

Memories of the Spirit

Memories of the Spirit was commissioned by the Brad Palmer and the Columbus State University Trombone Ensemble for the opening concert of the 2013 International Trombone Festival. The premiere performance was given on June 26th, 2013. The soloists for that performance were:

Bass Trombone 1 – Charles Vernon (Chicago Symphony Orchestra)
Bass Trombone 2 – James Markey (Boston Symphony Orchestra)
Bass Trombone 3 – Denson Paul Pollard (Metropolitan Opera Orchestra)

The four accompanying parts may be doubled at the discretion of the conductor. The piece's title is inspired by memories of loved ones we have lost. Even through the pain of loss, we remember joyous, spirited moments from their lives. The writing of this piece took a different direction upon the tragic news of the accidental death of Giselle Ortiz, a freshman student in the Columbus State trombone studio. The piece is dedicated not just to her spirit but to the spirit of any loved one no longer with us.

Brad Edwards teaches trombone at Arizona State University and is the Principal Trombonist of the South Carolina. In addition to this piece, he has written Blue Wolf for unaccompanied trombone and Four Impromptus for Low Bone Alone for unaccompanied bass trombone. Warwick Music in London, England publishes both pieces. He has also composed a number of fanfares in commemoration of International Trombone Week. These fanfares can be downloaded from the website of the International Trombone Association as well as his website (below).

Dr. Edwards has written a number of pedagogical books including Lip Slurs, Lip Slur Melodies, Tuning Drone Melodies, Introductory Studies in Tenor and Alto Clef, and the Simply Singing for Winds and Trombone Craft/Bass Trombone Craft series. In 2013, he released a CD, "*Trombone And...*" which features concert duets pairing trombone with other instruments. This recording includes another of his compositions, Five American Folk Song Sketches for horn and trombone.

A more recent project is the creation of one-minute audition solos, ideal for all-state band auditions. Following a commission from the state of South Carolina, he has composed over 170 pieces for all woodwinds and brass. All these pieces are available for free download from the website: **AuditionSolos.com**.

Dr. Edwards also maintains an educational trombone-related website: BoneZone.org.

Memories of the Spirit

Brad Edwards (b.1963)

(♩ = 80)

The score is for a brass ensemble and includes the following parts:

- Bass Trombone 1:** Rests throughout the piece.
- Bass Trombone 2:** Rests throughout the piece.
- Bass Trombone 3:** Carries the main melodic line starting in the third measure. It begins with a *f* dynamic, followed by *mp* and *mf* dynamics. The phrase "a piacere" is written above the staff. The piece concludes with a *mp* dynamic.
- Trombone 1:** Plays bell tones in the first measure (*sfp*), then rests. It re-enters in the second measure with bell tones (*sfp*).
- Trombone 2:** Rests in the first measure, then plays bell tones (*sfp*) in the second measure.
- Trombone 3:** Rests in the first measure, then plays bell tones (*sfp*) in the second measure.
- Trombone 4:** Rests in the first measure, then plays bell tones (*sfp*) in the second measure.

The score is divided into measures with time signatures of 4/4, 3/4, and 2/4. Dynamics include *f*, *mp*, *mf*, and *sfp*. Performance markings include "bell tones", "a piacere", and various accents and slurs.

Memories of the Spirit

Score

10

9

B. Tbn. 1

B. Tbn. 2

B. Tbn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

a piacere

f

mp

mf

f

sfp

sfp

sfp

sfp

Memories of the Spirit

56

B. Tbn. 1
ff
f

B. Tbn. 2
ff
f

B. Tbn. 3
ff
f

Tbn. 1
ff
mf

Tbn. 2
ff
mf

Tbn. 3
ff
mf

Tbn. 4
ff
mf

63

B. Tbn. 1
ff
mf
leggiero

B. Tbn. 2
ff
mf
leggiero

B. Tbn. 3
ff
mf
leggiero

Tbn. 1
sub. mp

Tbn. 2
sub. mp

Tbn. 3
sub. mp

Tbn. 4
sub. mp

Memories of the Spirit

116

110

The musical score consists of seven staves. The first three staves are for B. Tbn. 1, B. Tbn. 2, and B. Tbn. 3, all in bass clef. The last four staves are for Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4, all in alto clef. The score begins at measure 110. B. Tbn. 1 and 3 start with a half note G2 (b2) marked *mf*. B. Tbn. 2 starts with a half note G2 (b2) marked *mf*. Tbn. 1, 2, 3, and 4 start with a half note G2 (b2) marked *mp*. In measure 111, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. In measure 112, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. In measure 113, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. In measure 114, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. In measure 115, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. In measure 116, B. Tbn. 1 and 3 play a quarter note G2 (b2) marked *mf*. B. Tbn. 2 plays a quarter note G2 (b2) marked *mp*. Tbn. 1, 2, 3, and 4 play eighth notes: G2 (b2), A2 (b2), B2 (b2), C3 (b2), D3 (b2), E3 (b2), F3 (b2), G3 (b2), marked *mp*. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano) for the bass tubas, and *p* (piano) for the alto tubas. The score ends with a fermata over the final notes in measure 116.

118

124

B. Tbn. 1

B. Tbn. 2

B. Tbn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

mp

mf

p

pp

Detailed description: This page of a musical score for 'Memories of the Spirit' covers measures 118 to 124. It features five parts: B. Tbn. 1, B. Tbn. 2, B. Tbn. 3, Tbn. 1, and Tbn. 2-4. The B. Tbn. parts are in bass clef, while the Tbn. parts are in alto clef. The score includes various dynamics such as *mp*, *mf*, *p*, and *pp*, along with articulation marks like accents and slurs. A boxed measure number '124' is located at the top right of the score.

Memories of the Spirit

143

rit.

B. Tbn. 1

mp

p

B. Tbn. 2

mp

p

B. Tbn. 3

mp

p

Tbn. 1

simile

(alone)

Tbn. 2

simile

Tbn. 3

simile

Tbn. 4

simile

Detailed description of the musical score: This page contains the musical notation for tubas and euphoniums in measures 143-150. The score is arranged in seven staves. The top three staves are for B. Tbn. 1, 2, and 3, each in a bass clef with a key signature of one flat. They play a melodic line starting with a half note G2, followed by quarter notes F2 and E2, and then a half note G2. Dynamics are marked *mp* and *p*. A *rit.* marking is present above the first staff. The next three staves are for Tbn. 1, 2, 3, and 4, all in a bass clef with a key signature of one flat. They play a rhythmic accompaniment of eighth notes, starting on F2. The Tbn. 1 staff has a *simile* marking and a *(alone)* marking above a phrase of three quarter notes. The Tbn. 2, 3, and 4 staves also have *simile* markings. The score ends with a double bar line at measure 150.