

Brad Edwards

Duet Parts for...

***The
Intermediate Hornist***

***Building Blocks
for Tone and Technique***

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And, also, please don't make complete illegal copies of books. I work hard on these and somehow, it just feels wrong that someone else should just offer up a pdf copy after all the time and effort I've put in.

Thanks.

- Brad Edwards
HornBonePress.com

Notes on the Duet Parts:

1. Students usually love having the chance to play duets along with their teacher in a lesson. Instead of creating duets here and there, I thought it best to create duet parts for whole sections of etudes.
2. Although it may be possible for a second student to play these duet parts along with the etudes, that is not the intent. The duet parts are often more challenging than the etudes themselves. The intent is for a teacher to be able to play along in a lesson.
3. These duet parts have been laid out in such a way that the lines and measures align with the etudes themselves. For example, in a given etude, measure 3 of line 2 should be the same in both the etude and the duet part. If the two parts get out of sync, this should provide easy reference points to restart. As a result, the layout of some pages may include more whitespace than the norm.
4. For the most part, these duet parts support rather than challenge the rhythms of the etude. Still, they will prove helpful in developing the student's ability to 'hold their own' on the etude while hearing the duet part. It is suggested that the duet part not be added until the student is reasonably confident in the etude itself.
5. Teachers are welcome to print out these duet parts for use in lessons. However, please do not distribute copies. A great deal of time went into writing and testing these. Thanks for your help.

Lyrical Legato - Duet Parts

I wrote these with the assumption that these duet parts would be played either by a teacher or an older student. A student of equal ability will struggle with some of these.

Moderato (♩ = 80)

#1

Five staves of music in 4/4 time, key of B-flat major. The tempo is Moderato (♩ = 80). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of five measures. Measures 1 and 2 are marked with a hairpin crescendo. Measures 3 and 4 are marked with a hairpin decrescendo. Measure 5 ends with a double bar line. The notation includes eighth and sixteenth notes, often beamed together, and quarter notes. Slurs are used to indicate phrasing across measures.

Andante (♩ = 72)

#2 a.

Five staves of music in 4/4 time, key of B-flat major. The tempo is Andante (♩ = 72). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of five measures. Measures 1 and 2 are marked with a hairpin crescendo. Measures 3 and 4 are marked with a hairpin decrescendo. Measure 5 ends with a double bar line. The notation includes eighth and sixteenth notes, often beamed together, and quarter notes. Slurs are used to indicate phrasing across measures. Dynamic markings are present: *mp* (mezzo-piano) at the start of the first staff, *mf* (mezzo-forte) at the start of the second staff, and *p* (piano) at the start of the third staff.

Andante (♩ = 72)

b. *mf*

Moderato (♩ = 92)

#3 *mf*

f

p *mp*

Adagio (♩ = 63)

#4 a. *mf*

mp

f *mp*

Andante con moto (♩ = 63)

#21

p

mp *cresc.*

f

mf

p

p *f*

Allegretto (♩ = 100)

#22

p *mf* *f* *p* *mf*

This exercise is in 5/4 time and begins with a key signature of one flat (B-flat). It consists of four staves of music. The first staff starts with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes, including a trill on the second measure. The second staff continues the melody with slurs and a crescendo leading to a mezzo-forte (*mf*) dynamic. The third staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a mezzo-forte (*mf*) section. The fourth staff concludes the exercise with a mezzo-forte (*mf*) dynamic and a final cadence.

Moderato (♩ = 88)

#23

mp *mf*

This exercise is in 4/4 time and begins with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and features a melodic line with slurs and a crescendo. The second staff continues the melody with slurs and a mezzo-forte (*mf*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs and a crescendo. The fourth staff concludes the exercise with a mezzo-forte (*mf*) dynamic and a final cadence.

Allegro (♩ = 104)

#38

mp *cresc.* *mf*

Allegretto (♩ = 126)

#39

p *mf* *p* *f* *p* *cresc.* *mf* *mp*

Allegro (♩ = 132)

#40

mf *f* *mp* *p* *f* *mp* *mf* *f* *mp* *mf* *p*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The measure number '#40' is written at the start. The music is a single melodic line with various dynamics and articulations. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The articulations include slurs, accents, and staccato marks. The score ends with a double bar line at the end of the tenth staff.

Varied Articulation - Duet Parts

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Moderato (♩ = 80)

#1 a.

mf

f

p

mf

Moderato (♩ = 80)

b.

p *cresc.*

f

mf

Poco Allegro (♩ = 92)

#2

cresc.

Moderato (♩ = 88)

#3

mf *f* *p* *mf* *f* *mp* *f* *mp* *f* *p*

Allegro (♩ = 120)

#18

mf *simile* *cresc.* *f*

Allegro (♩ = 112)

#19

mf *simile* *f* *cresc.* *f*

Allegro (♩ = 84)

#20

f

mf

p

mp

f

alla breve (♩ = 80)

#21

mf

ff

mp

f

p

mf

Allegretto (♩ = 100)

#36

mf

cresc.

f

p

f

dim.

Allegretto (♩ = 100)

#37

p

mp

cresc.

f

dim.

Moderato (♩ = 88)

#38

mf

mp

p

mf

f

mp

f

Allegro (♩ = 66)

#39

f

ff

mf

p

ff

Simple Tunes in Keys - Duet Parts

#1 Come Thou, Almighty King (Hymn tune)

a. $\text{♩} = 92$ *f*

b. *f*

#2 Goodbye Old Paint (American)

$\text{♩} = 76$

a. 

b. 

#3 The Ash Grove (Welsh)

$\text{♩} = 104$

a. 

b. 

#12 Stars and Stripes Forever (John Philip Sousa 1854-1932)

a. *ff*

b. *ff*

The musical score is written for two parts, a and b, in B-flat major (two flats) and 2/4 time. Part a begins with a forte (*ff*) dynamic. The notation includes various chords (I, V, V7, IV, vi, iii7, iv, bVI7) and melodic lines with rests and slurs. Part b also begins with a forte (*ff*) dynamic and follows a similar harmonic and melodic structure to part a, ending with a final cadence.

#13 Blue Bells of Scotland

a. *mp* *mf* *mp*

b. *mp* *mf* *mp*

Chord symbols for part a: I, IV, I, V7, I, I, IV, I, V7. Chord symbols for part b: I, I, vi, V, II7, V, I, IV, I, V7, I.

#14 Dunderbeck (American)

a. *f* *mf* *f*

b. *f* *mf* *f*

Chord symbols for part a: I, V, I, I, ii. Chord symbols for part b: V, IV, I, ii, V, I, V, I.

#20 The Toreador's Song from *Carmen* (Georges Bizet 1838-1875)

a.

b.

Chord symbols: I, I, V7, I, vi, II7, V

Chord symbols: ii, vi, iii, VII, III

Chord symbols: ii, I, V, I

Chord symbols: I, I, V7, I, vi, II7, V

Chord symbols: ii, vi, iii, VII, III

Chord symbols: ii, I, V, I

Dynamics: *f*, *mp*, *ff*

About the Author:



As of 2025, Brad Edwards is Professor of Trombone at Arizona State University and is the Principal Trombonist of the South Carolina Philharmonic. Previously, he taught at the University of South Carolina, the University of Northern Iowa and played Principal Trombone with Symphony Orchestra Augusta and the Waterloo/Cedar Falls Symphony, having appeared as a soloist with both ensembles. He has served with the United States Air Force Concert Band in Washington D.C., where he was twice featured as a soloist. Other solo credits include concertos with the U.S. Army Band at the American Trombone Workshop, public radio broadcasts, presentations of new music, guest recitals in the United States and Europe, and concertos with orchestras and wind ensembles. He has recorded two CD's. The first, "*Trombone And...*" features concert duets for trombone and other instruments. The second, "*24 Concert Pieces*" features his own compositions. He maintains an educational resource website, **TromboneZone.org**. The site includes a warm-up with play-along sound files, various playing tips and seven free fanfares for trombone octet.

He has performed with such ensembles as the Summit Brass, Phoenix Symphony, Charleston Symphony, Charlotte Symphony, Baltimore Symphony, Hartford Symphony, National Symphony, Kennedy Center Opera Orchestra and the Baltimore Opera Orchestra. He has shared the stage with such diverse artists as Ray Charles, Dave Brubeck, Olivia Newton John, Wynona Judd, the Gatlin Brothers, Big Bad Voodoo Daddy and Roger Daltry. In 2007, he was selected to be a participant at the prestigious Alessi Seminar in Albuquerque, New Mexico.

Dr. Edwards has written over 15 books including the *Melodious* books (*The Melodious Trombone*, etc.), the *Intermediate* books (*The Intermediate Trombonist*, etc), the *Sight Reading Melodies* books, *Trombone Craft* books (*Bass Trombone Craft* and *Trombone Craft Complete*), the *Lip Slur* books (*Lip Slurs* and *Lip Slur Melodies*), the *Simply Singing for Winds* books as well as *Tuning Drone Melodies*, *First Habits*, and *60 Vignettes*. He has also written a book of clef studies subtitled, *Before Blazhevich*. All these books are available through the **HornbonePress.com** website.

As a composer, Dr. Edwards wrote *24 Concert Pieces* for trombone and piano (also available for bass trombone, tuba and horn). Recordings of all 24 pieces, both with and without soloist, are available through his website, **HornbonePress.com**. Other compositions include *Blue Wolf* and *4 Impromptus for Low Bone Alone*, both available through the ITA Press (Warwick Music). Newer pieces, including *Three Calls for Unaccompanied Trombone*, and *Circadian Suite*, have been selected for national and international competitions. Another project is the creation of 176 one-minute audition solos for all woodwind and brass instruments. All these pieces are available for free download from his website: **AuditionSolos.com**.

Dr. 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 James Olin, Tony Chipurn, Ronald Borrer and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, David Fedderly and Milton Stevens.

Brad Edwards is a Greenhoe Artist (Model: GB4-1G)

Books for Horn by Brad Edwards

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Volume One

[approximate timings shown in brackets]

- #1 Andante con moto [3:30]
- #2 Allegretto - Andante - Allegro giocoso [3:40]
- #3 Noble - Lyrical [4:00]
- #4 March [3:20]
- #5 Alla Tango [3:40]
- #6 Singing - Driving – Dancing [4:10]
- #7 Scherzando – Tranquillo [3:30]
- #8 Misterioso – Giocoso [3:40]
- #9 Piacevole – Vigoroso [3:40]
- #10 With Confidence – With Yearning [4:20]
- #11 Expansive – Carefree [3:40]
- #12 Wistful – Playful – Joyful [3:30]

Volume Two

- #13 Scherzando - Cantabile [3:30]
- #14 Espressivo - Dramatico [4:10]
- #15 Floating – Dancing [4:15]
- #16 Relentless - Wistful – Impish [4:30]
- #17 Impetuoso – Serioso [3:50]
- #18 Grooving – Haunting [4:00]
- #19 Pesante - Scherzando – Waltz [4:00]
- #20 Dream Scene - Chase Scene [4:15]
- #21 Spirited gallop - Woeful lament (Ironic Waltz) [5:10]
- #22 Insistently – Tenderly [4:45]
- #23 Funebre – Imponente [4:45]
- #24 Driving – Dreaming [5:15]

Video recordings available on Youtube.

