

Rochut for Two, Too

By Art Leiby

Duet Accompaniments To The
Bordogni/Rochut/Raph "Melodious Etudes For Trombone" #41-60

PREFACE

In 1992 Tom Ervin, Professor of Music at The University of Arizona, published "Twenty Counterparts"; duet accompaniment parts for the first twenty widely used Bordogni-Rochut etudes as published by Carl Fischer, Inc.. As a private trombone teacher, I used these duet accompaniment parts extensively with my more advanced students, and the student and I were both disappointed upon reaching #20, as we knew there would be no more duet parts. In my frustration, I wrote several duet accompaniment parts of my own. These seemed to work pretty well, and realizing I was probably not the only person, with this disappointment, I decided to write twenty more duet accompaniment parts for etudes #21-40. Teachers and students alike seemed to enjoy using the first book, so I decided to publish "Rochut for Two Too". This book contains duet accompaniment parts for the last 20 etudes of book 1, #41-60.

As with tom's accompaniment parts, the harmonies may not coincide with any piano accompaniment or other editions of the Bordogni etudes. These etudes are similar in style to the corresponding Bordogni etude, and lie within the range of a tenor trombone, although an F trigger would make some of them more fluid. The original etudes are not printed here; however, to assist players, the page layout is identical to the Carl Fischer edition. These etudes may be practiced and played as etudes alone, but their primary intent is for recreational duet playing and for the teaching studio.

This updated version is designed to correspond to the latest edition of the Bordogni etudes, edited by Alan Raph, and published by Carl Fischer, Inc. in 2011. Since rehearsal numbers were added to the latest edition this will greatly improve the duet experience. The page layout has been altered to match the 2011 edition, and there have been some alteration of dynamics, articulations and expressive terms. The basic philosophy for the purpose of the original accompaniment part has not been altered, but there have been some note changes to match changes in the Bordogni etudes where absolutely necessary.

No. 41

Andante cantabile (♩. = 48)

mp

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No. 43

Larghetto (♩ = 69)



6



10



14



18



22



26



30



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No. 45

Allegro moderato (♩ = 108)

mf

4

7

11

15

p

19

23

27

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of seven staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked with a measure rest of 4. The third staff is marked with a measure rest of 7. The fourth staff is marked with a measure rest of 11. The fifth staff is marked with a dynamic marking of *p* and a measure rest of 15. The sixth staff is marked with a measure rest of 19. The seventh staff is marked with a measure rest of 23. The eighth staff is marked with a measure rest of 27. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.



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No. 56

Allegretto grazioso (♩ = 92)

p con grazia

6

10 *rall.*

14 *a tempo*

18

22

26

30

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No. 60

Larghetto (♩ = 90)

p

8

15

22

28

34

f

Allegro quasi presto (♩ = 72)

39

48

54

60

66

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