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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

20 DUETS SHUEBRUK TWO FLUTES

VOL2

ARR.

FRITS LEFFEF

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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 12 - 20

ARRANGED FOR

TWO FLUTES

BY

FRITS LEFFEF

BL 216

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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 two flutes 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.

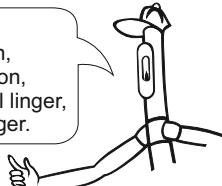
Enjoy playing this heart-warming music from a great composer. Frits Leeffe, April 2013.

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.



12. Redowa

Tsjech dance

Richard Shuebruk

Allegretto ($\text{♩} = 120$)

Allegretto ($\text{♩} = 120$)

6

12

18

24

30

mf

mp

f

mp

f

mp

f

mp

f

f

dim.

Trio

36

p dolce

42

p (2nd *mf*)

p (2nd *mf*)

48

(2nd *f*)

Fine

f

54

mp

mp

59

f

mp

f

mp

64

D.S. al Fine

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.

4 The sixteenth notes, being inégale, are sharpening the rhythm.

13. Schottische

Richard Shuebruk

Moderato ($\text{♩} = 80$)

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is Alla breve. The tempo is *Moderato* ($\text{♩} = 80$). The dynamic marking *f* (fortissimo) appears at the beginning of the first staff. The title "13. Schottische" is centered above the staves. The composer's name, "Richard Shuebruk", is to the right of the title. The first staff includes a performance instruction: "1 2-and maestoso". The second staff contains the lyrics "1 - and 2 - and". The third staff contains the lyrics "1 1 2 2 1 2 1 - and 2 1 2-and". The fourth staff contains the lyrics "1 2 1 2 1 2". The fifth staff contains the lyrics "1 2 1 2 1 2". The sixth staff contains the lyrics "f". The seventh staff contains the lyrics "f". The eighth staff contains the lyrics "mp". The ninth staff contains the lyrics "mp". The tenth staff contains the lyrics "mf". The eleventh staff contains the lyrics "f". Measure numbers 1 through 25 are indicated on the left side of the staves.

30

Trio

mf

mp

35

41

f

f

47

mp

f

> >

53

mf dolce

mp

59

f

f

This page contains musical notation for a Flute Duet. The music is divided into measures numbered 30 through 59. The top staff uses a treble clef, and the bottom staff uses an alto clef. The key signature is one sharp. Measure 30 begins with eighth-note patterns in the top staff and sixteenth-note patterns in the bottom staff. Measure 35 features eighth-note pairs in both staves. Measure 41 has eighth-note pairs with grace notes in the top staff. Measure 47 shows eighth-note pairs with fermatas in the bottom staff. Measure 53 is a melodic line with dynamic changes: *mf*, *dolce*, and *mp*. Measure 59 concludes the page with eighth-note patterns.

Andante (♩ = 56)

14. At Home

Richard Shuebruk

mf con espressione

mp

5

9

13

mf

agitato

f

mp

f

17

f

20

f

cresc.

23

rall.

mf *a tempo*

f

26

30

mf

mf

34

più *rall.* *rit.* *a tempo*

37

CODA

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!

Moderato vivace ($\text{♩} = 86$)

15. Bolero

Richard Shuebruk

Moderato vivace ($\text{♩} = 86$)

15. Bolero

Richard Shuebruk

8

1 *f*

6

11

16 *mf*

21

26

Sheet music for Flute Duet, page 9, featuring two staves of musical notation. The music consists of six systems (measures 31-36, 39-43, 44-47, and 52) with various dynamics and performance instructions.

Measure 31: Dynamics: *f*, *f*. Measure 32: Dynamics: *f*. Measure 33: Dynamics: *f*. Measure 34: Dynamics: *f*.

Measure 35: Dynamics: *a tempo*. Measure 36: Dynamics: *rit.* Measure 37: Dynamics: *a tempo*.

Measure 39: Dynamics: *mf*, *a tempo*, *rit.*, *a tempo*, *mp*, *mp*. Measure 40: Dynamics: *mf*, *a tempo*, *rit.*, *a tempo*, *mp*.

Measure 44: Dynamics: *mf*, *rit.*, *mf*, *mp*. Measure 45: Dynamics: *mf*, *rit.*, *mf*, *mp*.

Measure 48: Dynamics: *a tempo*, *rit.*, *a tempo*, *mf*. Measure 49: Dynamics: *a tempo*, *rit.*, *a tempo*, *mf*.

Measure 52: Dynamics: *V.S. p*.

56

p

60

63

mf

66

p

70

Piu Lento ($\text{♩} = 76$)

mp

74

This page contains six staves of musical notation for flute duet. The key signature is one sharp. Measure 56 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 60 continues with eighth-note pairs and sixteenth-note patterns. Measure 63 shows eighth-note pairs and sixteenth-note patterns. Measure 66 features eighth-note pairs and sixteenth-note patterns. Measure 70 begins with a dynamic of *p*, followed by a section marked *Piu Lento* with a tempo of $\text{♩} = 76$. The dynamic changes to *mp* in measure 74. Measures 71 through 74 show eighth-note pairs and sixteenth-note patterns.

78

Tempo I

mf

82

rit. *a tempo*

86

rit. *a tempo*

3

Più mosso ($\text{♩} = 90$)

90

f

f

94

ff

ff

98

16. Two Step

Richard Shuebruk

Allegro (♩ = 110)

16. Two Step

Allegro (♩ = 110)

12

See remark on the next page.

Richard Shuebruk

f

5

10

15

20

25

mp

mf

mp

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.

30

35

mf

f

mp

40

mp

45

mf

mf

50

55

volti subito

Trio

61

mp

65

69

73

f

77

f

81

mf

This musical score is for a Flute Duet. It contains two staves, one for each flute. The music is in common time. The key signature changes from A major (no sharps or flats) to G major (one sharp) at measure 77. The dynamics include *mp*, *f*, and *mf*. Measure 61 starts with a dynamic *mp*. Measures 61-65 and 69-73 are grouped by dashed horizontal lines. Measures 77-81 are grouped by solid horizontal lines.

85

mf

89

93

97

ff

101

ff

105

16

March maestoso (♩ = 80)

17. Ceremonial

Richard Shuebruk

The musical score consists of two staves of music. The top staff begins with a dynamic of *ff* and a tempo of $12/8$. The bottom staff begins with a dynamic of *ff* and a tempo of $12/8$. The score includes several measures of music, with specific markings such as *sim.* (similar) and f (fortissimo). Measure numbers 4, 7, 10, and 13 are indicated on the left side of the score. The music features a variety of note heads, including dots and dashes, and includes slurs and grace notes.

Sheet music for Flute Duet, measures 19-31. The music is in common time. The key signature changes from G major (three sharps) to F major (one sharp), then to E major (no sharps or flats), then to D major (two sharps), and finally to C major (no sharps or flats). The music consists of two staves, each with a treble clef. Measure 19 starts with a sixteenth-note pattern. Measures 20-21 show eighth-note patterns. Measure 22 begins with a sixteenth-note pattern. Measures 23-24 show eighth-note patterns. Measure 25 starts with a sixteenth-note pattern, followed by a dynamic marking *mf*. Measures 26-27 show eighth-note patterns. Measure 28 begins with a sixteenth-note pattern. Measures 29-30 show eighth-note patterns. Measure 31 begins with a sixteenth-note pattern, followed by a dynamic marking *v.s.*

33 TRIO

p dolce *sim.*

mp sostenuto

36

39

42

45

48

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51

54

57

60

63

rall.

allargando

The sheet music consists of five staves of musical notation for flute duet. The top two staves begin at measure 51 in common time, with a key signature of one flat. The bassoon part starts at measure 54. Measure 57 features a dynamic change and a melodic line that continues into measure 60. Measure 63 includes dynamic markings for 'rall.' and 'allargando'.

20

Tempo minuetto (♩ = 120)

18. Minuet

Richard Shuebruk

20

Tempo minuetto (♩ = 120)

18. Minuet

Richard Shuebruk

3/4

mf

f

5

1

2

17

mf

mf

19

23

mp

27

31

rit.

f a tempo

f

rit.

a tempo

mf

52

Trio

57

61

65

69

73

77 , *Più* ($\text{♩} = 125$)

Sheet music for Flute Duet, page 23, featuring two staves of musical notation. The music consists of six systems (measures) numbered 81 through 101. Measure 81 starts with a dynamic *poco accel.* followed by a measure with a dotted half note. Measure 82 begins with a measure containing a dotted half note. Measure 83 starts with a measure containing a dotted half note. Measure 84 starts with a measure containing a dotted half note. Measure 85 starts with a dynamic *mf a tempo*. Measure 86 starts with a measure containing a dotted half note. Measure 87 starts with a measure containing a dotted half note. Measure 88 starts with a measure containing a dotted half note. Measure 89 starts with a measure containing a dotted half note. Measure 90 starts with a measure containing a dotted half note. Measure 91 starts with a measure containing a dotted half note. Measure 92 starts with a measure containing a dotted half note. Measure 93 starts with a dynamic *cresc*, followed by a measure containing a dotted half note. Measure 94 starts with a dynamic *cresc*, followed by a measure containing a dotted half note. Measure 95 starts with a measure containing a dotted half note. Measure 96 starts with a measure containing a dotted half note. Measure 97 starts with a measure containing a dotted half note. Measure 98 starts with a measure containing a dotted half note. Measure 99 starts with a measure containing a dotted half note. Measure 100 starts with a measure containing a dotted half note. Measure 101 starts with a measure containing a dotted half note.

19. At the Smithy

Richard Shuebruk

Allegretto ($\text{♩} = 86$)

24

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

Allegretto ($\text{♩} = 86$)

19. At the Smithy

Richard Shuebruk

Allegretto ($\text{♩} = 86$)

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43

mf

mp

50

57

mp

f

mf

f

mp

64

poco accel.

rit.

mf

70

f

p

a tempo

78

rall.

rall.

mf

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.

Allegro maestoso (♩ = 80)

20. The Rivals

Richard Shuebruk

The sheet music consists of two staves of musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic 'ff' and includes fingerings 1 2 3 4. Measures 2-4 show sixteenth-note patterns. Measure 5 begins with a dynamic 'ff'. Measure 6 shows a melodic line with a dynamic 'mp'. Measure 7 starts with a dynamic 'mf'. Measure 8 is labeled 'Latin' and features a dynamic 'ff' followed by a sixteenth-note pattern with fingerings 1 2 3 4 5 6 7 8 1. Measures 9-11 continue the 'Latin' style with dynamics 'ff' and 'mp'. Measure 12 shows a melodic line with a dynamic 'f'. Measures 13-15 continue the melodic line with dynamics 'f' and 'mp'. Measure 16 starts with a dynamic 'f'. Measures 17-18 continue the melodic line with dynamics 'f' and 'mf'. Measure 19 ends with a dynamic 'mp'.

21

delicate

24

Più lento (♩ = 68)

mf

f

27

3

mp

31

3

Agitato (♩ = 80)

34

accel. -

37

rit.

3

rit.

ad lib.

mf

v.s.

Cadenza ad lib.

41

Cadenza ad lib.

rall.

Allegro maestoso ($\text{♩} = 80$)

ff

ff

mf

mf

f

f

52

55 *8va ad lib.*

Theme
Andante (♩ = 60)

60

64

68

72

V.S.

Variation 1

Piano sheet music with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 76 starts with a dynamic *mp*. Measure 77 begins with a dynamic *f*. Measure 81 includes dynamics *mf* and *f*. Measure 86 includes dynamics *rit.* and *a tempo*. Measure 89 includes dynamics *rall.* and *a tempo*. Measures 76-89 feature various slurs, grace notes, and dynamic markings throughout.

Variation 2

31

Latin ♩ = 92

mf

94

mp

97

100 *tr.*

mf

103 *mf*

106 *rit.*

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Finale (Rondo)

Allegretto (♩ = 76)

108

112

117

cresc - - - -

cresc - - - -

121

125

130

135

ff pomposo

140

145

ff

sffz

sfz

tr

150

rall.

Andantino ($\text{♩} = 52$)

155

mp molto legato

mf β

159

mf

Più vivo ($\text{♩} = 56$)

164

166

168

171

174

177

mp

ff

accel.

ff

mp

mp

ff

ff

mp

Sheet music for Flute Duet, page 35, featuring two staves of musical notation. The music consists of six systems of two measures each, numbered 180 through 194. Measure 180 starts with a dynamic of $\text{f} \ddot{\text{o}}$. Measures 181-182 show eighth-note patterns. Measure 183 begins with mp , followed by eighth-note pairs. Measures 184-185 continue with eighth-note pairs, with dynamics ff at the end of measure 185. Measures 186-187 show eighth-note pairs with dynamics ff . Measure 188 ends with mp . Measures 189-190 show eighth-note pairs with dynamics $\text{f} \beta$. Measures 191-192 show eighth-note pairs with dynamics $f \beta$. Measures 193-194 show eighth-note pairs with dynamics ff .