

An Overview of the Keyboard Music of Bernardo Pasquini (1637–1710)

John Collins

This year we commemorate the 300th anniversary of the death of Bernardo Pasquini. Although much attention has been given in the past few decades to Pasquini's dramatic and vocal music, of which the scores for twelve operas and seven oratorios in addition to many cantatas and motets are known to survive, his extensive corpus of keyboard music has only comparatively recently received the attention it deserves. Considered one of the major Italian composers for keyboard between Frescobaldi (d. 1643) and Domenico Scarlatti (b. 1685), Bernardo Pasquini, teacher of Francesco Gasparini (author of the influential *L'Armonico Pratico al Cimbalo*, Venice 1708), left well over 200 pieces for keyboard.

Sources and early editions

The great majority of Pasquini's works are preserved in four autograph manuscripts, including 121 in the autograph MS of Landsberg 215. A further partial autograph section is included in British Library MS 31501, I–III; to be found in part I are the 14 sonatas for two bassi continui, 14 sonatas for basso solo, and in parts II and III no fewer than 314 short *versi*, also in figured-bass format. More substantial works in MS 31501, part I, include a long *Tastata*, a *Passagagli* with 24 variations, a set of variations on the *Follia* and, at the end of the section, numerous short *arie*, more of which are to be found in part II. A few toccatas are also to be found in British Library MS 36661, which almost certainly predates the autographs by some years.

Very few of his works were published during his lifetime; three pieces entitled *Sonata*, ascribed to N.N. of Roma, were published in 1697 in a collection by Arresti, two of which were included in an English "abridged" edition, and other pieces were included in a collection of toccatas and suites published in 1698 by Roger of Amsterdam, which also appeared in England in 1719 and 1731. Others were included in assorted manuscripts; see bibliography for further details. In the preface to his edition of MS 964 at Braga, Portugal, Gerhard Doderer has speculated that some of the over 30 Italian (mainly Roman) compositions included therein (on folios 218–230 and 253–259) may well have been composed by the school of Pasquini, if not by Pasquini himself; certainly some of his compositions seem to have been known throughout Europe.

Pasquini's compositions for keyboard cover all the main genres of his time, embracing some seventeen dance suites (although the term suite is not used in the manuscripts) as well as single movements, fourteen variations on both self-composed arias and stock basses, four passacaglias, sonatas including the 28 figured bass pieces mentioned above, over 30 toccatas and *tastatas*, about a dozen contrapuntal works, and a large number of versets. His numerous pupils in Rome included Casini, Zipoli, and possibly Durante and Domenico Scarlatti, in addition to J. P. Krieger and Georg Muffat, as well as Della Ciaja, who published a set of mercurial four-movement toccatas and retrospective *ricercars* and versets. It is highly probable that Handel met Pasquini in Rome in the early 1700s.

Modern editions

In addition to the facsimile edition of the Landsberg MS, there are two modern editions of his pieces. An edition by Maurice Brooks Haynes for the *Corpus of Early Keyboard Music* (American Institute of Musicology) was issued in seven volumes in 1964; this had the advantage of grouping pieces by genres rather than following the somewhat haphazard order in the manuscripts, but contained many printing errors and a somewhat sketchy approach to sources and evaluation. A

new seven-volume edition, under the general editorship of Armando Carideo and Edoardo Bellotti, was issued in 2002; the first volume contains 60 versets and a pastorella from a recently discovered manuscript in Bologna, edited by Francesco Cera. The pieces from the Landsberg manuscript are included in volumes 2–5, with the pieces from MS 31501 in volumes 6 and 7. A further volume containing pieces from other sources, including as yet unpublished fugues in three and four voices as well as pieces of uncertain attribution, is in preparation. This edition is far more accurate but unfortunately much harder to obtain; see the bibliography at the end of this article for full details of these editions.

Below I shall summarize Pasquini's extant keyboard music by genre; despite its shortcomings, I have used the AIM edition, and all numbers and titles cited are from this edition. Because of their extremely limited interest to the average player, I have not included the fascinating figured-bass sonatas for one and for two players, or the figured-bass versos, in this discussion.

Contrapuntal works

Pasquini is known to have made copies of the works of Palestrina and Frescobaldi, the influence of the latter being identifiable in both the toccatas and the contrapuntal works. Only eleven pieces that fall into this category seem to have survived, and two of these are incomplete. Those that survive are variable in quality, but several of them demonstrate the continuation of the variation technique so prevalent in Frescobaldi—they are included in book 1 of the Haynes edition. The first piece, in D minor, is entitled *Capriccio* by Haynes (although in the manuscript it is entitled *Fantasia*); its first section closes in the dominant and second section in the tonic. Both sections move mainly in quarter and eighth notes. In the third section the subject is introduced in 16th notes, followed by a triple-time section in 3/2. The piece concludes with a return to C time, the subject in its original time being accompanied by florid 16th-note writing (see Figures 1a–1d).

Figure 1a. Fantasia in D minor (no. 1, Haynes edition): example of variation technique



Figure 1b. Fantasia in D minor: example of variation technique



Figure 1c. Fantasia in D minor: example of variation technique



The second piece, entitled *Capriccio*, opens with a *ricercar*-like subject in 4/2, followed by a triple-time section in 3/2 that moves into 6/4, and a closing section of six bars consisting of half-note chords against 16th-note figures derived from the opening subject. The following short binary form piece is headed "Sigue al capriccio antecedente." The third piece, regrettably incomplete in the MS, is entitled *Fantasia* and is another slower-moving,

Contrapuntal pieces and sonatas by Bernardo Pasquini included in the Haynes edition

No.	Title	Key	Time signatures	Length
1	Capriccio	D minor	C-C-3/2-C	169 bars
2	Capriccio	G minor	C(4/2)-3/2 (two sections)-6/4-C	103 bars
3	Sigue (to above)	G minor	3/4 binary form	54 bars
4	Fantasia	E minor	C (incomplete)	57 bars
5	Ricercar	D minor	C(4/2) two sections	100 bars
6	Ricercar con fuga in più modi	G major	C(4/2) two sections-C-4/2 (two sections)-3/4(6/4)-C-6/4-12/8	345 bars
7	Canzona Francese	G major	C (two sections)	32 bars
8	Canzona Francese	F major	C-6/4	55 bars
9	Canzona Francese	A minor	C-6/8(3/4)-incomplete	164 bars
10	Fuga	G minor	C	24 bars
11	Sonata	D minor	C	44 bars
105	Sonata	C major	C	43 bars
106	Sonata Elevazione	E minor	C	48 bars
139	Sonata	F major	C (two sections, second headed pensiero)	73 bars
140	Ricercar	G minor	C	56 bars
	Ricercar	G minor	C	83 bars

Figure 1d. Fantasia in D minor: example of variation technique



Figure 2a. Canzona rhythms: traditional dactyl (no. 7) and repeated notes (no. 8)



Figure 2b. Canzona rhythms: traditional dactyl (no. 7) and repeated notes (no. 8)



backward-looking work in quarter and eighth notes. The fourth piece, a *ricercar* in 4/2, is also slow-moving, on an archaic subject that proceeds through its 100 bars in half and quarter notes, with further subjects appearing during the piece.

By far the longest piece at some 345 bars is the *Ricercare con fuga in più modi*. This piece is in many sections, including the subject in diminution to half and quarter notes from bar 69, a return to original values from bar 123, a section in 6/4 from bar 209 to 246, which includes 16th-note writing, a section in C time that closes in bar 265 followed by a further section in 6/4 to bar 311, after which 12/8 takes over to the close of the piece. There is scope for shortening this piece, which makes considerable demands upon the performer.

Of the three pieces entitled *Canzone Francese*, the first in C major runs to only 32 bars, the second in F opens with the typical canzona rhythm of quarter note followed by two eighth notes and has a second section in 6/4, and the third piece in A minor opens with six repeated eighth-note Es (the repeated note fugal subject was very common in Germany as well as Italy, with examples by Reincken, Pachelbel, Kerll, and Buttstedt, among others) and soon becomes a *moto perpetuo* in 16th notes, which slows to eighth and quarter notes briefly in bar 56, the

16th notes taking over again in bar 66. A deceleration achieved via a cadence leads to a section barred in 3/4 (although headed 6/8), which starts in bar 106 and runs to bar 157. Of the next section entitled *Allo modo la tripla*, only seven bars survive, a great pity since this piece is of a high standard (see Figure 2a–2b). The ninth piece, of 24 bars, entitled *Fuga*, is an example of very loose imitative writing; the subject in the RH has LH passagework beneath it immediately.

Of the two pieces entitled *Sonata*, the first is also a loosely fugal work with a subject that opens with an ascending run of six 16th notes followed by an eighth note, another eighth note an octave below, and then returning to the note—now a quarter—before falling a tone, where the sequence is repeated a third below the original opening note. The second sonata opens with a short toccata-like flourish over a pedalpoint, followed by quarter-note chords modulating to the dominant; the second section is imitative, the subject rising a fifth in eighth and 16th notes, and has similarities to a Corellian fugue. Both were included under the name of "N. N. di Roma" in a collection of 18 sonatas for organ by various authors printed in Bologna ca. 1697, of which twelve pieces, including no. 10 here, were included in a London reprint by Walsh & Randall ca. 1710.

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Dances ordered into suites, individual dances, and arias by Bernardo Pasquini included in Haynes edition

No.	Key	1st movement	2nd movement	3rd movement	4th movement	5th mvt
12	G minor	Untitled C time	Giga 6/8			
13	G minor	Alemanda C time	Corrente 3/4			
14	F major	Alemanda C time	Bizzarria C time			
15	A minor	Alemanda C time	Giga 3/8			
16	B ^b major	Bizzarria 6/8	Untitled C time			
17	F major	Alemanda C time	Corrente 3/4	Giga 6/8		
18	G minor	Alemanda C time	Corrente 3/8	Giga 6/8		
19	B minor	Alemanda C time	Corrente 3/4	Untitled C time		
20	G major	Tastata C time	Corrente 3/2	Aria 6/8		
21	C major	Aria C time	Aria 3/8	Aria cut C		
22	E minor	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	
23	D major	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	
24	A minor	Alemanda C time	Corrente 3/2	Giga 6/8	Untitled C time	
25	G minor	Alemanda C time	Corrente 3/4	Giga 3/8	Untitled C time	
26	B ^b major	Alemanda C time	Corrente 3/4	Giga 3/8		
27	E minor	Aria Allegra	Untitled C time	Giga 6/8		
28	B ^b major	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	Untitled C time
29	G minor	Alemanda C time				
30	F major	Alemanda C time				
31	G major	Alemanda C time				
32	F major	Corrente 3/4				
33	F major	Giga 12/16				
34	D minor	Giga 6/8				
35	D minor	Giga 6/8				
36	A minor	Giga 6/8				
37	C major	Bizzarria C time				
38	C major	Untitled 3/8				
39	F major	Untitled 3/8				
40	F major	Bizzarria 3/8				
41	F major	Aria Cut C				
42	G major	Aria C				
43	C major	Aria C				
44	Cm, Cm, Cm, C, C, Gm	Six Arias	C, C, 3/8, C, 6/8 then C, C			
45	C, C, C, Am, Am, C, Gm	Eight Arias	3/8, C, C, 3/8, C, Cut C, 6/8, C			
46	Em, Dm	Two Arias	3/8, C			
47	C, C, G	Three Arias	C, 3/8			

The two ricercars, nos. 139 and 140 in volume 7 of the Haynes edition, are both in G minor, the first opening with a canzona rhythm (half note followed by two quarter notes, all at the same pitch, in this case D) and proceeding in mainly quarter-note movement with a few eighth-note runs and two RH runs of 16th notes, bar 25 being repeated an octave higher at bar 34. There is tonal ambiguity at the close of the subject, which covers the minor scale descent from E-flat to G via B-natural followed by B-flat, which lends the piece charm. No. 140 is a longer piece at 83 bars that also proceeds mainly in quarter notes, with a further example of tonal ambiguity in the subject (also between B-flat and B-natural). Of interest are the written-out trill in the treble commencing on the upper note in bar 19 and the written-out alto trill in the penultimate bar with its Lombardic rhythm in the first two beats.

Suites, individual dances, and arias/bizzarrias

Pasquini’s seventeen “suites” for keyboard that are included in volume two of the Haynes edition are probably the first such examples in the Italian keyboard literature that contain several dances grouped together in the same key—the term “suite” is not used in the manuscript. They include *Alemanda*, *Corrente* and *Giga*, based, however, not on the examples of Froberger and the French school, but rather on Italian ensemble music. Several movements are untitled, others carry such terms as *Bizzarria*; but since the movements are grouped by key, they may well have been intended to form unified groups as presented in this volume. These “suites” comprise two to four movements in various combinations. Also included in this volume are several short pieces in binary form, including four entitled *Bizzarria* and no fewer than twenty-eight entitled *Aria*, all of which are attractively tuneful. By their nature the dances, bizzarras, and arias are more suited to stringed keyboard instruments, although performance on a chamber organ would have been quite probable; for this reason a more detailed account has been omitted here.

Variations

These pieces are to be found in volumes three and four of the Brooks Haynes edition. The twenty-two sets of variations include four based on dance movements with just one or two variations, two sets on the *Follia*, two on the *Bergamasca*, with a further one on its *Saltarello*, and four sets entitled *Variationi* based on aria/dance-like themes that may well have been by Pasquini himself. Further sets are entitled *Capricciose a Inventionione* (perhaps implying an original theme), *Partite diverse sopra*

Alemanda, and *Fioritas*, with another set being entitled simply *Variationi*. Four *passagaglie* complete this genre.

A *Bizzarria* has just one variation in which the RH has the 16th-note figuration in the first half, the LH in the second; an untitled piece that is almost certainly an *Alemanda* has two variations in flowing 16th notes; a *Corrente* mainly in quarter notes has one variation in eighth notes; and a *Sarabanda* also mainly in quarter notes, some dotted, has one variation in 16th notes in which parts appear and drop out at will.

The set of variations on *Fioritas* has only six variations, but the manuscript contains the heading 7th, which clearly implies that Pasquini intended to write more. The *Variationi Capricciose*, on another tuneful theme that may have been original, is in seven *partite*. The theme is the first, the second in 3/4 is headed “in corrente”, the fourth is a sarabanda, the fifth in 6/4 is in quarter-note motion, and the sixth in C time makes great demands on the player, with an extended trill in the alto in each half as well as occasional simultaneous trills in the tenor. The final variation is in 3/4, with LH 16th notes against a mainly chordal RH in the first half and at the conclusion of the second half.

Of much greater substance are the remaining three sets: the *Variationi a Inventionione* contains eleven *partite*; again the theme is considered to be the first variation (its first half has mainly chords in the RH over a moving eighth-note bass; the second half sees more 16th-note movement in the RH over quarter-note chords or moving eighth notes). The third set in 6/4 is in quarter-note movement in one part against dotted half-note chords throughout; the fourth, although headed 12/8, is barred in 3/4 and 6/4, this time with 16th-note passagework formed from a sequential figure against chords. The fifth to seventh sets are headed *Corrente* and are distinctly backward-looking, being similar to Frescobaldi’s *Corrente* in his two books of *Toccate*. Broken chord figures feature in the sixth, and insistent eighth-note movement appears in the seventh. In the eighth and ninth sets there is a further reminder of Frescobaldi in the time signatures: in the eighth the RH is in C time against 6/4 in the LH (see Figures 3a and 3b).

In both hands, eighth notes are grouped in duple as well as triple rhythms, and the figure of dotted quarter followed by two 16ths is passed between the hands. In the ninth partita, the RH is in 12/8 against a LH of 8/12, with the insistent pattern of dotted eighth followed by 16th. The tenth partita is headed 3/4 but barred as 6/4, again a *corrente* in form, with more broken-chord writing, sometimes in contrary motion between the hands. The final partita is headed

Variation sets by Bernardo Pasquini included in Haynes edition

No.	Title	No. of variations	Key
48	Bizzarria	1	Dm
49	(Alemanda)	2	Cm
50	Corrente	1	Am
51	Sarabanda	1	F
52	Variationi Capricciose	7 (Theme not stated)	C
53	Variationi a Inventionione	11 (Theme not stated)	Dm
54	Partite diversi sopra Alemanda	7	Am
55	Variationi	13	Am
56	Variationi Fioritas	6	C
57	Variationi	6	Cm
58	Variationi	5	Gm
59	Variationi	8	Gm
60	Variationi	9	C
61	Partite diversi di Follia	14	Dm
62	Variationi sopra la Follia	4 (Theme not stated)	Am
63	Bergamasca	8 (Theme not stated)	Gm
64	Partite di Bergamasca	24 (Theme not stated)	C
65	Partite del Saltarello	17 (Theme not stated)	G
66	Passacagli	20	B ^b
67	Passacagli	17	C
68	Passacagli	12	Dm
69	Passacagli	24	Gm

Figure 3a. Variationi a inventionione (no. 53): Partita 8 showing rhythmic differences between hands



Figure 3b. Variationi a inventionione: Partita 9 showing rhythmic differences between hands



Gagliarda and is unusually in C time (examples in C time are also to be found in Pasquini’s Spanish contemporary Juan Batista Cabanilles). Further broken chord figures and figures of ascending or descending thirds with the first note held on occur throughout, and neat syncopations in thirds in the RH appear towards the end of the second part.

The theme of the *Partite diverse sopra Alemanda* moves in quarter notes, but each half is followed by a written-out repeat in eighth notes, with imitation between the parts, broken chords, and contrary motion. The theme is followed by seven partitas, the first of which is in 16th-note movement, with the by-now usual figuration. The second, in binary form, is another rhythmic conundrum, with the RH in C12/6, and the LH in C6/12; this can be played most successfully as 12/8, much of it being in two parts only. The third, fifth, sixth, and seventh partitas are all headed 3/4 but barred in 6/4, the fourth actually being headed 6/4. In the third, flowing eighth notes soon give way to treble and bass quarter notes, with an alto eighth note after a rest, a figure that becomes wearing when used so relentlessly as here. The fourth partita moves in quarter notes, the second half opening with one bar of eighth-note imitation before a figure of rest followed by two quarter notes is passed between the hands.

The fifth partita has broken-chord writing in the RH over a quarter-note bass, with the LH also having broken chords in the repeats; in most of the piece, the top and bottom notes in figures are held on to produce a tonal build-up, but this is relieved in the middle of the piece by only the bass notes being held, which has the effect of acceleration. The sixth partita is based around a five-note eighth-note figure passed between the hands, while other parts have held half notes or dotted half notes; occasionally a third part in quarter notes is used as well. The final partita has continuous, mainly con-

junct eighth-note motion against either full chords or just one other voice, concluding with a veritable virtuoso flourish of eighth notes in contrary motion.

The work entitled *Variationi* occupies some twenty pages in the Haynes edition, and consists of a theme in C time in mainly two-part texture in quarter and eighth notes followed by thirteen *partite*. The first is mainly RH eighth notes against LH 16th notes, the second is in 3/4 and, although not headed as such, is a *corrente* with a preponderance of two-part writing. The third partita is headed *altro modo* and has far more arpeggiated eighth-note motion. The fourth is headed 3/4, but only two bars are in this rhythm, the rest being in 6/8, again with much arpeggiated figuration beginning on the second eighth note. The fifth is in 16th notes, with frequent rhythmic imitation; the sixth is in 3/4 with eighth notes, sometimes in broken-chord format, against quarter notes; the seventh has mainly conjunct eighth notes against quarter notes in the first section, the second section with eighth notes in arpeggiated figures.

The eighth variation is another Frescobaldian *corrente*, with mainly quarter-note movement in the RH, against either quarter notes, dotted half notes, or half notes in the LH. The ninth has an oscillating 16th-note figure in the LH, with RH eighth notes. The tenth is constructed entirely around an eighth note in the RH followed by two 16ths in the LH, frequently in octaves. The eleventh is another movement with extended trills—in the first section placed in the alto lasting throughout the section, in the second in the tenor for just the first six beats after which imitative passagework against half notes progresses (see Figure 4).

Although the twelfth partita is headed *Sarabanda*, it has more in common with a *corrente* as it progresses in quarter-note motion with several instances in the RH of the figure of dotted quarter bearing a *t* (for trill) followed by two 16th notes and a quarter. The final partita is in 3/4; after the first bar it is in two parts with eighth-note figuration throughout, sometimes in contrary, sometimes in parallel motion, but also with one hand moving quite differently from the other; this virtuosic movement brings the work to a fine close. It may have been intended as a compendium of compositional techniques for students. There is a precedent

Figure 4. Variationi (no. 55): Partita 11 showing internal trill



Figure 5. Partite diversi di Follia: Variation 7 showing violinistic figuration



Figure 6a. Passagagli in C (no. 67) showing chordal writing



Figure 6b. Passagagli in G minor (no. 69) showing melodic writing



in Bernardo Storace's *Passo e Mezzi* in his *Selva* of 1664 for including variations headed *corrente* and *gagliarda*.

Together with Buxtehude's roughly contemporary arias, the four sets of variations based on aria/dance-like themes are some of the earliest examples of keyboard variations on original subjects after Frescobaldi's *Aria detta La Frescobalda*; they almost certainly pre-date Pachelbel's set of six arias with variations published in 1699 as *Hexachordum Apollinis*; they have six, five, eight, and ten variations respectively (although in the latter there seems to be an error in the Haynes edition: what looks like the second half of the binary form theme is headed variation 1; this would mean that there are actually only nine variations). The first three are in the rhythm of a gavotte. All of the themes are in C time, but the first set contains variations in 3/4 and 6/8; the second has two in 6/8 including the final one; the third has two in 6/8 (one headed as 3/4, which may just be a remnant of the tempo theory mentioned by Frescobaldi in his books that related tempi to time signatures); and the final one has variations in 3/4, 6/8, 3/8 and one that is in 3/8 in the manuscript, although barred as 6/8. Again there is much variety of texture including pseudo-polyphony, violin-like figuration in the RH, and sequential figuration, with several variations requiring an advanced technical ability.

The two sets based on *La Follia* are very different in character. The first has fourteen variations after the initial statement and displays Pasquini's mastery in transferring the string idiom to the keyboard in a wide variety of rhythms. Noteworthy are the continuous triplet eighth notes in the RH in variations 5 and 9, and the LH in variation 6, the figure of three quarter notes followed by a burst of 16th notes in the RH of variation 7 (see Figure 5), the virtuosic passagework for both hands in variation 10, the highly chromatic RH in the thirteenth, and the written-out trill and eighth-note figures in the final variation.

The second set has only three variations, which move in eighth notes, with thematic imitation prevalent in the first and second, and rhythmic imitation (quarter note or rest followed by two eighths and a quarter) in the final variation. The *Bergamasca* sets are similarly varied, with eight and twenty-four in the C time sets, and seventeen in the *Saltarello*, which is in 3/8 as would be expected. Although in the longer works some of the movements do not rise above the formulaic, there are many variations that carry the melodic freshness and tunefulness of an accomplished composer.

The four passagaglias are in B-flat, with twenty variations on the theme, C with seventeen (with probably more either not transmitted or never completed), D minor with twelve (again almost certainly incomplete), and G minor with twenty-four. All stress the second beat and apart from the C major, which

is chordal and in 3/2 and is closer to a ciaccona, they are melodic and in 3/4 (see Figures 6a and 6b). The writing in the B-flat and G minor pieces becomes increasingly virtuosic as they develop.

Toccatas and Tastatas

In volumes five and six of the Haynes edition, thirty-four pieces are entitled either *Toccata* (twenty-five) or *Tastata* (nine), there is one piece entitled *Preludio*, one *Sonata-Elevazione*; one *Sonata* in two sections, the second headed *Pensiero*; two further toccatas are included in volume 7. The choice of keys is still very conservative, not exceeding two flats, which is used for no. 83 in C minor, and two sharps used for no. 81 in A major. Space does not permit a detailed discussion of this substantial contribution to the repertoire, therefore comments have been limited to generalizations and to those pieces that are of greater interest.

Most of Pasquini's pieces are in one movement, but at least five (70, 98–101) are in several sections, of which nos. 98–101 are included in the earlier British Library MS 36661. No. 70 is one of the most ambitious, the sections being in C time, 3/4, C time, concluding with a binary-form corrente-like movement with a variation. No. 71 opens with two bars of chords suitable for arpeggiations (indeed, in no. 94 the instruction "arpeggio" is included, relating to the first two chords) before motives are passed from hand to hand over long-held pedal notes; also featured are passages in parallel tenths (see Figure 7).

There are several toccatas that either open with chords or contain chordal passages within the piece; in some the instruction to arpeggiate is included, in others it is implicit (see Figure 7a). Pedals are also required in no. 101 throughout the first section, which is markedly similar to Frescobaldi's *Toccata Quinta* from his second book; the second section is imitative, starting in C time followed by a variation in 3/2 before a short closing section in C time in which 16th-note passagework against quarter-note chords is passed from hand to hand, the final four bars again requiring the pedals for the long-held notes.

Several pieces include the old Frescobaldian written-out accelerating trill commencing on the upper note (two 16th notes followed by four 32nds) (see Figure 7b); in others it is implied via the letter *t* placed over the first note, normally a dotted eighth followed by a 16th one degree below. Although quite a few of Pasquini's toccatas do contain passages that remind the player of Frescobaldi's writing, there is not the same degree of nervous discontinuity and far more reliance on sequential writing.

It would seem unlikely that most of the suggestions on playing toccatas contained in Frescobaldi's prefaces to his two books are applicable to these examples, although there is scope for shortening those pieces that are presented in

Toccatas and Tastatas by Bernardo Pasquini included in Haynes edition

Piece no.	Key	Time signatures	Length
(Ta = <i>tastata</i> ; P = <i>prelude</i>)			
70	F major	C-3/4-C-3/4 in binary form + variation	107 bars
71	C major	C (with pedals)	130 bars
72 Ta	G minor	C	38 bars
73	F major	C	40 bars
74	F major	C (two sections)	40 bars
75 Ta	A minor	C	46 bars
76	E minor	C (two sections)	41 bars
77 Ta	C major	C	15 bars
78	G minor	C	37 bars
79	D minor	C	52 bars
80	D minor	C	32 bars
81	A major	C Toccata con lo scherzo del cucco	93 bars
82 Ta	G minor	C	38 bars
83	C minor	C	29 bars
84	C major	C	29 bars
85	A minor	C	44 bars
86 Ta	G minor	C	34 bars
87 Ta	G minor	C	35 bars
88	F major	C	62 bars
89 Ta	F major	C	40 bars
90	G minor	C	29 bars
91	F major	C	40 bars
92 Ta	D minor	C	34 bars
93	B ^b major	C	46 bars
94 Ta	C major	C (two sections)	46 bars
95 P	C major	C (two sections)	83 bars
96	A minor	C	45 bars
97	E minor	C	64 bars
98	G major	C-12/8-C-6/8	60 bars
99	A minor	C-3/4-C	76 bars
100	G minor	C-6/8-C	101 bars
101	D minor	C (two sections, first with pedals) -3/2-C(with pedals)	90 bars 61 bars
102	G minor	C	34 bars
103	G minor	C	56 bars
104	C major	C	55 bars
141	G major	C-12/8-C	75 bars
142	C major	C-3/2-C	

Figure 7. Toccata with chordal opening and pedal notes



Figure 7a. Toccata with chordal opening, arpeggiation implied (no. 99)





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Figure 7b. Toccata showing written out and implied Frescobaldian trills (no. 70)



Figure 7c. Toccata con lo scherzo del Cucco showing internal trill (no. 81)



Figure 7d. Preludio showing written-out trills commencing on main note (no. 95)



Figure 8. Pastorale, false relation



sections, and some of Pasquini's pieces do indeed carry the indication to arpeggiate half-note chords. Certainly there does not seem to be any reason to adopt Frescobaldi's suggestion of dotting 16th notes in those passages in which eighth notes in one hand are set against 16ths in the other. However, his injunctions to treat the beat freely can be applied cautiously here, as can the eminently sensible comments on pausing before beginning passages in 16th notes in both hands and retarding the tempo at cadences. In the longer sequential passages, there can be a judicious slackening and taking up again of the tempo to allow the music to breathe and not degenerate into mechanistic exercises. Almost certainly, all trills should commence on the main note, this being appropriate also for every compositional genre.

One of the most popular and virtuosic pieces is no. 81, the *Toccata con lo scherzo del cucco*, which is based on the descending minor third. The cuckoo call is heard in eighth notes against 16th-note passagework, punctuated by sections in half notes marked *arpeggio* or by the nervous rhythms and modulations of chords of the seventh. At bar 47 the RH breaks briefly into triplets (although printed as 32nd notes they are actually 16th notes), and from bar 79 onwards a long-held A, first in the tenor and then in the alto, is marked *trillo continuo*, which will pose a most severe test to the player to maintain it against the other part to be played by the same hand. This piece is not too dissimilar to Kerll's own toccata on the same theme (see Figure 7c).

The *Elevazione-Adagio* (no. 105) is also included in the Arresti publication, where it is entitled *Sonata*; after a slow introduction the writing continues in 16th-note figuration based effectively on sequences. The second piece entitled *Sonata* (no. 106) is in two sections: seventeen bars of 16th-note figures passed from hand to hand are followed by a short chordal link marked *arpeggio* that leads to further sequential passages. The second section, headed *Pensiero*—itself in two sections—is nothing like the intricate contrapuntal pieces of that name published in 1714 by Giovanni Casini, but opens with imitative passages based on a rhythmic motive, before its second section opens with passages derived from a further rhythmic motive that leads into passages based on the rhythmic motive of the first section and its inversion.

The one piece entitled *Preludio*, no. 95, is also in two sections, the first alternating long-held chords with 16th-note passagework against chords passed from hand to hand. The second section is again

based on passagework passed between the hands, varying between conjunct movement and from bar 64 arpeggiated figures (see Figure 7d).

The two toccatas included in volume seven (nos. 141 and 142) are each in three sections, an opening and closing one in C time enclosing central sections in 12/8 and 3/2 respectively. In no. 141 much is made of sequential figures and trills, both indicated and implied; the 12/8 section is homophonic and leads to a final section in C time, which makes much of seventh chords, before a brief coda based on two 16th notes followed by an eighth note passed from right hand to left hand; a written-out trill in the left hand against this figure is reminiscent of Frescobaldi. In no. 142 the opening consists of four bars of 16th notes covering from treble G to tenor C, before a passage over a held tenor G moves into a section that includes a further example of a chromatic progression on the third of the scale, prefiguring the imitative triple-time section; the closing C time consists of only two bars—in the penultimate bar the LH consists of a written-out trill, with closing notes on tenor B, the opening two beats being a C–B in reversed dotted rhythms.

Versetti, Pastorale and other works

Francesco Cera has recently published a group of pieces that he discovered in a manuscript in Bologna. Included are an *Introduzione e Pastorale*, and 60 *Versetti*. The 27-bar *Introduzione* leads into a *Pastorale* of almost 90 bars. Both are in triple time and make much use of a dotted rhythm. Long-held notes in soprano, alto, and bass imitate the droning of bagpipes, and particularly noteworthy is the use of the Neapolitan sixth as well as the false relation (see Figure 8).

The *Versetti* are mainly short imitative pieces, many not exceeding five bars (they are similar to the short versetti in the 1689 collection from Augsburg known as *Wegweiser*), but five of them (nos. 33, 34, 42, 43, and 45) are miniature toccatas, with 16th notes against held chords. The first four of these are built on passagework against held chords, but there is some imitative writing in no. 45 (see Figures 9a–9c).

The grouping by keys in the manuscripts implies use as a series (see table). The subjects of the versetti range from archaic subjects in longer note values (nos. 1, 2, 9, and 46, for example) to more lively subjects using eighth and 16th notes (such as nos. 4, 6, 8, 13, and 14, etc.). A canzona-like dactylic rhythm of eighth note followed by two 16ths and

Versets by Bernardo Pasquini edited by Francesco Cera

Verset no.	Key	Time signature	Length	Shortest note
1	D minor	C	11 bars	Eighth note
2	D minor	3/2	14 bars	Quarter note
3	D minor	3/8	21 bars	Eighth note
4	D minor	C	6 bars	16th note
5	D minor	C	12 bars	Eighth note
6	C	C	11 bars	Eighth note
7	C	3/4	19 bars	Eighth note
8	C	C	8 bars	16th note
9	A minor	C	13 bars	Eighth note °
10	A minor	3/4	19 bars	Eighth note
11	G minor	Cut C	13 bars	Eighth note
12	G minor	6/8	15 bars	Eighth note
13	C	C	6 bars	16th note
14	C	C	6 bars	16th note
15	C	C	8 bars	Eighth note
16	C	C	6 bars	Eighth note
17	D minor	C	6 bars	Eighth note
18	D minor	C	7 bars	Eighth note
19	E minor	C	7 bars	Eighth note
20	E minor	C	11 bars	Eighth note
21	F	C	6 bars	Eighth note
22	F	C	6 bars	Eighth note °
23	F	3/4	7 bars	Eighth note
24	G minor	C	6 bars	Eighth note
25	G minor	C	7 bars	Eighth note
26	G minor	6/8	8 bars	Eighth note
27	G minor	C	4 bars	16th note
28	D minor	C	8 bars	Eighth note
29	D minor	3/2	11 bars	Quarter note°
30	D minor	C	7 bars	Eighth note
31	D minor	3/4	10 bars	Eighth note
32	D minor	C	8 bars	Eighth note
33	D minor	C	4 bars	16th note
34	E	C	4 bars	16th note
35	E minor	C	8 bars	Eighth note
36	E minor	3/4	8 bars	Eighth note
37	E minor	C	5 bars	Eighth note
38	E minor	C	6 bars	16th note
39	E minor	3/4	9 bars	Eighth note
40	E minor	C	4 bars	16th note
41	E minor	C	5 bars	16th note
42	E minor	C	6 bars	16th note
43	F	C	7 bars	16th note
44	F	C	8 bars	Eighth note°
45	F	C	13 bars	16th note
46	A minor	C	17 bars	Eighth note
47	A minor	C	8 bars	Eighth note
48	A minor	C	3 bars	16th note
49	A	C	6 bars	16th note
50	A	6/8	7 bars	Eighth note
51	B ^b	C	4 bars	16th note
52	B ^b	3/4	12 bars	Quarter note
53	B minor	C	5 bars	Eighth note
54	B minor	3/4	8 bars	Eighth note
55	G	C	6 bars	Eighth note
56	G	C	7 bars	Eighth note
57	D	C	6 bars	Eighth note
58	D	3/4	11 bars	Eighth note
59	C minor	C	4 bars	16th note
60	C minor	3/4	8 bars	Eighth note

° indicates written out resolution notes in one degree lower value

Figure 9a. Versetto 2, retrospective subject



Figure 9b. Versetto 8, more lively subject



Figure 9c. Versetto 42, Toccata style



two eighths is common, as is the figure of two 16th notes followed by two eighths and a quarter. Also notable is the insistent giga-like rhythm of dotted quarter followed by an eighth and quarter in almost every bar of no. 54. The most lively is no. 49, with its subject in 16th notes treated in inversion at the end.

There is one example in 3/8 and three in 6/8 in equal eighth notes, two in 3/2, and 10 in 3/4, with the majority in C or cut C. The part writing is relatively loose but effective. Keys used cover up to A major and C minor, with the old key sig-

natures of one less accidental than present usage retained (i.e., two sharps and flats respectively).

Also included in Haynes's volume seven are ten short pieces (from four to fifteen bars) without title, which are tentatively entitled *Versi* by Armando Carideo in volume seven of the Italian edition. Four of these are in 3/4 and have mainly continuous eighth-note motion in one hand against long chords, while the others in C time are close to the miniature toccata style noted in the versetti above. There are ten *Accadenze* (or ca-

dences), which again are very short, with either toccata-like figures or based on short rhythmic figures. A different *Pastorale* opens with a repeated multi-section movement in 3/2 leading to a movement in C time full of dactyl rhythms, which includes the traditional drone bass that disappears and reappears at will.

Performance practice

A few general notes on performance practice relating to 17th-century Italian organ music may be helpful in determining answers to some frequently asked questions.

Ornaments: The only ornament sign found in Pasquini's pieces is the letter *t*, which occurs on note values down to a 16th note. It is found frequently over the first note of a dotted eighth-16th pair (and by extension should probably be played in this figure even when not specifically indicated) and indicates a trill, probably better commencing on the main note, especially in the more retrospective pieces. It is worth mentioning, however, that Lorenzo Penna does describe the trill beginning on the upper auxiliary in his *Li Primi Albori Musicali* of 1656, reprinted in 1672, 1684 and 1696. On short notes only three notes (i.e., C-D-C) can be played; on longer values there can be more repercussions, possibly even pausing on the main note before trilling. It is also possible that an ornament equivalent to the mordent or *pincé*, with the lower auxiliary (i.e., C-B-C), could be used in ascending passages, particularly in pieces in the French style. In two pieces (*Variazioni 11* and *Toccata con lo scherzo del cucco*) the comment "Trillo continuo" is found. The instruction "Arpeggio" is found in some of the toccatas. Naturally there are possibilities for adding further ornaments when not expressly marked, although care should be taken not to use anachronisms such as the turn.

Fingering: This was still based on the concept of "good" and "bad" fingers for strong and weak beats, which was described in great detail by Diruta in *Il Transilvano* in 1593 and 1609, when he proposed using 2 and 4 as strong fingers, in direct contrast to other European treatises of the period; but during the 17th century, more theorists (including Penna, and Bismantova in his *Compendio musicale* of 1677) were following Banchieri's use in *L'organo suonarino* of 1605 of 3-4 in the RH for ascending and 3-2 for descending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 in the RH for ascending and 4 for descending.

For the LH, 3-2 is recommended for ascending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 on weak beats, and 3-4 for descending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 on weak beats. Also used were 1-2-3-4, then either repeated or followed by 3-4 for RH ascending and 4-3-2-1 repeated descending, and in the LH 4-3-2-1 for ascending, then either repeated or followed by 2-1 and 1-2-3-4 descending, then either repeated or followed by 3-4 in LH descending.

Articulation: While non-legato was still the main touch, apart from rapid divisions and passagework, the gaps between notes should be noticeably less on the organ than on the harpsichord, as described by Diruta. Not until well into the eighteenth century did a predominantly legato touch become the norm.

Registration: The Italian organ of the seventeenth century generally showed little advance on the Renaissance model, consisting primarily of a *Principale* chorus on one manual, from 8' right up to the 33rd, in separate ranks that could be combined to form a *Ripieno*. Flute ranks were present at 4', 2½' and 2', but very rarely at 8', and were not recommended for combining with the *Ripieno*, and reeds were also rare in most of the country, although the trumpet was very common in Rome. In addition, during the seventeenth century a Flemish influence made an impact on native development, including provision of a second manual allowing dialogues and echo effects. The manual compass was extended from a3 to f3. The *Principale*, and sometimes the

Ottava, flute, and reed stops were divided, usually between middle e and f or f and f-sharp.

There is no evidence that Pasquini adhered to Diruta's system of registration by mode included in the 1609 volume of *Il Transilvano*, but the legacy of Antegnati in offering registrations based on the type of piece and its function in his 1608 volume were still followed well into the seventeenth century (e.g., for *Canzone alla Francese*, the *Ottava* plus *Flauto in ottava* [4' Flute], *Principale* plus either *Ottava* or *Flauto in ottava* plus *Flauto in duodecima* [Twelfth Flute], or even *Principale* plus *Flauto in duodecima* were suggested).

There is plenty of scope for varied and contrasting registration in many of Pasquini's works in sections or multiple movements, but performers on modern organs need to ensure clarity and to avoid heavy reeds and fat Open Diapasons. It should be noted that pedals, if present, consisted in the main until well into the 18th century and later of pull-downs from the short octave bass in the manual, and covered an octave from C to B, with the only black note being a B-flat; some added the tenor C, and occasionally eleven notes were found, including an E-flat and A-flat. Playable in most cases by toes only, their function was primarily for long-held bass notes or to reinforce cadences. Very few instruments had a 16' Contrabassi.

Tempi—Proportional notation: There is an interesting description of how to play triple-time (including 6/4 but not 12/8) sections in Frescobaldi's prefaces to his books of toccatas and capricci, which, contrary to other theorists' work, are NOT based on exact proportional interpretation but on speed by time signatures, ranging from *adagio* for 3/1 to *allegro* in 6/4, but there is no evidence from later theorists as to how proportions were treated. A mathematical rhythmic proportion can be applied successfully in Pasquini's contrapuntal pieces far more readily than in his toccatas.

The great majority of Pasquini's works can be performed successfully on harpsichord, organ or clavichord, although the suites and dance movements are clearly better suited to the stringed instruments. Many are not overly difficult, and their melodic charm will provide many hours of pleasure to players, from informed amateurs to professionals. In this anniversary year of his death, the best possible commemoration would be for his pieces to take their place in concerts. ■

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Voluntarys and Fugues made on Purpose for the Organ or Harpsichord. London 1710. Performers Facsimiles PF64. This abridged edition of Arresti's collection contains 12 of the 17 sonatas in the original including as no. 11 Pasquini's Sonata in A minor (no. 10 in AIM) and as no. 12 his Sonata in E minor (no. 105 in AIM). <www.jackspipesandhammers.com>.

I am extremely grateful to Terence Charlston of the Royal College of Music, London, for his invaluable assistance in identifying the pieces by Pasquini in the above editions by Silbiger and for alerting me to the pieces in the Woodcock MS and in MS21 in the Library of Congress. I am also extremely grateful to Frances-

co Cera for his invaluable help and comments during the preparation of this article.

Modern editions

Collected works for keyboard edited in seven volumes by Maurice Brook Haynes. American Institute of Musicology, *Corpus of Early Keyboard Music*, CEKM 5-1 to 5-7.

Vol 1: Contrapuntal works
Vol 2: Suites and dance movements, bizzarras and 20 arias.

Vols 3–4: Variations.
Vols 5–6: Toccatas and Tastatas

Vol 7: Figured bass sonatas and miscellaneous works including ten short pieces, accadenze, pastorale, two ricercare and two toccatas; <www.corpusmusicae.com/cekm.htm>.

Opere per tastiera: seven volumes; 1–5 published by Andromeda, 6–7 published by Il Levante Libreria. For a detailed list of contents of volumes 1–5 see the itemization in Saul Groen's catalogue pp. 918–922 at <http://saulgroen.nl/>.

Vol 1: Introduzione e pastorale, 60 versetti, edited by F. Cera

Vol 2–5: Pieces from Landsberg 215, edited by A. Carideo

Vol 6–7: Pieces from MS31501, edited by E. Bellotti (vol 6) and A. Carideo (vol 7)

Volume 6 contains Tastata, Corrente, Aria, and the figured-bass sonatas.

Volume 7 contains 314 figured-bass versetti, 10 versi, numerous arias, Passacaglia in G minor, Variations on *La Follia*, *Accadenze* and *Tastata* in C.

These can be obtained from Libreria Musicale Ut Orpheus, <www.libreriamusicale.com>. See also <www.illevante-libreria.it>. Francesco Cera has kindly suggested that an e-mail to <Iosi.ac@fastwebnet.it> would produce information about the availability of these volumes.

The *Toccata con lo Scherzo del Cucco* can be downloaded free from Terence Charlston's website: <http://homepage.ntlworld.com/terence.charlston/>.

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Giulio Cesare Arresti, *18 Sonate da organo di vari Autori*, published by Edition Walhall, Magdeburg EW650. Contains three pieces attributed to Pasquini. <www.edition-walhall.de>.

A version of this article, with content most relevant to harpsichord and clavichord, is to appear in *Harpsichord and Fortepiano* magazine in autumn 2010.

John Collins has been playing and researching early keyboard music for over 35 years, with special interests in the English, Italian, and Iberian repertoires. He has contributed many articles and reviews to several American and European journals, including *THE DIAPASON*, and has been organist at St. George's, Worthing, West Sussex, England for almost 26 years.



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