

## Introduction

The second volume of the present edition of Carlo Cotumacci's *Regole, e Principj di sonare lezioni di partimenti* contains his 75 partimenti. They go along with Cotumacci's 50 lessons that are published as volume 1, together with the partimento rules in a beautiful translation by Massimo Redaelli (Wessmans Musikförlag AB, 2024, article nr: 202424).<sup>1</sup>

The Neapolitan *maestro* Carlo Cotumacci (1709–1785) was one of the most influential teachers in counterpoint and composition in eighteenth-century Italy. Cotumacci worked as organist at the *Casa-dell'Annunziata*, which was one of Naples' most important churches and succeeded Francesco Durante (1684-1755) as teacher in counterpoint and composition at the *Onofrio conservatory* after Durante's death, in 1755, where he shared these duties with the German composer Giuseppe Dol (c1716-1774). Together with the accompanying volume 1, the present edition of Cotumacci's *Regole, e Principj di sonare lezioni di partimenti* represent the complete output in thoroughbass and keyboard-based counterpoint by this *maestro*, in two volumes.

### The Set of 75 Partimenti

In order to explain the pedagogical aims of these 75 partimenti, it is important to note that these exercises constitute the natural continuation of the 50 lessons. As can be seen in the first volume of this edition, the 50 lessons are organized in five sets of ten lessons each, in which Cotumacci applies a certain partimento rule or principle, such as how to handle a certain dissonance or some sequential pattern. The first ten lessons deal with the 4/2 chord, the lessons 11–20 deal with successive 4–3 sequences, the lessons 21–30 deal with the 5-6 ascending sequence, the lessons 31–40 with the 7-6 descending sequence, and the lessons 41–50 with the dissonance of the ninth. The 75 partimenti that follow apply and combine the rules that are presented along with the 50 lessons in a set of partimenti of increasing difficulty and length. While the first 50 lessons were all written in the F-clef, the 75 lessons introduce all seven clefs. The final section in this set of 75 partimenti

provides a set of partimento fugues, that must count as some of the most impressive and complicated partimenti of the entire Neapolitan partimento repertoire. Apart from the partimenti nos. 58, 64, 65, and 66 that are all marked with the heading 'Fuga' in Cotumacci's autograph, even the partimenti nos. 67, 68, 69, 71, 72, 73, and 74 are partimento fugues.

Regarding its construction, this collection of 75 partimenti Cotumacci uses a system of rising keys: G major, A major, B major, C major, etc., (similar to what can be seen in the 50 lessons in volume 1), offering the student a useful variety of the most commonly used keys.

### The Sources

Cotumacci's *Regole, e Principj di sonare lezioni di partimenti* has been preserved in numerous manuscripts in archives in Bergamo, Bologna, Brussels, Lisbon, Milano, Montecassino, Münster, Naples, Rome, and Lisbon. In at least two of these manuscripts (I-Rsc A 535 and I-Nc 45-1-20), the collection contains 64 partimenti, instead of the more common set of 75 partimenti. Not only the number of pieces differs between these two versions, but also the order in which they are presented.<sup>2</sup>

For the present edition of these pieces, I have chosen to use one single source: the collection I-Nc 45-1-18/1, today preserved in the Library of the *Conservatoria di San Pietro a Majella* in Naples. This manuscript is the only hitherto known complete autograph source of Cotumacci's rules, lessons, and partimenti. The front page of

<sup>1</sup> I want to express my heartfelt thanks to Mr. Marco Pollaci, who generously put his photos of this source at my disposal.

<sup>2</sup> Unlike the present collection of 75 partimenti, the set of 64 partimenti alternates between one piece in major and one in minor for each key (nr. 1 in G major, nr. 2 in G minor, nr. 3 in A minor, nr. 4 in A major, etcetera). This ordering principle is maintained until partimento nr. 29, after which a set of seven pieces in major starts alternating with a set of seven pieces in minor. Interestingly enough, the ordering principle in the first 29 partimenti corresponds with the ordering principle in Alessandro Scarlatti's magnificent 'Hamburg codex' that is currently preserved at the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky (D-Hs M/A 251). According to Charles Burney, who met Carlo Cotumacci at his house in Naples, in 1770, Cotumacci was a student of Alessandro Scarlatti, and this corresponding ordering principle that I have not found in other partimento collections by other maestri seems to confirm Burney's claims. See: Charles Burney, *The Present State of Music in France and Italy* (London, 1771), 334–35.

this collection gives the date 1751 in the scribal hand of Giuseppe Sigismondo (1739–1826), who had been Cotumacci's student.<sup>3</sup> For this second volume of edition of Cotumacci's *Regole, e Principj di sonare lezioni di partimenti*, I have consulted fourteen manuscripts. Two of these contain a supposedly earlier version of the partimenti, of 64 partimenti, while the other twelve manuscript contain Cotumacci's more commonly known set of 75 partimenti.

The set of 64 partimenti is represented in the two following sources:

- *Regole, e Principj di sonare, e lettioni [sic] di Partimenti | con tutte le sue regole spiegate | Del Sig.r D. Carlo Cotumacci | Per uso Dell'Illustrissimo | Sig.r D. Raffaele Scaja*. MS: I-Rsc A. Ms. 535.
- *Principj, e Regole di Partimento con tutte le lezioni del Sig.r D. Carlo Contumacci [sic]*. MS: I-Nc 45-1-20.

The content of the entire manuscript is more or less identical as the 75-set, with the exception of the very last partimento, no. 64, which is a piece that does not appear in the 75-set. This partimento nr 64 from the 64-set is an *unicum* and has been added in the appendix to this edition.

For the series with 75 partimenti, I have consulted the following twelve manuscripts: D-MÜs SANT Hs. 1340; I-Bg Piatti Lochis 8590; I-MC 6-F-15/2; I-Mc Nosedà Th.c.106; I-Nc 34-2-1; I-Nc 34-2-2; I-Nc O(c)-3-40, olim 45-1-4/1; I-Nc 45-1-13/3; I-Nc 45-1-18/1 (*Autograph*); I-Nc 45-1-19/1; I-Nc 45-1-19/3; I-Nc 45-1-20/3. Cotumacci's autograph I-Nc 45-1-18/1 is a source that Cotumacci wrote with great accuracy. I have corrected only a few obvious mistakes, but could otherwise retain Cotumacci's text in a faithful diplomatic transcription.

Since the interpretation of Cotumacci's underfigured partimenti has been explained quite extensively in the foreword of volume 1, it may here suffice to just mention a few central issues.

Most importantly, it should be noted, that Cotumacci in many cases deliberately omits accidentals in his figures, particularly in many of the cadences (6/4 – 5/3).

Obviously, Cotumacci has pedagogical reasons for doing so.<sup>4</sup> By omitting accidentals in the figures, Cotumacci makes his students aware of the internal harmonic processes of modulations and tonicizations. In practice, this means that the player often needs to read a few measures ahead in order to see where the harmony is taking us, and to realize such underfigured modulations or tonicizations according to the conventions of the style.

## Editorial Principles

This diplomatic edition uses the following editorial principles:

- All clefs, time-signatures, and barlines are transcribed as in the principal source.
- All thoroughbass figures are transcribed faithfully as they appear in the principal source.
- All beamings are reproduced exactly as they appear in the principal source.
- The principal source reiterates key-signatures at every change of clef, even if no key change occurs. This edition modernizes this practice and shows only key signatures at key changes.
- Cautionary accidentals are reproduced as they appear in the principal source.
- Editorial cautionary accidentals, added for reasons of clarity, are always shown between round brackets.
- Repeated numbers in triplets and sextuplets are marked just one or two times, in order to avoid confusion with figures.

Corrections have been made in just two instances:

- *Partimento No. 60*: m. 34: the third beam in this measure originally shows two sixteenth notes and an eighth note, this has been corrected into two thirty-second notes and a sixteenth note.
- *Partimento No. 75*: m. 107: the figure on the note G mistakenly shows a "7" in the principal source. A "6" is clearly intended here. I have corrected this accordingly.

Örebro, March, 2024

Peter van Tour

3 On Giuseppe Sigismondo's role as librarian of the first music library in Naples, see Giulia Giovani, "La collezione di cantate e serenate di Giuseppe Sigismondo (1739-1826): Dall'Archivio della Pietà dei Turchini alla Biblioteca del Conservatorio San Pietro a Majella di Napoli," in *Philomusica Online* (2015). <<http://philomusica.unipv.it>>.

4 See: Peter van Tour *Counterpoint and Partimento: Methods of Teaching Composition in Late Eighteenth-Century Naples*. (Uppsala: Acta Universitatis Upsaliensis, 2015), 147 ff.

Carlo Cotumacci

# The 75 Partimenti

Prima lezione

1.

I-Nc 45-1-18/1, fol. 110r

2.

I-Nc 45-1-18/1, fol. 110r

3. 

I-Nc 45-1-18/1, fol. 110v

4. 

I-Nc 45-1-18/1, fol. 110v

## Fuga

58. *solo*  $\#$  6  $\frac{6}{5}$   $\#$   $\frac{4}{2}$   $\#$  *solo*  $\#$  6  $\frac{6}{5}$   $\#$

6 *tr* *solo*  $\#$  6  $\frac{6}{5}$   $\#$

10 3 3  $\#$  3 3 6 5  $\frac{4}{2}$  6

14  $\frac{6}{2}$  6 7 6  $\frac{4}{2}$  6 *solo*  $\#$  6  $\frac{6}{5}$   $\#$

19 *tr* 5 6  $\#$  6  $\frac{6}{5}$   $\#$   $\#$  6  $\frac{6}{5}$   $\#$

24 *solo* *tr*

29  $\#$  6  $\frac{6}{5}$   $\#$   $\frac{4}{2}$  6  $\#$  6  $\frac{6}{5}$   $\#$   $\#$  6  $\frac{6}{5}$   $\#$

33  $\frac{4}{2}$  6 *tr*

*Allegro*

68. *solo*

10

19

27

33

41

51

60

*solo*

*tr*

64bis

7 solo

13

19

25

30

37

43

#6 6 b # 2 6 #6 6 6 5 6 6 5

6 5 4 #

#6 5 6

6 5 4 #

6 5 4 3

b7 6 b 6 5 #6 6 b b 6 5



## Thematic Catalogue Volume 2

No.	Page	No.	Page
1	8	7	11
2	8	8	11
3	9	9	12
4	9	10	12
5	10	11	13
6	10	12	13

No.		Page
13		14
14		14
15		15
16		15
17		16
18		16
19		17

No.		Page
20		17
21		18
22		18
23		19
24		19
25		20
26		20

No.		Page
27		21
28		21
29		22
30		23
31		24
32		25
33		26

No.		Page
34		27
35		28
36		29
37		30
38		31
39		32
40		33

No.

Page

41		34
42		35
43		36
44		37
45		38
46		39
47		40

No.

Page

48		41
49		42
50		43
51		44
52		45
53		46
54		47

No.		Page
55		48
56		49
57		50
58		52
59		54
60		56
61		58

No.		Page
62		62
63		64
64		66
65		68
66		70
67		72
68		74

No.

Page

69  60

70  78

71  80

72  82

No.

Page

73  76

74  84

75  86

64<sup>bis</sup>  90