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7—SONATINE, No. 1



SONATINE, OP. 36, No. 1.

BIOGRAPHICAL SKETCH—MUZIO CLEMENTI.

Born at Rome, Italy, 1752.

Died at Evesham, England, 1832.

THE first of the great *virtuosi*, and "The father of modern piano technique." This great and important artist was born at Rome, and by the time he was fourteen years of age he was able to fill a position as organist, and had composed a Mass. In 1767 he went to England as a protegee of an English gentleman named Beckford, who saw to his education. Later he went to the continent and profited much from his association with Haydn and Mozart. He toured Europe as a pianist but made England his home, teaching, composing, and devoting himself to the business of manufacturing pianos in the firm which bore his name, but is now known as Collard's. Among his pupils were Meyerbeer, J. B. Cramer, and John Field. He amassed a large fortune, and spent his leisure in composing. His most important work was the "Gradus ad Parnassum" upon which the art of modern piano-playing rests, being, to this day, indispensable to the pianist. Beethoven esteemed Clementi greatly and was deeply indebted to him artistically.

FORM AND STRUCTURE.—The piece opens with a short, vigorous idea in measure 1, repeated in measure 2, followed by a contrasting or balancing phrase in measures 3 and 4. Then the idea of measures 1 and 2 is again used in measures 5 and 6 and followed by another phrase in measure 7, finally ending on G, in measure 8. This G must also be regarded as the first note of a new idea, which commences in measure 8 and finishes 8 measures later, in measure 15. Measure 8 has thus a double function to preform, i. e., one period ends there as another begins. (A period is a complete musical sentence.) Measure 15 concludes the first division of the piece.

The second division goes through measure 23, measures 16 and 17 having the original idea of measures 1 and 2. At measure 24, the third division or the "reprise" begins and continues as in the first division, but changed into the key of C and altered in pitch at different places. In measures 28 and 29 the original idea (motive) is inverted, that is, its intervals are upward where before they were downward and the reverse.

The piece is very healthy and manly in character, and should afford the player great satisfaction.

We give, in addition to the above description of the form and structure of this piece, the following technical outline of the form which the student may retain for future reference when he takes up the study of form. The piece will be very valuable for later reference in this way on account of the clearness with which the different parts or divisions of the sonata are utilized. The *sonatina* is a little *sonata*, but the form of both structures is fundamentally the same, only in the case of the sonata it is very greatly developed and amplified.

Main theme, first eight measures.

Transition passage, measure 8.

Song theme, measures 8 to 11.

Closing group, measures 12 to 15.

Development section, measures 16 to 23 inclusive.

Reprise, measure 24 to the end.

Some of these terms will not be intelligible to you at the present time, but this strictly technical study of the form, as we will explain in future lessons, may be omitted for the present and taken up again later as needed.

HOW TO STUDY.—Practice the right hand of the first measure by itself, then the second measure the same way, then play both measures together, adding the left hand part. Next, play the third measure, then the fourth measure; finally, combine them, adding the left hand part, and thus work through the piece. The sharp in front of the left hand note, F, in measure 6, means to play the black key to the right of F. The same accidental will be found in measures 8, 9, 10 and 13. In measure 17, a flat occurs before E in both the right and left hand parts. This means to play the black key to the left of E. You will notice in measures 18, 19, 22, 23 and 24, an accidental natural, sometimes in front of B, sometimes in front of E. The use of these accidentals needs some explanation. They are put in there simply as a precaution so the pupil will not play these notes flat, the E having been flatted, as just stated, in the previous measure. The next time this letter occurs, the natural is inserted before it, even when it is in another measure. Now, this is not absolutely necessary, and the E would be played natural under those conditions even if the mark was not there, but to make sure that E is played as intended, a natural is inserted. An accidental, according to rule, only affects the notes of the same pitch in the measure in which it is found. The natural before the B has still more of the character of a precaution, because no B's are flatted in this piece, it is simply the sign of the seventh degree of the harmonic minor scale of C. You will not be able fully to understand this until you have had the minor scales, know their signatures and the relationship of the major scale starting with the same note that any minor scale starts with; that is to say, parallel major and minor scales.

According to the fingering of measures 3 and 4, right hand part, there is a contraction between the third and fifth fingers; that is to say, between the last note of measure 3 and the first note of measure 4, C and D. This could be obviated by crossing the third finger over to B, the first note in the second half of measure 3. That would bring the fourth finger on C, and the next finger would be the fifth finger, which would take D. The fingering given in the piece is the one that a player would naturally use, although the other fingering is by no means excluded and may be used if the pupil prefer.

In measure 8, right hand part, practice the first four notes of the measure up and then down, and then up again, using the thumb on C as marked in the measure. Practice measure 10 the same way.

The last note of measure 13, right hand part, is played with the second finger. The first note in measure 14, which is the same note, E, is played with the fourth finger. Practice making the substitutions. Also practice going from the B in measure 14 to D in that measure. In measures 20, 21 and 22 there is a melody in the left hand part, which ought to receive careful attention. It is found in the first and third quarters of those measures. The notes are F, D, E \flat , C, B \sharp , C, finally ending with G in measure 23. The first four notes in measure 12, right hand part, and the first four notes in measure 35, right hand part, should be played up and down many times in succession before going on with the final four notes in either measure. The work found in measures 7 and 37, right hand part, will have to be practiced very carefully. The best way to get these passages is to play them very slowly, and only gradually increase the speed as you find you are able to do so.

Clementi, Sonatine.

Edited and Annotated by Frederic Lillebridge.

Op. 36, No. 1.

Allegro.

The musical score is presented in six systems, each with a treble and bass staff. Measure numbers 4, 8, 12, 15, 19, 23, 27, 31, 35, and 38 are indicated. Fingerings (1-5) and slurs are used throughout. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The piece is in 2/4 time and ends with a final cadence at measure 38.

Count 2 to each measure.