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™

When playing these compositions in public, the names of the composer and transcriber must be mentioned jointly on the program. These arrangements are published by courtesy of the Heifetz estate and its publisher, Carl Fischer, LLC.

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Three Preludes for Piano

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Title page of the Heifetz *Porgy and Bess*<sup>®</sup> 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
Page of Heifetz's manuscript for My Man's Gone Now.
My Man's Gone Now
from Porgy and Bess®

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

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

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 (\( \frac{\text{d}}{\text{s}} = 98 \))

Pizz.

Allegro giocoso

Subito rit.

Tempo I°

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GEERSHWIN®, GERSHWIN® and IRA GERSHWIN™
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Poco allargando

Andantino cantabile

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Violin

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)*

---

Moderato \( \text{(d = 96)} \)

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

---

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

to Frankie and Leo

Three Preludes for Piano

GEORGE GERSHWIN
Transcribed by Jascha Heifetz *

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GEORGE GERSHWIN
Transcribed by Jascha Heifetz *

Andante con moto e poco rubato \( J = 88 \)

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Allegro ben ritmato e deciso (♩ = 116)

(senza sordina)

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