

SELECTIONS FROM DON QUIXOTE SUITE

(I. *Rosinante Galloping and the Gallop of Sancho Pansa's Mule*
 II. *Sighs of Love for Princess Dulcinea* III. *His Attack on the Windmills*)

Georg Philipp Telemann

Edited by Richard Meyer

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

SELECTIONS FROM DON QUIXOTE SUITE

Most likely written during Telemann's Frankfurt or early Hamburg years (the actual date of the composition is unknown), the *Don Quixote* suite is a wonderful example of an early effort at program music, much in the spirit of Vivaldi's *Four Seasons*. The suite consists of an overture and six movements. Three of the most picturesque movements are included here, and they are sure to delight both teacher and students.

The first selection depicts the lop-sided gallop of Don Quixote's emaciated horse, followed without pause by the sound of his sidekick Sancho Pansa's mule. Quixote's exaggerated love sighs at the sight of Princess Dulcinea are heard throughout the gentle and tender second selection. In the third selection, an aggressive rush of unrelenting sixteenth notes are used to depict his famous "battle" with the giant windmills.

All three movements are Telemann's original composition. Only the bowing has been altered by the editor, to be more playable by the student orchestra.



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Selections from *Don Quixote* Suite

I. Rosinante Galloping and the Gallop of Sancho Pansa's Mule

CONDUCTOR SCORE

Duration - 7:30

Georg Philipp Telemann

Edited by Richard Meyer

Allegretto (♩ = 152)

Violins I
Violins II
Viola
Cello
String Bass

Vlins. I
Vlins. II
Vla.
Cello
Str. Bass

13 14 15 16 17 18

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

19 20 21 22 23 24

Vlns. I *p* *f*

Vlns. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

25 26 27 28 29 30

I Vlns. II

Vla.

Cello

Str. Bass

31 32 33 34 35 36

I Vlns. II

Vla.

Cello

Str. Bass

Fine **Poco meno mosso** (♩ = 126)

37 38 39V 40 41 42

I Vlns. II Vlns. Vla. Cello Str. Bass

1. 2.

p

43 44 45 46 47

I Vlns. II Vlns. Vla. Cello Str. Bass

mf *f* *mf* *f* *mf* *f*

48 V 49 V 50 51 V 52

Vlns. I *p* *mf*

Vlns. II *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

53 V 54 55 56 V V 57 D. C. al Fine

Vlns. I *f*

Vlns. II

Vla. *f*

Cello *f*

Str. Bass *f*

II. Sighs of Love for Princess Dulcinea

Andante (♩ = 60)

Violins I

Violins II

Viola

Cello

String Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12. 12 13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

16 17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *p* *mf* *f*

mf *p* *mf* *f*

mf *p* *mf* *f*

mf *p* *mf* *f*

mf *p* *mf* *f*

I
Vlns. I
mf
21
22
23
24
25
p

II
Vlns. II
mf
p

Vla.
mf
p

Cello
mf
p

Str. Bass
mf
p

I
Vlns. I
f
26
27
28
29
30
1.
2.

II
Vlns. II
f

Vla.
f

Cello
f

Str. Bass
f

III. His Attack on the Windmills

Moderato (♩ = 96)

Violins I

Violins II

Viola

Cello

String Bass

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

7 8 9

I

Vlns.

II

Vla.

Cello

Str. Bass

10 11 12

I

Vlns.

II

Vla.

Cello

Str. Bass

13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Measures 13-15 of the musical score. The score is for five instruments: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a forte (f) dynamic. Violins I and II play sixteenth-note patterns with accents and breath marks. Viola, Cello, and String Bass play quarter-note accompaniment with slurs. Measure numbers 13, 14, and 15 are indicated above the staves.

16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Measures 16-18 of the musical score. The score is for five instruments: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 16 starts with a forte (f) dynamic. Violins I play sixteenth-note patterns with accents and breath marks. Violins II, Viola, Cello, and String Bass play quarter-note accompaniment with slurs. Measure numbers 16, 17, and 18 are indicated above the staves.

19 20 21

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

22 23 24

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

25 26 27

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc. *ff*

28 29 30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

v *(h)*

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