

## Introduction

“It is certain that the style of the Neapolitan School has been adopted by composers in and beyond Italy, and the music of our time is essentially still Neapolitan music.”<sup>1</sup>

This remarkable statement, made in 1834 by the German music historian Raphael Kiesewetter, highlights the profound influence of two key figures in eighteenth-century Italian music: Leonardo Leo (1694–1744) and Francesco Durante (1684–1755). Today, it is difficult to fully grasp the extent of the impact these composers had on early nineteenth-century music. Durante, in particular, was a foundational figure in music education and it is no overstatement to claim that Durante was one of the most influential music pedagogues in eighteenth-century Italy. His teachings in counterpoint and composition at several prestigious Neapolitan conservatories significantly shaped the musical landscape in eighteenth-century Italy, leaving an indelible mark on music theory and composition across Europe that endured for nearly a century. The impressive roster of students includes many who achieved international acclaim as celebrated composers, such as Giovanni Battista Pergolesi (1710–1736), Giovanni Paisiello (1740–1816), Niccolò Piccinni (1728–1800), Antonio Sacchini (1734–1786), and Domenico Cimarosa (1749–1801).

This new edition of Francesco Durante’s *Regole e Partimenti* presents Durante’s most important pedagogical work: his partimento curriculum, in two volumes.<sup>2</sup> The first volume, forming the initial part of his curriculum, contains Durante’s partimento rules alongside figured partimenti. The second volume features Durante’s *partimenti diminuiti* followed by an impressive collection of twenty-one imitative partimenti, most likely composed by other Neapolitan composers.

Durante’s curriculum invites students to imitate and vary figured cadences, scales, and sequences. These exercises were typically demonstrated by the teacher

through variations in each key. This pedagogical approach enabled students to master them in multiple ways, allowing them to reapply and combine these patterns improvisationally. Durante’s method gradually advanced the student towards unfigured bass, fostering comprehensive musical understanding and versatility.

Having taught this material for more than a decade, I can attest to its exceptional quality and efficacy in music education. Durante’s partimenti offer some of the best instructional content available, with their structured yet flexible approach making them invaluable for teaching both figured bass and compositional concepts. This edition can be effectively used in one-to-one teaching as well as in online keyboard-based courses, providing a versatile and practical resource for contemporary music instruction.

This edition draws on the latest scholarship regarding Durante’s partimenti, incorporating numerous newly discovered manuscripts. For the first time, it accurately reflects Durante’s partimento curriculum as a student at a Neapolitan conservatory would have experienced around 1770.

The first significant effort to catalog the available sources for Durante’s partimenti was made by the German musicologist Hanns-Bertold Dietz (1929–2021), who identified twenty-three sources in his private listings around the year 2000.<sup>3</sup>

Since around 2010, an increasing number of sources for Durante’s partimenti have surfaced, primarily from Italian archives. Some of these sources are attributed to Durante, while others remain unattributed or have been incorrectly attributed to other composers.

In her master’s thesis on Durante’s partimenti, Nicoleta Paraschivescu highlighted the work of the Italian musicologist Armando Carideo, who identified a collection

1 Raphael Kiesewetter, *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* [...]. Leipzig: Breitkopf & Härtel, 1834, 88. “Gewiss ist es, dass der Styl der Neapolitanischen Schule von den Tonsetzern in und ausser Italien allgemein angenommen wurde, und im Wesentliche ist die Musik unsrer Zeit noch Neapolitanische Musik.”

2 Special thanks to Nicoleta Paraschivescu, with whom I have discussed Durante’s partimenti for over a decade. Her support and her deep knowledge of the sources of Durante’s partimenti have been instrumental in the development of this project. I dedicate this edition to her.

3 These twenty-three sources in Dietz’s private catalog (a typographic catalog from around 2000) are: B-Bc 8531; B-Bc 8532; D-MÜs SANT Hs. 1428; D-MÜs SANT Hs. 1429; D-MÜs SANT Hs. 1430; I-Bc EE.171; I-Fc B.360; I-Vc B.14 n.8; I-Mc Nosedà M.14-7; I-Mc Nosedà Th.c. 107; I-Mc Nosedà Th.c. 123; I-Mc Nosedà Th.c. 133; I-Mc Nosedà Th.c. 134; I-Nc M.S. 1908 [olim 22.1.26]; I-Nc 22-1-14; I-Nc M.S. 1895 [olim 22.1.20]; I-Nc M.S. 1896; I-Nc M.S. 1897; I-Nc M.S. 1898; I-PAc CF-I-7; I-PESc Rari Ms. C.13; I-Ria Misc. Mss. Vessella 283; F-Pc Ac. p. 4105; I-LE Pastore MS. A.5. The abbreviations for libraries and archives that are used in this foreword follow the system that is commonly used by RISM. URL: <https://rism.info/community/sigla.html>.

of partimenti attributed to Durante at the *Archivio Doria Pamphily* in Rome around 2005.<sup>4</sup> Paraschivescu also investigated the Vessella 283 manuscript (I-Ria Misc. Mss. Vessella 283), preserved at the *Istituto Archeologico* in Rome, paying particular attention to its construction.<sup>5</sup> In 2011, Paraschivescu identified two other early sources of Durante's *Regole*. The first one of these is an undated manuscript today preserved at the *Library of the Conservatoire Royale* in Liège (B-Lc 1042827)<sup>6</sup>, the second one a dated source from the year 1754, today preserved in private ownership (F-PRousset).<sup>7</sup> Around the same time, Theresa Gialdrone discovered yet another collection of Durante's partimenti, dated 1779, in the *Greek Abbey of San Nilo* in Grottaferata.<sup>8</sup> Giorgio Sanguinetti further added Domenico Cimarosa's notebook (I-MOe Campori γ L.9.26) as a source for Durante, albeit "compiled by Cimarosa." A few years later, Stefano Quaresima identified two early nineteenth-century sources at the Monastery in Montecassino with pieces attributed to Francesco Durante (I-MC 7-A-28/9 and I-MC 7-A-28/10a). Furthermore, in 2017 Paolo Sullo and Sarah M. Iacono discovered a previously unknown manuscript with *partimenti diminuiti* by Francesco Durante in the Conservatory Library of Lecce (I-LEcon Ms. BC4).<sup>9</sup>

My own archival research on partimento sources from 2010 to 2024 has revealed a number of new sources for Durante's partimenti:<sup>10</sup>

4 The two sources that are mentioned by Paraschivescu are I-Rdp Mus. 276/B (fols. 17v–42v) and I-Rdp Mus. 281/5. See: Nicoleta Paraschivescu, "Die Partimenti von Francesco Durante unter besonderer Berücksichtigung der Hs. 283 des Istituto Archeologico in Rom." Master's Thesis for the Schola Cantorum Basiliensis. 2007.

5 Ibidem.

6 B-Lc 1042827. This source remained unmentioned in Paraschivescu's thesis but is firstly mentioned in: Peter van Tour, *Counterpoint and Partimento: Methods of Teaching Composition in Late Eighteenth-Century Naples* (Uppsala: Acta Universitatis Upsaliensis, 2015), 264.

7 This manuscript has been described in Nicoleta Paraschivescu's recent article "The Earliest Known Manuscript of Francesco Durante's Partimenti (Naples, 1754), in: *La formazione musicale nel Meridione d'Italia tra Vicereame e Regno*. Naples: Turchini Edizioni, 2022.

8 This source is firstly mentioned in: Giorgio Sanguinetti, *The Art of Partimento* (Oxford: Oxford University Press, 2012), 226.

9 Together with several other sources from the Terra d'Otranto, this partimento collection will be discussed by Sarah M. Iacono and Paolo Sullo in two forthcoming articles to be issued by *Fonti Musicali Italiane*. The titles of these two articles are "«Dove son, dove corro... Confusa, smarrita». Itinerari di ricerca su alcune fonti paisielliane a Lecce" and "Per una didattica storicamente informata: due raccolte di partimenti in Terra d'Otranto".

10 All source analysis was conducted using my research database *The Uppsala Partimento Database – UUPart*. Compiled and edited by Peter van Tour. URL: <https://www2.musik.uu.se/UUPart/>

- The previously unattributed and incomplete manuscript D-MÜs xy 166 (dated November 21, 1771) was found to be the continuation of the previously known manuscript D-MÜs Hs. 1429 containing Durante's *partimenti diminuiti*. Since these two manuscripts are written by the same hand, and since D-MÜs xy 166 continues where D-MÜs Hs. 1429 ends, this manuscript can now be accurately dated to 1771. The scribe's name, "Fico," appears on the final page of D-MÜs xy 166.

- In November 2013, I identified the anonymous partimento collection I-Mc Nosedà A 42-4 (ca. 1760) as an early source for Durante's partimento rules and figured partimenti.

- In 2014, I identified one of the oldest sources for Durante's *Studj per cembalo con partimenti diversi* (I-Gl A.7b.48 [B.2.10]) at the *Biblioteca del Conservatorio di Musica Niccolò Paganini di Genova*. This source has been used extensively in this edition, particularly for the C-series.

- In June 2024, I identified the anonymous partimento collection I-Nc O(d) 4.7/1 as containing Durante's *Regole, partimenti numerati, and partimenti diminuiti*, adding another significant eighteenth-century source to his collected partimento output.<sup>11</sup>

The number of available sources for Durante's partimenti has almost doubled compared to the twenty-three sources initially identified by Dietz.<sup>12</sup>

## Consulted Sources

The source that I have used for this edition is preserved in the library of the *Conservatory of San Pietro A Majella* in Naples under the call number I-Nc O(d) 4.7/1. This source lacks its cover folio and has thus been preserved without any title or name of its composer. It has been catalogued as 'Cadenze e partimenti. Anonimo.' There is no doubt, however, that it contains Durante's *Regole e Partimenti*. Comparison with similar collections shows that the missing outer folio must have contained the first exercise (A1), and the very last imitative fugue (D21), which is probably the main reason why the manuscript was marked as *anonimo*.<sup>13</sup>

UUPart.php

11 I am most grateful to Sean Curtice for generously sharing his photos of this manuscript.

12 For a recent overview over the current state of research regarding Durante's partimenti, see: Van Tour, *Counterpoint and Partimento*, 264–65.

13 Since the 1801 copy of this manuscript (I-Ria Misc. Mss. Vess. 283) includes A1 and D21, it is plausible that its title reflects information from the lost title page of I-Nc O(d) 4.7/1. This title reads: "Regole e Partimenti Numerati e diminuiti Del Sig.<sup>r</sup> D. Francesco Durante."

The following sources have been consulted for this edition: B-Bc 8532; B-Lc 1042827; D-MÜs SANT HS 1428; D-MÜs SANT HS 1429; D-MÜs SANT HS xy 166; F-Pn Acp. 4105/1; F-Pn Acp. 4105/2; F-PRousset; I-Bc EE.171; I-Btagliavini B4; I-Fc B. 360; I-Gl A.7b.48 [B.2.10]; I-GR It. 125; I-LEcon Ms. BC4; I-MC 7-A-28/9; I-MC 7-A-28/10a; I-Mc Nosedà A 42-4; I-Mc Nosedà M 14-7; I-Mc Nosedà Z 5-19; I-Mc Nosedà Th.c.107; I-Mc Nosedà Th.c.123; I-Mc Nosedà Th.c.133; I-Mc Nosedà Th.c.134; I-MOe Campori,  $\gamma$  L.9.26; I-Nc 22-1-14; I-Nc 34-2-3 [olim M.S. 1908]; I-Nc 34-2-4 [olim M.S. 1909]; I-Nc O(c)-3-40, olim 45-1-4/4; I-Nc O(d) 4.7/1; I-Nc M.S. 1895; I-Nc M.S. 1896; I-Nc M.S. 1897; I-Nc M.S. 1898; I-PAc Sanv. D. 18; I-PESc Rari Ms.c.13/1; I-PESc Rari Ms.c.13/2; I-Ria Misc. Mss. Vess. 283, I-Rdp Mus. 276/B; I-Rdp Mus. 281/5; and I-Vc B.14.8.

To my knowledge, no other Neapolitan partimento maestro has been documented in a similarly rich array of sources. In preparing this edition, I have consulted approximately 3,000 pages of archival materials. Unfortunately, none of these sources contain Francesco Durante's own handwriting. Therefore, we must rely on a wide array of sources to assess the preserved sources for Durante's partimenti, carefully selecting from them. Rather than adhering strictly to one source, this edition benefits significantly from using one central source, cross-checked against one, or, when necessary, two additional sources to identify errors or corrupt readings. This process involves consulting a limited number of eighteenth-century sources that I have deemed sufficiently accurate in their notation and figuring. By cross-referencing the primary source with these secondary sources, I was able to identify measures that had been erroneously copied twice, segments of a few measures that were missing, wrongly copied clefs, or measures with simple mistakes.

## Various Types of Partimenti

Among the more than 50 sources for Durante's partimenti, none contains all his partimenti. To compile Durante's complete partimento repertoire, dozens of manuscripts would need to be consulted, spanning various decades and origins. In many cases, the attributions to Durante remain uncertain.

Any edition of Durante's partimenti should therefore begin by examining the entire corpus of available sources. Selecting some of the oldest sources has the advantage of presenting segments of Durante's partimenti from his lifetime. This approach makes it difficult, however, to present a unified or progressive curriculum,

leaving the modern user with a rather fragmented view of this repertoire and its pedagogy.

Alternatively, one could present one of the richest collections in content, for example of one specific type of partimento, such as the *partimenti diminuiti*. The collection "Partimenti o studii per cimbalò Del Sig.<sup>r</sup> D. Fran.<sup>co</sup> Durante" in two volumes (F-Pn Acp. 4105/1 and F-Pn Acp. 4105/2) would merit to be highlighted for this type of partimento. An obvious disadvantage with this would be, of course, that this would present only the *partimenti diminuiti* and not the other types of partimenti.

A third strategy could be to choose different sources, representing different parts of Durante's partimento curriculum, and perhaps from different periods in Durante's teaching at different institutions. One source could be selected to represent the *Regole*, another one could represent the figured partimenti, and a third one could represent the *partimenti diminuiti*. This approach has similar inherent difficulties, such as the need to choose some parts while omitting others. Likewise, this strategy would result in a mixed curriculum composed of sections from different stages of the repertoire's reception history.

For this edition, I have chosen to follow one single collection that represents Durante's partimento curriculum in a more or less faithful, complete, and unified form, from a period not too distant from Durante's pedagogical activities. This approach ensures a cohesive progression by displaying a single source's complete order.

Although currently marked 'anonimo,' there is no doubt that our chosen principal source represents the collected partimento curriculum of Francesco Durante. The scribe of this manuscript is the same person as the one who partly authored the partimento collection of Durante's partimenti, today preserved in Grottaferrata, and dated 1779.<sup>14</sup> I assume that I-Nc O(d) 4.7/1 is from around the same time as the Grottaferrata manuscript, probably even slightly older, and I therefore estimate its date as being from the 1770s.

I have compared I-Nc O(d) 4.7/1 with several sources from the period 1730–1770, including the highly important collection *Studj per cembalo con partimenti diversi*, preserved in the *Library of the Conservatory of Genova* (I-Gl A.7b.48 [B.2.10]),

<sup>14</sup> I-GR It. 125 contains several scribal hands. The hand that I refer to here starts on folio 13v until the end (fol. 36r).

Domenico Cimarosa's partimento notebook from 1761 (I-MOe Campori, γ L.9.26), and the Grottaferrata manuscript (I-GR It. 125). Obvious mistakes in I-Nc O(d) 4.7/1 could be corrected by consulting these eighteenth-century manuscripts.

Our chosen principal source displays Durante's partimenti in four sections that would later survive in numerous copies until the mid-nineteenth century and it displays this compilation in its earliest possible state. These four sections are: 1. The *Regole*, 2. The *Partimenti Numerati*, 3. The *Partimenti Diminuiti*, and 4. The Fugues. My own research on these source materials has shown that this construction was presumably compiled after Durante's death, that the fourth category (the fugues) contains works by other composers belonging to an older generation of Neapolitan *maestri*, and that these imitative pieces are most likely not by Durante.<sup>15</sup> The materials that are presented in the two volumes of this edition thus constitute a representative selection of Durante's curriculum that was actively used in Naples from the 1770s and onward, that is, as I would assume, some fifteen years after Durante's death.

Durante's partimento curriculum can be effectively divided into two complementary pedagogical approaches. The first approach, outlined in the first volume of this edition, provides students with foundational elements such as cadences, scales, and sequences, which are imitated and varied in different ways. After these initial exercises, the foundational elements are combined into short partimenti, allowing students to reapply what they have previously practiced. Most of the partimenti in this first volume repeat and combine cadences, scales, and sequences. The very first small pieces (e.g., A27 and A28) clearly demonstrate this strategy. The construction of these figured partimenti gradually becomes more complex. For instance, the partimento B15 in F minor repeats the 7-6 sequence patterns learned in exercise A12 and combines them with the 7-7 sequential patterns learned in exercises A11 and A17.

Pedagogically, the variations that students learn in the initial exercises involving cadences, scales, and sequences are crucial for their ability to progress further by playing the *numerati* or the *diminuiti*. It cannot be emphasized enough that students should not be content with playing an exercise in just one realization. Instead, they should strive to gain flexibility by finding a variety of elegant solutions for each ex-

ercise. Every exercise should thus be played fluently and in different keys before progressing to the next one.

## The *Regole* and *Numerati*

The partimento rules of this first volume (series A) introduce many of the simplest elements that students need to play in different keys by varying the upper voices. The materials in this volume, designated as series A and B, appear continuously without headings or a numbering system. It functioned as a course in figured bass. In this edition, the *Regole* and the *Numerati* are presented in separate sections for easier identification. A closer examination of the genesis of these materials, however, reveals that several partimenti in the B-series were originally part of the advanced set of unfigured or underfigured partimenti (that is, among the *diminuiti*, now found in the second volume of this edition).<sup>16</sup> It should be noted as well that the term 'partimenti numerati' does not appear in any of the eighteenth-century sources for Durante's partimenti. Another issue with several early nineteenth-century sources is that a set of solfeggi for solo bass in F-clef paradoxically appears among the *numerati*, despite being presented without figures.

## The *Partimenti Diminuiti*

The *partimenti diminuiti* in the second volume (series C) of this edition represent Durante's 'advanced course' of partimento playing.<sup>17</sup> In this advanced course, students engage with unfigured, or scarcely figured partimenti. Due to the frequent absence of figures, students must make educated assumptions about what figures to expect. The Rule of the Octave, also known as Rule of the Scale (*regola della scala*), was a crucial tool to navigate these challenges. Another pedagogical aid provided by Durante is provided by means of the numerous small motifs at the beginning of each partimento, which students used as starting points for various realizations.

It is worth noting that Durante's partimenti exhibit significant differences across

15 See particularly: Peter van Tour, "Partimento Teaching according to Durante, Investigated through the Earliest Manuscript Sources" in *Studies in Historical Improvisation: From Cantare Super Librum to Partimento*. Edited by Massimiliano Guido, pp. 131–48. London: Routledge, 2017.

16 The partimenti in this volume that originally were part of Durante's advanced course (also called *Studj per cembalo con partimenti diversi*) are the pieces B3, B4, B 15, B16, B17, B 26, B27, B32, and B 33. For more detailed information about this 'migration process,' see my article "Partimento Teaching according to Durante, Investigated through the Earliest Manuscript Sources" in *Studies in Historical Improvisation: From Cantare Super Librum to Partimento*. Edited by Massimiliano Guido, pp. 131–48. London: Routledge, 2017.

17 Van Tour, "Partimento Teaching according to Durante," 134.

various sources. These variations occur not only in the note text of each individual partimento and their figuring, but also in the content and construction of individual manuscripts. The largest collection of the *partimenti diminuiti*, for example, is the two-volume “Partimenti o Studii per Cimbalo Del Sig.<sup>r</sup> Fran.<sup>co</sup> Durante” (F-Pn Ac. p. 4505/1 and F-Pn Ac. p. 4505/2), which includes 88 *partimenti diminuiti*. In comparison, the Neapolitan manuscript “Maniera da ben suonare il Cembalo Ritrovata Dal Sig.<sup>r</sup> D. Francesco Durante. Per uso di me Ignazio M.<sup>a</sup> DeSanguine. A.D. MDCCLXXXVIII” (I-Nc M.S. 1898) contains only 57 *partimenti diminuiti*. It is highly likely that Durante’s *partimenti diminuiti* underwent various additions and alterations during his lifetime. Furthermore, it is evident that copyists in the decades following Durante’s death reordered these pieces, without always fully understanding the intended order in which they appeared.

Of the more than fifty sources for Durante’s partimenti, five are particularly noteworthy for demonstrating how Durante’s uses the bass motions in the *partimenti diminuiti*. The five sources show two series (or ‘books’ as this is called in I-Nc M.S. 1895). The first book displays the exercises that are based on the ascending bass motions, the second book those that are based on the descending bass motions. These five sources are:

- “Studj per cembalo con partimenti diversi” (I-Gl A.7b.48 [B.2.10])<sup>18</sup>
- “Partimenti o Studii per cimbalo Del Sig.<sup>r</sup> D. Fran.<sup>co</sup> Durante.” (F-Pn Acp. 4105/1 and F-Pn Acp. 4105/2).<sup>19</sup>
- Without title or front page. (I-GALc Fondo Vernole 16, olim LE 2/3).<sup>20</sup>
- Without title. (I-Vc B.14 n.8 Fondo Giustiniani).<sup>21</sup>
- “Studj per cembalo con partimenti diversi” Giuseppe Sigismondo Padr.<sup>e</sup>

18 The ascending series in I-Gl A.7b.48 [B.2.10] starts on page 1 and ends on page 35, while the descending series starts on page 36 and ends on page 83.

19 The ascending series in F-Pn Acp. 4105/1 starts on page 2 and ends on page 95 of the same volume (which is the first of two volumes). The descending series appears in F-Pn 4105/2 (“2ème Suite”). It starts on page 2 of this volume and ends on page 47.

20 The ascending series in I-GALc Fondo Vernole 16, olim LE 2/3, starts on page 1 somewhere in the middle of the D major partimento, normally placed as the second partimento of the ascending series, and ends on page 44 with the marking “Fine del moto ascendente,” while the descending series starts exactly after this marking on page 44 and ends on page 118.

21 The ascending series in I-Vc B.14 n.8 Fondo Giustiniani, starts on folio 1r and ends on folio 11r. The descending series starts on this same folio 11r with the marking “modo di discendere” and ends on folio 20r.

[*padrone* means ‘owner’ in English] 1769 (I-Nc M.S. 1895).<sup>22</sup>

This dual division is important, as it sheds light on the specific pedagogy of the *partimenti diminuiti*. Francesco Durante evidently employed a strategy where individual bass motions were used for learning unfigured bass. He transformed each of the bass motions into partimenti in various keys and instrumental styles.<sup>23</sup> The ideas that Durante provided to help students develop these partimenti are termed *motivi* (motifs) or *pensieri* (ideas).

Let us return to our principal source I-Nc O(d) 4.7/1. The piece C23 marks the beginning of the ascending series of bass motions in most of the earliest sources. As noted in the source reference under the final measure of this piece C23, the secondary source shows this piece at the very start of the manuscript. C23 was thus originally the point where Durante began teaching students how to handle the first ascending bass motion: up a step, and down a third, here, the rising semitone. Modern players may benefit from knowing the order in which these pieces were placed originally. This may help players more easily recognize the bass motions in these pieces.

The original order of the ascending series of bass motions in Durante’s *Studj per cembalo con partimenti diversi* is as follows: C23–C30 (8 partimenti), C32, C33, C35, C34, C31, C37–C39, C15, C42, C41, C40, C43, C44, C45, B26, and B3. It is interesting to note that two of the pieces, B26 and B3, appear as *partimenti numerati* in later sources, likely because they simply lacked diminution patterns. Evidently, later copyists did not recognize any longer that B26 and B3 were part of a pedagogical structure that was based on the bass motions, and did not hesitate to remove these pieces from their original place, instead putting them among the *partimenti numerati*. Similarly, the descending series of bass motions can be reconstructed by using this edition in the following order: C16–C19, C46, C20, C47–C51, B27, B4, C52, B15, C21, C22, C53, B16, B17, B33, B32, and C5.

As seen in both the second volume containing the *partimenti diminuiti* and the

22 The ascending series in this source, I-Nc M.S. 1895 starts on folio 1v and ends on fol 14r with the marking “Fine del P.<sup>o</sup> libro. Siegue il secondo.” The second book with the descending series, however, is lost.

23 For more details on this aspect of teaching style, such as ‘concerto style,’ ‘aria style,’ etc., see Nicoleta Paraschivescu, *The Partimenti by Giovanni Paisiello*. Rochester: University of Rochester Press, 2022.

first volume containing the *partimenti numerati*, Durante employed a pedagogical strategy that gradually guided students from simple cadences, scales, and sequences, through numerous figured partimenti, to unfigured partimenti. The diminution patterns characteristic of the C-series in this edition were likely introduced in the B-series (as evidenced, for instance, in B24). Similarly, many pieces originally intended for the advanced C-series found their place among the pieces of the B-series. As already mentioned, several pieces from the original advanced course (specifically B3, B4, B15, B16, B17, B26, B27, B32, and B33) easily migrated to the *partimenti numerati* in later copies.

These circumstances may reassure modern players by illustrating that the pedagogies of figured bass and unfigured bass were more or less parallel processes of learning. Ultimately, any element mastered in figured bass would need to be recognized and applied later on, in unfigured bass.

## The 21 Fugues

The last series in the second volume of this edition, the D-series, contains twenty-one imitative partimenti<sup>24</sup> attributed to Francesco Durante in several early nineteenth-century sources. Our principal source, I-Nc O(d)4.7/1, is among the earliest where this collection of 21 ‘fugues’ appears. Unfortunately, there is limited information about the origin of these partimenti.<sup>25</sup>

D4 is a partimento that appears in one of earliest known partimento collections known today, dated 1695.<sup>26</sup> It is attributed to Francesco Mancini (1672–1737)

24 Although I have translated the Italian plural form *fugue* as ‘fugues,’ it should be understood here in the older, broader sense of ‘imitative pieces.’

25 I am aware of twelve collections in which this set of 20 or 21 fugues appears as a complete set: I-Bc EE.171; I-MC 7-A-28/9; I-MC 7-A-28/10a; I-Mc Nosedà Th.c.123; I-Mc Nosedà Th.c.133; I-Nc 22-1-14; I-Nc 34-2-3 [olim M.S. 1908]; I-Nc 34-2-4 [olim M.S. 1909]; I-Nc O(c)-3-40, olim 45-1-4/4; I-Nc O(d) 4.7/1; I-PESc Rari Ms.c.13/2; I-Ria Misc. Mss. Vess. 283. Interestingly, an internal comparison between these manuscripts shows the Roman copy (I-Ria Misc. Mss. Vess. 283) and the two copies from Montecassino (I-MC 7-A-28/9 and I-MC 7-A-28/10a) are copies of our principal source I-Nc O(d) 4.7/1. Since I-Ria Misc. Mss. Vess. 283 was copied in 1801, it seems reasonable to assume that our principal source was available to visiting copyists in that year, probably as part of the then newly founded music library of the conservatory, where it is still preserved. For more information about the copyist of I-Ria Misc. Mss. Vess. 283, see Cesare Corsi’s recent article: Corsi, Cesare. “Musiche per il Collegio di San Sebastiano nel periodo Francese. Composizioni degli allievi, repertoria, materiali esecutivi,” in *L’insegnamento della musica a Napoli fra Settecento e Ottocento*. Edited by Rosa Cafiero, pp. 475–76.

26 F-Pn Rés 2315, fol. 52v.

who was only 23 years old when this manuscript was produced. The partimenti D1, D2, D3, and D5 are all partimenti that can be attributed with reasonable certainty to Leonardo Leo. I consulted three other eighteenth-century sources for Leo to check the reading of these compositions.<sup>27</sup> The partimento D19 in E major appears without any information regarding authorship in the collection I-Mc Z 5-19, dated 1787. Apart from these six pieces, none of the remaining imitative partimenti in this collection ever appears in any eighteenth-century source attributed to Durante.

As I have argued elsewhere, there are good reasons to question the attribution of this collection of fugues to Francesco Durante.<sup>28</sup> Presumably, the skills to play imitative partimenti had declined somewhere from the 1750s and onward. Given that none of these pieces ever appears in the earliest eighteenth-century collections of Durante’s partimenti, I think that this set of imitative partimenti should be understood as a set of old-style imitative partimenti added to Durante’s curriculum around the 1770s to restore some of the neglected skills of imitative partimento playing. The quality of these 21 imitative partimenti is really good, and I have included them without hesitation.

In conclusion, I hope that this remarkable collection, *Regole e Partimenti*, will captivate both beginners and advanced students alike. Though Francesco Durante’s name may have faded from popular memory, it should be remembered that his music once resonated throughout Europe. It is time to celebrate his pedagogical contributions anew, and I hope this edition may play a significant role in that revival.<sup>29</sup>

Visby, 2024  
Peter van Tour

27 These three sources are I-Mc Ms Nc 176, J-Tk S11-315, and I-LEcon Ms. BC4 (dated 1763).

28 See particularly my article “Partimento Teaching according to Durante, Investigated through the Earliest Manuscript Sources” in *Studies in Historical Improvisation: From Cantare Super Librum to Partimento*. Edited by Massimiliano Guido. London: Routledge, 2017.

29 I am deeply grateful to Michael Perkins, Robert Cornacchioni Alegre, Nicola Canzano, and Nathan Mondry for their invaluable support in proofreading these two volumes.

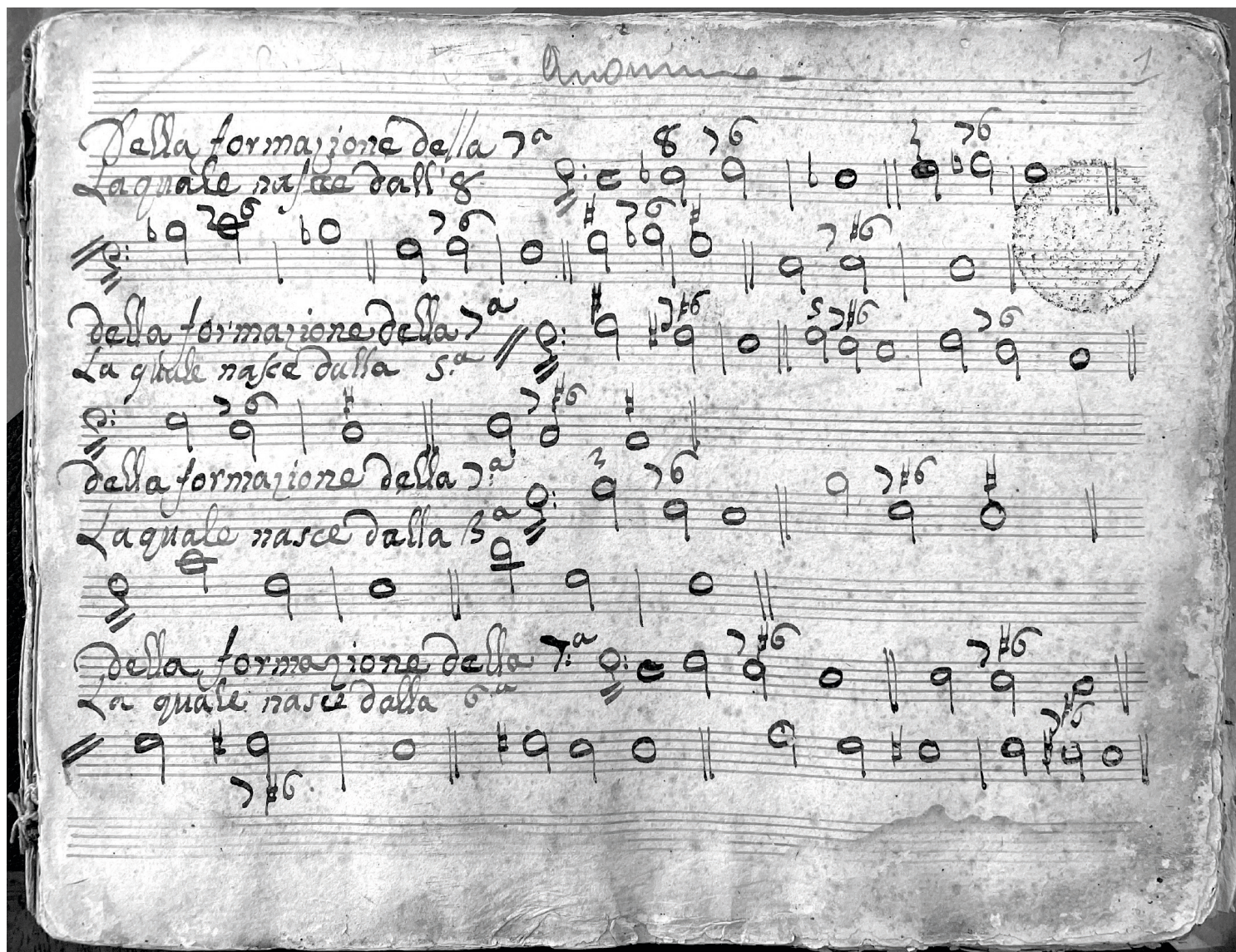


Figure 1: The first page of Francesco Durante's *Regole e Partimenti*, in this edition's principal source I-Nc O(d) 4.7/1 (1770s), here marked 'Anonimo.' The content of this page corresponds with exercise A2. Used by permission of the library of the conservatory San Pietro A Majella, Naples. Photo: Sean Curtice.

Francesco Durante

*Regole*

Series A



Prima formazione della 4.a la quale nasce dall'8.a

AI

Seconda formazione della 4.a la quale nasce dalla 5.a

Terza formazione della 4.a la quale nasce dalla 3.a

Quarta formazione della 4.a la quale nasce dalla 6.a

6 4 3                      6 4 #3                      6 4 #3

6 4 3                      6 4 #3                      6 4 #3                      6 4 #3

I-GR It. 125, fol. 5v

Della formazione della 7.a la quale nasce dall' 8.a

A2 8 <sup>7</sup> b3 6                      8 7 6                      7 <sup>b3</sup> 6

7 <sup>b3</sup> 6                      # 7 6 #                      # 7 #6 #                      # 7 #6 #

Della formazione della 7.a la quale nasce dalla 5.a

# 5 7 #6 #3                      5 7 #6                      5 7 6

5 7 6 #                      # 5 7 #6 #

## Della formazione della 5.a e 6.a

A34

8

16

I-Nc O(d) 4.7/1, fol. 8v

## Sopra l'istessa 5.a e 6.a, in altro modo

A35

7

13

I-Nc O(d) 4.7/1, fol. 8v

Francesco Durante

*Partimenti Numerati*

Series B

BII

7

14

21

28

B38

15

27

39

56

71

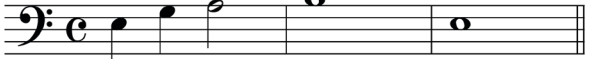
85

97

Detailed description of the musical score: The score consists of eight staves of music in bass clef, G major (one sharp). The music is a single melodic line with various rhythmic values and articulations. Fingerings are indicated by numbers 1-5, and some notes have slurs or accents. Specific markings include '8 7 6 5 8 7 6 5 8 7 6' and '3 3 3' above certain notes. The piece concludes with a double bar line and a final fermata on a whole note.



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For Durante's *Partimenti Diminuiti & Fugues*  
See Volume 2