

# FINGERPICKING

# *Beethoven*

15

PIECES

ARRANGED FOR SOLO GUITAR  
IN STANDARD NOTATION  
& TABLATURE



HAL•LEONARD®

# FINGERPICKING

# *Beethoven*

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# Adelaide

Op. 46

By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Moderately

First system of musical notation for 'Adelaide'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a piano (*p*) dynamic. Above the staff, the chords D, A7, G, D, and G are indicated. The melody features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The guitar tablature below the staff shows fingerings: 2 3, 2 3 2 2 2 2, 3 2 3 2 0 0 3 2, 0 3 3 0 0, and 0 0 5.

Second system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes. Chords D, D#°7, Em/G, D/A, and A7 are indicated above the staff. The guitar tablature includes fingerings such as 2 3 2 5 7 5 3 2 3, 3 2 2 2 1 2, 0 0 0 7 8 0, 3 3 3 2 0, and 0 4 0.

Third system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes. Chords D, A7, D, and A7 are indicated above the staff. The guitar tablature shows fingerings: 0 3 4 2 0, 0 4 2 0, 0 3 0 0 3 4 2 0, and 0 3 0 2.

Fourth system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes. Chords D and A7 are indicated above the staff. The guitar tablature shows fingerings: 0 3 0 0 4, 2 2 3 0 2, 4 0 2 2, and 5 2 0 2 0 3.

D D/C# Bm F#/A# Bm F#/A# Bm

4 2 2 2 3 2 2 0 3 2 0 3 3 3 3 3

0 4 2 1 2 1 1 2 0 2 0

E7/G# B7/F# E7/D A E7/B A B7/F#

2/3CII-----7

7 5 5 5 4 4 2 2 2 0 0 3 3 2 5 5 4 4

7 7 4 4 0 0 0 0 0 2 2 2 2 2 4 4 4

6 6 4 4 0 0 2 0 0 0 2 0 0 2 4 4

E7/D A E/G# E7/D A

2/3CII-----7

2 0 0 0 0 0 0 2 0 0 3 2 0 3 2 2 0 0

0 4 2 0 4 2 0 6 0 0 0 0 0 2 2 2 0 2

D Bm/D E7/D A/C# D

1/2CVII 7

2 7 5 5 4 4 5 4 5 9 3 3 1 5 2

0 0 0 0 0 0 0 0 0 10 9 7 7 5 2

4 4 4 0 0 0 0 0 0 0 0 0 0 0

A F7 A E7 A

2/3CI--- 1/2CII 7

4 0 1 0 3 2 0 0 2 2 5

0 0 2 1 0 2 0 0 2 2 2 2

0 0 3 0 2 0 0 0 2 4 0

# Bagatelle

Op. 119, No. 1

By Ludwig van Beethoven

Moderately



Am/C E7/B Am E/G# Am G F7

*mf*

T  
A  
B

E E7/D Am/C E7/B E7/G# Am Dm7 Dm/F B7/D#

E Am/C E7/B Am E/G# Am G F7 E

To Coda

E7/D Am/C E7/B E7/G# Am Dm7 Esus4 E Am

F F+ Gm/Bb C7 F F/A F7+

First system of musical notation. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram below shows the corresponding fingerings: 2, 2, 2, 0, 3, 1, 3, 2, 0, 3, 2, 1, 1, 2, 1.

Second system of musical notation. The treble clef staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram shows fingerings: 3, 1, 0, 3, 1, 3, 3, 2, 2, 1, 3, 0, 3, 1, 3, 2, 2, 1. A first ending bracket covers the last two measures, with a second ending bracket below it.

Third system of musical notation. The treble clef staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram shows fingerings: 6, 5, 3, 6, 0, 3, 1, 0, 5, 8, 6, 5, 8, 6, 0, 3, 1, 0, 1, 0, 1, 2, 2, 3, 4. A first ending bracket covers the last two measures, with a second ending bracket below it.

Fourth system of musical notation. The treble clef staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram shows fingerings: 2, 0, 3, 1, 3, 2, 0, 3, 1, 3, 2, 0, 3, 2, 2, 2, 2, 1. A first ending bracket covers the last two measures, with a second ending bracket below it.

Fifth system of musical notation. The treble clef staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram shows fingerings: 2, 2, 0, 3, 0, 1, 2, 3, 4, 0, 4, 0, 4, 0, 4, 0, 1, 0. The system ends with a double bar line.

Coda section. The treble clef staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The guitar fretboard diagram shows fingerings: 2, 0. The section ends with a double bar line.

*D.S. al Coda*

**⊕ Coda**

Am

# Für Elise

By Ludwig van Beethoven

Moderately

E Am E

*mf*

T  
A  
B

Am E Am

1 0 2 2 0 4 0 4 0 0 3 1 2 0 0 3 2 2

E Am Am

1. 2.

0 1 0 2 0 4 2 0 1 3

C G7 Am

0 1 0 3 0 3 1 3 1

E

0 2 2 2 | 0 0 12 0 4 | 0 4 0 4 0 4

Am

E

0 4 0 0 3 1 | 2 0 0 3 2 2 | 0 4 0 2 1 0

Am

E

Am

1 0 2 2 0 4 | 0 4 0 0 3 1 | 2 0 0 3 2 2

E

1.

Am

2.

Am

0 0 4 2 1 0 | 2 0 0 0 1 3 | 2 2 0



# Minuet in G Major

By Ludwig van Beethoven

Moderately

Chords: G, D7

*mf*

T	0	1	3	2	3	2	3	2	3	0	0	1	3	2
A						0						2		
B			3							3			0	

Chords: G, B7, Em, A

0	0	2	0	3	0	3	0	3	0	2	0	0	4	4	2	0	2
								1									
			3							0	2	3					

Chords: D, D, G, D7, G, D

1. 2.

1/3CHII

0	0	1	0	3	3	3	3	2	3	0	0	5	3	3	2	0	3
												4	0				

Chords: G, C, G, D, G, G7, C

1	0	0	1	2	0	0	2	0	2	0	3	0	3	0	3	0	1	1
																	3	2

Chords: Cm6, D, G, 1/3CIII, G, G

2 1 0 4 | 0 3 3 | 0 3 2 3 | 0 3 0 3 0

3 3 | 3 3 | 3

Chords: D7, G, D, D7, G, B7

2 1 2 0 4 | 0 4 0 2 0 2 | 3 2 3 0 3 1 | 0 3 0 1 0 2

0 4 0 | 0 | 3 1 | 3 2

Chords: Em, A7, D, D

0 0 2 0 4 2 | 2 4 0 2 4 0 | 0 3 2 3 | 0 3 2 3

0 | 0 | 0

Chord: D7

0 1 2 0 2 0 | 1 2 3 2 3 | 0 1 2 0 2 0 | 1 2 3 2 3

0 4 | 0 4

Chords: G, C, D, G, G

0 3 0 0 3 | 0 3 1 0 2 1 | 4 2 0 2 3 4 | 2 0 3 2 3 | 2 0

3 | 3 | 4 | 3

# Piano Sonata No. 14 In C# Minor

("Moonlight")

Op. 27 No. 2 First Movement Theme

By Ludwig van Beethoven

Slowly

Am

Am/G

F

Bb/D

CI-----2/3CIII-----

mp

\*This arrangement in A minor for playability. To play in C# minor, capo 4th fret.

E7 Am Esus4 E7 Am

E7/G#

Am Dm C/G

G

G7

C

Cm Eb7 Ab Ab/G F#o D7

Gm Cm Gm/D D Gm G

CIII----- 2/3CV- 1/2CIII----- CIII-----

3 3 3 4 2 5 5 7 3 3 3 3 2 4 2 3 3 3 3 4 3 4 3

Cm G Cm

CIII----- CIII----- CIII-----

4 4 5 4 5 4 5 4 3 3 4 3 4 3 4 3 4 3 5 4 5 4 5 4 5 4

G G°7 A7/C# Dm Eb G#°7

CIII----- CIII----- 2/3CIII-----

3 3 3 2 3 2 3 5 1 3 2 3 4 3 3 3 4 4 3 3 3 4 4 3 4

Dm A Dm A7

2 0 3 0 0 2 5 4 2 5 3 3 7 7 6 7 7 6 5 5 9 8 9 8 9 8 9 8 5 5

Dm G#°7 Dm/A E7/G# Am D° D#°7

CV----- 1/2CV----- 1/2CV-----

*cresc.* *decresc.*

5 6 7 6 4 5 6 7 7 0 7 0 7 0 7 0 7 8 5 5 7 6 7 7 5 7 5 7 0 6

E  
1/2CIV-----

Am/E  
1/2CV-----

4 5 6 4 3 4 | 1 0 2 1 3 1 0 1 | 5 5 5 5 8 5 5 5

0 6 4 6 4 6 4 6 4 | 0 1 2 1 3 1 0 1 | 0 5 5 5 5 5 5 5

G#o7 Am

Am

1/2CV-----

*cresc.*

0 3 2 2 1 2 2 3 2 3 2 | 2 3 0 1 3 1 4 3 4 | 2 2 2 5 5 8 5 5

0 3 2 2 1 2 2 3 2 | 2 3 0 1 3 1 4 3 4 | 3 2 2 5 5 8 5 5

Ao7 G#o7

4 5 7 8 10 11 13 14 | 7 9 12 13 12 13 10 16 13 19 | 16 15 12 10 7 1 13 10 9 3 4

7 5 8 7 10 11 13 14 | 7 9 12 13 | 16 15 12 10 7 1 13 10 9 3 4

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

E7 Dm E7 Dm

3 1 0 3 1 0 3 2 0 0 5 3 | 1 0 2 3 2 0 3 3 2 3 | 1 0 2 3 2 0 3 3 2 3

0 3 1 0 3 2 0 0 5 3 | 0 0 2 3 2 0 3 3 2 3 | 0 0 2 3 2 0 3 3 2 3

E7 F E7sus4 E7 Am

*decresc.*

1 0 2 3 2 0 3 3 2 3 2 | 2 3 2 3 2 2 1 0 1 | 2 2 2 2 1 2 2 2 1 0 1

0 0 2 3 2 0 3 3 2 3 2 | 2 3 2 3 2 2 1 0 1 | 2 2 2 2 1 2 2 2 1 0 1

E7/G# Am Dm C/G G7 CIII-----

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C G7 CIII----- C E7/B Am

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

E7/G# Am 1/2CV----- Bb 1/2CVI----- E7 Am 1/2CV----- A

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Bb 1/2CVI----- D° A 1/2CV----- Bb 1/2CVI----- D°

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

A 1/2CV----- Dm 5/6CV----- G7 CIII----- C F/A B° E7/G# Am

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Dm/F Am/E E E7

*cresc.*

Am E7

Am/E G#07

Am G#07

Am CV 1/2CV- CV-

# Ode to Joy

By Ludwig van Beethoven

Moderately

D D/A A D A D D/A A

The first system of music features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a forte (*f*) dynamic. The guitar accompaniment consists of a series of chords: D, D/A, A, D, A, D, D/A, and A. The guitar tablature below the staff shows the fretting for each chord: D (x02321), D/A (x02321), A (x02023), D (x02321), A (x02023), D (x02321), D/A (x02321), and A (x02023).

D G/D D7 G D A D Em/G D/A A D

The second system continues the melody and accompaniment. The chords are D, G/D, D7, G, D, A, D, Em/G, D/A, A, and D. The guitar tablature shows the fretting for these chords: D (x02321), G/D (x02321), D7 (x02321), G (x02321), D (x02321), A (x02023), D (x02321), Em/G (x02321), D/A (x02321), A (x02023), and D (x02321).

A D A D A F#7/A# Bm E A

The third system continues the melody and accompaniment. The chords are A, D, A, D, A, F#7/A#, Bm, E, and A. The guitar tablature shows the fretting for these chords: A (x02023), D (x02321), A (x02023), D (x02321), A (x02023), F#7/A# (x02023), Bm (x02442), E (x02200), and A (x02023).

D G/D D7 G D A D Em/G D/A 1. A D 2. A D

The fourth system concludes the piece. The chords are D, G/D, D7, G, D, A, D, Em/G, D/A, and then a first ending (1.) with chords A and D, followed by a second ending (2.) with chords A and D. The guitar tablature shows the fretting for these chords: D (x02321), G/D (x02321), D7 (x02321), G (x02321), D (x02321), A (x02023), D (x02321), Em/G (x02321), D/A (x02321), 1. A (x02023), D (x02321), 2. A (x02023), and D (x02321). The piece ends with a *rit.* (ritardando) marking.



# Piano Concerto No. 5 in E-flat Major

("Emperor")

By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Moderately fast

D

*f*

TAB

\*This arrangement in D major for playability. To play in E♭ major, capo 1st fret.

A7 D G6 D A7

TAB

D G D/A

TAB

G D Dm E7 1/2CV-

TAB

A A7 D/A A

1/2CV-7 ④ 1/2CII-----7

0 7 0 | 0 2 | 0 3 5 3 | 2 2 3 3 2 | 0 2 0 3 0 3

A7 D G/D D

5 3 2 0 | 3 | 5 3 2 3 0 | 2 3 3 0 0 2 4 | 0 0 0 0 0 0 0 0

G/D D A7 D G6

3 | 5 3 2 3 0 | 2 2 3 3 0 0 2 2 | 2 3 0 0 5

D A7 D

2 3 3 0 | 4 0 | 4 3 3 0 0 3 | 4 3 3 0

# Piano Sonata No. 8, Op. 13

("Pathetique")

Second Movement Excerpt

By Ludwig van Beethoven

Slowly

A E A E7 A E/G# F#m B/F#  
CII--- 2/3CIV---

*mp*

TAB

E E7/D E7 A F#7  
CII-----

Bm E7 1. E7/A A 2. E7/A A

C# C#/G# F#m/A C#/G# F#m/A  
5/6CIV----- 2/3CVI----- 2/3CIV-----

B D#07 C#m F#m/A E

0 4 4 2 0 0 0 2 2 2 0 4 2 0 4 2 0 3 2 0 2 4

2 2 2 2 3 3 3 3 1 1 1 1 2 2 2 0 4 2 0 3 2 0 2 4

4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A E A E7

0 1 0 1 2 2 2 2 0 1 2 0 2 2 2 1 2 0 2 2 2 1 2 3 2 2

2 0 1 0 1 2 0 2 2 2 2 1 2 0 2 2 2 1 2 2 0 2 2 2

0 0

A E/G# F#m B/F# E E7/D E7

0 5 7 0 0 0 0 1 0 2 0 0 0 0 1 0 2 3

2 0 2 2 4 7 0 0 1 0 1 0 1 0 1 1 0 1 0 0 0 0 2 3

0 4 2 0

A F#7 Bm E7 E7/A A

0 3 2 0 2 1 0 2 0 2 2

2 2 2 3 3 0 4 0 0 2 1 0 2 0 2 2

0 2 2 2 2 2 0 4 0 0 0 0 0 0 0 0

# Piano Sonata in G Major

By Ludwig van Beethoven

Moderately

A E A E

*mf*

TAB

2 2 0 2 0 2 | 2 5 0 0 2 2 2 | 3 3 2 0 2 3

0 0 0 0 0 0

\*This arrangement in A major for playability. To play in G major, tune down 1 step.

A A7 D/A D

0 0 2 0 2 3 0 | 2 2 0 2 0 2 | 3 2 4 2 0 0

0 0 0 0 0 0

A D A/E E7 E A E E7

5 0 2 3 2 0 3 0 | 0 2 2 | 0 1 2 1 3 2 0 2

0 0 2 0 0 0 0 0

A D

0 3 7 5 4 2 0 3 | 2 2 2 2 3 2 3 | 2 0 9 7 5 4 7 0

0 0 0 0 0 0

E7 A/E E

3 7 5 4 2 0 3 | 2 5 4 2 0 3 2 | 0 2 4 1 2 0 2

E7 A E A

3 2 3 0 3 0 2 | 2 2 0 2 0 2 | 2 5 0 0 2 2 2

E A A7

3 3 2 0 2 3 | 0 0 2 0 2 3 0 | 2 2 0 0 2 0 2

D/A D A D A/E E7 E A E A

1. 2.

3 2 4 2 0 | 5 0 2 3 2 0 3 0 | 0 2 0 | 0 2 0

# Symphony No. 3 in E-flat Major

("Eroica")

By Ludwig van Beethoven

Moderately fast

C C/B

*mf*

TAB

\*This arrangement in C major for playability. To play in E $\flat$  major, capo 3rd fret.

C7/B $\flat$  Em/B G7/D G7/C C

*mf*

TAB

Dm/F Em/G F/A C G C

*mf*

*mf*

TAB

C/B $\flat$  A7 Dm B $\flat$ /D C7 F/A

*mf*

*mf*

TAB

1/2Cl- D7b5 G G7 C C°7 G

1 1 2 3 0 0 1 0 0 0 1 0 4 2 4 1 2 2 3 0 3

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

G7/F C/E G7/F

0 0 3 0 0 3 0 1 0 0 0 3 0 0 3 0 0 3

3 3 1 1 1 1 0 0 0 0 0 0 1

C/E G7 C

0 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 0 3 3 0 2 3 0 2 0 3 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E Am Am/G

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 3 0 1 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Dm/F G C

3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

1 1 1 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



# Symphony No. 6 in F Major

("Pastoral")

## First Movement Excerpt

By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Moderately

D A5 D G/B

*mp* *mf*

TAB

\*This arrangement in D major for playability. To play in F major, capo 3rd fret.

A/C# A7 D G/B A/C# A7 D Em D

TAB

G D/F# A7 D Em D G D/F#

TAB

A E7/A A E7/A A E7/A A G

TAB

D G/D D A/D D A/D

D G/D D A/D D A/D D G/D

D A/D D A/D D A/D

A D/A A7 D

G/D A/D D G/D A/D D A/D D A/D

# Symphony No. 7 in A Major

## Second Movement (Allegretto)

By Ludwig van Beethoven

Moderately slow

Am E/G# E5 Am

*p*

TAB

0	0	0	0	0	0	0	0
1	1	1	4#	0	0	0	1
2	2	2		0	0	0	2
0	0	0		4	4	0	0

C/G CIII G C

TAB

0	0	2	3	3	3	3	3
1	1	2	5	5	3	3	3
2	2	2	5	5	4	7	4
0	0	0	3	3	3	3	3

B Bm A Am

CIII CVII 5/6CII CV

TAB

3	3	5	7	7	2	2	4	5	5
3	3		7	7	3	3	3	5	5
			8	8	3	3	3	5	5
			7	7	2	2	2	5	5

E/G# Am E Am 1/2CV7

TAB

0	0	0	0	0	0	2	4	5	5
1	1	1	0	0	0	0	5	5	5
2	2	2	0	1	0	0	4	4	4
0	0	0	4	0	0	0	0	0	0

Am E/G# E Am

Detailed description: This system contains the first four measures of the piece. The guitar fretboard diagram shows the following fingerings: Measure 1: G string (1), D string (0), A string (0), E string (0); Measure 2: G string (0), D string (2), A string (4), E string (4); Measure 3: G string (0), D string (1), A string (3), E string (0); Measure 4: G string (1), D string (0), A string (0), E string (0).

C/G G C

Detailed description: This system contains measures 5 through 8. Measure 5 has a CIII barre across the first three frets. Fretboard diagram: Measure 5: G string (1), D string (1), A string (3); Measure 6: G string (4), D string (5), A string (5); Measure 7: G string (3), D string (5), A string (6); Measure 8: G string (5), D string (3), A string (3).

B Bm E7 A Am

Detailed description: This system contains measures 9 through 12. Measure 9: G string (4), D string (4), A string (2), E string (3); Measure 10: G string (4), D string (4), A string (4); Measure 11: G string (3), D string (0), A string (2), E string (3); Measure 12: G string (3), D string (2), A string (1), E string (0).

E/G# Am E Am

Detailed description: This system contains the final four measures of the piece. Measure 13: G string (1), D string (1), A string (1); Measure 14: G string (0), D string (1), A string (0); Measure 15: G string (0), D string (1), A string (3); Measure 16: G string (1), D string (0), A string (0).

# Symphony No. 5 in C Minor

## First Movement Excerpt

By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Fast

N.C.

*f*

T  
A  
B

2 2 2 3 0 0 0 2

\*This arrangement in D minor for playability. To play in C minor, tune down 1 step.

Dm

*p*

2 2 2 3 3 3 3 2 0 3 2 3 2 0 2 2 2

A

Dm

2 3 3 3 2 3 3 3 0 2 2 2 5 5 3 1 3 2 3

A

Dm

A

Dm

Bb7

*f*

0 5 5 3 1 3 2 3 0 5 5 3 1 3 2 3 3 1 0 1

A NC. A

1/2CII-7

5 2 0

3 3 3 0

6 6 6

*p*

Dm A

3 0 0 0

6 3 3 3

2 0 0 0

6 6 6 6

3 0 0 0

Dm Em7b5 A

6 3 3 3

0 0 0 0

3 2 3 3

3 0 0 0

2 2 2 0

Dm A7/D D7 Gm/D

1/2CIII-----7

3 3 3 1

1 0 0 3

3 2 2 5

5 3 3 6

D Gm/D A Dm

6 5 5 8 8 6 6 10 10 9 9 12 10 13 13 13

7 8 10 11 10 0

0 0 0 0

A

10 5 5 5 1 3 2 2 3 0 0 0 0 2 2

0 0 0 0 4 7

0 0 0 0

Dm

2 2 0 0 0 2 2 0 2 4 0 0 1 1 1

0 0 0 0 0 0

0 0 0 0

D° A7 Dm

3 0 0 0 4 1 1 1 3 0 0 0 2 0 0 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0

# Turkish March

from THE RUINS OF ATHENS  
By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Moderately

D A D

*mf*

TAB

A D/F# F# Bm

A D

A D



C# 5/6CIV- F#m C# 5/6CIV- 5/6CIX-

6 6 7 4 6 | 5 5 4 7 | 6 6 7 4 6 | 9 9 9 9

4 | 4 0 | 4 | 11 11

F#m C# F#m F# Bm

5/6CIX- CII-

10 11 9 9 | 10 11 10 11 | 3 3 4 2 4 | 3 3 2 4

9 11 | 9 9 | 4 | 2

F# B/F# Bm/F# D

CII-

3 3 4 2 4 | 2 4 2 4 | 2 3 2 3 | 4 0 4 0 2 4 4 4

4 | 4 | 4 | 4 0

A D

2 0 3 2 0 2 0 | 4 0 2 | 2 4 4 4 2 4 4

4 | 0 | 0 | 0 2

A D/F# F# Bm A

0 3 2 0 2 3 | 0 | 3 0 0 0 | 0 2 2 2 0 2 0 2

0 | 0 2 2 2 | 2 0 | 0 2

0 4 | 2 2 2 2 | 2 | 0

D A D

2 3 2 3 | 2 4 4 4 | 2 4 4 | 0 3 2 0 2 2 | 3 4 4 4

Bm A D

3 0 0 0 | 0 2 2 2 | 0 2 0 2 | 2 3 2 3

2 0 | 0 2 | 0 2 | 0

A D/F# F# Bm F#

2 4 4 4 | 2 4 4 | 0 3 2 0 2 3 | 0 1 2 | 2 4 4

B Em A D B Em A D

4 4 0 3 | 0 2 3 2 | 4 4 0 3 | 0 2 3 2

2 2 | 0 0 | 2 0 | 0 0

2 3 3 3 | 2 3 3 3 | 5 2 5 2 |

0 | 0 | 0 |

# Violin Concerto in D Major

from THE RUINS OF ATHENS

By Ludwig van Beethoven

Drop D tuning:  
(low to high) D-A-D-G-B-E

Moderately

D G/D D G/D D A9 D/A A7 D/A

*mp*

TAB: 0 0 0 0 | 5 7 7 0 | 5 3 2 0 | 0 0 0 0 | 0 3 2 0 | 0 4 2 0 | 0 4 0 0

A G/A D/A G/D D G/D D A/D A7 D

1/2CIII- 1/2CIII- 1/2CIII-

TAB: 0 2 2 2 | 3 3 2 0 | 2 2 0 0 | 7 7 0 0 | 5 3 2 0 | 3 2 0 0 | 5 0 3 0 | 2 2 0 0

N.C. A7 N.C. A9 D/A

TAB: 4 4 4 4 | 2 0 0 0 | 4 4 4 4 | 7 7 0 0 | 5 7 0 0

A7/C# D G6 A D

TAB: 3 5 4 4 | 2 0 0 0 | 0 3 2 0 | 2 5 3 0 | 2 3 5 7 | 3 5 7 8 | 9 0 0 0

1/2CVII<sub>7</sub>          A7          D          1/2CVII<sub>7</sub>

This system contains the first four measures of the piece. The treble clef staff shows the melody with various chord voicings: 1/2CVII<sub>7</sub>, A7, D, and 1/2CVII<sub>7</sub>. The bass clef staff provides the bass line with corresponding chord voicings and includes fingerings for the strings.

A7          D          Dm

This system contains the next four measures. The treble clef staff shows the melody with chords: A7, D, and Dm. The bass clef staff provides the bass line with chord voicings and fingerings.

A      Dm/A      A          Dm

This system contains the next four measures. The treble clef staff shows the melody with chords: A, Dm/A, A, and Dm. The bass clef staff provides the bass line with chord voicings and fingerings.

Gm      C/E      F          Dm      A      Dm

CV-----  
CIII-----

This system contains the next four measures. The treble clef staff shows the melody with a trill over the second measure, indicated by a dashed line and 'CIII'. Chords are Gm, C/E, F, Dm, A, and Dm. The bass clef staff provides the bass line with chord voicings and fingerings.

Gm      C/E      F          Dm      A      Dm

CV-----  
CIII-----

This system contains the final four measures of the piece. The treble clef staff shows the melody with a trill over the second measure, indicated by a dashed line and 'CIII'. Chords are Gm, C/E, F, Dm, A, and Dm. The bass clef staff provides the bass line with chord voicings and fingerings.

**T**he arrangements in this book are carefully written for intermediate-level guitarists. Each solo combines melody and harmony in one superb fingerpicking arrangement.

The book also includes an easy introduction to basic fingerstyle guitar.

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FÜR ELISE

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OP. 27 NO. 2 FIRST MOVEMENT THEME

ODE TO JOY

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PIANO SONATA NO. 8, OP. 13 ("PATHETIQUE"),  
SECOND MOVEMENT EXCERPT

PIANO SONATINA IN G MAJOR

SYMPHONY NO. 3 IN E-FLAT MAJOR ("EROICA")

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SYMPHONY NO. 6 IN F MAJOR ("PASTORAL"),  
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TURKISH MARCH

VIOLIN CONCERTO IN D MAJOR



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