



Stefan Rotter

Austria, Wien

Musette (BWV Anh. 126)

About the artist

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

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-coboflupi.htm>

About the piece



Title:	Musette [BWV Anh. 126]
Composer:	Anonymous
Copyright:	Copyright © Stefan Rotter
Publisher:	Rotter, Stefan
Instrumentation:	Piano solo
Style:	Baroque
Comment:	This piece is part of the Notebook for Anna Magdalena Bach

Stefan Rotter on [free-scores.com](https://www.free-scores.com)

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Musette, BWV Anh. 126

Unknown Composer

Measures 1-4 of the piece. The music is in G major and 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple accompaniment of quarter notes.

Measures 5-8. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent. A repeat sign is visible at the end of measure 8.

Measures 9-12. The piece enters its second system with a repeat sign at the beginning of measure 9. The melodic line continues with eighth-note patterns.

Measures 13-16. The melodic line features a change in rhythm with some dotted notes and eighth-note patterns. The left hand continues with quarter notes.

Measures 17-20. The melodic line continues with eighth-note patterns. The left hand accompaniment remains simple.

Measures 21-24. The melodic line continues with eighth-note patterns. The left hand accompaniment remains simple.

Measures 25-28. The final system of the piece, ending with a repeat sign at the end of measure 28.