

Patrick J. Burns

AN IMPULSE TO SOAR

INSTRUMENTATION

1 – Conductor	2 – Trumpet 2 in B \flat
1 – Piccolo	2 – Trumpet 3 in B \flat
3 – Flute 1	2 – Horn 1 in F
3 – Flute 2	2 – Horn 2 in F
2 – Oboe	2 – Trombone 1
1 – Bassoon 1	2 – Trombone 2
1 – Bassoon 2	2 – Trombone 3
3 – Clarinet 1 in B \flat	1 – Baritone TC
3 – Clarinet 2 in B \flat	2 – Euphonium
3 – Clarinet 3 in B \flat	4 – Tuba
2 – Bass Clarinet in B \flat	1 – String Bass
2 – E \flat Alto Saxophone 1	2 – Snare Drum, Bass Drum
2 – E \flat Alto Saxophone 2	1 – Cymbals
2 – B \flat Tenor Saxophone	3 – Mallet Percussion
1 – E \flat Baritone Saxophone	<i>Xylophone, Chimes, Bells</i>
2 – Trumpet 1 in B \flat	1 – Timpani

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.50

Daehn
PUBLICATIONS

THE COMPOSITION

An Impulse to Soar was written for my friend, Sally Wagner, and the Eleanor Roosevelt High School Wind Ensemble in Greenbelt, Maryland. Sally's years of outstanding directorship have fostered an inspiring and vigorously challenging instrumental music program at ERHS, a school which draws students from widely diverse social and economic backgrounds.

The title of the piece is taken from an address by Helen Keller to the American Association to Promote the Teaching of Speech to the Deaf, in 1896:

“One can never consent to creep when one feels an impulse to soar.”

The spirit and vitality of the piece at once reflect the meaning behind Helen Keller's words, and also the joyful spirit with which Sally Wagner and her students approach their music making. The music is meant to keep performers and audience members alike at the edge of their seats for three minutes of energetic fun.

Patrick J. Burns

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 taught instrumental music in the Caldwell-West Caldwell Public Schools since 1998. 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. In September 2011, Mr. Burns began his tenure as Director of the Symphony of Winds and Percussion at New Jersey City University.

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. 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, Pennsylvania, Maryland, Virginia and Ohio and has recorded albums and concertized with world-renowned brass artists Philip Smith, Warren Vaché, Roger Webster and Chris Jaudes.

Patrick Burns' music for symphonic band is published by G. Schirmer, Daehn Publications, Grand Mesa Music Publishers, FJH Music, Wingert-Jones Music, and TRN Music Publisher. His compositions for symphonic band are performed by bands of every level throughout the United States and abroad. 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. 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, Ohio Northern University, 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.

In March 2010, he founded his own music publishing company, Bandworks Publications. His music can be heard at his websites, www.patrickburnsmusic.com, www.bandworkspublications.com, and www.youtube.com/patrickburnsmusic.

Written for and dedicated to the Eleanor Roosevelt High School Wind Ensemble (Greenbelt, Maryland)
Sally Wagner, Director

Preview Only

An Impulse to Soar

PATRICK J. BURNS
(ASCAP)

Joyfully $\text{♩} = 132$

The musical score is arranged for a large wind ensemble and includes the following parts:

- Piccolo
- Flute 1-2
- Oboe
- Bassoon 1-2
- Clarinet 1 in Bb
- Clarinet 2 and 3 in Bb
- Bass Clarinet in Bb
- Alto Saxophone 1 and 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet 1 in Bb
- Trumpet 2 and 3 in Bb
- Horn 1 and 2 in F
- Trombone 1
- Trombone 2 and 3
- Euphonium
- Tuba
- String Bass
- Snare Drum
- Bass Drum
- Cymbals (Cr. Cyms.)
- Xylophone
- Chimes (hard plastic)
- Bells
- Timpani

The score is written in 4/4 time with a tempo of 132 beats per minute. It features a variety of musical notations including dynamics (e.g., *f*, *div.*), articulation (accents, slurs), and performance instructions (e.g., "Xylo. (hard plastic)", "Chimes (hard plastic)", "(Xylo. only)").

Musical score for page 10, featuring various instruments including Piccolo, Flute, Oboe, Bassoons, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Snare Drum, Cymbals, Xylophone, and Timpani. The score includes dynamic markings such as *mf*, *mp*, and *p*, and performance instructions like *unis.* and *a2*. The score is written in a multi-staff format with various clefs and time signatures.

12

Picc. *mp* *mf*

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. 1-2 *mf*

Cl. 1 *mp* *mf*

Cl. 2-3 *mp* *mf*

B. Cl. *mf*

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

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mp* *mf* *div.* *unis.*

Tpt. 2-3 *mp* *mf*

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

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Euph. *mf*

Tba. *mf* *div.*

S.B. *mf*

Sn. Dr. *mf*

B. Dr. *mf*

Cyms. *mf*

Xylo. *mp* *mf*

Ch. *mp* *mf*

Bells *mp* *mf*

Timp. *mp* *mf*

18

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. 1-2 *f*

Cl. 1 *div.* *unis.* *f*

Cl. 2-3 *f*

B. Cl. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f* *a2* *f*

Hn. 1-2 *f*

Tbn. 1 *f* *mf*

Tbn. 2-3 *f* *mf*

Euph. *f*

Tba. *f* *mf pizz.*

S.B. *f* *mf*

Sn. Dr. *f* *mp*

B. Dr. *f* *mp*

Cyms.

Xylo. *f*

Ch. *f*

Bells *f*

Timp.

24

Picc.

Fl.

Ob.

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.

S.B.

Sn. Dr.

B. Dr.

Cyms.

Xylo.

Ch.

Bells

Timp.

mf

f

30

The musical score for page 32 is a full orchestral arrangement. It features a variety of instruments, each with a staff and specific musical notation. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). Performance instructions include *solo* for the Oboe and Euphonium parts, and *arco* for the Subcontra. The percussion section includes Snare Drum, Bass Drum, Cymbals, Xylophone/Chimes/Bells, and Timpani. The woodwind section includes Piccolo, Flute, Oboe, Bassoons (1-2), Clarinets (1, 2-3), Bass Clarinet, Saxophones (Alto 1-2, Tenor, Baritone), Trumpets (1, 2-3), Horns (1-2), Trombones (1, 2-3), Euphonium, and Tuba. The brass section includes Subcontra.

Picc. *ff*

Fl. *ff*

Ob. *ff* *solo (to top notes)*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff* *solo (to bottom notes)*

B. Cl. *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

Euph. *ff* *solo* *solo (to bottom notes)*

Tba. *ff*

S.B. *arco* *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. *ff*

Xylo. Ch. Bells *f*

Timp. *ff*

36

Picc.

Fl.

Ob.

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.

S.B.

Sn. Dr.

B. Dr.

Cyms.

Xylo.

Ch.

Bells

Timp.

tutti

mf

con sord.

mp

p

42 Lyrically expressive (same tempo)

Picc.

Fl. *senza sord.*
mf

Ob.

Bsn. 1-2

Cl. 1 *mp* *mf*

Cl. 2-3 *mp* *mf*

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1 *p* *mf* *senza sord.*

Tpt. 2-3 *p* *mf* *senza sord.*

Hn. 1-2 *mp* *mf*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

Euph. *mf*

Tba. *mf*

S.B. *pizz.* *mf*

Sn. Dr.
B. Dr. *p (sotto voce)*

Cyms. *Sus. Cym.*
(medium yarn)
p *mp*

Xylo.
Ch.
Bells

Timp.

51

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2 *mf*

Tbn. 1

Tbn. 2-3

Euph.

Tba.

S.B.

Sn. Dr. B. Dr.

Cyms.

Xylo. Ch. Bells *mf*

Timp.

Detailed description: This is a page of a musical score for a symphony orchestra, page 51. The score is arranged in a standard orchestral layout with woodwinds on top, brass in the middle, and percussion at the bottom. The woodwind section includes Piccolo, Flute, Oboe, Bassoon 1-2, Clarinet 1, Clarinet 2-3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, Trumpet 2-3, Horn 1-2, Trombone 1, Trombone 2-3, Euphonium, Tuba, and Snare Drum. The percussion section includes Cymbals, Xylophone/Chimes/Bells, and Timpani. The score features various musical notations such as notes, rests, slurs, and dynamic markings like *mf* (mezzo-forte). The page number '51' is written at the top left of the staff.

59

Picc.

Fl.

Ob.

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.

S.B.

Sn. Dr.

B. Dr.

Cyms.

Xylo.
Ch.
Bells

Timp.

mf

mf

mf

68 Majestically

67

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. 1-2 *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *f*

A. Sax. 1-2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

Hn. 1-2 *mf* *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. *mf* *f*

Tba. *f*

S.B. *f*

Sn. Dr. *f*

B. Dr. *f*

Cyms. *mp* *f*

Xylo. Ch. Bells

Timp. *f*

73

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. 1-2 *ff*

Cl. 1 *mf*

Cl. 2-3 *mf*

B. Cl. *ff*

A. Sax. 1-2 *mf*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff sfz*

Tpt. 2-3 *ff sfz*

Hn. 1-2 *ff sfz*

Tbn. 1 *ff sfz*

Tbn. 2-3 *ff sfz*

Euph. *ff*

Tba. *ff*

S.B. *ff* *arco*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. *ff* Cr. Cyms.

Xylo. Ch. Bells

Timp. *ff*

78

Picc. *mf* *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. 1-2 *mf* *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2-3 *ff* *mf*

B. Cl. *mf* *ff* *mf*

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

T. Sax. *mf* *ff* *mf*

B. Sax. *mf* *ff* *mf*

Tpt. 1 *ff* *sfz*

Tpt. 2-3 *ff* *sfz*

Hn. 1-2 *ff* *sfz*

Tbn. 1 *ff* *sfz*

Tbn. 2-3 *ff* *sfz*

Euph. *mf* *ff* *mf*

Tba. *mf* *ff* *mf*

S.B. *mf* *ff* *mf*

Sn. Dr. *ff*

B. Dr.

Cyms. *ff*

Xylo. Ch. Bells

Timp. *mf* *ff* *mf*

83

Picc. *ff*

Fl. *ff*

Ob. *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 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

Euph. *ff*

Tba. *ff*

S.B. *ff*

Sn. Dr. *ff*

B. Dr. *ff*

Cyms. *ff*

Xylo. *ff* Xylo.

Ch. Bells *ff* Ch. (hardest mallets available)

Timpani *ff*

88

Picc.

Fl.

Ob.

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.

S.B.

Sn. Dr.
B. Dr.

Cyms.

Xylo.
Ch.
Bells

Timp.

93

Picc.

Fl.

Ob.

Bsn. 1-2

Cl. 1

Cl. 2-3 unis.

B. Cl.

A. Sax. 1-2

T. Sax. gliss.

B. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2 gliss.

Tbn. 1

Tbn. 2-3

Euph. gliss.

Tba.

S.B.

Sn. Dr. B. Dr. (BD no roll)

Cyms.

Xylo. Ch. Bells

Timp.