

Introduction

The steadily growing interest in studying practical counterpoint on keyboard instruments in Italian eighteenth-century traditions—commonly known as *partimento*, or *accompagnamento*—is today commonly described as one of the most significant paradigm shifts in the field of music theory. The phenomenon has already given rise to a multitude of implications in the field of performance practice, composition, and music theory pedagogy. While the recent interest in partimento has been focussed primarily on eighteenth-century Naples, Luigi Ferdinando Tagliavini correctly pointed out the liturgical versets in *L'Organo Suonarino* by Adriano Banchieri (Bologna, 1606) as the oldest partimenti that are known to us today.¹ With roots in the seventeenth-century Roman tradition of playing the organ and other keyboard instruments *sopra la parte* (transl. ‘over the part’), the Bologna School was indeed hugely important for the development of the *curriculum studiorum* to young eighteenth-century musicians coming from all over Europe.

The term ‘Bologna School’ still appeared in the title of Heinrich Ferdinand Mannstein’s (actually Steinmann, 1806–1872) *Das System der großen Gesangsschule des Bernacchi von Bologna*, an important treatise on *belcanto*, published as a multilingual edition in German and French as late as 1834. At the beginning, teaching consisted of vocal *solfeggio*, keyboard skills—through thoroughbass figures (*partimento* or *accompagnamento*),² free improvisation, *intavolatura* (the study of keyboard literature in fully-notated keyboard scores) and through imitative (mainly vocal) counterpoint. The ‘Bologna School’ thus combines disciplines within the process of teaching musicianship to those who would later pursue the careers of

organist, singer (in church chapels, in service of rich patrons or in the theatres), or Kapellmeister.

The town of Bologna was a city full of music. Almost any church had its own *schola cantorum* directed by a local *maestro di cappella*. In the second half of the seventeenth century, *maestri* such as Giacomo Maria Predieri, Rocco Laurenti, Agostino Filippucci, Pietro degli Antonii, Giovanni Paolo Colonna, Floriano Arresti, Giacomo Antonio Perti, and Francesco Antonio Pistocchi taught generations of music students who would later develop into professional musicians on the international scene. Similar to what is commonly known regarding the role of the Neapolitan conservatories, musicians coming from Bologna were highly regarded abroad.

During the eighteenth century, the ‘Bologna School’ became virtually synonymous with the teachings of Giovanni Battista Martini (1706–1784)—a priest and monk at Bologna’s *Convento di San Francesco*. Composers such as Wolfgang Amadeus Mozart, Johann Christian Bach, and Christoph Willibald Gluck were among dozens of musicians who came to study counterpoint with him. From an early age, Martini was well aware of international developments in the fields of composition and music theory. It should be noted that he studied keyboard works by Johann Sebastian Bach and Georg Friedrich Händel from an early age. This music is still preserved in his monumental library.

Of no less international importance was the pedagogical activity of his revered student and successor padre Stanislao Mattei (1750–1825), who inherited the immense library of the elderly master and founded his own teaching method based on Martini’s pedagogical models. Mattei’s partimento and counterpoint school was initially situated at the *Convento di San Francesco* in Bologna. Due to draconian measures introduced by Napoleone Bonaparte, the school was re-established as part of the new *Liceo Musicale* founded in 1804. At this school, Mattei educated numerous talented and well-known students. Not only Gioachino Rossini and Gaetano Donizetti, but also Richard Wagner’s and Clara Schumann’s teacher Christian Theodor Weinlig (1780–1842) came to study with him. In Dresden, three other Kapellmeister of Italian origin benefitted from Mattei’s instruction:

1 Luigi Ferdinando Tagliavini, review of the book by Helmut Haack *Anfänge des Generalbaßsatzes. Die “Cento Concerti Ecclesiastici” (1602) von Lodovico Viadana* (München: Veröffentlichungen zur Musikgeschichte, 22), vol. I, vol. II (Notenteil), “*Rivista Italiana di Musicologia*”, 1978, 13, p. 180. It seems unjustified from the historical-musical and terminological point of view, not to consider as such the basses for organ solo by the Bolognese monk, as is affirmed instead by Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (New York: Oxford University Press, 2012), pp. 19–20.

2 The term *accompagnamento* indicated in that times, unlike today, the higher parts which accompanied the bass. Hence the *esercizi per l’accompagnamento* (accompaniment exercises), that is the partimenti, were intended as didactical pieces for keyboard solo, where the right hand ‘accompanied’ the basso continuo line played by the left hand.

Vincenzo Rastrelli, his son Joseph Rastrelli, and Francesco Morlacchi. Additionally, the important partimento method *Traité de l'harmonie pratique et des modulations à l'usage des pianistes* was written in 1855 by Mattei's former student Auguste-Mathieu Panseron (1796–1859). Panseron was professor at the Paris Conservatory who also studied with Antonio Salieri in Vienna.

An anonymous German correspondent described his musical stay in Bologna in an article from the 18th of May 1808, published in the *Allgemeine Musikalische Zeitung*, stating the following:

Padre Mattei, one of the best pupils of the renowned counterpointist Padre Martini, is the only maestro in Bologna that deserves this name. He is a school companion and a friend of [Vincenzo] Righini. This talented man has taught all the present composers in Bologna – as if they wanted to remain faithful only to him! Unfortunately he does not compose anymore. It seems to me that he does not follow the most recent music developments, especially of the Germans; hence his compositions are constructed in a somewhat unusual and old-fashioned style. Due to the great amount of time he spent teaching his students, he didn't have time to learn the Germans' styles, of which however he knows a little and of which he talks with the most sincere esteem. Regarding some recent German works, of which he was not specific, he finds that the Germans crave too much originality and therefore tend to become paradoxical and overloaded. Originality should be given, and not yearned for. Furthermore, he is not satisfied at all with the treatment of the vocal music in Germany. He finds the melodies not plain enough and not always appropriate for the voice, but much more for an instrument. He thinks also that the Germans use, at the expense of the singing, too much art in the instrumentation, writing for the instruments in a truly too difficult manner. He was, however, fair enough to add: "Maybe the Germans find easy what is difficult for the Italians, since the Germans are truly virtuosos and I know many of them who can play what seems hardly possible." Mattei is one of the most affable people that I know of. He is as gentle as a child, like our excellent Haydn. He is sincerely devout without bigotry, also in this just like Haydn, and has the same modesty. Several of the many hours I have spent in his company did remind me of Padre Haydn, whom I have met personally in Vienna.³

Some brief biographical information on Mattei, published in 1811 in an entry by

3 Anonymus, »Briefe eines in Italien reisenden Deutschen, Erste Brief. Bologna«, in *Allgemeine Musikalische Zeitung*, 34, 18 May 1808, cc. 532–33.

Alexandre-Étienne Choron (1771–1834),⁴ was later added up with more exhaustive information gathered by Filippo Canuti in 1829,⁵ and by Juste-Adrien-Lenoir de La Fage (1801–1862) in 1839.⁶ De la Fages' biography was translated into Italian by Carlo Pancaldi, together with a list of Mattei's main students.⁷

Mattei's personality has been described as calm, humble and helpful to his students, although he was probably harsher than his very affable teacher Martini. Mattei was not too long-winded during the lessons and hardly disposed to give explanations, but he was capable of identifying the beginners' mistakes and replacing them with his corrections on the spot. Rossini wrote of him: "with a pen in hand he was excellent, his corrections were extremely instructive."⁸ After leaving his religious habit, Mattei shared an apartment with his mother at Via Nosadella. Many of his students used to play a game of cards, such as 'Briscola' or 'Tressette' with the old lady, who was a card game enthusiast. They would play while waiting to receive the corrections to their exercises or, as Rossini recalled in his late years, before they could step in the candle-lit rooms which contained thousands of the volumes inherited from Martini. This particular experience was, as revealed by Rossini to his friend Luigi Crisostomo Ferrucci, of fundamental importance for his musical formation.⁹

The image of Mattei as *musicus theoreticus* was questioned by De La Fage, who instead glorified his juvenile activity as that of a composer of dramatic music even though De La Fage was unable to identify the two scores which have been preserved up to the present day, he recalls the praises of those who were able to read his Metastasian oratory *La Passione di N.S. Gesù Cristo* (1792). Mattei was also active as *maestro di*

4 Alexandre-Étienne Choron and François Joseph-Marie Fayolle, *Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivans*, Volume 2, 1811, p. 31.

5 Filippo Canuti, *Vita di Stanislao Mattei*, Bologna, 1829.

6 J.-A. de La Fage, *Notice sur la vie et les ouvrages de Stanislas Mattei*, Paris, 1839.

7 J.-A. de La Fage, *Memoria intorno la vita e le opere di S. M., p. minorita bolognese* (1839), edited by C. Pancaldi, in *Vite ed elogi di accademici filarmonici di Bologna*, I, Bologna, 1970, pp. 263–312.

8 *Gli scritti rossiniani di F. Hiller*, edited by G.J. Joerg, in *Bollettino del Centro rossiniano di studi*, XXXII (1992), p. 79.

9 Paolo Fabbri, *I ricordi rossiniani di Luigi Crisostomo Ferrucci in Belliniana et alia musicologica. Festschrift für Friedrich Lippmann*, Wien, Edition Praesens, 2004 (= Primo Ottocento, 3), p. 113.

cappella in several churches in Bologna, including the *Basilica di San Petronio*, for which he wrote numerous liturgical vocal and also instrumental pieces. De la Fage also complained about the insufficient success of Mattei's printed treatise, *Pratica d'accompagnamento sopra bassi numerati e contrappunti a più voci sulla scala ascendente, e discendente maggiore, e minore con diverse fughe a quattro, e 8*, which was published in Bologna in 1824 by Cipriani, and for which he earned the nomination as Fellow of the *Académie des beaux-arts de l'Institut de France*.

In order to better understand the pedagogical tradition of Stanislao Mattei's thoroughbass-based exercises, it may be fruitful to take a quick look at the history of the Bolognese partimento tradition. A rich collection (proceeding chronologically after Banchieri) was recently published by the present author,¹⁰ offering an important cross-section of the seventeenth-century Bolognese or possibly Roman milieu—that is, only a few decades prior to the musical testimonies of Bernardo Pasquini in the same genres. To the same category of partimento-related works belong the twelve *Ricerche sopra il Violoncello o Clavicembalo* (op. 1) by the Bolognese Giovanni Battista Degli Antonii, published in Bologna in 1687.¹¹ Several musicians, such as the aforementioned Bernardo Pasquini and Francesco Gasparini, studied in the Emilia region—more precisely in Ferrara and Bologna. The Bolognese organist and violinist Giuseppe Giacomo Saratelli¹² (1684–1762) contributed to the diffusion of the Bolognese partimento to institutions in the Venice region. Saratelli's pieces for thoroughbass solo stand stylistically at the basis of the Bolognese partimento tradition, as represented in the pedagogical works of Giovanni Battista Martini,¹³ Gabriele Vignali (c. 1736–1799),¹⁴ Padre Stanislao Mattei (1750–1825), and Luigi Palmerini (1768–1842).

10 Anonymous, *48 Versetti e 25 Canzoni negli otto toni in basso continuo per organo*, edited by Matteo Messori, Il Levante Libreria Editrice, 2019. In the preface there is some information on the diffusion of partimento pedagogy in Northern Italy and Germany.

11 See the preface referred to in footnote 3, p. VI, footnote 10.

12 See the preface referred to in footnote 3, p. VII.

13 Apart from the partimento collection of the *Biblioteca Estense* in Modena, other versets and handwritten works for organ and harpsichord by Padre Martini are preserved in I-Bc.

14 See Sean Curtice and Lydia Carlisi, "A Newly Discovered Annotated Partimento Manuscript: *Rudimenti di Musica per Accompagnare del Sig.r Maestro Vignali* (1789)." *Music Theory and Analysis* 8/1 (2021).

The eighteenth-century Bolognese partimento usually presents an initial bass melody which is then transposed, in most cases literally to neighboring tonalities after some brief modulatory passages. There are no proper developments of the exposition and hardly any alternations between *tutti* and *solì* written in treble keys, in a concertino or solo violin manner. Unlike some of the pedagogical materials from the Neapolitan school, the Bolognese collections are almost always figured, in order to indicate the exact position of the *accompagnamento* that is to be realized by the right hand.¹⁵

Presenting basses in all twenty-four keys developed into a kind of pedagogical *Leitmotiv* in the Bolognese tradition, extending from Saratelli up to the *Metodo d'accompagnamento numerico* by Palmerini.¹⁶ This work was considered superior by his contemporaries, and even to those of his teacher Mattei. Palmerini's work has unfortunately remained unpublished.

The *Piccoli bassi* or *versetti* are here presented in a modern edition that follows the 1788 autograph manuscript.¹⁷ This autograph dates back to the early years of his teaching experience and may be seen as an ideal continuation of Martini's *Libro per accompagnare*, previously published by Wessmans Musikförlag.¹⁸ Martini's exercises in modulations reappear almost identically in Mattei's exercises. The pedagogical value of these *piccoli bassi* can hardly be overstated, and they are almost certainly the reason why Mattei published them at the beginning of his *opus magnum* in 1824.¹⁹

Luigi Palmerini would later follow Mattei's way of organizing his exercises. The hundreds of partimento versets by Palmerini (stylistically similar to those by Martini) are connected to one another through modulations that are very similar to those offered by Padre Mattei (published as part of this edition).

15 See footnote 2.

16 Palmerini's *Metodo d'Accompagnamento Numerico* has been preserved in two versions, the first one from 1831 (I-Bc, PP.134), and the second one from 1841, which is the manuscript that Palmerini prepared for publication (I-Bc, PP.133).

17 I-Bc UU.10.

18 Giambattista Martini: *Libro per Accompagnare* (1737–38). 86 pp. Edited by Peter van Tour (Visby: Wessmans Musikförlag, 2020); <http://www.wessmans.com>.

19 I-Bc, NN.254.

It should be noted that Luigi Palmerini was praised by Fétis:

The art of playing the organ in the true style requested by the peculiarities of this instrument extinguished in Italy with him. He improvised three and four voice fugues which, with regard to the conduct and the realization, would have been worthy of the greatest masters.²⁰

La Fage wrote interestingly about the improvements conducted by Palmerini to the pedagogical material of Padre Mattei:

I have personally seen a copy of the scores by P. Mattei, made with the greatest diligence by one of his scholars—Maestro Luigi Palmerini, a skillful contrapuntist himself and author of a Treatise on the accompaniment with figured basses; for the publication of which a subscription has been recently announced in Bologna. If any music publisher wishes to reproduce the basses of Mattei with accurate figures, he would better take, for the original, the copy numbered by Maestro Palmerini.²¹

The 100 versets of the present edition are brief pieces, clearly preparatory for the more complex ones which follow in the manuscript. They can be used also as organistic versets to alternate the Gregorian plainchant or to intersperse in the appropriate moments of the liturgical services. The potentially organistic function of the Bolognese partimenti is further confirmed by the presence of an incomplete manuscript of “Ripieni per organo” by Mattei himself.²² Moreover, a copy of the present versets and of the great partimenti by Mattei—preserved in the Giuseppe Malerbi library in Lugo (in the dwelling of whom the young Gioachino Rossini used to practice on a Silesian harpsichord)²³—also indicates a possible organistic destination of the basses by the Franciscan.²⁴

20 F.-J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, VI, Paris 1867, II ed., p. 438. See also the biographical entry on the Bolognese maestro by Michele Vannelli in *Dizionario Biografico degli Italiani*, vol. 80, 2015 at the link: https://www.treccani.it/enciclopedia/luigi-stefano-palmerini_%28Dizionario-Biografico%29/

21 J.-A. de La Fage, *Notice*, p. 24.

22 Stanislao Mattei, *Ripieni per organo* (I-Bsf F.N. S.I.2)

23 Matteo Messori and Anna Katarzyna Zareba, “Über das von Gioachino Rossini benutzte Lugheser Cembalo,” in *La Gazzetta – Zeitschrift der Deutschen Rossini-Gesellschaft*, 2018, pp. 4-22

24 I-Lugo Istit. Mus., Malerbi C. 243.

The way those little pieces were realized was probably in *stile legato* for the keyboard, fundamentally for three parts. The model of the Corellian trio-style was widely adopted in the teaching methodologies in Italy. Certainly, the Italian keyboard performance practice was not restricted to playing only strict polyphonic style, but also more chordal harmonies.

Two of the three realizations by Mattei himself—here published for the first time and explicitly destined for the organ in the manuscript from the Ricasoli collection—are quite enlightening with regard to the performance possibilities of the brief pieces in this edition.

This trio playing manner must have been propagated in the mature years of Padre Martini. There are a few copies of his *Pieni per l’Organo*,²⁵ brief pieces written substantially in a trio sonata manner (one of which has been, certainly erroneously, attributed to Mattei).²⁶ The third realization of the D minor partimento instead shows a character typical to the piano. ‘*Cembali a martelli*,’ in rectangular form, were not only imported from Vienna but also fabricated in Bologna by several piano builders.²⁷ What we are dealing with here is a much less academic work, more in line with the contemporary musical production and probably dating back to the last period of Mattei’s life.

Finally, I would like to quote the illuminating critical judgement expressed by La Fage in 1839, where the originality and the quality in the partimento genre by Mattei (referring to the 1824 edition) is compared with the works of the Neapolitan school and to Vallotti, where he noted some limitations regarding the style of Mattei’s basses:

One can not, after all, consider Mattei as a didactical author in the strictest sense of the word, since the preliminaries in the beginning of his figured basses and of his

25 I-Bsf, M.Martini I-12 and I-Baf, Fondo antico FA1 3166, modern edition by Cesare Mancini, 26 *Pieni per l’organo*, Padova, 2018.

26 The fourth piece in C minor, also present in a transposition in B minor as number 21 of the collection, is attributed in I- Bologna, Biblioteca del Conservatorio “G. B. Martini”, *Archivio Musicale Bertocchi*, Ms. X 106 to Stanislao Mattei and published as such by Andrea Macinanti in the organ anthology *La Scuola di Bologna*, Bonn, Forberg, 1988.

27 See: Luigi Ferdinando Tagliavini, *Note informative sulla costruzione del pianoforte a Bologna e in area emiliano-romagnola*, in *Il pianoforte in Italia*, edited by Giovanni Paolo Di Stefano, Lucca, LIM, 2021, forthcoming.

counterpoints are not only written without depth and without detail, but also they do not offer the totality of the common rules edited and explained in a clear and methodical manner. Besides, it is evident that our author did not give the slightest importance to those incomplete explanations; it is enough to see how he finished those regarding the harmony: “*All the rules (he says) would be a small thing without the ability of the teacher and the continuous exercise of the student. One should therefore choose with the greatest attention the first one and sacrifice himself completely to the second.*” One can observe therefore that the theoretician could well perceive what was missing in his precepts, but he would not or could not add anything more. As a consequence, he would recommend finding a good teacher and dedicating substantial time to working. Mattei expresses himself here with the same candour he would put in all his words, and it is much better (in my opinion) than those pedantic phrases of some modern teachers!

After all, the title itself of the work *Pratica d’accompagnamento e contrappunti* indicates well enough that the author did not have any other goals than to compose regular exercises and correct examples to train his students. From this point of view, even the smallest examination demonstrates clearly that he could not have been more successful. As a matter of fact, before Mattei, the numerous accompaniment exercises with the use of figured basses widespread in Italy were no longer adequate. The scores of Durante, Fenaroli, Sala, and P. Vallotti, esteemed as they might have been, became insufficient after the abandonment of the ancient ecclesiastical style which many of them were based on; and after the adoption of frequent and almost continuous use of the chords and the formulas which were used previously with extreme reserve. The basses by Mattei therefore filled this gap and—without forgetting the works of the same genre (the study of which is always useful for beginners)—gave a new stimulus to the science of harmony throughout the whole of Italy.

This great work deserves, in my opinion, an even bigger success than it did obtain in its time. How well and favourably it sums up the qualities of Mattei’s compositions! What an energy in the concept, how the enchainment of the chords seems felicitous, natural, and sometimes unexpected! How many resources to vary the harmonic conduct! What a richness employed before resolving a final cadence! What an ease in the modulations! What a wise organisation! The only reservation one might wish to address to the author is not having sufficiently varied the conduct of the pieces. Each of them offers quite a similar disposition with regard to the reproduction of the principal motive; but it was very difficult if not impossible at all to avoid this monotony! The return of a purely melodic idea, also when it reappears without being seasoned with a new harmony, always has some charm if the primary idea has the requested qualities, since it was initially conceived and later elaborated with all the necessary liberty. It is not the same however with an idea destined to serve as the bass of the whole piece, since it has to be necessarily based on the proper formulas in the lowest part of the harmony. In this particular case we are dealing with, it should not be taken over by any positive melody in the upper parts; given that what results here from the succession of the chords is merely, honestly speaking, a background of the painting where the bass plays the leading role.²⁸

Matteo Messori

Translation: Anna Katarzyna Zaręba

28 J.-A. de La Fage, *Notice*, pp. 25–27.

The Workbook Section

Using the Workbook

This section of the introduction aims at providing a few ideas of how to work with Mattei's *versetti*. The Workbook Section (pp. 51–76) shows all 100 *versetti* in modern piano notation leaving empty space for realizations. The 100 *versetti* by Stanislao Mattei, composed in 1788 and published in print in 1824, stand out within the repertoire of the Italian partimento for their brevity. This is perhaps one of the main reasons why these *versetti* attract the interest of most beginners in practical counterpoint and partimento. The short form of these pieces allows the teacher to play realizations for the student that can be imitated and memorized.

Imitation

The first and perhaps most important way to work with these pieces is to learn how to realize them by first imitating the realizations of an advanced player. Similar to what can be seen in my previous edition of Giambattista Martini's *Libro per accompagnare* (Wessmans ordernumber 202029), the Bolognese partimento tradition takes its stylistic departure in the trisonata style of Arcangelo Corelli (1652–1713). As the examples from the Ricasoli collection show, these *versetti* are ideal to be realized in three-part contrapuntal style, making occasional use of imitations (as in *versetto* nos. 91 and 92). The three-part contrapuntal style has the advantage that the texture becomes more easy to imitate: especially middle voices become more easy to imitate, than what would have been the case in four-part settings.

The first two pieces from the *Ricasoli Collection* (US-LOu Sacra 57 A), given at the end of the present edition, show examples of realizations by Stanislao Mattei himself. These three realizations have been preserved in the Ricasoli collection. This edition gives each of these three pieces first with an empty stave for the right hand, and after that in Mattei's version, allowing the student to compare his own realization with the one by Mattei.

Memorization

A second important aspect of these *versetti*, is that they are composed in such a way that students can learn to memorize them by imitating them directly on a keyboard instrument. In many of these small *partimenti*, Mattei's basic procedure is to start with a sequential pattern, followed by a small transition that is moving towards a final full cadence (*cadenza doppia*). The sequential patterns do, of course, facilitate the process of memorization: as soon as one single unit of the sequence has been imitated successfully, the continuation can be repeated according to the sequential pattern that is shown in the bass.

Variation, Realization, and Notation

Finally, the empty stave in the workbook section will allow the student to make small notes for their realizations. This can be done in a variety of ways. In my own teaching I emphasize to have an 'open' approach in finding realizations. Instead of trying to find one ultimate realization, I rather encourage my students to play four or five different versions, trying to exchange (or 'flip') the soprano and alto voice, etc. This will allow the student to become familiar with commonly used patterns, that have been practiced previously in cadences, scales, and sequences. Many of the sequential patterns and scales can be trained parallel by using the exercises in Martini's *Libro* (see above).

Notating the (two) upper parts can be done either in full, or in part. Beginners may find it useful to notate upper voices *in extenso*, while more advanced students might prefer to only make some notes about a possible imitation, a good starting point that might allow a beautiful cantabile upper voice, etc. After having worked with the workbook section for some time, I encourage my students to return to the first section and to re-read the pieces in their original form, thus avoiding the use of any notational hints, and to transpose the same pieces into new keys, preferably with their eyes closed.

Editorial Principles

This present edition of Stanislao Mattei's *Scales and Versets in all Major and Minor Keys* presents Mattei's one hundred *versetti* for the first time in a modern edition.

Although UU.10 is the more elaborate source, Mattei appears to have reworked the material. UU.10 shows some annotations of crossed over exercises and here and there Mattei seems to have made selections of some scales from his initial collection UU.10, while others were rejected. UU.10 is a slightly more elaborate source, besides the ascending and descending scales in major and minor, Mattei gives a few additional scales (I-Bc UU.10, fol. 14r) together with a page of varied cadences (fol. 14v) and modulations (fol. 15r–16v). To a large extent, these additional materials derive from Stanislao Mattei's own teacher Giambattista Martini, and have been previously been published by *Wessmans Musikförlag* (Nr. 202029).

Principal Sources

Apart from the printed edition *Prattica d'accompagnamento sopra bassi numerati* (1824) two autograph collections of Mattei's *versetti* have survived. Both autographs are preserved in the *Biblioteca della Musica* in Bologna. The first one of these is I-Bc UU.10 (dated 1788), the second one is the undated manuscript I-Bc NN.254. The present edition is primarily based on I-Bc NN.254 for the following reason: NN.254 contains corrections in comparison to UU.10. Apart from the one hundred *versetti*, UU.10 contains also other exercises, such as *Additional Scales* (p. 40), *Various Ways to Make Cadences*, (pp. 41–42), and *Modulations* (p. 43–50). For these reasons, I have chosen to include the additional exercises as a separate *Addendum* (pp. 39–50).

The source for the three realizations by Mattei has been preserved in the *Ricasoli Collection* and has the following call number: US-LOu Sacra 57 A.

Accidentals

Redundant cautionary accidentals have been tacitly omitted. In those cases where editorial accidentals have been added, round brackets have been applied.

Beams

Beams have been notated as in Stanislao Mattei's autograph "Scale e versetti per tutti i toni di terza maggiore e minore" (I-Bc NN.254), without exception.

Clefs

All clefs have been maintained as in the principal sources I-Bc NN.254 and the three realizations in the *Ricasoli Collection* (US-LOu Sacra 57 A).

Fermatas

All fermatas have been maintained as in the principal sources I-Bc NN.254 and the three realizations in the *Ricasoli Collection* (US-LOu Sacra 57 A).

Slurs

In those cases where editorial slurs have been added, they appear as dotted slurs.

Väskinde, 2021

Peter van Tour

A Minor

#6 4 3 6 5 6 #3 6 6 #6 4 3 #3 #4 2 6 #6 4 3

9 8 7 6 9 8 5 #3 7 6 5 3 6 5 5 3 6 7 6 7 6 7 6 7 6 7 6 7 #6

5 3 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 #4 2 6 #4 2 6 6 4 2 6 4 2 6 #4 2 6 #4 #6 3

8 5 #6 #6 #6 6 #6 #6 #6 #6 #6 #6 6 #5 5 4 3 9 8 5 4 3 9 8 5 4 3 7 #3

7 6 5 6 5 #3 7 6 5 3 6 5 8 3 9 6 9 6 9 6 9 6 9 #3 9 6

#6 5 #5 6 5 #6 5 #5 3 9 8 #4 2 7 6 #3 5 6 5 4 #3

6 5 #3 8 7 6 5 6 4 2 7 6 5 #4 2 6 4 #3

6 5 7 #3 6 #3 6 5 7 6 4 2 #6 5 #5 3 6 4 6 5 6 6 6 6 6 5 6 4 #3

6 #5 6 #4 2 6 6 3 7 #3 #7 3 6 #5 #4 2 7 #3 6 5 4 #3

49. *Bass clef, common time (C)*

50. *Bass clef, common time (C)*

51. *Bass clef, 3/4 time*

52. *Bass clef, 3/4 time*

Additional Scales

5, b3, 5, b6, b8, 5, b3, 6, b8, b5, b3, #6, b5, 8, 5, b3, b6, 8, 5, b3, b6, 8, 5, b3, b6, 8, 5, b3, 8.

7, 6, b5, 3, b3, 7, #6, b5.

6, b4, 2, 6, b4, 2, b6, 6, b3, b4, 6, 7, b5, 6, 4, 3.

#5, #6, 8, 7, 8, 5, 8, 5, 6, 8, 5, 8, 5, 8, 5, 6.

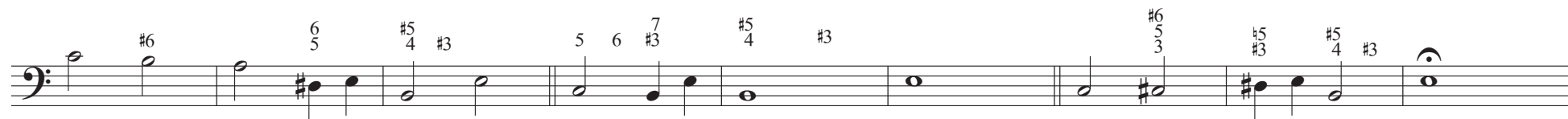
6, 6, b6, #6, 6, b3, 5, 6, b6, #6, 6, b5.

#5, #6, 6, 4, 3, 5, 6, 5, 4, 3, b5, #6, 5, 6.

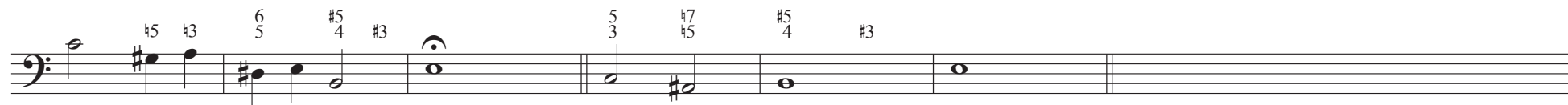
Modulations



Alla quinta 3. maggiore



Alla terza 3. minore



Workbook Section

Imitation – Memorization – Variation – Realization – Notation

G Major

5.

6 4 6 5 6 7 5 6 4 5 3

6.

5 7 #3 4 2 6 4 2 6 4 2 6 5 3 6 4 5 4 3

7.

8 3 3 4 7 3 #6 3 8 #3 3 7 5 3 #6 3 8 #3 4 7 3 #3 7 6 5 7 6 4 5 3

8.

5 6 5 9 8 6 5 3 6 5 9 5 4 6 6 5 5 9 5 6 5

G Minor

57.

6/5 6/5 6/5 #3 b6 6/3 #3 7/5 5/4 #3

58.

b6 5 #6/4/2 7 #6 6/5 b6/5 b5 6/5 5/4 #3

59.

7/5 #3 5 7/5 b6 b3 5/3 #6/4/2 #6/4/3 5/4 #3

60.

9/8 7 9/8 7 7/9 6/8 6/4 b7 6 5 9/8 5 6/5 6/4 5/#3

The Ricasoli Partimenti and their Realizations

Concordances

Partimento Nr. 1

Stanislao Mattei, *Bassi numerati* 1850, p. 137 (nr. 79).

Partimento Nr. 2

Stanislao Mattei, *Bassi numerati* 1850, p. 115 (nr. 64).

Partimento Nr. 3

Stanislao Mattei, *Pratica d'accompagnamento sopra bassi numerati e contrappunti a più voci* (Bologna, 1824), p. 95.

Mattei's Realization of Partimento Nr. 1

5 4 5 $\sharp 6$ 5 4 $\flat 3$ 5 4 5 $\sharp 6$ 5 4 3 5 4 5 $\flat 3$ 6 9 7 8 6 5 7 $\sharp 3$ 5 6 5 $\sharp 3$ $\sharp 6$ 5 $\flat 5$

9 8 $\sharp 6$ $\flat 5$ 9 8 6 5 $\sharp 6$ $\flat 5$ 9 8 5 4 $\flat 3$ $\sharp 4$ 2 6 $\flat 6$ 4 $\sharp 3$ $\sharp 4$ 2 6 6 4 5 $\sharp 6$ 5 4 $\flat 3$

5 4 5 $\sharp 6$ 5 4 $\sharp 3$ 5 4 5 $\sharp 6$ 5 4 3 9 7 8 6 5 $\sharp 3$ 5 6 5 $\sharp 6$ $\flat 5$ 9 8 $\sharp 6$ 5 $\flat 5$ 9 8

5 4 5 $\sharp 6$ 5 4 $\flat 3$ $\flat 5$ 6 5 9 7 8 6 5 $\sharp 3$ 5 4 $\sharp 3$ 6 $\sharp 3$ 6 $\sharp 6$ 7 $\sharp 3$ 5 $\sharp 3$ 6 5 4 $\sharp 3$