

BEETHOVEN ALBUM FOR GUITAR



Beethoven.
1770-1827

PUBLISHED BY
AMERICAN GUITAR SOCIETY
LOS ANGELES

Transcriptions by Vahdah Olcott-Bickford
OPUS 122

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LUDWIG van BEETHOVEN AS A LOVER OF THE GUITAR

— BY —

VAHDAH OLCOTT-BICKFORD

As there are many fine biographical works on the life and works of Beethoven, it is not necessary to deal with that phase of his life here, and his works speak and have spoken more eloquently of his greatness than any words could ever do

The object of this brief sketch is to acquaint the reader with the love the great master had for the guitar, for while we do not know that he played the instrument (as he did the mandolin), we do know that he loved it very much, although this fact has received but scant recognition from his many biographers

Beethoven said of the guitar "*It is a miniature orchestra in itself*" Hardly a greater compliment could be given any solo instrument, and when it is considered that it was uttered by the greatest symphonic composer of the ages, it is doubly significant

Beethoven's close friends included several guitarists of repute, among them the illustrious Mauro Giuliani and the great Austrian guitarist, W Matiega, both of whom lived in Vienna, and it is therefore evident that Beethoven was enabled to hear the guitar at its very best. In fact it is said by historians to have been the skill and powerful musicianship and execution of the renowned master, Giuliani, which brought the instrument so favorably to the notice of Beethoven. Giuliani was regarded with distinguished favor by Beethoven, both as an artist, a composer and a friend. On the occasion of the production of Beethoven's *Seventh Symphony*, at the Philharmonic concerts, Giuliani played in the orchestra with Spohr and Loder, under Moscheles' baton.

Philip J Bone, the eminent historian, writes "Hummel, Gansbacher and Schubert—all guitarists—took active part in these last rites (Beethoven's funeral service), the former musician placing three laurel wreaths on the coffin before it was finally covered"

No doubt due to Beethoven's love and feeling for the guitar, many of his compositions can be most effectively and completely interpreted on that instrument. It has been the author's aim to include only these in this Beethoven Album, which it has been her ambition and delight to offer to the guitar world in this year of 1927 (christened "Beethoven Year" by the entire musical world) as her little tribute on the 100th anniversary of the passing from this earth of the greatest musician who has yet walked upon it.

In memory of my husband

3

Bagatelle

Transcription by
VAHDAH OLCOTT BICKFORD from "Eleven New Bagatelles"

BEETHOVEN
Op 119, No 11

Andante, ma non troppo

Sheet music for Beethoven's Bagatelle, Op. 119, No. 11, transcribed by Vahdah Olcott Bickford. The music is in common time, key signature of two sharps, and consists of eight staves of piano music. The first staff begins with a dynamic of p. The second staff starts with a dynamic of cresc. The third staff includes dynamics of pp and p dim. The fourth staff includes dynamics of tr. The fifth staff includes a dynamic of sf. The sixth staff ends with a dynamic of p. The music features various note heads with numbers (e.g., 1, 2, 3, 4) and slurs indicating specific fingerings or performance techniques.

-To my husband-

Andante Con Moto
From 5th Symphony

BEETHOVEN
Transcription by
Vahdah Olcott Bickford

Andante con moto (M M ♩ = 92)

The sheet music contains eight staves of musical notation for piano. The first staff starts with a dynamic of *p dolce*. The second staff includes markings for *f*, *p*, *f*, *p*, *f*, and *p*. The third staff features a dynamic of *cresc*. The fourth staff has a dynamic of *dolce*. The fifth staff includes a dynamic of *pp*. The sixth staff has markings for *stacc* and *trem*. The seventh staff includes dynamics for *cresc*, *Bar II*, *IV*, *II*, and *Bar*. The eighth staff concludes with a dynamic of *sf* and a marking for *trem ad lib*.

Musical score for a string quartet (two violins, viola, cello) in G major. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included:

- Measure 1:** Dynamics include *pp*, *p*, *#*, *#*, *#*, *sempre pp*, *cresc*.
- Measure 2:** Dynamics include *f*, *f*, *p dolce*.
- Measure 3:** Dynamics include *p*.
- Measure 4:** Dynamics include *cresc*, *f*, *p*.
- Measure 5:** Dynamics include *cresc*, *f*.
- Measure 6:** Dynamics include *cresc*, *f*, *sf*, *f*, *sf*, *p*, *pp*, *dolce*.
- Measure 7:** Dynamics include *cresc*, *Har 9*, *7*, *cresc*.
- Measure 8:** Dynamics include *ff*, *sf*, *#*, *#*, *#*, *f*, *ff*.

To the eminent Viennese Guitarist, Alfred Rondorf

Allegretto
From Sonata, Op. 14, No. 1

BEETHOVEN

Transcription by
Vahdah Olcott Bickford

Allegretto (M M $\text{d} = 60$)

The sheet music consists of ten staves of musical notation for guitar. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked as Allegretto (M M $\text{d} = 60$). The music begins with a dynamic *p*, followed by a crescendo and a *sf* dynamic. The notation includes various note heads, stems, and bar lines. The first staff ends with a fermata. Subsequent staves show more complex harmonic progressions with multiple chords per measure. Dynamics like *poco rit* (poco ritardando) and *a tempo* are indicated. The music concludes with a final dynamic *sf*.

cres
 p
 sf
 sf
 p
 pp
 cresc To Coda
 Maggiore
 p dolce
 p cresc
 decresc
 trem poco rit
 Bar
 CODA
 p dolce
 trem
 p decresc x
 Tremolo the three upper strings, picking the bass or D string note only with thumb
 pp

To my friend, Grace Lovejoy, with love.

For Elise
(Für Elise)
Album Leaf

Poco Moto

BEETHOVEN
(Composed in 1808)
Transcription by
Vahdah Olcott Bickford

Sheet music for piano, page 9, featuring six staves of musical notation. The music includes dynamic markings such as *dim*, *pp*, *f*, *espress*, *dim*, *p*, *a tempo*, *dim e poco rit*, and *dim*. The notation includes various note heads, rests, and slurs. Some staves begin with numerical fingerings (e.g., 1, 2, 3) and include small circles with numbers (e.g., ①, ②, ③). The music is divided into measures by vertical bar lines.

Har 7 Nat 5

dim

pp

cresc

Bar

f

cresc

Bar III

I

p

leggiero

For Elise 4-4

smo.zando

To Amy Bennett

Allegretto from 7th Symphony

BEETHOVEN

Transcription by
Vahdah Olcott Bickford

Allegretto (M M ♩ = 80 to 96)

This is the Symphony in which Giuliani played in the orchestra on the occasion of its first performance, under the baton of Moscheles, the great pianist, who was also a guitarist

SOLO or DUET

To my Mother
Minuet
 (Original in G)

BEETHOVEN

Transcription by

Vahdah Olcott Bickford

Moderato ($\text{♩} = 120$)

con grazia

mp

sf

dim

Har 7

sf

dim

VII Bar

TRIO

Musical score for a string quartet (two violins, viola, cello) in G major, 2/4 time. The score consists of five staves of music, each with a treble clef and two sharps (F# and C#). The dynamics and performance instructions include:

- mf**: Mezzo-forte (mezzo-forte)
- f**: Forte (fortissimo)
- mf**: Mezzo-forte (mezzo-forte)
- 9th**: Ninth position (for violin)
- mf**: Mezzo-forte (mezzo-forte)
- sf**: Sforzando (sforzando)
- mf**: Mezzo-forte (mezzo-forte)
- dim**: Diminuendo (diminuendo)
- Har**: Harp (harp)
- ⑥**: Measure number 6
- sf**: Sforzando (sforzando)
- 7th Bar**: 7th measure
- Har**: Harp (harp)
- (all)**: All (all)

The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. Fingerings are indicated above the notes, such as '1 2 3 2' and '1 2 3 4'. The score is divided into measures by vertical bar lines.

Guitar Duet

To Vahdah
Scherzo
from Sonata Op 2, No 3

BEETHOVEN

Arranged by ZARH M BICKFORD

Allegro ($\text{d}=92$)

3/4

p

cresc

f

p

>

sf

p

>

sf

1. Treble clef, 3 sharps, common time. Measures 1-2: V, 1, 3, 2, 3; 4, 3. Dynamics: sf. Measure 3: 1, 2, 3, 4. Measure 4: 1, 2, 3, 4. Dynamics: dim.

2. Treble clef, 3 flats, common time. Measures 1-2: 3, b, 2, 3, 4, 2, 3. Dynamics: pp. Measure 3: 3, b, 2, 3, 4, 2, 3. Dynamics: p. Measure 4: 3, b, 2, 3, 4, 2, 3. Dynamics: p. Measure 5: 3, b, 2, 3, 4, 2, 3. Dynamics: p. Measure 6: 3, b, 2, 3, 4, 2, 3.

3. Treble clef, 2 sharps, common time. Measures 1-2: 1, 2, 3, 4. Measures 3-4: 1, 2, 3, 4. Measures 5-6: 1, 2, 3, 4. Dynamics: p. Measure 6: 2(3).

4. Treble clef, 2 sharps, common time. Measures 1-2: 1, 2, 3, 4. Measures 3-4: 1, 2, 3, 4. Measures 5-6: 1, 2, 3, 4. Dynamics: p. Measure 6: 2.

5. Treble clef, 1 sharp, common time. Measures 1-2: f. Measures 3-4: sf. Measures 5-6: f. Dynamics: sf.

6. Treble clef, 1 flat, common time. Measures 1-2: sf. Measures 3-4: sf. Measures 5-6: ff. Dynamics: ff. Measure 6: 3.

Poco più moderato

Sheet music for guitar showing measures 1 through 3. The first measure starts with a dynamic *p* and fingerings (2) (1). The second measure begins with a bass note followed by a dynamic *p*. The third measure ends with a bass note.

Sheet music for guitar showing measures 4 through 6. Measure 4 starts with a dynamic *p* and fingerings (2). Measure 5 starts with a bass note followed by fingerings (2) (1) (2). Measure 6 ends with a bass note.

Sheet music for guitar showing measures 7 through 9. Measure 7 starts with a dynamic *p* and fingerings (4) (3) (2). Measure 8 starts with a dynamic *poco f* followed by *sf*. Measure 9 ends with a bass note.

Sheet music for guitar showing measures 10 through 12. Measure 10 starts with a dynamic *p* and fingerings (4). Measure 11 starts with a dynamic *poco f*. Measure 12 ends with a bass note.

Sheet music for guitar showing measures 13 through 15. Measure 13 starts with a dynamic *p* and fingerings (4). Measure 14 starts with a dynamic *p*. Measure 15 ends with a bass note.

Sheet music for guitar showing measures 16 through 18. Measure 16 starts with a dynamic *p* and fingerings (2). Measure 17 starts with a dynamic *p* and fingerings (2) (1) (2). Measure 18 ends with a bass note.

1

VII V X I IX

2 2 3 1 1 2 1 3 1

D C
ad lib

CODA

ff p

pp pp

To Jannette Mathewson

Menuet

From "String Trio in E♭"

GUITAR DUET

BEETHOVEN Op 3

Transcription by
Vahdah Olcott Bickford**Allegretto con moto (M. M. ♩ = 108)**

Allegretto con moto (M. M. ♩ = 108)

p

p

ten

mf

mf

mf

pruf

f *mt*

rnt

a tempo

p

Har

pp

VII

p

pp

Musical score for two staves, likely for piano or harp. The top staff uses a treble clef and the bottom staff uses an alto clef. The music consists of six systems of four measures each.

- System 1:** Dynamics include *p*, *tr*, and *v*. Articulations include slurs and grace notes.
- System 2:** Dynamics include *p*, *trem*, *V Bar cresc*, and *b*. Articulations include slurs and grace notes.
- System 3:** Dynamics include *f*, *p*, and *p*. Articulations include slurs and grace notes.
- System 4:** Dynamics include *p*, *cresc*, and *rise*. Articulations include slurs and grace notes.
- System 5:** Dynamics include *V*, *III*, *ril*, and *rit*. Articulations include slurs and grace notes.
- System 6:** Dynamics include *a tempo* and *tr*. Articulations include slurs and grace notes.

.
 V
 VII
 VIII
cresc
cresc
f
dim
p
D.C.
p
D.C.
 CODA
p
cresc
f
cresc
f
V
loco
grazioso
grazioso
V
loco
VII
dim
rif
dim
pp a tempo
pp a tempo

This page contains six staves of musical notation for piano. The first four staves are labeled V, VII, VIII, and CODA. The CODA section includes dynamic markings such as *p*, *cresc*, *f*, *dim*, *p*, and *D.C.*. The fifth staff begins with *V* and *loco*, followed by *grazioso* markings. The sixth staff starts with *V* and *loco*, then continues with *VII* and *pp a tempo* markings. Articulation marks like *rif* and *cresc* are also present. Fingerings are indicated above certain notes throughout the piece.

