

Patrick J. Burns

# Ryukyu-Bushi

## Song of the Samurai

### INSTRUMENTATION

- |                                  |                            |
|----------------------------------|----------------------------|
| 1 – Conductor                    | 3 – Trumpet 1 in B $\flat$ |
| 3 – Flute 1                      | 3 – Trumpet 2 in B $\flat$ |
| 3 – Oboe (Flute 2)               | 4 – Horn in F              |
| 4 – Clarinet 1 in B $\flat$      | 4 – Trombone               |
| 4 – Clarinet 2 in B $\flat$      | (Baritone BC)              |
| 2 – Bass Clarinet in B $\flat$   | 4 – Tuba                   |
| 2 – Bassoon                      | 2 – Tenor Drum, Bass Drum  |
| 3 – E $\flat$ Alto Saxophone     | 2 – Triangle, Tambourine,  |
| 2 – B $\flat$ Tenor Saxophone    | Cymbal                     |
| (Baritone TC)                    | 1 – Bells                  |
| 1 – E $\flat$ Baritone Saxophone |                            |

Complete Band ..... \$60.00  
Full Score ..... 5.00  
Parts, each ..... 1.00

**Daehn**  
PUBLICATIONS

## THE COMPOSITION

*Ryukyu-Bushi (Song of the Samurai)* is based on the Japanese folk melody, “Ryukyu-Bushi.” The melody itself originated in the Ryukyu Islands, which stretch in a southwestward direction from Kyushu to the Chinese island of Taiwan. The largest of the Ryukyu Islands is Okinawa, which is where the martial art of *karate* was originated and developed prior to its 19<sup>th</sup> century annexation by Japan.

The word *bushi* has several different meanings, all of which can be applied to the understanding and performance of this piece. One definition is simply that of a Japanese folk melody. So, in one sense, the title could be translated as “Folk melody from Ryukyu.” However, the *bushi* were also those young men who were members of the warrior class, or *samurai* (the two terms have become interchangeable in their usage). These were highly trained warriors who were also very well educated, their scholarship and wisdom as much a part of their character as their fighting ability. Additionally, the term *bushi* may also refer more generally to a young man trained in the martial art of *karate*.

The severe nature of the original melody inspired me to musically portray the most dramatic and exciting imagery conjured by these definitions, that of the *samurai*.

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](http://www.patrickburnsmusic.com), [www.bandworkspublications.com](http://www.bandworkspublications.com), and [www.youtube.com/patrickburnsmusic](http://www.youtube.com/patrickburnsmusic).

# Ryukyu-Bushi

## Song of the Samurai

Conductor

PATRICK J. BURNS

(ASCAP)

With spirit, but not too fast  $\text{♩} = 126$

This page of a musical score, page 4, features rehearsal mark 7. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax. (Bar. T.C.)), and Baritone Saxophone (B. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn. (Bar. B.C.)), and Tuba (Tba.). The percussion section includes Tom-tom Drums (T.D. B.D.), Triangle (Tri.), Tambourine (Tamb. S.C.), and Bells. The woodwinds and strings (Fl., Ob., Cl. 1, Cl. 2) play a melodic line with a dynamic marking of *mf*. The brass and percussion instruments play a rhythmic accompaniment with a dynamic marking of *p*. The score is in a key signature of two flats and a 4/4 time signature.

13

Fl.

Ob. (Fl. 2)

Cl. 1

Cl. 2

B. Cl. *play*  
*mf*

Bsn. *play*  
*mf*

A. Sax. *play*

Ten. Sax. *play*  
*mf*

B. Sax. *play*  
*mf*

Tpt. 1 *play*

Tpt. 2 *play*

Hn. *play*

Tbn. (Bar. B.C.) *play*  
*mf*

Tba. *play*  
*mf*

T.D.  
B.D. *f*  
*p* *f*

Tri.  
Tamb. *tamb.*  
S.C. *mf*

Bells

19

Fl.

Ob. (Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. (Bar. B.C.)

Tba.

T.D. B.D.

Tri. Tamb. S.C.

Bells

*mf* *f* *ff*

26

Detailed description of the musical score:

The score is arranged in a standard concert band layout with 15 staves. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. Measure numbers 26 through 31 are indicated at the top of the first staff. The instruments and their parts are:

- Fl.:** Flute part, starting with a rest in measure 26 and playing from measure 27.
- Ob. (Fl. 2):** Oboe part, similar to the flute part.
- Cl. 1 & Cl. 2:** Clarinet parts, playing a melodic line starting in measure 27.
- B. Cl.:** Bass Clarinet part, playing a supporting harmonic line.
- Bsn.:** Bassoon part, playing a supporting harmonic line.
- A. Sax.:** Alto Saxophone part, playing a melodic line.
- Ten. Sax.:** Tenor Saxophone part, playing a supporting harmonic line.
- B. Sax.:** Bass Saxophone part, playing a supporting harmonic line.
- Tpt. 1 & Tpt. 2:** Trumpet parts, playing a melodic line.
- Hn.:** Horn part, playing a supporting harmonic line.
- Tbn. (Bar. B.C.):** Trombone part, playing a supporting harmonic line.
- Tba.:** Tuba part, playing a supporting harmonic line.
- T.D. B.D.:** Tom-Tom part, playing a rhythmic pattern.
- Tri. Tamb. S.C.:** Triangle/Tambourine part, playing a rhythmic pattern.
- Bells:** Bells part, playing a supporting harmonic line.

This musical score page, numbered 32, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob. (Fl. 2)), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Alto Saxophone (A. Sax.), Tenor Saxophone (Ten. Sax.), and Bass Saxophone (B. Sax.). The brass section consists of Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn. (Bar. B.C.)), and Tuba (Tba.). The percussion section includes Tom-Toms and Bells (T.D. B.D.), Triangle and Snare Drum (Tri. Tamb. S.C.), and Bells. The score is written in a key signature of two flats and a 4/4 time signature. It features dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *f* (forte) with accents. The woodwinds and brass parts include rhythmic patterns of eighth and sixteenth notes, often with accents. The percussion parts feature patterns of eighth notes and sixteenth notes, with accents and dynamic markings. The score is divided into measures, with some measures containing rests for certain instruments.



38

Fl. *f* *ff* play

Ob. (Fl. 2) *f* *ff* play

Cl. 1 *f* *ff* play

Cl. 2 *f* *ff* play

B. Cl. *ff* clap hands

Bsn. *ff* clap hands

A. Sax. *f* *ff*

Ten. Sax. *ff* clap hands

B. Sax. *ff* clap hands

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Hn. *f* *ff*

Tbn. (Bar. B.C.) *ff* clap hands

Tba. *ff* clap hands

T.D. *ff*

B.D. *ff*

Tri. *p* *mp* *p* sus. cym. tri.

Tamb. *p*

S.C. *p*

Bells *p*

44

Fl. *mf*

Ob. (Fl. 2) *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. play *mf*

Bsn. play *mf*

A. Sax. play *mf*

Ten. Sax. play *mf*

B. Sax. play *mf*

Tpt. 1 play *mf*

Tpt. 2 play *mf*

Hn. play *mf*

Tbn. (Bar. B.C.) play *mf*

Tba. play *mf*

T.D.  
B.D.

Tri. *mp* *mf*

Tamb.  
S.C.

Bells

Detailed description: This page of a musical score covers measures 44 through 47. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Tbn. (Bar. B.C.)), and Tuba (Tba.). The percussion section includes Tom-toms (T.D., B.D.), Triangle (Tri.), Tambourine (Tamb.), Snare Drum (S.C.), and Bells. Dynamics are marked as *mf* (mezzo-forte) for most instruments, and *mp* (mezzo-piano) for the Triangle. The word 'play' is used as an instruction for several instruments. The score shows a steady melodic and harmonic progression across the measures.



59

Fl.

Ob. (Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

Ten. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. (Bar. B.C.)

Tba.

T.D. B.D.

Tri. Tamb. S.C.

Bells

*fff*