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Arban's Method for Alto Trombone

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Foreword

It gives me great pleasure to commend my former student Wayne Groves on the publication of this fine text, as well as on his career as a great player and his contribution to our trombone community through his reviews in the ITA Journal.

In recent years, use of the alto trombone in orchestras has greatly increased, and advanced students often incorporate performances on the instrument into their solo recitals. Looking back on my own experience, I always used the alto when I played Mozart operas at the Met.

In publishing this edition for alto trombone of the iconic Arban's Method, Wayne Groves has performed an invaluable service. While some pedagogical materials and performance editions of literature written for alto trombone have become available in recent years, the addition of Arban's fills an important void.

Now, the classic practice materials available to generations of trumpet, cornet, trombone, euphonium, and other brass players have been customized for alto trombone. The resulting publication is destined for wide use by today's trombone students.

I salute Wayne on the publication of this book. In the future, I know he plans to publish other classic studies from the tenor trombone repertoire for alto trombone. Along with the current book, these publications will constitute a great service to students as well as professional players of alto trombone.

Per Brevig, DMA

Principal Trombonist, Metropolitan Opera Orchestra (Ret.)
The Juilliard School, Manhattan School of Music, Aspen Music
Festival, New York University

Introduction to Part 4 Duets

After completing my transcription of Arban's Method for Alto Trombone in nearly its entirety, I discovered a collection of 60 duets in an early abridged edition of Arban edited by T.H. Rollinson that is entirely different from the collection of 68 duets which is found in most modern editions. Having already divided my publication into three separate volumes, I noticed that the third section was much larger than the previous two and decided to make a new volume dedicated entirely to duets from both of these collections.

The rehearsal and performance of duets is a unique and especially beneficial aspect of musical study which combines all the elements of individual study with chamber music. These duets can best be performed by two alto trombonists, but they could also be played with one player on alto and the other on tenor trombone (usually the lower part). There would also be good benefit in studying these by recording one part and then playing the other part with the recording, again, either both parts on alto or one on alto and one on tenor. For less experienced player, the advantage of having the lower part played on tenor is that there would be more stability of pitch and sound to listen and adjust to. In any case, there is much to be gained.

T.H. Rollinson was an American cornetist, conductor, arranger, and composer. He played an important part in the early development of the American wind band. I notice that a few of the duets in the 1879 collection actually have his name on them. Perhaps his contribution to this collection was something more than editor! Whatever the case, I believe that these two collections are similar in character and that they are for the most part simple, easy to sight-read, even for the alto trombone novice, and rewarding to rehearse and perform among friends.

In closing, I would like to dedicate this series of duets in memory of a dear friend, Carlberg Jones. Carlberg was for many years second horn of the San Francisco Opera Orchestra and also performed regularly with the San Francisco Ballet Orchestra and the Oakland Symphony. After retiring, Carlberg moved to Mexico, and when our humble orchestra in Aguascalientes needed a second horn, Carlberg was happy to join us! Carlberg had also studied trombone in his youth and he often invited me over to play duets, including the duets in Arban. Playing duets with a musician with the experience and caliber of Carlberg was an experience that I will never forget. I hope that you will enjoy these as much as I have!

Wayne Groves
Principal Trombone
Orquesta Sinfónica de Aguascalientes
Aguascalientes, Mexico

68 Duets

Arranged and Compiled by

J.B. Arban

Sacred Song

Portniansky

Moderato

1.

p

mf

The musical score is presented in two systems, each with two staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system is marked 'Moderato' and 'p' (piano). The second system is marked 'mf' (mezzo-forte). The music features a simple harmonic structure with a melody in the upper voice and a supporting bass line in the lower voice. The melody consists of quarter and eighth notes, often beamed together, with some notes tied across measures. The bass line provides a steady accompaniment with similar rhythmic values.

I Would that my Love

Mendelssohn

Moderato

28.

p

cresc.

f

The image shows a musical score for two alto trombones, measures 28 through 32. The score is written in 2/8 time with a key signature of one sharp (F#). The first system (measures 28-32) begins with a piano (*p*) dynamic. The second system (measures 33-37) includes a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The two parts are often in unison or close harmony.

Prayer from "Moses"

Rossini

Andantino

63.

p

mf

The musical score consists of two systems, each with two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Andantino'. The first system (measures 63-68) begins with a piano (*p*) dynamic. The melody features a triplet of eighth notes in measure 63, followed by a half note in measure 64, and a triplet of eighth notes in measure 65. The accompaniment consists of eighth-note chords. The second system (measures 69-74) continues the melody and accompaniment. The melody has a triplet of eighth notes in measure 73. The dynamic changes to mezzo-forte (*mf*) at the end of the system. The score concludes with a fermata over the final note of the melody in measure 74.

Sixty Duets

from 1879 Edition of Arban's Method

Edited by T.H. Rollinson

Home Sweet Home

Howard

Andante

1.

p

The first system of music consists of two staves in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante'. The first staff begins with a piano (*p*) dynamic. The music features a melody in the upper voice with dotted rhythms and a supporting bass line. The system concludes with a repeat sign.

mf *f*

The second system of music continues from the first. It features a melody in the upper voice and a supporting bass line. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). A crescendo hairpin is present over the final measures of the system. The system concludes with a repeat sign.

Petite March

Rollinson

Maestoso

35.

mf

Musical score for measures 35-40. The score is in 3/4 time and B-flat major. The upper staff features a melody with slurs and accents, while the lower staff provides a rhythmic accompaniment with slurs and accents. The tempo is marked **Maestoso** and the dynamic is *mf*.

Fine

Grazioso

p

Musical score for measures 41-46. The score is in 3/4 time and B-flat major. The upper staff features a melody with slurs and accents, while the lower staff provides a rhythmic accompaniment with slurs and accents. The tempo is marked *Grazioso* and the dynamic is *p*. The piece concludes with a double bar line.

Allegro moderato

When Twilight Shadows

Donizetti

55.

mf

The image displays a musical score for two alto trombones, measures 55 through 64. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' and the dynamic is 'mf'. The piece is titled 'When Twilight Shadows' and is attributed to Donizetti. The notation consists of two staves per system, with various note values, rests, and phrasing slurs. The first system (measures 55-64) shows the beginning of the piece, with the first staff starting on a whole note G2 and the second staff on a whole note G2. The second system (measures 65-74) continues the melody, featuring more complex rhythmic patterns and phrasing.