

CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL
General Editor

Bernardo Pasquini

COLLECTED WORKS
FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

Paul L. Ranzini
Director

CORPUS OF EARLY KEYBOARD MUSIC

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FOR KEYBOARD

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.¹

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.

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.

107. SONATA

Due Cembali

I. II.

6, b^3_6 , b^3_6 , 6, 6

6, b^3_6 , b^3_6 , 6, #6

tr

tr

6

6

b^6 , 6, *tr*, 6

b^6 , 6, *tr*, 6

tr

5, *tr*

tr, 6

120. SONATA

The musical score is presented in two systems, each with two staves labeled I and II. The music is in a common time signature (C) and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, rests, and various fingerings. The word "Solo" is written above the first staff of the second system. Fingerings are indicated by numbers 1-5 and 6, often with a slash and a number (e.g., 6/5). Trills are marked with a 't' above a note. The score is divided into measures by vertical bar lines, with repeat signs at the beginning of some sections.

126. BASSO CONTINUO (Sonata)

This musical score is for a Basso Continuo piece, likely a sonata, written in G major (one sharp) and common time. It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and figured bass symbols (numbers 1-7, #, b, and flats) placed above or below the notes to indicate fingerings and chordal accompaniment. The first staff begins with a treble clef and a key signature of one sharp. The second staff through the seventh staff continue the piece with various rhythmic patterns and figured bass. The eighth staff is marked with a repeat sign and a first ending. The ninth staff is marked with a second ending '(2)'. The tenth staff concludes the piece with a trill and a final cadence. The score is presented in a clear, legible format suitable for a printed edition.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some slurs and ties. A fermata is placed over a note in the upper staff towards the end of the system. The number '80' is written in the right margin.

The second system continues the piece. It features a trill (tr) in the upper staff. The music concludes with a repeat sign and a double bar line. The number '80' is also present in the right margin.

141. TOCCATA

The first system of '141. TOCCATA' is in 7/8 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is characterized by a rhythmic pattern of eighth and sixteenth notes.

The second system of '141. TOCCATA' continues the rhythmic pattern. It includes a trill (t) in the lower staff and a fingering '5' above a note in the same staff. The music concludes with a double bar line.

The third system of '141. TOCCATA' continues the piece. It features a trill (t) in the lower staff. The music concludes with a double bar line.