# 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.

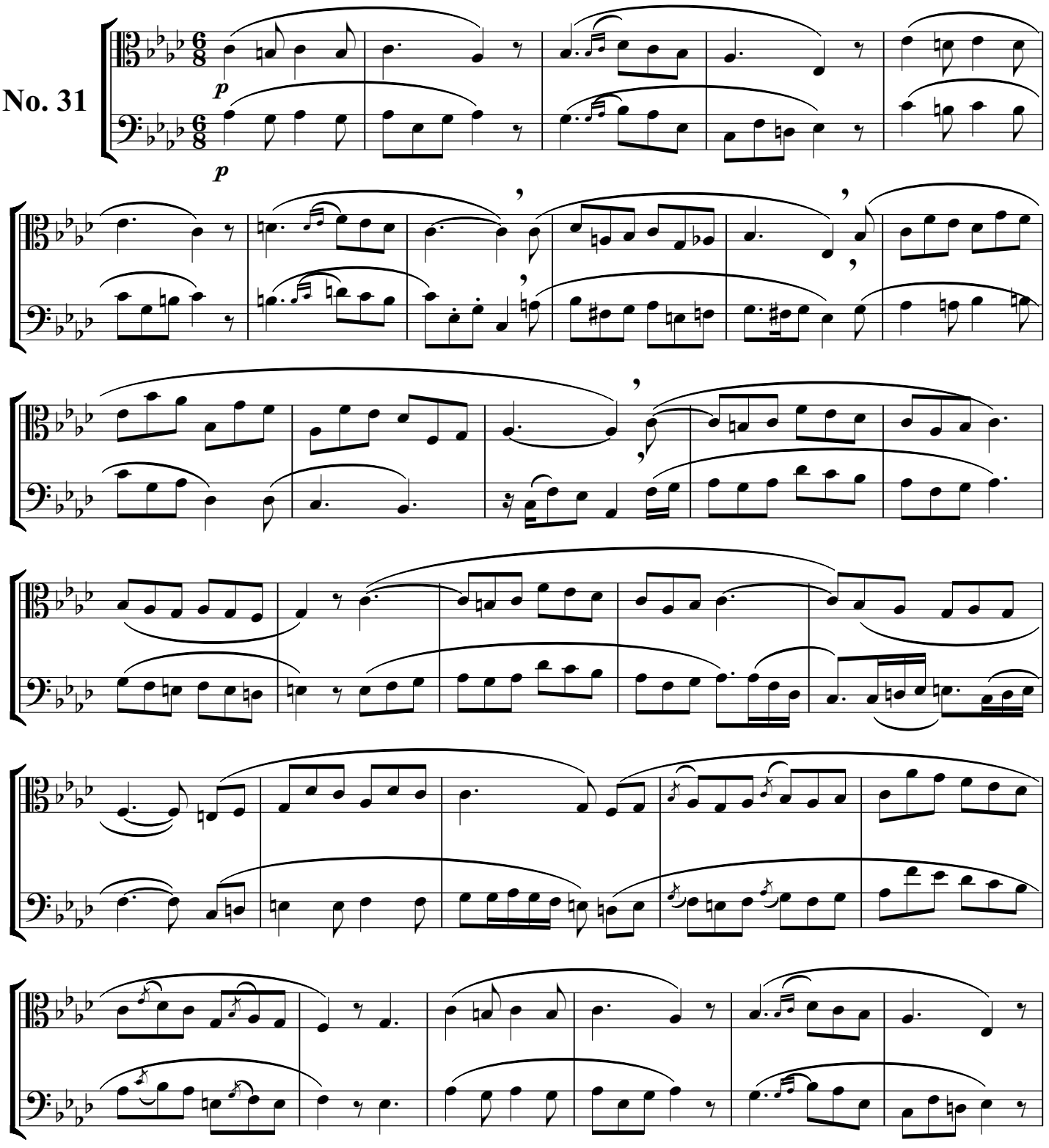
# 120 Melodious Duets
**for**
## Alto and Tenor Trombone

**David L. Ritt**

**Book I - Volume II (31-60)**

**No. 31**

**Andante** (♩. = 54)

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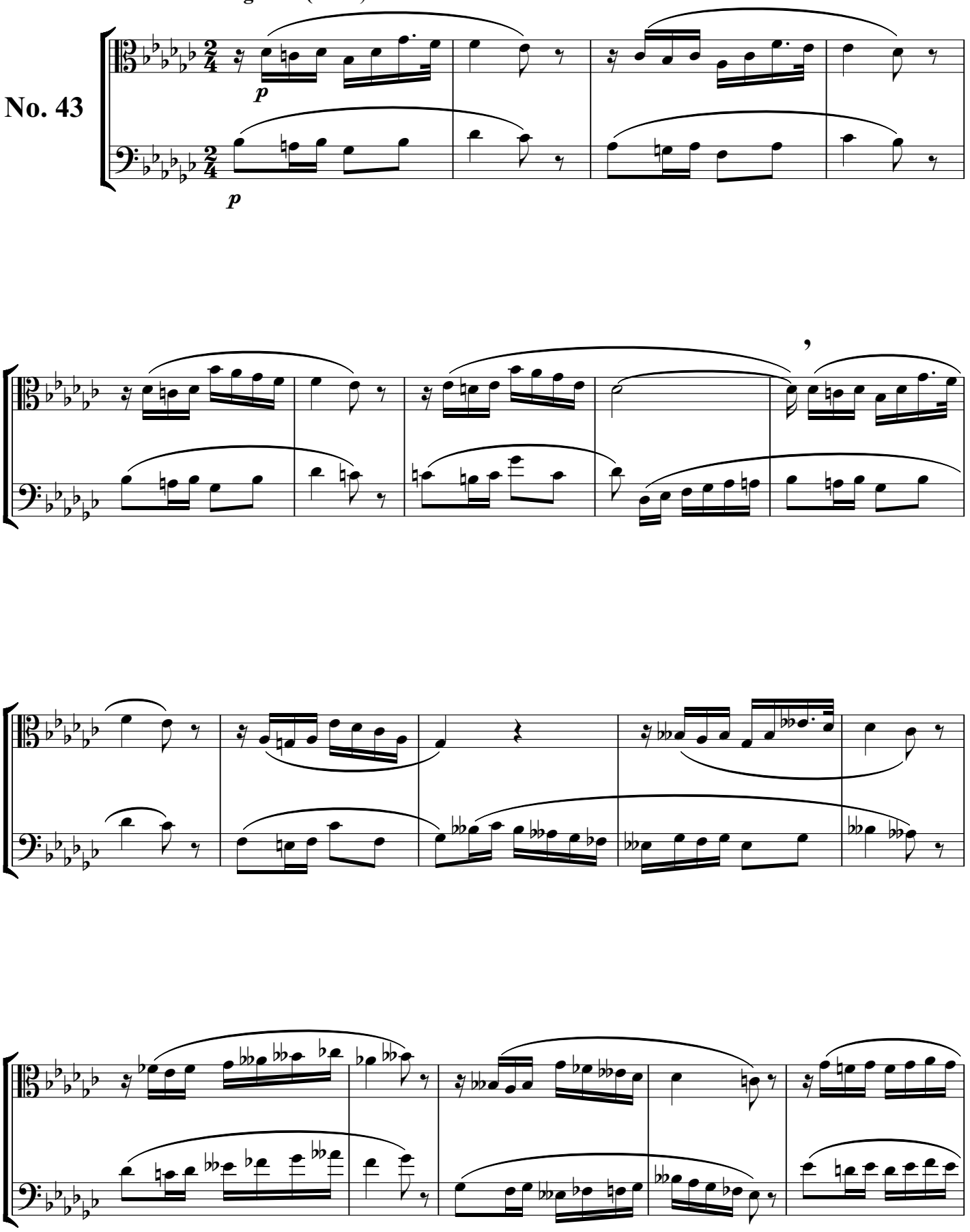
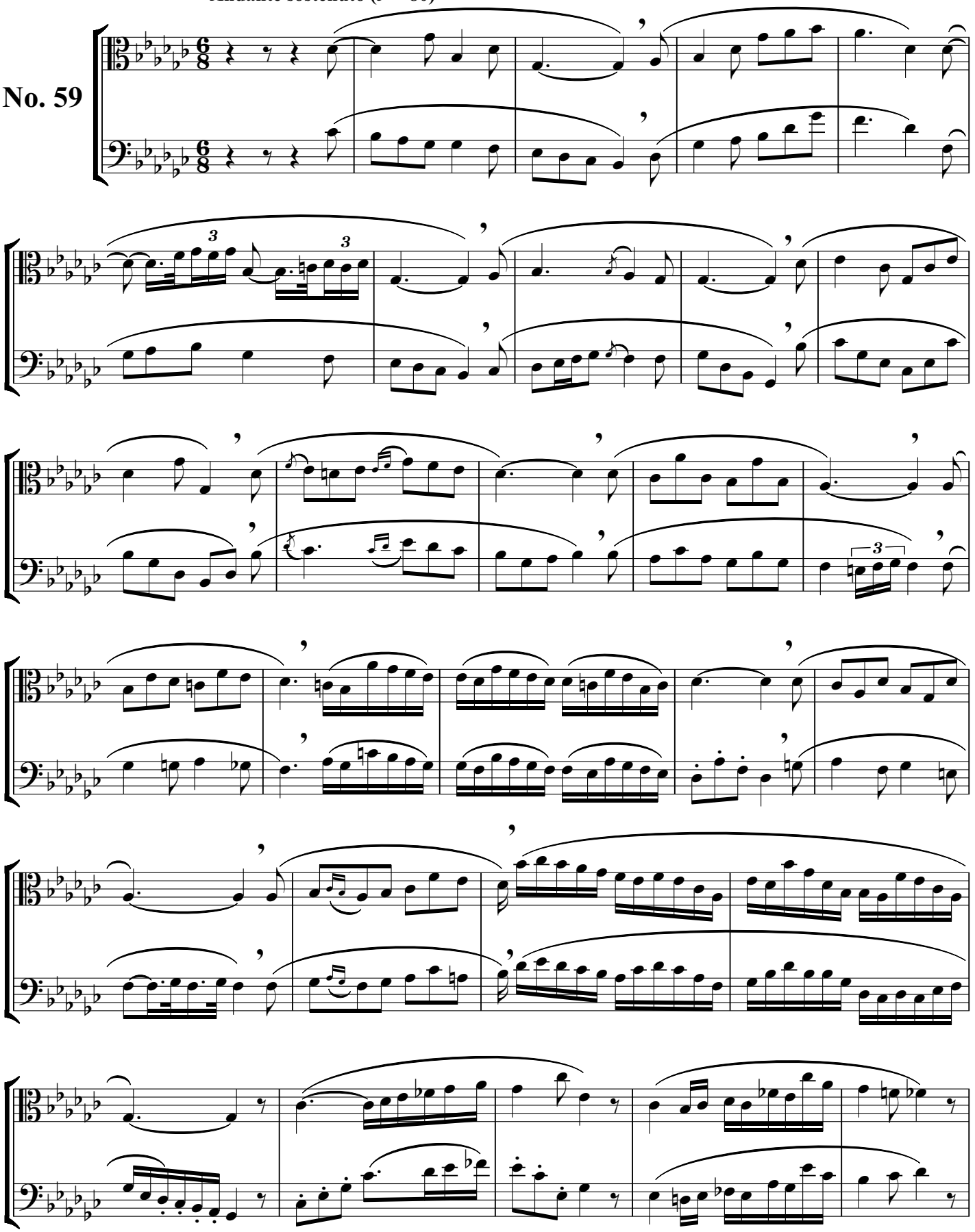
**Larghetto** (♩ = 69)

## No. 43



*** Andante sostenuto (♩. = 80)**

## No. 59



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