

# STRING EXPLORER SERIES

Honoring the 250th Anniversary of Beethoven's birth

## A Beethoven Celebration

Featuring themes from Symphonies 5, 3, and 9

By Ludwig van Beethoven

Arranged by Andrew H. Dabczynski (ASCAP)

### INSTRUMENTATION

Full Score .....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola  ).....	5
Viola .....	5
Cello .....	5
String Bass .....	5
Piano Accompaniment (Optional).....	1

This arrangement offers beginning strings an opportunity to play some of the greatest themes Beethoven ever composed. The opening to *Symphony No. 5*, a theme from *Symphony No. 3*, and "Ode to Joy" from *Symphony No. 9* are presented as a medley that will foster musical growth in all ensembles.

### PROGRAM NOTES

Written in 2019 to honor of the 250th anniversary of Ludwig van Beethoven's birth, this medley features three of the great German composer's most beloved symphonic themes. First is heard the immortal opening of his *Fifth Symphony*; the four-note motive sometimes has been interpreted as "fate knocking at the door." This melody leads directly to the "Country Dance" tune Beethoven used as a musical variation in the last movement of his *Symphony No. 3*, "Eroica." The piece ends with his famous "Ode to Joy," the main theme in the final movement of his *Symphony No. 9*, a piece Beethoven miraculously composed after becoming deaf. This magnificent melody begins quietly, then rises to a dramatic and memorable ending.

### Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (b)  
high or low fingerings

▣ ▣ or ▽ ▽  
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas  
Director of String Publications



### NOTES TO THE CONDUCTOR

Written in honor of the 250th anniversary of Beethoven's birth, this medley presents to beginning students three of his most beloved themes. It begins with the opening measures of *Symphony No. 5* (mm. 1–20), with its famous motive shared among the sections. The tempi indicated are open to interpretation. Note that celli and basses will need to employ a second finger to accommodate simple accidentals in mm. 15, 17, and 19. A new tempo (pickup to m. 21) introduces a new theme, the "Country Dance" variation used by Beethoven in the final movement of *Symphony No. 3, "Eroica."* Special care should be taken throughout this section (mm. 21–44) to observe dynamic markings, so that the theme predominates over accompaniment figures. The famous "Ode to Joy" theme from the last movement of *Symphony No. 9* immediately follows (m. 45). Again, the melody should always predominate over accompaniment as it is shared among the sections. Beginning students will be challenged to learn the moving eighth notes in mm. 54–55. Bassists should note the use of second finger again, now on the A string (m. 62). Similarly, note that the first violins play a low A (m. 56) for the only time in this piece. The familiar ♩ rhythm in the melody (mm. 48, 52, 60, 68) has been simplified; the teacher may wish to change the simplification back to the original. Careful attention to dynamics throughout this section, as well as to the final ritard (mm. 71–73) will drive this arrangement to a dramatic ending.

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**A Beethoven Celebration**

Featuring themes from Symphonies 5, 3, and 9

FULL SCORE  
Duration - 2:00

By Ludwig van Beethoven

Arranged by Andrew H. Dabczynski (ASCAP)

**Deliberately** (♩ = 100)

**Violins**  
I  
II

**Viola (Violin III)**

**Cello**

**String Bass**

**Piano Accompaniment (Optional)**

**Molto allegro** (♩ = 180)

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

10

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

13 14 15 16

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*ff*

*mf*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*f*

*pp*

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*p*

*mf*

*mf*

*pizz.*

*p*

Allegro (♩ = 165)

21 22 23 24

4

Vlns. I *mf* *f* *mf*

Vlns. II *f* *p*

Vla. (Vln. III) *f* *p*

Cello *mf* *f* *p*

Str. Bass *mf* *f*

Pno. Accomp. *p* *mp* *pp*

25 26 27 28

29

Vlns. I *p*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *p*

Str. Bass *p*

Pno. Accomp. *p*

29 30 31 32

**Vlns. I**  
*mf* *f* *mf*

**Vlns. II**  
*f* *p*

**Vla. (Vln. III)**  
*f* *p*

**Cello**  
*mf* *f* *p*

**Str. Bass**  
*mf* *f*

**Pno. Accomp.**  
*p* *mf* *pp*

33 34 35 36

**Vlns. I**  
*f*

**Vlns. II**  
*mf*

**Vla. (Vln. III)**  
*mf* *mp*

**Cello**  
*mf* *mp*

**Str. Bass**  
*p* *mf* *mp*

**Pno. Accomp.**  
*mp* *p*

37 38 39 40

41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

41 42 43 44

45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

45 46 47 48



Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*mf*

*mf*

*mf*

*p*

49 50 51 52

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

*mp*

*mp*

*mp*

*mp*

*p*

53 54 55 56

I  
Vlns. *mf*

II  
Vlns. *mf*

Vla. (Vln. III)  
*mf* 3

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

57 58 59 60

I  
Vlns. *f* *p*

II  
Vlns. *f* *p*

Vla. (Vln. III)  
*f* *p*

Cello *f* *p*

Str. Bass *f* *p* 2

Pno. Accomp. *mf* *pp*

61 62 63 64

65

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mp*

65 66 67 68 69

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

rit.

70 71 72 73