

Sample pages from...

Of Sons and Fathers



for Trombone and Piano
Brad Edwards



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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 Borrer and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, Dave Fedderly and Milt Stevens.

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1. Play Time

Brad Edwards (b. 1963)

Calling out ♩ = 63

Trombone

Piano

f *mp* *f*

5

mp

9 Recording 1: c. 28 seconds

p Recording 1: c. 28 seconds

6+2/4

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2

Joyful ♩ = 138

13

f

13

f

16

16

19

mp *cresc.*

19

mp *cresc.*

The musical score is for a piece titled 'Of Sons and Fathers'. It is marked 'Joyful' with a tempo of ♩ = 138. The score is in 6/8 time and features a key signature of one flat (B-flat). The piece is divided into three systems, each with a vocal line and a piano accompaniment. The first system (measures 13-15) begins with a vocal line that has a rest for two measures followed by a melodic phrase starting on a half note G4. The piano accompaniment starts with a half note G3 in the bass and a half note Bb3 in the treble. The second system (measures 16-18) continues the vocal melody and piano accompaniment. The third system (measures 19-21) features a vocal line that starts with a half note G4 and a piano accompaniment that includes a crescendo. The score is marked with dynamics such as *f* (forte) and *mp* (mezzo-piano), and includes a crescendo marking. The piece concludes with a double bar line at the end of measure 21.

2. Nap Time

Approaching sleep ♩ = 52

60 Recording 2: c. 55 seconds

"The End"

60

1x out

Recording 2: c. 55 seconds

"The End"

p

This system contains measures 60 to 64. The vocal line (top staff) begins with a whole rest, followed by a repeat sign, and then a melodic phrase starting on a half note G4. The piano accompaniment (bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket labeled '1x out' spans measures 61 and 62. The dynamic *p* (piano) is indicated at the end of measure 64.

65

mp

This system contains measures 65 to 67. The vocal line continues the melodic phrase from measure 64. The piano accompaniment maintains the eighth-note bass line and chords. The dynamic *mp* (mezzo-piano) is indicated at the start of measure 65.

68

p

68

mf

This system contains measures 68 to 71. The vocal line concludes with a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. The dynamic *p* (piano) is indicated at the start of measure 68, and *mf* (mezzo-forte) is indicated at the start of measure 70.

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8

71

71

74

74

77

77

floating

mp

mp

3. Rage Time

Impetuous ♩ = 144

lip trill valve trill

107 *f*

111 *p f*

115 lip trill valve trill *p f p*

The musical score is written for a tuba and piano. The tuba part is in the bass clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Impetuous' with a quarter note equal to 144 beats per minute. The score is divided into three systems, each starting at measure 107, 111, and 115 respectively. The first system shows the tuba playing a series of eighth-note patterns with accents, followed by a lip trill and a valve trill. The piano part provides a steady accompaniment. The second system features a tuba part with a series of eighth-note patterns, followed by a lip trill and a valve trill. The piano part continues with a steady accompaniment. The third system shows the tuba playing a series of eighth-note patterns, followed by a lip trill and a valve trill. The piano part continues with a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include 'lip trill' and 'valve trill'.

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13

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 *f* *quick gliss* *simile*

124

128

128

The musical score is written for piano and voice. The piano part is in the lower register, and the vocal part is in the upper register. The score includes various performance instructions such as *mp* (mezzo-piano), *f* (forte), *quick gliss* (quick glissando), and *simile* (simile). The recording time is indicated as c. 45 seconds. The score is divided into measures, with measure numbers 118, 124, and 128 marked at the beginning of sections.

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4. Before His Time

19

♩ = 60

188

Recording 4: c. 38 seconds

"Do the things that make you happy" + 3 beeps

188 wait for heart monitor

"Do the things that make you happy" + 3 beeps

pp

190

p

poco cresc.

190

193

slow gliss

mp

193

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5. Story Time

22

$\text{♩} = 60$ (match clock on recording)

Finish progression before moving on.

221

Recording 5: c. 46 seconds

"All of them's memories" + 5 ticks fading out

221 wait for ticking clock

Recording 5: c. 46 seconds

"All of them's memories" + 5 ticks fading out

Finish progression before moving on.

Calling out at the end $\text{♩} = 60$

225

f

mf

mp

rit.

225

Wistful waltz (let me tell you a story) $\text{♩} = 144$

233

233

mf

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23

240

Measures 240-246. The score is for a single melodic line in bass clef. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. The dynamics are marked *mp* (mezzo-piano). The melody consists of eighth and quarter notes, with some measures containing rests.

247

Measures 247-252. The score is for a single melodic line in bass clef. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. The dynamics are marked *mf* (mezzo-forte). The melody consists of eighth and quarter notes, with some measures containing rests.

253

Measures 253-259. The score is for a single melodic line in bass clef. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. The dynamics are marked *mp* (mezzo-piano). The melody consists of eighth and quarter notes, with some measures containing rests.