CORPUS OF EARLY KEYBOARD MUSIC

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Bernardo Pasquini

COLLECTED WORKS FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY
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Director

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Edited by
Maurice Brooks Haynes

Volume 4

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Contents

FOREWORD IX

MUSIC

57. Variationi 3
58. Variationi 7
59. Variationi 11
60. Variationi 21
61. Partite Diversi di Follia. 27
62. Variationi Sopra La Follia 38
63. Bergamasca 40
64. Partite di Bergamasca 43
65. Partite del Saltarello 50
66. Passagagli. 55
67. Passagagli. 60
68. Passagagli. 64
69. Passagagli. 67

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.

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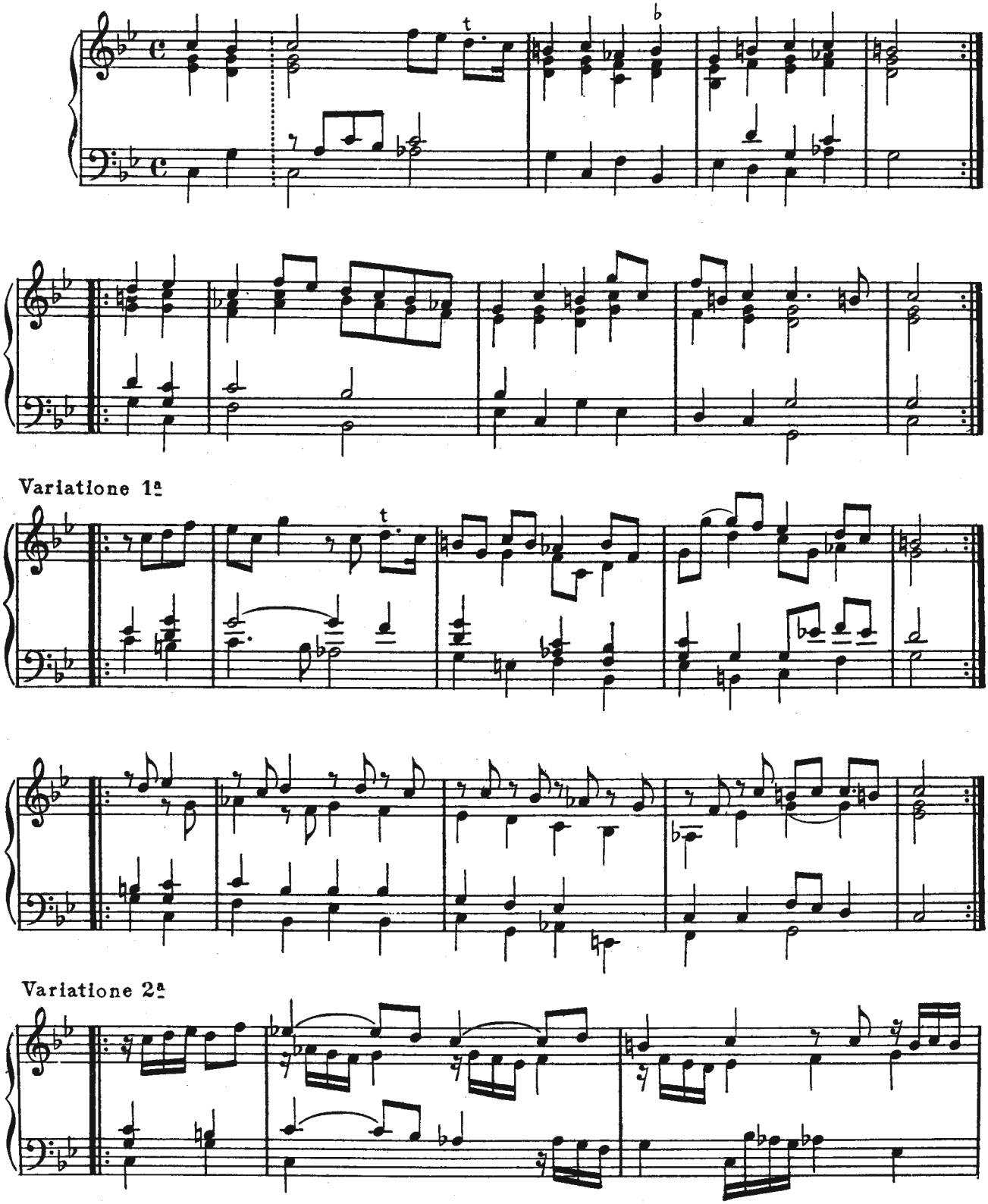
1. This has been done even where the key signature is erroneous as, for example, in the first movement of the figured bass sonata for solo cembalo, No. 126, which has a signature of two sharps for the key of E minor, although the remaining movements have the correct signature of one sharp.

57. VARIATIONI



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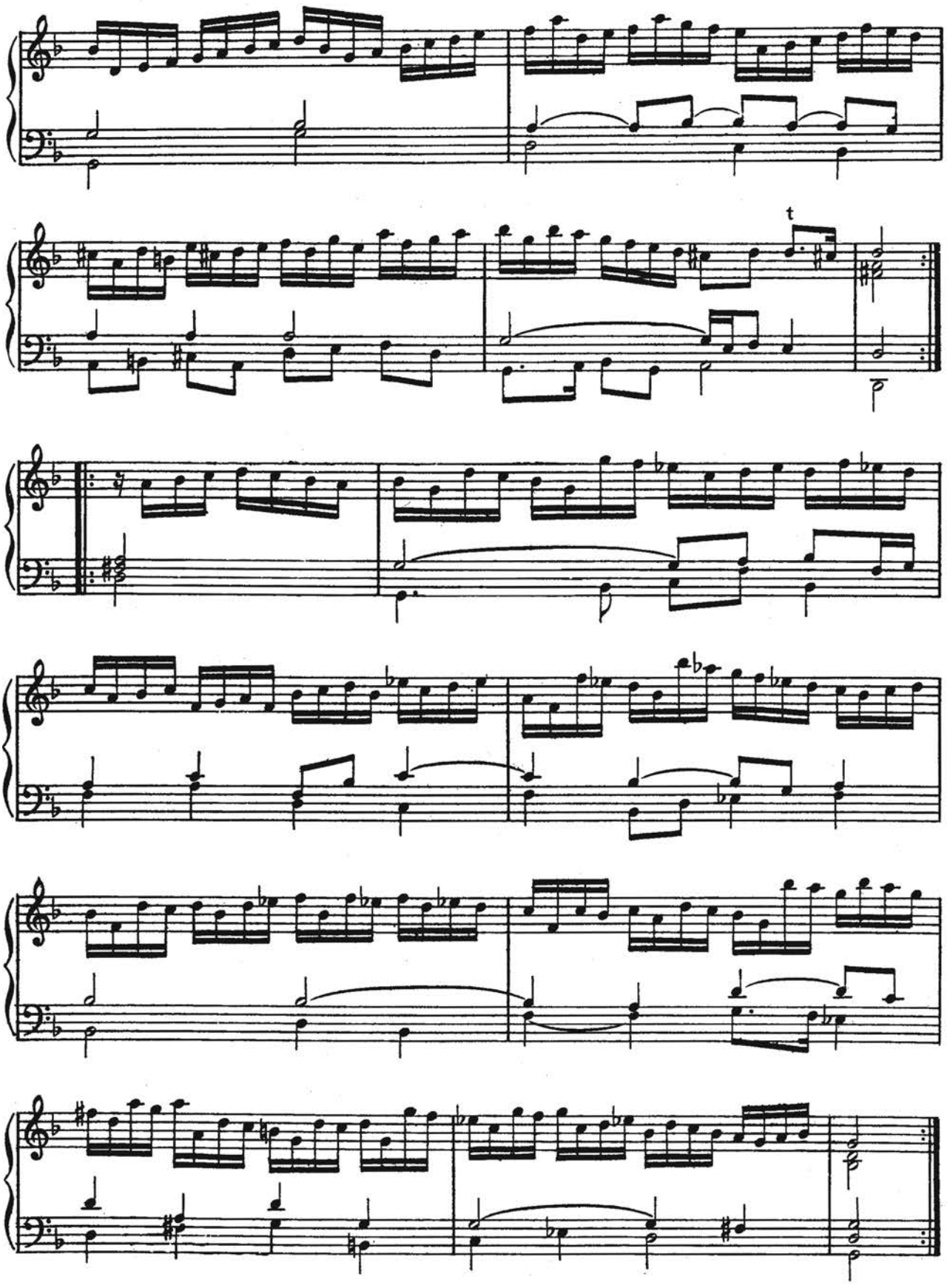
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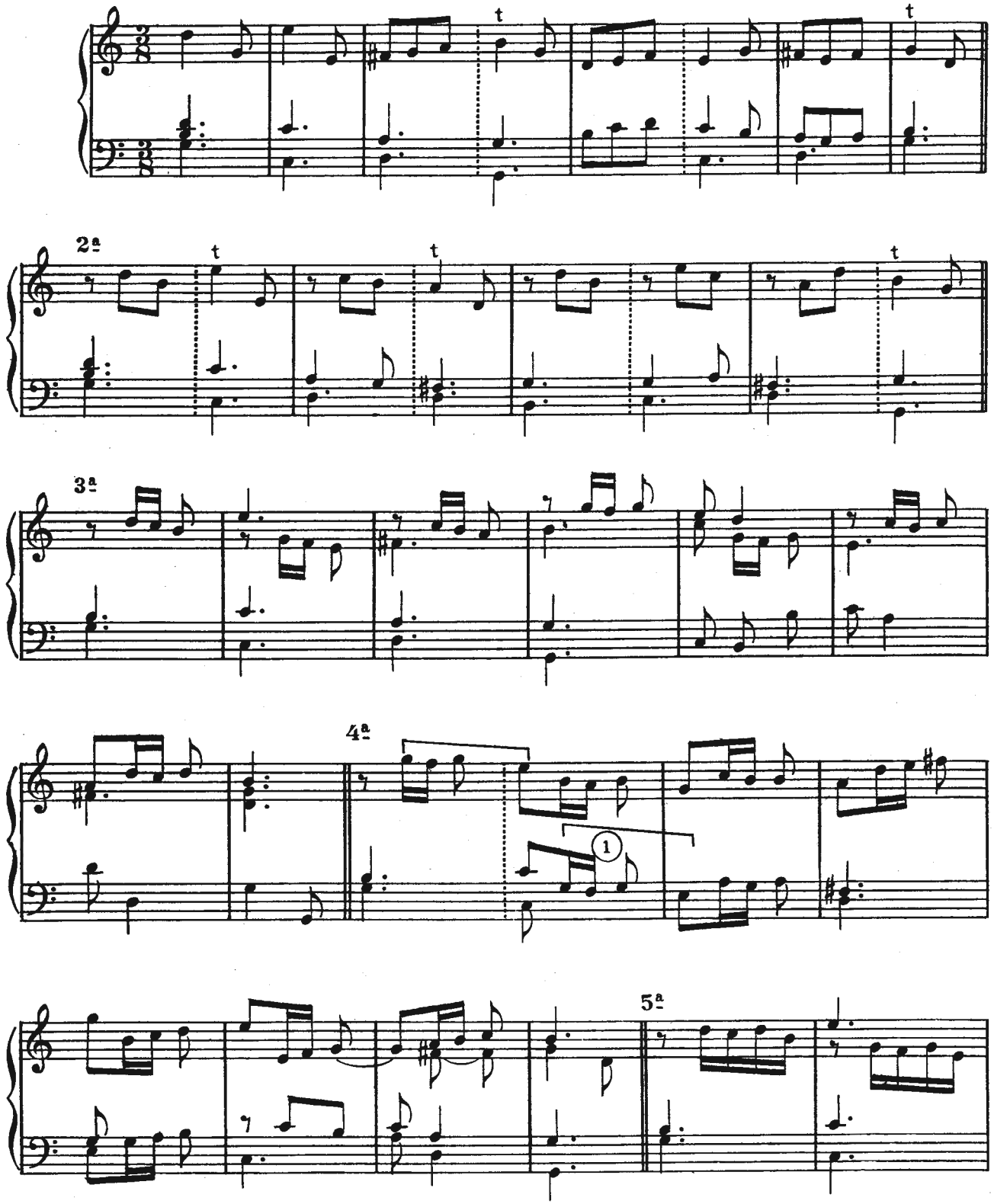
65. PARTITE DEL SALTARELLO



(1) The strangeness of the sound of this measure becomes understandable if one considers the brief imitation here of the upper voice of the preceding measure.