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Includes never-before-
published excerpts from
An American in Paris™

Heifetz Plays Gershwin® for Violin and Piano by Jascha Heifetz



CARL FISCHER®

Piano

THE HEIFETZ COLLECTION

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Foreword by Schuyler G. Chapin

Includes never-before-published excerpts from *An American in Paris*™



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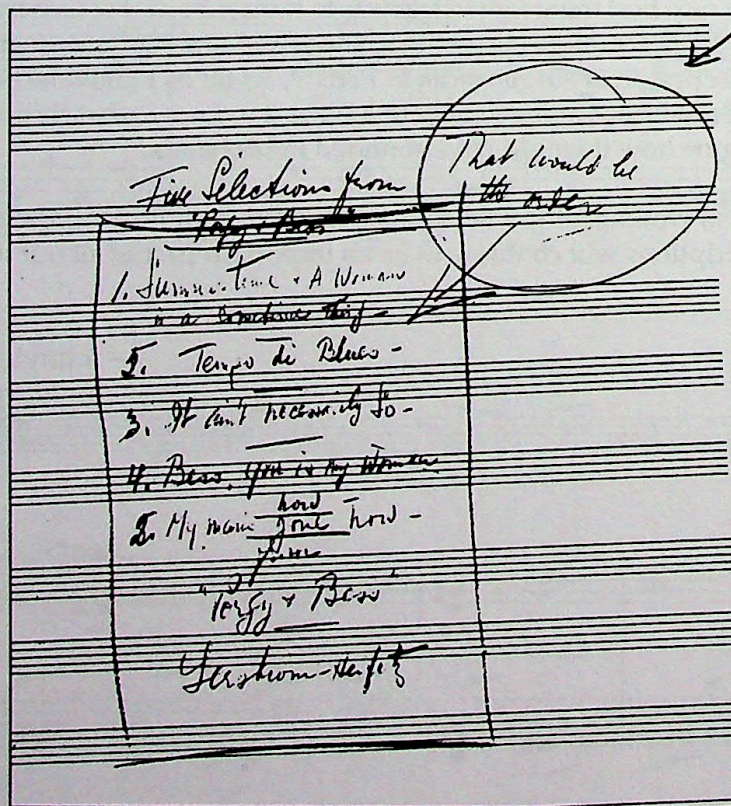
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Title page of the Heifetz Porgy and Bess® manuscript.



Prelude by Gershwin®!

Night after night, recital after recital, Jascha Heifetz would announce his encores and always play one or another of the three Gershwin preludes he had transcribed for violin and piano. Sometimes the Gershwin would be preceded by *Cortege* by Lili Boulanger! I know because for the last three concert tours of his career I was his tour manager. We traveled the length and breadth of America and a large swatch of Canada, alternating between orchestral appearances and recitals. In big cities or small towns it was always the same; when he stepped onto the stage, he was, simply, the greatest violinist of his time, perhaps of any time.

"George Gershwin was a good friend of mine," he once told me, "we often played together. I asked him to write a concerto for the violin but he died before he had a chance to do it."

But the next best thing for Heifetz was to transcribe a lot of Gershwin's music, including the Preludes, large parts of *Porgy and Bess*® and now revealed for the first time, his transcription of *An American in Paris*™. As far as I know he never played this piece in public but you have only to look at it to know what thrilling ideas he had and imagine how it would have sounded in his hands.

It is also wonderful to realize that in addition to his recordings, Heifetz's artistic transcriptions will continue to be an important part of all our lives.

— Schuyler G. Chapin
November, 2000

An American in Paris TM

(Excerpts)

GEORGE GERSHWIN

Transcribed by Jascha Heifetz*
Completed from the original sketches
by AYKE AGUS

Allegretto grazioso

Violin

mp

Piano

mp

7

(8)

p

mf

mf

14

mf

p

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20 **Vigorouso**

26

Giocosso (Taxi Horn)

R.H.

32

37

42

41

p *f*

(*p*) *f*

47

rit. *a tempo*

p *p*

53

rit. *Grazioso*

mf *mf*

58

63

68

73

rubato

Tempo Blues
Andante, ma con ritmo deciso

78

pizz.
ff

mf

82 *arco*

86

89 *poco rubato*

92 *Poco meno*

a tempo

95



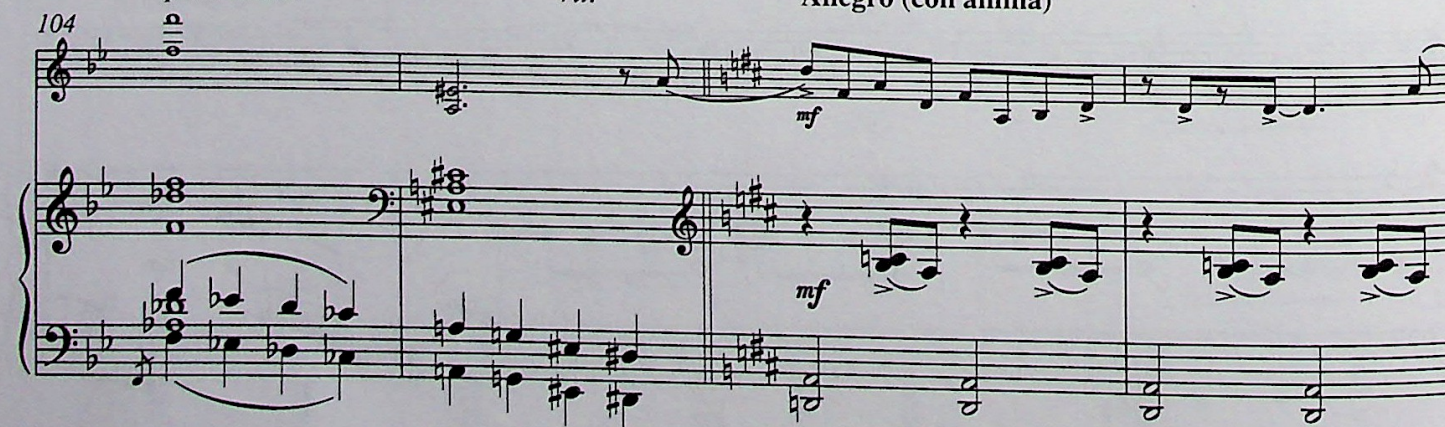
98



101

*poco accel.**rit.***Allegro (con anima)**

104



108

Musical score for measures 108-111. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two sharps (F# and C#). Measure 108 features a melodic line in the treble staff and a bass line in the grand staff. Measures 109-111 show a continuation of the melody with some rests and a final flourish in measure 111.

112

Musical score for measures 112-115. The system consists of a single treble staff and a grand staff. Measure 112 has a melodic line in the treble staff and a bass line in the grand staff. Measures 113-115 show a continuation of the melody with some rests and a final flourish in measure 115.

116

Musical score for measures 116-119. The system consists of a single treble staff and a grand staff. Measure 116 has a melodic line in the treble staff and a bass line in the grand staff. Measures 117-119 show a continuation of the melody with some rests and a final flourish in measure 119.

120

Musical score for measures 120-123. The system consists of a single treble staff and a grand staff. Measure 120 has a melodic line in the treble staff and a bass line in the grand staff. Measures 121-123 show a continuation of the melody with some rests and a final flourish in measure 123.

124

125 126 127

128

129 130 131

132

133 134 135

136

137 138 139

140

143

146

rall.

Poco meno mosso

149

154 **Andante**

p *p* R.H. *(rubato)*

160 **Meno mosso** **a tempo**

mf *p* *poco a*

166 **molto rit.** **Meno mosso**

poco cresc. *poco cresc.*

171 **Grandioso**

ff *fff* *fff*

Porgy and Bess®

It ain't necessarily so
(from "Porgy and Bess")

Gershwin-Haley

Violin
Piano

Moderato. (♩ = 98)

delusivo

5

10

15

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Summertime and A Woman Is a Sometime Thing

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz* ❖

Allegretto (♩ = 116)

Violin

Piano

Moderato (♩ = 96)

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11

11

15

15

19

19

ten.

ten.

23

23

p

26

27

28

cresc.

29

30

31

32

33

34

35

tr

36

37

38

39

dim.

mp

dim.

a tempo

Con Moto (♩ = 96)

43

Measures 43-47 of the 'Con Moto' section. The music is in 3/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Con Moto' with a quarter note equal to 96 beats per minute. The melody in the right hand starts with a half note G4, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) in both hands.

48

Measures 48-52 of the 'Con Moto' section. The melody continues with eighth notes and includes fingerings 2, 3, 2, 4, 1. The left hand features a series of chords. A crescendo marking *p cresc.* appears in the left hand, and a *mf* (mezzo-forte) marking appears in the right hand at measure 52. The section concludes with a double bar line.

53 Allegretto (♩ = 108) *poco rit.* IV

Measures 53-55 of the 'Allegretto' section. The tempo changes to 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature changes to two flats (Bb and Eb). The music is marked *poco rit.* (ritardando). Measure 53 begins with a piano (*p*) dynamic in the right hand. The section ends with a Roman numeral 'IV' indicating a section change.

56 Poco meno (♩ = 96)

Measures 56-60 of the 'Poco meno' section. The tempo changes to 'Poco meno' with a quarter note equal to 96 beats per minute. The key signature remains two flats. The melody in the right hand is marked *mf* (mezzo-forte). The left hand accompaniment includes chords and moving lines, with a piano (*p*) dynamic marking in the first measure.

60

cresc.

p *cresc.*

63

mf

III
4

IV

66

(IV)

p

3

69

p

3

73

p *cresc.*

76

mf *p*

80

mf *f*

84

mf *leggiero*

88

cresc. *mf*

91

f *mf deciso* *p*

95

cresc.

99

f *pp cresc.* *f*

pp cresc. *f*

Ped.

19 (III) *rall.* *a tempo*

25 II (II) *tr*

31 *harm.* *poco accel.* *rit.*

a tempo

43 *sub. rall.*

43 *sub. rall.*

mf *poco cresc.*

f *espr.* *mp* *poco cresc.*

48

f meno

f meno

53

p calmato

mf espr. *p calmato*

58 *a tempo*

pp *mf*

mp *mf* *pp*

R.H.

63

IV

R.H.

R.H.

L.H.

*poco rit.***Più mosso**

67

III

pp

pp

p

mf

72

Meno

pp

pp

pp

pp

p

77

sul pont.

I 4

II 1

ord.

mp (slide)

p (bells)

p

cresc.

mf

Ped.

*sub. allarg.**a tempo*

82 *ff*

ff espr.

87

poco rit.
Meno*accel.**rit.*

91

IV

poco cresc.

mp

poco cresc.

mf

94

IV

rit.

ten.

*f (freely)**mp*

fp (colla parte)

ff

It Ain't Necessarily So

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz*‡

Moderato (♩ = 98)

Violin

Piano

The musical score is for the piece "It Ain't Necessarily So" from the opera "Porgy and Bess". It is transcribed for Violin and Piano. The tempo is Moderato, with a quarter note equal to 98 beats per minute. The key signature has two flats (B-flat major). The score is divided into three systems. The first system shows measures 1 through 3. The Violin part begins with a pizzicato (pizz.) section, indicated by a 'pizz.' marking above the staff. The Piano part begins with a mezzo-forte (mf) dynamic and a scherzoso tempo marking. The second system shows measures 4 through 7. The Violin part has a triplet of eighth notes in measure 4. The Piano part has a piano (p) dynamic marking in measure 5. The third system shows measures 8 through 11. The Violin part has a triplet of eighth notes in measure 8 and a fourth measure rest (IV) in measure 10. The Piano part has a piano (p) dynamic marking in measure 8 and a left hand (L.H.) marking in measure 11.

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12

harm.

15

III

18

Allegro giocoso

mf R.H.

23

subito rit.

subito rit.

Tempo I°

30

harm. $\circ$ $\circ$

3 1 3 3

mp

33

IV →

37 (IV)

mf

42

47

51

55 **Allegro**

61 **Dance Tempo I°**

66

69

73

77

* Approximately to B $\sharp$ without reaching any particular note.

Bess, You Is My Woman Now

from *Porgy and Bess*®

33

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin
Transcribed by Jascha Heifetz*

Poco allargando

Violin

Piano

calmato

mf

mf

3

Andantino cantabile

6

III

10

IV

3

3

3

3

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14 (IV) — IV —

17 (IV) — 2 2 2 3 3 3

21 III IV 2 3 1

25 (IV) *poco rit.* *a tempo*

28

mf

32

rall. *a tempo*

Piu mosso

36

Piu mosso

40

rall. *a tempo*

marcato

44 *rit.* *a tempo* *ten.* *rit.*

47 *Poco sostenuto*

51 *III* *rit.* *cresc.*

55 *più espressivo* *mf*

59 *rall.* *a tempo*

64

68 *rall.*

71 *a tempo* *rit.* *a tempo* *rit.*

75 **Poco sostenuto**

(gently) *pp* (tenderly)

p dolce

79 *mf animando*

animando

p

allargando

II 1 3 III 2 1 IV ten.

83 **a tempo**

dolcissimo

p *mf*

87 *rit.*

espressivo *dim.* *pp*

III harm.

pp *dim.*

Tempo di Blues

39

based on *Picnics Is Alright* and *There's a Boat Dat's Leavin' Soon for New York*
from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

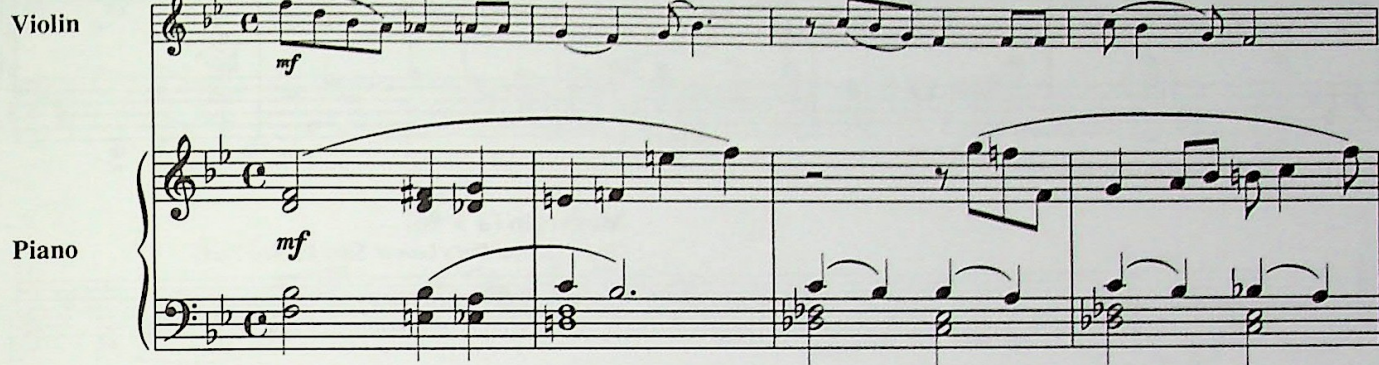
Transcribed by Jascha Heifetz*

Moderato con moto

(Picnics Is Alright)

Violin

Piano



5



10

ten.

rubato

colla parte



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14 *accel.* *rubato*

f

p *mf* *f*

Moderato (♩ = 96)

(There's a Boat Dat's Leavin' Soon for New York)

19 *pizz.* *R.H.* *L.H.* *L.H.* *R.H.* *mf misterioso*

Ped.

22 *(pizz.)* *arco* *mf* *p*

26

30

mf

p

3

2

35

R.H.

mf

p

2

38

4

0

4

0

p

mf

41

3

2

4

3

1

3

p

mf

45

mf

mp

49

mp

mf

53

mf

mp

57

cresc.

p cresc.

mf

poco a poco cresc.

62 *cresc.* *ff* *a tempo* *harm. ten. ten.* *p* *ten. ten.* *p* *ten. ten.* 3

66 IV IV

70 2 0 4 2 1 2 3 3 1 3 1 *rit.* *mf* *pizz.*

75 *Più mosso* *f* *pizz.* *sf* 8.

Three Preludes

Violin *Piano*

Allegro ben ritmato e deciso (♩ = 116)

Pre. 1 *Pre. 2* *Pre. 3*

Gershwin Heifetz

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to Frankie and Leo

Three Preludes for Piano

I

GEORGE GERSHWIN *
Transcribed by Jascha Heifetz

Violin

p espr. **a tempo** *pizz.* **ff**

Piano

ff con licenza

6 *arco* **f** *loco* *(b)* *II* *IV*

11 **4** *Ped.*

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15

IV
1

2

pp

cresc.

p

pp

cresc.

(Ped.)

19

f

p

mf

f

p

mf

23

f

p

cresc.

pizz.

arco

cresc.

28

f

p

mf

f

p

mf

Detailed description: This page contains a musical score for a piano piece, spanning measures 15 to 31. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The tempo and dynamics are indicated by various markings: *pp* (pianissimo), *cresc.* (crescendo), *p* (piano), *f* (forte), *mf* (mezzo-forte), *pizz.* (pizzicato), and *arco* (arco). The score includes several technical markings such as fingering numbers (1-5), slurs, and articulation marks. The piano part features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including triplets and sixteenth-note runs. The melodic line starts with a series of eighth notes, followed by a more complex passage with slurs and ties. The piece concludes with a final cadence in measure 31.

32

mf *p* *f*

36

p *mf* *sopra*

40

p *f* *III*

45

p *poco a poco cresc.* *simile*

This musical score page contains measures 49 through 60. It is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, often with chords and moving lines. Measure 49 starts with a forte (ff) dynamic. Measure 53 introduces a new melodic phrase. Measure 56 shows a change in dynamics from forte (ff) to mezzo-forte (mf). Measure 60 concludes with a decrescendo (dim.) and a final forte (ff) chord.

49 *ff*

53

56 *ff* *mf*

60 *dim.* *f* *ff*

II

GEORGE GERSHWIN
 Transcribed by Jascha Heifetz *

Andante con moto e poco rubato (♩ = 88)

Violin

Piano

The musical score is for a piece by George Gershwin, transcribed by Jascha Heifetz. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante con moto e poco rubato' with a quarter note equal to 88 beats per minute. The score is divided into three systems. The first system (measures 1-4) shows the Violin part starting with a rest, followed by a half note G#4 and a quarter note A4, both marked with a 'p' (piano) dynamic. The Piano part begins with a 'legato' marking and a 'p' dynamic, featuring a right-hand (R.H.) melody of eighth notes and a left-hand accompaniment of chords. The second system (measures 5-8) continues the Piano part with a triplet of eighth notes in the right hand. The third system (measures 9-10) shows the Violin part with a half note G#4 and a quarter note A4, while the Piano part continues with chords. The score is marked with measure numbers 5 and 10.

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This musical score page contains measures 14 through 29 of a piece in D major. The notation is arranged in four systems, each with a single melodic line at the top and a grand staff (treble and bass clef) below. Measure numbers 14, 18, 22, and 26 are placed at the beginning of their respective systems. The key signature has two sharps (F# and C#). Measure 14 features a melodic line with a triplet of eighth notes (labeled III) and a quarter note (labeled IV), followed by a half note (labeled IV). The piano accompaniment includes a triplet of eighth notes (labeled III) and a quarter note (labeled IV). Measure 18 features a melodic line with a triplet of eighth notes (labeled III) and a quarter note (labeled IV), followed by a half note (labeled IV). The piano accompaniment includes a triplet of eighth notes (labeled III) and a quarter note (labeled IV). Measure 22 features a melodic line with a triplet of eighth notes (labeled III) and a quarter note (labeled IV), followed by a half note (labeled IV). The piano accompaniment includes a triplet of eighth notes (labeled III) and a quarter note (labeled IV). Measure 26 features a melodic line with a triplet of eighth notes (labeled III) and a quarter note (labeled IV), followed by a half note (labeled IV). The piano accompaniment includes a triplet of eighth notes (labeled III) and a quarter note (labeled IV). The score includes various dynamic markings: *mf* (mezzo-forte) and *p* (piano). It also includes performance instructions such as *legato*, *sopra* (above), *R.H.* (Right Hand), and *Ped.* (Pedal). The notation includes various musical symbols such as treble and bass clefs, time signatures, and various note values.

14 III IV 4 IV *mf*

mf *p* R.H. *Ped.*

18 (IV) 3 2 *p* 3 1 3 2

mf legato

22 *mf* 3 3 2 3 1 3 1

p *pp*

26 V 3 4 V *mf* *p* *sopra*

*poco rit.**a tempo, largamente con moto*

30

33

37

41

Tempo I°

45

con sordina

*p**p legato*

R.H.

50

3

1

3

III

54

v

f

III

p

sopra

58

rit.

a tempo

IV

1

1

v

8

dim.

L.H.

Ped.

8

III

GEORGE GERSHWIN
 Transcribed by Jascha Heifetz *

Allegro ben ritmato e deciso (♩ = 116)

Violin
 (senza sordina)

Piano

pizz. $\frac{1}{2}$ *f* *meno* *arco* *IV* *V*

f *meno*

a tempo

mf *p* *mf* *mf* *p*

(III) *mf* *mf* *p*

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14

Measures 14-17 of the musical score. Measure 14 features a treble clef staff with a melodic line and a bass clef staff with a supporting line. A Roman numeral 'IV' is placed above the treble staff. Measure 15 continues the melodic and harmonic development. Measure 16 shows a change in dynamics to *mf* (mezzo-forte). Measure 17 concludes the system with a *p* (piano) dynamic marking.

18

Measures 18-21 of the musical score. Measure 18 includes a *mf* (mezzo-forte) dynamic marking. Measure 19 features a *pizz.* (pizzicato) instruction for the treble staff. Measure 20 includes an *arco* instruction, indicating the return to bowing. Measure 21 shows a *p* (piano) dynamic marking and a triplet of eighth notes in the treble staff.

22

Measures 22-25 of the musical score. Measure 22 features a triplet of eighth notes in the treble staff. Measure 23 continues the melodic line. Measure 24 includes a *mf* (mezzo-forte) dynamic marking. Measure 25 concludes the system with a *p* (piano) dynamic marking and a triplet of eighth notes in the treble staff.

26

Measures 26-29 of the musical score. Measure 26 features a triplet of eighth notes in the treble staff. Measure 27 continues the melodic line. Measure 28 includes a *p* (piano) dynamic marking. Measure 29 concludes the system with a *p* (piano) dynamic marking and a triplet of eighth notes in the treble staff.

30

mf

35

p

mf

39

pizz.

p

mf

43

arco

pizz.

mf

p

mf

p

47

cresc.

p

50

f

55

III 6

8

Harbor Island, CA
July 8, 1942

Violin

THE HEIFETZ COLLECTION

THE Masters
COLLECTION

Heifetz Plays Gershwin® for Violin and Piano by Jascha Heifetz

Foreword by Schuyler G. Chapin

Includes never-before-published excerpts from *An American in Paris*™



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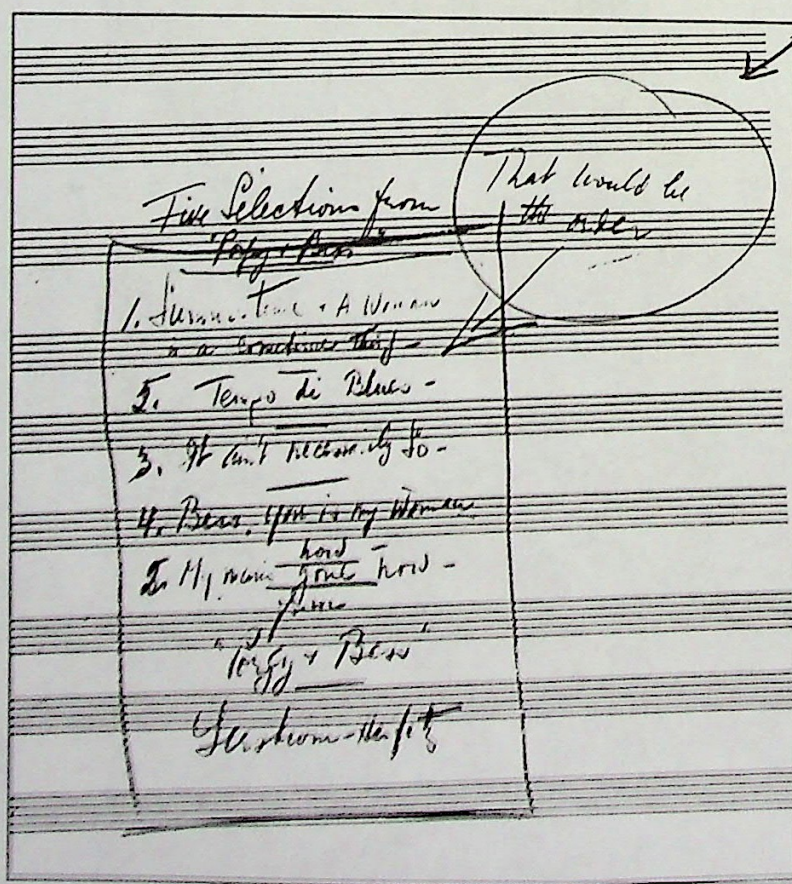
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Title page of the Heifetz *Porgy and Bess*® manuscript.



Prelude by Gershwin®!

Night after night, recital after recital, Jascha Heifetz would announce his encores and always play one or another of the three Gershwin preludes he had transcribed for violin and piano. Sometimes the Gershwin would be preceded by *Cortege* by Lili Boulanger! I know because for the last three concert tours of his career I was his tour manager. We traveled the length and breadth of America and a large swatch of Canada, alternating between orchestral appearances and recitals. In big cities or small towns it was always the same; when he stepped onto the stage, he was, simply, the greatest violinist of his time, perhaps of any time.

"George Gershwin was a good friend of mine," he once told me, "we often played together. I asked him to write a concerto for the violin but he died before he had a chance to do it."

But the next best thing for Heifetz was to transcribe a lot of Gershwin's music, including the Preludes, large parts of *Porgy and Bess*® and now revealed for the first time, his transcription of *An American in Paris*™. As far as I know he never played this piece in public but you have only to look at it to know what thrilling ideas he had and imagine how it would have sounded in his hands.

It is also wonderful to realize that in addition to his recordings, Heifetz's artistic transcriptions will continue to be an important part of all our lives.

— Schuyler G. Chapin
November, 2000

Carl Fischer, Inc. New York.
No. 10 a-12 lines

Page of Heifetz's manuscript for *My Man's Gone Now*,

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An American in Paris TM

5

Violin

GEORGE GERSHWIN

Completed from the original sketches
by AYKE AGUS

Transcribed by Jascha Heifetz

Allegretto grazioso

8 *mp*

17 *p* *mf*

24 *vigoroso* 2 (Taxi Horn)

32 *p giocoso* 3

36

41 *p* 1 3 1

46 *f* *Meno* 2 *a tempo* *p*

54 *mf grazioso*

62 5

70 *rubato*

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Tempo Blues

Andante, ma con ritmo deciso

78 *pizz.* *ff* *arco*

84 *p* *3*

88 *poco rubato* *3*

92 *Poco meno* *10*

96 *a tempo* *3* *3*

102 *poco accel.* *rit.* *Allegro (con anima)* *mf*

107

111 *tr*

115

119

The image shows a page of a violin score for a piece titled 'Tempo Blues'. The tempo is marked 'Andante, ma con ritmo deciso'. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins at measure 78 with a forte (ff) dynamic, featuring a pizzicato (pizz.) section followed by an arco section. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: ff, p, poco rubato, Poco meno, a tempo, poco accel., rit., and mf. The tempo changes from Andante to Allegro (con anima) around measure 102. The score includes several triplet markings (3) and a trill (tr) in measure 111. The page number 6 is in the top left, and the instrument name Violin is in the top right. The page number 134 is in the bottom left.

123 *tr*

127 $\frac{1}{2}$ *V*

130 *V* 3

133 *ff* 3

138 *tr*

142 *ff* *rall.*

146 *Poco meno mosso* *p*

152 *Andante* *p* *Meno mosso* *mf*

162 *a tempo* *p* *poco a poco cresc.* *molto rit.*

170 *Meno mosso* *Grandioso* *ff* *fff*

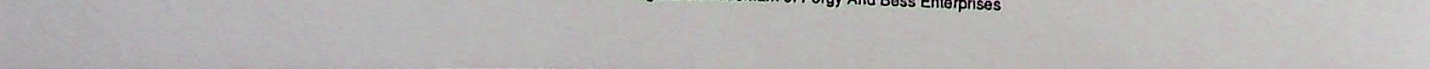
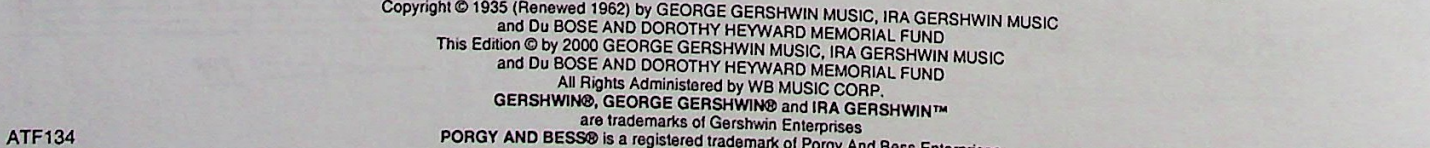
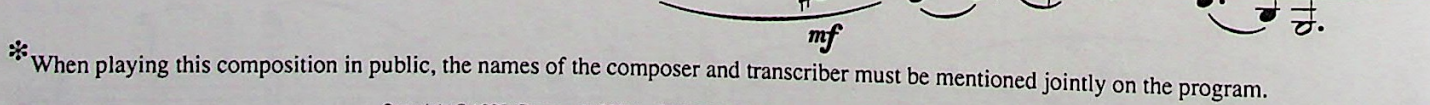
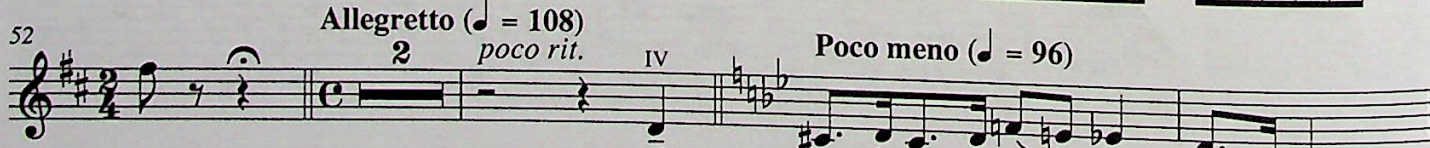
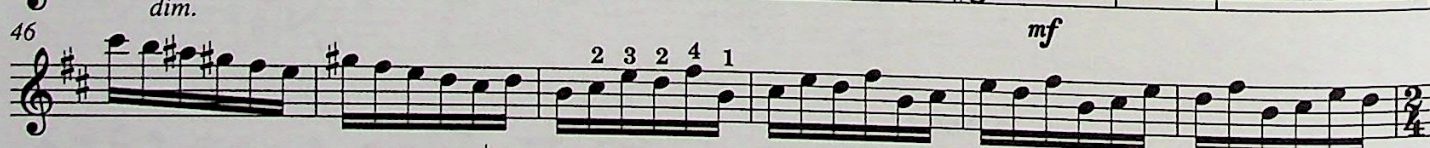
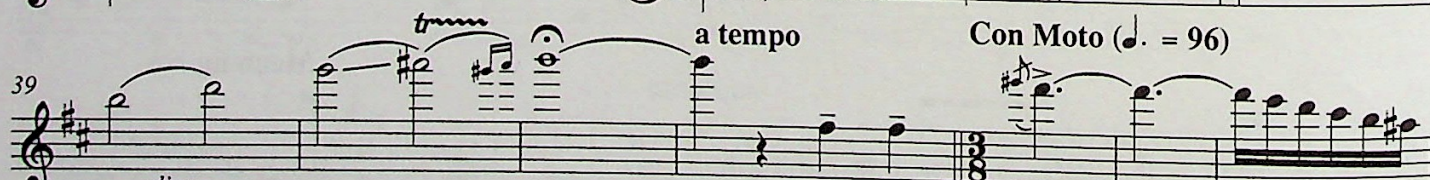
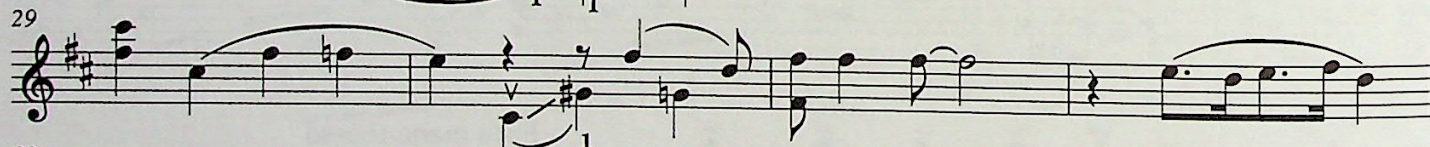
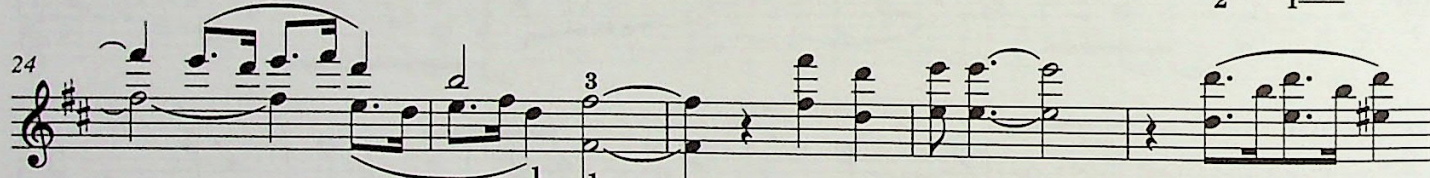
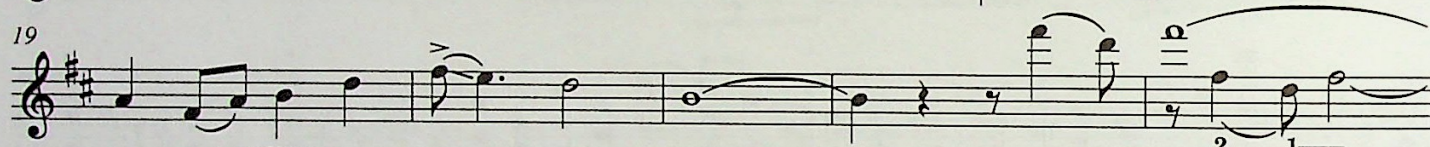
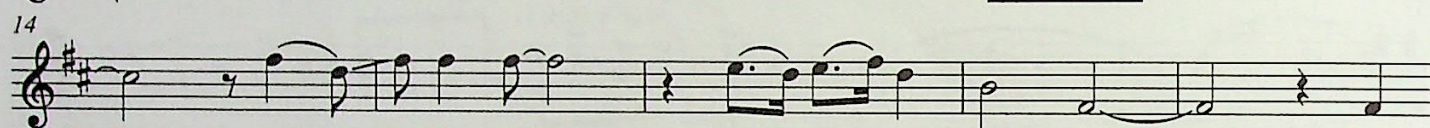
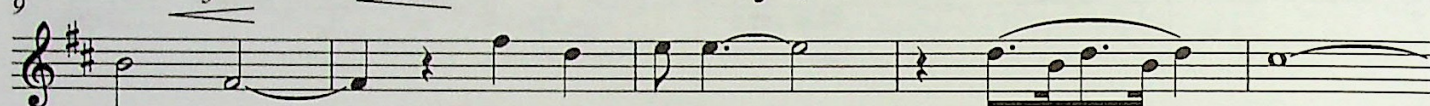
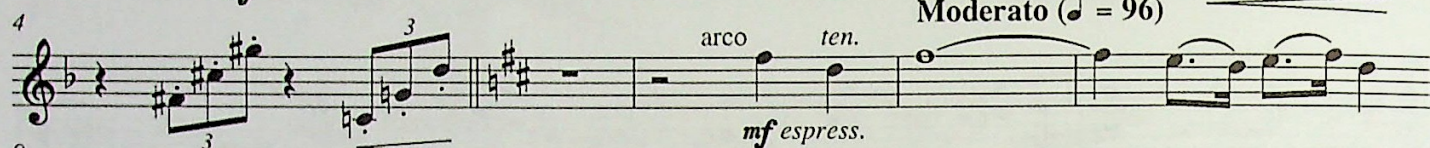
Summertime and A Woman Is a Sometime Thing

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz*

Allegretto (♩ = 116)



*When playing this composition in public, the names of the composer and transcriber must be mentioned jointly on the program.

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58

62 *cresc.* *mf* 8⁷ 7 III 4 IV

66 (IV) 3

71

75 *p* *cresc.* *mf* 2 3 2 2 3 2 3 4 3 1 2 V

77

82 *f* 1 2 2 1 2 1 3 1 3

86 2 0 4 0 3 1 1 *cresc.* IV 1 0 3 0 1

90 (cresc.) *mf* *f* 1 2 V

94 *cresc.* II 4 I III 1 II 4 3 2 1

98 3 1 *f* *pp cresc.* *f*

My Man's Gone Now

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz*

Appassionato *accel.*

9 **f** (with utmost expression)

14 **Meno** **a tempo**

20 **rall.** **a tempo** **mf**

25 **harm.**

34 **poco accel.** **rit.** **a tempo**

40 **cresc.** **sub. rall.**

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44 *mf* *poco cresc.*

50 *f meno* 2

56 *p calmato* *a tempo* *pp* IV V

62 *mf* IV

68 *poco rit.* *Più mosso* III

73 *Meno*

78 *sul pont.* *mp (slide)* *I 4* *II 1* *cresc.* *ord.* *sub. allarg.* *ff*

83 *a tempo* *poco rit.* 3

91 *Meno* *IV* *accel.* *rit.* *poco cresc.* *f (freely)* *IV*

95 *rit.* *ten.* *mp* 2 1

It Ain't Necessarily So

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz*

Moderato (♩ = 98)

The musical score is written for violin in G major (one sharp) and 4/4 time. It begins with a Moderato tempo (98 bpm). The first section (measures 1-18) is marked 'Moderato' and includes 'pizz.' (pizzicato) and 'arco' (arco) markings. It features several triplet patterns and a 'harm.' (harmonic) marking at measure 12. The tempo changes to 'Allegro giocoso' at measure 19, which is marked with a forte 'f' dynamic. This section continues until measure 24, where the tempo changes to 'subito rit.' (subito ritardando). The final section (measures 25-38) is marked 'Tempo I°' and includes a 'harm.' marking at measure 30. The score concludes with a mezzo-forte 'mf' dynamic at measure 38.

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43

48

52 (III)

Allegro

f

57

harm.

1 2 1 2

3 2

62

3 1 2

0 3 0

tr

Dance Tempo I°

66

tr

1 3

1 2

70

3 2 1 1 3 2

3 3 3 3 3 3

72

4 3 3 3

mp *meno*

poco *a* *poco*

76

cresc.

2 1

rall.

a tempo

mf *cresc.* *f*

gliss.

8^o 7^o

*

* Approximately to B $\flat$ without reaching any particular note.

Bess, You Is My Woman Now

from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin
Transcribed by Jascha Heifetz*

Poco allargando **Andantino cantabile**

9 15 21 26 29 34 40

poco rit. *a tempo* *Più mosso* *rall.* *a tempo* *rit.* *f*

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a tempo
 45 *ten.* 3 4 *rit.* 3 1
 Poco sostenuto
 (gently) *pp* (tenderly)
 50 *cresc.* *rit.* 1 2 3
 3 1 3 3 4 3 1 2 3
 4 3 4 3 1 2
 più espressivo
 56 2 3 4 3 1 V 0 1 0 V
 1 0 3 4 3
 61 *rall.* a tempo 0 4
 66
 70 4 2 *rall.* a tempo *rit.* a tempo
 4 4 II 2 III 1 *f*
 74 *rit.* Poco sostenuto (gently) *pp* (tenderly)
 79 *mf animando* 3 3 II 1 III 2 1 *allargando*
 82 a tempo *ten.* *dolcissimo* 3 2 2 4
 87 *espressivo* *rit.* *dim.* *pp* *harm.*

Tempo di Blues

based on *Picnics Is Alright* and *There's a Boat Dat's Leavin' Soon for New York*
from *Porgy and Bess*®

by George Gershwin, Du BOSE
and Dorothy Heyward
and Ira Gershwin

Transcribed by Jascha Heifetz* ✱

Moderato con moto
(*Picnics Is Alright*)

5

10

14

mf

ten.

rubato

f

accel.

rubato

Moderato (♩ = 96)
(*There's a Boat Dat's Leavin' Soon for New York*)

19

26

32

36

38

pizz.

2 (pizz.)

arco

mf

II

mf

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[illegible]

Harbor Island, CA
October 29, 1944

33

f *p*

37

p

42

f

46

poco a poco cresc. *ff*

52

55

f

59

dim. *f* *ff*

Harbor Island, CA
September 24, 1940

II

GEORGE GERSHWIN
 Transcribed by Jascha Heifetz *

Andante con moto e poco rubato (♩ = 88)

3

p

8

3

13

III

IV

IV

mf

17

(IV)

3

2

p

3

1

3

2

22

mf

3

1

3

2

3

1

3

1

26

mf

poco rit.

* When playing this composition in public, the names of the composer and transcriber must be mentioned jointly on the program.

a tempo, largamente con moto

[illegible]

36 

41 (IV) III rit. Tempo I°

pp

46 *con sordina*

56

III

IV

rit.

a tempo

V

1

1

Harbor Island, CA

Harbor Island, CA
September 25, 1944

III

GEORGE GERSHWIN

Transcribed by Jascha Heifetz ✱

Allegro ben ritmato e deciso (♩ = 116)

(senza sordina) *pizz.* *f* *meno arco* *IV*

a tempo *mf* *p* *III*

10 *(III)* *mf* *mf*

15 *IV* *p* *V*

20 *pizz.* *arco* *mf* *p*

25 *V*

✱ When playing this composition in public, the names of the composer and transcriber must be mentioned jointly on the program.

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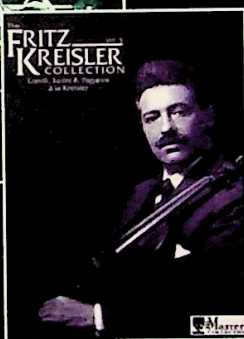
Violin score for measures 29 through 55. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The music features various technical challenges including triplets, sixteenth-note runs, and dynamic markings.

Measures 29-33: A series of sixteenth-note runs with triplets and slurs. Measure 34 includes a *mf* marking and a triplet. Measures 35-37 continue the sixteenth-note patterns with triplets and slurs. Measure 38 includes a triplet and a slur. Measures 39-41: Measure 39 has a *pizz.* marking and a *p* dynamic. Measure 40 has an *arco* marking and a *mf* dynamic. Measure 41 has a *pizz.* marking and a *p* dynamic. Measures 42-45: Measure 42 has an *arco* marking and a *mf* dynamic. Measures 43-45 continue the sixteenth-note patterns with triplets and slurs. Measure 46 includes a *cresc.* marking and a triplet. Measures 47-49: Measure 47 has a *p* dynamic and a triplet. Measures 48-49 continue the sixteenth-note patterns with triplets and slurs. Measure 50 includes a *f* marking and a triplet. Measures 51-54: Measures 51-54 continue the sixteenth-note patterns with triplets and slurs. Measure 55 includes a triplet and a slur.

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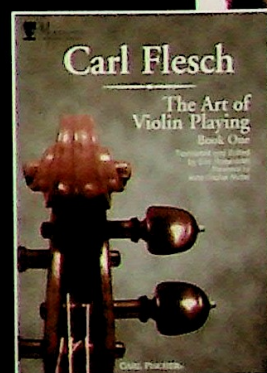
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