

GIOVANNI FURNO (1748–1837)

METODO FACILE BREVE E CHIARA

ED ESSENSIALI REGOLE

PER ACCOMPAGNARE

PARTIMENTI SENZA NUMERI

[CA. 1817]

Concerning this modern edition . . .

Musical examples or hints marked with an asterisk (*) have been provided by the editor for clarification of the rules.

Each musical example represents just one possible sonic realization of the intended rule. Different but equally fine realizations might have different melodies and more or less elaboration. The Appendix contains realizations by the editor.

Because the concept of the scale degree or scale step is so central to the Neapolitan school of partimenti, and because the welter of numbers for both intervals and scale degrees can be confusing, scale degrees in the bass will be marked by numbers in white circles (e.g., ①) and scale degrees in the melody by numbers in black circles (e.g., ❶).

This bilingual edition is based on the original Italian version printed in Naples around 1817, and on manuscript I-Nc Od.2.20(3) of the Naples Conservatory Library, which is likely an early copy from that print.

Concerning Giovanni Furno (1748–1837) . . .

Little is known of Furno's earliest training. According to Dennis Libby, writing in *Grove Music Online*, Furno arrived at the Conservatory of Saint Onofrio in Naples in 1767. He studied with Cotumacci and rose through the ranks to become a teaching assistant five years later (1772). Cotumacci died in 1785 and Furno replaced him as master of counterpoint. Subsequently, when Insanguine died (1795), Furno became joint "first master" (primo maestro) with Rispoli. The old conservatories needed to merge and restructure themselves during the wars and revolutions at the end of the eighteenth century, but Furno managed to survive all the turbulence and remained as a maestro of partimenti until he retired in 1835. His most famous pupils were the opera composers Bellini and Mercadante.

METODO

Facile breve e chiaro delle prime
ed essenziali regole per accompagnare

Partimenti senza numeri

del Maestro
GIOVANNI FURNO

Per uso degli Alunni del Real
Conservatorio di Musica

Napoli presse Orlando Vico S. M. delle Grazie N. 25.

An Easy, Brief, and Clear METHOD

Concerning the Primary
and Essential Rules for
Accompanying

Unfigured Partimenti

by Maestro
GIOVANNI FURNO

For the Use of Students at the Royal
Conservatory of Music

Naples, near Orlando Vico, S. M. delle Grazie No. 25.

[p. 1]

REGOLE DI PARTIMENTI

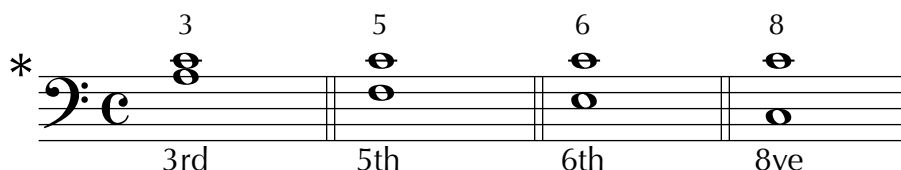
Primieramente si deve sapere, che la musica è
composta di consonanze, e dissonanze.

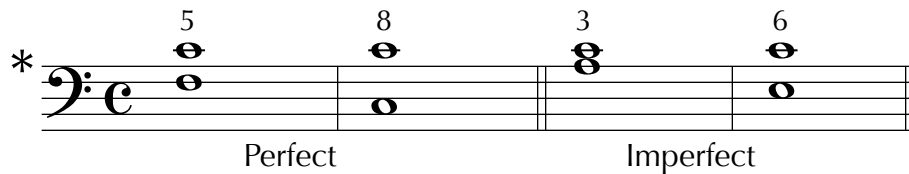
Le consonanze sono quattro, cioè 3^a, 5^a, 6^a, ed
8^a, delle quali due sono perfette, e due imperfette;
Le perfette sono la 5^a, e l' 8^a, e si dicono perfette,
perchè non si possono opporre tra di loro, cioè
non si possono alterare con diesis, ne diminuire
con bemolli; vale a dire, che non si dà ne 5^a
minore, ne 5^a maggiore, e per essere perfetta detta
5^a deve essere sempre d' otto corde distante dal
principale, così ancora non si dà ne 8^a minore, ne
8^a maggiore, e per esser perfetta l' 8^a deve essere
di tredici corde distante dal principale

THE RULES OF PARTIMENTI

The first thing one should know is that music is
composed of consonances and dissonances.

There are four types of consonances, namely
the 3rd, 5th, 6th, and 8ve, of which two are
perfect and two are imperfect. The perfect ones
are the 5th and the 8ve, and they are called perfect
because one cannot make distinctions between
them. That is, one can neither expand them with
a sharp nor diminish them with a flat. Which is to
say that there is neither a minor 5th nor a major
5th, and to be perfect, the said 5th should always
span eight strings (i.e., semitones) starting from
the root of the interval. Similarly, there is neither a
minor 8ve nor a major 8ve, and to be perfect, the
8ve should span thirteen strings starting from the
root of the interval.



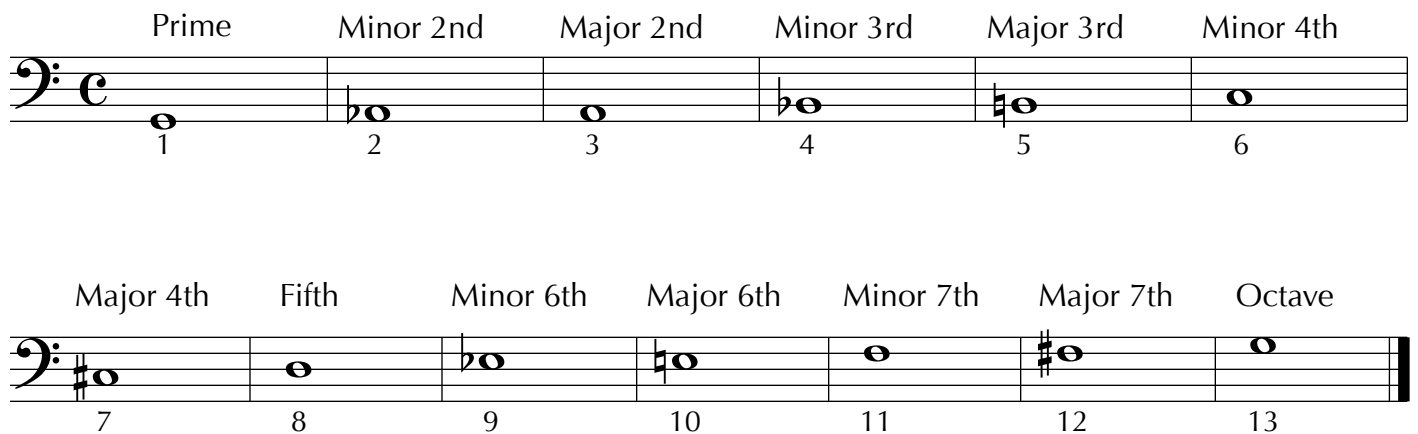


Le 3^a e la 6^a sono imperfette, perchè si possono opporre tra di loro, cioè si possono alterare con diesis, e diminuire con bemolli, vale a dire si può dare 3^a minore, e 3^a maggiore, così ancora si può dare 6^a minore, e 6^a maggiore.

The imperfect ones are the 3rd and the 6th, which are called "imperfect" because one can make distinctions between them. That is, one can expand them with a sharp or diminish them with a flat. Which is to say that there is a minor 3rd and a major third. Similarly, there is a minor 6th and a major 6th.

Le dissonanze anche sono quattro, cioè 2^a, 4^a, 7^a, ed 9^a, e queste non si possono dare se non sono preparate da una delle quattro consonanze, e risolta ancora ad una delle sudette consonanze. Exempio: Se le consonanze, e dissonanze sono maggiori, or minori si contano dalla numerazione delle corde.

There are also four dissonances, namely the intervals of a 2nd, 4th, 7th, and 9th, and these cannot be used unless they are prepared by one of the four consonances and subsequently resolved to one of the aforementioned consonances. Example: One determines whether the consonances and dissonances are major or minor according to the numbering of the strings.



[p. 2]

REGOLE DELLE CORDE DEL TONO

Ogni tono ha sette corde, cioè prima di tono, seconda di tono, terza di tono, quarta di tono, quinta di tono, sesta di tono, e settima di tono, delle quali per osservare il tono, cioè per non uscire dal tono, tre devono essere stabili, e sono le 2^a di tono sempre maggiori, le 4^a di tono sempre minori, e le 7^a di tono sempre maggiori, e variando una di queste, si va in altri toni.

THE RULES OF SCALE STEPS

Every key has seven strings (=scale steps). That is, ①, ②, ③, ④, ⑤, ⑥, and ⑦. To preserve the key, that is to avoid leaving the key, three of these steps should be invariable, and they are ② (always major), ④ (always minor [=perfect]), and ⑦ (always major). If you vary any one of these you will move to a different key.

La 3^a di tono può, essere maggiore, e minore secondo la composizione.

La 5^a di tono, come consonanza perfetta deve essere di otto corde.

La 6^a deve corrispondere alla 3^a, cioè se la 3^a di tono è stata maggiore, la sesta di tono anche deve essere maggiore; se poi la 3^a di tono è stata minore, allora la sesta di tono anche deve essere minore.

La 1^a di tono vuole 3^a, 5^a, and 8^a, la 3^a la vuole secondo la composizione, cioè se la composizione è stata in terza maggiore se li dà 3^a maggiore; se poi è 3^a minore, se li dà 3^a maggiore.

③ can be major or minor according to the composition.

⑤, as a perfect consonance, should always span eight strings (=semitones).

⑥ should correspond to ③. That is, if ③ has been major, then ⑥ should also be major. If, on the other hand, ③ has been minor, then ⑥ should also be minor.

① takes a 3rd, a 5th, and an 8ve. It takes its 3rd according to the composition. That is, if the composition has been in major, then one gives ① a major 3rd. If, on the other hand, the composition has been in minor, then one gives ① a minor 3rd.

*

① ①

L' 8^a si può dare a tutte le corde del tono; oltre le loro consonanze, purchè non s' incorra in due ottave scoperte, atteso le due 5^e e due 8^e scoperte tanto da sopra, quando da sotto, o di grado, o di sbalzo, una dopo l'altra, sono proibite, perchè fanno cattiva armonia.

One can give an 8ve to all the strings of the key, as well as to their consonances, provided that one does not create parallel 8ves, seeing that two 5ths or 8ves, whether above or below, by step or by skip, the one after the other, are prohibited because they make bad harmony.

La seconda di tono vuole 3^a, 4^a, e 6^a maggiore; la 3^a la vuole minore, perchè diventa 4^a di tono, e tutte le 4^e di tono sono minore; la 6^a la vuole maggiore perchè diventa 7^a di tono, e tutte le 7^e di tono sono maggiori.

② takes a 3rd, a 4th, and a major 6th. It takes the minor 3rd because that happens to be ④ and all ④s are minor. It takes the major 6th because that happens to be ⑦ and all ⑦s are major.

*

② ②

La 3^a di tono vuole 3^a, e 6^a. e devono essere tutte due minori, se detta 3^a di tono è maggiore; se poi detta 3^a di tono è [p. 3] minore, allora vuole 3^a maggiore, e 6^a maggiore, e questo cade naturalmente.

*

③ takes a 3rd a 6th. Both of them should be minor if the said ③ is major. If, on the other hand, the said ③ is minor, then it takes the major 3rd and major 6th, and this comes about naturally.

La 4^a di tono vuole 3^a, 5^a, e 6^a, la terza la vuole come l' ha avuta la 3^a della prima di tono perchè diventa 6^a di tono, se deve uniformare con la 3^a di tono; la 6^a la vuole maggiore perchè diventa 2^a di tono; e tutte le 2^e di tono sono maggiori.

*

④ takes a 3rd, a 5th, and a 6th. One takes the 3rd (either major or minor) just like one took the 3rd of ① because the 3rd (of ④) should conform to the 3rd of ①. ④ takes the 6th as major because it turns out to be ②, and all ②s are major.

Si avverte però, che allora la 4^a di tono vuole 3^a, 5^a, e 6^a, qualora sale alla 5^a di tono; se poi non sale a detta 5^a di tono, allora se li dà solo 3^a, e 5^a, e se scende dalla 5^a di tono, allora resta, colle stesse Consonanze della detta 5^a di tono, che sopra la sudetta 4^a di tono, vengono ad essere 2^a, 4^a maggiore, e 6^a.

One should note, however, that whenever ④ takes a 3rd, a 5th, and a 6th, it rises to ⑤. If, on the other hand, it does not rise to ⑤, then one gives it only a 3rd and a 5th. And if the partimento descends from ⑤, then stay with the same consonances as for the said ⑤, which become in turn a 2nd, major [=augmented] 4th, and 6th.

*

La 5^a di tono vuole 3^a maggiore, 5^a, e 8^a, la 3^a la vuole maggiore perchè diventa 7^a di tono, e tutte le 7^e di tono sono maggiore; oltre le sudette

⑤ takes a major 3rd, a 5th, and an 8ve. ⑤ takes the 3rd major because it turns out to be ⑦, and all ⑦s are major. In addition to the said

consonanze, vi si può aggiungere ancora la 7^a minore, qualora dopo la 5^a di tono viene immediatamente la 1^a di tono, o pure quando dopo detta 5^a di tono viene la 6^a di tono, che vorrà 3^a, e 5^a, perchè detta 7^a minore deve risolvere.

consonances one can also add the minor 7th, provided that ⑤ be followed immediately by ①, or even when the said ⑤ is followed by ⑥, which would take a 3rd and a 5th because the said minor 7th should resolve.

La 6^a di tono vuole 3^a, e 6^a, e tutte due devono essere minori, se la 6^a di tono è maggiore, se poi la 6^a di tono è minore, allora vuole 3^a e 6^a maggiore, e questo cade naturalmente.

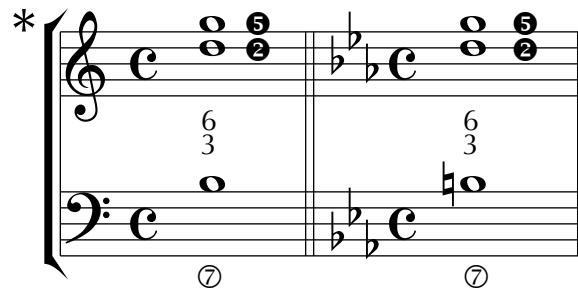
⑥ takes a 3rd and a 6th. Both of them should be minor if the ⑥ is major. If, on the other hand, the ⑥ is minor, then it takes a major 3rd and a major 6th, and this comes about naturally.

Si avverte, che la 6^a di tono quando è maggiore, e cala alla 5^a di tono, allora la 6^a d' accompagnamento è meglio darcela maggiore, perchè fa migliore armonia, ed allora vi si può aggiungere anche la 6^a, come fosse 2^a di tono, con darle 3^a, 4^a, e 6^a maggiore; ma se poi detta 6^a di tono non sale alla 7^a di tono, ne cala alla 5^a di tono, allora se le dà 3^a e 5^a.

One should note that when ⑥ is major and descends to ⑤, then it is better to use a major 6th in the accompaniment, because it makes better harmony. And one can add to ⑥, as if it were ②, by giving it a 3rd, a 4th, and a major 6th. But if the said ⑥ neither ascends to ⑦ nor descends to ⑤, then give it a 3rd and 5th.

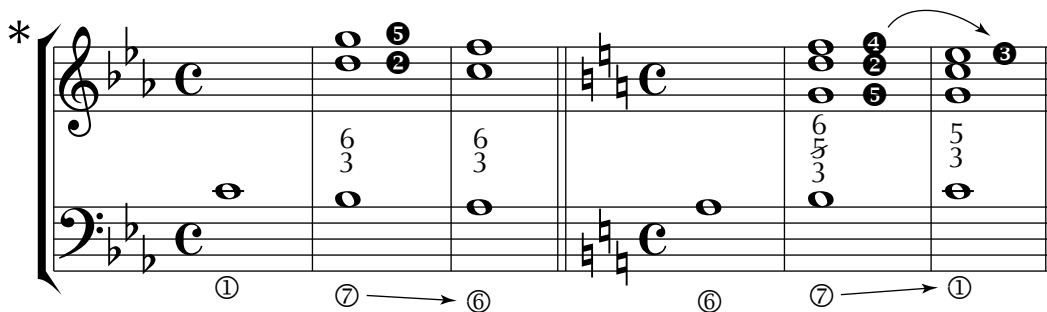
La settima di tono, vuole 3^a, e 6^a, e devono essere tutte due minori, se detta 7^a di tono è mag-

⑦ takes a 3rd and a 6th, and both of them should be minor if the said ⑦ is major.



giore, se poi detta 7^a di tono è minore allora la 3^a e la 6^a d' accompagnamento devono essere tutte due maggiori, e questo cade naturalmente, vi si può [p. 4] dare ancora la 5^a falsa, quando la sudetta 7^a di tono sale alla prima di tono, perchè venendo la prima di tono la 5^a falsa risolve, dovendo risolvere, e intanto si dice falsa, perchè è 5^a minore; ma non si dice minore, perchè è consonanza perfetta.

If, on the other hand, the ⑦ is minor, then the 3rd and the 6th in the accompaniment should both be major, and this comes about naturally. One can give it a false 5th when the said ⑦ ascends to ①, because on reaching the ① the false 5th resolves, having to resolve since one terms it false because it is a minor 5th [=diminished]. But one does not say minor, because it is a perfect consonance.



Si avverte che la 3^a di tono è sinonima della 1^a di tono, cioè tanto è mettere la prima di tono con 3^a, 5^a, e 8^a, quanto è mettere la 3^a di tono con 3^a, e 6^a. La 2^a e la 7^a di tono sono sinonime della 5^a di tono.

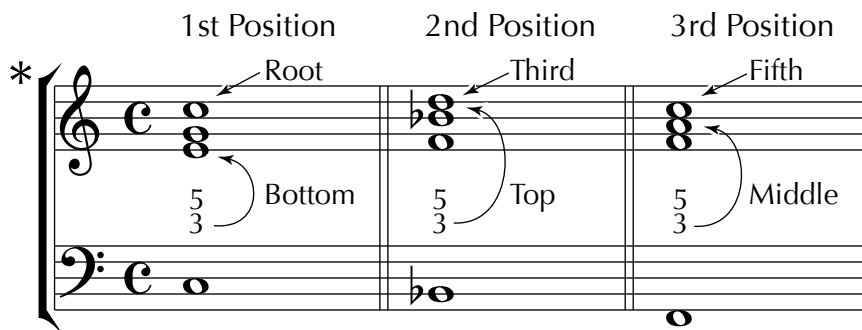
One should note that ③ is synonymous with ①. That is, just as one sets ① with a 3rd, a 5th, and an 8ve, so one sets ③ with a 3rd and a 6th. ② and ⑦ are synonymous with ⑤.

REGOLE DELLE POSIZIONI

Le posizioni sono tre, Prima in decimaterza con 3^a da sotto. Seconda in decimaquinta [?] con 3^a da sopra, e terza in quinta con 3^a in mezzo.

RULES OF THE POSITIONS

There are three positions: the first, at the octave, with the 3rd at the bottom; the second, at the tenth, with the 3rd on top, and the third, at the fifth, with the 3rd in the middle.



I toni di Cesolfaut, Delasolrè, ed Elamì, tanto maggiori, quanto minori, o in 3^a maggiore, o in 3^a minore, si sonano in prima posizione in decimaterza, cioè con 3^a di sotto.

The keys of C, D, and E, whether sharp or flat, or with a major 3rd or a minor 3rd, are played in first position at the thirteenth, that is, with the 3rd at the bottom.

I toni di Effaut, Gesolreut, ed Alamirè si sonano in terza posizione, in quinta, cioè con 3^a in mezzo.

The keys of F, G, and A are played in third position, at the fifth, that is, with the 3rd in the middle.

I toni de Befà, e Bemì si sonano in seconda posizione, in decimaquinta, cioè con 3^a di sopra.

The keys of B \flat and B \sharp are played in second position, at the fifteenth, that is, with the 3rd on top.

Seguono le scale in tono di Cesolfaut, Delasolrè, ed Elamì in prima posizione con terza da sotto con tutte le loro eccezioni.

Here follow the scales in the keys of C, D, and E \flat in first position with the 3rd placed at the bottom and with all the exceptions.

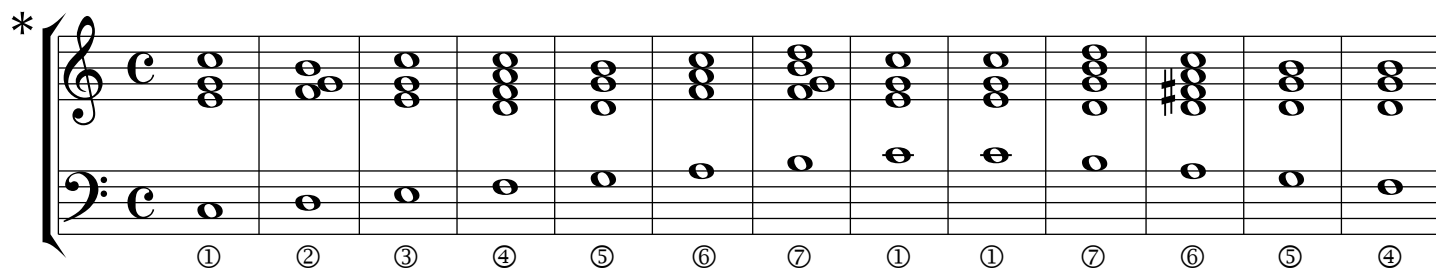
Si avverte, che i numeri di sotto dinotano le corde del tono.

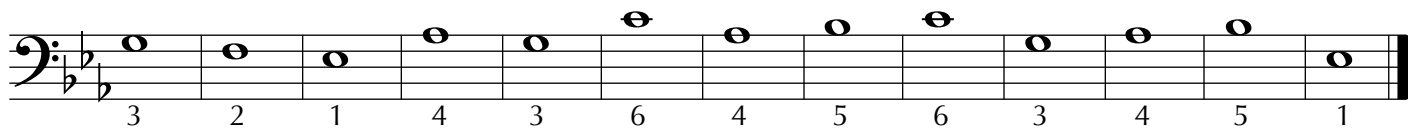
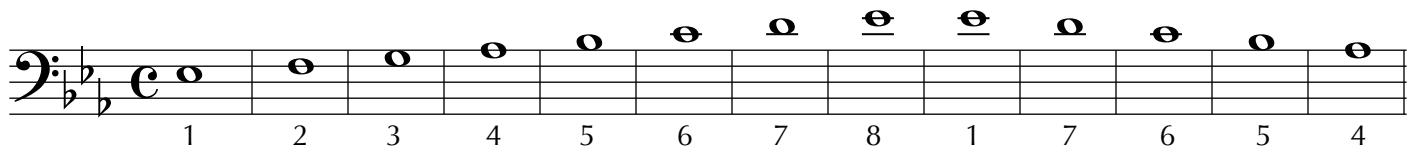
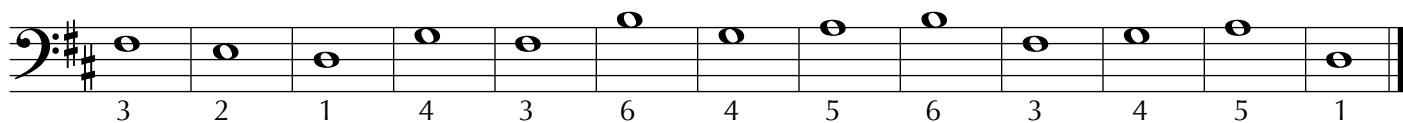
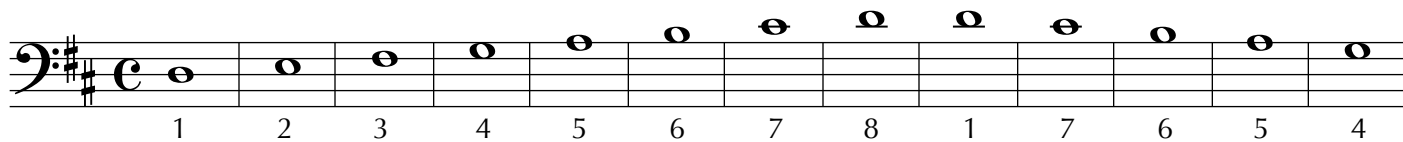
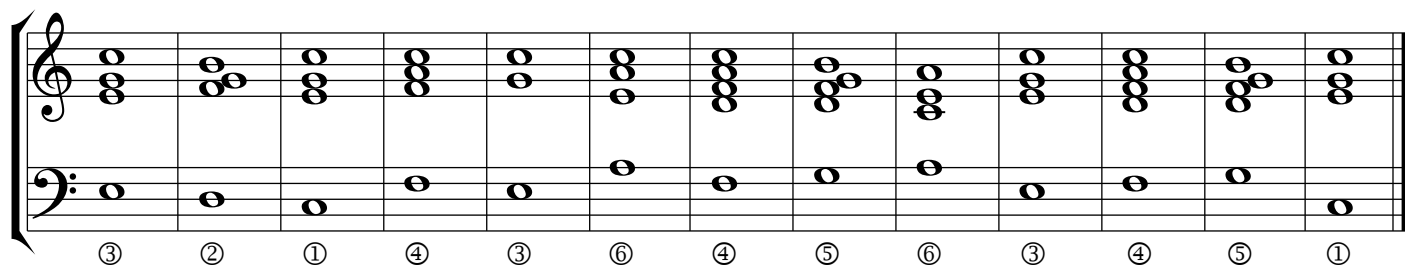
One should note that the numbers below the staff denote the scale steps of the key.

PRIMA POSIZIONE CON 3^a DA SOTTO

FIRST POSITION, WITH THE 3RD AT THE BOTTOM

The diagram shows two musical staves in bass clef with a common time signature. The top staff is for the key of C (Cesolfaut) and the bottom staff is for the key of D (Delasolrè). Each note is accompanied by a vertical stack of numbers representing the strings used for that note. The notes are: C (3), D (2), E (1), F (4), G (3), A (6), B (4), C (5), D (6), E (3), F (4), G (5), A (1).

* 



TERZA POSIZIONE CON 3^a IN MEZZO

THIRD POSITION, WITH THE 3RD IN THE MIDDLE

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

1 2 3 4 5 6 7 8 1 7 6 5 4

3 4 5 3 3 5 3 6 5 3 3 8 5 3 8

3 2 1 4 3 6 4 5 6 3 4 5 1

*

① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④

③ ② ① ④ ③ ⑥ ④ ⑤ ⑥ ③ ④ ⑤ ①

[p. 6]

1 2 3 4 5 6 7 8 1 7 6 5 4

3 2 1 4 3 6 4 5 6 3 4 5 1

SECONDA POSIZIONE CON 3^a DA SOPRA

SECOND POSITION, WITH THE 3RD ON TOP

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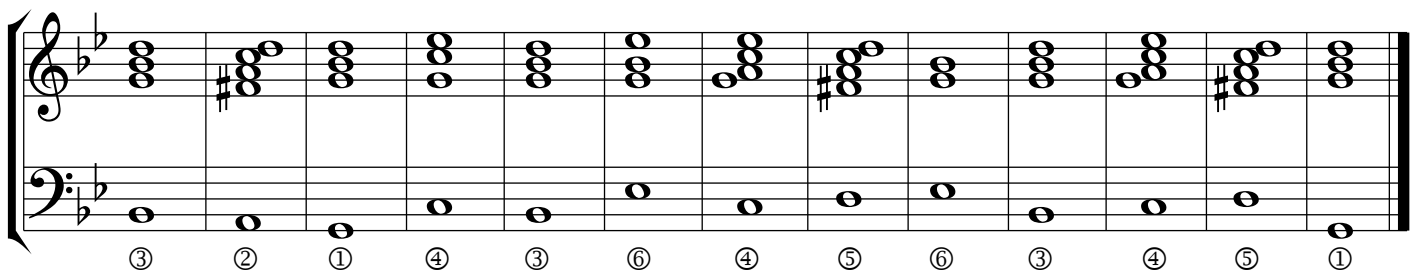
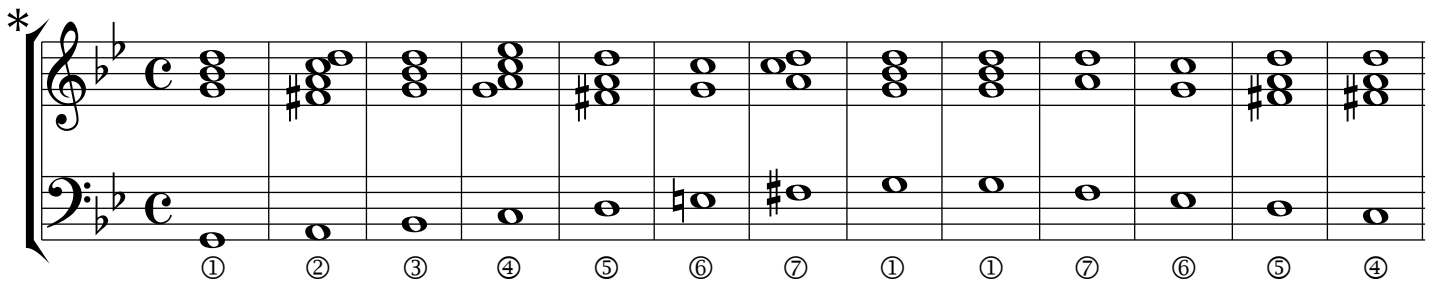
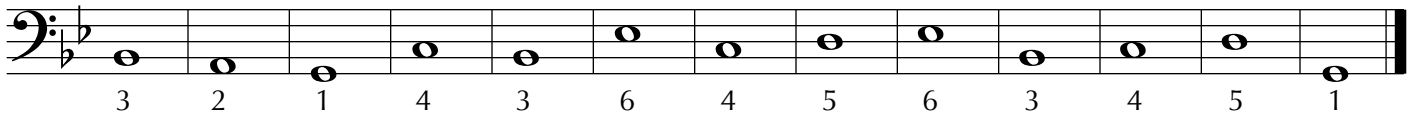
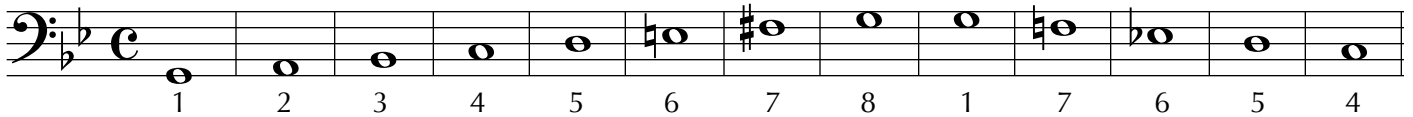
[p. 7]

REGOLA PER LA SCALA IN 3^a MINORE

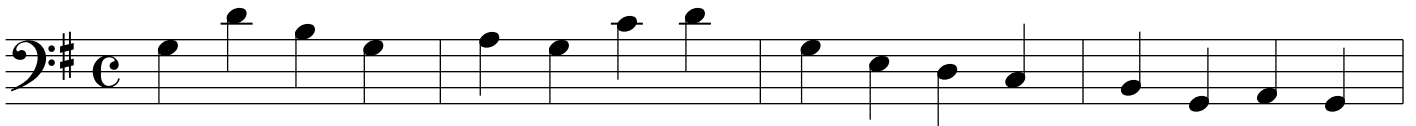
THE RULE FOR A SCALE IN THE MINOR MODE

Si avverte, che trovando la scala in 3^a minore la 6^a, e la 7^a di tono salendo sussecutivamente devono essere maggiori, e calando tutte due minori, e ciò se fa per sfuggire l' intervallo cromatico, che vi è da un minore ad un maggiore, o da maggiore, ad un minore.

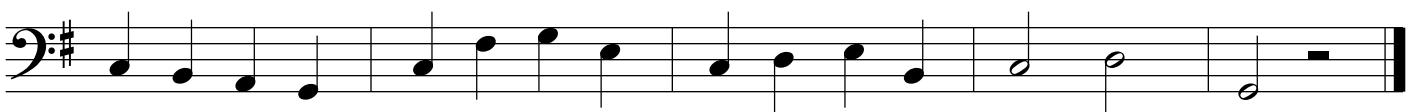
One should note that, upon finding the scale in the minor mode, ⑥ and ⑦ ascending one after the other should be major, and descending both should be minor. This is done to avoid the chromatic interval that exists from a major to a minor, or a minor to a major scale step.



(Partimento No. 1)



(*See the appendix for a likely realization.)



(Partimento No. 2)

(*See the appendix for a likely realization.)

[p. 8]

REGOLA PER LE CADENZE

THE RULE FOR CADENCES

Le cadenze sono tre, cioè semplice, composta, e doppia, e si fanno mettendo la prima di tono, e la 5^a, e se dopo la prima di tono si vogliono mettere altre corde del tono, sono arbitrarie.

There are three cadences, namely the simple, compound, and double, and they are made with ① and ⑤. After the ①, other scale steps may occur as desired.

La cadenza semplice è quando sopra la 5^a di tono si mettono le semplici consonanze di 3^a maggiore, e 5^a e questo accade quando la 5^a di tono è dell'istesso valore delle altre note.

The simple cadence is when one sets, above ⑤, the simple consonances of a major 3rd and a 5th. This occurs when ⑤ is the same time value as the other notes.

La cadenza composta è quando sopra la 5^a di tono si mette prima 4^a, e 6^a, e poi 3^a maggiore e 5^a, o pure, prima 4^a, e 5^a, e poi 3^a maggiore, e 5^a e questo accade quando la 5^a di tono è il doppio valore delle altre note.

The compound cadence is when one sets, above ⑤, first a 4th and a 6th, and then a major 3rd and a 5th, or even first a 4th and a 5th, and then a major 3rd and a 5th. This occurs when ⑤ is double the time value of the other notes.

La cadenza doppia è quando sopra la 5^a di tono si mette prima 3^a maggiore e 5^a e vi si può mettere la 7^a minore, poi 4^a, e 6^a, poi 4^a, e 5^a, e poi di nuovo 3^a maggiore e 5^a, ed anche la 7^a minore se si vuole, e questo accade quando la 5^a di tono è quadrupla.

The double cadence is when one sets, above ⑤, first a major 3rd and a 5th (and one may add the minor 7th), then a 4th and a 6th, then 4th and a 5th, and then once again a major 3rd and a 5th (and also the minor 7th if desired). This occurs when ⑤ is four times the value of the other notes.

(Partimento No. 3)

[p. 9]

REGOLA DELLE USCITE DI TONO O SIANO TERMINAZIONI

THE RULE OF DEPARTURES FROM THE KEY, OR TERMINATIONS

La terminazioni sono quattro, cioè due per salire, e due per calare, quando il Partimento sale di mezzo tono, allora diventa 7^a e prima di tono; quando sale di tono intero, diventa 4^a, e 5^a di tono, quando cala di mezzo tono diventa 6^a, e 5^a di tono, quando cala di tono intero, diventa 2^a, e prima di tono, ma bisogna vedere se corrisponde al tono in cui si v^a, se si entra in 3^a minore, or in terza maggiore, si conosce dall' anticipazione de detta 3^a or pure dalla 6^a di tono come si è anticipata. Segue l' esempio.

There are four terminations of key, namely two that ascend and two that descend. When the partimento ascends by a semitone, then the interval turns into ⑦ and ①. When it ascends a whole tone it turns into ④ and ⑤. When it descends a semitone it turns into ⑥ and ⑤. When it descends a whole tone it turns into ② and ①. But take care to see that the new key in which you proceed corresponds to the old key. One recognizes whether the new key should begin in the minor or major mode from the prior occurrence of the new scale's 3rd or even its 6th. An example follows.

(Four Modulations)

Musical staff 1: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*7) under B2, (1) under C3. A fermata is over G3.

Musical staff 2: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*4) under B2, (5) under C3. A fermata is over G3.

Musical staff 3: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*6) under B2, (5) under C3. A fermata is over G3.

Musical staff 4: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*2) under B2, (1) under C3. A fermata is over G3.

(Partimento No. 4)

Musical staff 1: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical staff 2: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*7) under B2, (1) under C3, (*4) under B2, (5) under C3, (*4) under B2, (5) under C3, (*6) under B2, (5) under C3.

Musical staff 3: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*7) under B2, (1) under C3, (*6) under B2, (5) under C3.

(*See the appendix for a likely realization.)

Musical staff 4: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Chord markings: (*7) under B2, (1) under C3. A fermata is over G3.

REGOLA DEL PARTIMENTO CHE CALA DI 3^a E SALE DI GRADO

THE RULE OF A PARTIMENTO THAT FALLS A 3RD AND RISES A STEP

Quando il Partimento cala di 3^a e sale di grado, si accompagna con 3^a 5^a e 6^a cioè a quella nota che è calata de 3^a se li dà 3^a 5^a e 6^a e a quella che è salita di grado se li dà 3^a e 5^a si può accompagnare anche colla 9^a preparata dalla 3^a e risolta anche a 3^a cioè a quella nota che sale di grado se li dà 3^a 5^a e 9^a e a quella che cala di 3^a se li dà 3^a 5^a e 6^a osservando le corde del tono.

When the partimento falls a 3rd and rises a step, it is accompanied by a 3rd, a 5th, and a 6th. That is, one gives a 3rd, a 5th, and a 6th to the note that has fallen a third, and a 3rd and a 5th to the note that has risen a step. One can also accompany it with a 9th prepared by a 3rd and resolved to a 3rd. That is, one gives a 3rd, a 5th, and a 9th to the note that rises a step, and a 3rd, a 5th, and a 6th to the notes that falls a third, observing the tones of the key.

Seque l' esempio.

An example follows.

*

(Partimento No. 6)

(*See the appendix for a likely realization.)

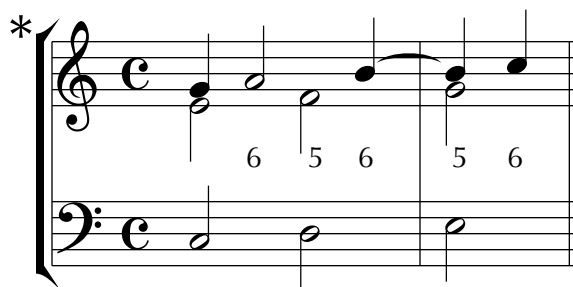
[p. 11]

REGOLA DEL PARTIMENTO,
CHE SALE DI GRADO,
E LE NOTE SONO PIÙ GRAVI DELL'ALTRE,
CIOÈ DI PIÙ VALORE DELLE ALTRE

THE RULE OF A PARTIMENTO THAT
ASCENDS BY STEP,
AND ITS NOTES ARE SLOWER THAN
OTHERS, THAT IS, HAVE GREATER TIME
VALUES THAN OTHER NOTES

Quando il Partimento sale di grado, e le note sono di più valore dell'altre, si accompagnano con 3^a e 5^a e poi sull'istessa nota si passa la 6^a la quale resta per 5^a alla nota che segue.

When the partimento rises by step, and the notes have greater time values than the other notes, one accompanies them with a 3rd and a 5th, and then on the same note one moves to the 6th, which will hold to become the 5th of the subsequent note.

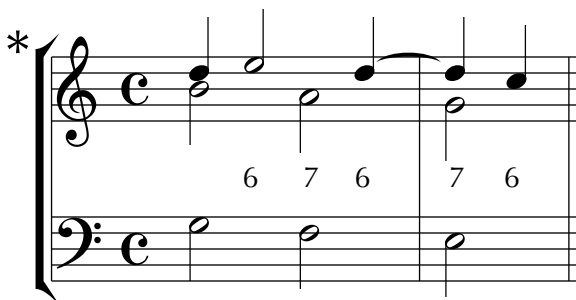


REGOLA DEL PARTIMENTO
CHE CALA DI GRADO,
E LE NOTE SONO PIÙ GRAVI DELL'ALTRE,
CIOÈ DI PIÙ VALORE DELLE ALTRE

Quando il Partimento cala di grado, e le note sono di più valore dell' altre, si accompagnano con 3^a e 7^a, e questa 7^a si risolve a 6^a sopra l' istessa nota; e quando alla prima nota non se trova preparata detta 7^a, perchè come dissonanza deve essere preparata da una delle quattro consonanze; allora alla prima nota si mette prima 3^a e 5^a e poi su la medesima nota si passa la 6^a, la quale resta per 7^a alla nota sequente, e detta 7^a viene sempre preparata dalla 6^a e risolta anche a 6^a.

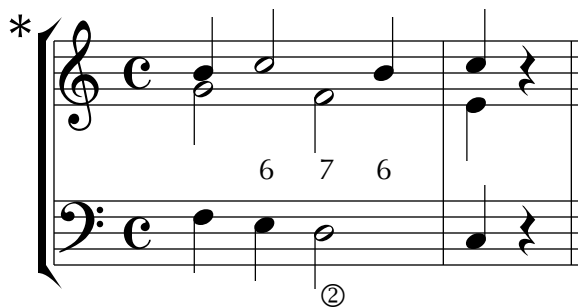
THE RULE OF A PARTIMENTO THAT
DESCENDS BY STEP,
AND ITS NOTES ARE SLOWER THAN
OTHERS, THAT IS, HAVE GREATER TIME
VALUES THAN OTHER NOTES

When the partimento falls by step, and the notes have greater time values than the other notes, one accompanies them with a 3rd and a 7th, and this 7th resolves to a 6th on the same note. When, for the first note, one does not find the said 7th prepared, because as a dissonance it should be prepared by one of the four consonances, then for this first note one sets first a 3rd and a 5th, and then on the same note one moves to the 6th, which will hold to become the 7th of the subsequent note, and the said 7ths will always be prepared by a 6th and resolved to a 6th.



Dipiù quando si trova la 2^a di tono, e la 6^a di tono più gravi dell' altre note, o sono di più valore dell' altre, anche se li dà prima 3^a, e 7^a, e poi 7^a, e 6^a, e detta settima si accompagna sempre con la 3^a, e dette 3^e devono corrispondere al tono in cui si stà.

Furthermore, when one comes to ② or a ⑥ that is slower than the other notes, or has greater time values than the other notes, one sets first a 3rd and a 7th, and then a 3rd and a 6th, and the said 7th is always accompanied by a 3rd, and the said thirds should correspond to the key of the moment.

* 

Seque l'empio.

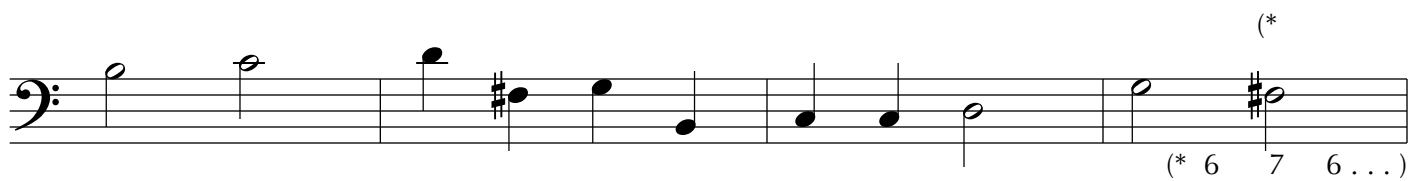
An example follows.

[p. 12]

(Partimento No. 7)











(*See the appendix for a likely realization.)



REGOLA DEL PARTIMENTO,
CHE SALE DI 4^a, E CALA DI 5^a,
E DEL PARTIMENTO
CHE SALE DI 5^a, E CALA DI 4^a

THE RULE OF A PARTIMENTO THAT
RISES A 4TH AND FALLS A 5TH,
AND OF A PARTIMENTO THAT
RISES A 5TH AND FALLS A 4TH

Quando il Partimento sale di 4^a e cala di 5^a si accompagna con 3^a e 7^a e la 7^a se risolve a 3^a sopra la nota che segue, e la sudetta 7^a viene anche preparata dalla 3^a e tutte le 3^e di accompagnamento devono corrispondere al tono in cui si stà, e l' ultima 3^a deve essere sempre maggiore, perchè l' ultima nota diventa sempre 5^a di tono.

When the partimento rises a 4th and falls a 5th, one accompanies it with a 3rd and a 7th, and the 7th resolves to the 3rd above the following note. The aforementioned 7th is prepared by a 3rd and all the 3rds in the accompaniment should correspond to the key of the moment, and the last 3rd should always be major because the last note always turns out to be ⑤.

Quando il Partimento sale di 5^a e cala di 4^a si accompagna con 4^a 5^a e 8^a e detta 4^a viene preparata dalla 8^a e se risolve sempre a 3^a minore sopra la stessa nota; e l' ultima 3^a deve essere maggiore, perchè anche l' ultima nota diventa 8^a [5a?] di tono; si può accompagnare detta 4^a con la 6^a, ma è meglio accompagnarla con la 5^a.

When the partimento rises a 5th and falls a 4th, one accompanies it with a 4th, a 5th, and an 8ve, and the said 4th is prepared by the 8ve and resolves to a minor 3rd above the same note. The last 3rd should be major because the last note turns out to be ⑤. One can accompany the said 4th with a 6th, but it is better to accompany it with a 5th.

Seque l' esempio.

An example follows.

[p. 13]

(Partimento No. 8)

(*See the appendix for a likely realization.)

REGOLA DEL PARTIMENTO,
LEGATO, PUNTATO, SINCOPIATO,
O PURE RADDOPPIATO

Quando il Partimento è legato, puntato, sincopato, o raddoppiato, se li dà 2^a e 4^a di botto, cioè senza essere preparate; e vi si può aggiungere anche la 6^a purchè non impedisca la posizione.

THE RULE FOR A TIED, DOTTED,
SYNCOPIATED, OR EVEN
REARTICULATED PARTIMENTO

When the partimento is tied, dotted, syncopated, or rearticulated, one sets a 2nd and a 4th straight away, that is without being prepared. And one can incorporate the 6th provided it does not interfere with the hand position.

* 4 2 6 4 2

Si avverte, che allora al sudetto partimento se li dà 2^a e 4^a quando vi è la nota della risoluzione che è una nota che cala di grado dopo la nota legata, puntata, sincopata, o raddoppiata, altrimenti se le danno le semplici consonanze che richiede.

One should note that the 2nd and 4th are given to a note that has a resolution, that is, a note that falls a step after a tied, dotted, syncopated, or rearticulated note. Otherwise one gives these notes the simple consonances that they require.

* stepwise resolution no resolution

La 4^a deve essere minore, qualora il Partimento dopo la nota della risoluzione, torna allo stesso tono, o pure quando seguitano più ligature di 2^a e 4^a e l'ultima 4^a se dopo la nota di risoluzione torna allo stesso tono, anche deve essere minore; se poi non torna allo stesso tuono, allora detta 4^a deve essere maggiore; la detta 4^a va a 6^a sopra la nota di risoluzione, e la 2^a resta per 3^a.

The 4th should be minor whenever the partimento, after the note of resolution, returns to the same same note, or even when more ties follow the 2nd and the 4th, the 4th should also be minor if the last 4th, after the note of resolutions, returns to the same note. If, however, the partimento does not return to the same note, then the said 4th should be major. The said 4th moves to the 6th above the note of resolution, and the 2nd holds to become a 3rd.

* a return no return

Se poi detto Partimento legato, puntato, sincopato, o raddop- [p. 14] -piato dopo la nota di risoluzione non torna allo stesso tono, allora se le dà 2^a e 4^a maggiore.

If, however, the said tied, dotted, syncopated, or rearticulated partimento does not return to the same note after its resolution, then one gives it a 2nd and a major 4th.

La 6^a d' accompagnamento deve essere minore quando si stà in 3^a minore; quando poi si stà in 3^a maggiore, allora la 6^a deve essere maggiore; si avverte però che quando si stà in 3^a minore, ed il Partimento vuole 4^a maggiore, allora non ostante che si stà in 3^a minore, la 6^a d' accompagnamento

The 6th in the accompaniment should be minor when the partimento is in the minor mode, and when in the major mode the 6th should be major. One should note, however, that when in the minor mode, and when the partimento takes a major 4th, then notwithstanding the minor mode, the 6th in

deve essere maggiore, perchè diventa 2^a di tono perchè la 4^a maggiore fa uscire di tono, e detta 4^a maggiore diventa 7^a di tono, e dette dissonanze devono venire sempre in batture della battuta, e la risoluzione in levare, e capitando la 2^a e 4^a su la 4^a di tono, la 4^a maggiore non fa uscire di tono, e la 4^a minore fa uscire di tono.

the accompaniment should be major because it turns out to be ②. This is because the major 4th causes a departure from the key, and the said 4th becomes ⑦. The said dissonances should fall on the strong beats, and their resolutions on the weak beats. And should the 2nd and 4th happen to fall on ④, the major 4th does not cause a departure from the key, and the minor 4th does cause such a departure. An example follows.

Segue l' esempio.

[p. 15] (Partimento No. 9)

(*See the appendix for a likely realization.)

REGOLA ATTINENTE ALLO STESSO PARTIMENTO

Si avverte, che trovando la 6^a di tono minore, e sarà legata, puntata, sincopata, o raddoppiata dopo le sue consonanze, se li dà 2^a superflua, perchè diventa 7^a di tono, e se li dà 4^a maggiore perchè diventa 2^a di tono. Di più quando si trovano due legature di 2^a e 4^a e poi si entra in terza minore, allora la prima 2^a si fa minore, perchè diventa dà 6^a di tono.

A RULE PERTAINING TO THE SAME PARTIMENTO

One should note that if one finds ⑥ to be minor, and to be tied, dotted, syncopated, or rearticulated, one sets, after its consonances, an augmented 2nd because it turns out to be ⑦, and one sets a major 4th because it turns out to be ②. Moreover, when you find two ties of a 2nd and a 4th, and when one enters the minor mode, then one makes the first 2nd minor because it turns out to be ⑥.

Dippiù una 2^a e 4^a si possono risolvere ad una 4^a maggiore; e se il Partimento principiasse a legare, e sincopare dalla 5^a di tono, e terminare alla prima di tono, allora se osservano tutte le corde del tono, con fare anche la 4^a maggiore; così ancora quando il Partimento lega da un 8^a all' altra; e capitando la 2^a e 4^a su la terza del tono che sarà anche ligata, puntata, sincopata, o raddoppiata dopo le sue consonanze di terza, e sesta, se detta terza di tono è minore se li dà 2^a maggiore e 4^a minore, se poi

Furthermore, a 2nd and a 4th can resolve to [[another]] major 4th. If the partimento should begin by tying or syncopating from ⑤, and should end at ①, then one observes all the scale steps, even using a major 4th, and likewise when the partimento descends in ties from ⑤ to ①. And if the 2nd and 4th chance upon a ③ that will also be tied, dotted, syncopated, or rearticulated following its consonances of a 3rd and 6th, and if the said ③ is minor, then one gives it a major 2nd and a

detta 3^a di tono è maggiore se li dà 2^a minore e 4^a minore, e ciò si fa per osservare le corde del tuono in cui si stà, e se a detta terza di tono li precede la quarta di tono che sarà anche ligata, o sincopata, allora a detta quarta di tono se li dà 4^a maggiore, ed alla 3^a di tono come si è detto.

minor 4th, or if the said ③ is major, one gives it a minor 2nd and a minor 4th, and this is done to respect the degrees of the key of the moment. And if the said ③ is preceded by a ④ that will also be tied or syncopated, then one gives to the said ④ a major 4th, and to the said ③ as has been described.

Segue l' esempio di tutto ciò che si è detto

An example follows of all that has been described.

(Partimento No. 10)

The musical score consists of seven staves of bass clef music in G major (one sharp). The time signature is common time (C). The notes are as follows:

- Staff 1: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Interval markings: (* 4/2) under the final G4.
- Staff 2: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. Interval markings: (* 4/2) under the final G5.
- Staff 3: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. Interval markings: (* 6) under the final G5, and (* 4/2) under the final G5.
- Staff 4: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. Interval markings: (* 5) under the final G5, and ... ①) under the final G5.
- Staff 5: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. Interval markings: (* 8) ... under the final G5.
- Staff 6: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. Interval markings: ... ①) under the final G5.

The image shows three staves of musical notation in bass clef with a key signature of one sharp (F#). The first staff has a flat sign above the second measure and a tempo marking $(*\frac{b4}{2})$ below. The second staff has a tempo marking $(*\frac{4}{2})$ below. The third staff has a tempo marking $(*\text{See the appendix for a likely realization.})$ above and ends with a double bar line.

FINE DELLE SUDETTE REGOLE

THE END OF THE AFOREMENTIONED RULES

APPENDIX

Furno did not include realizations of the ten partimenti in his *Method*. As the improvised oral traditions of eighteenth-century partimenti began to transform into the standardized written traditions of the nineteenth century, it became more common to see written-out realizations. They could be done in three separate parts on three staves (a bass with two upper voices, the so-called *disposizione a tre*) or in four parts (a bass with three upper voices, *disposizione a quattro*), or in a keyboard style with a varying number of upper tones all notated on the treble staff.

The partimenti in Furno's *Method* are didactic and elementary. Their long runs of quarter notes simplify the student's task, though at the expense of musical expression. Yet what they lack in rhythmic complexity is more than offset by the density of patterns intended to be executed during each bass. No. 10 is a "summa," meaning a review of all the patterns presented in the *Method*.

The partimenti in Furno's *Method* become progressively more complex as one advances from No. 1 to No. 10. The editor's realizations likewise become more complex. The earlier realizations are strictly chordal, the later ones more contrapuntal. No realization is definitive. Each is merely a transcription of a particular performance.

Partimento No. 1

The musical score for Partimento No. 1 is presented in two systems. Both systems are in G major (one sharp) and common time (C). The first system consists of four measures. The treble staff contains chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, and G4-B4-D5. The bass staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The second system begins with a measure number '5' above the treble staff. It consists of five measures. The treble staff contains chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, G4-B4-D5, and G4-B4-D5. The bass staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line.

Partimento No. 2

Musical score for Partimento No. 2, measures 1-6. The piece is in G major (one sharp) and common time (C). The notation is for a grand staff with treble and bass clefs. The melody in the treble clef consists of chords and moving lines, while the bass clef provides a steady accompaniment. Measure 6 ends with a repeat sign.

Partimento No. 3

Musical score for Partimento No. 3, measures 1-7. The piece is in C major (no sharps or flats) and common time (C). The notation is for a grand staff with treble and bass clefs. The melody in the treble clef features a mix of chords and moving lines, while the bass clef provides a steady accompaniment. Measure 7 ends with a repeat sign.

Partimento No. 4

Musical score for Partimento No. 4, measures 1-8. The piece is in C major (no sharps or flats) and common time (C). The notation is for a grand staff with treble and bass clefs. The melody in the treble clef consists of chords and moving lines, while the bass clef provides a steady accompaniment. Measure 8 ends with a repeat sign.

Partimento No. 5

Measures 1-7 of Partimento No. 5. The piece is in C major, 3/4 time. The right hand features a sequence of chords and dyads, while the left hand provides a steady bass line with eighth and quarter notes.

Measures 8-14 of Partimento No. 5. The right hand continues with complex chordal textures, including some chromaticism. The left hand maintains a rhythmic accompaniment.

Measures 15-19 of Partimento No. 5. The right hand shows further development of the chordal patterns. The left hand continues with a consistent bass line.

Measures 20-26 of Partimento No. 5. The piece concludes with a final cadence in the right hand, marked by a fermata. The left hand ends with a sustained bass note.

Partimento No. 6

Measures 1-7 of Partimento No. 6. The piece is in D major, 3/4 time. The right hand features a sequence of chords and dyads, while the left hand provides a steady bass line with eighth and quarter notes.

Measures 8-14 of Partimento No. 6. The right hand continues with complex chordal textures, including some chromaticism. The left hand maintains a rhythmic accompaniment.

Measures 15-21 of Partimento No. 6. The piece concludes with a final cadence in the right hand, marked by a fermata. The left hand ends with a sustained bass note.

Partimento No. 7

Measures 1-7 of Partimento No. 7. The piece is in common time (C) and C major. The right hand features a sequence of chords and a melodic line, while the left hand provides a steady bass accompaniment.

Measures 8-14 of Partimento No. 7. The right hand continues with a melodic line and chords, and the left hand maintains the bass accompaniment.

Measures 15-20 of Partimento No. 7. The right hand features a melodic line with some chromaticism, and the left hand continues the bass accompaniment.

Measures 21-26 of Partimento No. 7. The right hand concludes with a melodic phrase and a final chord, and the left hand ends with a final bass note.

Partimento No. 8

Measures 1-7 of Partimento No. 8. The piece is in common time (C) and D major. The right hand features a sequence of chords and a melodic line, while the left hand provides a steady bass accompaniment.

Measures 8-13 of Partimento No. 8. The right hand continues with a melodic line and chords, and the left hand maintains the bass accompaniment.

Measures 14-19 of Partimento No. 8. The right hand concludes with a melodic phrase and a final chord, and the left hand ends with a final bass note.

Partimento No. 9

Musical notation for measures 1-7. The piece is in common time (C) and features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Musical notation for measures 8-14. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent with quarter notes.

Musical notation for measures 15-21. The melody includes some slurs and rests, and the bass clef accompaniment continues with quarter notes.

Musical notation for measures 22-26. The melody features a prominent slur over measures 23-24, and the bass clef accompaniment continues with quarter notes.

Musical notation for measures 27-32. The melody concludes with a final cadence, and the bass clef accompaniment ends with a whole note chord. The piece concludes with a double bar line.

Partimento No. 10

Measures 1-6 of Partimento No. 10. The piece is in common time (C) and features a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with quarter and eighth notes. A natural sign is present above the bass clef staff in measure 4.

Measures 7-13 of Partimento No. 10. The treble clef continues with melodic lines, including some sixteenth-note runs. The bass clef accompaniment remains consistent with the previous system. Measure 13 ends with a double bar line.

Measures 14-19 of Partimento No. 10. The treble clef features a prominent sixteenth-note figure in measure 14. The bass clef accompaniment continues with quarter notes. Measure 19 ends with a double bar line.

Measures 20-26 of Partimento No. 10. The treble clef melody includes a trill-like figure in measure 20. The bass clef accompaniment continues with quarter notes. Measure 26 ends with a double bar line.

Measures 27-32 of Partimento No. 10. The treble clef melody continues with eighth and sixteenth notes. The bass clef accompaniment continues with quarter notes. Measure 32 ends with a double bar line.

Measures 33-38 of Partimento No. 10. The treble clef melody features a sixteenth-note run in measure 33. The bass clef accompaniment continues with quarter notes. Measure 38 ends with a double bar line.

Measures 39-44 of Partimento No. 10. The treble clef melody includes a trill (tr) in measure 40. The bass clef accompaniment continues with quarter notes. Measure 44 ends with a double bar line.