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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>

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About the piece



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Arranger:	Leffef, Frits
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TODAY'S MUSIC SERIES

J 20 DUETS C BY C P

RICHARD SHUEBRUK

VOLUME 2: NO 13 - 20

ARRANGED FOR
FRENCH HORN
&
TROMBONE

BY
FRITS LEFFEF

BL 212

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 French Horn and Trombone 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.

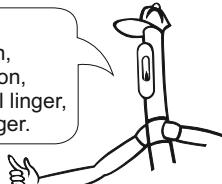
Enjoy playing this heart-warming music from a great composer. Frits Leeff, April 2013.

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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 Warning: 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.

13. Two Step

Richard Shuebruk

Allegro (♩ = 110)

13. Two Step

Richard Shuebruk

Allegro (♩ = 110)

f

5

f

10

f

15

20

mp

25

mf

mp

30

35

40

45

50

55

volti subito

61 *Trio*

mp

mf

65

69

73

f

f

77

81

Musical score for French Horn and Trombone, page 5, featuring six staves of music. The score consists of two parts: the top part for French Horn (Treble Clef) and the bottom part for Trombone (Bass Clef). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). Measure numbers are provided above each staff.

Measures 85-88: The French Horn part features eighth-note patterns with grace notes and slurs. The Trombone part provides harmonic support with sustained notes and eighth-note patterns. Measure 89 begins with a dynamic *mf*.

Measures 93-96: The French Horn part continues its eighth-note pattern with grace notes. The Trombone part adds eighth-note chords. Measure 97 begins with a dynamic *f*.

Measures 101-105: The French Horn part has a rhythmic pattern of eighth-note pairs and sixteenth-note figures. The Trombone part provides harmonic support. Measures 101 and 102 begin with dynamics *ff*. Measure 105 concludes the section with a final dynamic *ff*.

14. Sonatina

Richard Shuebruk

Allegro ($\text{♩} = 154$) $\text{♪}\sim\text{♪}$

6

f

mf

11

mf

f

mf

16

mf

20

3

3

3

24

3

3

3

28

32

36

40

44

48

8 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.

Allegretto ($\text{♩} = 90$)

Theme and variations

1

5

9

13

17

21

Var. 1

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

9

25

29

33 Var. 2 *sostenuto mf*

37

41 *dolce*

45

This block contains six staves of musical notation for French Horn and Trombone. Measure 25 starts with eighth-note pairs in the treble clef. Measure 29 continues with eighth-note pairs. Measure 33 begins a variation in 3/4 time, marked *sostenuto mf*, featuring sixteenth-note patterns. Measure 37 returns to 4/4 time with eighth-note patterns. Measure 41 is marked *dolce* and shows sustained notes with grace notes. Measure 45 concludes the section with eighth-note patterns.

10

Allegretto (♩ = 77)

Rondo

Musical score for French Horn and Trombone, Rondo section, measures 10 to 74.

The score consists of two staves: Treble Clef (French Horn) and Bass Clef (Trombone). The key signature is one flat (B-flat), and the time signature is 2/4.

Measure 10: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G . Dynamics: *mf*.

Measure 54: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G . Dynamics: *mf*.

Measure 59: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G .

Measure 63: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G . Dynamics: *f*.

Measure 69: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G .

Measure 74: Treble staff: B^{\flat} , C , D ; Bass staff: E^{\flat} , F , G .

79

rit.

a tempo

mf

f

ff

ff

dim.

rit.

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

Moderato vivace (♩ = 86)

15. Bolero

Richard Shuebruk

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

Moderato vivace (♩ = 86)

15. Bolero

Richard Shuebruk

6

11

16

21

26

31

35

rit.

a tempo

39

mf

a tempo

rit.

a tempo

mp

f

44

rit. *mf*

f

48

a tempo

rit.

a tempo

mf

52

V.S. *p*

56

60

63

66

70

Piu Lento ($\text{\textit{♩}} = 76$)

74

78

Tempo I

mf

82

rit. *a tempo*

86

rit. *a tempo*

3

90

, *Più mosso* ($\text{♩} = 90$)

f

f

94

ff

ff

98

^ ^ ^ , ^ ^ ^ , ^ ^ ^ , ^ ^ ^ ,

> > > > > > > > > > > >

v v v , v v v , v v v , v v v ,

> > > > > > > > > > > >

16. At Home

Richard Shuebruk

Andante (♩ = 56)

mf *con espressione*

mp

f

mf

agitato

f

cresc - - -

23

26

30

34

37

41

CODA

17. Ceremonial

Richard Shuebruk

March maestoso (♩ = 80)

12/8

ff

ff

4

sim.

sim.

7

10

13

sim.

16

mf

f

19

22

25

mf

27

29

31

V.S.

TRIO

33

p dolce *sim.*

mp sostenuto

36

39

42

45

48

ff

ff

Musical score for French Horn and Trombone, page 21, featuring five staves of music.

Measure 51: Treble clef, B-flat key signature. The top staff has eighth-note pairs. The bottom staff has sixteenth-note pairs.

Measure 54: Treble clef, B-flat key signature. The top staff has eighth-note pairs. The bottom staff has sixteenth-note pairs.

Measure 57: Treble clef, B-flat key signature. The top staff has eighth-note pairs. The bottom staff has sixteenth-note pairs.

Measure 60: Treble clef, B-flat key signature. The top staff has eighth-note pairs. The bottom staff has sixteenth-note pairs. The instruction "allargando" is written above the staff, and dynamic markings >> are shown.

Measure 63: Treble clef, B-flat key signature. The top staff has eighth-note pairs. The bottom staff has sixteenth-note pairs. The instruction "rall." is written above the staff.

Tempo minuetto ($\text{♩} = 120$)

18. Minuet

Richard Shuebruk

22

Tempo minuetto ($\text{♩} = 120$)

18. Minuet

Richard Shuebruk

mf

f

5

1

2

17

19

23

27

31

35

39

43

47

52

Trio

57

61

65

69

73

77 , *Più* (♩ = 125)

81

poco accel.

rit.

a tempo

cresc

cresc

97

101

19. Polonaise Militaire

Richard Shuebruk

Tempo di polacca ($\text{♩} = 100$)

sostenuto

ff *f* 1 2 3 4 5 6 *mf*

7

13

19

25

31

37 **§ TRIO**

42

47 *Fine*

53

59

64 *D.S. al Fine*

rall.

28 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 (♩ = 80)

Allegro maestoso (♩ = 80)

d-tonguing

sim.

mp

ff

mp

Latin

mf

ff

1 2 3 4 5 6 7 8 1 2 3 4 1 2 3 4

1 2 3 4 5 6 7 8

f

1 2 3 4

mp

mf

1 2 3 4

mp

mf

1 2 3 4

mp

mf

1 2 3 4

mp

21

delicate

Più lento ($\text{♩} = 68$)

f

mp

Più ($\text{♩} = 76$) *Agitato* ($\text{♩} = 80$)

accel.

rit.

Lento ($\text{♩} = 72$)

rit.

v.s.

ad lib.

v.s.

Cadenza ad lib.

41

Cadenza ad lib.

42

Allegro maestoso (♩ = 80)

43

ff

46

49

52

55

ff

ff

p sostenuto

mf

Andante ($\text{♩} = 60$) **Theme**

64

mf

mp

68

cresc.

72

f

mf

V.S.

The musical score is arranged for French Horn and Trombone. It includes six staves of music. The first four staves are in common time, while the last two are in 3/4 time. Measure 52 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 53 begins with eighth-note pairs. Measure 54 features eighth-note pairs with grace notes. Measure 55 concludes with eighth-note pairs. Measures 64 through 72 show the continuation of the piece, with dynamic markings like *p sostenuto*, *mf*, *mp*, *cresc.*, *f*, and *mf*. The score is annotated with "Andante ($\text{♩} = 60$)" and "Theme". The key signature changes from one staff to another throughout the piece.

Variation 1

76

78

81

84

86

89

Variation 2

33

Latin

92

94

97

100

103

106

Finale (Rondo)

Allegretto (♩ = 76) 108

108

mf

112

mp

117

cresc -

cresc -

121

mp

mf

125

mf

130

135

ff pomposo

140

ff

145

sffz

sfz

150

rall.

Andantino (♩ = 52)

155

molto legato

mf

159

mf

Più vivo ($\text{♩} = 56$)

164

mp

167

170

accel. -----

ff

173

f

mp ♫

ff ♫

176

180

mp

mp

184

187

191

194