

## EDITORIAL COMMENTARY

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### *Air with Variations (“Harmonious Blacksmith”) from Suite in E Major, HWV 430 (Handel)*

All parenthetical material, dynamics and fingerings are editorial. This movement is in the form of a theme (air) with five variations. Generally the repeats are observed in performance. Light pedaling may be used, keeping in mind that scale passages should not be pedaled. Note that the rhythmic values gradually become shorter as the movement progresses, propelling it to a brilliant finale.

The popular name of this piece, “Harmonious Blacksmith,” was not given by Handel and was not even noted until the early 19th century, when the work was especially popular. One explanation for the title is that Handel was caught in a thunderstorm and ducked into a blacksmith’s to keep dry. There he heard rhythmic hammering and perhaps was inspired to create the theme based on the hammering repetitions on the anvil. This work is considered by some to be Handel’s most popular harpsichord work.

### *Sonata in C Minor, Op. 10, No. 1 (First Movement) (Beethoven)*

All parenthetical material, fingerings and pedaling are editorial. This movement opens with a theme that propels the melody upward, outlining a C minor chord. The energy and forward motion are unmistakable. The jagged rhythms are offset by a lyrical second theme, which starts at measure 32.

Beethoven’s sonatas are at the core of our standard piano literature. This bold sonata movement is filled with drama and changes in dynamics, displaying Beethoven’s passionate nature. Beethoven composed this piece in his twenties, at which time he was already a famous pianist in Vienna.

### *Impromptu in E-flat Major, Op. 90, No. 2 (Schubert)*

All parenthetical material, fingerings and pedaling are editorial. Additional sparse pedaling may be added according to the performer’s taste and in accordance with the instrument and room acoustics. The impromptu is an intimate character piece containing strong contrasts. This work is in **A B A** form with a coda. It has a floating, sweeping main theme that requires a light touch. The contrasting B section is more dramatic. The piano Schubert played undoubtedly had a light action with a key drop shallower than today’s instruments, thus allowing for quick tempos.

# Sonata in C Minor

## (First Movement)

Ludwig van Beethoven (1770–1827)

Op. 10, No. 1

*Allegro molto e con brio*

8

15

22

29

*f* *p* *f* *p* *pp* *ff* *f* *fp*

*rinf.*

*Allegro molto e con brio*

# Sonata in F Major (First Movement)

Wolfgang Amadeus Mozart (1756–1791)

K. 332 (300k)

Allegro

7

14

21

26

*p*

*cresc.*

*f*

*p*

*sf*

*sf*

*sf*

Ⓐ or

# Minstrels

Claude Debussy (1862–1918)

**Modéré** (*nervous et avec humour*)  
(nervous and with humor)

**p** (*les “gruppetti” sur le temps*)  
(the groups of grace notes on the beat)

**p** **pp**

*cédez*  
(rall.)

**Mouv** (back to the original tempo)

**p** **p** **pp**

*cédez //*

**Mouv** (*Un peu plus allant*)  
(A little faster)

**p**

*(très détaché)*

**pp** **f**

ⓐ Play all grace notes on the beat.