

Popular Music of Planet X

for Piano Quintet

(chamber version of Symphony No. 1)



Bill Robinson

Popular Music of Planet X for Piano Quintet

(chamber version of *Symphony No. 1*) Duration: about 26'

Composed September 1990; 2004; Feb. 10—May 27, 2015; Nov. 2—Dec. 8, 2023

for Eric Pritchard

In 1990 I wrote several works for my friend Fred Robinson (no relation), 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*. The idea was the rather whimsical one that somewhere among the myriad planets there could be a civilization where music like this could actually be commercially successful. Clearly, such a planet must be far, far away. I also wrote some chamber works, including a brass quintet. The Air Force didn't seem to appreciate the effort, and the scores and parts were returned. (When you bomb with the Air Force...you *REALLY BOMB!*)

In 2004 I wrote new versions of these scores, but still could not find performance. Thus in 2015 I started over, this time with *PMPX* as a symphony for concert band. The only surviving movement from the old *PMPX* was the bulk of *Burlesque* (then titled *Bump and Grind*). The first movement was originally from the now-defunct brass quintet of 1990 and 2004. The second movement's opening was from the original *PMPX*, and has a chamber version for piano and woodwind quintet. The third movement was from the *Clarinet Sextet*.

As the piece remained unperformed, I realized it would be better for orchestra as *Symphony No. 1: Popular Music of Planet X*. Orchestral writing is much more to my taste and experience than band. I first composed this piano quintet version to make various improvements, and to get the piece performed and recorded. The third movement is new, inspired by a few bits from the original third movement from 1990. The four movements of the band version of *PMPX* from 2015 are now offered only as separate works.

Considering that this is my personal vision of what music intended for mass consumption could be in a more ideal world, I've allowed the influence of some popular idioms. However, as is true for all of my music, this is 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.

Cover; London casino, 1938

Bill Robinson

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www.billrobinsonmusic.com

Popular Music of Planet X for Piano Quintet

($\bullet = 105$)

Giant leaps for mankind

I. Polytonalmodalyodel

for Piano Quintet

Bill Robinson

Giant leaps for mankind ($\text{♩} = 105$)

11

20

gliss.

ff

gliss.

ff

gliss.

ff

11

20

ff

mf

mp

ff

21

ff dim.

21

ff dim.

2

30

30

34

38

38

41

47

48

47

48

48

48

51

54

58

| *mf*

| *mf*

| *mf*

| *mf*

54

58

| *mf*

60

60

mp

mp

mp

mp

f

ff

f

ff

f

ff

60

64

- - 8 - - 6 - - 8 - - 6 - - 8 - - 6

67

72

p

p

p

p

67

72

p

b2.

p

b2.

75

75

mp

mp

mp

mp

mf

Musical score for orchestra and piano, page 10, measures 87-91. The score consists of two systems. The top system shows the piano (two staves) and orchestra (string section). The piano has eighth-note patterns in measures 87-89, followed by a dynamic change to ***ff*** in measure 91. The orchestra strings play eighth-note patterns with slurs and grace notes. The bottom system shows the piano (two staves) playing eighth-note chords. Measures 87-90 are in common time, while measure 91 is in 4/4 time. The dynamic ***ff*** is also present here.

92

92

96

98

96

98

102

102

107

107

110

III

ff

ff

ff

ff

111

8va

f

ff

115

117

mf

cresc.

mf

cresc.

mf

cresc.

115

117

mf

cresc.

119

119

123

123

126

129

129

Musical score for orchestra and piano, page 137, measures 1-5. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is cello, and the fifth is double bass. Measure 1: Soprano (mf), Alto (mf), Bass (mf). Measure 2: Soprano (mf), Alto (mf), Bass (mf). Measure 3: Soprano (f), Alto (f), Bass (f). Measure 4: Soprano (f), Alto (f), Bass (f). Measure 5: Soprano (f), Alto (f), Bass (f).

137

A musical score for bassoon and cello. The top staff shows a bassoon part with rests in measures 1-4, followed by a dynamic marking *f*, and a measure consisting of six eighth-note pairs. The bottom staff shows a cello part with rests in measures 1-4, followed by a measure consisting of six eighth-note pairs.

143

143

144

145

143

145

143

mp

148

ff

cresc.

mf

f

ff

non stacc.

148

A musical score for piano. The left hand part starts with a dynamic of *cresc.* followed by a dashed line. The right hand part begins with a dynamic of *(mf)* followed by a dashed line. The left hand then moves to a dynamic of *f*. The right hand part ends with a dynamic of *ff non stacc.*

152

155

non stacc.

152 8va

155

8va

159

159

8va

f

mf non stacc.

f ff

166

168

166

168

172

172

178

178

185

189

185

189

191

191

199 200

199 200

209 211

209 211

215

215b

gliss.

ff

f

ff

ff

ff

220

222

| *mf*

| *mf*

| *mf*

| *mf*

cresc.

cresc.

cresc.

cresc.

cresc. - - -

220

222

| *mf*

cresc.

- - -

224

224

| *s*

| *s*

| *s*

| *s*

| *ff*

| *ff*

| *ff*

| *ff*

| *ff*

225

f

ff

ff

ff

ff

228

ff
p
p
p

228

Andante (♩ = 46)

233

Tempo I (♩ = 105)

pp
pp
pp
pizz.
pp

233

Tempo I (♩ = 105)

pp

241

(no rit.)

pp

241

(no rit.)

II. A Little Poem

[5:30]

Largo ($\text{♩} = 40$)

Violin I

Violin II

Viola

Cello

Piano

19

24

19

24

27

27

34

35

34

35

16 40

42 rit. *a tempo*

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

40 42 rit. *a tempo*

mf *mp* p

47

(mf) f f f f

47

mf f

52

rit.

pp pp pp pp

52

rit.

8va pp

R&D *

III. Scherzo Affective Disorder

[6:20]

17

S. A. D. ($\text{d} = 60$)

Violin 1

non stacc.

9

17

ff

27

27

p

cresc.

cresc.

41

43

41

43

mp

cresc.

mf

f

mp

cresc.

(mf)

51

53

51

53

58

64

58

64

66

non stacc.

ff | *f* cresc. p. a. p.
non stacc.

ff | *f* cresc. p. a. p.

non stacc.

ff | *f* cresc. p. a. p.

66

ff | *f* cresc. p. a. p.

Musical score for orchestra, page 11, measures 73-74. The score consists of four staves: Violin 1, Violin 2, Cello/Bass, and Double Bass. Measure 73 starts with a dynamic of *f*. The Violin 1 and Violin 2 staves play eighth-note patterns. The Cello/Bass staff rests. The Double Bass staff plays eighth-note patterns. Measures 74 begins with a dynamic of *ff*. The Violin 1 and Violin 2 staves play eighth-note patterns. The Cello/Bass staff rests. The Double Bass staff plays eighth-note patterns. Measure 75 starts with a dynamic of *f+*. The Violin 1 and Violin 2 staves play eighth-note patterns. The Cello/Bass staff rests. The Double Bass staff plays eighth-note patterns. Measures 76 begin with a dynamic of *ff*. The Violin 1 and Violin 2 staves play eighth-note patterns. The Cello/Bass staff rests. The Double Bass staff rests.

73

ff *legato*

A musical score page featuring five staves of music. The top staff is in treble clef, the second in bass clef, and the third in bass clef. The bottom two staves are in bass clef. Measure 78 starts with a treble clef, followed by a bass clef, then a bass clef with dynamic ff. Measure 79 begins with a bass clef. Measure 80 starts with a bass clef, followed by a treble clef. Various dynamics like forte, piano, and sforzando are indicated. Articulations include staccato dots and slurs. Performance instructions like "non stacc." and "Ped." are present. Measure numbers 78, 79, and 80 are marked at the beginning of their respective measures.

Musical score for orchestra, page 10, measures 85-93. The score consists of four staves: Violin 1, Violin 2, Cello/Bass, and Double Bass. Measure 85 starts with a dynamic of p . Measures 86-87 show rhythmic patterns with various dynamics including f , ff , and p . Measures 88-89 continue with similar patterns. Measure 90 begins with ff , followed by f and p dynamics. Measure 91 shows a transition with p dynamics. Measure 92 concludes with p .

Musical score for orchestra and piano, page 10, measures 85-93. The score consists of two staves. The top staff is for the orchestra, featuring two violins, viola, cello, double bass, and piano. The bottom staff is for the piano. Measure 85 starts with eighth-note patterns in the orchestra. Measure 86 introduces sustained notes in the piano. Measure 87 features eighth-note patterns with grace notes. Measure 88 shows eighth-note patterns with a dynamic change. Measures 89-90 show eighth-note patterns with a dynamic change. Measure 91 is a rest. Measure 92 is a rest. Measure 93 begins with a piano dynamic, followed by eighth-note patterns in the orchestra.

94

94

104

105

104

105

112

113

112

113

121

Musical score page 121. The score consists of four staves. The first three staves are in common time, while the fourth staff begins in common time and later changes to 2/4 time. Measure 121 starts with a dynamic of *mp*, followed by *cresc.*, *(mf)*, and *f*. Measures 122 and 123 show similar patterns with dynamics *mp*, *cresc.*, *(mf)*, and *f*.

121

Continuation of musical score page 121. The score continues with a single staff in common time. Measure 121 starts with a dynamic of *mp*, followed by *cresc.*, *(mf)*, and *f*. Measures 122 and 123 show similar patterns with dynamics *mp*, *cresc.*, *(mf)*, and *f*.

130

[131]

Musical score page 130. The score consists of four staves. The first three staves are in common time, while the fourth staff begins in common time and later changes to 2/4 time. Measure 130 starts with a dynamic of *ff*, followed by *f+*, *ff*, and *ff*. Measures 131 and 132 show similar patterns with dynamics *ff*.

130

[131]

Continuation of musical score page 130. The score continues with a single staff in common time. Measure 130 starts with a dynamic of *ff*, followed by *f+*, *ff*, and *ff*. Measures 131 and 132 show similar patterns with dynamics *ff*.

138

[141]

Musical score page 138. The score consists of four staves. The first three staves are in common time, while the fourth staff begins in common time and later changes to 2/4 time. Measure 138 starts with a dynamic of *p*, followed by *f*, *d*, and *f*. Measures 139 and 140 show similar patterns with dynamics *p*, *f*, *d*, and *f*.

138

[141]

Continuation of musical score page 138. The score continues with a single staff in common time. Measure 138 starts with a dynamic of *p*, followed by *f*, *d*, and *f*. Measures 139 and 140 show similar patterns with dynamics *p*, *f*, *d*, and *f*. The bass staff includes a tempo marking of *200*.

146

Trio (d. = 70)

146

Trio (d. = 70)

A musical score page featuring five staves of string and woodwind parts at the top, and two staves for piano at the bottom. The top section starts with a forte dynamic (ff) and continues with ff. The bottom section starts with a dynamic marking ff and continues with ff. The piano part consists of a melodic line and harmonic chords.

173

173

182

188

182

188

191

191

199

ff

ff

ff

ff

204

ff

p

cresc.

p

cresc.

ff

p

cresc.

p

cresc.

Musical score for piano, page 199, measures 199-204. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 199 starts with a dynamic of ***ff***. Measures 200-203 show eighth-note patterns with various accidentals. Measure 204 begins with a dynamic of ***p***, followed by a crescendo indicated by **cresc.** and a dashed line. The bass staff ends with a fermata over a note marked with an asterisk (*). The page number **204** is in the top right corner.

Musical score for piano, page 10, measures 206-207. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 206 starts with a dynamic of *(mp)*. Measure 207 starts with a dynamic of *(mf)*. The music continues with a series of eighth-note chords and sixteenth-note patterns.

Musical score for orchestra, page 11, measures 213-214. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass. Measure 213 starts with eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 214 begins with a dynamic change to ***ff***. The violins play eighth-note patterns, the cellos play eighth-note patterns, and the basses play sixteenth-note patterns.

213

ff

219

225

219

225

227

227

235

S. A. D. ($\text{d} = 60$)

$| f$

235

S. A. D. ($\text{d} = 60$)

$| f$

243

243

244

252

252

253

260

265

260

265

270

Musical score page 270. The score consists of four staves. The first three staves are in common time, while the fourth staff begins in common time and later changes to 2/4 time. Measure 270 starts with dynamic *p*. Measures 271 and 272 show melodic lines with various dynamics including *cresc.*, *mp*, and *f*. Measure 273 concludes the section.

270

Continuation of musical score page 270. The bassoon and double bass staves continue their melodic lines. Measure 274 begins with a dynamic *cresc.* followed by *mp*.

280

281

Musical score pages 280 and 281. The score continues with the bassoon and double bass. Measure 280 starts with *mp* and *cresc.*. Measures 281 and 282 show melodic lines with dynamics including *mf*, *cresc.*, and *f*.

280

281

Continuation of musical score page 281. The bassoon and double bass continue their melodic lines. Measure 283 begins with *cresc.* followed by *(mf)*.

289

291

Musical score pages 289 and 291. The score continues with the bassoon and double bass. Measure 289 starts with *f*. Measures 290 and 291 show melodic lines with dynamics including *f* and *#*.

289

291

Continuation of musical score page 291. The bassoon and double bass continue their melodic lines. Measure 292 begins with *f*.

296

302

304

304

non stacc.

ff | f cresc. p. a. p.

non stacc.

ff | f cresc. p. a. p.

non stacc.

ff | f cresc. p. a. p.

311

ff

ff

ff

f+

ff

311

ff legato

3 3 3 3 3 3

316

318

316

318

Réo. *

322

329

322

Réo. * *Réo.* *

Réo. *

ff — *mf* *mp dolce*

332

332

mp

cresc. — (mf) — *f*

mp

mp *cresc.* — (mf) — *f*

mp

mp cresc. — (mf) — *f*

343

ff

ff

ff

ff

343

ff

352

352

ff.

mf.

p.

pp.

ten.

ff.

mf.

p.

pp.

ten.

ff.

mf.

p.

pp.

ten.

360

molto rit.

ff

mf

p

pp

ten.

ff

mf

p

pp

ten.

ff

mf

p

pp

ten.

360

molto rit.

ff

mf

p

pp

ten.

ff

mf

p

pp

ten.

ff

mf

p

pp

ten.

ff

IV. Burlesque

[6:20]

31

Allegro spogliarello (♩.=106)

Violin I

Violin II

Viola

Cello

Allegro spogliarello (♩.=106)

p — *mf* *p* — *mf* *p* — *mf* *p* — *mf*

non stacc.

mf > *cresc.*

non stacc.

mf > *cresc.*

non stacc.

cresc.

Piano

mf

non stacc.

cresc.

8va

5

f

f

f

5

f

9

11

ff

p — *mf* *p*

p — *mf* *p*

p — *mf* *p*

ff

p — *mf* *p*

9

11

ff

mp

mp

32 13

17 19

<img alt="Musical score for measures 17 through 19. The score consists of four staves: Treble, Alto, Bass, and Bassoon. Measures 17-18 show sixteenth-note patterns with dynamics 'ff' and 'mp'. Measures 19-20 show sixteenth-note patterns with dynamics 'cresc.' and '(mf)'. Measures 21-22 show sixteenth-note patterns with dynamics 'ff' and 'mp'. Measures 23-24 show sixteenth-note patterns with dynamics 'mf' and 'ff'. Measures 25-26 show sixteenth-note patterns with dynamics 'ff' and 'f'. Measures 27-28 show sixteenth-note patterns with dynamics 'f'

The image shows a page from a musical score, likely for orchestra and piano. The score is divided into six staves. The top two staves are for woodwind instruments (flute, oboe, bassoon, etc.), the third staff is for strings, the fourth staff is for brass (trumpet, tuba), and the bottom two staves are for the piano. The music begins at measure 24, with a dynamic of *cresc.* in the strings and piano. Measures 25-27 show a continuation of the woodwind parts with dynamic markings like *f*, *cresc.*, and *cresc.*. Measure 28 starts with a forte dynamic (*ff*) in the brass and piano, followed by a section of eighth-note patterns. Measure 29 is a piano solo section with dynamics *ff* and *ff*, followed by a dynamic of *ff* in the piano. Measures 30-31 continue with woodwind entries and piano accompaniment. Measures 32-33 show a return to the woodwind parts with dynamic markings like *cresc.* and *ff*.

34 35

35

38 40

38 8va - 40

42

42

45

45

8va

12

12

49

50

mp

mp

cresc.

pizz.

mp

mp

cresc.

(mf)

arco

cresc.

(mf)

49

(8va)

50

mp

mp

cresc.

54

ff

ff

ff

ff

54

f

ff

36

58

59

legato

p mp

60

Reed.

62

63

mf mp ff

64

mf

66

67

f ff ff

68

69

70

f ff ff

71

Musical score for orchestra and piano, page 31, measures 70-71. The score consists of six staves. The top three staves are for the orchestra (Violin I, Violin II, Cello) and the bottom three are for the piano. Measure 70 starts with eighth-note patterns in 12/8 time. Measure 71 begins with a dynamic of ***ff***, followed by ***p***, ***mp***, ***mf***, and **cresc.**. The piano part includes a dynamic of ***ff*** and ***p***, and a forte dynamic of ***ff*** with a grace note. Measure 71 ends with a dynamic of ***mf*** and **cresc.**.

Musical score for page 79, section "More Bump". The score consists of four staves. The first staff (treble clef) has a tempo of $\text{♩} = 120$. The second staff (treble clef) has dynamics *ff* and markings *non stacc.*. The third staff (bass clef) has dynamics *ff* and markings *non stacc.*. The fourth staff (bass clef) has dynamics *ff*. The score includes measures 79 through 83, with measure 83 ending on a fermata.

Musical score for page 79, section "More Bump". The score consists of two staves. The top staff is in common time (indicated by a "9" over a "8") and features a dynamic marking "ff" (fortissimo) above the first measure. The bottom staff is in common time and shows a continuous sequence of eighth-note patterns. The tempo is marked as $\text{d} = 120$.

38

83

83

p

mp

mp

mp

mp

87

87

87

tr

tr

pizz.

mp+

cresc.

(mf)

88

tr

tr

cresc.

(mf)

89

tr

tr

tr

(mf)

90

tr

tr

tr

tr

tr

tr

91

91

arco

f

f

f

91 (8va--)

f

8va--

95

(8va)

95

99

(8va)

99

103

cresc.

cresc.

cresc.

cresc.

103

cresc.

(8va)

ff

ff

ff

ff

ff

40

107

109

107

109

(8^{va})

III

cresc.

cresc.

cresc.

111

8^{va}

mf cresc.

115

ff

non stacc.

ff

non stacc.

ff

non stacc.

115

ff

non stacc.

119

poco rit.

Tempo I (♩=106)

mf

mf

mf

mf

119

8va

poco rit.

Tempo I (♩=106)

mf

123

f

f

f

f

123

mf+

f

f

127

mp

f

mp

f

mp

f

mp

f

127

mp

f

mp

f

mp

f

mp

f

131

132

131

132

135 Dolce (♩ = 58)

135 Dolce (♩ = 58)

136

140 rit. a tempo

140

rit. a tempo

141

146

More Bump (♩ = 120)

146

More Bump (♩ = 120)

150

150

154

154

44

158

158

163

163

167

167