

# Menuett and Trio

from the Quintet in C major (Lauterbach)

Luigi Boccherini

## MENUETT

Musical score for the Menuett section, featuring five staves for Violin, Violin, Viola, Violoncello, and Double Bass. The key signature is one sharp (C major). The tempo is indicated as  $\frac{3}{4}$  time.

Violin 1 (top staff): *p dolce*, *poco f*.

Violin 2 (second staff): *p*.

Viola (third staff): *p soave*, *mf*.

Violoncello 1 (fourth staff): *p soave*, *poco f*.

Violoncello 2 (bottom staff): *p*, *mf*.

Musical score for the Trio section, starting at measure 9. The instrumentation includes Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Vc.). The key signature changes to no sharps or flats (A major).

Vln. (Measure 9): *p*, *cresc.* (Measure 10), *f*.

Vln. (Measure 10): *p stacc.*, *cresc.* (Measure 11), *f*.

Vla. (Measure 10): *p*, *cresc.* (Measure 11), *f*.

Vc. (Measure 10): *p*, *cresc.* (Measure 11), *f*.

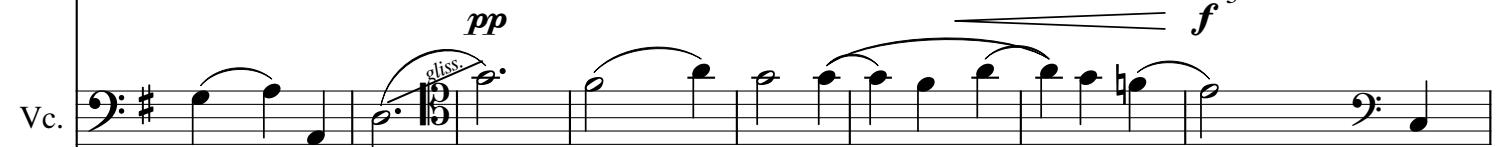
Vc. (Measure 11): *p*, *cresc.* (Measure 12), *f*.

15

Vln. 

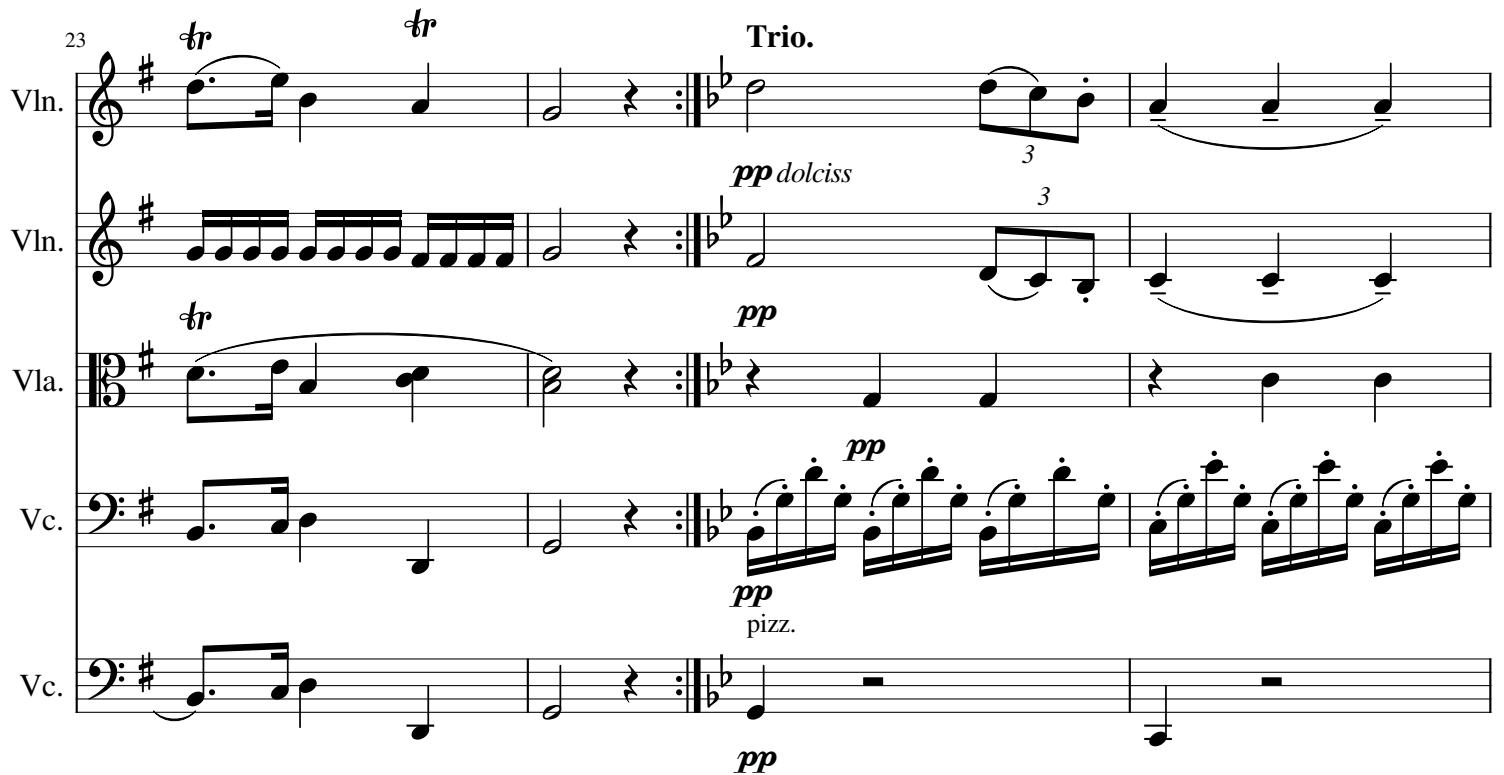
Vln.

Vla.

Vc. 

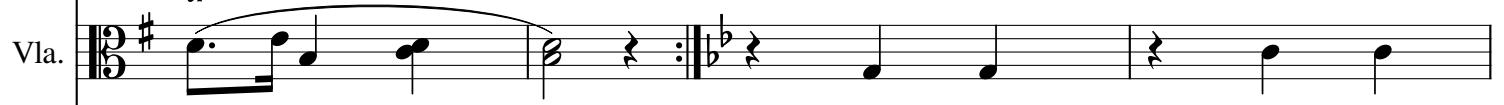
Vc.

23

Vln. 

Vln.

Vla.

Vc. 

Vc.

27

Vln. Vln. Vla. Vc. Vc.

This section of the score consists of four staves. The top two staves are for Violin (Vln.) in treble clef, with measure 27 starting with a half note followed by eighth-note pairs. Measure 28 begins with a quarter note, followed by eighth-note pairs grouped by a brace. Measures 29 and 30 continue this pattern. The bottom two staves are for Viola (Vla.) and Cello/Bass (Vc.) in bass clef. Measure 27 has eighth-note pairs. Measures 28-30 feature sixteenth-note patterns. Measure 30 concludes with a single eighth note on the cello/bass staff.

31

Vln. Vln. Vla. Vc. Vc.

This section starts with a dynamic **f**. The Violin (Vln.) and Viola (Vla.) play eighth-note pairs. The Cello/Bass (Vc.) plays sixteenth-note patterns. Measures 32-33 show a continuation of these patterns. In measure 34, dynamics change to **p** (piano). The Violin and Viola continue their eighth-note pairs, while the Cello/Bass maintains its sixteenth-note patterns.

35

Vln. Vln. Vla. Vc. Vc.

*cresc.*

39

Vln. Vln. Vla. Vc. Vc.

A

*cresc.*      *poco f*

*cresc.*      *poco f*

*cresc.*      *f*

*cresc.*      *mf*

*mf*

43

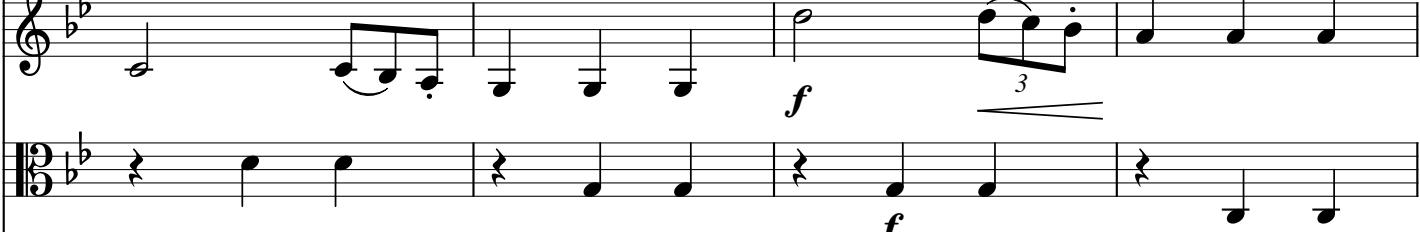
Vln. The first violin part consists of eighth-note patterns with grace notes and slurs. The second violin part features pizzicato strokes indicated by 'pizz.' above the staff. The viola part has sustained notes with grace notes. The cello part is filled with sixteenth-note patterns. The double bass part is mostly silent.

47

Vln. The first violin part includes a melodic line with slurs and grace notes. The second violin part uses pizzicato with 'p' dynamic and 'arco' markings. The viola part has eighth-note patterns. The cello part features sixteenth-note patterns. The double bass part has eighth-note patterns.

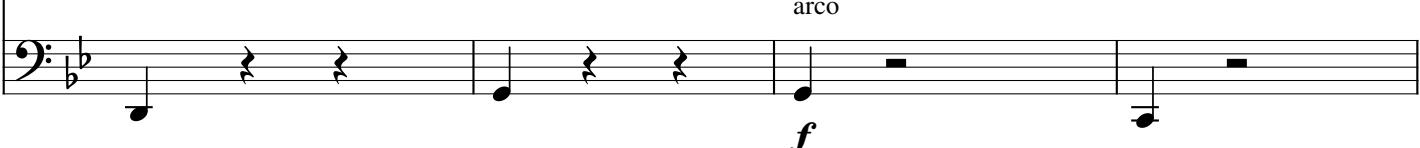
51

Vln. 

Vln. 

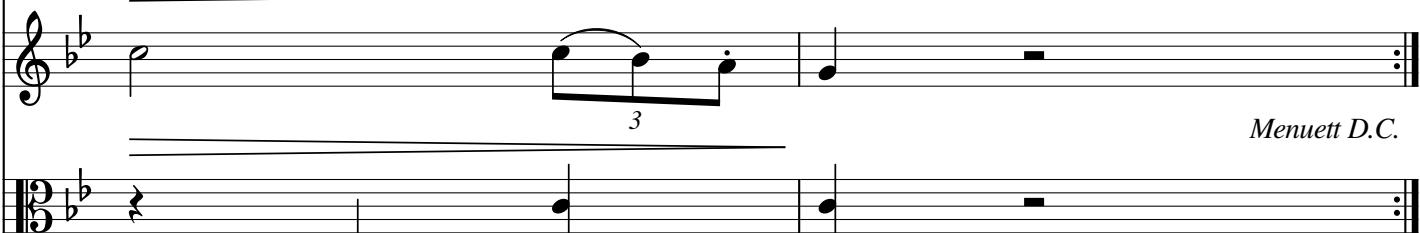
Vla. 

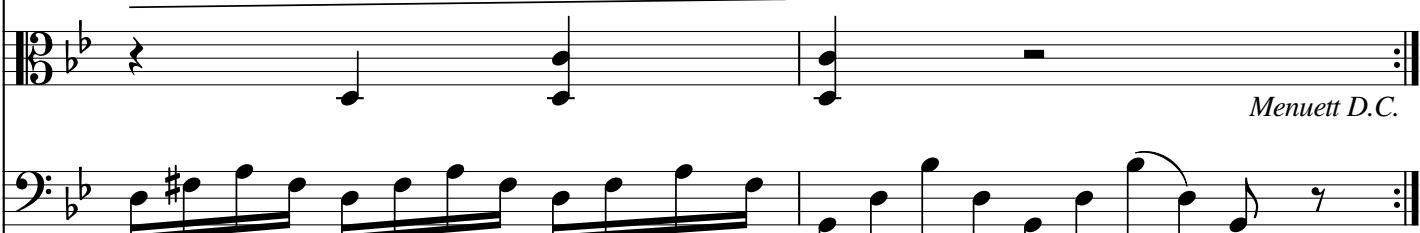
Vc. 

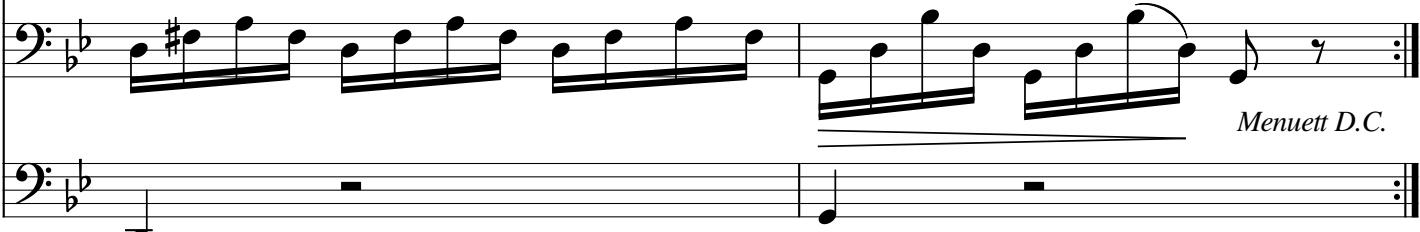
Vc. 

55

Vln. 

Vln. 

Vla. 

Vc. 

Vc. 