

Name: \_\_\_\_\_

**Clementi Sonatina in F major, op. 36, no.4, 1<sup>st</sup> mvt.**

**Muzio Clementi** (1752-1832), an Italian composer who made his career as a performer and teacher in London, was one of the leading pianists of his day. In a famous contest with Mozart, which included sightreading and improvisation as well as performance of original compositions, most listeners (even the self-assured Mozart) acknowledged a tie.

From his contact with Mozart, Clementi learned a more expressive style and touch, but Clementi was the master of brilliant passagework and innovative piano writing. Many of Beethoven's thunderous and unusual pianistic effects have their origins in the mostly-forgotten sonatas of Clementi.

Clementi is better known today as the composer of numerous sonatinas intended for intermediate piano students. The first movement of a sonatina is almost always in sonata-allegro form, but is shorter and simpler than a typical sonata first movement. This makes sonatinas a good starting-place for hearing and analyzing sonata-allegro form. (Some people use the term "sonatina form" to refer to a sonata-allegro type movement with no development section. This is a poor term, since sonatina first movements are almost never in this form. Both of the Clementi sonatina movements we are studying are in regular sonata-allegro form.)

Before you answer the questions below, first listen to the entire movement **without score**. Try to hear the main formal divisions: exposition, development, and recapitulation. If you can, identify where the second theme or theme group begins in both the exposition and the recap. Identify these points in the form by timing.

Exposition: 1<sup>st</sup> theme starts at \_\_\_\_\_ transition starts \_\_\_\_\_ second theme begins \_\_\_\_\_

Development begins \_\_\_\_\_ retransition begins \_\_\_\_\_

Recapitulation begins \_\_\_\_\_ second theme returns \_\_\_\_\_

Now answer the following with the score:

- 1) The modulatory transition or bridge to the second theme group begins in m. \_\_\_\_ .
- 2) The second theme group begins in m. \_\_\_\_ in the key of \_\_\_\_\_ .
- 3) Motivic development may occur throughout a movement, not only in the development section.  
 Meas. 23 is derived from which earlier measure? \_\_\_\_\_  
 The right hand in m. 27 combines aspects of ideas from m. 22, m. 9, and m. 18. Identify and explain:
- 4) The exposition ends in m. \_\_\_\_ .
- 5) The development section begins in m. \_\_\_\_ .
- 6) The opening idea of the development is taken from m. \_\_\_\_ , but the motive has been \_\_\_\_\_ .
- 7) The momentary tonic suggested in mm. 31-2 is \_\_\_\_\_ .
- 8) The momentary tonic suggested in mm. 33 is \_\_\_\_\_ .
- 9) The key area or momentary tonic suggested in mm. 34-7 is \_\_\_\_\_ .

10) The key area or momentary tonic suggested in mm. 38-9 is \_\_\_\_\_ .

11) The key area or momentary tonic suggested in mm. 39-41 is \_\_\_\_\_ .

12) (on the score) Analyze the harmonies of the entire development section. Put chord symbols (which are independent of key area) above the staff. Then put RN's below; choosing key areas as best you can.

13) The retransition (or dominant preparation) begins in m. \_\_\_\_\_ .

14) The recapitulation begins in m. \_\_\_\_\_ .

15) The recapitulation of the 2<sup>nd</sup> theme group begins in m. \_\_\_\_\_ .

16) List the 2 or 3 most definitive cadences in mm. 31-47. indicate measure number, type, and key area..

17) In the recapitulation, the 2<sup>nd</sup> theme group is transposed to the tonic area. The simplest way to accomplish this would be to transpose the modulating bridge passage down a fifth (to a C dominant 7<sup>th</sup> chord). Instead, Clementi “overshoots” tonally and begins on what chord? \_\_\_\_\_ (root and quality)

Or, since we’re not modulating, the entire transition could have been eliminated, something like this:

The image shows two musical staves, likely for piano accompaniment. The top staff is in 3/4 time, key of B-flat major, and features a melody with a long note followed by eighth notes. The bottom staff is in 3/4 time, key of B-flat major, and features a bass line with eighth notes and a final cadence. Both staves are bracketed together.

18) Why do you think Clementi chooses instead to “overshoot” tonally? What is the effect and formal function of the passage that follows (mm. 52-58)?