



Stefan Rotter

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10 Pieces for Guitar, Flute and Alto (op 12) Küffner, Joseph

A propos de l'artiste

I started to play flute and piano, when I was about 9 years old. I always liked to play different styles of music (especially jazz at that time). I love to improvise and to play around with melodies (because I hate to read scores). After school I studied economics and ecology and started to work as an IT-consultant (which is my profession up to now). Some years ago I started to play percussion instruments – something I always wanted to do. I wrote my first composition, when my daughter needed a contemporary piece of music for a contest and her teacher had troubles to find an appropriate one.

About “Coboflupi”: There are several personal reasons I use a pseudonym and not my real name. I built this unique name using the first letters of the instruments I like to play most: Conga Bongos Flute Piano

Page artiste : https://www.free-scores.com/partitions_gratuites_coboflupi.htm

A propos de la pièce



Titre : 10 Pieces for Guitar, Flute and Alto
[op 12]
Compositeur : Küffner, Joseph
Arrangeur : Rotter, Stefan
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Style : Classique

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10 Pieces for Guitar, Flute and Alto

J. Küffner, Op. 12
arr. by Coboflupi

1. Waltz

The score is written for three instruments: Flute, Clarinet in Bb, and Alto Guitar. It is in 3/4 time and begins with a key signature of one sharp (F#). The first system (measures 1-6) is marked *pp* for both the Flute and Clarinet, and *p* for the Alto Guitar. The second system (measures 7-12) is marked *f* for all instruments. The third system (measures 13-18) features a dynamic range from *f* to *pp*. The fourth system (measures 19-24) is marked *p* for the Alto Guitar. The score includes various musical notations such as slurs, accents, and dynamic markings.

25

Fl.

Cl.

A. Gtr.

f

1. 2.

30 **Trio**

Fl.

Cl.

A. Gtr.

p

35

Fl.

Cl.

A. Gtr.

ff

1. 2.

40

Fl.

Cl.

A. Gtr.

45

Fl.

Cl.

A. Gtr.

p

51

Fl.

Cl.

A. Gtr.

1. 2. D.C.

$\frac{3}{4}$

56 **2. Ländler**

Fl.

Cl.

A. Gtr.

2. Ländler

61

Fl.

Cl.

A. Gtr.

1. 2. *p*

67

Fl.

Cl.

A. Gtr.

73

Fl.

Cl.

A. Gtr.

78

Fl.

Cl.

A. Gtr.

1.

2.

Trio

83

Fl.

Cl.

Trio

A. Gtr.

87

Fl. *v*

Cl.

A. Gtr.

1. 2. D.C.

92 **3. Eccosaïse**

Fl. *p* *f* *pp*

Cl. *p* *f* *pp*

A. Gtr. *p* *f*

101

Fl.

Cl.

A. Gtr.

f

109

Fl. *v*

Cl.

A. Gtr.

4. Waltz

116

Fl. *p*

Cl.

A. Gtr. *p*

4. Waltz

122

Fl. *f* *mf*

Cl. *f* *mf*

A. Gtr. *f* *ff*

128

Fl.

Cl.

A. Gtr.

133

Fl. *p*

Cl. *pp*

A. Gtr. *p*

138 **Trio**

Fl. *f*

Cl. *f*

A. Gtr. *f* *ff*

144

Fl.

Cl.

A. Gtr.

148 **D.C.**

Fl.

Cl.

A. Gtr.

152 **5. Contredanse**

Fl. *p* *f*

Cl. *p*

A. Gtr. *p*

158

Fl. *f*

Cl. *f*

A. Gtr. *f*

1. 2.

163

Fl. *p*

Cl. *p*

A. Gtr.

p *p*

168

Fl.

Cl.

A. Gtr.

p

174

Fl.

Cl.

A. Gtr.

p

181

Fl.

Cl.

A. Gtr.

p *f*

Detailed description: This system covers measures 181 to 186. The Flute part begins with a rest in measure 181, then enters in measure 182 with a dynamic of *p*. It features eighth-note patterns with slurs and accents. The Clarinet part also starts with a rest in measure 181, then enters in measure 182 with a dynamic of *p*, playing a similar eighth-note pattern. The Acoustic Guitar part provides a rhythmic accompaniment with chords and eighth-note patterns, starting with a dynamic of *p* and increasing to *f* by measure 186.

187

Fl.

Cl.

A. Gtr.

f

1. 2.

Detailed description: This system covers measures 187 to 191. The Flute part continues with eighth-note patterns, starting with a dynamic of *f*. The Clarinet part follows a similar pattern. The Acoustic Guitar part features a driving eighth-note accompaniment. Measures 190 and 191 include first and second endings for both the Flute and Acoustic Guitar parts, marked with '1.' and '2.'.

Trio

192

Fl.

Cl.

A. Gtr.

Trio

Detailed description: This system covers measures 192 to 196, labeled as the 'Trio' section. The Flute part plays a series of quarter notes with slurs and accents. The Clarinet part plays a similar pattern. The Acoustic Guitar part provides a steady accompaniment with chords and eighth notes.

197

Fl.

Cl.

A. Gtr.

1. 2. D.C.

Detailed description: This system covers measures 197 to 201. The Flute part continues with quarter notes, starting with a dynamic of *f*. The Clarinet part follows. The Acoustic Guitar part includes first and second endings for measures 199 and 200, marked with '1.' and '2.', and ends with a 'D.C.' (Da Capo) instruction. The key signature changes to three sharps and the time signature to 3/4.

201 **6. Waltz**

Fl. *p* *f*

Cl. *p* *f*

A. Gtr. *p* *f*

207

Fl. *f*

Cl. *f*

A. Gtr. *f*

213

Fl.

Cl.

A. Gtr. *f*

220

Fl.

Cl. *pp*

A. Gtr. *pp* *pp*

226

Fl.

Cl.

A. Gtr.

f

f

f

229

Fl.

Cl.

A. Gtr.

1.

2.

f

1.

2.

p

232 **Trio**

Fl.

Cl.

A. Gtr.

p

mf

p

mf

Trio

ff

238

Fl.

Cl.

A. Gtr.

1.

2.

ff

ff

1.

2.

p

ff

244

Fl.

Cl.

A. Gtr.

p

p

p

250

Fl.

Cl.

A. Gtr.

f

f

f

254

Fl.

Cl.

A. Gtr.

1. 2. D.C.

ff

ff

ff

7. Waltz

258

Fl.

Cl.

A. Gtr.

7. Waltz

pp

pp

pp

264

Fl.

Cl.

A. Gtr.

1. 2.

f *f* *f*

f

270

Fl.

Cl.

A. Gtr.

f *f* *f* *f*

275

Fl.

Cl.

A. Gtr.

pp *pp*

pp

281

Fl.

Cl.

A. Gtr.

1. 2.

f *p*

1. 2.

p

287

Fl.

Cl.

A. Gtr.

1.

293

Fl.

Cl.

A. Gtr.

2.

f

f

2

2

2

2

2.

f

299

Fl.

Cl.

A. Gtr.

p

p

305

Fl.

Cl.

A. Gtr.

1.

2.

D.C.

p

f

f

1.

2.

D.C.

f

8. Pas redouble

311

Fl.

Cl.

A. Gtr.

ff *p* *ff*

ff *p* *ff*

8. Pas redouble

316

Fl.

Cl.

A. Gtr.

p *ff*

p *ff*

320

Fl.

Cl.

A. Gtr.

p *ff*

ff

1. 2.

324

Fl.

Cl.

A. Gtr.

328

Fl.

Cl.

A. Gtr.

p *>* *ff*

p *>* *ff*

p

Detailed description: This system covers measures 328 to 333. The Flute part begins with a melodic line in measure 328, followed by rests in 329 and 330, and then a melodic phrase in 331-333. The Clarinet part has a rhythmic accompaniment of eighth notes in 328-330, followed by a melodic line in 331-333. The Acoustic Guitar part provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics include piano (*p*) and fortissimo (*ff*).

334

Fl.

Cl.

A. Gtr.

ff *p* *ff*

Detailed description: This system covers measures 334 to 337. The Flute part features a melodic line with slurs and accents in 334-335, followed by a melodic phrase in 336-337. The Clarinet part has a rhythmic accompaniment in 334-335 and a melodic line in 336-337. The Acoustic Guitar part continues with a rhythmic accompaniment. Dynamics include fortissimo (*ff*) and piano (*p*).

338

Fl.

Cl.

A. Gtr.

1. 2.

ff

Detailed description: This system covers measures 338 to 340. The Flute part has a melodic line with slurs and accents, including first and second endings in 339. The Clarinet part has a rhythmic accompaniment in 338-339 and a melodic line in 340. The Acoustic Guitar part has a rhythmic accompaniment with first and second endings in 339. Dynamics include fortissimo (*ff*).

341

Fl.

Cl.

A. Gtr.

Detailed description: This system covers measures 341 to 344. The Flute part has a melodic line with slurs and accents in 341-342, followed by a melodic phrase in 343-344. The Clarinet part has a rhythmic accompaniment in 341-342 and a melodic line in 343-344. The Acoustic Guitar part has a rhythmic accompaniment. Dynamics include fortissimo (*ff*).

346

Fl. *1.* *2.* D.C.

Cl.

A. Gtr. *1.* *2.* D.C.

9. Pas redouble

350

Fl. *6*

Cl. *p*

A. Gtr. *p*

9. Pas redouble

354

Fl. *1.* *2.* *6* *6*

Cl. *f* *6*

A. Gtr. *f* *1.* *2.*

359

Fl. *mf* *6* *6*

Cl. *mf* *6*

A. Gtr. *mf*

363

Fl.

Cl.

A. Gtr.

p *f*

367

Fl.

Cl.

A. Gtr.

f *p*

371

Fl.

Cl.

A. Gtr.

f *f*

374

Fl.

Cl.

A. Gtr.

f *f*

378 **Trio**

Fl.

Cl.

A. Gtr.

384

Fl.

Cl.

A. Gtr.

391

Fl.

Cl.

A. Gtr.

398

Fl.

Cl.

A. Gtr.

401

1. 2. D.C.

Fl.

Cl.

A. Gtr.

10. Pas redouble

404

Fl.

Cl.

A. Gtr.

ff *mf*

ff *mf*

10. Pas redouble

410

1. 2. 3. 3. *p*

Fl.

Cl.

A. Gtr.

415

Fl.

Cl.

A. Gtr.

p

419

Fl. *f* *p* *p*

Cl. *f*

A. Gtr. *f*

424 **Trio**

Fl. *p* *p*

Cl. *p*

Trio

A. Gtr. *p*

431

Fl. *p* *ff*³

Cl. *ff*

A. Gtr. *ff*

436

Fl. *p* *ff*³

Cl. *p*

A. Gtr. *p*

1. 2. **D.C.**

Flute

10 Pieces for Guitar, Flute and Alto

J. Küffner, Op. 12
arr. by Coboflupi

1. Waltz

pp *f*

> > >

pp

f

Trio

ff

D.C.

56 2. Ländler

Musical notation for measures 56-61 of '2. Ländler'. The key signature has one flat (B-flat) and the time signature is 3/4. The melody features eighth and sixteenth notes with accents and slurs.

Musical notation for measures 62-68 of '2. Ländler'. Measure 62 includes first and second endings. Measure 68 has a piano (*p*) dynamic marking.

Musical notation for measures 69-75 of '2. Ländler'. The melody continues with eighth and sixteenth notes and accents.

Musical notation for measures 76-78 of '2. Ländler'. The melody features slurs and accents.

Musical notation for measures 79-82 of '2. Ländler'. Measure 82 includes first and second endings.

Trio

Musical notation for measures 83-86 of '2. Ländler'. The Trio section begins with a repeat sign and accents.

Musical notation for measures 87-91 of '2. Ländler'. Measure 91 includes first and second endings and a 'D.C.' (Da Capo) instruction. The time signature changes to 2/4.

92 3. Eccosaïse

Musical notation for measures 92-100 of '3. Eccosaïse'. The key signature has two sharps (F# and C#) and the time signature is 2/4. Dynamics include *p*, *f*, and *pp*.

Musical notation for measures 101-108 of '3. Eccosaïse'. The melody continues with a forte (*f*) dynamic.

Musical notation for measures 109-115 of '3. Eccosaïse'. The time signature changes to 3/4 and the key signature changes to three sharps (F#, C#, G#).

116 4. Waltz

Musical notation for measures 116-123 of '4. Waltz'. The key signature has two sharps (F# and C#) and the time signature is 3/4. Dynamics include *p* and *f*.

Musical notation for measures 124-131 of '4. Waltz'. Measure 124 includes first and second endings. The dynamic is *mf*.

132

Musical staff 132-137. Treble clef, key signature of two sharps (F# and C#). Measure 132 starts with a dynamic marking of *p*. The staff contains a series of notes with slurs and accents.

138

Musical staff 138-142. Treble clef, key signature of two sharps. Measure 138 starts with a dynamic marking of *f*. The staff includes first and second endings, indicated by '1.' and '2.' above the notes.

Trio

143

Musical staff 143-147. Treble clef, key signature of two sharps. The staff contains a series of notes with slurs and accents.

148

Musical staff 148-151. Treble clef, key signature of two sharps. Measure 148 starts with a dynamic marking of *f*. The staff includes first and second endings, indicated by '1.' and '2.' above the notes, and ends with a **D.C.** marking and a 2/4 time signature.

5. Contredanse

Musical staff 152-158. Treble clef, key signature of two sharps, 2/4 time signature. Measure 152 starts with a dynamic marking of *p*. The staff contains a series of notes with slurs and accents, including some doublets.

159

Musical staff 159-166. Treble clef, key signature of two sharps. Measure 159 starts with a dynamic marking of *p*. The staff includes first and second endings, indicated by '1.' and '2.' above the notes.

167

Musical staff 167-176. Treble clef, key signature of two sharps. The staff contains a series of notes with slurs and accents.

177

Musical staff 177-186. Treble clef, key signature of two sharps. Measure 177 starts with a dynamic marking of *p*. The staff includes a measure with a '5' above it, indicating a quintuplet. The staff ends with a dynamic marking of *f*.

187

Musical staff 187-191. Treble clef, key signature of two sharps. Measure 187 starts with a dynamic marking of *p*. The staff includes first and second endings, indicated by '1.' and '2.' above the notes.

Trio

192

Musical staff 192-196. Treble clef, key signature of two sharps. The staff contains a series of notes with slurs and accents.

197

Musical staff 197-201. Treble clef, key signature of two sharps. Measure 197 starts with a dynamic marking of *p*. The staff includes first and second endings, indicated by '1.' and '2.' above the notes, and ends with a **D.C.** marking and a 3/4 time signature.

201 **6. Waltz**

208 *p* *f*

214 *f* 3

223 *pp*

228 *f*

232 **Trio**

239 *p* *mf* *ff*

247 *p*

253 *f* 1. 2. **D.C.**

258 **7. Waltz**

266 *pp* 1. 2. *f*

272 *pp*

278

1. 2.

f

285

3

1. 2.

f

294

302

3

p *f* D.C.

8. Pas redouble

311

ff *p* > *ff* > >

316

p > *ff*

320

1. 2.

p *ff* > >

325

331

p > *ff* > > *p* >

337

1. 2.

ff

341

Flute

346

9. Pas redouble

350

355

360

365

370

374

378 **Trio**

385

397

10. Pas redouble

Flute

7

404 *ff* *mf*

412 1. 2. *p*

418 *f* *p* *p*

424 **Trio**

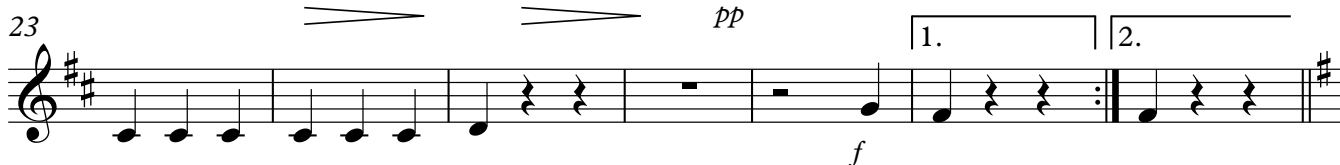
431 1. 2. *p* *ff* *3*

436 *p* *ff* *3* 1. 2. **D.C.**

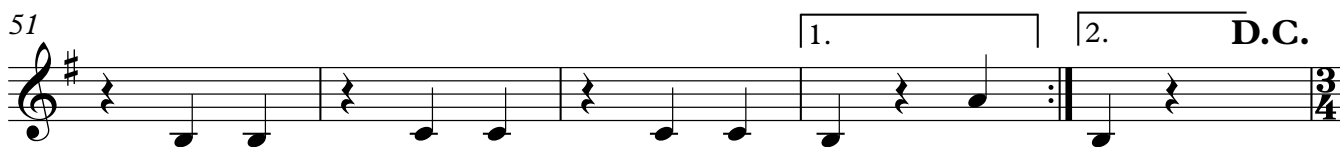
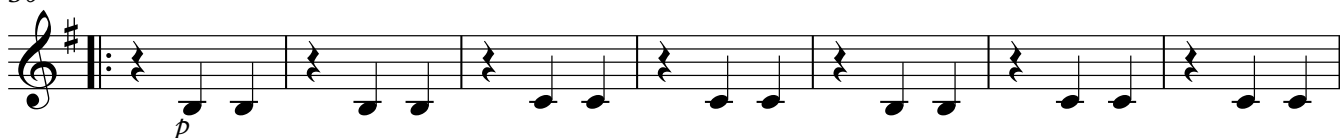
Clarinet in B \flat 10 Pieces for Guitar, Flute and Alto

J. Küffner, Op. 12
arr. by Coboflupi

1. Waltz



30 Trio



56 2. Ländler



69



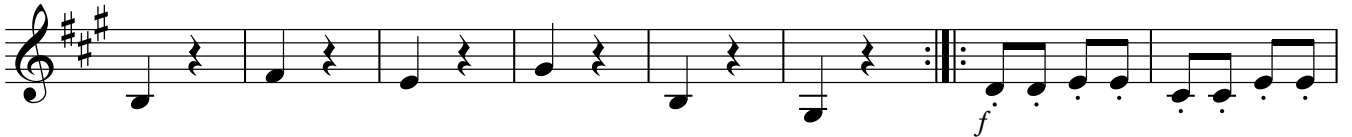
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83 **Trio**

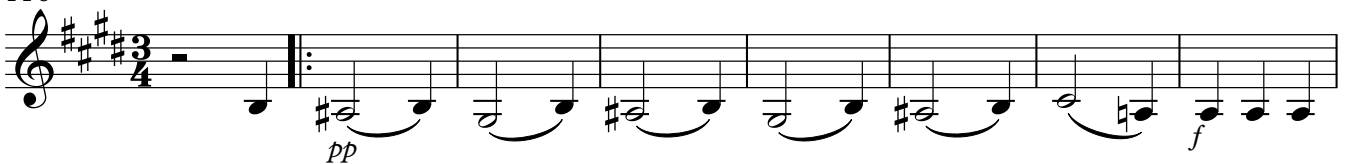
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92 **3. Eccosaïse**

102



110

116 **4. Waltz**

124



132



140 **Trio**

f

146 **D.C.**

p

152 **5. Contredanse**

p *f*

160

p *p*

168

177 **6**

p *f*

189 **Trio**

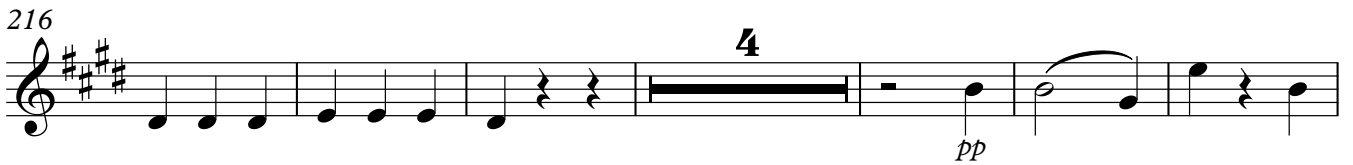
195 **D.C.**

201 **6. Waltz**

p *f*

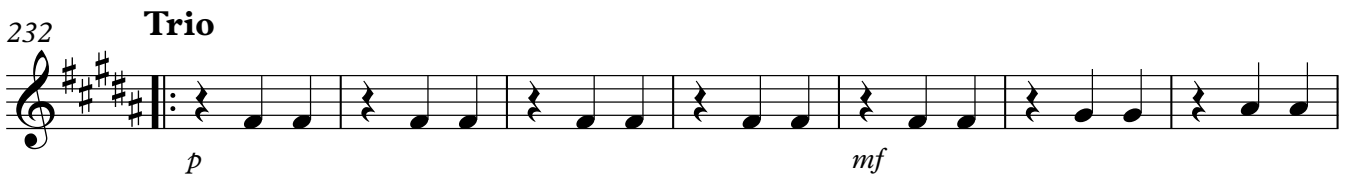
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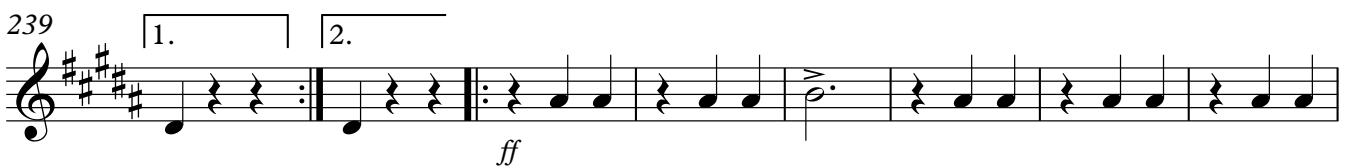
f

216 **4**

pp

226 **1.** **2.**

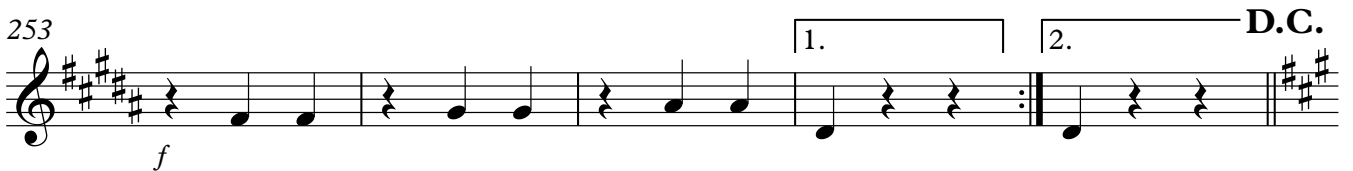
f

232 **Trio**

p *mf*

239 **1.** **2.**

ff


247

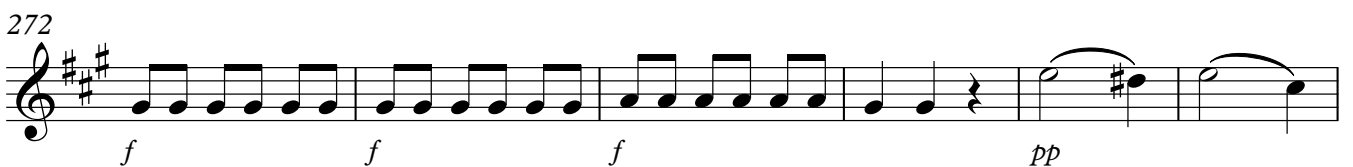
p

253 **1.** **2.** **D.C.**

f

258 **7. Waltz**

pp

266 **1.** **2.**

f *f* *f*

272

f *f* *f* *pp*

278 **1.** **2.**

p

285

292

300

306

311 8. Pas redouble

317

323

329

335

340

347 1. 2. D.C.

350 **9. Pas redouble**

355 1. 2.

361

366

371

376 **Trio**

383 1. 2. 7

396 1. 2. D.C.

404 10. Pas redouble

Guitar

10 Pieces for Guitar, Flute and Alto

J. Küffner, Op. 12
arr. by Coboflupi

1. Waltz

Musical score for the first waltz, measures 1-29. The piece is in 3/4 time and G major. It begins with a piano (*p*) dynamic. The melody is characterized by flowing eighth and sixteenth notes. A first ending (1.) and second ending (2.) are present at the end of the section, leading to a double bar line.

Trio

Musical score for the Trio section, measures 30-51. The key signature changes to B-flat major. The piece starts with a piano (*p*) dynamic. The melody is more rhythmic, featuring eighth notes and chords. A first ending (1.) and second ending (2.) are present, with the second ending marked *ff* (fortissimo). The section concludes with a *D.C.* (Da Capo) instruction and a 3/4 time signature.

56 2. Ländler

Musical staff 56-61: Treble clef, 3/4 time signature, key signature of one flat (Bb). Measure 56 starts with a 7-measure rest. The melody consists of eighth notes and quarter notes.

Musical staff 62-67: Treble clef, 3/4 time signature, key signature of one flat (Bb). Measure 62 starts with a 7-measure rest. The melody continues with eighth notes and quarter notes. Measures 65-66 contain a first and second ending bracketed together, ending with a double bar line and repeat sign.

Musical staff 68-73: Treble clef, 3/4 time signature, key signature of one flat (Bb). The melody continues with eighth notes and quarter notes. Measure 73 ends with a double bar line and repeat sign.

Musical staff 74-77: Treble clef, 3/4 time signature, key signature of one flat (Bb). The melody continues with eighth notes and quarter notes.

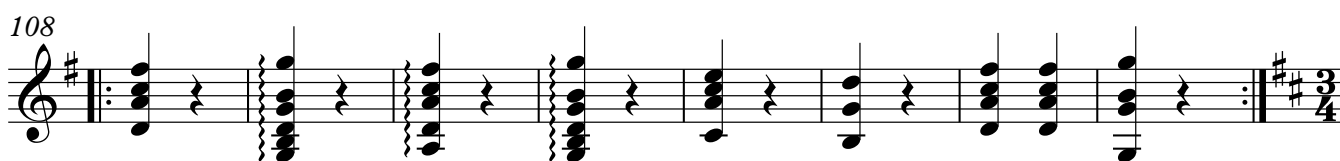
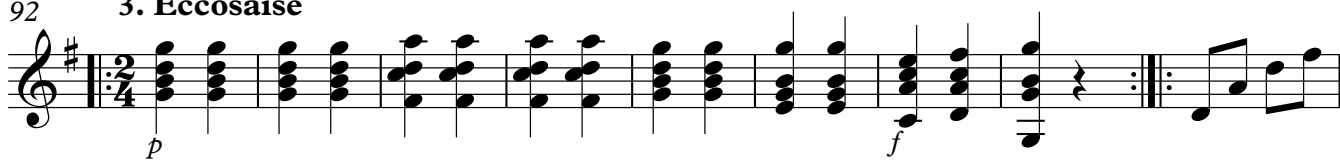
Musical staff 78-82: Treble clef, 3/4 time signature, key signature of one flat (Bb). The melody continues with eighth notes and quarter notes. Measures 81-82 contain a first and second ending bracketed together, ending with a double bar line and repeat sign.

Trio

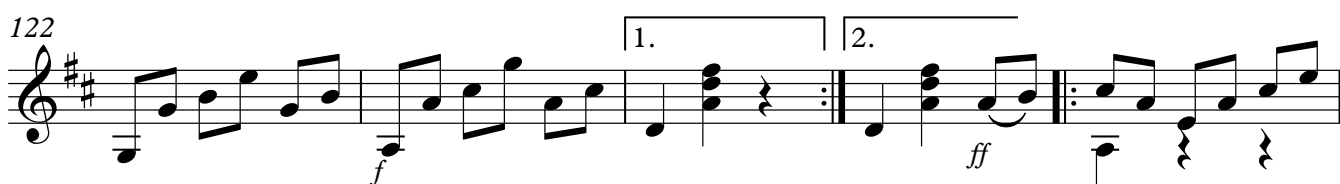
Musical staff 83-86: Treble clef, 3/4 time signature, key signature of one flat (Bb). Measure 83 starts with a double bar line and repeat sign. The melody continues with eighth notes and quarter notes.

Musical staff 87-92: Treble clef, 3/4 time signature, key signature of one flat (Bb). The melody continues with eighth notes and quarter notes. Measures 91-92 contain a first and second ending bracketed together, ending with a double bar line and repeat sign. The piece concludes with a key signature change to two sharps (F# and C#) and a 2/4 time signature, marked "D.C." (Da Capo).

92 3. Eccosaïse



116 4. Waltz



143 Trio



152 5. Contredanse

Musical staff 152-158: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The piece features a mix of chords and eighth-note patterns.

Musical staff 159-163: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes first and second endings. Ends with a repeat sign.

Musical staff 164-168: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continues the melodic line with eighth-note patterns.

Musical staff 169-174: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continues the melodic line with eighth-note patterns.

Musical staff 175-181: Treble clef, key signature of one sharp (F#), 2/4 time signature. Ends with a piano (*p*) dynamic. Includes a repeat sign.

Musical staff 182-187: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a forte (*f*) dynamic. Includes a repeat sign.

Musical staff 188-191: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes first and second endings. Ends with a repeat sign.

Trio

Musical staff 192-196: Treble clef, key signature of one sharp (F#), 3/4 time signature. Features a steady accompaniment of chords.

Musical staff 197-200: Treble clef, key signature of one sharp (F#), 3/4 time signature. Includes first and second endings. Ends with a **D.C.** (Da Capo) instruction and a key signature change to two sharps (F# and C#).

201 6. Waltz

Musical staff 201-206: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. Includes a repeat sign.

Musical staff 207-210: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Includes first and second endings. Ends with a forte (*f*) dynamic.

213

pp

221

pp

227

f 1. 2. *p*

232 **Trio**

ff

238

1. 2. *p* *ff*

244

p

250

f

254

1. 2. *ff* D.C.

7. Waltz

258

pp

264

1. 2. *f*

271

pp

V.S.

278

284

291

297

303

307

8. Pas redouble

311

316

320

325

332

337

341

346

1. 2. D.C.

Detailed description: This block contains the first system of music, measures 341 to 349. It is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 2/4. Measures 341-345 show a rhythmic pattern of eighth notes and chords. Measure 346 begins a first ending (1.) and a second ending (2.). The first ending leads back to measure 346, while the second ending leads to a double bar line. The piece concludes with a D.C. (Da Capo) instruction and a 2/4 time signature change.

9. Pas redouble

350

p *f*

355

1. 2. *mf*

362

p *f*

368

p *f*

373

f 1. 2.

Detailed description: This block contains the second system of music, measures 350 to 377. It is written in treble clef with a key signature of two sharps. The time signature is 2/4. Measures 350-354 feature a series of chords with a dynamic marking of *p* (piano) and a crescendo leading to *f* (forte). Measures 355-361 show a first ending (1.) and a second ending (2.) with a dynamic marking of *mf* (mezzo-forte). Measures 362-367 continue the chordal pattern with a dynamic marking of *p* and a crescendo to *f*. Measures 368-372 show a similar pattern with a dynamic marking of *p* and a crescendo to *f*. Measures 373-377 conclude with a first ending (1.) and a second ending (2.) with a dynamic marking of *f*.

378 **Trio** 6

384

1. 2. 6 6

391

6

398

1. 2. D.C. 6 6

Detailed description: This block contains the third system of music, measures 378 to 403. It is written in treble clef with a key signature of one flat (Bb). The time signature is 2/4. Measures 378-383 are marked as the beginning of the 'Trio' section and feature a sixteenth-note triplet (6) over a series of chords. Measures 384-390 show a first ending (1.) and a second ending (2.) with a dynamic marking of *f* and a sixteenth-note triplet (6). Measures 391-397 continue the triplet pattern with a dynamic marking of *f*. Measures 398-403 conclude with a first ending (1.) and a second ending (2.) with a dynamic marking of *f* and a D.C. instruction.

10. Pas redouble

Guitar

404

ff *mf*

411

1. 2. *p*

416

420

1. 2. *f*

424 **Trio**

p *p*

431

1. 6 2. 6 *ff*

436

1. 2. **D.C.**