

Performance Indications



Turina: *Danzas Fantásticas*

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Summary: Inspired by the novel [La orgía](#) by José Más. Each quote below comes from an evocative passage in the novel and is printed in the score for that movement.

Guidelines:

1. Turina's style was often thought of as a type of Spanish impressionism.
2. Rubato is appropriate throughout. Expect all marked tempo adjustments to be observed, plus some flexibility in a few places that aren't marked.
3. The tempos below provide a good frame of reference to start with but there might be some play.
4. Each movement is based on a specific Spanish folk dance, each originating from a particular historic nationality of Spain, and always in touch with the [guitar](#).
5. But here's the [piano version](#) performed by Abdiel Vázquez at WQXR.
6. And here's are two complete performances by the Orquesta Sinfónica de Castilla y León: one conducted by [Celia Llácer](#) and the other by [Jesús López Cobos](#).

I. Exaltación

Dance: This movement is based on the [Jota](#), a folk dance from [Aragon](#).

Music: Another musical example is the [Jota](#) from de Falla's *Siete Canciones Populares Españolas*.

Novel: "*Parecía como si las figuras de aquel cuadro incomparable se movieran dentro del cáliz de una flor.*"

"It seemed as though the figures in that incomparable picture were moving inside the calyx of a flower."

Tempos and Beats:

- M. 1. Lento. 4/4. In 8. ♩ = 56-60
- M. 4. Vivo. In 4. ♩ = 112 (roughly double the lento ♩)
- M. 6. Lento. In 8. ♩ = 56-60
- M. 7. Vivo. 3/8. ♩ = 68-72
- Poco meno after 3. ♩ = 52-56
- Vivo after 4. ♩ = 68-72
- a tempo after 6. ♩ = 68-72

- Poco meno after 7. ♩ . = 42
- Cediendo after 8. in 3. ♩ = 100-124
- Vivo after 8. ♩ . = 68-72
 - Lento. 4/4. In 8. ♩ = 56-60
 - I. tempo pero menos vivo. 3/8. ♩ . = 64-68
- Tranquilo after 9. ♩ = 96-104

III. Orgía

Dance: This movement is based on the [Farruca](#), a folk dance from [Andalusia](#)

Music: Another musical example of a Farruca is the [Miller's Dance](#) from de Falla's *Sombrero de Tres Picos*.

Novel: “*El perfume de las flores se confundía con el olor de la manzanilla, y del fondo de las estrechas copas, llenas del vino incomparable, como un incienso, se elevaba la alegría.*”

“The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of the incomparable wine, like an incense, rose joy.”

Tempos and Beats:

- Allegretto mosso quasi allegro. 2/4. In 2. ♩ = 108-112.
- reniendo after 16. 2/4. ♩ = 100 → 78
- a tempo after 16. 2/4. ♩ = 108-112
- rall. poco / cediendo un poco after 17. 2/4. ♩ = 112 → 96
- Arrive at A tempo 4 bars after *rall. poco* (In some parts, a tempo appears 5 after *rall. poco*). ♩ = 108
- Piu vivo after 22. ♩ = 156
- 24. Lentamente. 2/4. In lightly subdivided 2 / subtle 4. ♩ = 40-42 (♩ = 80-84)
 - Soloists: try to take a look at the score, watch each other and think “chamber music,” rather than heavy dictation from the conductor. I’ll help with a frame, but cello solo will lead.
 - Tutti tacet: I will be there to set up the final Vivo!
- Vivo after 24. ♩ = 164-168

Subject to Revision - Tempos are Approximate. Please feel free to contact Jordan with any questions.

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