



Suite from

Man of La Mancha

Featuring *Man of La Mancha*, *Dulcinea*, *Little Bird* and *The Impossible Dream*

Words by JOE DARIAN

Music by MITCH LEIGH

Arranged by JUSTIN WILLIAMS

1 Conductor

3 1st Flute

3 2nd Flute

2 Oboe

2 Bassoon

3 1st B♭ Clarinet

3 2nd B♭ Clarinet

3 3rd B♭ Clarinet

2 B♭ Bass Clarinet

2 1st E♭ Alto Saxophone

2 2nd E♭ Alto Saxophone

1 B♭ Tenor Saxophone

1 E♭ Baritone Saxophone

3 1st B♭ Trumpet

3 2nd B♭ Trumpet

3 3rd B♭ Trumpet

2 1st F Horn

2 2nd F Horn

INSTRUMENTATION

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 Optional Piano
- 2 Mallet Percussion
(Marimba/Bells)
- 1 Timpani
- 3 Percussion 1
(Drumset)
- 4 Percussion 2
(Tambourine/Triangle,
Castanets/Tambourine)
- 3 Percussion 3
(Suspended Cymbal,
Maracas/Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS*Available for download from
www.alfred.com/worldparts*

- E♭ Alto Clarinet
 - Baritone Treble Clef
 - 1st Horn in E♭
 - 2nd Horn in E♭
 - 1st Trombone in B♭ Bass Clef
 - 2nd Trombone in B♭ Bass Clef
 - 3rd Trombone in B♭ Bass Clef
 - 1st Trombone in B♭ Treble Clef
 - 2nd Trombone in B♭ Treble Clef
 - 3rd Trombone in B♭ Treble Clef
 - Baritone in B♭ Bass Clef
 - Tuba in E♭ Bass Clef
 - Tuba in E♭ Treble Clef
 - Tuba in B♭ Bass Clef
 - Tuba in B♭ Treble Clef
-

PROGRAM NOTES

Man of La Mancha is a musical with a book by Dale Wasserman, lyrics by Joe Darion, and music by Mitch Leigh. It is adapted from Wasserman's non-musical 1959 teleplay, *I, Don Quixote*, which was in turn inspired by Miguel de Cervantes's seventeenth-century masterpiece *Don Quixote*. It tells the story of the "mad" knight, Don Quixote, as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the Spanish Inquisition.

The original 1965 Broadway production ran for 2,328 performances and won five Tony Awards, including Best Musical. The musical has been revived four times on Broadway, becoming one of the most enduring works of musical theatre.

This suite features the beloved numbers "I, Don Quixote," "Dulcinea," "Little Bird," and "The Impossible Dream" scored for concert band with new, fresh rhythms and contemporary harmonies set within symphonic and Latin-pop styles.

NOTES TO THE CONDUCTOR

The opening trumpet solo should be very free and mysterious, with the low brass chords providing a smooth base of chordal support. The triplet figure in the low brass at measure 4 can be approached with a little "edge," as you feel is appropriate. The full band entrance on the *Paso Doble* at measure 8 should be very crisp! Allow your percussionists to be very animated in their performance, both here and the rest of the piece as well. The castanets and maracas are notated, but there is certainly room for *ad lib* if the players are proficient in the Latin-pop style. The low brass melody at measure 18, and the clarinet, saxophone, and horn melody at 26 should be very bold, confident, and articulate. The chorus of "I, Don Quixote" at measure 34 should be very grand! Again, let your percussionists (and all players, for that matter) be very animated with the music here. The Latin-pop style is of utmost importance for the success of this section! At measure 42, let your low brass bite off as much as they can chew with the woodwinds swirling aggressively on top of the ensemble. At measure 53, tell your horns and saxes to not hold back!

The style should change drastically at measure 56 at the beginning of "Dulcinea." The accompaniment in low reeds and low brass should be very smooth and flowing. (If you have a pianist, tell your wind players to mimic the smooth, pedaled style of the piano here.) The flute solo at measure 58 should be very free and longing. If the soloist is particularly advanced, allow him/her to add ornamentation as you both feel is suitable. The *sforzando* at measure 72 should be very cinematic! At measure 74, feel free to use as much rubato as you feel the phrases need. Tug the heart strings here, but save a little room for the climax of this section at measure 80. "Milk it" here! The *mp* dynamic in the upper woodwinds at measure 84 should be very sudden and carefully approached. (It is recommended that you tell your ensemble that the lyric that happens in the song here is the word, "whispers.") After a dramatic finish, "Dulcinea" dies away at measure 92. The *ritard* is completely up to your taste here. Careful attention should be given to the intonation in the upper woodwinds at the D major chord at measure 96!

Measure 100 begins a transition to the home stretch. Again, have your percussionists and instrumentalists be very animated here. Horns and saxes can really dig into their figure at 102!

The trombone solo at measure 108 should be almost comical. Tell your soloist to not take the smears lightly! The notated rubato can be as much or as little as you see fit. The castanets and maracas should be approached very carefree and behind the soloist. This "call and answer" section should be marked by a "nonchalant-ness" in the soloist and a boldness by the full ensemble's flourish!

"The Impossible Dream" begins at measure 120 and should be a very smooth, stately bolero. The snare drum should be very precise and crisp. The *chorus* statement and measure 130 should be very determined, with the *ritardandos* at measures 133 and 134 pushing strongly into the grandiose section at measure 135. Let your horns shine here! The tempo picks back up at measure 138, building to a strong, exciting tag ending. Again, your horns and saxes should rip through the ensemble!

Measure 142 to the end should be "no holds barred!" Be sure the ensemble gets down to a good *mezzo piano* at measure 146 so the subsequent crescendo can be very aggressive. Let the final musical "Dulcinea" quote in the saxes, horns, and euphonium be very prominent, with the final four measures as aggressive as possible, building to a bold, exciting finish!

Percussion note: If no drumset is available or player present, you may choose to substitute snare drum, bass drum, toms, and appropriate cymbals.

I hope that you, your ensemble, and audience enjoy reliving this wonderful music as much as I enjoyed arranging it. You have my best wishes for a wonderful performance as well as all your future musical endeavors!



Suite from
Man of La Mancha

FULL SCORE
 Approx. Duration - 5:30

Featuring *Man of La Mancha*, *Dulcinea*, *Little Bird* and *The Impossible Dream*

Words by Joe Darion
 Music by Mitch Leigh
 Arranged by Justin Williams

Mysteriously, with freedom $\text{♩} = 84$

Flutes 1
Flutes 2

Oboe

Bassoon

B♭ Clarinets 1
B♭ Clarinets 2
B♭ Clarinets 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1
E♭ Alto Saxophones 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Mysteriously, with freedom $\text{♩} = 84$

Solo, very bold and expressive!

B♭ Trumpets

F Horns

Trombones

Euphonium

Tuba

Mallet Percussion (Marimba/Bells)

Timpani

Percussion 1 (Drumset)

Percussion 2 (Tambourine/Triangle, Castanets/Tambourine)

Percussion 3 (Suspended Cymbal, Maracas/Crash Cymbals)

1 2 3 4 5



Bright Paso Doble! $\text{♩} = 132$ [9]

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

This section of the score includes parts for Flutes (1st and 2nd), Oboe, Bassoon, Clarinet (1st and 2nd), Bass Clarinet, Alto Saxophone (1st and 2nd), Tenor Saxophone, and Baritone Saxophone. The instrumentation is primarily in B-flat. Dynamics include ff , f , and $a2$. Measure 6 starts with a dynamic of mp .

Bright Paso Doble! $\text{♩} = 132$ [9]

Tpts. 1 2 Hns. 1 2 Tbns. 1 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

All

This section includes parts for Trombones (1st and 2nd), Horns (1st and 2nd), Bass Trombones (1st and 2nd), Euphonium, Tuba, Mallet Percussion, Timpani, Percussion 1, Percussion 2, and Percussion 3. The instrumentation is primarily in B-flat. Dynamics include ff , f , $a2$, and ffz . Measures 7 and 8 feature dynamic markings f and ff . Measures 9 and 10 include specific parts for Maracas and Castanets.

Preview Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cl. 1

2

3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

2

3

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms. ff ch.

11 12 13 14 15 16

18 "Man of La Mancha (I, Don Quixote)"

Musical score for orchestra and band, page 18, section 18. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and three Percussionists (Perc. 1, Perc. 2, Perc. 3). The instrumentation is divided into two staves. The top staff includes Fls., Ob., Bsn., Cl., B. Cl., A. Saxes., T. Sax., and Bar. Sax. The bottom staff includes Tpts., Hns., Tbn., Euph., Tuba, Mlt. Perc., Timp., and Perc. 1. The score features various dynamics and performance instructions like *mf*, *ff*, and *f*. The page number 18 is at the top left, and the measure numbers 17 through 22 are at the bottom.

18 "Man of La Mancha (I, Don Quixote)"

Continuation of the musical score for orchestra and band, page 18, section 18. The instrumentation remains the same as the previous page. The top staff continues with Fls., Ob., Bsn., Cl., B. Cl., A. Saxes., T. Sax., and Bar. Sax. The bottom staff continues with Tpts., Hns., Tbn., Euph., Tuba, Mlt. Perc., Timp., and Perc. 1. The score includes dynamic markings such as *mf*, *ff*, and *f*. The page number 18 is at the top left, and the measure numbers 17 through 22 are at the bottom.

Preview Use requires Purchase

23 24 25 26 27 28

Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax.

Tpts. Hns. Tbns. Euph. Tuba Mlt. Perc. Timp. Perc. 1

Perc. 2 Tamb. Susp. Cym. + Cr. Cyms.

Fls. 1 2 *f* *a2*

Ob. 1 2 *f*

Bsn.

Cls. 1 2 3 *ff*

B. Cl.

A. Saxes. 1 2 *ff*

T. Sax.

Bar. Sax.

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Preview Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Clz. 1

a2 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

Review Use Requires Purchase

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbn. 1 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

42

Fls. 1 2

Ob.

Bsn.

Clrs. 1

Clrs. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

43 44 45 46

Review required before purchase

Suddenly slower ♩ = 84 [58] Flowing, with feeling

Solo,
very expressive

Fls. 1 2
Ob.
Bsn.
Cl. 1 2
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

Suddenly slower ♩ = 84 [58] Flowing, with feeling

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Bells

Change: C to B♭
Ride Cym. - on shoulder

“Dulcinea”

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 Hns. 1 2 Tbns. 1 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

67 All, a2

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74 With great passion!

Fls. 1 2
Ob.
Bsn.
Cls. 1 2
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

74 With great passion!

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

80

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

80

79 80 81 82 83

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Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

84 85 86 87 88

92 gradual rit.

Solo

Fls. 1/2 *fff* *mf*

Ob. *fff*

Bsn. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

B. Cl. *fff*

A. Saxes. 1/2 *fff*

T. Sax. *fff*

Bar. Sax. *fff*

Tpts. 1 *fff*

Tpts. 2 *fff*

Hns. 1 *fff*

Hns. 2 *fff*

Tbns. 1/2 *fff*

Tbns. 3 *fff*

Euph. *fff*

Tuba *fff*

Mlt. Perc. *fff*

Timp. *fff* > ch. Change: C to D

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f* ch. *mf*

Menacing! $\text{♩} = 142$

100

This section of the score covers measures 95 through 98. It features parts for Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Clrs.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The instrumentation includes woodwind instruments like flutes, oboes, bassoon, clarinets, bass clarinet, alto saxophones, tenor saxophone, and baritone saxophone. Dynamics include *mf*, *p*, *f*, and *a2*. Measure 95 starts with a dynamic of *mf* for Fls., Ob., and Bsn. Measures 96 and 97 show various dynamics including *p*, *f*, and *a2*. Measure 98 concludes with a dynamic of *f*.

Menacing! $\text{♩} = 142$

100

This section of the score covers measures 99 through 100. It features parts for Trombones (Tbns.), Horns (Hns.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The instrumentation includes brass instruments like trombones, horns, euphonium, tuba, and mallet percussion, along with timpani and three types of percussion. Dynamics include *mf*, *f*, and *ff*. Measure 99 starts with a dynamic of *mf* for Tbns. and Hns. Measures 100 and 101 show various dynamics including *f* and *ff*. Measure 102 concludes with a dynamic of *ff*.

rubato

A tempo

115

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Fusato **A tempo** [115]

Fls. 1 2 Ob. Bsn. Cls. 1 2 3 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax.

Tpts. 1 2 3 Hns. 1 2 Tbn. 1 2 3 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2 Perc. 3

Ride Cym. Castanets Trgl. Tamb. Susp. Cym. Maracas Gr. Cym. stop roll ch.

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rit.

Moderate Bolero $\text{♩} = 78$ $\text{♩} = \text{♩}$

a2

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

rit.

Moderate Bolero $\text{♩} = 78$ $\text{♩} = \text{♩}$

a2

117 118 119 120 121

122 "The Impossible Dream"

The musical score consists of two systems of music, each containing six staves of music. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinet 1), 2 (Clarinet 2), 3 (Clarinet 3), B. Cl. (Bass Clarinet), A. Saxes. 1 (Alto Saxophone 1), 2 (Alto Saxophone 2), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone). The second system starts with Tpts. (Trumpet 1), 2 (Trumpet 2), 3 (Trumpet 3), followed by Hns. (Horn 1), 2 (Horn 2), Tbns. (Trombone 1), 2 (Trombone 2), Euph. (Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3. The score is in common time, with measure numbers 122 through 126 indicated at the bottom.

rit.

130 Broadly! $\text{♩} = 72$

Musical score for orchestra, page 27. The score includes parts for Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Clz.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tbns.), Horns (Hns.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The music consists of four measures. Measure 127 shows mostly rests. Measure 128 features woodwind entries. Measure 129 begins with a dynamic *f* and includes a forte dynamic *f* in measure 130. Measure 130 concludes with a dynamic *mp*. The score is in common time, key signature varies by section, and includes performance instructions like 'rit.' and dynamics like *f*, *a2*, and *mp*.

molto rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1

2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

2 3

Hns. 1

2

Tbns. 1 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

131 132 133 *mp* 134

Grandiose! ♩ = 60

138 Driving! $\text{♩} = 142$

Fls. 1/2 ffz ff ff ff ff ff

Ob. ffz ff ff ff

Bsn. ffz ff

Cls. 1/2 ffz ff ff

B. Cl. ffz ff ff

A. Saxes. 1/2 ffz ff ff ff

T. Sax. ffz ff ff ff

Bar. Sax. ffz ff ff

Tpts. 1/3 ffz ff ff

Hns. 1/2 ffz ff ff ff

Tbns. 1/3 ffz ff ff

Euph. ffz ff ff

Tuba ffz ff

Mlt. Perc. ffz ff ff

Timp. ffz ff ff

Perc. 1 ffz ff ff

Perc. 2 ffz ff ff

Perc. 3 ffz ff ff

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Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

148

Fls. 1 2
Ob.
Bsn.

1 Cls. 1
2 Cls. 2
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba

Mlt. Perc. Bells
Timp.
Perc. 1
Perc. 2
Perc. 3 Cr. Cyms.

149

mp 150

fff 151 ch.

Fill

fff stop roll ch.

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