

Robert W. Smith

QJ
235
+78 parts

Dulcinea

from
SYMPHONY No. 3

Don Quixote

Catalog No. 012-3726-00
Complete Band with Full Conductor Score \$80.00
Extra Conductor Score \$7.00 ea.



Opus III
Wind Orchestra Publications™
Distributed exclusively by C.L. Barnhouse Company

Ayuntamiento de Madrid

MADE
DIUM
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ET BAND

FULL CONDUCTOR SCORE
Score Catalog No. 012-3726-01

Robert W. Smith

Q2
235
+ 78 parts

Dulcinea

from
SYMPHONY No. 3

Don Quixote



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Ayuntamiento de Madrid



DULCINEA

from Symphony No. 3, Don Quixote

INSTRUMENTATION

Full Conductor Score	1	3rd Bb Trumpet.....	3
Piccolo	1	1st F Horn.....	2
1st & 2nd Flute	10	2nd F Horn	2
Oboe.....	2	1st Trombone	2
English Horn	1	2nd Trombone	2
1st Bb Clarinet	4	3rd Trombone	2
2nd Bb Clarinet.....	4	Euphonium (Baritone) BC.....	2
3rd Bb Clarinet.....	4	Euphonium (Baritone) TC.....	2
Bb Bass Clarinet.....	2	Tuba	4
Eb Contrabass Clarinet	1	String Bass	1
Bb Contrabass Clarinet	1	Mallet Percussion: Vibraphone.....	1
Bassoon	2	Timpani.....	1
1st Eb Alto Saxophone	3	Percussion 1: Mark Tree, Castanets, Snare Drum, Bass Drum	3
2nd Eb Alto Saxophone	3	Percussion 2: Suspended Cymbal, Sandpaper Block, Crash Cymbals.....	2
Bb Tenor Saxophone	2	Piano/Harp.....	2
Eb Baritone Saxophone	1		
1st Bb Trumpet.....	3		
2nd Bb Trumpet	3		

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged with the C.L. Barnhouse Company and through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony No. 1 (The Divine Comedy), Symphony No. 2 (The Odyssey) and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. He has recently

completed Symphony No. 3 (Don Quixote) and the fourth CD recording of his works for the symphonic band. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

Mr. Smith is the Director of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

Recording Available



WFR356

DON QUIXOTE:

The Music of Robert W. Smith

Symphonic Band - Unió Musical of Llíria,

José Miguel Micó Castellano - Conductor

\$14.95

Contents: Fiesta La Vida, Symphony No. 3, "Don Quixote" (I. The Quest, II. Dulcinea, III. Sancho and the Windmills, IV. The Illumination), Gemeinhardt Suite (1. Carousel, 2. Telling Stories to the Seas, 3. Ceremony for Flute and Drum), Symphony No. 1 "The Divine Comedy" (I. The Inferno, II. Purgatorio, III. The Ascension, IV. Paradiso)

PROGRAM NOTES

Symphony No. 3 "Don Quixote" is based on the Cervantes literary classic of the same name. It is the story of Alonso Quixano, a fifty year old "lean bodied" and "thin faced" rural gentleman from the region of La Mancha in central Spain. He becomes obsessed with books of chivalry, selling many acres of his farm to purchase the volumes. "From little sleep and too much reading, his brain dried up and he lost his wits. He had a fancy ... to turn knight errant and travel through the world with horse and armor in search of adventures with the purpose of "redressing all manner of wrongs." Proclaiming himself "Don Quixote de La Mancha", he found some old rusty armor and mounted his old hack horse to seek adventures and glory. Riding the roads of Spain, he believes a peasant girl to be a lady, attacks windmills that are mistaken as giants, and dedicates himself to rescuing damsels in distress and righting all wrongs.

The first movement, entitled *The Quest*, is based upon the simple beginning of the story. After reading a great many chivalric tales, a fifty year old gentleman of La Mancha loses his sanity. He embarks on his quest, taking up his lance and sword to defend those that are helpless and destroy those that are evil. He prepares for his adventure by gathering Sancho Panza, a squire (riding his burro); Rocinante, his trusty steed (a worn-out horse); and Dulcinea de Tobosa, his lady (a poor girl who doesn't know Don Quixote exists).

Don Quixote's unrequited love and idealization of women provides the inspiration for the second movement entitled *Dulcinea*. His passion for his lady and the chivalric ideal is clearly felt as the work builds to a powerful statement. The composer explores the Don's loss of mental faculties throughout the entire composition using the sounds of dissonant metallic percussion including chimes and the vibraphone.

The third movement, entitled *Sancho and the Windmills*, is inspired by the Don's numerous battles that generally ended with the knight falling from his horse in spectacular fashion. The clanging sounds of rusty armor can be heard as he hits the ground in every conceivable way. Undeterred, Don Quixote throws himself into the romantic adventure of knight-errantry. Sancho Panza, his trusted squire atop a burro, rides alongside the Don and assists the knight at each and every fall. The story continues with Don Quixote facing repeated misadventures. He courts disaster along the way including a battle with windmills that he mistakes for giants. In most situations, the experiences of a man like Don Quixote would appear tragic. He's repeatedly beaten, chased away, lied to, and misunderstood. In the hands of Cervantes, this series of disasters and tragedies are comical leading the reader to develop a fond affection for the hapless character.

The final movement, entitled *The Illumination*, is based upon Don Quixote's return to La Mancha and sanity. His "illumination" leads to his renunciation of chivalry, and finally to his death. Although Don Quixote's story and life ends in tragedy, his adventures have stirred the imaginations of man for over 400 years. The composer concludes the symphony in glorious fashion honoring the idealistic "Don Quixote" in all of us.

NOTE TO CONDUCTOR

The English Horn (opt. Alto Saxophone) and Vibraphone are featured throughout the movement as they interact with melodic and counter melodic lines. You may wish to stage the vibraphone near the front of the ensemble to ensure presence and a comfortable listening situation between the two performers.

Please note the double bass cues in the left hand of the piano. If a bass player is not available, the piano should be the substitute of choice. I have not cued the line in the tuba due to intervallic and range considerations.

The saxophone and muted trombone figures beginning at measure 34 should be very intense in their shape and articulation as they interact with the melody.

The crescendo into measure 59 should be unrelenting. I defer to your musicianship and passion during this very powerful statement. Please note the "Enorme" indicated at measure 67. This entire section should be carefully shaped to ensure growth at 67.

The final dissonant chord in the vibraphone is notated with a sforzando. It is intended to suddenly awaken us from the "dream sequence" we have experienced over the past few minutes. Please interpret accordingly.

Symphony No. 3 "Don Quixote" was composed during the first half of 2007 and completed on Spanish soil in June of the same year. The piece is dedicated to *Agrupació Artística Musical de Dénia*. I am eternally indebted to this wonderful musical society and thank them for their very gracious hospitality during my month-long stay in Dénia, Spain, to complete the piece. For those that study history, Dénia is the port city that Cervantes landed following his imprisonment in Algiers. It was during this imprisonment that he began the story of Don Quixote and completed the epic following his arrival in Dénia. La Mancha, his home, is a short journey from Dénia. I wish to offer a very special thanks to their talented conductor Frank De Vuyst for his continuing friendship and role in making this piece a reality.

I hope that you and the ensemble find *Dulcinea* to be a rewarding musical experience. I hope that you will also program the remaining three movements including *The Quest*, *Sancho and the Windmills*, and *The Illumination*.

Best wishes for a wonderful performance!

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Ayuntamiento de Madrid

Premiered by and dedicated to Agrupació Artística Musical de Dénia of Spain
Frank De Vuyst, Conductor

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Conductor Score
012-3726-00

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

Piccolo

1st/2nd Flute

Oboe

English Horn

1st B♭ Clarinet

2nd/3rd B♭ Clarinet

B♭ Bass Clarinet

E♭ Contrabass Clarinet

Bassoon

1st/2nd E♭ Alto Saxophone
E♭ Alto Clarinet

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd/3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd/3rd Trombone

Euphonium
(Baritone)

Tuba

String Bass

Mallet Percussion:
Vibraphone

Timpani

Percussion 1:
Mark Tree, Castanets,
Snare Drum, Bass Drum

Percussion 2:
Suspended Cymbal,
Crash Cymbals

Piano / Harp

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accel. *rit.*

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Ch. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

accel. *rit.*

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

Bsn. Solo cue
mf

Solo
mf

Bs. Cl. cue
mp

Play
mp

mp

mp

p

5 6 7 8

10 *rit.*

Picc. - - - - -

1st/2nd Fl. - - - - -

Ob. - - - - -

Eng. Hn. *mp* *mf* *f* *mf*

1st Cl. - - - - -

2nd/3rd Cl. - - - - -

Bs. Cl. *div. mf*

Cb. Cl. *mf*

Bsn. - - - - -

1st/2nd A. Sx. *mp* *mf* *f* *mf*

Al. Cl. - - - - -

T. Sx. - - - - -

B. Sx. - - - - -

10 *rit.*

1st Trp. - - - - -

2nd/3rd Trp. - - - - -

1st Hn. - - - - -

2nd Hn. - - - - -

1st Trb. - - - - -

2nd/3rd Trb. - - - - -

Euph. (Bar.) - - - - -

Tuba - - - - -

Str. Bass *mf*

Mallet Perc. *sfz* *mf*

Timp. - - - - -

Perc. 1 - - - - -

Perc. 2 *mf*

Pno./Harp *Piano sfz* *Vibraphone cue mf*

9 10 11 12 13



14 Bolero (♩ = 92)

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

14 Bolero (♩ = 92)

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

pizz.
mp

sfz

Castanets
mp

Sandpaper Block on wooden surface
p *mf* *p* *mf* *sim.*

Str. Bass cues
mp

14 15 16 17

18

Picc.

1st/2nd Fl.

Ob.

Eng. Hn. *mf*

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl. *mf* Eng. Hn. cue

T. Sx.

B. Sx.

18

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc. *mf*

Timp.

Perc. 1

Perc. 2

Pno./Harp *mf*

18

19

20

21



Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

22

23

24

26

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

26

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

25

26

27



Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno/ Harp

28

29

30

31

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

35

36

37

38

Picc. *tutti*
1st/2nd Fl. *mp*
Ob. *mp*
Eng. Hn.
1st Cl.
2nd/3rd Cl.
Bs. Cl.
Cb. Cl.
Bsn.
1st/2nd A. Sx.
Al. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd/3rd Trp.
1st Hn.
2nd Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.) *mp*
Tuba
Str. Bass
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Pno./Harp

39 40 41

42

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

42

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

42

43

44

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp



Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

50 Freely

rit.

Picc.

1st/2nd Fl. *Solo*
mp

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl. *Two players*
mp

T. Sx.

B. Sx.

1st Hn. cue

2nd Hn. cue

50 Freely

rit.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1 *Mark Tree*
mp

Perc. 2 *p* *mp*

Pno./Harp *mf*

50

51

52

53



rit.

Picc. *mf* *tutti* *mf* *mf*

1st/2nd Fl. *mf* *mf*

Ob. *mf*

Eng. Hn. *mp*

1st Cl. *mf*

2nd/3rd Cl. *mf*

Bs. Cl. Tuba cue *mf* Play *mp*

Cb. Cl. Tuba cue *mf* Play *mp*

Bsn. *mp*

1st/2nd A. Sx. Al. Cl. Play *mp* *a2* *mf*

T. Sx. Play *mp*

B. Sx. *mf*

1st Trp. *rit.* *mp*

2nd/3rd Trp. *a2* *mf* *mf*

1st Hn. *mp*

2nd Hn. *mp*

1st Trb. Open *mp*

2nd/3rd Trb. *a2* Open *mp*

Euph. (Bar.) *mp*

Tuba *div.* *mf* *mp*

Str. Bass *arco* *mp*

Mallet Perc. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Pno./Harp *mp*

Snare Drum *mp*

59 Con La Pasión!

Picc. *f*

1st/2nd Fl. *f*

Ob. *f*

Eng. Hn. *f*

1st Cl. *f*

2nd/3rd Cl. *f*

Bs. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

1st/2nd A. Sx. Al. Cl. *f*

T. Sx. *f*

B. Sx. *f*

59 Con La Pasión!

1st Trp. *f*

2nd/3rd Trp. *f*

1st Hn. *f*

2nd Hn. *f*

1st Trb. *f*

2nd/3rd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Str. Bass *f*

Mallet Perc. *f*

Timp. *f*

Perc. 1 *f*
Castanets and Snare

Perc. 2 *f*
Crash Cyms.

Pno./ Harp *f*

59

60

61

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./Harp

Picc.

1st/2nd Fl.

Ob.

Eng. Hn.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sax.
Al. Cl.

T. Sax.

B. Sax.

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno./ Harp

68

69

70

rit.

ff

73 Bolero (♩ = 92)

Picc.

1st/2nd Fl.

Ob.

Eng. Hn. *Solo (freely)*
mf

1st Cl. *Eng. Hn. cue*
mf

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

1st/2nd A. Sx.
Al. Cl. *Eng. Hn. cue*
mf

T. Sx.

B. Sx.

73 Bolero (♩ = 92)

1st Trp.

2nd/3rd Trp.

1st Hn.

2nd Hn.

1st Trb. *St. Mute (con sordino)*
mp

2nd/3rd Trb. *St. Mute (con sordino)*
mp

Euph.
(Bar.)

Tuba

Str. Bass *pizz.*
mp

Mallet Perc.

Timp.

Perc. 1 *Castanets*
mp

Perc. 2 *Sandpaper Block on wooden surface*
p *mf* *p* *mf*

Pno./ Harp *mp*
Str. Bass cue

QJ
23J

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Piccolo

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)

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235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Solo

p *mf* *p*

accel. 3 *rit.* 2

10 *rit.* 14 **Bolero** (♩ = 92) 18 26

34 7 *tutti* 42 *mp*

46 4 **Freely Solo** *mp* *rit.* 3

59 **Con La Pasión!** *rit.* 3 *tutti* *mf* *f*

a2 *rit.* 3 *tutti* *mf* *f*

67 **Enorme!** *ff*

a2 *tr* *rit.* *a2*

73 **Bolero** (♩ = 92) *rit.*

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Solo
p *mf* *p*
accel. 3 *rit.* 2

rit. 14 **Bolero** (♩ = 92) 18 8 26 4

4 34 7 *tutti* 42 *mp*

46 4 50 **Freely** *Solo* *mp* *rit.* 3

rit. 3 *tutti* 59 **Con La Pasión!** *mf* *f*

a2 7 67 **Enorme!** *ff*

a2 *tr* 7 *rit.* *a2* 7

73 **Bolero** (♩ = 92) 3 *rit.*

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Solo
p *mf* *p*
accel. 3 *rit. 2*

[10] *rit.* [14] Bolero (♩ = 92) [18] [26]

[34] [42] *tutti* [46] [50] *Solo* [59] *rit.* 3

mp *tutti* *Solo* *rit.* 3

[46] [50] *Freely Solo* [59] *Con La Pasión!*

mp *rit.* 3

[59] *Con La Pasión!*

mf *tutti* *f*

[67] *Enorme!*

ff *a2*

[73] Bolero (♩ = 92)

ff *a2*

[73] Bolero (♩ = 92)

ff *a2*

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

Solo
p *mf* *p*
accel. 3 *rit. 2*

10

rit.

14 Bolero ($\text{♩} = 92$)

mp *tutti*

26

mp *Solo*

34

rit. 3 *tutti* *mf* *f*

42

ff

46

a2 *tr* *rit.* *a2*

50 Freely

Enorme!

67

Bolero

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Solo
p *mf* *p*
accel. 3 *rit.* 2

rit. 14

Bolero (♩ = 92)
tutti
mp

4 7 42 *Solo*
mp

46 50 *Freely* *Solo*
mp *f*

59 *Con La Pasión!* *tutti*
mf *f*

67 *Enorme!*
ff

a2 *tr* *rit.*
ff

73 *Bolero* (♩ = 92)
rit.

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Q 3
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

Solo
p *mf* *p*

10 *rit.* 14 Bolero ($\text{♩} = 92$) 18 26

34 7 *tutti* 42 *mp*

46 4 50 *Solo* *mp* *rit.* 3

59 **Con La Pasión!**
rit. 3 *tutti* *mf* *f*

67 **Enorme!**
ff

73 Bolero ($\text{♩} = 92$) *rit.*

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st & 2nd Flute

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

Solo
p *mf* *p*

accel. 3 *rit.* 2

10 *rit.* 14 Bolero (♩ = 92) 18 8 26 4

34 7 *tutti* 42 *mp*

46 4 50 *Solo* *mp* *rit.* 3

59 Con La Pasión!
rit. 3 *tutti* *mf* *f*

67 Enorme!
ff

73 Bolero (♩ = 92) *rit.*

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st & 2nd Flute

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Solo

p *mf* *p*

accel. 3 *rit.* 2

10

rit. 14 **Bolero** (♩ = 92) 18 26

34 42

tutti *mp*

46 50 **Freely** *Solo* *mp* *rit.* 3

59 **Con La Pasión!** *rit.* 3 *tutti* *mf* *f*

67 **Enorme!** *a2* *ff*

tr *rit.* *a2* *ff*

73 **Bolero** (♩ = 92) *rit.*

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st & 2nd Flute

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

10

14 Bolero (♩ = 92)

18

34

7

tutti

42

mp

46

50 Freely

Solo

mp

rit.

3

59 Con La Pasión!

rit.

3

tutti

mf

f

67

67 Enorme!

73

73

73 Bolero (♩ = 92)

80

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235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Oboe

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

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Q 2
23J

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Oboe

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Q 3
235

English Horn

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

3 *Solo*
mf

accel. *rit.*

3

10

mp *mf* *f*

14 Bolero (♩ = 92)

mf *rit.*

18

mf

26

mf

mf

English Horn / p. 2

34

mf

42

mf

46

mf

50 Freely 2 *rit.* 3 *rit.* 3

mp

59 Con La Pasión!

f

67 Enorme! 3 *rit.* Solo (freely)

mf

73 Bolero (♩ = 92)

rit.

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QJ
23J

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3726-00

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

2 1st Hn. cue *accel.* 3 *rit.* 2 [10]

p *mf*

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42] [46] *mf*

[50] Freely 2 *rit.* 3 *rit.* 3 *mf* 6

[59] Con La Pasión! *f* 3

[67] Enorme! *ff* *tr* 7

Eng. Hn. cue *mf* 5/4

[73] Bolero ($\text{♩} = 92$) *rit.* 6

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

QJ
235

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

2 1st Hn. cue *accel.* 3 *rit.* 2 [10]

p *mf*

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42] [46] *mf*

[50] Freely 2 *rit.* 3 *rit.* 3 *mf* 6

[59] Con La Pasión! *f*

[67] Enorme! *ff* *tr*

Eng. Hn. cue *mf*

[73] Bolero ($\text{♩} = 92$) *rit.*

The musical score is written for a 1st B \flat Clarinet. It begins with a tempo marking of 'Gently and Freely Conducted' and a quarter note equal to approximately 72 beats. The score is divided into several sections: a 2-measure introduction with dynamics *p* and *mf*; a section starting at measure 14 marked 'Bolero' with a tempo of 92 and dynamics *mp* and *mf*; a section starting at measure 50 marked 'Freely' with dynamics *mf* and *ff*; a section starting at measure 59 marked 'Con La Pasión!' with dynamics *f* and *ff*; and a final section starting at measure 73 marked 'Bolero' with a tempo of 92 and dynamics *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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QJ
23J

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3726-00

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

2 2nd Hn cue *accel.* 3 *rit.* 2 [10]

p *mf*

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42]

[46] 4 [50] Freely 2 *rit.* 3 *rit.* 3

[59] Con La Pasión!

mf 6 *f*

3 7 7

[67] Enorme!

ff

tr *rit.* 7

[73] Bolero ($\text{♩} = 92$) 3 *rit.*

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Q 2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

2 2nd Hn cue *accel.* 3 *rit.* 2 [10]

p *mf*

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42]

[46] 4 [50] Freely 2 *rit.* 3 *rit.* 3

[59] Con La Pasión!

mf 6 *f*

3 7 7

[67] Enorme!

ff

tr 7 *rit.* 7

[73] Bolero ($\text{♩} = 92$) 3 *rit.*

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Q 2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

2 2nd Hn cue *accel.* 3 *rit.* 2 [10]

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42]

[46] 4 [50] Freely 2 *rit.* 3 *rit.* 3

[59] Con La Pasión!

mf 6 *f*

3 7 7

[67] Enorme!

ff

tr *rit.* 7

[73] Bolero ($\text{♩} = 92$) 3 *rit.*

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

Q2
235

012-3726-00

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

2 2nd Hn cue accel. 3 rit. 2 [10]

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] mp

[42]

[46] 4 [50] Freely 2 rit. 3 rit. 3

[59] Con La Pasión!

mf 6 f

[67] Enorme!

ff

[73] Bolero ($\text{♩} = 92$) 3 rit.

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QD
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3726-00

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

2 2nd Hn cue accel. 3 rit. 2 10

rit. 14 Bolero ($\text{♩} = 92$) 18 26 4 4

34 mp

42

46 50 Freely 2 rit. 3 rit. 3

59 Con La Pasión!

mf 6 f

7 7

67 Enorme!

ff

7 7

73 Bolero ($\text{♩} = 92$) 3 rit.

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Q 2
23V

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

3rd B \flat Clarinet

012-3726-00

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

2 2nd Hn cue *accel.* 3 *rit.* 2 [10]

p *mf*

rit. [14] Bolero ($\text{♩} = 92$) [18] 8 [26] 4 4

[34] *mp*

[42]

[46] 4 [50] Freely 2 *rit.* 3 *rit.* 3

[59] Con La Pasión!

mf 6 *f*

[67] Enorme! *ff*

tr *rit.* 7

[73] Bolero ($\text{♩} = 92$) 3 *rit.* 6

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

2 2nd Hn cue accel. 3 rit. 2 10

14 Bolero ($\text{♩} = 92$) 18 26 4 4

34 mp

42

46 50 Freely 2 rit. 3 rit. 3

59 Con La Pasión!

mf 6 f

7 7

67 Enorme!

ff

73 Bolero ($\text{♩} = 92$) 3 rit.

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Q 0
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

B \flat Bass Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

Bsn. Solo cue

012-3726-00

14 Bolero ($\text{♩} = 92$)

34

50 Freely

59 Con La Pasión!

67 Enorme!

73 Bolero ($\text{♩} = 92$)

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

B \flat Bass Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

Bsn. Solo cue

012-3726-00

14 Bolero ($\text{♩} = 92$)

34

50 Freely

59 Con La Pasión!

67 Enorme!

73 Bolero ($\text{♩} = 92$)

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QJ
235 35

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

E♭ Contrabass Clarinet

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

4 accel. 3 rit. 10

mp mf

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 mp

42

46

50 Freely 2 rit. 3 rit. Play Tuba cue mp mf

59 Con La Pasión! f

67 Enorme! ff rit.

73 Bolero (♩ = 92) 3 rit.

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

B \flat Contrabass Clarinet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

4 *accel.* 3 *rit.* 10

mp

rit. 14 Bolero ($\text{♩} = 92$) 18 26 4 4

34 *mp*

42

46

50 Freely 2 *rit.* 3 *rit.* Tuba cue Play *mp*

59 Con La Pasión! *f*

67 Enorme! *ff* *rit.*

73 Bolero ($\text{♩} = 92$) 3 *rit.*

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

4 accel. Solo
mf 3 6 6

rit. 10 14 Bolero ($\text{♩} = 92$) 18 8

26 4 34 mp

42

46

50 Freely 2 rit. 3 rit. mp

59 Con La Pasión! f

67 Enorme! ff

73 Bolero ($\text{♩} = 92$) 3 rit.

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st E♭ Alto Saxophone

Gently and Freely Conducted (♩ = ca. 72)

one player

Eng. Hn. Solo cue

012-3726-00

Musical notation for measures 1-9. Dynamics: *p*, *mf*, *p*, *mf*. Includes a triplet of eighth notes.

Musical notation for measures 10-13. Includes markings: *accel.*, *rit.*, and *mp*.

Musical notation for measures 14-17. Includes markings: *mf*, *f*, and *mf*.

Musical notation for measures 18-25. Includes markings: *rit.* and **14 Bolero** (♩ = 92). Measure 25 has a **2** above it.

Musical notation for measures 26-33. Includes marking: **18** (Eng. Hn. cue) and *mf*.

Musical notation for measures 34-41. Includes marking: **26**.

Musical notation for measures 42-49.

Musical notation for measures 50-57. Includes marking: **34** and *mp*.

1st E♭ Alto Saxophone / p. 2

Musical notation for measures 1-6. Includes a triplet of eighth notes.

Musical notation for measures 7-12. Includes marking: **42**.

Musical notation for measures 13-18. Includes marking: **46** and *mp*.

Musical notation for measures 19-24. Includes markings: **50** Freely one player, *mp*, and *rit.* 1st Hn. cue.

Musical notation for measures 25-30. Includes markings: *rit.*, *mp*, and **6**.

Musical notation for measures 31-36. Includes marking: **59** Con La Pasión! and *f*.

Musical notation for measures 37-42.

Musical notation for measures 43-48. Includes marking: **67** Enorme! and *ff*.

Musical notation for measures 49-54. Includes marking: **73** Bolero (♩ = 92) and *mf*.

Musical notation for measures 55-60. Includes markings: *mp*, *rit.*, and *Play*.

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st E♭ Alto Saxophone

Gently and Freely Conducted (♩ = ca. 72)

one player

Eng. Hn. Solo cue

012-3726-00

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Ayuntamiento de Madrid

1st E♭ Alto Saxophone / p. 2

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st E♭ Alto Saxophone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

one player

Eng. Hn. Solo cue

012-3726-00

Musical notation for measures 1-9. Dynamics: *p*, *mf*, *p*, *mf*.

accel.

Musical notation for measures 10-13. Dynamics: *mp*. Includes *rit.* marking.

10

Musical notation for measures 14-17. Dynamics: *mf*, *f*, *mf*.

rit.

14 Bolero (♩ = 92)

Musical notation for measures 18-25. Dynamics: *mf*. Includes *rit.* marking.

18

(Eng. Hn. cue)

Musical notation for measures 26-33. Dynamics: *mf*.

26

Musical notation for measures 34-41. Dynamics: *mp*.

34

Play

Musical notation for measures 42-49. Dynamics: *mp*. Includes *rit.* marking.

QJ
235

1st E♭ Alto Saxophone / p. 2

Musical notation for measures 1-6. Dynamics: *mp*.

42

Musical notation for measures 7-13. Dynamics: *mp*.

46

Musical notation for measures 14-20. Dynamics: *mp*. Includes *rit.* marking.

50

Freely
one player

rit.
1st Hn. cue

Musical notation for measures 21-27. Dynamics: *mp*. Includes *rit.* marking.

rit.

Play

Musical notation for measures 28-34. Dynamics: *mp*. Includes *rit.* marking.

59

Con La Pasión!

Musical notation for measures 35-41. Dynamics: *f*.

Musical notation for measures 42-48. Dynamics: *f*.

67 Enorme!

Musical notation for measures 49-55. Dynamics: *ff*. Includes *rit.* marking.

Eng. Hn. cue

73 Bolero (♩ = 92)

Musical notation for measures 56-62. Dynamics: *mf*.

mp

Play

Musical notation for measures 63-69. Dynamics: *mp*. Includes *rit.* marking.

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Ayuntamiento de Madrid

QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd Eb Alto Saxophone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

one player

accel. 3

rit. 2

10

012-3726-00

rit. 14 Bolero (♩ = 92) 18

34

42

46

50 Freely one player

rit.

1st Hn. cue

rit.

Play

6

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

B♭ Tenor Saxophone

Robert W. Smith
(ASCAP)

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

(one) *p* *mf* *p* *accel.* 3 *rit.* 2 [10]

rit. [14] Bolero (♩ = 92) [18] 8 [26] 4 4

[34] *mp*

[42] 3

[46] 2

[50] Freely 2 *rit.* 2nd Hn. cue *mp*

rit. Play *mp* 6

[59] Con La Pasión! *f* 3

[67] Enorme! *ff* *rit.*

[73] Bolero (♩ = 92) 2 *mp* *rit.*

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Q3
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

B♭ Tenor Saxophone

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

(one) *p* *mf* *p* *accel.* 3 *rit.* 2 [10]

rit. [14] Bolero (♩ = 92) [18] 8 [26] 4 4

[34] *mp*

[42] 3

[46] 2

[50] Freely 2 *rit.* 2nd Hn. cue *mp*

rit. Play *mp* 6

[59] Con La Pasión! *f*

[67] Enorme! *ff* *rit.*

[73] Bolero (♩ = 92) 2 *mp* *rit.*

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Q3
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

59 Con La Pasión!

67 Enorme!

73 Bolero ($\text{♩} = 92$)

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QJ
23V

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

4 accel. 3 rit. 2 10

rit. 14 Bolero ($\text{♩} = 92$) 18 26 4

4 34 8 42

46 50 Freely 2 rit. 3 rit. 3 mf

59 Con La Pasión! f

67 Enorme! div. ff rit.

73 Bolero ($\text{♩} = 92$) 3 rit.

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Ayuntamiento de Madrid



Q3
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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Q3
23✓

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

4 accel. 3 rit. 2 10

rit. 14 Bolero ($\text{♩} = 92$) 18 8 26 4

4 34 8 42

46 50 Freely 2 rit. 3 rit. 3 mf

59 Con La Pasión! f

67 Enorme! ff rit.

73 Bolero ($\text{♩} = 92$) 3 rit.

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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QJ
23✓

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

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QJ
23✓

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

59 Con La Pasión!

67 Enorme!

73 Bolero ($\text{♩} = 92$)

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

Gently and Freely Conducted ($\text{♩} = \text{ca. } 72$)

012-3726-00

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st F Horn

Robert W. Smith
(ASCAP)

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

p *mf*

2 *accel.* 3 *rit.* 2 [10]

rit. [14] Bolero (♩ = 92) [18] 8 [26] 4 4

[34] *mf*

[42] [46] *mf*

[50] Freely 2 *rit.* *mp*

rit. [59] Con La Pasión! *f*

[67] Enorme! *ff*

[73] Bolero (♩ = 92) 3 *rit.*

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Q 2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st F Horn

012-3726-00

Gently and Freely Conducted (♩ = ca. 72)

p *mf*

accel. 3 *rit.* 2

10

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 *mf*

42 46 *mf*

50 Freely 2 *rit.* *mp*

59 Con La Pasión! *rit.* *mp* *f*

67 Enorme! *ff*

73 Bolero (♩ = 92) *rit.*

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd F Horn

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

p *mf*

accel. *rit.*

2 3 2 10

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 *mf*

42 46 *mf*

50 Freely 2 *rit.* *mp*

rit. 59 Con La Pasión! *mp* *f*

67 Enorme! *ff*

rit. 73 Bolero (♩ = 92) *rit.*

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 *accel.* 3 *rit.* 2 10

rit. 14 Bolero (♩ = 92) 18 8 26 4 4

34 St. Mute (con sordino)

mp <

42

46 2

50 Freely *rit.* 2 3

mp <

59 Con La Pasión!

rit. Open *mp* *f*

67 Enorme!

rit. *ff*

73 Bolero (♩ = 92)
St. Mute (con sordino)

mp < *rit.*

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

34 St. Mute (con sordino)

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)
St. Mute (con sordino)

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

34 St. Mute (con sordino)

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)
St. Mute (con sordino)

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

rit. [14] Bolero (♩ = 92) [18]

[34] St. Mute (con sordino)

[50] Freely

[59] Con La Pasión!

[67] Enorme!

[73] Bolero (♩ = 92)

St. Mute (con sordino)

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Q 2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

34 St. Mute (con sordino)

50 Freely

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)
St. Mute (con sordino)

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Q 2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 St. Mute (con sordino)

42

46 2

50 Freely 2 rit. 3

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)
St. Mute (con sordino)

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Q2
235

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 accel. 3 Bs. Cl. cue rit. 10

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 7 42 mp

46 50 Freely 2 rit. 3

rit. mp 59 Con La Pasión! f

67 Enorme! ff 73

73 Bolero (♩ = 92) 81 rit.

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

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QJ
23V

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 *accel.* 3 B.S. Cl. cue *rit.* 10

rit. 14 Bolero (♩ = 92) 18 8 26 4 4

34 7 42 *mp*

46 50 Freely 2 *rit.* 3

rit. 59 Con La Pasión! *mp* *f*

67 Enorme! *ff*

rit. 73 Bolero (♩ = 92) *rit.* 3

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Q2
235

Tuba

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

The musical score for the Tuba part is written in bass clef with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a 4/4 time signature, followed by a 3/4 time signature, and then a 4/4 time signature. Above the staff, there are markings for '4', 'accel.', '3', and 'rit.', along with a boxed measure number '10'. The second staff starts with a 4/4 time signature, followed by a 5/4 time signature, a 6/4 time signature, and another 5/4 time signature. Above the staff, there are markings for 'rit.', '14 Bolero (♩ = 92)', '18', '8', '26', '4', and '4'. The third staff begins with a boxed measure number '34' and a dynamic marking of 'mp'. The fourth staff starts with a boxed measure number '42'. The fifth staff begins with a boxed measure number '46'. The sixth staff starts with a boxed measure number '50', followed by 'Freely', '2', 'rit.', '3', 'div.', 'rit.', 'mf', and 'mp'. The seventh staff begins with a boxed measure number '59' and the instruction 'Con La Pasión!', followed by a dynamic marking of 'f'. The eighth staff starts with a boxed measure number '67' and the instruction 'Enorme!', followed by a dynamic marking of 'ff'. The ninth staff begins with a boxed measure number '73', 'Bolero (♩ = 92)', '3', and 'rit.'. The score includes various musical notations such as rests, notes, and dynamic markings.

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QJ
23V

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 accel. 3 rit. 10

rit. 14 Bolero (♩ = 92) 18 26

mp 34

42

46

50 Freely 2 rit. 3 div. mf mp

59 Con La Pasión! f

67 Enorme! ff

rit. 73 Bolero (♩ = 92) 3 rit.

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 accel. 3 rit. 10

rit. 14 Bolero (♩ = 92) 18 26 4 4

34 mp

42

46

50 Freely 2 rit. 3 div. rit. mf mp

59 Con La Pasión! f

67 Enorme! ff

rit. 73 Bolero (♩ = 92) 3 rit.

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

4 accel. 3 rit. 10

rit. 14 Bolero (♩ = 92) 18 26

4 8 4 4

34

mp

42

46

50 Freely 2 rit. 3 div. rit. mf mp

59 Con La Pasión! f

67 Enorme! ff

73 Bolero (♩ = 92) 3 rit.

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

String Bass

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

14 Bolero (♩ = 92)
pizz.

34

50 Freely

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)
pizz.

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II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Mallet Percussion:
Vibraphone

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Vibes

mf

2 *accel.* 3 *rit.* 2

10 *sfz* *mf* *rit.*

14 Bolero (♩ = 92) *sfz* *mf*

18 2 *sfz* *mf*

26 *mp* *f* *mf*

34 2 *mf* *mp* *f*

34 *mp* *f* *sfz*

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Mallet Percussion / p. 2

42

46

50 Freely *mf* *rit.* *mp* *f*

59 Con La Pasión! *f* *rit.* *mp*

67 Enorme! *ff*

73 Bolero (♩ = 92) *mf* *p* *f* *sfz*

rit. *mp* *f* *p* *sfz*

QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Timpani

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

59 Con La Pasión!

67 Enorme!

73 Bolero (♩ = 92)

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Q2
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Percussion 1: Mark Tree,
Castanets, Snare Drum, Bass Drum

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Mark Tree **3** *accel.* **3** *rit.* **10**

14 Bolero (♩ = 92)
Castanets

mp *rit.*

18

26

34

42

46

50 Freely

Mark Tree *rit.* **3** *rit.* **2** Snare Drum

59 Con La Pasión!
Castanets and Snare

f **3** **2** **2** **2**

67 Enorme!
Snare only

ff *rit.*

73 Bolero (♩ = 92)
Castanets

mp **3** **2** *rit.* Mark Tree

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Percussion 1: Mark Tree,
Castanets, Snare Drum, Bass Drum

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

14 Bolero (♩ = 92)
Castanets

59 Con La Pasión!
Castanets and Snare

67 Enorme!
Snare only

73 Bolero (♩ = 92)
Castanets

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Percussion 1: Mark Tree,
Castanets, Snare Drum, Bass Drum

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Mark Tree

mp

3 *accel.* **3** *rit.* **10**

14 Bolero (♩ = 92)
Castanets

mp

rit. **2**

18

2 **2** **2**

26 (4)

34

2 **2** **2**

42

46 **2**

50 Freely

Mark Tree

mp

rit. **3** *rit.* **2** Snare Drum

p

59 Con La Pasión!
Castanets and Snare

f

2 **2** **2**

67 Enorme!
Snare only

B.D. *ff*

rit.

73 Bolero (♩ = 92)
Castanets

mp

2 *rit.* Mark Tree

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QJ
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Percussion 2: Suspended Cymbal,
Sandpaper Block, Crash Cymbals

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

14 Bolero (♩ = 92)

Sandpaper Block on wooden surface

59 Con La Pasión!
Crash Cyms.

67 Enorme!

73 Bolero (♩ = 92)

Sandpaper Block on wooden surface

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20
235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Percussion 2: Suspended Cymbal,
Sandpaper Block, Crash Cymbals

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Sus. Cym. *accel.* *rit.*

p < *mf* *p* < *mf*

14 Bolero (♩ = 92)

Sandpaper Block on wooden surface

rit.

p < *mf* *p* < *mf* *sim.*

26

p < *mf* *p* < *mf* *sim.*

34

42

p *mf* *p*

mf *rit.* *rit.*

p < *mp* *p*

59 Con La Pasión!

Crash Cyms.

f *p* < *f*

67 Enorme!

p < *ff* *p* < *ff* *rit.*

73 Bolero (♩ = 92)

Sandpaper Block on wooden surface

p < *mf* *p* < *mf* *p* < *mf* *rit.*

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235

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Piano / Harp / p. 2

Piano / Harp

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Harp

Piano

Vibraphone cue

14 Bolero (♩ = 92)

Str. Bass cues

18

26

34

42

46

50 Freely

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Ayuntamiento de Madrid

II. DULCINEA

(from Symphony No. 3 "Don Quixote")

Q7
235

Piano / Harp / p. 2

Piano / Harp

Robert W. Smith
(ASCAP)

Gently and Freely Conducted (♩ = ca. 72)

012-3726-00

Harp

mp

2 3 2 10

2 3 2

Piano

Vibraphone cue

14 Bolero (♩ = 92)

sfz

mf

rit.

Str. Bass cues

mp

18

sfz

mf

sfz

mf

mp

f

26

mf

mf

34

mp

f

sfz

42

46

50 Freely

mp

f

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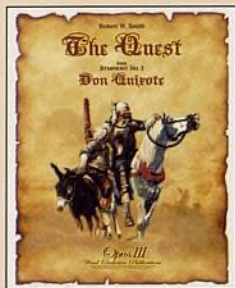


Ayuntamiento de Madrid

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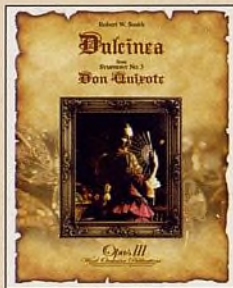
Symphony No. 3, Don Quixote



012-3725-00
THE QUEST
 (SYMPHONY NO. 3,
 "DON QUIXOTE," MVT. I)
 Robert W. Smith

At long last, Robert W. Smith gives us another major work based upon classic literature. Symphony No. 3 Don Quixote musically portrays the classic tale of the errant knight, his trusty yet bumbling squire and their adventures in the name of chivalry. The Quest, the first of four movements, is distinctly Spanish in flavor. Using a blend of classic and contemporary techniques, the composer weaves together a sonic tale of the gentleman of La Mancha who takes up his lance and sword to defend those that are helpless and destroy those that are evil. Captivating, musical and full of vivid imagery, Symphony No. 3 "Don Quixote" will be a performance that is memorable for performer and audience alike.

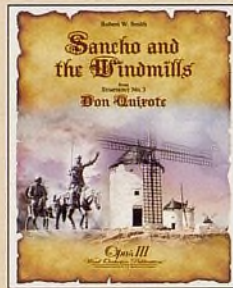
Grade: MA ...Time: 7:01\$100.00
 Extra Full Score: 012-3725-01\$10.00
 CD# WFR356 Don Quixote\$14.95



012-3726-00
DULCINEA
 (SYMPHONY NO. 3,
 "DON QUIXOTE," MVT. 2)
 Robert W. Smith

The second of four movements in Robert W. Smith's epic work, Dulcinea tells the tale of Don Quixote's adoration of the ideal woman. Written in a sultry 5/4 tango, the audience will hear the haunting melody and feel the passion of Cervantes' knight-errant as he proclaims his love for Dulcinea de Tobosa. Featuring an English horn solo that is liberally cross-cued throughout, the initial melody gives way to the most powerful of statements before returning to the tango in a quiet, yet startling ending.

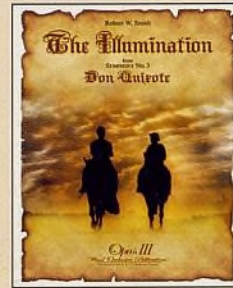
Grade: MATime: 5:30\$80.00
 Extra Full Score: 012-3726-01\$7.00
 CD# WFR356 Don Quixote\$14.95



012-3727-00
SANCHO AND THE WINDMILLS
 (SYMPHONY NO. 3,
 "DON QUIXOTE," MVT. 3)
 Robert W. Smith

The third of four movements in Robert W. Smith's epic work Don Quixote, the listener is treated to the comic relief that permeates the entire literary story line. Beginning with the opening bassoon solo characterizing Sancho Panza on his donkey, the composer uses unique percussion effects to convey the hapless hero and his never-ending battle to stay up on his horse Rocinante. The listener can hear the rusty suit of armor as Don Quixote continually falls from his horse in one adventure after another. Perhaps the most memorable imagery in the entire literary epic is Don Quixote's battle with the windmills. Using harmonic effects combined with unique percussion scoring, the composer has brought this tale to life through the unfocused eyes of the knight. Funny, yet with a sense of sadness, Sancho and the Windmills will be a favorite moment in the performance of Symphony No. 3 "Don Quixote".

Grade: MATime: 4:33\$80.00
 Extra Full Score: 012-3727-01\$8.00
 CD# WFR356 Don Quixote\$14.95



012-3728-00
THE ILLUMINATION
 (SYMPHONY NO. 3,
 "DON QUIXOTE," MVT. 4)
 Robert W. Smith

The Illumination draws upon the reflection of man at the end of his life for its creative direction. Simple, yet beautiful melodic statements combined with lush harmonies will have the audience reflecting upon the entire story as Don Quixote did at the end of his journey. Quotes from the previous three movements tie the creative work together leading to the glorious ascension into the light. Emotionally powerful, this final movement of Symphony No. 3 Don Quixote will bring the audience to their feet celebrating that small bit of Don Quixote that lives in all of us.

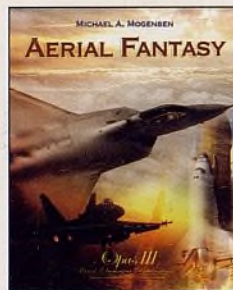
Grade: MA ..Time: 8:06\$100.00
 Extra Full Score: 012-3728-01\$8.00
 CD# WFR356 Don Quixote\$14.95



012-3460-00
CELEBRATION FANFARE:
AN OVERTURE FOR
SYMPHONIC BAND
 Steven Reineke

Steven Reineke's "Celebration Fanfare" is a brilliant and imposing concert opener for mature ensembles. Originally composed for orchestra and dedicated to Cincinnati Pops maestro Erich Kunzel, this band transcription by composer Reineke will "wow" your audience. The large concert band instrumentation includes optional parts for piano, organ, and harp. Our highest recommendation!

Grade: ADVTime: 4:33\$150.00
 Extra Full Score: 012-3460-01\$10.00
 CD# WFR358 Toward the North Star\$14.95



012-3739-00
AERIAL FANTASY
 Michael A. Mogensen

Commissioned by the United States Air Force Band, this Pulitzer Prize nominated work is brilliantly scored, expertly crafted, and sure to become a literature standard. In distinctive and sophisticated style, Michael A. Mogensen delivers a composition bursting with chills and breathtaking excitement. Inspired by the thrill and exhilaration of flight, the piece incorporates ascending motives, quick tempi, energetic rhythms, and soaring melodies and countermelodies. The lyricism of the contrasting slow section begins gently with solo oboe, moves beautifully throughout many sections of the band, and then explodes into a full-blown, hair-raising climax certain to have listeners wanting more. A truly epic finale ensures lengthy and appreciative applause from audiences everywhere. A "must-have" showcase for mature ensembles. Absolutely spectacular!

Grade: ADVTime: 10:37\$150.00
 Extra Full Score: 012-3739-01\$12.00
 CD# WFR358 Toward the North Star\$14.95

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WFR356
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WFR358
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 The Washington Winds, Ed Petersen - Conductor
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WFR357
EYE OF THE FALCON
 The Washington Winds, Ed Petersen - Conductor
 \$14.95

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