



# Stefan Rotter

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## 11 Bagatelles (Op. 119) - No 1 (Op 119) Beethoven, Ludwig van

### 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](https://www.free-scores.com/partitions_gratuites_coboflupi.htm)

### A propos de la pièce



**Titre :** 11 Bagatelles (Op. 119) - No 1  
[Op 119]  
**Compositeur :** Beethoven, Ludwig van  
**Arrangeur :** Rotter, Stefan  
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**Editeur :** Rotter, Stefan  
**Instrumentation :** Piano seul  
**Style :** Classique

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# 11 Bagatelles (Op. 119) - No 1

**Allegretto** ♩ = 100

Ludwig van Beethoven (1770 - 1827)

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The dynamics are marked 'p' (piano). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 7-11. Measure 7 is marked with a '7' above the staff. The dynamics remain 'p'. A fermata is placed over the final note of measure 11. The piece concludes with a double bar line.

Measures 12-16. This section continues the melodic and harmonic development. The key signature changes to one flat (B-flat) at the end of measure 16. The dynamics are still 'p'.

Measures 17-23. Measure 17 is marked with '17' and 'con anima'. The dynamics change to 'f' (forte). The music becomes more rhythmic and energetic. A fermata is placed over the final note of measure 23.

Measures 24-28. Measure 24 is marked with '24'. This section features first and second endings. The dynamics are marked 'f'. The first ending leads back to the beginning of the piece, while the second ending concludes the piece.

Measures 29-32. Measure 29 is marked with '29'. This section also features first and second endings. The dynamics are marked 'p'. The first ending leads back to the beginning, and the second ending concludes the piece.

35

Measures 35-41. Treble clef, bass clef. Key signature: two flats. Measure 35 starts with a piano (*p*) dynamic. The music features a melodic line in the treble and a supporting bass line with chords.

42

Measures 42-47. Treble clef, bass clef. Key signature: two flats. Measure 42 starts with a mezzo-forte (*mf*) dynamic. The music continues with melodic and harmonic development.

48

Measures 48-53. Treble clef, bass clef. Key signature: two flats. Measure 48 starts with a piano (*p*) dynamic. The music includes dynamic markings for crescendo (*cresc.*), diminuendo (*dim.*), and piano (*p*).

54

Measures 54-59. Treble clef, bass clef. Key signature: two flats. Measure 54 starts with a piano (*p*) dynamic. The music includes dynamic markings for sf, cresc., and f.

60

Measures 60-65. Treble clef, bass clef. Key signature: two flats. Measure 60 starts with a piano (*p*) dynamic. The music includes dynamic markings for sf and cresc.

66

Measures 66-70. Treble clef, bass clef. Key signature: two flats. Measure 66 starts with a piano (*p*) dynamic. The music includes dynamic markings for sf and f.

71

Measures 71-76. Treble clef, bass clef. Key signature: two flats. Measure 71 starts with a piano (*p*) dynamic. The music includes dynamic markings for dim. and pp. The piece concludes with a final chord in the bass.