

Francesco Durante

Partimenti Diminuiti

Series C

Primo modo Secondo modo Terzo modo

Cl

8

14

Piano introduction in G minor, common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

C32

Bass line for C32, measures 1-20. The piece is in G minor and common time. The bass line consists of eighth and sixteenth notes, with a final measure (measure 20) containing a fermata over a whole note G.

5

9

13

17

20

44

Fugues

(opera spuria)

Series D

Remark

This collection of twenty-one fugues has frequently been attributed to Francesco Durante in sources from the early nineteenth century. However, compelling evidence suggests that these fugues originate from an older tradition of Neapolitan maestri. For instance, Partimento D4 appears in a 1695 source attributed to Francesco Mancini (1672–1737). Moreover, fugues D1, D2, D3, and D5 are commonly ascribed to Leonardo Leo (1694–1744) in several eighteenth-century partimento collections.

Therefore, I propose that this set of imitative partimenti embodies an older style of partimenti, which was likely integrated into Francesco Durante's curriculum, presumably some decades after his death.

DI

solo

12

23

34

45

56

67

73

DI3

solo

6 7 3 3 3 2 6 5

11

6 6 6 6 6

21

6 5 4 #3 solo

31

6 5 6 5 6 7 6 3 2 6 5 6 5 5 6 5

41

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

51

6 #6 6 #6

61

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

72

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


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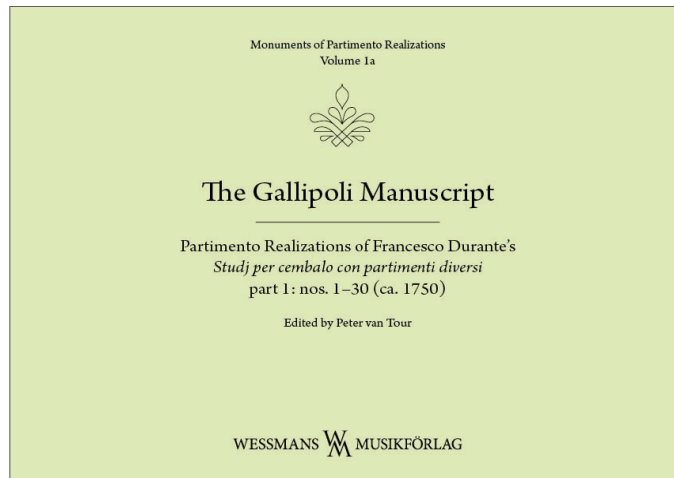
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For Francesco Durante's *Regole & Partimenti Numerati*

See Volume 1

Discover the Musical Treasures of Gallipoli



Nestled on the coast of the Ionian Sea in Apuglia, Italy, the charming village of Gallipoli is home to a remarkable musical manuscript, which has been preserved in its city archive, featuring written realizations of Francesco Durante's partimento collection, *Studj per cembalo con partimenti diversi*.

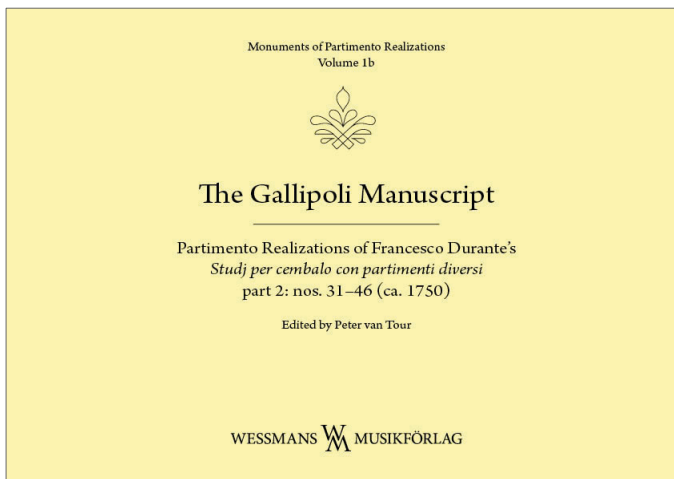
This invaluable manuscript offers a glimpse into the musical practices of the past, showcasing 46 authentic partimento realizations. These notations likely reflect the efforts of a young student, meticulously transcribing his lessons in keyboard-based counterpoint and improvisation.

Most of the realizations in *The Gallipoli Manuscript* align with the partimenti found in the current edition of Francesco Durante's *Regole e Partimenti*. This collection provides an exceptional resource for scholars and musicians alike.

Available Now: *The Gallipoli Manuscript*

Part 1: Order number 201734A

Part 2: Order number 201734B



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