

Toccata

2.º tuono

Bernardo Pasquini
(1637–1710)

The image displays a musical score for a toccata in G minor by Bernardo Pasquini. The score is written for a single instrument, likely a lute or harpsichord, and is presented in a grand staff format with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into six systems, each containing two staves. The first system begins with a treble clef and a common time signature. The second system starts with a measure number '4'. The third system starts with a measure number '8'. The fourth system starts with a measure number '11'. The fifth system starts with a measure number '14'. The sixth system starts with a measure number '17'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols, such as 'tr' for trills. The score is presented in a clean, black and white format.

19

Musical score for measures 19-20. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 20 features a treble clef with a whole note chord and a bass clef with a melodic line of eighth notes.

21

Musical score for measures 21-23. Measure 21 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes. Measure 22 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes. Measure 23 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes.

24

Musical score for measures 24-25. Measure 24 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes. Measure 25 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord.

26

Musical score for measures 26-28. Measure 26 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 27 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 28 features a treble clef with a melodic line of eighth notes and a bass clef with a melodic line of eighth notes.

29

Musical score for measures 29-31. Measure 29 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes. Measure 30 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes. Measure 31 features a treble clef with a sustained chord and a bass clef with a melodic line of eighth notes.

32

Musical score for measures 32-34. Measure 32 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 33 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 34 features a treble clef with a sustained chord and a bass clef with a sustained chord.

Note¹

Criteri editoriali

- Viene impiegata la notazione moderna e vengono segnalate in nota le divergenze rispetto all'originale.
- Gli errori, le omissioni e le sviste presenti sull'autografo sono corretti dal curatore e segnalati in nota.
- Di regola non si segnala: il cambiamento della direzione delle gambe delle note; la variazione del numero di note raggruppate sotto la stessa coda.

Fonte

Bologna, Civico Museo Bibliografico Musicale, manoscritto MS DD 53, carte 53v–54v. Formato oblungo (21,7 X 29,5). Opera di un copista anonimo redatta alla fine del '600.

Edizione in facsimile: **Varj Autori**, *Toccate e sonate*, "Monumenta Musicae Revocata", Firenze, S.P.E.S. 1987.

Sulla copertina: *Sonate d'autori / diversi*.

Sul dorso: *Varij autori / Toccate / e Sonate / per / Cembalo*.

Titolo: *Toccata 2^o tuono / Bernardo Pasquini*.

Notazione

Intavolatura per tastiera italiana su due pentagrammi. Mano destra: pentagramma con chiavi di violino e contralto. Mano sinistra: rigo musicale di otto linee con chiave di fa sulla quarta linea e chiave di do sulla sesta sovrapposte.

1, md. Con il \flat sul secondo mi.

2–3. Senza la linea divisoria di battuta.

5, md. Manca il secondo sol minima della voce inferiore.

6, md. Manca il sol minima sul primo tempo della voce inferiore.

6, ms. Con il \flat sull'ultimo mi.

8, ms. Con il \flat sul secondo mi.

10, md. Con il \flat sul secondo mi.

10, ms. Con il \flat sul secondo mi.

11, ms. Con il \flat sul secondo e sul terzo mi.

12, ms. Con il \flat sul secondo mi.

13, ms. Senza il \flat sul mi.

17, md. Con il \flat sul secondo mi.

18, md. Con il \flat sul secondo e sul terzo mi.

19, md. Con il \flat sul secondo mi.

20, ms. Con il \flat sul secondo mi.

21, ms. Con il \flat sul secondo e sul terzo mi.

22, ms. Con il \flat sul secondo e sul terzo mi.

23, md. Senza la legatura sul fa.

25, md. Con il \flat sul secondo mi.

25–26, ms. Senza la legatura sul sol.

26–27, ms. Senza la legatura sul fa.

28, md. Con il \flat sul secondo mi.

28, ms. Con il \flat sul secondo mi.

31, ms. Con il \sharp sul secondo fa.

32, md. Con il \flat sul secondo mi.

32–33, ms. Vi è un arco di legatura malposto fra le due battute.

¹

Il titolo del brano è seguito dall'indicazione del tempo, dall'armatura di chiave e dal numero totale di battute. Le note critiche sono precedute dal numero di battuta e da un simbolo indicante il pentagramma a cui si riferiscono: **md** (mano destra) e **ms** (mano sinistra).

33–34. Senza la linea divisoria di battuta.
34, md. Con il ♯ sul si.

*Edizione a cura di Luigi Cataldi
Trieste, 18 febbraio 2002*

Notes¹

Editorial method employed in this edition

- The notation has been modernized and differences from the original source are indicated in the critical notes.
- Declarations of the abbreviations and corrections of mistakes are mentioned in the Critical Notes when not evident from the score itself.
- Beamings and stem directions have been silently modified.

The source

Bologna, Civico Museo Bibliografico Musicale, manuscript MS DD 53, fols 53v–54v. Oblong volume (21,7 X 29,5). Anonymous manuscript copied towards the end of seventeenth century.

Facsimile edition: **Varj Autori**, *Toccate e sonate*, “Monumenta Musicae Revocata”, Firenze, S.P.E.S. 1987.

Front cover: *Sonate d'autori / diversi*.

Back cover: *Varij autori / Toccate / e Sonate / per / Cembalo*.

Title: *Toccata 2° tuono / Bernardo Pasquini*.

Notation

Italian keyboard tabulation on two staves. Right hand: 5 lines staff with treble and alto clefs. Left hand: 8 lines staff with F clef on 4th line and C clef on 6th line overlapped.

1, md. *b* on 2nd E.

2–3. Without barline division.

5, md. Without 2nd G (half note, lower voice).

6, md. Without 1st G (half note, lower voice).

6, ms. *b* on last E.

8, ms. *b* on 2nd E.

10, md. *b* on 2nd E.

10, ms. *b* on 2nd E.

11, ms. *b* on 2nd and 3rd E.

12, ms. *b* on 2nd E.

13, ms. Without *b* on E.

17, md. *b* on 2nd E.

18, md. *b* on 2nd and 3rd E.

19, md. *b* on 2nd E.

20, ms. *b* on 2nd E.

21, ms. *b* on 2nd and 3rd E.

22, ms. *b* on 2nd and 3rd E.

23, md. Without tie on F.

25, md. *b* on 2nd E.

25–26, ms. Without tie on G.

26–27, ms. Without tie on F.

28, md. *b* on 2nd E.

28, ms. *b* on 2nd E.

31, ms. *♯* on 2nd F.

32, md. *b* on 2nd E.

32–33, ms. There is a misplaced slur between those two bars.

33–34. Without barline division.

¹

Notes are preceded by the appropriate bar number and a symbol for the staff line: **md** (right hand), **ms** (left hand).

34, md. ♯ on B.

*Edited by Luigi Cataldi
Trieste, February 18, 2002*