



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

The score is arranged in systems for various instruments. The top system includes Piccolo, 2 Flutes, 2 Oboes, 2 Bassoons, 3 Clarinets in B \flat , Bass Clarinet in B \flat , 2 E \flat Alto Saxophones, B \flat Tenor Saxophone, and E \flat Baritone Saxophone. The middle system includes Horn in F (1-4), Trumpet in B \flat (1-3), Trombone (1-2), BTbn., Euphonium, and Tuba (1-2). The bottom system includes Timpani, Piano, and String Bass. The score features dynamic markings such as *p*, *mf*, *f*, *cresc.*, *non stacc.*, and *pizz.*, along with performance instructions like 'plunger mute' and 'Open' for the trumpets. The key signature is one flat and the time signature is 3/8.

Burlesque

11

2

7

Picc. *ff* *mp*

2 Fl. *ff* *mp* 1.

1 Ob. *ff* *mp*

2 Ob. *ff* *mp*

2 Bn. *ff*

1 Cl. 2 *ff*

3 Cl. 3 *ff*

BCl. *ff* *mp*

1 Alto Sax. *ff* *mp*

2 Alto Sax. *ff* *mp*

Ten. Sax. *ff*

Bari. Sax. *ff*

1 Hn. *ff* *p* *mf* *p* *mf*

2 Hn. *ff*

3 Hn. *ff* *p* *mf* *p* *mf*

4 Hn. *ff*

1 Tpt. 2 *ff* *p* *mf* *p* *mf* plunger mute + *mf* Open

2 Tpt. 2 *ff* *p* *mf* *p* *mf* plunger mute + *mf* Open

3 Tpt. 2 *ff* *p* *mf* *p* *mf* plunger mute + *mf* Open

1 Tbn. *f* *ff*

2 Tbn. *ff*

BTbn. *ff*

Euph. *ff*

1 Tuba *ff*

2 Tuba *ff*

7 Timp. *f* *ff* *8^{va}*

7 Pno. *ff* *mp*

7 SB *mp*

Burlesque

14

Picc. *pp* < *mf* *pp* < *mf* *ff*

1

Fl. 2 *mp* *pp* < *mf* *pp* < *mf* *ff*

1

Ob. 2 *pp* < *mf* *pp* < *mf* *ff*

1

Bn. 2 *pp* < *mf* *pp* < *mf* *ff*

14

Cl. 1

BCl. *pp* < *mf* *pp* < *mf* *mp* *mf*

14

Alto Sax. 1 *pp* < *mf* *pp* < *mf*

2 *pp* < *mf* *pp* < *mf*

Ten. Sax. *pp* < *mf* *pp* < *mf* *ff*

Bari. Sax. *pp* < *mf* *pp* < *mf* *ff*

Hn. 4

1 *mp* *mf* *ff*

Tpt. 2 *ff*

3 *ff*

1 *ff*

Tbn. 2 *ff* *mp* *mf*

BTbn. *mp* *mf*

Euph. *ff*

1 *mf* *mp* *mf*

2 *mp* *mf*

14

Pno. *pp* < *mf* *pp* < *mf* *ff*

14

SB *pp* < *mf* *pp* < *mf*

Musical score for "Burlesque" featuring various instruments including Ob. 1, Cl. 1 & 2, BCl., Ten. Sax., Hn. 1, 2, & 4, Tbn. 1 & 2, BTbn., Euph., Tuba 1 & 2, and SB. The score includes dynamic markings like *f* and *f assez*, articulation like *arco* and *pizz.*, and fingerings such as *2*.

29

27
 Fl. 1 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 2 Bn. *f*
 Cl. 1 *ff*
 Cl. 2 *ff*
 BCl. *ff*
 Alto Sax. 1 *ff*
 Alto Sax. 2 *f+* — *ff*
 Ten. Sax. *f* — *f+* *ff*
 Bari. Sax. *ff*
 Hn. 1 *cresc.* — *ff*
 Hn. 2 *cresc.* — *ff*
 Tbn. 1 *cresc.* — *ff asse*
 Tbn. 2 *ff asse*
 Euph. *ff*
 Tuba 1 *cresc.* — *ff asse*
 Tuba 2 *ff asse*
 SB *cresc.* — *ff* *ff*

Burlesque

6

This musical score, titled "Burlesque", is for a full orchestra and includes a snare drum. The score is divided into systems, with measures 33 through 36 shown. The instruments and their parts are as follows:

- Picc.** (Piccolo): Part 1, starting at measure 33 with a *ff* dynamic.
- Fl.** (Flute): Part 1, starting at measure 33 with a *ff* dynamic.
- Ob.** (Oboe): Part 1, starting at measure 33 with a *ff* dynamic.
- Bn.** (Bassoon): Part 1, starting at measure 33 with a *ff* dynamic.
- Cl. 2** (Clarinet in Bb): Part 1, starting at measure 33 with a *ff* dynamic.
- BCl.** (Bass Clarinet): Part 1, starting at measure 33 with a *ff* dynamic.
- Alto Sax.** (Alto Saxophone): Part 1, starting at measure 33 with a *ff* dynamic.
- Ten. Sax.** (Tenor Saxophone): Part 1, starting at measure 33 with a *ff* dynamic.
- Bari. Sax.** (Baritone Saxophone): Part 1, starting at measure 33 with a *ff* dynamic.
- Hn.** (Horn): Parts 1, 2, 3, and 4, starting at measure 33 with a *ff* dynamic.
- Tpt.** (Trumpet): Parts 1, 2, and 3, starting at measure 33 with a *ff* dynamic.
- Tbn.** (Trombone): Part 2, starting at measure 33 with a *ff* dynamic.
- BTbn.** (Baritone Trombone): Part 1, starting at measure 33 with a *ff* dynamic.
- Euph.** (Euphonium): Part 1, starting at measure 33 with a *ff* dynamic.
- Tuba**: Part 1, starting at measure 33 with a *ff* dynamic.
- Pno.** (Piano): Part 1, starting at measure 33 with a *ff* dynamic.
- SB** (Snare Drum): Part 1, starting at measure 33 with a *ff* dynamic.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The key signature is Bb major, and the time signature is 4/4. The score concludes with a *8^{mo}* marking at the end of the final measure.

This page of the musical score, titled "Burlesque" and numbered "40", features a variety of instruments. The score is divided into several systems. The first system includes Piccolo (Picc.), Flutes (Fl. 1 and 2), Oboes (Ob. 1 and 2), Bassoons (Bn. 1 and 2), Clarinets (Cl. 1, 2, and 3), Bass Clarinet (BCL.), Alto Saxophone (Alto Sax. 1 and 2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The second system includes Horns (Hn. 1, 2, 3, and 4), Trumpets (Tpt. 1, 2, and 3), Trombones (Tbn. 1 and 2), Baritone Trombone (BTbn.), Euphonium (Euph.), Tubas (Tuba 1 and 2), Piano (Pno.), and Sub Bass (SB). The score includes dynamic markings such as *ff* and *ff*, and measures are numbered 38, 40, and 42. The music is written in a key signature of one flat and a 2/4 time signature.

Burlesque

8

This page of a musical score, titled "Burlesque", contains measures 43 through 48. The score is arranged for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 43-48, mostly rests, with a final flourish in measure 48.
- Fl.** (Flute): 1 and 2 parts. Flute 1 has a melodic line starting in measure 43, while Flute 2 is mostly silent.
- Ob.** (Oboe): 1 and 2 parts. Oboe 1 has a melodic line, while Oboe 2 is mostly silent.
- Cl.** (Clarinet): 1, 2, and 3 parts. All three parts have active melodic lines.
- BCl.** (Bass Clarinet): Mostly silent throughout the page.
- 2 Alto Sax.** (Alto Saxophone): Active melodic line.
- Ten. Sax.** (Tenor Saxophone): Mostly silent.
- Bari. Sax.** (Baritone Saxophone): Mostly silent.
- Hn.** (Horn): 1, 2, 3, and 4 parts. Horns 1 and 2 have active lines, while horns 3 and 4 are mostly silent.
- Tpt.** (Trumpet): 1, 2, and 3 parts. Trumpets 1 and 2 have active lines, while Trumpet 3 is mostly silent.
- Tbn.** (Trombone): 1 and 2 parts. Both parts have active lines.
- BTbn.** (Baritone Trombone): Active line.
- Euph.** (Euphonium): Active line.
- Tuba**: 1 and 2 parts. Both parts have active lines.
- Timp.** (Timpani): Active line.
- SB** (Snare Drum): Active line.

The score features various musical notations including rests, melodic lines, and dynamic markings such as *ff* (fortissimo) in measures 45 and 48. The key signature has one flat (B-flat), and the time signature is 6/8. The page number "8" is located at the top left, and the measure numbers "43" and "48" are placed at the beginning and end of the staves respectively.

Burlesque

50

Musical score for Burlesque, page 9, measures 49-52. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns 1-4, Trumpets 1-3, Trombones 1-3, Euphonium, Tubas 1-2, Timpani, and Snare Drum. Dynamics range from *mp* to *ff*. The score features various musical notations including slurs, accents, and dynamic markings.

Burlesque

59

56

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

2 Bn. *ff*

1 Cl. 2 *ff*

3 Cl. 3 *ff*

BCl. *ff*

1 Alto Sax. *ff*

2 Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. 2 *ff*

3 Tpt. 3 *ff*

1 Tbn. *ff* *mp*

2 Tbn. *ff* *p* *mp*

BTbn. *ff* *mp*

Euph. *ff* *mp*

1 Tuba *ff* *p* *mp*

2 Tuba *ff*

56 Timp. *ff p* *mp*

56 Pno. *p* *mp*

56 SB *p* *mp*

seal pizz.

2 Ob. *ff* ^{a2}

Cl. 1 *ff*

Hn. 1 *ff*
2 *mp* — *ff*
3 *ff*
4 *mf* — *mp* — *ff* — *f* — *ff*

Tbn. 1 *mf* — *mp* — *ff* — *f* — *ff*
2 *mf* — *mp* — *ff* — *f* — *ff*

BTbn. *mf* — *mp* — *ff* — *f* — *ff*

Euph. *mf* — *mp* — *ff* — *f* — *ff*

Tuba 1 *mf* — *mp* — *ff* — *f* — *ff*
2 *mp* — *ff* — *f* — *ff*

Timp. *mf* — *mp* — *ff* — *f* — *ff*

Pno. *mf* — *mp* — *ff* — *f* — *ff* *

SB *mf* — *mp* — *ff* — *f* — *ff*

The score is for a piece titled "Burlesque" on page 11. It features a complex orchestration with multiple staves for woodwinds (2 Oboes, Clarinet 1), brass (Horn 1-4, Trombone 1-2, Baritone Trombone, Euphonium, Tuba 1-2), percussion (Timpani), piano, and string bass. The music is marked with various dynamics including *mf*, *mp*, *ff*, and *f*. The score includes a rehearsal mark "62" at the beginning of each staff. The piano part has an asterisk (*) at the end of the page. The string bass part has a dynamic marking of *ff* at the end of the page.

71

69 Picc. *ff*

1 Fl. *ff* *p* *mf* *cresc.* *f*

2 Fl. *ff*

1 Ob. *p* *mf*

2 Ob.

1 Bn. *pp* *mp* *mf cresc.* *f*

2 Bn. *p*

69 Cl. 1 *mf*

BCL. *mp*

69 1 Hn. *p* *mp* *f*

2 Hn. *mp*

3 Hn.

4 Hn.

1 Tpt. *ff* *f*

2 Tpt. *ff* *f*

3 Tpt. *ff* *f*

1 Tbn. *ff*

2 Tbn.

BTbn.

Euph.

1 Tuba

2 Tuba

69 Timp. *p* *mp* *mp+* *mf* *mf+*

69 Pno. *p* *mp*

69 SB *mp* *mf cresc.* *f*

(♩ = 120)
More Bump

76

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

2 Ob. *ff*

Bn. 1 *ff*

1 Cl. 2 *ff*

3 Cl. 3 *ff*

1 Tpt. 2 *ff*

3 Tpt. 3 *ff*

1 Tbn. 1 *ff*

2 Tbn. 2 *ff*

BTbn. *ff*

1 Tuba 1 *ff*

2 Tuba 2 *ff*

Pno. *f* *ff* *8va*

SB *ff*

Detailed description: This page of a musical score, titled 'Burlesque' and numbered '13', features a section called 'More Bump' with a tempo of 120 beats per minute. The score is arranged for a large ensemble including Piccolo, Flutes (1 and 2), Oboe (2), Bassoon (1), Clarinets (1 and 2), Trumpets (1, 2, and 3), Trombones (1 and 2), Bass Trombone, Tubas (1 and 2), Piano, and Sub Bass. The music begins at measure 76. The Piccolo and Flute 1 parts have a melodic line with accents and a forte (*ff*) dynamic. The Oboe and Bassoon parts have a similar melodic line. The Clarinets, Trumpets, Trombones, Tubas, and Sub Bass parts provide a rhythmic accompaniment with a steady eighth-note pattern. The Piano part consists of chords with accents and a forte (*f*) dynamic. The Sub Bass part has a melodic line with a forte (*ff*) dynamic. The score is written in a key signature of one flat and a 2/4 time signature.

Burlesque

83

Ob. 1 *mp*

Ob. 2 *p*

Bn. 1 *mp*

Cl. 1 *p* *mp*

BCl. *mp*

Alto Sax. 1 *p* *mp*

Alto Sax. 2 *p* *mp*

Ten. Sax. *mp*

Hn. 3 *mp*

Timp. *mp*

Pno. *mp*

SB *mp*

89

90

Picc. *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

Bn. 1 *mf* *mf+* *f*

Cl. 1 *mf+* *f*

Cl. 2 *mf* *f*

Cl. 3 *f*

Alto 1 Sax. *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mp* *ff* *f*

Euph. *f*

Timp. *f*

Pno. *f* *f*

SB *f*

This page of the musical score, titled "Burlesque", contains measures 95 through 100. The instrumentation includes Flute 1, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1, 2, and 3, Tenor and Baritone Saxophones, Trumpets 1 and 2, Euphonium, Tuba 1, Timpani, Piano, and Sub Bass.

The score begins at measure 95. The Flute 1 part features a melodic line with accents and a dynamic marking of *f*. The Oboe 1 and 2 parts play a similar melodic line. The Bassoon 1 and 2 parts play a rhythmic accompaniment with a dynamic marking of *f*. The Clarinet 1, 2, and 3 parts play a rhythmic accompaniment. The Tenor and Baritone Saxophones play a melodic line with dynamics ranging from *f* to *ff*. The Trumpets 1 and 2 parts play a rhythmic accompaniment with a dynamic marking of *f*. The Euphonium and Tuba 1 parts play a rhythmic accompaniment. The Timpani part plays a rhythmic accompaniment. The Piano part plays a rhythmic accompaniment. The Sub Bass part plays a rhythmic accompaniment.

The score concludes at measure 100. The Flute 1 part features a melodic line with accents and a dynamic marking of *f*. The Oboe 1 and 2 parts play a similar melodic line. The Bassoon 1 and 2 parts play a rhythmic accompaniment with a dynamic marking of *f*. The Clarinet 1, 2, and 3 parts play a rhythmic accompaniment. The Tenor and Baritone Saxophones play a melodic line with dynamics ranging from *f* to *ff*. The Trumpets 1 and 2 parts play a rhythmic accompaniment with a dynamic marking of *f*. The Euphonium and Tuba 1 parts play a rhythmic accompaniment. The Timpani part plays a rhythmic accompaniment. The Piano part plays a rhythmic accompaniment. The Sub Bass part plays a rhythmic accompaniment.

Burlesque

This page of the musical score, titled "Burlesque", contains measures 102 through 107. The score is arranged for a large orchestra and includes the following parts:

- Flute (Fl.):** Two staves (1 and 2). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Oboe (Ob.):** Two staves (1 and 2). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Bassoon (Bn.):** Two staves (1 and 2). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*. A *cresc.* marking is present in measures 102-104.
- Clarinet (Cl.):** Three staves (1, 2, and 3). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Saxophone (Sax.):** Alto Sax. (2 staves), Tenor Sax. (1 staff), and Bari. Sax. (1 staff). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Trumpet (Tpt.):** Three staves (1, 2, and 3). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Trombone (Tbn.):** Two staves (1 and 2). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Euphonium (Euph.):** One staff. Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Tuba:** Two staves (1 and 2). Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*.
- Timpani (Timp.):** One staff. Measures 102-107 show a rhythmic pattern starting with a *f₊* dynamic, moving to *ff*.
- Piano (Pno.):** Two staves. Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*. A *cresc.* marking is present in measures 102-104.
- Sub Bass (SB):** One staff. Measures 102-107 show a melodic line starting with a *f* dynamic, moving to *f₊* and then *ff*. A *cresc.* marking is present in measures 102-104.

109

Fl. 1
mf

Ob. 1
mf *f*

Cl. 1
mf+

Alto 1 Sax.
mf

Ten. Sax.
mf

Hn. 1
mf *cresc.* *f*

Hn. 3
mf

Tpt. 1
mf

BTbn.
mf *cresc.* *f*

Euph.
mf *cresc.* *f*

Tuba 1
mf *cresc.* *f*

Tuba 2
mf *f*

Pno.
mf *8va*

SB
mf *cresc.* *f*

Burlesque

115

Picc. *ff*

1 *ff*

Fl. 2 *ff*

1

Ob. 2

1 *ff*

2

115

Cl. 1 *ff*

2 *ff*

115

Alto Sax. *ff*

Ten. Sax. *ff*

115

1 *ff*

2 *ff*

3 *ff*

4 *ff*

1 *non stacc.*

2 *non stacc.*

3 *non stacc.*

1 *non stacc.*

2 *non stacc.*

3 *non stacc.*

1 *non stacc.*

2 *non stacc.*

BTbn. *ff*

Euph. *ff*

1 *non stacc.*

2 *ff non stacc.*

115

SB *ff*

poco rit. ----- Tempo I (♩. = 106)

121

Picc. *mf*

1 *mf* *f*

Fl. 2 *mf*

Ob. 1 *mf* *f*

2 *f* *mf* *f*

2 Bn. *f*

121

1 *f*

Cl. 2 *f*

3

BCl. *f*

121

1 *f* *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf*

121

Hn. 1 *f* *mf*

1

Tpt. 2 *mf*

3 *f*

Tbn. 1 *f*

BTbn. *f*

1 *f*

Tuba 2 *f*

121

SB *f*

127

Picc. *mp* *f* *mp* *f* *mp* *f*

Fl. 1 *mp* *f* *mp* *f* *mp* *f*

Fl. 2 *mp* *f* *mp* *f* *mp* *f*

Ob. 1 *mp* *f* *mp* *f* *mp* *f*

Ob. 2 *mp* *f* *mp* *f* *mp* *f*

Bn. 1 *mp* *f* *mp* *f* *mp* *f*

Bn. 2 *mp* *f* *mp* *f* *mp* *f*

Cl. 1 *mp* *f* *mp* *f* *mp* *f*

Cl. 2 *mp* *f* *mp* *f* *mp* *f*

Cl. 3 *mp* *f* *mp* *f* *mp* *f*

BCl. *mp* *f* *mp* *f* *mp* *f*

Alto Sax. 1 *mp* *f* *mp* *f* *mp* *f*

Alto Sax. 2 *mp* *f* *mp* *f* *mp* *f*

Ten. Sax. *mp* *f* *mp* *f* *mp* *f*

Hn. 1 *mp* *f* *mp* *f* *mp* *f*

Hn. 2 *mp* *f* *mp* *f* *mp* *f*

Hn. 3 *mp* *f* *mp* *f* *mp* *f*

Tpt. 1 *mp* *f* *mp* *f* *mp* *f*

Tpt. 2 *mp* *f* *mp* *f* *mp* *f*

Tbn. 1 *mp* *f* *mp* *f* *mp* *f*

Tbn. 2 *mp* *f* *mp* *f* *mp* *f*

BTbn. *mp* *f* *mp* *f* *mp* *f*

Euph. *mp* *f* *mp* *f* *mp* *f*

Tuba 1 *mp* *f* *mp* *f* *mp* *f*

Pno. *mp* *f* *mp* *f* *mp* *f*

SB *mp* *f* *mp* *f* *mp* *f*

pizz.

Burlesque
Dolce (♩ = 58)

133

Picc. 1

Fl. 2

Ob. 1 2

2 Bn.

Cl. 1 2

Alto 1 Sax.

Ten. Sax.

Hr. 1 3

Tpt. 1 2

Tbn. 1 2

BTbn.

Euph.

Tuba 1

Pno.

mp *f* *ff* *p*

140

Ob. 1

Bn. 1 2

Cl. 1 2

Ten. Sax.

Hr. 1

Tuba 1

rit. *a tempo*

p cresc. *(mf)* *f* *p* *pp*

More Bump (♩.= 120)

147

Picc. *ff*

1 Fl. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 Bn. *ff*

1 Cl. 2 *ff*

3 Cl. 3 *ff*

BCl. *ff*

1 Alto Sax. *ff*

2 Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. 2 *ff*

3 Tpt. 3 *ff*

1 Tbn. *ff*

2 Tbn. *ff*

BTbn. *ff*

Euph. *ff*

1 Tuba *ff*

2 Tuba *ff*

147 Timp. *ff*

147 Pno. *ff*

147 SB *ff* arco

154

Picc.

2 Fl.

1 Ob.

2 Ob.

2 Bn.

1 Cl. 2

3 Cl. 3

BCl.

1 Alto Sax.

2 Alto Sax.

Ten. Sax.

Bari. Sax.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. 2

3 Tpt. 3

1 Tbn.

2 Tbn.

BTbn.

Euph.

1 Tuba

2 Tuba

154

Timp.

154

Pno.

154

SB

Burlesque

rit.

166 Picc. *fff* *8^{va}*

1 Fl. *fff*

2 Ob. *fff* a 2

2 Bn. *fff* a 2

1 Cl. 1 *fff*

2 Cl. 2 *fff*

3 Cl. 3 *fff*

BCl. *fff*

2 Alto Sax. *fff* a 2

Ten. Sax. *fff*

Bari. Sax. *fff*

1 Hn. *fff*

2 Hn. *fff*

3 Hn. *fff*

4 Hn. *fff*

1 Tpt. 1 *fff*

2 Tpt. 2 *fff*

3 Tpt. 3 *fff*

1 Tbn. *fff*

2 Tbn. *fff*

BTbn. *fff*

Euph. *fff*

1 Tuba *fff*

2 Tuba *fff*

166 Timp. *fff* *gub*

166 Pno. *fff* *8^{va}* *gub*

166 SB *fff*