

Tilting at Windmills

for Orchestra
minus Strings



Bill Robinson

Tilting at Windmills

for Orchestra minus Strings

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.)

As a result, the instrumentation is for piccolo, 3 flutes, 2 oboes, 4 bassoons, 4 clarinets, one bass clarinet, 2 alto saxophones, tenor and baritone saxophones, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, timpani, glockenspiel, and castanets.

To allow for more chances of performance, I have another edition scored for a more standard concert band.

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.

Bill Robinson

Publisher Parrish Press, Raleigh NC 2nd Edition November 2015

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

Tilting at Windmills

I. Dulcinea [5']

Bill Robinson

Chorale

$\text{♩} = 60$

rit. -----

$\text{♩} = 76$

More Dolce Please

The score is arranged in systems for various instruments. The Piccolo part is in 4/4 time. The Flute, Oboe, and Bassoon parts are in 4/4 time. The Clarinet in Bb, Bass Clarinet in Bb, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone parts are in 4/4 time. The Horn in F, Trumpet in Bb, Trombone, and Tuba parts are in 4/4 time. The Timpani and Glockenspiel parts are in 4/4 time. The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *rit.* (ritardando). The tempo changes from $\text{♩} = 60$ to $\text{♩} = 76$ at the beginning of the 'More Dolce Please' section. The score is written in a key signature of one flat (Bb).

This page of the musical score, titled "TAW Mov. 1", contains the second page of music for various instruments. The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left side of the page are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1, 2, 3 & 4, Cl. 1, 2 & 3, Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3 & 4, Tpt. 1, 2 & 3, Tbn. 1 & 2, BTbn., Tuba, Timp., and Glock. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page number "12" is visible at the beginning of several staves, indicating the measure number. The score concludes with a double bar line and a fermata over the final notes.

30

(♩ = ♩)

This page of the musical score, titled "TAW Mov. 1", contains parts for various instruments. The page number "4" is in the top left corner. A rehearsal mark "30" is located at the top center, with the tempo marking "(♩ = ♩)" below it. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Fl.**: Flute, starting at measure 27 with dynamics *f* and *ff*.
- Ob.**: Oboe, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Bn.**: Bassoon, starting at measure 27 with dynamics *f* and *ff*.
- Cl.**: Clarinet, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- BCl.**: Bass Clarinet, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Alto Sax.**: Alto Saxophone, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Ten. Sax.**: Tenor Saxophone, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Bari. Sax.**: Baritone Saxophone, starting at measure 27 with dynamics *f* and *ff*.
- Hn.**: Horns (1-4), starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Tpt.**: Trumpets (1-3), starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Tbn.**: Trombones (1-2), starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- BTbn.**: Baritone Trombone, starting at measure 27 with dynamics *f* and *ff*.
- Tuba**: Tuba, starting at measure 27 with dynamics *f* and *ff*, and measure 30 with *mp*.
- Timp.**: Timpani, starting at measure 27 with dynamics *f* and *ff*.
- Glock.**: Glockenspiel, starting at measure 27 with dynamics *f* and *ff*.

This page of the musical score, titled "TAW Mov. 1" and numbered "6" in the top left and "46" in the top right, contains the following parts:

- Picc.**: Piccolo
- Fl.**: Flutes (1 and 2)
- Ob.**: Oboes (1 and 2)
- Bn.**: Bassoons (1, 2, 3, and 4)
- Cl.**: Clarinets (1, 2, 3, and 4)
- BCL.**: Bass Clarinet
- Alto Sax.**: Alto Saxophones (1 and 2)
- Ten. Sax.**: Tenor Saxophone
- Bari. Sax.**: Baritone Saxophone
- Hn.**: Horns (1, 2, 3, and 4)
- Tpt.**: Trumpets (1 and 3)
- Tbn.**: Trombones (1 and 2)
- BTbn.**: Baritone Trombone
- Tuba**: Tuba

The score is written in 4/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth-note runs and triplet figures, with various articulations and phrasing marks throughout.

Picc. 47

1

Fl. 2

3

Ob. 1

2

Bn. 1, 2

3, 4

3.

mp

Cl. 1

2

3, 4

3.

mp cresc.

BCL. 47

1

2

Ten. Sax.

Bari. Sax.

mp

Hn. 1

2

3

4

ff

Tpt. 2

3

ff

ff

Tbn. 1

2

ff

ff

BTbn.

ff

ff

Tuba

ff

p

47

Timp.

ff

ff

p

56 Picc. *f₊* *ff*

1 Fl. *mp₊ cresc.* (*mf*) *f* *ff*

2 Fl. *f₊* *ff*

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

2 Ob. *f₊* *ff*

1 Bn. *mf cresc.* (*f*) *ff*

2 Bn. *f* *ff*

3 Bn. *mf* *ff*

4 Bn. *ff*

56 Cl. 1 *f* *ff*

2 Cl. *f* *ff*

3 Cl. *mf* *f* *ff*

BCL. *ff*

1 Alto Sax. *mf₊* *f* *ff*

2 Alto Sax. *mf cresc.* (*f*) *ff*

Ten. Sax. *f₊* *ff*

Bari. Sax. *mf* *f₊* *ff*

1 Hn. *f* *f₊* *ff*

2 Hn. *f* *f₊* *ff*

3 Hn. *ff*

4 Hn. *mf* *f* *ff*

1 Tpt. 2 *f* *ff*

3 Tpt. 2

1 Tbn. *mf cresc.* (*f*) *ff*

2 Tbn. *f* *ff*

BTbn. *ff*

Tuba *mp* *mf* *ff*

56 Timp. *ff*

56 Glock. *f* *ff*

Chorale $\bullet = 60$

rit. -----

62

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*

Tpt. 3

Tbn. 1 *p* *pp*

B.Tbn. *pp*

Tuba *ff* *p* *pp* *8^{vb}*

Allegro con gringo (♩. = 60)

1 *Allegro con gringo* (♩. = 60)

Piccolo

1
2
Flute

3

1
2
Oboe

1
2
3
4
Bassoon

1
2
3
4
Clarinet in B \flat

Bass Clarinet in B \flat

1
2
E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1
2
3
4
Horn in F

1
2
3
Trumpet in B \flat

1
2
Trombone

B \flat Tbn.

Tuba

1
Timpani

Glockenspiel

1
Castanets

13

1 *mp* *mp cresc.* *mf* *f* *f* *mf*

Fl. 2 *mp* *mp cresc.* *mf* *f* *f* *mf*

3

1 *mf* *f* *f* *mf* *mp*

Ob. 2 *mf* *f*

1, 2 *mf* *f*

Bn. 3, 4 *mf* *f* *mp*

1, 2 *mp* *mp cresc.* *(mf)* *f* *f* *mf* *mp*

3, 4 *mp* *mp*

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

13

1 *mp* *mp* *mf* *mp*

Alto Sax. 2 *mp* *mf* *mf* *mp*

Ten. Sax. *mp* *mf* *mf* *mp*

Bari. Sax. *mp cresc.* *(mf)* *f* *mf* *mp*

13

1 *mp* *mf* *f* *mf* *mp*

Hn. 2 *mf* *f* *mf* *mp*

3 *mf* *mp*

4 *mp*

1 *mf* *f* *f* *mf*

Tpt. 2 *mf* *f* *f* *mf*

3 *f* *f* *mf* *mp*

1 *mp* *mp* *mp* *mf* *mf* *mp*

Tbn. 2 *mp cresc.* *(mf)* *f* *mp*

BTbn. *mp* *mf* *mp*

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

13

Timp *mp*

13

Cast. *mp*

27

Picc. 1 *mp cresc.* *mf* *f*

Fl. 2 *mp cresc.* *mf* *f*

3 *mp cresc.* *mf* *f*

Ob. 1 *cresc.* *mf* *f*

2 *f*

Bn. 1 *mf+* *f*

2 *mf+* *f*

3 *mf+* *f*

4 *mp+* *mf* *mf+* *f*

Cl. 1 *cresc.* *mf* *f*

2 *cresc.* *mf* *f*

3 *cresc.* *mf* *f*

BCl. *f*

Alto Sax. 1 *mf cresc.* *f*

2 *mf cresc.* *f*

Ten. Sax. *f*

Hr. 1 *mf+* *f*

2 *mf* *f*

3 *f*

4 *cresc.* *mf* *f*

Tpt. 2 *mp cresc.* *mf* *f*

3 *mp+ cresc.* *mf* *f*

Tbn. 1 *cresc.* *mf* *f*

2 *cresc.* *mf* *f*

BTbn. *cresc.* *mf* *f*

Tuba *cresc.* *mf* *f*

Timp. *mp+* *mf* *mf+* *f*

Glock. *f*

Cast. *cresc.* *mf* *f*

44

38

Picc.

1

Fl. 2

3

1

Ob.

2

1

2

Bn. 3

4

1

2

3

4

BCl.

Alto 1

Sax. 2

Ten. Sax.

Bari. Sax.

1

2

3

4

Hn.

1

2

3

Tpt. 2

3

1

2

Tbn.

BTbn.

Tuba

38

Timp.

Glock.

38

Cast.

52

Picc.

1, 2

Fl.

3

1

2

Ob.

1

2

1, 2

Bn.

3, 4

1

2

Cl. 3

4

BCL

1

2

Alto Sax.

2

Ten. Sax.

Bari. Sax.

52

1

2

3

4

Hn.

1

2

3

Tpt. 2

3

1

2

Tbn.

BTbn.

Tuba

52

Cast.

ff

ff

G.P.

64 1,2

1 2
Fl.

3
Ob.

1 2
Bn.

3 4

1 2
Cl.

3 4

64
Alto Sax.

2

Ten. Sax.

Bari. Sax.

64
Hn.

2 3

1
Tpt.2

3

1 2
Tbn.

BTbn.

Tuba

64
Timp

64
Cast.

ff

non stacc.

ff

ff

ff

ff

ff

ff

79

76

Picc.

1

Fl. 2

3

1

Ob.

2

1

2

Bn.

3

4

1

2

3

4

Cl.

BCl.

1

2

Alto Sax.

Ten. Sax.

Bari. Sax.

1

2

3

4

Hn.

1

2

3

4

Tpt.

1

2

Tbn.

BTbn.

Tuba

76

76

76

76

Cast.

ff

non stacc.

ff

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

ff

TAW Mov. 2

18

103 109 122

Fl. 1

Ob. 1

Bn. 1

Cl. 1

BCl.

Bari. Sax.

1

2

3

4

Hn.

Tbn. 2

BTbn.

Tuba

p



123

Fl. 1

Ob. 1

Ob. 2

Bn. 1

Cl. 1

Cl. 2

Alto 1 Sax.

Ten. Sax.

Bari. Sax.

Hn. 1

Tuba

p

130 131

Picc. 130 131 *ff*

1 *p*

Fl. 2 *p*

Ob. 1 *p*

Bn. 1 *p*

2 *p*

130

Cl. 1 *p*

2 *ff*

3 *p*

BCl. *p*

Ten. Sax. *p*

130

Hn. 1 *p*

2 *p*

3 *p*

4 *p*³

Tpt. 1 *p*

1 *p*

Tbn. 2 *p*

BTbn. *p*

130

Tuba *p*

160 Picc. *G.P.*

1, 2 Fl.

3 *ff*

1, 2 Ob.

1, 2 Bn.

3, 4

1, 2 Cl. 3

4 BCl.

160 Alto Sax.

2

Ten. Sax.

Bari. Sax.

160 1

2 Hn.

3

4

1 Tpt. 2

3 *ff*

1 Tbn.

2

BTbn.

Tuba

160 Cast. *ff*

171

Picc.

1

Fl. 2

3

1

Ob. 2

1, 2

2

Bn. 3, 4

1, 2

Cl. 3

4

BCl.

171

1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

171

1

2

Hn. 3

4

1

Tpt. 2

3

1

Tbn. 2

BTbn.

Tuba

171

Timp.

ff

non stacc.

non stacc.

181

Picc. 1 2

Fl. 2 3

Ob. 1 2

Bn. 1 2 3 4

Cl. 1 2 3 4

BCl.

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

Hn. 1 2 3 4

Tpt. 2 3

Tbn. 1 2

BTbn.

Tuba

Glock. 181

ff

191 *fff*

Picc. *fff*

1 *fff*

Fl. 2 *fff*

3 *fff*

1 *fff*

Ob. 2 *fff*

1, 2 *fff*

3, 4 *fff*

Bn. 1, 2 *fff*

3, 4 *fff*

1, 2 *fff*

3, 4 *fff non stacc.*

3, 4 *fff non stacc.*

BCl. 1, 2 *fff*

3, 4 *fff*

191 *fff*

1 *fff*

2 *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

191 *fff*

1 *fff non stacc.*

2 *fff*

3 *fff non stacc.*

4 *fff*

1 *fff*

2 *fff non stacc.*

3 *fff*

1 *fff non stacc.*

2 *fff*

Tbn. 1 *fff*

2 *fff*

BTbn. *fff*

Tuba *fff*

191 *fff*

Timp. *fff*

191 *fff*

Glock. *fff*