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UNIVERSITY OF CALIFORNIA  
RIVERSIDE

*La Sulamita*: Failure and Formation in Joaquín Turina's  
First and Nearly Forgotten Biblical Opera

A Dissertation submitted in partial satisfaction  
of the requirements for the degree of

Doctor of Philosophy

in

Music

by

Leilani M. Dade

December 2023

Dissertation Committee:

Dr. Walter Clark, Chairperson

Dr. Dana Kaufman

Dr. Rogerio Budasz

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2023

The Dissertation of Leilani M. Dade is approved:

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Committee Chairperson

University of California, Riverside

## **Acknowledgements**

There are many people who I would like to acknowledge for their support and guidance throughout the writing of this dissertation beginning with my two advisors in the field of music: Dr. William Krause and Dr. Walter Clark. I started my collegiate musical career at Hollins University without a clear idea of what I wanted to do or who I wanted to become. Dr. Krause encouraged me to pursue classical guitar, with great enthusiasm. His music history and arts management courses helped lay the foundation for the blended career, somewhere between educator and entrepreneur, that I would later pursue. Dr. Krause also pointed me in the direction of Spanish and Latin American musicology. Initially, I was not sold on the idea of graduate school, but Dr. Krause made it seem like a wonderful, unique opportunity to continue my education. Despite many hardships along the way, he was correct. Though I applied to a few other schools, I did not really want to go anywhere but the University of California, Riverside, where I have had the privilege of working under the direction of Dr. Walter Clark. To say that Dr. Clark has been supportive would be an understatement. I struggled initially to find my footing as a graduate student, often wondering if my project ideas might be better suited for ethnomusicology or even dance. I had preconceived notions about what a musicologist actually was, and I did not seem to fit the description. Dr. Clark helped me turn that idea around and use my creativity to my advantage. His mentoring style has been that of illuminating the path while allowing me to write the story my own way.

I would also like to thank my committee members, Dr. Rogerio Budasz and Dr. Dana Kaufman for reviewing this project and providing much-needed feedback. I would

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Arts at UCR has provided me with generous funding in the past to do several projects that set the stage for my interest in reviving nearly forgotten stage works and making them accessible to a wider community.

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This dissertation contained excerpts from the *La Sulamita* score held at La Fundación Juan March in Madrid and contains references to my master’s thesis published at the University of California, Riverside (2017). It also references an article I published in *Soundboard Scholar* in 2018 entitled “Joaquín Turina: Spanish Nationalism and Guitar in the Early 20th Century.”



## ABSTRACT OF THE DISSERTATION

*La Sulamita*: Failure and Formation in Joaquín Turina's  
First and Nearly Forgotten Biblical Opera

by

Leilani M. Dade  
Doctor of Philosophy, Graduate Program in Music  
University of California, Riverside, December 2023  
Dr. Walter Clark, Chairperson

Spanish nationalist composer Joaquín Turina (1882-1949) is renowned for his Franco-Andalusian style; however, much less is known about his life and compositions before he studied in Paris and developed his signature sound. Turina's early zarzuelas, *La Copla* (1904) and *Fea y con gracia* (1905), are often regarded as his earliest stage works; however, they are predated by a little-known opera called *La Sulamita*. Written during Turina's teenage years in Seville, *La Sulamita* is an opera in three acts that is very different from any other stage work that he ever composed. The young Turina had intended for it to be staged in Madrid; however, it was never published or performed. Often mentioned in passing, *La Sulamita* is seldom discussed beyond these points in most accounts and biographies of Turina's life. *La Sulamita* is nevertheless a significant work with the potential to say a lot about Turina's early compositional style. Although it contains some of the exotic and romantic themes that appear in his later works, *La Sulamita* is unusual in its depiction of biblical themes in Pedro Balgañón's libretto given Turina's conservative and religious upbringing. It demonstrates that his ambition to

compose a work of great influence and magnitude took root long before the successes of *Margot* (1914) and *Jardín de Oriente* (1923).

This project aims to situate *La Sulamita* in the broader context of Turina's works and shed light upon this seldom-remarked-upon era of Turina's life. It begins with an introduction to Turina's early life followed by a side-by-side Spanish and English translation of the libretto and a literary analysis of its plot and characters. It offers a transcription of the first act as well as a list of considerations and modifications to facilitate modern performance. A final, fourth chapter offers creative suggestions for incorporating *La Sulamita* and other nearly forgotten stage works in an educational and community setting.

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Figure 4.2: “Cadence and Bolero: A Musical Journey Through Space” .....	78

Under certain circumstances, failing, losing, forgetting, unmaking, undoing, unbecoming, not knowing, may in fact offer more creative, more cooperative, more surprising ways of being in the world.

-Judith Halberstam, *The Queer Art of Failure*

## Introduction

At a surface level, this dissertation serves as a contribution to the study of Spanish composer Joaquín Turina (1882-1949), of early twentieth-century Spanish nationalist music, and of nearly forgotten stage works of the late-nineteenth and early twentieth centuries. Although that is no doubt the case, it is also about something much more. It is a story of failure, growth, and reinvention. It is a story of an opera that was not successful in its own time, disparaged later even by its own composer. From its romantic themes to its unusual depiction of biblical characters and events, *La Sulamita* is an opera unlike anything else that Turina wrote in his compositional career. Although it generally serves as little more than a footnote in Turina's development as a composer of Spanish nationalist music, *La Sulamita* is a fascinating work with much to say about Turina's life and compositional style before his residence in Paris (1905-1914). It was his first opera, and it never garnered the acclaim he had hoped, nor the momentum to ever be published or staged, however; its sheer existence speaks volumes about Turina's early compositional ideas, his religious and cultural interests, and his ambition to create an opera that would win over audiences at such a young age. Although many details about

this early stage of Turina's life and the circumstances surrounding the creation of *La Sulamita* remain a mystery, this project aims to collect as much information as possible and take a step toward making this first stage work of Joaquín Turina available and accessible to the public for their education and enjoyment.

As previously mentioned, this project concerned itself with failure and the process of finding one's voice through trial and error. When writing about accomplished artists of any era, it is natural to want to focus on the positives, on the "wins," and on the successes. Failure is often mentioned in passing, early drafts are ignored, unworthy works are destroyed, and what may have been a difficult yet important time in an artist's life is often reduced to one or two biographical lines. With the passage of time, these exploratory periods become further compressed, sometimes lost altogether to time. In the case of Turina, much of his success occurred as a direct result of his travels abroad, specifically his studies in Paris with Moritz Moszkowski and Vincent d'Indy. He produced many wonderful works during and immediately following this period, and it is no surprise, especially given the mystique and notoriety of the early twentieth century Paris scene, that this era has garnered attention from scholars and fans alike. *La Sulamita* serves as a bridge between Turina's formative years and his formal academic and professional career.

One of the most notable recent works on Turina's time in Paris is Dr. Tatiana Aráez Santiago's 2019 dissertation entitled "La etapa parisina de Joaquín Turina (1905-1913): Construcción de un lenguaje nacional a partir de los diálogos entre Francia y España" which serves as a monumental contribution to the study of Turina and of



Spanish musical nationalism in the early twentieth century.<sup>1</sup> She identifies two factors which may have aided Turina at various points in his life but over time may have hindered his legacy—firstly, the perception that Turina’s personal views aligned with Francoist ideology as a result of his affiliation with more conservative musical institutions during the Franco dictatorship, and secondly his perpetual comparison with his longtime friend Manuel de Falla.<sup>2</sup> After all, success is also political. As William Krause and Walter Clark point out in their biography of Federico Moreno Torroba, “It does not follow that those who remained behind were supporters of or necessarily sympathetic to the Franco regime, simply that they felt they had more to gain by staying than leaving.”<sup>3</sup> While Falla is often discussed on his own accord, it is rare to see a mention of Turina that does not also mention his friendship with Falla. It is no surprise that the two are often found together in the scholarly imagination; however, it is a bit unfair to Turina to only discuss them in tandem. To that end, I mention him here and a few times in the first chapter to provide context and contrast between Turina’s life in Seville and his early adult life in Madrid. In short, I will leave Falla to the Falla scholars and concern myself and this project with not only pre-Turina Turina, but pre-Falla Turina as well.

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<sup>1</sup> Tatiana Aráez Santiago, “La Etapa Parisina de Joaquín Turina (1905–1913): Construcción de Un Lenguaje Nacional a Partir de Los Diálogos Entre Francia y España” (PhD diss., Universidad Complutense de Madrid, 2019).

<sup>2</sup> Ibid.

<sup>3</sup> Walter Aaron Clark and William Craig Krause, *Federico Moreno Torroba: A Musical Life in Three Acts*. Series: Currents in Latin American & Iberian Music (New York: Oxford University Press, 2013), 138.

Returning to the idea of failure, it is important to note that the study of failure and its importance in the learning process is gaining popularity, in a number of disciplines, from science and technology to education and pedagogy studies. In “Failed Innovations — Five Decades of Failure?” Reinhold Bauer describes the phenomenon in the field of technology: “...in the older historiography of technology, technological change was presented mainly as a success story. So, the request to deal with failure reflected the reorientation of the subject towards a genuinely historical discipline concerned with the complex conditions of the genesis of new technologies and their use.”<sup>4</sup> So too in music are the composers written as victors, as natural born musical geniuses whose creativity never wavered. Music learners ought to be able to delight in musical ideas that didn’t quite “take off” in much the same way that engineering students might delight over Da Vinci’s failed flying machines (or giant crossbow). The audacity of imagination, of thinking that something so unbelievable and complex could exist, or *ought* to exist, has the potential to inspire more creativity than a roster of tried and true successes. Likewise, if it is possible to acknowledge that countless worthwhile inventions did not enjoy the commercial success and praise that they deserved in their time, and that they may be worth revisiting today, why is it difficult to hold space for the unpublished compositions of the world? It is only natural to want to dig for gold where gold already exists; however, the idea that every past composition of an already successful composer *must* be either gold or garbage is an outdated notion.

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<sup>4</sup> Reinhold Bauer, “Failed Innovations — Five Decades of Failure?” *Icon* 20, no. 1 (2014): 33–40.

All this talk of failure is not meant as a derogatory remark against Turina, nor is it a value judgment regarding the merits of his opera. Rather, it is meant to serve as a push back on the notion that the only work that he produced that is worth revisiting are those works that he produced during or after his stay in Paris. It is a push back against the idea that being “good” or perfect or exemplary is the only thing that matters. Much like Judith Halberstam in *The Queer Art of Failure*, I aim to “think about ways of being and knowing that stand outside of conventional understandings of success,” and to suggest new ways to explore these works and convey their message to a greater audience, both inside and outside of academia.<sup>5</sup> I do not advocate for the abandonment of musical standards and reception history, but rather for a more flexible definition of these terms and for an openness towards other methods of measuring the value of a nearly forgotten work. It matters less to me that *La Sulamita* was not met with success in Madrid and more than the work meant something to Turina, that he believed in it and that he worked tirelessly to write over two hundred pages of piano and voice parts. Though *La Sulamita* may appear out of place to those more familiar with Turina’s later work, it sets the stage for the metamorphosis that he would later experience as a result of his studies in Paris.

One of the most extraordinary aspects of Turina’s life as a composer is that he was also an avid writer. Much of his life is documented through his own correspondence and writings. Though he often references his past in later texts, very few writings exist from his early life, specifically his time in Seville. I begin Chapter 1: Pre-Paris, Pre-Falla,

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<sup>5</sup> Judith Halberstam, *The Queer Art of Failure* (Durham: Duke University Press, 2011), 120.

and Pre-Turina Turina by taking stock of what little information about Turina's pre-Paris years survives and by using it to paint a more vivid picture of Turina's life as a child and teen by collecting and analyzing archival material regarding the day-to-day life of Turina and his family in Seville and later, his departure to Madrid. I heavily reference the Joaquín Turina archives housed at the Fundación Juan March in Madrid. Though information about this era of Turina's life is scarce, I make every effort to immerse the reader in Turina's early years and offer insight into his inner world and hold space for speculations and imaginings of how the libretto and score for *La Sulamita* came to be. This chapter aims to situate this early version of Turina in the greater timeline of his life and works as well as demonstrate the ways in which this early opera pre-dates many of Turina's later influences.

The second chapter deals directly with the score and libretto for Turina's *La Sulamita* and demonstrates the stark contrast between his earlier works and those that followed his famed conversation with Albéniz, in which he turned to a Spanish-nationalist style for inspiration. Though every effort was made to faithfully recreate the score as it was written, certain issues needed to be corrected and addressed for accessibility and readability. Each of these changes or corrections is elaborated on in Chapter 2: Libretto and Score. In this section, I provide an overview of the original manuscript and a scene-by-scene description of the action in the opera. I transcribe and translate the dialogue and stage directions from the libretto with notes and explanations of discrepancies and unclear sections.

In Chapter 3: Esther and the Shulamite in Turina's Opera and Beyond, I examine two stories: Esther and *La Sulamita*, often referred to as the Shulamite, as they appear in the book of Esther and the Song of Songs compared with depictions of these same characters in the novella *La Sulamita*, written by Federico García Sanchiz (1886-1964), and *La Sulamita* the opera. In this section, I compare and contrast each of the texts, noting instances in which they merge and perhaps contradict one another in Turina's opera, and provide insight into how these texts are interwoven within the libretto itself. I address the possibility that Turina and his librettist Pedro Balgañón created a sort of fanfiction, an amalgamation of several stories guided in part by their own worldviews and interests. The Book of Esther itself has been criticized throughout the centuries for its overtly secular message, with many fictional renditions portraying her as a more chaste and pious woman than the original story seems to indicate. This phenomenon, seemingly a fanfiction in its own right, is discussed at length by authors Dunne and Pierce in *Esther and Her Elusive God: How a Secular Story Functions as Scripture*, a work which I consulted heavily in the writing of this chapter.<sup>6</sup> Luckily for Turina, his opera was not published on the internet until much later when it was entered into the Turina archive at the Fundación Juan March in Madrid.<sup>7</sup>

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<sup>6</sup> John Anthony Dunne and Ronald W. Pierce, *Esther and Her Elusive God: How a Secular Story Functions as Scripture* (Eugene, OR: Wipf & Stock, 2014).

<sup>7</sup> Turina, "La Sulamita."

In my master's thesis I posed the question: what should we do with these stage works that hold value but were not published or performed? How can we enjoy and experience them when arts funding is scarce and classical-music venues strain to attract new audiences? How can we make the most of these seemingly abandoned stage works and convert them into accessible learning tools for our communities? These are the questions, and more, that I raise in Chapter 4: Pedagogical Pathways and Flights of Fancy. This fourth chapter offers the beginnings of an exportable model for recreating stage works that are, for whatever reason, ill-suited for traditional operatic staging. It also suggests several ways to stage *La Sulamita* and other plays like it in the classroom, the community, and beyond. My goal, however, is not to limit my techniques to one opera but rather to create a method that is transferable to other stage works.

As readers may notice, this project marks a departure from the academic norm in many regards. For starters, it features a creative and applied component that may not appeal to more traditional musicological tastes; however, my research methods are traditional and include a combination of archival research, interviews, and score analysis. Other scholars have written extensively on the impact of Turina's time in Paris and resulting shift to a nationalist style; however, mentions of his time before Paris, especially his time spent writing *La Sulamita*, are scarce. My aim is to fill this gap, in order to better illustrate the ways in which Turina's time in Paris contributed to his new style. Fortunately, most of Turina's archived material is available through the online database of the Fundación Juan March in Madrid; however, I still felt very strongly about traveling to Madrid to examine the original manuscript and position myself in a

community of Turina scholars. My transcription is based largely on the digitized version, though based on my inspection of the original document, its contents are identical in every way.

Upon close inspection, Turina's *La Sulamita* is even more unusual than meets the eye by description alone. Undoubtedly, there are thousands of unpublished operas just like it all over the world, many not so well-digitized or preserved, but still indicative of the social and political climate during the time they were written as well as the inner world of the composers and librettists who penned them. Most of these forgotten stage works will never be performed, and perhaps they should not be, at least in the traditional sense. Perhaps they are awkward, offensive, missing pages, or as was the case for many zarzuelas that were published in the genre's heyday, they were a case of the wrong place, wrong time.<sup>8</sup>

So, what should we do with these operas? Many might argue that we shouldn't do anything at all. After all, why bother with a piece that was never performed, one that likely has little correspondence or reviews regarding its reception? What is even the point, and who would be interested in the results? If these questions interest the reader, please read on. Although I cannot promise definitive answers on all counts, I hope at least that this project opens a door to new possibilities, both for *La Sulamita*, and other stage works like it. I hope that learners of all ages, in all educational settings, will be able to benefit from an expanded definition of what it means to "go to the opera" and that Turina

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<sup>8</sup> Clark and Krause, *Federico Moreno Torroba*, 139.

enthusiasts will benefit from the transcription of this wonderful and nearly forgotten score. Although it has yet to receive the scholarly attention or the critical acclaim of Turina's later works, I hope that this project will usher in a whole new dimension of appreciation and wonder for Turina's first work for the stage.



JOAQUIN TURINA, the Spanish composer, in Madrid. He was born at Seville in 1882, began his studies in that city and afterwards went to the Schola Cantorum in Paris. He wrote many chamber works, among them a string quartet, a piano quintet and a piano trio, ' La Annunciacion ' for piano sextet and ' L'Oracion del Torero ' for string quartet. Turina's large-scale works include operas and symphonic poems, the best-known of these being ' La Procesión del Rocío'. He edited an encyclopaedia of music and published a collection of musical articles and criticisms.

-Obituary, March 1949.

## Chapter 1

### Pre-Paris, Pre-Falla, and Pre-Turina Turina

#### 1.1 Introduction

Over the course of his lifetime, Joaquín Turina wrote over 128 compositions. Of those works, solo piano pieces account for almost half of Turina's total compositional output, followed by vocal and chamber music. Though he composed for orchestra and guitar more rarely, these are some of the works for which he is best known. His five works for guitar, *Sevillana*, Op. 29 (1923), *Ráfaga*, Op. 53 (1929), *Sonata*, Op. 61 (1931), and *Homenaje a Tárrega*, Op 69 (1932) are frequently included in classical-guitar anthologies and enjoyed by classical-guitar players. His obituary in *The Musical Times* cites his most well-known symphonic work as *La procesión del Rocío* (1912). It should

also have cited the *Canto a Sevilla*, Op. 37 (1927), for soprano and orchestra, a genuine masterpiece.

In addition to instrumental pieces, Turina composed around a dozen stage works, ranging from zarzuela, opera, incidental music, and film scores. Of his operas, he is most well known for *Margot*, Op. 11 (1914) and *Jardín de Oriente*, Op. 25 (1922-23). Others may know him for his instrumental pieces such as *La oración del torero* (1925) or *Danzas fantásticas* (1919).<sup>9</sup> The first of Turina's compositions to receive an opus number was *Piano Quintet* (1907), and for many, this is as far back as Turina's legacy, and discography, goes. However, there are several fully realized musical works which existed prior to his *opus one*.

In my article entitled "Joaquín Turina: Spanish Nationalism and Guitar in The Early 20th Century," which appeared in *Soundboard Scholar* in 2018, I mention two other early stage works of Turina, zarzuelas entitled *La copla* (1904) and *Fea y con gracia* (1905), neither of which garnered him the success in Madrid that he had hoped for, and although both are remembered, they are seldom the focus of scholarly interest.<sup>10</sup> At the time of writing that article, *La Sulamita* had not yet piqued my interest, nor had I come across it in my research. Perhaps it was not such an egregious oversight to leave it out of the article, given that the article centered on Turina's compositions for guitar and the alterations made by Andrés Segovia (1893-1987), who commissioned the pieces at a

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<sup>9</sup>"Obra | Joaquín Turina."

<sup>10</sup> Leilani M. Dade, "Joaquín Turina: Spanish Nationalism and Guitar in The Early 20th Century," *Soundboard Scholar* 44, no. 1 (2018): 8–13.

time when composers were often inspired by the guitar but had not yet written very many pieces for the instrument itself. Nevertheless, its absence is striking now as I dig deeper into the history of Turina's earliest compositions. Of course, all of the aforementioned pieces were written years after he composed *La Sulamita*. The precise date on which his writing of the opera began is unclear; however, we do know that it was completed when Turina was still a teen in 1900.<sup>11</sup> The young composer's years in Paris and subsequent style shift following his famed conversation with Isaac Albéniz, who urged him to join the developing Spanish school of composers who wrote in a Spanish idiom, generally dominate conversations about Turina's life and legacy. This lack of attention from both scholars and fans of Turina is due in part to the dearth of information available about Turina's early life in Seville and Madrid; however, it is odd that an operatic work such as *La Sulamita* would be overlooked by many scholars, including myself, and in many cases, left out of the narrative entirely.

## **1.2 Pre-Turina Turina**

To address this concern, this chapter aims to explore the "Pre-Turina Turina" era, that is to say the Turina that existed prior to his 1905 journey to study with Vincent d'Indy and Moritz Moszkowski at the Schola Cantorum de Paris. I am not the first to use such a term to describe this before-time in an artist's life. The use of "pre-Turina Turina" was adapted from and inspired by Javier Suárez-Pajares and Walter Clark in their

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<sup>11</sup> Turina, "La Sulamita."

biography of Joaquín Rodrigo. I have included an excerpt from their forthcoming book here, which explains the origin of this notion:

The ingenious name coined by poet and music-lover Gerardo Diego to refer to his first poems was Pre-Gerardo Ante-Diego; indeed, he later applied a similar appellation to the fledgling compositions of Manuel de Falla: Pre-Manuel de Ante-Falla. We take the liberty of doing something similar with the incipient musical essays by Rodrigo, referring to them as Pre-Joaquín de Ante-Rodrigo. These early pieces of Rodrigo—like the first books of poems of Gerardo Diego—shed considerable light on what was going to be his distinctive path as a creative artist. They clarify his interests, illustrate his desire to acquire solid compositional technique, make visible the first sparks of his genius, and clearly point towards Opus 1 in his catalogue. For in 1923, the main copyist of this repertoire wrote, at the composer's dictation, three pieces for violin and piano: *La enamorada junto al pequeño surtidor*, dated 31 March 1923, *Pequeña ronda alborotada*, dated 9 June 1923, and *Canción en la noche*, dated August 18. Although the latter's delicately Andalusian character places *Canción en la noche* on the margins of uncatalogued works at this stage, the other two form (or were made into) Rodrigo's only composition with an opus number: *Dos esbozos*, Op. 1.<sup>12</sup>

The dearth of available information concerning *La Sulamita*, Turina's first-ever opera, means that many of the questions posed in this dissertation regarding the Pre-Turina Turina period will remain unanswered; however, it is nonetheless important to raise these questions. I hope that this chapter will have prompted readers to wonder what the life of this composer may have been like before his *Ante-Paris* style took root.<sup>13</sup>

### 1.3 Childhood in Seville

Joaquín Turina was born in Seville on December 9, 1882. It can be safely assumed that Turina experienced a relatively conservative religious upbringing. He was

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<sup>12</sup> This excerpt is taken from Javier Suárez-Pajares, and Walter Aaron Clark, *A Light in the Darkness: The Music and Life of Joaquín Rodrigo* (New York: W. W. Norton, forthcoming). I thank the authors for sharing their manuscript with me in advance of its publication.

<sup>13</sup> Dade, "Joaquín Turina: Spanish Nationalism and Guitar in The Early 20th Century."

likely exposed to sights and sounds in Seville such as religious festivals and processions. He was no doubt exposed to Andalusian music, and these early years in Seville greatly influenced his later Franco-Andalusian style. In the Fundación Juan March, there is a handful of photos of Turina as a child and several postcards and images dating back to a few years prior to his journey to Paris; however, there is not much to be found regarding the years in which *La Sulamita* was composed. The earliest piece of correspondence in the catalog dates back to 1902, and there is one photo album that contains programs and newspaper clippings dating back to 1897, though only one page pertains to this era, and it contains no information regarding *La Sulamita* or its creation. Instead, the portrait of Turina's early years in Seville will need to be painted in a series of impressions pulled from a variety of sources.

William Callahan's *Church, Politics, and Society in Spain, 1750-1874* paints a picture of the Spain that Turina's parents grew up in, a Spain undergoing change from the absolute rule of the Spanish monarchy to a more popular liberalism. It describes a Spain that was already caught up in a social, intellectual, and spiritual battle. Callahan also traces the growth of secularism and capitalism and the church's response to these new social movements. He concludes that "In spite of an outward appearance of strength, the Church was ill-prepared for a new round of struggles over its place within the State and society. Its privileged situation as a state church could not disguise glaring internal and moral weaknesses."<sup>14</sup> He also notes that "the ecclesiastical leadership; however, had long

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<sup>14</sup> Callahan, William James. *Church, Politics, and Society in Spain, 1750-1874*. Harvard Historical Monographs, v. 73 (Cambridge, Mass: Harvard University Press, 1984), 276.

since learned the necessity of compromise. With few exceptions, the hierarchy supported the regime. . . . Yet the attitude of the official Church remained as ambiguous as it had been toward the moderado State of the 1840s and 1850s.”<sup>15</sup>

Where did Turina lie on this issue and on the spectrum of devotion? By all accounts, Turina was a very pious person. Although we can never truly know his inner world, later compositions such as *La procesión del Rocío*, Op. 9, imply an ongoing connection to his Catholic roots. Though he composed it in Paris, the piece premiered at the Teatro Real de Madrid a year later.

#### **1.4 Madrid and Meeting Falla**

In 1902, Turina moved to Madrid. It is safe to assume that Turina’s motivations for moving to Madrid were to advance his career and seek out more advanced training, though it is unclear whether he had specific plans to go to Paris at this time. What is clear is that he had high hopes for his early stage works, including *La Sulamita* and *Fea y con gracia*, the latter of which was actually staged, and the former of which was never performed. Fortunately, Turina was able to secure José Tragó (1857–1934), a former student of Isaac Albéniz (1860-1909), as his teacher.<sup>16</sup> This connection to Albéniz, who would later be instrumental in turning Turina away from mainstream European styles and towards music composed in a Spanish idiom, may have already taken root during his time

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<sup>15</sup> Ibid., 275.

<sup>16</sup> Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 55.

in Madrid. Not much is known about Tragó, though there is evidence to suggest that he was one of the first to perform *Iberia*, in April of 1908.<sup>17</sup>

While in Madrid, Turina embarked on a lifelong friendship with Manuel de Falla, a fellow Spanish composer and student of Tragó whose career and comings and goings throughout the continent closely mirrored those of Turina, especially in their early years. Much attention has been given to Falla by scholars, many of whom mention his friendship with Turina but neglect to delve into greater detail about the composer's life. Where Falla took on more eclectic projects, such as *El retablo de maese Pedro*, a commission for Winnaretta Singer, Princesse Edmond de Polignac (1865-1943), which in many ways demonstrates a shift away from the regional *andalucismo* and *españolismo* towards a uniquely Spanish neoclassicism, Turina remained more conservative. He found his voice early on and, for the most part, stuck to it. His first work composed in Paris, his Piano Quintet in G minor (Op. 1), was decidedly mainstream, based almost exclusively on the teachings of the Schola Cantorum. From there, as a direct result of the influence of Albéniz, Falla, and other composers in the school of Spanish musical nationalism, he turned toward music written in a more Spanish idiom; however, for Turina, his style would never fully depart from the teachings of his Parisian mentors. Instead, his style morphed into what some have called a Franco Andalusian style. Although he imitated what Albéniz was doing in terms of combining Debussian elements with Spanish motifs, Turina's style was all his own. As he states in an often-cited quote, "Our father Albéniz

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<sup>17</sup> Walter Aaron Clark, *Isaac Albéniz: Portrait of a Romantic* (Oxford: Oxford University Press, 1999), 250.

showed us the path we had to follow.”<sup>18</sup> Although the beauty and complexity of Turina’s Franco-Andalusian style is striking, it remained far less fluid than that of his contemporaries such as Rodrigo and Falla, and especially their “father” Albéniz. It is possible that his reluctance to branch out resulted in fewer stand-out hits and cult favorites. This, when combined with the fact that he remained in Spain during the Franco regime, may have resulted in a problem in securing his musical legacy, and it may in part explain why he is often mentioned only in passing and not as the subject of direct study.

### **1.5 Arrival in Paris**

As mentioned above, in 1905, Turina moved to Paris to study piano and composition. He learned piano from Moritz Moszkowski and composition with Vincent D'Indy, both at the Schola Cantorum, and he returned to Madrid in 1914. When I initially became interested in Turina, I set out to focus on his years in Paris and the interplay of Spanish and French national trends in his subsequent compositions. Though it is no longer within the scope of this project to discuss them, the topic still fascinates me. For those readers who share this interest, I strongly recommend Tatiana Aráez Santiago’s thorough and enlightening 2019 dissertation on this subject.<sup>19</sup>

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<sup>18</sup> Clark, *Enrique Granados: Poet of the Piano*, 173.

<sup>19</sup> Tatiana Aráez Santiago, “La Etapa Parisina de Joaquín Turina (1905–1913): Construcción de Un Lenguaje Nacional a Partir de Los Diálogos Entre Francia y España” (PhD diss., Universidad Complutense de Madrid, 2019).



## 1.6 Conclusion

Fortunately, Turina devoted a lot of time to writing about music as well as cataloging his daily life through extensive correspondence and journal entries. Of particular importance in this study are collections of Turina's own writings as a musicologist and critic. Turina published many articles on Spanish music, the majority of which have been preserved in collections such as *Escritos de Joaquín Turina: recopilación y comentarios* edited by Antonio Iglesias.<sup>20</sup> Published in 1982, this edition contains papers read at conferences in Havana, his two works on music theory (*Enciclopedia abreviada de Música* and *Tratado de composición musical*), articles containing Turina's thoughts on musical topics, and commentary throughout. Alfredo Moran's *Joaquín Turina: A través de sus escritos en el centenario de su nacimiento (1882-1982)* is a collection in two volumes that combines primary-source material, such as correspondence, and commentary from the editor.<sup>21</sup>

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<sup>20</sup> Antonio Iglesias, ed., *Escritos de Joaquín Turina: recopilación y comentarios* (Madrid: Editorial Alpuerto, 1982).

<sup>21</sup> Alfredo Moran, *Joaquín Turina: A través de sus escritos en el centenario de su nacimiento (1882-1982)* (Madrid: Alianza Música, 1997).

*Manasés*: “Turko te ama.”

*Esther*: “Lo sé, todos me aman.

Es patrimonio mío ser amado”

-*La Sulamita*, Act 1, Scene 1, m. 61-63.

## Chapter 2

### *La Sulamita*: Analyzing the Libretto and Score

#### 2.1 Introduction

Though often mentioned in biographical articles concerning Joaquín Turina’s childhood and early years in Madrid, *La Sulamita* is seldom more than a footnote in the story of Turina’s life. Given that so little is known about the opera beyond what is presented in the score, what better way to learn more about Turina’s first opera than to consult the score itself? As is the case for many unpublished operas, accessing the document itself can be a formidable challenge in and of itself, especially for those without the flexibility to travel. Fortunately, in the case of *La Sulamita*, a digital copy of the manuscript is available for viewing through the Fundación Juan March in Madrid, where interested scholars can also arrange for an in-person viewing of the score and other hard-to-find Turina documents. This digital copy of the score was indispensable to this project, especially considering the fact that portions of the transcription were completed by the author at a time during the COVID-19 pandemic when international travel was extremely limited. Like many handwritten scores, Turina’s original presents some

challenges to the reader and potential performer. My hope is that by providing a transcription of the score, this project will also aid in the goal of making neglected works by Spanish nationalist composers available to the general public.

In this chapter, I present a transcription of the first act of *La Sulamita*, a side-by-side transcript and translation of the libretto in its entirety, and a list of comments, considerations, and changes that were made in transcribing the score in order to facilitate modern reading. Out of respect to the Turina family and to the Fundación Juan March, which has housed the *La Sulamita* score, I have chosen to include a transcription of only the Prologue and first act of the score in this dissertation; however, I have mapped out the plot of the opera in its entirety in this chapter. From the Prologue and first act alone, it is possible to get a rather thorough idea of Turina's compositional and dramaturgical style from this time in his life. Fortunately, his notation style remains fairly consistent throughout the opera. It is important to note that as this is one of Turina's earliest works, it contains an assortment of inconsistencies and mistakes that one might expect from a composer still honing their craft. In transcribing this piece, I aimed to preserve as many quirks and peculiarities of young Turina's compositional style without hindering accessibility of the score. Although Turina's handwriting is relatively clear, there were a few "gray areas" which I could not fully resolve. In these cases, I elected either to make an informed guess about what Turina might have intended or to present it as he wrote it. For a more detailed explanation of these peculiarities and the choices that I made while transcribing and arranging the score, please see the section "Transcribing the Score: Challenges and Changes," towards the end of this chapter.

## 2.2 Scenes and Structure

As mentioned in previous chapters, not much is known about the librettist of *La Sulamita*, and the score itself does not provide historical or literary context surrounding its creation, other than the librettist's name and a few passing details regarding scenery and biblical setting. At first glance, I expected the opera to follow a more Italian model in which conventional forms are closely mimicked or adhered to, as opposed to a German-inspired or Wagnerian model in which his musical ideas would be through-composed; however, after closer inspection, the opposite appeared to be true. Apart from the earlier instrumental numbers such as the danza and the preludes, the music follows very closely with the dialogue and action. Rather than recitative, the plot is delivered expressively with a continuous flow of tension and release. There appears to be relatively little contrast between recitative and set musical numbers and very few moments that could be likened to an aria. Overall, the dramaturgy of *La Sulamita* appears to conform to the late nineteenth century Wagnerian model. Although Turina had not yet traveled to Paris to study there do appear to be whispers of that framework in *La Sulamita*.

The manuscript begins with a title page that reads, "Joaquin Turina, La Sulamita," followed by "Libreto de Pedro Balgañon" displayed in a large script. The second page contains a dedication that reads as follows, "A mis padres Joaquin Turina y Concepcion Perez recuerdo de su hijo Joaquin Turina." On the third page, Turina presents a list of *personages* or characters that appear as follows (see Table 2.1). As with many incidents throughout the manuscript, it is unclear in which language Turina is writing. He did not use the Spanish *personajes*, nor the French *personnages* (though this is the closest

match), nor even the Italian *personaggi*. Because these linguistic quirks could point to a blending of international influences in Turina's early life, I have elected to preserve them in the score so that the reader may explore and interpret them in their own way. Sarah, also known as *La Sulamita* (the namesake of the opera), is the solo soprano and one of only two female lead characters, excluding of course the women in the chorus. The second and perhaps most daunting of the two women is Esther, the Hebrew queen of biblical lore. Manases is her chief eunuch and is granted special access to Esther and the other women due to his status. Both Esther and Manases are written as contraltos, though Manases often sings in the upper bass-clef range. Manases and Esther appear to be very close and work together to secure Esther's power and influence over the king. Next on the list of characters is Adonias, a shepherd from Sulem and suitor to Sarah. Not surprisingly, Adonias is a tenor. King Solomon, written *Salomon* without the accent on the final syllable (Salomón) as it normally appears in Spanish, and Turko, the captain of the guards, are both baritones. The last *personage* on the list is Abinatar, a rabbi and bass. The score features multiple choruses, composed chiefly of Solomon's many wives, concubines, dancers and chambermaids as well as soldiers and the people of Jerusalem. Table 3.1 shows the list as it appears in the score, with original spelling and accents.

**Table 2.1:** “Personages[sic]” of *La Sulamita*.

<u>Personages[sic]</u>	
Sarah (La Sulamita, doncella de Sulem)	Soprano
Esther (Favorita del Rey)	Contralto
Manases (Jefe de los eunucos)	Contralto
Adonias (Pastor de Sulem)	Tenor
El Rey Salomon	Barítono
Turko (Capitán de Guardias)	Barítono
Abinatar (Rabí)	Bajo
<hr style="width: 20%; margin: 0 auto;"/>	
Esposas y concubinas del rey, Cortesanos, El pueblo de Jerusalem, Soldados, Odaliscas y Bayaderas. Epoca siglo X antes de Jesucristo[sic]	

*La Sulamita* is an opera in three acts. The first act is preceded by a Prologue section, which contains a prelude and an “Escena Única,” in which Adonias addresses the audience, lamenting the departure of his beloved Sarah. The first act starts with a *Danza de Bayaderas* and contains six full scenes. The second act contains a prelude, a march, another *Danza de Bayaderas*, and a *Duo de amor* interspersed within the main action presented in its five scenes. The third act continues the pattern, beginning with a prelude followed by seven scenes, interrupted only by a dream sequence woven in between

scenes four and five. Though the opera is primarily arranged for voice and piano, the instrumentation also calls for a solo violin and a trumpet section, presumably for a dramatic effect that Turina felt was especially compelling on the violin rather than the piano. Though Turina does specify the key signatures of a few scenes, he avoids using them in most sections of the opera. The next few sections will delve deeper into each act of the opera and offer insight into the chord progressions and dramatic action of each scene.

### **2.3 Prologue: Prelude and *Escena Única***

Immediately following the presentation of the characters, the Prologue, titled *Pròlogo*, begins. The staging directions indicate that this introductory segment of the opera begins in an area outside or near Sulem with natural features such as mountains as well as birch and palm trees, providing the audience with their first glimpse of the composer and librettist's vision of the opera's biblical setting. This picturesque scene is accompanied by a lively "Preludio" for piano and violin, which presents many of the key musical themes and techniques that Turina employs throughout the opera, such as frequent trémolos, melodies in parallel octaves, and characteristic dynamic shifts. Key harmonic shifts in the short opening number include the following. This opening prelude begins firmly in the key of A minor and in common time, switching to A major in the 3/4 section starting at measure six, and back to common time at measure twenty-three. In measure thirty-three, the violin enters with a soaring arpeggiated melodic line, and the two instruments modulate aggressively from E minor to a variety of keys, including B major, before landing in B minor in measure forty-five, at which point Turina

rearticulates the opening motifs. The piece then pivots to a lively 2/4 section in the key of Bb which features a bass line reminiscent of the arpeggiated violin part earlier in the piece, and the lilting melodic theme continues through measure seventy-seven, though the left hand returns to tremolo-style accompaniment. The prelude concludes with twenty-two measures of intense, tremolo-style playing in both the right and left hands. The only contrasting element in its conclusion is a softer, less-syncopated version of the main melody, played in measures eighty-seven through ninety-four.

In the “Escena Única,” a sort of mini-scene that precedes the official start of the first act, the audience is introduced to Adonias, a young man who is distraught over the fact that his would-be lover Sarah has been taken away by soldiers. The *Escena única* serves as an introduction to the opera’s key conflict. Sarah, also known as the *La Sulamita* or the “doncella de Julem,” has been taken from her home near the city of Sulem, though the audience does not get to hear her side of the story until near the conclusion of Act 1. As I discuss further in chapter two, this scene is fairly faithful to other depictions of the Sulamita story in other forms, particularly in *La Sulamita* the novel, though the novel does seem to provide more backstory for their romance. Curiously, Adonias refers to Sarah as *hermana* and *esposa*, though “sister” in this sense could be interpreted as “fellow countrymen” or that they share a spiritual kinship having hailed from the same region or faith, a bond in sharp contrast to that which Adonias feared that she might come to share with King Solomon in his foreign and faraway palace. This *Escena única* starts in E major with a shimmering tremolo in the right hand and a left-hand melody that alternates between bass and treble clefs. Adonias appears



atop a mountain peak and gazes down at the road below. In measure eleven, a syncopated theme in G major, articulated in triplets in both the right and left hands, appears and continues through measure twenty-four, at which point it is replaced by Adonias's laments and sparse chordal accompaniment. Oddly, Adonias's vocal line splits into two parts, but only in measures twenty-five and twenty-six and again at measure 112. While it is possible that Turina intended the second line to be an alternate part, it is not explained in the original text.

Measure thirty-seven marks the beginning of a decidedly more mysterious and dramatic section, in which Adonias explains the conditions of her capture in greater detail. The vocal melody in this section follows a descending quarter, dotted quarter, eighth-note pattern, starting in D minor with a strong emphasis on the leading tone. Though it mimics the prelude in terms of rapid modulation, its repeating, even cyclic, rhythmic pattern in Adonias's recitative emphasizes the severity of his plight and the depths of his sorrow. Filled with rage, Adonias hides himself behind a pillar but eventually hurls himself at the guards as he sees Sarah, having fainted, carried away by them. It is unclear how much of Adonias's reaction was witnessed by Sarah during this scene, but she does express uncertainty about whether Adonias would come to rescue her in the palace. It is clear from Adonias's expressive rage in this scene that he intends to do so, though it will be no easy task for a shepherd far from home. The *Escena única* ends in A minor, marking the end of Turina's first-ever opera and Prologue.

**Table 2.2: Prólogo Overview**

Title	Manuscript pages	Instruments + Voices	Stage Directions
Preludio	3-8	piano only	“Las cercanías de Sulem / Un desfiladero de Montañas, La escena estará[sic] cubierta de palmeras y abedules,” 3.
Escena Única	9-18	Adonias (tenor), piano	“(Baja al primer término[sic],”12. “(Vé acercarse gente y se oculta entre las peñas),” 17. “Entra un grupo de soldados llevando à[sic] Sarah desmayada, Adonias sale al encuentro y se laura sobre ellos,”17. “(Telon[sic] muy rapido),”17.

#### 2.4 Act 1: “Quiero ser reina siempre, sino morir”

The first act, entitled “Acto Primero” takes place in King Solomon 's harem located in the city of “Thess,” which is presumably a shortened form of Thessalonica.<sup>22</sup> Queen Esther sits on a throne surrounded by concubines, chambermaids, dancers, and other women. Before scene one begins, however, the audience is treated to a brief but nevertheless beautiful *Danza de Bayaderas*. According to the stage directions, they are in the midst of a celebration in honor of the queen. If this opera had ever been staged, it is easy to imagine that a lively dance performance may have accompanied this section; however, there is no direct evidence to suggest that a dance had been choreographed, nor are there any indications as to what the dance may have looked like. The *Danza* begins in

<sup>22</sup> Gruen, *Who's Who in the Bible*, 519.

a quick 3/8 meter with a rhythm of two sixteenths and a quarter note played in unison between the right- and left-hand parts. This rhythmic motif repeats throughout. Unlike in the Prologue, the *Danza* begins in C major and stays in that tonal area for quite some time, moving only to the dominant. At measure nineteen, the melody shifts to the upper octaves of the right hand while the left hand plays a C-major triad in a steady eighth-note pattern. The first significant tonal shift in the *Danza* occurs at measure sixty-three, where it shifts to Eb major; however, it returns to C major twenty measures later. The tone of the *Danza* shifts dramatically in a “Cantabile” section at measure 107, where the harmony shifts to A minor and the rhythm goes from steady to lilting. The mood swings to an uplifting B major in measure 131, though the lilting melody of the A-minor section persists. Finally, measure 161 marks a return to C major and its dominant, where the tonal center remains and the opening material is repeated.

In scene i, after the dance is complete, Manases enters the stage and reclines before the queen. The other women of the court depart, leaving Esther and Manases to dance alone. In this first full scene of the first act of *La Sulamita*, two things are made very clear. First, it is obvious that Manases is loyal to Esther and is looking out for her position, and by extension his own. Secondly, it is clear that Esther’s otherwise stalwart confidence in her ability to maintain her hard-won favor with the king is shaken by the arrival of Sarah, a mysterious shepherd woman who is nevertheless beautiful and worthy of the king’s favor, as incredible as it may seem. At first, she doubts Manases’s claims, choosing instead to highlight her own beauty, admiring her own figure and downplaying his concerns. Once she understands the severity of the situation, she changes her tune.

Having performed his duties as Esther's attendant and confidant, Manases departs, leaving the queen in deep thought. This first official scene of Act I segues directly from the *Danza* before it, borrowing its opening theme and C-major tonal center. By the time Manases speaks, it has modulated to F major and is followed by a series of sparse and sudden major chords on the piano in a major key, contrasting with the vocal parts' more mysterious sound. Manases's vocal lines seem to start low and ascend as he speaks to Esther, who tends to respond in more downward-trending phrases. It is unclear whether this is meant to reflect their similarities as well as the differential in power, but it is something that stands out in Turina's envisioning of their characters. As the other dancers leave, the opening melody of the *Danza* returns, this time with steady quarter-note accompaniment in the left-hand piano part. Tension builds through tremolo and the introduction of a new melodic theme in the piano part at measure thirty-two, consisting of a sweeping gesture in the right hand and alternating high and low notes in the bass. When Manases and Esther are alone, Manases continues to talk in quarter and eighth note patterns, contrasted sharply with the complex riffs in the piano accompaniment. The tonal center hovers around D minor, while Manases delivers his account of seeing Sarah being brought into the palace for the first time. Due to the unmoored intensity of the piano melody, it is easy to imagine Esther listening to this tale with a mix of confidence and consternation. The sparkling return of the tremolo in measure forty eight could also be said to reflect Manases's dedication to helping Esther retain her power. Measure fifty-five ushers in a new level of his devotion in which he shares his suspicions regarding Turko, the captain of the guard, who Manases suspects loves, or is at least devoted to,

Esther. Despite this, Manases states that Turko is “ungrateful” and that he plans to usurp Esther by bringing Sarah to the palace, perhaps hoping that the king would fall for her and depose Esther of her throne. The pair hatch their plot to collude and nevertheless incorporate Turko into their quest to rid the palace of its pesky, albeit unwilling newcomer. The piece ends in D major with Esther *en profunda meditación*.

In the second scene of Act I, Esther ruminates on this new development and shares her inner thoughts with the audience. This air of rumination is evoked by the extreme low tremolo notes in the left-hand of the piano. The scene begins in common time as Esther replays the “Es morena pero hermosa” line in her head. It quickly jumps to a swift 3/4 section, with sharp sixteenth notes laying the foundation for her turbulent thoughts, modulating to C# major, C minor, and other keys. Descending chromatic lines illustrate her descent into terror, equating the loss of her crown to death, crying out for protection. It is unclear whether she invokes the protection of a specific religious entity or if, much like in the original text, her deity works behind the scenes.

Scene iii of the first act begins with an odd B-natural tremolo in the high register of the right-hand piano part, producing a sort of ringing sound, one that is followed by a fermata pause. It is unclear what Turina intended to signal here, though it does seem to have been done to deliberately frame the entrance of Turko, captain of the guard. Turko enters and kneels before the queen, who tenderly gives him her hand. His entrance is accompanied by a descending triple-note melody in Eb major. Without responding to his flattery, Esther demands that he tell the tale of how he came to know the Sulamita. The musical accompaniment to Turko’s tale is upbeat and remains in the area of Eb major.

Measure fifty-eight marks a shift into C minor, around the time that Esther begins to grow impatient. Perhaps humorously for the audience, Turko recounts how they encountered a crazy *mancebo*, or young man, who attempted to attack them. One can safely assume that he must have been referring to Adonias. The portion of the recounting returns to Eb major, in occasional alternation with Eb minor. Trills in the right-hand piano part give a lighthearted feeling to the scene, further amplifying the contrast between major and minor sections. Esther puts two and two together and realizes that they can use this young man to their advantage. Suddenly, Manases enters and declares that the king is coming, surprising Turko. They both run out of the room together.

At the start of the fourth scene, trumpets sound and Solomon enters followed by an entourage of concubines, dancers, eunuchs, and chambermaids. With the addition of trumpets, a chorus, and Solomon, the instrumentation for this scene is rich. It begins with a very typical trumpeted entrance, the style and implications of which Turina's intended audience would have found familiar. It is an entrance fit for a king, and what an entrance it is! The trumpets sound a C- major chord as the piano hammers out a descending eighth-note line, which sounds a bit like big, lumbering footsteps. Esther is the first to greet the king, asking him straight away for a kiss. The melody of her greeting is basic, almost childish. One wonders if this simplified delivery reflects the version of herself that she displays for the king. The piano mimics her melody and the interplay between Esther's voice and its accompaniment do appear reminiscent of a nursery rhyme. Following Esther's greeting, a chorus of various women in Solomon's court chime in. The first soprano part is more independent, whereas the second soprano and the

contraltos sing mostly the same part, separated by seconds and thirds. Cheerfully, and a bit repulsively, they sing of how King Solomon's caresses are sweeter than wine and all the reasons why the maidens love him, serving as an extension of Esther's attention and flattery to the king. Later, it will be clear how Esther and the women in the chorus were unknowingly reinforcing his love for Sarah, due in great part to the contrast in behavior between the Sulamita and the women of his court.

Despite Esther's fears, however, the king remains warm and receptive to Esther in this scene. He greets her fondly, and Esther goes as far as to say that she is fainting with love. The chorus echoes this sentiment saying that their cheers and joys were only for him. Manases enters the room again and finds his place behind the king. The tonal center has shifted to C minor in this section but shifts to alternating G major and B minor as Manases greets the king and describes a young maiden that was found and brought before the king to be added to his harem. Solomon responds by bestowing one of his horses on Turko and one thousand coins to Manases then requests that the *nueva esposa* present herself.

At the start of scene v, Manases departs and almost immediately returns with Sarah, the Shulamite. Once again, this scene is rich in instrumentation, featuring the same trumpets and choir as before in scene four. The same opening motif from the very first lines of the prelude returns, also in A minor. Manases briefly introduces her to Solomon, who refers to her and her people as friends of his empire, much like the people of Thersa, much like the people of Jerusalem, but likens her to a battle and wonders why her eyes disturb him so. His thoughts regarding the Sulamita are accompanied by frenzied

modulation and a series of rapidly ascending and descending arpeggios in the piano, mimicking the violin part that featured prominently in the prelude. Just before measure seventeen, Turina includes a line in this scene that stands out from the rest of the stage directions and almost appears to be a quotation from the text. It reads “Es su aspecto independiente, algo salvaje, sus miradas expresan sentimiento y extrañeza,” which translates to “It is her independent quality, something savage, her glances expressed feeling and strangeness.” In the novel version, the king speaks to her and caresses her, but she does not respond. Instead, she looks at him with wild, angry glances.<sup>23</sup> In measure twenty, the key returns to C major and its dominant while the chorus wonders aloud “Who is this virgin whose look is like the dawn?” They go on to compare her to an aurora, to the sun, to the moon, and again to a battle. Solomon responds by reassuring his *reina*, asking her to calm down, reminding her that she is the queen and that everyone adores her. It is especially unclear who he is speaking to here, as Esther was not the last person to sing. It would be reasonable to assume that he was actually addressing Sarah, as the next thing he does is ask her name. This section concludes in E major and a long fermata pause. Undulating tremolos build dramatic tension as everyone waits for the Sulamita to respond, signaling a transition into a resolute yet cheerful G major section.

After a brief pause, she introduces herself as Sarah, daughter of Abrizag, born in Sulem. She describes how she went to the orchard to bathe herself and to see if the fruit trees were in bloom, and strongly implies that she was captivated by the presence of a

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<sup>23</sup> For a more detailed breakdown of how the libretto of *La Sulamita* compares and interacts with other texts, see Chapter 3.



“prince,” a sentiment which is echoed in the gentle mimicry of her melody in the piano part. Though the audience could easily infer that this may be the princely Adonias, she does not elaborate further. Instead, she abruptly, and quite bravely, demands her liberty. This demand corresponds to a strong C- major tremolo accompaniment that continues, interspersed with her melody line thereafter until measure eighty-six, at which point the theme from the *Danza* returns in 3/8, this time with the dancers’ voices expressed through the chorus. The chorus asks Sarah to return so that they may look at her. Solomon asks her to calm down, at which point the time signature returns to common time and the key to C major, and he assures her that “her mouth would be the measure of her desires” (a rather cryptic phrase). He tells her that she will be the queen of his harem, and the sovereign ruler of his heart (no wonder Esther is concerned). There is heavy dissonance and modulation in this section, and it is clear that the music is building up to something. Finally, Solomon shows his hand, saying that “Su fiereza me seduce más que la dulzura y el halago de las otras,” meaning that her fierceness seduces him more than the sweetness and flattery of all the others. The trumpets return with an almost identical theme in C major, as do the stomping octaves in the piano part from the start of the scene. Everyone leaves except for Esther and Sarah. Night falls as Esther and Sarah converse, setting the stage for the sixth and final scene of the first act.

In scene vi, Esther and the audience finally get to hear Sarah’s side of the story. It begins in D minor and 3/4 time with an expressive ascending motif in the piano and a pensive vocal line for Sarah. While thinking of her dear Adonias, Sarah calls out to him, displaying a clear desire to make him understand that she did not enter the harem

willingly. Esther reassures her that her lover will come to rescue her. When Sarah asks who she is, Esther tells her that she is a friend who will get her out of there and back to the flocks of her beloved. The meter changes to 2/4 here and the key, to B minor. As Sarah asks how this might be possible, the key rests in D minor. Esther is vague on the details, but swears that she can make it happen. In measure forty-one, she appears to test Sarah's resolve, asking her if she would ever love the king, and if so, what would happen. The key pivots to A minor here within 3/8 meter, giving the impression that the intensity and risk of the conversation have increased. Sarah responds that she could never love the king, that her heart would perish at the thought. Esther replies that it is that which will save her, that Adonias will rescue her, as long as she resists the king. When asked if she swears it, Sarah says that her love is strong as death, that her passion is as inflexible as hell (for a biblical opera, it is surprising that there are more mentions of hell and death than of the Lord). Esther doubles down, swearing by her crown that she will save her. In an effort to isolate and emphasize the passages in which these two women make important statements, Turina employs an *ad libitum* approach with two incidences of "free" measures in which no particular meter is respected. When Esther utters "Por mi corona te salva," Turina packs seven notes and a rest of varying durations into a single measure, the last three notes of which are marked as tenuto and staccato for added emphasis. Sarah's response, "Y yo te serè fiel por mi Adonia," is presented similarly with eight consecutive quarter notes and three half notes, the latter two of which are marked with fermatas, to draw out and accentuate the phrase. The *Danza* theme appears one more time, again in C major, to close out the sixth scene and first act of Turina's *La Sulamita*.

**Table 2.3: Acto Primero Overview**

Title	Manuscript pages	Instruments + Voices	Stage Directions
Danza de Bayaderas	19-24	piano only	“Harem de Salomon [sic] / en Thessa, ciudad del Norte de Palestina / La reina Esther aparece reclinada en el trono / mujeres y concubinas del rey celébrase una fiesta en honor de la reina. Odaliscas y Bayaderas.”19.
Escena 1a	25-39	Esther (contralto), Manases (contralto), piano	“(Entra Manases,” 25. “Inclinandose[sic] ante la reina,” 26. “Salen las mujeres del coro que danse solos la reina y Manases,” 27. “(La reina hace un grito de terror),” 32. “(Mostrando su figura con orgullo),” 34. “[Manases] Sale / Queda la reina en profunda meditacion[sic],” 38-39.
Escena 2a	40-45	Esther (contralto)	n/a
Escena 3a	46-59	Esther (contralto), Turko (barítono)	“(Entra Turko / y cae de rodillas ante la reina),” 46-47. “(Con ternura dando una mano a Turko,” 58. “[Manases (entrando precipitadamente),” 59. “Turko se levanta sorprendido y huye hacia la puerta con Manases,” 57.
Escena 4a	60-69	Trompetas, Manases (contralto), Esther (contralto), Salomon (barítono) Coro de Mujeres (sopranos y contraltos), piano	“Trompetas (intermas en la escena),” 60. “Entra Salomon seguido de las concubinas, eunucos, bayaderas y odaliscas.” 61. “Manases entra y se inclina ante el rey,” 67.
Escena 5a	70-83	Sarah (soprano), Manases (contralto), Salomon (barítono), Coro de Mujeres (Sopranos 1 + 2, Contraltos)	“Sale Manases,” 70. “Manases (entra y presenta a la [sic] Sulamita),” 71. “Sulamita no contesta a las caricias del rey, mas que gestos airado. Es su aspecto independiente, algo salvaje, sus miradas expresan sentimiento y extrañeza,” 72. “Desalòjase la escena quedando solas Esther y Sarah. Hácese de noche poco a poco,[sic]” 83.
Escena 6a	84-94	Sarah (soprano), Esther (contralto), piano	“(Telon)” 93. “Fin del 1er acto,” 94

## 2.5 Act 2: “¿Vas a darme la libertad?”

*La Sulamita*'s second act begins once again in Solomon's palace in Jerusalem, where his court has gathered to greet him and his entourage as they return from a trip to Thersa. Why he was there is unexplained for the time being. A musical interlude in Ab major plays as the curtain rises. Trumpets signal the arrival of the king, and members of the court gather to witness the royal procession. The prelude is followed by a triumphant march that signals the beginnings of the procession. The very first characters to pass through are Turko, head of the guard, and his soldiers. Next are the king's wives and concubines, followed by dancers, who chant his arrival. Once these women have passed, the audience catches a glimpse of Sarah, also known as *La Sulamita*. Manases accompanies her, following closely behind. After those two come the miscellaneous dignitaries of the court. It is not clear how many “extras” may be needed for this scene, or what they were intended to do aside from their entrances; however, it can be assumed that they were meant to make a grand and prolonged entrance. After all, the more imposing the king, the more daring and miraculous the later events in the opera become.

Once the dignitaries have filed past, the royal couple emerges. King Solomon and Queen Esther enter accompanied by their personal guards. Esther sings and the chorus joins her in lifting their hearts to love. Soon, the chorus of women disappears and leaves the king and queen alone together as the stage transitions to Scene 2. In this relatively short scene, Esther timidly yet with great flattery asks the king why he is taken with the Sulamita. The king reassures her, naming many of her attributes. What happens next can be seen as a show of Esther's charm and ability to command the king's attention, and is

perhaps one of the reasons why this opera may stir controversy among readers who know Esther as a more pious woman rather than a seductress (see Chapter 2 for more information). Esther backs away from the king without breaking eye contact and gives a signal, summoning a group of dancers. The audience is treated to another rendition of the “Danza de Bayaderas,” this time taking the form of a short piece that joins scenes two and three. As the music plays, Esther disappears behind the dancers like a shadow. It is unclear how Esther moves in this scene, but it is difficult to imagine her acting in a way that was not mysterious and beguiling. Either way, by his own account the king appeared to be delighted.

In the third scene, Solomon attempts to appear unbothered, presumably by Esther’s display. He tries to summon Sarah, and Manases tells him that she is exhausted from the trip. Solomon responds angrily by telling him to do as he commands. Manases leaves and returns quickly with Sarah to present her to the king. Before the king can speak, she quickly asks if he plans to give her her liberty; however, Solomon is still quite taken with her beauty, and he insists that she stay at the palace. He describes all of the “freedom” and riches that she could enjoy if she remained in his harem. Sarah, on the other hand, has no interest, and tells the king directly that she would prefer her freedom in poverty over what he has to offer her. She adds that though he may control her body, her heart is her own. They go back and forth, with the king expressing his desires and Sarah remaining steadfast in her refusal. Finally, the king, frustrated, leaves.

In the fourth scene, Sarah is alone. She sings of Adonias and of their pastoral homeland and of all the environmental and agricultural phenomena that they ought to be

experiencing together. As she calls out to Adonias, hoping he will at last come to save her, the dying G-minor chords in the piano part indicate that she may be losing hope, and it is unlikely that she knows that Adonias was also captured and is elsewhere on the palace grounds.

In scene v, Adonias seemingly miraculously appears. Finally, the two lovers are united. They sing a *Duo de amor* as they embrace, overwhelmed with joy. How Adonias found her is a mystery, yet the audience may suspect that Esther had something to do with it. As usual, the couple's sweet expressions of love are almost direct quotations from the Song of Solomon. At the conclusion of the *Duo de amor*, the curtain falls to the sound of piano tremolos, and the second act is complete.

**Table 2.4: Acto Segundo Overview**

Title	Manuscript pages	Instruments + Voices	Stage Directions
Preludio y escena 1a	95-102	Coro de Cortesanos (tenores 1+2, bajos 1+2), piano	“Palacio de Salomon en Jerusalem / La corte reunida espera la llegada de Salomon que regresa de la ciudad de Thessa[sic],” 95. “Trompetas que se ayen à lo lejos,[sic]” 98. “El coro se dirige hacia la puerta para presenciar el desfile del cortejo,” 102.
Marcha Triunfal	102-118	Esther (contralto), Manases (contralto), Salomon (barítono), Turko (barítono), Esposas y Concubinas (sopranos y contraltos), Cortesanos (tenores y bajos), piano	“entra la guardia y à su cabeza Turko,” 102. “(Entra los cuarto trompeteros y detras el palanquín del rey)[sic],” 103. “(Entran las esposas y concubinas),” 104. “(Entran las bayaderas),” 106. “Entra la Sulamita y detras Manases[sic]” 107. “Entran los dignatarios de Palacio,” 108. “(Entra Salomon con Esther seguidos de su escolta)[sic]” 108. “(Desfila toda la corte y quedan solos Esther y el rey),” 118.
Escena 2a	119-127	Esther (contralto), Salomon (barítono), piano	“(Esther hace una seña y aparece un cuerpo de bayaderas),” 127. “Attaca la Danza[sic],” 127.
Danza de Bayaderas	128-132	Esther (contralto), piano	“Esther se aleja graciosamente sin dejar de mirarle, detras las bayaderas como una sombra que se esfuma. Quedase el rey extasiado,[sic]” 132.
Escena 3a	133-149	Sarah (soprano), Salomon (barítono), Manases (contralto), piano	“Manases entra,” 133. “Manases desaparece,” 134. “(Entra Sarah),” 134. “(Sale rey tiradisimo, la Sulamita cae en un dirán,” 149.
Escena 4a	150-156	Sarah (soprano), piano	n/a
Escena 5 - Duo de amor	157-	Sarah (soprano), Adonias (tenor), piano	“(Entrando),” 157. “(Los dos amantes se abrazan),” 157. “(Empieza à baja el telon muy lento),” 175. “Fin del 2o Acto,” 176.

## 2.6 Act 3: “Por ello un rey premia su virtud.”

In the third act of *La Sulamita*, the audience is transported to a large plaza in the heart of Jerusalem. As the prelude plays in a slow and solemn G major, the audience sees a rabbi by the name of Abinatar preparing to address the people of Jerusalem. At the start of scene i, Abinatar asks for their attention, and the people respond as a chorus, wondering what he is going to talk about tonight. He says that he would like to speak to them about the happiness that can come from *buen saber* (“good knowledge”). The chorus of “El pueblo” responds to his words with reverence. Abinatar states that there are six things that God hates, and another seven that displease his spirit. These include haughty eyes, a lying tongue, hands that shed innocent blood, a heart that plots, feet that rush to evil, a false witness that tells a lie, and those who cause discord between brothers. One purpose for this scene may have been to remind the audience of God’s teachings and to ground the work as biblical allegory.

As Abinatar's sermon concludes, the second scene begins. Adonias enters quickly and asks Abinatar and the crowd if they can tell him how to get to the fields. Abinatar responds by telling him not to rush and invites him to stay and listen, to consider the beauty of God’s kingdom. Uninterested in spiritual guidance, Adonias informs him that he cannot stay and that he must get himself to safety. Abinatar expresses sympathy and says that he hopes wherever he is going that sorrow does not follow him there. A man from the chorus responds and offers to save him. They leave together. The man returns and reports that the fugitive is safe. Abinatar thanks him and asks God for his blessing.



On the very first note of scene iii, Sarah emerges “sobre el pensil del Palacio,” perhaps meaning that she emerges from the garden of the palace. A ladder lowers, and she descends the steps and addresses the people of Jerusalem, requesting their help in her quest to find Adonias. A chorus of women responds, asking for more information regarding her beloved. Accompanied by swirling arpeggiated piano melody, Sarah describes him to the crowd, once again leaning heavily into the poetic language of Song of Songs. At the end of her plea, Abinatar asks the man from the chorus to go fetch the fugitive that he safely hid from danger. Abinatar seals his order with a gesture, and the man rushes out of the scene to fulfill it. Abinatar turns to address Sarah, telling her that he may be able to bring her lover to her. Sarah thanks him profusely, and the rabbi gives the signal for the man to bring in Adonias.

The fourth and final scene of the second act begins as Adonias enters the stage. Sarah runs to Adonias and can scarcely utter his name as she falls into his arms. She says that they should run away back to the fields together, that they may grow old and die together at the farm. Adonias asks her to come hold his head with her left hand. Sarah faints and falls once again into his arms. Adonias asks the people of Jerusalem to let her sleep for as long as she wants to. He leans her on a bench with her head on his chest and watches over her as she sleeps. Abinatar and the crowd sense that it is time to go, chanting “Alejemonos” as they exit the stage. As they depart, they chant in unison in a style that is reminiscent of Gregorian chant. Though anachronistic, its reference is clear and effective. As the chorus fades, the piano takes over the melody and ushers in a dream-like sequence titled “Sueño: Canto de la noche.” The piano plays tremolo chords

in E major that swells from *pianississimo* to *piano*. The audience is transported while the night darkens and the backdrop transforms to a scene from Sulem, the place from which the two lovers were taken and long to return. There are no words, but the trills and modulations reinforce the couple's longing for their home.

In the fifth scene, the lover's dreams are interrupted by the sound of a double reeded instrument. Curiously, the *caramillo* or shawm is not built into the scene as the trumpets were but is instead played in the piano part as a gentle and exotified solo played in 6/8 without bass accompaniment. Adonias tells Sarah that they have finally arrived at their homeland, and Sarah describes its sights, smells, and sounds. Adonias continues, describing the orchards and the gardens. The words and melody of the chorus in the last scene enter Sarah's mind and she repeats their chant: "Soy la rosa de Saron, el narciso de los valles." Adonias asks if she sees the windmill and the place in the shadow of a willow where he first held her close. They continue to reminisce about their time in Sulem, before things got so complicated, and before they were taken to the palace. They remain locked in an embrace, oblivious to everything around them.

Scene six features a jarring shift in tone and scenery. The dream of the two lovers is shattered as the audience finds themselves back to the plaza where the third act began. Manases enters the stage, followed by a throng of soldiers. He orders them to place Adonias in jail and to return Sarah to the palace. Adonias curses Manases and his master with fury. Manases responds by telling him that they'll have his head for this, and that punishment awaits him. Abinatar, a voice of morality and reason, announces to the people that wicked acts prevail, and the crowd moves to overwhelm Manases, who calls

to the guards to help take him to the king. The music accelerates, and the tension thickens as the crowd attacks, freeing Adonias. Manases and the soldiers remain nearby, bearing the brunt of hits and insults from the crowd. The crowd celebrates their momentary victory as the scene comes to an end.

The seventh and final scene of the opera opens with Turko attempting to calm the crowd and make way for the king, preceded by trumpets. Despite their prior fervor, the crowd has no choice but to recede. Adonias throws himself toward the king, begging him to have mercy. Turko admonishes him, telling him to shut up. Adonias says that he would rather die, pulling out his sword as the soldiers approach. Solomon chimes in to scold Adonias for his anger, reminding him that a king is to be begged, not commanded; however, he has a change of heart and tells him that because he is doing it for love, he will forgive him. Hearing this, Abinatar asks if the king would like to hear from him. Solomon grants him permission to speak, and the rabbi reminds the king that the fire of love cannot be extinguished even by a flood, and that true lovers can only respond with confusion when offered a price for their commitment. Surprisingly, Solomon agrees, stating that their love is stronger than death, that the Sulamita loves him, and that he should embrace her and praise God. A grand chorus of Adonias, Solomon, Turko, Abinator, the people of Jerusalem join together to to chant “Ella es el árbol de vida. Bienaventurados los que la mantienen. Jehová, Alabado Jehová.” And with that, the opera ends.

**Table 2.5: Acto Tercero Overview**

Title	Manuscript pages	Instruments + Voices	Stage Directions
Preludio	177-179	piano	“Una gran plaza de Jerusalem. El rabí Abinatar y el pueblo, Es de noche,” 177. “Telon,” 179.
Escena 1a	180-187	Abinatar (bajo), El pueblo (sopranos, contraltos, tenores, bajos) piano	“[Abinatar] (al pueblo),” 180.
Escena 2a	188-194	Adonias (tenor), Abinatar (bajo), Un hombre del coro (treble clef, unspecified), piano	“(Adonias entra precipitadamente),” 188. “(Un hombre del coro.” 192. “(Sale juntos,” 192. “(Vuelve el hombre),” 193.
Escena 3a	194-207	Sarah (soprano), Abinatar (bajo), El hombre del coro (treble clef, unspecified), Coro de Mujeres (sopranos, contraltos) piano	“A la primera nota aparece Sarah sobre el pensil del Palacio,” 194. “(Baja la escalinata),” 194. “[Sarah] (Al pueblo),” 195. “Abinator (al hombre del coro),” 205. “Abinatar se lo ardena con el gesto y el hombre sale presuroso.” 205. “[Abinatar] (à Sarah),” 206. “Abinator (Señalando por donde tiene Adonias),” 207. “(Entra Adonias),” 207.
Escena 4a	208-216	Sarah (soprano), Adonias (tenor), Abinatar (bajo), El pueblo (sopranos, contraltos, tenores, bajos) piano	“(Corre hacia Adonias que la sostiene en sus brazos),” 208. “Se desmaya cae en brazos de Adonias),” 212. “[Adonias] (al pueblo,” 212. “(Queda la Sulamita sobre un banco recostada sobre el pecho de Adonias que vela su sueño.),” 213. “(Alesardose poco a poco),” 214. “(Cada vez mas piano) [sic],” 215. “(La Sulamita y Adonias permanecen dormidas hasta el final del <<Sueño>>,” 216.
Sueño	216-221	piano	“Canto de la noche,” 216. “Durante los ultimos murmullos del coro và oscureciendo la luna hasta quedar la escena envuelta en una penumbra, transformase el fondo de la escena por medio de telones que figuran una decoracion campestre en las inmediaciones

			de Sulem, que se divisa no muy lejos del sitio donde se hallan los amantes.[sic]" 217.
Escena 5a	221-237	Sarah (soprano), Adonias (tenor), piano	“(Al iniciarse la cancion del caramillo se despiertan los amantes y escuchan la cancion atentamente) [sic],” 221. “(Lemalando à Sulem),” 222. “(Quedan los dos amantes abrazados y ajenos à cuanto les rodea),” 237.
Escena 6a	238-243	Manases (contralto), Adonias (tenor), Abinatar (bajo), El pueblo (sopranos, contraltos, tenores, bajos) Cors de Soldados (unspecified, bass clef?), piano	“(Al primer golpe, la decoracion se cambia rapidamente quedando la escena como al principio del acto / Entra Manases seguido de una turba de soldados,” 238. “[Manases] (A los soldados),” 238. “[Adonias] (en el colmo del furor y farcegando con los soldados) [sic],” 239. “Sale el pueblo y Abinatar,” 240. (Se lanza el pueblo en tumulto sobre los soldados, libertando à Adonias. Manases y los soldados quedan en el suelo, recibiendo los palos y los insultos,” 243.
Escena 7a	244-257	Turko (barítono), Adonias (tenor), Salomon (barítono), Abinatar (bajo), El pueblo (sopranos, contraltos, tenores, bajos) piano	“(entrando precipitadamente),” 244. “El rey Salomon entra precedido de las trompetas / el pueblo retrocediendo,” 244. “(Le arranca la espada; varios soldados se arrojan sobre èl)[sic],” 246. “(Telon rapido) / Fin de la Opera,” 257.

## 2.7 Transcribing the Score: Challenges and Changes

Although remaining faithful to Turina’s score is paramount in the execution of this project, I also had a keen interest in making the score as accessible and enjoyable for the modern musician and audience as possible. With those dual interests in mind, I have made certain editorial adjustments that I believe to be reasonable while transcribing the score from its original version to one that I notated in Sibelius. The score itself is handwritten, and as such, slight discrepancies and uncertainties are to be expected. There are times in which Turina’s writing appears more frantic than others, times in which a stray mark could be interpreted a number of ways, and times in which he fills the page with his large cursive script, a gesture which—though visually striking—is not something that would translate well to a transcription. For the most part, I have chosen to follow the format and styling of the original score as closely as possible, a choice that, though not without certain drawbacks, does in my opinion provide the opportunity for a more “authentic” and potentially exhilarating journey. As I mentioned, I used Sibelius notation software to notate the score. When it comes to Turina’s particular and at times peculiar notation style, many elements of which appear to be unique to this era of his life, I employed a *bend it but don’t break it* approach. Anything that Sibelius could handle that did not directly impede comprehension I chose to include to the best of my ability. These peculiarities, both major and minor, include typographical and spelling “errors,” which may include information about Turina’s education and influences that may be interesting to scholars and future fans. I have attempted to account for all of these adjustments here.

Minor imperfections that I elected to keep include instances in which Turina begins a set of stage directions in parentheses but neglects to close them. Major issues, such as the fact that Turina appears to write the stem on the right side of the note regardless of the note's orientation on the staff, I have chosen to exclude from the modern version as this would likely cause too much confusion on the side of the viewer. Stem direction has been respected for the most part except in instances where it causes extreme issues of readability in the text. As I mentioned, Turina tends to draw the stem on the right side of the note regardless of whether the stem is pointing up or down. This has been adjusted to reflect the modern convention (right side for stem up, left side for stem down). I chose also to respect the direction of ties and slurs, except in cases in which it interferes strongly with readability. Curiously, Turina almost never draws ties hanging down when tying two or more notes, only on the upper side. There is more variation in the direction of slurs, although he seemed to have preferred to draw them on the upper side when given the option. There are also a few instances in which the clef and key signature changes are perhaps implied but not entirely clear. These have been added to provide clarity to the player and were placed using context clues. In many instances, Turina does not rewrite the clef or key signature at the start of each system. These have been added to provide clarity. Courtesy accidentals have been added, though the difference between sharps and naturals was sometimes difficult to discern.

Another challenge in transcribing this score was the voicing. When two singers have dialogue that follows closely in a call-and-response fashion, he often writes them on the same line, using the leftover line to write the lyrics or omitting it altogether. In the

interest of consistency and to avoid confusion on the part of the singers, I have kept the dialogue in separate parts and the number of parts consistent within each scene. I also added dashes between syllables, which were largely absent from the score, due in part to the density of Turina's handwriting and compactness of the overall document. For the instrumental voicing (i.e. piano), there were many instances in which there appeared to be a second voicing with an independent rhythm. The rests that normally would have completed the rhythm seemed to be implied but were not explicitly notated (e.g., Act I, scene v, m. 12). In these cases, I transcribed the notes in a second voice and hid the accompanying rests to preserve the original appearance of the score. There are many instances (e.g., Act I, scene v, m. 12) in which Turina uses a repeat-bar symbol midway through a measure. Though this no doubt saved him trouble when writing the manuscript by hand, I have opted to remove these and present the second half of the measure as it would have been written. Turina writes "cres" instead of "cresc." Example: Preludio m. 20. In order to more accurately reflect what I see in the score, I have chosen to leave it as "cres.," at least for now.

Turina frequently omits a return to bass clef in instances in which the left-hand piano part switches to treble clef. In many sections of the score, the left-hand switches to treble clef multiple times in the same scene but is rarely observed switching back. In these cases, a determination was made based on the potential for overlap with the right-hand part. An example of this occurs in the fifth scene of the first act. Although not notated, the left-hand part appears to switch back to bass clef. Although a switch to treble is notated in measure twenty-nine, as is a return to bass clef in measure thirty-one, Turina



seems to have omitted the symbol. Whether by accident or habit, incidents of omission that can be readily identified have been adjusted in the transcription to reflect these implied changes in clef. Later in the same movement, Turina alternates between the two clefs every other measure (mm. 110-114).

Throughout the libretto, Turina uses accents in a way that may imply a desire to emulate Italian or French composers and authors. To be precise, he uses “à” instead of “á.” This could also be a mere symptom of age and inexperience, or even a stylized choice. Because he used the “wrong” accents throughout the entirety of the opera and this choice does not appear to be consistent with his later works, I have elected to keep the original accents. In addition to notation adjustments, there are a few spellings of expression text that do not match current Spanish- language conventions. In cases in which the error or ambiguity might impede the reader’s understanding, I have marked them with “[sic]” or a brief explanation of how they appeared in the original score. For everything else, I have chosen to leave them as is. Spacing between syllables has been adjusted from the handwritten version. Text has been resized and placed at the beginning of the phrase to which it was assigned rather than allowed to span over multiple systems, as is the case in some of Turina’s handwriting (scene i, m. 26).

One of the most glaring weaknesses in Turina’s composition is his handling of diction. In many cases, he packs far more syllables into a single note than would be possible to sing, far beyond the usual or even singable amount, even when linguistic customs are taken into account. Although he makes occasional use of melisma, with syllables carrying over two or three notes, most often the issue lies with trying to fit in

too many notes. For the most part, I have elected to preserve the syllables as they were written, except in cases where the note assignment was ambiguous or difficult to read. On top of this issue, some words are not spelled conventionally, which presents challenges in transcription and translation. Once again, this transcription represents my best effort and is by no means the only possible interpretation. In preserving Turina's diction choices, I hope to present the singers and performers with the information that they need to make an informed choice in how to proceed with their own handling of the material.

When we imagine the finest mistress of them all—she who is fit for a king—we see a hazy, shimmering image of a woman whose hands caress and mold history. She stands, for the most part, in the shadows of a world where the spotlight shines solely on men bludgeoning history into shape.

*-Eleanor Herman, Sex with Kings*

### **Chapter 3**

#### **Esther and the Shulamite in Turina's Opera and Beyond**

##### **3.1 Introduction**

It may be challenging for those who were raised in or around a Judeo-Christian community to imagine Esther as anything other than a hero. She is remembered as a Jewish queen to a Persian king who put her life on the line to save her people. Her story serves as the basis for Purim, a Jewish holiday which celebrates Esther and her cousin Mordecai's victory over Haman, a government official who took offense to Mordecai's refusal to bow to him and plotted to kill the entire Jewish population of the region. Though interpretations of this story vary—along with perceptions of Esther as either a pious and godly woman making the best of a difficult situation to Esther as a clever and somewhat ruthless strategist—most narratives agree that Esther was in the right, that her intentions were noble, and above all, that she helped her people survive. Even for those who doubt its historical accuracy, it is difficult to deny the compelling nature of its narrative, of a young orphan girl who risked it all to secure the future of her people in a foreign land. Though perhaps less known, Sarah the Shulamite, namesake of the opera

with which this project concerns itself, also appears in the Bible in the poetic and enigmatic Song of Solomon. How do the stories of these two women fit in with the Esther and Sarah of Turina's *La Sulamita*, and what inspired the young composer and his librettist to produce such a work? Regardless of the amount of creative control that Turina had in the creation of the libretto, he still made a conscious effort to set it to music. Though the opera may appear at first glance to be a retelling of the Sulamite story in Song of Solomon, the reality is much more complex. Though many questions remain unanswered, there is sufficient evidence to suggest that the opera itself is a combination of different biblical tales. In this chapter, I aim to explore the texts that are most likely to have influenced the creation of this opera and provide some insight into the interplay between these characters and the famous stories that inspired them.

### **3.2 Solomon and Ahasuerus: *Let's Start with the Men***

To start with a rather obvious problem, it is extremely unlikely that Esther and the Sulamita ever would have met, or even have been betrothed to the same king. After all, Esther's victory hinged on her miraculous gains in favor in the eyes of King Ahasuerus, also known as Xerxes, never known as Solomon.<sup>24</sup> Indeed, Solomon hails from an entirely different biblical tale. To say that Esther and the Sulamita existing in the same story goes against biblical *canon* would be an understatement. Although Solomon and Ahasuerus are different kings, they do embody similar tropes, particularly in the way that

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<sup>24</sup> Dietrich Gruen, *Who's Who in the Bible* (Lincolnwood, IL: Publications International, 1998), 154.

they manage their personal affairs. After Ahasuerus banishes his first wife, Vashti, for failing to appear at his feast when called, he orders hundreds of young maidens to be brought to him in his search for a new queen, and the implication that he spent a night with many of these young women, including Esther, is fairly clear. Likewise, the mind-boggling size of Solomon's alleged harem, and the disastrous results that his neglecting of his other duties had on his rule, point to a shared fixation on desire and an expectation that these desires would be fulfilled at nearly all costs.

It is not an entirely illogical step to combine these two stories into one, with Solomon embodying traits of both kings, and Esther fighting to keep the power that she so narrowly won when she was the main character. In the Book of Esther—and in many secondary sources—Esther is presented as the “foil” to Vashti, the wife who preceded her.<sup>25</sup> Vashti is stubborn and fiercely independent, whereas Esther is characterized as obedient and meek. Though the biblical text does not delve very deeply into Esther's personal growth, it is easy to imagine a version of Esther who has become more bold, more cunning, a defender of her people who has grown to embrace her role as leader and favorite of the king. In this new combined tale, the events of *La Sulamita* would take place after the events in the book, meaning that Esther had already secured the favor of the king and that she is confident and headstrong, perhaps as headstrong as Vashti once was.

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<sup>25</sup> Wendy Amsellem, “Vashti and Esther: A Feminist Perspective: The Relationship between the Two Persian Queens Is Integral to Understanding the Purim Story,” *My Jewish Learning*, <https://www.myjewishlearning.com/article/vashti-esther-a-feminist-perspective/> Accessed July 1, 2023.

When Sulamita arrives, the situation might seem to have repeated itself with Esther as the established, confident queen and La Sulamita as the obedient newcomer; however, this is hardly the case. La Sulamita overtly disobeys the king by rejecting his advances, a risky move considering that Vashti was banished and stripped of her title for refusing to appear only when summoned and that the typical punishment for appearing before the king unannounced was death. Moreover, she defies the king not to save her people but to return to her lover and homeland, a luxury that Esther was never granted. Instead, Esther is the one who resorts to covert means of securing her power, while La Sulamita risks it all to preserve her dignity. Her defiance could even be seen to echo Esther's last words before appearing before her king unannounced: "If I perish, I perish."

Of course, not everything in Solomon's life revolved around vice and pleasures of the flesh. In historical memory, King Solomon is often regarded as a man of reason and a great leader in many respects. One readily available Bible companion source describes him as "the wisest man of his era, a master of proverbial lore, and an insightful problem-solver" but also someone who was "often discouraged and led astray by others" whose heart eventually "grew cold to God."<sup>26</sup> For those who might need to brush up on their biblical lore, Solomon is the same king who resolved a dispute between two women by suggesting that they cut the baby in half, thereby revealing which one had the child's best interests at heart. He is also the one with "an astounding 700 wives and 300 concubines."<sup>27</sup> Though many of these relationships served political purposes, they are

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<sup>26</sup> Gruen, *Who's Who in the Bible*, 507-08.

<sup>27</sup> *Ibid.*, 509.

also said to have contributed to his falling out of favor with God due to their wide variety of religious practices, which he tolerated, not to mention the obvious temptations and distractions that their presence posed to an already busy leader.

Both biblical kings exhibit a trait that one might not expect from someone in their position of power—the capacity for mercy. Though not surprising that Solomon would welcome a beautiful and interesting young woman as an addition to his court, it is a bit strange that he would pursue the Sulamita, a farm girl from Sulem with nothing to offer the king but her beauty, and certainly not any sort of political advantage. One explanation for this flight of fancy, and for his decision to let her go knowing that she would return to her lover, is that Solomon was “keenly aware that the material accomplishments of his reign meant nothing next to the spiritual decay of his life” and that Sarah, a key character in a biblical poem often seen as an allegory of spiritual devotion (though this interpretation is a bit creepy), might see letting her go as an act of goodwill, as a sort of last-ditch effort to regain a sense of his formal connection with God.<sup>28</sup> The love of Sarah and Adonias, the opera’s rendering of the Shulamite and her shepherd companion, can be read as pure and unsullied, something that Solomon may not have seen in a very long time and was certainly out of reach at this point in his life. Though he desperately desired her for himself, he may have seen her as spiritually superior to him and have chosen to relinquish control over her fate so that she might have the chance to achieve something that he had long ago given up in pursuit of material gain. In other words, it may not be Sarah’s *aspecto independiente, algo salvaje* that prompted his sudden change of heart,

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<sup>28</sup> Ibid., 508-9.

but rather a nearly forgotten pact with a deity that granted him “the wisdom to discern between good and evil,” and the knowledge in that moment that true love could not be bought.<sup>29</sup>

### **3.3 Who is Esther, and *why is she here instead of Persia?***

Wendy Amsellem states in her article “Vashti and Esther: A Feminist Perspective,” which compares the two queens, that “We may discover as Esther did that we are not so different from those whom we fear and that the most important lessons can be learned from the unlikeliest of teachers.”<sup>30</sup> In *La Sulamita*, Esther is the unlikely teacher to an unsuspecting Sarah. After Sarah is presented to the king, Esther introduces herself—not as a queen but as a friend—and not just any friend, but one that can reunite her with her lover Adonias so that they may return to their homeland together. No longer a straightforward hero yet not quite a villain, Turina’s Esther behaves very differently from the version of Esther that audience members may have been accustomed to reading about in the Bible. Though she agrees to help Sarah, it is clear from the first two scenes of Act 1 that she is not helping her out of selflessness alone. To the contrary, she is overt in her desire to remove Sarah from the castle, and the subplot of her lover sneaking into the palace became the perfect excuse to execute her plan. Though she exhibits similar traits to the official Esther, such as her ability to negotiate and to deftly navigate the king’s court, not once does she mention her commitment to her people or any of the

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<sup>29</sup> Ibid., 508.

<sup>30</sup> Amsellem, “Vashti and Esther: A Feminist Perspective: The Relationship between the Two Persian Queens Is Integral to Understanding the Purim Story.”



events which took place in *her* book. In fact, the dearth of contextual information regarding her position in the court of Solomon, the King of Israel, could lead one to speculate whether this is even the same Esther at all. While possible that it was one of Solomon's more favored wives who just so happened to be named Esther, it is strange that Turina and his librettist would include such a well-known name in their opera without knowledge of or regard to the baggage that comes with it, not the least of which being the ongoing debate amongst theologians regarding its validity as a biblical text. It may go without saying, but Esther is notably absent from the Song of Solomon, appearing neither by name as a woman of the court nor as an unnamed but plausibly similar figure. In fact, none of the women are mentioned individually in the text, apart from the Shulamite, and even she is not given a name. It is possible then to regard this Esther and many of the other characters as stereotypes of an exoticist and orientalist operatic form, one which the composer and librettist adapted to fit the contours of the biblical tale in Song of Songs.

In his book *Esther and her Elusive God: How a Secular Story Functions as Scripture*, John Anthony Dunne provides “an alternative to the popular understanding of the [Esther] story” by comparing the Greek translations with the original Hebrew and disrupting the narrative that Esther responded to the persecution of her people as a strictly “godly” woman.<sup>31</sup> Dunne describes Esther's God as “elusive” because he is never mentioned explicitly in the story, and although many believe this to mean that he is not absent but instead operating in the background, Esther's narrative is often embellished,

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<sup>31</sup> Dunne and Pierce, *Esther and Her Elusive God*, xi.

leading him to regard the Book of Esther as a fundamentally “misunderstood story.”<sup>32</sup> As a scholar whose first exposure to the Book of Esther was the cartoon version presented in *Veggie Tales* (also mentioned in Dunne’s list of cartoon, film, and print versions of the Book of Esther), I appreciated his unpacking of the story’s historical, spiritual, and cultural elements. By reframing it as a tale of Jewish people in the diaspora undergoing the effects of assimilation and a decline in their own faith, Esther and Mordecai’s efforts to save themselves from harm at the hands of their newfound neighbors seem all the more miraculous. Given Turina’s ongoing commitment to his own faith, it is surprising that he would choose an opera that blends, and in many ways disrupts, this narrative altogether. Much as Dunne sees the Book of Esther’s author’s “avoidance of religion and theology” as “entirely deliberate and intentional,”<sup>33</sup> so too is it worth exploring the idea that it is precisely Turina’s lack of attention to tradition and his willingness to play with these stories that indicate a profound and unyielding interest in biblical lore that would last a lifetime.

### **3.4 *La Sulamita*: Linguistic and Dramatic Parallels in Song of Songs**

When I first read Song of Solomon, also referred to as Song of Songs, I was left with more questions than answers. It is a brief yet beautifully written song-like passage consisting of eight chapters with just over two dozen verses each. Its romantic and even erotic overtones are evident from the start, and it contains an abundance of references to the natural beauty of the landscape as well as the joy of romantic love. Unlike the Book

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<sup>32</sup> Ibid., 3.

<sup>33</sup> Ibid., 4.

of Esther, the plot of Song of Solomon is meandering and at times very unclear. Its dreamlike progression from one idea to the next has been the subject of much study and theological controversy. I initially consulted the King James Version, as it was close to hand, but later switched to the Reina-Valera 1960 Spanish edition, one that I thought might be closer to the one that Turina may have been familiar with. I also hoped that it would contain linguistic parallels to the libretto, a suspicion which turned out to be very true. There do not appear to be any significant differences in meaning between the two translations so for the purposes of this project, I will refer to both.

As I suspected, Song of Songs chronicles the passionate and tender romance between two young lovers. They are presumed to be male and female. In Turina's opera, the young lovers go by the names of Sarah and Adonias. Though physical demonstrations of love do play an important role, the larger theme appears to be the importance of true love and companionship. In Act 1, scene i, when Esther inquires about the Sulamita's heritage, Manases responds with "En sulem guardaba viñas" and describes her as "negra pero hermosa, como las tiendas de cedras." Both of these statements appear to have been taken almost directly from verses five and six in the biblical text, which reads as follows:

I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon. Look not upon me, because I am black, because the sun hath looked upon me: my mother's children were angry with me; they made me the keeper of the vineyards; but mine own vineyard have I not kept.

Though not explicitly stated in the biblical text, it can be easily inferred that the Shulamite woman is somewhat embarrassed about the fact that her skin appears darker due to her life outdoors in an agricultural setting, and that the mention of a vineyard could be a reference to her own appearance. What is less easy to discern is who is

speaking from one verse to the next. The lack of attribution in this text presents a challenge to the untrained reader. Without secondary sources, it can be very difficult to know where, or to whom, its song-like verses are directed. To help with this, I sought out the help of Guthrie's *The New Bible Commentary Revised*, without which I would have been hopelessly lost. Apparently, the book opens with the "Shulamite" already in King Solomon's palace in the company of the women from his harem. Though not readily apparent in the original text, she seems to be annoyed with that the "overly sensuous words of the women grate on her ears."<sup>34</sup> This interpretation does seem to align with Sarah's behavior in the fifth scene of Act 1, with the chorus quoting verses two and three almost verbatim: "Let him kiss me with the kisses of his mouth: for thy love is better than wine. Because the savor of thy good ointment is an ointment poured forth, therefore do thy virgins love thee." Later in Act 1, the chorus of concubines echoes these words in their adoration of the king.

As a whole, a significant portion of the score seems to have been directly lifted from the text and expanded upon to fit the demands of the format, though this task was easier given the poetic nature of Song of Solomon's verses. Much like the Book of Esther, Song of Songs contains elements of both secular and sacred and could be interpreted as a devotional text or as a human tale of triumph. Through the biblical text, it is possible to form a more complete visual and emotional picture of Sarah and her relationship with Adonias, though no clues are present as to how the librettist came up with that name for him. The dream-like sleep sequence in Act 3 makes more sense

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<sup>34</sup> Guthrie, *The New Bible Commentary Revised* (London: Inter-Varsity Press, 1975, reprint ed.), 580.

considering the temporal shifts that occur in the writing of the biblical text. Whether from the Sulamita disassociating as a means of psychological escape, or as an impressionistic style of writing, the text jumps from place to place and from speaker to speaker without securely mooring the reader along the way. Even biblical experts seem to be stumped after all this time, offering a handful of equally ambiguous interpretations of its more mysterious passages.

### **3.5 Conclusion**

The most confounding aspect of this project so far has been the lack of information regarding the opera's librettist, Pedro Balgañon. The most widely circulated book penned by this elusive author is entitled "*El Código de Los Locos*," a dramatic comedy in three acts published in Seville in 1901.<sup>35</sup> Given the similarities and style in formatting, it is quite possible that Balgañon penned a similar dramatic work in Seville around the time that Turina was beginning to write his first opera. It is entirely possible that Turina and Balgañon never officially collaborated and that Turina "took" the text from wherever he was able to find it and turned it into an opera all on his own. Regardless, Turina and his librettist, Pedro Balgañon, managed to combine the Bible's two most erotic stories into an opera that is unlike any other in Turina's compositional career. Though no record of this work could be found at the time of this project's publication, it is referenced in the biographical section of Turina's official website, which reads as follows:

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<sup>35</sup> Pedro Balgañon, *El Código de Los Locos: Comedia Dramática En Tres Actos* (Seville: Imprenta de Francisco de P. Díaz, Gavidia 6, 1901; reprinted London: Forgotten Books, 2018).

His desire to create a more important piece took him towards writing an opera when he was only fifteen years old and which he named *La Sulamita*, based on the book by Pedro Balgañón. The author confessed having written and orchestrated the three-act opera by giving all his enthusiasm, and thought it would be easy to premiere at the Royal Theater of Madrid. Sometime later he would celebrate that he never premiered it.<sup>36</sup>

Though not the direct subject of this chapter, it is worth mentioning that there is also another version of “La Sulamita,” a play-like dramatic poem written by Arturo Capdevila. Although I had initially suspected that this text may have influenced the creation of *La Sulamita* the opera, Capdevila’s edition of the story did not appear until 1916, long after Turina would have written his first opera and eleven years after he traveled to Paris and tried to forget it.

So, if the opera was written by an overconfident fifteen-year-old, especially one who would later view the work with a *cringe*, why bother? For one, this piece offers a view into the world of pre-Turina Turina, a phenomenon that I elaborated on in Chapter 1: Pre-Paris, Pre-Falla, and Pre-Turina Turina. Too often are the early works of great artists ignored, especially the ones that failed to meet the same standards of quality and craftsmanship of later works. Whether the reader interprets the biblical tale of Esther as fact or fiction, the fact remains that a young Turina read the text, along with the popular novel *La Sulamita*, and was inspired to write an opera about them. Although neither Turina nor Balgañón would have used the term fanfiction to describe their work, researchers have traced the art form’s roots back to the eighteenth century.<sup>37</sup> Due to the

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<sup>36</sup> “Biografía | Joaquín Turina.” <http://joaquinturina.com/> Accessed July 2023.

<sup>37</sup> Shannon Chamberlain, “Fan Fiction Was Just as Sexual in the 1700s as It Is Today.” *The Atlantic*. February 14, 2020. <https://www.theatlantic.com/culture/archive/2020/02/surprising-18th-century-origins-fan-fiction/606532/>. Accessed July 2023.

absence of Esther in any of the other renditions of the *Sulamita* story, there is sufficient evidence to at least speculate that the opera may fit into that emerging literary tradition. After spending the better part of my graduate career exploring *La Sulamita* and other nearly forgotten stage works like it, I can safely assert that these works do hold value and that *La Sulamita* in particular is a delightful piece, both to read and to listen to. Although I have not had the privilege of hearing it outside of a MIDI file, I hope that one day Turina's first opera will be available for the public to enjoy, whether as a traditional opera or in an entirely new form.

...terms like serious and *rigorous* tend to be code words, in academia as well as other contexts, for disciplinary correctness; they signal a form of training and learning that confirms what is already known according to approved methods of knowing, but they do not allow for visionary insights or flights of fancy.

-Judith Halberstam, *The Queer Art of Failure*

## Chapter 4

### Pedagogical Pathways and Flights of Fancy

#### 4.1 Introduction: Preparing to Fail (But Not Failing to Prepare)

Despite advancements in recording technology and increased availability of recordings, live productions remain the primary means of experiencing opera for many, and it is no surprise why this is the preferred method. There is great joy to be found in watching a story unfold before one's very eyes. Even though the musical score of an opera can be as opulent as the staging, with notes reminiscent of the concert hall's red-velvet curtains and chords that mimic the complexity of the characters' costuming, it is difficult for modern audiences to place themselves in the drama without the visual cues of the stage. Though opera features heavily in popular culture and advertisements, people outside of academia and the classical-music world rarely listen to operatic works on their own, especially in their entirety. There is joy and magic in experiencing the stage work as a whole and in person, rather than partially and alone, but for works that lie outside the



Western musical canon, this may never be possible. For operas that lie outside of those most commonly staged by opera companies, the chances of being selected even by the more daring opera companies are slim. After all, if they were not commercially viable in their own time, why would an already financially strained opera company take such a huge risk on an opera that may not be very good? What if the topic is too “niche” and fails to appeal to more “traditional” opera-goers, many of whom prefer works with a rich history of performances and press. Many of these stage works were simply written at the wrong place at the wrong time and may actually have a lot to say to modern audiences about the time period in which they were written; however, at this rate, such nearly forgotten works as *La Sulamita* will likely never see the light of day outside of the occasional visit to the archive by a scholar and their contributions may be lost. Of course, the best-case scenario would be for these works to attract the attention of an organization that would be willing to take that risk and stage the opera as it was originally intended. This would not only offer a refreshing change of pace for the audience but, in the case of unpublished works such as *La Sulamita*, the opportunity to witness the debut of an opera that is over a hundred years in the making. Although I would be thrilled to see this come to fruition, I would also like to offer a few alternatives that I hope will open up new ways of sharing these works with the public, many of whom are not willing or able to attend operas in person.

Many music scholars and enthusiasts, myself included, tend to work and learn best when they are directly involved in the making of it all, whether as an instrumentalist, an audience member, or putting on the show. It is this desire to be involved in the making

of a work that ignited my interest in Alejandro García Caturla's puppet opera *La Manita en el suelo*, which was the subject of my master's thesis. In that work, I discussed options for staging the opera in the modern era. I proposed that its nature as a puppet opera made it the perfect choice for schools and other community centers to stage in less-than-ideal conditions, and that this act would be in alignment with the composer's original intentions. Without the means to stage it properly, even as a puppet opera, I selected a scene in which the titular character's favorite rooster is being chased by hungry fisherman to local schools and performed it as an educational show through the Gluck Fellowship of the Arts at UCR. In my program, kindergarten students were able to hold a puppet of the rooster (of my creation) and act out the scene along with a song based on the libretto. By involving the students in every stage of the creative process, their interest in the material increased dramatically. Though I doubt that they will remember the specifics of the opera itself, I am sure that the next time they heard the word opera, it carried a new set of associations for them. Caturla's *Manito en el suelo* was one such opera that "failed" in many ways. Performances following its composition were limited, and it never achieved wide appeal, despite the renown of its composer and librettist; however, the responses that I have received in presenting it to modern audiences demonstrate that it had everything it needed to be a success.



Figure 4.1: Author holding a puppet created for “Drama and Drums: Music in Storytelling, Opera, and Folklore,” Gluck Fellows Program of the Arts at UCR, 2018.

I chose these two projects because they were unique in their subject matter. They each have the potential to speak volumes about their creators’ beliefs and convictions, and they each paint a vivid picture of a place and a time that reside on the borders of fact, folklore, and fiction. In Turina’s case, he expressed gratitude for having left this opera behind in his pursuit of an education in Paris and a future of composing music that was distinctly Spanish in nature. Caturla, along with his librettist the distinguished novelist Alejo Carpentier, had created his opera with the intent that it could be performed by Cuban citizens in times of uncertainty. As a puppet opera, its budget was slim, its orchestra pared down. It was meant to be something that could be easily produced by some of the very people it was meant to honor, particularly Afrocubans who had not only been left out of the classical-music scene but intentionally and even violently excluded. Unfortunately, the opera was never published. My thesis was the first attempt to refocus

the scope of my scholarly research away from the academy towards working educators, musicians, and artists. I wanted to create a tool that they could use, with whatever materials they had on hand, with whatever small amount of preparation time they were allotted. One day while I was completing my master's thesis research with Leonora Saavedra, my then thesis advisor, I mentioned offhand that I could make the puppets described in the libretto and that it would be easy to do with supplies on hand. As a master's student, what I was yearning to do, and never quite got the courage to try, was to make things *about* musicology, to sculpt puppets and bring Caturla's *La Manita en el suelo* to life. I wanted to bring paper, sculpting, stop-motion films, puppets, and comic books to this discipline, but I did not think anyone was ready. I expected her to shoot down the idea and tell me to focus on something more serious and *musicological*. Instead, she said, "That would be really cool." So, for the next few years I got to work *making it a thing*. Creating community-based learning opportunities became my new passion, and that is the premise on which this dissertation is founded.

After working with these two operas, I have come to the conclusion that artifacts such as these, even those that were left behind in the dust of history and public opinion, which is left hold great value in the story of an artist's life and that scholars can form a more clear picture of a creative person's inner world by looking at their failures as well as their successes. It is my belief that this stage work, and many like it that have been left behind, can be brought back to life and experienced in new but nevertheless exciting ways. To that end, and in the spirit of embracing and honoring failure, I would like to take the same approach with *La Sulamita*, though on a different scale and with a different

outcome in mind. Though even Turina himself had negative things to say about it, I believe that *La Sulamita* contains several of the elements that might make it appealing to modern audiences. For one, it is a setting of not one but two books of the Bible that are well known for their contentious themes and dramatic story lines. By combining them into one work, the audience may feel at once unmoored without venturing out of familiar territory. A second reason is the setting. Although works that occur in the biblical era are rife with exoticism and harmful stereotypes, this opera provides an opportunity to center the women in the story and to reimagine what life may have been like both inside and outside of the royal court of Solomon. Even as this dissertation is being published, opponents to banning books in schools are citing these particular books as the basis for banning the Bible in schools. Right now, more than ever, may be the perfect time to strike.

In short, I'd like to suggest the following: firstly, that these stage works be recreated in an accessible and inexpensive format (relative to the cost of a full production in an opera house); secondly, that scholars like myself offer specialized guidance and serve as facilitators between the artists and the public; and finally, that public reception of these projects be integrally woven into the creative process, that the modern public play an active role in the reception history, so to speak. After all, there are many classical or canonical works that were warmly received in their time but have little influence on or appeal to modern audiences. Likewise, there have been untold works that were never experienced by the public at large but that today's audiences may find interesting. Why must we depend on voices of the past for information? Why should scholars have the last

word on why a piece of music or art *should* matter? And who will take on such a monumental task without a clear reward?

This project has evolved greatly in response to disaster, both in terms of the COVID-19 pandemic and the recontextualizing of academic work. Educators have seemingly always been asked to do the impossible, to “make magic happen,” to do work that is our calling while struggling to make ends meet and make sense of our own careers, and this “ask” was put to the test during and after that pandemic. Although I had the opportunity to work as an adjunct professor in music shortly after leaving California, the majority of my income came from working in the field of informal education, which typically refers to any type of educational program that operates outside of the confines of a school or university. Because these institutions are not beholden to the same expectations and restrictions as public- or private-school teachers, informal educators often focus on hands-on experiential learning. They often experience a much more flexible schedule than their “formal” counterparts, although this flexibility comes at a cost. These positions are often part-time and pay much less than full-time teachers receive.

Despite the uncertainty, I would venture to say that informal education holds some of the answers that higher-ed and academia as a whole are looking for. Experiential learning is something that universities, especially in the humanities, could use a lot more of. My background in music was a huge asset when I accepted a job as a science-museum educator. With a background in music and the arts, I quickly became the go-to STEAM (Science, Technology, Engineering, Arts, and Math) person, known for my ability to

integrate art and music concepts into STEM programming with ease and enjoyment. I created an interactive art installation for a gala during my first month of employment, and I felt this overwhelming yet inexplicable urge to do nothing else for the rest of my life. Seeing firsthand the way that people responded to a whimsical rendering of otherwise simple scientific principles revealed a truth that would become a pillar of my teaching philosophy and curriculum design forever after: *people love to touch the science*. They love to touch the art. If they are unable to touch it, they want to hear it. If they are unable to hear it, they want to smell it or at least watch it move and do things. Not all art can be touched, of course, but as scholars we tend to engage with our subjects almost exclusively through writing, even in musicology, which is an entire discipline devoted to the aural experience. As many an internet meme and blog post has pointed out, *reading is just staring at dead trees and hallucinating vividly*; however, only the most practiced can stare at a page and hallucinate sound. It is a huge ask of a general audience to make them imagine the sound directly from a score, and yet that is what we do.

The thought that I held in my heart as I started my second attempt is this: *What if we could engage with our subjects in a different way?* What if we could communicate musicological ideas with our audience through image, sound, smell, and feel? As higher education shudders in its attempts to market itself to an ever-more burdened student population, I cannot help but wonder if decentering the university's place as gatekeepers of knowledge might – a bit counterintuitively – keep it going. If universities were community hubs, facilitating contact between scholars and community groups, prioritizing engagement and outreach over the dying art of the “university experience,”

they might survive. Not only survive, but matter. This question gathered strength as I moved to Oklahoma City and attempted to shore up my finances as a server and bartender. During my hiatus from the education field, I wondered how I could possibly make people who came into my restaurant care about the work that I do, customers and workers alike. How could my research in early-twentieth-century Spanish composers and their stage works be relevant to an electrician who came in for a burger and a beer, or a server with barely enough time to switch uniforms between shifts at two or even three different jobs?

One of the easiest answers I found to that question is to frame it as something fun for their kids. If a scholar could convince a busy parent to show up for an activity that involves interaction and opportunities to practice “soft” skills like social awareness or creative problem solving, then that scholar could make them care, at least a little, for a few hours. If it is for the kids, then the adults get to participate without feeling that they are wasting time. They get to immerse themselves in a topic without thinking that it is silly to do so. They may not pick up a book on the topic, but they will probably consider coming to the next show if their family enjoyed it. Another way to get busy people with little connection to academic scholarship to care about a topic is with buttons and lights. In a media landscape that is soaked in artificial intelligence and computer-generated imagery, simple illusions are some of the most entertaining. There is still a market for nostalgic production methods and simplicity in storytelling with enough people yearning for hand-drawn animation, stop-motion films, indie comics, and pixel art games, that they keep being produced, and some of them are topping the charts. Against all odds, this



seemingly niche category of media took on the mainstream CGI-soaked media, *and they are winning*. As I mentioned earlier, museums and informal institutions have known how to encourage disinterested people to explore topics outside their comfort zone for decades—and they know how to do it on a shoestring budget. Imagine what bringing operas to life on a grander, mass-media scale might do.

After all, composers do it and are often found balancing themselves on the cutting edge of interactive and immersive multimedia installations that have come to be associated almost exclusively with new music. They are buzzing with atonal sounds, abstract images, and non-traditional settings. I personally adore attending these kinds of composition recitals and exhibits, though I rarely leave humming a tune. What I remember most about these performances is the feeling of walking through the space, the wonder and the otherworldliness of it all, and the freshness of the sounds. Why is it not the norm to have immersive spaces for old ideas too? Where are the immersive spaces that smell of old books and musical scores? Where are the live spaces, aside from historical reenactments and period films, where visitors can feel truly immersed in the lives of the composers, performers, and audience members of the past? I want a musical Meow Wolf, an operatic escape room, one where visitors hear snippets of classical tunes around every corner. Instead of sitting at a concert and waiting for the curtains to open and the orchestra to start (and your neighbor to stop talking), I want the sound to be above, besides, and behind you as you explore the story at your own pace. I want the would-be talkative person in a row of seats to wander off while visitors linger a little

longer in their favorite scene. I want an experience that is steeped in musicological knowledge without us ever having to say so.

I want all these things but struggle to find them without massive institutional support. Especially after making the shift into K-12 teaching, I've felt more than ever the need to think on a smaller scale, to create something more manageable. After all, small isn't necessarily a bad thing. The fact that there is still a market for dollhouses and mini-figurines means that making something really small is a great way to make people care too. One of the things that I discovered while working at a science museum was the joy of 3D printing and resin casting. With a 3D printer, anyone in the world can print a design, and with silicone molds, anyone with the ability to mix and pour resin can create virtually infinite copies of an object or figurine. Who is to say that I cannot print or cast the staging for an entire opera? Who is to say that I can't mail the staging instructions along with a booster kit of supplies for that opera all over the world? Of course, it is worth thinking through the predicament of how to get away with creating works based on unpublished operas, but for now, let us focus on the possibilities.

For my first ever Gluck Fellowship project, long before I began my work on Caturra's puppet opera, I spent weeks trying unsuccessfully to create a program that was both suitable for kindergarteners and also relevant to my research. I started absentmindedly doodling on my convertible laptop, hoping to come up with an idea. One day, while meeting with friends in a downtown-Riverside coffee shop, I drew a watercolor-style galaxy background. It occurred to me suddenly that kindergarteners love space, and they would probably love music, too, if I could relate it to space, grounding

the concepts by meeting them in their world—a world of imagination. I quickly “doodled” an entire picture book, calling it “Cadence and Bolero: a Musical Journey through Space.” The drawings were simple and rough cut, but the students did not mind. What mattered most to them was that it was fun, colorful, and memorable. On each planet, they learned about a new musical concept: dynamics, tempo, pitch, critical listening skills, and how to listen to each other and play as an ensemble. Later, I created a second program, called “Drama and drums: Music in Storytelling, Opera, and Folklore” based on my thesis research on *Manita en el suelo*. This time, I extended the interactivity to include puppets based on characters in the opera, most notably Enkiko, the main character’s prized rooster who is pursued by three hungry fishermen. Kindergarten students again had the opportunity to learn about music fundamentals with the addition of Cuban folklore, songwriting, and creating musical accompaniment for action as it appears on the stage. In the four years that I served as a Gluck fellow, I had the opportunity to convert my research into something that community members— principally elementary-school children—could understand and enjoy.

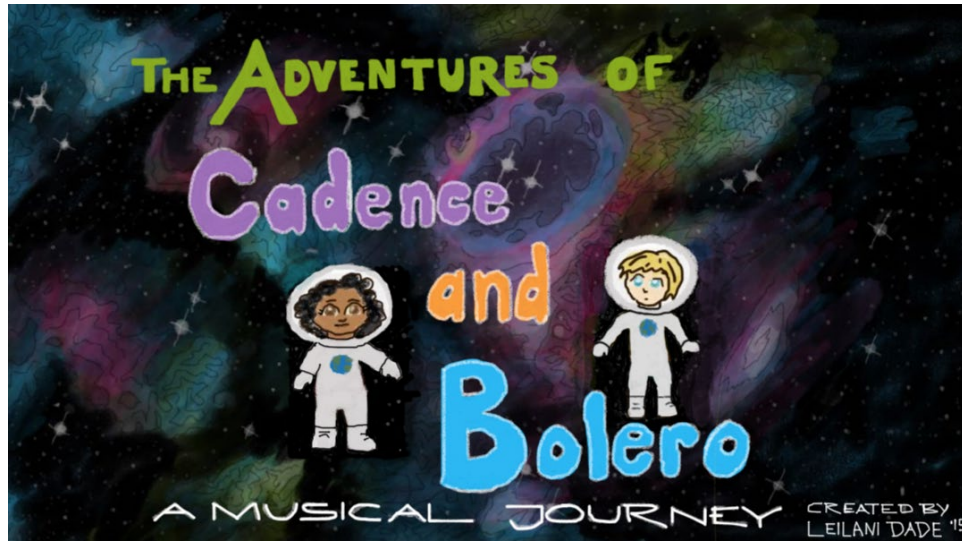


Figure 4.2: “Cadence and Bolero: A Musical Journey Through Space” (Ch.1 Page 1)



Figure 4.3: “Cadence and Bolero: A Musical Journey Through Space” (Ch.1 Page 2)

To pull this back to the opera at hand, in “Failing to learn: towards a unified design approach for failure-based learning,” Andrew A. Tawfik, Hui Rong and Ikseon

Choi discuss the potential of strategic failure in fostering learning and development.<sup>38</sup> By studying works that have “failed,” and the historic situations and conditions that influenced that failure, educators can help normalize and facilitate pathways to success for their students. In much the same way that engineers might study all the designs that *did not* work in order to better understand why a successful design came to be, these operas might foster appreciation for a composer’s journey more than a monotonous list of their successes. Though this is the subject of a later paper, my experiences as a music- and art-history teacher at a school for students with learning differences have shown this to be the case. So what can educators do? For one, they should not have to do it alone. If all goes well, the next phase of this dissertation project will involve one of the following extensions that can be utilized by educators in a variety of contexts.

#### **4.2 Option 1: A Semi-Portable Art Exhibit**

Requiring the most robust budget, this option is the dream. My original concept for reviving *La Sulamita* was to make it into a walkthrough mixed-media exhibit. As participants enter, the opera’s title and dedication page would be inscribed on a door or curtain. As they enter the first room, the music from the Prologue plays and inducts them into the *feel* of the opera. They can linger as long as they like, read any signs or promotional material, and ready themselves for what comes ahead. Apart from the iconic

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<sup>38</sup> Andrew A. Tawfik, Hui Rong, and Ikseon Choi, “Failing to Learn: Towards a Unified Design Approach for Failure-Based Learning,” *Educational Technology Research and Development* 63, no. 6 (2015): 975–94. <http://www.jstor.org/stable/24761282>

sounds of an orchestra tuning, this luxury is never afforded to the audience of an opera house. By suspending and reconfiguring the temporality of a piece, the participant can go through the opera at their own pace, revisiting scenes that spoke to them, or go back to catch information that they may have missed the first time. As they move through the space, the lighting and even temperature could reflect the drama of the scene. In the first room, an animation of Adonias crying out after he discovers that his lover has been kidnapped provides much-needed exposition. Lyrics could be presented in multiple languages. Participants could stay and immerse themselves fully or be satisfied with an impression and move on. A musical recording of the scene could play, or a loop of the dominant themes could suffice. Immersive environments thrive on sound loops meaning that a relatively short excerpt of the score played over and over may be more effective than requiring audience members to sit. Spaces could be made more inclusive, and participants could be encouraged to move around and even dance as they listen. For families, educators, and everyday people, this could take the form of school trips, of social events, of “instagrammable” outings. Institutional collaboration would be necessary, as a project on this scale cannot exist without a building in which to house it. In addition to the drawback of cost, art exhibits have a limited run. Although many months of access are an improvement on the run of a single staging, the time constraint means that a finite number of participants can move through the space in a given year.

### **4.3 Option 2: An Interactive Website or Video Game**

This second option is equally robust but relocated to a virtual stage. If the goal is to reach the widest audience possible, then virtual media is unparalleled in its ability to

spread awareness. An interactive website or video game would maximize the potential for a customizable experience. Rather than merely choosing their pace, the participants could make choices for the character and have agency in the decisions that characters make, both small and large. Role play has been shown to be an incredibly effective tool in increasing engagement and retention in a classroom setting. For educators, having a plug-and-play experience that does not include travel is a huge plus. Google Arts and Culture has piloted many programs that bring the world of art to the classroom, and although they are not without critics, it has been successful in many settings. In the case of *La Sulamita*, this might look like a traditional platform-style game where the main character, presumably Sarah, awakes in the palace and has to make a series of decisions to escape. Unlike mainstream operas, the outcome of lesser-known works would be largely unknown to people playing the game for the first time, especially for younger students without prior knowledge of the genre. A forked storyline would mean that not only would the participant have agency in the decision-making process of the character, but they would also have the chance to *fail* and to have to try again. By raising the stakes and placing the participant in the shoes of the characters, participants might better understand and appreciate the action in the story. There are no doubt those wondering, *but why this format?* Here is the answer. People already like games and historical dramas. They already like lore. They already like the challenge of “beating” a game. This format, though time-consuming to produce, would have a similar benefit to a puppet opera in that it could be accessible to anyone who has access to the internet or a gaming platform.

Though not universal by any means, it is nonetheless more widespread and accessible than visiting an opera house, especially during *uncertain times*.

#### **4.4 Option 3: 3D Printing an Opera**

As more schools embrace the benefits of hands-on STEM education, the number of 3D printers in schools and homes has increased dramatically. The cost of these machines has also decreased by a considerable amount. My third vision for operas such as *La Sulamita* is to create a plug-and-print package for participants to purchase and download. It would include a packet of lesson plans and instructional materials, as well as digital files for a 3D-rendered set of characters and scenery, simplified sheet music, and a starter pack of sound files. Through puppetry or stop-motion animation, participants could animate and stage their own mini version of the opera. Though some learners could perform their own music, my goal is to make the project accessible even to a beginner performer. By providing the dialogue from the libretto and a few curated backing tracks, participants could stage this opera or others without having to leave their school or home.

#### **4.5 Conclusion**

As this dissertation comes to an end, I invite the reader to join me in thinking outside of the box to which many nearly forgotten works such as *La Sulamita* are confined, to imagine new ways of bringing scholarship to life, and to situate our projects within the communities in which we live, not just the ones in which we work. If the topics of this opera seem too extreme for an educational setting, consider the subject matter of many of Shakespeare's plays, and of the ways in which instructors already



adapt and stage those works for the classroom. No one thinks twice of a school haphazardly putting on a play for educational and social purposes. It is time that operas of bygone eras enjoy that same treatment. Rather than let them rot in their perfection, let them live in their imperfection. Let the first opera that Turina ever wrote be the first opera that someone in our time ever sees and enjoys.

“Ella es el árbol de vida,  
bienaventurados los que la  
mantienen. Jehová, Alabado Jehová.

Telón rápido, Fin de la Opera.”

-*La Sulamita, Act 3 Scene 7.*

### **Conclusion**

This project covered many and at times seemingly disparate topics. In order to make sense of *La Sulamita*, it was necessary to pull from numerous sources, including several books of the Bible, secondary interpretations, and of course, the Turina archive, though not much survives from this early period apart from the score itself. The picture painted by this dissertation is perhaps more impressionistic than precise. Rather than concrete evidence, much of the information about Turina’s childhood and his thoughts and motivations for writing *La Sulamita* are lost to time and remain in the realm of memory, legends, and dreams. I urge the reader not to get discouraged but rather to embrace the opportunity to wonder, imagine, and play with the ideas presented here, much as Turina must have done when he wrote the music for this three-act opera.

“Chapter 1: Pre-Paris, Pre-Falla, and Pre-Turina Turina” set the stage for Turina’s early life in Seville leading up to and including the several years that *La Sulamita* was being created. The purpose of that chapter was to situate the opera in a time period of the author’s life that is difficult to trace yet not so difficult to imagine. It is easy to imagine why a young Turina for whom religion played an important role in his life might be drawn to the subject matter of Pedro Balgación’s libretto, though very little is known about how this collaboration, perhaps one-sided, came to be. It is also easy to imagine

why a young Turina would strive to compose the next great opera, and later a few zarzuelas, in order to make his mark on the world. From a young age, Turina must have felt the pull of Madrid and taken a keen interest in music of neighboring nations, particularly France and Italy.

“Chapter 2: *La Sulamita*: Analyzing the Libretto and Score” centered on the music and action of the opera itself. It charted the layout of the acts and scenes from beginning to end, noting stage directions and the general tonal shifts that give the piece its character. In this third and longest chapter, I summarized the action of each scene and addressed any ambiguities in the text. This chapter is best experienced alongside the score transcription in Appendix B or by accessing the *La Sulamita* score at the Fundación Juan March website. Perhaps most importantly, it includes a list of the challenges that I faced while transcribing the score, the peculiarities of Turina’s compositional and writing style, as well as any adjustments that I made in order to better facilitate modern viewing by audiences. Most of these changes were made in order to better notate the score on Sibelius, and many oddities, such as Turina’s swapping of accents, were retained in the transcription to give a more immersive feel to the score and to avoid mistranslating certain words or phrases.

“Chapter 3: Esther and the Shulamite in Turina’s Opera and Beyond” traced the literary and biblical stories that make this particular remix of the Song of Songs so peculiar and interesting. Despite starring in the same opera, Esther and the Sulamita could never have intermingled, and they could certainly never have found themselves in the same royal love triangle (or square, if you include Adonias). Even so, the stories

share certain traits that facilitate the combining of the two tales. These traits are purely literary and are not historically plausible in any way, and yet they make for an intriguing story line and a new way of thinking about Song of Songs. In a book where very few characters are named, it is more permissible to take liberties and invent characters without breaking the narrative. Though Queen Esther, or any queen for that matter, was ever mentioned in the tale of Solomon and the Sulamita, she could easily be created out of the chorus of wives and concubines that made up the royal court.

The fourth and final chapter, “Chapter 4: Staging Recommendations and Flights of Fancy” took a more experimental approach and attempted to pave a pathway for *La Sulamita* and other nearly forgotten operas like it to be staged in both traditional and nontraditional ways. This chapter reflected my own opinions, observations, and intentions as a scholar and educator. Though personal in nature, the journey towards reimagining what musicological projects can mean for audiences outside of academia is one that many scholars share or are just beginning to share. As I embark on the journey of making some of these projects come to life, I hope that others can be inspired to do the same with their own scholarly pursuits.

Now that Turina’s *La Sulamita* has been made more available through this dissertation, I hope that it can continue to grow and serve as an introduction to opera for participants and audiences worldwide. Joaquín Turina was, and remains, one of the greatest Spanish composers of his era, and although he is often discussed in tandem with his friend and fellow Spanish composer Manuel de Falla and others in the school of Spanish musical nationalism founded by Albeniz, he deserves his own separate study as

well, and it has been an honor to contribute to that study by bringing his earliest, and perhaps most unusual, opera to life.

## Appendix A

### ***La Sulamita: A Side-by-Side Transcription and English Translation of The Libretto***

The purpose of this section is to provide a side-by-side bilingual transcription of the libretto. I have included a translation of titles, subtitles, sung dialogue, stage directions, and any text that might aid in the interpretation of the drama of the work. Scenes and title pages that do not feature vocal parts will still be included to give a more accurate representation of the work as a whole and to provide a translation for any stage directions that may be present. For more information regarding the music elements of the score, please refer to “Chapter 3: La Sulamita: Analyzing the Libretto and Score” and to Appendix B, which contains its musical transcription. Whereas in the musical transcription I made every effort to present the libretto’s text as it appeared in the original score, mistakes and ambiguities included, I have taken the opposite approach in this section and have instead opted to correct these errors for clarity. Accents have been added and original spellings are accompanied by a more modern, standardized version when possible. In instances where I was unable to translate or transcribe a word with certainty, I have written an approximation and indicated that the meaning of the original text is unclear. One important difference between this version of the libretto and the dialogue that appears in the transcribed score in Appendix B is the fact that I have switched the direction of the accents. As I discuss further in Chapter 3, Turina wrote all acute accents as grave accents, for reasons that are unknown. Page numbers in the left-hand column of the charts correspond to the page number in the original manuscript. The original text in Spanish appears on the left and contains any adjustments and

clarifications. The English translation appears on the right and contains any parallels that may exist between the libretto and biblical scripture. When further explanation is needed, notes have been added to the end of the table for clarification.

**Table A: Title Pages**

<b>Páginas de título / Title Pages</b>		
<b>Page</b>	<b>Manuscrito original (en español)</b>	<b>English translation of the manuscript (by author)</b>
0	Joaquín[no accent in orig.] Turina La Sulamita Libreto de Pedro Balgañon	Joaquín Turina The Shulamite Libretto by Pedro Balgañon
1	A mis padres Joaquín[no accent in orig.] Turina y Concepcion Perez recuerdo de su hijo <i>Joaquin Turina</i> [cursive signature]	To my parents Joaquin Turina and Concepcion Perez in memory of your son <i>Joaquin Turina</i> [cursive signature]
2	Personajes [Personages in orig.]  Sarah (La Sulamita, doncella de Sulem) Soprano Esther (Favorita del Rey) Contralto Manases (Jefe de los eunucos) Contralto Adonias (Pastor de Sulem) Tenor El Rey Salomon Barítono Turko (Capitán de Guardias) Baríton Abinatar (Rabí) Bajo  Esposas y concubinas del rey, Cortesianos, El pueblo de Jerusalén, Soldados, Odaliscas y Bayaderas.  Época siglo X antes de Jesucristo [no accents in the original]	Characters  Sarah (The Shulamite, maiden of Sulem) Soprano Esther (Favorite of the King) Contralto Manases (head eunuch) Contralto Adonias (Shepherd from Sulem) Tenor King Salomon Barítono Turko (Captain of the Guard) Barítono Abinatar (Rabi) Bajo  Wives and concubines of the king, courtesans, the people of Jerusalem, soldiers, slaves and dancers.  1000 B.C

**Table B: Prolog**

<b>Prólogo / Prolog</b>		
3	<p><i>Prólogo</i></p> <p><i>LAS CERCANÍAS de Sulem</i></p> <p><i>Un desfiladero de Montañas, La escena estará cubierta de palmeras y abedules</i></p> <p><i>Preludio</i></p> <p><i>Empieza el telón al levantarse muy lentamente</i></p>	<p><i>Prolog</i></p> <p><i>The outskirts of Sulem</i></p> <p><i>A mountain gorge, The scene will be covered with palm trees and birch trees</i></p> <p><i>Prelude</i></p> <p><i>The curtain begins rising very slowly</i></p>
9	<p><i>Escena Unica</i></p> <p><i>Adonias (desde dentro):</i> Oh mi hermosa Sulamita hermana mía esposa</p> <p><i>(Aparece Adonias en lo alto de la montaña y examina atentamente el camino)</i></p> <p><i>Adonias (desde dentro):</i> Nada seré aún llevo a tiempo de salvarte. Por aquí esforzado que pasen... La vida a acostarme [decostarme in original] si no salvo la tuya, y con ella el amor de mis amores ¡Sulamita! ¡hermana mia! ¡esposa!</p> <p><i>(Baja al primer término)</i></p> <p>Ha[ce?] una hora bañaba sus pies el remanso. Mis pecoras demandadas vagaban por el soto. Ella me dijo: recoge [recoje in original] tus corderos</p>	<p><i>Opening Scene</i></p> <p><i>Adonias (from within):</i> Oh my beautiful Shulamite my sister wife</p> <p><i>(Adonias appears at the top of the mountain and carefully examines the path)</i></p> <p>Adonias (from within): I will be nothing if I do not arrive in time to save you. Through here forced to pass... I shall lay down my life if I don't save yours, and with it the love of my loves. Shulamite! My sister! wife!</p> <p><i>(Under the first term[meaning unclear])</i></p> <p>An hour ago, by the pool she bathed her feet. My ewes demanded to go to the grove. She told me: pick up your</p>



	<p>que el lobo cela traidor.</p> <p>Sola quedó en medio de las aguas del remanso que felices entraban en ella con deleite voluptuoso. Y he aquí que de lo alto de un picacho el viejo pastor me grita &lt;&lt;Guarda mancebo que el alcotán se lleva tu paloma.&gt;&gt;</p> <p><i>(queda pensativo)</i></p> <p>Raptado fuego de Dios, raptada fue allá abajo cabe el manantial del llano. Raptada a fuego de Dios. Tal que parecía muerta iba la esposa, la amada mía. Apagados los ojos, los brazos oscilantes, muda la boca la voluntad vencida.</p> <p>¡Ah vil raptor, el viento de muerte desolará tu espíritu!</p> <p><i>(Ve acercarse gente y se oculta entre las peñas)</i></p> <p><i>Entra un grupo de soldados llevando a Sarah desmayada. Adonias sale al encuentro y se lanza sobre ellos.</i></p> <p>¡Soltad, sicarios!</p> <p><i>(Telón muy rápido)</i></p> <p><i>Fin del Prólogo</i></p> <p>[accents, casing, and punctuation adjusted for clarity]</p>	<p>lambs because the wolf is a jealous traitor.</p> <p>She remained alone in the middle of the waters of the pool that happily encircled her with voluptuous delight. And behold, from the top of a peak the old shepherd yells at me &lt;&lt;Watch out young man, or the falcon will take your dove.&gt;&gt;</p> <p><i>(a thoughtful pause)</i></p> <p>Kidnapped, fire of God, kidnapped down there near the spring of the plain. Kidnapped, by fire of God. So that she seemed dead was the wife, my beloved. Her eyes were shut, her swinging arms, her mouth muted by her vanquished will.</p> <p>Oh evil raptor, the wind of death will desolate your spirit!</p> <p><i>(He sees people approaching and hides himself among the rocks)</i></p> <p><i>A group of soldiers enter carrying an unconscious Sarah. Adonias comes out to meet them and throws himself at them.</i></p> <p>Release, assassins!</p> <p><i>(Curtain falls, rapidly)</i></p> <p><i>End of the Prolog</i></p> <p>[accents, casing, and punctuation adjusted for clarity]</p>
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**Table C: Act 1**

<b>Acto Primero / First Act</b>		
19	<p style="text-align: center;"><i>Harem de Salomon en Thersa, ciudad Norte de Palestina</i></p> <p><i>La reina Esther aparece reclinada en el trono. Mujeres y concubinas del rey. Celebrase una fiesta en honor de la reina. Odaliscas y Bayaderas.</i></p> <p style="text-align: center;"><i>Danza de Bayaderas</i></p> <p style="text-align: center;"><i>(Telón)</i></p>	<p style="text-align: center;"><i>Solomon's Harem in Thersa, northern city of Palestine</i></p> <p><i>Queen Esther appears reclining on the throne. Wives and concubines of the king. A party is being held in honor of the queen. Slaves and dancers.</i></p> <p style="text-align: center;"><i>Dance of the Bayaderas [Dancers]</i></p> <p style="text-align: center;"><i>(Curtain)</i></p>
25	<p style="text-align: center;"><i>Escena 1a</i></p> <p style="text-align: center;"><i>(Entra Manases)</i></p> <p style="text-align: center;"><i>(Inclinándose ante la reina)</i></p> <p style="text-align: center;"><i>Manases:</i> Ave hija del cielo reina entre las hermosas. Tu esclavo se rinde a tu grandeza.</p> <p style="text-align: center;"><i>Esther:</i> ¿A qué obedece tu presencia en mi retiro?</p> <p style="text-align: center;"><i>Manases:</i> Obedece oh reina la gloria que gozo al admirarte.</p> <p style="text-align: center;"><i>Esther (al coro):</i> Alejaos todas quiero estar sola...</p> <p style="text-align: center;"><i>Esther (a Manase):</i> Quédate tú, Manases.</p> <p style="text-align: center;"><i>Salen las mujeres del coro, quédense solos la reina y Manases.</i></p>	<p style="text-align: center;"><i>Scene 1</i></p> <p style="text-align: center;"><i>(Manases enters)</i></p> <p style="text-align: center;"><i>(bowing to the queen)</i></p> <p style="text-align: center;"><i>Manases:</i> Bird, daughter of heaven, queen among the beautiful. Your slave surrenders to your greatness.</p> <p style="text-align: center;"><i>Esther:</i> What is the reason for your presence in my quarters?</p> <p style="text-align: center;"><i>Manases:</i> Obey, oh queen, [for] the glory that I enjoy when admiring you.</p> <p style="text-align: center;"><i>Esther (to the chorus):</i> Get away everyone, I want to be alone...</p> <p style="text-align: center;"><i>Esther (to Manase):</i> You stay, Manases.</p> <p style="text-align: center;"><i>The women of the choir leave, only the queen and Manases remain.</i></p>

<p><i>Manases:</i> Reina mi reina, la hermosa entre los lirios...</p> <p><i>Esther:</i> ¿Que traes?</p> <p><i>Manases:</i> Veo una nube en el horizonte de tu privanza con el rey. Vive alerta.</p> <p><i>Esther:</i> ¿Y un peligro? Vamos tu sueñas...</p> <p><i>Manases:</i> Quiera el cielo que yo suene el sueño de la eterno antes que ver a mi reina pospuesta en el corazón y en el favor del rey.</p> <p><i>Esther:</i> Ruin eres cuando esos pensamientos anidan en tu misera persona.</p> <p><i>Manases:</i> Ruin soy pero no ingrato como Turko, lo he sido para-</p> <p><i>Esther (riendo):</i> Turko, tu deliras...</p> <p><i>Manases:</i> No rías, Turko quiera destronarte. Turko te ama-</p> <p><i>Esther:</i> Lo sé, todos me aman. Es patrimonio mío ser amada. Hirome el cielo hermosa me hiro para que un rey goce mis encantos. Hirod Turko el destino</p>	<p><i>Manases:</i> Queen my queen, the beautiful one among the lilies...</p> <p><i>Esther:</i> Why are you here? [or what do you bring?]</p> <p><i>Manases:</i> I see a cloud on the horizon of your privacy [or personal relationship] with the king. Be on the alert.</p> <p><i>Esther:</i> And a danger? Come on, you dream...</p> <p><i>Manases:</i> Heaven would have me dream the eternal dream rather than see my queen lessened in the heart and in the favor of the king.</p> <p><i>Esther:</i> Ruined you are, when you cradle those thoughts in your miserable person.</p> <p><i>Manases:</i> Ruin I am but not ungrateful like Turko, I have been for-</p> <p><i>Esther (laughing):</i> Turko, you are delusional...</p> <p><i>Manases:</i> Don't laugh, Turco wants to destroy you. Turko loves you-</p> <p><i>Esther:</i> I know, they all love me. It is my heritage to be loved. I hit the beautiful</p>
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<p>capitán de guardias del Palacio, pero también es fácil que Turko sea pasto de los buitres.</p> <p><i>Manases (risoluto):</i> Bien lo merece.</p> <p><i>Esther (sorprendida):</i> ¿Qué estás diciendo?</p> <p><i>Manases:</i> Que Turko ha raptado para el rey una doncell</p> <p><i>(La reina hace un gesto de terror)</i></p> <p><i>Esther (con emocion):</i> ¿Y esa doncella, cuál es su patria?</p> <p><i>Manases:</i> En Sulem guardaba viñas y puedo asegurar que el cielo la dotó de peregrina y singular belleza.</p> <p><i>Esther (mirando su figura con orgullo):</i> ¿Y su belleza tan blanca y tan rosada como esta?</p> <p><i>Manases:</i> Imposible no lo es, oh hija de Jerusalem, ninguna podrá serlo. Ella es negra pero hermosa como las tiendas de cedros como las pieles de Salomón [Salomo in original].</p> <p><i>Esther:</i> ¡Oh! es morena, mi rey ama sobre todo la pureza, el blanco nacarado de los nardos.</p> <p><i>Manases:</i> No hay que despreciar la belleza de la extranjera aunque es morena porque el sol entrago su color. Asegurarse que</p>	<p>sky I hit so that a king can enjoy my charms. Hirod Turko the destiny captain of Palace guards, but also it is also easy for Turko to be eaten by vultures.</p> <p><i>Manases (resolutely):</i> Well, he would deserve it.</p> <p><i>Esther (surprised):</i> What are you saying?</p> <p><i>Manases:</i> That Turko has kidnapped a maiden for the king.</p> <p><i>(The queen makes a terrified gesture)</i></p> <p><i>Esther (with emotion):</i> And that maiden, what is her homeland?</p> <p><i>Manases:</i> In Sulem she kept vineyards, and I can assure you that heaven endowed her with a strange and unique beauty.</p> <p><i>Esther (looking at her figure with pride):</i> And is her beauty so white and so rosy as this?</p> <p><i>Manases:</i> It is impossible [or it is not impossible?], oh daughter of Jerusalem, none can be. She is black but beautiful like cedar tents, like Solomon's skins [hides and tapestries].</p> <p><i>Esther:</i> Oh! she is dark, my king loves above all purity, the pearly white of tuberose.</p> <p><i>Manases:</i></p>
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	<p>comió el rey se prende de ella tu favor y mi reina perderé, Turko ese traidor mal fin tenga fue quien trajo la zizania para sembrarla en el campo de tus amores soberanos, porque Turko te ama.</p> <p><i>Esther:</i> Lo sé, todos me aman. Es patrimonio mío ser amada. Traeme a Turko. Quiero hablarle.</p> <p><i>Manases:</i> Mi cabeza va cila insegura sobre sus hombros, mi cuello siente ya lo agro del acero pero antes que perder a mi reina pierda yo la vida obedeceré tu orden.</p> <p><i>(Sale)</i></p> <p><i>(Queda la reina en profunda meditación)</i></p>	<p>Do not despise the beauty of the foreigner even though she is dark because the sun gave her color. Rest assured that if the King loses [eats?] your favor and I lose my queen, Turko, that traitor will have a bad end. He was the one who brought the wild rice to sow it in the field of your sovereign love, because Turko loves you.</p> <p><i>Esther:</i> I know, they all love me. It is my heritage to be loved. Bring me Turko. I want to talk to him.</p> <p><i>Manases:</i> My head spins with uncertainty on my shoulders, my neck already feels the bitterness of steel, but before I lose my queen and I lose my life, I will obey your order.</p> <p><i>(Exits)</i></p> <p><i>(The queen remains in deep meditation)</i></p>
40	<p><i>Escena 2a</i></p> <p><i>Esther:</i> &lt;&lt;Es morena pero hermosa, no hay que depreciar su belleza. Aunque el sol estrago su color.&gt;&gt;</p> <p>¿Que temo?</p> <p><i>(con rabia)</i> Mordió mi corazón el áspid de los celos. El rey adora mis encantos su grandeza se estremece ante mi como la hoja que el viento agita, El más grande de los hombres el más puesto el hijo de David el más sabio suspira por mis caricias como un esclavo por la hora de</p>	<p><i>Scene 2</i></p> <p><i>Esther:</i> &lt;&lt;She is dark but beautiful, her beauty should not be underestimated. Although the sun ravaged her color. &gt;&gt;</p> <p>What am I afraid of?</p> <p><i>(with rage)</i> My heart was bitten by the snake [asp] of jealousy. The king adores my charms, his greatness trembles before me like the leaf that the wind shakes. The greatest of men, the most positioned, the son of David, the wisest [man or king] sighs for my caresses</p>

	<p>su libertad.</p> <p>Es morena pero hermosa, no hay que deprecia su belleza porque el sol es trago su color. No jamás Huindase [unclear in original] antes mi reino y con el reino el mundo. Aunque con el mundo vayamos todas al abismo.</p> <p><i>(con terror)</i> Muerte. Muerte ven si es preciso, pero antes ven oh amiga y ayuda mis planes.</p> <p><i>(con impeto)</i> Que tu frío sudario me proteja. Antes que ver hundida mi grandeza.</p> <p>Muerte. Muerte, cara muerte.</p>	<p>like a slave for the hour of his freedom.</p> <p>She is dark but beautiful, her beauty should not be underestimated because the sun gave her her color. Never before my kingdom, and with the kingdom the world will sink. Although with the world, we all go to the abyss.</p> <p><i>(in terror)</i> Death. Let death come if necessary, but first come oh friend and help my plans.</p> <p><i>(with impetus)</i> May your cold shroud protect me. Rather than see my greatness sink.</p> <p>Death. Death, face death.</p>
46	<p><i>Escena 3a</i></p> <p><i>(Entra Turko y cae de rodillas ante la reina)</i></p> <p><i>Turko (con entusiasmo):</i> Mírame oh reina, y muera yo entonces.</p> <p><i>Esther (cariñosamente):</i> Alzate amigo mío y cuéntame cómo hallaste a la hermosa Sulamita.</p> <p><i>Turko:</i> Hace [Hà in original] tiempo que mis guardias la esperaban. Al llegar nosotros bañaba los pies en el remanso cristalino de un arroyo. Nuestra presencia lo aterró. Quiso huir y dando un gemido cayó en mis brazos como una gacela herida por el dardo[unclear] que la espía.</p>	<p><i>Scene 3</i></p> <p><i>(Turko enters and falls to his knees before the queen)</i></p> <p><i>Turko (with enthusiasm):</i> Look at me oh queen, and then I will die [of love?].</p> <p><i>Esther (affectionately):</i> Get up, my friend, and tell me how you found the beautiful Shulamite.</p> <p><i>Turko:</i> My guards have been waiting for her for a long time. Upon arrival we bathed our feet in the crystal clear pool of a stream. Our presence terrified her. She tried to run away and with a moan she fell into my arms like a gazelle wounded by the dart [unclear] who spies on her.</p>

<p>Fácil fue el resto y llana fuera la victoria si al fin de la jornada no se hubiera puesto en nuestros planes un obstáculo.</p> <p><i>Esther:</i> Dime cómo fue.</p> <p><i>Turko:</i> Un mancebo un loco salionas al encuentro pretendiendo arrebatar la presa. Tras rudo combate vencimos al pueblo alcudia a los clamores de la lucha. Secuestrado también trajimos al mancebo.</p> <p><i>Esther:</i> ¿Es hermano, es dudo... tal vez amigo de la hermosa?</p> <p><i>Turko:</i> Enamorado más bien solo el amor puede implorar con tanto brío el brazo de un mortal.</p> <p><i>Esther:</i> Quiero ver y hablar a ese mancebo condicelo a mi presencia.</p> <p><i>Turko (con ira):</i> Ese mancebo es gallardo y hermoso, eres extraña y caprichosa oh reina.</p> <p><i>Esther:</i> Traeme luego a ese mancebo. ¿Que temes?</p> <p><i>Turko (con brio):</i> Yo no temo a la muerte, que es amiga.</p>	<p>The rest was easy and the victory would be secured if at the end of the day an obstacle had not been placed in our plans.</p> <p><i>Esther:</i> Tell me how it was.</p> <p><i>Turko:</i> A young man, a madman, came out to meet us, attempting to snatch the prey. After a tough combat we defeated the people of Alcudia to the clamor of the fight [meaning unclear]. So we also brought [kidnapped] the young man.</p> <p><i>Esther:</i> Is he a brother? It is doubtful... maybe a friend of the beautiful one?</p> <p><i>Turko:</i> He was in love, rather, only love can implore the arm of a mortal with such verve.</p> <p><i>Esther:</i> I want to see and speak to that young man, direct him to my presence.</p> <p><i>Turk (angrily):</i> That young man is gallant and beautiful, you are strange and capricious, oh queen.</p> <p><i>Esther:</i> Bring me that young man later. What do you fear?</p> <p><i>Turko (coldly):</i> I do not fear death, which is a friend.</p>
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	<p style="text-align: center;"><i>(solemne)</i></p> <p>Temo más al rencor, temo a los celos.</p> <p style="text-align: center;"><i>Esther (tranquillo):</i></p> <p>Ese mancebo ayudado por nosotros, puede raptar de aquí a lo que turba mis ideas. ¿Comprendes? Quiero ser reina siempre, sino morir.</p> <p style="text-align: center;">Turko amigo mío...</p> <p style="text-align: center;"><i>Turko (cayendo de rodillas):</i> Oh reina, reina.</p> <p><i>Manases (entrando precipitadamente):</i> Presto Salvate. El rey llega.</p> <p style="text-align: center;"><i>Turko se levanta sorprendido y huye hacia la puerta con Manases.</i></p>	<p style="text-align: center;"><i>(solemnly)</i></p> <p>I fear rancor more, I fear jealousy.</p> <p style="text-align: center;"><i>Esther (quietly):</i></p> <p>That young man, with our help, can kidnap from here that which disrupts my ideas. Do you understand? I want to be queen always, if not die.</p> <p style="text-align: center;">Turko, my friend...</p> <p style="text-align: center;"><i>Turko (falling to his knees):</i> O queen, queen.</p> <p style="text-align: center;"><i>Manases (entering hastily):</i> Quick save yourself. The king arrives.</p> <p style="text-align: center;"><i>Turko gets up surprised and runs towards the door with Manasses.</i></p>
60	<p style="text-align: center;"><i>Escena 4a</i></p> <p style="text-align: center;"><i>Trompetas (internas en la escena)</i></p> <p style="text-align: center;"><i>Entra Salomon seguido de las concubinas, eunucos, bayaderas y odaliscas.</i></p> <p style="text-align: center;"><i>Esther (Saliendo en el centro)</i> Salve amado mio besame tu, besame tu.</p> <p style="text-align: center;"><i>Coro de Mujeres:</i> Tus caricias son más dulces que el vino cuando se muerdan con la fragancia de los perfumes, con la fragancia de los perfumes. Oles derramado es tu nombre por eso las doncellas te aman. Oles derramado es tu nombre por eso las doncellas te aman.</p> <p style="text-align: center;"><i>Salomon (abrazándola):</i> ¡Oh qué hermosa eres amiga mía!</p>	<p style="text-align: center;"><i>Scene 4</i></p> <p style="text-align: center;"><i>Trumpets (internal to the scene)</i></p> <p style="text-align: center;"><i>Solomon enters, followed by the concubines, eunuchs, bayaderas, and slaves.</i></p> <p><i>Esther (Leaving in the center) [unclear]</i> Hail, my beloved, kiss me, kiss me.</p> <p style="text-align: center;"><i>Chorus of Women:</i> Your caresses are sweeter than wine when they bite [meaning unclear] with the fragrance of perfumes, with the fragrance of perfumes. Oil spilled is your name, that's why the maidens love you. Oil spilled is your name, that's why the maidens love you.</p> <p style="text-align: center;"><i>Solomon (embracing her):</i> Oh how beautiful you are my friend!</p>



	<p><i>Esther:</i> --¡Oh que hermoso eres rey amado mio!</p> <p><i>Salomon:</i> Esther, hermosa mia.</p> <p><i>Esther:</i> Sostenerme con flores [unclear] con frutos porque desfallezco porque desfallezco de amor.</p> <p><i>Coro de Mujeres:</i> Nuestras alegrías y nuestros regocijos son tan solo para ti, porque tus caricias son mejores que el vino por eso es justo que te amen.</p> <p><i>Manases entra y se inclina ante el rey.</i></p> <p><i>Manases:</i> Salve oh rey magnífico señor hijo de David. Traigo una nueva joya, una virgen hallada y traída para tu harem por Turko espléndido señor.</p> <p><i>Salomon:</i> Uno de mis caballos para Turko y mil monedas de plata para ti. Hay [Har in original] que la nueva esposa presente.</p>	<p><i>Esther:</i> Oh how beautiful you are my beloved king!</p> <p><i>Solomon:</i> Esther, my beautiful.</p> <p><i>Esther:</i> Surround me with flowers, justify me [unclear] with fruits because I fail, because I fail with love.</p> <p><i>Chorus of Women:</i> Our joys and our rejoicings are only for you, because your caresses are better than wine, so it is only fair that they love you.</p> <p><i>Manases enters and bows down to the king.</i></p> <p><i>Manases:</i> Hail, O magnificent King, lord son of David. I bring a new jewel, a virgin found and brought to your harem by Turko, splendid lord.</p> <p><i>Solomon:</i> One of my horses for Turko and a thousand pieces of silver for you. Now we must present the new wife.</p>
70	<p><i>Escena 5a</i></p> <p><i>Sale Manases</i></p> <p><i>Manases (entra y presenta a la Sulamita):</i> Esta es oh rey la Sulamita.</p>	<p><i>Scene 5</i></p> <p><i>Manases leaves</i></p> <p><i>Manasseh (enters and introduces the Shulamite):</i> This is oh king the Shulamite.</p>

<p style="text-align: center;"><i>Salomon:</i></p> <p>Hermosa eres amiga mía como Thersa como Jerusalem y terrible como un ejército en batalla aparta de mí tus ojos porque me conturban.</p> <p><i>La Sulamita no contesta a las caricias del rey, más que gestos airados [airado in original]. Es su aspecto independiente, algo salvaje [salvage in original], sus miradas expresan sentimiento y extrañeza.</i></p> <p style="text-align: center;"><i>Coro de Mujeres:</i></p> <p>¿Quién es esta virgen cuya mirada es como la anro rapura como el sol hermosa como la luna terrible como un ejército de escuadrones en batalla?</p> <p style="text-align: center;"><i>Salomon:</i></p> <p>Tranquilízate rubirosa tortolilla la reina eres aquí todas te aman. Vamos a hablar [habla in original] ¿Cómo te llamas? Vamos a hablar ¿Cómo te llamas?</p> <p style="text-align: center;"><i>Sarah:</i></p> <p>Sarah es mi nombre. Soy hija de Abisag. Nací en Sulem. Descendí al huerto de los nogales para bañarme y luego ver si en la viña había germinado y si en las flores estaban los granados.</p> <p>-¡Ay! No lo supe. Mi capricho se contuvo entre los carros del séquito de un príncipe. Dame mi libertad. Dame mi libertad.</p> <p style="text-align: center;"><i>Coro de Mujeres:</i></p>	<p style="text-align: center;"><i>Solomon:</i></p> <p>Beautiful you are my friend as Thersa as Jerusalem and terrible as an army in battle, turn your eyes away from me because they disturb me.</p> <p><i>The Shulamite does not respond to the king's caresses, other than with angry gestures. There is an independent aspect to her, something wild, her looks express feeling and strangeness.</i></p> <p style="text-align: center;"><i>Chorus of Women:</i></p> <p>Who is this virgin whose gaze is as wild as the sun, beautiful as the moon, terrible as an army of squadrons in battle?</p> <p style="text-align: center;"><i>Solomon:</i></p> <p>Calm down my little pink [unclear] turtledove the queen you are here everyone loves you. Let's talk. What's your name? Let's talk. What's your name?</p> <p style="text-align: center;"><i>Sarah:</i></p> <p>Sarah is my name. I am the daughter of Abishag. I was born in Sulem. I went down to the walnut orchard to bathe and then see if the vineyard had germinated and if the pomegranate trees were in the flowers.</p> <p>Ouch! I didn't know. In my daydreams, I was in the carriages of a prince's entourage. Give me my freedom. Give me my freedom.</p> <p style="text-align: center;"><i>Chorus of Women:</i></p> <p>Please, please, Shulamite. Turn around so we can see you.</p>
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	<p>Por favor, por favor, Sulamita. Vuélvete para que te veamos.</p> <p><i>Salomon:</i> Calmate hermosa tu boca será medida de tus deseos. Tu sera la reina de mi harem de mi corazón la soberana. Calmate, oh reina.</p> <p><i>(Se aleja de ella)</i></p> <p>Su fiereza me seduce más que la dulzura y el halago [alago in original] de las otras.</p> <p><i>(Sale)</i></p> <p><i>Desalojase la escena quedando solas Esther y Sarah. Hacerse de noche poco a poco.</i></p> <p><i>Trompetas (desde muy lejos)</i></p>	<p><i>Solomon:</i> Calm down beautiful, your mouth will be the measure of your desires. You will be the queen of my harem, of my heart the sovereign. Calm yourself, oh queen.</p> <p><i>(Walks away from her)</i></p> <p>Her fierceness seduces me more than the sweetness and flattery of the others.</p> <p><i>(He leaves)</i></p> <p><i>The scene fades leaving Esther and Sarah alone. Night falls little by little.</i></p> <p><i>Trumpets (from far away)</i></p>
84	<p><i>Escena 6a</i></p> <p><i>Sarah (pensando en Adonías):</i> Llévame en pos de ti amado mío. El rey me ha hecho entrar en su harem.</p> <p><i>Esther:</i> Tu amado vive, el te llevara.</p> <p><i>Sarah:</i> ¿Quién eres?</p> <p><i>Esther:</i> Soy tu amiga. Yo haré que salgas de aquí y vayas tras las huellas de los rebaños de tu amante.</p> <p><i>Sarah:</i> Dime ¿Cómo podré salir de aquí?</p>	<p><i>Scene 6</i></p> <p><i>Sarah (thinking of Adonias):</i> Take me with you my beloved. The king has made me enter his harem.</p> <p><i>Esther:</i> Your beloved lives, he will rescue you.</p> <p><i>Sarah:</i> Who are you?</p> <p><i>Esther:</i> I am your friend. I will make it so you can leave here and follow the tracks of your lover's herds.</p> <p><i>Sarah:</i> Tell me how can I get out of here?</p>

	<p><i>Esther:</i> Yo haré que logres tu libertad.</p> <p><i>Sarah:</i> ¿Me lo juras?</p> <p><i>Esther:</i> Por el rencor que hiere en mi pecho.</p> <p><i>Sarah:</i> ¿Tú odias, no eres buena entonces? ¡Ah que desgracia!</p> <p><i>Esther:</i> Si yo amo al rey que te desea si tu le amases morirías yo no amo yo no amaré sino al que ha elegido mi corazón.</p> <p>Eso te salva, Adonias te llevará, mientras tanto resiste al rey. ¿Me la juras?</p> <p><i>Sarah:</i> Se tranquila. Mi amor es fuerte como la Muerte, la pasión inflexible como el infierno.</p> <p><i>Esther:</i> Por mi corona te salvaré.</p> <p><i>Sarah:</i> Y yo te seré fiel por mi Adonia.</p> <p><i>(Telón)</i></p> <p><i>Fin del 1er acto</i></p>	<p><i>Esther:</i> I will help you achieve your freedom.</p> <p><i>Sarah:</i> Do you swear it?</p> <p><i>Esther:</i> By the resentment that hurts in my chest.</p> <p><i>Sarah:</i> Do you hate, are you not good then? Oh what a disgrace!</p> <p><i>Esther:</i> If I love the king who desires you, if you loved him, you would die. I do not love, I will not love, but the one my heart has chosen.</p> <p>This will save you, Adonias will take you, all the while you must resist the king. Do you swear to me?</p> <p><i>Sarah:</i> Be calm. My love is strong as Death, my passion as unyielding as hell.</p> <p><i>Esther:</i> By my crown I will save you.</p> <p><i>Sarah:</i> And I will be faithful to you for my Adonia.</p> <p><i>(Curtain)</i></p> <p><i>End of Act 1</i></p>
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**Appendix B:**  
**Transcription of the Score: Act 1**

Joaquín Turina  
(1882-1949)

La Sulamita  
Prólogo - Preludio

# La Sulamita

## Prólogo - Preludio

for Piano and Violin

Joaquín Turina  
(1882-1949)  
Arranged by Leilani Dade

Lento

The musical score is written for Piano and Violin in common time (C). It begins with a **Lento** tempo marking. The piano part starts with a **f** dynamic and a **ff Grandioso** instruction. The violin part is mostly silent in the first system. The second system (measures 5-8) features a **fff** dynamic in the piano and a **pp** dynamic in the violin. The third system (measures 9-12) includes a **Cantabile** marking and a **p** dynamic in the piano, with a **pp** dynamic in the violin. The score is arranged in three systems, each with a treble clef for the violin and a grand staff (treble and bass clefs) for the piano.

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13

Musical score for measures 13-16. The system consists of three staves: a top staff with a treble clef and a whole rest, a middle staff with a treble clef, and a bottom staff with a bass clef. The middle staff contains a melodic line with a slur over measures 13-14 and a dynamic marking of *pp* in measure 15. The word "siempre" is written above the middle staff in measure 15. The bottom staff contains a bass line with a series of chords and a whole note in each measure.

17

Musical score for measures 17-20. The system consists of three staves: a top staff with a treble clef and a whole rest, a middle staff with a treble clef, and a bottom staff with a bass clef. The middle staff contains a melodic line with a slur over measures 17-18 and a dynamic marking of *cres.[sic]* in measure 20. The bottom staff contains a bass line with a series of chords and a whole note in each measure.

21

Musical score for measures 21-24. The system consists of three staves: a top staff with a treble clef and a whole rest, a middle staff with a treble clef, and a bottom staff with a bass clef. The middle staff contains a melodic line with a slur over measures 21-22 and a dynamic marking of *f* in measure 22, followed by a dynamic marking of *p* in measure 23. The bottom staff contains a bass line with a series of chords and a whole note in each measure.



4

25

Musical score for measures 25-28. The system consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs), and a bass clef staff. The grand staff begins with a key signature of two flats and a common time signature. The music is marked *cres. molto* and *fff*. The bass line features a rhythmic pattern of eighth notes and quarter notes, while the grand staff contains chords and melodic fragments.

29

Musical score for measures 29-32. The system consists of three staves: a treble clef staff with a whole rest, a grand staff, and a bass clef staff. The grand staff begins with a key signature of one flat and a common time signature. The music is marked *fff*. The bass line continues with a rhythmic pattern, and the grand staff features chords and melodic lines.

33

*Piu lento*

Musical score for measures 33-36. The system consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The grand staff begins with a key signature of one flat and a common time signature. The music is marked *p* and *Piu lento*. The treble staff has a melodic line with a slur over measures 33-34. The grand staff contains chords and melodic fragments, and the bass line has a simple harmonic accompaniment.

35

Musical score for measures 35-36. The system consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a bass line of chords and a treble line with a melodic phrase that spans across the two staves.

37

Musical score for measures 37-38. The system consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a bass line of chords and a treble line with a melodic phrase that spans across the two staves.

39

Musical score for measures 39-40. The system consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a bass line of chords and a treble line with a melodic phrase that spans across the two staves.

6

41

Musical score for measures 41-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note runs and slurs. The grand staff contains accompaniment with chords and moving lines in both hands.

43

Musical score for measures 43-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note runs and slurs. The grand staff contains accompaniment with chords and moving lines in both hands.

45

Musical score for measures 45-48. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff is mostly empty with some rests. The grand staff contains accompaniment with chords and moving lines in both hands. A dynamic marking *p* is present in the bass staff.

49

*molto espressivo*  
*p*

53

57

8

61

Musical score for measures 61-64. The system consists of three staves: a treble clef staff with whole rests, a grand staff (treble and bass clefs) with a long slur over the first four measures, and a bass clef staff with a rhythmic accompaniment of eighth notes.

65

Musical score for measures 65-68. The system consists of three staves: a treble clef staff with whole rests, a grand staff with a long slur over the first four measures, and a bass clef staff with a rhythmic accompaniment. The instruction "poco a poco" is written in the lower left of the grand staff.

69

Musical score for measures 69-72. The system consists of three staves: a treble clef staff with whole rests, a grand staff with a long slur over the first four measures, and a bass clef staff with a rhythmic accompaniment. The instruction "marcado èl bajo" is written in the lower left of the grand staff.

73

Musical score for measures 73-76. The score is written for piano with a grand staff (treble and bass clefs). The right hand is mostly silent, indicated by rests. The left hand plays a series of chords and single notes. Dynamic markings include *ff* at measure 73 and *fff* at measure 76. The key signature has one sharp (F#).

77

Musical score for measures 77-80. The score is written for piano with a grand staff. The right hand is mostly silent, indicated by rests. The left hand plays chords and single notes. A dynamic marking of *p* is present at measure 79. The key signature has one sharp (F#).

81

Musical score for measures 81-84. The score is written for piano with a grand staff. The right hand is mostly silent, indicated by rests. The left hand plays chords and single notes. Dynamic markings include *pp* at measure 81 and *ppp* at measure 84. The key signature has one sharp (F#).

10

85

Musical score for measures 85-88. The score is written for a grand piano with three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The key signature has one sharp (F#). The music begins with a *ppp* dynamic marking. A long slur covers the right hand from measure 85 to 88. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays chords and single notes in the bass register.

89

Musical score for measures 89-92. The score continues with the same three-staff layout. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the right hand from measure 90 to 92. The left hand continues with chords and single notes. A *ppp* dynamic marking is present at the end of measure 92.

93

Musical score for measures 93-96. The score continues with the same three-staff layout. The right hand plays eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with chords and single notes. A tempo instruction is written above the staff: "(Empièza el telon à levantarse muy lentamente)". The piece concludes with a double bar line at the end of measure 96.

Joaquín Turina (1882-1949)

La Sulamita  
Prólogo - Escena Unica



# La Sulamita

## Prólogo - Escena Unica

Adonias (tenor), piano

Joaquín Turina (1882-1949)  
Arranged by Leilani Dade

**Lento**

Adonias

Piano

*pp Delicattissimo*

5

Adonias

*desde dentro*

Oh mi herm-osa Sul a - mi - ta, her-ma-na mi-a

Piano

*p*

9

Adonias

es - po - sa

Piano

*p* *ben rimato*

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13

Adonias

*(Aparece Adonias en lo alto de la montaña y examina atentamente el camino)*

Piano

17

Adonias

Piano

20

Adonias

Piano

22 *(Desde lo alto)*

Adonias *p* Na - da se vè

Piano

25

Adonias *p*  
Aun lle-go à tiem-po de sal-var - te para qui es forz-o-so que pa - sen

Piano *p*

29 *(tiernamente) dim.*

Adonias *p*  
La vi-da à-de cos - tar me si no sal-vo la tu - ya y con e - lla el a -

Piano *p*

33

Adonias

mor de mis a - mo - res ¡Sulamita! ——— ¡Her - ma - na mi - a! ¡es

Piano

37

Adonias

po sa!

Piano

*appassionato* *pp*

(Baja al primer termino)

41

Adonias

Ha una ho - ra ba - ña - ba sus

Piano

*p*

45

Adonias

*p* pies en el re - man - so. *p* Mis pe - cor as *f* des - man - da - das va

Piano

49

Adonias

*espresivo*

qa - ban por el so - to E - lla me di - jo: re -

Piano

53

Adonias

*alargando*

co - je tus cor - de - ros que el lo bo - ce la trai - dor

Piano

57 *semplice*

Adonias

So-la que - dò en me - dio de las a - guas del re-

Piano

61

Adonias

man - so que fe-li-ces en-trab-an en e - lla con de - le - ite ve-lop-tuo - so y he a-

Piano

66

Adonias

qui que de lo al - to de empi - ca - cho el vie - jo pas - tor me

Piano

70 *delicattissimo*

Adonias *pp*

gri- ta <<Guard - a-man ce-bo que el al co tan se lle-va tu pa-

Piano *pp*

74 *(queda pensativo)*

Adonias *f*

lo - ma

Piano

78 *(con energia)*

Adonias

Rap -

Piano

82

Adonias

*grandioso*

ta - da fue-go de Dios rap - ta - da fue a-lla - ba-jo ca-be al manan

Piano

*ff*

86

Adonias

tial del Ila - no. rap - ta da fuego de Di - os

Piano

90

Adonias

*semplice*

*p* Fal que pare- ci - - a

Piano

*ppp*



94

Adonias

muerta i-ba la es-po - sa la am-ada mi - a A-pa -

Piano

98

Adonias

ga - dos los o - jos los bra - ros o - ci - lan - tes

Piano

*pp* *p*

102

Adonias

mu - da la bo - ca la val-un-tad ven -

Piano

*pp*

106 *(con ira)*

Adonias

ci - da ¡Ah vil rap - tor vien - to de

Piano

110 *(Vè acercarse gente y se oculta entre las peñas)*

Adonias

muer - te de - so - la - da tues - pi - ri - tu

*f ff p*

Piano

114 *Andantino, quasi allegretto*

Adonias

Piano

12

*Entra un grupo de soldados llevando à Sarah desmayada. Adonias sale al encuentro y se lanza sobre ellos.*

118 *(Furioso)*

Adonias

Piano

*Sol - tad - si - ca - dios*

*p ff ff*

122 *(Telon muy rapido)* *Muy lento y grandioso*

Adonias

Piano

126

Adonias

Piano

130

Adonias

Piano

*Fin del pròlogo*

The image shows a musical score for two parts: Adonias and Piano. The Adonias part is written on a single treble clef staff and consists of four measures of whole rests. The Piano part is written on a grand staff (treble and bass clefs) and consists of four measures. The first measure features a complex chordal texture with many notes. The second measure has a similar texture but with some notes moving. The third measure continues the texture with some notes moving. The fourth measure is a final chord. The score ends with a double bar line. The text 'Fin del pròlogo' is written above the Adonias staff in the final measure.

Joaquín Turina (1882-1949)

La Sulamita - Acto Primero  
Danza de Bayaderas

# La Sulamita - Acto Primero

## Danza de Bayaderas

for piano

Joaquín Turina (1882-1949)  
Arranged by Leilani Dade

**Allegro gracioso**  
stacatto

(Telon)

7

13

19 Danza

*pp* molto stacatto

*grw*

*sfz* *ppp* *sfz* *pp* *sfz*

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25 *sfz*

31 (8) *sfz*

35

39

45 *sfz* *f*

51 *sfz*

57 *sfz*

63 *dim*

69

75 *dim. sempre*



79

Musical score for measures 79-82. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature changes from one flat to two flats at measure 81.

83

*ppp* *staccato* *sva*

Musical score for measures 83-86. The right hand has a melodic line with slurs and accents, marked *ppp* and *staccato*. The left hand continues with a quarter-note accompaniment. A dashed line labeled *sva* is above the right hand starting at measure 83.

87 (8)

Musical score for measures 87-90. The right hand has a melodic line with slurs and accents. The left hand continues with a quarter-note accompaniment. A dashed line is above the right hand starting at measure 87.

91

*ppp* *staccato* *sva*

Musical score for measures 91-94. The right hand has a melodic line with slurs and accents, marked *ppp* and *staccato*. The left hand continues with a quarter-note accompaniment. A dashed line labeled *sva* is above the right hand starting at measure 91.

95 (8)

*sva*

Musical score for measures 95-98. The right hand has a melodic line with slurs and accents, marked *sva*. The left hand continues with a quarter-note accompaniment. A dashed line labeled *sva* is above the right hand starting at measure 95. The key signature changes from two flats to one flat at measure 97.

6

99

Musical score for measures 99-102. The right hand features a melodic line with a long slur over measures 99 and 100, and another slur over measures 101 and 102. The left hand provides a steady accompaniment of chords.

103

Musical score for measures 103-106. The right hand continues with chords, and the left hand has a melodic line with a slur over measures 103 and 104, and another slur over measures 105 and 106.

107 Cantabile

*pp*

Musical score for measures 107-112. The right hand has a melodic line with a long slur over all six measures. The left hand has a steady accompaniment of chords. The dynamic marking *pp* is present.

113

Musical score for measures 113-118. The right hand has a melodic line with slurs over measures 113-114, 115-116, and 117-118. The left hand has a steady accompaniment of chords.

119

*pp*

Musical score for measures 119-124. The right hand has a melodic line with a long slur over all six measures. The left hand has a steady accompaniment of chords. The dynamic marking *pp* is present.

125

*p*

This system contains measures 125 through 130. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 129.

131

*p*

This system contains measures 131 through 136. The right hand continues the melodic development, and the left hand features a more active accompaniment with eighth-note patterns. A dynamic marking of *p* (piano) is present in measure 131.

137

This system contains measures 137 through 142. The right hand has a melodic line with slurs, and the left hand continues with a rhythmic accompaniment.

143

This system contains measures 143 through 148. The right hand has a melodic line with slurs, and the left hand continues with a rhythmic accompaniment.

149

*dim.*

This system contains measures 149 through 154. The right hand has a melodic line with slurs, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *dim.* (diminuendo) is present in measure 150.

155

Musical score for measures 155-160. The piece is in a minor key. Measure 155 starts with a piano (*p*) dynamic. The score includes markings for *rrall - - -* (rallentando) and *dim.* (diminuendo). The music features a mix of chords and moving lines in both hands.

L'istesso ["Lo" in original score] Tempo

161

Musical score for measures 161-166. The piece returns to the original tempo. Measure 161 starts with a pianissimo (*pp*) dynamic and a staccato articulation. A *swr* (sforzando) marking is present above the staff. The music consists of rhythmic patterns in both hands.

167

Musical score for measures 167-172. This system continues the rhythmic patterns from the previous system. A *swr* (sforzando) marking is present above the staff.

173 (8)

Musical score for measures 173-176. The key signature changes to a major key. Measure 173 is marked with an 8-measure repeat sign. The music features chords and moving lines in both hands.

177

Musical score for measures 177-182. The music continues with chords and moving lines in both hands.

183

Musical score for measures 183-188. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff contains a bass line with eighth notes and chords. A dynamic marking *sfz* is present in the final measure of this system.

189

Musical score for measures 189-192. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with chords. A dynamic marking *sfz* is present in the final measure of this system.

193

Musical score for measures 193-196. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with chords. A dynamic marking *f* is present in the first measure of this system. There are also some markings in the bass staff that look like stylized symbols or ligatures.

197

Musical score for measures 197-200. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with chords. There are some markings in the bass staff that look like stylized symbols or ligatures.

201

Musical score for measures 201-204. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes. The bass staff contains a bass line with chords. There are some markings in the bass staff that look like stylized symbols or ligatures.

10

205

209

213 *8va*

Fin de la danza

Joaquín Turina (1882-1949)

La Sulamita - Acto Primero  
Escena 1a

# La Sulamita - Acto Primero

## Escena 1a

Manases, Esther (contraltos), piano

Joaquín Turina (1882-1949)

Arranged by Leilani Dade

*L'istesso Tempo*

The first system of the musical score consists of three staves. The top staff is for Esther, the middle for Manases, and the bottom for Piano. The key signature is one flat (B-flat) and the time signature is 3/8. The piano part begins with a melodic line in the right hand and a harmonic accompaniment in the left hand. A large slur covers the first five measures of the piano part. Above the Manases staff, the text "Entra Manases" is written.

The second system of the musical score continues from the first. It consists of three staves for Esther, Manases, and Piano. The piano part continues with the same melodic and harmonic material. A measure rest is indicated above the Esther staff at the beginning of the system.

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12

Esther

Manases

Piano

*Andante*  
*Guardandose ante la reina* 3

A-ve hi-ja del cie-lo rei-na entre las her-mo-sas. Tu es-cla-vo se rin-de a tu gran

16

Esther

Manases

Piano

À que o-be-de-ce tu presencia en mi re-ti - ro.

de - za O-be de - ce, oh

*f* *p* *f* *pp*

20 (al coro)  
 Esther A le-ja-os to-das quiero es-tar  
 Manases rei-na a la glo-ria que go-zo al ad-mi-rar-te  
 Piano

24 (à Manases)  
 Esther so - la <sup>3</sup>què da-te tù Ma na-ses *Salen las mujeres del coro,*  
 Manases  
 Piano *f* *dim.*

27  
 Esther *quedanse solos la reina y Manases*  
 Manases  
 Piano *f a baja*

30

Esther

Manases

Piano

33 Manases

Esther

Manases *(Afectuoso)*

Piano

35

Esther

Manases

Piano

Rei-na mi rei - na la

hermosa en - tre los li - rios

37

Esther

¿Que tra - es?

Manases

*p*

Veo un - a nu - be en el ho - ri

Piano

39

Esther

Manases

zon - te de tu pri - van - sa con el re - y

Piano

41

Esther

Manases

Piano

¿Y un pe - li - gro? Va - mos tu sueñ - as

vi - ve aler - ta

43

Esther

Manases

Piano

45

Esther

Manases

Piano

Quier-a el cie - lo que yo sue - ñe el sue - ño de lo e -

47

Esther

Manases

Piano

ter - no an - tes que ver à mi rei - na nos puerta en el cor - a -

49

Esther

Manases

Piano

(con despacio)

Ru - in e-res cuan-do es-os pensa

zon y en el fa-vor del rey

*p*

52

Esther

mi - en - tos a - mi - dan en tu mi - ser - a per - so - na

Manases

Ru -

Piano

55

Esther

(viendose)

Tur - ko

Manases

in so - y pe - ro no in - gra - to co mo Tur - ko ha si - do pa - ra ti

Piano

58

Esther  
tu de-li ras

Manases  
No ri - as Tur-ko quie-re des-tro-nar - te

Piano  
*energio*  
*f*

61

Esther  
Lo sè to-dos me a - man

Manases  
Tur - ko te a - ma

Piano



64

Esther

Es pat-rim-on-io mi - o ser a - ma - da Hiro me el cielo her -

Manases

Piano

66

Esther

mo - sa me hiro par-a que un rey go-ce mis en-can-tos. Hi-rod Tur-ko el des

Manases

Piano

69

Esther

ti - no cap - i - tan de guar - dias de Pa - la - cio pe - ro tam

Manases

Piano

72

Esther

bien es fa - cil que Turko se - a pas - to de los

Manases

Piano

*p*

*pp*

74

Esther

bui tres.

Manases

Piano

76

Esther

*(sorprendida)*  
¿Que estás di - cien - do

Manases

*(risoluto)*  
Bien lo mer - e - ce

Piano

78

Esther

Manases

Que Turko ha rap - ta - do para el re - y u - na don -

Piano

80 (La reina a hace un gato de terror)

Esther

Manases

cel - la

Piano

*p*

82 (con emocion)

Esther

¿Y e-sa don-ce - lla Cual es su patria?

Manases

Piano *pp*

86

Esther

Manases

En su - lem guard-a - ba viñ - as y pue-do ase - gu -

Piano

88

Esther

Manases

Piano

rar que el cie - lo la do - to de pe - re - gri-na y singu las be -

90

Esther

Manases

Piano

¿Es su be -

lle - - za

*dim.* ***pp***

92

Esther

lle - za tan blan-ca y tan ros - a - da co mo es - ta?

Manases

Piano

94

Esther

Manases

Tan - po - si - ble no lo es oh

Piano

96

Esther

Manases

Piano

hi - ha de Jer-u - sa lem, nin - gu - na po - drà ser - la

98

Esther

Manases

Piano

Ella es ne - gra pe-ro her - mo - sa co - mo las tien-das de -

*pp*

*Cantabile*

*pp*



100

Esther

Manases

Piano

ce - dres Co-mo las pie - les de Sal - o -

102

Esther

Manases

Piano

¡Oh! es mo - re-na mi rey a-ma so-bre to-do la pu - re-za el

mo

*f* *f* *dim.*

106

Esther

Manases

Piano

*p*

blan - co nac - ar - a - do de los nar - dos

No hay que des -

108

Esther

Manases

Piano

*p*

pre - ciar la bell-eza de la ex-tran - ger - a aunque es mo

110

Esther

Manases

Piano

re - na por que el sol-estra - gò su co - lor A - se -

*cres.*

112

Esther

Manases

Piano

gù - ro te que co - mo el rey se pren - de de

*f*

114

Esther

Manases

Piano

e - lla tu fa - vor y mi rei - na per-de

*p* *pp*

116

Esther

Manases

Piano

rè Tur - ko e - se trai -

*p* *f*

118

Esther

Manases *cres.*  
dor mal fin - ten - ga fuè quien tra-jo la-zi - za - ña pa-ra sem-

Piano

*p* 3 3 3 3

121

Esther

Manases  
brar la en el cam-po de tus a - mo - res so - be - ra - mos por-que Tur-ko te

Piano

124 *cantando*

Esther *p* To-dos me a - man es pat-ri-mon-io ser a - ma-da

Manases am - a

Piano *p*

127

Esther Trà - e-me a Tur-ko Quie-ro hablar-le

Manases

Piano *f* *p*

130

Esther

Manases

Piano

*stacatto*

Mi ca-be - za va - ci la in-se-gur - a so-bre sus hom-bros

132

Esther

Manases

Piano

mi cu-ello sien-te ya lo a-grio del a-ce - ro pe - ro an tes que per

135

Esther

Manases

Piano

der a mi rei - na pier-da yo la vi - da ob - e - de - ce - rè tu

137

Esther

Manases

Piano

*espresivo*

(Sale)

or - den



139 (Queda la reina en profunda meditacion)

Esther

Manases

Piano

*cres.*

142

Esther

Manases

Piano

*dim.*

*p*

146

Esther

Manases

Piano

*p*

150

Esther

Manases

Piano

*cres. molto*

*ff*

*dim.*

*p*

153

Esther

Manases

Piano

Joaquín Turina

La Sulamita - Acto Primero  
Escena 2a

# La Sulamita - Acto Primero

## Escena 2a

for Piano

Joaquín Turina

Arranged by Leilani Dade

**Andante**  
**ppp** (quasi portado [unclear in original])

Esther

<<Es mo-re - na pe - ro hermo-sa no hay que des-pre -

Piano

**pp**

4

Esther

ciar su be - lle - za aunque el sol es tra - gò su co -

Piano

6

Esther

lor ¿Que te - mo?

Piano

*Piu vivo*

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9 (con rabia)

Esther

Mor - dio mi cor - a - zon el

Piano

11

Esther

às - - pid de los ce - los

Piano

13

Esther

El rey a - dor - a mis en - can - tos su gran -

Piano

15

Esther

de - - za se es - tre - me - ce an - te

Piano

17

Esther

mi co - mo la ho - ja que el viento a -

Piano

19

Esther

qui - - ta El mas gran-de de los

Piano

21

Esther

hom - bres el mas a - pues - to el hi - jo de Da -

Piano

23

Esther

vid el mas sa - bio sus -

*poco a poco*

Piano

25

Esther

pi - ra por mis ca - ri - cias co - mo un es -

*rit.*

Piano



27

Esther

cla - vo por la ho - ra de su li - ber -

Piano

29

Esther

tad

*molto rit.*

Piano

31

Esther

*pp* Es mor - en - a

Piano

33

Esther

pero her - mo - sa No hay que des - prec - iar su be -

Piano

*ritardando molto*

*cresc.*

35

Esther

lle - za porque el sol es tra - go su co -

Piano

37

Esther

lor No jam - as

*f* *Un poco piu lento* *f*

Piano

*ff*

39 *grandioso*

Esther

Huin - da se an - tes mi rei - no y con el

Piano

41

Esther

rei - - - no el mun - do

Piano

43

Esther

Aun - - que con el mun - do va - ya - mos

Piano

45

Esther

to - - dos al a - bis

*fff*

Piano

47

Esther

mo

Piano

*dim.*

49

Esther

(con terror)

*pp* Muer - te

Piano

51

Esther

Muer - te ven - sies pre - ci - so

Piano

53 *piu mosso*

Esther

Piano

55

Esther

pe-ro an - tes ven oh am - iga

Piano

*cresc.*

*cresc.*

57

Esther

y aya - da mis pla - nes

Piano

59

Esther

*(con impeto)* Que tu frio su - da - rio me pro - *rit.*

Piano

*rit.*

61

Esther

te - ja An - tes que ver aun - *piu lento*

Piano

*piu lento*

63

Esther

di - da mi gran de - za. (con gran de espresione)

Piano

*pp*

65

Esther

Muer - te

Piano

68

Esther

Muer - te ca - ra

Piano

*ppp*

71

Esther

muer - te

Piano

*ppp*

73

Esther

*dim. molto morendo*

Piano

75

Esther

Piano

*ppp*



Joaquín Turina

La Sulamita - Acto Primero  
Escena 3a

# La Sulamita - Acto Primero

## Escena 3a

Esther, Turko, Manasas, piano

Joaquín Turina

Arranged by Leilani Dade

Allegro Moderato

Musical score for the first system, measures 1-5. The score is for Esther, Turko, Manasas, and Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. Esther, Turko, and Manasas have whole rests in all five measures. The Piano part starts with a *ppp* dynamic in measure 1, followed by a *morendo* dynamic in measure 2. The piano part features a series of chords in the right hand and rests in the left hand. A fermata is placed over the final note of the piano part in measure 5.

Musical score for the second system, measures 6-9. The score is for Esther, Turko, Manasas, and Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. Esther, Turko, and Manasas have whole rests in all four measures. The Piano part begins in measure 6 with a *ff* dynamic and a triplet of chords. In measure 7, there is a stage direction: "(Entra Turko y cae de rodillas ante la reina)". The piano part continues with a triplet of chords in measure 8 and a triplet of chords in measure 9. A fermata is placed over the final note of the piano part in measure 9.

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Esther

Turko *(con entusiasmo)*  
Mir - a me oh rei - na y muera yo en - ton ces

Manasas

Piano

14

Esther

Turko

Manasas

Piano *ff*

*p*

18 *(Cariñosamente)*

Esther

Alza - te am - i - go mi - o y cuèn - ta me como hall -

Turko

Manasas

Piano

21

Esther

aste a la hermo - sa Sul - a - mi - ta

Turko

Manasas

Piano

24

Esther

Turko

Manasas

Piano

*p Cantando expresivo*

Hà tiem - po que mis

*bien cantato*

27

Esther

Turko

Manasas

Piano

guar - dias la es - pi - a - ban

30

Esther

Turko

Manasas

Piano

Al - le - gar no - so - tros ba - ña - ba los

33

Esther

Turko

Manasas

Piano

pies en el re - mar - so cris - ta - li - no

36

Esther

Turko

de un a - ro - yo

Manasas

Piano

*mf*

3

39

Esther

Turko

Nues - tra pre -

Manasas

Piano

*stacatto*

42

Esther

Turko

Manasas

Piano

*f*

sen cia lo a - te - rro Qui - so

45

Esther

Turko

Manasas

Piano

*p legato*

*pp*

3

3

huir y dan do un ge - mi - do ca - yo en mis



48

Esther

Turko

Manasas

Piano

*cresc.*

bra - zos co - mo una ga - ce - la he -

51

Esther

Turko

Manasas

Piano

re - di por el dar - do que la *f* espi - -  
*vers a rit.*

re - di por el dar - do que la *f* espi - -  
*vers a rit.*

54

Esther

Turko

Manasas

Piano

*a*

3

3

3

3

57

Esther

Turko

Manasas

Piano

*p ben cantato*

Fa - cil fuè el res - to y

3

3

60

Esther

Turko

Manasas

Piano

lla - ma fue - ra la vic - to - ria si al fin de la jor

63

Esther

Turko

Manasas

Piano

na - da no se hu - bie - - ra puer - to

66

Esther

Turko

Manasas

Piano

à nue - stros pla - nes - un obs -

69

Esther

Turko

Manasas

Piano

*(Con impaciencia)*

Di - me co - mo fuè -

tà - cu - lo

*p*

72

Esther

Turko

Manasas

Piano

un man -

75

Esther

Turko

Manasas

Piano

ce - bo un lo - co sa - lio nos al en -  
*cres.*

78

Esther

Turko

Manasas

Piano

cuen - tro pre - ten - dien - do arre bat - ar la pre - sa -  
(*poco rit.*)

81

Esther

Turko

Manasas

Piano

Tras

84

Esther

Turko

Manasas

Piano

ru - do com - ba - te le ven - ci - mos el

87

Esther

Turko

Manasas

Piano

fue bla - cu - di - a a los cla - mo - res de la

90

Esther

Turko

Manasas

Piano

lu - cha

Detailed description: This system covers measures 90, 91, and 92. Esther's part consists of three empty staves. Turko's part has a single note in measure 90, followed by rests in 91 and 92, with the lyrics 'lu - cha' written below. Manasas's part features trills in measures 90 and 91, and a trill with a slur in measure 92. The piano accompaniment is written in two staves (treble and bass clef). In measure 90, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord. In measure 91, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord. In measure 92, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord.

93

Esther

Turko

Manasas

Piano

Se - cues -

Detailed description: This system covers measures 93, 94, and 95. Esther's part consists of three empty staves. Turko's part has rests in measures 93 and 94, followed by a quarter note in measure 95, with the lyrics 'Se - cues -' written below. Manasas's part features trills in measures 93 and 94, and a trill with a slur in measure 95. The piano accompaniment is written in two staves (treble and bass clef). In measure 93, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord. In measure 94, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord. In measure 95, the right hand has a quarter note followed by a quarter rest, and the left hand has a chord.



96

Esther

Turko

Manasas

Piano

tra - do tan bien tra - gi - mis

99

Esther

Turko

Manasas

Piano

al man - ce - ba

102 *(Molto espressivo)*

Esther

Turko

Manasas

Piano

Es her - ma - no es

*tr*

*pp*

105

Esther

Turko

Manasas

Piano

deu - do tal vez a -

108

Esther

mi - go de la her mo - sa

Turko

Manasas

Piano

111

Esther

Turko

Manasas

Piano

*p*

114

Esther

Turko

*Poco piu lento*

En - am - or - a - do mas bien solo el am - or pue - de impul -

Manasas

Piano

*Poco piu lento*

117

Esther

Turko

sar con tan - to bri - o el bra - za deum mor -

Manasas

Piano

120 *A tempo*

Esther  
Qui - ero ver y ha - blar a e - se man -

Turko  
tal

Manasas

Piano *A tempo*

123

Esther  
ce - bo con - dũce - lo à mi pre -

Turko

Manasas

Piano

126

*Piu Presto*

Esther  
sen - cia

Turko

Manasas  
*Piu Presto*

Piano  
*agitato*  
*pp*

129

*lo tempo*

Esther

Turko  
*(con ira)*  
E - se man -

Manasas

Piano  
*lo tempo*

132

Esther

Turko

Manasas

Piano

ce - bo es ga - llar - do y her - mos - -

135

Esther

Turko

Manasas

Piano

so e - res ex - traña y ca - pri -

*pp* *cres.*

*ff*

139

Esther

Turko

Manasas

Piano

cho - sa oh re - ina

142

Esther

Turko

Manasas

Piano

*p*

Trà - me lue - go à e - se man - ce - bo



146

Esther

Turko

Manasas

Piano

¿Que te - nes *f* (con odio) 3 3

Yo no temo à la muer - te que es a -

150

Esther

Turko

Manasas

Piano

(solemne)

mi - ga te - mo ma - sal ren - cor 3 3 *ff*

153

Esther

Turko

Manasas

Piano

*ff*

temo à los ce - - los

*fff*

156

Esther

Turko

Manasas

Piano

*p*

*pp*

160 *(tranquillo)*

Esther

Turko

Manasas

Piano

E - se man -

164 *Meno mosso*

Esther

Turko

Manasas

Piano

cebo a - yu - da - do por no - so - tros

168

Esther

pue - de rap - tar de a - qui à la que tur - ba

Turko

Manasas

Piano

172

Esther

mis i - de - as ¿Com -

Turko

Manasas

*cres.*

*Un poco meno mosso*

Piano

*cres.*

176

Esther *rit.*  
pre - des Quie - ro ser rei - na

Turko

Manasas

Piano *f*  
*rit. apprasianato*

180

Esther  
siem - pre si - no mo - rir

Turko

Manasas

Piano

184 *(con ternura dando una mano a Turko)*

Esther

Tur - ko a - mi - go mi - o

Turko

Manasas

Piano

188 **Lento** **1a Tempo piu vivo**

Esther

*(cayendo de rodillas)*

Turko

Oh rei - na - rei - na

Manasas

**Lento** **1a Tempo piu vivo**

Piano

192

Esther

Turko

Manasas

*(entrado precipitadamente)*

Pres - to Sàl - va - te

Piano

196

*Turko se levanta sorprendido y huye hacia la puerta con Manases*

Esther

Turko

Manasas

*ff*

Piano

Joaquín Turina (1882-1949)

La Sulamita - Acto Primero  
Escena 4a



# La Sulamita - Acto Primero

## Escena 4a

for Piano

Joaquín Turina (1882-1949)

Arranged by Leilani Dade

*(internas en la escena)*

The musical score consists of eight staves. The top staff is for Trompetas (Trumpets), starting with a treble clef and a common time signature. It contains a melodic line with some rests and a final phrase marked *molto stacatto*. The next five staves (Manases, Esther, Salomon, Sopranos 1as, and Sopranos 2as) are vocal parts, all with treble clefs and common time, and contain only rests. The sixth staff is for Contraltos (Alto), also with a treble clef and common time, containing rests. The seventh and eighth staves are for the Piano, with a grand staff (treble and bass clefs) and common time. The piano part begins with a *ff* (fortissimo) dynamic and includes a *molto stacatto* section at the end.

Trompetas

Manases

Esther

Salomon

Sopranos 1as

Sopranos 2as

Coro de Mujeres

Contraltos

Piano

*ff*

*molto stacatto*

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*Entra Salomon seguido de las concubinas, eunucos, bayaderas y odaliscas.*

6

Trompetas

Manases

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

*p* *espresivo*

11

Trompetas

Manases

Esther *(Saliendo al encerró)*  
*p* Salve a-ma-do mi - o bè - sa-me tù

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano *p* *espresivo*

15

Trompetas

Manases

Esther  
bè-sa-me tù

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

19

Trompetas

Manases

Esther

Salomon

Coro de Mujeres

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Tus ca-ri-cias son mas dul-ces

Tus ca-ri-cias son mas dul-ces

Tus ca-ri-cias son mas dul-ces

*p*

*p*

23

Trompetas

Manases

Esther

Salomon

Sopranos 1as  
que el vi-no cuando se mer-dan con la fra-gan-cia de los per-fu mes

Sopranos 2as  
que el vi-no cuan-do se mer-dan con la fra-gan-cia de los per-fu mes

Contraltos  
que el vi-no cuan-do se mer-dan con la fra-gan-cia de los per-fu mes

Piano

27

Trompetas

Manases

Esther

Salomon

Sopranos 1as  
con la fra-gan-cia de los per-fu-mes O-les de-rram-a - do es tu nom-bre por

Sopranos 2as  
con la fra-gan-cia de los per-fu-mes O-les de-rram-a - do es tu nom-bre por

Contraltos  
con la fra-gan-cia de los per-fu-mes O-les de-rram-a - do es tu nom-bre por

Piano

The musical score consists of eight staves. The top four staves are for Trompetas, Manases, Esther, and Salomon, each with a treble clef and a whole rest in every measure. The fifth staff is for Sopranos 1as, the sixth for Sopranos 2as, and the seventh for Contraltos, all with treble clefs and lyrics. The eighth staff is for Piano, with a grand staff (treble and bass clefs) and a complex accompaniment.

31

Trompetas

Manases

Esther

Salomon

Sopranos 1as  
e-so las don ce-llas te a - man O les de rram a - do es tu nom bre por

Sopranos 2as  
e-so las don ce-llas te a - man O les de rram a - do es tu nom bre por

Contraltos  
e-so las don ce-llas te a - man O les de rram a - do es tu nom bre por

Piano



35

Trompetas

Manases

Esther

Salomon

*Con espresionè*  
**p** (*abragendala*)[sic.]

¡Oh que her mosa e-res a-mi ga

Sopranos 1as  
e-so las don ce-las te a - man man

Sopranos 2as  
e-so las don ce-las te a - man

Contraltos  
e-so las don ce-las te a - man

Piano

*pp* *pp*

39

Trompetas

Manases

Esther  
¡Oh que her mosa e rees re y am ado mi - o

Salomon  
mi- a! Es ther her mo sa mi a

Sopranos 1as

Sopranos 2as

Contraltos

Piano

43

Trompetas

Manases

Esther *con grande espressione*  
Sos-te-ned me con flo-res jus-ti-fi-cad - me con f-  
**pp**

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano *dim.* *con espresione*  
**pp**

47

Trompetas

Manases

Esther  
fru tos por que des fa ller co por que des fa ller - co de a - mor  
*cres. f pp*

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

52

Trompetas

Manases

Esther

Salomon

*fff* *grandioso solemne*

Sopranos 1as  
Nue-stras a - le - gri - as y nue - stros re - go - ci - jos son\_ tan\_ so - lo

Sopranos 2as  
Nue-stras a - le - gri - as y nue - stros re - go - ci - jos son\_ tan\_ so - lo

Contraltos  
Nue-stras a - le - gri - as y nue - stros re - go - ci - jos son\_ tan\_ so - lo

Piano

55

Trompetas

Manases

Esther

Salomon

Sopranos 1as  
pa - ra ti ——— por que tus ca - ri - cias son me - jo - res que vi - no por

Sopranos 2as  
pa - ra ti ——— por que tus ca - ri - cias son me - jo - res que vi - no por

Contraltos  
pa - ra ti ——— por que tus ca - ri - cias son me - jo - res que vi - no por

Piano

*siempre ff*

59

Trompetas

Manases

Esther

Salomon

Sopranos 1as  
e - so es jus to que te a - men

Sopranos 2as  
e - so es jus to que te a - men

Contraltos  
e - so es jus to que te a - men

Piano

*fff*

*falta-----*

63

Trompetas

Manases *Manases entra y se inclina ante el rey*

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

The musical score for measures 63-66 consists of eight staves. The top seven staves are for vocal and instrumental parts: Trompetas (Trumpets), Manases, Esther, Salomon, Sopranos 1as, Sopranos 2as, and Contraltos. All these parts contain whole rests for the entire duration of the four measures. The eighth staff is for the Piano, which has a more active part. It begins with a dynamic marking of *ff* (fortissimo). The right hand plays a series of chords and single notes, while the left hand plays a complex rhythmic pattern of sixteenth notes, including triplets. The key signature has one flat (B-flat), and the time signature is 4/4.



67

Trompetas

Manases

Salve oh rey mag-ni fico se ñor hi-jo de Da-vid

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

70

Trompetas

Manases  
tra-i-go u-na nue-va jo - ya u-na vir-gen ha-lla - da y tra-i-da para tu ha-

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

72

Trompetas

Manases  
rem por Tur - ko es -plen-di-do señor

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

74

Trompetas

Manases

Esther

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

U-no de mis ca ba-llos pa ra Tur ko y mil mo-ne-das de pla-ta pa-ra

76

Trompetas

Manases

Esther

Salomon

ti Har que la nue-va es-posa se pre - sen - te

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Detailed description of the musical score: The score is for measures 76, 77, and 78. The key signature has one sharp (F#). The time signature is 4/4. The instruments are Trompetas, Manases, Esther, Salomon, Sopranos 1as, Sopranos 2as, Contraltos, and Piano. Trompetas, Manases, Esther, Sopranos 1as, Sopranos 2as, and Contraltos have whole rests in measures 76 and 77, and a whole note with a fermata in measure 78. Salomon has a whole rest in measure 76, followed by a melodic line in measures 77 and 78. The lyrics are 'ti Har que la nue-va es-posa se pre - sen - te'. The piano part has chords in the right hand and bass notes in the left hand. The dynamic marking *ff* is present above the Salomon staff in measure 77.

Joaquín Turina (1882-1949)

La Sulamita - Acto Primero  
Escena 5a

# La Sulamita - Acto Primero

## Escena 5a

for Piano

Joaquín Turina (1882-1949)

Arranged by Leilani Dade

*L'istesso tempo*

Trumpet in C

Sarah

Manases *Sale Manases*

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano *ff* *L'istesso tempo*

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5

Trumpet in C

Sarah

Manases *(entra y presenta à la Sulamita)*  
*f* Es - ta es oh rey la Su-la-

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano



9

Trumpet in C

Sarah

Manases  
mi - ta

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano  
*p*

12

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Her - mo - sa er - es a - mi - ga mi - - a co - mo -

The musical score is arranged in a vertical staff system. At the top left, the number '12' is written. The instruments and voices are listed on the left side of the staves: Trumpet in C, Sarah, Manases, Salomon, Sopranos 1as, Sopranos 2as, Contraltos, and Piano. The vocal staves (Sarah, Manases, Salomon, Sopranos 1as, Sopranos 2as, and Contraltos) contain mostly rests, indicating they are silent for this section. The Salomon part has the lyrics 'Her - mo - sa er - es a - mi - ga mi - - a co - mo -' written below the notes. The Piano part is more active, featuring complex rhythmic patterns with triplets (marked with a '3') and arpeggiated figures in the right hand, and a more melodic line in the left hand.

14

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Ther - sa co - mo Je - ru - sa - lem y te - rri - ble co - mo

16 Es su aspecto independiente, algo salvaje, sus miradas expresan sentimiento y extrañeza

Trumpet in C

Sarah

Manases

Salomon  
un e - jer - ci - to en ba - ta - lla a par - te de mi tus

Sopranos 1as

Sopranos 2as

Contraltos

Piano

18

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

o - jos por que me con-tur - - ban

20

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

*Animato*

*ff*

*Animato*

¿Quien es es-ta vir-gen ¿Quien es es-ta vir-gen

Detailed description of the musical score: The score is for measures 20-23. It features eight staves. The top seven staves are for vocal instruments: Trumpet in C (treble clef), Sarah (treble clef), Manases (treble clef), Salomon (bass clef), Sopranos 1st (treble clef), and Sopranos 2nd (treble clef). All these staves contain whole rests for measures 20-23. The eighth staff is for the Piano, which has a treble and bass clef. It begins with a complex chordal texture in measures 20-21, marked with a forte dynamic (*ff*). In measure 22, the tempo is marked *Animato*. The piano accompaniment continues in measure 23. The Contraltos part (seventh staff) has whole rests in measures 20-21 and then sings the lyrics '¿Quien es es-ta vir-gen ¿Quien es es-ta vir-gen' in measures 22 and 23, with a melodic line consisting of quarter notes.

24

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

¿Quien es es-ta vir-gen

¿Quien es es-ta vir - gen cu - ya mi - ra - da es co-mo la an

ra - da y co-mo la an - ro - - - - - ra? ¿Quien es es-ta vir-gen

27

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as  
cu - ya mi-ra - da es co-mo la an-ro - ra pu-ra como el sol her

Sopranos 2as  
ro - ra es co-mo la au-ro - ra pu-ra co-mo el sol her

Contraltos  
cu - ya mu ra - da es co-mo la au-ro - ra pu-ra co-mo el sol her

Piano



30 Piu lento

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as  
mo-sa co mo la lu-na te - rri ble co mo mu jer - ci to de es cua dro nes  
*rit.*

Sopranos 2as  
mo-sa co mo la lu-na te - rri ble co mo mu jer - ci to de es cua dro nes

Contraltos  
mo-sa co mo la lu-na te - rri ble co mo mu jer - ci to de es cua dro nes

Piano *ff* Piu lento

34

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Tran-qui liza - te ru-bo ro-sa tor-ta

en ba-ta lla

en ba-ta

en ba-ta

*pp*

38

Trumpet in C

Sarah

Manases

Salomon

li - lla la rei-na e-res a-quì to-dos te am-an Va-mos

Sopranos 1as

Sopranos 2as

Contraltos

*f*

*cres.*

Piano

Detailed description of the musical score: The score is for measures 38, 39, and 40. The instruments and voices are: Trumpet in C (treble clef), Sarah (treble clef), Manases (treble clef), Salomon (bass clef), Sopranos 1as (treble clef), Sopranos 2as (treble clef), Contraltos (treble clef), and Piano (grand staff). Salomon's lyrics are: 'li - lla la rei-na e-res a-quì to-dos te am-an Va-mos'. The Piano part features a crescendo starting in measure 38, reaching a forte (*f*) dynamic in measure 39, and continuing through measure 40. The piano part has a melodic line in the right hand and a more active bass line in the left hand.

41

Trumpet in C

Sarah

Manases

Salomon

ha - bla ¿Co-mo te lla - mas?

Sopranos 1as

Sopranos 2as

Contraltos

Piano

*ff*

*pp*

The musical score for page 15, measures 41-44, is presented in a multi-staff format. The instruments and voices are arranged vertically from top to bottom: Trumpet in C, Sarah, Manases, Salomon, Sopranos 1st, Sopranos 2nd, Contraltos, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. Measures 41-44 are shown. The vocal parts for Sarah, Manases, Sopranos 1st, Sopranos 2nd, and Contraltos are silent, indicated by whole rests. The Trumpet in C part is also silent with whole rests. The Salomon part has a vocal line starting in measure 41 with the lyrics 'ha - bla ¿Co-mo te lla - mas?'. The piano accompaniment begins in measure 41 with a series of chords and moving lines in both hands. In measure 42, the piano part is marked *ff* (fortissimo). In measure 44, the piano part is marked *pp* (pianissimo) and features a melodic line in the right hand.

45

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

*p* va-mos ha-bla      *dim.*      ¿Co-mo te lla-mas?

49

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

The musical score for measures 49-52 consists of eight staves. The top seven staves are for vocal and instrumental parts: Trumpet in C, Sarah, Manases, Salomon, Sopranos 1st, Sopranos 2nd, and Contraltos. All these parts contain whole rests for the entire duration of the four measures. The eighth staff is for the Piano, which has a complex rhythmic pattern. The piano part features a series of triplets in the right hand, with dynamic markings of *pp* (pianissimo) at the beginning and end of each measure. The left hand of the piano part contains whole rests.

53

Trumpet in C

Sarah *dolcissimo e con espressione*  
**pp** Sa - rah es mi nom - bre Soy hi-ja de A-bi-

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano *p*

3

57

Trumpet in C

Sarah  
zag \_\_\_\_\_ Na - ci \_\_\_\_\_ en Su - lem \_\_\_\_\_

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano



61

Trumpet in C

Sarah

Des-cen-di al huer-to de los no-ga-les pa-ra ba-ñar - me y lue-go ver si en la

*pp*

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

65

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

vi-ña ha-bia ger-mi-na-do y si en la flor es - ta-ban los gra - na-dos

*cres.*

Detailed description of the musical score: The score is for measures 65-68. The Trumpet in C, Manases, Salomon, Sopranos 1st and 2nd, and Contraltos parts are mostly silent, indicated by whole rests. Sarah's vocal line begins in measure 65 with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. In measure 66, she has a triplet of eighth notes G5, A5, B5, followed by quarter notes C6, D6, E6, and a half note F6 with a sharp sign. The Piano part starts with a complex texture of beamed sixteenth notes in both hands. A crescendo marking 'cres.' appears in measure 67. The piano part concludes in measure 68 with a melodic line in the right hand and a bass line in the left hand.

69

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

¡Ay! no lo su-pe Mi ca-pri-cho se con

*p* *p*

73

Trumpet in C

Sarah  
tu - vo en - tre los ca - rros del sè-qui-to de un prin - ci pe

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

76

Trumpet in C

Sarah  
Da - me mi li - ber - tad

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

The musical score for page 24, measures 76-79, is presented in a standard orchestral layout. The top staff is for the Trumpet in C, which is silent throughout. The vocal line for Sarah is in the second staff, with the lyrics "Da - me mi li - ber - tad" written below the notes. The other vocal parts (Manases, Salomon, Sopranos 1st and 2nd, and Contraltos) are also silent. The piano part is at the bottom, consisting of two staves. It begins with a piano (*pp*) dynamic. In measure 79, there is a triplet of eighth notes in the right hand. The score is written in a common time signature.

80

Trumpet in C

Sarah *p* *morendo*  
Da - me mi li-ber-tad

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

84 **Presto - Tempo de la Danza**

Trumpet in C

Sarah

Manases

Salomon

*Coro [Some parts combined in orginial score]*

Sopranos 1as Por fa - vor

Sopranos 2as Por fa - vor

Contraltos Por fa - vor

**Presto - Tempo de la Danza**

Piano

90

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as  
Por fa-vor Sula-mi-ta Vuèl - ve-te

Sopranos 2as  
Por fa-vor Sula-mi-ta Vuèl - ve-te

Contraltos  
Por fa-vor Sula-mi-ta Vuèl - ve-te

Piano



99

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as  
pa - ra que te ve - a - mos

Sopranos 2as  
pa - ra que te ve - a - mos

Contraltos  
pa - ra que te ve - a - mos

Piano

106 **Piu Lento**

Trumpet in C

Sarah

Manases

Salomon

*ff* Cal-ma-te her-mo - sa tu bo - ca se - rà me - di - da de tus de-

Sopranos 1as

Sopranos 2as

Contraltos

**Piu Lento**

*cres. acellerando*

Piano

109

Trumpet in C

Sarah

Manases

Salomon

se - os Tu se-ràs la rei - na de mi ha

Sopranos 1as

Sopranos 2as

Contraltos

Piano

113 **a tempo**

Trumpet in C

Sarah

Manases

Salomon  
rem de mi co-ra-zon la so-be-ra - na

Sopranos 1as

Sopranos 2as

Contraltos

Piano  
*cres.* *ff* **a tempo**

Detailed description of the musical score: The score is for measures 113 to 116. The top staff is for Trumpet in C, followed by vocal staves for Sarah, Manases, and Salomon. Salomon's part includes the lyrics 'rem de mi co-ra-zon la so-be-ra - na'. Below these are staves for Sopranos 1as, Sopranos 2as, and Contraltos. The bottom staff is for Piano, which includes a crescendo (cres.) and fortissimo (ff) dynamic marking, and the tempo marking 'a tempo'. The piano part features complex chordal textures and a melodic line in the right hand.

117

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

*p* Càl-ma-te oh rei-na

Detailed description of the musical score: The score is for measures 117-120. The instruments and voices are: Trumpet in C, Sarah, Manases, Salomon, Sopranos 1st and 2nd, Contraltos, and Piano. The Piano part is the most active, starting with a fortissimo (ff) chord in measure 117, followed by a melodic line in the right hand and a rhythmic accompaniment in the left hand. A piano (p) dynamic is marked in measure 119. The lyrics 'Càl-ma-te oh rei-na' are written below the Salomon part in measure 119. The Salomon part has a melodic line starting in measure 119. The other parts (Trumpet in C, Sarah, Manases, Sopranos 1st and 2nd, Contraltos) are mostly silent, indicated by rests.

121

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Su fie - re - za me se - du - ce mas que la dul - zu - ra y el ala - go de las  
(Le alega de ella)

*dim. pui* **pp**

Detailed description of the musical score: The score is for page 33, starting at measure 121. It features seven vocal parts (Trumpet in C, Sarah, Manases, Salomon, Sopranos 1st and 2nd, Contraltos) and a piano accompaniment. The vocal parts for Sarah, Manases, Sopranos 1st and 2nd, and Contraltos are currently silent, indicated by horizontal lines. The Salomon part has a vocal line with lyrics: "Su fie - re - za me se - du - ce mas que la dul - zu - ra y el ala - go de las (Le alega de ella)". The piano part consists of two staves (treble and bass clef). The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment. Dynamic markings include "dim. pui" and "pp".

125 *Trompetas internas*

Trumpet in C

Sarah

Manases

Salomon *(Sale)*  
o - tras

Sopranos 1as

Sopranos 2as

Contraltos

Piano

129 *Desalòjase la escena quedando solas Esther y Sarah. Hàcese de noche poco à poco*

Trumpet in C *poco a poco piu lento*

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

*poco a poco piu lento*

Piano *pp pp*

The musical score consists of eight staves. The top staff is for Trumpet in C, showing a melodic line with eighth and sixteenth notes, starting with a fermata. Below it are five vocal staves: Sarah, Manases, Salomon, Sopranos 1as, and Sopranos 2as, all of which contain only rests. The next staff is for Contraltos, also containing only rests. The bottom staff is for Piano, which has rests in the first two measures, followed by a dynamic marking of *pp* and a fermata. In the third measure, there is another *pp* marking, and then a melodic line with eighth and sixteenth notes in both the treble and bass clefs.



132 *(desde muy lejos)*

Trumpet in C

Sarah

Manases

Salomon

Sopranos 1as

Sopranos 2as

Contraltos

Piano

Joaquín Turina (1882-1949)

La Sulamita - Acto Primero  
Escena 6a

# La Sulamita - Acto Primero

## Escena 6a

Sarah (soprana), Esther (contralto), piano

Joaquín Turina (1882-1949)

Arranged by Leilani Dade

L'istesso [Lo stesso in the original] tempo

*3* (pensando en Adonias)

Sarah

Esther

Piano

*pp*

*con grande espresione*

Llè - va me en pos de ti a ma do

5

Sarah

Esther

Piano

mi - o El re - y me hecho en - trar en su ha - rem

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10

Sarah

Esther

Piano

¿Quien e-res?

Tu ama-do vi-ve èl te lle-va-rà

14

Sarah

Esther

Piano

Soy tu a - mi - ga Yo harè que sal-gas de a - quì y

*ff*

19

Sarah

Esther

Piano

*p*

va-yas tras de las hue-llas de los re-ba-ños de tu a-man-te

24

Sarah

Esther

Piano

*p*

Di-me ¿Co-mo po-drè sa-lir de a-qui

Yo ha-rè que lo-gres

30

Sarah

¿Me lo ju-ras

Esther

tu li-ber-tad por el ren - cor que hie-rre en mi pe - cho

Piano

*f*

35

Sarah

¿Tu o - dias noe-ves bue-na\_ en-ton-ces ¡Ah que des-gra-cia

Esther

Piano

*p*

41 **Presto**

Sarah

*p*

Esther

Si yo a-nio al re - y que te de - se - a si

*cres. molto*

Piano

*p*

49

Sarah

*cres. molto*

Esther

tu le a - ma-ses mo - ri - as

*f* *ff*

Piano

57 *pp subito*

Sarah

Yo no a - mo yo no ama - rè si - no al

Esther

Piano

64

Sarah

que ha e - le - gi - do mi co - ra - zon

Esther

Piano

*pp* *ff*



71

Sarah

Esther

Piano

E - so te sal - va *ff* A - do - ni - as te lle - va - rà mien - tras tan *ff*

78

Sarah

Esther

Piano

to re - sis - te al rey \_\_\_\_\_ ¿Me la ju - vas

*(ad libitum)*  
Re - tran

86

Sarah

qui - la Mi a-mor es fuer-te co - mo la

Esther

Piano

*f* *ff*

94

Sarah

Muer-te la pa - sion in - fle - xi -

Esther

Piano

10

101

Sarah

ble co - mo el in - fier - - no

Esther

Piano

*fff*

108

Sarah

*ff* *energico (ad libitum)*

Esther

Por mi co-ro - na te sal - va -

Piano

114 *energico y brillante*

Sarah

Y yo te se-rè fiel por mi A-do - ni -

Esther

rè

Piano

119 **Piu presto**

Sarah

a (Telon)

Esther

Piano

*ff*

*sva*

12

126

Sarah

Esther

Piano

*Rea*

8va

131

Sarah

Esther

Piano

*ff*

8va

*ff*

137

Sarah

Esther

Piano

The musical score consists of three staves. The top two staves, for Sarah and Esther, are empty. The bottom staff is for the Piano. It begins with a bass clef and a key signature of two flats. The first two measures show a steady bass line with chords. The third measure has a forte (*ff*) dynamic marking. The fourth measure has an *8va* marking above a chord. The fifth measure has a fermata over a chord. The piece ends with a double bar line.

*Fin del 1er acto*

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