

# Foreword

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

David L. Ritt

Book I - Volume II (31-60)

No. 31

Andante (♩ = 54)

*p*

*p*

Larghetto (♩ = 69)

No. 43

The musical score for No. 43 is written for Alto and Tenor Trombone in 2/4 time, marked *Larghetto* (♩ = 69) and *p*. The piece is in a key signature of three flats (B-flat major or D-flat minor). The score is divided into four systems, each with two staves. The first system includes a *p* dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes a fermata over a note in the upper staff. The third system features a key signature change to two flats (B-flat major or D minor) in the lower staff. The fourth system continues the melodic and harmonic development in the new key.

\* Andante sostenuto (♩ = 80)

No. 59

The musical score for No. 59 is written for Alto and Tenor Trombone in 6/8 time, marked with a tempo of Andante sostenuto (♩ = 80). The key signature consists of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The score is organized into six systems, each with two staves. The first system begins with a rest in the Alto part and a quarter rest in the Tenor part. The second system features triplet eighth notes in both parts. The third system continues with melodic lines and includes a triplet eighth note in the Tenor part. The fourth system is characterized by sixteenth-note patterns in both parts. The fifth system features a more active Alto part with sixteenth-note runs. The sixth system concludes with a final melodic phrase in the Alto part and a sustained bass line in the Tenor part.

\* D.R. I think this should be played at ♩ = 40