

CORPUS OF EARLY KEYBOARD MUSIC

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General Editor

Bernardo Pasquini

COLLECTED WORKS
FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

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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.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.

57. VARIATIONI

The first system of musical notation for Variation 1a. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a series of chords in the right hand and a melodic line in the left hand. A trill (t) is marked above a note in the right hand, and a flat (b) is marked below a note in the right hand. The system concludes with a double bar line and repeat dots.

The second system of musical notation for Variation 1a. It continues the grand staff from the first system. The right hand features a sequence of chords and a melodic line. The left hand provides a steady accompaniment. The system ends with a double bar line and repeat dots.

Variatione 1^a

The third system of musical notation for Variation 1a. The right hand has a more active melodic line with some grace notes. The left hand continues with chords and a simple melodic line. A trill (t) is marked above a note in the right hand. The system ends with a double bar line and repeat dots.

The fourth system of musical notation for Variation 1a. The right hand features a series of eighth notes and sixteenth notes. The left hand has a steady accompaniment. The system ends with a double bar line and repeat dots.

Variatione 2^a

The fifth system of musical notation for Variation 1a. The right hand has a more complex melodic line with some slurs. The left hand continues with chords and a simple melodic line. The system ends with a double bar line and repeat dots.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a continuous eighth-note melody. The bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes.

Second system of musical notation. The treble staff continues the eighth-note melody, ending with a trill marked 't'. The bass staff features a melodic line with a slur and a fermata over the final measure. A piano dynamic marking 'p' is present at the end.

Third system of musical notation. The treble staff continues the eighth-note melody. The bass staff features a melodic line with a slur and a fermata over the final measure.

Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff features a melodic line with a slur and a fermata over the final measure.

Fifth system of musical notation. The treble staff continues the eighth-note melody. The bass staff features a melodic line with a slur and a fermata over the final measure.

Sixth system of musical notation. The treble staff continues the eighth-note melody. The bass staff features a melodic line with a slur and a fermata over the final measure.

65. PARTITE DEL SALTARELLO

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 3/8 time and features a key signature of one sharp (F#). The melody in the upper staff includes trills marked with a 't' above the notes. The bass line provides a rhythmic accompaniment with chords and single notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in 3/8 time and one sharp. Trills marked with a 't' are present in the upper staff. The bass line continues with rhythmic accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in 3/8 time and one sharp. The upper staff features a more active melody with eighth and sixteenth notes. The bass line continues with rhythmic accompaniment.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in 3/8 time and one sharp. A circled number '1' is placed above a note in the upper staff, indicating a specific measure of interest. The bass line continues with rhythmic accompaniment.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in 3/8 time and one sharp. The upper staff features a more active melody with eighth and sixteenth notes. The bass line continues with rhythmic accompaniment.

(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.