

CLEMENTI

SIX SONATAS OPUS 4 FOR THE PIANO

Erroneously known as SIX SONATINAS, Op. 37 & Op. 38

PRACTICAL PERFORMING EDITION
EDITED FROM THE ORIGINAL SOURCES BY WILLARD A. PALMER

For over one hundred years Muzio Clementi's *SIX SONATAS, Opus 4*, have been published under the erroneous title *SONATINAS, Opus 37* and *38*. Three of the six "sonatinas" were assigned to each incorrect opus, and in addition to this the order of the first two were reversed. It is difficult to imagine how such errors could be the result of any sort of honest mistake. These works were published during Clementi's lifetime by four different firms including Clementi's own publishing house, each time with the title *SIX SONATAS FOR PIANOFORTE OR HARP-SICHORD, OPUS IV*. The date of the first publication was 1780, and the first edition also included an optional part for violin or flute.

One is tempted to suspect that some enterprising individual, noting the unprecedented success of Clementi's *SIX SONATINAS, Opus 36*, decided that a similar title with consecutive opus numbers might be conducive to similar success. The sonatas of Opus 4 were undoubtedly chosen because they are excellent follow-up material for any student who has mastered Opus 36. Because this is true, these sonatas have survived in the teaching repertoire, and still enjoy success that is second only to the famous Sonatinas.

Clementi did actually compose and publish an Opus 37 and an Opus 38. The real Opus 37 consists of three rather difficult sonatas, each with three movements: No. 1 in C Major, No. 2 in G Major and No. 3 in D Major. The real Opus 38 is a collection of twelve original waltzes for piano-forte, tambourine and triangle.

In the present edition, the place of Opus 4 in the original order of the sonatas has been restored. Each sonata consists of two contrasting movements, rather than the three usually found in sonatas cast in classical forms. These works actually fall into the classification of "pre-classical," and the baroque influence, as far as form is concerned, is much in evidence.

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Second Edition

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Cover art: Westminster Bridge, London,
with the Lord Mayor's Procession on the Thames
by Antonio Canal, called Canaletto (Italian, 1697-1768)
Oil on canvas, 1747 (95.75 x 127.5 cm)
Yale Center for British Art
Paul Mellon Collection, New Haven

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<i>p con espressione</i>	
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Sonata No. 1 in D Major

Opus 4
Muzio Clementi

Allegro assai

(a) Played:  Similarly in measures 3, 5, 9, 11, etc.

(b) This and similar trills in this movement begin on the upper note.

Sonata No. 5

In B \flat Major

Allegro moderato

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. Measure numbers 1, 5, 9, 13, and 17 are indicated at the start of their respective systems. Fingerings are shown with numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). A trill marked with a circled 'a' and a 32nd note symbol is shown in measure 9. The piece is in B-flat major and 3/4 time.

Ⓐ This trill should begin on the upper note: 