

CORPUS OF EARLY KEYBOARD MUSIC

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Bernardo Pasquini

COLLECTED WORKS  
FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

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CORPUS OF EARLY KEYBOARD MUSIC

5

Bernardo Pasquini

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FOR KEYBOARD

Edited by  
Maurice Brooks Haynes

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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.

# 12.[SUITE]

Musical score for the first four systems of '12.[SUITE]'. Each system consists of a grand staff with a treble and bass clef. The music is in common time (C) and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The first system includes a first ending bracket. The second system includes a first ending bracket and a first ending number '1'. The third system includes a first ending bracket and a first ending number '1'. The fourth system includes a first ending bracket and a first ending number '1'.

## GIGA

Musical score for the 'GIGA' section. It consists of two systems of a grand staff with a treble and bass clef. The music is in 6/8 time and features a more rhythmic and melodic style. The key signature has one flat (B-flat). The first system includes a first ending bracket. The second system includes a first ending bracket and a first ending number '1'.

1 In Ms, a double bar appears here, as well as after the following measure.

A musical score for a piano piece, consisting of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass.

TASTATA

20.[SUITE]

A musical score for a piano piece, consisting of two staves (treble and bass clef). The time signature is common time (C). The key signature has two sharps. The music is characterized by a steady, rhythmic accompaniment in the bass and a melodic line in the treble.

A musical score for a piano piece, consisting of two staves (treble and bass clef). The key signature has two sharps. The music continues with a similar rhythmic and melodic structure to the previous system.

A musical score for a piano piece, consisting of two staves (treble and bass clef). The key signature has two sharps. The music continues with a similar rhythmic and melodic structure to the previous system.

CORRENTE

A musical score for a piano piece, consisting of two staves (treble and bass clef). The time signature is 3/4. The key signature has two sharps. The music is characterized by a steady, rhythmic accompaniment in the bass and a melodic line in the treble. There are accents (t) over some notes.

A musical score for a piano piece, consisting of two staves (treble and bass clef). The key signature has two sharps. The music continues with a similar rhythmic and melodic structure to the previous system. There are accents (t) over some notes.



A musical score for a piece on page 50. It consists of two staves, treble and bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

37. BIZZARRIA

The first system of the musical score for '37. BIZZARRIA'. It features two staves in common time (C). The treble clef has a rhythmic melody of eighth and sixteenth notes. The bass clef accompaniment consists of chords and single notes, including a prominent F# in the bass line.

The second system of the musical score for '37. BIZZARRIA'. It continues the two-staff format. The treble clef melody includes some triplet-like figures. The bass clef accompaniment features a mix of chords and moving lines, with a flat (b) appearing in the bass line.

The third system of the musical score for '37. BIZZARRIA'. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment is more active, with a series of eighth notes in the lower register. The system concludes with a double bar line and repeat dots.

38. [BIZZARRIA]

The first system of the musical score for '38. [BIZZARRIA]'. It consists of two staves. The treble clef melody is composed of eighth and sixteenth notes. The bass clef accompaniment features chords and single notes, with a key signature change to two sharps (F# and C#) indicated in the final measure.