

CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL  
General Editor

Bernardo Pasquini

COLLECTED WORKS  
FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

Paul L. Ranzini  
Director

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Edited by  
Maurice Brooks Haynes

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AMERICAN INSTITUTE OF MUSICOLOGY

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## Foreword

The main purpose of the transcriptions of the Pasquini keyboard pieces in the present work has been: (1) to furnish the material for a comprehensive study of Pasquini's keyboard works and, (2) to make these compositions available to performer and student in an *Urtext* edition in modern notation.

With these aims in view, the sources have been transcribed with as little editorial modification as possible, preserving all the salient features of the original notation that would not be confusing or difficult to read. It is hoped that the result is an edition in a form of optimum value to both student and performer.

All the manuscript sources date from the late seventeenth or early eighteenth centuries. Many special problems have arisen in their transcription. Typical of manuscripts of the period, there is often poor vertical alignment of parts, and notes on the staff are often so carelessly placed that their identification is extremely difficult. Archaic features of notation, ink smears, and holes in the manuscripts have added their own special problems. The various features of the manuscripts and their treatment and editorial indications in the transcription are discussed below.

1. *Staves*. Some of the manuscript sources, such as the Berlin autograph, British Museum, Add. Ms. 36661, and the Bologna manuscript employ the older multi-lined staves of 17-century Italian keyboard notation and use the C-clef as well as the F- and G-clefs. The present edition employs, of course, only the modern five-line staves and the F- and G-clefs.

2. *Key Signatures*. Because the older key signatures in the sources are of historical and critical value, and they are not particularly confusing either to student or to performer, they have been retained in the present edition.<sup>1</sup>

3. *Meter Indications*. Many of the meter indications in the manuscripts are proportional rhythmic designations and thus have the older temporal, rather than the modern metrical significance. Since they are of historical and stylistic significance, without being particularly confusing to the performer, they have been retained in the present edition.

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1. This has been done even where the key signature is erroneous as, for example, in the first movement of the figured bass sonata for solo cembalo, No. 126, which has a signature of two sharps for the key of E minor, although the remaining movements have the correct signature of one sharp.

# 1. [CAPRICCIO]

The musical score is written in common time (C) and consists of five systems of piano notation. Each system contains a grand staff with a treble and bass clef. The first system begins with a treble clef and a common time signature. The second system continues the melodic and harmonic development. The third system is marked with the number '10' at the beginning of the treble staff. The fourth system continues the piece. The fifth system is marked with the number '20' at the beginning of the treble staff and concludes with a double bar line and repeat dots. The notation includes various rhythmic values, accidentals, and phrasing slurs.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of eighth and sixteenth notes in both hands, with some rests and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, featuring a measure number '160' above the treble staff. The music includes a prominent sixteenth-note pattern in the bass line.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, characterized by a dense texture of sixteenth notes in the bass line.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble and a sustained bass line.

### 9. FUGA

The musical score for '9. FUGA' is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The first system begins with a treble clef and a common time signature. The second system features a treble clef and a common time signature. The third system features a treble clef and a common time signature. The fourth system features a treble clef and a common time signature. The fifth system begins with a treble clef and a common time signature, and includes a measure number '10' above the first measure of the treble staff.