

Robert W. Smith

QJ
232
+78 partes

The Quest

from
SYMPHONY No. 3

Don Quixote

Catalog No. 012-3725-00
Complete Band with Full Conductor Score \$100.00
Extra Conductor Score \$10.00 ea.



Opus III

Wind Orchestra Publications™

Distributed exclusively by C.L. Barnhouse Company

Ayuntamiento de Madrid

FULL CONDUCTOR SCORE
Score Catalog No. 012-3725-01

2J
232
+78 parts

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THE QUEST

from Symphony No. 3, Don Quixote

INSTRUMENTATION

Full Conductor Score1	1st & 2nd F Horn2
Piccolo1	3rd & 4th F Horn2
1st & 2nd Flute10	1st Trombone2
Oboe2	2nd Trombone2
1st Bb Clarinet4	3rd Trombone2
2nd Bb Clarinet4	Euphonium (Baritone) BC2
3rd Bb Clarinet4	Euphonium (Baritone) TC2
Bb Bass Clarinet2	Tuba4
Eb Contrabass Clarinet1	String Bass1
Bb Contrabass Clarinet1	Mallet Percussion: Chimes, Marimba ..2
Bassoon2	Timpani1
1st & 2nd Eb Alto Saxophone/ Alto Clarinet6	Percussion 1: Castanets, Bass Drum, Concert Toms, Tambourine3
Bb Tenor Saxophone2	Percussion 2: Suspended Cymbal, Crash Cymbals, Tambourine2
Eb Baritone Saxophone1	Piano/Synthesizer/Harp2
1st Bb Trumpet3	
2nd Bb Trumpet3	
3rd Bb Trumpet3	

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

As an option, you may wish to precede the piece with the sound of wind as created through a vocal effect. The wind should continue under the euphonium solo leading to the chime dissonance.

Through the entire symphony, I have used the euphonium solo as a musical metaphor for the main character. In contrast, I have used the sound of dissonant metallic percussion to symbolize the Don's loss of mental acuity. As a result, please ensure the metallic percussion effects are prominent throughout.

The castanets beginning at measure 22 should simulate the sound of a horse. The 3 / 4 measures may be conducted as a bar of 6 / 8 to support this effect.

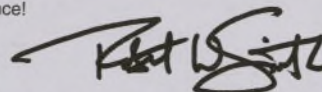
Beginning in measure 103, please feel free to adjust the dynamic marking for the euphonium soloist to ensure presence above the ensemble.

The aleatoric figures beginning in measure 120 should be interpreted with improvised rhythmic figures (very intense) using the note set as indicated. However, the notes do not need to be performed in order. The more intense and random from player to player, the better!

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

Best wishes for a wonderful performance!



R. 81.926

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 of Llíria,
José Miguel Micó Castellano - Conductor
 \$14.95

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

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

QJ
232

Conductor Score
012-3725-00

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Reflective (♩ = 72)

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

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:
Chimes, Vibraphone

Timpani

Percussion 1:
Castanets, Bass Drum,
Concert Toms, Tambourine

Percussion 2:
Suspended Cymbal,
Crash Cymbal, Tambourine

Piano / Synthesizer / Harp

expressive
mp

Chimes - hard mallets
sfz sfz

Sus. Cym. *p*

1 2 3 4 5 6 7

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8 Con la Fuerza (♩ = 84)

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.

8 Con la Fuerza (♩ = 84)

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./Synth.

Castanets (use as many sets as equipment and personnel allows)

let all Cyms. vibrate unless otherwise notated

14

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.

14

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

Piano

Pno./Synth.

14 15 16 17 18

22 With Energy and Purpose (♩ = 152)

Picc. *ff*

1st/2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd/3rd Cl. *ff*

Bs. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

1st/2nd A. Sx. AL Cl. *fp cresc.* *f dim.*

T. Sx. *fp cresc.* *f dim.*

B. Sx. *ff*

22 With Energy and Purpose (♩ = 152)

1st Trp. *ff*

2nd/3rd Trp. *ff*

1st/2nd Hn. *fp cresc.* *f dim.*

3rd/4th Hn. *fp cresc.* *f dim.*

1st Trb. *ff*

2nd/3rd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Str. Bass *ff*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *sfz* *sfz* *f* One set of Castanets

Perc. 2 *p*

Pno./Synth. *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.
(Bär.)

Tuba

Str. Bass

Mallet Perc.
Marimba

Timp.

Perc. 1

Perc. 2

Pno./Synth.



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./Synth.

36

37

38

39

40

41

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./Synth.

42 43 44 45 46 47

50 Aggressive

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.

50 Aggressive

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./Synth.



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./Synth.

53 54 55 56 57

58 62

Picc. *ff* *mf*

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

Ob. *ff* *mf*

1st Cl. *ff* *mf*

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

Bs. Cl. *ff* *mf*

Cb. Cl. *ff* *mf*

Bsn. *ff* *mf*

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

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

58 62

1st Trp. *ff*

2nd/3rd Trp. *ff*

1st/2nd Hn. *ff* *mf*

3rd/4th Hn. *ff* *mf*

1st Trb. *ff*

2nd/3rd Trb. *ff*

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

Tuba *ff* *mf*

Str. Bass *ff* *mf*

Mallet Perc. *mf*

Timp. *ff*

Perc. 1 *ff* *mf*

Perc. 2 Tamb. *mf*

Pno./Synth. *mf* *sim.*

58 59 60 61 62 63

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./Synth.

64 65 66 67 68

70

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.

70

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./Synth.

69

70

71

72

73



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./Synth.

74 75 76 77

78

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.

78

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./Synth.

78 79 80 81 82

Slowly (♩ = 76)

Picc. *ff*

1st/2nd Fl. *ff* *a2*

Ob. *ff* *a2* *div.*

1st Cl. *ff* *a2*

2nd/3rd Cl. *ff* *a2*

Bs. Cl. *ff*

Cb. Cl. *ff*

Bsn. *ff*

1st/2nd A. Sx. *ff* *a2*

Al. Cl. *ff*

T. Sx. *ff*

B. Sx. *ff*

Slowly (♩ = 76)

1st Trp. *ff* *p* *ff*

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

1st/2nd Hn. *ff* *p* *ff*

3rd/4th Hn. *ff* *p* *ff*

1st Trb. *ff*

2nd/3rd Trb. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Str. Bass *ff*

Mallet Perc. *ff*

Timp. *ff*

Perc. 1 *ff* *mp*

Perc. 2 *ff* *p* *ff*

Pno./Synth. *ff*

88 Majestic

rit.

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.

Horn cue

f

88 Majestic

rit.

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./Synth.

f

a2

3

6

p



Courtly (♩ = 80)

95

Picc. -

1st/2nd Fl. -

Ob. -

1st Cl. *f*

2nd/3rd Cl. *f*

Bs. Cl. *f*

Cb. Cl. *f*

Bsn. *f*

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

Al. Cl. *f*

T. Sx. *f*

B. Sx. *f*

Solo
mf

Courtly (♩ = 80)

95

1st Trp. *f*

2nd/3rd Trp. *f*

1st/2nd Hn. *f*

3rd/4th Hn. *f*

1st Trb. *f*

2nd/3rd Trb. *f*

Euph. (Bär.) *f*

Tuba *f*

Str. Bass -

Mallet Perc. *f*

Chimes *f*

Timp. *f* *pp*

Perc. 1 *f* *mp*

Concert Toms *f*

Tambourine *f*

Perc. 2 *f*

Harp *mf*

Pno./Synth. *mf*

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./Synth.

97

98

99

100

101

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.

mf
Tutti
mf
Solo
mf

mp
mp
mp
mp
mp

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./Synth.

Solo
mf
one player
mp

Chimes
f

mf
mf
p

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./Synth.

107

108

109

110



rit.

Picc.

1st/2nd Fl. *Solo*

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.) *p*

Tuba

Str. Bass

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./Synth.

111

112

113

114

115

116 Alarming

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.

116 Alarming

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./Synth.

rit.

Picc. *ff*

1st/2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd/3rd Cl. *ff*
(random fanfare figures)

Bs. Cl. *mf* *ff*
(random fanfare figures)

Cb. Cl. *mf* *ff*
(random fanfare figures)

Bsn. *mf* *ff*
(random fanfare figures)

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

T. Sx. *ff*
(random fanfare figures)

B. Sx. *mf* *ff*
(random fanfare figures)

1st Trp. *ff*

2nd/3rd Trp. *ff*

1st/2nd Hn. *ff*

3rd/4th Hn. *ff*

1st Trb. *ff*

2nd/3rd Trb. *ff*

Euph.
(Bar.) *ff*

Tuba *mf* *ff*
(random fanfare figures)
tutti

Str. Bass

Mallet Perc. Two players *sfz*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Pno./Synth.

rit.

128 With Energy and Purpose (♩ = 152)

Picc. - 3/4 - 4/4 - 3/4

1st/2nd Fl. - 3/4 - 4/4 - 3/4

Ob. - 3/4 - 4/4 - 3/4

1st Cl. - 3/4 - 4/4 - 3/4

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

Bs. Cl. - 3/4 - 4/4 - 3/4

Cb. Cl. - 3/4 - 4/4 - 3/4

Bsn. - 3/4 - 4/4 - 3/4

1st/2nd A. Sx. Al. Cl. - 3/4 - 4/4 - 3/4

T. Sx. - 3/4 - 4/4 - 3/4

B. Sx. - 3/4 - 4/4 - 3/4

128 With Energy and Purpose (♩ = 152)

1st Trp. - 3/4 - 4/4 - 3/4

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

1st/2nd Hn. - 3/4 - 4/4 - 3/4

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

1st Trb. - 3/4 - 4/4 - 3/4

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

Euph. (Bar.) - 3/4 - 4/4 - 3/4

Tuba - 3/4 - 4/4 - 3/4

Str. Bass - 3/4 - 4/4 - 3/4

Mallet Perc. - *mp* - Marimba *p* - *mf*

Timp. - 3/4 - 4/4 - 3/4

Perc. 1 - *mp* - Castanets - *mf*

Perc. 2 - 3/4 - 4/4 - 3/4 - Tamb. *mf*

Pno./Synth. - Piano *p* - *mf*

136

Picc. *mf*

1st/2nd Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl. *mf*

Bs. Cl.

Cb. Cl.

Bsn.

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

Al. Cl.

T. Sx. *f*

B. Sx. *f*

1st Trp.

2nd/3rd Trp.

1st/2nd Hn. *f*

3rd/4th Hn. *f*

1st Trb.

2nd/3rd Trb.

Euph. (Bar.) *f*

Tuba *f*

Str. Bass *f*

Mallet Perc.

Timp.

Perc. 1 *f*

Perc. 2 *f*

Pno./Synth. *sim.*

133 134 135 136 137

140

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./Synth.

138 139 140 141 142

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./Synth.

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./Synth.

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.
 Perc.
 Perc. 1
 Perc. 2
 Pno./Synth.

To Chimes - 2 players

153 154 155 156 157

Glorious! (♩ = 84)

162

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.

Glorious! (♩ = 84)

162

1st Trp.

2nd/3rd Trp.

1st/2nd Hn.

3rd/4th Hn.

1st Trb.

2nd/3rd Trb.

Euph.
(Bar.)

Tuba

Str. Bass

Mallet Perc.

Chimes - 2 players

Timp.

Perc. 1

Perc. 2

Pno./Synth.

Picc. *f*
 1st/2nd Fl. *f*
 Ob. *f*
 1st Cl. *f*
 2nd/3rd Cl. *f*
 Bs. Cl. *f*
 Cb. Cl. *f*
 Bsn. *div.* *f*
 1st/2nd A. Sx. *f*
 Al. Cl. *f*
 T. Sx. *f*
 B. Sx. *f*
 1st Trp. *f*
 2nd/3rd Trp. *f*
 1st/2nd Hn. *f*
 3rd/4th Hn. *f*
 1st Trb. *f*
 2nd/3rd Trb. *f*
 Euph. (Bar.) *f*
 Tuba *div.* *f*
 Str. Bass *f*
 Mallet Perc. *f*
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Pno./Synth. *f*

Picc. *ff* *f* *fff*
 1st/2nd Fl. *ff* *f* *fff*
 Ob. *ff* *f* *fff*
 1st Cl. *ff* *f* *fff*
 2nd/3rd Cl. *ff* *f* *fff*
 Bs. Cl. *ff* *f* *fff*
 Cb. Cl. *ff* *f* *fff*
 Bsn. *ff* *f* *fff*
 1st/2nd A. Sx. *fp* *f* *fff*
 Al. Cl. *fp* *f* *fff*
 T. Sx. *fp* *f* *fff*
 B. Sx. *ff* *f* *fff*
 1st Trp. *ff* *f* *fff*
 2nd/3rd Trp. *ff* *f* *fff*
 1st/2nd Hn. *fp* *f* *fff*
 3rd/4th Hn. *fp* *f* *fff*
 1st Trb. *ff* *f* *fff*
 2nd/3rd Trb. *ff* *f* *fff*
 Euph. (Bar.) *ff* *f* *fff*
 Tuba *ff* *f* *fff*
 Str. Bass *ff* *f* *fff*
 Mallet Perc. *ff* *f* *fff*
 Timp. *ff* *Solo* *fff*
 Perc. 1 *sfz* *f* *fff*
 Perc. 2 *ff* *f* *fff*
 Pno./Synth. *ff* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Piccolo

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

f 2 *tr* 7 *ff*

22 With Energy and Purpose (♩ = 152) 2 2 2

2 2 2 34 2

2 2 2 3 6 4

50 Aggressive *f* *tr*

tr *ff*

tr 58 *ff* 2

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Piccolo / p. 2

62 *mf*

f

70

78 *f*

ff

Slowly (♩ = 76) 88 Majestic 4 *rit.* Courtly (♩ = 80) 2

95 8 103 *mf*

rit.

116 Alarming 4 (random fanfare figures) (♩)(♭♩)(♩)(♩) *mp cresc.* *ff*

128 With Energy and Purpose (♩ = 152)

2 rit. 2 2 2 2

136 mf

140 f

152 f

ff

Glorious! (♩ = 84)

162 f

tr ff rall. f fff



QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

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1st & 2nd Flute / p. 2

70

78

Slowly (♩ = 76)

88 Majestic 4 rit. Courtly (♩ = 80)

95 Solo

103 Tutti

Solo rit.

116 Alarming 4

(random fanfare figures)

mp cresc. ff rit. 2

128 With Energy and Purpose (♩ = 152)

136

140

152

Glorious! (♩ = 84)

162

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62



1st & 2nd Flute / p. 2

70

78

88

Slowly (♩ = 76)

Majestic 4 rit. Courtly (♩ = 80) 2

95

Solo

mf

103

Tutti

mf

Solo rit.

116

Alarming 4

(random fanfare figures)

(♩)(♭♩)(♩)(♩)

mp cresc. ff

2 rit. 2

128 With Energy and Purpose (♩ = 152)

136

140

152

Glorious! (♩ = 84)

162

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14

f *ff*

a2 *tr*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

f

a2 *tr*

tr

58

ff

62

mf

f

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1st & 2nd Flute / p. 2

70

78

Slowly (♩ = 76)

88 Majestic 4 rit. Courtyly (♩ = 80) 2

95

Solo

mf

103

Tutti

mf

Solo

rit.

116 Alarming 4

(random fanfare figures)

mp cresc. ff

2 rit. 2

1st & 2nd Flute / p. 3

128 With Energy and Purpose (♩ = 152)

Musical staff 128-135: Treble clef, key signature of one sharp (F#). The staff contains five measures of whole notes, each with a '2' above it. The time signatures are 3/4, 4/4, 3/4, 4/4, and 3/4.

136

Musical staff 136-139: Treble clef, key signature of one sharp. Measures 136-139 contain eighth-note patterns with slurs and accidentals. Measure 136 starts with a *mf* dynamic.

140

Musical staff 140-143: Treble clef, key signature of one sharp. Measures 140-143 contain eighth-note patterns with slurs and accidentals. Measure 140 starts with a *f* dynamic.

Musical staff 144-147: Treble clef, key signature of one sharp. Measures 144-147 contain eighth-note patterns with slurs and accidentals.

Musical staff 148-151: Treble clef, key signature of one sharp. Measures 148-151 contain eighth-note patterns with slurs and accidentals.

152

Musical staff 152-155: Treble clef, key signature of one sharp. Measures 152-155 contain eighth-note patterns with slurs and accidentals. Measure 152 starts with a *f* dynamic.

Musical staff 156-159: Treble clef, key signature of one sharp. Measures 156-159 contain eighth-note patterns with slurs and accidentals.

Musical staff 160-163: Treble clef, key signature of one sharp. Measures 160-163 contain eighth-note patterns with slurs and accidentals. Measure 160 starts with a *ff* dynamic.

Glorious! (♩ = 84)

162

Musical staff 162-165: Treble clef, key signature of one sharp. Measures 162-165 contain eighth-note patterns with slurs and accidentals. Measure 162 starts with a *f* dynamic.

Musical staff 166-169: Treble clef, key signature of one sharp. Measures 166-169 contain eighth-note patterns with slurs and accidentals. Measure 166 starts with a *ff* dynamic, and measure 169 ends with a *fff* dynamic.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

f *ff*

a2 *tr*

22 With Energy and Purpose (♩ = 152)

2 2 2 2 2

34 2 2 2 2 2

50 Aggressive

f

a2 *tr*

tr

58 *ff*

2

62 *mf*

f

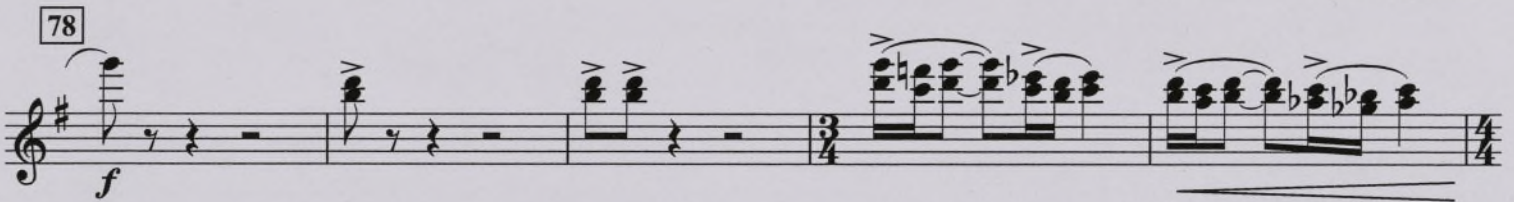


1st & 2nd Flute / p. 2

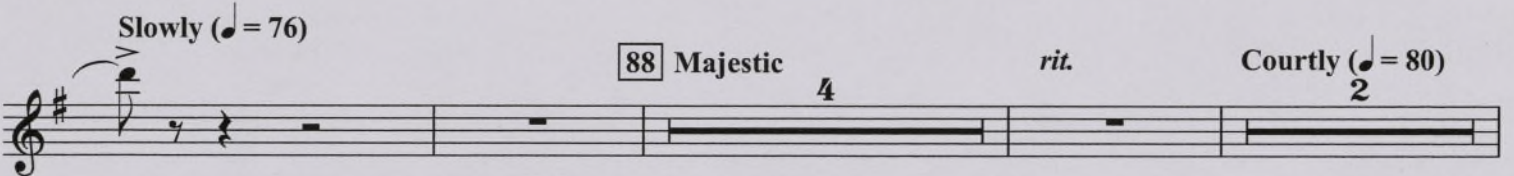
70



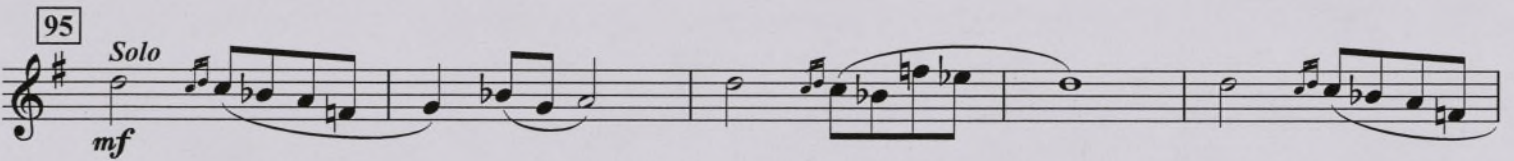
78



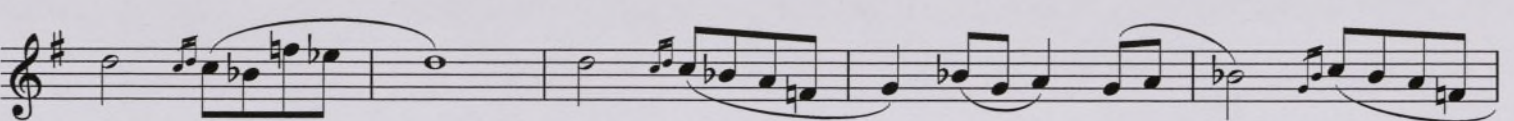
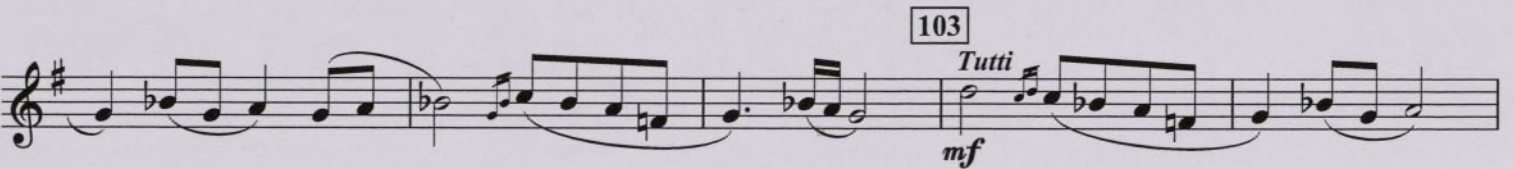
88 Majestic 4 rit. Courtly (♩ = 80) 2



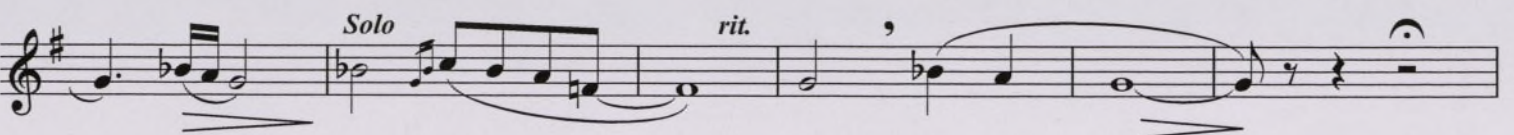
95 Solo mf



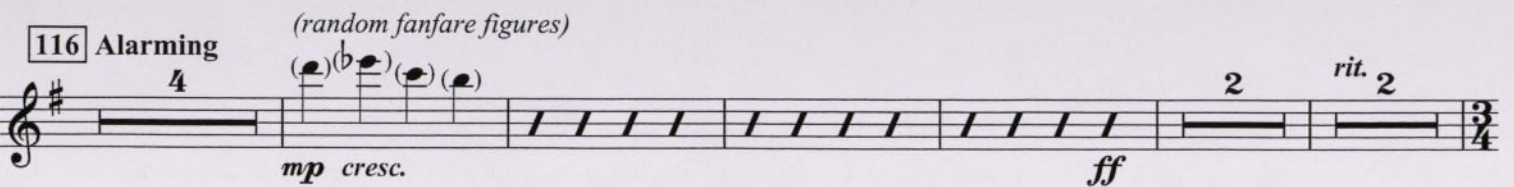
103 Tutti mf



Solo rit.



116 Alarming 4 mp cresc. ff 2 rit. 2 3/4



128 With Energy and Purpose (♩ = 152)

Glorious! (♩ = 84)

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

f *ff*

a2 *tr*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

f

a2 *tr*

tr

58

ff

62

mf

f



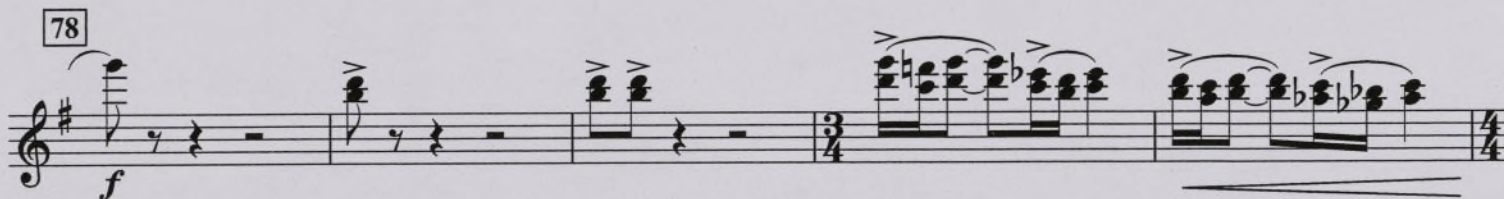
1st & 2nd Flute / p. 2

70



78

f



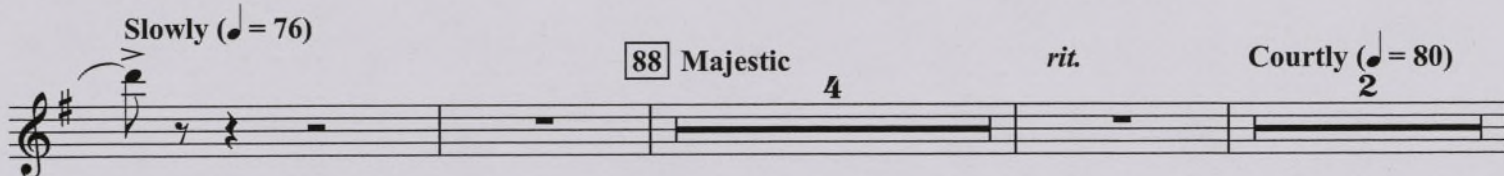
ff

a2



Slowly (♩ = 76)

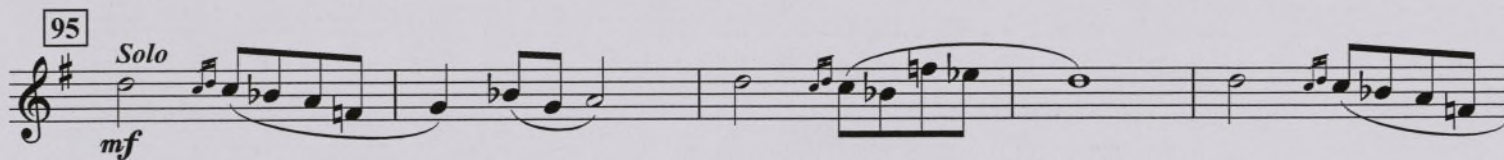
88 Majestic 4 *rit.* Courtly (♩ = 80)



95

Solo

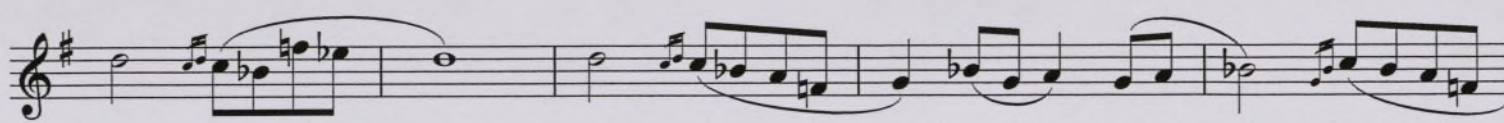
mf



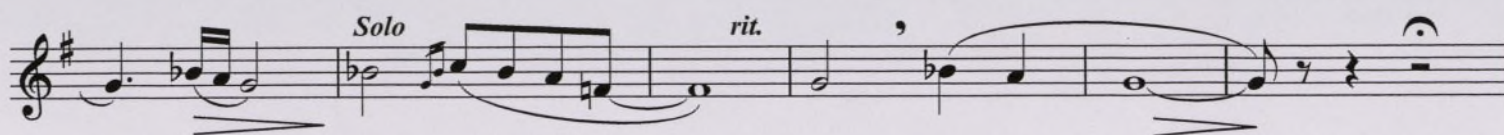
103

Tutti

mf

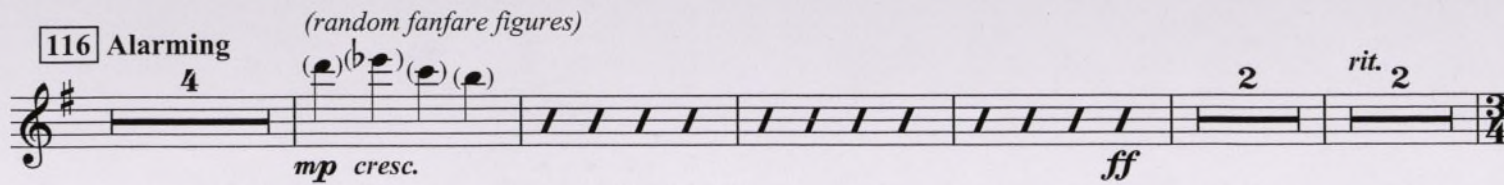


Solo *rit.*



116 Alarming 4 (random fanfare figures)

mp cresc. *ff* 2 *rit.* 2



128 With Energy and Purpose (♩ = 152)

2 2 2 2 2

136

mf

140

f

152

f

ff

Glorious! (♩ = 84)

162

f

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

f *ff*

a2 *tr*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

f

a2 *tr*

tr *ff*

58

62 *mf*

f



1st & 2nd Flute / p. 2

70

78

88 Majestic 4 rit. Courtly (♩ = 80) 2

95 Solo mf

103 Tutti mf

Solo rit.

116 Alarming 4 mp cresc. ff 2 rit. 2 3/4

1st & 2nd Flute / p. 3

128 With Energy and Purpose (♩ = 152)

136

140

152

Glorious! (♩ = 84)

162

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

f *ff*

a2 *tr*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

f

a2 *tr*

tr

58

ff

62

mf

f



1st & 2nd Flute / p. 2

70

78

88

95

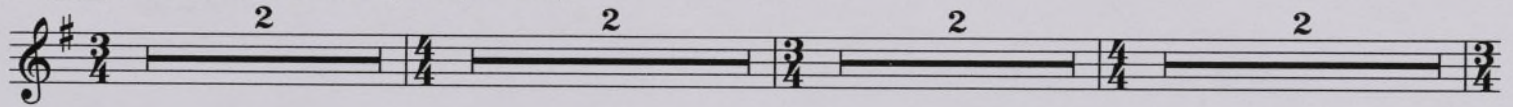
103

116

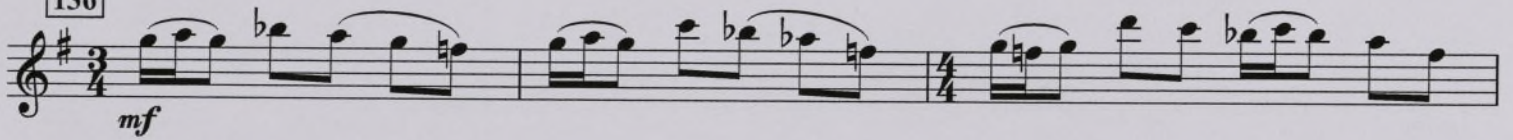
116

1st & 2nd Flute / p. 3

128 With Energy and Purpose (♩ = 152)



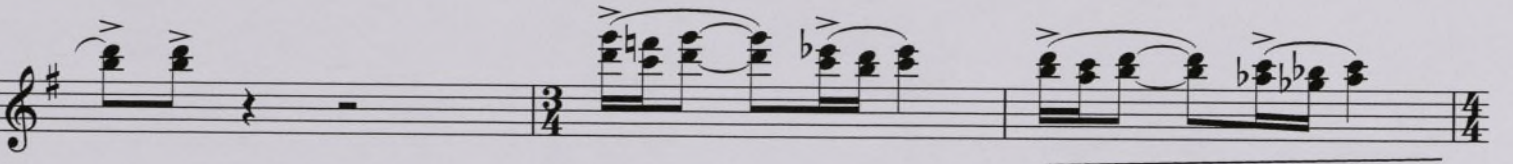
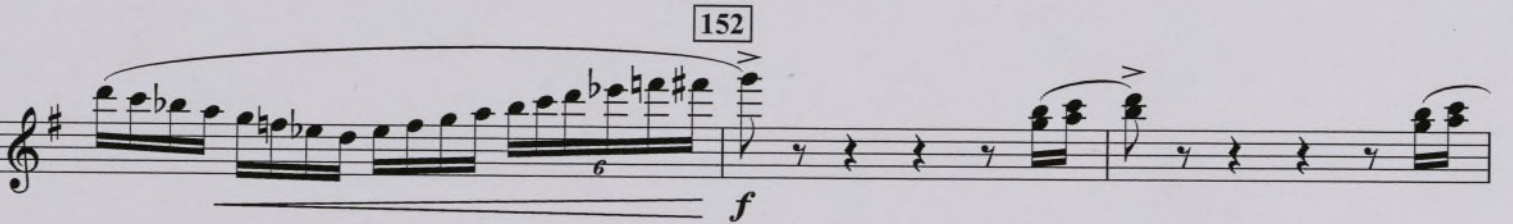
136



140

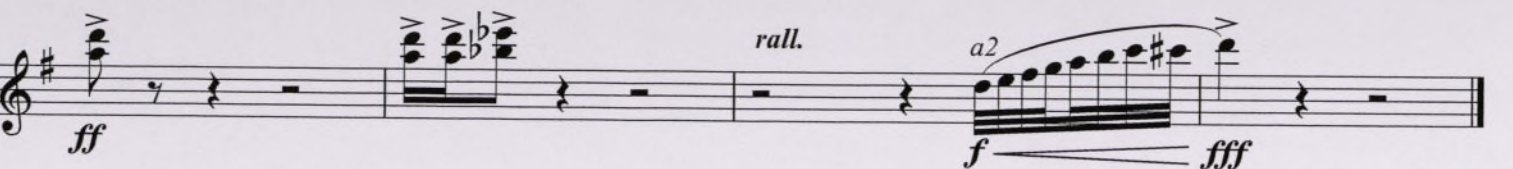
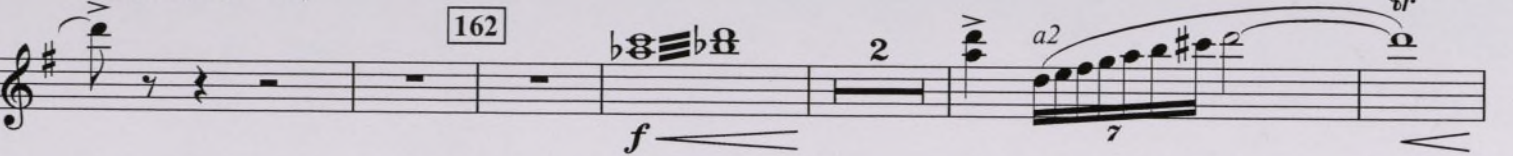


152



Glorious! (♩ = 84)

162



QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

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1st & 2nd Flute / p. 2

70

78

88 Majestic *rit.* Courtly (♩ = 80)

95 Solo *mf*

103 Tutti *mf*

Solo *rit.*

116 Alarming (random fanfare figures) *mp cresc.* *ff* *rit.*

128 With Energy and Purpose (♩ = 152)

Musical staff 128: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of whole notes, each with a '2' above it, indicating a second ending or a specific articulation. The time signature changes from 3/4 to 4/4 and back to 3/4.

136

Musical staff 136: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *mf*.

140

Musical staff 140: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *f*.

Musical staff 141: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents.

Musical staff 142: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents.

152

Musical staff 152: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *f*.

Musical staff 153: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains four measures of eighth notes with slurs and accents.

Musical staff 154: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *ff*.

Glorious! (♩ = 84)

Musical staff 162: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *f*.

Musical staff 163: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of eighth notes with slurs and accents. The first measure has a dynamic marking of *ff*, and the last measure has a dynamic marking of *fff*.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

1st & 2nd Flute

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

f *ff* *mf* *f*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

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1st & 2nd Flute / p. 2

70

78

Slowly (♩ = 76)

88 Majestic 4 rit. Courtly (♩ = 80)

95

Solo

mf

103

Tutti

mf

Solo

rit.

116 Alarming 4

(random fanfare figures)

(♩) (♭♩) (♩) (♩)

mp cresc. ff

2 rit. 2

128 With Energy and Purpose (♩ = 152)

Glorious! (♩ = 84)

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd Flute

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

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1st & 2nd Flute / p. 2

70

78

f

ff

a2

Slowly (♩ = 76)

88 Majestic 4 rit. Courtly (♩ = 80)

95

Solo

mf

103

Tutti

mf

Solo *rit.*

116 Alarming 4 (random fanfare figures)

mp cresc. *ff*

2 rit. 2

128 With Energy and Purpose (♩ = 152)

Musical staff with measures 128-135. Time signatures: 3/4, 4/4, 3/4, 4/4, 3/4. Rehearsal marks '2' are placed above the staff.

Musical staff with measures 136-139. Rehearsal mark 136. Dynamics: *mf*.

Musical staff with measures 140-143. Rehearsal mark 140. Dynamics: *f*.

Musical staff with measures 144-147.

Musical staff with measures 148-151.

Musical staff with measures 152-155. Rehearsal mark 152. Dynamics: *f*.

Musical staff with measures 156-159.

Musical staff with measures 160-161. Dynamics: *ff*. Articulation 'a2' is marked above the staff.

Glorious! (♩ = 84)

Musical staff with measures 162-165. Rehearsal mark 162. Dynamics: *f*. Articulation 'a2' and trill 'tr' are marked.

Musical staff with measures 166-169. Dynamics: *ff*, *rall.*, *f*, *fff*. Articulation 'a2' is marked.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Robert W. Smith
(ASCAP)

Oboe

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14 22 With Energy and Purpose (♩ = 152) 34 50 Aggressive 58 62 70 78 88 Majestic *rit.* 95 Courtly (♩ = 80) 8

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103 *Solo*
mf

rit. 3

116 **Alarming**
2 2 (random fanfare figures) 2
mp cresc. *ff*

128 **With Energy and Purpose** (♩ = 152)
rit. 2 2 2 2 2

136
mf

140
f

152
f *div.* *div.*

Glorious! (♩ = 84)
162
f 2 *tr*

div. *rall.*
ff *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Oboe

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 6 14 *div.* *f* 2

tr *div.* *ff* 22 With Energy and Purpose (♩ = 152) 2 2

34 2 2 2 2 2

f 2 2 2 6 *f*

50 Aggressive *tr*

tr *tr* *tr*

58 *ff* 62 2 *mf*

70 *f* *div.*

78 *f* *div.*

ff *div.*

Slowly (♩ = 76) 88 Majestic 4 *rit.* Courtly (♩ = 80) 95 8

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Oboe / p. 2

103 *Solo*
mf

rit. 3

116 **Alarming**
2 2 (random fanfare figures)
mp cresc. *ff*

128 **With Energy and Purpose** (♩ = 152)
rit. 2 2 2 2 2

136
mf

140
f

152
f *div.*

ff *div.*

Glorious! (♩ = 84)
162
f 2 *tr*

div. *rall.*
ff *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

7 6 2

f

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

2 2

ff

34

2 2 2 2 2 2

50 Aggressive

2 2 6

f

58

ff

62

2

mf

70

2 2

78

f

ff

88 Majestic

4 *rit.*

Slowly ($\text{♩} = 76$)

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1st B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *f* *mp*

rit. 3 [116] Alarming 4

(random fanfare figures) *mp cresc.* 2 rit. 2 *ff*

[128] With Energy and Purpose ($\text{♩} = 152$) 2 2 2 2

[136] *mf*

[140] *f*

[152] *f*

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *tr*

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic

4 *rit.*

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1st B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$)

95 8 103

f *mp*

116 Alarming

(random fanfare figures)

mp cresc. *ff*

2 rit. 2

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

2 2 2 2

136

mf

140

f

152

f

ff

Glorious! ($\text{♩} = 84$)

162 2 7 tr

f

ff *rall.* *f* *fff*

Q 3
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

ff

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

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic

rit.

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1st B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *f* *mp*

[116] **Alarming** 4 *rit.* 3

(random fanfare figures) *mp cresc.* 2 *rit.* 2 *ff*

[128] **With Energy and Purpose** ($\text{♩} = 152$) 2 2 2 2

[136] *mf*

[140] *f*

[152] *f* *ff*

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *rall.* *f* *fff* *tr*

Q 3
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

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

34

50 Aggressive

58

62

70

78

88 Majestic 4 rit.

mf *ff* *f*

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1st B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *f* *mp*

(random fanfare figures) *mp cresc.* 2 rit. 2 *ff*

[128] With Energy and Purpose ($\text{♩} = 152$) 2 2 2 2

[136] *mf*

[140] *f*

[152] *f*

ff

Glorious! ($\text{♩} = 84$) [162] *f* 2 7 tr

ff rall. *f* *fff*

Q 3
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 7 8 Con la Fuerza ($\text{♩} = 84$) 14 2

f

22 With Energy and Purpose ($\text{♩} = 152$) 2 2

ff

34 2 2 2 2 2 2

50 Aggressive *f* *tr*

58 *tr* *ff*

62 *mf*

70

78 *f*

ff

Slowly ($\text{♩} = 76$) 88 Majestic 4 *rit.*

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2nd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *mp*

[116] Alarming 4 *rit.* 3 *ff*

(random fanfare figures)

mp cresc. 2 *rit.* 2

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

[136] *mf*

[140] *f*

[152] *f*

ff

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *tr*

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic *rit.*

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2nd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *f* *mp*

Musical notation for measures 95-103 of 'Courtly'. The key signature is three sharps (F#, C#, G#). The tempo is marked as $\text{♩} = 80$. Measure 95 starts with a dynamic of *f* and a crescendo hairpin. Measure 103 has a dynamic of *mp*. There is a fermata over measure 103.

[116] Alarming 4 *rit.* 3

Musical notation for measures 116-127 of 'Alarming'. The key signature is three sharps. Measure 116 has a dynamic of *f*. There is a *rit.* marking above measures 116-127. Measure 127 has a dynamic of *ff*. There is a fermata over measure 127.

(random fanfare figures) *mp cresc.* 2 *rit.* 2 *ff*

Musical notation for measures 128-135 of 'Alarming'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. Measure 128 has a dynamic of *mp cresc.*. There are slanted lines representing fanfare figures. Measure 135 has a dynamic of *ff*. There is a *rit.* marking above measures 134-135. The piece ends with a 3/4 time signature.

[128] With Energy and Purpose ($\text{♩} = 152$) 2 2 2 2

Musical notation for measures 136-139 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. The piece consists of four measures, each with a 2-measure rest. The time signatures are 3/4, 4/4, 3/4, and 4/4.

[136] *mf*

Musical notation for measures 140-143 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. Measure 140 has a dynamic of *mf*. The piece consists of four measures with various rhythmic patterns. The time signatures are 3/4, 4/4, 3/4, and 4/4.

[140] *f*

Musical notation for measures 144-147 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. Measure 144 has a dynamic of *f*. The piece consists of four measures with various rhythmic patterns. The time signatures are 3/4, 4/4, 3/4, and 4/4.

Musical notation for measures 148-151 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. The piece consists of four measures with various rhythmic patterns. The time signatures are 3/4, 4/4, 3/4, and 4/4.

Musical notation for measures 152-155 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. The piece consists of four measures with various rhythmic patterns. The time signatures are 3/4, 4/4, 3/4, and 4/4.

[152] *f*

Musical notation for measures 156-159 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. Measure 156 has a dynamic of *f*. The piece consists of four measures with various rhythmic patterns. The time signatures are 3/4, 4/4, 3/4, and 4/4.

ff

Musical notation for measures 160-161 of 'With Energy and Purpose'. The key signature is three sharps. The tempo is marked as $\text{♩} = 152$. Measure 160 has a dynamic of *ff*. The piece consists of two measures with various rhythmic patterns. The time signatures are 4/4 and 4/4.

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *tr*

Musical notation for measures 162-165 of 'Glorious!'. The key signature is three sharps. The tempo is marked as $\text{♩} = 84$. Measure 162 has a dynamic of *f*. There is a 2-measure rest, followed by a 7-measure rest, and then a trill (*tr*) in measure 165. The piece ends with a fermata.

ff *rall.* *f* *fff*

Musical notation for measures 166-169 of 'Glorious!'. The key signature is three sharps. The tempo is marked as $\text{♩} = 84$. Measure 166 has a dynamic of *ff*. There is a *rall.* marking above measures 166-169. Measure 169 has a dynamic of *fff*. The piece ends with a fermata.

Q7
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic *rit.*

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2nd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95]

f *mp* 8

[116] Alarming

mp *ff* rit. 3

(random fanfare figures)

mp cresc. *ff* rit. 2

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

mp *ff* rit. 2

[136]

mf

[140]

f

[152]

Glorious! ($\text{♩} = 84$)

[162]

f 2 tr 7

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic *rit.*

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2nd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95]

8 [103] *f* *mp*

[116] Alarming

rit. 3 4

(random fanfare figures)

mp cresc. *ff* 2 *rit.* 2

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

2 2 2 2 2

[136]

mf

[140]

f

2 2

6

[152]

f

ff

Glorious! ($\text{♩} = 84$)

[162]

f 2 7 *tr*

ff *rall.* *f* *fff*

Q 7
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic *4* *rit.*

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3rd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *mp* *rit.* 3 [116] Alarming 4

(random fanfare figures) 2 *mp cresc.* *ff* *rit.* 2 3/4

[128] With Energy and Purpose ($\text{♩} = 152$) 2 2 2 2 3/4

[136] *mf*

[140] *f*

[152] *f*

ff

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *tr*

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14 2

f

22 With Energy and Purpose ($\text{♩} = 152$) 2 2

ff

34 2 2

50 Aggressive tr

f

58 tr

ff

62 2

mf

70 2 2

78 f

ff

Slowly ($\text{♩} = 76$) 88 Majestic 4 rit.

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3rd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) 95 8 103

f *mp*

(random fanfare figures) 116 Alarming 4

mp cresc. *ff*

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

136

mf

140

f

2

6

152

f

ff

Glorious! ($\text{♩} = 84$) 162

f *tr*

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 7 8 Con la Fuerza ($\text{♩} = 84$) 14 2

f

22 With Energy and Purpose ($\text{♩} = 152$) 2 2

ff

34 2 2 2 2 2 2 2

50 Aggressive *f* *tr*

58 *tr* *ff*

62 *mf*

70

78 *f*

ff

Slowly ($\text{♩} = 76$) 88 Majestic 4 *rit.*

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3rd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95] 8 [103] *mp*

[116] Alarming 4 *rit.* 3

(random fanfare figures)

mp cresc. 2 *rit.* 2 *ff*

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

[136] *mf*

[140] *f*

[152] *f*

ff

Glorious! ($\text{♩} = 84$) [162] 2 7 *f* *tr*

ff *rall.* *f* *fff*

Q5
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

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

ff

34

50 Aggressive

f

58

ff

62

mf

70

78

f

ff

Slowly ($\text{♩} = 76$) 88 Majestic *rit.*

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3rd B \flat Clarinet / p. 2

Courtly ($\text{♩} = 80$) [95]

Musical notation for measures 95-115. Measure 95 starts with a dynamic of *f*. Measure 103 has a dynamic of *mp*. Measure 116 is marked *rit.* and *3*. Measure 117 is marked *4*.

(random fanfare figures)

Musical notation for measures 118-127. Measure 118 has a dynamic of *mp cresc.*. Measure 127 has a dynamic of *ff*. Measure 128 is marked *2*. Measure 129 is marked *rit.* and *2*. Measure 130 is marked *3/4*.

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

Musical notation for measures 128-135. Measure 128 is marked *2*. Measure 129 is marked *2*. Measure 130 is marked *2*. Measure 131 is marked *2*. Measure 132 is marked *2*. Measure 133 is marked *3/4*. Measure 134 is marked *4/4*. Measure 135 is marked *3/4*.

[136]

Musical notation for measures 136-139. Measure 136 has a dynamic of *mf*. Measure 137 is marked *3/4*. Measure 138 is marked *4/4*. Measure 139 is marked *3/4*.

[140]

Musical notation for measures 140-143. Measure 140 has a dynamic of *f*. Measure 141 is marked *3/4*. Measure 142 is marked *4/4*. Measure 143 is marked *3/4*.

Musical notation for measures 144-151. Measure 144 is marked *2*. Measure 145 is marked *2*. Measure 146 is marked *2*. Measure 147 is marked *2*. Measure 148 is marked *2*. Measure 149 is marked *2*. Measure 150 is marked *2*. Measure 151 is marked *2*.

Musical notation for measures 152-155. Measure 152 is marked *f*. Measure 153 is marked *4/4*. Measure 154 is marked *4/4*. Measure 155 is marked *6*.

[152]

Musical notation for measures 156-161. Measure 156 has a dynamic of *f*. Measure 157 is marked *3/4*. Measure 158 is marked *4/4*. Measure 159 is marked *4/4*. Measure 160 is marked *4/4*. Measure 161 is marked *4/4*.

Musical notation for measures 162-165. Measure 162 has a dynamic of *ff*. Measure 163 is marked *4/4*. Measure 164 is marked *4/4*. Measure 165 is marked *4/4*.

Glorious! ($\text{♩} = 84$)

[162]

Musical notation for measures 166-171. Measure 166 has a dynamic of *f*. Measure 167 is marked *2*. Measure 168 is marked *7*. Measure 169 is marked *tr*. Measure 170 is marked *tr*. Measure 171 is marked *tr*.

Musical notation for measures 172-175. Measure 172 has a dynamic of *ff*. Measure 173 is marked *rall.*. Measure 174 is marked *f*. Measure 175 is marked *fff*.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

B \flat Bass Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

7 6 f ff mf

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

2 2 mf

34

50 Aggressive f

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B♭ Bass Clarinet / p. 2

58 *ff* *mf*

62

70

78 *f*

88 *Slowly* (♩ = 76) *Majestic* 4 *rit.* *Courtly* (♩ = 80) 95 8 *f*

103 *mp*

116 *Alarming* 7 *rit.* 3

(random fanfare figures) *mf* *ff* 2 *rit.* 2 2 2 2

128 *With Energy and Purpose* (♩ = 152) 2 2 2 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with slurs and accents. The dynamic marking *mf* is placed below the first measure.

136

Musical staff 2: Treble clef, key signature of three sharps, 3/4 time signature. Continuation of the melodic line from the previous staff.

140

Musical staff 3: Treble clef, key signature of three sharps, 3/4 time signature. Continuation of the melodic line.

Musical staff 4: Treble clef, key signature of three sharps, 3/4 time signature. Continuation of the melodic line.

Musical staff 5: Treble clef, key signature of three sharps, 3/4 time signature. Continuation of the melodic line.

152

Musical staff 6: Treble clef, key signature of three sharps, 3/4 time signature. The dynamic marking *f* is placed below the first measure.

Musical staff 7: Treble clef, key signature of three sharps, 3/4 time signature. The dynamic marking *ff* is placed below the first measure.

Glorious! (♩ = 84)

162

Musical staff 8: Treble clef, key signature of three sharps, 3/4 time signature. The dynamic marking *f* is placed below the first measure.

Musical staff 9: Treble clef, key signature of three sharps, 3/4 time signature. The dynamic marking *mf* is placed below the first measure, and *f* is placed below the second measure. A sixteenth-note triplet is marked with a '6' below it.

rall.

Musical staff 10: Treble clef, key signature of three sharps, 3/4 time signature. The dynamic marking *ff* is placed below the first measure, and *f* and *fff* are placed below the final measure.

Q 232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

B \flat Bass Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

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

34

50 Aggressive

f *mf* *ff*

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B♭ Bass Clarinet / p. 2

58 *ff* *mf*

62

70

78 *f*

ff

Slowly (♩ = 76) [88] Majestic 4 *rit.* [95] Courtly (♩ = 80) 8 *f*

103 *mp*

rit. 3 [116] Alarming 7

(random fanfare figures) 2 *rit.* 2 [128] With Energy and Purpose (♩ = 152) 2 *mf* *ff*

B♭ Bass Clarinet / p. 3

mf

136

140

152

f

ff

Glorious! (♩ = 84) 162

f

mf *f*

6

rall.

ff *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

E♭ Contrabass Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

f *ff* *f* *mf*

22 With Energy and Purpose (♩ = 152) *mf*

34

50 Aggressive *f*

58 *ff* *mf*

62

70



E♭ Contrabass Clarinet / p. 2

78 *f*

88 *ff* Slowly ($\text{♩} = 76$)

95 *f* rit. Courtly ($\text{♩} = 80$) 8

103 *mp* rit. 3

116 Alarming 7 (*random fanfare figures*) 2 *mf* *ff* rit. 2

128 With Energy and Purpose ($\text{♩} = 152$) 2

136

140

152 *f*

162 *ff* *f* *mf* *f* *rall.* 6 *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

B \flat Contrabass Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f *ff* *f* *mf*

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

mf

34

50 Aggressive

f *ff* *mf*

58

62

70

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B♭ Contrabass Clarinet / p. 2

78

f

ff

Slowly (♩ = 76) 88 Majestic *rit.* Courtly (♩ = 80) 95 8

103 *mp* *f* *rit.* 3

116 Alarming 7 (random fanfare figures) 2 *mf* *ff* *rit.* 2 128 With Energy and Purpose (♩ = 152) 2 2

136

140

152

Glorious! (♩ = 84) 162 6 *f* *mf* *f* *rall.* *ff* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

div.
f < *mf* <

f *ff*

22 With Energy and Purpose (♩ = 152)

mf

34

50 Aggressive

f

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Bassoon / p. 2

58 *ff* *mf*

62

66

70

74

78 *f*

82 *ff*

88 Majestic *rit.* 4 *f* 95 8

103 *mp*

107 *rit.* 3

116 Alarming 7 (random fanfare figures) 2 *rit.* 2 *mf* *ff*

128 With Energy and Purpose (♩ = 152)

2 2

mf

136

140

152

f

ff

Glorious! (♩ = 84) 162

f

mf *f*

rall.

ff *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Bassoon

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

div.
f < *mf* <

f *ff*

22 With Energy and Purpose (♩ = 152)

mf

34

50 Aggressive

f

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Bassoon / p. 2

58 *ff* *mf*

62

70

78 *f*

88 *Majestic* 4 *rit.* *Courtly* (♩ = 80) 95 8 *f*

103 *mp*

116 *Alarming* 7 (random fanfare figures) 2 *rit.* 2 3/4 *mf* *ff*

Detailed description: This is a page of a musical score for the Bassoon part, page 2. It contains measures 58 through 116. The score is written in bass clef with a key signature of one sharp (F#). The time signature changes from 3/4 to 4/4 and back to 3/4. The music consists of several lines of eighth and sixteenth notes, often with slurs and accents. Dynamic markings include *ff*, *mf*, *f*, *mp*, and *ff*. There are also performance instructions such as *rit.* (ritardando) and specific tempo markings: *Slowly* (♩ = 76) and *Courtly* (♩ = 80). Measure 88 is marked *Majestic* with a 4-measure rest, and measure 95 is marked *Courtly* with an 8-measure rest. Measure 116 is marked *Alarming* with a 7-measure rest, followed by a section of 'random fanfare figures' consisting of two measures, and another 2-measure rest marked *rit.* The page concludes with a 3/4 time signature.

128 With Energy and Purpose (♩ = 152)

2 2 *mf*

136

140

152 *f*

ff

Glorious! (♩ = 84) 162 *div.* *f*

mf *f* 6

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd E \flat Alto Saxophone / E \flat Alto Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$)

f

14 *a2*

fp cresc.

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

f dim.

34

50 Aggressive

f

58

62

mf

70

78

f

ff

a2

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1st & 2nd E \flat Alto Saxophone / Alto Clarinet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic
Horn cue
f

Courtly ($\text{♩} = 80$)
Play
rit. **95** 8 **103** 9 *rit.* 3
f

116 Alarming
6
mp cresc. (random fanfare figures) *ff* 2 *rit.* 2

128 With Energy and Purpose ($\text{♩} = 152$)
2 2 2 2 **136** *mf*
140 *f*
152 *f*

Glorious! ($\text{♩} = 84$)
ff **162** *f* *rall.* *fp* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

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

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84)

f

14 *a2*

fp cresc.

22 With Energy and Purpose (♩ = 152)

f dim.

34

50 Aggressive

f

58

62

mf

70

78

f

ff

a2

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1st & 2nd E \flat Alto Saxophone / Alto Clarinet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

Horn cue

Courtly ($\text{♩} = 80$)

Play

116 Alarming

(random fanfare figures)

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

Glorious! ($\text{♩} = 84$)

162

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

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

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84)

f

14 *a2*

fp cresc.

22 With Energy and Purpose (♩ = 152)

f dim.

34

50 Aggressive

f

58

62 *mf*

70

78 *f*

ff

a2

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1st & 2nd E \flat Alto Saxophone / Alto Clarinet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic
Horn cue
f

Courtly ($\text{♩} = 80$)
Play
rit. **95** 8 **103** 9 *rit.* 3
f

116 Alarming
6
mp cresc. (random fanfare figures) *a2* 2 *rit.* 2 *ff*

128 With Energy and Purpose ($\text{♩} = 152$)
2 2 2 2 **136** *mf*
140 *f*
152 *f*

Glorious! ($\text{♩} = 84$)
162 *f* *rall.* *fp* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd E \flat Alto Saxophone / E \flat Alto Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$)

f

14 *a2*

fp cresc.

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

f dim.

34

50 Aggressive

f

58

62 *mf*

70

78 *f*

ff

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1st & 2nd E \flat Alto Saxophone / Alto Clarinet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

Horn cue

Musical staff 1: Majestic section, measures 88-94. Horn cue, dynamic *f*.

Courtly ($\text{♩} = 80$)

Play

95

8

103

9

rit.

3

Musical staff 2: Courtly section, measures 95-103. Dynamic *f*, ritardando.

116 Alarming

6

(random fanfare figures)

a2

2

rit.

2

Musical staff 3: Alarming section, measures 116-127. Dynamic *mp cresc.* to *ff*.

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

Musical staff 4: With Energy and Purpose section, measures 128-135. Dynamic *mf*.

136

mf

Musical staff 5: With Energy and Purpose section, measures 136-139. Dynamic *f*.

140

f

Musical staff 6: With Energy and Purpose section, measures 140-151.

Musical staff 7: With Energy and Purpose section, measures 152-161.

152

f

Musical staff 8: With Energy and Purpose section, measures 162-171.

Musical staff 9: With Energy and Purpose section, measures 172-181.

Musical staff 10: With Energy and Purpose section, measures 182-191.

Glorious! ($\text{♩} = 84$)

162

Musical staff 11: Glorious! section, measures 162-171. Dynamic *f*.

Musical staff 12: Glorious! section, measures 172-181. Dynamic *fp* to *f* to *fff*.

rall.

fp

f

fff

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd E \flat Alto Saxophone / E \flat Alto Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$)

7 14 *f* *a2* *fp cresc.*

22 *f dim.* 34 *f* *Aggressive* 50 58 62 *mf* 70 78 *f* *ff* *a2*



1st & 2nd E^b Alto Saxophone / Alto Clarinet / p. 2

Slowly (♩ = 76)

88 Majestic
Horn cue
f

Courty (♩ = 80)
Play
rit. 3
f

116 Alarming
6
mp cresc. (random fanfare figures) *ff* rit. 2

128 With Energy and Purpose (♩ = 152)
2 2 2 2 136
mf

140
f

152
f

Glorious! (♩ = 84)
162
f

rall.
fp *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd E \flat Alto Saxophone / E \flat Alto Clarinet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$)

f

f *fp cresc.*

22 With Energy and Purpose ($\text{♩} = 152$) *f dim.*

34

50 Aggressive *f*

58

62 *mf*

70

78 *f*

ff

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1st & 2nd E \flat Alto Saxophone / Alto Clarinet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

Horn cue

Musical staff for measures 88-94. It begins with a horn cue and a dynamic marking of *f*. The tempo is Slowly ($\text{♩} = 76$). The key signature has three sharps (F#, C#, G#).

Courtly ($\text{♩} = 80$)

Play

95

8

103

9

rit.

3

Musical staff for measures 95-103. It includes a *rit.* marking and a dynamic marking of *f*. The tempo is Courtly ($\text{♩} = 80$). The key signature has three sharps.

116 Alarming

6

(random fanfare figures)

a2

2

rit.

2

Musical staff for measures 116-127. It includes a *mp cresc.* marking, a *ff* marking, and a *rit.* marking. The tempo is Alarming. The key signature has three sharps.

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

2

4

2

4

3

4

2

4

2

4

3

4

2

4

3

4

2

4

3

4

2

4

3

4

Musical staff for measures 128-135. It includes a *mf* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

136

mf

Musical staff for measures 136-143. It includes a *f* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

140

f

Musical staff for measures 144-151. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

152

f

Musical staff for measures 152-159. It includes a *f* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

Musical staff for measures 160-167. It includes a *f* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

Musical staff for measures 168-175. It includes a *f* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

Musical staff for measures 176-183. It includes a *f* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

Musical staff for measures 184-191. It includes a *ff* marking. The tempo is With Energy and Purpose ($\text{♩} = 152$). The key signature has three sharps.

Glorious! ($\text{♩} = 84$)

162

f

Musical staff for measures 162-171. It includes a *f* marking. The tempo is Glorious! ($\text{♩} = 84$). The key signature has three sharps.

Musical staff for measures 172-181. It includes a *fp* marking and a *rall.* marking. The tempo is Glorious! ($\text{♩} = 84$). The key signature has three sharps.

fp

rall.

f

fff

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

B♭ Tenor Saxophone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84)

f

fp cresc.

f dim.

f

ff

mf

f



B♭ Tenor Saxophone / p. 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains several measures of music with slurs and accents. A dynamic marking of *ff* is present.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *ff* is present. The tempo marking "Slowly (♩ = 76)" is written above the staff. A box containing the number "88" is followed by the word "Majestic" and a "4" below it.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. The tempo marking "rit. Courtly (♩ = 80)" is written above the staff. A box containing the number "95" is followed by the number "8". A box containing the number "103" is followed by the number "9". A dynamic marking of *f* is present. The tempo marking "rit. 3" is written above the staff.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *mp cresc.* is present. A box containing the number "116" is followed by the word "Alarming" and a "5" below it. The text "(random fanfare figures)" is written above the staff. A dynamic marking of *ff* is present.

Musical staff 5: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. The tempo marking "rit. 2" is written above the staff. A box containing the number "128" is followed by the text "With Energy and Purpose (♩ = 152)". A dynamic marking of *f* is present.

Musical staff 6: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. A box containing the number "136" is present. A dynamic marking of *f* is present.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. A box containing the number "140" is present. A dynamic marking of *f* is present.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present.

Musical staff 9: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. A box containing the number "152" is present. A dynamic marking of *f* is present.

Musical staff 10: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *ff* is present.

Musical staff 11: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *f* is present. The tempo marking "Glorious! (♩ = 84)" is written above the staff. A box containing the number "162" is present. A dynamic marking of *f* is present.

Musical staff 12: Treble clef, key signature of three sharps. The staff contains several measures of music with slurs and accents. A dynamic marking of *fp* is present. A dynamic marking of *f* is present. A dynamic marking of *fff* is present. The tempo marking "rall." is written above the staff.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

B \flat Tenor Saxophone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$)

7

6 *div.* 14

6 *fp cresc.*

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

f dim.

34

50 Aggressive

f

58 *ff* 62 *mf*

70

78 *f*

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B♭ Tenor Saxophone / p. 2

ff

Slowly (♩ = 76) [88] Majestic
4

rit. Courtly (♩ = 80) [95] 8 [103] 9 *rit.* 3

f

[116] Alarming 5 (random fanfare figures)
mp cresc. *ff*

[128] With Energy and Purpose (♩ = 152)
2 *rit.* 2 2 2 2

[136]

f *f*

[140]

[152]

f

ff

Glorious! (♩ = 84) [162] 6

fp *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

E♭ Baritone Saxophone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

7 6

f *ff*

22 With Energy and Purpose (♩ = 152)

2 2 2 2 2 2

34

mp

50 Aggressive

f

58

ff

62

mf

70

78

f



E♭ Baritone Saxophone / p. 2

ff

Slowly (♩ = 76)

88 Majestic 4 rit.

Courtly (♩ = 80)

f

95 8 103 9 rit. 3 116 Alarming 7

(random fanfare figures)

mf ——— ff

2 rit. 2 128 With Energy and Purpose (♩ = 152) 2

136 f

140 f

152 f

ff

Glorious! (♩ = 84) 162 f

mf < f

6

rall.

ff f fff

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78

f *ff* *p*



1st B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Starts with a rest, then a series of eighth notes. Dynamics: *ff*, *f* 3.

Courtly ($\text{♩} = 80$)

Musical staff 2: Treble clef, key signature of three sharps. Features triplets and sixteenth notes. Dynamics: *f* 3, *rit.*, *p* 2, *f* 8.

103

116 Alarming

Musical staff 3: Treble clef, key signature of three sharps. Features rests and triplets. Dynamics: *rit.*, *f* 3, *Trio*.

Tutti
(random fanfare figures)

Musical staff 4: Treble clef, key signature of three sharps. Features triplets and rests. Dynamics: *mp cresc.*

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

Musical staff 5: Treble clef, key signature of three sharps. Features rests and slurs. Dynamics: *ff*, *rit.*

136

Musical staff 6: Treble clef, key signature of three sharps. Features rests and eighth notes. Dynamics: *f*

140

Musical staff 7: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *f*

Musical staff 8: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *f*

152

Musical staff 9: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *f*

Glorious! ($\text{♩} = 84$)

Musical staff 10: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *ff*, *p*, *ff*

162

Musical staff 11: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *f*, *mf*

rall.

Musical staff 12: Treble clef, key signature of three sharps. Features eighth notes and rests. Dynamics: *ff*, *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 7 Con la Fuerza ($\text{♩} = 84$) 14 6 *f*

mf

22 With Energy and Purpose ($\text{♩} = 152$) 2 2 2

ff

34 2 2 2 2 2 2

50 Aggressive 2 6 2 *f* *sfz*

58 *ff* 62 2 2 *f*

70

78 4 *f*

ff *p*

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1st B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

ff *f*³

Courtly ($\text{♩} = 80$)

95

103 9 rit. 3

116 Alarming

Trio

*f*³

Tutti
(random fanfare figures)

mp cresc.

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

2 rit. 2

136 2

140 *f*

152

Glorious! ($\text{♩} = 84$)

ff *p* *ff*

162 *f* *mf*

rall.

ff *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st B♭ Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

f

mf

22 With Energy and Purpose (♩ = 152)

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78

f

ff *p*



1st B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Starts with a *ff* dynamic. The first measure is a quarter rest. The second measure is a quarter rest. The third measure is a quarter note G#4. The fourth measure is a quarter note A4. The fifth measure is a quarter note B4. The sixth measure is a quarter note C5. The seventh measure is a quarter note B4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G#4. The tenth measure is a quarter note F#4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note B3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G#3. The seventeenth measure is a quarter note F#3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The dynamic changes to *f* with a triplet of eighth notes in the second measure.

Courtly ($\text{♩} = 80$)

Musical staff 2: Treble clef, key signature of three sharps. Starts with a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *mp* (mezzo-piano) and the tempo is marked *rit.* (ritardando). The staff ends with a measure containing a triplet of eighth notes.

103

116 Alarming

Musical staff 3: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *f* with a triplet of eighth notes in the second measure.

Trio

f

Tutti
(random fanfare figures)

Musical staff 4: Treble clef, key signature of three sharps. Starts with a triplet of eighth notes. The dynamic is *mp cresc.* (mezzo-piano, crescendo). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *mp cresc.*

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

Musical staff 5: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *ff* (fortissimo). The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *ff*.

136

Musical staff 6: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *f*.

140

Musical staff 7: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *f*.

152

Musical staff 8: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *f*.

Glorious! ($\text{♩} = 84$)

Musical staff 9: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *ff*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *p* (piano) and then *ff*.

162

Musical staff 10: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *f*. The tempo is marked *rit.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *f* and then *mf* (mezzo-forte).

rall.

Musical staff 11: Treble clef, key signature of three sharps. Starts with a measure containing a triplet of eighth notes. The dynamic is *ff*. The tempo is marked *rall.* (ritardando). The staff contains several measures of music, including a measure with a triplet of eighth notes and a measure with a triplet of eighth notes. The dynamic changes to *fff* (fortississimo).

Q5
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78



2nd B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$) **88** Majestic $\frac{4}{4}$ *rit.* Courtly ($\text{♩} = 80$) **95** 8

103 9 *rit.* 3 **116** Alarming $\frac{4}{4}$ (random fanfare figures) *mp cresc.*

128 With Energy and Purpose ($\text{♩} = 152$) *rit.* 2 2 2 2 *ff*

136 2 2 2 *f*

140 *f*

152 *f*

Glorious! ($\text{♩} = 84$) *ff* *p* *ff*

162 *f* *mf*

rall. *ff* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78

f

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2nd B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$) 88 Majestic $\frac{4}{4}$ *rit.* Courtly ($\text{♩} = 80$) 95 8

103 9 *rit.* 3 116 Alarming $\frac{4}{4}$ (*random fanfare figures*) *mp cresc.*

128 With Energy and Purpose ($\text{♩} = 152$) *rit.* 2 2 2 2

136 2 2 2 *f*

140 *f*

152 *f*

Glorious! ($\text{♩} = 84$) *ff* *p* *ff*

162 *f* *mf*

rall. *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

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

34

50 Aggressive

58 62

70

78

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2nd B \flat Trumpet / p. 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains several measures with accents (>) and dynamic markings *ff* and *p*. There are also hairpins indicating volume changes.

Musical staff 2: Treble clef, key signature of three sharps. It begins with the tempo marking "Slowly ($\text{♩} = 76$)" and the dynamic *ff*. Measure 88 is marked "Majestic" with a 4/4 time signature and the dynamic *ff*. Measure 95 is marked "Courtly ($\text{♩} = 80$)" with a 4/4 time signature and the dynamic *f*.

Musical staff 3: Treble clef, key signature of three sharps. Measure 103 is marked with a 9-measure rest and the dynamic *rit.*. Measure 116 is marked "Alarming" with a 4-measure rest and the dynamic *mp cresc.*. The staff ends with "random fanfare figures" indicated by slanted lines.

Musical staff 4: Treble clef, key signature of three sharps. It features a 2-measure rest with the dynamic *ff* and the tempo marking "rit.". Measure 128 is marked "With Energy and Purpose ($\text{♩} = 152$)" with a 2-measure rest and the dynamic *ff*.

Musical staff 5: Treble clef, key signature of three sharps. It features a 2-measure rest with the dynamic *ff*. Measure 136 is marked with a 2-measure rest and the dynamic *f*.

Musical staff 6: Treble clef, key signature of three sharps. Measure 140 is marked with a 3-measure rest and the dynamic *f*. The staff contains several measures of eighth and sixteenth notes with accents.

Musical staff 7: Treble clef, key signature of three sharps. It features a 4-measure rest with the dynamic *f*. The staff contains several measures of eighth and sixteenth notes with accents.

Musical staff 8: Treble clef, key signature of three sharps. Measure 152 is marked with a 4-measure rest and the dynamic *f*. The staff contains several measures of eighth and sixteenth notes with accents.

Musical staff 9: Treble clef, key signature of three sharps. It features a 4-measure rest with the dynamic *ff*. Measure 162 is marked "Glorious! ($\text{♩} = 84$)" with a 4-measure rest and the dynamic *ff*. The staff contains several measures of eighth and sixteenth notes with accents.

Musical staff 10: Treble clef, key signature of three sharps. Measure 162 is marked with a 4-measure rest and the dynamic *f*. The staff contains several measures of eighth and sixteenth notes with accents, ending with the dynamic *mf*.

Musical staff 11: Treble clef, key signature of three sharps. It features a 4-measure rest with the dynamic *ff*. The staff contains several measures of eighth and sixteenth notes with accents, ending with the dynamic *fff* and the tempo marking "rall."

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78



3rd B \flat Trumpet / p. 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains several measures of music with dynamic markings ff and p . There are also hairpins indicating volume changes.

Slowly ($\text{♩} = 76$) [88] Majestic $\frac{4}{4}$ rit. Courtly ($\text{♩} = 80$) [95] 8

Musical staff 2: Treble clef, key signature of three sharps. It features a long rest followed by a note with a dynamic marking of ff and a hairpin.

[103] 9 rit. 3 [116] Alarming $\frac{4}{4}$ (random fanfare figures) mp cresc.

Musical staff 3: Treble clef, key signature of three sharps. It contains several measures of music with dynamic markings mp and $cresc.$, and a section of slanted lines representing a fanfare.

[128] With Energy and Purpose ($\text{♩} = 152$) rit. 2 2 2 2

Musical staff 4: Treble clef, key signature of three sharps. It features a section of slanted lines followed by notes with a dynamic marking of ff .

[136] 2 2 2

Musical staff 5: Treble clef, key signature of three sharps. It contains several measures of music with a dynamic marking of f .

[140] f

Musical staff 6: Treble clef, key signature of three sharps. It features a series of notes with a dynamic marking of f and hairpins.

[152] f

Musical staff 7: Treble clef, key signature of three sharps. It contains several measures of music with a dynamic marking of f and hairpins.

[152] f

Musical staff 8: Treble clef, key signature of three sharps. It features a series of notes with a dynamic marking of f and hairpins.

Glorious! ($\text{♩} = 84$) ff p ff

Musical staff 9: Treble clef, key signature of three sharps. It contains several measures of music with dynamic markings ff , p , and ff .

[162] f mf

Musical staff 10: Treble clef, key signature of three sharps. It features a series of notes with dynamic markings f and mf .

rall. ff fff

Musical staff 11: Treble clef, key signature of three sharps. It contains several measures of music with dynamic markings ff and fff , and a hairpin.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78



3rd B \flat Trumpet / p. 2

Slowly ($\text{♩} = 76$)

88 Majestic $\frac{4}{4}$ rit. Courtyly ($\text{♩} = 80$) 95 8

103 9 rit. 3 116 Alarming $\frac{4}{4}$ (random fanfare figures) *mp cresc.*

128 With Energy and Purpose ($\text{♩} = 152$) 2 rit. 2 2 2

136 2 2 2 *f*

140 *f*

152 *f*

Glorious! ($\text{♩} = 84$) *ff* *p* *ff*

162 *f* *mf*

rall. *ff* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd B \flat Trumpet

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$) 8 Con la Fuerza ($\text{♩} = 84$) 14

f

mf

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

ff

34

50 Aggressive

f *sfz*

58 62

ff *f*

70

78

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3rd B \flat Trumpet / p. 2

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains several measures of music with dynamic markings *ff* and *p*. There are also slurs and accents.

Slowly ($\text{♩} = 76$)

88 Majestic $\frac{4}{4}$

rit.

Courtly ($\text{♩} = 80$)

95

8

Musical staff 2: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *ff* and *f*. There are also slurs and accents.

103

9

rit.

3

116 Alarming $\frac{4}{4}$

(random fanfare figures)

Musical staff 3: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *mp cresc.* and slurs.

Musical staff 4: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *ff* and *rit.*. There are also slurs and accents.

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

Musical staff 5: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *f* and slurs.

136

Musical staff 6: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *f* and slurs.

140

Musical staff 7: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *f* and slurs.

Musical staff 8: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *ff* and slurs.

152

Musical staff 9: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *ff* and *p*. There are also slurs and accents.

Glorious! ($\text{♩} = 84$)

Musical staff 10: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *f* and *mf*. There are also slurs and accents.

162

Musical staff 11: Treble clef, key signature of three sharps. The staff contains several measures of music with dynamic markings *ff* and *fff*. There are also slurs and accents.

rall.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd F Horn

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7

8 Con la Fuerza (♩ = 84) *f* *a2*

14 *a2*

22 With Energy and Purpose (♩ = 152) *f* *dim.*

34 *mp*

50 Aggressive *f*

58 *ff* 62 *mf*

70

78 *f*

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1st & 2nd F Horn / p. 2

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains several measures of music with dynamic markings *ff* and accents.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. It begins with a *p* dynamic, followed by a *ff* dynamic. A tempo marking "Slowly (♩ = 76)" is present. Measure 88 is marked "Majestic" with a first ending bracket "a2". The staff ends with a *f* dynamic.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. It features a *rit.* marking and a tempo marking "Courtly (♩ = 80)". Measure 95 is marked with a first ending bracket "8". The staff ends with a *f* dynamic.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. It contains rests for measures 9, 3, and 6. Measure 103 is marked with a first ending bracket "9". Measure 116 is marked "Alarming" with a first ending bracket "6". The staff concludes with a *mp cresc.* marking and a *ff* dynamic.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. It contains rests for measures 2, 2, 2, 2, 2, and 2. Measure 128 is marked "With Energy and Purpose (♩ = 152)".

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. Measure 136 is marked with a first ending bracket. The staff features a *f* dynamic and accents.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. Measure 140 is marked with a first ending bracket. The staff includes triplets and accents.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains several measures of music with accents.

Musical staff 9: Treble clef, key signature of two sharps, 3/4 time signature. Measure 152 is marked with a first ending bracket. The staff begins with a *f* dynamic and includes accents.

Musical staff 10: Treble clef, key signature of two sharps, 3/4 time signature. The staff features a *ff* dynamic and accents.

Musical staff 11: Treble clef, key signature of two sharps, 3/4 time signature. It begins with a *ff* dynamic. Measure 162 is marked with a first ending bracket "a2". The staff ends with a *p* dynamic.

Musical staff 12: Treble clef, key signature of two sharps, 3/4 time signature. It features a *rall.* marking and dynamic markings *fp*, *f*, and *fff*.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st & 2nd F Horn

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$)

8 Con la Fuerza ($\text{♩} = 84$)

14 a_2

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

34

50 Aggressive

58

62

70

78

f

fp cresc.

dim.

mp

ff

mf

f

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1st & 2nd F Horn / p. 2

ff

Slowly ($\text{♩} = 76$)

88 Majestic *a2*

p \curvearrowright *ff* *f*

rit. Courtly ($\text{♩} = 80$) 95 8

103 9 rit. 3 116 Alarming 6 (random fanfare figures)

mp *cresc.* *ff*

rit. 2 2 2 2 2 128 With Energy and Purpose ($\text{♩} = 152$)

136 *f* *f*

140 3 3

152 *f*

ff *p*

Glorious! ($\text{♩} = 84$) 162 *a2*

ff *f* 6

fp *rall.* *f* \curvearrowright *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd & 4th F Horn

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7

8 Con la Fuerza (♩ = 84) *a2*

14 *a2*

22 With Energy and Purpose (♩ = 152) *f dim.*

34

50 Aggressive *f*

58 *ff* 62 *mf*

70

78 *f*

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3rd & 4th F Horn / p. 2

a2
ff
p

Slowly (♩ = 76) [88] Majestic $\frac{4}{4}$ rit. Courtly (♩ = 80) [95] 8

[103] 9 rit. 3 [116] Alarming 6 (random fanfare figures)
mp cresc. *ff*

[128] With Energy and Purpose (♩ = 152)
2 rit. 2 2 2 2

[136] *f* *f*

[140] 3 3

[152] *f* *a2*

[162] *ff* *f* *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd & 4th F Horn

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7

8 Con la Fuerza (♩ = 84) *a2*
f

14 *a2*

fp cresc.

22 With Energy and Purpose (♩ = 152)
f dim.

34

50 Aggressive
f

58 *ff*

62 *mf*

70

78 *f*



3rd & 4th F Horn / p. 2

a2
Musical staff with notes, slurs, and dynamics: *ff*, *p*

Slowly (♩ = 76)

88 Majestic
4

rit.

Courtly (♩ = 80)

95

8

Musical staff with notes, slurs, and dynamics: *ff*, *f*

103

9

rit.

3

116 Alarming
6

(random fanfare figures)

mp cresc.

ff

Musical staff with notes, slurs, and dynamics: *mp cresc.*, *ff*

128 With Energy and Purpose (♩ = 152)

2

rit.

2

2

2

2

Musical staff with notes, slurs, and dynamics: *rit.*

136

Musical staff with notes, slurs, and dynamics: *f*

140

Musical staff with notes, slurs, and dynamics: *f*

Musical staff with notes, slurs, and dynamics: *f*

152

Musical staff with notes, slurs, and dynamics: *f*, *a2*

Musical staff with notes, slurs, and dynamics: *ff*, *p*

Glorious! (♩ = 84)

162

a2

6

Musical staff with notes, slurs, and dynamics: *ff*, *f*

Musical staff with notes, slurs, and dynamics: *rall.*, *fp*, *f*, *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

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Ayuntamiento de Madrid



1st Trombone / p. 2

ff

Slowly (♩ = 76) [88] Majestic 4 rit.

Courtly (♩ = 80) [95] 8 [103] 9 rit. 3

f

[116] Alarming 5 (random fanfare figures) (♩) (♭♩) (♩) (♩) 2 rit. 2

mp cresc. ff

[128] With Energy and Purpose (♩ = 152) 2 2 2 2 [136] 2 f

[140] f

f

[152]

ff

Glorious! (♩ = 84) [162] f < mf < f 6

ff f < fff rall.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

1st Trombone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

mf *f* *ff* *f* *sfz* *ff* *f* *f*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

70

78

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1st Trombone / p. 2

Musical staff 1: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present below the staff.

Musical staff 2: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present below the staff. Above the staff, the tempo marking "Slowly (♩ = 76)" is written, followed by a box containing the number "88" and the word "Majestic" above a "4" time signature. The word "rit." is written to the right.

Musical staff 3: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present below the staff. Above the staff, the tempo marking "Courtly (♩ = 80)" is written, followed by a box containing the number "95". Below the staff, the number "8" is written above a bar line, followed by a box containing the number "103", then the number "9", and finally "rit. 3" above a bar line.

Musical staff 4: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *mp cresc.* is present below the staff. Above the staff, the tempo marking "Alarming" is written, followed by a box containing the number "116" and the number "5". Below the staff, the number "2" is written above a bar line, followed by "rit. 2" above a bar line. The text "(random fanfare figures)" is written above the staff, and "(♩) (♭♩) (♩) (♩)" is written below the staff.

Musical staff 5: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present below the staff. Above the staff, the tempo marking "With Energy and Purpose (♩ = 152)" is written, followed by a box containing the number "128". Below the staff, the number "2" is written above a bar line, followed by a box containing the number "136", then the number "2", and finally "2" above a bar line.

Musical staff 6: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present below the staff. Above the staff, the number "140" is written above a bar line.

Musical staff 7: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present below the staff. Above the staff, the number "4" is written above a bar line.

Musical staff 8: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present below the staff.

Musical staff 9: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present below the staff.

Musical staff 10: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present below the staff. Above the staff, the tempo marking "Glorious! (♩ = 84)" is written, followed by a box containing the number "162". Below the staff, the number "6" is written above a bar line. Dynamic markings of *f*, *mf*, and *f* are present below the staff.

Musical staff 11: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present below the staff. Above the staff, the word "rall." is written. Below the staff, the dynamic markings *f* and *fff* are present.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14

f <

mf < *f* *ff*

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

f *sfz*

ff

62

f

f

78

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2nd Trombone / p. 2

Musical staff 1: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. A dynamic marking of *ff* is present.

Musical staff 2: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. A dynamic marking of *ff* is present. Performance instructions: *Slowly* (♩ = 76), [88] **Majestic** 4.

Musical staff 3: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: *rit.*, *Courtly* (♩ = 80), [95] 8 [103] 9 *rit.* 3. A dynamic marking of *f* is present.

Musical staff 4: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: [116] **Alarming** 5 (random fanfare figures) (♩) (♭♩) (♩) (♩) 2 *rit.* 2. A dynamic marking of *mp cresc.* is present, followed by *ff*.

Musical staff 5: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: [128] **With Energy and Purpose** (♩ = 152) 2 2 2 2 [136] 2. A dynamic marking of *f* is present.

Musical staff 6: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: [140] 3/4 4/4. A dynamic marking of *f* is present.

Musical staff 7: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: 4. A dynamic marking of *f* is present.

Musical staff 8: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: [152].

Musical staff 9: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with accents and slurs. A dynamic marking of *ff* is present.

Musical staff 10: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: **Glorious!** (♩ = 84) [162] *f* *mf* *f* 6.

Musical staff 11: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with accents and slurs. Performance instructions: *rall.* *f* *fff*.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

2nd Trombone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14

f <

mf < *f* *ff*

22 With Energy and Purpose (♩ = 152)

f

34

50 Aggressive

f *sfz*

58

ff

62

f

70

f

78

f

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2nd Trombone / p. 2

Musical staff with notes, dynamics *ff*, and a hairpin crescendo.

Musical staff with notes, dynamics *ff*, tempo marking *Slowly* (♩ = 76), and rehearsal mark **88** *Majestic* 4.

Musical staff with notes, dynamics *f*, tempo marking *rit.* *Courtly* (♩ = 80), rehearsal mark **95**, and rehearsal mark **103**.

Musical staff with notes, dynamics *mp cresc.* and *ff*, rehearsal mark **116** *Alarming* 5, and rehearsal mark **103**.

Musical staff with notes, dynamics *f*, tempo marking *With Energy and Purpose* (♩ = 152), and rehearsal mark **136**.

Musical staff with notes, dynamics *f*, and rehearsal mark **140**.

Musical staff with notes, dynamics *f*, and rehearsal mark **140**.

Musical staff with notes, dynamics *ff*, and rehearsal mark **152**.

Musical staff with notes, dynamics *ff*, and rehearsal mark **152**.

Musical staff with notes, dynamics *f*, *mf*, and *f*, tempo marking *Glorious!* (♩ = 84), and rehearsal mark **162**.

Musical staff with notes, dynamics *ff*, *f*, and *fff*, and tempo marking *rall.*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

012-3725-00

f <

mf < *f* *ff*

22 With Energy and Purpose (♩ = 152)

f

34

f

50 Aggressive

f *sfz*

58

sfz *ff*

62

f

70

f

78

f

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3rd Trombone / p. 2

ff

Slowly (♩ = 76) [88] Majestic 4

rit. Courtly (♩ = 80) [95] 8 [103] 9 rit. 3

f

[116] Alarming 5 (random fanfare figures) (♩) (♭♩) (♩) (♩)

mp cresc. ff

2 rit. 2

[128] With Energy and Purpose (♩ = 152) 2 2 2 2 [136] 2

f

[140] f

4 f

[152]

ff

Glorious! (♩ = 84) [162] f mf f 6

rall. f < fff

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

3rd Trombone

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

mf **f** **ff** **f** **sfz** **ff** **f** **f**

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58

62

70

78

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3rd Trombone / p. 2

Musical notation for 3rd Trombone, measures 75-87. Includes dynamics *ff*.

Musical notation for 3rd Trombone, measures 88-94. Includes tempo marking *Slowly* (♩ = 76) and rehearsal mark [88] *Majestic* 4.

Musical notation for 3rd Trombone, measures 95-102. Includes tempo marking *rit.* *Courtly* (♩ = 80) and rehearsal mark [95].

Musical notation for 3rd Trombone, measures 103-115. Includes rehearsal mark [103], dynamics *f*, and tempo marking *rit.* 3.

Musical notation for 3rd Trombone, measures 116-135. Includes rehearsal mark [116] *Alarming* 5, dynamics *mp cresc.* and *ff*, and tempo marking *With Energy and Purpose* (♩ = 152).

Musical notation for 3rd Trombone, measures 136-145. Includes rehearsal mark [136], dynamics *f*, and tempo marking *With Energy and Purpose* (♩ = 152).

Musical notation for 3rd Trombone, measures 146-151. Includes rehearsal mark [140], dynamics *f*, and tempo marking *With Energy and Purpose* (♩ = 152).

Musical notation for 3rd Trombone, measures 152-161. Includes rehearsal mark [152], dynamics *f*, and tempo marking *With Energy and Purpose* (♩ = 152).

Musical notation for 3rd Trombone, measures 162-171. Includes rehearsal mark [162], dynamics *f*, and tempo marking *Glorious!* (♩ = 84).

Musical notation for 3rd Trombone, measures 172-181. Includes rehearsal mark [162], dynamics *f*, *mf*, and *f*, and tempo marking *Glorious!* (♩ = 84).

Musical notation for 3rd Trombone, measures 182-191. Includes rehearsal mark [162], dynamics *ff*, *f*, and *fff*, and tempo marking *rall.*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72)
expressive

mp

8 Con la Fuerza (♩ = 84) 14

f *mf* *f*

22 With Energy and Purpose (♩ = 152)

ff

34

mp

50 Aggressive

f

58 62

ff *mf*

70

78

f

ff

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Ayuntamiento de Madrid



Euphonium (Baritone) BC / p. 2

Slowly (♩ = 76) 88 Majestic $\frac{4}{4}$

rit. 95 Courtly (♩ = 80) 103 Solo *f* *mf*

Measures 88-103: Euphonium part in G major, 4/4 time. Measure 88 starts with a rest. Measure 89 begins with a ritardando. Measure 95 is marked 'Courtly' with a tempo of 80. Measure 103 is marked 'Solo' and begins with a forte dynamic.

mf *rit.* *p*

116 Alarming 6 (random fanfare figures) *mp cresc.* *ff* *rit.* 2 2 $\frac{3}{4}$

Measures 103-116: Continuation of the solo. Measure 116 is marked 'Alarming' with a tempo of 6. It includes a section of 'random fanfare figures' with a mezzo-piano crescendo leading to fortissimo. The piece concludes with a ritardando and a 3/4 time signature.

128 With Energy and Purpose (♩ = 152) 2 2 2 2 *f* $\frac{3}{4}$

Measures 116-128: A section of sixteenth-note patterns in 3/4 time, marked 'With Energy and Purpose' with a tempo of 152. The dynamic is fortissimo.

136 140 *f* *rit.* $\frac{3}{4}$

Measures 128-140: Continuation of the sixteenth-note patterns. Measure 140 is marked with a ritardando and a 3/4 time signature.

f *rit.* $\frac{3}{4}$ $\frac{4}{4}$

Measures 140-152: Continuation of the sixteenth-note patterns. Measure 152 is marked with a ritardando and a 4/4 time signature.

ff *rit.* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Glorious! (♩ = 84)

Measures 152-162: Continuation of the sixteenth-note patterns. Measure 162 is marked 'Glorious!' with a tempo of 84. The dynamic is fortissimo.

162 *f* *mf* *f* *rall.* *f* *fff*

Measures 162-175: Continuation of the sixteenth-note patterns. Measure 162 is marked with a forte dynamic. The piece concludes with a rallentando and a fortissimo dynamic.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) BC

Robert W. Smith
(ASCAP)

012-3725-00

Reflective ($\text{♩} = 72$)
expressive

mp

8 Con la Fuerza ($\text{♩} = 84$) 14

6

f *mf* *f*

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

2 2

ff

34

2 2 2 2

mp

f

50 Aggressive

f

ff

58 62

ff *mf*

70

f

78

f

ff

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Euphonium (Baritone) BC / p. 2

Slowly (♩ = 76) [88] Majestic 4

Glorious! (♩ = 84)

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72)
expressive
mp

8 Con la Fuerza (♩ = 84) 14
6
f *mf* *f*

22 With Energy and Purpose (♩ = 152)
2 2

34
mp

50 Aggressive
f

58 62
ff *mf*

70 78
f

ff

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Euphonium (Baritone) TC / p. 2

Slowly (♩ = 76) [88] Majestic $\frac{4}{4}$

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Euphonium (Baritone) TC

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72)
expressive

mp

8 Con la Fuerza (♩ = 84) 14

6

f

mf *f*

6

22 With Energy and Purpose (♩ = 152)

2 2

34

mp

2 2 2 2

50 Aggressive

f

58 62

ff *mf*

70

78

f

ff

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5
2

Euphonium (Baritone) TC / p. 2

Slowly (♩ = 76) [88] Majestic $\frac{4}{4}$

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14 div.

22 With Energy and Purpose (♩ = 152)

34 one player *mp*

50 Aggressive *tutti* *f*

58 *ff* *mf*

62

70

78 *f*

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Slowly (♩ = 76) **88** Majestic $\frac{4}{4}$ *rit.* Courtly (♩ = 80) **95** 8

103 one player *f*

mp *rit.* 3 **116** Alarming $\frac{7}{4}$ (random fanfare figures) *tutti* 2

rit. 2 **128** With Energy and Purpose (♩ = 152) *mf* $\frac{2}{4}$ *ff* 2

136 *f* *f*

140 3

152 *f*

Glorious! (♩ = 84) **162** *div.* *f* *mf* *f* 6

ff *rall.* *f* *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

div.

f *mf*

22 With Energy and Purpose (♩ = 152)

f *ff*

34 one player

mp

50 Aggressive *tutti*

f

58

ff *mf*

62

70

78

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Tuba / p. 2

3/4 *ff*

Slowly (♩ = 76)

88 Majestic $\frac{4}{4}$

rit.

Courtly (♩ = 80)

95

8

103 one player

mp

rit.

3

116 Alarming $\frac{7}{8}$

(random fanfare figures)
tutti

2

rit.

128 With Energy and Purpose (♩ = 152)

2

2

2

136

f

140

152

f

ff

Glorious! (♩ = 84) 162

div.

6

f *mf* *f*

ff *rall.* *f* *fff*

Q7
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

7 6

div.

f *mf*

6

22 With Energy and Purpose (♩ = 152) *ff*

2 2 2 2 2 2 2

34 one player *mp*

50 Aggressive *tutti* *f*

58 *ff* *mf*

62

70

78 *f*

The musical score is written for a tuba in the key of D major (one sharp). It begins with a 4/4 time signature and a tempo of 72 beats per minute. The first section, 'Reflective', spans measures 1-7. The second section, 'Con la Fuerza', starts at measure 8 with a tempo of 84 beats per minute. The score includes various dynamics such as *f*, *mf*, *ff*, and *mp*, and articulations like accents and slurs. There are several changes in time signature, including 3/4 and 4/4. Measure numbers 7, 8, 14, 22, 34, 50, 58, 62, 70, and 78 are clearly marked. The piece concludes with a *f* dynamic at measure 78.

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Tuba / p. 2

7
2

Slowly (♩ = 76) **88** Majestic $\frac{4}{4}$ *rit.* Courtly (♩ = 80) **95** 8

103 one player *f*

mp *rit.* 3 **116** Alarming $\frac{7}{4}$ (random fanfare figures) *tutti* 2 *mf* \rightarrow *ff*

rit. 2 **128** With Energy and Purpose (♩ = 152) 2 2 2 2

136 *f* *f*

140 3

152 *f*

Glorious! (♩ = 84) **162** *div.* *f* *mf* \rightarrow *f* 6 *rall.* *f* \rightarrow *fff*

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Tuba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7 8 Con la Fuerza (♩ = 84) 14 *div.*

f *f* *mf*

22 With Energy and Purpose (♩ = 152) *ff*

34 one player *mp*

50 Aggressive *tutti* *f*

58 *ff* *mf*

62

70

78 *f*

The musical score is written for a Tuba in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a 4/4 time signature and includes tempo markings 'Reflective (♩ = 72)' and 'Con la Fuerza (♩ = 84)'. The second staff continues the 4/4 time signature and includes a sixteenth-note triplet. The third staff changes to a 3/4 time signature and includes the marking 'With Energy and Purpose (♩ = 152)'. The fourth staff continues the 3/4 time signature and includes the marking 'one player'. The fifth staff changes to a 4/4 time signature and includes the marking 'Aggressive tutti'. The sixth staff continues the 4/4 time signature and includes the marking 'ff'. The seventh staff changes to a 3/4 time signature. The eighth staff continues the 3/4 time signature. The ninth staff changes to a 4/4 time signature. The tenth staff continues the 4/4 time signature and includes the marking 'f'. The score includes various dynamics such as *f*, *mf*, *ff*, and *mp*, as well as articulation marks like accents and slurs.

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Tuba / p. 2

Slowly (♩ = 76) **88** Majestic $\frac{4}{4}$ *rit.* **95** Courtly (♩ = 80) $\frac{8}{8}$

103 one player *mp* *rit.* **116** Alarming $\frac{7}{7}$ (*random fanfare figures*) *tutti* *mf* *ff*

rit. **128** With Energy and Purpose (♩ = 152) $\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

136 *f*

140 *f*

152 *f*

Glorious! (♩ = 84) **162** *div.* *mf* *f* *rall.* *f* *fff*

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

String Bass

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 7

8 Con la Fuerza (♩ = 84) 14

f < *mf* <

f *ff*

22 With Energy and Purpose (♩ = 152)

mf

34

50 Aggressive

f

58

ff *mf*

62

70

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String Bass / p. 2

78 *f*

88 *Slowly* (♩ = 76) *Majestic* *rit.*

95 *Courtly* (♩ = 80) 8 103 9 *rit.* 3 116 *Alarming* 4

128 *With Energy and Purpose* (♩ = 152) 2 *rit.* 2 2 2

136 *f*

140 *f*

152 *f*

162 *Glorious!* (♩ = 84) *f* *mf* *f*

ff *rall.* *fff*

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Mallet Percussion:
Chimes, Marimba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 6 Chimes - hard mallets [8] Con la Fuerza (♩ = 84) 2

[14] 8 [22] With Energy and Purpose (♩ = 152) 2 Marimba p

[34] mf

[50] Aggressive 8 [58] mf

[62] [70] [78] 2

f

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Mallet Percussion / p. 2

Slowly ($\text{♩} = 76$) [88] Majestic 4 rit.

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. It begins with a rest, followed by a half note G4 with a fortissimo (*ff*) dynamic and an accent (>). This is followed by a quarter rest, then a quarter note G4 with an accent (>), and another quarter rest. The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a fortissimo (*f*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with an accent (>). This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a sforzando (*sfz*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a sforzando (*sfz*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a sforzando (*sfz*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a mezzo-forte (*mf*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a mezzo-forte (*mf*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a fortissimo (*f*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 10: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a fortissimo (*f*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 11: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a fortissimo (*f*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

Musical staff 12: Treble clef, key signature of one sharp (F#), 4/4 time signature. It starts with a half note G4 with a fortissimo (*ff*) dynamic. This is followed by a quarter rest, then a quarter note G4 with an accent (>). The staff continues with a series of rests and notes, including a half note G4 with an accent (>).

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Mallet Percussion:
Chimes, Marimba

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 6 Chimes - hard mallets 8 Con la Fuerza (♩ = 84) 2

14 22 With Energy and Purpose (♩ = 152) Marimba 8 2 p

34 50 Aggressive 8 58 mf

62 70 78 2

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7
2

Mallet Percussion / p. 2

Slowly (♩ = 76)

88

Majestic

4

rit.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Timpani

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58 62

70 78

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Timpani / p. 2

Slowly (♩ = 76)

88 Majestic

4

rit. Courtly (♩ = 80)

95

8

103

rit.

116 Alarming

4

128 With Energy and Purpose (♩ = 152)

136

140

Glorious! (♩ = 84)

162

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Percussion 1:
Castanets, Bass Drum, Concert Toms, Tambourine

Robert W. Smith
(ASCAP)

Reflective (♩ = 72) 8 **Con la Fuerza** (♩ = 84)
Castanets (use as many sets as equipment and personnel allows) 14

012-3725-00

22 **With Energy and Purpose** (♩ = 152)

One set of Castanets

34

50 **Aggressive**

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Percussion 1 / p. 2

58 *mf*
p < *ff*

62

70

78
f
B.D.
mp
mp
mp
Slowly (♩ = 76)
sfz
sfz

88 Majestic 4 *rit.* Concert Toms
Tamb. *f*

95 *mp*

103 *mf*

116 Alarming Castanets
Concert Toms
sfz < *sfz* *sfz*
mp cresc.

Percussion 1 / p. 3

Measures 118-127: Percussion 1 part. The first two staves feature a rhythmic pattern of eighth notes in groups of three, marked with a '3' above and below. The second staff includes a dynamic marking of *ff* and a fermata over the final measure.

128 With Energy and Purpose (♩ = 152)

Castanets

Measures 128-135: Castanets part. Measure 128 is marked *rit.* and *sfz*. Measure 129 is marked *mp*. The piece is in 3/4 time, changing to 4/4 at measure 132.

136

Measures 136-139: Castanets part. Measure 136 is marked *mf*. The piece is in 3/4 time, changing to 4/4 at measure 137.

140

Measures 140-143: Castanets part. Measure 140 is marked *mf*. The piece is in 4/4 time, changing to 3/4 at measure 141.

Measures 144-147: Castanets part. The piece is in 4/4 time, changing to 3/4 at measure 145.

Measures 148-151: Castanets part. The piece is in 4/4 time, changing to 3/4 at measure 149.

Measures 152-159: Castanets part. Measure 152 is marked *f*. The piece is in 4/4 time, changing to 3/4 at measure 153.

Glorious! (♩ = 84)

Measures 160-161: Castanets part. Measure 160 is marked *mp*. Measure 161 is marked *sfz*. The piece is in 4/4 time.

162

Measures 162-165: Castanets part. Measure 162 is marked *sfz*. Measure 163 is marked *p*. Measure 164 is marked *f*. Measure 165 is marked *p*. The piece is in 4/4 time.

Measures 166-169: Castanets part. Measure 166 is marked *sfz*. Measure 167 is marked *sfz*. Measure 168 is marked *rall.* and *sfz*. Measure 169 is marked *p* and *fff*. The piece is in 4/4 time.

QJ
232

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Percussion 1:
Castanets, Bass Drum, Concert Toms, Tambourine

Robert W. Smith
(ASCAP)

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84)
Castanets (use as many sets as equipment and personnel allows) 14

012-3725-00

22 With Energy and Purpose (♩ = 152)

One set of Castanets

34

50 Aggressive

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Percussion 1 / p. 2

58 *mf* *p* < *ff* 62

70

78 *f* B.D.

mp *mp* *mp* *sfz* Slowly ($\text{♩} = 76$)

ff *sfz*

88 Majestic 4 *rit.* Concert Toms *f* Tamb. *f* 3 3 3 3

95 *mp* 3 3 3 3 2 2

103 *mf* 3 3 3 3

(4) (8) *rit.* 3

116 Alarming Castanets *sfz* *sfz* *sfz* Concert Toms *mp cresc.* 3 3 3

Percussion 1 / p. 3

Measures 120-127 of the Percussion 1 score. The music consists of two staves of rhythmic patterns. The first staff features a series of eighth-note triplets. The second staff continues with similar patterns, including some sixteenth-note triplets. A dynamic marking of *ff* (fortissimo) is present at the end of the section.

128 With Energy and Purpose (♩ = 152)

Measures 128-135 of the Percussion 1 score. The section is marked *rit.* (ritardando) and *Castanets*. The music is written on a single staff with a variety of time signatures: 3/4, 4/4, 3/4, and 4/4. Dynamic markings include *sfz* (sforzando) and *mp* (mezzo-piano).

Measures 136-139 of the Percussion 1 score. The music continues with rhythmic patterns in 3/4 and 4/4 time signatures. A dynamic marking of *mf* (mezzo-forte) is present.

Measures 140-143 of the Percussion 1 score. The music continues with rhythmic patterns in 4/4 and 3/4 time signatures.

Measures 144-147 of the Percussion 1 score. The music continues with rhythmic patterns in 4/4 and 3/4 time signatures.

Measures 148-151 of the Percussion 1 score. The music continues with rhythmic patterns in 4/4 and 3/4 time signatures.

Measures 152-155 of the Percussion 1 score. The section is marked *B.D.* (Basso Drum). The music features a mix of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *mp* (mezzo-piano).

Measures 156-161 of the Percussion 1 score. The section is marked *Glorious!* (♩ = 84). The music features a mix of eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *sfz* (sforzando).

Measures 162-165 of the Percussion 1 score. The music features a mix of eighth and sixteenth notes. Dynamic markings include *sfz* (sforzando), *f* (forte), and *p* (piano).

Measures 166-171 of the Percussion 1 score. The music features a mix of eighth and sixteenth notes. Dynamic markings include *sfz* (sforzando), *rall.* (ritardando), *p* (piano), and *fff* (fortississimo).

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I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Percussion 1:
Castanets, Bass Drum, Concert Toms, Tambourine

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 **Con la Fuerza** (♩ = 84) 14
Castanets (use as many sets as equipment and personnel allows)

22 **With Energy and Purpose** (♩ = 152)
One set of Castanets

34

50 **Aggressive**

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Percussion 1 / p. 2

58 *mf* *p* < *ff* 62

70

78 *f* B.D. *mp* *mp* *mp* *sfz* Slowly (♩ = 76) *sfz* *ff* *sfz*

88 Majestic 4 *rit.* Concert Toms *f* Tamb. *f*

95 *mp* 3 2 2

103 *mf* 3

(4) (8) *rit.* 3

116 Alarming Castanets *sfz* *sfz* *sfz* Concert Toms *mp cresc.*

Percussion 1 / p. 3

Two staves of music for Percussion 1, measures 1-12. The music consists of continuous triplet patterns. The first staff has triplets of eighth notes. The second staff has triplets of eighth notes, with a *ff* dynamic marking at measure 10.

128 With Energy and Purpose (♩ = 152)

Castanets
rit. *sfz* *mp*
mf
136
140

Measures 128-151. The music is for castanets. It begins with a *rit.* marking and a *sfz* dynamic. The tempo is marked as ♩ = 152. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, with accents (>) and dynamic markings such as *mp* and *mf*. Measure numbers 136 and 140 are indicated in boxes.

152

B.D. *f* *mp* *mp* *mp* *sfz* *Glorious!* (♩ = 84)
ff
162 *sfz* *f* *p* *f*
sfz *sfz* *rall.* *sfz* *p* *fff*

Measures 152-162. The music is for B.D. (Bass Drum). It begins with a *f* dynamic and a *sfz* dynamic. The tempo is marked as ♩ = 84. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, with accents (>) and dynamic markings such as *mp*, *ff*, *p*, and *fff*. The word "Glorious!" is written above the music. Measure number 162 is indicated in a box. The piece concludes with a *rall.* marking and a *sfz* dynamic.

QJ
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I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Percussion 2:
Suspended Cymbal, Crash Cymbal, Tambourine

Robert W. Smith
(ASCAP)

Reflective (♩ = 72)

8 Con la Fuerza (♩ = 84)

let all Cyms. vibrate unless otherwise notated

012-3725-00

14 Cr. Cyms.

22 With Energy and Purpose (♩ = 152)

34

50 Aggressive

58 Tamb.

62

70



78 *f* *p* *ff* *p*

Slowly (♩ = 76)

88 Majestic

rit.

Courtly (♩ = 80)

95

ff *p* *f* *p*

103 *mf* *p* *mf* *p* *mf*

rit.

116 Alarming

rit.

p cresc. *ff*

128 With Energy and Purpose (♩ = 152) *p* *mf* Tamb.

136 *p* *f*

140

141

152 *f* *p* *ff*

Glorious! (♩ = 84)

162

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

f *p* *ff* *rall.* *f* *fff*

I. THE QUEST

(from Symphony No. 3 "Don Quixote")

QJ
232

Piano / Synthesizer / Harp

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14

Piano 4

22 With Energy and Purpose (♩ = 152)

34

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50 Aggressive

Musical notation for measures 50-57. The piece is in G major (one sharp). Measures 50-51 are in 4/4 time. At measure 52, the time signature changes to 3/4. The music is marked with a forte (*f*) dynamic and includes accents. The right hand features a complex rhythmic pattern with slurs and ties, while the left hand provides a steady accompaniment.

Musical notation for measures 58-61. The time signature remains 3/4. The music continues with complex rhythmic patterns and slurs in both hands. The right hand has a more melodic line with ties, while the left hand maintains a rhythmic accompaniment.

Musical notation for measures 62-65. The time signature changes back to 4/4. The music is marked with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 66-69. The time signature changes to 3/4. The music is marked with a *sim.* (sustained) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 70-77. The time signature changes back to 4/4. The music continues with complex rhythmic patterns and slurs in both hands. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 78-81. The time signature changes to 3/4. The music is marked with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 82-85. The time signature changes back to 4/4. The music continues with complex rhythmic patterns and slurs in both hands. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Piano / Synthesizer / Harp / p. 3

Slowly (♩ = 76)

Musical notation for measures 85-94. The piece is in 4/4 time with a key signature of one sharp (F#). The music is marked *ff* (fortissimo). The melody features a series of eighth and sixteenth notes with various ornaments and slurs. The bass line consists of a steady eighth-note accompaniment.

88 Majestic rit. Courtly (♩ = 80) 95

Musical notation for measures 88-95. The tempo changes to *rit.* (ritardando) and then to *Courtly* with a tempo of ♩ = 80. The music is marked *mf* (mezzo-forte). The right hand is marked *Harp* and contains sustained chords. The left hand has a simple eighth-note accompaniment.

Musical notation for measures 96-102. The right hand continues with sustained chords, and the left hand has a more active eighth-note accompaniment with some slurs.

103

Musical notation for measures 103-115. The right hand features a series of sustained chords, while the left hand continues with an eighth-note accompaniment.

Musical notation for measures 116-127. The right hand has a melodic line with slurs and ornaments, and the left hand has an eighth-note accompaniment. The piece ends with a *rit.* (ritardando) marking.

116 Alarming 10 rit. 2

Musical notation for measures 116-127. The right hand has a melodic line with slurs and ornaments, and the left hand has an eighth-note accompaniment. The piece ends with a *rit.* (ritardando) marking.

128 With Energy and Purpose (♩ = 152) Piano

Musical notation for measures 128-135. The piece is marked *Piano* and *p* (piano). The tempo is ♩ = 152. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment. The piece ends with a *mf* (mezzo-forte) marking.



136

Musical score for measures 136-139. The piece is in G major (one sharp) and 4/4 time. Measures 136-137 are in 4/4 time, and measures 138-139 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line. A *sim.* (sostenuto) marking is present in measure 138.

140

Musical score for measures 140-143. The piece is in G major (one sharp) and 4/4 time. Measures 140-141 are in 4/4 time, and measures 142-143 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line.

Musical score for measures 144-147. The piece is in G major (one sharp) and 4/4 time. Measures 144-145 are in 4/4 time, and measures 146-147 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line.

Musical score for measures 148-151. The piece is in G major (one sharp) and 4/4 time. Measures 148-149 are in 4/4 time, and measures 150-151 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line.

152

Musical score for measures 152-155. The piece is in G major (one sharp) and 4/4 time. Measures 152-153 are in 4/4 time, and measures 154-155 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line. A *f* (forte) marking is present in measure 152.

Glorious! (♩ = 84)

Musical score for measures 156-159. The piece is in G major (one sharp) and 4/4 time. Measures 156-157 are in 4/4 time, and measures 158-159 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line. A *ff* (fortissimo) marking is present in measure 156.

162

Musical score for measures 162-165. The piece is in G major (one sharp) and 4/4 time. Measures 162-163 are in 4/4 time, and measures 164-165 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more active eighth-note line. A *rall.* (rallentando) marking is present in measure 164. Dynamics include *f* (forte) in measure 162, *ff* (fortissimo) in measure 163, and *fff* (fortississimo) in measure 165.

QJ
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I. THE QUEST

(from Symphony No. 3 "Don Quixote")

Piano / Synthesizer / Harp

Robert W. Smith
(ASCAP)

012-3725-00

Reflective (♩ = 72) 8 Con la Fuerza (♩ = 84) 14 Piano 4

22 With Energy and Purpose (♩ = 152)

mf *sim.*

34



50 Aggressive

Musical notation for measures 50-57. The piece is in G major (one sharp) and starts in 4/4 time. Measures 50-52 feature a steady eighth-note accompaniment in both hands. At measure 53, the time signature changes to 3/4, and the music becomes more rhythmic and aggressive, marked with a forte (*f*) dynamic.

Musical notation for measures 58-61. The time signature remains 3/4. The melody in the right hand is more active, with slurs and accents. The bass line continues with a steady eighth-note pattern.

58

Musical notation for measures 62-65. The time signature changes back to 4/4. The music returns to a steady eighth-note accompaniment, marked with a mezzo-forte (*mf*) dynamic.

62

Musical notation for measures 66-70. The time signature changes to 3/4. The music is marked *sim.* (sustained). The accompaniment consists of eighth notes in both hands.

70

Musical notation for measures 71-77. The time signature changes back to 4/4. The music continues with a steady eighth-note accompaniment in both hands.

78

Musical notation for measures 78-81. The time signature changes to 3/4. The music is marked with a forte (*f*) dynamic. The bass line features a more complex rhythmic pattern with slurs and accents.

QJ
232

Piano / Synthesizer / Harp / p. 3

Slowly (♩ = 76)

88 Majestic 4 rit. 2 Courtly (♩ = 80) 95 Harp

103

116 Alarming 10 rit. 2

128 With Energy and Purpose (♩ = 152) Piano



136

Musical score for measures 136-139. The piece is in G major (one sharp) and 4/4 time. Measures 136-137 are in 4/4 time, and measures 138-139 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern. A *sim.* (sostenuto) marking is present in measure 138.

140

Musical score for measures 140-143. The piece is in G major (one sharp) and 4/4 time. Measures 140-141 are in 4/4 time, and measures 142-143 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern.

Musical score for measures 144-147. The piece is in G major (one sharp) and 4/4 time. Measures 144-145 are in 4/4 time, and measures 146-147 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern.

Musical score for measures 148-151. The piece is in G major (one sharp) and 4/4 time. Measures 148-149 are in 4/4 time, and measures 150-151 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern.

152

Musical score for measures 152-155. The piece is in G major (one sharp) and 4/4 time. Measures 152-153 are in 4/4 time, and measures 154-155 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern. A *f* (forte) marking is present in measure 152.

Glorious! (♩ = 84)

Musical score for measures 156-159. The piece is in G major (one sharp) and 4/4 time. Measures 156-157 are in 4/4 time, and measures 158-159 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern. A *ff* (fortissimo) marking is present in measure 156.

162

Musical score for measures 162-165. The piece is in G major (one sharp) and 4/4 time. Measures 162-163 are in 4/4 time, and measures 164-165 are in 3/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern. A *ff* (fortissimo) marking is present in measure 162, and a *fff* (fortississimo) marking is present in measure 165. A *rall.* (rallentando) marking is present in measure 164.