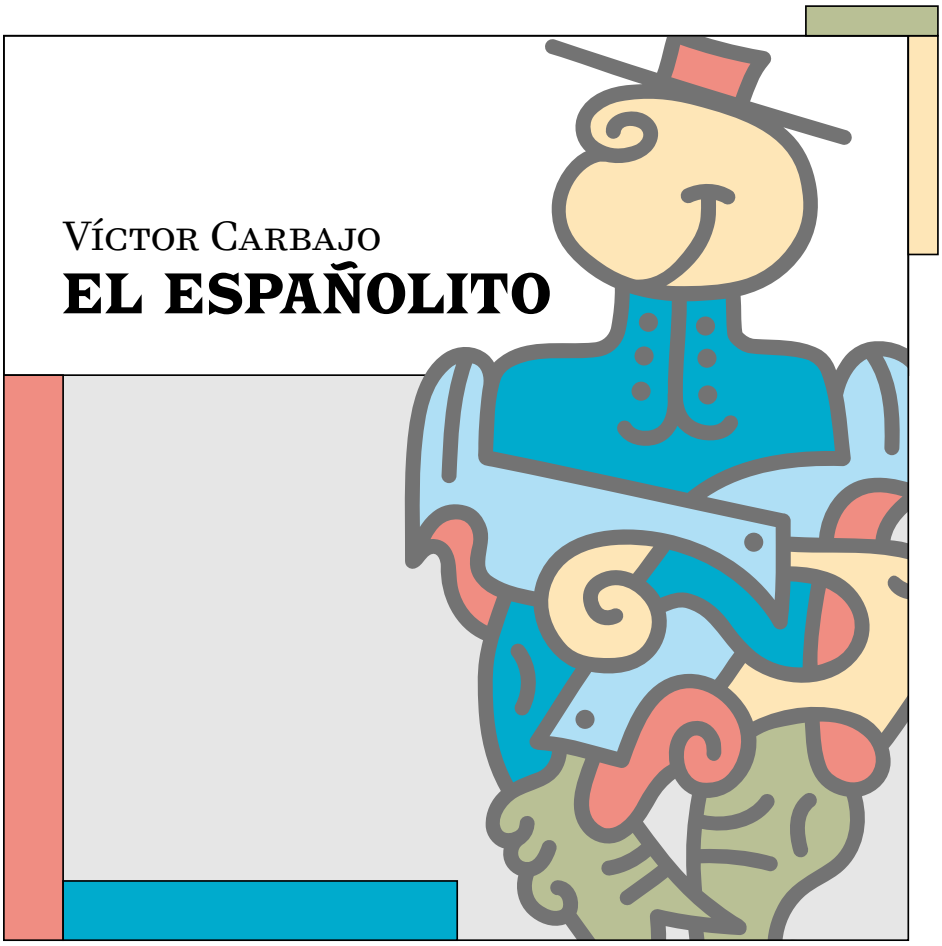


Víctor Carbajo

# EL ESPAÑOLITO

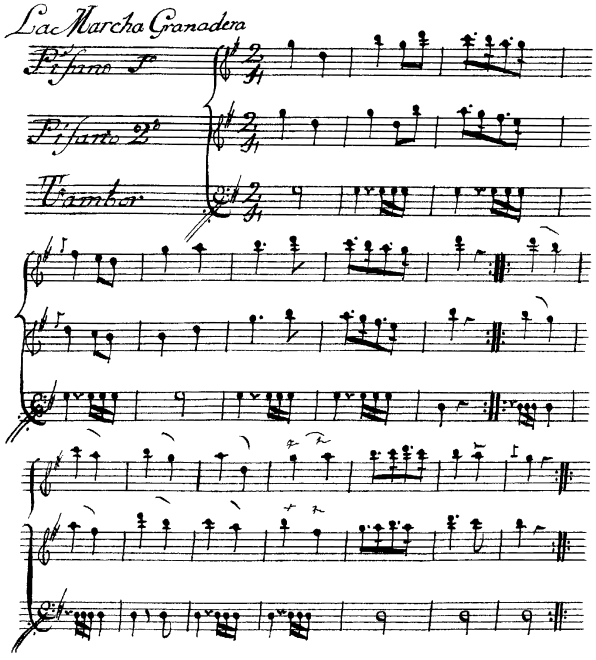
# PRÓLOGO

Las variaciones que presento aquí están basadas en una de las melodías más arraigadas en la cultura española: la *Marcha Real Española*; antiguamente llamada *Marcha Granadera*, *de Honor*, *Oficial* o *Nacional*, y en el día de escribir esta obra *Himno Nacional*.

Su historia y orígenes son muy poco conocidos, pues ni siquiera se sabe con veracidad el nombre de su compositor. Hay, entre varias, dos posibles autorías; una la atribuye al Rey de Prusia Federico II el Grande (1712-1786) y la otra a Manuel Espinosa de los Monteros (1729-1810).

Es sabido que Federico II el Grande compuso no solo marchas militares, sino también sonatas para flauta y clavecín; de hecho cuando el monarca recibió en audiencia de despedida a su vuelta a Madrid al embajador de España don Pedro Abarca de Bolea, conde de Aranda (1718-1799), le dijo estas palabras: «Tomad, señor ministro, esta marcha militar, que tenía destinada para honrar a mi persona». No tenemos constancia documental de esto, siendo la tradición lo único en que se basa esta teoría de paternidad federiquiana.

Lo que sí conocemos es un manuscrito español, de 1761, que la contiene. El título del documento es: «Libro de la Ordenanza de los Toques de Pífanos y Tambores que se tocan Nuevamente en la Ynfant$^{a}$ Española Compuestos por D$^{n}$ Manuel Espinosa 1761» y se conserva en la Sección de Música de la Biblioteca Nacional de España: «Manuel Espinosa: Libro de Toques de Pífanos y Tambores. M. 2791. Pap., 28 fols., 16,7 × 24,1 cm., 6 pautados, 1761». Reproducimos aquí la página donde aparece la Marcha.




Como quiera que sea, el Rey de España Carlos III firmó el 3 de septiembre de 1770 un decreto por el que esta marcha militar se declaraba la *Marcha de Honor Española*.

Esta Marcha Real ha arraigado de tal modo entre nosotros, sus notas majestuosas y sencillas son tan adecuadas a la expresión de la realeza, que ni aun en las épocas de mayores turbulencias revolucionarias pudo ser desterrada por completo, ni menos sustituida. Tanto es así que en el año 1870, cuando subió al trono Amadeo de Saboya, el General Prim abrió un concurso para premiar y adoptar otro himno nacional; pero a pesar de que se presentaron 447 composiciones, ninguna obtuvo el premio.

En 1937 Francisco Franco la declaró *Himno Nacional* por decreto, y desde entonces se usa como tal, aunque el decreto no determinaba cuál es la forma y texto que, como Himno, ha de revestir esta Marcha.

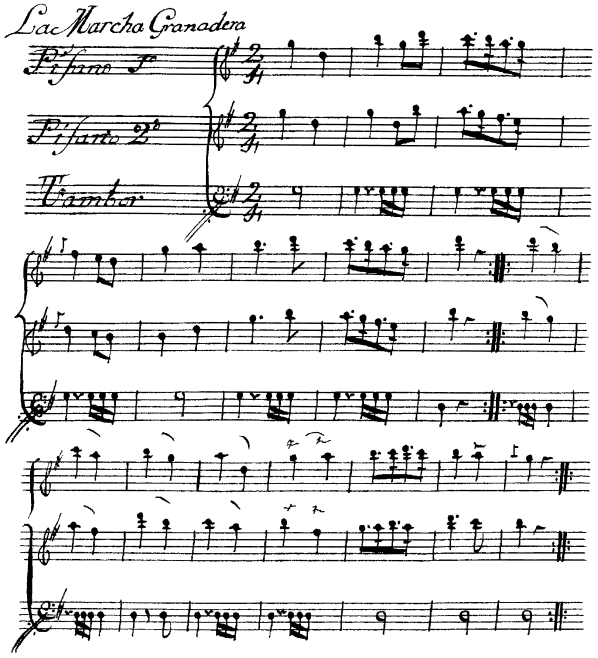
# FOREWORD

These variations are based on one of the most deeply rooted melodies in Spanish culture: the *Spanish Royal March*, formerly known by various titles such as the *Grenadier*, *Honorary*, *Official* or *National March*, nowadays it is revered as the *Spanish National Anthem*.

The history and origins of the Spanish Royal March remain shrouded in uncertainty, as the identity of its composer is unknown. Two potential authors have been proposed: King of Prussia Frederick II the Great (1712-1786) and Manuel Espinosa de los Monteros (1729-1810).

While it is documented that Frederick II the Great composed not only military marches but also sonatas for flute and harpsichord, the claim that he created the Spanish Royal March rests solely on tradition. According to anecdotal accounts, when the Spanish ambassador Sir Pedro Abarca de Bolea, Count of Aranda (1718-1799), had a farewell audience with the Prussian king, Frederick presented him with "this military march, which I had intended to honor my person." However, there is no conclusive documentary evidence to support this theory.

In contrast, a Spanish manuscript from 1761 does include the March. This document is titled "Book of the Ordinance of the Touches of Fifes and Drums that are played Again in the Spanish Infantry Composed by Sir Manuel Espinosa 1761" and it is kept in the Music Section of the National Library of Spain: "Manuel Espinosa: Book of Touches of Fifes and Drums. M. 2791. Pap., 28 fols., 16.7 × 24.1 cm., 6 ruled, 1761." We reproduce here the page where the March appears.




Regardless of its precise origins, on September 3, 1770, the King of Spain, Charles III, issue a decree declaring this military march to be he *Spanish March of Honor*.

The Spanish Royal March has become deeply ingrained in Spanish culture, with its majestic and simple melodies suiting the expression of royalty. Even during periods of social and political upheaval, the march could not be completely banished or replaced. In 1870, when Amadeo of Savoy ascended to the throne, a competition was held to award and adopt a new national anthem, but none of the 447 submissions were selected.

In 1937, Francisco Franco officially designated the Spanish Royal March as the *National Anthem* by decree, although the decree did not specify the form or text the march should take as the national anthem.

English version: Jaime García Solana

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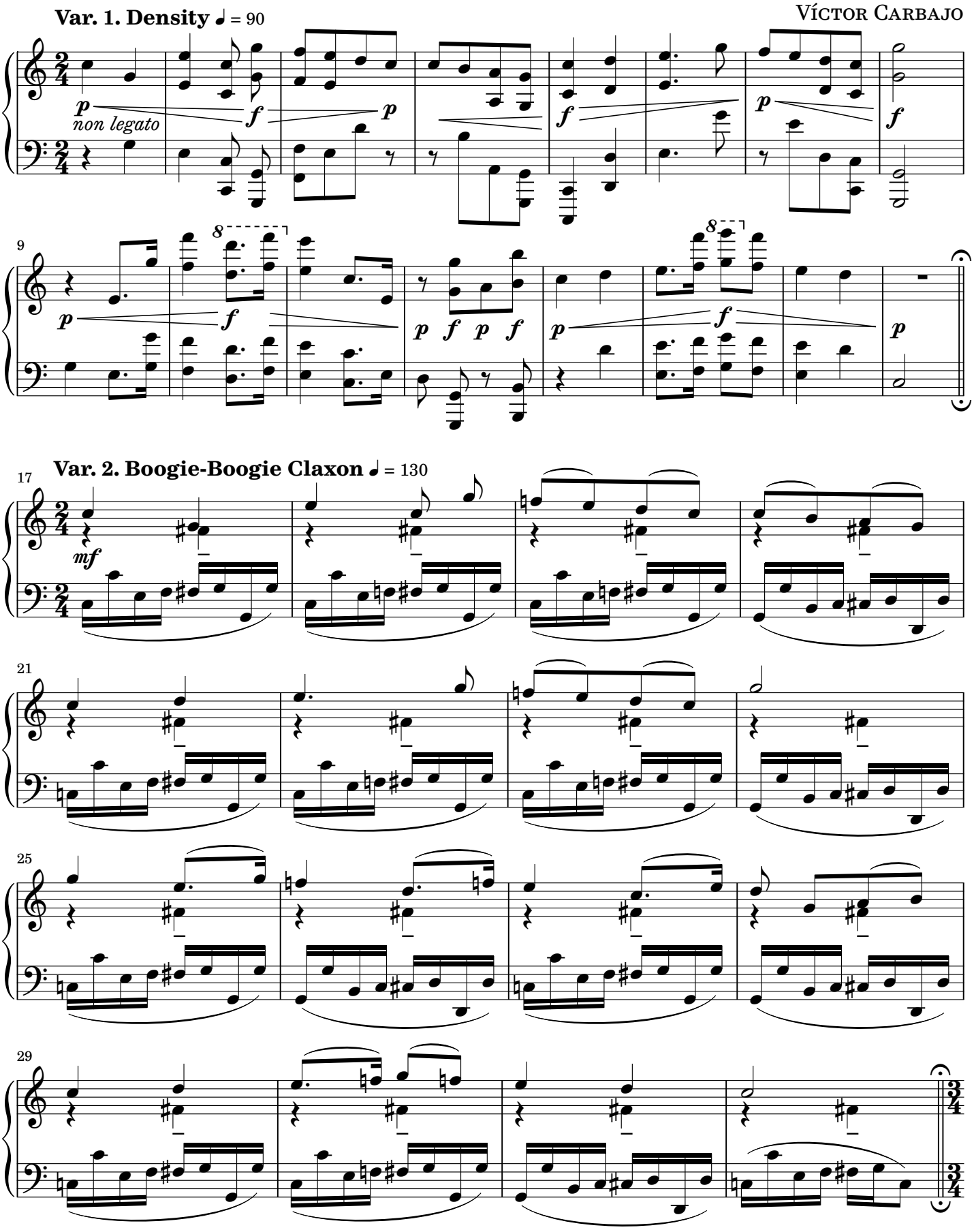
# EL ESPAÑOLITO

## (THE LITTLE SPANIARD)

60 Variations for Piano on the *Marcha Real Española*

NEW EDITION 2023

VÍCTOR CARBAJO

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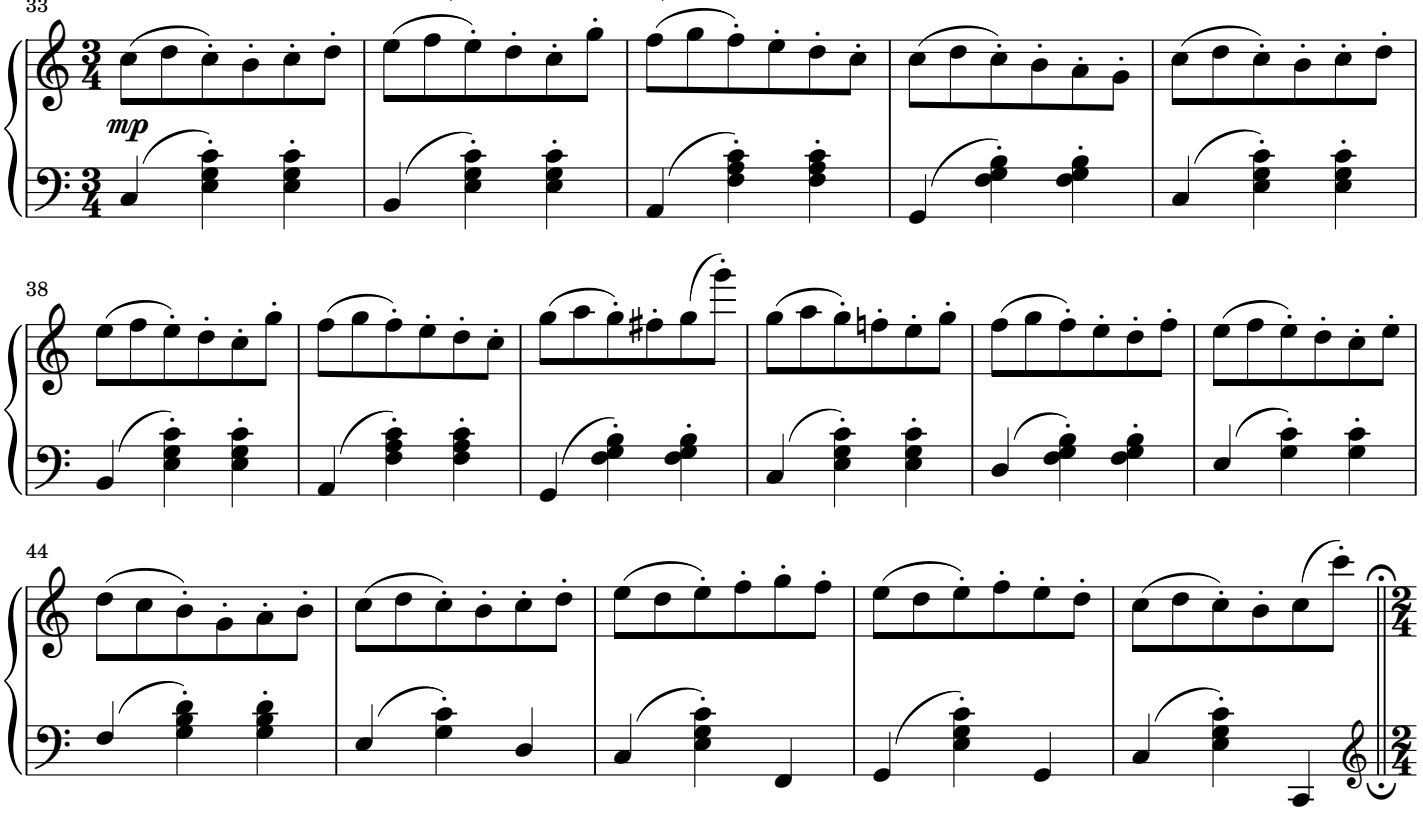
**Var. 3. Danza Alemana** (GERMAN DANCE) ♩ = 160

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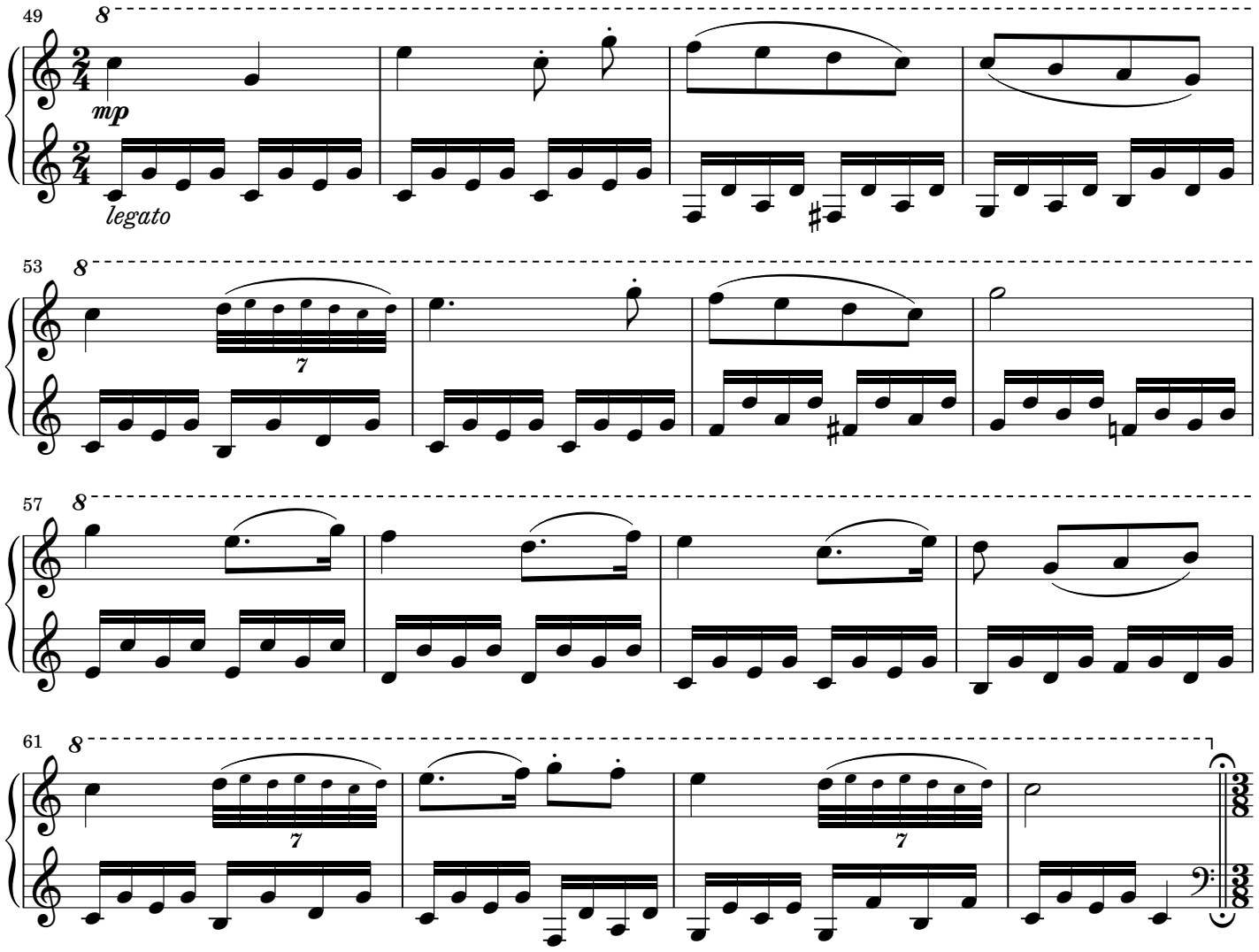

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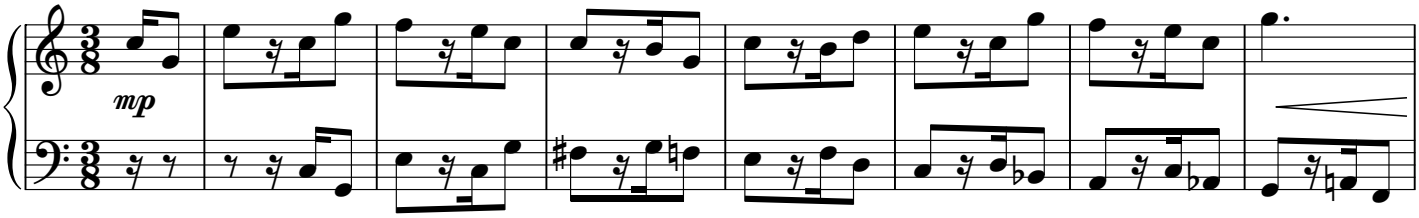


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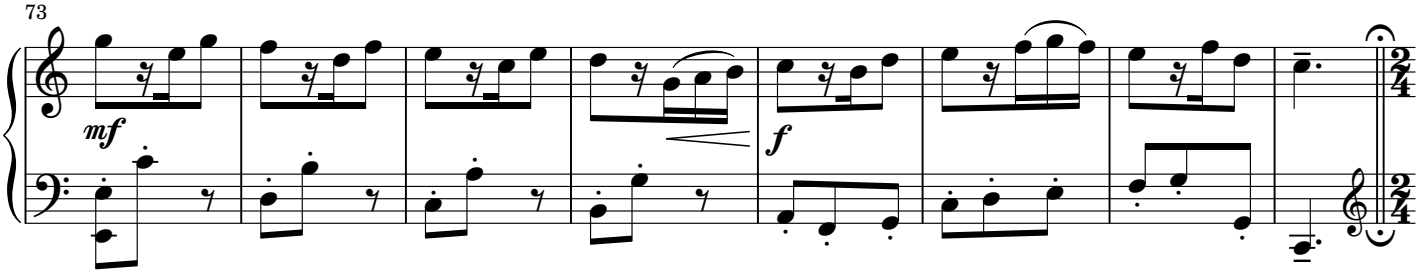


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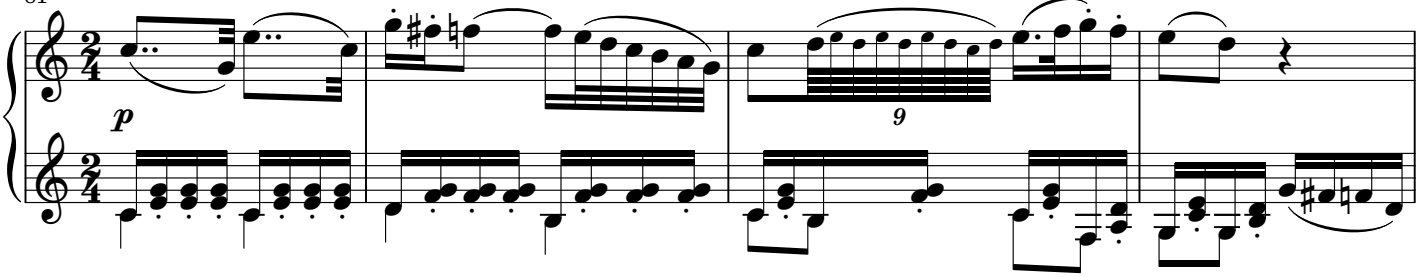


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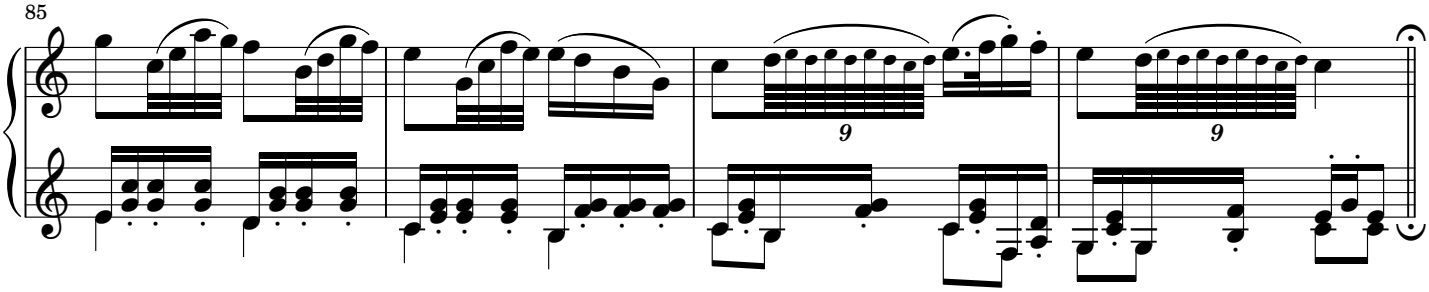
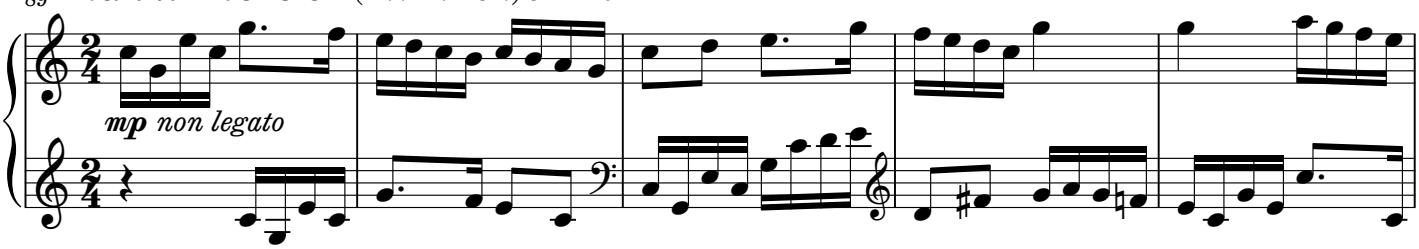



89 **Var. 7. Invención** (INVENTION) ♩ = 110

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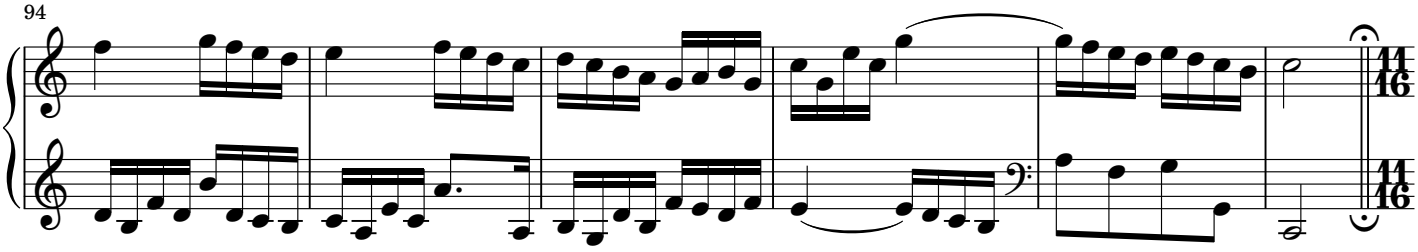

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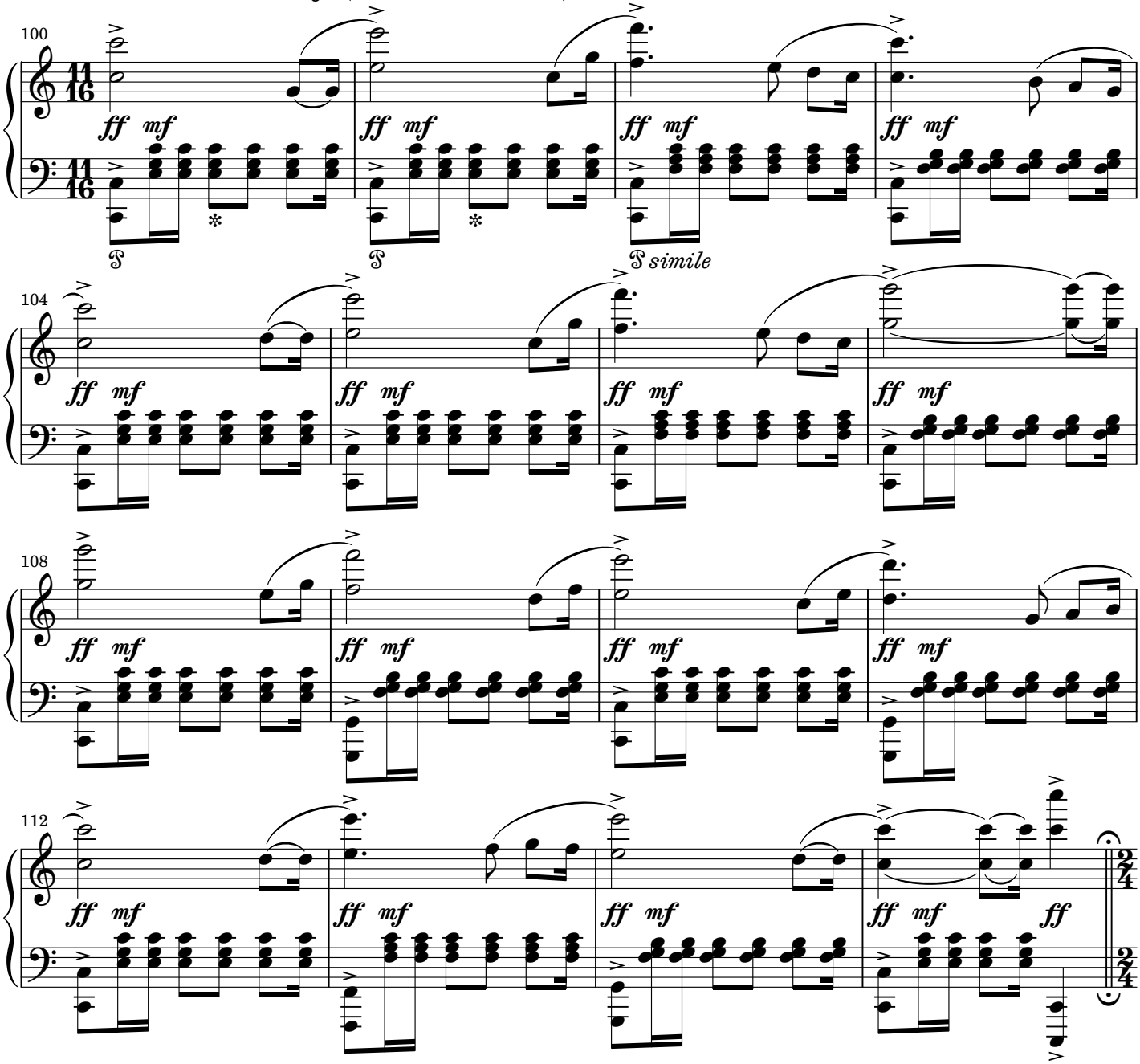
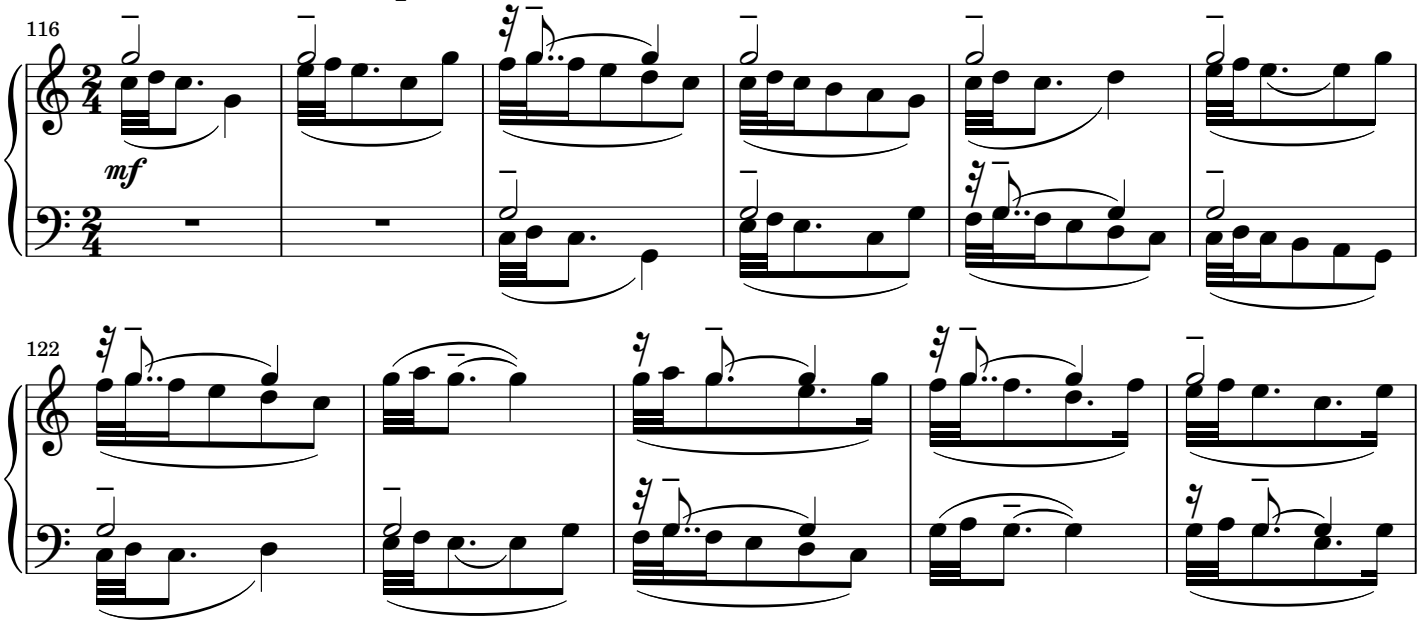
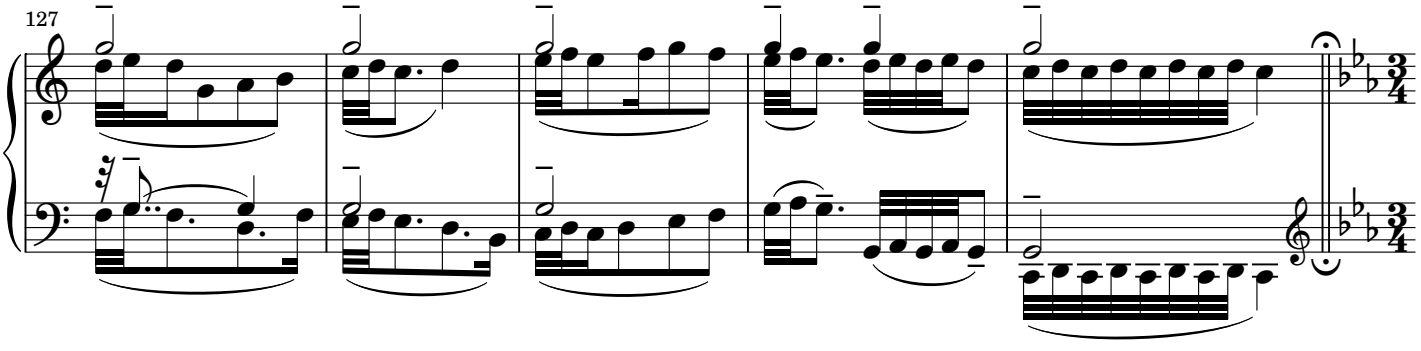
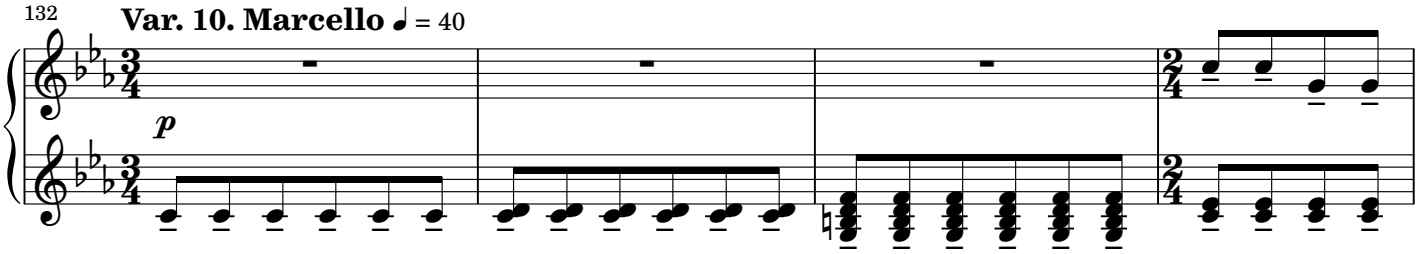
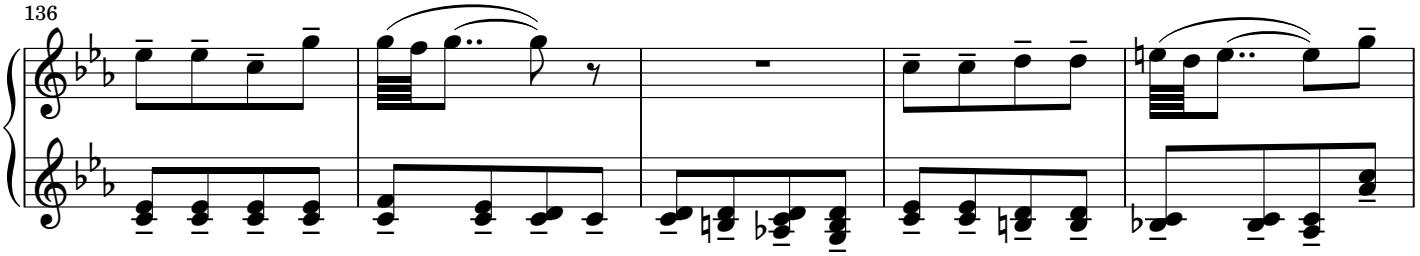


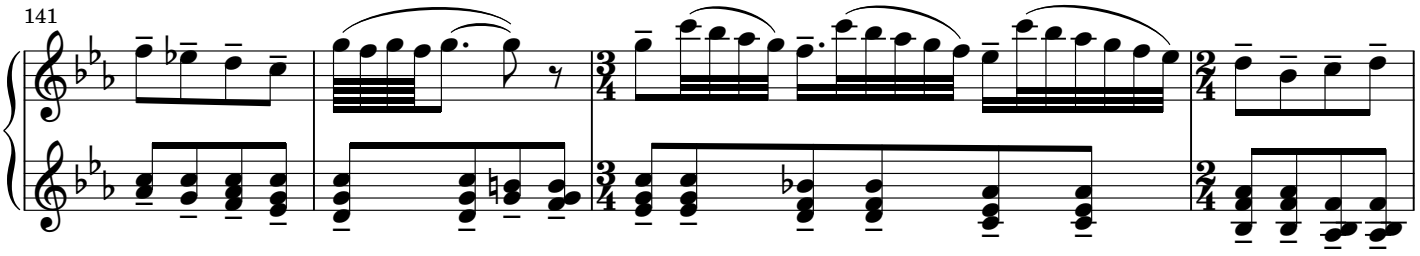

**Var. 9. Canon & Couperin** ♩ = 100

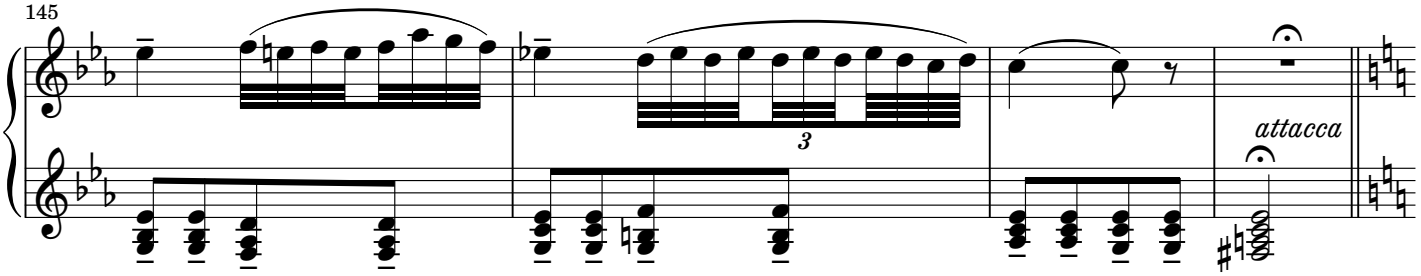


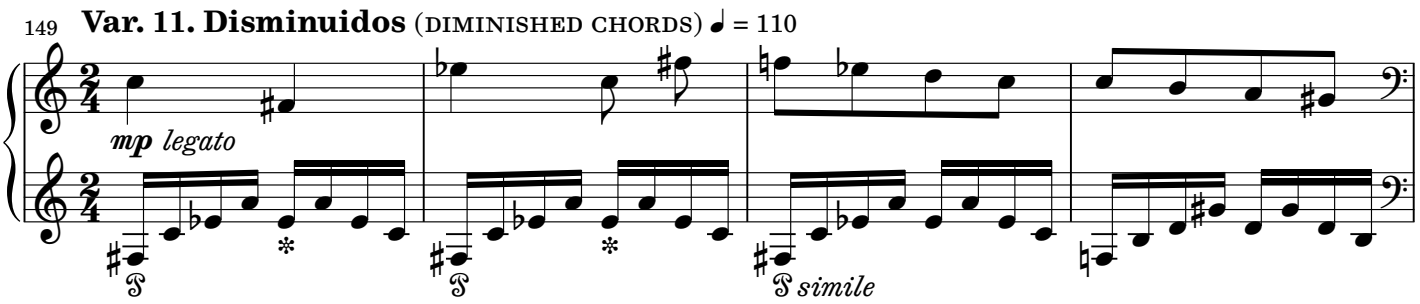



Var. 10. Marcello ♩ = 40
p






3
attacca


Var. 11. Disminuidos (DIMINISHED CHORDS) ♩ = 110
mp legato
simile

153

158

162

*attacca*

**Var. 12. Chino** (CHINESE) ♩ = 90

166

*legato*

*p*

170

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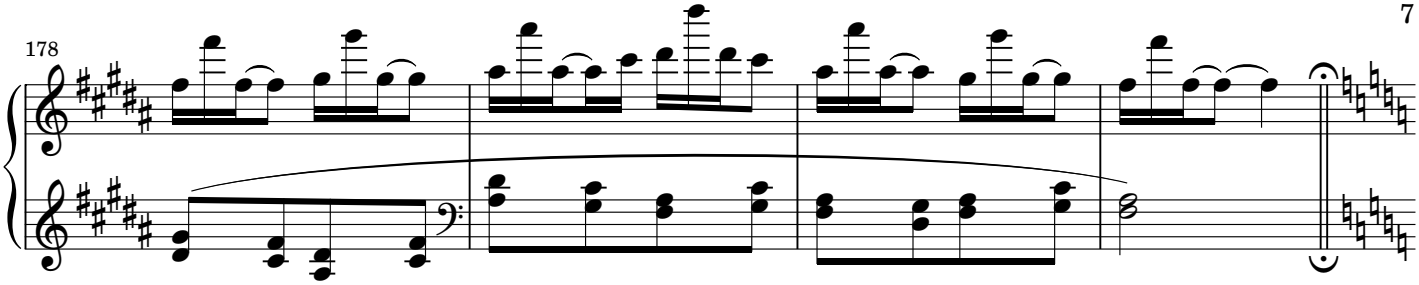

**Var. 13. Rock & Roll** ♩ = 120

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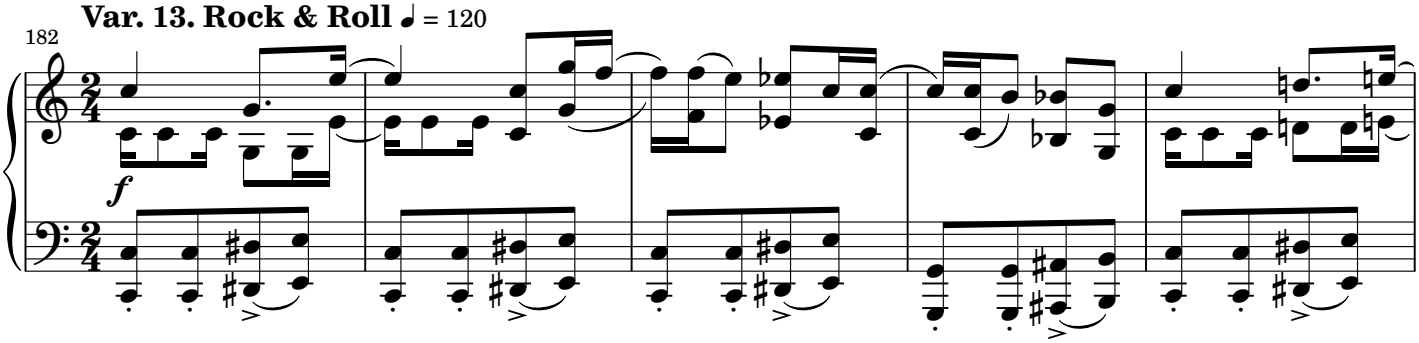

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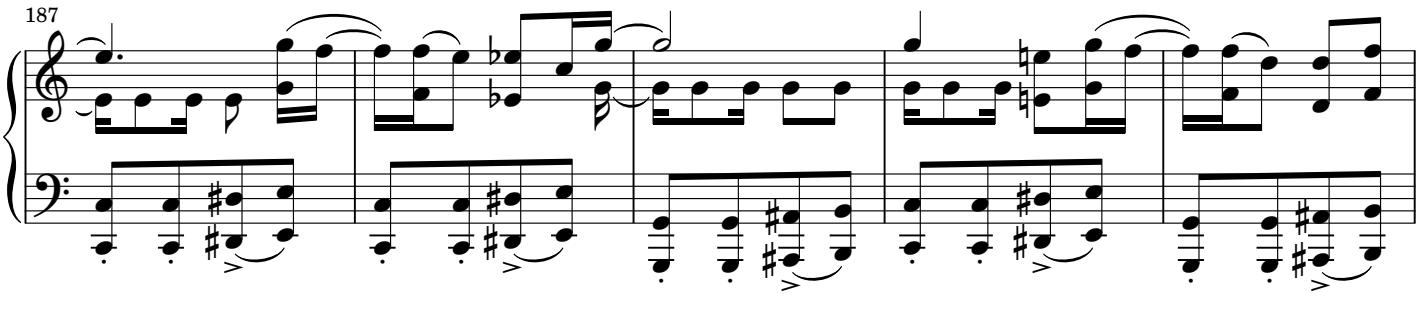

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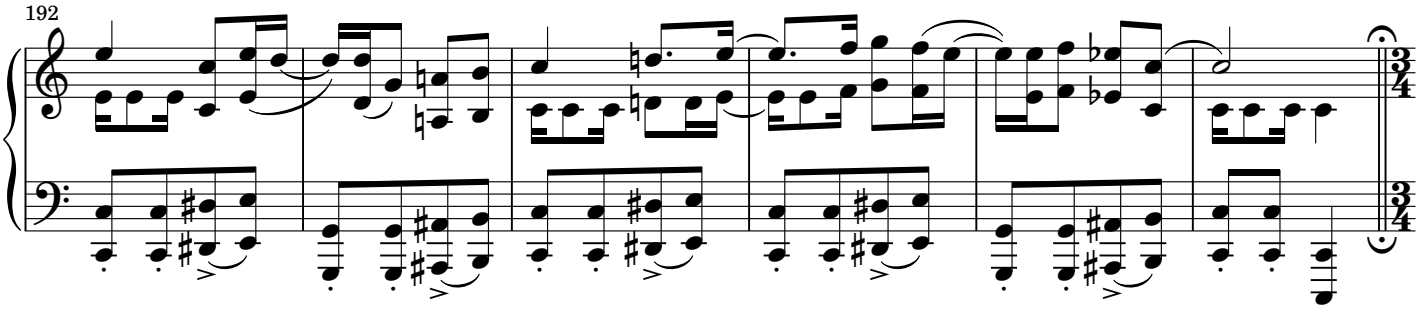

**Var. 14. Letras Danzantes** (DANCING LETTERS) ♩ = 200

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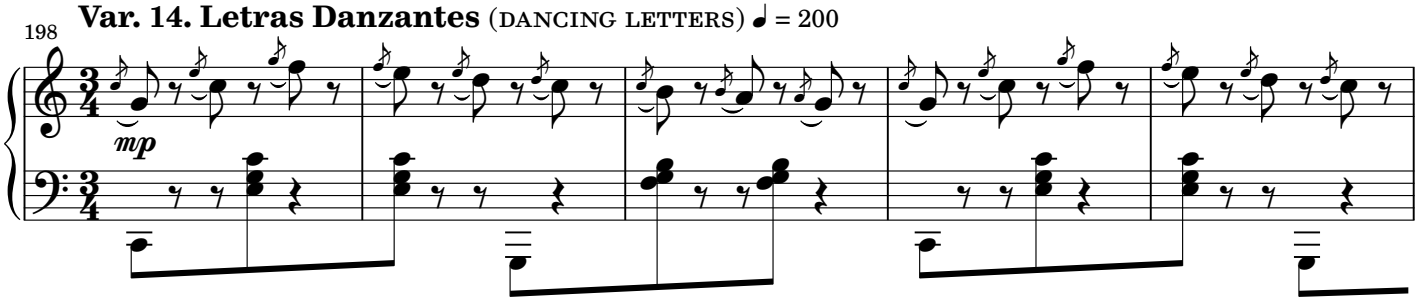

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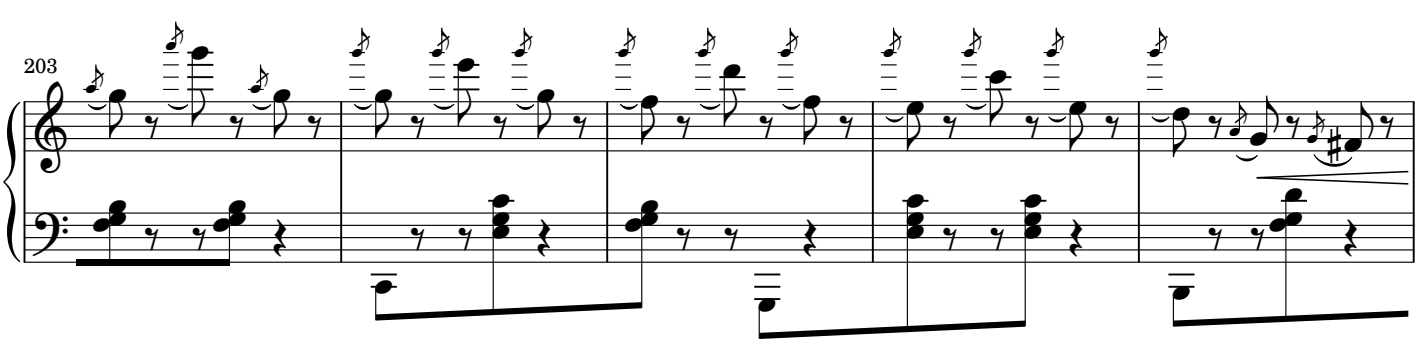

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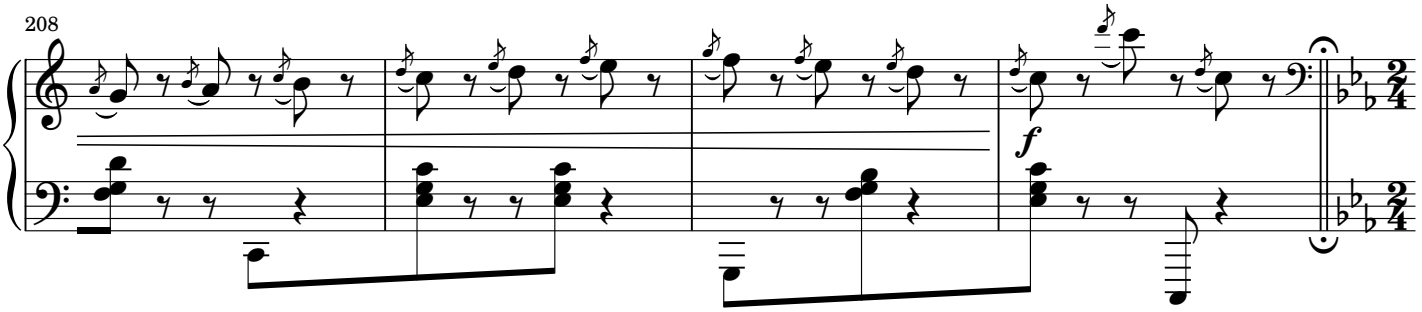


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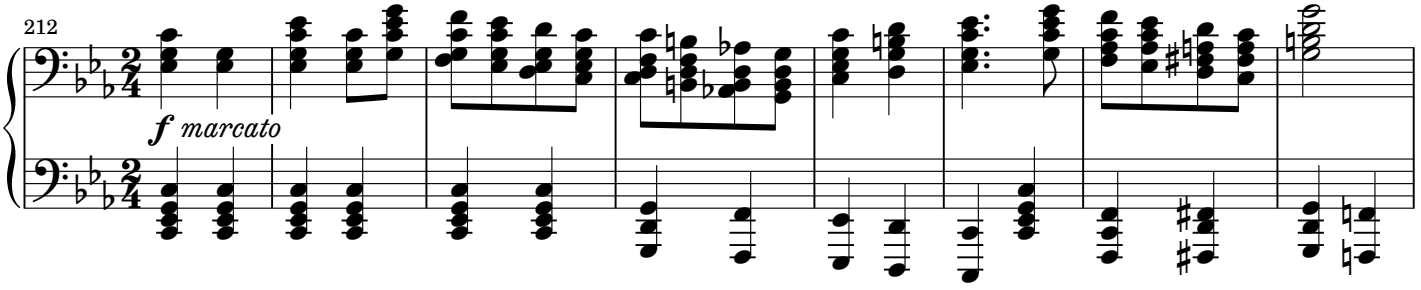


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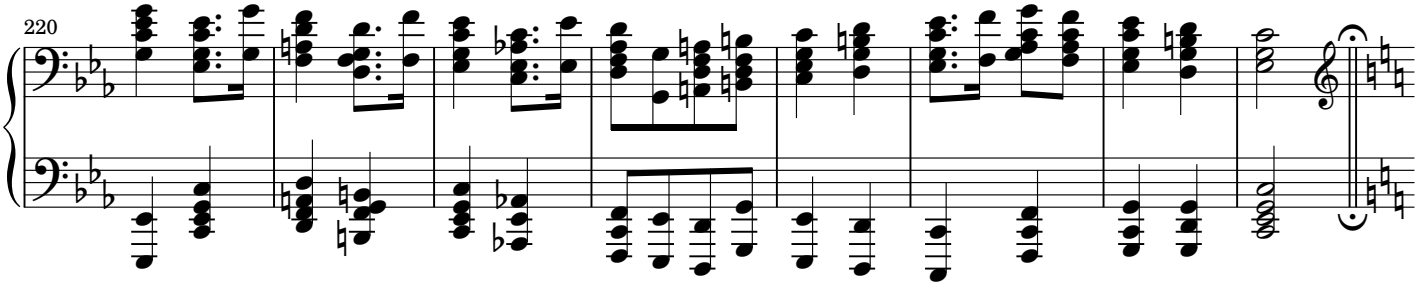

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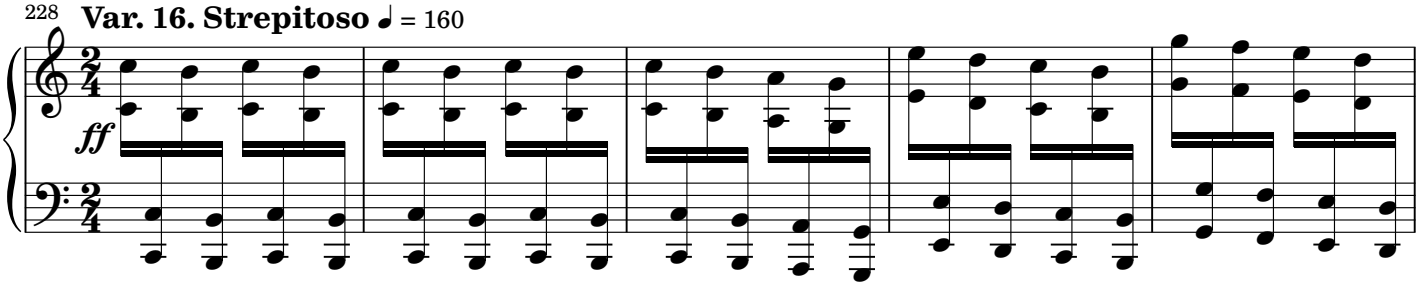


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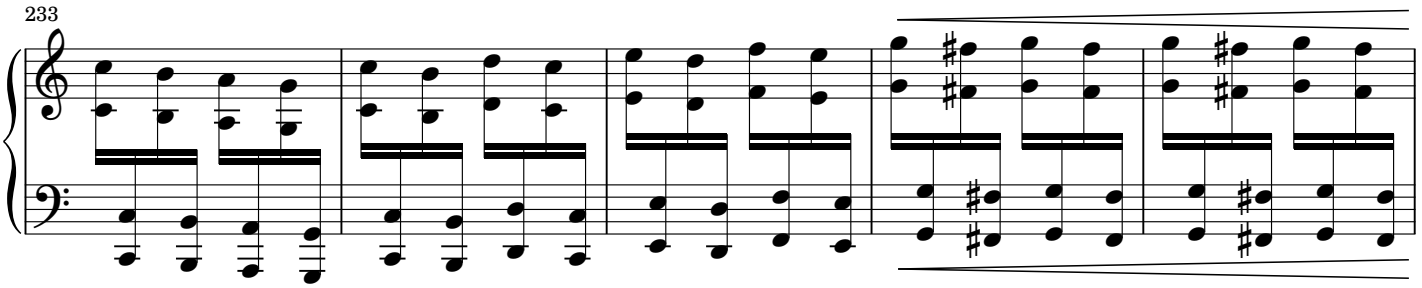

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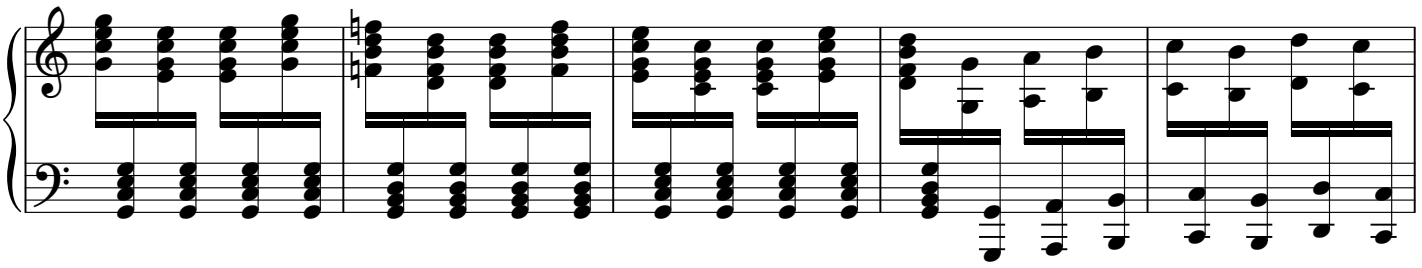
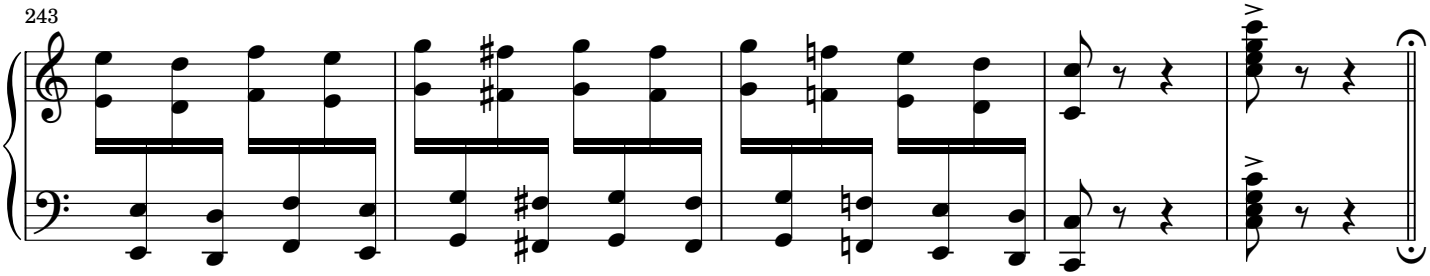
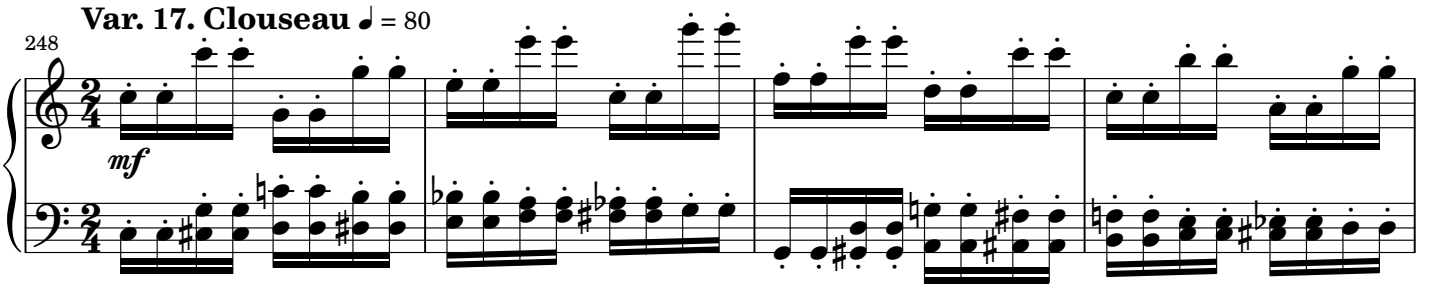
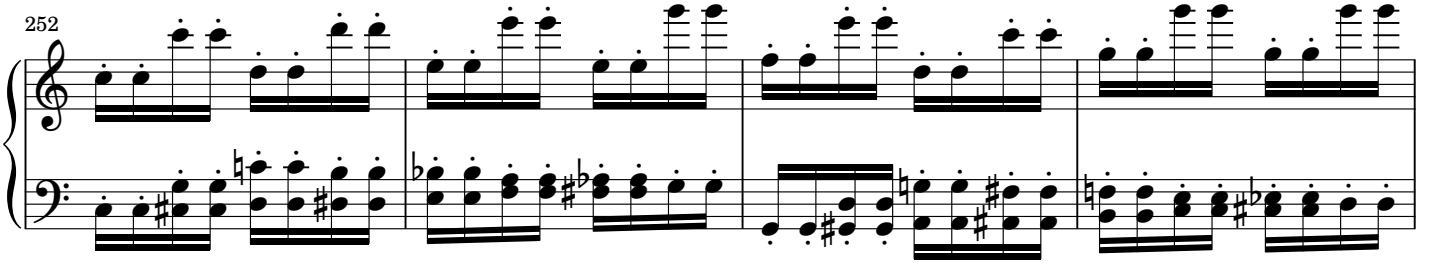
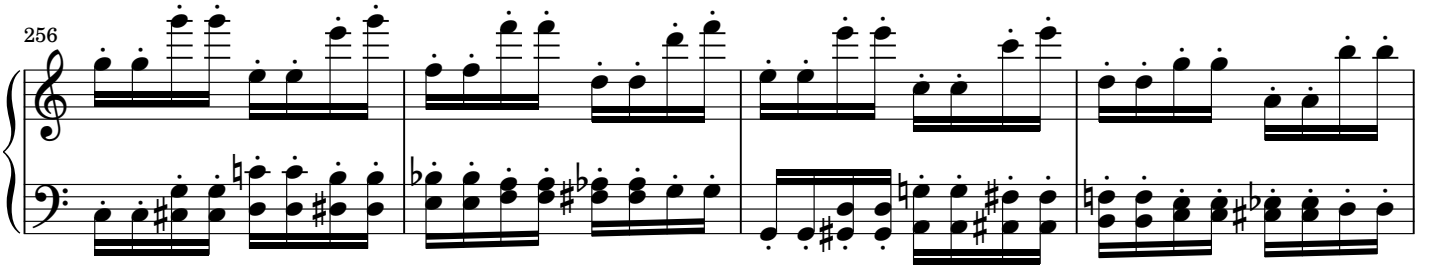
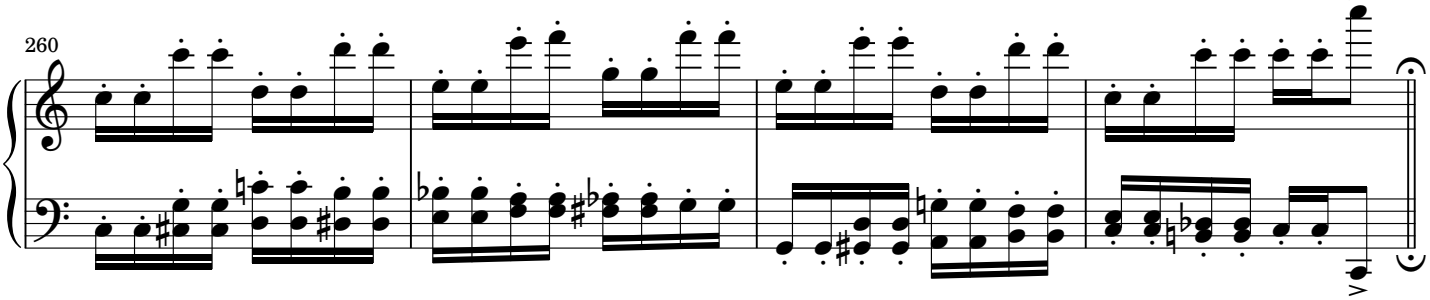


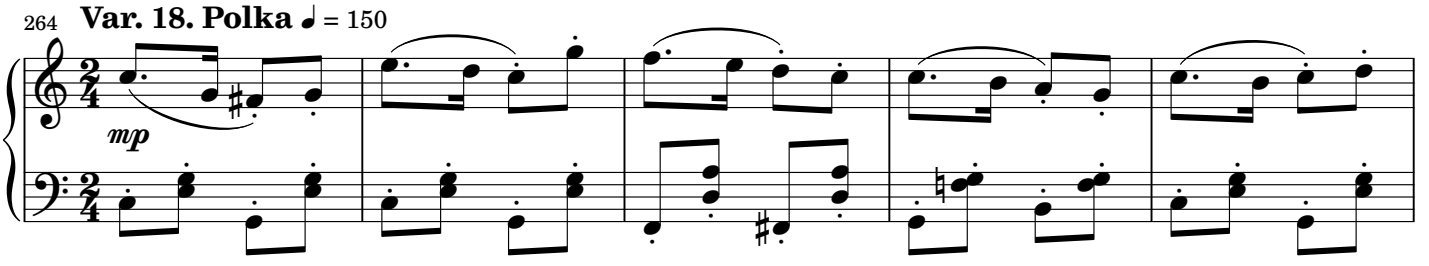

243

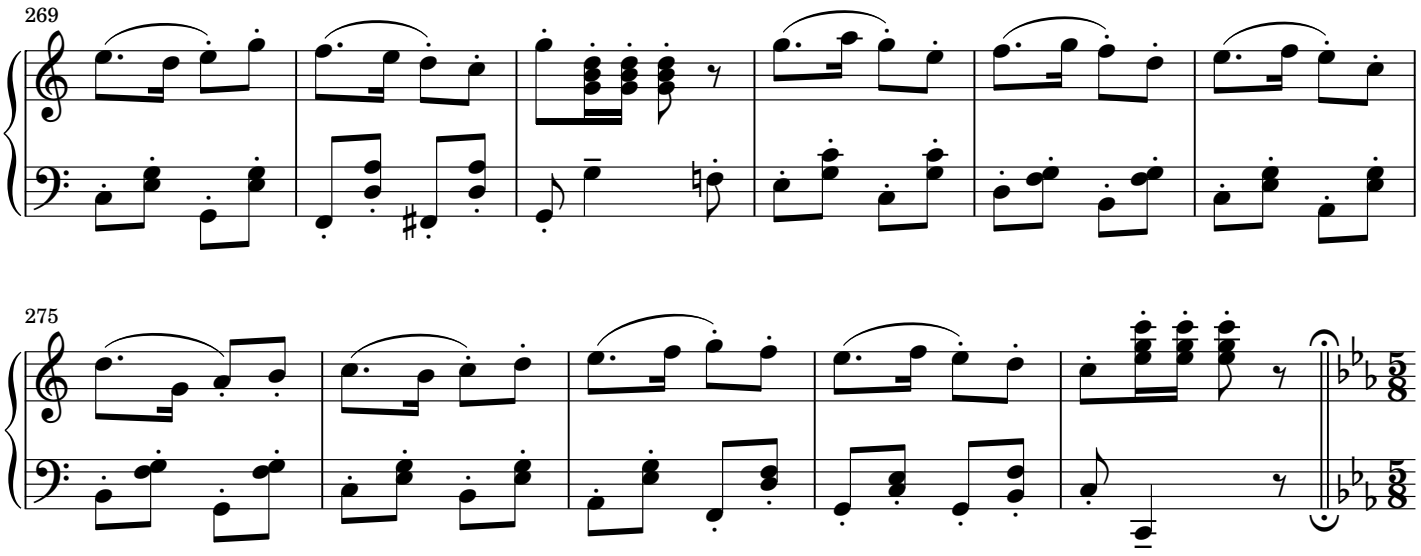

Var. 17. Clouseau ♩ = 80
248
mf


252

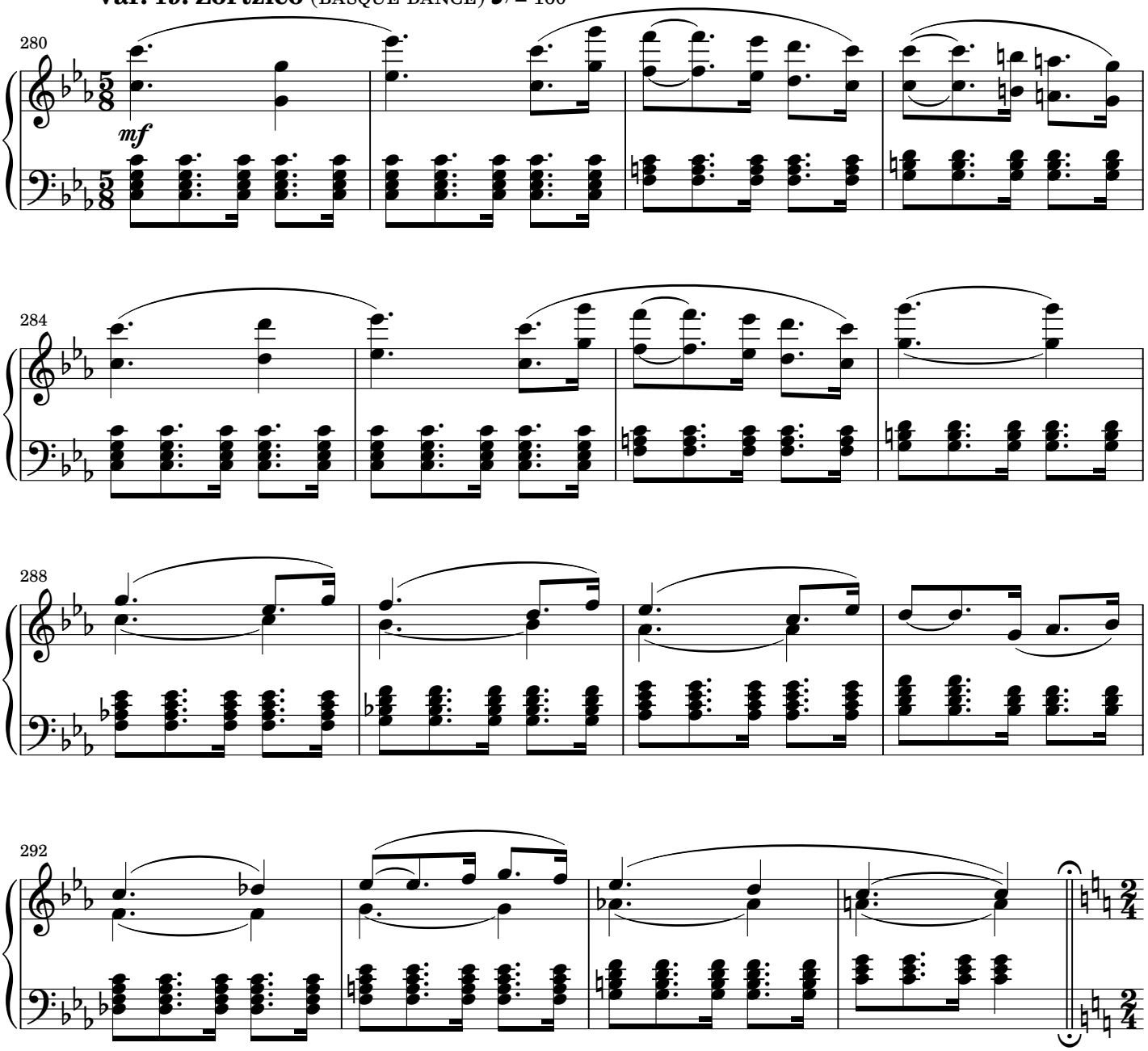

256

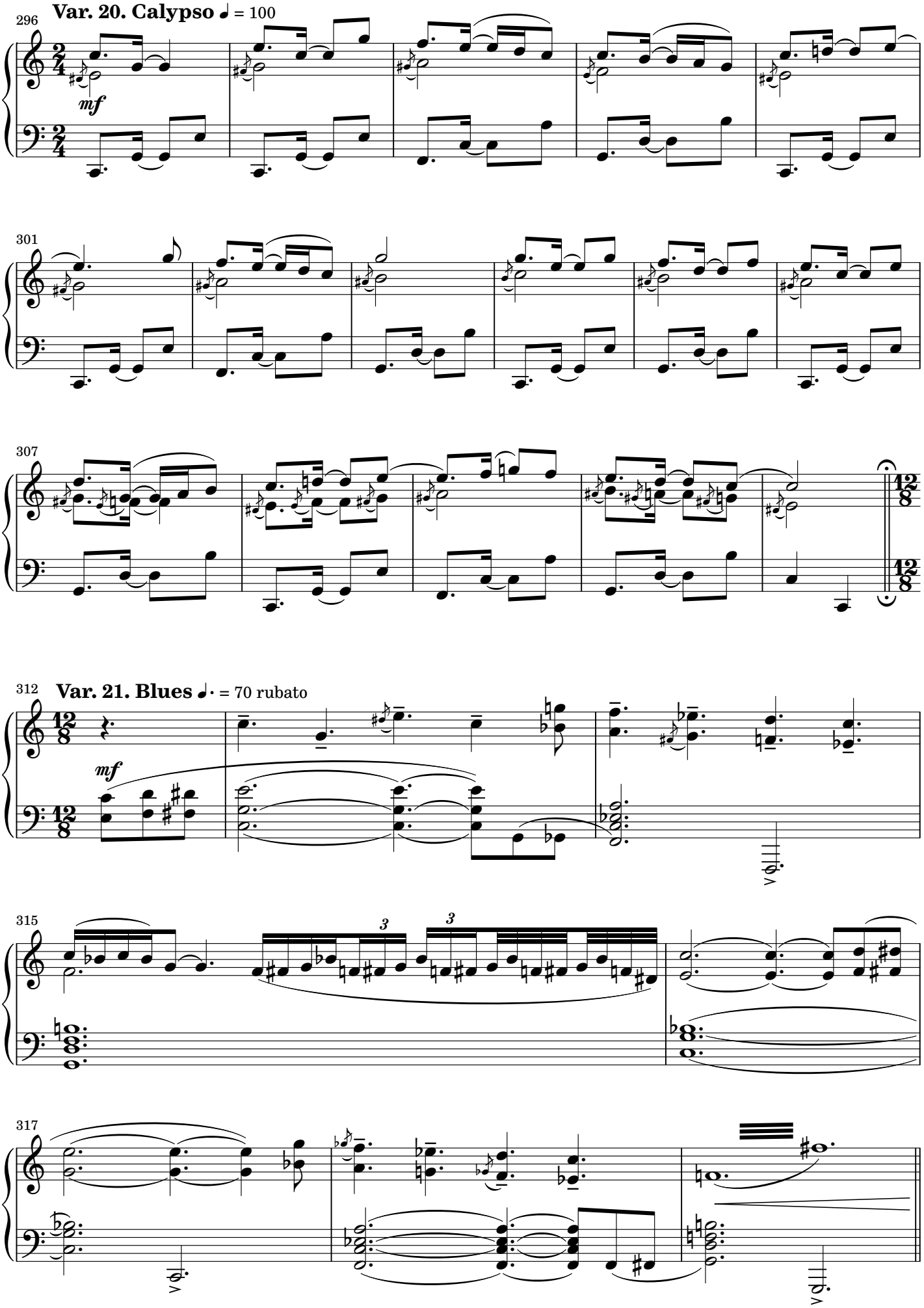

260


264
Var. 18. Polka ♩ = 150
mp




**Var. 19. Zortzico** (BASQUE DANCE) ♪ = 160




296
Var. 20. Calypso ♩ = 100
mf
301
307
312
Var. 21. Blues ♩. = 70 rubato
mf
315
3
3
317

320 Più mosso ♩. = 90

*f*

322 Tempo primo

8

325

8

**Var. 22. Habanera Picante** (PIQUANT AFRO-CUBAN DANCE) ♩ = 80

328

*mf*

333

339

**Var. 23. Ondine** ♩ = 60

344

*p*

347

350

*cresc.*

353

*f*

355

*attacca*

**Var. 24. Motete & Gran Puerta de Kiev** (MOTET & THE GREAT GATE OF KIEV) ♩ = 70

357

*f*

*rit.*

364 Meno mosso ♩ = 50

*ff* *rit.* *simile*

**Var. 25. ValSchumann** (SCHUMANN WALTZ) ♩ = 160

372 *mp*

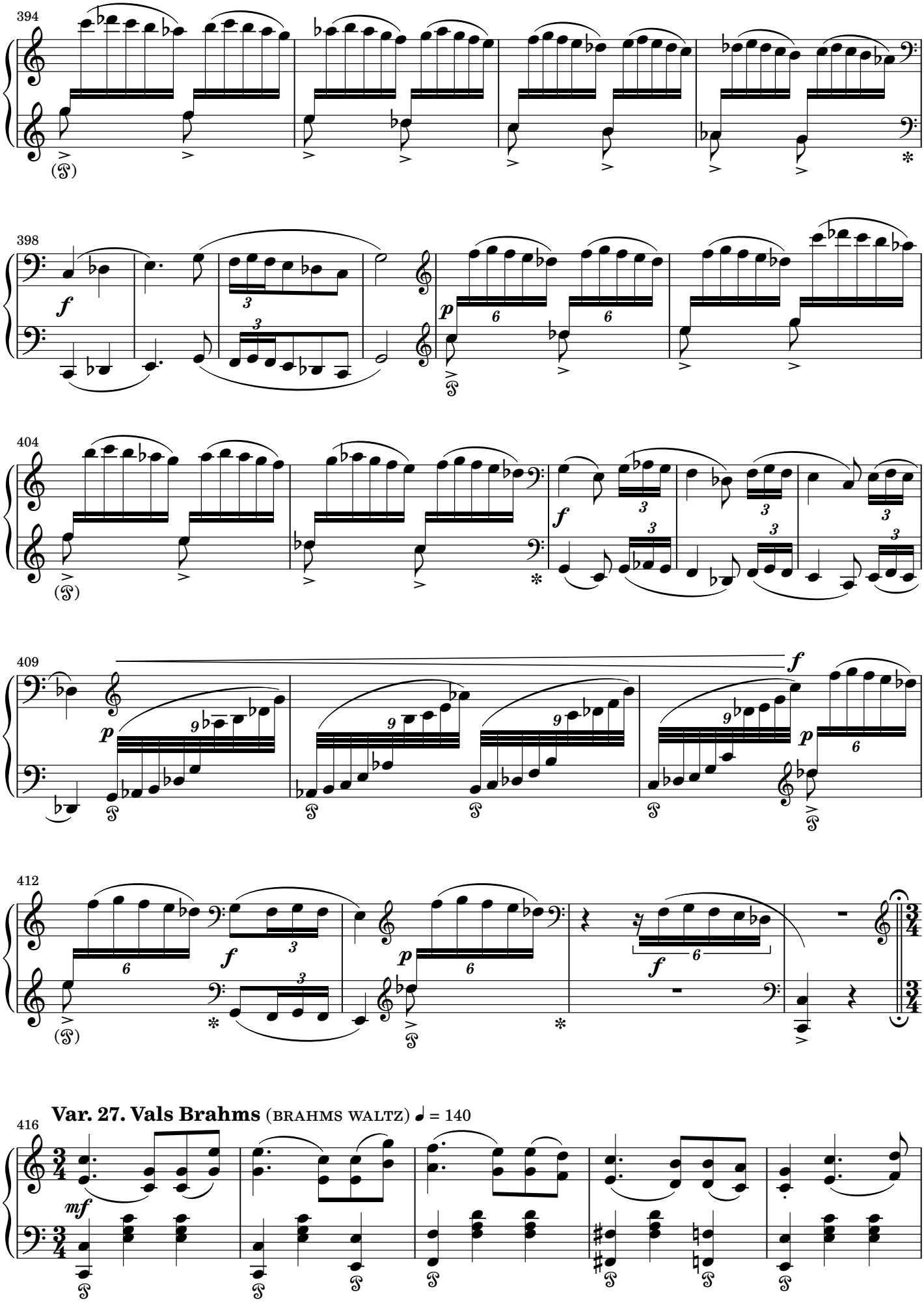
376

380

384 *calando*

**Var. 26. Turco** (TURKISH) ♩ = 130

388 *f* *p*


394
398
404
409
412
416
Var. 27. Vals Brahms (BRAHMS WALTZ) ♩ = 140

421

427

*calando*

**Var. 28. Nyman** ♩. = 70

432

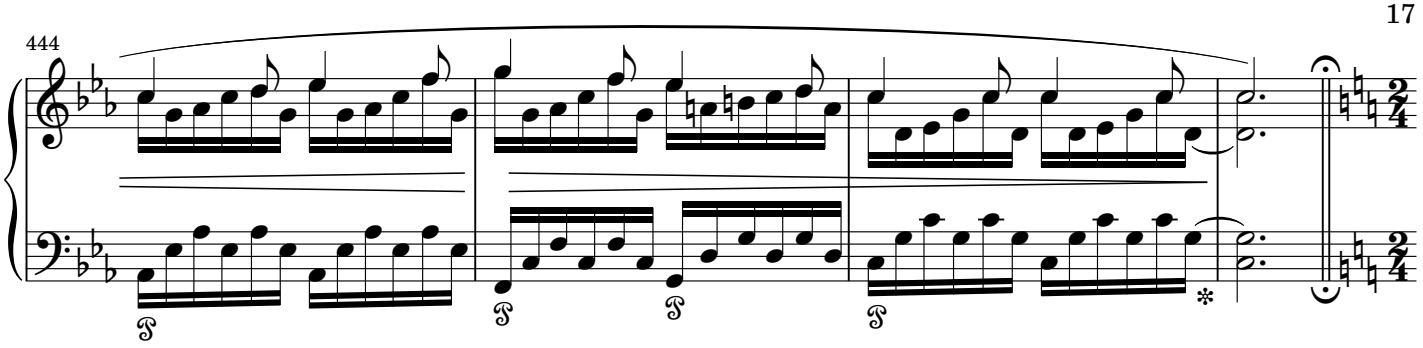
*mp legato*

435

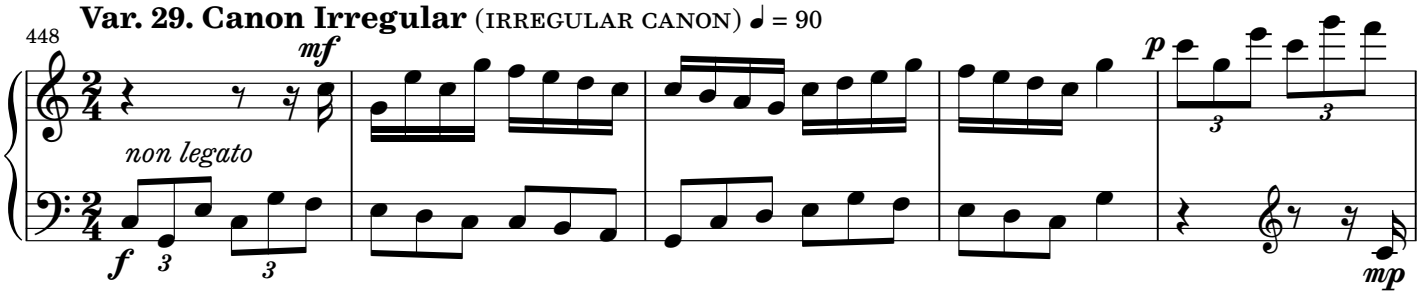
438

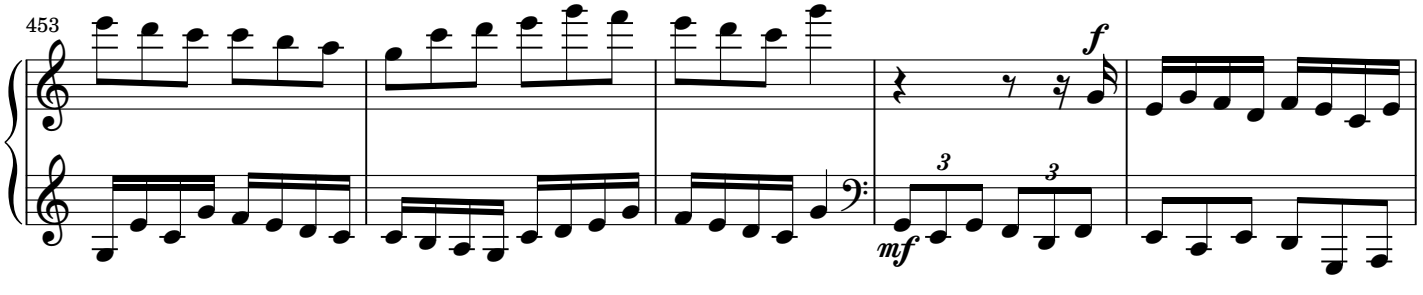
*mf*

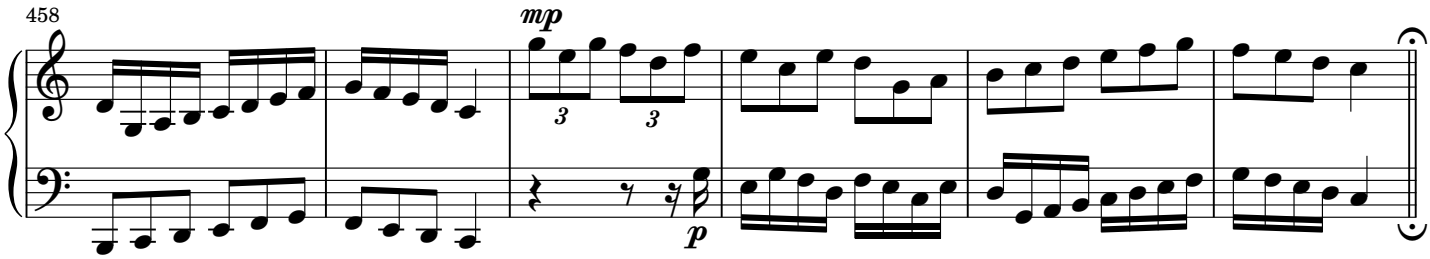
441



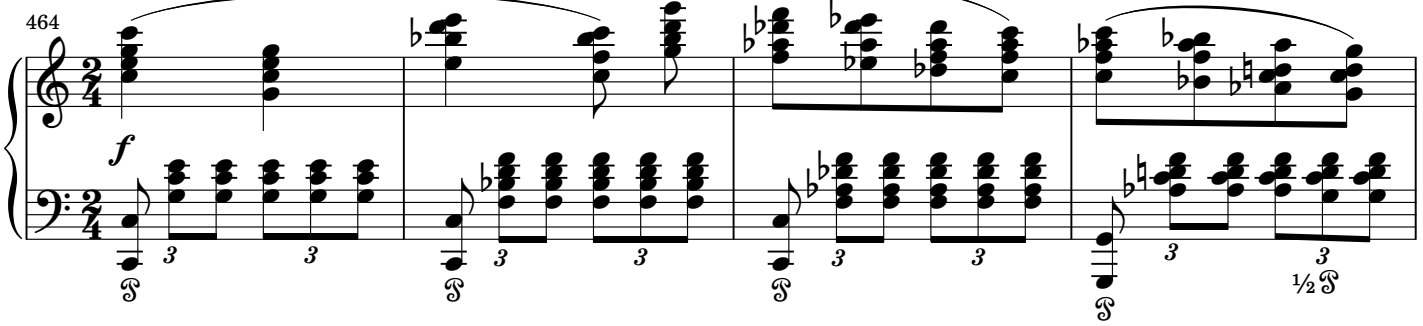

**Var. 29. Canon Irregular** (IRREGULAR CANON) ♩ = 90

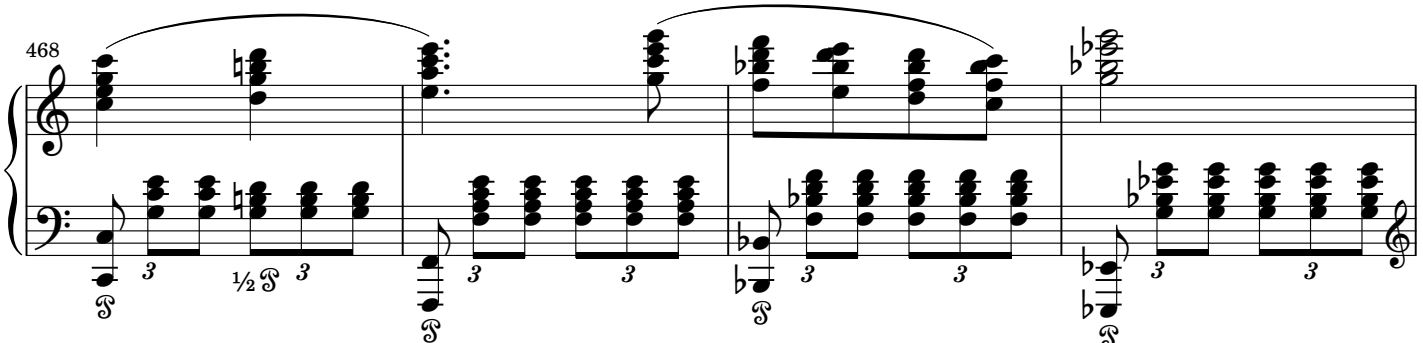


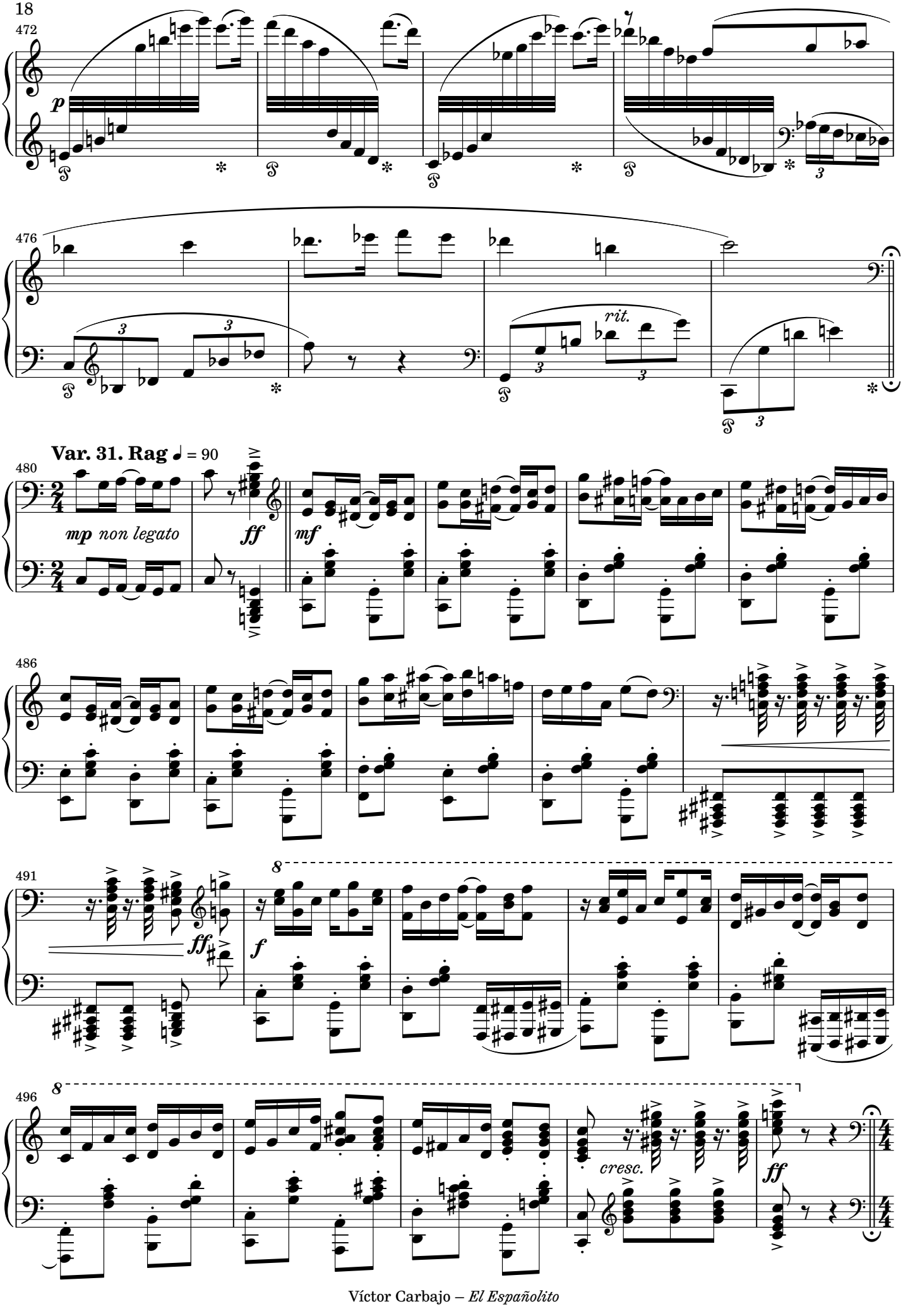




**Var. 30. Williams** ♩ = 80




472
p
476
rit.
Var. 31. Rag ♩ = 90
480
mp non legato
ff
mf
486
491
ff
f
8
496
8
cresc.
ff

**Var. 32. Country** ♩ = 100

501

*mf*

504

507

510

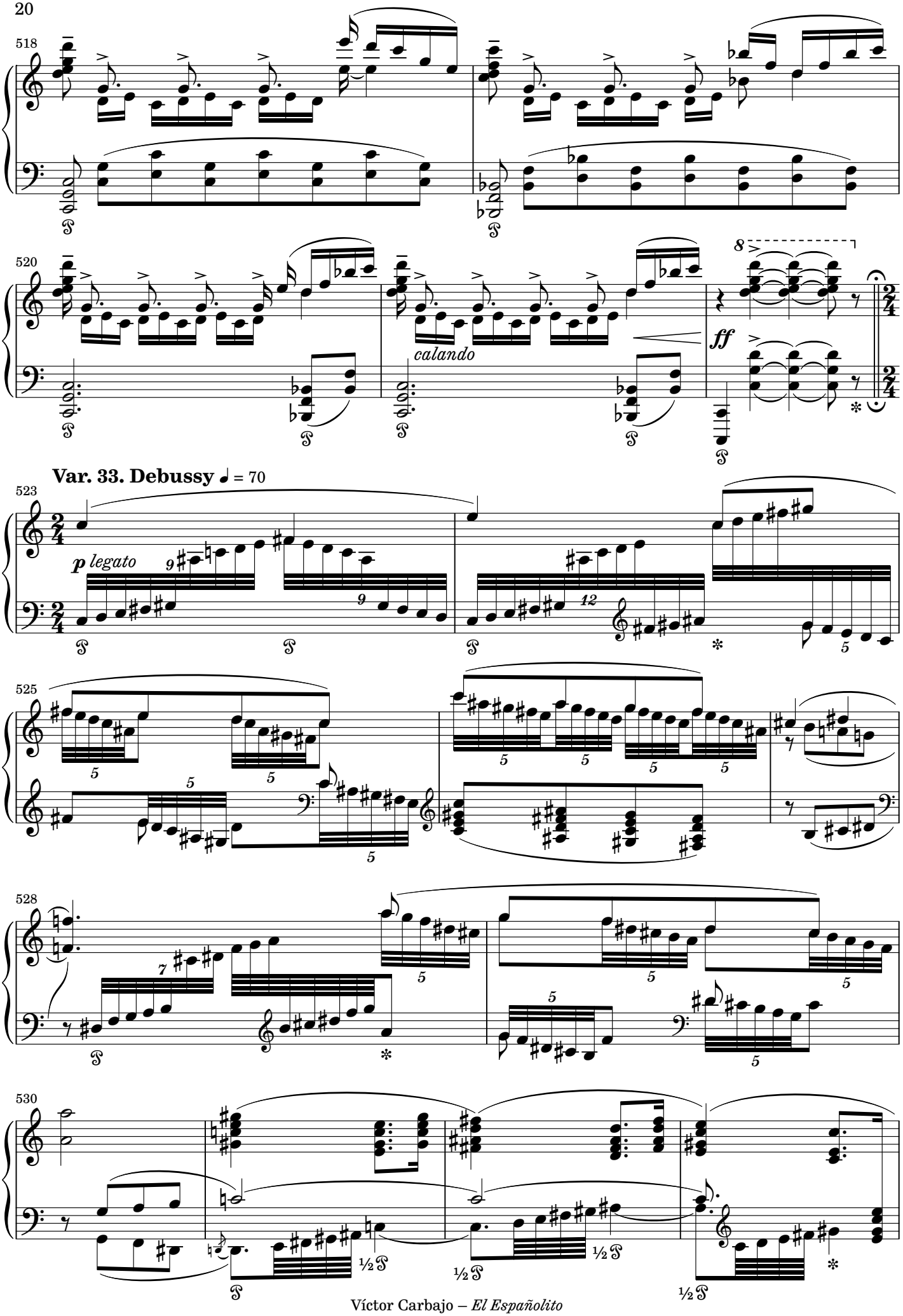
*cresc.*

*più f*

513

516

*più f*


518
520
calando
ff
Var. 33. Debussy ♩ = 70
523
p legato
525
528
530

534

539 **Var. 34. Perotin** ♩. = 160

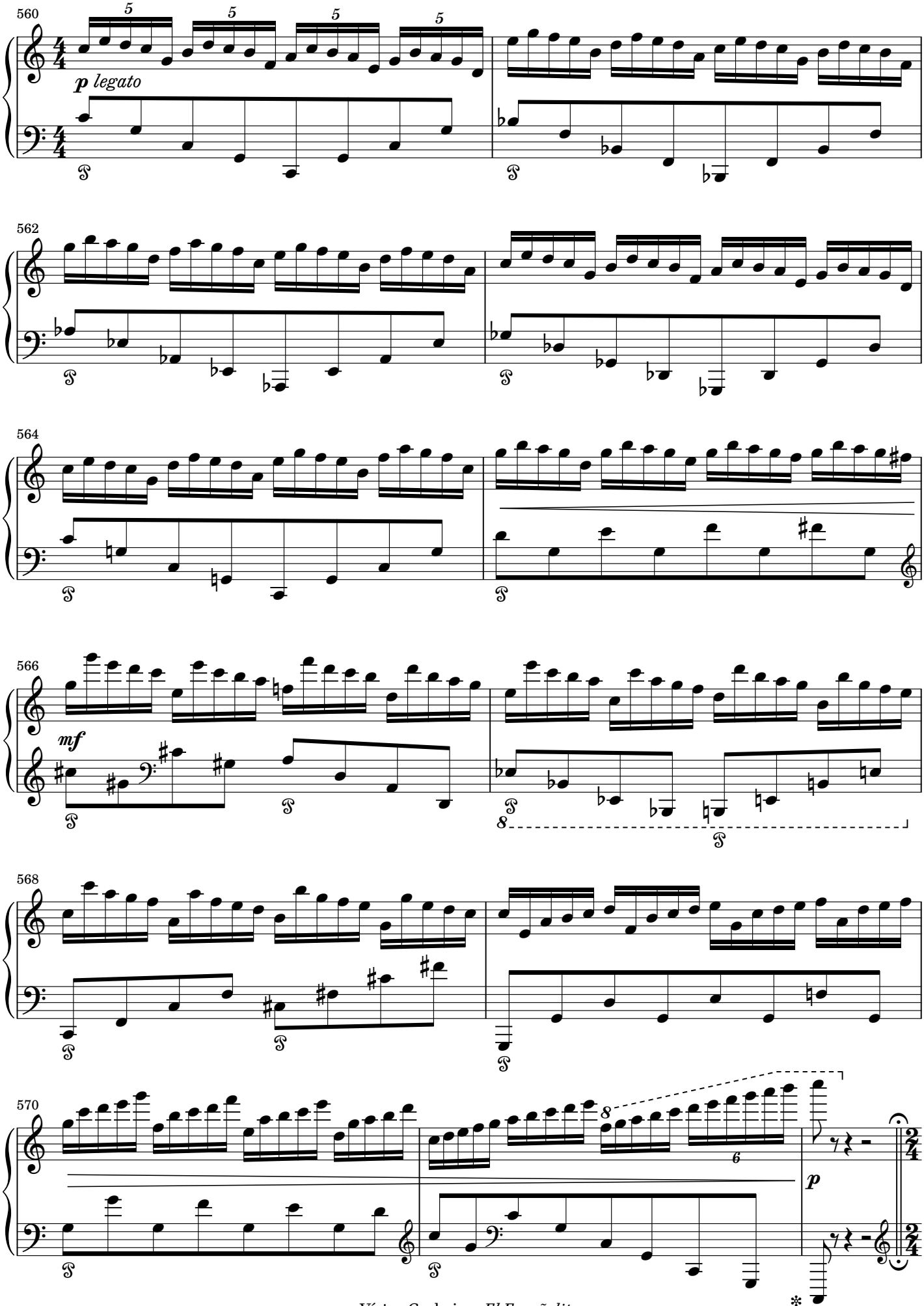
544

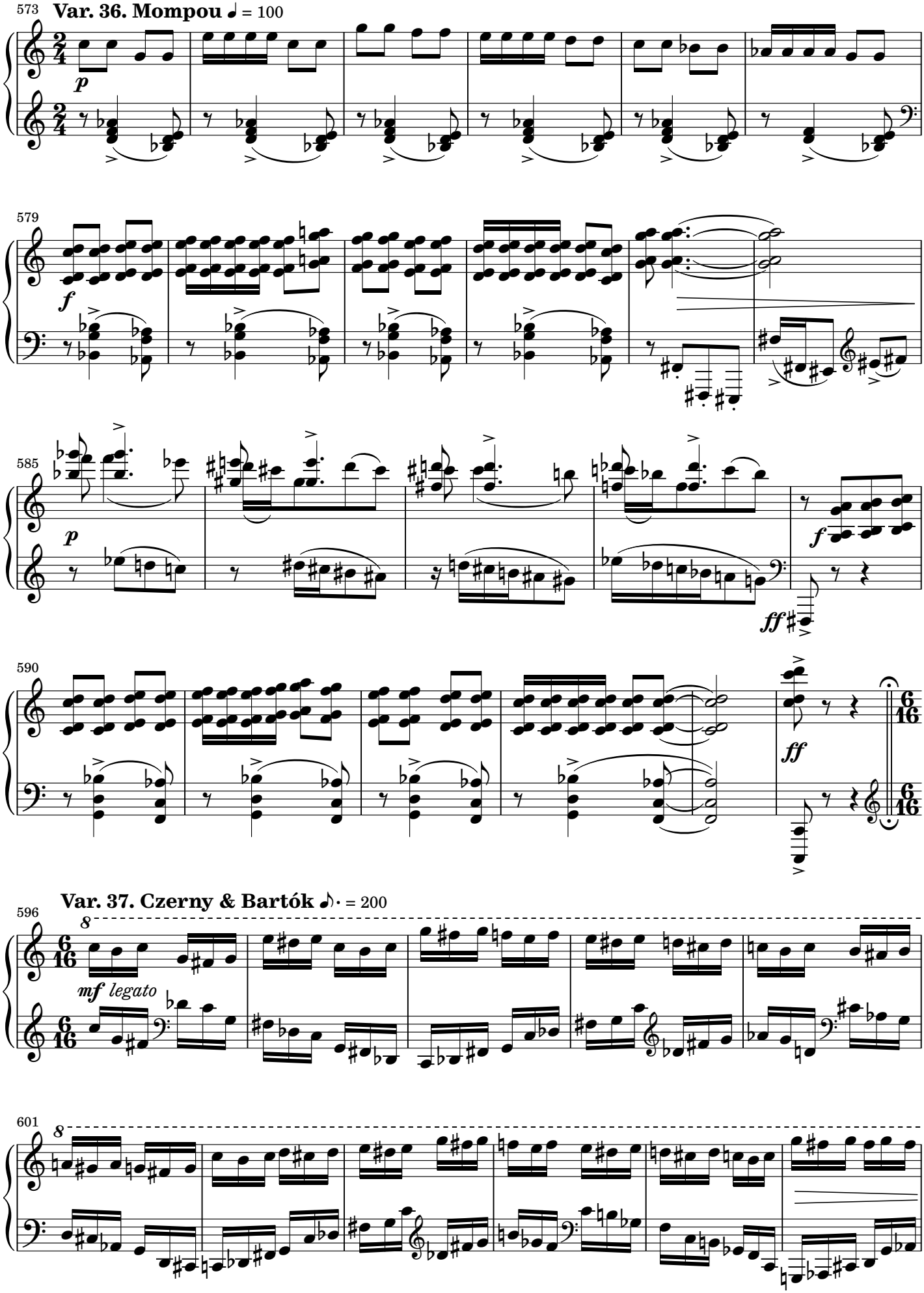
548

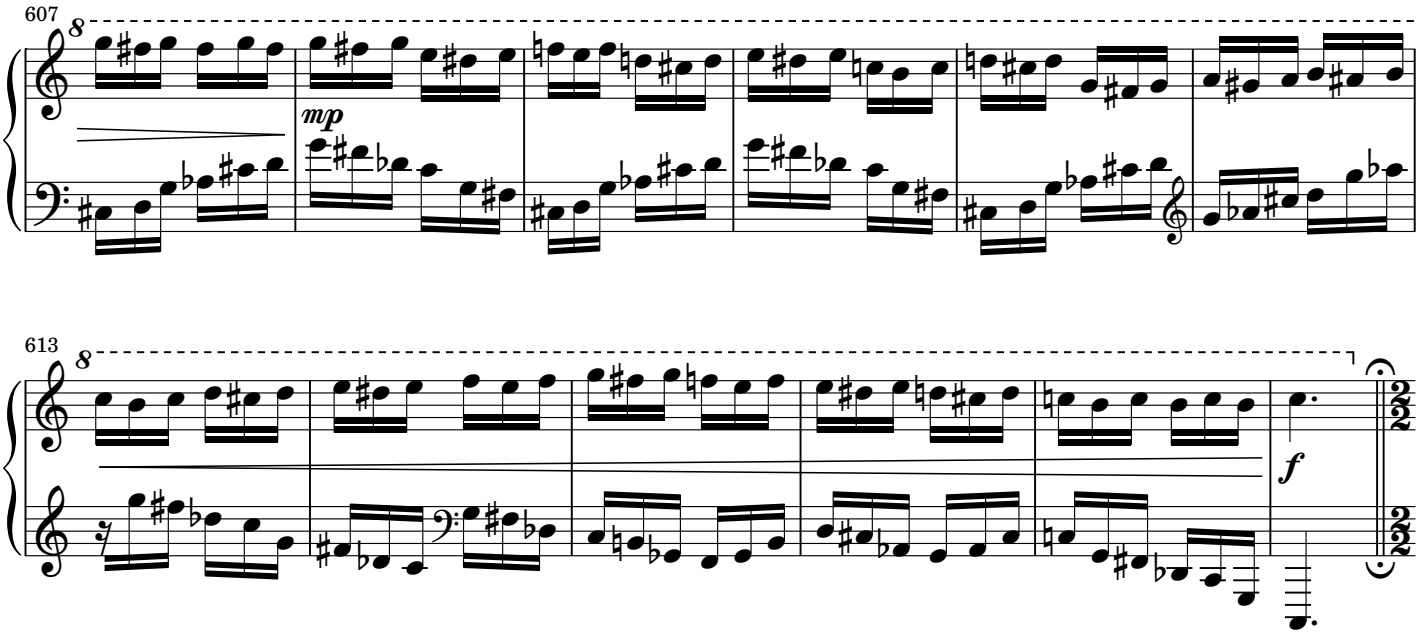
552

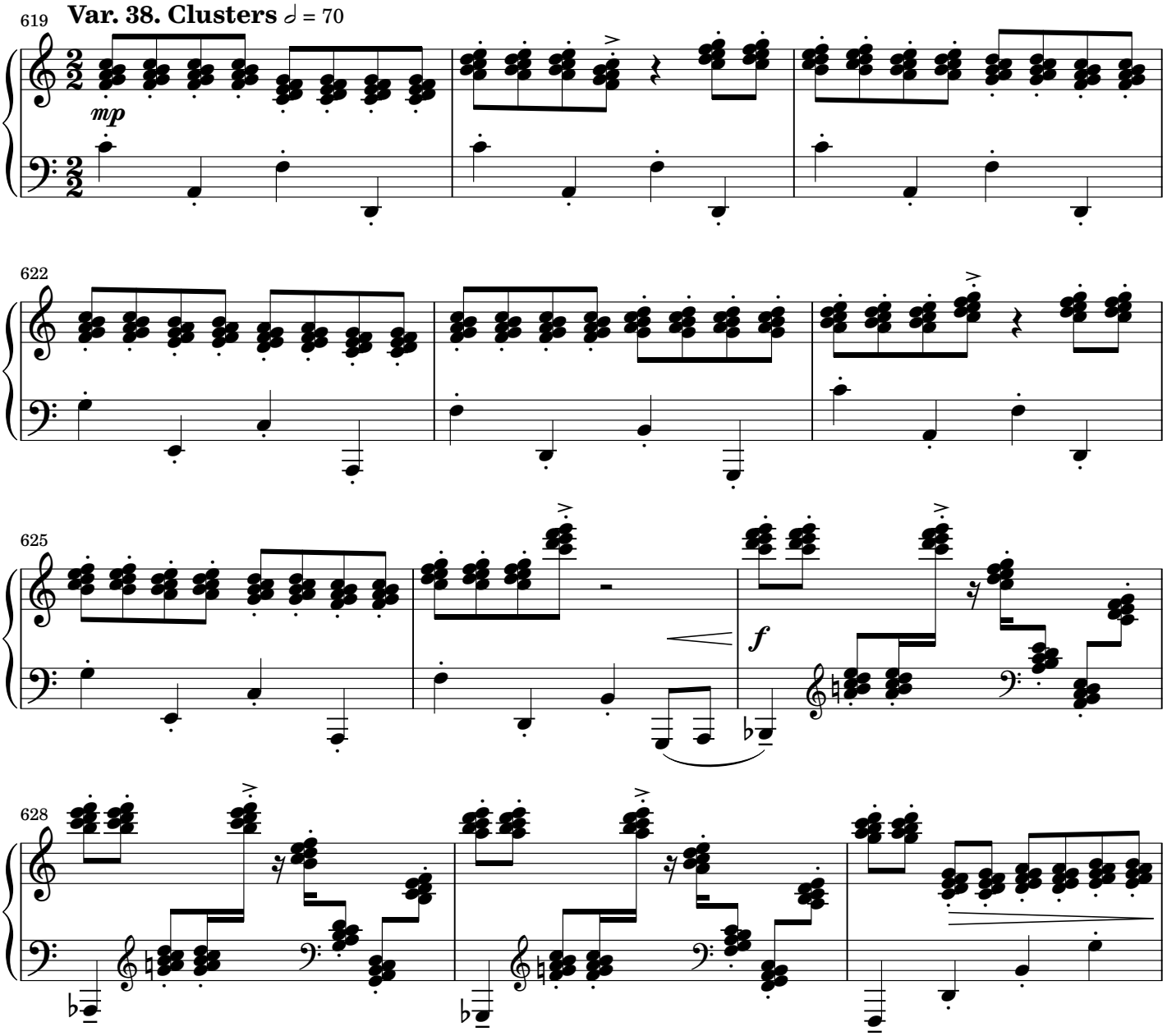
556

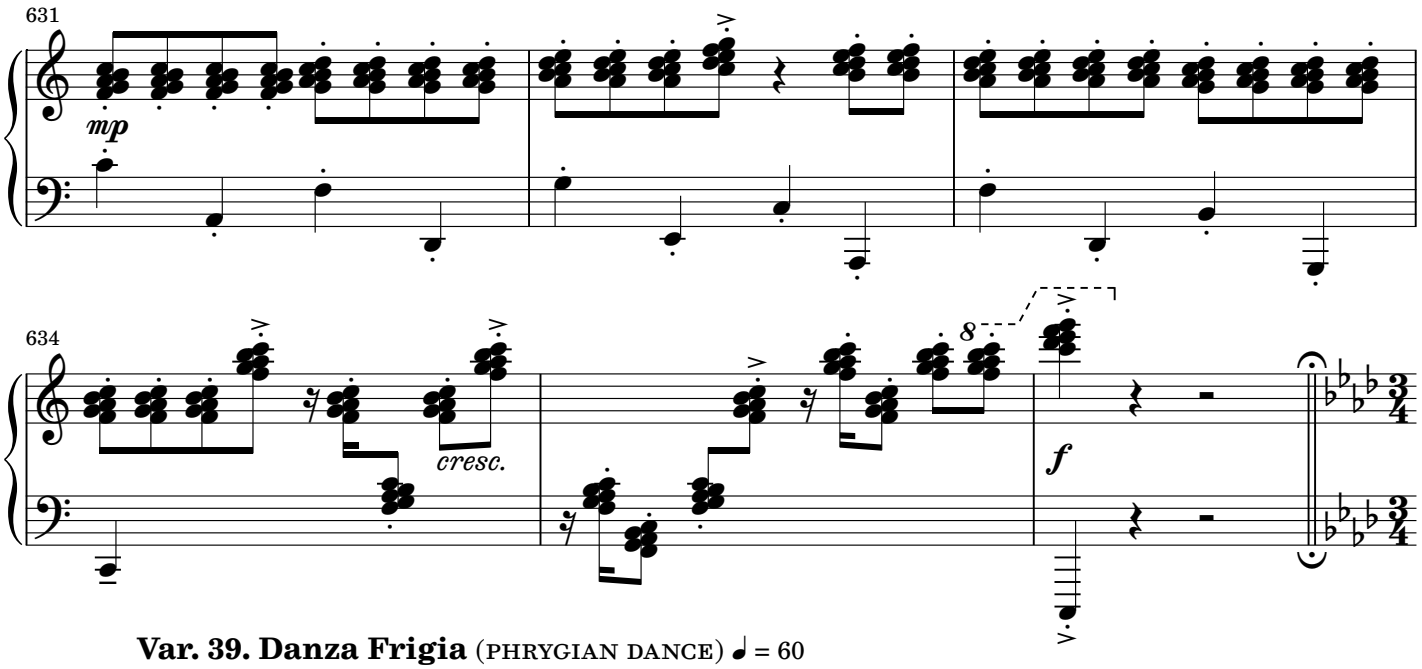
**Var. 35. Presto Volando** ♩ = 160



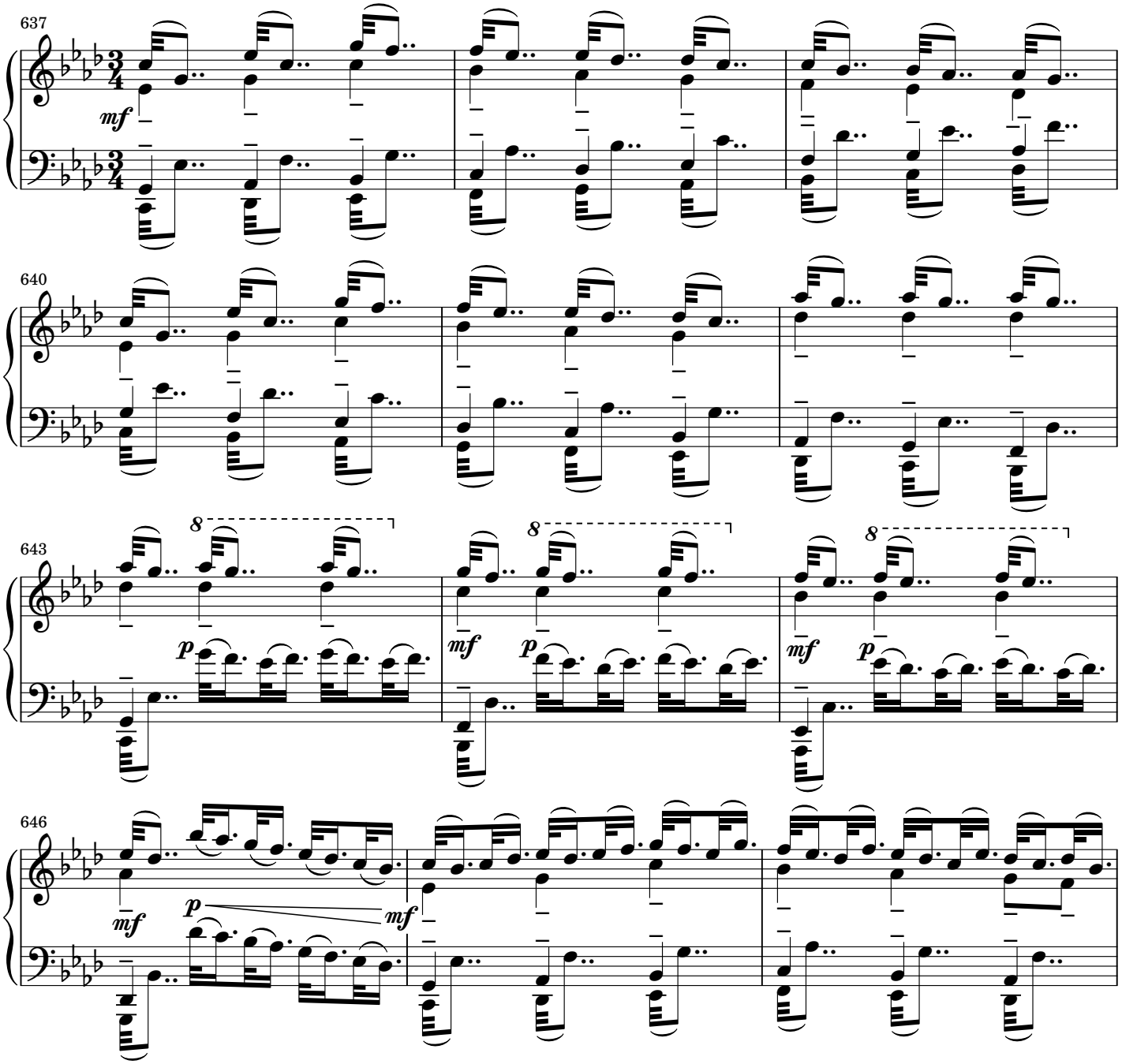

573
Var. 36. Mompou ♩ = 100
579
585
590
Var. 37. Czerny & Bartók ♪· = 200
596
601


607
8
mp
613
8
f


619
Var. 38. Clusters
= 70
mp
622
625
f
628




**Var. 39. Danza Frigia** (PHRYGIAN DANCE) ♩ = 60



649

*mp* *p* *mf*

653 **Var. 40. Reich** ♩ = 100

*p legato cresc. poco a poco*

656

*(cresc. poco a poco)*

659

*(cresc. poco a poco)* *f*

662

665 *loco*

*mf subito dim.*

668

*p cresc.* *mp dim.* *pp*

**Var. 41. Arabesque & Ahora Qué Ves** (ARABESQUE & WHAT DO YOU SEE) ♩. = 100

671

*p legato*

676

681

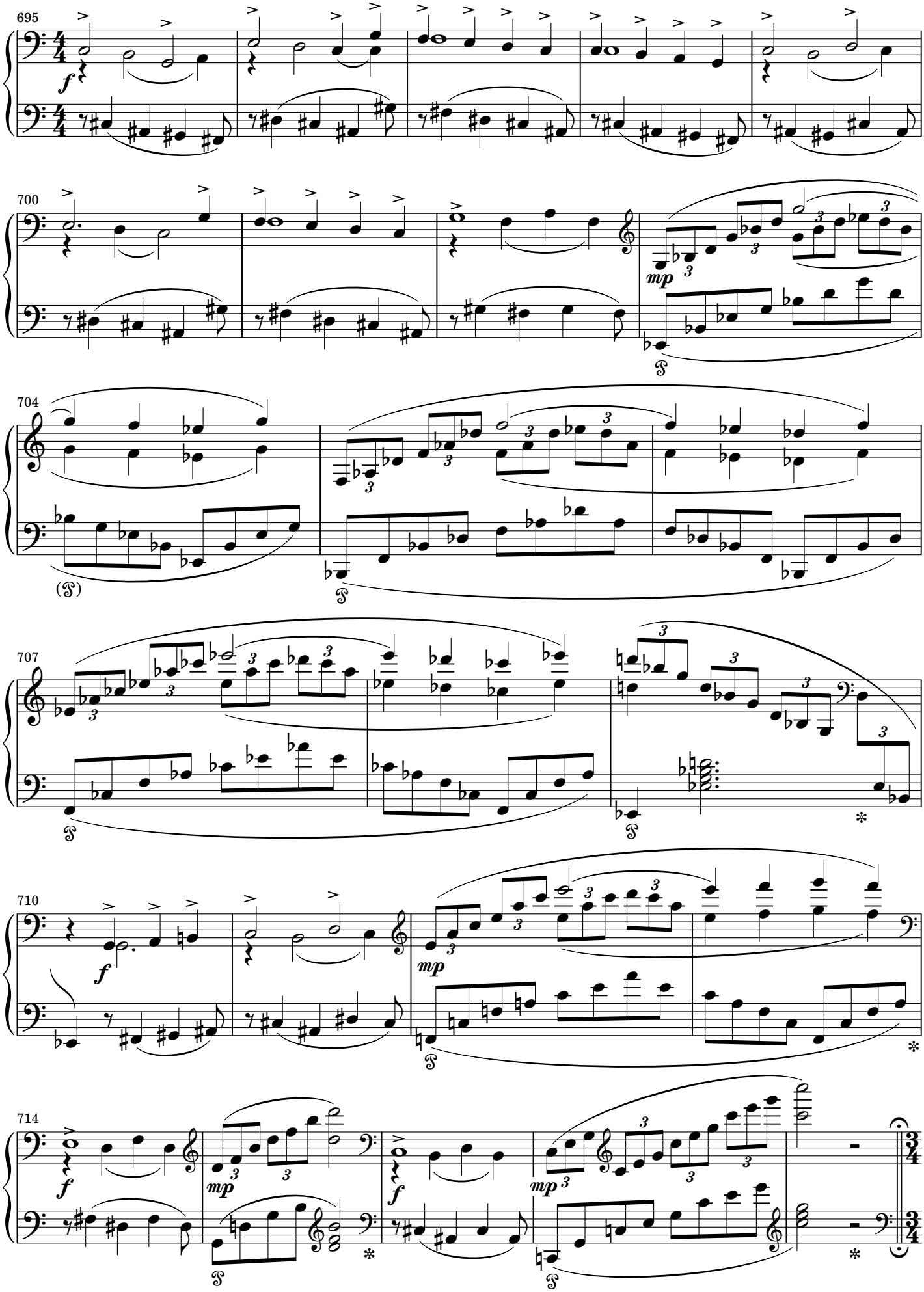
686

*mf*

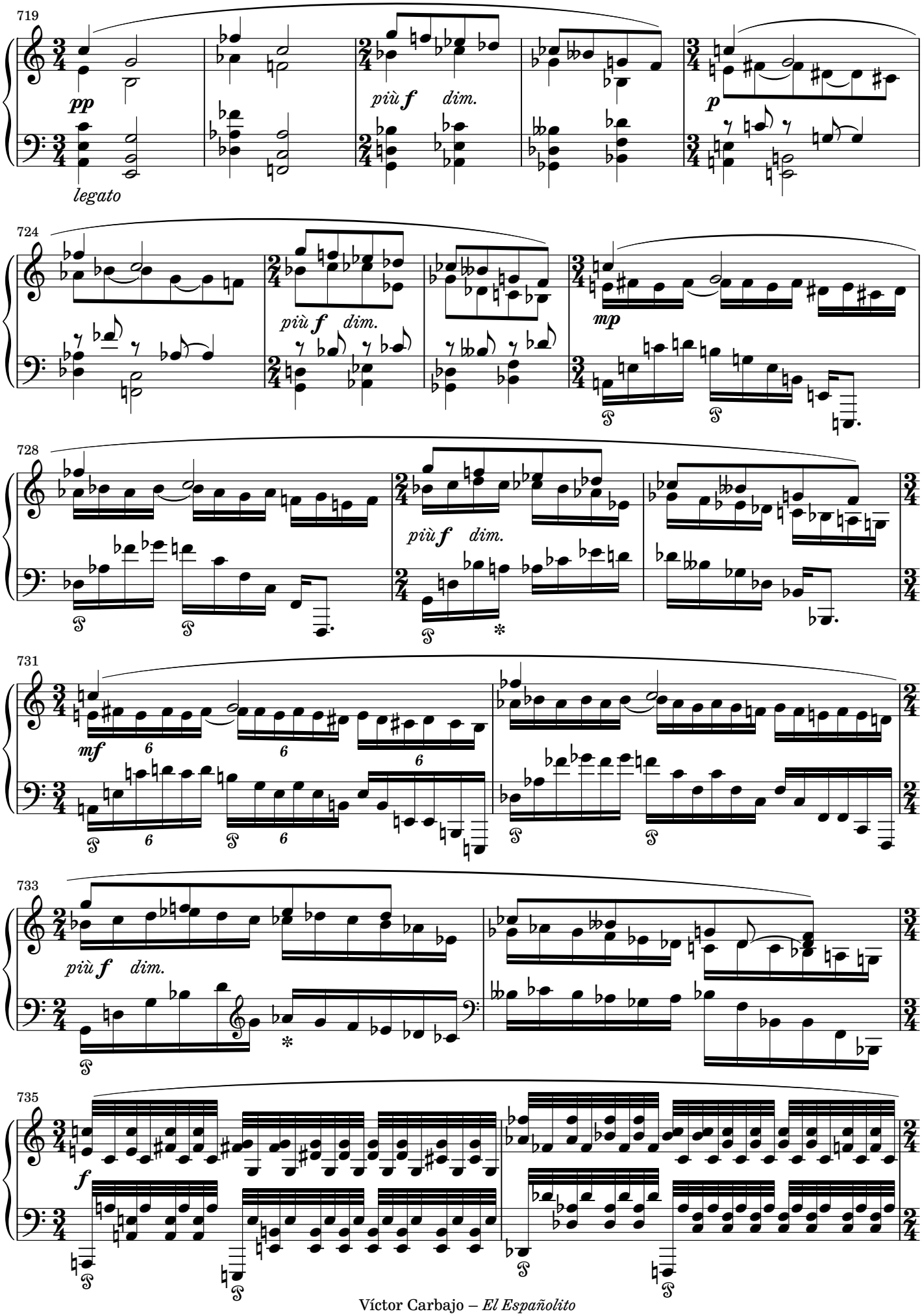
690

*dim.* *rit.*

## Var. 42. El Abejorro y la Mariposa (THE COCKCHAFER & THE BUTTERFLY) ♩ = 180



**Var. 43. Menores** (MINOR CHORDS) ♩ = 50



737

*più* ***f*** *cresc.*

739

***ff***

**Var. 44. Vals BeeBop** (BEEBOP WALTZ) ♩. = 120

741

***mf***

744

747

***f***

750

***mp***

753

756

*p*

*mf*

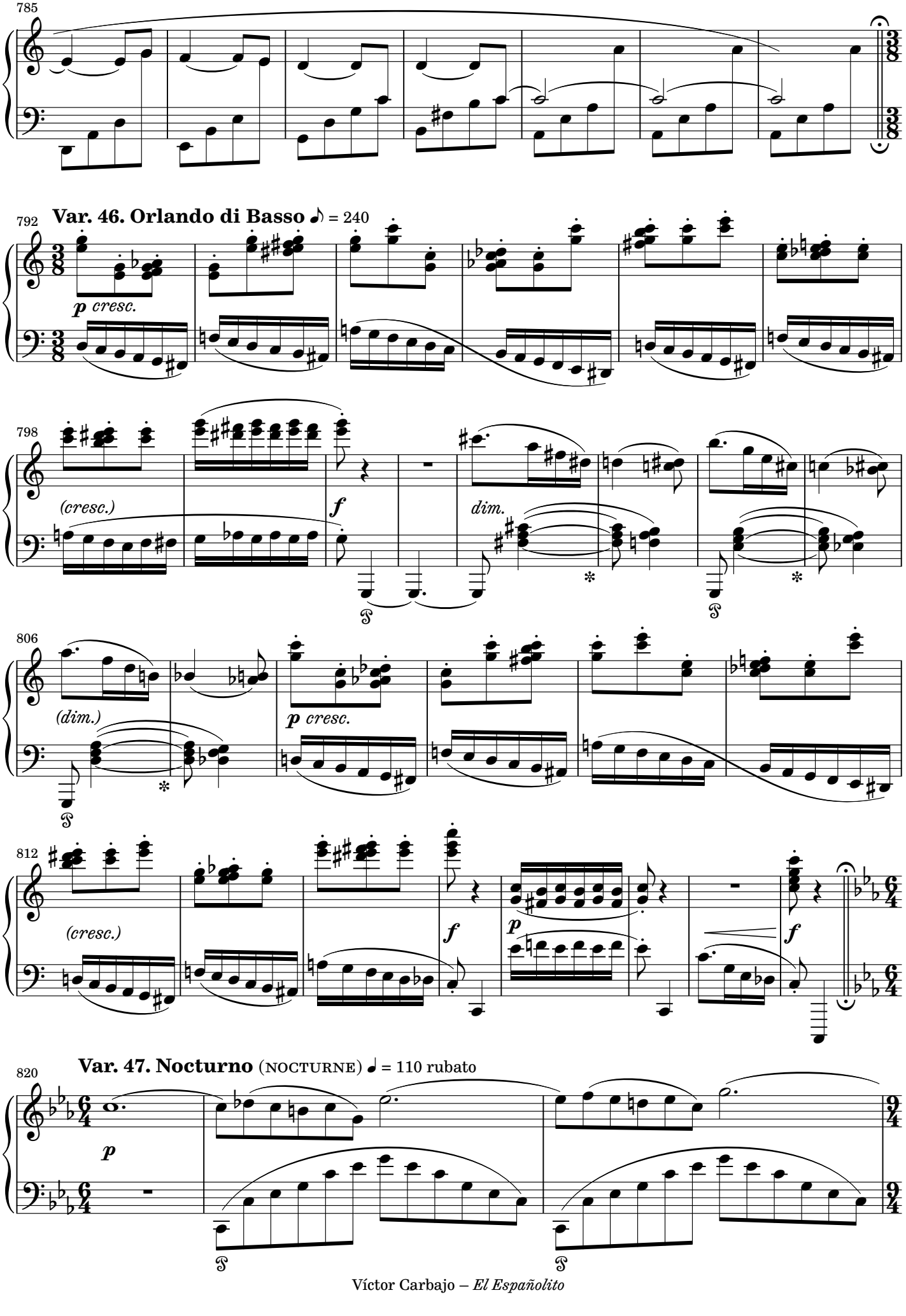
760 **Var. 45. Pieza Fría** (COLD PIECE) ♩ = 100

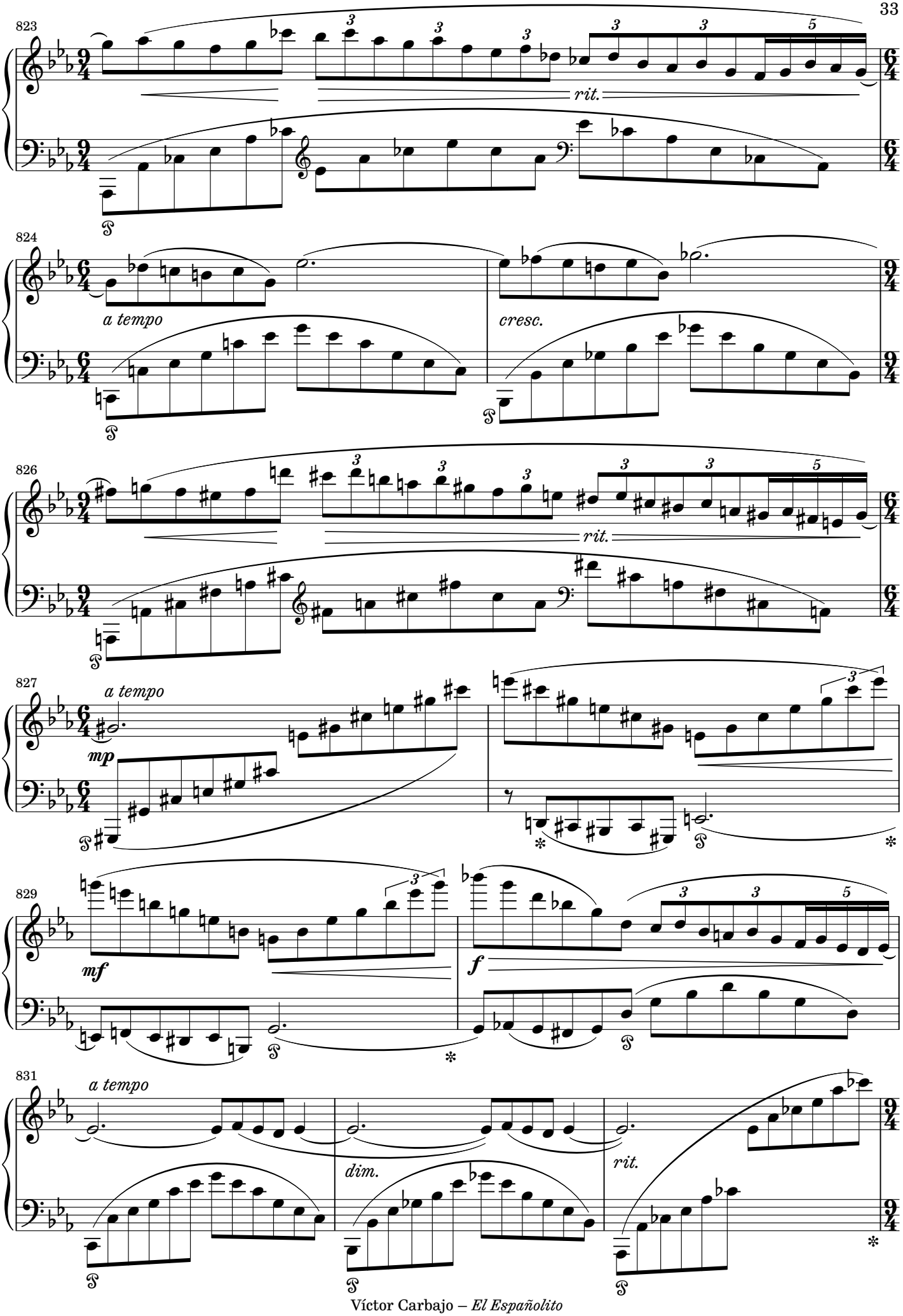
*p*

766

773

779


785
792
Var. 46. Orlando di Basso ♪ = 240
p cresc.
798
(cresc.)
f
dim.
806
(dim.)
p cresc.
812
(cresc.)
f
p
f
820
Var. 47. Nocturno (NOCTURNE) ♩ = 110 rubato
p


823
rit.
824
a tempo
cresc.
826
rit.
827
a tempo
mp
829
mf
f
831
a tempo
dim.
rit.

834

*quasi cadenza*

*p rit.*

**Var. 48. Korea** ♩ = 120

836

*f*

842

849

**Var. 49. Canto d'Amore** ♩ = 50 rubato

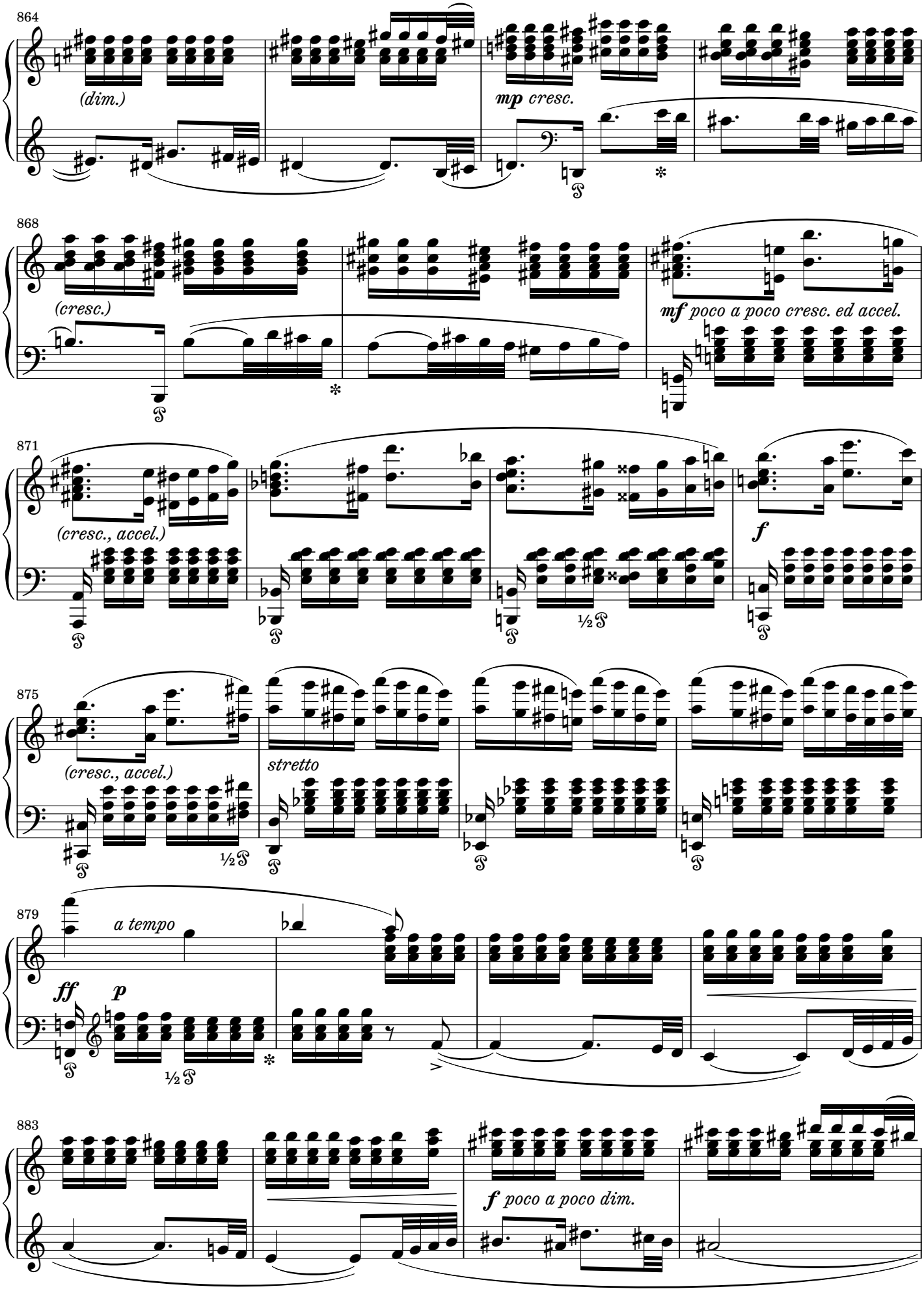
856

*p*

*simile*

860

*f dim.*


864
(dim.)
mp cresc.
868
(cresc.)
mf poco a poco cresc. ed accel.
871
(cresc., accel.)
f
½
875
(cresc., accel.)
stretto
½
879
a tempo
ff
p
½
883
f poco a poco dim.

887

*(poco a poco dim.)*

891

*(poco a poco dim.)*

895

***p***

***pp*** *poco rit.*

*a tempo*

***mp*** *cresc., rit.*

½

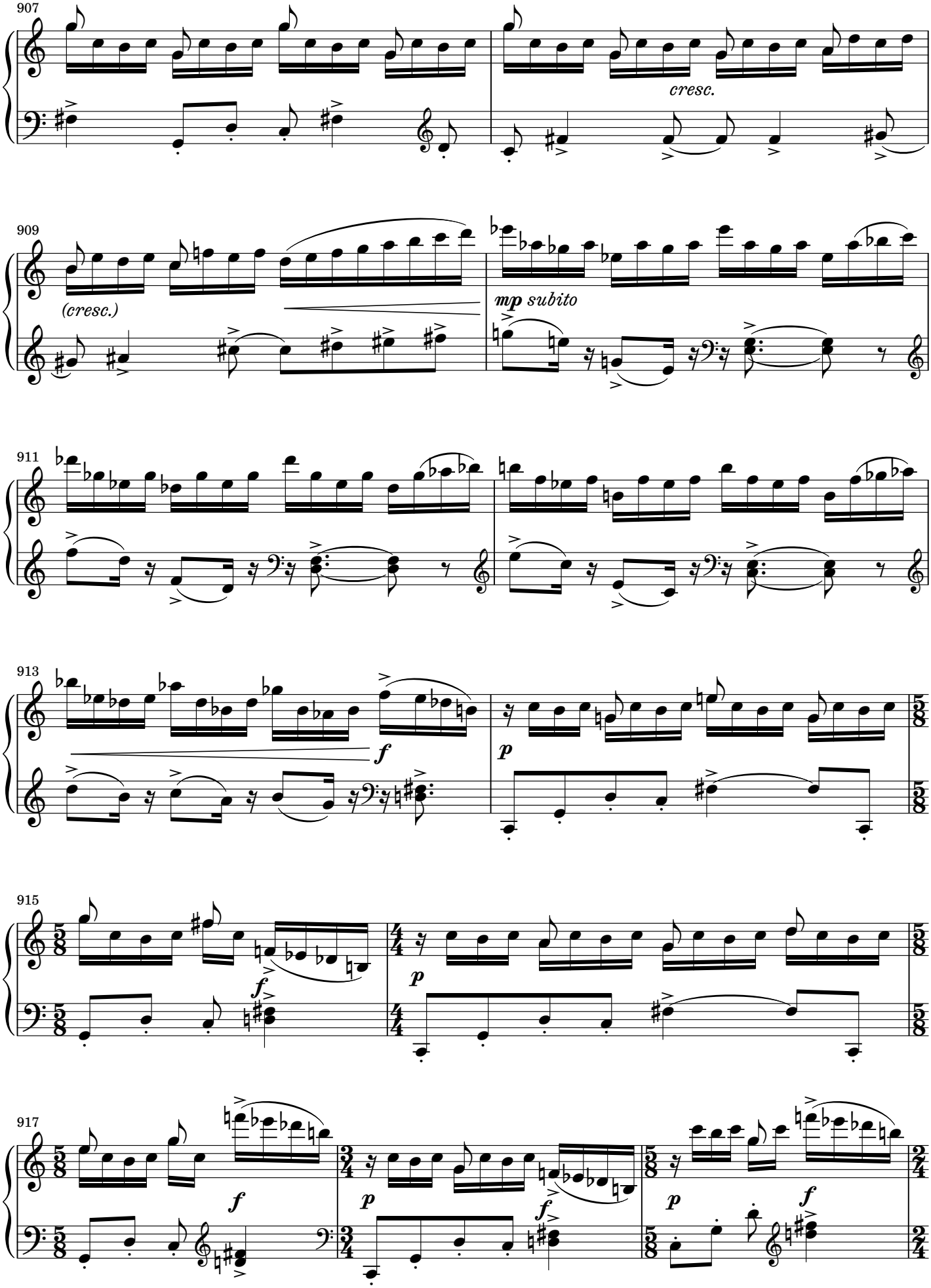
900

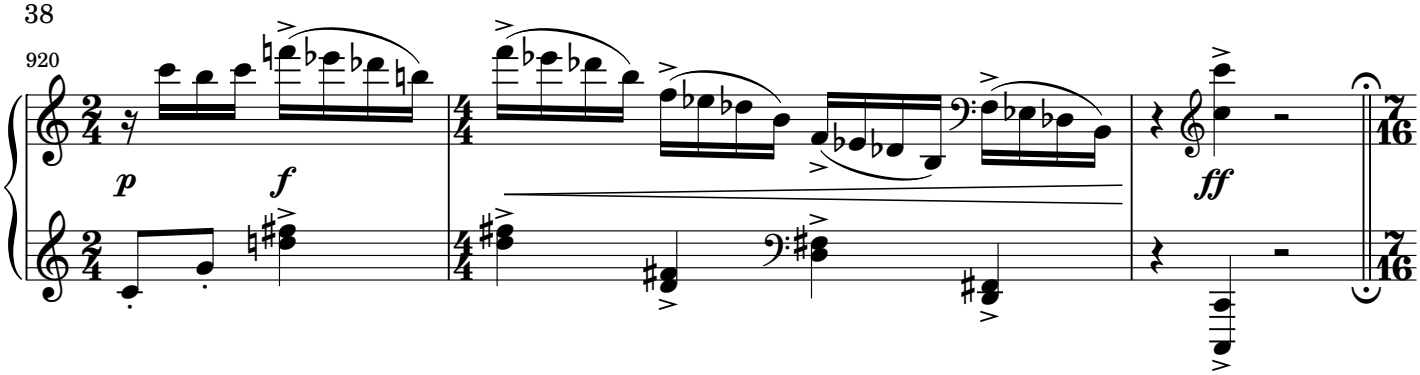
*(cresc., rit.)*

903 **Var. 50. Toccatina** ♩ = 140

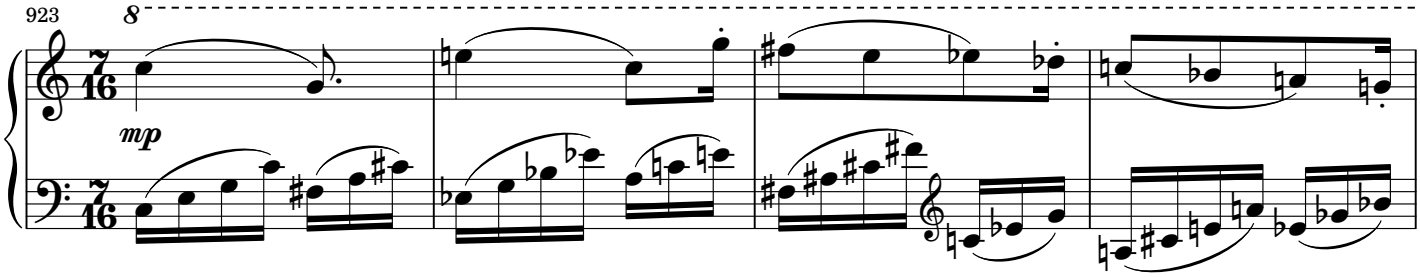
***p***

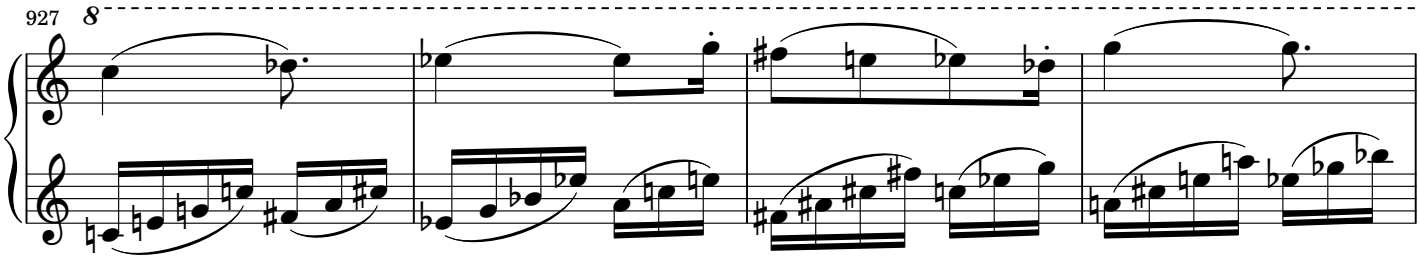
905

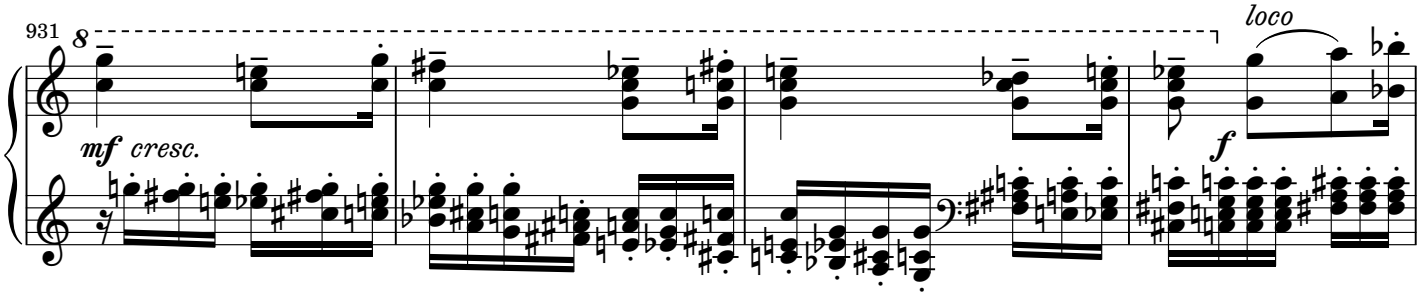

907
cresc.
909
(cresc.)
mp subito
911
913
f
p
915
f
p
917
f
p
f
p
f

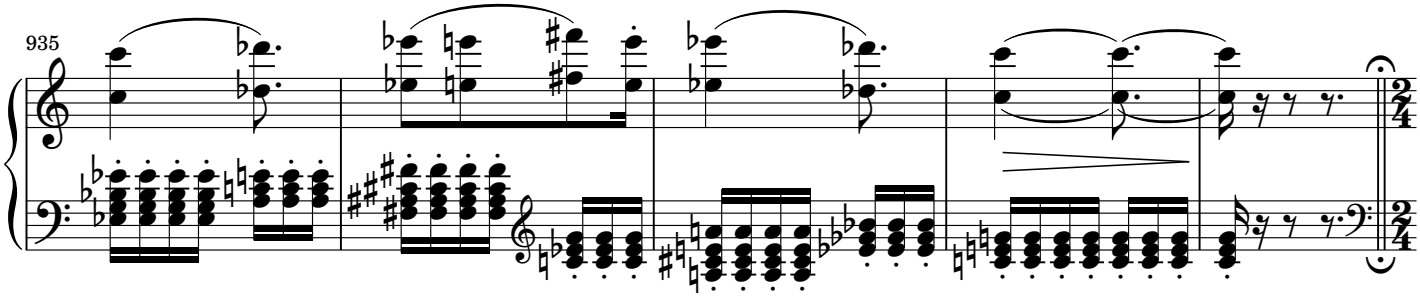



**Var. 51. Messiaen** ♪ = 210

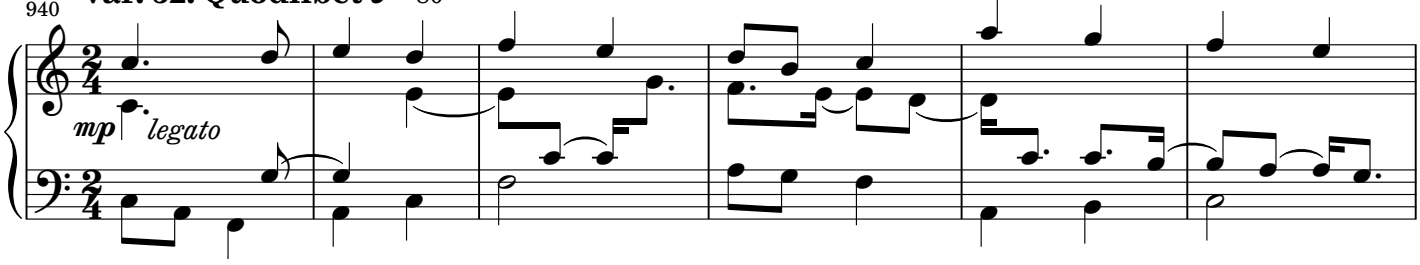



**Var. 52. Quodlibet** ♩ = 80



946

952

958

**Var. 53. Viejo Boyero** (OLD COWHERD) ♩. = 140

964

*mp non legato*

969

973

*f*

977

*mf*

982

**Var. 54. Contrastina** ♩ = 60

*f*

987

*p*

989

*f*

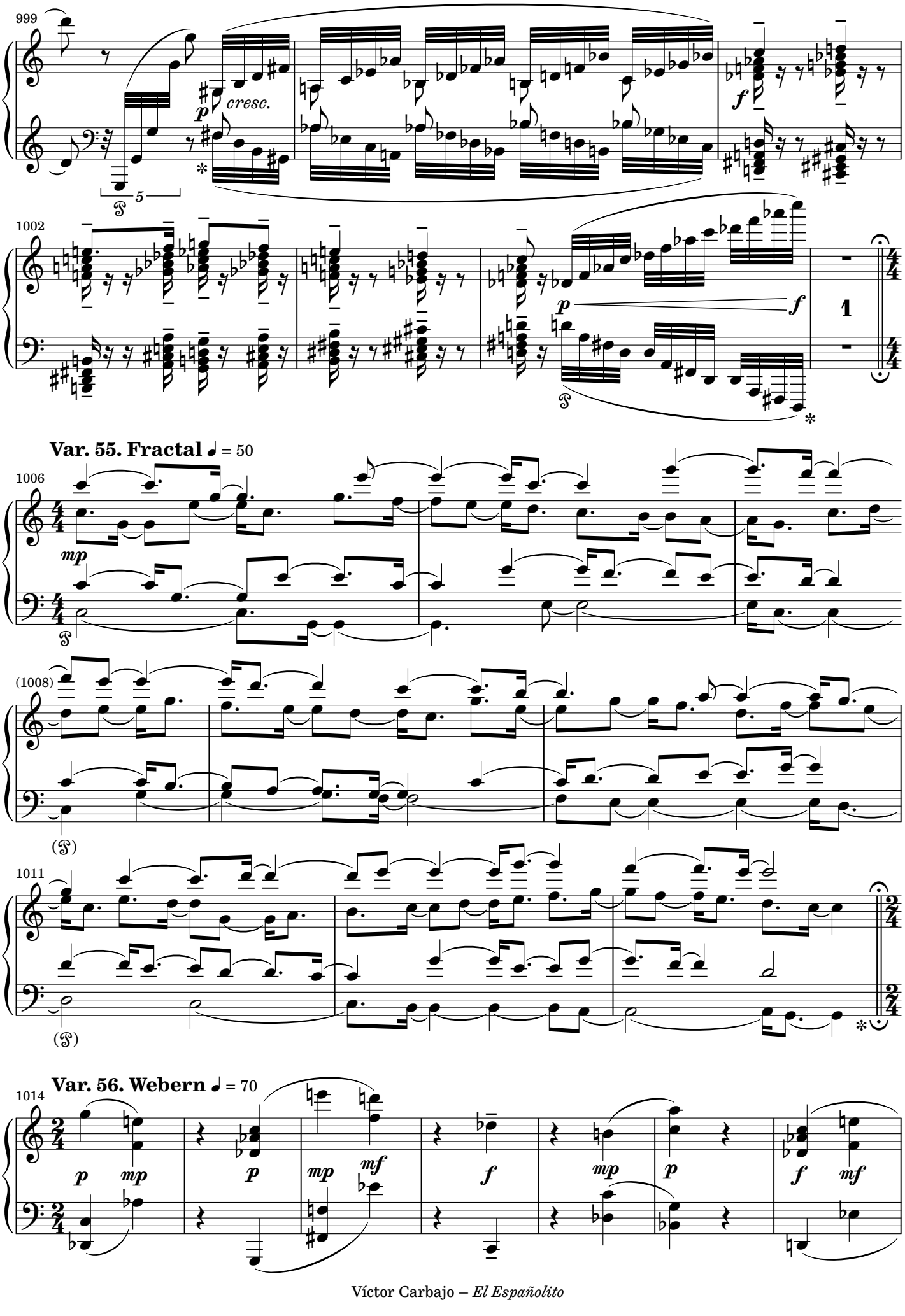
992

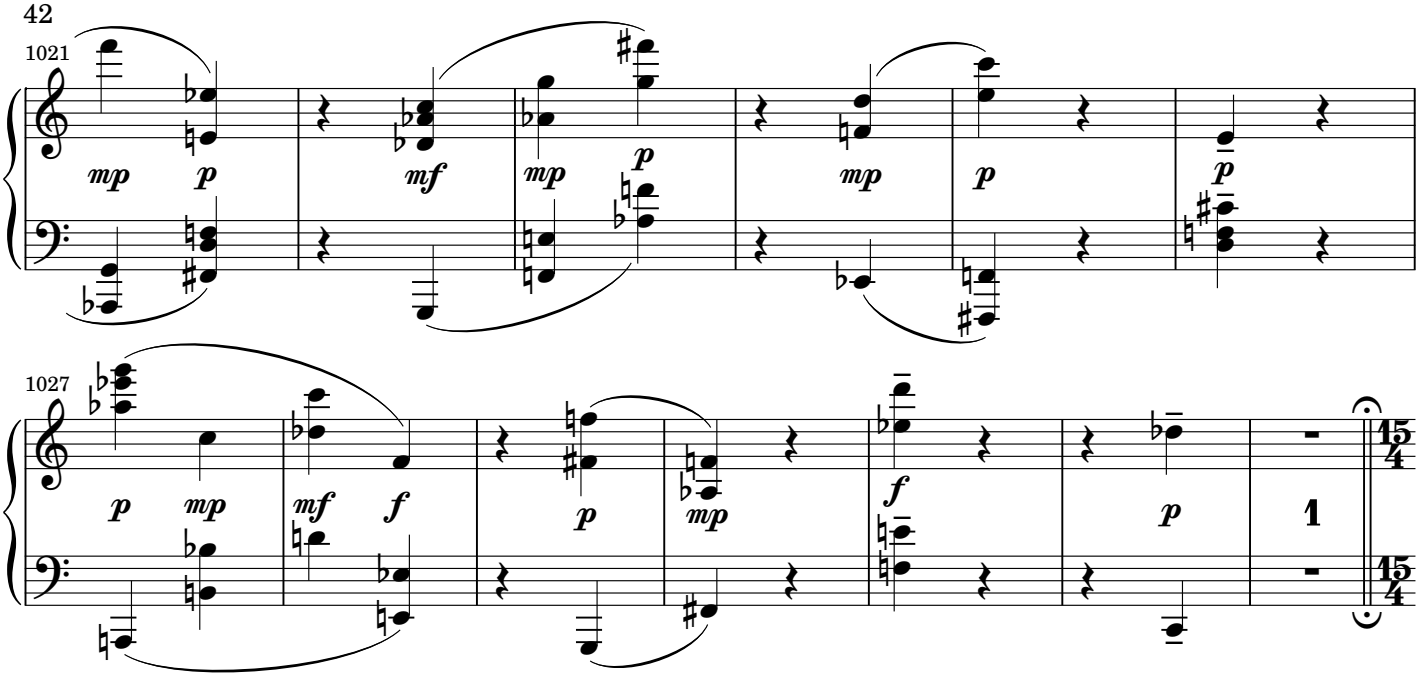
*f* (*f*)

*p*

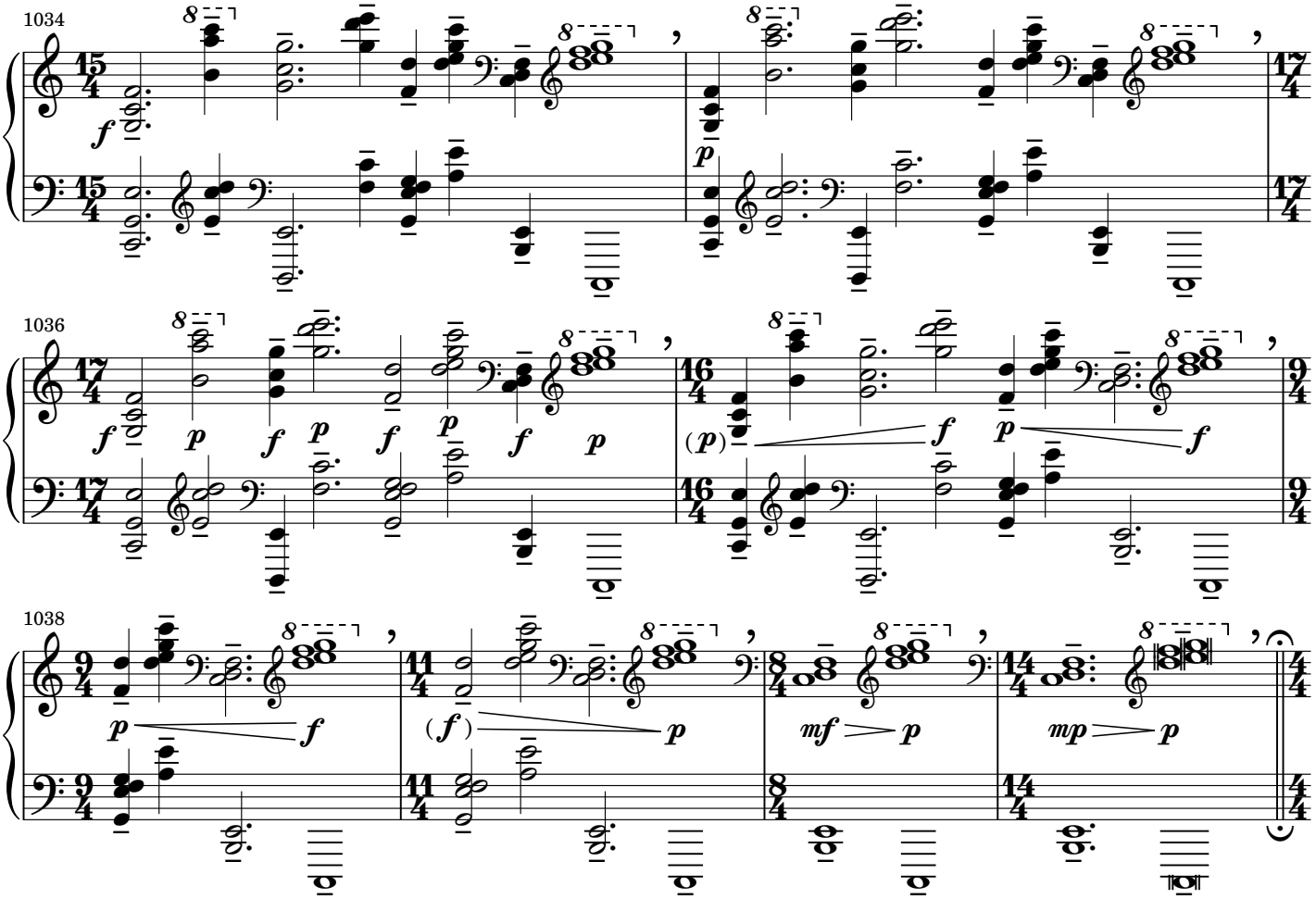
995

*f*

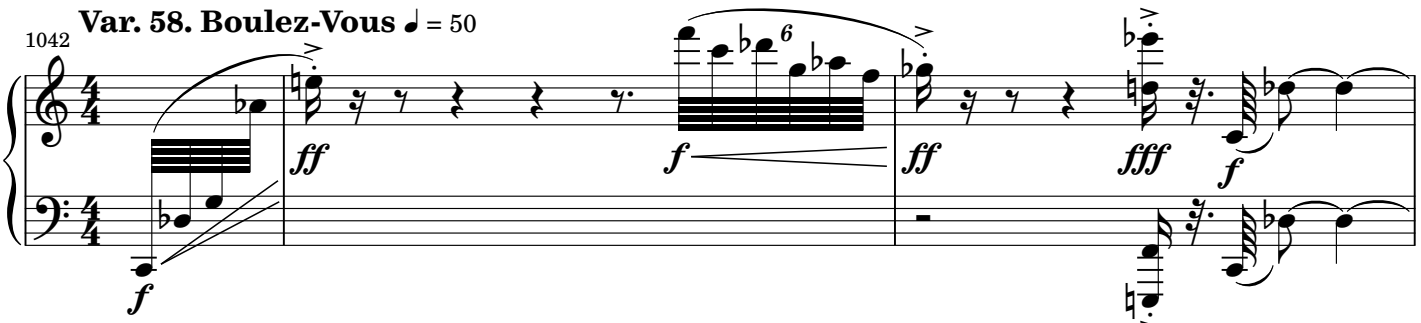

999
cresc.
1002
1
Var. 55. Fractal ♩ = 50
1006
(1008)
1011
Var. 56. Webern ♩ = 70
1014

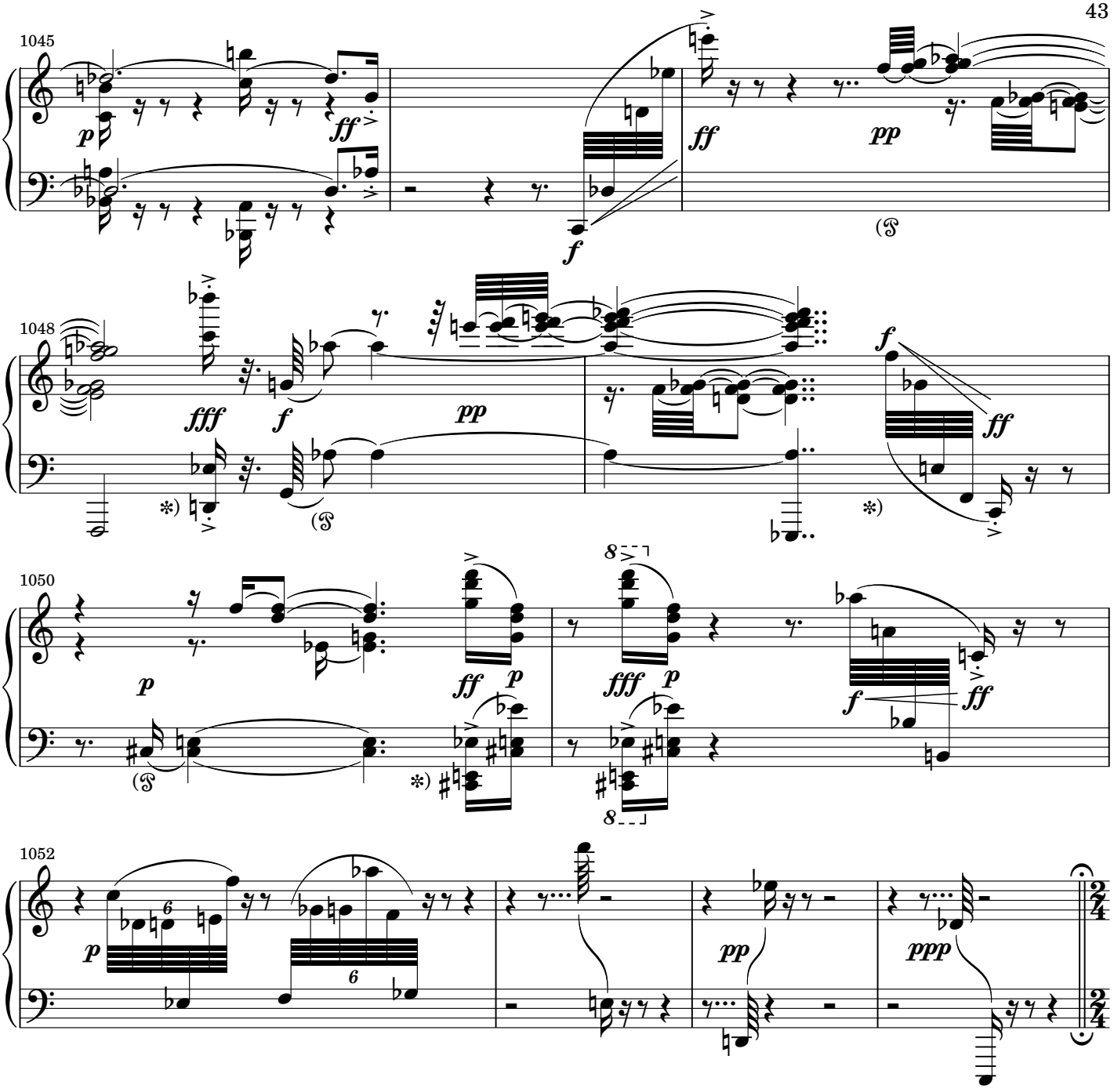



**Var. 57. Cristal** ♩ = 80

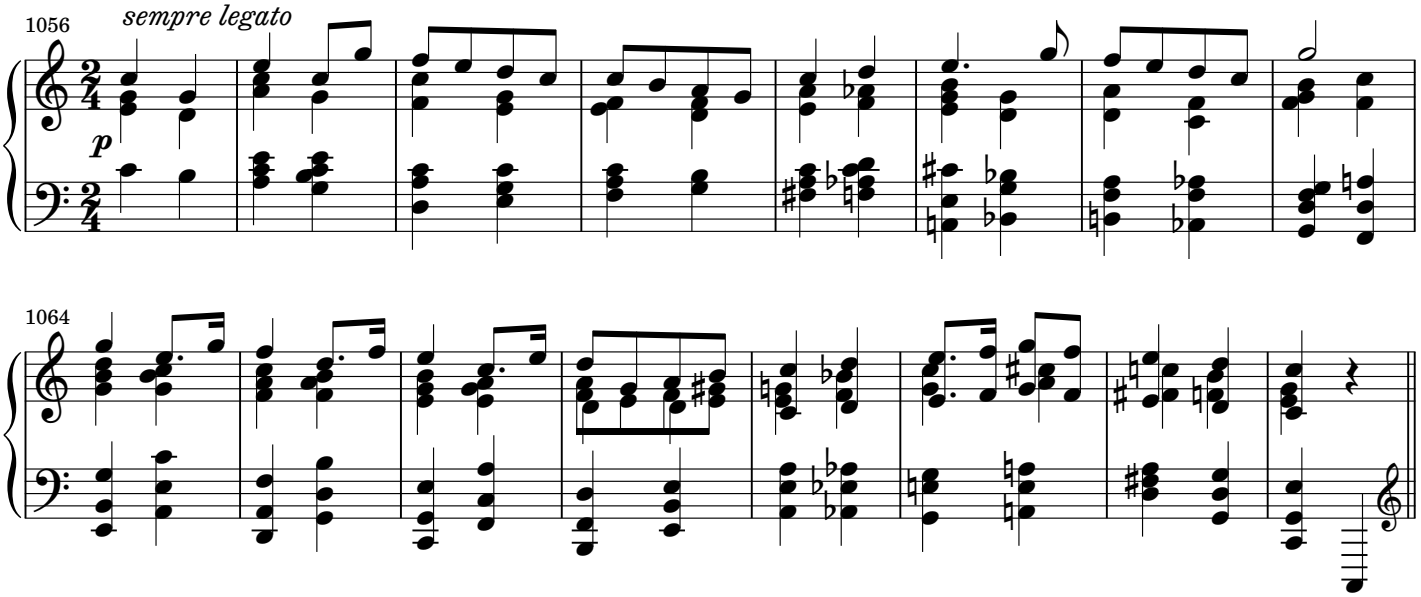


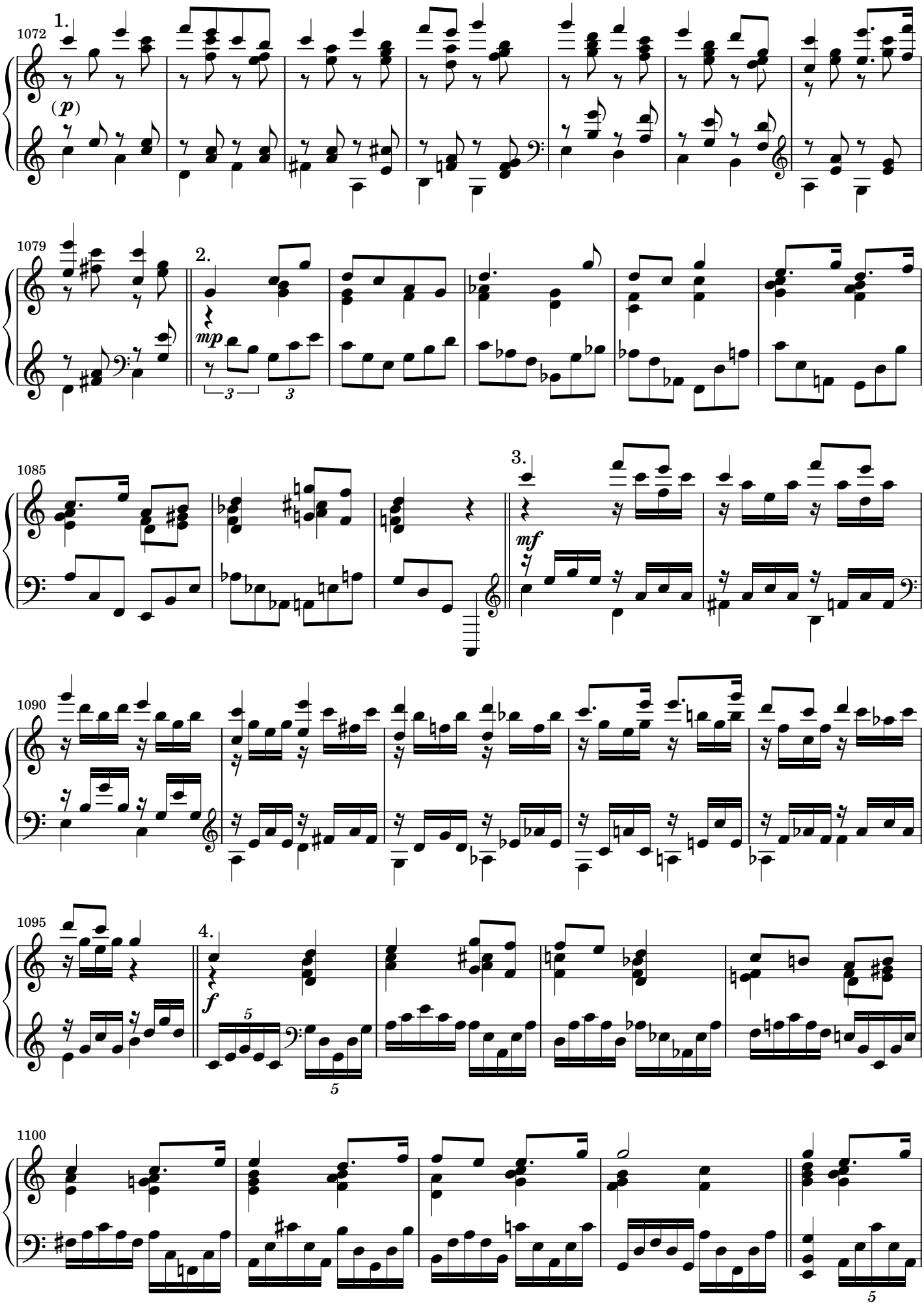

**Var. 58. Boulez-Vous** ♩ = 50

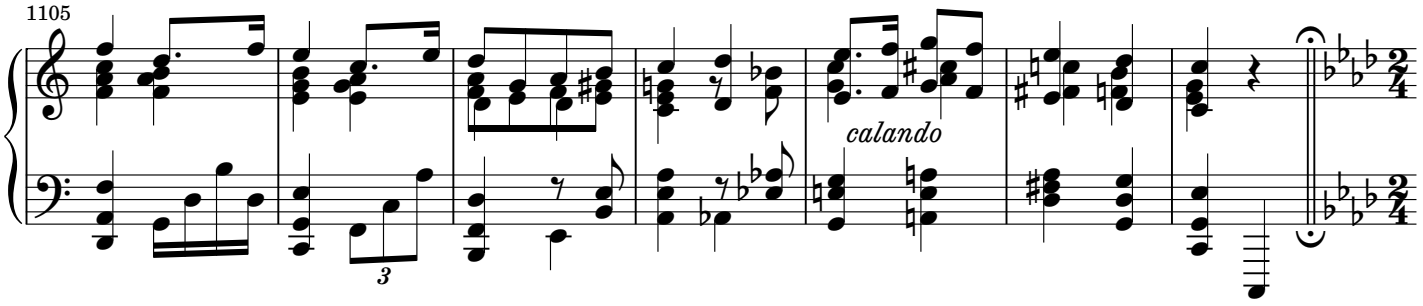




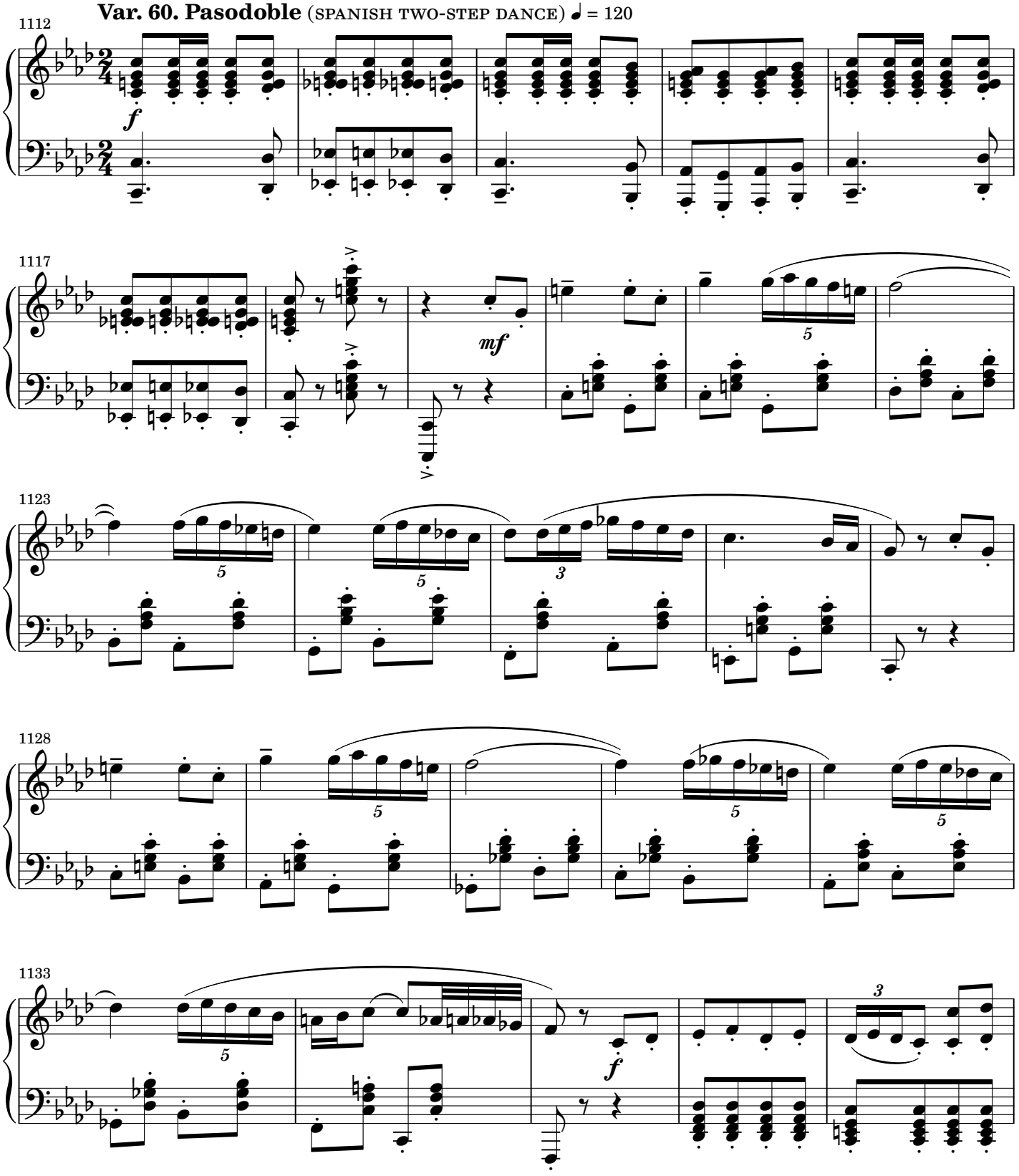

**Var. 59. Coral & Permutaciones** (CHORAL & PERMUTATIONS) ♩ = 60

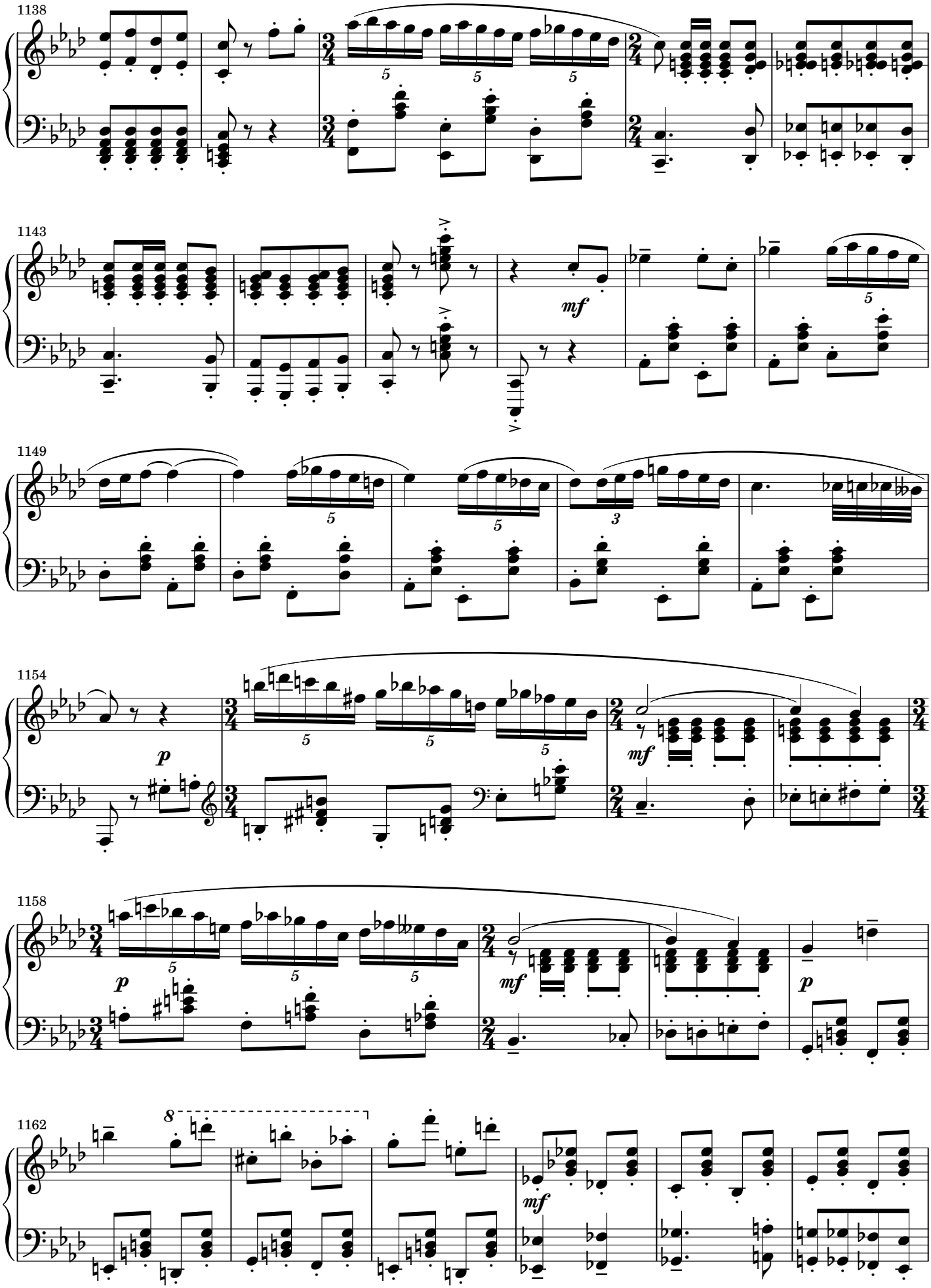



1072
1.
(p)
1079
2.
mp
3
3
1085
3.
mf
1090
1095
4.
f
5
5
1100
5




**Var. 60. Pasodoble** (SPANISH TWO-STEP DANCE) ♩ = 120

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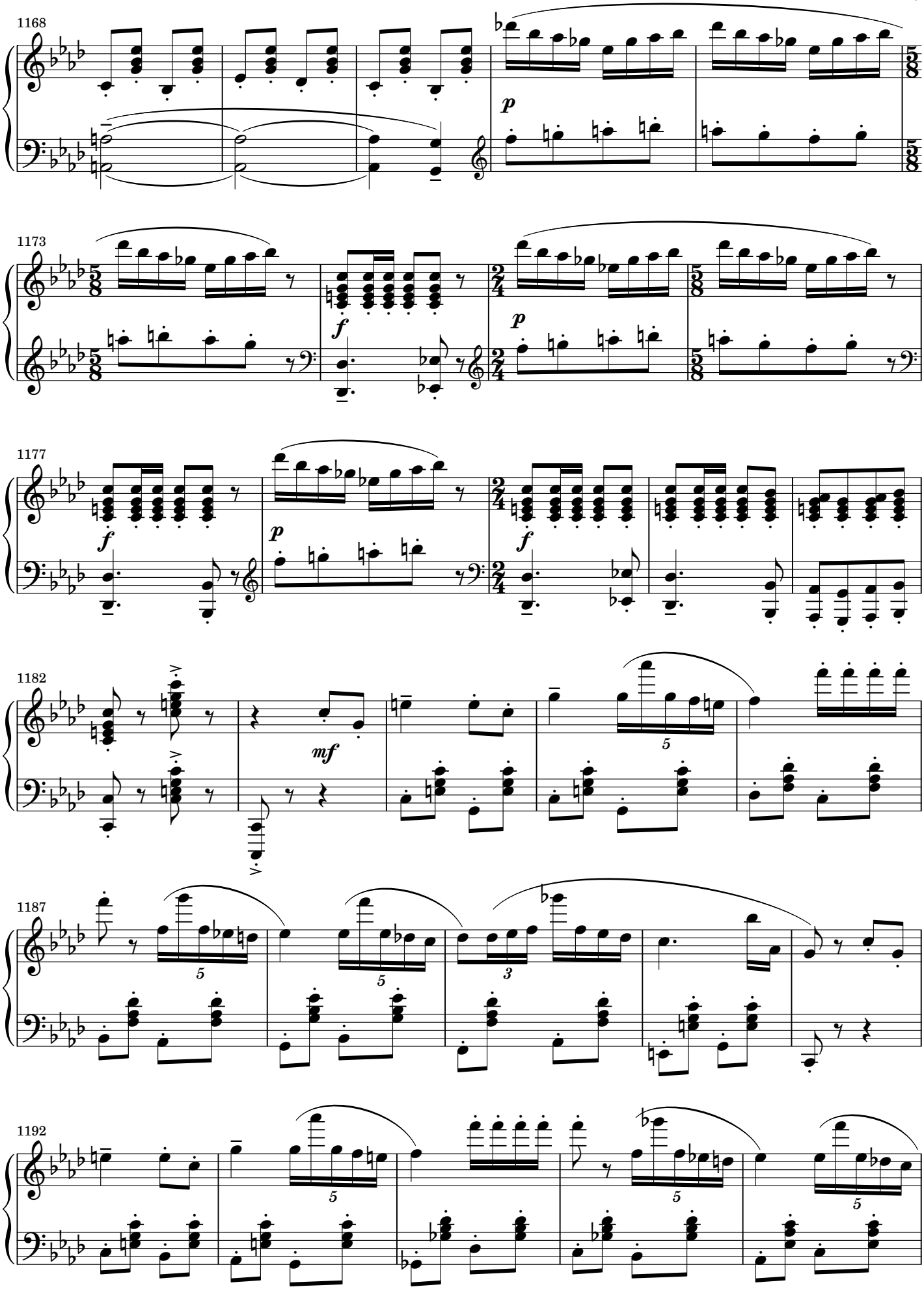
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f
p
1177
f
p
f
1182
mf
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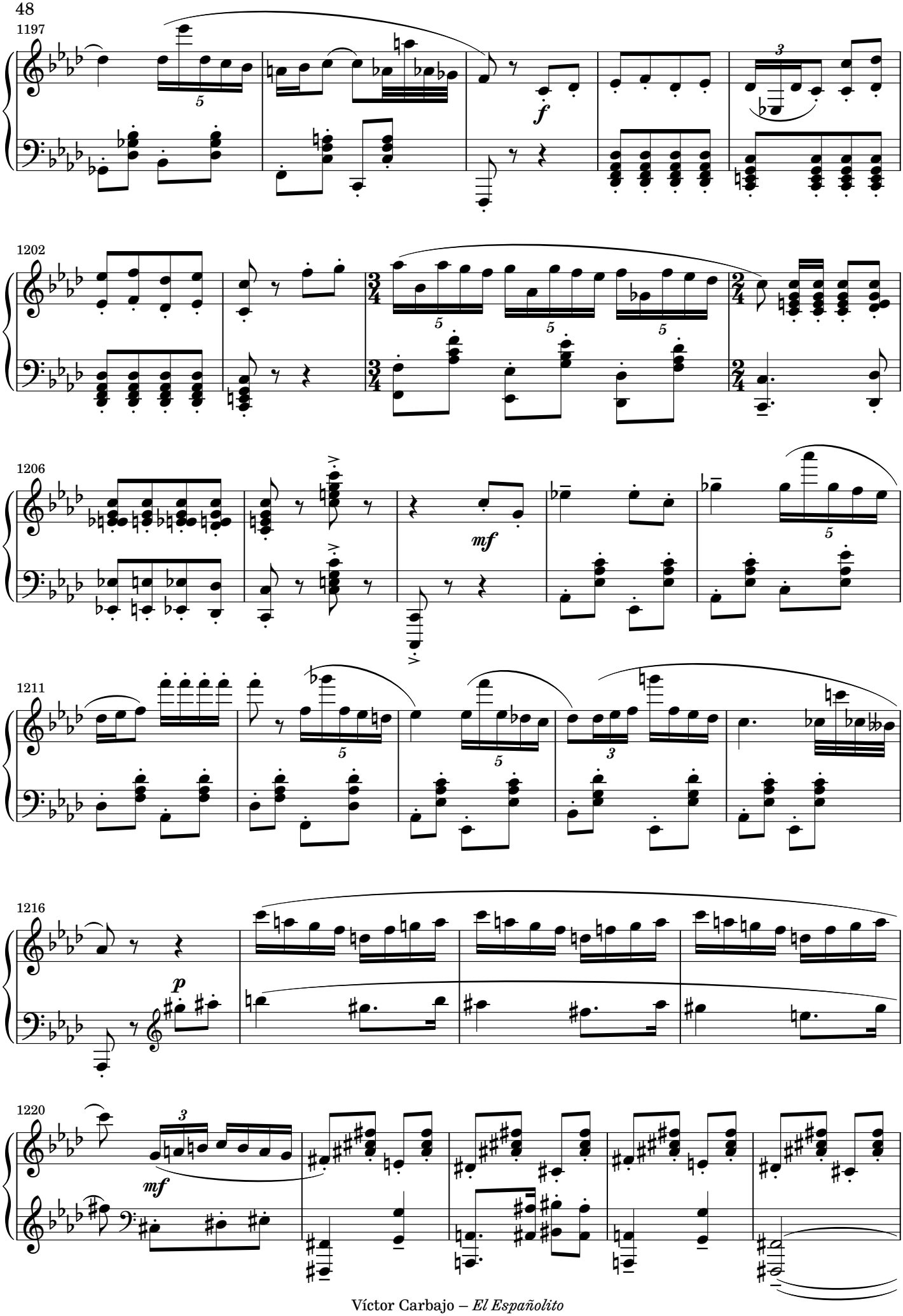
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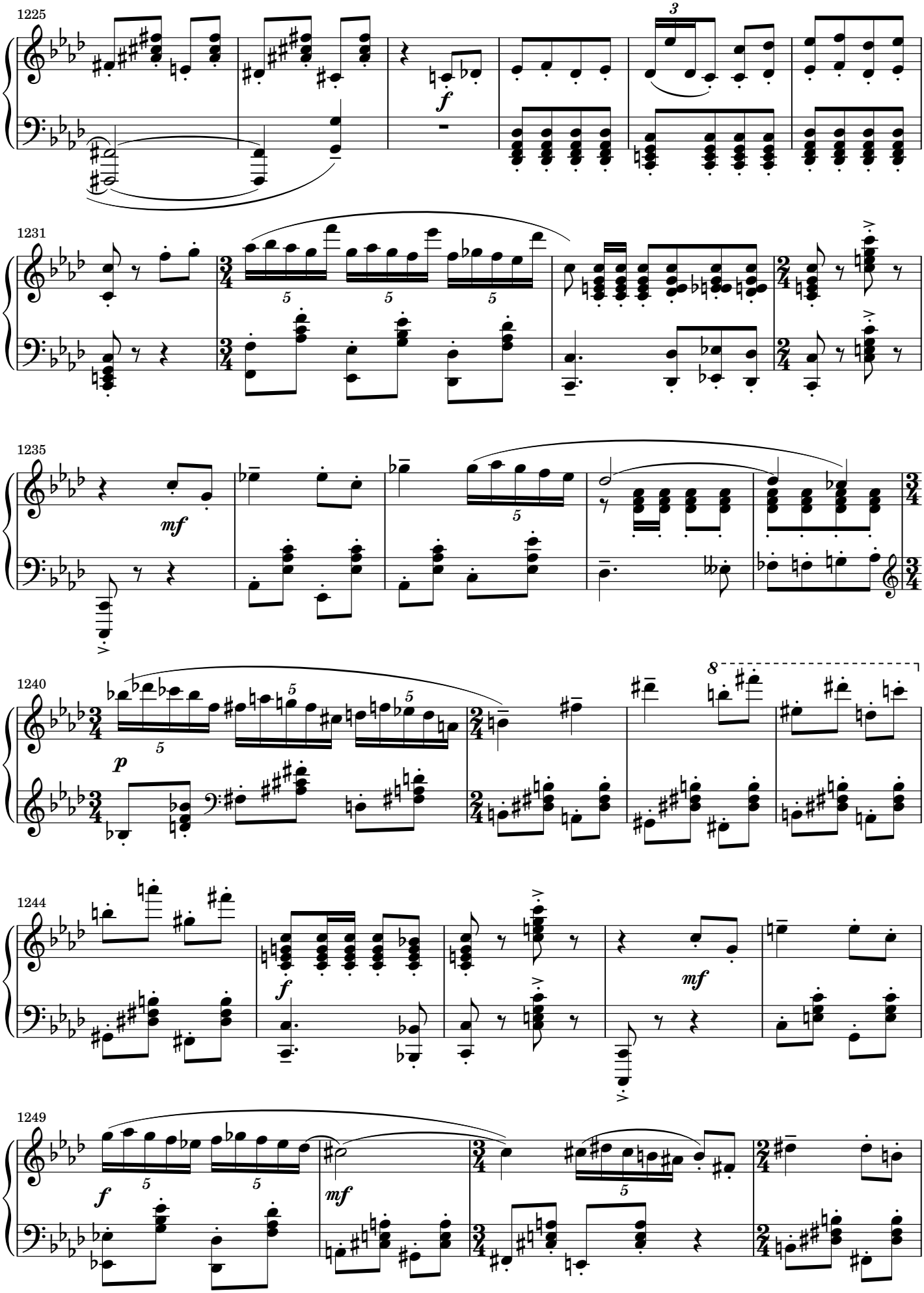
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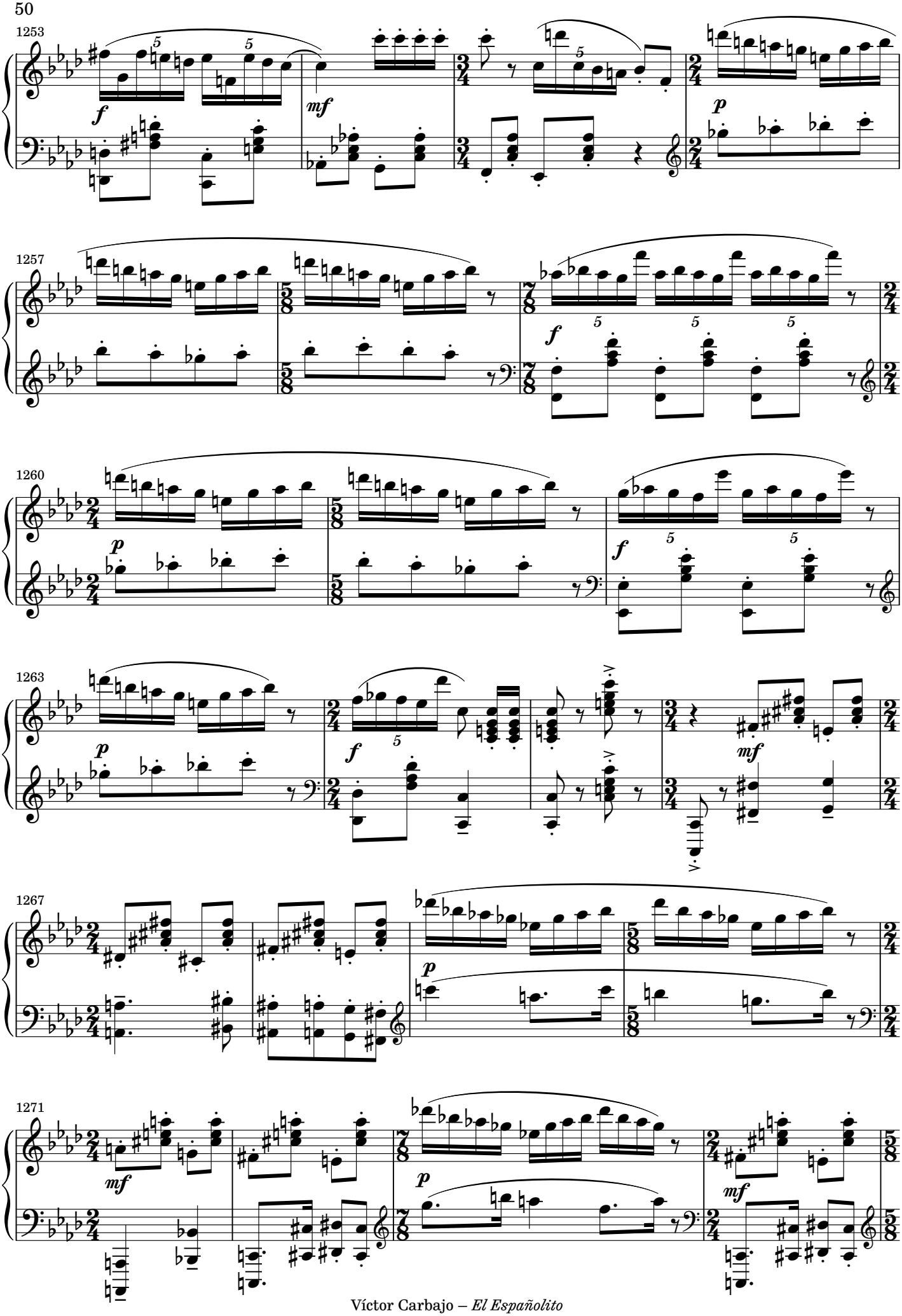
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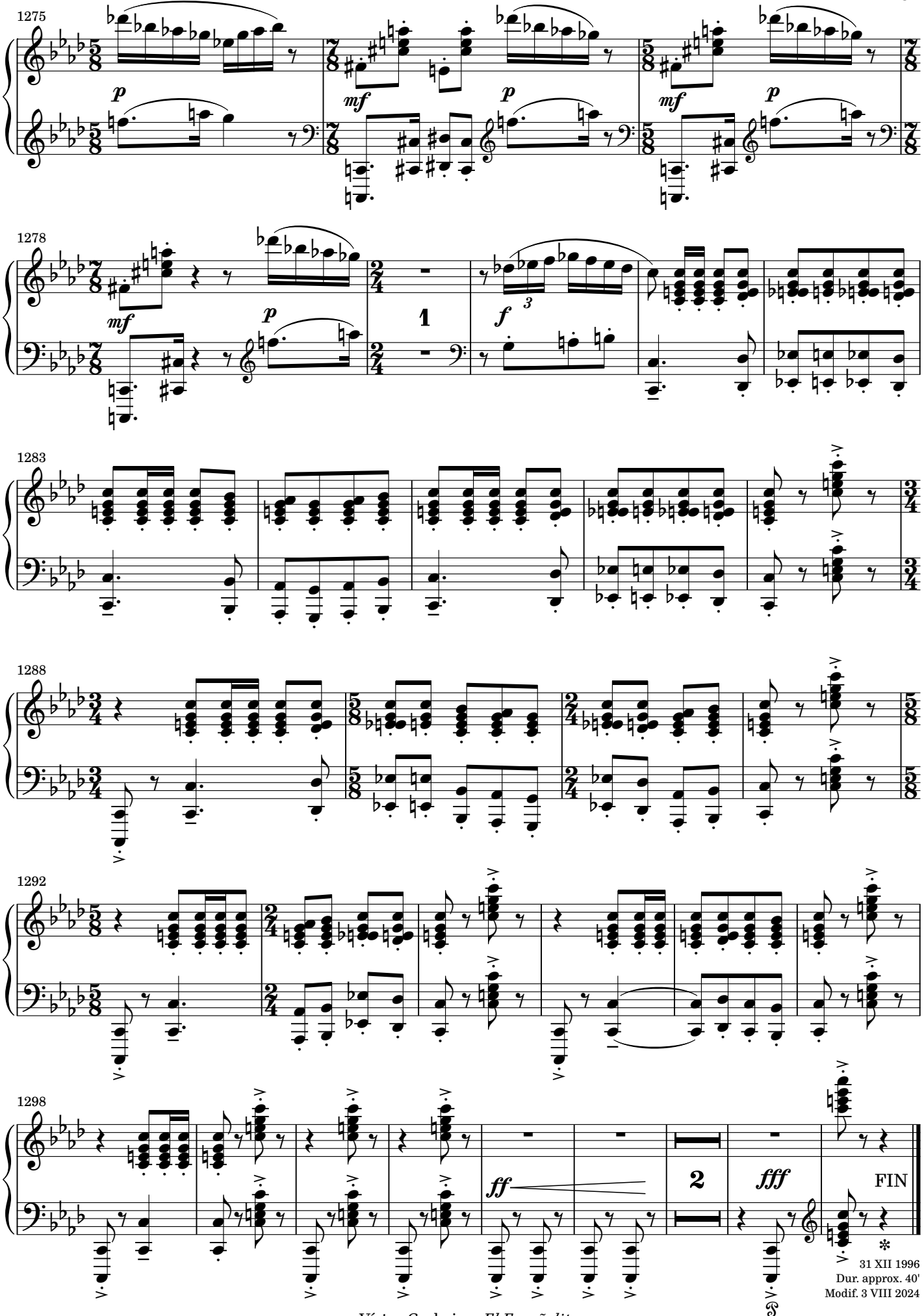


31 XII 1996
Dur. approx. 40'
Modif. 3 VIII 2024