Preface

This volume presents a modern edition of the manuscript with the title "Imitazione del Terzo Libro dèi Partimenti del Sig.r D: Fedele Fenaroli L'Anno 1809 – Proprietà di Ant.° Farinelli, che acquistò nel Reale Conservatorio della Pietà de Turchini in Napoli" (henceforth called *The Parma Manuscript*).[1] At its current stage of research, *The Parma Manuscript* is not only the earliest source with *intavolature* (i.e. fully written-out keyboard realizations) from Fenaroli's book on *moti del basso* (i.e. predominantly sequential bass motions) but also the only one from Fenaroli's lifetime.[2] As the title indicates, *The Parma Manuscript* dates from 1809 and was written at the *Conservatorio della Pietà de Turchini* in Naples.[3] Since Fedele Fenaroli (1730–1818) was then still working at that institute, we may assume a clear connection between this manuscript and his pedagogical activities, making it an important primary source for the realization of his partimenti. The possibility that Antonio Farinelli was the student who made this copy when studying with Fenaroli, is unlikely. One example that demonstrates this unlikelihood is the caption "Proprietà di Ant.° Farinelli, che acquistò nel Reale Conservatorio della Pietà de Turchini in Napoli" was written in different handwriting than the actual title. Moreover, the very content of this caption suggests that Farinelli was actually the person who later purchased the manuscript, as the words *Proprietà* (property) and *acquistò* (purchased) indicate.[4]

The Parma Manuscript contains 24 *intavolature* of the 49 partimenti from Fenaroli's third book, the book devoted to the *moti del basso* to conclude his basic partimento course.[5] At this point in their partimento training, the students must also have received a solid training in *decoratio* (i.e. the transformation of a rather vertical realization with chords into a horizontally elaborated and eloquent musical discourse). For instance, five of the 49 partimenti were written down as *partimenti diminuiti* (i.e. partimenti with an incipit of high musical quality for the realization in the right hand).[6] Moreover, the accomplished approach of the partimenti in this book is beautifully demonstrated in *The Parma Manuscript*. Its *intavolature* show a high level of sophistication and suggest that Fenaroli's students had to acquire a wide range of techniques and textures, even within one partimento, in order to best prepare them for their professional careers

1 The library call number of this manuscript is I-PAc F. MS. 612.d.

2 We may assume that realizations of Fenaroli's partimenti were not only circulated amongst his students, they were also important assets on how to deal with Fenaroli's pedagogical output for the next generations. As a matter of fact, the 24 realizations of *The Parma Manuscript* also occur, as good as literally and in the same order, in a manuscript compiled in 1832–1833, used by Angelo Catelani (1811–1866) as a student of Nicolò Zingarelli (1752–1837) and preserved now at the *Biblioteca Estense Universitaria* in Modena under the call number I-MOe Mus. F.370. They are also part of *Metodo Nuovamente Riformato De' Partimenti del Maestro Fedele Fenaroli* (Milano: Ricordi, 1850) edited by Emmanuele Guarnaccia (1780–1856), although this publication follows the order of partimenti as they appear in Emmanuele Imbimbo's *Partimenti Ossia Basso Numerato, Opera Completa Di Fedele Fenaroli* (Paris: Carli, 1813). For more information on Fenaroli's pedagogical output see Ewald Demeyere, "On Fedele Fenaroli's Pedagogy: An Update," in: *Eighteenth-Century Music* 15/2 (Cambridge: Cambridge University Press, 2018), 207–29.

3 The *Conservatorio della Pietà de Turchini* was renamed *Real Collegio di Musica di San Sebastiano* in December 1808 after it was merged with the *Conservatorio di Santa Maria di Loreto a Porta Capuana*.

4 The more common term we find on the title page of students' manuscripts, if any, is *per/ad uso di* (*me*) (for my own use), followed by the student's name.

5 It is important to note that Fenaroli maintained a progressive partimento method consisting of four books almost throughout his entire teaching career. A student had to work through his first three books successively. (Book 1 is designed to teach pupils the rule of the octave and the cadences. Book 2 deals with onbeat dissonances.) When these books had been satisfactorily assimilated, the student could proceed with book 4, which Fenaroli intended to be his advanced partimento course. For more information on Fenaroli's pedagogical output see Demeyere, "On Fedele Fenaroli's Pedagogy: An Update."

6 The *diminuiti* could be seen as Fenaroli's tribute to his own maestro Francesco Durante (1684-1755).

as composers. The most obvious techniques and textures are bariolage,[7] broken octaves, broken triads, complementary rhythm, compound melody, contrapuntal textures, diminutions and scalar passages, elaboration of a pedal note, imitations, ornaments (such as *appoggiature* and trills), parallel sixths in the right hand, parallel thirds between the bass and an upper voice, parallel thirds in the left hand, parallel thirds in the right hand, (repeated) chords in the right hand, (repeated) chords in the left hand, two (polyphonic) voices in the left hand, and textural octave doublings in the right hand.

As to be expected in realizations conceived for keyboard, these works are primarily written in two- or three-part settings, ensuring linear flexibility and variation as well as idiomatic playing, only occasionally using four- and five-part chords.

Ewald Demeyere

7 There is a noticeable similarity between the *intavolatura* of Fenaroli's partimento Gj1374, which is not notated in any source I know as a *diminuito*, and Durante's partimento diminuito Gj7. Both pieces are in the key of A major, start with the same *moto del basso* – a Romanesca or a bass that descends a fourth and ascends a second – and use the same bariolage technique in the right hand. Whereas this observation does seem to illustrate Durante's influence on Fenaroli, the bariolage technique is not unique to the Durante-Fenaroli lineage. For example, we also find this texture in a preliminary exercise above a Romanesca bass as well, albeit in C major, by maestro Nicola Sala (1713–1801), himself a student of Leonardo Leo (1694–1744). For more information see Peter van Tour, *The 189 Partimenti of Nicola Sala: Complete Edition with Critical Commentary,* Volume 1, Nos. 1–100 (Uppsala: Uppsala Universitet, 2017).

Editorial Principles

Accidentals
Redundant accidentals have been tacitly omitted. Editorial accidentals have been added between round brackets.

Beams
Beams have been transcribed as notated in *The Parma Manuscript*, except in the case of arbitrary deviations, which have been tacitly adapted.

Clefs
C-clefs have been changed into either G- or F-clefs in order to facilitate the reading of this edition for contemporary keyboard players.

Fermate
The final chord or rest of most of the *intavolature* in *The Parma Manuscript* is marked with a fermata in both hands. When such a fermata is lacking, it has been added to this edition with a mention in the critical commentary.

Key Signatures
The original key signatures have been preserved. (According to modern standards, one accidental is occasionally lacking from the key signatures in *The Parma Manuscript*.)

Notes between Round Brackets
Notes that have been modified are put between round brackets. In such cases, a mention with the original note in *The Parma Manuscript* has been made in the critical commentary.

Notes with Accidental between Round Brackets
Accidentals that have been modified are put between round brackets, as are the notes they are in front of. In such cases, the original note in *The Parma Manuscript* is reported in the critical commentary.

Notes with Square Brackets
Notes that have been added are put between square brackets.

Rests between Square Brackets
Rests that have been added are put between square brackets.

Rhythms
Rhythms of notes and rests that have been modified have been mentioned in the critical commentary.

Shorthands
Repetition shorthands and tremolos have always been written out.

Stems
The direction of the stems has been modernized. Stems that are lacking from *The Parma Manuscript* have been tacitly added.

Ties
Editorial ties appear dashed in this edition.

Critical Commentary

Abbreviations

A, T	Alto, Tenor
LH, RH	Left Hand, Right Hand
MV, UV	Middle Voice, Upper Voice

Pitch Names

c1 refers to "middle C" (Helmholtz pitch notation)

Intavolatura No. 1

m. 20/2–21/1[1]	T	another scribe tied both f^1s
m. 21/2–22/1	T	another scribe tied both $e♭^1$s
m. 32		another scribe added the following figures to the four notes of the bass: 3/8, 3/5, 3/6, and 6/3
m. 74	T	b♭
m. 74		fermatas lacking

Intavolatura No. 2

m. 20/4	RH	g^2
m. 27/7 and 11	LH	a

Intavolatura No. 3

m. 29		lacking
m. 34/2	MV	lacking
m. 36/14	RH	b^1

Intavolatura No. 4

m. 8/10	LH	A
m. 12/12	RH	$e♯^2$

Intavolatura No. 5

m. 9/5	UV	f^2
m. 9/6	UV	g^2
m. 9/7	UV	g^2
m. 12/1	MV	lacking
m. 17/7	MV	b♮
m. 38/5	LH	b♮

Intavolatura No. 6

m. 31		fermatas lacking

Intavolatura No. 7

m. 5/1	RH	e^1 lacking
m. 10/1	LH	b lacking
m. 11/1	RH	g^2 lacking
m. 28/3	LH	eighth note e (followed by an eighth note rest)
m. 37/2	LH	c^1 lacking
m. 46		fermatas lacking

Intavolatura No. 8

m. 7/2	RH	$e♭^2$
m. 7/4	RH	$e♭^2$
m. 7/6	RH	$e♭^2$
m. 7/8	RH	$e♭^2$
m. 7/10	RH	$e♭^2$
m. 7/12	RH	$e♭^2$
m. 41		fermatas lacking

Intavolatura No. 9

m. 3/1	RH	a^1-e^2
m. 37/1	MV	half note $c♯^2$ lacking
m. 48/1	MV	g^1

1 "M. 21/1" means measure 21, the first note in this measure.

m. 48/1	LH	e

Intavolatura Nr. 10

m. 3/1	MV	g^1
m. 21/6	RH	$e^1/g^1/b^1$
m. 24/6	RH	$a♯^1/d^2/f♯^2$

Intavolatura Nr. 11

m. 1/1	RH	middle note in chord $e♭^1$
m. 8	RH	$e♭^1/f/b♭^1/d♭^2$
m. 20	RH	notated in two voices
m. 24/2	UV	whole note
m. 26/2	UV	dotted whole note
m. 46	RH	notated in two voices
m. 65	A	half note rest lacking
m. 67	A	half note rest lacking
m. 69	A	half note rest lacking
m. 71	RH	$a♭^1$
m. 79	A	half note rest lacking
m. 81	A	half note rest lacking
m. 83	A	half note rest lacking
m. 91	RH	notated in two voices

Intavolatura Nr. 12 (11)

Was first indicated "12," yet the "2" has been corrected into "1"

m. 1/2-6	RH	another scribe changed what originally were all sixteenth notes into thirty- second notes
m. 2/2-6	RH	sixteenth notes
m. 5/1-6	LH	eighth notes
m. 6/1-6	LH	eighth notes
m. 8/1-6	LH	eighth notes
m. 17	MV	quarter note (without dot)
m. 17/1-3	UV	$e^2–d♯^2–e^2$
m. 50/3	LH	$f♮$
m. 54	LH	D
m. 54		fermatas lacking

Intavolatura Nr. 13 (12)

* Was first indicated "13," yet the "3" has been corrected into "2"

Intavolatura Nr. 14 (13)

m. 8/1	LH	notated in two voices
m. 11/2	LH	notated in two voices
m. 12	LH	notated in two voices
m. 13/1	LH	notated in two voices
m. 29/1	RH and LH	quarter note (without dot)
m. 31/1	LH	notated in two voices (middle note with upper stem)
m. 33/1	LH	notated in two voices (middle note with upper stem)
m. 37/2	LH	notated in two voices
m. 38	LH	notated in two voices
m. 39	LH	notated in two voices
m. 50		fermatas lacking

Intavolatura Nr. 15 (14)

m. 12/9	RH	$b♭^1$
m. 16/5-8	RH	thirty-second notes
m. 22/3	RH	$a♮^2$
m. 26/8	RH	$e♭^1/b♭^1$

Intavolatura Nr. 16 (15)

m. 5/9	LH	$d♮^1$
m. 12	MV	lacking
m. 12/9	LH	A
m. 17/5-8	RH	$f♯^2–e♮^2–d♯^2–c♯^2$
m. 25		fermatas lacking

Intavolatura No. 17 (16)

m. 6/1	RH	eighth note rest after note
m. 25/1	RH	eighth note rest after note
m. 38/4	LH	B
m. 38/5	LH	d
m. 49/1	RH	f♯²

Intavolatura No. 18 (17)

m. 11	LH	notated in one voice
m. 12	LH	notated in one voice
m. 17	LH	notated in one voice
m. 20/2	RH	notated in two voices
m. 24/4	RH	a¹/d²/f♯²
m. 27/2	LH	notated in one voice
m. 28/2	LH	notated in one voice
m. 29/2	LH	notated in one voice
m. 34/2	LH	d¹– f♭¹ ; notated in one voice
m. 35/2	LH	c♭¹–e¹; notated in one voice
m. 36/2	LH	notated in one voice

Intavolatura No. 19 (18)

m. 17/1	MV	b
m. 18/6	UV	b♮¹
m. 25/1	LH	e♭
m. 46/3	RH	b♭¹

Intavolatura No. 20 (19)

m. 14/1	RH	f♯¹/a¹/d²
m. 45/1–3	LH	b–a–g

Intavolatura No. 21 (20)

m. 1/3	RH	d²
m. 7	RH	notated in two voices
m. 8/1–4	RH	notated in two voices
m. 9/5	RH	g¹/g²
m. 14/13	UV	c♯²
m. 25/5	LH	quarter note (without dot)
m. 29/7	RH	notated in two voices

Intavolatura No. 22 (21)

m. 21/1–4	LH	four eighth notes c–c¹–d¹–d
m. 40	LH	fermata lacking on final rest

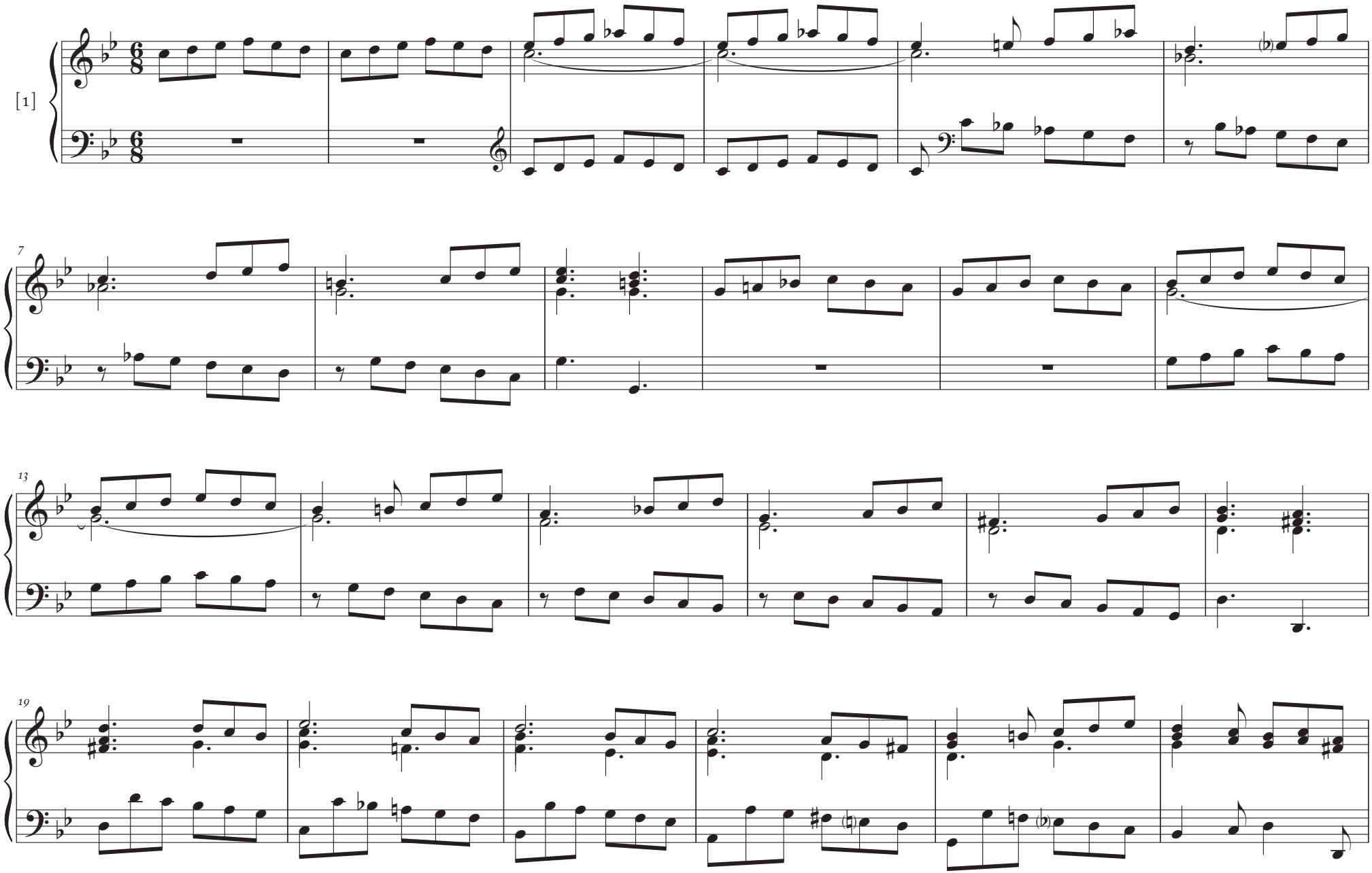
Intavolatura No. 23 (22)

m. 5/1	RH	sixteenth note (without dot)

Intavolatura No. 24 (23)

m. 6/1	LH	another scribe corrected the whole note c¹ into a quarter note c¹/ e♭¹ followed by a dotted half note c¹
m. 7/1	LH	another scribe corrected the half note b♭(♭) and quarter note d¹ into a unison quarter note b♭(♭)
m. 20/1	RH	notated in one voice
m. 49/1	RH	notated in two voices
m. 50/1	RH	notated in two voices

The Parma Manuscript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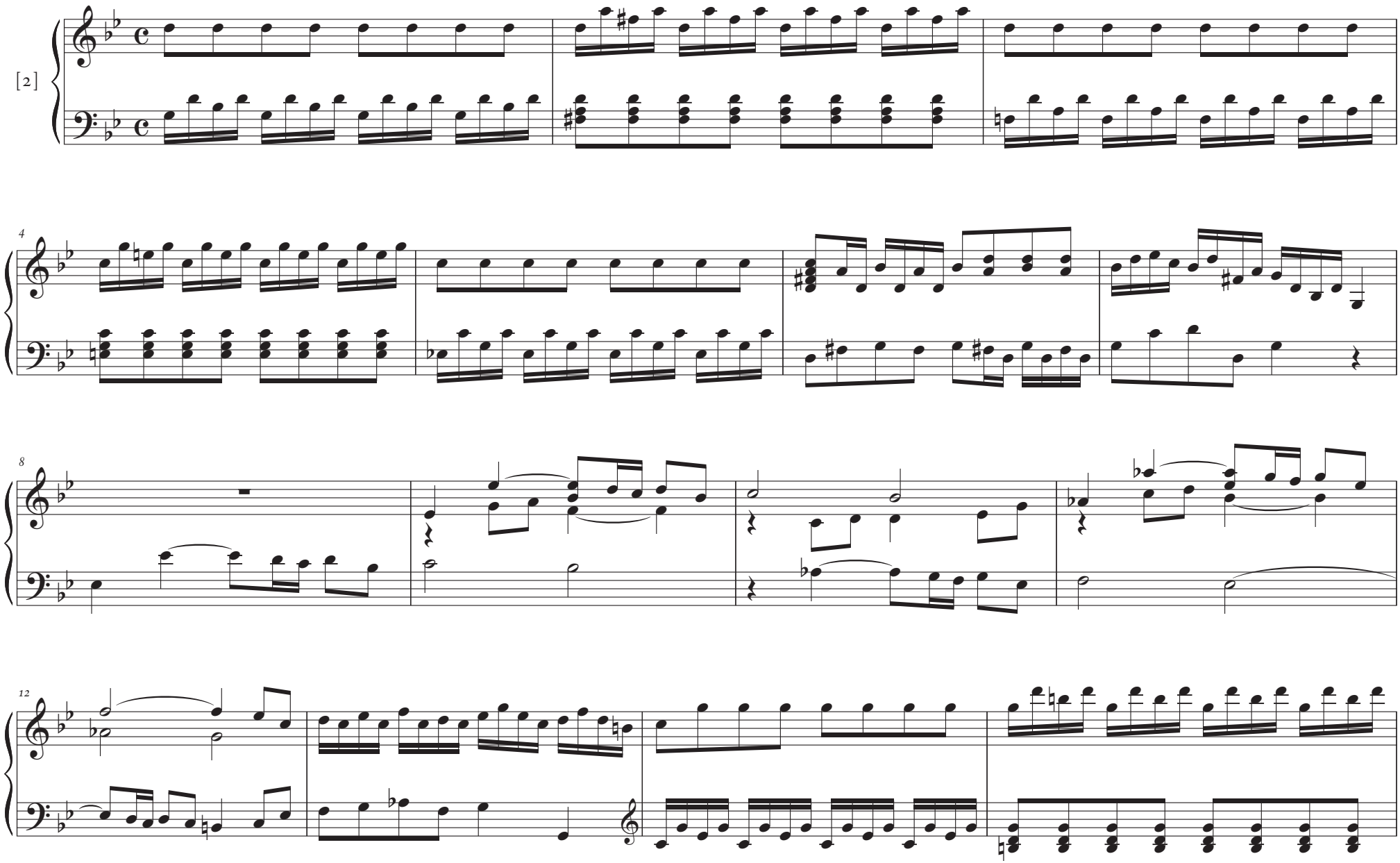
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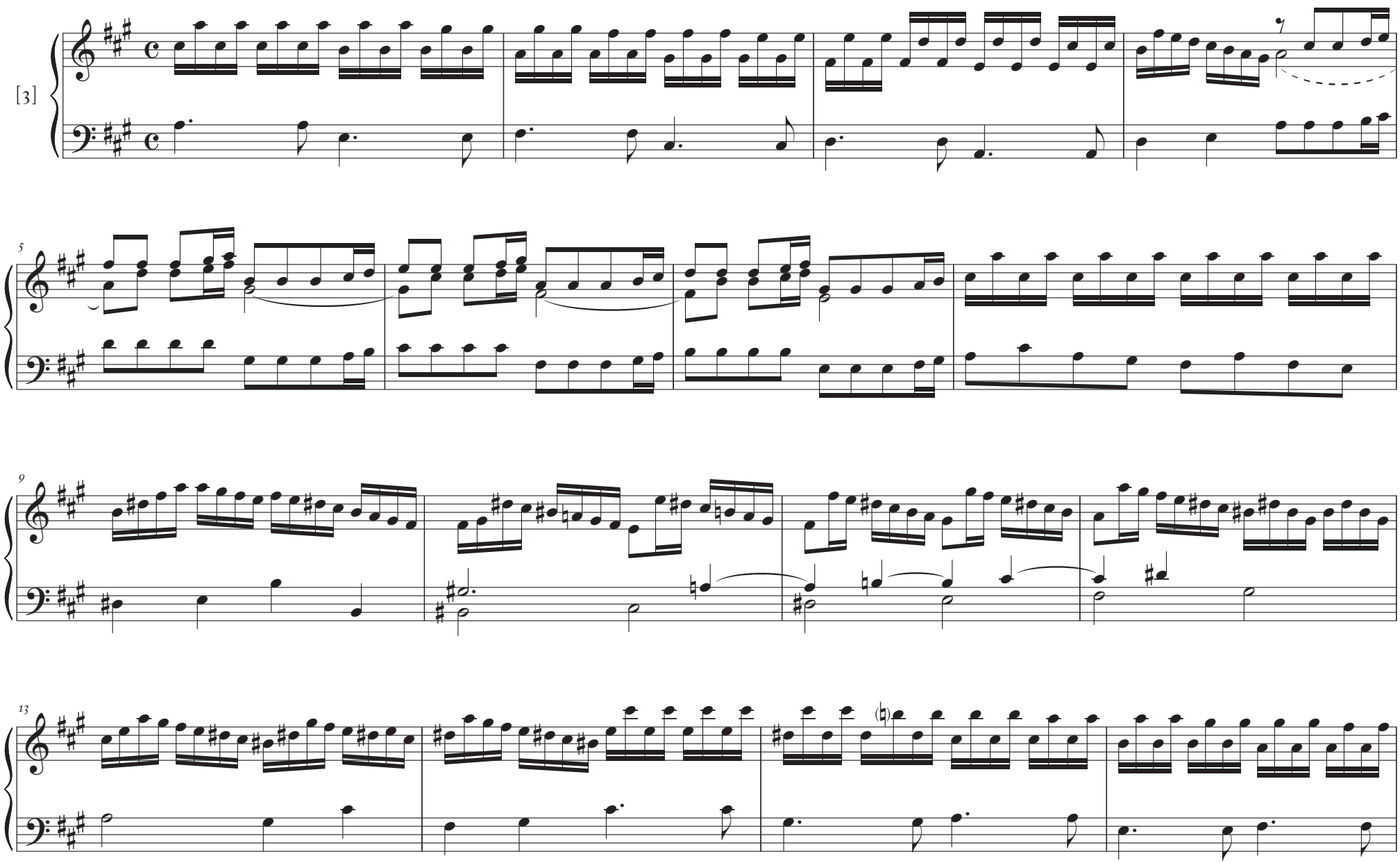
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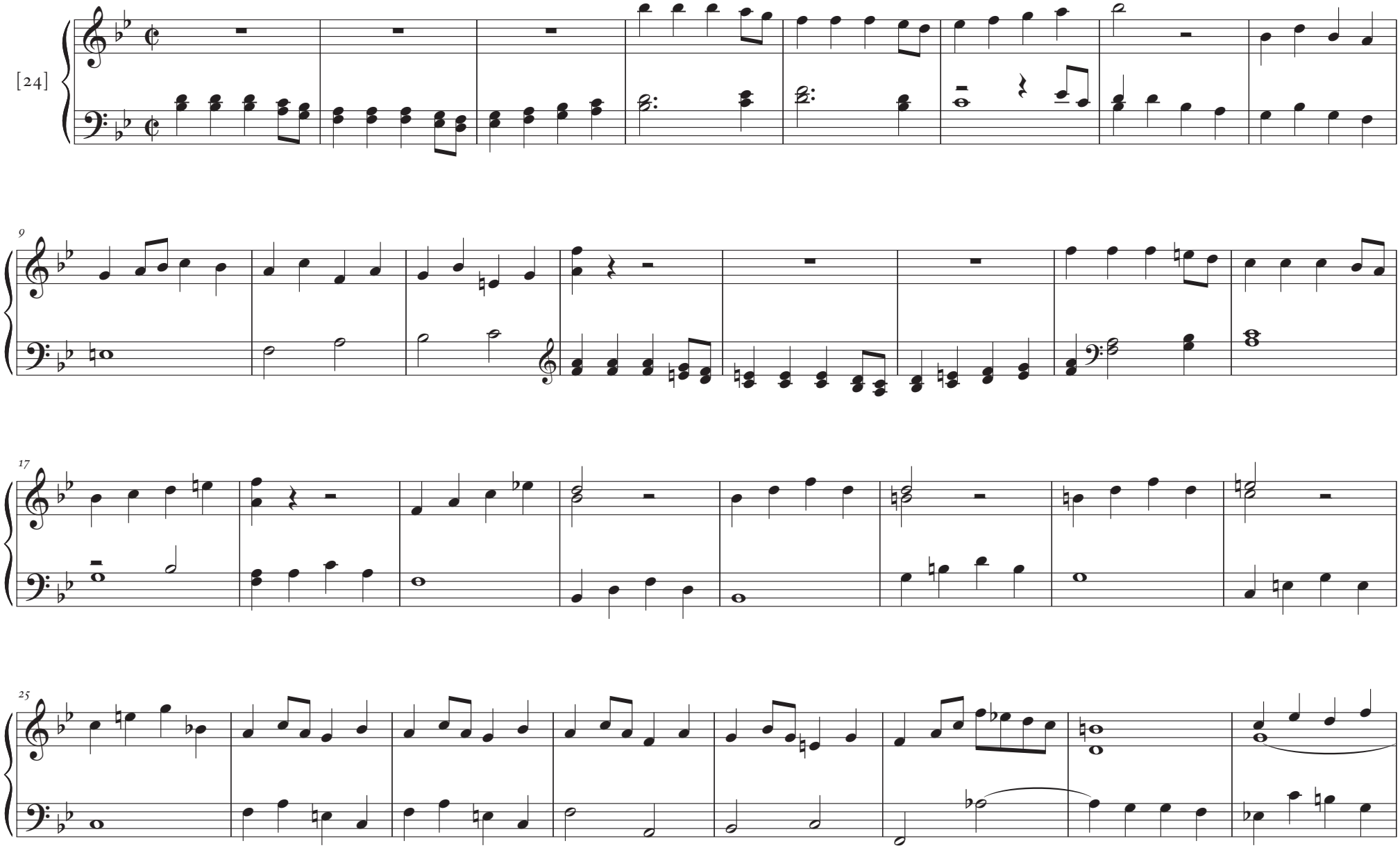
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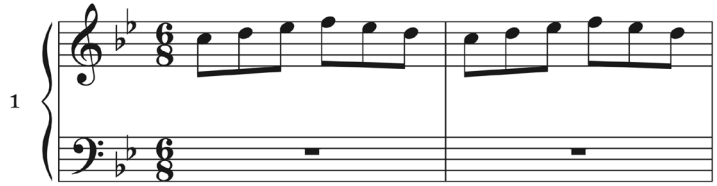
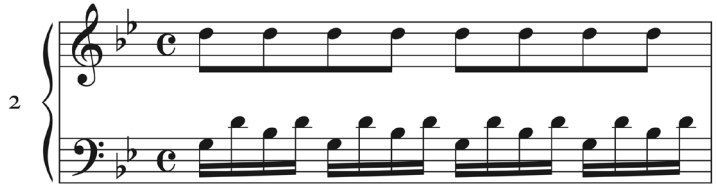
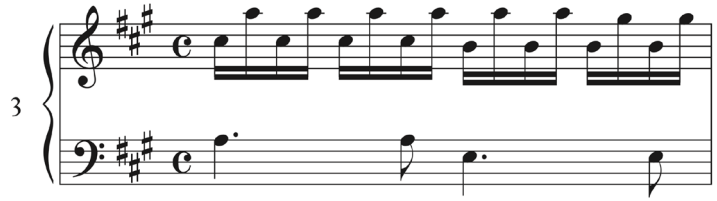
25

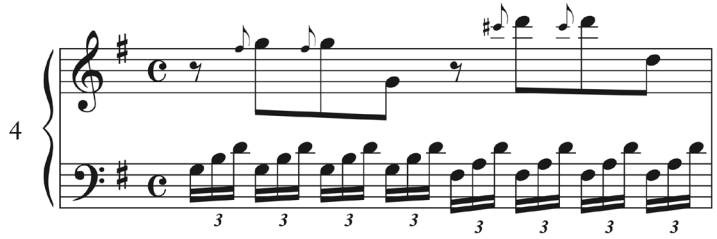
Index

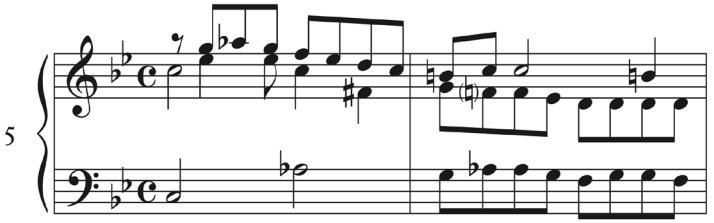
The Parma Manuscript (Nos. 1–24)

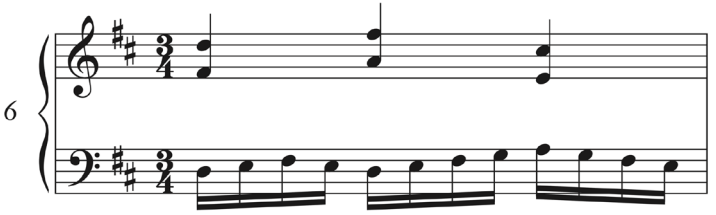
1  p. 12

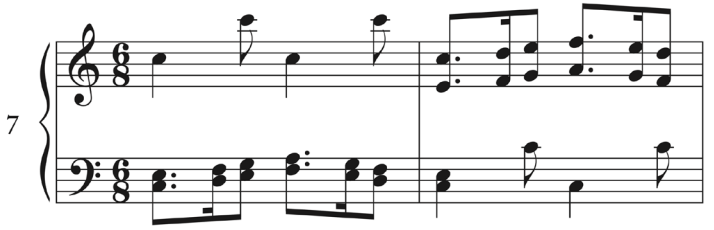
2  p. 15

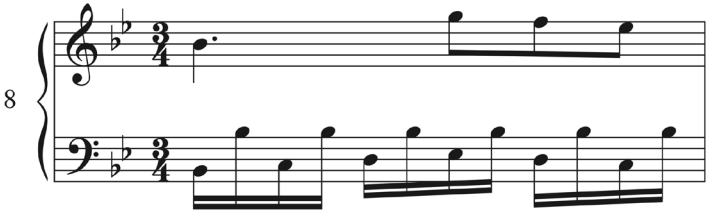
3  p. 18

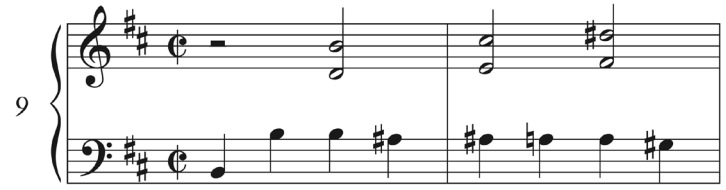
4  p. 21

5  p. 24

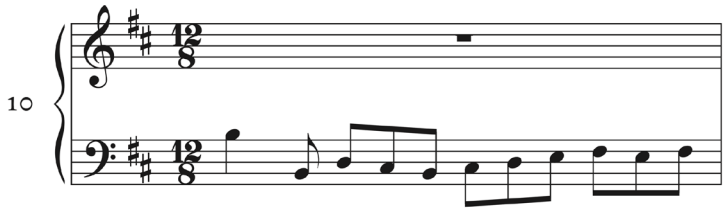
6  p. 26

7  p. 28

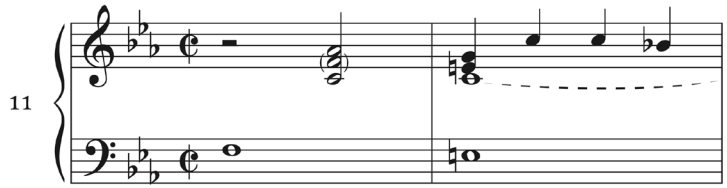
8  p. 30



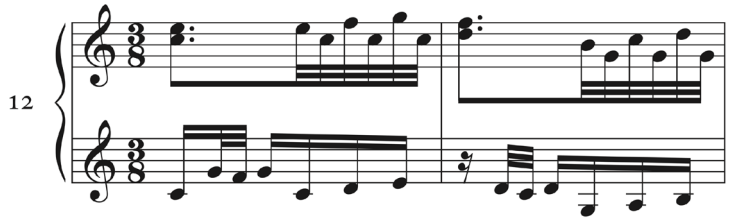
p. 32



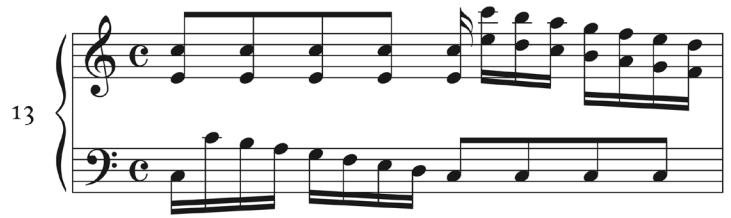
p. 34



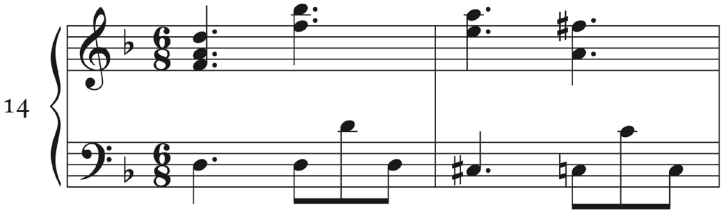
p. 36



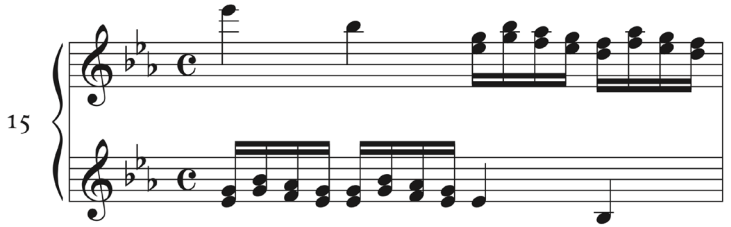
p. 39



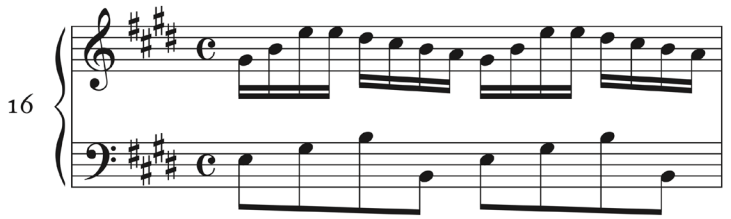
p. 42



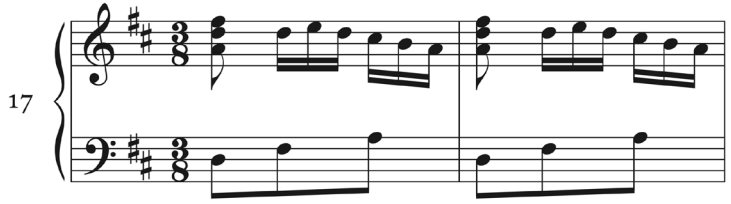
p. 44



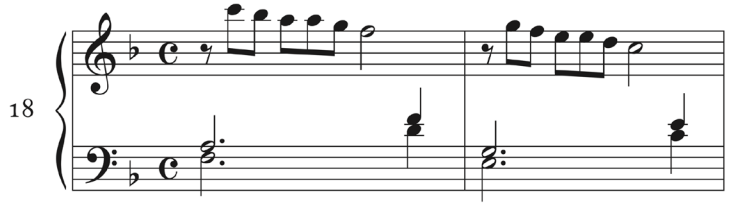
p. 46



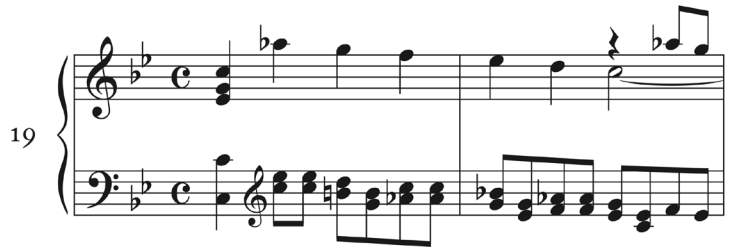
p. 48



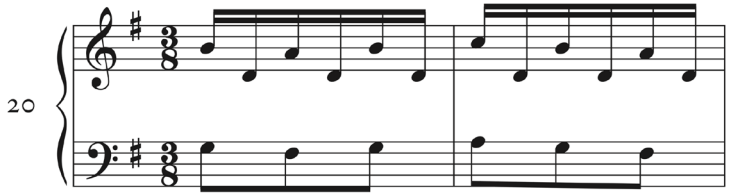
p. 50



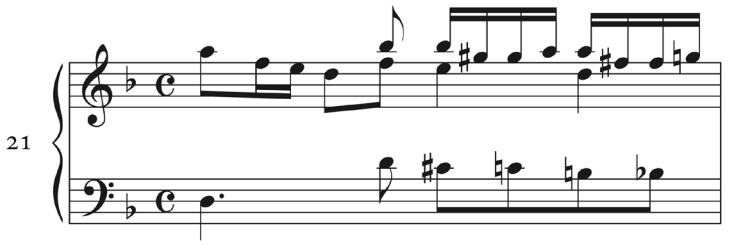
p. 52



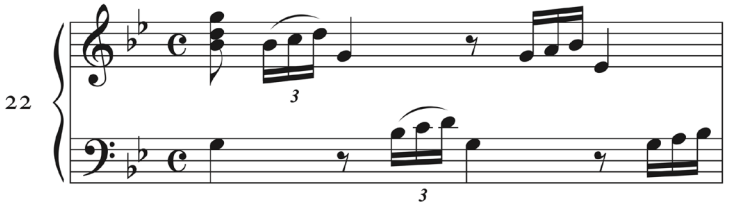
p. 54



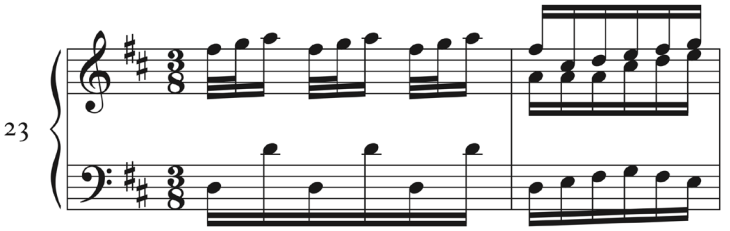
p. 57



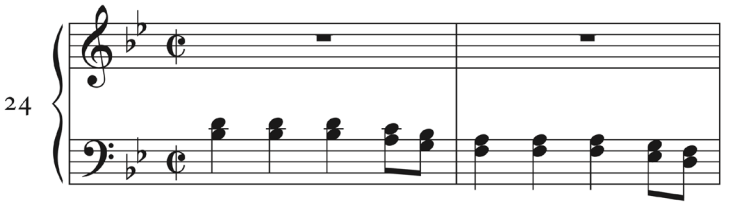
p. 59



p. 61



p. 64



p. 66