

CORPUS OF EARLY KEYBOARD MUSIC

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Bernardo Pasquini

COLLECTED WORKS FOR KEYBOARD

AMERICAN INSTITUTE OF MUSICOLOGY

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CORPUS OF EARLY KEYBOARD MUSIC

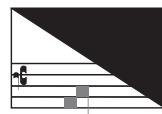
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Bernardo Pasquini

COLLECTED WORKS
FOR KEYBOARD

Edited by
Maurice Brooks Haynes

Volume 6



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.

89. TASTATA

A musical score for piano, consisting of five staves of music. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. Measure 1 starts with an arpeggio in the treble clef staff, indicated by the word "Arpeggio". Measures 2 through 4 show a continuation of the melodic line in both treble and bass staves. Measure 5 begins with a dynamic 'f' (fortissimo). Measures 6 through 8 continue the pattern. Measure 9 starts with a dynamic 'p' (pianissimo). Measure 10 concludes the piece.

96. TOCCATA

A musical score for a Toccata, featuring two staves (treble and bass) on five-line staves. The score is divided into ten measures by vertical bar lines. Measure 1: Treble staff has sixteenth-note patterns; Bass staff has eighth-note patterns. Measure 2: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 3: Treble staff has eighth-note patterns; Bass staff has eighth-note patterns. Measure 4: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 5: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 6: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 7: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 8: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 9: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns. Measure 10: Treble staff has eighth-note patterns; Bass staff has sixteenth-note patterns.

A musical score for piano, featuring two staves: treble (top) and bass (bottom). The music is in common time and uses a key signature of one sharp (F#). Measure 20 begins with eighth-note chords in the treble staff, followed by sixteenth-note patterns. The bass staff has eighth-note chords. Measures 21-22 show more complex sixteenth-note patterns in both staves. Measure 23 starts with eighth-note chords in the treble staff, followed by sixteenth-note patterns. Measure 24 begins with eighth-note chords in the bass staff, followed by sixteenth-note patterns. Measure 25 concludes with eighth-note chords in the treble staff.