



Frits Leffef

Arranger, Composer, Interpreter, Publisher, Teacher

Netherlands, Apeldoorn

About the artist

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>

Personal web: <http://www.fritsleffefsheetmusic.nl/index.html>

About the piece

20 DUETS SHUEBRUK 2 CLARINETS

VOL2

ARR.

FRITS LEFFEF

Title:	20 Duets for 2 Clarinets Vol 2
Composer:	Shuebruk, Richard
Arranger:	Leffef, Frits
Licence:	Frits Leffef © All rights reserved
Publisher:	Leffef, Frits
Instrumentation:	2 Clarinets (Duet)
Style:	Classical
Comment:	Published in 1920 by R.Sheubruk for trumpet and trombone.

Frits Leffef on [free-scores.com](#)

<http://www.free-scores.com/Download-PDF-Sheet-Music-frits-leffef.htm>

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TODAY'S MUSIC SERIES

J 20 DUETS C BY C P

RICHARD SHUEBRUK

VOLUME 2: NO 12 - 20

ARRANGED FOR
TWO CLARINETS
BY
FRITS LEFFEF

BL 218

BL - MUSIC, HOLLAND

Preface

These 20 duets are first published in 1920 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 <i>subito piano</i> , a <i>gliss</i> 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 (<i>Andante moderato</i> , <i>Allegro maestoso</i>).

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 whether 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.

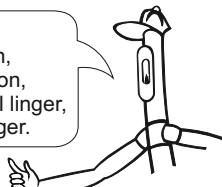
Enjoy playing this heart-warming music from a great composer. Frits Leeff, April 2013.

Contents

12. Redowa	2	18. Minuet	20
13. Schottische	4	19. At the Smithy	24
14. At Home	6	20. The Rivals	26
15. Bolero	8	<i>Theme and variations</i>	29
16. Two Step	12	<i>Finale(Rondo)</i>	32
17. Ceremonial	16		

NOT JUST A REMARK:

You, copying from this work without permission,
buttinger your bread, with or without commission,
remind the day is doomed, your wasted life will linger,
for it's in fact my food, that feeds your filthy finger.



NIET ZOMAAR EEN OPMERKING:

Wanneer jij, die uit dit werkje copieert,
dik of dun je boterhammen smeert,
moet je bedenken dat je eens zal kwijnen
want in feite zijn het wel de mijne.



2

Allegretto ($\text{♩} = 120$)

12. Redowa

Tsjech dance

Richard Shuebruk

The sheet music consists of six staves of musical notation for two voices. The key signature is one sharp, indicating G major. The time signature varies between common time (indicated by '4') and 3/4 time.

- Staff 1:** Dynamics include *mf*, *>*, *ʒ*, and *>*. Measure 2 ends with a repeat sign.
- Staff 2:** Dynamics include *mf* and *>*.
- Staff 3:** Dynamics include *ʒ*, *>*, *ʒ*, and *>*.
- Staff 4:** Dynamics include *ʒ*, *>*, *ʒ*, and *>*.
- Staff 5:** Dynamics include *f*, *>*, *f*, and *>*.
- Staff 6:** Dynamics include *mp*, *>*, *f*, *>*, *mp*, *>*, *f*, *>*, *dim.*, and *f*.

36 Trio

p dolce

p *mf*

mf

42

p (2nd *mf*)

p (2nd *mf*)

48

(2nd *f*)

Fine

f

f

54

mp

mp

59

f

mp

f

mp

64

D.S. al Fine

4 This is Alla breve so play a bar in principle with a decrescendo. Eighth notes are double double-time so give them more air-speed.
The sixteenth notes, being inégale, are sharpening the rhythm.

Richard Shuebruk

Moderato (♩ = 80)

13. Schottische

The sheet music consists of eight staves of musical notation for two voices. The tempo is indicated as *Moderato* with a tempo marking of ♩ = 80. The key signature changes throughout the piece, including C major, F major, G major, and A major. The dynamics include *f*, *mf*, *mp*, and *mf*. The first staff has lyrics: "f 1 2 - and 1 - and 2 - and maestoso". The second staff has lyrics: "1 2 - and sim.", followed by a comma, then ">", and another comma. The third staff has lyrics: ">", followed by a comma, then ">", and another comma. The fourth staff has lyrics: ">", followed by a comma, then ">", and another comma. The fifth staff has lyrics: ">", followed by a comma, then ">", and another comma. The sixth staff has lyrics: ">", followed by a comma, then ">", and another comma. The seventh staff has lyrics: ">", followed by a comma, then ">", and another comma. The eighth staff has lyrics: ">", followed by a comma, then ">", and another comma. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. The piece concludes with a final dynamic of *f*.

30

Trio

35

41

47

53

59

14. At Home
Andante (♩ = 56)

Richard Shuebruk

Andante (♩ = 56)

mf *con espressione*

mp

agitato

f

cresc

23

rall. *f* *a tempo*

mf *f*

mf

mf

più *rall.* *rit.* *a tempo*

dolce *rall.* *p* *p*

8 The quarter notes are the Moderato and the double-time, into eighth and again in sixteenth notes, is the Vivace. So nothing is inégale!

15. Bolero

Richard Shuebruk

Moderato vivace ($\text{♩} = 86$)

Moderato vivace ($\text{♩} = 86$)

1 f

6 , ,

11

16 mf

21

26

31

f

35

rit. *a tempo*

39

mf *a tempo* *rit.* *a tempo* *mp*

f

44

rit. *mf*

48

a tempo *rit.* *a tempo*

mf

52

a tempo

V.S. p

56

p

60

63

mf

66

p

70

Piu Lento ($\text{♩} = 76$)

74

This page contains eight staves of musical notation for two clarinets. The music consists of two parts: a fast section (measures 56-66) and a slow section (measures 70-74). The fast section features sixteenth-note patterns and dynamic markings like *p* and *mf*. The slow section is labeled "Piu Lento" with a tempo of $\text{♩} = 76$, featuring eighth-note patterns and dynamic markings like *p* and *mp*.

78

Tempo I

mf

rit. *a tempo*

rit. *a tempo*

Più mosso (♩ = 90)

f

ff

ff

94

98

16. Two Step

Richard Shuebruk

Allegro (♩ = 110)

Music score for '16. Two Step' by Richard Shuebruk, page 12. The score consists of two staves (treble and bass) in 6/8 time. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 20. The tempo is Allegro (♩ = 110). The music features eighth-note pairs and sixteenth-note patterns throughout. Measure 1: Treble starts with a half note, bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 5: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 6: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 7: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 9: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 10: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 11: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 13: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 14: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 15: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 17: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 18: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 19: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 20: Key signature changes to F# major. Treble has eighth-note pairs, bass has eighth-note pairs. Measure 21: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 22: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 23: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 24: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 25: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 26: Treble has eighth-note pairs, bass has eighth-note pairs.

Because our hearing is binary a fast six count meter is often misinterpreted as a meter with half the bar divided in four instead of three. So, similar to playing triplets, this meter has a constant delaying effect.

30

35

40

45

50

55

volti subito

Trio

61

65

69

73

77

81

Musical score for Clarinet Duet, page 15, featuring six staves of music numbered 85 through 105.

Staff 1 (Top): Measures 85-88. Treble clef. Key signature: one flat. Dynamics: *mf*. Measure 85: eighth-note pairs. Measure 86: eighth-note pairs. Measure 87: eighth-note pairs. Measure 88: eighth-note pairs.

Staff 2 (Second from Top): Measures 85-88. Treble clef. Key signature: one flat. Measure 85: eighth-note pairs. Measure 86: eighth-note pairs. Measure 87: eighth-note pairs. Measure 88: eighth-note pairs.

Staff 3 (Third from Top): Measures 89-92. Treble clef. Key signature: one flat. Measure 89: eighth-note pairs. Measure 90: eighth-note pairs. Measure 91: eighth-note pairs. Measure 92: eighth-note pairs.

Staff 4 (Fourth from Top): Measures 89-92. Treble clef. Key signature: one flat. Measure 89: eighth-note pairs. Measure 90: eighth-note pairs. Measure 91: eighth-note pairs. Measure 92: eighth-note pairs.

Staff 5 (Fifth from Top): Measures 93-96. Treble clef. Key signature: one flat. Measure 93: eighth-note pairs. Measure 94: eighth-note pairs. Measure 95: eighth-note pairs. Measure 96: eighth-note pairs.

Staff 6 (Bottom): Measures 93-96. Treble clef. Key signature: one flat. Measure 93: eighth-note pairs. Measure 94: eighth-note pairs. Measure 95: eighth-note pairs. Measure 96: eighth-note pairs.

Staff 7 (Bottom): Measures 97-100. Treble clef. Key signature: one flat. Measure 97: eighth-note pairs. Measure 98: eighth-note pairs. Measure 99: eighth-note pairs. Measure 100: eighth-note pairs.

Staff 8 (Bottom): Measures 97-100. Treble clef. Key signature: one flat. Measure 97: eighth-note pairs. Measure 98: eighth-note pairs. Measure 99: eighth-note pairs. Measure 100: eighth-note pairs.

Staff 9 (Bottom): Measures 101-104. Treble clef. Key signature: one flat. Measure 101: eighth-note pairs. Measure 102: eighth-note pairs. Measure 103: eighth-note pairs. Measure 104: eighth-note pairs.

Staff 10 (Bottom): Measures 101-104. Treble clef. Key signature: one flat. Measure 101: eighth-note pairs. Measure 102: eighth-note pairs. Measure 103: eighth-note pairs. Measure 104: eighth-note pairs.

Staff 11 (Bottom): Measures 105-108. Treble clef. Key signature: one flat. Measure 105: eighth-note pairs. Measure 106: eighth-note pairs. Measure 107: eighth-note pairs. Measure 108: eighth-note pairs.

16

17. Ceremonial

Richard Shuebruk

March maestoso ($\text{♩} = 80$)

ff

ff

sim.

sim.

sim.

sim.

sim.

mf

f

19

22

25

27

29

31

v.s.

TRIO

33 *p dolce* *sim.*

36

39

42

45

48 *ff*, *C* *ff*

51

54

57

60

63

rall.

allargando

18. Minuet

Richard Shuebruk

Tempo minuetto (♩ = 120)

20

Tempo minuetto (♩ = 120)

18. Minuet

Richard Shuebruk

23

19

17

2

5

1

20

mf

f

27

31

rit.

f a tempo

f

35

39

rit. *a tempo*

43

47

mf

52

Trio

57

61

65

69

73

77

Più ($\text{♩} = 125$)

81

poco accel. - rit.

mf a tempo rit.

cresc

cresc

rit.

rit.

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

19. At the Smithy

Richard Shuebruk

Allegretto ($\text{♩} = 86$)

1

2

3

4

5

6

7

8

15

22

29

36

43

50

57

64

70

78

26 Allegro maestoso means that some bars are played double-time with, except in Latin, the sixteenth notes inégale = Allegro; the other bars are the Maestoso.

20. The Rivals

Richard Shuebruk

Allegro maestoso ($\text{♩} = 80$)

ff
1 2 3 4

ff >
>

sim.

mp

5

mp

8 Latin
mf <>
ff
1 2 3 4 5 6 7 8 1 2
1 2 3 4 1 2 3 4
1 2 3 4
1 2 3 4

12 ff
f 1 2 3 4
1 2 3 4

15 f
mp
mf

18 mf

21

delicate

Piu lento ($\text{♩} = 68$)

f β

f

Piu mosso ($\text{♩} = 76$)

Agitato ($\text{♩} = 80$)

accel. -----

Lento ($\text{♩} = 72$)

rit. β

rit. β

v.s.

ad lib.

v.s.

Cadenza ad lib.

41

Cadenza ad lib.

42

rall. 3 3 3

Allegro maestoso ($\text{♩} = 80$)

43

ff

f

46

mf

49

f

f

52

55

ff

ff

Andante (♩ = 60) 60

sostenuto

Theme

mf

3

3

64

mf

mp

68

cresc.

72

f

mf

v.s.

The musical score is for Clarinet Duet. It features two staves, each with a treble clef and two sharps (G major). Measure 52 consists of sixteenth-note patterns. Measure 53 begins with eighth-note pairs. Measure 54 continues eighth-note pairs. Measure 55 starts with eighth-note pairs, followed by a dynamic *ff*, then eighth-note pairs again. The section is labeled *Andante* (♩ = 60) and *sostenuto*. The word *Theme* is written above the staff. Measures 64 through 72 show more melodic lines with dynamics *mf* and *mp*, and a crescendo. Measure 72 ends with a dynamic *f* and *mf*, followed by a fermata and the instruction *v.s.*

Variation 1

76

mp

f

78

81

mf

84

f

86

rit.

a tempo

89

rall.

a tempo

ff

Variation 2

Latin

92

94

97

100

103

106

Allegretto ($\text{♩} = 76$)**Finale (Rondo)**

108

mf

112

mp

117

cresc -----

cresc -----

121

mp

mf

125

mf

mp

130

135

ff pomposo

140

rall.

ffz

sfz

tr

150

Andantino ($\text{♩} = 52$)

molto legato

mf

v.s.mf

v.s.

155

159

Più vivo ($\text{♩} = 56$)

164

165 *mp*

166

167

168

169 *accel.*

170 *mp*

171 *ff*

172 *f*

173 *mf*

174 *ff*

175 *mp*

176

177

178

179

180 *mp*

184

ff

ff

187

mp

f

191

mf

194

ff

ff