

CORPUS OF EARLY KEYBOARD MUSIC

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Bernardo Pasquini

COLLECTED WORKS
FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

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5

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Edited by
Maurice Brooks Haynes

Volume 5



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.

70. TOCCATA

The musical score for "70. TOCCATA" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is G minor (two flats) and the time signature is 3/4. The score includes various musical notations: trills (marked with 't'), slurs, and fingering (marked with '5' and '(b)'). The piece features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system shows a trill in the right hand and a rhythmic pattern in the left. The second system continues with similar patterns. The third system includes a fingering '5' in the right hand and a breath mark '(b)' in the left. The fourth system features a steady eighth-note accompaniment in the left hand. The fifth system starts with a measure marked '10' and concludes with a final cadence.

System 1: Treble and bass staves. Treble staff has a circled '1' above the first measure. Both staves have slurs under the first two measures.

System 2: Treble and bass staves. Treble staff has measure number '115' above the first measure. Both staves have slurs under the first two measures. Treble staff has a 't' above the first measure.

System 3: Treble and bass staves. Treble staff has a 't' above the first measure. Both staves have slurs under the first two measures.

System 4: Treble and bass staves. Treble staff has a 't' above the first measure. Both staves have slurs under the first two measures.

System 5: Treble and bass staves. Treble staff has measure number '120' above the first measure. Both staves have slurs under the first two measures. Treble staff has a circled '2' above the second measure.

- 1) These slurs are indicated in Ms.
2) Barlines as in Ms.

81. TOCCATA CON LO SCHERZO DEL CUCCO

The image displays a musical score for a piece titled "81. TOCCATA CON LO SCHERZO DEL CUCCO". The score is written for piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows the initial melodic and harmonic material. The second system continues the development. The third system begins with a measure marked with a "5" and includes the instruction "arpeggio" above the treble staff. The fourth system features a measure marked with a "10" and contains a trill in the treble staff. The fifth system concludes the piece with a trill in the treble staff.