

# **Polytonalmodalyodel**

## **for Concert Band**



**Bill Robinson**

# Polytonalmodal yodel for Concert Band

Duration: about 7 minutes

Composed 1990; 2004; May 7–27, 2015; November 2023

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 brass quintet, and also a work for jazz band, *The Popular Music of Planet X (PMPX)* 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 scores and parts were returned. (When you bomb with the Air Force....you *REALLY BOMB!*)

Come summer of 2004 and I once again was writing music, and turned my attention to the Air Force music, including the brass quintet. I made many major alterations, added a movement, and had a brand new version. However, this work remained unperformed. I made another version with an additional movement, but this also sat in my files. In 2015 I decided to try again, with the last movement (*Polytonalmodal yodel*) of this brass quintet arranged for concert band, and used as the first movement of a new symphonic-scale *PMPX*. In fall of 2023, I arranged *PMPX* for piano quintet, and then *Symphony No. 1: PMPX*, with a new third movement. The four movements of the band version of *PMPX* are now offered only as separate works.

Note that this work is actually polytonal and polymodal in many places, and the themes and motifs frequently have very large intervals, much more than my usual tunes.

Considering that the music in *PMPX*, including this movement, was 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

This work uses one musician per part, except clarinets and flutes, for which I use “solo” and “tutti” as needed. The String Bass part is for an acoustic bass, as there are bowed passages. An electric bass may not be used in its stead. Accidentals hold through the measure and not beyond. This is a C score with the usual transpositions in the parts.

Cover; painting by Salvador Dali.

# Bill Robinson

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[www.billrobinsonmusic.com](http://www.billrobinsonmusic.com)

Giant leaps for mankind (♩ = 105)

1 Piccolo (solo) *p*

1 Flute (solo) *p*

2 Flute (solo) *p*

1 Oboe *p* *ff*

2 Oboe *p*

2 Bassoons

1 Bassoon *p*

2 Bassoon *p*

1 Clarinet in B♭ (solo) *p* (tutti) *f* (tutti) *ff* *f*

2 Clarinet in B♭ *p* (tutti) *ff*

3 Clarinet in B♭

Bass Clarinet in B♭

1 E♭ Alto Saxophone

2 E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 Horn in F *ff* *f*

2 Horn in F *p* *ff* *f*

3 Horn in F *p* *ff* *f*

4 Horn in F *ff*

1 Trumpet in B♭ *ff*

2 Trumpet in B♭

3 Trumpet in B♭

1 Trombone *ff*

2 Trombone *ff*

BTbn. *ff*

Euphonium *ff*

1 Tuba *p* *mf* *f* *f*

2 Tuba *p* *ff*

1 Timpani *mf* *f* *f*

1 String Bass *p* *arco* *pizz.* *mf* *f* *f*

Giant leaps for mankind (♩ = 105)





This page contains the musical score for measures 39 through 48 of a symphony. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. 1 and 2 (Flutes)
- Ob. 1 and 2 (Oboes)
- Bn. 1 and 2 (Bassoons)
- Cl. 1, 2, and 3 (Clarinets)
- BCl. (Bass Clarinet)
- Alto Sax. 1 and 2 (Alto Saxophones)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Hn. 1 and 3 (Horns)
- Tpt. 1, 2, and 3 (Trumpets)
- Tbn. 1 and 2 (Trombones)
- BTbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba 1 and 2
- Timp. (Timpani)
- SB (Snare Drum)

The score includes various musical notations such as triplets, slurs, and dynamic markings. The *ff* (fortissimo) marking is used extensively throughout the piece, particularly in the lower woodwind and brass sections. Measure 48 is the final measure on this page.



59

Fl. 1

Ob. 1

Ob. 2

Bn. 1

Cl. 1

Cl. 2

BCl.

Alto 1 Sax.

Hn. 1

*mf* *mp* *f* *ff* *mf* *mp*

(tutti) (solo)

3



68

72

Fl. 1

Ob. 1

Cl. 2

Alto 1 Sax.

Ten. Sax.

Hn. 1

Tpt. 1

BTbn.

Euph.

Tuba 1

SB

*p* *mp* *p* *mp* *p* *mp*

(solo)

pizz. arco

81

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bn. 1

Bn. 2

(solo) *mf*

*f*

*f*

*f*

(tutti) *f*

(tutti) *f*

79

Cl. 1

Cl. 2

Cl. 3

BCl.

(solo) *mf*

*f*

(tutti) *f*

(tutti) *f*

(tutti) *f*

79

Alto Sax.

Ten. Sax.

Bari. Sax.

*mf*

*mf*

*mf*

79

Hn. 1

Hn. 2

Hn. 3

Hn. 4

*f*

*f*

*f*

*f*

79

Tpt. 1

Tpt. 2

Tpt. 3

*mf*

*f*

*f*

*f*

79

Tbn. 1

Tbn. 2

BTbn.

Euph.

Tuba 1

Tuba 2

*f*

*f*

*f*

*f*

*mf*

*f*

*mf*

*f*

79

SB

*mf*

81

Musical score for orchestra, measures 87-91. The score is arranged in systems for various instruments. The instruments listed are 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.), Bass Saxophone (Bari. Sax.), Horns (Hn. 1 and 3), Trumpets (Tpt. 1 and 2), Trombones (Tbn. 1 and 2), Baritone Trombone (BTbn.), Euphonium (Euph.), Tubas (Tuba 1 and 2), and Timpani (Timp.). The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 87, 88, 89, 90, and 91. The Piccolo part starts in measure 87. The Flute 1 part starts in measure 87. The Flute 2 part starts in measure 87. The Oboe 1 part starts in measure 87. The Oboe 2 part starts in measure 87. The Bassoon 1 part starts in measure 87. The Bassoon 2 part starts in measure 87. The Clarinet 1 part starts in measure 87. The Clarinet 2 part starts in measure 87. The Clarinet 3 part starts in measure 87. The Bass Clarinet part starts in measure 87. The Alto Saxophone 1 part starts in measure 87. The Alto Saxophone 2 part starts in measure 87. The Tenor Saxophone part starts in measure 87. The Bass Saxophone part starts in measure 87. The Horn 1 part starts in measure 87. The Horn 3 part starts in measure 87. The Trumpet 1 part starts in measure 87. The Trumpet 2 part starts in measure 87. The Trombone 1 part starts in measure 87. The Trombone 2 part starts in measure 87. The Baritone Trombone part starts in measure 87. The Euphonium part starts in measure 87. The Tuba 1 part starts in measure 87. The Tuba 2 part starts in measure 87. The Timpani part starts in measure 87.

94

Picc. 1

Fl. 2

Ob. 1 (solo) mp cresc.

Ob. 2 p mp

Bn. 1

Bn. 2

Cl. 2 1 (solo) p cresc. (mp)

Cl. 3

BCl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 ff

Hn. 2 mp cresc.

Hn. 3

Hn. 4 p mp

Tpt. 2 1 p mp

Tpt. 3 ff

Tbn. 1

Tbn. 2

BTbn.

Euph. p mp

Tuba 1 p

Tuba 2 ff

Timp. 94 p

SB 94 p pizz. mp

98

Musical score for PTMY, page 10. The score is arranged in systems for various instruments. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score begins at measure 102. The Piccolo part features a melodic line starting in measure 104, marked *f* and labeled "(solo)". The Flute and Oboe parts have a rhythmic accompaniment of eighth notes, marked *ff*. The Bassoon and Clarinet parts have a similar rhythmic accompaniment, with the Clarinet part marked *f* and labeled "(solo)". The Saxophone parts (Alto, Tenor, Bari) have a rhythmic accompaniment, with the Tenor Saxophone part marked *f*. The Horns, Trumpets, Trombones, Euphonium, and Tuba parts have a rhythmic accompaniment, with the Horns part marked *ff* and the Tuba part marked *f*. The Bass Drum (SB) part has a rhythmic accompaniment, marked *f*. The score is divided into measures 102, 103, 104, 105, and 106. The first system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1 & 2, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, BTbn., Euph., Tuba 1 & 2, and SB. The second system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1 & 2, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, BTbn., Euph., Tuba 1 & 2, and SB. The third system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1 & 2, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, BTbn., Euph., Tuba 1 & 2, and SB. The fourth system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1 & 2, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, BTbn., Euph., Tuba 1 & 2, and SB. The fifth system includes Picc., Fl. 1 & 2, Ob. 1 & 2, Bn. 1 & 2, Cl. 1 & 2, BCl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, BTbn., Euph., Tuba 1 & 2, and SB.

110

108

Picc. *f* (tutti)

Fl. 1

1

Bn. 2 *f*

108

1

Cl. 2 (tutti)

3 (solo) *f* (tutti)

BCL. *f* *ff*

108

1

Alto Sax. *f*

2

Ten. Sax. *f*

Bari. Sax. *ff*

108

1

Hn. *f*

3

1

Tpt. *f*

2

1

Tbn. *f*

2

BTbn. *f*

Euph. *f* *ff*

1

Tuba *f*

2

108

SB *f* arco

110

113

Picc.

1

Fl. 2

Ob. 1

Bn. 1

Bn. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

BTbn.

Euph.

Tuba 1

Tuba 2

Timp.

SB

117

*ff*

*mf*

*f*

*cresc.*

120

Picc. *ff*

Fl. 1 *f+* *ff*

Fl. 2 *ff*

Ob. 1 *f+* *ff* (solo) *ff dim.*

Ob. 2 *f+* *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

BCL. *ff*

Alto Sax. 1 *f+* *ff*

Alto Sax. 2 *f+* *ff*

Ten. Sax. *f+* *ff*

Bari. Sax. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *f+* *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

BTbn. *ff*

Euph. *ff*

Tuba 1 *ff*

Tuba 2 *ff*

SB *120 f+* *ff*

126

PTMY

14

127

Ob. 1 *p* *cresc.* *(mp)* *(mf)*

Cl. 1

Alto 1 Sax. *p* *cresc.* *(mp)* *(mf)*

Ten. Sax. *p* *mp*

Bari. Sax. *p* *mp*

Hn. 1 *mf*

Hn. 2 *p* *mp*

Tuba 1 *p* *mp*

145

139

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Bn. 1 *f*

Bn. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

BCL. *f*

Alto 1 Sax. *f*

Bari. Sax. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f assez*

Tuba 1 *f assez* *mp*

Timp. *f* *mp*

SB *f* *mp*

145

146 (solo)

Tbn. 1 *mp*

Euph. *mp*

Tuba 1 *mp*

Timp. *mp*

SB *mp*



160

Picc. *mf* *f* *ff* (tutti)

Fl. 1 *f* *ff* (tutti)

Fl. 2 *f* *ff*

Ob. 1 *f* *mf* *f* *ff*

Ob. 2 *f* *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Cl. 1 *ff* (tutti)

Cl. 2 *ff*

Cl. 3 *ff*

BCl. *ff*

Alto Sax. 1 *mf* *f* *ff*

Alto Sax. 2 *ff*

Ten. Sax. *mf* *f* *ff*

Bari. Sax. *ff*

Hr. 1 *f* *mf* *f* *ff* *non stacc.*

Hr. 2 *f* *mf* *f* *ff*

Hr. 3 *ff*

Hr. 4 *ff*

Tpt. 2 1 *ff*

Tpt. 2 3 *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *ff*

BTbn. *f* *mf* *f* *ff*

Euph. *ff*

Tuba 1 *ff*

Tuba 2 *ff*

SB *mf* *pizz.* *ff* *arco*

168

Picc. 1 2

Fl. 1 2

Ob. 1 2

Bn. 1 2

168

Cl. 1 2 3

BCl. 1 2

168

Alto Sax. 1 2

Ten. Sax. 1 2

Bari. Sax. 1 2

168

Hr. 1 2 3 4

168

Tpt. 1 2 3

Tbn. 1 2

BTbn. 1 2

Euph. 1 2

168

Tuba 1 2

168

Timp. *ff*

168

SB

177 178

Picc. 1

Fl. 2

Ob. 1 2

Bn. 1 2

Cl. 2 3

BCl.

Alto Sax. 1 2

Ten. Sax.

Hr. 1 3 4

Tpt. 2 3

Tbn. 1 2

BTbn.

Euph.

Tuba 1 2

Timp.

SB

*f assez*

*ff*

178

This page contains a musical score for measures 185 through 189. The score is arranged in systems for various instruments:

- Picc.** (Piccolo): Measure 185 has a whole rest, followed by eighth-note patterns in measures 186-188.
- Fl.** (Flute): Flute 1 and 2 have eighth-note patterns in measures 185-188.
- Ob.** (Oboe): Oboe 1 and 2 have eighth-note patterns in measures 185-188.
- Bn.** (Bassoon): Bassoon 1 and 2 have eighth-note patterns in measures 185-188.
- Cl.** (Clarinet): Clarinet 1 has a solo passage starting in measure 187, marked *f*. Clarinets 2 and 3 have eighth-note patterns in measures 185-188.
- B.Cl.** (Bass Clarinet): Bass Clarinet has a solo passage starting in measure 187, marked *ff*.
- Alto Sax.** (Alto Saxophone): Alto Saxophones 1 and 2 have eighth-note patterns in measures 185-188.
- Ten. Sax.** (Tenor Saxophone): Tenor Saxophone has eighth-note patterns in measures 185-188.
- Bari. Sax.** (Baritone Saxophone): Baritone Saxophone has eighth-note patterns in measures 185-188.
- Hn.** (Horn): Horns 1-4 have eighth-note patterns in measures 185-188.
- Tpt.** (Trumpet): Trumpets 1-3 have eighth-note patterns in measures 185-188.
- Tbn.** (Trombone): Trombones 1-2 have eighth-note patterns in measures 185-188.
- BTbn.** (Baritone Trombone): Baritone Trombone has eighth-note patterns in measures 185-188.
- Euph.** (Euphonium): Euphonium has eighth-note patterns in measures 185-188.
- Tuba 1** and **SB** (Sousaphone): Tuba 1 and Sousaphone have eighth-note patterns in measures 185-188.

Measure 189 shows the continuation of these patterns, with some instruments having whole rests.

193

Ob. 1 *f*

Cl. 1 *f*

2 *f*

Hn. 3 *f*

4 *f*

1 *f*

Tpt. 2 *f*

3 *f*

BTbn. *f*

Euph. *f*

Timp. *f*

SB *f* pizz.

200



205

211

Fl. 1 *f*

2 *f*

Ob. 1 *f*

2 *f*

Bn. 2 *f*

BCl. *f*

Alto 1 Sax. *f*

Hn. 2 *f*

3

BTbn. *f*

Timp. *f*

SB *f*

211



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

Dynamics: *mf*, *f*, *f*+, *ff*, *cresc.*, *acc.*  
 Rehearsal Mark: 222  
 Key Signature: One flat (B-flat)  
 Time Signature: 4/4

(♩ = 46)

Andante

229

Picc. 1

Fl. 2

Ob. 1 2

Bn. 1 2

Cl. 1 2 3

BCl. 1

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

Hn. 1 2 3 4

Tpt. 2 3

Tbn. 1 2

BTbn.

Euph.

Tuba 1 2

SB

Andante (♩ = 46)

*p* *pp* *ff* *trill* *solo*

(♩ = 105)

**Tempo I**

239

(no rit.)

(solo)

*pp*

Cl. 2

3

239

Hn.

1

2

3

4

*pp*

Tpt. 1

Mute (solo)

*pp*

Tuba 1

*pp*

239

SB

pizz.

*pp*

(no rit.)

**Tempo I** (♩ = 105)