

## The Bordogni Vocalises transcribed by David Schwartz

In his 1928 Carl Fischer Inc. Melodious Etudes for Trombone, Joannes Rochut arranged Bordogni's studies "progressively" often changing the key and adapting the phrasing "to fit the character of the trombone to best advantage." Of the sixty studies in Book I of Rochut, fifty-nine are found in these three volumes. Corresponding numbers are shown here.

Tempo markings in nineteenth century vocal editions of Bordogni are not always comfortable for instrumentalists. Here are some alternative suggestions.

<b>Schwartz's</b>						Bordogni's	Rochut's	Schwartz's	* Douglas Yeo's	
<b>Bordogni Vocalises</b>				Rochut's key,		tempo	tempo	practice tempo	recommended	
Rochut	Vol. One	Vol. Two	Vol. Three	Rochut	Key	<u>if different</u>	<u>M. M.</u>	<u>if different</u>	<u>if different</u>	<u>tempo</u>
1	Rochut's #1 is not included here			1	C		quarter note	-	60	60
2	2			2	F		quarter note	84	90	94
3	3			3	G		quarter note	92	104	92
4	4			4	F		quarter note	65	69	63
5	5			5	C		quarter note	96		104
6	6			6	Eb		quarter note	60		78
7	7			7	Bb		dotted quarter note	100		100
8	8			8	D		eighth note	66	86	90
9	9			9	C		dotted quarter note	76	75	76
10	10			10	g / G		dotted quarter note	46	60	46
11	11			11	F		dotted quarter note	126		126
12	12			12	Db		eighth note	66	qtr nt = 60	80
13	15			13	Eb		eighth note	72		98
14	13			14	Bb	B	quarter note	72		72
15			2	15	Eb		quarter note	84	104	104
16	21			16	Ab		dotted half	66	qtr nt = 120	qtr nt = 120
17	14			17	G		quarter note	108	120	108
18	16			18	Ab	A	quarter note	132		132
19	18			19	Db		quarter note	92	72	92
20	20			20	Eb	E	dotted quarter note	48		48
21	17			21	F		quarter note	92		92
22	19			22	D		quarter note	96		108
23	22			23	Ab		eighth note	58		72
24	24			24	a		half note	120		84
25	23			25	A		quarter note	112		98
26			3	26	F		half note	56		62
27			4	27	D	E	quarter note	76	8th nt = 120	8th nt = 120
28			5	28	D	E	half note	69	qtr nt = 128	54
29			7	29	Ab		quarter note	80	8th nt = 96	8th nt = 96
30			1	30	C	D	half note	40	qtr nt = 92	qtr nt = 92
31			6	31	Eb		dotted quarter note	54	8th nt = 54	54
32			9	32	G		half note	76	qtr nt = 120	qtr nt = 120
33			8	33	G	A	quarter note	60		60
34			10	34	e / E		dotted quarter note	60		50
35			11	35	F	G	eighth note	76	72	98
36			13	36	E		dotted quarter note	69		54
37			12	37	C		quarter note	120		98
38			14	38	G	A	quarter note	144		144
39			15	39	Eb		dotted quarter note	66		80
40			16	40	D	E	dotted quarter note	66	52	58
41			17	41	e / E	f# / F#	dotted quarter note	qtr nt = 48	dtd qtr = 48	dtd qtr = 48
42			18	42	F		half note	qtr nt = 66	qtr nt = 104	66
43			19	43	C	Db	quarter note	50	69	56
44			20	44	Ab		quarter note	126		108
45			21	45	C	D	quarter note	108		100
46		2		46	A		dotted quarter note	60		76
47		3		47	Bb		quarter note	138	120	104
48		1		48	E		eighth note	84		116
49			22	49	Ab		eighth note	80		80
50			23	50	A		half note	88		74
51			24	51	C		quarter note	104		96
52		4		52	G		dotted quarter note	40	8th nt = 104	50
53		7		53	Db		quarter note	76		70
54		9		54	F		eighth note	84	qtr nt = 54	dtd qtr = 48
55		5		55	Eb		quarter note	92		92
56		8		56	Ab	A	quarter note	92		92
57		6		57	C		eighth note	72		86
58		10		58	G		dotted quarter note	132	qtr nt = 132	112
59		11		59	Db		eighth note	80	dtd qtr = 80	100
60		12		60	g / G		eighth; dotted half	60; 72	90; 72	60; 60 / 54

\* Boston Symphony Orchestra Bass Trombonist Douglas Yeo has kindly provided the metronome markings listed in the final column. The product of his many years of experience with the Vocalises, Mr. Yeo's tempo recommendations allow trombonists and bass trombonists to sing on their instruments and make the vocal phrases musical.

In his 1928 Carl Fischer Inc. Melodious Etudes for Trombone, Joannes Rochut arranged Bordogni's studies "progressively" often changing the key and adapting the phrasing "to fit the character of the trombone to best advantage." Of the sixty studies in Books II and III of Rochut, fifty-nine are found in these three volumes. Corresponding numbers are shown here.

Tempo markings in nineteenth century vocal editions of Bordogni are not always comfortable for instrumentalists. Here are some alternative suggestions.

<b>Schwartz's</b>									
<b>Bordogni Vocalises</b>									
Rochut	Vol. Four	Vol. Five	Vol. Six	Rochut	Key	Rochut's key, if different	Bordogni's tempo M. M.	Rochut's tempo if different	Schwartz's practice tempo if different
61	3			61	b		84		-
62	1			62	C		63		
63	2			63	Ab	B	66		
64	5			64	G	A	144		
65	4			65	Ab		68		
66	8			66	E		72		
67	6			67	G		96		
68	7			68	F		92		
69	10			69	D		66		
70	11			70	C	Db	54		
71	9			71	Ab	A	112		104
72	12			72	Cb		104		
73				73			72		
74			1	74	Ab		116	qtr nt = 60	qtr nt = 60
75			2	75	A		120		104, 108
76			3	76	Eb	E	96		
77			4	77	bb / Bb		120		104
78			5	78	f# / F#		92		
79			6	79	bb / Bb		96; 100		96; 88
80			8	80	E/D/E		52; 126		52; 100
81			9	81	Bb	B	100		
82			10	82	Ab		76	8th nt = 96	8th nt = 96
83			11	83	F		116		104
84			12	84	E		88	qtr nt = 126	qtr nt = 126
85			13	85	f		58		
86			14	86	Ab	A	108		104
87			15	87	C		88		
88			17	88	Ab		66		
89			16	89	Db		96		
90			18	90	C		100		
91			19	91	Eb	E	84		
92			20	92	bb / Bb		72		
93			21	93	d		60		
94			22	94	A/a/A		104		
95			23	95	E	Eb	52; 108		52; 96
96			24	96	C		108		
97			25	97	Bb		54; 112		
98			26	98	c / C	c# / C#	54		
99			28	99	Db		50; 112		
100			27	100	Eb		116		104
101			33	101	B		126		
102			29	102	a		66		
103			30	103	Eb		104		
104			31	104	f / F		58; 116		58; 104
105			32	105	E/F/E		100		
106		8		106	D	G	54	92	84
107			34	107	Bb	B	80; 104		
108			35	108	F		104		
109			36	109	A		112		
110		1		110	E	G	63	112	64
111		2		111	Db	E	108	120	100, 104
112		3		112	D	Eb	80		
113		4		113	C	E	64	72	
114		5		114	b / B	d / D	116	120	104, 108
115		9		115	Eb	G	54; 108	60; allegro mod.	54; 96
116		6		116	G	B	60	96	88
117		7		117	E	Gb	52; 116	54; 96	
118		11		118	f / Db	a / F	56; 126-p.mso	qtr nt 60; 128-140	72; 124; 128
119		10		119	E	G	108	120	
120		12		120	D	F#	48; 160	60; 140	48; 140
-			7	-	C		176	-	144

Volume Six tempo markings for numbers 13 to 36 are taken from Max Spicker's 1897 edition published by G. Schirmer, Inc.

© 2003 by David A. Schwartz rev. 1/14/2003

Within Volume Six, published in Philadelphia by Gould, tempi are provided in the first twelve vocalises, appearing in treble clef.

All the remaining vocalises appear in soprano clef with no metronome markings, apparently in the form published in Naples by B. Girard and, for libro 3, Stabilimento Musicale Partenopeo Successore di B. Girard

For numbers 13 to 36, I have taken metronome markings from Max Spicker's 1897 edition published by G. Schirmer, Inc.

The publishers apparently offered Volume Six in folios of six vocalises each.

Bordogni's guidance, in phrasing, volume, an articulation, is spare compared to subsequent editors.