

ENSUEÑO

Joaquin Turina, arr. Wil van der Beek

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **4**

Duration / Tijdsduur / Durée / Dauer / Durata **5:36**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su **-**

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I N S T R U M E N T A T I O N

Concert Band

Full Score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe 1	1
Oboe 2	1
English Horn (optional)	1
Bassoon	2
Eb Clarinet	1
Bb Clarinet Solo	3
Bb Clarinet 1	4
Bb Clarinet 2	4
Bb Clarinet 3	4
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	2
C Basses	4
String Bass	1
Snare Drum	1
Mallets	1

S U P P L E M E N T A R Y P A R T S

Europe Only

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	1
Eb Bass treble clef	1
Bb Bass bass clef	1
Bb Bass treble clef	1

ENSUEÑO

English:

Spanish composer Joaquin Turina was born on December 9, 1882 in Seville. At the age of 4, his musical "career" began on the accordion. His first musical studies began in Seville, after which he took the step to continue his studies at the conservatory in Madrid. From 1905 to 1914 he studied in Paris and became friends with Claude Debussy, Maurice Ravel and Florent Schmitt. During the First World War, he returned to Madrid and worked in the theater and the conservatory. It was Isaac Albéniz who advised him to focus primarily on Andalusian musical sources and Spanish folk music. He was certainly a versatile composer: he wrote chamber, piano, guitar and organ music, as well as songs, operas and works for symphony and wind orchestra. Spanish folklore and impressionistic elements are clearly recognizable in all of his compositions, especially in "Ensueño" in this arrangement for wind orchestra, arranged by Wil van der Beek. Turina died in Madrid on January 14, 1949.

"Ensueño" is the 2nd movement from "Danzas Fantásticas" (opus 22), perhaps Turina's best known work, composed in 1919 originally for piano and later orchestrated by him for symphony orchestra. This last version was remarkably the first to be premiered, and this on February 13, 1920, at the "Theater Price" in Madrid. The "Orquesta Filarmónica" from Madrid was conducted by Bartolomé Pérez Casas. "Ensueño" (meaning "Fantasy") is a Basque zortziko (zortziko), a dance in 5/8 measure.

Nederlands:

De Spaanse componist Joaquin Turina werd geboren op 9 december 1882 in Sevilla. Op 4-jarige leeftijd startte zijn muzikale 'carrière' op de accordeon. Zijn eerste muzikale studies begonnen in Sevilla, waarna hij de stap nam om aan het conservatorium in Madrid verder te studeren. Van 1905 tot 1914 studeerde hij in Parijs en raakte hij bevriend met Claude Debussy, Maurice Ravel en Florent Schmitt. Tijdens de eerste wereldoorlog keerde hij terug naar Madrid en werkte hij in het theater en het conservatorium. Het was Isaac Albéniz, die hem adviseerde zich vooral te focussen op de Andalusische muzikale bronnen en de Spaanse volksmuziek. Hij was zeker een veelzijdige componist: hij schreef kamer-, piano-, gitaar- en orgelmuziek, maar ook liederen, opera's en werken voor symfonie- en blaasorkest. Spaanse folklore en impressionistische elementen zijn duidelijk herkenbaar in alle composities, zo zeker ook in "Ensueño" in deze bewerking voor harmonieorkest, gearrangeerd door Wil van der Beek. Turina overleed in Madrid op 14 januari 1949.

"Ensueño" is het 2^e deel uit "Danzas Fantásticas" (opus 22), misschien wel het bekendste werk van Turina, gecomponeerd in 1919 oorspronkelijk voor piano en later werd het door hem voor symfonieorkest georkestreerd. Deze laatste versie was opmerkelijk genoeg de eerste die in première ging, en wel op 13 februari 1920, in het "Theater Price" in Madrid. Het "Orquesta Filarmónica" uit Madrid werd gedirigeerd door Bartolomé Pérez Casas. "Ensueño" (betekent "Fantasy") is een Baskische zortziko (zortziko), een dans in 5/8 maat.

Deutsch:

Der spanische Komponist Joaquin Turina wurde am 9. Dezember 1882 in Sevilla geboren. Im Alter von vier Jahren begann seine musikalische "Karriere" auf dem Akkordeon. Er begann seine ersten musikalischen Studien in Sevilla und setzte dann sein Studium am Konservatorium in Madrid fort. Von 1905 bis 1914 studierte er in Paris und schloss Freundschaft mit Claude Debussy, Maurice Ravel und Florent Schmitt. Während des Ersten Weltkriegs kehrte er nach Madrid zurück und arbeitete im Theater und am Konservatorium. Es war Isaac Albéniz, der ihm riet, sich auf andalusische Musikquellen und spanische Volksmusik zu konzentrieren. Er war sicherlich ein vielseitiger Komponist: Er schrieb Kammer-, Klavier-, Gitarren- und Orgelmusik, aber auch Lieder, Opern und Werke für Symphonie- und Blasorchester. Spanische Folklore und impressionistische Elemente sind in all seinen Kompositionen deutlich erkennbar, so auch in "Ensueño" in dieser Bearbeitung für Blasorchester, arrangiert von Wil van der Beek. Turina starb am 14. Januar 1949 in Madrid.

"Ensueño" ist der zweite Satz aus den "Danzas Fantasticás" (op. 22), Turinas vielleicht bekanntestem Werk, das 1919 ursprünglich für Klavier komponiert und später von ihm für Symphonieorchester orchestriert wurde. Die letztgenannte Fassung war bemerkenswerterweise die erste, die am 13. Februar 1920 im "Theater Price" in Madrid uraufgeführt wurde. Das "Orquesta Filarmónica" aus Madrid wurde von Bartolomé Pérez Casas dirigiert. "Ensueño" (bedeutet "Fantasie") ist ein baskischer Zorzico (Zortziko), ein Tanz im 5/8-Takt.

Français:

Le compositeur espagnol Joaquín Turina est né le 9 décembre 1882 à Séville. À l'âge de quatre ans, sa "carrière" musicale commence à l'accordéon. Ses premières études musicales ont commencé à Séville, après quoi il a franchi le pas pour poursuivre ses études au conservatoire de Madrid. De 1905 à 1914, il étudie à Paris et se lie d'amitié avec Claude Debussy, Maurice Ravel et Florent Schmitt. Pendant la première guerre mondiale, il retourne à Madrid et travaille au théâtre et au conservatoire. C'est Isaac Albéniz qui lui a conseillé de se concentrer sur les sources musicales andalouses et la musique folklorique espagnole. Il était certainement un compositeur polyvalent : il a écrit de la musique de chambre, pour piano, guitare et orgue, mais aussi des chansons, des opéras et des œuvres pour symphonie et orchestre à vent. Le folklore espagnol et les éléments impressionnistes sont clairement reconnaissables dans toutes ses compositions, comme certainement dans "Ensueño" dans cet arrangement pour orchestre à vent, arrangé par Wil van der Beek. Turina est mort à Madrid le 14 janvier 1949.

"Ensueño" est le deuxième mouvement des "Danzas Fantasticás" (opus 22), peut-être l'œuvre la plus connue de Turina, composée en 1919 à l'origine pour piano et qu'il a ensuite orchestrée pour orchestre symphonique. Cette dernière version fut remarquablement la première à être créée, le 13 février 1920, au "Theater Price" de Madrid. L'"Orquesta Filarmónica" de Madrid était dirigée par Bartolomé Pérez Casas. "Ensueño" (qui signifie "Fantaisie") est un zorzico (zortziko) basque, une danse en 5/8.

ENSUEÑO

(from Danzas Fantasticas)

Joaquin Turina
arr. Wil van der Beek

Cadencia ad lib. (♩ = 124-130) 6 Moderato (♩ = 172-176)

The score is arranged in 12 systems, each containing a staff for a specific instrument or group of instruments. The instruments listed are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn (optional), Bassoon, Eb Clarinet, Bb Clarinet Solo, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, Eb Alto Saxophone 1, Eb Alto Saxophone 2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1, Bb Trumpet 2-3, F Horn 1, F Horn 2-3, Trombone 1-2, Trombone 3, C Euphonium, String Bass, C Bass, Mallets, and Snare Drum. The score includes dynamic markings such as *ff*, *tr*, *p*, and *mf*. A rehearsal mark '6' is placed at the beginning of the second section. The piece concludes with a 'Cym. à 2' marking for the mallets.

Full Score

17

17

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* *mp*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

Bsn. *pp* *ppp*

Eb Clar. *p*

Clar. Solo *pp*

Clar. 1 *p* *pp* *ppp*

Clar. 2 *p* *pp* *ppp* Clar. 2

Clar. 3 *p* *pp* *ppp*

Bs. Clar. *p* *pp* *ppp*

A. Sax. 1 *p* *pp* *ppp*

A. Sax. 2 *p* *pp*

T. Sax. *p*

B. Sax. *p* *pp*

Tpt. 1

Tpt. 2-3

F Hn. 1 *con sord.* *p*

F Hn. 2-3 *con sord.* *p*

Tbn. 1-2

Tbn. 3

C Euph. *pp* *ppp*

St. Bs. *pp* *ppp* One player

C. Bs. *pp* *ppp*

Mall. *p* Tub. Bls.

Su. Dr.

10 11 12 13 14 15 16 17 18 19

Full Score

28

Picc. *pp*

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*
cue Ob. 2

Eng. Hn. *mp*

Bsn. *pp*

Eb Clar. *pp*
cue Ob. 2

Clar. Solo *mp*
Play *pp*
One player

Clar. 1 *pp*

Clar. 2 *pp*
Play

Clar. 3 *pp*

Bs. Clar. *pp*

A. Sax. 1 *p*
pp

A. Sax. 2 *p*
pp

T. Sax.

B. Sax. *pp*

Tpt. 1 *mp*
One player

Tpt. 2-3

F Hn. 1 *p*

F Hn. 2-3 *p*

Tbn. 1-2

Tbn. 3

C Euph. *pp*

Str. Bs. *pp*
Arco

C. Bs. *pp*
All

Mall. *pp*
p

Su. Dr. *pp*

20 21 22 23 24 25 26 27 28 29

Full Score

58

The score is for measures 58 through 66. It features the following instruments and parts:

- Picc.**: Piccolo, playing a melodic line with *p* dynamics.
- Fl. 1** and **Fl. 2**: Flutes, playing a melodic line with *p* dynamics.
- Ob. 1** and **Ob. 2**: Oboes, resting.
- Eng. Hn.**: English Horn, resting.
- Bsn.**: Bassoon, playing a rhythmic accompaniment.
- Eb Clar.**: E-flat Clarinet, playing a melodic line with *pp* dynamics.
- Clar. Solo**: Solo Clarinet, playing a melodic line with *pp* dynamics.
- Clar. 1**: Clarinet 1, playing a melodic line with *pp* dynamics, marked "One player".
- Clar. 2**: Clarinet 2, playing a melodic line with *pp* dynamics.
- Clar. 3**: Clarinet 3, playing a melodic line with *pp* dynamics.
- Bs. Clar.**: Bass Clarinet, playing a rhythmic accompaniment with *pp* dynamics.
- A. Sax. 1** and **A. Sax. 2**: Alto Saxophones, playing a melodic line with *pp* dynamics.
- T. Sax.**: Tenor Saxophone, playing a melodic line with *pp* dynamics.
- B. Sax.**: Baritone Saxophone, resting.
- Tpt. 1**, **Tpt. 2-3**: Trumpets, resting.
- F Hn. 1** and **F Hn. 2-3**: French Horns, resting.
- Tbn. 1-2** and **Tbn. 3**: Trombones, resting.
- C. Euph.**: Contrabass Euphonium, resting.
- St. Bs.** and **C. Bs.**: Contrabass, resting.
- Mall.**: Mallet Percussion, resting.
- Su. Dr.**: Snare Drum, resting.

Measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66 are indicated at the bottom of the page.

Full Score

69

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn., Eb Clar., Clar. Solo, Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F Hn. 1, F Hn. 2-3, Tbn. 1-2, Tbn. 3, C Euph., St. Bs., C. Bs., Mall., and Sn. Dr. The score spans measures 67 to 76. Key performance markings include *pp* (pianissimo) and *mf* (mezzo-forte). A specific instruction 'cue Eng. Hn.' is placed above the English Horn staff in measure 70. The bassoon part features a *Pizz.* (pizzicato) marking in measure 70. The mallet part has a *p* (piano) marking in measure 71. The snare drum part has a *p* marking in measure 71. The score is written in a key signature of two flats and a common time signature.

67 68 69 70 71 72 73 74 75 76

Full Score

78

84

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn.

Eb Clar.

Clar. Solo

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1-2

Tbn. 3

C Euph.

St. Bs.

C. Bs.

Mall.

Sn. Dr.

pp *p* *cresc.* *mf* *f* *ff*

77 78 79 80 81 82 83 84