

# 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**

**This work uses one musician per part**, with no sections, such as for clarinets or flutes. 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. Updated versions of score and parts are posted on my website's music page.

# Bill Robinson

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[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 14. 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 (2 and 3), and Bass Clarinet. The saxophone section includes 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 string section is not explicitly shown on this page. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

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 characterized by complex rhythmic patterns and melodic lines, with many notes beamed together and some measures containing rests. The page number "21" is located in the top right corner, and the page number "3" is in the top right corner of the page.

22

Picc. *f* *ff*

1 *f* *ff*

2 *f* *ff*

1 *f* *ff*

2 *f* *ff*

Bn. 1 *f* *ff*

2 *mf* *f* *ff*

22

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

BCl. *mf* *f* *ff*

22

1 *f* *ff*

2 *f* *ff*

Ten. Sax. *f* *ff*

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

22

1 *mp* *f* *ff*

2 *mp* *f* *ff*

3 *mp* *f* *ff*

4 *f* *ff*

1 *f* *ff*

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*<sup>2</sup> *f* *ff*

BTbn. *ff*

Euph. *mp* *f* *ff*

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 1 and 2, with *ff* dynamics.
- Ob.**: Oboes 1 and 2.
- Bn.**: Bassoons 1 and 2.
- Cl.**: Clarinets 1, 2, and 3.
- 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. 1**: Trumpet 1.
- Tbn.**: Trombones 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.



This page of the musical score, page 55, contains measures 52 through 55. It features a variety of instruments including woodwinds, brass, and percussion. The score is written in 3/4 time with a key signature of two flats. Dynamics range from *ff* (fortissimo) to *p* (piano). Performance markings include *cresc.* (crescendo) and *mf* (mezzo-forte). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide a rhythmic and harmonic foundation.

**Flute (Fl.):** Measures 52-55. Dynamics: *ff*, *mp cresc.*, *(mf)*.

**Oboe (Ob.):** Measures 52-55. Dynamics: *mp cresc.*, *(mf)*.

**Bassoon (Bn.):** Measures 52-55. Dynamics: *mf*, *cresc.*, *mp*, *mf*, *f*.

**Clarinet (Cl.):** Measures 52-55. Dynamics: *mp*, *cresc.*, *(mf)*.

**Bass Clarinet (BCL):** Measures 52-55. Dynamics: *mp*, *cresc.*, *(mf)*.

**Alto Saxophone (Alto Sax.):** Measures 52-55. Dynamics: *mf*, *cresc.*.

**Tenor Saxophone (Ten. Sax.):** Measures 52-55. Dynamics: *mp*, *mf*.

**Bass Saxophone (Bari. Sax.):** Measures 52-55. Dynamics: *mp*, *mf*.

**Horn (Hn.):** Measures 52-55. Dynamics: *f*, *mf*.

**Trumpet (Tpt.):** Measures 52-55. Dynamics: *ff*, *f*.

**Trombone (Tbn.):** Measures 52-55. Dynamics: *ff*, *mf*, *cresc.*, *f*.

**Bass Trombone (BTbn.):** Measures 52-55. Dynamics: *ff*, *p*.

**Euphonium (Euph.):** Measures 52-55. Dynamics: *ff*, *p*.

**Tuba:** Measures 52-55. Dynamics: *ff*, *p*, *mp*, *mf*.

**Timpani (Timp.):** Measures 52-55. Dynamics: *ff*, *p*.

58

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bn. 1 *f* *ff*

Bn. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

BCl. *f* *ff*

Alto Sax. 1 *f* *ff*

Alto Sax. 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

BTbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Glock. *f* *ff*

**Chorale**  $\bullet = 60$  *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

12

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

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

Ob. 1 *mp* *mp* *mp+* *mf* *f*

Ob. 2 *mp* *mp* *mp+* *mf* *f*

Bn. 1 *mp* *mp* *mp+* *mf* *f*

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

12

Cl. 1 *mp* *mp cresc.* *(mf)* *f*

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

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

12

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. *mp+* *mf*

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

12

Hn. 1 *mp* *mf*

Hn. 2 *mf+* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *f*

Tbn. 1 *mp* *mp+* *mf* *mf+*

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

BTbn. *mp* *mf*

Euph. *mp* *mf*

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

Timp. *mp*

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*



33

Picc.

1

Fl.

2

1

Ob.

2

1

Bn.

2

1

Cl. 2

3

BCl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

33

1

Hn.

2

3

4

1

Tpt. 2

3

1

Tbn.

2

BTbn.

Euph.

Tuba

33

Timp.

Glock.

33

Cast.

44

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

BCl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Cast. *ff*

55 64

G.P.

Picc. 1 2

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. 2 3

Tbn. 1 2

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 *mp*  $\longleftarrow$  *mf*

Fl. 2

Ob. 1

Bn. 1 *p*

Bn. 2 *p*

Cl. 1 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Cl. 2 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Cl. 3 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

BCl.

Alto 1 Sax. *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Ten. Sax. *mf cresc.*

Bari. Sax. *mf cresc.*

Hn. 1 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Hn. 2

Hn. 3 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Hn. 4

Tpt. 1 *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf*

Tuba *p*  $\longleftarrow$  *mp*  $\longleftarrow$  *mf cresc.*

Timp. *p*  $\longleftarrow$  *mf cresc.*

146

Picc.

1

Fl.

2

1

Ob.

2

1

Bn.

2

1

Cl.

2

3

B.Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Hn.

2

3

1

Tpt.2

3

Tbn. 1

BTbn.

Tuba

146

Timp.

*mf*, *f*, *f<sub>+</sub>*, *ff*

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.

G.P.

163 Picc. 1 Fl. 2 Ob. 1 2 Bn. 1 2

This system contains the staves for Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), and Bassoons (Bn. 1 and 2). The Piccolo part starts with a melodic line in treble clef. The Flutes and Oboes play a similar melodic line, while the Bassoons provide a rhythmic accompaniment in bass clef. A 'G.P.' (Grande Posaune) marking is present above the first measure.

163 Cl. 1 2 3 BCl.

This system contains the staves for Clarinets (Cl. 1, 2, and 3) and Bass Clarinet (BCl.). The Clarinets play a melodic line in treble clef, and the Bass Clarinet provides a rhythmic accompaniment in bass clef.

163 Alto Sax. 1 2 Ten. Sax. Bari. Sax.

This system contains the staves for Alto Saxophones (Alto Sax. 1 and 2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The Alto Saxophones play a melodic line in treble clef, while the Tenor and Baritone Saxophones provide a rhythmic accompaniment in bass clef.

163 Hn. 1 2 3 4

This system contains the staves for Horns (Hn. 1, 2, 3, and 4). The Horns play a melodic line in treble clef.

163 Tpt. 1 2 3

This system contains the staves for Trumpets (Tpt. 1, 2, and 3). The Trumpets play a melodic line in treble clef.

163 Tbn. 1 2 BTbn. Euph. Tuba

This system contains the staves for Trombones (Tbn. 1 and 2), Baritone Trombone (BTbn.), Euphonium (Euph.), and Tuba. The Trombones and Euphonium play a melodic line in bass clef, while the Tuba provides a rhythmic accompaniment in bass clef.

163 Cast.

This system contains the staff for Cymbals (Cast.), which features a rhythmic pattern of cymbal strokes in common time.

172

Picc.

1

Fl.

2

1

Ob.

2

1

Bn.

2

172

1

Cl.

2

3

BCl.

172

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

172

1

Hn.

2

3

4

1

Tpt. 2

3

1

Tbn.

2

BTbn.

Euph.

Tuba

172

Timp.

*ff*

*non stacc.*

182 *non stacc.*

Picc.

1 *non stacc.*

Fl. 2

Ob. 1 2

Bn. 1 2

Cl. 1 2 3

BCl.

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

182 *non stacc.*

Hn. 1 2 3

Tpt. 1 2 3

Tbn. 1 2

BTbn.

Euph.

Tuba

182 *ff*

Glock.

191 Picc. *fff*

1 Fl. *fff* *8va*

2 Fl. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Bn. *fff*

2 Bn. *fff*

1 Cl. 2 *fff* *non stacc.*

3 Cl. 3 *fff* *non stacc.*

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. 3 *fff* *non stacc.*

1 Tbn. *fff* *non stacc.*

2 Tbn. *fff*

BTbn. *fff*

Euph. *fff*

Tuba *fff*

Timp. *fff*

Glock. *fff*