

Foreword

These Duets combine with the Rochut Etudes to create a series of duets and trios. When Rochut arranged the Bordogni Vocalises as trombone etudes, they were separated from their piano accompaniments. Despite their inestimable value to trombonists, the Etudes are lacking the dimensions of harmony and counterpoint. This work remedies that situation, and is intended to specifically help with the following areas:

1. Improving intonation and adjusting pitch for different chord elements.
2. Maintaining pulse and accurate rhythm against another voice (or voices) that alternate between homophonic and independent motion.
3. Developing expressiveness and musical communication with other players, a vital skill in ensemble playing.
4. Explicating harmonies and chord functions implied by the melody.

Joannes Rochut (1881-1952) is well known to trombonists for the three volumes of "Melodious Etudes for Trombone" which he transcribed from the "Vocalises" of Marco Bordogni. These books were arranged when Rochut was principal trombonist of the Boston Symphony Orchestra (1925-1930). An orphan, Rochut was trained in music as part of the orphanage's vocational training. A first prize winner at the Paris Conservatoire, Rochut was an organizer of the first of the famous "Concerts Koussevitzky" in Paris which brought him to the attention of the then music director of the Boston Symphony, Serge Koussevitzky. Koussevitzky brought Rochut to Boston where he stayed until celebrated friction between the Frenchman and the Russian trombonist Jacob Raichman (who had been brought by Koussevitzky to the Boston Symphony as co-principal trombone in 1926) led Rochut to leave Boston and return to France.

Thanks to Doug Yeo and David Fetter for Rochut's biographical information.

I dedicate this work with gratitude to my teachers:

Frank Crisafulli, Chicago Symphony; John Marcellus, Byron McCulloh, and Donald Knaub, all at the Eastman School of Music; and Albert Godlis, Queens College; and with love to my wife Deborah, for her unlimited support and infinite patience.

120 Melodious Duets

for

Alto and Tenor Trombone

Book I - Volume I

David L. Ritt

No. 1

Andante (♩ = 60)

The musical score is written for Alto and Tenor Trombone in 3/4 time, key of B-flat major. It consists of four systems of two staves each. The first system is marked *p* and *Andante* (♩ = 60). The second system includes *ritard..* and *a tempo* markings. The final system ends with a *p* marking.

Andante (♩ = 72)

No. 14

The musical score for No. 14 is written for Alto and Tenor Trombone. It is in G major (one sharp) and 2/4 time. The tempo is Andante, with a quarter note equal to 72 beats per minute. The score is divided into four systems, each with two staves. The first system begins with a piano (*p*) dynamic marking. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues the melodic and harmonic development. The third system introduces triplet markings in the bass line. The fourth system concludes the piece with further melodic and harmonic elements.

Andante Cantabile (♩ = 96)

No. 29

The first system of music for No. 29 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8 and the key signature has three flats (B-flat, E-flat, A-flat). The music is in a 3/8 time signature and features a melodic line in the upper staff and a supporting bass line in the lower staff. The tempo is marked 'Andante Cantabile' with a quarter note equal to 96 beats per minute. The first system contains five measures.

The second system of music continues the piece with five measures. It maintains the same musical characteristics as the first system, including the treble and bass clefs, 3/8 time signature, and three-flat key signature. The melodic line in the upper staff continues with various rhythmic patterns and rests, while the bass line provides harmonic support.

The third system of music contains five measures and includes tempo markings. The upper staff has a *rall.* marking above the second measure and an *a tempo* marking above the third measure. The lower staff has a *rall.* marking above the second measure and an *a tempo* marking above the third measure. The musical notation continues with melodic and bass lines.

The fourth and final system of music for No. 29 consists of five measures. It concludes the piece with a final melodic phrase in the upper staff and a corresponding bass line in the lower staff, maintaining the 3/8 time signature and three-flat key signature.