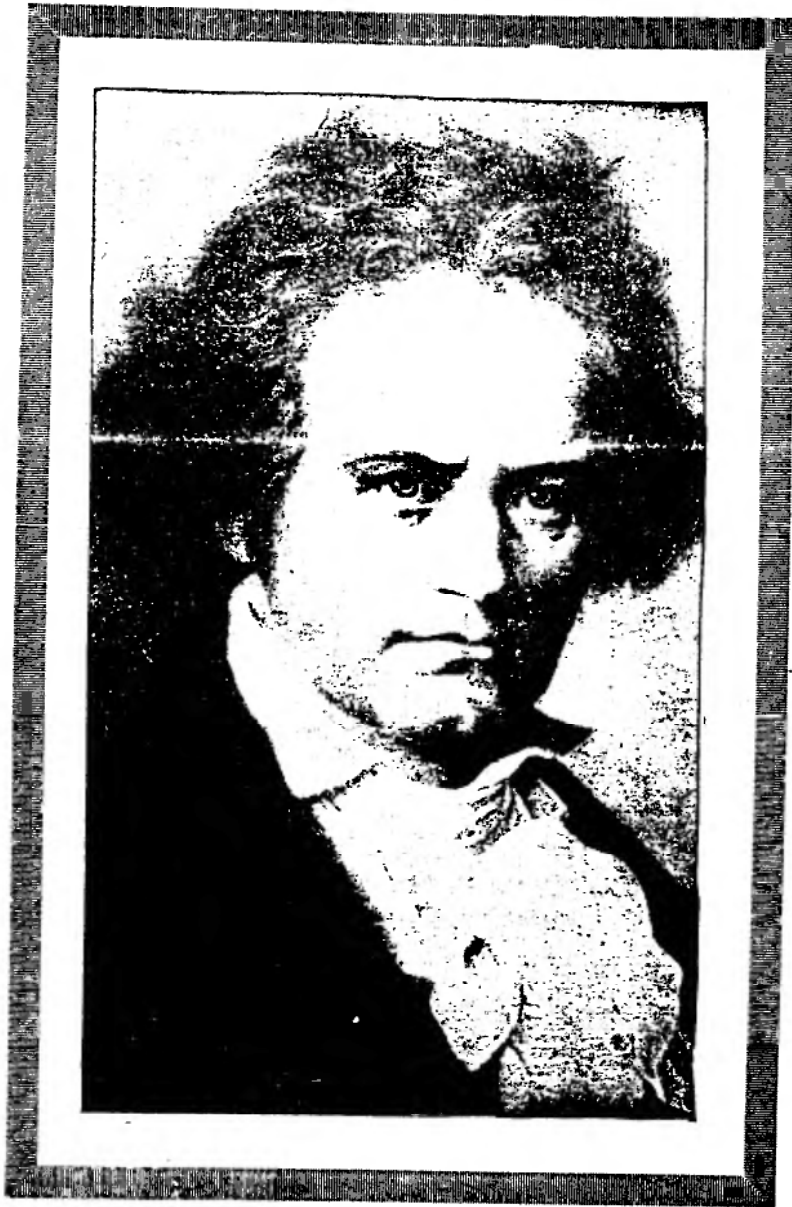


—BY—

LUDWIG VAN BEETHOVEN



REVISED EDITION WITH FINGERING, PEDALING, PHRASING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION
AND METHOD OF STUDY

BY

LEOPOLD GODOWSKY

FORM AND HARMONY

BY

ALEXANDER HENNINGMAN

PROGRESSIVE SERIES COMPOSITIONS

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MINUET IN G

BIOGRAPHICAL SKETCH—LUDWIG VAN BEETHOVEN

Born in Bonn, Germany, December 16th, 1770.

Died in Vienna, Austria, March 26th, 1827.

LUDWIG VAN BEETHOVEN, one of the greatest composers of music the world has known, was born of poor parents in the town of Bonn, on the river Rhine. There, in a quaint little street, still stands the old-fashioned house where he lived. He began the study of the piano when only four years old, and was helping support the family before he was twelve by playing viola in the theatre orchestra. He also studied the organ, adding to his small earnings by acting as Assistant Court Organist at Bonn. Naturally his education in the common branches was sadly neglected, a source of regret to him all his life long.

In 1792 some wealthy friends sent Beethoven to Vienna to study with the famous composer Haydn. However, master and pupil did not get on well together, and the energetic Ludwig sought other teachers. It was not long before he began to make a name for himself both as pianist and composer, so that when his parents died he had his two younger brothers come to Vienna where he could be of assistance to them. Before Beethoven was thirty years of age his hearing began to fail him. Indeed later in life he was unable to hear the beautiful works he had composed. From his earliest childhood to the day of his death he carried a heavy yoke of personal troubles. The only joy he was granted was the making of wonderful music.

In December, 1826, Beethoven caught a severe cold while returning in an open carriage from his brother's home in the country. For three months he lay ill, and on a bleak March afternoon of the following year, he died in his rooms near the Votive Church, in Vienna. The ground was covered with snow, and there arose a terrific storm of thunder and hail just as the master died.

GENERAL INFORMATION: The *Minuet* was an early French dance-form, which so appealed to composers of the classical period that they included it in works of a serious character, and treated it in a free manner. Thus the original slow *tempo* of this aristocratic dance became, in its later classic setting, quite rapid. Originally the *trio* was written for three stringed instruments, hence its name. Although the scoring now varies, not being confined to three parts, the name *trio* has been retained.

METHOD OF STUDY: The student should pay particular attention to the *tempo* indications. It will be observed that the metronome marks allow latitude for the variations of *tempo* necessary to an artistic interpretation. The speed at which a composition should be performed depends upon the pianist, the instrument, and the auditorium or room in which the performance takes place.

An expressive artist, by tonal and rhythmic variation, and beautiful phrasing may play extremely slowly yet still hold the interest of the listener; and his interpretation of quick movements, given with elasticity of *tempo* and rhythm, never seems hurried. Thus he excels in the reading of both slow and swift movements.

As regards the characteristics of the instrument, it may be taken as a general rule that a pianoforte with a thick tone will demand a slower *tempo* than an instrument of a lighter tonal quality.

The auditorium or room having an echo will cause the discerning artist to slightly reduce the speed of a composition so as to avoid a clash between the actual sounding of a tone and its echo.

The melodic quality of this composition must not be overlooked. All dotted notes must be given their full time value—a point always insisted upon by the editor. In measures 2-3, 3-4, and similar instances where cadences occur the student should give even more than the allotted time value to the dotted notes, thus lending a touch of tenderness and melancholy to this dance of the olden time. Our great-grandparents expressed their moods of contentment with an inflection of sorrow;—by gentle sighs, by fugitive sentimental yearnings.

A. 415-3

Full advantage should be taken of the more expressive quality of the second section (last beat of m. 8 to m.16a, inclusive). After the rather unquiet movement of the first section the purely melodic phrase in measures 8-9-10-11 brings with it a peace, a restfulness, even though of short duration; for a phrase of the first section enters at the end of m. 12 with its original rhythmic characteristics. Following the rule invariably cited by the editor, the student is not to hurry the 16th-notes in m. 10; they are to be treated in a singing manner as part of the melody. Again the attention of the student is called to the prolonging of the time value of the dotted notes in measures 11, 14 and 15.

Throughout this *Minuet* the left-hand part is of a 'cello-like character, and in striving to give the effect of this instrument there must be an insistence on the melodious, ascending bass phrases; they must be tonally rich, full and appealing. Since the whole composition has been conceived as though it were written for chamber music, this interpretation of the bass part is in keeping with the intentions of the composer. A slight added pressure on the D-sharp in the bass of m. 5, and the F-natural (octave) and E-flat (octave) in measures 14 and 15 respectively will add to the pensiveness of the mood conveyed.

The *trio*, entering at the end of m. 16b, flows with a smooth and even motion. It should be somewhat quicker in *tempo* than what precedes and follows it. Both hands should play extremely *legato* (though a half-*staccato* may be introduced with the repetitions of the two periods), the student bearing in mind that here fluent melodies and not mere passages demand his attention. In the second half of m. 25 the left hand introduces an imitation of the right-hand melody entering in m. 24. The student must observe the accents alternating between the treble and the bass. It should be observed that with the repetition of the first subject the original *tempo* returns, while the dynamic indications are slightly changed.

FORM: As a story must have a central idea which is given prominence, so must a piece of music have a principal musical idea, sometimes called a Theme. In this Minuet in G major, the principal theme is found in the following measures:

This and other themes of similar length, produce the form of the composition, the divisions of which are clearly outlined by the double bars in the piece. Diagrammed, the Form appears thus:

PART I	Tonic m. 1	Dominant m. 8	Tonic m. 9	Tonic m. 16
PART II	Tonic m. 17	Dominant m. 24	Dominant m. 25	Tonic m. 32
PART III Like Part I	Tonic m. 33	Dominant m. 40	Tonic m. 41	Tonic m. 48

Here we find three Two-Period Song Forms. Part II may also be called the Trio.

REFERENCES:

Minuet—See Progressive Series Lesson No. 24; also No. 83.

Two-Period Song Form—Treated in Lesson 100.

Period—See Lesson No. 51; also Nos. 74, 92, 96, 102 and 122.

For Two-Period Song Forms in compositions, see Progressive Series Catalog: Dvůřak, *Humoresque*.

Sinding, *Rustling of Spring*.

HARMONY: **Interval Inversion.** The thirds shown above, in other parts of the composition, are inverted in the following manner:

m. 13
m. 14
m. 15
m. 16

Also in m. 45
m. 46
m. 47
m. 48

Note that in the inversion the original thirds become sixths; the soprano sings the original alto and the alto sings the original soprano an octave lower.

Play the original and the inversion, and listen to the effect.

Diatonic Triads. The first chord in m. 1 is the major triad, G-B-D. G, in the bass, is the root; the alto, B, the third, and the soprano, D, the fifth of the triad.

REFERENCES:

Intervals—See Lesson No. 50; also Nos. 18, 45, 46, 47, 48 and 82.

Diatonic Triads—See Lesson No. 54; also Nos. 27, 28, 32, 34, 55, 56, 57, 58 and 59.

GLOSSARY

NAMES

Ludwig van Beethoven,	pronounced,	<u>L</u> ood-vēg vān <u>B</u> ā-tō-vēn.
Bonn,	“	Bōn.
Haydn,	“	<u>H</u> i-dn.

TERMS

moderato,	pronounced,	mōd-ē-rā-tō, in moderate time.
più mosso,	“	pē-oo mōs-sō, more motion, quicker.
a tempo,	“	āh tēm-pō, in time.
dim. (diminuendo),	“	dē-mē-noo-ēn-dō, decreasing the tone.
staccato,	“	stāc-cā-tō, sharply detached, short.
legato,	“	lē-gā-tō, smooth, connected.
trio,	“	trē-ō, the term in its modern usage applies to a contrasted movement of a singing character in dance-forms.
minuet,	“	mīn-ū-ēt, originally a slow dance in triple measure.

RECITATION QUESTIONS

BIOGRAPHY:

1. When and where was Beethoven born?
Ans.
2. What instruments did he play in his youth?
Ans.
3. When did he go to Vienna?
Ans.

GENERAL INFORMATION:

4. Give some general information about the Minuet.
Ans.

METHOD OF STUDY:

5. How should the dotted notes be played in measures 2-3, 3-4, etc.?
Ans.
6. How is the left-hand part to be interpreted?
Ans.
7. What should be the *tempo* of the *trio*?
Ans.

FORM:

8. In what measures is the principal musical idea first presented?
Ans.

HARMONY:

9. Invert the thirds of m. 7 below by writing the lower note (alto) above the upper note (soprano.)



Play both groups.

10. Into what intervals did the thirds invert.
Ans.

For Teacher's Record

Class No. _____

Received _____

Pupil _____

Grade (on Scale 100) _____

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Teacher _____

Minuet

Revised and edited by Leopold Godowsky

LUDWIG van BEETHOVEN.

Moderato. $\text{♩} = 112-120$

1 2 3 4 5

mf

Ped. * Ped. * Ped. *

6 7 8 9 10 11

mf *sf* *mf*

Ped. * Ped. *

12 13 14 15 16a 16b

f

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. * Ped. *

Più mosso. $\text{♩} = 132-144$

17 18 19 20 21

p

a tempo

Minuet, 2.