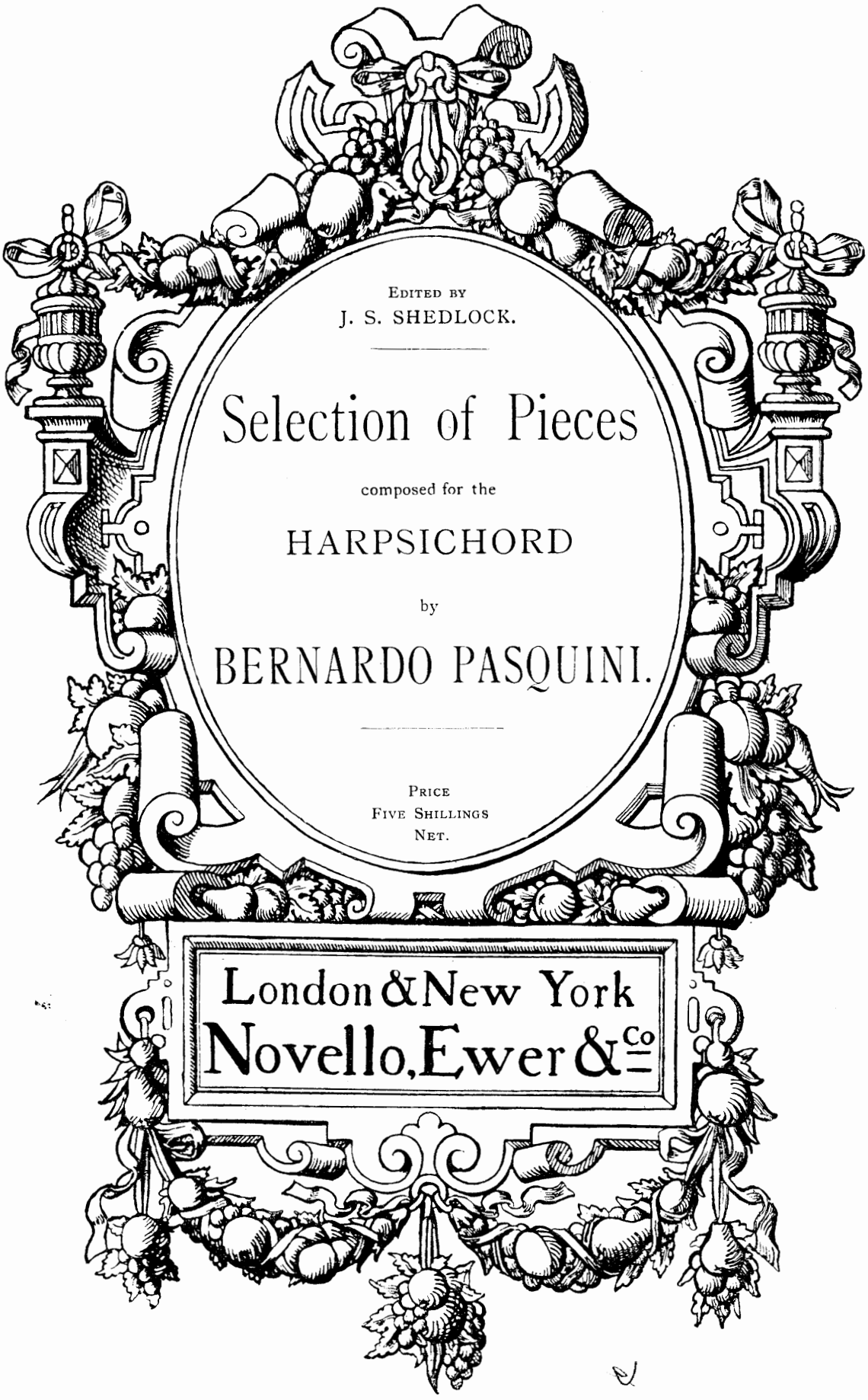
85793



EDITED BY
J. S. SHEDLOCK.

Selection of Pieces

composed for the

HARPSICHORD

by

BERNARDO PASQUINI.

PRICE
FIVE SHILLINGS
NET.

London & New York
Novello, Ewer & Co.

M
22
P23

PREFACE.

In Gerber's first Musik-Lexikon we read that Bernardo Pasquini was probably the son of Ercole Pasquini, the famous organist of St. Peter's, Rome. But this was not the case: Bernardo Pasquini was born in 1637, and Ercole is stated by Mons. A. Pirro, in his recently published work, "L'Orgue de Jean Sebastian Bach," to have died in 1614, the year in which Frescobaldi became principal organist of St. Peter's, Rome; but concerning the date when Frescobaldi first occupied that post, there is some difference of opinion. There is, however, good evidence that Ercole Pasquini was not alive in 1620; in F. Agostino Steffani's "Apparato de Gli Huomini Illustri della Citta' di Ferrara" (published at Ferrara in 1620) may be read as follows: "Similmente Ercole Pasquini, è stato molto spiritoso, e eccellentissimo nella Musica, e nell' Organo, fu Discepolo d' Alessandro Milleville; molt' anni nella Patria suonò i primi Organi; e poi molt' anni in Roma in S. Pietro fù organista; aveva una mano delicatissima, e velocissima; suonava alle volte tanto eggregiamente rapitua le persone, e faceva, stupire veramente Morì nondimeno poco fortunato in Roma." From this it is impossible that Bernardo can have been the son of Ercole Pasquini.

Of Ercole, but little seems to be known; there is a book of his in the British Museum Library (1071 k 8 [6]) published at Verona in 1593 (8vo), which bears the following title: "I Fidi Amanti, Favola Boscareccia di Hercole Pasqvini da Ferrara dedicata nel preparamento delle felicissime nozze de gl' Illust^mi e Eccell^mi Sig. D. Carlo Gesvaldi, e D. Eleonara Estense." He also wrote some sacred music. As a teacher, we hear of him in connection with V. Aleotti, the daughter of the celebrated architect, J. B. Aleotti. She studied with E. Pasquini, and some *Madrigali a 4 voci* of her composition were printed at Venice in 1593.

Bernardo Pasquini was born on December 8, 1637, at Massa de Valnevola (Tuscany), where a monument was erected to him in 1892. He is said to have studied under Loreto Vittori and Antonio Cesti. He was appointed organist of Santa Maria Maggiore, Rome, and was also, for a time, in the service of Prince Giovanni Battista Borghèse; he died on November 22, 1710, and a monument was erected to his memory by his nephew, Bernardo Ricordati, and his pupil, Bernardo Gaffi, in the Church of San Lorenzo in Lucina, Rome.[1] He is said to have left all his money to the poor; to his heirs, only a few pictures.

Pasquini wrote operas, cantatas, an oratorio, songs, and chamber music. He is said to have composed "Dov' è amore e pietà" for the opening of the Teatro Capranica at Rome in 1679; in addition, the British Museum possesses two operas, "Seleuco" and "Alessandro Amante" (both imperfect), dated about the year 1670, also attributed to Pasquini. The catalogue of the music in the Fitzwilliam Museum, Cambridge, has the following entry: "B. Pasquini. Operetta (Favola Pastorale) for three voices and orchestra: 'La Forza d' Amore.'" In Sir George Grove's Dictionary of Music and Musicians we find, under the article "Pasquini" (Vol. II., p. 661a), signed by the late Dr. Franz Gehring, of Vienna: "The writer of this article possesses a *Favola Pastorale*, or small opera in three parts, called 'La Forza d' Amore' (libretto by Apolloni, a gentleman in Prince Chigi's[2] household), the music of which is fine and elevated in style." M. Arthur Pougin, in his *Supplément* to Fétis' *Biographie Universelle des Musiciens*, states that the original score of "La Forza d' Amore" was in the possession of Dr. Abramo Basevi, of Florence. In the *Liceo Biblioteca* at Bologna there are cantatas by Pasquini; also in the *Archivio Musicale di S. Petronio* there is a *Cantata a voce sola*. The Kgl. Würzburg Universitäts-Bibliothek possesses a manuscript of Pasquini's opera "L'Eudosia" (1692). In Peters' *Jahrbuch der Musikbibliothek* (1894) mention is made

1. See "The Pianoforte Sonata," J. S. Shedlock (Methuen and Co.).

2. Pasquini, by the way, is said, in the "Biografia dei Artisti," to have accompanied Cardinal Chigi when the latter went to the Court of Louis XIV., in 1664, concerning the Corsican affair.

of an opera score (or scores) by Pasquini in the Bibliothèque Nationale at Paris. The "Biografia dei Artisti" gives the following list of operas by B. Pasquini: "Idalma," "Caduta delle Amazzoni," "Arianna," "Lisimaco e Tessalonica."

Pasquini wrote the music to a poem composed by Alessandro Guidi in honour of James II. of England. This work was performed at Rome, February, 1687, at the Real Palazzo of Christina, Queen of Sweden, and in presence of the Earl of Castlemain, the English Ambassador.

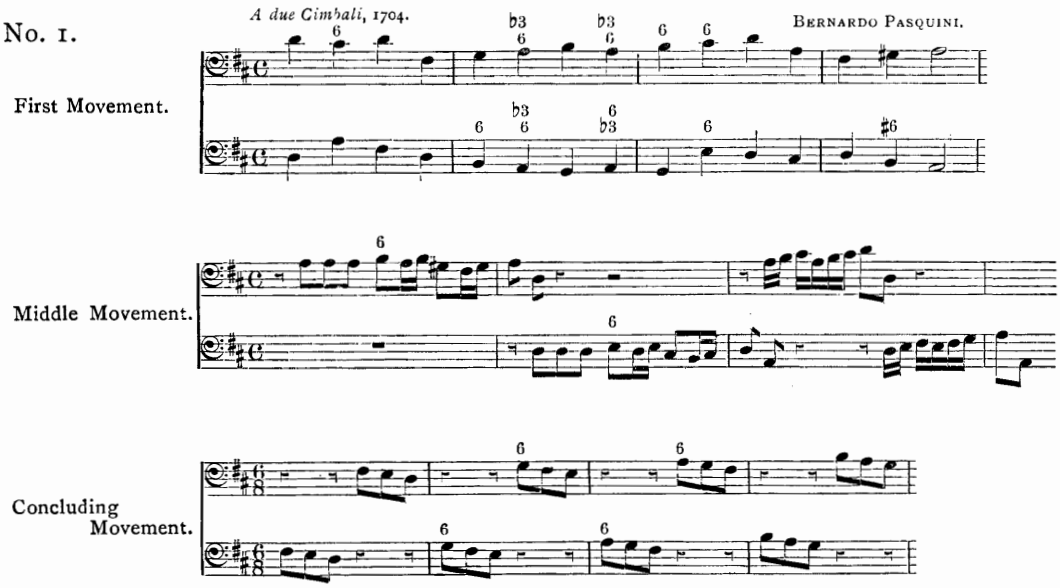
An Oratorio named "La Sete di Cristo in croce" is said to have been composed by Pasquini about 1683 (Dr. H. Riemann's "Opern-Handbuch," p. 519).

Of songs the British Museum has the following in MS.: "Pensieri consigliatèmi" (Harl. MSS., 1,270 and 1,273), "Lieto Festeggia" (Harl. MSS., 1,270 and 1,273), "Vinto hai già" (Harl. MSS., 1,272), "Tacere è sospirar," "Si mi condanni," and "Bella bocca" (Harl. MSS., 1,273); likewise "E destino" (Add. MSS., 5,056). The Fitzwilliam Museum Catalogue has one named "Mio Cor, mio Cor." Peters' *Jahrbuch der Musikbibliothek* mentions songs by Pasquini in the *Biblioteca Laurenziana* at Florence.

The British Museum possesses three volumes of Chamber Music (Add. MSS., 31,501). On the fly-leaf of the first is written: "Ad Usum Bernardi Felicÿ Ricordati de Baggiano in Etruria." Then comes a pencil note:—"These are original MSS. by the hand of Bernardo Pasquini, 1637-1710, the greatest organist of Italy in the second half of the seventeenth century, and written for his nephew, B. Ricordati. They are the only MSS. of Pasquini known to be in Europe."

The first volume has at the head of the first piece (see Partita, No. 2, p. 39), "6 Maggio, 1703"; at the end of the book we find the date, December 3, 1704. After the Partita there are fourteen Sonatas *a due cimbali*,[1] or rather the basses (figured) for each player. The first two have not the superscription *Sonata*, but they are in all respects pieces similar to those which afterwards follow and bear that title. Over the first is merely written *A due Cimbali*, with the date 1704; over the second, 2ª. After a *basso continuo*, a piece for one harpsichord, comes a *third* piece for two harpsichords; and it is not only marked Sonata, but 3ª Sonata. Then there are eleven pieces for two harpsichords, entitled Sonata 4ª, 5ª, etc., up to Sonata XIIII. Between these are pieces for one instrument, headed "basso continuo." Here are the beginnings of the three movements of the first and second Sonatas: —

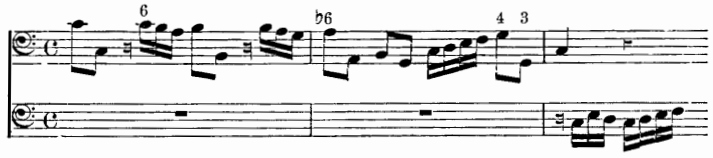
No. 1.



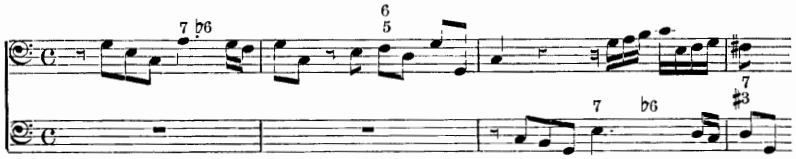
1. Handel, in his youth, wrote a "Suite à deux Clavecins," but only one of the two parts (probably the principal one) has been discovered; it is to be found in Vol. 48 of Dr. Chrysander's monumental edition. Then, again, J. S. Bach wrote a "Duetto für zwei Claviere" (see Vol. 43 of the Bach Society Edition), an interesting composition, though, judging from the character of the music, not a work of his youth.

No. 2.

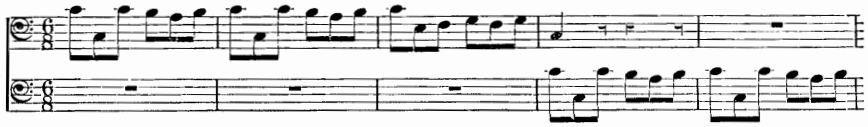
First Movement.



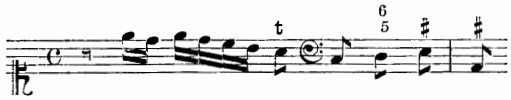
Middle Movement.



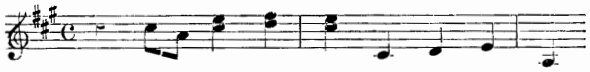
Concluding Movement.



After the Sonatas is a piece marked for one or two cembali (*si puo fare a Due Cimbali*). The opening :—



must surely have been running in Domenico Scarlatti's head when he penned :—



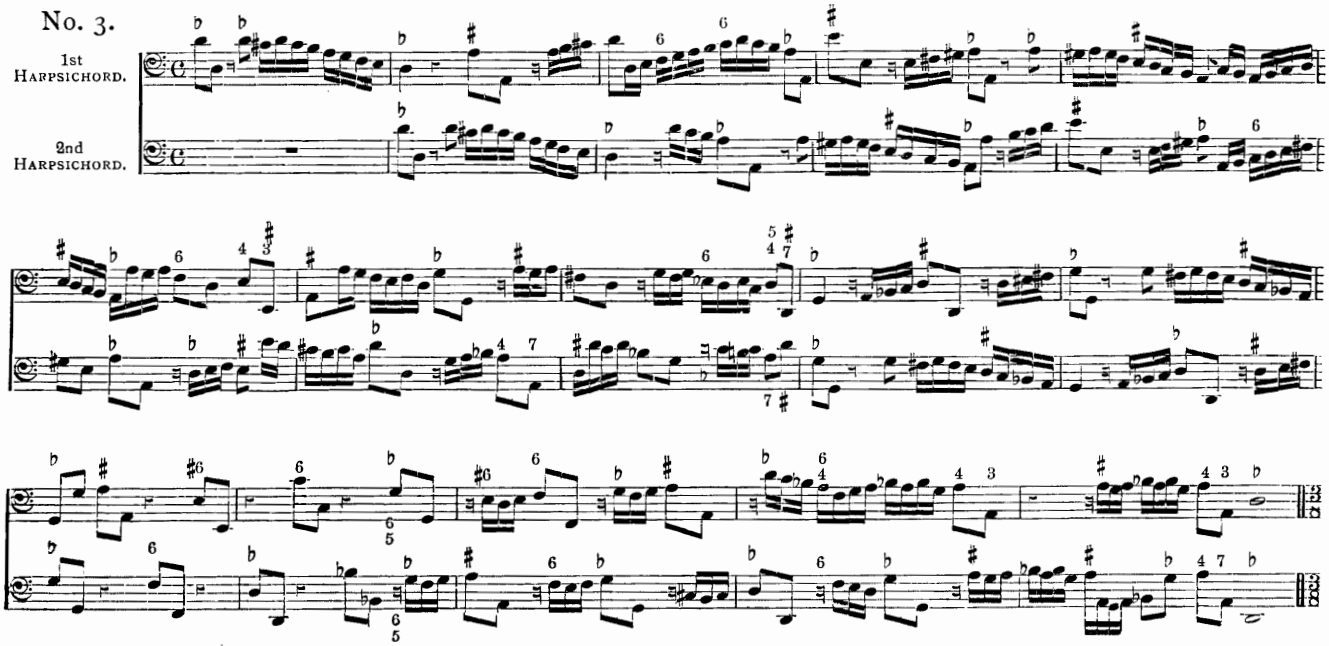
The third Sonata will be found at p. 42 ; an attempt has been made to evolve the music from the figured basses. If this attempt to imitate Pasquini's style be not acceptable, the basses are given as the composer wrote them, and anyone who cares, can work out upper parts according to his judgment. Some flats, and, in one case, a sharp as sign of major third, not necessary according to modern figuring, have been omitted ; likewise, here and there, an accidental, evidently omitted, has been added. Again, at the opening of the middle movement some chords of the sixth have been written, although not indicated by figures. It seems that the composer forgot to write them in ; his copy was one for private use, not one prepared for publication.

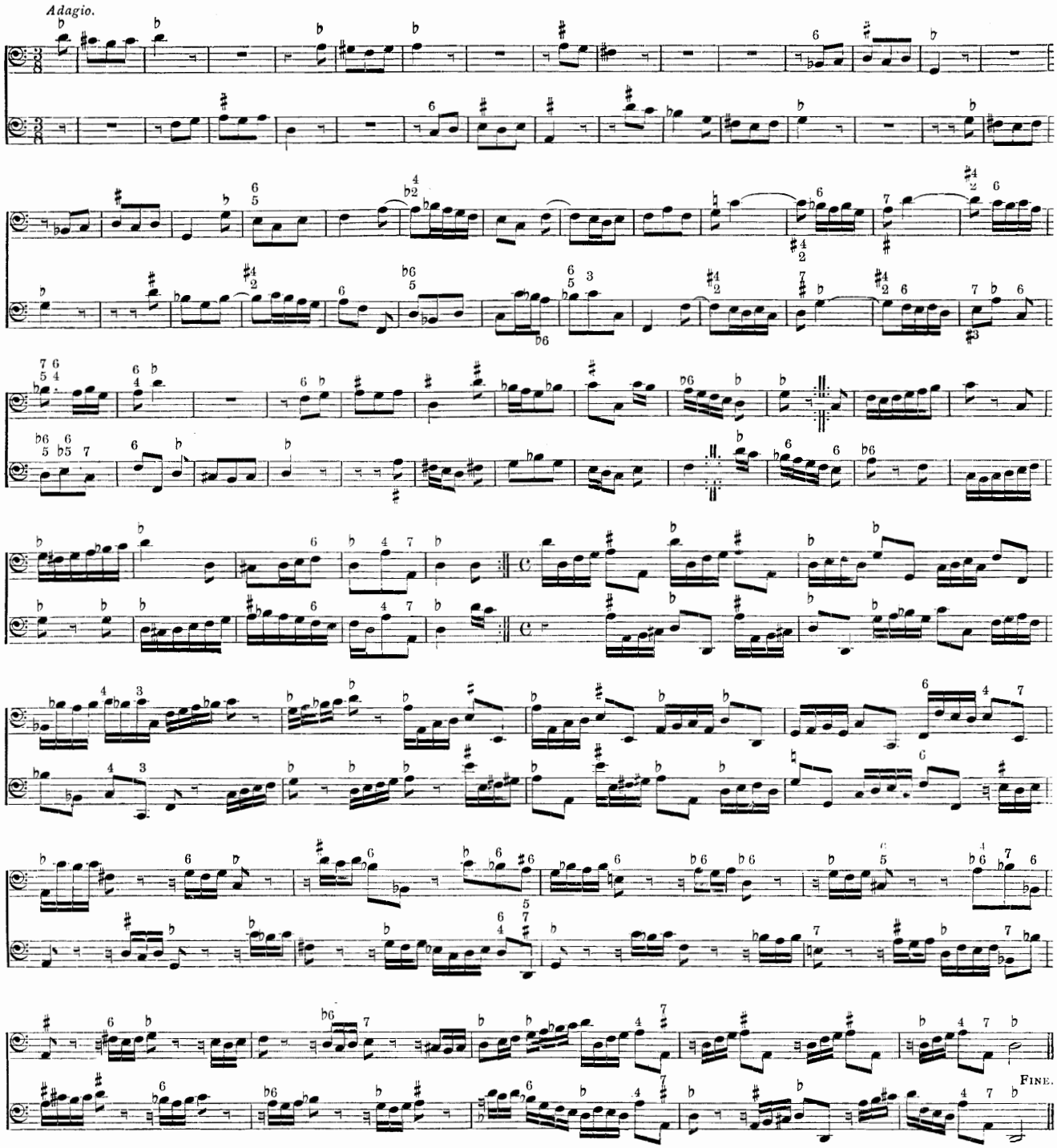
Here in the preface the basses are given exactly as written by Pasquini.

No. 3.

1st Harpsichord.

2nd Harpsichord.





The second volume has on the fly-leaf the words "Semper Deo Nostro Honor et Gloria," and over the first piece (a Tastata or Toccata, see p. 5) the late date, December 4, 1708. In addition to this Toccata there are short Arias, three of which are given here (pp. 40 and 41), also the A minor Variations on the "Follia," and a set of Variations, entitled "Passagagli." These, it should be noted, represent the latest known compositions of the master. They were, apparently, written in 1708, when he was seventy-one years old. He died in 1710. The remainder of this second volume consists of "*Versetti in Basso Continuo*," by the nephew. They begin thus :—

There is also a *Fuga in Basso Continuo.*

The third volume bears no date; at the commencement is written: "Ad usum Bernardi Ricordati Nepotis Bernardi Pasquini Etruriensis."

The music in these three volumes is not written, like that of the Berlin volume mentioned below, on staves of six and seven lines, but on ordinary five-line staves, with *C* clef on the first line of the upper one.

In a volume of MS. Harpsichord Music in the British Museum there is also a piece by Pasquini, which has been printed under the title *Sonata* in Weitzmann's "Geschichte des Clavierspiels," also in Professor E. Pauer's "Old Italian Composers."

There is an autograph volume (oblong) in the Berlin Royal Library; it consists of over three hundred sheets and contains, besides many sets of variations, a Fantasia, Canzonas, Toccatas, a Capriccio, a Ricercare, and a Ricercare con la Fuga, &c. The music is written on two staves, the upper one of six, the lower of seven lines. The former has the C clef on the lowest, while in the latter the F is on the fourth, and, in addition, the C clef is placed on the sixth line. At the head of the book is marked—

"A.D. 1702, Aprile."

To some of the pieces a date is affixed. We find some marked 1697 and some 1698, as, for instance, the "Toccata con lo Scherzo del Cucco." The latest date is "Aprile primo, 1702." The volume bears the title:—

"Sonate per gravicembalo composte dal Sig. Bernardo Pasquini, e scritte di sua mano in questo libro."

The volume, however, contains no sonata proper.

Pasquini wrote many sets of variations; with him it was evidently a favourite form of composition We find two sets on "La Follia," Variatione Capricciose, Variatione d' Inventione, and many named simply *Variatione* or *Partite diverse.*[1] His compositions of this kind are in themselves of considerable interest, and a brief reference to the art of writing variations before Pasquini's day, and to the examples left us by Bach and Handel, his immediate successors, may add to that interest.

Among his predecessors, Frescobaldi and Froberger hold a distinguished place. To show then the style of variation writing as they cultivated it, Frescobaldi's "Variatione sopra La Follia," from his "Toccate e partite d' intavolatura di cembalo," Rome, 1616, and Froberger's Variations, entitled "Auf der Mayerin," contained in a manuscript volume in the Vienna Court Library, named "Libro secondo, terzo e quarto di Toccate, Fantasie, Canzone, Allemande ed altre Partite," have been published by Messrs. Novello.[2] Those of Frescobaldi are extremely quaint and attractive, while those of Froberger are of special interest. The sixth "crommatica" variation of the latter should be compared with the chromatic variation in Pasquini's "Variatione sopra La Follia" (p. 15).

Nearer still, in point of time, to Pasquini, are the sets of Variations written by Pachelbel (d. 1706), also Johann Bernhard Bach, born ten years before his illustrious cousin, Johann Sebastian. A comparison between these masters and Pasquini would prove interesting and profitable, but cannot be attempted now; at some future time I shall hope to return to the subject.

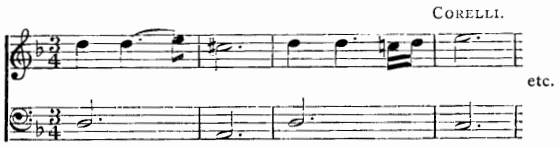
Of J. S. Bach, the *Sarabanda con Partite*, the *Passacaille* variations, and the two "chaconne" sets in the Bach Supplement (Ed. Peters, No. 1,959) should be examined. They do not remind one of Pasquini, excepting so far as lightness and grace are concerned. Bach, it may be said, assimilated more of Italian charm than Pasquini, of German solidity. Handel, in the various sets of variations in his harpsichord suites, shows Italian influence, yet there is nothing to connect him specially with Pasquini, unless it be his fondness for alternation—*i.e.*, a variation with triplet quavers, or groups of semiquavers, first for right, then for left hand. The Variations of Handel, indeed, remind one occasionally of Alessandro Scarlatti's harpsichord music, while *many* points of similarity between his Chaconne in G (second collection) and an unpublished "Ciacona" of Johann Bernhard Bach seem to show that the latter composer was diligently studied not only by his younger cousin, Johann Sebastian, but also by Handel.[3]

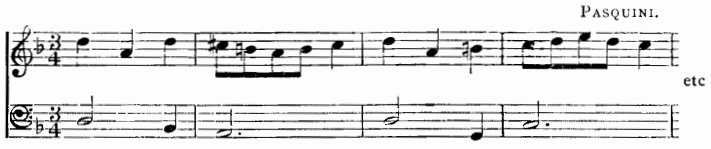
1. In connection with the above may be mentioned Joh. Ad. Reincken's "Partite diverse sopra l'aria: Schweiget mir von Weiber nehmen, altrimente chiamata 'La Meyerin,'" which appeared as "XIV. Uitgave van oudere Noord-Nederlandische Meesterwerken der Veriniging voor N. Netherlands Muziekgeschiedenis. Amsterdam und Leipzig." (Note by Dr. Max Seiffert.)

2. Three Pieces composed for the Harpsichord by G. Frescobaldi, J. J. Froberger, and J. C. Kerl.

3. Johann Christoph Schmidt, who went with Handel to England as his treasurer, before that copied music for the Bach family.

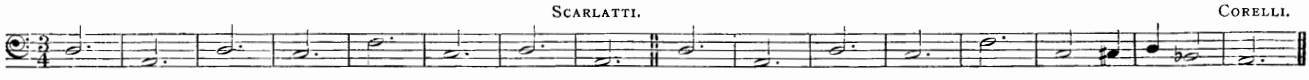
There are two sets of Variations on "La Follia" in this volume: the short set in A minor (p. 17) and the longer set in D minor (p. 8). "La Follia" appears to have been an old Spanish Dance, of stately character, in two sections of eight bars, each sub-divided by cadences at every second bar. Hawkins describes it as "a favourite air known in England by the name of 'Farinelli's Ground'"; the same bass and air are to be found in Corelli's Op. 5. But Frescobaldi already wrote Variations on it (see publication mentioned above). The writer of the article "Follia" in Sir G. Grove's "Dictionary of Music and Musicians" infers from the name "Farinelli's Ground" that "the *ground*, and not the treble part, was the 'air,' just as it is in the chaconnes of Bach and Handel." A few remarks on this subject may not, perhaps, be considered an unwarrantable digression. Frescobaldi commences with a variation, as if the theme were too well known to require noting down.[1] In the variations, the bass, with a few interesting exceptions (see, for instance, the *Quarta Parte*), is closely followed. Pasquini also, in his A minor set, commences at once with a variation. There are only a few points of resemblance between the bass of Frescobaldi and that of Corelli (see Op. 5, or article in Grove's Dictionary mentioned above). Between the latter and the bass of Pasquini's first A minor Variation there are many points in common. But if we compare Corelli's (bass and treble) with Pasquini's theme (bass and treble) in the D minor set, the resemblance between both is striking. We give the first four bars of each :—



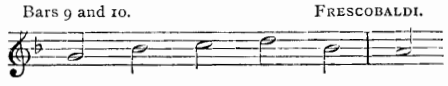


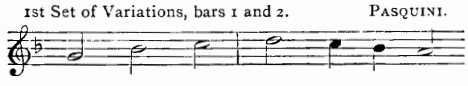
For convenience of comparison, the Pasquini has been reduced from 3-2 to 3-4 time.

Some Variations for harpsichord, by the way, on "La Follia," by Alessandro Scarlatti, have been preserved. The bass of the first variation (for he, too, begins with a variation), almost note for note the same as Corelli, is worth quoting[2] :—

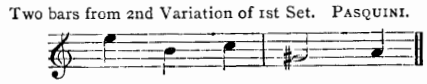


Once more, before leaving the "Follia" question, we would call attention to a curious melodic resemblance between Frescobaldi and Pasquini :—

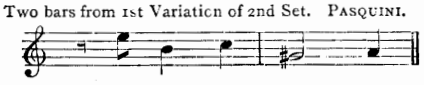




The Pasquini has been transposed, and the values of the notes augmented, so as to render comparison easier. Also between the two Pasquini sets.



with



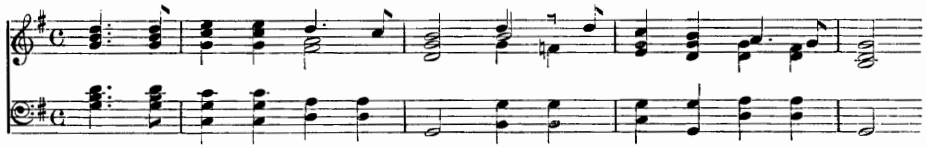
The first has been written in treble instead of bass; the second transposed and transmeasured.

At p. 19 will be found Variations on a Bergamasca (Partite di Bergamasca). Little seems known about this old Italian dance. The example given of it in Sir George Grove's Dictionary under

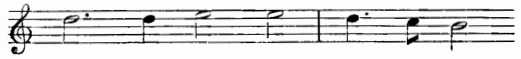
1. The historical reason for this will be found in Dr. Max Seiffert's article on J. P. Sweelinck, *Vierteljahrschrift f. M.* for 1891, p. 205 *ff.*

2. The late Professor Spitta had in his possession an oblong octavo volume, written in German Organ Tablature at the commencement of the eighteenth century. It contained two sets of variations on the "Folie d'Espagne," both in D minor, the one in 3-4, the other in 3-2 time. In both, the bass and the melody over it claim closest kinship with the Corelli form. The first, in 3-4 time, consisted of nine variations; the second, in 3-2 time, of only six (Dr. M. S.).

"Bergamasca" is in 6-8 time, but the one now under mention is in common time. Pasquini wrote a short set of variations on another Bergamasca theme of only four bars, which is as follows :—[1]



In Frescobaldi's "Fuori Musicali" (1635) the same theme is developed, half in fugal, half in variation form. It appears thus :—[2]



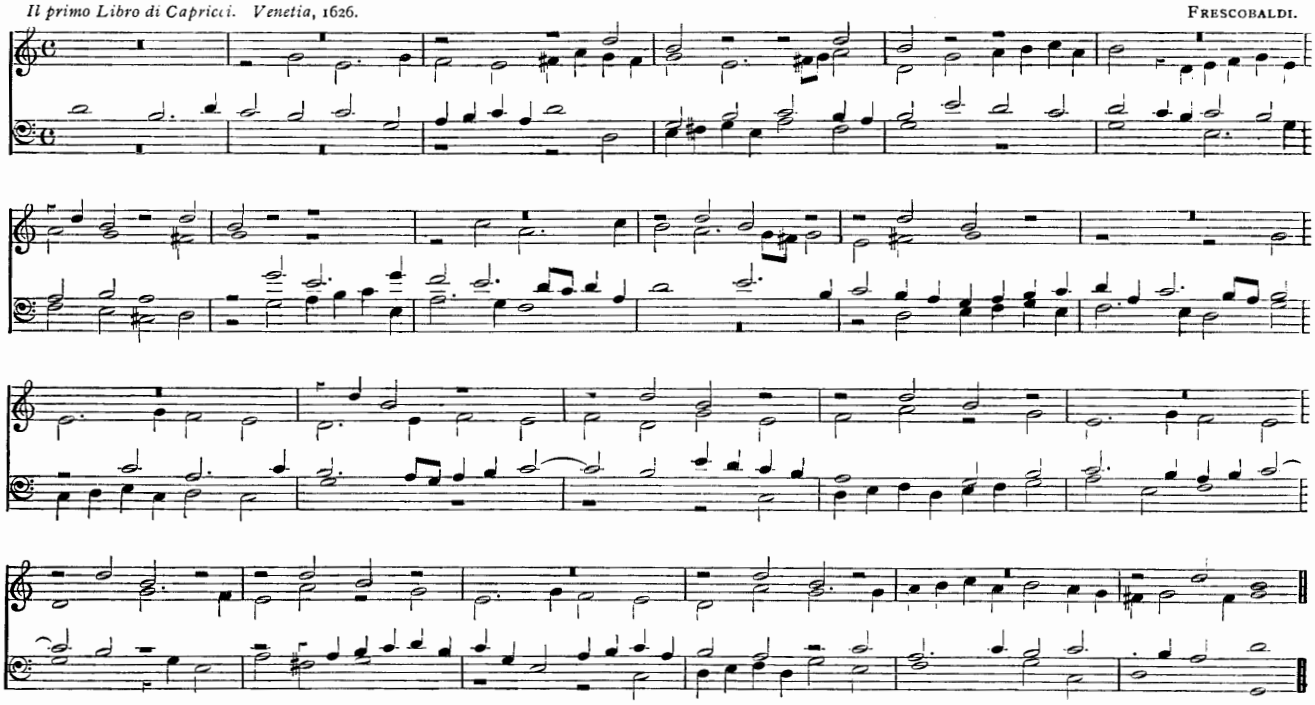
The Church, both Protestant and Catholic, was, and still is, accustomed to make use of folk melodies. Was it not so in the case of this Bergamasca? The well-known "Nun danket alle Gott," used by Mendelssohn in his "Lobgesang," opens thus :—

Dr. C. H. H. Parry, in his valuable article "Variations" in Sir George Grove's Dictionary of Music and Musicians, calls attention to the "freedom with which composers had learnt to treat structural variations in those early days"—*i.e.*, of Byrd. Then, again, of *Variations on a Ground* by Dr. Blow (Pasquini's contemporary), he remarks that "the outline of the bass is fairly well maintained, but that in a few other divisions which are more elaborately constructed, not only is the bass altered, but even harmonies which do not strictly correspond to the original are introduced." And we find the same in Pasquini.

The Cuckoo piece (see p. 25) had predecessors. Already in his "Il Primo Libro di Capricci, Canzone Francese, e Ricercari" (Rome, 1626), Frescobaldi wrote a "Capriccio sopra il Cucho," which opens thus :—

CAPRICCIO SOPRA IL CUCHO.

Il primo Libro di Capricci. Venetia, 1626. FRESCOBALDI.



1. The "Bergamasca," for the rest, of greater extent, in the Lute Book of Thysius, has the same melodic form. This dance form is to be found in many violin sonatas up to the end of the eighteenth century. *Cf.* "Prof. Land, Tijdschr der Vereeniging v. N. Nederl. Musickgesch," III. p. 42 *ff*, 46. (Note by Dr. M. S.)

2. Although Joh. Crüger, the creator of the melody, can be shown to have adopted several popular melodies in his "Praxis pietatis melica" (1660), still, in face of the more complete tradition in Thysius, a causal connection of the "Bergomasco" melody with the Chorale is scarcely conceivable. (Note by Dr. M. S.)

And in 1679—*i.e.*, nearly twenty years before Pasquini—Johann Caspar Kerl wrote one. It will be found in the publication already mentioned, and appears in print for the first time. For a knowledge of this piece I am indebted to Dr. Max Seiffert, who copied it from a MS. in the possession of Prof. Bischof, of Graz. A comparison between the Kerl and Pasquini pieces will be found interesting; it seems as if the Kerl "Cuckoo" must have been known to the Italian master.[1]

Certain connections between Frescobaldi and Pasquini have been noticed. It may be mentioned that among the treasures bequeathed to the Berlin Royal Library by Count Landsberg was a work (published at Milan, 1608) by Frescobaldi, copied by Pasquini himself. The title is as follows:—

Primo Libro
Delle Fantasie
A Quatro
Di Geronimo Frescobaldi
Ferrare Organista.

On the parchment cover of the volume is written:—

Fantasie a Quattro di Geronimo Frescobaldi
Ad Vsum
Bern^{di} Pasquĩ

and again, inside, above the title:—

Libro copiato di propria mano, e per uso
dal Sig. Bernardo Pasquini.

The Berlin Library also contains another autograph of Pasquini's—viz., an interesting volume entitled "Saggi di Contrapunto" (1697). These exercises, etc., were probably written for his nephew and other pupils.

According to Fétis, the volumes (the volume of original compositions and the "Saggi") now in Berlin, went to America. Dr. Kopfermann has, however, every reason to believe that the volumes mentioned came directly from the executors of Count Landsberg into the possession of the Berlin Library.

From the Berlin volume have been taken:—

The Ricercare,[2] p. 1.
Bergamasca Variations, p. 36.
La Follia Variations in D minor, p. 8.
Partita, No. 1, p. 19.
Canzona Francesa, p. 33.
Toccata con lo Scherzo del Cuccó, p. 25.

and the rest, from the British Museum volumes.

---

1. Also *Couperin* has composed "coucou" music (*cf.* MS., P. 407, Kgl. Bibl., Berlin). In former days the cock and hen cry was as much in favour as the cuckoo call. I quote B. *Donato's* "Canzon della Gallina" ("Il primo libro di Canzone," Venice, 1558), Vinc. *Bernia's* "Gallus et Gallina" (Besardi, "Thesaurus harmonicus," 1603, III., p. 47), Casp. *Kerl's* "Ueber das Hannen und Henner Geschrey," three pieces (in the above-mentioned handwriting of Prof. Bischof). Of these cock-cry compositions mention is here made, since some masters in their music have combined the cuckoo and the cock cry. Such is the case in M. Uccellini ("Sonate, Arie e Correnti," Venice, 1642, of which there is a copy in the Breslau Town Library). Aria 9 bears the superscription: "Maritati insieme la Gallina e'l Cucco fanno un bel concerto." J. Seb. Bach indulged in a similar imitation during his Arnstadt period. The concluding movement of his Sonata in D (Peters' Ed., No. 216) has the superscription: "Thema all Imitatio Gallina Cucca." The principal theme of this fugal movement is evolved from the hen cry; at bar 15 the cuckoo cry enters as third motive. (Note by Dr. M. S.)

2. It will be noticed that this Ricercare contains two half-bars (p. 2, line 4, bar 1, and p. 4, last line). Dr. Max Seiffert is of opinion that this barring should be altered (which can easily be done) so as to have only complete bars. But as in a Fantasia in the same volume I have met with a single half-bar, and as, further, it seems to me they were intentional, I leave the two half-bars as they stand in the autograph. I am, however, anxious to give the opinion of so well-known an authority as Dr. Max Seiffert.

I have specially to acknowledge my thanks to Dr. Kopfermann, Chief Librarian of the Musical Section of the Royal Library, Berlin, Dr. Max Seiffert, the translator of this preface, Professor E. Pauer, Mr. F. G. Edwards, and the publishers, for hints and kind help in preparing these pieces. Also to the authorities of the British Museum and of the Berlin Library for allowing *fac-similes* to be taken.

For *all* phrase or expression marks in the music I am responsible. The pieces imperatively demand such additions. As with the music constructed over Pasquini's basses, so with these marks, they can, at pleasure, be used or replaced by others.

London, 1895. J. S. SHEDLOCK.

P.S.—At the moment of going to press, I am able to add a few details with respect to manuscripts in the Bibliothèque Royale and in the Library of the Conservatoire de Musique, Paris. The Bibliothèque Royale possesses (1) a manuscript score of the opera "L'Idalma," mentioned above; (2) four Cantatas for solo voice (manuscript) in a bound volume marked at the back "Scarlatti Cantate"; (3) some short songs in a volume on the fly sheet of which is written "Recueil de pièces d'orgue de différents auteurs"; and (4) a few songs on some loose sheets of music paper, with others by Luigi Rossi, and a *Dido Cantata a voce sola con B. contin.* by Vincenzo Albrici.

The Conservatoire Library possesses a manuscript score of the first and second Acts of an opera entitled "Artide"; a manuscript note, written in English, but without signature, states that this opera "was represented at the Palace of the Colonna about 1678"; and further, that the work "is not mentioned by our musical historians."

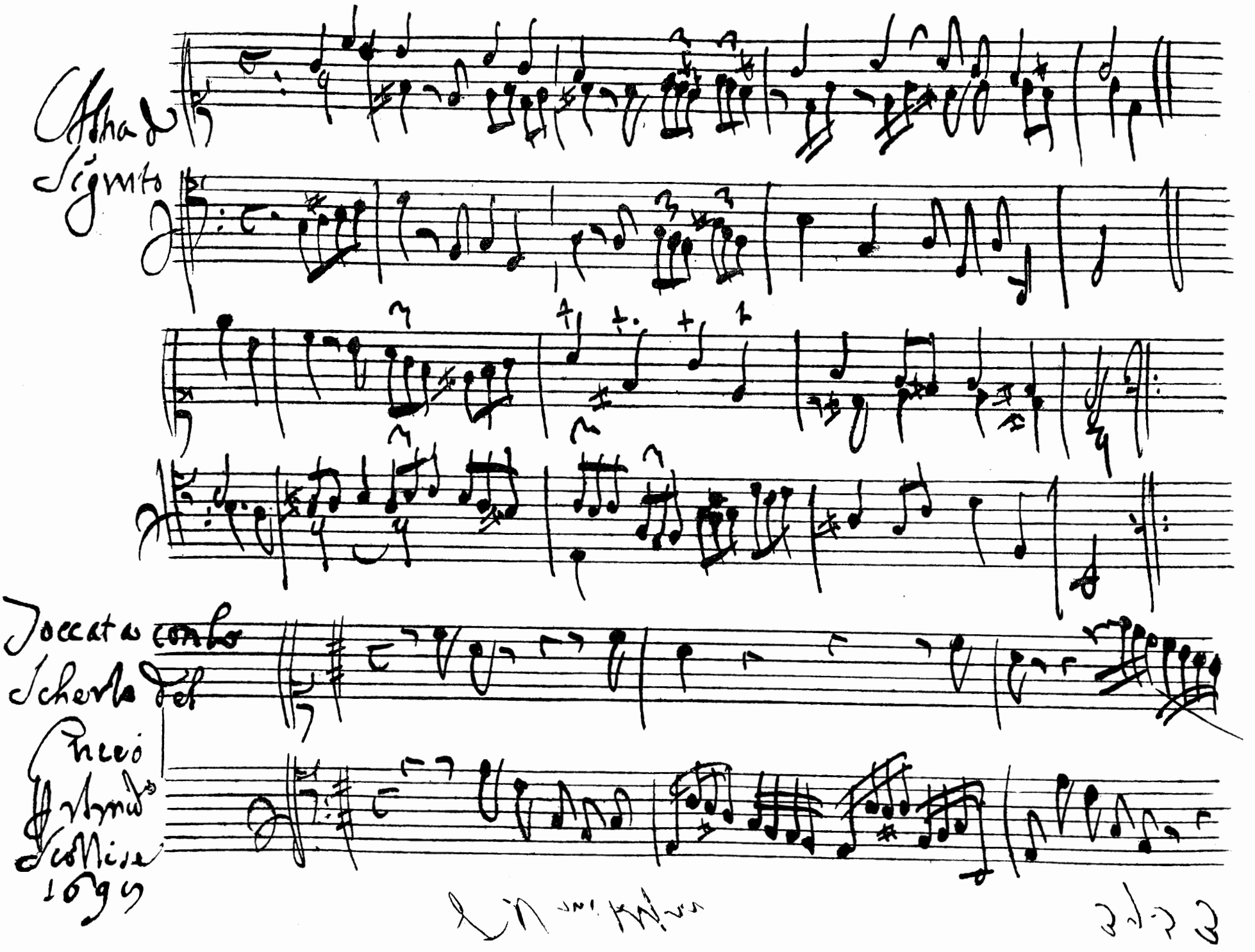
Of printed pieces of Pasquini, besides those mentioned on p. 7, there are, to my knowledge, only three—viz., those in Farrenc's *Trésor des pianistes;* a Toccata (from a Collection of Roger, Amsterdam, 1704, reprinted by Walsh); a fugal movement entitled "Sonata," also a "Toccata" (both in the Bologna Liceo).

J. S. S.

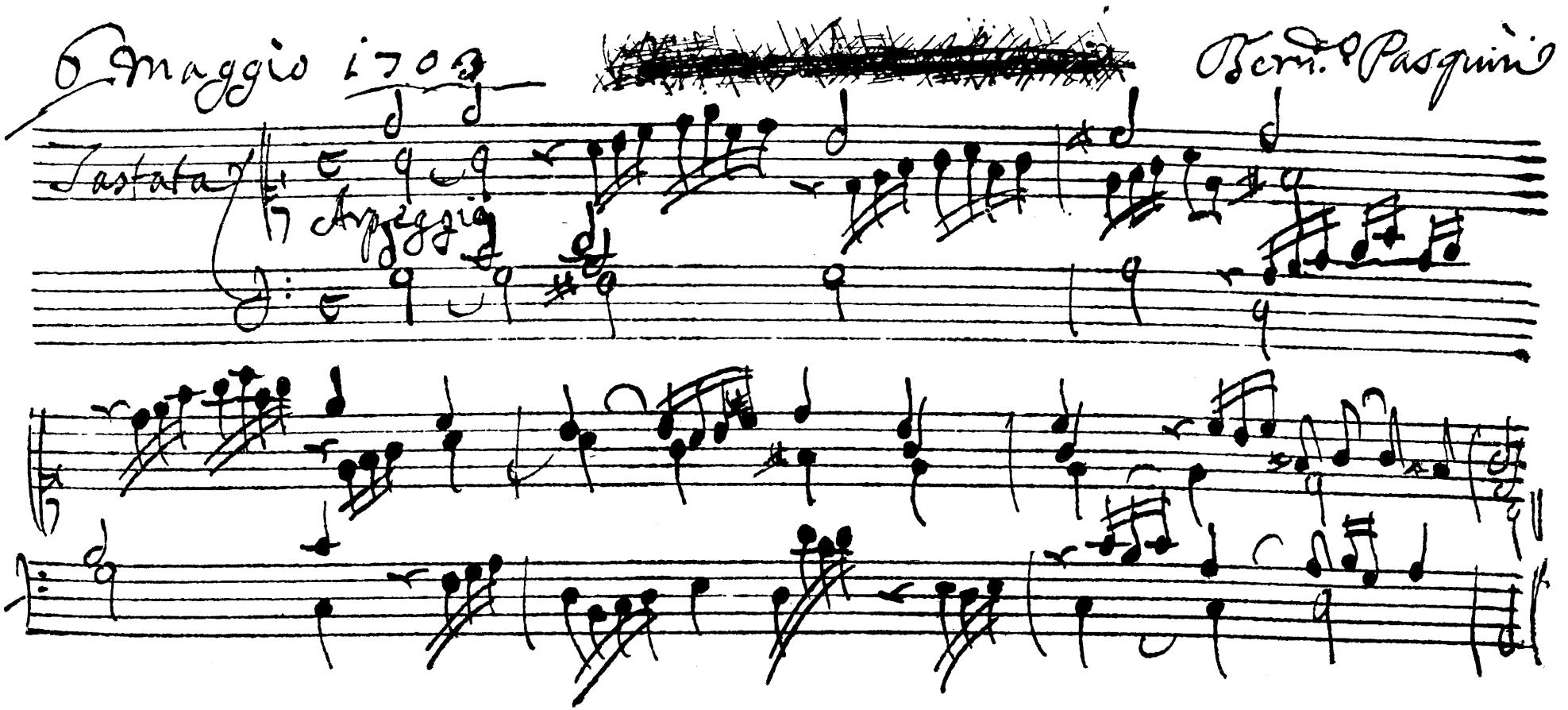
CONTENTS.

	PAGE
RICERCARE	1
TOCCATA	5
PARTITE DIVERSE DI FOLLIA	8
PARTITE DI FOLLIA	17
PARTITE DI BERGAMASCA	19
TOCCATA CON LO SCHERZO DEL CUCCÓ	25
CANZONE FRANCESE	33
PARTITA 1	36
PARTITA 2	39
TRE ARIE	40
SONATA A DUE CEMBALI	42

Fac-simile (No. 1), from the Royal Library, Berlin (see p. 25) :—

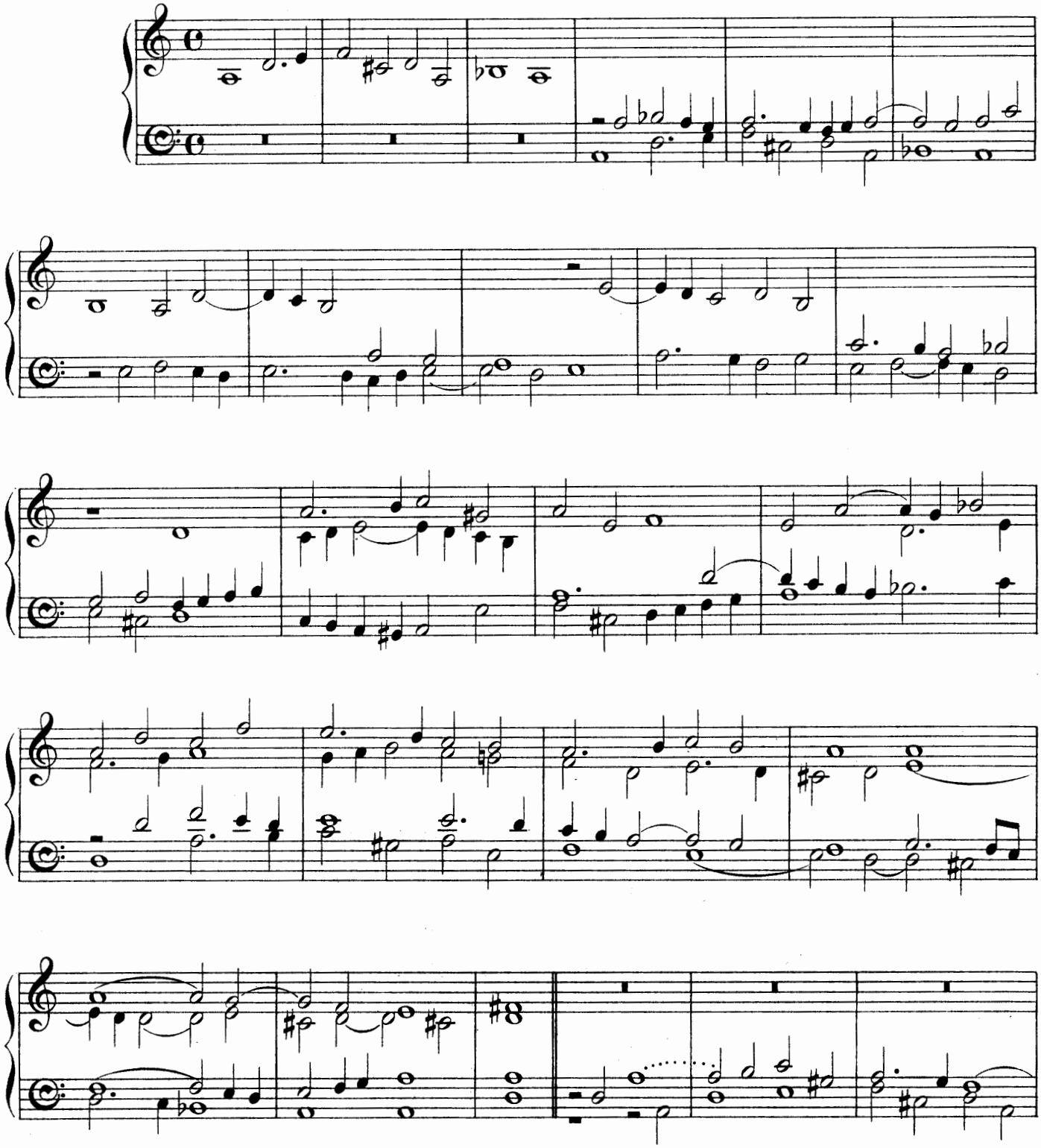


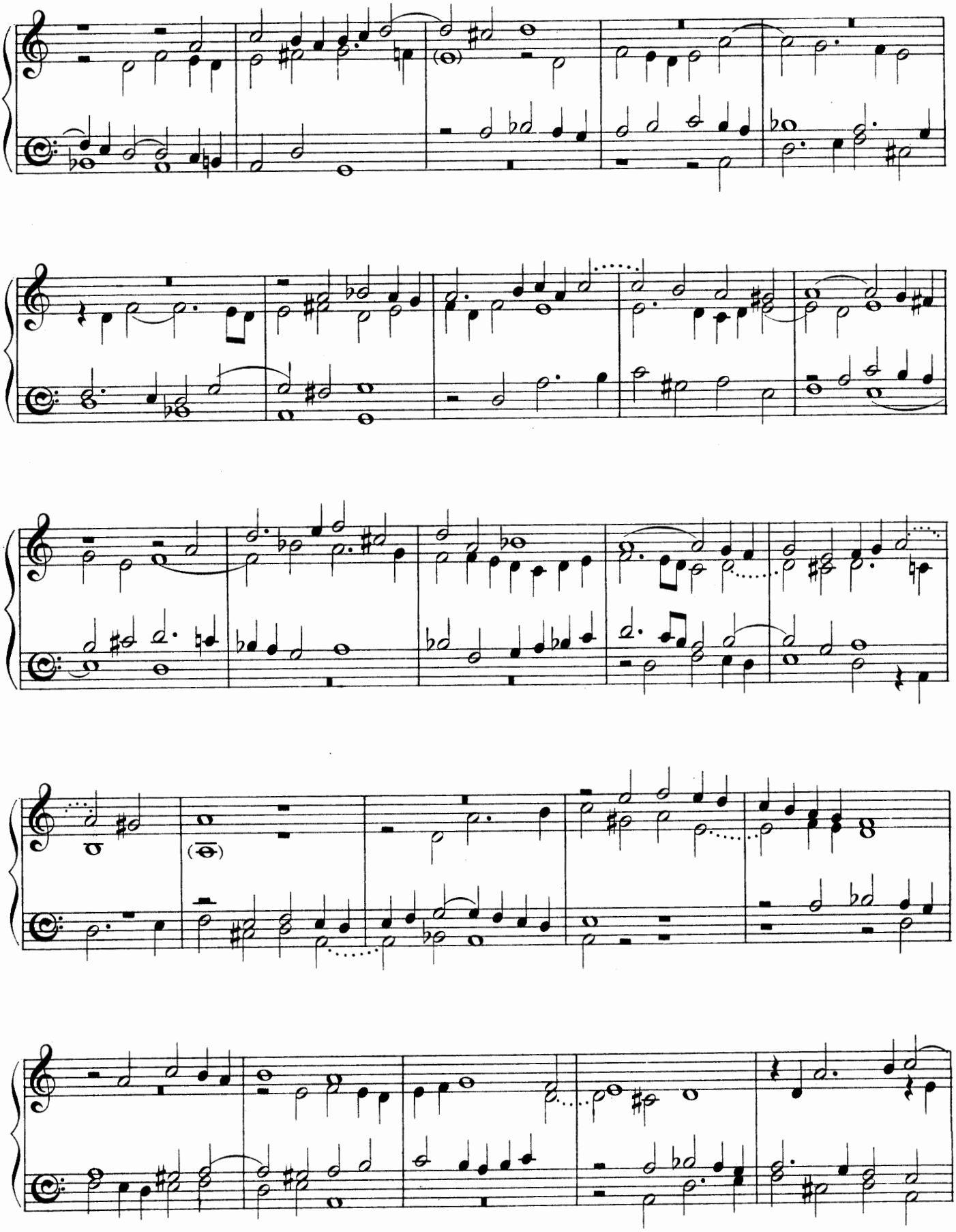
Fac-simile (No. 2), from the British Museum (see p. 39) :—

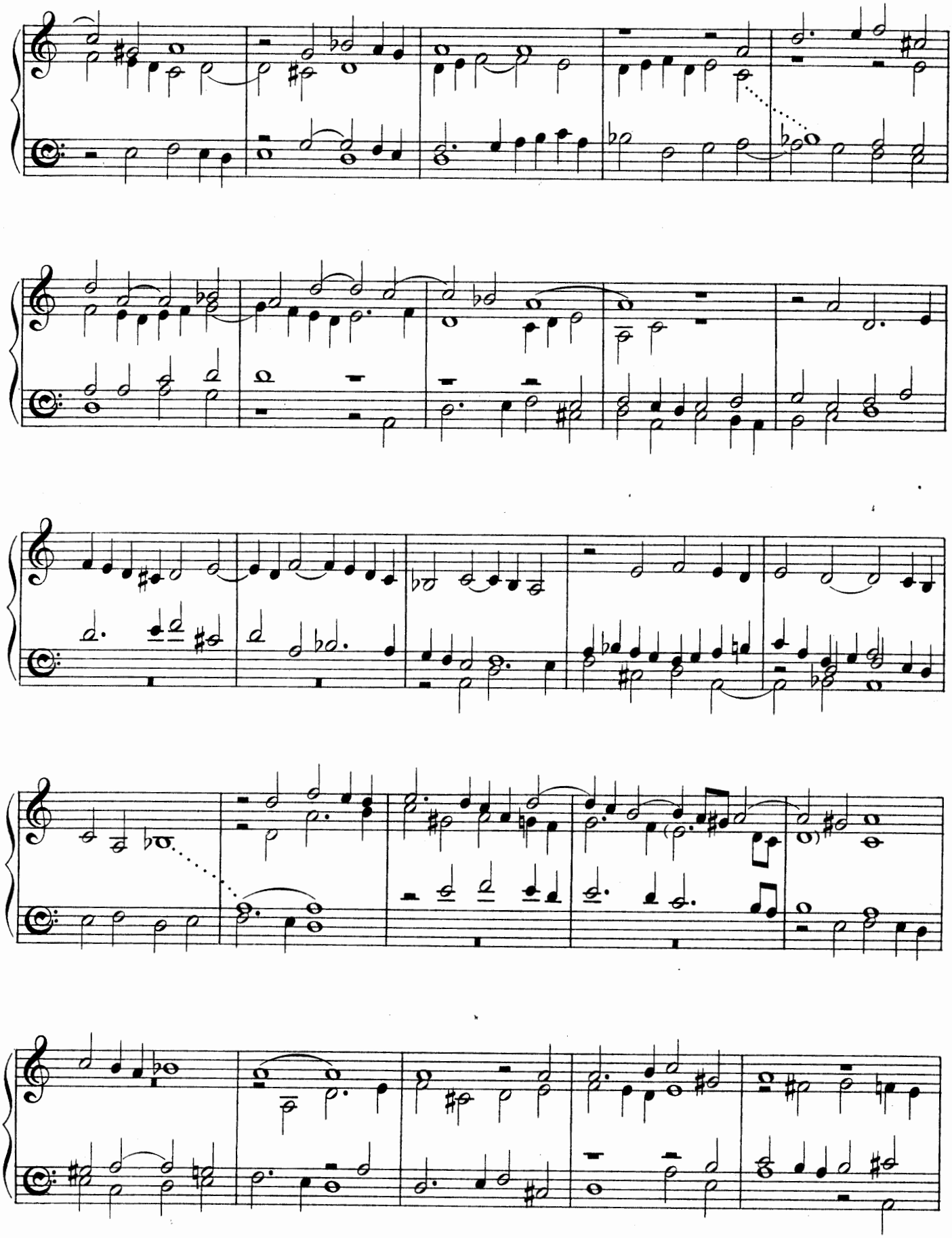


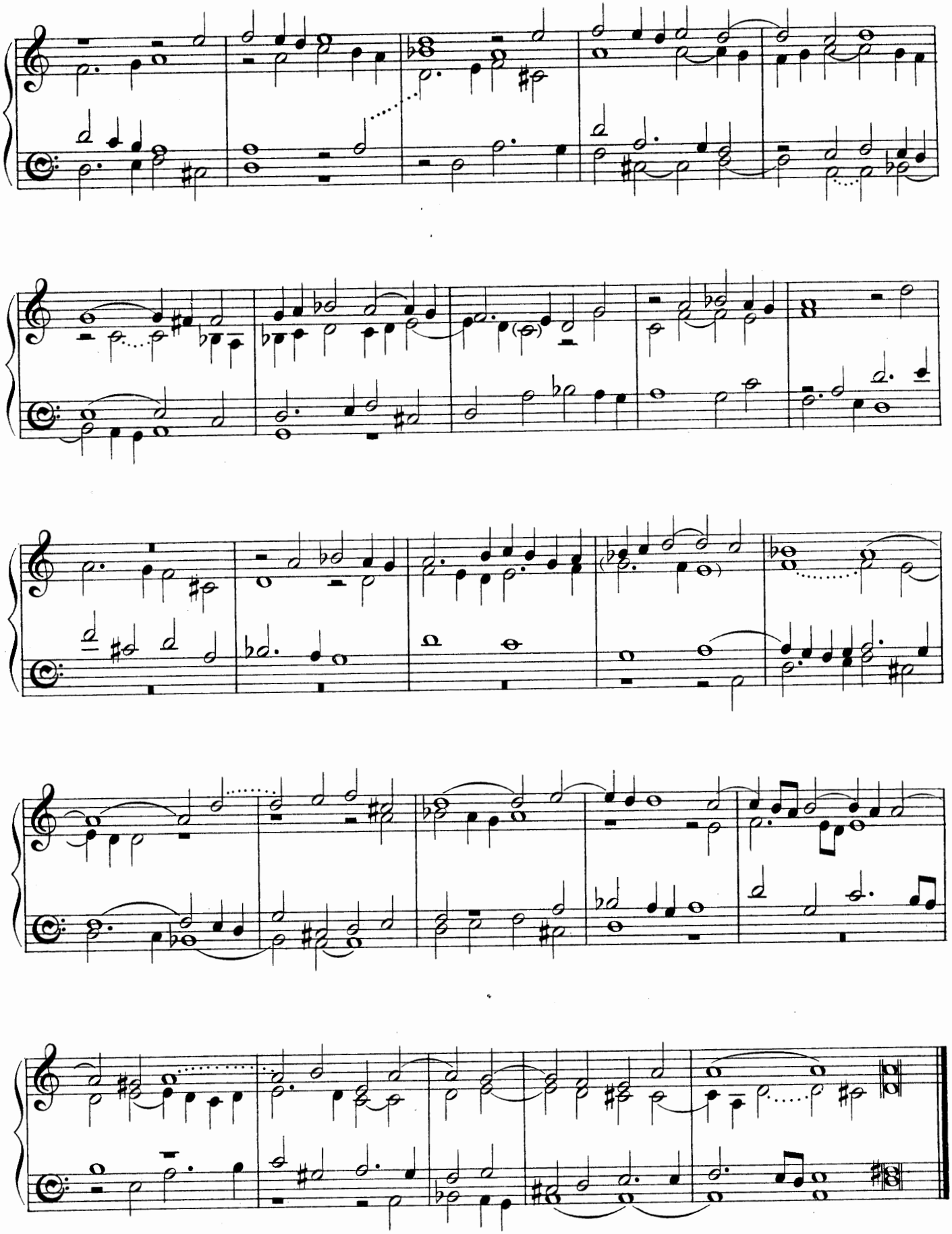
RICERCARE.

Bernardo Pasquini.

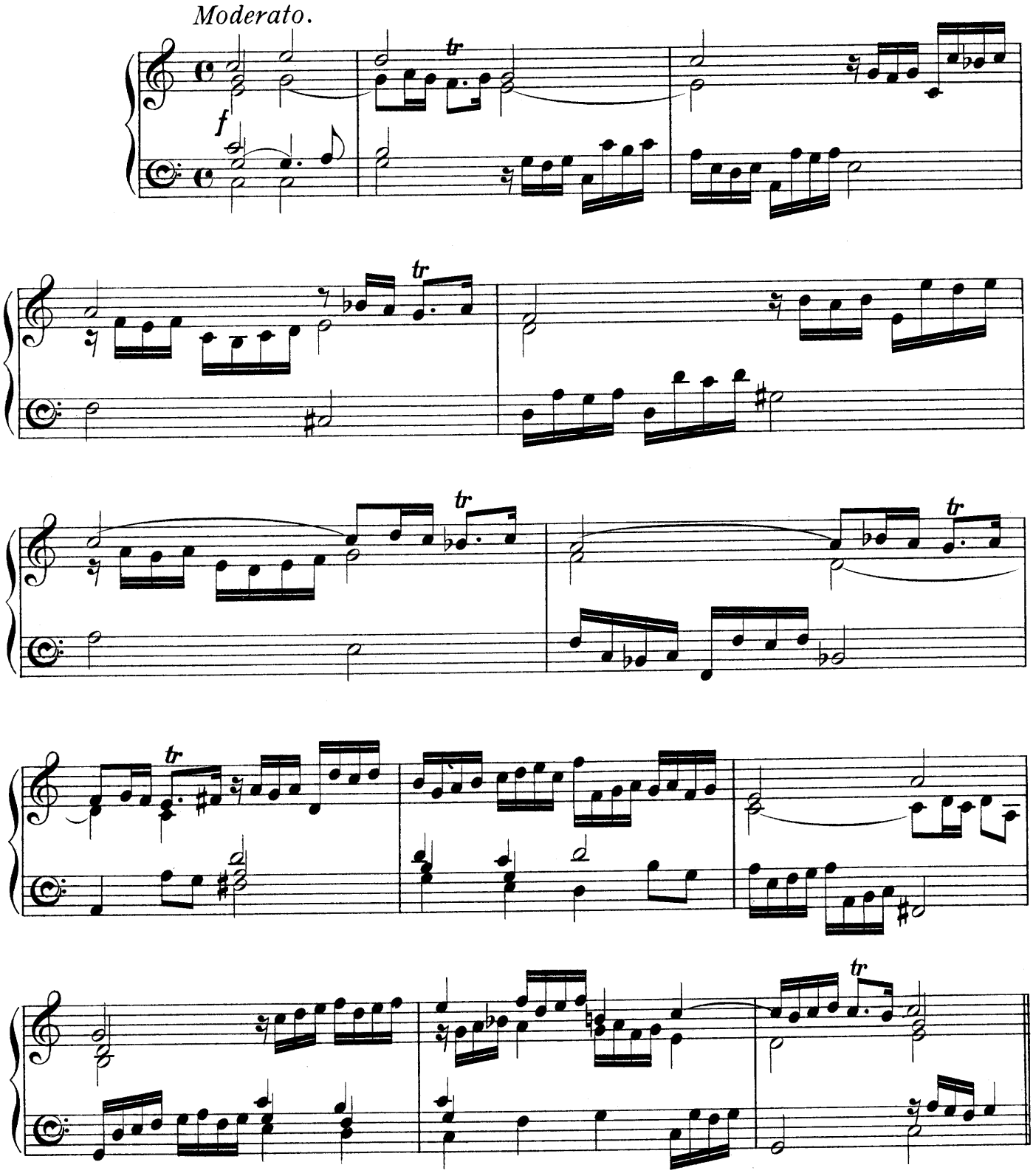


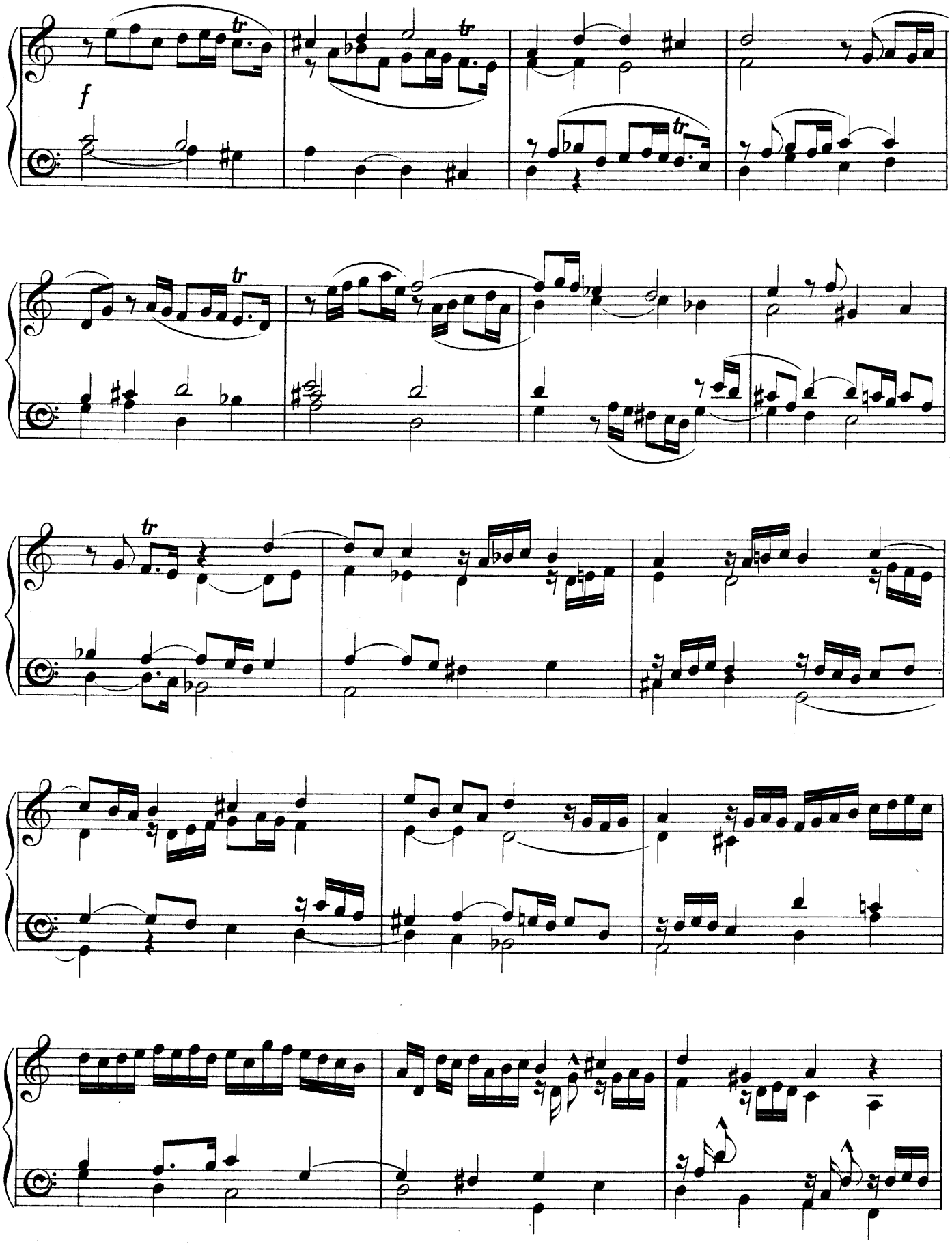


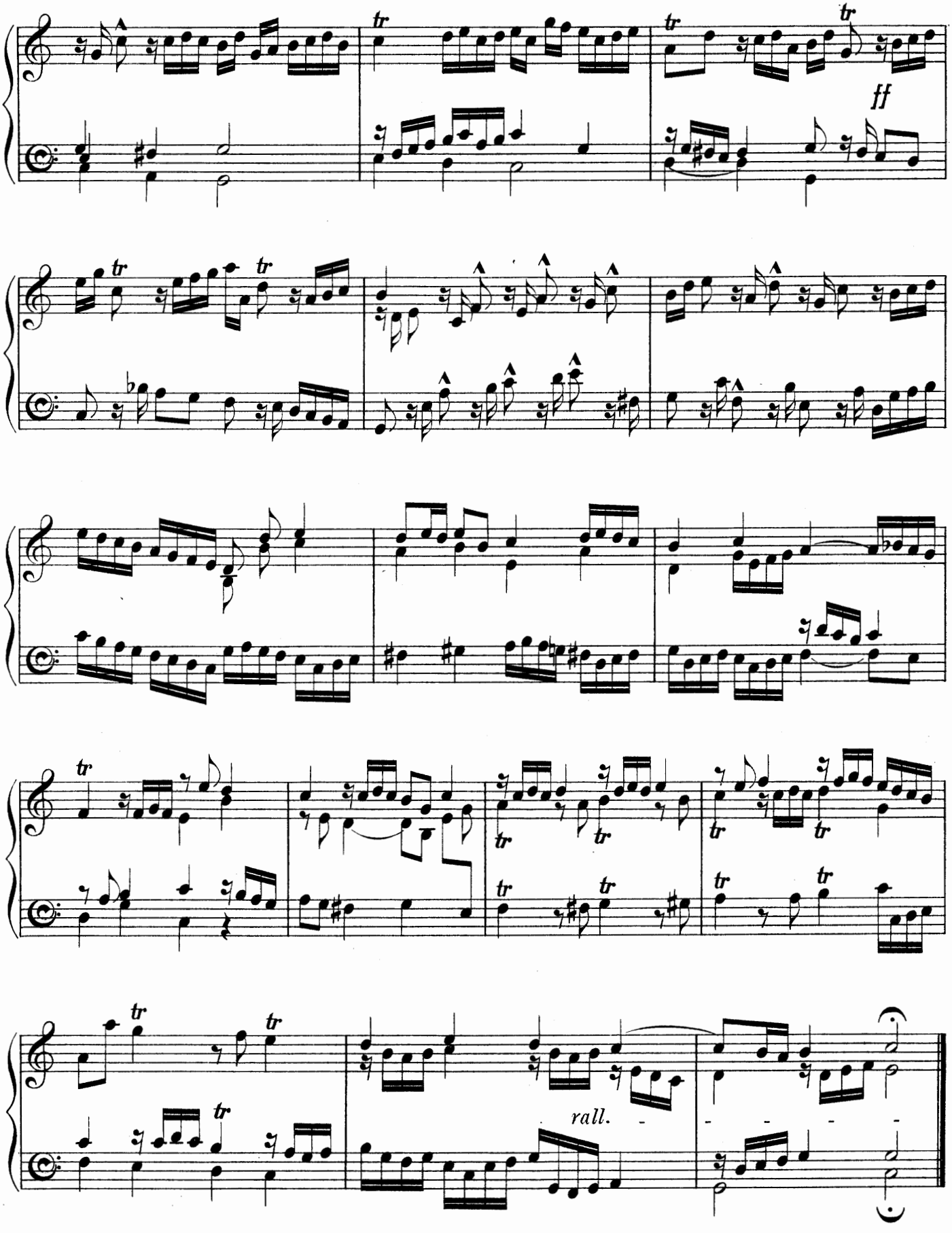




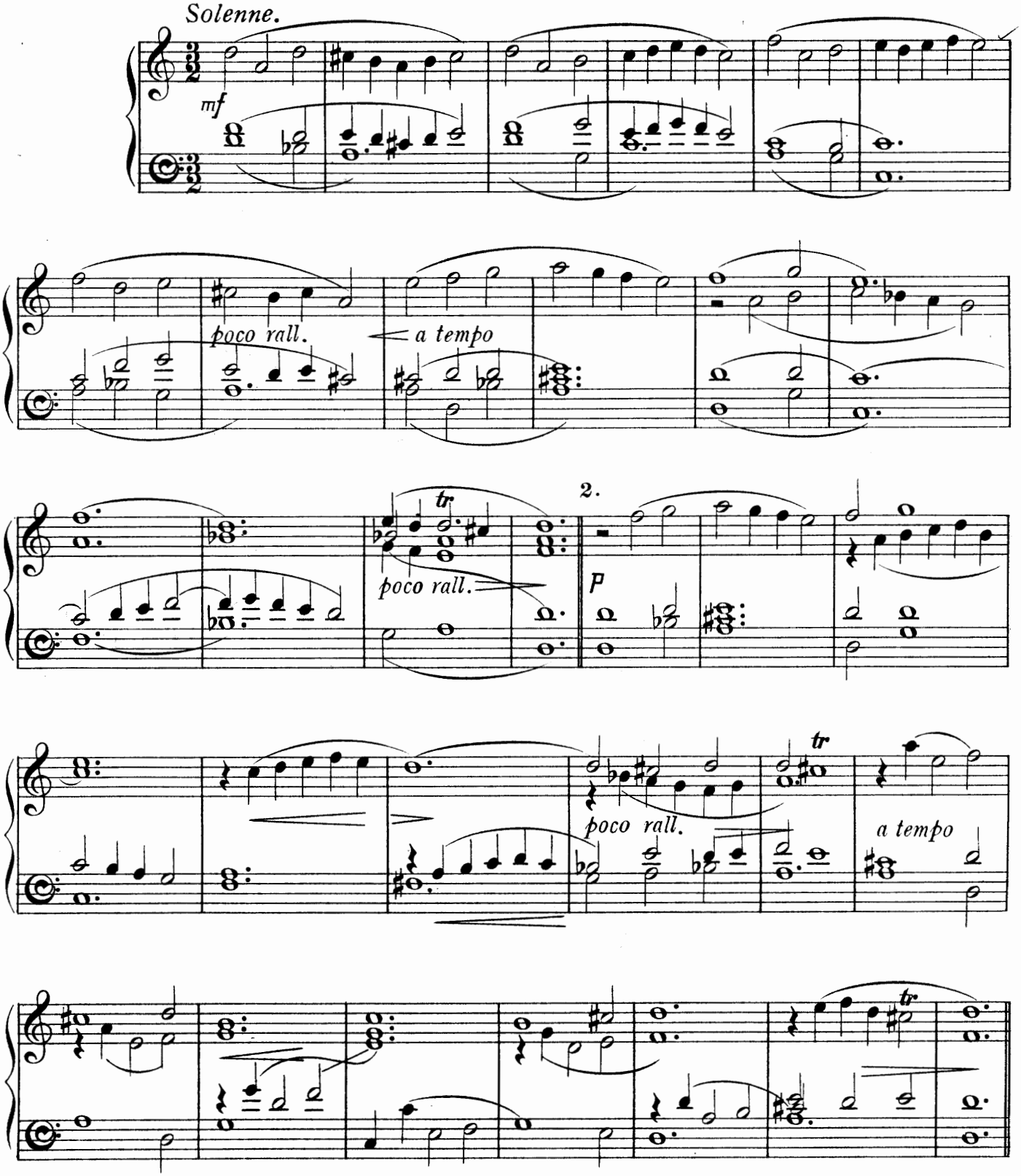
TOCCATA.

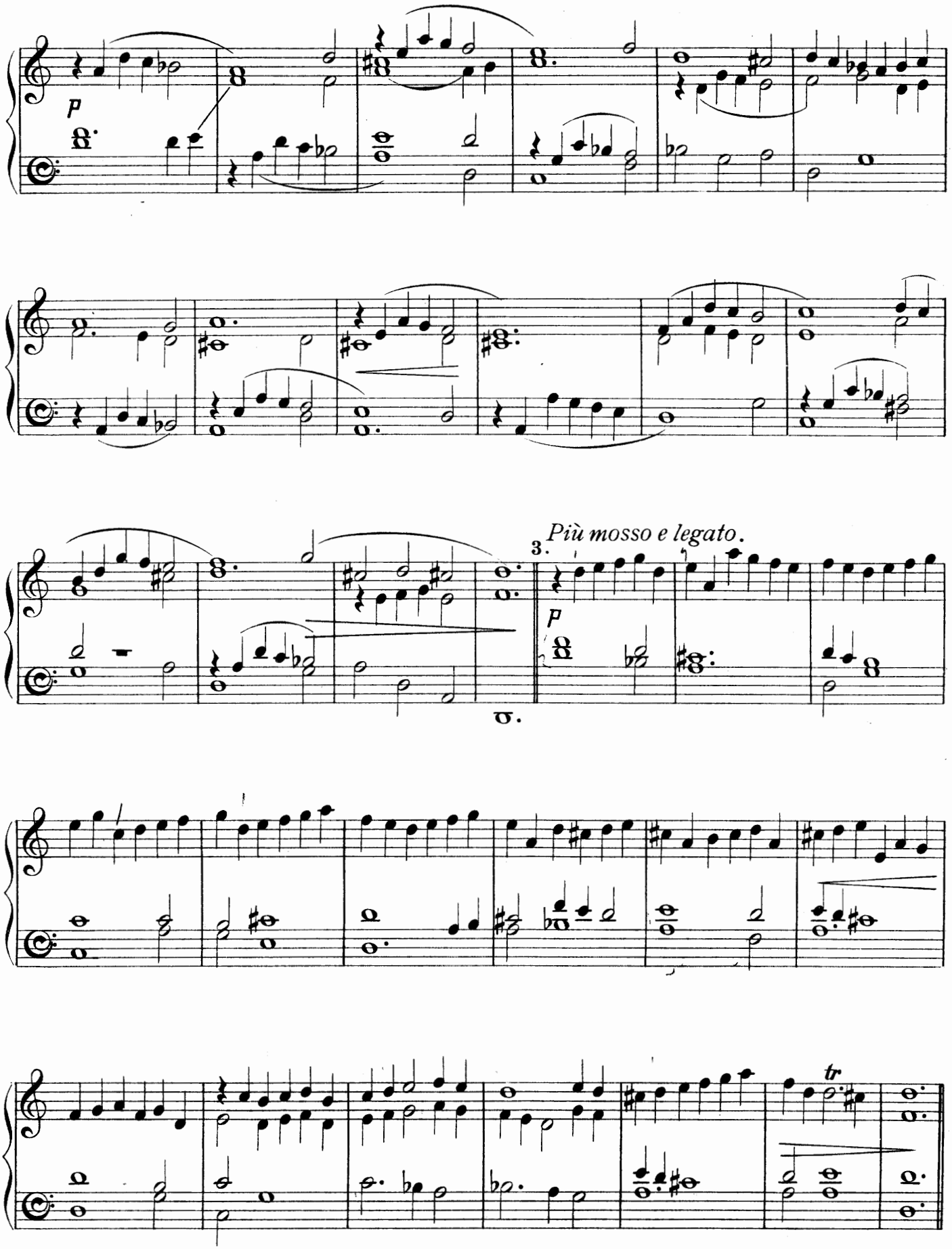


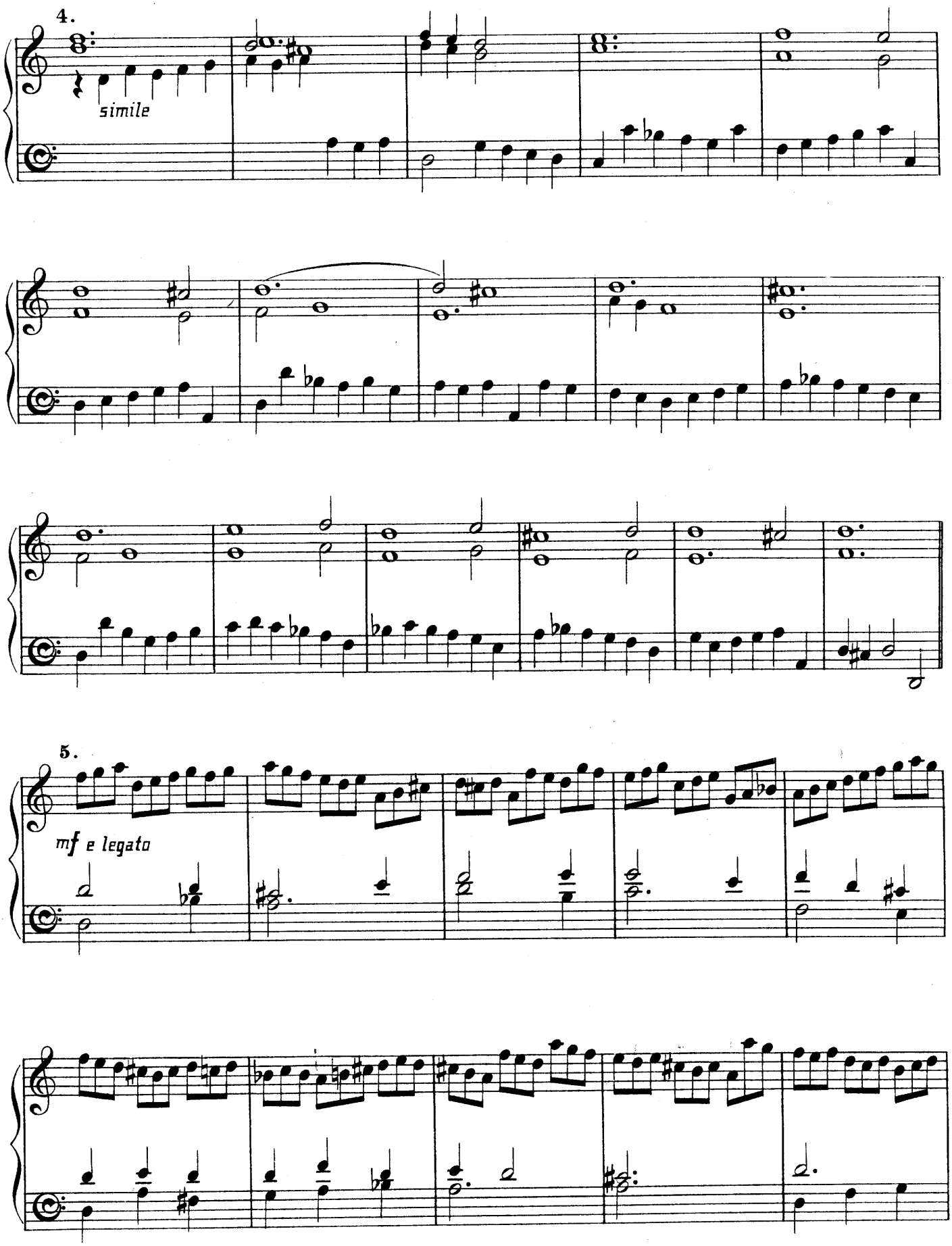

f
tr

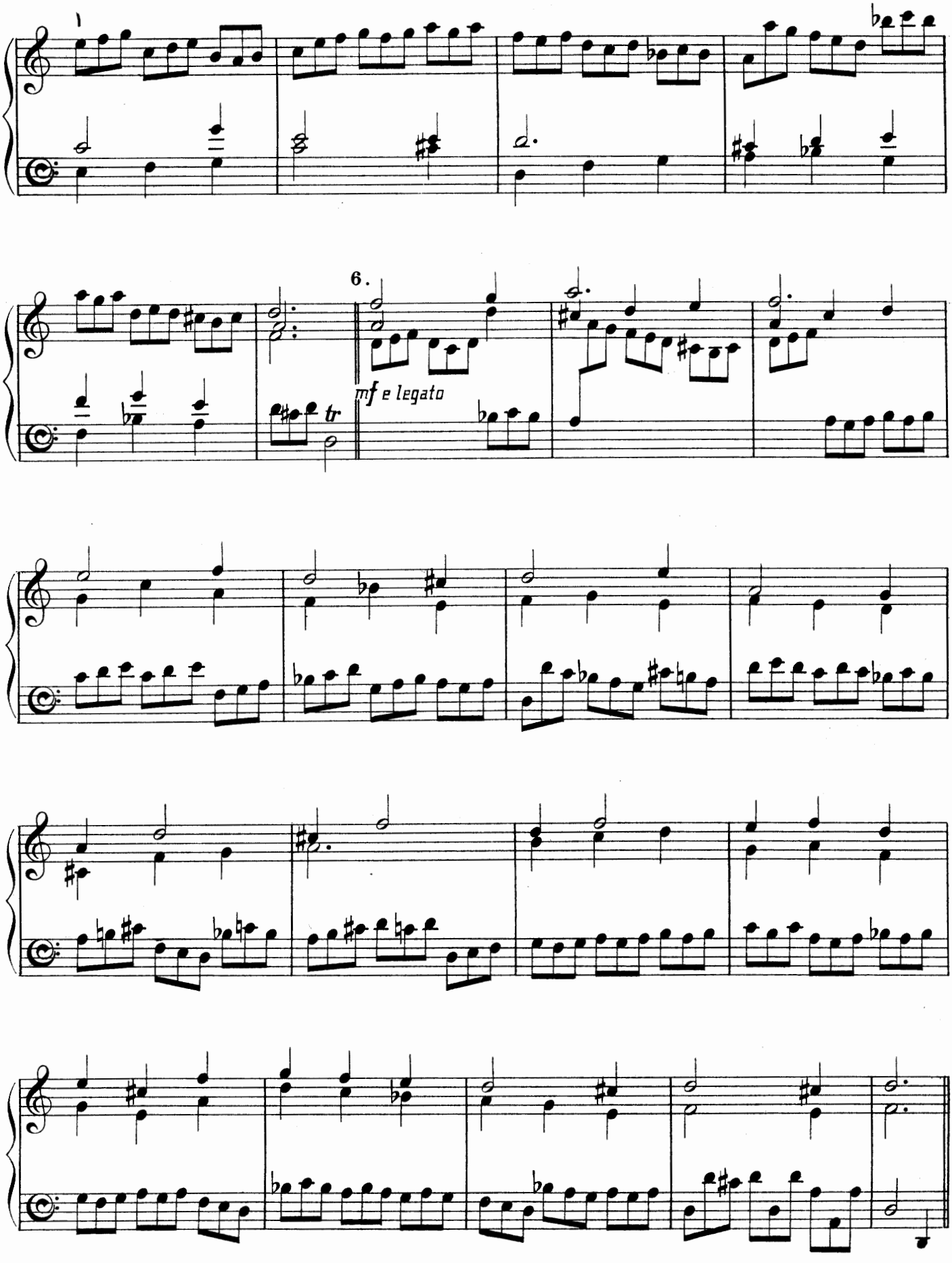

ff
rall.

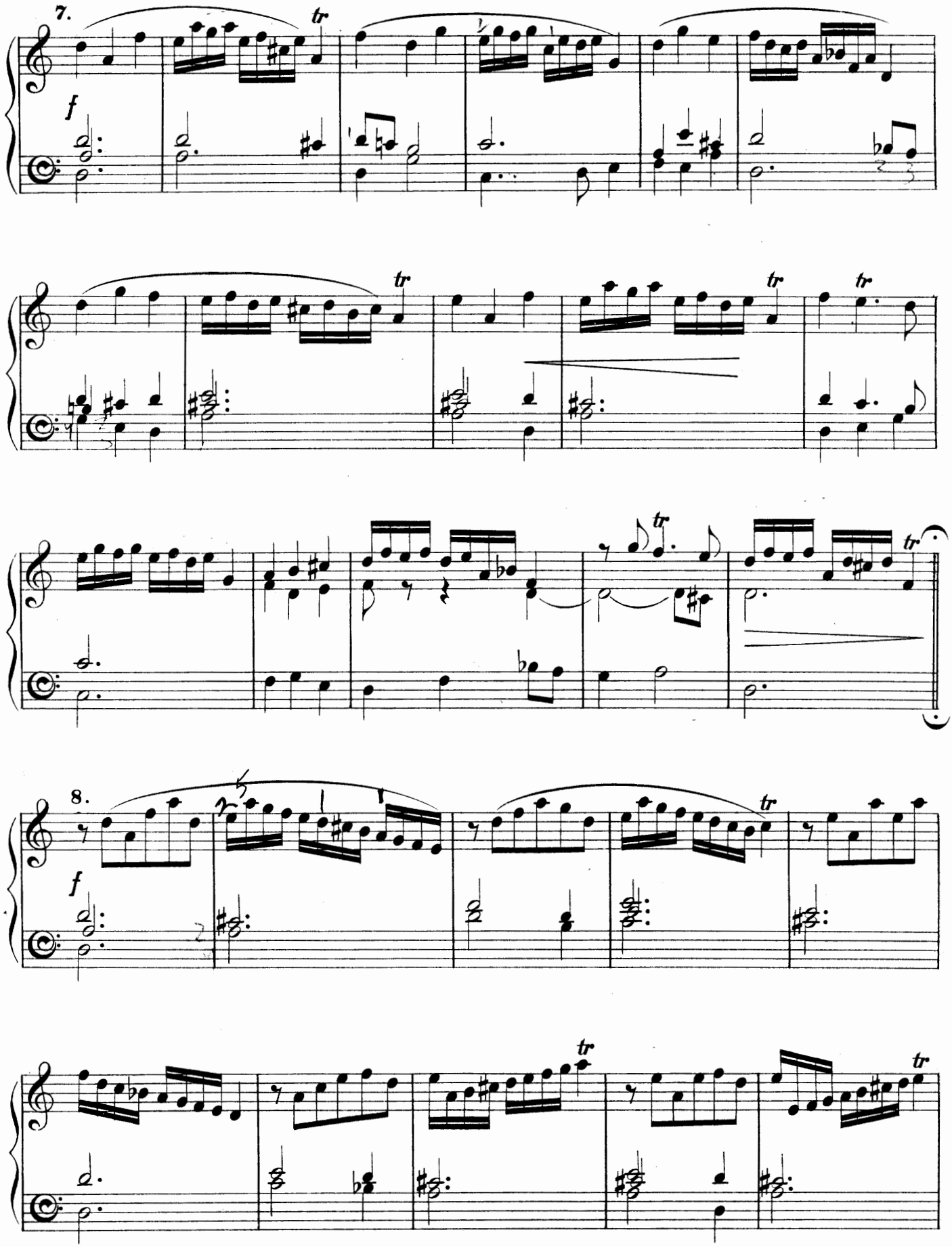
PARTITE diverse di FOLLIA.

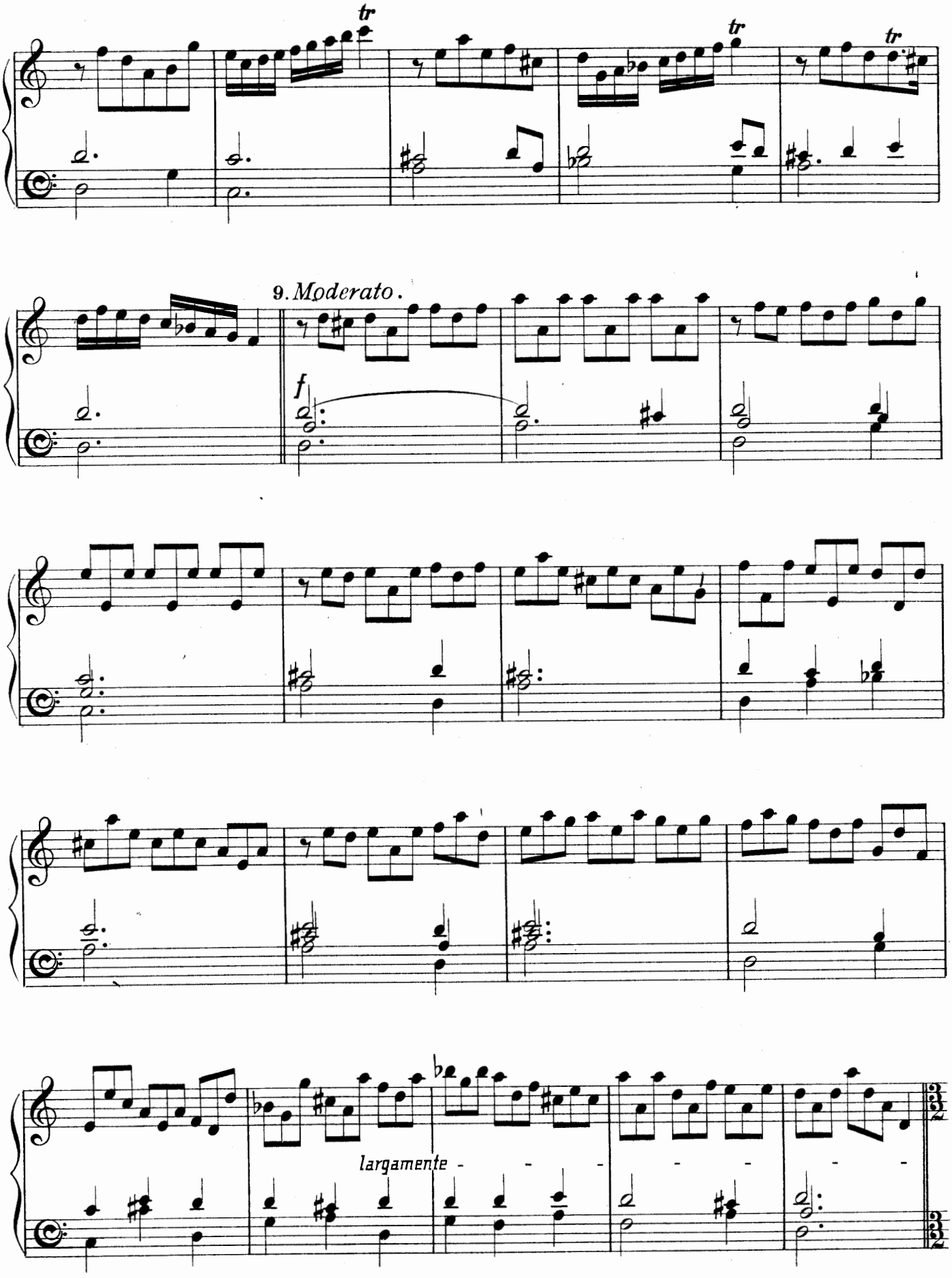



p
3.
Più mosso e legato.
p
tr

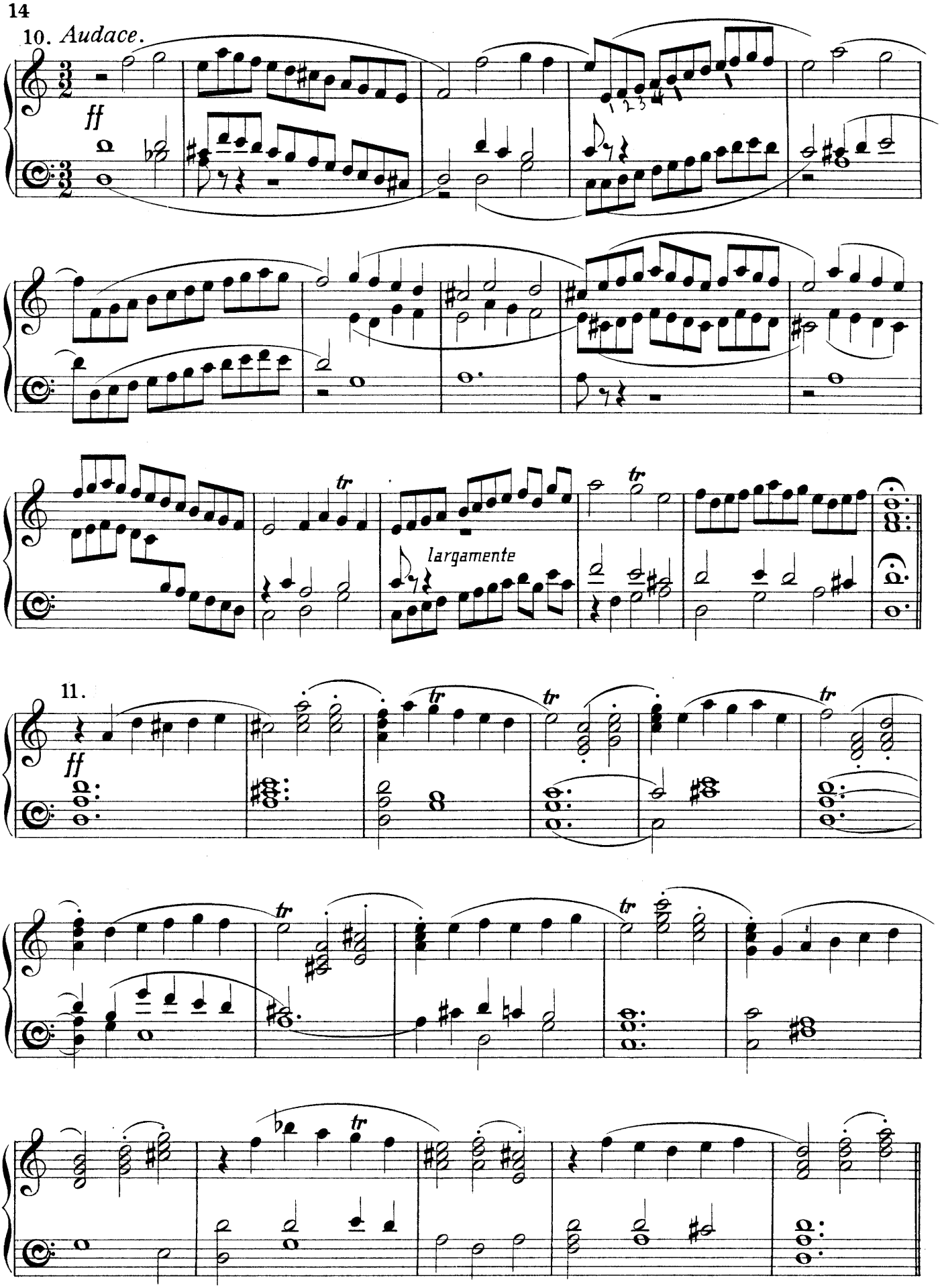

4.
simile
5.
mf e legato

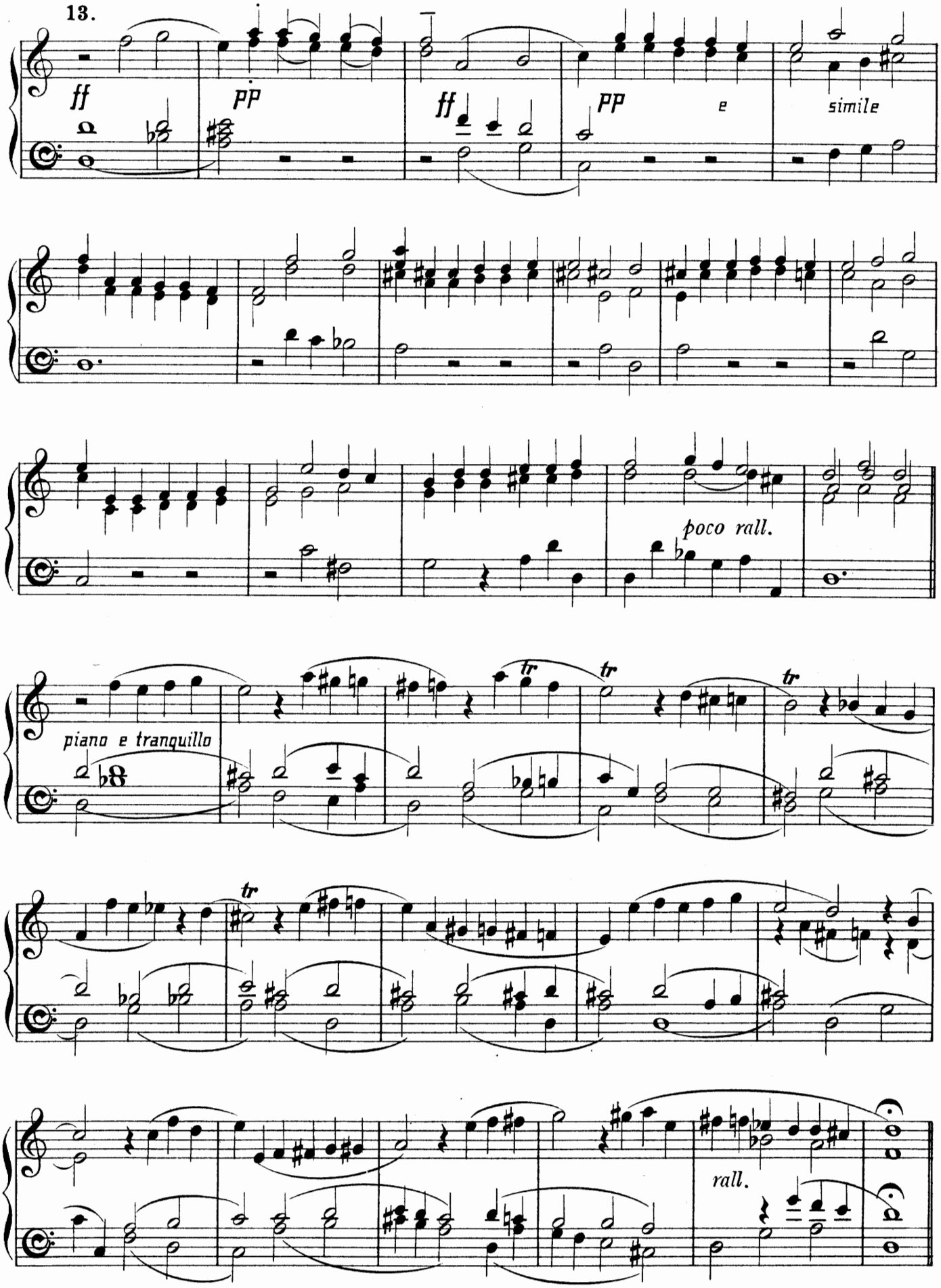

6.
mf e legato
tr

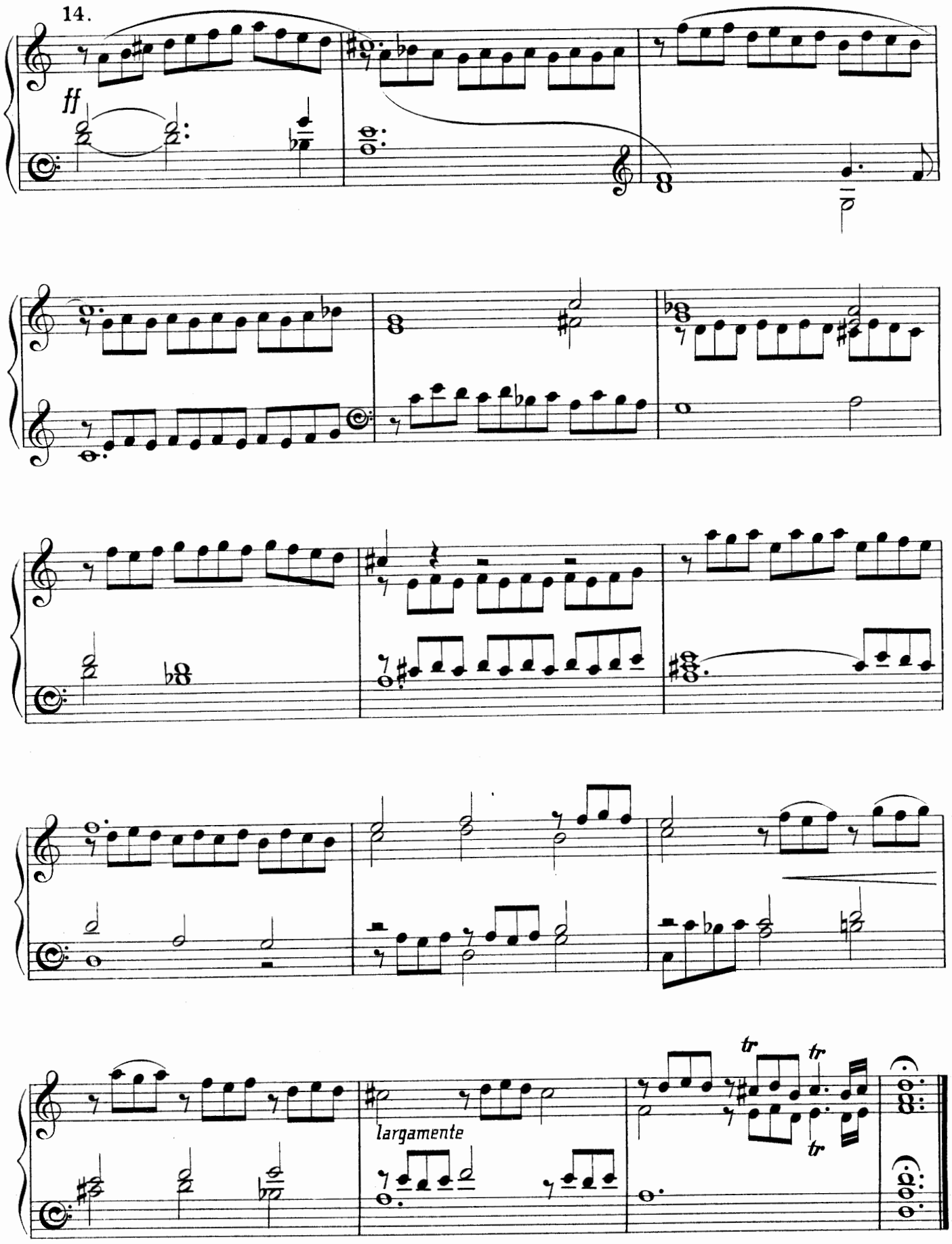

7.
f
tr
8.
f
tr


tr
tr
tr
9. Moderato.
f
largamente

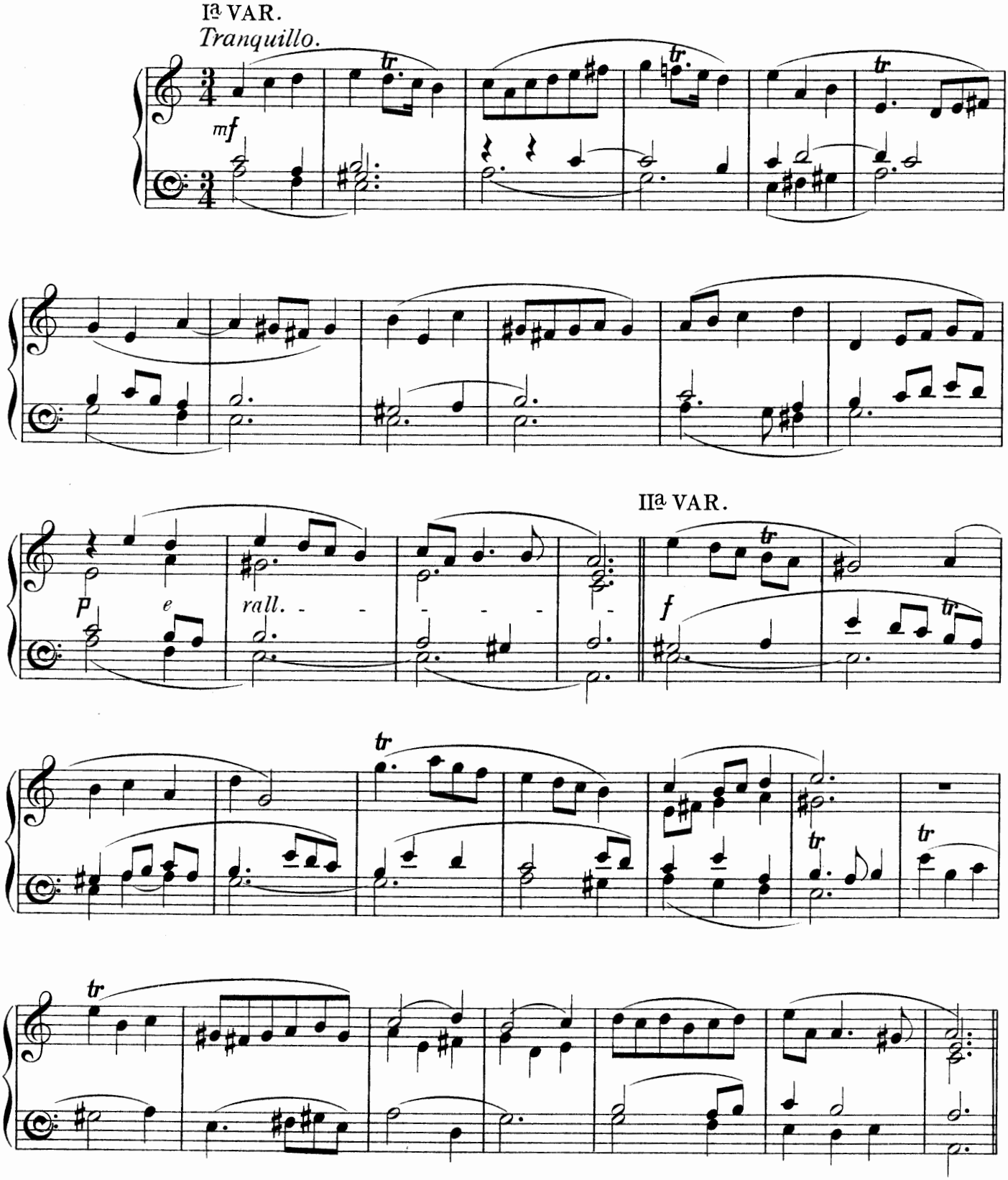
10. *Audace.*

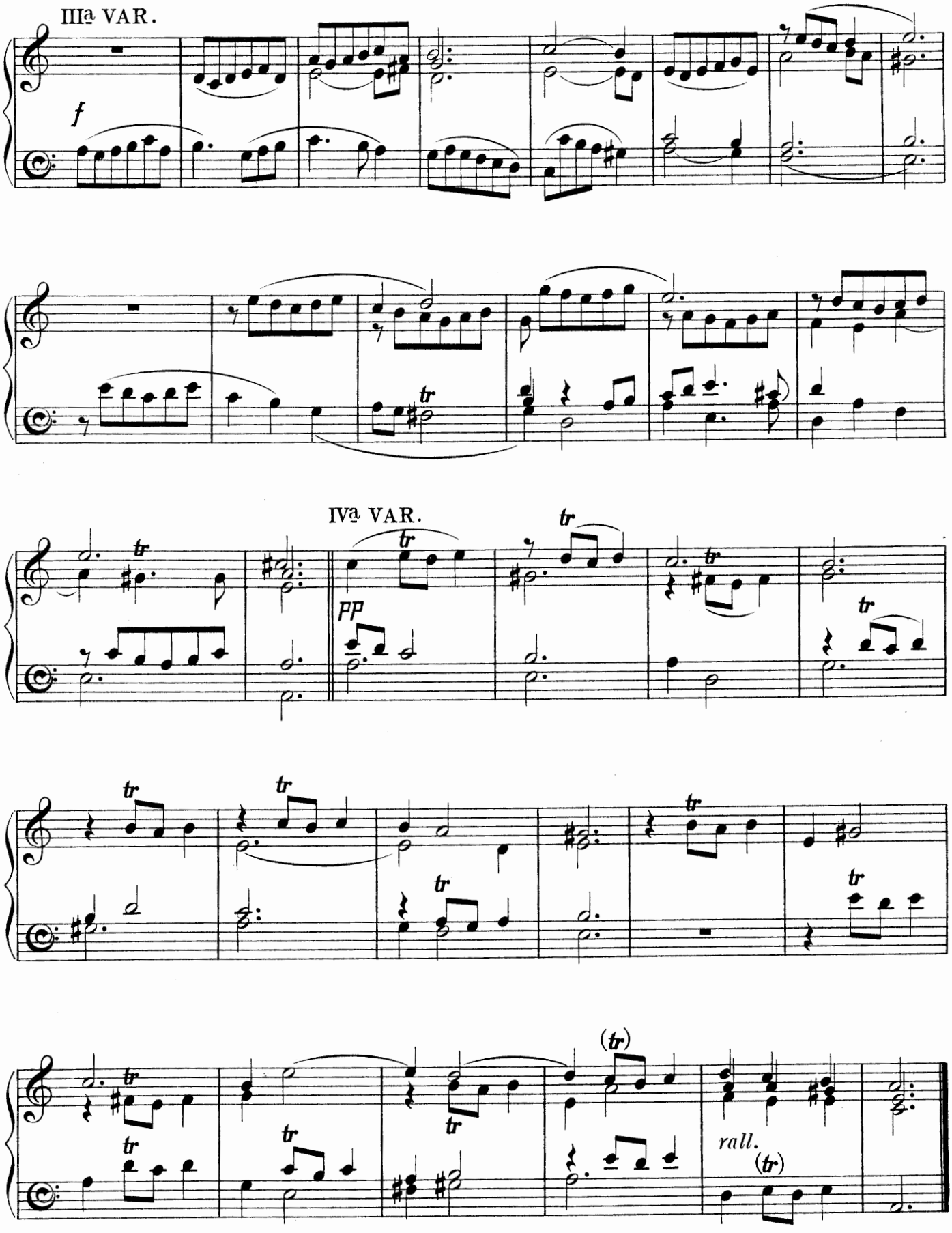



13.
ff
pp
ff
pp
e
simile
poco rall.
piano e tranquillo
tr
tr
tr
tr
rall.

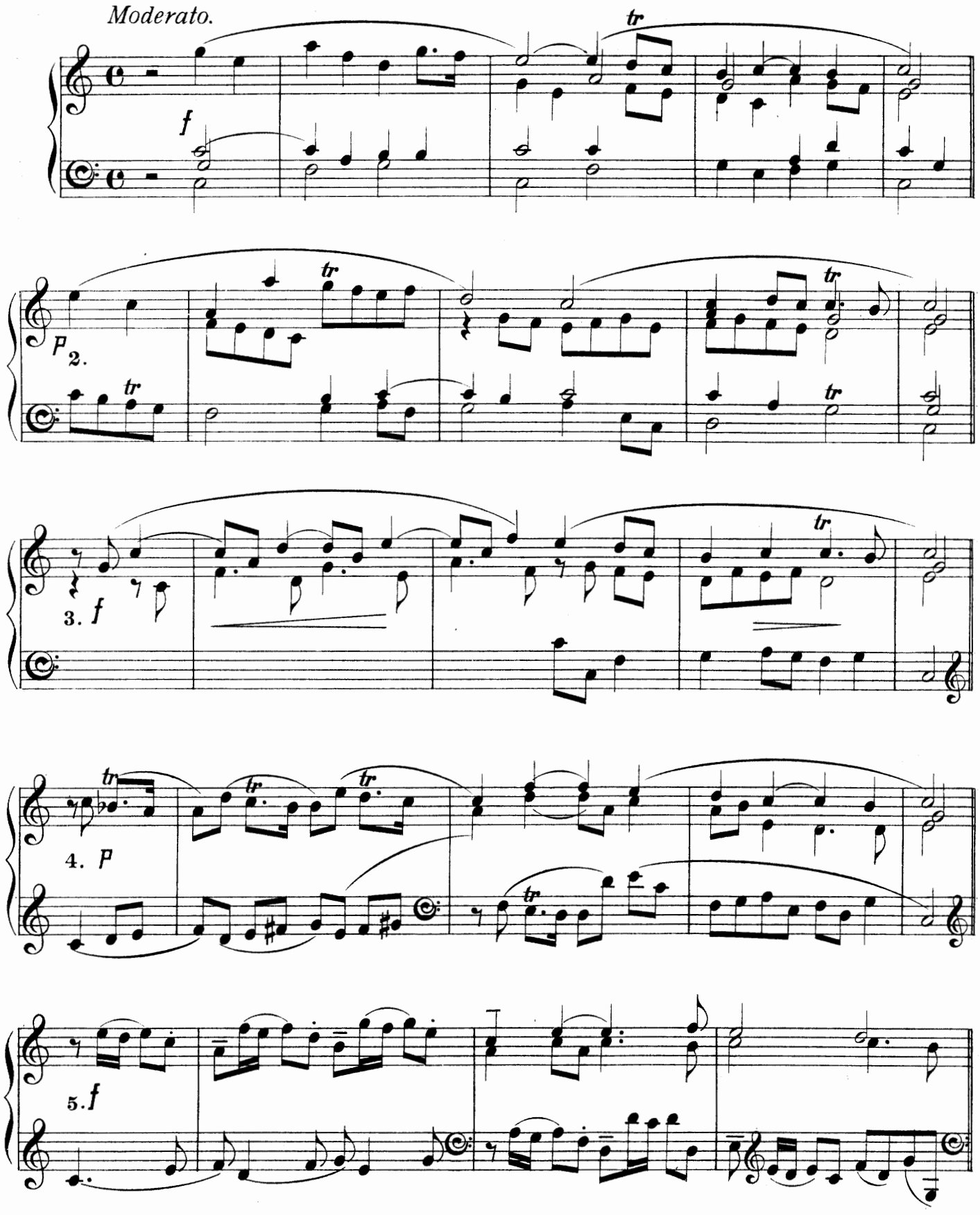

14.
ff
largamente
tr
tr
tr

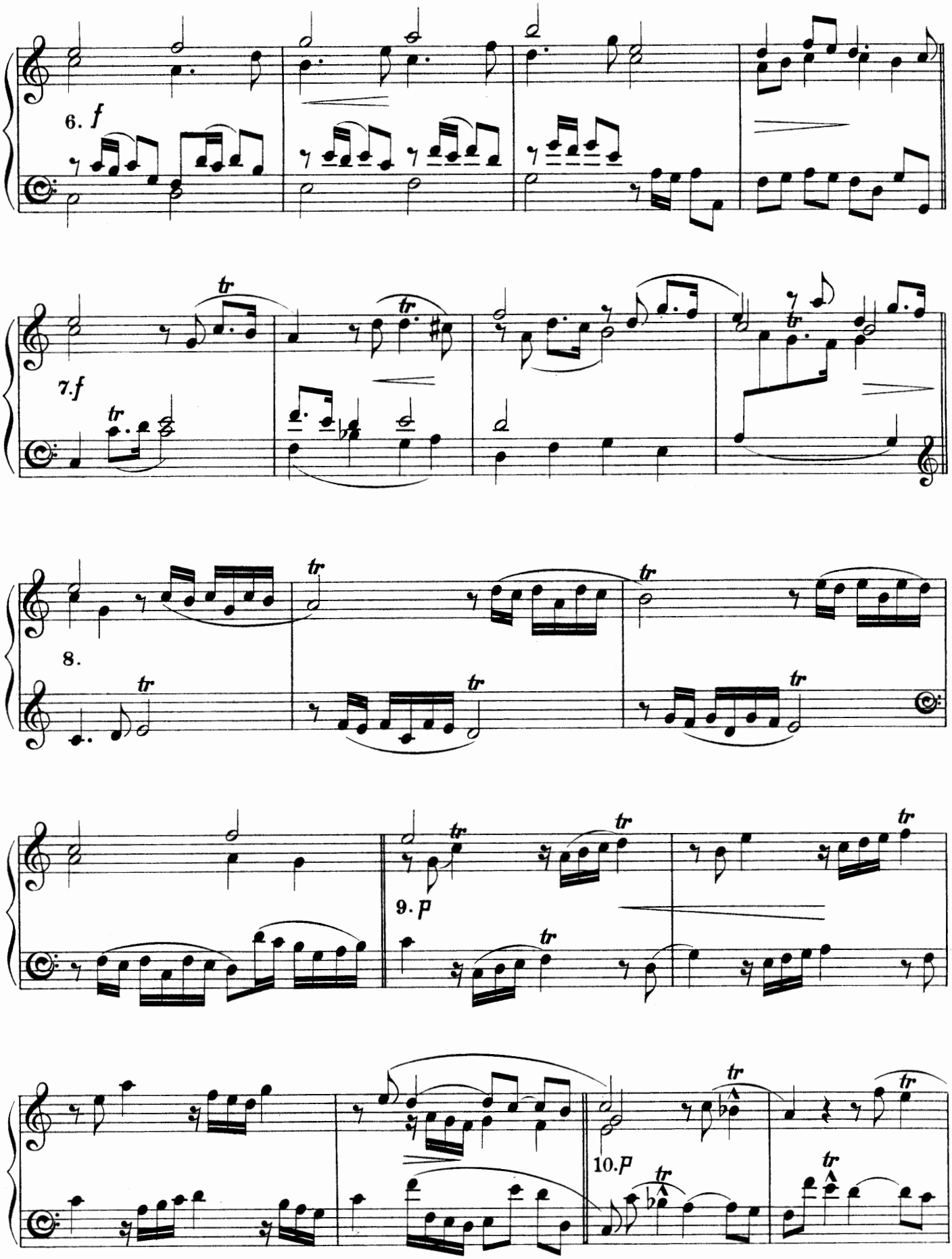
PARTITE di FOLLIA.

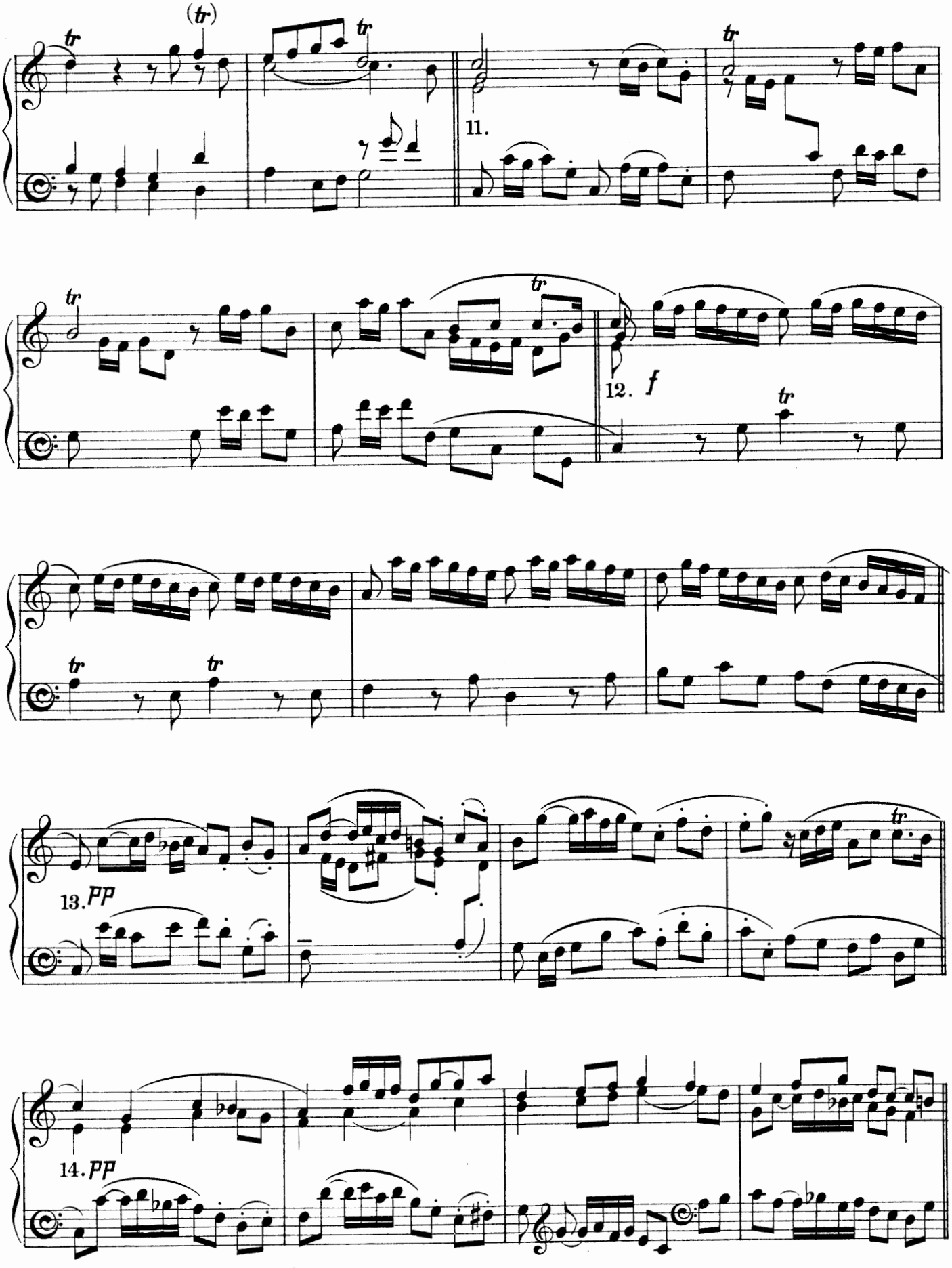


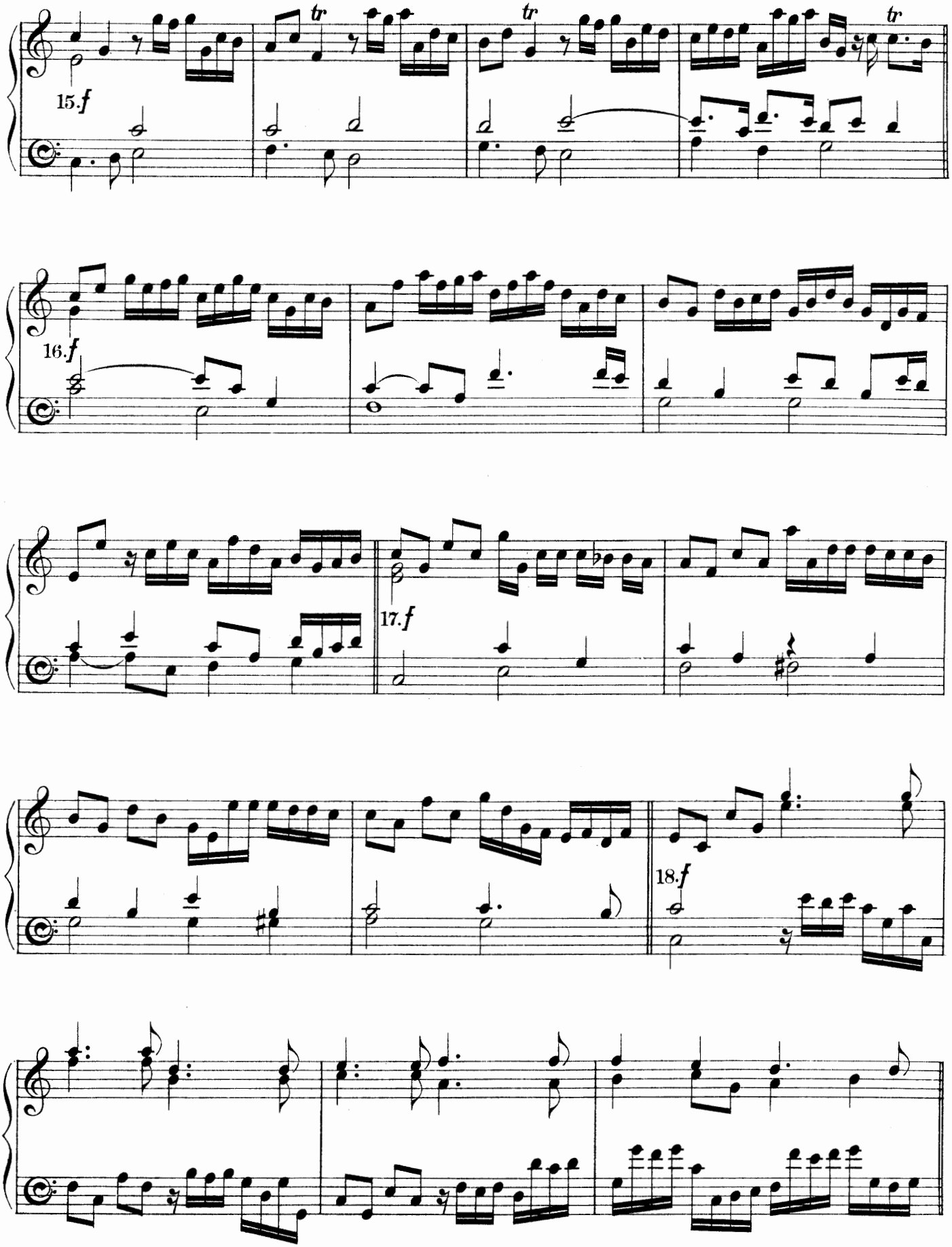

IIIa VAR.
f
IVa VAR.
pp
tr
rall.

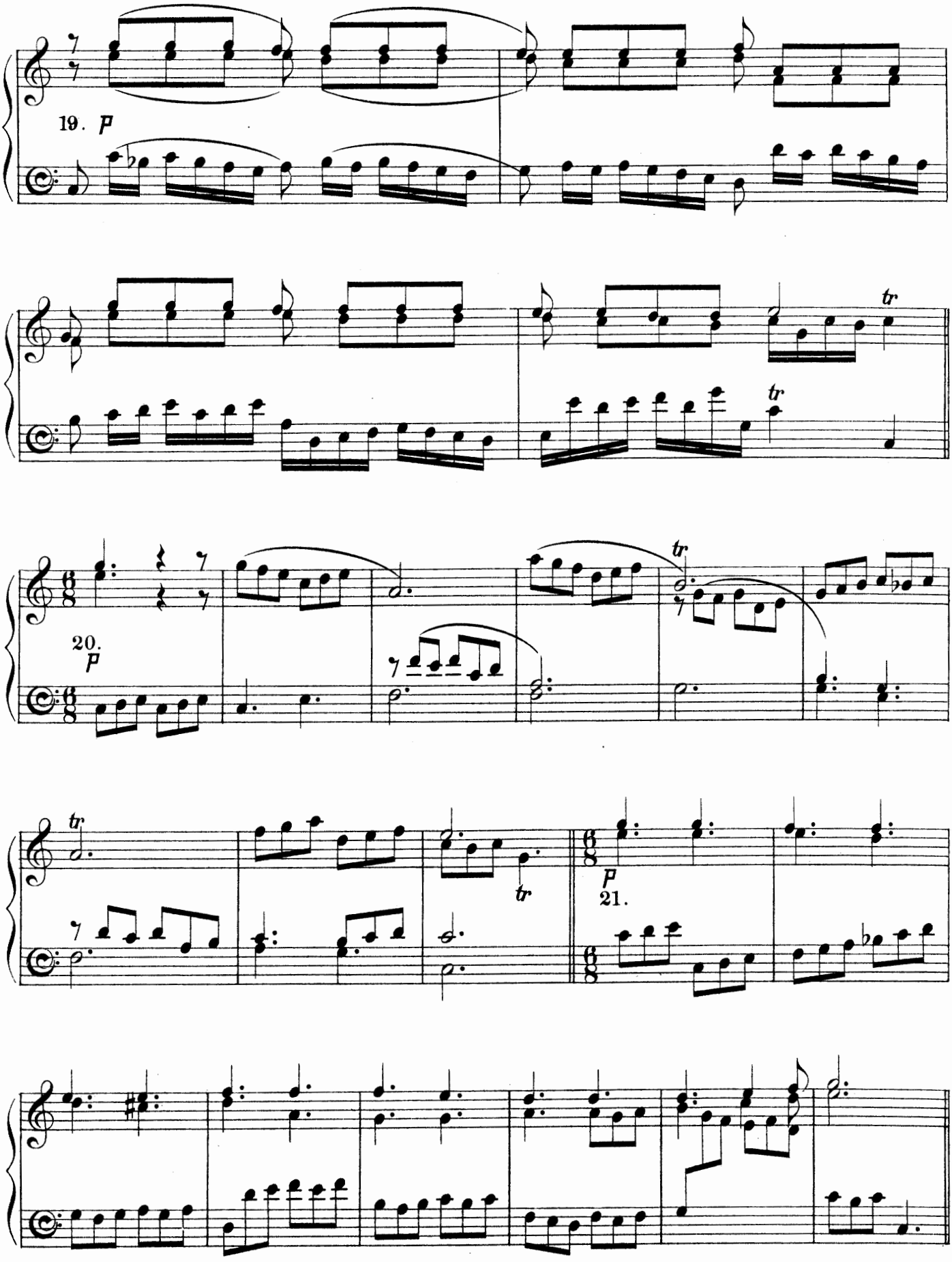
PARTITE di BERGAMASCA.

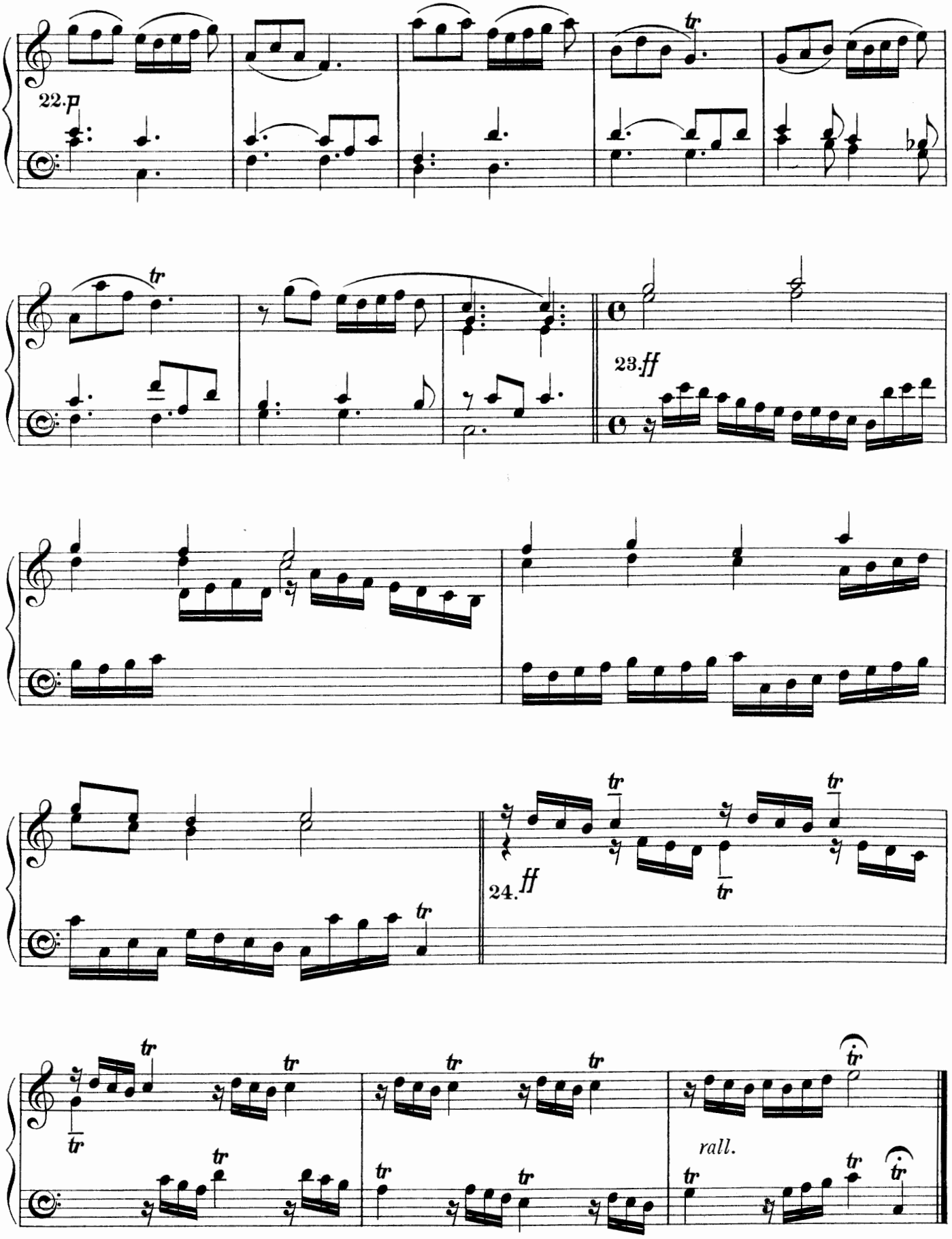



6. f
7. f
8.
9. p
10. p

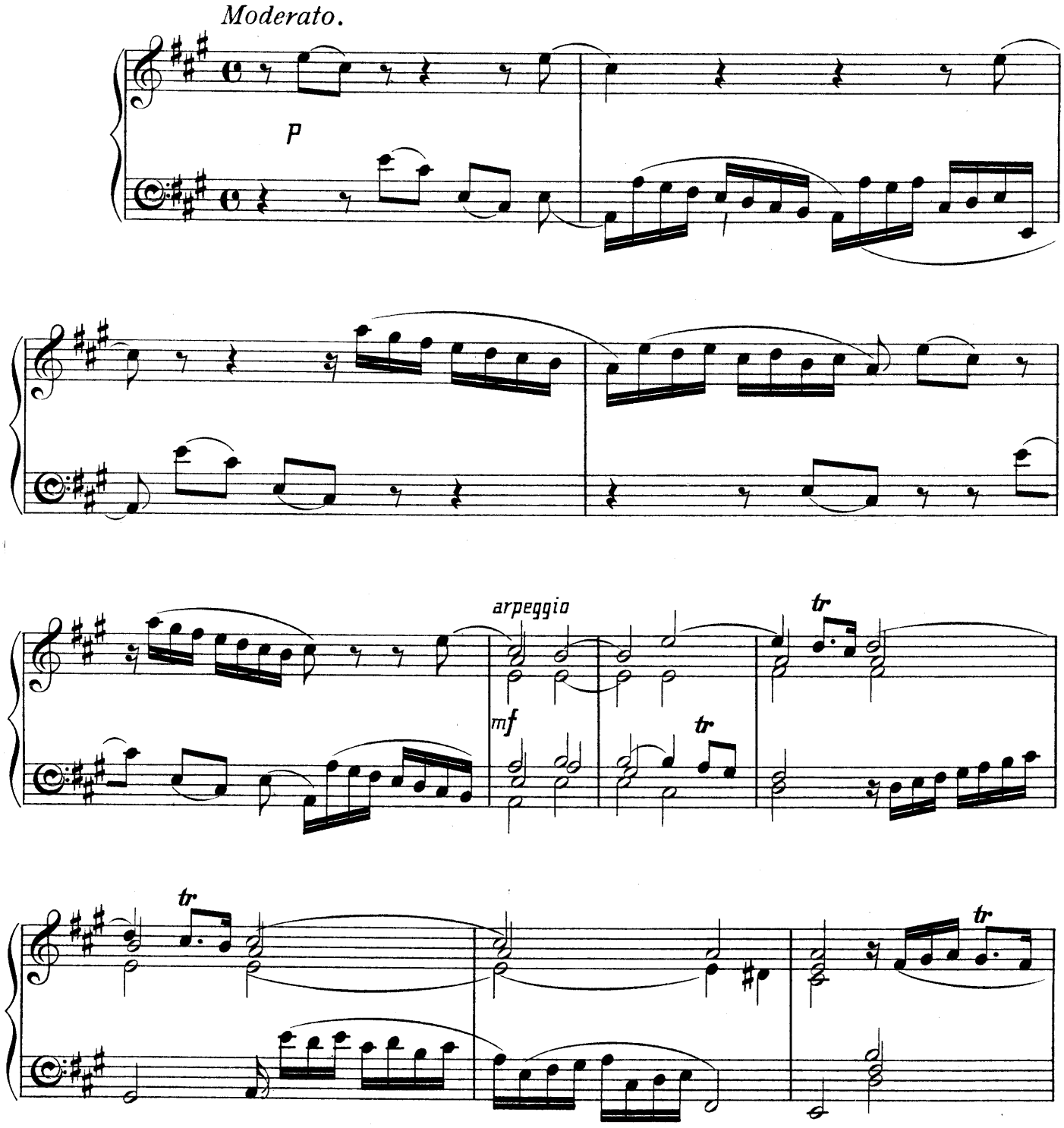

(tr)
tr
11.
12. f
13. PP
14. PP

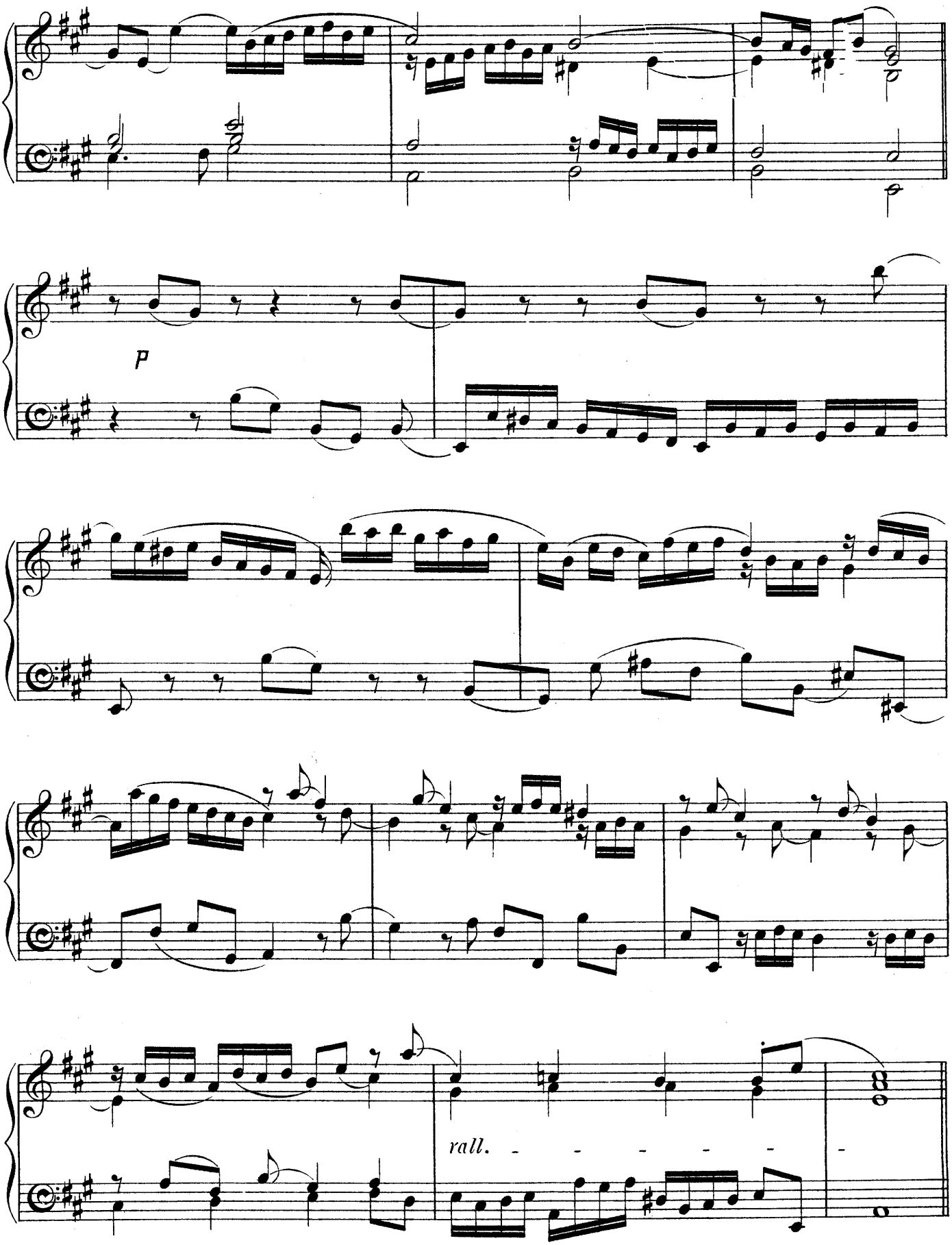

15.f
tr
tr
tr
16.f
17.f
18.f

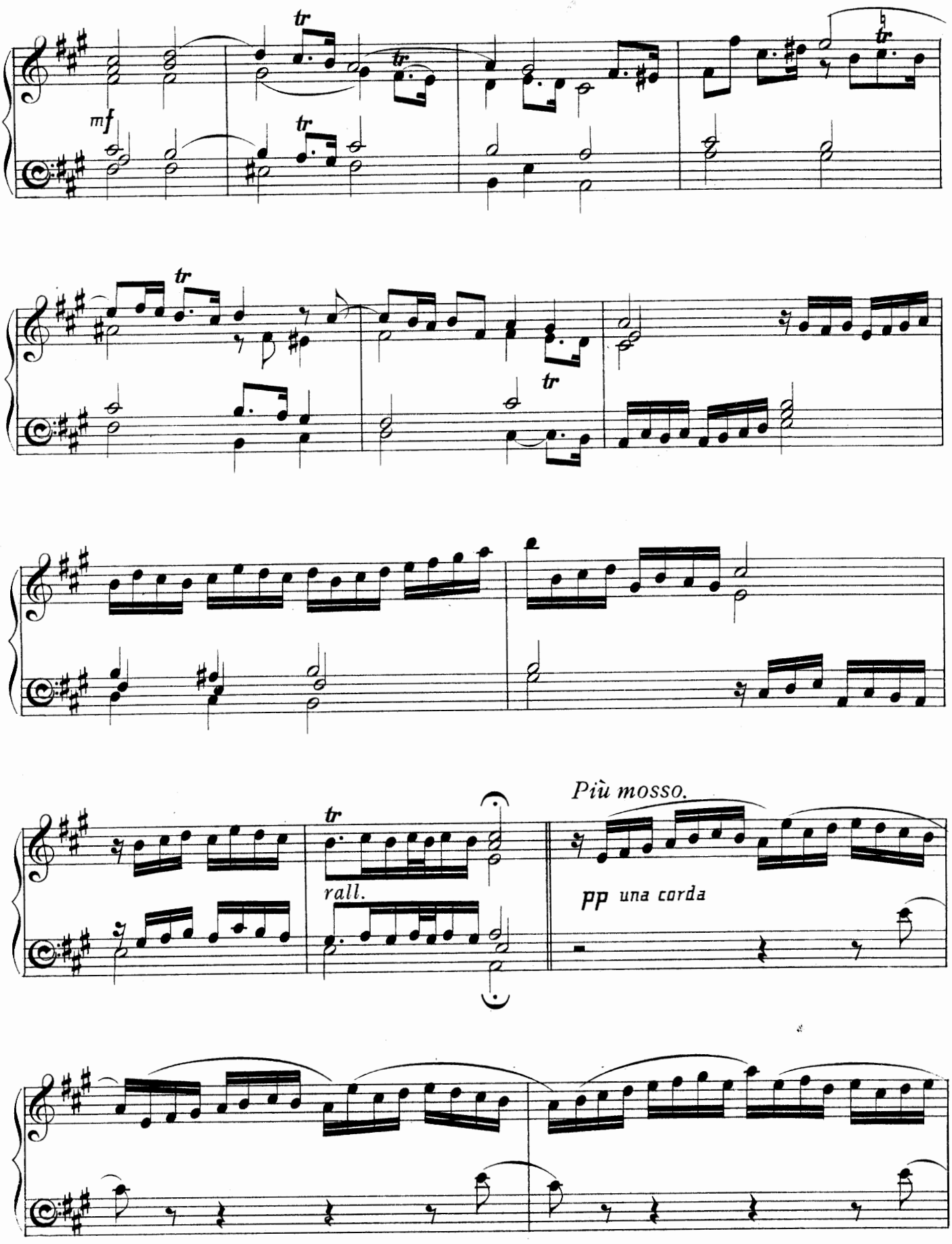

19. p
tr
tr
20.
p
tr
tr
p
21.

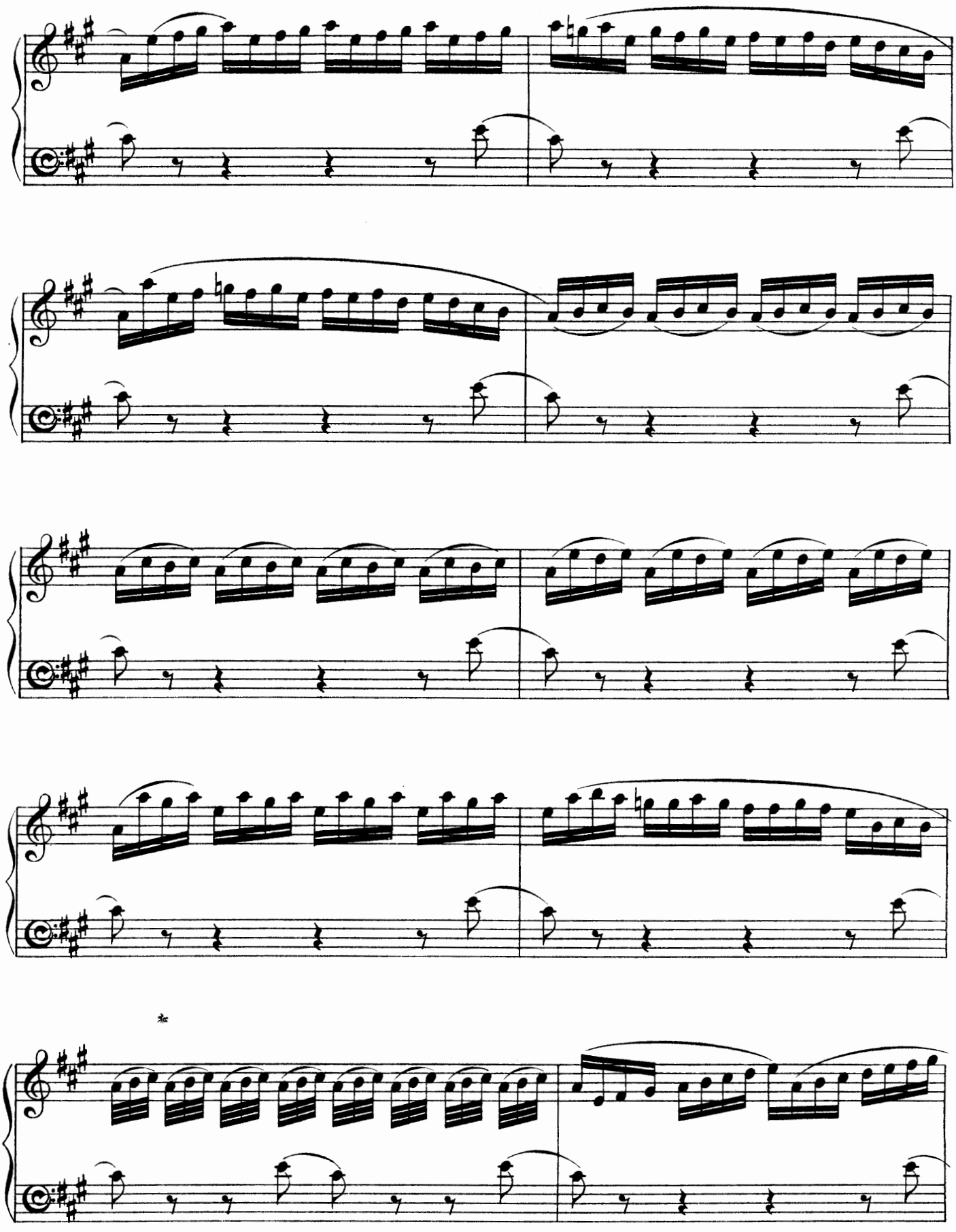

22. p
tr
23. ff
24. ff
tr
rall.

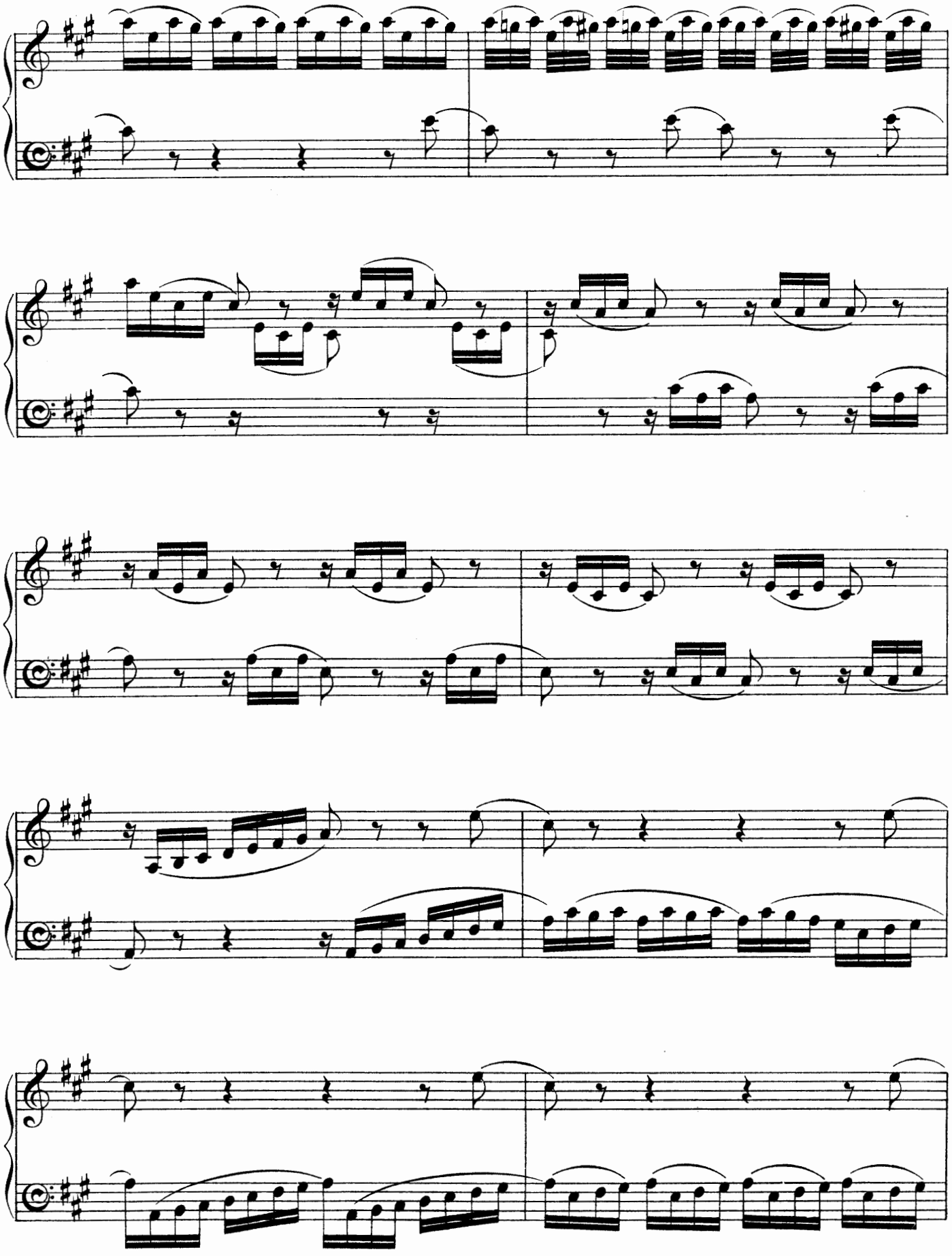
TOCCATA con lo SCHERZO del CUCCÓ.

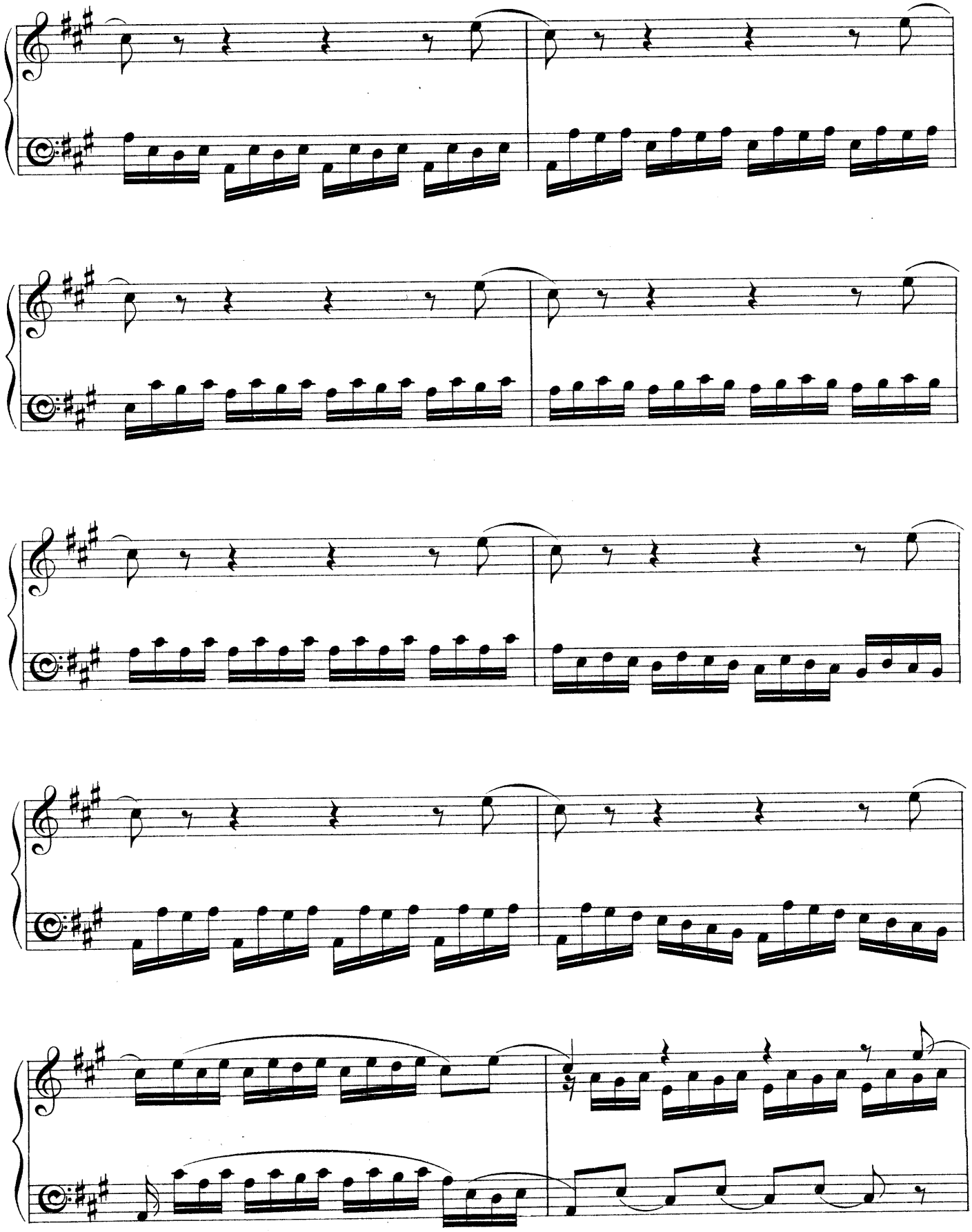


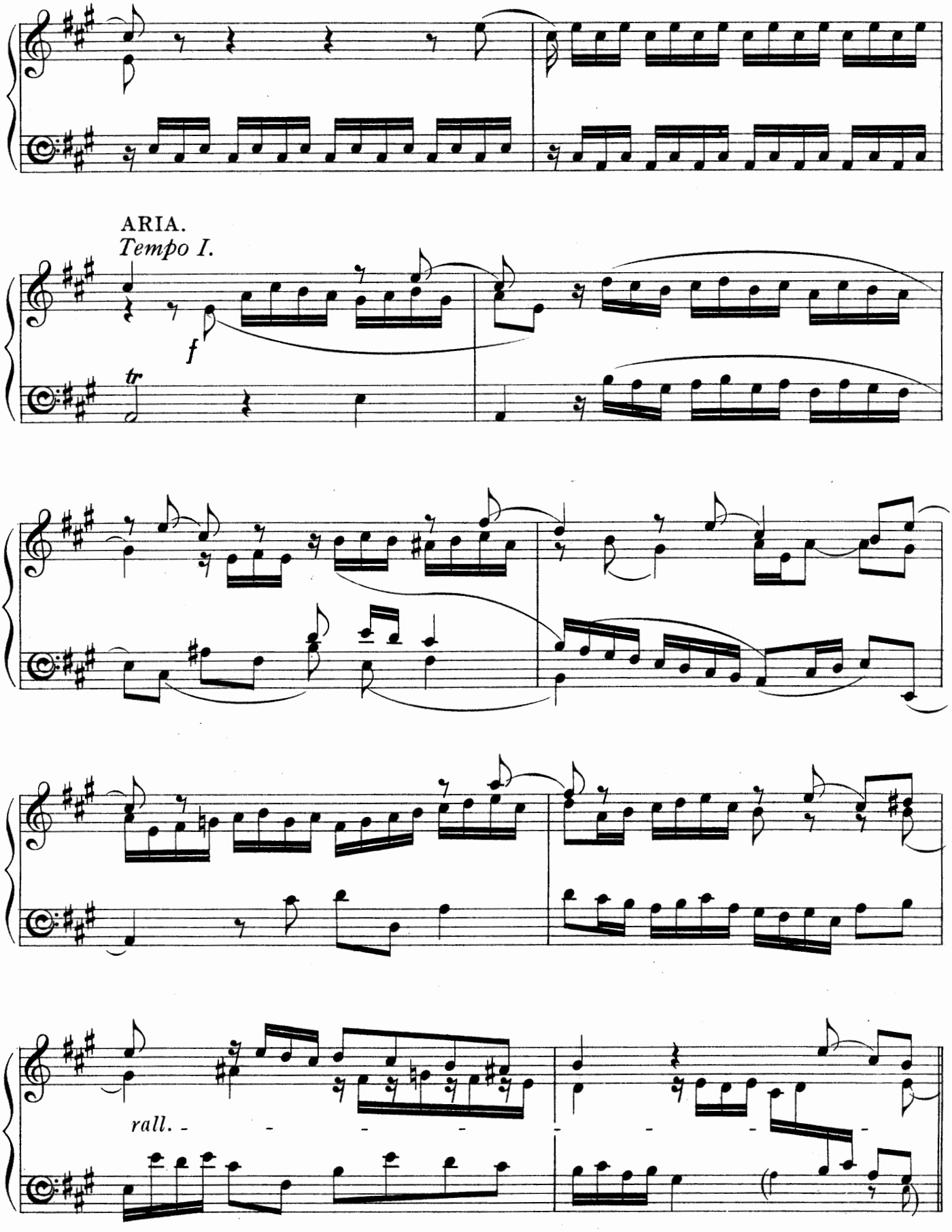

p
rall.

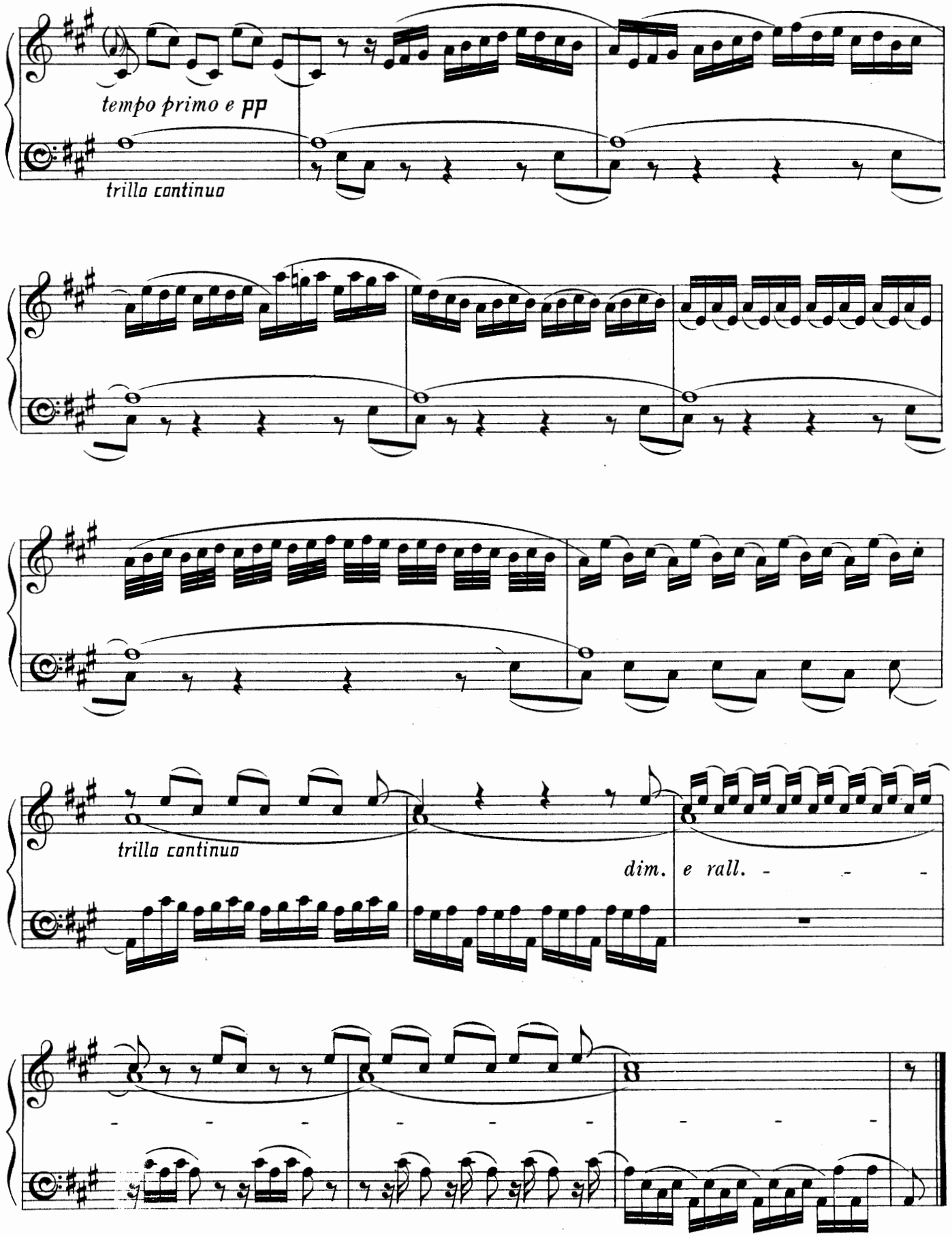

mf
tr
tr
tr
tr
tr
tr
rall.
Più mosso.
pp una corda



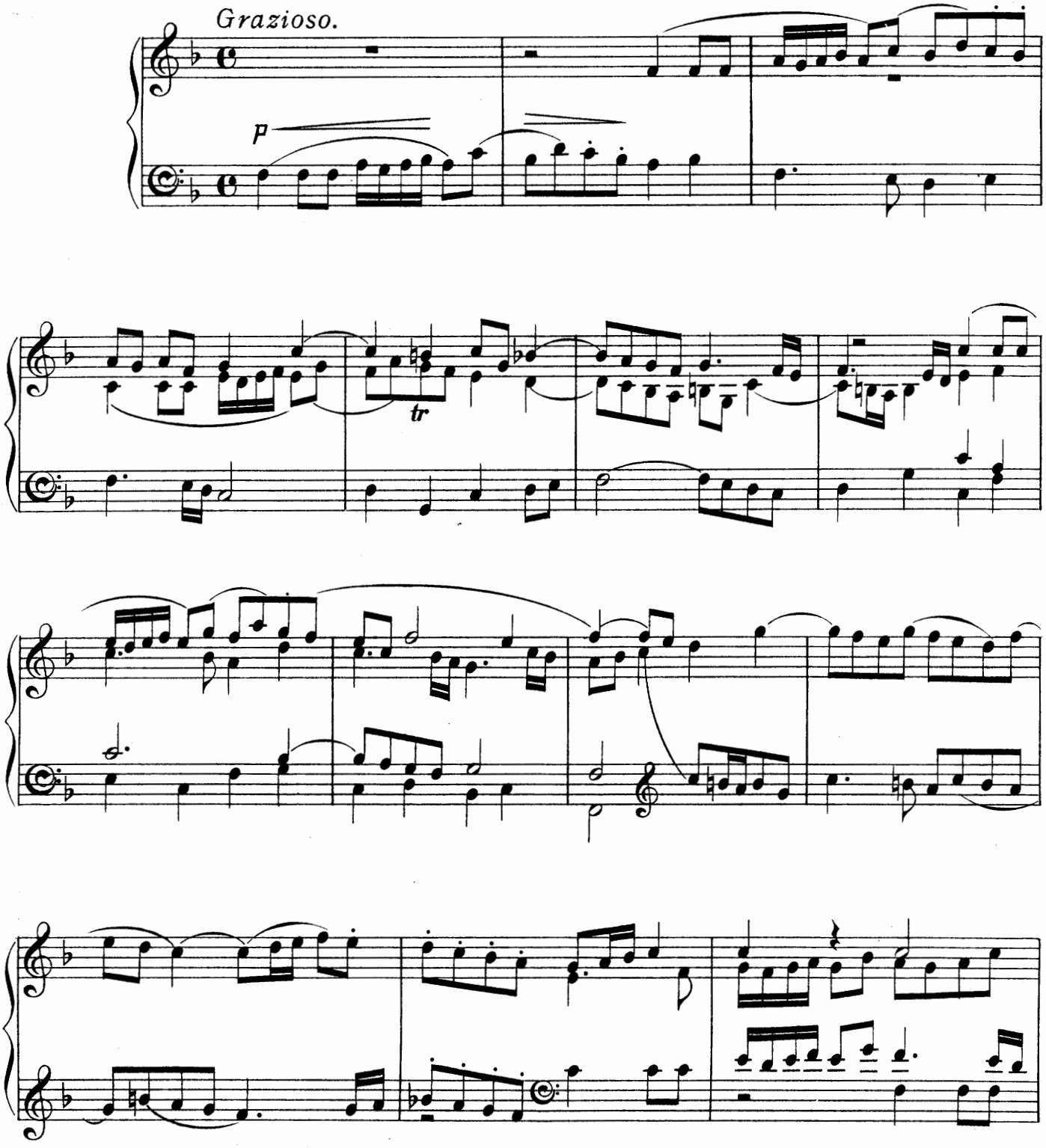


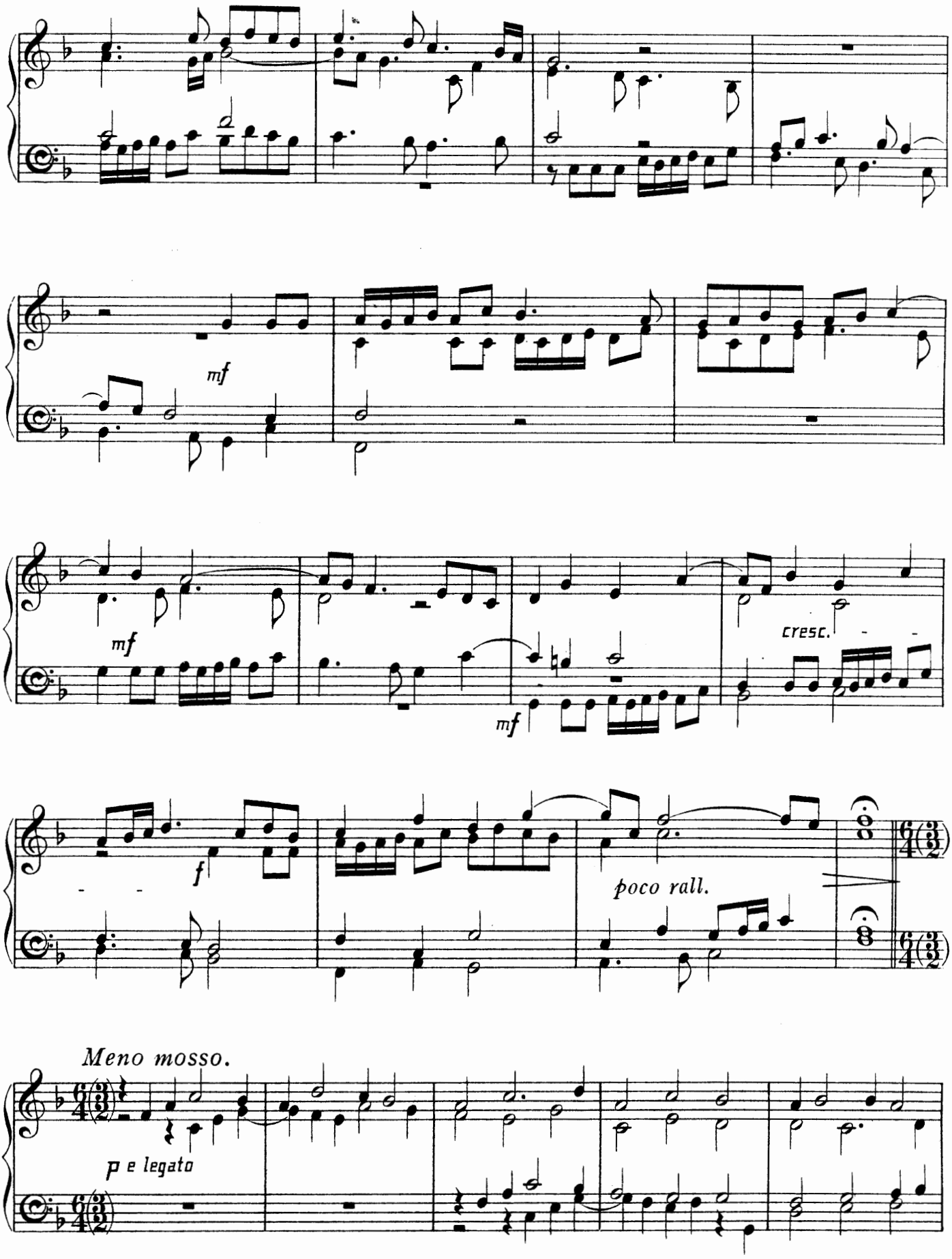


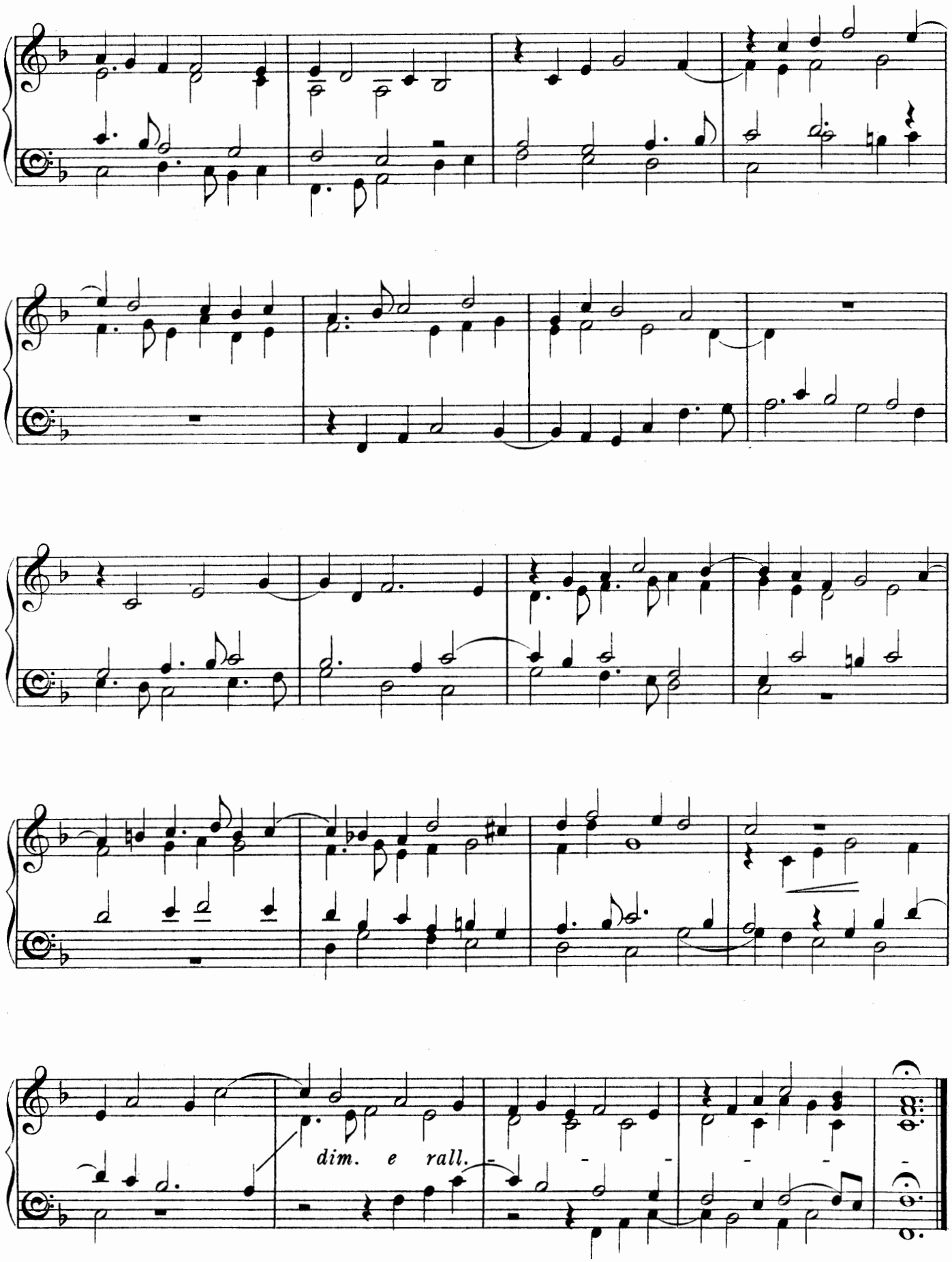

ARIA.
Tempo I.
f
tr
rall.


tempo primo e pp
trillo continuo
trillo continuo
dim. e rall.

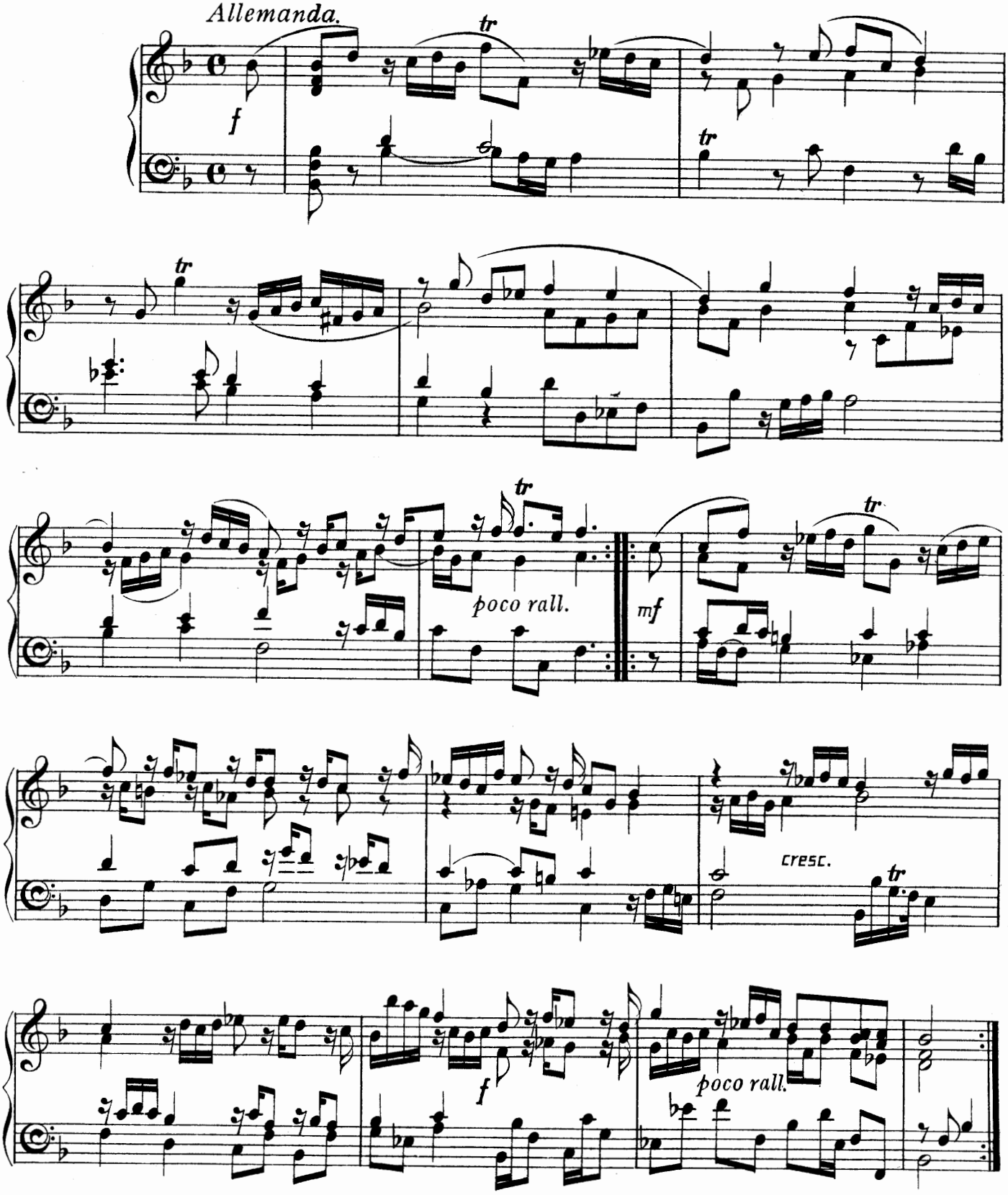
CANZONE FRANCESE.



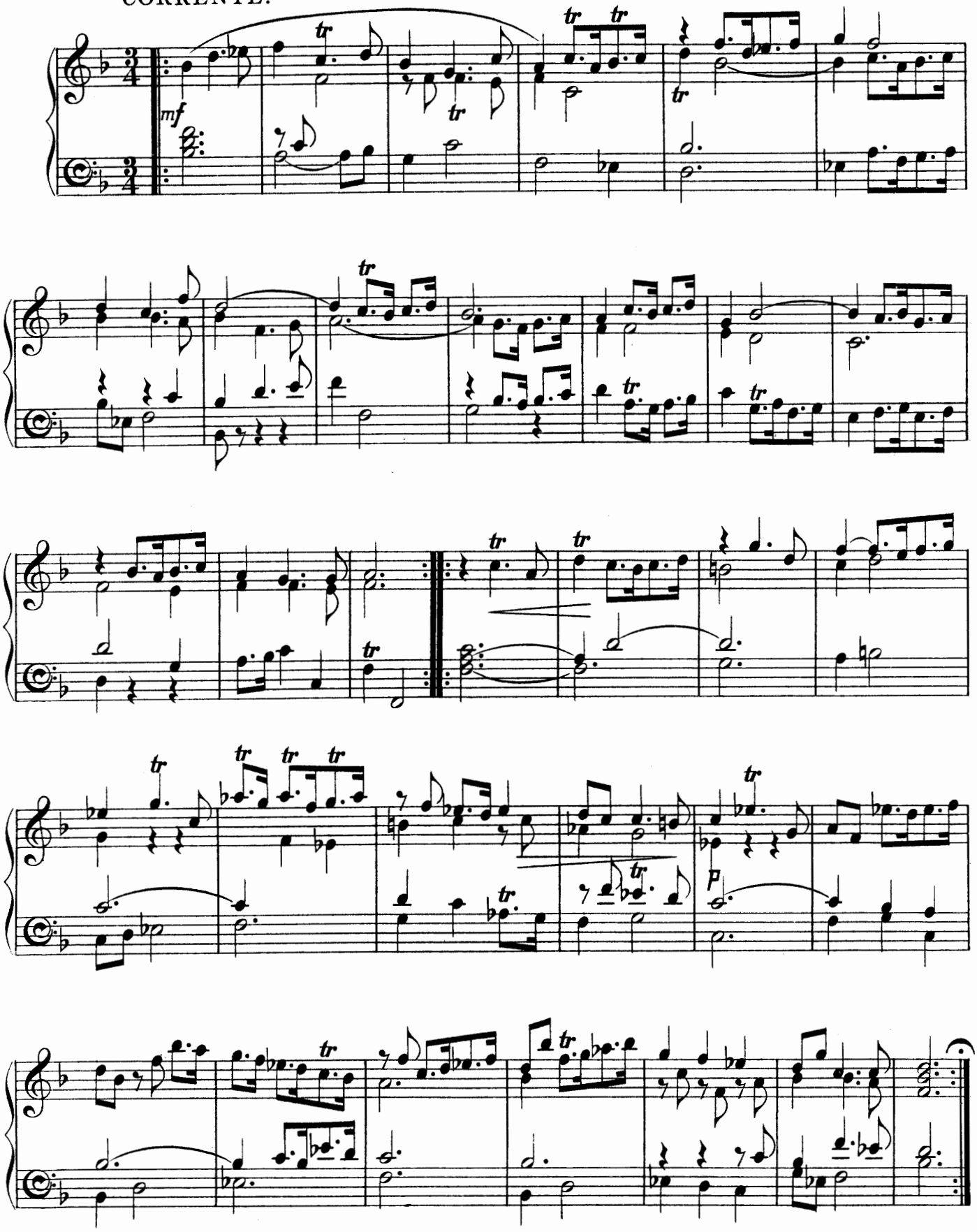

mf
mf
mf
cresc.
f
poco rall.
Meno mosso.
p e legato


dim. e rall.

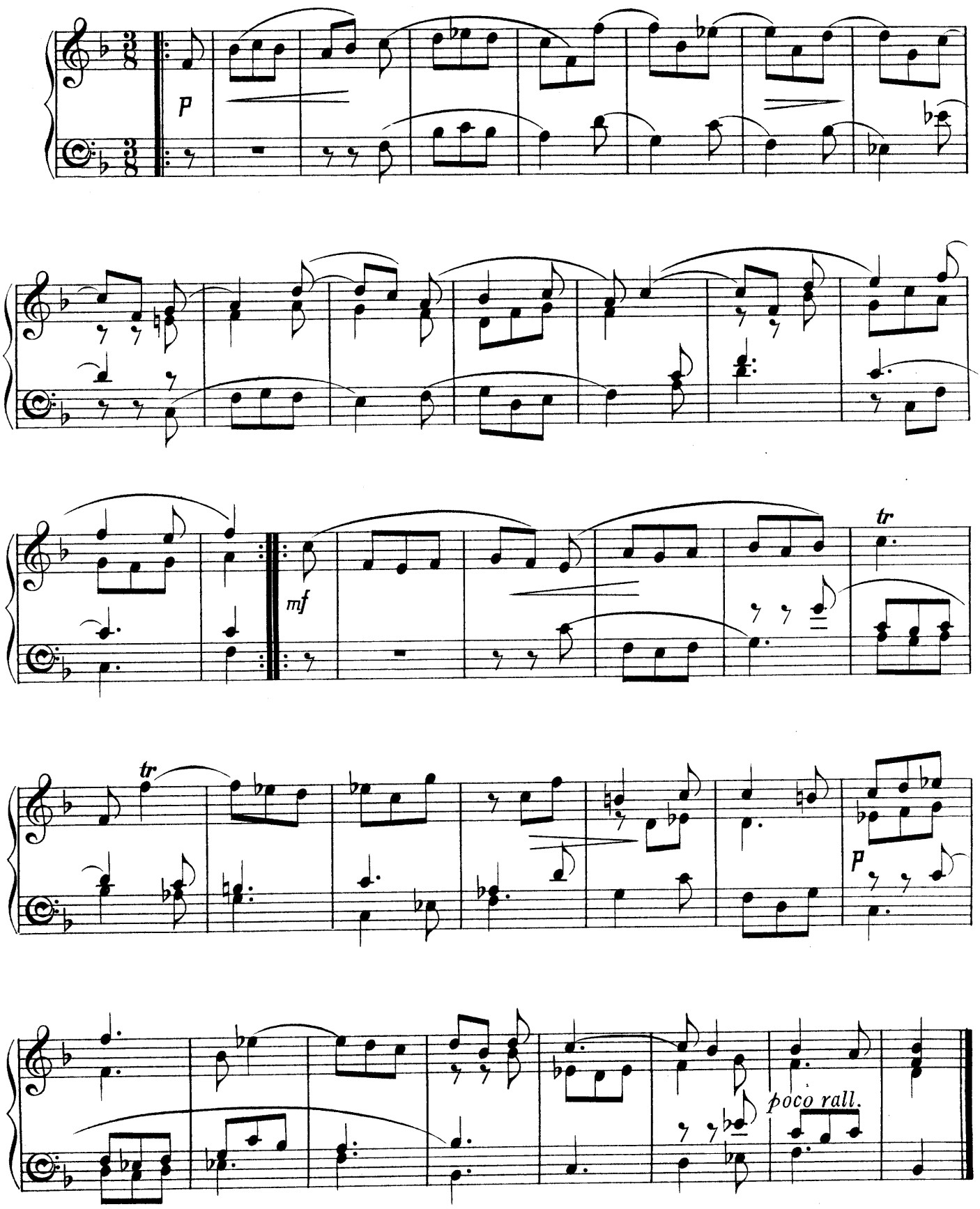
PARTITA I.



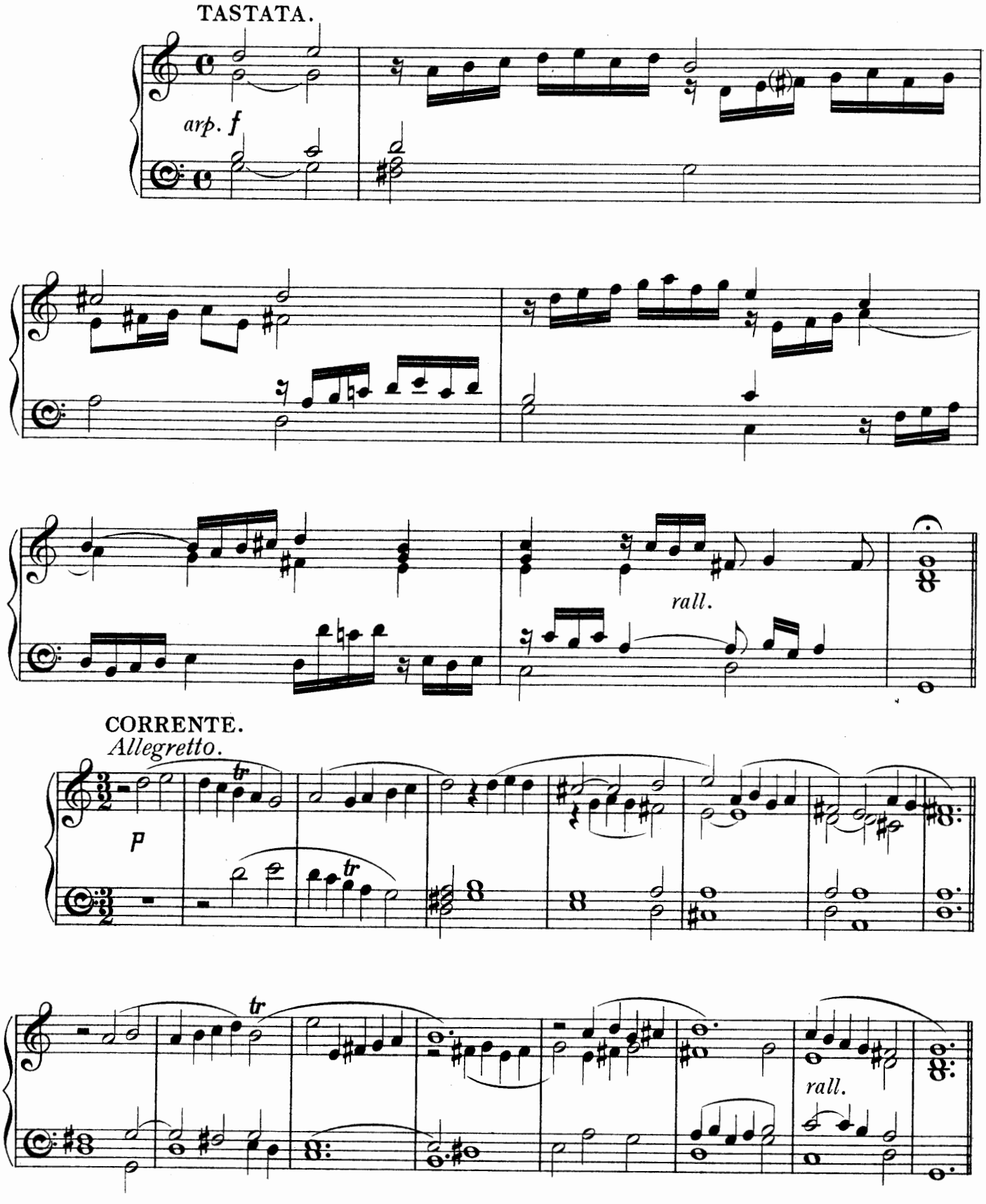
CORRENTE.



GIGA.

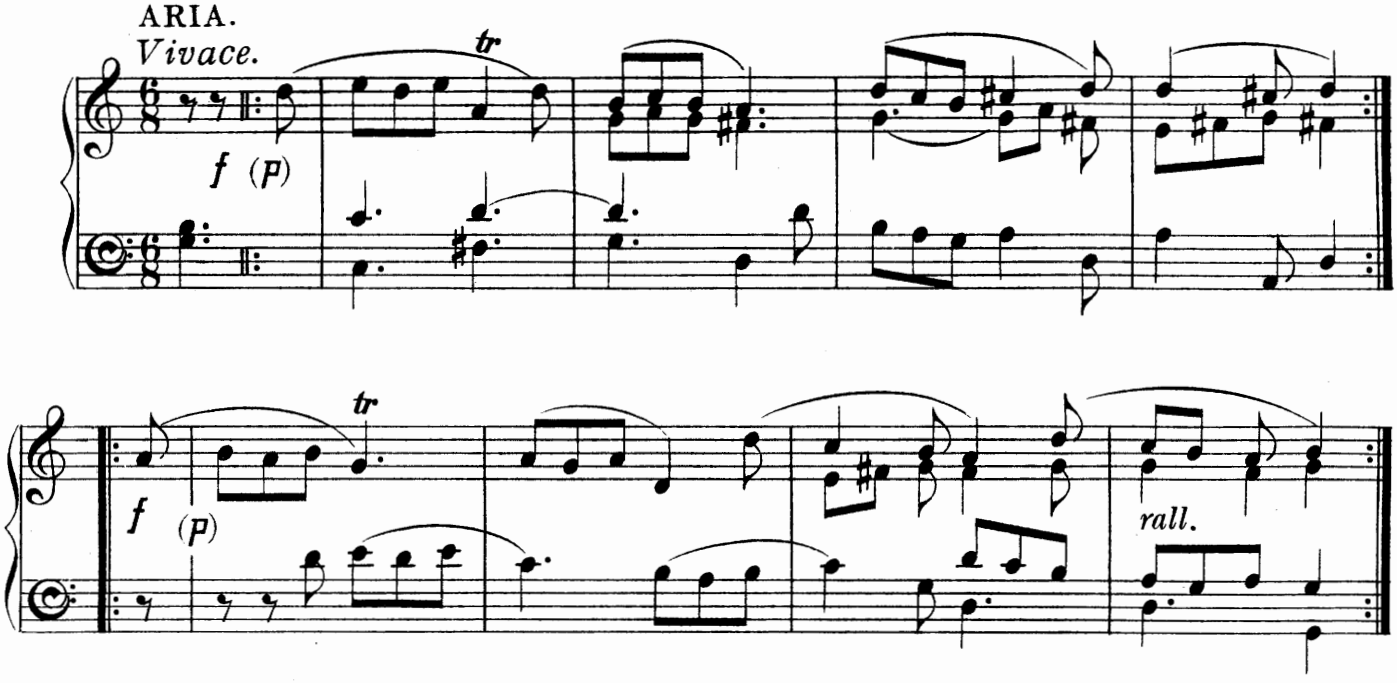


PARTITA II.



ARIA.

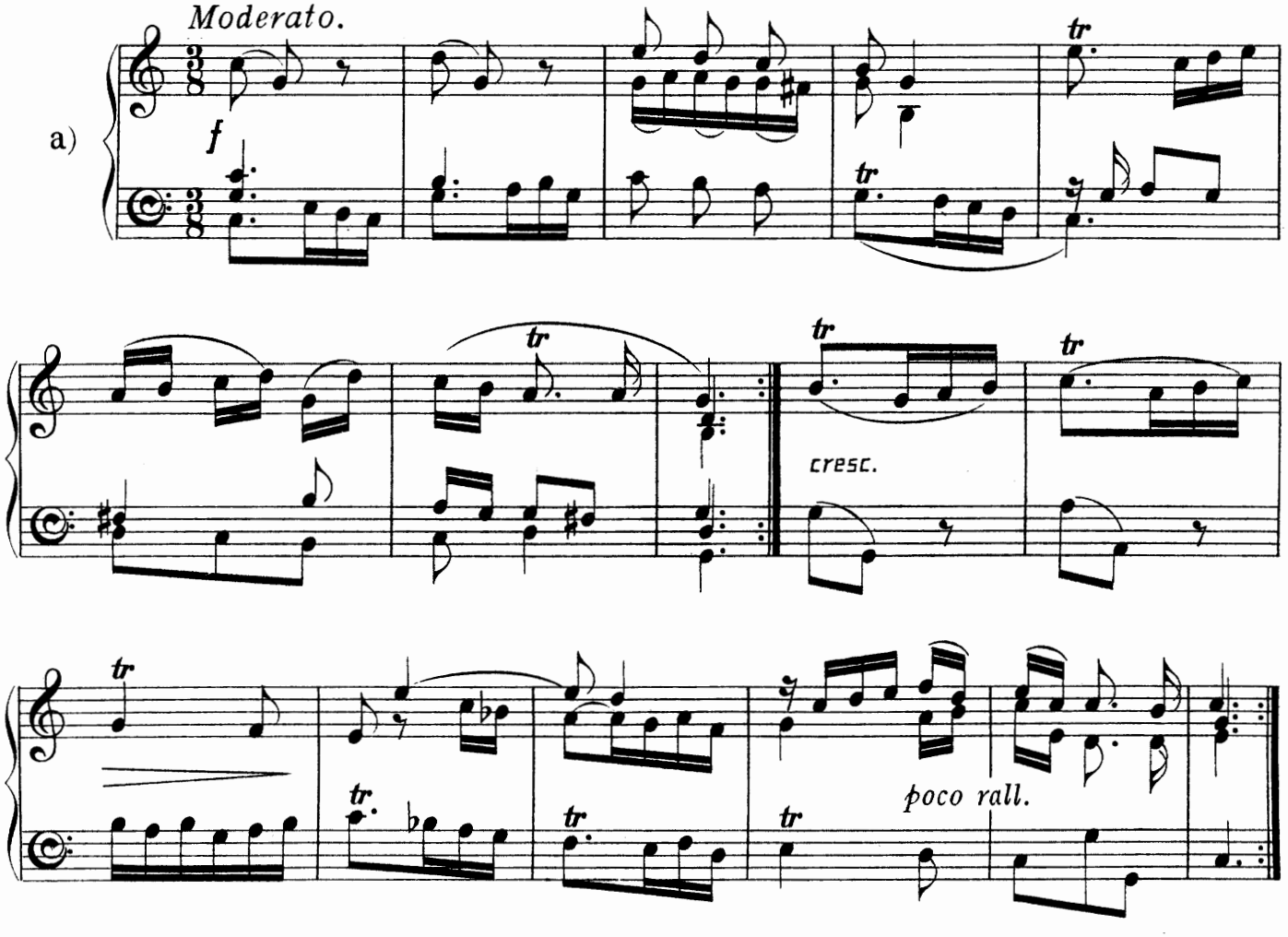
Vivace.

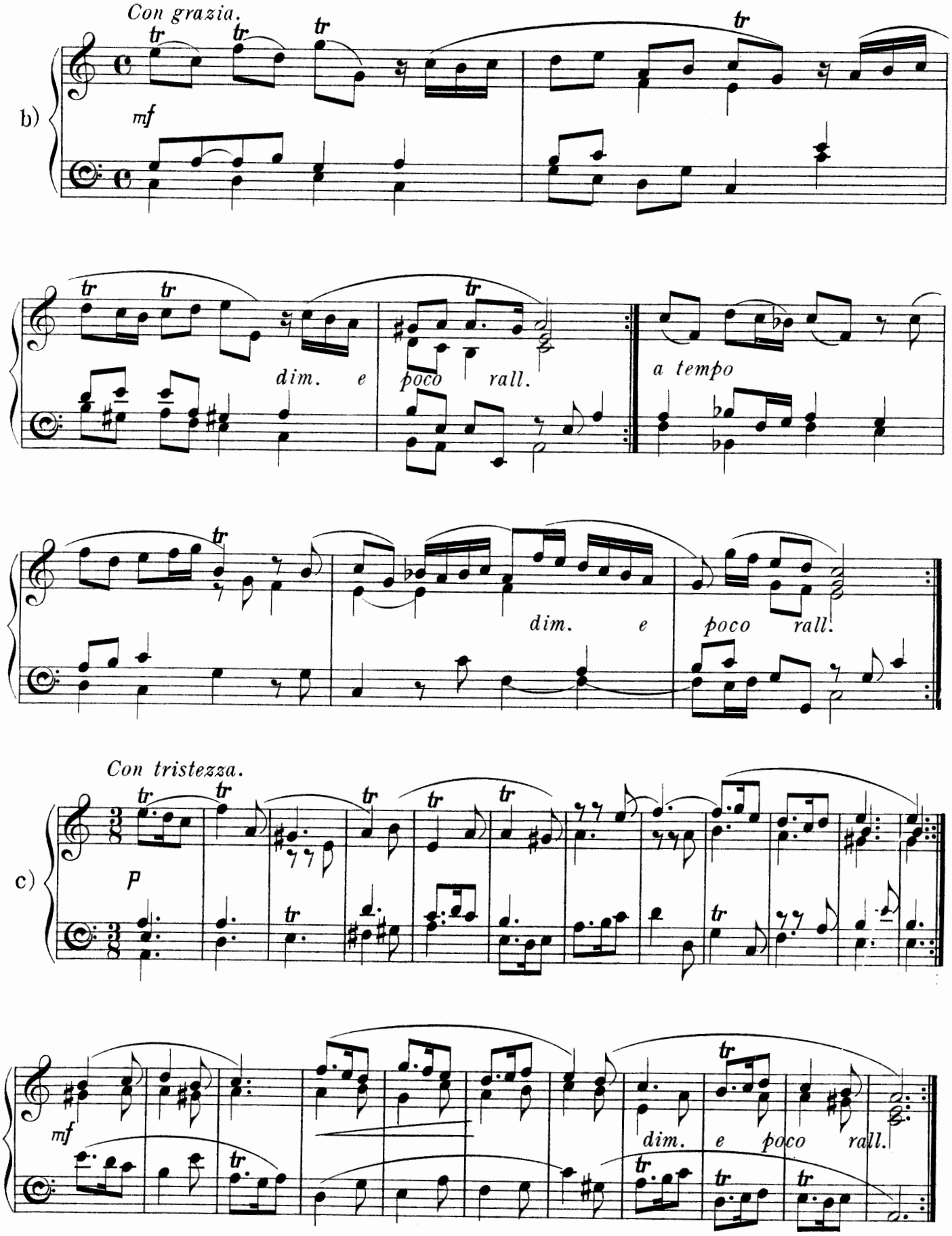


TRE ARIE.

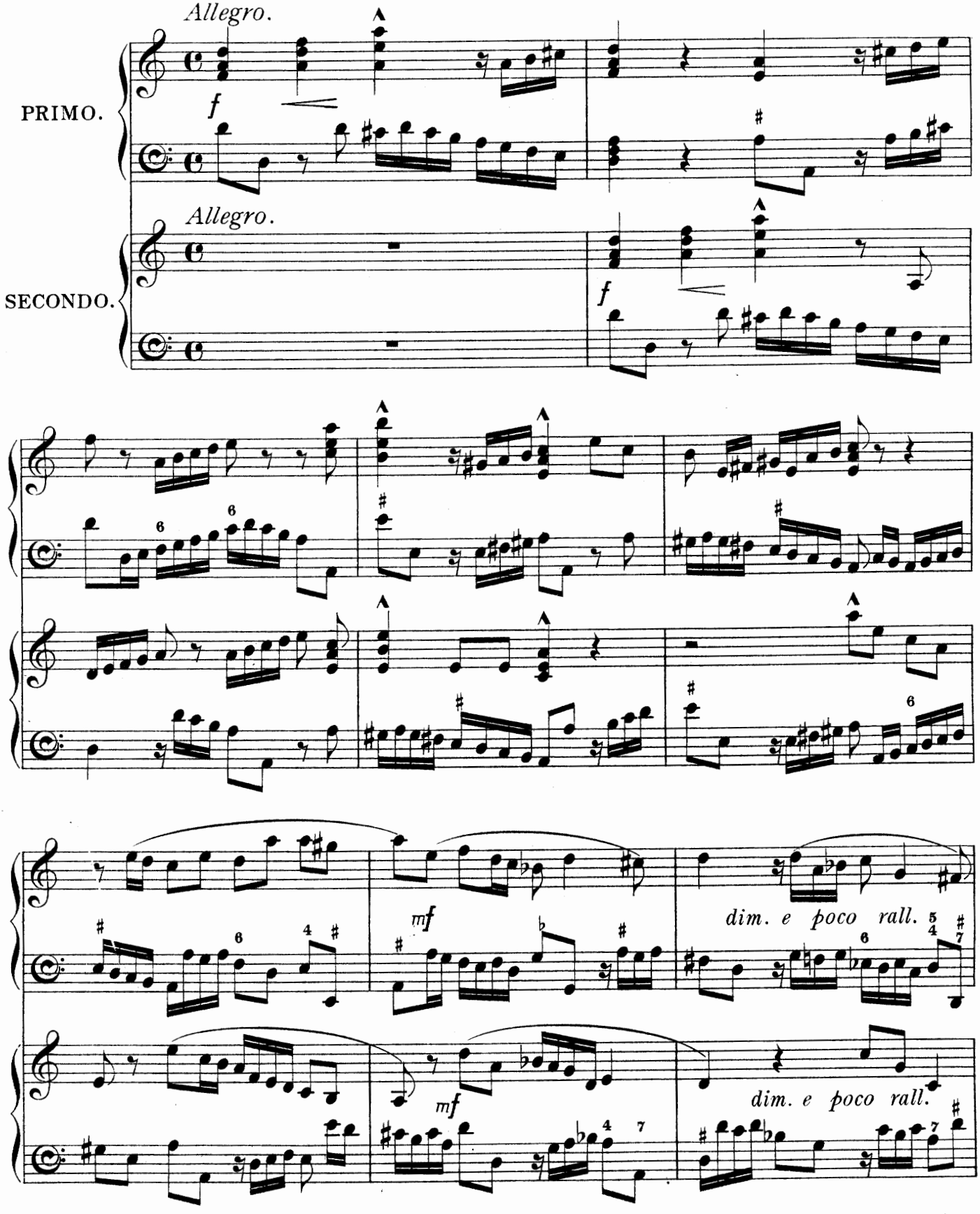
Moderato.

a)

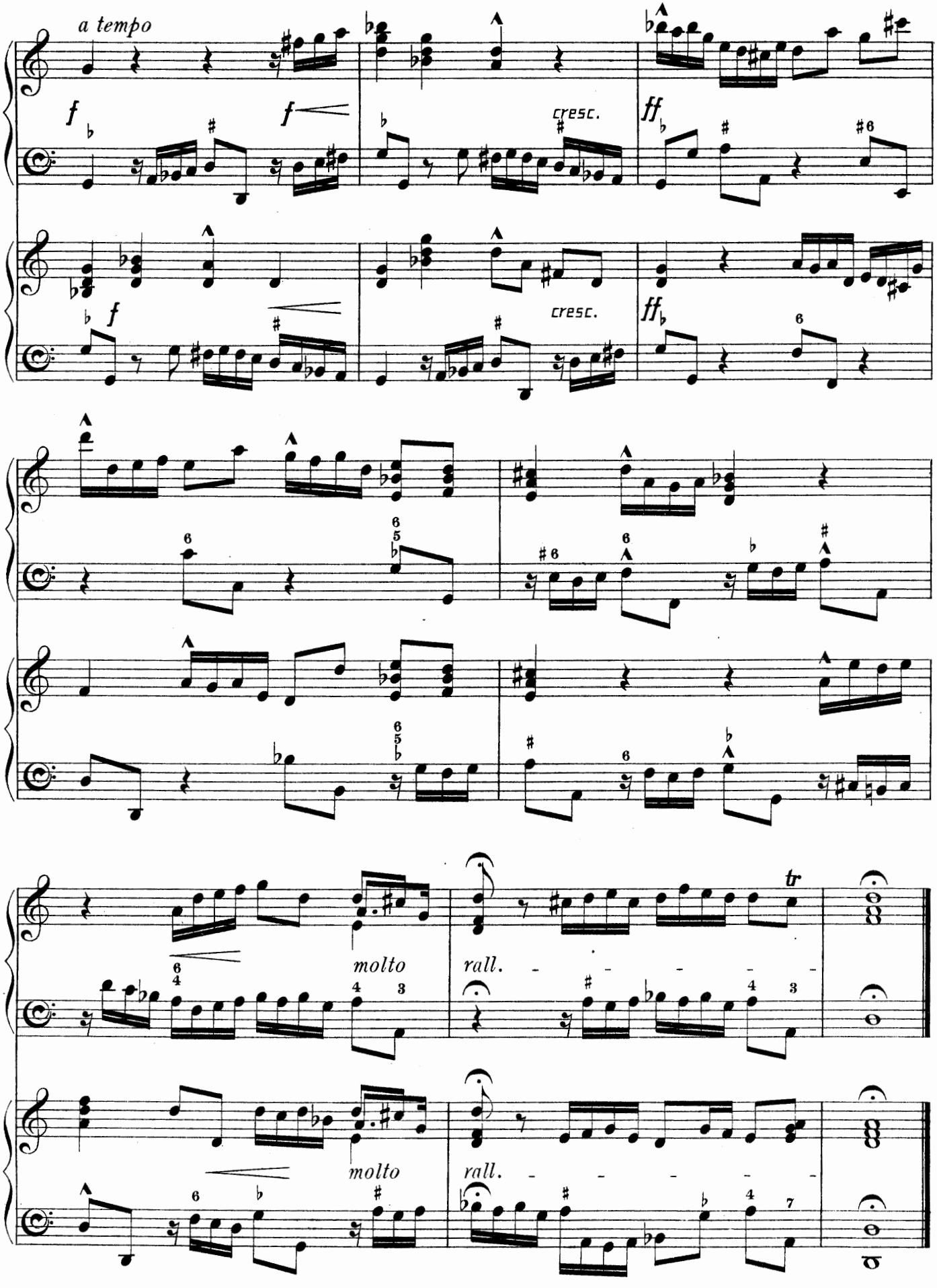


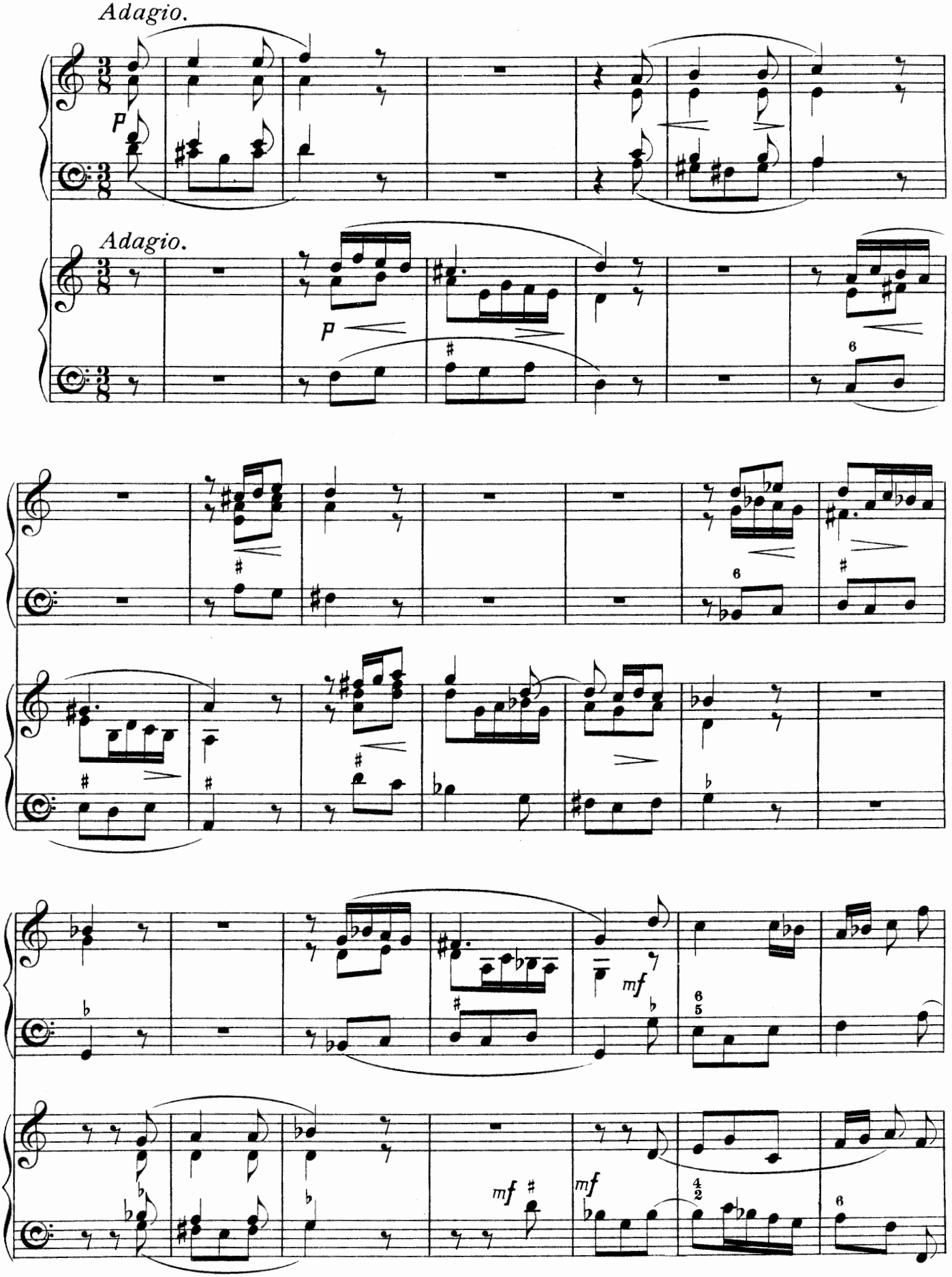

Con grazia.
b)
mf
dim. e poco rall.
a tempo
dim. e poco rall.
Con tristezza.
c)
p
mf
dim. e poco rall.

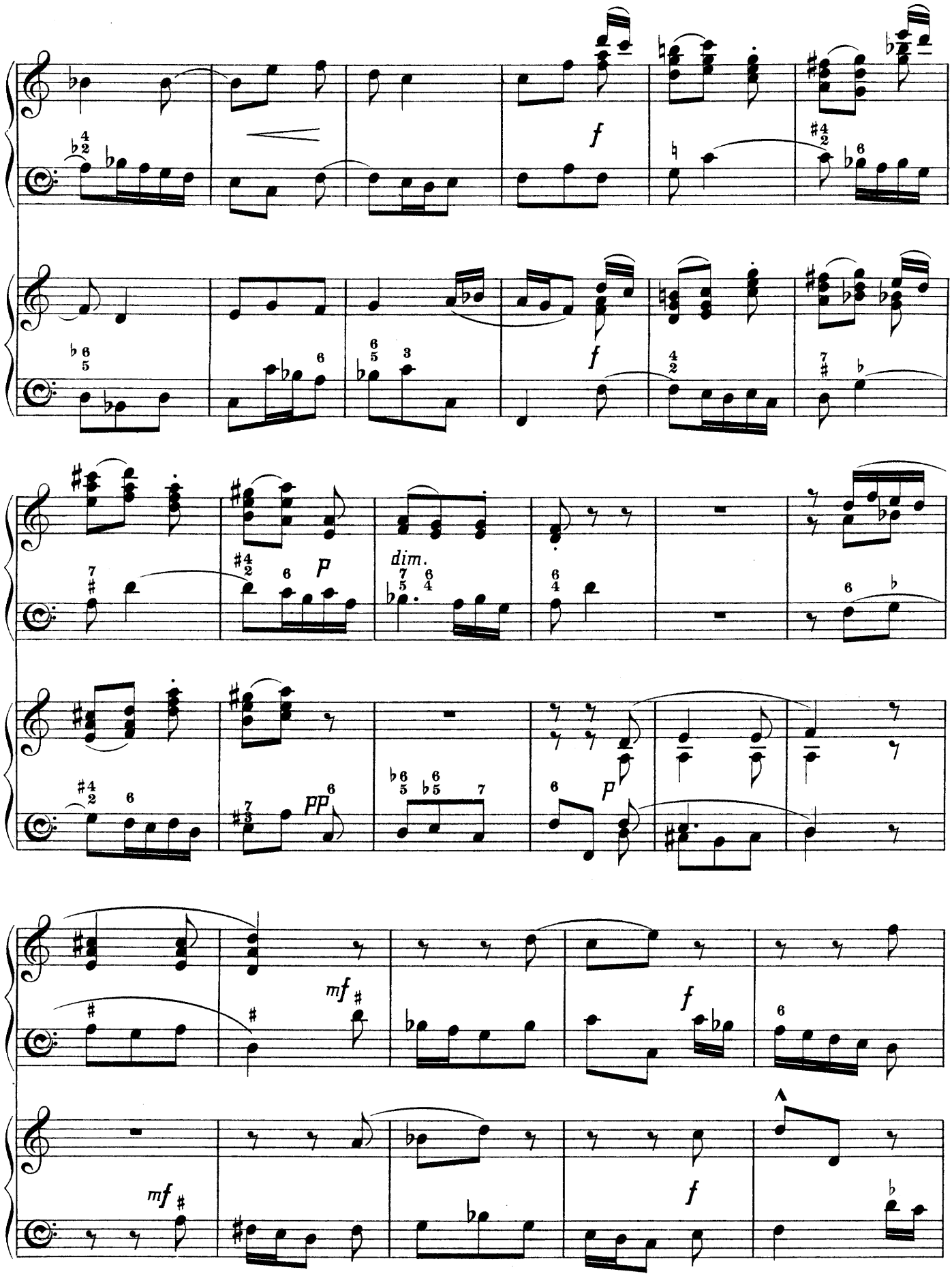
SONATA a due CEMBALI.

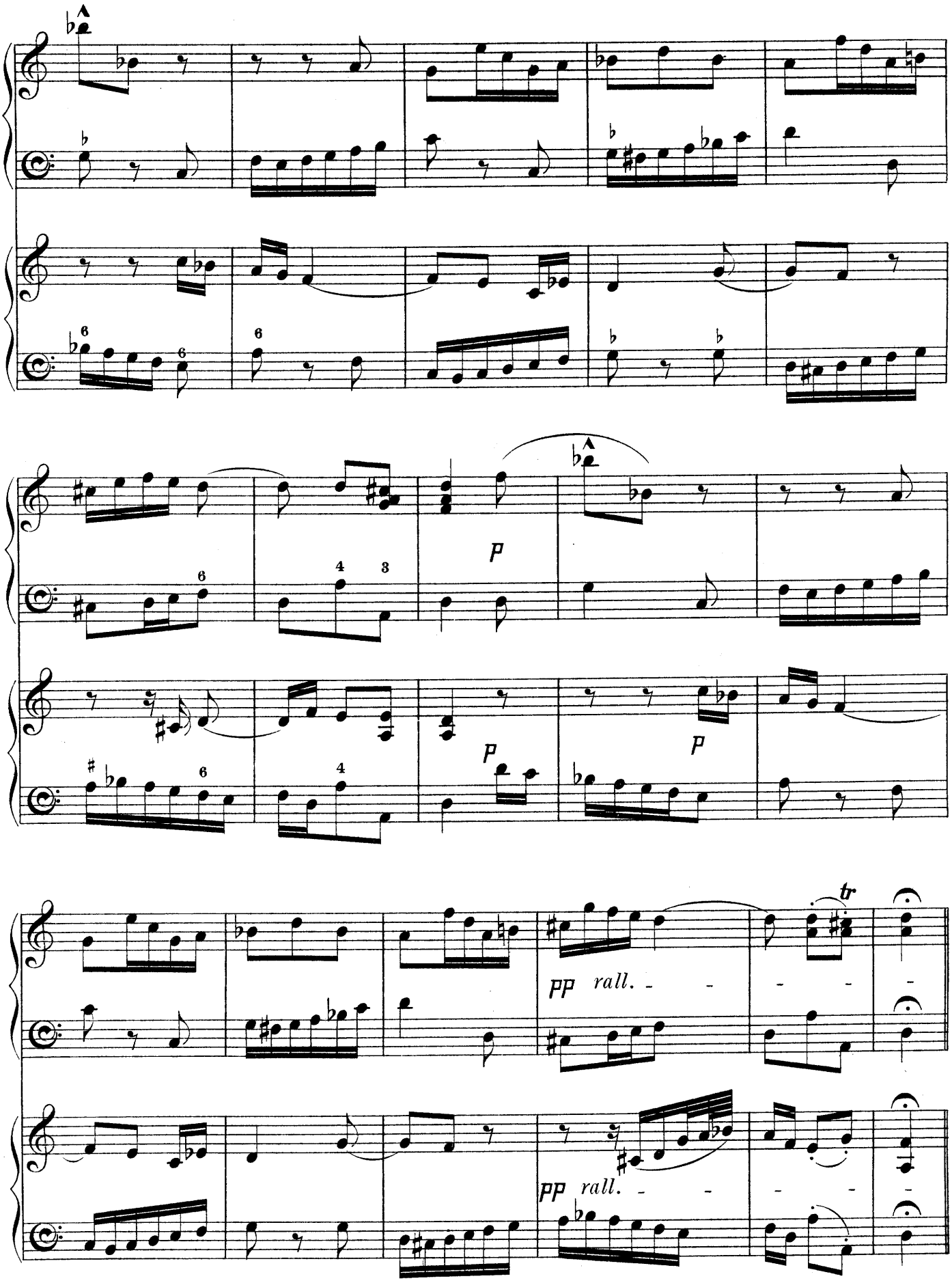


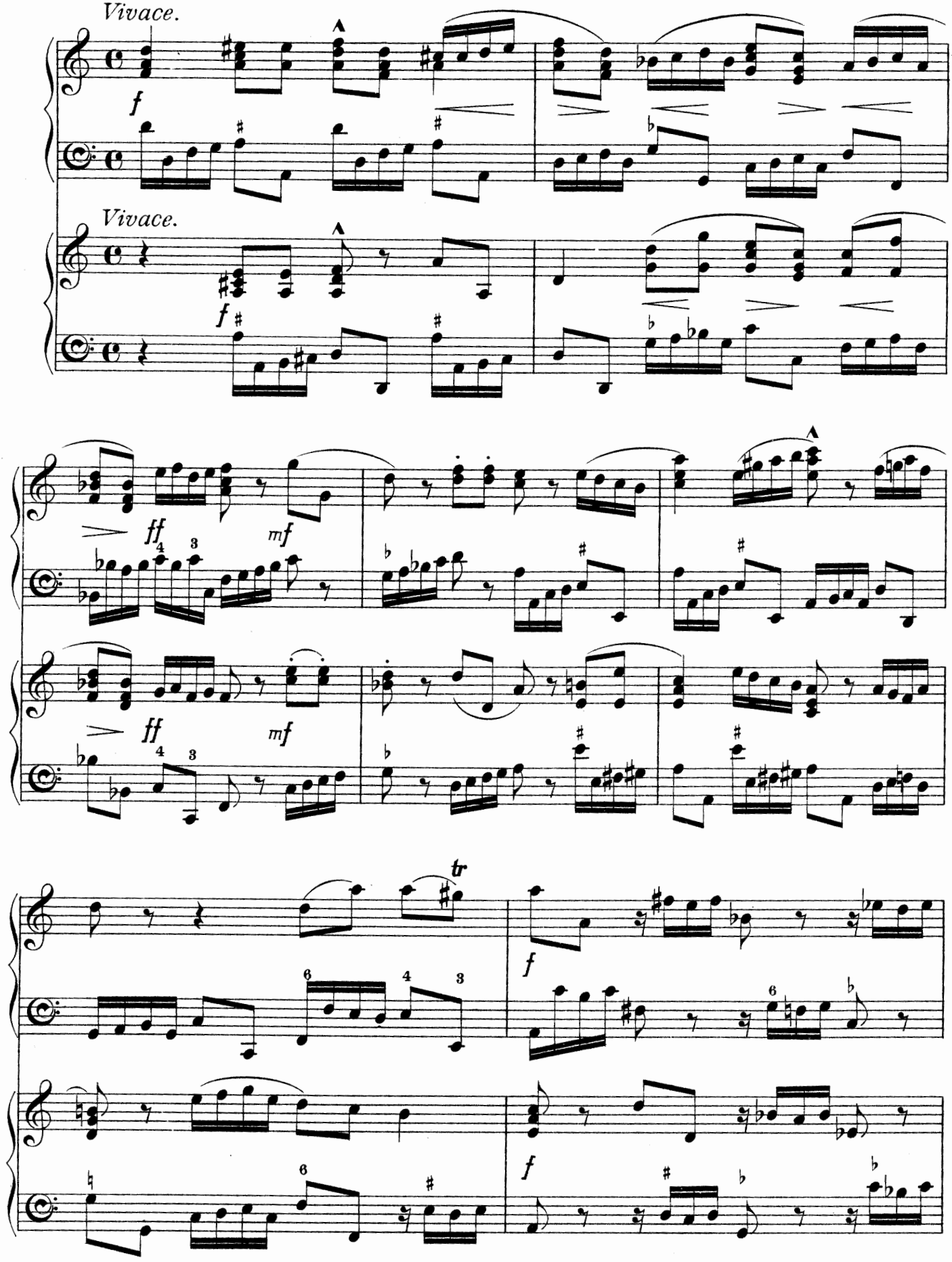
* See Preface page 5.

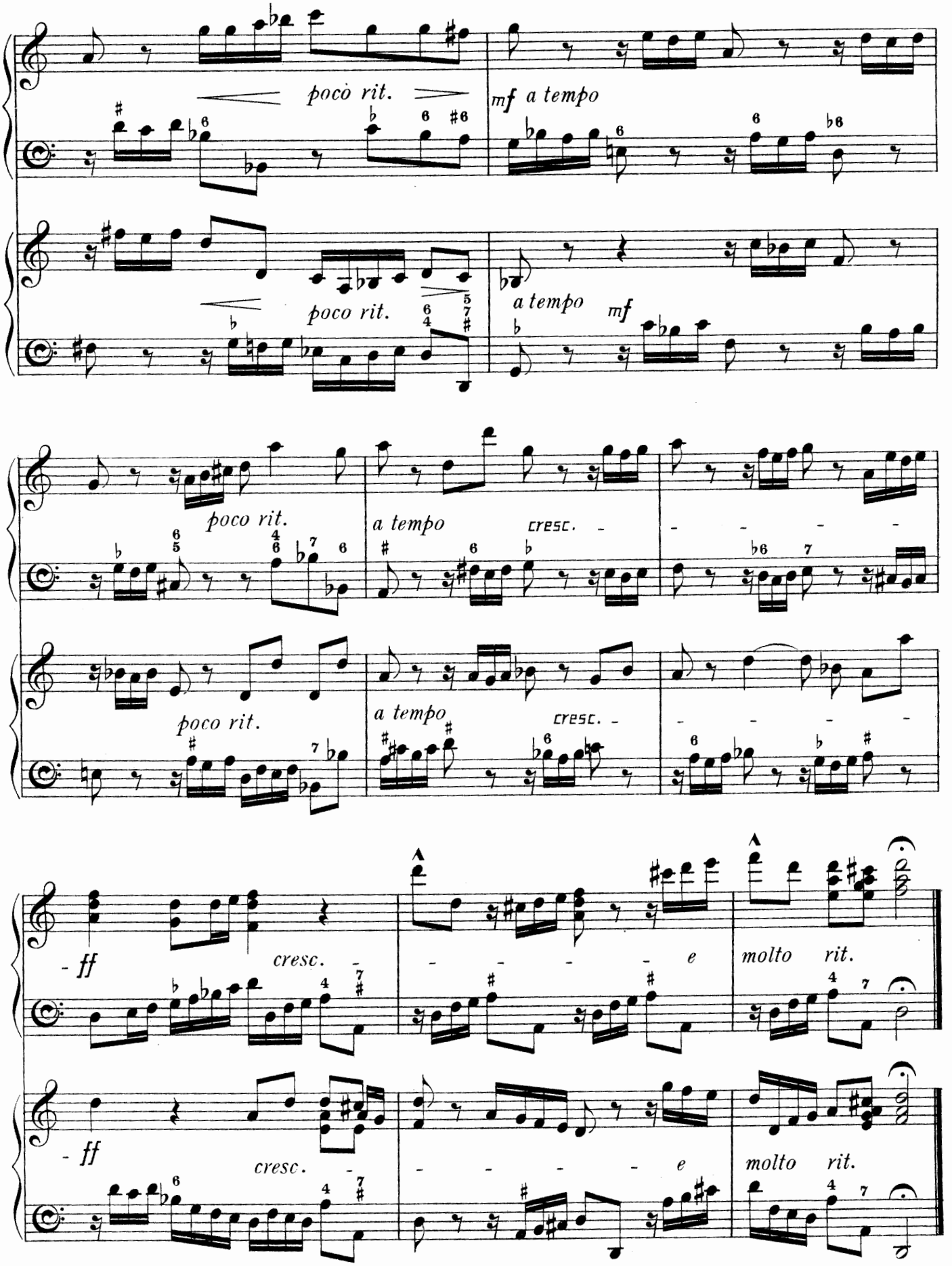

a tempo
f
f
cresc.
ff
f
cresc.
ff
molto
rall.
tr
molto
rall.


Adagio.
p
Adagio.
p
mf
mf
mf


f
f
P
dim.
PP
P
mf
f
mf
f


p
p
p
tr
pp rall.
pp rall.


Vivace.
f
Vivace.
f
ff
mf
ff
mf
tr
f
f



LONDON: NOVELLO & Co
Engravers & Printers