

Patrick J. Burns

Three Prayers

- 1. Good morning guvnor and thank you*
- 2. Let thy spirit be my sail*
- 3. For all that shall be - Yes!*

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THE COMPOSITION

The title of each movement is based on a short but heartfelt sentiment expressed from one individual to the Creator. The first movement, "Good morning gov'nor and thank you" is a hospital porter's prayer which offers thanks for the day which is about to begin. The music is relentless in its energy and is resolute and serious in character. By the end of the movement, the sun has risen and the challenges of the day can begin. The second movement, "Let thy spirit be my sail" - a line taken from a longer prayer from the New Hebrides islands, Northeast of Australia - is, by far, the most introspective movement of the three. Most of this music is quiet and pensive, though there are dramatic dynamic swells and more outward emotion. These elements (and others) work together to create an impression of a human spirit being guided by an invisible hand. The final movement, "For all that shall be - Yes!", is taken from the diary of Dag Hammarskjold, former Secretary General of the United Nations, whose unrelenting spirit of optimism and devotion to his faith served him well as he worked tirelessly to bring peace to war-torn areas all over the world.

THE COMPOSER

PATRICK J. BURNS (b. 1969) has served as Adjunct Professor of Music at Montclair State University in New Jersey since 1994, where he teaches courses in music theory, orchestration, and composition, and has also been Director of the New Jersey City University Symphony of Winds and Percussion since September 2011. As a clarinetist, Mr. Burns has performed with many professional ensembles in the New York metro area including the Metropolitan Opera Summer Ballet Orchestra, the pit orchestra for the Broadway revival production of *Camelot* starring Robert Goulet, and with the New Jersey Chamber Music Society in broadcasts for National Public Radio and New Jersey Network Television. After teaching for 15 years in the Caldwell-West Caldwell Public Schools, Mr Burns is currently employed by Ackk Studios as orchestrator/composer/conductor for the company's video game and film projects being produced for the Nintendo and Sony Corporations.

In 1986, at the age of seventeen, Mr. Burns founded the Bloomfield Youth Band, a community wind ensemble of some 55 secondary school and collegiate musicians which he continues to direct today. The Youth Band has been recognized for its outstanding artistic achievements and service to the community by the United States Congress, the New Jersey Legislature and the Mayor and Town Council of Bloomfield. His compositions for symphonic band are performed by bands of every level throughout the country. The United States Army Band, "Pershing's Own", has performed his music in Washington, D.C. and at Carnegie Hall. His music has also been performed by conservatory and military bands in Sweden, Russia, Japan and China. Mr. Burns is former director of the Montclair State University Youth Orchestra and the Imperial Brass. He has been featured as guest conductor and clinician with public school, community, university, region and all-state bands and orchestras in New Jersey, New York, New Hampshire, Pennsylvania, Maryland, Delaware, Virginia, West Virginia and Ohio and has recorded albums and concertized with world-renowned brass artists Philip Smith, Billy Hunter, Warren Vaché, Roger Webster and Chris Jaudes.

Patrick Burns' music for symphonic band is published by Bandworks Publications, G. Schirmer, Daehn Publications, Grand Mesa Music Publishers, FJH Music, Wingert-Jones Music, and TRN Music Publisher. His music has appeared on *Bandworld* magazine's Top 100 list of band compositions five times. *The Instrumentalist* and *School Music News* have printed numerous favorable reviews of Mr. Burns' band music and *The Classical New Jersey Society Journal* has praised his chamber music. His music for symphonic band has been performed at The Midwest Clinic in Chicago and has been recorded for the educational series *Distinguished Music for the Developing Band*. He has received commissions from many organizations including the Goldman Band/Harvey Phillips Foundation, The Ohio Northern University chapter of Kappa Kappa Psi, the Bel Air (Maryland) Community Band, the SoundTree Corporation and Westlake Village High School Wind Ensemble (California) for the band's performance at Carnegie Hall.

From 2003-2010 and since 2013, Mr. Burns served as president of the Bloomfield Federation of Music. In March 2010, he founded his own publishing company, Bandworks Publications, which he continues to operate today. His music can be heard at his websites, www.bandworkspublications.com, and www.youtube.com/patrickburnsmusic.

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THREE PRAYERS

PATRICK J. BURNS
(ASCAP)

Transposed Score

1. Good morning Guvnor and thank you *Hospital porter's prayer*

With awakening energy ♩ = 84

The musical score is for a symphonic band and includes the following parts:

- Piccolo
- Flute 1 and 2 (marked *mp*)
- Oboe 1 and 2
- Bassoon 1 and 2
- Clarinet 1 in B \flat (marked *mf*)
- Clarinet 2 and 3 in B \flat
- Bass Clarinet in B \flat
- Alto Saxophone 1 and 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 in B \flat
- Trumpet 2 and 3 in B \flat
- Horn 1 and 2 in F (marked *mf*, 2 players)
- Trombone 1
- Trombone 2 and 3
- Euphonium (marked *mf*)
- Tuba
- Double Bass
- Mallet Percussion (Bells, Chimes)
- Percussion 1 (Wblk, Snare, Bass)
- Percussion 2 (Tambourine, Triangle, Sus. Cymbal, Crash Cymbal)
- Timpani

The score is in 3/4 time and begins with a tempo of 84 beats per minute. The flute part features a rhythmic pattern of eighth notes. The clarinet and horn parts have melodic lines starting in the second measure. The euphonium part has a melodic line starting in the third measure.

Musical score for orchestra starting on page 7. The score includes staves for the following instruments: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cl. 1, Cl. 2-3, B. Cl., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2-3, Euph., Tba., Db., Mallets, Perc. 1, Perc. 2, and Timp.

Key performance markings include:

- mf* (mezzo-forte) in Fl. 1-2, Bsn. 1-2, B. Cl., T. Sax., B. Sax., Tbn. 2-3, Tba., and Db.
- div.* (divisi) in Cl. 1, B. Cl., and Tba.
- mf* in Tpt. 1.
- a2* (second octave) in Tpt. 2-3.
- tutti* in Hn. 1-2.
- unis.* (unison) in B. Cl.

Picc. *mf*

Fl. 1-2 *f* *mf*

Ob. 1-2

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f* *mp*

B. Cl. *f*

A. Sax. 1-2 *f* *mp*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f* *solo* *mf legato*

Tpt. 2-3 *f*

Hn. 1-2 *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *f*

Tba. *f* *unis.* *mp*

Db. *f* *pizz.* *mp*

Mallets

Perc. 1

Perc. 2 *Tamb.* *mf (equal to picc/flutes)*

Timp.

19

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

Bsn. 1-2 *a2* *mf* *f*

Cl. 1 *unis.* *mf* *f*

Cl. 2-3 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1

Tpt. 2-3

Hn. 1-2 *mf* *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *f*

Tba. *f*

Db. *f* *arco*

Mallets

Perc. 1

Perc. 2 *f*

Timp. *f*

24

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff*

B. Cl. *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *tutti*
ff

Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Mallets *f*
ff

Perc. 1 *ff* (Sn. Dr.)

Perc. 2

Timp.

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Euph.
 Tba.
 Db.
 Mallets
 Perc. 1
 Perc. 2
 Timp.

f, *mf*, *p*, *a2*, *div.*, *con sord.*, *mf (equal to clars.)*, *+B. Dr.*

2. Let thy spirit be my sail

from a New Hebridean prayer

Introspectively ♩ = 56

(poco rubato)

77 in tempo

Piccolo

Flute 1 and 2 *solo mp*

Oboe 1 and 2

Bassoon 1 and 2

Clarinet 1 in B^b *mp*

Clarinet 2 and 3 in B^b *mp* 2. 3.

Bass Clarinet in B^b *mp*

Alto Saxophone 1 and 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B^b

Trumpet 2 and 3 in B^b

Horn 1 and 2 in F *two players mp*

Trombone 1

Trombone 2 and 3

Euphonium *mp*

Tuba

Double Bass

Mallets (Vib., Bells) **Vibraphone** *mp*

Percussion 1 (Wbik. Snare, Bass) Use two snares throughout this movement, if possible.

Perc. 2 (Tamb., Tri., Sus. Cym., Cr. Cyms.) *p* **B. Dr.** *pp* *sim.*

Timpani

Picc. -

Fl. 1-2 -

Ob. 1-2 -

Bsn. 1-2 -

Cl. 1 -

Cl. 2-3 -

B. Cl. -

A. Sax. 1-2 -

T. Sax. -

B. Sax. -

Tpt. 1 -

Tpt. 2-3 -

Hn. 1-2 -

Tbn. 1 -

Tbn. 2-3 -

Euph. -

Tba. -

Db. -

Mallets -

Perc. 1 -

Perc. 2 -

Timp. -

Picc. *tutti*

Fl. 1-2 *mf* *f*

Ob. 1-2 *a2* *mf* *f*

Bsn. 1-2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2-3 *mf* *a2* *f*

B. Cl. *mf* *f*

A. Sax. 1-2 *a2* *mf* *f* *a2* *p*

T. Sax. *mf* *f*

B. Sax. *mf*

Tpt. 1 *f*

Tpt. 2-3 *f* *a2*

Hn. 1-2 *mf*

Tbn. 1 *mf* *f*

Tbn. 2-3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f* *div.*

Db. *mf* *f*

Mallets *mf* *f*

Perc. 1

Perc. 2

Timp.

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2-3
 Hn. 1-2
 Tbn. 1
 Tbn. 2-3
 Euph.
 Tba.
 Db.
 Mallets
 Perc. 1
 Perc. 2
 Timp.

Musical score for page 87, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Mallets, Percussion, and Timpani. The score includes dynamic markings such as *mf*, *p*, *mp*, and *solo*.

3. For all that shall be - Yes!

Prayer of Dag Hammarskjold, UN Secretary General (1953-1961)

128 Spirited ♩=132

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute 1 and 2
- Oboe 1 and 2
- Bassoon 1 and 2
- Clarinet 1 in B \flat
- Clarinet 2 and 3 in B \flat
- Bass Clarinet in B \flat
- Alto Saxophone 1 and 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 in B \flat (marked *f*)
- Trumpet 2 and 3 in B \flat (marked *f*)
- Horn 1 and 2 in F
- Trombone 1 (marked *f*)
- Trombone 2 and 3 (marked *f*)
- Euphonium (marked *f*)
- Tuba
- Double Bass
- Mallet Percussion (Vibraphone, Bells)
- Percussion 1 (Wbck. Snare, Bass)
- Percussion 2 (Cr. Cyms.) (marked *f*)
- Timpani (marked *f*)

Picc. *mp* *ff*

Fl. 1-2 *a2 mp* *ff*

Ob. 1-2 *a2 mp* *ff*

Bsn. 1-2 *a2 mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2-3 *a2 mp* *ff*

B. Cl. *f* *ff*

A. Sax. 1-2 *a2 mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *f* *ff*

Tpt. 1 *fp* *ff*

Tpt. 2-3 *fp* *ff*

Hn. 1-2 *a2 mf* *ff*

Tbn. 1 *p* *ff*

Tbn. 2-3 *p* *ff*

Euph. *p* *ff*

Tba. *p* *ff unis.*

Db. *p* *ff*

Mallets *Xylo. ff*

Perc. 1 *p* *ff*

Perc. 2 *Cr. Cyms. ff*

Timp. *ff*

BWP-191 *p subito* *poco cresc.*

Picc. *fff* *mf* *f*

Fl. 1-2 *fff* *mf* *f*

Ob. 1-2 *fff* *mf* *f*

Bsn. 1-2 *fff* *mf* *f* ^{a2}

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *fff* *mf* *f*

A. Sax. 1-2 *mf* *f* ^{a2}

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. 1 *fff* *mf* *f*

Tpt. 2-3 *fff* *mf* *f*

Hn. 1-2 *fff* *mf* *f*

Tbn. 1 *fff* *mf* *f*

Tbn. 2-3 *fff* *mf* *f*

Euph. *fff* *mf* *f*

Tba. *fff* *mf* *f*

Db. *fff* *mf* *f*

Mallets *fff* *mf* *f*

Perc. 1 *mf* *mf* *f*

Perc. 2

Timp. *fff*

Picc. *f* *ff*
 Fl. 1-2 *f* *ff*
 Ob. 1-2 *f* *ff*
 Bsn. 1-2 *f* *ff*
 Cl. 1 *f* *ff*
 Cl. 2-3 *f* *ff*
 B. Cl. *f* *ff*
 A. Sax. 1-2 *f* *ff*
 T. Sax. *f* *ff*
 B. Sax. *f* *ff*
 Tpt. 1 *f* *ff*
 Tpt. 2-3 *f* *ff*
 Hn. 1-2 *f* *ff*
 Tbn. 1 *f* *ff*
 Tbn. 2-3 *f* *ff*
 Euph. *f* *ff*
 Tba. *f* *ff*
 Db. *f* *ff*
 Mallets *f* *ff*
 Perc. 1 *f* *ff*
 Perc. 2 *f* *ff*
 Timp. *f* *ff*

Picc.

Fl. 1-2 *mp*

Ob. 1-2 *mp*

Bsn. 1-2 *mp*

Cl. 1 *mp legato*

Cl. 2-3 *mp legato*

B. Cl. *mp legato*

A. Sax. 1-2 *mp* *a2*

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2 *mp* *a2*

Tbn. 1 *mp* *a2*

Tbn. 2-3 *mp* *a2*

Euph. *mp*

Tba.

Db.

Mallets

Perc. 1

Perc. 2

Timp.