

Piccolo

Tilting at Windmills

I. Dulcinea

Bill Robinson

♩ = 70

Chorale ♩ = 56 *rit.* ----- More Dolce Please

6 6 mp

17 20

23 29 (♩ = ♩) mp

30 35 (♩ = ♩) 5

40 45 ff

47 54 3 4 3 f+

58 Chorale 11 ff

♩ = 56

II. Sevillana

(♩. = 60)

Allegro con gringo

1 2 10 13 8 Flute 1

25 30 5

40 44 3

53 G.P.

63 64 15 79 3

88 93 16 109 13

122 131 9 2 8

144 157 6 4

159 G.P.

169 171 10 non stacc.

187 2

195

Flute 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$

p

7 *rit.* $\text{♩} = 70$ More Dolce Please

14 *mp*

19 20

27 29 $(\text{♩} = \text{♩})$ 35 45

41 *ff* *ff*

47 *ff*

54 *mp* *cresc.* *(mf)* *f* *ff*

59 $\text{♩} = 56$ Chorale

64 *p* *rit.* 4

II. Sevillana

(♩. = 60)

Allegro con gringo

12 *mp* **13** *mp cresc.* *mf*

20 *f* *f* *mf* *mp cresc.*

29 *8va* *(mf)* *f*

36 *8va* *8va* *8va* **44** *ff*

47 *ff* *8va*

55 *G.P.*

64 *7* *4* **79**

80

86 *8va*

92 **93** *ff* *p* *pp*

103 109

114 122

124

131 2 7

143 144

152 157

161 G.P.

170 171

179 184 non stacc.

188 fff

195 8va

Flute 2

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- More Dolce Please $\text{♩} = 70$

The musical score for Flute 2 is presented in seven staves. The first staff begins with a tempo marking of quarter note = 56 and a 6-measure rest, labeled 'Chorale'. This is followed by a 'rit.' (ritardando) section. The second staff starts at measure 13 with a 2-measure rest, then a melodic phrase in 3/4 time, another 2-measure rest, a melodic phrase in 3/4 time, and a 6-measure rest. The third staff begins at measure 26 with a melodic phrase marked 'f' and 'ff', followed by a 12/16 time signature change, a 6-measure rest, a 2/4 time signature change, and a 5-measure rest. The fourth staff starts at measure 40 with a melodic phrase marked 'ff'. The fifth staff begins at measure 45 with a melodic phrase. The sixth staff starts at measure 52 with a melodic phrase marked 'ff', followed by a 3-measure rest, a 3/4 time signature change, and a melodic phrase marked 'f+' and 'ff'. The seventh staff begins at measure 59 with a melodic phrase, followed by a 'Chorale' section with a tempo of quarter note = 56, a 7-measure rest, and a 2-measure rest. The score includes various time signatures (4/4, 3/4, 2/4, 12/16, 3/8) and dynamic markings (mp, f, ff, f+).

2

Flute 2

(♩. = 60)

II. Sevillana

Allegro con gringo 13

1 **12** *mp* *mp cresc.*

19 *mf* *f* *mp cresc.*

30 *(mf)* *f*

38 *ff* **44** *ff*

52 *G.P.*

61 64 *7*

74 79 *4* *2*

84

TAW Mov. 2 Flute 2

90 93 109 15 13 $\frac{3}{2}$

ff

122 9 131 2 $\frac{3}{4}$

p

136 144 7 5 $\frac{3}{4}$

f+ \leftarrow *ff*

152 157 2

ff

160 G.P.

169 171

177 184

186 $\frac{3}{4}$ *fff*

194

Flute 3

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 56 *rit.* ----- **More Dolce Please** ♩ = 70

12 *mp*

18 *ff*

29 (♩ = ♩) 6 35 (♩ = ♩) 5 4

45 3 4 54 3 2

59 **Chorale** ♩ = 56 *rit.* ----- 2 7 2

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13 7 4

mf *f* *mp cresc.*

29 30 2

(mf) *f*

38 3 44 9

ff *ff*

57 G.P. 64 7

72 4 79 3

85 4 93 16 109 13

122 9 131 5 8 144 5

f+ *ff*

152 3 157 3 G.P.

ff

165 171

174 184

185 *fff*

195

II. Sevillana

(♩. = 60)

Allegro con gringo

1 11 13 3 mp mf

20 f f > mf mp cresc.--

28 30 (mf) f

37 44 3 ff ff

47

55 G.P.

64 7 4 79

80

87 2 93 15 ff

109 p

120 122

3

128 131

3

135 144 Bassoon 1

6 2 2

149 *f₊* *ff*

2

156 157 G.P.

165 171

3

175

182 184

189 *fff*

2

195

Oboe 2

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- $\text{♩} = 70$ More Dolce Please

mp

13 2

20 29 (♩ = ♩) 5 *f* *ff* *f*

35 (♩ = ♩) *ff*

41 45

46 54 3 3

57 *f+* *ff*

61 Chorale 7 *rit.* ----- 2

II. Sevillana

(♩. = 60)

Allegro con gringo

1 10 *mp* 13

16 3 *mf* *f* 7 30 3 *f*

34 44 3 *ff*

45 2 *ff*

54 G.P.

63 64 7 4

79 3

87

93 15 109 122 Oboe 1 4

ff

127 2 131 5 8

p

144 Bassoon 1 2 2 *f+* *ff*

f+ *ff*

152 3 157

162 G.P.

171 3

180 *non stacc.* 184

187 *fff*

fff

195

Bassoon 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

6 3

14 20

21 29 (♩ = ♩) 5

35 (♩ = ♩)

34 mp \leftarrow f \leftarrow ff

40

43 45

48 54

55 mf *cresc.* ----- f ----- ff

61 Chorale $\bullet = 56$ *rit.* ----- 7 2

II. Sevillana

(♩. = 60)

1 **Allegro con gringo**

6 2

mp

13 6 9 30

mf *f* *mf+* *f*

34 5 44 3

ff

48

55 G.P. 64 4

ff

65 3 3

76 79

85 5 non stacc. 93

ff *ff* *p*

98 11 109 13 122

p

Bassoon 2

Tilting at Windmills

I. Dulcinea

♩ = 70

Bill Robinson

Chorale

♩ = 56
6

rit. -----

More Dolce Please

5

16

20

27

29

35

38

42

44

45

50

54

60

Chorale

♩ = 56

rit. -----

7

2

mp

f

ff

mf < *f* < *ff*

f

ff

II. Sevillana

(♩. = 60)

1 Allegro con gringo

6 *mp* 2

12 13 6 9 30 *mf* *f* *mf+*

32 5 *f* *ff*

44 3

53 G.P.

60 64 4 3

72 79 3

82 93 5 *non stacc.* *ff* *ff* *p*

95 **14** **109** **13** **122** **9** **131** **3**

p

136 **3** **144** **3** **2**

p *mf+*

147 **4**

f *f+* *ff*

156 **157**

163 **G.P.** **171** **4**

172

179 **184**

187 **fff**

195

Bassoon 3

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

6 3

15 20 5

25 (♩ = ♩) 5 mp f

35 (♩ = ♩) ff

41

43 45

47 54 mp mf

56 ff

61 Chorale $\bullet = 56$ *rit.* ----- 2

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

8 *mf* *f* *mf+*

17 *f* *ff*

33 *f* *ff*

47

54 G.P.

64

72

13 30 44 79

1 2 3 6 9

86 *non stacc.* **93** **109** 15 13

ff *ff* > *mf*

122 **131** Bassoon 1 *p*

p

142 **144** 2 4

mf+ *f* < *f+*

153 **157** *ff*

160 G.P.

167 **171** 4 6

182 **184**

190 *fff*

195

Bassoon 4

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- More Dolce Please $\text{♩} = 70$

6 *mp*

15 20

21 5 (♩ = ♩) 5 *f* *ff* *f*

35 (♩ = ♩) *ff*

41

43 45

47 54 3 3

57 *ff*

61 Chorale $\text{♩} = 56$ *rit.* ----- 2

II. Sevillana

Allegro con gringo (♩. = 60)

1

2

mp

8

13

15

8

mp *mp+*

29

30

mf *mf+* *f*

6

42

44

ff

51

G.P.

58

4

64

67

3

3

77 79 6 4 *non stacc.* *ff*

92 93 15 109 13 122 9 131 5 *ff* *mf*

136 Bassoon 1 144 3 4 2 *mf+* *f*

148 4 157 *f+* *ff*

158 G.P.

165 171 4

174 6 184

187 *fff*

194

Clarinet 1 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$

p

7 *rit.* ----- **More Dolce Please** ($\text{♩} = 70$) *mp* 2

16 *mp* 20

22 5 ($\text{♩} = \text{♩}$) *mp* 29

34 35 ($\text{♩} = \text{♩}$) *mp* *f* *ff*

40

45

53 54 *f* *ff*

60 Chorale $\text{♩} = 56$ *p*

66 *rit.* ----- *pp*

II. Sevillana

Allegro con gringo (♩. = 60)

1 8 13

mp

16

mp cresc. ----- (*mf*) ----- *f* *f* > *mf*

25 30

mp *cresc.* ----- (*mf*) ----- *f*

34 44

ff 3

45

ff

54 G.P.

64 7

77 79

84

91 93

ff 2 *p*

TAW Mov. 2 Clarinet 1

101 3
pp 4 13 122 2
p

Musical staff 101-124: Treble clef, key signature of two flats. Measures 101-108 contain eighth-note patterns. Measures 109-111 are marked with a '4' and contain quarter notes. Measures 112-114 are marked with a '13' and contain sixteenth-note patterns. Measures 115-117 are marked with a '122' and contain quarter notes. Measures 118-124 are marked with a '2' and contain eighth-note patterns. Dynamics: *pp* at the start, *p* at the end.

125 2 131

Musical staff 125-132: Treble clef. Measures 125-130 contain eighth-note patterns. Measures 131-132 are marked with a '2' and contain quarter notes. Dynamics: *p* at the start.

133

Musical staff 133-139: Treble clef. Measures 133-139 contain eighth-note patterns with various accidentals. Dynamics: *p* at the start.

140 3 144 4 f₊ ff

Musical staff 140-151: Treble clef. Measures 140-143 are marked with a '3' and contain eighth-note patterns. Measures 144-146 are marked with a '4' and contain quarter notes. Measures 147-151 contain eighth-note patterns. Dynamics: *f₊* and *ff* are indicated.

152 3 157

Musical staff 152-162: Treble clef. Measures 152-155 contain eighth-note patterns. Measures 156-158 are marked with a '3' and contain eighth-note patterns. Measures 159-162 contain eighth-note patterns. Dynamics: *f* is indicated.

163 G.P. 171

Musical staff 163-170: Treble clef. Measures 163-170 contain eighth-note patterns with various accidentals. Dynamics: *f* is indicated.

172

Musical staff 172-179: Treble clef. Measures 172-179 contain eighth-note patterns with various accidentals. Dynamics: *f* is indicated.

180 184

Musical staff 180-187: Treble clef. Measures 180-183 contain eighth-note patterns. Measures 184-187 contain eighth-note patterns. Dynamics: *f* is indicated.

188 fff

Musical staff 188-193: Treble clef. Measures 188-193 contain eighth-note patterns with various accidentals. Dynamics: *fff* is indicated.

194

Musical staff 194-199: Treble clef. Measures 194-199 contain eighth-note patterns with various accidentals. Dynamics: *fff* is indicated.

Clarinet 2 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- $\bullet = 70$ More Dolce Please

11 *mp*

19 20 29 (♩ = ♩) 3 *mp*

34 35 (♩ = ♩) *f* *ff*

40

45

53 54 *f* *ff*

60 Chorale $\bullet = 56$ *rit.* ----- *p*

II. Sevillana

(♩. = 60)

1 **Allegro con gringo**

8 *mp*

13

15 *mp cresc.* *(mf)* *f*

22 *f* > *mf* *mp* *cresc.*

30 *(mf)* *f*

39 *ff* *ff*

44

49 G.P.

58 *ff* *ff*

64

66 7

78 79

85

91 93 15 109 13 122 6

ff

128 131

p

133 144

p *mp* *mf*

148 157

f+ *ff*

154 157 G.P.

165 171

173

180 184

187 *fff*

194

Clarinet 3 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- More Dolce Please $\text{♩} = 70$

6 *mp* 2

14

20 6 *f+* *ff* 29 $(\text{♩} = \text{♩})$ 5 *mp* *f*

35 $(\text{♩} = \text{♩})$ *ff* *ff*

40

45

53 54 *mp* *cresc.* ----- *(mf)* ----- *f* *ff*

59 Chorale $\text{♩} = 56$ *rit.* ----- 7 2

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13 2 9 mp mp

27 30 cresc. (mf) f

35 44 3 ff

45 ff

52 G.P.

61 64

68 79 7

80 3

88 93 15 ff

TAW Mov. 2 Clarinet 3

109 13 122 9 131 2

p

136 6 144 4

p *mp* *mf* *f+* *ff*

150 2 157

158 G.P.

166 171

173

180 184

186

193 non stacc. fff

Clarinet 4 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- More Dolce Please $\text{♩} = 70$

13

19

20

29

35

40

45

50

54

61

6

6

5

2

3

3

2

2

7

2

mp

f+ *ff* *f*

ff

rit.

II. Sevillana

Allegro con gringo (♩. = 60)

Bass Clarinet

1 12 13 2 13 30 6

37 *mp* 44 3 *ff* *ff*

48

57 G.P. 64 4

69 7 79 2

83 3

92 93 16 109 13 122 9 131 5 8 144 4

148 *ff* 3 157

158 *f+* G.P.

167 171

175

183 184

191 *non stacc.* *fff*

Bass Clarinet in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

rit.-----

Chorale ♩ = 56

More Dolce Please ♩ = 70

8 -----

20

21 4 (♩ = ♩) 29 mp

32 35 (♩ = ♩) f ff

36 4

43 45

47 54 2

57 Chorale ♩ = 56 p

65 *rit.*----- pp

II. Sevillana

Allegro con gringo (♩.= 60)

1 12 13

mp *mp cresc.* *(mf)*

20 8 30 6 *f* *f* *ff*

42 44

51 G.P. 6

64 12 79 6 *ff*

89 3 93 11 109 *ff* *p* *p*

111

122 8 131 3 *p*

136 8 144 2 6 *mf+* *f* *f+* *ff*

156 157 G.P.

165 6 171 4

182 184

192 *fff*

Alto Saxophone 1 in E flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$

p

8 ----- More Dolce Please $\text{♩} = 70$

mp

16

22 *f* \leftarrow *ff* *mp*

29 $(\text{♩} = \text{♩})$

32 *f* \leftarrow *ff* $(\text{♩} = \text{♩})$

35

36

40

43 *mf* \leftarrow *f* *ff*

45

48 *mf* \leftarrow *f* *ff*

54

55 *mf* \leftarrow *f* *ff*

59 Chorale $\text{♩} = 56$

p

64 *rit.* ----- 2

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13 3 6 *mp* *mp+* *mf*

25 3 30 *mp* *mf cresc.* *f*

36 44 3 *ff* *ff*

46

53 G.P.

60 64 6

71 3 3 79

81 *non stacc.*

89 93 5 *p*

100 109 122

p

125 131

p

136 144

p *mp* *mf* *ff*

151 157

p

159 G.P.

166 171

172 184

181 184

187 195

fff

195

Alto Saxophone 2 in E flat Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- $\text{♩} = 70$ More Dolce Please

6 *mp*

13 *mp*

19 20 5 *f < ff*

29 (♩=♩) 5 (♩=♩) 35 *mp f ff*

38

42 45

48 54 2 *mf cresc. -----*

57 *-f ----- ff*

61 Chorale $\text{♩} = 56$ *rit.* ----- 2

II. Sevillana

Allegro con gringo (♩. = 60)

1 8 3 3 13 mp mp

18 5 4 30 mf mf mp mf cresc. ---

33 f ff

44 ff

51 G.P.

58

64 6 2

77 2 79 6

TAW Mov. 2 Alto Sax 2

89 93 109 3
16 13

122 131 Alto Sax 1 144
9 5 4 3 7

151 157
3
ff

159 G.P.

166 171

172 3

180 184

186

193 *fff*

Tenor Saxophone in B flat

Tilting at Windmills

Bill Robinson

Chorale

♩ = 56

I. Dulcinea

rit. -----

8 ----- More Dolce Please ♩ = 70

16

20

21 3 (♩ = ♩) 4 29

33 mp 35 (♩ = ♩) f ff

38

42

45

53 54 2 f+ ff

59 Chorale ♩ = 56 p

65 rit. ----- pp

II. Sevillana

Allegro con gringo (♩. = 60)

1 4 3

mp

12 13 4 3

mp *mf*

24 30 4 3 2

mf *mp* *f*

37 44 3 2

ff *ff*

48 4 G.P.

58 3 64 9

74 79 5

85

91 93 4 9

ff *>* *mf* *p*

109 13 122 5 2

p

131 3 8 144

mf cresc. ---

145 *f* *f*₊ *ff*

151 4 157

160 4 G.P. 3 171

172

179 4 184 5

192 *fff* 3 > >

fff

Baritone Saxophone in E flat

Tilting at Windmills

Bill Robinson

I. Dulcinea

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

6 3

15

20

29 (♩=♩) 6 35 (♩=♩)

38

42

45

54

60

mp

mf

f

ff

mf

f

pp

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

8 **13**

16 *mp cresc.* *(mf)* *f* *mf*

25 *mp* **30** *< ff* *ff*

44

52 G.P.

59 **64**

67 **3**

76 **79**

85 **93** **16** **109** **13**

3/2

122

Musical staff for measures 122-127. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *p*. Measure 122 contains a triplet of eighth notes. Measure 127 contains a triplet of eighth notes. There are rests in measures 123, 124, 125, and 126.

128

Musical staff for measures 128-130. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 128 contains a triplet of eighth notes. Measure 129 contains a quarter note followed by a quarter rest. Measure 130 contains a quarter note followed by a quarter rest. There are rests in measures 128, 129, and 130.

131

Alto Sax 1

144

Musical staff for measures 144-153. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf cresc.* and ends with *f*. Measure 144 contains a quarter note followed by a quarter rest. Measure 145 contains a quarter note followed by a quarter rest. Measure 146 contains a quarter note followed by a quarter rest. Measure 147 contains a quarter note followed by a quarter rest. Measure 148 contains a quarter note followed by a quarter rest. Measure 149 contains a quarter note followed by a quarter rest. Measure 150 contains a quarter note followed by a quarter rest. Measure 151 contains a quarter note followed by a quarter rest. Measure 152 contains a quarter note followed by a quarter rest. Measure 153 contains a quarter note followed by a quarter rest. There are rests in measures 144, 145, 146, 147, 148, 149, 150, 151, 152, and 153.

154

157

Musical staff for measures 154-160. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *ff*. Measure 154 contains a quarter note followed by a quarter rest. Measure 155 contains a quarter note followed by a quarter rest. Measure 156 contains a quarter note followed by a quarter rest. Measure 157 contains a quarter note followed by a quarter rest. Measure 158 contains a quarter note followed by a quarter rest. Measure 159 contains a quarter note followed by a quarter rest. Measure 160 contains a quarter note followed by a quarter rest. There are rests in measures 154, 155, 156, 157, 158, 159, and 160.

161

G.P.

Musical staff for measures 161-167. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 161 contains a quarter note followed by a quarter rest. Measure 162 contains a quarter note followed by a quarter rest. Measure 163 contains a quarter note followed by a quarter rest. Measure 164 contains a quarter note followed by a quarter rest. Measure 165 contains a quarter note followed by a quarter rest. Measure 166 contains a quarter note followed by a quarter rest. Measure 167 contains a quarter note followed by a quarter rest. There are rests in measures 161, 162, 163, 164, 165, 166, and 167.

168

171

Musical staff for measures 168-170. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 168 contains a quarter note followed by a quarter rest. Measure 169 contains a quarter note followed by a quarter rest. Measure 170 contains a quarter note followed by a quarter rest. There are rests in measures 168, 169, and 170.

177

Musical staff for measures 177-183. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 177 contains a quarter note followed by a quarter rest. Measure 178 contains a quarter note followed by a quarter rest. Measure 179 contains a quarter note followed by a quarter rest. Measure 180 contains a quarter note followed by a quarter rest. Measure 181 contains a quarter note followed by a quarter rest. Measure 182 contains a quarter note followed by a quarter rest. Measure 183 contains a quarter note followed by a quarter rest. There are rests in measures 177, 178, 179, 180, 181, 182, and 183.

184

Musical staff for measures 184-189. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 184 contains a quarter note followed by a quarter rest. Measure 185 contains a quarter note followed by a quarter rest. Measure 186 contains a quarter note followed by a quarter rest. Measure 187 contains a quarter note followed by a quarter rest. Measure 188 contains a quarter note followed by a quarter rest. Measure 189 contains a quarter note followed by a quarter rest. There are rests in measures 184, 185, 186, 187, 188, and 189.

190

Musical staff for measures 190-194. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *fff*. Measure 190 contains a quarter note followed by a quarter rest. Measure 191 contains a quarter note followed by a quarter rest. Measure 192 contains a quarter note followed by a quarter rest. Measure 193 contains a quarter note followed by a quarter rest. Measure 194 contains a quarter note followed by a quarter rest. There are rests in measures 190, 191, 192, 193, and 194.

195

Musical staff for measures 195-199. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Measure 195 contains a quarter note followed by a quarter rest. Measure 196 contains a quarter note followed by a quarter rest. Measure 197 contains a quarter note followed by a quarter rest. Measure 198 contains a quarter note followed by a quarter rest. Measure 199 contains a quarter note followed by a quarter rest. There are rests in measures 195, 196, 197, 198, and 199.

Horn 1 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$

7 *rit.* $\text{♩} = 70$ **More Dolce Please**

16 20 3 2

26 29 35

36 43 45

52 54 3 2

61 Chorale $\text{♩} = 56$

66 *rit.* pp

II. Sevillana

Allegro con gringo (♩. = 60)

1

mp

9 13 2 3 4

mp *mf*

23 30 5 2

f *mf* *mf+* *f*

36 44 3

ff *ff*

47 2

55 G.P.

63 64 10

ff

79 3 2

91 93 15 109

ff *mf* *p*

114 122 3 2

3/2

124 *p*

Musical staff 124-127: Treble clef, 3/4 time signature. Measures 124-127 contain eighth and sixteenth notes with slurs and accents. Measure 127 has a triplet of eighth notes.

128 131

Musical staff 128-131: Treble clef, 3/4 time signature. Measures 128-131 contain eighth and sixteenth notes with slurs and accents. Measure 131 has a triplet of eighth notes.

132 144

Musical staff 132-144: Treble clef, 3/4 time signature. Measures 132-144 contain eighth and sixteenth notes with slurs and accents. Measure 132 has a 4-measure rest. Measure 133 has a 3/4 time signature and a 4-measure rest. Measure 144 has a 3-measure rest. Dynamics: *p*, *mp* < *mf*.

147 *f* *f+* *ff*

Musical staff 147-156: Treble clef, 3/4 time signature. Measures 147-156 contain eighth and sixteenth notes with slurs and accents. Measure 147 has a 2-measure rest. Measure 148 has a 3-measure rest. Dynamics: *f*, *f+*, *ff*.

157 G.P.

Musical staff 157-164: Treble clef, 3/4 time signature. Measures 157-164 contain eighth and sixteenth notes with slurs and accents. Measure 157 has a 4-measure rest. Measure 164 ends with a repeat sign. Dynamics: *f*, *f+*, *ff*.

165

Musical staff 165-170: Treble clef, 3/4 time signature. Measures 165-170 contain eighth and sixteenth notes with slurs and accents.

171

Musical staff 171-179: Treble clef, 3/4 time signature. Measures 171-179 contain eighth and sixteenth notes with slurs and accents.

180 184 *non stacc.*

Musical staff 180-187: Treble clef, 3/4 time signature. Measures 180-187 contain eighth and sixteenth notes with slurs and accents. Measure 184 has a 4-measure rest. Dynamics: *non stacc.*

188 *fff*

Musical staff 188-193: Treble clef, 3/4 time signature. Measures 188-193 contain eighth and sixteenth notes with slurs and accents. Dynamics: *fff*.

194

Musical staff 194-197: Treble clef, 3/4 time signature. Measures 194-197 contain eighth and sixteenth notes with slurs and accents. Measure 194 has a 4-measure rest. Measure 197 ends with a repeat sign.

Horn 2 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

13 *mp* 20

22 *mp* *f* *ff* 16

29 *mp* 3 *mp* *f* *ff* 35

37

44 45 *ff*

51 54 *f* *f+*

59 Chorale $\bullet = 56$ *rit.* ----- 7 2

ff

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

9 2 13 7 *mf+* < *f*

24 4 30 2 *mf* *mp* *f*

36 2 2 44 *ff* *ff*

46

54 G.P.

62 64

69 7 79 *non stacc.*

82

91 93 2 *p*

100 **109**

p

9

Detailed description: Musical staff starting at measure 100. Measure 109 is boxed. A fermata is placed over measure 109. A dynamic marking of *p* is below the staff. A '9' is written above the staff.

117 **122** **131**

p

9 2

Detailed description: Musical staff starting at measure 117. Measures 122 and 131 are boxed. A dynamic marking of *p* is below the staff. Fermatas are placed over measures 122 and 131. A '9' is written above measure 122 and a '2' is written above measure 131.

134 **144**

6 3

Detailed description: Musical staff starting at measure 134. Measure 144 is boxed. A dynamic marking of *p* is below the staff. Fermatas are placed over measures 144 and 145. A '6' is written above measure 144 and a '3' is written above measure 145.

147 **157**

f *f+* *ff*

3

Detailed description: Musical staff starting at measure 147. Measure 157 is boxed. Dynamic markings *f*, *f+*, and *ff* are below the staff. A fermata is placed over measure 157. A '3' is written above measure 157.

158 G.P.

Detailed description: Musical staff starting at measure 158. The marking 'G.P.' is above the staff. The staff contains a series of eighth notes.

166 **171**

Detailed description: Musical staff starting at measure 166. Measure 171 is boxed. The staff contains a series of eighth notes.

173

Detailed description: Musical staff starting at measure 173. The staff contains a series of eighth notes.

179 **184**

Detailed description: Musical staff starting at measure 179. Measure 184 is boxed. The staff contains a series of eighth notes.

187 *non stacc.* *fff*

Detailed description: Musical staff starting at measure 187. The marking *non stacc.* is above the staff and *fff* is below. The staff contains a series of eighth notes.

193

Detailed description: Musical staff starting at measure 193. The staff contains a series of eighth notes.

Horn 3 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- $\text{♩} = 70$ More Dolce Please

13 20 23 29 35 37 45 53 61

mp *f* *ff* *mp* *f* *ff* *ff* *pp*

II. Sevillana

(♩. = 60)

Allegro con gringo

1 12 13 11 4 30 4

mf *mp*

34 *f* *ff* *ff* 3

44 4

54 G.P.

61 64

68 79 7

81 2

91 93 15 109 *ff* *mf* *p*

114 122 3 9

131

Musical staff 131: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, ending with a quarter rest.

Musical staff 136-144: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. A measure rest of 4 measures is indicated above the staff. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 151-157: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. A measure rest of 2 measures is indicated above the staff. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 159-171: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 174-182: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 184-188: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 193-198: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 184-188: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Musical staff 193-198: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody features a crescendo from *mp* to *mf*, followed by a measure rest of 6 measures, and ends with a fortissimo (*ff*) dynamic.

Horn 4 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

6

12

20

26

29

35

37

44

45

53

54

61

7

2

mp

f

ff

mf

f

ff

Chorale $\bullet = 56$ *rit.* -----

II. Sevillana

(♩. = 60)

1 Allegro con gringo

mp

13 **30**

mp *cresc.* ----- *(mf)* ----- *f*

36 **44** **6**

ff

52 **G.P.**

61 **64** **15** **79** *non stacc.*

84 **93** **14** **109**

ff *p* *p*

111 **3** **122** **9**

131 **3** **2** **2**

p

140 **4** **144** **10** **157**

ff

161 **G.P.**

170 **171** **2** **9** **184** **8** *non stacc.*

fff

193

Trumpet 1 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$

p

6 *rit.* $\text{♩} = 70$ More Dolce Please 5 *mp*

16 20 5 *f*

27 29 $(\text{♩} = \text{♩})$ *ff* *mp*

32 35 45 *ff*

46 54 *ff* *ff*

55 *f* *ff*

$\text{♩} = 56$ Chorale *p*

66 *rit.* *pp*

II. Sevillana

1 **Allegro con gringo** (♩. = 60)

mp

9 **2** **7** *mf+* *f*

23 **5** **2** *f* *mf* *mf+* *f*

36 **3** *ff* *ff*

46

54 **G.P.**

62 **3**

70

77 *non stacc.* **79**

84 *ff*

94 *p*

15 109 13 122 9 131 5

138 *mp* *mf* *f+* *ff*

5 144 4

152 4 157 3

164 G.P.

171

179 *non stacc.*

184

187 *fff*

193

Trumpet 2 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* ----- More Dolce Please $\text{♩} = 70$

6

13

20

27

29

35

45

54

57

mp

f

ff

ff

ff

Trumpet 1

Chorale $\text{♩} = 56$ *rit.* -----

7

II. Sevillana

1 **Allegro con gringo** (♩. = 60)

mp

9 2 6 *mf* *f* 13

22 5 30 3 *f* *mf* *f*

35 3 44 *ff* *ff*

45 *ff*

52 G.P.

60 64 *non stacc.*

67 8 79 *non stacc.*

81 3 2

91 93 15 109 13 122 9

ff

Detailed description: This musical staff covers measures 91 to 122. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a melodic line in measures 91-92, followed by rests in measures 93-94. Measures 95-108 consist of a whole rest. Measures 109-112 consist of a whole rest. Measures 113-121 consist of a whole rest. Measure 122 ends with a double bar line.

131 5 Trumpet 1 6 144 5

f+

Detailed description: This musical staff covers measures 131 to 144. It begins with a treble clef and a key signature of one sharp (F#). Measures 131-132 consist of a whole rest. Measure 133 has a 3/4 time signature. Measures 134-143 consist of a whole rest. Measure 144 ends with a melodic phrase.

150 157

ff

Detailed description: This musical staff covers measures 150 to 157. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

158 G.P.

Detailed description: This musical staff covers measures 158 to 171. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

166 171 3

Detailed description: This musical staff covers measures 166 to 171. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

175

Detailed description: This musical staff covers measures 175 to 181. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

182 184

Detailed description: This musical staff covers measures 182 to 188. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

189 *non stacc.* *fff*

Detailed description: This musical staff covers measures 189 to 194. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

195

Detailed description: This musical staff covers measures 195 to 201. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various intervals and dynamics.

Trumpet 3 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

$\text{♩} = 70$

Chorale

$\text{♩} = 56$
6

rit.

More Dolce Please

mp

12

3 2

21

5 (♩=♩) 6 (♩=♩) 5

f < ff

40 Trumpet 1

4 3 2

ff

52

2 2 2

61

7 2

$\text{♩} = 56$

Chorale

rit.

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13 8

30 *f* *f* *mf* *mp*

27 *mp* *cresc.* *(mf)* *f*

36 3 44 *ff* *ff*

47 6 G.P. *ff*

61 64 10

77 *non stacc.* 79

86 93 16 109 13

122 9 131 5 Trumpet 1 6 144 8 *ff*

153 4 157 7 G.P. *ff*

169 171 7 3

184

192 2 *fff*

Trumpet 4 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- $\bullet = 70$ More Dolce Please

12 3 2 6 20

26 f_+ ff 29 ($\bullet = \bullet$) 6 35 ($\bullet = \bullet$) 5

40 Trumpet 1 45 4 3 4 ff > > >

54 3 2 2 7 2 Chorale $\bullet = 56$ *rit.* -----

II. Sevillana

Allegro con gringo (♩. = 60)

Flute 1

1 12 13 8

26 30

mp *mp+ cresc.* *(mf)*

34 3

f *ff*

44 2 8 G.P.

ff

60 64 13 79

non stacc.

80

89 93 16 109 13 122 9

131 5 144 6 8 4

Trumpet 1

ff

157 7 G.P.

171 12 184

191 3

fff

Trombone 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 56

rit.-----

1 *p*

8 ----- More Dolce Please ♩ = 70

8 *mp*

16 *mp* *f*

27 *ff* *mp* *f* *ff*

36 *ff*

45 *ff*

53 *mf cresc.* *f* *ff*

61 Chorale ♩ = 56

61 *p*

66 *pp*

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13



mp *mp* *mp+* *mf*

19 4 30

mf+ *mp* *cresc.* *(mf)*

31 *f* *ff*

40 44 *ff*

49 2 G.P.

58 64 3 4 *ff*

70

77 79

87 93 109 16 13

122 131 144

9 2 2 8 4

p

148

f+ *ff*

155 157

162 171

G.P. 3

172 2

180 184

186 fff

194 *non stacc.*

Trombone 2

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 56$ *rit.* **More Dolce Please** $\text{♩} = 70$

6 *mp*

13 20 6

26 29 35

f *ff* *mp*² *f* *ff*

36 2

45 *ff* *ff*

52 54 *f* *ff*

59 **Chorale** $\text{♩} = 56$ *rit.* 7 2

ff

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

9 **13** 2 3 *mp cresc. (mf) f*

21 **30** 4 *mp cresc. (mf)*

33 *f ff ff*

43 **44**

53 *G.P.* 4

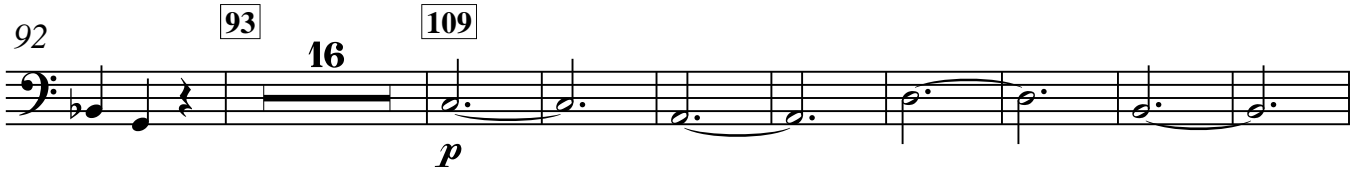
64 *non stacc.* 3 2 *ff*

74 **79**

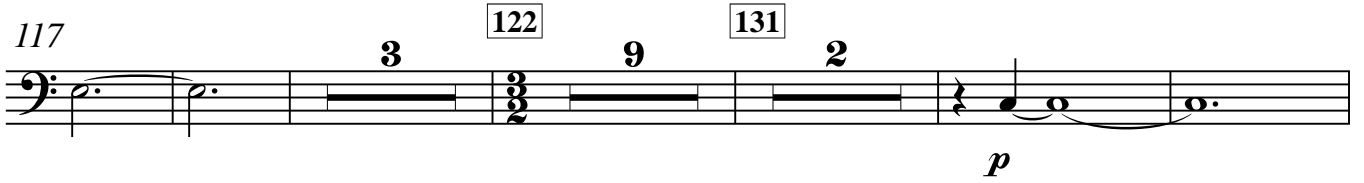
82



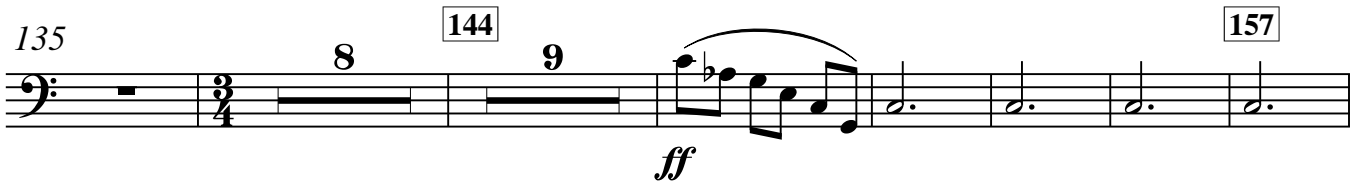
92



117



135



158



166



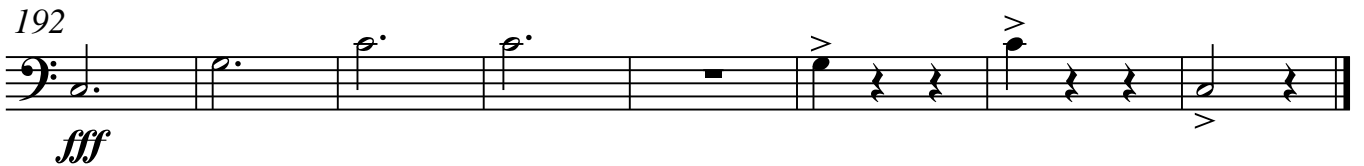
177



186



192



Bass Trombone

Tilting at Windmills

I. Dulcinea

♩ = 70

Bill Robinson

Chorale ♩ = 56 **6** *rit.* ----- **More Dolce Please**

11

20

29 (♩ = ♩) 35 (♩ = ♩)

28 6

39 45

46

53 54

60 7

p *mp* *f* *ff* *ff* *ff p* *pp*

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

9 13 **2** *mp*

19 **5 30 *mf* *mp* *cresc.* *(mf)***

32 **5 44 *f* *ff***

45

54 **G.P.** **6 64 **2** *non stacc.* *ff***

68

75 **2 79**

84

93

109

14

116

122

131

3

9

2

134

144

2

8

3

150

157

4

161

G.P.

6

171

174

183

184

192

2

Tuba

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 56

rit. -----

9

9 More Dolce Please ♩ = 70

17

20

29

23

35

32

35

40

45

47

54

56

♩ = 56
61 Chorale

66

66

8^{ub}
pp

Tuba

2

II. Sevillana

Allegro con gringo (♩. = 60)

1

9

13

19

4

30

31

3

42

44

53

G.P.

6

64

4

68

74

5

79

88

3

93

11

109

109
 p
 5

122

122
 p

127

131

127
 131

132

132
 3 2 3
 mf

142

144

142
 p < mp
 mf cresc. f f+

150

157

150
 3
 ff

161

G.P.

6

171

2

161
 G.P. 6 2

174

174

182

184

2

182
 184 2

190

4

190
 4
 fff

Timpani

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 56$ *rit.* ----- More Dolce Please $\bullet = 70$

6 2 *mp*

11 2 2

20 6 29 (♩=♩) 35 (♩=♩) Tuba

f *ff*

36 9 45 *ff*

53 54 2 2 *ff* *p*

61 7 2 *rit.*

II. Sevillana

Allegro con gringo (♩. = 60)

1

mp

10 13 10

29 30 *mp* *mp+*

39 3 *mf* *mf+* *f* 44

51 6 G.P. 6 64 2 BTbn. *ff*

70 2

79 6 *ff* 4 93 16 109 13 $\frac{3}{2}$

122 9 131 5 Trumpet 1 *p*

142 2 144 *mf cresc.* *f* *f+ff* 7

157 7 G.P. 6 171 4 *ff*

177 3 184 8

192 *fff*

Glockenspiel

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 56 *rit.* ----- **More Dolce Please** ♩ = 70

6 **6** **20** **6**

16 *mp* *f*

27 *ff* **29** **35** *ff* **Tuba**

41 **45** **3** **2** **Trumpet 1** **Flute 1**

53 **54** **3** *f* *ff*

60 **Chorale** ♩ = 56 *rit.* ----- **7** **2**

II. Sevillana

(♩ = 60)

Allegro con gringo

1 12 13 13 Timpani 2 Piccolo 30

31 6 *f* 4 13 G.P.

58 6 64 15 79 14 93 16 109 13 122 9

131 5 3 Timpani 4 144 13

157 7 G.P. 6 171 4 Timpani 8

184 *ff*

190 *fff* 6

Detailed description: This is a musical score for a Glockenspiel part. It consists of seven systems of music. The first system (measures 1-30) is in 3/4 time and includes markings for 'Timpani' and 'Piccolo'. The second system (measures 31-44) starts with a dynamic marking of *f* and includes a 'G.P.' marking. The third system (measures 58-79) shows a change in time signature to 3/2. The fourth system (measures 131-144) includes 'Timpani' markings. The fifth system (measures 157-171) includes 'G.P.' and 'Timpani' markings. The sixth system (measures 184-190) is marked *ff*. The seventh system (measures 190-196) is marked *fff*. The score uses various musical notations including rests, beams, and dynamic markings.

Castanets

Tilting at Windmills

I. Dulcinela (TACET)

(♩. = 60)

Allegro con gringo

II. Sevillana

1 12 13

30 *mp* *cresc.*

37 *(mf)* *f* 4 8 44

54 *ff* *ff* G.P.

61 64

68

74 79 14 93 16

109 13 122 9 131 5 8 144 13 157 3

160 G.P.

167 *ff* 171 13 184 16