

**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](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 expressive marks between the 1<sup>mo</sup> and 2<sup>do</sup> 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 expressive 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 3<sup>rd</sup> quaver (eighth note) within the bar.

### Introduction

- bar 10 dynamics aligned [H]
- bar 12 2<sup>do</sup> 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 1<sup>mo</sup> slurs as in [H/F]. [H] has 1st two notes slurred.
- bar 21 dynamics aligned [H]
- bars 21–27 1<sup>mo</sup> and 2<sup>do</sup> staccato dots added [H]. Sporadic in [H/F]
- bar 29 3/8 2<sup>do</sup> accent added [H]
- bar 37–38 2<sup>do</sup> dynamics regularised [H]

### Theme

- bars 3–7 2<sup>do</sup> 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 2<sup>do</sup> missing staccato dots added [H]
- bars 21 1<sup>mo</sup>, dynamics regularised  
23 2<sup>do</sup>

### Variation 1

- [H] has *Legato assai* ( $\text{♪}=132$ )
- bars 2, 4, 18, 20 1<sup>mo</sup> dim hairpin replaced by accent [H]
- bars 5–6 dynamics regularised
- bars 11, 15 1<sup>mo</sup> *rf* added [H]
- bar 17 1<sup>mo</sup> dynamics aligned [H]
- bars 18, 20 1<sup>mo</sup> dim hairpin replaced by accent [H]
- bar 21 2<sup>do</sup> dynamics aligned [H]
- bar 24 2<sup>do</sup> *sf* added [H]

**Variation 2**

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

**Variation 3**

[H] has *Sempre staccato* ( $\text{♪}=160$ )

- bars 4–6  $1^{\text{mo}}$  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<sup>a</sup> dynamics regularised  
volta
- bar 24  $2^{\text{do}}$  dynamics regularised

**Variation 4**

- bar 8  $1^{\text{mo}}$  dynamics aligned [H]
- bar 11  $2^{\text{do}}$  dynamics aligned
- bar 12  $2^{\text{do}}$  dynamics regularised
- bar 19  $1^{\text{mo}}$  dynamics regularised

**Variation 5**

- bar 8 1/8  $2^{\text{do}}$  RH notation is incorrect in [H/F]. Possibly a quintuplet is intended, but unlikely
- bar 8 3/8  $1^{\text{mo}}$  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  $1^{\text{mo}}$  dynamics aligned
- bar 16 *in tempo* aligned
- bars 16–25  $2^{\text{do}}$  RH [H] has double-stemmed notes as semiquavers
- bar 23 dynamics aligned [H]

**Finale**

bars 6 4/8-8 1<sup>mo</sup> phrasing altered to match bars 2-5. [H/F] RH has 1/8 inconsistent slurs. [H] has slur over last two notes of each bar as does LH in [H/F]

bars 19-33, 2<sup>do</sup> staccato dots added [H]. Omitted in [H/F]  
111--116

bar 22 1<sup>mo</sup> dynamics regularised

bar 27 1<sup>mo</sup> dynamics regularised

bar 48 1-2/8 1<sup>mo</sup> and 2<sup>do</sup> the short dim hairpins might have been intended as accents.  
2<sup>do</sup> LH staccato dots in this and similar places follow [H/F]. It might be better to play them more legato

bar 70 1<sup>mo</sup> dynamics regularised cf. bar 78 and [H]

bar 73 1/8 *sf dim* added cf. 2<sup>do</sup> and [H]

bar 79 3/8 2<sup>do</sup> dynamics regularised [H]

bar 93 staccato added [H]

bar 98 5/16 1<sup>mo</sup> quaver stem added cf. bar 15 and similar passages

bar 122 1<sup>mo</sup> dynamics aligned [H]

bars 123- 1<sup>mo</sup> and 2<sup>do</sup> regularised dots and dashes [H]  
128

bar 133 3/8 2<sup>do</sup> dynamics regularised [H]

bar 174 1<sup>mo</sup> dynamics aligned. [H] begins *cresc* on 3/8

bars 178- dynamics regularised [H]. [H/F] is inconsistent  
184 between the parts

bar 189 beaming regularised cf. bar 187 and [H]

bar 191 2<sup>do</sup> **p** added. Not in [H]

bars 197- 2<sup>do</sup> added cresc hairpin, missing in [H/F]. Both  
199 hairpins missing in [H]

bar 203 1/8 1<sup>mo</sup> and 2<sup>do</sup> regularised dots & dashes [H]

Peter Toye, Salisbury  
December 2019

SECONDO  
**Variations Brillantes**

Henri Herz  
arr. Louise Farrenc  
ed. Peter Toye

**Introduction**

Moderato Cantabile ( $\text{♩} = 96$ )

11

*cresc.* - - - - *dim.* - - - - *risoluto*

*f* *sf* > *sf* > *cresc.* - *f*

19

*poco animato* *sim.*

*sf* > *p* *f* *p*

25

*cresc.* - - - - *p* *sim.* > > *p* - - - -

PRIMO  
**Variations Brillantes**

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**Introduction**

Moderato Cantabile ( $\text{♩} = 96$ )

10 *risoluto*

18 *poco animato*

27 *8va*

*p* *cresc.* *dim.* *f* *p* *cresc.*

*p* *cresc. poco a poco*

## SECONDO

33

## Theme

*Andantino* ( $\text{♩} = 116$ )

13

## PRIMO

33

*8va*

f  
sf  
f

36

*ritard.*

sf  
pp

## Theme

Andantino ( $\text{d} = 116$ )

*dolce*

sf  
fp  
fp

13

*fp*

*cresc.*

*p*

SECOND  
Variation 1

Musical score for Variation 1, Second Variation. The score consists of three systems of music for two staves. The top staff is in 2/4 time, major key, and the bottom staff is in 2/4 time, minor key. The tempo is 132 BPM. The dynamics and performance instructions include:

- Measure 1: *p* legato
- Measure 2: *cresc.*
- Measure 8: *rf* (repeated four times)
- Measure 17: *p*, *cresc.*, *sf* (staccato forte)

PRIMO  
Variation 1

8va - - - - 1 loco  
cresc. - - - - 3  
8va - - - - 1 if sim.  
10 8va - - - - 1 loco  
rf - - - - 1 loco  
dim. - - - -  
17 - - - - p > > cresc. - - - - sf - - - - sf  
>

SECOND  
Variation 2

Scherzando ( $\text{♩} = 138$ )

The musical score consists of two staves for a double bass. Measure 8 starts with a dynamic *sf p*. Measures 9 and 10 show eighth-note patterns with dynamics *sf p* and *pp*. Measures 11 and 12 continue with eighth-note patterns, with measure 12 ending with a forte dynamic *f*. Measures 13 and 14 feature sixteenth-note patterns with dynamics *sf* and *pp*. Measures 15 and 16 conclude with eighth-note patterns, with measure 16 ending with a dynamic *cresc.* followed by *sf*.

PRIMO  
Variation 2

Scherzando ( $\text{♩} = 138$ )

The music is in **Scherzando** tempo, **2/4** time, and **A major** (two sharps). The notation is piano-roll style, showing vertical stems for each note. **Dynamics:** *sf*, *p*, *pp*, *tr*, *sf p*, *sf*, *pp*, *f*, *8va*, *v*, *rif*, *7*, *f*, *8va*, *v*, *rif*, *7*, *7*, *8va*, *rif*, *v*, *sf > p*, *tr*, *cresc.*, *sf*, *loco*. **Performance Instructions:** *tr* (trill), *sf* (fortissimo), *p* (pianissimo), *pp* (pianississimo), *f* (fortissimo), *8va* (octave up), *v* (velocity), *rif* (riff), *7* (seventh), *cresc.* (crescendo), *sf > p* (fortissimo to pianississimo), *tr* (trill), *loco* (locally).

SECOND  
Variation 3

$\text{♪} = 160$

*p* *leggiero*

*sf* *f*

*dim.* - *p*

*cresc.* - - - *dim.* - - -

*p* - *sf*

*sf*

PRIMO  
Variation 3

Musical score for Variation 3, Primo Part. The score consists of four systems of music, each with two staves (treble and bass). The key signature is A major (three sharps). The tempo is 160 BPM. The dynamics and performance instructions include:

- Measure 1-6: *p leggiero*
- Measure 7: Dynamic *sf*, dynamic *f*, dynamic *f*
- Measure 14: Dynamic *p*
- Measure 21: Dynamics *cresc.*, *dim.*, *p*, *sf*, *sf*

Performance markings include slurs, grace notes, and eighth-note patterns. Measure numbers 1, 2, 7, 14, and 21 are indicated above the staves. Articulation marks like *v* and *8va* are also present.

SECOND  
Variation 4

Brillante ( $\text{d} = 144$ )

This section starts with two measures of forte (f) in 2/4 time. The first measure features eighth-note chords in the bassoon part. The second measure includes dynamic markings *p* and a crescendo arrow (>) above the bassoon's eighth-note chords. Measures 3 and 4 continue in 2/4 time with eighth-note chords, maintaining the dynamic *f*.

This section consists of four measures in 2/4 time. Measures 5 and 6 feature eighth-note chords in the bassoon part. Measure 7 begins with a dynamic *p*. Measures 8 and 9 conclude the section with eighth-note chords.

12

This section starts with a dynamic *cresc.* followed by a dashed line. Measures 1 and 2 show eighth-note chords in the bassoon part. Measures 3 and 4 conclude the piece with eighth-note chords.

PRIMO  
Variation 4

Musical score for Variation 4, Primo Part. The score consists of four systems of music, each with two staves (treble and bass). The key signature is A major (three sharps), and the time signature is common time (indicated by '2'). The tempo is  $\text{d} = 144$ .

**Brillante** ( $\text{d} = 144$ )

**Con fuoco**

**p**

**f**

**sf**

**< sf**

**8va** (Octave up)

**1 loco** (One location)

**p leggiero**

**8va** (Octave up)

**1 loco** (One location)

**8va** (Octave up)

**1 loco** (One location)

**8va** (Octave up)

**1 loco** (One location)

**cresc.** (Crescendo)

**13**

The score includes dynamic markings such as **f** (fortissimo), **p** (pianissimo), **sf** (sforzando), **< sf** (less sforzando), and **leggiero** (light). Articulation marks like **1 loco** indicate specific fingerings or locations. Octave indications (**8va**) and crescendo markings (**cresc.**) are also present. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective systems.

## SECONDO

17

- *f* - *p* - *f* - *cresc.* - *ff*

- *p* - *f* - *cresc.* - *ff*

## PRIMO

15

Musical score for Primo, page 15, measures 17-18. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in 2/4 time with a key signature of two sharps. Measure 17 starts with a dynamic *f*. The melody is primarily in the treble clef staff, featuring eighth-note patterns and sixteenth-note figures. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 18 begins with a dynamic *p*. The melodic line continues in the treble clef staff, with the bass staff providing harmonic support.

Musical score for Primo, page 15, measures 21-22. The score continues on two staves. Measure 21 starts with a dynamic *f*. The melody is in the treble clef staff, with eighth-note patterns and sixteenth-note figures. The bass staff provides harmonic support. Measure 22 begins with a dynamic *cresc.* The melody continues in the treble clef staff, with the bass staff providing harmonic support. A dynamic *ff* is indicated at the end of measure 22. The score concludes with a fermata over the bass staff.

SECONDO  
Variation 5

Andante ( $\text{♩} = 88$ )

*p*

7

\**Rit.*

14

*sf*

*sf*

*pp*

8

\**Rit.*

\*

*Rit.*

*p*

11

*riten.*

*in tempo*

*mf*

*sf*

*dim.* -

14

*p*

*cresc.* -

*dim.* -

*in tempo*

*p*

PRIMO  
Variation 5

**Andante** ( $\text{♩} = 88$ )

Secondo

*8va*

*sf pp*

*dolce*

*loco*

*riten.*

*in tempo*

*8va*

*sf > dim.*

*p*

*cresc.*

*dim.*

*3*

*in tempo*

*p*

*3*

*3*

## SECONDO

Musical score for Secondo, featuring two staves in 2/4 time with a key signature of two sharps. The top staff consists of two systems of six measures each, starting at measure 17. The bottom staff follows the same pattern. Measure 17 starts with eighth-note pairs (one note up, one note down) on the first and third beats. Measures 18-20 show eighth-note pairs on the second and fourth beats. Measure 21 begins with eighth-note pairs on the first and third beats. The dynamic *dim.* (diminuendo) is indicated over measures 21-24. Measure 24 concludes with a forte dynamic *pp* (pianissimo) and a fermata, followed by a repeat sign and a bass clef.

17

21

24

*dim.*

*ritard.*

*pp*

*Rit.*

## PRIMO

19

17      *ten.*

8va-----

23

8va-----

*dim.*

*loco*

SECOND  
Finale

**Allegretto**

*p tranquillo*

*p*

*ritard.*

**Tempo di valse (♩ = 72)**

*p*

15

*mf*

*p*

31

*cresc.*

PRIMO  
Finale

**Allegretto**

*p tranquillo*

*Tempo di valse (♩ = 72)*

*ritard*

*p*

*8va*

**18**

*8va*

**26**

*1 3 5*

*p*

*8va*

**35**

*2 3 1 2 3 5*

*cresc.*

*3*

*3*

## SECONDO

46

>*p*      *sf*>      *sf*> *p*      *sf*>

58

*sf*> *p*      *f*      *ben marcato*

70

*sf*>      *sf*> *p*      *sf*>

82

*sf*> *p*      *sf*>      *sf*> *p*

## PRIMO

23

Musical score for Primo, page 23, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one sharp (F#). Measure 46 begins with a dynamic *p*. Measures 47 and 48 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*) and *p*. Measures 49 and 50 continue the eighth-note patterns with slurs and dynamics *sforzando* (*sf*) and *p*. Measures 51 and 52 show eighth-note patterns with slurs and dynamics *p*. Measures 53 and 54 show eighth-note patterns with slurs and dynamics *f* and *ben marcato*. Measures 55 and 56 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*) and *p*. Measures 57 and 58 show eighth-note patterns with slurs and dynamics *p*. Measures 59 and 60 show eighth-note patterns with slurs and dynamics *f*. Measures 61 and 62 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 63 and 64 show eighth-note patterns with slurs and dynamics *p*. Measures 65 and 66 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 67 and 68 show eighth-note patterns with slurs and dynamics *p*. Measures 69 and 70 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 71 and 72 show eighth-note patterns with slurs and dynamics *p*. Measures 73 and 74 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 75 and 76 show eighth-note patterns with slurs and dynamics *p*. Measures 77 and 78 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 79 and 80 show eighth-note patterns with slurs and dynamics *p*. Measures 81 and 82 show eighth-note patterns with slurs and dynamics *sforzando* (*sf*). Measures 83 and 84 show eighth-note patterns with slurs and dynamics *p*. Measures 85 and 86 show eighth-note patterns with slurs and dynamics *f*. Measures 87 and 88 show eighth-note patterns with slurs and dynamics *p*.

## SECONDO

(94) 

107

119

130

## PRIMO

25

(94)   
8va - 1 2 1 loco  
103  
112  
121  
131

141

cresc.

*pp*

156

Presto assai ( $\text{d} = 80$ )

*cresc.*

*f*

*p*

169

*p*

*cresc.*

*p*

*f*

The image shows a musical score for piano, featuring five staves of music. The score consists of two systems of measures. The first system starts at measure 141 and ends at measure 157. The second system starts at measure 158 and ends at measure 173. The music is written in common time, with various key signatures (G major, A major, D major, E major, B major) indicated by sharps and flats. The notation includes eighth and sixteenth note patterns, dynamic markings like 8va, crescendo, decrescendo, forte (f), piano (p), and sforzando (sf). Measure 141 begins with a dynamic of 8va and a melodic line in G major. Measure 142 continues in G major with a melodic line consisting of eighth and sixteenth notes. Measure 143 begins with a dynamic of 1 loco and continues in G major. Measure 144 begins with a dynamic of 8va and continues in G major. Measure 145 begins with a dynamic of 1 loco and continues in G major. Measure 146 begins with a dynamic of 8va and continues in G major. Measure 147 begins with a dynamic of 8va and continues in G major. Measure 148 begins with a dynamic of 8va and continues in G major. Measure 149 begins with a dynamic of cresc. and continues in G major. Measure 150 begins with a dynamic of 1 loco and continues in G major. Measure 151 begins with a dynamic of 8va and continues in G major. Measure 152 begins with a dynamic of 1 loco and continues in G major. Measure 153 begins with a dynamic of 8va and continues in G major. Measure 154 begins with a dynamic of 1 loco and continues in G major. Measure 155 begins with a dynamic of 8va and continues in G major. Measure 156 begins with a dynamic of 1 loco and continues in G major. Measure 157 begins with a dynamic of 8va and continues in G major. Measure 158 begins with a dynamic of 1 Presto assai (d=80) and continues in G major. Measure 159 begins with a dynamic of f and continues in G major. Measure 160 begins with a dynamic of p and continues in G major. Measure 161 begins with a dynamic of 8va and continues in G major. Measure 162 begins with a dynamic of sf and continues in G major. Measure 163 begins with a dynamic of p and continues in G major. Measure 164 begins with a dynamic of 8va and continues in G major. Measure 165 begins with a dynamic of 8va and continues in G major. Measure 166 begins with a dynamic of 8va and continues in G major. Measure 167 begins with a dynamic of 8va and continues in G major. Measure 168 begins with a dynamic of 8va and continues in G major. Measure 169 begins with a dynamic of 8va and continues in G major. Measure 170 begins with a dynamic of 8va and continues in G major. Measure 171 begins with a dynamic of 8va and continues in G major. Measure 172 begins with a dynamic of 8va and continues in G major. Measure 173 begins with a dynamic of cresc. and continues in G major. Measure 174 begins with a dynamic of 1 loco and continues in G major. Measure 175 begins with a dynamic of 8va and continues in G major. Measure 176 begins with a dynamic of 1 loco and continues in G major. Measure 177 begins with a dynamic of 8va and continues in G major. Measure 178 begins with a dynamic of 1 loco and continues in G major. Measure 179 begins with a dynamic of 8va and continues in G major. Measure 180 begins with a dynamic of 1 loco and continues in G major.

## SECONDO

181 *accelerando*

*p*      *f*      *p*      *cresc.*      *più cresc.*      *più cresc.*

191

*p*      *f*

202

*più f*      *ff*

## PRIMO

accelerando

This musical score page contains three staves of music for two voices. The top staff begins with a dynamic of *p*, followed by *f*, *p*, *cresc.*, *più cresc.*, and *8va*. The middle staff begins with a dynamic of *p*, followed by *f*. The bottom staff begins with a dynamic of *8va*, followed by *più f*, *ff*, and *8va*. The music includes various dynamics, articulations, and performance instructions like *accelerando*, *cresc.*, *più cresc.*, *8va*, and *ff*.