

# No. 1. DEUX MENUETS

de la Sonate pour Violon N° 6.

Moderato. (♩ = 92.)

FLÛTE.

J. S. Bach. (1685—1750.)

**N° 1.**

**N° 2.**

*f*  
*f*  
*p*  
*cresc.* - *f*  
*p* *f*

*pp*  
*pp* *cresc.*  
*f* *p*  
*f*  
*p* *cresc.* - *f* *sf* *p rall.* **Menuet I**  
**Da Capo.**

# No. 2. MENUET

de la Sérénade Op. 8.

Allegretto. (♩ - 126.)

L. van Beethoven. (1770-1827.)

TRIO.

M. D. C.  
e poi la Coda.

CODA.

# No. 3. MENUET

du Septuor Op. 20.

L. van Beethoven. (1770-1827.)

Moderato. (♩ = 106.)

The first section of the minuet consists of six staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Moderato' with a metronome marking of 106 quarter notes per minute. The dynamics range from piano (*p*) to fortissimo (*sf*). The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The section concludes with a double bar line and the word 'Fine'.

TRIO.

The Trio section consists of four staves of music. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo remains 'Moderato'. The dynamics range from pianissimo (*pp*) to fortissimo (*sf*). The music is characterized by a steady eighth-note accompaniment in the lower voice, with the upper voice playing chords and moving lines. The section ends with a double bar line and the instruction 'D.C. al Fine'.

# No. 4. MENUET

du Trio à Cordes Op. 3.

L. van Beethoven. (1770-1827.)

Moderato. (♩-152.)

First section of the Minuet, measures 1-18. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and features a variety of articulations including slurs and accents. The dynamics progress through *sf* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), and *f* (forte). The section concludes with a *Fine.* marking.

Minore.

Second section of the Minuet, measures 19-32. This section is in a minor key and begins with a piano (*p*) dynamic. It is characterized by a dense texture of sixteenth-note chords. The dynamics include *sf* (sforzando) and *pp* (pianissimo). The section ends with a *D.C. al Fine.* instruction.

*p* decresc. *pp* *pp* calando *D.C. al Fine.*

# No. 5. MENUET

du onzième Quintette.

Luigi Boccherini. (1743-1806.)

Moderato. (♩-96.)

The first section of the minuet consists of 24 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The dynamics start with a piano (*p*) marking. The melody features a series of eighth-note patterns, often beamed together, with various articulations such as slurs and accents. A trill is present in the 18th measure. The section concludes with a double bar line and the word 'Fine.' written below the staff.

The Trio section begins at measure 25 and consists of 24 measures. It is marked 'TRIO.' at the start. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The dynamics are marked 'p dolce' (piano and dolce). The texture is more complex, featuring multiple voices with sixteenth-note patterns and slurs. A trill appears in the 36th measure. The section ends with a double bar line and the instruction 'D.C. al Fine.' below the staff.

D.C. al Fine.

## No. 6. MENUET D'ALCESTE.

Grazioso. (♩-96.)

Chr. von Gluck. (1714-1777.)

Musical score for No. 6. Menuet d'Alceste by Christian Gluck. The score is in G major, 3/4 time, and consists of 96 measures. It features a variety of dynamics including piano (*p*), mezzo-piano (*mp*), forte (*f*), and crescendo (*cresc.*), along with trills (*tr*).

## No. 7. MENUET DU BOEUF.

Moderato. (♩-96.)

J. Haydn. (1732-1809.)

Musical score for No. 7. Menuet du Boeuf by Joseph Haydn. The score is in G major, 3/4 time, and consists of 96 measures. It features a variety of dynamics including forte (*f*) and mezzo-forte (*mf*), along with accents (^).

*p* *f* *Fine.*

TRIO. *p*

*tr* *ff* *p* *D.C. al Fine.*

### No. 8. MENUET D'IPHIGÉNIE EN AULIDE.

Grazioso. (♩-88.)

Chr. von Gluck. (1714-1777.)

*p* *mf* *p* *f* *mf* *cresc.* *p*

# No. 9. MENUET

de la Symphonie en Ré majeur.

J. Haydn. (1732-1809.)

Allegro. (♩. - 60.)

Musical score for the first section of the Minuet, measures 1-24. The key signature is two sharps (D major), and the time signature is 3/4. The score consists of six staves. Dynamics include *f*, *sf*, *p*, *tr*, and *pp*. The section concludes with a double bar line and the word *Fine.*

Musical score for the Trio section, measures 25-48. The key signature changes to two flats (B minor), and the time signature is 3/4. The section consists of six staves. Dynamics include *p*, *cresc.*, *dim.*, *mf*, and *D.C. al Fine.*. The section concludes with a double bar line and the word *D.C. al Fine.*



# No. 10. MENUET

du Quatuor à Cordes Op. 64. N°4.

Allegro. (d. -58.)

J. Haydn. (1732 - 1809.)

The first part of the minuet consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff contains a repeat sign and a piano (*p*) dynamic. The third staff ends with a *cresc.* marking. The fourth and fifth staves continue the melodic and harmonic development, with the fifth staff ending with a piano (*p*) dynamic and a *Fine.* marking.

TRIO.

The Trio section consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff ends with a mezzo-forte (*mf*) dynamic. The third, fourth, and fifth staves continue the Trio section, with the fifth staff ending with a *D.C. al Fine.* marking.

# No. 11. MENUET

Allegretto. (♩-112.) du Quatuor à Cordes Op. 3. N<sup>o</sup> 3.

J. Haydn. (1732-1809.)

*p*

*f*

*p*

**TRIO.** *p*

*p*

*Fine.*

# No. 12. MENUET

Moderato assai. (♩-96.) de l'Opéra: Atys.

Giovanni Battista Lully. (1633-1687.)

*p*

*f*

*p*

*p*

*p*

*p*

*mf*

*cresc.*

*dim!*

*mf*

*cresc.*

*Fine.* *mf*

*p*

*f*

*p*

*D. C. al Fine.*

*tr*  
*cresc.* *f* *D.C.al Fine.*

# No. 13. MENUET

W. A. Mozart. (1756-1791.)

Moderato. (♩-92.)

du Divertimento N°1.

*p* *cresc.* *sf* *p*  
*tr* *p* *f* *p* *f* *p*  
*f* *Fine.* *p* *cresc.*

*fz* *p* *fz* *p* *f* *p*

*cresc.* *sf* *p*  
*tr* *p* *f* *p* *f* *p* *f*

TRIO. *p*

*tr*

*tr* *p*

*tr*

*tr* *D.C.al Fine.*

# No. 14. MENUET

du Quintette N° 8 en Mi bémol.

Allegretto. (♩.—66.)

W. A. Mozart. (1756—1791.)

The first part of the minuet consists of five staves of music. The first staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff features a forte (*f*) dynamic. The third staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth staff starts with a crescendo (*cresc.*) and a forte (*f*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The section concludes with a piano (*p*) dynamic, a crescendo (*cresc.*), a forte (*f*) dynamic, and ends with a double bar line and the word *Fine.*

TRIO.

The Trio section consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*), a forte (*f*) dynamic, and a piano (*p*) dynamic. The third staff features a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*). The fourth staff starts with a forte (*f*) dynamic, a piano (*p*) dynamic, a forte (*f*) dynamic, and a crescendo (*cresc.*). The fifth staff begins with a forte (*f*) dynamic, a piano (*p*) dynamic, a forte (*f*) dynamic, a decrescendo (*dim.*), and ends with a double bar line and the instruction *D.C.al Fine.*

# No. 15. MENUET

de la Symphonie en Mi bémol.

(Composée en 1788.)

Allegretto. (♩ - 112.)

W. A. Mozart. (1756-1791.)

Musical score for No. 15. Menuet, composed by W. A. Mozart. The score is in G-flat major (two flats) and 3/4 time. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and includes a fermata over a half note. The second staff features a piano (*p*) dynamic. The third staff returns to forte (*f*). The fourth staff shows a mezzo-forte (*mf*) dynamic followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. The fifth staff concludes with a forte (*f*) dynamic and a *Fine.* marking.

Musical score for No. 16. Menuet de Don Juan, composed by W. A. Mozart. The score is in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a piano (*p*) dynamic. The third staff concludes with a piano (*p*) dynamic and a *D.C. al Fine.* marking.

# No. 16. MENUET DE DON JUAN.

Moderato. (♩ - 96.)

W. A. Mozart. (1756-1791.)

Musical score for No. 16. Menuet de Don Juan, composed by W. A. Mozart. The score is in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a fermata over a half note. The second staff features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic. The third staff shows a piano (*p*) dynamic. The fourth staff concludes with a mezzo-forte (*mp*) dynamic and a forte (*f*) dynamic. The score includes various dynamics such as *cresc.*, *tr.*, and *f*.

# No. 17. MENUET

du Quatuor à Cordes Op. 44. N° 1.

Felix Mendelssohn-Bartholdy. (1809-1847.)

Un poco Allegretto. (♩. - 60.)

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. The tempo is 'Un poco Allegretto' with a quarter note equal to 60 beats per minute. The score is divided into ten staves. The first staff begins with a piano (*pp*) dynamic and includes a *dim.* (diminuendo) and *mp* (mezzo-piano) section. The second staff features a *dim.* section followed by a first ending marked '1.' and a second ending marked '2.', with dynamics *p cresc.* and *sf pp*. The third staff continues with *sf* dynamics. The fourth staff shows a *f* (forte) section followed by a *p* section and a *cresc.* section. The fifth staff has a *f* section followed by a *p* section. The sixth staff includes a first ending marked '1.' and a second ending marked '2.', with dynamics *pp* and *pp*. The seventh staff is marked *sempre pp*. The eighth staff features an *espressivo p* section followed by a *p* section. The ninth staff has a *cresc.* section followed by a *f* section. The tenth staff begins with a *dim.* section followed by *sf* sections. The final staff concludes with a *f* section followed by a *dim.* section.

3  
*pp*

*cresc.* - - - *f*

*dim.* *p* *pp*

*dim.* *dim.*

*p cresc.* - - - *sf* *pp*

*sf* *sf* *f* *p*

*cresc.* - - - *f*

1 *p* *pp*

*cresc.* - - - *p*

*dim.* *pp*

## No. 18. MENUET

du Quatuor à Cordes en Ré mineur.

W. A. Mozart. (1756—1791.)

Allegretto. (♩—56.)

*f*

*f* *p*

*f* *p*

*dim.* *pp* *f*

*Fine.*

## TRIO.

*sempre p*

*p*

*D. C. al Fine.*

## No. 19. MENUET

du Quatuor à Cordes en La mineur Op. 29.

Fr. Schubert. (1797—1828.)

Allegretto. (♩—126.)

*pp* *fp*



pp p 1 p  
 pp p cresc. f  
 p f p f  
 ff f<sub>2</sub> pp  
 p  
 cresc. f p p cresc.  
 f p pp  
 1 dim. Fine.

TRIO.

p mf p  
 1. 2. mf cresc.  
 f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> p p fp  
 pp pp rit. D.C. al Fine.

# No. 20. MENUET

de l'Octuor Op. 166.

Fr. Schubert. (1797-1828.)

Allegretto. (♩-112.)

The first section of the minuet consists of 24 measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings include *p*, *fp*, *cresc.*, *sf*, and *pp*. There are several triplet markings (indicated by a '3' over the notes) and various phrasing slurs. The section concludes with a repeat sign and a double bar line.

The Trio section begins at measure 25 and consists of 24 measures. It starts with a double bar line and the word 'TRIO.' written above the staff. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4. The music is characterized by a steady eighth-note accompaniment with occasional triplet figures. Dynamic markings include *pp*, *f*, *p*, *sf*, and *cresc.*. The section includes first and second endings, marked with '1.' and '2.' above the staff. It ends with a double bar line and a repeat sign.

M. da Capo  
e poi la Coda.

GODA.

*pp* *decresc.*  
*cresc.* *p* *fp*  
*pp* *rall.*

### No. 21. MENUET

de la deuxième Sonate Op. 6.  
(Composée en 1760.)

Joh. Carl Stamitz. (1719-1761.)

Grazioso. (♩-96.)

*p* *cresc.* -  
*p* *mf* *f* *p*  
*cresc.* - *f* *p*  
*cresc. molto*  
*cresc.* - *f* *Fine.*

TRIO.

*p cantabile* *p*  
*p* *f* *p*  
*p* *f* *D.C. al Fine.*