

THE PIANO SONATAS

OF

MUZIO CLEMENTI

An investigation into compositional aspects
with special emphasis on developments in
Form and Style

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Gratiae Deo
cui gloriam omnem
et honorem et laudem
dedico

To
my wife
Sarah
and daughters
Deborah, Susan and Judith

ABSTRACT

This thesis follows on a number of studies all of which deal with selected schools of composition important in the development of the piano sonata.

Muzio Clementi was one of the leading contemporaries of such great masters as Haydn, Mozart, Beethoven and Schubert, all of whom contributed greatly to the repertoire of piano sonatas. During his lifetime his reputation equalled that of his contemporaries and many of his sonatas were greatly admired by the young Beethoven.

Clementi was born in Rome but spent the largest part of his life in London where he established himself as a multi-faceted musician, being engaged in many different fields connected with music: composer, teacher, performer, publisher and manufacturer of pianos.

His sonatas form the most important part of his total creative output. While the earliest works still follow principles typical of the middle classical period, his later sonatas belong to a different era and foreshadow the coming of romanticism. This thesis is devoted to a detailed survey of the changes that affect the form of the various movements. It shows the gradual change from the simple compositional methods of the early works to the inherent logical process that characterises the sonatas of the later years. The first part of the thesis culminates in findings that prove Clementi's individuality and

show that his enquiring spirit makes him an innovator of the first rank.

The second major part of the thesis deals with the stylistic changes that take place within the various periods of Clementi's creative life. It summarises the main ingredients of his early music, critically evaluates the importance of various pianistic devices that play a leading role in works of the middle periods and finally shows the successful blending of inherited and new techniques in the last sonatas. The concluding section details the major points of the preceding investigations and presents a picture of Clementi's personality as it emerges through the medium of his solo keyboard sonatas.

ERRATA

Page 51, line 5: read recapitulation for recapitulaton

Page 96, line 4: should read
motif "c" and a literal restatement ...

Page 122, line 8: insert 1802 instead of 1786.

Page 160, line 2: read bar 209⁴.

Page 210, last line of text: insert
The following examples illustrate some of these patterns:

Page 217, last line: read
harmony, a more expressive melodic line, ...

Page 232, last line: read
fortissimo to pianissimo, that adds a further dimension ...

Page 271, footnote 28: insert pp168ff instead of pp169ff

Page 274, line 8: fourth line from bottom of page
strongly chromatic bass line is combined ...

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PREFACE

This thesis follows on a series of studies undertaken in earlier years by the Department of Music at Rhodes University, all of which form part of a major research project into the development of the piano sonata. Regrettably only two volumes of the series have been published. Due to lack of funds the third volume, dealing with the sonatas of Haydn, remains in the archives of the University.

Nevertheless this dissertation on the sonatas of Clementi is included as a further contribution to the overall research project and will hopefully provide new insight into musical developments contemporary with the piano sonatas of Haydn, Mozart and Beethoven.

Following the model established by earlier contributors this thesis is subdivided into two main parts, namely, an investigation into the development of musical structures and a survey of the major developments in the field of style.

In both parts the findings of earlier volumes, namely *The Piano Sonata of the Eighteenth Century in Italy*, *The Piano Sonata of the Eighteenth Century in Germany* and *The Sonatas of Joseph Haydn*, provided substantial background material and presented a starting point for several of the arguments.

While acknowledging the profound help found in the afore-mentioned

works by Karin Heuschneider I should also like to express my sincere gratitude to Professor Rupert Mayr for his invaluable and most generous assistance, patient guidance and continuous encouragement throughout this entire investigation. His expertise, his exceptional knowledge of the classical era and his acute perception have been nothing short of inspiring.

I should also like to express my appreciation to Beth Dickerson, Susan Gough, Malcolm Hacksley, Helen Murdoch and Dorothy Randell for their support and help with so many details of preparation.

Lastly, to my wife Sarah and our three daughters, Deborah, Susan and Judith, I owe sincere thanks. They have been a continual source of strength to me and have given loving support and encouragement throughout the investigation.

Grahamstown
December 1987

Timothy E K Radloff

TERMS AND ABBREVIATIONS

The following terms and abbreviations are used:

Motif	A single melodic or rhythmical germ cell
Closed period	A symmetrical sentence beginning and ending on the Tonic but with a half close on the Dominant in the middle
Open period	A sentence which follows the symmetrical outline of the closed period but inverts the harmonic balance, modulating away from the Tonic
Subject	Thematic material comprising several similar or varied phrases
Section	Part of an exposition (or recapitulation) consisting of one or more subjects being determined by the tonal outline only
Continuation	Carrying on by means of development technique using either previous or new material
T	Tonic
T [♭]	Tonic minor
D	Dominant
D [♭]	Dominant minor
M	Mediant
♭M	Flattened mediant
SD	Subdominant
SM	Submediant
♭SM	Flattened submediant
LN	Leading note
♭LN	Flattened leading note
Tp	Dominant Parallel

SDp	Subdominant Parallel
T ^v	Tonic five, ie the fifth degree of the scale
ff	and following
Op 13:6:ii	Opus 13 No 6, second movement
Op 11:i	Opus 11, first movement

THE HISTORICAL AND CULTURAL BACKGROUND

In 1752, the year when Clementi was born in Rome, present-day Italy did not exist. The country was divided into a variety of kingdoms, duchies, principalities and other political structures, some of which were ruled by foreign dynasties or powers. The Southern Region formed part of the "The Kingdom of the two Sicilies", and consisted of the combined kingdoms of Sicily and Naples ruled over by a member of the Spanish Bourbon dynasty. To the North of it were the Papal States, for a long time the dominion of the Papacy. Further north reigned the Dukes of Tuscany, with Florence as their capital city. They were the descendants of the famous Medici family who had usurped power during the Renaissance period. Still further north were various smaller duchies, among them Modena and Mantua, and Lombardy, which was ruled by Austria, with Milan as its capital city. The most important state in the Northern regions, however, was unquestionably the Republic of Venice, one of the major centres of European trade, which had long attracted many foreigners to settle there.

Rome, of course, had a long and glorious history, first as the capital of the Roman Empire of antiquity and later as the seat of the Popes, the spiritual rulers of the European world. During the Baroque era it witnessed once again a period of great glory which manifested itself in the many magnificent buildings completed at this time. Foremost, there was St Peter's, the original plans of which had been drafted during the Renaissance by the great Michaelangelo and which was completed by Maderna. But the ruling architects were the Berninis

who contributed much to the image of Rome. It was also a time when great painters, among them Rubens and Velasquez, came to spend many years in the Holy City.

As the seventeenth century came to an end, the creative drive slowly decreased, a development which coincided with a change in the political power of the papacy. As their temporal influence waned, the popes paid greater attention to their spiritual task. Under Pope Innocent XII (1691-1700) an important papal bull ended nepotism within the church and so put a stop to a practice which had been such a bad influence in preceding centuries. A greater interest in natural sciences and history as well as archaeology evolved under the successors of Innocent XII, and culminated in Pope Benedict XIV, one of the most learned and open-minded popes, who ruled from 1740 to 1758 and was widely respected throughout Europe. Voltaire and Montesquieu were among his admirers and it was during his reign that Winkelmann visited Rome.

At that time - the time of Clementi's childhood - Rome had a population of about 150 000 and the densely populated area only occupied about a third of the space enclosed by the ancient walls of the City. The rest consisted of vineyards, orchards, market gardens, pastures or barren land. Life in Rome was lax and casual and - according to a contemporary writer - "on hot afternoons one only sees dogs, fools or foreigners."

Ever since the 1500s, Rome like all the other centres, large and small, had contributed in ever-increasing measure to the development

of baroque music. First it was Venice with its Cathedral of St Mark, which employed some of the great Dutch composers, among them Adrian Willaert and Cipriano da Rore, and later native Italians such as Andrea and Giovanni Gabrieli who prepared the way for the greatest of all Venetian masters, Claudio Monteverdi. At that time, Florence had emerged as yet another major centre, with the Florentine Camerata presenting their first works in a new genre from which there was to develop one of the most characteristically Italian forms of musical entertainment, opera. Venice, Rome and Naples were destined to become the next major centres in the history of this form. While Venetian opera flourished under Monteverdi, Cavalli and Cesti, Roman opera witnessed its first musical spectacle with the performance of **St Alessio** in 1632 - an opera the libretto of which was written by Pope Clement IX (who had earlier written several operatic libretti, including some on comic topics). Steffano Landi composed the music and the work was produced by none other than Bernini for the opening of the private theatre of the Barberini family.

It was then left to Alessandro Scarlatti to establish a new type of operatic tradition closely associated with the name of his home town, Naples. His son, Domenico, heralds the early classical period and was perhaps the most important figure in the early stages of the piano sonata. He was soon joined by many other Italians, such as Paradisi, Galuppi, Alberti and others. In the meantime a new centre had arisen in the north, in Bologna, where the famous Bologna school particularly developed a new type of string music and eventually had as its leading figure Padre Martini, the undisputed expert in musical knowledge and the great master of counterpoint, who became the teacher of such

important musical personalities as Johann Christian Bach and later W A Mozart.

Considering the high reputation of Italian music and musicians it is not surprising that Italy became a Mecca for composers. Those who went there to study with the leading masters included Heinrich Schütz, Johann Adolf Hasse and Georg Friederich Händel. The last in this great line was the young Mozart who was taken there by his father.

Under these circumstances it is a strange phenomenon that a highly promising Italian boy was removed from such surroundings and taken to a town 120 miles south-west of London, situated in a country well known indeed for its commercial activities but distinctly lacking in musical reputation. This young boy was Muzio Clementi who had been "bought" by a wealthy Englishman, ostensibly in order to get a solid musical education, but who was now to spend seven years in musical isolation, without tutoring, and totally cut off from the musical world of London and Europe.

During the period when the Renaissance was changing into the Baroque era, musical life in England, like cultural life in general, witnessed a period of great splendour. This was the so-called Elizabethan period with its highly refined art and a type of music which centred on the intimate forms of the Madrigal and the early keyboard music commonly associated with the art of the Virginalists. The leading composers of this time included William Byrd, John Bull, Orlando Gibbons, Thomas Morley, and others. This promising flowering of music came to an almost abrupt end with the rise of Cromwell and

puritanism , which reduced music, like all other arts, to a bare minimum. In complete contrast to contemporary developments in the rest of Europe, musical life in England went through a period of stagnation, and even after the Restoration no leading figure came to the fore except Henry Purcell at the end of the seventeenth century. England's musical life therefore was now dependent almost entirely on "imported" artists, mainly from Italy and Germany. In fact, two German-born composers, both of whom had studied in Italy, were the ones who established themselves as London's most prominent musical figures: Georg Friederich Händel and J C Bach.

In spite of the dearth of native musicians, musical life especially in London was soon to flourish again, due to the many artists who visited it as performers, though hardly ever as composers. London at this time could justly be considered one of the major centres in the performing arts, but of only secondary importance in the field of composition. As Plantinga says:¹ "London concert life in the 1770s was probably the richest in the world. The two most resplendent and durable series were the somewhat peripatetic Bach-Abel concerts and those led by Giardini at the Pantheon. It was understood that the best singers and players in London were to be heard at these series ... As the frequency of concerts increased in the 1760s and 1770s so did the number of places where they were given."

Having come from a country with a rich musical tradition, and having spent some years in isolation before ultimately returning to yet

1 Leon Plantinga, *Clementi: His Life and Music*, pp31-33

another centre of great musical activity, Clementi must have found it relatively easy to make his way in London society. It was a world which suited his pioneering spirit and which soon accepted him with acclaim.

A BIOGRAPHICAL PROFILE

Muzio Clementi was born in Rome on January 23 1752, the eldest of seven children born to Niccolo Clementi, a silversmith, and his second wife Maddalena, neé Kaiser. Muzio's pronounced musical talent greatly delighted his father, who sought the best instruction for his son from a very early age.

His teachers were Antonio Buroni, a former student of Padre Matini; Cordicelli, an organist; Guiseppi Santarelli,¹ a singer and friend of both Padre Martini and Charles Burney; and "possibly" Gaetano Carpani,² a well-known and leading master of counterpoint.

Before the age of fourteen Muzio secured a permanent post as organist at his home church of San Lorenzo in Damaso. In the same year a wealthy English nobleman, Peter Beckford, cousin of the novelist William Beckford, was visiting Rome. He heard the young boy play, and recognising his talent "bought" him from his father for a period of seven years, promising to take care of his education and his introduction to the musical life of London. The boy studied for seven years, apparently self-taught, in Beckford's English residence in Dorset. Very little is known about the adolescent Clementi's most formative years but it is supposed that he enjoyed all the comforts offered by the British family and made good use of the opportunities

1 Leon Plantinga, **Clementi: His Life and Music**, p2.

2 Leon Plantinga, **The New Grove Dictionary** Vol 4, p84.

granted him. There is some evidence that he threw himself intensely into his music, working "twelve to fourteen hours in order to remain abreast of the daily regime he had imposed upon himself."³ It is presumed that Clementi came in contact with works by Corelli, Handel, J S Bach, C P E Bach, Paradisi, A and D Scarlatti. His known compositions written before the age of twenty-two consist of an oratorio, a mass (both lost) and eight sonatas (eg W0 13-14, Op 1:1-6).

Probably in his twenty-first year, Clementi moved to London, which was then the most active and cosmopolitan musical centre of Europe and where, according to Plantinga, "concert life in the 1770's was probably the richest in the world."⁴ His early years in London were quiet and cautious. He was engaged as harpsichordist at the King's Theatre in the Haymarket, and made a few rather tentative concert appearances as both accompanist and soloist at benefit concerts. 1779 was an important year for Clementi: he not only published his Opus 2 sonatas but also appeared with more frequency as concert soloist, performing in particular the "celebrated octave lesson" (Op 2:2).⁵ These sonatas (three solo - Nos 2,4 and 6 and three "accompanied" Nos 1,3 and 5) together with Opp 3 and 4 (consisting of nine accompanied sonatas and three duets) and a set of variations (*The Black Joke*) caused a remarkable stir, not only in London but also on the continent.

3 Leon Plantinga, **Clementi, His Life and Music**, Méreaux's description of Clementi's adolescent years in England, p7.

4 Op cit p31

5 His most famous piece and "singled out for separate revision and republication" in 1794 and 1818-19. Op cit p45.

His amazing mastery of the keyboard soon established him as one of the greatest virtuosos of the period and the acknowledged creator of a new pianistic style. The dual success achieved by his performances and publications encouraged Clementi to embark in 1780 on the first of a long series of journeys to leading centres in Europe. Beginning in Paris with a performance for Marie Antoinette he subsequently appeared before her brother, Joseph II, in Vienna on 24 December the following year, an occasion which, unexpectedly for both artists, turned out to be the famous competition with Mozart - a competition "staged by the emperor for the amusement of his guests, the Grand Duke ... and Duchess of Russia."⁶ This well-documented contest saw both composers emerge successfully, but Mozart's scathing comments in a letter to his father⁷ at the time unfortunately and quite undeservedly continue to turn the musical world away from the "real" Clementi. Clementi made a most regrettable choice for their performance of his own compositions, namely the brilliant Toccata (Op 11) and the B flat major sonata (Op 24:2). As Plantinga states, "he simply put on another of the glittering virtuoso performances that had won him praise in London and

6 Leon Plantinga, *The New Grove Dictionary*, Vol 4, p485.

7 Mozart wrote the following account to his father nearly a year and a half later, on 7 June 1783:

Supposing that you do play sixths and octaves with the utmost velocity (which no one can accomplish, not even Clementi) you only produce an atrocious chopping effect and nothing else whatever. Clementi is a *ciarlatano* like all Italians. He writes *Presto* over a sonata or even *Prestissimo* and *Alla breve*, and plays it himself *Allegro* in 4/4 time. I know this is the case, for I have heard him do so. What he really does well are his passages in thirds; but he sweated over them day and night in London. Apart from this, he can do nothing, absolutely nothing, for he has not the slightest expression or taste, still less, feeling.

Cited in Leon Plantinga, *Clementi: His Life and Music*, p63.

Paris."⁸ Little did he realise that his competitor would pass such severe and permanently damaging remarks. Quite ironically the works he composed at that stage strongly reflect the "German" manner and in particular the stern contrapuntal influence of J S Bach. Had Clementi performed one of these, ie Op 7 or 8, the outcome of the competition might well have been quite different. Another famous episode which took place during this period was the unhappy "kidnap" affair in which he attempted to elope with a banker's daughter. This dramatic event reveals a passionate and fiery side to Clementi's character which marked the beginning of a new period in his life. He became more active than ever as a pianist and composer (especially of sonatas and in particular the well-known F minor sonata, Op 13:6) and also turned to teaching, publishing and the manufacturing of instruments. Most of these activities came into operation only after his third period of "travel and turmoil" (1780-85) had ended.⁹

Clementi remained in London for the next seventeen years until 1802. These proved to be the most important years of his life, and confirmed his status as the leading musical figure in England. He regularly performed his own sonatas and keyboard concertos as well as conducting his symphonies in public, but after 1790, at the age of 38, he gave up his solo performances and six years later ceased conducting his own symphonies. His four symphonies which appeared for the first time in 1786 were performed alongside those of Haydn and Mozart with marked success, but during two visits to England in 1791-1792 and 1794-1795,

8 Leon Plantinga, *Clementi, Virtuosity and the German Manner*, p330.

9 Leon Plantinga, *The New Grove Dictionary*, Vol 4, p485.

Haydn clearly superseded Clementi as the favourite of the London audiences. Clementi then decided to pursue other less competitive activities. One of these was teaching. This proved most lucrative - at a guinea an hour he soon became a wealthy man - and also initiated the didactic works for which he was later to become famous (for example Sonatinas Op 36 for young pianists) and his most renowned work *Introduction to the Art of Playing on the Pianoforte* (1801) Op 42. Among his students were professional pianists J B Cramer, Theresa Jansen, Benoit-Auguste Bertini and John Field, organist Arthur Thomas Corfe and violinist/pianist Benjamin Blake.

During the same period he composed twenty-seven solo sonatas as well as other less serious and at times more "commercial" compositions, including accompanied piano sonatas, piano duets and twenty-four waltzes for piano, tambourine and triangle!

The small fortune he gained as a professional teacher was carefully invested in two other avenues, namely music publishing and the making of instruments. Despite a personal, severe financial setback relating to the bankruptcy of the music publishing firm Longman and Broderip in 1798, "Clementi took advantage of the situation to establish a new firm, Longman, Clementi & Co"¹⁰ which continued to operate until his retirement in 1830. This new company was involved not only in the printing and selling of music but also in the manufacturing of pianos, Clementi himself being involved in the design of his firm's instruments. The *Allgemeine Musikalische Zeitung* in 1802 reported

¹⁰ Op cit p486.

that Clementi & Co "produce without question the finest - but also ... the most expensive - instruments in the world, whose quality has been enhanced by Clementi's mechanical ability and artistic experience."¹¹ By the turn of the century music business had become his prime occupation, and despite the advent of the French Revolution with its tragedies, Clementi was relatively unaffected by the European upheavals.

When Clementi was fifty and at the apex of fame, wealth and respectability, he entered what may be described as a period of crisis. This involved some eight years of Continental travelling. He embarked on his third European tour in 1802, remaining abroad until 1810. His talented pupil, John Field, accompanied him during the first stage of these travels. Clementi stopped composing or even publishing his own works and spent his time representing his firm and establishing new markets in Europe. He negotiated for the rights to new music with publishers and composers, including Beethoven. In 1810-11 Clementi bought the British rights to the first editions of several of Beethoven's important works, including the three Rasumovsky Quartets, the Fourth Piano Concerto, Fourth Symphony, Violin Concerto and the Coriolanus overture.

In 1804 Clementi, now aged fifty-two, married a seventeen-year-old girl, Caroline Lehmann, who died tragically the following year giving birth to their only child. Owing to the disruptions of the Napoleonic wars Clementi's movements were largely "improvisatory". His extensive

11 Leon Plantinga, *Clementi, His Life and Music*, p156.

travels took him to many German states, on two trips to Russia, two to Italy and four visits to Vienna. On the way he acquired new pupils, some of whom accompanied him on his journeys. These were C Zeuner, A Klengel, Ludwig Berger and Friedrich Kalkbrenner, who later briefly taught Frederick Chopin.

It was in 1808 that Clementi began his collaboration with the most famous publishing house, Breitkopf und Haertel, which eventually published most of his piano compositions in thirteen volumes, an honour up to that time accorded only to Mozart and Haydn.

Clementi finally returned to London in 1810 and continued his activities in the publishing business. The following year, aged fifty-nine, he married Emma Gisborne who bore him four children, two sons and two daughters. This union brought him great happiness and fulfilment for the rest of his life.

After 1810 Clementi made four further visits to the Continent, the main purpose of which was to present his symphonies to European audiences, particularly in Paris (1816-17), Munich and Leipzig (1822). His persistent efforts to make his mark as a symphonist were not successful, and after 1824 his works disappeared from the concert stage. This was largely because, although Haydn no longer dominated the musical scene, Beethoven's dynamic symphonies had eclipsed Clementi's work. Although Clementi's symphonies, when performed, were enthusiastically received by the public, he never published them. He continually improved, revised and refined them for more than two decades, a process that continued until his death. He desperately

desired to achieve success in this field but unfortunately never felt quite fulfilled. In 1969, nearly one hundred and forty years after his death, the reconstruction of his symphonies was started, and the task was finally completed in 1978 by one of Clementi's leading exponents, the well-known musicologist and pianist Pietro Spada.

However, a number of piano masterpieces appeared in 1820-21: two capriccios, Op 47 and three sonatas, Op 50 together with volumes of his most famous collection of studies *Gradus ad Parnassum* - a monumental compendium of his work from all periods.¹²

Clementi retired from his firm in 1830 and about this time he and his family moved to Lichfield, Staffordshire, and soon afterwards to Evesham in Worcestershire.

After a brief illness Clementi died at the age of eighty on 29 March 1832. He was buried with great ceremony in Westminster Abbey and laid to rest in the cloister. In 1877 a tombstone was placed on the grave, reading:

Muzio Clementi/called/the father of the pianoforte/His fame
as a musician/and composer/acknowledged throughout Europe/
produced him the honour/of a public interment/in this
cloister/Born at Rome 1752/Died at Evesham 1832.¹³

12 Vol 1 (1817); Vol 2 (1819); Vol 3 (1826).

13 Leon Plantinga, *Clementi, His Life and Music*, p249.

THE SOURCES

Unknown to many musicians is the fact that Muzio Clementi was probably more famous in his own day than his three great contemporaries Haydn, Mozart and Beethoven. His reputation and popularity are witnessed to by the numerous editions of his music that appeared all over Europe and in England after 1780. Most of his sonatas were published in London during his lifetime and as early as 1803 "Breitkopf and Haertel" commenced printing a general edition, called *Oeuvres complètes*. According to Plantinga¹ this edition "is the nearest approximation we have to a collected edition; but it is neither complete nor even reasonably correct."

The same applies to the many other practical editions appearing in the nineteenth and twentieth centuries, not all of which were authentic. As no unified method of numbering existed, this led to many variations in opus numbers, inaccuracies in copied versions and errors in chronology. As with the work of Joseph Haydn, this situation has for many years plagued constructive research on Clementi. Virtually nothing was done in the nineteenth century to obtain a clearer picture of Clementi's life and works, but in this century Max Unger (1914), G C Parabeni (1921) and Riccardo Allorto (1959) each in his own way gathered valuable information. In the meantime, however, various practical editions had been printed by, among others, Augener, Peters and Schirmer. Unfortunately, these editions contain sonatas selected

¹ Leon Plantinga, *Clementi: His Life and Music*, p12.

at random and do not even include some of his best works. Moreover, no particular attention was given to correct opus numbering or chronology.

It was only in 1967 that the first and now universally acknowledged index of Clementi's sonatas appeared, viz Alan Tyson's *Thematic Catalogue of the works of Muzio Clementi* which was followed shortly afterwards by Leon Plantinga's authoritative biography *Clementi: His Life and Music* (1977).

Tyson's index is based entirely on authentic first editions and thus restores Clementi's own numbering and publication dates. This was the more needed since due to many pirated and inaccurate editions the original numbering was no longer known, a situation which led to considerable difficulties and problems even in otherwise sound publications.

Unfortunately, discrepancies still exist. When Newman brought out his *The Sonata in the Classic Era* in 1963, Tyson's Catalogue was not yet available and consequently Newman had to rely on Allorto's numbering.²

It is more regrettable, however, that *The New Grove Dictionary of Music and Musicians* published only in 1980 failed to present an updated collation of the various editions of Clementi's sonatas and instead referred its readers back to the inaccurate numbering used in

2 W S Newman, *The Sonata in the Classic Era*, pp742-745.

the earlier fifth edition.³

Plantinga, in his review of Tyson's *Thematic Catalogue*,⁴ suggests that another table be made substituting Tyson's numbers for those of Allorto and in turn adapting it to Newman's list.⁵ (See Appendix, Table A.)

Recently Clementi's complete works for solo piano have been included in a series of twenty volumes entitled *The London Pianoforte School 1766-1860* edited by Nicholas Temperley. Volumes 1-5 feature all Muzio Clementi's solo keyboard works. Of these, volumes 2-5 are currently available, but volume 1 has not yet been released.⁶

3 G Grove, (ed E Blom) *Grove's Dictionary of Music and Musicians*, 1954, Vol 2, pp348-9.

4 *Musical Quarterly*, Vol 54 1968, p263.

5 This collating table uses Tyson's standard numbers instead of Allorto's. It is also an adaptation of Newman's list (*The Sonata in the Classic Era*, pp742-45); *Grove V* (Vol 2 pp348-49), and Plantinga's Book Review of Tyson's *Thematic Catalogue of the works of Muzio Clementi* (*Musical Quarterly*, Vol 54, p263).

Only the 66 extant solo sonatas are incorporated in this list. Sonatinas Op 36 are not included here nor is the sonata Augener 4/9 which is an accompanied violin sonata - Tyson's number: Op 6:2.

6 The Sonata in A flat W0 13 is the only work that was not available from the British Library in London which, according to Alan Tyson, has the largest single holding of Clementi's works today. This is the earliest known sonata, stemming possibly from his boyhood in Rome (1765?) (Leon Plantinga, *Clementi: His Life and Music*, pp9 and 12.) The long-awaited complete edition of Clementi's works for piano solo, originally scheduled for early 1984 has been released only in part.

Volumes 2-3 and 4-5 were published in 1984 and 1985 respectively. Unfortunately Volume 1, which contains the above work, has not been published as yet, according to Garland Publishing Inc, London. As W0 13 is only his first sonata it seemed unnecessary to delay this thesis any longer.

THE CYCLIC OUTLINE

A notable feature apparent throughout Clementi's creative life is his quest for originality, which affects in particular his approach to all aspects of form. From the early sonatas through to his final triptych he continually experiments to find the most suitable form for his musical ideals, and in consequence one never encounters a stereotyped structure, whichever of the traditional standard schemes is used. Although his experiments never venture far beyond the norms of the period, they clearly reflect an ordered, logical, original and personal approach. To Clementi form is always subservient to the content of the music, as any detailed study of his works clearly reveals.

Of the sixty-six extant solo piano sonatas, twenty-four have two, forty-one have three and only one sonata has four movements. The two-movement cycle, often associated with the Italian Pre-Classical School,¹ is found mostly in the earlier periods. From the third period onwards a distinctive change occurs in favour of the three-movement cycle, although initially the newly added slow movement is generally of only modest proportions.² The four-movement outline

1 The two-movement sonata was particularly prevalent in Italian sonatas especially during the pre-classical era, whereas the three-movement pattern was generally standard practice amongst German contemporaries. Karin Heuschneider, *The Piano Sonata of the Eighteenth Century in Italy*, vol 1, p37 and *The Piano Sonata of the Eighteenth Century in Germany*, vol 2, p71 respectively.

2 Orlando Mansfield, *Concerning Clementi's Pianoforte Sonatas*, *The Monthly Musical Review* 57, p295.

appears only once, in Sonata Op 40:1. The following Table shows the distribution of movements throughout the seven creative periods.³

3 This thesis uses the seven periods adapted from Leon Plantinga, *Clementi: His Life and Music*, p7 and William Newman, *The Sonata in the Classic Era*, pp738-9.

Plantinga's subtitles are used as follows:

Period	I	1766-1774	Rome and Dorset
	II	1774-1780	London
	III	1780-1785	Adventures Abroad
	IV	1785-1790	The Middle London Years I
	V	1791-1802	The Middle London Years II
	VI	1802-1810	Years of Travel
	VII	1810-1832	The Late Years

As the development of the piano sonatas neatly coincides with Plantinga's periods it was decided to incorporate his subdivisions in this thesis.

TABLE 1:

PERIOD		NUMBER OF MOVEMENTS		
NO.	DATE	2 MOVEMENTS	3 MOVEMENTS	4 MOVEMENTS
I	1766-1774	WO 14 G Op 1:1 Eb Op 1:2 G Op 1:3 Bb Op 1:5 A Op 1:6 E Oeuvre 1:1 F Oeuvre 1:3 G Oeuvre 1:4 A	WO 13 Ab Op 1:4 F Oeuvre 1:2 Bb	
II	1774-1780	Op 2:2 C Op 2:4 A Op 2:6 Bb		
III	1780-1785	Op 7:2 C Op 10:2 D	Op 7:1 Eb Op 7:3 g Op 8:1 g Op 8:2 Eb Op 8:3 Bb Op 9:1 Bb Op 9:2 C Op 9:3 Eb Op 10:1 A Op 10:3 Bb Op 11 Eb Op 12:1 Bb Op 12:2 Eb Op 12:3 F Op 12:4 Eb Op 13:4 Bb Op 13:5 F Op 13:6 f	
IV	1785-1790	WO 3 F Op 23:1 Eb Op 23:3 Eb Op 25:2 G Op 25:3 Bb Op 25:4 A	Op 16 D Op 20 C Op 24:1 F Op 24:2 Bb Op 23:2 F Op 25:1 C Op 25:5 f# Op 25:6 D	
V	1791-1802	Op 26 Op 33:1 A Op 33:2 F Op 40:2 b	Op 33:3 C Op 34:1 C Op 34:2 g Op 37:1 C Op 37:2 G Op 37:3 D Op 40:3 D	Op 40:1 G
VI	1802-1810		Op 41 Eb	
VII	1810-1832		Op 46 Bb Op 50:1 A Op 50:2 d Op 50:3 g	

In the two-movement sonatas both movements are usually moderate or fast in tempo, varying from Maestoso - Andantino grazioso in Op 1:3 to Allegro di molto - Prestissimo in Op 2:6.

The three-movement sonatas normally show the standard succession fast-slow-fast as Allegro assai - Largo e sostenuto - Presto in Op 13:6. Exceptions occur in three sonatas where the speed of the central movement is faster than normal, viz:

Op 10:1 : Allegretto con moto

Op 16 : Andante vivace (a rather unusual indication)

Op 37:3 : Allegretto vivace.

Op 40:1, the only sonata in four movements, has the following outline: Allegro molto vivace - Molto Adagio, sostenuto e cantabile - Allegro - Presto.

Slow introductions occur in only six sonatas, starting with

Op 33:2, the others being 34:2, 40:2:i and 40:2:ii, 40:3, 46 and Op 50:3.

The 66 Sonatas constitute a total of 174⁴ movements which fall into the following categories:

4 W0 13 with three movements is excluded as the material was not available for research, hence the total number of movements analysed is 171.

Sonata Form	:	82 movements
Rondo Form	:	37 movements
Ternary Form	:	37 movements
Binary Form	:	9 movements
Variation Form	:	6 movements ⁵

The following two tables show the form of the individual movements (Table 2)⁶ and the varying combinations of movement types within the various sonatas (Table 3)

5 See Table 8, p177.

6 Placed in descending order of frequency.

TABLE 2a-c: (a) 2 Mvts (b) 3 Mvts (c) 4 Mvts

No Movement Types			Periods of Composition						
			I	II	III	IV	V	VI	VII
(a)	(13)	S-F ⁷ /Rondo	3	2		5	3		
	(5)	S-F /Ternary	4		1				
	(3)	S-F /S-F		1	1		1		
	(1)	S-F /Variation				1			
	(1)	Ternary/Variation	1						
	(1)	Rondo /Variation	1						
(b)	(17)	S-F /Ternary/Rondo	1		8	4	4		
	(11)	S-F /Ternary/S-F			5	1		1	4
	(5)	S-F /Binary/Rondo			2	1	2		
	(3)	S-F /Binary/S-F			1	1	1		
	(2)	S-F /Ternary/Variation	1		1				
	(1)	S-F /Binary/Variation				1			
	(1)	S-F /S-F/S-F			1				
(c)	(1)	S-F /Rondo/Canon/Rondo					1		

7 Sonata-form.

TABLE 3:

LIST OF MOVEMENT TYPES AMONGST CLEMENTI'S SONATAS				
SONATA FORM	RONDO FORM	TERNARY FORM	BINARY FORM	VARIATIONS
I Op 1:1:i Op 1:2:i Op 1:3:i Op 1:4:i Op 1:5:i Op 1:6:i WO 14:i Oeuvre 1:2:i Oeuvre 1:4:i	Op 1:2:ii / WO 14:ii Op 1:4:iii Op 1:6:ii Oeuvre 1:1:i	Op 1:1:ii Op 1:3:ii Op 1:4:ii Op 1:5:ii Oeuvre 1:2:ii Oeuvre 1:3:ii Oeuvre 1:4:ii		Oeuvre 1:1:ii Oeuvre 1:2:iii Oeuvre 1:3:ii
II Op 2:2:i Op 2:4:i Op 2:6:i Op 2:6:ii	Op 2:2:ii Op 2:4:ii			
III Op 7:1:i Op 7:2:i Op 7:3:i Op 7:3:iii Op 8:1:i Op 8:1:iii Op 8:2:i Op 8:3:i Op 9:1:i Op 9:2:i Op 9:3:i Op 9:3:iii Op 10:1:i Op 10:1:iii Op 10:2:i Op 10:2:ii Op 10:3:i Op 10:3:iii Op 11:i Op 12:1:i Op 12:2:i Op 12:3:i Op 12:4:i Op 13:4:i Op 13:5:i Op 13:5:iii Op 13:6:i Op 13:6:ii Op 13:6:iii	Op 7:1:iii Op 8:2:iii Op 8:3:iii Op 9:1:iii Op 9:2:iii Op 11:iii Op 12:2:iii Op 12:3:iii Op 12:4:iii Op 13:4:iii	Op 7:1:ii Op 7:2:ii Op 8:1:ii Op 8:2:ii Op 8:3:ii Op 9:1:ii Op 9:3:ii Op 10:1:ii Op 10:3:ii Op 11:ii Op 12:1:ii Op 12:2:ii Op 12:4:ii Op 13:4:ii Op 13:5:ii	Op 7:3:ii * Op 9:2:ii Op 12:3:ii	Op 12:1:iii
IV Op 16:i Op 20:i Op 20:iii Op 24:1:i Op 24:2:i WO 3:i Op 23:1:i Op 23:2:i Op 23:3:i Op 25:1:i Op 25:2:i Op 25:3:i Op 25:4:i Op 25:5:i Op 25:5:iii Op 25:6:i	Op 16:iii Op 24:2:iii WO 3:ii Op 23:1:ii Op 23:2:iii Op 25:1:iii Op 25:2:ii Op 25:3:ii Op 25:4:ii Op 25:6:iii	Op 16:ii Op 20:ii Op 23:2:ii Op 25:1:ii Op 25:6:ii	Op 24:1:ii * Op 24:2:ii * Op 25:5:ii *	Op 24:1:iii Op 23:3:ii
V Op 26:i Op 33:1:i Op 33:2:i Op 33:3:i Op 34:1:i Op 34:2:i Op 34:2:iii Op 37:1:i Op 37:2:i Op 37:3:i Op 40:1:i Op 40:2:i Op 40:2:ii Op 40:3:i	Op 26:ii Op 33:1:ii Op 33:2:ii Op 33:3:iii Op 34:1:iii Op 37:1:iii Op 37:2:iii Op 37:3:iii Op 40:1:ii Op 40:1:iv Op 40:3:iii	Op 34:1:ii Op 37:1:ii Op 37:3:ii Op 40:1:iii Op 40:3:ii	Op 33:3:ii * Op 34:2:ii * Op 37:2:ii	
VI Op 41:i Op 41:iii		Op 41:ii		
VII Op 46:i Op 46:iii Op 50:1:i Op 50:1:iii Op 50:2:i Op 50:2:iii Op 50:3:i Op 50:3:iii		Op 46:ii Op 50:1:ii Op 50:2:ii Op 50:3:ii		

* Movements in Abridged Sonata Form, discussed under "MOVEMENTS IN BINARY FORM".

In his selection of keys Clementi is rather conservative and consequently never exceeds four sharps or flats. Fifty-eight sonatas are in major keys and only eight in minor,⁸ most of the latter emanating from later periods.

Thirty-seven sonatas (including six in minor keys) come from the "flat" side of C, whereas twenty-one stem from the "sharp" side. Clementi's preference for special keys is shown in the following table:

TABLE 4:

Major Keys	Use	Minor Keys	Use
A $\flat$ major	x 1	F minor	x 1
E $\flat$ major	x 10		
B $\flat$ major	x 11	G minor	x 4
F major	x 9	D minor	x 1
C major	x 8		
G major	x 6		
D major	x 5	B minor	x 1
A major	x 7	F $\sharp$ minor	x 1
E major	x 1		

The middle movements within three-movement sonatas most often use the subdominant key (23 in total). The remaining keys utilised are as follows: all three movements in the same key (6), middle movements in

8 The minor-keyed sonatas being Opp 7:3, 8:1, 13:6, 25:5, 34:2, 40:2 and 50:2-3.

the submediant (5),⁹ dominant (4), tonic minor (3), relative minor (1) and dominant minor (1) keys. A curious example containing a fluctuating key scheme involving either D major or D minor is found in Op 40:3:i (See Diagram 1).

DIAGRAM 1: Op 40:3:i ¹⁰

Introduction	First Movement	Second Movement	Third Movement
d - d ^v	D	d	D - d - D

9 Opp 7:3:ii, 8:1:ii and 34:2:ii use the same key scheme, G minor, E flat, G minor.

10 d refers to D minor, D refers to D major.

ASPECTS OF FORM

1 · MOVEMENTS IN SONATA FORM

(See Appendix, Table B)

The basic outline of sonata form was already firmly established by the time of Clementi. In spite of this fact, movements in sonata form in his works show a clear progression from the early to the later stages. However, the forms he uses in the early period still reappear in subsequent compositions, while on the other hand certain trends characteristic of Clementi's mature works are already evident at a relatively early stage. Categorisation according to chronological principles is also complicated by the fact that quite often, within a single movement, the components making up the sonata form do not necessarily correspond in their entirety to a specific step in the overall evolutionary process. This situation may be assessed from two opposing viewpoints. On the one hand, it may be interpreted as a result of the composer's struggle to find a well-balanced and entirely logical structure. On the other hand, taking a more positive approach, it may be considered an indication of artistic originality and proof of Clementi's ambivalent position between different epochs.

SONATAS OF PERIOD I

(ie Opp 1, Nos 1-6, WO 14:i, Oeuvre 1, Nos 2, 4)

THE EXPOSITION: Sonatas Op 1:5:i and Oeuvre 1:4:i represent the starting point in Clementi's development as a composer of piano sonatas. The overall simplicity of their cyclic design, and their form and style, bring them close to their early classical counterparts. In fact, their first movements are interrelated, that of Oeuvre 1:4:i being a redrafted version of Op 1:5:i. Comparing the expositions of these two movements Oeuvre 1:4:i shows a higher degree of harmonic continuity than Op 1:5:i. In the latter, the harmonic drive of the opening subject is terminated by a full cadence in the tonic in bars 5-6 and in consequence has to start anew for the transition passage. In the former, an interrupted cadence in bar 6 prepares a smooth progression to the dominant level, even allowing for a short rhetorical pause on the D^V in bar 12. As a result, the clearly different second subject can here be introduced without any further delay, in contrast to Op 1:5:i, where the ambivalent continuation on the dominant level precedes this entry.

The two versions, however, differ to a greater extent in the details of their second main part, and thereby show Clementi's unpredictable individuality even at this very early stage. Sonata Op 1:5:i has a fairly regular recapitulation which is separated from the exposition by a nine-bar link that has hardly any development features. Oeuvre 1:4:i on the other hand, follows an Italian sonata form: a pseudo-development of material from the first section leading into a regular recapitulation of the contrast group.

Early classical concepts dominate virtually all the movements in sonata form in Op 1, Oeuvre 1 and WO 13 and 14, most of which introduce their contrast key by means of a tonality-jump.¹ Second sections are generally equal in length, or only slightly more extended than their preceding first sections, and nearly always introduce some new material (Opp 1:2:i, 1:4:i and WO 14:i). Their developments are still in a rudimentary stage, relying on harmonic changes rather than motivic elaborations. Three movements follow an Italian sonata form (Opp 1:2:i, 1:6:i and WO 14:i), while Op 1:1:i, 1:3:i and 1:4:i have regular but shortened recapitulations; only Oeuvre 1:2:i approaches dimensional equality.

The first movement of WO 14² illustrates some of the features typical of this group. Its first section, made up of a variety of musical ideas strung together in a chain structure, ends with an imperfect cadence on T^V (bar 21). A tonality-jump introduces the second section of about equal length terminating in a rudimentary epilogue. Applying the principles of Italian sonata form, the second main part commences with a restatement of the opening subject followed by a development-like expansion which eventually leads to a literal recapitulation of the entire second section in the tonic key.

1 The term 'Tonalitaetssprung' (Tonality-jump) has been used by H Riemann to explain a method which effects a change in the harmonic function of a chord; viz the final chord of an imperfect cadence T^V is used as the only pivot chord in establishing the key of the dominant T^V=D "Analyse von Beethoven's Sonaten" Band 1 - p29 Berlin, 1920. See Karin Heuschneider, *The Piano Sonata of the 18th century in Italy* pp39, 58 (footnote 55).

2 This sonata was probably composed in 1768. The entire movement is reproduced in Appendix I in *Clementi: His Life and Music* by Leon Plantinga, pp8, 317-322.

Another interesting example in this group of sonatas is Op 1:2:i. Here a first section of only twelve bars is followed by a much longer second section of forty bars, containing new material side by side with derivatives from the opening phrase. The second main part, even though it follows the Italian sonata form with its so-called incomplete recapitulation, does not develop material from the opening subject but instead uses certain motifs from the contrast section, the recapitulation starting with the return of the opening subject.

SONATAS OF PERIOD II

(ie Op 2, Nos 2, 4 and 6)

THE EXPOSITION: Of the six sonatas belonging to Op 2, only three are genuine solo piano sonatas (nos 2, 4 and 6), the other three belong in the category of the so-called "accompanied" sonata which was still popular at that time.³ A further peculiarity of Op 2 is the fact that all the sonatas are in two movements only. Of the solo sonatas, four movements have sonata form with clear tonal and thematic contrast in the exposition.⁴ The contrast idea dominates in particular in Op 2:2:i, where the first section of fifty-six bars introduces as many as six different units of varying lengths. Some of these contrast with one another, while others are interrelated as the diagram shows:

DIAGRAM 2 Op 2:2:i (Exposition)

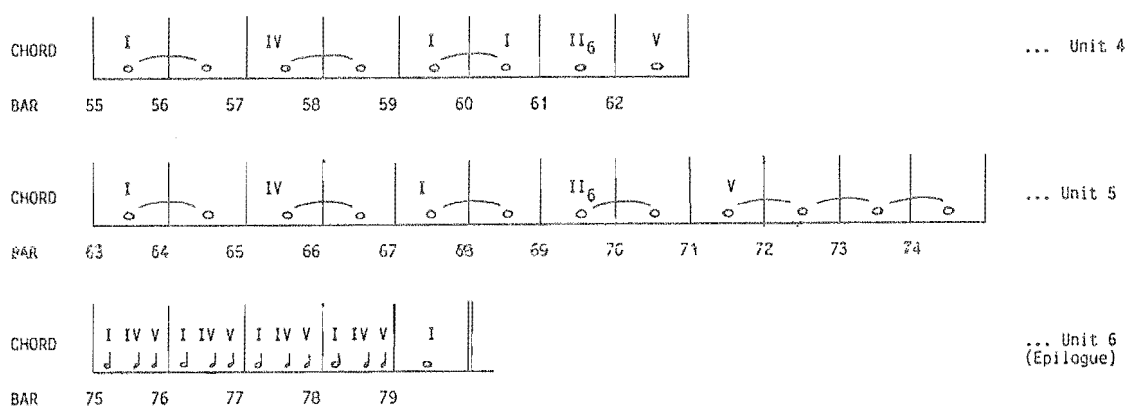
UNIT 1	Bar 24-35	(12 bars)	Harmonic basis D-D ^V
UNIT 2	36-47	(12 bars)	Harmonic basis D ^V —
UNIT 3	47-55	(8 bars)	Harmonic basis D-D on a descending bass line terminating in a cadence
UNIT 4	55-63	(8 bars)	I-IV-V-I on D
UNIT 5	63-75	(8+4 bars)	varied reprise of unit 4 with harmonic augmentation on IV and V of D
UNIT 6	75-79	(5 bars)	epilogue on D (pedal point)

3 See Leon Plantinga, *Clementi: His Life and Music* pp50-53; and William Newman, "Concerning the Accompanied Clavier Sonata", *The Musical Quarterly* 33 (1947), pp327-349.

4 The same figures apply to the three accompanied sonatas of Op 2, namely Nos 1, 3 and 5.

An interesting feature in the later part of this section is the manner in which the rhythmic augmentation of the I II₆ V I cadence in bars 63-75 of unit 4 is counterbalanced in the epilogue by a swifter harmonic rhythm (Diagram 3).

DIAGRAM 3 Op 2:2:i



A variety of differing ideas also appears in the other sonata-form movements of this group, even though their impact may be less striking. It seems that Clementi at this stage relies on stringing together phrases characterised by keyboard figurations rather than by defined thematic shapes. A good example of this technique occurs in Op 2:4:i the opening subject of which commences in an energetic manner using a fairly extended compass, but continues with shorter phrases only tenuously linked to each other. The asymmetrical opening subject of five plus six bars (see Example 1) is followed by a new ten-bar unit of equally loose internal design which ends on the D^V. From bar 20 a lengthy key preparation commences that finds its ultimate termination only in bar 33, which in turn is succeeded by a five-bar

epilogue.

EXAMPLE 1: Op 2:4:i Bars 1-11 (Opening subject)

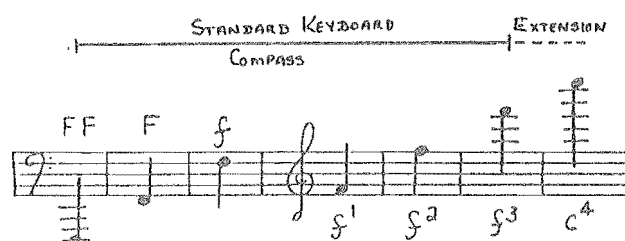


THE SECOND MAIN PART (DEVELOPMENT AND RECAPITULATION)

The second main part in the sonata-form movements of this group shows the customary separation between development and recapitulation, except for Op 2:6:iii which conforms to the Italian sonata form. Consequently the recapitulation proper commences only with the material of the second section in bar 63. Here the eight-bar phrase is repeated an octave lower as from bar 71 onwards. The difference in

the figurative pattern being conditioned by the upper limit of the keyboard of that time which ended on the $f^{3.5}$

-
- 5 Clementi's keyboard range does not exceed $5\frac{1}{2}$ octaves, viz FF to C^4 .



Adapted from Nicholas Temperley: **The London Pianoforte School**, Vol 3 page x.

Op 1 incorporates the notes C to f^3 although Op 1:1 extends down to BB flat.

The lowest note FF is first introduced in Oeuvre 1, whereas the upper limit of f^3 is retained up to and including Op 41. Only from Op 44 onwards is C^4 regularly encountered.

An earlier attempt at treble extension is found in Op 33:1 where the additional keys $f^{3\sharp}$ to c^4 is employed, however "ossia" passages are indicated for performances on normal pianos (Op cit, p xii).

The full compass is also applied to the revision of earlier works, eg sonata Op 2:2 and the sonatinas Op 36:1-6.

The remaining three first movements, viz Op 2:2, 4 and 6, have regular though shortened recapitulations.

In his development technique, Clementi now begins to make ever-increasing use of motivic work. The development of Op 2:2:i represents a more conventional type relying mainly on continuity of figurative passages and harmonic progressions; this is probably conditioned by the prominence of figurative keyboard patterns that dominate the entire exposition and are now carried on into the development section. More consistent motivic elaboration appears in the concise development section of Op 2:6:ii which is based almost exclusively on double-third passages that are eventually reduced to a short three-quaver motif presented on varying pitch levels (see Example 2).

EXAMPLE 2: Op 2:6:ii Bars 48-55 (Part of Development)

The musical score for Example 2, Op 2:6:ii Bars 48-55, is presented in three systems. The first system, beginning at bar 48, shows a right hand with a dense, ascending sixteenth-note pattern and a left hand with a steady accompaniment of chords and single notes. The second system, starting at bar 51, continues the right-hand texture with similar sixteenth-note figures. The third system, starting at bar 54, shows the right hand moving towards a resolution, while the left hand continues its accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

The developments of both Opp 2:4:i and 2:6:i commence with an expressive lyrical phrase that is gradually transformed into figurative patterns which increase in momentum, and thereby systematically build up tension that is resolved only with the entry of the recapitulation. This method is particularly effective in Op 2:4:i, possibly due to the six-bar pedal point on the dominant note (bars 47 to 52) which supports a long harmonic excursion (see Diagram 4).

DIAGRAM 4 Op 2:4:i Bars 47-52 (Harmonic reduction)



SONATAS OF PERIOD III

(ie Opp 7, 8, 9, 10, 11, 12 and 13)

The sonatas of this period, even though relatively early works, represent an important step in a new direction leading towards greater individuality and consequence. This is Clementi's most prolific period for sonata composition and from it dates some of his most memorable music,⁶ eg Opp 7:3, 8:1, 12:1 and 13:6. In contrast to the previous sets with their early classical traits, the overall form now conforms to genuine classical principles. Notable, in particular, are a greater striving for inner unity and the more frequent appearance of motivic development. On the other hand, at times Clementi still uses some of the more conventional devices and techniques together with more progressive trends as, for example, in the finale of Op 10:3: here one finds Italian sonata form and tonality-jump side by side with systematic derivation principles.

Other movements featuring a similar coexistence of old and new ideas are Opp 7:3:iii, 9:3:iii, 10:1:iii, 10:2:i, all of which are in Italian sonata form.

THE EXPOSITION: All expositions display the usual polarity of opposing keys so essential to sonata form. Modulations from the tonic to the new tonal centres are affected in three different ways:

- a) By means of a tonality-jump (viz $T^V=D$), eg Opp 7:3:i, 8:3:i, 10:2:i, 10:2:ii and 10:3:iii.

⁶ Leon Plantinga, **Clementi, Muzio** - The New Grove Dictionary, Vol IV, p485.

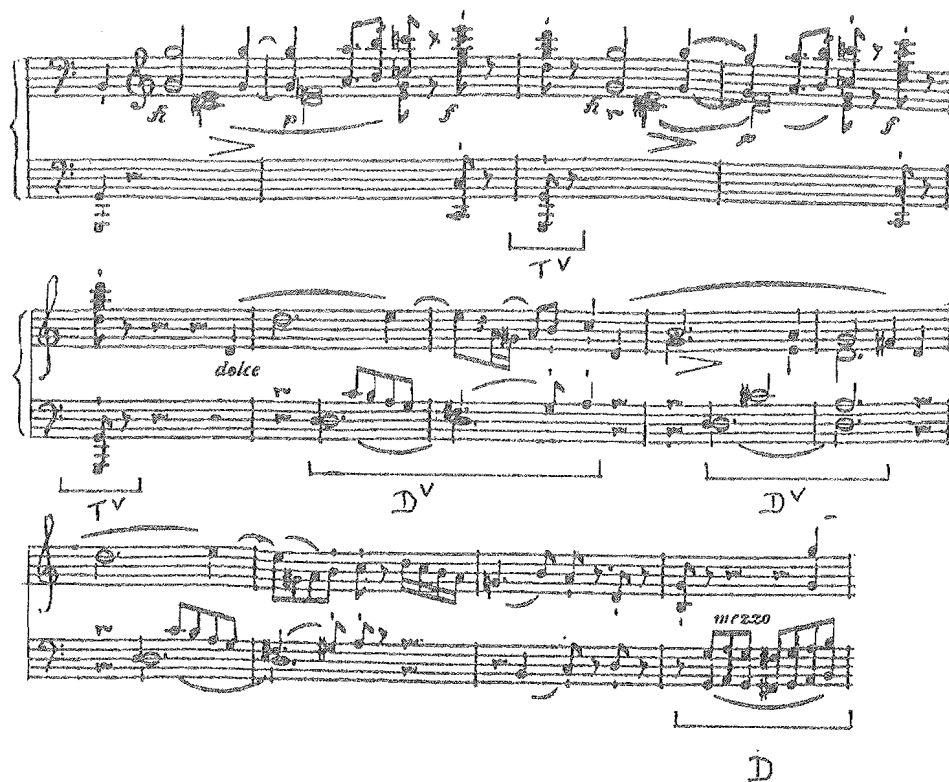
b) By means of an extended tonality-jump⁷ (viz T^V to D^V) eg Opp 9:2:i and 12:4:i; and (T^V to $D-D^V$), eg Opp 7:1:i and 9:3:i. This is a non-modulatory unit built on D^V harmony which confirms the dominant key centre to follow, as illustrated in Diagram 5 and Example 3.

DIAGRAM 5: Op 9:2:i

1st SECTION	BRIDGE	2nd SECTION
4 + 4 + 4	4 + 3	4 + 2 + 2 + 4 + 2 + 2 + 3
a a b	c c	d e f d e f f ¹
T - T^V	D^V D^V	D D D
1 - 12	13 - 19	20 24 26 28 32 34 36-38

7 A 'tonality-jump' normally links two different tonalities, viz $T^V = D$, but in this case the shift is from T^V to D^V . The material following the D^V harmony remains on that level for a number of bars, often by means of a pedal point on D^V . Only when a strong cadence point is reached (ie D^V-D) does the true second section begin.

EXAMPLE 3: Op 9:2:i (Exposition Bars 8-20)



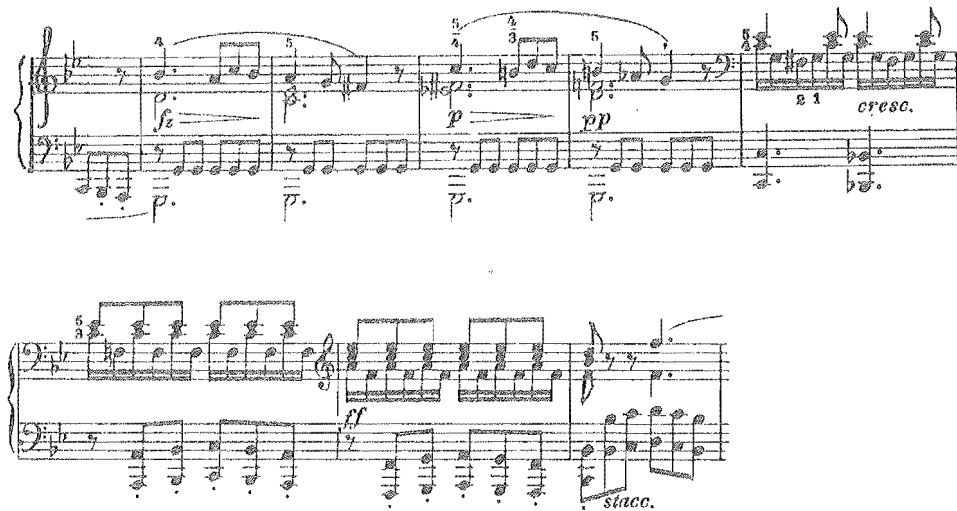
c) By the systematic modulatory process commonly associated with a transition.

The twenty modulatory transitions range from three bars (eg Op 8:1:iii) to thirty-two bars (eg Op 13:6:iii) and contain one (thirteen movements), two (four movements) or three phrases (four movements) (see Examples 4-6).

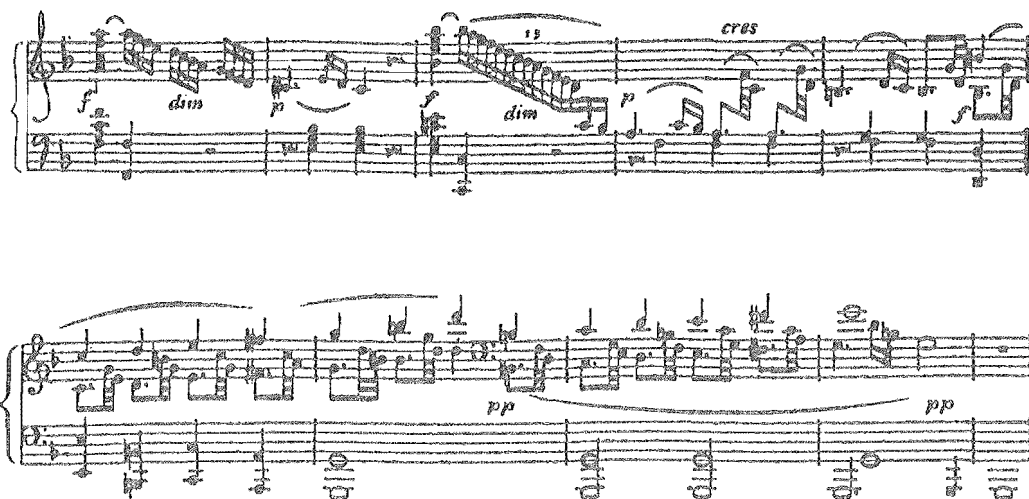
EXAMPLE 4: Op 8:1:iii (Abrupt transition - single phrase Bars 18-22)



EXAMPLE 5: Op 7:3:iii (Transition - two contrasted phrases Bars 9-16)



EXAMPLE 6: Op 13:5:i (Transition - two unified phrases - short/long Bars 9-18)



Regarding the thematic/motivic arrangement, before arriving at the second section, it is fairly common to find the main or opening theme of the exposition being used within the transition or bridge.

In three movements the main theme reappears almost literally, (Opp 11:i, 13:5:i and especially 13:6:i), whereas in others, slight changes take place, eg Opp 7:1:i, 7:2:i, 8:1:i and iii, 10:1:i and iii, 12:1:i, 12:2:i, 12:3:i and 13:4:i.

While methods a) and c) are commonly found, the extended tonality-jump b) appears only in isolated examples among Clementi's sonata movements, eg Op 7:1:i, 9:2:i, 9:3:i, 12:4:i, 25:3:i, 40:i and 46:i.

Another important innovation in the tonal design of the exposition appears in Op 13:6:ii, where a third contrast key is introduced (see Diagram 6).

DIAGRAM 6: Exposition: (Op 13:6:ii)

1st SECTION	TRANSITION	2nd SECTION	3rd SECTION
1 - 4	5 - 10	11 - 18	19 - 34
T - T ^V	T Tp ^V	Tp D ^V	D ⁻ - D ⁻

This expansion of the harmonic frame within the exposition of a sonata form reappears in several of Clementi's later sonatas and may safely be considered to have had a far-reaching influence in the treatment of sonata form in the later romantic era.⁸

THE SECOND MAIN PART

The coexistence of progressive and conventional techniques also affects the structure of the second main part. Italian sonata form still appears in Op 7:3:iii, 9:3:iii, 10:1:iii, 10:2:i and 10:3:iii, but, except for the later Op 37:2:i, disappears from Clementi's

⁸ Compare for example the frequent subdivision of an exposition into three tonal centres in the symphonies of Anton Bruckner.

structural vocabulary. All other movements belonging to this group have a clear separation between development and recapitulation, even though their dimensional proportions vary. The shortest "development", consisting of two four-bar phrases only, appears in Op 10:1:i. Considering the length of both exposition (thirty-eight bars) and recapitulation (thirty-four bars), one may be justified in regarding these eight bars as a link rather than a proper development, and the movement could then be classified as an abridged sonata form.

THE DEVELOPMENT: In most developments Clementi uses material from the exposition in a free manner, often relying on harmonic effects rather than on the systematic motivic work so typical of his classical contemporaries. A good example of such a "development by modulation" can be seen in Op 10:2:i, a movement in Italian sonata form. Here the development commences surprisingly in the tonic key (viz D major), with a literal restatement of the first two bars of the principal subject. The next part of this quotation introduces a modulation to the key of E minor (bar 39), comparable to the frequently found shift from the dominant to the relative minor.⁹ The development then proceeds with free transformation of earlier material, leading to G⁷ as an in-between dominant to C major (bar 49), where further variations of part of the opening subject take place, once again on modulatory ground, terminating eventually on an A major harmony (bar 59) which prepares for the return of D major and the recapitulation (Example 7).

9 Progressions of this type are almost the rule in pre-classical sonatas.

EXAMPLE 7: Op 10:2:i (Development Bars 34⁴-58)



The free manner in which Clementi uses material from the exposition can also be seen in the development of Op 7:3:i. Here the composer changes the order in which thematic material had been introduced earlier. The development commences with a four-bar phrase derived from the opening subject and contrasted immediately by a unisono phrase of similar length taken from the turn-figure in bars 21f. The same combination is repeated but on a different harmonic plane. A short link then leads to a pedal point on E flat (bar 100) over which the augmented main theme is stated (bars 102-117). The lyrical character of these bars is abruptly interrupted by a motivic development of the fortissimo chords (bars 117-132) first introduced

in bars 56-58. Another pedal point, this time on B flat supports an extended figurative passage which in bar 142 leads to the restatement of bars 42-56 from the exposition. The last portion of the development (bars 158-168) is then devoted to a brief elaboration of bars 36-40 (see Diagram 7).

DIAGRAM 7: Op 7:3:i (Re-organisation of exposition material within the development.)

	DEVELOPMENT	EXPOSITION
Bars	81- 84 free elaboration of bars	1- 4
	85- 88 free elaboration of bars	21-28
	89- 92 free elaboration of bars	1- 4
	93- 96 free elaboration of bars	21-28
	97-101 motivic link	
	102-117 augmentation of bars	1- 4
	117-132 development chord motif of bars	56-58
	132-142 preparatory runs possibly derived from bars 42-43	
	142-158 restatement of bars	42-56
	158-168 brief elaboration of bars	36-40

A somewhat more advanced development technique than traced in the two previous examples appears in the second movement of sonata Op 10:2. While harmonic effects prevail throughout the first part of the development (bars 89-112), systematic use is also made of a two-bar phrase derived from the short and unobtrusive turn-figure in bars 6-7. The entire passage descends gradually by means of chromatic progressions from a first-inversion of A minor in soprano range to a latent D major pedal point on low D, asserting its influence from bars

112-129 where the recapitulation commences in the subdominant key.

The following example shows the harmonic principle which underlies this progression:

EXAMPLE 8: Op 10:2:ii (Harmonic reduction of the development, Bars 89-112).



Another noteworthy feature of this particular movement is the short development-like passage also using a chromatic descent (bars 142-152) which occurs after the recapitulation of the opening subject in bars 129f.

The most advanced developments in this particular group of sonatas are found in Op 10:3:i and Op 13:6:i and iii. In the first two of these movements, Clementi introduces both diminution and augmentation as main devices for musical development. In Op 10:3:i diminution lends to the relatively short development a strong forward drive, especially as this is combined, once again, with an extended harmonic descent. (Example 9a). It is only in the last three bars that the propelling force of the semiquaver turn-figure is abandoned in favour of an even and repeated quaver pattern that is further retarded by a prolonged pedal point on B flat, preparing for the recapitulation. The rhythmic diminution goes hand in hand with a decrease in the interval size (Example 9b,c and d), the earlier wider spacing only reappearing toward the end of the development (Example 9e). The following example

shows the various stages in the transformation of the opening phrase.

EXAMPLE 9a-e: Op 10:3:i

(a) Bars 46⁴-48



(b) Bar 50²



(c) Bar 58



(d) Bar 63



(e) Bar 66



In Op 13:6:i the composer uses the opposed method of augmentation: the quaver motif "a" from the opening subject (Example 10a) appears in augmentation in bars 53-55 (Example 10b) and undergoes another transformation in bars 57/58 where its melodic direction is inverted (Example 10c). This inverted version then resumes its former quaver rhythm (Example 10d), preparing for the reappearance of "a" in a further modification concurrently with the entry of the recapitulation (Example 10e).

EXAMPLE 10a-e: Op 13:6:i

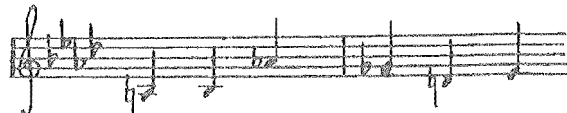
(a) Bar 50 (Motif "a")



(b) Bars 53²-54¹



(c) Bars 57²-58³

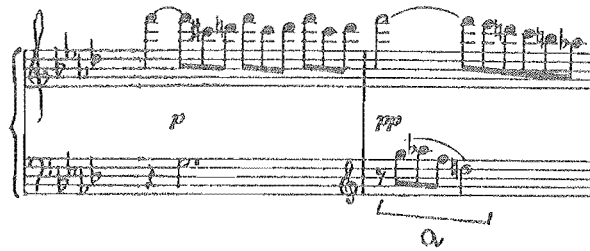


(d) Bar 64



EXAMPLE 10e:

(e) Bars 67-68



In the final movement of the same sonata (Op 13:6), Clementi employs systematic motivic elaborations for the development. In its first appearance (bars 120-132) a 4+4 phrase of the opening subject is extended into a twelve-bar unit. At its next appearance (bars 141-158), the same phrase is further expanded by means of motivic work which retains the rhythmic shape of the original, while at the same time reducing the actual phrase length. The next part of the development (bars 158f) elaborates on a derivation of the opening subject that had already been introduced within the exposition from bar 24 onwards. This entire part (ie bars 160-212) is strongly unified by semiquaver runs appearing throughout in the right-hand part and a fanfare-like rhythmical pattern in the left hand. The remaining bars, 212-225, serve as a retransition over a latent dominant harmony which quietly dissolves into the recapitulation that enters in bar 226.

THE RECAPITULATION: The recapitulations show considerable variety both externally (ie in their overall structure) and internally (ie in their motivic arrangements). Considering their overall structure, recapitulations can be classified into the following categories:

- a) Italian sonata form, eg Opp 7:3:iii, 9:3:iii, 10:1:iii, 10:2:i and 10:3:iii;
- b) Partly regular recapitulations of shorter length than the exposition, eg Opp 7:2:i, 7:3:i, 8:1:i, 9:1:i, 11:i, 12:1:i, 12:2:i, 12:3:i, 12:4:i, 13:6:ii and 13:6:iii;
- c) Partly regular recapitulations with expositions of almost equal length, eg Op 9:2:i and 9:3:i;
- d) Partly regular recapitulations of greater length than the exposition, eg Opp 10:2:ii, 13:4:i and 13:6:i;
- e) Regular recapitulations, eg Opp 7:1:i, 8:1:iii, 8:2:i, 8:3:i, 10:1:i, 10:3:i, 13:5:i and 13:5:iii.

a) Italian Sonata Form

While the second main parts in sonatas Opp 9:3:iii, 10:1:iii and 10:2:i conform to the traditional structure of Italian sonata form with the recapitulation coming with the second subject group, those of Opp 7:3:iii and 10:3:iii introduce additional changes. In the former, the recapitulation commences with the second theme of the second section "f", thereby replacing the opening phrase "d". This anticipation in turn necessitates a slight variation of "f" at its second return in bars 89-94 "f¹", as the following diagram shows:

DIAGRAM 8: Op 7:3:iii (Exposition and Recapitulation compared)

EXPOSITION: (40 BARS)					DEVELOPMENT: (39 BARS)				
	1st SECT	TRANS	2nd SECTION		EPIL				
PHRASES :	4 + 4	4 + 3	4	4 + 6 + 4	6	9 + 8 + 4 + 3 + 2 + 4			
MOTIFS :	a a	b c	d	a ¹ /e f a ¹ /e	g	b	a	b	b ¹ b ² a
KEYS :	T	Tp ^v	Tp		Tp	Tp	SDp		D
BARS :	1	9	16		34	41	62		78

RECAPITULATION :		2nd SECTION		EPIL
(27 BARS)		6	4 + 6 + 4	6
		f	a ¹ /e f a ¹ /e	g ¹
		T	T	T
		79	85 89 98	105

In the latter, a similar omission of the opening theme of the second section occurs without, however, introducing other changes. It may well be that such omissions and changes are used to counterbalance the rather extended development sections, and one may even be justified in regarding the considerable length of all developments falling into this group as a feature characteristic of Clementi's handling of Italian sonata form. See the following table:

TABLE 5: (Structural dimensions for movements in Italian sonata form)

	EXPOSITION	SECOND MAIN PART
Op 7:3:iii	40	39 + 27
Op 9:3:iii	57	37 + 41
Op 10:1:iii	34	42 + 14
Op 10:2:i	34	24 + 20
Op 10:3:iii	78	47 + 41
Op 37:2:i ¹⁰	54	54 + 47

b) **Partly regular recapitulations of shorter length than the exposition:**

In all recapitulations belonging to this group portions of the exposition are omitted, an omission which inevitably results in an uneven balance between the two major divisions. Apart from this common feature, they fall into three main categories, namely:

- (i) Recapitulations that mirror the exposition material without change, eg Opp 9:1:i, 11:i and 12:1:i;
- (ii) Recapitulations that mirror portions of exposition literally but also introduce some changes such as variations, extensions and rearrangements; eg Opp 7:2:i, 7:3:i, 12:2:i, 12:3:i, 12:4:i and 13:6:iii;

¹⁰ The only remaining movement in Italian sonata form. This movement will be covered later under the discussion of Period V.

- (iii) Recapitulations that are permeated with development elements which change the exposition material to a considerable extent, eg Opp 8:1:i and 13:6:ii.

The above three categories of omissions are elaborated below:

- (i) The most drastic omission occurs in the recapitulation of Op 11:i which, except for the short appearance of the four-bar-long quotation of the opening subject, exactly resembles Italian sonata form, the regular recapitulation continuing immediately with the later portion of the second section as shown in the diagram below:

DIAGRAM 9: Op 11:i (Exposition and Recapitulation compared)

EXPOSITION: (43 BARS)	1st SECTION 4 + 4 a a T T 1 - 8	TRANS 9 a ¹ T D ^V 9 - 17	2nd SECTION 7 + 3½ + 6 a ² a ³ a ⁴ D ^V D 18 25 35	EPIL 9 a ⁵ D 35 - 43
RECAPITULATION: (23 BARS)	4 a/a ¹ T 69		4 + 6 a ³ a ⁴ SDp-TT 73 77	9 a ⁵ T 83 91

The remaining movements in this category omit either parts of the first section and transition (eg Op 12:1:i) or the opening of the second section (eg Op 9:1:i).

- (ii) In both Opp 7:2:i and 12:4:i, moderate variation affects only the closing bars of the first section. In the former, the transition and first eight bars of the second section material are omitted, whereas in the latter, part of the transition passage has been retained. A more interesting change appears in Op 12:3:i. Here the recapitulation commences regularly with the opening phrase of the first subject and then omits the next four-bar phrase, proceeding immediately with the varied repeat of phrase "b". This in turn is followed by a nine-bar-long development-like continuation. Some moderate changes are also introduced in the second section where a short phrase from the transition has been inserted in bars 129-130, replacing part of phrase "f". Finally the epilogue has been extended from two to five bars. See Diagram 10.

DIAGRAM 10: Op 12:3:i (Exposition and Recapitulation compared)

EXPOSITION: (57 BARS)	1st SECTION	TRANSITION	2nd SECTION	EPIL
	4 + 4 4 + 7	3 4 5	4 + 6 + 6 6 2 2	
	a b b b	c d a ¹	e f e ¹ f ¹ e ¹ c ¹	
	T T	T D ^v D ^v	D D ^v D D	
	1 20	20 31	32 36 42 48 54 56-57	
RECAPITULATION: (46 BARS)	4 + 4 9		4 + 6 + 6 2 2 + 2 + 2 5	
	a b b ¹		e f e ¹ d ¹ f ¹ e ² e ¹	
	T T		T T	
	95 104 112		113 128 131	

A similar extension of first subject material can be found in Op 12:2:i, where most of the former transition passage has been replaced by a sequential development-like continuation of the closing phrase of section one.

In contrast to the recapitulations discussed so far, those of Opp 7:3:i and 13:6:iii restate first-subject material literally, but introduce changes into their second sections. In Op 13:6:iii such variations are applied to selected phrases only and have little influence on the overall balance. In Op 7:3:i on the other hand, Clementi introduces far-reaching rearrangements into the later part of the recapitulation: here a large portion of second-subject material has been omitted. Instead, the composer concentrates on the closing phrases and also reintroduces the abrupt fortissimo chord, which appeared for the first time in bar 16 of the first section and was utilised extensively within the development (bars 117-131), as the following diagram illustrates:

DIAGRAM 11: Op 7:3:i (Exposition and Recapitulation compared)

EXPOSITION:	1st SECTION				2nd SUBJECT GROUP												EPIL	
(80 BARS)	4 + 4 + 4 + 4	3	1		8 + 7 + 5 + 1 + 8 + 1 + 5½	2½	2 + 2	2 + 2	2 + 2	3								
	a b a b	b	g		c d e f f¹/5¹	f¹	f¹/b¹	g¹	h	i	h	i	h	h¹	i			
	T - T ^V T -		T		Tp	Tp		Tp	Tpv									
	1		20		21		42		56	59								74-80

RECAPITULATION:	4 + 4	4 + 4			2 + 2	2 + 2	2 + 2 + 2½	½	2½	2½	2	3	1	2½	7				
(52 BARS)	a b a b				h	i	h	i	h	h¹	i¹	g	h¹	i¹	g²	d¹	g	d¹	J
	T - T ^V T - T				T ^V														T
	169	183			184		199	199			205		219						220

(iii) In both movements belonging to this category, the recapitulation commences with a literal return of at least the opening phrase of the first section of the exposition. In Op 13:6:ii, this is followed by an almost regular recapitulation of the first section and the transition. The recapitulation of the second section, however, is regular only in the eight-bar epilogue, whereas the remaining bars are either subjected to variation (bars 61-63), or taken from the development (bars 64-67).

In Op 8:1:i the opening four-bar phrase is followed immediately by variation of first-section material. The recapitulation of the second-section material, however, is entirely free and based on development extracts rather than original material. The following Diagrams 12 and 13 show the interdependence of the three divisions in more detail.

DIAGRAM 12: Op 13:6:ii (Exposition, Recapitulation and Development)

EXPOSITION: (34 BARS)	1st SECTION	TRANSITION	2nd SECTION	EPIL
R/H MOTIF	1 + 1 2	1 + 1 + 1 1 + 2	1 + 1 + 3 1½ 3½ 2 1	1 + 1 + 1 8
L/H MOTIF	a a c	a¹ a¹ c¹ c¹ c	a¹ c² c³ c⁴ c⁵ c³ d b³ a	c⁶
	b b b¹	b b b	b² d d d d b³ b	d
	T T ^v T	T T ^v T ^p	T ^p D ^v D ⁻ D ⁻	D ⁻
	1 4 5 10	11 15 16 18 23 24 26 27-34		

RECAPITULATION: (22 BARS)	1 + 1 2	1 + 1 + 1 1½	2½	3½	8
	a a c	a¹ a¹ c¹ c¹ c	c²(y)	c³(z)	c⁶
	b b b¹	b² b² c¹ d¹	d	d	d
	T T ^v T ^v T	T T	T	T	T
	53 55 56 57 59 60	61 63 64 67 67-74			

DEVELOPMENT: (18 BARS)	1 + 1	1 2 + 2½	4 1½	3½	2
	b b	c² c² c⁴ c³(x)	c³(z)	b²	
	a¹ a¹	d d d d	d	a	
	T ^p T ^p	T ^p T ^p D	D	D	
	35 36 37 38 42 46 48 50 51-52				

DIAGRAM 13: Op 8:1:i (Exposition, Development and Recapitulation)

EXPOSITION:	1st SECTION	TRANSITION	2nd SECTION	EPIL
(30 BARS)	4 4 4 3 + 4	6 5	7½ + 5 + 6 + 6 + 6 + 6 + 4	5
	a a¹ a a² a²	a³ a⁴	a⁵ a⁶ a⁷ a⁸ a⁹ a⁸ a⁹ a¹⁰	a¹⁰
	T T T T'	T-D' D'	D' D D D' D	D
	1 12 13	23-23 29-33	34 42 43 54 60 66 72	75-30

RECAPITULATION:		
(34 BARS)	4 4 4 3	2 2 4 2 2 4 3
	a a a¹ a¹	a⁴ a¹ a¹¹ a⁴ a¹ a¹¹ a¹¹
	T T'	T T T T
	153 163	163 172 176 180 186

DEVELOPMENT:								
(71 BARS)	4 4 4 4 11 13 11 4 2 2 3 2	a¹⁰ a a¹⁰ a a² a⁵ a⁸ a⁴ a¹¹ a⁵ a⁸ a¹						

c) **Partly regular recapitulations with expositions of almost equal length:**

Only two movements fall into this group, namely Opp 9:2:i and 9:3:i. In both, changes affect the first section only. In the former, the opening four-bar phrase remains unchanged, but is followed at both entries with material taken from the second subject group. In the latter, practically all the material from the first section undergoes variations, and is interrupted by phrases partially from the transition and partially new (ie motif "e") (Diagram 14).

DIAGRAM 14: Op 9:3:i (Exposition and Recapitulation compared)

EXPOSITION: (54 BARS)	1st SECTION	BRIDGE	2nd SECTION	EPIL
	4 + 4 + 14 + 2 + 4	4 + 4 + 2 + 4 + 2	6 + 3 3 + 2	6
	a a a ¹ /b b ¹ c	d b ² c ¹ b ² c	a ² d ¹ b ³ c ²	c ³
	T T ^v	b b ^v c b ^v c ^v	b b ^v	b-c
	1 5 9 13 17	19 23 27 29 33	35 41 44 47	49-54

RECAPITULATION: (43 BARS)	4 + 4 ¹ 3 + 1 ¹ 2 ¹ 5 + 1 + 4 + 2	6 + 3 3 + 2	6
	a ³ a ³ a/b/d d e b ⁴ c ¹ b ⁵ c ¹	a ² d ¹ b ³ c ²	c ³
	T - T ^v - SD SD-T D ^v -T T T T	T T	T
	89 97 98 101 102 105 111-116	117 123 126 129	131-136

d) **Partly regular recapitulations of greater length than the exposition:**

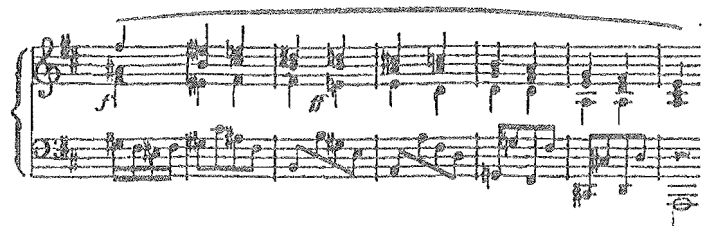
In Op 10:2:ii, the slightly increased length of the recapitulation (ie 93 versus 88 of the exposition) is the result of a development-like expansion in the return of the opening subject, which not only adds further interest to the closing phrase of the

subject, but also helps to lead from the subdominant key (where the recapitulation starts), back to the tonic. (See Example 11).

EXAMPLE 11: Op 10:2:ii

Bars 14²-16¹

Bars 146²-152¹ (Harmonised Version)



A similar development-like extension appears in Op 13:6:i, here, however, altering the return statement of the opening bars of the second section. The recapitulation becomes regular only from bar 102 onwards.

The most far-reaching differences between the exposition and recapitulation occur in Op 13:4:i. Here the recapitulation is regular up to the beginning of the transition (bar 101) and again in the first portion of the second section. The changes in the later part of the transition are not only conditioned by the usual and regular change in harmonic direction, but go hand in hand with thematic/motivic rearrangements. Similarly, the almost literal return of the second section (bars 125-146) is followed by the reappearance of early ideas taken from the transition and a development-like elaboration of epilogue material. Irregularities also affect the overall harmonic outline of the entire recapitulation as it begins once again in the subdominant and

displays strong leanings towards the dominant level prior to the epilogue. See diagram 15.

DIAGRAM 15: Op 13:4:i (Exposition and Recapitulation compared)

EXPOSITION:	1st SECTION						TRANSITION						2nd SECTION						EPIL													
(62 BARS)	4 + 4 + 4						2 2 + 2 + 2						6 7 + 2						4 + 5 + 6½ + 4						4 + 3							
	a b b						c d a d ¹						d ² d ³						a ¹ d ⁴ d ⁵ a ¹						e e ¹							
	T T ^v						T ^v T T ⁷						D ^v						D D ^v D						D							
	1 12						12 17						21 27-36						36 52						56-62							
RECAPITULATION:	4 + 4 + 4						2 2 + 2 + 2						4 3 6 + 3						4 + 6 + 5 + 4 + 2						6 + 8 + 6						9 4 + 3	
(95 BARS)	a b b						c d ⁶ c d ⁶						b b d ³						a ¹ d ⁴ d ⁵ a ¹						d ² d ² d ²						e ¹ e e ¹	
	SD SD						SD M T ⁻						D D						T T						SD D D						D T T	
	89 100						100 102						108 116 124						125 129 135 141						147 153 161						168 177 183	

e) **Regular recapitulations:**

Apart from slight changes that are inevitably part of any recapitulation, the movements belonging to this group are regular in their thematic/motivic arrangement as in their dimensional balance. There are, however, some interesting features in their tonal design which should be mentioned: the recapitulation of Op 10:1:i commences on the flattened mediant (ie C major in the key of A major) and that of Op 13:5:i on the even more unusual level of the flattened leading note (ie E flat major in the key of F). These two irregularities have a parallel in other recapitulations of this period and also recur in isolated instances in sonatas of a later period.

SONATAS OF PERIOD IV

(ie Opp 16, 20, 23, 24, 25 and W0 3)

Compared to the sonatas of the previous period which are characterised by multiple experiments, in which Clementi was trying out new structural formulae, the sonatas of the fourth period seem to be concerned with consolidation rather than the exploration of new avenues. On the whole, they reveal solid workmanship rather than great originality or individuality. Only two sonatas reach a higher level of distinction, namely Op 23:2 in F major and Op 25:5 in F sharp minor. The latter "appealed greatly to the twenty-year-old Beethoven, who was a great admirer of the piece."¹¹

THE EXPOSITION:

By now the standard classical design of "first section, modulatory transition, second section" is almost the rule and only Op 25:3:i¹² still uses the tonality-jump. Here the long twenty-bar first section ends on the T^V; it is followed by an extended pedal point on the D^V which acts as a key preparation for the second section, the final resolution only appearing in bar 37. The fifteen modulatory transitions range in dimension from ten bars (eg Op 25:4:i) to twenty-seven bars (eg Op 25:5:i). With regard to thematic/motivic material prior to the second section, the following two types are found:

11 Pestelli, Giorgio; *The Age of Mozart and Beethoven*, p205.

12 The six sonatas of Op 25 were published in 1790.

- a) those which use the main theme with slight alterations, eg Op 16:i, 20:iii, W0 3:i, 25:1:i, 25:2:i, 25:4:i, 25:5:i and iii, and 25:6:i;
- b) those which introduce new subject material, eg Op 20:i, 23:1:i, 23:2:i, 23:3:i, 24:1:i and 24:2:i.

Two examples from each group will suffice to illustrate the above categories:

- a) The transition of Op 25:4:i commences with a literal restatement of the first two bars of the opening subject, introducing, however, a new harmonic turn in the last crotchet of the second bar, where the tonic chord is now changed into a first inversion of an F sharp minor chord (bar 24). By this subtle means, Clementi prepares for the entry of the new D^V which serves as a pedal point throughout the eight-and-a-half-bar-long key preparation (bars 25-33). In bars 25-28 the composer continues both the free ornamental melodic line as well as the accompaniment pattern so typical of the opening subject. In the later parts of the transition, these patterns are gradually dissolved, thereby preparing for the entry of the new subject in bar 33 (see Example 12).

EXAMPLE 12: Op 25:4:i Bars 23-33 (Transition)

The musical score for Example 12, Op 25:4:i Bars 23-33 (Transition), is presented in three systems. The first system (bars 23-24) shows a transition from a previous section. The second system (bars 25-28) features a crescendo and a forte (f) dynamic. The third system (bars 29-33) includes a diminuendo (dimin.), piano (p) dynamic, a crescendo, a diminuendo, and an expressive (espressivo) marking. The score is numbered 23, 24, 28, and 33.

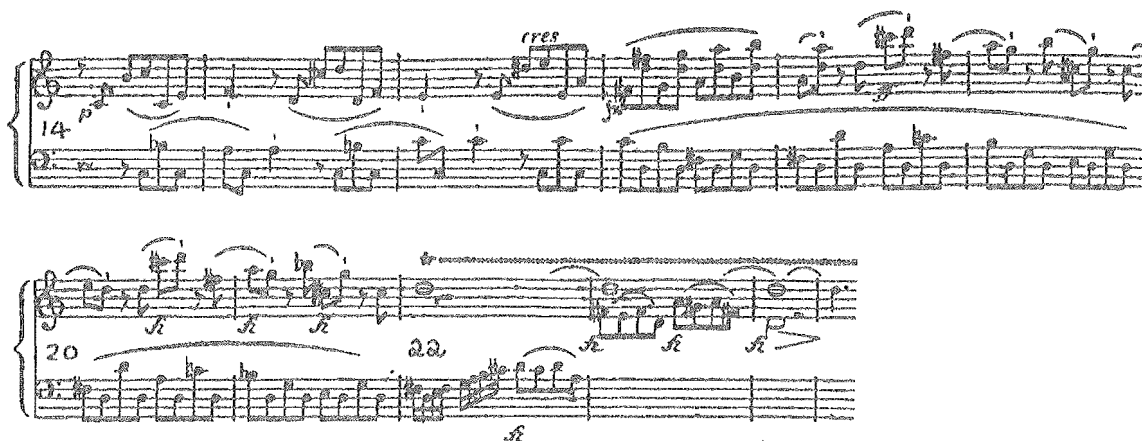
The transition of Op 25:5:i is twenty-seven bars in length, longer than either the first or second sections (twelve and nineteen bars respectively). It is divided into two parts of similar length (thirteen and fourteen bars) separated by a sforzato E major chord in bar 24. Each of these parts opens with a clearly demarcated phrase either taken from the opening subject (part 1) or derived from it (part 2). In both parts this phrase gives way to figurative passages that terminate with striking repeats of short one-bar phrases, viz bars 21-23, motif "d", bars 32-34, motif "c"³ and bars 36-38, motif "c"⁴. (See Diagram 16).

DIAGRAM 16: Op 25:5:i Bars 13-40 (Transition)¹³

2 + 2 + 2 + 2 + <u>1</u> + <u>1</u> + <u>1</u> + 2	4 + 2 + <u>1</u> + <u>1</u> + <u>1</u> + 1 + <u>1</u> + <u>1</u> + <u>1</u> + 1
a a ¹ c ¹ d	a ² c ² c ³ c ⁴
T ^v T _D ^v T _D ^v T _D ^{iv} T _D ^v	T _D ^v T _D ^{iv} T _D T _D T _D
13 17 19 21	25 26 30 32 36 40

- b) Op 20:i has a transition built on new material "d", which is varied in its repeat "d¹" and subsequently followed by a three-and-a-half-bar link to the second section. This link on the D^v makes use of a trill in the right hand, a termination that is found not only here but also at the end of other transitions of the same period, namely W0 3:i, 23:1:i, 23:3:i and 25:4:i. (See Example 13.)¹⁴

EXAMPLE 13: Op 20:i Bars 14-25 (Transition based on new material)



- 13 Notice the unusual key shift between bars 25 and 26 (T_D^v (E major) to T_D^{iv} (D major)) followed by a descending sequence of first inversions (bars 26-29). This in turn leads into an upward chromatic progression before the T_D is established in bar 32.
- 14 The abrupt harmonic progression in bars 16-17 (from C major to D⁷-G) is encountered in this period and also appears in Op 25:2:i, bars 21-22 (from G major to A⁷-D).

Another and more attractive example of a similarly constructed transition using new material is found in the first movement of sonata Op 23:2 (see example 14.)

EXAMPLE 14: Op 23:2:i Bars 20-39 (Transition with new material)

The musical score for Example 14, Op 23:2:i Bars 20-39, is presented in four systems. The first system (bars 20-23) begins with a 'dolce' marking and a piano (*p*) dynamic. The second system (bars 24-27) features a forte (*f*) dynamic. The third system (bars 28-31) includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The fourth system (bars 32-35) is marked 'calando'. The score is written for piano in G major, 3/4 time, and includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with dynamic markings and articulation symbols.

The first sections range from eight bars (eg Op 16:i) to twenty-two bars (eg Op 25:4:i) in length. While they are generally shorter than the second sections, their differing lengths are not necessarily indicative of the overall dimensions of a movement. Except for Op 25:4:i, all first sections introduce one thematic unit only, many consist of different, and at times contrasting, phrases. These

phrases, however, are tied together by the underlying single harmonic progression which normally terminates on the tonic harmony. In Op 25:4:i this termination is followed by totally different material of harmonic, rather than thematic/melodic character. This second unit, in fact, creates the impression of forming part of a bridge passage, but cannot be considered as such since it terminates once again after a pedal point on the T^V in the tonic harmony, where it is then followed by the transition proper (bar 23).¹⁵

All second sections are longer than their respective counterparts, the first sections. Their dimensions range from fifteen bars (eg Op 25:6:i) and nineteen bars (eg Op 25:5:i)¹⁶ to forty-one bars (eg Op 25:5:iii). The second sections contain a variety of thematic/motivic material arranged in shorter or longer chains (eg Op 25:4:i). In some movements, these ideas are only loosely connected to each other or to earlier material. The predominant tendency, however, is to achieve a degree of unification brought about by

- a) an underlying stylistic affinity, as in Opp 24:1:i or 25:6:i;
- b) a remote relationship to the first section, eg Op 20:i or 25:1:i;
- c) recurring phrases and ideas, eg W0 3:i, Opp 23:1:i, 23:2:i, 23:3:i; and

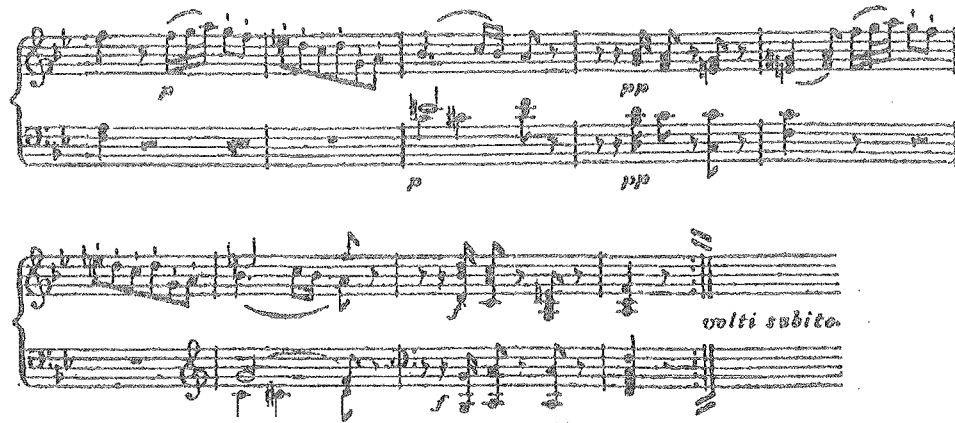
15 See previous discussion on the transition (Example 12) on page 61.

16 The tonal design of the exposition contains a third contrast key (ie T, Tp and D minor).

- d) the reappearance of thematic and motivic material from the first section, eg Opp 16:i, 20:iii, 24:2:i, 25:2:i, 25:3:i, 25:4:i, 25:5:i and iii.

At this point, perhaps there is some justification for dealing briefly with the different ways used by Clementi to conclude the exposition. In the majority of sonatas this happens by means of a simple epilogue of between two to five bars in length, characterised by a lack of genuine thematic material (though using a figuration pattern on its own) and a harmonic basis normally alternating between tonic and dominant harmonies (eg Opp 20:iii, 24:1:i, 24:2:i, 25:1:i, 25:5:i and iii) but at times even reduced to mere repetition of a tonic chord (eg Opp 16:i and 13:4:i). Some epilogues have greater length and, on account of their extended harmonic basis, assume the character of a period, as for example in Opp 20:i and 25:3:i. In these cases, they could also be classified as the final thematic idea within the second subject group (see Example 15).

EXAMPLE 15: Op25:3:i Bars 57-65 (Epilogue)

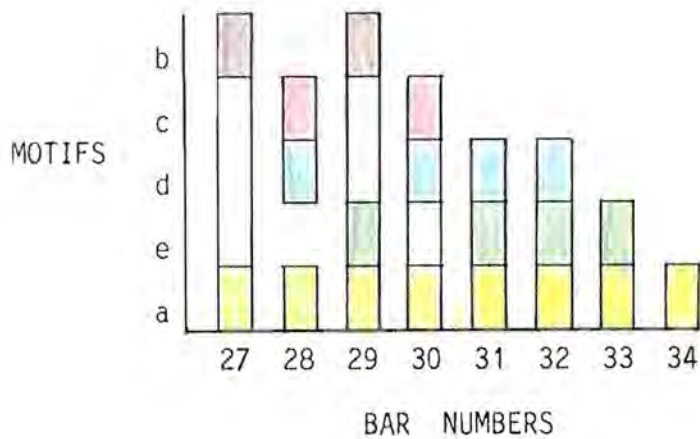


In a number of movements, Clementi ends the exposition with a gradual dissolution - a fading away of the drive inherent in the final theme, as in Op 13:6:iii. This tendency is already apparent in some movements of Period III (eg Opp 7:3:iii, 8:1:iii, 10:3:iii, 12:4:i, 13:6:i and iii), but now gains greater prominence. A particularly interesting example of this technique occurs in the second movement of sonata Op 13:6. Here, within the space of eight bars, a two-bar motif is first repeated exactly and subsequently gradually reduced to the smallest possible component, ending with a short reference to the accompaniment pattern now in the right-hand part. (See Diagram 17 and Example 16).

DIAGRAM 17: Op 13:6:ii Bars 27-34 (Epilogue)

MOTIF	b	c d	e b	c d	e d	e d	e e e	a
ACCOMPANIMENT	a	a	a	a	a	a	a	a
BAR	27	28	29	30	31	32	33	34

This process can also be presented as follows:



EXAMPLE 16: Op 13:6:ii Bars 27-34 (Epilogue - illustrating the above process of motivic deletion)

8

27

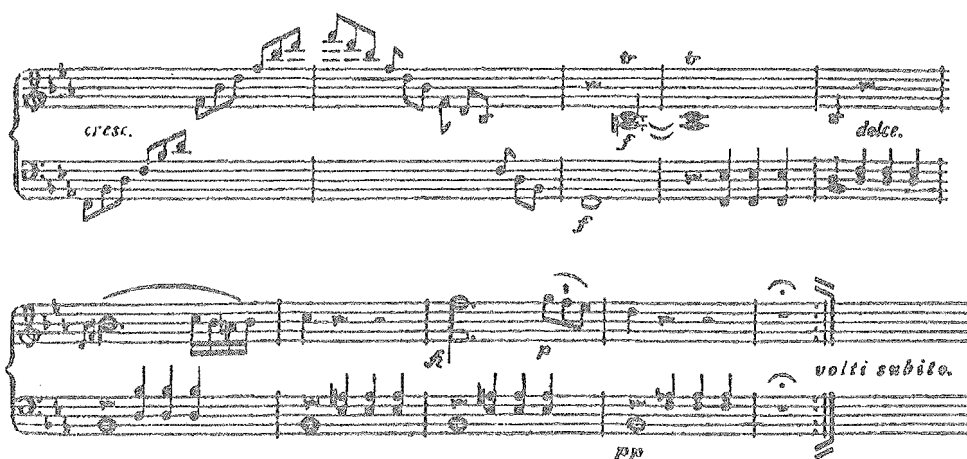
31

p *sf* *p* *sf* *p* *sf* *p* *mp*

Finally, some expositions add a short modulatory bridge after the closing cadence of the last thematic phrase. This bridge prepares alternatively for the repeat of the exposition or the beginning of the development, eg Op 23:1:i (bar 56 to the end) and 23:3:i (bar 57² to the end.)¹⁷

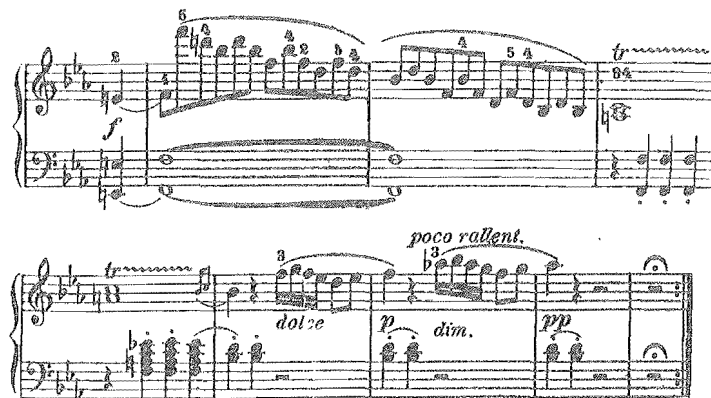
An interesting difference between these two examples is the manner in which the little bridge follows the final cadence. In the former Op 23:1:i (Example 17), it emerges out of the closing tonic chord and is thereby closely tied to the preceding bars. In the latter Op 23:3:i (Example 18), it appears more like an afterthought.

EXAMPLE 17: Op 23:1:i Bars 56-65 (Epilogue)



¹⁷ This same feature occurred in some of the earlier sonatas, eg Opp 12:3:i, 13:4:i, 13:5:i and iii.

EXAMPLE 18: Op 23:3:i Bars 56⁴-64 (Epilogue)



THE SECOND MAIN PART:

According to the structure and dimensions of the second main part, the sonata-form movements of this period fall into three groups:

- a) Those with recapitulations of about equal length to their respective expositions, and with developments of shorter dimensions, resulting in an approximate overall balance of 2:3 between the two main parts, eg W0 3:i, Opp 20:i, 23:1:i, 23:2:i, 24:1:i, 24:2:i, 25:1:i, 25:2:i and 25:6:i.
- b) Those with recapitulations shorter than their respective expositions, and with developments of varying lengths, eg Op 20:iii, 25:4:i and 25:5:iii (see Table 6).

TABLE 6:

		EXPOSITION	DEVELOPMENT	RECAPITULATION
Op 20:iii	:	70 bars	41 bars	50 bars
Op 25:4:i	:	64	18	55
Op 25:5:iii	:	85	91	69

In both groups a) and b), developments and recapitulations are clearly separated from each other, all recapitulations commencing in the tonic key.

- c) Those where developments and recapitulations overlap, resembling the method of a false recapitulation, eg Opp 16:i, 23:3:i, 25:3:i and 25:5:i. Here the return of the opening subject occurs in a key other than the tonic and is then followed by some further development passages. The overall balance between the two main parts, however, still remains similar to that found in movements of group a), as shown in the following Table:

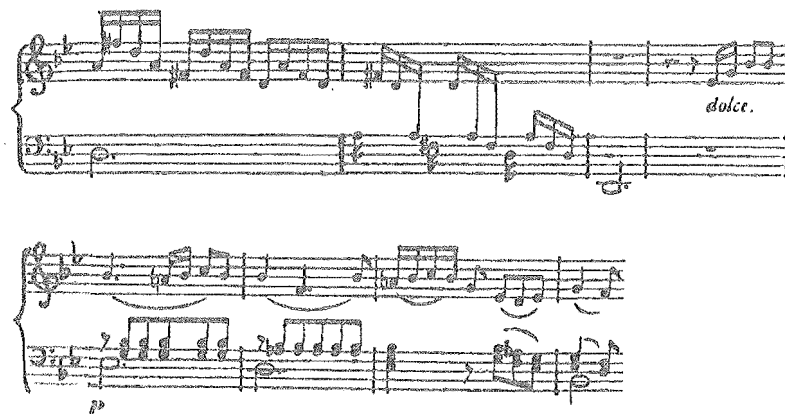
TABLE 7:

		EXPOSITION	DEVELOP/LINK	RECAPITULATION
Op 16:i	:	49 bars	15 bars	60 bars
Op 23:3:i	:	64	12	78
Op 25:3:i	:	65	19	77
Op 25:5:i	:	64	22	71

THE DEVELOPMENT: The trend towards consolidation mentioned at the beginning of this period also affects the development technique. For most of the time Clementi makes use of repeat statements of earlier

material, which is presented on different harmonic levels. Quite often these statements are followed by other new ideas, sometimes vaguely related to preceding motifs or phrases. In many instances, these new ideas lack clear definition and can best be described as "slight stuff, some of it pleasant enough, ... thin-textured, easy routine music for amateurs."¹⁸ At the same time, these "unexceptional keyboard figurations"¹⁹ do have a sense of progression leading charmingly to the end of the development and the beginning of the recapitulation. An interesting feature appearing in some of the movements is the means by which the recapitulation is joined to the development: instead of the almost imperceptible convergence of the two divisions normally encountered, recapitulation and development are separated by an abrupt juxtaposition of harmonies and/or tonalities emphasised by a sudden halt of the rhythmic flow, as in Op 16:i, 25:2:i, 25:3:i (Example 19) and 25:5:i.

EXAMPLE 19: Op 25:3:i Bars 82-89² (End of Development and beginning of Recapitulation)



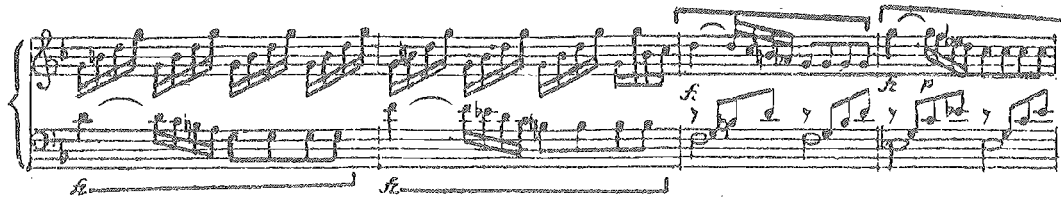
¹⁸ Leon Plantinga, *Clementi: His Life and Music*, p133.

¹⁹ Op cit, p136.

In this particular instance the surprise becomes even stronger due to the entry of the recapitulation in a key other than the tonic.²⁰

Notwithstanding the conventional design of most developments, some more advanced techniques related to the methods of part-writing are manifest. Even though they appear here only in an embryonic stage, they are destined to assume greater prominence later. Examples include the use of inversion (eg Opp 24:2:i, 25:3:i and 25:6:i) as well as moderate interchanging of phrases between the right- and left-hand parts (eg Opp 24:1:i, 25:2:i and 25:3:i). (See Example 20).

EXAMPLE 20: Op 24:1:i Bars 60-63 (Interchanging phrases)



Of particular interest is the development of Op 25:4:i which makes extensive use of the interchanging of musical phrases between bass and treble, combined with the crossing of hands. In addition to being almost entirely mono-motivic, the development also shows a fascinating harmonic language full of surprising turns and shifts, anticipating in a way a style often associated with Franz Schubert.²¹

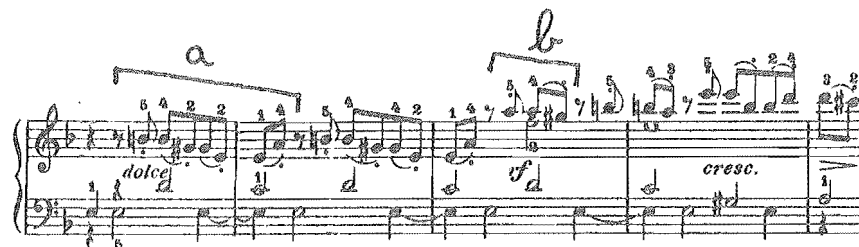
20 For similar examples, see Opp 16:i and 25:5:i.

21 It may be worth noting that this sonata was composed in 1790, thus preceding Schubert's birth by eight years! Compare also the development of an earlier sonata Op 8:2:i of 1782 which shows similar harmonic emphasis though in a simpler idiom.

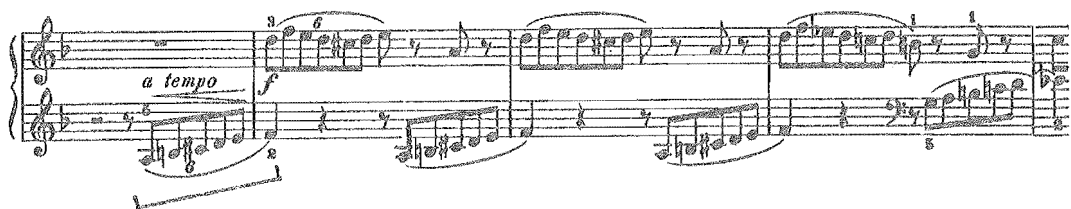
Undoubtedly the most interesting developments occur in the first movement of Op 23:2 and in the finale of Op 25:5. The former shows a clear subdivision into two sections, both of which are based on the motivic content of the second thematic group of the exposition, namely a triadic motif "a" alternating with an expressive sigh motif "b" (bars 85-103) (Example 21 - Phrase 1), and a scalar phrase which also serves as a retransition²² to the recapitulation (bars 104-118). (See Example 21 - Phrase 2).

EXAMPLE 21 Op 23:2:i (Two Phrases within the development)

PHRASE 1: Bars 86-90



PHRASE 2: Bars 104-108



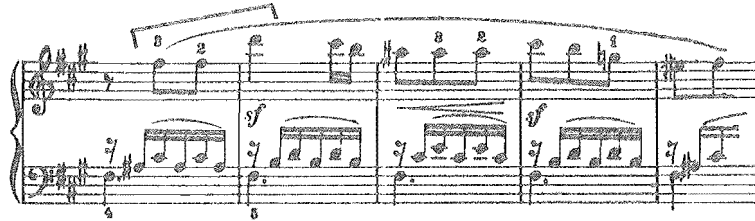
The latter, ie Op 25:5:iii, consists of three sections, namely bars 86-112, 113-162 and 163-176. Although each section uses its own thematic substance, developing it in its own way, it also utilises a rhythmic motif unifying the entire development, a two-quaver up-beat

22 See article "On locating the Retransition in Classic Sonata Form", Shamgar, Beth. *The Music Review* 43 (1981) pp130-143.

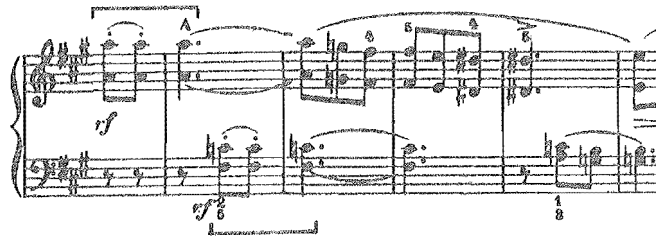
followed by an accentuated down-beat of longer duration, as the following example illustrates:

EXAMPLE 22: Op 25:5:iii (Development - unified rhythmic motifs)

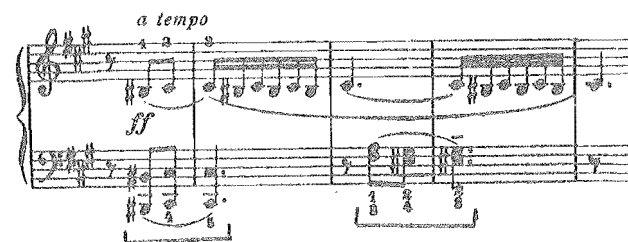
FIRST SECTION: Bars 88-92²



SECOND SECTION: Bars 120²-125¹



THIRD SECTION: Bars 163-167¹



In the first section, this initial motif opens a lyrical phrase with a new melodic contour, and an accompanied pattern derived from that of bars 40ff in the exposition. This phrase is developed by continuation and repeats on different harmonic levels, rather than by motivic means. In the second section, the rhythmic motif gains increasing importance and it is here that the development reaches its climax, a

climax brought about by genuine motivic development technique as well as by an intensification of texture and harmony, culminating eventually in an emphatic elaboration of diminished seventh chords on E sharp and B sharp respectively. In the third section, which also serves once again as a retransition, the three-note motif now appears after an initial unisono statement in a harmonised version placed against a static pedal-point-like pattern gradually reducing the dramatic tension of the preceding climax and thereby preparing for the entry of the recapitulation in bar 177.

THE RECAPITULATION: Quite a number of recapitulations can be classified as being regular, and reflecting the exposition almost literally (eg W0 3:i, Opp 20:i, 23:1:i, 23:2:i, 24:1:i, 24:2:i, 25:1:i, 25:2:i and 25:6:i). Changes occur almost exclusively within the transition and usually result in a slight lengthening of the recapitulation compared with the exposition. One exception to the rule occurs in the first movement of sonata Op 25:1, the longer recapitulation of which is caused not only by an extension of the transition, but also by what could be regarded as a first attempt towards a rudimentary coda. In three movements, namely Opp 20:iii, 25:4:i and 25:5:iii, the recapitulations are shortened, due to some omissions and other changes. In Op 25:4:i the recapitulation eliminates the epilogue, whereas in Op 20:iii the second section is shortened by six bars. Another interesting feature of this movement is the internal rearrangement within the recapitulation: the first and second sections follow each other without any break, the transition being omitted there, but appearing, though substantially reduced, immediately before the epilogue. Even more far-reaching changes

affect the recapitulation in the finale of Op 25:5. Here the first section is extended by eight bars, due to a development-like continuation of the opening subject. The transition and second section, on the other hand, are shortened quite drastically, viz by ten and seventeen bars respectively.²³

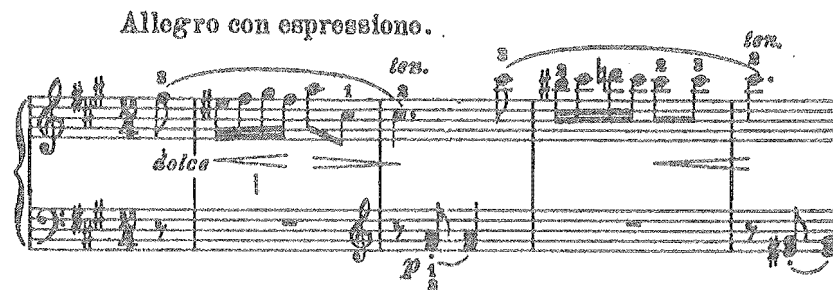
As mentioned earlier, some recapitulations commence in a key other than the tonic. The restatement of the opening subject in this new key is then followed by development-like passages which continue until the entry of the second-section material, from which point onwards the recapitulation is regular (eg Opp 16:i, 23:3:i and 25:3:i). The most irregular recapitulation is found in Op 25:5:i, where only the epilogue corresponds to the exposition. All other sections undergo changes: the first section is extended by two bars, the second section by fifteen bars; the transition, on the other hand, is shortened by thirteen bars. As this sonata is certainly the most interesting work written in period IV, a detailed analysis of the rather irregularly structured recapitulation is justified.

It commences in bar 87 in the submediant minor with a statement of the opening subject in a somewhat varied style, the homophonic design being changed into a contrapuntal imitatory one. This opening phrase is immediately extended by repeats and chromatic modulations leading from D minor to a latent F sharp minor which emerges over a prevailing diminished seventh chord from the end of bar 94 onwards. (See Example 23).

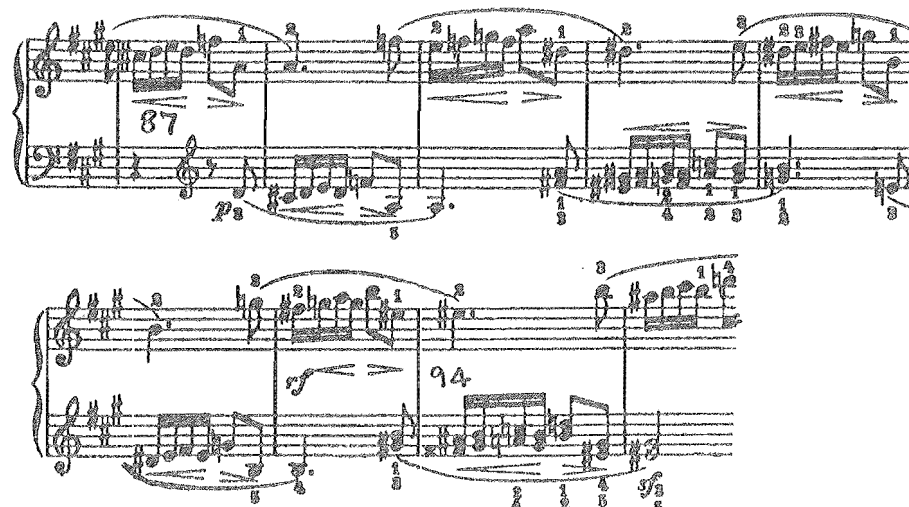
23 For the dimensional balance of these three movements, see Table 6 on page 70.

EXAMPLE 23a-b: Op 25:5:i (Opening Phrase "a")

(a) Phrase "a" in exposition (Bars 1-4)



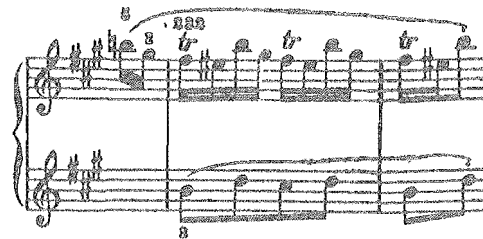
(b) Phrase "a" and its subsequent extension in the recapitulation (Bars 87-95)



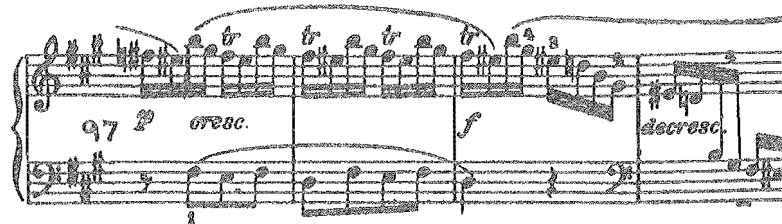
This leads by means of a short figurative passage, to the re-entry of phrase "b" in bar 97, immediately followed by some further figurations of the still prevailing diminished seventh harmony on E sharp. (See Example 24).

EXAMPLE 24a-b: Op 25:5:i

(a) Phrase "b" in exposition (Bars 5-6)



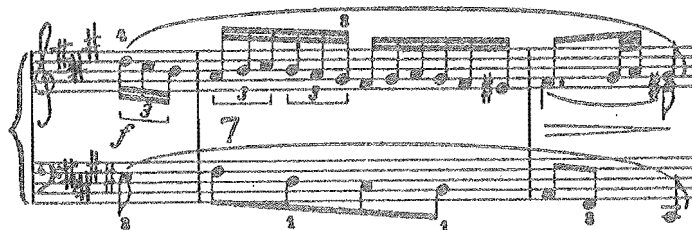
(b) Phrase "b" in the recapitulation (Bars 97-100)



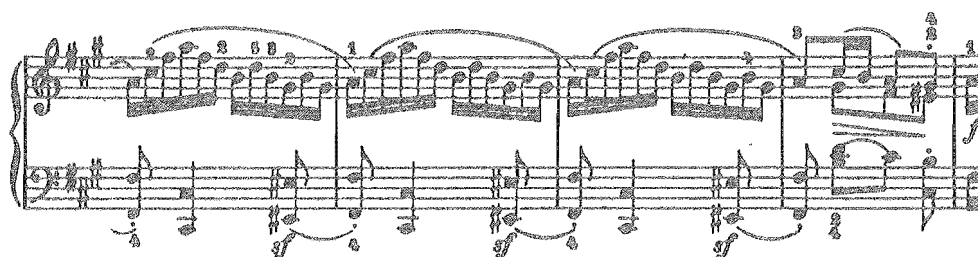
A free continuation of related passage work eventually leads to the first appearance of F sharp minor harmonies in bar 102, also making use of the triplet figure "c" appearing for the first time in bar 7 of the exposition. The tentative suggestions of F sharp minor harmonies are then followed from bar 105 onwards by definite confirmation of this key by means of the arpeggiated chord motif that was first encountered in bar 6 of the exposition, and again in bar 32, towards the end of the transition passage. Bars 105-116 may then be regarded as a development of this material. (See Example 25).

EXAMPLE 25a-b: Op 25:5:i

(a) Motif "c" in exposition (Bars 7-8)



(b) Motif "c" in recapitulation (Bars 105-109)



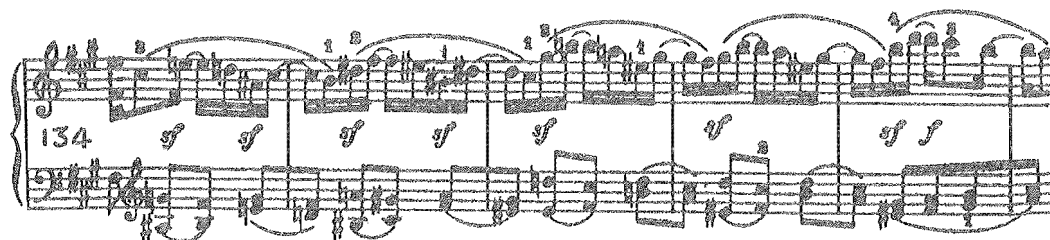
In bar 116, after a full perfect cadence, subject "a" reappears, now extended into an eight-bar phrase distributed between treble and bass, involving some crossing of hands. An immediate repeat of this new version gives rise to some variations in the second part (see Example 26).

EXAMPLE 26: Op 25:5:i Bars 116-124 (Extension of Phrase "a")

This in turn leads to the entry in bar 134 of phrase "e", which initially appeared at the commencement of the second section in the

exposition (bars 40ff). This "tempo rubato"²⁴ phrase undergoes development by sequential repeats (bars 134-139 - see Example 27). Only from bar 144 onwards is the recapitulation regular.

EXAMPLE 27: Op 25:5:i Bars 134-139 (Phrase "e")



By the intermingling of elements of both development and recapitulation, this movement is an important stepping stone in Clementi's approach to the problem of the recapitulation, a problem of increasing concern to composers of the nineteenth century. It foreshadows a system that was to recur in later periods as a structure particularly successful in Clementi's best works, and especially so in movements written in a minor key. At the time of its origin, namely 1790, it must have been a revolutionary work and so it is not surprising that it had particular fascination for Beethoven.

24 A technique that appears in Clementi's writing of this period. It is a technique of a syncopated rhythmic arrangement whereby a melody is placed on the off-beat and the accompaniment remains on the strong beat. This practice in the eighteenth century was referred to as tempo rubato and is closely associated with improvisation. Leon Plantinga, *Clementi: His Life and Music*, p91. In the second half of the eighteenth century, writers on music such as Tosi (1723), Quantz (1752), C P E Bach (1753), L Mozart (1756) and D Turk, maintained that rubato applied only to the melody and was not to affect the accompaniment. It is believed that Chopin taught this type of rubato whereby a phrase may extend over many bars before melody and harmony once again coincide. Willi Apel, *Harvard Dictionary of Music*, p742. Other examples of this technique include Op 9:2:iii (Rondo - the second episode "minore" bars 80-118), Op 12:1:iii (Variation VI), Op 23:1:i (bars 30-33), Op 25:1:ii (bar 14) and Op 25:4:i (bars 28-29).

SONATAS OF PERIODS V AND VI

(ie Opp 26, 33, 34, 37, 40 and 41)²⁵

The sonatas of these two periods fall into a time in Clementi's life when he saw his supremacy as a composer endangered by the rising popularity of Joseph Haydn during the latter's two visits to England. Realising his own limitations in the field of the symphony, a genre to which he had contributed some works in preceding years, Clementi now tried to explore new and different fields of activity, namely teaching and publishing.²⁶

At the same time, he might have felt Haydn to be less overpowering in other types of composition and consequently have devoted himself with renewed energy to the realm of the solo piano sonata where, according to Plantinga, he created "some of the most impressive music of his career".²⁷

THE EXPOSITION:

a) The Slow Introduction

One of the innovations immediately noticeable is the appearance of a slow introduction in five of the thirteen movements in sonata form,

25 Sonata Op 41, which was published during the sixth period (1802-1810) has been included here for two reasons:

- a) its date of publication (1804) falls early in the sixth period and follows only two years after the sonatas of Op 40;
- b) the first and third movements of sonata Op 41 had, in fact, been composed about twenty years earlier and subsequently revised, and only the slow movement was added at the time of publication.

Leon Plantinga, **Clementi: His Life and Music**, p213.

26 For a more detailed discussion of these years, see pp9 and 10.

27 Leon Plantinga, **Clementi: His Life and Music**, p167.

eg Op 33:2:i, 34:2:i, 40:2:i and ii, and 40:3:i. While this innovation may, at least partially, have been caused by the effectiveness of slow introductions in both Haydn's and Mozart's later symphonies, it certainly cannot be regarded as mere imitation of a successful and popular model. In its earliest appearance, namely in Op 33:2:i, it presents a first tentative step towards a development that had far-reaching consequences for Clementi's approach to the cyclic aspect of his later piano sonatas. Its overall design is binary, although the two main sections are motivically dissimilar (15 + 13). Its opening phrase anticipates the main subject of the subsequent Allegro part, though changing the order of the first few notes, as Example 28 shows:

EXAMPLE 28: Op 33:2:i (Introductory motif and the subsequent derivation of the main subject of the Allegro)

The image displays two staves of musical notation. The top staff is labeled 'INTRODUCTION (Bars 1-2)' and shows a melodic line in G major, 2/4 time. The bottom staff is labeled 'ALLEGRO (Bars 1-3)' and shows a similar melodic line. Red lines connect the notes of the two staves, illustrating the derivation of the main subject from the introductory motif. The key signature is one flat (F major or D minor), and the time signature is 2/4.

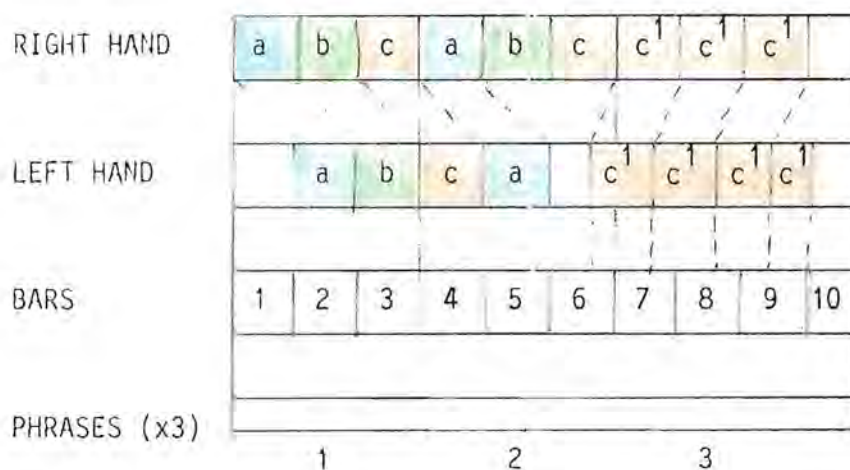
More important, however, is the fact that the extended slow introduction possibly compensates for the absence of a slow movement later in the sonata. This is a trend which eventually leads to structures found in the B minor sonata Op 40:2 and the two Capriccios Op 47:1 and 2.²⁸

28 Compare the introductory function of the "Introduzione" (Adagio molto) in Beethoven's sonata Op 53 of 1804.

A particularly close interrelationship between the introduction and the subsequent Allegro is found in the first movement of Op 34:2. Here the introduction anticipates the opening subject treating it in a fugato manner, with three complete entries and one incomplete statement which is immediately followed by a chromatic descent ending on the dominant chord.

This passage is based on the closing motif of the fugato subject: a process of eliminating the head-motif while retaining the tail-piece already noted earlier in the slow movement of sonata Op 13:6.²⁹ (See Diagram 18 and Example 29a and b).

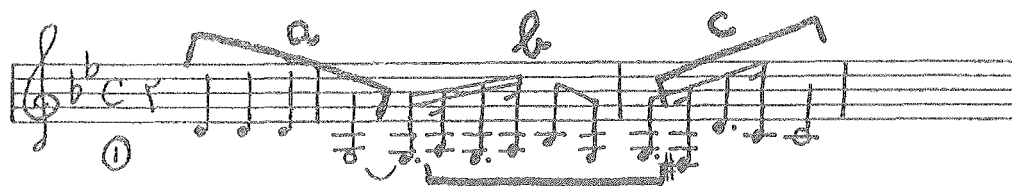
DIAGRAM 18: Op 34:2:i Bars 1-10 (Slow introduction)



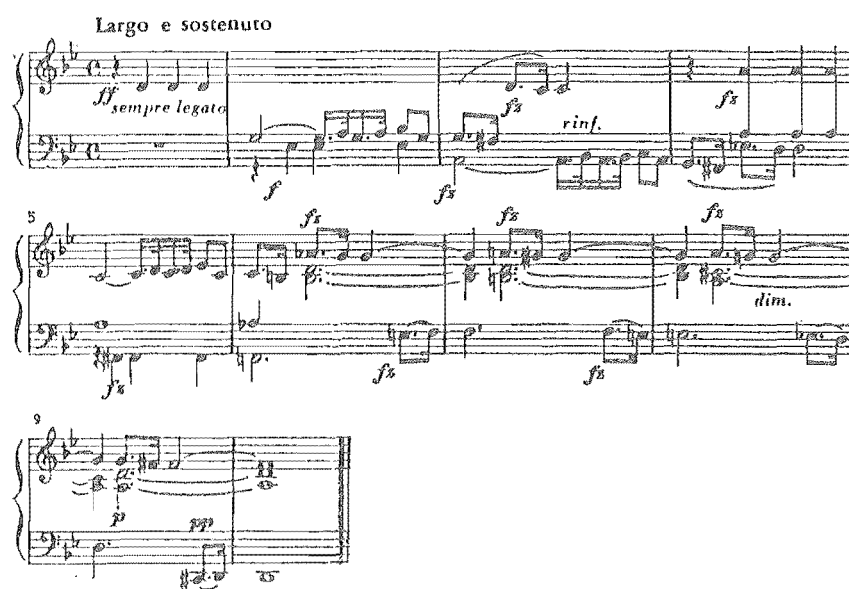
29 Refer to Diagram 17 and Example 16 for the epilogue of Op 13:6:ii, p67.

EXAMPLE 29a-b: Op 34:2 Bars 1-10 (Slow Introduction)

(a) Main theme of Slow Introduction: Bars 1-3



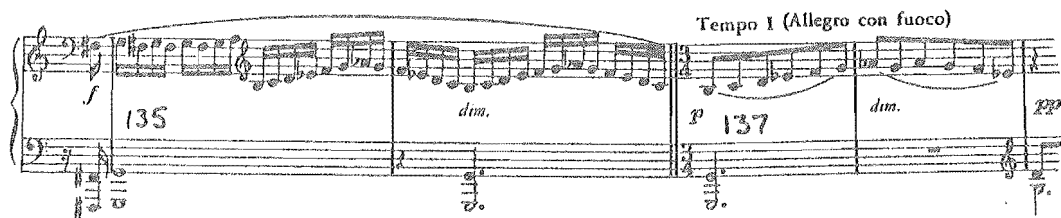
(b) Complete Slow Introduction Bars 1-10



In addition to the similarity of the respective opening phrases, the Allegro also includes clear references to the closing bars of the introduction utilising both its dotted rhythm (compare bars 6ff with bars 42ff) and its expressive sigh motif (compare bars 6ff with bars 114-127). This latter passage actually prepares for a substantially varied return of the Largo (in C major), this time, however, retaining only its opening phrase, but continuing in a free manner. Here Clementi uses the clever device of changing the note values from semiquavers to quavers, while at the same time doubling the speed. This continuation leads unobtrusively from the Largo (in $\frac{4}{4}$ time) to

the re-entry of the Allegro con fuoco (in $\frac{3}{4}$ time). (See Example 30).

EXAMPLE 30: Op 34:2:i Bars 135-136 and 137-138 (Disguised rhythmic change at the end of the development)



The trends found in the first two examples (ie Opp 33:2 and 34:2) are continued in sonata Op 40:2, where for the time being this development reaches its climax. Here, as in Op 33:2, a genuine slow movement is missing and instead both Allegro movements are preceded by an extended and highly expressive slow introduction. Consequently, the overall outline resembles the slow-fast-slow-fast pattern of the Baroque "sonata da chiesa", a pattern also favoured at times in the works of Joseph Haydn.³⁰ In the first movement the slow introduction and Allegro show no obvious interrelationship, and are based on different material. However, they do have similar melodic curves and also share certain melodic progressions which, by subtle means, secure the underlying unity of the two parts, as the following example illustrates:

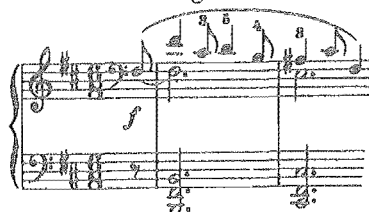
30 Compare in this respect, the cyclic outline of some of Joseph Haydn's early symphonies, eg Nos 5, 11, 18, 21, 22, and 34, which are in the "sonata da chiesa" form. See Robbins Landon, *Haydn: The early years - 1732-1765*, pp292, 293, 286, 565, 566 and 573 respectively.

EXAMPLE 31a-b: Op 40:2:i

- (a) (i) Bars 1-2⁵ (Adagio) (ii) Bars 3⁴-7³ (Allegro...)

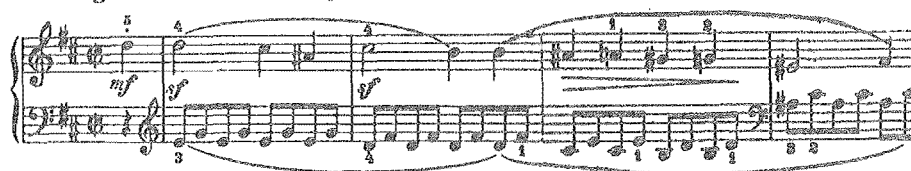
(SHOWING FALLING MELODIC LINE)

- (i) Molto Adagio e sostenuto.



- (ii)

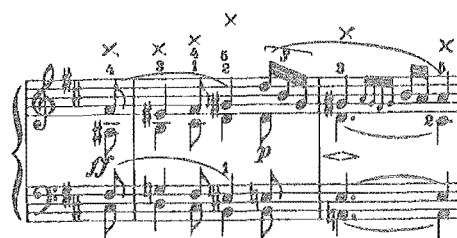
Allegro con fuoco e con espressione.



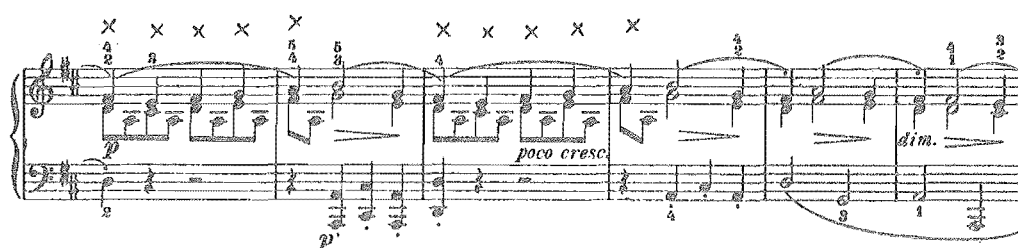
- (b) (i) Bars 10⁶-12⁴ (Adagio") (ii) Bars 39¹-41¹ (Allegro...)

(SHOWING MELODIC RELATIONSHIP)

- (i)

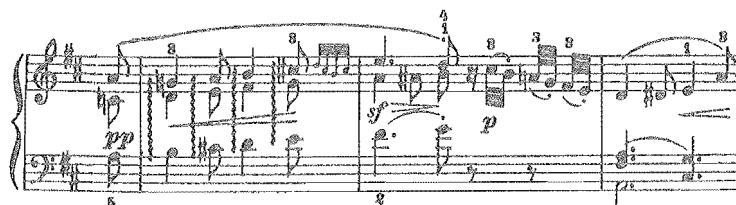


- (ii)

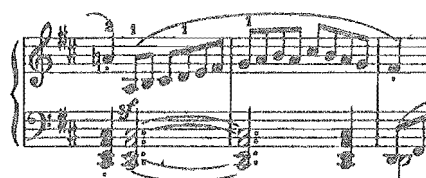


(c) (i) Bars 12⁶-15 (Adagio) (ii) Bars 27-29¹ (Allegro...)
(SHOWING SCALAR LINES)

(i)



(ii)



In the second movement, Clementi not only returns to the already proven method of restating introductory material later in the movement, namely at the junction of development and recapitulation, but also anticipates the entire opening subject of the subsequent Allegro. Compare bars 10-13 (introduction) with bars 24-30 (opening subject). See Diagram 19.

DIAGRAM 19: Op 40:2:ii (Thematic relationship of Introduction and subsequent Allegro)

	LARGO			ALLEGRO	
	4 + 6	1 + 2	10	2 + 4 + 2	
PHASES :	a	b	a ¹	b	
KEYS :	T ⁻ -T ⁻	T ⁻ -T ^V	T ⁻ -T ^V	T ⁻	T ^V
BARS :	1 -10	10-13	14-23	23 -	31

b) The First Main Part

Like the sonatas of Period IV, those of Periods V and VI also generally follow the standard design of sonata form. Only in Opp 33:3:i and 41:i does Clementi still use the convenient tonality-jump for the introduction of the contrast key; all other expositions contain more elaborate modulatory transitions. In Op 33:3:i the double statement of the opening subject is followed by a non-modulatory continuation terminating on the T^V and immediately succeeded by the new subject in the dominant key (bars 30-31). In Op 41:i, on the other hand, the imperfect cadence in bar 18 is succeeded by figurative passage work bridging the gap between first and second main subjects and deferring the final confirmation of the new key until bar 30.

Modulatory transitions again vary in length, from nine bars (eg Op 26:i) to twenty-two bars (eg Op 40:3:i), and in internal complexity. While some have a mere modulatory function and bear little or no relationship to either previous or later material (eg Opp 34:1:i and 40:2:i), the majority follow naturally on ideas introduced in the first section, subjecting them to a moderate motivic development (eg Opp 26:i, 33:2:i, 34:2:i, 37:2:i and 37:3:i). At times, new ideas appear side by side with old material (eg Opp 33:1:i, 37:1:i, 40:1:i, 40:3:i and 41:iii). Of particular interest is the transition of Op 34:2:iii, which combines modulatory function with a definite thematic process, leading unobtrusively from the motivic substance of the first section to that of the second section. It commences in bar 15 with a more harmonised statement of the opening subject (Example 32b) in the manner of periodic structure.

EXAMPLE 32a-b: Op 34:2:iii (Use of Phrases "a" and "b")

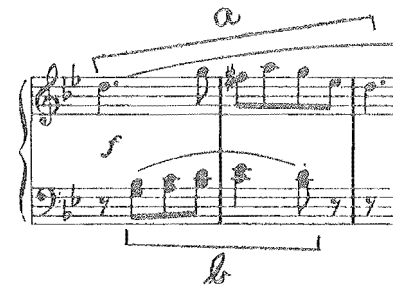
(a) Bars 1-3¹ (Opening subject, phrases "a" and "b")

(b) Bars 15-17 (Beginning of transition)

(a)



(b)



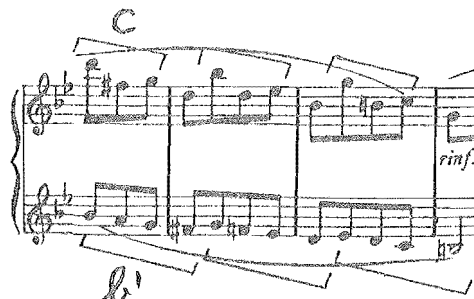
After nine bars, however, a modulatory progression starts, which leads to a latent pedal point on Tp^V in bar 32, where a variation of phrase "c" from bar 5 appears in the right-hand part (Example 33a and b).

EXAMPLE 33a-b: Op 34:2:iii (Use of phrase "c")

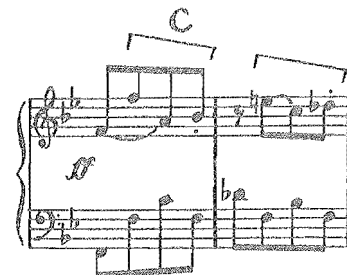
(a) Bars 5-8 (Phrase "c" in first subject)

(b) Bars 32-33 (Phrase "c" in transition)

(a)



(b)

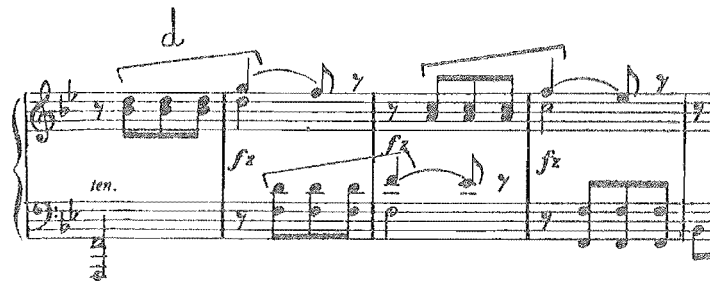


In bar 41, the newly established rhythmic pattern  now appears in

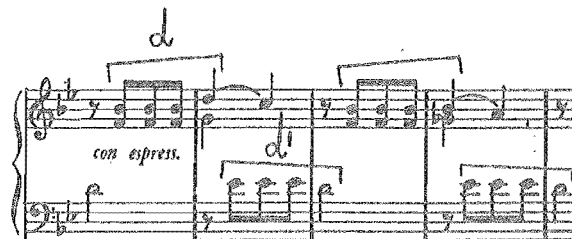
the accompaniment (bars 41-43) and eventually in rhythmic diminution in the right-hand part in bar 44 at the opening of a descending scale passage leading to bar 48. Here the same pattern serves as up-beat to a new two-bar phrase "d" (bars 48-51) which anticipates the second main subject (bars 69-72). (See Example 34a and b).

EXAMPLE 34a-b: Op 34:2:iii (Use of Phrase "d")

(a) Bars 48-51 (Phrase "d" in transition)



(b) Bars 69-72 (Phrase "d" as second main subject)



The remaining bars of the transition (bars 52-68) present a contrapuntal elaboration of phrases "b" and "b¹" from the opening subject.

Most of the first sections contain one thematic unit only, which is either periodic (eg Opp 33:1:i, 33:2:i, 33:3:i, 37:1:i, 37:3:i, 40:2:i and 41:iii) or presents a chain of ideas (eg Op 26:i). These

units terminate in a perfect cadence, confirming once again the tonic key. In four movements (eg Opp 34:1:i, 40:1:i, 40:3:i and 41:i) the opening subject is followed by a new idea of subsidiary character and terminating on the T^V . In the first three examples, this termination, however, does not lead to a tonality-jump as in Op 41:i, but is followed by a transition which commences again in the tonic key.

Of particular interest are four movements (eg Opp 34:2:i and iii, 37:2:i and 40:2:ii), where the opening subjects terminate in an imperfect cadence and the transition commences with a restatement of the opening subject in the tonic, thereby evoking the impression of a periodic structure. In these instances the modulatory process is introduced after a varying number of bars, creating the effect of a "modulatory after-phrase".³¹

The most surprising application of this compositional device occurs in Op 40:2:ii where the opening subject terminates on the T^V (bar 31). The modulatory process is immediately initiated by the transition which commences on the same degree, changing the F sharp major triad into the minor mode.

Like the second sections of the fourth period, those of periods five and six frequently arrange the thematic/motivic material in chain structures. In Opp 26:i, 33:3:i, 34:1:i, 37:1:i, 37:2:i and 40:3:i, these chains are interrelated in themselves, but bear no, or only a subtle relationship to earlier material. Although this format, which

31 See earlier discussion of Op 34:2:iii on pp88ff.

represents an older layer, occurs mainly in sonatas of lesser quality (eg Op 26:i, 34:1:i, 37:1:i and 37:2:i), it also applies to the second sections of Op 33:3:i and 40:3:i, two sonatas which rank amongst Clementi's better works. In the latter sonatas, both second sections open with a clearly defined theme of lyrical character, which is followed by figurative passages resembling classical concerto style.³² Both sections end with an epilogue again introducing new material. The following diagram illustrates the structure of the exposition of Op 40:3:i with its themes arranged in chain succession:

DIAGRAM 20: Op 40:3:i (Exposition)

1st SECTION				TRANSITION				2nd SECTION				EPIL	
4 + 4 + 4	4 + 4 + 4	4 + 3½	4½	5	5	8	7	8	4	7	4	3½	5
a	a ¹ a ¹	b	b ¹ b ²	a	a ² c	d	e	f	f ¹	g	g ¹ h	g ² g ³	i
T	T	T	T ^v	T	D ^v	D ^v	D	D	D	D	D	D	D
1	11	12	23	24		44	45	61	73	80	87	88	92

This diversified exposition is unified to some degree, however, by a broken chord pattern "a" and a turn-figure "b", moving to the lower or upper neighbouring semitone, both of which appear at the opening of the slow introduction (see Example 35).

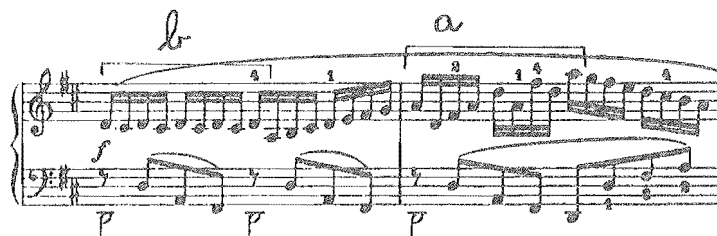
32 Sonata Op 33:3 was derived from the only extant piano concerto in C major - a less successful and rather crude derivation of an attractive concerto. See Plantinga's discussion, **Clementi: His Life and Music**, pp162-163.

EXAMPLE 35a-g: Op 40:3:i (Use of motifs "a" and "b" within exposition)

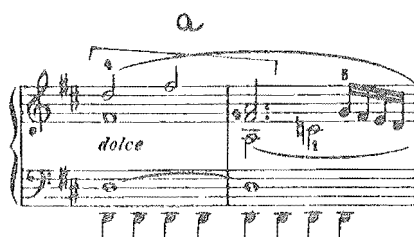
(a) INTRODUCTION : Bars 1-2



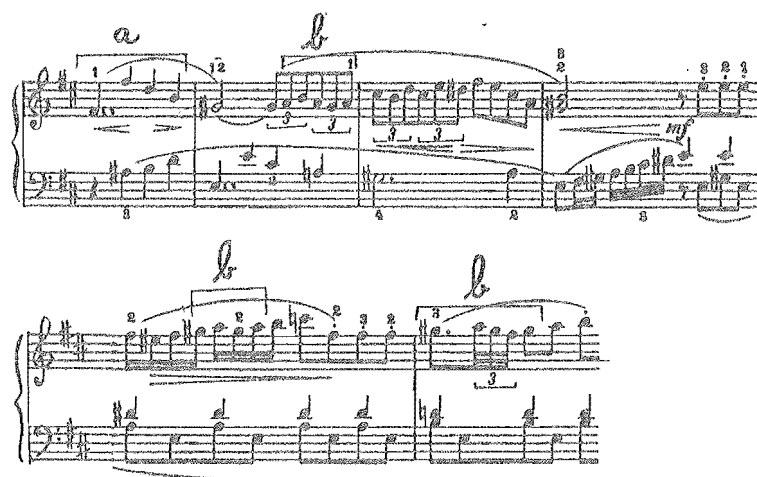
(b) FIRST SECTION : Bars 12-13



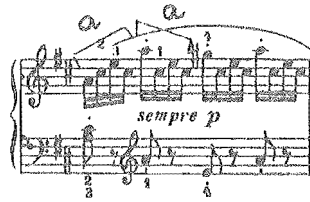
(c) TRANSITION : Bars 24-25



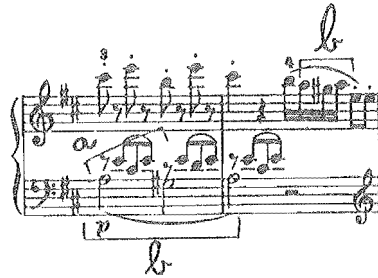
(d) TRANSITION : Bars 28-33



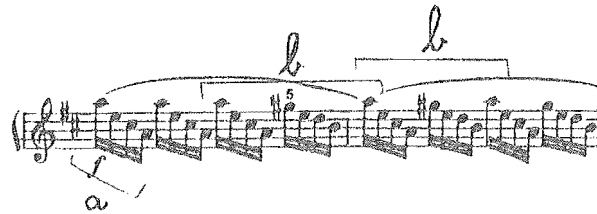
(e) SECOND SECTION : Bar 61



(f) SECOND SECTION : Bars 81-82



(g) EPILOGUE : Bars 88-89



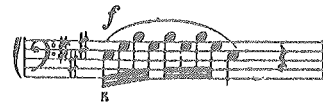
A certain degree of unification is attempted in expositions where motifs from the first section reappear within the second section in either their original or slightly varied form (eg Opp 33:1:i, 40:1:i, 40:2:ii and 41:i) and/or undergo a process of transformation and derivation (eg Opp 34:2:i and iii, 37:3:i, 40:2:i and 41:iii). A good example of this technique can be seen in Op 33:1:i. Here the second section commences with an eight-bar phrase which contains, in a prominent position and besides some new material, the opening motif of the first subject, which reappears literally (motif "a"). In the next thematic unit (bars 42-54), the same motif again reappears twice, side by side with a derivative of the semiquaver chord pattern from bar 18 at the beginning of the transition (motif "c"). (See Example 36).

EXAMPLE 36: Op 33:1:i (Transition motif "c", reappears in second section)

Bar 18 Motif "c"



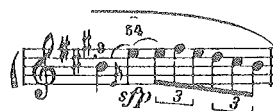
Bar 42 Motif "c"



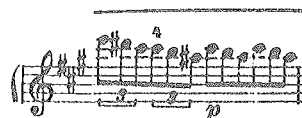
This unit terminates with quaver triplets (bars 51-52) that bear a close resemblance to the same motif in bars 2 and 4, which also reappears literally within the epilogue (bars 55 and 57) (see Example 37).

EXAMPLE 37: Op 33:1:i (Motif "b" and its subsequent reappearance)

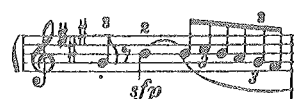
Bar 2 Motif "b"



Bar 51 Motif "b" in second section

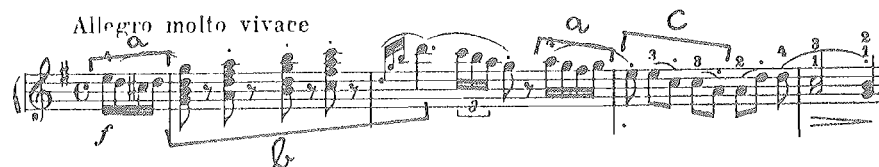


Bar 55 Motif "b" in epilogue



An even greater degree of unification underlies the exposition of the first movement of sonata Op 40:1. The opening subject contains a turn-figure "a", followed by an ascending melodic line "b" and a lyrical phrase characterised by falling thirds, "c". (See Example 38).

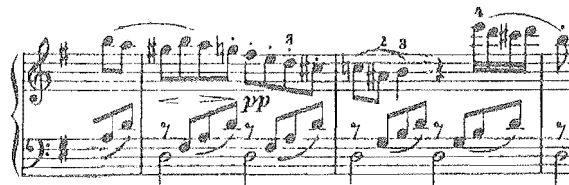
EXAMPLE 38: Op 40:1:i Bars 1-4 (Opening subject)



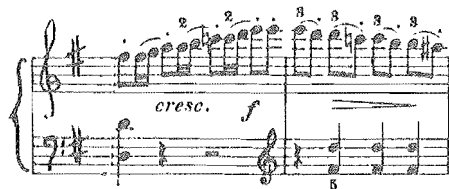
Similarly, the scalar motif "b" which already features prominently throughout the first section and transition, reappears again, though extended and inverted within the second main subject (bars 41-42). It features in a variety of different rhythmic guises in bars 44-46 and as an extended melody from bar 70 onwards, even permeating the first two bars of the short epilogue (bars 78-79). (See Example 41).

EXAMPLE 41a-d: Op 40:1:i (Use of motif "b")

(a) Bars 41-42 Motif "b" in second section



(b) Bars 44-45 Motif "b" in second section



(c) Bars 70⁴-72 Motif "b" in second section



(d) Bars 78-79 Motif "b" in epilogue



The highest form of unification at this stage is reached in the first movement of sonata Op 33:2 and the second movement of Op 40:2. In the former, the opening motif of the first subject reappears throughout

EXAMPLE 43a-b: Op 40:2:ii (Linking of thematic units)

[illegible]

The introduction of a third key centre already encountered in two earlier sonatas (viz Opp 13:6:ii and 25:5:i) is found again within three movements of this period, namely Opp 34:2:i³⁵ and iii, and 40:2:i. As all the movements falling into this category are in a minor key, it seems that Clementi considered the conventional modulation to the relative major too feeble a contrast and therefore wished to intensify the tonal polarity by the introduction of yet another less common centre. This desire to enhance dramatic tension is also proved by the fact that all the movements of this category are of a more substantial nature and consequently belong to works showing a more imaginative mind. The appearance of a third tonal level within the exposition is not necessarily combined with the introduction of new thematic material. In Op 42:2:i, Clementi follows a design already used earlier in Opp 13:6:ii and 25:5:i, namely to continue the transformation of ideas already stated. In both movements of sonata Op 34:2, on the other hand, new material is introduced concurrently with the modulation to the new key.

THE SECOND MAIN PART

In the overall design and handling of the second main part, the sonatas of this period continue the tendencies observed previously. Italian sonata form makes a last appearance in Op 37:2:i; all other movements show a clear separation between development and recapitulation. Recapitulations generally lean towards regular treatment, although they show remarkable variety in the handling of

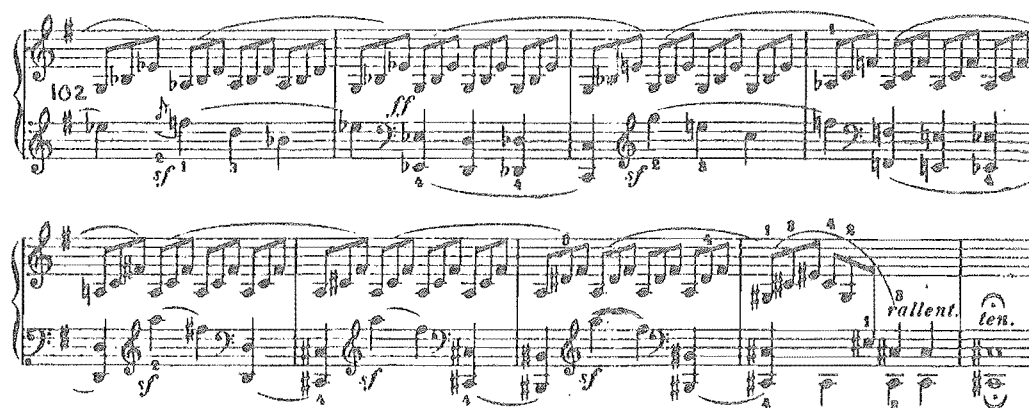
35 Op 34:2:i has an unusual and highly original double recapitulation, which is compounded by the use of two genuine secondary keys. See later discussion, pp116ff.

smaller details, in particular towards the expansion of selected sections by subjecting them to further development. This trend reaches a unique culmination in the first movement of Op 34:2 and in the finale of Op 40:2, where striking innovations are encountered.

THE DEVELOPMENT

In some sonatas, Clementi still relies on development by harmony rather than by motivic works, as in Opp 33:2:i, 40:1:i and 41:iii. Here extended modulatory progressions showing surprising chromatic shifts occupy the major portion of the development. Passages of this type make use of various chord figurations, as in Opp 41:iii and 40:1:i (bars 102ff), (see Example 44) or of descending or ascending scale patterns often including considerable chromaticism of a figurative nature, as in Opp 41:iii (bars 96ff), 33:2:i (bars 168-175) (see Example 45) and 40:1:i (bars 81-101). At times, both techniques coincide, as found in Op 33:2:i (bars 133ff). (See Example 46 below).

EXAMPLE 44: Op 40:1:i Bars 102-110 (Chordal pattern)

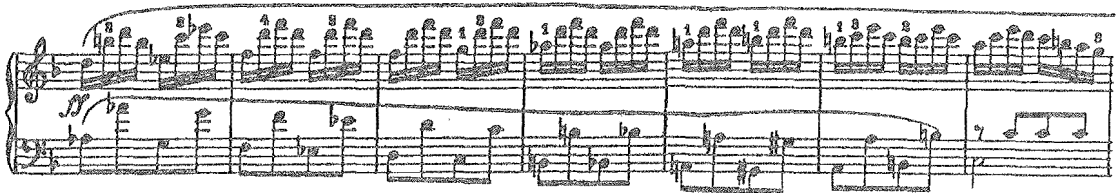


EXAMPLE 45: Op 33:2:i Bars 166-175 (Chromaticism)

EXAMPLE 45: Op 33:2:i Bars 166-175 (Chromaticism)



EXAMPLE 46: Op33:2:i Bars 133-139 (Combination of both techniques)



The most advanced development technique at this stage, however, is found in the three sonatas of Op 40. In Op 40:1:i, the development commences with a chromaticised restatement of the epilogue phrase from bars 78-79 (see Example 47a and b).

EXAMPLE 47a-b: Op 40:1:i

(a) Bars 78-79



(b) Bars 82-83



This is repeated, varied and expanded in a manner that prepares for the reappearance of the triplet figure found in the second section from bar 63 onwards (see Example 47c and d below):

EXAMPLE 47c-d:

(c) Bars 63-64³



(d) Bars 90-91



The two elements are then intermingled and in due course also reintroduce the sforzato up-beat from bar 78 of the epilogue (see Example 47e below):

EXAMPLE 47e:

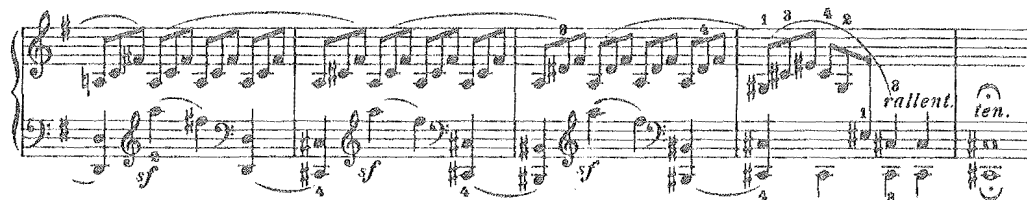
(e) Bars 99⁴-101¹



This sforzato is now used together with intensive chromaticism to bring about the dramatic climax of the development, eventually terminating on a C sharp major chord in bars 109/110 (see Example 47f below):

EXAMPLE 47f:

(f) Bars 106-110



Bar 111 marks the beginning of an extended retransition based on the opening phrase of the first subject and a continuation of its ascending scalar line. Of particular interest are the repeated starts interrupted by rests and pauses, which lend to this passage the dual character of expectancy and hesitation, thereby securing a highly effective entry of the actual recapitulation in bar 131⁴.

Compared with this short and unified development, that of Op 40:2:i is not only considerably more complex, but also the most extended of the sonatas dealt with so far. A brief opening phrase of eight bars, terminating on a diminished seventh chord, is followed by the first part of the development devoted predominantly to material from the opening section. In bar 113, material from the second section introduces a strong contrast which continues for thirty-four bars, up to bar 146. A short restatement of the first subject opens the next portion, combining material from the transition with fragments of both

first and second subject groups. An extended link on the T^V (bars 195ff) then prepares for the recapitulation in bar 211.

The most elaborate and interesting development is found in the first movement of Op 40:3. Like that of the preceding example, this is subdivided into three clearly separated parts. Part I commences with a four-bar phrase "a" which takes its material from the last portion of the exposition (bars 80-84), retaining the melodic line but changing its harmonic progression in such a manner as to lead from A minor to its submediant F major, where the same material is stated again but immediately subjected to further modulation and motivic development. In the course of this process, the repeated quaver motif "b", first appearing in the transition (bars 31/32ff), reappears as an extended up-beat to the short turn-figure "c" that had been introduced in bar 96, and in turn relates the entire phrase once again to the transition (bars 33 and 35). Part I eventually terminates on a B major harmony, suggesting a dominant function to E minor (bars 106-108). (See Example 48).

EXAMPLE 48: Op 40:3:i Bars 93-108 (Part I of the Development)

The musical score for Example 48, Op 40:3:i Bars 93-108 (Part I of the Development), is presented in three systems. The first system shows the piano introduction in bar 93, marked *p*. The second system contains the first statement of the opening subject in free imitation between the two upper voices (bars 94-108), marked *p leggiero*. The third system contains the second statement of the opening subject in free imitation between the two upper voices (bars 109-114), marked *cresc.*, *mf*, and *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *p leggiero*, *cresc.*, *mf*, and *f*. The key signature changes from G major to C major in bar 109.

The expected resolution is replaced by an unexpected and very effective semitone shift from B to C major (bar 109), the sixth degree of E minor thus resembling the standard progression of an interrupted cadence which, however, is never completed. Here the second part of the development commences. It is devoted first to two statements of the opening subject in free imitation between the two upper voices, concentrating, from bar 115 onwards, on the descending semiquaver run "d" and the repeated note pattern "b¹". In bar 120, the polyphonic web becomes more intense and consists of different superimposed layers, the bass line uses the three-note motif "e", taken from the opening subject (bars 109/110), while the upper voices reintroduce

both the quaver- and turn-motifs ("b" and "c" respectively) from part I of the development, now combined with a four-note ascending scalar line "d¹". This combination, which is continued in a sequential manner up to bar 134, marks the structural climax of the development, as it reveals the fundamental interrelationship between the main ideas of the entire movement. In fact, all the motivic ideas superimposed in these bars are derived from the first three bars of the opening subject: the bass line "e" from the first three melodic notes, the repeated quavers "b" from the repeated crotchets in bar 3 and the four-note quaver ascent "d¹" from the four-note semiquaver descent on the last beat of bar 2. (See Example 49a and b).

EXAMPLE 49a-b:

(a) Op 40:3:i Bars 109-134 (Part II of the Development)

109 *p*

115 *cresc.*

120 *sf* *ten.* *sf*

124 *sf*

128 *sf* *poco ritard.*

132 *dimin.*

(b) Op 40:3:i Bars 1-4 (Opening of Exposition - motivic source)

[illegible]

The intense contrapuntal texture of part II has a strong contrast in the predominantly virtuosic character of part III, which commences in bar 135 with a free transformation of material from the transition and continues with passage-work related to the later portions of the first section. A prolonged trill from bars 159-164 on C sharp effectively concludes the development and at the same time prepares for the final resolution of the preceding meandering harmonies to the tonic key of D major, where the recapitulation begins in bar 165.

THE RECAPITULATION

Recapitulations with expositions of equal length are found only in Opp 26:i, 34:1:i, 37:1:i and 37:3:i, sonatas which do not belong to Clementi's better works. This poor quality they share with Op 37:2:i³⁶ (the only movement in Italian sonata form). In Opp 40:1:i and 40:3:i, recapitulations are slightly shortened, and at times subjected to subtle changes as in Op 40:3:i, where the repeat of the afterphrase of the opening subject replaces the former crotchets with a brief quaver motion (see Example 50a).

EXAMPLE 50a:

(a) Op 40:3:i Bars 169-176¹ (Afterphrase of Opening subject)



36 According to Nicholas Temperley "the Op 37 sonatas are competent but not particularly inspired examples of Clementi's mature style ..." **The London Pianoforte School**, Vol 3 p xiii. Leon Plantinga describes these three sonatas as "erratic and patchy" **Clementi: His Life and Music**, p 176.

A similar variation appears in the second subject, substituting a slur figure for the former octave acciaccatura. (See Example 50b):

EXAMPLE 50b:

(b) Op 40:3:1 Bar 198 versus 202 – second subject

Bar 198



Bar 202

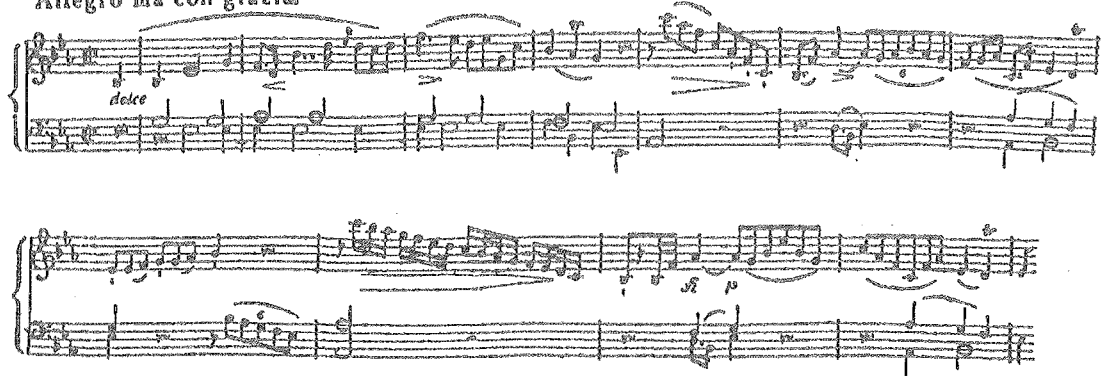


Of considerably more interest are the recapitulations in sonatas Opp 33:1-3, 40:2 and 41, all of which expand, alter and/or develop certain sections within an otherwise regular structure. In both the first and last movements of sonata Op 41, changes in the recapitulation affect the return of the first-section material. In the former, the opening subject undergoes rhythmic and melodic alteration: its forephrase continues the dotted rhythm that had been introduced earlier in the closing bars of the development, whereas its afterphrase now assumes a more melodious character, which assists in disguising its middle cadence in such a manner as to create a longer unit of eight bars as opposed to the clear 4+4 bar arrangement in the exposition (see Example 51):

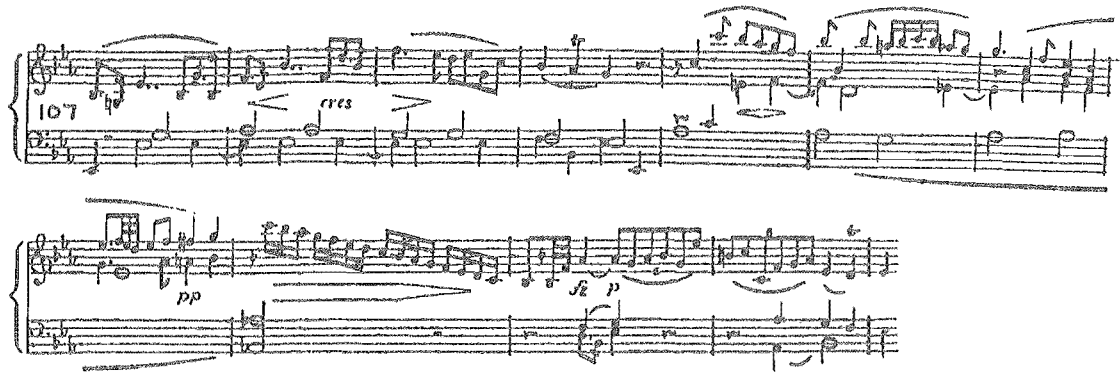
EXAMPLE 51a-b: Op 41:i

(a) Bars 1-12¹ (Exposition)

Allegro ma con grazia.



(b) Bars 107-118¹ (Recapitulation)



The process of elongating the melodic lines is continued in the ensuing passages in quaver sextuplets, replacing the former non-modulatory unit before the second section³⁷ and eventually terminating in semiquaver runs. A noteworthy feature is the coda-like expansion of the epilogue (from four to eleven bars). At this stage, its prevailing dotted rhythm recalls the appearance of the same rhythmic pattern at the return of the opening subject in bar 107 and thus creates a frame for the entire recapitulation.

37 See p88 re "tonality-jump" replacing the conventional transition within the exposition.

The desire to achieve greater continuity also affects the recapitulation of the latter of the two movements of Op 41, where the restatement of the opening subject leads imperceptibly into the transition material, omitting the earlier cadence separating the two units.³⁸

In Op 33:1:i, it is once again the opening subject which undergoes variation and a moderate degree of expansion. The nine-bar-long forephrase retains its melodic and harmonic shape, but the accompaniment changes from parallel double thirds, to a pattern made up of broken thirds. In turn, the parallel thirds then accompany a development-like extension (bars 99-103) of the former link in bar 9, thereby reversing the process of pattern change. Similar small variations cause the expansion of the transition from seventeen to twenty bars.

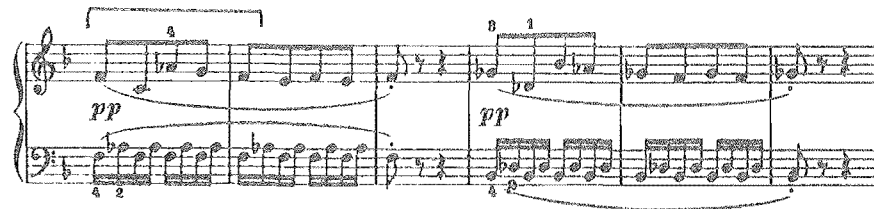
Genuine development technique permeates the transition in the recapitulation of Op 3:2:i, a movement distinguished by its strong monothematic leanings. Between a completely regular restatement of the opening subject in bars 192-211, and an equally regular second section, there is a systematic elaboration of material taken from the former transition (in turn related to the opening subject itself). It commences with a three-bar phrase in the tonic minor, which is immediately repeated a semitone higher and based on a first inversion chord resembling a Neapolitan progression which, however, does not proceed in its usual manner for the time being, but instigates a

38 Clementi introduces here a compositional device which plays a bigger role in the sonatas of his last period.

modulatory process to D flat major, approaching it via its dominant seventh (see Example 52a).

EXAMPLE 52a: Op 33:2:i (From the recapitulation)

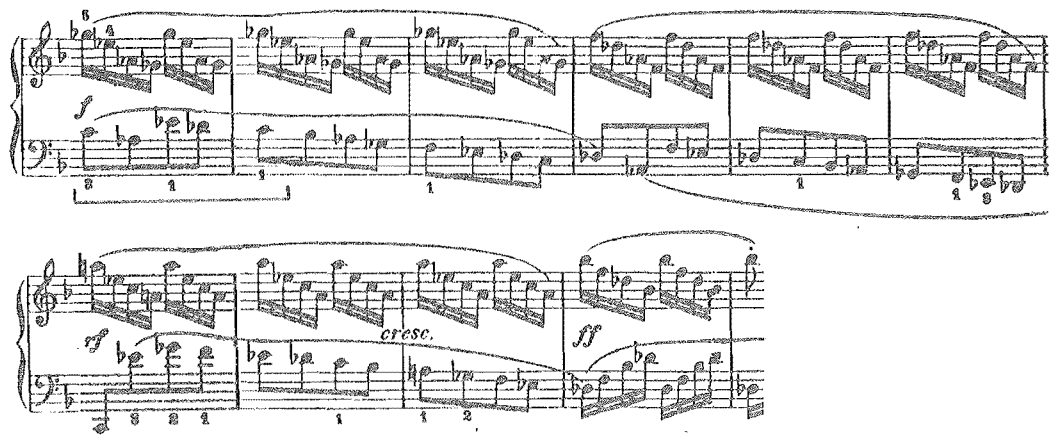
(a) Bars 212-217



At this point, the left-hand part assumes thematic importance, introducing a four-bar phrase which resembles the shape of the opening subject (see Example 52b following):

EXAMPLE 52b:

(b) Bars 218-227¹

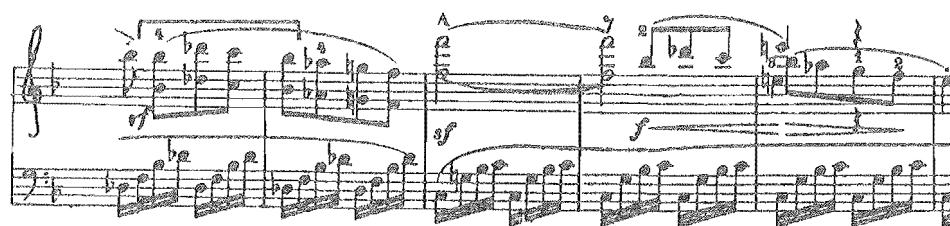


This phrase is then repeated, but shortened to three bars only changing its metrical balance from a down-beat character into one that commences with an anacrusis. A new rhythmic change is then introduced in bar 228-232, where note values of the final notes of this phrase

are augmented to such a degree that the resulting larger unit accommodates an imitatory return of the same phrase in its original note values. (See Example 52c below).

EXAMPLE 52c:

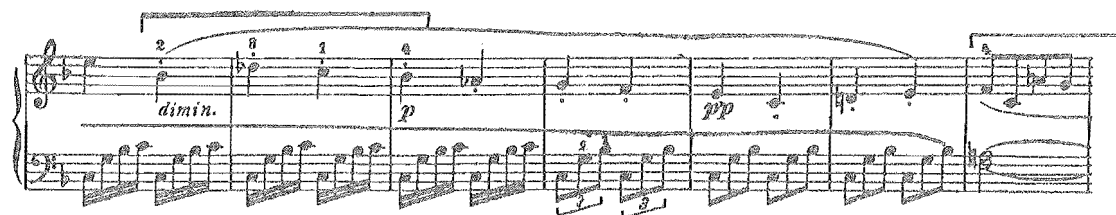
(c) Bars 228-233¹



The process of rhythmic augmentation is then continued in the final bars of the transition, which present the last statement of this same phrase, now in crotchets, over a gradually slowing down accompaniment pattern, thereby leading smoothly into the return of the second section in bar 239 (see Example 52d following):

EXAMPLE 52d:

(d) Bars 233¹-239



A similar application of cleverly balanced rhythmic change also appears in the closing bars of this movement, where the complete return of the second section is followed by a newly inserted passage, which gradually retards the forward drive of the preceding bars, relying for this aim not only on longer note values, but also on a

gradually diminishing compass. This slowing down is then followed by a brief effective epilogue resuming the Allegro con fuoco character and bringing the movement to a powerful close. (See Example 52e below).

EXAMPLE 52e:

(e) Bars 306-323

The musical score for Example 52e, bars 306-323, is presented in three systems. The first system (bars 306-311) shows a piano introduction with a treble clef and a bass clef. The melody in the treble is marked with a piano (*p*) dynamic. The second system (bars 312-317) continues the piano introduction with a treble clef and a bass clef. The melody in the treble is marked with a piano (*p*) dynamic. The third system (bars 318-323) shows a more complex piano introduction with a treble clef and a bass clef. The melody in the treble is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *sf* (sforzando).

Yet another means by which interest is added to the recapitulation occurs in the first movement of Op 33:3. Apart from a minor variation in the transition, the return of the exposition material is quite regular. The major change in this movement appears towards the end of the second section, when the prevailing triplet runs suddenly broaden

into a typical cadential $\frac{6}{4}$ chord, announcing an extended cadenza in a completely free non-metrical style, which terminates with a prolonged trill in genuine concerto style.³⁹ This is followed by epilogue material lengthened by some extra cadence bars into a short coda.

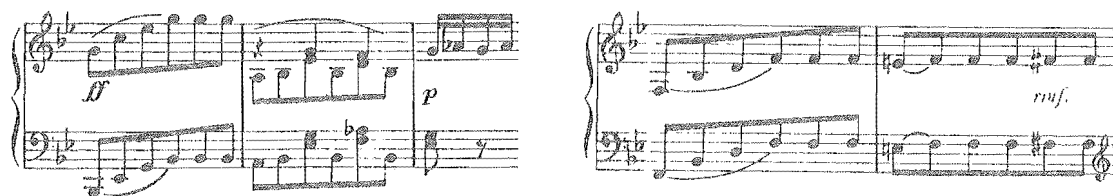
Lengthening of the coda on a much bigger scale plays an important structural role in the recapitulation of Op 40:2:i. It not only continues the dramatic forward drive of the opening subject that has been so prominent throughout the development, it also counteracts by reason of its support of the tonic key, the harmonic tension introduced earlier in the recapitulation where the second subject group, contrary to normal practice, appears in the submediant key instead of the tonic, thereby giving new emphasis to the three-tonal design of the exposition.

The most interesting and irregular recapitulations are found in the first movement of the G minor sonata Op 34:2 and the finale of the B minor sonata Op 40:2. Both not only differ from the remaining works by virtue of their use of the minor mode, but also rank, because of their structural peculiarities, amongst the most advanced compositions Clementi had written up to this period. In the later parts of Op 34:2:i recapitulation and development are intertwined to such a

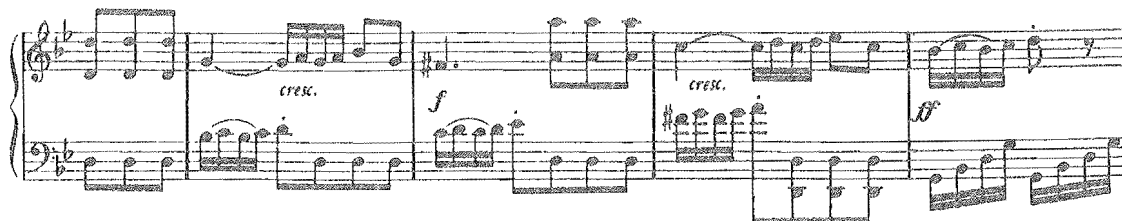
39 According to Leon Plantinga, this sonata is clearly derived from an earlier concerto, the only extant copy of which has survived in a Viennese manuscript copied by Johann Schenk in 1796. "The sonata for the most part consists ... of little more than the solo piano part," and as a result is not quite as successful. **Clementi: His Life and Music**, pp 162-163. There is a striking resemblance between this cadenza and the finale of Beethoven's sonata Op 2:3; the former published in 1794 (Op cit p 158) and the latter known in 1795 (Denis Matthews, **Beethoven Piano Sonatas**, (p12) - BBC Music Guides).

degree that finding an exact point of separation is rendered almost impossible. While there can be no doubt that the return of the Largo section in bar 127 prepares for the re-entry of the opening subject in bar 143 "a" (Example 53a) in the manner of a recapitulation, both the subsequent development passages in bars 147-154 "b" (Example 53b) and the entry of the subject on subdominant level weaken the feeling for a genuine recapitulation. On the other hand, bars 155-158 "c" (Example 53c) correspond almost literally to bars 31-53 of the exposition, suggesting a regular return of the later portion of the transition and the second main subject. In bar 178 "d" (Example 53d) development technique resumes prominence leading to an elaboration of material from bars 54ff in the exposition and at the same time preparing for a second and more emphatic return of the opening subject in bar 195 "a¹" (Example 53e) in the tonic key. This return is literal up to bar 206, where it gives way to another long development that actually creates its own variant of the opening subject in bars 224ff "a²" (Example 53f.), which in turn undergoes further development by harmonic shift from the original D as dominant of G minor to E flat as dominant of A flat (bars 242ff) and finally F as dominant of B flat before returning to G minor in bar 249. The entire passage from bars 207-249 "e" (Example 53g) is only once interrupted by a literal return of earlier material in bars 229-236 "d¹" (Example 53h), which corresponds to bars 64-71 of the exposition. The same material then makes yet another entry in bar 249, but after eight bars is developed further, concentrating on the repeated note pattern in bar 257 "f" (Example 53i) that now turns out to be the only binding force for the entire

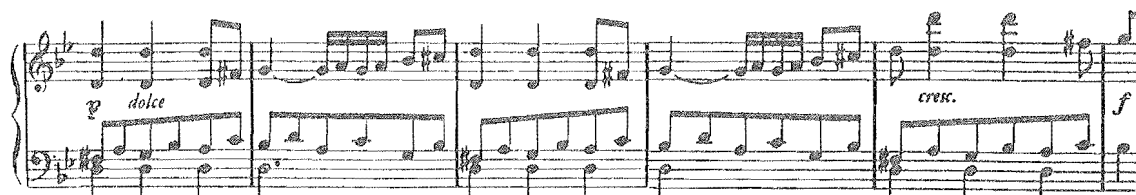
(d) Bars 178-180² cf Bars 54-55 (Motif "d")



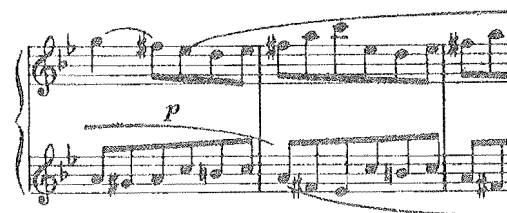
(e) Bars 195²-199¹ (Motif "a"¹)



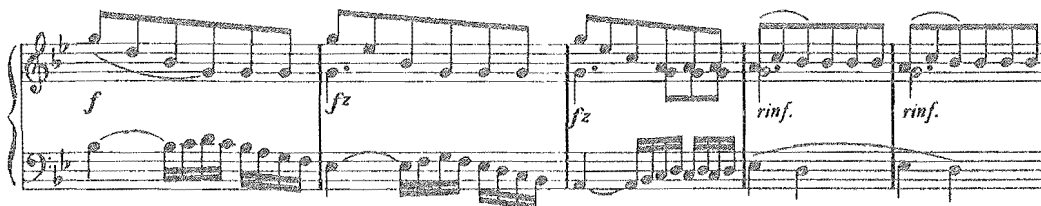
(f) Bars 224-229¹ (Motif "a"²)



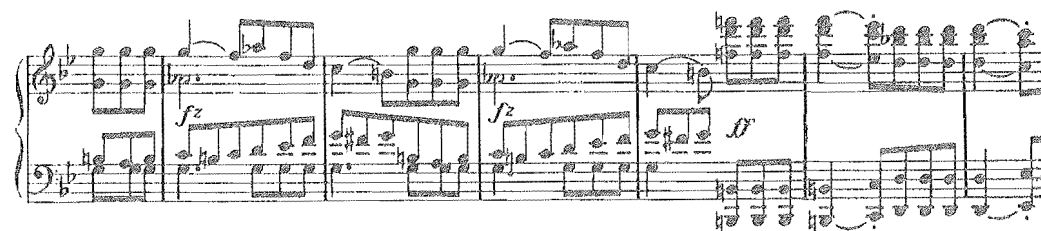
(g) Bars 207-209¹ (Motif "e")



(h) Bars 229-233 (Motif "d"¹)



(i) Bars 257-263² (Motif "f")



The recapitulation of Op 40:2:ii is totally irregular and could be considered to be an intensified second development of the main material from the exposition, changing from Allegro to Presto in the manner of a stretta. This situation is aided by the fact that the exposition itself is strongly unified, as mentioned earlier.⁴¹ The recapitulation commences in bar 153 with a slightly varied restatement of the opening subject, which is extended by repeats of the afterphrase, leading to an imperfect cadence in bar 163. This is followed by a development of transition material concentrating in particular on the opening motif which undergoes intensification (bars 177-182) and variation (bars 182-190). Use is made here of invention technique and crossing of hands. This device is carried on into the first few bars of the next section, beginning in bar 194. The varied opening motif of the first subject briefly reappears from bar 204 onwards, but soon gives way to further dramatic development of the transition material. Bar 218 marks the beginning of an extended cadence progressing from the tonic to the submediant, the flattened supertonic, the dominant and back to the tonic. Except for the Neapolitan progression which is presented in full chords, the rest of this passage is made up of virtuosic and stormy figuration which brings the movement to a most effective close.⁴²

In summing up the analysis of these two recapitulations, it is

41 See pages pp97ff.

42 A similar stretta is found in the finale of Beethoven's "Moonlight" sonata Op 27:2, written in 1801 and published in 1802 (Eric Blom, *Beethoven's Pianoforte Sonatas Discussed*, p107). Compare Clementi's con fuoco (bars 230-240) with Beethoven's last five bars, as shown on following page (footnote 42 continues):

important to state that their structural freedom clearly points to the direction continued in the sonatas of the next and final period, where the conventional concept of a regular recapitulation gradually disappears in favour of a new approach which intermingles elements of development and recapitulation, and in turn produces powerful codas. Clementi here takes a course which is eagerly taken up by Beethoven and later leads to the emergence of a new type of sonata form in the works of romantic composers, among them Robert Schumann and Johannes Brahms.

42 (continues)

Coda of Clementi's Op 40:2:ii and

The musical score for the coda of Clementi's Op 40:2:ii and Beethoven's Op 27:2:iv is presented in two systems. The first system shows the piano introduction marked 'con fuoco' and 'ff'. The second system shows the main body of the score, which includes a series of eighth-note patterns in the right hand and a bass line in the left hand. The piece concludes with a final chord marked 'ff' and 'ten.'.

Beethoven's Op 27:2:iv

The musical score for Beethoven's Op 27:2:iv is presented in two systems. The first system shows the piano introduction marked 'ff' and 'ten.'. The second system shows the main body of the score, which includes a series of eighth-note patterns in the right hand and a bass line in the left hand. The piece concludes with a final chord marked 'ff' and 'ten.'.

SONATAS OF PERIOD VII

(ie Opp 46, 50:1-3)

Between the publication dates of sonatas of the fifth period⁴³ and those of the seventh and final period, there is a time lapse of eighteen years, the first eight of which were devoted to extensive tours of the continent as well as to the composition of symphonies. In the preceding years this genre had been in the background but from 1786 until the end of his life Clementi's main preoccupation was with writing symphonies. During the remaining ten years of this period Clementi was mostly involved in his commercial activities as music publisher, and manufacturer and promoter of his own make of pianos.

According to Plantinga, the four sonatas (Opp 46, 50:1-3) published between 1820 and 1821 may have been composed some years before their actual publication date and have possibly undergone substantial revision and reconstruction.⁴⁴ Generally they follow the trends of the sonatas of periods V and VI, viz: the preference for sonata-form also in final movements; systematic motivic work involving contrapuntal and canonic passages; extended recapitulations and codas; and an advanced harmonic language affecting both the usage of chords and the melodic lines.

43 The sixth period in Plantinga's order contains only one piano sonata, namely Op 41, which has been included in the fifth period.

44 See Leon Plantinga, **Clementi: His Life and Music**, pp261-262 and 216-217.

THE EXPOSITION:

a) The Slow Introduction

Compared with the sonatas of the previous period, the slow introductions in Opp 46 and 50:3 have a subservient function and are only loosely connected to the main body of their respective movements. The former, a closely woven chain structure, has a pleasant arioso-like character and features some counterpoint and melodic chromaticism. The latter, clearly subdivided into three interrelated but asymmetric phrases, sets the mood for the entire work. Even though it does not anticipate the actual thematic substance of the ensuing Allegro, it displays a predilection for a melodic shape characterised by a descending curve, and for an innate accompanying rhythmic pattern in triplets.⁴⁵ Both of these recur throughout the course of the movement, affecting some of the subjects as well as subsidiary material, as the following illustration shows:

EXAMPLE 54a-h: Op 50:3:i (Introduction and Exposition)

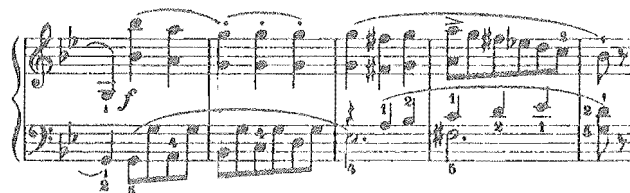
Melodic curve:

(a) Bars 1-2 (Introduction)

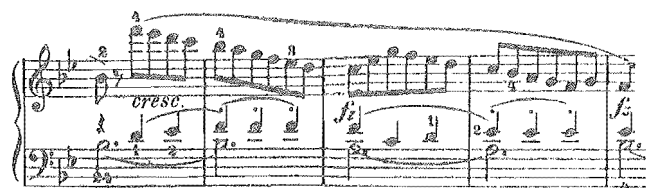


⁴⁵ This liking for a descending melodic curve also influences other works by Clementi, and has an interesting parallel in the early G minor sonata, Op 7:3:i.

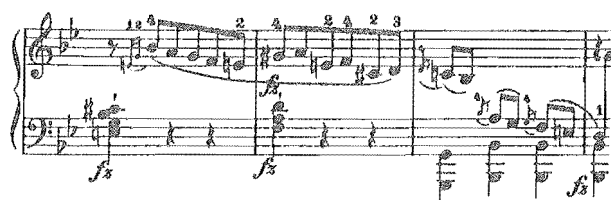
(b) Bars 46-50¹ (Transition)



(c) Bars 73-77¹ (Second section)



(d) Bars 154-157¹



Accompanying rhythm:

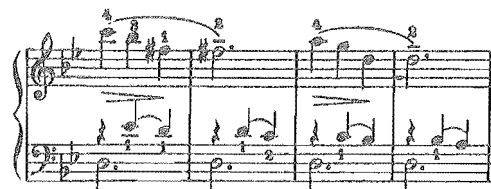
(e) Bars 1-2 (Introduction)



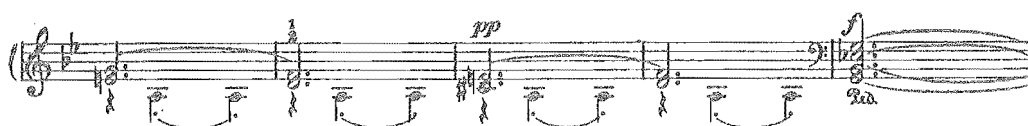
(f) Bars 1-4 (First section)



(g) Bars 5-8 (First section continued)



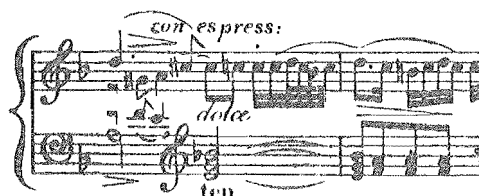
(h) Bars 205-209 (Development)



b) The First Main Part

Except for Opp 46:i and 50:2:i, all movements in sonata form contain transitions of varying lengths. Of the two exceptions, Op 46:i reverts once again to the well-proven tonality-jump. Of considerably greater interest is the abrupt modulatory process found in Op 50:2:i. Here an imperfect cadence terminating on the chord of A major (bar 13) is superseded, via an intermediary diminished seventh, by the dominant seventh on C which in the next bar resolves to F major, the contrast key of the exposition. (See Example 55).

EXAMPLE 55: Op 50:2:i Bars 13-14³



While the tonality-jump represents the last remnant of an old tradition, this similarly abrupt short cut belongs to a new "modern" school of composition which utilises the surprise effect of chromatic juxtapositions and has interesting parallels in the works by others of Clementi's contemporaries.⁴⁶

The modulatory transitions show internal arrangements which differ from work to work and thereby prove the composer's maturity and

⁴⁶ Compare, for example, the sudden shifts of tonality in the first movements of both of Schubert's symphonies, the "Unfinished" and the "Great" C Major.

ingenuity. Nevertheless, two groupings may be discerned:

Firstly, the transitions of Opp 46:iii, 50:2:iii and 50:3:iii continue material from the first subject in a development-like manner. In Op 50:3:iii the interrelationship is rather loose and restricted to a basic affinity between certain melodic and rhythmic lines, as shown in Example 56.

EXAMPLE 56a-b: Op 50:3:iii (Use of material from the first subject within the transition)

- (a) (i) Bars 2-4 (Melody from first subject)



- (ii) Bars 18-20¹

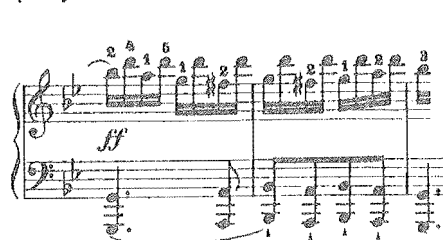


(Its appearance within the transition)

- (b) (i) Bars 6-8 (Motif from first subject)



- (ii) Bars 24-26¹

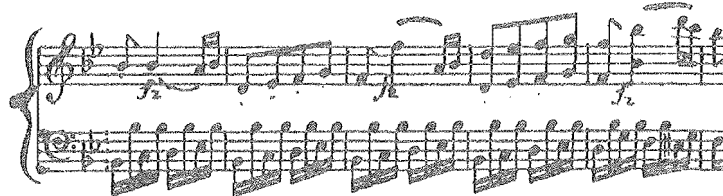


(Its reappearance within the transition)

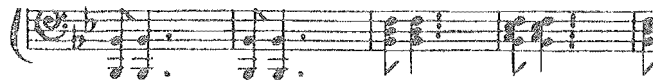
In Op 46:iii use is made of the syncopated pattern which forms an essential ingredient of the opening subject and now reappears first in the bass and later in the tenor parts (see Example 57).

EXAMPLE 57a-c: Op 46:iii (Use of syncopated pattern within first section and transition)

(a) Bars 2-6 (First subject)



(b) Bars 22-26¹ (Rhythmic pattern in accompaniment within transition)



(c) Bars 34-38 (Tenor part within the transition)



Development of a more systematic type dominates the transition in Op 50:2:iii, the most extended of all the transitions within this period. It commences with a surprising shift from A major (the T^V ending the first section) to a first inversion of a B flat major chord resembling a Neapolitan turn, which however, is not resolved by means of a Neapolitan cadence, but continued by a chromatic progression that leads to an extended key preparation on C as dominant to F minor, the temporary key centre for the second main section. The extended harmonic progression provides the basis for a process of gradual transformation of the opening subject into the main theme of the second section. It is largely due to this process that a feeling for logical continuity and inner unity emerges which is prevalent throughout the sonatas of the later periods and was already noticeable in the better works of earlier years.

Secondly, in contrast to the transitions of group one, those of group two incorporate, in addition to previous material, new motifs or thematic phrases that become important in later parts of the movement. In the finale of Op 50:1 the transition begins with material which is only loosely connected to the opening subject, though it uses the rhythmic pattern of the first two bars. It also shares the scalar concept found in bars 2-3, although in the inverse direction. In the later course, the scalar line is placed against a latent pedal point, a grouping which appeared for the first time in bars 3-5 and now underlies virtually the entire first part of the transition, with the pedal point migrating through all the voice parts. In bar 24 a new phrase is introduced which does not appear within the exposition but assumes prominence within the development (bars 79ff), and makes its final entries within the recapitulation (bars 144ff and 176ff) and coda (bars 201ff).

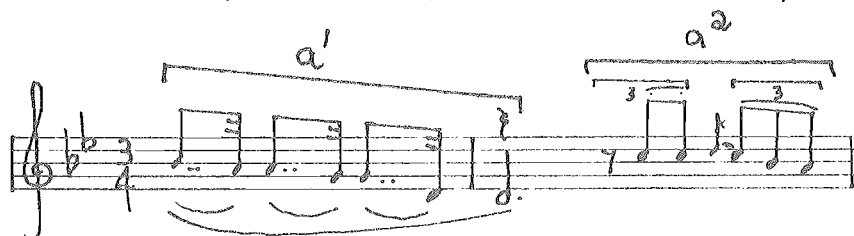
In Op 50:1:i the transition commences with an explicit reference to the first subject, but soon departs from earlier stated material and introduces a new pseudo-recitativic phrase before dissolving into passage-work which assumes a more definite character in the closing bars. It is, however, the melodic progression as well as the rhythmic arrangement of these last two bars (viz 31-32) which later assume prominence within the exposition and eventually dominate the major portion of the development.

The technique of combining old and new material finds its most systematic application in the first movement of Op 50:3. While an obvious interrelationship between first subject and transition appears

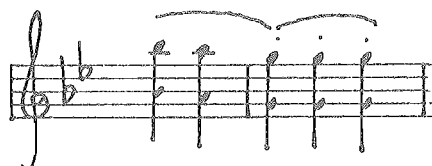
before the entry of the second main section (in bars 66-73), a more subtle but far more important process is instigated at the beginning of the transition in bar 46. Here a motif is introduced (Example 58b) which resembles the descending line in bar 1 of the slow introduction (Example 58a motif "a¹"), and at the same time also corresponds to the retrograde inversion of the little figure in bar 2 (Example 58a motif "a²"). This same motif later reappears in bar 73 in inverted form as the tenor line of the main subject of the second section (Example 58c), resuming its original shape in bar 89 (Example 58d). In fact, it later turns out to be the unifying agent for the entire movement.

EXAMPLE 58a-d: Op 50:3:i (Interrelated material within the exposition)

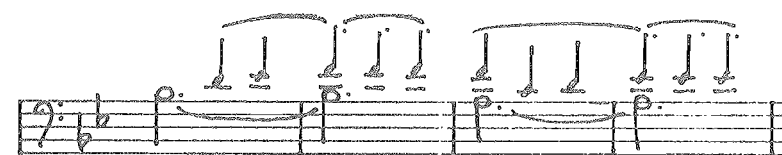
- (a) Bars 1-2 (Introduction, motifs "a¹" and "a²")



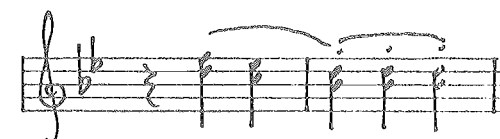
- (b) Bars 46-47 (Opening of transition)



- (c) Bars 73-76 (Opening of second section - inversion)



- (d) Bars 89-90 (Within second section - original shape)



Within the context of these later sonata movements, therefore, the function of the transition undergoes a considerable change: instead of being a mere modulatory progression leading from one key to another, it now assumes a major role, not only in the unfolding of thematic material within the exposition, but also in its subsequent development within the second main part.

According to their internal design, the first sections fall into two distinct groups:

- a) those which show a clearly defined separation between the actual subject and a continuation preparing for the transition (eg Opp 50:2:iii and 50:3:i); and
- b) those which have no such separation, as they are in fact identical with the subject itself. Sections of this category are either periodic (eg Opp 46:iii and 50:3:iii) or in inverted bar form (eg Opp 46:i, 50:1:i and iii, and 50:2:i). Subjects of this latter type often lack the precise thematic definition found in periodic structures.

All second sections show a strong tendency towards unification which is achieved by similarity of rhythm in either thematic lines or in accompaniment figures, by the close affinity of melodic curves, by a systematic derivation technique, or by the use of unifying motifs. On the other hand, contrast in varying degrees is introduced by the change of key, by the introduction of a third tonal centre, and of course, by the use of really new material.

The second section in Op 50:2:i shows the highest degree of unification within itself as well as in its relationship to the first section. The immediately noticeable binding elements are the turn-figure from bar 1 and the rhythmic design of the first subject with its pronounced feminine endings, both of which recur throughout the second section. Further unification is obtained by the almost uninterrupted flow of a mostly chordal accompaniment figure appearing alternatively in left or right hand, and changing from an initial semiquaver to a semiquaver-triplet movement. The prominence of these devices, coupled with a clear reference to the opening subject between bars 25-32, renders the introduction of genuinely differing lines (as in bars 13-21) almost unnoticed, the more so as even this mildly contrasting idea shows a certain underlying affinity with earlier passages in the first section.

A similar situation in Op 46:1:i also binds the two sections closely together. Once again it is the prevailing rhythmic movement of an accompaniment figure, together with some references to the opening subject, which serve as the most noticeable unifying agents within the exposition.

Unification of both first and second sections in Op 50:3:i is effected by a different means, namely, by the use of a three-tone motif which is stated for the first time at the beginning of the transition in bar 46⁴⁷ and dominates the entire second section, recurring "in various guises throughout the exposition ... tending to counteract its

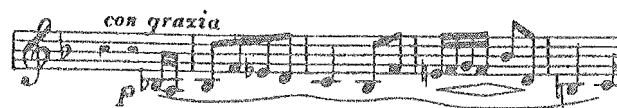
47 See discussion on this transition on pp128ff.

unsettling tonal instability, an instability exacerbated by the use ... of two secondary keys."⁴⁸

In Op 50:2:iii the second section is tied to the first-section material by a method which approximates development technique, as certain elements from the first-section material undergo character variation, expansion, shortening and derivation. The transition commences with a character variation of the opening subject, changing it from an energetic into a lyrical mood by introducing legato phrasing and emphasising the feminine endings with sigh motifs (see Example 59a).

EXAMPLE 59a: Op 50:2:iii (Motivic interrelationships with the exposition)

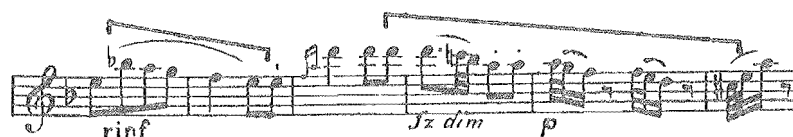
(a) Bars 34-38 (Opening of transition)



The second part of this melody is then derived from the descending lines in bars 7-8 and 9-12 (Example 59b).

EXAMPLE 59b: Op 50:2:iii

(b) Bars 7-8 and 9-12 (Within the 1st Section)



48 See Leon Plantinga, *Clementi: His Life and Music*, pp265-266.

An immediate but varied repeat of the first eight-bar phrase of the transition terminates with a mordent-figure derived from a combination of the inverted mordent from the opening subject with the rhythmic pattern of bars 11-12. The second section commences in F minor (bar 66) with another derivative of both the opening subject and its later descending scale. This new unit undergoes further expansion and development, eventually reintroducing the mordent-figure concurrently with a further modulatory progression which prepares for the entry of the second contrast key (minor dominant) in bar 110. Preceding the confirmation of the new key, yet another reference to the descending scale motif, now somewhat more playful due to the use of grace notes, makes its appearance (Example 59c).

EXAMPLE 59c: Op 50:2:iii

(c) Bars 95-99 (Within the Second Section)

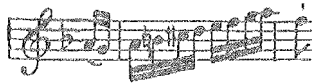


The remaining portion of this modulatory passage is then occupied by a brief development of the powerful cadential motif taken from bars 3-4 and 15-16 of the opening subject.

Interrelationship to earlier material also continues within the remaining bars, as the seemingly new theme in bars 110ff has already been foreshadowed in bars 24-33 (Example 59d).

EXAMPLE 59d: Op 50:2:iii

(d) Bars 24-26 (First Section) and 110-112 (Second Section)



Similarly, the rhythmic pattern of bars 120ff continues that of bars 59ff.

The combination of old and new material is of particular interest in the extremely extended second section of sonata Op 50:3:iii. As in the two movements discussed previously (viz Opp 50:2:iii and 50:3:i), this exposition also introduces two different contrast keys, namely the relative major, which enters in bar 35, and, after a prolonged key preparation, the minor dominant. This new key is only fully established in bar 92, resulting in the following tonal and dimensional balance, as seen in Diagram 21:

DIAGRAM 21: Op 50:3:iii (Exposition)

	1st SECTION	TRANSI- TION	2nd SECTION			EPIL
BARS :	1 - 16	17 - 34	35 - 54	55 - 91	92 - 122	122-127
KEY :	T - T	T - Tp	Tp	Key Prep- aration D ⁻		D ⁻ -D ⁻

The extreme tonal tension caused by the prominence of contrast keys versus the tonic is counteracted to some degree by strong monothematic leanings: the characteristic phrase of the opening subject reappears virtually throughout the exposition, not in its original shape,

perhaps, but in easily recognisable form. Contrast ideas are either superimposed (eg bars 55ff), or else occur within phrases that represent a natural continuation of such subject entries (eg bars 98ff).

THE SECOND MAIN PART

THE DEVELOPMENT

The progressive tendencies noted in the expositions are continued within the development sections, which show a gradual evolution from more conventional methods towards the introduction of high classical devices, at times even foreshadowing romantic trends. While the two sonata-form movements in Op 46 still rely on prolonged modulatory processes with figurations of virtuosic character, those of Op 50 pay greater attention to the actual motivic potential of the musical material, subjecting it (and others) to phrase-shortening, condensing and canonic treatment.

The development of Op 46:i is made up of two parts clearly separated by a pause. Each part commences with a literal statement of the opening phrases of first and second subjects respectively, and then continues freely, creating in this process its own material. The main interest in both parts lies in the harmonic progressions, rather than in any genuine motivic elaborations, but both are interrelated by the almost uninterrupted flow of a triadic triplet accompaniment.

A similar process of gradual unfolding of new material occurs in the final movement of the same sonata. Here, the development commences (in bar 122) - without the customary double-bar preceding it - with a

derivative of the opening subject, which retains the introductory up-beat figure, but changes the diatonic ascent of the subject into a chromatic unisono passage (see Example 60).

EXAMPLE 60a-b: Op 46:iii

(a) Bars 1-4¹ (Exposition)



(b) Bars 122⁴-126³



Two more derivatives of the opening subject follow in bars 133 and 142 respectively, each separated from the preceding passage by a clear break. The last entry is then followed by a free continuation which eventually leads in bar 174 to the introduction of a short semiquaver figure that made its first appearance in bar 38, terminating the transition (see Example 61).

EXAMPLE 61: Op 46:iii Bars 174-175 (Motif from development)



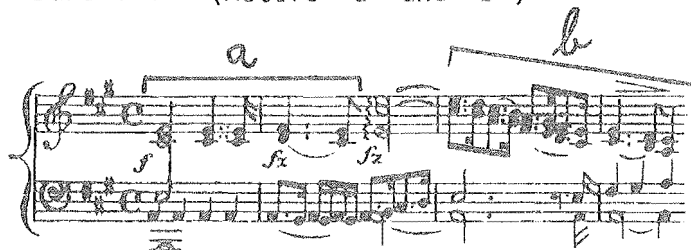
This figure is now used for a lengthy excursion of primarily virtuosic

and harmonic interest. The last portion of the development section is then taken up by the reappearance of the chromatic passage which opened the development and a retransition which gradually leads back to the recapitulation. As in the development of the first movement of the same sonata, the different subsections are also held together by an uninterrupted flow of an underlying rhythmic pattern, here in the form of semiquavers.

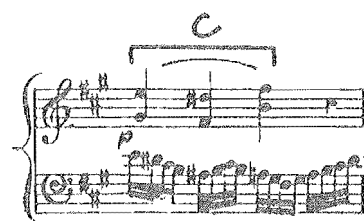
In the development of Op 50:1:i far more systematic use is made of selected material than had been the case in earlier works. The phrases taken from the exposition are, in order of appearance, the first two bars of the opening subject (Example 62a), followed by the descending parallel thirds (Example 62b), and a three-tone motif (Example 61c) which initially appeared, embedded in an arpeggiated figure, within the transition (bars 31-32) and later emerged as a melodic element as part of the second subject group (bars 36-38 and 40-41).

EXAMPLE 62a-b: Op 50:1:i (Motifs from exposition incorporated in the development)

(a) Bars 1-4³ (Motifs "a" and "b")



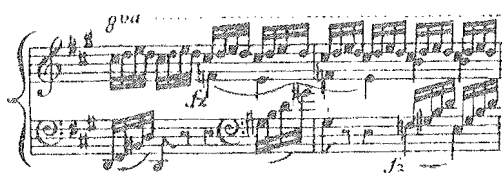
(b) Bar 40 (Motif "c")



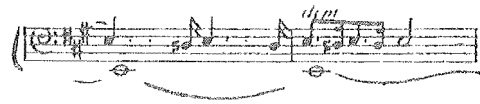
The development commences with an eight-bar unit presenting both "a" and "b" in only slightly changed forms: phrase "a" retains its melodic outline, but alters its harmonic position, including a turn to the minor mode; phrase "b" undergoes a change from the former dotted rhythm into one of equal quavers and is finally dissolved into a figurative pattern. This introductory unit is then followed, after a clear break, by a brief development of "c" (first appearing in bar 36) in the figurative form (bars 67-74) which, in turn, leads to varied restatements of "a" followed by an imitatory development of "b" (bars 80ff). The major portion of the development however is devoted to motif "c", (see Example 62b) which appears alternately in right-hand and left-hand parts between bars 91-106. Of particular interest in this section is the interchanging of parts that takes place between bars 99-100 versus 105-106. This passage is an indication of Clementi's growing interest in contrapuntal texture. In the final bars of the development, the motif "c" is reduced to the first two notes only, resulting in a new shape (Example 63a Motif "c¹") that later sheds its expressive character to become more rhythmic (Example 63b "c²"), and eventually serves as an accompaniment to the main subject at the start of the recapitulation (Example 63c "c³").

EXAMPLE 63a-c Op 50:1:i (Variants of motif "c" within development)

(a) Bars 111-112 Motif "c¹"



(b) Bars 114-115 Motif "c²"



(c) Bar 118 Motif "c³"



Clementi's interest in counterpoint at this stage in his life comes strongly to the fore in the development of Op 50:1:iii; incidentally one of the shortest developments in this group.⁴⁹ It commences with a strict two-part canon of fourteen bars, which derives its opening from bars 24/25 of the transition⁵⁰ and then continues with a melody that retains both the lyrical and rhythmic flow inherent in this motif, suggesting its meandering shape in ever-new variations, as the following example shows:

EXAMPLE 64a-d: Op 50:1:iii

(a) Bar 79



49 Dimensions: Exposition (79 bars), Development (37 bars), Recapitulation (102 bars).

50 In a way, the transition material itself has an obvious affinity with the opening subject. See pp128ff re the transition.

(b) Bar 81



(c) Bar 83



(d) Bar 84



In bar 94 this canon gives way to a more motivically orientated development which utilises the pronounced rhythm taken from the end of the first subject (bar 7) (Example 65a) and presents it in a new melodic guise (Example 65b).

EXAMPLE 65a-b: Op 50:1:iii

(a) Bar 7



(b) Bar 94

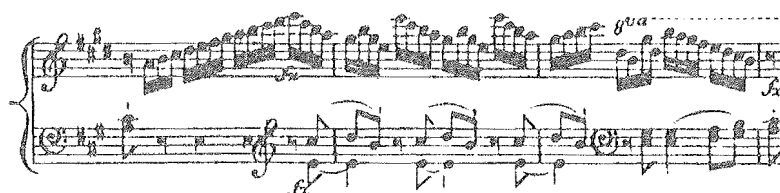


This interrelationship becomes more obvious in the ensuing bars, which reintroduce and develop both right-hand and left-hand parts of

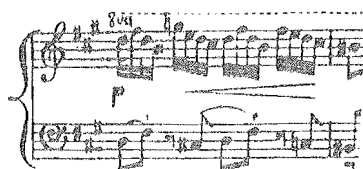
bars 8⁴-10¹ (Example 65c). It is in particular the brief accompanying motif (Example 65d) which now undergoes expansion, gradually emerging from its subordinate position in bars 99/100 (Example 65e), to a truly thematic one from bars 101ff. In due course the newly emerged phrase resumes the same melodic shape which opened the development, though at the same time completely changing its character from a lyrical into an accentuated aggressive idea. (Example 65f).

EXAMPLE 65c: Op 50:1:iii

(c) Bars 8-10



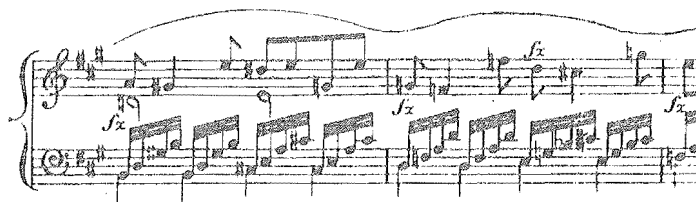
(d) Bar 96



(e) Bars 99-100²



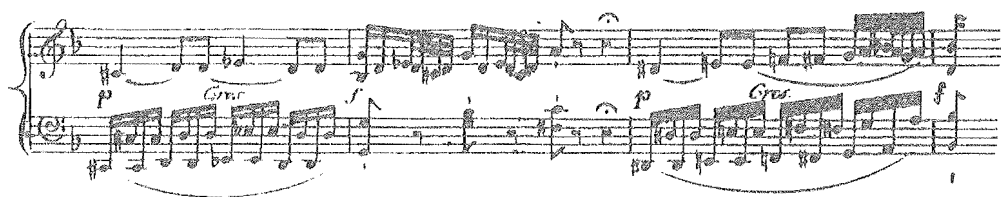
(f) Bars 106-107



The development of Op 50:2:i undoubtedly marks a decisive step in Clementi's progress towards romantic idiom. Its most striking features are the extensive use of chromatic harmony, the intensification of sound and the reliance on a variety of rhetorical devices, such as dramatic pauses coupled with changes of speed and recitativic passages. Some of the most surprising and innovative harmonic progressions are chromatic shifts between and within phrases (Example 66a), modulatory passages based on the typically romantic chromatic contrary motion of outer parts (Example 66b), and prolonged progressions on a chromatically ascending bass-line (Example 66c). Extensive use is also made of chords characteristic of expressive romanticism, such as diminished seventh, minor ninth and both German and French sixth chords.

EXAMPLE 66a-c: Op 50:2:i (Varied chromatic progressions within the development)

(a) Bars 41-44¹



(b) Bars 44-47 (Harmonic reduction)



(c) Bars 61-67

THE RECAPITULATION:

Generally, recapitulations tend to be varied or irregular, due to changes and expansions that primarily affect the later portions, ie second sections and epilogues. In the first movements of Opp 50:1 and 50:2, changes are of a conventional nature and are restricted to either omissions or expansions of earlier exposition material in the nature of variations. These changes do not interfere with the

fundamental thematic substance and the overall balance of the movements. A more substantial alteration, however, occurs in Op 46:iii, where the development of epilogue material in bars 394-422 creates a coda-like expansion, lengthening the otherwise almost regular recapitulation to a total of 146 bars as compared to 122 bars of the exposition.

A somewhat similar situation prevails in the first movement of Op 50:3, except that minor changes also affect both first and second sections. A slightly more complex structure appears in the final movement of Op 50:1. A fairly regular recapitulation of first and second subject material is interrupted by a Legatissimo insertion of nineteen bars (bars 176-194), using the same transition phrase that had been elaborated upon at the beginning of the development. This parallel becomes more poignant by the simultaneous reappearance of contrapuntal imitation and variation. After this insertion, the recapitulation continues for a number of bars on a more regular basis (bars 182-194), before broadening into an extended coda using both transition and epilogue motifs.

Ideas from the development also reappear within the recapitulation of Op 50:3:iii, the earlier part of which is entirely regular up to bar 367, where a short *lamentando* insert initiates a process of rearrangement and variation of second subject passages. The surprising return of the main subject in bar 389 concurrently with its mirror inversion resembles the contrapuntal-canonic treatment the same

phrase undergoes at the beginning of the development⁵¹, and also prepares for the powerful coda (bars 403ff), which further elaborates the same material before giving way to the altered restatement of the epilogue that concludes the movement.

Development technique plays a more prominent role in the recapitulations of both Op 46:i and Op 50:2:iii. In the first movement of Op 46 the recapitulation begins regularly, but changes from bar 171 onwards, continuing at first the two-bar phrase from bars 30-31 and then omitting bars 32-39, before resuming exposition material up to bar 194. In bar 195 the previously omitted two-bar phrase (bars 37-38), with its strong resemblance to the opening subject, introduces a development-like section utilising the dotted rhythm over a continuous triplet accompaniment. This new group eventually prepares for a cadenza, after which the recapitulation is resumed quite regularly with a restatement of the epilogue in a slightly varied form. (See Diagram 22).

51 At this stage Clementi seems to develop a special interest in the compositional potential of inverting motifs and short phrases. The lamentando sigh motif of bars 368ff, for example, could be considered the inversion of the ascending second, which plays such a prominent role in the opening bars of the main subject. Also compare the similar use of inversion in the previously discussed movement, ie Op 50:1:iii.

DIAGRAM 22: Op 46:i (Expansion of Recapitulation)

	EXPOSITION (74 BARS)	RECAPITULATION (127 BARS)
BARS 1-16	correspond to bars	141-156
30-31	expanded in bars	160-178
32-41	omitted in recapitulation	
42-58	correspond to bars	178-194
37-38	correspond to bars	195-196
	a new development	197-220
	cadenza	221-248
59-74	correspond to	248-267

The most radical intermingling of recapitulation and development occurs in the final movement of the D minor sonata, Op 50:2, where the recapitulation comes close to being a second development, as the restatement of each subject immediately gives rise to a lengthy and inevitably powerful continuation.

The recapitulation begins in bar 217 with a literal restatement of the first twelve bars. This is followed by a shortened and varied re-entry of the opening phrase which, after a rhetorical pause and similarly varied return of the afterphrase, prepares for an extended development of the rhythmic pattern of bar 9, relying primarily on effective modulations (Example 67a). In bar 260 the lyrical phrase already referred to in bars 236ff is extended into a six-bar unit of harmonically unstable character (Example 67b), a unit immediately repeated a semitone higher and terminating on a first inversion on an E flat major triad. This prepares for a more regular return of the

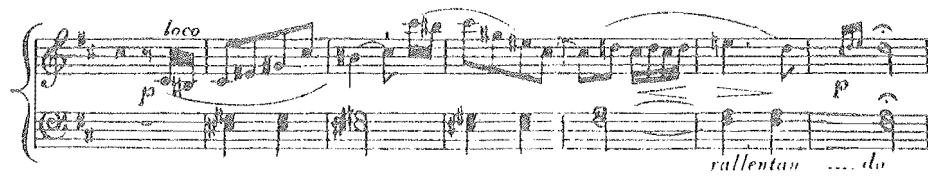
transition material commencing in bar 274 and, after some modulatory progressions, leads to a regular restatement of second section material in B flat minor (submediant minor), in bar 306, which corresponds to the introduction of the same material on mediant level in the exposition. From here onwards, the recapitulation continues regularly, returning to the expected tonic key in bar 350, where epilogue material returns, mirroring the exposition up to bar 363. At this point, a new development commences, based on the turn-figure that featured prominently in the later bars of the epilogue, bars 126-129, dominated large parts of the main development, and is in fact derived from a similar turn-figure in bar 2 of the opening subject (Example 67c). In addition to this turn-figure, intensive use is also made of an arpeggiated chord pattern which served as accompaniment within the second section and which is now used for primarily harmonic continuations (Example 67d). In bar 400 a final development occurs, utilising once again the short three-note figure of the opening subject which, together with some scalar and arpeggiated figurations, brings the movement to a powerful and highly effective close. (Example 67e).

EXAMPLE 67a-e: Op 50:2:iii (Developments within Recapitulation)

(a) Bars 248-251



(b) Bars 260-266



(c) Bars 364-367



(d) Bars 376-377



Bars 391-392



(e) Bars 418-424



2 MOVEMENTS IN RONDO FORM

Besides sonata form, rondo form occupies a major position in Clementi's piano sonatas. Altogether thirty-seven movements belong in this category. These are usually placed in the final position, thereby automatically acquiring a more substantial function in the context of the individual sonatas. Two interesting exceptions are Oeuvre 1:1, which has a rondo in first-movement position, and Op 40:1, the only slow movement in rondo form.

Compared with the various stages of evolution observed in movements in sonata form, those in rondo form undergo far fewer changes and their discussion therefore does not justify a grouping into the seven creative periods established by Plantinga. Nevertheless, several basic trends emerge, which may be described as follows:

In their earliest stage, rondo movements conform fairly rigidly to the conventional separation between ritornello and episode, ritornellos returning without any change, at times even with a simple da capo instruction (eg Opp 1:4:iii and 1:6:ii). The standard pattern that appears here is an A B A C A design, a pattern which in fact underlies virtually all rondo movements of Clementi's sonatas.⁵² A typical example of such a simple rondo occurs in the final movement of sonata Op 1:6. The ritornello, an eight-bar closed period followed by a four-bar external extension, returns literally after both episodes B

52 Hutcheson points out that this five-part rondo is used more frequently than the seven-part scheme in the early classical period. J T Hutcheson, *Musical Form and Analysis*, vol 2, p 61.

and C. Episode B, a chain structure of sixteen bars, commences with a modulatory bridge of two bars, and for the remaining portion, stays on the D^V , the actual dominant key of B major being established only in the closing bars. This harmonic instability, coupled with a rhythmic pattern that resembles that of the ritornello, relates the first episode to some degree to the ritornello itself - a feature which becomes more common in later rondo movements. A stronger contrast characterises the second episode, which starts immediately in the relative minor but later prepares the turn to the dominant harmony, B major, which leads directly to the da capo of the ritornello itself.

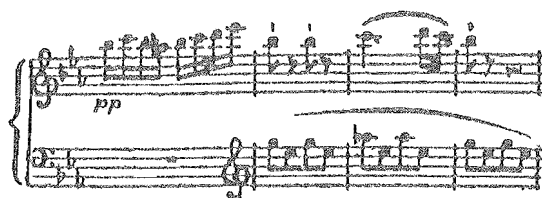
Gradually, the final ritornello is subjected to certain variations, at first in the manner of a coda-like extension (eg Oeuvre 1:1:i, Op 9:1:iii, 12:3:iii, 12:4:iii, 13:4:iii among others) but later of a more involved extension. The second movement of Op 1:2 shows an interesting example of a slightly varied final ritornello. Here this change is caused by the peculiar harmonic basis of the ritornello itself which, in both its first and second appearance, terminates with an imperfect cadence, the first allowing for a tonality-jump into episode B, the second preparing for a smooth entry of the tonic minor, the key of the second episode. Under these circumstances a harmonic change over the closing bars of the final ritornello is unavoidable.

A genuine coda, on the other hand, terminates the rondo movement of Oeuvre 1:1:i, adding to the eight-bar-long ritornello another eight bars with new material. A somewhat more substantial coda follows on the final ritornello in Op 11:iii. As in the previous example, the dimensional proportions are kept in balance, a twenty-four-bar-long

ritornello being followed by an extension of twenty-six bars. In this case, however, the material of the coda is not new, but derived from the brief turn-figure (Example 68a) that features prominently throughout the ritornello and now gives rise to a lengthy and sequential development (Example 68b).

EXAMPLE 68a-b: Op 11:iii (Final ritornello bars 185-189 and coda bars 217-225¹)

(a) Bars 185-188



(b) Bars 217-225¹



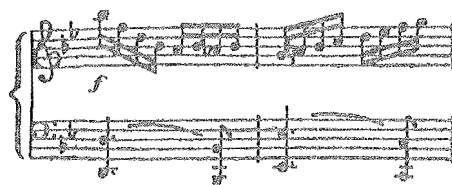
In Op 12:2:iii the dimensional balance clearly favours the coda which

is almost twice the length of the ritornello (ie a ratio of 12 to 22). In addition, its motivic substance no longer refers to the ritornello, but resembles bars 20-23 of the first episode, organising this material into two identical eight-bar phrases. It is in the closing bars that reference is made once again to the ritornello.

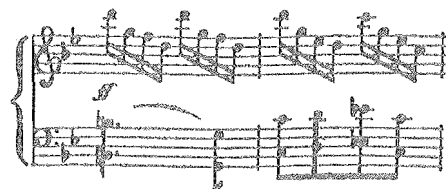
A first step towards actually varying the final ritornello occurs in Op 13:4:iii where the restatement of the principal theme is cut short by a sudden harmonic change which introduces a development-like continuation that produces an interesting variation of the energetic phrase from bars 13-14 (Example 69a and b). This continuation is abruptly interrupted by a one-bar rest (bar 140), followed by a further variation of earlier material now taken from the opening bars of the ritornello (Example 69c).

EXAMPLE 69a-b: Op 13:4:iii (Final ritornello and coda)

(a) Bars 13-14



(b) Bars 130-131



(c) Bars 1-2 and Bars 141-142



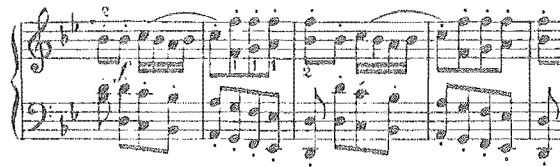
While the changes in this instance are brought about mainly by a change in their harmonic and rhythmic base, those affecting the final movement in W0 3 are of a different nature. Here the closing ritornello commences with a mere embroidery variation of the opening bars. In its further course, however, it omits the former middle section (ie bars 9-18) and instead continues with a literal return of bars 19-24 (though transposed an octave lower). This is then followed by a new continuation (bars 135-137), which eventually leads to a typical cadential close.

The most drastic omissions undoubtedly characterise the final ritornello of Op 24:2:iii, a ritornello entry which concentrates exclusively on bars 10-12 of the principal theme, subjecting them to repetitive development. This unusual feature may well have been

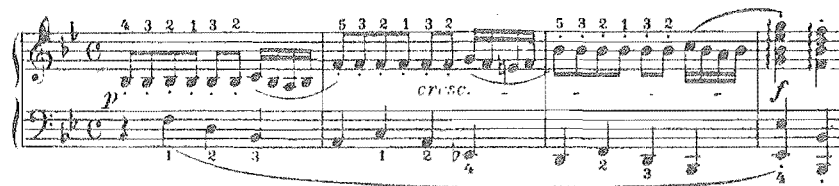
caused by the obvious relationship of this particular motivic idea to the opening bars of the sonata (Example 70a and b).

EXAMPLE 70a-b: Op 24:2:iii (Final ritornello)

(a) Bars 259-263¹



(b) Bars 1-3 (Opening of First movement)



By returning to the starting material, the composer may well have intended to establish motivic unity between the outer movements, as a demonstration of his compositional skill.⁵³

Variations of a more involved nature affect the final ritornellos of both Opp 23:2:iii and 37:2:iii. In the former, the ritornello commences with a literal return of its opening bars, introducing

⁵³ It should not be forgotten that according to reliable sources, this sonata was played by Clementi in competition with Mozart for Emperor Joseph II in 1781.

slight harmonic changes and omitting some motivic repetitions. In bar 169, a motif taken from episode C appears, which serves as a closing unit to a phrase that ranges from bars 163-173¹, and which is immediately repeated. Between bars 183 and 189, the opening phrase of the ritornello is distributed between the tenor and the treble parts, resulting in an interesting and charming variation of this idea. Figurative passages of cadential character bring the movement to its end.

In the latter, a similar intrusion of "borrowed" material, here taken from the first episode, results in a considerable expansion of the final ritornello, lengthening it from forty-two to seventy-one bars. Once again, the ritornello commences regularly but, after sixteen bars, departs from its former design, at first by the introduction of minor variations, but from bar 265 onwards, by allowing for a lengthy development of material derived from bars 42ff. Genuine ritornello material reappears only from bar 301 onwards.

In contrast to the introduction of variations in the final entry of the ritornello, the middle statement remains literal for a much longer period, and is found in this form in most of the rondos of both the third and fourth creative periods, appearing for the last time as late as in the finale of Op 37:2.

Variations of the middle ritornello, however, do occur long before that period, at first only in isolated instances, but later side by side with varied final ritornellos. At an early stage, such variations do not affect the actual thematic substance, but merely

omit shorter or longer sections from the original. The clearest example of this technique occurs in Op 8:2:iii, where the original tripartite structure is reduced to the opening eight-bar period, whereas the former portions "b" and repeat of "a" are omitted, thereby reducing the ritornello from the original twenty-four to a mere eight bars.⁵⁴ A similar truncation also reduces the middle ritornello of Op 16:iii from the former fifty to only sixteen bars.

Of greater interest are movements in which the middle ritornellos introduce changes that go beyond mere omissions and result in genuine variations of the motivic matter. Such changes range from modest embroidery and/or interchanging of parts, to more substantial alterations (as for example, internal rearrangement and/or addition of new ideas). Whatever their intensity may be, they inevitably also bring about further changes in the final ritornello. A good example of this is provided by the final movement of Op 25:4. The middle ritornello mirrors the first sixteen bars exactly, but then introduces slight changes in the remaining twelve bars, in particular an interchanging of right- and left-hand parts between bars 105 and 109. In comparison with these, only moderate deviations from the original far more extensive changes take place, particularly after the final entry of the ritornello in bar 210. This entry introduces only minor alterations, but is followed by an extensive multi-sectional coda

54 Compare, in this context, the frequently found shortenings of extended opening and closing ritornellos in middle entries so typical of the Baroque modulatory rondo form, for example, in the outer movements of J S Bach's "Italian concerto", and in the first movement of the Brandenburg concerto No 3.

(bar 237) which reviews major ideas from both episodes B and C.

A similar arrangement prevails in Op 34:1:iii. Here the middle ritornello elaborates on a phrase taken from bars 11-14, subjecting it to interesting harmonic and rhythmic shifts, as shown in the following example:

EXAMPLE 71a-b: Op 34:1:iii (Middle ritornello)

(a) Bars 11²-14¹



(b) Bars 77-79¹ (Rhythmic shift)



Further substantial elaborations take place within the final appearance of the ritornello which now undergoes quite extensive motivic and harmonic development and is once again intermingled with material that has been "borrowed" from earlier episodes.

It is in the rondo movements of this type that another interesting development begins to emerge. In both Opp 25:4:ii and 34:1:iii, the contrast between ritornello and episode is weakened to some extent, due to the intermingling of and interrelationship between various ideas that are shared by all sections. The contrast-effect therefore depends more on a contrast between key centres than on genuine and immediately obvious theme differences.

In Op 25:4:ii, for example, the opening ritornello is followed by a transition passage which modulates from the tonic to the dominant key and uses scalar and other figurative passages that continue patterns that have already been established in the ritornello. It ends with a combination of an ascending octave jump in the right-hand part, and a broken chord pattern in the left-hand part, both of which appear earlier in bar 1 (in the right-hand part as an essential element of the first theme) and in bar 3 (Example 72a) (in the left-hand part as a simple accompaniment pattern). The ascending octave jump then announces the opening of the "contrast" theme B (bars 45⁴ff) (Example 72b) which, at least in its opening line, resembles the opening bars of theme A, as the following example illustrates:

EXAMPLE 72a-b: Op 25:4:ii (Opening ritornello and first episode)

(a) Bars 1-4³



(b) Bars 45⁴-49



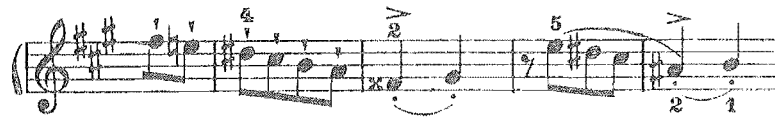
In spite of this strong interrelationship, a moderate contrast is brought about by the different character of this new version and by a quieter accompaniment pattern. This impression is further supported by the fact that the now prevailing quaver motion creates a character

that differs considerably from the restless semiquaver motion of both ritornello and transition.

Episode C, on the other hand, commences in a clearly contrasting manner, abruptly turning to F sharp minor and introducing fortissimo chords, which together with their staccato attack create a gruff effect. After four bars, the mood changes to a more lyrical and expressive one, due to the appearance of a descending scale motif that terminates in an ascending sigh motif. This phrase, however, is but a derivative of the similarly expressive motif that makes its first appearance within episode B (bars 51-53). (See Example 73).

EXAMPLE 73a-b: Op 25:4:ii

(a) Bar 52³-55



(b) Bar 118-119



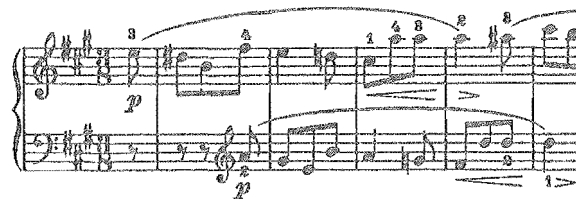
Commencing in bar 145, material clearly derived from the ritornello seems to prepare for a ritornello entry, an impression that is further supported by the concurrent modulatory process that confirms the return of the tonic key, using the same melodic figure that closes the opening ritornello (compare bars 167-173 with bars 27-28). Surprisingly, the return of the principal theme, so clearly hinted at in preceding passages, is delayed by a second statement of theme C (bars 174ff), followed by a short development of the leggiero broken chord motif first introduced in bar 125. It is only after these

passages that the principal theme appears for the last time, in bar 209,⁴ when it is followed by the already mentioned multisectional coda, where material from both episodes reappears in such a manner as to emphasise the interrelationship that exists between the main components of this movement.

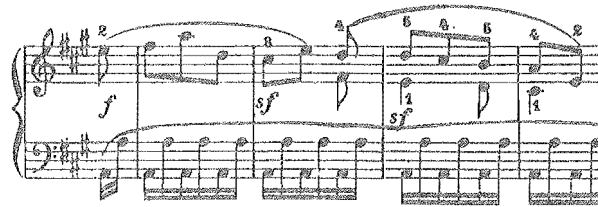
The interrelationship of main components also plays a major role in the rondo finale of Op 33:1, the ritornello of which contains almost all the essential material used later in the episodes. It has a clear and regular tripartite outline and consists of a sixteen-bar-long closed period which is repeated literally, after a mildly contrasting non-periodic middle part of twelve bars. Both the melodic curve of phrase "a" (Example 74a) and the semiquaver accompaniment pattern of phrase "b" (Example 74b and c) play a major role in the further course of this movement.

EXAMPLE 74a-c: Op 33:1:ii (Use of ritornello phrases "a" and "b")

(a) Bars 1-5 (Phrase "a" - canonic imitation)



(b) Bars 16³-20 (Phrase "b")



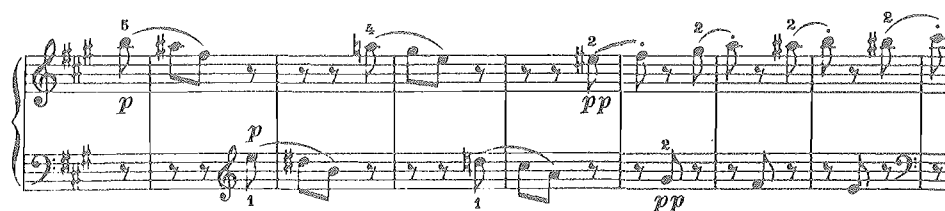
(c) Bars 52³-58² (Phrase "b" - melody in left-hand part)



The ritornello is immediately followed by a transition that at first seems to introduce a repeat of phrase "b" but soon progresses differently, introducing gradual changes to the quiet semiquaver accompaniment pattern as it moves from the subdued left-hand position into a leading treble line. The transition terminates with a clear cadence to the dominant key in bar 76, where the first episode enters with a melodic line, cleverly distributed between right-hand and left-hand parts and clearly related to the opening phrase of the ritornello (Example 74d):

EXAMPLE 74d: continued

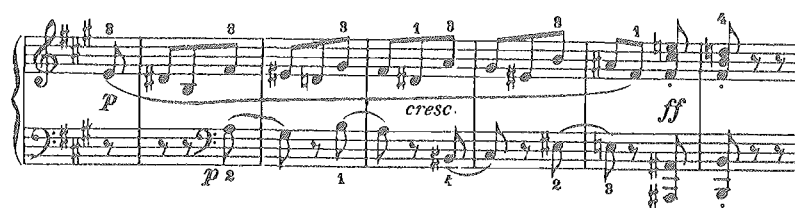
(d) Bars 76³-84¹ (First episode using phrase "a")



As the episode progresses, it develops the gently flowing melodic curve of the ritornello by harmonic rather than motivic means, eventually reaching a prolonged pedal point on E which prepares for a literal return of phrase "a" of the ritornello. This is followed by an extended development of both phrases "a" (Example 74e) and "b" (Example 74f) from the ritornello,⁵⁵ which leads to a new derivative of "a", cleverly disguised within a figurative pattern in the right-hand part and a seemingly new rhythmic pattern in the left-hand part (bars 200ff) (Example 74g).

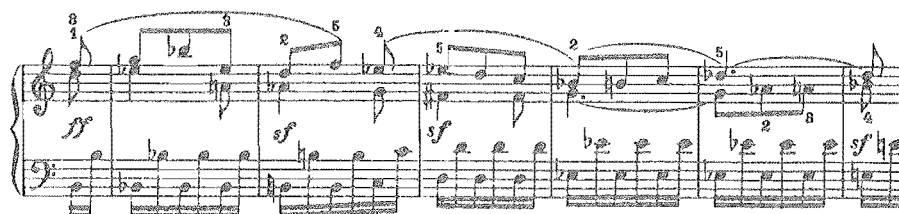
EXAMPLE 74e-g: continued

(e) Bars 156³-162¹ (Phrase "a" developed)



55 Plantinga refers to the first part of the development as "his most playful." Clementi: His Life and Music, p168.

(f) Bars 180³-186¹ (Phrase "b" developed)



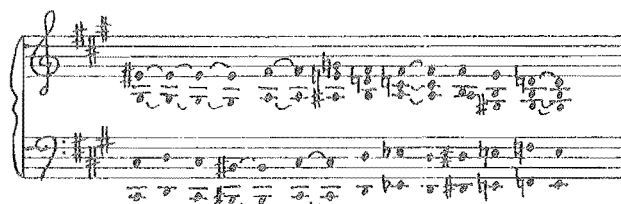
(g) Bars 199³-202 (Phrase "a" with figurations)



Beginning in bar 230, a purely harmonic passage of intense chromaticism prepares for the entry of the final ritornello in bar 255 (Example 74h). The literal return of phrase "a" is followed by a chromatically changed repeat of equal length (Example 74i) and a similar variation of phrase "b". The movement then ends in a coda-like manner with some further figurative passages and a last veiled reference to phrase "a" (Example 74j).

EXAMPLE 74h: continued

(h) Bars 230³-250 (Harmonic progression)



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EXAMPLE 75a: Op 40:1:iv

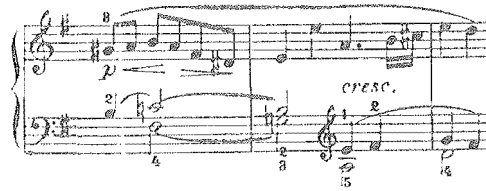
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The ritornello itself is in a regular tripartite "lied" form, the standard design for many rondos of the classical period.⁵⁶ A closed eight-bar period is immediately repeated, the melody being transposed down an octave and slightly altered. The six-bar-long middle part relies mainly on repeats of the little triplet figure that also plays a major role in the first statement of the theme. The ritornello ends with another return of the opening period, which leads straight into a transition passage that continues the sextuplet motion of the closing bar from the ritornello. The main theme of the first episode then appears on dominant level in bar 42². It resembles the ritornello not only on account of a similar melodic curve in its opening line, but also because of its periodic structure and the fact that it is repeated immediately, though with slight changes, an octave lower (Example 75b). In bar 58 material from the transition reappears and is subjected to a development-like continuation and extension. The main interest of these bars lies, however, in the surprising turn to B flat as submediant of the dominant key, in bars 61/62. An enharmonic change in bar 66, utilising the ambiguity of a diminished seventh chord, soon leads back to D major, and the actual episode ends in bar 75 with a perfect cadence. In its overall structure, the episode is in bar form, two periodic stanzas being followed by an extended aftersong. The return of the ritornello is prepared for by a link, which reintroduces the opening phrase in augmentation (Example 75c).

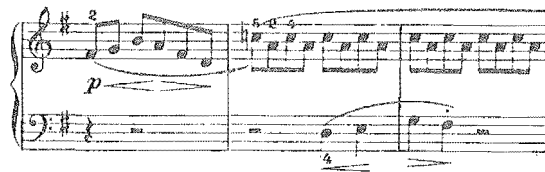
56 See for example, Haydn's Symphony No 94:iv in G Major - "Surprise", Op 80:1.

EXAMPLE 75b-c:

(b) Bars 54²-56²



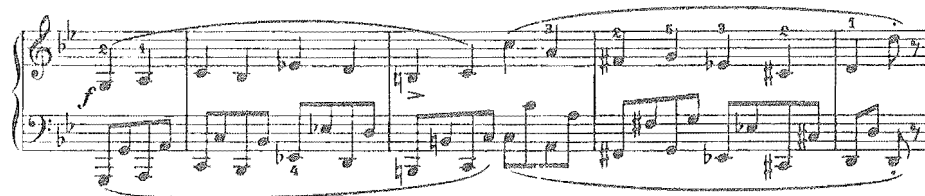
(c) Bars 75²-77



Episode C, one of the most extended and interesting episodes found amongst Clementi's rondos, commences with a new and powerful variation of the same motif, immediately expanding it by inverting and augmenting its melodic curve. The unisono texture, as well as the turn to the tonic minor, helps to intensify the energetic character of this new version (Example 75d).

EXAMPLE 75d:

(d) Bars 108³-112

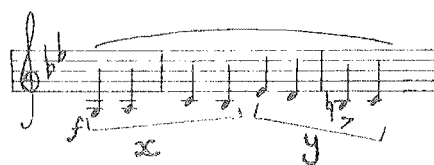


A new derivative is introduced in bar 112,³ opening a new six-bar phrase of modulatory character. In bar 118³ yet another thematic unit is introduced, which presents within itself a contrast not only in

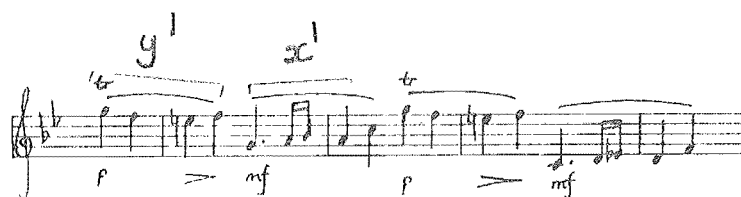
dynamics and in character, but also in melodic direction. Its two components bear a close relationship to the opening phrase of episode C, though reversing the inner arrangement, as shown in Example 75e.

EXAMPLE 75e:

(e) Bars 108^3-110^2 (Motifs "x" and "y")



Bars 118^3-122^2



Component "y" then forms the basis of the next phrase, which is built almost exclusively on first inversion chords and then followed by another four-bar phrase that closes the entire opening unit of the ritornello (ie bar 108^3-130^1), a unit which is immediately repeated with only minor changes (ie bars 130-152). Bar 152 marks the beginning of an extended motivic and harmonic development that is mainly based on motif "a" from the ritornello. In the first part of this development (ie up to bar 164^2) the original phrasing is retained but, from bar 164^3 onwards, this phrasing is lengthened from one to two bars (Example 75f). In bar 178 this part of the development comes to an end and gives way to a retardation which

utilises the former derivative of bars 118ff in a rhetorical manner. The "a tempo" in bar 186 then prepares for the closing portion of this episode which commences with a slightly varied restatement of the opening part of the episode, followed by further modulatory passages, which in turn prepare for the re-entry of the ritornello in bar 210. In this last appearance, the ritornello theme itself undergoes a fascinating transformation, for it is presented in "syncopated unisono", marked *pianissimo*, and to be played with the dampers lifted, which results in a most unusual effect. (Example 75g). The coda begins in bar 226¹ and in its opening bars returns to the transition material (ie bars 31ff) which, however, soon gives way to a powerful chordal and chromatic passage, leading once again to a flattened submediant, followed by further, purely figurative, elaboration of the ever-present motif "a".

EXAMPLE 75f:

(f) Bars 152³-154² (One-bar phrases)



Bars 164³-168² (Two-bar phrases)



(g) Bars 210³-214²



Clementi's handling of rondo form reaches its greatest individuality in the final movements of Opp 33:2 and 40:3. Both these movements apply principles of variation and derivation with remarkable musical logic, thereby achieving inner unity within external diversity.

In Op 33:2:ii the sense of unity is strengthened by the number of ritornello entries - either in toto or in part - not encountered before. Moreover, the ritornello in itself contains more repeat phrases than usual, which emphasises the important unifying function of its main phrase. Further interest is added to the ritornello by its unusual phraseology and harmonic outline: the opening theme is made up of four, almost identical, three-bar phrases, the simple melodic curve of which finds its parallel in the equally simple harmonic basis, with its strong pedal-point character. The only slightly differing middle section, made up of four repeated four-bar phrases, increases the static harmonic character by replacing the former latent pedal point on the T^V with a genuine pedal on the tonic note. The simplicity of the ritornello finds further support in the prominence of thirds which appear in different shapes and guises throughout the ritornello, and incidentally also feature in later sections of the movement. (Example 76a).

The ritornello closes with a return of its opening portion (bars 28²-40¹), the second half of which introduces slight melodic changes.

Bar 40² marks the beginning of a new idea combining the aforementioned parallel thirds progression with a new figure that is later to assume greater prominence. A modulatory progression leads to a suggested dominant key (C major) where a short episode, containing only slightly differing material, commences. Once the dominant key is confirmed (in an extended cadential progression I IV V I) in bars 56-62, the ritornello enters again, though reduced to its closing portion. In bar 74² episode C is introduced with a new melodic idea that shares, however, not only its character but also its phrase structure with the ritornello. It differs from the ritornello mainly on account of the change in melodic direction, covering its melodic compass in a predominantly downward movement as opposed to the upward trend of the opening bars of the main theme (Example 76b).

This theme gives rise to a short continuation passage almost identical to the cadential progressions of bars 56¹-62¹. Here, however, the confirmation of the new key centre is followed by the major portion of episode C, now clearly on dominant level. Theme "c" then appears in inversion in the left-hand part and is combined with a new four-bar phrase which bears slight resemblance to bars 2-3 of theme "a" (Example 76c).

This new idea is repeated, varied and extended, and leads back to another varied and shortened return of the ritornello (bars 128²-156¹). The key changes to the tonic minor in bar 156² where the more

powerful episode D enters. It begins with a combination of the already mentioned quaver figure from bar 40/41 with theme "c" (from the previous episode) now changed to the minor mode. A new idea appears in bar 166, containing in its middle voice a further derivative of the opening bars of the ritornello (Example 76d).

This seven-bar unit is succeeded by two two-bar phrases which continue earlier material in a playful manner, alternating between right-hand and left-hand parts. An energetic cadential passage completes this portion of episode D.

The next part commences with a varied repeat of bars 156²-176² but continues by developing the sigh motif suggested in bars 166/167, together with the slow trill-figure that features so prominently throughout this entire episode. It is actually this figure which prepares for the next and final entry of the ritornello in bar 232², an entry which once again introduces some variation into the original and delays the return of the closing phrase by inserting a further development of material taken from episode C. This development occupies bars 260²-288¹, where it gives way to a varied reappearance of the closing phrase from the ritornello (bars 28²-40¹).

EXAMPLE 76a-d: Op 33:2:ii

(a) Bars 1-16

(b) Bars 1-4² versus Bars 74²-77¹

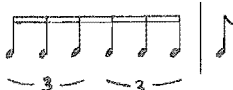
(c) (i) Bars 2-4 versus (ii) Bars 103-107¹

(d) (i) Bars 1-4² versus (ii) Bars 166-168²

External diversity combined with inner unity, the fundamental principle of many classical masterworks, is the concept which binds the various sections of Op 40:3:iii - Clementi's last rondo movement - into a congruous whole. As in the previous example, unification is achieved by the systematic use of both the rhythmic and melodic aspect of the opening motif. Even a perfunctory glance at this movement reveals the prominence of the semiquaver triplet motion, which prevails almost unabated throughout the entire rondo. Only occasionally does it give way to a different but closely related figure which merely omits the middle note, thereby accentuating the down-beat and in no way interfering with the rhythmic momentum so important for the character of this movement. (Example 77a).

EXAMPLE 77a: Op 40:3:iii (Two rhythmic patterns)

(i) Bars 1-2¹



(ii) Bars 61-62¹



The strong hold which the semiquaver triplet pattern has over the movement also affects the melodic aspect of the opening phrase, changes and variations of which become far less obvious and in consequence are totally subservient to rhythmic continuity.

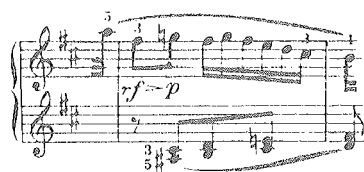
The ritornello departs from the usual tripartite structure and instead has the outline of a bar form, which consists of two almost identical

eight-bar stanzas that are followed by a twelve-bar aftersong containing clearly related material. A modulatory transition, continuing elements from the ritornello figurations, prepares for the entry of the first episode in A major, the dominant key (bar 40). Even though this episode introduces a new melody, the reappearance of phrase "a" of the ritornello four bars later diminishes the feeling for contrast, a feeling which is further weakened by the continuity of the scalar shape featuring throughout the ritornello, and by the already mentioned rhythmic continuity, now placed into the left-hand accompaniment pattern beginning from bar 50³. Phrase "a" returns and, due to its imitatory treatment and short development, immediately reassumes prominence. The episode terminates with a full cadence in bars 70/71, after which a short link leads back to a varied restatement of the ritornello.

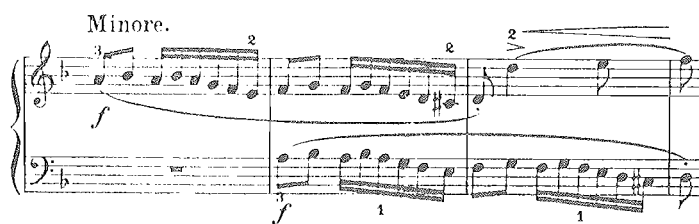
As in most of Clementi's rondos episode C turns to the minor tonic and, due to its greater harmonic and contrapuntal interest, forms the core of the movement. Clementi's interest in contrapuntal complexities, typical of the later periods of his creative life, affects the entire first part of this episode, which contains several canonic sections that only occasionally give way to free imitative writing. The opening phrase of the first canonic passage is taken from bar 65¹, in itself a derivative of motif "a" from the ritornello (Example 77b).

EXAMPLE 77b: Op 40:3:iii (Episode C)

(i) Bars 65-66¹ (Source of opening phrase in episode C)



(ii) Bars 102-105¹ (Opening canonic passage)



The second main part of episode C is then devoted to an harmonic excursion of considerable interest. This excursion may be regarded as the only really contrasting portion of the movement since it has a different rhythmic pattern and completely lacks any contrapuntal texture. It also differs from the rest of the movement by its greater sound intensity, the result of the full chords in the accompaniment parts, combined with a more extended compass and the fortissimo markings. Beginning from bar 183¹ the full chords are gradually dissolved and eventually give way to another derivative of motif "a", which prepares for the entry of the final ritornello in bar 192², an entry cleverly overlapping with the dissipating strains of the episode. The last and slightly altered entry of the ritornello is

then followed by a coda (bars 226⁴-246) which in principle continues ritornello elements, since it depends mainly on motif "a".

3 MOVEMENTS IN TERNARY FORM

While Clementi obviously favours sonata form for the majority of first movements, and rondo form for many of his final movements, he reserves ternary form almost exclusively for slow movements, as the following table shows:

TABLE 8⁵⁷:

FORM	1st MVT	2nd MVT CENTRAL/FINALE		3rd MVT CENTRAL/FINALE	4th MVT FINALE	TOTAL
SONATA	63	1	3	15		82
RONDO	1	1	12	22	1	37
TERNARY	1	30	5	1		37
BINARY		9				9
VARIATIONS			3	3		6

Apparently, the symmetrical arrangement of contrasting sections, which characterises all ternary forms, seems a suitable frame for movements of predominantly expressive and lyrical content. Owing to the fact that ternary form, as such, allows for very few fundamental changes, it is hardly possible to trace a systematic development in the basic design of movements belonging to this category. This is not to say that there are no differences apparent between movements from the early periods and those from later years. These differences, however, do not affect the underlying A B A or A A¹ A structure. They do affect the finer details of internal logic as well as the dimensional balance and, in particular, the expressive quality and content. These

57 WO 13 with three movements is excluded as the sonata was not available for this research. See explanatory footnote 6, p17.

later aspects, however, are not primarily a formal feature but rather one of style.

Notwithstanding any of the aforementioned considerations, it is possible to distinguish between certain variations in the handling of ternary form and to establish the following categories:

- 1) A regular A B A design with a clearly contrasting middle part and a literal, or almost literal, return of the A section, eg Oeuvre 1:3:i, 1:4:ii, Opp 1:1:ii, 1:3:ii, 7:2:ii, 25:6:ii and 40:1:iii.
- 2) An $A A^1 A$ or $A A^1 A^2$ design where the middle section differs from, but does not contrast with, the outer portions and is often closely related to, or derived from, the opening A section, eg Oeuvre 1:2:ii, Opp 1:4:ii, 8:1:ii, 8:2:ii, 8:3:ii, 9:1:ii, 10:3:ii, 11:ii, 12:2:ii, 12:4:ii and 13:4:ii.
- 3) An $A B A^1$ design where the return of the opening section subjects the thematic content to variations of varying degree, ranging from slight changes in works of the middle period to some substantial variations in movements from later periods, eg Opp 1:5:ii, 7:1:ii, 9:3:ii, 10:1:ii, 12:1:ii, 13:5:ii, 16:ii, 20:ii, 23:2:ii, 25:1:ii, 34:1:ii, 37:1:ii, 37:3:ii, 40:3:ii, 41:ii, 46:ii, 50:1:ii, 50:2:ii and 50:3:ii.

In a number of movements, the final A section is followed by a coda and/or a link which prepares for the ensuing final movements, eg Oeuvre 1:4:ii, Opp 7:2:ii, 8:2:ii, 9:1:ii, 11:ii, 13:4:i, 40:3:ii

(link), 46:ii (link), 50:2:ii and 50:3:ii (link).

The earliest and most regular example of an A B A format appears as a tempo di minuetto in second position in Op 1:1. A twenty-bar-long A section, in the shape of an extended closed period, is contrasted with a twenty-two-bar long B section on dominant level, after which A returns with only very minor changes affecting exclusively figurative ornamental patterns in bars 47-50. A similar, entirely symmetrical 20/20/20 structure, is found as the first movement in Oeuvre 1:3. A much more extended ternary form underlies the second and final movement of sonata Op 7:2 where an Andantino allegretto portion A (in C major) encloses a virtuosic Presto (in C minor) that contrasts in all respects with the outer parts. The A section, in itself, is also ternary in design with a slightly different middle part a¹ and a shortened return of the opening phrase. At its second entry, the literal return of the entire A portion is followed by a twenty-two-bar-long coda which combines elements from both A and B sections.

The most complex application of regular ternary form undoubtedly occurs in sonata Op 40:1, the third movement of which consists of two involved canons, the first recurring literally after Canon II. Canonic imitations between treble and bass are strict, Canon II sharing the further complication that its bass part imitates the treble in inversion with minor tonal adjustments. Moreover, each of the two canons is further subdivided according to an internal a b a¹ design.

Movements in A A¹ A structure occur only in sonatas originating in the first and third of Clementi's creative periods. They are usually fairly short and approximate the normal balance of tripartite "lied" form, (see for example the Menuetto in Op 8:3:ii or the strongly unified Andante cantabile of Op 8:1:ii. Representatives of the same category, but with a more substantial expressive content, are the second movements of sonatas Opp 8:2 and 11 which share not only genuine lyricism and a tempo indication *Larghetto con espressione*, but also a coda-like extension at the end of the second A. In both movements the middle part is kept in similar vein, which slightly intensifies the mood and melodic curve of the outer sections.

In four movements also originating in the same period, Clementi uses a type of ternary structure sometimes referred to as a Neapolitan Allegro:⁵⁸ each of the three statements of the opening head-motif (not necessarily entirely identical, but at least closely related) precedes a continuous unit, and these three units differing from each other. Although movements of this kind are normally presented in a fast speed - hence the designation Neapolitan Allegro - Clementi successfully applies a similar outline to the slow movements of sonatas Opp 1:4, 12:2, 12:4 and 13:4. In Opp 1:4:ii and 12:4:ii the three units begin alternately on tonic, dominant and tonic levels, whereas in Opp 12:2:ii and 13:4:ii all three head-motifs enter on the tonic.

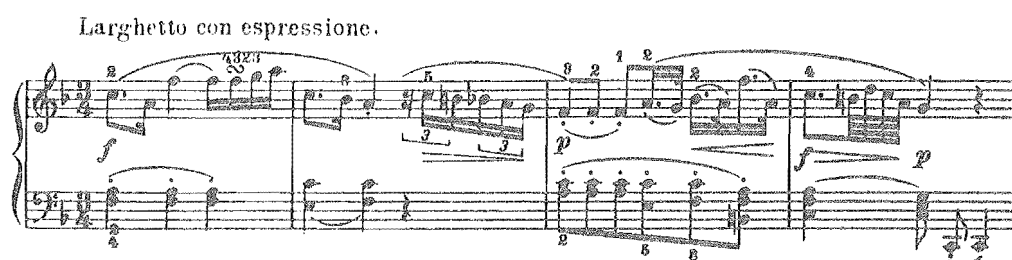
58 See further discussion by Wilhelm Fischer in Adler's *Handbuch der Musikgeschichte I*, p554; and in K Heuschneider's *The Piano Sonata of the Eighteenth Century in Germany*, pp3, 38-39, 62 and 77-78.

By far the majority of central movements belong to the third category, where the return of the opening section undergoes certain changes. This outline makes its first appearance as early as Op 1:5:ii and gradually assumes greater prominence, providing the formal basis for some of Clementi's best compositions.

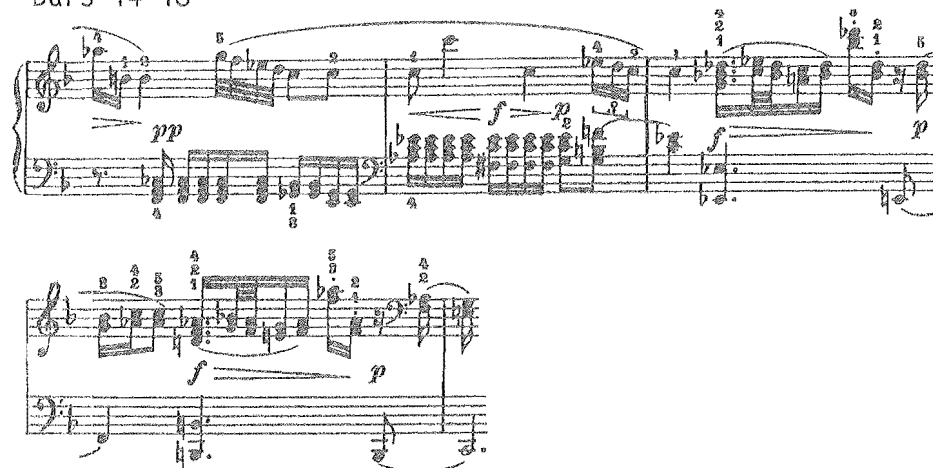
One of the first examples falling into this group is the slow movement of Op 12:1, another *Larghetto con espressione*. An eight-bar-long A section of lyrical character (Example 78a), modulating in its afterphrase to the dominant, finds moderate contrast in a ten-bar-long middle section B that introduces some interesting expressive and modulatory phrases of almost declamatory character (Example 78b). This is followed by the return of the opening phrase, now altered in both the opening unit and in its afterphrase, so as to end in the tonic key.

EXAMPLE 78a-b: Op 12:1:ii

(a) Bars 1-4



(b) Bars 14-18¹



Another example of early ternary form but one which is of greater structural interest is found in Op 7:1:ii. Here the first A part is subdivided into a 4+4+4 phrase of an $a\ b\ b^1$ outline, and two identical eight-bar units on dominant level. Similar subdivisions are also prevalent throughout the middle part B which contains not only new and contrasting ideas, but also some clear references to material from the A part (see bars 33ff). At its final return, the A part omits the original opening unit of twelve bars and retains only the two eight-bar units (bars 13-28), which are now presented on tonic level, the repeat being transposed an octave down and extended by two added bars, which slows down the harmonic and rhythmic drive to bring this beautiful movement to a quiet close.

References to ideas from a different section are also found in the slow movement of Op 25:1. As the following diagram shows, the varied return of the first part omits the initial eight bars of the original A section, and, after restating bars 9-15, replaces the remainder of A with an almost literal return of bars 24-27 from the central B section, figurative patterns of which also prevail for the rest of the movement.

DIAGRAM 23: Op 25:1:ii (A : B : A'B')

	A (23 BARS)					B (19 BARS)				
PHRASE	4	+	4	4	7	4	1½	3½	9	
MOTIF	a		a	a ¹	a ²	b		c		
BARS	1	8 ³	8 ⁴ -12 ³	12 ⁴ -16 ²		24 ¹ -27	28 ¹ -29 ³	29 ⁴ -33 ¹	33 ²	42 ²

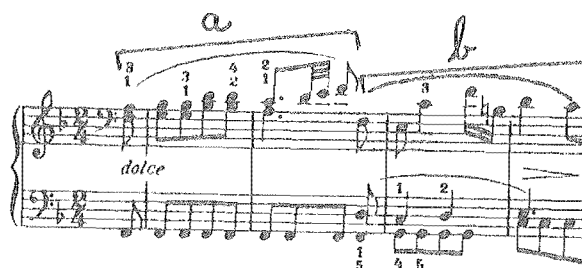
	4	4	4	1½	3½
	a ¹	a ²	b		c ¹
	42 ⁴ -46 ³	46 ⁴ -50 ¹	50 ¹ -53	54 ¹ -55 ³	55 ⁴ -58
	A ¹ (7 BARS)			B ¹ (9 BARS)	

Commencing with Op 34:1:ii a new and more complex ternary pattern emerges in which greater emphasis is placed on melodic variation of repeated phrases. In order to accommodate variations of this kind, Clementi at times found it necessary simultaneously to enlarge the dimensions of such movements and to increase their impact on the cyclic balance of their respective sonatas. Other movements which belong in this group are Opp 41:ii, 46:ii and 50:1:ii. Ternary form of this type, however, is not restricted to Adagio or similar movements only, but also serves as the basis for the Allegretto vivace in Op 37:3 which replaces the usual slow movement.

Op 34:1:ii opens with an eight-bar melody resembling a closed period. The forephrase contains two different two-bar-long ideas marked "a" and "b" (see Example 79a).

EXAMPLE 79a: Op 34:1:ii

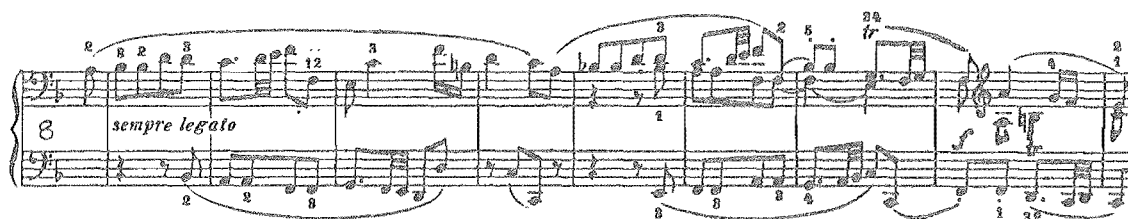
(a) Bars 1-4³ Phrases "a" and "b"



The afterphrase in bar 5, which suggests a subdominant harmony, retains "a" but ends with a different two-bar unit that closes on the tonic. The entire eight-bar melody is repeated immediately, but harmonised in a different, contrapuntal manner; the bass part at first presents an inversion canon at the interval of a major seventh and then a straight canon at the interval of a fourth, bars 8⁴-17¹ (see Example 79b).

EXAMPLE 79b:

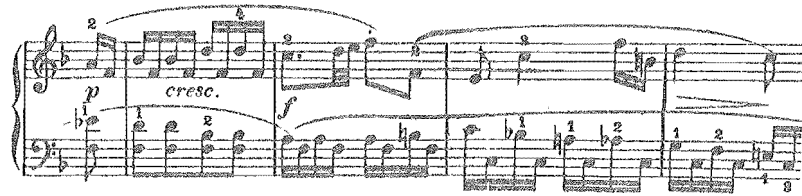
(b) Bars 8⁴-17¹



As the bass line closes the canonic imitation, it overlaps with a new treble line, resembling the rhythmic pattern "b" which is used for a brief continuation that prepares for the next entry of the main melody in bar 21, in a slightly varied form (see Example 79c, bars 20⁴-24³).

EXAMPLE 79c:

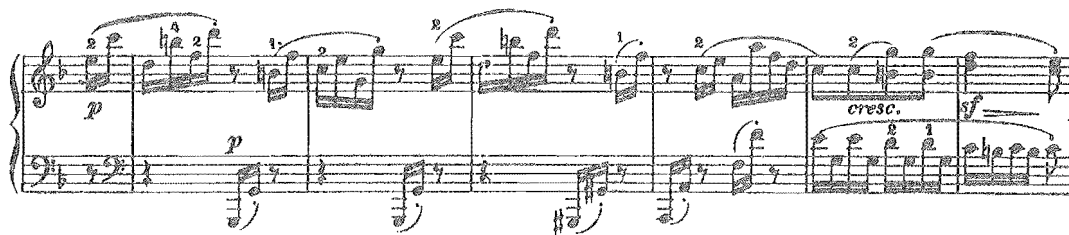
(c) Bars 20⁴-24³



This variation is then followed by a modulatory link, again using the rhythmic outline of motif "b", which forms an important intermediary step for a later transformation in bars 84ff. In bar 32⁴ a new figure makes its appearance, utilising the ascending sixth from motif "b". This pattern, together with a concluding cadential progression, shapes itself into a six-bar phrase which is repeated immediately with minor melodic and harmonic changes (see Example 79d), bars 32⁴-38³).

EXAMPLE 79d:

(d) Bars 32⁴-38³

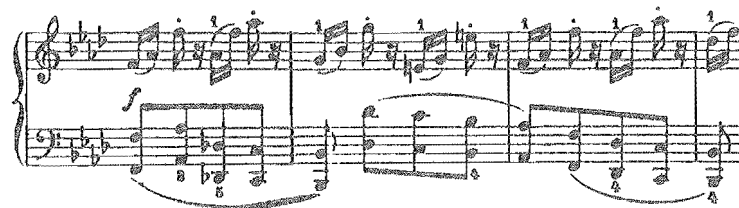


The entire A section ends with another variation of the original theme. The ascending sixth pattern which returns in bar 49 now serves to prepare for the appearance of a closely related pattern at the beginning of the contrasting middle section in bar 25.

In its overall outline this strongly contrasting part B suggests a bar-form with two fifteen-bar-long stanzas (ie Bars 54-68 and 70-84¹ respectively) joined together by a one-bar link (bar 69) and complemented with a twenty-five-bar long aftersong (bars 84-108). The two stanzas, in turn, are made up of two different ideas in the bass part, the first being characterised by a fairly extended melody (Example 79e), the second by a more static line, the repeat notes of which refer to the similar pattern of motif "a" (Example 79f).

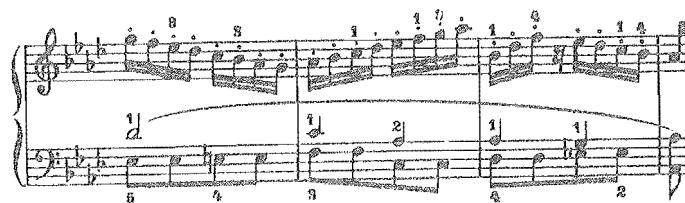
EXAMPLE 79e:

(e) Bars 54-57¹



EXAMPLE 79f:

(f) Bars 65-68¹



Contrapuntal interest is added by the interchanging of parts in bars 80-83 within the second stanza. The aftersong combines patterns from both stanzas with yet another distantly related derivative of "b", now concentrating on the accentuated off-beat (see Example 79g).

EXAMPLE 79g:

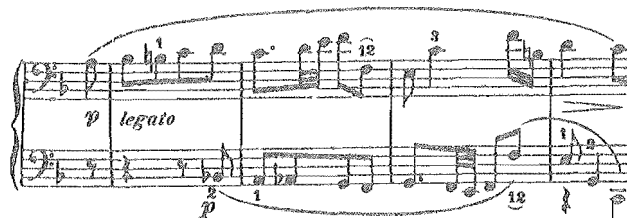
(g) Bars 84²-86¹



The contrasting middle part ends in bar 108 where a new variation of the opening melody, now in a richly ornamented manner, marks the return of section "a". This variation is then followed in bar 116⁴ by a chromatic variation of bars 9-17, once again with inversion and straight canon between treble and bass (see Example 79h). The same link, as used in bars 16ff, prepares for the entry of the final variation in bar 128⁴. This variation commences in a highly original manner, disguising the main melody in somewhat disjointed phrases and combined with an entirely new harmonic progression. This disguise reaches a fascinating climax in bars 135/136, which appears to introduce a modulation to a new key that is, however, soon abandoned in the next bar (see Example 79i). The entire progression from bars 130-137 presents the first six bars of the main melody, while the remaining two bars are then used for a lengthy cadential progression, extending it to seven bars. The movement ends with a coda that utilises once again the figurative pattern that made its first appearance in bars 33ff.

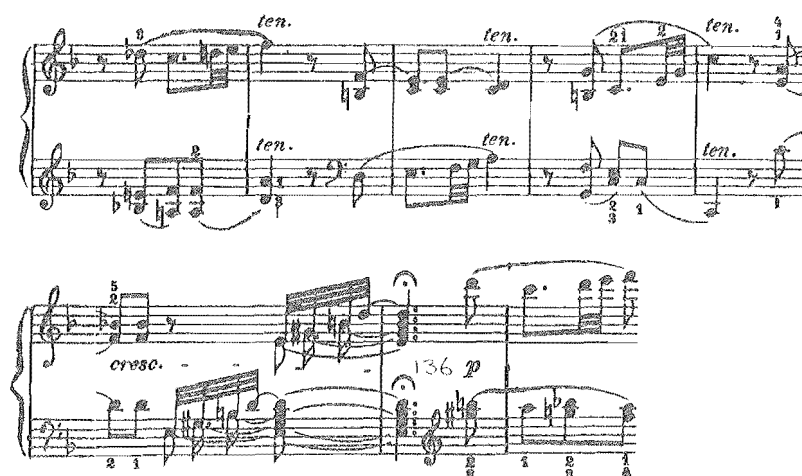
EXAMPLE 79h:

(h) Bars 116⁴-120³



EXAMPLE 79i:

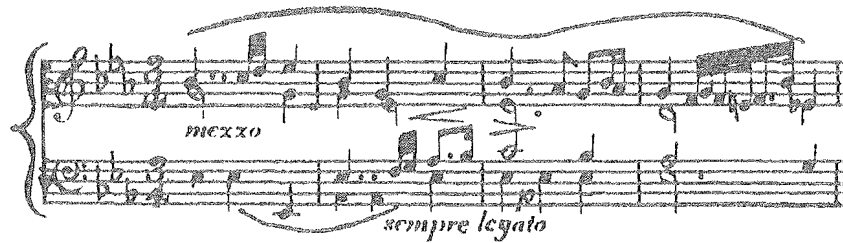
(i) Bars 130-137³



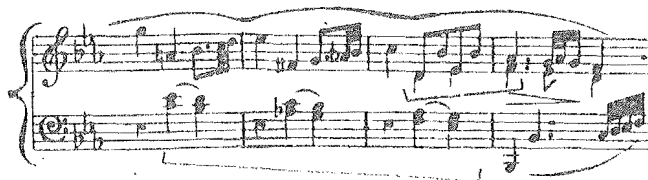
An even more complex interaction of ornamental variation and derivation technique makes the slow movement of Op 46 one of the most interesting works of this period, the more so as its structural complexity is combined with great expressive beauty. In principle the entire movement relies on the following four ideas of different length and importance: (See Example 80.)

EXAMPLE 80a-d: Op 46:ii

(a) Bars 1-4 of the opening subject "a"



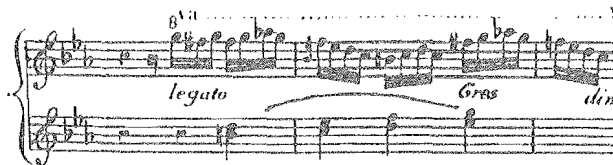
(b) Bars 5-8 of the same subject "b"



(c) Bars 24³-25² A short detached three-quaver motif "c"



(d) Bars 67²-69¹ An ornamented line placed above an accompaniment pattern of four thirds "d"



Both "c" and the accompaniment pattern of "d" may also be interpreted as derivatives of passages that are already suggested in "b" (see the bracketed progressions in Example 80b).

An additional important element is introduced in bars 32-35¹ in which the ascending thirds progression of "c" is combined with a double-dotted rhythm that recurs at various places in the course of the movement (see Example 80e).

EXAMPLE 80e:

(e) Bars 32-35¹ Motif "c"



The following table shows the alternation of and interaction between the different fundamental ideas as well as their variations and continuations:

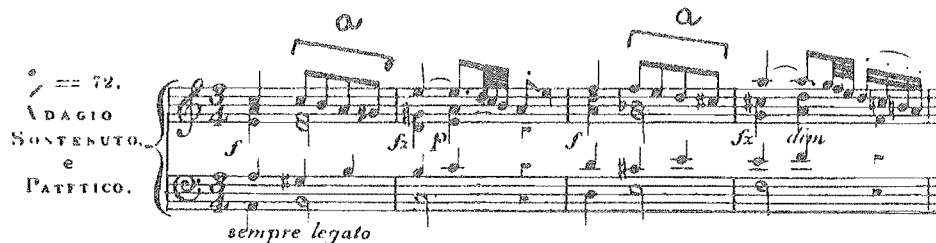
TABLE 9: Op 46:ii

Bars 1- 4	Motif "a"	
5- 8	Motif "b"	
9- 12	Motif "a ¹ " (varied)	
13- 16	Motif "b ¹ " (varied)	
17- 20	Motif "b ² "	
21- 24	Motif "a ² "	A
25- 31	New motif "c" (detached quavers)	
32- 36	Motif "c ¹ " (with dotted rhythm)	
37- 40	Motif "a ³ "	
41- 44	Motif "b ³ "	
45- 52	Motif "c ² " ("c" inverted and continuation)	
53- 59	Motif "a ⁴ " ("a" inverted)	
60- 66	Motif "a ⁵ " (literal repetition of bars 53-59)	B
67- 71	New motif "d" (ornamented melodic line over thirds)	
72- 76	Motif "c ³ " (with rhythmic variation)	
77- 80	Motif "a ⁶ "	
81- 84	Motif "b ⁴ "	
85- 88	Motif "a ⁷ "	
89- 92	Motif "b ⁵ "	
93- 96	Motif "b ⁶ "	
97-100	Motif "a ⁸ "	A ¹
101-107	Motif "c ⁴ "	
108-113	Motif "c ⁵ "	
114-121	Motif "d ¹ " (varied form and extension of bars 67-71)	
122-127	Motif "c ⁶ "	
128-129	Motif "b ⁷ "	

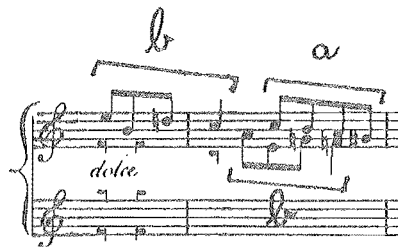
Thematic/motivic concentration reaches a particular climax in the slow movement of sonata Op 50:1, a movement which also occupies a special place among the later works on account of its chromatic idiom, especially in the outer sections, and its strict two-part canon in the contrasting middle section. This movement is bound together in a unique manner by only two musical ideas, namely a stepwise descending line (Example 81a) and a more angular four-note motif (Example 81b).

EXAMPLE 81a-b: Op 50:1:ii

(a) Bars 1-4 Motif "a"



(b) Bars 12⁴-13 Motif "b"



Both of these motifs give rise to ever new combinations in both harmonic and contrapuntal texture. Further variety is added by the incorporation of rhythmic changes affecting both ideas in such a manner as to guarantee continuous forward drive.

The intense concentration which characterises this movement is strongly contrasted with the fantasia-like freedom found in the slow movements of the other two sonatas with the same opus number, namely

Opp 50:2 and 50:3. It is almost as if Clementi realised that the previous movement presented the ultimate degree in internal unification and so he now looked for a new, looser structure that would better correspond to the demands of the romantic spirit. This new outlook shows itself not only in "a vocal line for the right hand which embroiders the high register in the manner of Chopin"⁵⁹ but also converts these two movements into "almost improvisatory intermezzo(s)."⁶⁰

Both movements still suggest ternary form, each with indistinct and non-contrasting middle sections which are in turn followed by a varied return of material taken from their respective first sections. In Op 50:2:ii this suggested ternary outline finds additional confirmation by the quaver rests which separate the three sections.

In the slow movement of Op 50:3, however, no such clear separation occurs and the return of earlier material is disguised to such a degree that Spada rightly refers to it as a "shadow of a recapitulation."⁶¹ Moreover, the unbroken continuity of the underlying harmonic flow, as well as the fact that all melodic lines seem to emerge from elements already present in immediately preceding phrases, lends to this movement the character of a piece of music which gradually unfolds itself as it progresses. It is also

59 Pietro Spada, "Muzio Clementi - three Sonatas Op 40, three Sonatas Op 50", final page, Vol I *L'Opera per Pianoforte* - Maria Tipo, 1978. Italia (ITL 70035 Stereo Hifi).

60 Kathleen Dale, *Nineteenth Century Piano Music*, p 70.

61 Pietro Spada: op cit, final page of record booklet.

interesting to note that the entire Adagio contains only one perfect cadence, confirming a definite turn towards A flat major, a key which has been prepared for over a fairly extended latent pedal point on E flat with a clear dominant function (bars 43ff). Immediately afterwards, the harmonic ambiguity returns with more modulation and chromaticism, implying however, from bars 55ff, a leaning towards the dominant harmony of G minor, the key of the final movement, which is prepared for by the extended link passage that joins this Adagio to the finale, Allegro agitato.

4 MOVEMENTS IN BINARY FORM

Movements of this form fall into two substantially different categories, namely **Genuine Binary Forms** and **Abridged Sonata Forms**.

(i) **Genuine Binary Forms** eg Op 9:2:ii, 12:3:ii and 37:2:ii;

The simplest example of genuine binary form is the slow movement of Op 9:2:ii which consists of two eight-bar-long parts, the first of which modulates from the tonic to dominant level, the second, containing some new material in the opening bars, returns from the dominant level to the tonic key.

A different thematic arrangement appears in the slow movement of sonata Op 12:3, the second part of which commences with a literal restatement of the opening motif but continues in a different manner that resembles a free development of some of the musical material of the first part. It resumes its original shape again from bar 31 onwards.

A rather unusual grouping of motivic material occurs in Op 37:2:ii where the second part is not only shorter than the first (ie twenty-six versus twenty bars) but also introduces a new phrase which reappears again towards the end of the movement, while at the same time omitting the entire opening unit from bars 1-16.

- (ii) **Abridged Sonata Forms** eg Op 7:3:ii, 24:1:ii, 24:2:ii,
25:5:ii, 33:3:ii and 34:2:ii.

Movements in abridged sonata form differ from those of category (i) on account of the inherent polarity of two different key centres in the first part as well as the fact that the second half inevitably commences in the tonic key, corresponding to the tonal layout of a regular recapitulation. Also, movements of this type usually show an expansion of the second part which may be caused by a development-like treatment of some phrases (eg Opp 7:3:ii, 33:3:ii, 34:2:ii) and/or by coda-like repeats and continuations of the closing phrases (eg Opp 24:2:ii and 34:2:ii).

5 MOVEMENTS IN VARIATION FORM

Movements of this type are used exclusively as finales and play a very minor role among Clementi's sonatas. In principle they neither reach the depth of the variation sets of his contemporaries, in particular Haydn and Mozart, nor the freedom and imaginative power of the corresponding works of Beethoven.

Those of his earliest sonatas (ie Oeuvre 1:1, 2 and 3) are based on popular tunes, namely **La Pantoufle** (a popular French Song),⁶² **Air du Balet de Mirza** (from the ballet-pantomime **Mirza**)⁶³ and the **Black Joke** (an English melody).⁶⁴ In their variation patterns they rely exclusively on standard figures. In the overall design only Oeuvre 1:3:iii clearly separates the different variations, and then restates the original theme at the end.

Compared with the earliest works those of later years display a greater imagination in their pianistic demands and include some of the devices typical of Clementi's virtuoso writing. While Op 12:1:iii still retains the formal simplicity and regularity of the early variation sets, Op 23:3:ii expands on the original phrasing by written-out repeats (eg variation III) and/or the inclusion of new derivatives in variation IV (resulting in a "little" rondo form,

62 Alan Tyson, *Thematic Catalogue of the Works of Muzio Clementi*, p35.

63 op cit page 35.

64 op cit page 98. (Revised versions of eight variations taken from an earlier set of twenty-one variations, W0 2.)

A B A B A), and variation VI resulting in a lengthening of the middle phrase from eight to fourteen bars. The eighth and final variation includes a six-bar long coda.

The most advanced variation technique underlies the final movement of Op 24:1 where the original 32-bar-long theme is gradually expanded in the four subsequent variations, as shown in the following table:

TABLE 10: Op 24:1:iii

VARIATION	I	40½ Bars	(caused by a varied repeat of the opening phrase)
	II	41 Bars	(caused by a substantial restructuring of the theme in a pseudo-contrapuntal style)
	III	52 Bars	(caused by a varied repeat of the opening phrase and the inclusion of an ad libitum section)
	IV	64 Bars	(caused by a literal repeat of the opening phrase, the inclusion of a new virtuosic derivative and a short eight-bar-long coda which alters the rhythm of the opening melody in a charming manner.

ASPECTS OF STYLE

The seven creative periods into which Plantinga subdivides Clementi's life apply not only to musical structures, but also to the evolution of specific stylistic features in his sonatas. As a matter of fact, the stylistic development that takes place within these periods encompasses a wide range of fundamental changes in the fields of harmony, counterpoint, phrasing and keyboard technique. While Clementi's first works are firmly rooted in early classical idiom, his later works show a gradual growth of harmonic and contrapuntal interest. In certain periods sheer virtuosity seems to be the driving force, giving rise to works governed by brilliance rather than musical content, but in his mature years Clementi stands on the threshold between classical, high-classical and even early romantic ideals. In consequence, his piano sonatas may well be considered a compendium of an evolutionary process that covers the gradual transformation from middle-classical restraint to the highly expressive and sonorous sounds typical of the romantic era.

In this prolonged evolutionary progress and in the resulting wide coverage of different stylistic concepts, Clementi resembles Joseph Haydn, who also started his creative work within the last years of an outgoing ideal, witnessed the gradual emergence of a new era and achieved his greatest mastery late in life, again at the junction of two stylistic periods. According to Plantinga, Clementi also had, like Haydn, an "early career ... as an adolescent ... left largely to his own devices ... (his) development as a composer ... was

notoriously slow",¹ and his early works, too, were "not a very impressive production either as to quantity or quality".² Both composers were initially self-taught, gradually finding their way by a process of trial and error.

Writers on Clementi generally agree that the earliest influences on his sonata writing originate from the masters that were popular at, or shortly before, the time of publication of his first works. However, nothing definite is known "as to which music may have served him as a model"³ during the years of his boyhood in Rome. The difficulty arises from the fact that, according to Plantinga, "very little keyboard music was published in Rome, or even in all of Italy, in the eighteenth century; such music normally circulated in manuscript copies, and this compounds the difficulty of reconstructing Clementi's probable early musical education."⁴ Composers whose names are mentioned as possible models are D Alberti, J C Bach, Galuppi, Paradisi, Platti, Rutini and in particular, Scarlatti, who may well have been an important prototype for Clementi's virtuoso keyboard writing. Nevertheless, not even Clementi's earliest sonatas show any definite relationship to the music of these various figures. What he does share with them, at this stage, is the transparent texture, a preference for short and simple phrases and a clear predominance of the right-hand over the left-hand part, the former inevitably

1 Leon Plantinga, **Clementi: His Life and Music**, p8.

2 Op cit p22.

3 Op cit p12.

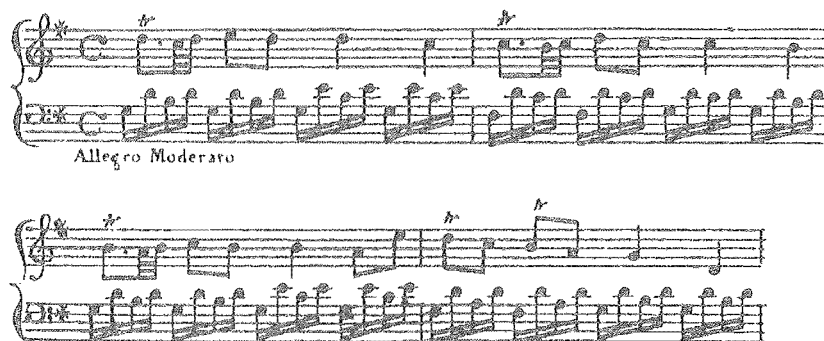
4 Op cit p12.

presenting the melody, the latter being restricted to accompaniments of surprising simplicity. Even though Clementi's melodic invention may come close to the style of his forerunners and immediate contemporaries, he falls short in the field of harmonic interest. Unlike the sonata movements of, for example, Paradisi and Galuppi, which contain sequences and chromatic changes, and which reveal a certain amount of interplay between left-hand and right-hand parts, those of Clementi rely almost entirely on conventional harmonic progressions, which are limited to primary degrees and in an entirely diatonic idiom without significant chromatic alteration.

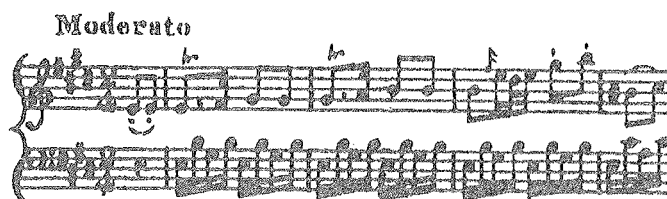
It follows then that it is virtually impossible to find direct parallels between Clementi's earliest sonatas and the works of his predecessors. The only noteworthy similarities are to be found in passages where a lyrical melody is accompanied by the broken chord pattern typical of Alberti's writing. The following example should assist in illustrating this point:

EXAMPLE 82a-b:

(a) Alberti Op 1:6:i ⁵ Bars 1-4



(b) Clementi Op 1:6:i Bars 1-4

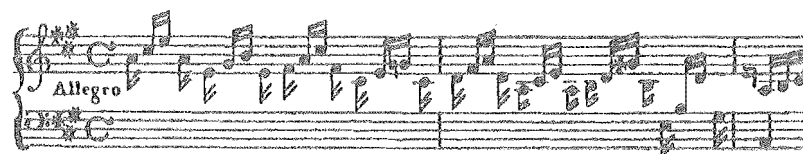


Another similarity can be traced between the opening of the Allegro movement in Alberti's Op 1:5 and the figurative passage from bars 12ff in Clementi's Op 1:6:i (see Example 83).

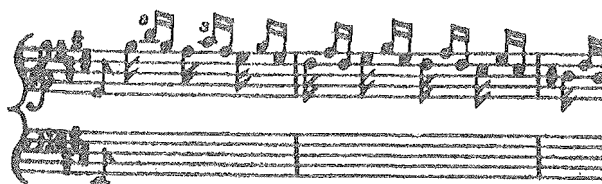
5 It is quite probable that Clementi knew the eight two-movement sonatas by Alberti, printed by I WALSH, LONDON, as opus 1 in 1748. Leon Plantinga, *Clementi: His Life and Music*, p14.

EXAMPLE 83a-b:

(a) Alberti Op 1:5:ii Bars 1-3

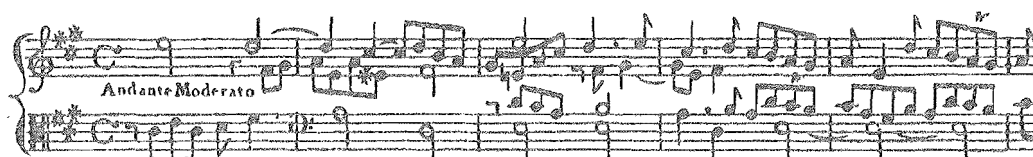


(b) Clementi Op 1:6:i Bars 12-14¹



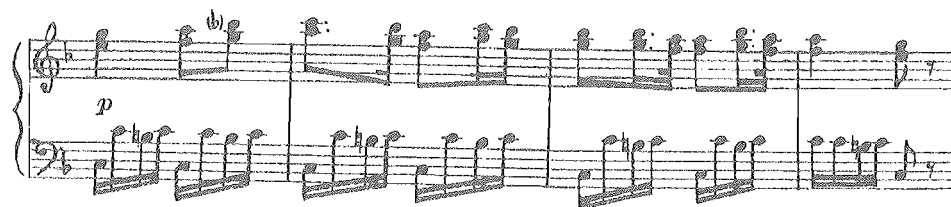
Nevertheless, even a cursory glance at the opening of the first movement of the same sonata by Alberti clearly shows Alberti's far more advanced compositional standard. Such contrapuntal passages appear only at a later stage in Clementi's career (see Example 84).

EXAMPLE 84: Alberti: Op 1:5:i Bars 1-6¹



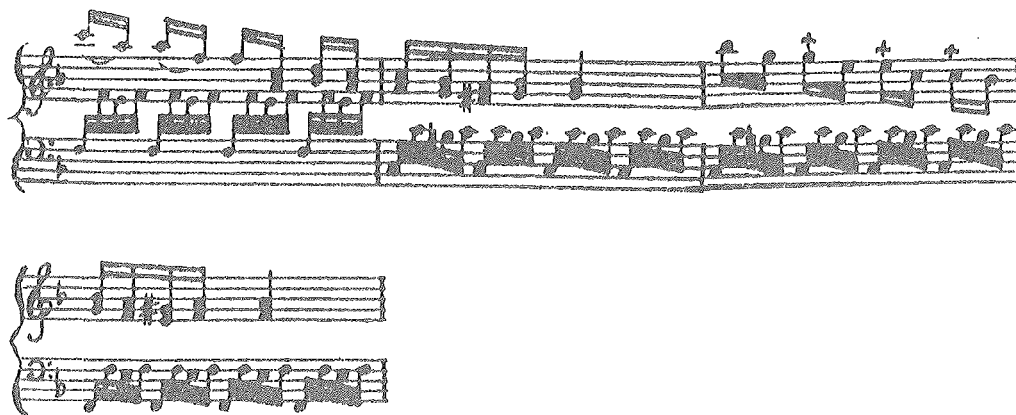
Some striking similarities can also be found between selected passages from Clementi's Op 1 and some movements by Paisiello,⁶ as the following Example (85a and b) illustrates:

EXAMPLE 85a: Bars 9-12 from Paisiello's Sonata V



could easily be continued by the following passage (bars 62-65) from Clementi's Op 1:4:ii.

EXAMPLE 85b: Bars 62-65



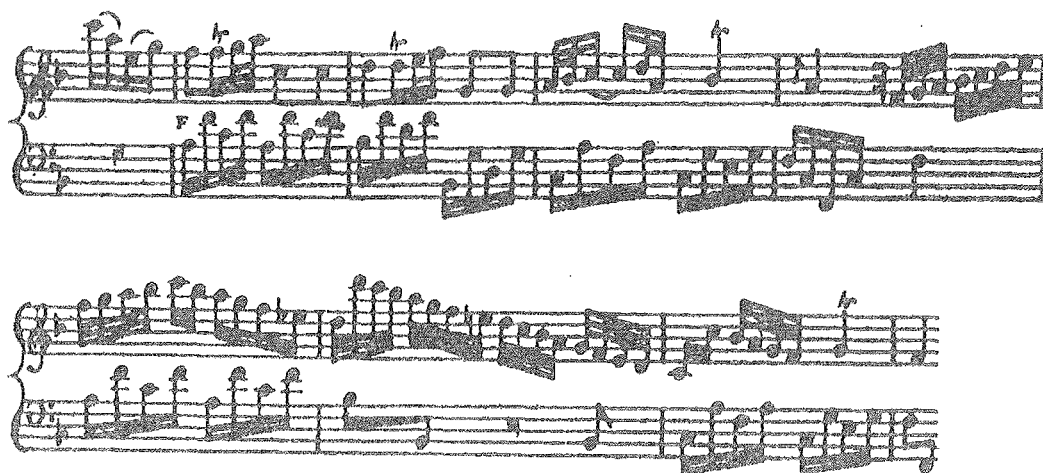
6 From *Six Sonatas* published by CORRADINA MOLA, Milan (1941). While it is impossible to ascertain whether Clementi knew, at this stage, any of Paisiello's piano sonatas (the Mola edition gives no indication as to their date of composition), he did get to know some of Paisiello's music at the time of his famous competition with Mozart. According to a letter by Mozart (quoted in Newman, *The Sonata in the Classic Era* p302f) Clementi had to play the andantes and rondos from a number of sonatas by Paisiello from which he and Mozart selected a theme for further improvisation on two pianos.

Both share not only an identical accompaniment pattern and a preference for parallel thirds, but also symmetrical phrasing and a consistent alteration between tonic and dominant harmony.

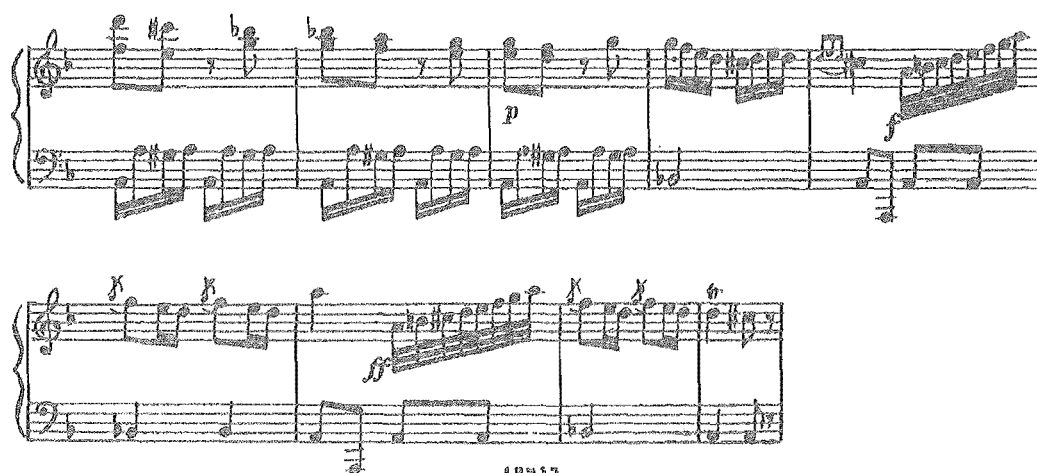
Both composers also show a certain liking for sudden and often unmotivated rhythmic changes, as in Example 86a and b.

EXAMPLE 86a-b:

(a) Clementi, Op 1:4:iii Bars 52²-60¹



(b) Paisiello, Sonata V Bars 78-86

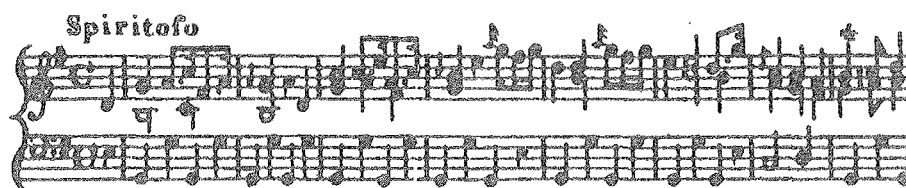


In both instances a quiet lyrical progression unexpectedly turns into a virtuoso pattern.

There is also an interesting parallel between the opening of Clementi's Op 1:2:i and Paisiello's Sonata III - both in G major - which resemble each other not only in their march character, but also in a similar melodic curve characterised by an initial chordal ascent that is followed by a stepwise descent. (See Example 87a and b).

EXAMPLE 87a-b:

(a) Clementi, Op 1:2:i Bars 1-8



(b) Paisiello, Sonata III Bars 1-4²

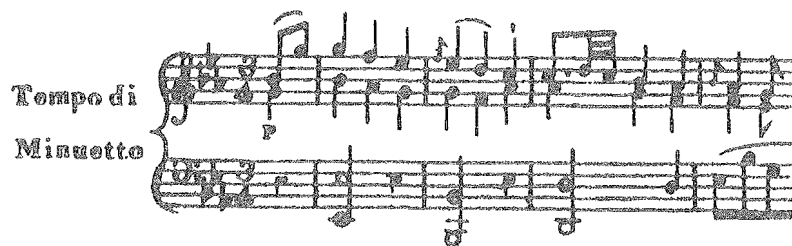


Patterns of this type, however, are a characteristic contour of many themes during this period and occur particularly amongst Italian composers.

The most surprising parallel, though surely one based on chance, appears between the opening phrase of Clementi's Tempo di Minuetto from Op 1:1 and the Count's short solo at the close of the finale, Act IV, in Mozart's *Marriage of Figaro* (Example 88a and b).

EXAMPLE 88a-b:

(a) Clementi, Op 1:1:ii Bars 1-4²



(b) Mozart, *Marriage of Figaro*, Act IV, finale

Count (*supplicatingly*)

Con - tes - sa, per do - no! per - do - no, per - do - no!
My - la - dy, for - give me, be - lov - ed, for - give me!

Andante

p

The image shows a musical score for the Count's solo in the finale of Act IV of Mozart's 'The Marriage of Figaro'. The Count's part is written in a single staff with a vocal line and lyrics. The lyrics are: 'Con - tes - sa, per do - no! per - do - no, per - do - no! My - la - dy, for - give me, be - lov - ed, for - give me!'. The tempo is marked 'Andante'. The piano accompaniment is written in two staves (treble and bass) with a piano (p) dynamic marking. The music is in 3/4 time and features a simple, elegant harmonic structure.

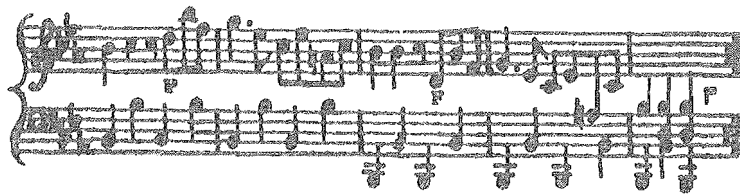
Another figure frequently encountered in these early sonatas is the "unimaginative accompaniment ... widely used in the second half of the eighteenth century"⁷ and known as the "murky" bass.

⁷ Harvard Dictionary of Music, p548.

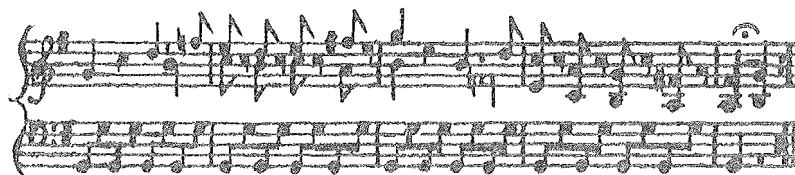
It appears in different note values, ranging from crotchets in sonata Op 1:1:i (bars 46-50, Example 89a) to quavers in Op 1:2:i (bars 103-107, Example 89b) and to semiquavers in Op 1:2:ii (bars 45-52).

EXAMPLE 89a-c: ("Murky" bass accompaniments)

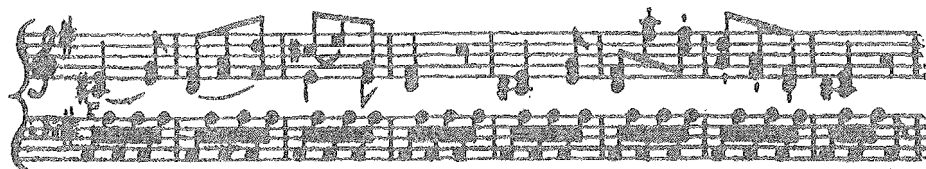
(a) Op 1:1:i Bars 46-50



(b) Op 1:2:i Bars 103-107



(c) Op 1:2:ii Bars 45-52



As this particular pattern is one of the most popular used at this time, it is practically impossible to establish a specific link with any of Clementi's contemporaries.

Eight years after Op 1 Clementi published a set of six sonatas, Op 2, three of which belong to the category of the accompanied sonata (Nos 1, 3 and 5) whereas Nos 2, 4 and 6 are solo sonatas.⁸

The difference between these sonatas and those of Op 1 is a drastic one. All of a sudden Clementi here emerges as a composer writing in a new style, the most obvious feature of which lies in the extremes of virtuosity which permeate each movement to such a degree that the music frequently resembles study and finger exercises separated from each other by an occasional genuine thematic passage. The reputed influence of Scarlatti's *Essercizi*, so completely absent in the earlier sonatas, undoubtedly plays a major role in the lavish use of typical virtuoso keyboard devices which now appear in great variety.

Surprisingly, the first movement of this group, the "octave lesson", still relies on the conventional "murky" bass which, having shed its playful character, now serves as a propelling force in the forward drive of the powerful opening subject, a subject presented in parallel octaves which also have a major function later throughout this movement. Another factor contributing to the "newness" of this particular subject is the radically extended melodic compass, the reliance on the power of large interval jumps and an equally extended harmonic basis which replaces the former short-breathed phrasing with a new feeling for both continuity and expansion (see Example 90).

8 See p31.

EXAMPLE 90: Op 2:2:i Bars 1-23²

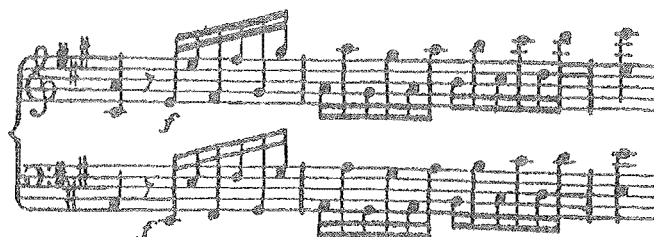
1. Presto.

Along with double octaves, Clementi also introduces many other patterns such as "fast passages in thirds, sixths ... scales in broken sixths and octaves, trill-like figures with alternating fifths and sixths played by one hand, and single-line figurations with troublesome repeated notes."⁹

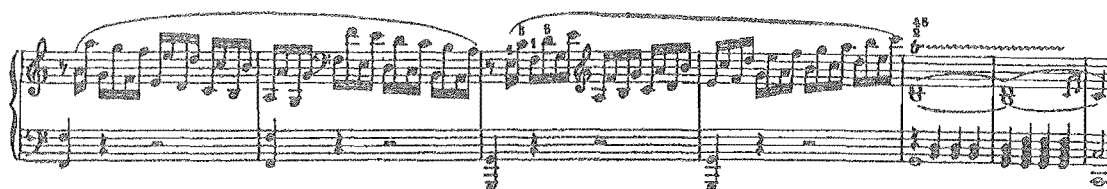
9 Plantinga, *Clementi: His Life and Music*, p43.

EXAMPLE 91a-g: Selected keyboard devices found in sonatas, Op 2

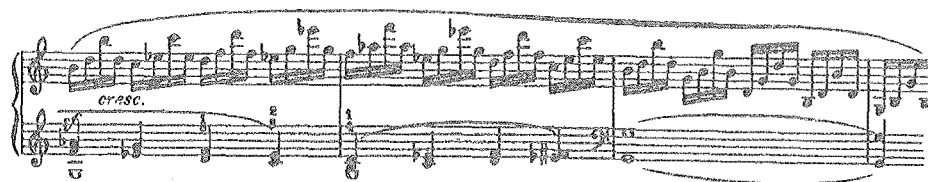
(a) Op 2:4:ii Bars 178-180¹ (Spiritoso)



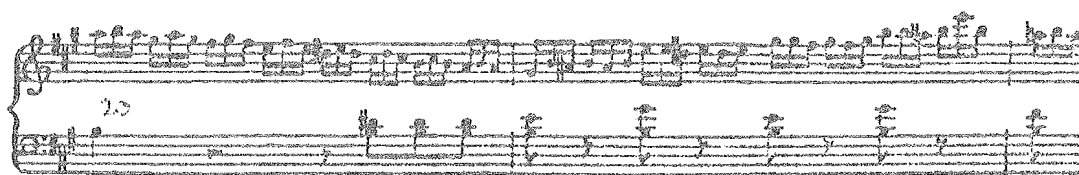
(b) Op 2:2:i Bars 184-190¹ (Presto)



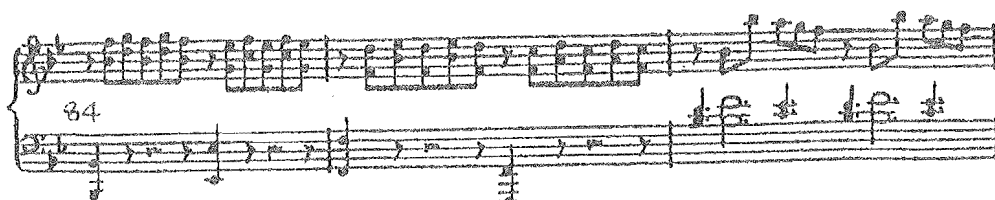
(c) Op 2:2:i Bars 120-123¹ (Presto)



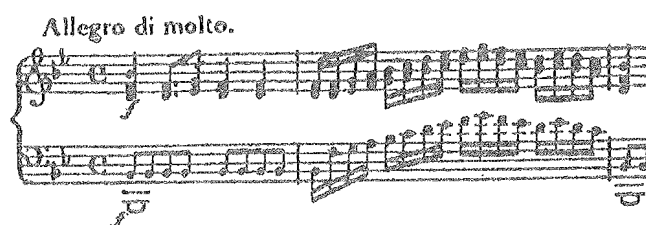
(d) Op 2:4:i Bars 20-22¹ (Allegro assai)



(e) Op 2:6:ii Bars 84-86 (Prestissimo)



(f) Op 2:6:i Bars 1-3¹ (Allegro di molto)



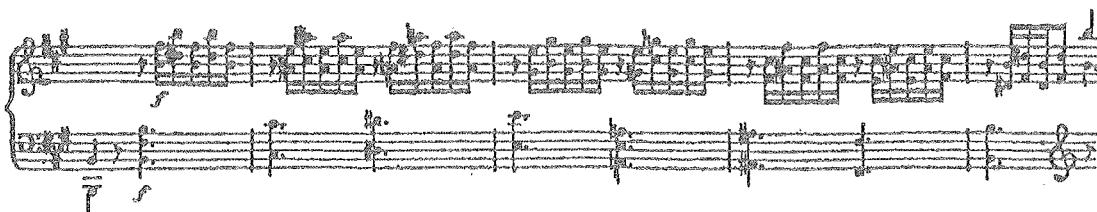
(g) Op 2:4:i Bars 27-33¹ (Allegro assai)



At times, virtuoso patterns appear in combination with passages that show a growing interest in the potential of chromatic progressions, for example in the rondo finale of Op 2:4 (bars 44-48).

EXAMPLE 92a:

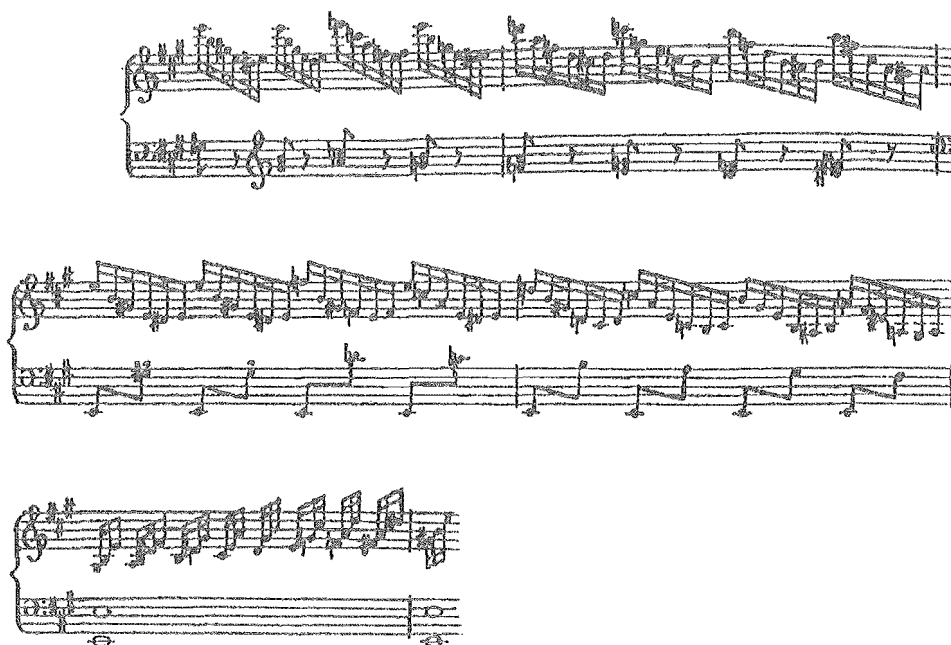
(a) Op 2:4:ii Bars 44-48



Slight chromaticism also appears in some developments, but here they are mainly in the shape of melodic figurative colouring, as in Op 2:4:i bars 45-50¹. (See Example 92b.)

EXAMPLE 92b:

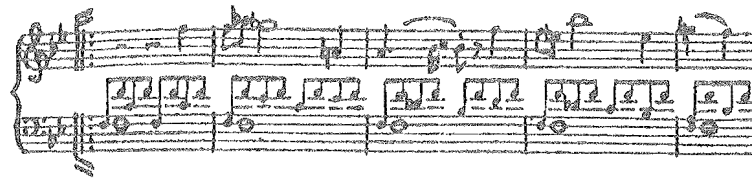
(b) Op 2:4:i Bars 45-50¹



Of special interest is a method that has been described by Dipiazza¹⁰ as "minor colouring of a major tonality by means of a lowered sixth degree", which serves, in particular, expressive purposes, for example in the opening bars of the development of Op 2:6:i. (See Example 93.)

10 Leon Plantinga, *The Piano Sonatas of Clementi*, p24.

EXAMPLE 93: Op 2:6:i Bars 49-53²



Concurrently with Clementi's growing experience in handling the harmonic foundations of his movements comes a better insight into the necessity of a well-balanced rhythmic continuity. The aforementioned sudden and unmotivated changes in note values (ie Example 86a and b) are now replaced by a more systematic progression, for example from quavers to semiquavers, and from quaver triplets to semiquaver sextuplets, as seen especially in the development of Op 2:4:i. It is actually the clever combination of harmonic and rhythmic drive which lends to this development its special character and secures the change from a lyrical and expressive beginning to a strong and dramatic close leading straight into the recapitulation. (See Example 94.)

EXAMPLE 94: Op 2:4:i Bars 37-53¹



Considering both the innovative and technically demanding style of these works and the fact that neither Clementi's earlier sonatas nor his occasional appearances on the concert platform had made a lasting impact on the general public, it is not surprising to learn that the publication of "the opus 2 sonatas did make a considerable stir, both in England and on the continent".¹¹ The positive reaction to these pieces and their general appeal culminated eventually in a reference in the *Quarterly Musical Magazine* (1820) which reads "It is well known that a most remarkable new epoch in this branch of the art, one that

¹¹ Op cit. p43.

has had the greatest of consequences, began with Clementi."¹²

In 1780 Clementi embarked on a journey through large parts of Europe visiting Paris, Strasbourg and Munich before eventually arriving in Vienna, where not long afterwards the famous competition with Mozart took place. More important than this single event, however, was his coming into contact with a different school of composition, one which he had not studied thus far and which was to become an important formative influence on the further development of his musical style. According to Plantinga "the months ... spent in Vienna were among the most productive of his life",¹³ seeing, within the space of only six months, the creation of twelve sonatas, all of which were subsequently published by Artaria in Vienna.

It was now for the first time that he forsook the predominant Italian bias, assimilating instead some of the elements typical of German origin. The most obvious external change affects the cyclic arrangement of his sonatas: while those of earlier periods consist mostly of two movements only, these, following his sojourn in Vienna, are almost uniformly in three movements. But of greater importance than mere external modifications, are the internal changes that take place from now on. These changes show a greater feeling for coherence, coupled with an occasional leaning towards monothematic structure, a growing interest in polyphonic texture and chromatic harmony, more expressive melodic line, and particularly a desire to

12 Op cit. p43.

13 Op cit. pp83-84.

achieve a more intense sonority. It was possibly due to a type of writing that was extrovert rather than charming that some of Clementi's sonatas from these years made such a lasting impression on Beethoven. Certain of these changes were probably due to Clementi's acquaintance with the works of, among others, Haydn and Mozart, or to external circumstances and in particular the technical development of the pianoforte. On the other hand, there can be no doubt that Clementi absorbed these influences to best advantage, creating works that reveal a surprising degree of originality. However, not all the works composed between 1780-1785 are of the same standard. Actually, it is during this period that a trend emerges that continues throughout Clementi's creative life, whereby works of widely differing quality appear side by side, often within one and the same opus number. A study of some sonatas from his third period clearly reveals these divergent qualities and one has just to compare sonatas such as Opp 7:3, 8:1 and 13:6, all of which are works of remarkable beauty and interest, with Opp 7:2, 8:3, 9:1, 12:2 and 12:3 which, at the very best, can only be described as mediocre, if not empty, or devoted to the display of inept technicalities.

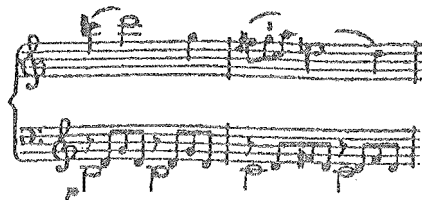
A common problem of the weaker sonatas is the loose, rather illogical and unconvincing succession of a variety of ideas, many of which are of exclusively pianistic interest and have no genuine motivic character. This defect is worsened by the many unwarranted repetitions of short patterns, either on the same pitch or within simple but uninteresting sequential progressions.

A further problem lies in the fact that the individual members of a

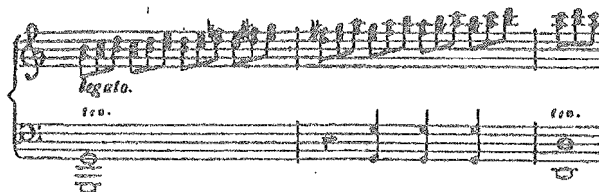
chain normally prepare, by means of a prolonged pedal point, for a typical cadence resolution to their own tonic harmony. At the point where this resolution occurs, a new member is added without any inner logic, thereby merely prolonging the corresponding section. In some sonatas this method is taken to excess, as in Op 7:2:i where a melodious phrase of sixteen bars, of definite thematic potential (Example 95a), is followed by a continuation of thirty-one bars comprising figurative passages in parallel thirds (Example 95b), sequential triplets (Example 95c), a twice interrupted key preparation on D^V (Example 95d) and a strongly repetitive closing group in parallel sixths (see Example 95e).

EXAMPLE 95a-e: Op 7:2:i

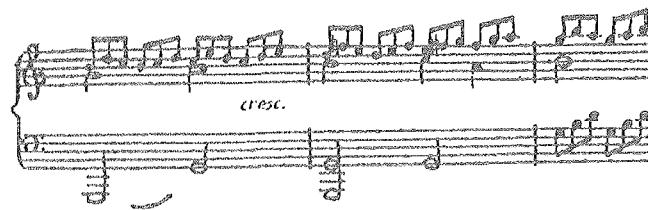
(a) Bars 32-33 Opening of Second Section



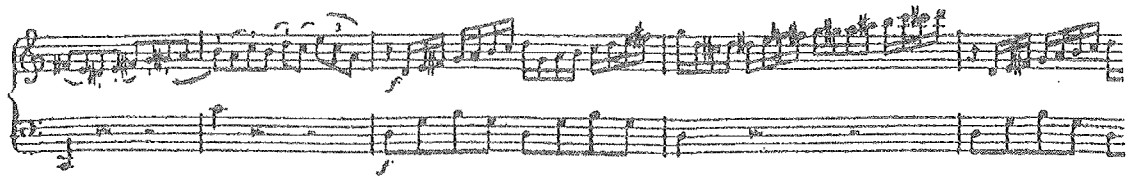
(b) Bars 47-49¹



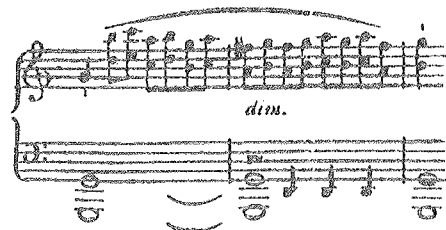
(c) Bars 55-57²



(d) Bars 61-65³



(e) Bars 69-71¹



While this movement nevertheless contains at least some worthwhile thematic substance, other movements are even lacking in this essential respect as in Op 12:3:i where a promising beginning of four bars is almost immediately spoilt by the unfortunate use of double octaves for a melodic line which, on account of its transparency, does not justify such treatment (see Example 96a).

EXAMPLE 96a: Op 12:3:i

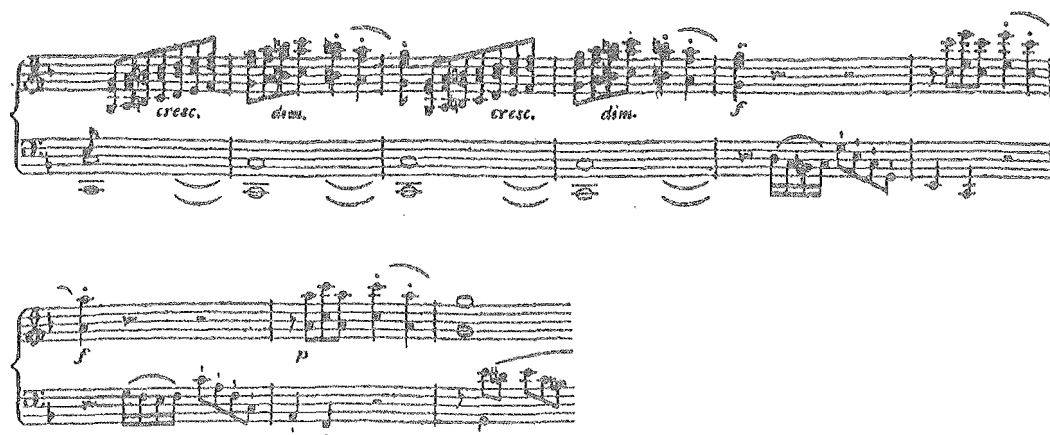
(a) Bars 1-12¹



The afterphrase is then expanded by the introduction of a syncopated idea that, although introducing a new aspect, remains foreign to the basic character of the theme. The immediate repeat of the entire afterphrase in no way alleviates this imbalance but leads to a rather abrupt modulation to the new key, where a purely virtuosic phrase opens a second section (bar 32) that is characterised by the total absence of any meaningful thematic phrase and by an insistence on the most primitive harmonic foundation, limited to D^V and the occasional D^{iv} (see Example 97b).

EXAMPLE 96b: Op 12:3:i (Second section)

(b) Bars 32-40²



The certainly unintended, almost comic, effect of these bars is the result of a total imbalance between a poor thematic content, capable of sustaining only the most transparent of textures, and the almost bombastic pretence of virtuosity, which fails to convince for lack of support.

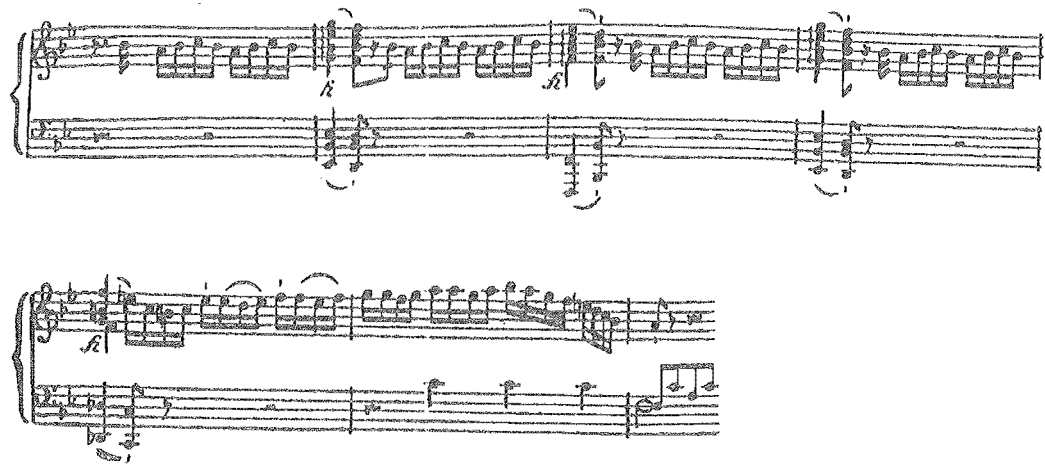
It is regrettable that a movement of such poor quality and an equally poor finale, indulging again in crippling double octaves and double thirds, should frame a slow movement of expressive beauty. This inconsistency is not uncommon in this period, as has been stated by Plantinga when he observes that, with few exceptions, "Clementi cannot yet consistently put together three strong movements to make a really good sonata ... as one movement seems to suffer from harmonic dullness, or too much literal repetition, or humdrum passagework."¹⁴

Another weakness peculiar to some expositions lies in the rather crude manner by which the modulation from the tonic to the dominant key is achieved. In these cases an opening subject, using cadential repeats to emphasise its tonic key - at times even with subdominant leanings - followed by a short and abrupt modulatory progression, which arrives at the new key in a totally unconvincing manner. Examples of this method are found in Op 7:2:i (where a prolonged stay in the tonic key - nineteen bars - is followed by a sudden turn to the D^V in bar 20 and a perfect cadence to the dominant key three bars later) and in Op 9:1:i (where the process, limited to two bars only, becomes the more surprising as the preceding phrase has strong leanings towards

¹⁴ Op cit. p92.

the subdominant). In both movements, however, it is not so much the unexpected turn to the new key which disturbs the internal balance but rather the abrupt way in which the modulatory process is interrupted and brought to a sudden end, without consolidating the new key centre. (See Example 97.)

EXAMPLE 97: Op 9:1:i Bars 9²-15² (Transition leading to Second section)



The sonatas of mediocre or poor quality, however, have a strong counterpart in a considerable number of works that show the composer's potential in a much more favourable light. As mentioned earlier, sonatas of this type reveal Clementi's growing interest in polyphonic texture and chromatic harmony, an ever-improving sense of inner musical logic and a striving for a sonorous sound that fully exploits the inherent qualities of the newer type of pianoforte.

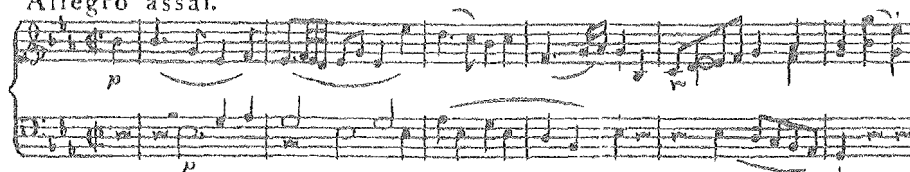
Clementi's growing interest in polyphonic texture already affects the design of the opening subjects which, in many instances, display consistent interaction between right-hand and left-hand parts. Such interaction is brought about either by complementary writing between different voice parts (for example Op 7:1:i and Op 7:3:i, Example 98a

and b respectively), or by the use of imitation (for example Op 9:2:i, Example 99a).

EXAMPLE 98a-b:

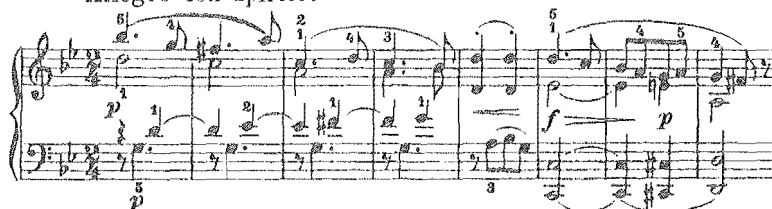
(a) Op 7:1:i Bars 1-6³

Allegro assai.



(b) Op 7:3:i Bars 1-8¹

Allegro con spirito.



EXAMPLE 99a: Op 9:2:i

(a) Bars 1-8¹

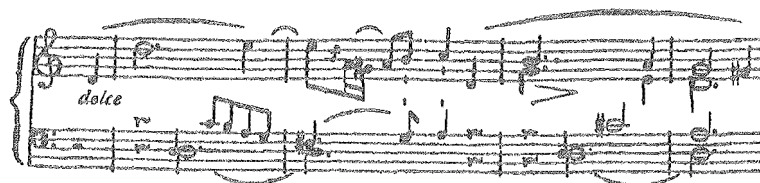
Allegro, ma con espressione.



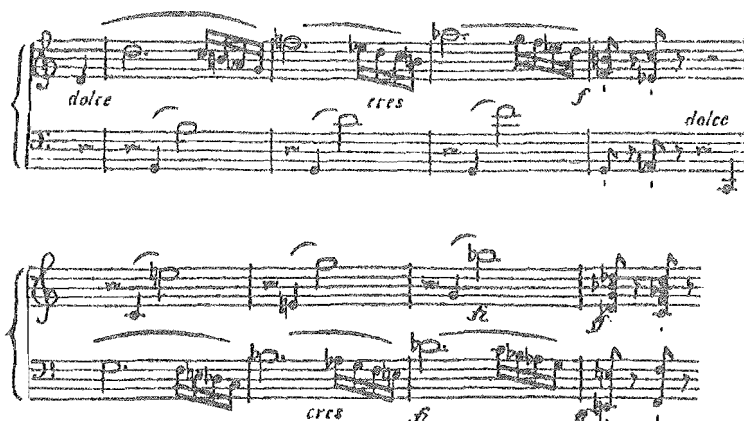
A subject of this type inevitably gives rise to similarly polyphonic continuations and developments as illustrated in the following two extracts from the same work (Example 99b and c).

EXAMPLE 99b-c:

(b) Bars 12⁴-16³



(c) Bars 38⁴-46²



At times a subject may be not necessarily polyphonic in itself and yet contain the basic elements for later polyphonic elaboration. A good example of this type is the opening subject of Op 10:2:i which begins with a unisono passage and gradually instigates an imitatory process that gains momentum up to the end of the first section (Example 100a).

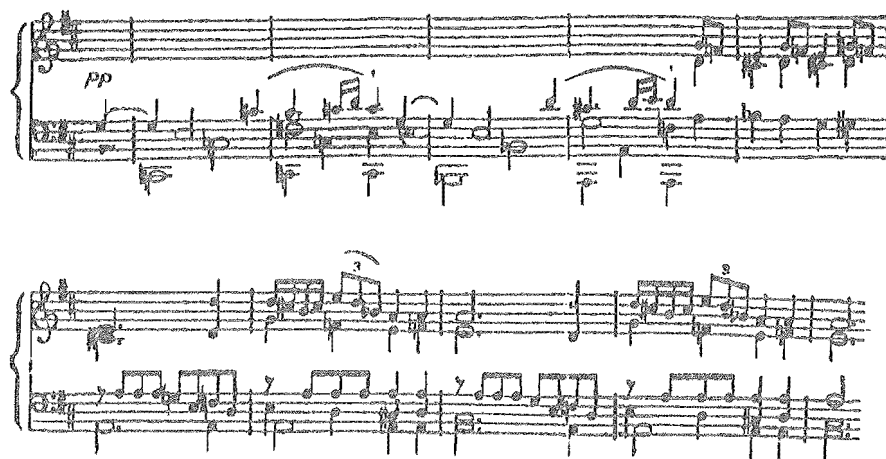
EXAMPLE 100a-b: Op 10:2:i

(a) Bars 1-14³



Similar polyphonic passages recur throughout this movement and reach a sonorous climax in the development section (Example 100b).

(b) Bars 48⁴-58³



Several of these new devices are effectively combined in the opening section of Op 12:4:i, the intense sonority of which is caused by the prominent use of full chords (bars 7-8, 15-18¹ etc), double octaves (bars 3-6, 11-14), widely spaced accompaniment patterns (bars 3-6, 11-14), pedal points (bars 1-6, 11-14), and by the complementary interplay of the right-hand and left-hand parts and a considerably enlarged compass. The underlying musical logic coupled with the full

resonant sound as well as some interesting harmonic progressions especially within the development, make this movement one of the most successful compositions of these years and one that foreshadows similarly successful movements among the sonatas of Beethoven and Schubert. There is also no doubt that for sheer power this movement far exceeds the pianistic status found in contemporary sonatas, including works by both Haydn and Mozart. According to Crankshaw, Clementi's "piano sonatas have so much 'feeling' that they often seem to speak in a language of the nineteenth, rather than the eighteenth century ... The greater genius of both Mozart and Haydn was initially more timid in approaching the problem of piano writing than Clementi's"¹⁵ who right from the three sonatas of Op 7 reveals a more "virile, forthright and uninhibited ... manner."¹⁶

The most successful sonatas of this period are the three sonatas written in a minor key, namely Opp 7:3 and 8:1, both in G minor, and Op 13:6 in F minor. Not only are they the first three sonatas written in the minor mode but they also share in a remarkable depth of emotion, a new sense of continuity, a secure conviction and purpose and a variety of interesting details which lend to these sonatas the character of almost a compendium of compositional techniques successfully blended into a congruous whole.

Closer scrutiny of the opening subject of Op 8:1:i proves the successful manner in which various devices collaborate to produce a

15 Clementi and the piano sonata, p725.

16 Op cit. p725.

most satisfactory effect and create a sense not only of inner musical logic but also of a well balanced thematic unit. This feeling of unity is only partially due to the systematic use of the melodic line of the first two bars and owes just as much to the clever application of stylistic variety. Immediately noticeable features of these bars are the continuous changes of register and the skilful alternation between polyphonic and purely figurative writing. The first four bars of the subject, repeated later in bars 9-12, actually use the same notes, but bars 3-4 and bars 11-12 interchange the treble and alto parts, thereby producing parallel thirds alternating with parallel sixths and introducing a descending motion which prepares for a change to the lower register in bars 5-6 and later in bars 13-22.¹⁷ Moreover the two parts of this subject are joined to each other by another ascending change of register in bars 7-8, the strong upward motion of which is beautifully counterbalanced by the short semiquaver figure that appears at the end of bar 8 in the left-hand part. Similarly fascinating is the rhythmic design of the entire subject which receives its initial impulse from the single bass note in bar 1, finds further acceleration in the semiquavers of bars 5-8 and eventually dissipates over the extended closing phrase with its long note values and a fairly quiet harmonic progression. Here the retarding influence of these devices is still counterbalanced to some degree by the complementary polyphony and the syncopated melodic line which only gradually settles down to longer note values (see Example 101a).

17 Compare the opening bars of Haydn's famous sonata in C minor, HOB XVI/20.

EXAMPLE 101a: Op 8:1:i

(a) Bars 1-22

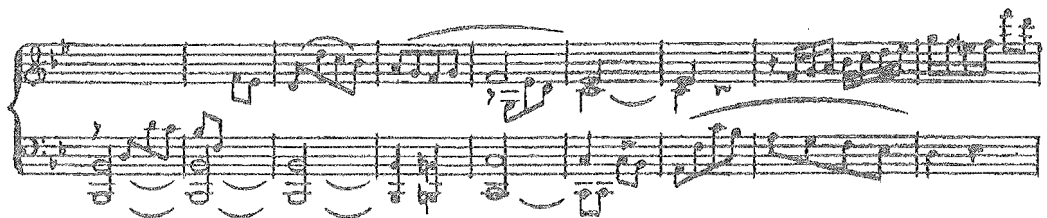
Allegro con molto spirito.



Beauty of melody coupled with the clever use of pseudo-polyphonic imitatory succession in different voice parts also characterises the opening bars of the second main subject, bars 34-42 (see Example 101b).

EXAMPLE 101b: Op 8:1:i

(b) Bars 34-42



Side by side with such lyrical expressive passages the movement also contains a considerable number of purely pianistic figurations such as broken octaves, scales and arpeggiated chords. Contrary to their usage in the aforementioned sonatas, however, these technical devices never turn into empty passagework but remain fully incorporated into the general plan and content of the movement. This also holds true for the final movement, the brilliant character of which owes much to the model of Scarlatti's keyboard style with which it shares a consistent inner drive that is caused by both the almost uninterrupted flow of semiquavers and a quick harmonic rhythm. In a sense it may also be considered to follow on from similarly virtuosic movements of other pre-classical composers as, for example, the Toccata-finale in Paradisi's A major sonata.¹⁸ In turn it also foreshadows some of Beethoven's finales of moto perpetuo character.

It is in sonatas Opp 7:3 and 13:6 that Clementi explores yet further aspects of the ever-improving pianoforte. If in some of the other works he devotes himself to the virtuosic aspect of standard pianistic devices that rely primarily on finger agility, here he seems to concentrate on the variety of tone colours which are inherent in the instrument and are brought about by variations of touch.¹⁹ Consequently some of the most distinguishing features of these two sonatas are, on the one hand, the detailed dynamic instructions and,

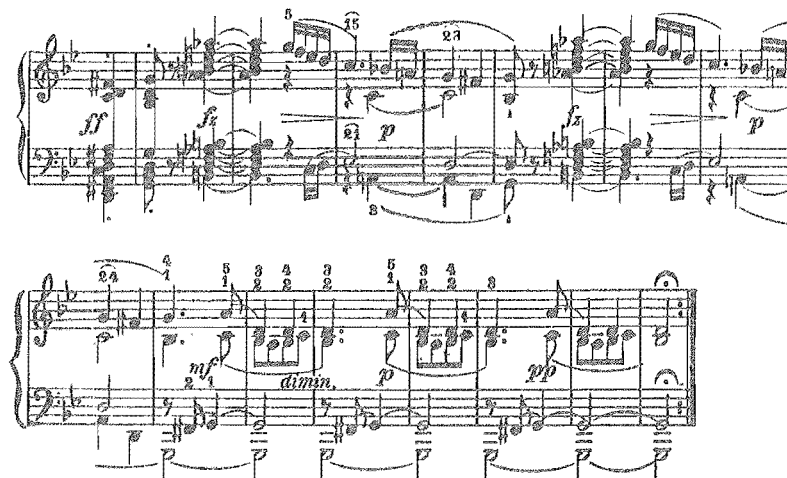
18 Sonata VI Vol I, Edition Schott.

19 Such an attitude may be considered to be typical of a composer who in his time was rightly regarded as one of the leading performers. It may well have been Clementi's interest in the sonority of piano music which appealed to the young Beethoven, who in turn was to adopt quite unashamedly several of Clementi's innovations in his own works.

on the other hand, a systematic use of different ranges in compass, often in direct opposition to each other. An important side effect of such contrasts lies in the substantially increased dramatic tension that characterises these two works.

Contrasts in sound intensity, including many sforzato indications on off-beats, are brought about not only by ever-changing indications ranging from pianissimo to fortissimo but also by similarly effective changes in texture (including many full chords and even some ten-note harmonies) and rhythmic patterns. Sonorous passages of this kind appear throughout the first and third movements of Op 7:3, achieving particular intensity in the following extract (see Example 102).

EXAMPLE 102: Op 7:3:i Bars 205³-220

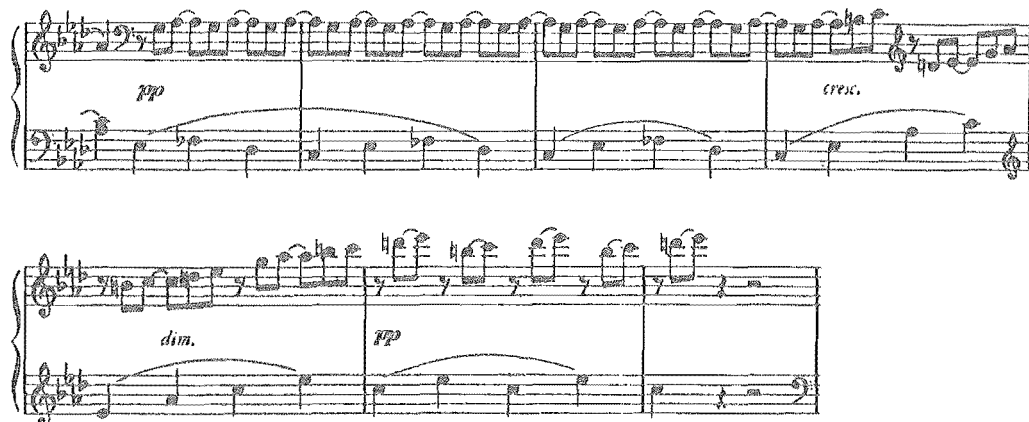


Of even greater interest are examples which prove the fascination various qualities of piano sound must have had for Clementi. This is shown especially in the first movement of Op 13:6 which may even be regarded as a study in sound qualities. Lacking almost totally in thematic contrast, it nevertheless indulges in contrasts of sound

continually fluctuating between widely divergent ranges, and requiring for its full impact considerable delicacy of touch. While the first subject starts exploring the transparent qualities of the higher range, the second subject relies on the darker sound of the low and middle registers and lends even greater weight to the bass strings by the prolonged pedal point on a low A flat. Of similar interest is the manner in which the darker tone colour, sustained for about three bars (ie 29^2-32^2) is gradually dissolved into the almost ethereal sounds in the subsequent continuation (bars 32^3-35^1). The importance Clementi bestowed on this passage is proved by the fact that it is repeated, though in a slightly varied form, after a two-bar link (see Example 103a).

EXAMPLE 103a: Op 13:6:i

(a) Bars 29-35



Another effective change of register occurs again within the development (bars 63-68) coupled with a dynamic change, from fortissimo to pianissimo, that adds further a dimension to the overall

impression and leads finally into the recapitulation in bar 70 (see Example 103b).

EXAMPLE 103b:

(b) Bars 63-70³

An important means of increasing the expressive character of the music is the liberal use of chromatic progressions which affect the harmonic basis as well as the melodic line. The expansion of the harmonic foundation allows for a lengthening of thematic phrases and subjects and also aids in the development of motifs and themes. It is of particular assistance in the introduction of modulations that lead into keys only remotely related to the home key. A good example of such a modulation occurs in the final movement of Op 7:3 where the development commences in B flat major, the tonic parallel of the home key. After four bars the B flat major assumes the position of a dominant leading to E flat minor (the altered submediant, bar 45) that is used here only in an intermediary position before assuming once again its dominant character in bar 49. A most surprising enharmonic change then leads to G sharp minor, a key that is far removed from the

original tonic but is skilfully introduced by changing the earlier E flat to D sharp which is, however, never stated. A further modulatory process begins in bar 58 but now depends on a stepwise descending bass line that uses its final note E, again as a dominant, to further modulations commencing over a pedal point on A (bars 64-67). The turn to D minor in bars 67-69 then prepares for the eventual return of G minor in bar 78 where it coincides with the beginning of the recapitulation. The following example shows the modulatory process of the development in a reduced and schematic form:

EXAMPLE 104: Op 7:3:iii Bars 41-76 (Development, harmonic reduction)

Bar 41 44 45 49 — 50 58 59 60 62 63 64 65 67 — 72 76

The harmonic chromaticism of these bars is supported throughout by melodic chromaticism and the use of chords such as the diminished seventh and the augmented French-sixth (bar 60) which on account of their ambiguity continually weaken the sense of a definite key centre.

Melodic chromaticism, however, is not necessarily always associated with modulations but often results in an expressive softening of the melodic contour, a feature that foreshadows the similar preference for this device that was to become typical of composers of the early romantic period. Passages of this type abound throughout the first and second movements of Op 13:6 (see Example 105a and b).

EXAMPLE 105a-b: Op 13:6:i and ii (Melodic chromaticism)

(a) First Movement

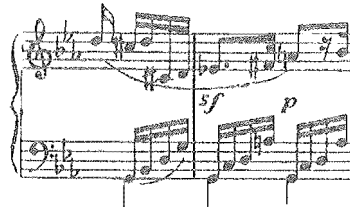
(i) Bars 16-19

(ii) Bars 45-49

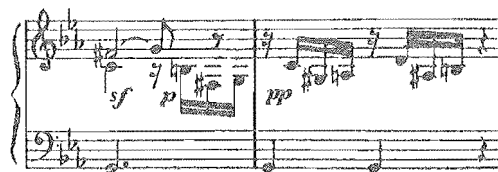
(iii) Bars 64-67¹

(b) Second Movement

(i) Bars 27³-28² 20



(ii) Bars 51-52



Of particular interest, in this respect, are both the opening section and the transition of the second movement of this sonata, which successfully combine melodic and harmonic chromaticism, as the following example illustrates:

20 An interesting parallel is found in the opening melodic line of L Spohr's *Grand Nonetto* Op 31 Bars 1-8:



EXAMPLE 106: Op 13:6:ii Bars 1-10



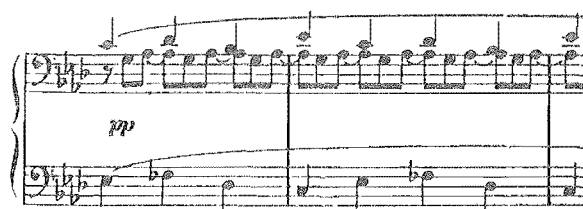
Bar 1 actually presents a fascinating combination of two chords superimposed on each other and contained within the complementary polyphony of the left-hand part. These two chords are the dominant harmony of C minor (GBDG) and the implied diminished seventh chord (F $\sharp$ CE $\flat$). In bar 2 the dominant chord is changed to a dominant seventh by the addition of an F in the tenor voice, which is then resolved to the tonic, C minor, on the third beat. An equally expressive harmony then opens bar 4 where yet another implied diminished seventh chord (F $\sharp$ E $\flat$ C) is altered by the suspended B natural in the soprano, which is only finally resolved on the last semiquaver of the first beat.

The opening of the modulatory transition (Bars 7-10) shows a device that emerges at this period in Clementi's life and eventually becomes a typical mannerism: namely playing around a central main note by alternating it with another note a semitone above or below - notes to which Clementi applies this mannerism usually have an important function either within the affected chord or within the harmonic basis

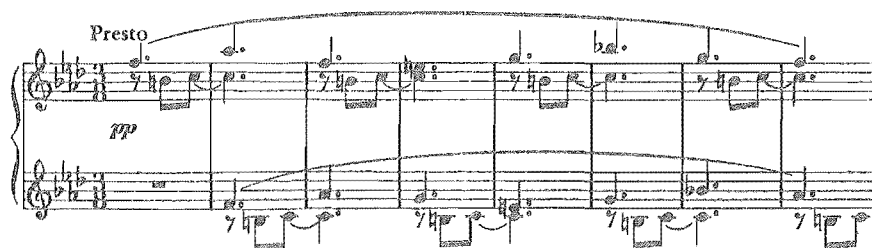
of a longer section. Here he uses this device to emphasise expressiveness that is intensified by the simultaneous appearance of a major seventh. The same device also features prominently in the first and third movements where its effect is not so much one of expression but rather serves as a means for rhythmic continuity and drive (see Example 107a and b).

EXAMPLE 107a-b:

(a) Op 13:6:i (Bars 38²-40¹)²¹



(b) Op 13:6:iii (Bars 1-8)



21 See also earlier Example 105a(i), this time applying to the bass line.

In 1785 Clementi stopped touring Europe and returned once more to London; this time, however, to stay there for a period of about seventeen years. His main activities during these seventeen years lay in the fields of performing, composing, conducting, teaching and later publishing, and in the manufacturing of pianos. Consequently the composition of piano sonatas played only a minor role amidst his overall pursuits. Also, his attention now shifted to the writing of symphonic works and the production of a fair amount of "commercial" music.²² This changed attitude had a distinctly detrimental effect on his subsequent sonata writing.

Regrettably the promise of Opp 7:3, 8:1 and 13:6 was not wholly fulfilled in the ensuing sonatas, many of which proved to be of only mediocre quality, pleasant but lacking in inspiration. It was only in the later years that works of a higher standard came into being once again, among them Opp 23:2, 25:5, 34:2 and 40:1-3.

Except for Op 25:1, sonatas of lesser quality do not unduly indulge in mere virtuoso patterns but suffer mainly from a lack of individuality, as if Clementi were "going through the motions" of composition without attempting to reach any great depth.²³ Naturally sonatas falling in this category do not show any stylistic innovations: these, however, are to be found in the works of better quality which undergo a gradual transformation from high-classical to early-romantic trends. The most

22 ie Accompanied keyboard sonatas, keyboard duets, two canzonettas for voice and keyboard and twenty-four waltzes for piano, tambourine and triangle (Op 38 and 39).

23 See Plantinga's comments in an earlier section, p71.

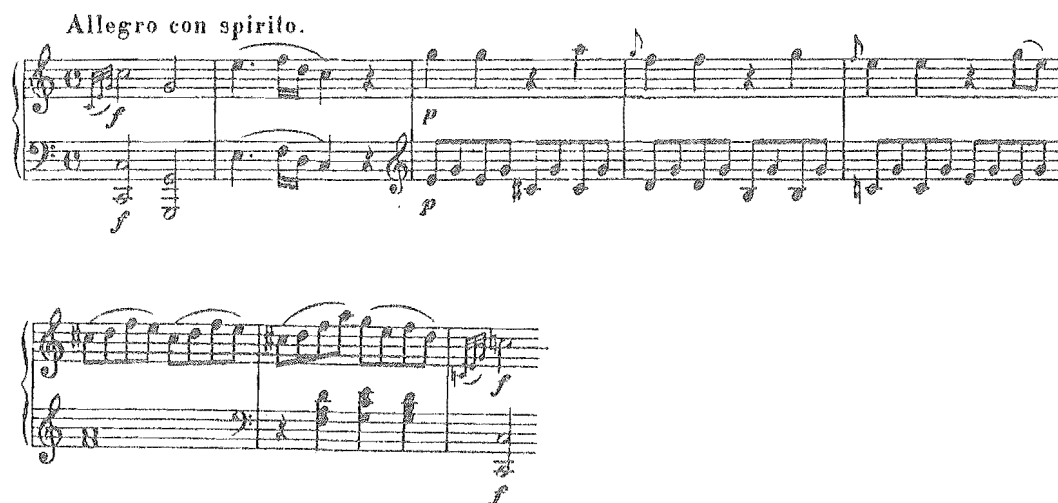
classical amongst these sonatas is Op 23:2 in F major which shows Clementi's thorough familiarity with the music of both Mozart and Haydn. The opening subject of its first movement contains a contrast typical among classical subjects, whereby an energetic opening phrase, based on a triadic progression, is succeeded by a somewhat more lyrical and lengthy afterphrase. The following example illustrates the affinity of this subject with the opening of Mozart's C major sonata, KV 309:

EXAMPLE 108a-b:

(a) CLEMENTI: Op 23:2:i Bars 1-12²



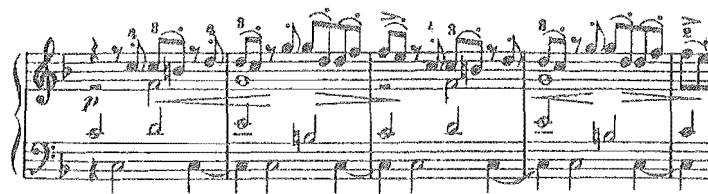
(b) MOZART: KV 309 Bars 1-8²



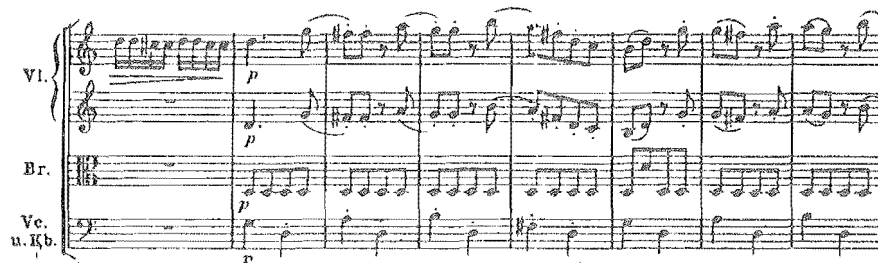
A typical classical idiom also dominates the second main subject which uses the otherwise often sentimentalised sigh-motif in exactly the same playful manner as Beethoven does later in the finale of his C major symphony No 1. (See Example 109.)

EXAMPLE 109a-b:

(a) CLEMENTI: Op 23:2:I Bars 40-44¹



(b) BEETHOVEN: Op 21:iv Bars 56-66³ ff

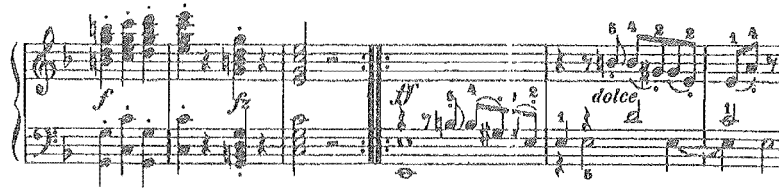


Another interesting feature, not uncommon in music of high-classical style, is the sudden shift from C major to an E major chord heralding the beginning of the development (Example 110a). Progressions of this type frequently occur in some of Mozart's later works though not

necessarily at this particular juncture, for example the D major piano concerto, KV 537 (see Example 110b).

EXAMPLE 110a-b:

(a) CLEMENTI: Op 23:2:i Bars 82²-87²



(b) MOZART: First movement of Piano Concerto in D, the "Coronation", KV 537 Bars 242²-246¹

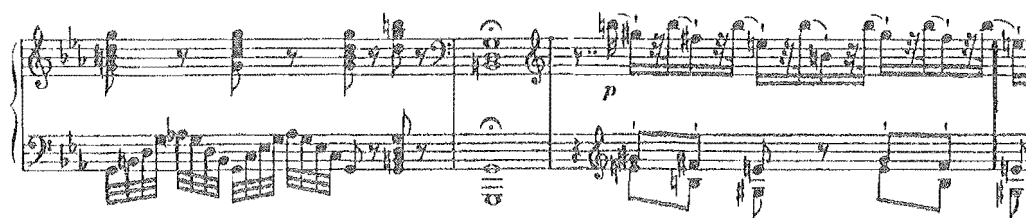
Later these progressions become a favourite device of the mature Haydn, eg the "Clock" Symphony No 101, Op 95:2:ii and the E flat major sonata HOB XVI/52. (See Example 111.)

EXAMPLE 111a-b:

(a) HAYDN: Symphony No 101 Op 95:2:ii Bars 95-100

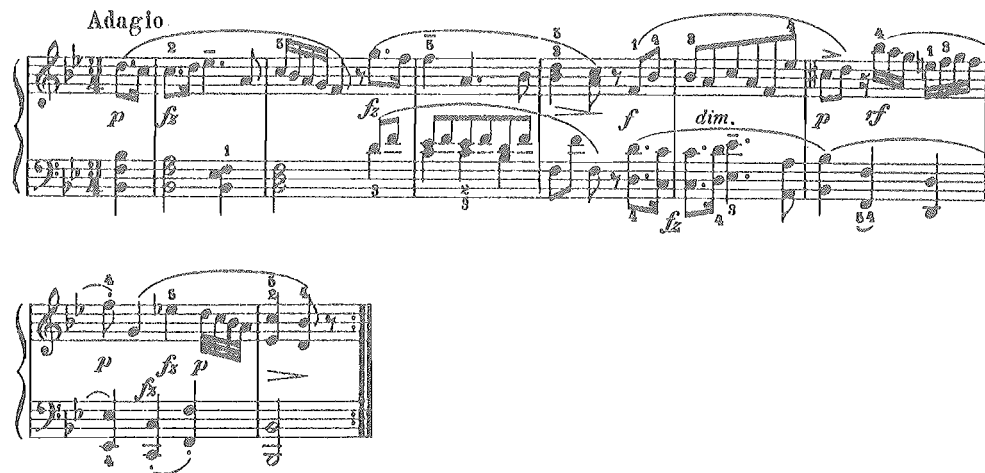


(b) HAYDN: Piano Sonata in E Flat Major, HOB XVI/52 first movement, Bars 66³-69¹



In the opening subject of the slow movement Clementi uses another innovation found in Mozart's later years where the melodic forephrase (bars 1-4) becomes the bass line of the afterphrase (bars 4³-8), the afterphrase itself having a new melody. Unlike Mozart, however, Clementi only commences the afterphrase in this way and then continues differently (see Example 112).

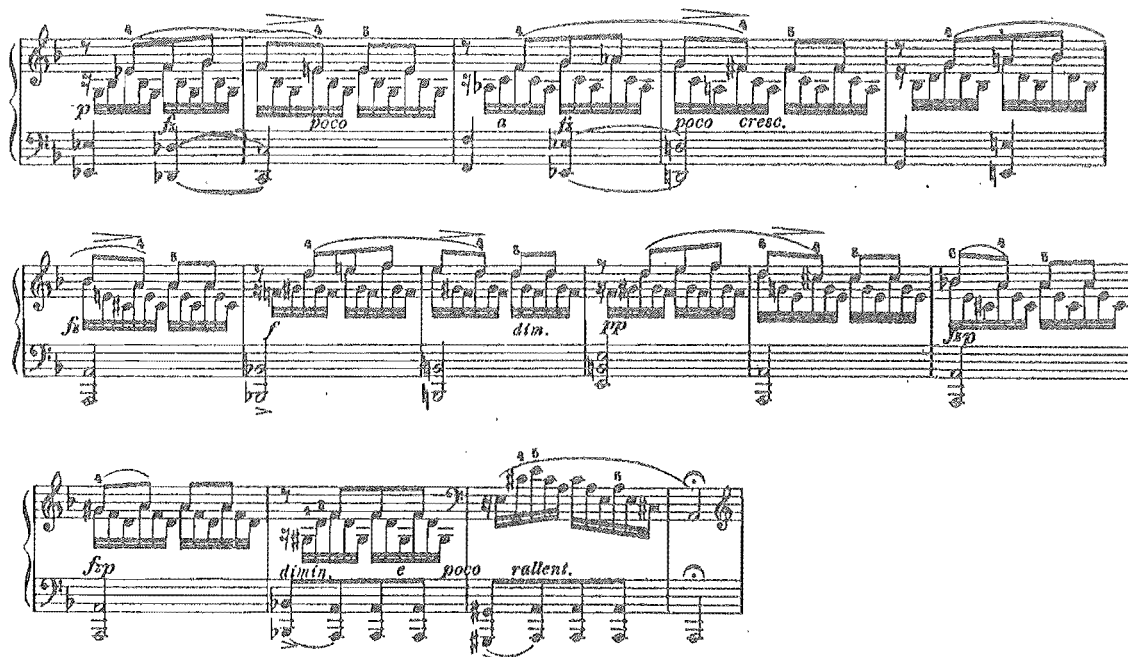
EXAMPLE 112: Op 23:2:ii Bars 1-8



In spite of its predominantly classical style the final rondo contains, as part of its second episode, a progression which on account of its expressive chromaticism and pianistic design, clearly points to the future. Passages of this kind occur some years later in the music of Schubert. The success of these bars stems only partially from the simple beauty of the melodic phrase and its pianistic sound effects: the other contributing factor is found in the extremely clever manner by which Clementi diverts an expected continuation into a surprising change of direction. Bars 140-141 and bars 142-143 introduce a melodic and harmonic progression that lends itself easily to an ascending sequence. Bar 144 still follows the expected continuation but a sudden twist in bar 145 brings about a totally different resolution anticipating a similar surprise in bar 148. The romantic character of the entire passage is further underlined by the repeat of the melody from bars 150-151 in the bass line, bars 152-154, which substantially "darkens" the mood making the return of the bright ritornello in bar 155 the more contrasting. It is exactly this interaction of harmony, melody, surprise, darkness and light which lends to these bars a poignancy that later becomes typical of

Schubert. (See Example 113.)²⁴

EXAMPLE 113: Op 23:2:iii Bars 140-154



A new pianistic style emerges for the first time in Op 25:4:i where old and new patterns and devices now appear side by side. One of the most striking innovations is the florid writing that permeates the entire opening subject. The first four bars still present a triadic progression inherited from the classical period; here, however, in a descending sequence, the main notes are stated on the accentuated first beats. Between the structural notes, richly embroidered figures mellow the steep descent in such a manner as to anticipate the equally florid style of later romantic keyboard idiom. Similar flourishes of

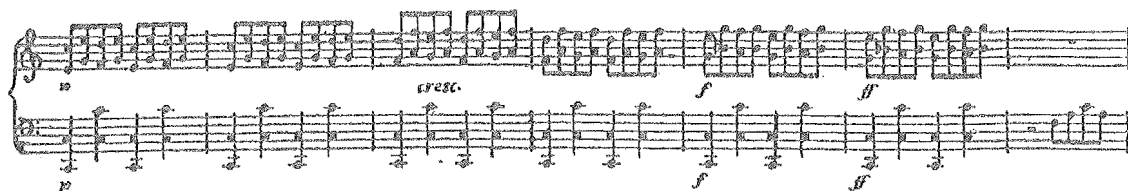
24 For a harmonic/melodic excursion of similar character see earlier sonata Op 8:2:i, bars 58-74¹. Being in an "early" work this passage is far simpler and more primitive in style.

irregular note values also serve as a link between extremes of pitch. The combined effect of these figures lends to the subject, in spite of its lyrical undercurrent, an air of restlessness.

Another interesting passage occurs in bars 14-18: Clementi here returns to a succession of parallel sixths and other intervals that play a prominent role in the earlier sonata Op 7:2:i. There, the progressions are static and empty, and their negative effect is aggravated by a primitive bass part and by the totally unmotivated sudden halt. Here Clementi uses a similar pattern to entirely different effect, the crescendo leading to a convincing climax as a result of a better design in the sequential pattern, a gradually intensified harmonic support and finally a strongly ascending bass part. In its overall impression this passage approximates an orchestral sound somewhat in the manner of a Mannheim crescendo. Moreover the ensuing bars beautifully continue the drive initiated in this crescendo. (See example 114.)

EXAMPLE 114a-b:

(a) Op 7:2:i Bars 100-106

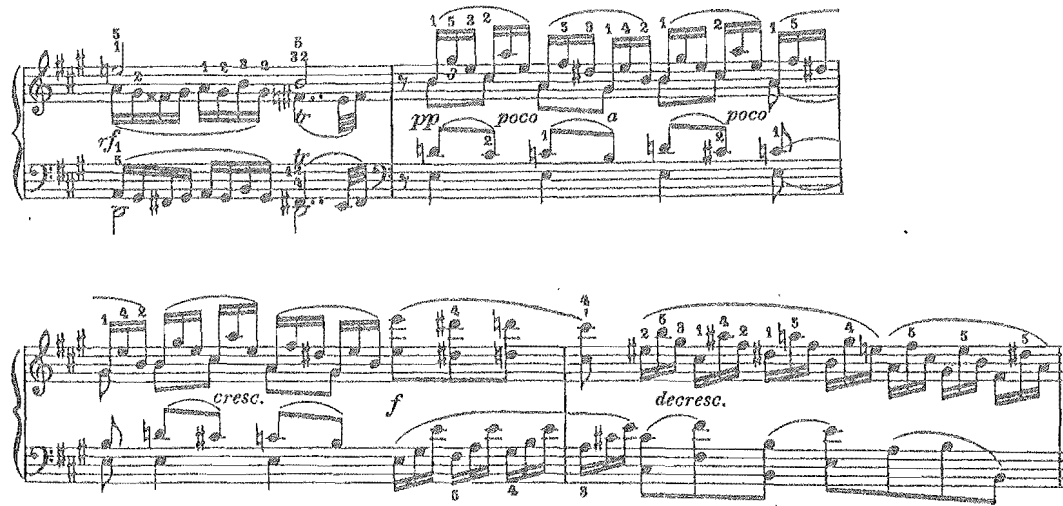


(b) Op 25:4:i Bars 14-19²

A comparison of these two extracts clearly shows the considerable progress Clementi made over these eight years in his compositional endeavour.

Another example of a new piano style appears from bar 45 onwards: once more a broken chord pattern has been given a new lyrical character, the melody appearing in the inner voices in a manner anticipating a similar technique of Schumann's. What makes this section particularly appealing is the use of mild chromaticism coupled with a substantially prolonged harmonic breath which enables the composer to interrupt an expected cadence in bar 44 for a span of sixteen bars before reaching the final resolution in bar 60.

EXAMPLE 115: Op 25:4:i Bars 44-47ff



The romantic tendencies that play a subordinate role in this work come more strongly to the fore in Opp 25:5 and 34:2, two sonatas in the minor key and both well known to Beethoven, who showed a particular preference for the latter work.

The coexistence of classical transparency and early-romantic pianistic style is a prominent trait in the F sharp minor sonata Op 25:5. On the whole the work is clearly treble-dominated, the left-hand part largely restricted to a single-voiced counterline, or a variety of accompaniment patterns. The aforementioned melodic chromaticism is now used with ever-increasing frequency, dominating large portions of the development where it is combined with some sequential harmonic chromaticism. (See Example 116.)

EXAMPLE 116: Op 25:5:i Bars 70²-80¹

The musical score for Example 116, Op 25:5:i Bars 70²-80¹, is presented in two systems. The first system (bars 70-79) shows a piano accompaniment with chromatic descending lines in both hands, marked with *sf* and *cresc.* leading to *ff*. The violin part has a melodic line with slurs and accents, marked *poco* and *a poco*. The second system (bars 80-89) continues the piano accompaniment with *sf decresc.* and the violin part with *p*.

Chromatic progressions of this kind reach another climax in the development of the final movement where they function in a colouristic rather than a genuinely modulatory manner since the underlying harmonic progression is never obscured. (See Example 117.)

EXAMPLE 117: Op 25:5:iii Bars 135-162

Another element typical of an early-romantic bias lies in the characteristic pianistic design of the melody part which on account of its "easy virtuoso" writing, its chordal and scalar progressions, the continuity of its rhythmic drive and the soft melodic contour points in the direction of the later Mendelssohnian style, the melody part's affinity to which becomes especially noticeable in the opening passages of the finale. (See Example 118.)

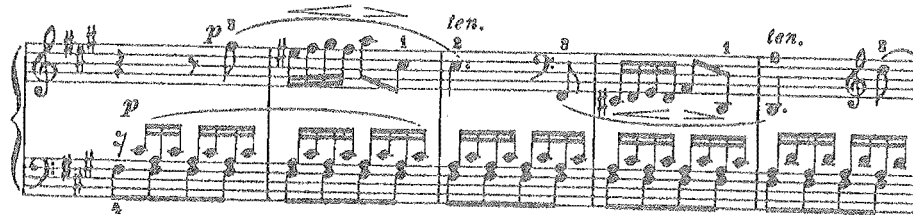
EXAMPLE 118: Op 25:5:iii Bars 1-23¹

Presto.

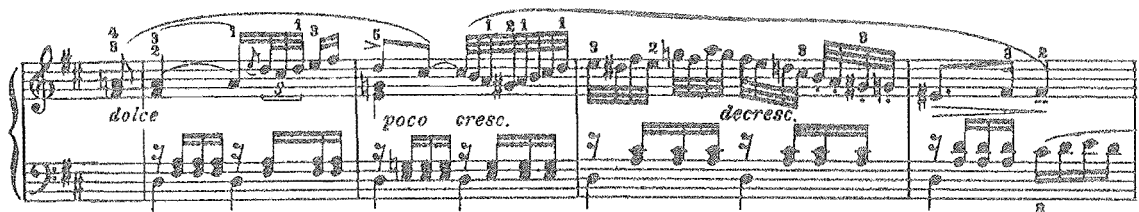
Of interest are also certain accompaniment patterns which appear for the first time, replacing the earlier pulsating "murky" and Alberti basses as illustrated in the following example:

EXAMPLE 119a-c: Op 25:5

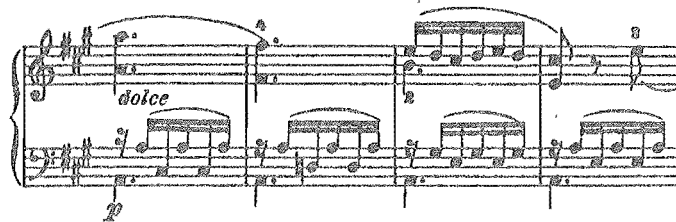
(a) First Movement Bars 116-120



(b) Second Movement Bars 13⁴-17



(c) Third Movement Bars 40-43



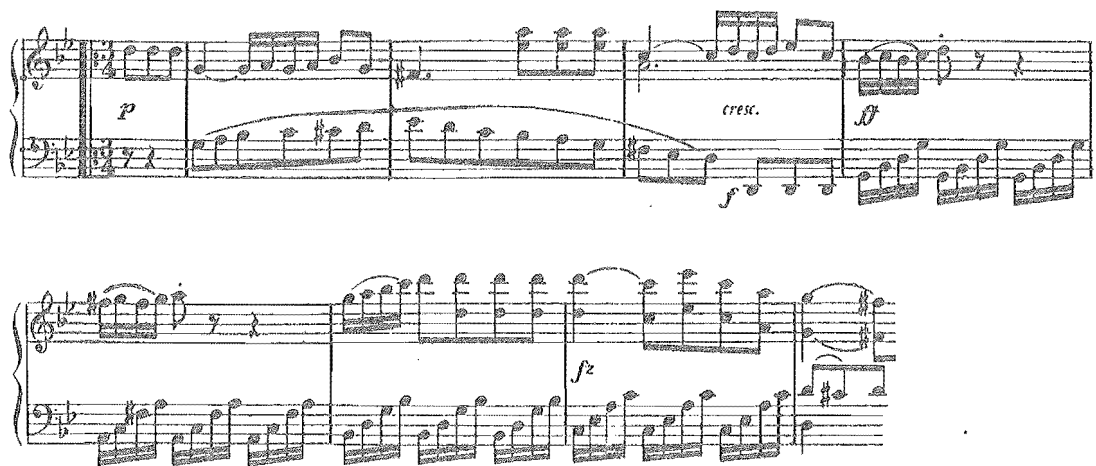
While the F sharp minor sonata, Op 25:5, is characterised by its treble-dominated transparency, the later G minor sonata, Op 34:2, shows a higher degree of interdependence between the different voice parts and, on account of its downward extended compass, a greater sonority.

This difference is immediately noticeable in the slow introduction to the first movement which not only favours the lower range but also introduces imitation. The dramatic character of these bars is further

emphasised by a harmonic idiom utilising dissonant entries as well as melodic and harmonic chromaticism to an extent not used before.

The threatening and tragic character of the introduction sets the mood for an *Allegro con fuoco*, the restless character of which relies on the continuity of the rhythmic drive, abruptly ending short phrases, rapid change of compass, strong dynamic contrasts, an ever-changing texture and at times a fast harmonic rhythm. The interaction of these various factors is clearly illustrated as early as in the opening bars. Beginning in fairly close range and marked "piano" the opening subject quickly expands and accelerates into fortissimo semiquavers that provide a continuous accompaniment in the left-hand part supporting an abruptly interrupted short phrase in the right-hand part, which, after two statements, continues with powerful octaves, an interval used here no longer in a virtuoso capacity but rather as a means to intensify the sound. (See Example 120a).

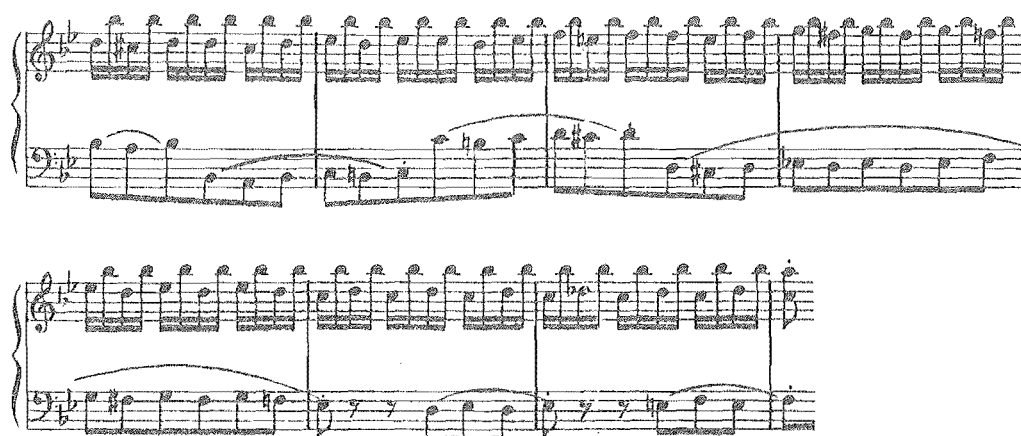
EXAMPLE 120a: Op 34:2:i Bars 11-19³



Another restless passage of almost orchestral character prepares for the entry of the contrast subject. The peculiar balance between

treble and bass, resembling a string tremolo in the higher register combined with a typical cello and bass progression in the lower range, may well have resulted from Clementi's interest in symphonic music during these years (see Example 120b).

EXAMPLE 120b: Op 34:2:i Bars 31-38¹



A similar but more pianistically influenced passage then leads into a powerful unisano which moves from a low to a strongly contrasting high range. This change inevitably also results in a complete change of tone colour. (See Example 120c.)

EXAMPLE 120c: Op 34:2:i Bars 49-54¹



Of special interest are also the extreme contrasts in dynamics, with fortissimo from bars 58-61 quickly changing to piano in bar 62, pianissimo in bar 63 and a surprising forte in bar 64, and followed by even more emphatic sforzatos in the next two bars. Similarly strong changes in both dynamic and expressive marks prevail throughout the remaining bars of the exposition, including some unexpected dolce phrases placed between sforzatos and forte bars (bars 68-70 and 76-78), all of which contribute substantially to the highly emotional character of this movement. The affinity between music of this kind and some of Beethoven's most powerful piano works becomes even more obvious in the pianistic style of the development section, as the following example illustrates:

EXAMPLE 120d: Op 34:2:i Bars 98-104²



As the movement progresses sonority increases. A first indication of this trend appears in the bars preceding the return of the Largo.

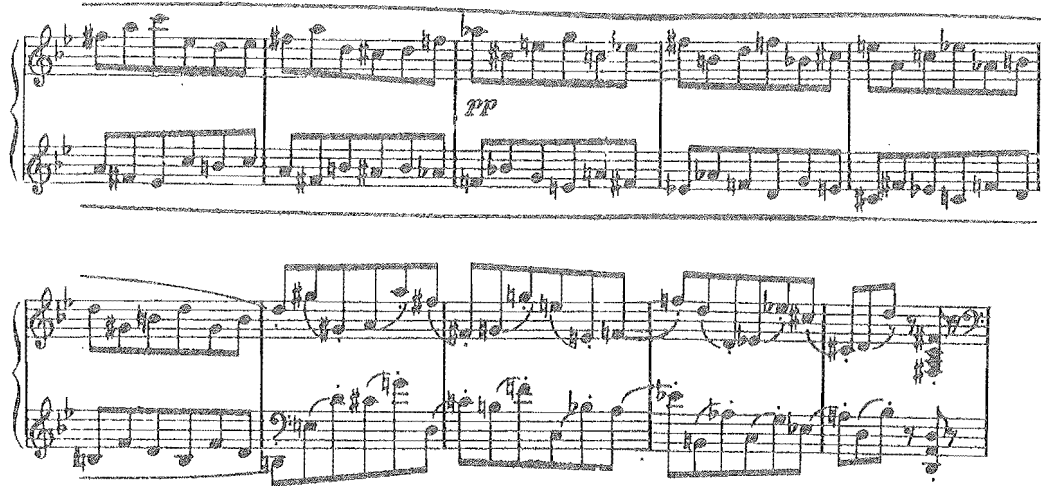
Here Clementi introduces closed harmonies in a low register, utilising the resulting "dark" sound as a suitable preparation for the expressive passage that follows these chords. Once the Allegro speed returns, sound intensity increases further and the aforementioned pseudo-orchestral passage is now considerably expanded in its range. (See Example 120e).

EXAMPLE 120e: Op 34:2:i Bars 153-158



One of the most surprising passages occurs from bars 209-218 where a sequence, of both diminished and auxiliary seventh chords, introduces harmonic and melodic chromaticism of such intensity that for a time tonality is totally suspended. The harmonic interest of these bars is coupled with equally interesting pianistic writing especially in bars 215-218, where both ascending and descending broken octaves in the right hand are supported by an intricate accompaniment pattern in the left hand. (See Example 120f).

EXAMPLE 120f: Op 34:2:i Bars 209-218²⁵



Sonority reaches its ultimate climax in the final section of this movement, with its full harmonies covering the entire range of the keyboard.

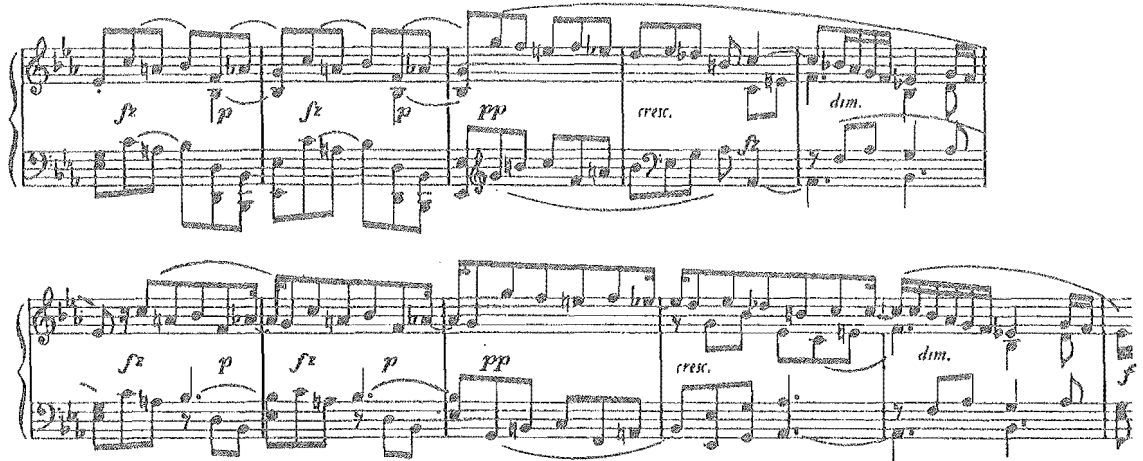
The various pianistic devices used in the first movement for dramatic purposes reappear again in the second movement, here however serving to enhance lyrical expressiveness. In addition to such subtleties as the use of the middle and lower ranges together with some imitatory writing between the voice parts, Clementi now successfully introduces the semiquaver shift between melody and accompaniment, often referred to in eighteenth century terminology as *tempo rubato*,²⁶ as a means of embellishing and varying a melody that has been stated before in

²⁵ Compare in this context the Chopin Etude in E major Op 10 No 3.

²⁶ Leon Plantinga, *Clementi: His Life and Music*, p91.

"straight" rhythm. (See Example 121.)

EXAMPLE 121: Op 34:2:ii Bars 8-18¹



Although no new pianistic or harmonic devices are introduced in the final movement, the extrovert character so prominent in the first movement is successfully maintained right up to the closing bars of the finale.

The various innovations introduced after Clementi visited Vienna in 1780 and during his prolonged stay in London are eventually consolidated in the three sonatas of Op 40 published in 1802.

Although their style and content is predominantly classical they neither try to imitate nor try to follow any specific model, be it

Haydn or Mozart or any other of Clementi's contemporaries. They may therefore justifiably be classified as the individual creations of a composer who has reached maturity and has found his own way. Such a classification, however, does not imply that these works could not include occasional passages reminiscent of the music of the great masters. It would be possible for example to draw some parallels between the second movement of sonata Op 40:1 and that of Haydn's great E flat major sonata, HOB XVI:52:ii. They share not only the same key (E major) and speed indication (Adagio) but also a similar rhythm in their respective opening bars (Example 122a and b) and a strongly contrasting E minor middle part containing some rapidly ascending scale-figures (Example 122c and d). In both movements the second statement of the A section is richly ornamented according to the principle of the "varied reprise". (See Example 122a and b).

EXAMPLE 122a-d:

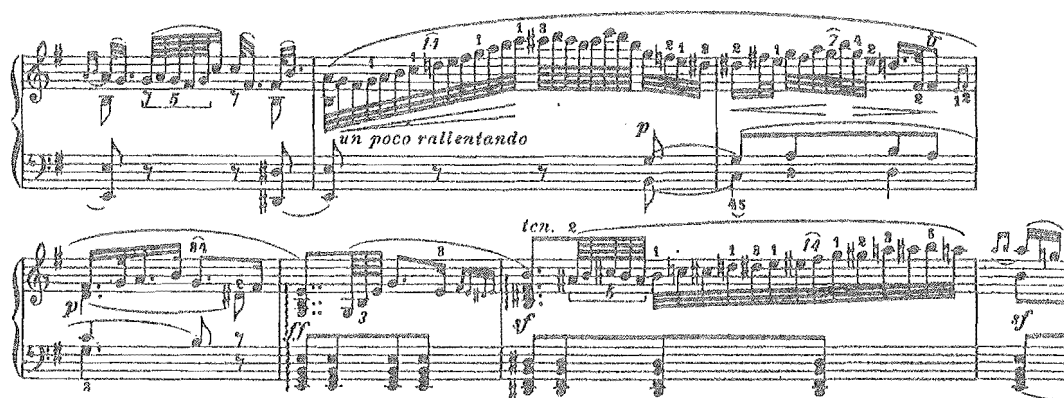
(a) Clementi, Op 40:1:ii Bars 1-4³



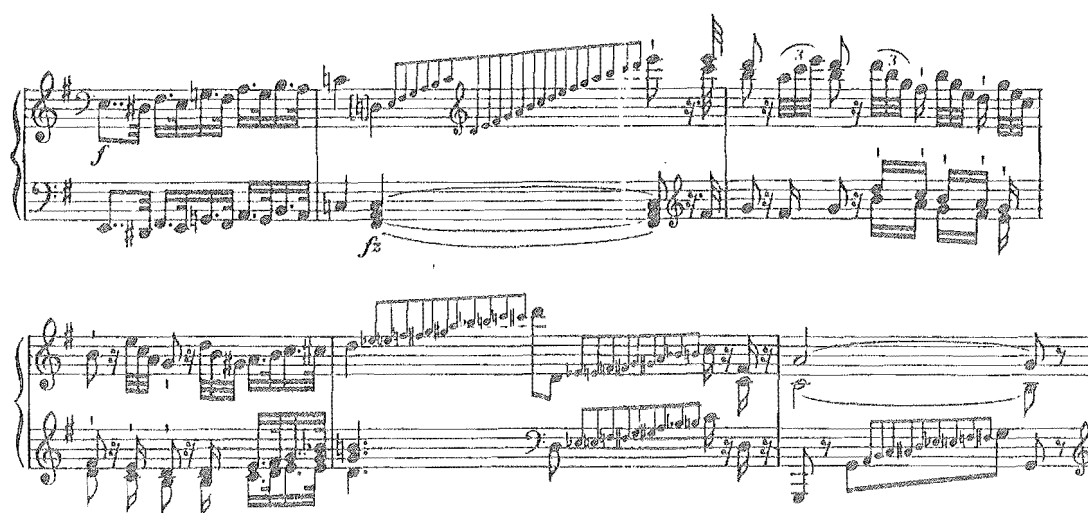
(b) Haydn, HOB XVI:52:ii Bars 1-4²



(c) Clementi, Op 40:1:ii Bars 55-61¹



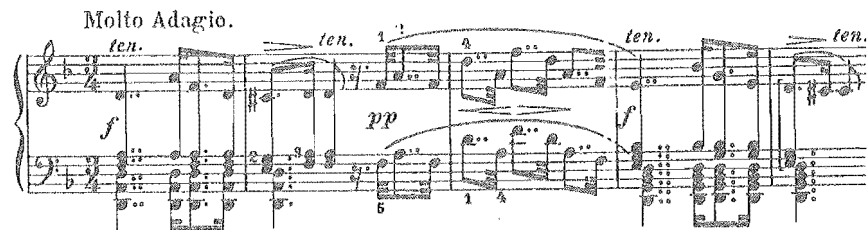
(d) Haydn, HOB XVI:52:ii Bars 19-24



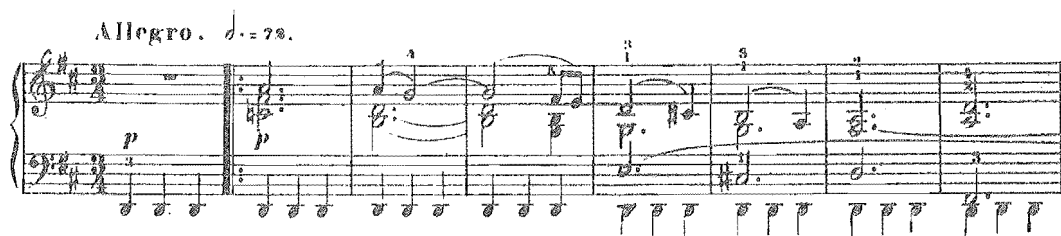
There is another interesting parallel between the opening bars of the main subject in Op 40:3:i and Beethoven's well known "Pastoral" sonata, Op 28. Both these subjects are characterised by a sustained bass note supporting a harmonic progression that, contrary to normal practice, turns towards the subdominant before introducing the dominant. (See Example 123a and b).

EXAMPLE 123a-b:

(a) Clementi, Op 40:3:i Bars 1-4



(b) Beethoven, Op 28:i Bars 1-8



While in the first example any possible influence on Clementi could only have emanated from Haydn, in the second example the situation may well be different, considering the fact that Beethoven was an ardent admirer of some of Clementi's works. However, as both sonatas were published in the same year, namely 1802, no definite conclusion is possible.²⁷

Of much greater interest than such interrelationships are stylistic features that distinguish these sonatas from Clementi's earlier works. Features that are immediately obvious include an ever-increasing use of counterpoint, (which reaches a culmination in the two canons in Op 40:1); intensification of the harmonic idiom, due to the inclusion

²⁷ Kirby, F.E., *A short History of Keyboard Music*, p214.

of many chromatic passages and first pointers in the direction of a more dissonant type of writing; a preference for melodic lines embellished to a greater extent than before; and a growing awareness of the special sound qualities found in the middle and lower registers of the pianoforte. Possibly the most important feature is the underlying sense of continuity and forward drive which lends to these sonatas a perfection still absent in earlier works and which makes them a highly rewarding experience for performers and listeners alike. The factors which contribute to this drive are, in particular:

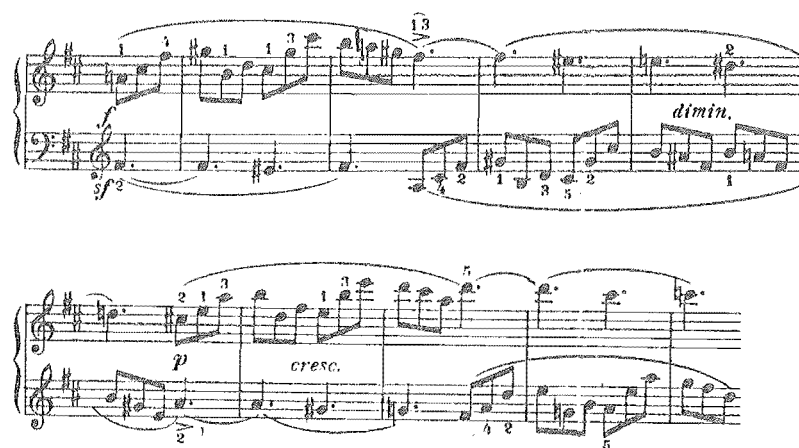
- (i) a consistent use of short note-values, ranging from regular quavers to sextuplets, throughout fast movements, either in melodic or accompaniment parts;
- (ii) a continually changing harmonic basis (which coupled with the short note values results in a fast harmonic rhythm);
- (iii) a rhythmic balance of phrases not necessarily always achieved by direct phrase parallelism, and
- (iv) the use of prolonged pedal points that often run contrary to the general harmonic progressions and thereby help to build up tension and drive.

While the two canons that make up the third movement of Op 40:1 represent the pinnacle of Clementi's contrapuntal writing, similar canonic passages also appear as an internal part of a movement, as in the second episode of the rondo finale of Op 40:3. Moreover

contrapuntal techniques often determine the relationship between different voice parts, and lead to the following:

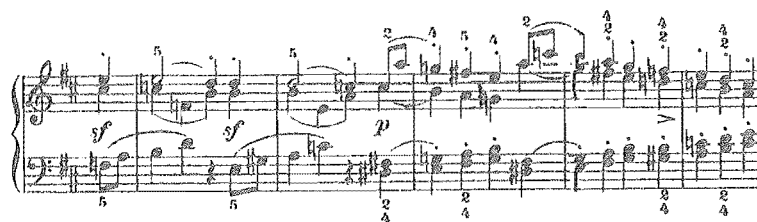
- (i) a process of interchanging phrases or motifs between lower and higher voice parts (Example 124a);

EXAMPLE 124a: Op 40:2:ii Bars 31²-40¹



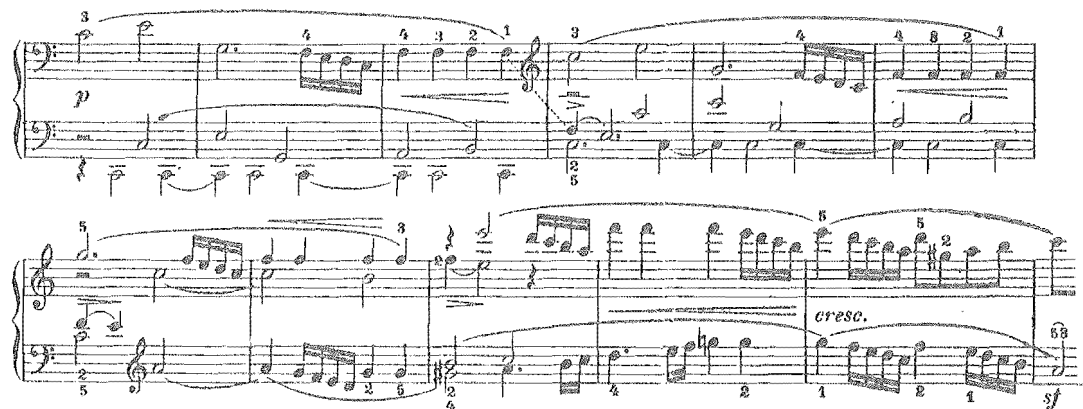
- (ii) imitatory polyphony (Example 124b);

EXAMPLE 124b: Op:40:2:i Bars 95⁴-100³



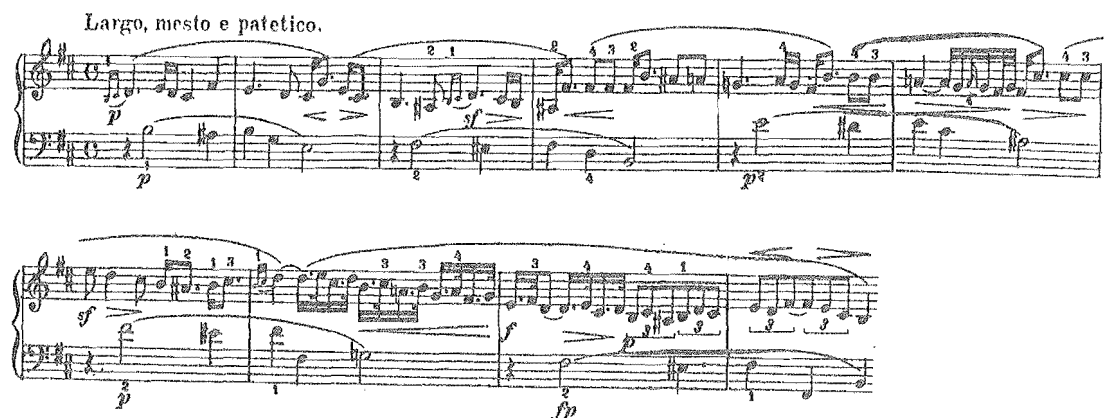
- (iii) complementary polyphony (Example 124c);

EXAMPLE 124c: Op 40:3:i Bars 109-120¹



(iv) genuine contrapuntal polarity between treble and bass (Example 124d).

EXAMPLE 124d: Op 40:2:ii Bars 1-10³



Extended chromatic passages make a first appearance in the development of Op 40:1:i. This commences with a series of dominant seventh chords which, though clearly suggesting their respective tonic harmonies, remain unresolved until bar 92 where A minor appears as a temporary new tonal centre. The change to A major (bar 94) prepares the next modulatory process with A major becoming dominant to D minor (bar 98) from which key further purely chromatic progressions lead on to E flat (bar 102), F minor (bar 105), F sharp minor (bar 107) and C sharp major (bar 109) in a dominant function to F sharp major (bars

111-117). A series of further chromatic progressions eventually leads back to the home key, G major, where the recapitulation commences in a harmonically disguised manner in bar 131. The following harmonic reduction summarises the progressions of these bars:

EXAMPLE 125: Op 40:1:i Bars 81-131 (Development, harmonic reduction)

Bar 82 84 86 93 94 99 101 102 104 105 106 107 109

An even more extended, purely chromatic passage forms part of the second episode in the rondo finale of the same sonata. It begins in bar 152 with a direct juxtaposition of D minor and B flat major, a key only temporarily introduced, that gives way to a chromatic sequence with ever-changing tonal implications which eventually settle, around bars 160ff, on C as dominant of F minor which is introduced with a perfect cadence (bar 164) from which key further purely chromatic progressions gradually lead to another cadence point in A flat major (bar 178). A series of direct shifts (see Example 126 for a harmonic reduction) then leads to G minor in bars 188/189, a key that finds further confirmation with a thematic entry in bar 192.

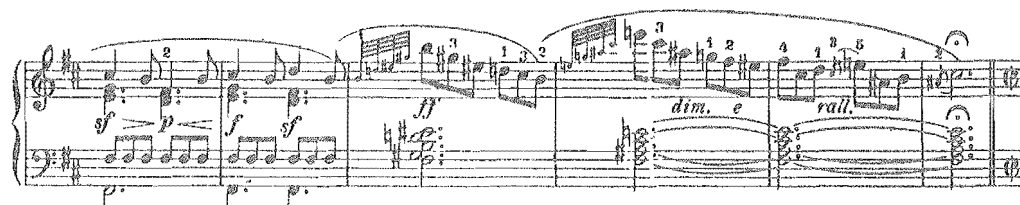
EXAMPLE 126: Op 40:1:iv Bars 178/9, 182/3, 186/7 (Second episode,
harmonic reduction)



This entry is then followed by another chromatic sequence also involving motivic development. In spite of its chromatic harmonies the sequence retains its association to G minor, the actual home key of the episode.

Melodic and harmonic chromaticism reaches a climax in the B minor sonata, Op 40:2. In the slow introduction and in the exposition of the Allegro it affects, in particular, the melodic writing which contains many semitone steps of expressive and/or passing character. In addition use is made of diminished sevenths and other chromatically altered chords. The slow introduction culminates in a superimposition of a diminished chord on a dominant base in bar 35 that leads to a dominant ninth - two chords which follow on a preceding passage of equally expressive and dissonant harmonies. (See Example 127.)

EXAMPLE 127: Op 40:2:i Bars 33-38 (Slow introduction)



The chromatically descending line (bars 5⁴-7³) that forms an essential part of the main subject is later used most effectively again in the closing bars of the transition (bars 33ff) and acts as a major component in the extended development of this movement. Of particular interest in this development is the combination of melodic and harmonic chromaticism with polyphonic and canonic writing between bars 114-146 and an equally effective combination of chromaticism and increased sonority in the ensuing bars 147-179.

The intensification of the harmonic idiom in the direction of a dissonant style of writing is of fundamental importance in the powerful introduction to the first movement of Op 40:3 where it is used not only to increase the sonority of the opening chords but also to lend them particular weight. Although these specific chords do not reappear within the first movement they find some continuity within the slow movement and especially in the powerful later portion of the second episode of the rondo finale, an episode that once again also includes a considerable degree of chromaticism.

The liking for rich ornamentation, another characteristic trend found in the Op 40 sonatas, inevitably affects especially the melodic lines

of the slow movements. This liking is convincingly proved by the many flourishes that permeate both the middle and closing parts of Op 40:1:ii. In a way these free groupings of swiftly-moving scales and similar patterns continue a mannerism already noted earlier in the first movement of Op 25:4 and have an interesting parallel in similar flourishes in the slow movement of Beethoven's Op 10:1.

It is once again in the B minor sonata, Op 40:2 where new trends emerge with greater frequency than in the previous sonata Op 40:1. This also applies to the "discovery" of the lower and middle ranges as a means of intensifying sonority and expressiveness. It influences the opening phrases of all the thematic material in this sonata, all of which commences in a lower or middle register, as the following example illustrates:

EXAMPLE 128a-b: Op 40:2

(a) First movement

(i) Bars 1-4⁴ (Slow introduction)

Molto Adagio e sostenuto.

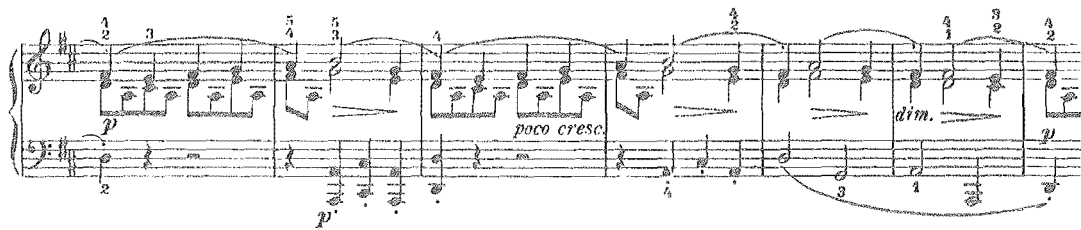


(ii) Bars 1-3³ (Allegro)

Allegro con fuoco e con espressione.



(iii) Bars 39-45¹ (Allegro)

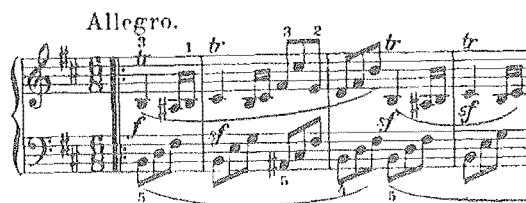


(b) Second movement

(i) Bars 1-4¹ (Slow introduction)



(ii) Bars 1-3³ (Allegro)

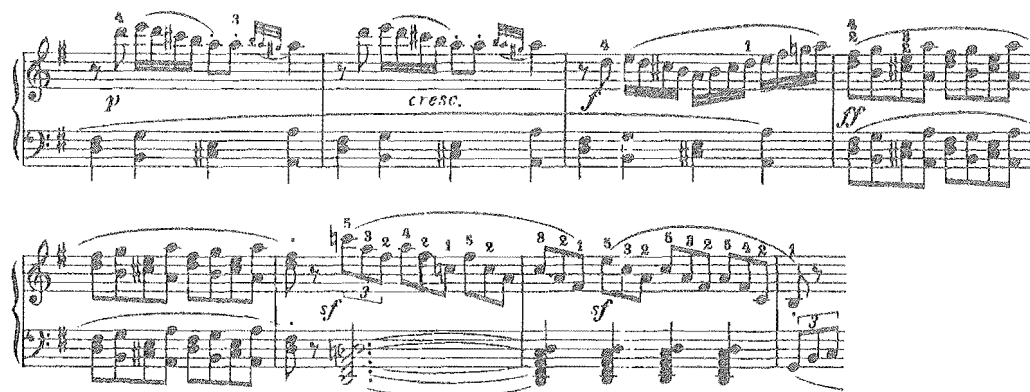


Owing to the low register of these phrases it is inevitable that extensive use is made of the same range throughout each movement.

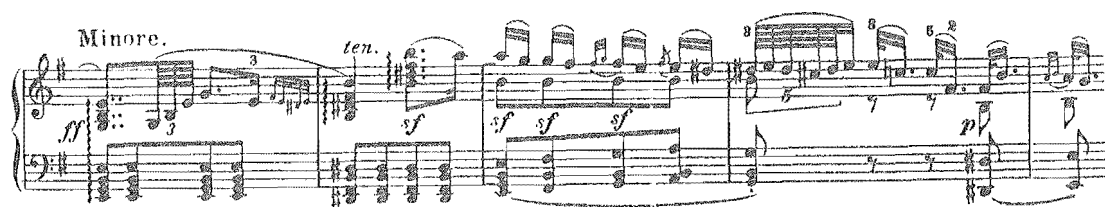
Sonority is increased even further by the full chords, especially in the lower register, which appear throughout the entire Op 40 set, at times as a new and alternative accompaniment pattern, as seen in the following examples:

EXAMPLE 129a-c:

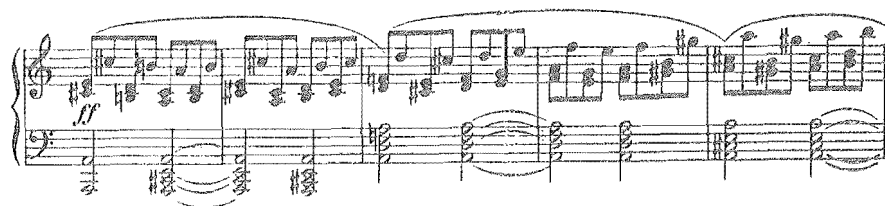
(a) Op 40:1:i Bars 55-62¹



(b) Op 40:1:ii Bars 51-55¹



(c) Op 40:2:i Bars 163-167



Finally, the finale of sonata Op 40:1 contains a singular and highly interesting example of a device not found before among Clementi's works, namely the lifting of the damper pedal from the strings for the duration of 16 bars, from bars 210³-226. This short passage also differs from the rest of the movement on account of its totally transparent, ethereal character: further proof of Clementi's insight into an effect specific to the piano.²⁸ Similar cases occur only in

into an effect specific to the piano.²⁸ Similar cases occur only in isolated instances in some of Beethoven's works, for example Op 27:2:i and Op 53:iii, but play a major role in later nineteenth century impressionistic music. (See Example 130.)

EXAMPLE 130: Op 40:1:iv Bars 210-226²⁹ (Part final ritornello)

Ped: is for *pedaling down the Open Pedal*, and * for *letting it go again*.



Between the publication of Op 40 (1802) and Op 50 (1821) there is a break of nineteen years, during which Clementi, in addition to his other activities, devoted himself to the compilation of teaching material including his "Introduction to the Art of Playing the Pianoforte", Op 42 and the first two volumes of *Gradus ad Parnassum*, Op 44. After this, when he resumed the composition of piano sonatas, Clementi continued to use mainly the structures that he had found successful in Op 40, and consequently the major differences between these two sets lie in their differing stylistic aspects. Although

28 See earlier reference on pp169ff.

29 The inscription regarding the use of the damper pedal has been taken from the beginning of the sonata.

there are no major innovations taking place, trends that had emerged in Op 40 are now continued and perfected, and culminate in refined and finely balanced music. In reaching the maturity inherent in the last genuine masterworks Clementi was probably aided by the experience gained while composing a number of symphonies, works which not only occupied much of his attention for many years but which had been successfully performed in the intervening period.

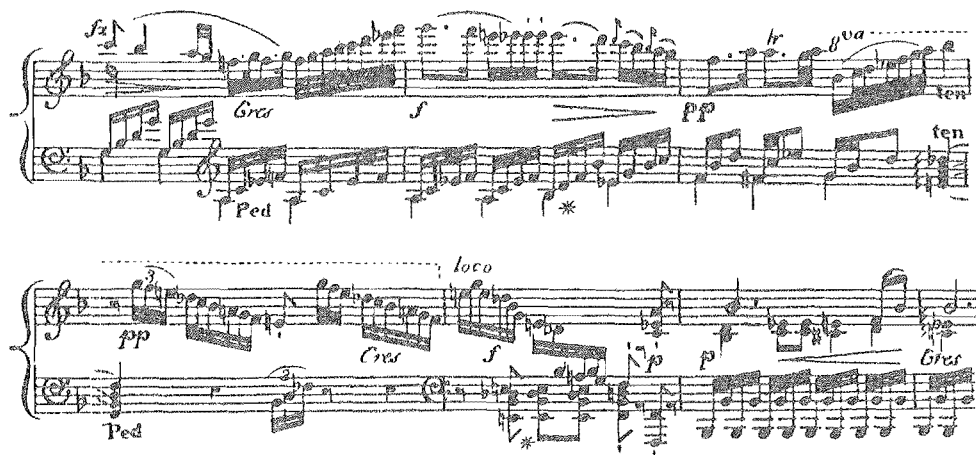
The coexistence and interaction of different compositional aspects, already observed in the earlier Op 40 set, once again contribute substantially to the expressive intensity of the Op 50 sonatas. In comparison with the earlier works the harmonic idiom makes still greater use of chromatic progressions and dissonance, and polyphony - formerly singled out for special occasions - now becomes an ever-present reality. Ornate melodies appear consistently and changes in pianistic devices are dependent on, and subservient to, the dictates of the composition.

Chromatic passages, which have already featured prominently in some of the earlier developments, now assume a dominating role and reach an intensity that has hardly any equal in the music of his contemporaries.³⁰ In addition to such standard connections as auxiliary dominants and third-related harmonies Clementi now makes ever-increasing use of chromatic shifts, often with simultaneous enharmonic changes, such as Op 50:2:i. Here, after a firmly

30 A notable exception being J N Hummel (1778-1837), whose piano sonatas include some chromatic passages comparable to Clementi's. Nevertheless, they are of only subordinate importance and may well have been influenced by Clementi's model.

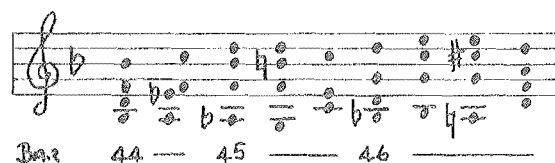
established F major harmony in bar 40, the development commences with a sudden change to C sharp unisano introducing a progression to G minor and its dominant, (bar 41), and abruptly followed by a similarly surprising unisano "modulation" leading from a D sharp up to B flat, which becomes a temporary key centre in bar 44 (see Example 131).

EXAMPLE 131: Op 50:2:i (Bars 39-40, 41-44)



Further semitone shifts lead on to D minor in a succession of harmonies that may be reduced as follows:

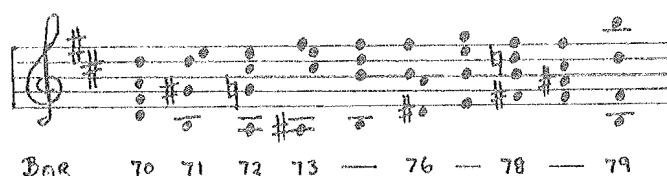
EXAMPLE 132: Op 50:2:i Bars 44-46 (Harmonic reduction within the development)



An even more radical semitone shift leads from a B flat harmony starting in bar 61 to B major in bar 64 and C sharp major in bar 67.

An emphatically stressed C sharp major harmony at the end of bar 69 is then juxtaposed at the beginning of bar 70 with a D major chord which opens yet another series of similarly unpredictable progressions, as the following reduction shows:

EXAMPLE 133: Op 50:2:i Bars 70-79 (Harmonic reduction)



The above progressions merely follow one another, with only loose melodic connections between them. In the finale of the same sonata a strongly chromatic bass line combined with a semiquaver ostinato motif of similar character in the treble, which disguises a sequential progression of only partially chromatic nature but which relies on a number of enharmonic changes. (See Example 134a and b).

EXAMPLE 134a-b: Op 50:2:iii Bars 160-183 (Part of the development)

(a) Bars 160-183

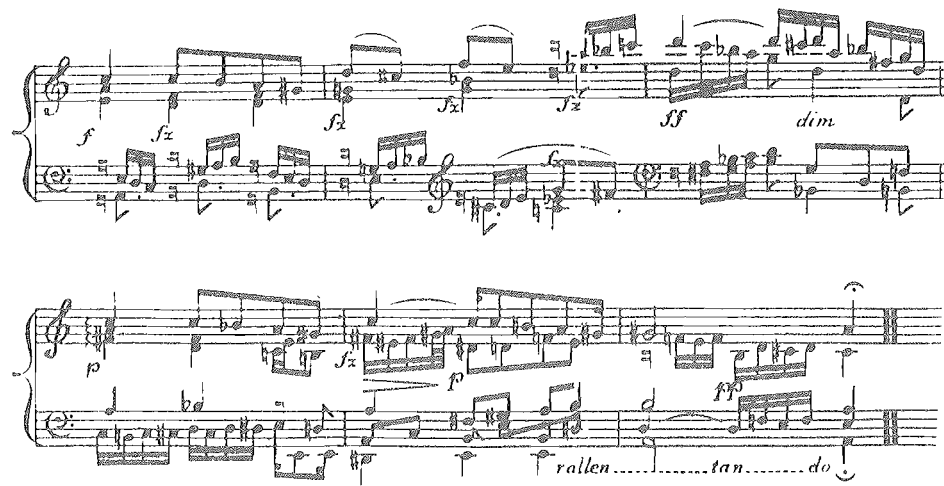
musical score for Example 134a, bars 160-183. The score is in G major, 3/4 time, and consists of four systems of piano and violin staves. The piano part features complex rhythmic patterns and dynamic markings including *p*, *f*, and *dim*. The violin part includes melodic lines with slurs and dynamic markings like *p*, *f*, and *sf*. Performance instructions such as *cresc*, *scen*, *do*, *rallentan*, and *do* are present.

(b) Bars 160-183 (Harmonic reduction)

Harmonic reduction of Example 134b, bars 160-183. The score shows the harmonic structure in two staves (treble and bass clef) with notes and chords. Bar numbers 160, 162, 164, 166, 168, 170, 171, 172, 173, 174, 176, 178, and 182 are indicated below the staves.

Undoubtedly the most beautiful combination of chromatic, dissonant and polyphonic writing underlies the entire second movement of Op 50:1, a movement which ranks among the most exquisite creations of the entire period. The rich and highly expressive harmonies of the outer sections contrast strongly with the delicate two-part canon that occupies the central portion.³¹ There is, incidentally, a fascinating similarity between this Adagio and the Sarabande from J S Bach's English Suite No 2 in A minor which starts in an almost identical manner. A more distant relationship links this same movement to the equally expressive Sarabande in D minor from the first French Suite.

EXAMPLE 135: Op 50:1:ii Bars 72-77



It is only to be expected that ornamentation of a melodic line should affect, in particular, the slow movements. In comparison with earlier works, where flourishes and ornaments often occur without specific consideration for the musical situation, all such ornaments now appear

31 It is probably the chromatic idiom of especially the closing bars which gives rise to Plantinga's statement that the "unresolved diminished seventh chords ... may remind modern listeners of the harmonic style of César Franck." **Clementi: His Life and Music**, p262.

far less erratically and are completely integrated into the melodic fabric. The complex and irregularly-grouped runs that played an important role in the slow movement of Op 40/i are now replaced by shorter patterns. Since, in addition, these patterns are extended over a longer time span they have shed their former hurried and restless feeling and are now a genuine aid to the rhythmic motion of a melody, and maintain a perfect balance between moments of forward drive and moments of retardation. A comparative study clearly shows the difference between bars 66-76 in Op 40:1:ii and bars 4-7 in Op 50:2:ii. In Op 40:1:ii the overall rhythm is difficult to grasp as patterns change in quick succession, the only continuity being provided in the left-hand part with its regular semiquavers. In Op 50:2:ii, on the other hand, all the ornamentation beautifully balances both the melodic and the harmonic drive of these bars. The dotted notes in bar 4 to some degree break the regularity of the underlying quaver motion and initiate a forward and upward drive that finds its first expressive point at top G in bar 5⁴. The importance of this is stressed not only by the rhythm but also by the chromaticism of the preceding passage and its harmonic position as an expressive suspension. The semiquaver motion at this point also counteracts the possible sensation of delay and helps to continue the upwards movement at the beginning of bar 6. The powerful impulse here experienced is made even more emphatic by the octave grace note. It is then counter-balanced by a gradual descent combined with ornamentation that lends more weight to the main notes of the descending line and eventually terminate it on a final note F (bar 7⁴). A new starting point occurs in bar 8 where the melody commences on an even higher note than before, top D. From there a

downward run introduces enough momentum to continue the melody on a more even quaver rhythm, stressing once again the important melody notes G A and B by a sforzato indication, an upward slur and a grace note respectively (bars 9-10¹). When top D is reached for a second time (bar 10⁴) semiquavers are introduced to prepare for the next ascent, starting again on D (bar 11¹). To counteract the static emphasis now on this note, new forward drive is added by a trill which builds up motive force that finds release in the next ascending flourish from bar 11⁴ (using a "meandering" figuration later typical of Chopin). This leads to the highest note of the entire melodic line, top C (bar 12¹), from where the melody descends, at first in short and then in gradually longer note values eventually returning to quavers at the end of bar 13. Two more flourishes, one at the beginning of bar 15 and the other at the end of bar 16, round off a richly-ornamented and yet well-balanced melodic line. (For the entire section see Example 136.)

EXAMPLE 136: Op 50:2:ii Bars 1-16

♩ = 98.
ADAGIO
 con
ESPRESSIONE

mez *Cres* *sf* *dim.* *sf*

Ped ** Ped* ***

X *f* *Cres* *ten* *ten*

f *sempre legato* *sf* *dim.* *p* *bram* *gua*

X *f* *dim.* *loco* *Cres* *ten* *Ped* ** Ped* ** Ped* ***

Cres *sf* *sf* *p* *ten* *Ped* ***

In this particular sonata ornamentation is, however, not restricted to the slow movement but plays a major role throughout the first movement and, to a slightly lesser extent, the finale. In both these cases its function is not so much to increase expressiveness but rather to intensify the underlying drive of the movement. The obvious

importance of the turn-figure as a unifying element of the first movement has already been mentioned.³²

The ornamental style of this movement also indicates the use of certain figures which are associated with the piano repertoire typical of this period. The sonatas of Op 50 are certainly virtuosic in many respects but their virtuosity never becomes an end in itself. Although Clementi relies heavily on figures such as straightforward or ornamented scales, many different broken-chord patterns, arpeggios, trill-figures, turns, octave tremolos, parallel octaves, double octaves, double thirds, crossing of hands and the like, these devices are now all fully integrated into the musical texture. Besides the meandering lines mentioned above, Clementi does not introduce any strikingly new figures. He does, however, expand the range in an upward direction, a development which coincides with the contemporary changes in the structure (and subsequent improvement) of the instrument. To a certain extent this exploration of the brilliant sounds produced in the high register of the piano may well have been conditioned by Clementi's familiarity with the sonatas of Beethoven's later years.³³ If the use of the higher register is combined with full harmonies in the lower register, as for example in the slow introduction to the finale of Op 50:3, it results in the emergence of

32 See p131.

33 Only three Beethoven sonatas were still outstanding, namely Opp 109, 110 and 111, published 1821, 1822 and 1823 respectively. The remaining twenty-nine sonatas were all published before 1819. Clementi's sonatas of Op 50 were published in 1821. Kirby F.E. *A short History of Keyboard Music*, p209.

a pseudo-orchestral sound.³⁴ (See Example 137.)

EXAMPLE 137: Op 50:3:ii Bars 67⁴-73

The musical score for Example 137 consists of three systems of staves. The first system is a short excerpt showing a piano part with a *ff* dynamic and a *a tempo* marking. The second system is a longer passage featuring a piano part with a *fz* (forzando) dynamic and a *ten* (tension) marking. The third system continues the piano part with a *dim* (diminuendo) marking and a *rallen* (rallentando) instruction. The score is characterized by dense, complex textures and a variety of dynamic and performance markings.

34 A sound-ideal already encountered earlier in Opp 25:4, and 34:2. See pp245ff, pp254ff respectively.

CONCLUSION

Why make a study of Clementi's sonatas? Are they interesting enough? What do they have to offer the pianist and musicologist? Is Clementi not primarily a composer of finger exercises and simple sonatinas?

These are questions that immediately come into one's mind in attempting an evaluation of the composer's position in the history of music and of the merits of his work. It is the purpose of this concluding chapter to propose answers to these questions and thereby to plead the composer's cause.

Muzio Clementi's long life covers an important period in both political and musical history. He was brought up in England in the Georgian period, he witnessed the French Revolution, the rise and fall of Napoleon, the time of the Congress of Vienna and eventually the emergence of the romantic era and the beginnings of European nationalism. He was born four years before Mozart, was contemporary with Haydn, Beethoven, Weber and Schubert and outlived them all, dying only in 1832. His earliest work, Op 1, was published in 1771: the time of Haydn's *Sturm und Drang* and Mozart's early Salzburg period. His last work, *Gradus ad Parnassum* Vol 3, was published in 1826, the year of Weber's *Oberon* and one year before Beethoven died. Within this span of fifty-five years the style of Clementi's works changes from the unpretentious pre-classical sonatas of his Dorset years, through the dazzling virtuoso works of Op 2, the dabbling in stern "baroque" fugues of Opp 5 and 6, to his fascination with the

"Viennese" or German manner in Op 7 and the expressive romanticism which permeated his more substantial sonatas in Opp 13, 25, 34, 40 and 50.

For some forty years (1780-1820) Clementi was a leading European figure. For the first thirty years of the nineteenth century his sonatas were known everywhere - more than Mozart's, Haydn's or even Beethoven's. Initially, his symphonies enjoyed a triumph. Then, after his death, except for the *Gradus ad Parnassum* and the sonatinas, Op 36, his works were totally neglected. One reason for this neglect was certainly the attitude towards Clementi aroused by Mozart's caustic remarks after the competition in 1781. Another would seem to have been the undue popularity and prominence given to many of his smaller works and in particular the "hackneyed" sonatinas, Op 36.¹ A further reason must be sought in the extremely limited practical editions of the sonatas, which omit even some of the most important works. In the well-known Augener's and Peters's editions, for example, Op 8:1, 13:6, 34:2, 50:1 and 2 are all omitted. Augener also includes an accompanied violin sonata, Op 6:2, assuming it to be a solo sonata. Perhaps the most important factor contributing to the one-sided view of Clementi's music is the appalling travesty of the *Gradus ad Parnassum* published by Carl Tausig. This dazzling virtuoso, a pupil of Liszt, "performed an unprecedented piece of destructive surgery on Clementi's most comprehensive work".²

1 Mansfield, *Concerning Clementi's sonatas*. p295, col 2.

2 A Loesser, LP Cover - Vladimir Horowitz "Clementi" sonatas, col 1.

This great opus consisted originally of one hundred compositions representing every phase of pianistic art and science known in its time. Tausig threw out sixty-seven of the best numbers but kept the thirty-three that might plausibly come under the heading of "etudes" or practice pieces and "infamously published the crippled fragment as Clementi's **Gradus ad Parnassum**. Consequently thousands of pianists, for generations, got a distorted, unjust view of one of the great musicians of his age."³

It is only in recent years that music historians have started to take greater interest in the life and works of "lesser" composers. From about the first quarter of the century many and varied writings have appeared on the life and compositions of Clementi, culminating in Tyson's complete **Thematic Catalogue** (1967) and Plantinga's book on **Clementi: His Life and Music** (1977). A general edition of his solo piano works, **The London Pianoforte School** edited by Temperley, is still in progress and a number of symphonies have recently been published by Spada. Four of these were recorded in 1978 by the Philharmonia Orchestra under the direction of Claudio Scimone. In addition numerous recordings have been made by many eminent pianists including Horowitz (1955), Crowson (1969), van Immerseel (1981) and McCabe (1981). A complete set of his keyboard works has been recorded by Pietro Spada and a second set performed by Maria Tipo is still in preparation.

Generally speaking the various publications on Clementi may be grouped

3 Op cit col 1.

into two categories: articles which deal with selected works only, and books which deal more comprehensively with the composer's life and complete works. It is therefore the purpose of this investigation to approach Clementi via a specific field of composition, namely the piano sonata, which is not only the one most favoured by the composer himself but also the one which allows the greatest insight into his artistic development and behaviour.

There can be no doubt that Clementi was one of the leading musical figures, not only in England but also on the Continent. He achieved fame in a number of varying capacities: as performer, composer, teacher, writer, publisher and manufacturer of pianos, and he also acknowledged and promoted other composers whenever possible.⁴ His multi-faceted activities are an indication of the extent to which he was involved in the musical life of the day. They also provided him with escape-routes when difficulties arose in any one of them. He was a highly talented and gifted musician who was fully aware of his own strengths and weaknesses. One of his greatest but unpublicised ambitions lay in the field of the symphony. For thirty years he endeavoured to compose a "perfect" work but, in spite of the success some of his symphonies experienced in his lifetime, he never had the courage to publish them, but continually revised and changed the scores. This obvious insecurity may well have been due to both Haydn and Beethoven casting their shadows over his works and to his

4 Some composers whose works were included in his teaching manual *Clementi's Practical Harmony* WO 7 are C P E Bach, J C Bach, J C F Bach, W F Bach, J S Bach, G B Martini, W A Mozart, J Haydn, D Scarlatti, F Turini, among others. Tyson, *Thematic Catalogue*, p103.

consequent reluctance to compete on their level.

A similar situation arose at a later date when, after the success of his sonatas Op 40 in 1802, he abandoned this genre for about nineteen years in order not to be dwarfed by Beethoven's overpowering status.

In spite of his intimate knowledge of the music of both his great and his lesser contemporaries, Clementi never attempted to imitate any of their works, so he cannot be accused of plagiarism. No striking influence is apparent even in his early sonatas, despite the fact that he studied works by Paradisi, D Scarlatti, J S and J C Bach.

This individuality is maintained throughout his life as a composer. In his later works, Clementi, like Schubert, bypassed the powerful impact of Beethoven as well as the new virtuosity of the younger generation of composers, to whom he in turn appeared old-fashioned. It is ironic that when Schumann attacked this "new virtuosic" school of composers such as F Kalkbrenner, H Herz, F Hüntten, S Thalberg, F Ries, C Czerny and I Moscheles,⁵ the aging Clementi was also indirectly included, even though he had long abandoned the empty virtuosity of his own youth.

In the late eighteenth century career opportunities for composers and performing musicians were extremely limited. Most of them were employed by the Royal Courts, aristocratic households or ecclesiastical institutions. Although this provided financial

5 Longyear, *Nineteenth-century Romanticism in Music* pp108-109.

security, there were serious disadvantages: besides the lack of independence, musicians were physically isolated from companionship and the stimulation of their contemporaries. The demands of such service also precluded the possibility of accepting commissions for opera or other music. In addition, such employees were bound to the rigours of teaching, coaching singers, and arranging and adapting music.

It was Clementi's view that a composer should be able to support himself, untrammelled by dependence on patronage for a livelihood. One possibility for a musician who wished to make his own living was to perform as an instrumental virtuoso. Public concerts were not frequent enough to provide a regular income, but they could be supplemented by appearances in salons and by giving lessons to a few wealthy pupils. But "no city would retain its interest in an individual performer for more than a few seasons."⁶

Clementi's travels showed how important it was for a virtuoso not to remain too long in one city, but to move to where conditions were favourable. He was based in London, though his first continental tour lasted more than two years. However, the status of virtuosos was low, and it was because performers did not enjoy the kind of prestige that would establish them in respectable circles that Clementi retired from regular public concerts at an early age. This situation also applied later to both Beethoven and Liszt.

6 A Steptoe, "Mozart, Joseph II and Social Sensitivity", *The Music Review*, p111.

Another possibility open to the contemporary musician was as a writer of Italian opera. Again, no single centre could commission enough operas from any one composer for him to make an adequate living, so the composer would be "obliged to accept commissions from different cities."⁷ Mozart was one of the earliest "artists" who, in defiance of prevailing conditions, made a bid for an independent life as a creative musician. But his refusal to move from Vienna and the fickleness of public taste resulted in his income being far from secure.

The end of the eighteenth century saw the rise of a wealthy middle class in England which made it possible for Clementi to earn a good living through teaching, and also enabled him to make choices about his musical activity. He resolved to devote himself for a long period almost entirely to the pianoforte, an instrument which had previously not been much considered, and which musicians had on the whole somewhat despised. It was, however, becoming increasingly popular with the middle classes, revolutionising pianistic technique, and giving rise to sonatas of elegance and refinement.

Although Clementi had been ahead of his time in his claim for the artist's independence, and in his being part of the rising English middle class when Europe was still dominated by the aristocracy, it is ironic that in post-revolutionary Europe his position among the English bourgeoisie appeared conservative.

⁷ Op cit p113.

Clementi realised the importance of visiting Europe and keeping up with the latest trends, and therefore spent many years travelling on the continent during the early nineteenth century. His indomitable spirit led him to keep investigating what was happening in a world that was moving rapidly in new directions, and this included remaining aware of what the dynamic Beethoven was doing.

Keeping abreast of the trends of the time was certainly one of Clementi's artistic aims. It was, however, not the sole purpose nor the sole result of his works. There were also occasions when Clementi was, in fact, ahead of his time; when it was he who introduced new ideas and opened up new avenues. Some of these new roads led him in profitless directions and consequently were soon abandoned; others, however, led to developments that were readily taken up by his contemporaries. It is in these innovations that a study of Clementi's sonatas becomes an interesting adventure, as it reveals the composer's lifelong struggle to explore avenues which would lead to his own fulfilment and also allow others to build on his achievements. A study of the sonatas not only shows the struggles he underwent but also reveals the trial-and-error method by which Clementi composed these works. It is fascinating to detect the underlying honesty of a composer who does not hesitate to expose the full range of his experiments in the sonata form, even at the risk of his reputation. Consequently the artistic standard of the various published sets differs greatly, works of poor quality appearing side by side with some of the greatest achievements. One should not, however, suppose that Clementi was unaware of the problematic nature of some of his sonatas - his reluctance to publish his symphonies, and his many

revisions of them suggests acute self-criticism. One could possibly speculate that Clementi permitted the publication of the sonatas because, like Beethoven, he regarded the keyboard sonata both as a personal experimental ground and as the springboard for subsequent developments in larger forms. It must also then be admitted that it is exactly at this point that the essential difference emerges between a greater and a lesser composer: with Beethoven even the "experiments" evince a high artistic standard, whereas Clementi's they remain experiments. Moreover, it was Clementi's misfortune that, unlike Beethoven, his mastery never progressed, to his own satisfaction, from the intimate form of the piano sonata to the larger and more demanding form of the symphony.

In the fifty-five years of his creative life, Clementi achieved a great deal. By the time he began writing piano sonatas the basic structure had already been established. With few exceptions piano sonatas served primarily as a refined and intimate form of entertainment fully corresponding to the general tenor of rococo and early classical art. In his earliest works Clementi merely responded to the demands laid down by convention. This situation changed radically some years later: Haydn had just passed through an intensely dramatic period, Gluck's reform operas had gained greater popularity and Mozart was about to leave the parochial surroundings of Salzburg to move into a bigger international world. This was also the time when Clementi's Op 2 surprised London's musicians and made "a considerable stir in England and the Continent".⁸ His easy, playful

8 Plantinga, *Clementi: His Life and Music*, p43.

type of writing with its limited demands had suddenly been abandoned in favour of early virtuosity, a first indication of things to come. Clementi was now well on his way to establishing a reputation as a performer which was to lead him to many European capitals including Vienna, where it was not long before the famous competition with Mozart took place.

By now piano sonatas had ceased to be a mere vehicle of entertainment written "for the ladies",⁹ and had instead become substantial works full of expression which demanded considerable performing skill. The new content was soon to play a major role in Clementi's Opp 7-13 where, in the better works, expression and virtuosity were finely balanced. This was also the time when he composed his first sonatas in the minor mode, works which were soon brought to the attention of the young Beethoven, who greatly admired them. It may be that what appealed to Beethoven, apart from their dramatic character, was their inner musical logic, which from that time became an important aspect of form. At this time Clementi was undoubtedly becoming the leading figure in the development of the keyboard sonata.¹⁰

In this period Clementi was consolidating rather than experimenting, but it was a time too when he started to take a greater interest in performing, in teaching and in commercial activities. Most of all it was also the period when his interest in symphonic music started to

9 See "Six sonatas for the ladies," composed in 1765-66, published in 1770 (Damen Sonatas 1-6), K Heuschneider, **The Piano Sonata of the Eighteenth Century in Germany**, p30.

10 See Plantinga's discussion on "Father of the Pianoforte", **Clementi: His Life and Music**, pp291-191.

emerge. As the result of this conflict of interests the sonatas of Opp 16-25 were detrimentally affected. Even at their very best, these works - with two exceptions - display craftsmanship rather than genius; at their worst they indulge in empty virtuosity. Altogether it appears to be a time when Clementi, uncertain of the road that lay ahead, experienced a first crisis in his creative life.

Further problems arose in the 1790s. Disillusioned with his performing career Clementi followed up his other interest: the field of the symphony. Here his career began most promisingly, as his first works in this genre were well received. This success, however, was shortlived mainly due to the tremendous appeal of Haydn's two appearances in England. Clementi, who up to this time had held the leading position in the musical scene in London, found himself relegated to a secondary position, a situation which forced him back to his original course, the composition of piano sonatas. Hard as it must have been for Clementi at the time, this reverse later turned to his advantage because it was then that he created "some of the most impressive music of his career,"¹¹ the piano sonatas Opp 26-40. In these works, and especially in the sonatas in the minor mode, Clementi once again became an innovator who was to exert considerable influence on the further development of high classical and early romantic music. His pronounced interest in polyphony as well as his use of melodic and harmonic chromaticism anticipated compositional trends of composers of a younger generation and revealed Clementi as being far ahead of his time.

11 Plantinga, *Clementi: His Life and Music*, p167.

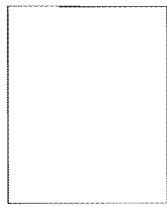
Moreover, the expressive character of much of this music prepares for the intense emotionalism of nineteenth century composers. The series of his publications following each other in quick succession came to a sudden end in 1802, the year when Clementi entered his second creative crisis. If before it had been the impact of Haydn's music which caused Clementi to look for a new outlet, it was now the even more overpowering shadow of Beethoven which made him realise his own limitations.

Once again he was forced to find a new purpose in his life. For nearly a decade he undertook extensive tours of Europe, ostensibly for business reasons but more probably in order to meet other composers, especially Beethoven. On his return to London he dedicated himself again to teaching and to the publication of some of Beethoven's major works. It was only in 1821 that he found the courage to publish his final masterworks, the sonatas of Op 50.

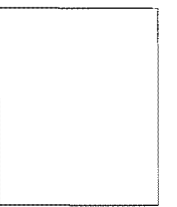
There can be little doubt that, in addition to their historical interest, Clementi's piano sonatas have much to offer the pianist. While it may require more than sheer enthusiasm to study Clementi's entire oeuvre, great pleasure is certainly to be derived from an intimate knowledge of his better works. In addition to the challenge presented by some of the virtuosic passages, these works are full of variety, ranging in character from tragic to light-hearted and from lyrical to intensely dramatic. They are rendered even more interesting by the frequent changes in both texture and timbre, the melodic beauty and the often surprising harmonic excursions. Clementi was one of the foremost pianists of his time and knew the full

potential of the instrument, so he also knew how to write for other pianists.

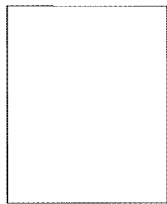
In conclusion it may be said that a study of Clementi's keyboard sonatas helps to provide some insight into a musician whose career followed widely divergent paths. During his lifetime he witnessed great and significant changes in music and to some extent contributed to those changes. If he was not always successful, he nevertheless persistently continued the struggle to find direction and to exploit to the full his many talents, and thus to develop his own personality. Having been neglected and even misinterpreted for nearly a century and a half, he certainly deserves re-evaluation. If this study has contributed to a more positive re-assessment of Clementi, it will have fulfilled its purpose.



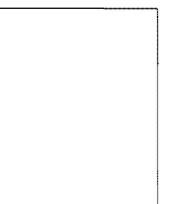
Mr J F Snyman
15 Galloway Rd
Hillcrest
3610



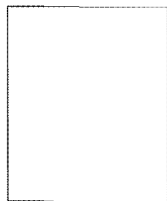
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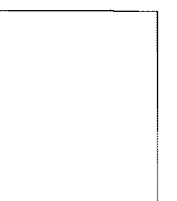
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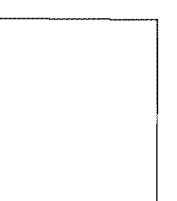
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TABLE A

CLEMENTI'S SIXTY-SIX EXTANT SOLO SONATAS															
TYSON	LONDON PIANO SCHOOL	ALLORTO	OP. No. used in GROVE V	DATE OF COMPOSITION	DATE OF PUBLICATION	AUGENER	PETERS	COTTA	SENART	HOLLE AND LITOLFF	UNIVERSAL	B & H Selected Edition	B & H Popular Ed	B & H Oeuvres Complettées	SCHOTT
OP No. Key	5 Volumes Vol. No.	OP. No.	OP. No.			4 Volumes Vol. No.	4 Volumes Vol. No.	2 Volumes Vol.	2 Volumes Vol.	3 Volumes Vol.	5 Volumes Vol.	3 Volumes Vol.	3 Volumes Vol.	Vol.	No.
WO :13 Ab	1			1765?											
Op WO :14 G	1			1768?	1771										
1 : 1 Eb	1	1 : 1													
1 : 2 G	1	1 : 2													
1 : 3 Bb	1	1 : 3													
1 : 4 F	1	1 : 4													
1 : 5 A	1	1 : 5	33 : 3							II			II / 39		
1 : 6 E	1	1 : 6													
Oeuv 1 : 1 F	1	1a : 1	33 : 1	1771?	1780-1			I		II			II / 37	V / 15	
Oeuv 1 : 2 Bb	1														
Oeuv 1 : 3 G	1	1a : 3	33 : 2							II		I	II / 38	V / 16	
Oeuv 1 : 4 A	1														
Op 2 : 2 C	1, 2 (RV)	2 : 2	2 : 1	1770?	1779		I / 1	I		II	I		I / 1	III / 4	5
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Op 7 : 1 Eb	1	7 : 1	7 : 1		1782					I			I / 4	I / 11	
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12 : 3 F	2	12 : 3	12 : 3							I			I / 15	I / 3	3
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INDEX OF ABBREVIATIONS

(RV) : Revised Version
B & H : Breitkopf & Haertel

SONATA FORM MOVEMENTS		E X P O S I T I O N											D E V E L O P M E N T S											R E C A P S					OVERALL TYPES						
		TRANSITION			SECTIONS			SUBJECTS					TRILL ENDING	KEYS NOT DOMIN	LINK	MIDDLE SECTION	BY HARMONY	MOTIVIC	NEW MATERIAL	CHROMATIC	POLYPHONIC	LONGER	RETRANSITION	KEYS NOT TONIC	REGULAR				ITALIAN	TRILL Cadenza	STYLE				
		SHORT	LONG	DEVELOPMENTS	NEW	OLD	1st	2	3	MONOTHEMATIC	UNIFIED	SAME SUBJECT													CONTRAST	SHORT	EQUAL	LONG			+ DEVELOPMT	DOUBLE RECAPS	CODA	EARLY CLASSICAL	EARLY ROMANTIC
PERIOD I		T		T		T		T		T		T		T		T		T		T		T		T		T		T		T		T		T	
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MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS		MOVEMENTS	
1771	1:1:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1768	WO 14:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1771	OV 1:4:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II		PERIOD II	
1779	2:2:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
(1779)	2:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III		PERIOD III	
1782	7:1:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1783	8:1:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	10:1:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	10:3:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	10:3:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	11:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	12:1:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	12:2:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	12:3:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	12:4:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:4:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:5:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:5:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
1784	13:6:1	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X						

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