Editorial Commentary

Passacaglia in G Minor (from Suite in G Minor, HWV 432) (Handel)

Dynamics, articulation, fingering and parenthetical material are editorial. This is a set of continuous variations on a repeated harmonic progression, with the variations to be played following each other without pause. It is likely that each of the variations should be repeated, since Handel indicated a repeat for the theme. You may use pedal sparingly in this piece, keeping in mind that the articulation you choose for each variation adds to the character of the entire work. This is a majestic, stately passacaglia. The dotted-eighth/sixteenth figure should be played with the dotted-eighth note prolonged, following a practice called "over-dotting" or "double-dotting," which is applied to such passages in French overture works.

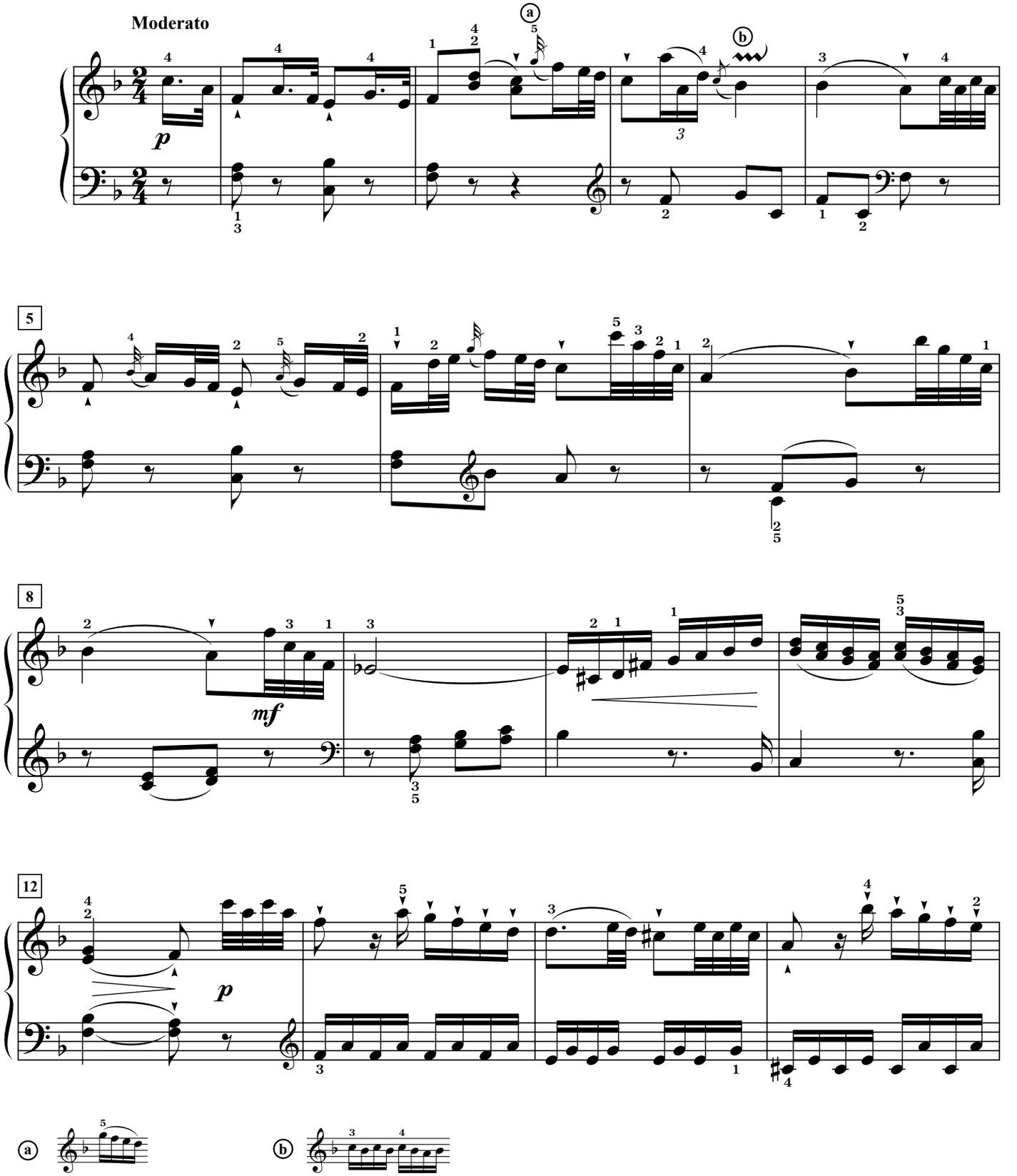
The harmonic progression of this piece is presented in the first four measures. Note that the figural variations progress gradually from longer note values to shorter note values towards the end of the passacaglia. The piece ultimately concludes with surging sixteenths in both hands to create a bravura climax. It is possible that this piece was first improvised in a home performance setting and then written down by Handel.

Sonata in F Major, Hob. XVI: 23 (First Movement) (Haydn)

Dynamics, fingering and parenthetical material are editorial. Pedal should be used sparingly, perhaps at cadences, to provide a full resonance. This sonata movement is an example of Haydn's witty and good-natured style of writing. Perform the 16th and 32nd-note passages playfully. One of the most surprising and humorous occasions in this movement comes at measure 29. A slight delay before presenting this surprise harmony can enhance the effectiveness. The passage beginning in measure 68 has the feeling of a toccata on broken chords, and may be lightly pedaled. Adherence to a consistent pulse and proper accenting of strong beats is especially important here. The trill in measures 105–110 can be played either freely or measured.

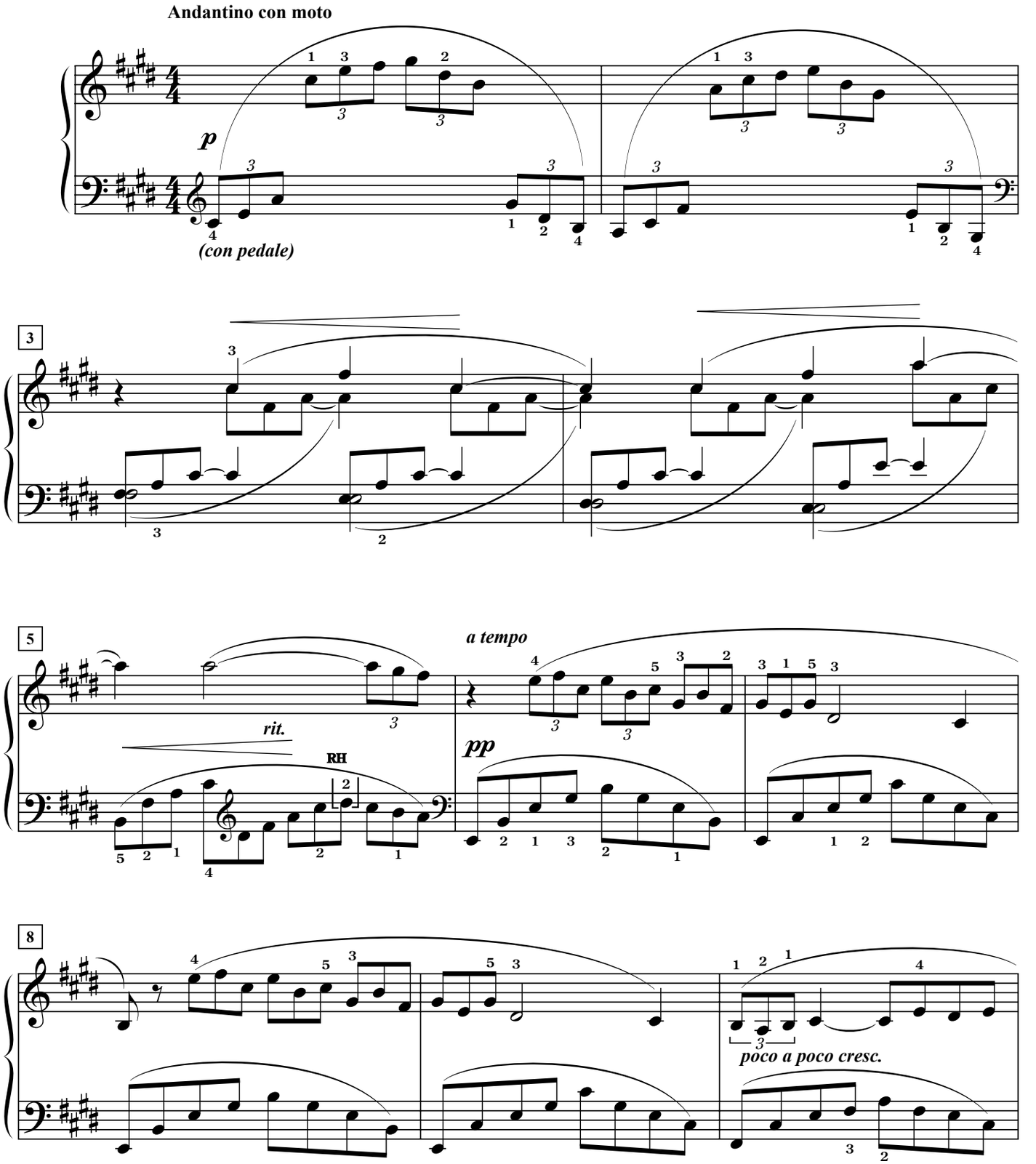
Sonata in F Major
(First Movement)

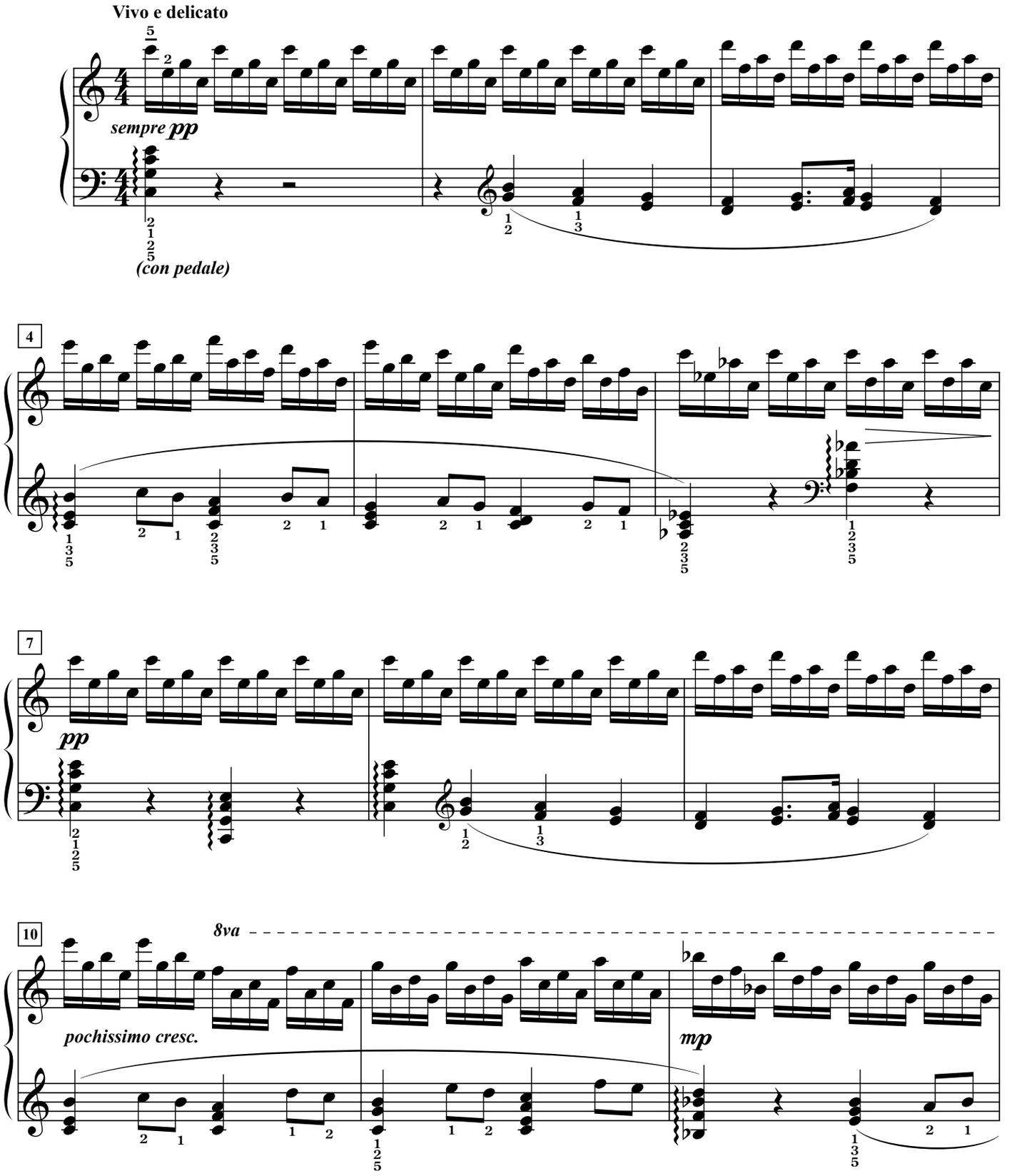
Franz Joseph Haydn (1732–1809)
Hob XVI:23



Arabesque No. 1

Claude Debussy (1862–1918)



Prelude in C Major

Sergei Prokofiev (1891–1953)
Op. 12, No. 7