

A sketch of Beethoven's Andante movement for his Piano Sonata in D Major

Ludwig van Beethoven, Sketch: Opus 28, Piano Sonata in D Major. Vienna, 1802. 8 3/4 inches x 12 inches (222 x 305 mm), 2 pages.

Ludwig van Beethoven (1770–1827) is perhaps the most compelling figure in all of classical music. He occupies the central position in the transition of Western composition and performance from its liturgical and courtly origins to the complex individuality of the modern period; he was at once the last of the classical composers and the first in the romantic genre. His music is marked by continuous development and maturation. He elevated classical music forms, most especially the sonata, into compositions that displayed daring experimentations with harmony, a contextual use of the form, and as a means of expressing his extraordinary creativity.

The composer's eccentric, irascible temperament — exacerbated by the gradual progression of the incurable deafness that began to afflict him at the age of 26 — is reflected in the crabbed, impetuous hand of his autograph scores. Printed scores, however faithful to the original, are devoid of a composer's personality and the immediacy that especially characterize Beethoven's autographs. Throughout his career Beethoven made a practice of sketching out even the most fragmentary of his ideas and plans for his music, providing an invaluable record of his genius. His autograph scores are enormously important as a record of his creative process and intentions; Beethoven characteristically wrote his first drafts in ink and wrote over or eliminated reconsidered passages in pencil.

Beethoven wrote the D Major piano sonata in 1801, the year he became convinced that he was losing his hearing; it is known as the "Pastoral" or "Sonnenfels" sonata (it is dedicated to Joseph Edlen von Sonnenfels on the autograph). The piece is classically structured in four movements. Beethoven wrote out ideas for most of his compositions and during his life filled more than 70 sketchbooks. Beethoven's sketches show the beginnings of ideas and plans for his pieces. This sketch of last half of the second Andante movement displays the basic elements that led to the delightful harmonies

representative of this sonata. It is said that Beethoven often played this Andante for his own pleasure.

This manuscript sketch was originally part of a Beethoven sketchbook containing about 100 leaves, which was purchased on November 5, 1827 from Beethoven's estate by the Viennese music and art dealer Ignaz Sauer. Sauer dismembered the sketchbook, provided covers with notations of the manuscript's authenticity and procurement, and sold them individually; 22 leaves survive from the Sauer sketchbook, most of which retain the Sauer covers, including this sketch of the Andante of Opus 28. This sketch was sold to a merchant from Mödling, Ignaz Arlet, whose tavern Beethoven frequented during the summers of 1818–21; it was during this time that Beethoven took his famous walks in the woods with his sketchbook and gathered ideas for some of his most important works, such as the Ninth symphony's *Missa solemnis*. Arlet's daughter-in-law, Anna Neubauer Arlet, inherited the manuscript in 1850, and it remained in the family until 1970 when it was acquired by the Viennese antiquarian Wolfdietrich Hassfurth, who sold it soon thereafter to Hans Moldenhauer (1906–1987). [See Susan Clermont, Moldenhauer Archives, Library of Congress.]

The sketch now resides the Moldenhauer Archives in the Music Division at the Library of Congress. Hans Moldenhauer bequeathed 3,500 autograph music manuscripts, letters, and other materials to the Library in a wide range of genres, from medieval chant to twentieth-century composers such as John Cage. The collection includes holograph scores or sketches, both published and unpublished, as well as a number of copyists' and printed scores, transcriptions, and arrangements by composers and musicians such as Beethoven, Bloch, Brahms, Chopin, Franck, Mendelssohn, Puccini, and Rimsky-Korsakov. Some composers (Schoenberg and Webern, for example) are represented by numerous manuscripts. Composers, musicians, and literary figures represented by both music and nonmusical materials includes Bach, Bartók, Berlioz, Bizet, Boulez, Bruckner, Debussy, Delius, Hermann Hesse, Federico García Lorca, Mozart, Ravel, Rilke, and Weill.

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