

Piccolo

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 60$ *rit.* ----- $\bullet = 76$ More Dolce Please

6 8

mp

18 21

24 30 ($\bullet = \bullet$)

f < *ff* *mp*

31 36 ($\bullet = \bullet$) 5

41 46

ff

48 55

f+

$\bullet = 60$ Chorale 11

ff

II. Sevillana

(♩. = 60)

Allegro con gringo

1 2 10 13 8 Flute 1

25 4 30 5 30 5 30 5

mp *mf* *f* *ff*

40 4 44 3 *ff*

53 G.P.

63 64 15 79 3 *ff* 3

88 93 16 109 13

122 131 9 2 8

p

144 6 157 4 *ff* *ff*

159 G.P.

169 171 10 *non stacc.*

187 2 *fff*

195

Flute 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$
(solo)

p

7 *rit.* -----

More Dolce Please $\text{♩} = 76$

mp

15

20 21 *f* rit. -----

28 *ff* 30 $(\text{♩} = \text{♩})$ 6 36 $(\text{♩} = \text{♩})$ 5 *ff* 46

42

48 *ff*

55 55 (solo) *mp cresc.* *(mf)* ----- *f* ----- *ff* (tutti)

60 **Chorale** $\text{♩} = 60$
(solo)

p

66 *rit.* ----- 3

II. Sevillana

Allegro con gringo 13

1 (solo) 12 *mp* *mp cresc.* *mf*

20 (tutti) *f* *f* *mf* 2 (solo) *mp cresc.*

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

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

46 *ff* *8va*

54 G.P.

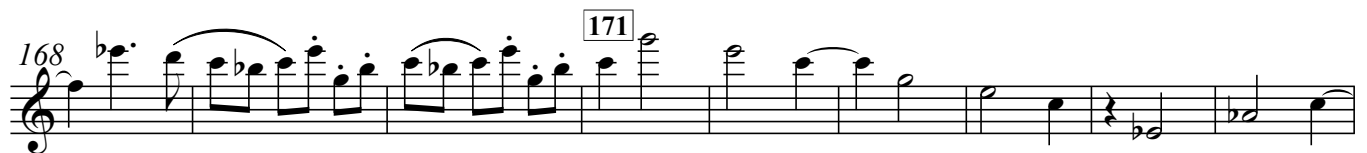
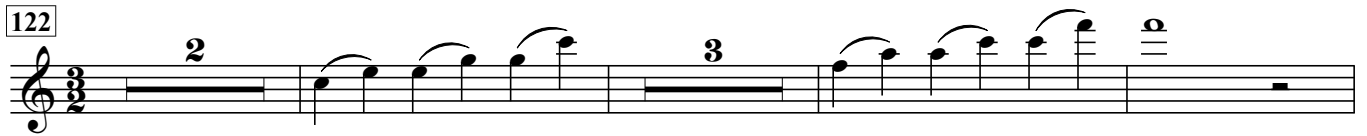
63 7 4

79

85 *8va*

91 *8va* 93 (solo) *ff* *p*

101 *pp* 109 *p*



Flute 2

Tilting at Windmills

I. Dulcinea

$\text{♩} = 76$

Bill Robinson

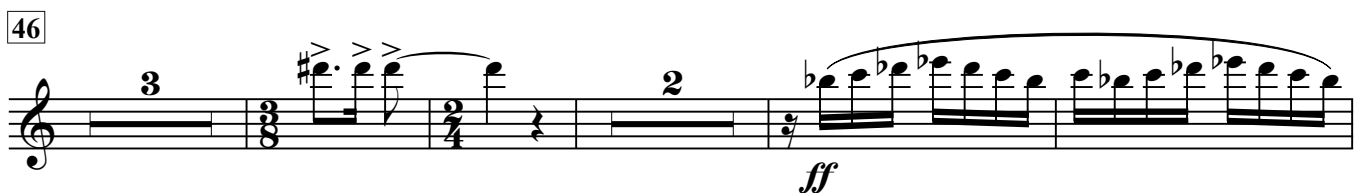
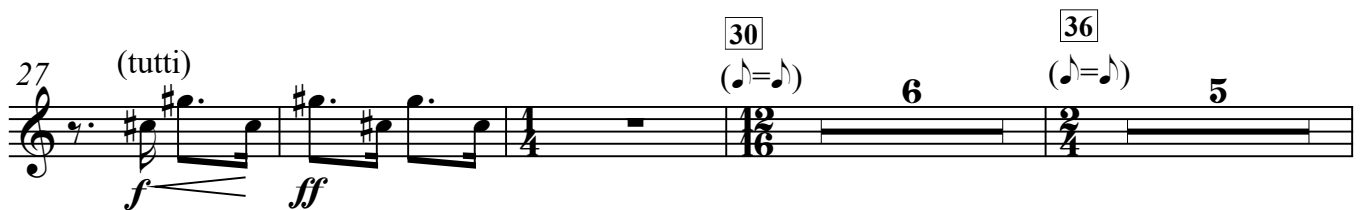
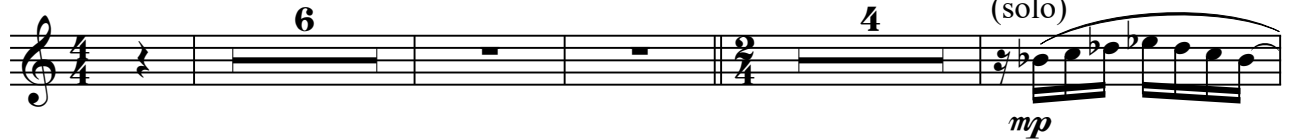
Chorale

$\text{♩} = 60$

rit.

More Dolce Please

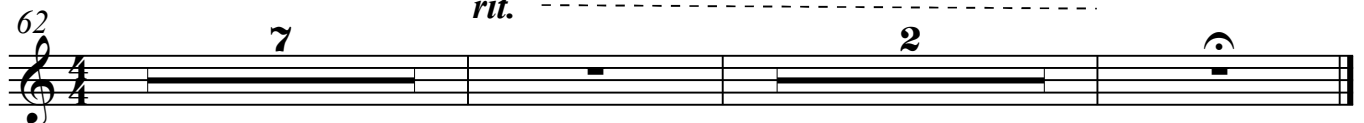
(solo)



Chorale

$\text{♩} = 60$

rit.



II. Sevillana

Allegro con gringo 13

1 12 (solo) *mp* *mp cresc.* -----

19 (tutti) *mf* *mf+* *f* 4 (solo) *mp cresc.* -----

30 (tutti) *(mf)* ----- *f*

38 3 44 6 *ff* *ff*

52 G.P.

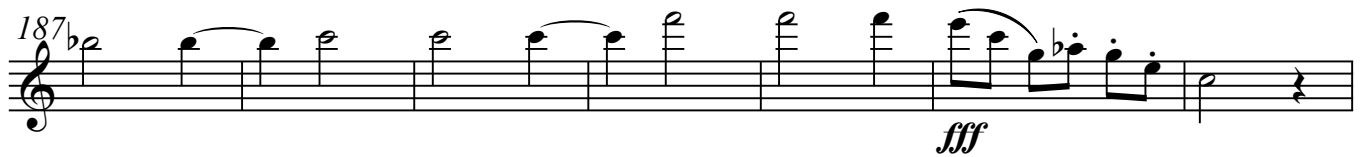
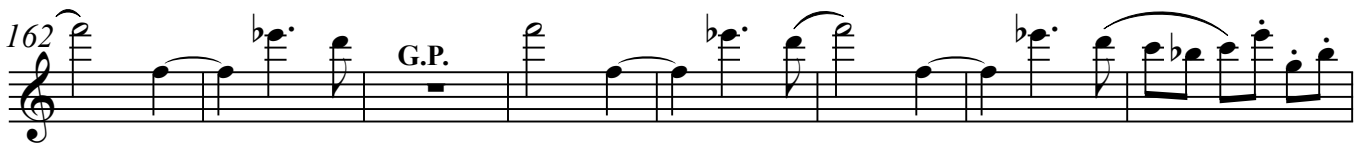
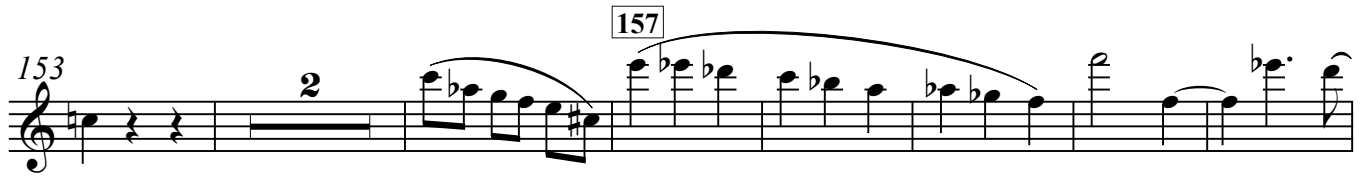
61 64 7

74 4 79 2

84

TAW Mov. 2 Flute 2

3



Oboe 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60

p

rit. -----

8 ----- **More Dolce Please** 3 *mp*

16 21

23 30 (♩ = ♩) *f* *ff* *mp* 36 (♩ = ♩)

32 *f* *ff*

38 46

50 55 *mp cresc.* ----- (*mf*) -----

58 *f* ----- *ff*

62 **Chorale** ♩ = 60 *p*

67 *rit.* ----- 2

II. Sevillana

(♩. = 60)

Allegro con gringo

1 11 13 *mp* *mp* *mp*

18 *mf* *f* *f* *mf* *mp*

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

36 *ff* *ff*

46

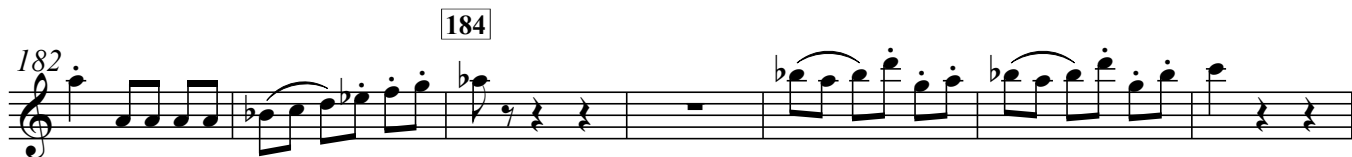
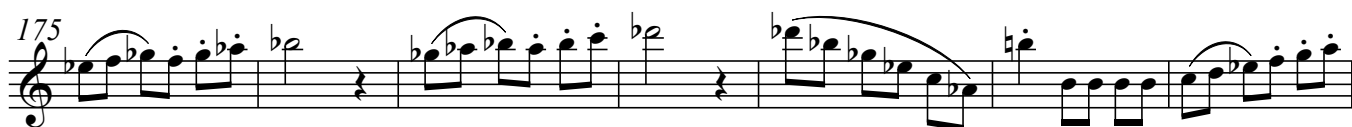
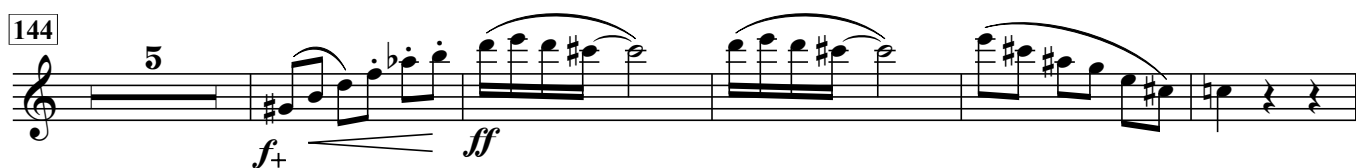
54 G.P.

63 64 7 4

79

86

93 15 109 *ff* *p*



Oboe 2

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- $\text{♩} = 76$ More Dolce Please

6 3 *mp*

14 2

21 6 30 ($\text{♩} = \text{♩}$) 5 *f* *ff* *mp* *f*

36 ($\text{♩} = \text{♩}$) *ff*

42 46

47 55 3 3

58 *f+* *ff*

62 Chorale $\text{♩} = 60$ *rit.* ----- 2

7

II. Sevillana

(♩. = 60)

Allegro con gringo

1 10 13 *mp*

16 *mp* *mf* *f* *f* *mf*

25 5 30 3 2 *f*

40 3 44 *ff* *ff*

49

57 G.P. 64

65 7 79 4

81

87

93 15 109 13 122 Oboe 1 4

ff

127 131 2 5 8

p

144 5 2

f+ *ff*

156 157

ff

164 G.P. 171

G.P.

172 3 non stacc.

non stacc.

181 184

ff

188

fff

195

fff

Bassoon 1

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please $\text{♩} = 76$

6 3

mp

15 *mp* 21

22 3 30 ($\text{♩} = \text{♩}$) 5

f < *ff*

36 ($\text{♩} = \text{♩}$)

35 *mp* *f* *ff*

41

44 46

49 3 55

mf

57 *cresc.* ----- *f* ----- *ff* *ff*

62 Chorale $\text{♩} = 60$ *rit.* -----

7 2

II. Sevillana

(♩. = 60)

Allegro con gringo

1 2 *mp* *mp*

9 2 13

17 2 9 30 *mf* *f* *mf+* *f*

34 5 44 3 *ff*

48

55 G.P. 4 64

65 3 3

76 79

86 4 *non stacc.* 93 *ff* *p*

98 **11** **109** **13** **122**

p

125

131

p

141 **144**

mf+ *f* *f+*

153 **157**

ff

160 G.P.

167 **171**

177 **184**

185

fff

194

Bassoon 2

Tilting at Windmills

I. Dulcinea

Chorale ♩ = 60 *rit.* ----- More Dolce Please Bill Robinson

6 5

mp

16

21 30 (♩ = ♩) 5

mf < *f* ————— *ff*

35 36 (♩ = ♩)

mp ————— *f* ————— *ff*

41

44 46

48 55 3

mp ————— *mf* ————— *f*

58

ff

62 Chorale ♩ = 60 *rit.* ----- 2

7

II. Sevillana

(♩. = 60)

Allegro con gringo

1 2 *mp*

9 13

16 2 9 30 *mf* *f* *mf+*

33 5 44 3 *f* *ff*

47

54 G.P. 4

64 3

73 79

84 4 93 14 *non stacc.* *ff* *p*

109 122 131

13 9 3 3

p

139 144

3 2

p *mf*₊ *f* *f*₊

149 157

4

ff

159

G.P.

166 171

4

176

183 184

190

195

Clarinet 1 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$
(solo)

p

7 *rit.* ----- **More Dolce Please** $\text{♩} = 76$
6

mp

20 21 5 30 ($\text{♩} = \text{♩}$)

31 *mp* (tutti) *mp* *f* *ff* 36 ($\text{♩} = \text{♩}$)

37

41

45 46

52 55 2 *f*

59 *ff* **Chorale** $\text{♩} = 60$
(solo) *p*

65 *rit.* *pp*

II. Sevillana

(♩. = 60)

Allegro con gringo

1 8 (solo) *mp* 13

16 (tutti) *mp cresc.* *(mf)* *f* *f* *mf* 30

25 (solo) *mp* *cresc.* *(mf)* *f* 44

34 *ff* 3

45 *ff*

54 G.P.

64 7

77 79

84

91 93 (solo) *ff* *p* 2

101 *pp* 4 109 13 122 2 (solo) 3

125 131 2

133

140 144 3 4 (tutti) *f*₊ *ff*

152 157 3

163 G.P. 171

172

179 184

186 *fff*

194

Detailed description of the musical score: The score is for a single clarinet part in B-flat major. It consists of nine staves of music. The first staff (measures 101-124) begins with a pianissimo (pp) dynamic and includes a solo section starting at measure 125. The second staff (measures 125-132) continues the solo section. The third staff (measures 133-139) features a melodic line with a slur. The fourth staff (measures 140-151) includes a tutti section starting at measure 144, with dynamics increasing from f+ to ff. The fifth staff (measures 152-162) continues the melodic line. The sixth staff (measures 163-170) includes a G.P. (Grave Performance) section starting at measure 163. The seventh staff (measures 171-178) continues the melodic line. The eighth staff (measures 179-185) includes a section starting at measure 179. The ninth staff (measures 186-194) concludes the piece with a fortissimo (fff) dynamic and a double bar line at measure 194.

Clarinet 2 in B flat

Tilting at Windmills

Bill Robinson

I. Dulcinea

Chorale ♩ = 60 (solo) *p* 4 *rit.* -----

9 **More Dolce Please** ♩ = 76 *mp* 2 4 *mp*

19 21 8 30 (♩ = ♩) 3

33 36 (♩ = ♩) (tutti) *mp* *ff*

39 46

49 55 2

58 *f* *ff*

62 **Chorale** ♩ = 60 *p* 2 4 *rit.* ----- 2

II. Sevillana

(♩. = 60)

Allegro con gringo

1 8 (solo) 13

mp

15 (tutti)

mp cresc. *(mf)* *f*

22 (solo)

f *mf* *mp* *cresc.*

30 (tutti)

(mf) *f*

39 44

ff *ff*

49 G.P.

58 64

66 7

78 79

85

91 93 109 122 15 13 6 3

ff

128 (solo) 131

p

133 144 2 5 4

p *mp* *<* *mf*

148 (tutti) *f* *ff*

154 157 3 G.P.

165 171

173

180 184

187 *non stacc.* *fff*

194

Clarinet 3 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please $\text{♩} = 76$ (solo)

6 2 *mp*

14

19 21 30 $(\text{♩} = \text{♩})$ 5

35 (tutti) 36 $(\text{♩} = \text{♩})$ 4 *mp* *f* *ff*

42 46 2

50 55 (solo) *mp* *cresc.* -----

57 (tutti) *(mf)* ----- *f* *ff*

62 Chorale $\text{♩} = 60$ *rit.* ----- 2

7

II. Sevillana

(♩. = 60)

Allegro con gringo

1 12 13 (solo) *mp* *cresc.*

30 (tutti) *(mf)* *f*

38 44 3 *ff* *ff*

48

56 G.P.

64

70 79 7 *ff*

82 3

90 93 15 109 13 *ff*

TAW Mov. 2 Clarinet 3

122 131 (solo) 2 6 3

p

142

144

4

(tutti)

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

The first system of the musical score for 'The Rose Tree' spans measures 142 to 144. It begins with a treble clef and a key signature of one sharp (F#). The melody starts in measure 142 with a half note G4, followed by quarter notes A4, B4, and C5. A crescendo hairpin leads to measure 143, which contains a half note D5 marked *mp*, followed by a half note E5 marked *mf*. A four-measure rest is indicated by a '4' above the staff. The melody resumes in measure 144 with a half note F#5 marked *f*, followed by quarter notes G5, A5, and B5. A crescendo hairpin leads to the final measure, which contains a half note C6 marked *ff*. The system concludes with the instruction '(tutti)'.

A musical score snippet on a single staff. Measure 152 starts with a treble clef and contains eighth notes G4, A#4, B4, C5, D5, E5, F#5, and G5. Measures 153 and 154 are whole rests. Measure 155 contains a double bar line and a fermata. Measure 156 contains eighth notes G4, F#4, E4, D4, C4, B3, A3, and G3. Measure 157 contains eighth notes G3, A3, B3, C4, D4, E4, F#4, and G4. A slur covers measures 156 and 157. The number 157 is boxed above measure 157.

160

G.P.

171

The Rose Tree

175

Musical notation for measure 175, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes, with a fermata over the first eighth note of the first measure.

182

184

Musical notation for measures 182-184 of 'The Rose Tree'. The notation is on a single staff with a treble clef. Measure 182 starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 183 starts with a quarter note D5, followed by eighth notes E5 and F5, and a quarter note G5. Measure 184 starts with a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. The notation continues with various intervals and rests, ending with a quarter note G5.

189

195

Example 195 is a single staff of music in treble clef. The melody begins with a quarter note G4, followed by an eighth note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B2, A2, G2. A slur covers the next four notes: G2, F2, E2, D2. This is followed by a quarter note C2 with a fermata, then a quarter rest, a quarter note G2 with an accent, a quarter rest, a quarter note G2 with an accent, a quarter rest, and finally a half note G2.

Bass Clarinet in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60

p

rit. -----

8 ----- **More Dolce Please** ♩ = 76

6 2 21

22 4 30 (♩ = ♩)

mf < *f* < *ff* *mp*

32 36 (♩ = ♩)

43 46

51 55 2 2

ff

61 **Chorale** ♩ = 60

p

68 *rit.* -----

pp

II. Sevillana

(♩. = 60)

Allegro con gringo

1 12 13

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

20 8 30 6

f *f* *ff*

42 44

51 G.P. 6 64 12

76 79 6 3

ff

92 93 11 109

ff *p* *p*

113 122 8

130 131 3 5

p

142 144 2 6

f *f* *f* *ff*

156 157

164 G.P. 6 171 4

182 184

192

fff

Alto Saxophone 1 in E flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60

p

8 -----

More Dolce Please 4

mp

17

23 4 *f* < *ff* 30 (♩ = ♩) 16 *mp*

33 36 (♩ = ♩) *f* < *ff*

37

41

44 46

49 55

56 *mf* < *f* < *ff*

60 **Chorale** ♩ = 60 *p*

65 *rit.* ----- 2

II. Sevillana

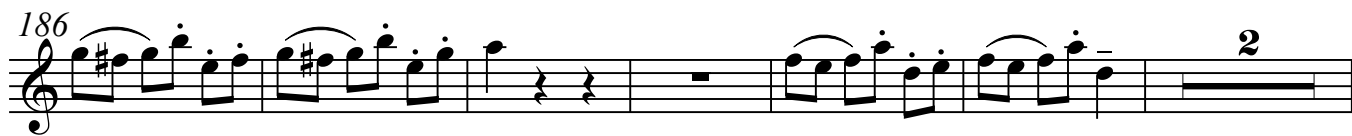
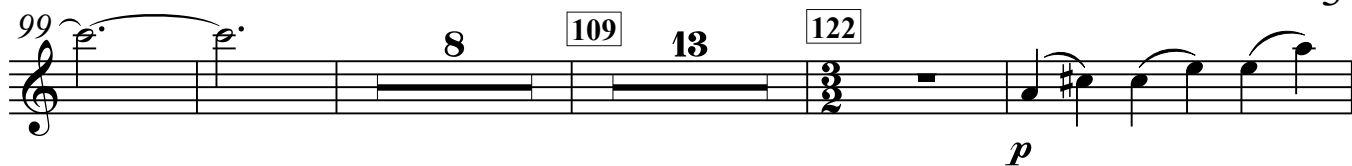
(♩. = 60)

Allegro con gringo

1 12 13 2 7 25 30 36 44 46 53 60 64 71 79 81 89 93 5

mp *mf* *f* *ff* *G.P.* *p*

mf cresc. ----- *f*



Alto Saxophone 2 in E flat Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please Alto Sax 1 $\text{♩} = 76$

6 4

15 *mp*

20 21 5 *f < ff*

30 (♩=♩) 5 (♩=♩) *mp f ff*

36

39

43 46

49 55 2 *mf cresc. -----*

58 *-f ff*

62 Chorale $\text{♩} = 60$ *rit.* ----- 2

7

II. Sevillana

(♩. = 60)

Allegro con gringo

1 8 3 2 13

16 7 4 30

33 3

44

51 G.P.

58 64

65 6 2

77 2 6 79

mp

mf *mp*

mf cresc. -----

f *ff*

TAW Mov. 2 Alto Sax 2

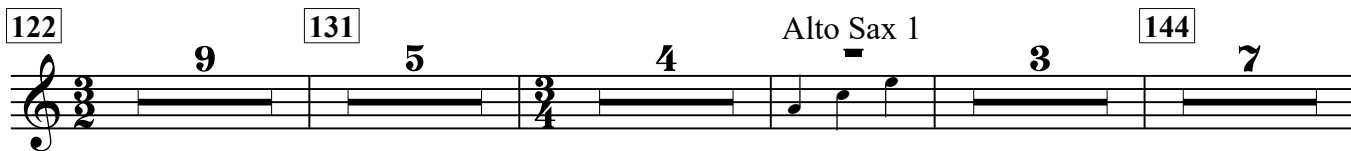
89 93 109 3

16 13



122 131 Alto Sax 1 144

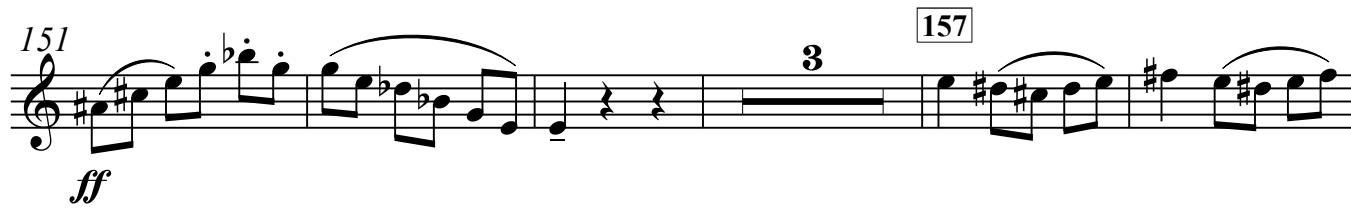
9 5 4 3 7



151 157

3

ff



159 G.P.



167 171

3



175



184

181



188

fff



194



Tenor Saxophone in B flat

Tilting at Windmills

Bill Robinson

Chorale ♩ = 60

I. Dulcinea

rit. -----

8 ----- More Dolce Please ♩ = 76

17

21

22

30 (♩ = ♩) 4

34

36 (♩ = ♩)

39

43

46

54

55

60

Chorale ♩ = 60

66

rit. -----

pp

II. Sevillana

Allegro con gringo (♩. = 60)

1

4

3

mp

12

13

4

3

mp *mf*

24

30

4

3

mf *mp* *f*

37

44

3

2

ff *ff*

48

4

G.P.

58

3

64

9

74

79

5

85

91 93 4 9

ff > *mf* *p*

109 122 5 2

p

131 144 3 8

mf cresc. ---

145 157

f *f* *ff*

151 157 4

f *f* *ff*

160 171 4 G.P. 3

f *f* *ff*

172

f *f* *ff*

179 184 4 5

f *f* *ff*

192 3

fff

Baritone Saxophone in E flat

Tilting at Windmills

Bill Robinson

I. Dulcinea

Chorale $\text{♩} = 60$ *rit.* ----- **More Dolce Please** $\text{♩} = 76$

6 5

mp

16

21

mf *f*

28 *ff* 30 $(\text{♩} = \text{♩})$ 6 36 $(\text{♩} = \text{♩})$ *ff*

39

43

46

55 *mp* *mf* *f+* *ff*

61 Chorale $\text{♩} = 60$ *rit.* ----- 7 *pp*

II. Sevillana

Allegro con gringo (♩. = 60)

1 2 *mp*

8 13 2

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

25 4 30 8 2 *ff* *ff*

44

52 G.P.

59 3 64

67 3

76 79

85 4 93 16 109 13

122 *p* 3

128 2 5 4 3 Alto Sax 1

144 *mf cresc.* *f* 6

154 *ff* 157

161 G.P.

168 3 171

177

184

190 *fff*

195

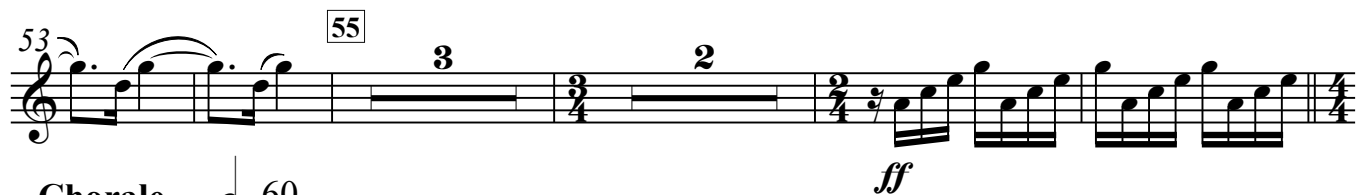
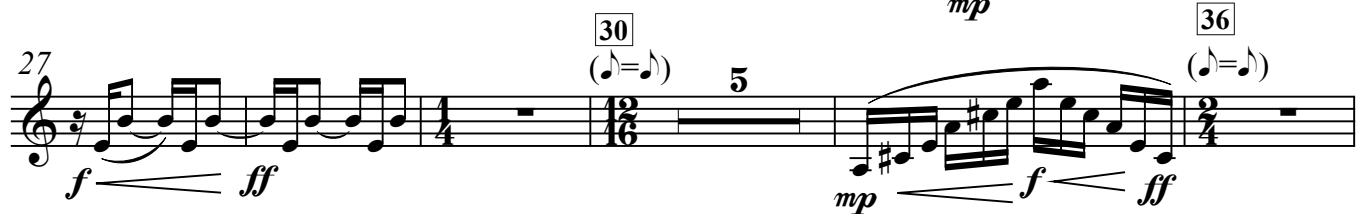
Horn 1 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 60$



Chorale $\bullet = 60$



II. Sevillana

(♩. = 60)

Allegro con gringo

1 *mp*

9 13 2 3 4 *mp* *mf*

23 30 5 2 *f* *mf* *mf+* *f*

36 44 3 *ff* *ff*

47 2

55 G.P.

63 64 13 non stacc. 79

83 93 3 2 *ff* *mf*

94 109 15 *p*

118 122

p

126

130 131

p

142 144

mp < mf *f* *f+* *ff*

153 157

162 G.P.

170 171

179 184 *non stacc.*

186

192 *fff*

Horn 2 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please $\text{♩} = 76$

6 2

14 21

22 3

30 (♩=♩) 36 (♩=♩)

38

45 46

52 55

60 Chorale $\text{♩} = 60$ *rit.* -----

7 2

mp *f* *ff* *mp* *f* *ff* *f* *f+* *ff*

Detailed description of the musical score: The score is for Horn 2 in F. It begins with a 'Chorale' section at measure 6, marked with a quarter note equal to 60 beats. This is followed by a 'rit.' (ritardando) section. The 'More Dolce Please' section begins at measure 21, marked with a quarter note equal to 76 beats. The score includes various musical notations such as rests, notes, beams, and dynamic markings (mp, f, ff, f+). The score is divided into sections by measure numbers 14, 21, 22, 30, 36, 38, 45, 46, 52, 55, and 60. The score ends with a double bar line and a repeat sign.

II. Sevillana

(♩. = 60)

Allegro con gringo

1 *mp*

9 *mf* *f* *mf* *f*

24 *mf* *mp* *mf* *f*

36 *ff* *ff*

46

54 G.P.

62

69 *non stacc.*

82

91 *p*

100 9 109

117 122 9 131 2 *p*

134 144 6 3

147 *f* *f*₊ *ff* *ff*

155 157

163 G.P.

171

178 184

185

192 *non stacc.* *fff*

Detailed description of the musical score: The score is for Horn 2 in TAW Mov. 2. It consists of nine staves of music. The first staff (measures 100-109) starts with a 9-measure rest, followed by a half note G4 (sharp) and a half note F#4 (sharp), both marked 'p'. The second staff (measures 117-131) includes a 9-measure rest and a 2-measure rest, both marked 'p'. The third staff (measures 134-144) features a 6-measure rest and a 3-measure rest. The fourth staff (measures 147-155) shows a dynamic progression from 'f' to 'f+' to 'ff'. The fifth staff (measures 155-157) continues the melodic line. The sixth staff (measures 163-171) includes a 'G.P.' (Grave Performance) marking. The seventh staff (measures 171-178) continues the melodic line. The eighth staff (measures 178-184) includes a 184-measure rest. The ninth staff (measures 185-192) features a 'non stacc.' marking and a 'fff' dynamic marking.

Horn 3 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please $\text{♩} = 76$

6 2

14 3 21 2 *mp*

24 *f* *ff*

30 $(\text{♩} = \text{♩})$ 3 *mp* *f* *ff* 36 $(\text{♩} = \text{♩})$

38

46

54 55 3 2 *ff*

62 Chorale $\text{♩} = 60$ *rit.* ----- *pp*

7

II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13 11 30 4 4

mf *mp*

34 *f* *ff* *ff* 3

44 4

54 G.P.

61 64

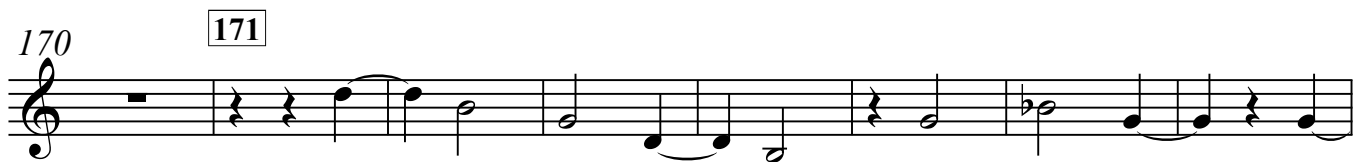
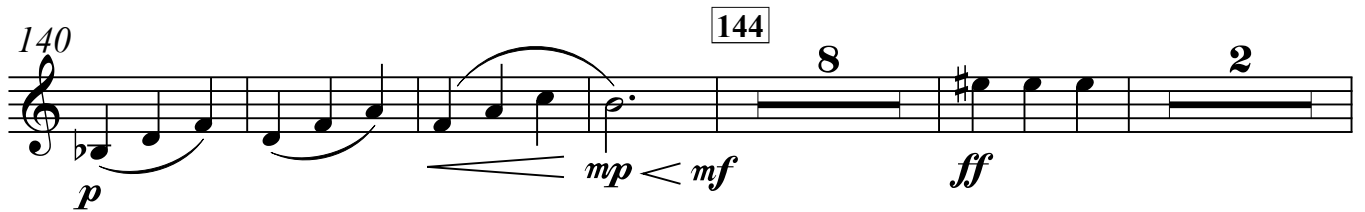
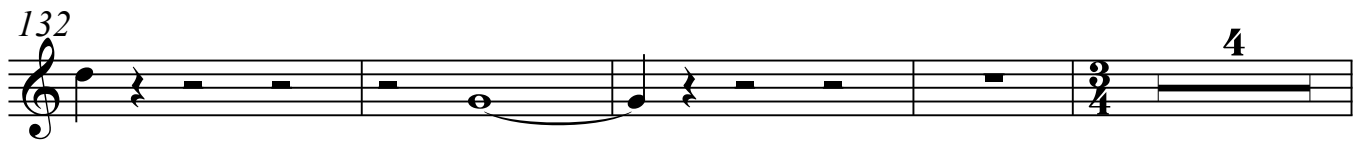
68 2 *ff*

76 79

84 2

93 109 15

ff *mf* *p*



Horn 4 in F

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\bullet = 60$ *rit.* ----- More Dolce Please $\bullet = 76$

6

mp

13 2 21 6

27 30 36 6

f *ff* *ff*

38

45 46

54 55 2

mf *f* *ff*

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

62 7 2

II. Sevillana

(♩. = 60)

1 Allegro con gringo

13 30 2

mp

13 30 44 6

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

36 44 6

ff

52 G.P.

61 64 79 15 non stacc.

84 93 14 109

ff *p* *p*

111 122 9

131 2 2

p

140 144 10 157

ff

161 G.P.

170 171 2 9 184 8 non stacc.

fff

193

Trumpet 1 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60

p

6 *rit.* -----

More Dolce Please ♩ = 76

mp

16 *mp* [21] 5

27 *f* *ff* [30] (*♩* = *♩*) *mp* [36] (*♩* = *♩*) Tuba = 4 *ff*

42 [46] 2 *ff* 2

53 *ff* [55] *f* *ff*

60 **Chorale** ♩ = 60 *p*

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

II. Sevillana

1 Allegro con gringo (♩. = 60)

mp

9 13 2 7 *mf* *f*

23 30 5 2 *f* *mf* *f*

36 44 3 *ff* *ff*

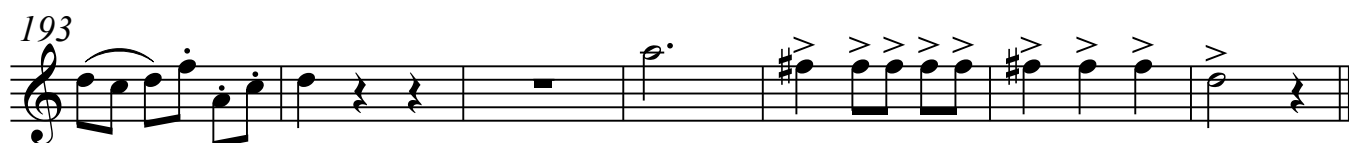
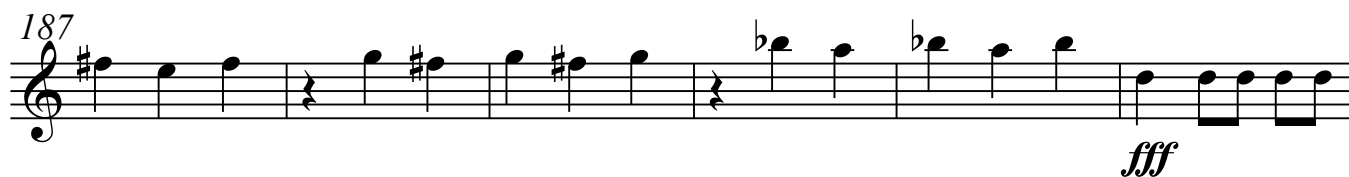
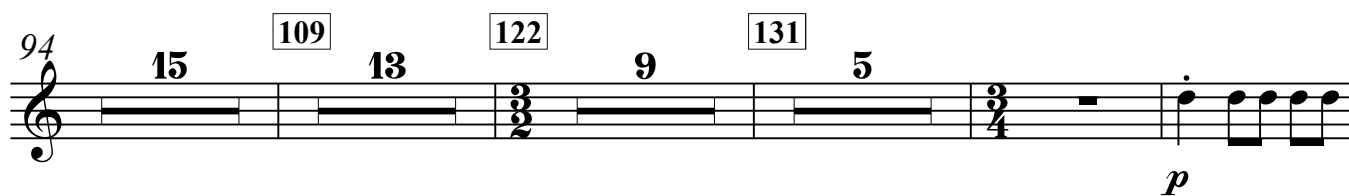
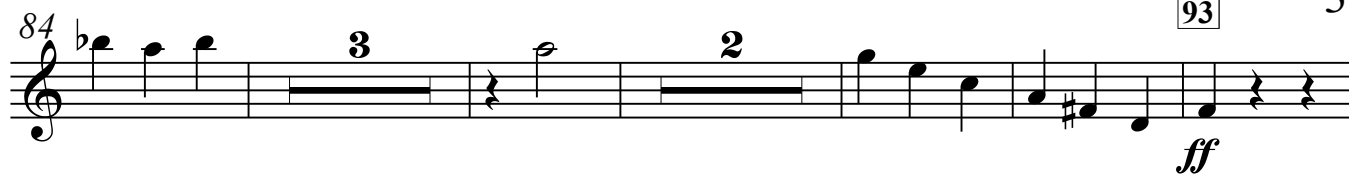
46

54 G.P.

62 64 3

70

77 *non stacc.* 79



Trumpet 2 in B flat Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60 *rit.* ----- ♩ = 76 **More Dolce Please**

6 **2** *mp*

13 **3** **2** **6** **21**

27 **30** **36** **9**

f *ff* (♩ = ♩) Tuba = *ff*

46 **55**

56 **2** **2** *ff*

Chorale ♩ = 60 *rit.* ----- **2**

62 **7**

II. Sevillana

(♩. = 60)

1 Allegro con gringo

mp

9 **2** **13** **6** *mf* *f*

22 *f* *mf* *mp cresc.* -----

30 *(mf)* ----- *f*

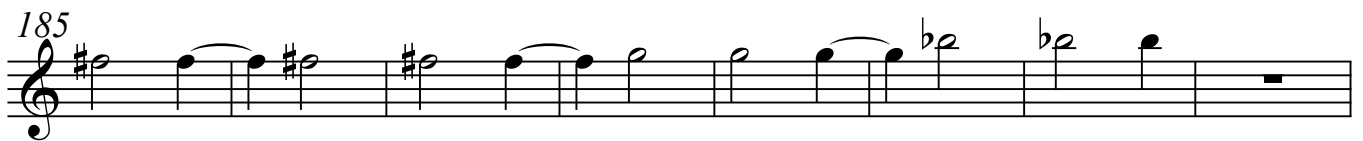
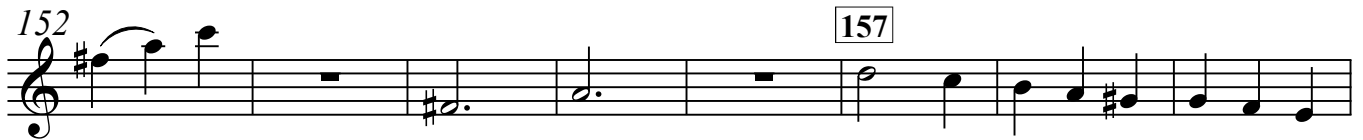
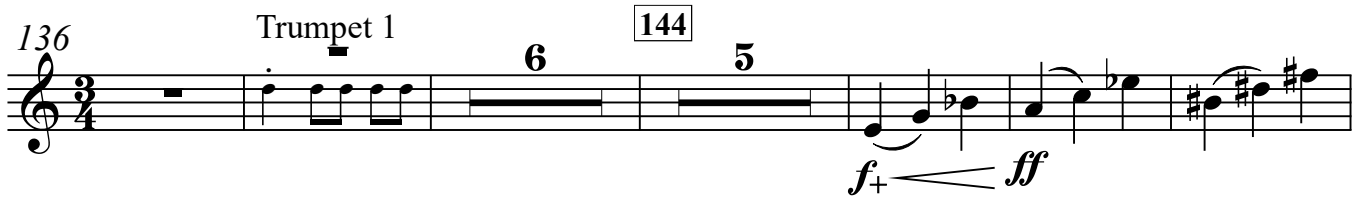
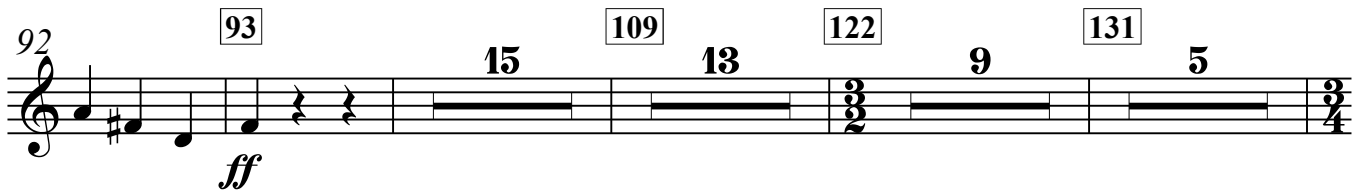
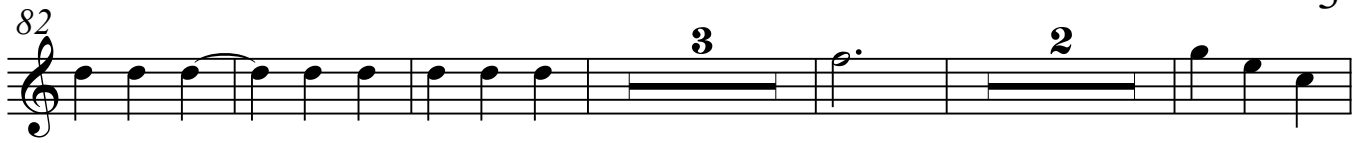
37 *ff* **44** **3** *ff*

46

53 G.P.

61 **64** *non stacc.*

68 **79** *non stacc.* **8**



Trumpet 3 in B flat

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60 *rit.* ----- ♩ = 76 **More Dolce Please**

6 8

18 21 Flute 1 3

27 30 36 (♩=♩) 6 Tuba 9

f < *ff*

46 Trumpet 1 55 *ff*

56 2 2 2

Chorale ♩ = 60 *rit.* ----- 2

62 7

(♩. = 60)

II. Sevillana

Allegro con gringo

1 12 13 8

f *f* *mf* *mp*

27 30

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

35 44 3

ff *ff*

45 6 G.P.

59 64

66 12 79 4 *non stacc.*

88 93 16 109 13 122 9

131 Trumpet 1 5 6 144 8 4

157 7 G.P. *ff*

170 171 7 3 184

185

192 2 *fff*

Trombone 1

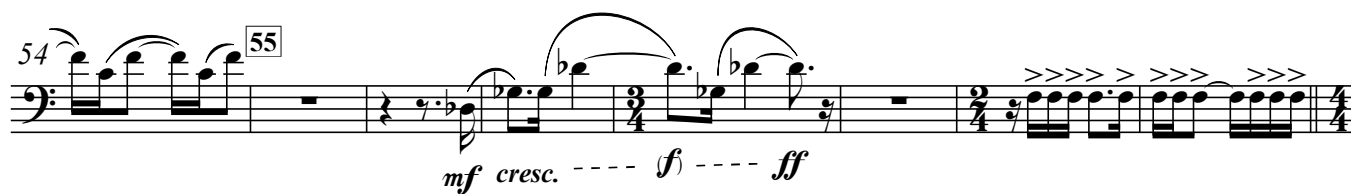
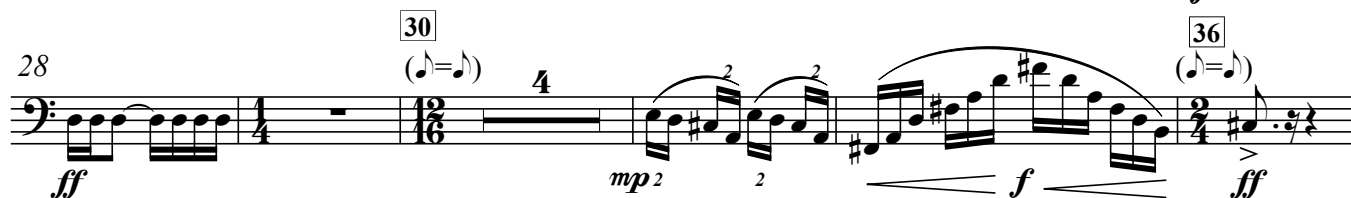
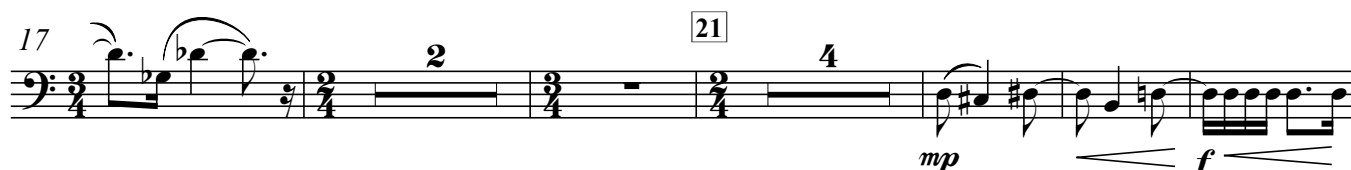
Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60

rit. -----



II. Sevillana

Allegro con gringo (♩. = 60)

1 12 13

mp *mp* *mp* *mf*

19 4 30

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

31 *f* *ff*

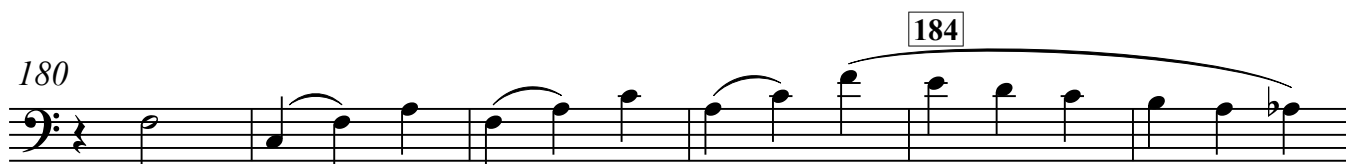
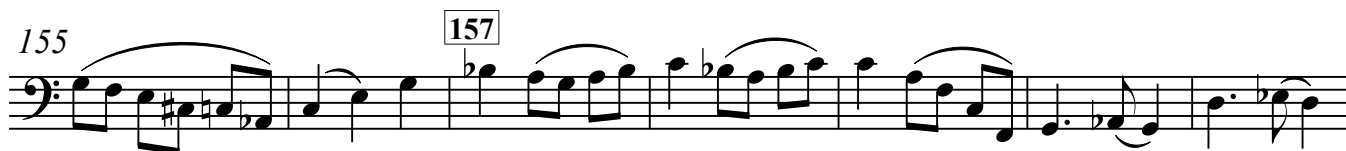
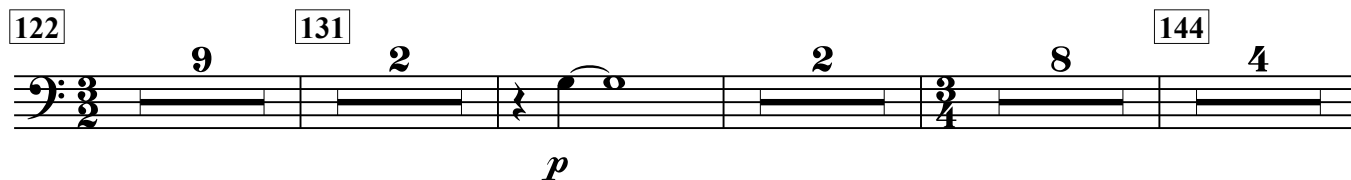
40 44 *ff*

49 2 G.P.

58 64 3 4 *ff*

70

77 79



Trombone 2

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale $\text{♩} = 60$ *rit.* ----- More Dolce Please $\text{♩} = 76$

6 2 *mp*

14 2 21 6

27 30 36

f $\text{♩} = \text{♩}$ *ff* *mp* $\text{♩} = \text{♩}$ *f* *ff*

37 2

46 *ff* *ff*

53 55 2 *f* *ff*

Chorale $\text{♩} = 60$ *rit.* -----

60 7 2

ff

(♩. = 60)

II. Sevillana

Allegro con gringo

1 12 13 3 4

mp cresc. (mf) f mp

26 30

cresc. (mf) f

37 44

ff ff

49 G.P.

59 64 3 2 *non stacc.*

ff

73 79

83 93 16

109 122 9 131 2 8

p

144 9 157

ff

162 G.P. 4 171

175 3

184

191 *fff*

Bass Trombone

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60 *rit.* ----- More Dolce Please ♩ = 76

6 *p* *mp*

13 21 3

24 30 6

mp *f* *ff*

36 (♩ = ♩)

44 46 *ff*

51 55 2 *ff* *p* *ff*

60 Chorale ♩ = 60 *rit.* ----- 7 *pp*

II. Sevillana

Allegro con gringo (♩. = 60)

1 *mp*

9 13 2 *mp*

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

32 5 44 *f* *ff*

45

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

68

75 79 2

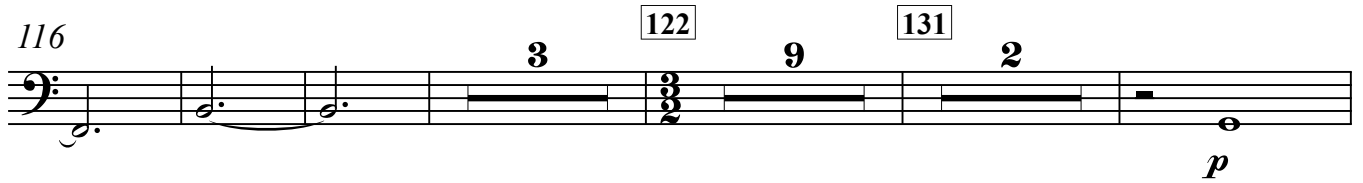
84



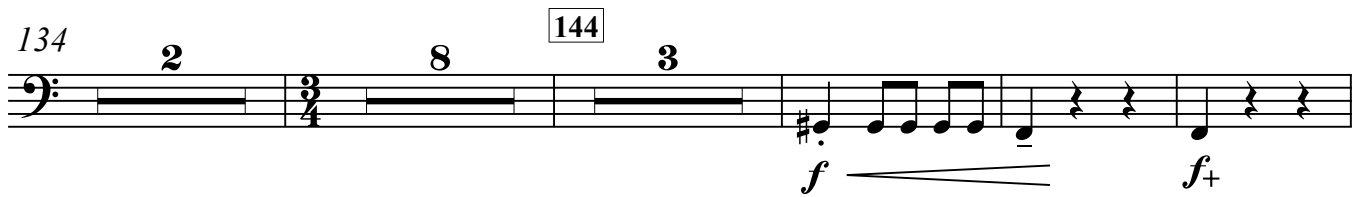
93



116



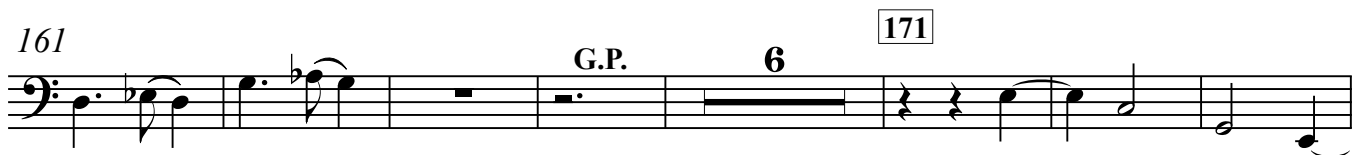
134



150



161



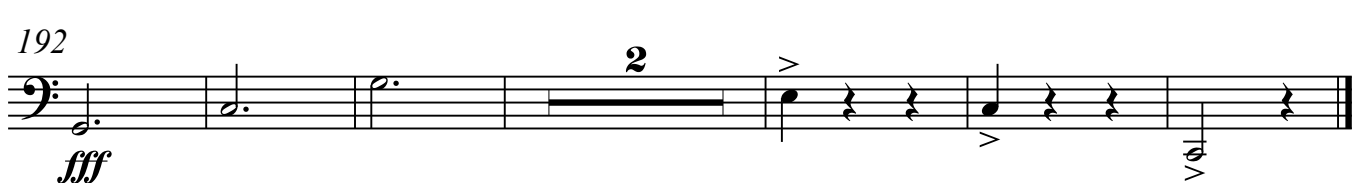
174



183



192



Euphoneum

Tilting at Windmills

I. Dulcinea

Bill Robinson

Chorale ♩ = 60 *rit.* ----- More Dolce Please ♩ = 76

6

p *mp*

13

2

mp

20

21

3

f

28

30 (♩ = ♩) 5

ff *mp* *f* *ff*

36 (♩ = ♩)

38

3

46

55

3

ff

62

Chorale ♩ = 60 *rit.* -----

7

pp

II. Sevillana

(♩. = 60)

1 Allegro con gringo

mp

9

13

10

mp

27

30

mp+

mf

mf+

f

35

6

44

ff

50

3

G.P.

59

4

64

2

non stacc.

ff

70

3

79

6

93 15 109

ff > *mp* *p*

117 122 131 144

3 9 5 8 9

153 157

ff 2

162 G.P. 171

G.P. 4

172

Tuba

Tilting at Windmills

Bill Robinson

Chorale $\bullet = 60$

I. Dulcinea



9 More Dolce Please $\bullet = 76$



18

21



24

30
($\bullet = \bullet$)



33

36
($\bullet = \bullet$)



41

46



48

55



57



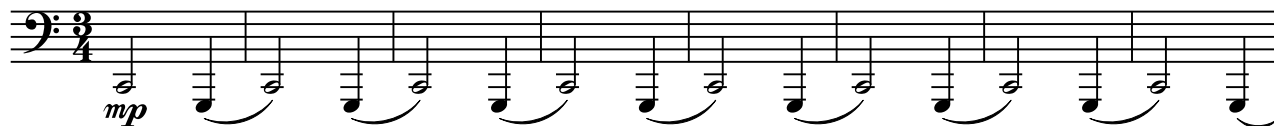
62 Chorale $\bullet = 60$



II. Sevillana

Allegro con gringo (♩. = 60)

1



9

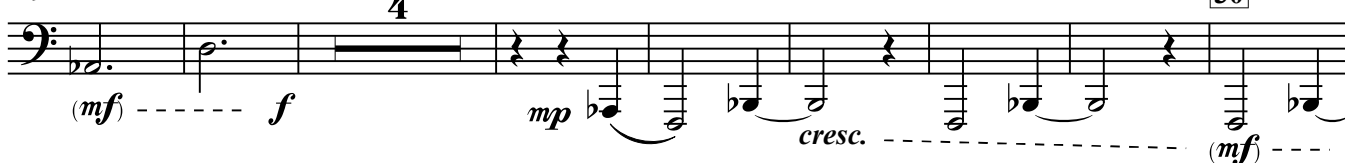
13



19

4

30



31

3



42

44



53

G.P.

64

6

4



68



74

5

79

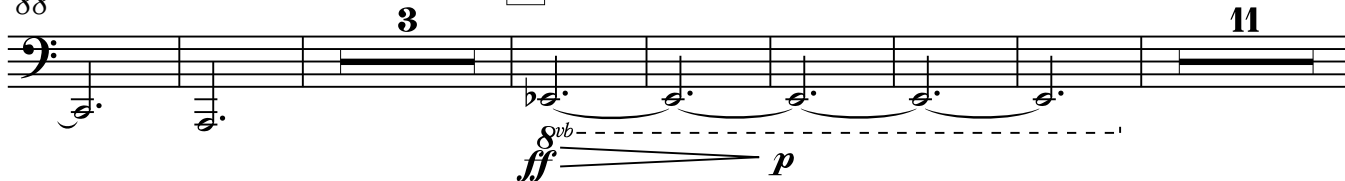


88

3

93

11



Tilting at Windmills

Bill Robinson

Chorale ♩ = 60 *rit.* ----- **More Dolce Please** ♩ = 76

6

12

21

30 (♩ = ♩)

36 (♩ = ♩) Tuba

37

46

54

55

62

7

2

II. Sevillana

Allegro con gringo (♩. = 60)

1

mp

10 13

29 30 *mp* *mp+*

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

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

70 2

79 6 4 93 16 109 13 3 2 *ff*

122 9 131 5 Trumpet 1 *p*

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

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

177 3 184 8

192 *fff*

Tilting at Windmills

Bill Robinson

Chorale (♩ = 60) *rit.* ----- **More Dolce Please** ♩ = 76

6 6

mp

17 21 6 *f*

28 30 36 4 4 *ff*

(♩ = ♩) Tuba

42 46 3 Trumpet 1 2 Flute 1

54 55 3 *f* *ff*

61 **Chorale** (♩ = 60) *rit.* -----

7 2

II. Sevillana

(♩. = 60)

Allegro con gringo

1 12 13 13 Timpani 2 Piccolo 30

31 6 44 13 G.P. *f*

58 64 15 79 14 93 16 109 13 122 9

131 5 3 Timpani 4 144 13

157 7 G.P. 6 171 4 Timpani 8

184 *ff*

190 *fff* 6

Castanets

Tilting at Windmills

I. Dulcinela (TACET)

(♩. = 60)

Allegro con gringo

II. Sevillana

1 **12** **13**

3/**4**

mp *cresc.* -----

30

(mf) ----- *f*

37 **4** **8** **44**

ff *ff*

54 **G.P.**

61 **64**

68

74 **79** **14** **93** **16**

109 **13** **122** **9** **131** **5** **8** **144** **13** **157** **3**

3/**2** **3**/**4**

160 **G.P.**

ff

167 **171** **13** **184** **16**