



# Stefan Rotter

Autriche, Wien

## Minuet in G major (BWV Anh. 116) Anonymous

### 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

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### A propos de la pièce



**Titre :** Minuet in G major  
[BWV Anh. 116]  
**Compositeur :** Anonymous  
**Arrangeur :** Rotter, Stefan  
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**Editeur :** Rotter, Stefan  
**Instrumentation :** Piano seul  
**Style :** Baroque

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# Minuet in G major, BWV Anh. 116

Unkown Composer

Measures 1-6 of the Minuet in G major, BWV Anh. 116. The piece is in G major and 3/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a steady bass line with eighth notes.

Measures 7-12. The melody continues with a slight variation in measure 8, and the bass line maintains its rhythmic pattern.

Measures 13-18. Measure 14 contains a triplet of eighth notes in the right hand. The piece concludes with a repeat sign and a final cadence in measure 18.

Measures 19-24. The melody continues with a triplet of eighth notes in measure 22. The bass line features a more active eighth-note accompaniment.

Measures 25-30. The melody continues with a triplet of eighth notes in measure 26. The bass line maintains its eighth-note accompaniment.

Measures 31-35. The melody continues with a triplet of eighth notes in measure 32. The bass line maintains its eighth-note accompaniment.

Measures 36-41. The melody continues with a triplet of eighth notes in measure 37. The piece concludes with a repeat sign and a final cadence in measure 41.