

“1830”

Variations sur un thème frivole

pour
piano

Ces Variations ont été composées en offrande à la mémoire de

DOÑA MARIANA TUDÓ DE NIN

ma grand'mère (née en 1830), dont le fin sourire et la beauté souveraine sont restés tendrement gravés en mon cœur. Par manière de jeu de réthorique, j'ai tenté d'évoquer une époque et un style qui furent universels et que l'Espagne, plus romantique que ses voisines, cultiva plus longtemps et avec plus de candeur.

En ce temps-là l'Espagne chantait et soupirait en italien alors que la France et l'Allemagne saluaient déjà l'aurore de Berlioz et de Wagner. La France, l'Allemagne et l'Italie furent les frontières entre lesquelles fleurit ce style délicieux et frivole où les premiers romantiques épandchèrent une si insouciante tendresse, parmi les violettes et les camélias, les boucles et les robes d'organdi, les frissons et les crinolines.

Cent quatre ans écoulés depuis lors ont prêté à ce style le parfum nostalgique et le prestige poétique qui peuvent servir d'excuse à cette idée étrange et paradoxale d'écrire ces quelques pages en plein vingtième siècle.

J. N.

“1830”

Variaciones sobre un tema frívolo

para
piano

Estas Variaciones van ofrecidas a la memoria de

DOÑA MARIANA TUDÓ DE NIN

mi abuela (nacida en 1830), cuya fina sonrisa y soberana belleza han quedado tiernamente grabadas en mi corazón. A modo de juego retórico, he tratado de evocar una época y un estilo que fueron universales y que España, más romántica que sus vecinas, cultivó más tiempo y con más candor.

Por aquel entonces, mientras España cantaba y suspiraba en italiano, Francia y Alemania saludaban ya la aurora de Berlioz y de Wagner. Francia, Alemania e Italia fueron los límites fronterizos de aquel delicioso y frívolo estilo en que los primeros románticos vertieron tanta y tan fácil ternura, entre violetas y camelias, rizos y organdi, bucles y mirínaques.

Ciento cuatro años cumplidos desde entonces han prestado a este estilo el perfume nostálgico y el prestigio poético que pueden excusar la intención un tanto singular y casi contradictoria de escribir estas páginas en pleno siglo XX.

J. N.

Pour ma petite fille
Ana Nin y Castillo

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"1830"

Variations sur un thème frivole

Variaciones sobre un tema frívolo

THÈME
TEMA

JOAQUIN NIN
(1934)

PIANO

Andantino mosso ($\text{♩} = 48$)
cantando e ben legato

mf molto espressivo e un poco romantico $\sim\!\!\!\sim$ 1)

p

rit. II

riten. tempo

1 2 $\sim\!\!\!\sim$

1^a volta

2^a volta

, tempo

poco rit. II

poco rit. II *mf*

p *rit. II*

ritenendo *tempo*

riten. *mf*

riten. II

¹ Le signe $\sim\!\!\!\sim$ équivaut à un *ritenuto* à peine perceptible.

1^{re} Variation

“réverences”...
“reverencias”...

Allegro ($\text{♩} = 112 - 116$)

1^{re} Variation

“réverences”...
“reverencias”...

Allegro ($\text{♩} = 112 - 116$)

f

appena riten. *tempo e f*

riten.

f

appena rit. tempo

riten.

¹⁾ Le signe

2^{ème} Variation

“violettes et camélias”...
“violetas y camelias”...

Poco mosso e espressivo ($\text{♩} = 63-66$)

The musical score for the 2^{ème} Variation is composed of six staves of piano music. The key signature is one sharp (F#). The tempo is indicated as Poco mosso e espressivo ($\text{♩} = 63-66$). The dynamics throughout the piece include *mp*, *m.s.*, *m.d.*, *p*, *riten.*, *appena rit.*, and *rit.*. The music features various performance techniques, including grace notes, slurs, and dynamic markings. The piano keys are depicted at the bottom of each staff.

¹⁾ Le signe équivaut à un *riten.* à peine perceptible.

3^{ème} Variation

“boucles et robes d’organdi” ...
“buckles y organdi” ...

Andantino ($\text{♩} = 63$)

(1) Le signe

1^a volta

2^a volta

8^a alta..... loco

appena rit.

8^a alta..... loco

appena rit.

p

p

1^a volta

2^a volta e fine

riten.

rit. //

rit. //

Volti subito

4^{ème} Variation

“fatuité”...
“fatuidad” ...

Tempo giusto ($\text{♩} = 66$)

m.s.

8^a alta.... loco

m.d.

(1)

m.s.

mf

f

8^a alta....

loco

f come prima

...

cresc.

8^a alta....

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(1) Ne pas oublier que le signe équivaut à un *ritenuto* à peine perceptible.

loco

8^a alta..... *m.d.*

loco

8^a alta.....

loco

8^a alta..... *loco*

Volti subito

5^{ème} Variation

"frisons et crinolines" ...
 "rizes y miriñiques" ...

Quasi allegretto ($\text{d} = 112$)
8^a alta.



8^a alta.

a tempo
8^a alta.

8^a alta.

loco

mp

tr... tr...

8^a alta.....

mf

cresc.

rit.

a tempo
8^a alta.....

mp

mf

tr... tr...

8^a alta.....

riten e dim. //

Rit. *

Volti subito

6^{ème} Variation

Portrait au chromo de Grand'Maman.
Retrato al cromo de Abuelita.

Andantino con tenerezza (♩ = 66)

mp cantando e ben legato

mf

riten.

p

p

p

p

p

p

f

mf

cresc.

riten.

pp

riten.

f

A musical score for piano, featuring two staves (treble and bass) and six systems of music. The score includes the following performance instructions and dynamics:

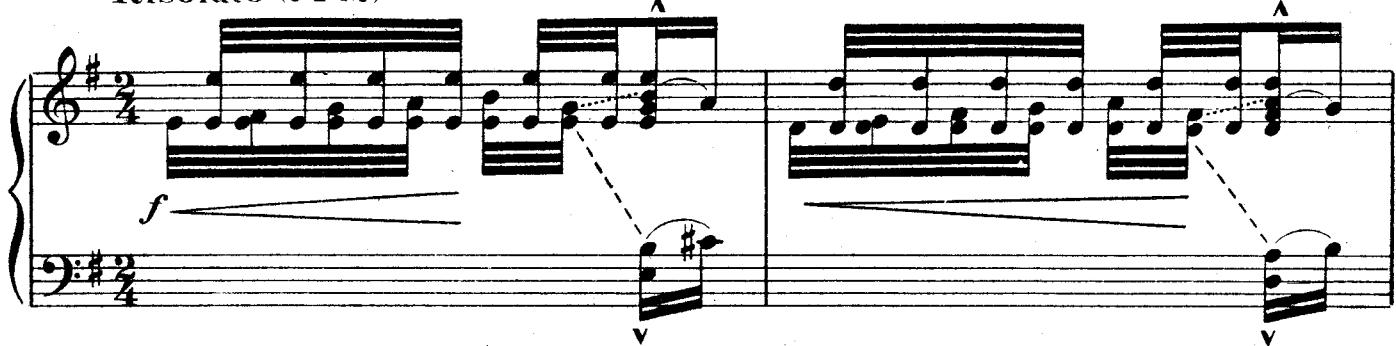
- System 1: *espress. e rit.* (Measure 1), dynamic *p* (Measure 2), dynamic *(f)* (Measure 3), dynamic *p* (Measure 4), dynamic *mf* (Measure 5), *cantando* (Measure 6).
- System 2: dynamic *p* (Measure 1), dynamic *p* (Measure 2), dynamic *p* (Measure 3), dynamic *p* (Measure 4), dynamic *p* (Measure 5), dynamic *p* (Measure 6).
- System 3: dynamic *p* (Measure 1), dynamic *p* (Measure 2), dynamic *p* (Measure 3), dynamic *p* (Measure 4), dynamic *p* (Measure 5), dynamic *p* (Measure 6).
- System 4: dynamic *p* (Measure 1), dynamic *p* (Measure 2), dynamic *p* (Measure 3), dynamic *p* (Measure 4), dynamic *p* (Measure 5), dynamic *p* (Measure 6).
- System 5: dynamic *p* (Measure 1), dynamic *p* (Measure 2), dynamic *p* (Measure 3), dynamic *p* (Measure 4), dynamic *p* (Measure 5), dynamic *p* (Measure 6).
- System 6: dynamic *p* (Measure 1), dynamic *p* (Measure 2), dynamic *p* (Measure 3), dynamic *p* (Measure 4), dynamic *p* (Measure 5), dynamic *p* (Measure 6).

Other markings include *riten.* (Measure 3 of System 1), *cresc.* (Measure 5 of System 4), *sonoro* (Measure 1 of System 5), and *pp* (Measure 1 of System 6). Measure 6 of System 6 ends with a fermata over the bass note.

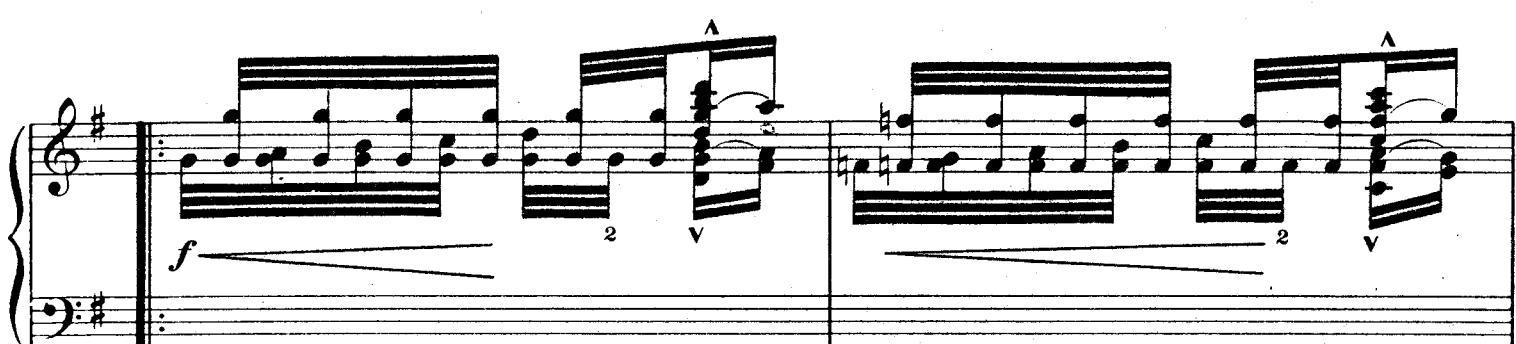
7^{ème} Variation

“jeux”...
“juegos”...

Risoluto (d = 72)



la 2^a volta ff



la 2^a volta ff



8^{ème} Variation

"passion facile" ...
"pasión fácil" ...

Allegro ($\text{♩} = 152$)

Tempo primo

la 2^a volta ottava bassa sino al fine (la mano sinistra solamente).

Volti subito

9^{ème} Variation

"épilogue emphatique" ...
 "epílogo enfático" ...

Allegro energico ($\text{♩} = 84$)

Musical score for the 9th Variation, first system. The music is in 2/4 time, key signature is two sharps. The piano part consists of two staves. The top staff starts with a forte dynamic (f) and features sixteenth-note patterns. The bottom staff also has sixteenth-note patterns. Measure lines are marked with circled '3' above them.

Musical score for the 9th Variation, second system. The music continues in 2/4 time with two sharps. The piano part shows sixteenth-note patterns in both staves. Measure lines are marked with circled '3' above them.

Musical score for the 9th Variation, third system. The music is in 2/4 time with two sharps. The piano part shows sixteenth-note patterns. The first measure is labeled '8^a alta.....'. The second measure is labeled 'loco'. The third measure is labeled '8^a alta.....'. The fourth measure is labeled 'loco'.

Musical score for the 9th Variation, fourth system. The music is in 2/4 time with one sharp. The piano part shows sixteenth-note patterns. Measure lines are marked with circled '3' above them. Dynamics include ff, f, and ff.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and has dynamic markings *f*, *ff*, and *m.s.*. Articulation marks like *3*, *v*, and *3* are present. The second staff begins with *poco affret.* and includes *cres* and *cen* markings. The third staff features *ritenendo* and *do* markings. The fourth staff contains *come cadenza (liberamente)*, *ff*, *p*, *crescendo e*, *8ª alta*, *2 ottave alte riten.*, *loco*, *(d = 66)*, *accelerando*, *2 ottave alte loco ff e calmo*, and *8ª alta*. The bottom staff includes *tr lungo*, *riten. m.d.*, *m.s.*, *tr lungo*, *m.s.*, and *Paris, Janvier MCMXXXIV*.