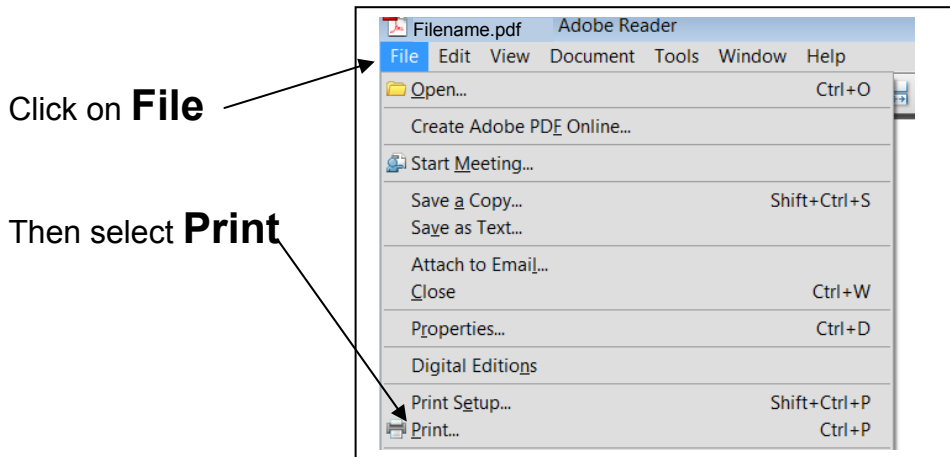


Printing Instructions when printing from Adobe Acrobat Reader.



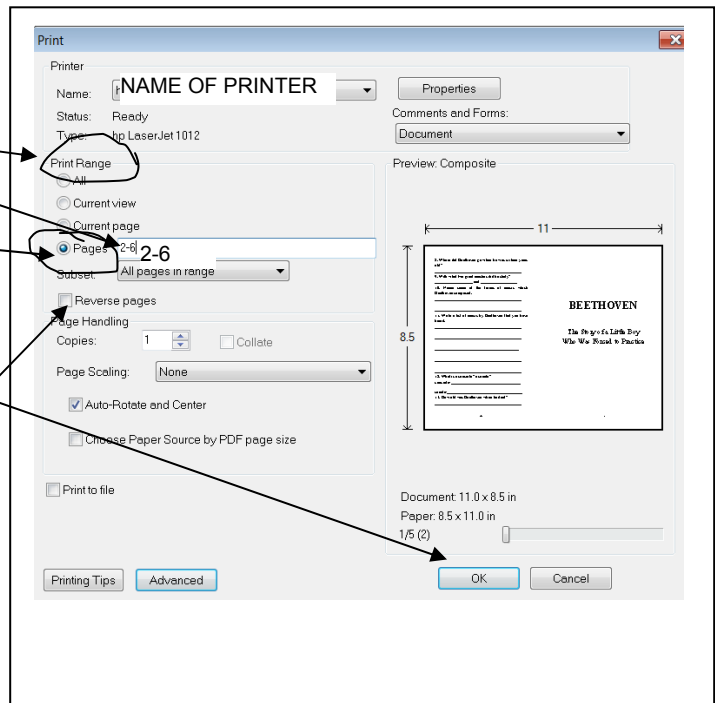
The print dialogue box will appear.

Under **Print Range**

Check the **Pages** button and type in **2-6**,

Click on the **OK** button.

Return the printed pages to the paper tray (refer to your printer specifications to insert paper face up or face down when printing double-sided). Repeat the steps above **EXCEPT** this time you will print pages **7-11** AND you must check the box to **Reverse pages**.



Your pages should come out of the printer ready to be folded in half and secured with three staples on the left margin.

All printers are different and this is a general guideline. You may need to experiment to desired end result.

BEETHOVEN

The Story of a Little Boy
Who Was Forced to Practice

This book was made by



LUDWIG VAN BEETHOVEN

8. Where did Beethoven go when he was sixteen years old?

9. With what two great masters did he study?

_____ and _____

10. Name some of the forms of music which Beethoven composed.

11. Write a list of music by Beethoven that you have heard.

12. What is a concerto? a sonata?

concerto- _____

sonata- _____

13. How old was Beethoven when he died?

BEETHOVEN

The Story of a Little Boy Who Was Forced to Practice

Ludwig van Beethoven was born in the lovely town of Bonn, Germany on the River Rhine, December 16th, 1770.

The house in which he spent his boyhood is still standing. It is now the Beethoven House, or Museum, filled with mementos of the great composer. If you are ever lucky enough to visit, you may see music pages written by him, letters, medals, instruments; even his ear trumpet is there.

Beethoven's father was a singer at the Chapel of the Elector. He was not a good father, for he did not care to work even enough to make his family comfortable. But the mother loved her boy with all her heart.

Ludwig was only four years old when he began to study music. Like children of today he shed many a tear over the first lessons. In the beginning his father taught him piano and violin, and forced him to practice.

At school he learned reading, writing, math, and later on, Latin. He attended school until he was thirteen, then he had to work.

Read these facts about Ludwig van Beethoven. Then, using your own words, write a story about him on pages 13 and 14.

1. The composer's full name was Ludwig van Beethoven.
2. He was born in Bonn, Germany on the River Rhine.
3. He was born on December 16th, 1770.
4. The Beethoven House is now a museum.
5. Beethoven's father was a singer.
6. Ludwig began to study music at the age of four.
7. He was shy and quiet in school, always thinking of music.
8. Even as a little boy he composed music.
9. When he was ten years old his first published composition appeared.
10. A teacher who helped him very much was Christian Gottlob Neefe.
11. Beethoven learned to play several instruments.
12. He went to Vienna when he was sixteen, met Mozart and had lessons from him.
13. Later, Beethoven met Haydn in Bonn.
14. On Haydn's advice he returned to Vienna, making it his home for the rest of his life.
15. At about thirty Beethoven became deaf.
16. Most of the great symphonies were composed after he lost his hearing.
17. Beethoven died March 26th, 1827.

"If he goes on as he has begun, he will some day be a second Mozart."

Beethoven played in an orchestra, as accompanist, gave lessons, played the organ in church, studied the violin, and kept up his work in composition. He always kept a notebook for musical ideas.

When Neefe said that he would probably be a second Mozart the words filled Ludwig with a great desire. On his sixteenth birthday what do you think happened? Why, he set out from Bonn to Vienna, where Mozart lived.

While he was in Vienna news came to him that his mother was ill. She had always been a good mother, kind of heart, great of hope for her little boy, and probably she sympathized with the hard lot that made him have to work so early in life. When he heard of her sickness he hurried to Bonn.

Who was happier, he said to one of his friends, than I, so long as I was able to speak the sweet name of Mother and know that she heard me?

worse. It was necessary for him to have a piano especially constructed with additional wires so that he could hear.

And yet he went on day, after day, composing beautiful music as he walked the fields, or as he sat at his table. For we must remember that he could hear his own music in his thoughts. That is, the mind that made the music could hear it, though the ear itself was forever closed to the sound of it.

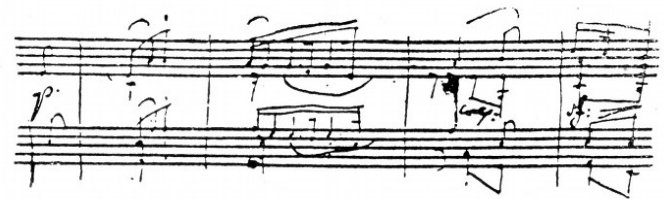
Year after year he continued to write symphonies and concertos, sonatas, songs, choral, and chamber music.

And year after year his ears closed a little more and still a little more, until finally not even the loudest noises could penetrate them. And yet he worked bravely; writing every beautiful music thought that came to him, so that the world, and that means you and all of us, might have them.

compositions. Haydn urged him to go at once to Vienna, promising to give him lessons in composition on his return from London.

Everywhere in Vienna Beethoven was a welcome guest. He was proud, very honest, always straightforward and independent. But, like his mother, he was warm-hearted and as true as could be. There was nothing in his nature that was mean, or cruel, or wrong in any way. He took pride in his talent and worked hard to perfect himself in it.

Here is what Beethoven's handwriting looked like.



Beethoven

Bit by bit, the great power of Beethoven as a pianist became known. He enjoyed playing among his friends, but he did not like to perform in public.

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.
COPYRIGHT, 1917, BY THEODORE PRESSER CO.
British Copyright Secured
Printed in U. S. A.

This electronic version has been adapted and compiled into the present format by
www.tlsbooks.com.



LUDWIG VAN BEETHOVEN

Born

Died

Beethoven Quiz

1. When and where was Beethoven born?

2. Who was his first teacher?

3. What did his father do?

4. How long did he attend school?

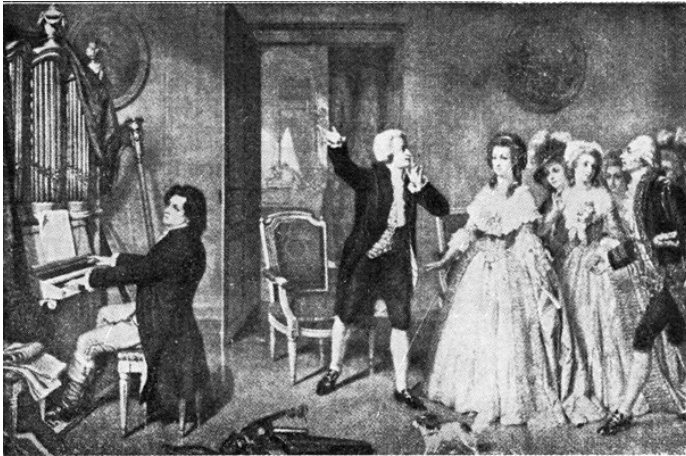
5. How old was he when he first played in public?

6. What composition of his was first to be published?

7. Which of his teachers took great interest in him and what did he say about his future?

Vienna had given him a wonderful happiness. He met Mozart and had some lessons from him in composition. When he played for the great master, Mozart tip-toed from the room and said softly to those present:

"Pay heed to this boy. He will surely make a noise in the world some day."



BEETHOVEN AND MOZART

After his Mother's death Beethoven remained in Bonn. It was not until he talked with Joseph Haydn, who stopped in Bonn on his way to London, that he decided once more to journey to Vienna. Beethoven was twenty-two years old at the time he met Papa Haydn. Beethoven showed the master some of his

THE END

Turn the page to review interesting facts about Beethoven and complete two fun activities.

A story is told that once he was to play his C major Concerto at a concert. When he arrived at the hall he found the piano was tuned so low that he had to play the Concerto in C# major.

You know how hard it is to transpose a simple piece, but think of transposing a Concerto and playing it with an orchestra without time for practice!

Do you sometimes wonder what the great composer looked like? Beethoven lived outside of Vienna and often took long walks in the country. Once a little boy ten years of age was taken by his father to visit Beethoven. The boy must have been a very observant boy for he wrote out a description of how Beethoven looked.

And this is the description he gave of Beethoven.

"Beethoven was dressed in a dark gray jacket and trousers of some long-haired material, which reminded me of the description of Robinson Crusoe I had just been reading. The jet-black hair stood upright on

his head. A beard, unshaven for several days, made still darker his naturally swarthy face. I noticed also that he had cotton wool which seemed to have been dipped in some yellow fluid in both ears. His hands were covered with hair, and the fingers were very broad, especially at the tips."

You know, of course, that when we think of music we think of *hearing* it. We think how it *sounds* to us. A lover of music loves to hear its *tones* and to feel its *rhythm*.

Like every other human being, Beethoven loved music in just this way. He loved its sounds as they fell on the ear. As colors delight our eyes, so tones fell with delight upon the ears of this man.

Beethoven had many friends and was fond of them. They knew that he was a genius and were glad to forget some of the very strange things that he did when he got angry. Although Beethoven was odd, his friends loved him.

But a strange fate touched him and took away his sense of hearing. From the time he was about thirty years old his hearing grew gradually

This book has been adapted and reformatted by www.tlsbooks.com.

The following information pertains to this work.

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/3/4/7/3/34737/>

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works,

harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information: Dr. Gregory B. Newby/Chief Executive and Director/gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support. Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility: <http://www.gutenberg.net>
This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.