

MENUET IN E-FLAT

By

LUDWIG VAN BEETHOVEN



REVISED EDITION WITH FINGERING, PHRASING, PEDALING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETA-
TION AND METHOD OF STUDY
By LEOPOLD GODOWSKY

FORM AND STRUCTURE AND HARMONIC ANALYSIS
By EDGAR STILLMAN KELLEY

BIOGRAPHICAL SKETCH, GENERAL INFORMATION
AND GLOSSARY
By EMERSON WHITHORNE



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MENUET IN E FLAT

BIOGRAPHICAL SKETCH—LUDWIG VAN BEETHOVEN.

Born at Bonn, Germany, Dec. 16, 1770.

Died at Vienna, Austria, March 26, 1827.



IN a quaint little street in Bonn there still stands the old-fashioned house where Ludwig van Beethoven was born. There is a small but charming garden at the rear from which one looks up into the room where one of the world's greatest composers first began to create his music.

His early life in the little Rhine town could not have been a happy one, for his father, notwithstanding his dissipated life, was extremely strict in the musical education of his son. Ludwig was first taught the violin by his father, while Van den Eeden and later Neeffe instructed him in organ and piano playing. That this tuition was thorough is proved by the fact that he was playing viola in the orchestra before he was twelve years of age, and at thirteen he was assistant organist to Neeffe. His regular education in the common branches was not neglected, although he attended school only until he was fourteen.

In 1792 some wealthy patrons sent him to Vienna to continue his studies. It is not curious that his temperamental nature did not adapt itself easily to the somewhat pompous and precise personality of Haydn, with whom he studied composition. So dissatisfied was Beethoven that he continued his studies with Schenk without Haydn's knowledge, while regular lessons in counterpoint were given him by Albrechtsberger. Salieri and Foerster also assisted him in the intricacies of composition.

Beethoven was not popular with his colleagues; his nature was too positive, his manner too brusque for the smooth musical clique of Vienna. At that period the Viennese musicians, as well as the public, were under the influence of the Italian School—a School which had little in common with Beethoven's ideals. Yet in spite of a certain roughness and a disregard of drawing room conventions, he was a favorite among members of the Viennese aristocracy. His improvisations at the piano were remarkable and certainly entertaining, while his individuality also interested this polite society.

Even though we put the name of Beethoven among the classical masters, he was the object of much scorn during his lifetime, as his ideas were considered altogether too revolutionary. His greatest achievement was the development of the sonata and symphonic forms; he extended their structural dimensions and vitalized as well as humanized their subject-matter.

POETIC IDEA. Beethoven has given us no clue to the program which was in his mind when he wrote this Menuet, and although he did not disapprove of the program idea in music—he even followed one in certain works—it is to be doubted whether this composition can be considered in any other light than as a delightful example of an old-fashioned dance.

PEDAGOGIC IDEA. Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the compositions under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally, it gives him a logical method of memorizing and reading at sight.

FORM AND HARMONIC ANALYSIS. Long three part song-form with trio, key of E flat major. Main theme. Part 1 consists of four four-measure sections. The first section (m. 1—4) closes with a super-tonic seventh chord; the second (m. 5—8) beginning with the dominant seventh chord and closing with the tonic triad is based on the motive m. 1-4. The third

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section (m. 9—12) begins with the tonic triad, taking the motive of the first section in contrary motion. Note the unexpected appearance of the dominant seventh chord of the dominant key in m. 10. Observe that the final E flat chord is not the tonic, but the subdominant of the dominant key. Measures 13—16 lead to a cadence in the dominant key (B flat major).

Part 2 (m. 17—26) is an extended double phrase, closing in the dominant. Note the elaboration of m. 17—20 in m. 21—24.

Part 3 (m. 27—34) is a repetition of part 1, emphasizing the cadence in the tonic.

Trio. Key of A flat major (subdominant of the key of the main theme).

Part 1 (m. 35—46) consists of two (extended) six-measure phrases. Note that the first three measures of the second phrase (m. 41—43) is an inversion of m. 35—37.

Part 2 (m. 47—51) begins *forte* in octaves, in contrast to the delicate first part. An episode (m. 52—54) in which the opening motive is treated in imitation, leads back to part 3.

Part 3 is a repetition of part 1 condensed.

The main theme is then repeated.

METHOD OF STUDY. Note the descending thirds at measure 1 and the ascending octaves in the following measure, then produce the effect of the octave phrase answering the thirds. The last two beats of measure 3 must be taken *staccato* with a slight hold on the same chord in the next measure. Now at measures 9 and 10 repeat the effect of the opening two measures and remark that where the thirds descended they now ascend, and the octaves vice versa. The inner voice in measures 17, 18, 19 and 20 must be played *legato* notwithstanding its crossing from one hand to the other. Notice carefully the free imitation between the lower side of the right hand and the left-hand part of the next four measures. The trio is marked "the same tempo," and there should be no tendency to drag, indeed the charm of this trio is its smooth and even tempo. At the octave phrase we have the only dynamic high light, for these double octaves taken *forte* will naturally sound louder than the first subject at the top of the page, even though the same mark and consequently the same strength is used for both phrases. Not only is the return of the first theme of the trio effectively contrasted by entering "pp", but also its *legato* character will be more obvious after the *non legato* octaves.

GLOSSARY.

NAMES

Ludwig van Beethoven,	pronounced,	Lood-vēg vān Bā-tō-vēn.
Bonn,	"	Bōn.
Haydn,	"	Hī-dn.

TERMS

legato,	pronounced,	lā-gā-tō, - smoothly.
moderato,	"	mō-dēr-ā-tō, - moderately.
espr. (espressivo),	"	ēs-prēs-sē-vō, - with expression.
subito,	"	soo-bē-tō, - suddenly.
dolce,	"	dōl-tshē, - softly.
fine,	"	fē-nā, - end.
l'istesso tempo,	"	lēs-tēs-sō tēm-pō, - the same time.
poco a poco decrescendo,	"	pō-cō ā pō-cō dē-crē-shēn-dō, - growing softer, little by little.
da capo senza repetizione,	"	dā cā-po sār-tsā rē-pā-tē-tsē-ō-nē, - once more without repetitions.

Menuet.

in E flat.

Edited by Leopold Godowsky.

L. van Beethoven.

Moderato. $\text{M.M.} \text{ } \text{♩} = 144.$

a) *mp espr.* 1 2 3 4 5 6

b) 7 8 9 *poco cresc.* 10 *p* 11 12 *mf* 13

c) 14 *p* 15 16 *mf* *espr.* 17 *l.h.* 18 19 *p subito* 20

dolce 21 22 23 24 25 26

- a) When the first section of the Menuet is repeated, it may be played softer and with less dynamic shading.
 b) The three chords which are marked *p*, may continue the previously indicated crescendo.

c) Execution as follows:

441-2

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f 27 28 29 30 31 32 33 *p* 34 *Fine.*

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

TRIO. Pistesso tempo

p dolce 35 36 37 38 39 40 *marcato*

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

cresc. 41 42 43 44 *p* 45 46 *f non legato* 47

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

48 *f* 49 50 51 *poco a poco decresc.* 52 53 54 *pp*

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

55 *f* 56 57 58 *poco a poco decresc.* 59 60 *pp* 61

Tr. *Tr.* *Tr.* *Tr.* *Tr.* *Tr.*

Menuet 2.

Menuet da capo senza repetizione.

PRELIMINARY STUDY

for

Menuet in E Flat

Arranged by
M. W. Schaberg

L. van Beethoven

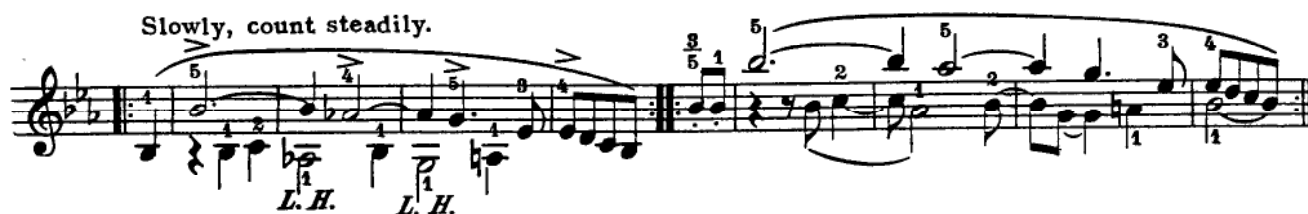
m. 1-4 Be sure to play legato.
R. H.



This must be played until there is no hesitation or sound of a break between the last sixteenth and the 3rd following.



Slowly, count steadily.



L. H.



First system of musical notation. The right hand (R.H.) plays a melodic line with slurs and accents. The left hand (L.H.) provides a harmonic accompaniment. Dynamics include *mf* and *espr.*. Fingering numbers are present throughout.

Second system of musical notation. The right hand continues the melodic line, and the left hand has a more active role with slurs and accents. The system concludes with a double bar line.

R. H.

Third system of musical notation, labeled *R. H.* for the right hand. It shows a series of slurred eighth notes with detailed fingering numbers (1-5) for each note.

Fourth system of musical notation, continuing the right hand part from the previous system. It features slurred eighth notes with fingering numbers.