1968 CARMEN VARIATIONS BY VLADIMIR HOROWITZ

L. EDSON JEFFERY

1. Performance notes for the accompanying score

The accompanying score for the 1968 version of the *Carmen Variations* is based on a frame-by-frame analysis of the video from the televised Carnegie Hall recital encore performed by Vladimir Horowitz [1].

Generally, in most measures which contain a similar eighth-note accompaniment pattern in the left hand (e.g., measures one through thirty-one) this accompaniment pattern should be played like *sotto voce*, in contrast with other voices which are meant to be played more prominently. Regarding fingering, if I receive enough requests I will add as much of Vladimir Horowitz' own (non-obvious) fingering to the score when the fingering can be accurately determined.

In the following, numbers in parenthesis refer to individual measures, and numbers in brackets are references:

(1) Many years ago [2], I put the initial tempo as *Allegretto* so that it would be in line with that given by Bizet in his original orchestral score from which is drawn the thematic material for the *Carmen Variations*.

(12) Closer examination reveals that Vladimir Horowitz indeed played the tied E-flat dotted half-note as a tied E-flat half-note followed by an E-flat quarter-note, and whether or not he intended to do so cannot be stated with absolute certainty. After much debate I decided to notate the passage as written here which is consistent with his released commercial audio recording.

(23) I wrote the right-hand part in this way to try to avoid unnecessary complications: Vladimir Horowitz 'overlaps' these sixteenth notes to give the effect of *legatissimo* while avoiding (or, elsewhere in the piece, minimizing) the use of the sustain pedal.

(61) In the last eighth-note chord in the left hand, Vladimir Horowitz evidently plays only the F while omitting the A and C-natural.

(74) In the last eighth-note chord in the left hand, the reader could substitute an A for the G to make the pattern consistent.

(78) In the right hand, each eighth-note E can be omitted since Vladimir Horowitz clearly doesn't play them.

(79, 80, 81 and 82) I prefer to play these measures as I have written them, and I consider the passage to be quite accurate, but see Jon Skinner's score [4] for the 1957 version for the sake of comparison.

(83) In the left hand, the first chord after the octave could be omitted since evidently Vladimir Horowitz doesn't play it in the televised version or the released commercial audio recording.

Note that this score is virtually devoid of phrasing, since we don't have Vladimir Horowitz' original score, although much can obviously be inferred by his performance. Dynamic markings are another important issue, and some may disagree with my notation. Serious readers should carefully study Vladimir Horowitz's ideal and nearly perfect performance.

2. Conclusion and acknowledgements

I gratefully acknowledge helpful comments by Arthur Thomas Talbert [5] and Dr. Wilfried Lingenberg [3].

Vladimir Horowitz recorded the *Carmen Variations* at least twice during January and February of 1968. Between the two available commercial recordings that I know of from that period, there are numerous discrepancies, some not important and others more significant. Therefore, in rendering this score, I had to decide which way to go by considering both sources but with the televised version usually taking precedence.

Finally, in Vladimir Horowitz' 1968 televised performance there were only a few misplayed notes and which I took the liberty of correcting within the context of the material at hand.

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References

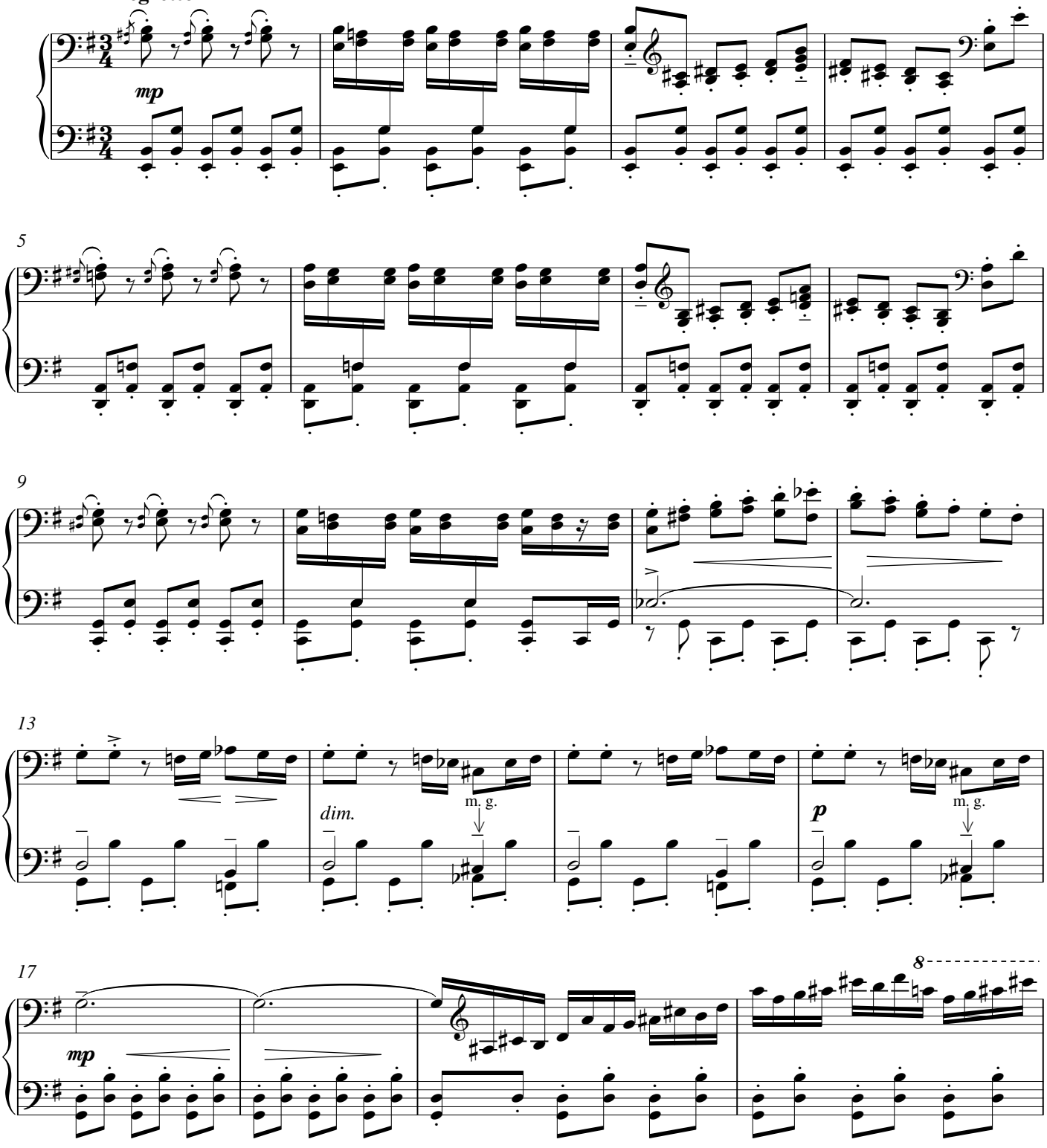
[1] Vladimir Horowitz, *Variations on Themes from Bizet's Opera, "Carmen"*, Televised encore from Vladimir Horowitz' 1968 Carnegie Hall Recital, CBS, 1968.
[2] L. Edson Jeffery, *Carmen Variations, by Vladimir Horowitz* (1968 version), Various previous scores for piano solo, 1978, 2000, 2008, 2009.
[3] Dr. Wilfried Lingenberg, *Personal communication*, 2009.
[4] Jon Skinner, *Carmen Variations, by Vladimir Horowitz* (1957 version), Score for piano solo, Year of rendering unknown.
[5] Arthur Thomas Talbert, *Personal communication*, 1978.

VARIATIONS ON A THEME FROM BIZET'S OPERA "CARMEN"

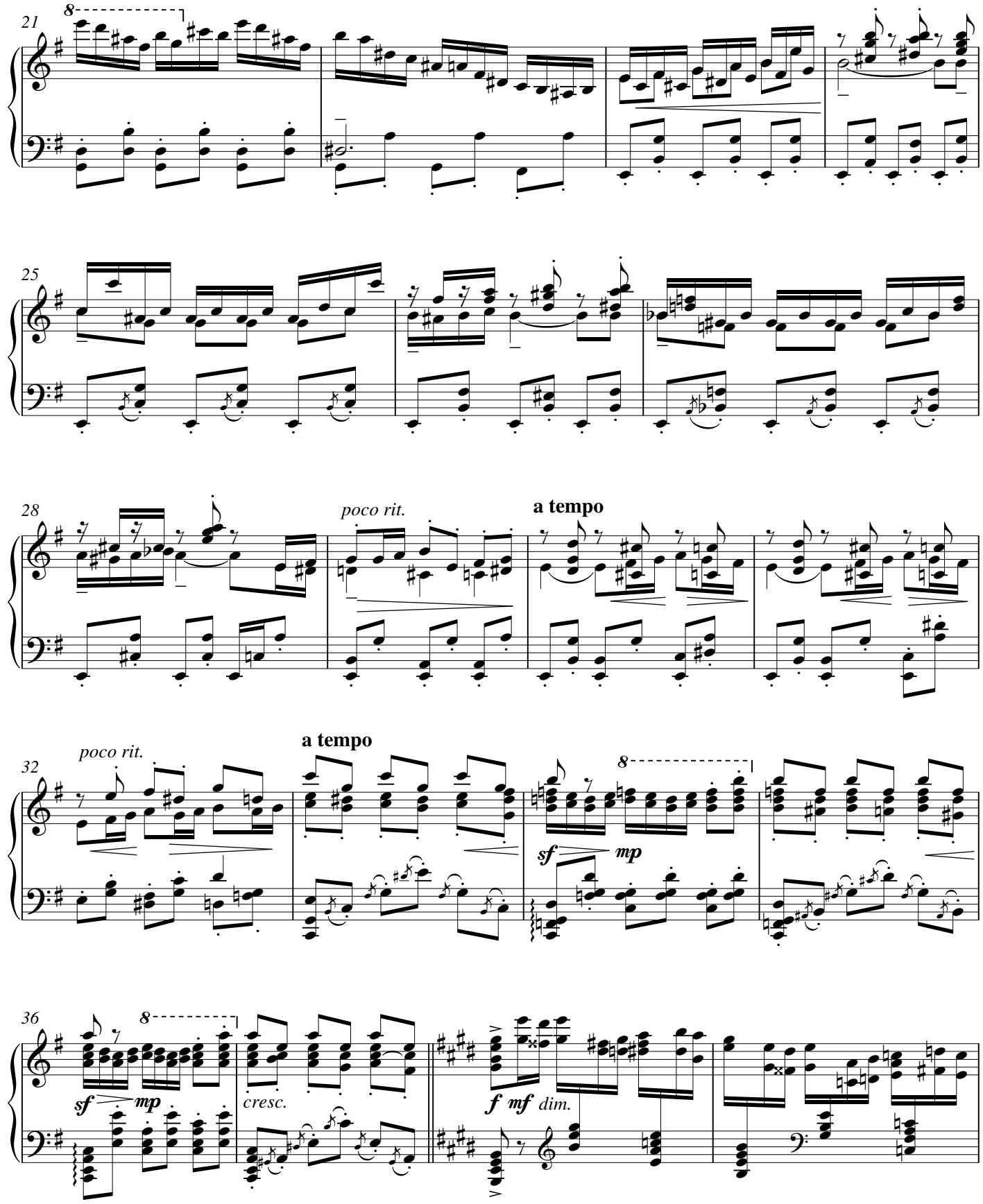
(1968 VERSION)*

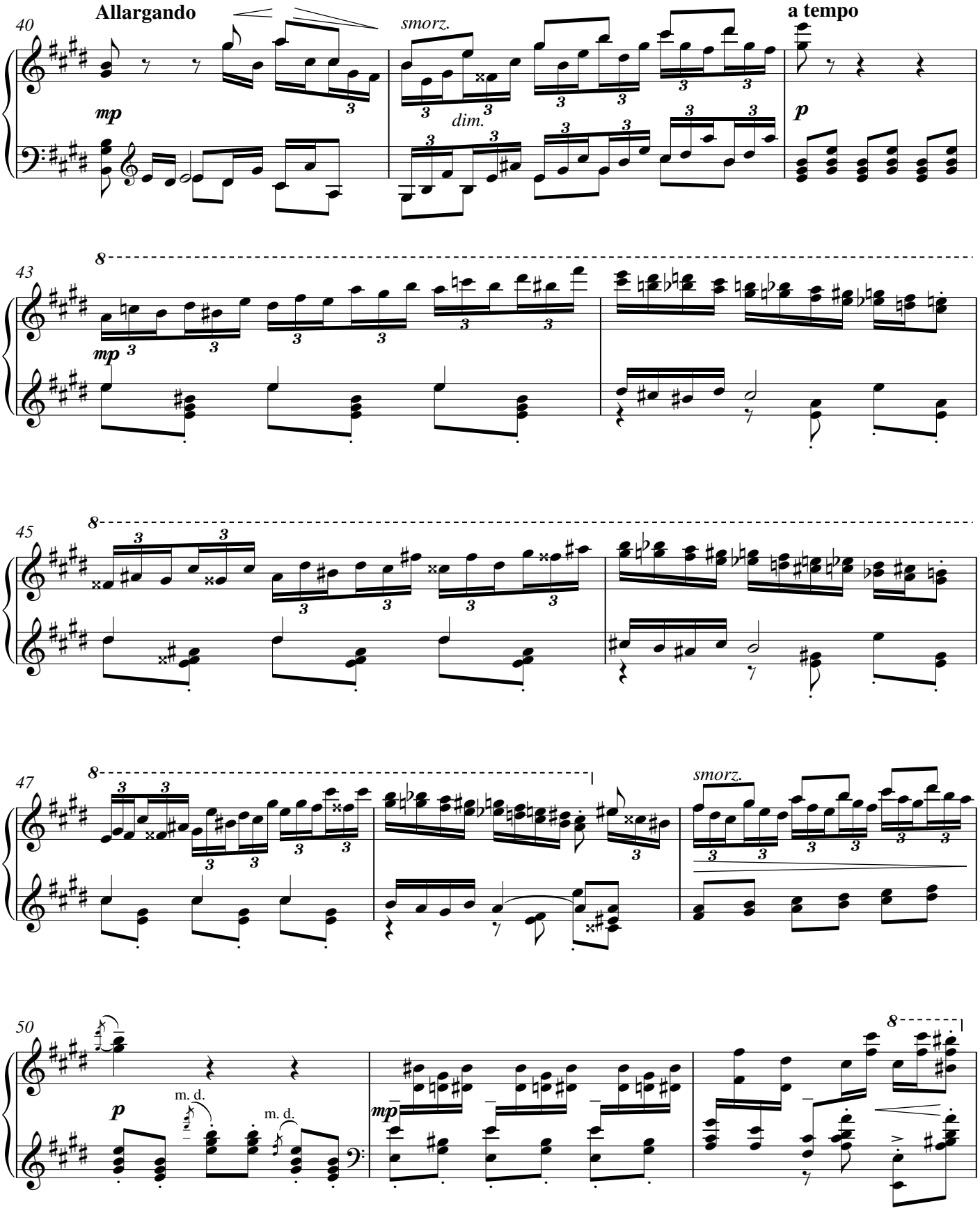
Allegretto

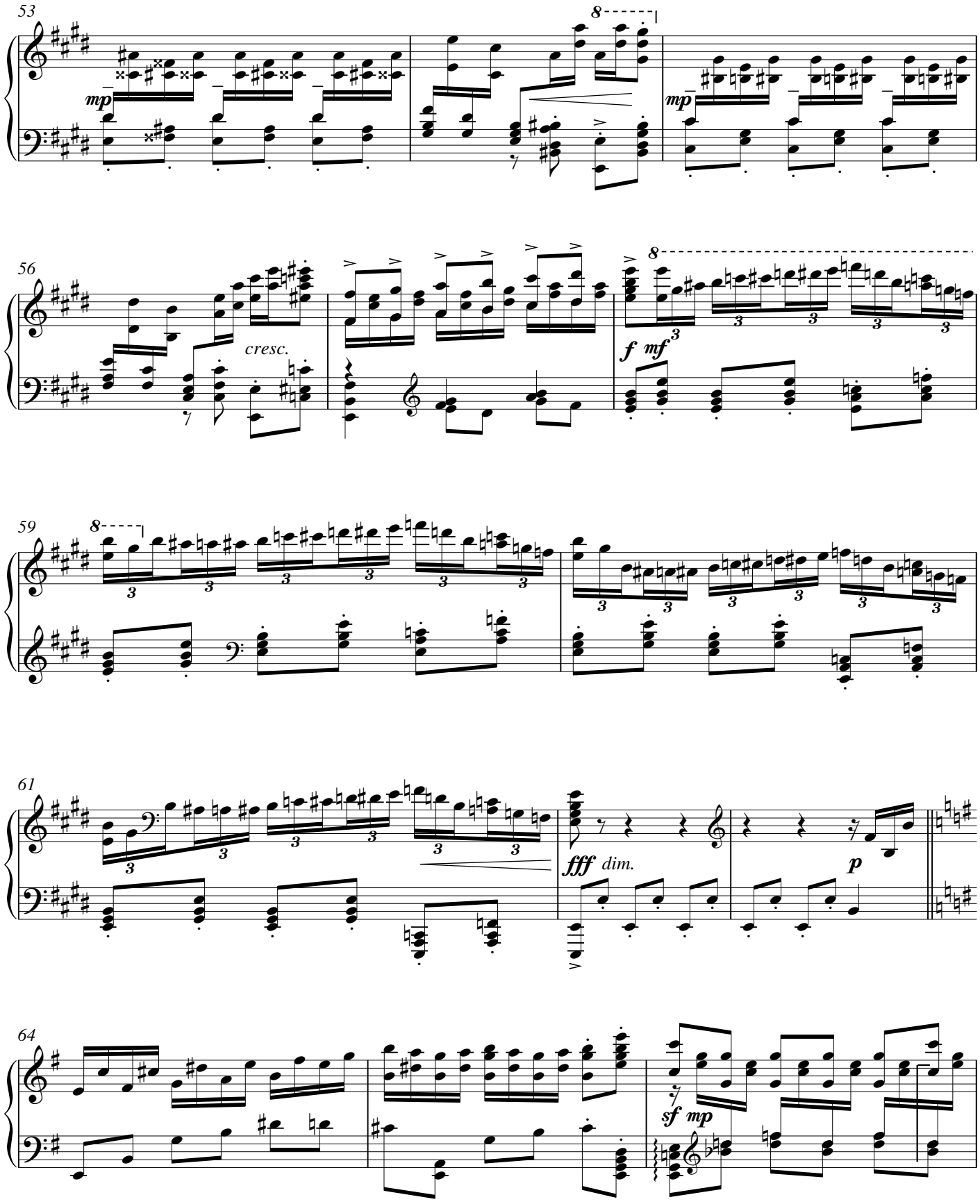
Vladimir Horowitz

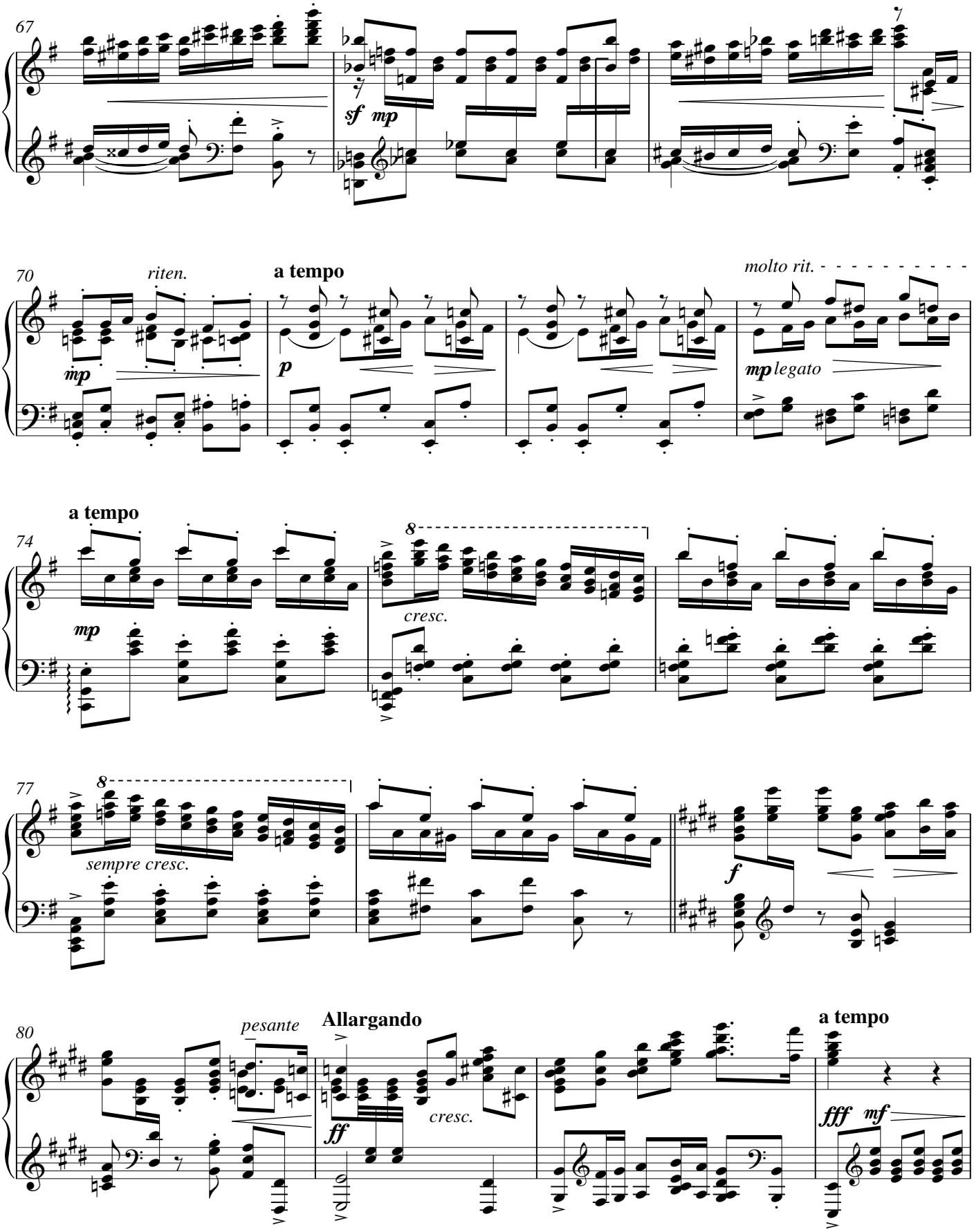


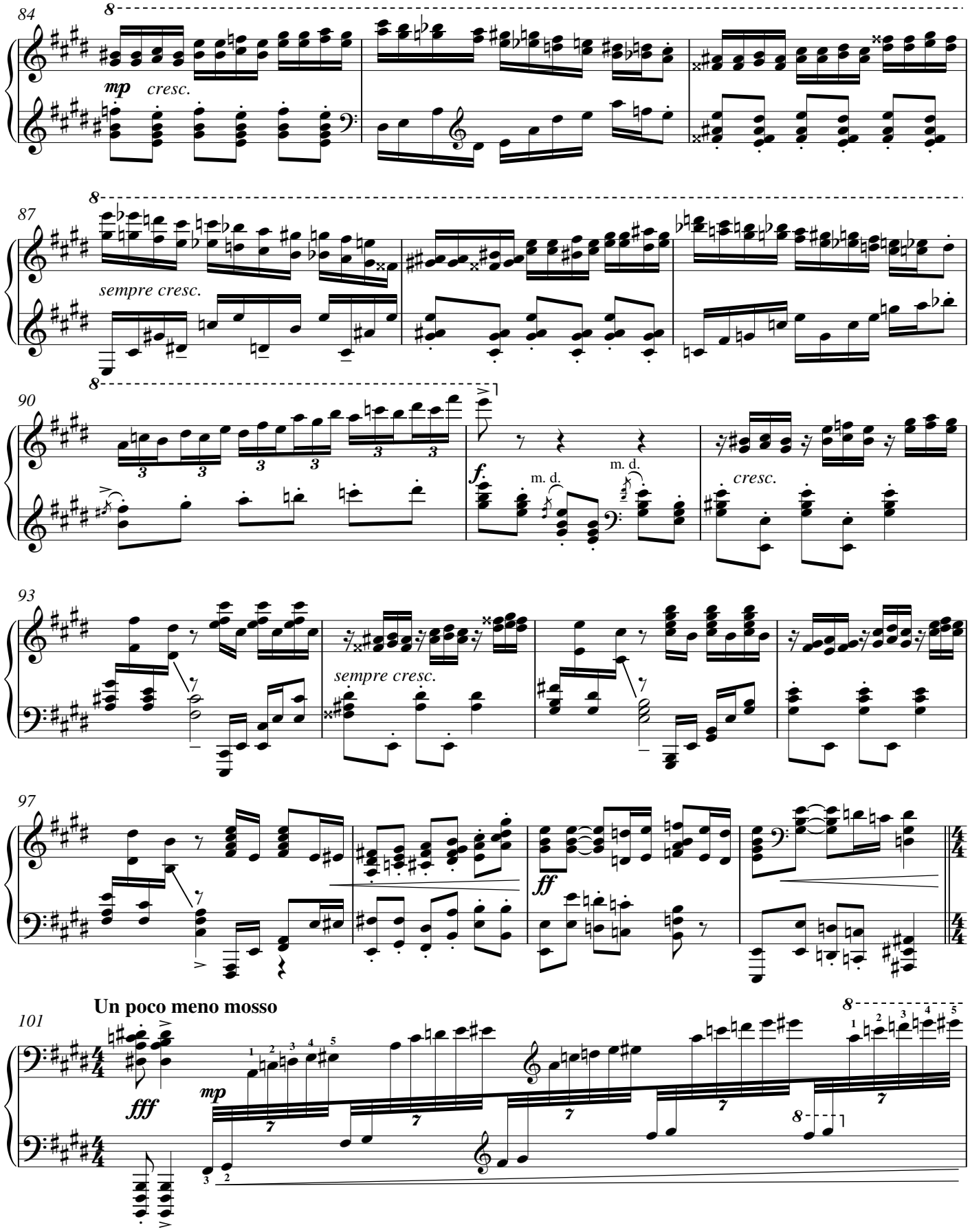
* This score was rendered, arranged and edited by L. Edson Jeffery (January, 2010). Please refer to the accompanying performance notes.
Based on a frame-by-frame analysis of the televised encore from the 1968 Carnegie Hall recital performance by Vladimir Horowitz.
This score is dedicated to Arthur Thomas Talbert.

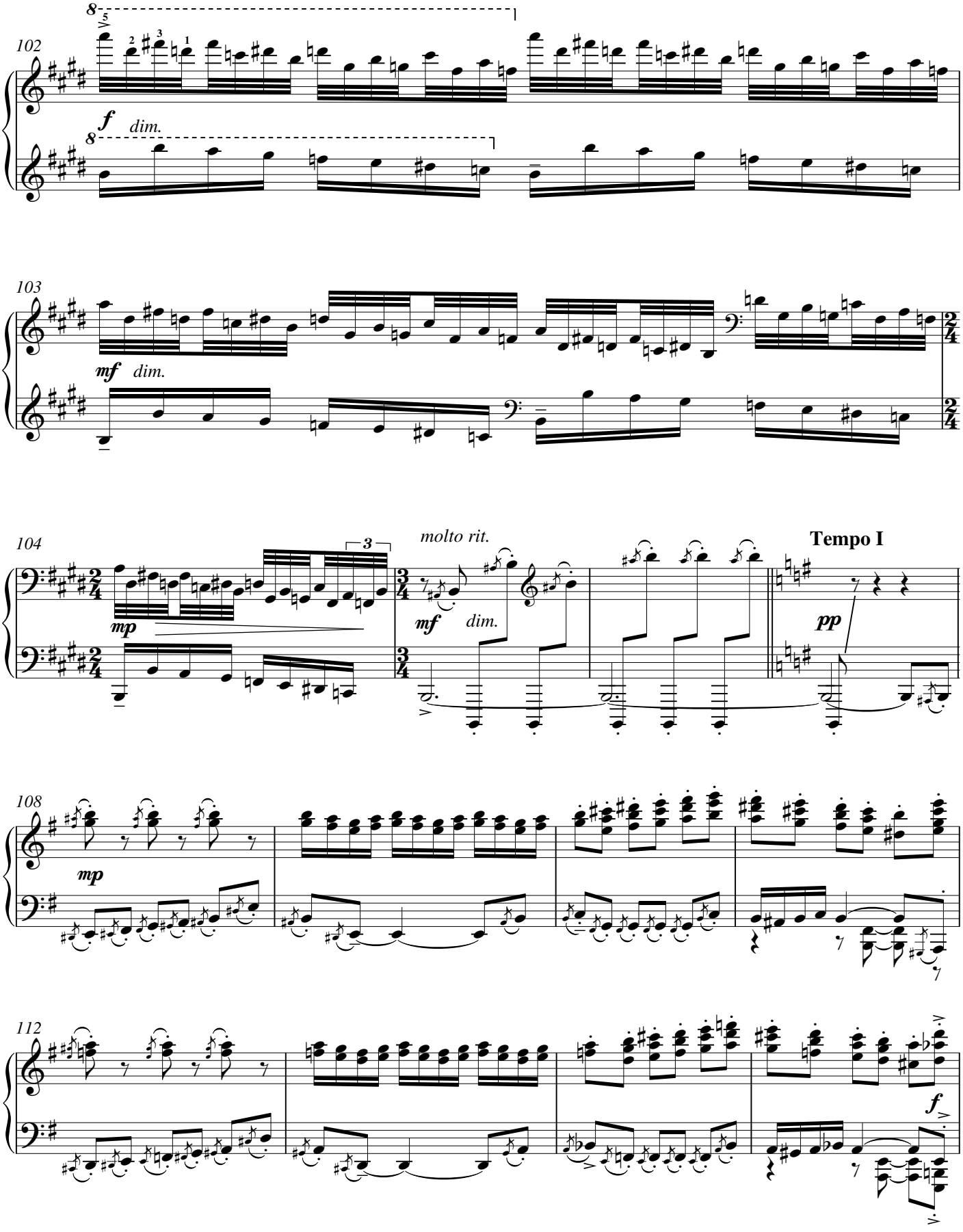

21
8
25
28
poco rit.
a tempo
32
poco rit.
a tempo
8
sf
mp
36
8
sf
mp
cresc.
f
mf
dim.

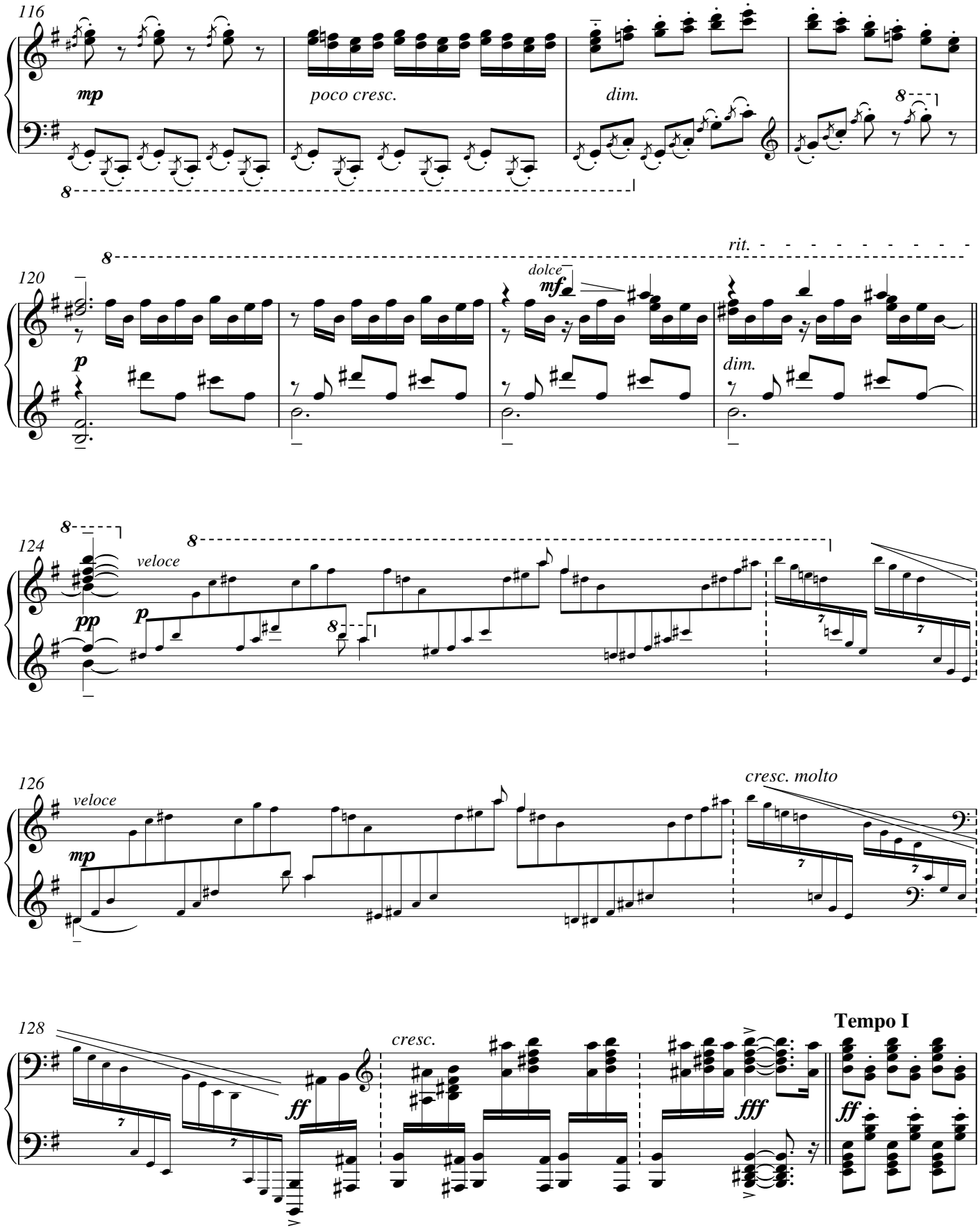

Allargando
smorz.
dim.
a tempo
mp
p
40
43
45
47
50
m. d.
m. d.

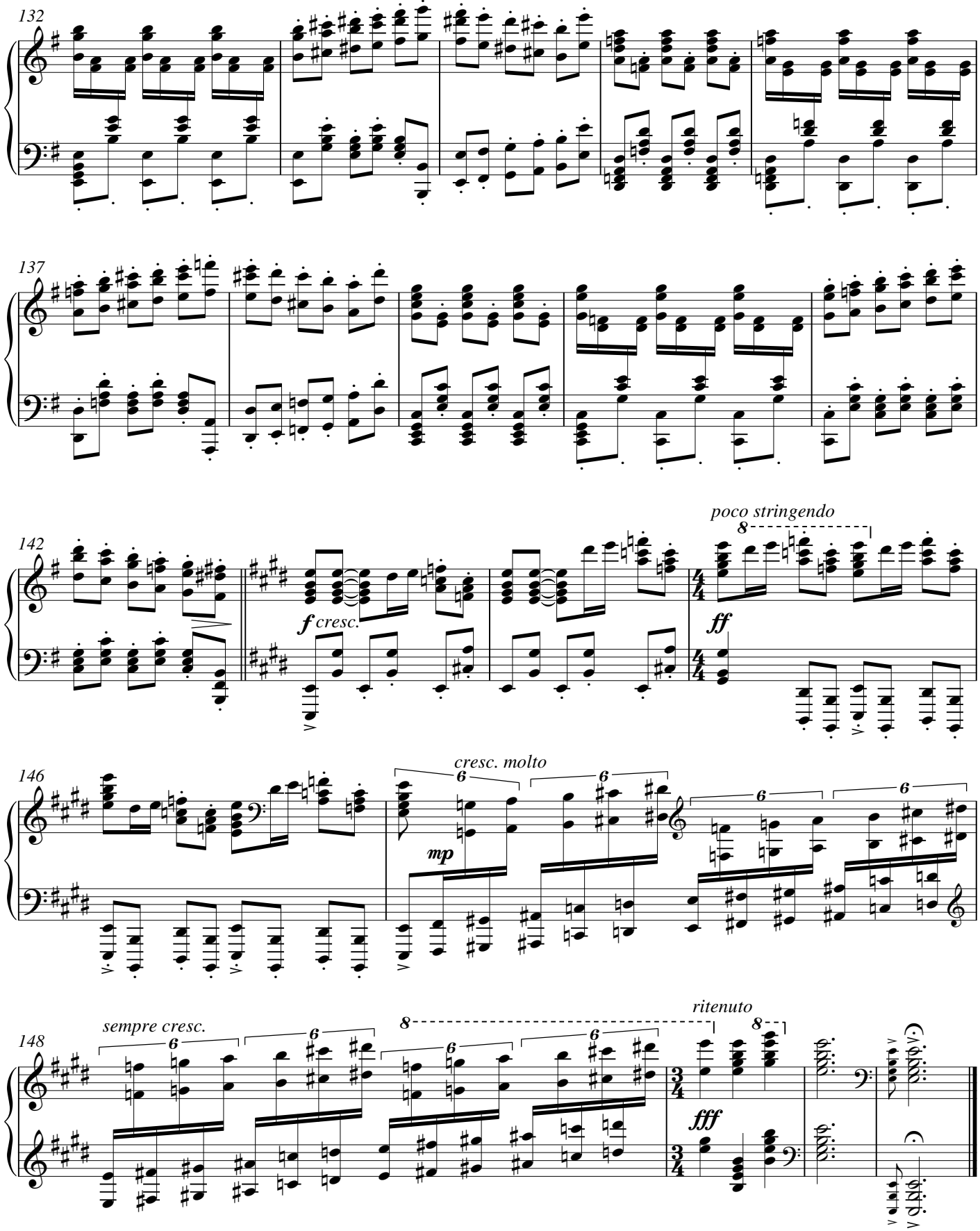

53
mp
8
mp
56
cresc.
8
f mf
59
8
61
fff dim.
p
64
sf mp


67
sf mp
70
riten.
mp
a tempo
p
molto rit.
mp legato
a tempo
74
mp
8
cresc.
77
8
sempre cresc.
f
80
pesante
Allargando
ff
cresc.
a tempo
fff mf


84
mp
cresc.
87
sempre cresc.
90
f
m. d.
m. d.
cresc.
93
sempre cresc.
97
ff
Un poco meno mosso
101
fff
mp


102
f dim.
103
mf dim.
104
mp
3
molto rit.
mf dim.
Tempo I
pp
108
mp
112
f


116
mp
poco cresc.
dim.
120
rit.
dolce
mf
p
dim.
124
veloce
pp
p
126
veloce
mp
cresc. molto
128
ff
cresc.
fff
Tempo I
ff


132
137
142
poco stringendo
f cresc.
ff
146
cresc. molto
mp
148
sempre cresc.
ritenuto
fff