



Beethoven

SELECTED WORKS TRANSCRIBED for GUITAR



AN ALFRED CLASSICAL GUITAR MASTERWORKS EDITION



Beethoven

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A practical and enjoyable edition of great music for both working musicians and hobbyists.

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A N A L F R E D C L A S S I C A L G U I T A R M A S T E R W O R K S E D I T I O N

Cover art: Portrait of Ludwig van Beethoven, (1803)
by Christian Horneman (Danish, 1765-1844)
Painting on ivory.
Wikipedia.org



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LUDWIG VAN BEETHOVEN

Ludwig van Beethoven was born in Bonn, Germany, on December 16, 1770. He died March 26, 1827, in Vienna. His grandfather had been the Kapellmeister for the Archbishop, and his father was a court musician. But his father was also the town drunk, and he was cruel to his son. If Ludwig did not practice enough to please his father, he was beaten. He saw that Ludwig had remarkable talent and was determined to capitalize on it by exploiting him as a child prodigy. This might have adversely affected the love for music of a child less gifted. But the young Beethoven lived and breathed music and soon became a brilliant pianist and a master of improvisation. His first work was published when he was only 11 years old, and others followed very quickly.

Although he did go through periods of financial want during his lifetime, for the most part his compositions brought him a considerable income, so that he did have reasonable security. On one occasion, he lacked enough money to pay his rent. A friend dropped in, and Beethoven told him of his problem. "I cannot understand that," said the friend. "After all, you are Beethoven." With that the friend gave Beethoven a short theme and told him to write some variations. In a short time, the work was finished. The friend went out for a few moments and returned with a good sum of money. . . more than enough for the emergency. He had sold the theme and variations to a publisher a short distance down the street!

When he was 17 years old, Beethoven traveled to Vienna. There he made a great impression on everyone who heard him play, and especially on those who heard his improvisations. Even Mozart said, "Keep an eye on that fellow; he will make a great commotion in the world some day!" When he was 22 years old, Beethoven moved to Vienna where he remained for most of the remainder of his life. He achieved great fame as a pianist and as a composer. His new works were eagerly awaited by a large circle of musicians who especially appreciated his genius. On one occasion, they even signed a petition requesting that a new work be given public performance. That work was his great 9th Symphony, composed for orchestra and chorus.

The great tragedy of Beethoven's life was his deafness, which shut him off from society for his remaining years. He was unable to hear his music performed but could hear it perfectly in his own mind. His sense of pitch and quality of sound did not disappear when his hearing vanished, and his greatest works were composed when he was almost totally deaf. It has been suggested that his deafness may have been a blessing, since it caused him to withdraw from society to such an extent that he had a great deal of time to compose. It also caused him to become philosophical and introspective, and one can hear this in his music. As he composed his great 5th Symphony, he said, "I will seize fate by the throat. . . I will not be defeated." And this work was his symphony of victory, indeed.

Not only did Beethoven revolutionize the symphony as a musical form, but he totally changed the direction of music in general. He ushered in a new era for the piano. Even his "trifles" (Bagatelles) were the beginning of a vast new literature of short piano pieces of a similar type.

Symphony No. 7

Movement II (Theme)

Allegretto

* - = **Tenuto.** Hold the note for its full value.

Symphony No. 3 “Eroica”

Movement IV (Theme)

Allegretto

1

mf

5

cresc.

sf

dim.

p

mf

BIII - - - - ,

10

cresc.

sf

15

dim.

p

ff

dim.

19

p

mf

ff

24

p

ff

dim.

28

p

mf

ff

German Dance

Allegro Moderato

Sheet music for "German Dance" in 3/4 time, treble clef, key of A major (two sharps). The music consists of five staves of sixteenth-note patterns. Measure 1 starts with a dynamic *f*. Measure 13 includes dynamics *cresc.* and *f*. Various fingerings and performance markings are present throughout.

Minuet in G

Moderato

Sheet music for "Minuet in G" in 3/4 time, treble clef, key of G major (no sharps or flats). The music consists of two staves of eighth-note patterns. It features a repeat sign with "BIII - - -" above it and a dynamic *p* at the beginning. The second staff concludes with a dynamic *f* and a repeat sign with "BIII₃ - - -" above it.

(BIII₃) - - 1 BIII₃

13 BI₄ - - - - 1. BIV₄ - - - 2.

Five Ländler

Ländler One

Allegro commodo
⑥=D legato

5 BII₄ - - - - 1. BII₄ - - - 2.

9 mp mf

13 f

Ländler Two

Allegro
(6)=D

mp

f

f

13

mf

mp

Ländler Three

Allegro
(6)=D

f

mf

mp

p

BII₃ - 1

p

rit.

a tempo

f

BII₃ -

Ländler Four

Allegro commodo
(6=D)

f

BII₂ -

p

mf

f

BIII₂ -

p

BIII₂ -

Ländler Five

Energico (6=D)

3/4 time signature, key of D major (two sharps). Measure 1 starts with a forte dynamic (f) and a bass note at 0. Measures 2-4 show a sequence of eighth-note chords and bass notes. Measure 5 begins with a bass note at 0 followed by eighth-note chords. Measure 9 starts with a bass note at 1 followed by eighth-note chords. Measure 13 starts with a bass note at 0 followed by eighth-note chords.

Measure 17 marks the **Coda** (p) and continues with eighth-note chords and bass notes.

Measure 22 concludes with a crescendo (cresc.) and eighth-note chords.

Technical markings include slurs, grace notes, and dynamic markings like f, mf, and p.

26

mf

p

31

35

f

40

mp

44

f

cresc.

48

ff

Symphony No. 6 “Pastoral”

Movement I (Theme)

Allegretto

14

BII - - -

cresc.

f

19

BII₄

BII - - - -

24

28 BIV₄ - - - - ,

cresc. **f**

32

36 *poco rit.*

a tempo

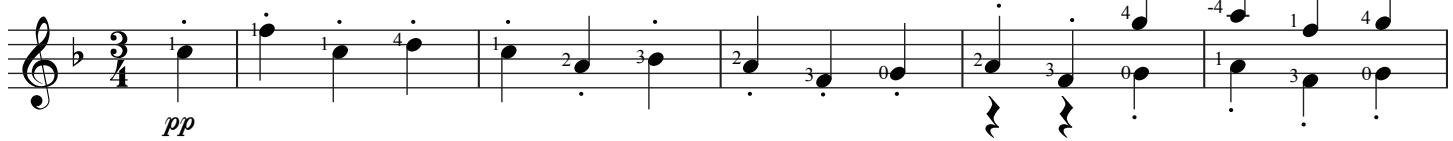
40

44 BII - - - - ,

dim. **ff**

Symphony No. 6 “Pastoral”

Movement III (Themes)

AllegroBVII₃ - - -

p dolce

BX₂ - - -

pp

(BX₂) - - -

V* - - - - -

mf

BVIII - - - - -

BVIII - - - - -

*V= Play in 5th position.

32

ff

37

sf

43

BI

sf

BIII₃

BV₃

BIII

BI

sf

BIII₃

BV₃

BIII

BI - - - - -

sf

sf

sf

BI - - - - -

BI

sf

sf

sf

Minuet in C

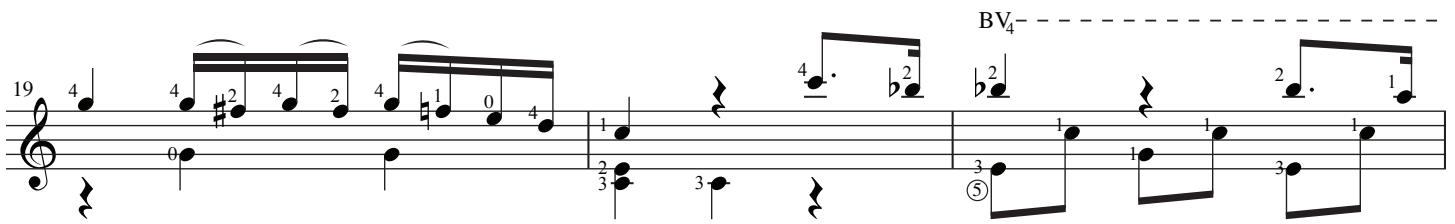
Moderato

p

BI₃

BI₃

BII₃



Musical score for string instrument, page 17, measures 22-23. The score consists of two staves. The top staff starts with a note at 1, followed by a sixteenth-note pattern (1, 3, 1, 2) with grace notes above. The bottom staff starts with a note at 4, followed by a sixteenth-note pattern (4, 2, 1, 3) with grace notes above. The score concludes with a dashed line.

Musical score for string instrument, page 17, measures 25-26. The score consists of two staves. The top staff starts with a note at 1, followed by a sixteenth-note pattern (1, 0, 0, 0) with grace notes above. The bottom staff starts with a note at 0, followed by a sixteenth-note pattern (2, 3, 3, 3) with grace notes above. The score concludes with a final measure labeled "BIII".

Ode to Joy

Symphony No. 9, Movement IV

Allegro

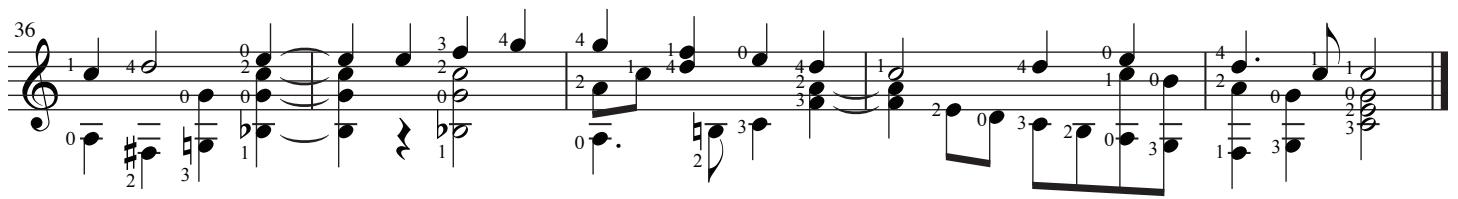
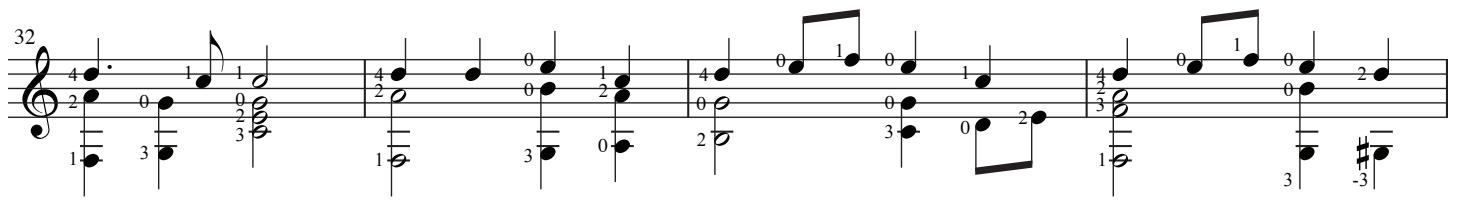
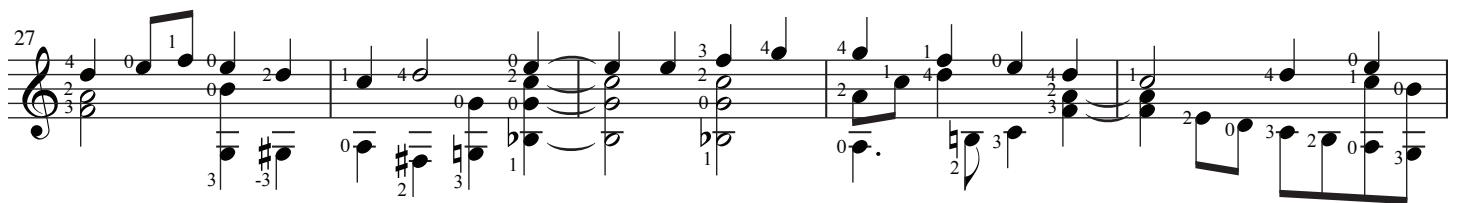
Musical score for measures 4-6 of the Ode to Joy. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The dynamic is piano (p). The music consists of two staves of sixteenth-note patterns.

Musical score for measures 7-9 of the Ode to Joy. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The music consists of two staves of sixteenth-note patterns.

Musical score for measures 12-14 of the Ode to Joy. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The dynamic is sempre piano (p). The music consists of two staves of sixteenth-note patterns.

Musical score for measures 18-20 of the Ode to Joy. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The music includes labels BI₃, BIII, and BIII₃ above the staff. The dynamic is piano (p). The music consists of two staves of sixteenth-note patterns.

Musical score for measures 22-24 of the Ode to Joy. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The dynamic is piano (p). The music consists of two staves of sixteenth-note patterns.



Rage Over A Lost Penny

Vivace

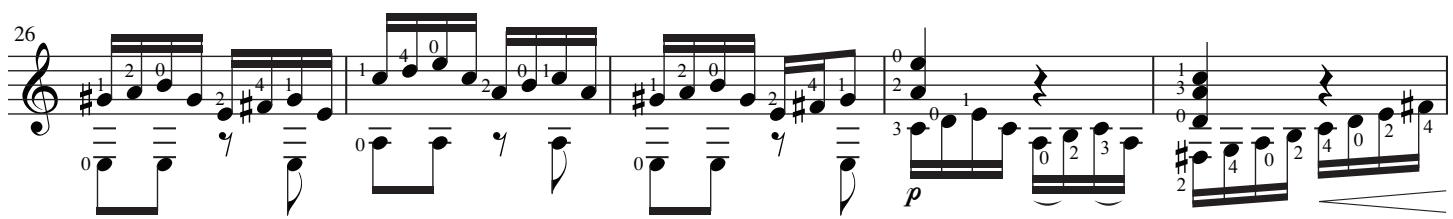
Sheet music for the first system, labeled "Vivace". The key signature is common time (indicated by a "2"). The tempo is marked "mf". The music consists of two staves. The left staff shows a continuous pattern of eighth-note pairs and sixteenth-note pairs. The right staff features eighth-note pairs with various grace note patterns above them. Fingerings like 0, 1, 2, 3, 4 are indicated above certain notes.

Sheet music for the second system. The key signature changes to B-flat major (indicated by a "3"). The tempo is marked "f". The music continues the eighth-note and sixteenth-note patterns from the previous system. Fingerings like 0, 1, 2, 3, 4 are shown. The section ends with a dynamic marking "BV₃ - - - -".

Sheet music for the third system. The key signature changes to G major (indicated by a "2"). The tempo is marked "f". The music continues the eighth-note and sixteenth-note patterns. Fingerings like 0, 1, 2, 3, 4 are shown. The section ends with a dynamic marking "BV₃ - - - -".

Sheet music for the fourth system. The key signature changes to E major (indicated by a "3"). The tempo is marked "rit." (ritardando) and "a tempo". The music continues the eighth-note and sixteenth-note patterns. Fingerings like 0, 1, 2, 3, 4 are shown. The section ends with a dynamic marking "p".

Sheet music for the fifth system. The key signature changes back to common time (indicated by a "2"). The tempo is marked "mf". The music continues the eighth-note and sixteenth-note patterns. Fingerings like 0, 1, 2, 3, 4 are shown. The section ends with a dynamic marking "f".



rall.

a tempo

31

mf

p

mf

36

Piano Sonata No. 8 “Pathétique”

Movement II (Theme)

Adagio Cantabile

1. **Adagio Cantabile**

2. **BV - - -**

p

5

1.

9

2.

mp

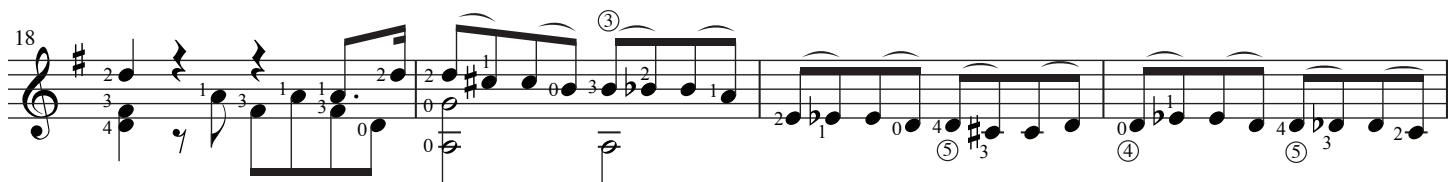
mp

12

15

p

BII₃ - - -



22

p

BV - - -

Musical score page 22. The music is in G major (two sharps) and common time. The first measure shows a bass line with eighth-note pairs and a treble line with eighth-note pairs. The second measure continues with eighth-note pairs. The third measure starts with a bass note followed by a treble line with eighth-note pairs. Measure 4 begins with a bass note followed by a treble line with eighth-note pairs. Measure 5 starts with a bass note followed by a treble line with eighth-note pairs. Measure 6 begins with a bass note followed by a treble line with eighth-note pairs.

26

Musical score page 26. The music is in G major (two sharps) and common time. The first measure shows a bass line with eighth-note pairs and a treble line with eighth-note pairs. The second measure continues with eighth-note pairs. The third measure starts with a bass note followed by a treble line with eighth-note pairs. Measure 4 begins with a bass note followed by a treble line with eighth-note pairs. Measure 5 starts with a bass note followed by a treble line with eighth-note pairs. Measure 6 begins with a bass note followed by a treble line with eighth-note pairs.

Für Elise

Andante con moto

The sheet music consists of five staves of musical notation for a single instrument. The key signature is one sharp (F#). The time signature is common time (indicated by '3'). The dynamics include *p*, *mf*, *rit.*, *a tempo*, and *dim.*. Performance instructions include 'Harm. XII' with a circled 3 over a 4, and 'rit.' followed by 'a tempo'. The music begins with a forte dynamic at measure 13, followed by a piano dynamic at measure 17. Measures 21 and 22 show a transition with a dim. dynamic and a return to *a tempo*.

13

17

21

Harm. XII

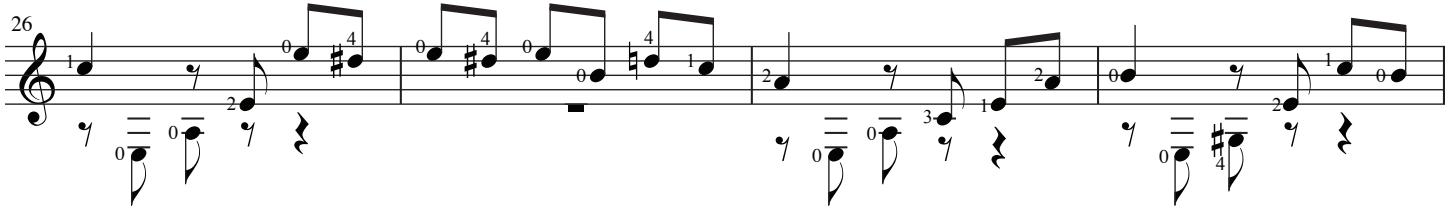
rit.

a tempo

dim.

p

To Coda ♪



1. | 2. | BI₃

BIII₄ - - - - ,

BIII₄ BIII₂

BIII₄ BIII₂

D.S. al Coda

Coda

48

BI₃

52

56

BI

60

BII₄

64

poco cresc.

67

dim.

70

74

78

Harm.
XII

rit.

a tempo

dim.

p

86

89

BII₄

Piano Concerto No. 4

Movement I

Allegro moderato

BII₄

p dolce

pp

sf *pp*

BII₄ - - - - , BII₄

p

(5) *cresc.*

f

BIII₃ - - - - , (4)

23

sf *sf* *sf* *sf* *sf*

26

3 *3* *3* *3*

ff

BII₄ - - - -

(BII₄) - - - - , 3

29

p

31

33

sempre p

BII

35

37

p

BII₃ - - - - - ,

39

sempre pp

41

-1 **p** .

BII - - - - ,

1 **p** .

BIII - - - - ,

44

poco cresc.

BII₄ - - - - ,

5

47

più cresc.

f

50

(3) **ff**

53

BII₄

56

60

64

BIII

68

BIII - - - - -

72

Piano Concerto No. 3

Movement I (Theme)

Allegretto

4

p dolce

BII₂ - - -

6

BIII₅ - , >

11

mf

f

BII₂ - - -

BIII - , >

16

p

BII₂ - - -

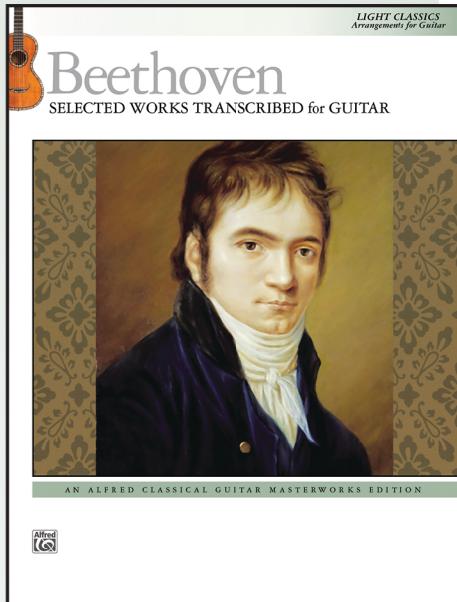
BIII - - ,

BIII - - -

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BEETHOVEN

SELECTED WORKS

Intended for both working guitarists and those who play strictly for the enjoyment of great music, this collection of 18 famous Beethoven pieces will add something special to any party or gathering. Arrangements of masterpieces, such as the theme to the second movement of *Symphony No. 7*, the “Ode to Joy” from the monumental *Symphony No. 9*, and even the piano favorite, “Für Elise,” make this a fun and edifying book to play through. Included is a short essay on Beethoven and his importance in music history, as well as additional favorites, like *Five Ländler*, the theme from the first movement of *Symphony No. 6 (Pastoral)*, and “Rage Over a Lost Penny,” to provide you with a repertoire of crowd-pleasers for any event.

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