for Concert Band

Bill Robinson

Burlesque
for Concert Band

Duration: about 6 minutes 45 seconds
Composed 1990; 2004; February 10—March 6, 2015; corrected to Feb. 2024

In 1990 I wrote several works for my friend Fred Robinson who was the composer/arranger at Warner Robins Air Force Base in Georgia. Among these was a work for jazz band, *The Popular Music of Planet X* in three "Books". The idea was the rather whimsical one that somewhere among the myriad planets there could be a civilization where the prime incentive for the music industry was *not mercenary*. Clearly such a planet must be far, far away. The Air Force didn't seem to appreciate the effort, and the score and parts were returned. (When you bomb with the Air Force….you *REALLY BOMB!)*

In summer of 2004 I turned my attention to the old *PMPX*. I made many major alterations and had a brand new jazz band version. However, this work remained unperformed. Thus in 2015 I decided to try again for concert band in the form of a symphony. The only surviving movement from the old version was much of *Burlesque* (then called *Bump and Grind*), which was the last movement of *PMPX*. With this band symphony also unperformed, in late 2023 I used three of the movements for a piano quintet, with a new third movement, and then arranged it for orchestra for *Symphony No. 1*.

I am offering *Burlesque*, as well as the other movements of the now-defunct band version of *PMPX*, as separate works. (This particular piece is one of my most ironic, as my personal life has been just about the opposite of hedonistic. But then, Herman Melville didn't need to be a whale to write *Moby Dick*.)

Considering that this is my personal vision of what music intended for mass consumption would be in a more ideal world, I've allowed myself to allow the influence of jazz and blues in a rather obvious manner. However, as all of my music, this is strictly in the classical tradition, with no improvisation, and to be treated in the same way as other "serious" art music—even, and perhaps especially, when it's intended to be for fun. This piece could fit on either classical or pops concerts.

Performance Notes

One musician per part, with no sections, such as for clarinets or flutes. The String Bass part is intended for an acoustic bass, as there are bowed passages. An electric bass may not be used in its stead. If an electronic keyboard is used instead of an acoustic piano, it should have a concert grand piano sound. However, the preference is strongly in favor of a real piano. Accidentals hold through the measure and not beyond.

Score cover; ad from The Washington Times, August 22, 1917
Parts covers; Theda Bara and friend.

Bill Robinson

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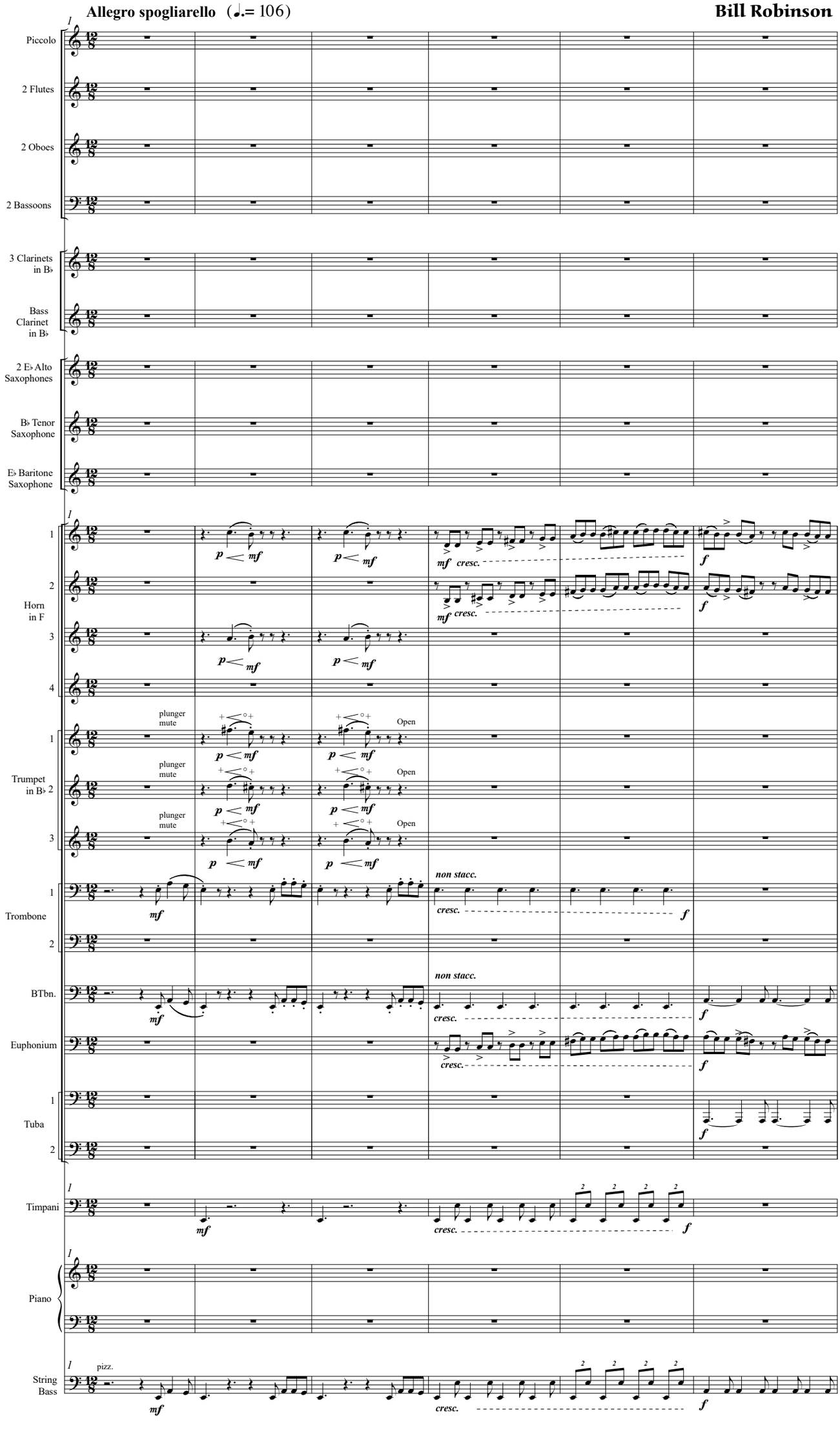
www.billrobinsonmusic.com

Burlesque

[6:45]

Allegro spogliarello (♩.= 106)

Bill Robinson



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Burlesque

11

Picc.
2 Fl.
1 Ob.
2
2 Bn.
1 Cl. 2
3
BCl.
1 Alto Sax. 2
Ten. Sax.
Bari. Sax.
1 Hn. 2
3
4
1 Tpt. 2
3
1 Tbn. 2
BTbn.
Euph.
1 Tuba 2
Timp.
Pno.
SB

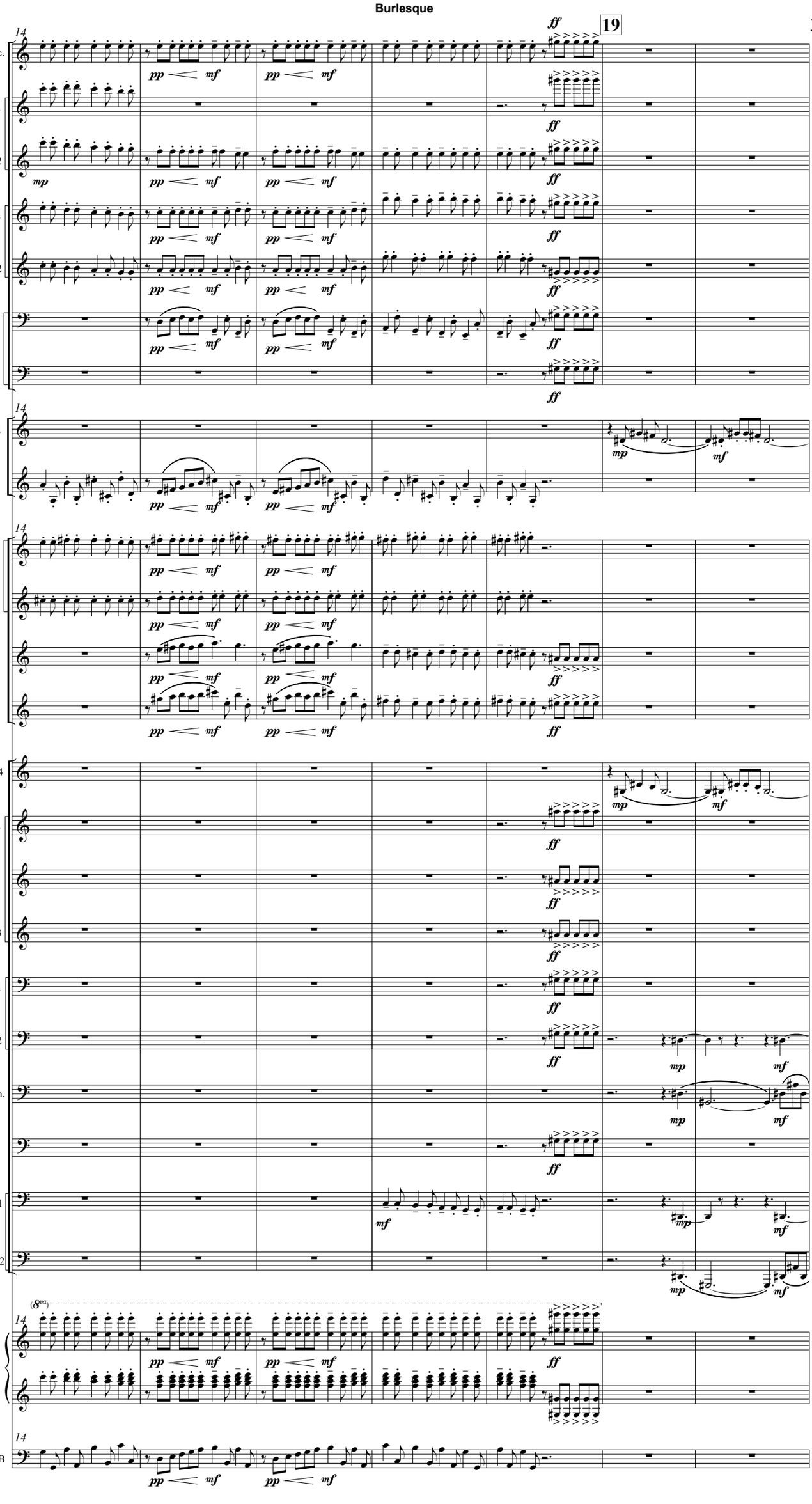
a 2

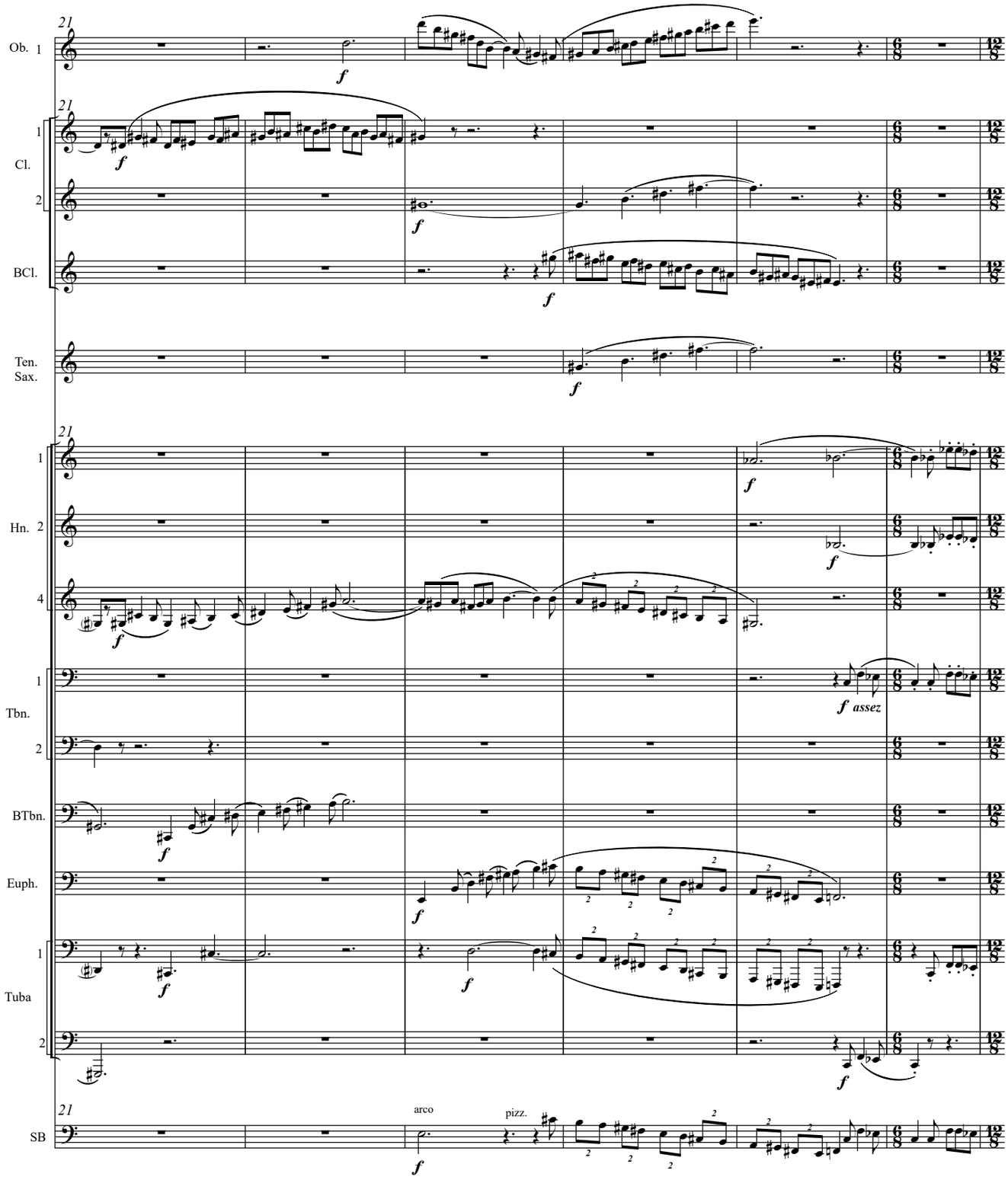
1.

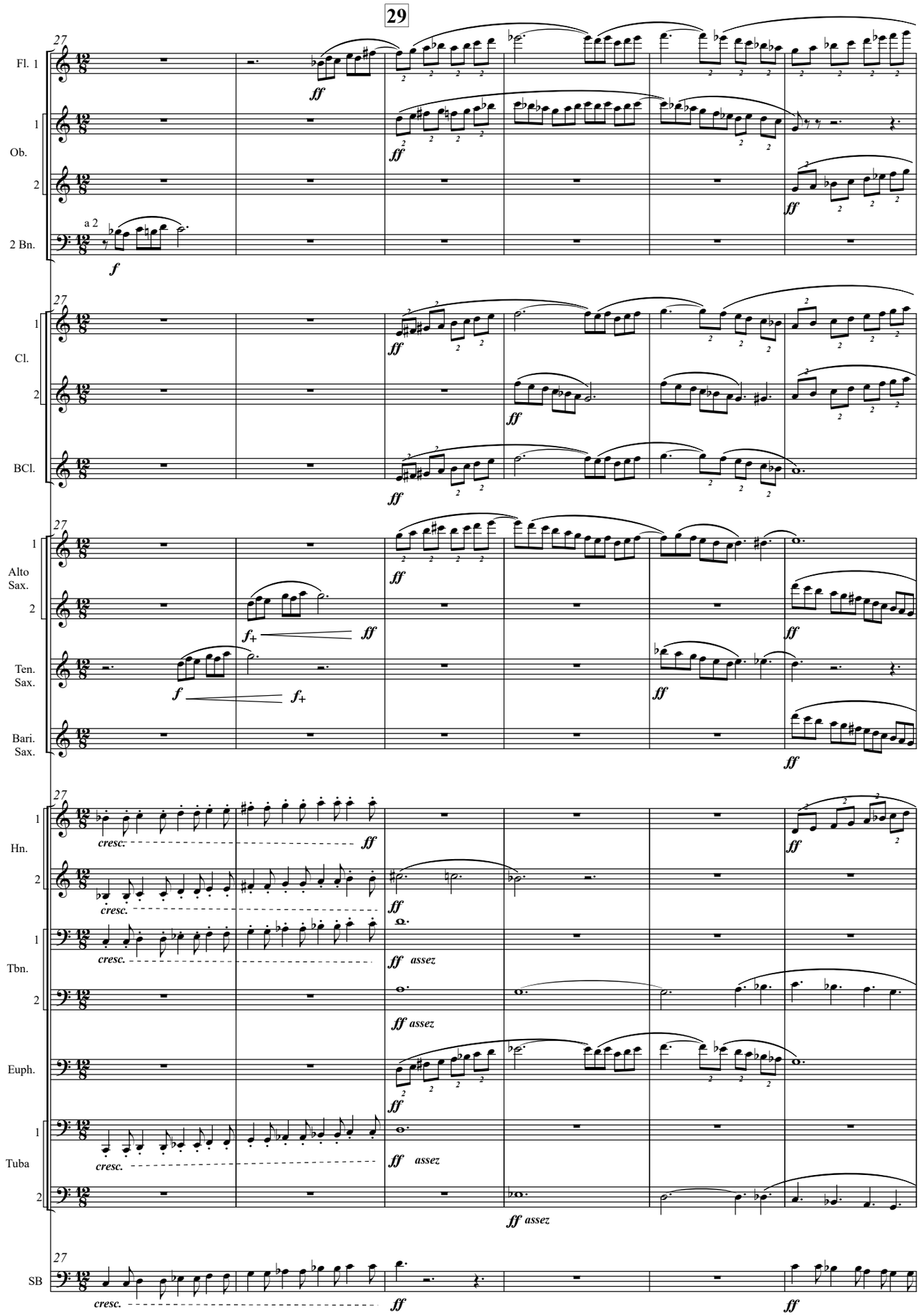
plunger mute

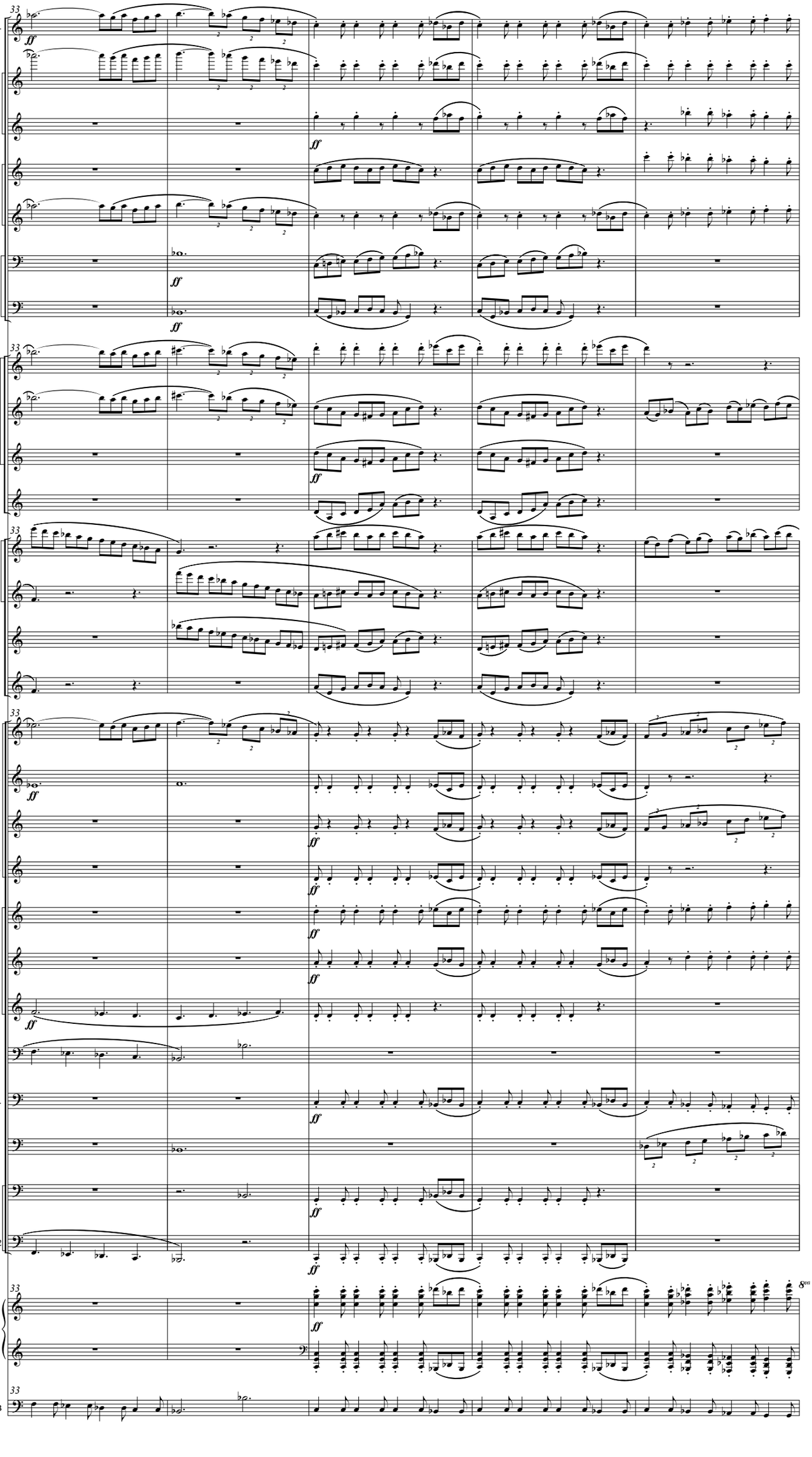
Open

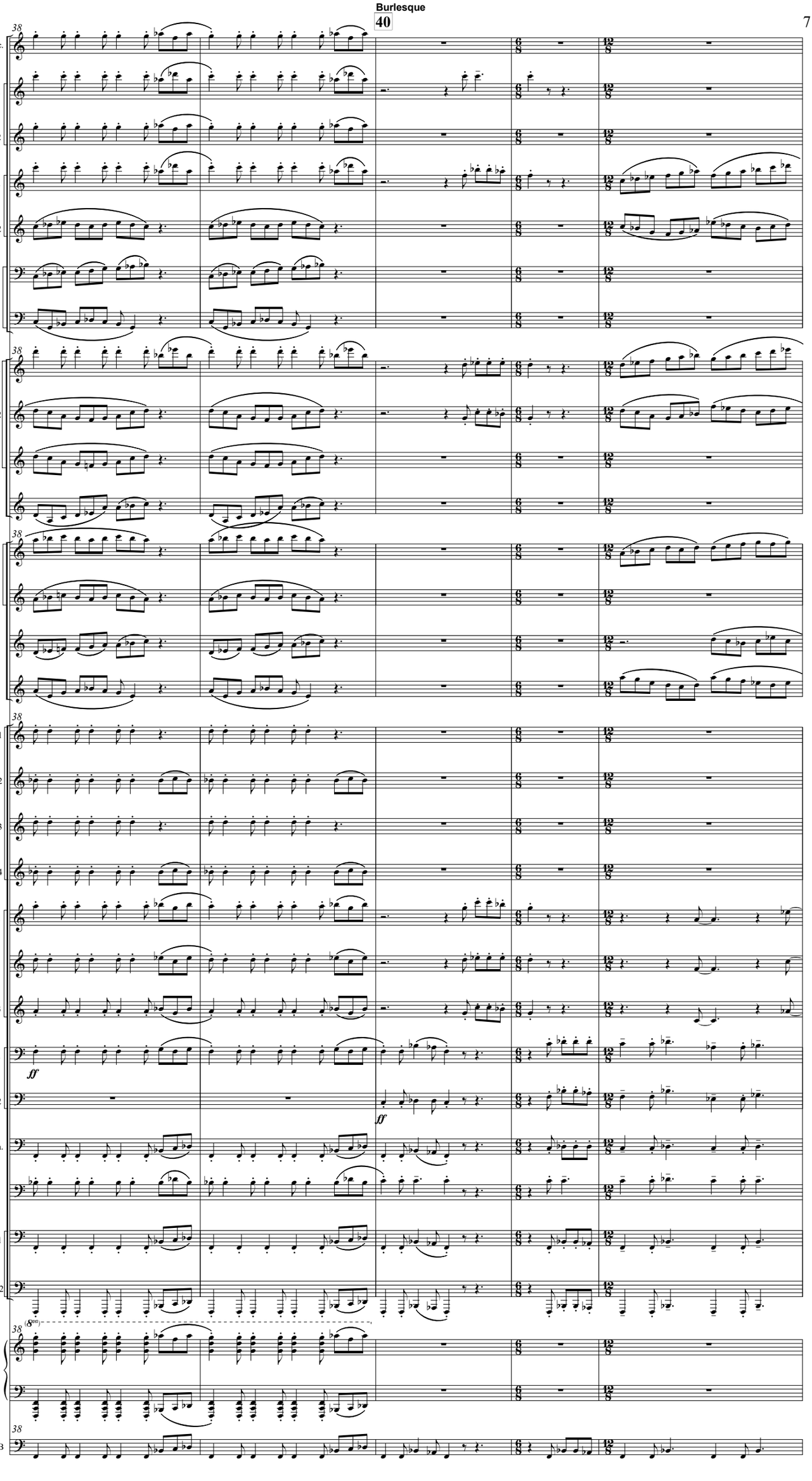
8va


19
Picc.
Fl.
Ob.
Bn.
Cl. 1
BCl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 4
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Pno.
SB
pp
mf
mp
ff

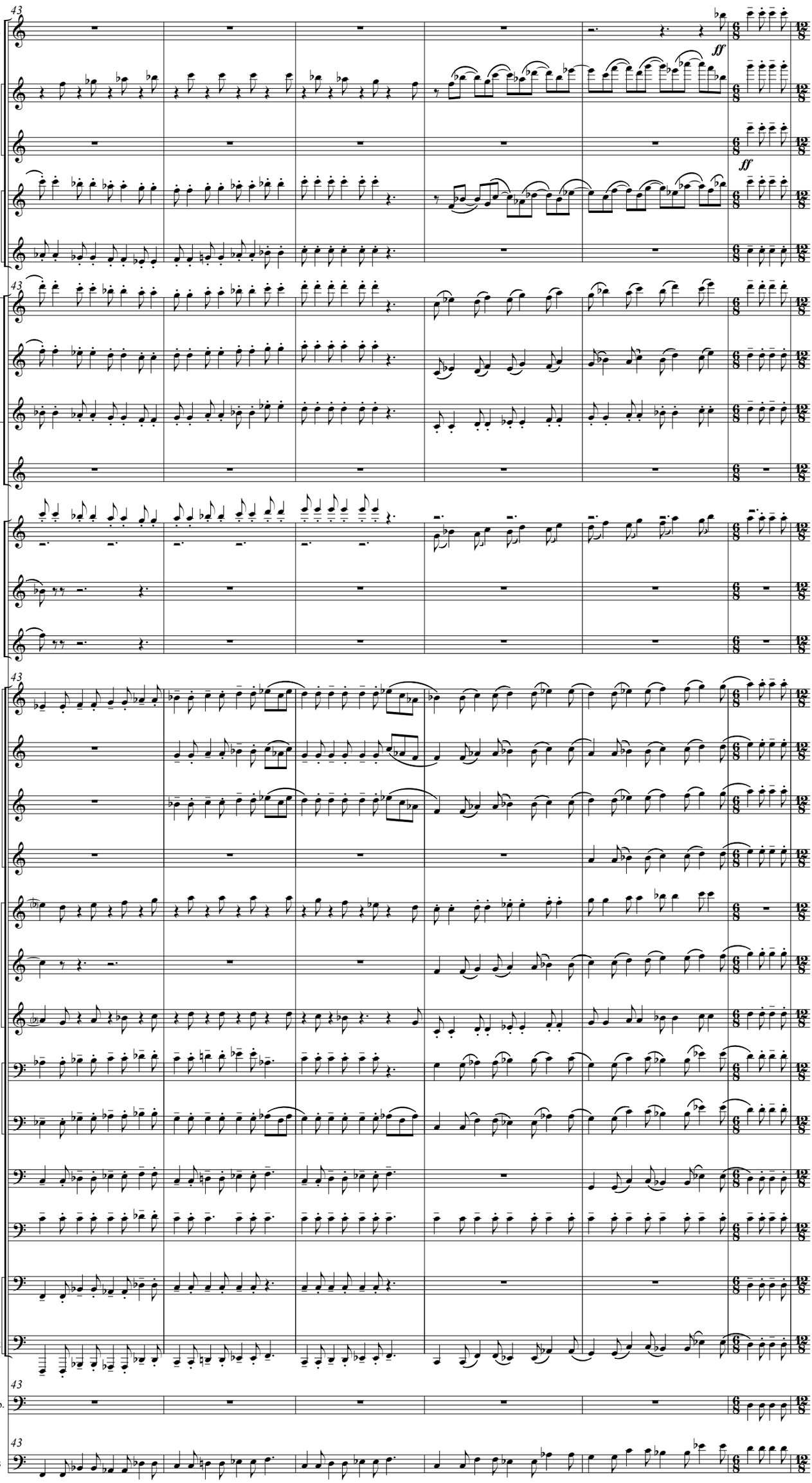

21
Ob. 1
f
21
1
Cl.
2
f
BCl.
f
Ten. Sax.
f
21
1
Hn. 2
f
4
f
1
Tbn.
f assez
2
BTbn.
f
Euph.
f
1
Tuba
f
2
f
21
SB
arco
pizz.
f

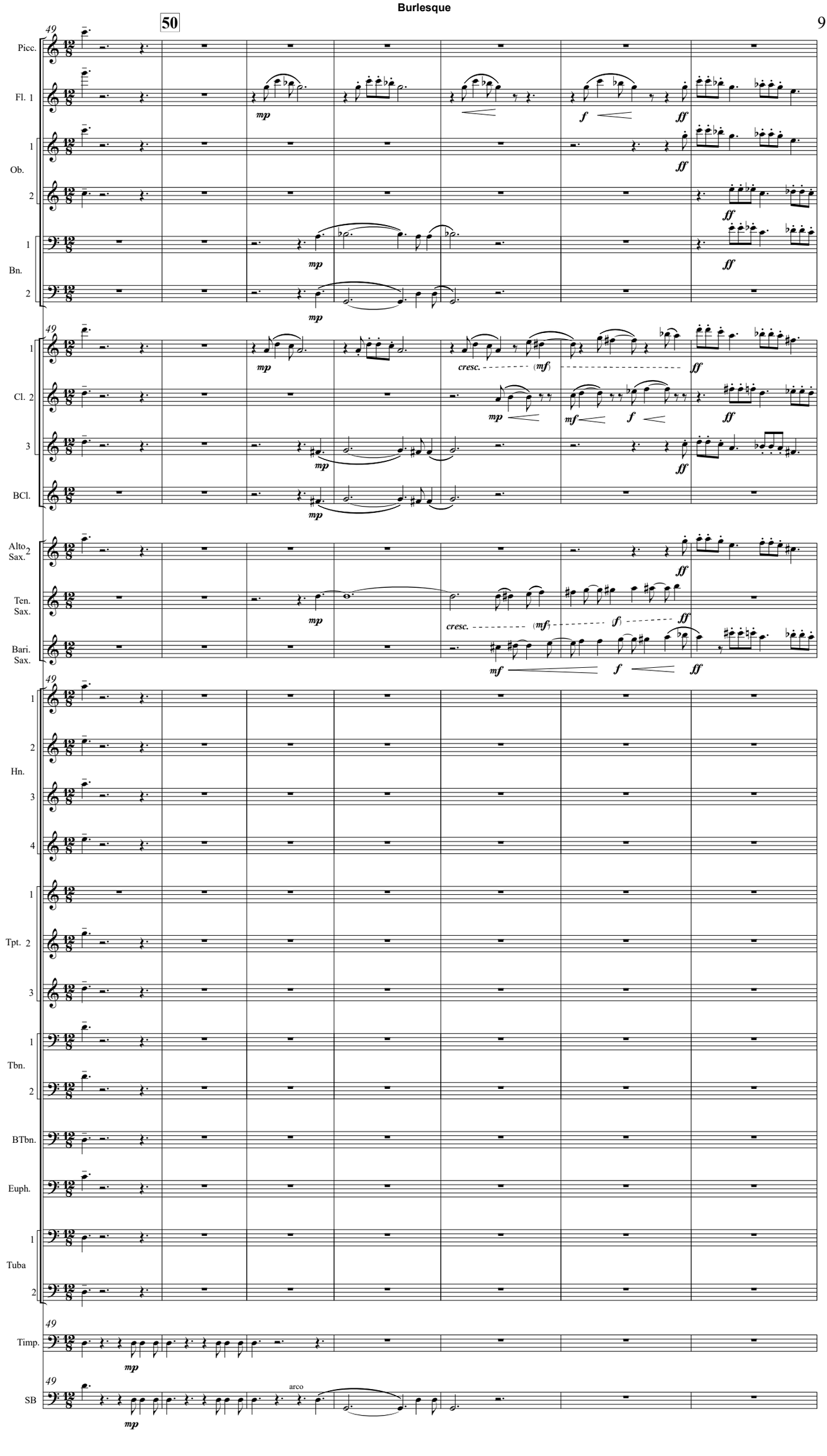

29
27
Fl. 1
Ob.
2 Bn.
a 2
Cl.
BCl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tbn.
Euph.
Tuba
SB
ff
f
cresc.
ff assez

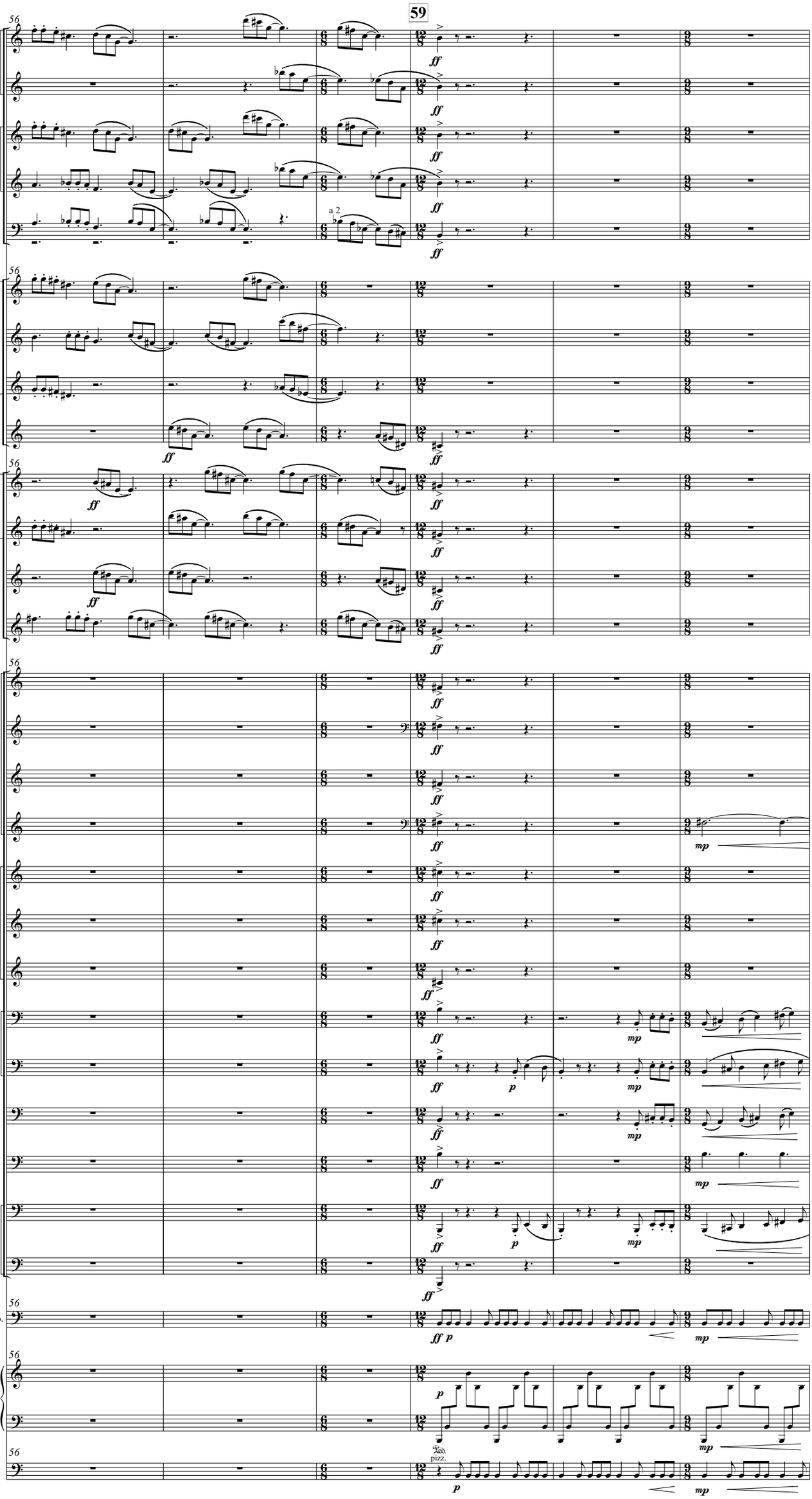

33
Picc.
1
Fl.
2
1
Ob.
2
1
Bn.
2
ff
33
1
Cl. 2
3
BCl.
ff
33
1
Alto Sax.
2
Ten. Sax.
Bari. Sax.
33
1
2
Hn.
3
4
1
Tpt. 2
3
Tbn. 2
BTbn.
Euph.
1
Tuba
2
ff
33
Pno.
8va
33
SB

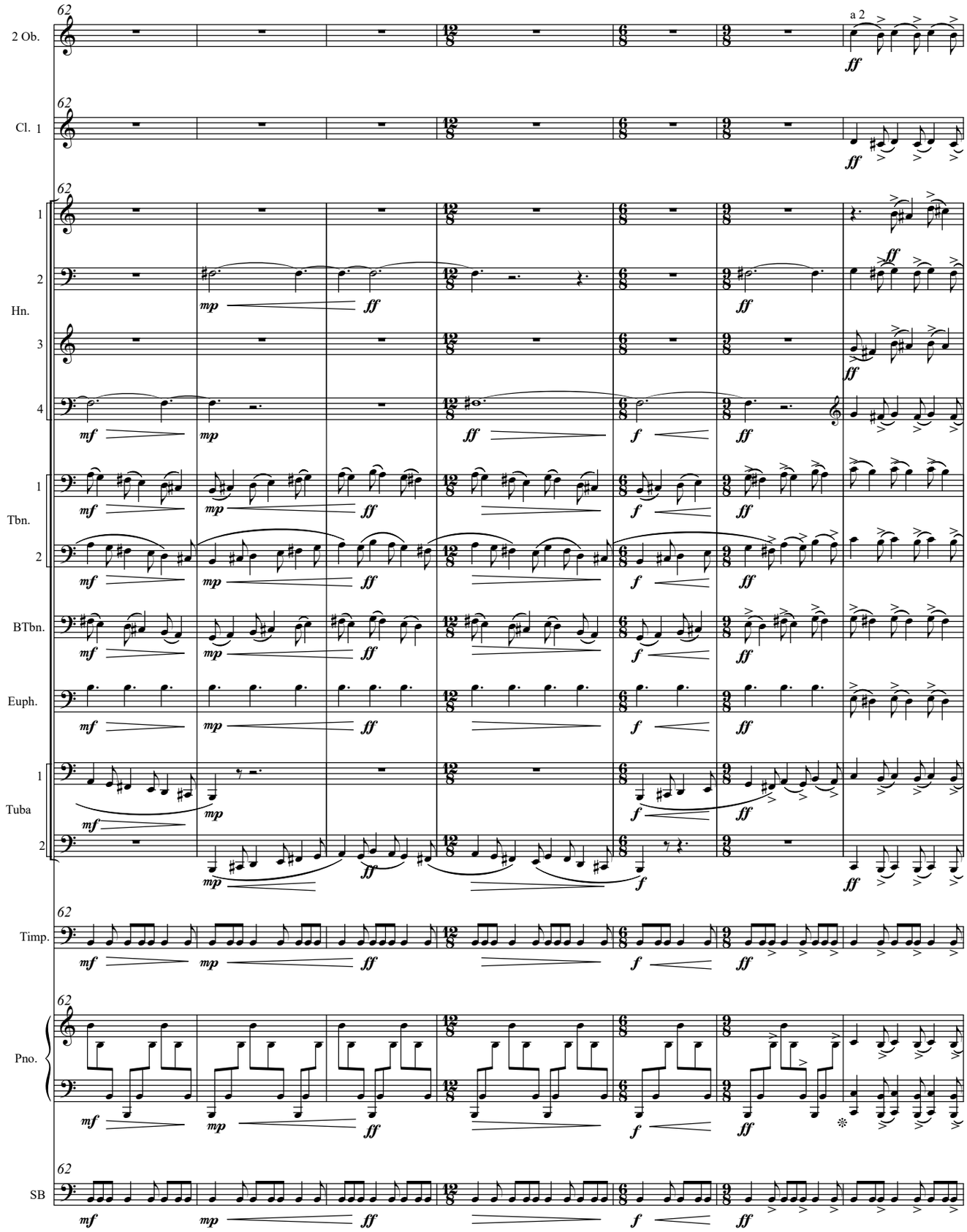

Picc.
1
Fl.
2
1
Ob.
2
1
Bn.
2
38
1
Cl. 2
3
BCl.
38
1
Alto Sax.
2
Ten. Sax.
Bari. Sax.
38
1
2
Hn.
3
4
1
Tpt. 2
3
1
Tbn.
2
ff
ff
BTbn.
Euph.
1
Tuba
2
8va
Pno.
38
SB
38

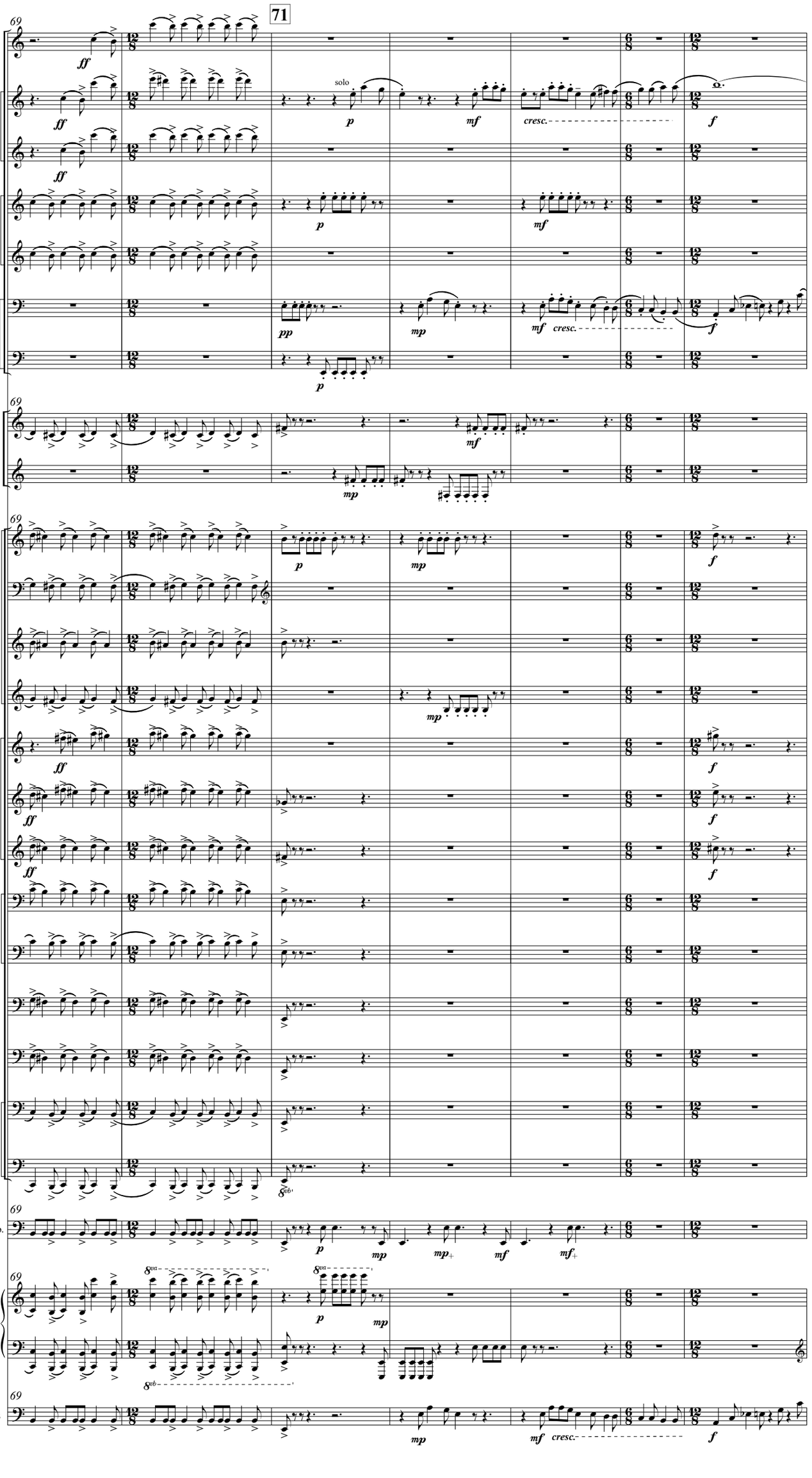
Burlesque


43
Picc.
1
Fl.
2
ff
1
Ob.
2
ff
43
1
Cl. 2
3
BCl.
2 Alto Sax.
Ten. Sax.
Bari. Sax.
43
1
2
Hn.
3
4
1
Tpt. 2
3
1
Tbn.
2
BTbn.
Euph.
1
Tuba
2
43
Timp.
43
SB


50
Picc.
Fl. 1
Ob.
Bn.
Cl. 2
BCl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt. 2
Tbn.
BTbn.
Euph.
Tuba
Timp.
SB
cresc.
arco

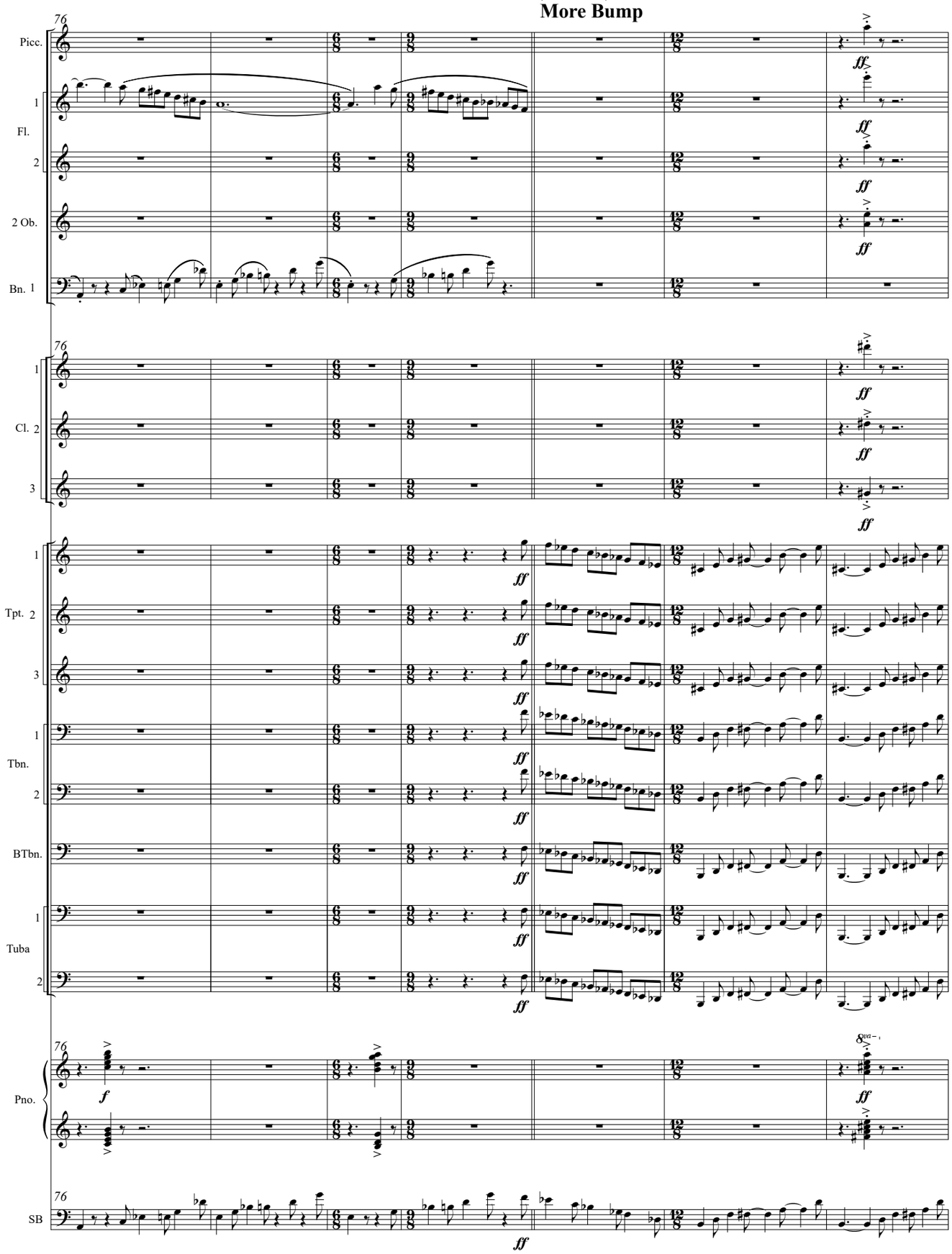

59
56
Fl.
Ob.
2 Bn.
a 2
Cl.
BCl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Timp.
Pno.
SB
pizz.

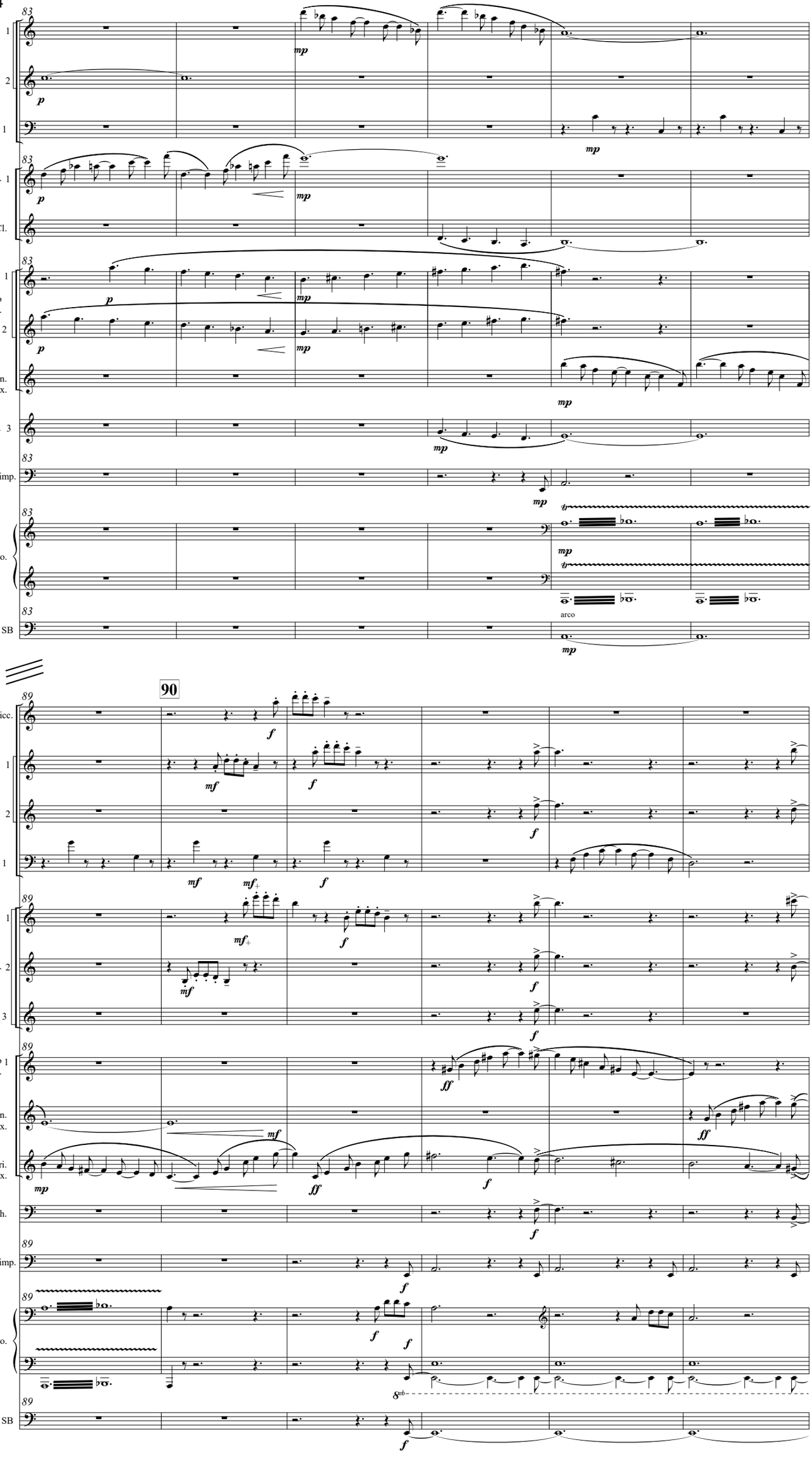

62
2 Ob.
a 2
ff
Cl. 1
Hn.
Tbn.
BTbn.
Euph.
Tuba
Timp.
Pno.
SB
mf
mp
ff
f

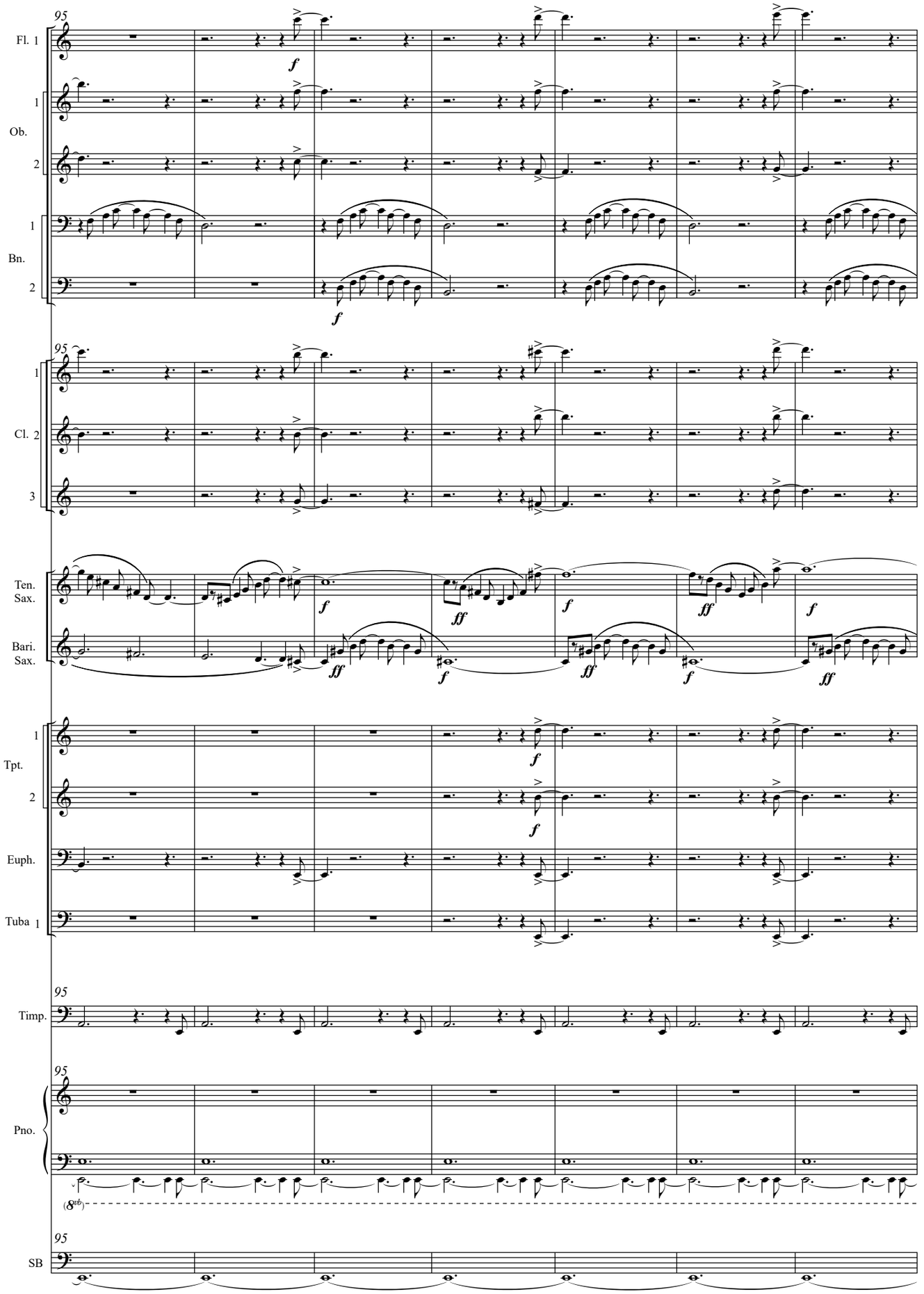

71
Picc.
Fl.
Ob.
Bn.
Cl.
BCl.
Hn.
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Timp.
Pno.
SB
solo
cresc.
8va
8vb

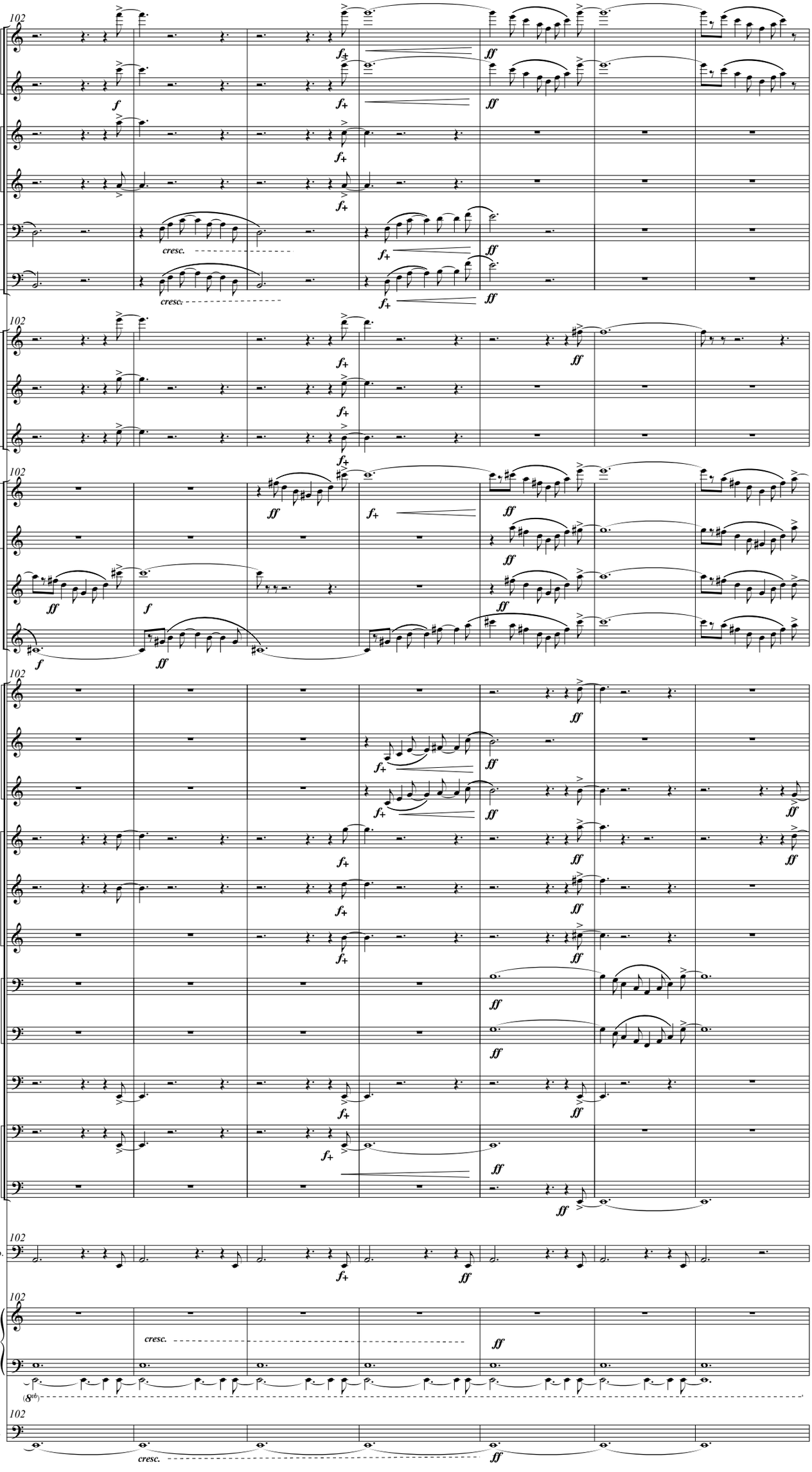
(♩.= 120)

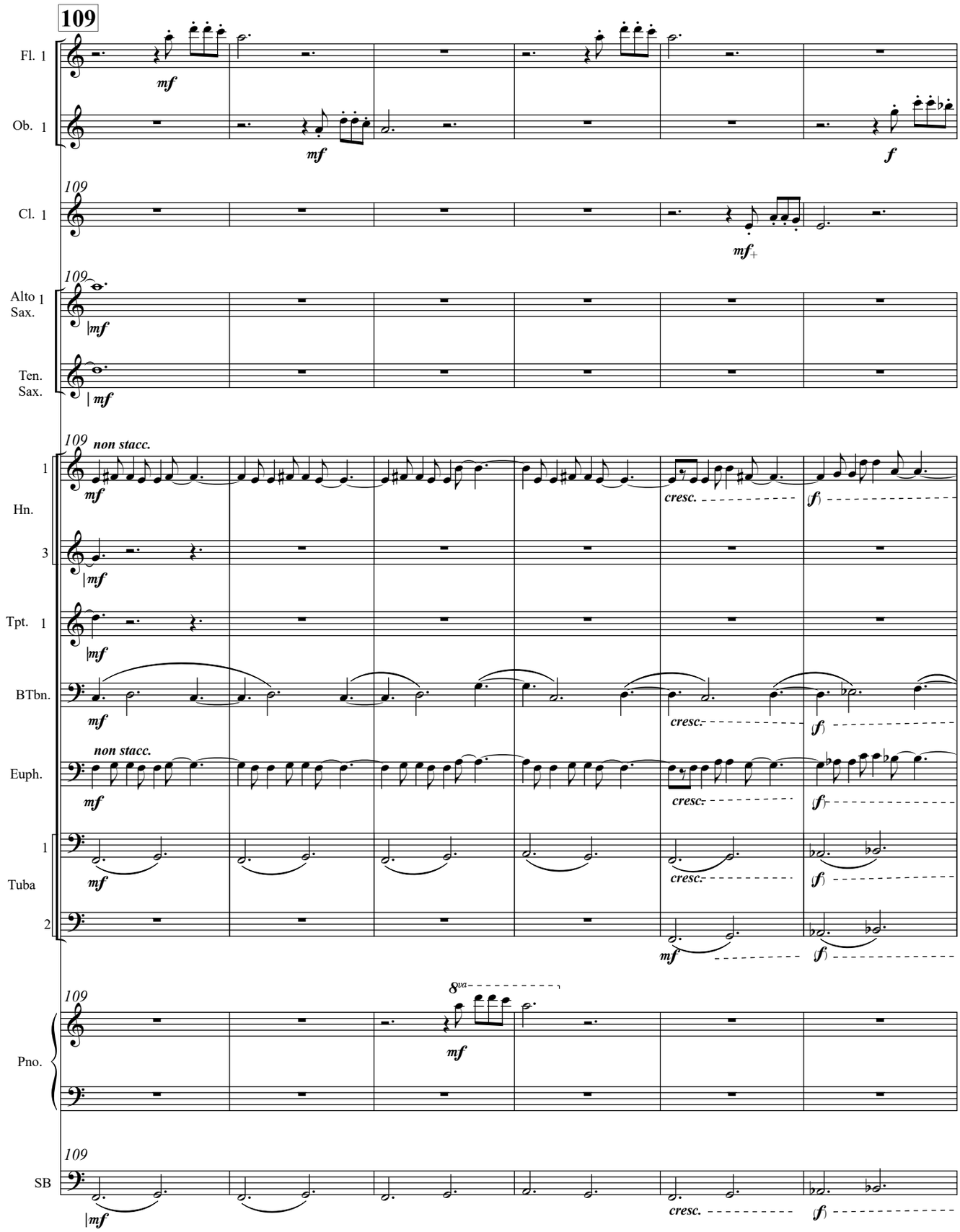
More Bump

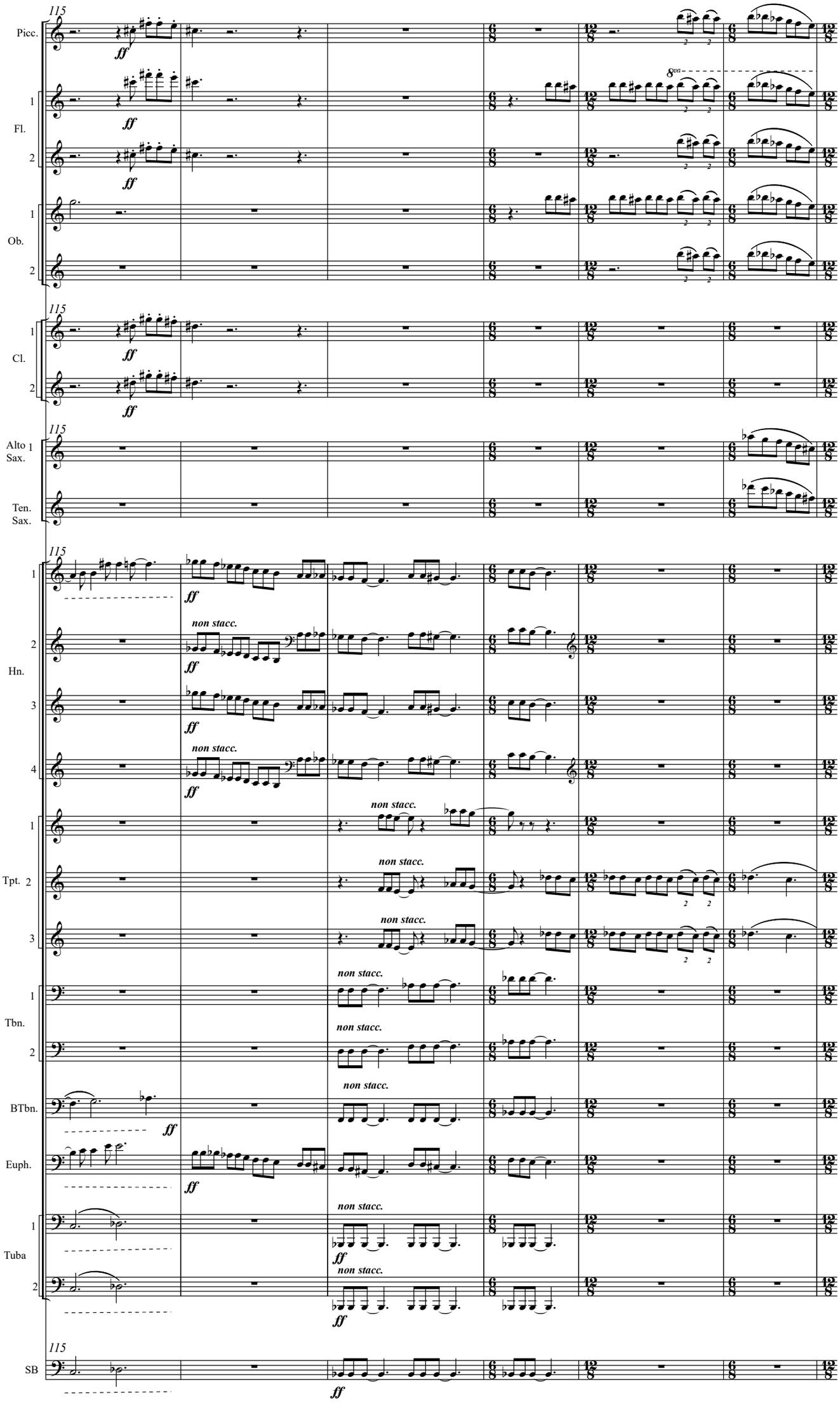


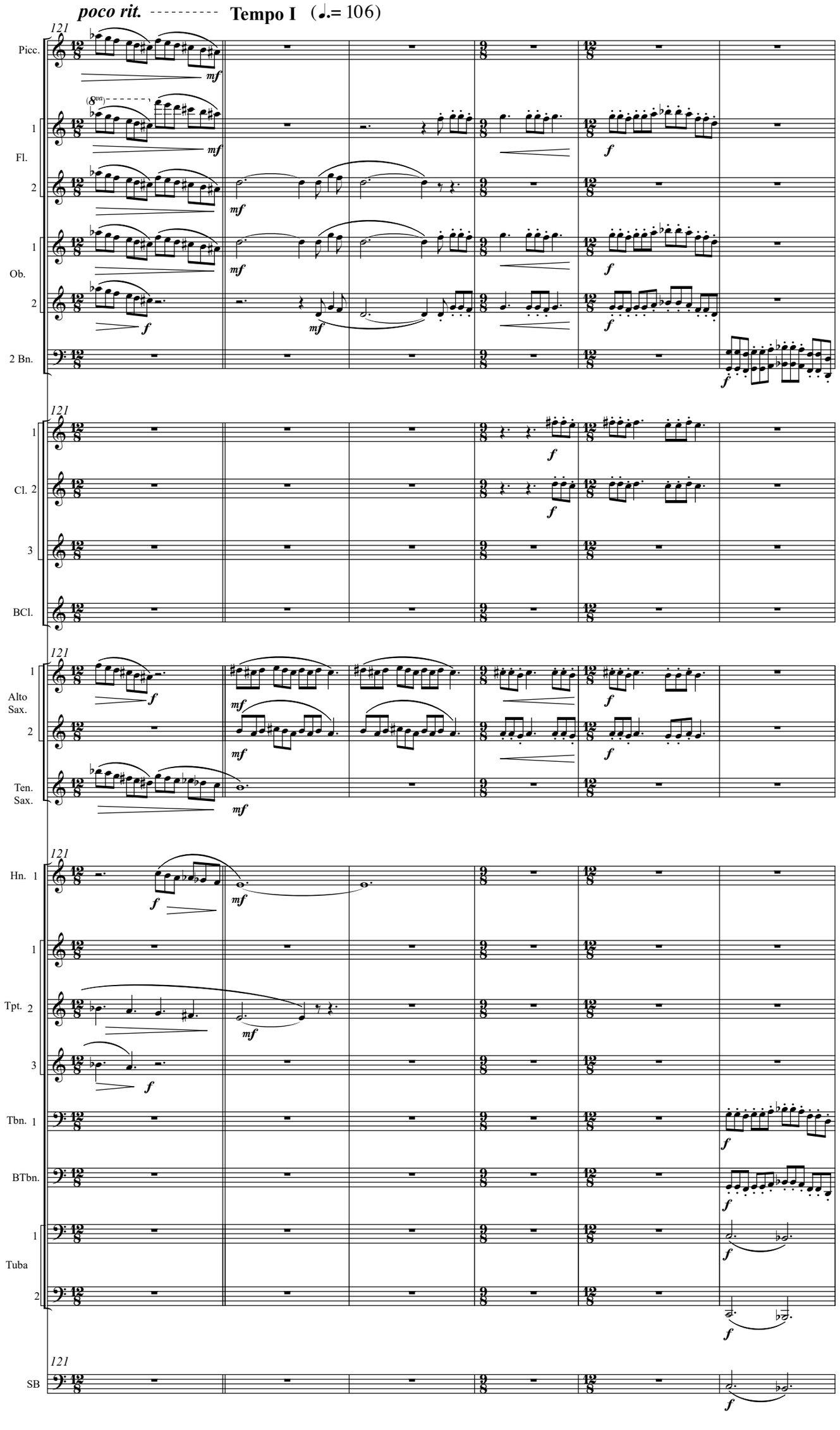

83
1
Ob.
2
Bn. 1
Cl. 1
BCl.
Alto Sax.
Ten. Sax.
Hn. 3
Timp.
Pno.
SB
arco
90
Picc.
Cl. 2
3
Euph.
Bari. Sax.

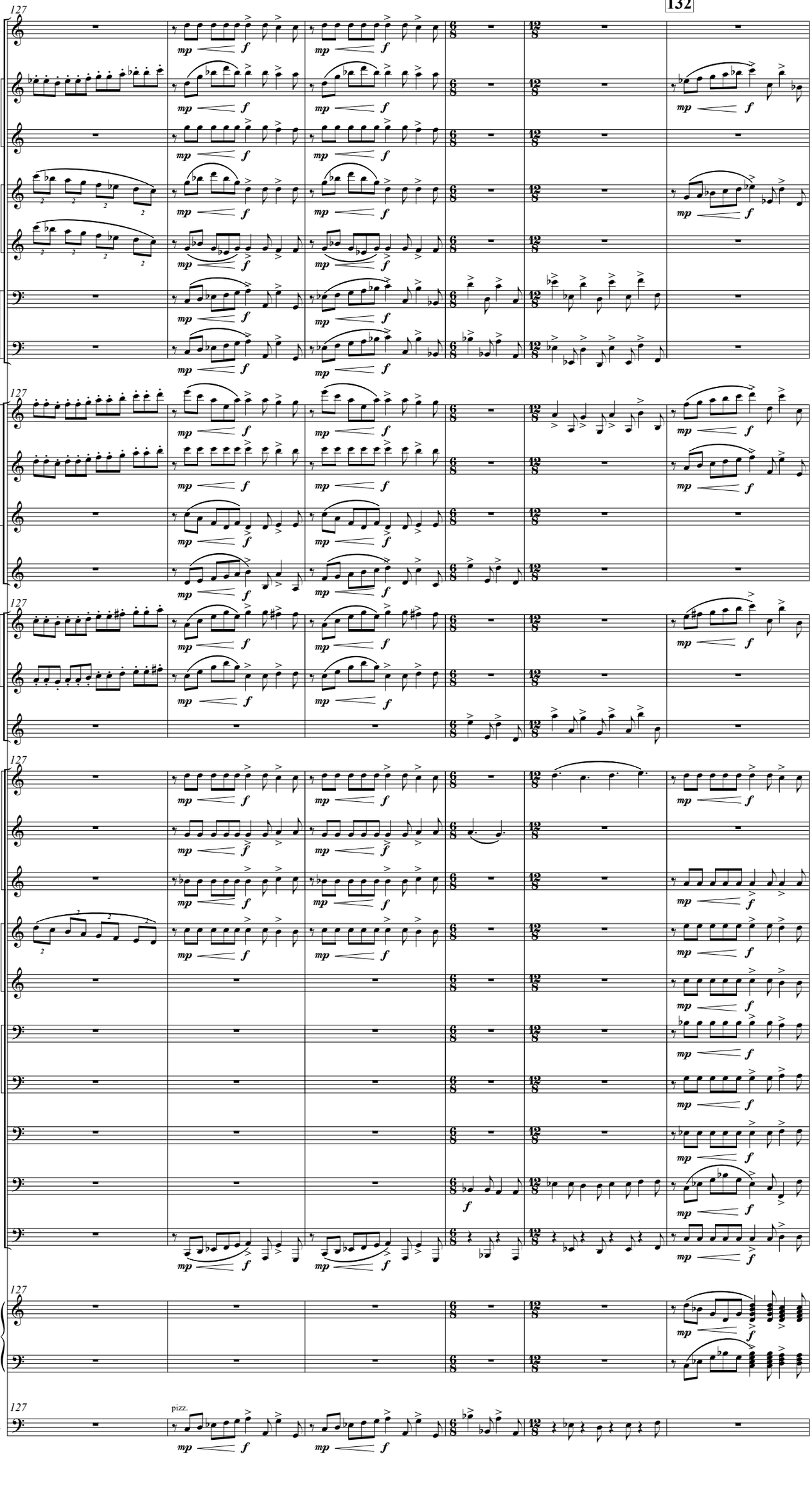

95
Fl. 1
Ob. 1
2
Bn. 1
2
f
Cl. 1
2
3
Ten. Sax.
Bari. Sax.
ff
Tpt. 1
2
Euph.
Tuba 1
Timp.
Pno.
(8vb)
SB


102
Fl.
Ob.
Bn.
Cl.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt.
Tbn.
Euph.
Tuba
Timp.
Pno.
SB
cresc.
ff
f
(8vb)

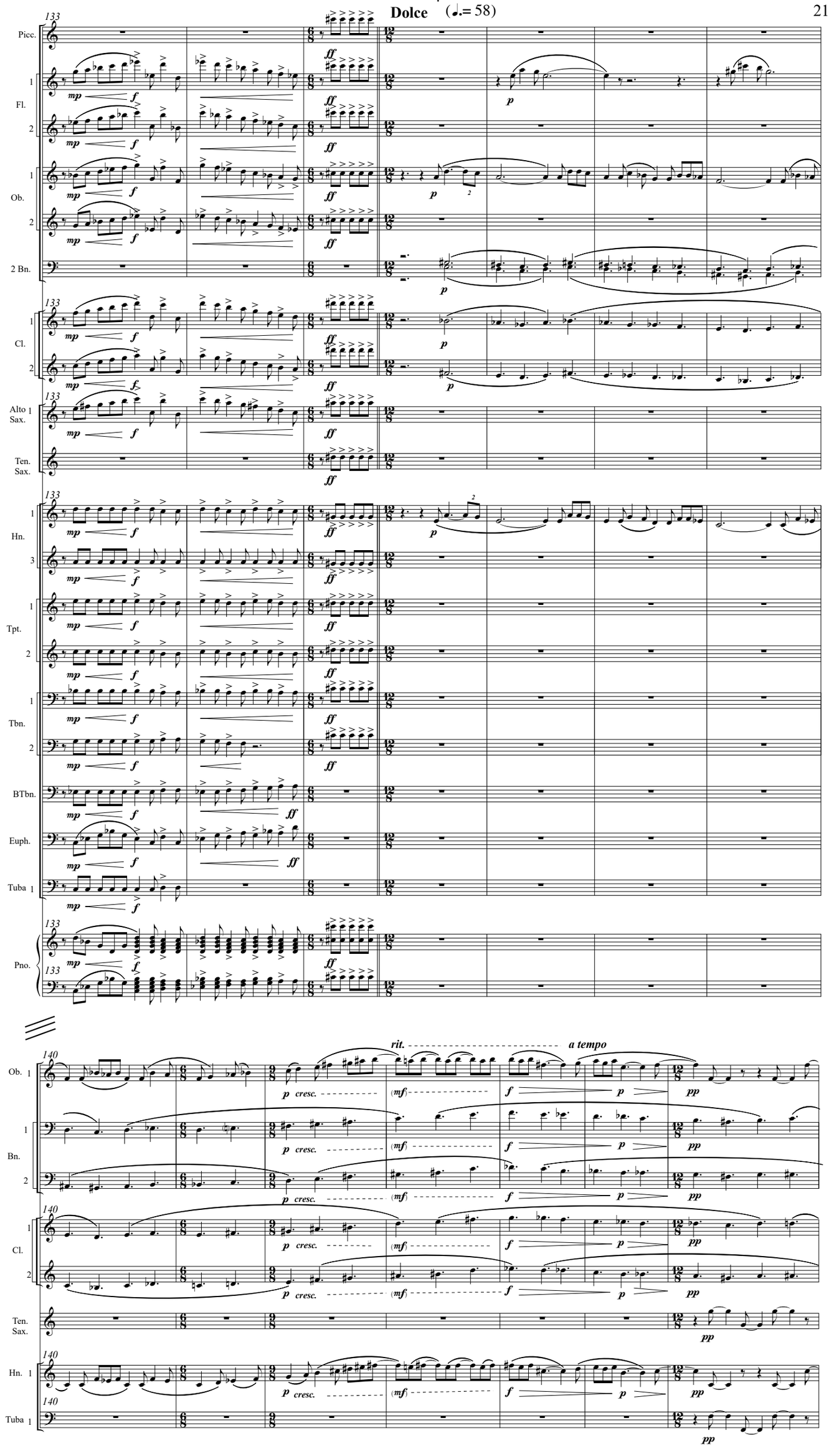

109
Fl. 1
Ob. 1
Cl. 1
Alto Sax. 1
Ten. Sax.
Hn. 1
3
Tpt. 1
BTbn.
Euph.
Tuba 1
2
Pno.
SB
mf
f
mf+
non stacc.
cresc.
(f)
8va


115
Picc.
Fl.
Ob.
Cl.
Alto Sax.
Ten. Sax.
Hn.
Tpt.
Tbn.
BTbn.
Euph.
Tuba
SB
ff
8va
non stacc.

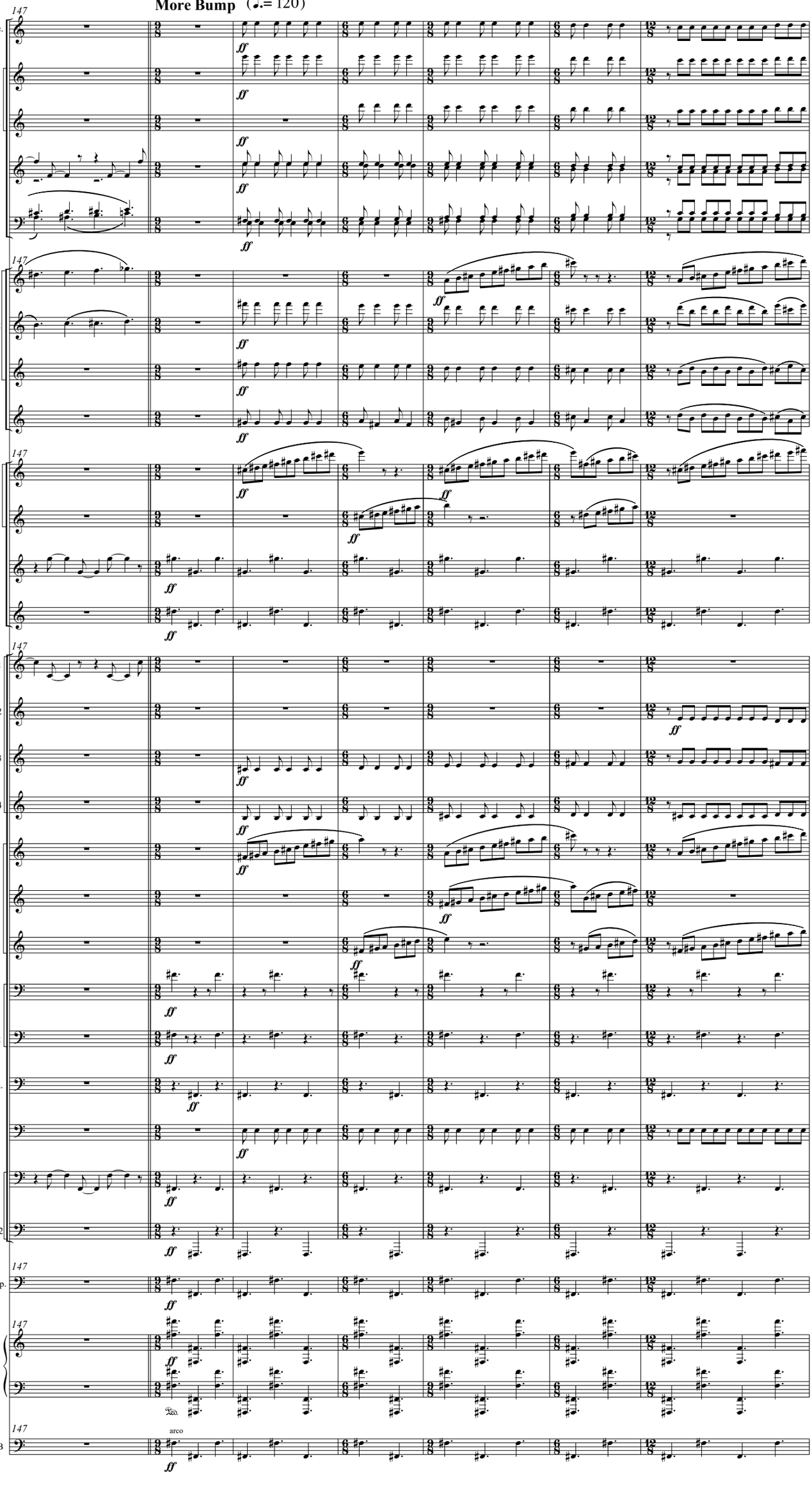

poco rit.
Tempo I (♩.= 106)
121
Picc.
1
Fl.
2
1
Ob.
2
2 Bn.
121
1
Cl. 2
3
BCl.
121
1
Alto Sax.
2
Ten. Sax.
121
Hn. 1
1
Tpt. 2
3
Tbn. 1
BTbn.
1
Tuba
2
121
SB

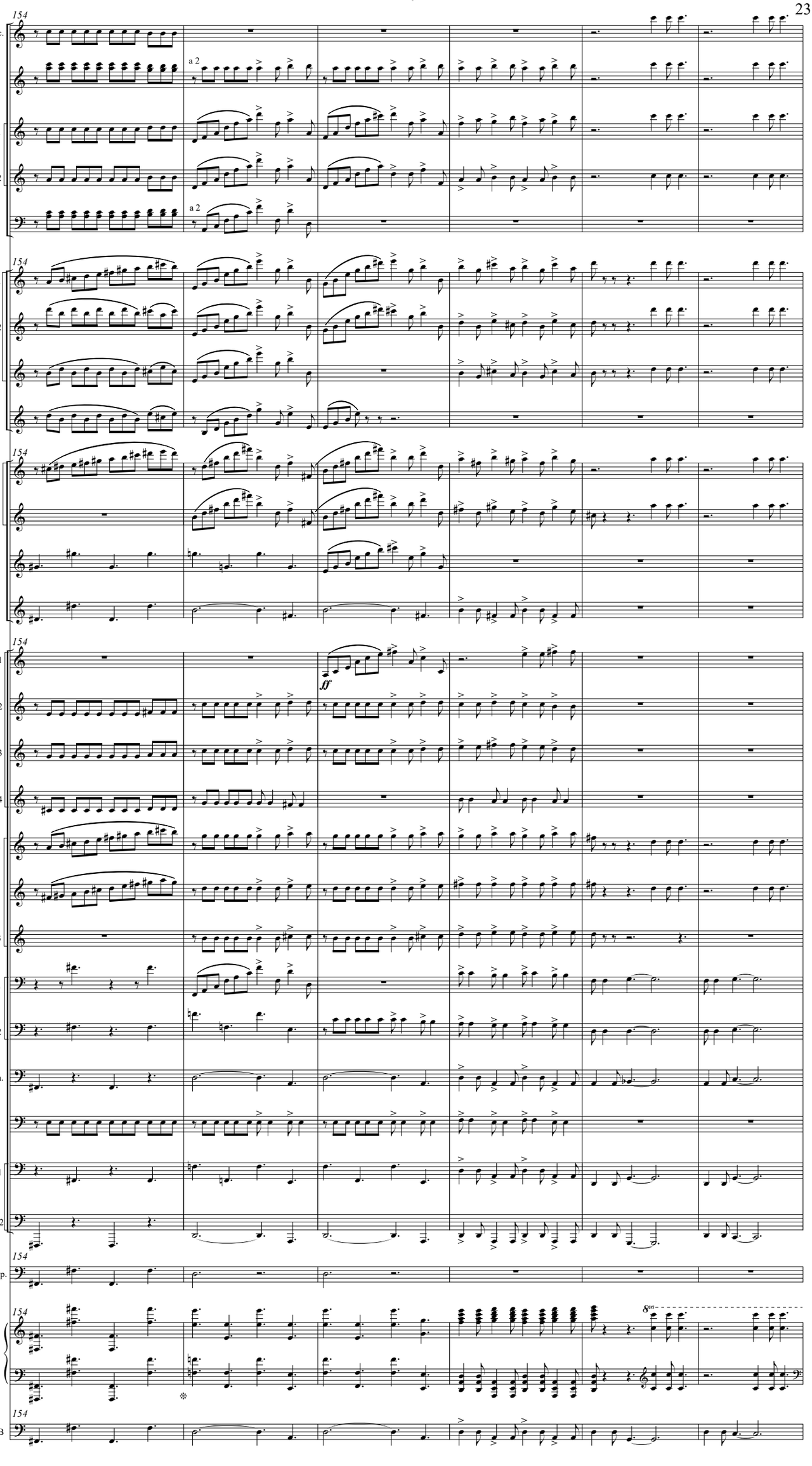

132
Picc.
Fl.
Ob.
Bn.
Cl.
BCl.
Alto Sax.
Ten. Sax.
Hn.
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Pno.
SB
pizz.

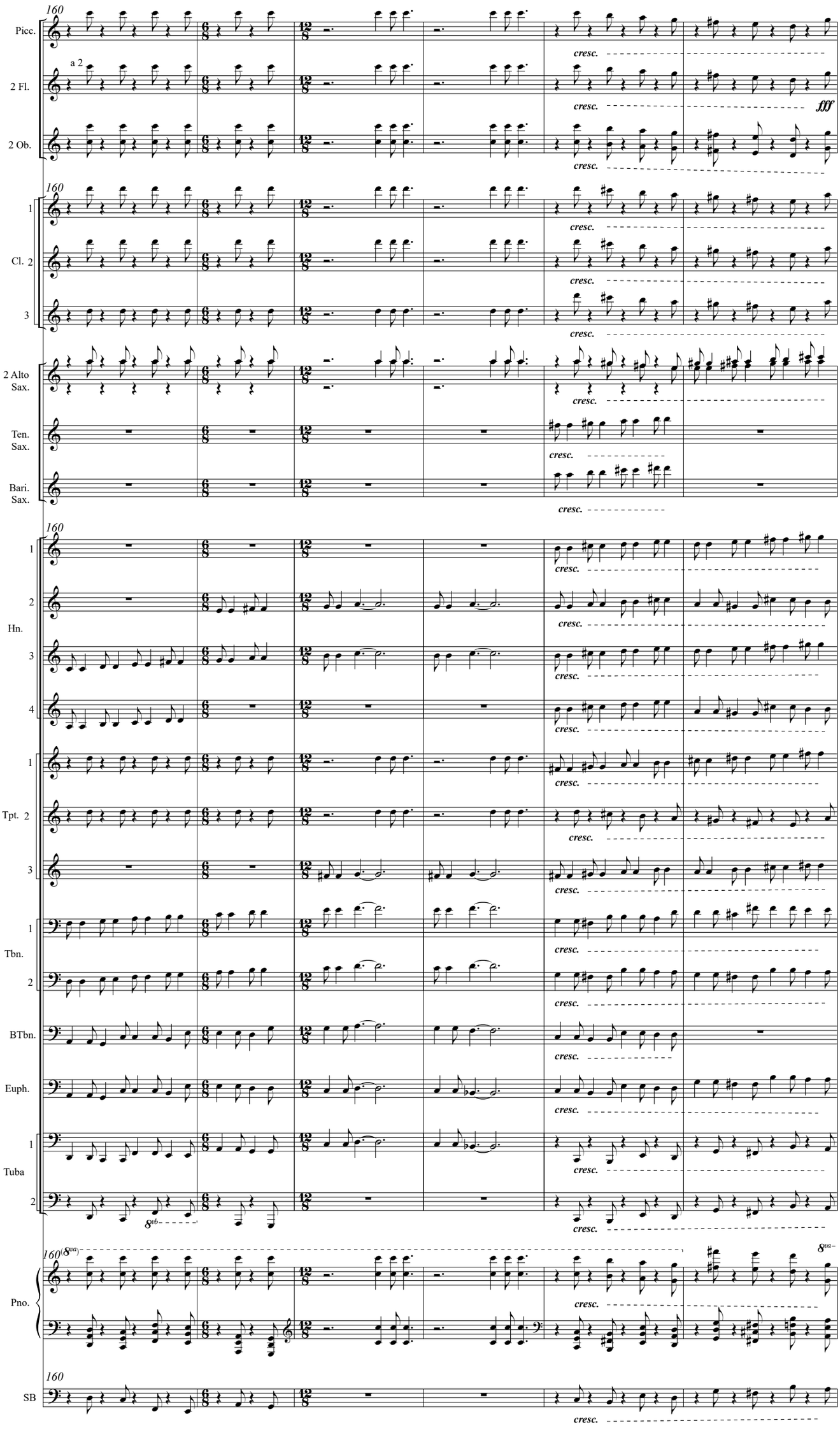
Dolce (♩.= 58)

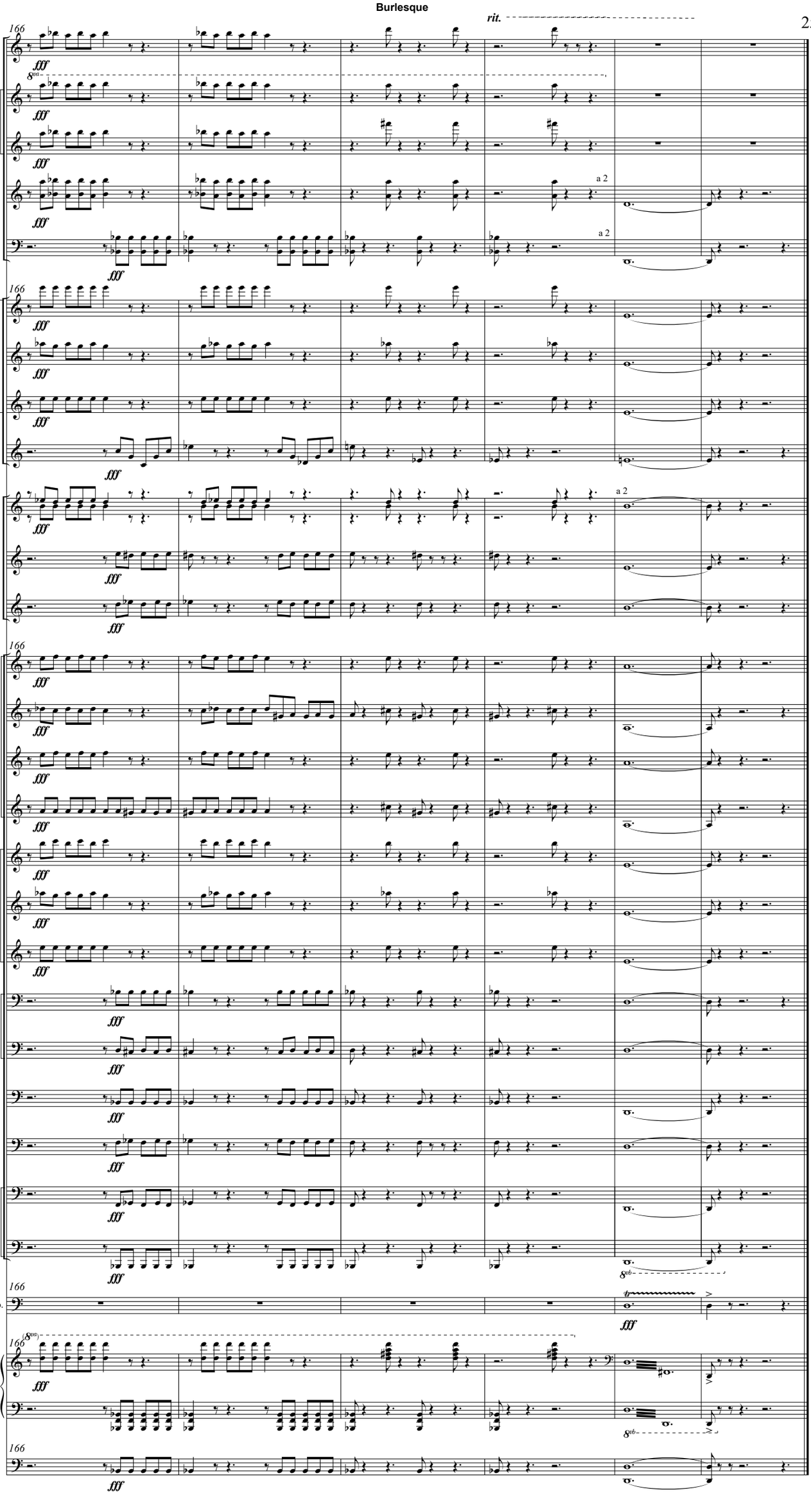

133
Picc.
1
Fl.
2
1
Ob.
2
2 Bn.
133
1
Cl.
2
133
Alto 1
Sax.
Ten.
Sax.
133
1
Hn.
3
1
Tpt.
2
1
Tbn.
2
BTbn.
Euph.
Tuba 1
133
Pno.
133
rit.
a tempo
140
Ob. 1
1
Bn.
2
140
1
Cl.
2
Ten.
Sax.
140
Hn. 1
140
Tuba 1

More Bump (♩.= 120)




154
Picc.
2 Fl.
a 2
1
Ob.
2
2 Bn.
a 2
1
Cl. 2
3
BCl.
1
Alto Sax.
2
Ten. Sax.
Bari. Sax.
1
ff
2
Hn.
3
4
1
Tpt. 2
3
1
Tbn.
2
BTbn.
Euph.
1
Tuba
2
Timp.
Pno.
SB


160
Picc.
a 2
2 Fl.
2 Ob.
1
Cl. 2
3
2 Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Pno.
SB
cresc.
fff
8va
8vb


rit.
166
Picc.
fff
8va
1
Fl.
2
a 2
2 Ob.
2 Bn.
1
Cl. 2
3
BCl.
2 Alto Sax.
Ten. Sax.
Bari. Sax.
Hn.
4
Tpt.
Tbn.
BTbn.
Euph.
Tuba
Timp.
Pno.
SB
8vb