Sample pages from···

Of Sons and Fathers

for Trombone and Piano

Brad Edwards

horn bone press

Of Sons and Fathers

Brad Edwards

About the piece…

Of Sons and Fathers was commissioned by Austin Seybert. He requested a piece that incorporated recorded media or electronics. It was completed in November, 2019 and received its first full performance in the spring of 2022. A YouTube video of *Rage Time* was presented at the virtual session of the Rafael Mendez Brass Institute in the summer of 2020.

This piece is a reflection on the relationship between sons and their fathers. In part, it is a tribute to my own father, William Evan Edwards, who died of cancer in 1980. However, it mostly isn't autobiographical. For example, my own teenage years aren't reflected in *Rage Time*.

Each movement has an audio montage that goes along with a piano vamp. I am grateful to colleagues and friends for providing some of these sound samples: Justin Isenhour (*Play Time*); Peter Freeman, Jean-Jacques Herbin, and Ryan Tinker (*Nap Time*); Joshua Hauser (*Rage Time*). You can also hear my voice, sometimes digitally altered (*Nap Time*).

Performance time: app. 15:30

Performance notes…

Each movement has an early section during which the audio montage is played. The timings of these audio samples are in the printed music. While there need not be perfect synchronization between the recording and the piano part, a few notes are worth considering:

1. The performers should know the recordings well enough to recognize the ending of each montage.
2. *Play Time* ends with an excited baby's squeal. Once the recording has ended, the pianist's 8th notes should lead directly into the downbeat of the next measure. The vamp can be played somewhat freely and will be slower than the following material. No accelerando is needed.
3. *Nap Time* is a collection of bedtime stories over a music box playing Edelweiss. One clear iteration of the words "The end" can be heard at the end of the recording. The pianist should play each figure in time but can pause during the rest. It is nice if the third measure flows naturally out of the words, "the end."
4. *Rage Time*. The pianist should allow the recording to begin ("Leave me alone!") before starting the vamp. The montage ends with several door slams, the final one louder than the rest.
5. *Before His Time*. The recording begins with the sound of a heart monitor. It is not completely steady and doesn't need to serve as a metronome.
6. *Story Time*. The recording begins with the sound of a ticking grandfather clock which should be used for the tempo of the piano vamp. The chord progression should always be completed before moving on into the movement. The end of the montage ("All of them's memories") has five more clock ticks. The final tick is very soft and may not be audible.

About the composer…

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."

As of 2022, Dr. Edwards teaches at Arizona State University and has previously taught at the University of South Carolina and University of Northern Iowa. He is best known for his pedagogical books including, Lip Slurs, Lip Slur Melodies, The Intermediate Trombonist as well as the Trombone Craft, Simply Singing for Winds and Patterns and Snippets books. His newer books include First Habits and two books of sight reading melodies in tenor and alto clef. He has also composed 176 one-minute audition solos for all woodwinds and brass. These solos have been adopted for all-state auditions in South Carolina, North Carolina, Utah, and Minnesota. They can be found at AuditionSolos.com. He composed and recorded 24 Concert Pieces for trombone and piano. Videos of these pieces are available at the Hornbone Press channel on Youtube.

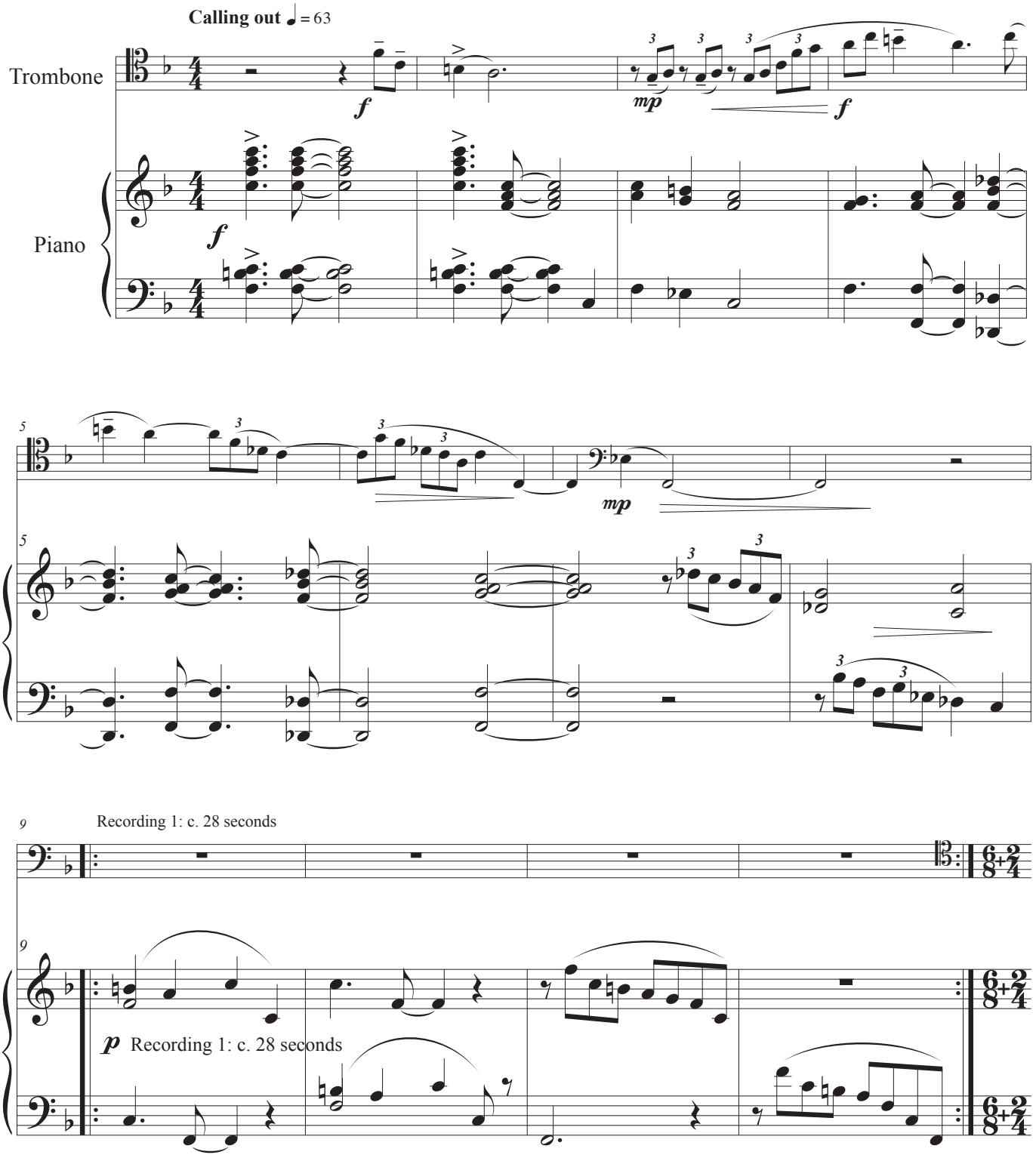
Dr. Edwards was a member of and soloist with the Air Force Band in Washington D.C. and has held positions as Principal Trombonist with a number of regional orchestras. He has performed with the Phoenix Symphony, Baltimore Symphony, Baltimore Opera, National Symphony and Charlotte Symphony. In the summers he performs with the Summit Brass at the Rafael Mendez Brass Institute in Denver.

Brad Edwards holds degrees from the Peabody Institute of Johns Hopkins University, the Cincinnati College-Conservatory of Music and the Hartt School of Music. His primary teachers have been Jim Olin, Tony Chipurn, Ronald Borror and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, Dave Fedderly and Milt Stevens.

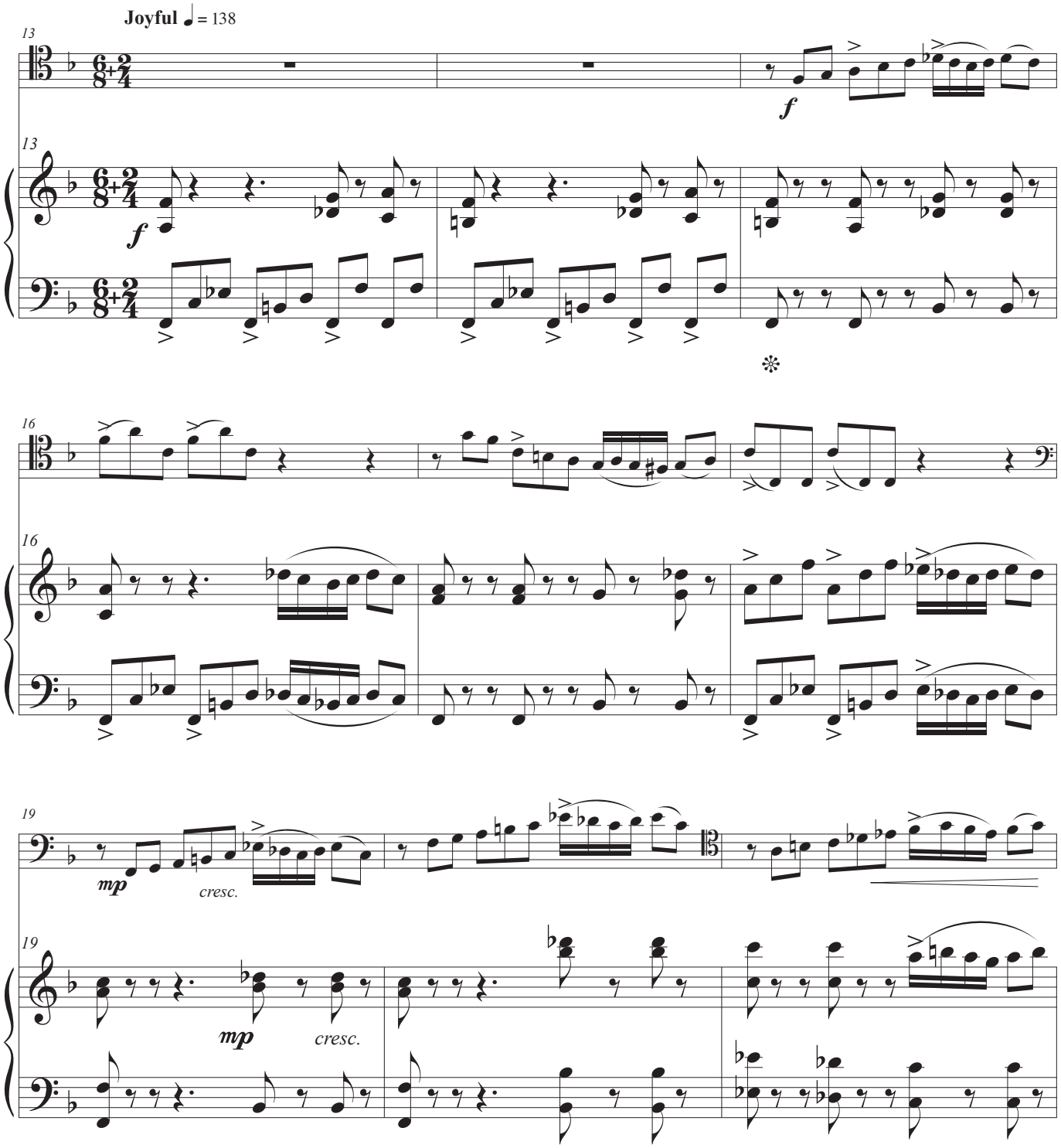
Of Sons and Fathers

1. Play Time

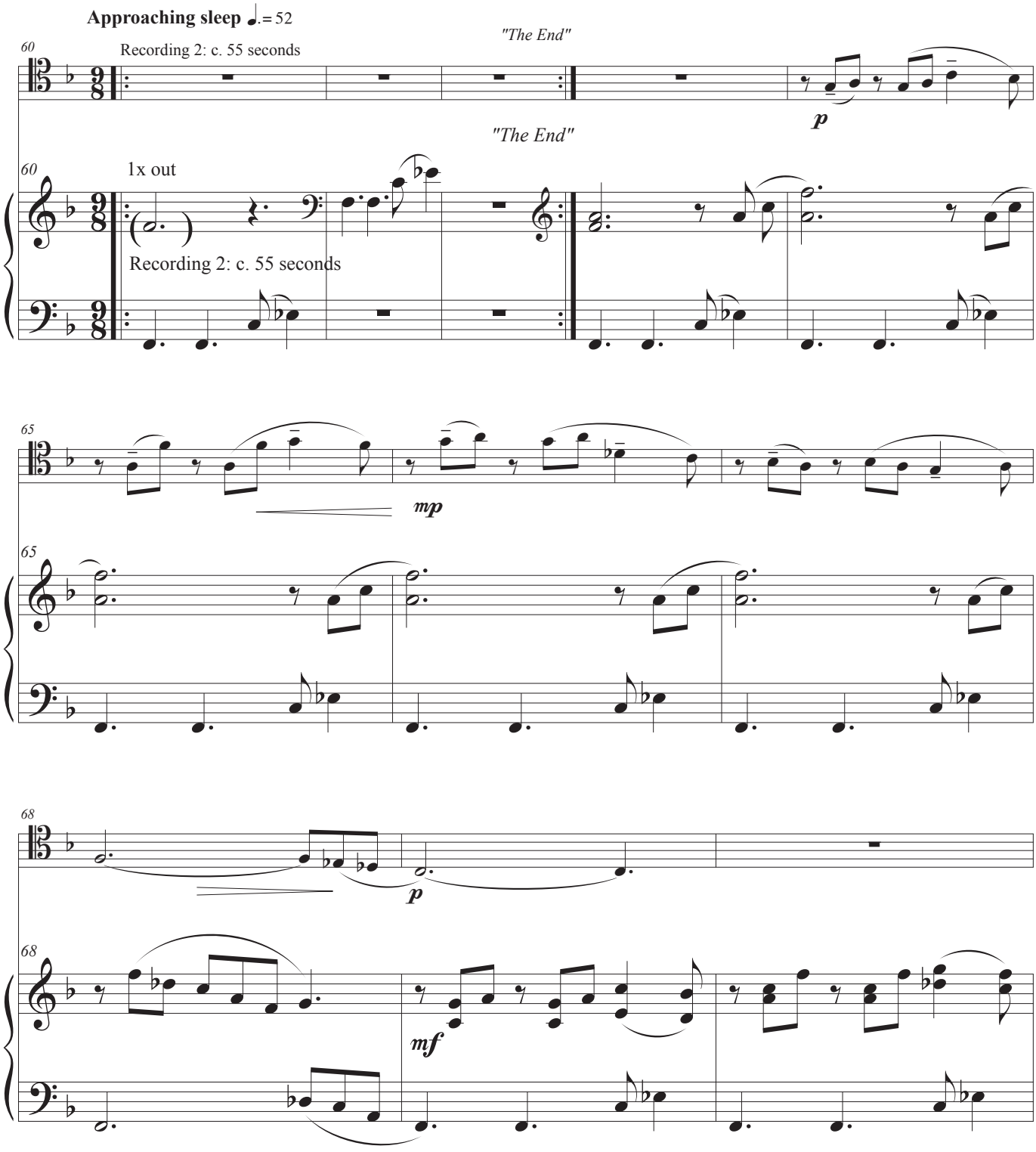
Brad Edwards (b. 1963)

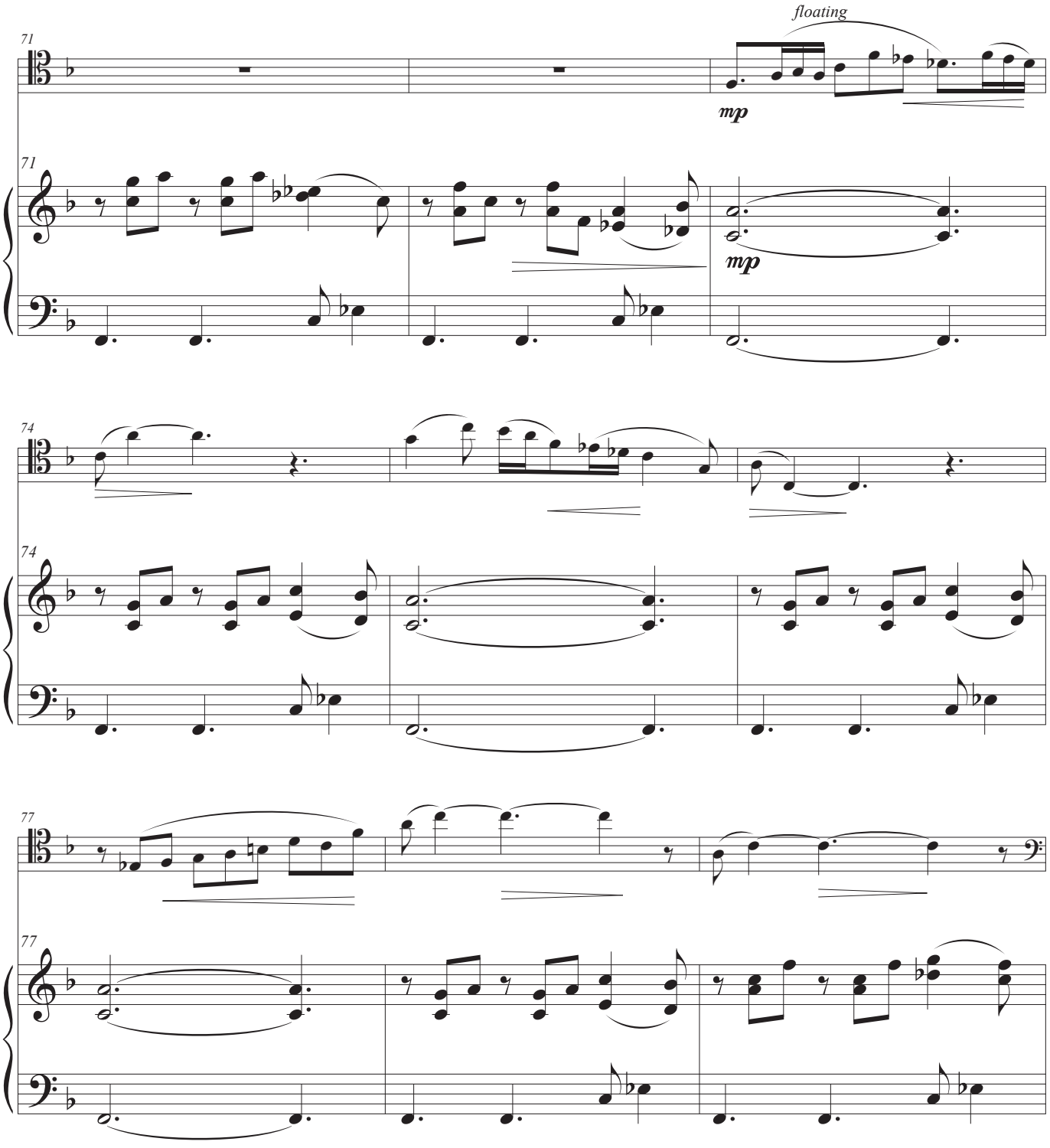


© 2019 Brad Edwards

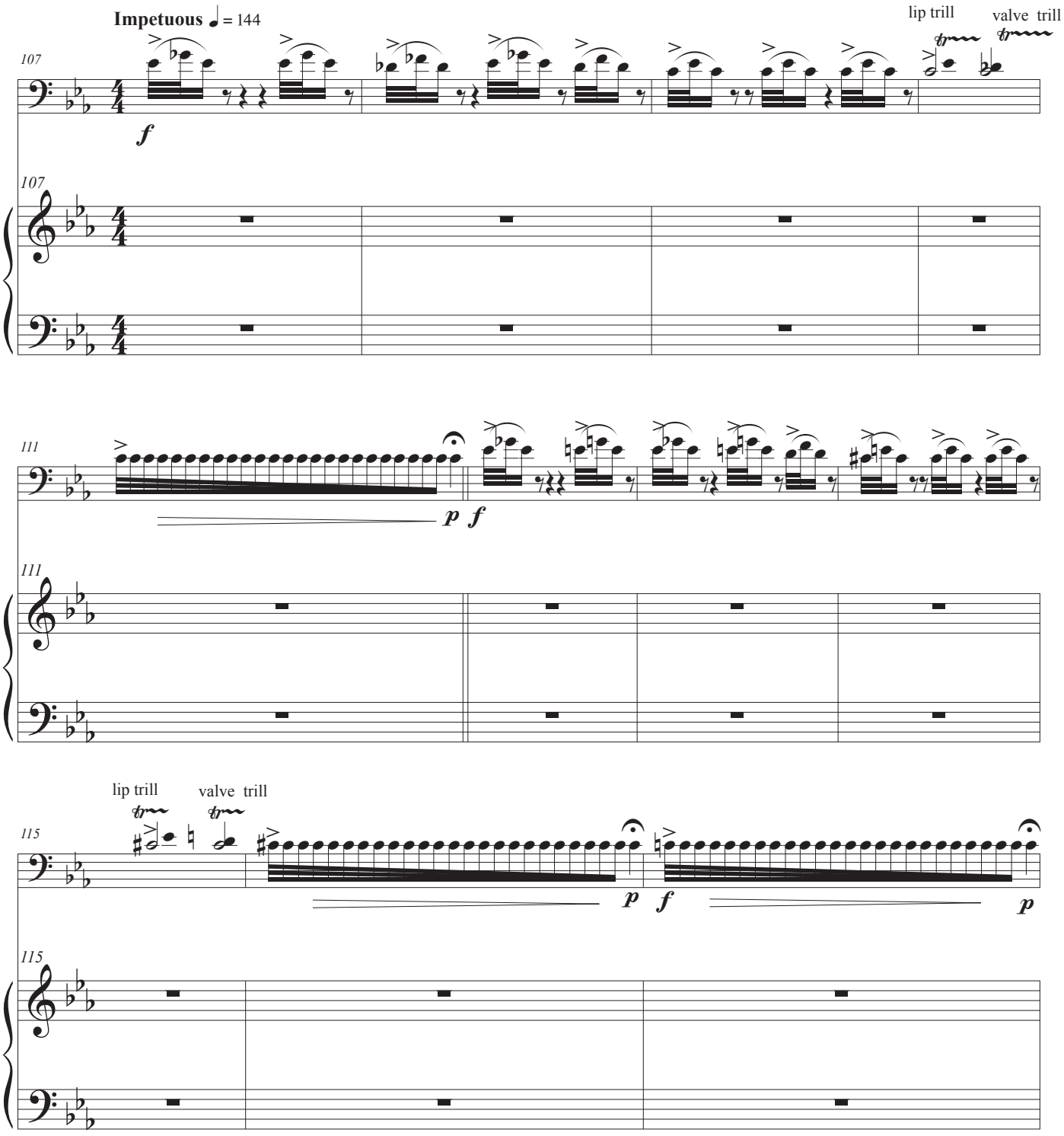

Joyful ♩ = 138
13
f
13
f
16
16
19
mp
cresc.
19
mp
cresc.

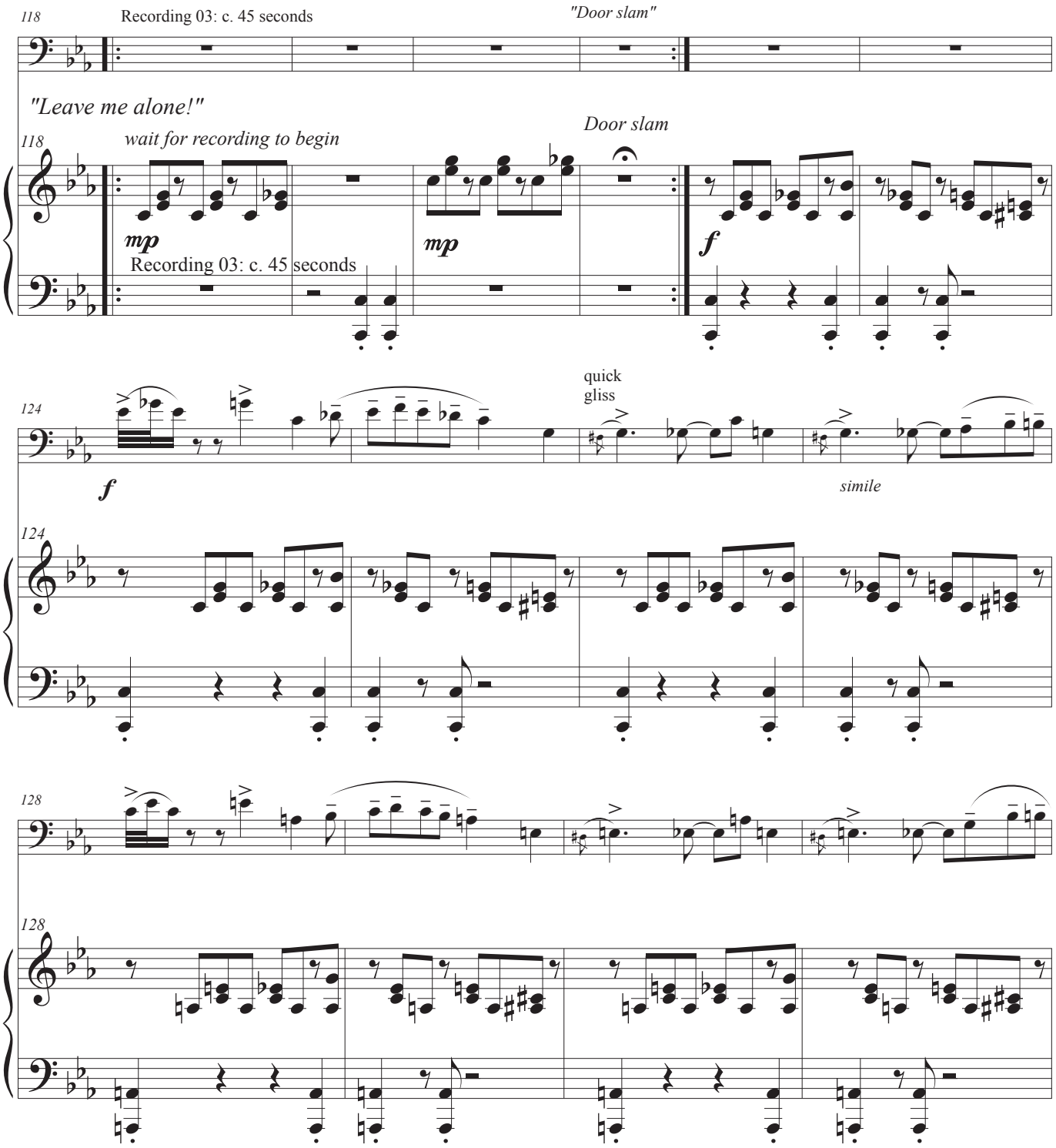
2. Nap Time


Approaching sleep ♩.= 52
60
Recording 2: c. 55 seconds
"The End"
p
"The End"
60
1x out
Recording 2: c. 55 seconds
65
mp
65
68
p
68
mf

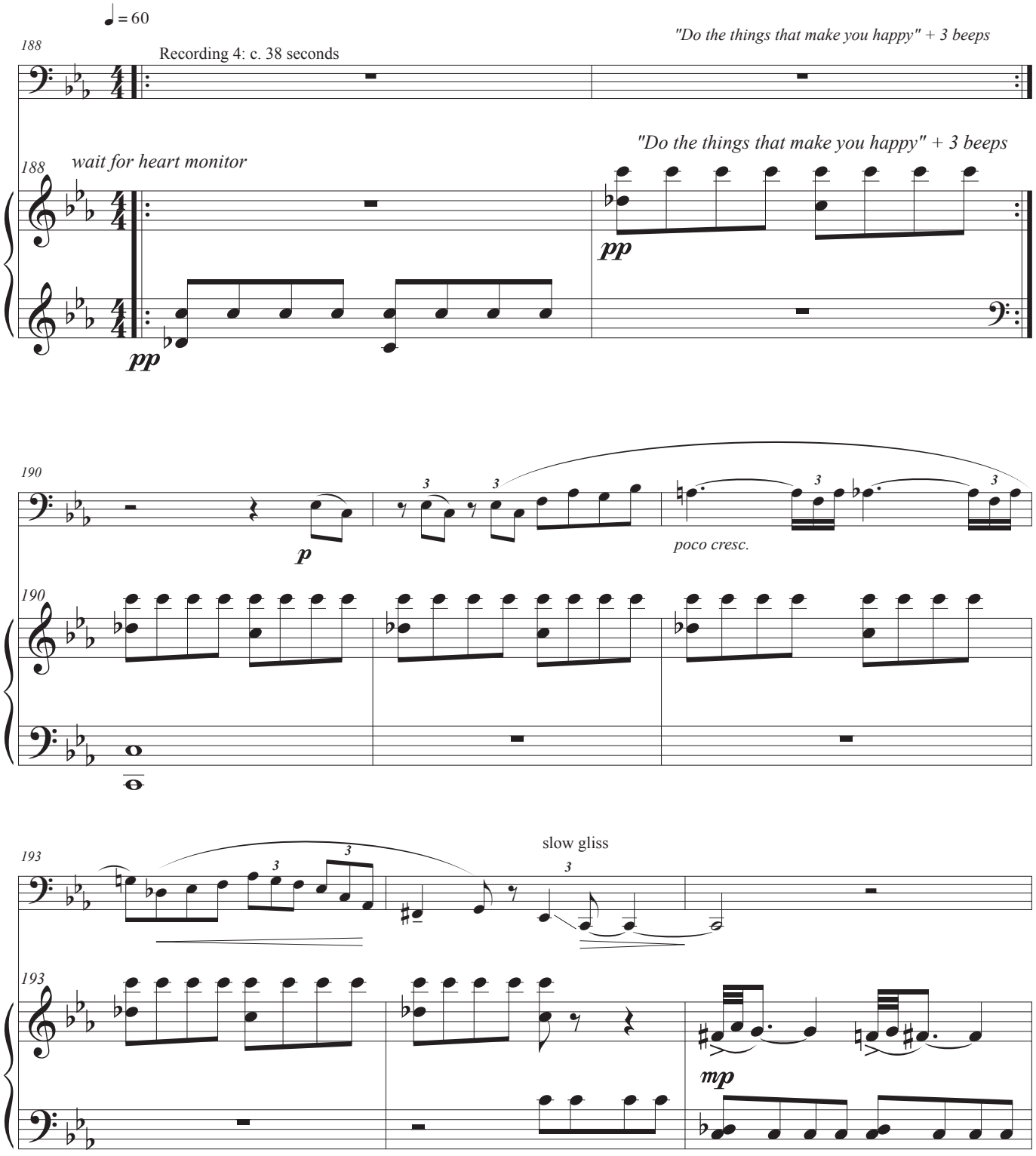

floating
mp
71
mp
74
77

3. Rage Time

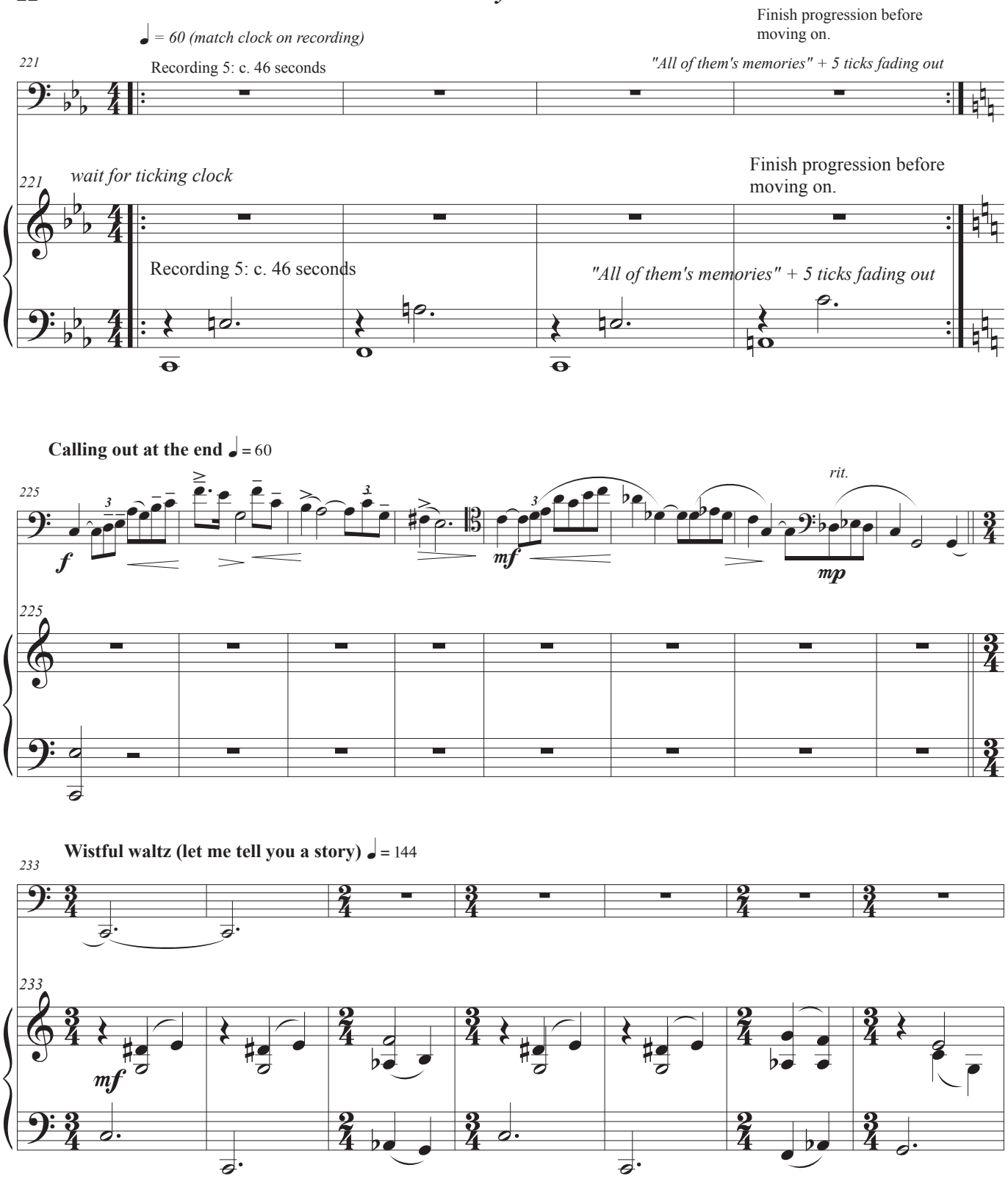

Impetuous ♩ = 144
lip trill
valve trill
107
f
107
111
p f
111
lip trill
valve trill
115
p
f
p
115

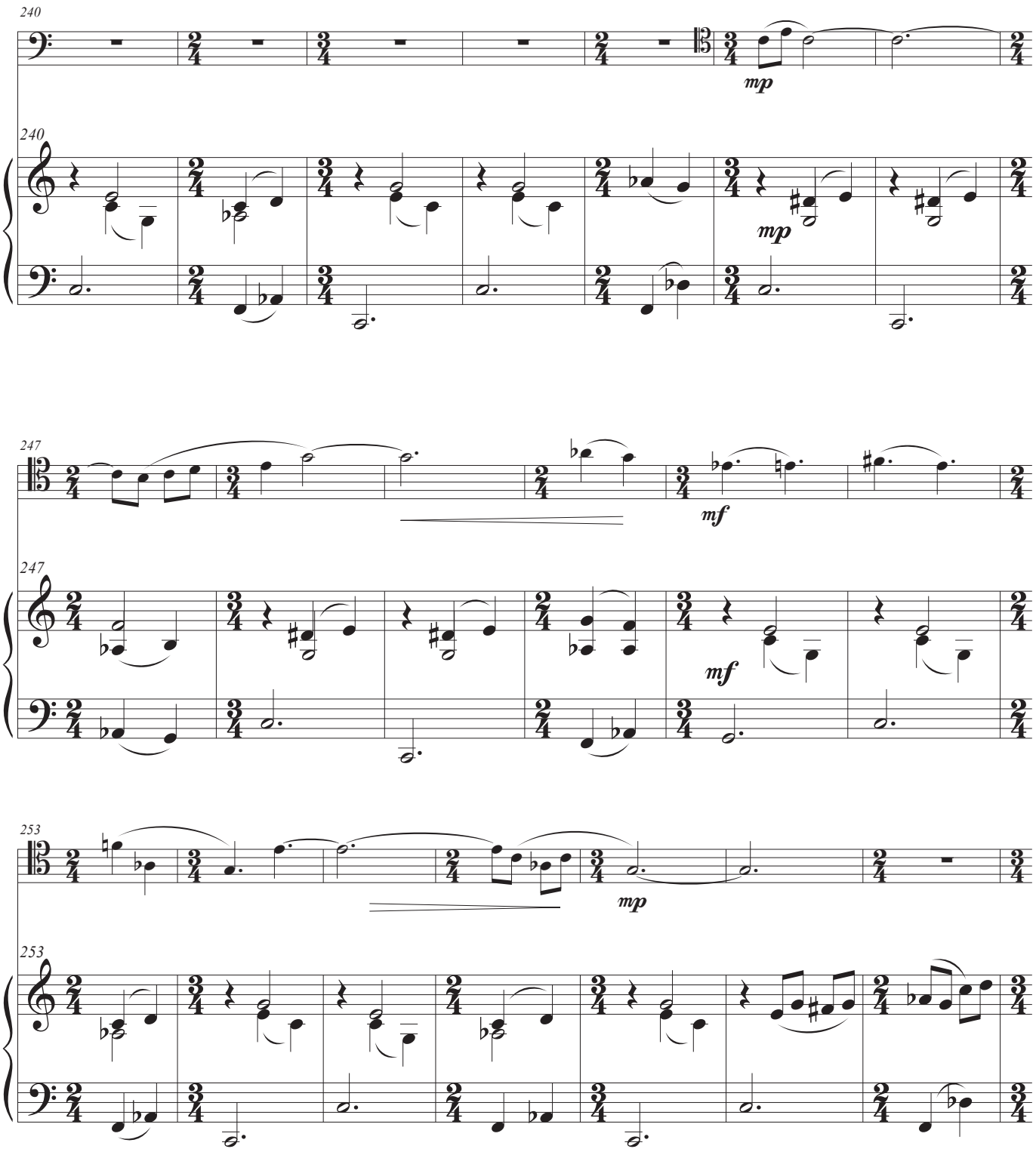

118
Recording 03: c. 45 seconds
"Door slam"
"Leave me alone!"
118
wait for recording to begin
Door slam
mp
mp
f
Recording 03: c. 45 seconds
124
quick
gliss
f
simile
124
128
128

4. Before His Time



5. Story Time


♩ = 60 (match clock on recording)
Finish progression before moving on.
221
Recording 5: c. 46 seconds
"All of them's memories" + 5 ticks fading out
wait for ticking clock
Finish progression before moving on.
Recording 5: c. 46 seconds
"All of them's memories" + 5 ticks fading out
Calling out at the end ♩ = 60
225
rit.
f
mf
mp
Wistful waltz (let me tell you a story) ♩ = 144
233
mf


240
mp
240
mp
247
mf
247
mf
253
mp
253