

Tocatta

Ercole Pasquini, from
Ravenna 545, ff. 2'-3'

The image displays a musical score for a piece titled "Tocatta" by Ercole Pasquini. The score is presented in six systems, each consisting of a grand staff (treble and bass clefs). The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#). The score includes dynamic markings such as "ff" (fortissimo) and "ff. 2'-3'". The piece is divided into measures, with measure numbers 4, 8, 11, 15, and 18 indicated at the beginning of their respective systems. The notation includes various ornaments and articulations, such as slurs and ties, and concludes with a final chord marked with a double bar line and a fermata.

21

Musical score for measures 21-24. The system consists of two staves, Treble and Bass. Measure 21 features a whole note chord in the Treble and a half note chord in the Bass. Measures 22-24 show a complex texture with sixteenth-note runs in both hands and various articulations. Dashed lines indicate phrasing across measures.

25

Musical score for measures 25-26. The system consists of two staves, Treble and Bass. Measure 25 features a sixteenth-note run in the Treble and a sixteenth-note run in the Bass. Measure 26 features a sixteenth-note run in the Treble and a sixteenth-note run in the Bass. Dashed lines indicate phrasing across measures.

27

Musical score for measures 27-28. The system consists of two staves, Treble and Bass. Measure 27 features a sixteenth-note run in the Treble and a sixteenth-note run in the Bass. Measure 28 features a sixteenth-note run in the Treble and a sixteenth-note run in the Bass. The system ends with a double bar line and repeat signs.

Ercole Pasquini: Toccata (G)

The sole source for Ercole Pasquini's Toccata in what we would call G major is the manuscript Ravenna, Biblioteca Comunale Classense, MS Classense 545. The toccata is the second piece in the source, following only an anonymous toccata in D minor. It bears the title "Toccata d' H[ercole] P[asquini]" and like the many other pieces in the source is ruled on systems that comprise 5 and 7 lines, respectively.

All of the musical entries in the manuscript are probably in the same hand, as Alexander Silbiger noted in his introduction to a facsimile edition of the manuscript (*17th Century Keyboard Music: Sources Central to the Keyboard Art of the Baroque*, vol. 12, New York and London: Garland, 1987). This has been confirmed by Christine Jeanneret, who has, however, shown that the unique calligraphic title page is also in the same hand (*L'œuvre en filigrane: Une étude philologique des manuscrits de musique pour clavier à Rome au XVII^e siècle*, diss., Geneva, 2005, online at https://www.unige.ch/lettres/armus/files/1114/1564/0645/These_Jeanneret.pdf). Entitled *Libro di fra Gioseffo da Ravenna*, the manuscript is of uncertain origin. If it belonged to the Benedictine priest and later abbot Giuseppe Rasino, as suggested by Silbiger and Jeanneret, he would have had to obtain it prior to ordination at Ravenna in 1634. Whether he was also copyist of the manuscript is impossible to determine, although Jeanneret dates it to 1630–40.

The sources for Pasquini's music are mostly *unica*, and most appear to have been hastily and inaccurately written. This toccata is no exception; although Jeanneret asserts that the copyist was "remarquablement adroit et commet relativement peu d'erreurs" (p. 255), in fact the toccata contains numerous textual problems. I discussed problems of interpreting this source and its notation, although not this specific piece, in "Some Problems of Text, Attribution, and Performance in Early Italian Baroque Keyboard Music" (*Journal of Seventeenth-Century Music* 4.1, 1998, online at <http://sscm-jscm.org/v4/no1/schulenberg.html>). The toccata has been previously edited by W. Richard Shindle (as no. 6 in *Ercole Pasquini: Collected Keyboard Works*, Corpus of Early Keyboard Music, vol. 12, Neuhausen-Stuttgart: American Institute of Musicology, 1966) and by Paul Kenyon (as no. 8 in *Ercole Pasquini: Opere complete*, vol. 1: *Toccate, canzoni, ricercari*, Monumenti musicali italiani, vol 30, Milan: Edizioni Suvini Zerboni, 2015). It is not included in a partial edition of the source by Silvia Rambaldi and Barbara Cipollone (*Libro di fra Gioseffo da Ravenna (Manoscritto I-RAc MS Classense 545)*, Bologna: Bardi, 1999).

The textual problems encountered in this and other works of Pasquini are best explained by positing that the composer never prepared or made available pristine fair copies of his keyboard music. It is even possible that the composer never wrote out certain pieces, which were disseminated by aural tradition and written down imprecisely at some later point. It seems more likely, however, that autograph manuscripts such as the source for the present edition were copied from composing drafts or sketches in which essential accidentals and even notes (such as the inner voices of chords) were often omitted, certain passages cancelled or rewritten in ways that were not easily legible, and many note values written imprecisely or not strictly correctly. Such features in the lost autograph would explain many of the numerous inconsequential readings of the manuscript with regard to pitch and rhythm. Some of these readings could be interpreted to mean that the composer deliberately left certain details of the notation indeterminate, in order to encourage freedom of performance, or that the composer exercised a certain *sprezzatura* with regard to traditional counterpoint—an instance of what Cesare Monteverdi called the *seconda pratica*. But although the piece must reflect a tradition of improvisation, the majority of the problematical passages in the manuscript are most likely to be plain misreadings by an uncomprehending copyist, as in the garbled closing passage.

This edition replaces the original notation with modern staves and clefs. The direction of stems upward or downward follows modern conventions, but the distribution of notes between the staves strictly follows the source. Small note values are beamed as in the manuscript except as noted below, and all accidentals found in the source are reproduced, with editorial additions appearing above or below notes. Notes and rests added editorially are in brackets; editorial ties and bar lines are dotted. There are no slurs, and the only accidentals in the source are sharps and flats, which probably are meant to apply only to the immediately following note.

Listed below are additional apparent errors in the source that have not been adopted in the edition.

Readings

m. reading

- 2 alto and tenor, first half of measure: two quarters (not dotted quarter, 8th)
- 4 tenor: note 1 without dot; in place of note 2, the same figure found on beat 1 of m. 5
bass: note 1 without dot
- 5 tenor: note 6 (f') preceded by and beamed with a superfluous g' (16th)
- 8 r.h.: first chord 8th not 16th (both voices)
tenor, note 4 (b): 8th not 16th
- 14 bar line in the middle of m. 14 instead of between mm. 13 and 14
- 15 sopr., note 2 (d''), and bass, note 9 (g): 16th not dotted 8th
- 16 notes 2–4 and 10–12 (both parts): 16ths not 32ds
- 17 bass, notes 2–3 and 6–7: a third higher
- 19 alto: note 2 (d') very close to note 1; the last eight notes are 16ths not 32ds, and the last four notes are b–a–b–c' not d–c'–b–c'
tenor: notes 2–5 beamed with the following notes of the alto; note is c' not b
- 23 barline after the third quarter of the measure (only three beats in the measure as notated)
- 24 this bar begins a beat earlier; bar line after the third quarter of the measure
sopr., last two notes: 16ths, not dotted 8th–16th
- 25 this bar begins a beat earlier; a beat is added as an editorial conjecture (notes in brackets)
bass, notes 1–2: both c not A, with “3” added beneath
- 26 sopr., note 4 (c''): quarter not 16th; note 11 (c''): 16th not 32d
tenor, note 10 (c''): quarter not 16th; note 17 (a) 16th not 32d
- 27 sopr., tenor, 2d note in each group: 16th not 32d
- 28 apparently only three beats, but notation is inconsistent in different voices
sopr.: notes 3–9: half these values
bass, last two notes: half these values