



N° 208

MANUEL INFANTE

EL VITO

(GRACIA)

Variations sur un thème populaire
et Danse originale pour Piano

Édition A complète
Piano seul

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OBSERVATIONS POUR L'INTERPRÉTATION DE CE MORCEAU

Le thème doit être exposé avec simplicité, sans accentuer les nuances et très en mesure.

La 1^{ère} variation conserve le même caractère que le thème; elle a, en plus, une phrase finale de caractère expressif.

La 2^{ème} variation est d'un caractère éminemment pianistique et doit être exécutée avec une grande clarté, en observant les nuances indiquées. Il est recommandé de ne pas dépasser le mouvement métronomique marqué.

La 3^{ème} variation doit être jouée entièrement dans la nuance *pp* et avec une jolie sonorité. Faire ressortir le chant à la main gauche, mais sans exagération. La pédale gauche doit être maintenue pendant toute la variation qui doit se jouer sans aucune nuance.

La 4^{ème} variation est d'un caractère burlesque du genre de certaines danses gitanes.

Beaucoup d'exagération dans les nuances et dans les accents.

La 5^{ème} variation est d'un caractère romantique, elle doit être jouée avec beaucoup d'expression, de charme et de force dans certains moments.

Dans la 6^{ème} variation et la Danse qui suit, observer les mouvements et nuances indiqués sans abuser du rubato, et en se rappelant toujours que le rythme est la plus grande caractéristique de la musique espagnole.

L'AUTEUR

Ce morceau a été exécuté en première audition à la Salle Gaveau, le 20 Mars 1922.

par Mr. JOSÉ ITURBI

NOTICE FOR THE INTERPRETATION OF THIS PIECE

The theme must be sounded with simplicity, without insisting on the shading and strictly in time.

The 1st variation keeps the same character as the theme; it has in addition a final phrase of expressive character.

The 2nd variation, in the most pianistic character, must be played with great clearness, observing the indicated shading. It is recommended not to exceed the metronome speed indicated.

*The 3rd variation must be played in the shading *pp*, with a beautiful sonority. The melody at the left hand must be clearly heard without exaggeration. The soft pedal must be held during the whole variation that must be played without expression.*

The 4th variation of a burlesque character in the style of certain Spanish dances. Great emphasis in the shading and stress.

The 5th variation, of a romantic character, must be played with great expression, charm and strength at certain moments.

It the 6th variation and the following Dance, keep the Movement and shading as indicated without overdoing the rubato. And always keep in mind that rhythm is the most important feature of Spanish Music.

The AUTHOR

This piece was performed for the first time at the Gaveau Hall, on March 20th 1922.

par Mr. JOSÉ ITURBI

À JOSÉ ITURBI.

Edition A



EL VITO. (GRACIA)

Manuel Infante

Allegretto grazioso (d=66).

Piano.

(Thème populaire.)
a tempo
gracieux et très rythmé
staccato il basso

cèdez

Poco più (d=72).

poco rit.

I^{ère} Variation.

Tempo I.

pp cresc. poco a poco

cèdez

a tempo

pp cresc. poco a poco

f

mf

p

pp

expressif

poco rit.

a tempo

3

legato et expressif

cresc.

f dimin.

rall.

pp

II^e Variation.Allegro (♩ = 80). *a tempo*

Musical score for the second variation, Allegro section. The score consists of two staves: treble and bass. The key signature changes between G major (three sharps) and F# major (one sharp). The time signature is common time (indicated by '8'). The dynamics include *rit.*, *p*, and *cresc.*. The instruction *La main gauche sans lourder et très rythmée* is written below the staff. The measure numbers 1 through 4 are indicated above the staff.

Tempo.

Continuation of the musical score. The dynamics change to *sff* (fortissimo), *pp* (pianissimo), and *cresc. poco a poco*. Measure number 8 is indicated above the staff.

8

Continuation of the musical score. The dynamics change to *f sempre cresc.* Measure number 8 is indicated above the staff.

8

Continuation of the musical score. The dynamics change to *ff* (fifissimo) and then to a dynamic marking with a downward arrow. Measure number 8 is indicated above the staff.

8

Continuation of the musical score. The dynamics change to *meno f* (less forte). Measure number 8 is indicated above the staff.

dimin.

Final continuation of the musical score. The dynamics change to *dimin.* (diminishing). Measure numbers 8 through 12 are indicated above the staff.

A musical score for piano, featuring four staves of music. The top staff uses a treble clef and has a dynamic of *pp subito*. The second staff uses a bass clef and includes the instruction *gracieux*. The third staff continues the treble clef pattern. The fourth staff uses a bass clef. Measure numbers 8 and 5 are indicated above the staves. The bottom staff also uses a bass clef and includes dynamics *p*, *ff*, *slargir*, and *ff*.

III^e. Variation.

le chant en dehors mais dans la unance p

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major (one sharp). Measures 11 and 12 are shown. Measure 11 consists of six eighth-note chords in the treble staff and six eighth-note chords in the bass staff. Measure 12 begins with a bass note followed by a treble note, then continues with a series of eighth-note chords in both staves. Various performance markings are present, including fermatas over notes, dynamic marks like 'f' (fortissimo), and slurs.

The image shows a page of sheet music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major, indicated by two sharp signs in the key signature. The music is divided into six systems by vertical bar lines. The top staff primarily consists of eighth-note chords. The bottom staff also consists of eighth-note chords. Various performance markings are present: 'v' (downward) and '^' (upward) under specific notes, and horizontal strokes under groups of notes. The music concludes with a final measure ending in a bass clef.

IV^e Variation.
quasi Trille

$\text{♩} = 132.$

molto rall.

a tempo

fff molto dim.

p

cresc. molto

ff

p subito

cresc.

f

8

cresc. molto

ff

moins ff

Musical score page 9, measures 8-12. The score consists of four staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The bottom staff has a bass clef and a common time signature. Measure 8 starts with a sixteenth-note pattern. Measures 9-10 show eighth-note patterns with slurs and grace notes. Measure 11 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 12 concludes with a sixteenth-note pattern.

Musical score page 9, measures 13-17. The score continues with four staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The bottom staff has a bass clef and a common time signature. Measure 13 starts with a sixteenth-note pattern. Measures 14-15 show eighth-note patterns with slurs and grace notes. Measure 16 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 17 concludes with a sixteenth-note pattern.

Musical score page 9, measures 18-22. The score continues with four staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The bottom staff has a bass clef and a common time signature. Measure 18 starts with a sixteenth-note pattern. Measures 19-20 show eighth-note patterns with slurs and grace notes. Measure 21 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 22 concludes with a sixteenth-note pattern.

Musical score page 9, measures 23-27. The score continues with four staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The bottom staff has a bass clef and a common time signature. Measure 23 starts with a sixteenth-note pattern. Measures 24-25 show eighth-note patterns with slurs and grace notes. Measure 26 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 27 concludes with a sixteenth-note pattern.

gracieux

f

f

ff *sf*

molto cresc.

fff *m.d.* *m.g.*

V^e. Variation.

Moderato cantabile.

p expressif

m.g. > *3*

tr

a piacere

a tempo

molto rit *p*

sff

sempre f

R. ad.

dim.

rubato

cèdez

a tempo

f

p

cèdez

a tempo*avec chaleur**sf**molto cresc.**ff**La basse bien soutenue**v con bravura**sempre ff**b.p.**très rapide et léger**m.d.**m.g.**ppp**m.d.**delicatement**m.d.**m.g.**sec*

VI^e Variation.

Tempo I un peu plus modéré.

m.d.

p m.g. *legato il canto et molto expressive* *m.g.* *m.d.* *m.g.*

1 3 1 *5* *1 2 4 1*

8

poco più f

delicatement et un peu staccato

V

dim.

4 5

p dolce

8

a tempo 5 *cèdez* *a tempo* 8

8

ff *ff*

8

molto cresc. *ff* 8

Poco più.

sforzando *dim.*

Danse Andalouse.

Tempo giusto ($\text{♩} = 76$).*staccatissimo et très rythmé**avec une grande gaîté*

The musical score consists of six staves of piano music. The top staff starts with a dynamic of *pp*. The second staff begins with *m.d.*. The third staff starts with *sec*. The fourth staff begins with *sf*. The fifth staff starts with *cresc.*. The bottom staff starts with *dim.*. The score is in 3/8 time, major key, with various dynamics and performance instructions like *staccatissimo et très rythmé* and *avec une grande gaîté*.

cresc. poco a poco (3) *ff* *f*
mf subito m.d. *m.g.* *cresc. poco a poco* - - -
a tempo staccato
ff *p subito* *cresc. poco a poco*
élargissent un peu *martellato*
a tempo
f *élargir très peu* *fff avec brio*
5 1 4 3 1 2

Più animato.*

strepitoso

glissando

fff avec toute force

sans retenir

8^e basse

gliss.

fff

p subito

ff

mf

cresc. molto

fff

sff

sff

gliss.

* Les gammes „glissando“ peuvent se faire avec une seule note au lieu de l'octave, comme indiqué ci-après:

Main gauche.

Main droite.