

ORIGINAL SOUNDTRACK

Nana


A MOVIE BY
KATIA CRIVELLARI

MUSIC BY
PARALLEL
(ARIELLE KREBS &
FRANCESCO DE GRAZIA)

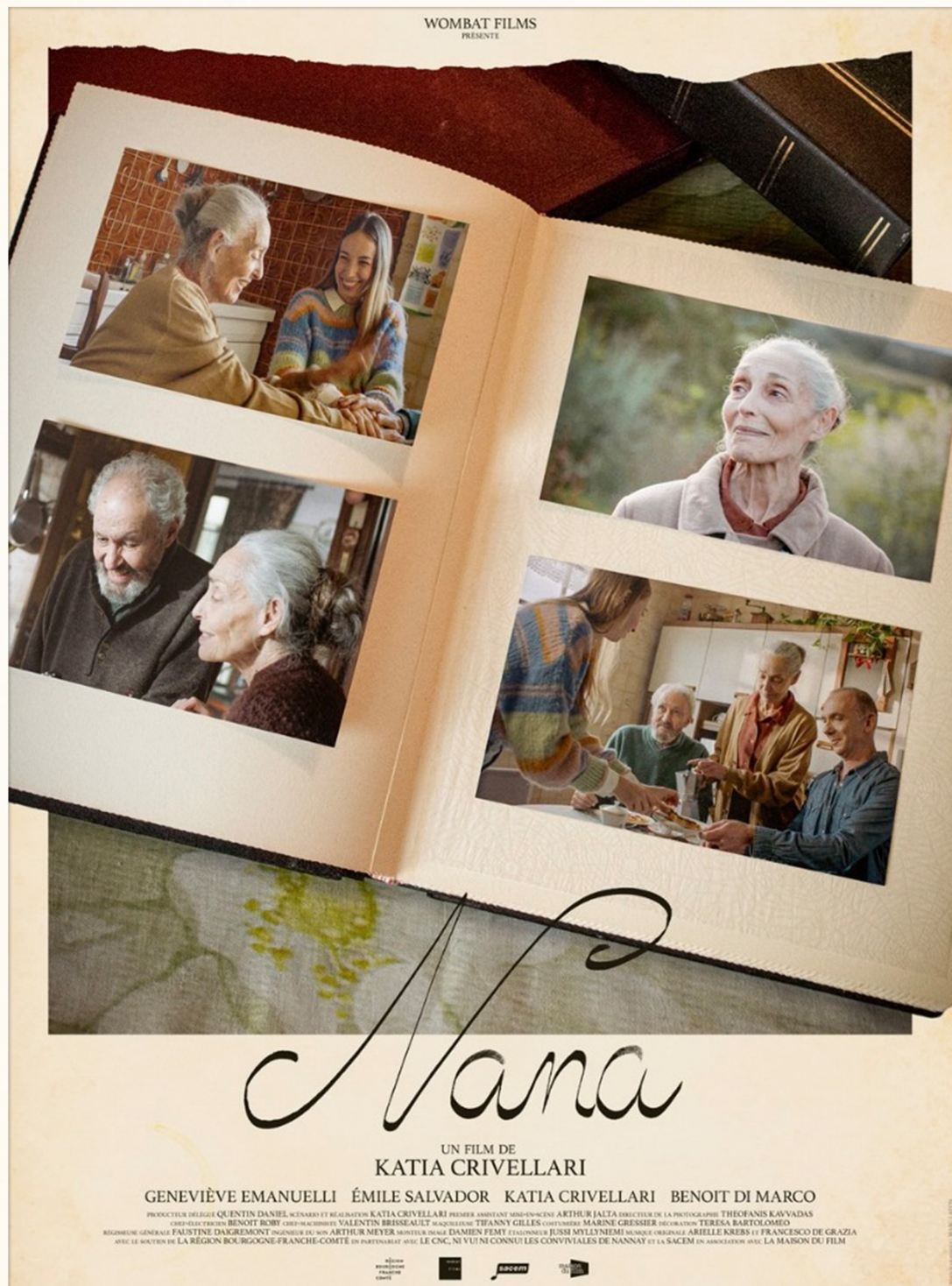
Prima
CLASSIC



TRACKLIST

- | | |
|---------------------------------------|-------|
| 1. GINA ET ARMANDO | 04'08 |
| 2. LA CUISINE | 01'36 |
| 3. LE TEMPS - LE MATIN | 03'09 |
| 4. LE TEMPS - L'APRÈS-MIDI | 02'53 |
| 5. ACCANTO A ME | 02'43 |
| 6. ACCANTO A ME - GUITAR INSTRUMENTAL | 02'24 |
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WOMBAT FILMS
PRÉSENTE



NANA

SHORT FILM | 2025 | FRANCE | KATIA CRIVELLARI

In a French countryside home, Armando, a proud grandfather, loses his bearings when his wife falls ill. He must learn to accept help from his son and granddaughter, despite underlying tensions.

For her second short film, the director chose to write about a subject that is both deeply personal and universally resonant. *Nana* is a film about family, exploring end-of-life care and the solitude often faced by the elderly.

When a serious event strikes a household, such as cancer in this story, each person responds differently, in ways that reveal their character and their own relationship with intimacy and death.

Despite its dramatic theme, the film places great emphasis on the everyday life of a couple bound by years of shared experience. The affectionate nickname "Nana" used by Armando for Gina serves as a reminder of their love and the deep connection they both cherish even during the most difficult moments.

Supported by the Bourgogne-Franche-Comté Region, Les Conviviales de Nannay (Production Support), and SACEM in partnership with the Maison du Film.

Grand Prize – Regional Competition Fenêtres sur Courts Festival – Dijon 2024

SOUNDTRACK

The original score for *Nana* was composed by the Franco-Italian duo **Parallel**, formed by composers and guitarists **Arielle Krebs** and **Francesco De Grazia**.

The project received support from SACEM and Maison du Film for original music creation in 2024.

Presented in its extended version in this release, the soundtrack creates an intimate soundscape, weaving together themes of family, memory, illness, the passage of time, and unspoken love.

Guitar, piano, cello, trumpet, and voice are the instruments chosen to create a warm, introspective and nostalgic atmosphere. Each instrument takes on a distinct role in supporting the narrative, representing characters and emotional states throughout the film.



The opening theme, **Gina et Armando**, begins with a light and serene tone, evoking the comforting daily routine of an elderly couple in the apparent calm of their home. Soon, however, the music hints at a subtle unease: *Nana*'s illness starts to surface through suspended harmonies and mysterious timbres.

The track **La Cuisine** invites us to join Gina, the film's title character, as she washes the dishes and takes her medication. The ticking clock is reminiscent of those in our grandmothers' kitchens, both a familiar sound and a symbol of passing time. On the radio, we hear a fragment of *Accanto a me*, the film's main theme, as if this Italian song had always been part of their lives—a musical echo of their many years spent together.

The tracks **Le Temps - Matin** and **Le Temps - Après-midi** shift the color of the score. The textures of the trumpet and cello underscore the undercurrent of illness and the ever-present notion of time, a symbol of both routine and what time remains. The piano melody, referencing the *Gina et Armando* theme in a more stripped-down form, follows the emotional evolution of the characters throughout the day and through their shared memories.

The emotional peak of the soundtrack is **Accanto a me**, a love duet in Italian that recalls the couple's Italian roots. Nostalgic and full of tenderness, this piece gives voice to what remains unspoken in the film, acting as a final declaration of love. Intimate and heartfelt, the music of *Nana* reveals the emotional depth of everyday life and the quiet strength of family bonds.

PARALLEL

Arielle Krebs and **Francesco De Grazia** are a Franco-Italian duo of composers, producers, and guitarists.

Their work explores the intersection of contemporary classical composition, field recording and electronic music. By blending these elements, they aim to create music that reflects their perception of the world, giving life to unique listening experiences.

As of 2025, they have released two albums and an EP of original guitar music counting millions of streams on the major streaming platforms and composed music for artists, films, documentaries and brands.

Always inspired by other art forms, they often craft their own visuals, photography and videography, to extend and deepen the artistic narrative. Rooted in a shared curiosity and cross-cultural background, their artistic identity is shaped by exploration, texture, and a desire to connect sound with story, always aiming to offer listeners a space for reflection, immersion, and discovery.



CREDITS

EXECUTIVE PRODUCER

EDGARDO VERTANESSIAN

MUSIC COMPOSITION, RECORDING & EDITING

ARIELLE KREBS AND FRANCESCO DE GRAZIA

PERFORMERS:

ARIELLE KREBS - Guitar, Piano, Electronics

FRANCESCO DE GRAZIA - Guitar, Piano, Electronics

SILVIA BRUCCINI - Vocal

GIULIANO LIGABUE - Vocal

GUILLAUME FATTET - Trumpet

YANN MARC - Cello

MIXING & MASTERING ENGINEER

EDGARDO VERTANESSIAN

ARTWORK & BOOKLET DESIGN

ARIELLE KREBS AND FRANCESCO DE GRAZIA

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