

Richard Roblee

Two old Friends

27 Trombone Duets

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Vorwort

Als ich noch jung war und zum ersten Mal Traditional (New Orleans) Jazz gehört habe, merkte ich, dass die Posaune relativ selten die Melodie spielte. Diese Rolle übernahm meistens die Trompete, und mein Instrument musste eine vernünftige zweite Stimme zustande bringen. Die Suche nach dieser zweiten Stimme hat sowohl beim Spielen sowie beim Arrangieren/Komponieren meine ganze musikalische Laufbahn begleitet, egal bei welcher Stilistik.

Ich finde es besonders interessant, wenn zwei Instrumente ganz alleine spielen, ohne rhythmische oder harmonische Begleitung. Für den Arrangeur/Komponisten gibt es verschiedene Möglichkeiten: die zweite Stimme könnte eine Bassfunktion übernehmen; sie könnte die erste Stimme imitieren oder auf sie antworten; sie könnte parallel mit der ersten Stimme im Terzabstand spielen; oder sie könnte eine unabhängige polyphonic Melodie einführen. Für mich ist es faszinierend auszuprobieren, welche dieser Möglichkeiten man in einem bestimmten musikalischen Zusammenhang wählt.

Dieses Heft bietet eine ganze Bandbreite von Stilistiken und Schwierigkeitsgraden. Ich hoffe, dass diese Duette einerseits als Unterrichtsmaterial sowie auch als kurze Konzerteinlagen dienlich sind. Vor allem sollte es Spaß machen, diese Stücke zu spielen und anzuhören.

Ich bedanke mich herzlich bei meiner Kollegin Kerstin Dikhoff, die die Duette mit mir aufgenommen hat. Ich danke auch meinem Freund und Verleger Bruno Uetz und natürlich auch meiner Frau Judyann für ihre klugen Anregungen und hilfreiche Unterstützung.

Übrigens: die Überschrift „Two old Friends“ ist auch der Titel eines Duetts. Dessen Melodie haben mein bester Freund und ich schon in der Schulzeit komponiert, als wir uns überlegt haben, Musik als Beruf anzustreben.

Preface

Many years ago, when I first encountered Traditional (New Orleans) Jazz, I noticed that, when the musicians played together in ensemble, the trombone seldom got to play the melody. That role was taken by the trumpet, and my instrument had to create a supporting voice. The search for this secondary voice has accompanied my musical development, both as a player and as an arranger/composer, whatever style of music.

It's particularly interesting, when two instruments play alone, without any rhythmic or harmonic accompaniment. For the arranger/composer there are various possibilities: the second voice could play a bass line, it could imitate or otherwise answer the first voice, it could play parallel to the first voice at the interval of a third, or it could introduce an independent polyphonic line. For me it's a fascinating adventure, to decide which of these roles to employ at a given moment in the music.

This book offers a broad range of styles and levels of difficulty. It is my hope that these duets can serve both as supplementary teaching material as well as for public performance. Above all, I hope they bring joy to musicians and audience alike.

Special thanks are due my colleague, Kerstin Dikhoff, with whom I recorded these pieces. I would also like to thank my friend and publisher Bruno Uetz, and of course my wife Judyann, for her wise suggestions and support.

By the way, the title „Two old Friends“ refers to one of the duets, the melody of which my best friend and I composed many decades ago, as we contemplated pursuing music as a profession.

Richard Roblee, 2022

Link zum Download der Aufnahmen unter www.uetzverlag.de/blechbläser/posaune/posaundeutsche/ oder bei Youtube mit den Stichworten: Roblee, Dikhoff, Two old friends

GEMA-Angaben:

Werknummer
32273121

Titel
Two old Friends

Komponist
Richard Roblee

Verleger
Bruno Uetz

1. Wiegenlied

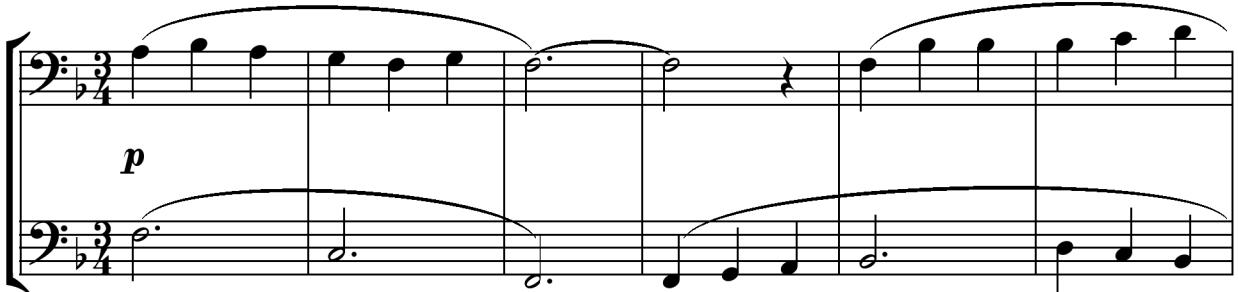
$\text{♩} = 116$

Wolfgang Amadeus Mozart
Arr.: Richard Roblee

Posaune 1

p

Posaune 2



4

2. Santa Lucia

$\text{♩} = 92$

Neapolitanisches Lied (1850)
Arr.: Richard Roblee



3. Mein Vater war ein Wandersmann

Marsch
 $\text{♩} = \text{ca. } 112$

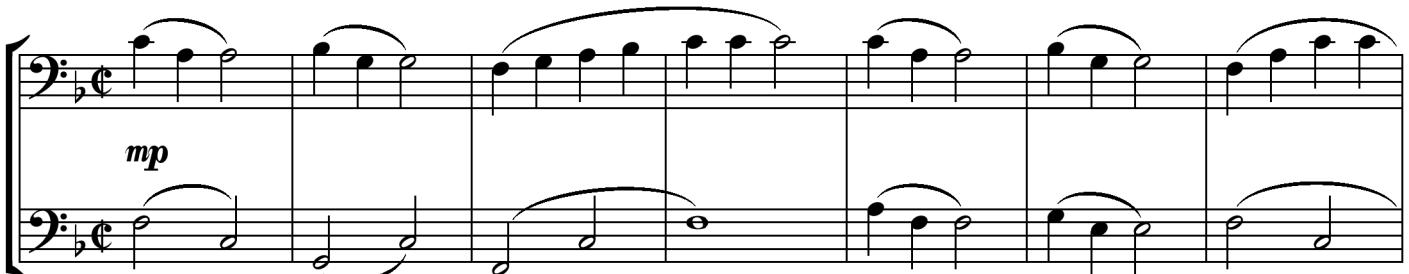
Volkslied
Arr.: Richard Roblee



4. Hänschen klein

$\text{♩} = 96$

Volkslied
Text: Franz Wiedemann
Arr.: Richard Roblee



5. Nehmt Abschied, Brüder

Schottische Volksweise
Arr.: Richard Roblee

$\text{♩} = 92$

mp

mf

6. Scotland the brave

$\text{♩} = 104$

inoffizielle Nationalhymne
Arr.: Richard Roblee

mf

7. Kahle Landschaft

$\text{♩} = 72$

Richard Roblee

p

mf

8. Auf, du junger Wandersmann

Volkslied
Arr.: Richard Roblee

$\text{♩} = 132$

mp

mf

Ballade

$\text{♩} = 84$

kein Swing

9. Guter Mond, du gehst so stille

Volkslied

Arr.: Richard Roblee

Musical score for '9. Guter Mond, du gehst so stille' in Ballade style. The score consists of two staves. The top staff is in bass clef, 2/4 time, and the bottom staff is also in bass clef. The tempo is $\text{♩} = 84$ and there is 'kein Swing'. The music features eighth-note patterns with grace notes and dynamic markings *mp* and *p*.

10. Ein Männlein steht im Walde

beliebiges Tempo

$\text{♩} = 96 - 116$

Volkslied

Arr.: Richard Roblee

Musical score for '10. Ein Männlein steht im Walde' in beliebiges Tempo. The score consists of two staves. The top staff is in bass clef, and the bottom staff is also in bass clef. The tempo is $\text{♩} = 96 - 116$. The music features eighth-note patterns with dynamic markings *mf* and *p*.

11. Wenn alle Brünnlein fließen

$\text{♩} = 120$

Volkslied

Arr.: Richard Roblee

Musical score for '11. Wenn alle Brünnlein fließen' in Ballade style. The score consists of two staves. The top staff is in bass clef, and the bottom staff is also in bass clef. The tempo is $\text{♩} = 120$. The music features eighth-note patterns with dynamic markings *p*.

Ballade

$\text{♩} = 96$ kein Swing

12. Daydreaming

Richard Roblee

Musical score for '12. Daydreaming' in Ballade style. The score consists of two staves. The top staff is in bass clef, and the bottom staff is also in bass clef. The tempo is $\text{♩} = 96$ and there is 'kein Swing'. The music features eighth-note patterns with dynamic markings *p*.

Espressivo
♩ = 108

13. A Bach Fantasy

Thema aus „Die Kunst der Fuge“
Arr.: Richard Roblee

A musical score for two bassoons. The top staff is in B-flat major and the bottom staff is in C major. The tempo is Espressivo (♩ = 108). The music consists of two staves of bassoon parts, with dynamics like mp and crescendos indicated by arrows.

16

14. Geh aus, mein Herz, und suche Freud

♩ = 120 kein Swing

Text: Paul Gerhardt
Melodie: August Harder
Arr.: Richard Roblee

A musical score for two bassoons. The top staff is in B-flat major and the bottom staff is in C major. The tempo is ♩ = 120, and the instruction is 'kein Swing'. Dynamics include mf and p.

15. Großer Gott, wir loben dich

17

Swing
♩ = 144

Text: Ignaz Franz
Melodie: Lüneburg 1668
Arr.: Richard Roblee

A musical score for two bassoons. The top staff is in B-flat major and the bottom staff is in C major. The tempo is ♩ = 144, and the instruction is 'Swing'. Dynamics include mp and mf.

16. Give me Oil in my Lamp

Swing
♩ = 92

Traditional
Arr.: Richard Roblee

A musical score for two bassoons. The top staff is in B-flat major and the bottom staff is in C major. The tempo is ♩ = 92, and the instruction is 'Swing'. Dynamics include mf.

17. Michael, row the Boat ashore

Swing

$\text{♩} = 160$

Musical score for 'Michael, row the Boat ashore' in swing style. The score consists of two staves. The top staff is in treble clef, B-flat major, and the bottom staff is in bass clef, C major. The tempo is marked $\text{♩} = 160$. The dynamics are *mf* for the top staff and *mf* for the bottom staff. The music features eighth-note patterns with grace notes and sustained notes.

Traditional
Arr.: Richard Roblee

18. Old Folks at Home

Easy Swing

$\text{♩} = 80$

Swanee River

Stephen Foster
Arr.: Richard Roblee

Musical score for 'Old Folks at Home' (Swanee River) in easy swing style. The score consists of two staves. The top staff is in treble clef, C major, and the bottom staff is in bass clef, C major. The tempo is marked $\text{♩} = 80$. The dynamics are *mp* for the top staff and *mp* for the bottom staff. The music features eighth-note patterns with grace notes and sustained notes. A measure repeat sign is present in the bass staff.

19. Just a closer Walk with Thee

Easy Swing

$\text{♩} = 104$

Traditional
Arr.: Richard Roblee

Musical score for 'Just a closer Walk with Thee' in easy swing style. The score consists of two staves. The top staff is in treble clef, B-flat major, and the bottom staff is in bass clef, C major. The tempo is marked $\text{♩} = 104$. The dynamics are *p* for the top staff and *p* for the bottom staff. The music features eighth-note patterns with grace notes and sustained notes.

20. Down Home

Swing, Gospel

$\text{♩} = 168$

Richard Roblee

Musical score for 'Down Home' in swing, gospel style. The score consists of two staves. The top staff is in treble clef, B-flat major, and the bottom staff is in bass clef, C major. The tempo is marked $\text{♩} = 168$. The dynamics are *mf* for the top staff and *mf* for the bottom staff. The music features eighth-note patterns with grace notes and sustained notes.

21. My Bonnie lies over the Ocean

Walzer $\text{J} = 160$

Schottisches Volkslied
Arr.: Richard Roblee

22. Gefährlicher Einsatz

Rock

$\text{J} = 144$ gerade Achtel

Richard Roblee

23. A little Bit of Blues

Easy Swing

$\text{J} = 104$

Richard Roblee

24. It's a good Day

Easy Swing

$\text{J} = 120$

Richard Roblee

Cool, easy Swing

♩ = 120

25. Two old Friends

Richard Roblee
Stephen Newman

A musical score for two bassoon parts. The top staff is in bass clef, B-flat key signature, and common time. The bottom staff is also in bass clef, B-flat key signature, and common time. The tempo is marked as ♩ = 120. The dynamic is mp. The music consists of three measures of eighth-note patterns with various slurs and grace notes.

Lyrisch, mit Energie

♩ = 144

26. Europahymne

Ludwig van Beethoven
Arr.: Richard Roblee

A musical score for two bassoon parts. The top staff is in bass clef, B-flat key signature, and common time. The bottom staff is also in bass clef, B-flat key signature, and common time. The tempo is marked as ♩ = 144. The dynamic is mf. The music consists of three measures of eighth-note patterns with various slurs and grace notes.