

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

5

Bernardo Pasquini

COLLECTED WORKS  
FOR KEYBOARD

Edited by  
Maurice Brooks Haynes

Volume 3



AMERICAN INSTITUTE OF MUSICOLOGY

The American Institute of Musicology publishes seven series of critical editions, scholarly studies, and reference works, as well as a journal, all dedicated to the study of music and culture in the Medieval, Renaissance, and early Baroque eras. The publications of the Institute are used by scholars and performers alike and constitute a major core collection of early music and theoretical writings on music.

Musica Disciplina (MD)  
Corpus Mensurabilis Musicae (CMM)  
Corpus of Early Keyboard Music (CEKM)  
Musicological Studies and Documents (MSD)  
Renaissance Manuscript Studies (RMS)  
Corpus Scriptorum de Musica (CSM)  
Miscellanea (MISC)

For information on establishing a standing order to any of our series, or for editorial guidelines on submitting proposals, please contact:

American Institute of Musicology,  
Verlag Corpusmusicae GmbH  
<http://www.corpusmusicae.com>  
[orders@corpusmusicae.com](mailto:orders@corpusmusicae.com)  
[info@corpusmusicae.com](mailto:info@corpusmusicae.com)

©2019, 1967 by American Institute of Musicology, Verlag Corpusmusicae GmbH. All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

Volume updates, if any, are posted on the website <http://www.corpusmusicae.com>.

The purchase of this edition does not convey the right to perform any part of it in public, or to make a recording of any part of it for any purpose. Such permission must be obtained in advance from the publisher.

The American Institute of Musicology is pleased to support scholars and performers in their use of its material for study or performance. Subscribers to CMM or CEKM, as well as patrons of subscribing institutions, are invited to apply for information about our "Copyright Sharing Policy."

ISBN-13 978-1-59551-531-5

Printed in the United States of America. ©The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992

## Contents

FOREWORD .....	IX
MUSIC	
48. Bizzarria .....	3
49. [Alemanda] .....	4
50. Corrente .....	6
51. Sarabanda .....	9
52. Variazioni Capricciose .....	11
53. Variazioni a Invenzione .....	17
54. Partite Diversi Sopra Alemanda .....	31
55. Variazioni .....	45
56. Variazioni Fioritas .....	65

## 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.

---

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.

# 48. BIZZARRIA

The first system of musical notation for '48. BIZZARRIA' consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a series of eighth notes, followed by a quarter note with a flat (Bb) and a quarter rest. The lower staff is in bass clef with a common time signature (C). It starts with a whole note chord (F2, C3, F3), followed by eighth notes, and then a quarter note with a flat (Bb) and a quarter rest.

The second system of musical notation continues the piece. The upper staff features eighth notes and a quarter note with a flat (Bb). The lower staff has a whole note chord (F2, C3, F3), followed by eighth notes, and then a quarter note with a flat (Bb) and a quarter rest.

The third system of musical notation continues the piece. The upper staff features eighth notes and a quarter note with a flat (Bb). The lower staff has a whole note chord (F2, C3, F3), followed by eighth notes, and then a quarter note with a flat (Bb) and a quarter rest.

The fourth system of musical notation continues the piece. The upper staff features eighth notes, a quarter note with a flat (Bb), and a quarter rest. The lower staff has a whole note chord (F2, C3, F3), followed by eighth notes, and then a quarter note with a flat (Bb) and a quarter rest. A dynamic marking 'p' is present at the end of the system.

## Variatione

The fifth system of musical notation, labeled 'Variatione', continues the piece. The upper staff features eighth notes and a quarter note with a flat (Bb). The lower staff has a whole note chord (F2, C3, F3), followed by eighth notes, and then a quarter note with a flat (Bb) and a quarter rest.

## 54. PARTITE DIVERSI SOPRA ALEMANDA

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 time signature is common time (C). The key signature has one sharp (F#). The music features a melody in the upper staff with eighth and quarter notes, and a bass line in the lower staff with quarter and eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music continues with a melody in the upper staff and a bass line in the lower staff.

First system of musical notation. The treble clef staff contains a series of chords and a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The bass clef staff contains a continuous eighth-note accompaniment starting with G3, moving up stepwise to D4.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes E5, F5, G5, A5, B5, and a dotted quarter note C6. The bass clef staff continues the eighth-note accompaniment, moving up stepwise to G4.

Third system of musical notation. The treble clef staff continues with eighth notes D6, E6, F6, G6, A6, and a dotted quarter note B6. The bass clef staff continues the eighth-note accompaniment, moving up stepwise to E4.

Fourth system of musical notation. The treble clef staff continues with eighth notes C7, D7, E7, F7, G7, and a dotted quarter note A7. The bass clef staff continues the eighth-note accompaniment, moving up stepwise to C4.

Fifth system of musical notation. The treble clef staff continues with eighth notes B7, C8, D8, E8, F8, and a dotted quarter note G8. The bass clef staff continues the eighth-note accompaniment, moving up stepwise to G3. The system concludes with a double bar line and a final chord in the treble clef.