Variations Brillantes

sur un Motif favori de Zampa

par

Henri Herz

Op. 66

Arrangées à Quatre Mains

par

Louise Farrenc

Performing edition by
Peter Toye

PRIMO/SECONDO FORMAT

Editorial notes

Sources

[H/F] Variations brillantes pour le piano sur un motif favori de Zampa par Henri Herz Op. 66 arrangées à quatre mains par Louise Farrenc.
Mayence: Les Fils de B. Schott 1838.
Downloadable from
https://babel.hathitrust.org/cgi/ptid=mdp.39015080947370&view=1up&seq=1

[H] Herz, Henri: Variations brillantes sur un thème favori de l'opéra de 'Zampa' Op.66 for piano solo.
Ricordi 1832.
Downloadable from
http://ks4.imslp.info/files/imglnks/usimg/d/d1/IMSLP324999-PMLP173032-Hherz_Variations_brillantes_sur_un_th%C3%A8me_favori_de_l'opera_de_Zampa,_Op.66.pdf

[H/F] is used as the primary source. [H] has been used as a reference in cases of doubt or ambiguous notation; where this occurs it is indicated by '[H]' in the notes below.

General notes

This is intended as a performing, rather than a scholarly, edition. These notes should be read in that context.

The editor has attempted to position page-turns appropriately, but there are several places where some athleticism will be needed.

Obvious typographical errors have been silently corrected.

[H] has detailed pedal markings, which are missing in [H/F], apart from Variation 5. They are not included here as they are more suited to an 1830s instrument than to a modern one.

[H] has many detailed expressive marks which [H/F] omits. They are not included here.

[H/F] sometimes prints a single accent between the staves, replacing separate accents in [H]. Some of these have been silently replaced to avoid ambiguity.

[H/F] sometimes misaligns dynamic and espressive marks between the 1mo and 2do parts. Where possible, these have been adjusted to conform with [H]. This is referred to as 'aligned' in the detailed notes.

[H/F] sometimes omits dynamic and espressive marks in one of the parts. Where they have been added, this is referred to as 'regularised' in the detailed notes.

[H] and [H/F] frequently use a large-sized accent mark. This can also be interpreted as a short diminuendo, depending on the placement, which is not always consistent in either version. Editorial decisions as to which to use have on occasion been silently made.

[H/F] and to some extent [H] are inconsistent in their use of staccato dots and dashes.

Both [H/F] and [H] are sometimes inconsistent in the use of expressive marks in parallel passages. These have been regularised for performance.

All marked fingerings are taken from [H/F]

Any errors or omissions are the editor's alone.

Detailed notes

Positions within a bar are notated as fractions of a semibreve (whole note). Thus 3/8 signifies the 3rd quaver (eighth note) within the bar.

Introduction

bar 10	dynamics aligned [H]
bar 12	2do dynamics regularised
bars 14–15	dynamics aligned [H]
bars 17–18	it is possible that the short dim hairpins are intended as accents
bar 20	1mo slurs as in [H/F]. [H] has 1st two notes slurred.
bar 21	dynamics aligned [H]
bars 21–27	1mo and 2do staccato dots added [H]. Sporadic in [H/F]
bar 29 3/8	2do accent added [H]
bar 37–38	2do dynamics regularised [H]

Theme

bars 3–7	2do missing staccato dots added [H]
bar 7	dynamics aligned [H]. It is possible that ***sf*** on 2/4 [H/F] is what Farrenc intended
bars 17–23	2do missing staccato dots added [H]
bars 21 1mo, 23 2do	dynamics regularised

Variation 1

[H] has *Legato assai* (♪=132)

bars 2, 4, 18, 20	1mo dim hairpin replaced by accent [H]
bars 5–6	dynamics regularised
bars 11, 15	1mo r***f*** added [H]
bar 17	1mo dynamics aligned [H]
bars 18, 20	1mo dim hairpin replaced by accent [H]
bar 21	2do dynamics aligned [H]
bar 24	2do s***f*** added [H]

Variation 2

bars 1, 2, 5	accents replace possible short dim hairpins. Both [H] and [H/F] are inconsistent here.
bar 6	1mo ***f*** replaced by s**f** [H]. 2do dynamics regularised to follow 1mo
bar 8	1mo [H] has no cresc hairpin
bars 10, 12	2do staccato dots added
bars 14, 16	1mo accents regularised
bars 23–24	1mo *cresc* extended [H]

Variation 3

[H] has *Sempre staccato* (♪=160)

bars 4–6	1mo dynamics regularised
bar 6	[H] terminates cresc hairpin on 1/8 and starts dim hairpin there. [H] also has an accent on 3/8
bar 8 2^{a} volta	dynamics regularised
bar 24	2do dynamics regularised

Variation 4

bar 8	1mo dynamics aligned [H]
bar 11	2do dynamics aligned
bar 12	2do dynamics regularised
bar 19	1mo dynamics regularised

Variation 5

bar 8 1/8	2do RH notation is incorrect in [H/F]. Possibly a quintuplet is intended, but unlikely
bar 8 3/8	1mo staccato dot added [H]
bar 11	[H] has rallentando in place of ritenuto
bar 12	*in tempo* aligned [H]
bars 14–15	*riten.* and dynamics aligned
bar 16	1mo dynamics aligned
bar 16	*in tempo* aligned
bars 16–25	2do RH [H] has double-stemmed notes as semiquavers
bar 23	dynamics aligned [H]

Finale

bars 6 4/8–8 1/8	1mo phrasing altered to match bars 2–5. [H/F] RH has inconsistent slurs. [H] has slur over last two notes of each bar as does LH in [H/F]
bars 19–33, 111--116	2do staccato dots added [H]. Omitted in [H/F]
bar 22	1mo dynamics regularised
bar 27	1mo dynamics regularised
bar 48 1–2/8	1mo and 2do the short dim hairpins might have been intended as accents. 2do LH staccato dots in this and similar places follow [H/F]. It might be better to play them more legato
bar 70	1mo dynamics regularised cf. bar 78 and [H]
bar 73 1/8	***sf dim*** added cf. 2do and [H]
bar 79 3/8	2do dynamics regularised [H]
bar 93	staccato added [H]
bar 98 5/16	1mo quaver stem added cf. bar15 and similar passages
bar 122	1mo dynamics aligned [H]
bars 123–128	1mo and 2do regularised dots and dashes [H]
bar 133 3/8	2do dynamics regularised [H]
bar 174	1mo dynamics aligned. [H] begins *cresc* on 3/8
bars 178–184	dynamics regularised [H]. [H/F] is inconsistent between the parts
bar 189	beaming regularised cf. bar 187 and [H]
bar 191	2do ***p*** added. Not in [H]
bars 197–199	2do added cresc hairpin, missing in [H/F]. Both hairpins missing in [H]
bar 203 1/8	1mo and 2do regularised dots & dashes [H]

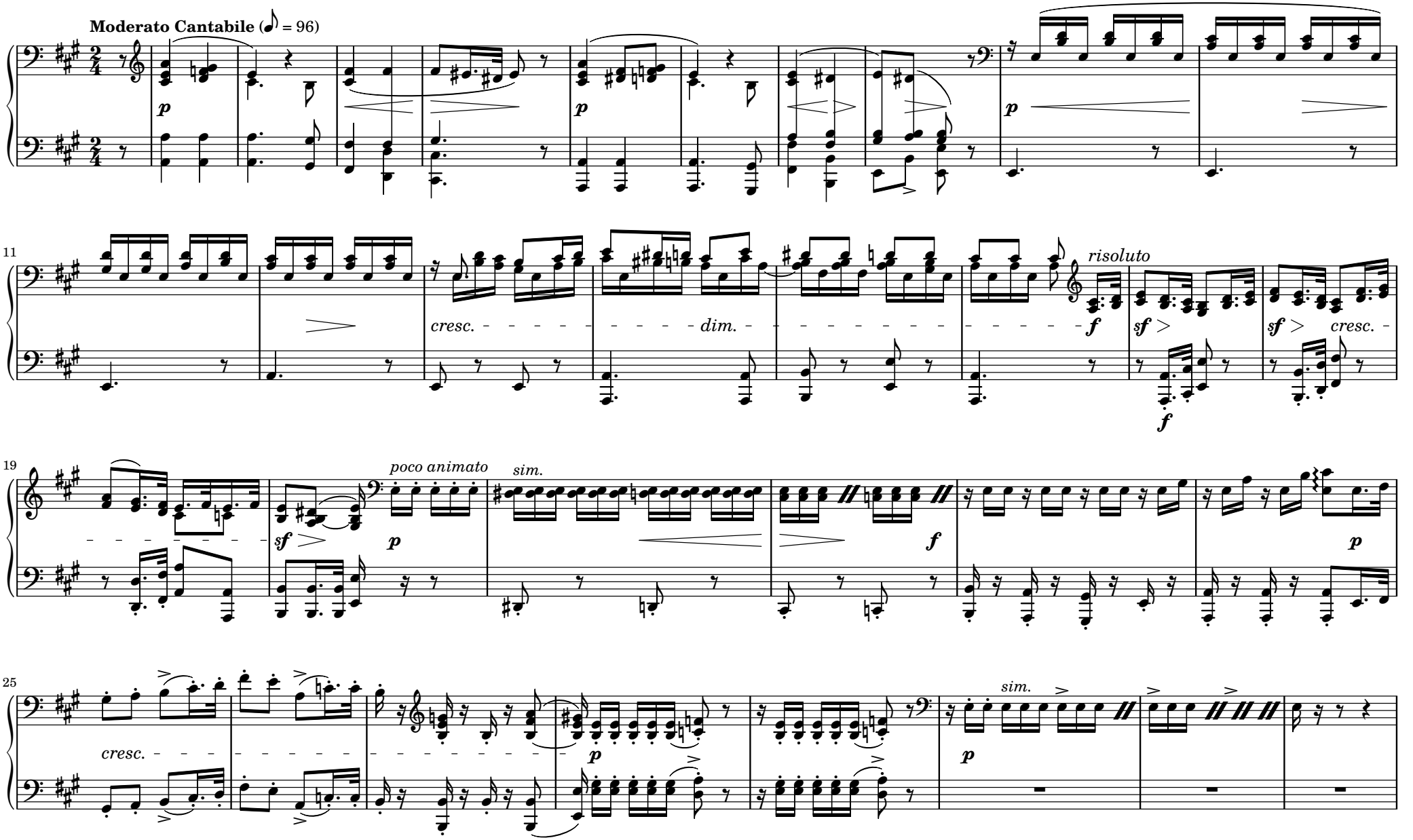
Peter Toye, Salisbury
December 2019

SECONDO

Variations Brillantes

Henri Herz
arr. Louise Farrenc
ed. Peter Toye

Introduction



Variations Brillantes

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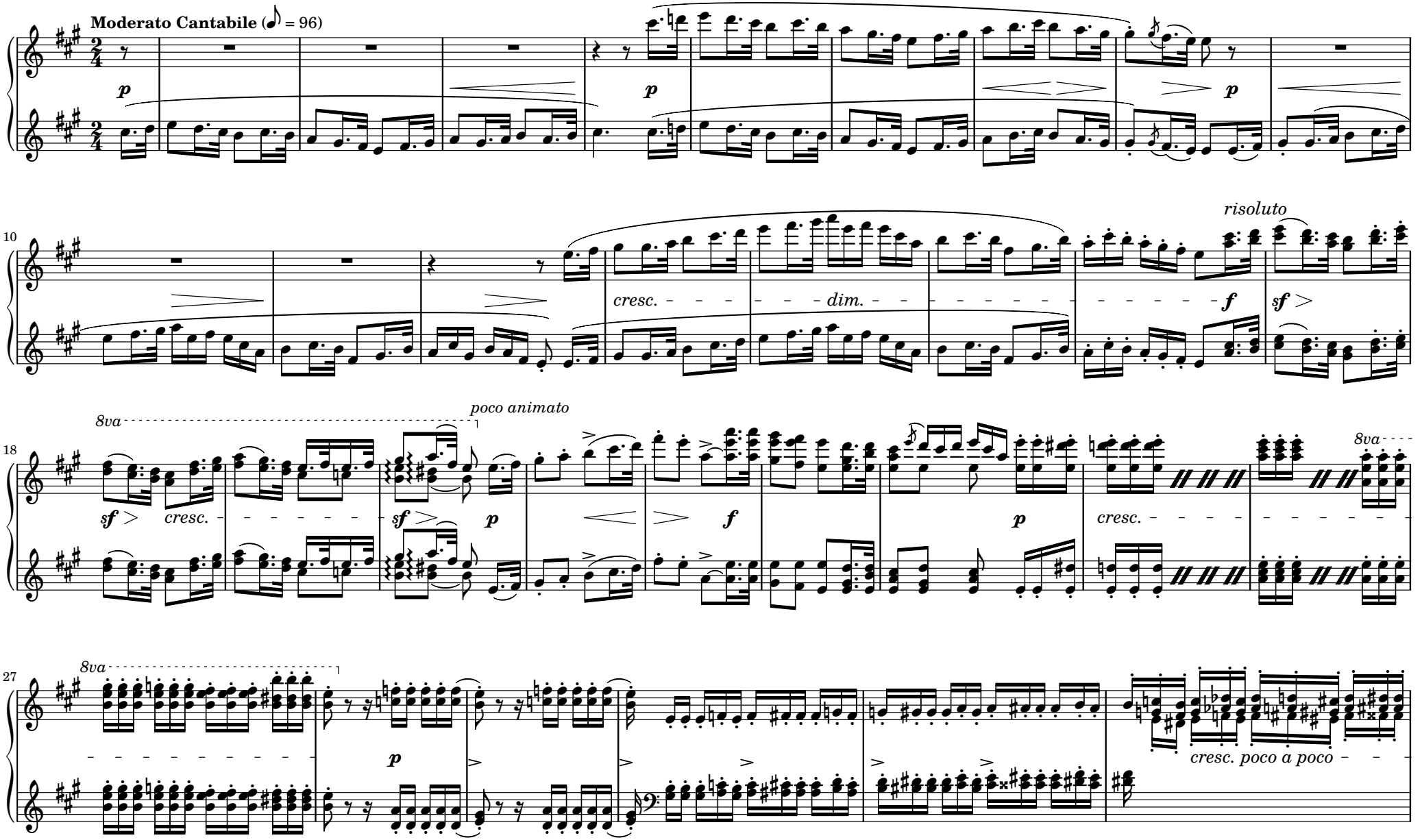
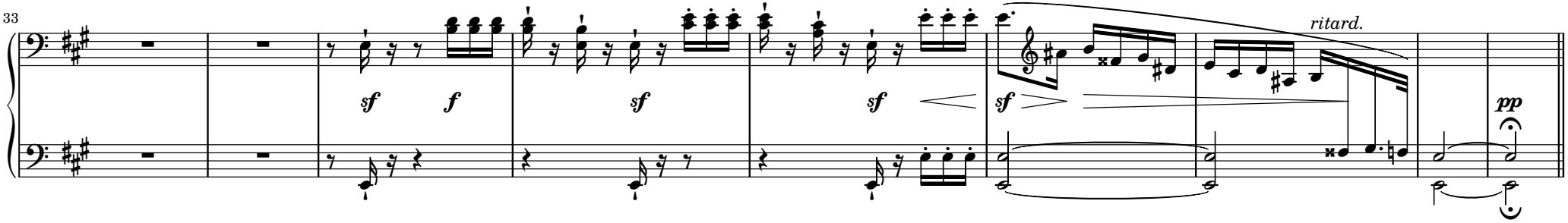
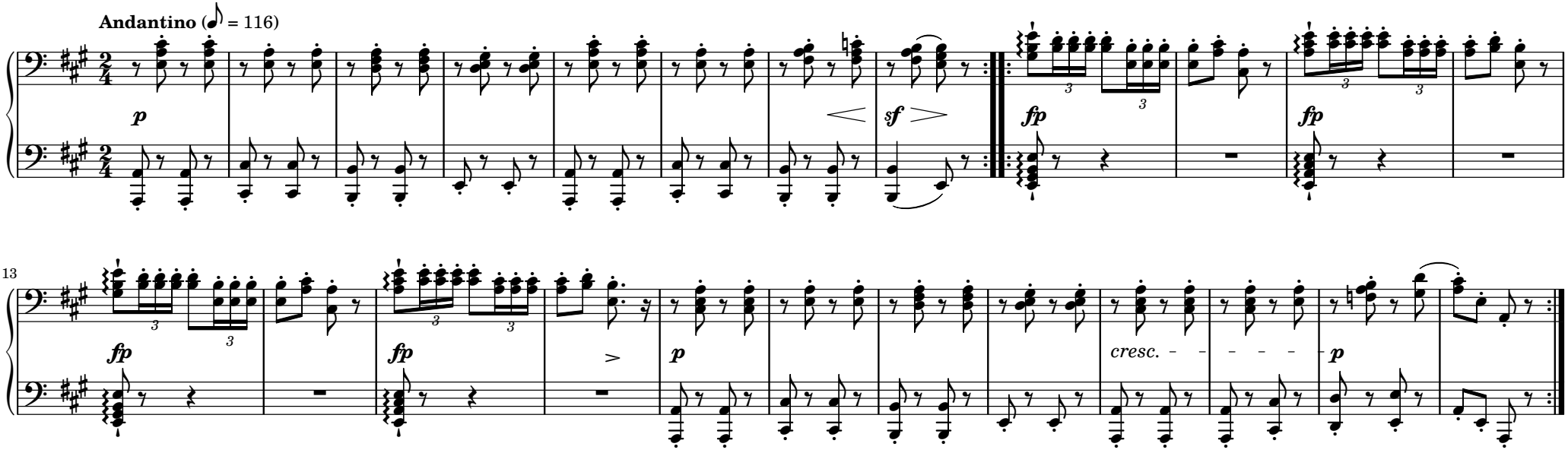
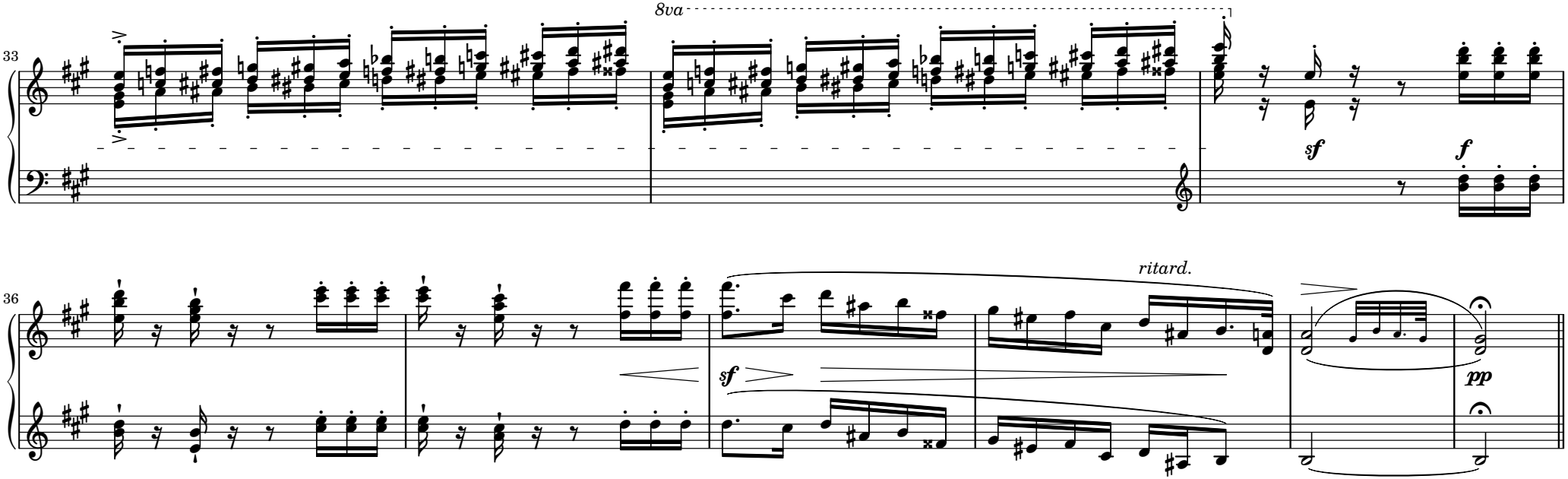
Introduction



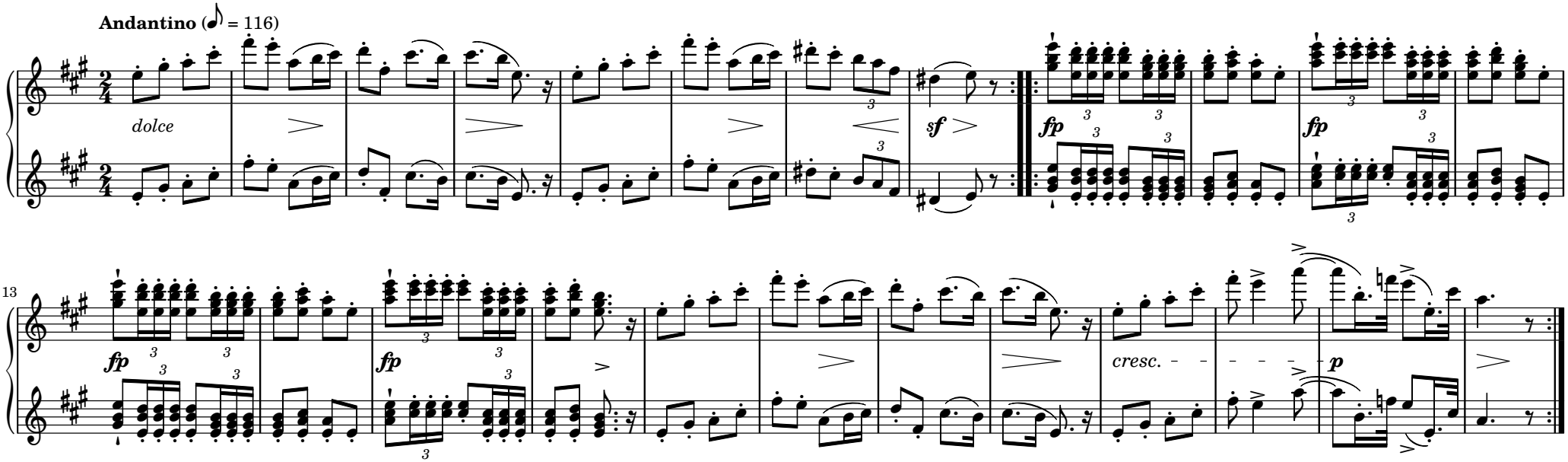

33
sf
f
sf
sf
sf
ritard.
pp

Theme


Andantino (♪ = 116)
p
sf
fp
fp
13
fp
fp
p
cresc.
p

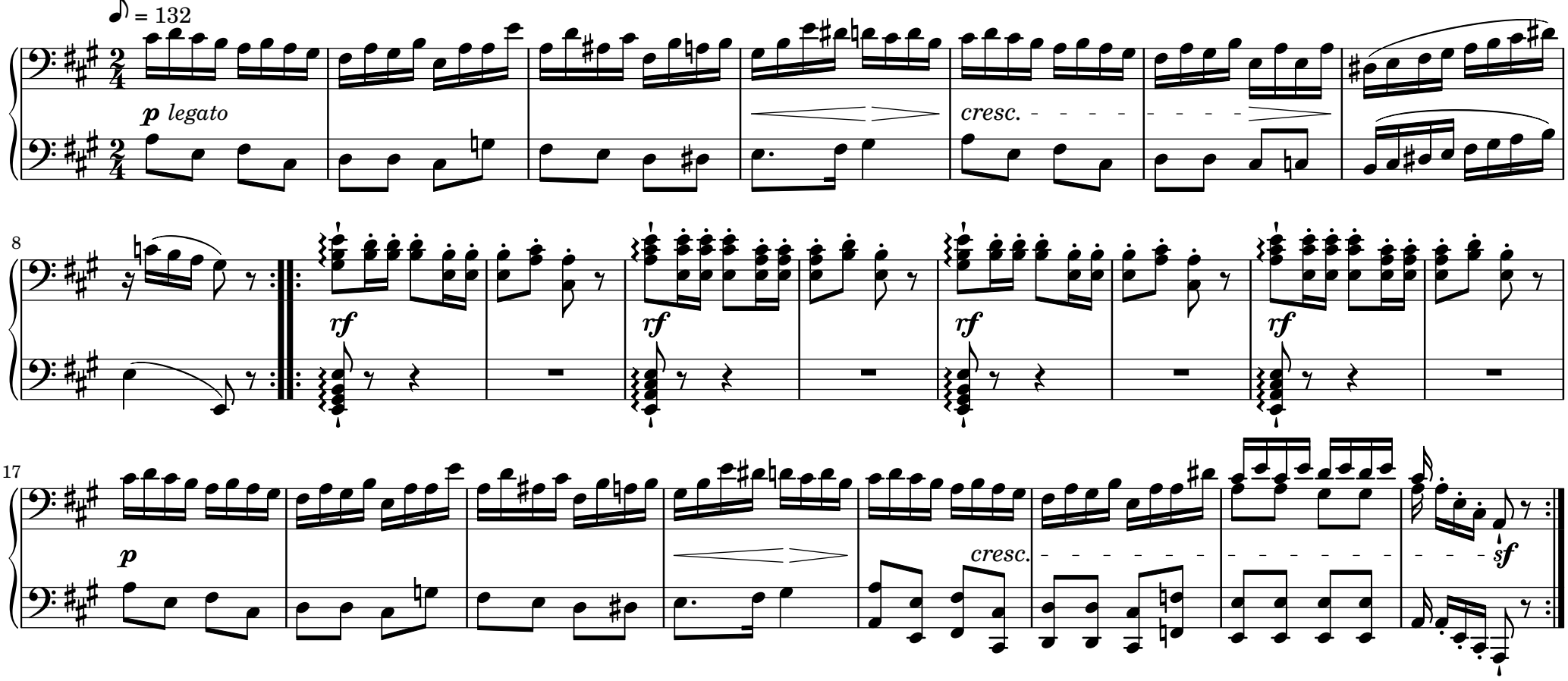


Theme

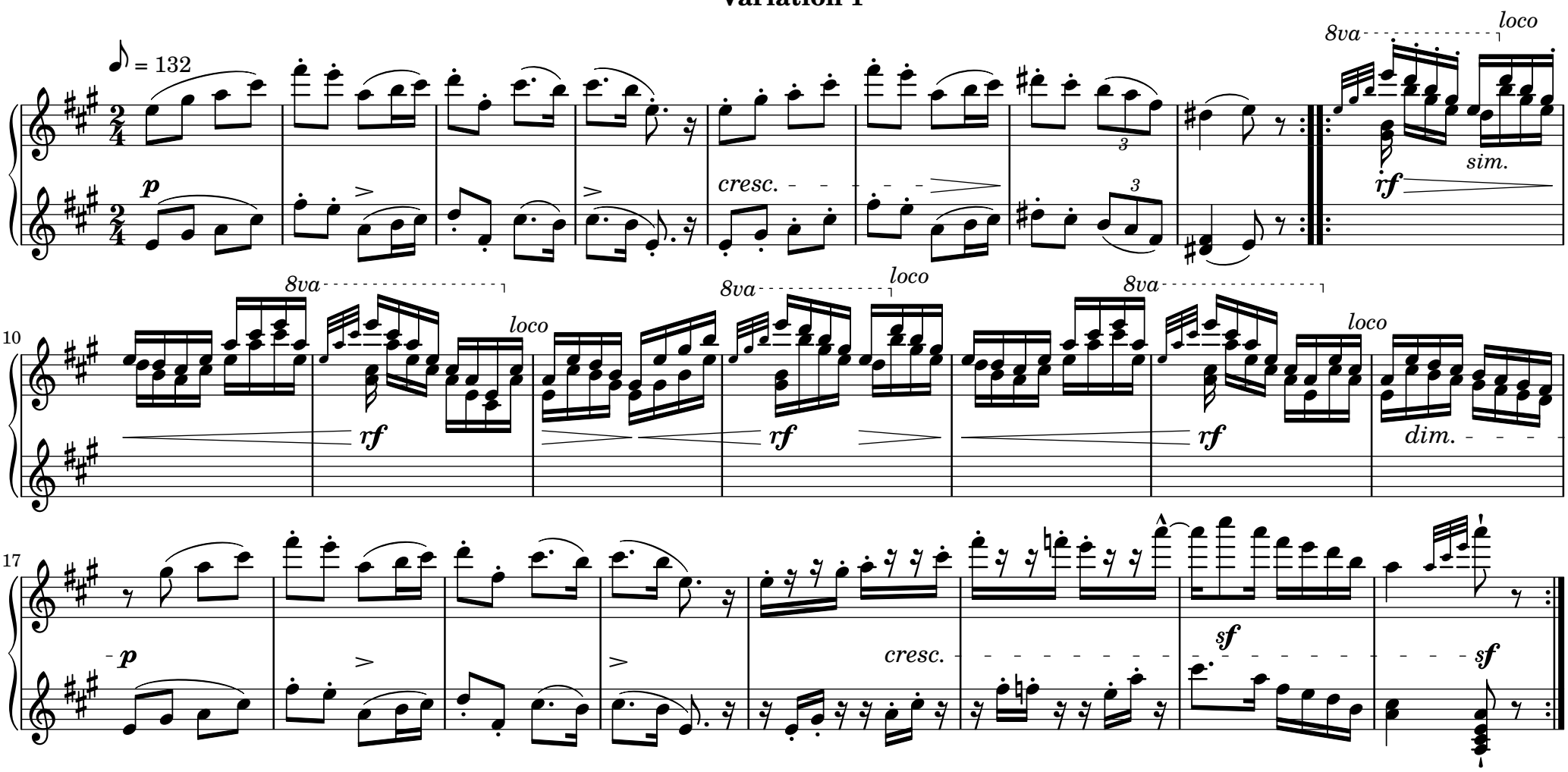


SECONDO

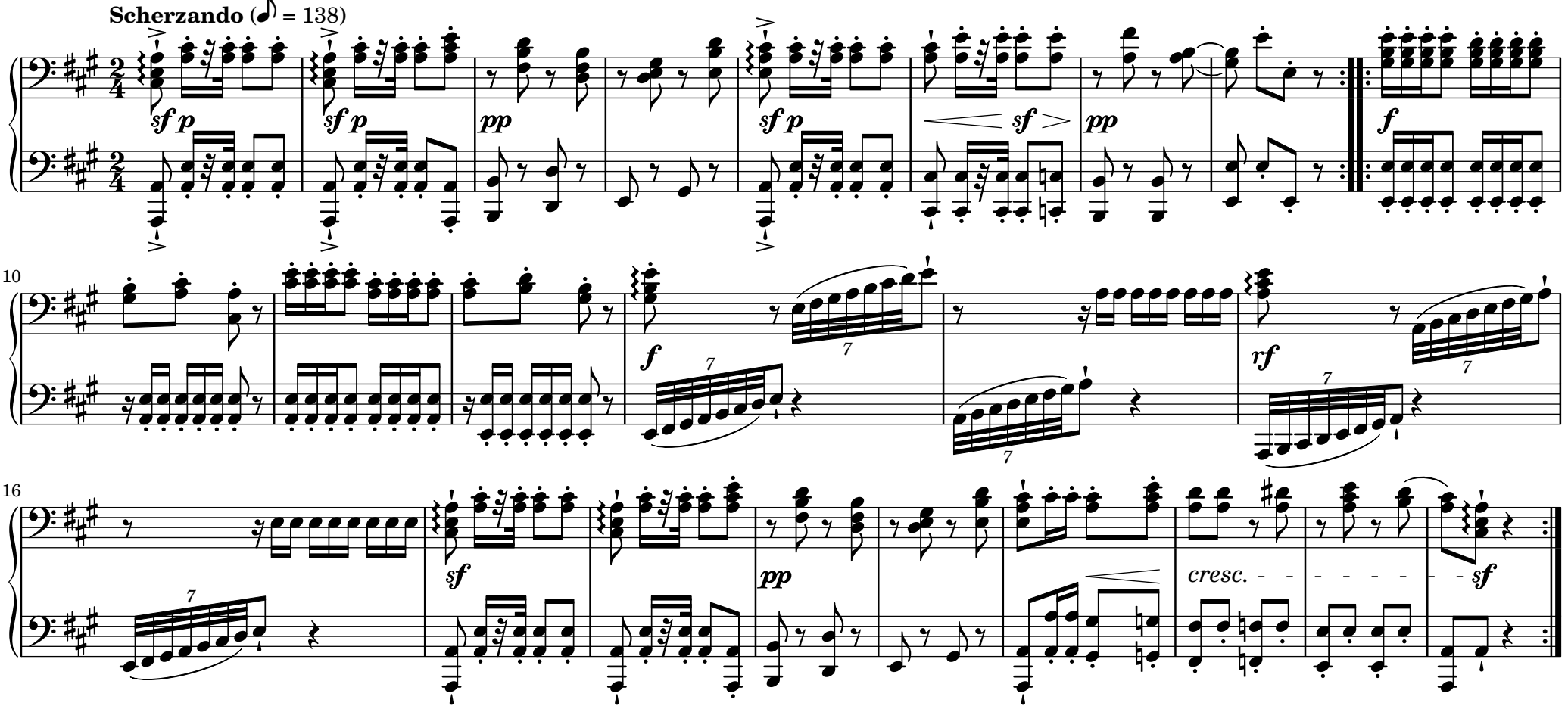
Variation 1



Variation 1



Variation 2



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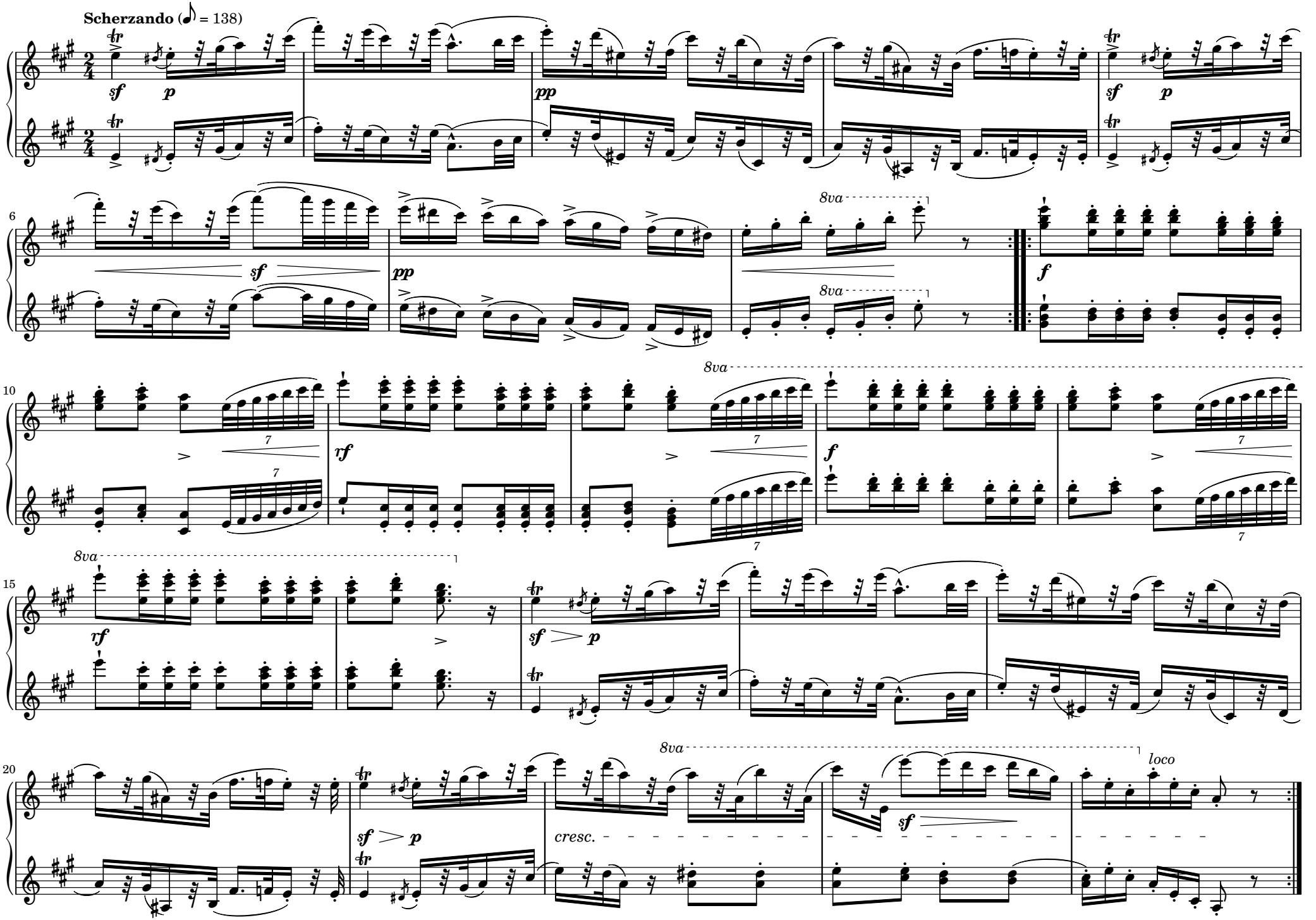
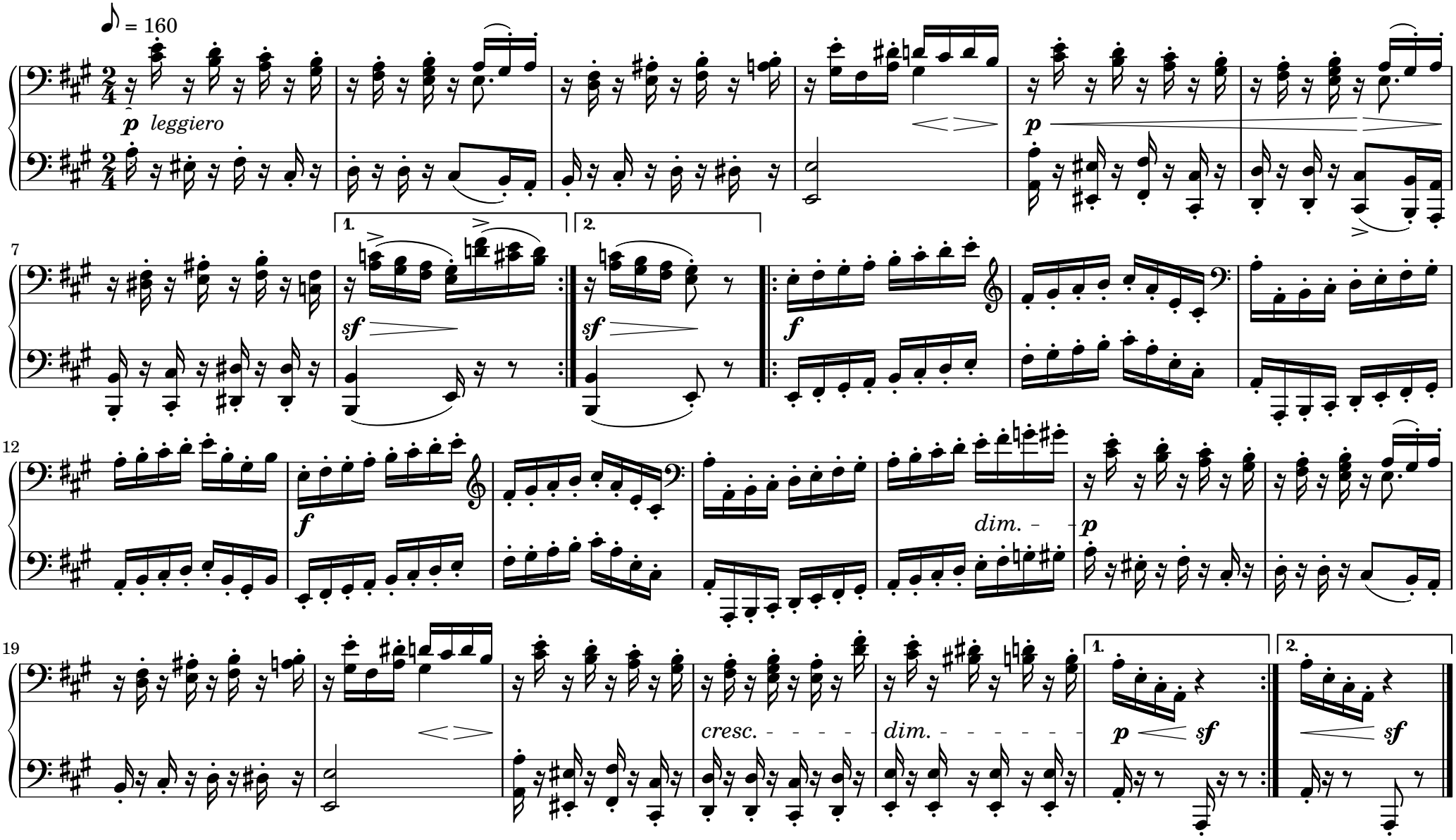
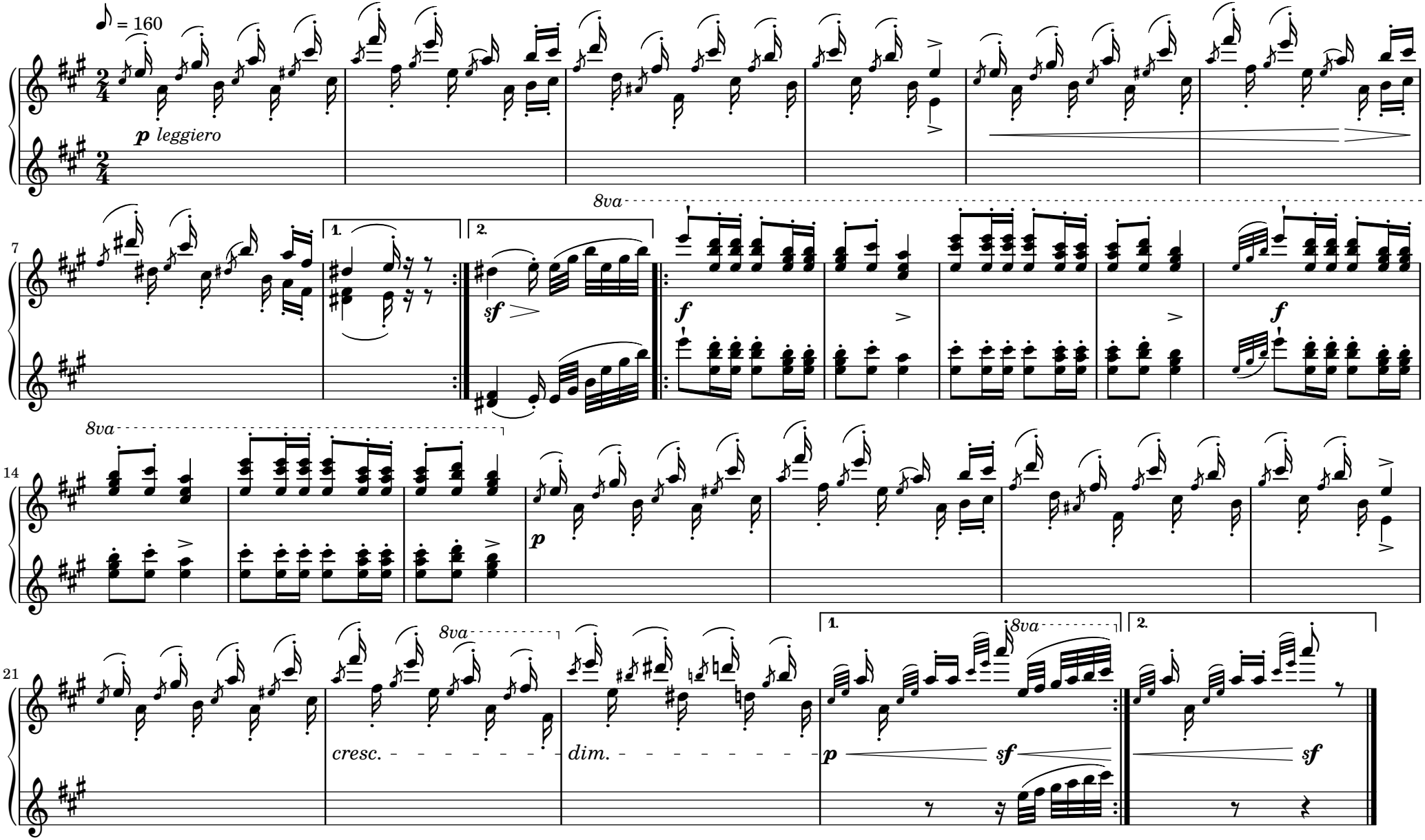

Scherzando (♪ = 138)
sf
p
pp
sf
p
sf
pp
8va
8va
f
8va
rf
f
8va
rf
sf
p
sf
p
cresc.
8va
sf
loco

SECONDO

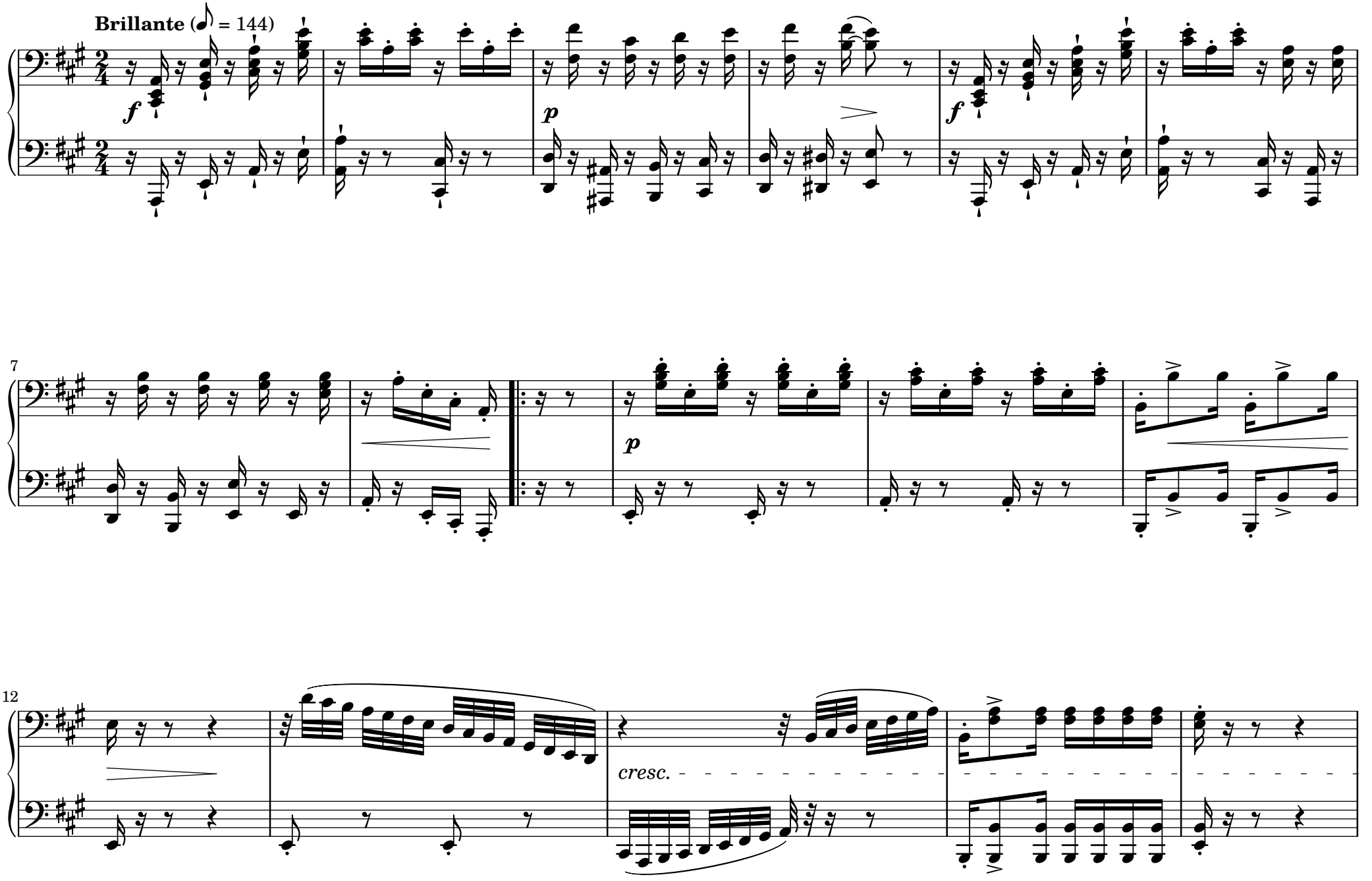
Variation 3



Variation 3


♩ = 160
p leggiero
7
1.
2.
8va
sf
f
14
8va
p
21
8va
cresc.
dim.
1.
2.
8va
p
sf
sf

Variation 4



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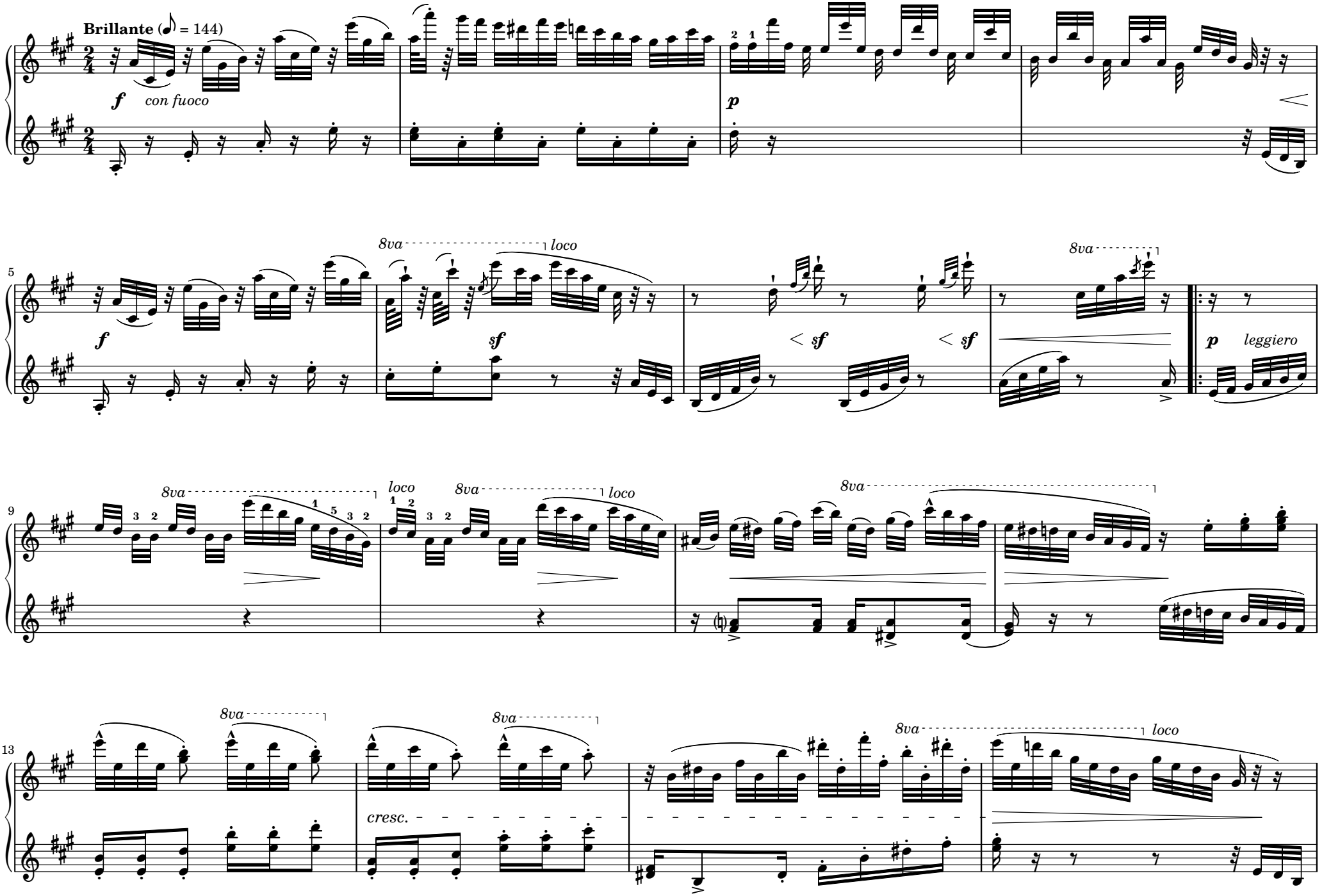
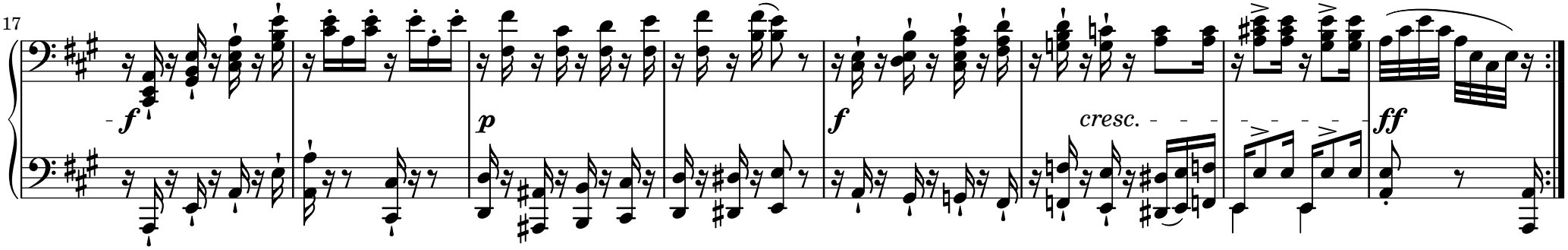
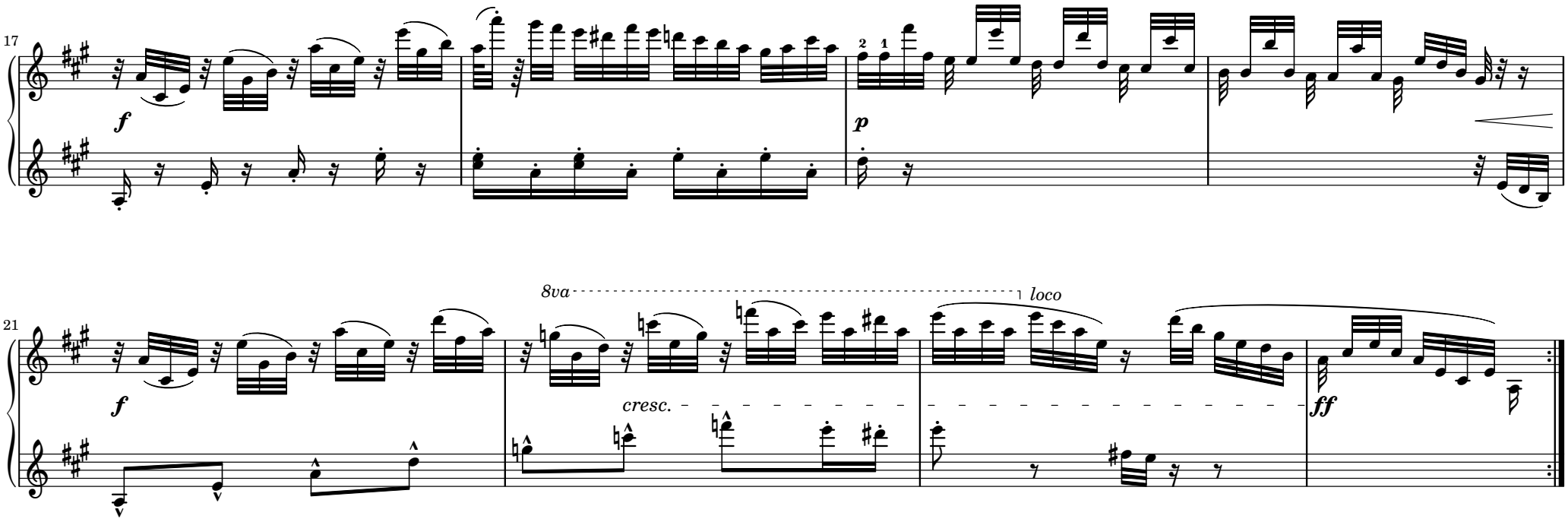
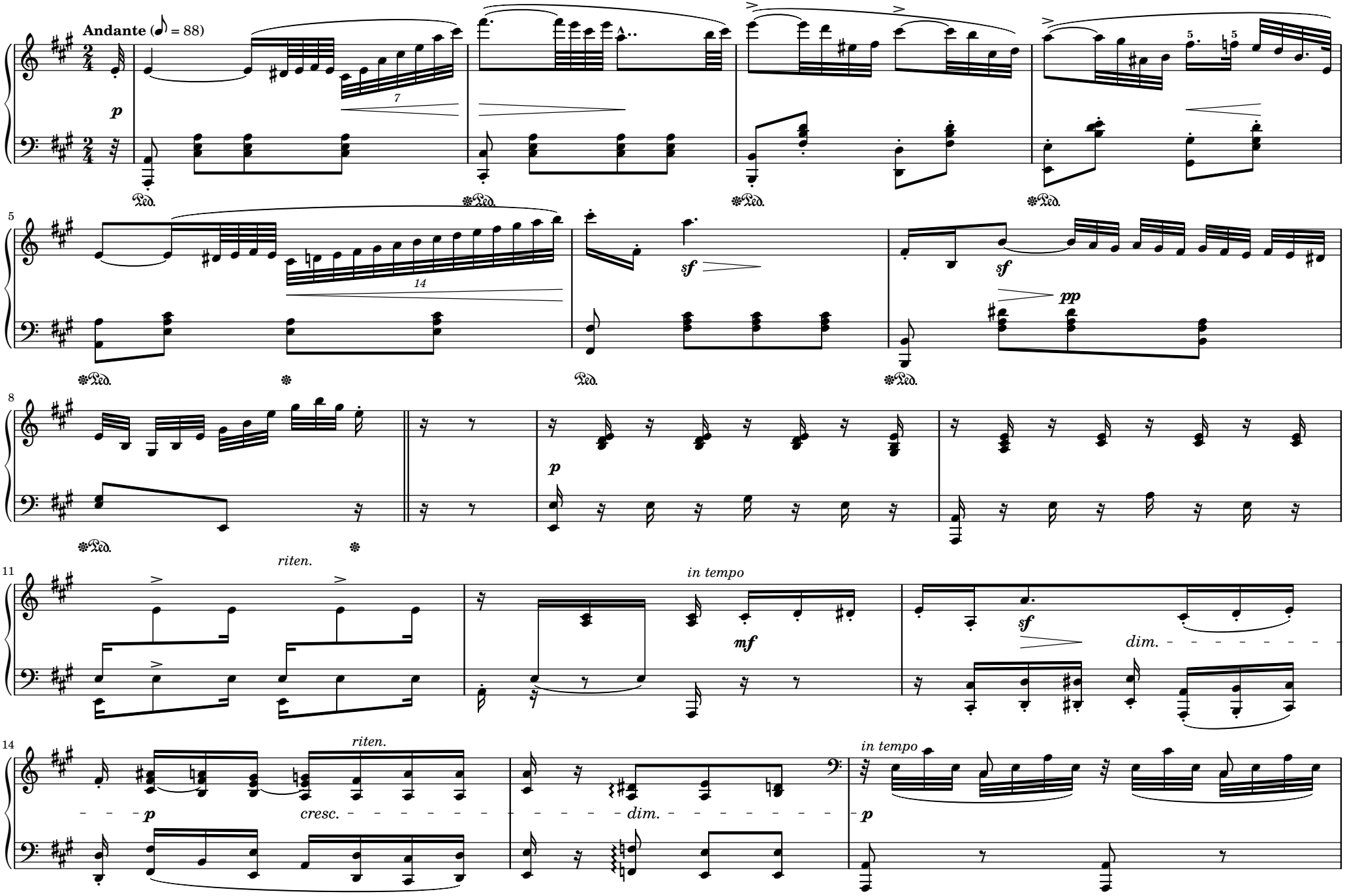


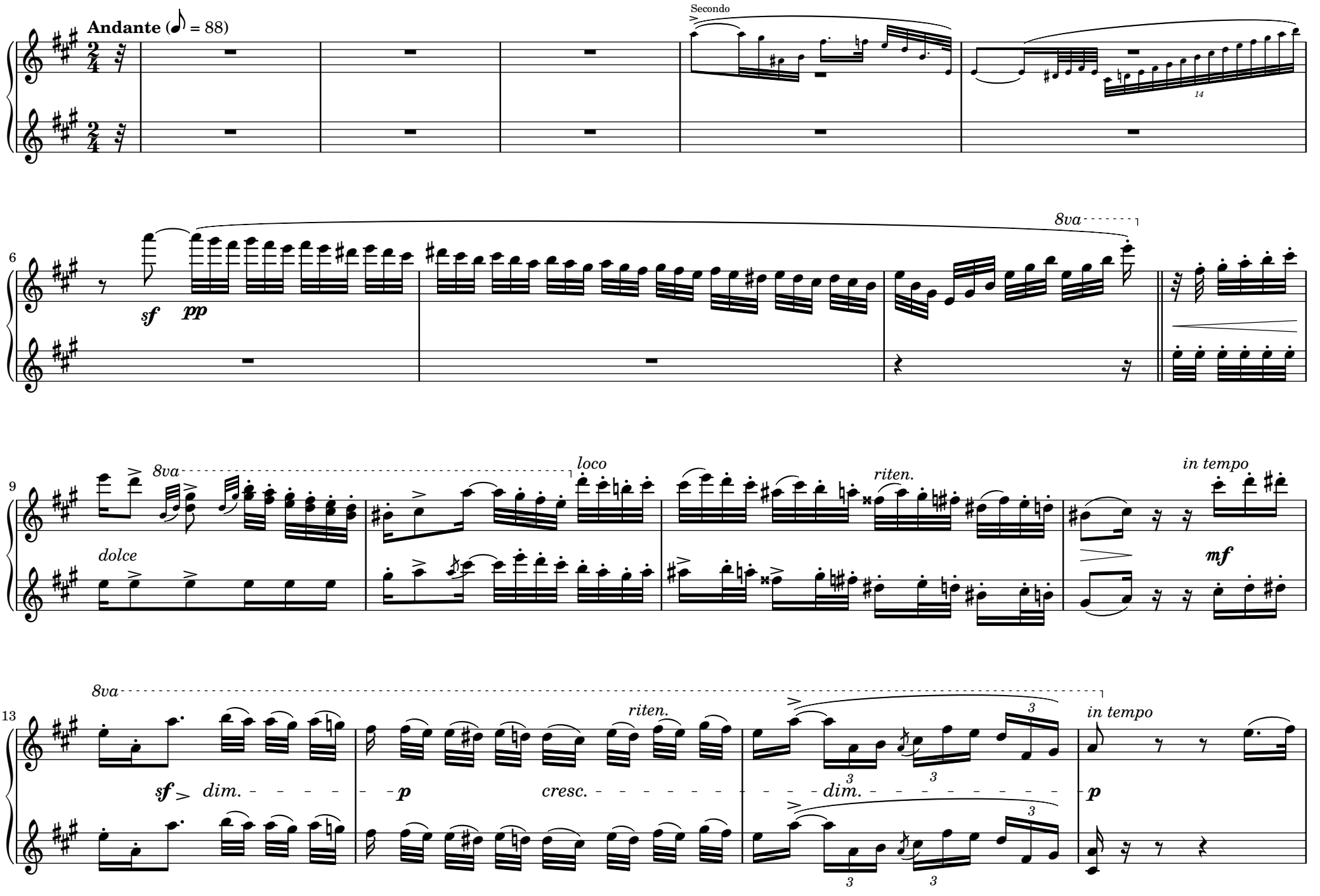

17
f
p
f
cresc.
ff

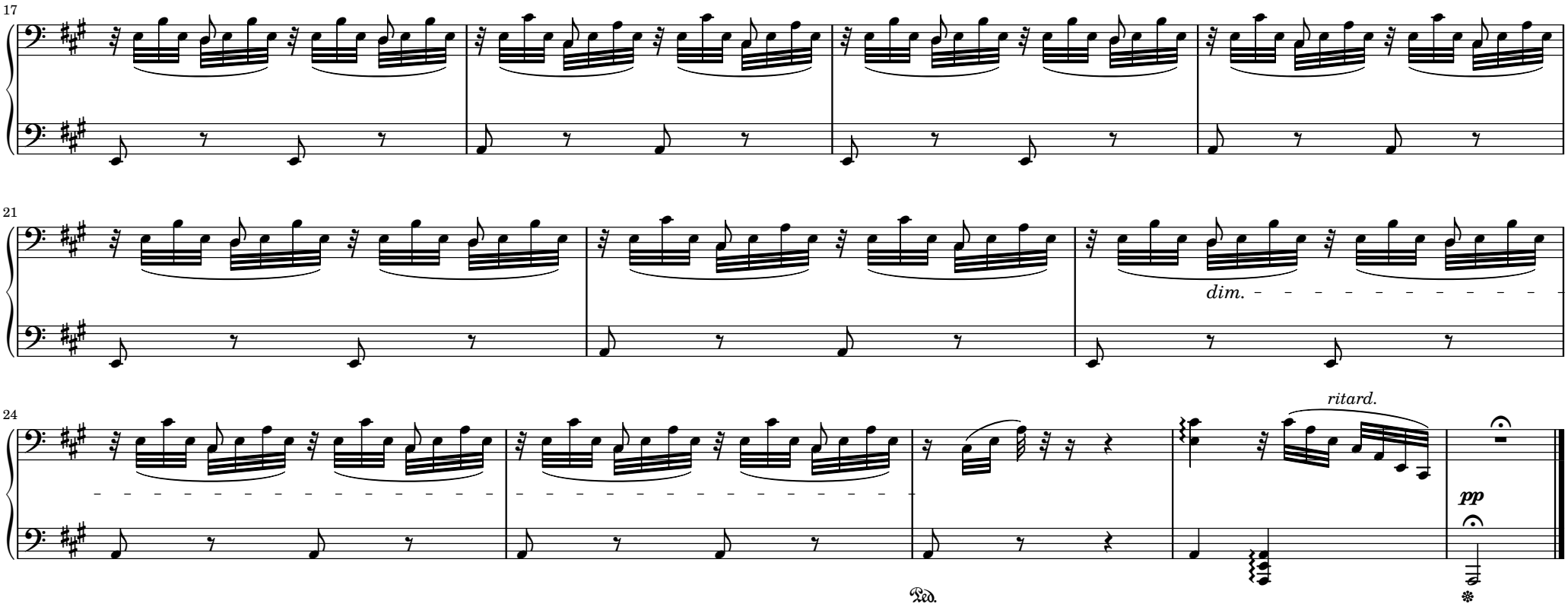

17
f
p
21
f
8va
loco
cresc.
ff

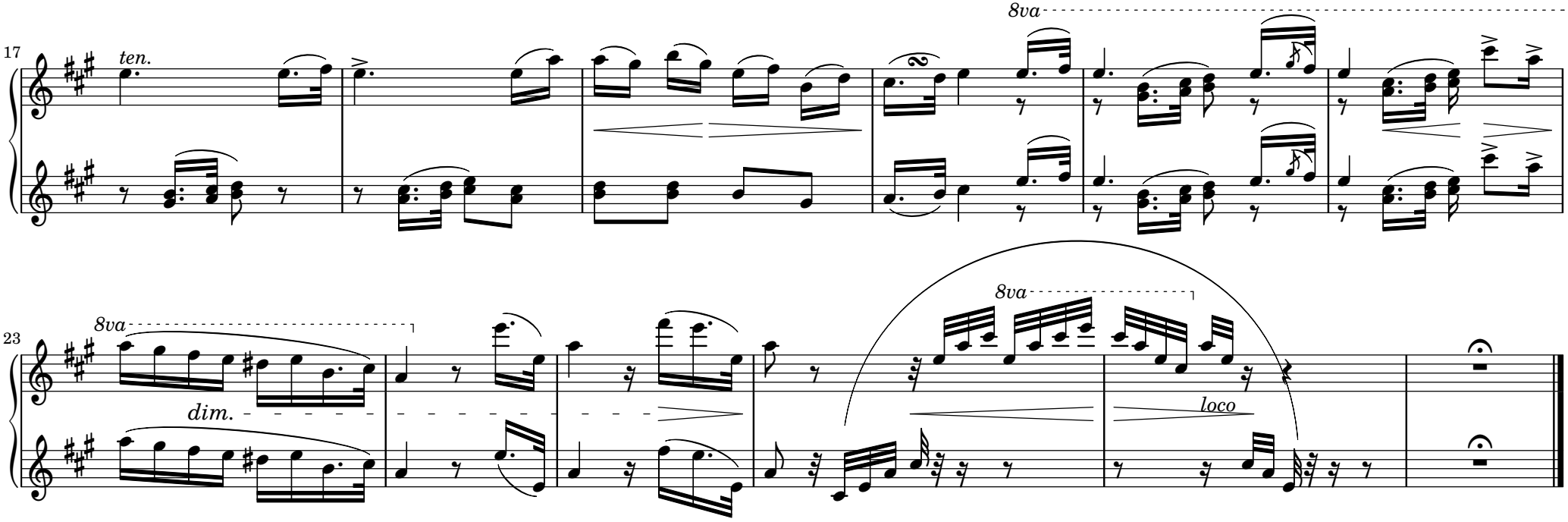
Variation 5


Andante (♪ = 88)
p
7
14
sf
sf
pp
riten.
in tempo
mf
sf
dim.
riten.
p
cresc.
dim.
in tempo
p

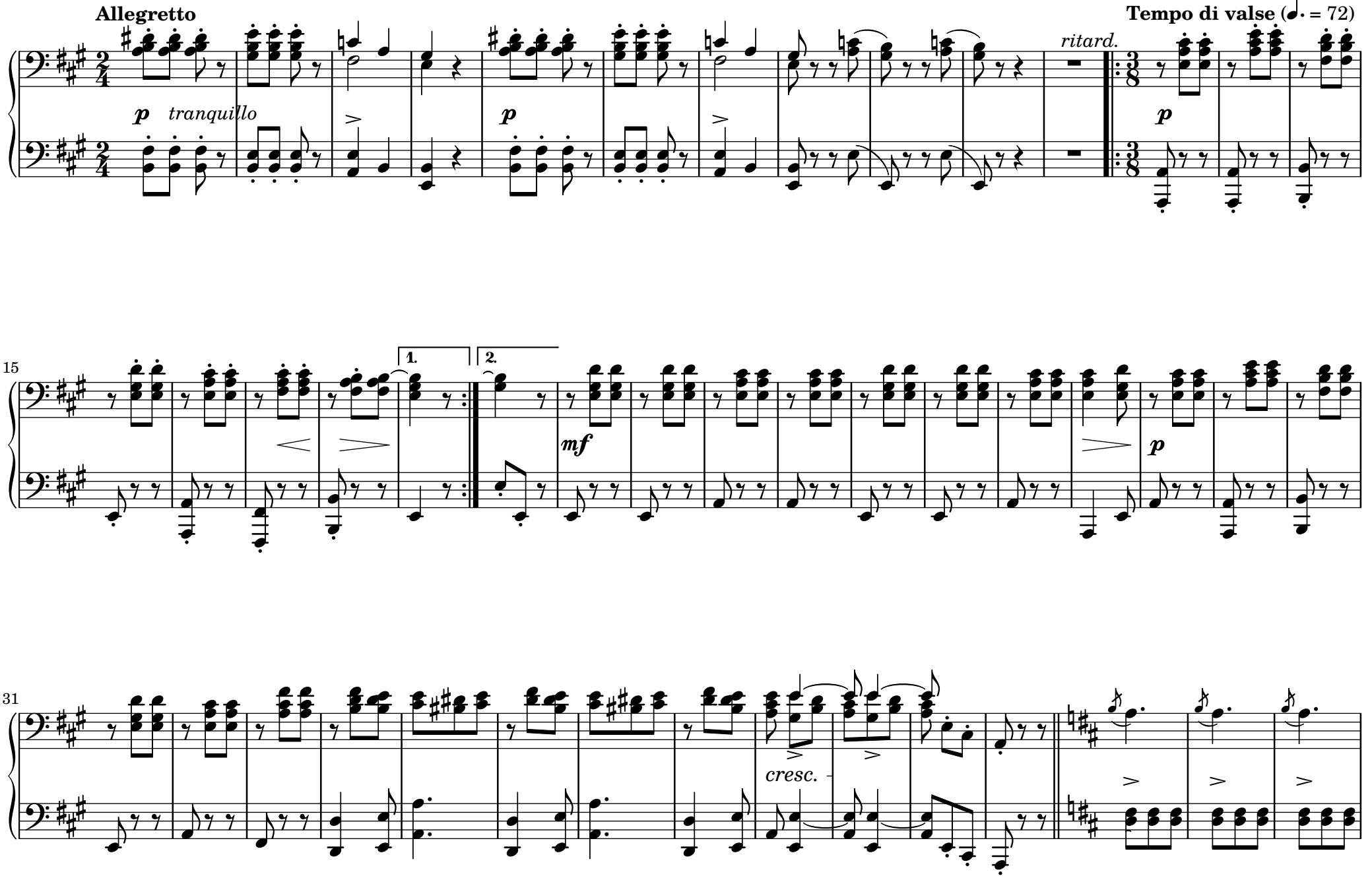
Variation 5


Andante (♪ = 88)
Secondo
14
6
sf
pp
8va
9
8va
dolce
loco
riten.
in tempo
mf
13
8va
sf
dim.
p
cresc.
riten.
dim.
in tempo
p

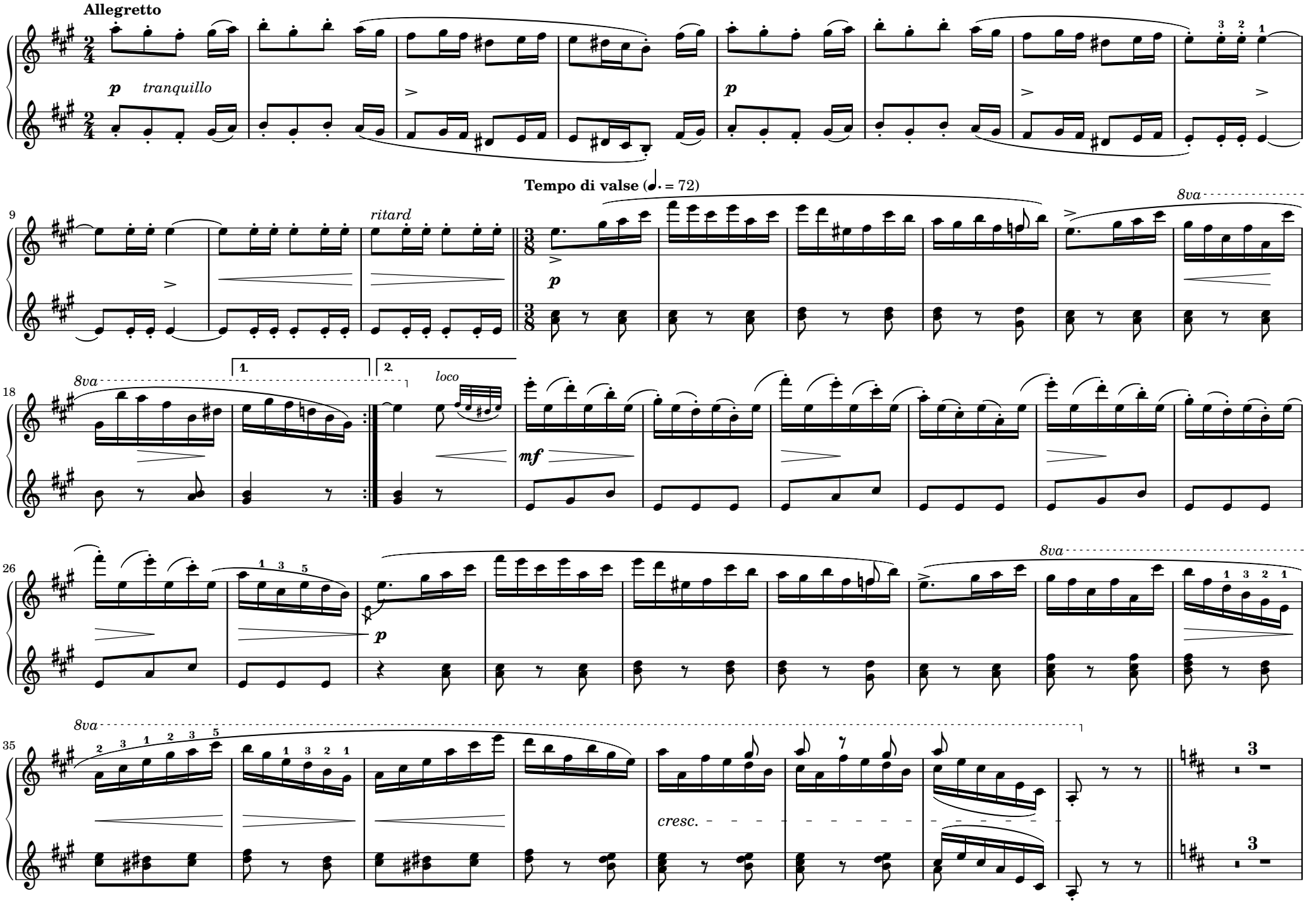

17
21
dim.
24
ritard.
pp
Ped.

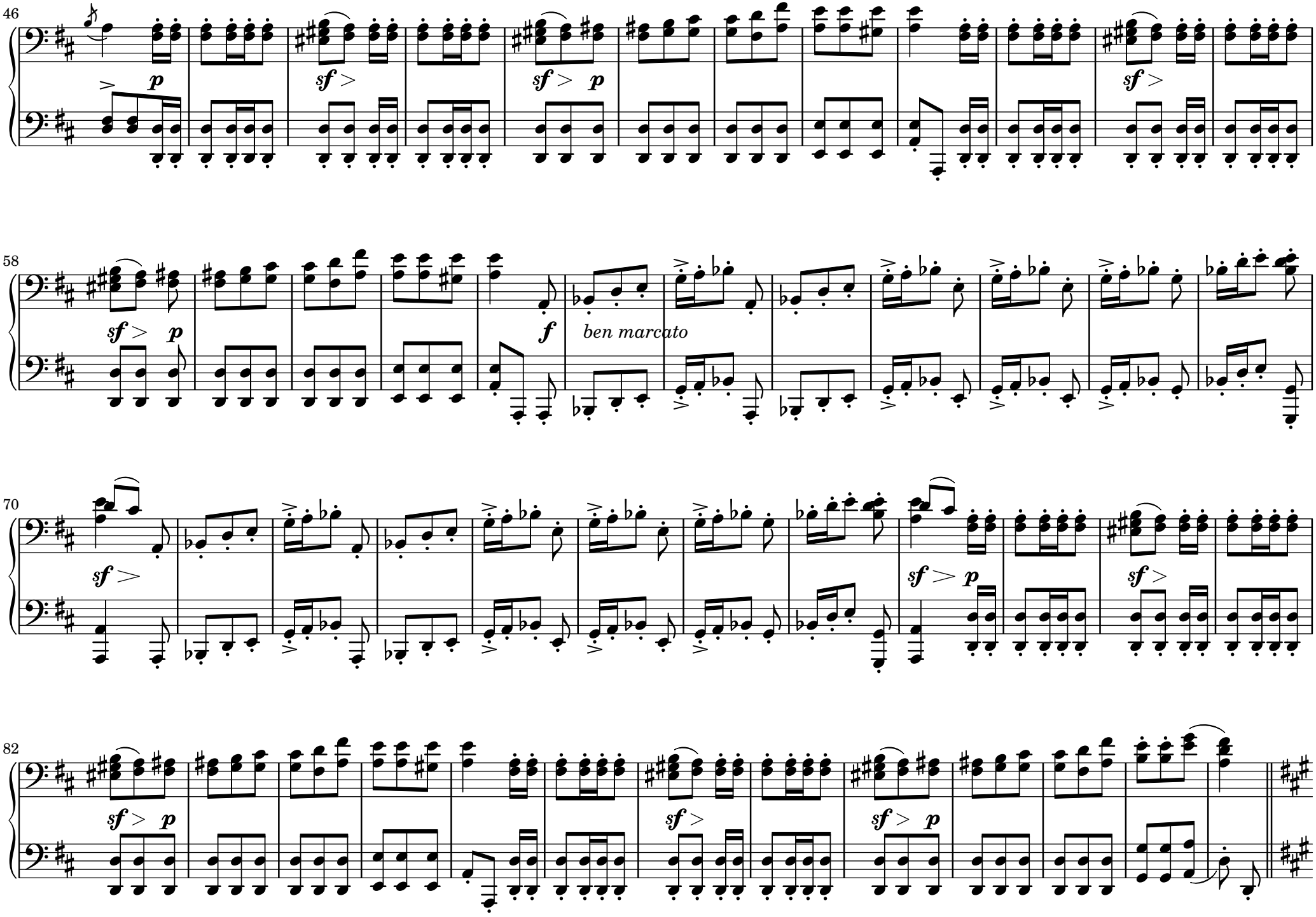

17
ten.
8va
23
8va
dim.
8va
loco

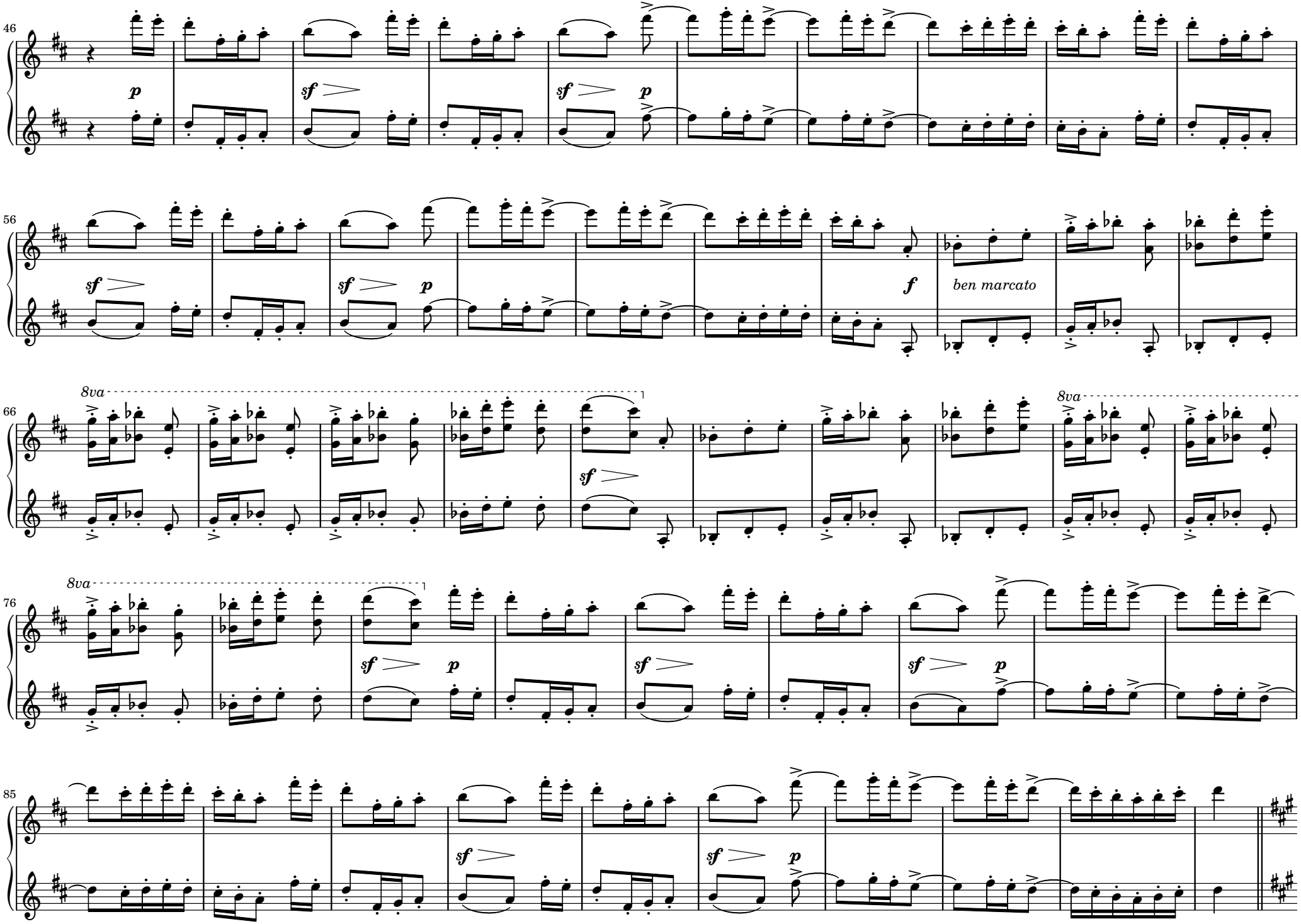
Finale

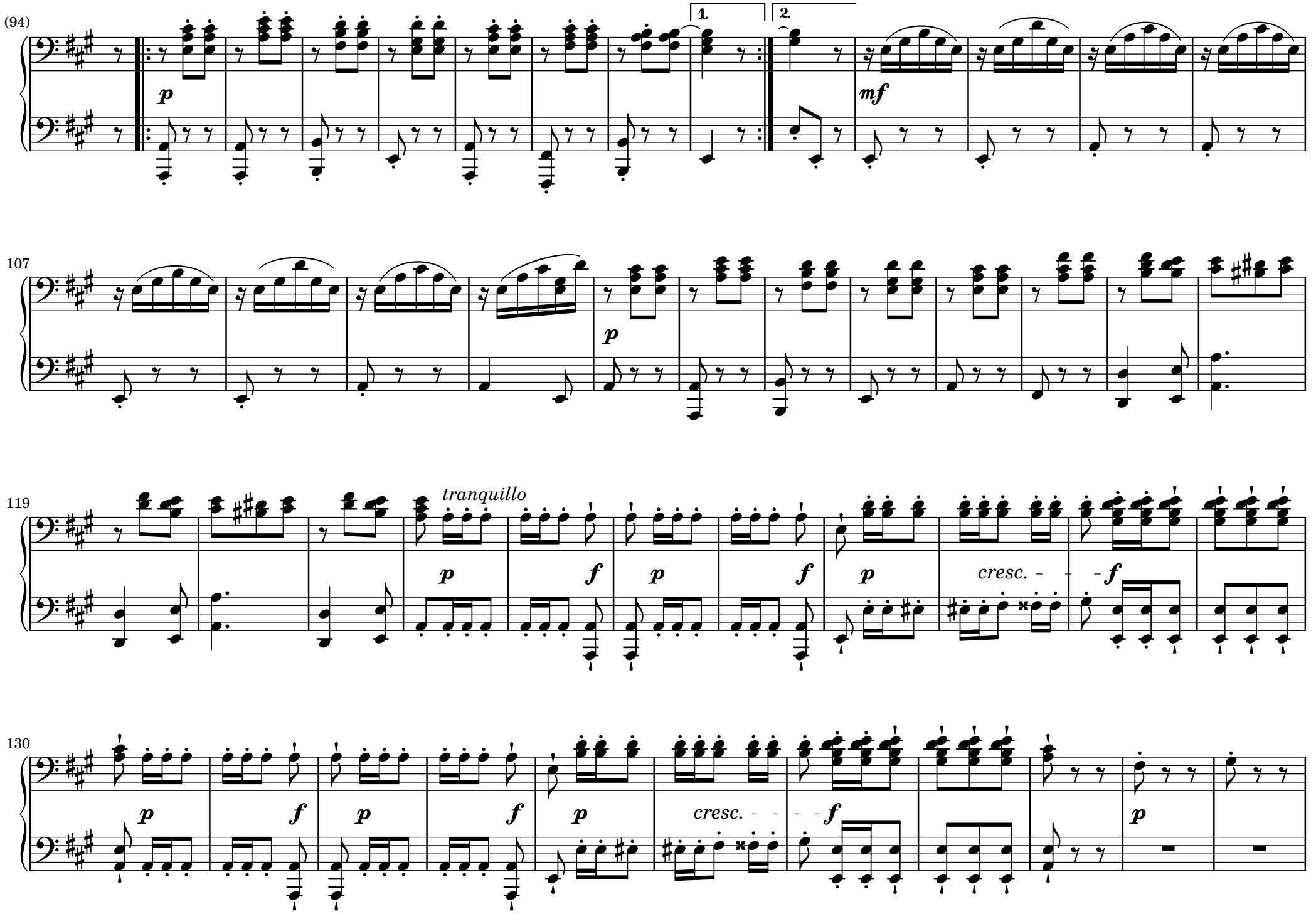

Allegretto
p tranquillo
Tempo di valse (♩. = 72)
ritard.
p
15
1.
2.
mf
p
31
cresc.

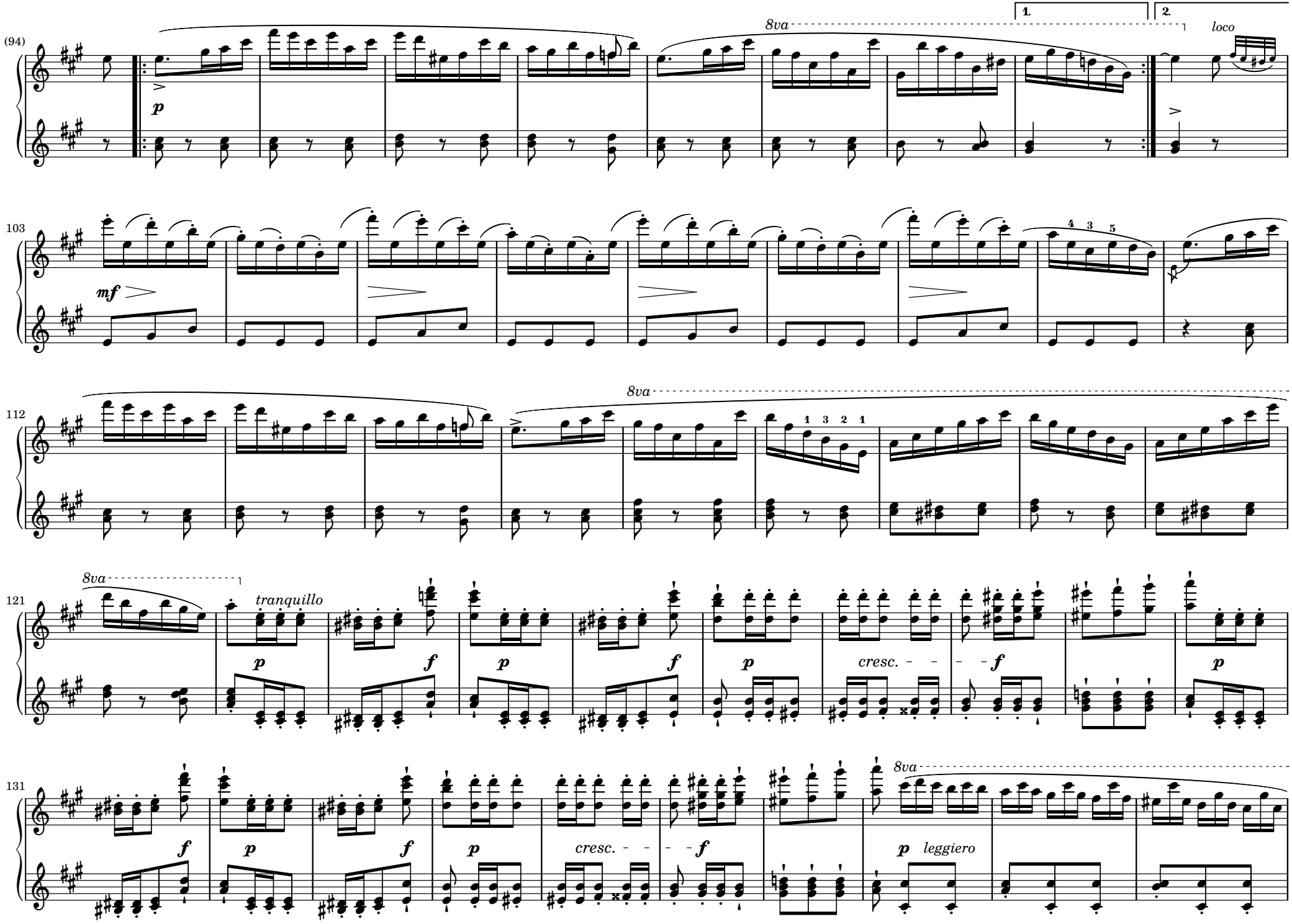
Finale

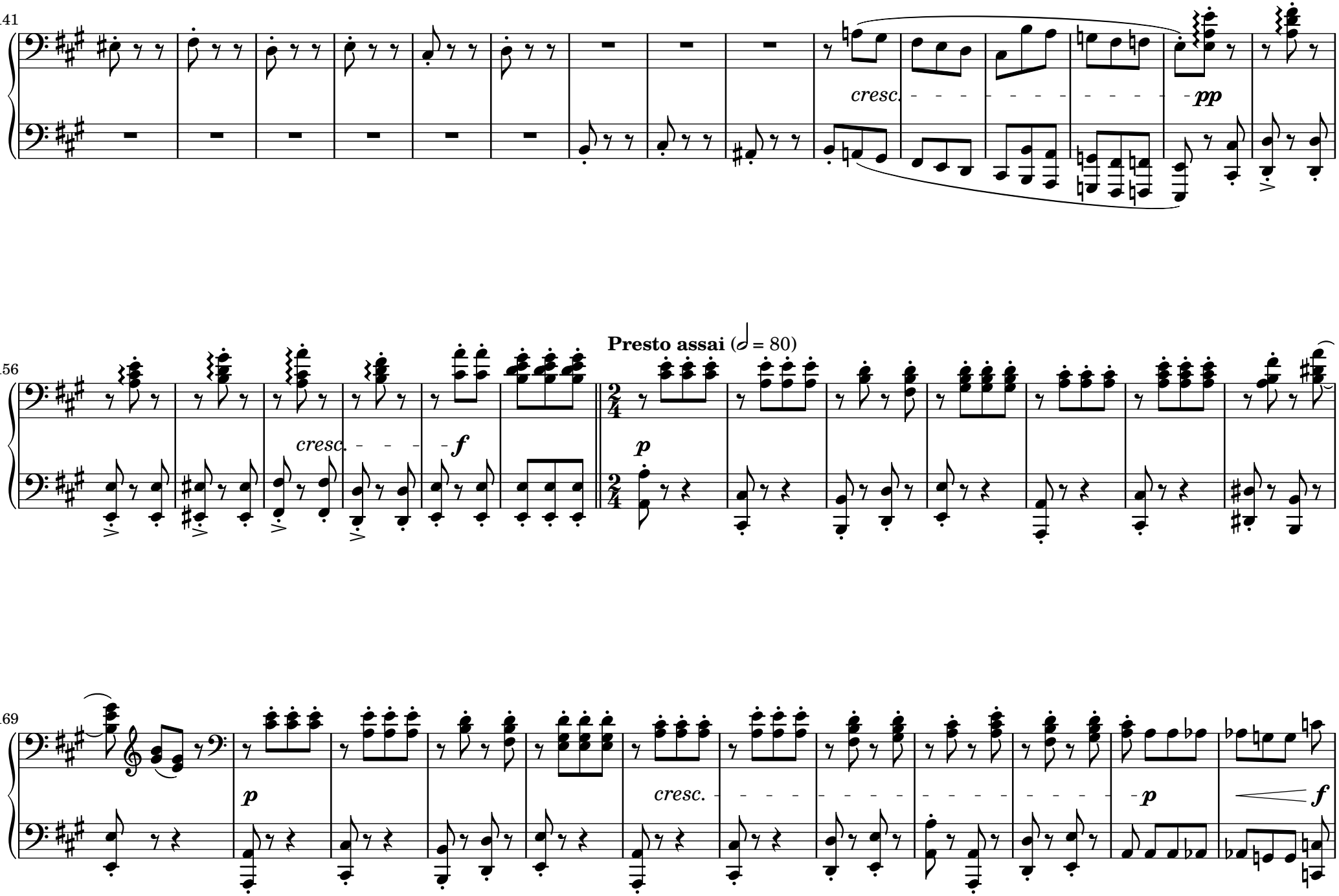

Allegretto
p tranquillo
p
Tempo di valse (♩. = 72)
ritard
8va
p
1.
2.
loco
mf
8va
p
8va
cresc.

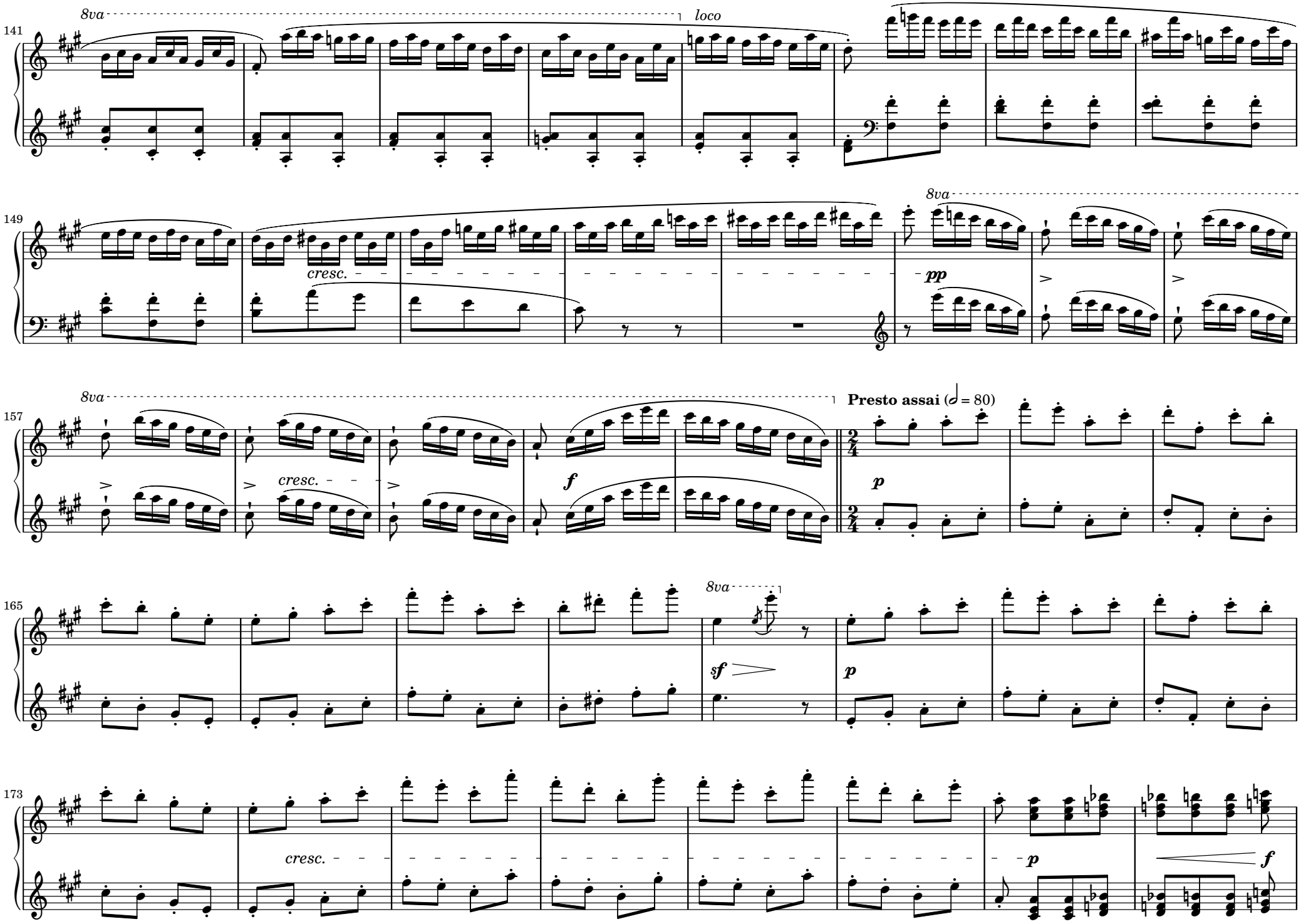

46
58
ben marcato
70
82

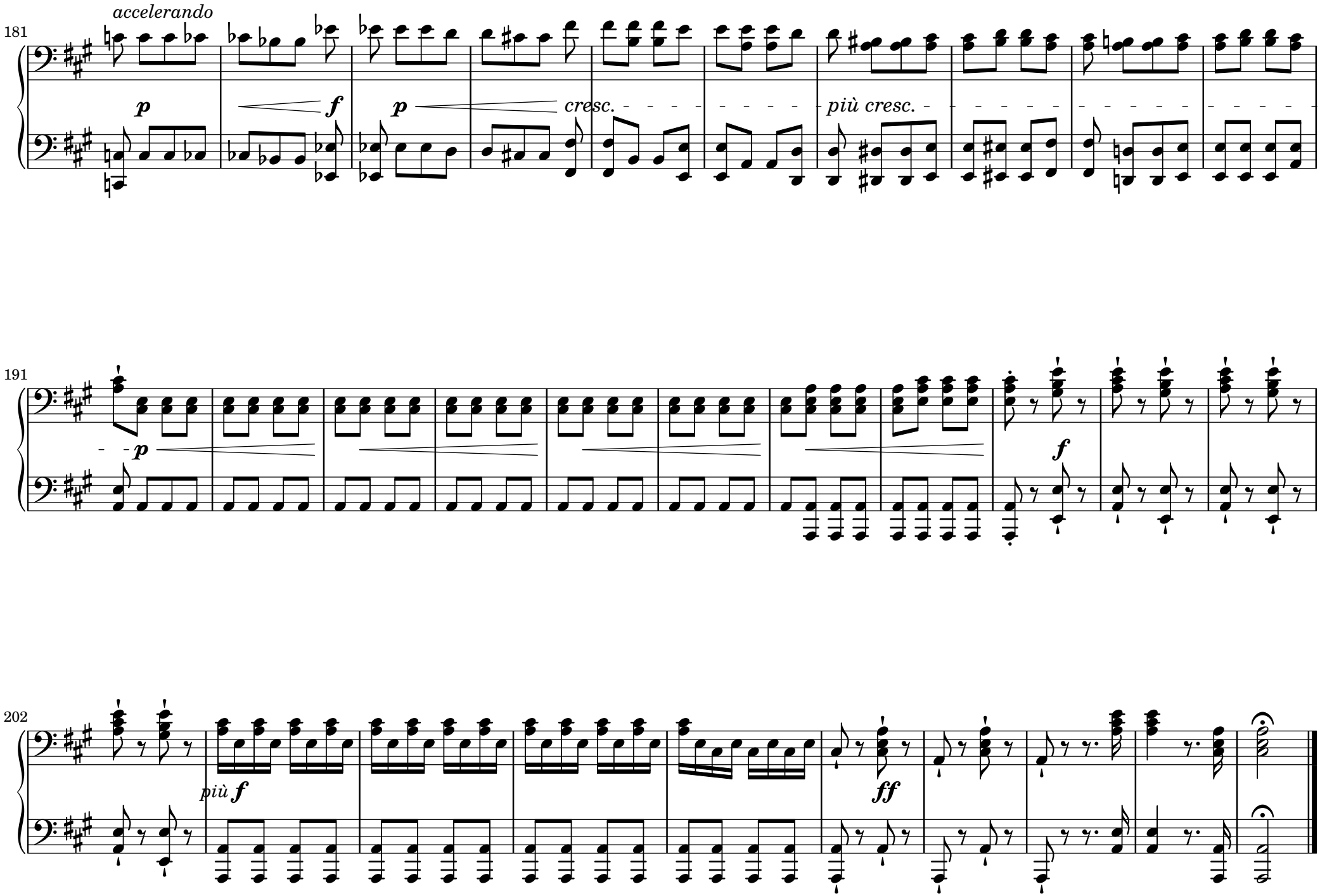

46
p
sf
sf
p
56
sf
sf
p
f
ben marcato
66
8va
sf
8va
76
8va
sf
p
sf
sf
p
85
sf
sf
p

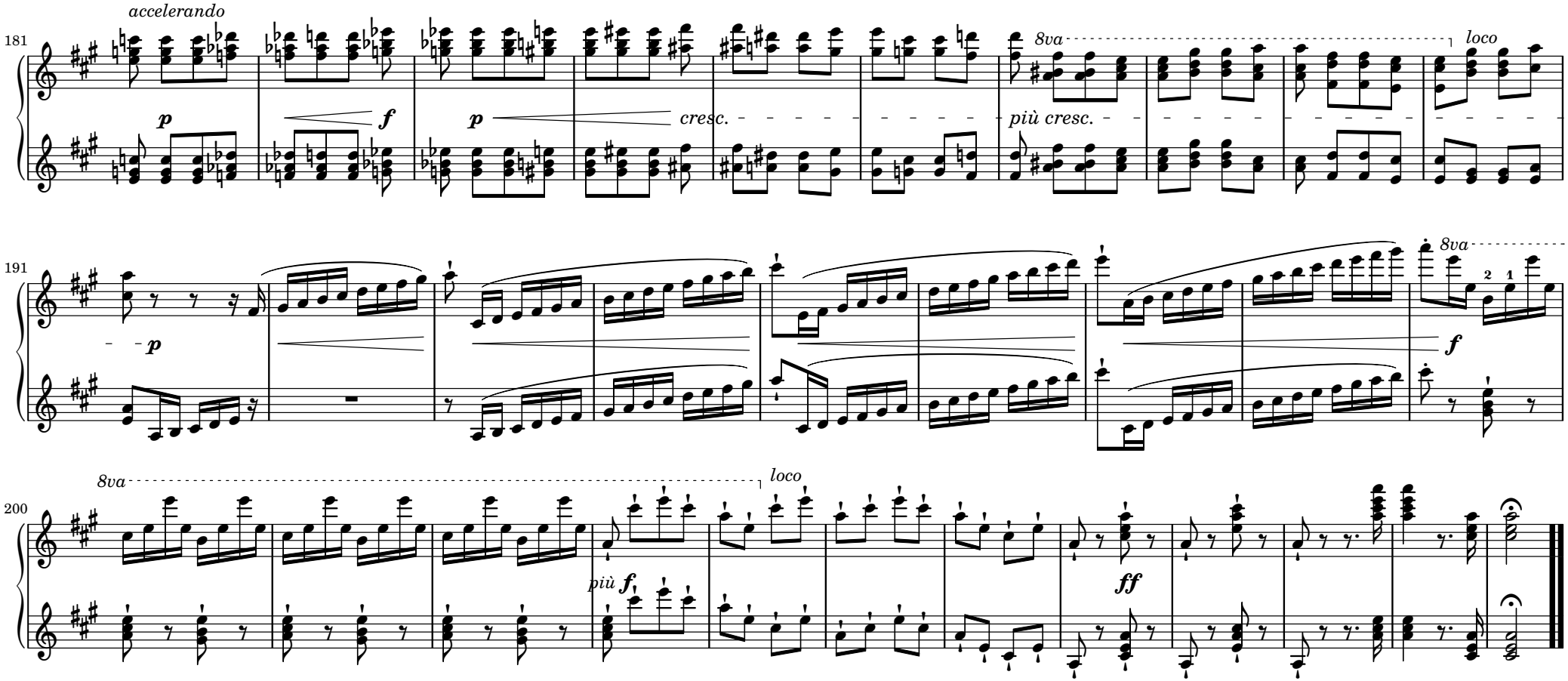

(94)
1.
2.
p
mf
107
p
119
tranquillo
p
f
p
f
p
cresc.
f
130
p
f
p
f
p
cresc.
f
p


(94)
1.
2.
8va
loco
p
103
mf
112
8va
121
8va
tranquillo
p
f
cresc.
131
leggiero


141
cresc.
pp
156
cresc.
f
Presto assai (𝅗𝅥 = 80)
p
169
p
cresc.
p
f


141
8va
loco
149
cresc.
pp
157
8va
cresc.
f
Presto assai (𝅗𝅥 = 80)
p
165
8va
sf
p
173
cresc.
p
f


181
accelerando
p
f
p
cresc.
più cresc.
191
p
f
202
più f
ff


accelerando
181
p
f
p
cresc.
8va
più cresc.
loco
191
p
8va
f
8va
loco
200
più f
ff