

Free sample pages

*Circadian Suite*  
*for trombone octet*  
*Brad Edwards*



*Movements [app. timings]:*

*Circadian Suite for Trombone Octet [19:30]*

*Part I: Night Suite [10:30]*

*I. Night Falls (...and the goblins emerge) [3:30]*

*II. Lying Awake (with persistent thoughts) [3:30]*

*III. Amygdala Firing (and no dream is safe) [3:30]*

*Part II: Day Suite [9:00]*

*I. Fanfare for the New Day (...and you're late) [3:00]*

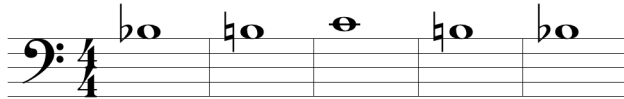
*II. Leisurely Park Lunch (with a glass of Glass) [4:00]*

*III. Driving It Home (and beating the rush) [2:00]*

## Notes:

I composed most of Circadian Suite during my winter break (2018-2019). The impetus was a pair of commissions from the trombone studios of Tennessee Tech and the University of Delaware. I composed a three-movement suite for each group with the thought that they could be combined into a larger work. There are connections between the two suites. These include:

- Each movement centers in some way on a repeated or sustained note. These 'tonal centers' move in this way:



- For example, the middle movement of each suite features a sustained B-natural. (I've sometimes wondered what it might be like to play them *attacca*).
- The overall mood of the Night Suite is darker and more foreboding.
- The amygdala is a portion of the brain connected with powerful emotions. It can become very active during sleep.
- It is probably best to place the bass trombones in the center with the high voices (1<sup>st</sup> and 5<sup>th</sup> trombone) on the outside edges. Other arrangements are possible.
- Performers are welcome to mix and match movements as they see fit.
- The ensemble should be set up antiphonally with the high voices (1<sup>st</sup> and 5<sup>th</sup> parts) on the outside edge with low voices (4<sup>th</sup> and 8<sup>th</sup> parts) in the center.

### *Brad Edwards – bio (as of January 2019):*

Trombonist Brad Edwards has appeared as a soloist before audiences in the United States and Europe. He has twice played concerti with the Army Band at the American Trombone Workshop. Audiophile magazine praised his CD, "*Trombone And...*" saying, "The performances are all excellent." Dr. Edwards was a member of and soloist with the Air Force Band in Washington D.C. and has held positions as Principal Trombonist with a number of regional orchestras. He has performed with the Phoenix Symphony, Baltimore Symphony, Baltimore Opera, National Symphony and Charlotte Symphony.

Dr. Edwards teaches at Arizona State University and has previously taught at the Universities of South Carolina and the Northern Iowa. He is best known for his pedagogical books including Lip Slurs, Lip Slur Melodies as well as the Trombone Craft, Simply Singing for Winds and Patterns and Snippets books. His newest book is The Intermediate Trombonist. He has also composed 176 one-minute audition solos for all woodwinds and brass. These can be found at [AuditionSolos.com](http://AuditionSolos.com). His latest project has been the composition and recording of 24 Concert Pieces for trombone and piano.

His website: [TromboneZone.org](http://TromboneZone.org)

*Night Suite*  
*Part I of 'Circadian Suite'*

*for trombone octet*  
*Brad Edwards*

*Dedicated to the University of Delaware*  
*Trombone Ensemble*  
*Bruce Tychinski, Director*



*Movements [app. timings]:*

*Night Suite [10:30]*

- I. Night Falls (...and the goblins emerge) [3:30]*
- II. Lying Awake (with persistent thoughts) [3:30]*
- III. Amygdala Firing (and no dream is safe) [3:30]*

I. Night Falls (...and the goblins emerge)

Brad Edwards (b.1963)

Ominous  $\text{♩} = 76$

Musical score for Tbn 1-8, measures 1-12. The score is in 3/4 time with a key signature of three flats. Tbn 1-3 play a melodic line with slurs and accents, starting with a *mp* dynamic and a *St. mute*. Tbn 4-7 play a rhythmic accompaniment of eighth notes, starting with a *ff* dynamic. Tbn 8 plays a similar rhythmic accompaniment, starting with a *ff* dynamic. The score includes markings for *slow gliss*, *5*, *3*, and *to open*. The dynamic *ff* is used for the melodic lines, and *mp* is used for the rhythmic accompaniment. The tempo is marked *Ominous* with a quarter note equal to 76 beats per minute.

Musical score for Tbn 1-8, measures 13-17. The score continues from the previous page. Tbn 1-3 play a melodic line with slurs and accents, starting with a *mp* dynamic and a *St. mute*. Tbn 4-7 play a rhythmic accompaniment of eighth notes, starting with a *mf* dynamic. Tbn 8 plays a similar rhythmic accompaniment, starting with a *mf* dynamic. The score includes markings for *8*, *13*, *3*, and *poco marcato*. The dynamic *mf* is used for the melodic lines, and *mp* is used for the rhythmic accompaniment. The tempo is marked *Ominous* with a quarter note equal to 76 beats per minute.

15 *accel*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *marcato*  
*f* *ff*

Tbn. 4 *ff*

Tbn. 5 *marcato*  
*f* *solo* *ff* *soli* *f*

Tbn. 6 *ff*

Tbn. 7 *ff* *soli* *f*

Tbn. 8 *ff*

21

Jaunty ♩ = 112

to mute

Tbn. 1 to mute

Tbn. 2 to mute

Tbn. 3 to mute

Tbn. 4 to mute

Tbn. 5 *f* *mf*

Tbn. 6 *f* *mf*

Tbn. 7 *mf* *f*

Tbn. 8 *mf* *f*

## II. Lying Awake (with persistant thoughts)

Score

Brad Edwards (b.1963)

♩ = 76  
alone

Tbn. 1 *p*

Tbn. 2 alone

Tbn. 3 *p*

Tbn. 4 (bass) *p*

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8 (bass) *solo p*

8

Tbn. 1

Tbn. 2

Tbn. 3 *mp*

Tbn. 4 alone *mp*

Tbn. 5

Tbn. 6 *soli p*

Tbn. 7

Tbn. 8 *soli p*

15 18

Musical score for Tbn. 1-8, measures 15-23. The score is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. Measure 15 is marked with a box containing the number 18. Dynamics include *mp* (mezzo-piano) and *p* (piano). A marking "alone" is present above the staff for Tbn. 7 in measure 18. Slurs and accents are used throughout the passage.

24 28

Musical score for Tbn. 1-8, measures 24-32. The score is in bass clef with a key signature of one sharp (F#). The time signature is 3/4. Measure 24 is marked with a box containing the number 28. Dynamics include *mp* (mezzo-piano) and *p* (piano). Accents (>) are placed over notes in measures 24, 25, 26, 27, and 28. Slurs and ties are used throughout the passage.

### III. Amygdala Firing (and no dream is safe)

Brad Edwards (b.1963)

Startling (♩ = 156)

Musical score for 8 tubas (Tbn. 1-8) in 3/4 time, marked "Startling" with a tempo of ♩ = 156. The score is divided into two systems. The first system contains measures 1-7, and the second system contains measures 8-14. The key signature has one flat (B-flat). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte). The notation includes slurs, accents, and breath marks.



21

Musical score for tubas 1-8, measures 15-21. The score is written in bass clef with a key signature of two flats. Measures 15-21 show various dynamics and articulations. A 'solo' section is indicated above measures 15-17. Dynamics include *p*, *f*, *mp*, and *f*. Articulations include accents and slurs. A box containing the number 21 is located above the staff for Tbn. 1.

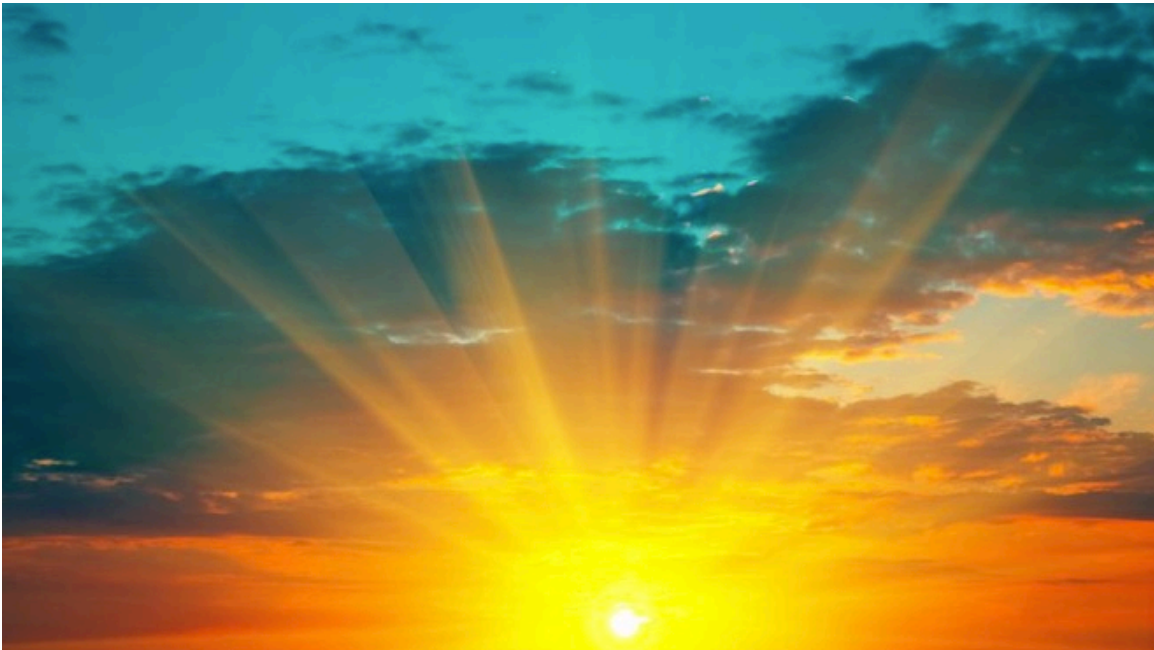
Musical score for tubas 1-8, measures 22-28. The score continues with various dynamics and articulations. Dynamics include *mp* and *f*. Articulations include accents and slurs. The score concludes with a final measure in measure 28.

# *Day Suite*

*Part II of 'Circadian Suite'*

*for trombone octet  
Brad Edwards*

*Dedicated to the Tennessee Tech  
Trombone Ensemble  
Joshua Hauser, Director*



*Movements [app. timings]:*

*Day Suite [9:00]*

- I. Fanfare for the New Day (...and you're late) [3:00]*
- II. Leisurely Park Lunch (with a glass of Glass) [4:00]*
- III. Driving It Home (and beating the rush) [2:00]*

I. Fanfare for the New Day (...and you're late)

Score

Brad Edwards (b. 1963)

Stately and inevitable (♩ = 72)

The score is for 8 tubas, labeled Tbn 1 through Tbn 8 (bass). The music is in 3/4 time with a tempo of ♩ = 72. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 1 through 8. Tbn 1 and Tbn 5 have a *soli* section in measures 1-4. Dynamics include *f* (forte) and *mf* (mezzo-forte). Tbn 3, 4, 6, and 7 have a *soli* section in measures 5-8. Dynamics include *f* and *mf*. Tbn 8 has a *soli* section in measures 9-12. Dynamics include *f* and *mf*. The second system covers measures 9 through 12. Tbn 1 has a *soli* section in measures 9-12. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). Tbn 2, 3, 4, 5, 6, 7, and 8 have a *soli* section in measures 9-12. Dynamics include *p* (piano) and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

18

Driving forward (♩ = 168)

18

Musical score for Tbn. 1-8, measures 18-26. The score is in 3/4 time with a tempo of ♩ = 168. The key signature has one flat (B-flat). The dynamics are: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mp), Tbn. 4 (mp), Tbn. 5 (mp), Tbn. 6 (mp), Tbn. 7 (mp), Tbn. 8 (mp). There are accents (>) on many notes. A fermata is present over the final note of Tbn. 1 in measure 26.

27

27

Musical score for Tbn. 1-8, measures 27-34. The score is in 3/4 time. The key signature has one flat (B-flat). The dynamics are: Tbn. 1 (f), Tbn. 3 (mp), Tbn. 4 (mp), Tbn. 5 (f), Tbn. 6 (f), Tbn. 7 (mp), Tbn. 8 (mp). There are accents (>) on many notes. A *soli* marking is present above Tbn. 1 in measure 27 and above Tbn. 5 in measure 31. A fermata is present over the final note of Tbn. 1 in measure 34.

## II. Leisurely Park Lunch (with a glass of Glass)

Score

Brad Edwards (b.1963)

**Leisurely** (♩ = 66)

Tbn. 1: *p*, *pp* (one player), *p* tutti  
 Tbn. 2: *p*, *pp* (one player), *p* tutti  
 Tbn. 3: *p*, *p*  
 Tbn. 4 (bass): *p*, *mp* solo (one player), *p*  
 Tbn. 5: *p*  
 Tbn. 6: *p*  
 Tbn. 7: *p*  
 Tbn. 8 (bass): *p*

9

13

Tbn. 1: *pp* (one player), *mp* cresc., *tutti*  
 Tbn. 2: *pp*, *p*, *p*  
 Tbn. 3: *p*  
 Tbn. 4: *p*  
 Tbn. 5: *mp* soli, *mp* cresc.  
 Tbn. 6: *p*  
 Tbn. 7: *p*  
 Tbn. 8: *mp* soli

Temporarily pastoral (♩ = 66)

17 21

Musical score for tubas 1 through 8, measures 17 to 21. The score is in bass clef with a key signature of one sharp (F#). Measure 17 starts with a *poco f* dynamic. Measures 18 and 19 feature *mf* dynamics. Measure 20 begins with a *p* dynamic. Measure 21 is marked with a box containing the number 21 and continues with a *p* dynamic. A *mp* dynamic appears in measure 21 for tuba 5. The music includes various articulations such as slurs and triplets.

25

Musical score for tubas 1 through 8, measures 25 to 29. The score continues in bass clef with a key signature of one sharp (F#). Measure 25 starts with a *p* dynamic. Measures 26 and 27 feature *mp* dynamics. Measures 28 and 29 continue with *p* dynamics. The music includes various articulations such as slurs and triplets.

### III. Driving It Home (and beating the rush)

Score

Brad Edwards (b.1963)

Frantic, driving (♩ = 168)

Tbn 1  
*f*

Tbn 2  
*f*

Tbn 3  
*f*

Tbn 4 (bass)  
*f*

Tbn 5  
*f*

Tbn 6  
*f*

Tbn 7  
*f*

Tbn 8 (bass)  
*f*

7

11 like bells

like bells

like bells

like bells

like bells

like bells

like bells

like bells

13

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8

19

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8