# Frits Leffef

Arrangeur, Compositeur, Interprete, Editeur, Professeur

Pays-Bas, Apeldoorn

## A propos de l'artiste

Born 28 sept 1948 Apeldoorn The Netherlands and still living there. Music teacher (flute and brass), musician (flute, trumpet, trombone and tuba) and composer/arranger. Also creator of Fiep the Flute and many other methods. For more information see his English website http://www.fritsleffefsheetmusic.nl/index.html or Dutch sites: http://www.fritsleffefbladmuziek.nl/index.html http://www.fritsleffefuitvaartmuziek.nl/index.html

**Site Internet:** http://www.fritsleffefsheetmusic.nl/index.html

## A propos de la pièce

| | |
|---|---|
| **Titre:** | 20 Duets for 2 Clarinets Vol 1 |
| **Compositeur:** | Shuebruk, Richard |
| **Arrangeur:** | Leffef, Frits |
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| **Editeur:** | Leffef, Frits |
| **Instrumentation:** | 2 Clarinettes (duo) |
| **Style:** | Classique |
| **Commentaire:** | Published in 1920 by R.Sheubruk for trumpet and trombone. |

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TODAY'S MUSIC SERIES

# 20 DUETS

BY

## RICHARD SHUEBRUK

VOLUME I: NO 1 - 11

ARRANGED FOR

## TWO CLARINETS

BY

## FRITS LEFFEF

BL 217

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# TODAY'S MUSIC SERIES BL 217

## Preface

These 20 duets are first published in1920 by Richard Shuebruk for trumpet and trombone. Born in Bristol, England, August 23, 1854 he came to the U.S. in 1876. He joined the Boston Symphony trumpet section in the 1885-1886 season and became principal trumpet the next season for one year. In the 1920s and 1930s he was a music teacher in New York City and also played in the Frederick Neil Innes (1854-1926) Band. His advices as a teacher are still very useful:
Don't blow harder for the high notes; pinch tighter instead. / It is never necessary to play noisily. Anybody can play loud. Artists only can play soft and well. / As much confidence and attention is required to play with one other performer as with a hundred others. Therefore duet practice is the best substitute for playing in the band. / Duets are like conversation: you must listen as well as talk.

The duets are written with great imagination in authentic styles. They are very melodious with beautiful harmonic and polyphonic structures. Here you will find them arranged for clarinet hence some changes had to be made to follow Richard's ideas. Because of today's confusion about how to interpret old school music notation, instructions have been added which are explained here in logical order.

Clarity - Make the music at most a lively discussion. Play sentences, divide them into logical phrases and take a rhythmic rest in-between that contributes to the flow. This has also the advantage that you can take a logical or even unnoticed breath. Be sure that your fastest runs are still understandable.

Double-time - If the beat of a meter is divided by two the first part seems to have more volume; if divided by four the first and third part seem to be louder, and so on. This impression is independent of the real volume and originates from our sense of meter and our binary hearing. Along with the accent(s) of the meter we hear therefore other strong and weak beats also. By giving in to this impression, part of the original beat can be played as the new beat in such a way that a single bar embraces more weaker bars with the original meter count. This is called double-time and composers use it to prevent a sentence getting too much loud first beats, to let more tempi be heard simultaneously and for standing out. Generally one is trusted to recognize it without notification (see also Tempo mark).

Inégale - This is playing the first half of the beat (in double-time the first half of the new beat) a little bit longer than the second one. Normally the lengthening must be less than if the two parts were a triplet, hence it is not possible to write that in notes. It makes the beat audible (and is an expression tool).

Syncopation - This is playing or composing a note, originally on a strong beat, earlier or later. Being even shifted to another strong beat, or the original beat being replaced by a weak note or a rest, it is not always easy to discover a syncope. The best way to feel it, is playing a syncope or possible one at first a few times on the beat you expect it came from. A syncope is a surprise and must therefore be striking: give it at least the accent of the beat it suggests, a *subito piano*, a *gliss* or whatever.

Polyphony - This means the accompaniment is a melody also. An accompaniment can be total polyphonic or has notes for harmony and polyphonic ones as well. So, apart from obvious polyphonic phrases, use the rule: If the solo isn't moving, might be still playing, it's my turn. Let's talk!

Tempo mark - This is a short text above the staff that indicates the speed impression of the shortest significant notes. A mark with conflicting terms indicates double-time (*Andante moderato, Allegro maestoso*).

Although the earliest description of these playing styles refers to baroque music, they are hardly practiced in classical music today. No wonder most performances of music from great masters as Bach, Hotteterre, Mozart, Quantz, Telemann and more, sound very peculiar. But now you can easily decide wether a three count piece is just that, or a latin or related jazz walz, or has to be played sostenuto (a style very often used by these masters but only heard in classical jazz). You are now enlightened and will never misinterpret a piece with beats divided in four as a kind of psychotic march, an insult to the composer being incapable of writing a proper one at all.

Enjoy playing this heart-warming music from a great composer. Frits Leffef, April 2013.

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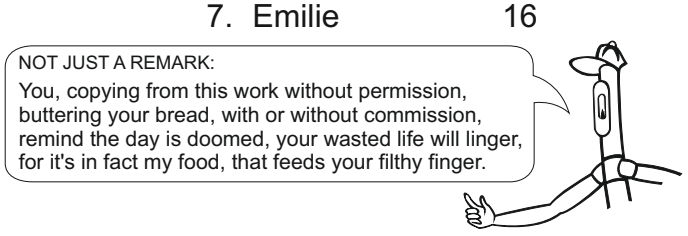


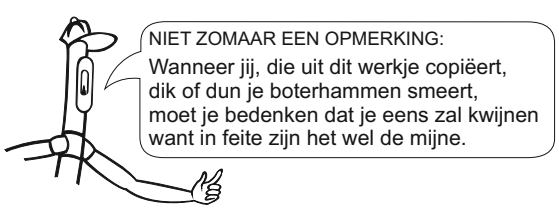


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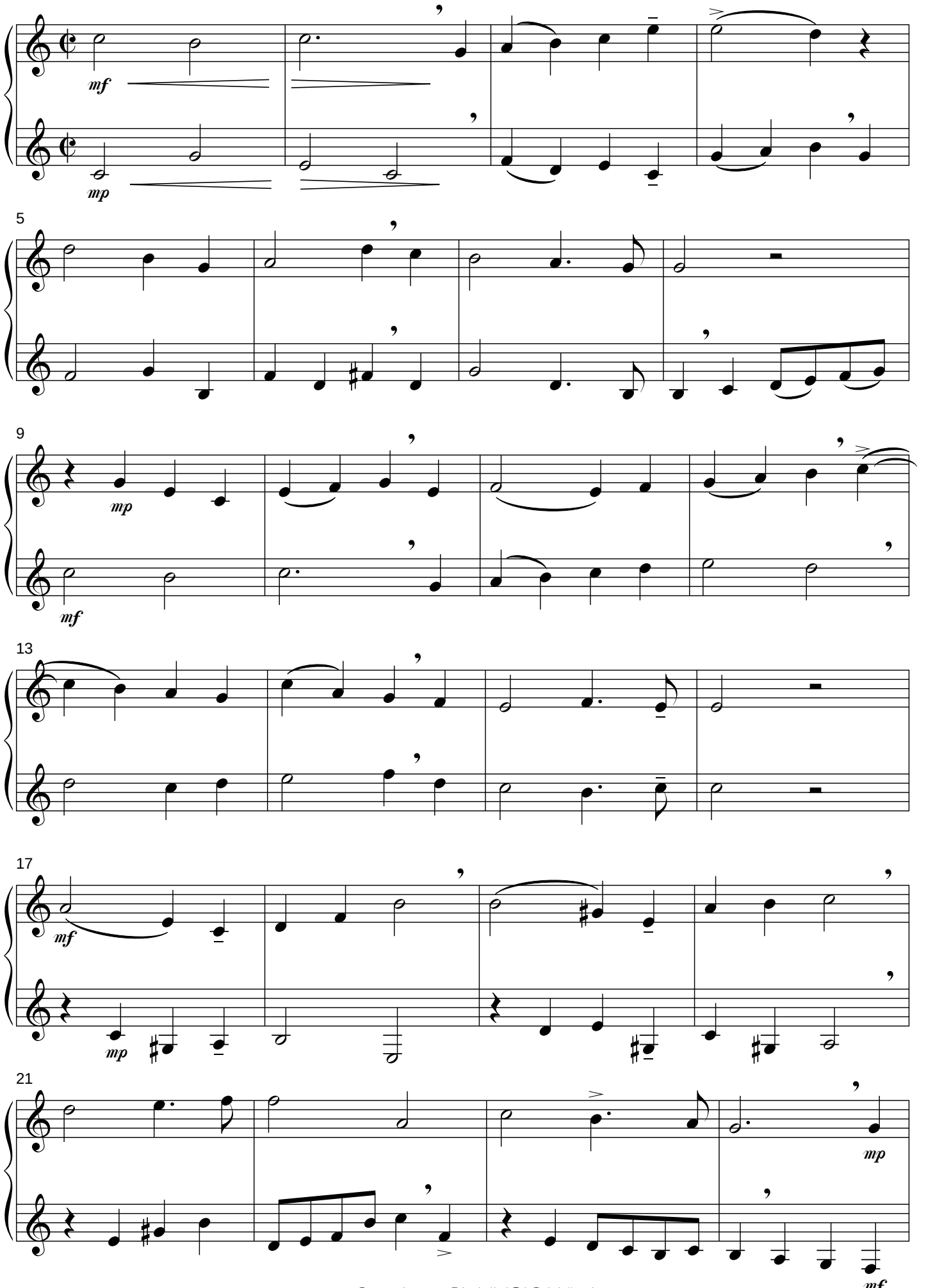
# 1. Processional

Richard Shuebruk

*Maestoso* (♩ = 60)

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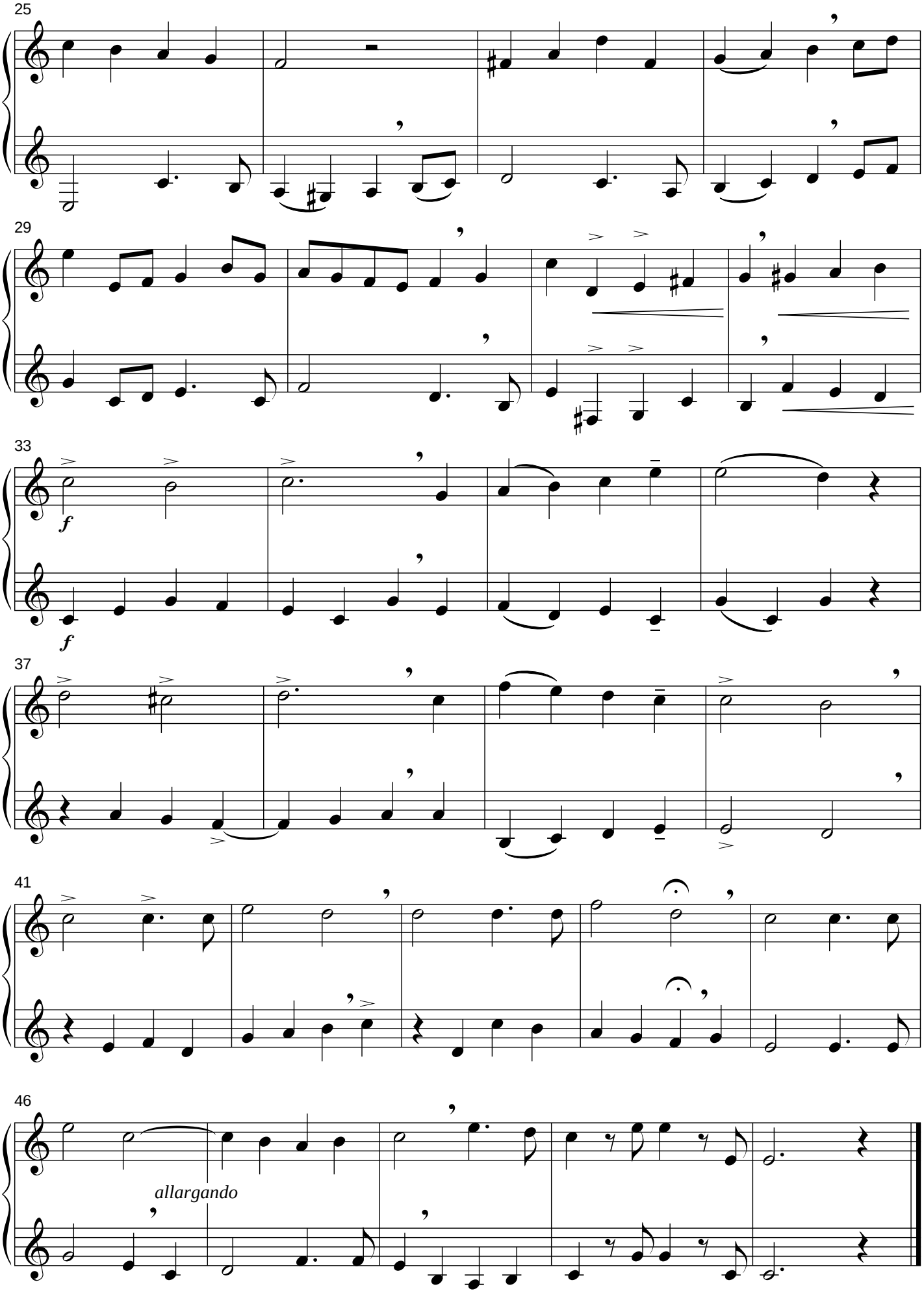




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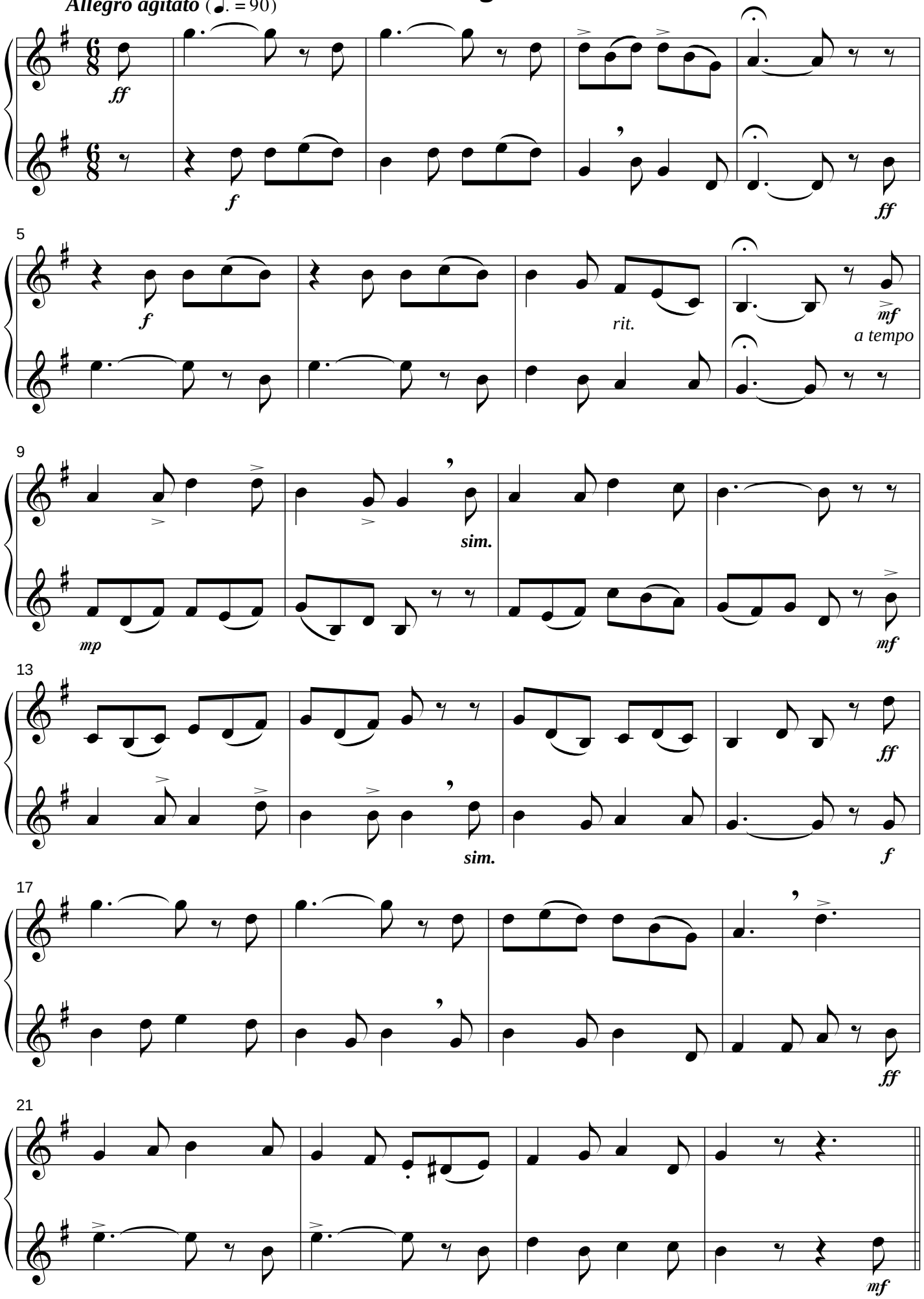
A six count meter is in fact a three count meter with softened even bars.

# 2. Hunting Scene

Richard Shuebruk

***Allegro agitato*** (♩. = 90)

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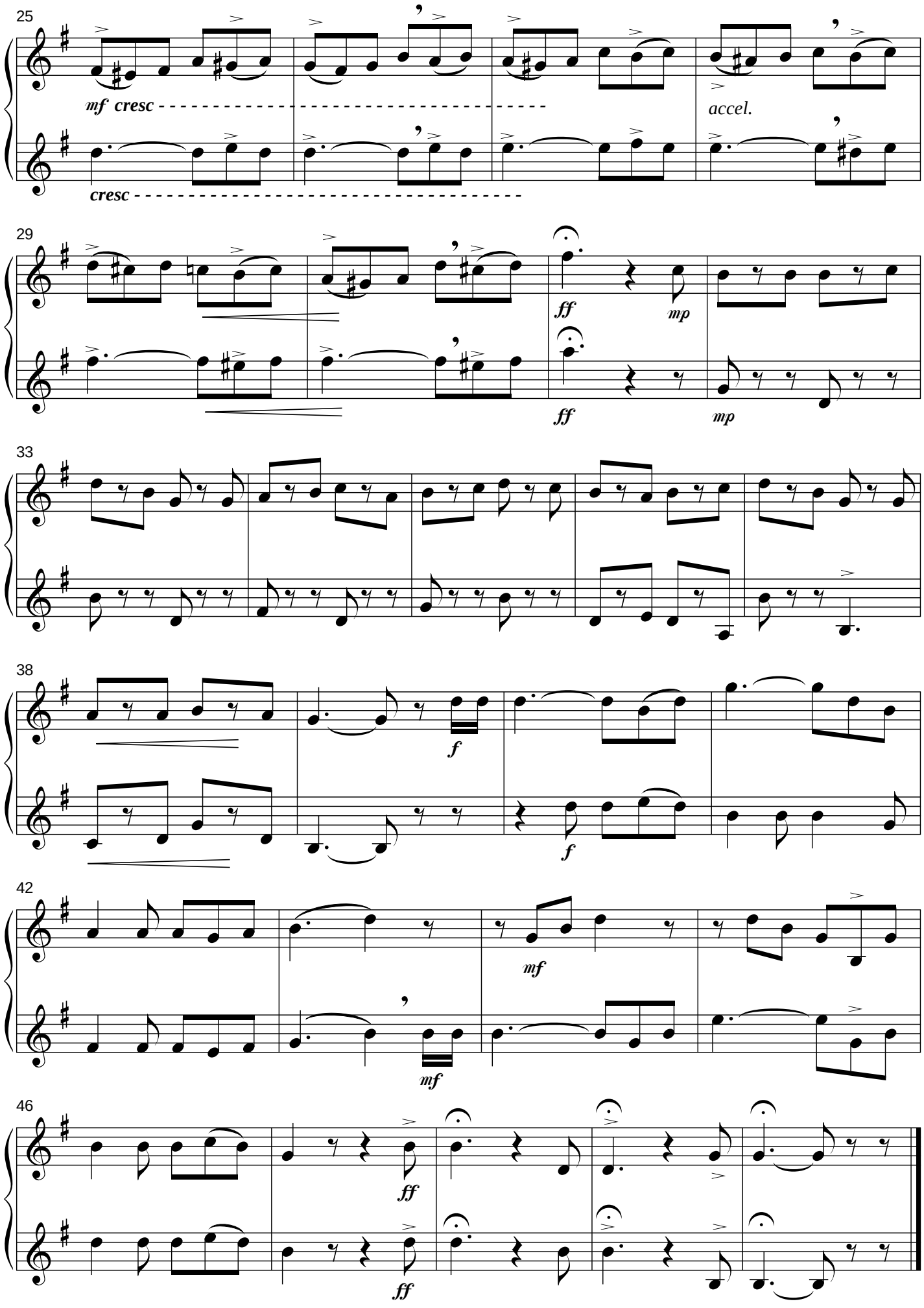




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# 3. Barcarolle

Gondellied

Richard Shuebruk

*Allegretto* (♩. = 60)

*mf* *molto legato e espressivo*

*mf*

5

9 *mp* *mf*

*mp*

13 *mf*

17 *p* *f*

21

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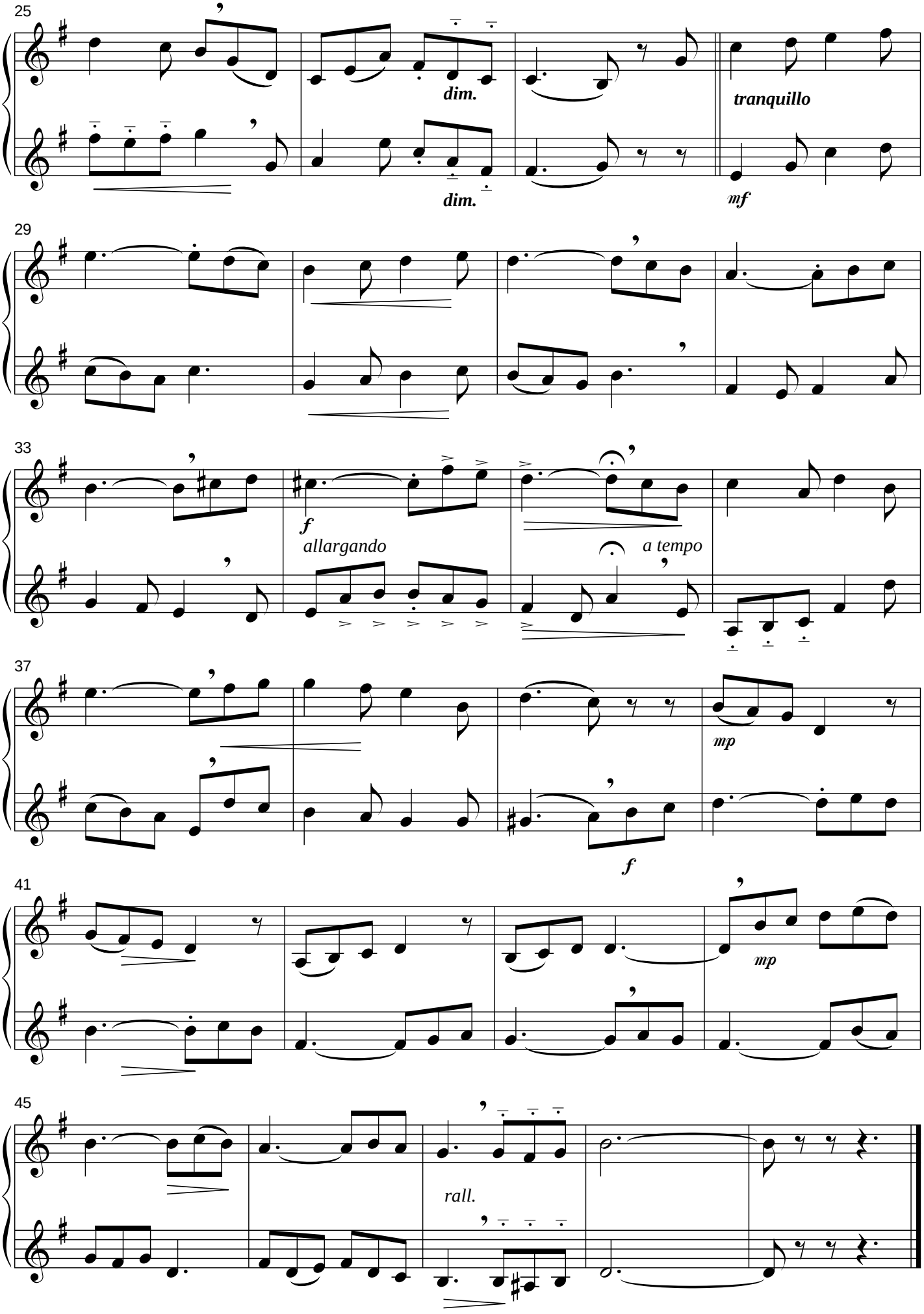




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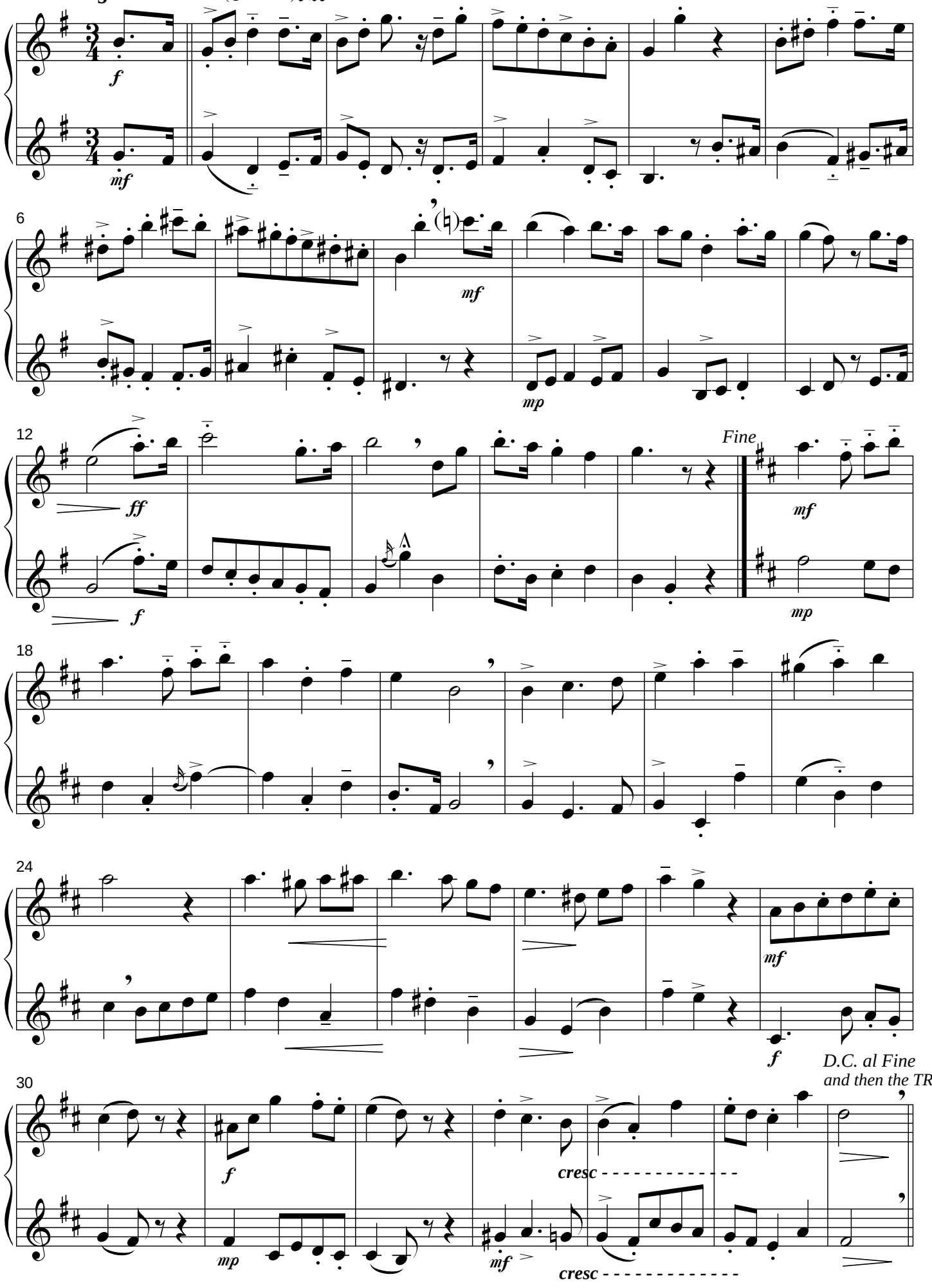
 The addition 'moderato' in the tempo mark means double-time which gives an exuberant effect; so the sixteenth notes are inégale (see Preface).

# 4. Minuet

Richard Shuebruk

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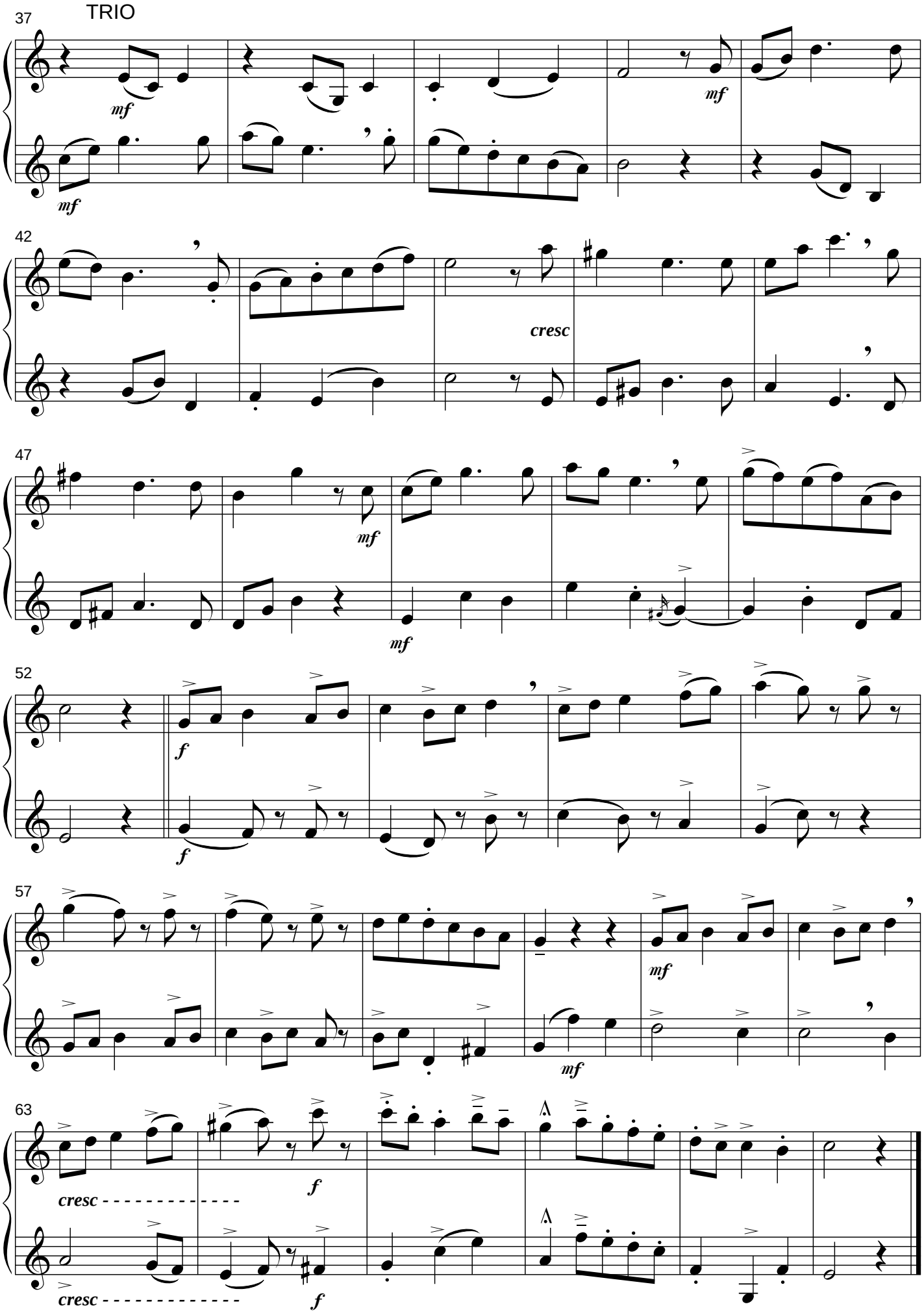




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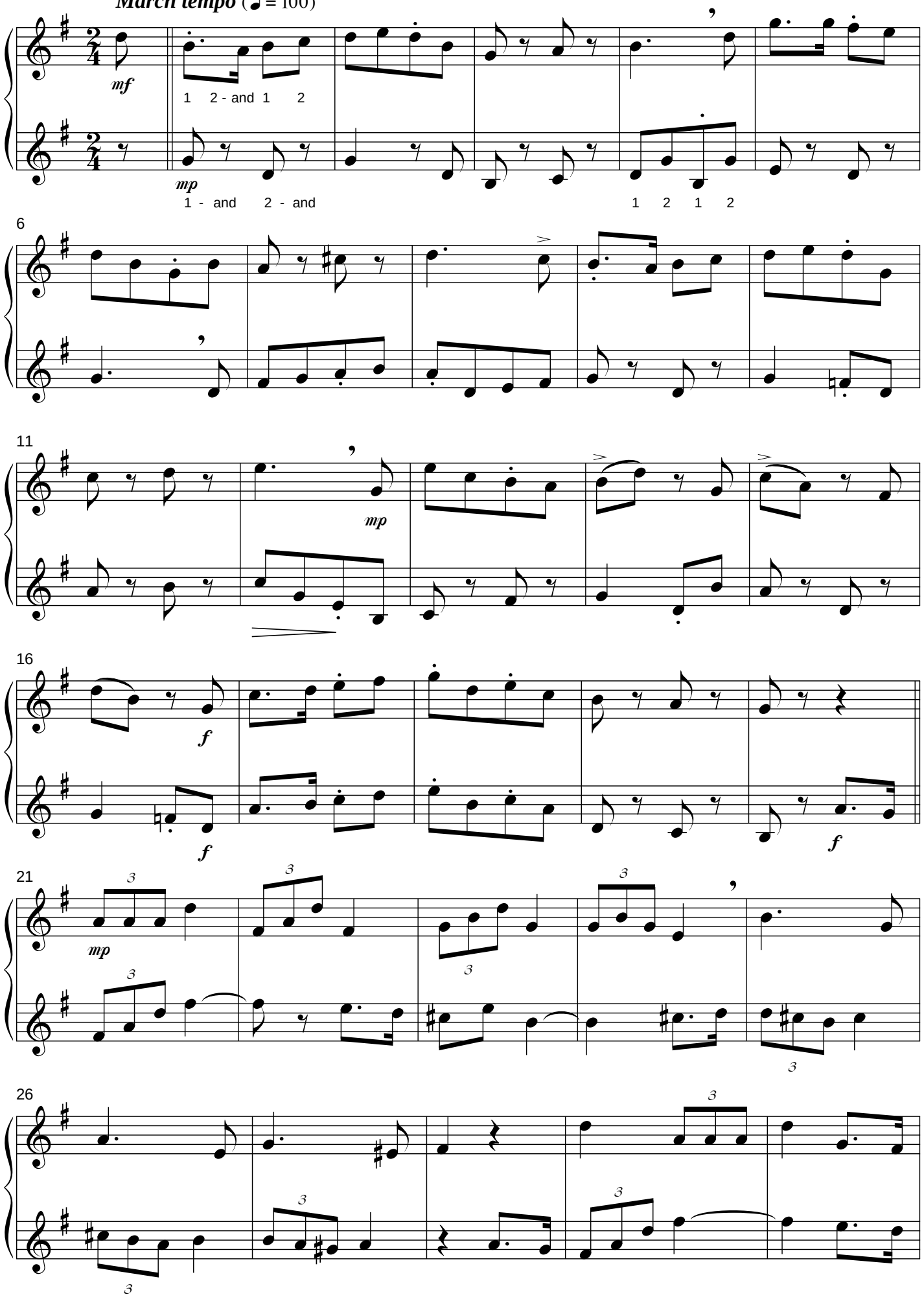
The eighth notes are dubbel-time and the sixteenth inégale.

# 5. The Cadets

Richard Shuebruk

*March tempo* (♩ = 100)

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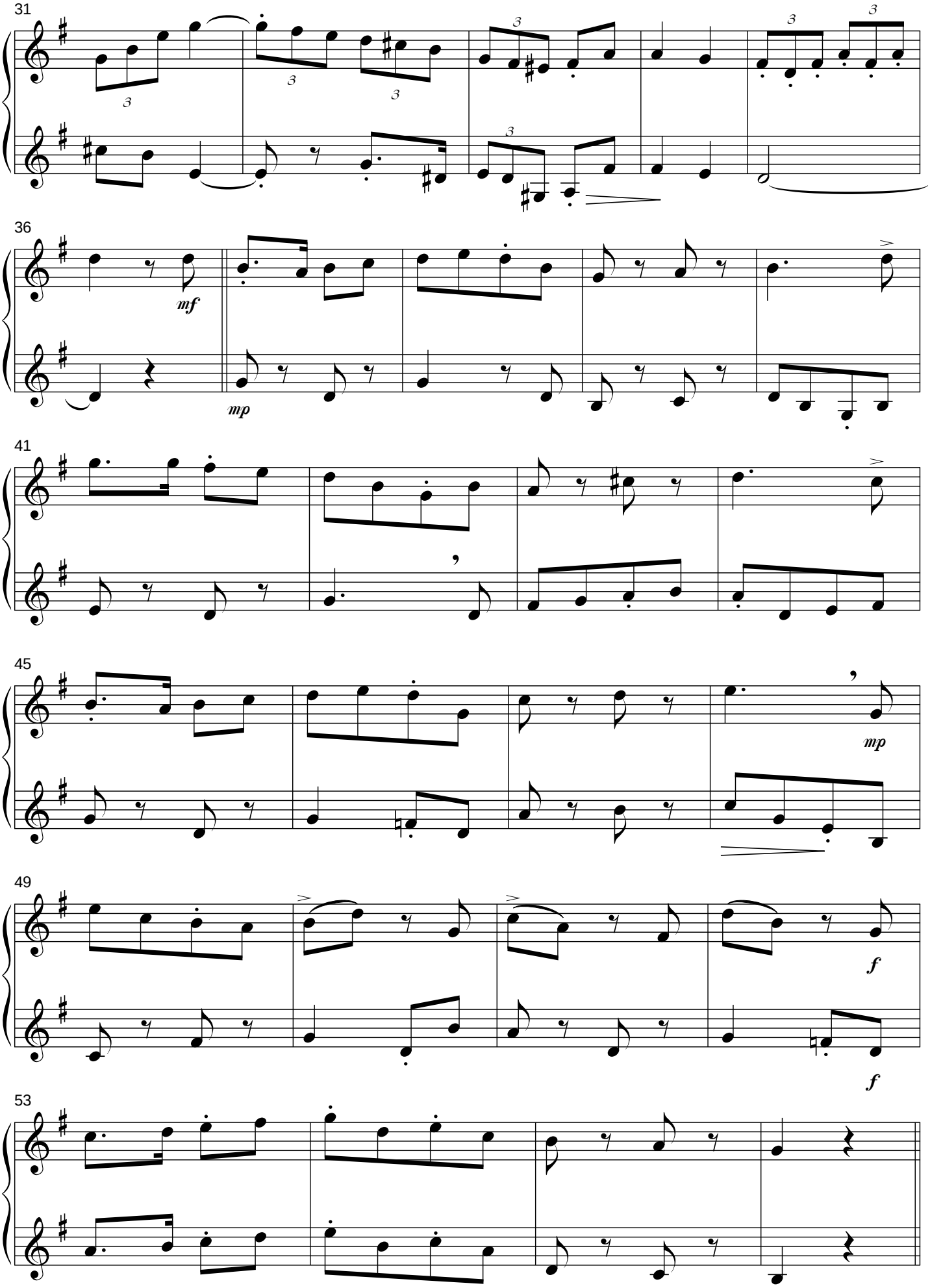




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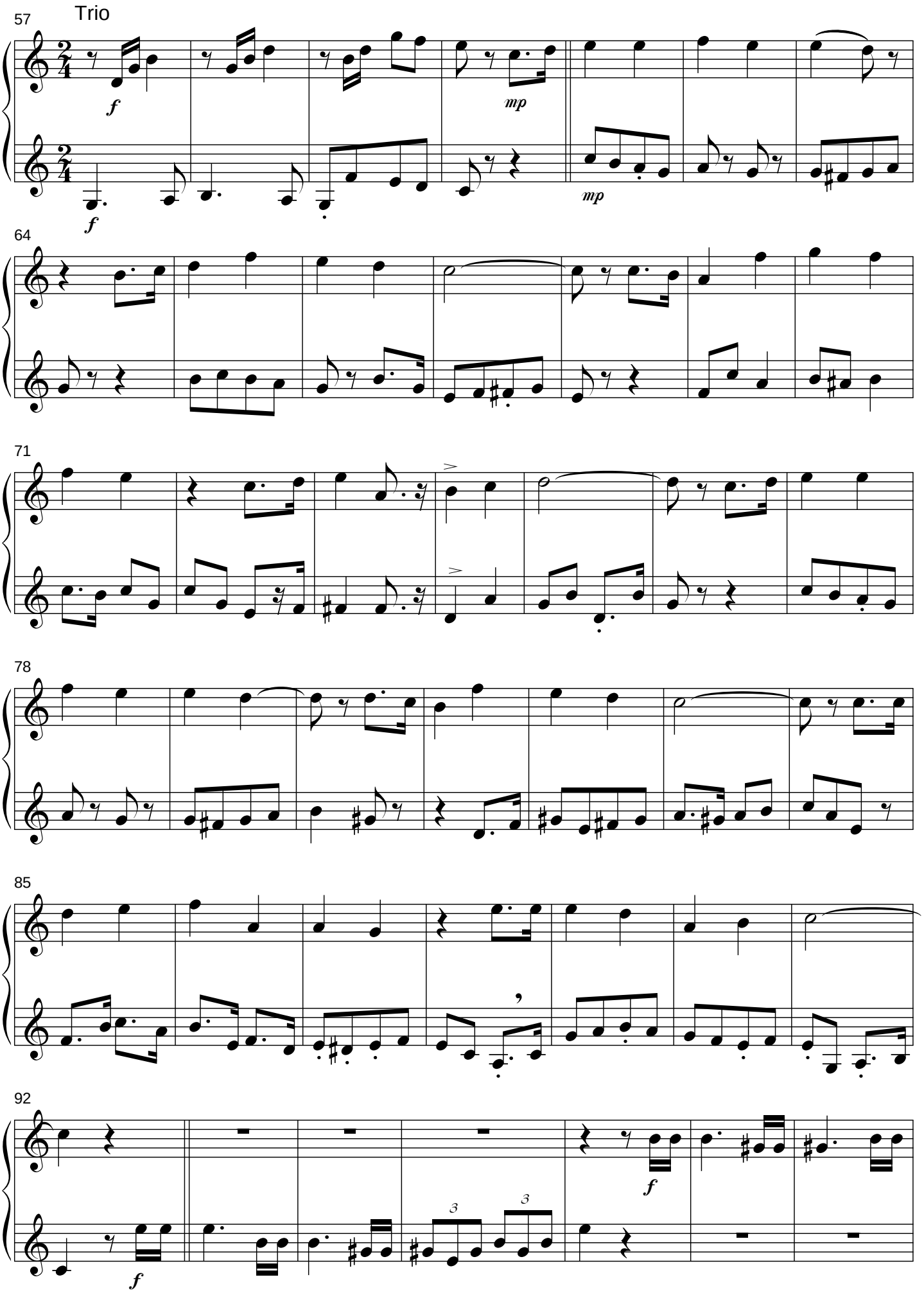




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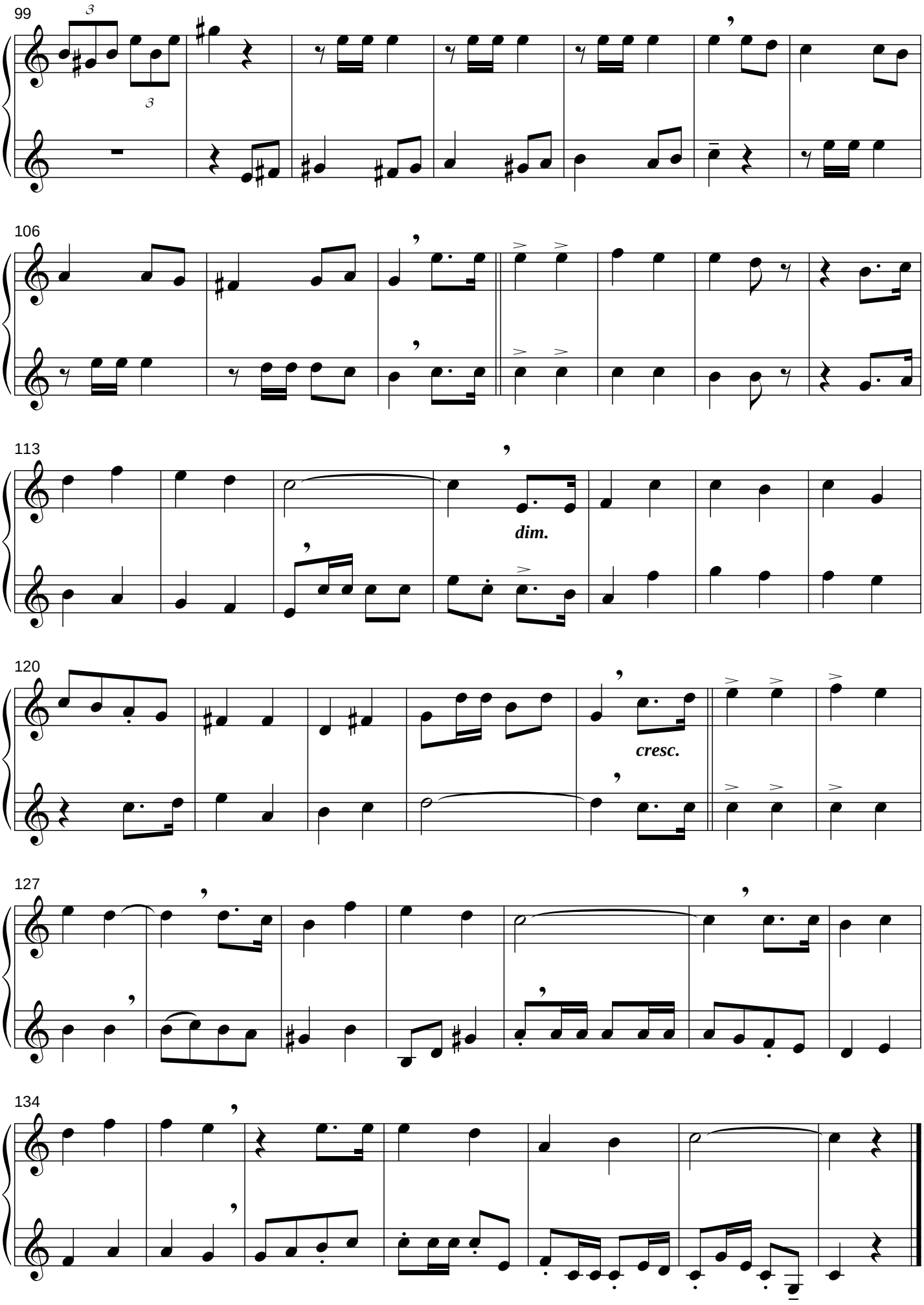




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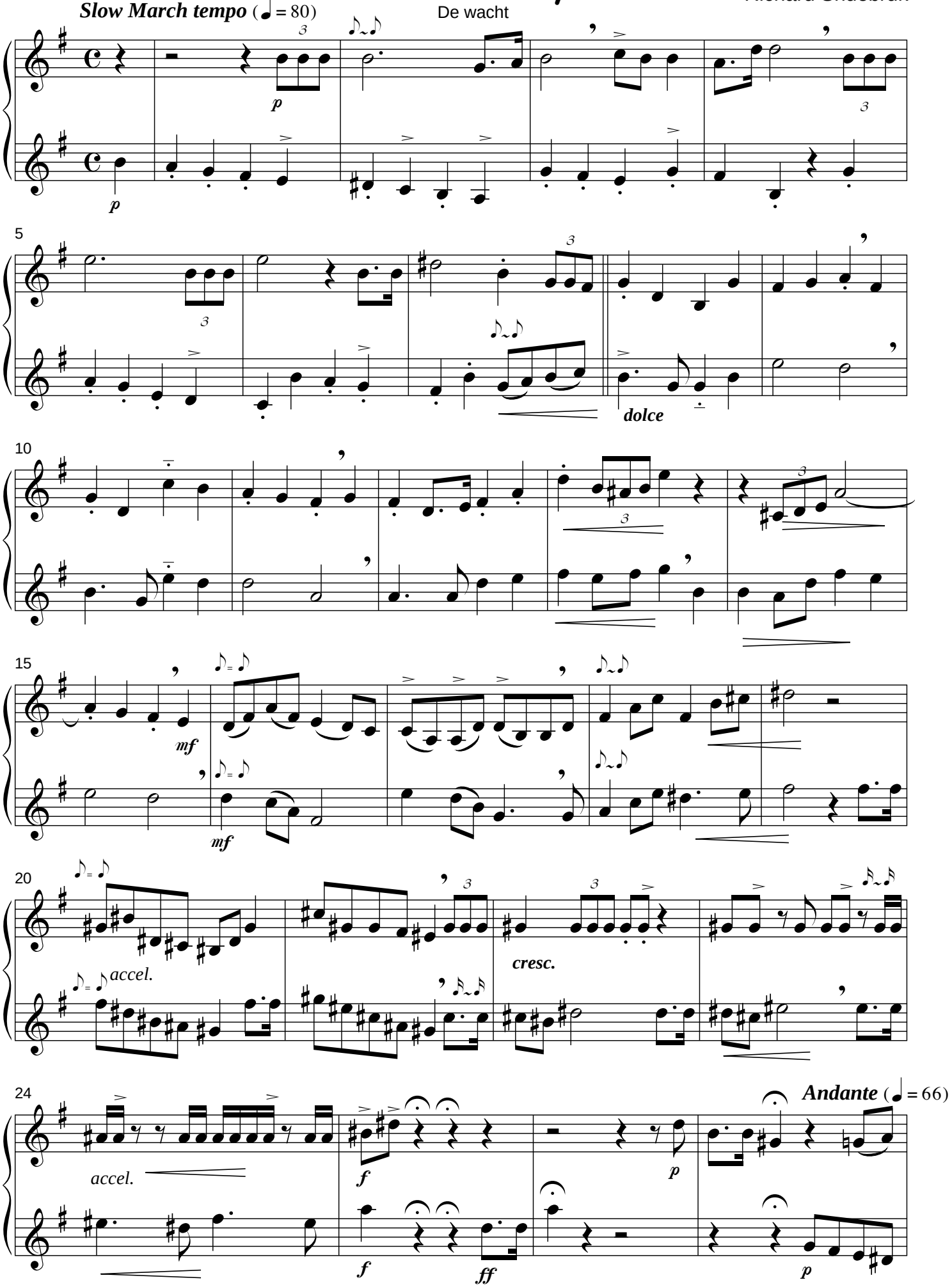
# 6. The Sentry

De wacht

Richard Shuebruk

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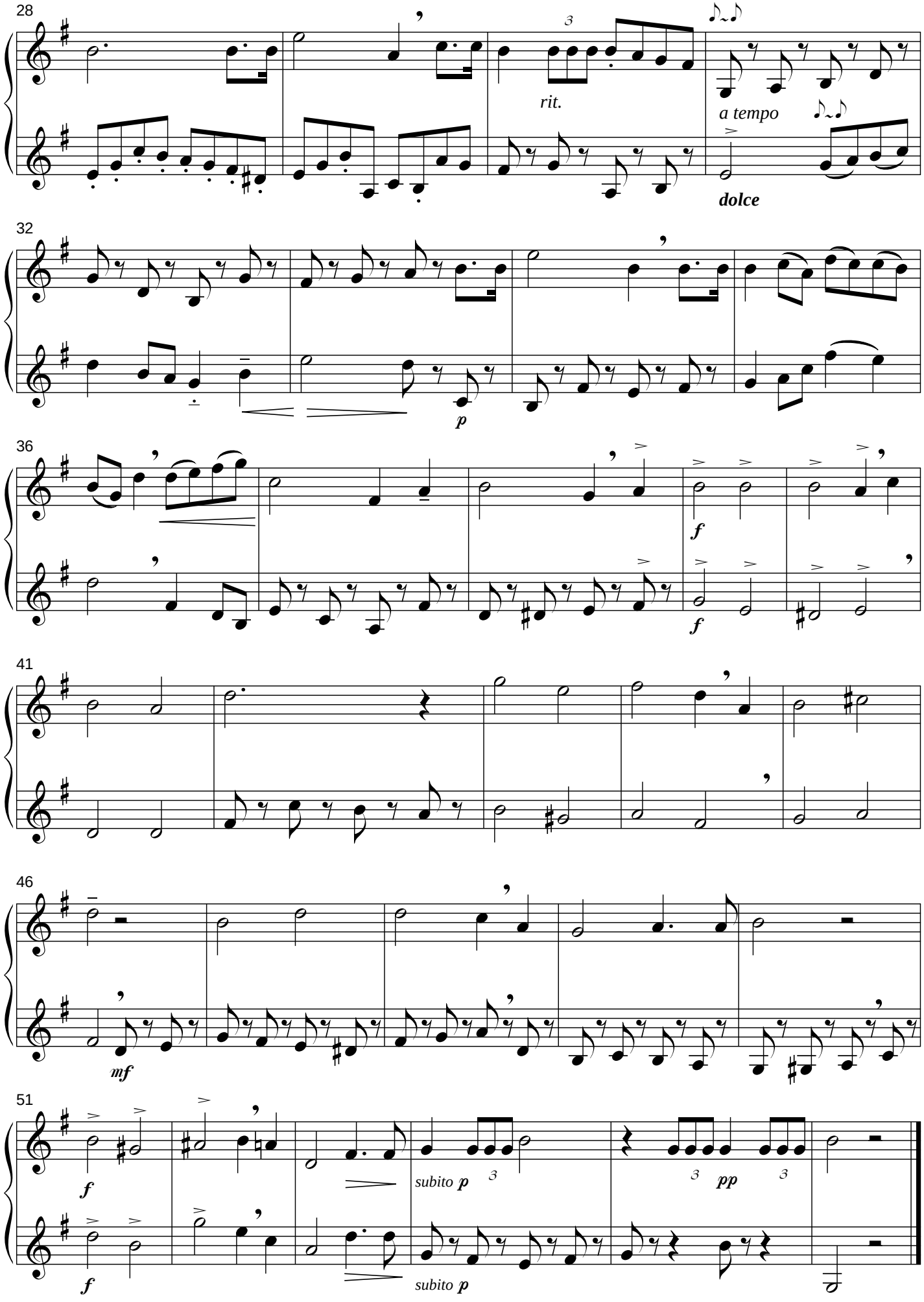




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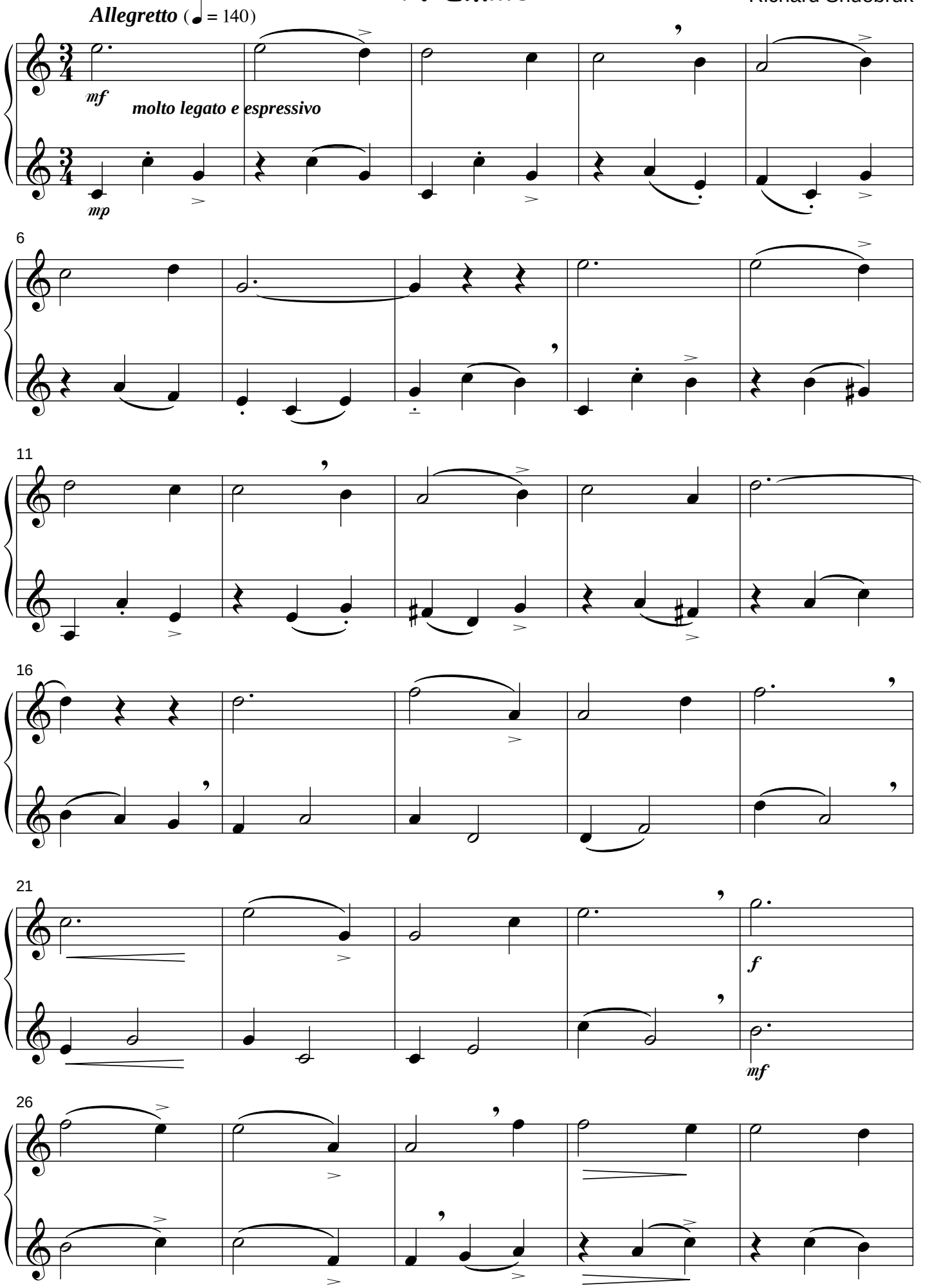
# 7. Emilie

Richard Shuebruk

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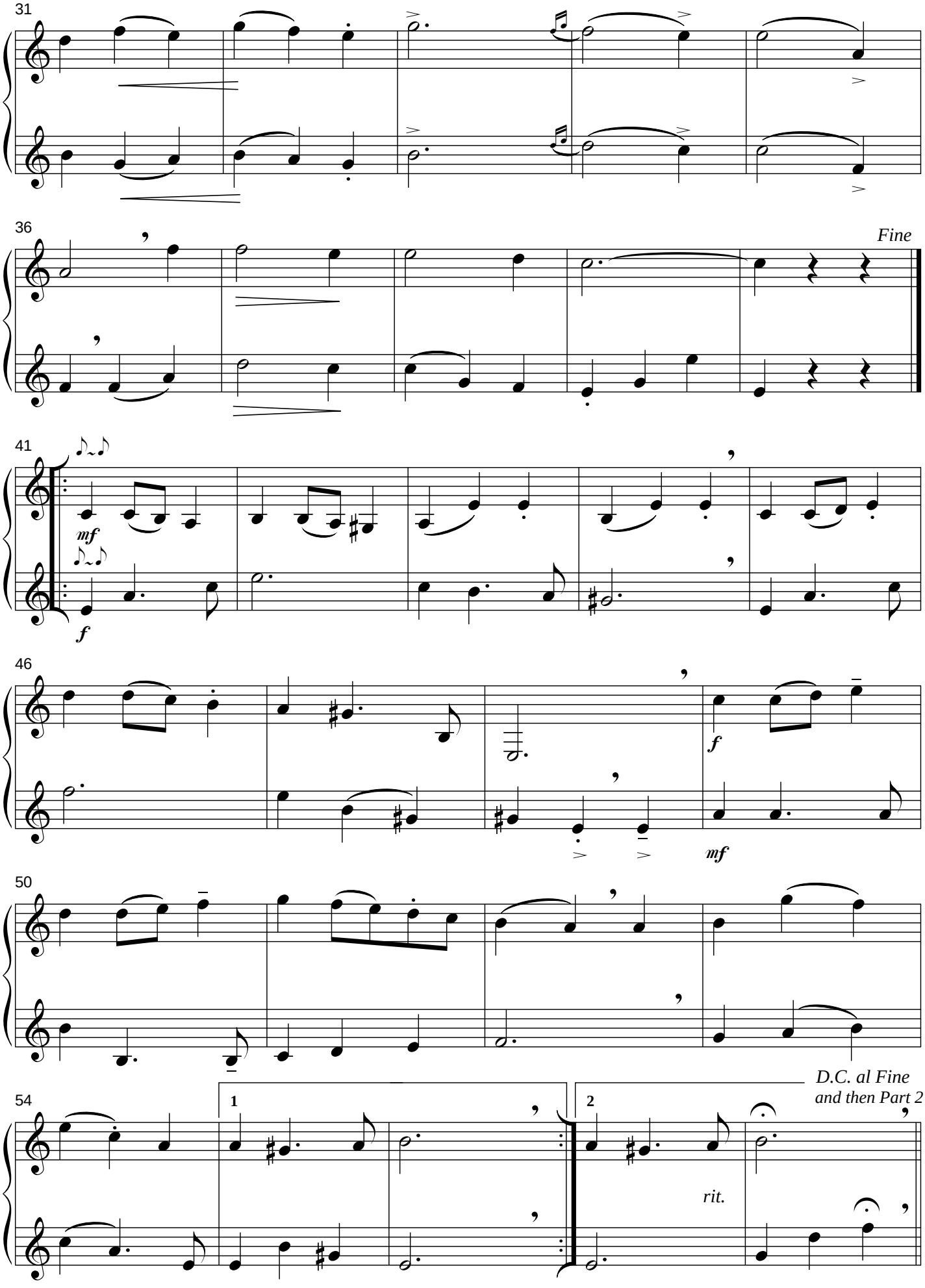




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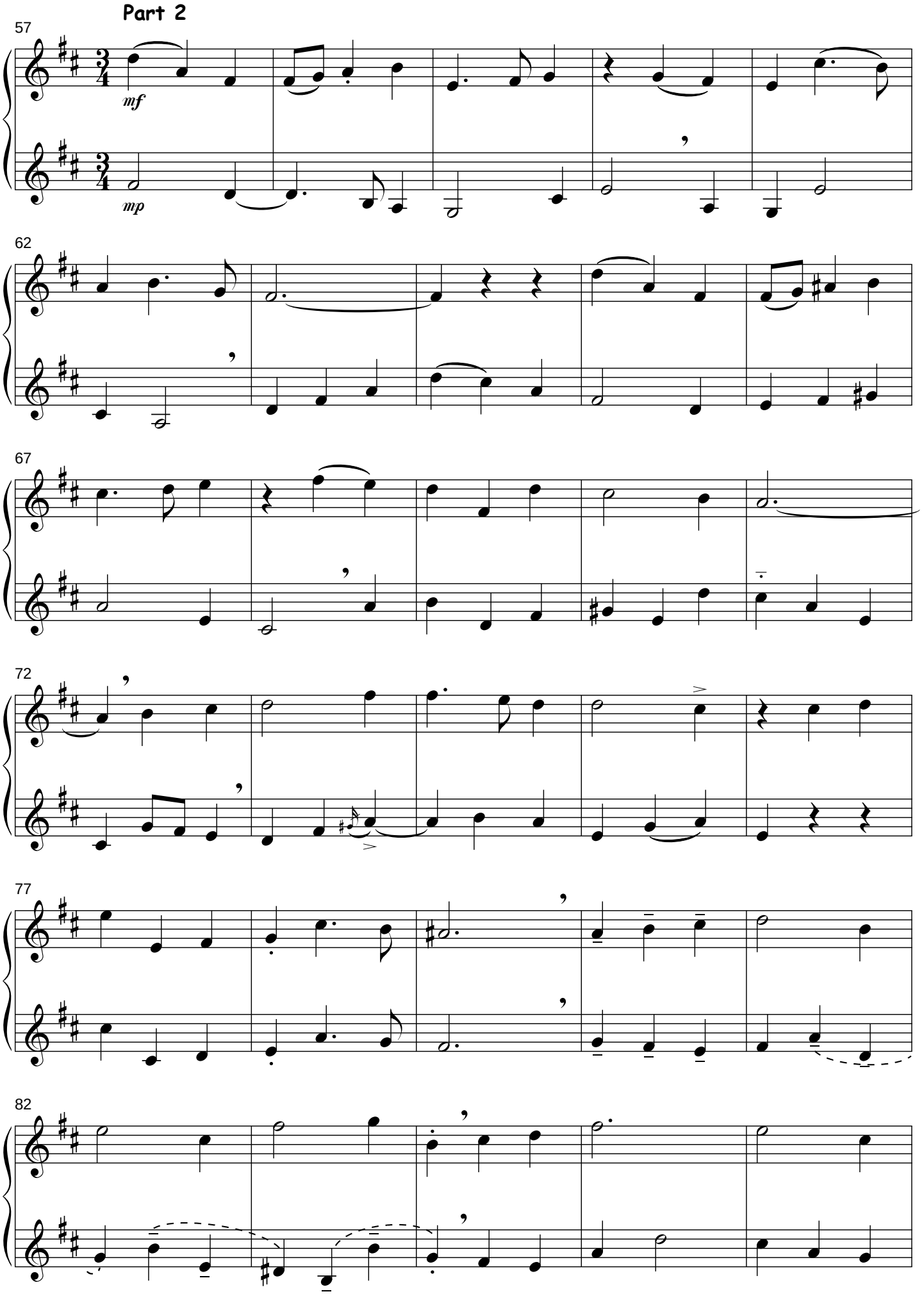




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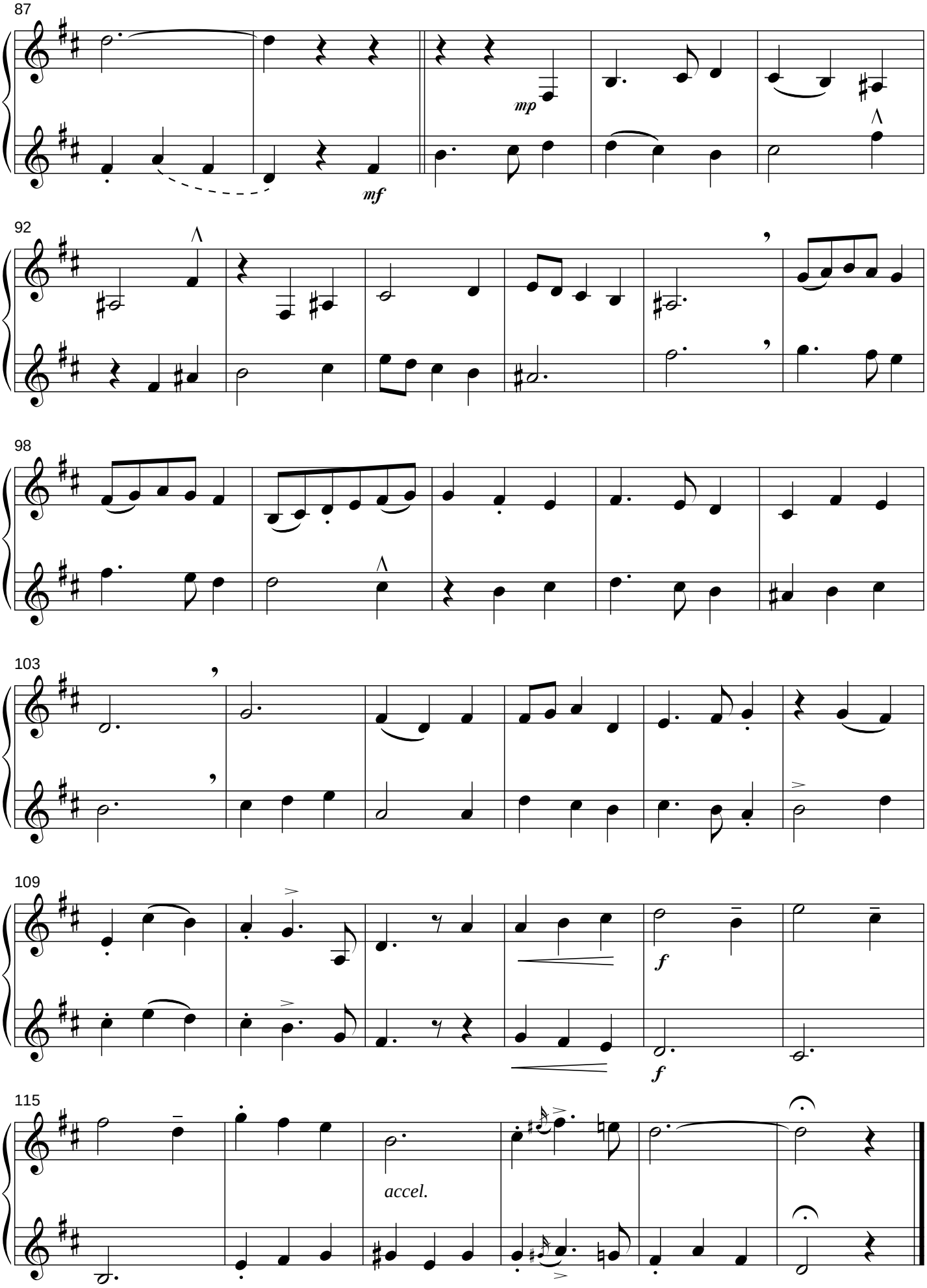




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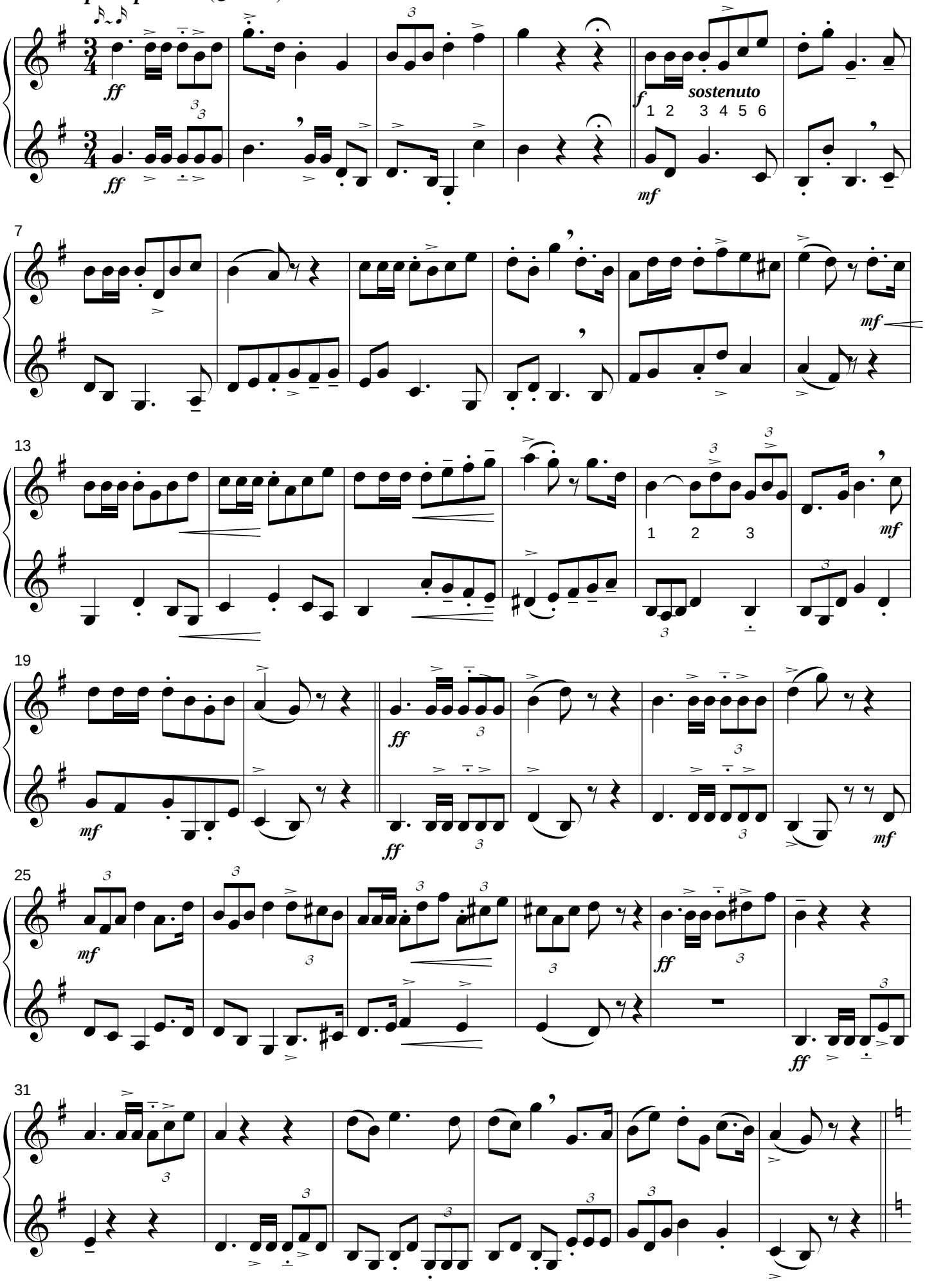
This is a double-time piece. Sostenuto is playing in an impelling way by beginning each beat with more emphasis and using faster air-speed throughout each note.

# 8. Polonaise Militaire

Richard Shuebruk

*Tempo di polacca* (♩ = 100)

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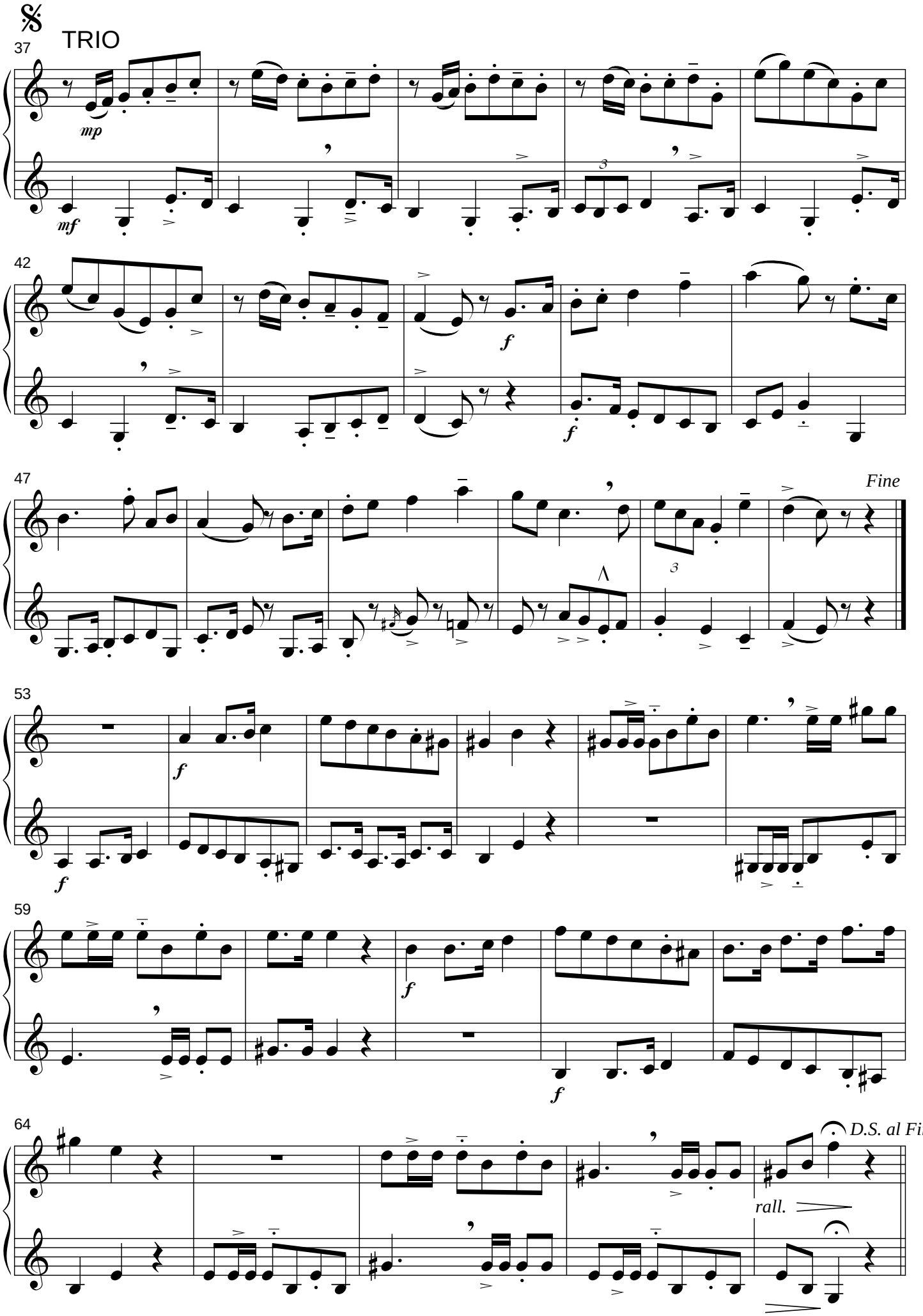




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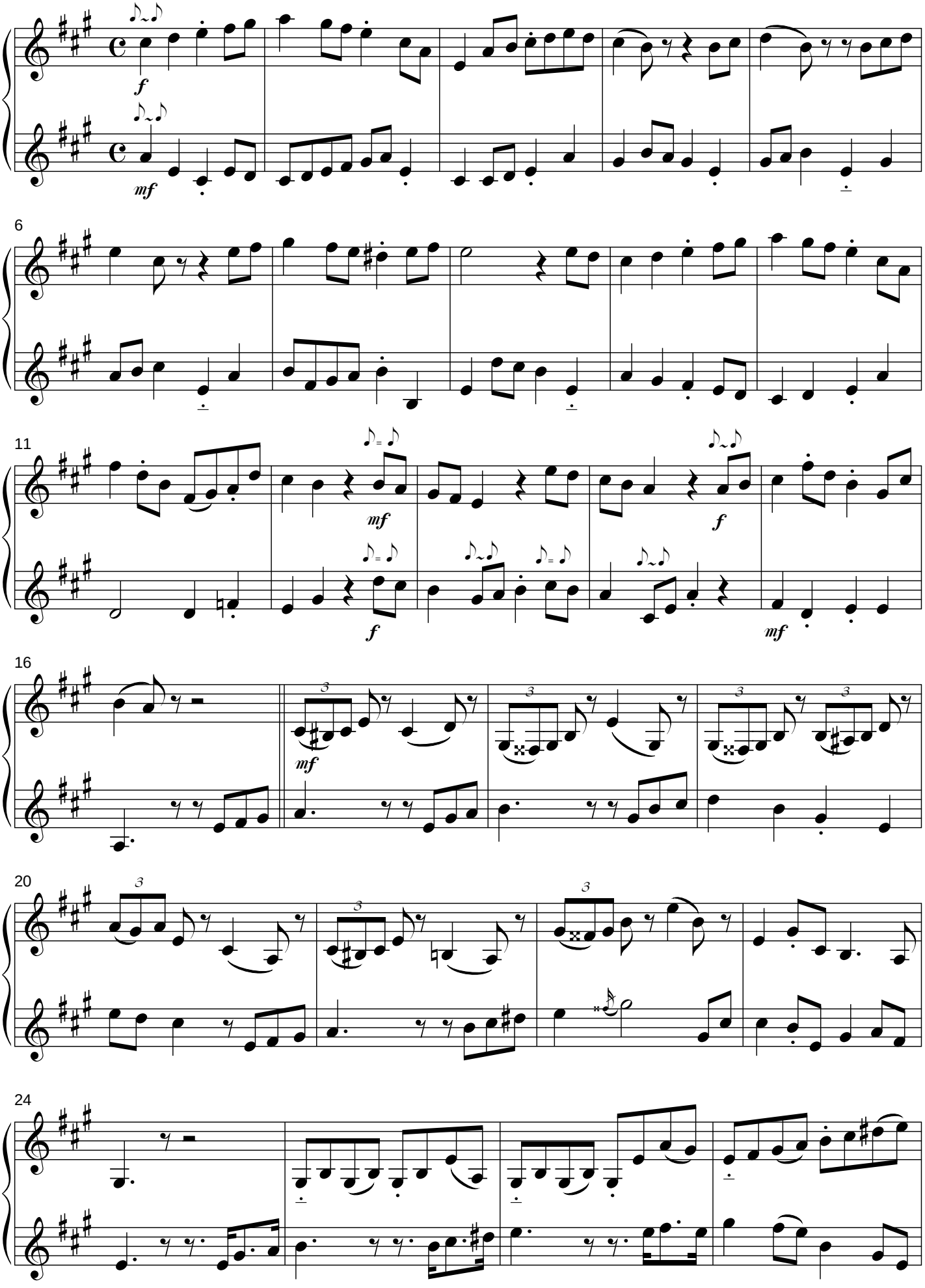
# 9. Sonatina

Richard Shuebruk

*Allegro* (♩ = 158)

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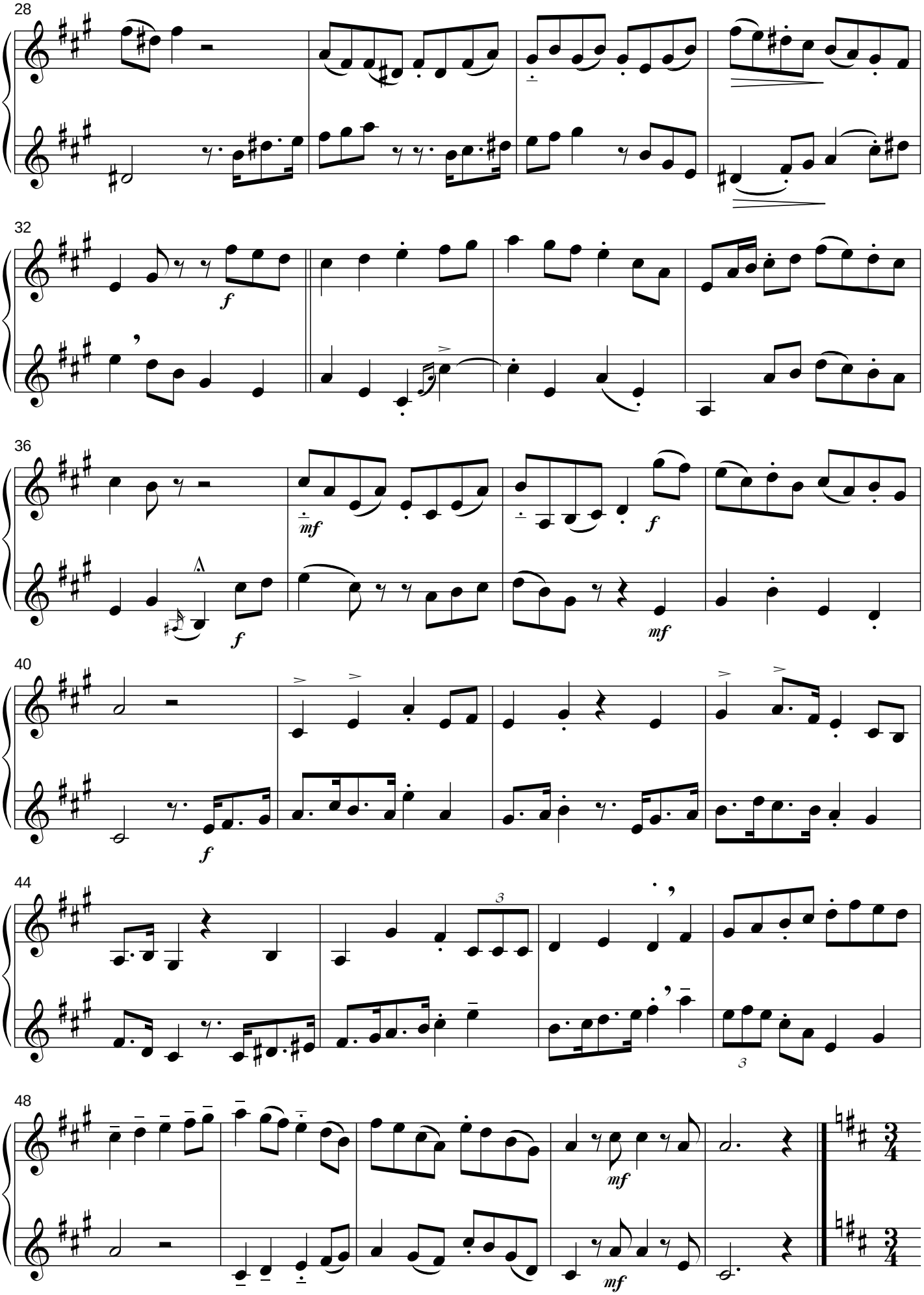




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Because it is obvious that Var 1 is double-time and Var 2 is not, the composer added semplice in the Theme as a warning not to play it double-time also (would give Latin). The tempo mark indicates the speed of the fastest music and that is Var 1. Thus the Theme and Var 2 are less fast.

## Theme and variations

*Allegretto* (♩ = 90)

*mf* *semplice*

*mf*

5

9

13

17 Var. 1

*mf*

*mf*

21

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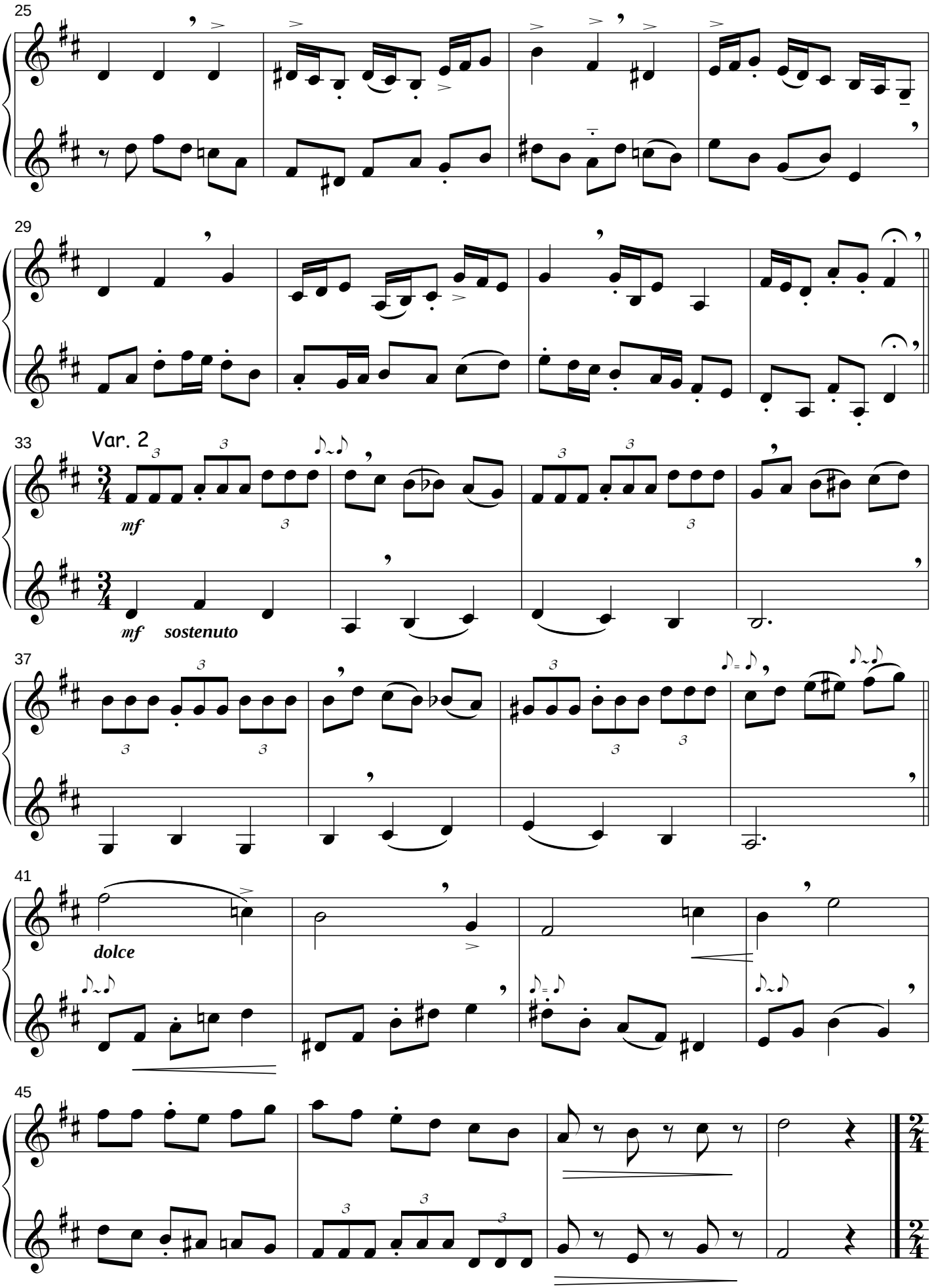




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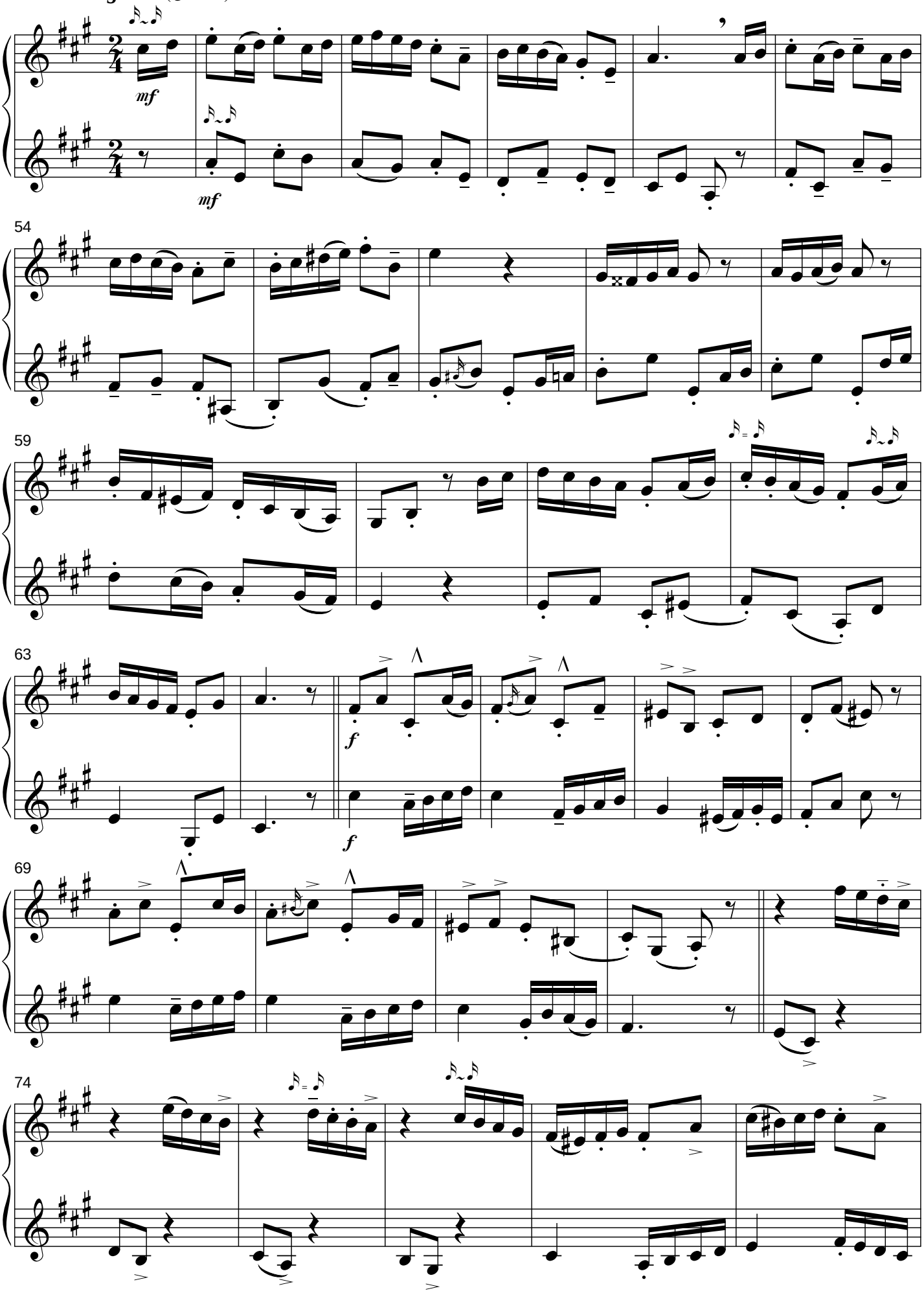
# Rondo

*Allegretto* (♩ = 80)



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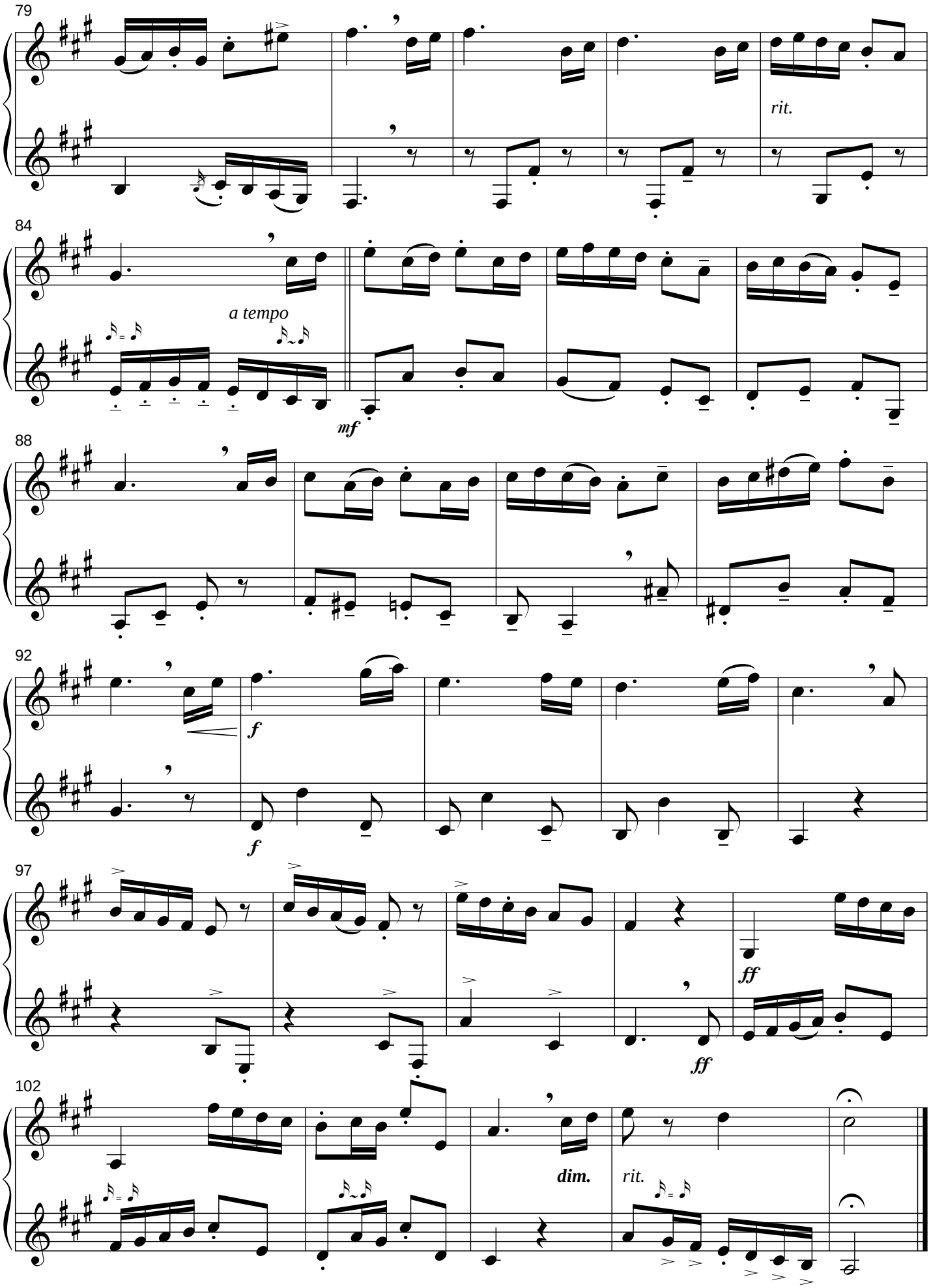




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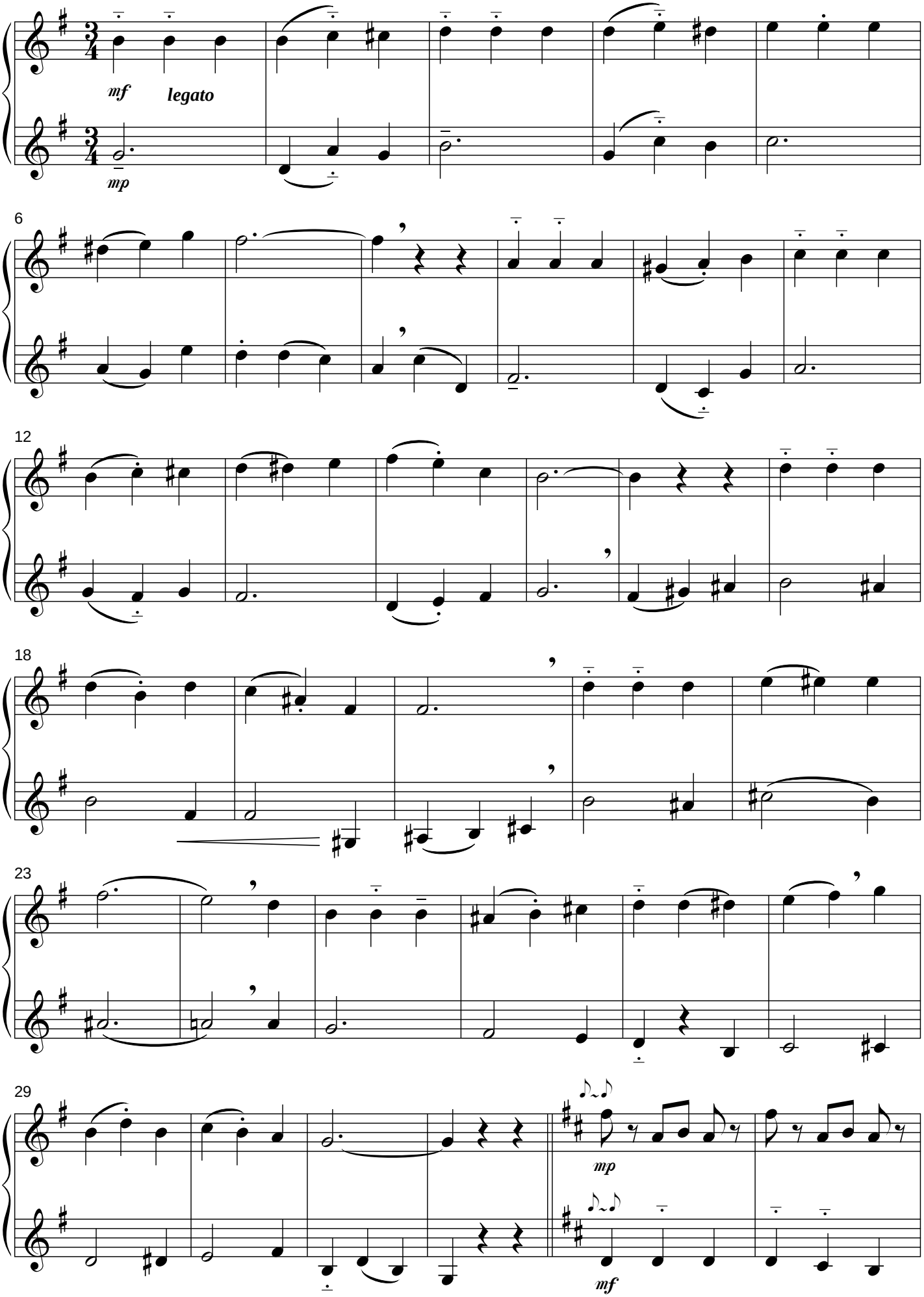
# 10. Waltz

*Tempo di Valse* (♩ = 120)

Richard Shuebruk

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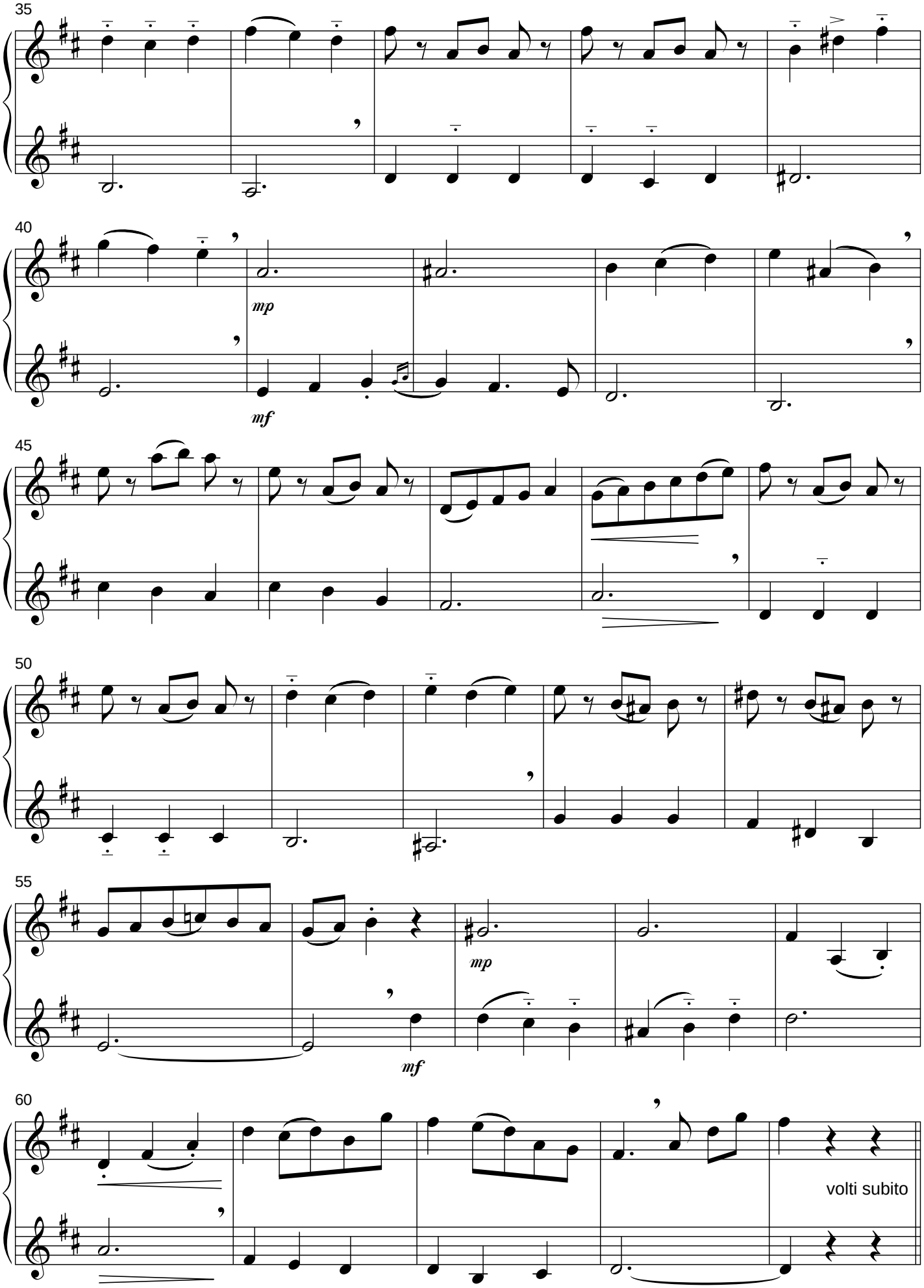




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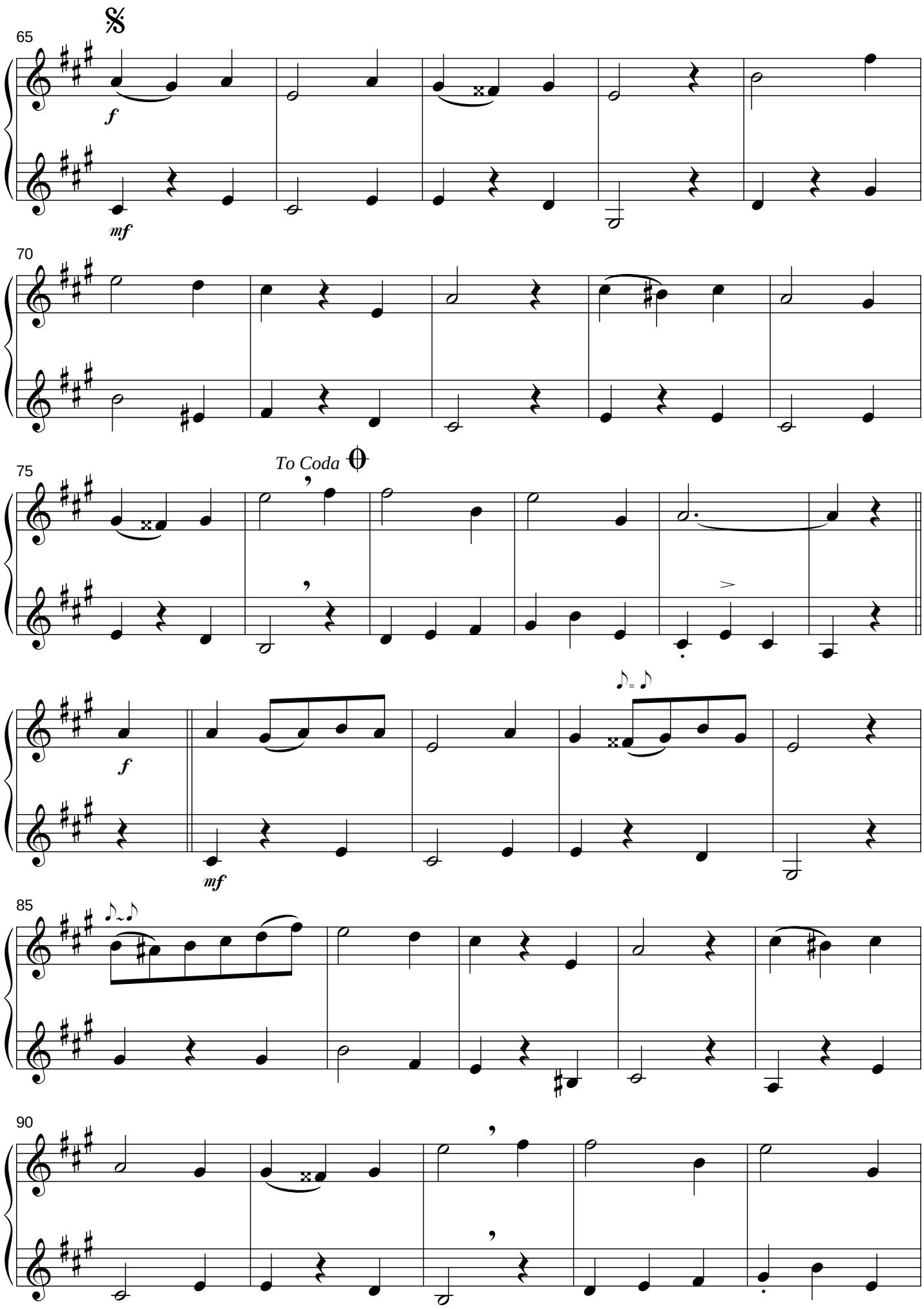




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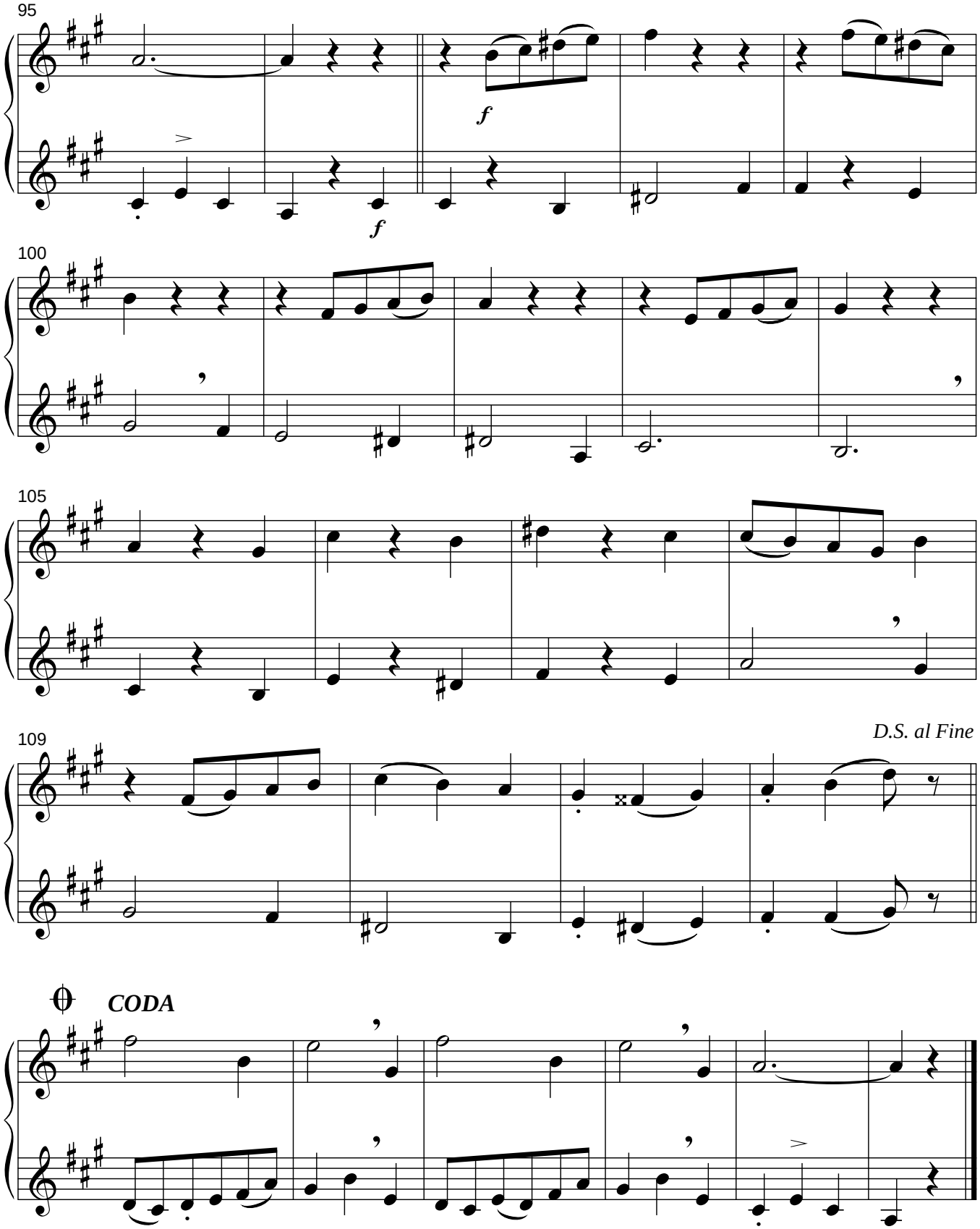




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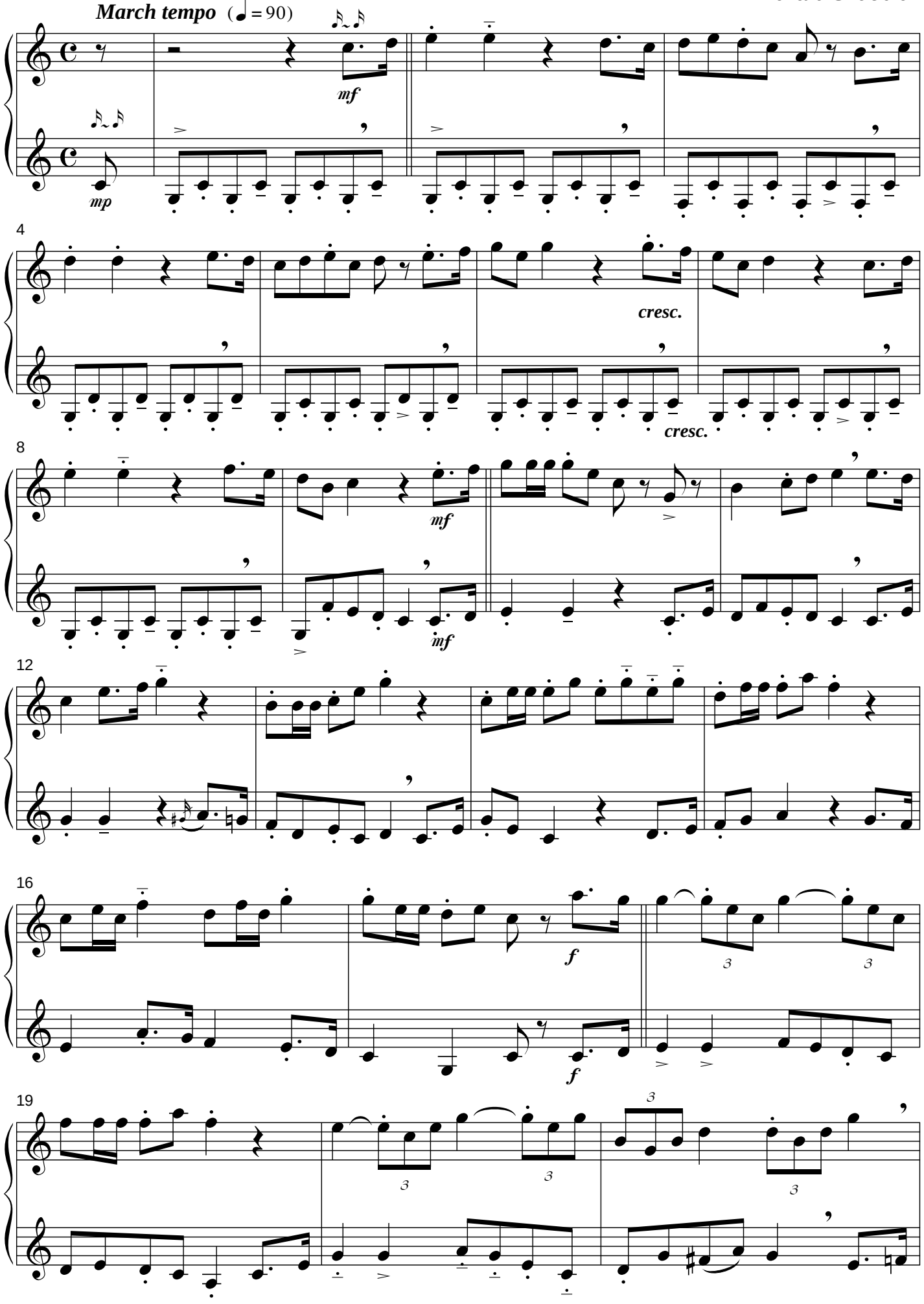
The eighth notes are dubbel-time and the sixteenth inégale.

# 11. The Band Passes

Richard Shuebruk

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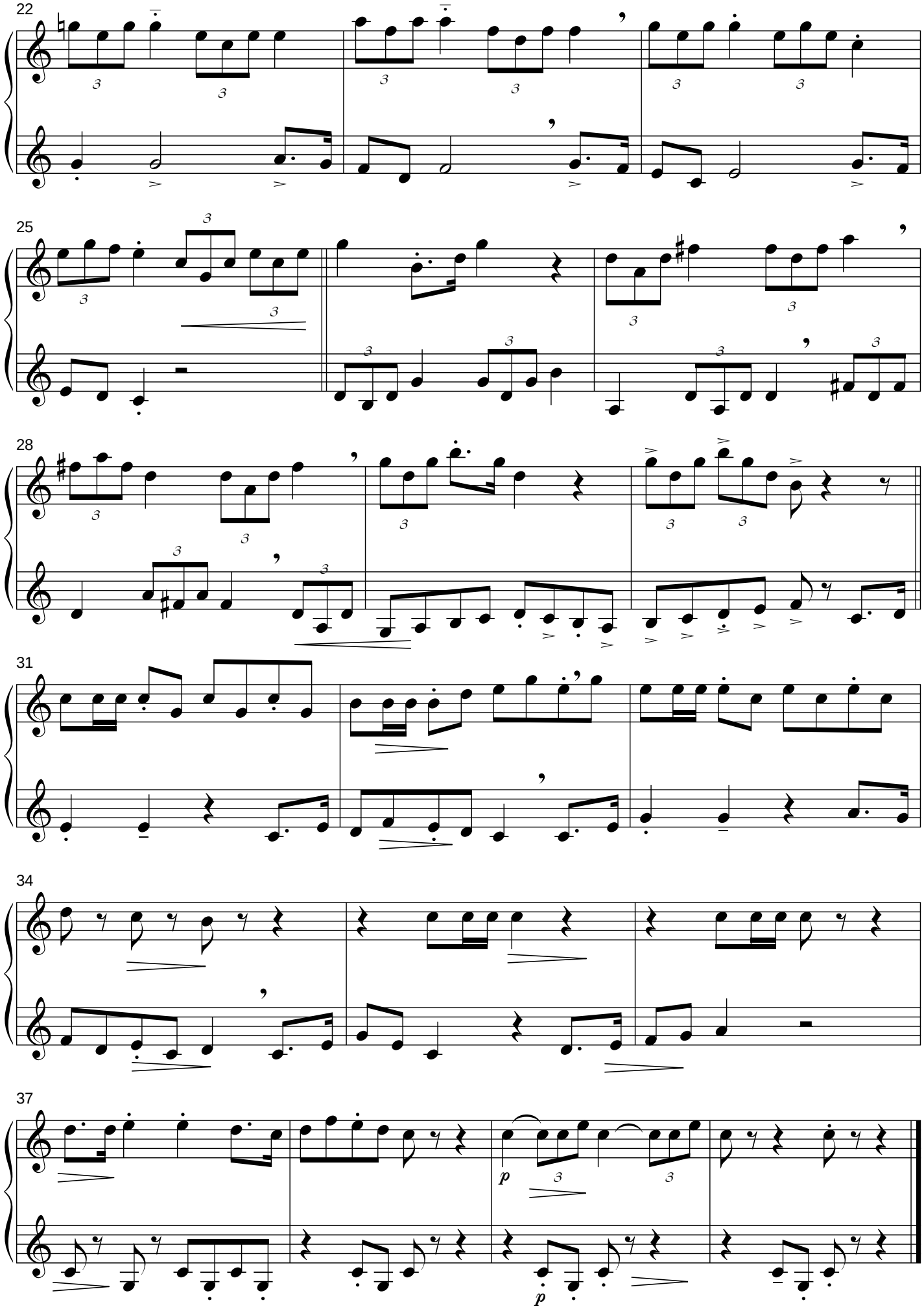




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