DIABELLI

ELEVEN SONATINAS

OP. 151 & OP. 168
FOR THE PIANO

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

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Anton Diabelli, christened "Antonio," was born in Salzburg, Austria, on Sept. 6, 1781, and died in Vienna on Apr. 7, 1858. He began his musical training as a choir-boy, and his first important teacher was Michael Haydn. His parents had wished him to enter the priesthood, but the turmoil in the church, due to the secularization of the monasteries, caused him to abandon this idea, and at the age of 22 he moved to Vienna, where he was warmly welcomed by Michael Haydn's famous elder brother, Franz Joseph.

Diabelli composed many piano pieces which were immediately immensely popular. He also wrote songs and dramatic music, as well as a number of masses which enjoyed wide acceptance, and which are frequently performed throughout Austria even today. His financial success enabled Diabelli to purchase an interest in a large publishing firm which eventually became known as Diabelli & Co. This firm prospered and published music for Schubert, Czerny, Marpurg and many other famous composers of the day.

Today Diabelli's name is known to the musical world chiefly because of Beethoven's great masterpiece, a set of 33 variations (Opus 120) based on a simple waltz by Diabelli, and known as the *Diabelli Variations.*

Of the many piano compositions by Diabelli himself, the *Four Sonatinas* (Opus 151) and *Seven Sonatinas* (Opus 168) have proved the most enduring, because of their importance as study material for pianists in the intermediate grades. These pieces are of approximately the same difficulty as Clementi's famous *Six Sonatinas* (Opus 36). As models of the classical sonata form in miniature, Diabelli's sonatinas are unexcelled. Each consists of three movements. In many of the sonatinas, the first movement follows the abbreviated *sonata-allegro* form very precisely, including the *exposition, development, recapitulation* and *codetta.* The second movement is always a short, contrasting slower movement, and the third movement is invariably in easily recognizable, perfect *rondo* form.

In the present edition, the extraneous slurs, accents, exaggerated dynamics, etc., which have been added over the years by overzealous editors, have been removed. These indications were in no way an improvement over the original versions. The music is newly fingered and openly engraved for easier reading. Special care has been taken to see that all page turns occur in convenient places. Editorial suggestions for the proper performance of the ornaments are added in footnotes.

In Opus 151, Diabelli has indicated no pedal marks, while in Opus 168, there are quite a number of careful pedal indications. It may be surprising to find the damper pedal held while staccato notes are indicated, but one finds similar cases in the music of Chopin. This serves to convey the touch the composer desires, and may also serve a "choreographic" function, which is not without use in expressive playing. The performer who chooses to add pedaling where it seems appropriate must do so with care, to avoid obscuring the phrasing and more functional staccato marks so carefully indicated by the composer.

Second Edition

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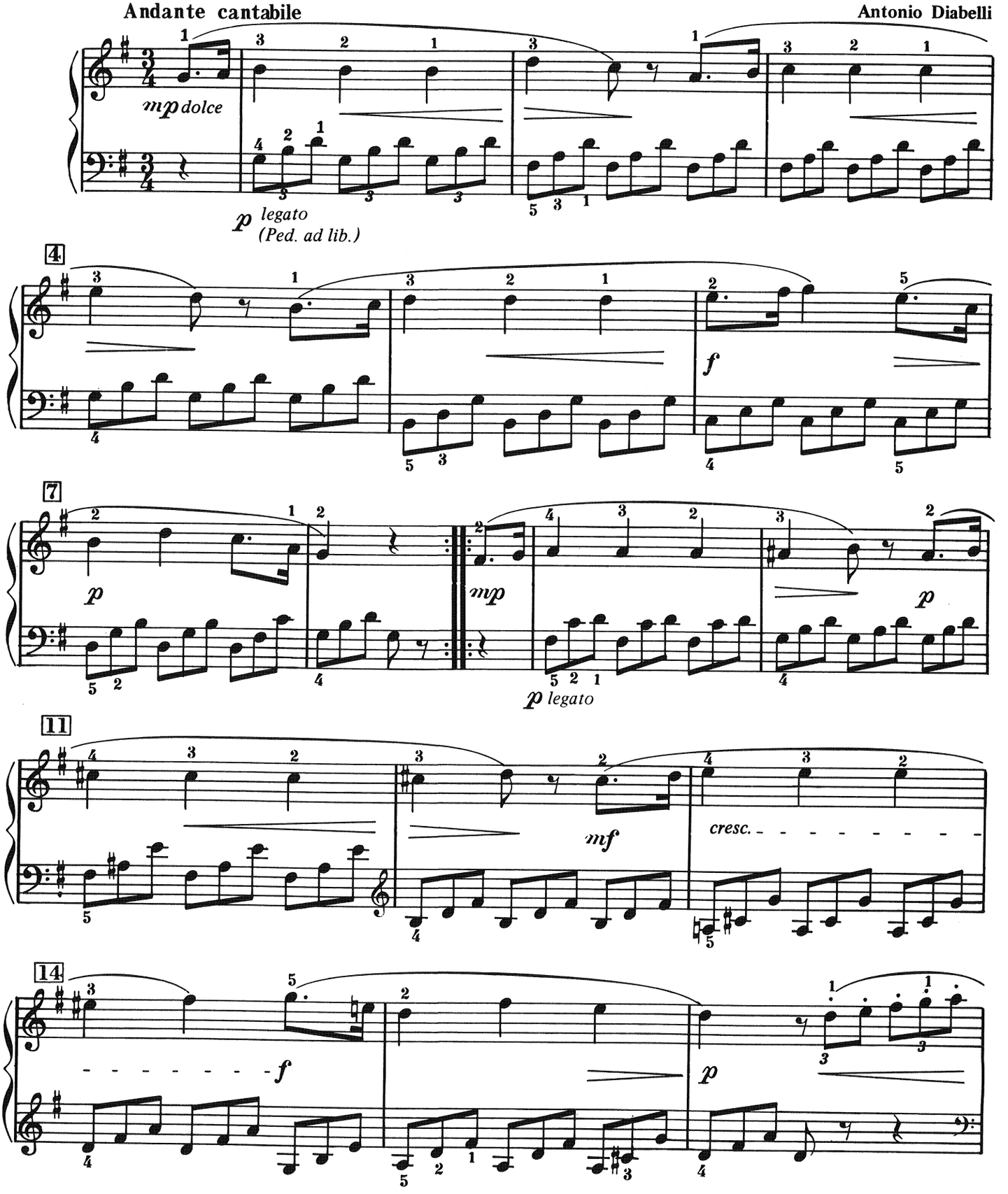
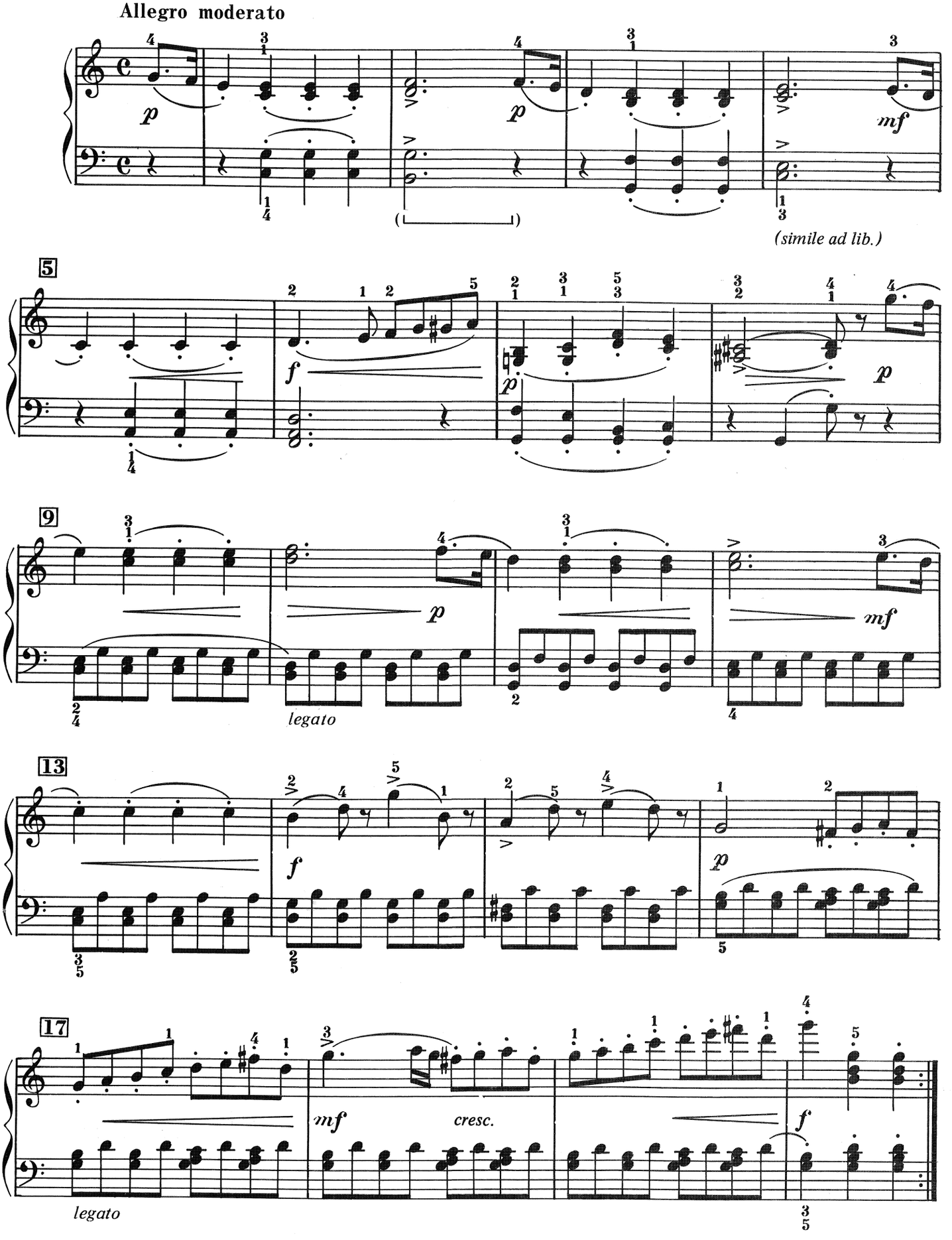
Four Sonatinas

Opus 151

1. Sonatina in G Major

Andante cantabile

Antonio Diabelli



3. Sonatina in C Major