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Regras de Acompanhar

By David Perez

A Critical Edition

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Prologue

“It is not easy to tell exactly what a partimento is. It is a *basso continuo* or thoroughbass, but one that does not accompany anything except itself. It is a figured bass, but very often it has no figures at all. It is a bass, but can as well be a soprano, an alto, or a tenor. Whether tenor, alto, or soprano, it is often the lowest voice, but sometimes it can skip from one voice to another in the texture. It is written, but its goal is improvisation. And, finally, it is an exercise perhaps the most efficient exercise in composition ever devised-but also a form of art in its own right.”¹

Partimenti realization is a fundamental practice for any musician specializing in baroque performance. For a keyboard player, it is an essential basis to understand basso continuo, counterpoint, composition, improvisation and a great pedagogical tool as well.

Even though nowadays it is known that partimento practice has its roots in Italy in the eighteenth century, it was not brought back to life until the past decades. Unfortunately, many sources which have an enormous pedagogical potential still remain unknown and unedited.

David Perez was one of the most famous Italian composers of dramatic music in his time and surely one of the most prestigious composers eradicated in Portugal. Born and educated in Naples, he obviously carries the tradition of counterpoint and partimento, which will led to an important production of partimento and solfeggio sources by him in Portugal.

Regras de acompanhar, his collection of forty-one partimenti, is a rich example of the partimenti tradition and praxis.

Several questions arise when approaching his partimenti source. In which context was it used? What did the author intended as an outcome of those partimenti? How can one use this source nowadays as a musical pedagogical tool?

Questions concerning the context of his book in Portugal, the style and several realization possibilities will be discussed forward along with an edition of selected partimenti.

¹ (Sanguinetti G. , 2009)

David Perez

Life and work

David Perez (born in Naples, 1711 – Lisbon, 1778) was one of the most significant Italian composers based in Portugal during the second half of the eighteenth century. He entered the Conservatorio di S. Maria di Loreto in Naples at the age of 11, where he remained until 1733. At this institution he studied counterpoint with Francesco Mancini, singing and keyboard with Giovanni Veneziano and violin with Francesco Barbella. His first known compositions are devoted to *genres* such as cantatas and operas, which were performed in Palermo (Collegio della Società di Gesù) and Naples (Neapolitan royal palace). In 1739, he became the *maestro di cappella* of Palermo's Cappella Palatina. During this period in Palermo that would last until 1752, Perez writes some operas even though most of his production as *maestro di cappella* was church music. One could say he gained certain popularity, as he staged some operas over Italy and Vienna. In 1749, Perez faces a public examination in order to access the position of *maestro di cappella* at the Vatican. He competed with Niccolò Jommelli, who obtained the place, but one could draw attention to some opinions of his contemporaries that show evidence of Perez's reputation. Gioralmo Chiti, *maestro di cappella* of S. Giovanni in Laterano, describes Perez as composing, singing and playing like an angel and being "much superior to Jommelli in groundwork, singing and playing".²

In 1752, Perez is invited by the King of Portugal José I to Lisbon, where he was appointed as *mestre de capela* and *Mestre da Sereníssima Senhora Princeza do Brazil, e das Sereníssimas Senhoras Infantas*³, which means he was both the composer for the royal chapel and the teacher of the royal princesses. Apart from his labour of composing and teaching, he was also a central figure to the practice of teaching partimento, basso continuo and solfeggio.

During the next 3 years, Perez would also work for the inauguration of *Ópera do Tejo*, the new opera house in which several other renewed artists worked for as well, such as Bibiena, Antonio Mazonni and the *castrato* Giziello. Unfortunately, only 7 months after the opening of the opera house, Lisbon suffered from the earthquake of 1755. This led to several international artists leaving the capital, a huge loss of human patrimony and a

² (Dottori & Jackson, 2001), p. 1

³ (SOLANO, 1764) David Perez is referred as *Mestre* (master) to the royal princesses.

much slower production of opera. Perez's work reflects this reality as well: even though he had been widely known as a great dramatic composer so far, now he is encouraged to produce mostly sacred music in Portugal.

“The nature of Perez's output changed in the aftermath of the Lisbon earthquake of 1 November 1755. The court withdrew from the theatres, and no operas were produced for seven years (and thereafter only in a less spectacular fashion). In the last 23 years of his life, Perez wrote only a few new operas; however, he wrote a huge amount of church music, covering almost all the rituals and practices of the two main musical chapels of Lisbon, the royal chapel and the Seminário da Patriarcal.”⁴

The result of his prolific sacred music production is registered mostly in The Royal Patriarchal Music Seminary of Lisbon, where sacred music occupied a central role. There is evidence of, at least, 49 registered composers on the manuscript inventory of the Seminary. Amongst these composers, one finds several Italian names, both connected to the Roman and Neapolitan traditions, such as Perez himself, Jommeli and Borghi, as examples of the latter. It is worth pointing out that Perez is one of the most well represented – this inventory counts with 30 works by him, which contrasts with other composers having an average of 12 works in this same manuscript list⁵. Despite the fact that there has been some investigation done on whether Perez was also a Master at the Royal Patriarchal Seminary, there is a lack of real evidence that could prove this. According to Cristina Fernandes⁶, Perez is referred in the list of *Mestres* (teachers) of the Seminary by Ernesto Vieira⁷. Not only there is a lack of further information concerning this subject, but also Perez's name is not present in the list of payments, where all the other teacher's names are recorded.

Concerning the salary, and amongst several composers who were at the service of the Royal chapel, David Perez stands out – it exceeded the normal payment of his fellow colleagues. According to the payment records⁸ of the Royal House (*Casa Real*) in Lisbon he was paid 500\$000 every three months, which made a total of 2000\$000 per year, in contrast with the monthly 16\$666 other composers of the Patriarchal Seminary and Royal chapel were paid, making a sum of 200\$000 per year. These values for

⁴ (Dottori & Jackson, 2001) p. 2

⁵ (Fernandes, 2010), p. 429

⁶ (Fernandes, 2010), p. 376

⁷ (Vieira, 1900)

⁸ (Fernandes, 2010) *P-Lant*, Casa Real, Cx. 3145, 1787

Perez's salary refer to the years previous to the earthquake; afterwards there is no surviving record of his payments anymore – he was probably paid through a different administration.

Besides sacred music, Perez also wrote *Solfejos* (Solfeggio) which are conserved in manuscript. One of the most famous is *Solfegi di Soprano Solo e Basso* (P-Ln, MM 1524), which consists of 47 *solfeggi* for soprano and figured bass. The same collection of exercises is also found in another source located in Lisbon nowadays (P-Ln, MM 4840); the difference being the former was copied by a professional. On top of these solfeggio for one voice, there is a collection of duets as well. *Solfejos/ a duo Soprani/ del Sig.ro/ David Perez/ Semr^o Real de Villa Viçozza* (P-VV G6) was composed before Perez came to Portugal in 1752. According to Mário Marques Trilha, these were a huge success in Italy and are the only Solfeggio written for two voices with figured bass by an Italian composer in the XVIIIth century, as Neapolitan investigator Paolo Sullo shows⁹. These exercises were also included by Lebégue in his *Solfèges d'Italie*¹⁰.

Even though Perez remained in Portugal without interruption, he kept his well-known reputation through Europe. In 1766 Gerber noted that Perez's compositions were known in Germany and that in 1790 he was “one of the most celebrated and beloved composers among the Italian masters ... one of the latest composers who maintained the rigour of counterpoint”¹¹.

In 1774 he became a member of the Academy of Ancient Music in London, where *Mattutino de 'morti* (Office of the Dead), his only printed work, was published by Robert Bremner, who was an important English editor. This piece would gain popularity and kept being performed in ceremonies until the end of the nineteenth century in Portugal. William Beckford, English writer who travelled through Portugal and Spain, writes on his journal about a performance of *Mattutino de morti* he heard:

"There was an awful silence for several minutes and then the solemn service of God. The singers turned pale as they sung *Timor mortis me conturbat*. Ferracuti and Totti

⁹ (Trilha, 2011), p. 342

¹⁰ Op. cit.

¹¹ (Dottori & Jackson, 2001), p. 2

exerted themselves in a wonderful manner, particularly in some of those pathetic deprecations of the divine wrath"¹²

¹² (Beckford, 1954) , p. 280

Partimenti in Portugal

During the eighteenth century there is an increasing amount of opera production and employment of international musicians, especially Italian masters, as it is the case of not only David Perez, but also Jommelli or Scolari, amongst many others. Inevitably, these cultural exchanges will result in a search for the Italian aesthetic not only in music but also in theory and pedagogy as well. Therefore, there is a great production of theory books, partimenti and solfeggio, having the Italian tradition as a reference.

Francisco Solano¹³, one of the most famous Portuguese authors in the eighteenth century, in his treatise *Nova instrução musical, ou theorica pratica da musica rhythmic* from 1764, states:

“Everything said in this document, for the sake of more clarity and better understanding of its rules and exceptions, requires examples, which I proceed to show, as well as some Arias and Solfeggio by the best and more classical authors, as the Master David Perez (...) and the estimable and excellent composers Leonardo Leo and Nicalao Giomelli (...)”.¹⁴

The references to “excellent composers” such as Leo or Perez on top of Solano’s explanation of consonances (*semplice consonanze* in Italian sources), rule of the octave and basso continuo, can be perceived as Solano’s effort on pursuing a modern style of pedagogy, theory and music. Neapolitan schools and its musical thinking were the model, and soon several Portuguese sources start approaching solfeggio, partimenti and basso continuo in a similar manner.

Amongst the works written during the eighteenth and nineteenth century, most of them reveal mainly an Italian tradition, but also Spanish and French. As for the Spanish influence, mostly based on *Reglas Generales de Acompañar* (Madrid, 1702) by José de Torres, it can be found in *Flores Musicaes* (1735) by Morato, who suggests Torres to be read.

¹³ (SOLANO, 1764)

¹⁴ (SOLANO, 1764) Translated from: *Tudo quanto está dito neste Documento, para mais clareza, e melhor inteligência de suas regras, e excepções, pede, e requer Exemplos figurados, os quaes passo a mostrar, e procurarei deduzir de algumas Árias, e Solfejos dos melhores, e mais clássicos Authores, como do insigne e douto Mestre o Senhor David Perez, e dos estimáveis e excelentes Compositores Leonardo Léo, e Nicaláo Giomelli.*

The partimento and solfeggio traditions, in Portugal, last until mid-nineteenth century. The last work that contains basso continuo is published in 1832 in Porto – *Principaes regras da musica e do acompanhamento impressas para uso do seminário episcopal de Lamego/ compiladas por M.C.P.P.C.*

Mário Marques Trilha has done an inventory of the treatises or methods that deal with basso continuo, partimenti and solfeggio as well.¹⁵ The partimenti sources composed in Portugal during this period are the following:

1. Mazza, Romão: *Regras de Romão Mazza, pra acompanhar a Cravo, ou Regras gerais para acompanhar*, between 1740 and 1747;
2. Perez, David. *Regras de acompanhar ou Regras resumidas p" a Companhar ou Solfeijos de Acompanhamento*, Lisboa, between 1760 and 1778;
3. Santos, José Joaquim dos, *Livro de acompanhamentos ou Solfeijos de Acompanhar*. Lisboa. between 1770 and 1800;
4. Carvalho, João de Sousa. *Liçoens p^a Acompanhar do Snr João de Souza de Carv^o.*, between 1767 and 1798.

The Portuguese term “regras de acompanhar” – rules for accompanying – is a direct translation from the Italian *regole d’accompagnamento*. These methods are structured in a similar way to the Italian: the composer writes a brief set of rules on intervals, rule of the octave and bass movements. Afterwards, there are sets of *partimenti* that can be disposed from simpler to more complex ones – usually ending with fugues. Apart from Perez, all the other composers are Portuguese.

Mazza’s method is divided in four parts, consisting of the explanation of the rules of counterpoint, cadences, rule of the octave and figured bass, one hundred twenty exercises on the rule of the octave, eight partimenti, accompaniment of recitatives and “eight easy lessons”. Four of the last eight partimenti are fugues, which require a higher level from the reader to play it than the last eight easy lessons, which are simpler. One late manuscript of Mazza’s *Regras de acompanhar* (P-Ln MM 2043) from 1819 contains part of the opening text of Perez’s method as some examples of the rule of the octave; however the rest of the manuscript is composed of Mazza’s work.

¹⁵ (Trilha, 2011), p. 100

Santos' *Livro de acompanhamentos* contains no introductory text nor rules. It could be that Santos actually wrote a text, which for some reason was not copied. A similar incident occurred for instance with Cotumacci's partimenti source in Portugal, that no text was copied whereas the Italian sources included a text¹⁶. The other hypothesis is that Santos conceived the work having no text at all, having into account that sources such as Perez did include a text and were used as a reference for the students of the seminaries or institutions where partimenti were being taught. The most complete manuscript of this source is *P-Ln C.N 200* which includes one hundred five partimenti. It is organized by increasing level of difficulty.

Carvalho's *Lições p^a Acompanhar* (Lessons to accompany) are made of fourteen *partimenti*, disposed by level of difficulty. It contains no introduction text nor rules.

In the cases of Mazza and Perez, it is clear that the first exercises are the practice of the described rules that open their respective sources. Normally, these exercises consist of the basic bass motions in which the student would learn how to accompany them. Only when these skills are controlled and practiced separately in each exercise, the partimenti become longer, with mixed elements and in more difficult keys with three sharps or flats, for instance. In some Italian sources, the first exercises would also be called *Lezione*, especially by composers such as Scarlatti or Cotumacci. According to Sanguinetti, "when a partimento collection is organized progressively, the first pieces are lessons – short basses designed for practicing specific rules. Stylistic aspects are usually barely discernible in first exercises, but lessons can also be quite complicated and difficult, and they may assume several stylistic features."¹⁷

¹⁶ (Trilha, 2011), p. 283

¹⁷ (Sanguinetti G. , 2012), p. 242

The source

The different manuscripts

Perez's *Regras de acompanhar* is a significant part of the pedagogical work he developed in Portugal, together with his solfeggio collections. The former was used as a pedagogical tool in the Patriarchal Seminary in Lisbon and in Colégio dos Santos Reis de Vila Viçosa (in Vila Viçosa, Portugal). Nowadays, the known manuscript copies of *Regras de acompanhar* are split between the National Library of Lisbon, Évora Library and Royal palace of Vila Viçosa's library.

The list of the copies in order of date is:

1. *Regras de acompanhar. P-Ln C.N 209* (Between 1760 and 1790);
2. *Livro número 3 da música profana manuscrita: didáctica e prática. P-VV. G-3* (between 1770 and 1800);
3. *Regras gerais para acompanhar de Romão Mazza. P-Ln MM 2043* (1819);
4. *Livro e Regras de Acompanhar. P-Ev COD CLI 1-4 N6* (1821);
5. *Solfeijos de Acompanhamento para Piano Forte por David Perez. P-Ln MM 1332* (1832);
6. *Lições para acompanhar do Senhor David Perez. P-VV sant D-10.* (1856);
7. *Regras resumidas p'a acompanhar. P-Ln MM 1356.* (1859).

Mário Marques Trilha has researched on the content of each of the manuscripts of the source¹⁸. According to his research, the first one (*P-Ln C.N 209*) is the most complete, containing the initial rules, the rule of the octave and forty-one partimenti. In the second one, *P-VV. G-3*, the forty-one partimenti can be found as well, but the same does not apply to the text.

All the following copies, do not include the full partimenti nor the text: *P-Ln MM 2043*, which is Mazza's own *Regras de acompanhar*, only includes part of the initial text with no partimenti; *P-Ev COD CLI 1-4 N6* contains only twenty-seven partimenti and no text; in the following two no text is found and the number of partimenti is thirty in *P-Ln MM 1332* and only seventeen in *P-VV sant D-10*. The latest one, *P-Ln MM 1356*, includes twenty five with an extended version of the rules.

¹⁸ (Trilha, 2011)

Several authors suggest that the written rules in *P-Ln C.N 209* were not written by Perez himself, as there are some hints that insinuate that he would not speak Portuguese. One indication that this might be true is the hand-written letter by Perez to Solano, included in the Preface of Solano's *Nova instrução musical*¹⁹, where Perez addresses him in Italian and not in Portuguese. Authors suggest that a student of the Patriarchal Seminary could have translated it from Italian to Portuguese²⁰.

The manuscript *P-Ln C.N 209* is the only example in which the text is included along with the rule of the octave exercises and the complete collection of partimenti. Consequently, it was chosen for the edition in the Appendix of this work and as a reference in terms of structure and musical examples. The frame of dates in which it might have been written, from 1760 to 1790, overlap in twenty-eight years the period Perez was in Lisbon, from 1760 to his death in 1778. All the other copies, with the exception of *P-VV. G-3*, are written during the nineteenth century.

Content and style of *Regras de acompanhar*

Regras de acompanhar (*P-Ln C.N 209*) is divided in three different parts:

1. *Regras de acompanhar* – initial text of the source covering the most common rules;
2. Rule of the octave in major and minor keys until four alterations;
3. *Bassi continui del Sig^r David Perez* – forty-one partimenti.

The rules that open this source consist of a definition of the major and minor modes, the rule of the octave, a description of the consonant and dissonant intervals and a guide for the formation of the basso continuo chords. The full translation to English is included in the Appendix.²¹ According to Sanguinetti²², all the partimento rules, regardless of their author, number, or order, may be paved into five categories, or classes: basic axioms, rule of the octave, suspensions, bass motions and scale mutations.

¹⁹ (SOLANO, 1764)

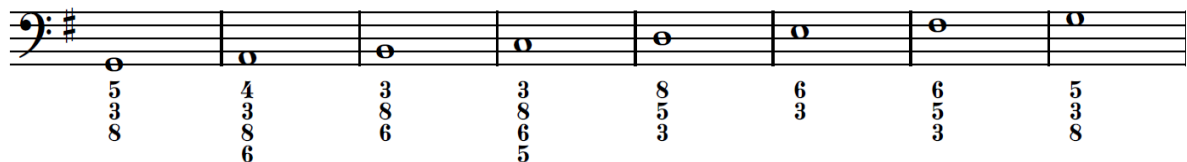
²⁰ (Trilha, 2011)

²¹ See “Translation of *Regras de acompanhar*”

²² (Sanguinetti G. , 2012)

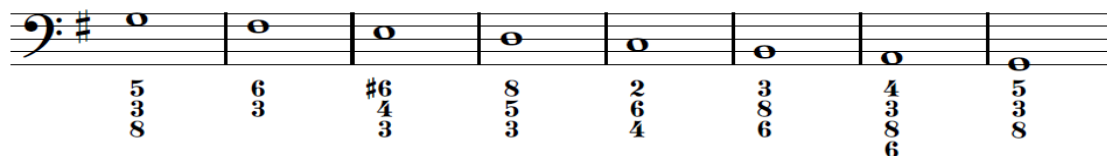
David Perez does not cover suspensions formation, bass motions nor scale mutations²³. It is worth noticing that there are no unfigured partimenti in this source, therefore the reader will not be confronted with an unfigured partimento to be understood and figured exclusively from its bass motion. One can notice that, from the middle of the collection towards the end, chords such as 5/3 or 6 are not written down in some cases, especially when the context is rather obvious. It could be deduced that the student would learn all the counterpoint possibilities for each bass motion by practicing the first exercises. Nonetheless, all partimenti are extensively figured and melodic indications in the figures can be found until the last exercises.

The rule of the octave, in the Neapolitan tradition, was taught immediately after the cadences – *cadenze* in those sources²⁴. In this case, it follows the definition of the two modes with no mention of cadences. Perez’s version of the rule of the octave is almost the same one as Fenaroli (“standard scale” as it is called nowadays) in his *Regole e partimenti* from 1775. The difference between Fenaroli’s standard scale and Perez’s is that the latter adds the doubling of the octave on the second degree and fourth of the scale fourth going up (see example 1):



Example 1: the rule of the octave according to Perez

And on the second degree of the scale going down (see example 2):



Example 2: the rule of the octave according to Perez

²³ In the manuscript *P-Ln* MM 1356 (1859), there is an extended version of the rules that include cadences and a version of the rule of the octave with chromatism.

²⁴ (Sanguinetti G. , 2012)

It is worth noticing that Perez's written rules on how to accompany every scale degree are the same as his rule of the octave. On the second degree, he mentions the addition of the fourth and on the seventh (if going to the tone) the addition of the diminished fifth. For some other authors, such as Fenaroli, there was the need to differentiate and separate what they call "Essential foundations of the key" from the rule of the octave. On Fenaroli's essential foundations, the second degree "requires the minor third and major sixth" and the seventh "requires the third and the sixth". Later, in his rule of the octave, the fourth and the diminished fifth are included on the second and seventh degree, respectively. Sanguinetti²⁵ raises the question of what is then the meaning of the foundations of the key if in the practice they are not used. He argues that "the foundations of the key represent the essential harmonies of the scale, the sonority that every scale degree would ideally assume in the absence of any constraint; whereas the chord of the rule of the octave result from the addition of accidental intervals to the essential chords or from their manipulation".

As a consequence of these additions to the basic chords of the rule of the octave, there is a variety on the number of voices. On Perez's rule of the octave, this is even more evident by the doubling of the octave on the second and fourth degree, resulting in a total of five voices. Nevertheless, it is structured on a basis of four voices, adding a fifth one on the previously mentioned cases and reducing to three on the seventh degree going down (example 2). At the end of each rule of the octave, Perez adds a *doppia standard cadence*²⁶.

Sanguinetti wonders "why Neapolitans were so reticent in expounding even the most elementary rules for chord connections, such as keeping the common tones in the same voice and moving the other voice to the nearest position, or switching from three to two voice in the accompaniment of consecutive 6/3 chords". The answer the author provides is that these rules were explained orally at the keyboard and that students would practice thoroughly the cadences and scales examples, therefore an automatic response to chord connections would be acquired.

After Perez's rule of the octave, the *partimenti* (*Basso continuo del Sig^r Perez*) are presented. The first twelve *partimenti* are in C major and are followed by a group of

²⁵ (Sanguinetti G. , 2012) p, 118

²⁶ See the complete transcription in the Appendix

exercises in G major. From partimento number 24, flats are introduced by using B flat major as the tonality. Afterwards, the composer presents a minor key for the first time in the collection, which he uses for four exercises on fugato and fugue – F minor (partimenti number 28, 29, 30, 31). It continues with D minor, E minor and from partimento number 36 there are three of them in D major and another three in A major to finish the book.²⁷

One can notice an evident progression of difficulty the further the exercise is on the source. The first one, containing only twelve bars, approaches rather simple progressions. Nonetheless, there are immediately some new elements in comparison to the explanation of the rule of the octave. The second degree of the scale (D, in this case) comes with a seventh, which is prepared by the sixth used on the third degree. Just by using these elements, the student is already learning how to prepare a seventh and the possibility of the second degree having it when coming from the third degree. Obviously, this is much more elaborate than the rule of the octave. Already on the second bar, there is a bass suspension that creates the 6/4/2 harmony, both on the fifth degree of the scale and the fourth one. The second degree of the scale in bar 3 of example 3 has a 7-6 and not the standard 4/3/8/6 from the rule of the octave (see example 2).

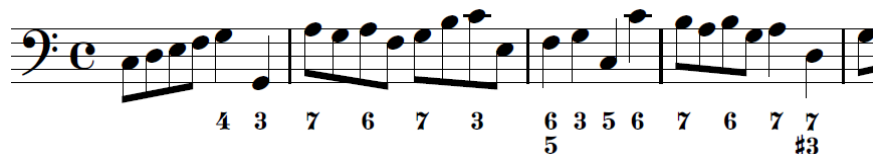


Example 3: Perez, partimento 1

One could argue that this approach confirms the use of this material for music students (in this particular case, most probably from the Patriarchal Seminary of Lisbon) and with the supervision of a professor who would address all the questions concerning dissonance preparation and counterpoint possibilities. It is also noticeable that the rule of the octave applies mostly to a stepwise or stepdown scale. When the bass has different motion, other rules could be applied, such as sequential accompaniments that deal with suspensions and counterpoint of the voices.

²⁷ For a full list of the forty-one partimenti by tonality, bar signs and length, see Trilha, 2011, p. 276

In each partimento, Perez includes at least one new element. In the second one, the bass has more motion (eight-notes) and he includes the possibility of the sixth degree of the scale having a seventh, when going a step down to the fifth degree (bar 2 of the example 4). It also approaches the possibility of adding a sixth to first degree of the scale (bar 3, last quarter note), converting it into the fourth degree of the fifth degree, which is now the new modulated tone (in this case, G major).



Example 4: Perez, partimento 2

It is possible to acknowledge that each exercise approaches several important new rules and possibilities in a rather fast way, having into account that there is only one partimento per “didactic content”. Thus, one could imagine that the student would repeat such new progressions in several tonalities before moving to the next partimento. According to Fenaroli, “Those who want to learn quickly to play fluently with the figures must study fervently the scales in all keys and in all three positions”²⁸.

If this would be a standard method to internalize scales, the rule of the octave and the connection of the chords, one could argue this would apply to the partimenti practice itself as well. In order to gain fluency on how to accompany the bass motions and to deal with the voices on the right hand, one should repeat the same partimento bass in several keys.

Until partimento 13, there is a new element included in each exercise. From that point on until the end of the collection, all elements are mixed, the partimenti become longer and in more difficult keys with three sharps, as the very last exercises. One can detect the presence of more technical figuration in the bass lines, such as the use of scales or arpeggio.

In the next chapter, realization possibilities will be analysed and discussed with some realized examples from Perez’s collection.

²⁸ (Sanguinetti G. , 2012), p. 116

Realization

The realization of such partimenti is subject of discussion amongst scholars and partimenti specialists. It is known that in the second half of the nineteenth century, graduates of Naples conservatory put realizations in writing, as they are still conserved in San Pietro a Majella²⁹. Thus, there is great evidence of historical realizations from the period around 1880 or later.

Authentic examples from the eighteenth century are harder to find, due to the fact that they were a result of an extemporizing practice and therefore, there was not a commitment or tradition of writing them out on paper. Nonetheless, there are some survival examples as for instance two realized partimenti of Durante, Gj 230 and 244.³⁰ Further analysis of these pieces can be found in detail in Sanguinetti's book *The Art of Partimento*.

The style of realizations of the eighteenth century varies significantly. On one hand, there is a virtuoso style used for instance in Durante's Gj 244, also known as "Perifidia". This realization includes virtuoso passages in thirty-two notes for the right hand and fast repeated notes in the bass.³¹ On the other hand, one can also find pieces in a severe style, such as fugues or fuguetas. According to Sanguinetti, "all of these realizations are contrapuntal in nature. Chords are used sparingly, and usually for cadences, but generally the right and plays one or two melodic lines"³²

One can affirm that there is a virtuoso practice of realization and a practice of imitation and motivic development. Imitation plays an important role in preparing the student for more advanced exercises such as fugues and on giving the partimenti coherence. Pellegrino Tomeoni, theorist, mentions it in his book *Regole per accompagnare il basso continuo* (1795):

"Since we are dealing here with accompaniment, and not with counterpoint, I will reply that they [imitations] occur when the right hand imitates, that is answers to, the motive of

²⁹ (Sanguinetti G. , 2012)

³⁰ Gj 244 was discovered by Nicoleta Paraschiescu in a manuscript which is now in the Biblioteca Archeologia e Storia dell'Arte in Rome (Sanguinetti G. , 2012)

³¹ See Sanguinetti, 2012, p. 222, example 15.9

³² (Sanguinetti G. , 2012), p. 232

the bass that the left hand has played; or rather, when the right hand anticipates the motive that the left hand will play shortly after.”³³

There are several techniques to deal with imitation in partimenti. One of the most common is the written out imitation, in which the bass presents a motif that the right hand, either in soprano clef or through a tenor entry, repeats. This creates a fugato style, found in several partimenti by Gaetano Greco (1657-1728). Another technique is the marked imitation, in which the composer writes the word *Imitazione*³⁴ or writes through the figures a specific melodic movement³⁵. These techniques are widely used by composers such as Leo, Durante, Fenaroli and Perez in the following examples.

Imitations can also be used to add coherence to sequences or patterns, as an art of diminution of the most common bass sequences. Double counterpoint can be found as well, even though they are “more likely to be hidden, because identification of the invertible segments is in itself a valuable exercise. Free imitations are often marked, even in the presence of significant rhythmic change.” (Sanguinetti G. , 2012)³⁶

Examples of realization

In the following examples by Perez, it will be possible to analyse his use of imitation through the figures, imitation in sequences and double counterpoint. The realizations proposed here as an illustrative example, follow his indications of counterpoint and melodic conduction, being the number of voices more free in the cadences, where usually four voices are used. For the sequences, there are generally one or two melodic voices in the right hand.

The style of Perez’s partimenti is contrapuntal and adds much importance to melodic imitation. Considering that from partimento 6 it is possible to find figures for the melodic lines of the right hand, one could argue that it follows a “Corellian” tradition, rather than Durante’s virtuosic realizations. In more advanced partimenti through the collection, the reader will find many changes of clefs. Usually C tenor clef is used with continuo figures as well, whereas C treble clef is used with no figures. Normally, it is associated with melodic or motivic imitation. In some occasions, in the C treble clef

³³P. 191

³⁴ See exemple 7

³⁵ See exemple 1

³⁶ P. 196

soprano and the alto, but a new sequence of fourths and ninths are created between the soprano and the bass on the first and third beats:



Example 7: Perez, partimento 7

From bar 5, Perez uses the opening motif of bar 2 in the bass. Instead of a sequence of sevenths between alto and soprano (example 6) or a suspension of a fourth and a ninth (example 7), one will get a 4 and 2, as a result of the inverted counterpoint. In order to maintain the motif of the eighth note silence used by the alto in bar 2, one could apply the same for the alto and soprano from bar 4:



Example 8: Perez, partimento 7

Partimento 8

In this partimento, Perez uses the bass motion of a fourth down plus a second up, also known as Pachelbel bass. There is a strong motif created by the use of the eighth note silence and then leaping of a third:

Example 9: Perez, partimento 8

When the bass progression is over, in bar 5, the figures indicate that the rhythmic pattern of the opening can be followed. Perez writes an eight-note silence as a continuo figure, followed by the sharp (#) and the 5 and 7 on the next bass note³⁷. An example of how to realize the right hand from bar 5 could be the following:

Example 10: Perez, partimento 8

Partimento 9

In this partimento, Perez uses the same Pachelbel bass, but figured with sixteenth notes in the bass. For the first time in the source, Perez uses the term *Imitazione* for the realization of the right hand. One example of how to deal with the imitation in the right hand could be as the following:

Example 11: Perez, partimento 9

³⁷ See critical notes

Partimento 10

In this partimento, Perez uses a melodic figure in the first bar of the bass, which can immediately be imitated by the alto (example 10):

6 2 7 6 2 7 6 2 7 6 2 7 6 2

Example 12: Perez, partimento 10

From bar 8 of this partimento, the reader can find the melodic imitation written out in the continuo figures. This is an example of what it would look like:

5 7 8 6 5 6 7 8 6 5 6 7 8 6 5 6

Example 13: Perez, partimento 10

From bar 21, there is a sequence between only soprano and alto, with the use of the same motif:

Example 14: Perez, partimento 10

As the partimenti become more advanced, there are longer passages of soprano and alto sequences, to which in some cases it is possible to add a bass (example 7). In cases such as partimento 18 (see the appendix) there are several passages throughout the piece with

long written out soprano and alto solos, alternating with the bass ritornelli, which is repeated in different modulated keys throughout the partimento. It is possible to play the high voices in the right hand as they are written, creating an effect of a concerto form, with sections of tutti and solo³⁸.

In some Italian partimenti manuscripts there are markings of solo and tutti. In the specific case of *Regras de acompanhar* by Perez, the reader will not find such indications. However, it is possible to identify partimenti with a concerto form. Usually, in this type of partimento the alternation between tutti and solo sections is regular, therefore it is possible to identify from the notation. Traditionally, the solo parts are notated with treble clefs and the tutti are always similar, following the modulations that the solo sections produce. This is the case for partimento 18, in which the ritornello of the bass is in every entry the same theme repeated in different keys. Even though in these partimenti one finds a more advanced keyboard writing (faster values and rhythms), it would be possible to add a left-hand part to the solo sections. According to Sanguinetti, “while playing a solo section in a concertante partimento we might consider developing the left-hand part. However, a beginner would do better to limit himself or herself to making only minor alterations (...)”³⁹.

³⁸ For a thorough analysis of Tutti-solo in partimenti, see Sanguinetti, 2012, Chapter 17

³⁹ (Sanguinetti G. , 2012), p. 258

Conclusion

Editing a source composed by such an important figure from the eighteenth century, as Perez is, seems to help reinforce the importance of partimento practice and historical pedagogical tools in the twenty-first century.

Once those partimenti are analysed and played, all its pedagogical potential comes to the surface. Contrasting with other sources that might be more suitable for advanced musicians, Perez's *Regras de acompanhar* guides the student through, as it contains a lot of written-out imitation and clear figure indications that tell the student exactly how to play it. Nevertheless, the further the reader gets, the more difficult the exercises are, in the presence of fugues and concertos. While it is true that for the first partimenti the realization possibilities are standard musical solutions, from the middle of the source one can explore adding self-created bass lines, melodic imitations and ornamentation, in pieces that are not mere exercises anymore, but actual interesting pieces of music by themselves.

What is the importance of the revival of such methods? Would they suit a twenty-first century student or musician? What is its place in today's music education systems?

One could argue that such sources are intended for anyone who seeks a broad knowledge of music and not only to be a specialist. After working with such methods, the desired goal is that the student improves much more than just continuo playing, as for instance, composition skills and improvisation: it plays a fundamental role in becoming a complete musician.

The research on how one could realize the partimenti in this source and all its stylistic potential can be developed and deepened, having into account the size and structure of it. Hopefully, the presented work and edition will help and motivate others to use it for their partimento practice and further musical knowledge.

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Appendix

Critical notes

The transcription included in the appendix is based on the manuscript *P-Ln C.N* 209. It is the only manuscript which includes the rules, the rule of the octave exercises and the forty-one partimenti, written between 1760 and 1790. The first thirteen partimenti contain news elements and each exercise is more elaborate than the one preceding it. It can be acknowledged that there is a pedagogical approach on the order of the exercises, since the increase of difficulty between each exercise is clear. Therefore, the reader is encouraged to study each partimento carefully, explore several possibilities of realization and transpose it to different key signatures.

The manuscript is divided in three parts. The initial text is included with a full translation to English with the original text in Portuguese for comparison; the exercises of the rule of the octave are entirely transcribed and from the forty-one partimenti a selection was made. Due to the generous length of the source, the first eighteenth partimenti are included and from that point forward, there was made a selection striving for including one partimento by each new element or musical feature.

The edition follows the original clefs. Every clef change in the original manuscript is kept in the transcription. For a reason of coherence, the clefs changes that apply only for one bar or half bar were kept in partimento 8 and 20. For the same reason, in partimento 34, the original C soprano clef was kept even when supplementary lines are needed.

All basso continuo numbers are original. In the manuscript, they are written upon the staff, as it is the standard for that time. Nonetheless, the modern standard way of writing it below the staff was adopted for this edition. On the rule of the octave exercises, the author doesn't write the sharp third in the final cadences. The original numbers were kept.

All the original alterations of sharps and flats were used as in the original source. Therefore, every accidental sign on a note which is used in the beginning of a bar will be repeated every time that same note appears inside the same bar.

The original beams were transcribed as the original. Usually the pattern of beams is kept through the same partimento, but in some cases it changes when the same theme is repeated. For instance, in partimento 34, in the first bar the beam connects a

group of four eight note whereas in bar 5 it is split in two. This choice was kept as the original.

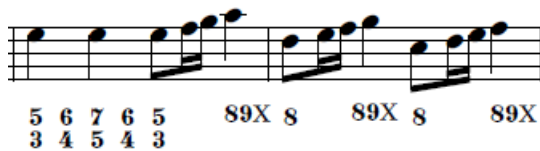
Comments

Partimento 5

In the original, the numbers of the last two quarter notes of bar 15 are written the other way around (b5 and then 7-6). For a reason of counterpoint coherence, these were corrected.

Partimento 6

The X symbol that can be found from bar 26 stands for a tenth in roman numbers:



Partimento 8

In the original source, a silence of an eight-note appears on each quarter note of the bass from the middle of bar 5. It can be interpreted as a silence in the right hand to preserve the rhythmic pattern presented in the bass line from the beginning of the partimento. It has been adapted to modern notation by keeping no figures below each of those bass notes.



Partimento 14

In bar 24, the sharp is originally in the second E of the bass. Since there is not any written down suspension (4, for instance) and earlier in the partimento, the sharp in the cadences is always on the first eight-note of a group of two, it was kept the same way in bar 24 for coherence:

24



Partimento 15

In bar 15, the original basso continuo figure in the manuscript is 5/6. It is in the middle of a 6/5 sequence, in which all the previous and following chords are marked as 6/5.



Partimento 17

In the first bar, the spacing of the continuo figures in the original source suggest a rhythmical pattern of two eight-notes for the 6 and 5, and one eight-note plus two sixteenth notes for the 4-3-2. This rhythm will be used by all the voices throughout the partimento as an imitative element.

17



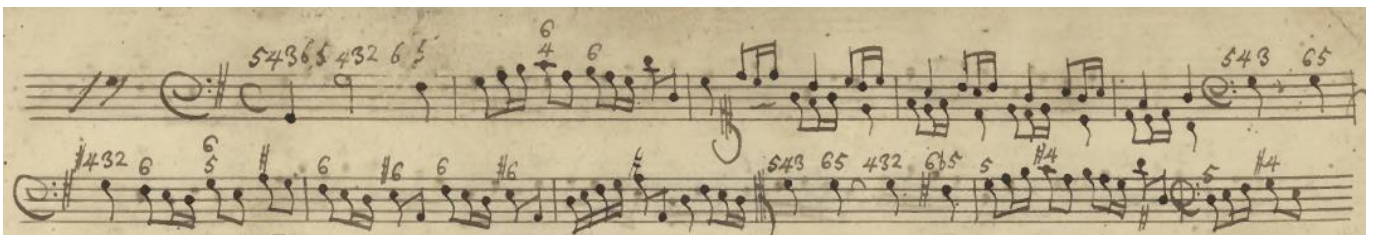
Examples from the manuscript



From partimento 9

Manuscript fragment from bar one to fifteen.

(P-Ln C.N 209, Biblioteca Nacional de Portugal)



From partimento 19

Manuscript fragment from bar one to eleven.

(P-Ln C.N 209, Biblioteca Nacional de Portugal)



From partimento 10

Manuscript fragment from the middle of bar eight to twenty-three.

(P-Ln C.N 209, Biblioteca Nacional de Portugal)

Original size: 222x297 mm

Translation of *Regras de Acompanhar*

An interval is formed over one note (*cantoria*)⁴⁰: it shall be either a major third or a minor third. The interval of major third *do-mi*, consists of two tones⁴¹, whereas the interval *re-fa*, composed of one tone and a half, will be a minor third.

The first degree of the scale⁴² is accompanied by a 3rd, 5th and 8^{ctv};

The second degree [is accompanied] by a minor 3rd, major 6th and a 4th, which is prepared;

The 3rd degree by a 3rd and 6th;

The 4th degree by its correspondent 3rd and 5th, however when the next degree is the 5th, a 6th shall be added to it. When coming from the 5th degree the same notes should stay held, resulting in a 2nd, major 4th and 6th;

The 5th degree by a major 3rd and 5th, however if the 1st degree is next⁴³, a 7th should be added to it;

The 6th degree by the 3rd and the 6th, however when descending in the major mode, a major 6th and 4th are added to it, being the 4th already prepared;

The 7th by a 3rd and 6th, however when the next tone is the first, it can have a

Sobre a Cantoria forma-se um tom: este ou há-de ser de 3^a maior, ou de 3^a menor. Conhece-se ser tom de 3^a maior por dizer a Cantoria dó, mi, tendo dois pontos: dizendo a Cantoria ré, fá tendo ponto e meio, será tom de 3^a menor.

A primeira do tom acompanha-se com 3^a, 5^a e 8^a;

A segunda do tom com 3^a menor, 6^a maior, e 4^a ficando preparada;

A 3^a do tom com 3^a e 6^a;

A 4^a do tom com 3 correspondente a do tom e 5^a, porem quando for para a 5^a do tom se lhe junta a 6^a; vindo da 5^a do tom fica com as mesmas espécies, que vêm a ser 2^a,4^a maior e 6^a;

A 5 do tom com 3^a maior e 5^a porem se for para o tom se lhe ajunta 7^a;

A 6^a do tom com 3^a e 6^a porem descendo a 6^a nos tons de 3^a maior se lhe ajunta a 6^a maior e 4^a ficando preparada;

A 7^a com 3^a e 6^a porém indo para o tom pode levar 5^a Falsa.

⁴⁰ *Cantoria* in this context clearly means one note/sound

⁴¹ The original term used in the source for tone is *ponto*, which translates to point

⁴² The original term used in the source is *tom*, which translates to tone

⁴³ The original term used in the source is tone, referring to the first degree of the scale

diminished 5th.

The consonant species⁴⁴ are four: the 3rd, the 6th, the 5th and the octave.

Both 3rd and 6th are imperfect. Both 5th and octave are perfect: these can never occur twice (parallel), neither in ascending nor descending motion.

The dissonances are five: 2nd, 4th and minor 5th⁴⁵, 7th and 9th. None of these shall occur without first being prepared, tied and resolved: it happens sometimes that the so-called *false* 5th and 7th are not figured in the preceding chord.

Necessary warning to accompany some of the less used species that will be found through the figuration of the chords⁴⁶:

To a 2nd and 5th nothing is added,

To a 4th [followed by] and a 3rd, a 5th is added,

To a 7th and a 3rd, a 5th is added,

To a 2nd, a 4th and 6th are added,

To a 3rd, a 5th is added,

To a 4th, a 5th is added, except when the 4th is major, in which case a 2nd and 6th are added,

To a 5th, a 3rd is added, except when the fifth is minor, in which case a 6th is added,

To a 6th, a 3rd is added except when the 6th

As Espécies consoantes são 4:3^a, 6^a, 5^a e 8^a.

As duas 3^a e 6^a são consoantes imperfeitas. As duas 5^a e 8^a são perfeitas: estas nunca se podem dar duas seguidas subindo ou descendo.

As dissonantes são cinco: 2^a, 4^a e 5^a menor, 7^a e 9^a. Nenhuma destas se podem dar sem que primeiro seja preparada, ligada e resolvida: muitas vezes vem 5^a chamada falsa e 7^a sem figura no *signo* (cifrado/acorde) antecedente.

Advertência necessária para se acompanharem algumas espécies menos usadas que se encontram pelas cantorias:

Vindo 2^a e 5^a nada se lhe ajunta.

Vindo 4^a e 3^a ajuntao se lhe 5^a

Vindo 7^a e 3^a se lhe ajunta 5^a

Vindo 2^a se lhe ajunta 4^a e 6^a

Vindo 3^a se lhe ajunta 5^a

Vindo 4^a se lhe ajunta 5^a porem quando for maior se lhe ajunta 2^a e 6^a

Vindo 5 se lhe ajunta 3^a porem se a 5^a for menor, e for para o tom se lhe ajunta 6^o.

Vindo 6^a se lhe ajunta 3^a porem se a 6^a for

⁴⁴ *Species* in this context should be understood as intervals

⁴⁵ Should be understood as diminished fifth

⁴⁶ *Cantoria* as the original term

is major, in which case a prepared 4 th is added,	maior se lhe ajunta 4 ^a ficando preparada
To a 7 th , a 5 th and 3 rd are added, except when the 7 th is minor, in which case a 2 nd and 4 th are added,	Vindo 7 se lhe ajunta 5 ^a e 3 ^a , porem sendo a 7 ^a menor ajunta lhe se 2 ^a e 4 ^a
To an octave, the 3 rd the fifth are added,	Vindo 8 (se lhe ajunta) 3 ^o e 5 ^a
To a 9 th , a 3 rd and 5 th are added,	Vinda 9 (se lhe ajunta) 3 ^a e 5 ^a
To a 1, a 5 th and 3 rd are added.	Vindo 1 (se lhe ajunta) 5 ^a e 3 ^a .

Musical edition

David Perez

Regras de Acompanhar

Selected partimenti

Edited by

Rafaela Salgado

Rule of the octave

9

5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

1 2 3 4 5 6 7 8 9 10 11 12
 3 4 5 6 7 8 9 10 11 12
 1 2 3 4 5 6 7 8 9 10 11 12

9

9

9

9

9

9

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

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

9

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

9

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

9

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

9

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

9

5 6 7 8 9 10 11 12 13 14 15 16
3 4 5 6 7 8 9 10 11 12 13 14 15 16

5 4 3 3 2 6 6 5

3 3 3 3 3 3 3 3

9

5 6 #6 2 3 4 5 3 8888 5

3 3 4 5 6 4 3 3 5655 3

3 3 3 3 3 3 3 3 3443 3

5 4 3 3 2 6 6 5

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

9

5 6 6 2 3 4 5 3 8888 5

3 3 3 5 6 4 3 3 5655 3

3 3 3 3 3 3 3 3 3443 3

Bassi Continui del Sig^r David Perez

1

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

7

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

2

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

7

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

3

5 6 5 6 5 6 7 3 6 3 5

5

6 6 # 5 6 # 6 5 6 7 # 6 # 6 5 # 5 6 #
b5 5 #

9

6 6 5 6 5 6 6 5 3 6 5 6

13

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

4

6 7 6 7 #6

4

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

7

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

10

6 5 6 5 7 6 5 6 5 7 6 5 6 5 6 5 7 5 5 6 4 6 6

13

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

5

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

5

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

9

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

13

7 7 7 7 7 7 3 6 5 7 6 b5 3 6 3 3 7 7 7 7

18

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

6

3 234 6 6 234 6 6 234 6 6 234 6 6 234 6 6 3 3

5

234 6 6 234 6 6 #234 6 6 2#346 6 23#46 6 5 # 3 5 7 7

9

7 7 # 3 6 # 3 234 6 6 2 3 4 6

12

7 7 7 3 345 6b5 5 5 3 234 6 6 6 6 234 6 6 6 6

16

234 6 5 3 6 4 5 3 6 4 5 3

18

34566 34566 34566 6 7 7 7 7 7 3 b5

22

345 6 6345 6 6 345 6 6 7 3 5 7 7 7 7 7 7 # 3 6 4

26

5 6 7 6 5 3 89X 8 89X 8 89X 8 89X 8 5 6

29

4 6 6 5 2 4 3

33

34566 34566 345 6 6 5

7

5 6 6 7 3 6 # 6

5

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

9

3 5

13

4 2 4 6 #4 2 6 7 #6

17

4 b2 6 #4 2 6 7 #6 6 4 #3

22

9 8 #7 8 5 b6 4 2 6 5 6 b5 6 4 2 6 4 2 6

27

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

32

9 8 4 3 9 8 6 3 b5

36

6 5

8

4 6 9 6 4 6 7 4 7 6 5

4 4 #

5

4 # 5 7 8 3 5 # 5 8 8 3 5 5 7 5 6 8 6 5 7 5 3 5 6 5 6

5 # 3 4 6 4 # 5 # 3

10

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

5

15

3 5 8 5 3 8 5 7 5 6 8 6 5 7 5 3 5 3 4 6 7 4 7 b5 4

5 # 4 6 4 # 5 # 8 3 8

20

#6 # 8 3 5 3 6 3 3 5 8 3 6 3 3 5 8 5 4 6 9 6 4 6

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