

Tilting at Windmills for Concert Band



Bill Robinson

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Composed May 29—August 10, 2015

Duration: about 9 minutes

In May 2015, Hugh Partridge, music director of the Triangle Youth Philharmonic here in Raleigh, North Carolina, asked me to write a piece with the theme of Don Quixote for performance in the fall. The maximum duration was to be ten minutes, and the instrumentation was for all of his musicians, minus the strings. (This was because they were playing a string orchestra piece, and he wanted everyone to have the chance to play.)

To allow for more chances of performance, I have this edition scored for a more standard concert band. The instrumentation is piccolo, 2 flutes, 2 oboes, 2 bassoons, 3 clarinets, bass clarinet, 2 alto saxophones, tenor and baritone saxophones, 4 horns, 3 trumpets, 2 trombones, bass trombone, euphonium, tuba, timpani, glockenspiel, and castanets.

The programmatic aspects of this piece are rather general. The first movement is a relatively gentle and lyrical movement, reflecting the portrayal of Dulcinea (in the illusory version perceived by Don Quixote). The second movement, although clearly written by a composer whose heritage is far from the Iberian tradition, shows some Spanish influences, and is based on the Sevillana dance form.

In general I do not compose for unpitched percussion, but I made an exception in this piece in order to include two percussionists in addition to the timpanist. It works pretty well, and I might allow myself more excursions into this in the future; but do not expect a trap set in any of my concerts.

Performance notes

Accidentals apply through the measure and not beyond, and do not apply to octaves. The score is at concert pitch. If a conductor requires a transposed score, I can provide a special edition, but in general all my larger scores are at concert pitch. Updated versions of score and parts are posted on my website's music page.

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www.billrobinsonmusic.com cover photo: *Livres Hebdo*

[C score]

Tilting at Windmills

Bill Robinson

I. Dulcinea [5']

$\text{♩} = 76$
More Dolce
Please

Chorale $\text{♩} = 60$

rit.

Piccolo

1

Flute

2

1

Oboe

2

1

Bassoon

2

1

Clarinet in B \flat

2

3

Bass Clarinet in B \flat

1

E \flat Alto Saxophone

2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1

Horn in F

2

3

4

1

Trumpet in B \flat

2

3

1

Trombone

2

BTbn.

Euphonium

Tuba

Timpani

Glockenspiel

This page of the musical score, titled "TAW Mov. 1", contains measures 10 through 13. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The dynamic marking *mp* (mezzo-piano) is consistently used across the score. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), Clarinet (1 and 2), Bass Clarinet (3), Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns (1, 2, 3, and 4), Trumpets (1 and 2), Trombones (1 and 2), Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani and Glockenspiel. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

This page of the musical score, titled "TAW Mov. 1", is page 21 of a 3-page section. It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Horns (3 and 4), Trumpets (1 and 2), Trombones (1 and 2), Euphonium, Tuba, and Glockenspiel. The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The music is divided into four measures, with a repeat sign at the end of the first measure in each system. The Piccolo part begins with a *mp* marking. The Clarinet 1 and 2 parts also have *mp* markings. The Euphonium part has a *mp* marking. The Glockenspiel part has a *mp* marking. The score is written in a standard musical notation style with treble and bass clefs, and various note values and rests.

22

Picc. *f* *ff*

1 *f* *ff*

2 *f* *ff*

1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

2 *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

BCl. *mf* *f* *ff*

1 *f* *ff*

2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *mf* *f* *ff*

1 *mp* *f* *ff*

2 *mp* *f* *ff*

3 *mp* *f* *ff*

4 *f* *ff*

1 *f* *ff*

Tpt. 2 *f* *ff*

3 *f* *ff*

1 *mp* *f* *ff*

2 *f* *ff*

BTbn. *mp* *f* *ff*

Euph. *f* *ff*

Tuba *mp* *f* *ff*

22

Timp. *f* *ff*

22

Glock. *f* *ff*

30 (♩=♩)

Picc. *mp*

Ob. 1 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

BCl. *mp*

Alto 1 Sax. *mp*

Ten. Sax. *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tpt. 1 *mp*

Tbn. 1 *mp* 2

Tuba *mp* 2

36

(♩=♩)

1 Ob. *f* *ff*

2 Ob. *mp* *f* *ff*

1 Bn. *mp* *f* *ff*

2 Bn. *mp* *f* *ff*

1 Cl. 2 *mp* *f* *ff*

3 Cl. 3 *mp* *f* *ff*

BCL. *f* *ff*

1 Alto Sax. *f* *ff*

2 Alto Sax. *mp* *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *ff*

1 Hn. *mp* *f* *ff*

2 Hn. *mp* *f* *ff*

3 Hn. *f* *ff*

4 Hn. *ff*

1 Tbn. *f* *ff*

2 Tbn. *mp*² *f* *ff*

BTbn. *ff*

Euph. *mp* *f* *ff*

35 Tuba *f* *ff*

This page of the musical score, titled "TAW Mov. 1" and numbered "7", contains the staves for measures 41 through 44. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *ff* dynamic.
- Fl.**: Flutes, with parts for 1 and 2, starting with a *ff* dynamic.
- Ob.**: Oboes, with parts for 1 and 2.
- Bn.**: Bassoons, with parts for 1 and 2.
- Cl.**: Clarinets, with parts for 1, 2, and 3.
- BCl.**: Bass Clarinet.
- Alto Sax.**: Alto Saxophones, with parts for 1 and 2.
- Ten. Sax.**: Tenor Saxophone.
- Bari. Sax.**: Baritone Saxophone.
- Hn.**: Horns, with parts for 1, 2, 3, and 4.
- Tpt. 1**: Trumpet 1.
- Tbn.**: Trombones, with parts for 1 and 2.
- BTbn.**: Baritone Trombone.
- Euph.**: Euphonium.
- Tuba**: Tuba.
- Glock.**: Glockenspiel, starting with a *ff* dynamic.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature is one sharp (F#), and the time signature is 4/4.

52

Fl. 1 *ff* *mp cresc.* (*mf*)

Fl. 2 *ff*

Ob. 1 *mp cresc.* (*mf*)

Bn. 1 *mf* *cresc.*

Bn. 2 *mp* *mf* *f*

Cl. 1 *ff*

Cl. 2

Cl. 3 *mp* *cresc.* (*mf*)

BCl. *mp* *cresc.* (*mf*)

Alto Sax. 1 *mf*

Alto Sax. 2 *mf* *cresc.*

Ten. Sax.

Bari. Sax. *mp* *mf*

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4 *mf*

Tpt. 2 *ff* *f*

Tpt. 3 *ff*

Tbn. 1 *ff* *mf* *cresc.*

Tbn. 2 *ff* *f*

BTbn. *ff* *p*

Euph. *ff* *p*

Tuba *ff* *p* *mp* *mf*

Timp. *ff* *p*

58

Picc. *f* *ff*

1 *f* *ff*

2 *f* *ff*

Ob. 1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

2 *f* *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

BCl. *f* *ff*

Alto Sax. 1 *f* *ff*

2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Hn. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

Tpt. 1 *f* *ff*

2 *f* *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

BTbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Glock. *f* *ff*

Chorale ♩ = 60

rit. -----

Fl. 1 *p*

Ob. 1 *p*

Cl. 1 *p* *pp*

Cl. 2 *p*

BCL. *p* *pp*

Alto 1 Sax. *p*

Ten. Sax. *p* *pp*

Bari. Sax. *pp*

Hn. 1 *p* *pp*

Hn. 3 *pp*

Tpt. 1 *p* *pp*

Tbn. 1 *p* *pp*

B.Tbn. *pp*

Euph. *pp*

Tuba *ff* *p* *pp* *8vb* -----

Allegro con gringo (♩.= 60)

Piccolo

Flute 1 2

Oboe 1 2

Bassoon 1 2

Clarinet in B \flat 1 2 3

Bass Clarinet in B \flat

E \flat Alto Saxophone 1 2

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Horn in F 1 2 3 4

Trumpet in B \flat 1 2 3

Trombone 1 2

B.Tbn.

Euphonium

Tuba

Timpani

Glockenspiel

Castanets

13

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bn. 1
Bn. 2

Detailed description: This block contains the first six staves of the score, representing Flute 1 and 2, Oboe 1 and 2, and Bassoon 1 and 2. The Flute parts feature melodic lines with dynamic markings of *mp*, *mp cresc.*, *mf*, and *f*. The Oboe and Bassoon parts provide harmonic support with rhythmic patterns, also marked with *mp*, *mp cresc.*, *mf*, and *f*. A rehearsal mark '12' is placed at the beginning of the first staff.

Cl. 1
Cl. 2
BCL.

Detailed description: This block contains the next three staves, for Clarinet 1 and 2, and Bass Clarinet. The Clarinet parts have melodic lines with dynamics *mp cresc.*, *(mf)*, and *f*. The Bass Clarinet part provides a bass line with dynamics *mp*, *mp cresc.*, *(mf)*, and *f*. A rehearsal mark '12' is placed at the beginning of the first staff.

Alto Sax.
Ten. Sax.
Bari. Sax.

Detailed description: This block contains the next three staves, for Alto, Tenor, and Baritone Saxophone. The Alto and Tenor Saxophone parts are mostly rests, with some melodic entries. The Baritone Saxophone part has a melodic line with dynamics *mp cresc.*, *(mf)*, and *f*. A rehearsal mark '12' is placed at the beginning of the first staff.

Hn. 1
Hn. 2
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
BTbn.
Euph.
Tuba
Timp.

Detailed description: This block contains the final seven staves of the score, for Horn 1 and 2, Trumpet 2 and 3, Trombone 1 and 2, Baritone Trombone, Euphonium, Tuba, and Timpani. The Horn and Trombone parts have melodic lines with dynamics *mp*, *mf*, *mf+*, and *f*. The Trumpet parts have dynamics *mf* and *f*. The Euphonium and Tuba parts have dynamics *mp* and *mf*. The Timpani part has dynamics *mp cresc.*, *(mf)*, and *f*. A rehearsal mark '12' is placed at the beginning of the first staff.

Picc. *f* *mf* *mp* *cresc.* *mp+* *mf*
 Fl. 1 *f* *mf* *mp* *cresc.* *mf*
 Fl. 2 *f* *mf* *mp* *cresc.* *mf*
 Ob. 1 *f* *mf* *mp* *cresc.* *mf*
 Ob. 2 *f* *mf*
 Bn. 1 *mf+*
 Bn. 2 *mf+*
 Cl. 1 *f* *mf* *mp* *cresc.* *mf*
 Cl. 2 *f* *mf* *mp* *cresc.* *mf*
 Cl. 3 *mp* *cresc.* *mf*
 Alto Sax. 1 *mf* *mp* *mf* *cresc.*
 Alto Sax. 2 *mf* *mp* *mf* *cresc.*
 Ten. Sax. *mf* *mp*
 Bari. Sax. *mf* *mp*
 Hn. 1 *f* *mf* *mp* *mf+*
 Hn. 2 *mf* *mp* *mf*
 Hn. 3 *mf* *mp*
 Hn. 4 *mp* *cresc.* *mf*
 Tpt. 1 *f* *mf* *mp* *cresc.* *mf+*
 Tpt. 2 *f* *mf* *mp* *cresc.* *mf*
 Tpt. 3 *f* *mf* *mp* *mp+* *cresc.* *mf*
 Tbn. 1 *mp* *cresc.* *mf*
 Tbn. 2 *mp* *cresc.* *mf*
 BTbn. *mp* *cresc.* *mf*
 Euph. *mp* *mp+* *mf* *mf+*
 Tuba *mp* *cresc.* *mf*
 Timp. *mp* *mp+* *mf* *mf+*
 Cast. *mp* *cresc.* *mf*

This page of the musical score, titled "TAW Mov. 2" and numbered "15", contains the staves for measures 33 through 36. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1, 2, & 3, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, & 4, Tpt. 1, 2, & 3, Tbn. 1 & 2, BTbn., Euph., Tuba, Timp., Glock., and Cast. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of musical notations, including dynamic markings such as *f* (forte) and *ff* (fortissimo), articulation marks like accents and slurs, and performance instructions such as *8va* (octave up) and *8va* (octave down). The woodwind and brass sections play melodic lines with slurs, while the percussion section provides rhythmic accompaniment with cymbals and timpani.

44

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bn.

1

2

44

1

2

Cl.

3

BCL.

44

1

2

Alto Sax.

Ten. Sax.

Bari. Sax.

44

1

2

3

4

Hn.

1

2

3

4

Tpt.2

3

1

2

Tbn.

BTbn.

Euph.

Tuba

44

Timp.

44

Cast.

ff

55 64

G.P.

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bn.

1

2

Cl. 1

2

3

BCL.

1

2

Alto Sax.

Ten. Sax.

Bari. Sax.

1

2

3

4

Hn.

1

2

3

Tpt. 2

3

1

2

Tbn.

BTbn.

Euph.

Tuba

55

Cast.

95 109

Fl. 1 *p* *pp*

Bn. 1 *p*

Cl. 1 *p* *pp*

BCl. *p*

Alto 1 Sax. *p*

Ten. Sax. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

BTbn. *p*

Euph. *p*

Tuba *p*

(Sub) *p*



110 122

Fl. 1 *p*

Ob. 1 *p*

Bn. 1 *p*

BCl. *p*

Alto 1 Sax. *p*

Bari. Sax. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

BTbn. *p*

Euph. *p*

Tuba *p*

124

Fl. 1

Ob. 1

Ob. 2

Bn. 1

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1

Tuba

130

131

Picc.

Fl. 1

Fl. 2

Ob. 1

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

BCl.

Ten. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

BTbn.

Tuba

136 144

Fl. 1
Fl. 2
Ob. 1
Bn. 1
Bn. 2
Cl. 1
Cl. 2
Cl. 3
BCl.
Alto 1 Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tuba
Timp.

p *mp* *mf* *mf cresc.* *delta b* *p < mp* *mf cresc.*

153

157

ff

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bn.

1

2

ff

153

1

2

3

Cl.

BCl.

ff

153

1

2

Alto Sax.

Ten. Sax.

Bari. Sax.

ff

153

1

2

3

4

Hn.

ff

1

2

Tpt.

1

2

Tbn.

ff

BTbn.

ff

Euph.

ff

Tuba

ff

153

Cast.

163 G.P.

Picc. 1 2

Fl. 1 2

Ob. 1 2

Bn. 1 2

This system contains the staves for Piccolo (Picc.), Flutes (Fl.), Oboes (Ob.), and Bassoons (Bn.). The Piccolo part is marked with a 'G.P.' (Grande Piccolo) and has a measure rest. The Flutes and Oboes parts have two staves each, with the first staff playing a melodic line and the second staff playing a harmonic accompaniment. The Bassoons have two staves, with the first staff playing a melodic line and the second staff playing a harmonic accompaniment. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Cl. 1 2 3

BCL

This system contains the staves for Clarinets (Cl.) and Bass Clarinet (BCL). The Clarinets have three staves, with the first two staves playing a melodic line and the third staff playing a harmonic accompaniment. The Bass Clarinet has one staff, playing a melodic line. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

This system contains the staves for Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The Alto Saxophone has two staves, with the first staff playing a melodic line and the second staff playing a harmonic accompaniment. The Tenor Saxophone has one staff, playing a melodic line. The Baritone Saxophone has one staff, playing a melodic line. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Hn. 1 2 3 4

This system contains the staves for Horns (Hn.). There are four staves, each playing a melodic line. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Tpt. 1 2 3

This system contains the staves for Trumpets (Tpt.). There are three staves, each playing a melodic line. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Tbn. 1 2

BTbn.

Euph.

Tuba

This system contains the staves for Trombones (Tbn.), Euphonium (Euph.), and Tuba. The Trombones have two staves, with the first staff playing a melodic line and the second staff playing a harmonic accompaniment. The Euphonium has one staff, playing a melodic line. The Tuba has one staff, playing a melodic line. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

163

Cast.

This system contains the staff for Castanets (Cast.). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

172

Picc.

1

2

Fl.

1

2

Ob.

1

2

Bn.

1

2

172

1

2

3

Cl.

BCl.

172

1

2

Alto Sax.

Ten. Sax.

Bari. Sax.

172

1

2

3

4

Hn.

1

2

3

Tpt.

1

2

Tbn.

1

2

BTbn.

Euph.

Tuba

172

Timp.

ff

182 *non stacc.*

Picc.

1 *non stacc.*

2

Ob.

1

2

Bn.

1

2

182

Cl. 2

3

BCl.

182

Alto Sax.

2

Ten. Sax.

Bari. Sax.

182 *non stacc.*

1

Hn. 2

3 *non stacc.*

1 *non stacc.*

Tpt. 2

3

Tbn.

1

2

BTbn.

Euph.

Tuba

182

Glock. *ff*

191 Picc. *fff*

1 Fl. *fff* *8va*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Bn. *fff*

2 Bn. *fff*

1 Cl. *fff* *non stacc.*

2 Cl. *fff* *non stacc.*

3 Cl. *fff*

BCl. *fff*

1 Alto Sax. *fff*

2 Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

1 Hn. *fff* *non stacc.*

2 Hn. *fff*

3 Hn. *fff* *non stacc.*

4 Hn. *fff*

1 Tpt.2 *fff* *non stacc.*

3 Tpt.2 *fff* *non stacc.*

1 Tbn. *fff* *non stacc.*

2 Tbn. *fff*

BTbn. *fff*

Euph. *fff*

Tuba *fff*

Timp. *fff*

Glock. *fff*