Carlo Cotumacci (1709–1785)

untitled (=Solfeggi)

Catalogued as Partimenti in the Santini Collection

Manuscript 1341

The Bishopric Library, Münster, Germany

circa 1750s

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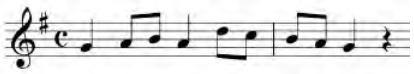

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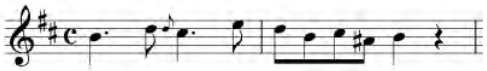

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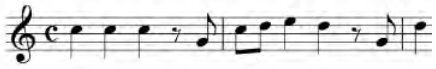

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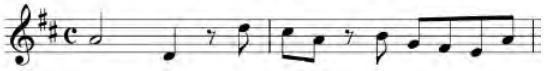

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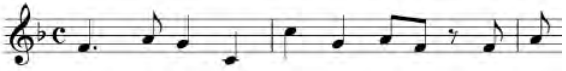

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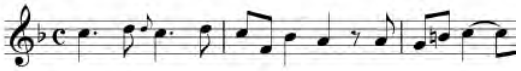

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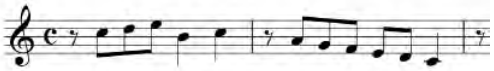

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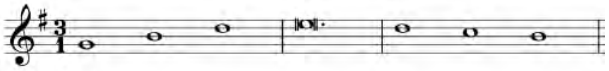

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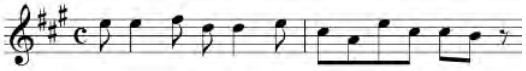

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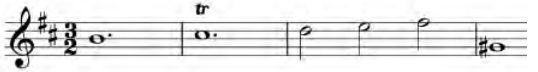

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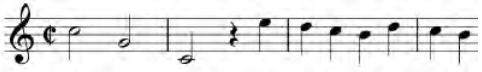

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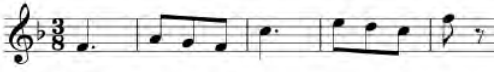

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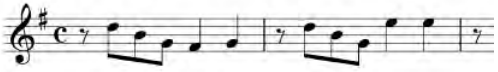

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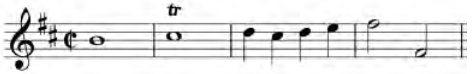

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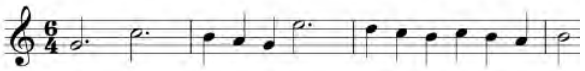

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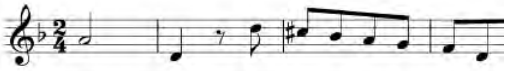

In this section of the website (partimenti.org>solfeggi>collections) you can find some of the same accompanied solfeggi from this manuscript but in a different manuscript and without accompaniments. That manuscript has five times as many solfeggi by Cotumacci, and it contains a more graded series of lessons from the very easy to the very difficult. The number pairs below (e.g., 1=31) mean "accompanied no. X = unaccompanied no. Y."

nos. 1=31, 2=32, 3=33, 4=34, 5=35, etc.

In other words, add 30 to the numbers given here.

Carlo Cotumacci (1709–1785) was a distinguished music master at the Neapolitan conservatory of Sant' Onofrio. In 1755 he composed his Principij e Solfeggi a Solo di Soprano, an extensive set of 115 solfeggios. There is some overlap with the present, untitled manuscript, so perhaps these accompanied solfeggi date from the same period.

This collection lacks a title page and was mistakenly grouped with collections of partimenti. On the page, an accompanied solfeggio and a realized partimento can look quite similar. The former adds a bass, the latter adds a melody. A tell-tale feature of a Neapolitan solfeggio is a measure of rest for the vocal part about a third of the way through, as will be seen in this manuscript.

At that time, apprentices usually sang the solfeggios with the help of hexachordal solmization. In the Italian system of the 18th century each key contained two hexachords. In major keys one hexachord started on the first scale degree (the "natural" hexachord; in C major: C,D,E,F,G,A = *do*, *re*, *mi*, *fa*, *sol la*) and the other on the fifth scale degree (the "hard" hexachord; in C major: G,A,B,C,D,E = *do*, *re*, *mi*, *fa*, *sol la*). Minor keys adopted the hexachords of their major relatives. Of course today's students may choose their own way of singing, whether solmizing (fixed or movable *do*) or vocalizing (e.g., *la*, *la*, *la*, . . .).

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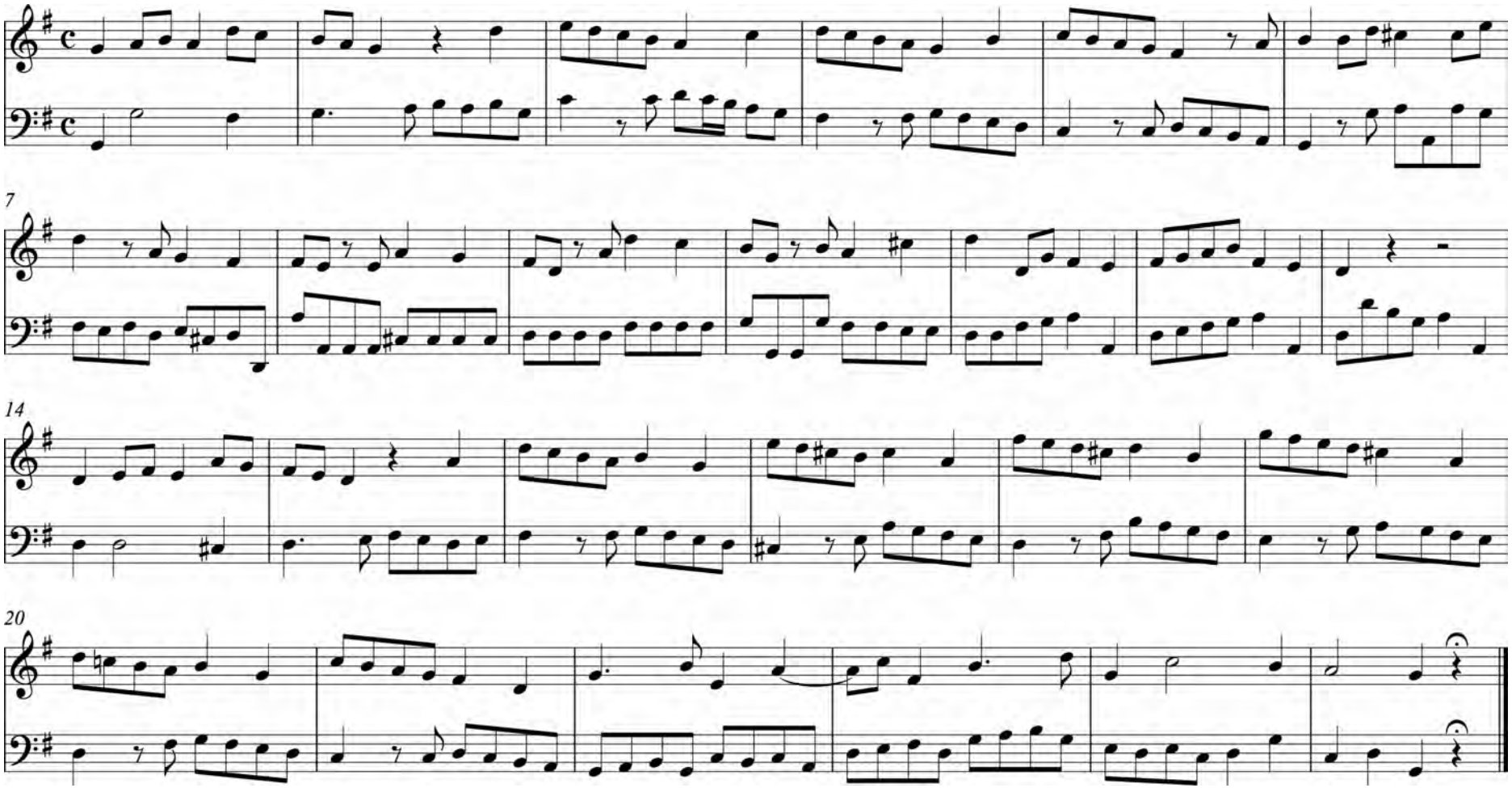

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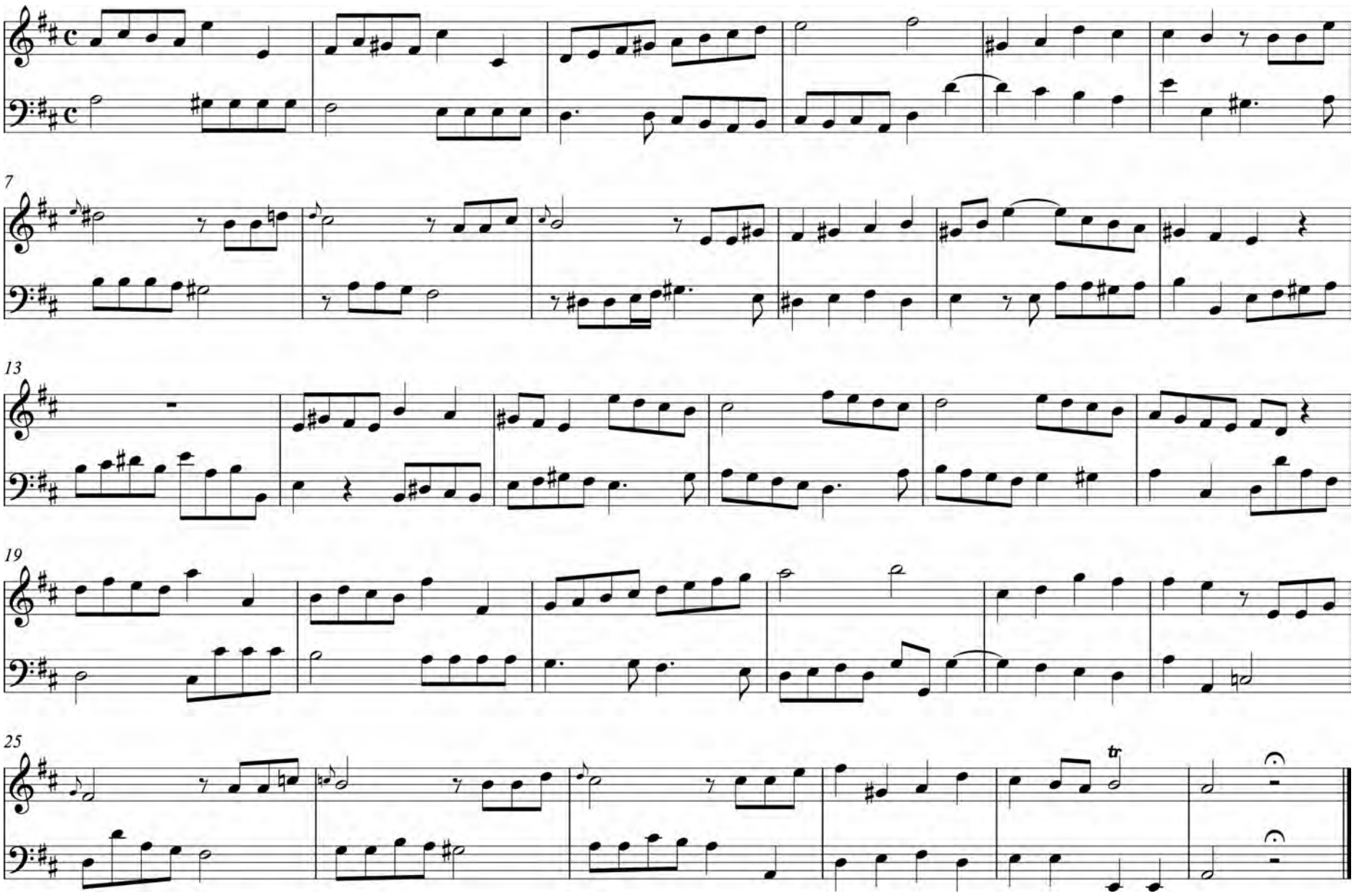

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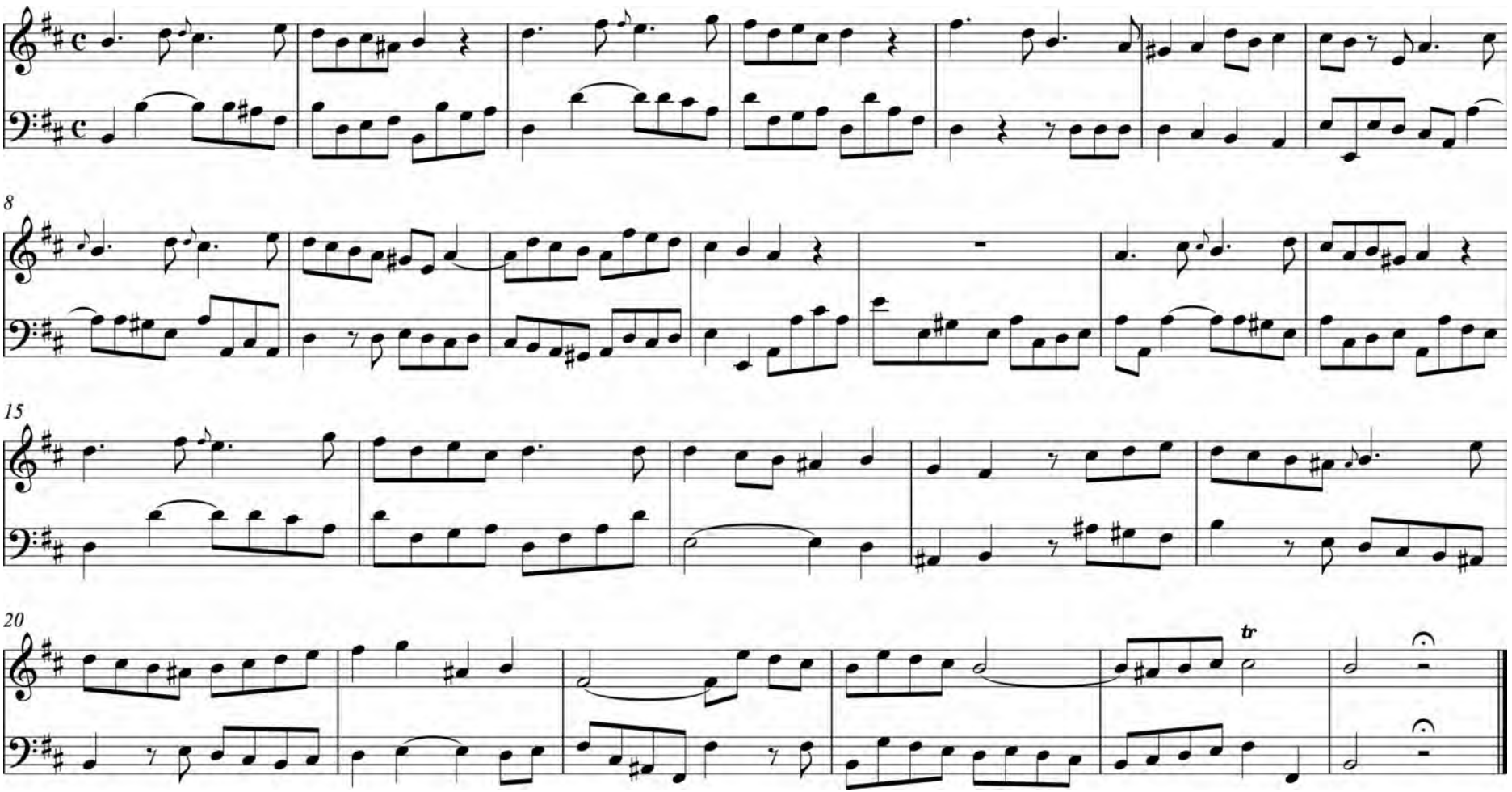

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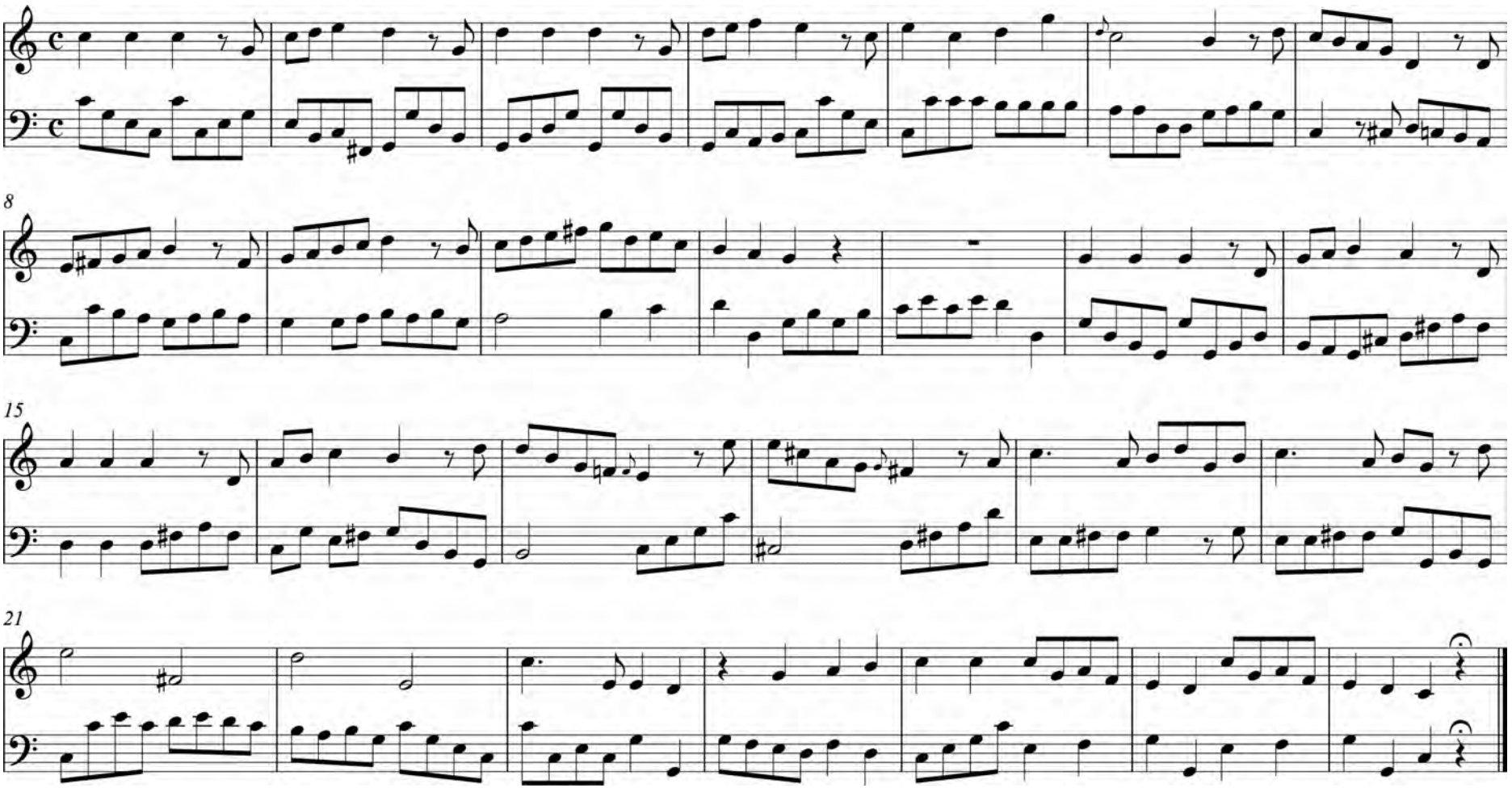

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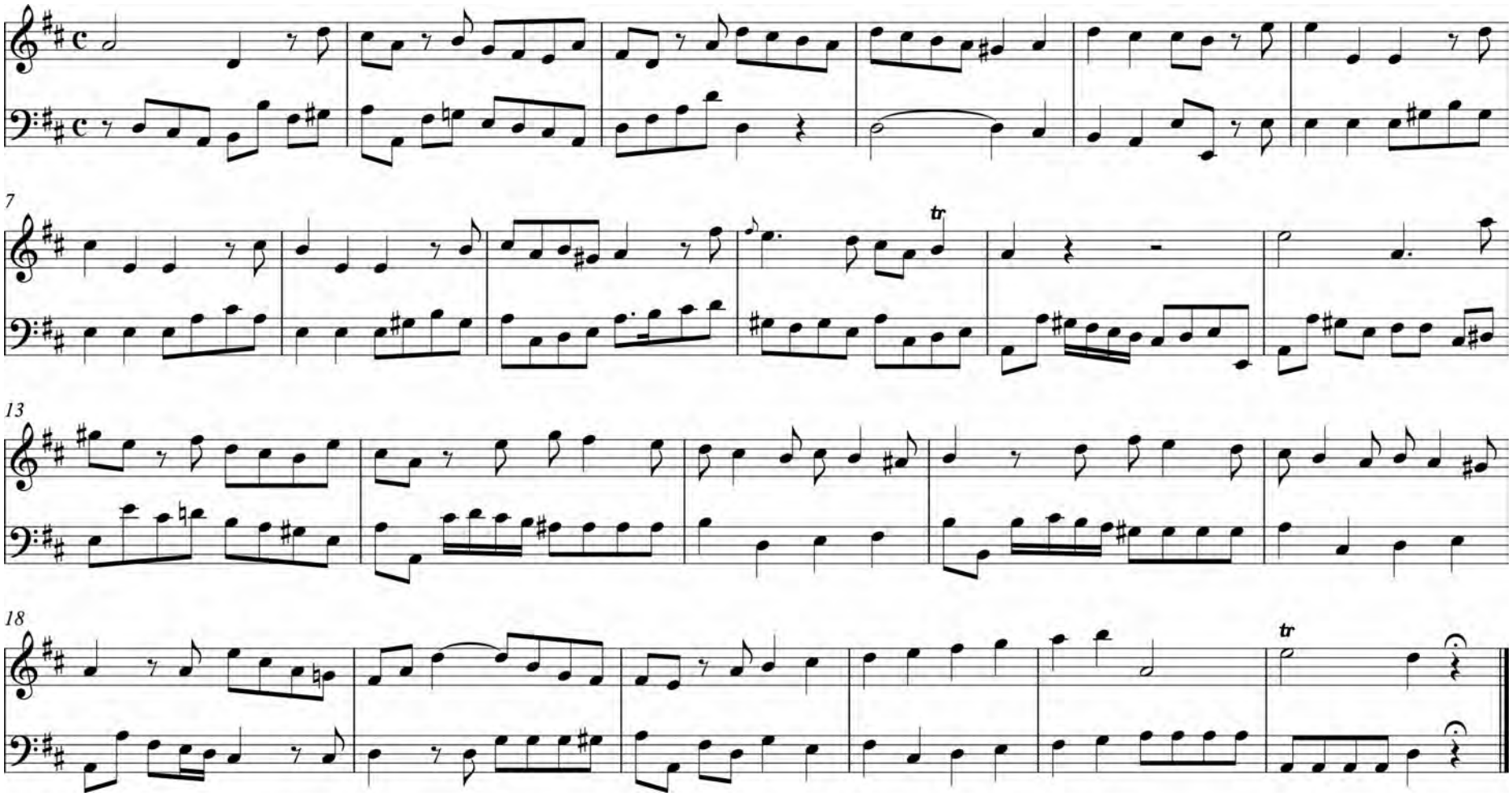

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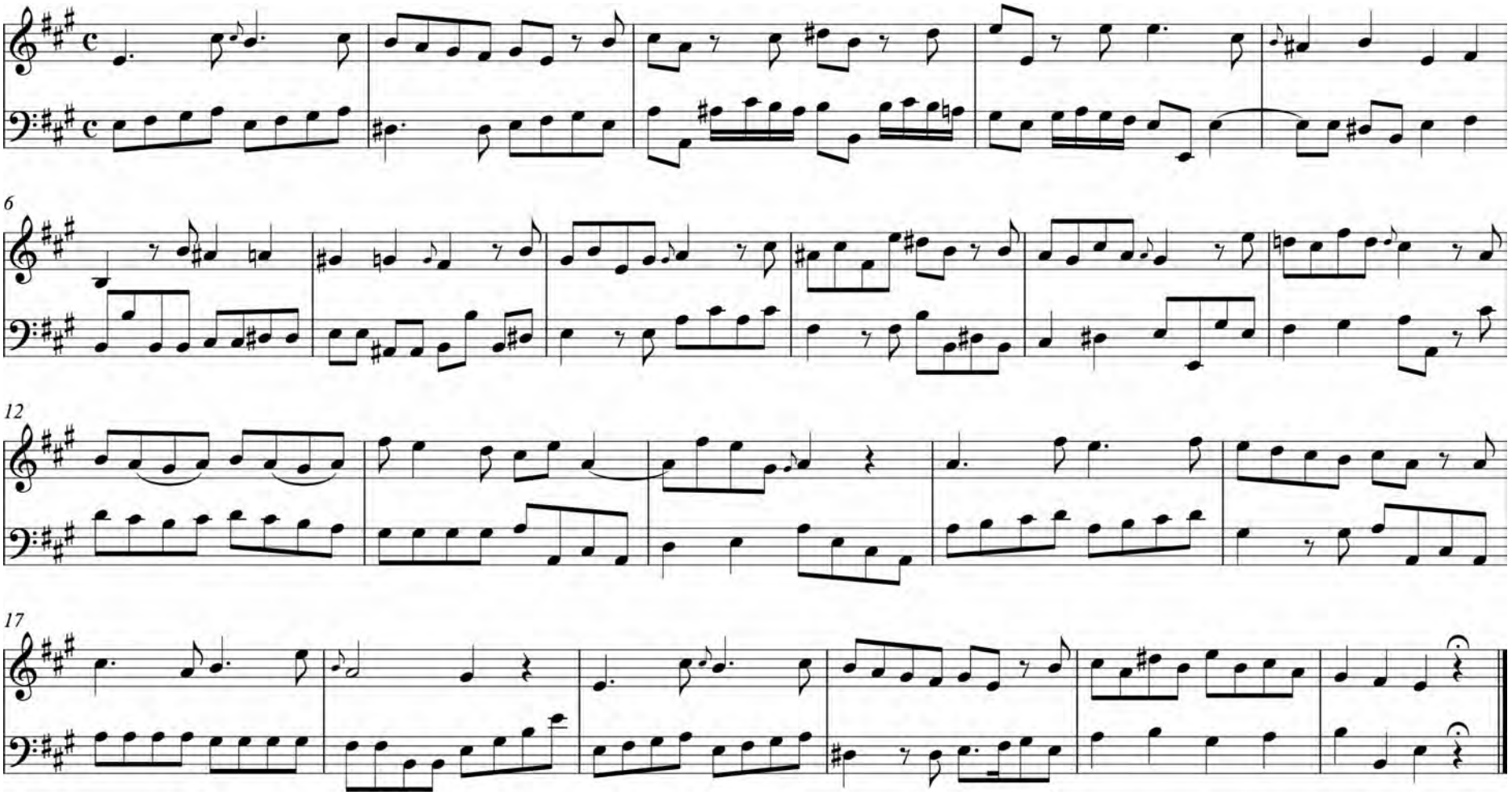

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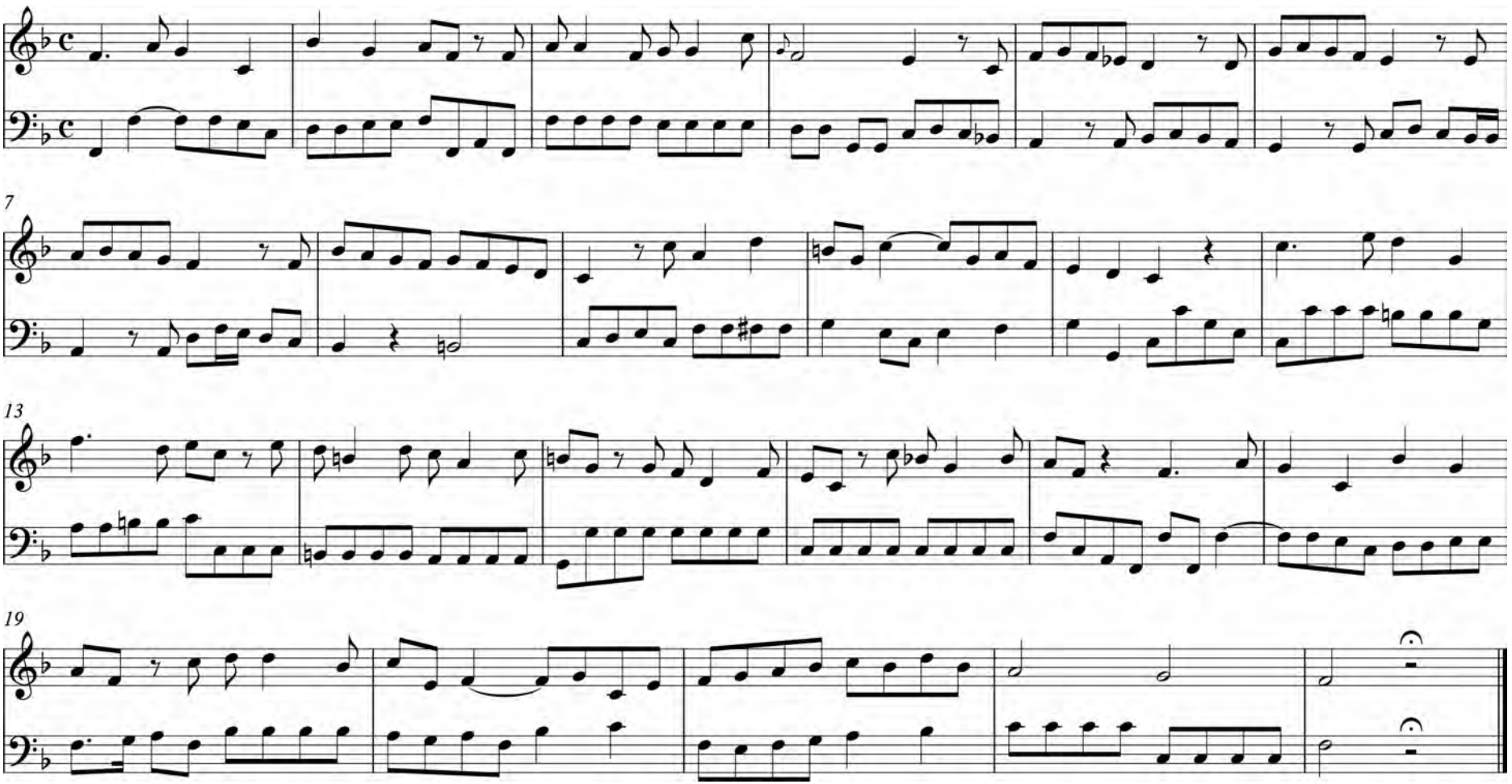

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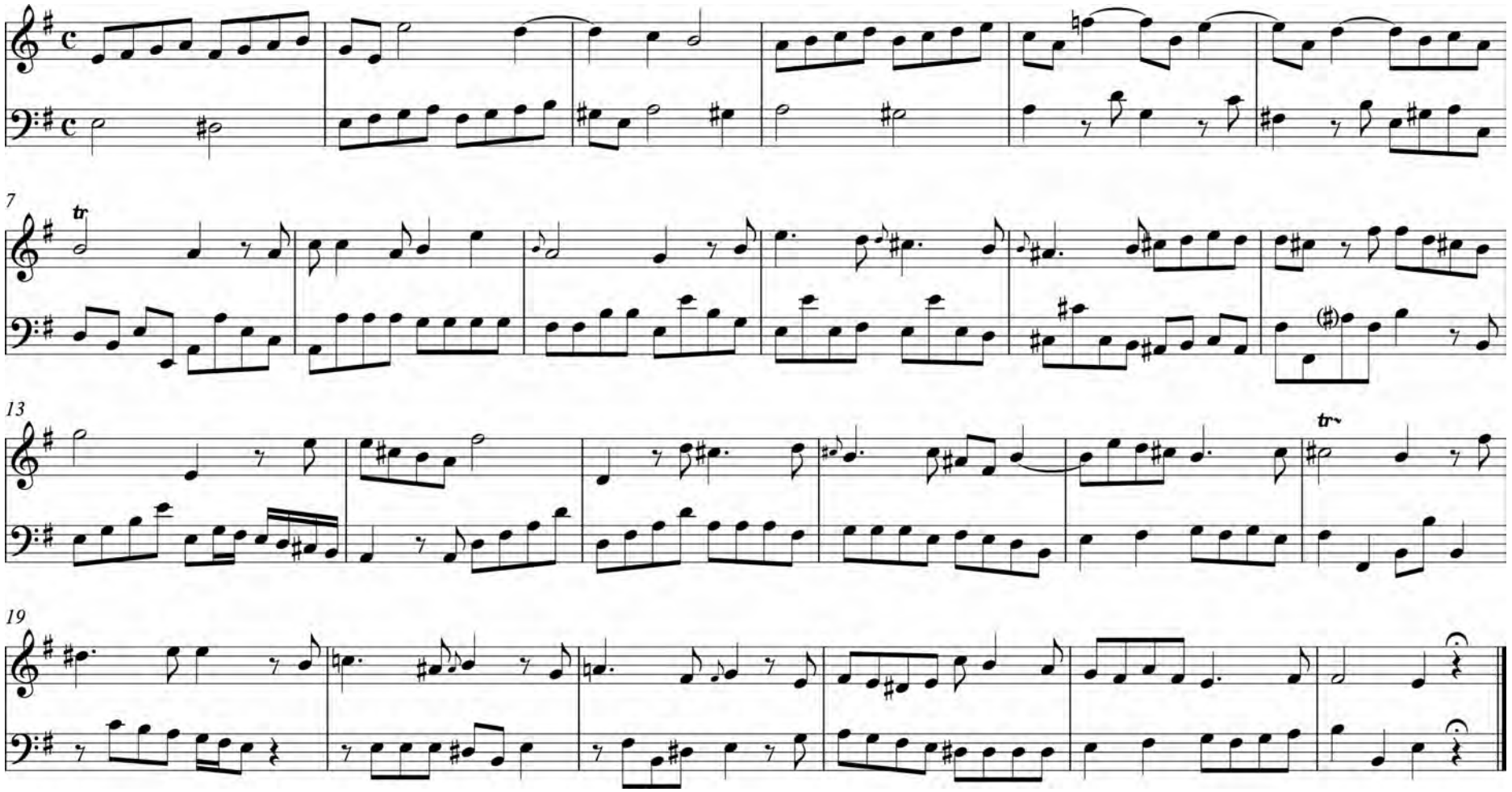

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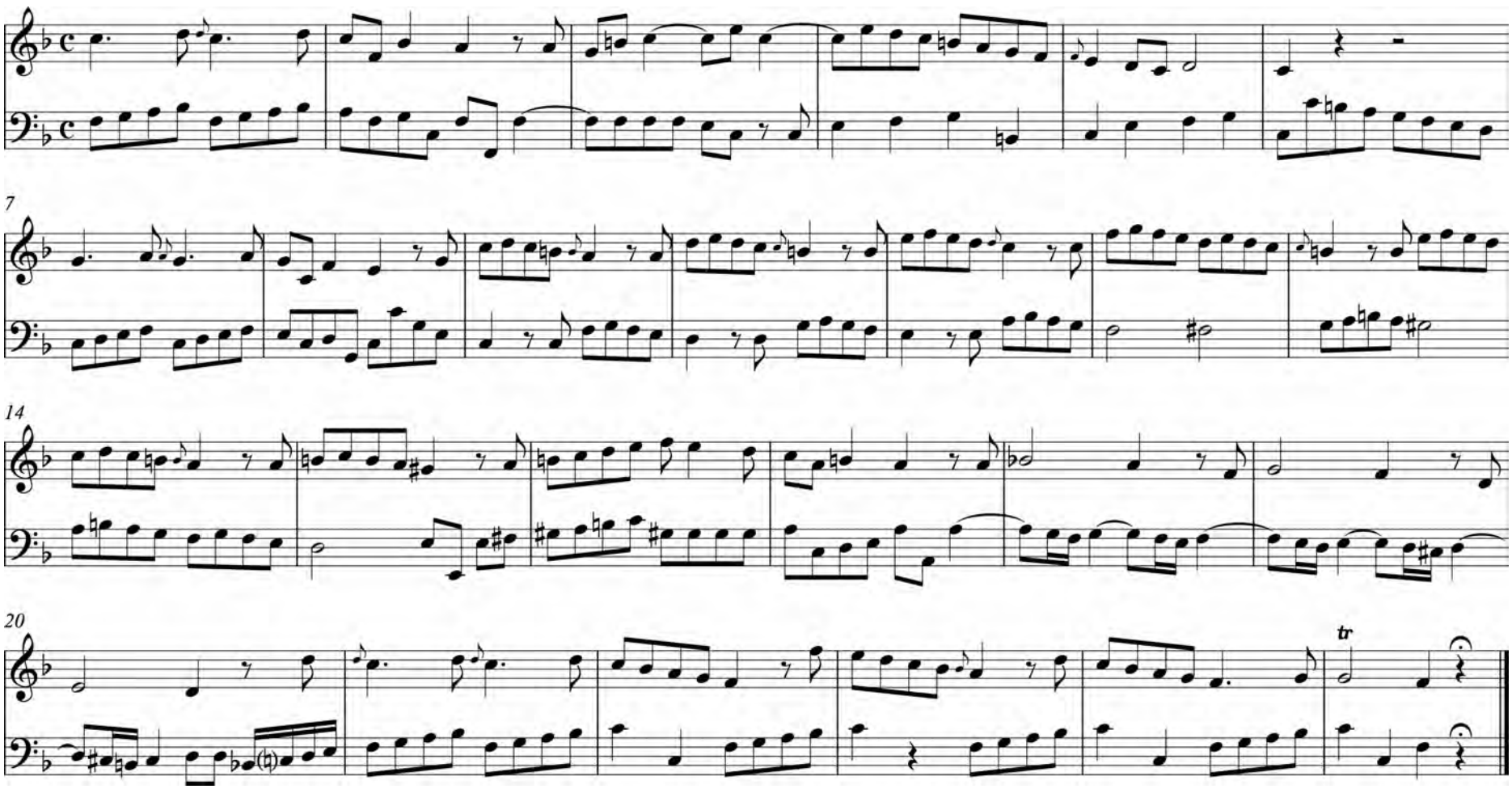

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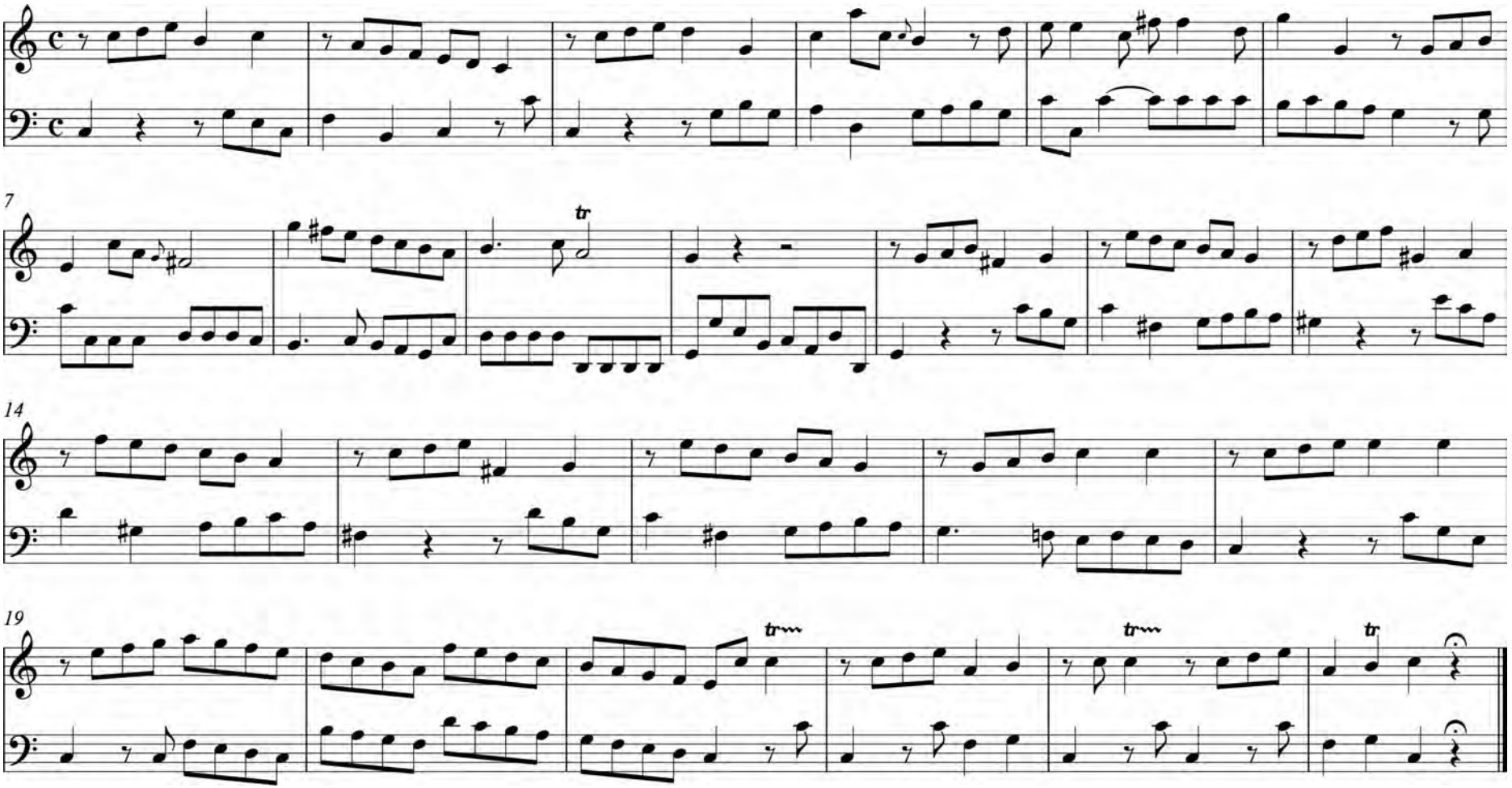

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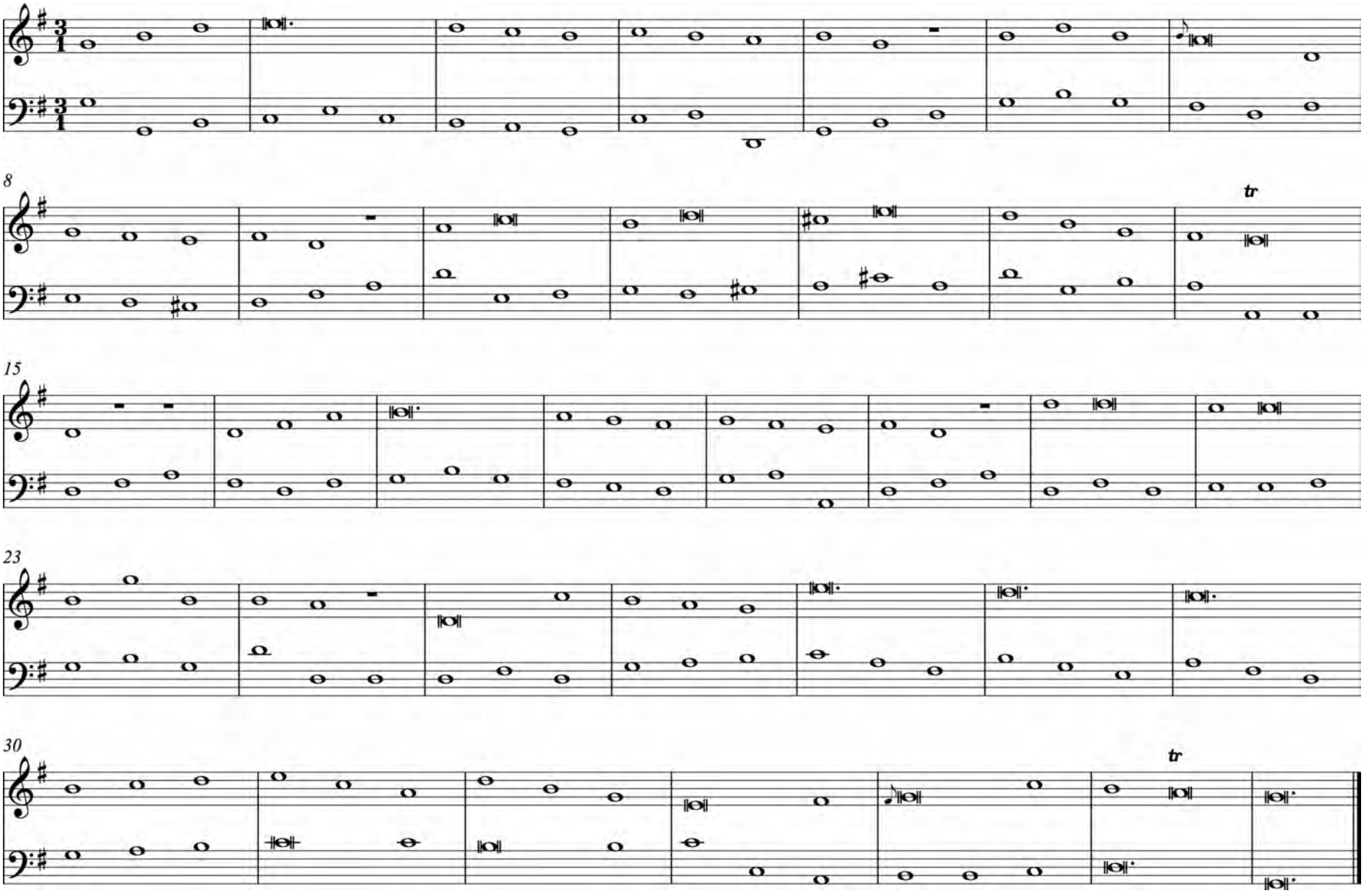

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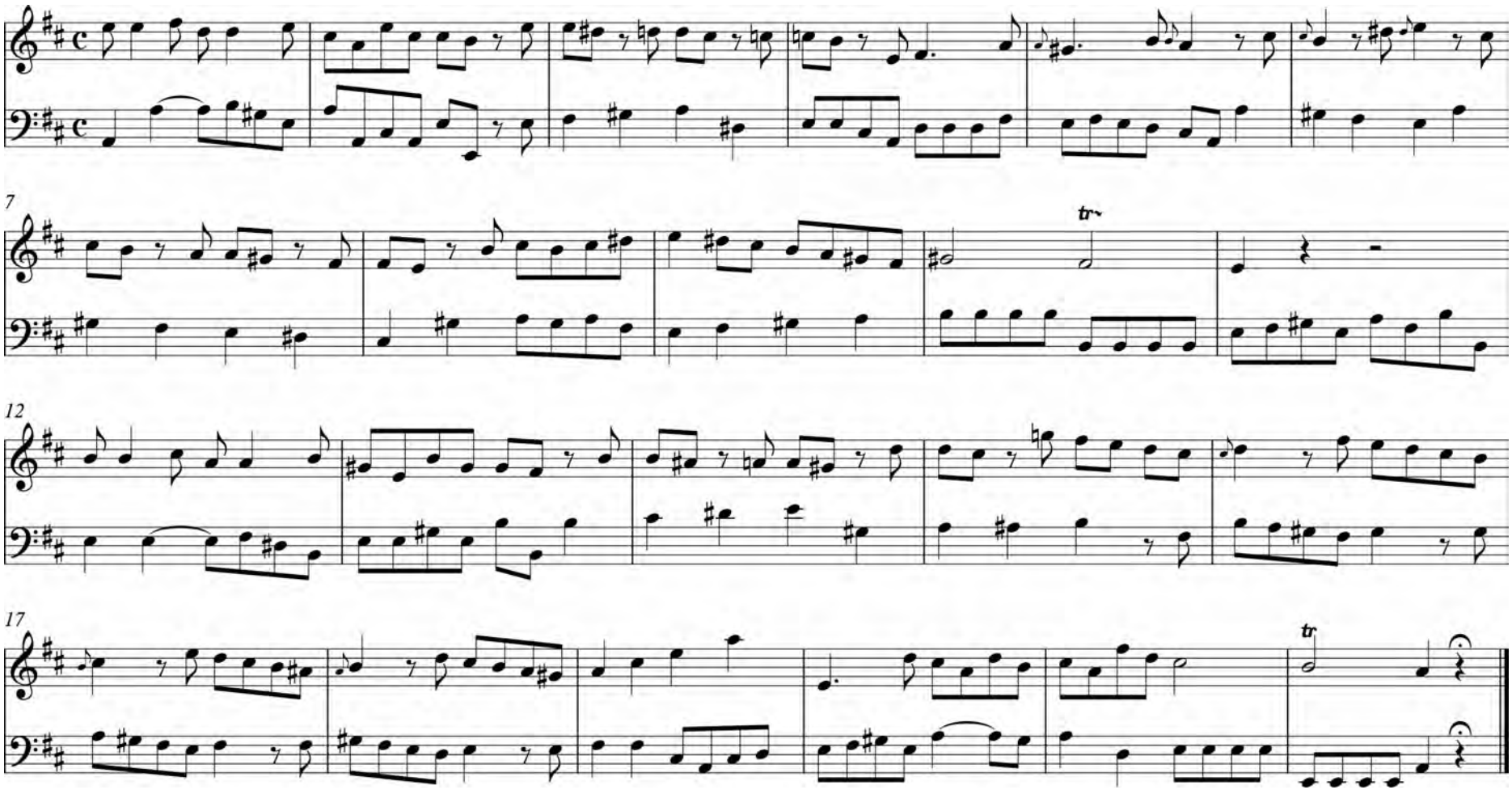

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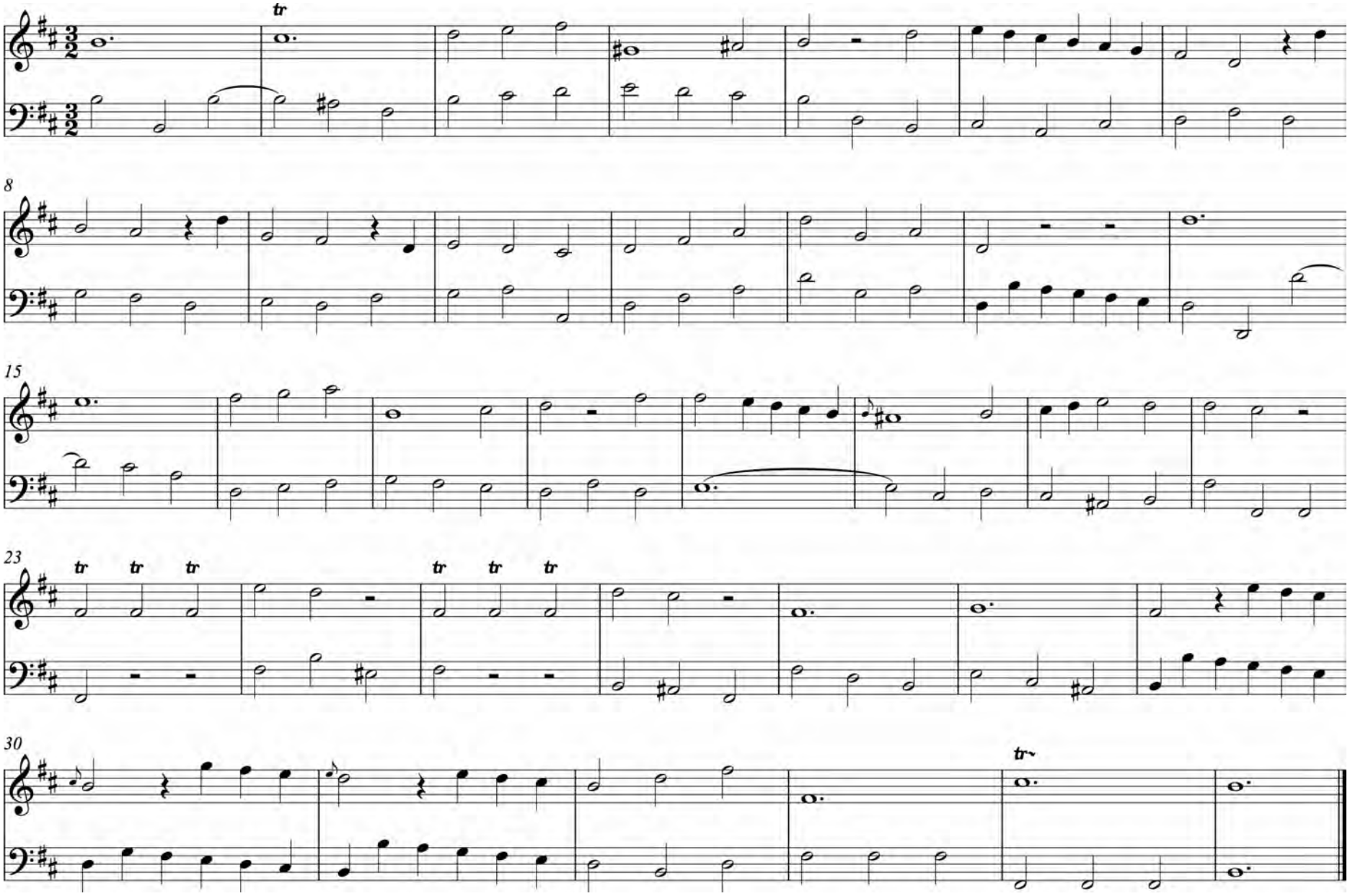

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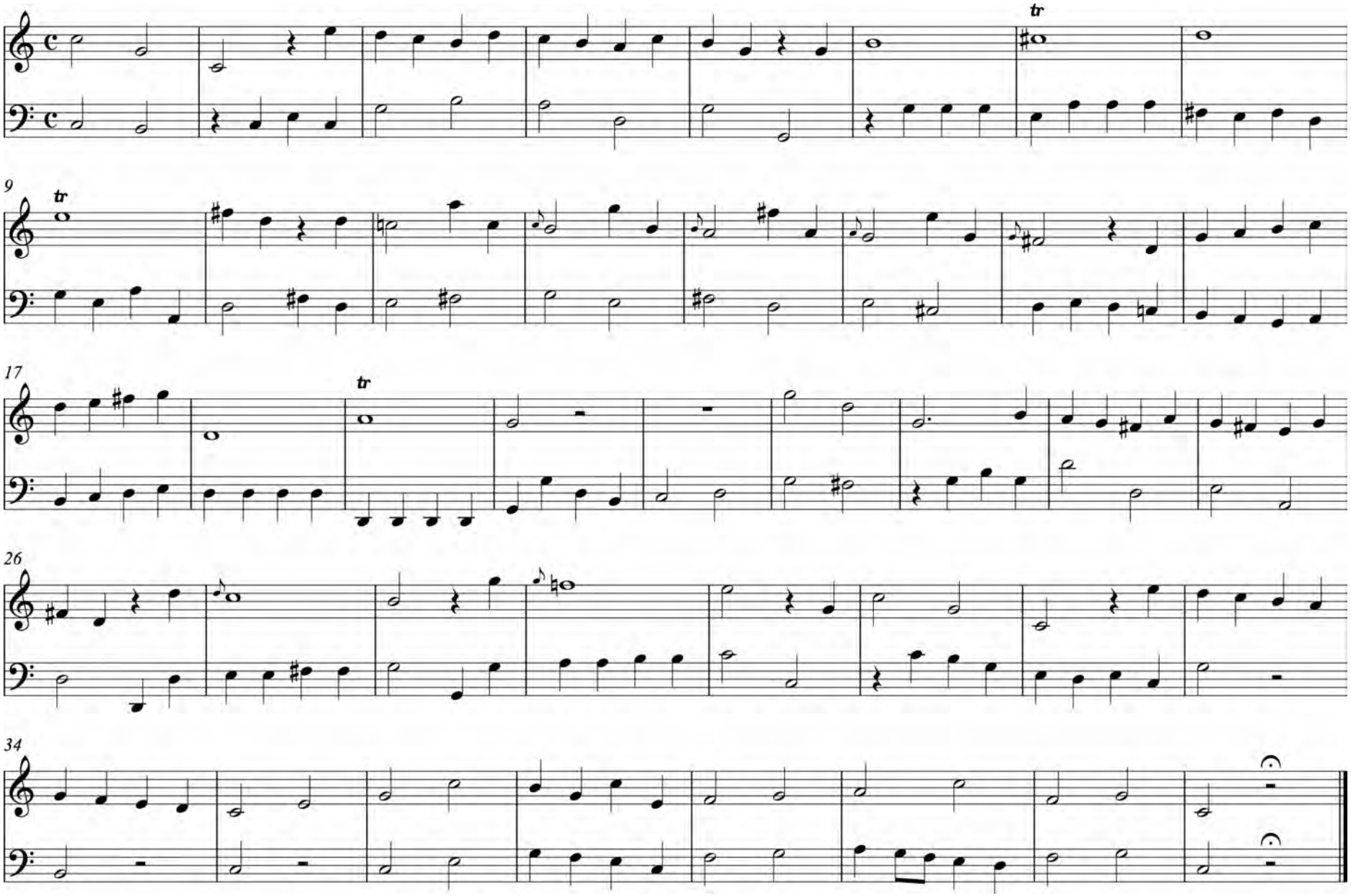

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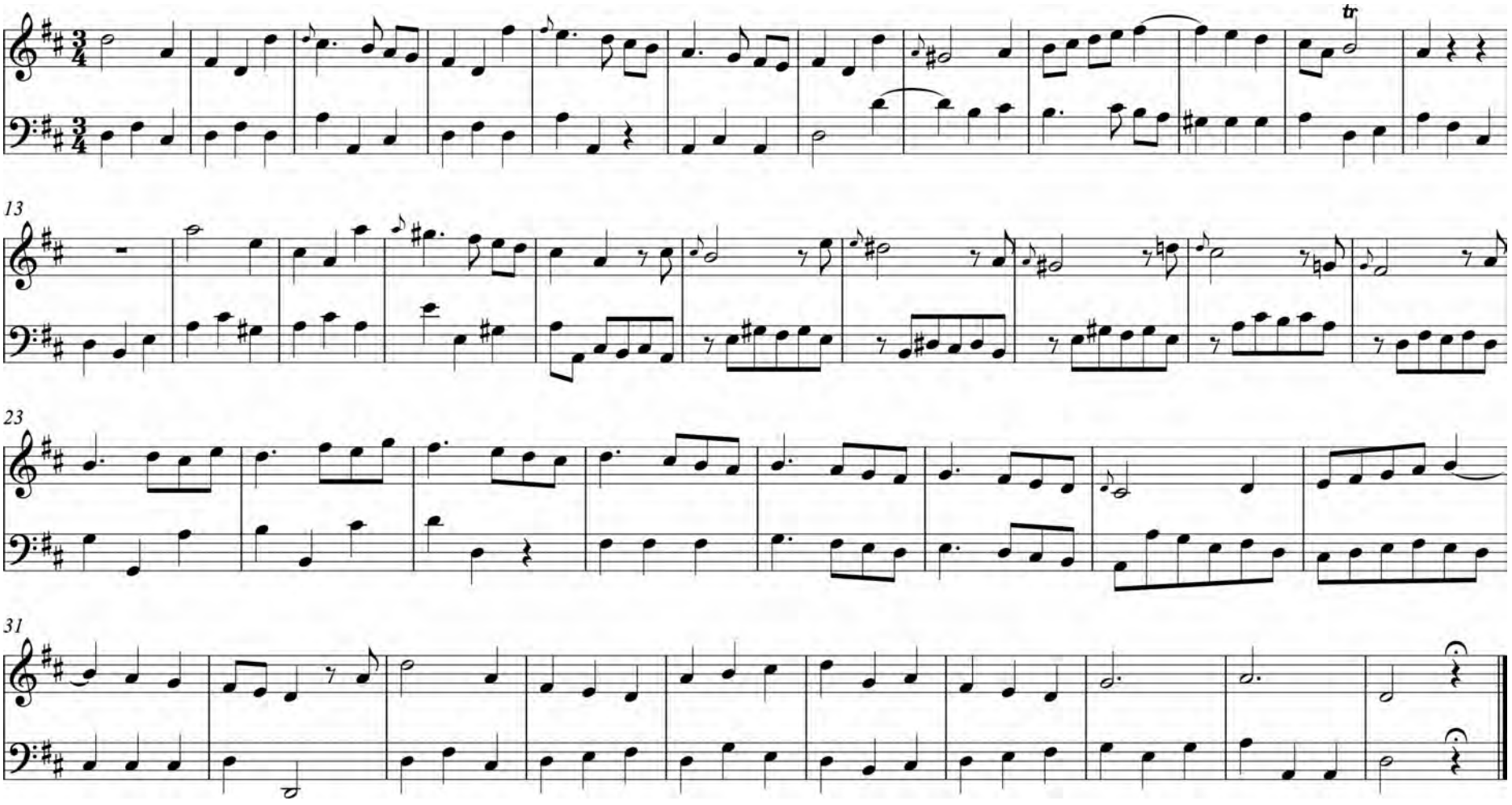

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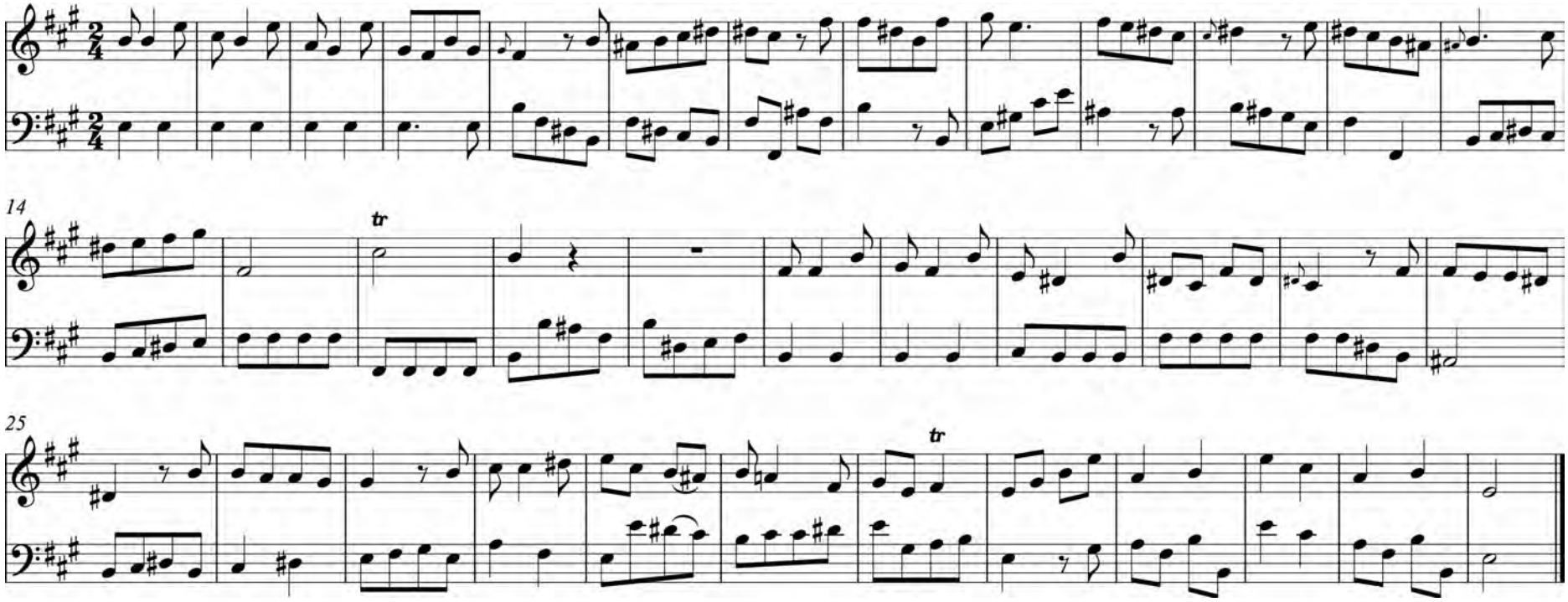

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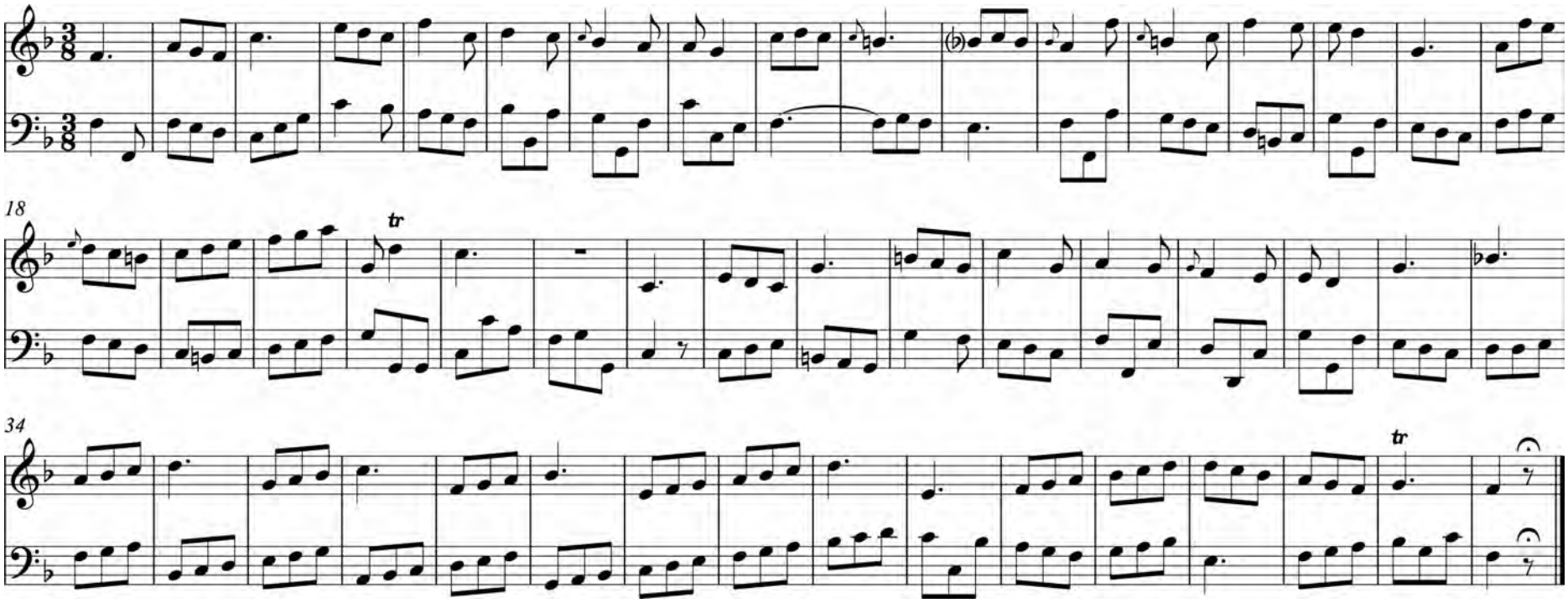

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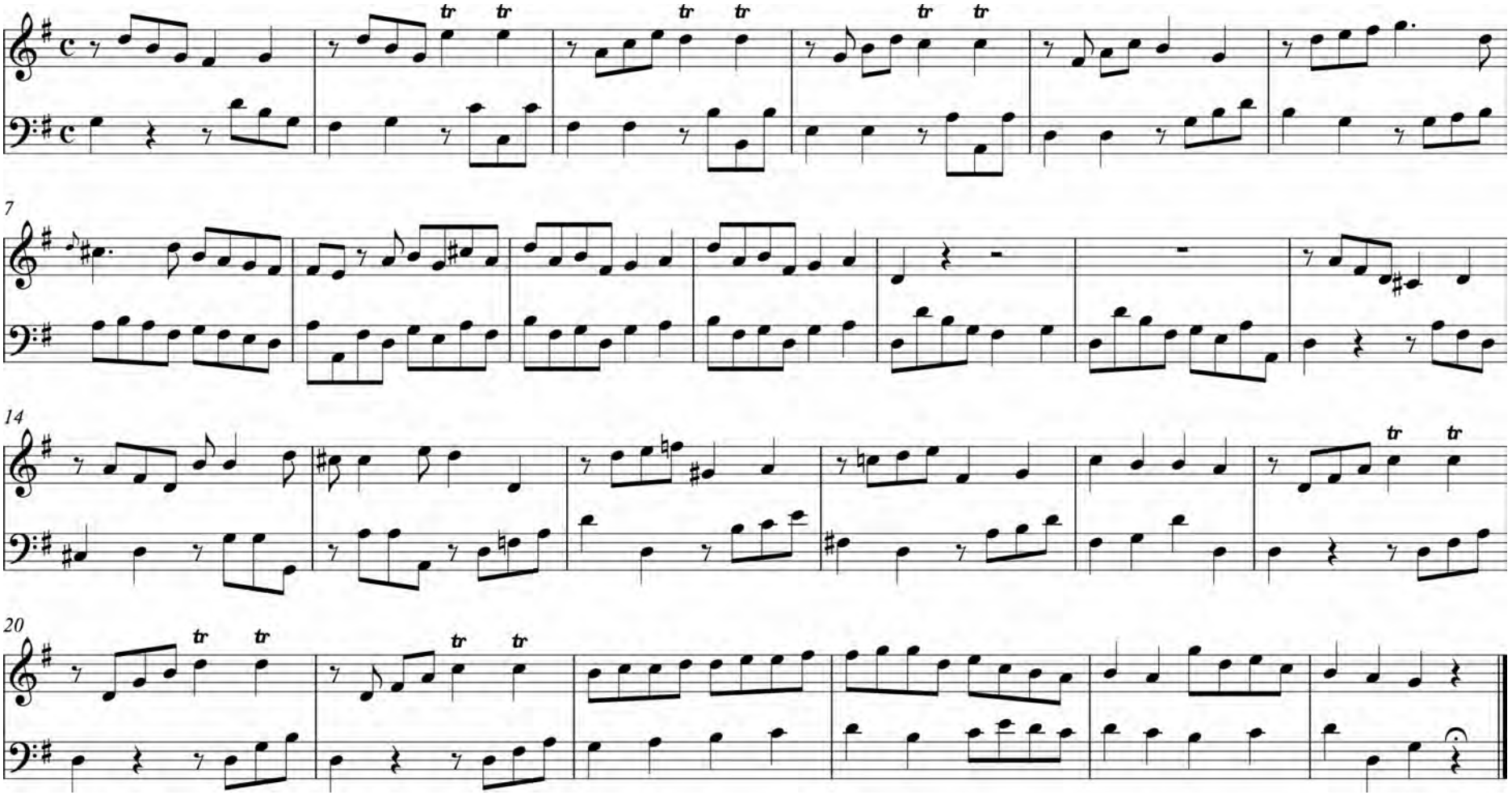

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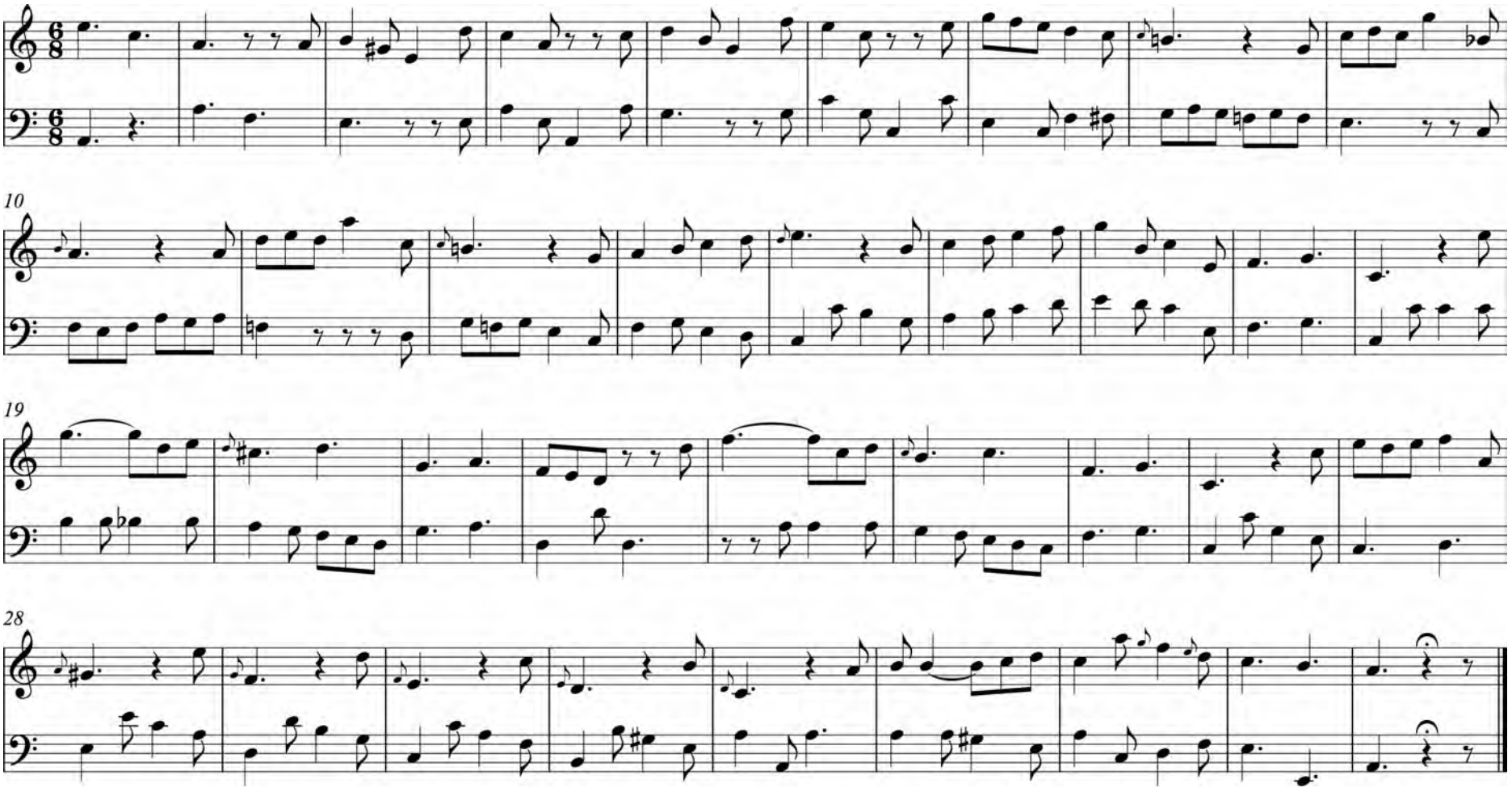

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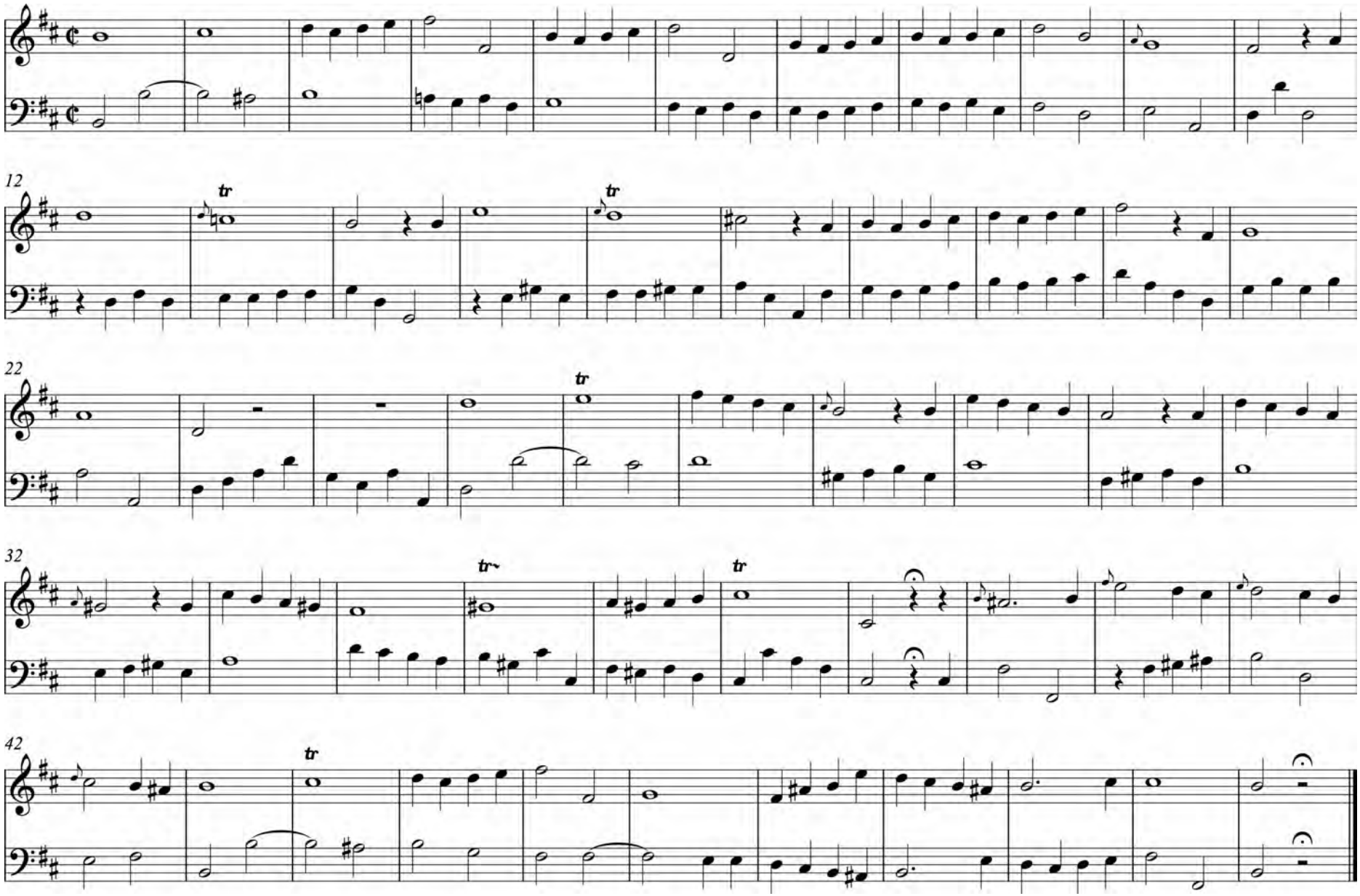

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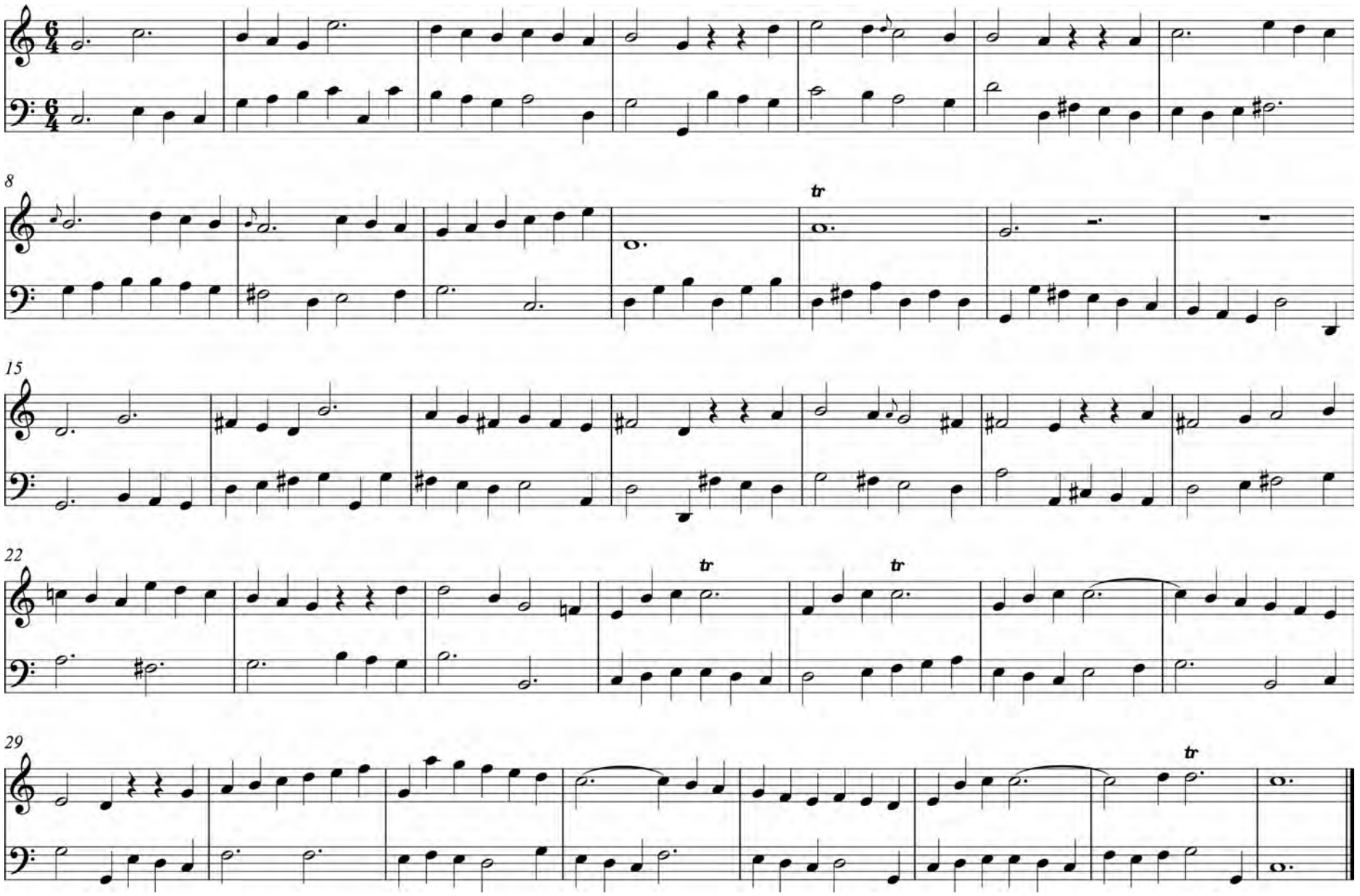

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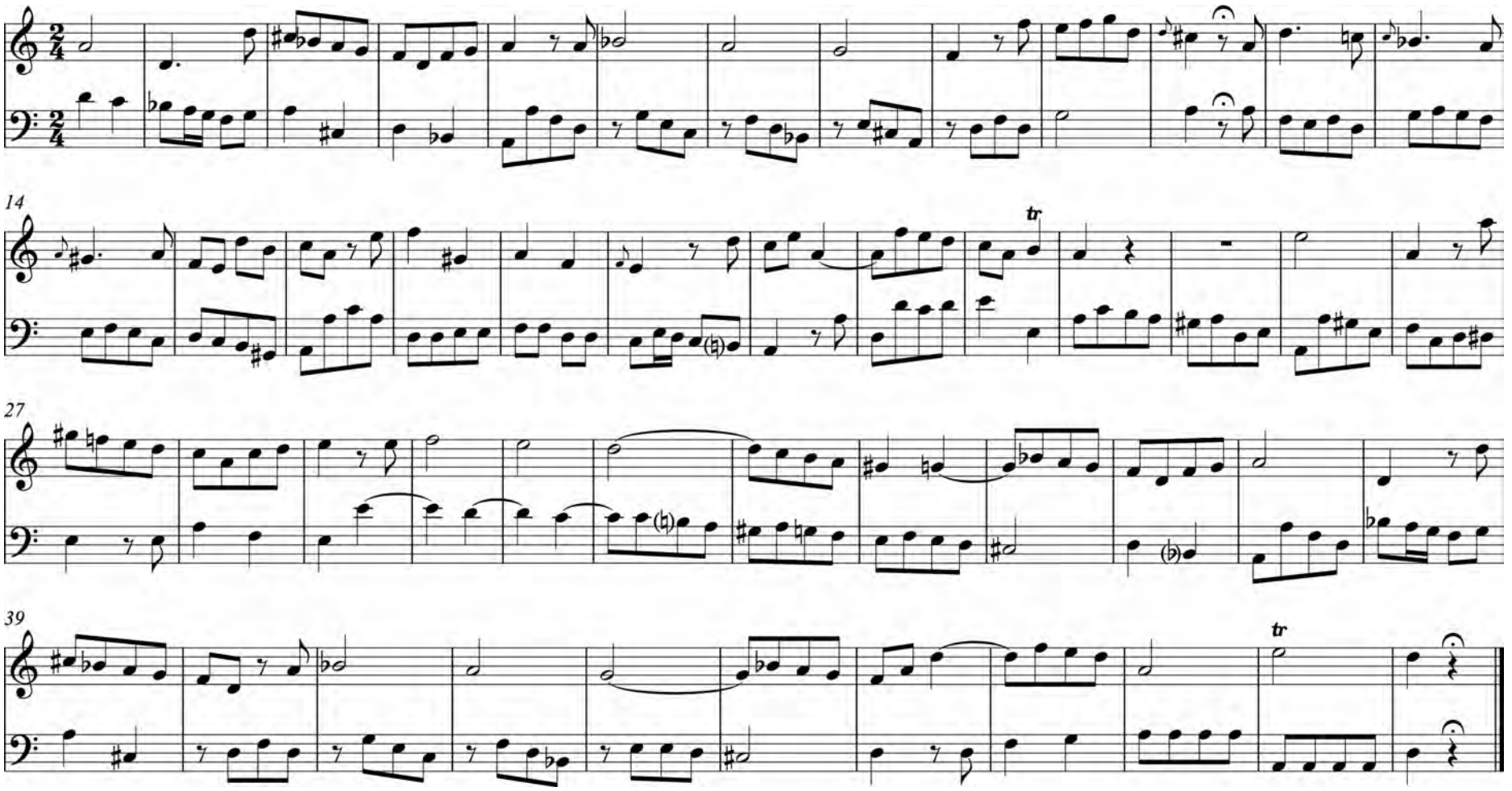

(Fine)