

BERNARDO PASQUINI

Opere per organo o cembalo

dal manoscritto *MSDD53*

della Biblioteca del Civico Museo Bibliografico Musicale di Bologna

*Toccata 2º tuono*

*Toccata 5º tuono*

*Toccata 8º tuono*

*Ricercare p.º 2ºtuono*

*Ricercare 2ºtuono*

*Sonata 7ª p.º tuono*

A cura di              Edited by

Luigi Cataldi

# Toccata

*2.º tuono*

The musical score consists of four staves of music for two voices. The top two staves are in treble clef (G), and the bottom two are in bass clef (F). The music is in common time, indicated by a 'C' at the beginning of each staff.

Measure 1: The top voice has a sixteenth-note pattern starting with a dotted half note. The bottom voice rests. Measures 2-3: The top voice continues its sixteenth-note pattern. Measures 4-5: The bottom voice enters with a sixteenth-note pattern. Measures 6-7: The top voice has a sixteenth-note pattern. Measures 8-9: The bottom voice has a sixteenth-note pattern. Measures 10-11: The top voice has a sixteenth-note pattern. Measures 12-13: The bottom voice has a sixteenth-note pattern. Measures 14-15: The top voice has a sixteenth-note pattern. Measure 16: The bottom voice has a sixteenth-note pattern, followed by a dynamic instruction 'tr' (trill).

Musical score for piano, four staves, measures 19, 23, 27, 30.

The score consists of four staves, each with a treble clef and a bass clef. Measure 19 starts with a treble staff eighth-note pattern followed by a bass staff eighth-note pattern. Measures 23 and 27 begin with bass staff eighth-note patterns. Measure 30 starts with a treble staff eighth-note pattern. Measures 19 through 30 feature various note heads, stems, and bar lines, with measure 30 concluding with a double bar line.

# Toccata

*5.<sup>o</sup> tuono*

The musical score consists of four staves of music, each with a treble clef and a common time signature. The first staff (measures 1-3) shows a continuous eighth-note pattern in the treble clef, with a bass note in the bass clef at measure 3. The second staff (measures 4-6) features a bass line with sustained notes and eighth-note patterns, with a dynamic marking 'tr.' above the staff. The third staff (measures 7-9) shows a treble line with sixteenth-note patterns and bass notes. The fourth staff (measures 10-12) continues the sixteenth-note patterns in the treble clef.

Musical score page 5, measures 15-17. The score consists of two staves: treble and bass. Measure 15 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note. Measure 16 begins with a bass eighth note followed by a sixteenth-note pattern. Measure 17 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note.

Musical score page 5, measures 18-20. The score consists of two staves: treble and bass. Measure 18 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note. Measure 19 starts with a bass eighth note followed by a sixteenth-note pattern. Measure 20 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note.

Musical score page 5, measures 22-24. The score consists of two staves: treble and bass. Measure 22 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note. Measure 23 starts with a bass eighth note followed by a sixteenth-note pattern. Measure 24 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note.

Musical score page 5, measures 26-28. The score consists of two staves: treble and bass. Measure 26 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note. Measure 27 starts with a bass eighth note followed by a sixteenth-note pattern. Measure 28 starts with a treble eighth note followed by a sixteenth-note pattern. The bass staff has a sustained note with a grace note.

Musical score page 6, measures 30-35. The score consists of two staves. The top staff is in treble clef and 3/2 time, starting with a forte dynamic. The bottom staff is in bass clef and 3/2 time. Measure 30 ends with a fermata over the bass note. Measure 31 begins with a dynamic *tr*. Measure 32 contains a single note followed by a fermata. Measures 33-35 show a continuation of the melodic line in both staves.

Musical score page 6, measures 36-41. The top staff continues with eighth-note patterns. The bottom staff shows a bass line with quarter notes and rests. Measure 39 features a melodic line with eighth-note pairs. Measure 40 includes a dynamic *p*.

Musical score page 6, measures 42-47. The top staff has a sustained note followed by a sixteenth-note pattern. The bottom staff shows a bass line with eighth-note pairs. Measure 45 features a dynamic *#* over the bass note.

Musical score page 6, measures 48-53. The top staff has sustained notes with grace notes. The bottom staff shows a bass line with eighth-note pairs. Measure 51 features a dynamic *b* over the bass note.

53

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp) at the beginning of the measure. The music consists of eighth and sixteenth note patterns. Measure 53 ends with a half note in A major.

59

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to F# major (one sharp) in the middle of the measure. The music features eighth and sixteenth note patterns with some grace notes indicated by small stems.

64

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (no sharps or flats). The music consists of eighth and sixteenth note patterns with some grace notes.

70

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to D major (two sharps). The music features eighth and sixteenth note patterns with some grace notes. The bass staff has a prominent eighth-note pattern in the latter part of the measure.

# Toccata

*8.º tuono*

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature is one sharp (F#). The time signature varies throughout the score. Measure 1 starts with a treble clef, a bass clef, and a common time. Measures 2 and 3 show a transition to a different section. Measure 4 begins with a treble clef and a common time. Measures 5 through 10 show a continuation of the melodic line with various dynamics like 'tr' (trill) and 'p' (piano). Measure 11 concludes the section.

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 15 starts with a forte dynamic. Measures 16-17 show eighth-note patterns with grace notes. Measure 18 begins with a trill. Measures 19-20 show sixteenth-note patterns. Measure 21 features eighth-note chords. Measures 22-23 show eighth-note patterns. The score concludes at measure 23 with a key signature change to G major (12/8 time).

A musical score for two staves, likely for piano or organ, in common time (indicated by '12'). The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 26 begins with a dotted half note followed by a dotted quarter note. Measure 27 continues with a dotted half note and a dotted quarter note. Measure 28 starts with a dotted half note, followed by a dotted quarter note, and then a dynamic instruction 'tr' (trill) over a sixteenth-note pattern. Measure 29 begins with a dotted half note followed by a dotted quarter note. Measure 30 starts with a dotted half note, followed by a dotted quarter note, and then a dynamic instruction 'tr' (trill) over a sixteenth-note pattern. Measure 31 begins with a dotted half note followed by a dotted quarter note. Measure 32 starts with a dotted half note, followed by a dotted quarter note, and then a dynamic instruction 'tr' (trill) over a sixteenth-note pattern. Measure 33 begins with a dotted half note followed by a dotted quarter note. Measure 34 starts with a dotted half note, followed by a dotted quarter note, and then a dynamic instruction 'tr' (trill) over a sixteenth-note pattern. Measure 35 begins with a dotted half note followed by a dotted quarter note. Measure 36 begins with a dotted half note followed by a dotted quarter note.

39

42

46

51 *Spiritoso*

## Ricercare

*p.º 2.º tuono*

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 1 through 23 are marked on the left side of the staves. The music features complex rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as 'tr' (trill) and 'p' (piano). The notation is typical of early printed music, with vertical stems extending both up and down from the note heads.

A musical score for piano, consisting of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The score includes dynamic markings such as  $p$ ,  $f$ ,  $mf$ ,  $mp$ , and  $tr$ . Articulation marks like dots and dashes are placed under specific notes. Key changes are indicated by clef shifts and key signatures. Measure numbers 29, 35, 42, and 49 are visible on the left side of the staves.

# Ricercare

*2.º tuono*

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature is one flat. The music is divided into measures by vertical bar lines. Measure numbers 14, 11, 20, and 29 are indicated above the staves. The notation includes various note values such as eighth and sixteenth notes, and rests. The music features complex rhythmic patterns and harmonic changes.

A musical score for piano featuring five staves of music. The score consists of two systems of measures. The first system starts at measure 38 and ends at measure 56. The second system starts at measure 65 and ends at measure 75. The music is written in common time, with a key signature of one flat. The notation includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings like *p* (piano) and *f* (forte). Measure 75 concludes with a trill instruction (*tr*) and a final measure ending with a double bar line and repeat dots.

Sonata 7<sup>a</sup>  
*P.º tuono*

The musical score consists of four staves of music, each with a treble clef and a common time signature. The first staff (top) shows a melodic line with eighth-note pairs and sixteenth-note patterns. The second staff (middle) features eighth-note pairs and sixteenth-note patterns. The third staff (middle) contains eighth-note pairs and sixteenth-note patterns. The fourth staff (bottom) shows a bass line with eighth notes and sixteenth-note patterns. Measure numbers 16, 7, 13, and 19 are indicated above the staves.

Musical score for piano, four staves:

- Staff 1 (Treble): Measures 25-29. Treble clef. Notes include eighth and sixteenth notes.
- Staff 2 (Bass): Measures 25-29. Bass clef. Notes include eighth and sixteenth notes.
- Staff 3 (Treble): Measures 31-35. Treble clef. Notes include eighth and sixteenth notes.
- Staff 4 (Bass): Measures 31-35. Bass clef. Notes include eighth and sixteenth notes.
- Staff 5 (Treble): Measures 36-40. Treble clef. Notes include eighth and sixteenth notes. Measure 40 includes dynamic markings: *tr* (trill) and  $\frac{3}{4}$ .
- Staff 6 (Bass): Measures 36-40. Bass clef. Notes include eighth and sixteenth notes.

## Note\*

### Criteri editoriali

- Viene impiegata la notazione moderna e vengono segnalate in nota le divergenze rispetto all'originale se problematiche.
- Lo scioglimento delle abbreviazioni e la correzione di errori e omissioni sono segnalati in nota se non evidenti dalla stessa partitura.
- Di regola non si segnala: il cambiamento della direzione delle gambe delle note; la variazione del numero di note raggruppate sotto la stessa coda, l'adeguamento alle consuetudini moderne nell'indicazione delle alterazioni.

### Fonte

Bologna, Civico Museo Bibliografico Musicale, manoscritto MS DD 53. Volume composto da 103 carte di formato oblungo (21,7 X 29,5). Su ogni pagina sono incisi 6 righi musicali: 3 pentagrammi predisposti per la mano destra e tre righi di otto linee predisposti per la mano sinistra alternati. Il manoscritto è opera redatta alla fine del '600 da un copista anonimo.

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*.

### Notazione

Intavolatura per tastiera italiana su due pentagrammi. Mano destra: pentagramma con chiavi di violino, soprano e contralto alternate. Mano sinistra: rigo musicale di otto linee con chiave di fa sulla quarta linea e chiave di do sulla sesta sovrapposte. Le alterazioni sono indicate in maniera relativa: il ♯ indica l'innalzamento e il ♭ l'abbassamento di un semitono rispetto al suono indicato in armatura.

### Autenticità

Maurice Brooks Haynes<sup>1</sup> considera dubbie le seguenti opere perché non recano il

nome dell'autore nel manoscritto: *Toccata 5º tuono*, *Toccata 8º tuono*, *Ricercare p.º 2.ºtuono*, *Ricercare 2.ºtuono*. D'altra parte, dopo un'ampia discussione della questione, egli conclude che ci sono buone ragioni per ritenere autentiche queste opere<sup>2</sup>.

### TOCCATA 2º TUONO

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

Carte: 53v–54v.

Chiavi del rigo superiore: violino per tutto il brano.

**2–3.** Senza la linea divisoria di battuta.

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

**5–6, md.** Manca la legatura sul sol.

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

**13, ms.** Senza il ♭ sul mi.

**22, ms.** Con il ♭ sul secondo e sul terzo mi.

**23, md.** Senza la legatura sul fa.

**25–26, ms.** Senza la legatura sul sol.

**26–27, ms.** Senza la legatura sul fa.

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

**33–34, ms.** Senza la barra divisoria fra le due battute.

**34, md.** Con il ♯ sul si.

### TOCCATA 5º TUONO

Titolo: *Toccata 5º tuono*.

Carte: 51v–53r.

Chiavi del rigo superiore: violino per tutto il brano.

**10, ms.** Senza il ♭ sul fa.

**18, md.** Senza la legatura sul la.

**18–19, md.** Senza la legatura sul si.

**20, md.** Senza la legatura sul sol.

**26, ms.** Senza il ♯ sul primo do e senza ♭ sul secondo do.

\* 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).

<sup>1</sup> Maurice Brooks Haynes, *The keyboard works of Bernardo Pasquini (1637–1710)*, Indiana University, Ph. D., 1960.

<sup>2</sup> "Both the two ricercars and the two toccatas, then, show in their structural and thematics treatments, features which furnish strong evidence in favor of their being authentic Pasquini composition. But until sources are uncovered which definitely identify their composer, they must remain under the shadow of doubt in this respect", cit., p. 250–251. Per l'intera analisi della questione si veda *ivi* pp. 28–30 e 244–251.

**27, md.** Senza la legatura sul mi.

**28, md.** Senza la legatura sul sol.

**28, ms.** Senza la legatura sul sol.

**45, ms.** La semibreve puntata è mi anziché sol.

**74, ms.** Manca il punto sul secondo do.

**74–75.** Senza la linea divisoria di battuta.

### TOCCATA 8<sup>o</sup> TUONO

Titolo: *Toccata 8<sup>o</sup> tuono*.

Carte: 49v–51v.

Chiavi del rigo superiore: Violino (1–3, 15–24t2, 26–37t2, 39t3–46t2, 51–55); Contralto (batt. 4–14, 24t3–25, 37t3–39t2, 46t3–50).

**13–14.** Senza la linea divisoria di battuta.

**5, md.** Senza la legatura sul mi.

**5–6, ms.** Senza la legatura sul do.

**8, ms.** Senza la legatura sul sol.

**13, ms.** Senza il re minima.

**19, ms.** Senza il ♯ sul fa; con il ♯ sul sol.

**31, md.** Senza la legatura sul do.

**34, ms.** Senza la legatura sul fa♯.

**39–40, ms.** Senza la legatura sul la.

**41, ms.** Senza la legatura sul fa♯.

**45–46, md.** Senza la legatura sul si.

### RICERCARE P.<sup>o</sup> 2.<sup>o</sup> TUONO

Titolo: *Ricercare p.<sup>o</sup> 2.<sup>o</sup>tuono*.

Carte: 54v–55v.

Chiavi del rigo superiore: Soprano (batt. 1–21, 30–33); Contralto (batt. 22–29, 42–45); Violino (34–41, 46–56).

**6, md.** Senza il b sul mi.

**26, md.** Manca il punto sul sol.

**27, md.** Manca il ♯ sul si.

**35, ms.** Manca il punto sul la.

**43, ms.** L'ultimo la è annotato mediante una semiminima col punto senza legatura.

**55–56.** Manca la barra divisoria fra le due battute.

### RICERCARE 2.<sup>o</sup> TUONO

Titolo: *Ricercare 2.<sup>o</sup>tuono*.

Carte: 56r–58r.

Chiavi del rigo superiore: Violino (batt. 1–19, 30–42t3); Contralto (batt. 20–29, 42t4–44).

Nelle seguenti coppie di battute manca la linea di battuta divisoria. Le misure hanno dunque valore doppio: 1–2, 3–4, 7–8, 21–22, 35–36, 37–38, 39–40, 45–46, 47–48, 55–56, 57–58, 59–60, 61–62, 63–64, 69–70, 82–83.

**1–2, md.** Il re è annotato mediante una semiminima col punto senza legatura.

**5, ms.** Manca la legatura.

**6, ms.** Manca il sol.

**15–16, md.** Il re a cavallo delle battute è annotato mediante una semiminima col punto senza legatura.

**18–19, md.** Il la a cavallo delle battute è annotato mediante una semiminima col punto senza legatura.

**20, ms.** Senza il punto sul primo sol.

**35–36, md.** Il sol a cavallo delle due battute è notato come minima.

**37–38, md.** Il re a cavallo delle due battute è notato come minima.

**45–46, md.** Il sol è annotato mediante una minima col punto senza legatura.

**55–56, md.** Il re a cavallo delle due battute è annotato mediante una semiminima col punto.

**57–58, md.** Il primo la a cavallo delle due battute è annotato mediante una semiminima col punto.

**61–62, md.** Il re è annotato mediante una minima col punto senza legatura.

**69–70, md.** Il la a cavallo delle battute è annotato mediante una minima col punto senza legatura.

**82, md.** Con il ♯ sul primo e sul terzo si. manca la pausa di semiminima.

### SONATA 7<sup>A</sup> P.<sup>o</sup> TUONO

Titolo: *P.<sup>o</sup> tuono Sonata 7<sup>a</sup> Bern. Pasquini*.

Carte: 68v–69v.

Chiavi del rigo superiore: Violino (batt. 1–16, 25t2–44); Contralto (batt. 17–25t1).

# Notes\*

## Editorial method employed in this edition

- Notational practice has been modernised and differences from the original source are indicated in the critical notes when doubtful.
- Declarations of the abbreviations and corrections of omissions and mistakes are mentioned in the Critical Notes when not evident from the score itself.
- Normally have been silently modified the following cases: beamings and stem directions; modernization of the accidentals.

## The source

*Bologna*, Civico Museo Bibliografico Musicale, manuscript MS DD 53. Oblong volume (21,7 X 29,5) of 103 fols. On each page there are 6 staves: 3 5-lines staves prearranged for the left hand and 3 8-lines staves prearranged for the right hand alternating. The manuscript is in the hand of an anonymous copyist 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*.

## Notation

Italian keyboard tabulation on two staves. Right hand: 5 lines staff with treble, soprano and alto clefs alternating. Left hand: 8 lines staff with F clef on 4th line and C clef on 6th line overlapped. Relative accidental notation:  $\sharp$  for half-tone up and  $\flat$  for half-tone down relative to the note which would otherwise be indicated based on the signature of the piece.

## Authenticity

Maurice Brooks Haynes<sup>1</sup> lists *Toccata 5° tuono*, *Toccata 8° tuono*, *Ricercare p.º 2.ºtuono* and *Ricercare 2.ºtuono* as doubtful works, because all of these composition appear without indication of their composer in the source. Nevertheless he writes: “Both the two ricercars and the two toccatas, then, show in their structural

and thematics treatments, features which furnish strong evidence in favor of their being authentic Pasquini composition. But until sources are uncovered which definitely identify their composer, they must remain under the shadow of doubt in this respect”<sup>2</sup>.

## TOCCATA 2° TUONO

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

Fols: 53v–54v.

Upper staff clefs: treble (whole piece).

**2–3.** Without barline division.

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

**5–6, md.** Without tie on G.

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

**13, ms.** Without  $\flat$  on E.

**23, md.** Without tie on F.

**25–26, ms.** Without tie on G.

**26–27, ms.** Without tie on F.

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

**33–34.** Without barline division.

**34, md.**  $\sharp$  on B.

## TOCCATA 5° TUONO

Title: *Toccata 5° tuono*.

Fols: 51v–53r.

Upper staff clefs: treble (whole piece).

**10, ms.** Without  $\sharp$  on F.

**18, md.** Without tie on A.

**18–19, md.** Without tie on B.

**20, md.** Without tie on G.

**26, ms.** Without  $\sharp$  on first C; Without  $\sharp$  on second C.

**27, md.** Without tie on E.

**28, md.** Without tie on G.

**28, ms.** Without tie on G.

**45, ms.** E whole dotted note instead of G.

**74, ms.** Without dot on second C.

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

<sup>1</sup> Maurice Brooks Haynes, *The keyboard works of Bernardo Pasquini (1637–1710)*, Indiana University, Ph. D., 1960.

<sup>2</sup> Cit., p. 250–251. For the whole discussion on this matter see *ibid.* pp. 28–30 and 244–251.

**74–75.** Without barline division.

### TOCCATA 8<sup>o</sup> TUONO

Title: *Toccata 8<sup>o</sup> tuono.*

Fols: 49v–51v.

Upper staff clefs: Treble (1–3, 15–24b2, 26–37b2, 39b3–46b2, 51–55); Alto (batt. 4–14, 24b3–25, 37b3–39b2, 46b3–50).

**13–14.** Without bar line division.

**5, md.** Without tie on E.

**5–6, ms.** Without tie on C.

**8, ms.** Without tie on G.

**13, ms.** Without D (half note).

**19, ms.** Without ♯ on F; with ♯ on G.

**31, md.** Without tie on C.

**34, ms.** Without tie on F♯.

**39–40, ms.** Without tie on A.

**41, ms.** Without tie on F♯.

**45–46, md.** Without tie on B.

### RICERCARE P.<sup>o</sup> 2.<sup>o</sup> TUONO

Title: *Ricercare p.<sup>o</sup> 2.<sup>o</sup>tuono.*

Fols: 54v–55v.

Upper staff clefs: Soprano (bars 1–21, 30–33); Alto (bars 22–29, 42–45); Treble (bars 34–41, 46–56).

**6, md.** Without ♯ on E.

**26, md.** Without dot on G.

**27, md.** Without ♭ on B.

**35, ms.** Without dot on A.

**43, ms.** Last A is a dotted eighth note.

**55–56.** Without bar line division.

### RICERCARE 2.<sup>o</sup> TUONO

Title: *Ricercare 2.<sup>o</sup>tuono.*

Fols: 56r–58r.

Upper staff clefs: Treble (bars 1–19, 30–42b3); Alto (bars 20–29, 42b4–44).

Following pair of bars are without bar line division in the source: 1–2, 3–4, 7–8, 21–22, 35–36, 37–38, 39–40, 45–46, 47–48, 55–56, 57–58, 59–60, 61–62, 63–64, 69–70, 82–83.

**1–2, md.** D is a dotted quarter note.

**5, ms.** Without tie.

**6, ms.** Without G.

**15–16, md.** D between the bar lines is a dotted quarter note.

**18–19, md.** A between the bar lines is a dotted quarter note.

**20, ms.** Without dot on first G.

**35–36, md.** G between the bar lines is an half note.

**37–38, md.** D between the bar lines is an half note.

**45–46, md.** G is dotted half note.

**55–56, md.** D between the barline is an half dotted note.

**57–58, ms.** The first A between the barline is an half dotted note.

**61–62, md.** D is a dotted half note.

**69–70, md.** A between the bar lines is an half dotted note.

**82, md.** ♯ on first and third B. Without quarter rest.

### SONATA 7<sup>A</sup> P.<sup>o</sup> TUONO

Title: *P.<sup>o</sup> tuono Sonata 7<sup>a</sup> Bern. Pasquini.*

Fols: 68v–69v.

Upper staff clefs: Treble (bars 1–16, 25b2–44); Alto (bars 17–25b1).

## Revisioni — Revision history

<b>Titolo</b> <b>Title</b>	<b>I edizione</b> <b>I edition</b>	<b>Ultima rev. mus.</b> <b>Last musical rev.</b>	<b>Ultimo aggiorn.</b> <b>Last update</b>
<i>Toccata 2º tuono</i>	18/02/02	27/06/05	27/06/05
<i>Toccata 5º tuono</i>	27/06/05	27/06/05	27/06/05
<i>Toccata 8º tuono</i>	27/06/05	27/06/05	27/06/05
<i>Ricercare pº 2º tuono</i>	27/05/01	27/06/05	27/06/05
<i>Ricercare 2º tuono</i>	27/05/01	27/06/05	27/06/05
<i>Sonata 7ª 2º tuono</i>	27/05/01	27/06/05	27/06/05

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