

The Gallipoli Manuscript

In the *Biblioteca Comunale* in the village of Gallipoli in southern Italy, a rare manuscript was recently discovered by the Italian harpsichordist Anna Maria Tuzzo.¹ This manuscript, of which the first pages and title page are lacking, contains forty-six compositions for keyboard instrument. The bass lines of these compositions have been identified as partimenti by the Neapolitan maestro Francesco Durante (1684–1755). Due to Durante's profound influence as a composition teacher, the partimenti of this maestro were disseminated all over Europe: no less than forty-seven manuscript sources of Durante's partimenti are known today (status: March 2017).²

The word *partimento* was commonly used during the seventeenth century as an equivalent for the word “part” in a collection of printed music. Already in the early seventeenth century, organ parts of printed collections of sacred music were commonly termed *partimento per l'organo*, in most cases showing a figured bass representing the lowest sounding voice of the composition. This type of bass line was also called *basso seguente*, meaning “following bass.” In late seventeenth-century Rome several pedagogues, among them Durante's teacher Bernardo Pasquini (1637–1710), began using partimento notation for educational purposes. Obviously, Pasquini and other teaching composers realized the potential of this kind of short-hand notation for students who wanted to learn keyboard improvisation. Partimento notation was not only an efficient tool to acquire fluency at the keyboard, it was also a highly effective notational tool to swiftly sketch the outline of a polyphonic composition, such as a *ricercare* or a *fugue*.

The partimenti in the Gallipoli Manuscript belong to the advanced set of Durante's partimenti, commonly entitled *Studj per cembalo con partimenti diversi*. Francesco Durante applied a two-fold curriculum, of which the first part contained easier figured exercises based on partimento rules, such as the rule for dealing with dissonant intervals. The second part of his curriculum applied the system of the so-called *moti del basso*, according to which the student practiced sequences of seconds (scales), thirds, fourths, fifth, etc., both in ascending and in descending motions. Interestingly, this two-fold system was similarly applied in counterpoint teaching. At the beginning of a course in counterpoint, students were invited to write exercises to learn to deal with partimento rules, successively leading to exercises based on bass motions (the *moti del basso*). Durante's application of these sequential patterns was artistically molded into a series of advanced partimento exercises, of which the first part applied ascending bass motions, and the second part applied descending bass motions.³

1 The Library call number of this manuscript is: I-GALc Fondo Vernole 16, olim, LE 2/3. For more information regarding the sources from the archives in Gallipoli see, Luisa Così, *Giardini stellati e cieli fioriti: Tradizione Sacra e produzione musicale a Gallipoli dal XVI al XIX secolo*. Biblioteca di Cultura Meridionale 2 (Lecce: Conte Editore, 1993).

2 For a complete list of sources of Durante's partimenti, see my article “Partimento Teaching according to Francesco Durante, Investigated through the Earliest Manuscript Sources,” in: *Studies in Historical Improvisation: From ‘Cantare super Librum’ to Partimenti* (New York: Routledge, 2017).

3 For a more thorough explanation of the educational use of the bass motions, see: Peter van Tour, *Counterpoint and Partimento: Methods of teaching composition in Late Eighteenth-Century Naples* (Uppsala: Acta Universitatis Upsaliensis, 2015), 129–168.

Primo modo 2.o Francesco Durante (1684–1755)

The musical score is written for a harpsichord. It features a single system with two staves. The key signature is G major (one sharp, F#). The time signature is common time (C). The exercise is divided into two sections: 'Primo modo' and '2.o'. The 'Primo modo' section consists of 8 measures, and the '2.o' section also consists of 8 measures. The right hand (upper staff) plays a complex, flowing melody with many sixteenth and thirty-second notes. The left hand (lower staff) plays a simpler, more rhythmic accompaniment, often using whole and half notes. The exercise ends with a double bar line.

Figure 1: The first partimento exercise from Francesco Durante's advanced series of partimenti, *Studj per cembalo Del Sig.^r Francesco Durante*, showing an unfigured bass line with two attached examples of right-hand figurations (I-Gl A.7b.48 [B-2-10], p. 1).

The common procedure with such partimento exercises was, that the student received an unfigured bass line, together with an example called *esempio, motivo, pensiero*, or also *primo modo, secondo modo*, etc., enabling the student to proceed with realizing the particular partimento exercise. These motives show various techniques of keyboard diminution, for which reason Durante's advanced exercises became known as *partimenti diminuiti*.

The Gallipoli Manuscript thus follows exactly this pedagogical approach. Interestingly, on page 44 of the Gallipoli manuscript, the scribe writes "*Fine del moto ascend.*" ("end of the ascending bass motions"). After this point, the exercises proceed consequently with the descending bass motions. The Gallipoli Manuscript thus belongs to a type of partimento collection in which Durante collected his advanced partimenti, ordered according to an ascending and a descending series of bass motions.

The source

It has not been possible to clarify who the scribe was of the Gallipoli Manuscript (I-GALc Fondo Vernole 16). Two important maestri who were active as church musicians in Gallipoli in the late eighteenth century were, in fact, students of Francesco Durante in Naples: Nicola Caputi (1718–ca.1794), who studied at the *Conservatorio di Poveri di Jesu Christo* in the 1730s, and Giuseppe Chiriatti (1732–1812), who studied with Durante at the *Conservatorio di Sant'Onofrio* between ca. 1748 and 1753. Interestingly, the section of the *Biblioteca Comunale* in Gallipoli where this manuscript is preserved, the 'Fondo Vernole,' belonged to the descendants of the Chiriatti family and contains several scores that once belonged to Giuseppe Chiriatti.

Due to the lack of written material in the hand of Giuseppe Chiriatti, it may perhaps never become entirely clear whether Chiriatti produced these realizations during his studies in Naples around 1750, or whether they were written by an unknown student from Gallipoli some decade later. What is clear, however, is that these forty-six realizations give a unique picture of what a student may have played on the keyboard over the bass lines of Durante's partimenti, the *Studj per cembalo*.

A closer look at the structure of the Gallipoli Manuscript (I-GALc Fondo Vernole 16) reveals that the quires of this manuscript are bound together in an incorrect order of succession.⁴ The correct place for the quires 10, 8 and 9, is between the quires five and six. This modern edition publishes the forty-six pieces in their original order.⁵ The forty-six "authentic" realizations in this source belong to a very small and unique repertoire, as only a very small number of authentic partimento realizations have survived from the eighteenth century.⁶

Editorial method

In order to adapt this edition to modern keyboard players, C-clefs have been transcribed into either G- or F-clefs.

Beamings in Neapolitan eighteenth-century music may in some cases have a different meaning from what is commonly understood today. Beamings have in all cases been transcribed literally, without any alterations.

The bass part of the first piece, which has survived only in part, has been completed according to I-Gl A.7b.48 [B-2-10], p. 2, which I consider to be the most reliable source for Durante's *Studj per cembalo*. The right hand in this piece follows the Gallipoli Manuscript from the first measure that has survived, which is measure 15.

Titles (or tempo indications) have been transcribed according to the original source.

The direction of some stems has been changed to clarify the voice leading. This edition retains every accidental found in the original text of the Gallipoli Ms.

Peter van Tour

4 Comparison with I-Nc MS. 1895 and I-Gl A.7b.48 [B-2-10] give indications that quire 10, 8, and 9 respectively (each new quire is indicated with a number in the right upper corner of the first recto folio of each quire) are today found in the wrong place.

5 By 'original order' is meant that the bass motions follow exactly the order of the manuscript sources of Durante's *Studj per cembalo*, such as I-Gl A.7b.48 [B-2-10], I-Vc B.14.8, and I-Nc M.S. 1895.

6 See chapter 15, "Authentic Realizations," in: Giorgio Sanguinetti, *The Art of Partimento* (Oxford University Press, 2012), 214–38.

The Gallipoli Manuscript
1–30

[5]

System 1 (Measures 1-4): Treble clef (Key of D major, C time) and Bass clef (Key of D major, C time). The melody features trills and eighth-note patterns. The bass line provides a steady eighth-note accompaniment.

5

System 2 (Measures 5-8): Continuation of the melodic and accompanimental lines. The treble clef includes trills and sixteenth-note passages. The bass clef maintains the eighth-note accompaniment.

9

System 3 (Measures 9-12): Continuation of the musical piece. The treble clef shows more intricate melodic development with trills. The bass clef continues the accompaniment.

13

System 4 (Measures 13-16): Continuation of the musical piece. The treble clef features a dense melodic texture with many sixteenth notes and trills. The bass clef continues the accompaniment.

16

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains a treble staff with a melody starting on G4, marked with a fermata, and a bass staff with a simple accompaniment. The second measure continues the melody in the treble staff, which includes a fermata, and the bass staff has a more active accompaniment. The third measure features a treble staff with a melody and a bass staff with a simple accompaniment. The fourth measure concludes the piece with a treble staff melody and a bass staff accompaniment.

20

The image shows measures 20 and 21 of a musical score. Measure 20 begins with a treble staff containing a melodic line and a bass staff with a supporting line. Measure 21 continues the melody in the treble staff and features a sustained bass line.

[18]



System 1: Treble and bass staves in common time. The treble staff features a continuous eighth-note melody with a key signature of one sharp (F#). The bass staff provides a simple accompaniment of eighth notes.

4



System 2: Treble and bass staves. The treble staff has a melody with eighth notes and rests. The bass staff continues the accompaniment with eighth notes.

7



System 3: Treble and bass staves. The treble staff includes chords and eighth-note patterns. The bass staff maintains the eighth-note accompaniment.

11



System 4: Treble and bass staves. The treble staff features chords and eighth-note runs. The bass staff continues with the eighth-note accompaniment.

15

Measures 15-18 of a musical score. The system consists of two staves, Treble and Bass. Measure 15: Treble has a quarter note G4, eighth notes A4-B4, quarter rest, eighth notes C5-B4, quarter note A4, eighth notes G4-F#4, quarter rest, eighth notes G4-F#4, quarter note E4. Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 16: Treble has eighth notes D4-C#4, quarter note B3, eighth notes A3-G#3, quarter note F#3, eighth notes E3-D#3, quarter note C3. Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 17: Treble has a whole note chord (G4, A4, B4, C5, D5, E5, F#5, G5). Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 18: Treble has a whole note chord (G4, A4, B4, C5, D5, E5, F#5, G5). Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2.

19

Measures 19-22 of a musical score. The system consists of two staves, Treble and Bass. Measure 19: Treble has a whole note chord (G4, A4, B4, C5, D5, E5, F#5, G5). Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 20: Treble has eighth notes D4-C#4, quarter note B3, eighth notes A3-G#3, quarter note F#3, eighth notes E3-D#3, quarter note C3. Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 21: Treble has eighth notes D4-C#4, quarter note B3, eighth notes A3-G#3, quarter note F#3, eighth notes E3-D#3, quarter note C3. Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2. Measure 22: Treble has a whole note chord (G4, A4, B4, C5, D5, E5, F#5, G5). Bass has eighth notes D3-C#3, quarter note B2, eighth notes A2-G#2, quarter note F#2, eighth notes E2-D#2, quarter note C2.

[22]

System 1, measures 22-25. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets. The left hand provides a simple harmonic accompaniment with single notes and dyads.

5

System 2, measures 26-29. The right hand continues with intricate melodic patterns, including some grace notes. The left hand has a more active line with eighth and sixteenth notes.

9

System 3, measures 30-33. The right hand shows a mix of sixteenth-note runs and chords. The left hand has a steady eighth-note accompaniment in the first measure, followed by longer note values.

13

System 4, measures 34-37. The right hand features more sixteenth-note passages. The left hand has a simple accompaniment of single notes and dyads.

17

21

25

29

33

Measures 33-35 of a musical score. Measure 33 features a rapid sixteenth-note run in the right hand and a half note in the left. Measure 34 continues the right-hand run with a key signature change to one flat. Measure 35 shows a descending right-hand line and a half note in the left.

36

Measures 36-40 of a musical score. Measure 36 has a sixteenth-note run in the right hand and an ascending eighth-note line in the left. Measure 37 includes a trill in the right hand and a half note in the left. Measure 38 features a half note in the right hand and a half note in the left. Measure 39 has a trill in the right hand and a half note in the left. Measure 40 concludes with a half note in the right hand and a half note in the left, ending with a fermata.

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Fine del moto ascendente

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Exercise [24] is in 3/8 time with a key signature of two flats (Bb, Eb). The right hand has a melody with some triplets, and the left hand provides a rhythmic accompaniment.

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[20]

Exercise [20] is in 3/8 time with a key signature of three sharps (F#, C#, G#). The right hand plays a melody of eighth notes, and the left hand has a simple accompaniment.

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[25]

Exercise [25] is in 12/8 time with a key signature of two sharps (F#, C#). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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[21]

Exercise [21] is in 3/8 time with a key signature of two flats (Bb, Eb). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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Exercise [26] is in common time (C) with a key signature of two flats (Bb, Eb). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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[22]

Exercise [22] is in common time (C) with a key signature of one sharp (F#). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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[27]

Exercise [27] is in common time (C) with a key signature of two flats (Bb, Eb). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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[23]

Exercise [23] is in 3/8 time with a key signature of one sharp (F#). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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[28]

Exercise [28] is in common time (C) with a key signature of one sharp (F#). The right hand has a melody with some triplets, and the left hand has a simple accompaniment.

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