

HORA STACCATO

for violin and piano

DINICU-HEIFETZ



JASCHA HEIFETZ

B. 2224

Carl Fischer, Inc.
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\$1.00
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JASCHA HEIFETZ

Arrangements - Transcriptions

VIOLIN CADENZAS

(Unaccompanied)

BRAHMS, J.

* Cadenza for the Violin Concerto, Op. 77 (B2747)

MOZART, W. A. * Cadenzas (Concerto No. 4 in D Major) (B2414)

VIOLIN and PIANO

ACHRON, J.

From the Children's Suite (B2361)
Contents: Jumping with Tongue
out—Sleep my Puppy—Birdies—
March of Toys—Mamma, tell a
Fairy Tale—The Top—The Caravan—Parade with Presents.

AGUIRRE, J.

Huella..... (B2608)

ALBENIZ, I.

* El puerto (from "Iberia") (B2360)

Navarra..... (B2248)

* Sevilla..... (B2234)

ARENSKY, A.

* Tempo di valse..... (B2222)

BACH, J. S.

Air (from Suite No. 3)..... (B2737)

Prelude (Partita III)..... (B2478)

Prelude No. 8 (from "The Well-tempered Clavichord")..... (B2689)

Sarabande (from English Suite No. 3)..... (B2310)

Gavotte and Musette (from English Suite No. 3)..... (B2311)

* Sarabande (from English Suite No. 6)..... (B2401)

* 2 Gavottes (from English Suite No. 6)..... (B2402)

BAX, A.

* Mediterranean..... (B2298)

BEETHOVEN, L. v.

* Folk Dance..... (B2649)

Minuet (in D major)..... (B2688)

Contra-Dance..... (B2704)

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Serenade (from Piano Suite)..... (B2687)

BRAHMS, J.

Contemplation..... (B2432)

CASTELNUOVO-TEDESCO, M.

Ritmo di Tango..... (B3252)

* Sea-Murmurs..... (B2303)

* Tango..... (B2304)

CHOPIN, F.

Nocturne, Op. 55, No. 2.... (B2662)

DEBUSSY, C.

* Beau soir..... (B2334)

* L'Après-midi d'un faune (Extrait du Prélude)..... (B2241)

* La Chevelure..... (B2799)

* Golliwogg's Cake-Walk... (B2610)

DEEP RIVER

Traditional Negro..... (B2479)

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* Hora staccato (Roumanian) (B2224)

DVORAK, A.

* Humoreske..... (B2406)

* Recorded by Jascha Heifetz

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Jeanie with the Light Brown Hair (B2491)

Old Folks at Home..... (B2492)

GLUCK, C.

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GODOWSKY, L.

* Alt-Wien..... (B2257)

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* Danza de la Gitana..... (B2249)

HAYDN, J.

Adagio and Presto, Op. 54, No. 2 (B2507)

HUMMEL, J. N. * Rondo (in E flat)..... (B2250)

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Dance (No. 4)..... (B2702)

MEDTNER, N.

* Fairy Tale, Op. 20, No. 1... (B3254)

MENDELSSOHN, F.

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MOZART, W. A.

Allegro Molto (from the String Quartet in C Major, No. 465) (B2739)

* Divertimento No. 15 in Bb Major K287..... (O3262)

Divertimento No. 17 in D Major K334..... (O3263)

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* Toccata..... (B2455)

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* Etude-Tableau (No. 2).... (B2800)

Prelude (No. 5)..... (B2801)

* Daisies..... (B2819)

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Rigaudon..... (B2185)

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* Forlane (from "Le tombeau de Couperin")..... (B2611)

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* The Bumble-Bee (from the Opera, "The Legend of Tsar Saltan") (B2258)

SAINT-SAENS, C.

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SCARLATTI, D.

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Rondo (from Third Sonata) (B2314)

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(Arr. by William Primrose)

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Hora staccato..... (B2671)

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Jeanie with the Light Brown Hair (B2674)

VALE, F.

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HORA STACCATO (Dinicu-Heifetz)

Miscellaneous Arrangements

* Violin and Piano..... (B2224)

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Orchestra (arr. by A. Schmid, ed. by J. Heifetz) (C 90) Small Orchestra Full Orchestra

Symphonic Orchestra

Dance Orchestration (Arr. by Paul Weirick)..... (W1866)

Band (Arr. by David Bennett) (J 454)

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Hora Staccato

(ROUMANIAN)

DINICU - HEIFETZ*)

Con persistenza ritmica (♩ = 120-132)

Solo

Piano

*) When playing this composition in public the names of both composers must be mentioned jointly on the program.
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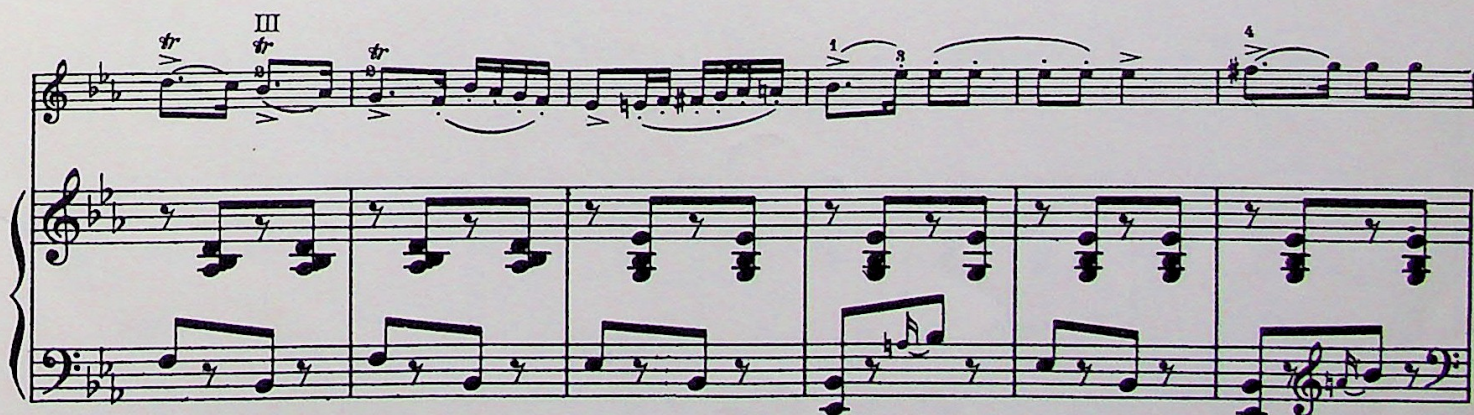
The first system of musical notation consists of three staves. The top staff is a single melodic line in a key of two flats (B-flat and E-flat), starting with a half note, followed by a quarter note, and then a half note. It features a long, wavy line above it, possibly indicating a vibrato or a specific performance technique. The middle staff is a grand staff (treble and bass clef) with a key signature of two flats. It contains a series of chords, mostly triads, with some accidentals (sharps and flats) indicating specific notes. The bottom staff is a single line, likely a bass line, with a series of notes and rests, some of which are beamed together.



The second system of musical notation continues the piece. The top staff features a series of eighth notes, some of which are beamed together, and a few quarter notes. The middle staff continues the chordal accompaniment from the first system, with some changes in the notes and their arrangement. The bottom staff continues the bass line, with some notes beamed together and others separated by rests.



The third system of musical notation shows further development of the musical themes. The top staff has a mix of eighth and quarter notes, with some beaming. The middle staff continues the chordal accompaniment, with some notes changing to reflect the progression. The bottom staff continues the bass line, with some notes beamed together and others separated by rests.



The fourth system of musical notation concludes the piece. The top staff features a series of eighth notes, some of which are beamed together, and a few quarter notes. The middle staff continues the chordal accompaniment, with some notes changing to reflect the progression. The bottom staff continues the bass line, with some notes beamed together and others separated by rests. The system ends with a final chord in the middle staff and a final note in the bottom staff.

This page of musical notation consists of five systems, each with a single melodic staff and a grand staff (treble and bass clef) for piano accompaniment. The key signature is B-flat major (two flats). The melodic line is characterized by rapid sixteenth-note passages, often with trills (tr) and triplets (3). The piano accompaniment features a steady eighth-note bass line and chords in the treble. The notation includes various musical symbols such as slurs, accents (>), and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with a final chord in the piano accompaniment.

This musical score is for a piano and voice piece, page 5. The key signature is B-flat major (two flats). The score is divided into five systems, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a *mf* dynamic and a long note, followed by a melodic line with a slur and a fermata. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand, also marked *mf*.
- System 2:** The vocal line features a trill (*tr*) and a crescendo (*cresc.*). The piano accompaniment continues with chords and a moving bass line, also marked *cresc.*.
- System 3:** The vocal line includes a trill (*tr*) and a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) dynamic and a moving bass line.
- System 4:** The vocal line has a piano (*p*) dynamic and a fermata. The piano accompaniment features a piano (*p*) dynamic and a moving bass line.
- System 5:** The vocal line has a piano (*p*) dynamic and a fermata. The piano accompaniment features a piano (*p*) dynamic and a moving bass line.

The score includes various musical notations such as slurs, fermatas, trills, and dynamics (*mf*, *cresc.*, *p*). The piano accompaniment is written in a style that suggests a romantic or late romantic period.

This page of musical notation is for a piano piece, featuring a single melodic line and a piano accompaniment. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is divided into four systems, each consisting of a single melodic staff and a grand staff (treble and bass clefs). The melodic line is characterized by a series of eighth and sixteenth notes, often with slurs and accents. The piano accompaniment consists of chords and single notes, with some measures featuring a steady eighth-note pattern in the bass. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page number 6 is located in the top left corner.

This musical score is written for piano and violin. It consists of seven systems of staves. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The key signature is B-flat major (two flats). The score includes various musical notations such as trills (tr), crescendos (cresc.), decrescendos (dim.), and dynamic markings (p, f, mf, ff, pizz.). The tempo and performance instructions include "senza rit." (without ritardando). The score is numbered 7 in the top right corner.

Dimco-Heitz

HORA

STACCATO

Hora Staccato

Violin

(ROUMANIAN) *)

DINICU-HEIFETZ^(**)

Con persistenza ritmica (♩ = 120-132)

*) This may be played either *staccato* or *spiccato*.

**) When playing this composition in public the names of both composers must be mentioned jointly on the program.
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VIOLIN

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This page contains ten staves of violin music. The notation includes various musical symbols such as notes, rests, slurs, and trills. Fingerings are indicated by numbers 1-4 above or below notes. Performance markings include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also several handwritten annotations in purple ink, including sequences like "3 3 2 1", "4 2 2 1", "3 3 2", "4 3 2 1", and "1 2 3 4 3 2". Some staves have additional markings like "tr" for trills and "v" for vibrato. The music is written in a key with two flats (B-flat and E-flat) and a common time signature.

C

3

Handwritten musical score for guitar, featuring ten staves of music. The score includes various annotations, fingerings, and performance instructions. Key elements include:

- Staff 1:** Starts with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a series of eighth notes with a slur and a '3' indicating a triplet. A 'tr' (trill) is marked above a note.
- Staff 2:** Continues the melodic line with a slur and a '4' indicating a fourth. A 'tr' is marked above a note.
- Staff 3:** Features a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 4:** Continues the melodic line with a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 5:** Features a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 6:** Includes the instruction *cresc.* (crescendo) and *p* (piano). A 'tr' is marked above a note.
- Staff 7:** Features a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 8:** Continues the melodic line with a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 9:** Features a slur and a '3' indicating a triplet. A 'tr' is marked above a note.
- Staff 10:** Includes the instruction *dim. senza rit.* (diminuendo without ritardando). A 'tr' is marked above a note.

The score is written in a single system, with each staff representing a measure of music. The notation includes various musical symbols such as notes, rests, slurs, and trills, along with handwritten annotations and performance instructions.

