



# 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 TROMBONES

VOL2

ARR.

FRITS LEFFEF

<b>Title:</b>	20 Duets for 2 Trombones Vol 2
<b>Composer:</b>	Shuebruk, Richard
<b>Arranger:</b>	Leffef, Frits
<b>Licence:</b>	Frits Leffef © All rights reserved
<b>Publisher:</b>	Leffef, Frits
<b>Instrumentation:</b>	2 Trombones (duet)
<b>Style:</b>	Classical
<b>Comment:</b>	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>

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



This work is not Public Domain. You must contact the artist for any use outside the private area.

**Prohibited distribution on other website.**

**TODAY'S MUSIC SERIES**

J 20 DUETS C BY C P

**RICHARD SHUEBRUK**

VOLUME 2: NO 12 - 20

ARRANGED FOR  
TWO TROMBONES  
BY  
**FRITS LEFFEF**

BL 214

**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 two Trombones 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.

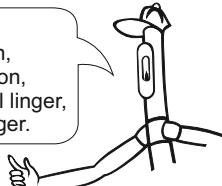
Enjoy playing this heart-warming music from a great composer. Frits Leeffe, April 2013.

## 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* ( $\text{♩} = 120$ ) ♩~♩

Sheet music for two bass staves, measures 1-30. The music is in common time (indicated by '3') and features bass clefs. Measure 1 starts with a dynamic of *mf*. Measures 2-5 show eighth-note patterns with grace notes and slurs. Measures 6-11 continue with eighth-note patterns, some with grace notes and slurs. Measures 12-17 show sixteenth-note patterns with grace notes and slurs, leading to a dynamic of *f*. Measures 18-23 show eighth-note patterns with grace notes and slurs, leading to a dynamic of *mp*. Measures 24-29 show sixteenth-note patterns with grace notes and slurs, leading to a dynamic of *f*. Measure 30 concludes with a dynamic of *dim.*

Trio

36

*p dolce*

*p (2nd mf)*

*p (2nd mf)*

*(2nd f)*

*Fine* *f*

*mp*

*f*

*mp*

*f*

*mp*

*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* ( $\text{♩} = 80$ )

1 2- and  
f  
maestoso

f

sim.

mf 1 2 1 2 1 2

1 1 2 2 1 2 1 - and 2

f

15 f

20 f

mp

mp

mf

25

30

Trio

*mf*

*mp*

35

41

*f*

*f*

47

*mp*

*f*

> >

53

*mf dolce*

*mp*

59

*f*

*f*

6

*Andante* (♩ = 56)

## 14. At Home

Richard Shuebruk

*mf* *con espressione*

*mp*

*f*

*mf*

*f*

*f* *cresc -* *dashed line*

The image shows six staves of double bass sheet music. The music begins at measure 23 with a dynamic of *rall.* and proceeds through measures 26, 30, 34, 37, and concludes with a *CODA* starting at measure 41. Measure 37 includes performance instructions: *più*, *rall.*, *rit.*, and *a tempo*. Measure 41 is labeled *CODA*. Various dynamics are indicated throughout, including *f*, *mf*, *p*, and *dolce*.

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* (♩ = 86)

## 15. Bolero

Richard Shuebruk

Moderato vivace (♩ = 86)

15. Bolero

Richard Shuebruk

8

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

f

mp

mf

31

35

*rit.*

*a tempo*

39

*mf*

*a tempo*

*rit.*

*a tempo*

*mp*

*f*

44

*rit.*

*mf*

48

*a tempo*

*rit.*

*a tempo*

*mf*

52

*V.S. p*

Musical score for Trombone Duet, page 10, featuring two staves of music. The score consists of seven measures (56-62), a repeat section (63-65), and a concluding section (66-74). Measure 56 starts with eighth-note patterns in the upper staff. Measure 57 begins with eighth-note pairs in the lower staff, marked *p*. Measures 58-60 show eighth-note patterns in both staves. Measure 61 starts with eighth-note pairs in the lower staff. Measures 62-63 continue eighth-note patterns. Measure 64 starts with eighth-note pairs in the lower staff, marked *mf*. Measures 65-66 show eighth-note patterns. Measure 67 starts with eighth-note pairs in the lower staff, marked *p*. Measure 68 begins with eighth-note pairs in the upper staff. Measure 69 starts with eighth-note pairs in the lower staff. Measure 70 begins with eighth-note pairs in the upper staff, marked *Piu Lento* ( $\text{♩} = 76$ ). Measure 71 starts with eighth-note pairs in the lower staff, marked *mp*. Measures 72-74 conclude the piece.

78

*Tempo I*

*mf*

*rit.* *a tempo*

*rit.* *a tempo*

*Più mosso* ( $\text{♩} = 90$ )

*f*

*ff*

*ff*

BL 214 Arranged for Trombone Duet by Frits Leeff

12 See Remark on the next page.

## 16. Two Step

Richard Shuebruk

*Allegro* (♩ = 110)

12 See Remark on the next page.

16. Two Step

Richard Shuebruk

*Allegro* (♩ = 110)

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

Musical score for Trombone Duet, page 13. The score consists of two staves, each with a bass clef and a key signature of one flat. The music is in common time, indicated by a 'C' at the beginning of each staff. The score is divided into measures numbered 30 through 55. Measure 30 starts with a dotted half note followed by eighth notes. Measure 31 continues with eighth notes. Measures 32-33 show a transition with eighth notes and sixteenth-note patterns. Measure 34 begins with a dynamic *mf*. Measures 35-36 show eighth-note patterns with a dynamic *f*. Measure 37 starts with a dynamic *mp*. Measures 38-40 show eighth-note patterns with a dynamic *mp*. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns with a dynamic *mf*. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns with a dynamic *mf*. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measure 55 ends with a dynamic *v.s.* (V.S. - Volte Subito).

Trio

61

62      *mf*

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77      *f*

78

79

80

81      *mf*

Musical score for Trombone Duet, page 15, featuring six staves of music with measure numbers 85, 89, 93, 97, 101, and 105.

The score consists of two parts, each with three staves. The top staff of each part is in bass clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat throughout.

Measure 85: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs.

Measure 89: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs.

Measure 93: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs.

Measure 97: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs. Dynamic: ff.

Measure 101: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs. Dynamic: ff.

Measure 105: The top staff has eighth-note pairs with slurs. The middle staff has eighth-note pairs with slurs. The bottom staff has eighth-note pairs with slurs.

16

*March maestoso (♩ = 80)*

## 17. Ceremonial

Richard Shuebruk

The musical score consists of two staves of bassoon 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 measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31. Various performance markings are present, including *ff*, *sim.*, *mf*, and *f*.

Musical score for Trombone Duet, page 17, featuring six staves of music with measures 19 through 31.

The score consists of two parts, each with three staves. The top part (measures 19-25) is in G major (two sharps) and the bottom part (measures 27-31) is in E major (one sharp). Measure 25 and 27 include dynamic markings *mf*.

Measure 31 begins with a key change to A major (no sharps or flats) and a time signature change to  $\frac{12}{8}$ . The instruction "V.S." (Variation) is written above the staff.

33 TRIO

*p dolce*      *sim.*

*mp sostenuto*

36

39

42

45

48

A musical score for Trombone Duet, featuring two staves of music. The top staff uses a bass clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 51 starts with a dynamic of  $\rho$ . Measure 54 begins with a dynamic of  $\# \rho$ . Measure 57 starts with a dynamic of  $\flat \rho$ . Measure 60 starts with a dynamic of  $\flat \rho$ . Measure 63 starts with a dynamic of  $\flat \rho$ . Measure 63 includes a performance instruction "rall." and a dynamic of  $\flat \rho$ . Measure 63 also includes a dynamic of  $\flat \rho$  at the end. Measure 63 concludes with a fermata over the final note.

20

*Tempo minuetto* ( $\text{♩} = 120$ )

## 18. Minuet

# Richard Shuebruk

Richard Shuebruk

A page of musical notation for bassoon, featuring six systems of music. The notation includes various dynamics like *mf*, *f*, and *mp*, and performance instructions like slurs and grace notes. Measure numbers 1 through 27 are indicated at the beginning of each system.

31

rit.

*f* *a tempo*

*f*

35

39

rit. *a tempo*

43

47

*mf*

52

v.s.

57 **Trio**

*mp*

61

65

69

73

*mf*

77 , *Più* ( $\text{♩} = 125$ )

81

*poco accel.* ----- *rit.*

*mf a tempo*

*cresc* -----

*cresc* -----

97

101

## 19. At the Smithy

Richard Shuebruk

The image shows a page of sheet music for two bass staves. The top staff begins with a dynamic of *f* and consists of eighth-note patterns. The bottom staff begins with a dynamic of *f* and consists of sixteenth-note patterns. Measure 8 starts with a dynamic of *mp*. Measure 15 starts with a dynamic of *mf*. Measure 22 starts with a dynamic of *f*. Measure 29 starts with a dynamic of *mp*. Measure 36 starts with a dynamic of *f*. The music is in common time throughout.

43

*mf*

*p*

50

57

*mp*

*f*

*mp*

*f*

*mf*

*f*

*poco accel.*

*rit.*

*mf*

64

*f*

*a tempo*

*f*

*p*

70

*rall.*

*rall.*

*mf*

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.

*Allegro maestoso* ( $\text{♩} = 80$ )

## 20. The Rivals

Richard Shuebruk

20. The Rivals

Richard Shuebruk

*Allegro maestoso* ( $\text{♩} = 80$ )

ff 1 2 3 4 sim. mf

ff > > = mp

Latin

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

ff 1 2 3 4 f

mp

ff 1 2 3 4 mp 1 2 3 4 1 2 3 4

12 3 4 5 6 7 8 f

ff 1 2 3 4 mp

18 mf mp

21

*delicate*

*Più lento* (♩ = 68)

*mf* *3*

*mp*

*Più* (♩ = 76) *Agitato* (♩ = 80)

*accel.*

*Lento* (♩ = 72) *v.s.*

*rit.* *3* *rit.* *v.s.*

*ad lib.* *v.s.*

*Cadenza ad lib.*

41

*Cadenza ad lib.*

42

rall.

43

*Allegro maestoso* ( $\text{♩} = 80$ )

*ff*

*ff*

46

*mf*

49

*f*

*f*

52

55

*ff*

*ff*

Theme

*Andante* ( $\text{♩} = 60$ )

*sostenuto* *p*

*mf*

60

64

*mf*

*mp*

68

*cresc.*

72

*f*

*mf*

V.S.

This section of the score features a melodic line labeled "Theme" in the center. It starts with a sustained note followed by eighth-note pairs. The tempo is marked as Andante ( $\text{♩} = 60$ ). The dynamics transition from *sostenuto* *p* to *mf*. The key signature changes to three sharps (G major) starting at measure 64. The section concludes with a dynamic *cresc.* followed by *f* and *mf*.

## Variation 1

76

*mp* *β*

*f* *β* *β* *β* *β* *β*

78

*β* *β*

81

*β* *mf*

84

*β* *f* *f*

86

*β* *rit.* *a tempo*

89

*β* *rall.* *a tempo* *β* *β*

*ff*

## Variation 2

*Latin* ♩ = ♩ 92

94

97

100

103

106

## Finale (Rondo)

*Allegretto (♩ = 76)*

108

112

117

cresc - - - - -

cresc - - - - -

121

125

130

135

*ff pomposo*

140

145

*ff*

*sffz*

*s fz*

*rall.*

*Andantino* ( $\text{♩} = 52$ )

155

*mp molto legato*

*mf*  $\beta$

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$

159

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*mf*

*Più vivo* ( $\text{♩} = 56$ )

164

*accel.*

167

170

173

176

180

Musical score for Trombone Duet, page 35, featuring four staves of music. The score consists of four systems, each starting with a repeat sign and ending with a double bar line. Measure 184: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 185: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 186: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 187: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 188: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 189: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 190: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 191: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 192: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 193: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes. Measure 194: The top two staves play eighth-note patterns with grace notes. The bottom two staves play eighth-note patterns with grace notes.