

Preface

This edition represents the first modern publication of Giovanni Battista Martini's *libro per accompagnare*, containing his exercises in keyboard accompaniment. The exercises of this little book had a double pedagogical function: firstly, these exercises were used by young students to learn the art of accompaniment on keyboard instruments; secondly, they served as exercises in practical counterpoint in preparation for Martini's instruction in written counterpoint and composition.

Giambattista Martini (1706–1784), or 'Padre Martini' as he was also called, is today mostly known as the teacher of Wolfgang Amadeus Mozart (1756–1791). Under the guidance of his father, Leopold Mozart, the young Wolfgang Amadeus travelled to Bologna to take lessons in counterpoint and fugue at the *Convegno di San Francesco*, where Martini lived, taught, and worked as a church musician. Mozart studied with Martini in 1770, when he was only fourteen years of age.

At this time, the Italian peninsula had a strong reputation in teaching counterpoint and composition, not only in Bologna, but also in cities such as Naples and Padua. Students from all over Europe travelled to these cities to receive lessons in counterpoint and fugue, which were necessary skills for any church musician. It is no overstatement to claim that Martini was one of the best teachers in the world in writing counterpoint in mid-eighteenth century Italy. From 1735, Martini had been teaching dozens of young becoming

composers, among them Johann Christian Bach, Niccolò Jommelli, André Gretry, and Johann Gottlieb Naumann. The subject that was taught at Martini's convent was called *contrappunto* in Italian, or also *contrappunto pratico*, being a term used for the practical skill of making beautiful melodies by playing or singing notes against notes ('*punctus contra punctum*'). As most readers will know, in our own days counterpoint is often characterized as a music-theoretical subject in which students learn how to *write* beautiful melodies against a precomposed *cantus firmus*, starting with whole notes (*punctus contra punctum* means 'note against note'). In reality, the process of learning this subject was slightly more intricate: students did not only learn to write music, they also sang in music lessons and learned to play keyboard instruments with the help of a so called *figured bass* (also called thoroughbass), a system for accompaniment for adding the most important intervals over the exercise's bass line. With the help of thoroughbass figures, students were instructed to become fluent in their playing on keyboard instruments in preparation of further studies in written and improvised counterpoint. Today, we would perhaps say that these students learned to compose through improvisation, and the exercises of the *libro per accompagnare* are the very exercises that Martini used to teach his students such improvisational skills. The title of this collection, *libro per accompagnare*, or 'book of accompaniment'

thus represents a kind of *'Real Book'* in the art of improvisation for the keyboard player, in other words, a book from which the student would learn dozens of stock phrases that were used in improvisation, similar to how Jazz musicians learn to play today.¹

Two autograph sources of Martini's *libro* have been preserved: the most well-known of Martini's two autographs of these exercises, I-Bc I.50, has been preserved in Martini's own former library, today preserved at the *Biblioteca della Musica* in Bologna. Only recently a second autograph was identified by Matteo Messori in the library of the *Conservatorio di San Pietro a Majella* in Naples, under the title *Libro per accompagnare di F.G.B.M.* (the initials "F.G.B.M." signifying 'Frater Giovanni Battista Martini').² In addition to this, three other collections of Martini's *libro per accompagnare* have been identified by the present editor. The first one of these is preserved in the library of the *Conservatorio Giuseppe Verdi* in Milan, the second one in the *Biblioteca di San Francesco (Biblioteca dell' Convento dei Frati Minori)*, and the third and final one is found among Luigi Antonio Sabbattini's thoroughbass exercises, the *Elementi per ben accompagnare sul cembalo e sul organo* in the Santini Collection in Münster, under the call number D-MÜs SANT Hs. 3464.³ The first six folios of this manuscript display exercises from Martini's *libro*. Interestingly, the identification of Martini's

exercises among the preserved keyboard exercises of such established maestri as Saverio Valente (c1743–c1816) in Naples and Luigi Antonio Sabbattini (1732–1809) in Padua further suggests that Martini's *libro per accompagnare* had a more profound influence on later generations, than what has been previously understood.

One of the most intriguing aspects of these exercises is that the Bolognese autograph, I-Bc I.50, reveals several handwritten references in the margins. These references are maintained in the present edition and may look something like this: "Cor. Op. 3. Son. 2"; they refer, in most cases, to a particular triosonata by Corelli, here opus number 3, sonata nr. 2. There are no less than thirty-eight such references, most of them referring to the works of Arcangelo Corelli (1653–1713), one of the most famous seventeenth-century composers of chamber music. These references reveal some of the strategies behind the construction of Martini's exercises in accompaniment. Its exercises are constructed in a progressive way, starting with exercises in making chord combinations, moving to cadences, sequences, scales, exercises in diminution, modulation, together with several circular exercises, that is, exercises that move harmonically around the circle of fifths. Martini's *libro* applies cadences, sequences, and scales that students would learn to

¹ *The Real Book*. Sixth Edition. Compiled and Edited by Chuck Sher. New York, Hal Leonard, 2007.

² I am greatly indebted to Matteo Messori for making the Neapolitan autograph I-Nc 20-1-20/9 available to me.

³ The call numbers for these five manuscripts are: I-Bc I.50 (autograph), I-Nc 20-1-20/9 (autograph), I-Mc Noseda Q13-16, I-Bsf M.A. XIII-1 (parte seconda, seven folios, incomplete), and D-MÜs SANT Hs. 3464.

master (in most cases) transparent three-part polyphonic textures in all keys, similar to what students would recognize from Corelli's famous models. The models, or schemas, that Martini borrowed from Corelli's triosonatas (op. 1, 2, 3, 4), the violinsonatas (op. 5), and from the *concerti grossi* (op. 6) were relatively easily accessible in the eighteenth century, since these famous works were continuously reprinted in multiple editions.

Martini must have compiled his *libro per accompagnare* somewhere around the years 1737–38: the counterpoint notebooks of Martini's students from 1735 still lack the exercises of the *libro*, while the notebooks of Martini's students from 1739 and onward do show these exercises in bass lines.

Interestingly, the counterpoint notebooks by several students in the period 1739 until 1745 that are today preserved in the *Biblioteca della Musica di Bologna* reveal that Martini made extensive use of these figured bass exercises in his contrapuntal instruction.⁴ The method of preparing the writing of contrapuntal exercises with the aid of keyboard exercises closely reminds of similar strategies that were used in the Neapolitan conservatories, where students developed skills in

⁴ I think particularly of the counterpoint notebooks of the five students that Martini taught in the time span between 1739 and 1745: Giuseppe Maria Sarti (I-Bc KK.69), Baldassare Angelini (I-Bc CC.222), Luigi Negri, (I-Bc II.29), Ferdinando Bertoni, (DD.151), and Giuseppe Luigi Tibaldi, (I-Bc KK.200).

⁵ For a thorough introduction into the relationship between partimento and counterpoint, see Peter van Tour, *Counterpoint and Partimento: Methods of Teaching*

realizing *partimenti* on the keyboard as preparatory skills to studying written counterpoint and composition.⁵

Some Hints for their Realization

All five manuscript sources of Martini's *libro per accompagnare* have been preserved in collections in which we find exercises basically without any explanatory text. Martini did not provide any explanatory headings, nor written instructions or examples of realizations in these collections. Still, we are not entirely left in the dark in understanding how they were used. The above-mentioned counterpoint notebooks of Martini's students Sarti, Angelini, Negri, Bertoni, and Tibaldi do provide us with a good number of examples of how they were used, since they document the solutions that these students wrote themselves over these exercises, probably after having been corrected by their teacher.⁶

Let me give a few examples. The first seventeen pages in this edition show exercises to practice voice leading. This could start in two-part style and develop into three- and four-part style. Giuseppe Sarti's realizations from 1739 (of the exercises of page one in this edition) are mostly realized as four-part

Composition in Late Eighteenth-Century Naples. Acta Universitatis Upsaliensis. Studia Musicologica Upsaliensia. Nova Series 25. Uppsala: Uppsala University Press, 2015. And also: "Learning Counterpoint through Partimenti and Disposizioni." in: *The Organ Yearbook: A Journal for the Players and Historians of Keyboard Instruments*, Vol. 47 (2018), ed. Paul Peeters (Laaber: Laaber Verlag, 2019), pp. 79–98.

⁶ See footnote 4, above.

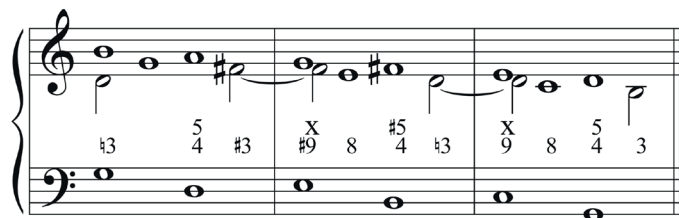
settings in his counterpoint notebook, starting from different positions, that is, starting with the octave on top, then with the fifth on top, and then with the third. I assume that students probably sang the individual voices of such exercises, in order to get a more profound feeling for the voice leading in such exercises.

Many of the sequential exercises (see pp. 24–27) apply old-fashioned contrapuntal patterns that any well-informed listener will recognize, for example from Corelli's trisonatas.

The exercise (found on p. 26 of the present edition):



could be realized as follows:



A general advice in realizing these kinds of exercises, is, of course, to make variations. Also here, the trisonatas of Corelli provide us with a multitude of ideas of how to vary such models.

As mentioned previously, Martini was a great master of counterpoint. Individuality and linearity of the voices is essential in making realizations over the bass lines in these exercises. The following excerpt, taken from page 31 in this edition, may serve as an example of this way of making realizations, here applying canon technique between the upper voices:



The Five Sources of the *Libro*

Martini's *Libro per Accompagnare* is known in five different sources today:

- I-Bc I.50: *Regole per accompagnare su'l Cembalo o Organo*. Autograph in two parts: part 1, assumed date c1759–60 and part two, dated c1737–38.
- I-Nc 20-1-20/9: *Libro per accompagnare di F.G.B.M.* Autograph. This copy corresponds in content and construction with I-Mc Nosedà Q13-16, which is written in the hand of the Neapolitan maestro Saverio Valente. It is possible that this autograph was compiled for Saverio Valente in 1777, as Valente applied for membership of the *Accademia Filarmonico* in Bologna.

- I-Mc Nosedà Q 13-16: Without title. [*Libro per accompagnare*]. In the hand of Saverio Valente. Presumably not earlier than 1777.
- I-Bsf M.A. XIII/1: [*Libro per accompagnare*, 7 fols., incomplete copy].
- D-MÜs SANT Hs. 3464: *Elementi per ben accompagnare sul cembalo e sul organo*, today preserved in the Santini Collection in Münster. The first folios of this collection by Luigi Antonio Sabattini reuses Martini's exercises in accompaniment.

Among the above-mentioned additions, it is particularly the autograph manuscript I-Nc 20-1-20/9 that merits special attention; it is a copy, written by Giambattista Martini himself, and it was almost certainly made from the 'original,' I-Bc I.50.⁷ Also the title on the front page of this collection *Libro per accompagnare di F.G.B.M.* is in Martini's own handwriting. The title suggests that it was intended to be used for learning the art of accompaniment.

The untitled copy of Martini's libro, I-Mc Nosedà Q 13-16, is in its turn a copy of Martini's autograph *Libro per accompagnare di F.G.B.M.* (I-Nc 20-1-20/9), in the hand of the Neapolitan

maestro Saverio Valente (c1743-c1816). As the call number shows, it is currently preserved in the *Fondo Nosedà* of the library of the *Conservatorio Giuseppe Verdi* in Milan (I-Mc). It seems likely to assume that the Neapolitan copy of Martini's libro (I-Nc 20-1-20/9) belonged to Valente, and it is not unthinkable that it was even personally written for him by Martini, at the occasion of applying for membership of the *Accademia Filarmonico* on 19 November 1777.⁸ The fact that Valente made a personalized copy of this collection, suggests that these exercises were used by Valente for private use, or also, that they were used in his teaching at the *Conservatorio di Santa Maria di Loreto* in Naples, or, after 1808, at the merged *Real Collegio di Musica*, where Valente taught.

Editorial method

For the present edition I have used the autograph I-Bc I.50 as the principal source. Besides this autograph, the Neapolitan autograph I-Nc 20-1-20/9, also Valente's copy I-Mc Nosedà Q 13-16, and the second Bolognese copy I-Bsf M.A. XIII/1 were consulted where this appeared necessary.

In this edition, I have retained the original notation in Martini's autograph as accurately as possible.

⁷ Under the last exercise of page 100 in I-Nc 20-1-20/9, Martini copied one of his Corelli references, that Martini had inserted in the Bolognese autograph, suggesting that this annotation was copied from the original. This particular reference pointed at the *triosonata op. 2/3* of Arcangelo Corelli.

⁸ For more information about the Neapolitan maestro Saverio Valente, see Maria Luisa Baroni's recent doctoral thesis "Saverio Valente: Theoretiker, Lehrer und

Komponist." PhD Dissertation. Hochschule für Musik und Tanz, Cologne, 2019. In my dissertation "Counterpoint and Partimento," I previously took this manuscript for being an autograph by Saverio Valente. However, in December 2019, I discovered, that it, in fact, is a copy of Martini's *libro per accompagnare*, although in the hand of Saverio Valente.

Martini uses two different ways to denote accidentals in the accompaniment. The most commonly used way is adding accidentals to the figures. In addition to this, Martini uses old-fashioned on-stave accidentals slightly left of the bass note. Such accidentals are used by many seventeenth-century composers and theorists, such as Adriano Banchieri, Lorenzo Penna, and Francesco Gasparini to mention just a few. This notational practice is maintained in the present edition.

All C-clefs that are used in the principal source, I-Bc I.50 (such as single exercises on pp. 38–45), have been maintained in the modern edition.

Beamings have been transcribed literally in all cases.

Martini's handwritten references to the works of Arcangelo Corelli have been transcribed literally in the modern edition. The exact origins of these references, including measure numbers, are given in the appendix. Likewise, small textual comments that appear in the original manuscript have also been transcribed in the appendix, the "marginalia."

Finally, I would like to encourage the user of these exercises to elaborate not one, but rather a multitude of realizations of these exercises, and to play them in all keys. It lies at the core of

eighteenth-century Italian pedagogy to create multiple realizations of exercises. This practice can be studied in almost any eighteenth-century counterpoint notebook of students that were taught in Naples or Bologna. Today's students will experience an increasing ability to fluently realize contrapuntal textures over these given thoroughbass exercises and in this way he or she will be able to develop skills in improvisation.

Finally, when working with these materials, it will greatly benefit the student to integrate aural skills in this kind of training. In my own teaching at the *Norwegian Academy of Music* in Oslo, I have experienced that my students find it most stimulating to imitate polyphonic textures that I play for them on the keyboard during my lessons, or as homework with the help of sound recordings from which they can further develop their own variations.

Working in this way, varying cadences, scales, and sequences can be a rewarding creative activity from which students will be able to hone their skills in practical counterpoint and keyboard improvisation.⁹

Väskinde, March 2020

Peter van Tour

⁹ For more information about this type of pedagogy, see my article: "Integrating Aural and Keyboard Skills in Today's Classroom: Modern Perspectives on Eighteenth-Century Partimento Practices" in: *Das Universalinstrument: »Angewandtes Klavierspiel« aus historischer und zeitgenössischer Perspektive / The Universal Instrument:*

Historical and Contemporary Perspectives on "Applied Piano", ed. Philipp Teriete and Derek Remeš (ed.). *Schriften der Hochschule für Musik Freiburg*. Band 9 (Hildesheim: Olms Verlag, 2020).

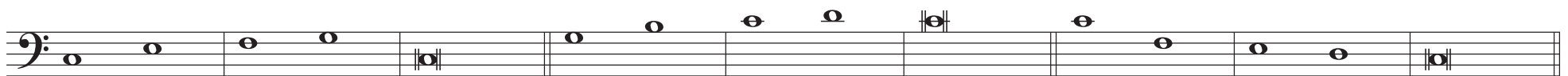
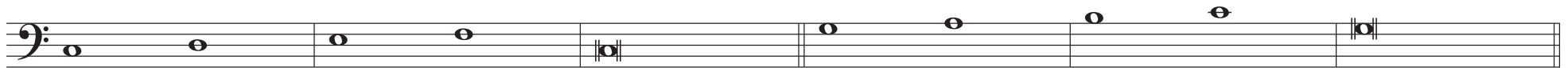
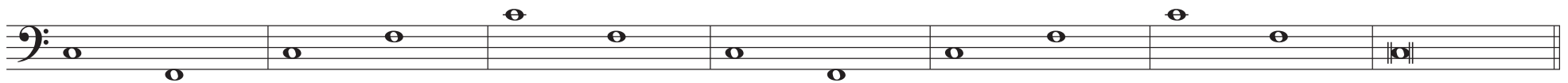
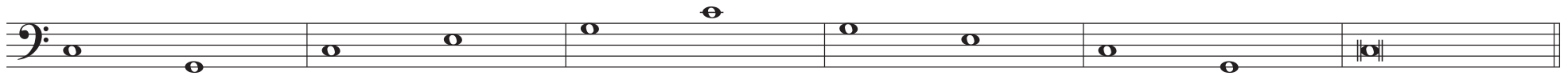
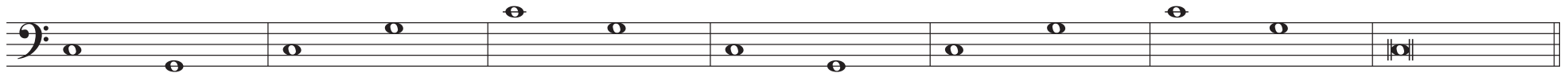
Giambattista Martini

Libro per Accompagnare

Non sunt contemnenda quasi parva, sine quibus magna consistere non possunt.

S. Hieronymus, *Epistolae*

Giambattista Martini (1706–1784)



#3

b6

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

alio modo Cor. Op. 4. So. 4.

Cor. Op. 4. So. 3.

b3 6 5 b3 b3

alio modo

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

Cor. Op. 4. Son. 10.

alio modo

b6 #4 7 b5 6 4 5 #3

Cor. Op. 4. Son. 10.

4
2

Musical staff 1: Bass clef, key signature of one sharp (F#), time signature 4/2. The staff contains a sequence of half notes: D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5.

Musical staff 2: Bass clef, key signature of one flat (Bb), time signature 4/2. The staff contains a sequence of half notes: Bb1, D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5.

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

Musical staff 3: Bass clef, key signature of one sharp (F#), time signature 4/2. The staff contains a sequence of half notes: D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5. There are chord markings above the staff: #4/2, 7 #6, #4/2 6, 7 #6, #4/2 7 #6, and #4/2 6.

Musical staff 4: Bass clef, key signature of one sharp (F#), time signature 4/2. The staff contains a sequence of half notes: D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5. There are accidentals above some notes: flat above C4, sharp above D4, flat above F#4, sharp above A4.

Musical staff 5: Bass clef, key signature of one sharp (F#), time signature 4/2. The staff contains a sequence of half notes: D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5.

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

Musical staff 6: Bass clef, key signature of one sharp (F#), time signature 4/2. The staff contains a sequence of half notes: D2, F#2, A2, C3, D3, F#3, A3, C4, D4, F#4, A4, C5, D5. There are chord markings above the staff: #4/2, 7 #6, #4/2, 7 #6.

Varj Modi di passare dalla Fondamentale d'un Tuono ad altra Fondamentale

5 6 6 7 #6 7 5 6 5 6 5 #3 b7 5 #3

3 #4 6 7 #6 #3 5 4 #3 b5 4 #3 b5 4 #3

alla 5a

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

6 7 6 4 #3 3 5 4 3 b5 4 #3 5 6 7 7 7 7

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

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

alla 6a

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

4 #3 3 #3 3 4 #3 7 6 #3 4 #3 7 6 #3 b5 4 #3 6 7 4 #3

4 3 4 b3 4 b3 7 6 7 4 #3 6 5 b3 #3 6 5 4 #3 b6 b5 #3 6 b5

4 3 4 b3 4 b3 7 6 7 4 #3 6 5 b3 #3 6 5 4 #3 b6 b5 #3 6 b5

#3 b6 b5 6 4 #3 4 3 9 8 6 #3 6 7 6 5 7 6 5 #3 6 5 b5 9 8 6 #3

#3 b6 b5 5 4 #3 4 3 9 8 6 #3 b3 b3 #3 4 4 b3 #3 4 4 #3 6 5 b5 9 8 6 #3

Cor. Op. 3. Son. 8.

Cor. Op. 3. Son. 8.

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

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

Cor. Op. 5. Son. 3.

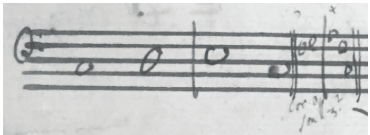
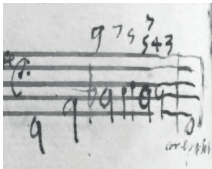
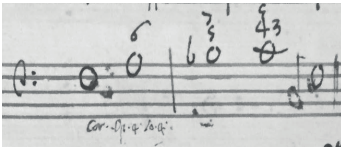
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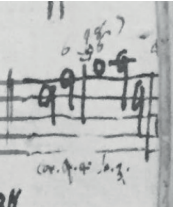
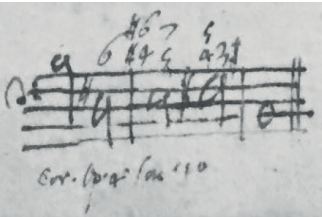
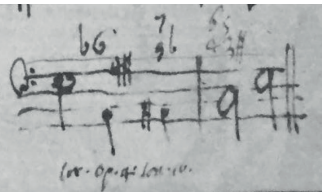
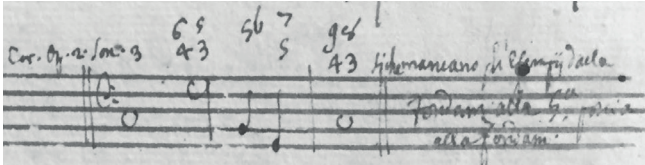
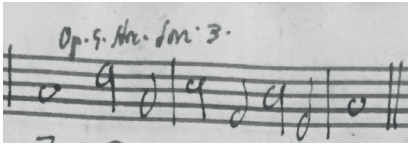
5 b5 9 6 b5 b5 9 6 5 #3

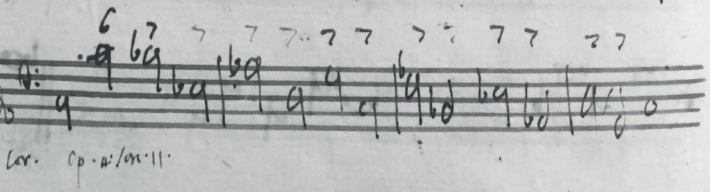
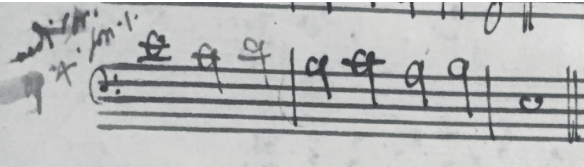
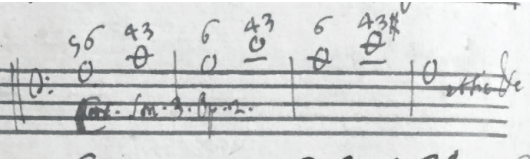
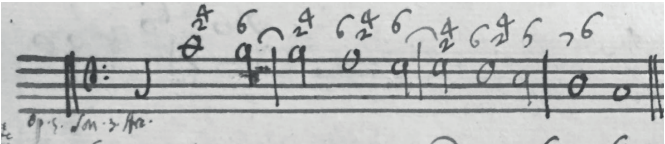
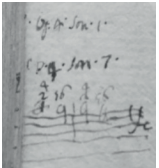
Cor. Op. 2. Son. 3.

Marginalia

The Bolognese autograph I-Bc I.50 contains several personal comments by Martini that were intended to remind himself of the compositions from which he had taken the cadences, harmonized scales, or modulatory segments. Most of these comments are jotted into the manuscript using a minimum of information. The following list shows these exercises, where they are found, a literal transcription of the information, and, where this was possible, additional information of the exact piece and measure numbers from where Martini borrowed each exercise.

Page, system ^{mm.}	Transcription of Exercise	Reference	Assumed Identification
1, 4 ¹⁻⁴		Cor. Op. 2. Son 3.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 2, no. 3 Allemanda (Allegro), m. 9.
18, 4 ⁴⁻⁵		Cor. Op. 4. So. 5. [sic] Cor. Op. 5. So. 4.	Arcangelo Corelli, <i>Sonata a violino solo</i> , op. 5, no. 4 Vivace, mm. 14-18.
19, 3 ^a		Cor. Op. 4. So. 4.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 3 Corrente (Allegro), mm. 39-41.

Page, system ^{mm.}	Transcription of Exercise	Reference	Assumed Identification
19, 3 ^b		Cor. Op. 4. So. 3.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 3 Tempo di gavotta (Allegro), mm. 13–14.
19, ft ^a		Cor. Op. 4. Son. 10.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 10 Tempo di gavotta (presto), mm. 30–32.
19, ft ^b		Cor. Op. 4. Son. 10.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 10 Grave, mm. 11–13.
24, 6		Cor. Op. 2. Son. 3.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 2, no. 3 Largo, m. 8.
30, 1		Op. 5. Arc. Son. 3.	Arcangelo Corelli, <i>Sonata a violino solo</i> , op. 5, no. 3 Allegro I, mm. 17–18.

Page, system ^{mm.}	Transcription of Exercise	Reference	Assumed Identification
30, 6		Cor. Op. 4. Son. 11.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 11 Largo, mm. 2–3.
32, 2		Vedi Cor. Op. 4. Son. 1.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 1 Preludio (Largo), mm. 8–10.
36, 3		Cor. Son. 3. Op. 2.	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 2, no. 3 Allemanda (Allegro), mm. 14–16.
36, 4 ^a		Op. 5 Son. 3. Arc.	Arcangelo Corelli, <i>Sonata a violino solo</i> , op. 5, no. 3 Allegro, mm. 1–2.
36, 4 ^b		Cor. Op. 4. Son. 1. (above).	Arcangelo Corelli, <i>Sonata da Camera a trè</i> , op. 4, no. 1 Largo, mm. 1–4.