

Robert W. Smith

QJ
234
+79 pnts

Sancho and the Windmills

from
SYMPHONY No. 3

Don Quixote

Catalog No. 012-3727-00
Complete Band with Full Conductor Score \$80.00
Extra Conductor Score \$8.00 ea.



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

FULL CONDUCTOR SCORE
Score Catalog No. 012-3727-01

Robert W. Smith

QO
234
+ 79 parts

Sancho and the Windmills

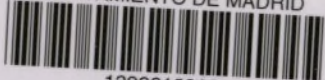
from
SYMPHONY NO. 3

Don Quixote



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Opus III
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Ayuntamiento de Madrid

SANCHO AND THE WINDMILLS

from Symphony No. 3, Don Quixote

INSTRUMENTATION

Full Conductor Score	1	1st & 2nd F Horn	2
Piccolo	1	3rd & 4th F Horn	2
1st & 2nd Flute	10	1st Trombone	2
Oboe	2	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,	
Bassoon	2	Chimes, Marimba	2
1st Eb Alto Saxophone	3	Timpani	1
2nd Eb Alto Saxophone/Alto Clarinet ..	3	Percussion 1: Sandpaper Blocks,	
Bb Tenor Saxophone	2	Snare Drum, Bass Drum, Castanets,	
Eb Baritone Saxophone	1	Mark Tree, Taiko (opt. Concert Toms) ..	3
1st Bb Trumpet	3	Percussion 2: Suspended Cymbal,	
2nd Bb Trumpet	3	Crash Cymbals, Ratchet, Triangle	3
3rd Bb Trumpet	3	Piano/Harp	2

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

Symphony Band - Unió Musical de 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)

Opus III

Wind Orchestra Publications™

Distributed exclusively by C.L. Barnhouse Company

www.opusiii.org

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 bassoon solo should be very playful. It is intended to be comedic and prompt a chuckle from the audience. The sandpaper block is in support of the "burro" as the line scurries behind Don Quixote's confusion (vibes).

The majestic fanfare beginning at 15 should be performed with Quixotic idealism. As the phrase finishes, the sound of rusty armor permeates the ensemble as the knight crashes to the ground. Please see the percussion notes below for details regarding this effect. However, please allow the falling armor to resonate to completion before cueing the next phrase.

The bassoon response at 22 should be almost "curious" in its interpretation before the scurrying begins again. The ratchet effect in measure 29 should crescendo as notated to infer the raising of Don Quixote back onto his horse before beginning his quest once again.

I have employed aleatoric figures once again as Don Quixote begins his fight with the windmills at measure 66. The percussion effect in response should emulate the sound of windmills (Please see the percussion notes below). The final charge to the "giants" in Don Quixote's mind (windmills) begins at measure 83. The interpretation should be re-energized as the original Don Quixote theme is reintroduced.

As the battle with the windmill ends, Don Quixote falls to the ground once again in very spectacular fashion. The final armor effect at measure 125 should be even more grandiose than the original earlier in the piece.

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

Best wishes for a wonderful performance!

Robert W. Smith

PERCUSSION NOTES

The falling armor effect (metallic drop) consists of two tables filled with tin cans of various sizes. It is imperative that larger cans (gallon/two liter) are used in conjunction smaller containers to create a realistic sound. The second table (for use at 125) should have additional cans allowing for a larger effect as the piece concludes. Finally, the percussionist has a visual opportunity to create a comedic moment for the audience. Please "cast" the part accordingly!

The windmill effect is created with two separate "instruments". Large wands or wooden dowels can be sliced through the air at appropriate intervals of time to create the sound of the windmills blades. In addition, stone rolling pins or large rocks that are rotated on wooden boxes will create the sound of the actual mill machinery. I would suggest adding coarse sand on top of the wooden box to heighten the effect.

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

QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Conductor Score
012-3727-00

Quickly (♩ = 172)

Piccolo

1st/2nd Flute

Oboe

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

Quickly (♩ = 172)

1st B♭ Trumpet

2nd/3rd B♭ Trumpet

1st/2nd F Horn

3rd/4th F Horn

1st Trombone

2nd/3rd Trombone

Euphonium
(Baritone)

Tuba

String Bass

Mallet Percussion:
Vibraphone

Timpani

Percussion 1:
Sandpaper Blocks,
Snare Drum, Bass Drum,
Castanets, Mark Tree,
Taikos, (opt. Concert Toms)

Percussion 2:
Suspended Cymbal,
Crash Cymbals, Ratchet,
Triangle

Piano / Harp

Bassoon Solo cue

Solo

mf

div.

sfz

St. Mute

Vibes

Piano

1 2 3 4

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Picc.
 1st/2nd Fl.
 Ob.
 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/2nd Hn.
 3rd/4th Hn.
 1st Trb.
 2nd/3rd Trb.
 Euph.
 (Bar.)
 Tuba
 Str. Bass
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

5 6 7 8

9 Freely (♩ = 72)

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx.

B. Sx.

Bassoon Solo cue

9 Freely (♩ = 72)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.



13 Quickly (♩ = 172)

Picc. - - - - - 5/4 - - - - - 4/4 - - - - - rit.

1st/2nd Fl. - - - - - 5/4 - - - - - 4/4 - - - - -

Ob. - - - - - 5/4 - - - - - 4/4 - - - - -

1st Cl. - - - - - 5/4 - - - - - 4/4 - - - - -

2nd/3rd Cl. - - - - - 5/4 - - - - - 4/4 - - - - -

Bs. Cl. *mf* - - - - - 5/4 - - - - - 4/4 - - - - -

Cb. Cl. - - - - - 5/4 - - - - - 4/4 - - - - -

Bsn. *sfz* - - - - - 5/4 - - - - - 4/4 - - - - -

1st/2nd A. Sx. - - - - - 5/4 - - - - - 4/4 - - - - -

Al. Cl. - - - - - 5/4 - - - - - 4/4 - - - - -

T. Sx. - - - - - 5/4 - - - - - 4/4 - - - - -

B. Sx. - - - - - 5/4 - - - - - 4/4 - - - - -

13 Quickly (♩ = 172)

1st Trp. - - - - - 5/4 - - - - - 4/4 - - - - - rit.

2nd/3rd Trp. - - - - - 5/4 - - - - - 4/4 - - - - -

1st/2nd Hn. - - - - - 5/4 - - - - - 4/4 - - - - -

3rd/4th Hn. - - - - - 5/4 - - - - - 4/4 - - - - -

1st Trb. - - - - - 5/4 - - - - - 4/4 - - - - -

2nd/3rd Trb. - - - - - 5/4 - - - - - 4/4 - - - - -

Euph. (Bar.) - - - - - 5/4 - - - - - 4/4 - - - - -

Tuba - - - - - 5/4 - - - - - 4/4 - - - - -

Str. Bass - - - - - 5/4 - - - - - 4/4 - - - - -

Mallet Perc. - - - - - 5/4 - - - - - 4/4 - - - - -

Timp. - - - - - 5/4 - - - - - 4/4 - - - - -

Perc. 1 *mf* - - - - - 5/4 - - - - - 4/4 - - - - - S.D.

Perc. 2 - - - - - 5/4 - - - - - 4/4 - - - - - Sus. Cym.

Pno. - - - - - 5/4 - - - - - 4/4 - - - - -

18 Majestic (♩ = 102)

Picc. *f* *a2* *tr*

1st/2nd Fl. *f* *a2* *tr*

Ob. *f* *a2* *tr*

1st Cl. *f* *a2* *tr*

2nd/3rd Cl. *f* *a2* *tr*

Bs. Cl. *f* *Play* *7*

Cb. Cl. *f* *7*

Bsn. *f* *tutti* *7*

1st/2nd A. Sx. *f* *7*

Al. Cl. *f* *7*

T. Sx. *f* *7*

B. Sx. *f* *7*

18 Majestic (♩ = 102)

1st Trp. *f*

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

1st/2nd Hn. *f* *a2*

3rd/4th Hn. *f* *a2*

1st Trb. *f*

2nd/3rd Trb. *f*

Euph. (Bar.) *f*

Tuba *f* *7*

Str. Bass *f* *7*

Mallet Perc. *f* *Chimes* *3*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* *B.D.* *Cr. Cym.*

Pno. *f*



22 Freely (♩ = 72) 25 Quickly (♩ = 172)

Picc. *ff*

1st/2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd/3rd Cl. *ff*

Bs. Cl. *ff* Bsn. cue *mf* *sfz*

Cb. Cl. *ff*

Bsn. *ff* *mf* *sfz*

1st/2nd A. Sx. *ff*

Al. Cl. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st Trp. 22 Freely (♩ = 72) 25 Quickly (♩ = 172)

2nd/3rd Trp. *ff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st Trb. *ff*

2nd/3rd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Str. Bass *ff*

Mallet Perc. *ff* dampen Vibes *sfz*

Timp. *ff*

Perc. 1 *ff* Sandpaper Blocks *mf*

Perc. 2 *ff* Drop multiple metallic objects (see percussion notes)

Pno. *ff*

21 22 23 24 25

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

Ratchet

31 Majestic (♩ = 102)

Picc. *f* *a2* *tr*

1st/2nd Fl. *f* *a2* *tr*

Ob. *f* *a2* *tr*

1st Cl. *f* *a2* *tr*

2nd/3rd Cl. *f* *a2* *tr*

Bs. Cl. *f* *Play* *7*

Cb. Cl. *f* *7*

Bsn. *f* *nutti* *7*

1st/2nd A. Sx. *f* *7*

Al. Cl. *f* *7*

T. Sx. *f* *7*

B. Sx. *f* *7*

31 Majestic (♩ = 102)

1st Trp. *f*

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

1st/2nd Hn. *f* *a2*

3rd/4th Hn. *f* *a2*

1st Trb. *f*

2nd/3rd Trb. *f* *a2*

Euph. (Bar.) *f*

Tuba *f* *7*

Str. Bass *f* *7*

Mallet Perc. *f* *Chimes* *3*

Timp. *f* *3*

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

31 32 33

34 With Energy and Purpose (♩ = 152)

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx.

B. Sx.

34 With Energy and Purpose (♩ = 152)

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

Marimba

34

35

36

37

38

Picc. *mf*

1st/2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl. *mf*

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx. *mf*

B. Sx. *mf*

1st Trp.

2nd/3rd Trp.

1st/2nd Hn. *mf*

3rd/4th Hn. *mf*

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.) *mf*

Tuba *mp*

Str. Bass *mp*

Mallet Perc.

Timp.

Perc. 1

Perc. 2 Triangle *mf*

Pno.

39 40 41 42 43

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

44

45

46

47

48



Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

49

50

51

52

53

Picc.
 1st/2nd Fl.
 Ob.
 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/2nd Hn.
 3rd/4th Hn.
 1st Trb.
 2nd/3rd Trb.
 Euph.
 (Bar.)
 Tuba
 Str. Bass
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

54 55 56 57

58

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx.

B. Sx.

58

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

58 59 60 61

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

62

63

64

65

ff

a2

p

mp



(play notes in random order and rhythmic patterns)

66 Building Tension ($\mathcal{J} = 76$)

(play notes in random order and rhythmic patterns)

[illegible]

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Ch. Cl.

Bsn.

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

T. Sx.

B. Sx.

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

72

73

74

75

76

Windmill effect (see perc. notes)

Rolling Pins on Sandy Box
Large flexible rod or stick

Windmill effect



(play faster, more urgent patterns)

Picc. *p cresc.* *ffz*

1st/2nd Fl. *p cresc.* *ffz*

Ob. *p cresc.* *ffz*

1st Cl. *p cresc.* *ffz*

2nd/3rd Cl. *p cresc.* *ffz*

Bs. Cl. *p cresc.* *ffz*

Cb. Cl. *p cresc.* *ffz*

Bsn. *p cresc.* *ffz*

1st/2nd A. Sx. *p cresc.* *ffz*

Al. Cl. *p cresc.* *ffz*

T. Sx. *p cresc.* *ffz*

B. Sx. *p cresc.* *ffz*

1st Trp. *cresc.* *tr* *ffz*

2nd/3rd Trp. *cresc.* *tr* *ffz*

1st/2nd Hn. *p cresc.* *tr* *ffz*

3rd/4th Hn. *p cresc.* *tr* *ffz*

1st Trb. *cresc.* *ffz*

2nd/3rd Trb. *cresc.* *ffz*

Euph. (Bar.) *cresc.* *ffz*

Tuba *p cresc.* *ffz*

Str. Bass *ffz*

Mallet Perc. (play faster, more urgent patterns) *p cresc.* *ffz*

Timp. *p cresc.* *ffz* Windmill effect

Perc. 1 *ffz*

Perc. 2 *ffz* Rolling Pins on Sandy Box
Large flexible rod or stick

Pno. *p cresc.* *ffz*

77 78 79 80 81 82

83 With Energy (♩ = 152)

Picc. *ff* *f*

1st/2nd Fl. *ff* *f*

Ob. *ff* *f*

1st Cl. *ff* *f*

2nd/3rd Cl. *ff* *f*

Bs. Cl. *ff* *f*

Cb. Cl. *ff* *f*

Bsn. *ff* *f*

1st/2nd A. Sx. *ff* *f* *sfz* *sfz*

Al. Cl. *ff* *f* *sfz* *sfz*

T. Sx. *ff* *sfz* *sfz* *sfz*

B. Sx. *ff* *sfz* *sfz* *sfz*

83 With Energy (♩ = 152)

1st Trp. *ff* *mf* *f*

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

1st/2nd Hn. *ff* *f* *sfz* *sfz*

3rd/4th Hn. *ff* *f* *sfz* *sfz*

1st Trb. *ff* *sfz* *f*

2nd/3rd Trb. *ff* *sfz* *f*

Euph. (Bar.) *ff* *f*

Tuba *ff* *f*

Str. Bass *ff* *f*

Mallet Perc. *ff* *Xylophone*

Timp. *ff*

Perc. 1

Perc. 2 *Cr. Cym.*

Pno. *ff* *Sus. Cym.* *f*

83

84

85

86

87



88

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph. (Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno.

92

93

94

95



96

Picc.

1st/2nd Fl. *mf*

Ob.

1st Cl. *tr*

2nd/3rd Cl. *tr*

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx.

B. Sx.

96

1st Trp.

2nd/3rd Trp.

1st/2nd Hn. *a2* *mp*

3rd/4th Hn. *a2* *mp*

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.) *mp*

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1 *mf*

Perc. 2

Pno.

96 97 98 99

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

100

101

102

103

mf

mp

f

Mark Tree

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106

Picc. *mp* *tr*

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

Ob. *mp* *tr*

1st Cl. *mf* *tr*

2nd/3rd Cl. *mf* *tr*

Bs. Cl. *mf*

Cb. Cl. *mf* *div.*

Bsn. *mf* *tr*

1st/2nd A. Sx. *mf* *tr*

Al. Cl. *mf*

T. Sx. *mp*

B. Sx. *mf*

106

1st Trp. *mp*

2nd/3rd Trp. *mp*

1st/2nd Hn. *mp*

3rd/4th Hn. *mp*

1st Trb. *mp* *mf*

2nd/3rd Trb. *mp* *mf*

Euph. (Bar.) *mp* *tutti - div.*

Tuba *Solo* *mf* *tutti - div.*

Str. Bass *mf*

Mallet Perc. *mf*

Timp. *p* *mf*

Perc. 1 *f* *Castanets*

Perc. 2 *f*

Pno. *mf*

104 105 106 107

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

108

109

110

111



Picc. *mf cresc.* *ff* *div.*

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

Ob. *mf cresc.* *ff*

1st Cl. *mf cresc.* *ff*

2nd/3rd Cl. *mf cresc.* *ff*

Bs. Cl. *mf* *ff*

Cb. Cl. *mf* *ff*

Bsn. *mf* *ff*

1st/2nd A. Sx. *mf cresc.* *ff* *div.*

Al. Cl. *mf cresc.* *ff*

T. Sx. *mf cresc.* *ff*

B. Sx. *mf cresc.* *ff*

1st Trp. *sfz* *f* *ff*

2nd/3rd Trp. *sfz* *f* *ff*

1st/2nd Hn. *sfz* *f* *ff*

3rd/4th Hn. *sfz* *f* *ff*

1st Trb. *mf* *ff*

2nd/3rd Trb. *mf* *ff*

Euph. (Bar.) *mf* *ff*

Tuba *mf* *ff*

Str. Bass *mf* *ff*

Mallet Perc. *to Taiko in Perc. 1*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Pno. *sfz* *f* *ff*

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

Picc.

1st/2nd Fl.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Cb. Cl.

Bsn.

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

T. Sx.

B. Sx.

122 Building

122 Building

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Pno.

122 123 124 125 126 127

Picc.

1st/2nd Fl.

Ob.

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/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno.

128

129

130

131

132

133 Quickly (♩ = 172)

rit. a tempo

Picc. - - - - -

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

Ob. - - - - -

1st Cl. - - - - -

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

Bs. Cl. *Bassoon Solo cue*
mf - - - - -

Cb. Cl. - - - - -

Bsn. *Solo*
mf - - - - -

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

T. Sx. - - - - -

B. Sx. - - - - -

133 Quickly (♩ = 172)

rit. a tempo

1st Trp. - - - - -

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

1st/2nd Hn. - - - - -

3rd/4th Hn. - - - - -

1st Trb. - - - - -

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

Euph.
(Bar.) - - - - -

Tuba - - - - -

Str. Bass - - - - -

Mallet
Perc. - - - - -

Timp. - - - - -

Perc. 1 *Sandpaper Blocks*
mp - - - - -

Perc. 2 - - - - -

Pno. - - - - -

Triangle
mf

133

134

135

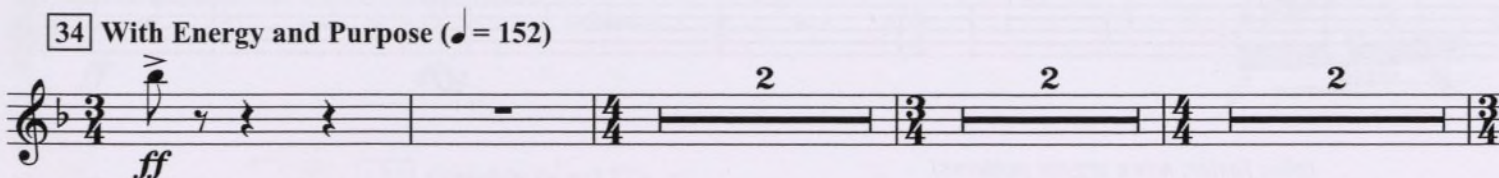
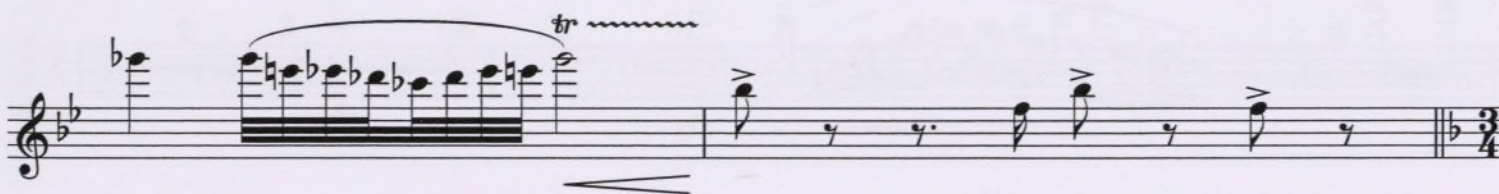
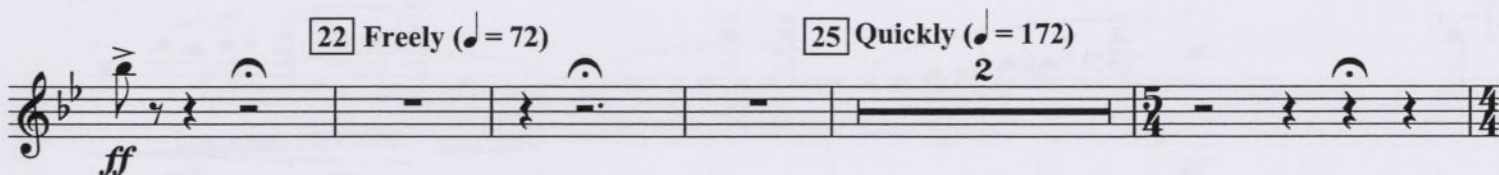
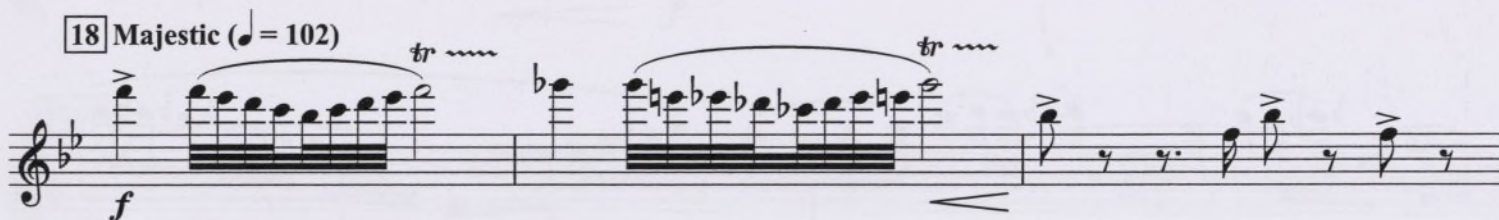
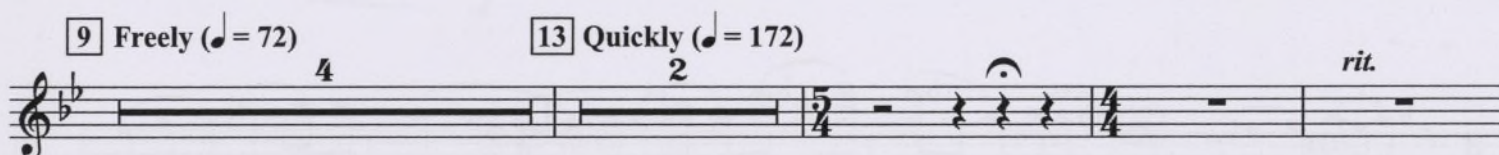
136

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Piccolo

Robert W. Smith
(ASCAP)



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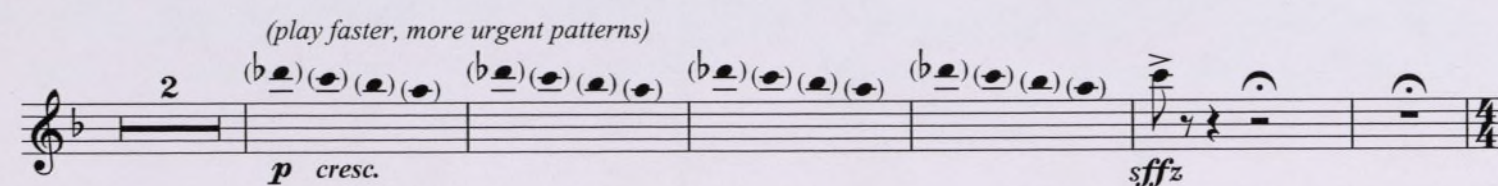
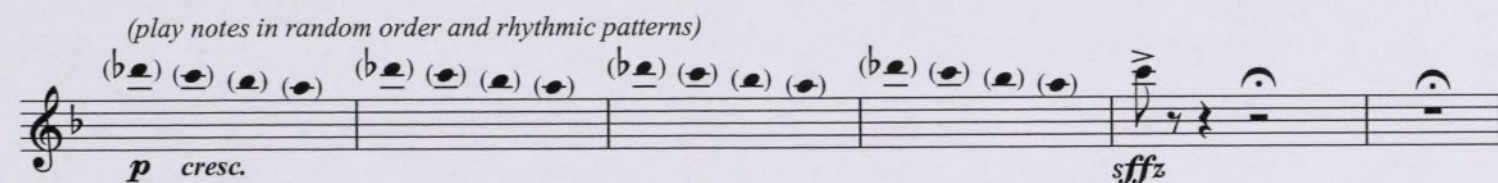
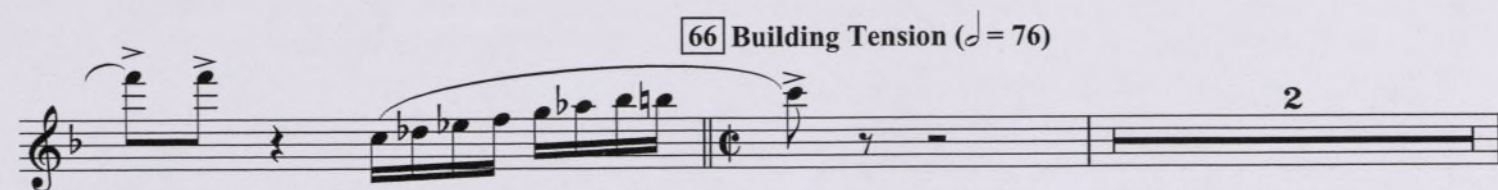
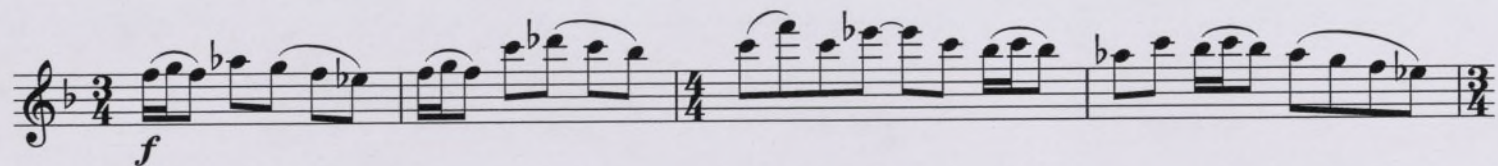
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Piccolo / p. 2



83 With Energy (♩ = 152)

83 With Energy (♩ = 152)

ff *f*

f

96 10

106 *mp*

mf *cresc.* *ff*

ff

122 Building

2 *sfz* *sfz* 5

ff *rit.* *f*

133 Quickly (♩ = 172)

fff *rit.* *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

3

div.

sfz

sfz

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

rit.

18 Majestic (♩ = 102)

a2

tr

f

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

ff

31 Majestic (♩ = 102)

a2

tr

f

a2

tr

34 With Energy and Purpose (♩ = 152)

2

2

2

ff

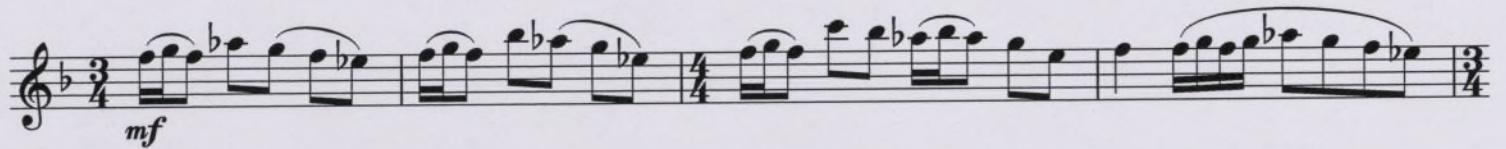
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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

Musical score for 1st & 2nd Flute, page 3. The score is written in G-flat major (one flat) and consists of ten staves of music. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as dynamics (f, mf, ff, sfz, fff), articulation (accents, slurs, trills), and performance instructions (rit., a tempo). Measure numbers 96, 106, 122, and 133 are marked. The piece concludes with a double bar line.

Dynamics: *f*, *mf*, *ff*, *sfz*, *fff*.
 Performance instructions: *rit.*, *a tempo*.
 Measure numbers: 96, 106, 122, 133.

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

3

div.

sfz

3

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Q 2
234

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

Musical score for 1st & 2nd Flute, page 3. The score is written in G-flat major (one flat) and consists of ten staves of music.

Key features and markings include:

- Staff 1:** Starts with a rest, followed by a series of eighth notes with accents. Dynamics: *f*.
- Staff 2:** Continues the eighth-note pattern. Measure 96 is marked. Dynamics: *f*, *mf*.
- Staff 3:** Features a trill (tr) and a series of eighth notes. Dynamics: *mf*.
- Staff 4:** Measure 106 is marked. Dynamics: *mf*.
- Staff 5:** Continues the eighth-note pattern. Dynamics: *mf*, *cresc.*, *ff*.
- Staff 6:** Features a trill (tr) and a series of eighth notes. Dynamics: *ff*.
- Staff 7:** Measure 122 is marked. Dynamics: *sfz*, *sfz*.
- Staff 8:** Features a trill (tr) and a series of eighth notes. Dynamics: *ff*, *f*.
- Staff 9:** Measure 133 is marked. Dynamics: *fff*, *rit.*, *a tempo*.

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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1st & 2nd Flute / p. 2

The musical score for 'The Rose Tree' is written on a single staff in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece begins with a mezzo-forte (*mf*) dynamic marking. The score is divided into four measures by bar lines. The first measure is in 3/4 time, and the subsequent measures are in 4/4 time, with the final measure returning to 3/4 time.

The first system of the musical score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. A dynamic marking of *f* (forte) is placed below the first measure. The system concludes with a 3/4 time signature change.

The first system of the musical score for 'The Little Boat' is written on a single staff in G major (one sharp, F#) and 4/4 time. It begins with a treble clef and a key signature of one sharp. The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. A slur covers the first four measures, and another slur covers the next four measures. The system ends with a double bar line and a 4/4 time signature.

58

Exercise 58 consists of four measures. The first three measures are in 2/4 time, and the fourth is in 3/4 time. The key signature has one flat (B-flat). The notation includes eighth notes, quarter notes, and half notes, with various articulations like accents and slurs.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a half note G4, a half note A4, and a half note B4, all beamed together with an accent (>) over the first note. The second measure has a half note G4, a half note F4, and a half note E4, all beamed together with an accent (>) over the first note. The lower staff is in bass clef and contains two measures. The first measure has a half note G2, a half note F2, and a half note E2, all beamed together. The second measure has a half note G2, a half note F2, and a half note E2, all beamed together. The time signature is 4/4. The dynamic marking *ff* (fortissimo) is placed below the first measure of the lower staff.

66 Building Tension (♩ = 76)

(play notes in random order and rhythmic patterns)

p cresc. *sfz*

(play faster, more urgent patterns)

p cresc. *sfz*

83 With Energy (♩ = 152)

ff *f*

1st & 2nd Flute / p. 3

Musical score for 1st & 2nd Flute, page 3. The score is written in G-flat major (one flat) and consists of ten staves of music. The notation includes various musical elements such as slurs, trills (tr), triplets (3), and dynamic markings (f, mf, ff, sfz, fff, cresc., rit., a tempo). Measure numbers 96, 106, and 122 are indicated in boxes. The piece concludes with a double bar line.

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

div. sfz

3

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

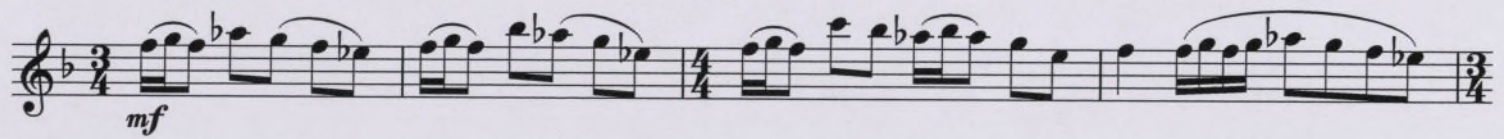
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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

First staff of music, measures 91-95. Dynamics: *f*. Includes a crescendo hairpin and slurs.

Second staff of music, measures 96-100. Measure 96 is boxed. Dynamics: *f* and *mf*.

Third staff of music, measures 101-105. Includes a trill (tr) and slurs.

Fourth staff of music, measures 106-110. Measure 106 is boxed. Dynamics: *mf*. Includes a trill (tr) and slurs.

Fifth staff of music, measures 111-115. Includes a trill (tr) and slurs.

Sixth staff of music, measures 116-120. Dynamics: *mf*, *cresc.*, and *ff*.

Seventh staff of music, measures 121-125. Dynamics: *ff*. Includes a trill (tr) and slurs.

Eighth staff of music, measures 126-130. Measure 122 is boxed and labeled "Building". Dynamics: *sfz*. Includes a trill (tr) and slurs.

Ninth staff of music, measures 131-135. Measure 132 is boxed. Dynamics: *ff*, *rit.*, and *f*. Includes a trill (tr) and slurs.

Tenth staff of music, measures 136-140. Measure 133 is boxed and labeled "Quickly (♩ = 172)". Dynamics: *fff*, *rit.*, and *a tempo*. Includes a trill (tr) and slurs.

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

rit.

18 Majestic (♩ = 102)

f

a2

tr

a2

tr

22 Freely (♩ = 72)

ff

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

34 With Energy and Purpose (♩ = 152)

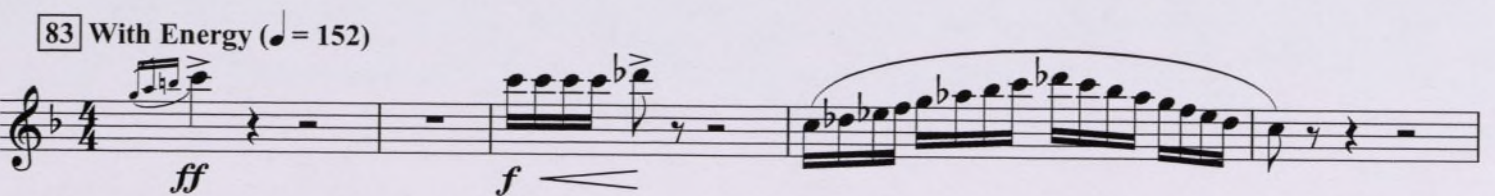
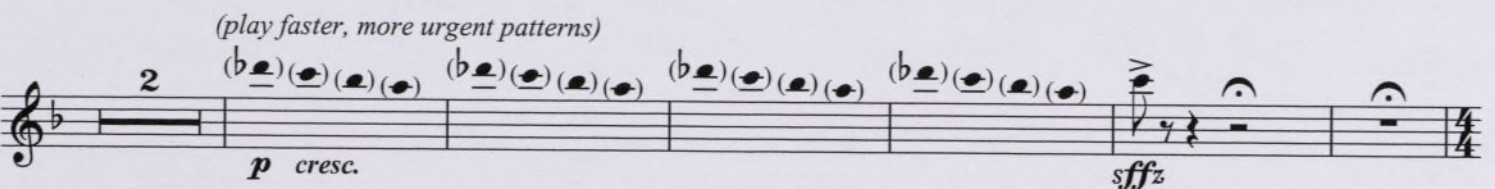
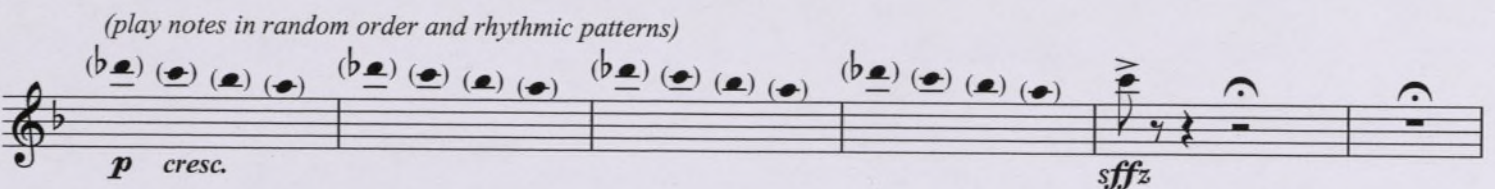
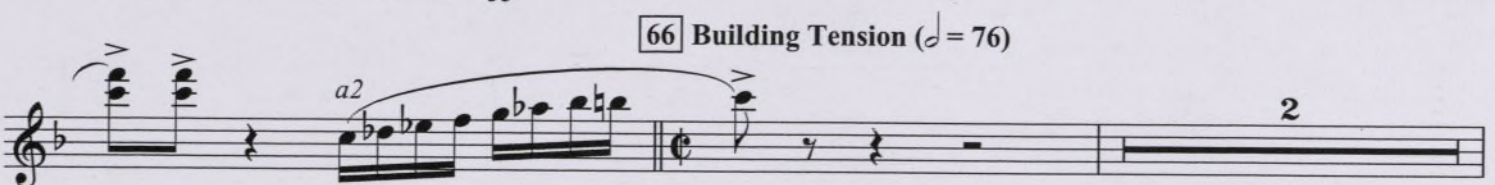
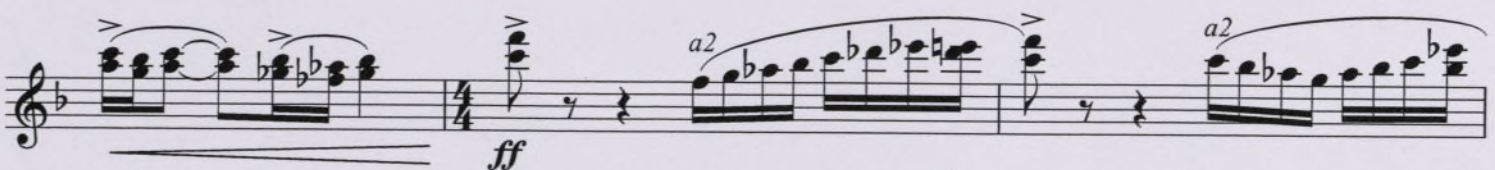
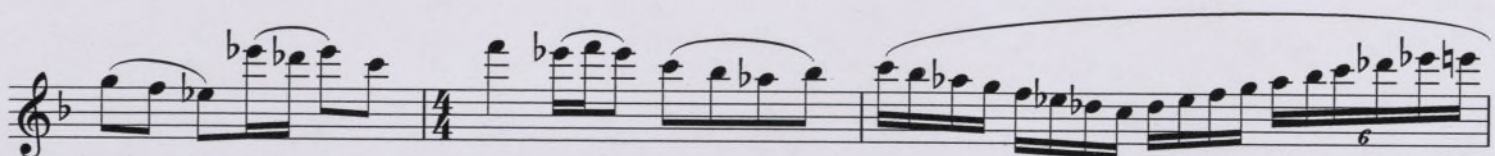
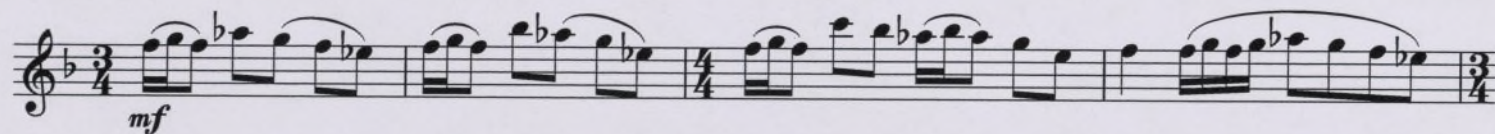
ff

2

2

2

1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

Musical score for 1st & 2nd Flute, page 3. The score is written in G-flat major (one flat) and consists of ten staves of music.

- Staff 1:** Starts with a rest, followed by a series of eighth notes with slurs and accents. Dynamics include *f*.
- Staff 2:** Continues the eighth-note pattern, then transitions to a melody of quarter and half notes. Measure 96 is marked. Dynamics include *f* and *mf*.
- Staff 3:** Features a melody with slurs and accents, including a trill marked *tr*.
- Staff 4:** Measure 106 is marked. The staff contains eighth-note patterns with slurs and accents. Dynamics include *mf*.
- Staff 5:** Continues the eighth-note patterns with slurs and accents. Dynamics include *mf* and *cresc.*
- Staff 6:** Features a melody with slurs and accents, including a trill marked *tr*. Dynamics include *ff*.
- Staff 7:** Continues the melody with slurs and accents. Dynamics include *ff*.
- Staff 8:** Measure 122 is marked. The staff contains eighth-note patterns with slurs and accents. Dynamics include *sfz*.
- Staff 9:** Continues the eighth-note patterns with slurs and accents. Dynamics include *ff* and *f*.
- Staff 10:** Measure 133 is marked. The staff contains eighth-note patterns with slurs and accents. Dynamics include *fff*, *rit.*, and *a tempo*.

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

rit.

18 Majestic (♩ = 102)

f

a2

tr

a2

tr

22 Freely (♩ = 72)

ff

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

f

a2

tr

a2

tr

34 With Energy and Purpose (♩ = 152)

ff

2

2

2

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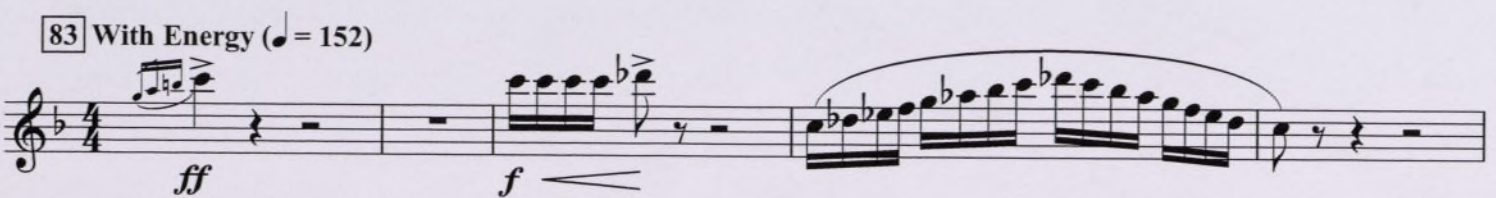
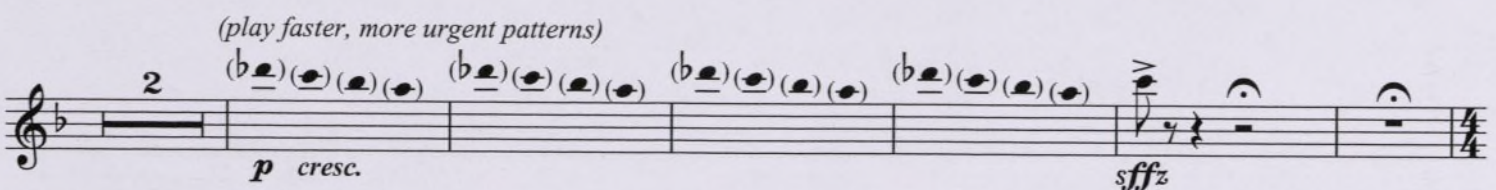
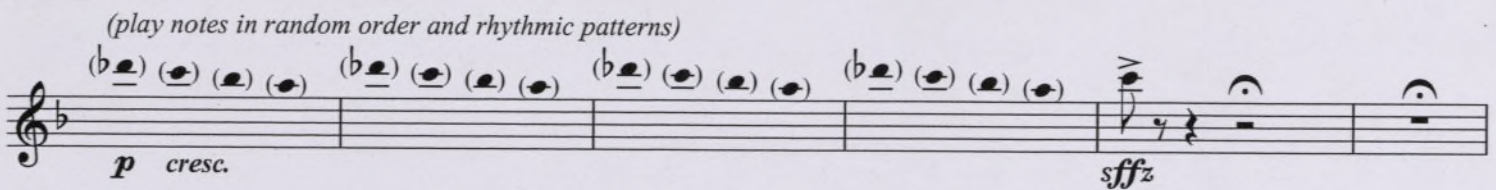
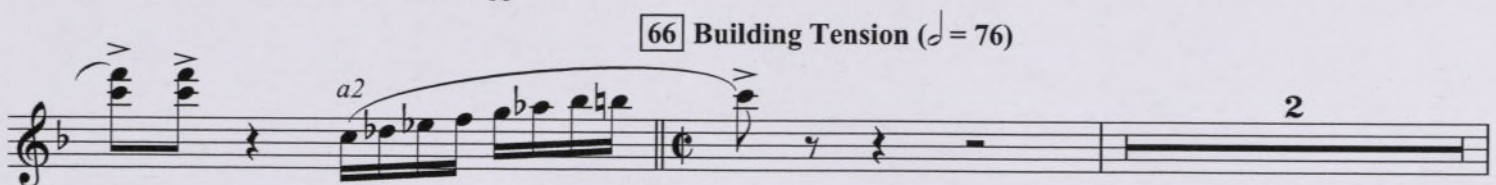
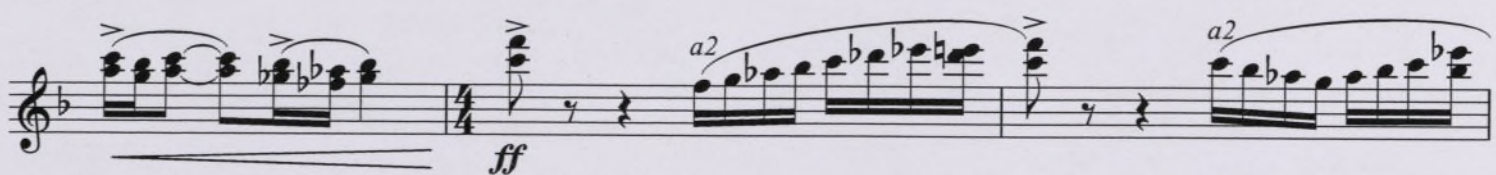
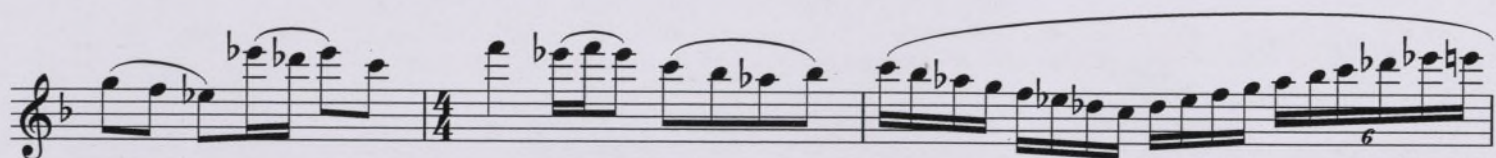
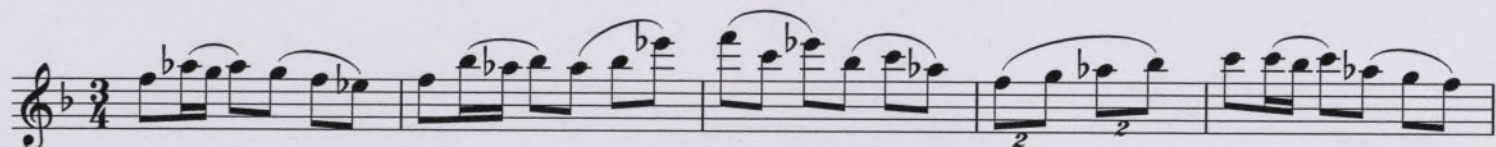
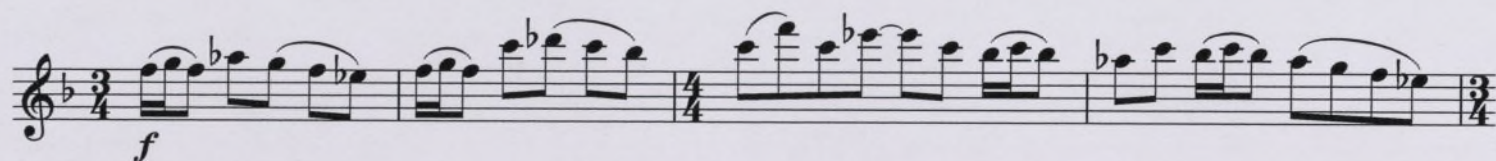
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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

Musical score for 1st and 2nd Flute, page 3. The score consists of ten staves of music in G major (one sharp). It includes various musical notations such as dynamics (*f*, *mf*, *ff*, *sfz*, *rit.*, *a tempo*), articulation (accents, slurs, trills), and performance instructions (106, 122 Building, 133 Quickly). The piece concludes with a double bar line.

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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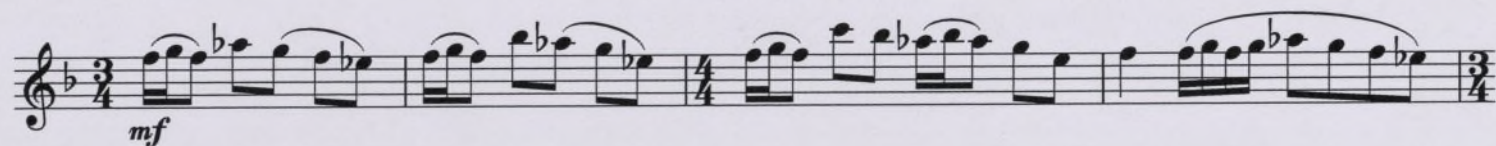
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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

Staff 1: *f* (measures 92-95)

Staff 2: *f* (measures 92-95), *mf* (measures 96-99), **96**

Staff 3: (measures 100-103)

Staff 4: **106**, *mf* (measures 104-107), *tr* (measures 108-111)

Staff 5: (measures 112-115)

Staff 6: *mf* (measures 116-119), *cresc.* (measures 120-123), *ff* (measures 124-127)

Staff 7: (measures 128-131), *ff* (measures 132-135)

Staff 8: *sfz* (measures 136-139), *sfz* (measures 140-143), **122** Building (measures 144-147)

Staff 9: *ff* (measures 148-151), *rit.* (measures 152-155), *tr* (measures 156-159), *f* (measures 160-163), *a2* (measures 164-167)

Staff 10: **133** Quickly ($\text{♩} = 172$) (measures 168-171), *rit.* (measures 172-175), *a tempo* (measures 176-179)

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

Q2
234

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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1st & 2nd Flute / p. 2

83 With Energy (♩ = 152)

The musical score is for Exercise 83, titled 'With Energy' with a tempo of 152 quarter notes per minute. It is in 4/4 time and features a key signature of one flat (B-flat). The piece begins with a forte (ff) dynamic. The first measure contains a single eighth note (B-flat) with an accent. The second measure is a whole rest. The third measure is also a whole rest. The fourth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The fifth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The sixth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The seventh measure contains a half note (B-flat) with an accent, followed by a quarter rest. The eighth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The ninth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The tenth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The eleventh measure contains a half note (B-flat) with an accent, followed by a quarter rest. The twelfth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The thirteenth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The fourteenth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The fifteenth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The sixteenth measure contains a half note (B-flat) with an accent, followed by a quarter rest. The piece concludes with a decrescendo hairpin.

1st & 2nd Flute / p. 3

106 *mf*

96 *f* *mf*

tr

tr

mf *cresc.* *ff*

ff

122 Building

sfz *sfz* *a2* 5

ff *rit.* *tr* *a2* *f*

133 Quickly ($\text{♩} = 172$) *rit.* *a tempo*

fff

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

3

div.

3

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

tr

a2

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

tr

a2

tr

a2

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

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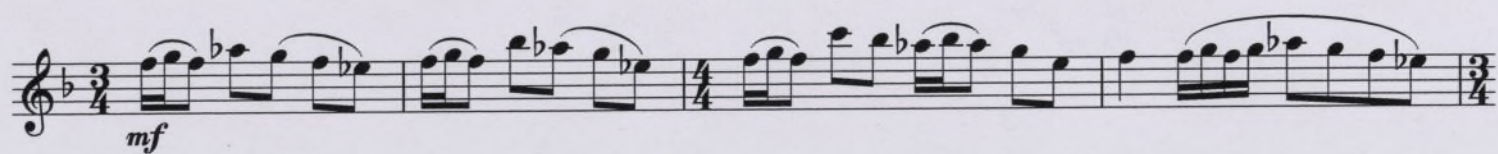
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1st & 2nd Flute / p. 2



1st & 2nd Flute / p. 3

96

106

122 Building

133 Quickly (♩ = 172)

f

mf

mf

cresc.

ff

ff

sfz

sfz

ff

ff

rit.

a tempo

QJ
234

Robert W. Smith
(ASCAP)

Quickly (♩ = 172)

[illegible][illegible]

22 Freely (♩ = 72) 25 Quickly (♩ = 172)

31 Majestic (♩ = 102)

The musical score for 'Majestic' is written on a single staff in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 102. The piece begins with a whole rest, followed by a half rest, and then a quarter rest. The first measure of music starts with a forte (f) dynamic and a half note chord of B-flat and D. This is followed by a half note chord of E-flat and G, then a half note chord of A-flat and C. The next measure contains a half note chord of D and F, followed by a half note chord of E-flat and G. The piece concludes with a half note chord of A-flat and C, followed by a half note chord of B-flat and D. The score includes various musical notations such as rests, chords, and dynamic markings.

34 With Energy and Purpose (♩ = 152)

The musical score for 'With Energy and Purpose' is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked as ♩ = 152. The piece begins with a series of eighth and sixteenth notes, some with accents. It then transitions to a 3/4 time signature. The final measure of the excerpt is a whole note chord in 3/4 time, marked with a '2' above it, indicating a second ending or a specific articulation. The dynamic marking *ff* (fortissimo) is placed below the staff.

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It consists of six measures. The first two measures are in 3/4 time and each contain a whole note chord with a '2' above it, indicating a second. The third measure is in 3/4 time and contains a half note B-flat, marked with a mezzo-forte (*mf*) dynamic. The fourth measure is in 4/4 time and contains a half note B-flat. The fifth measure is in 4/4 time and contains a whole note B-flat. The sixth measure is in 3/4 time and contains a whole note B-flat. A slur connects the half note in the third measure to the whole note in the sixth measure.

[illegible]

58

f

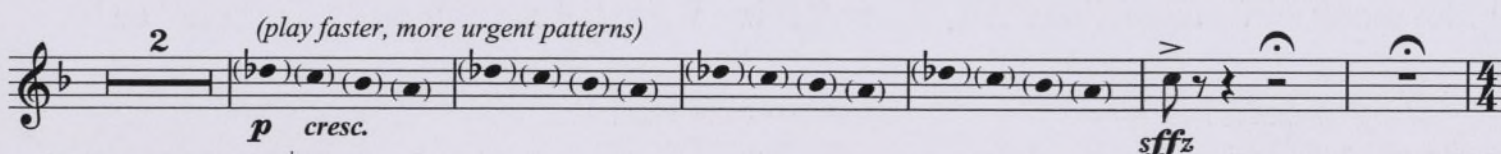
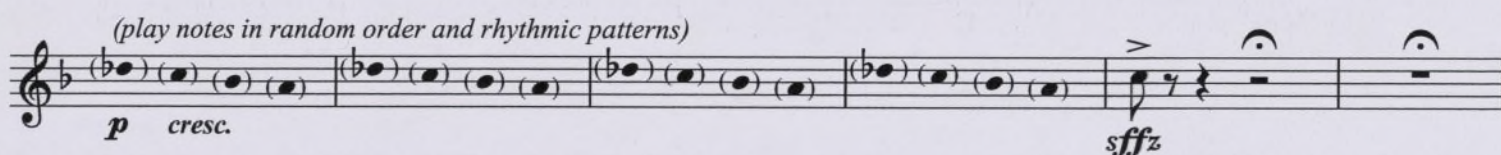
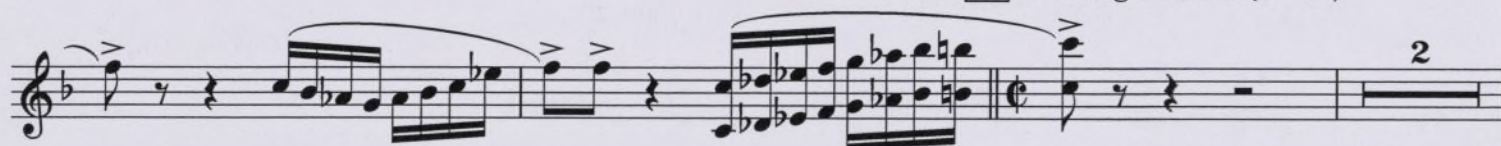
The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note A4, and a quarter rest. The second measure is a whole rest. The third measure is marked with a 3/4 time signature and contains a triplet of eighth notes: G4, A4, and B4. The fourth measure contains a triplet of eighth notes: B4, A4, and G4. The fifth measure contains a triplet of eighth notes: F4, E4, and D4. The sixth measure contains a triplet of eighth notes: D4, C4, and B3. The seventh measure is marked with a 4/4 time signature and contains a quarter note G4, a quarter rest, and a quarter note A4. The eighth measure contains a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The ninth measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The tenth measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a double bar line. Below the staff, there are two sets of slurs, each consisting of a top line and a bottom line, indicating a piano accompaniment. The first set of slurs is positioned under the first two measures, and the second set is positioned under the last four measures. The dynamic marking 'ff' (fortissimo) is placed below the staff at the end of the system.

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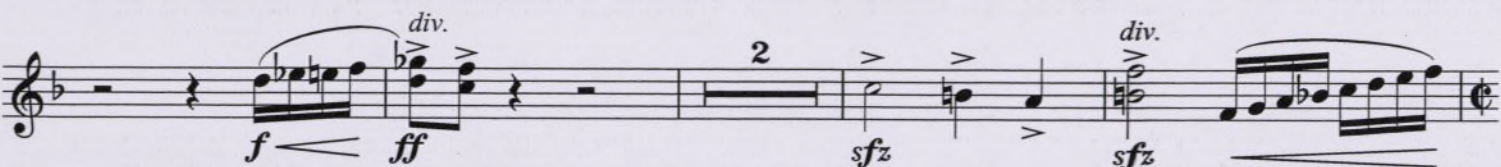
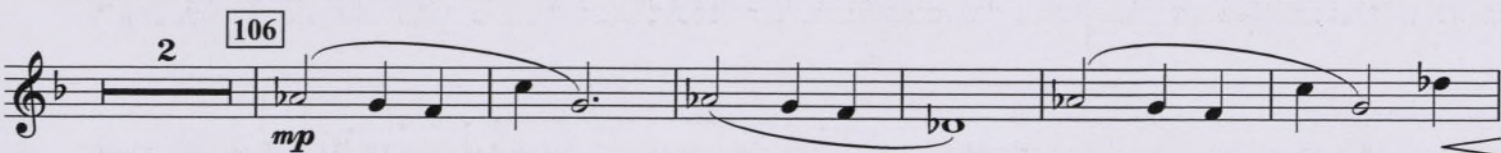
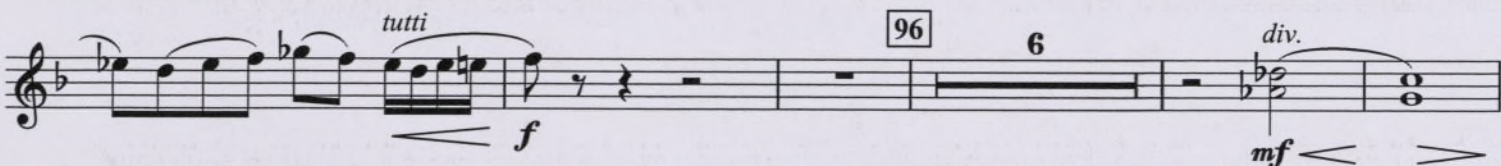
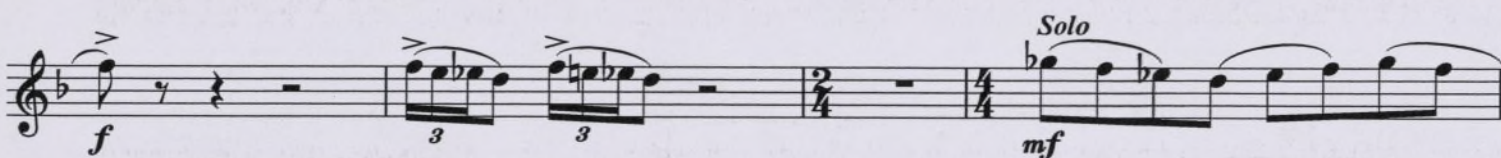
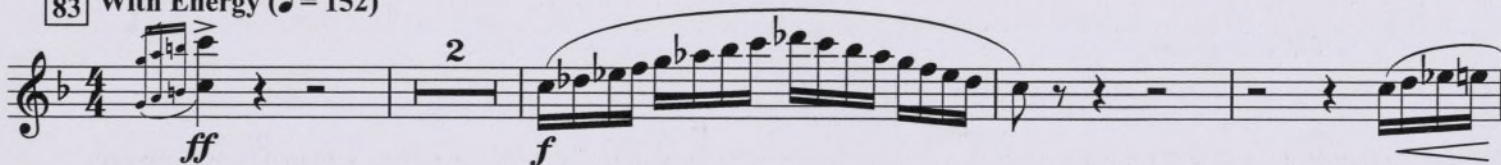
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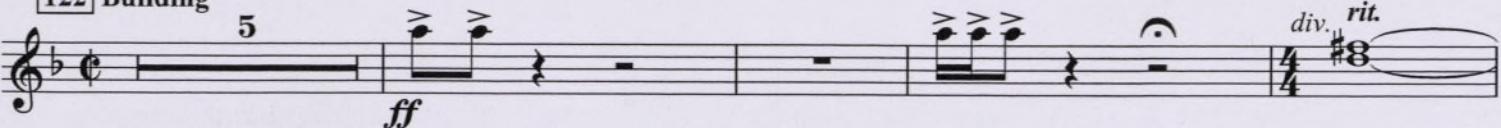
66 Building Tension (♩ = 76)



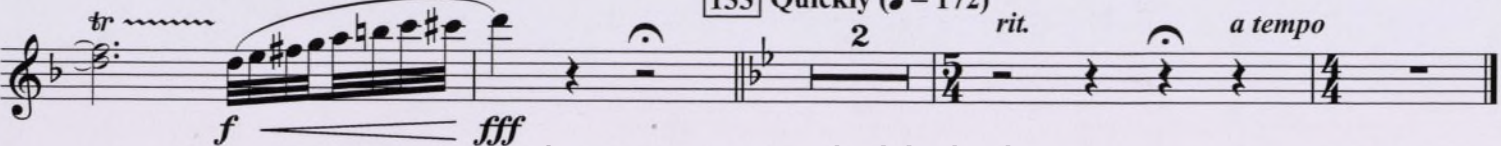
83 With Energy (♩ = 152)



122 Building



133 Quickly (♩ = 172)



QJ
234

Robert W. Smith
(ASCAP)

Quickly (♩ = 172)

9 Freely (♩ = 72)

13 Quickly (♩ = 172)

18 Majestic (♩ = 102)

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

[31] Majestic (♩ = 102)

34 With Energy and Purpose (♩ = 152)

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note A4, and a half rest. The second measure is a 3/4 time signature change, followed by a triplet of eighth notes (G4, A4, Bb4) beamed together, with an accent (>) over the first note. The third measure continues the triplet with eighth notes (Bb4, C5, Bb4), also with an accent. The fourth measure continues with eighth notes (C5, Bb4, A4), with an accent. The fifth measure is a 4/4 time signature change, starting with a quarter note G4, followed by a half rest. The sixth measure contains a quarter note G4, a quarter note A4, and a half note Bb4. The seventh measure contains a quarter note A4, a quarter note Bb4, and a half note C5. The eighth measure contains a quarter note Bb4, a quarter note C5, and a half note D5. The system ends with a double bar line. Below the staff, there are two sets of slurs, each consisting of a top and bottom line, and the dynamic marking *ff* (fortissimo) is written below the staff.

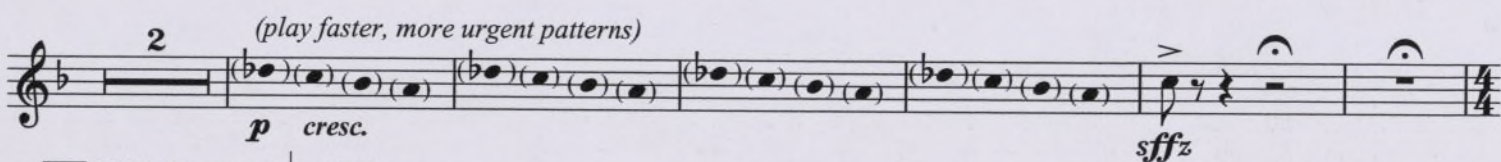
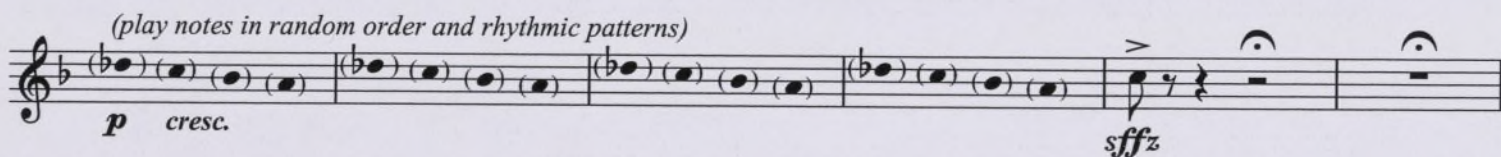
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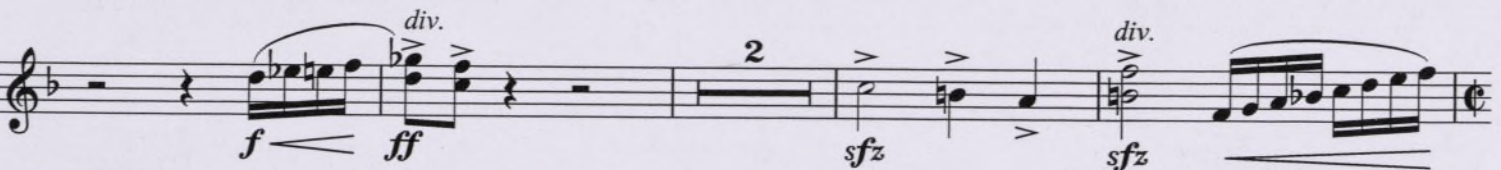
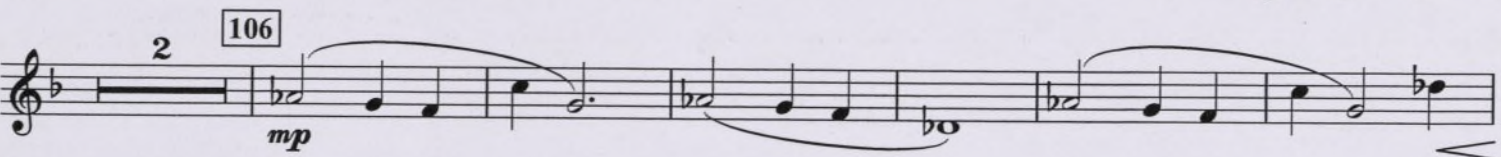
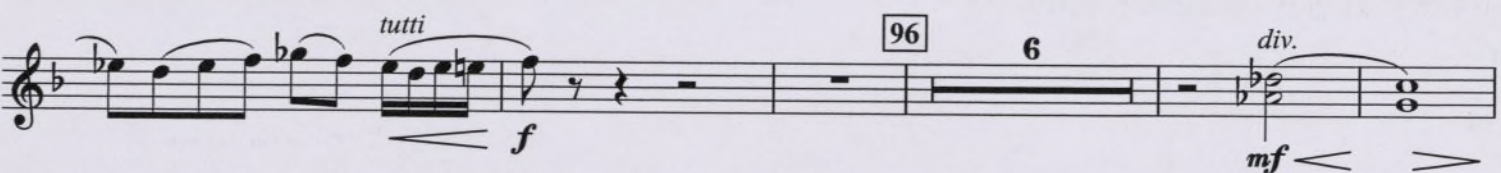
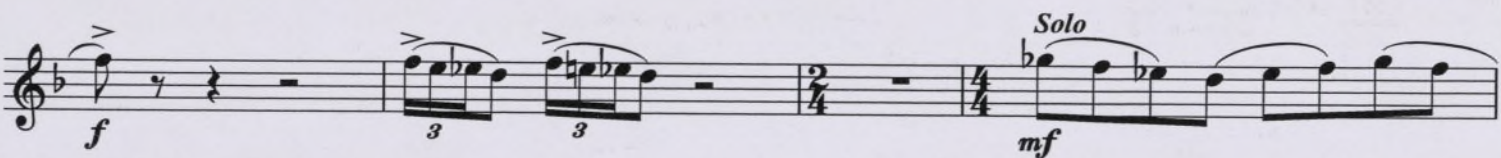
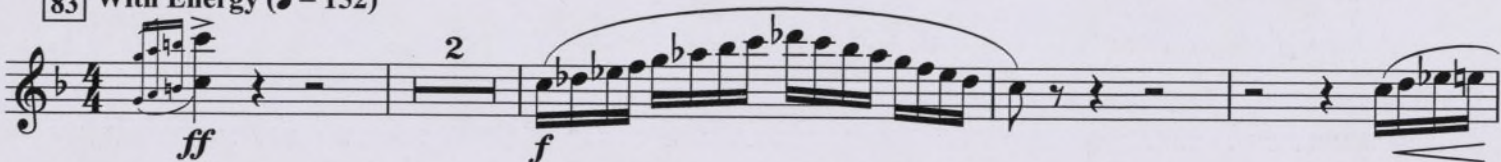
22
34

Oboe / p. 2

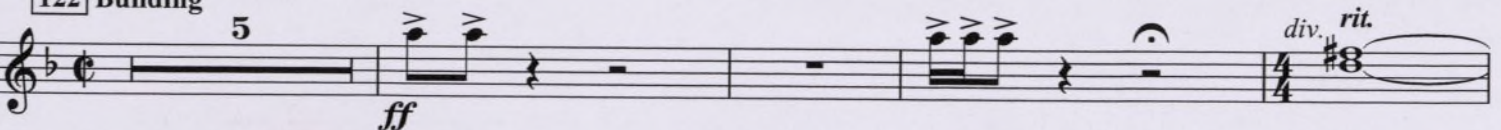
66 Building Tension ($\text{♩} = 76$)



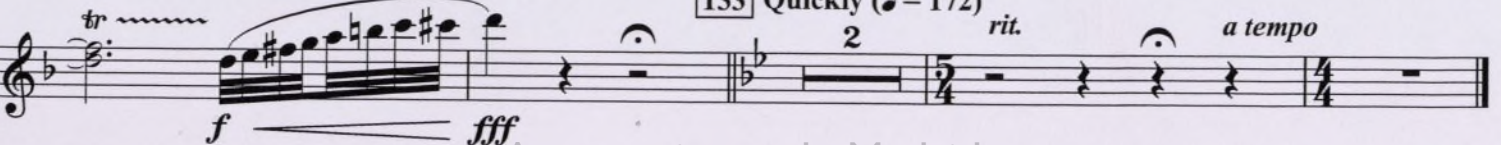
83 With Energy ($\text{♩} = 152$)



122 Building



133 Quickly ($\text{♩} = 172$)



III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st Bb Clarinet

Robert W. Smith
(ASCAP)

Q2
234

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

ff

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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1st B♭ Clarinet / p. 2

(play faster, more urgent patterns)

2 *p cresc.* *sfz*

83 With Energy (♩ = 152)

ff 2 *f*

f 3 3

mf *mf* 96

tr *tr*

tr *tr*

106 *tr* *tr* *mf*

tr *mf* *cresc.*

div. *ff*

ff 2 *sfz* *sfz* 122 Building 2

p *ff* *rit.*

133 Quickly (♩ = 172) *rit.* *a tempo*

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

QJ
23✓

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

9 Freely ($\text{♩} = 72$)

4

13 Quickly ($\text{♩} = 172$)

2

rit.

18 Majestic ($\text{♩} = 102$)

f

22 Freely ($\text{♩} = 72$)

25 Quickly ($\text{♩} = 172$)

2

31 Majestic ($\text{♩} = 102$)

f

34 With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

58

f

ff

66 Building Tension ($\text{♩} = 76$)

2

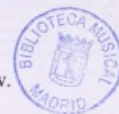
(play notes in random order and rhythmic patterns)

p cresc.

sfz

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1st B♭ Clarinet / p. 2

(play faster, more urgent patterns)

2 $(b\flat)(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})$ $(b\flat)(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})$ $(b\flat)(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})$ $(b\flat)(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})(\underline{\bullet})$ p cresc. sfz

83 With Energy ($\text{♩} = 152$)

ff 2 f

f 3 3

96 mf mf tr tr

tr tr

tr tr

106 mf tr tr

tr mf cresc.

ff div.

122 Building 2 ff sfz sfz

p ff rit.

133 Quickly ($\text{♩} = 172$) f fff rit. a tempo

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

9 Freely ($\text{♩} = 72$)

4

13 Quickly ($\text{♩} = 172$)

2

rit.

18 Majestic ($\text{♩} = 102$)

f

tr

22 Freely ($\text{♩} = 72$)

25 Quickly ($\text{♩} = 172$)

2

ff

31 Majestic ($\text{♩} = 102$)

f

tr

34 With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

58

f

ff

66 Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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1st B \flat Clarinet / p. 2

(play faster, more urgent patterns)

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a tempo marking of 'Allegretto' and a dynamic of 'p' (piano). The first measure contains a whole rest, followed by a second measure with a whole note chord consisting of F#4, A4, and C5. The subsequent measures feature a series of eighth notes, each with a flat and a slur, indicating a descending scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3, Ab3, Gb3, Fb3, Eb3, Db3, Cb3, Bb2, Ab2, Gb2, Fb2, Eb2, Db2, Cb2, Bb1, Ab1, Gb1, Fb1, Eb1, Db1, Cb1, Bb0, Ab0, Gb0, Fb0, Eb0, Db0, Cb0, Bb-1, Ab-1, Gb-1, Fb-1, Eb-1, Db-1, Cb-1, Bb-2, Ab-2, Gb-2, Fb-2, Eb-2, Db-2, Cb-2, Bb-3, Ab-3, Gb-3, Fb-3, Eb-3, Db-3, Cb-3, Bb-4, Ab-4, Gb-4, Fb-4, Eb-4, Db-4, Cb-4, Bb-5, Ab-5, Gb-5, Fb-5, Eb-5, Db-5, Cb-5, Bb-6, Ab-6, Gb-6, Fb-6, Eb-6, Db-6, Cb-6, Bb-7, Ab-7, Gb-7, Fb-7, Eb-7, Db-7, Cb-7, Bb-8, Ab-8, Gb-8, Fb-8, Eb-8, Db-8, Cb-8, Bb-9, Ab-9, Gb-9, Fb-9, Eb-9, Db-9, Cb-9, Bb-10, Ab-10, Gb-10, Fb-10, Eb-10, Db-10, Cb-10, Bb-11, Ab-11, Gb-11, Fb-11, Eb-11, Db-11, Cb-11, Bb-12, Ab-12, Gb-12, Fb-12, Eb-12, Db-12, Cb-12, Bb-13, Ab-13, Gb-13, Fb-13, Eb-13, Db-13, Cb-13, Bb-14, Ab-14, Gb-14, Fb-14, Eb-14, Db-14, Cb-14, Bb-15, Ab-15, Gb-15, Fb-15, Eb-15, Db-15, Cb-15, Bb-16, Ab-16, Gb-16, Fb-16, Eb-16, Db-16, Cb-16, Bb-17, Ab-17, Gb-17, Fb-17, Eb-17, Db-17, Cb-17, Bb-18, Ab-18, Gb-18, Fb-18, Eb-18, Db-18, Cb-18, Bb-19, Ab-19, Gb-19, Fb-19, Eb-19, Db-19, Cb-19, Bb-20, Ab-20, Gb-20, Fb-20, Eb-20, Db-20, Cb-20, Bb-21, Ab-21, Gb-21, Fb-21, Eb-21, Db-21, Cb-21, Bb-22, Ab-22, Gb-22, Fb-22, Eb-22, Db-22, Cb-22, Bb-23, Ab-23, Gb-23, Fb-23, Eb-23, Db-23, Cb-23, Bb-24, Ab-24, Gb-24, Fb-24, Eb-24, Db-24, Cb-24, Bb-25, Ab-25, Gb-25, Fb-25, Eb-25, Db-25, Cb-25, Bb-26, Ab-26, Gb-26, Fb-26, Eb-26, Db-26, Cb-26, Bb-27, Ab-27, Gb-27, Fb-27, Eb-27, Db-27, Cb-27, Bb-28, Ab-28, Gb-28, Fb-28, Eb-28, Db-28, Cb-28, Bb-29, Ab-29, Gb-29, Fb-29, Eb-29, Db-29, Cb-29, Bb-30, Ab-30, Gb-30, Fb-30, Eb-30, Db-30, Cb-30, Bb-31, Ab-31, Gb-31, Fb-31, Eb-31, Db-31, Cb-31, Bb-32, Ab-32, Gb-32, Fb-32, Eb-32, Db-32, Cb-32, Bb-33, Ab-33, Gb-33, Fb-33, Eb-33, Db-33, Cb-33, Bb-34, Ab-34, Gb-34, Fb-34, Eb-34, Db-34, Cb-34, Bb-35, Ab-35, Gb-35, Fb-35, Eb-35, Db-35, Cb-35, Bb-36, Ab-36, Gb-36, Fb-36, Eb-36, Db-36, Cb-36, Bb-37, Ab-37, Gb-37, Fb-37, Eb-37, Db-37, Cb-37, Bb-38, Ab-38, Gb-38, Fb-38, Eb-38, Db-38, Cb-38, Bb-39, Ab-39, Gb-39, Fb-39, Eb-39, Db-39, Cb-39, Bb-40, Ab-40, Gb-40, Fb-40, Eb-40, Db-40, Cb-40, Bb-41, Ab-41, Gb-41, Fb-41, Eb-41, Db-41, Cb-41, Bb-42, Ab-42, Gb-42, Fb-42, Eb-42, Db-42, Cb-42, Bb-43, Ab-43, Gb-43, Fb-43, Eb-43, Db-43, Cb-43, Bb-44, Ab-44, Gb-44, Fb-44, Eb-44, Db-44, Cb-44, Bb-45, Ab-45, Gb-45, Fb-45, Eb-45, Db-45, Cb-45, Bb-46, Ab-46, Gb-46, Fb-46, Eb-46, Db-46, Cb-46, Bb-47, Ab-47, Gb-47, Fb-47, Eb-47, Db-47, Cb-47, Bb-48, Ab-48, Gb-48, Fb-48, Eb-48, Db-48, Cb-48, Bb-49, Ab-49, Gb-49, Fb-49, Eb-49, Db-49, Cb-49, Bb-50, Ab-50, Gb-50, Fb-50, Eb-50, Db-50, Cb-50, Bb-51, Ab-51, Gb-51, Fb-51, Eb-51, Db-51, Cb-51, Bb-52, Ab-52, Gb-52, Fb-52, Eb-52, Db-52, Cb-52, Bb-53, Ab-53, Gb-53, Fb-53, Eb-53, Db-53, Cb-53, Bb-54, Ab-54, Gb-54, Fb-54, Eb-54, Db-54, Cb-54, Bb-55, Ab-55, Gb-55, Fb-55, Eb-55, Db-55, Cb-55, Bb-56, Ab-56, Gb-56, Fb-56, Eb-56, Db-56, Cb-56, Bb-57, Ab-57, Gb-57, Fb-57, Eb-57, Db-57, Cb-57, Bb-58, Ab-58, Gb-58, Fb-58, Eb-58, Db-58, Cb-58, Bb-59, Ab-59, Gb-59, Fb-59, Eb-59, Db-59, Cb-59, Bb-60, Ab-60, Gb-60, Fb-60, Eb-60, Db-60, Cb-60, Bb-61, Ab-61, Gb-61, Fb-61, Eb-61, Db-61, Cb-61, Bb-62, Ab-62, Gb-62, Fb-62, Eb-62, Db-62, Cb-62, Bb-63, Ab-63, Gb-63, Fb-63, Eb-63, Db-63, Cb-63, Bb-64, Ab-64, Gb-64, Fb-64, Eb-64, Db-64, Cb-64, Bb-65, Ab-65, Gb-65, Fb-65, Eb-65, Db-65, Cb-65, Bb-66, Ab-66, Gb-66, Fb-66, Eb-66, Db-66, Cb-66, Bb-67, Ab-67, Gb-67, Fb-67, Eb-67, Db-67, Cb-67, Bb-68, Ab-68, Gb-68, Fb-68, Eb-68, Db-68, Cb-68, Bb-69, Ab-69, Gb-69, Fb-69, Eb-69, Db-69, Cb-69, Bb-70, Ab-70, Gb-70, Fb-70, Eb-70, Db-70, Cb-70, Bb-71, Ab-71, Gb-71, Fb-71, Eb-71, Db-71, Cb-71, Bb-72, Ab-72, Gb-72, Fb-72, Eb-72, Db-72, Cb-72, Bb-73, Ab-73, Gb-73, Fb-73, Eb-73, Db-73, Cb-73, Bb-74, Ab-74, Gb-74, Fb-74, Eb-74, Db-74, Cb-74, Bb-75, Ab-75, Gb-75, Fb-75, Eb-75, Db-75, Cb-75, Bb-76, Ab-76, Gb-76, Fb-76, Eb-76, Db-76, Cb-76, Bb-77, Ab-77, Gb-77, Fb-77, Eb-77, Db-77, Cb-77, Bb-78, Ab-78, Gb-78, Fb-78, Eb-78, Db-78, Cb-78, Bb-79, Ab-79, Gb-79, Fb-79, Eb-79, Db-79, Cb-79, Bb-80, Ab-80, Gb-80, Fb-80, Eb-80, Db-80, Cb-80, Bb-81, Ab-81, Gb-81, Fb-81, Eb-81, Db-81, Cb-81, Bb-82, Ab-82, Gb-82, Fb-82, Eb-82, Db-82, Cb-82, Bb-83, Ab-83, Gb-83, Fb-83, Eb-83, Db-83, Cb-83, Bb-84, Ab-84, Gb-84, Fb-84, Eb-84, Db-84, Cb-84, Bb-85, Ab-85, Gb-85, Fb-85, Eb-85, Db-85, Cb-85, Bb-86, Ab-86, Gb-86, Fb-86, Eb-86, Db-86, Cb-86, Bb-87, Ab-87, Gb-87, Fb-87, Eb-87, Db-87, Cb-87, Bb-88, Ab-88, Gb-88, Fb-88, Eb-88, Db-88, Cb-88, Bb-89, Ab-89, Gb-89, Fb-89, Eb-89, Db-89, Cb-89, Bb-90, Ab-90, Gb-90, Fb-90, Eb-90, Db-90, Cb-90, Bb-91, Ab-91, Gb-91, Fb-91, Eb-91, Db-91, Cb-91, Bb-92, Ab-92, Gb-92, Fb-92, Eb-92, Db-92, Cb-92, Bb-93, Ab-93, Gb-93, Fb-93, Eb-93, Db-93, Cb-93, Bb-94, Ab-94, Gb-94, Fb-94, Eb-94, Db-94, Cb-94, Bb-95, Ab-95, Gb-95, Fb-95, Eb-95, Db-95, Cb-95, Bb-96, Ab-96, Gb-96, Fb-96, Eb-96, Db-96, Cb-96, Bb-97, Ab-97, Gb-97, Fb-97, Eb-97, Db-97, Cb-97, Bb-98, Ab-98, Gb-98, Fb-98, Eb-98, Db-98, Cb-98, Bb-99, Ab-99, Gb-99, Fb-99, Eb-99, Db-99, Cb-99, Bb-100, Ab-100, Gb-100, Fb-100

83 With Energy (♩ = 152)

The first system of the musical score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a whole rest, followed by a half rest, and then a half note G4. This is followed by a half rest, then a half note A4, and finally a half note B4. The piece concludes with a whole rest. The dynamic marking *ff* (fortissimo) is placed below the first half note G4. A fermata is placed over the final whole rest.

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4, all beamed together. This is followed by a quarter note G4, an eighth note F#4, and a quarter note E4, also beamed together. A fermata is placed over the E4. The next measure contains a quarter note D4, an eighth note C4, and a quarter note B3, beamed together. This is followed by a quarter note A3, an eighth note G3, and a quarter note F#3, beamed together. A fermata is placed over the F#3. The system concludes with a double bar line. The dynamic marking *f* (forte) is placed below the first measure of the second system.

96

tr

tr

mf

mf

106

tr

tr

mf

tr *mf* *cresc.*

ff *sfz* *sfz* *sfz* **Building**

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The music begins with a piano (*p*) dynamic, featuring a half note G4 and a half note A4. This is followed by a series of rests. The melody then enters with a fortissimo (*ff*) dynamic, marked with accents, consisting of eighth notes G4 and A4, followed by a quarter rest. After another series of rests, the melody continues with eighth notes G4 and A4, followed by a half note G4. The system concludes with a half note A4 marked with a 'rit.' (ritardando) and a 4/4 time signature change.

133 Quickly (♩ = 172)

133 Quickly (♩ = 172) *rit.* *a tempo*

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st B♭ Clarinet

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

3

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

tr

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

tr

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

mf

[58]

f

ff

[66] Building Tension (♩ = 76)

2

(play notes in random order and rhythmic patterns)

p cresc.

ffz

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1st B♭ Clarinet / p. 2

(play faster, more urgent patterns)

2 *p* *cresc.* *sfz*

83 With Energy (♩ = 152)

ff *f*

mf *mf* *tr*

tr

106 *mf* *tr* *mf* *cresc.*

ff *div.*

122 Building 2 *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly (♩ = 172) *f* *fff* *rit.* *a tempo*

Q2
234

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

[25] Quickly ($\text{♩} = 172$)

2

ff

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

2

2

2

ff

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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2nd B \flat Clarinet / p. 2

(play faster, more urgent patterns)

p cresc. *sfz*

83 With Energy ($\text{♩} = 152$)

ff *f*

f *mf*

96 *tr* *mf* *tr*

tr *tr*

106 *tr* *mf* *tr*

tr *mf* *cresc.*

ff

122 Building 2 *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly ($\text{♩} = 172$) *f* *fff* *rit.* *a tempo*

QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

ff

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

2

ff

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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2nd B♭ Clarinet / p. 2

(play faster, more urgent patterns)

p *cresc.* *sfz*

83 With Energy (♩ = 152)

ff *f*

f *mf*

mf

96

tr

tr

106

tr *mf*

tr *mf* *cresc.*

ff

122 Building

ff *sfz* *sfz*

p *ff*

133 Quickly (♩ = 172)

f *fff* *rit.* *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

ff

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sffz

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Ayuntamiento de Madrid



2nd B♭ Clarinet / p. 2

(play faster, more urgent patterns)

p *cresc.* *sfz*

83 With Energy (♩ = 152)

ff *f* *mf*

mf *mf*

mf *mf*

mf *mf*

mf *mf*

mf *cresc.*

ff *ff*

ff *sfz*

p *ff*

f *fff*

133 Quickly (♩ = 172)

f *f*

122 Building 2

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

9 Freely ($\text{♩} = 72$)

4

13 Quickly ($\text{♩} = 172$)

2

rit.

18 Majestic ($\text{♩} = 102$)

f

tr

22 Freely ($\text{♩} = 72$)

25 Quickly ($\text{♩} = 172$)

2

31 Majestic ($\text{♩} = 102$)

f

tr

34 With Energy and Purpose ($\text{♩} = 152$)

2

2

2

ff

mf

58

f

ff

66 Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

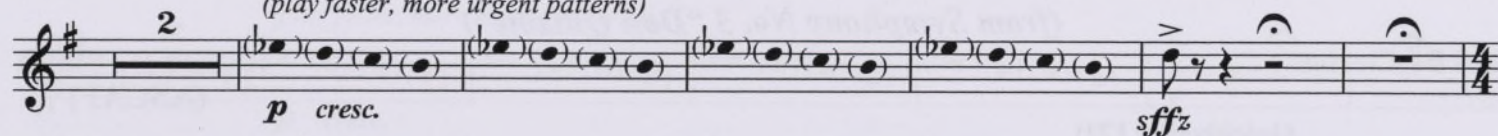
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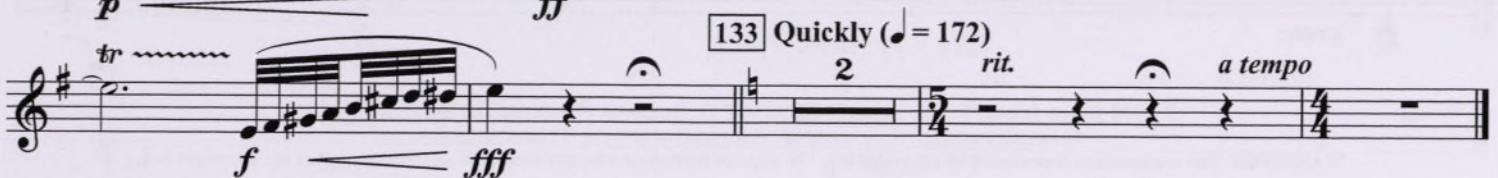
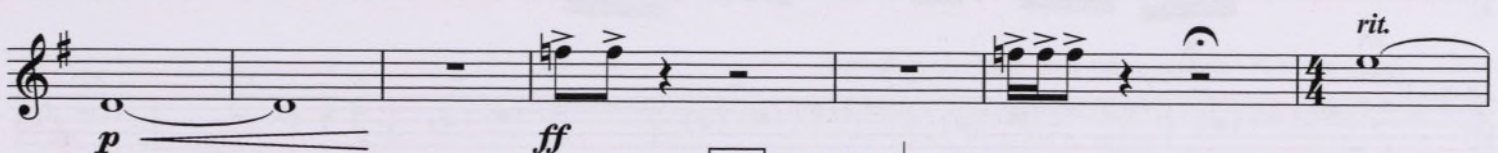
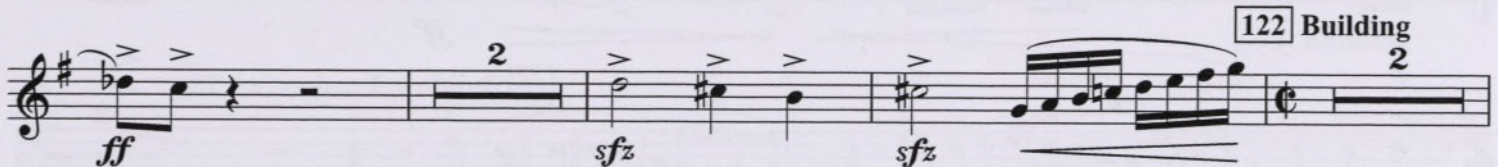
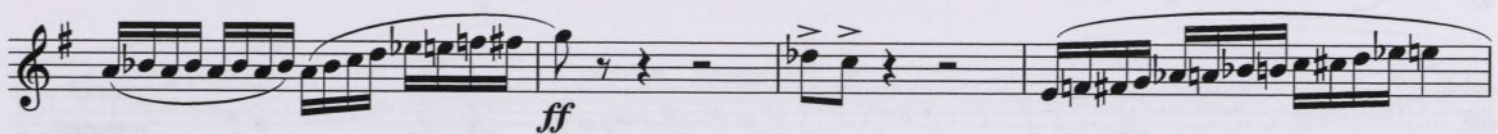
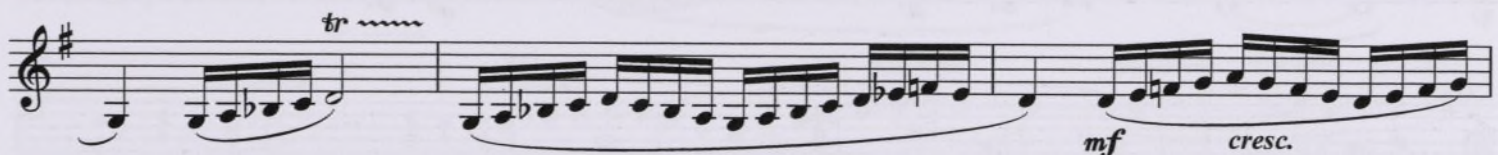
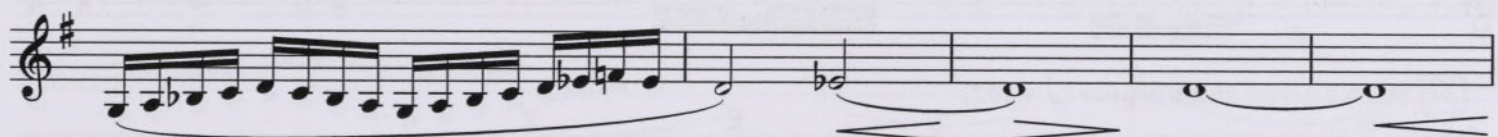
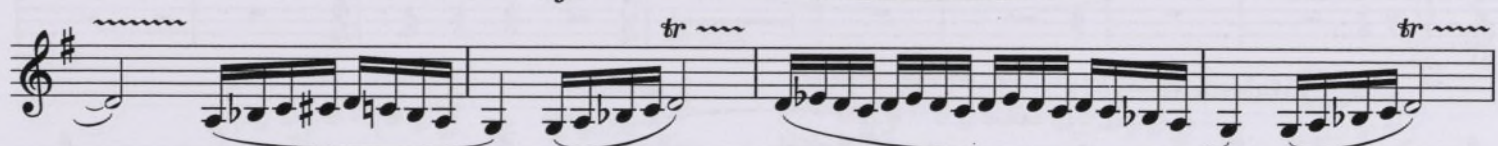
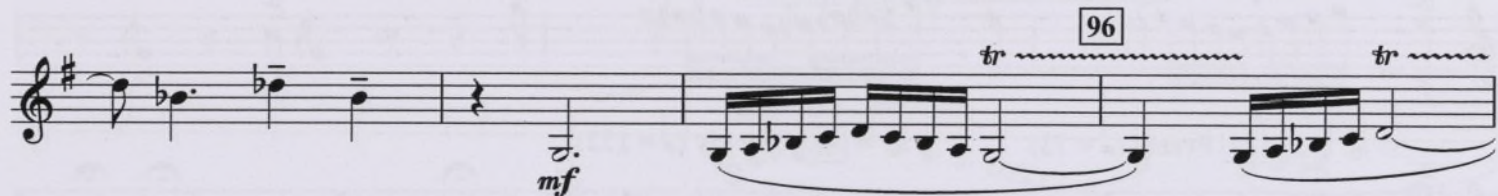
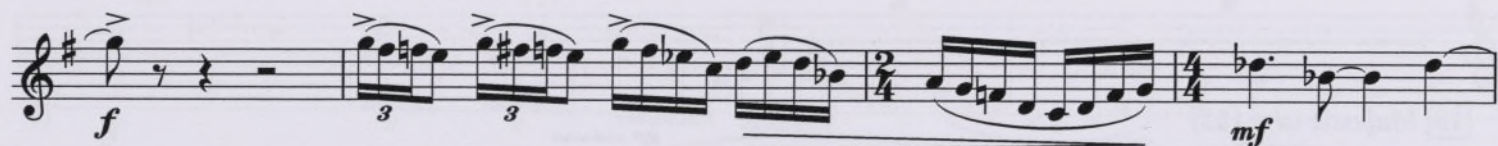
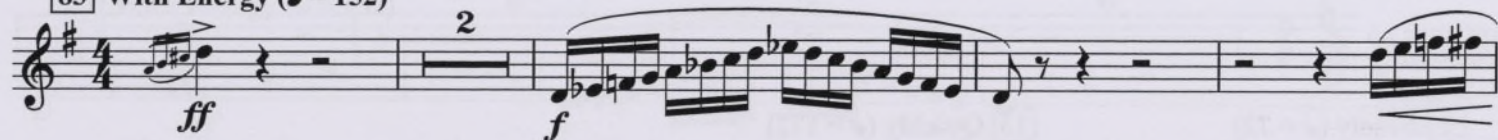


2nd B \flat Clarinet / p. 2

(play faster, more urgent patterns)



83 With Energy (♩ = 152)



III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

3

9 Freely ($\text{♩} = 72$)

4

13 Quickly ($\text{♩} = 172$)

2

rit.

18 Majestic ($\text{♩} = 102$)

f

tr

22 Freely ($\text{♩} = 72$)

25 Quickly ($\text{♩} = 172$)

2

31 Majestic ($\text{♩} = 102$)

f

tr

34 With Energy and Purpose ($\text{♩} = 152$)

2

2

2

ff

mf

58

f

ff

66 Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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3rd B♭ Clarinet / p. 2

(play faster, more urgent patterns)

2 *p* *cresc.* *sfz*

83 With Energy (♩ = 152)

ff 2 *f*

f 3 3 *mf*

96 *mf* tr

tr

106 tr

106 *mf* tr

tr *mf* *cresc.*

ff

122 Building 2 *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly (♩ = 172) *f* *fff* *rit.* *a tempo*

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

ff

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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3rd B \flat Clarinet / p. 2

(play faster, more urgent patterns)

p *cresc.* *sfz*

83 With Energy ($\text{♩} = 152$)

ff *f*

f *mf*

96 *mf*

tr

tr

106 *mf* *tr*

tr *mf* *cresc.*

ff

122 Building *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly ($\text{♩} = 172$) *f* *fff* *rit.* *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

Q2
234

012-3727-00

Quickly ($\text{half note} = 172$)

3

3

sfz

[9] Freely ($\text{half note} = 72$)

4

[13] Quickly ($\text{half note} = 172$)

2

rit.

[18] Majestic ($\text{half note} = 102$)

f

tr

[22] Freely ($\text{half note} = 72$)

ff

[25] Quickly ($\text{half note} = 172$)

2

[31] Majestic ($\text{half note} = 102$)

f

tr

[34] With Energy and Purpose ($\text{half note} = 152$)

2

2

2

mf

[58]

f

ff

[66] Building Tension ($\text{half note} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

sfz

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3rd B♭ Clarinet / p. 2

(play faster, more urgent patterns)

2 *p* *cresc.* *sfz*

83 With Energy (♩ = 152)

2 *ff* *f*

f 3 3 *mf*

96 *mf* *tr*

tr *tr* *tr*

tr *tr*

106

tr *tr* *tr* *mf*

tr *mf* *cresc.*

ff

122 Building 2

2 *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly (♩ = 172)

2 *f* *fff* *rit.* *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

tr

[22] Freely ($\text{♩} = 72$)

[25] Quickly ($\text{♩} = 172$)

2

ff

[31] Majestic ($\text{♩} = 102$)

f

tr

[34] With Energy and Purpose ($\text{♩} = 152$)

2

2

2

ff

mf

[58]

f

ff

[66] Building Tension ($\text{♩} = 76$)

2

(play notes in random order and rhythmic patterns)

p cresc.

ffz

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3rd B \flat Clarinet / p. 2

(play faster, more urgent patterns)

2 *p* *cresc.* *sfz*

83 With Energy (♩ = 152)

2 *ff* *f*

f 3 3 *mf*

96 *mf* *tr*

tr

tr

106 *mf* *tr*

tr *mf* *cresc.*

ff

122 Building 2 *ff* *sfz* *sfz*

p *ff* *rit.*

133 Quickly (♩ = 172) *f* *fff* *rit.* *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

B♭ Bass Clarinet

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)
Bassoon Solo cue

mf

mf

Play

sfz

9 Freely (♩ = 72)
Bassoon Solo cue

13 Quickly (♩ = 172)

18 Majestic (♩ = 102)
rit. Play

sfz

f

7

ff

22 Freely (♩ = 72)
Bsn. cue

mf

sfz

25 Quickly (♩ = 172)

sfz

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[31] Majestic (♩ = 102)

34 With Energy and Purpose (♩ = 152)

66 Building Tension ($d = 76$)

(play notes in random order and rhythmic patterns)

(play faster, more urgent patterns)

Ayuntamiento de Madrid

B♭ Bass Clarinet / p. 3

83 With Energy (♩ = 152)

96

106

122 Building

133 Quickly (♩ = 172)
Bassoon Solo cue

rit.

a tempo

sfz

ff

f

mf

fff

rit.

a tempo

sfz

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

B♭ Bass Clarinet

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)
Bassoon Solo cue

mf

sfz

Play

9 Freely (♩ = 72)
Bassoon Solo cue

13 Quickly (♩ = 172)

18 Majestic (♩ = 102)
rit. Play *f*

ff

22 Freely (♩ = 72)
Bsn. cue

25 Quickly (♩ = 172)

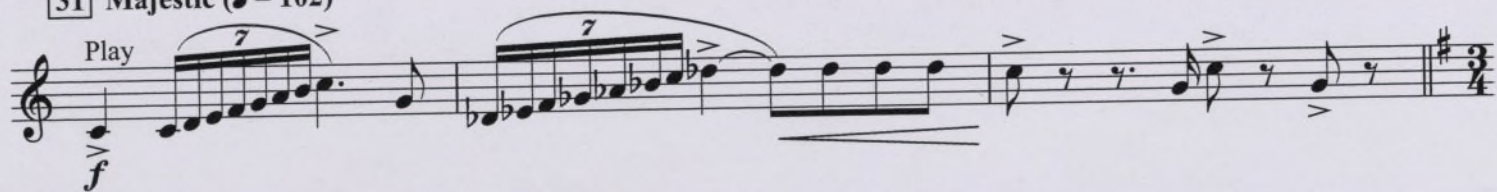
mf *sfz* *sfz*

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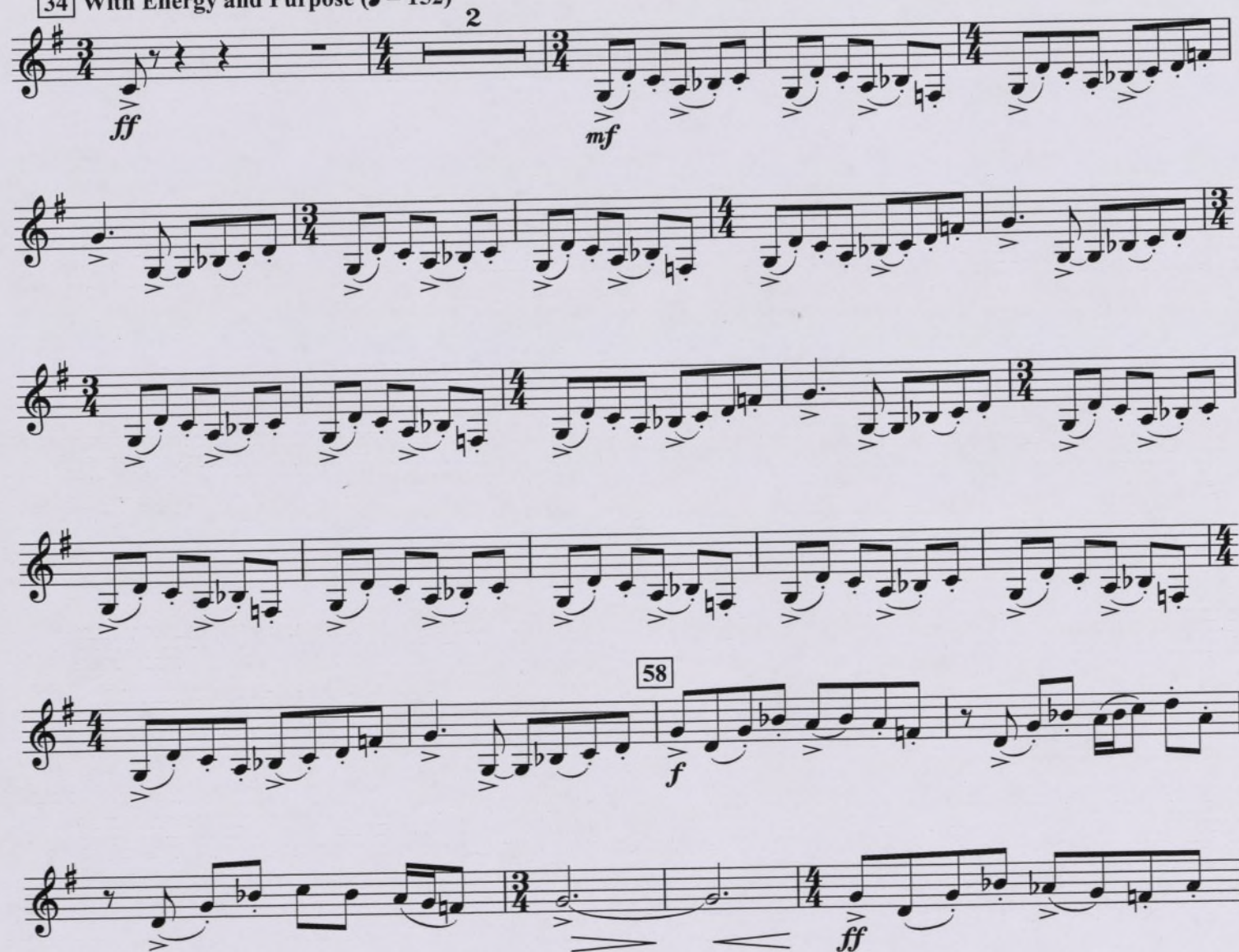
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31 Majestic (♩ = 102)

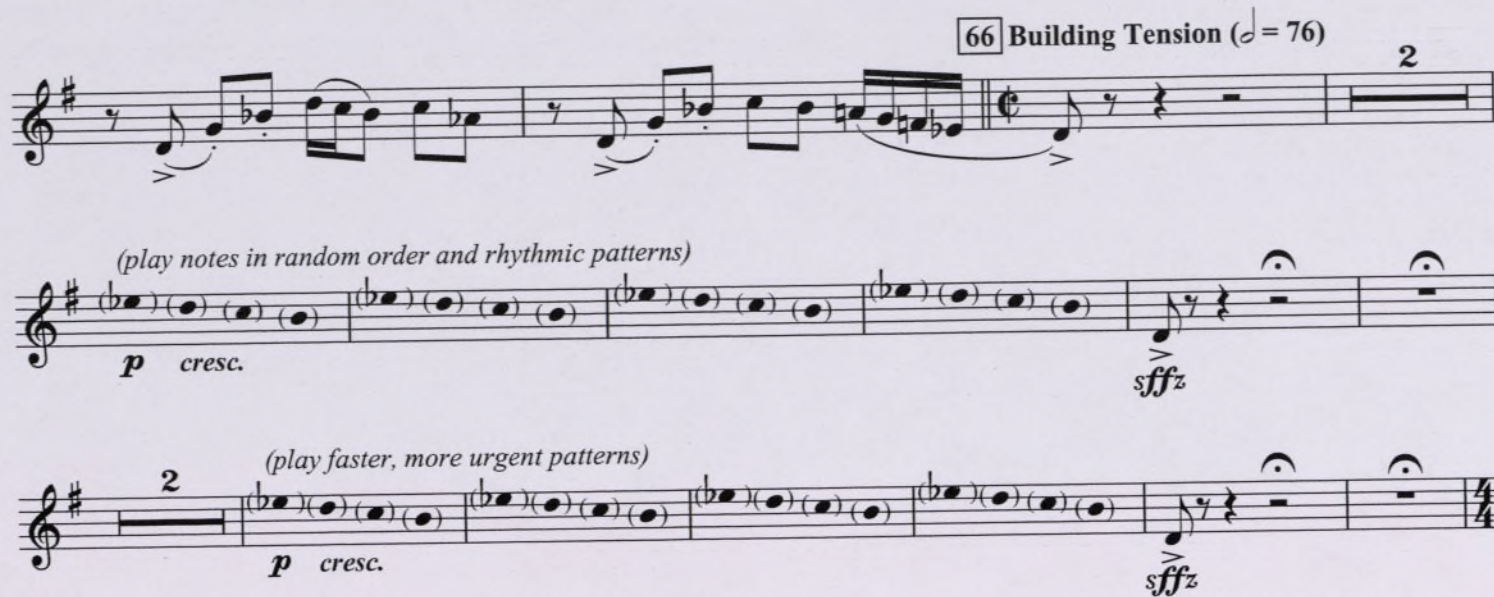


34 With Energy and Purpose (♩ = 152)



58

66 Building Tension (♩ = 76)



B♭ Bass Clarinet / p. 3

83 With Energy (♩ = 152)

83 With Energy ($\text{♩} = 152$)

Example 83 is a musical score for a single melodic line in treble clef, key of D major (one sharp), and 4/4 time. The tempo is marked 'With Energy' with a quarter note equal to 152 beats. The score consists of 12 measures. The first measure has a half note D5 with an accent and fortissimo (ff) dynamic. The second measure is a whole rest. The third measure has a half note D5 with an accent and forte (f) dynamic. The fourth measure has a half note E5 with an accent. The fifth measure has a half note F#5 with an accent. The sixth measure has a half note G5 with an accent. The seventh measure has a half note A5 with an accent. The eighth measure has a half note B5 with an accent. The ninth measure has a half note C6 with an accent. The tenth measure has a half note B5 with an accent. The eleventh measure has a half note A5 with an accent. The twelfth measure has a half note G5 with an accent and mezzo-forte (mf) dynamic. There are various performance markings including accents, slurs, and dynamic changes throughout the piece.

Musical score for "The Rose Tree" in G major, 2/4 time. The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The second measure is a whole rest. The third measure is a whole note G4, marked with a "2" above it, indicating a second ending. The fourth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The fifth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The sixth measure contains a quarter note G3, a quarter note F#3, and a quarter note E3. The seventh measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The eighth measure contains a quarter note A2, a quarter note G2, and a quarter note F#2. The ninth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The tenth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The eleventh measure contains a quarter note F#1, a quarter note E1, and a quarter note D1. The twelfth measure contains a quarter note C1, a quarter note B0, and a quarter note A0. The thirteenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The fourteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fifteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The sixteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventeenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The eighteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The nineteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The twentieth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-first measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-second measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twenty-third measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-four measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-fifth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-six measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-seventh measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-eighth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-ninth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirtieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-first measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-second measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The thirty-third measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-four measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The thirty-fifth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-six measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirty-seventh measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-eighth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-ninth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The fortieth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The forty-first measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-second measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The forty-third measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The forty-four measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The forty-fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The forty-six measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The forty-seventh measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The forty-eighth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-ninth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fiftieth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-first measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-second measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-third measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The fifty-four measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-fifth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The fifty-six measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-seventh measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-eighth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-ninth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixtieth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-first measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-second measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The sixty-third measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-four measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The sixty-fifth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-six measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-seventh measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-eighth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-ninth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The seventieth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-first measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-second measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-third measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-four measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The seventy-fifth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-six measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The seventy-seventh measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-eighth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-ninth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The eightieth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-first measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-second measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eighty-third measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighty-four measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The eighty-six measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-seventh measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-eighth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-ninth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The ninetieth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The ninety-first measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The ninety-second measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The ninety-third measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The ninety-four measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The ninety-fifth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The ninety-six measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The ninety-seventh measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The ninety-eighth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The ninety-ninth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The hundred measure contains a quarter note E0, a quarter note D0, and a quarter note C0.

96

106

106

2

mf

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'mf' (mezzo-forte). The score begins with a key signature change from C major to F# major. The melody is composed of eighth and sixteenth notes, with a repeat sign and a first ending bracket. The piece concludes with a final cadence.

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. This is followed by a quarter rest, then a quarter note D4, a quarter note C4, and a quarter note B3. The system concludes with a double bar line. The dynamic marking *mf* (mezzo-forte) is placed below the staff at the beginning of the second system.

122 Building

122 Building 5

A musical score for a piece titled 'Building 5'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score begins with a dynamic marking of *sfz* (sforzando) and a wedge-shaped crescendo hairpin. The first measure contains a whole note chord consisting of F#4, A4, and C5. The second measure contains a whole note chord consisting of F#4, A4, and C5. The third measure contains a whole note chord consisting of F#4, A4, and C5. The fourth measure contains a whole note chord consisting of F#4, A4, and C5. The fifth measure contains a whole note chord consisting of F#4, A4, and C5. The sixth measure contains a whole note chord consisting of F#4, A4, and C5. The seventh measure contains a whole note chord consisting of F#4, A4, and C5. The eighth measure contains a whole note chord consisting of F#4, A4, and C5. The ninth measure contains a whole note chord consisting of F#4, A4, and C5. The tenth measure contains a whole note chord consisting of F#4, A4, and C5. The eleventh measure contains a whole note chord consisting of F#4, A4, and C5. The twelfth measure contains a whole note chord consisting of F#4, A4, and C5. The thirteenth measure contains a whole note chord consisting of F#4, A4, and C5. The fourteenth measure contains a whole note chord consisting of F#4, A4, and C5. The fifteenth measure contains a whole note chord consisting of F#4, A4, and C5. The sixteenth measure contains a whole note chord consisting of F#4, A4, and C5. The seventeenth measure contains a whole note chord consisting of F#4, A4, and C5. The eighteenth measure contains a whole note chord consisting of F#4, A4, and C5. The nineteenth measure contains a whole note chord consisting of F#4, A4, and C5. The twentieth measure contains a whole note chord consisting of F#4, A4, and C5. The score ends with a double bar line.

133 Quickly (♩ = 172)

Bassoon Solo cue

133 Quickly (♩ = 172)
Bassoon Solo cue

The musical score for the Bassoon Solo cue consists of two measures. Measure 133 begins with a *rit.* (ritardando) marking. The bassoon part features a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a crescendo hairpin leading to a fortissimo (*fff*) dynamic. A fermata is placed over the final eighth note of this sequence. Measure 134 continues with the bassoon part, starting with a mezzo-forte (*mf*) dynamic and featuring a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a decrescendo hairpin.

The musical score for 'The Rose Tree' is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a 5/4 time signature. The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The tempo marking 'rit.' (ritardando) is placed above the staff. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 4/4. The melody continues with a half note, a quarter note, and a half note, followed by a measure with a half note and a quarter note. The tempo marking 'a tempo' is placed above the staff. The score ends with a final measure containing a half note and a quarter note, with a forte dynamic marking 'sfz' (sforzando) below the staff.

Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

E♭ Contrabass Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

5/4

4/4

rit.

18 Majestic (♩ = 102)

7

f

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

5/4

4/4

31 Majestic (♩ = 102)

7

f

34 With Energy and Purpose (♩ = 152)

2

mf

58

f

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66 Building Tension ($\text{♩} = 76$)

(play notes in random order and rhythmic patterns)

p cresc.

2 (play faster, more urgent patterns)

p cresc.

83 With Energy ($\text{♩} = 152$)

2

ff

f

mf

96

f *mf*

106

mf

mf

122 Building 5

sfz

ff

rit.

133 Quickly ($\text{♩} = 172$)

f

fff

rit.

a tempo

Q2
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

B♭ Contrabass Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)
3

9 Freely (♩ = 72)
4

13 Quickly (♩ = 172)
2

18 Majestic (♩ = 102)
7

22 Freely (♩ = 72)

25 Quickly (♩ = 172)
2

31 Majestic (♩ = 102)
7

34 With Energy and Purpose (♩ = 152)
2

58

sfz
rit.
f
ff
f
ff
mf
f

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66 Building Tension (♩ = 76)

(play notes in random order and rhythmic patterns)

p cresc. *sfz*

(play faster, more urgent patterns)

p cresc. *sfz*

83 With Energy (♩ = 152)

ff *f* *mf*

96

f *mf*

106

mf

mf

122 Building 5

sfz *ff* *rit.*

133 Quickly (♩ = 172)

f *fff* *rit.* *a tempo*

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

Q 2
234

Quickly (♩ = 172)

012-3727-00

Solo.

mf

[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

[18] Majestic (♩ = 102)

tutti

f

[22] Freely (♩ = 72)

ff

mf 3

sfz

[25] Quickly (♩ = 172)

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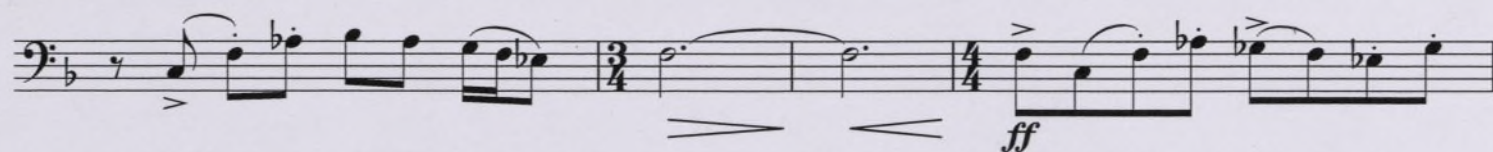
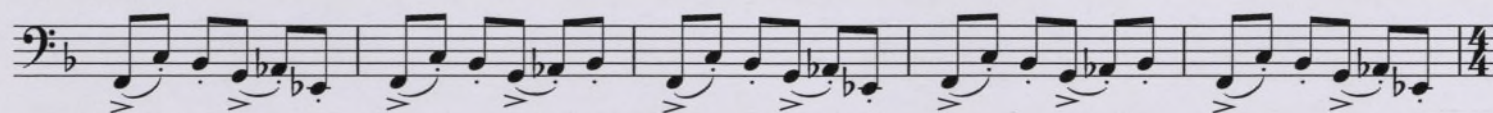
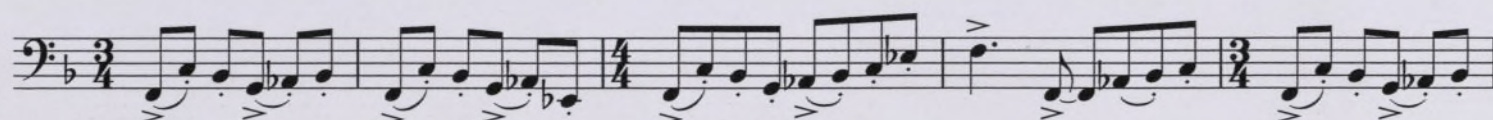
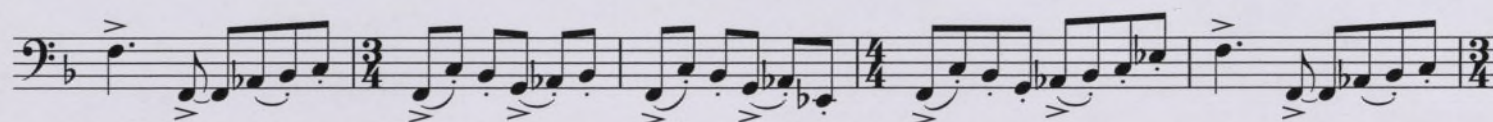
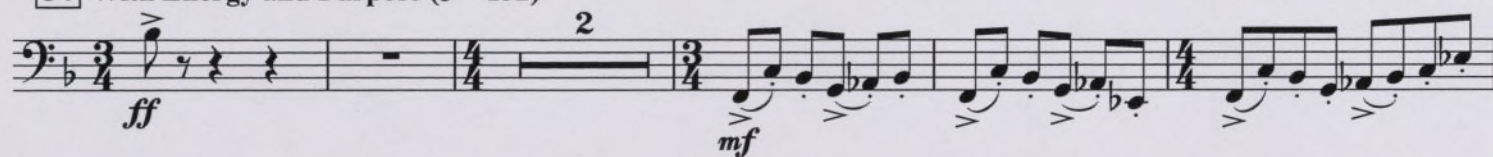
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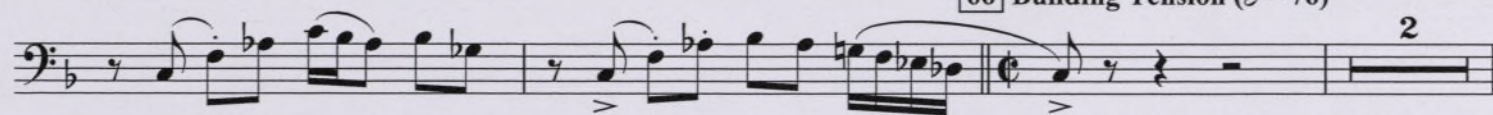
31 Majestic (♩ = 102)



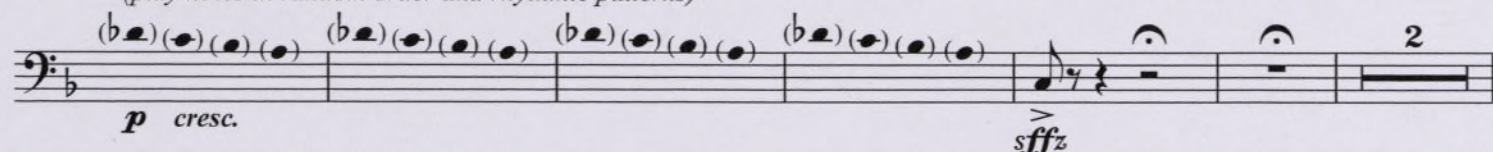
34 With Energy and Purpose (♩ = 152)



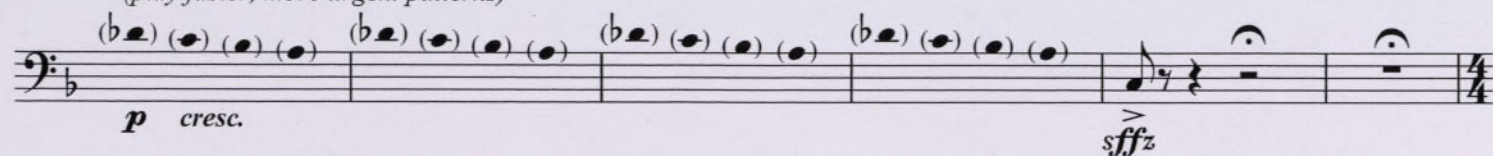
66 Building Tension (♩ = 76)



(play notes in random order and rhythmic patterns)



(play faster, more urgent patterns)



83 With Energy (♩ = 152)

83 With Energy (♩ = 152)

ff f mf

2

div.

f mf

96

96

106

106

mf

2

div.

ff mf ff f

122 Building 5

122 Building 5

sfz ff

133 Quickly (♩ = 172)

133 Quickly (♩ = 172)

rit. Solo

f fff mf

7

rit. a tempo

sfz

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

Q 3
234

Quickly (♩ = 172)

012-3727-00

Solo.

mf

[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

[18] Majestic (♩ = 102)

tutti

f

[22] Freely (♩ = 72)

ff

mf 3

sfz

[25] Quickly (♩ = 172)

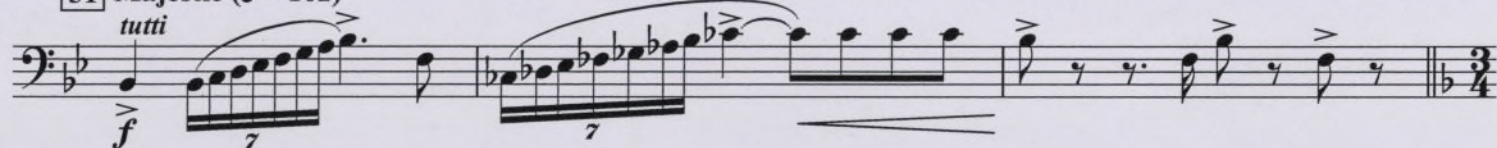
3

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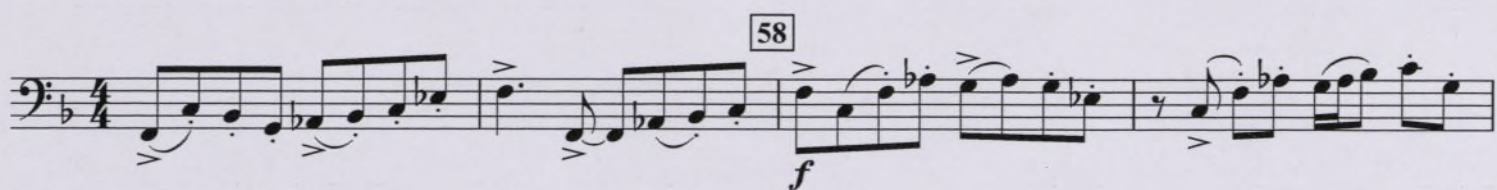
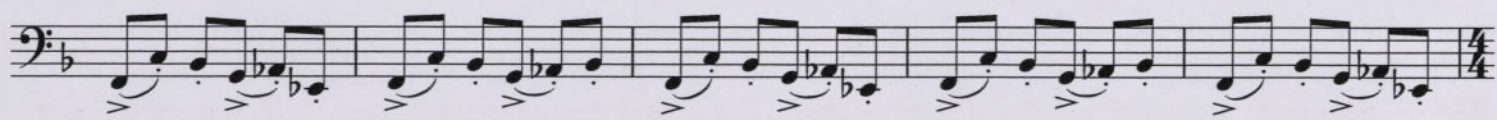
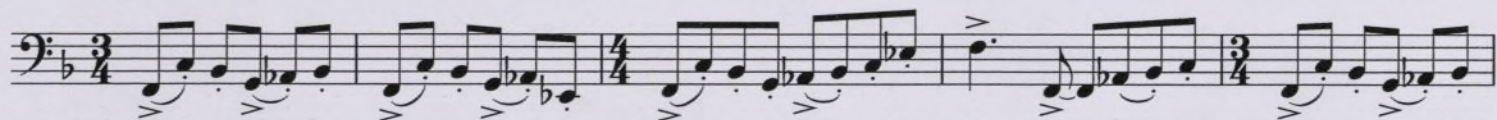
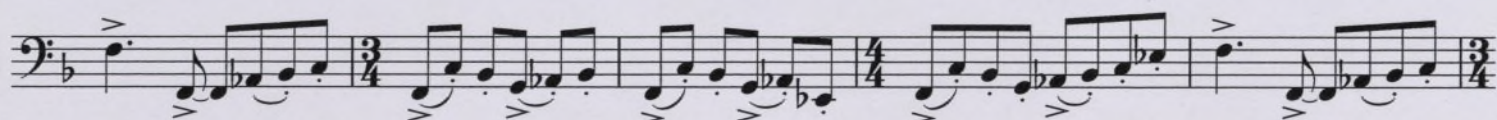
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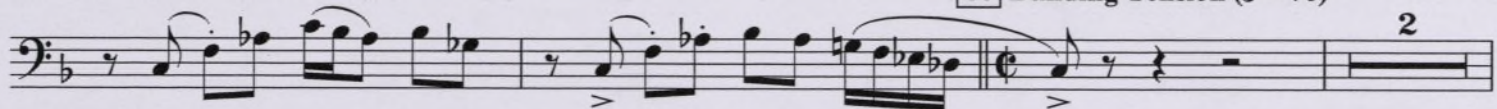
31 Majestic (♩ = 102)



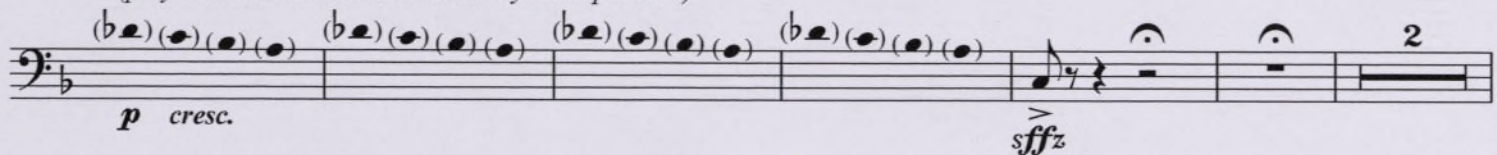
34 With Energy and Purpose (♩ = 152)



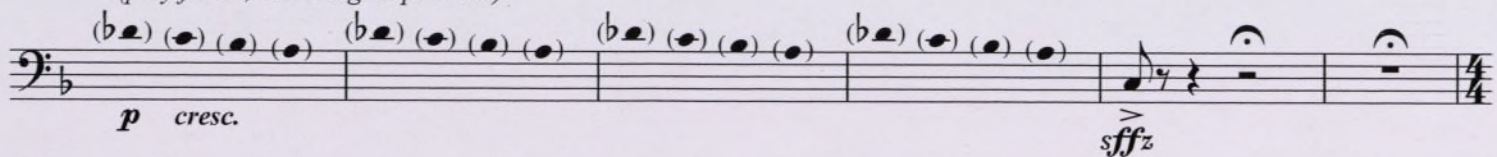
66 Building Tension (♩ = 76)



(play notes in random order and rhythmic patterns)



(play faster, more urgent patterns)



83 With Energy (♩ = 152)

83 With Energy (♩ = 152)

ff

2

f

div.

mf

f

mf

96

96

106

106

2

div.

mf

mf

f

ff

mf

ff

f

122 Building

122 Building

5

sfz

ff

133 Quickly (♩ = 172)

rit.

7

f

fff

Solo

mf

rit.

a tempo

sfz

Q 3
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st E \flat Alto Saxophone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

3

sfz < *ff*

[22] Freely ($\text{♩} = 72$)

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

sfz <

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

mf

2

[58]

f

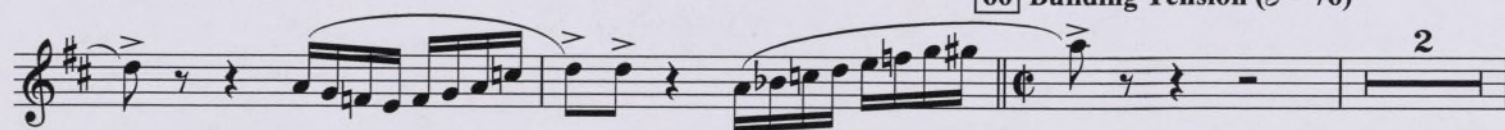
ff

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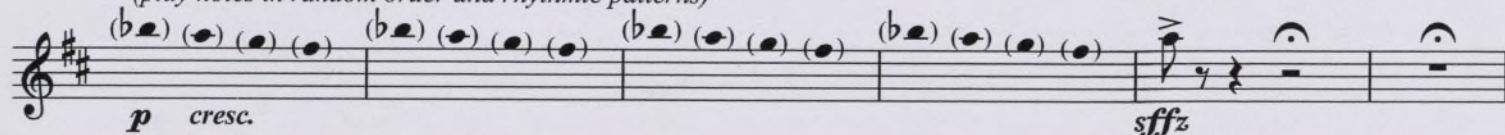
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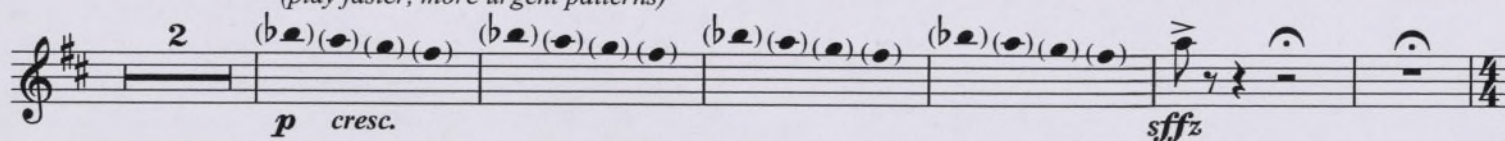
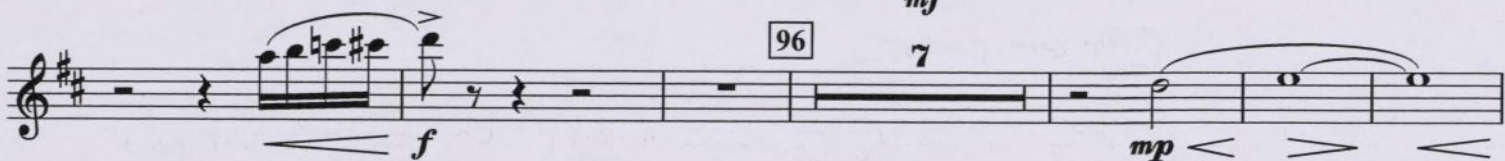
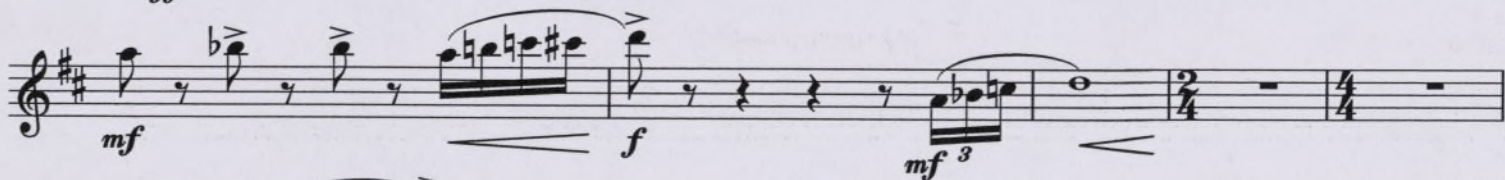


66 Building Tension ($\text{♩} = 76$)

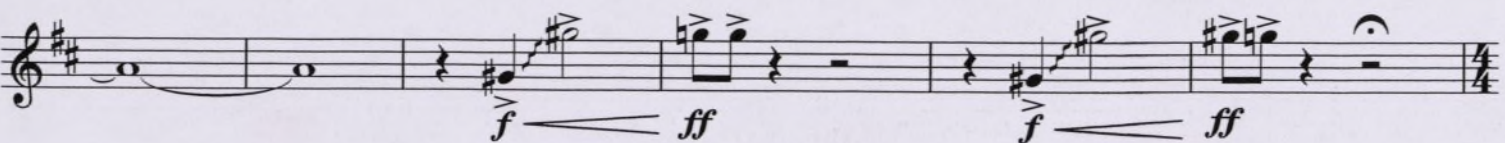
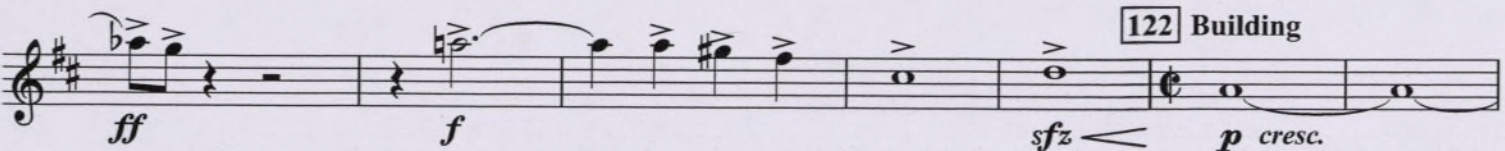
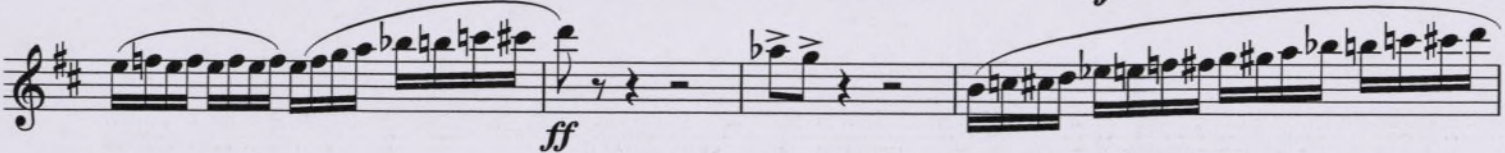
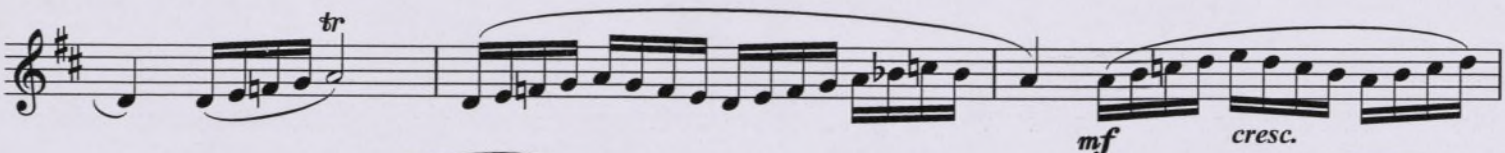
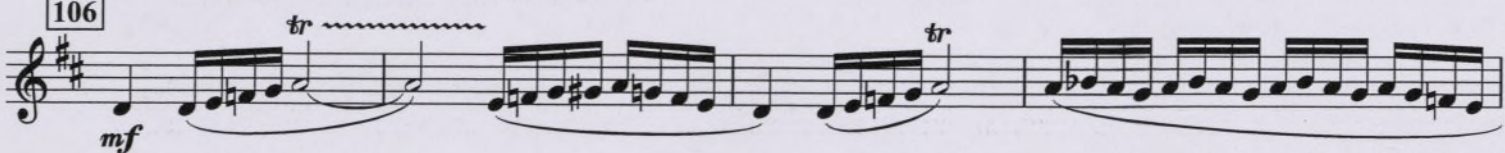
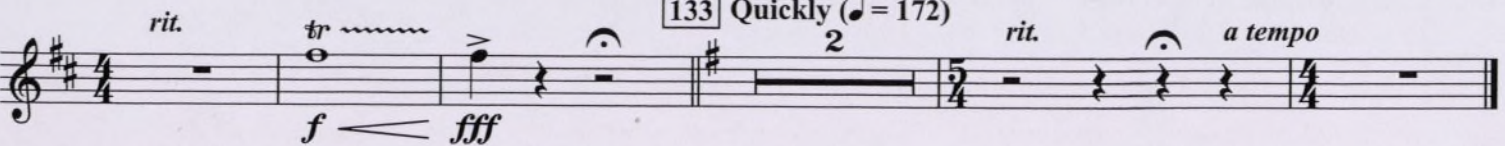
(play notes in random order and rhythmic patterns)



(play faster, more urgent patterns)

83 With Energy ($\text{♩} = 152$)

106

133 Quickly ($\text{♩} = 172$)

QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st E♭ Alto Saxophone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

sfz

9 Freely (♩ = 72) 4

13 Quickly (♩ = 172) 2

rit.

18 Majestic (♩ = 102)

f

sfz < ff

22 Freely (♩ = 72)

25 Quickly (♩ = 172) 2

31 Majestic (♩ = 102)

sfz <

34 With Energy and Purpose (♩ = 152)

ff

mf

58

f

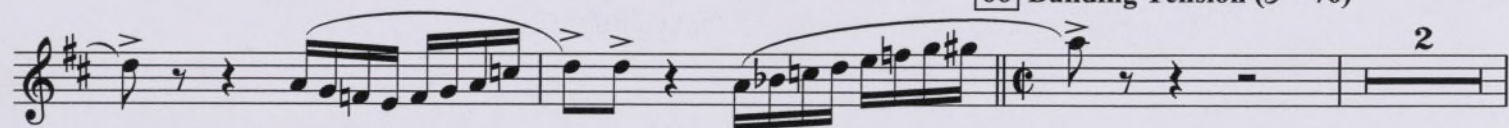
ff

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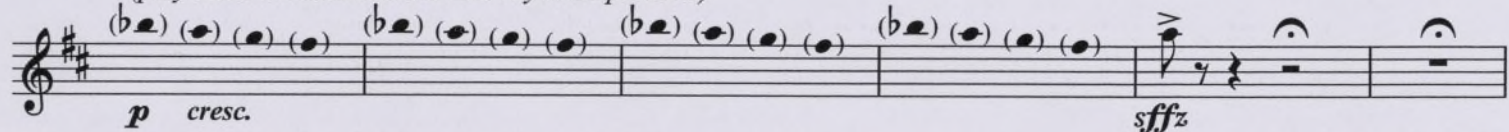
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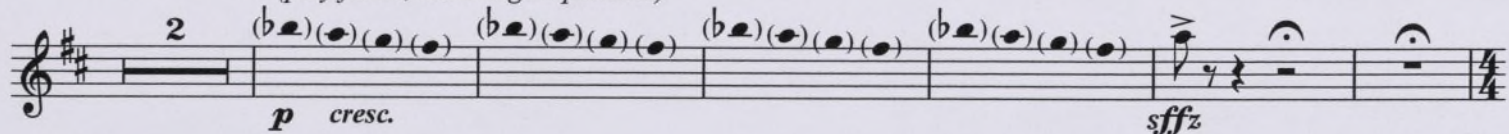
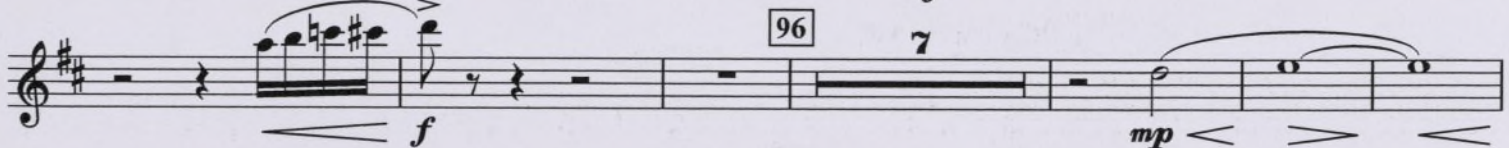
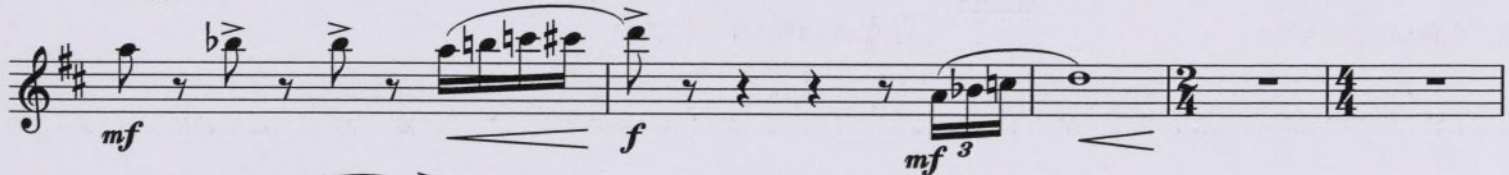


66 Building Tension ($\text{♩} = 76$)

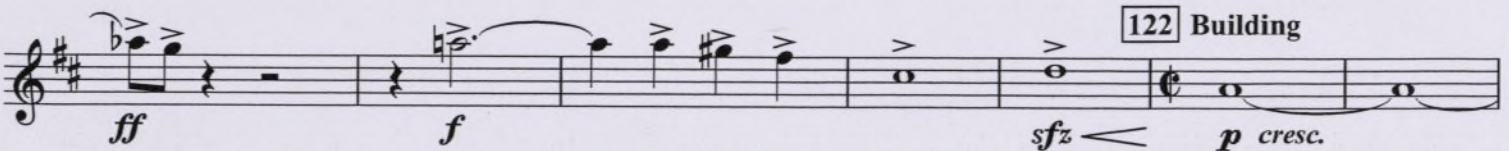
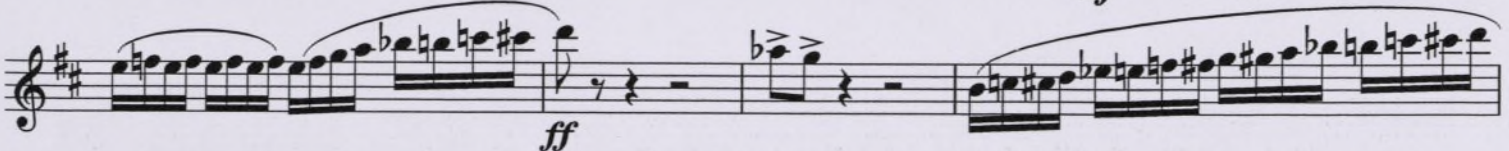
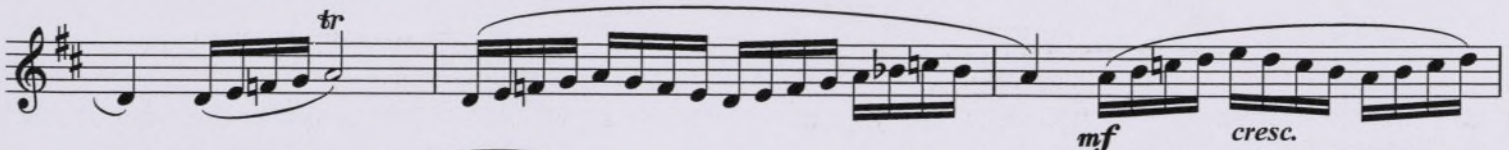
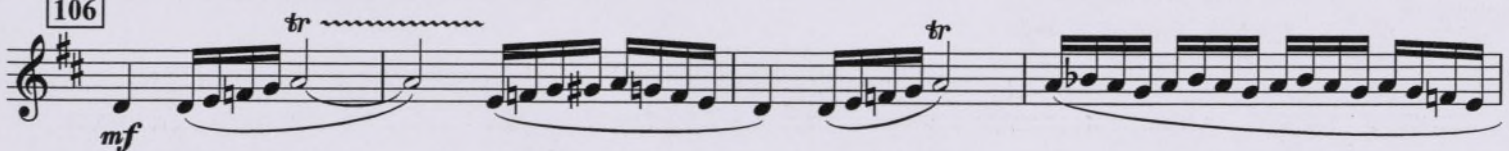
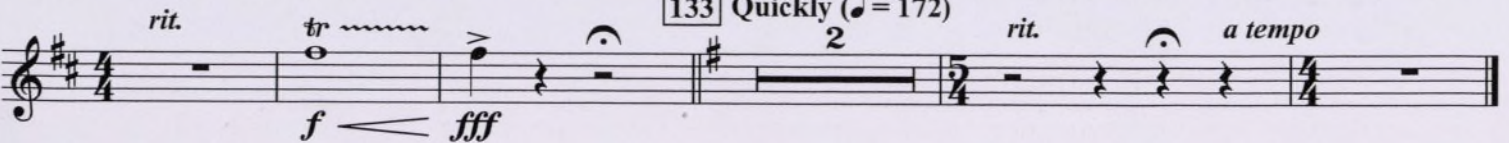
(play notes in random order and rhythmic patterns)



(play faster, more urgent patterns)

83 With Energy ($\text{♩} = 152$)

106

133 Quickly ($\text{♩} = 172$)

QJ
234

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st E♭ Alto Saxophone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f *sfz* *ff*

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102)

sfz

[34] With Energy and Purpose (♩ = 152) *ff*

2 2 2

mf

2

[58] *f*

ff

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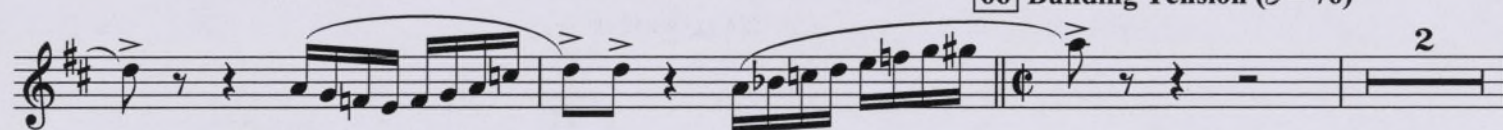
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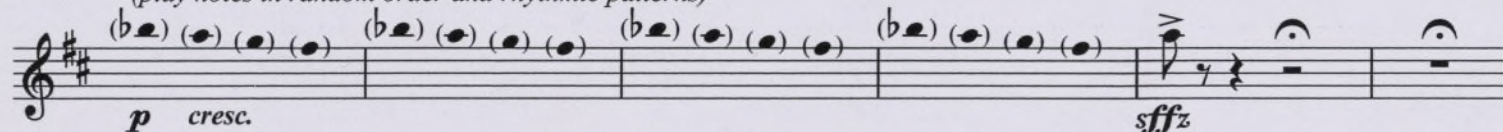


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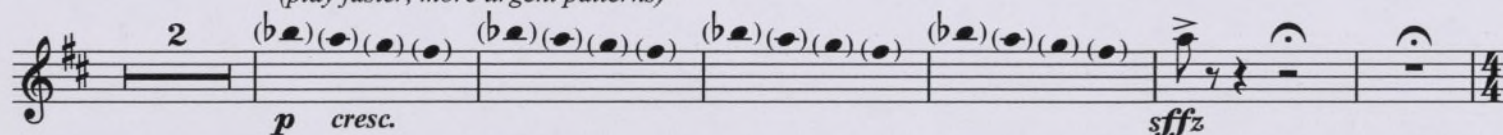
66 Building Tension (♩ = 76)



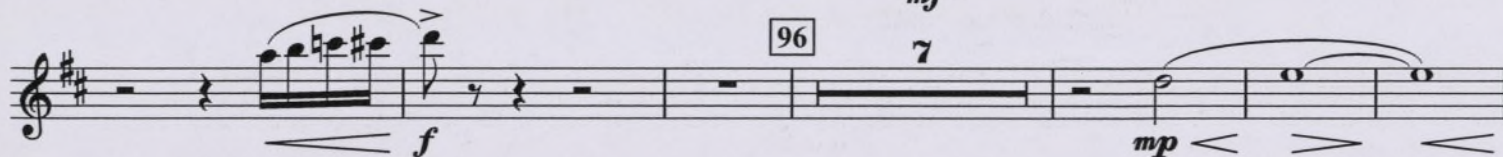
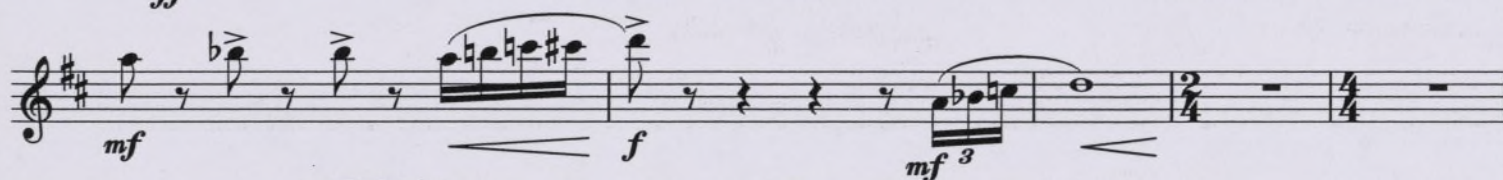
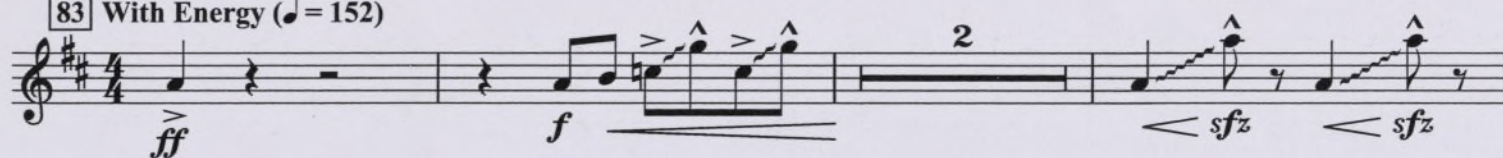
(play notes in random order and rhythmic patterns)



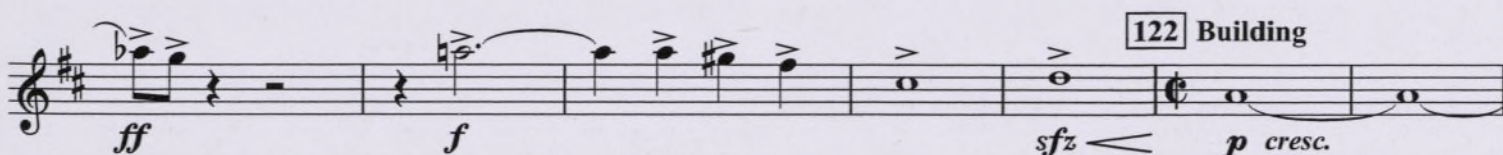
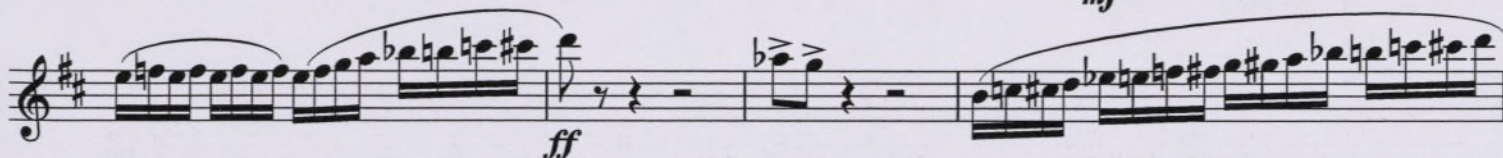
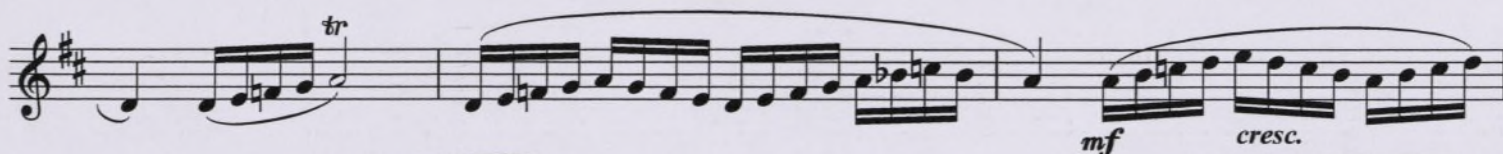
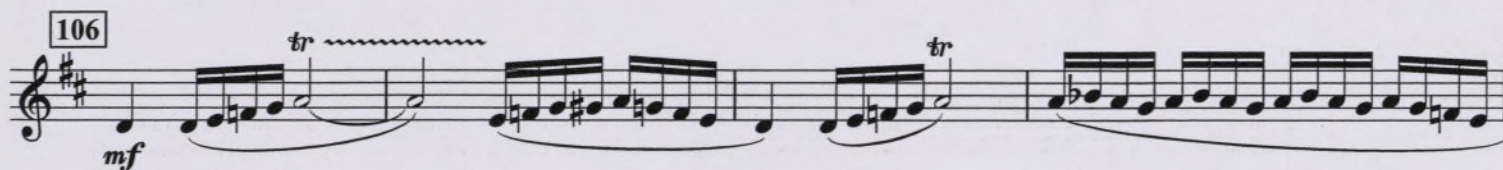
(play faster, more urgent patterns)



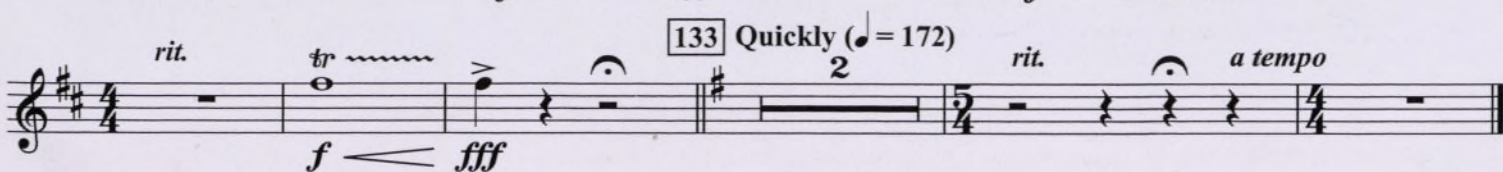
83 With Energy (♩ = 152)



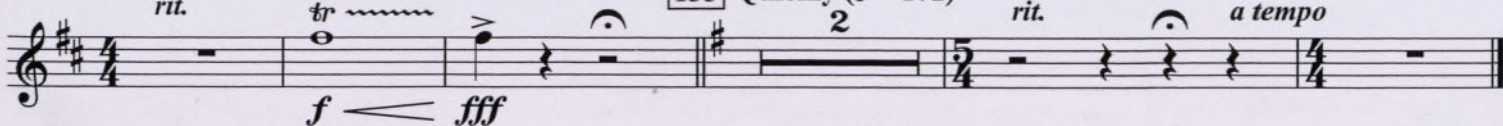
106



122 Building



133 Quickly (♩ = 172)



Q2
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd E♭ Alto Saxophone / Alto Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f

sfz < *ff*

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102)

f

sfz <

[34] With Energy and Purpose (♩ = 152)

ff

2 2 2

mf

2

[58]

f

ff

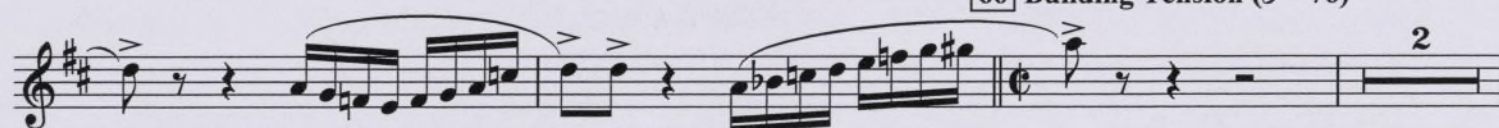
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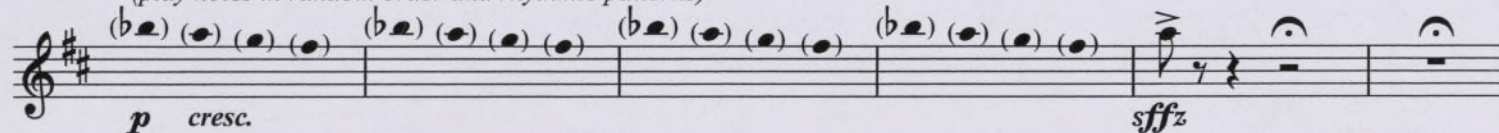
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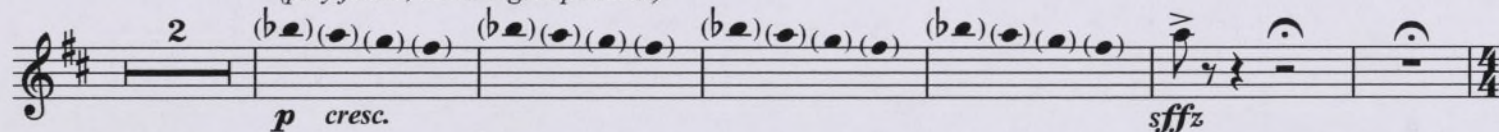
[66] Building Tension (♩ = 76)



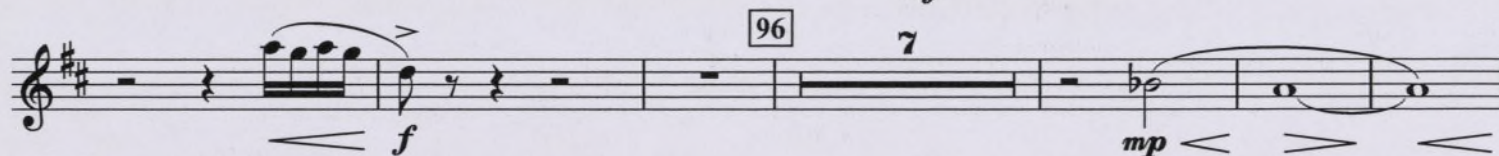
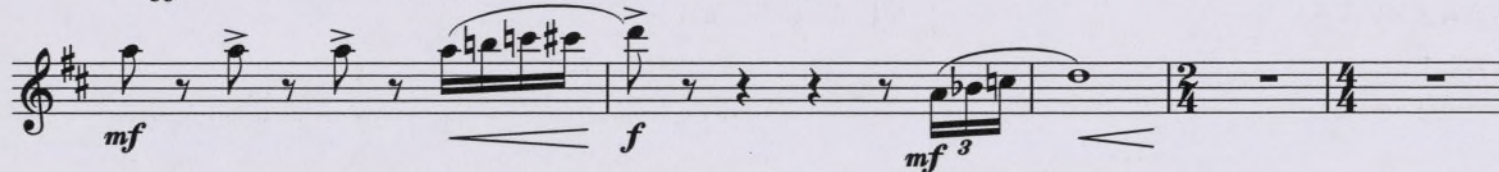
(play notes in random order and rhythmic patterns)



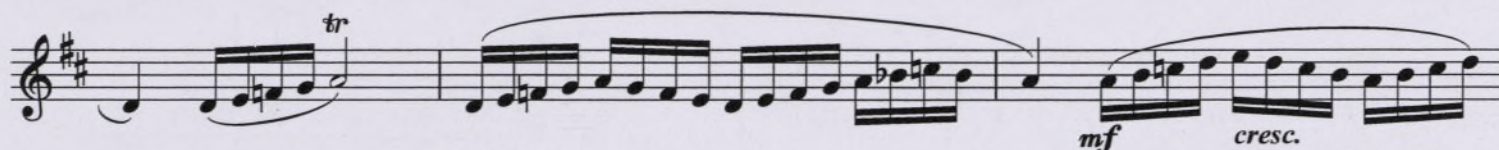
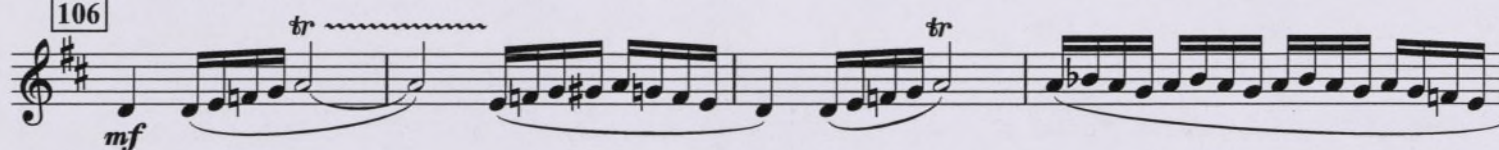
(play faster, more urgent patterns)



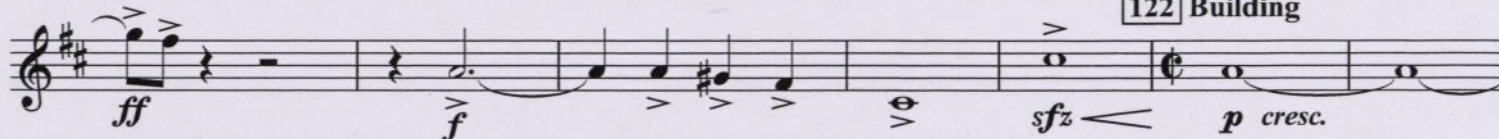
[83] With Energy (♩ = 152)



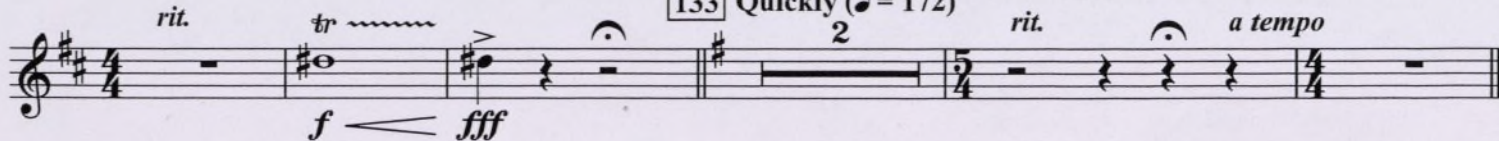
[106]



[122] Building



[133] Quickly (♩ = 172)



III. SANCHE AND THE WINDMILLS

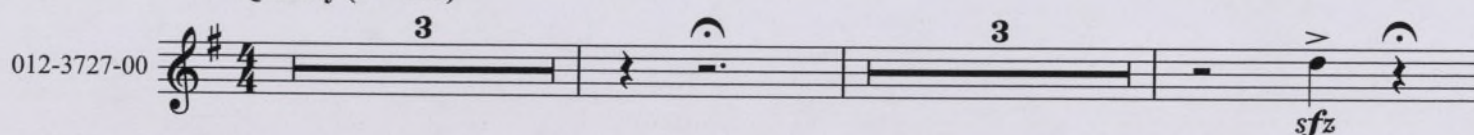
(from Symphony No. 3 "Don Quixote")

Q2
234

2nd E♭ Alto Saxophone / Alto Clarinet

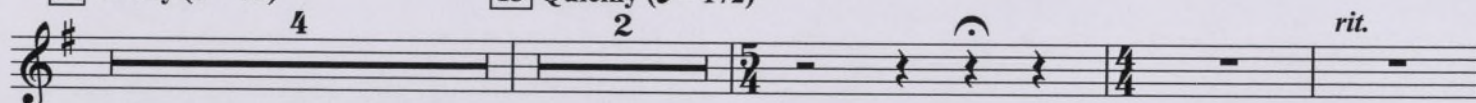
Robert W. Smith
(ASCAP)

Quickly (♩ = 172)



[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

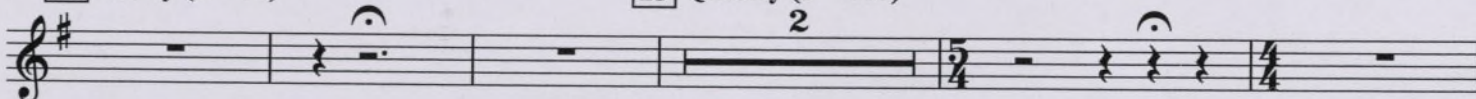


[18] Majestic (♩ = 102)

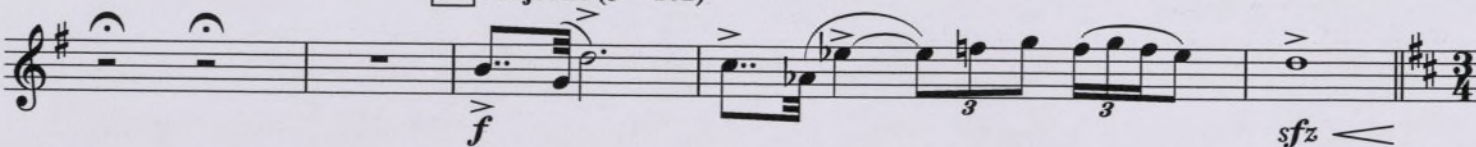


[22] Freely (♩ = 72)

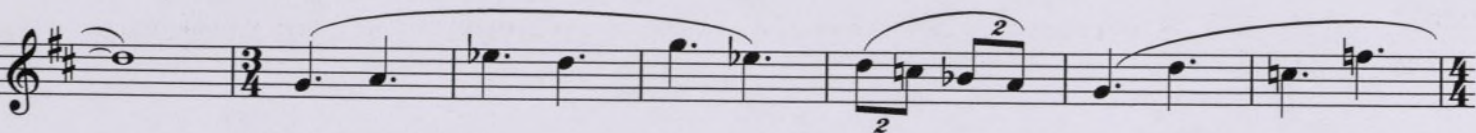
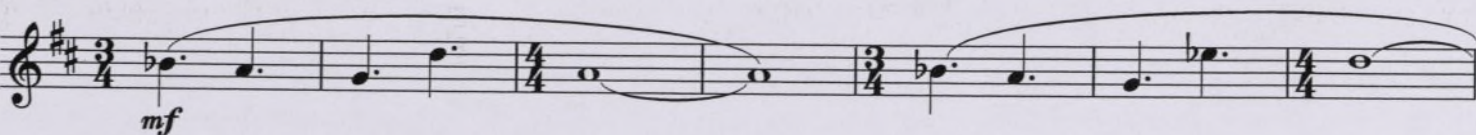
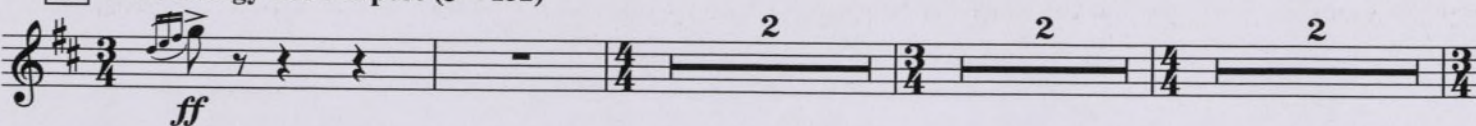
[25] Quickly (♩ = 172)



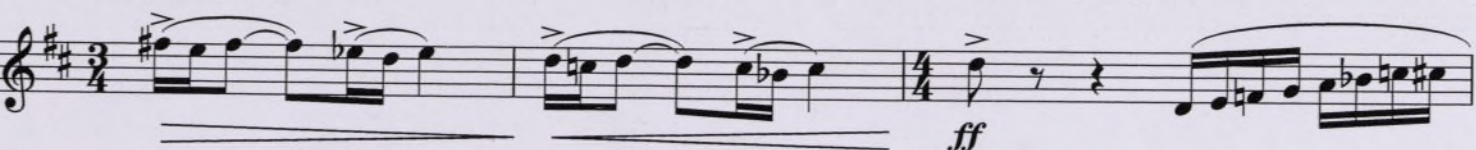
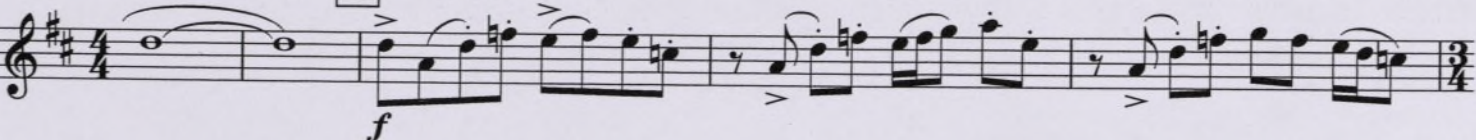
[31] Majestic (♩ = 102)



[34] With Energy and Purpose (♩ = 152)



[58]



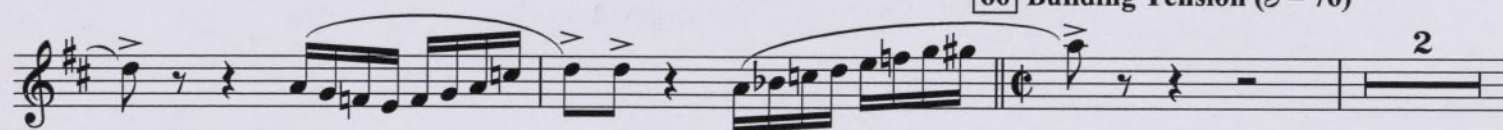
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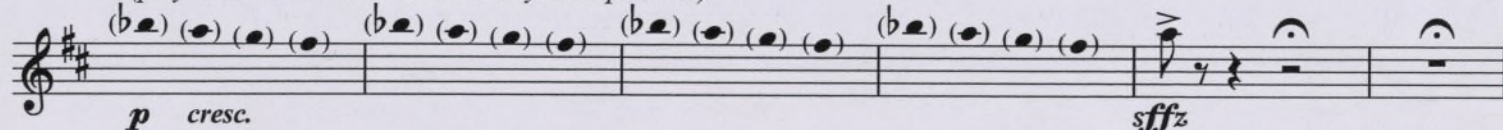
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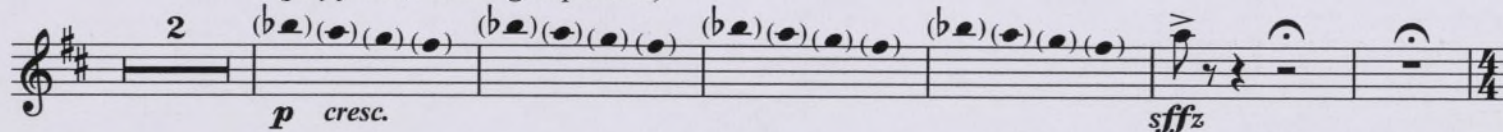
66 Building Tension (♩ = 76)



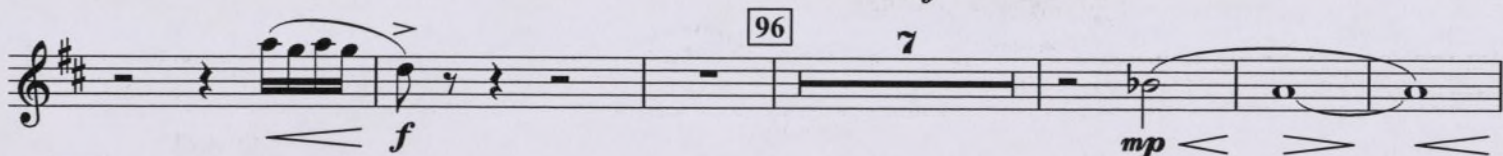
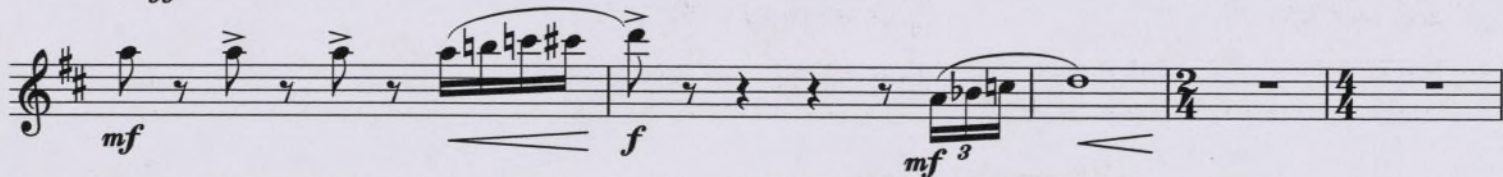
(play notes in random order and rhythmic patterns)



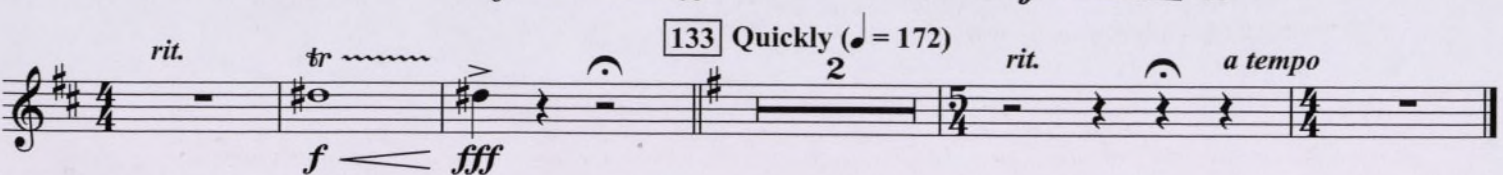
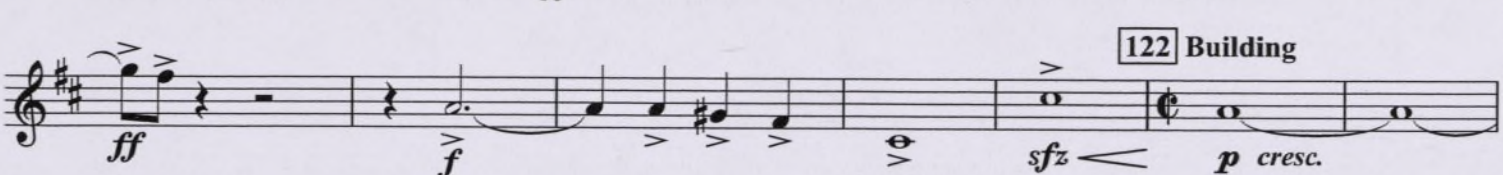
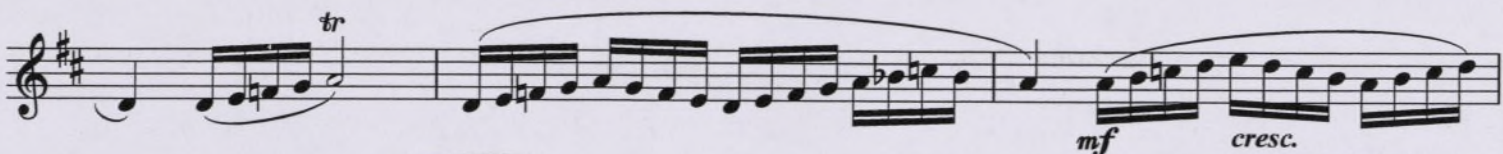
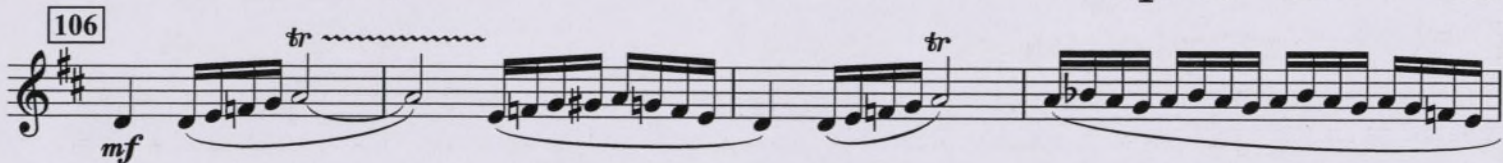
(play faster, more urgent patterns)



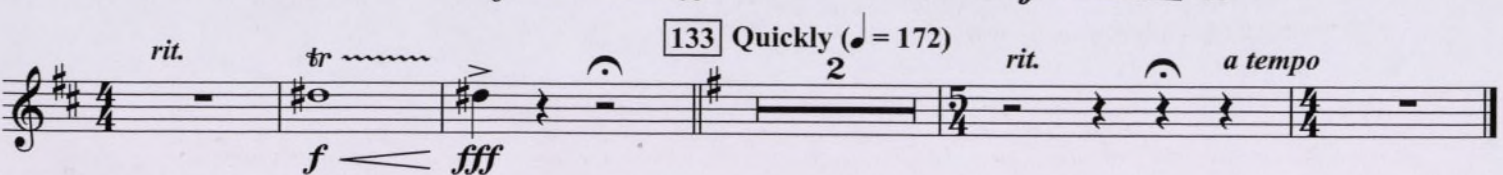
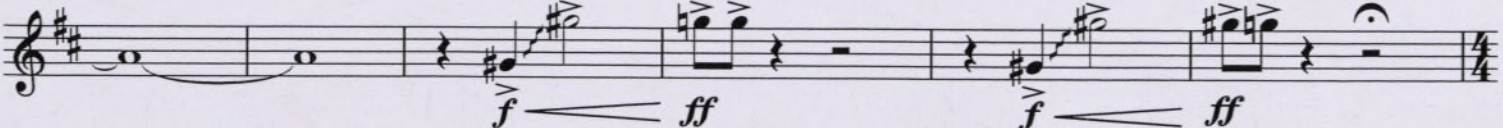
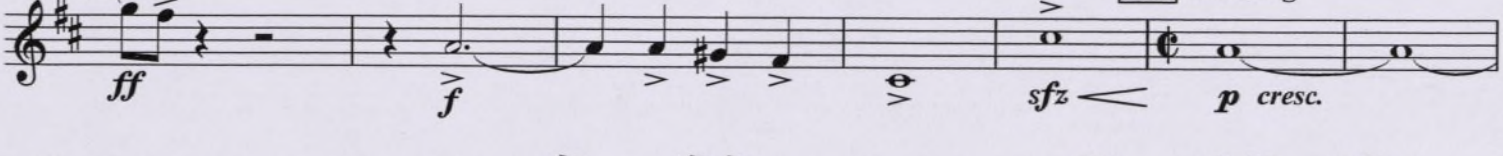
83 With Energy (♩ = 152)



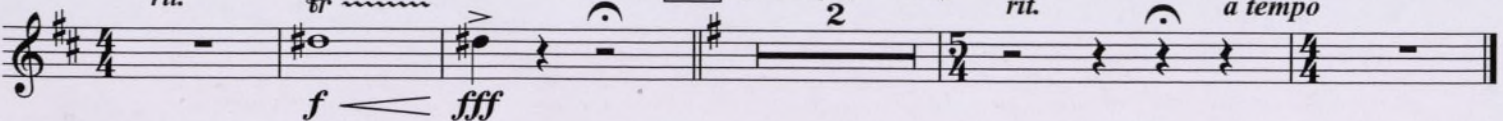
106



122 Building



133 Quickly (♩ = 172)



QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd E♭ Alto Saxophone / Alto Clarinet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 *rit.*

[18] Majestic (♩ = 102) *f* 3 3 *sfz* < *ff*

[22] Freely (♩ = 72) [25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *f* 3 3 *sfz* <

[34] With Energy and Purpose (♩ = 152) *ff* 2 2 2

mf

[58] *f* *ff*

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66 Building Tension (♩ = 76)

(play notes in random order and rhythmic patterns)

p cresc. *sfz*

(play faster, more urgent patterns)

p cresc. *sfz*

83 With Energy (♩ = 152)

ff *f* *sfz* *sfz*

mf *f* *mf* *3*

f *mp*

96

106

mf *tr* *tr* *mf* *cresc.*

ff

122 Building

ff *f* *sfz* *p cresc.*

f *ff* *f* *ff*

133 Quickly (♩ = 172)

rit. *tr* *f* *fff* *rit.* *a tempo*

Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

B♭ Tenor Saxophone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

div.

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

sfz

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

sfz

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

mf

mf

[58]

f



B♭ Tenor Saxophone / p. 2

ff

66 Building Tension (♩ = 76)

p cresc.

sfz

p cresc.

sfz

83 With Energy (♩ = 152)

ff

sfz

f

mf 3

f

96

mp

106

mp

mf cresc.

ff

div.

ff

122 Building

f

sfz

p cresc.

rit.

f

fff

133 Quickly (♩ = 172)

rit.

a tempo

QJ
23V

Robert W. Smith
(ASCAP)

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B♭ Tenor Saxophone / p. 2

ff

66 Building Tension (♩ = 76)

p cresc.

sffz

(play notes in random order and rhythmic patterns)

p cresc.

sffz

83 With Energy (♩ = 152)

ff

sfz

mf

f

96

mp

106

mp

mf cresc.

div.

ff

f

ff

122 Building

f

sfz

p cresc.

rit.

f

ff

f

ff

133 Quickly (♩ = 172)

f

fff

rit.

a tempo

QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

E♭ Baritone Saxophone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102) *f* 7

[22] Freely (♩ = 72) *ff*

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *f* 7

[34] With Energy and Purpose (♩ = 152) *ff* 2 2

mf

2

2

[58] *f*

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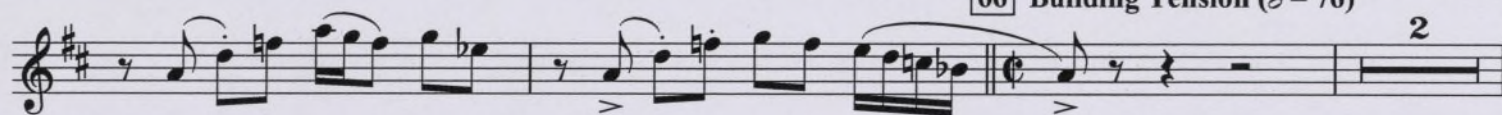


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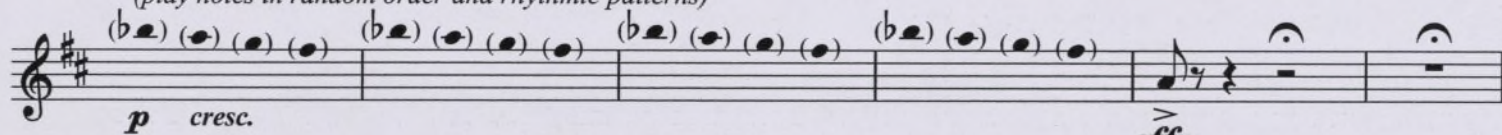
E♭ Baritone Saxophone / p. 2



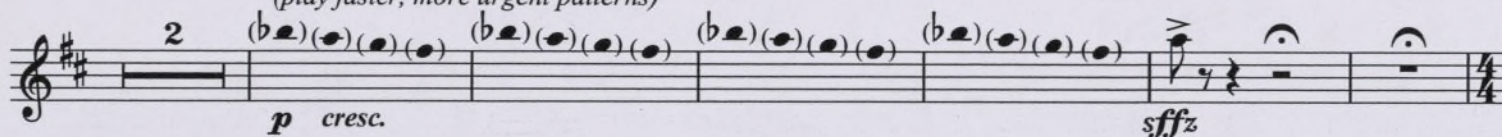
66 Building Tension (♩ = 76)



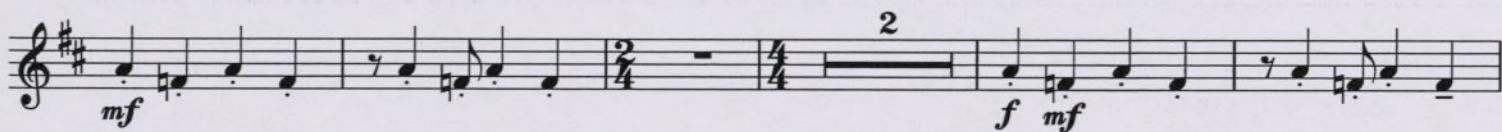
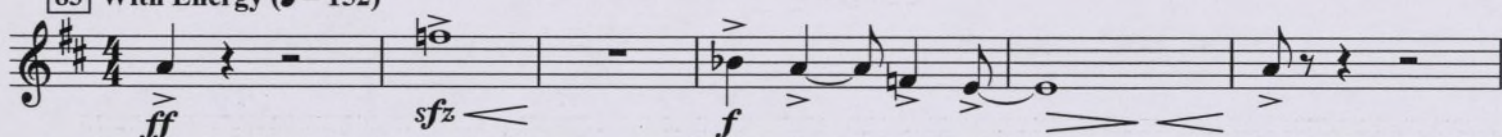
(play notes in random order and rhythmic patterns)



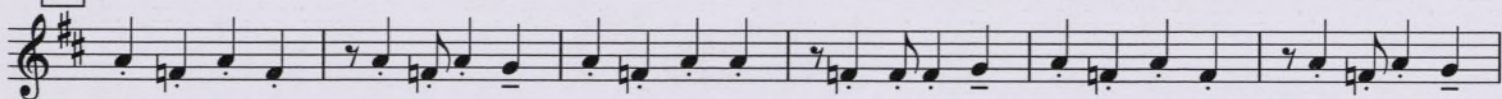
(play faster, more urgent patterns)



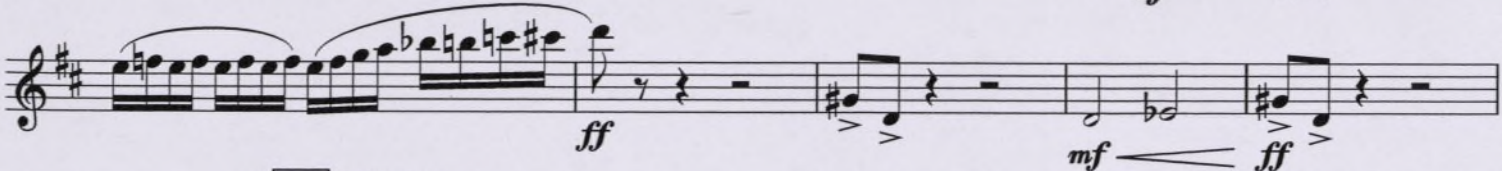
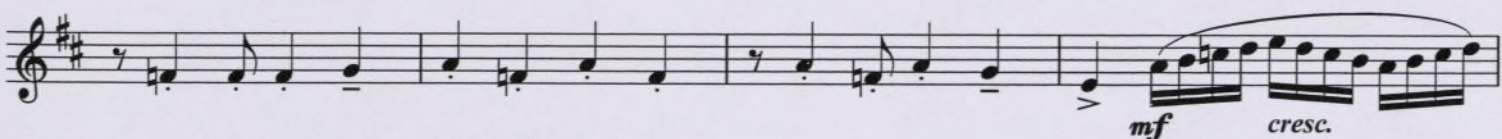
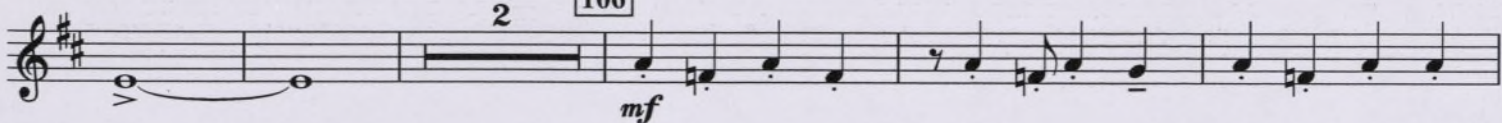
83 With Energy (♩ = 152)



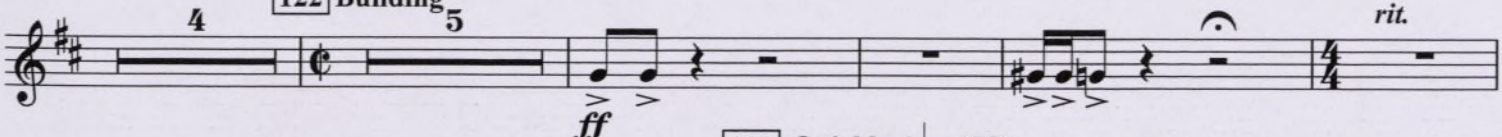
96



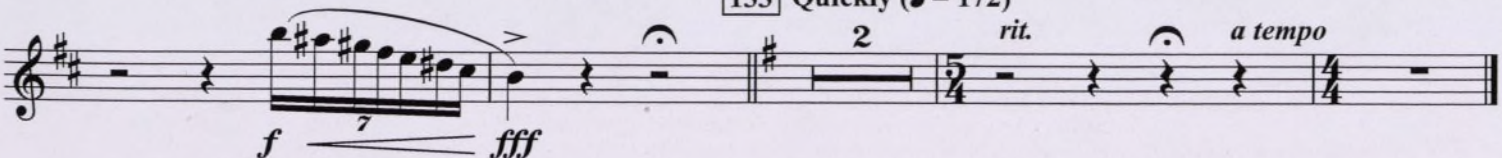
106



122 Building 5



133 Quickly (♩ = 172)



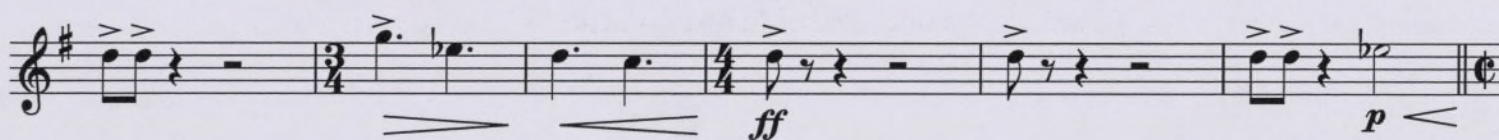
Q2
234

Robert W. Smith
(ASCAP)

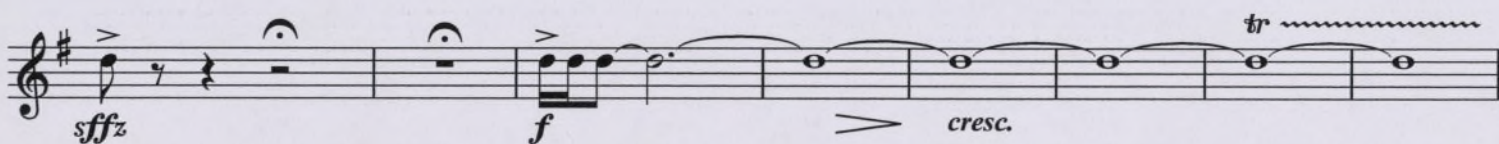
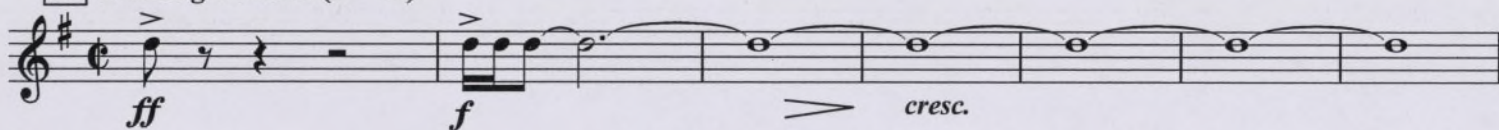


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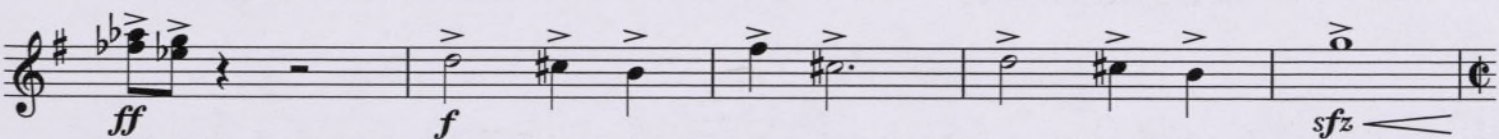
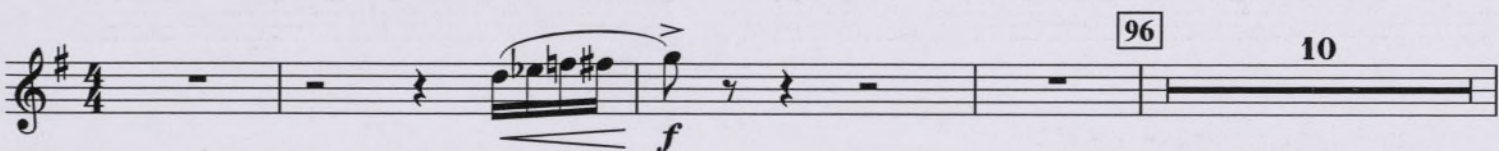
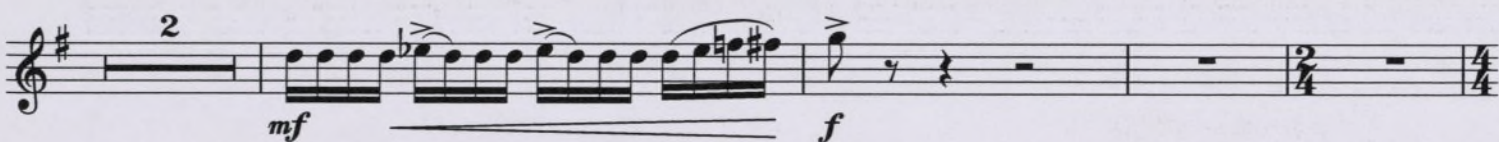
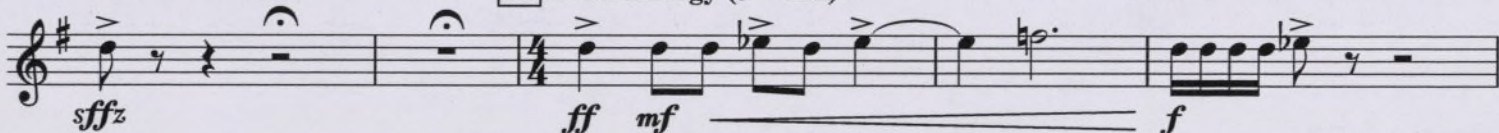
1st B \flat Trumpet / p. 2



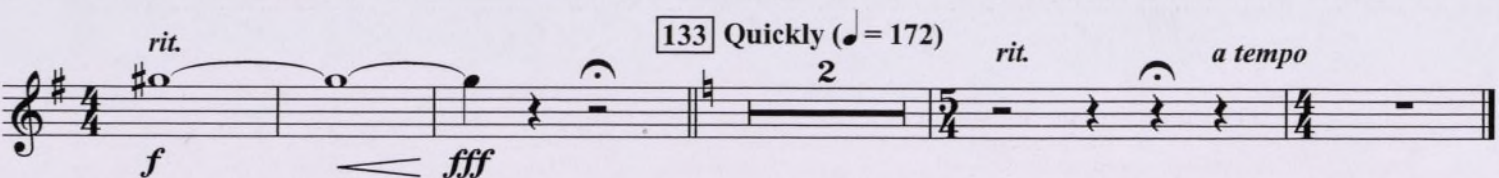
66 Building Tension ($\text{♩} = 76$)



83 With Energy ($\text{♩} = 152$)



122 Building



QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st B♭ Trumpet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172) 3 St. Mute 3 Open div. *sfz* *sfz*

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 *rit.*

[18] Majestic (♩ = 102) *f* *ff*

[22] Freely (♩ = 72) [25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *f*

[34] With Energy and Purpose (♩ = 152) *ff*

2 2 2

2 *f*

f 4

[58]

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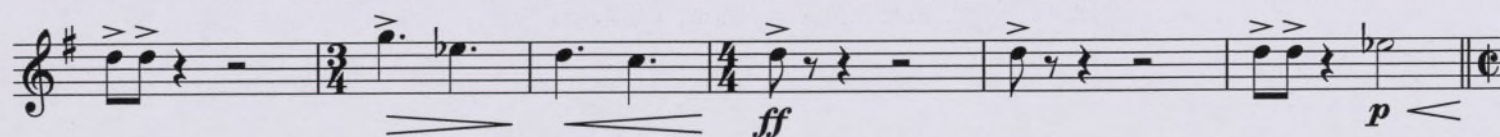
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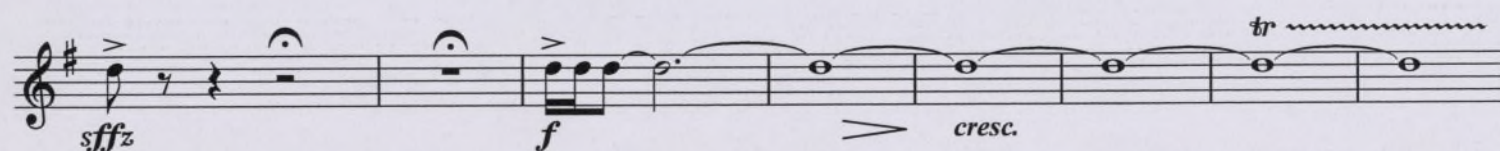
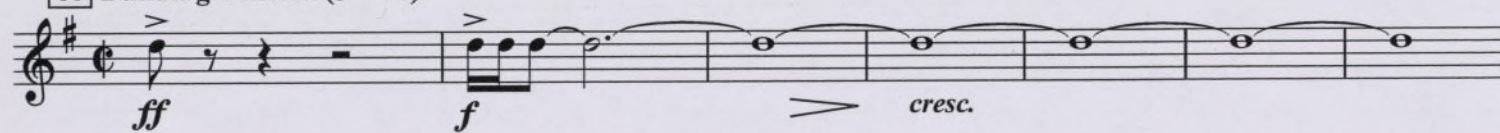
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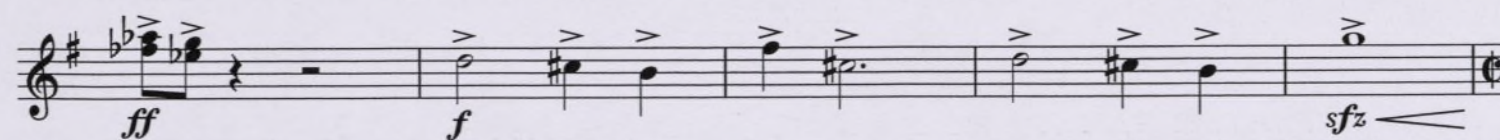
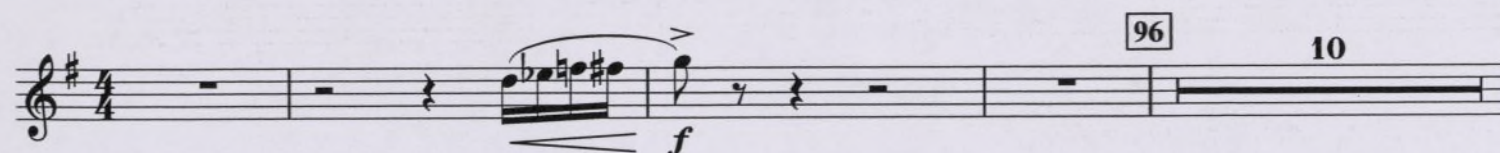
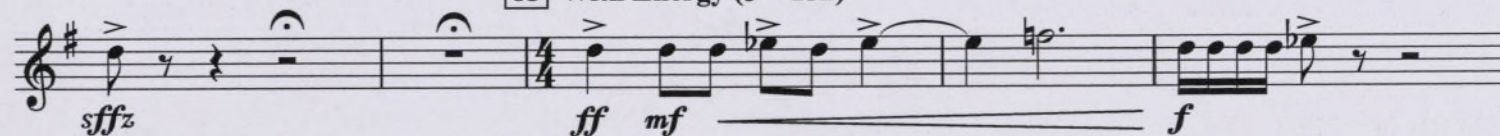
1st B \flat Trumpet / p. 2



66 Building Tension ($\text{♩} = 76$)



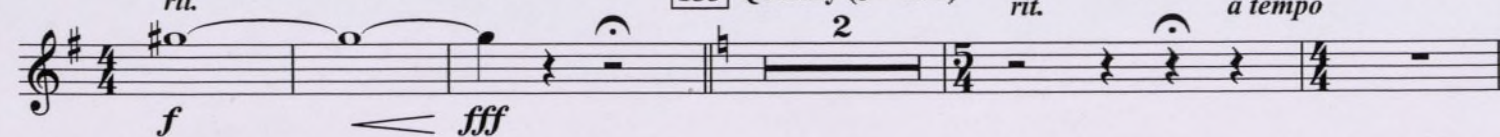
83 With Energy ($\text{♩} = 152$)



122 Building



133 Quickly ($\text{♩} = 172$)



Q2
234

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

St. Mute

3

Open div.

sfz

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

2

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

f

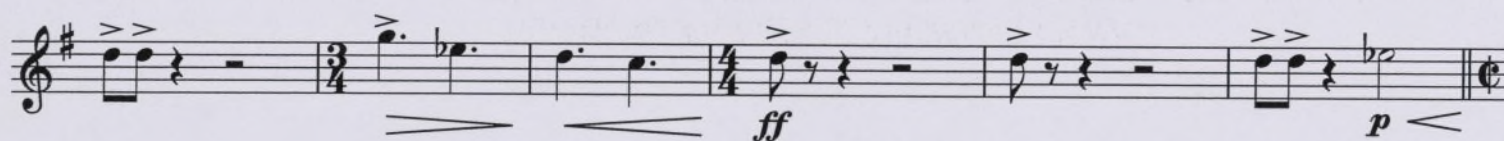
f

4

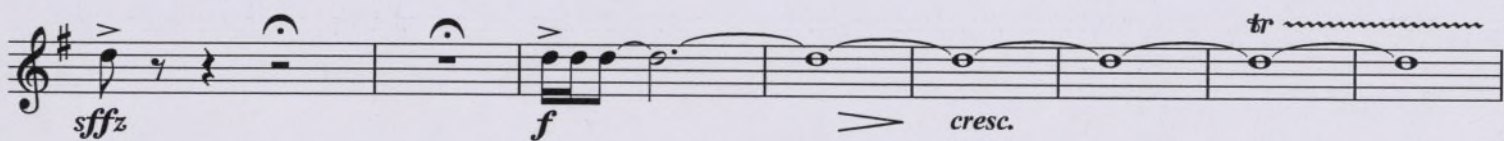
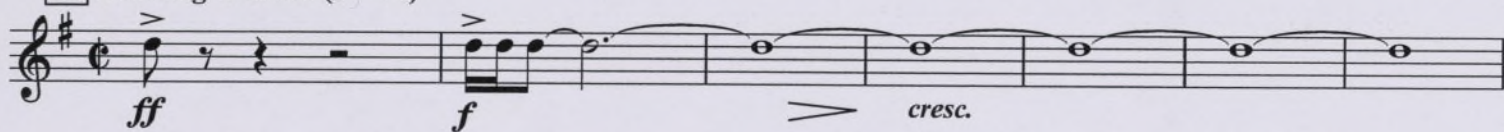
[58]

f

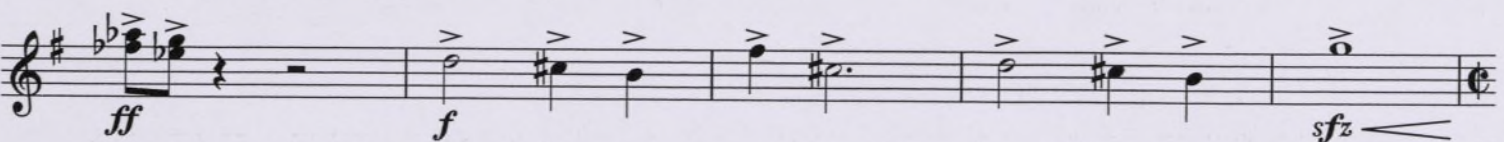
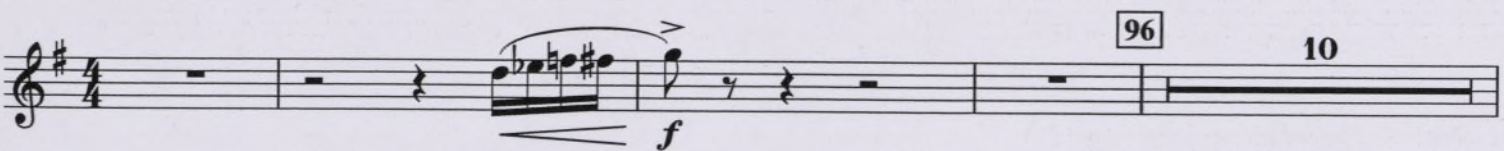
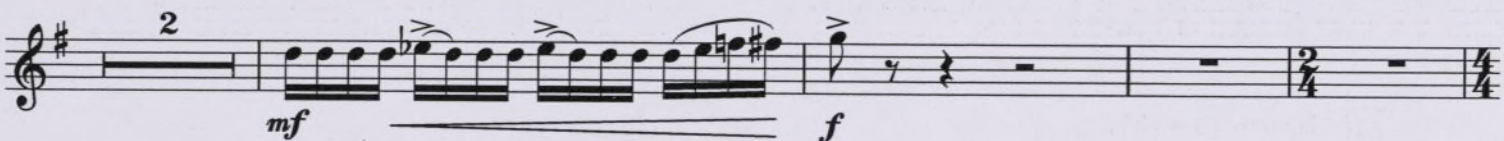
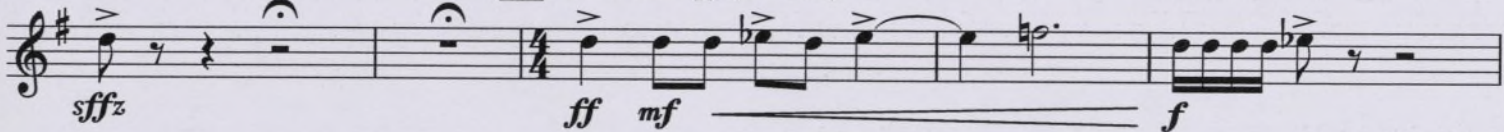
1st B \flat Trumpet / p. 2



66 Building Tension ($\text{♩} = 76$)



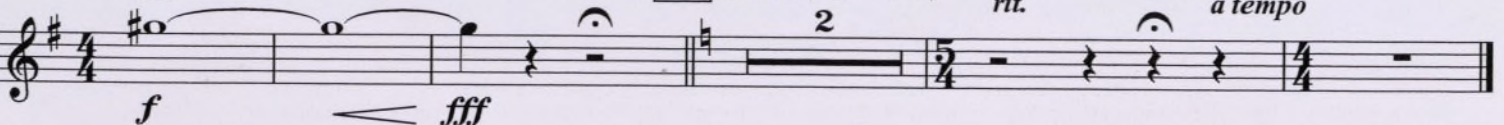
83 With Energy ($\text{♩} = 152$)



122 Building



133 Quickly ($\text{♩} = 172$)



QJ
234

2nd B \flat Trumpet

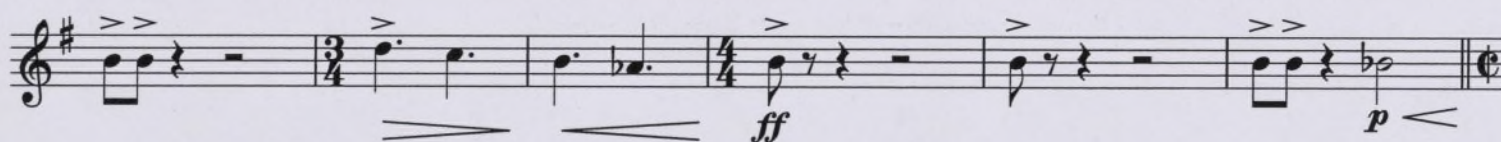
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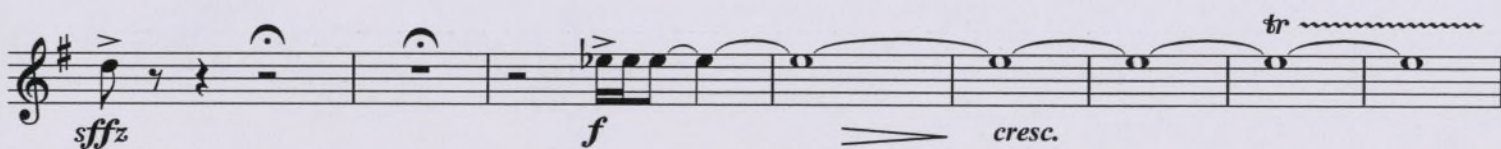
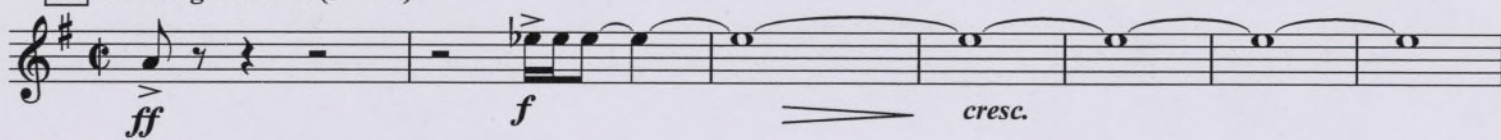
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22
34

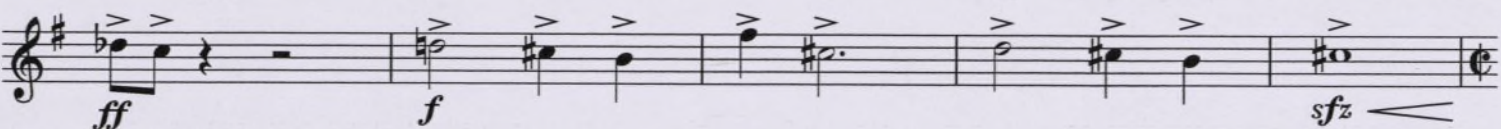
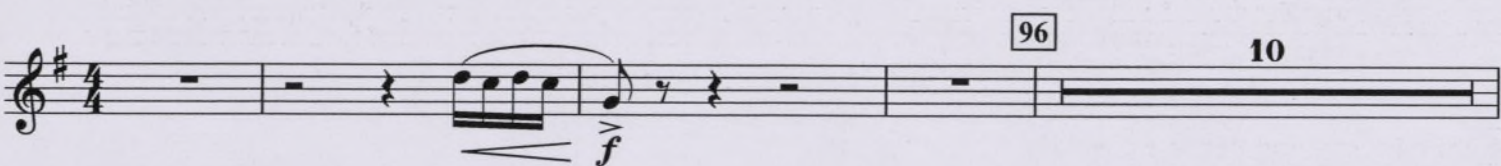
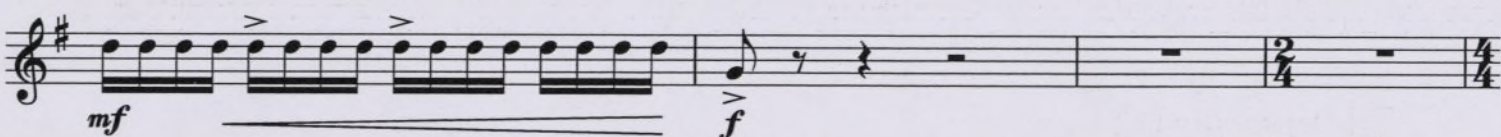
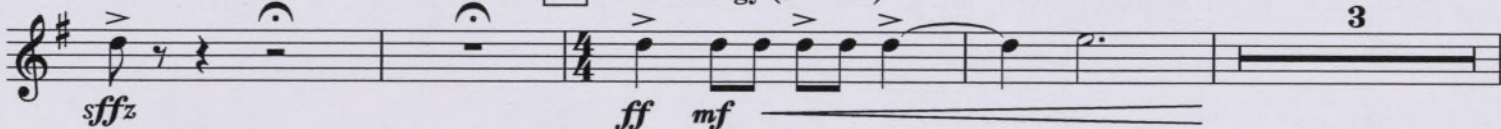
2nd B \flat Trumpet / p. 2



[66] Building Tension ($\text{♩} = 76$)



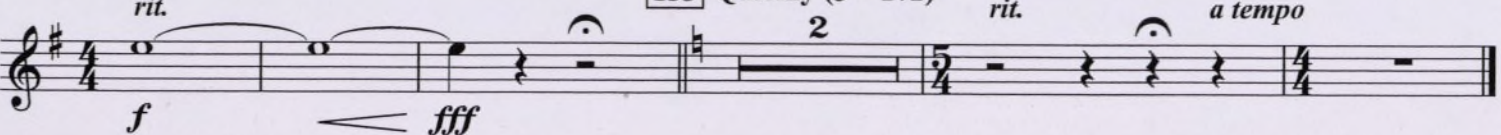
[83] With Energy ($\text{♩} = 152$)



[122] Building



[133] Quickly ($\text{♩} = 172$)



Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

St. Mute

3

Open

sfz

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

ff

[22] Freely ($\text{♩} = 72$)

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

2

f

f

f

4

[58]

f

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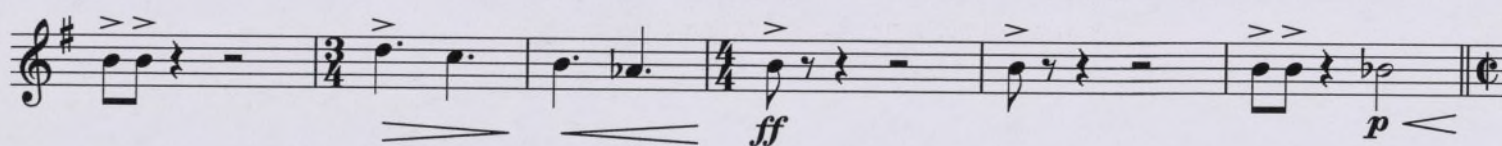
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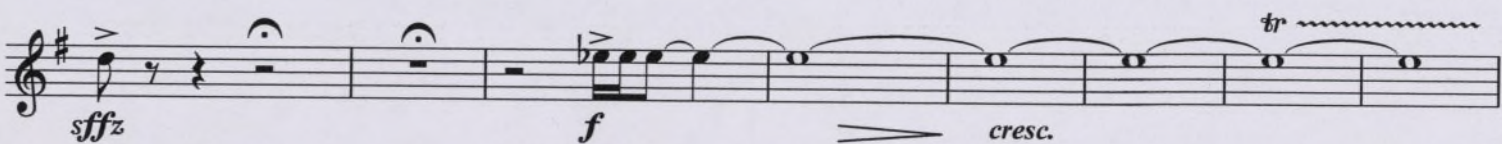
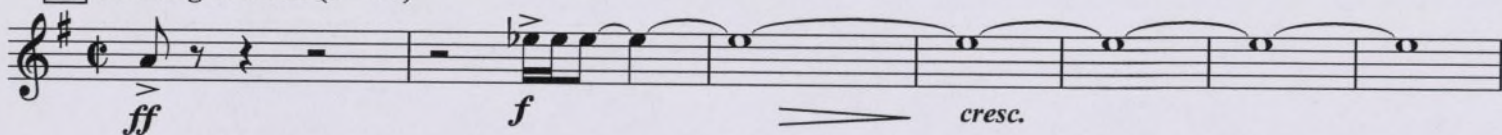
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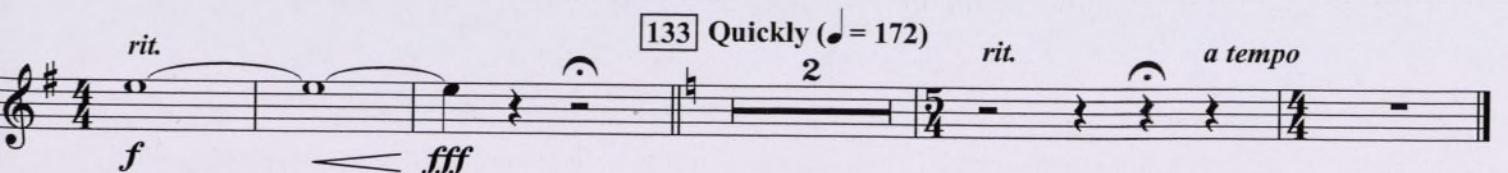
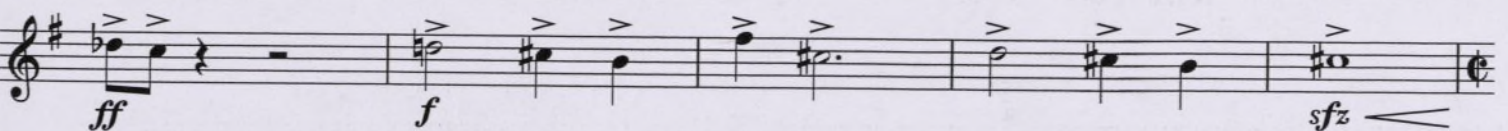
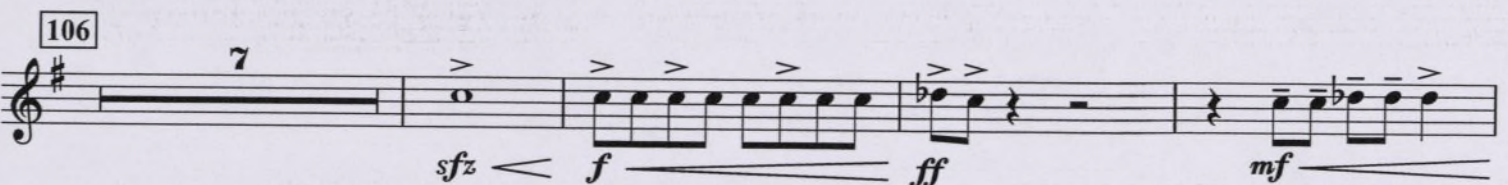
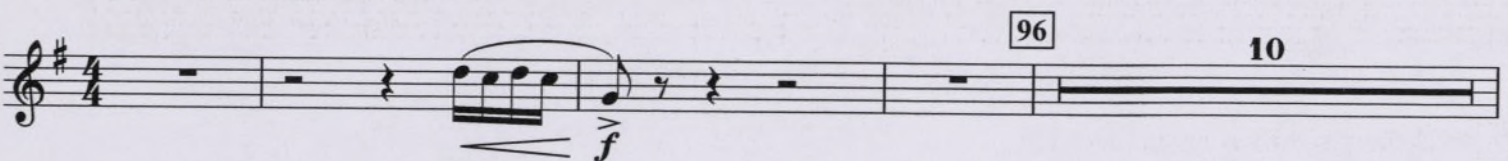
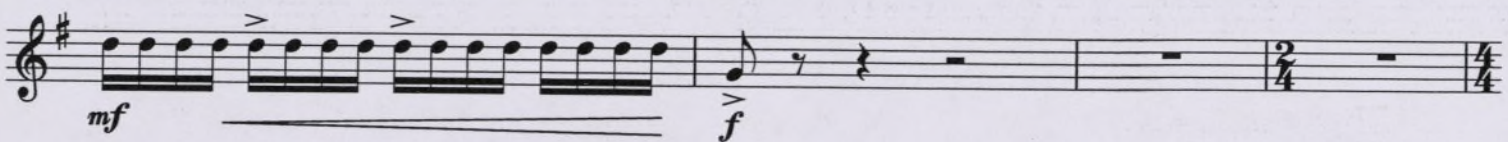
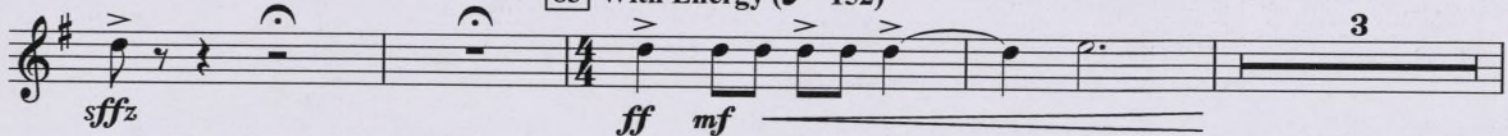
2nd B \flat Trumpet / p. 2



66 Building Tension ($\text{♩} = 76$)



83 With Energy ($\text{♩} = 152$)



QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

St. Mute

3

Open

sfz

sfz

9 Freely ($\text{♩} = 72$)

4

13 Quickly ($\text{♩} = 172$)

2

rit.

18 Majestic ($\text{♩} = 102$)

f

ff

22 Freely ($\text{♩} = 72$)

25 Quickly ($\text{♩} = 172$)

2

31 Majestic ($\text{♩} = 102$)

f

34 With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

2

f

4

58

f

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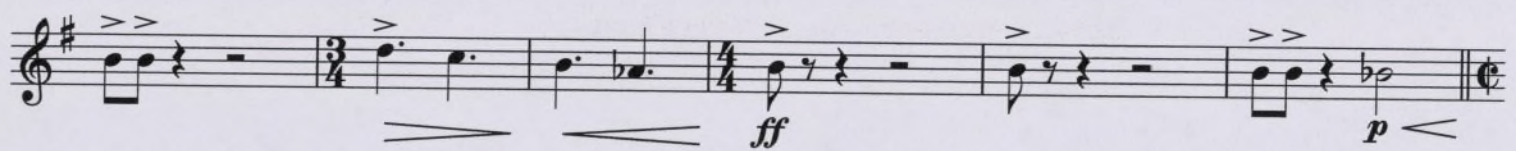
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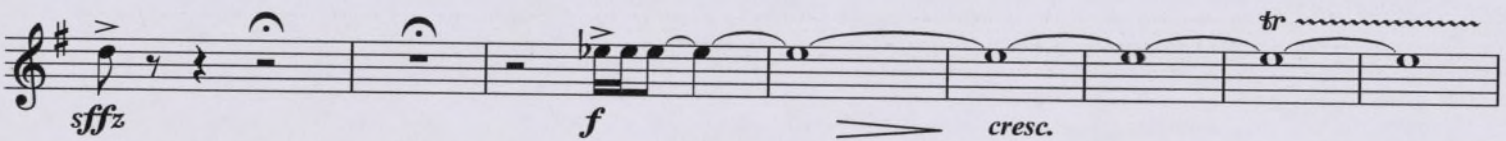
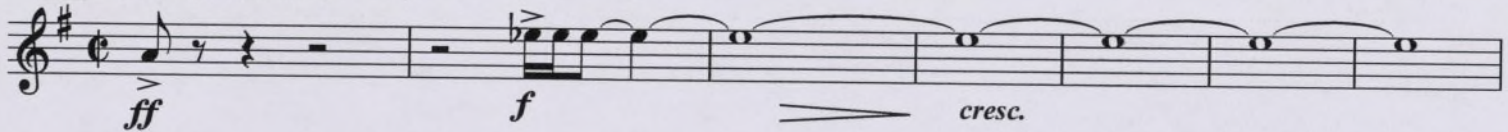
Ayuntamiento de Madrid



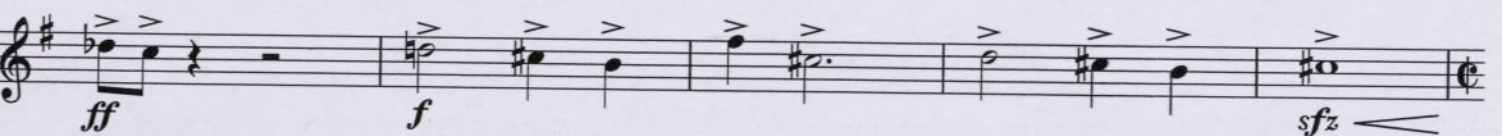
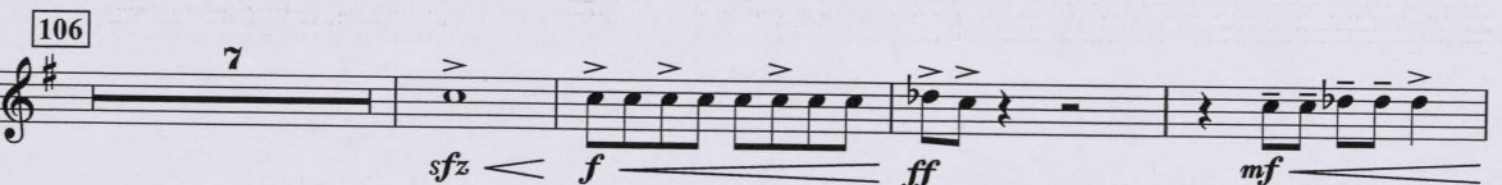
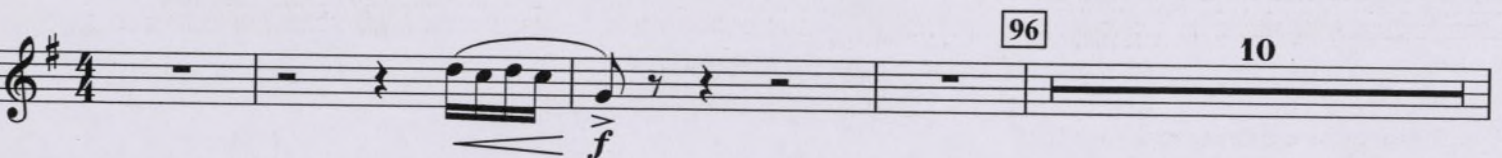
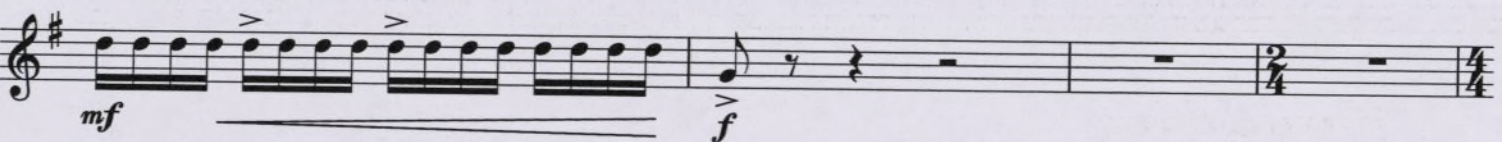
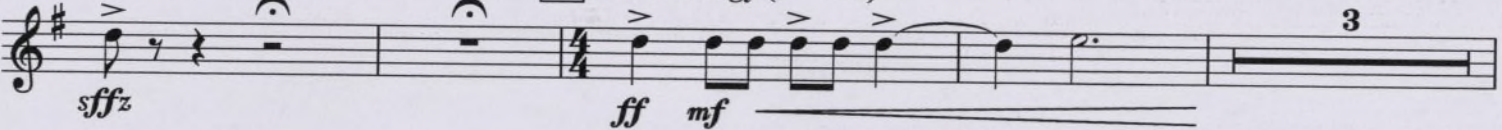
2nd B♭ Trumpet / p. 2



66 Building Tension (♩ = 76)



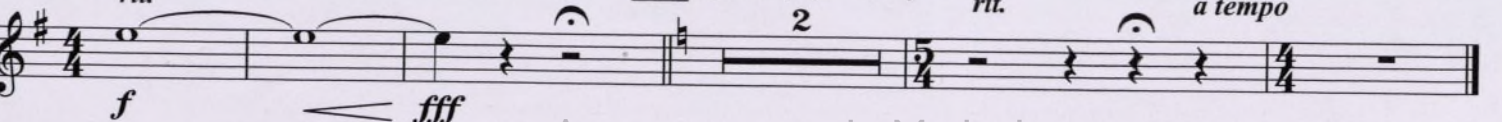
83 With Energy (♩ = 152)



122 Building



133 Quickly (♩ = 172)



Q2
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3727-00

Quickly ($\text{♩} = 172$)

3

St. Mute

3

Open

sfz

sfz

[9] Freely ($\text{♩} = 72$)

4

[13] Quickly ($\text{♩} = 172$)

2

rit.

[18] Majestic ($\text{♩} = 102$)

f

ff

[22] Freely ($\text{♩} = 72$)

[25] Quickly ($\text{♩} = 172$)

2

[31] Majestic ($\text{♩} = 102$)

f

[34] With Energy and Purpose ($\text{♩} = 152$)

ff

2

2

2

2

2

4

58

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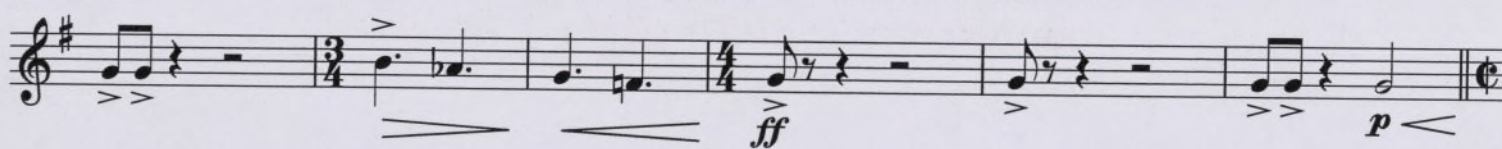
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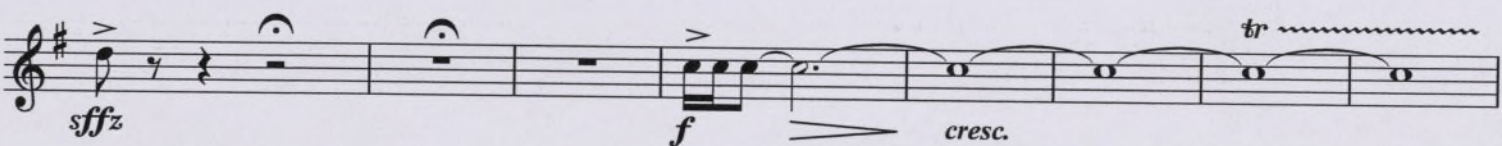
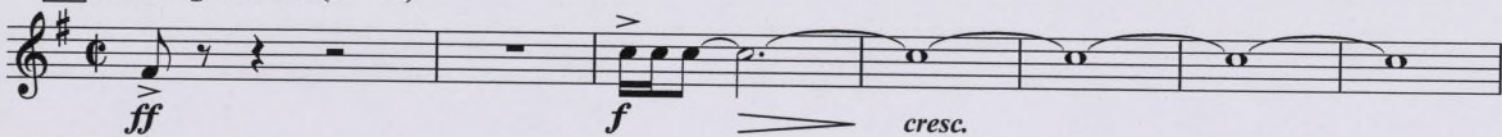
Ayuntamiento de Madrid



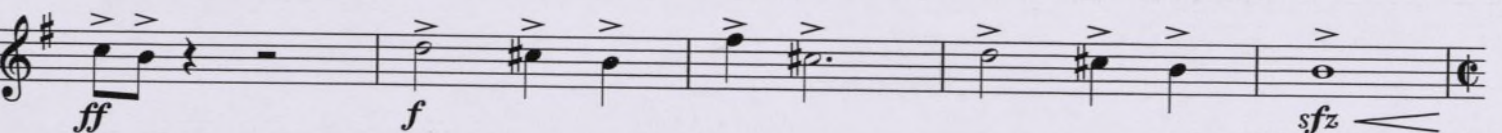
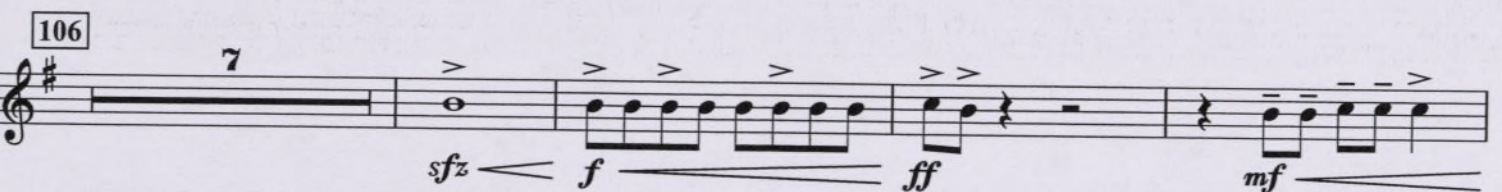
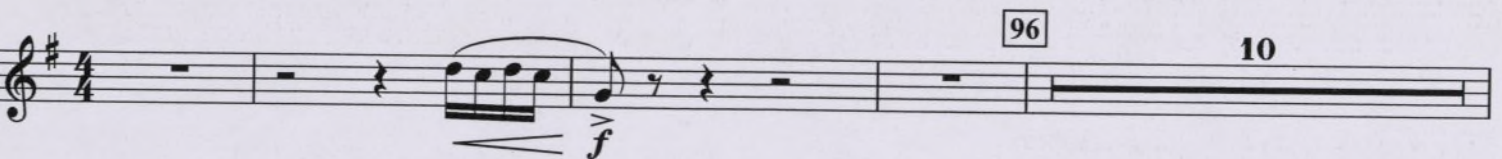
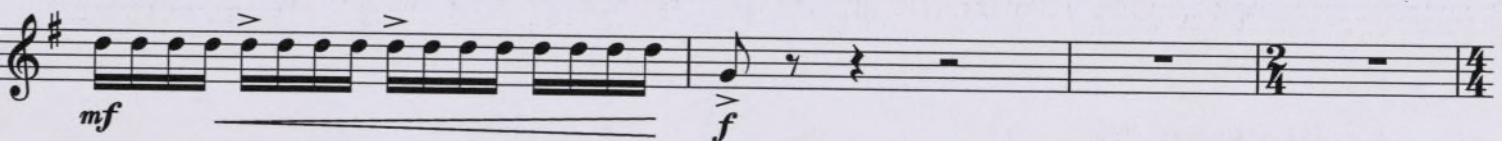
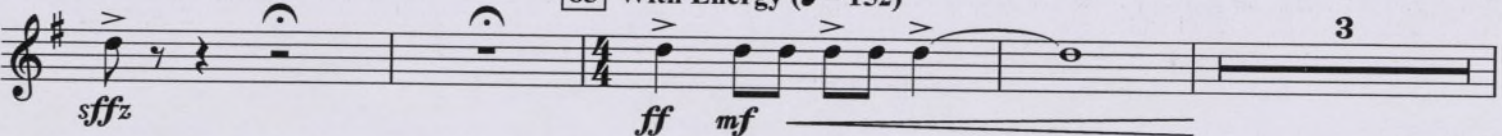
3rd B \flat Trumpet / p. 2



[66] Building Tension ($\text{♩} = 76$)



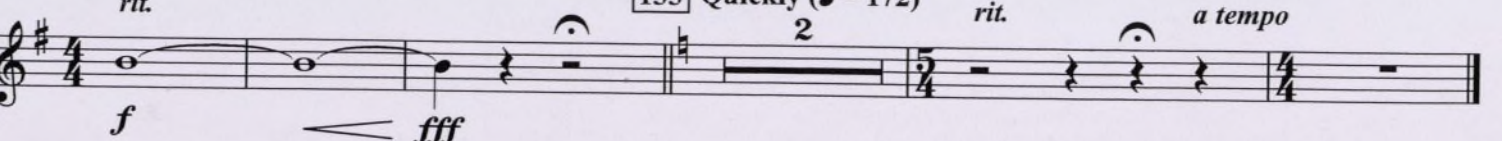
[83] With Energy ($\text{♩} = 152$)



[122] Building



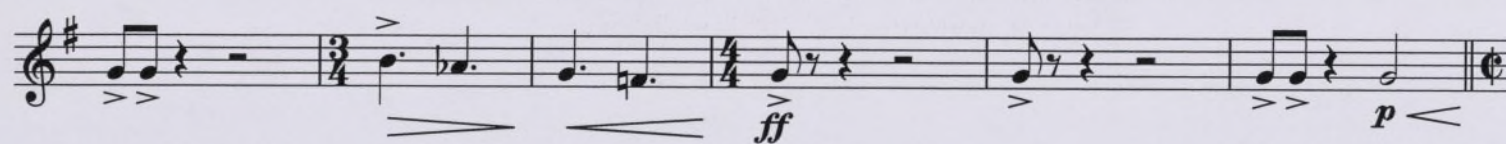
[133] Quickly ($\text{♩} = 172$)



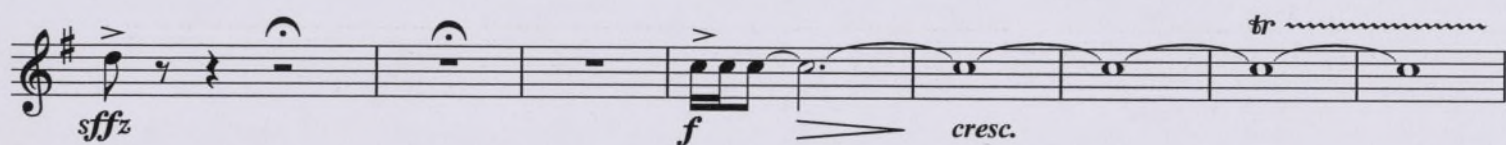
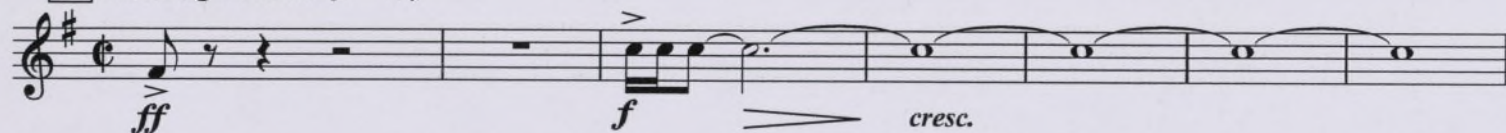
QJ
234

Robert W. Smith
(ASCAP)

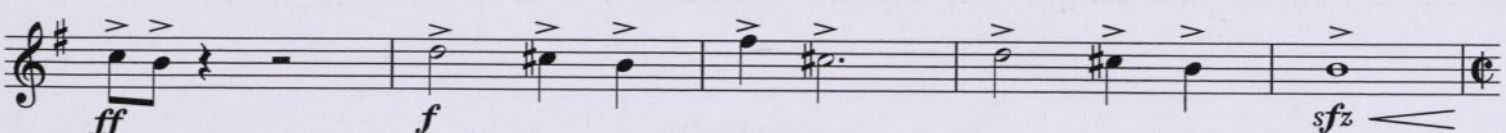
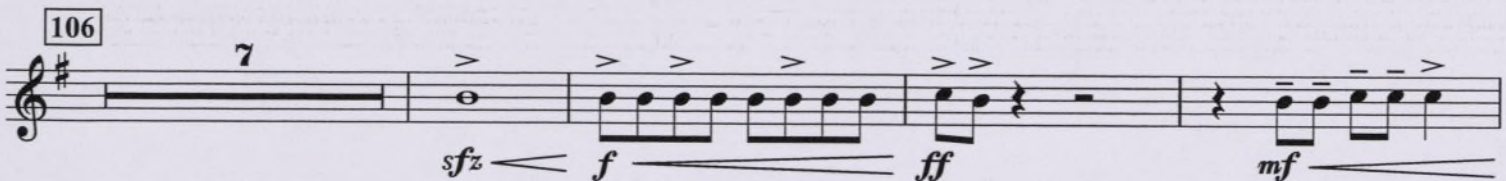
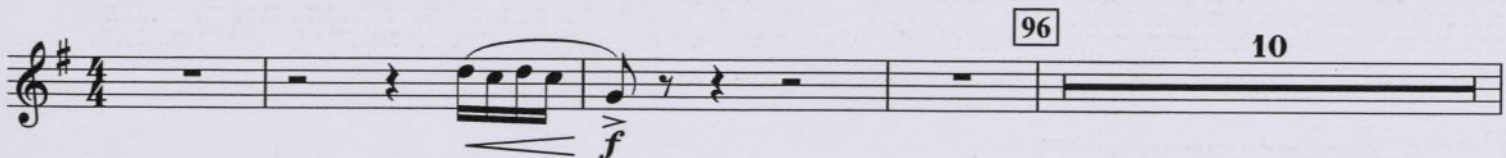
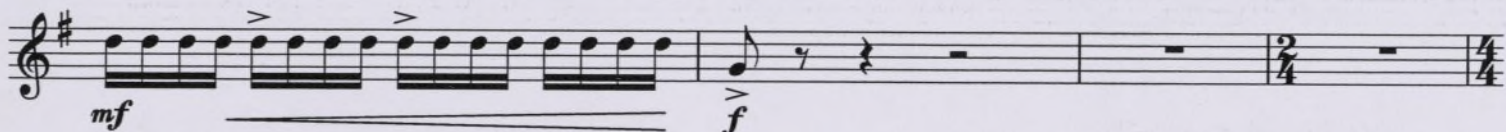
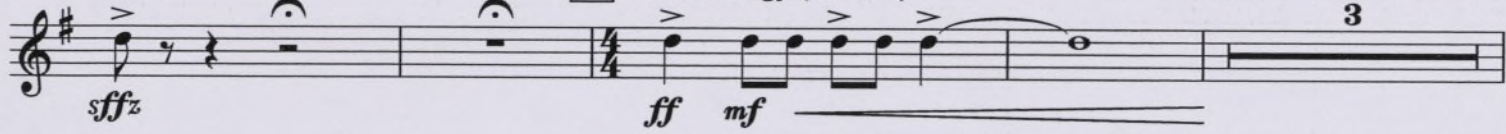
3rd B \flat Trumpet / p. 2



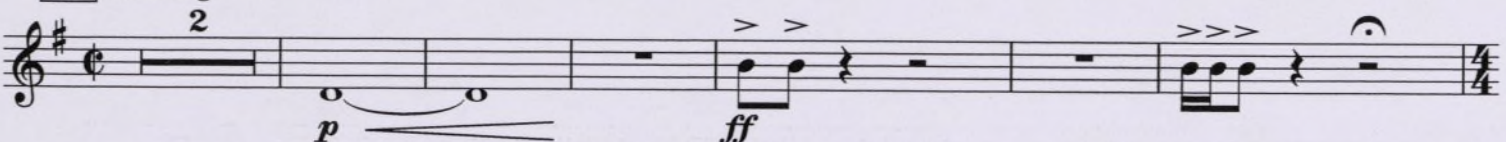
66 Building Tension ($\text{half note} = 76$)



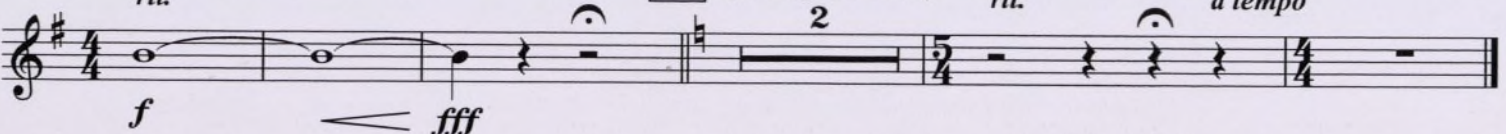
83 With Energy ($\text{half note} = 152$)



122 Building



133 Quickly ($\text{half note} = 172$)



Q2
234

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

St. Mute

3

Open

sfz

sfz

9 Freely (♩ = 72) **13** Quickly (♩ = 172)

4 2 5/4 4/4 rit.

18 Majestic (♩ = 102)

The musical score for '18 Majestic' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 102. The piece starts with a forte (f) dynamic. The first measure contains a triplet of eighth notes, followed by a half note. The second measure contains a quarter note, followed by a half note. The third measure contains a quarter note, followed by a half note. The fourth measure contains a quarter note, followed by a half note. The fifth measure contains a quarter note, followed by a half note. The sixth measure contains a quarter note, followed by a half note. The seventh measure contains a quarter note, followed by a half note. The eighth measure contains a quarter note, followed by a half note. The ninth measure contains a quarter note, followed by a half note. The tenth measure contains a quarter note, followed by a half note. The piece ends with a double bar line and a repeat sign.

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

31 Majestic (♩ = 102)

A musical score for a piece titled '31 Majestic' with a tempo of 102 beats per minute. The score is written on a single staff with a treble clef. It begins with a whole rest, followed by a series of eighth and sixteenth notes, some beamed together. There are dynamic markings including a forte 'f' and hairpins. The piece concludes with a double bar line and a key signature change to one sharp (F#) and a 3/4 time signature.

34 With Energy and Purpose (♩ = 152)

The musical score for Exercise 34 is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 152. The piece begins with a *ff* (fortissimo) dynamic. The first measure is in 3/4 time, featuring a quarter note F#4 with an accent (>) and a fermata, followed by two eighth rests. The second measure is a whole rest. The third measure is in 4/4 time, marked with a '2' above the staff, and contains a half note F#4 with a fermata. The fourth measure is in 3/4 time, also marked with a '2', and contains a half note F#4 with a fermata. The fifth measure is in 4/4 time, marked with a '2', and contains a half note F#4 with a fermata. The sixth measure is in 3/4 time, marked with a '2', and contains a half note F#4 with a fermata.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system has a 3/4 time signature and a repeat sign. The second system has a 4/4 time signature and a repeat sign. The melody is simple and catchy, with a strong emphasis on the first note of each measure. The lyrics are written below the staff.

Allegretto

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

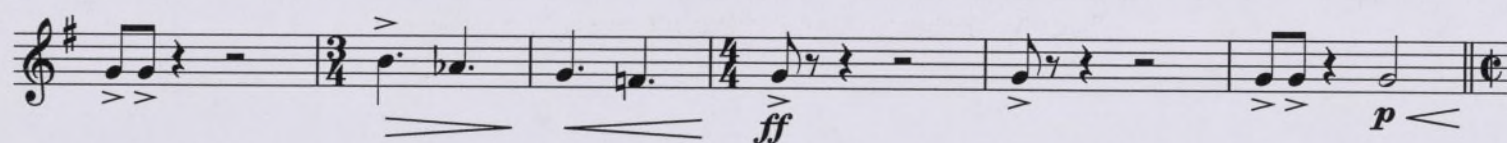
Example 58

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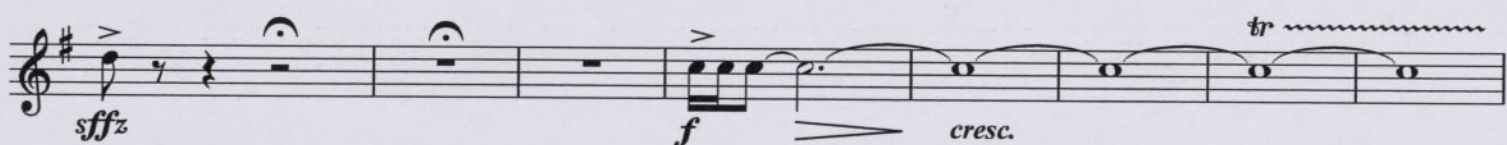
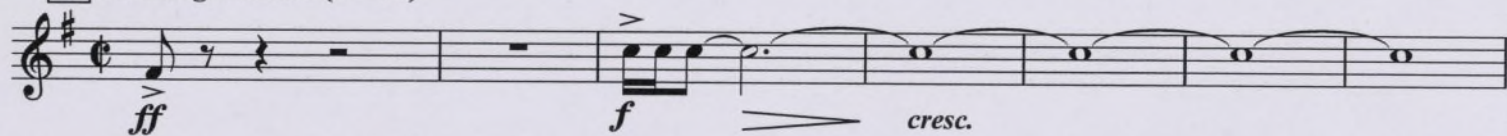


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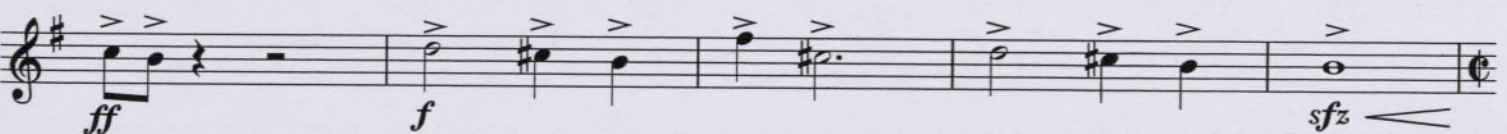
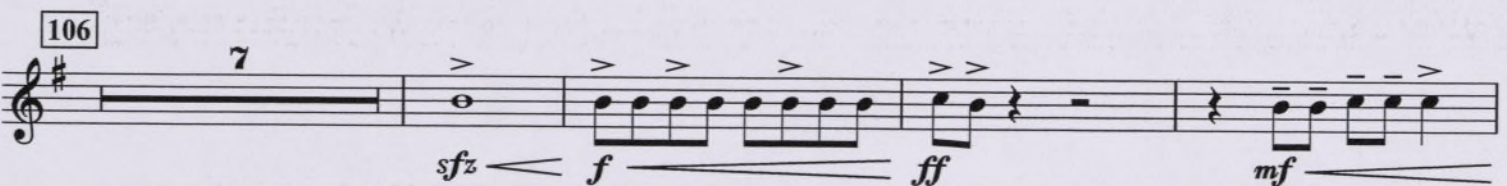
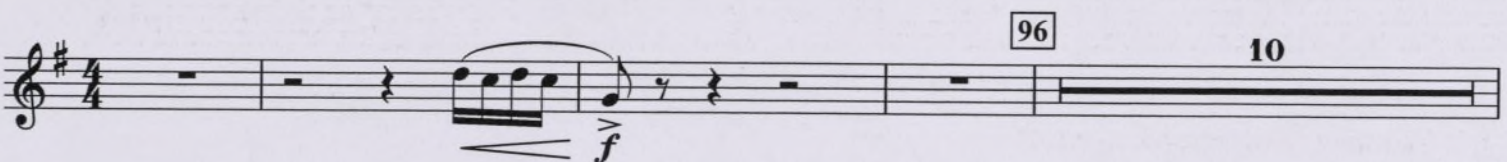
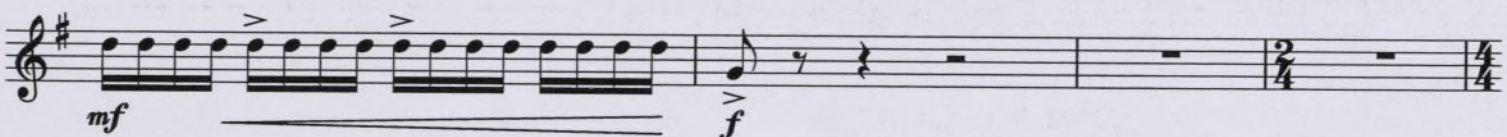
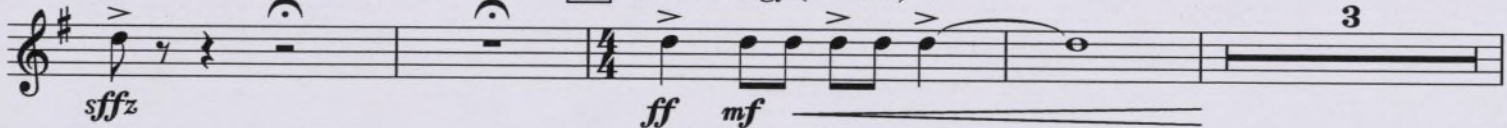
3rd B \flat Trumpet / p. 2



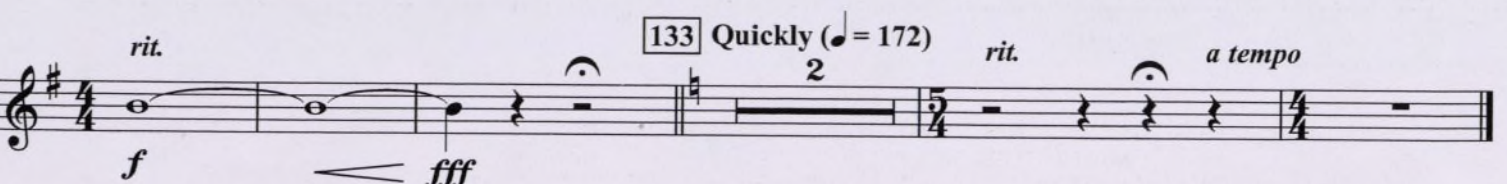
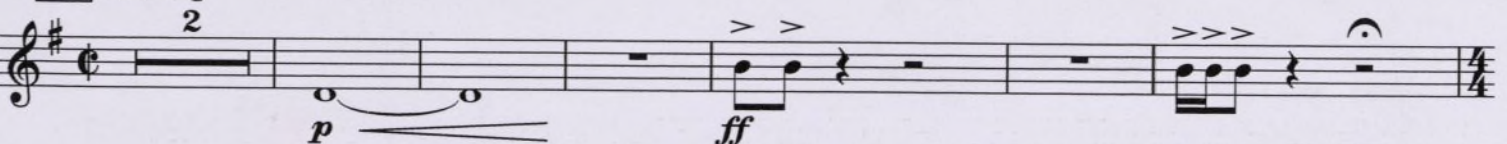
66 Building Tension ($\text{♩} = 76$)



83 With Energy ($\text{♩} = 152$)



122 Building



QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd F Horn

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

a2

f

3

3

sfz

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

a2

f

3

3

sfz

[34] With Energy and Purpose (♩ = 152)

2

2

2

ff

mf

[58]

f



1st & 2nd F Horn / p. 2

66 Building Tension ($\text{♩} = 76$)

83 With Energy ($\text{♩} = 152$)

96

106

122 Building *a2*

133 Quickly ($\text{♩} = 172$)

rit. *a tempo*

ff *p* *cresc.* *sfz* *f* *mp* *mf* *fff*

a2 *tr* *3*

QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st & 2nd F Horn

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102) *a2* *f* *sfz* *ff*

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *a2* *f* *sfz*

[34] With Energy and Purpose (♩ = 152) *ff*

mf

[58] *f*



1st & 2nd F Horn / p. 2

ff

66 Building Tension (♩ = 76)

p < ff p cresc.

2

a2

sfz

2

p cresc.

tr

83 With Energy (♩ = 152)

a2

sfz

ff

f

2

mf

3

2

96

a2

f

mp

106

mp

sfz

f

ff

mf

122 Building

a2

ff

f

sfz

p cresc.

f

ff

f

ff

133 Quickly (♩ = 172)

rit.

2

f

fff

rit.

a tempo

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd & 4th F Horn

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

3

sfz

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

rit.

18 Majestic (♩ = 102)

a2

f

a2

3

3

sfz

ff

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

a2

f

a2

3

3

sfz

34 With Energy and Purpose (♩ = 152)

2

2

2

ff

mf

58

f

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a2
ff

66 Building Tension ($\text{♩} = 76$)
p *ff* *p cresc.*

a2
sfz *p cresc.*

83 With Energy ($\text{♩} = 152$)
sfz *ff* *sfz*

mf *f*

96 *a2*
mp

106
mp

sfz *f* *ff* *mf*

122 Building *a2*
ff *f* *sfz* *p cresc.*

f *ff*

133 Quickly ($\text{♩} = 172$)
f *fff*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd & 4th F Horn

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

a2

a2

3

3

sfz

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

a2

a2

3

3

sfz

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

mf

58

f

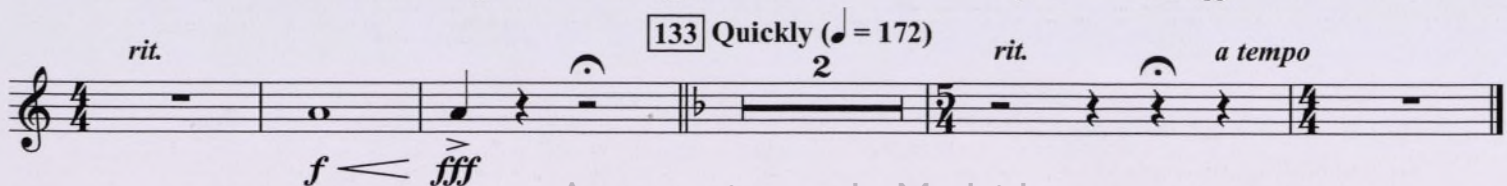
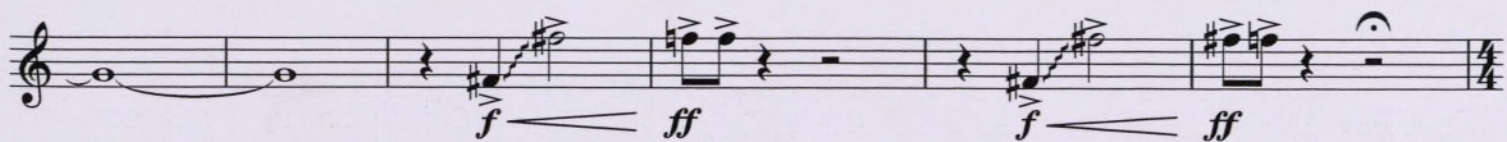
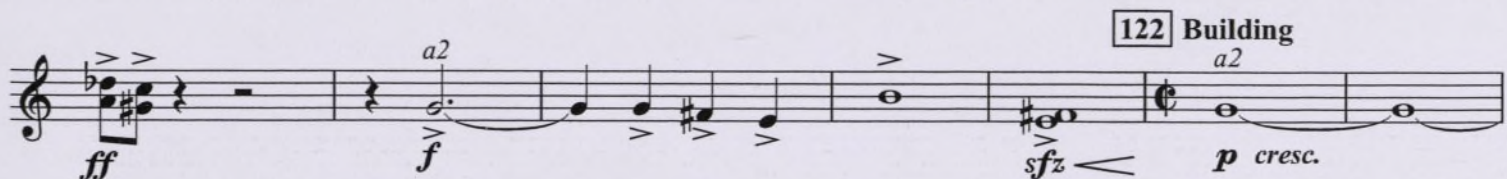
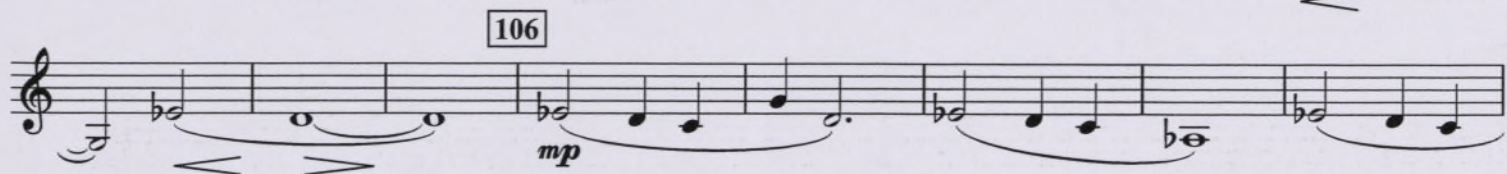
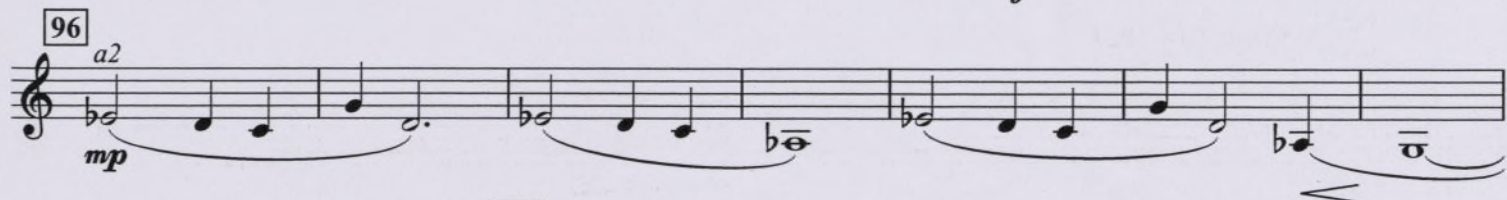
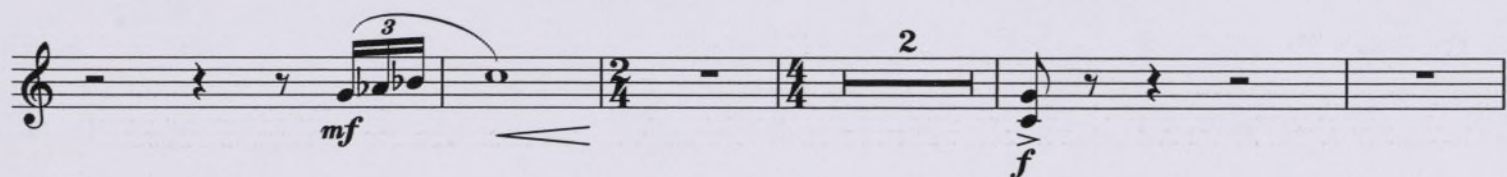
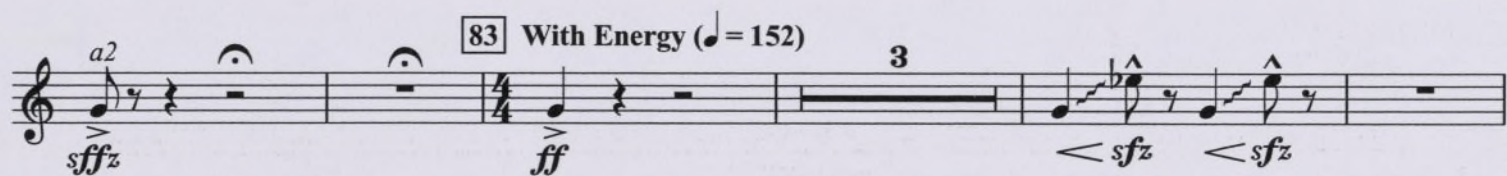
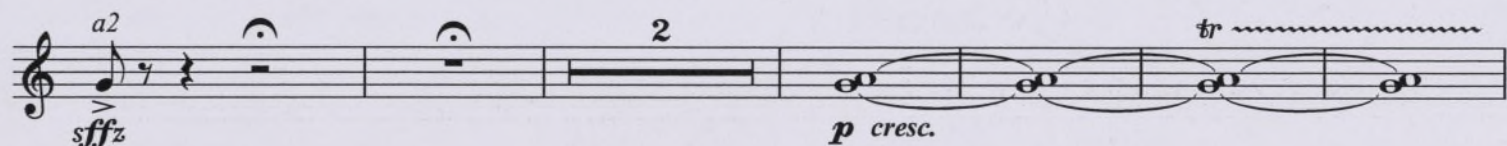
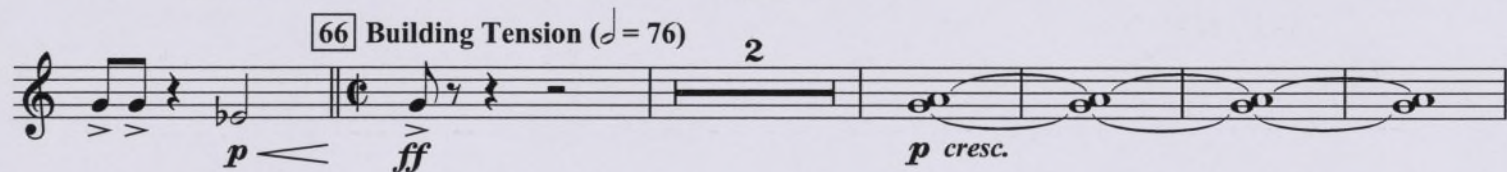
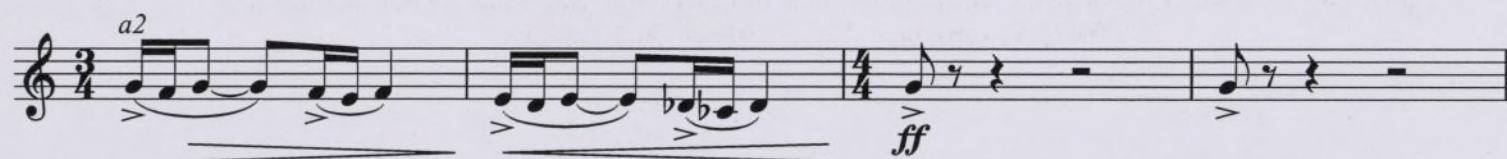
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QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

2

f

4

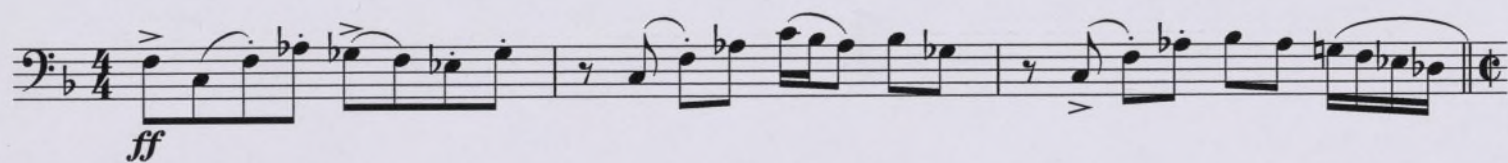
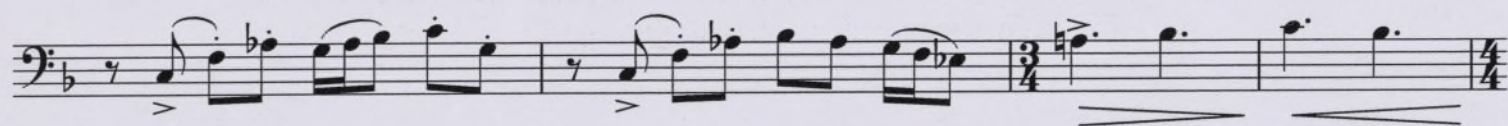
4

f

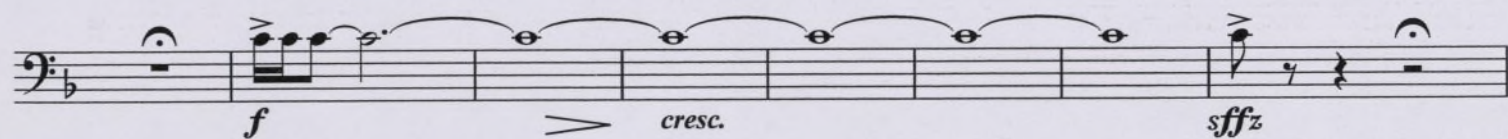
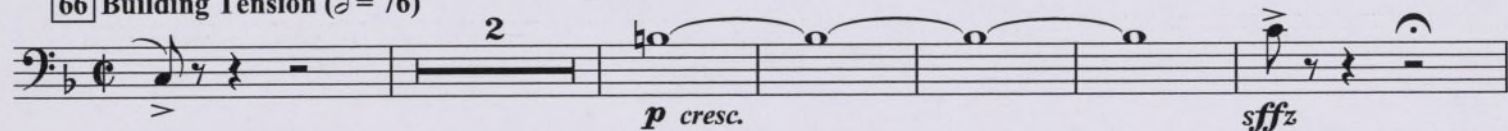
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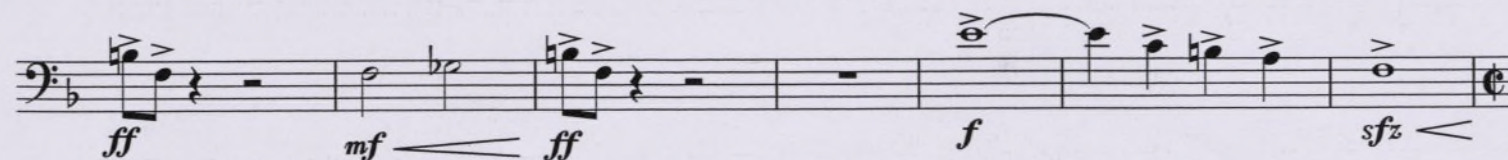
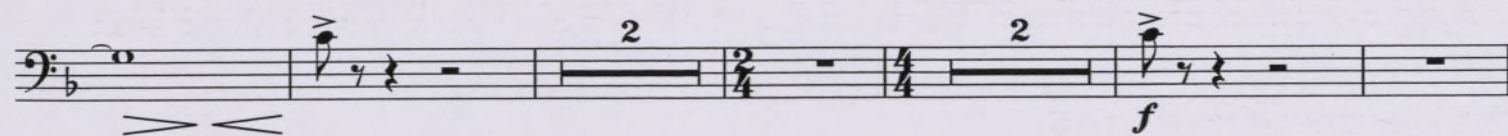
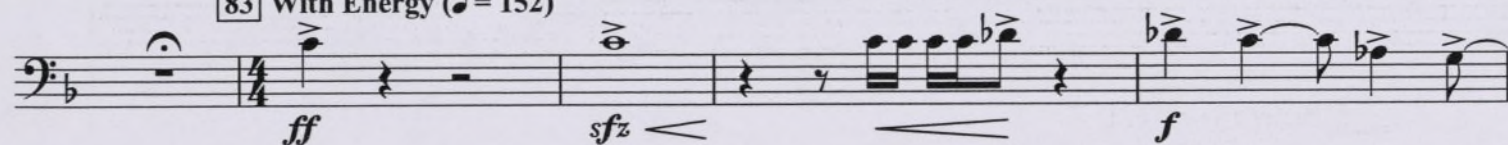
1st Trombone / p. 2



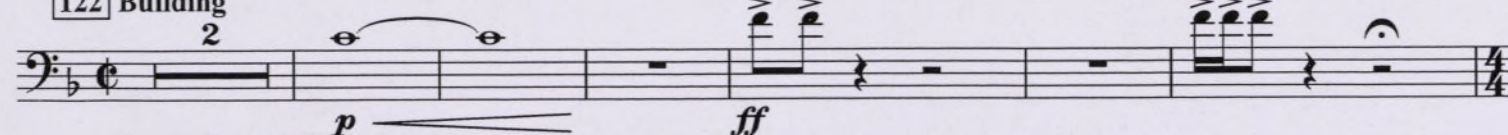
[66] Building Tension (♩ = 76)



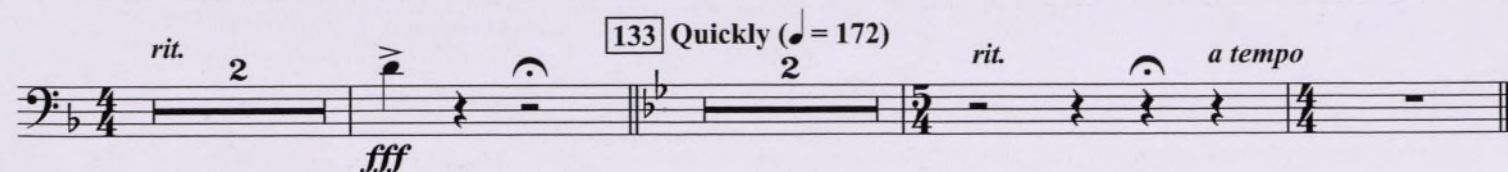
[83] With Energy (♩ = 152)



[122] Building



[133] Quickly (♩ = 172)



Q3
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

f

f

[58]

f

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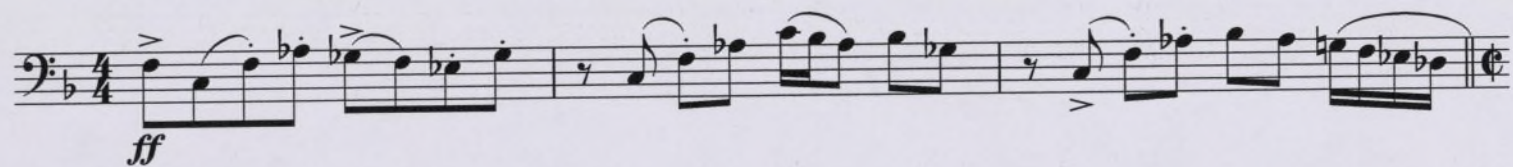
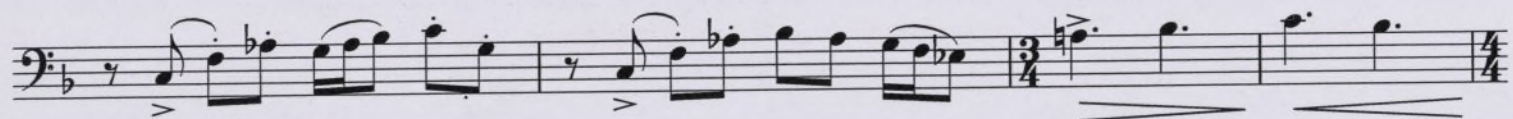
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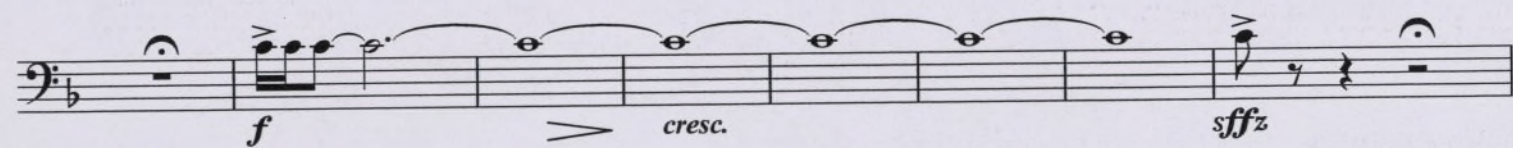
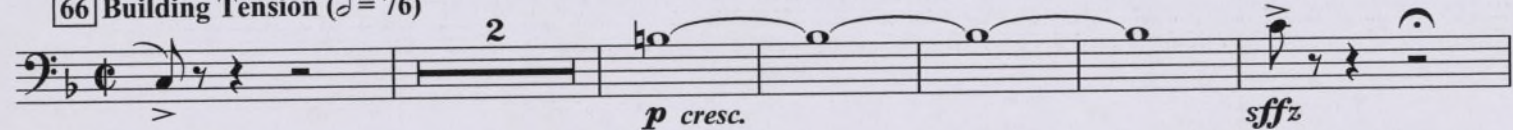
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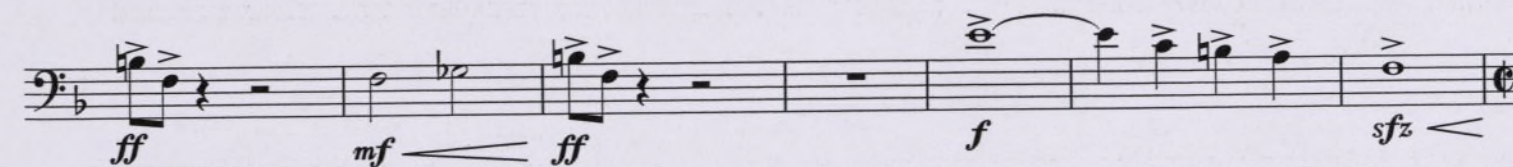
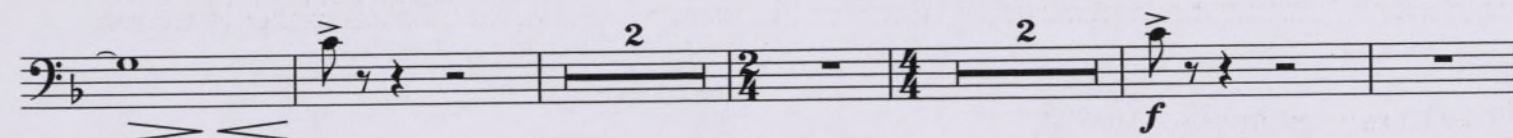
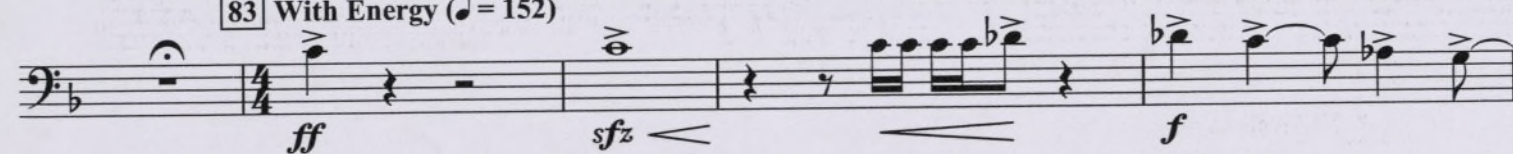
1st Trombone / p. 2



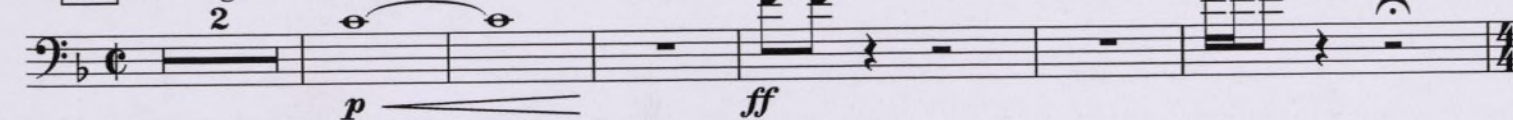
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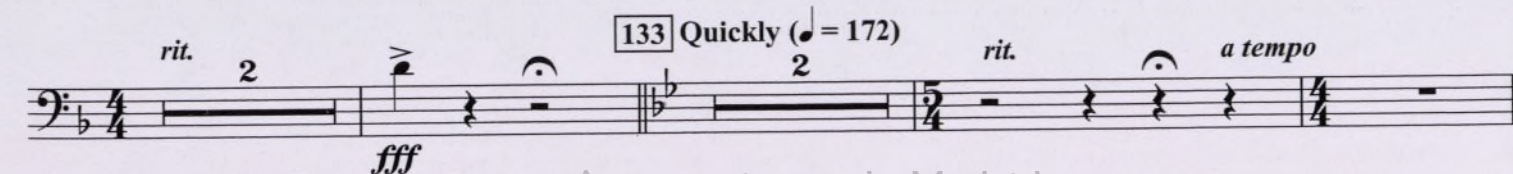
[83] With Energy (♩ = 152)



[122] Building



[133] Quickly (♩ = 172)



QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72)

4

[13] Quickly (♩ = 172)

2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

2

2

2

2

f

4

[58]

f

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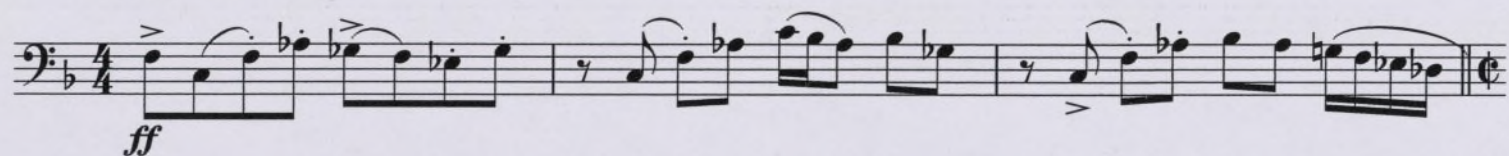
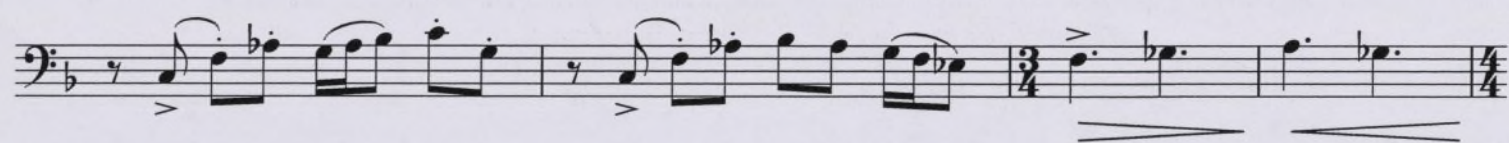
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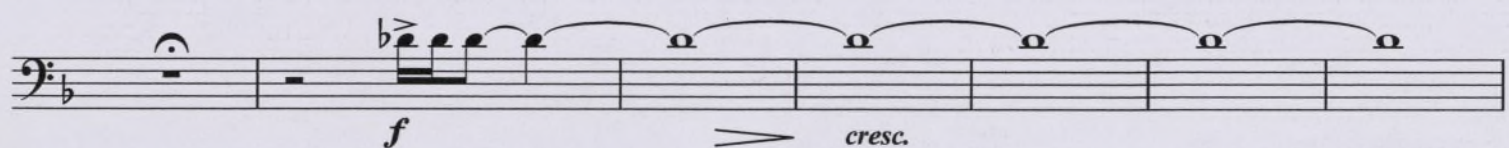
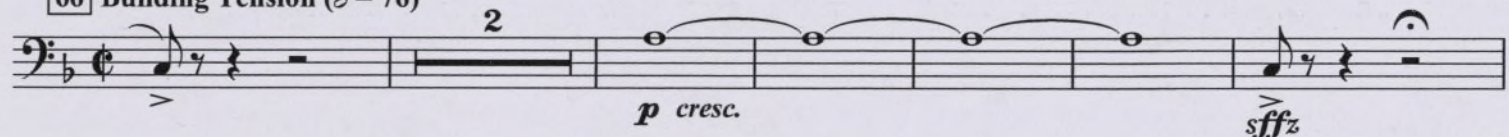
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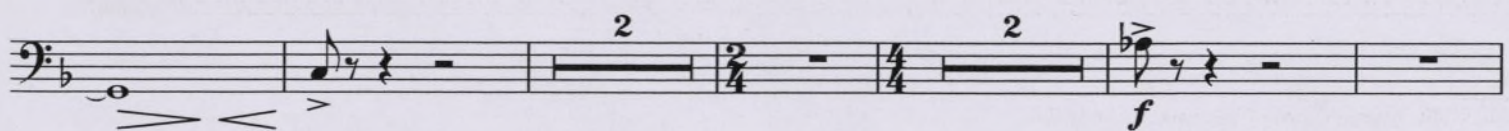
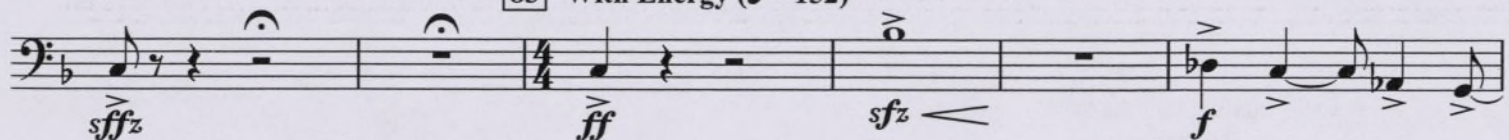
2nd Trombone / p. 2



66 Building Tension (♩ = 76)

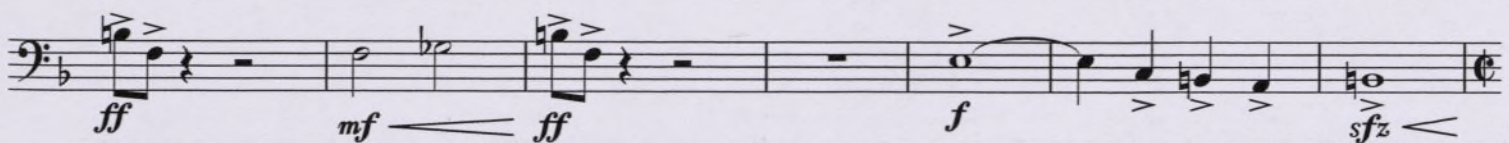
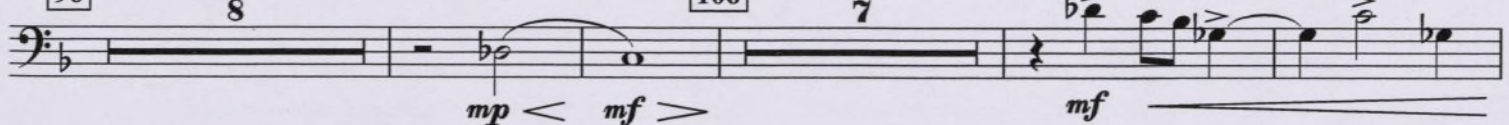


83 With Energy (♩ = 152)

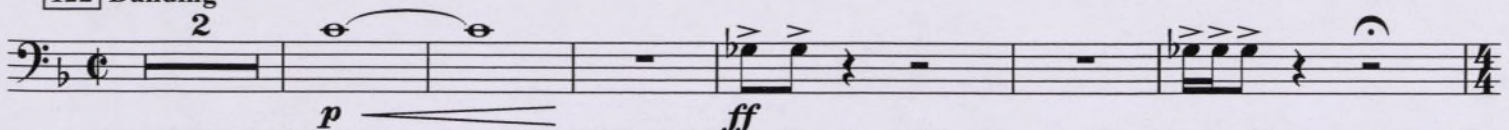


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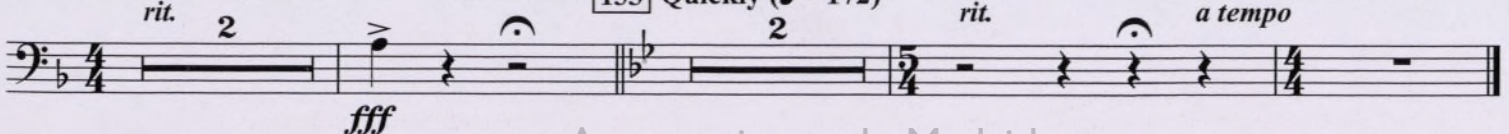
106



122 Building



133 Quickly (♩ = 172)



III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

2

f

4

[58]

f

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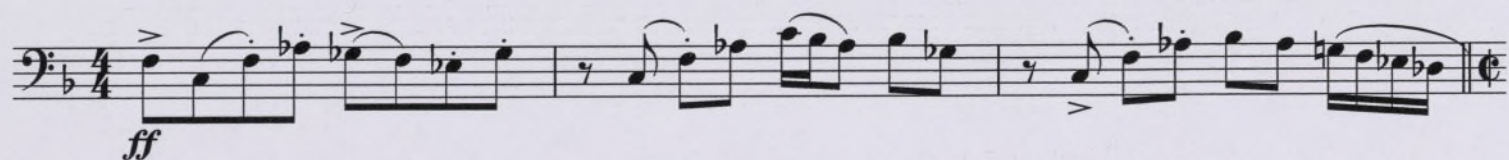
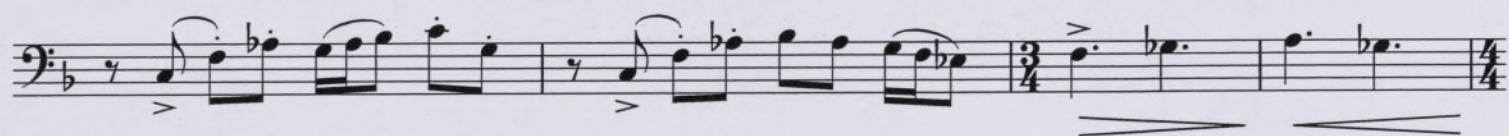
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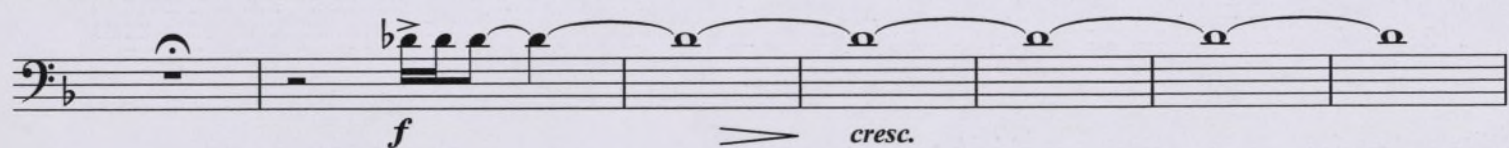
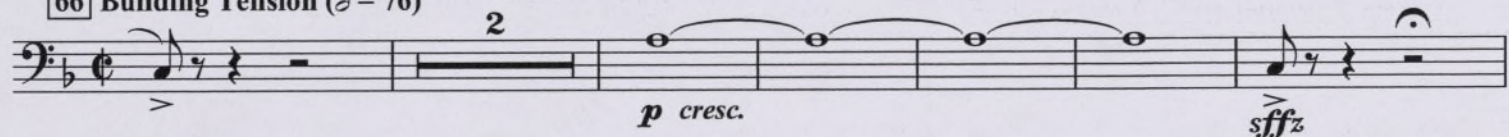
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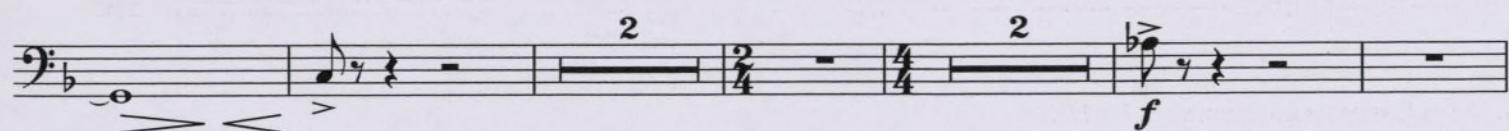
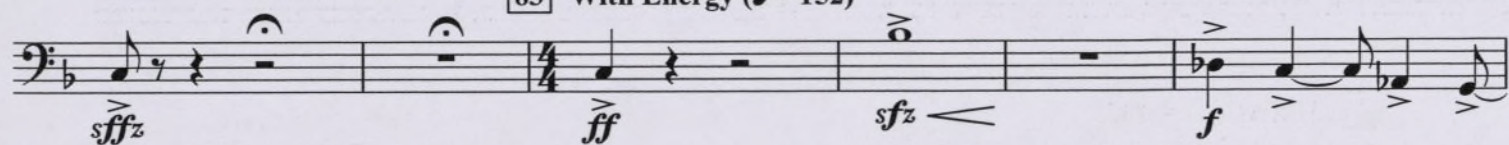
2nd Trombone / p. 2



[66] Building Tension (♩ = 76)

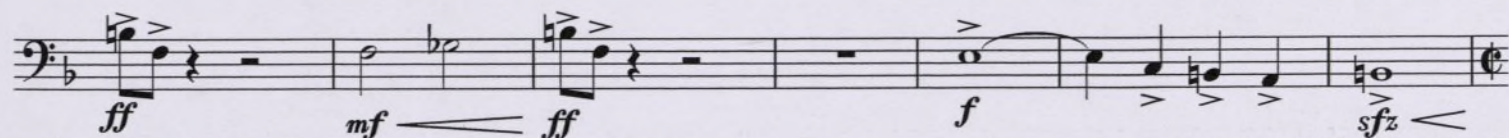


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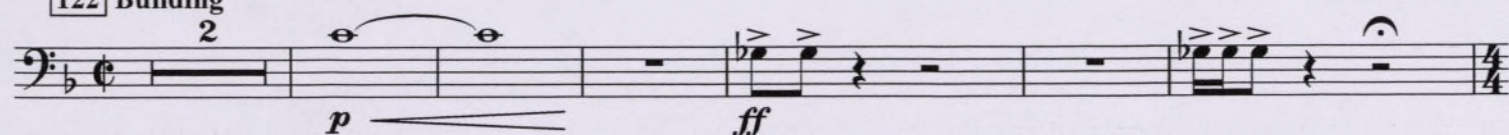


[96]

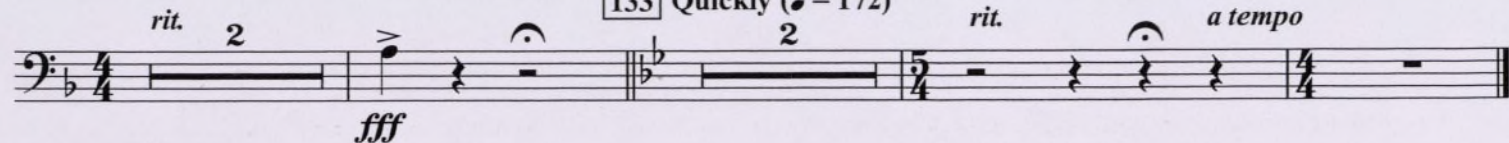
[106]



[122] Building



[133] Quickly (♩ = 172)



Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

2 2 2

2

f

4

4

[58]

f

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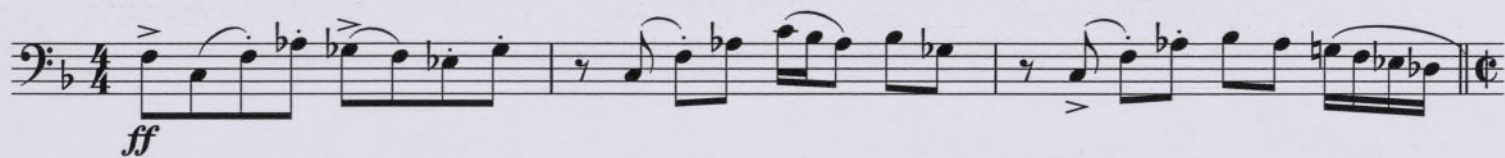
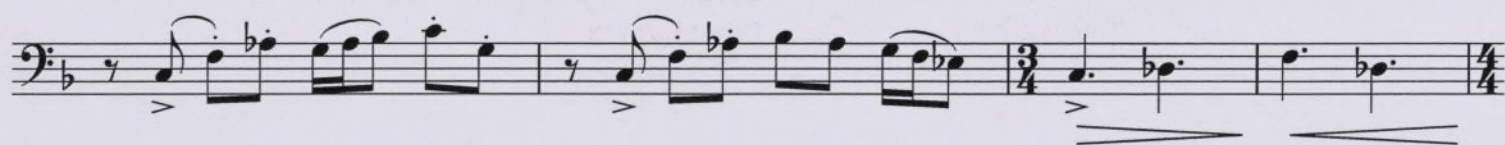
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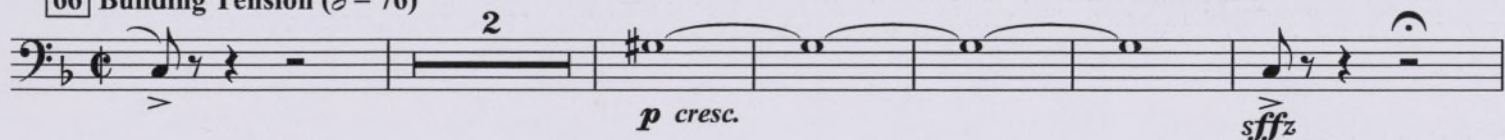
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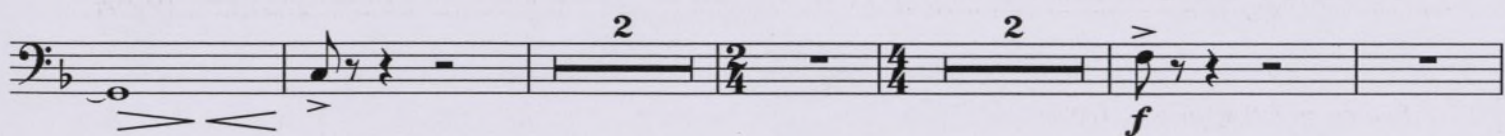
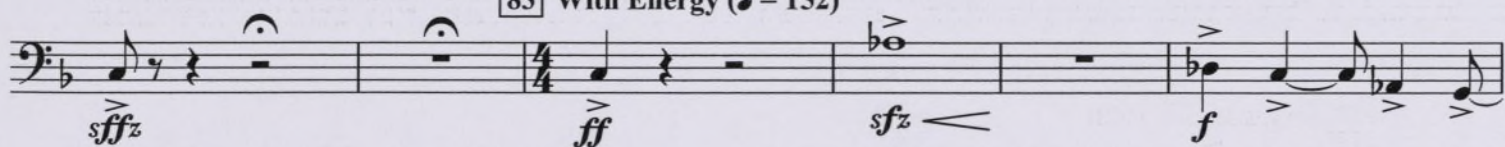
3rd Trombone / p. 2



66 Building Tension (♩ = 76)

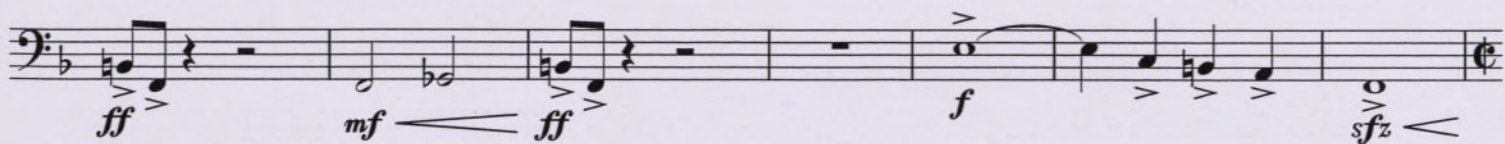


83 With Energy (♩ = 152)

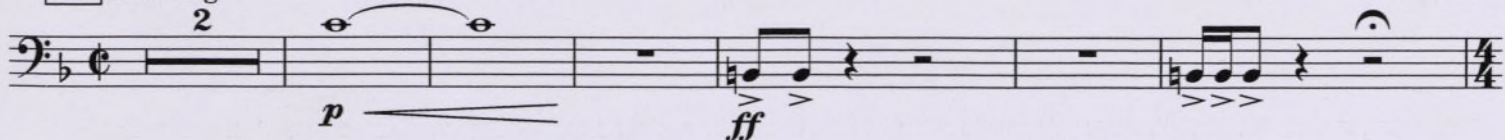


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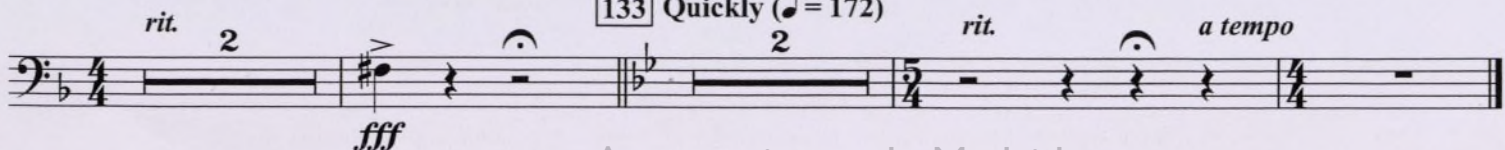
106



122 Building



133 Quickly (♩ = 172)



QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

sfz sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102)

f

[34] With Energy and Purpose (♩ = 152)

ff

f

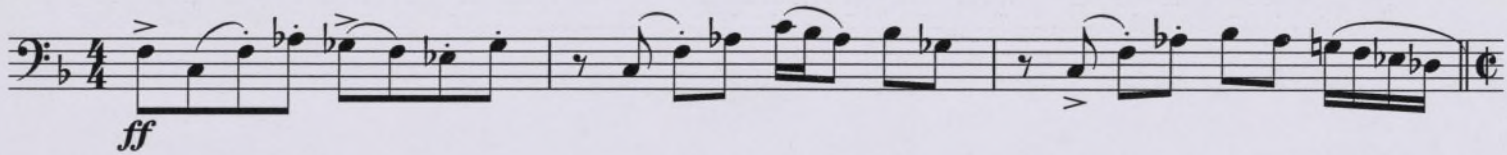
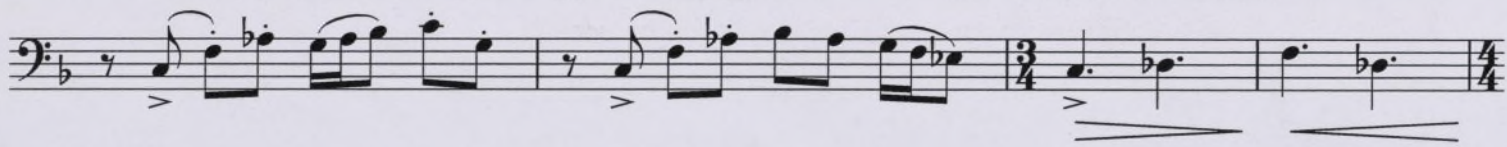
4

[58]

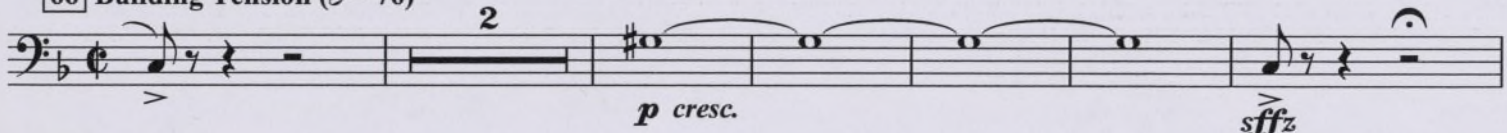
f



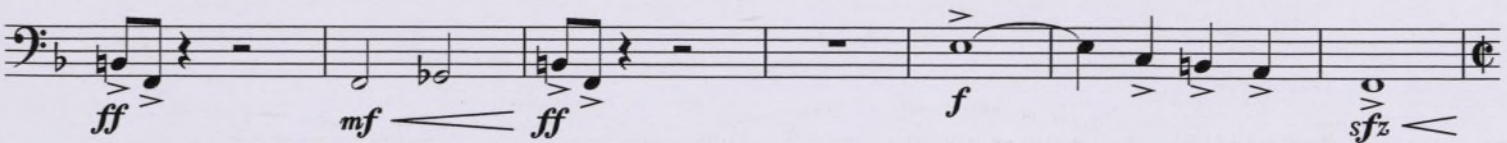
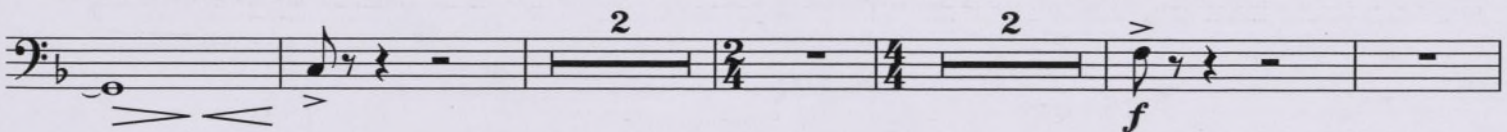
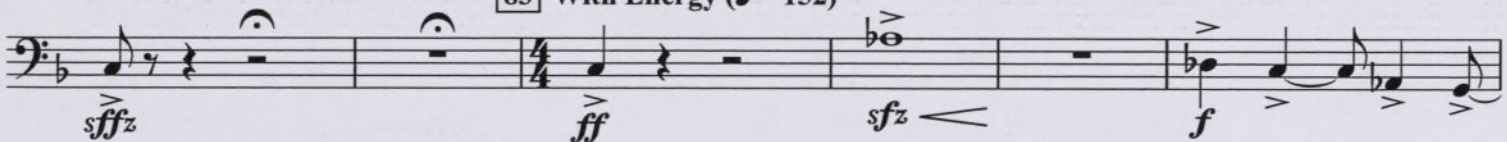
3rd Trombone / p. 2



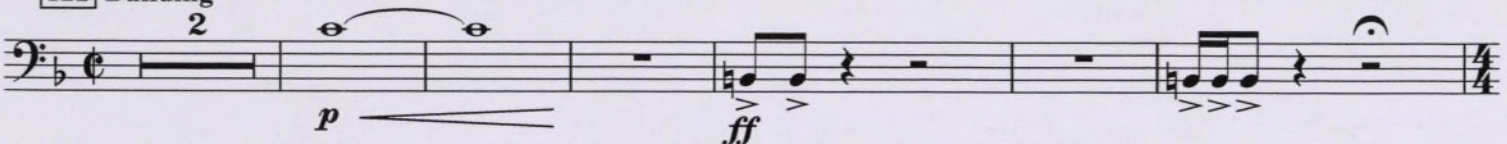
[66] Building Tension (♩ = 76)



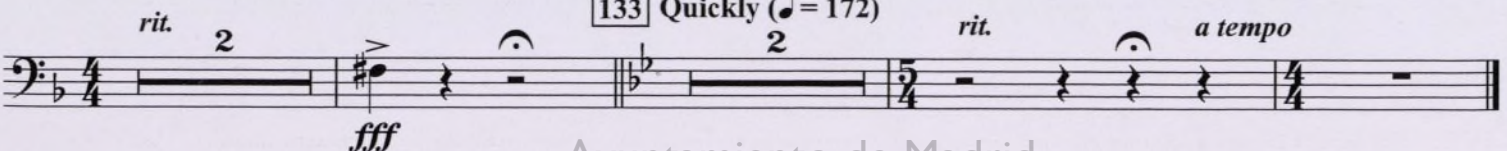
[83] With Energy (♩ = 152)



[122] Building



[133] Quickly (♩ = 172)



Q2
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102) *f*

7

7

[22] Freely (♩ = 72) *ff*

[25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *f*

7

7

[34] With Energy and Purpose (♩ = 152) *ff*

2

2

mf

2

[58]

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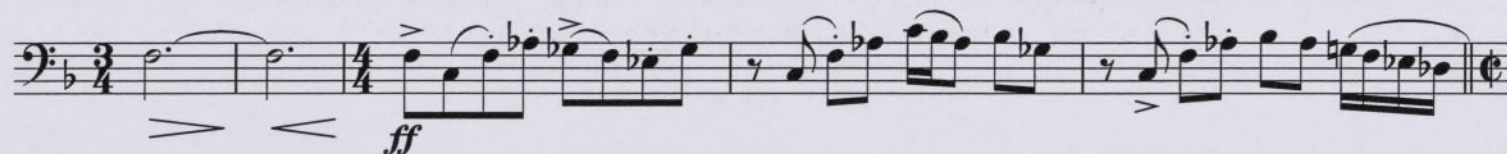
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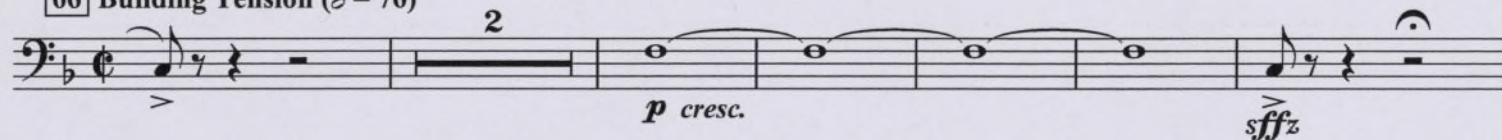
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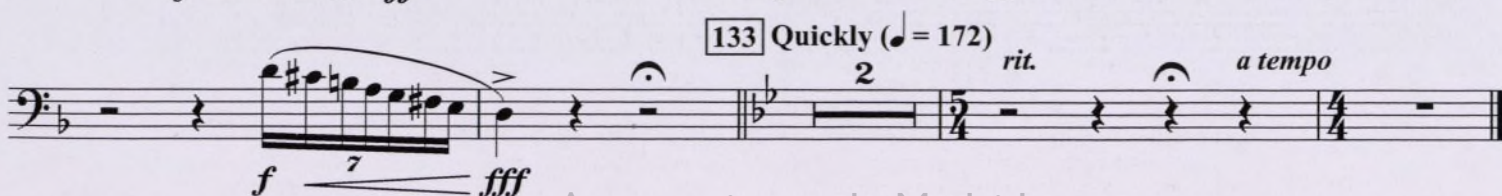
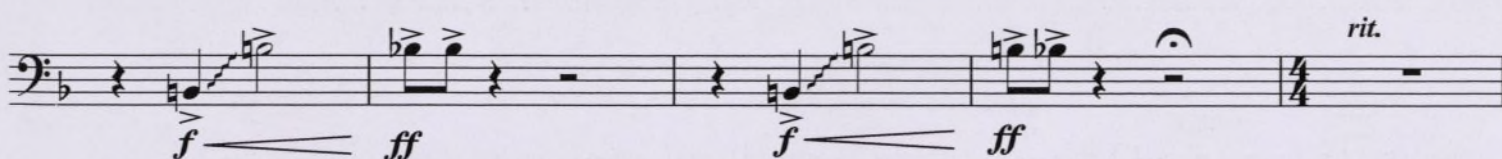
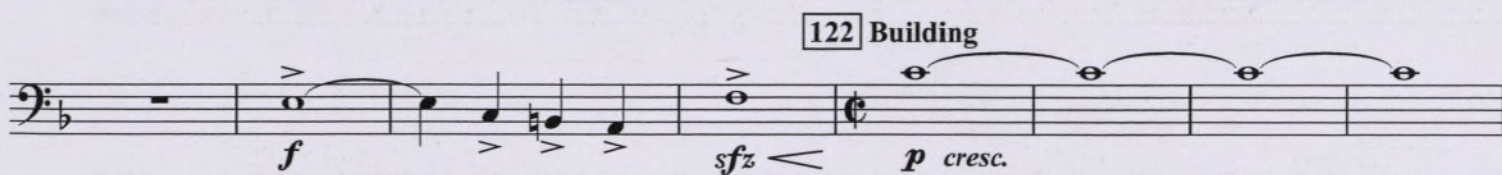
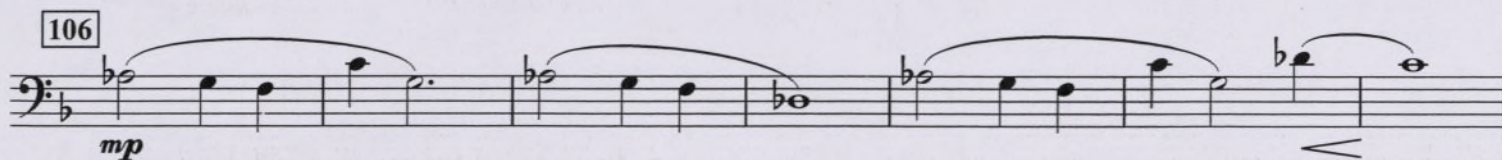
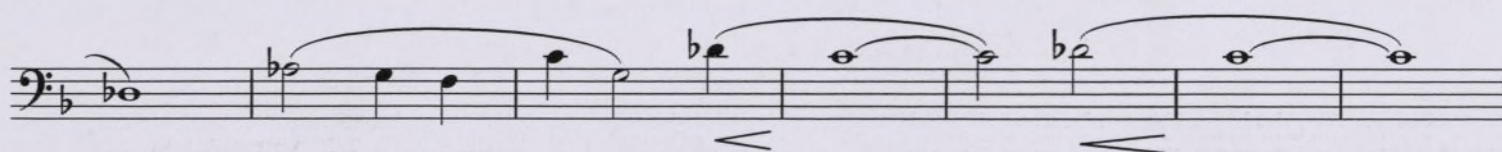
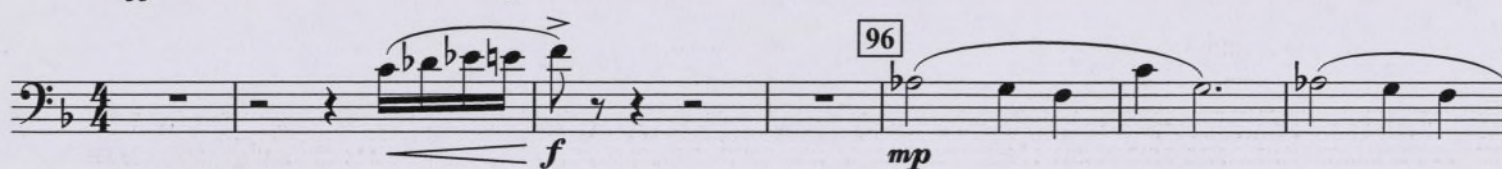
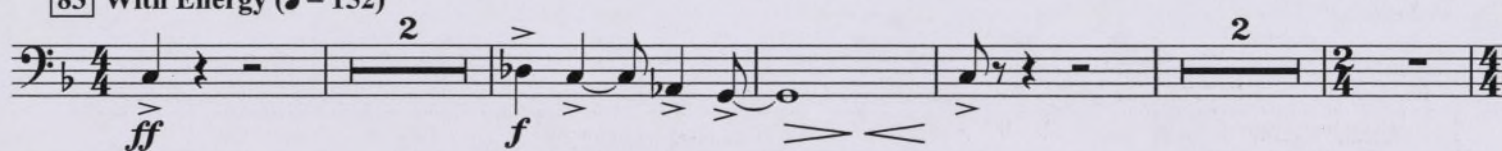
Euphonium (Baritone) BC / p. 2



66 Building Tension (♩ = 76)



83 With Energy (♩ = 152)



QJ
234

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

rit.

18 Majestic (♩ = 102)

f

7

7

22 Freely (♩ = 72)

ff

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

f

7

7

34 With Energy and Purpose (♩ = 152)

ff

2

2

2

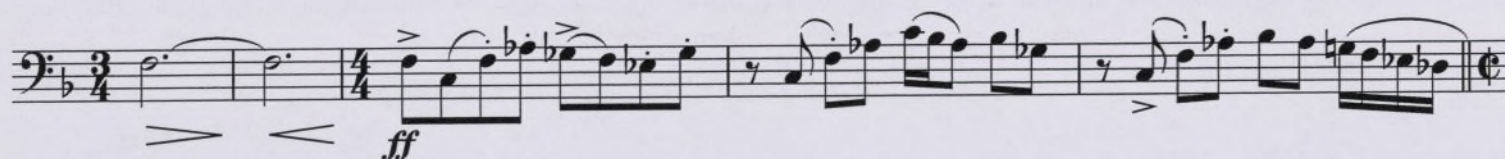
mf

2

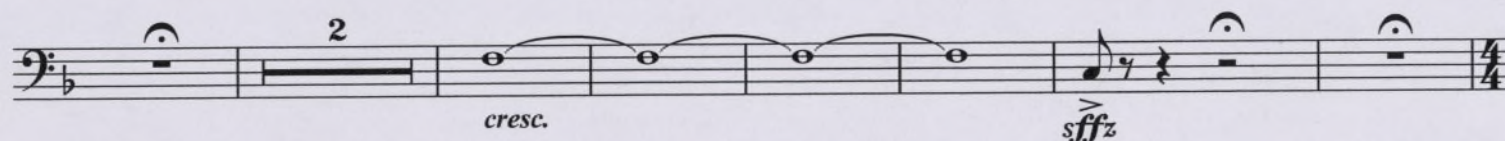
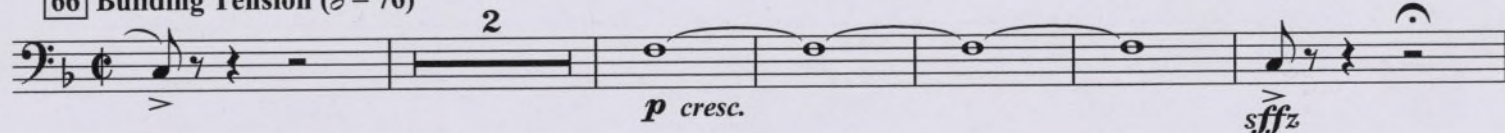
58



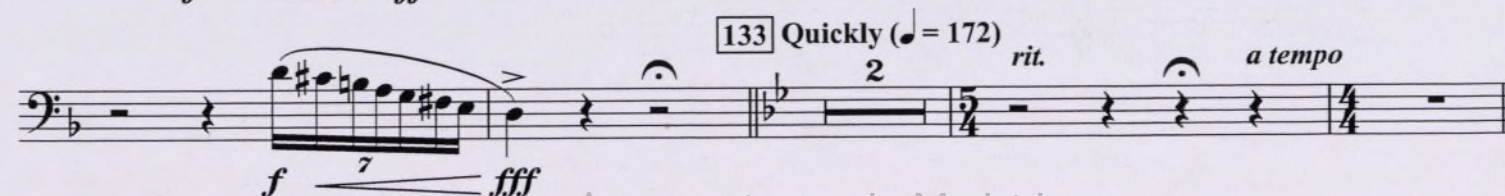
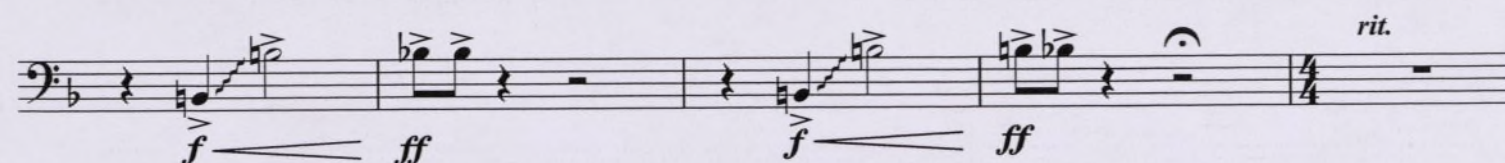
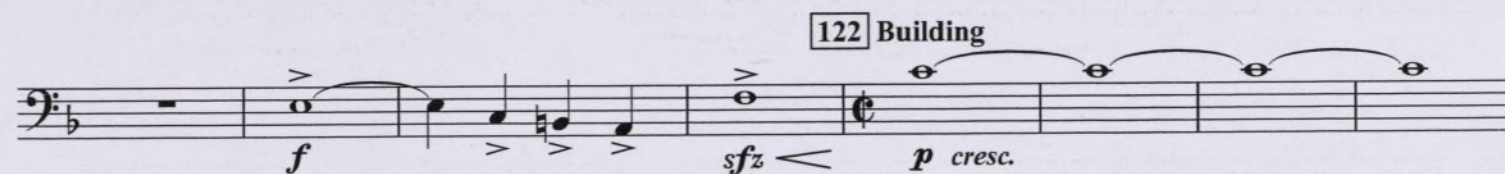
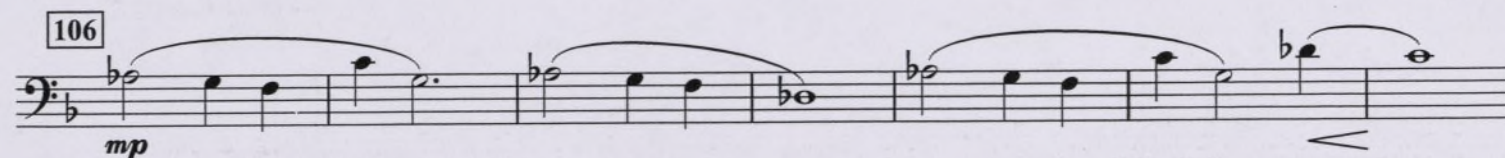
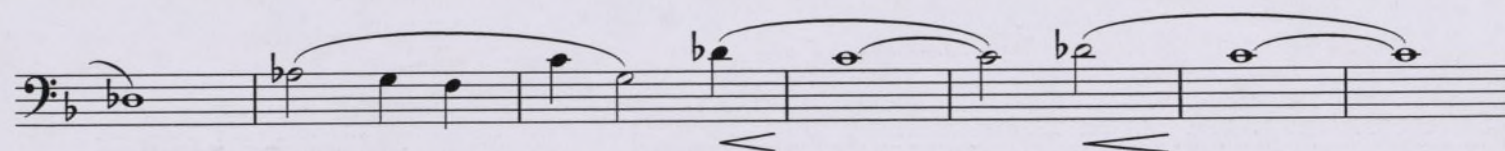
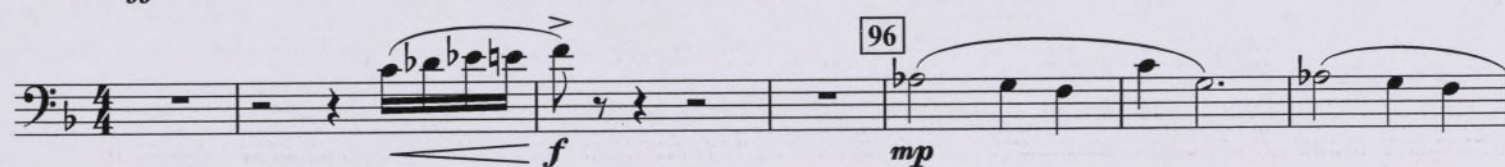
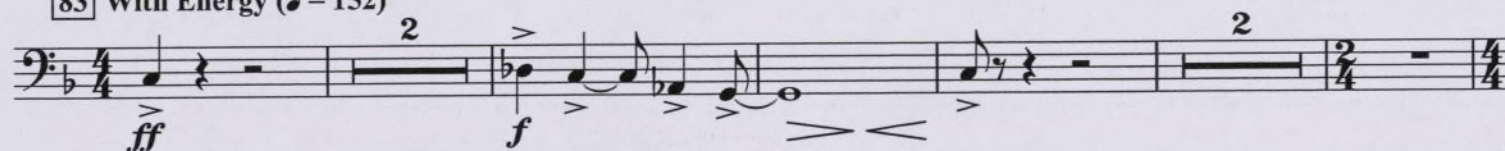
Euphonium (Baritone) BC / p. 2



[66] Building Tension (♩ = 76)



[83] With Energy (♩ = 152)



Q 2
234

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72) 4

[13] Quickly (♩ = 172) 2

rit.

[18] Majestic (♩ = 102)

f

7

7

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172) 2

ff

[31] Majestic (♩ = 102)

f

7

7

[34] With Energy and Purpose (♩ = 152)

ff

2

2

mf

2

2

[58]

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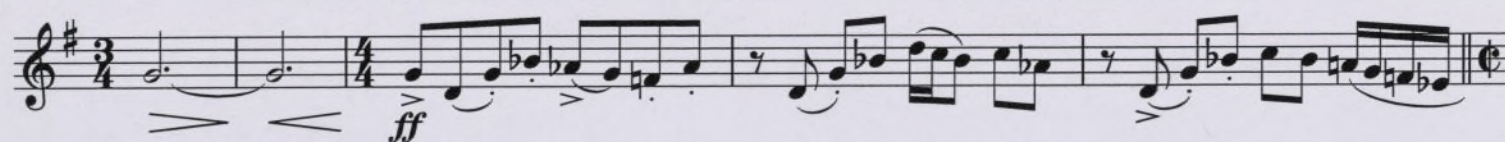
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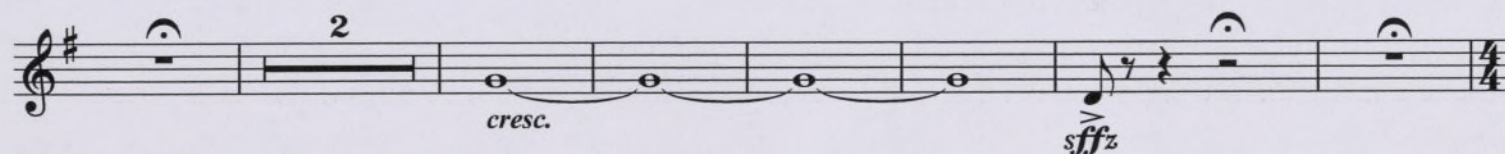
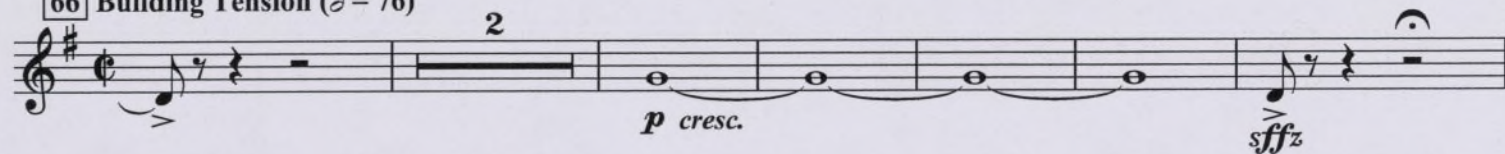
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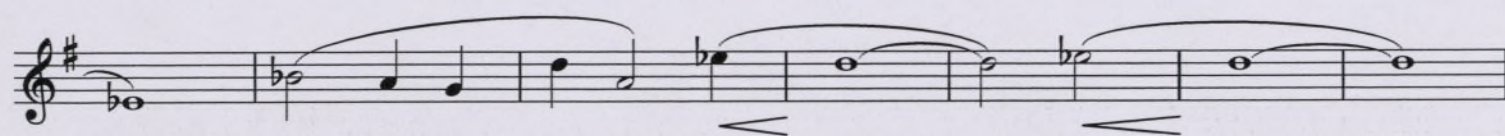
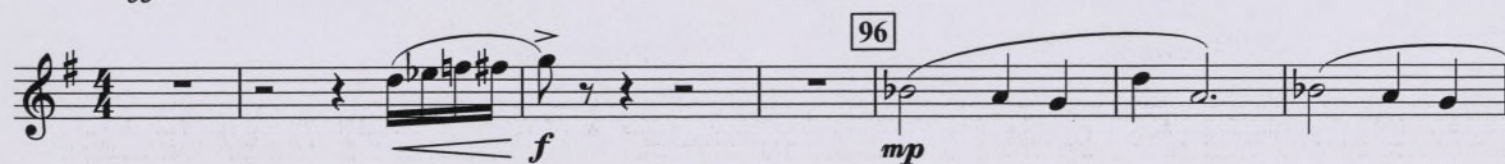
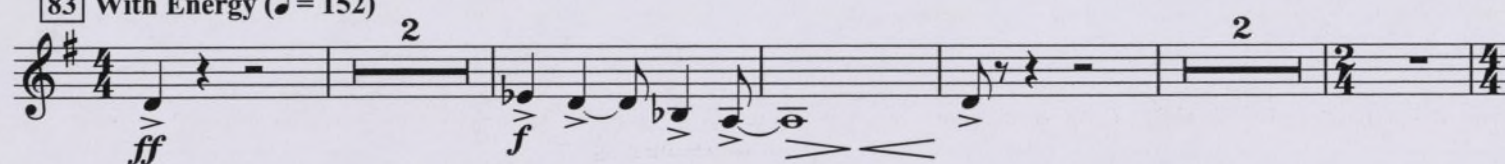
Euphonium (Baritone) TC / p. 2



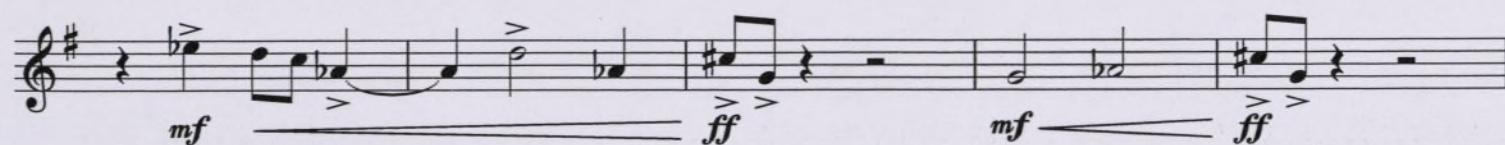
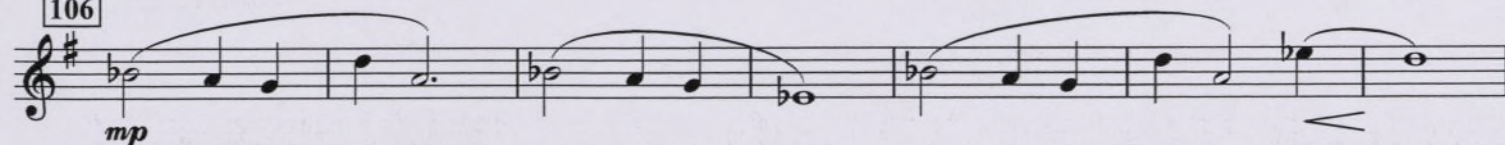
66 Building Tension (♩ = 76)



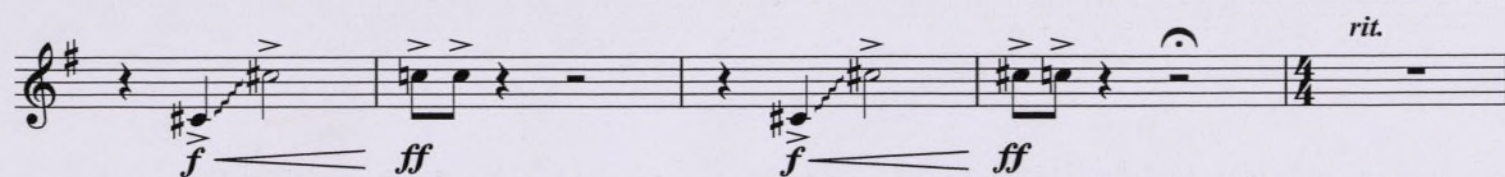
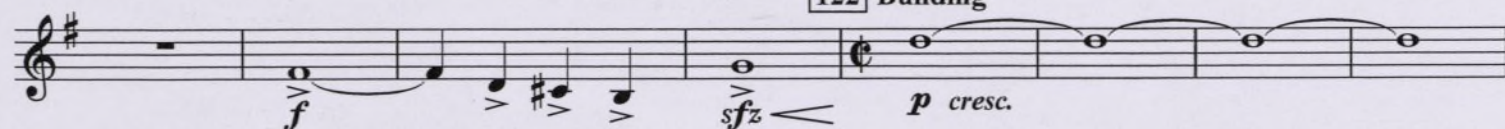
83 With Energy (♩ = 152)



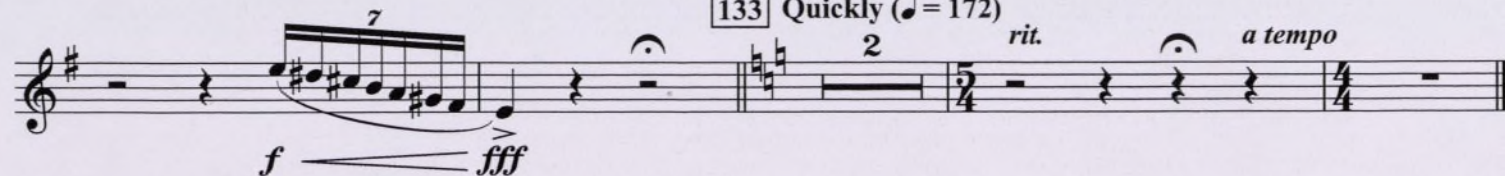
106



122 Building



133 Quickly (♩ = 172)



Q2
234

III. SANCCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

sfz sfz

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 rit.

[18] Majestic (♩ = 102) 7 *f*

[22] Freely (♩ = 72) [25] Quickly (♩ = 172) 2 *ff*

[31] Majestic (♩ = 102) 7 *f*

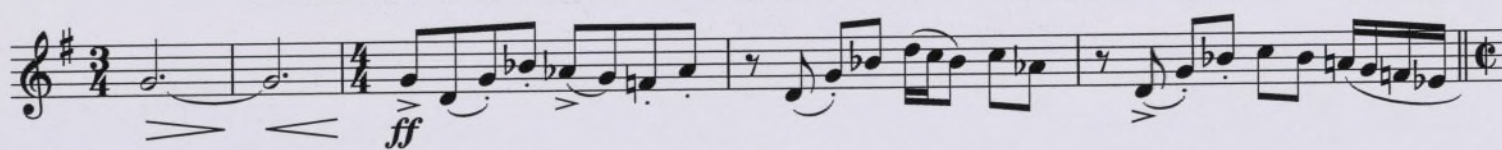
[34] With Energy and Purpose (♩ = 152) 2 2 *ff*

mf

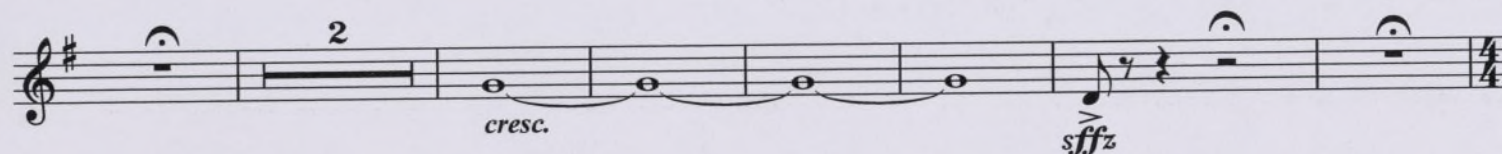
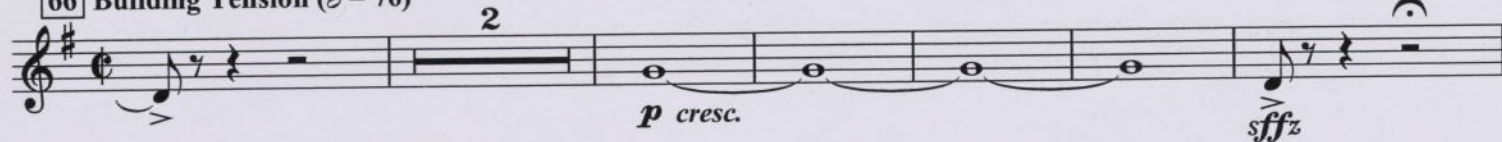
[58]



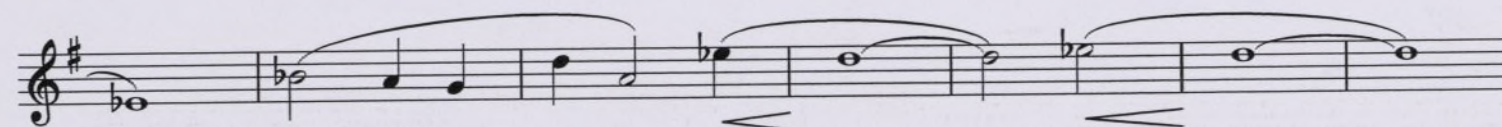
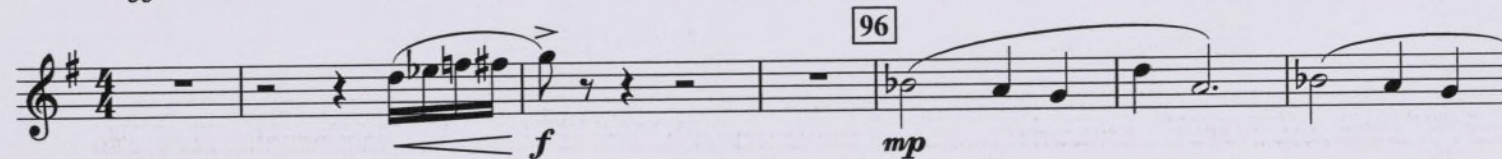
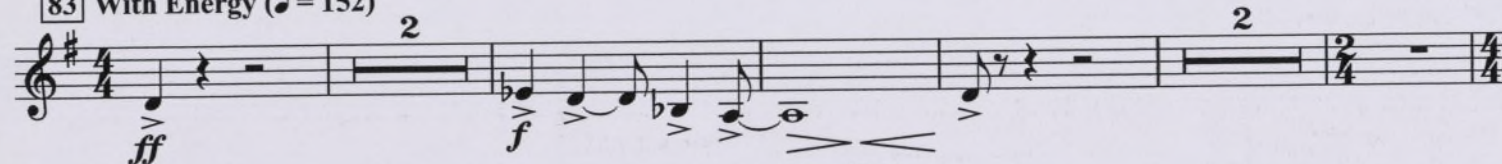
Euphonium (Baritone) TC / p. 2



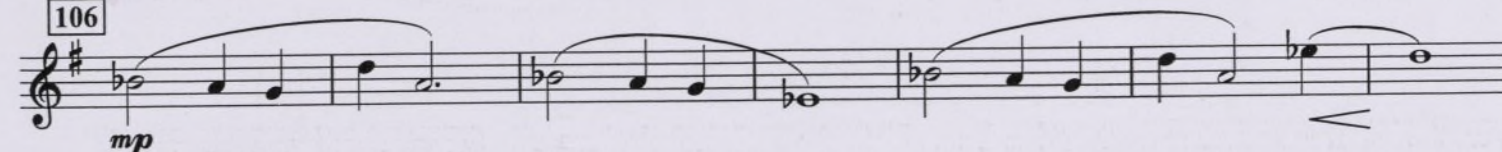
66 Building Tension (♩ = 76)



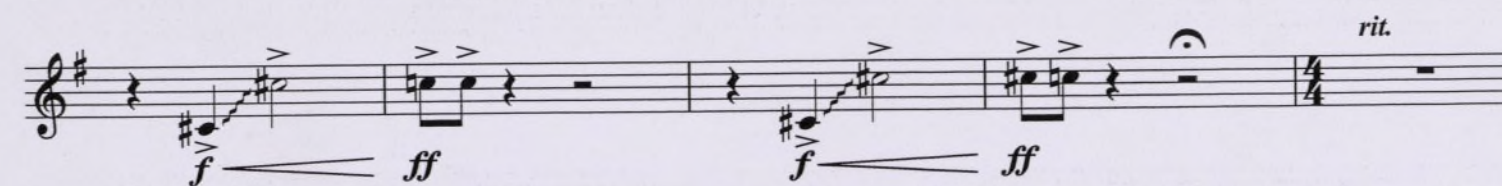
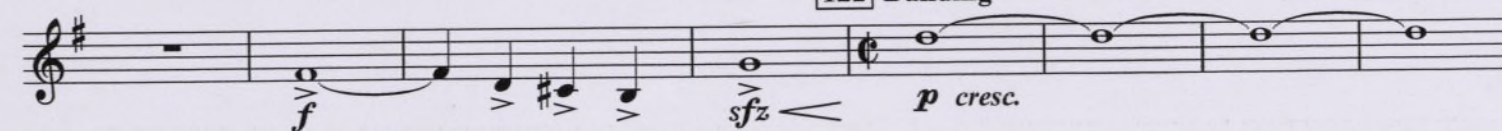
83 With Energy (♩ = 152)



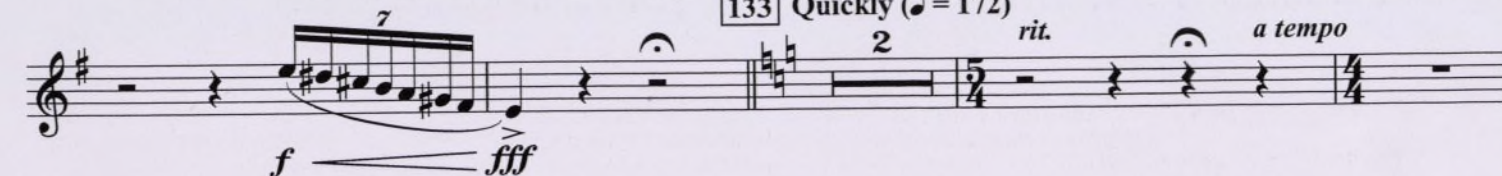
106



122 Building



133 Quickly (♩ = 172)



QJ
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

3

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

sfz

rit.

18 Majestic (♩ = 102)

7

7

f

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

7

f

34 With Energy and Purpose (♩ = 152)

2

2

2

ff

mp

58

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1

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

Q 2
234

012-3727-00

Quickly (♩ = 172)

3

3

3

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

5

4

18 Majestic (♩ = 102)

7

7

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

5

4

31 Majestic (♩ = 102)

7

7

34 With Energy and Purpose (♩ = 152)

2

2

2

3

4

3

4

3

4

58

sfz
rit.

f

ff

f

ff

mp

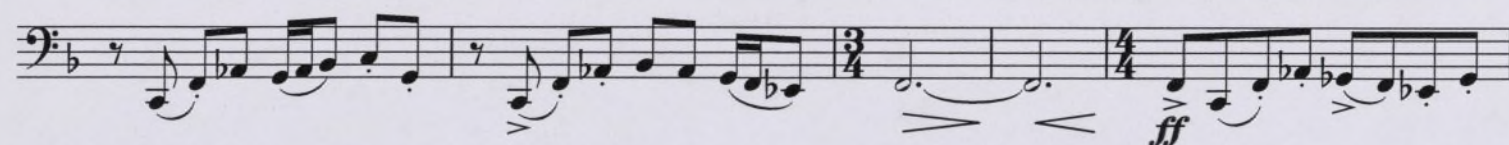
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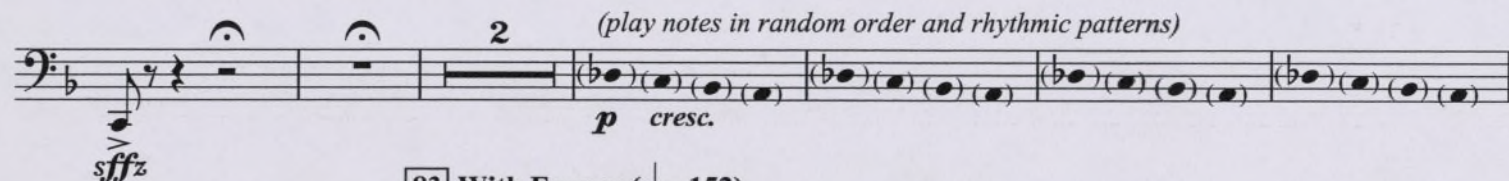
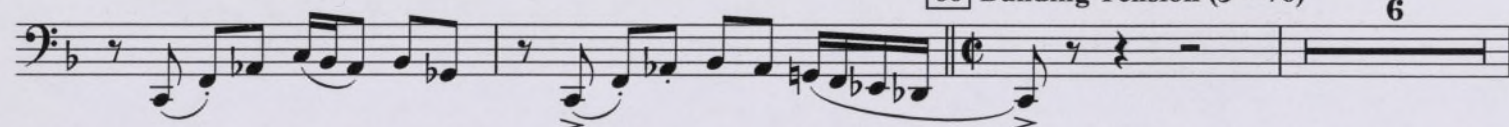
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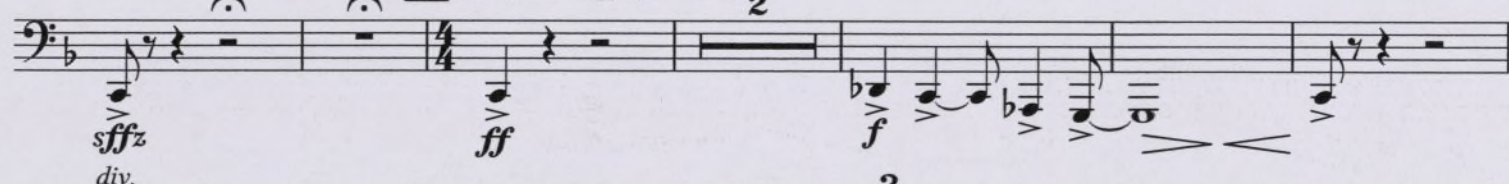
66 Building Tension (♩ = 76)

6

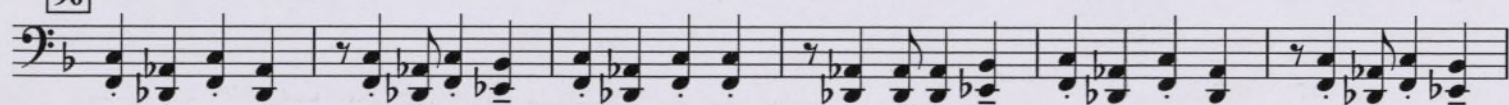


83 With Energy (♩ = 152)

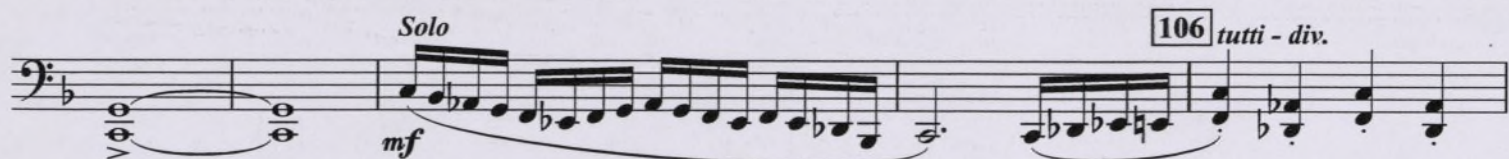
2



96

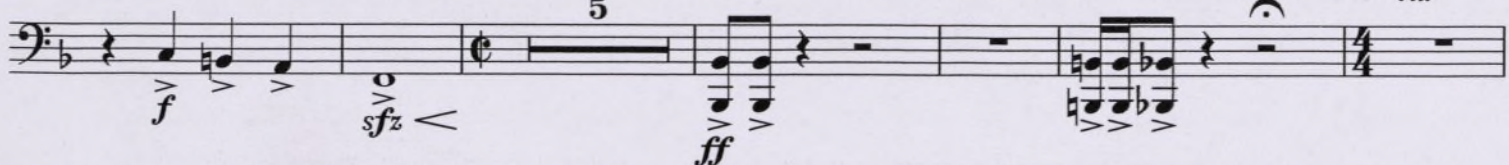


106 tutti - div.



122 Building

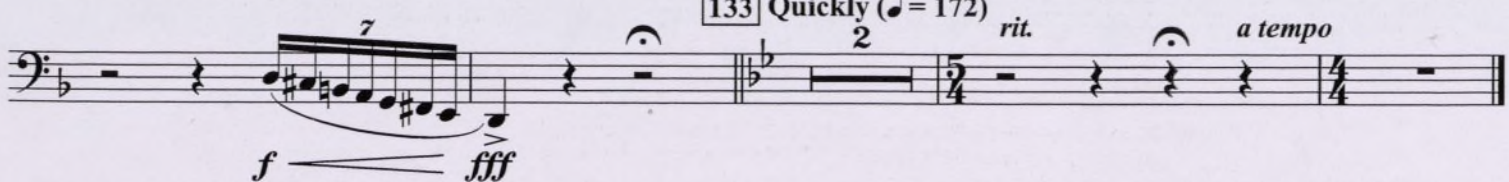
5



133 Quickly (♩ = 172)

rit.

a tempo



Q 2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

3

9 Freely (♩ = 72)

4

13 Quickly (♩ = 172)

2

18 Majestic (♩ = 102)

7

22 Freely (♩ = 72)

25 Quickly (♩ = 172)

2

31 Majestic (♩ = 102)

7

34 With Energy and Purpose (♩ = 152)

2

2

2

58

sfz

rit.

f

ff

mp

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Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

String Bass

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

3

sfz

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 *rit.*

[18] Majestic (♩ = 102) *f* 7

[22] Freely (♩ = 72) *ff* [25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) *f* 7

[34] With Energy and Purpose (♩ = 152) *ff* 2 2 2

mp

[58]

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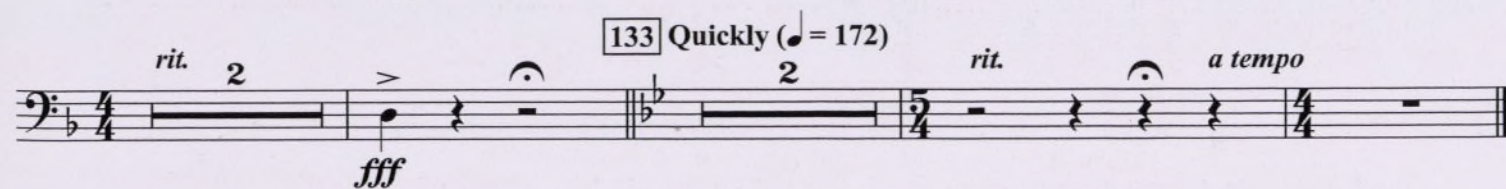
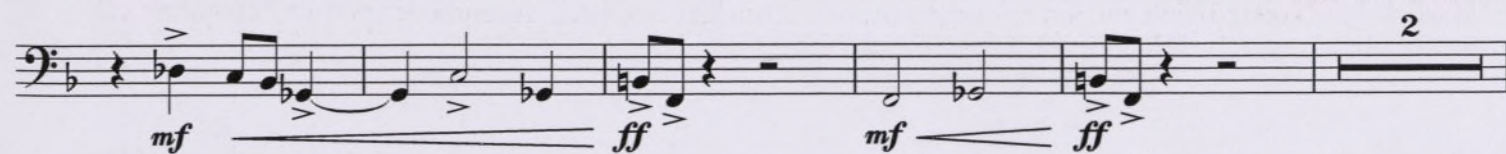
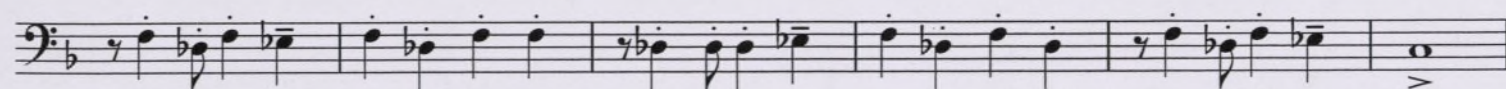
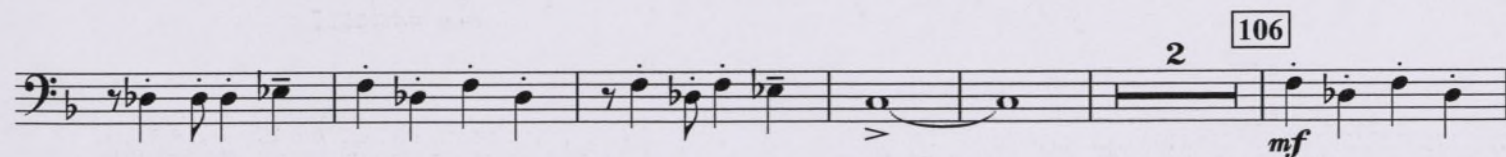
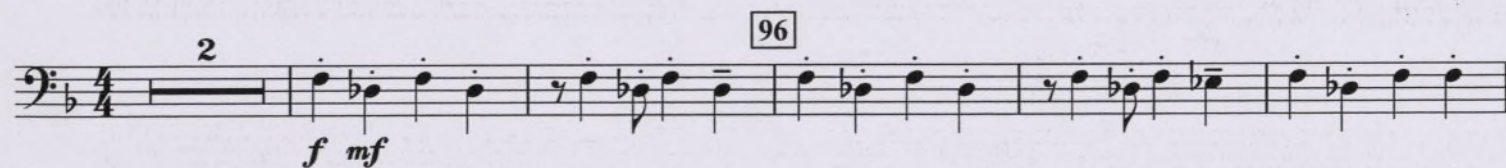
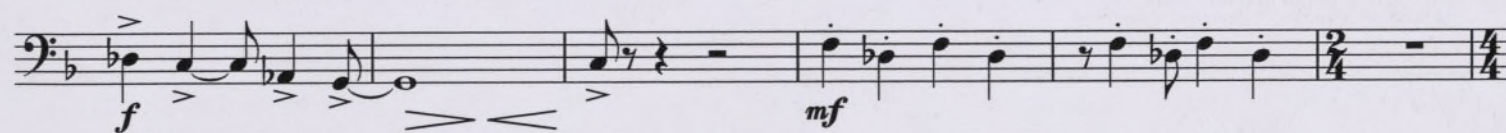
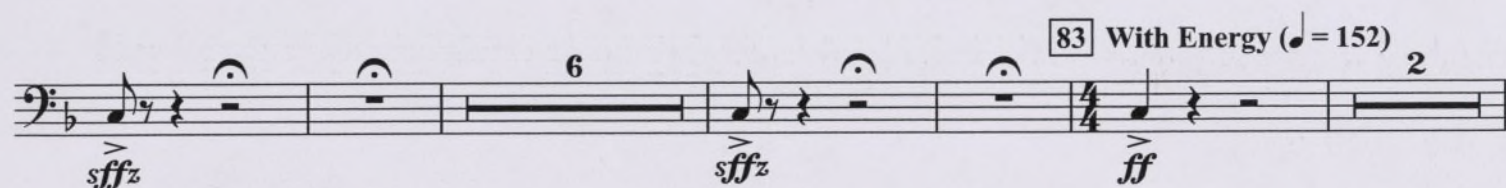
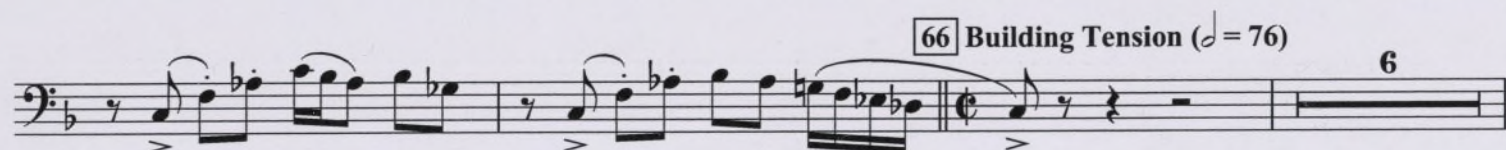
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String Bass / p. 2



Q2
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Mallet Percussion:
Vibraphone, Chimes, Marimba

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172) 3 Vibes *sfz*

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 *rit.*

[18] Majestic (♩ = 102) Chimes *f* 3 3 3 3 3 3 3 3 *ff* dampen

[22] Freely (♩ = 72) Vibes *sfz* [25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) Chimes *f* 3 3 3 3 3 3 3 3

[34] With Energy and Purpose (♩ = 152) 2 Marimba *p* *mf*

[58] 2

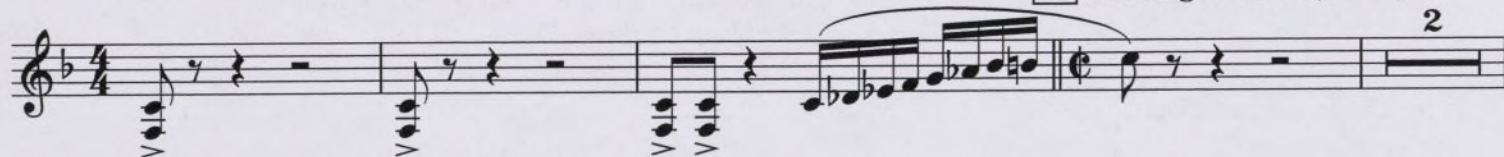
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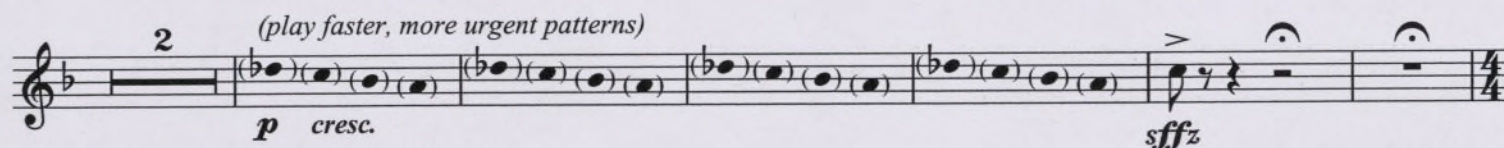
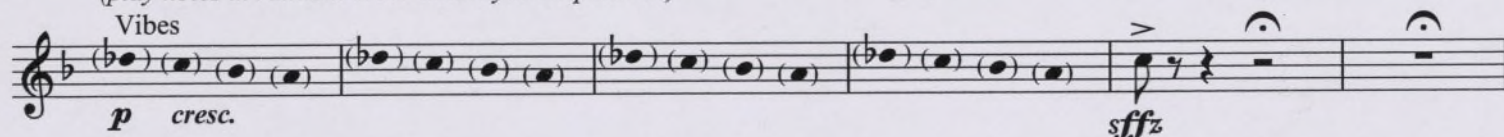
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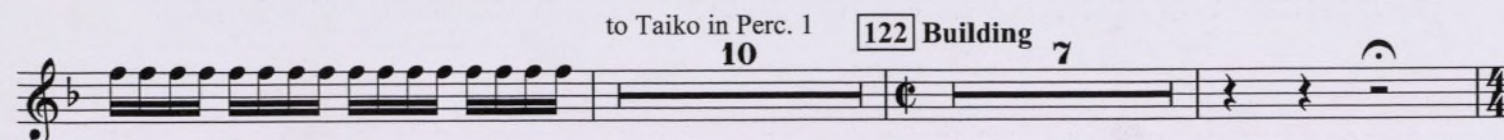
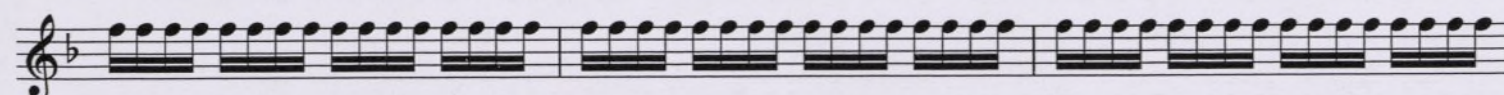
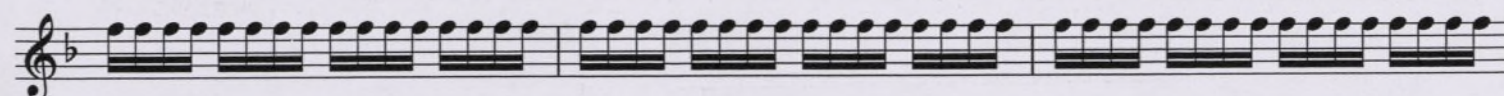
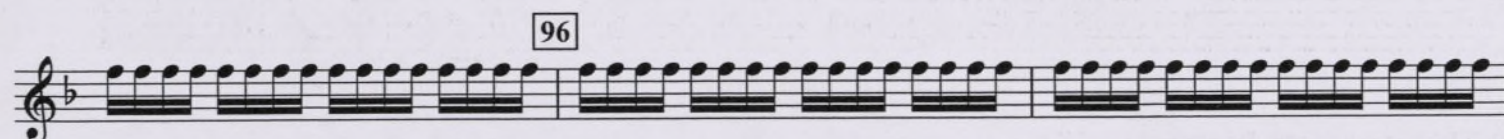
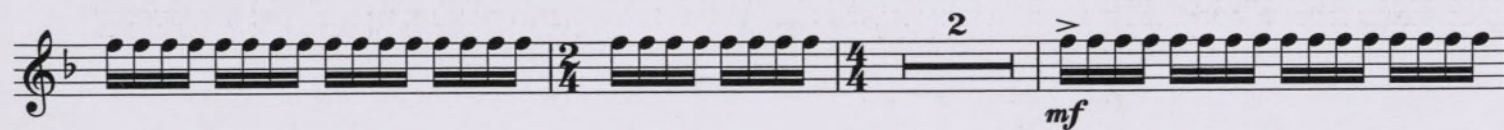
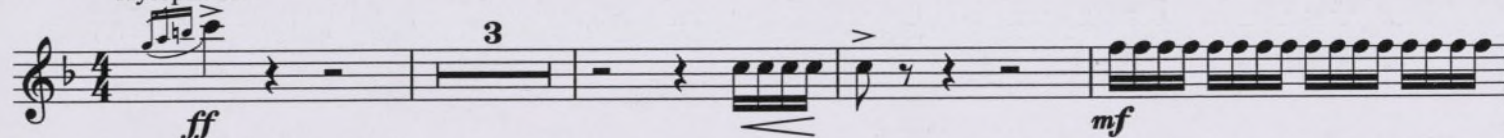


66 Building Tension ($\text{♩} = 76$)

(play notes in random order and rhythmic patterns)

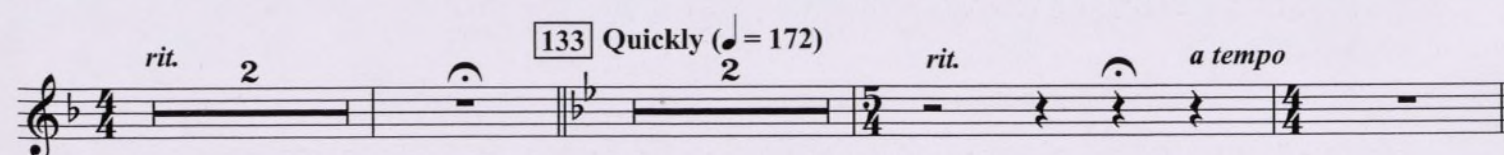
83 With Energy ($\text{♩} = 152$)

Xylophone



to Taiko in Perc. 1

122 Building 7

133 Quickly ($\text{♩} = 172$)

Q 2
234

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Mallet Percussion:
Vibraphone, Chimes, Marimba

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172) 3 Vibes *sfz*

[9] Freely (♩ = 72) 4 [13] Quickly (♩ = 172) 2 *rit.*

[18] Majestic (♩ = 102) Chimes *f* 3 3 3 3 3 3 3 3 *ff* dampen

[22] Freely (♩ = 72) Vibes *sfz* [25] Quickly (♩ = 172) 2

[31] Majestic (♩ = 102) Chimes *f* 3 3 3 3 3 3 3 3

[34] With Energy and Purpose (♩ = 152) 2 Marimba *p* *mf*

[58] 2

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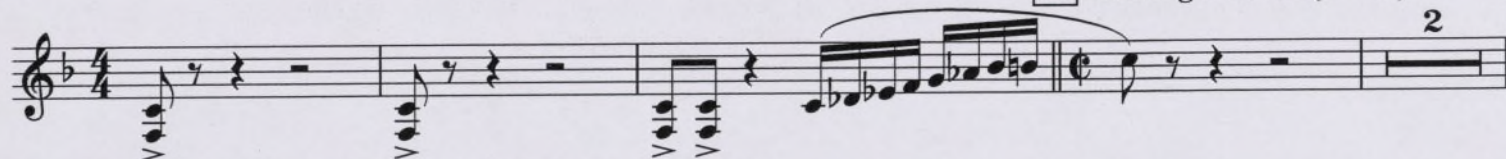
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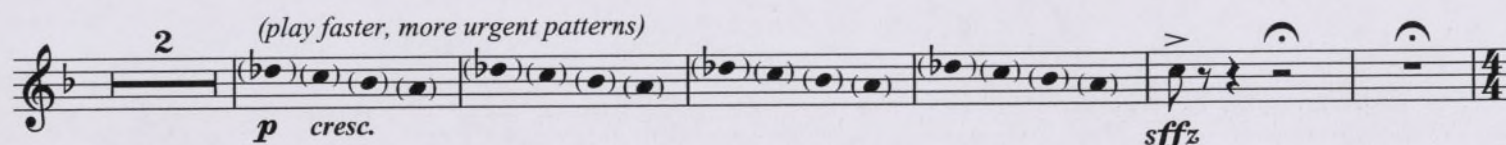
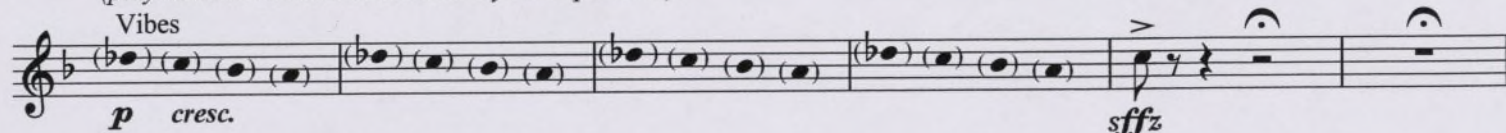


Mallet Percussion / p. 2

66 Building Tension ($\text{♩} = 76$)

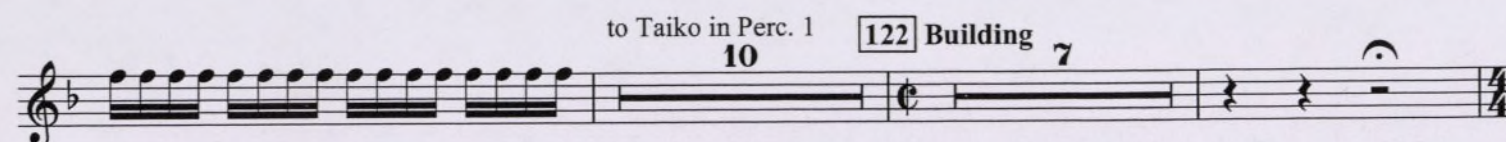
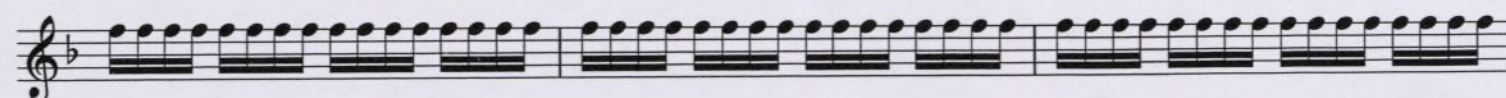
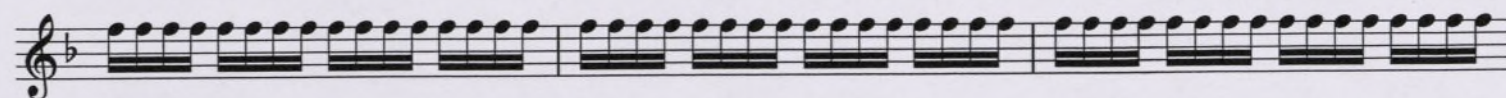
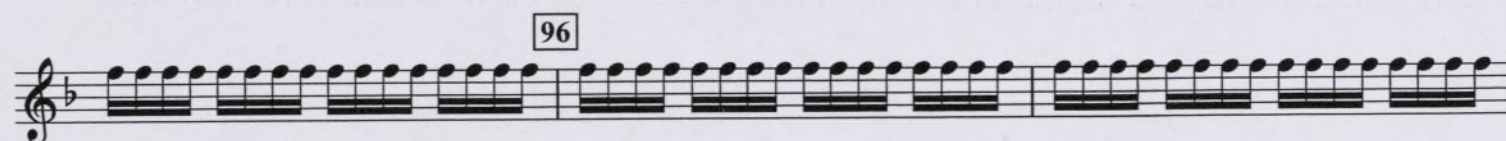
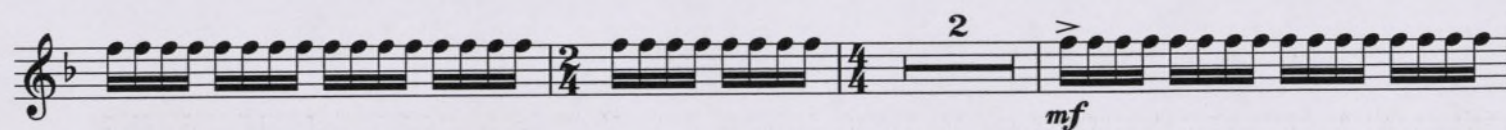


(play notes in random order and rhythmic patterns)



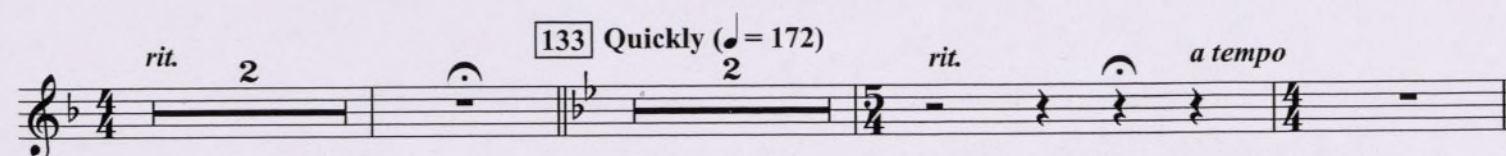
83 With Energy ($\text{♩} = 152$)

Xylophone



to Taiko in Perc. 1

122 Building 7



QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Timpani

Robert W. Smith
(ASCAP)

Quickly (♩ = 172)

012-3727-00

[9] Freely (♩ = 72) [13] Quickly (♩ = 172)

[18] Majestic (♩ = 102)

[22] Freely (♩ = 72) [25] Quickly (♩ = 172)

[31] Majestic (♩ = 102)

[34] With Energy and Purpose (♩ = 152)

[58]

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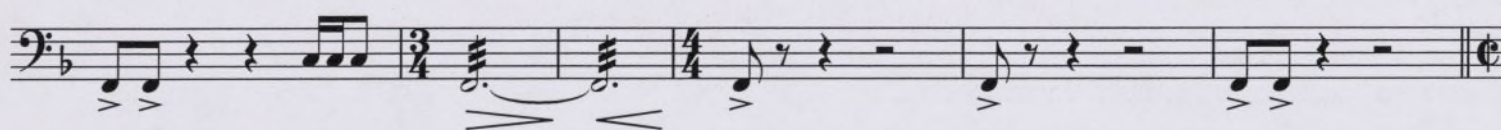
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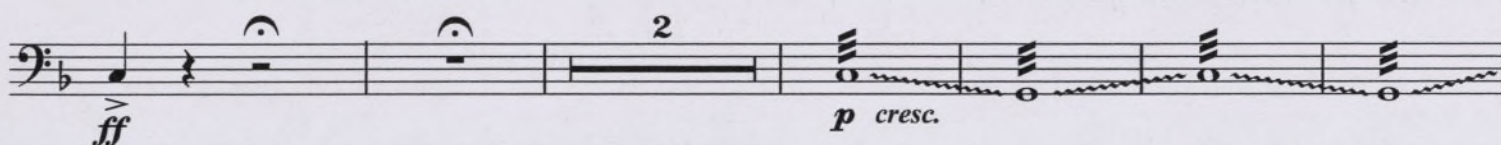
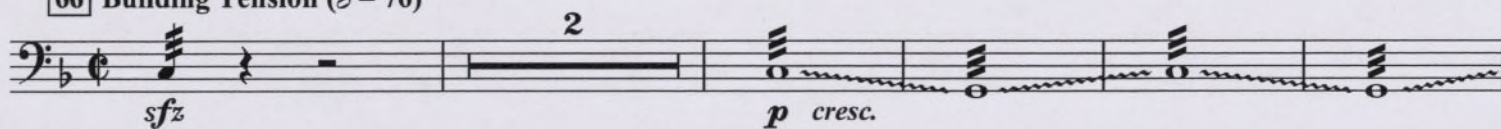
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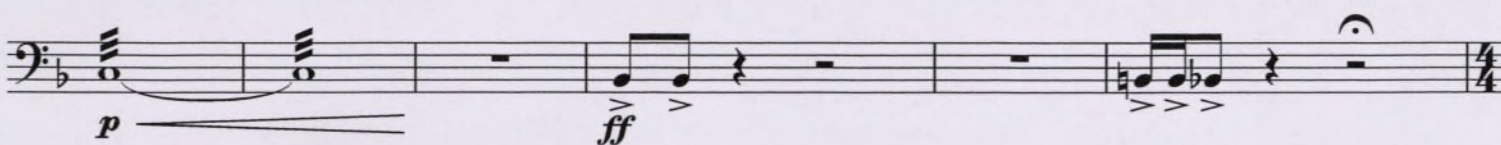
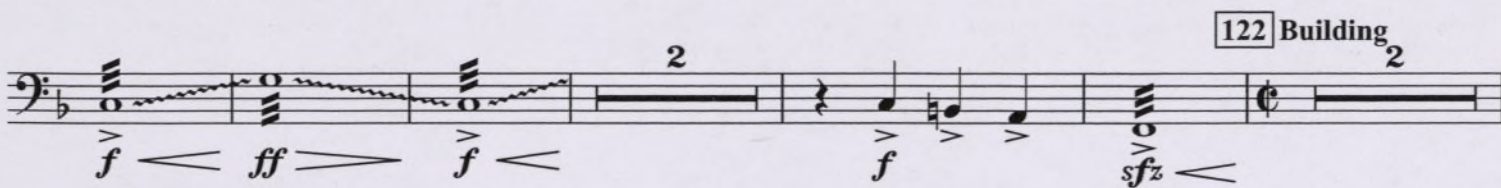
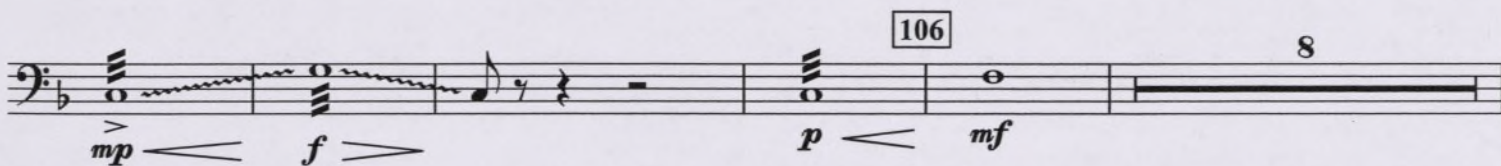
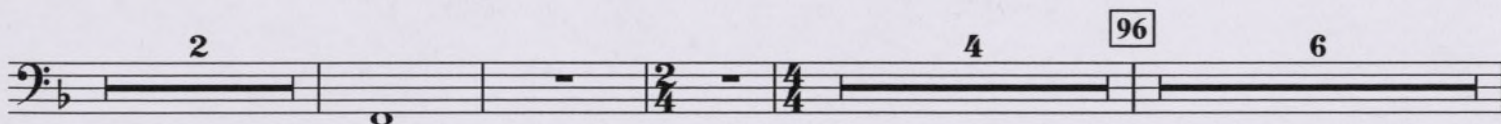
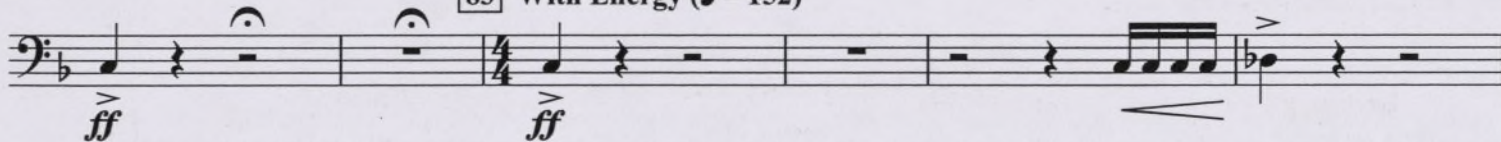
Timpani / p. 2



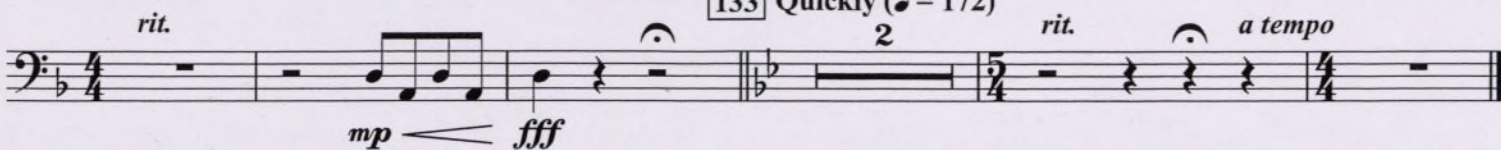
66 Building Tension (♩ = 76)



83 With Energy (♩ = 152)



133 Quickly (♩ = 172)



Q2
234

Robert W. Smith
(ASCAP)



Percussion 2 / p. 2

Cr. Cym.
 f
 p \triangleleft ff

66 Building Tension ($\text{♩} = 76$)

Rolling Pins on Sandy Box
 Large flexible rod or stick
 p *cresc.*
 Windmill effect

Rolling Pins on Sandy Box
 Large flexible rod or stick
 p *cresc.*

83 With Energy ($\text{♩} = 152$)

Sus. Cym.
 p \triangleleft f
 Cr. Cym.
 p \triangleleft f

p \triangleleft f

96 5 p \triangleleft mf 2 **106** p \triangleleft f

6 f p \triangleleft mf ff p \triangleleft ff

ff p \triangleleft ff **122** Building 2 p \triangleleft ff 3

p \triangleleft ff p \triangleleft ff ff Drop multiple metallic objects *rit.*

133 Quickly ($\text{♩} = 172$) 2 *rit.* $a tempo$ Triangle mf

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Percussion 1:

Sandpaper Blocks, Snare Drum, Bass Drum,
Castanets, Mark Tree, Taiko (opt. Concert Toms)

Robert W. Smith
(ASCAP)

Q 2
234

Quickly (♩ = 172)
Sandpaper Blocks

012-3727-00

mf

mf

sfz

[9] Freely (♩ = 72) [13] Quickly (♩ = 172)

mf

[18] Majestic (♩ = 102)

rit. *p* S.D. *f* B.D. *f*

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)
Sandpaper Blocks

mf

[31] Majestic (♩ = 102)

p *f*

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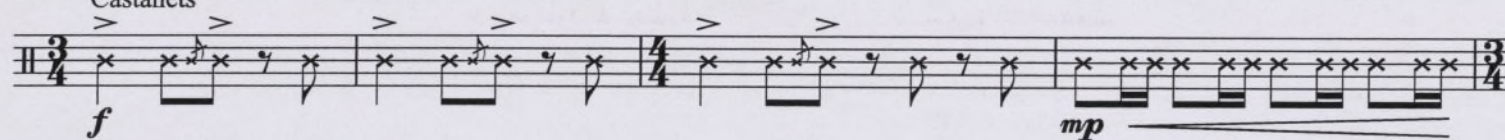
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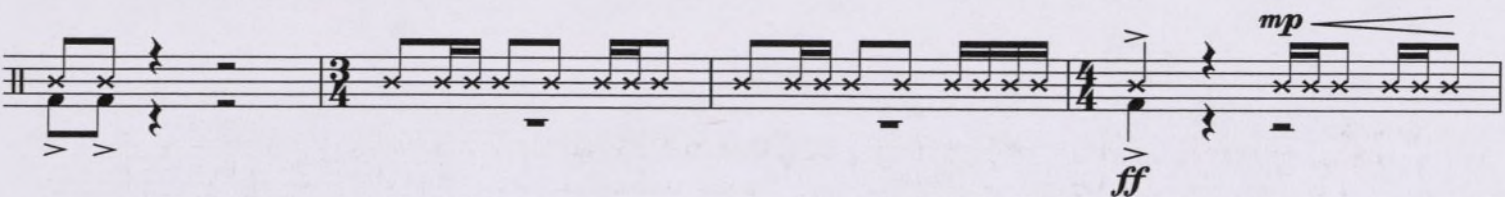
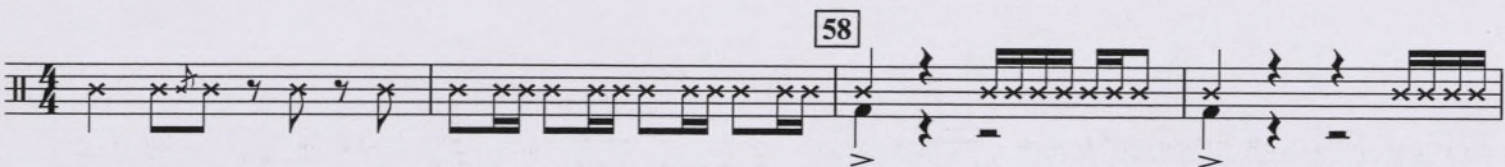
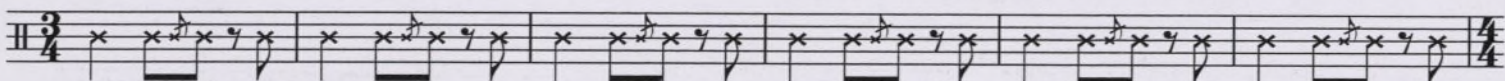
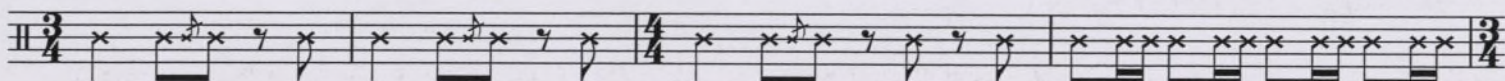
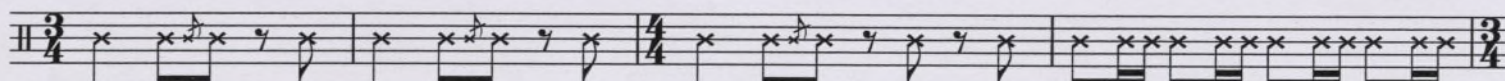
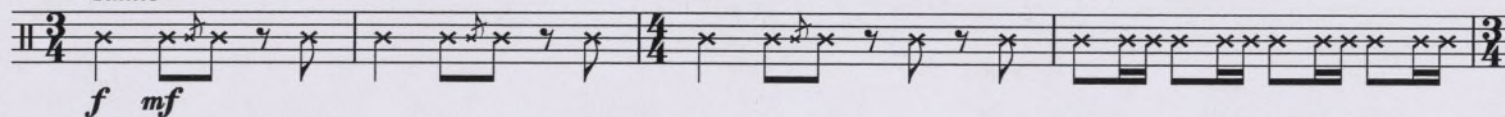


34 With Energy and Purpose (♩ = 152)

Castanets



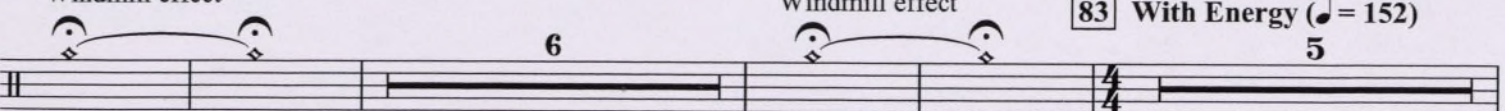
simile



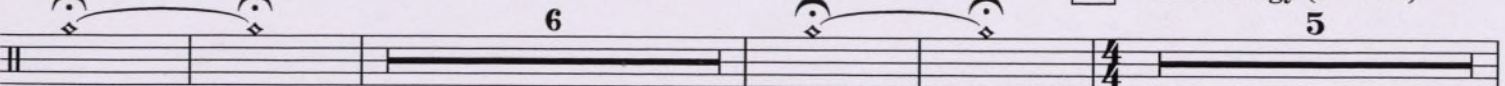
66 Building Tension (♩ = 76)



Windmill effect



83 With Energy (♩ = 152)



Percussion 1 / p. 3

S.D. *p* *mf*

Mark Tree *mf* Castanets *f*

96 *mf*

Mark Tree 2

106 Castanets *f* *mf*

122 Building Taikos (opt. Concert Toms) *ff* *p* *cresc.* *3*

sfpp *ff*

sfpp *ff* *rit.* *mp* *fff*

133 Quickly (♩ = 172) Sandpaper Blocks *mp* *rit.* *a tempo*

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Q 2
234

Percussion 1:
Sandpaper Blocks, Snare Drum, Bass Drum,
Castanets, Mark Tree, Taiko (opt. Concert Toms)

Robert W. Smith
(ASCAP)

Quickly (♩ = 172)
Sandpaper Blocks

012-3727-00

mf

mf

sfz

[9] Freely (♩ = 72) [13] Quickly (♩ = 172)

mf

[18] Majestic (♩ = 102)

rit.
p
S.D.
f
B.D. *f*

[22] Freely (♩ = 72)

ff

[25] Quickly (♩ = 172)
Sandpaper Blocks

mf

[31] Majestic (♩ = 102)

p
f
f

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Percussion 1 / p. 2

34 With Energy and Purpose (♩ = 152)

Castanets

f *mp*

simile

f *mf*

58

f *mp*

mp *ff*

66 Building Tension (♩ = 76)

mp *sfz*

Windmill effect

mp *sfz*

83 With Energy (♩ = 152)

mp *sfz*

Percussion 1 / p. 3

p *mf*
S.D.

mf

Mark Tree

Castanets

f

96

mf

Mark Tree 2

106

Castanets

f

mf

ff

122 Building Taikos (opt. Concert Toms)

p *cresc.*

sfpp *ff*

sfpp *ff*

rit.

mp *fff*

133 Quickly (♩ = 172)

Sandpaper Blocks

mp

rit. *a tempo*

III. SANCHE AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Q >
234

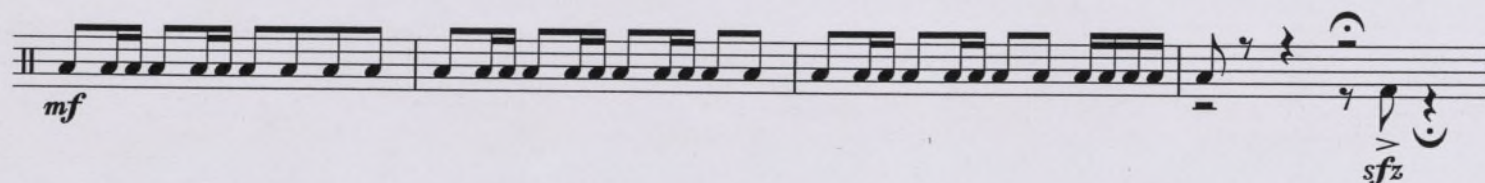
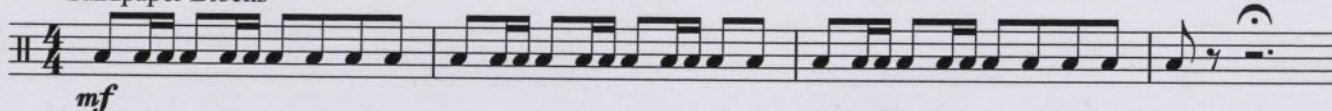
Percussion 1:
Sandpaper Blocks, Snare Drum, Bass Drum,
Castanets, Mark Tree, Taiko (opt. Concert Toms)

Robert W. Smith
(ASCAP)

Quickly (♩ = 172)

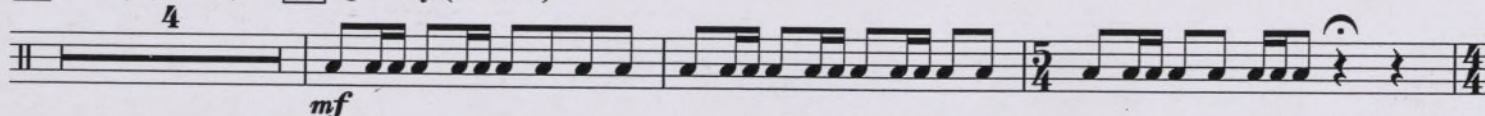
Sandpaper Blocks

012-3727-00



[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

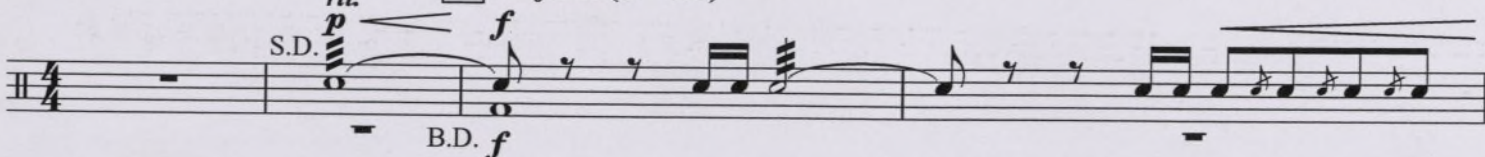


[18] Majestic (♩ = 102)

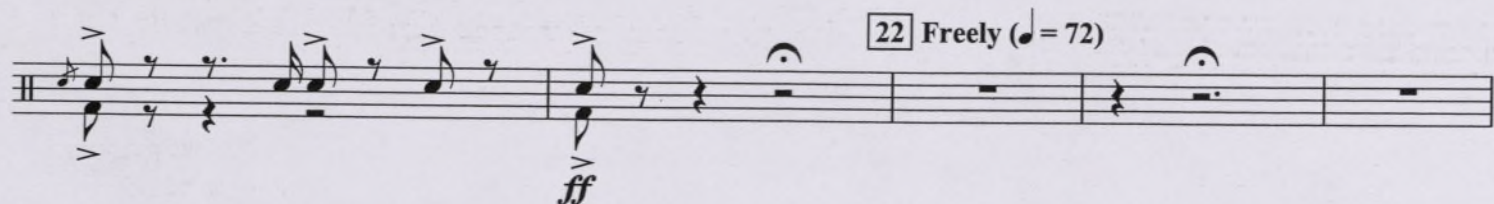
rit.
p

S.D.

B.D. f

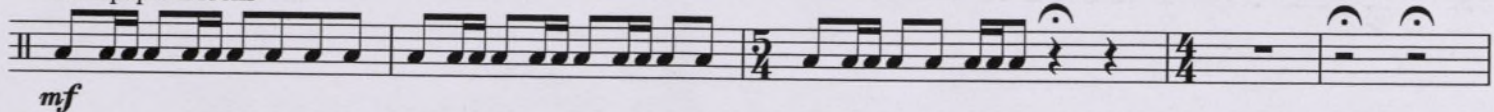


[22] Freely (♩ = 72)



[25] Quickly (♩ = 172)

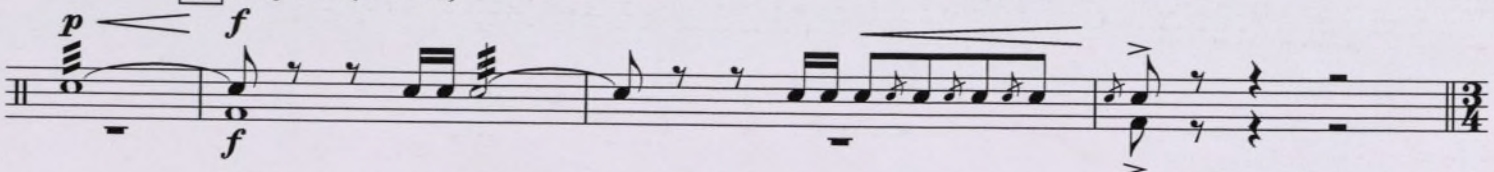
Sandpaper Blocks



[31] Majestic (♩ = 102)

p

f



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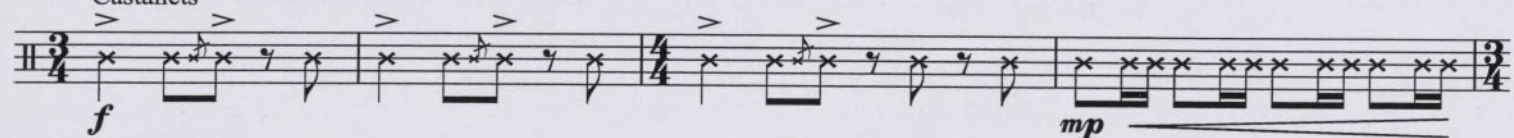
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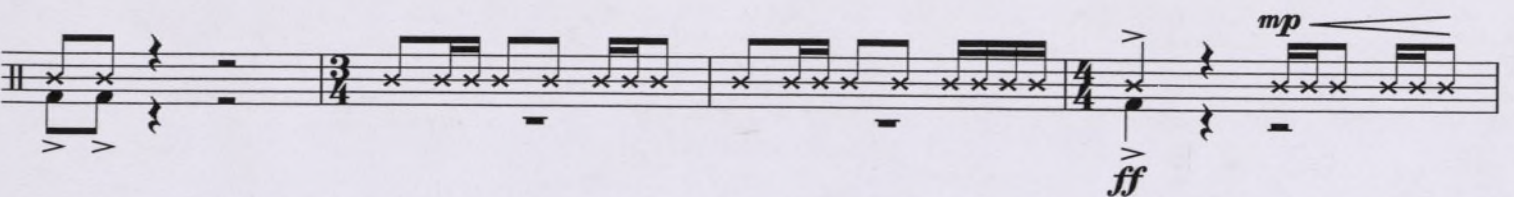
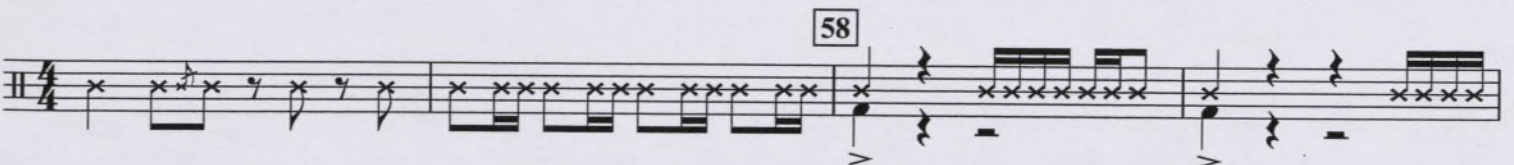
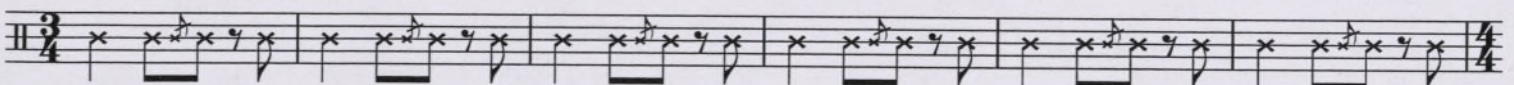
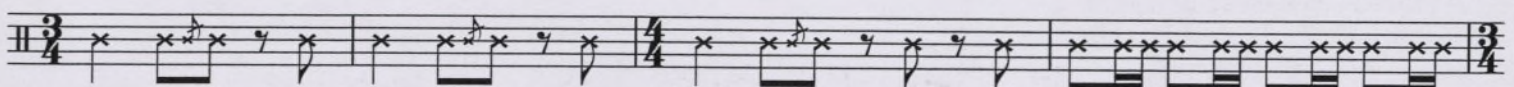
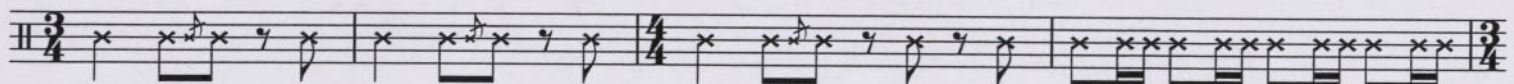
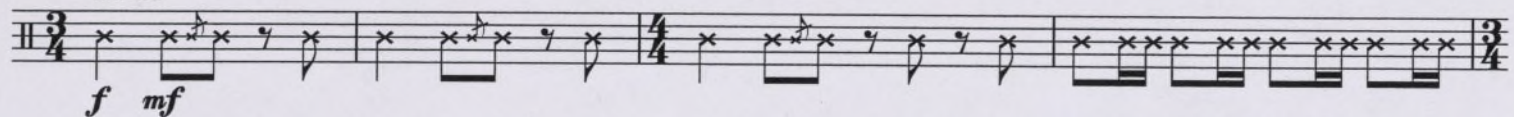


34 With Energy and Purpose (♩ = 152)

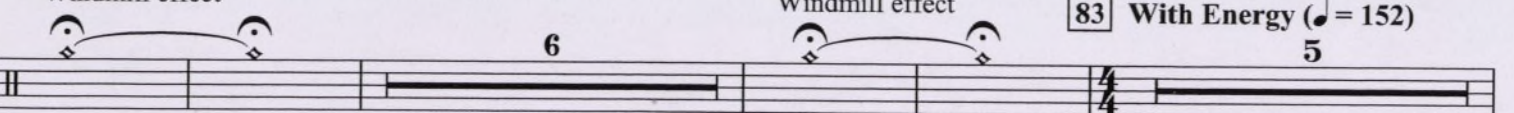
Castanets



simile



Windmill effect



Windmill effect

83 With Energy (♩ = 152)

Percussion 1 / p. 3

S.D. *p* *mf*

Mark Tree *mf* Castanets *f*

96 *mf*

Mark Tree 2

106 Castanets *f* *mf*

122 Building Taikos (opt. Concert Toms) *ff* *p* *cresc.* 3

sfpp *ff* 3 3 3 3 3

sfpp *ff* *rit.* *mp* *fff*

133 Quickly (♩ = 172) Sandpaper Blocks *mp* *rit.* *a tempo*

Q2
23✓

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Percussion 2:
Suspended Cymbal, Crash Cymbals, Ratchet, Triangle

Robert W. Smith
(ASCAP)

Quickly (♩ = 172) [9] Freely (♩ = 72)

012-3727-00

[13] Quickly (♩ = 172) [18] Majestic (♩ = 102)

rit. Crash Cym.

Sus. Cym. *p* *f* *p* *f*

[22] Freely (♩ = 72) [25] Quickly (♩ = 172)

ff Drop multiple metallic objects

Ratchet *p* *f* *p* *f* Cr. Cym.

[31] Majestic (♩ = 102)

[34] With Energy and Purpose (♩ = 152)

Triangle *mf*

[58]



Percussion 2 / p. 2

Cr. Cym. *f*

p *ff*

66 Building Tension (♩ = 76)

p *cresc.*

Rolling Pins on Sandy Box
Large flexible rod or stick

Windmill effect

p *cresc.*

83 With Energy (♩ = 152)

Sus. Cym. *p* *f*

Cr. Cym.

p *f*

p *f*

96

5

2

106

p *mf* *p* *f*

6

f *p* *mf* *ff* *p* *ff*

122 Building

2

3

ff *p* *ff* *p* *ff*

rit.

4

ff *p* *ff* *ff*

Drop multiple metallic objects

133 Quickly (♩ = 172)

2

5

4

4

rit. *a tempo*

Triangle *mf*

Q2
23V

Robert W. Smith
(ASCAP)

9 Freely (♩ = 72)

18 Majestic (♩ = 102)

25 Quickly (♩ = 172)

31 Majestic (♩ = 102)

34 With Energy and Purpose (♩ = 152)

Percussion 2 / p. 2

Cr. Cym. *f*

p *ff*

66 Building Tension (♩ = 76)

p *p cresc.*

Rolling Pins on Sandy Box
Large flexible rod or stick

Windmill effect

p *p cresc.*

Rolling Pins on Sandy Box
Large flexible rod or stick

83 With Energy (♩ = 152)

Sus. Cym. *p* *f*

p *f*

p *f*

96 5 2 106

p *mf*

6

p *mf*

122 Building

p *ff*

rit.

p *ff*

Drop multiple metallic objects

133 Quickly (♩ = 172)

p *ff*

rit.

a tempo

Triangle

mf

QJ
234

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Piano / Harp

Robert W. Smith
(ASCAP)

012-3727-00

Quickly (♩ = 172)

Piano

3 3 3 3

[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

rit.

4 2 5/4 4/4

[18] Majestic (♩ = 102)

f ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

2 2 5/4 4/4

[31] Majestic (♩ = 102)

[34] With Energy and Purpose (♩ = 152)

f ff

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First system of the musical score. The right hand (treble clef) plays a continuous eighth-note pattern in 4/4 time, marked *p* (piano). The left hand (bass clef) is silent for the first two measures, then enters in the third measure with a half-note pattern in 3/4 time, marked *mf* (mezzo-forte). The system concludes with a 4/4 time signature.

Second system of the musical score. The right hand continues the eighth-note pattern. The left hand plays a half-note pattern in 3/4 time, with some notes marked with accents. The system concludes with a 4/4 time signature.

Third system of the musical score. The right hand continues the eighth-note pattern. The left hand plays a half-note pattern in 3/4 time, with some notes marked with accents. The system concludes with a 4/4 time signature.

Fourth system of the musical score. The right hand continues the eighth-note pattern. The left hand plays a half-note pattern in 3/4 time, with some notes marked with accents. The system concludes with a 4/4 time signature.

Fifth system of the musical score. The right hand continues the eighth-note pattern. The left hand plays a half-note pattern in 4/4 time, with some notes marked with accents. The system concludes with a 4/4 time signature.

Sixth system of the musical score, starting at measure 58. The right hand continues the eighth-note pattern. The left hand plays a half-note pattern in 4/4 time, with some notes marked with accents. The system concludes with a 4/4 time signature.

QJ
234

66 Building Tension ($\text{♩} = 76$)

(play notes in random order and rhythmic patterns)

83 With Energy ($\text{♩} = 152$)

96



A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The melody is in the bass staff, and the accompaniment is in the treble staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of chords, with a final measure containing a whole note. The score is written in a simple, clear style, with a focus on the melody and the harmonic support.

106

mf

[illegible]

First system of the musical score for 'The Swan' from 'The Nutcracker'. The treble staff contains a melody with a crescendo and a fermata, while the bass staff has a simple accompaniment. Dynamics include *mf*, *ff*, *f*, and *sfz*.

[illegible]

133 Quickly (♩ = 172)

fff

rit. *a tempo*

III. SANCHO AND THE WINDMILLS

(from Symphony No. 3 "Don Quixote")

Piano / Harp

Robert W. Smith
(ASCAP)

QJ
234

012-3727-00

Quickly (♩ = 172)

Piano

sfz

[9] Freely (♩ = 72)

[13] Quickly (♩ = 172)

rit.

[18] Majestic (♩ = 102)

f

ff

[22] Freely (♩ = 72)

[25] Quickly (♩ = 172)

sfz

[31] Majestic (♩ = 102)

[34] With Energy and Purpose (♩ = 152)

f

ff

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First system of musical notation. The right hand (treble clef) plays a continuous eighth-note chordal pattern in 4/4 time, marked *p* (piano). The left hand (bass clef) is silent in measures 1 and 2, then enters in measure 3 with a descending eighth-note line in 3/4 time, marked *mf* (mezzo-forte). Measure 4 returns to 4/4 time.

Second system of musical notation. The right hand continues the eighth-note chordal pattern. The left hand continues its descending eighth-note line in 3/4 time across measures 5 and 6, then returns to 4/4 time in measures 7 and 8.

Third system of musical notation. The right hand continues the eighth-note chordal pattern. The left hand continues its descending eighth-note line in 3/4 time across measures 9 and 10, then returns to 4/4 time in measures 11 and 12.

Fourth system of musical notation. The right hand continues the eighth-note chordal pattern. The left hand continues its descending eighth-note line in 3/4 time across measures 13 and 14, then returns to 4/4 time in measures 15 and 16.

Fifth system of musical notation. The right hand continues the eighth-note chordal pattern. The left hand continues its descending eighth-note line in 3/4 time across measures 17 and 18, then returns to 4/4 time in measures 19 and 20.

Sixth system of musical notation. The right hand continues the eighth-note chordal pattern. The left hand continues its descending eighth-note line in 3/4 time across measures 21 and 22, then returns to 4/4 time in measures 23 and 24. The system begins with a boxed measure number 58.

66 Building Tension ($\text{♩} = 76$)

(play notes in random order and rhythmic patterns)

83 With Energy ($\text{♩} = 152$)

96

First system of the musical score. The treble clef staff contains whole rests. The bass clef staff features a sequence of chords and single notes, including a triplet of eighth notes. Dynamic markings include *mf* and *f*. There are also slurs and accents over some notes.

106

Second system of the musical score, starting at measure 106. The treble clef staff has whole rests. The bass clef staff continues with a sequence of chords and single notes. The dynamic marking *mf* is present.

Third system of the musical score. The treble clef staff has whole rests. The bass clef staff features a sequence of chords and single notes, including a triplet of eighth notes. Dynamic markings include *sfz*, *f*, and *ff*. There are also slurs and accents over some notes.

Fourth system of the musical score. The treble clef staff has whole rests. The bass clef staff features a sequence of chords and single notes, including a triplet of eighth notes. Dynamic markings include *mf*, *ff*, *f*, and *sfz*. There are also slurs and accents over some notes.

122 Building

Fifth system of the musical score, starting at measure 122. The treble clef staff has whole rests. The bass clef staff features a sequence of chords and single notes, including a triplet of eighth notes. Dynamic markings include *ff* and *f rit.*. There are also slurs and accents over some notes.

133 Quickly (♩ = 172)

Sixth system of the musical score, starting at measure 133. The treble clef staff has whole rests. The bass clef staff features a sequence of chords and single notes, including a triplet of eighth notes. Dynamic markings include *fff*, *rit.*, and *a tempo*. There are also slurs and accents over some notes.

BBA0279

610 02

Smith, Robert W.

Sancho and The Windmills N° 3 from Symph

Opus III Wind Orchestra Publications

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.

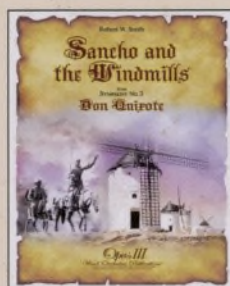
Grade: MA ...Time: 7:01.....\$100.00
Extra Full Score: 012-3725-01\$10.00
CD# WFR356 Don Quixote\$14.95



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: MA ...Time: 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: MA ...Time: 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: ADV ...Time: 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 counter melodies. 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: ADV ...Time: 10:37\$150.00
Extra Full Score: 012-3739-01\$12.00
CD# WFR358 Toward the North Star\$14.95

New CDs



WFR356
DON QUIXOTE:
The Music of Robert W. Smith
Symphony Band - Unió Musical of Llíria,
José Miguel Micó Castellano - Conductor

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WFR358
TOWARD THE NORTH STAR
The Washington Winds, Ed Petersen - Conductor

Contents: Aerial Fantasy (Mogensen), Apollo: Myth and Legend (Romeyn), Big Band Cavalcade (arr. A. Clark), Celebration Fanfare (Reineke), A Friend Remembered (Swearingen), God Rest You Merry, Gentlemen (arr. Huckleby), A Hunting Scene (Bucalossi/arr. Glover), Legend of the Ancient Hero (Yeo), Repas Band (Lincoln/arr. Glover), Return of the Crusaders (Neeck), Shield of Liberty (J. J. Richards/arr. Glover), Toward the North Star (Shabazz), Visions of Australia (Lloyd)



WFR357
EYE OF THE FALCON
The Washington Winds, Ed Petersen - Conductor

Contents: Basin Street Barbeque (Rowe), Eye of the Falcon (Huckleby), Groovin' Down Cool Street (R. W. Smith), Here We Come A'Caroling (Romeyn), Nightflight (Swearingen), Portrait of an Old Country Town (Grice), The Runaway Sleigh (R. W. Smith), St. Lawrence Chronicles (Eastmond), Santa's Got a Brand New Bag (P. Clark), Silent Night (arr. Swearingen), Slim Trombone (Fillmore/arr. Shaffer), Soaring! (Shaffer), Solaris (R. W. Smith), Southwest Saga (Sheldon), Sticks 'n Stones (A. Clark), True Blue (King/arr. Swearingen), Warm and Fuzzy (P. Clark)

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