

# Preface

This volume presents a modern edition of the manuscript with the title “Imitazione del Terzo Libro dèi Partimenti del Sig.<sup>r</sup> D: Fedele Fenaroli L’Anno 1809 – Proprietà di Ant.<sup>o</sup> Farinelli, che acquistò nel Reale Conservatorio della Pietà de Turchini in Napoli” (henceforth called *The Parma Manuscript*).<sup>1</sup> 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.<sup>2</sup> As the title indicates, *The Parma Manuscript* dates from 1809 and was written at the *Conservatorio della Pietà de Turchini* in Naples.<sup>3</sup> 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.<sup>o</sup> 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.<sup>4</sup>

*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.<sup>5</sup> 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).<sup>6</sup> 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,<sup>7</sup> 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

---

<sup>7</sup> 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 <sup>1</sup>	T	another scribe tied both f <sup>1</sup> s
m. 21/2–22/1	T	another scribe tied both e <sup>b1</sup> 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 <sup>b</sup>
m. 74		fermatas lacking

### Intavolatura No. 2

m. 20/4	RH	g <sup>2</sup>
m. 27/7 and 11	LH	a

### Intavolatura No. 3

m. 29		lacking
m. 34/2	MV	lacking
m. 36/14	RH	b <sup>1</sup>

### Intavolatura No. 4

m. 8/10	LH	A
m. 12/12	RH	e <sup>#2</sup>

### Intavolatura No. 5

m. 9/5	UV	f <sup>2</sup>
m. 9/6	UV	g <sup>2</sup>
m. 9/7	UV	g <sup>2</sup>
m. 12/1	MV	lacking
m. 17/7	MV	b <sup>1</sup>
m. 38/5	LH	b <sup>1</sup>

### Intavolatura No. 6

m. 31		fermatas lacking
-------	--	------------------

### Intavolatura No. 7

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

### Intavolatura No. 8

m. 7/2	RH	e <sup>b2</sup>
m. 7/4	RH	e <sup>b2</sup>
m. 7/6	RH	e <sup>b2</sup>
m. 7/8	RH	e <sup>b2</sup>
m. 7/10	RH	e <sup>b2</sup>
m. 7/12	RH	e <sup>b2</sup>
m. 41		fermatas lacking

### Intavolatura No. 9

m. 3/1	RH	a <sup>1</sup> -e <sup>2</sup>
m. 37/1	MV	half note c <sup>#2</sup> lacking
m. 48/1	MV	g <sup>1</sup>

<sup>1</sup> “M. 21/1” means measure 21, the first note in this measure.

m. 48/1	LH	e
<b>Intavolatura Nr. 10</b>		
m. 3/1	MV	g <sup>1</sup>
m. 21/6	RH	e <sup>1</sup> /g <sup>1</sup> /b <sup>1</sup>
m. 24/6	RH	a <sup>#1</sup> /d <sup>2</sup> /f <sup>#2</sup>
<b>Intavolatura Nr. 11</b>		
m. 1/1	RH	middle note in chord e <sup>b1</sup>
m. 8	RH	e <sup>b1</sup> /f/b <sup>b1</sup> /d <sup>b2</sup>
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 <sup>b1</sup>
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
<b>Intavolatura Nr. 12 (11)</b>		
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 <sup>2</sup> -d <sup>#2</sup> -e <sup>2</sup>

m. 50/3	LH	f <sup>1</sup>
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 <sup>b1</sup>
m. 16/5-8	RH	thirty-second notes
m. 22/3	RH	a <sup>b2</sup>
m. 26/8	RH	e <sup>b1</sup> /b <sup>b1</sup>

**Intavolatura Nr. 16 (15)**

m. 5/9	LH	d <sup>b1</sup>
m. 12	MV	lacking
m. 12/9	LH	A
m. 17/5-8	RH	f <sup>#2</sup> -e <sup>b2</sup> -d <sup>#2</sup> -c <sup>#2</sup>
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 <sup>#</sup>

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	a <sup>1</sup> /d <sup>2</sup> /f <sup>#2</sup>
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	d <sup>1</sup> - f <sup>b1</sup> ; notated in one voice
m. 35/2	LH	c <sup>b1</sup> -e <sup>1</sup> ; 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 <sup>b1</sup>
m. 25/1	LH	e <sup>b</sup>
m. 46/3	RH	b <sup>b1</sup>

Intavolatura No. 20 (19)

m. 14/1	RH	f <sup>#1</sup> /a <sup>1</sup> /d <sup>2</sup>
m. 45/1-3	LH	b-a-g

Intavolatura No. 21 (20)

m. 1/3	RH	d <sup>2</sup>
m. 7	RH	notated in two voices
m. 8/1-4	RH	notated in two voices
m. 9/5	RH	g <sup>1</sup> /g <sup>2</sup>

m. 14/13	UV
m. 25/5	LH
m. 29/7	RH

Intavolatura No. 22 (21)

m. 21/1-4	LH
m. 40	LH

Intavolatura No. 23 (22)

m. 5/1	RH
--------	----

Intavolatura No. 24 (23)

m. 6/1	LH
m. 7/1	LH
m. 20/1	RH
m. 49/1	RH
m. 50/1	RH

c<sup>#2</sup>  
quarter note (without dot)  
notated in two voices

four eighth notes c-c<sup>1</sup>-d<sup>1</sup>-d  
fermata lacking on final rest

sixteenth note (without dot)

another scribe corrected the whole  
note c<sup>1</sup> into a quarter note c<sup>1</sup>/ e<sup>b1</sup>  
followed by a dotted half note c<sup>1</sup>  
another scribe corrected the half  
note b<sup>b1</sup> and quarter note d<sup>1</sup> into a  
unison quarter note b<sup>b1</sup>  
notated in one voice  
notated in two voices  
notated in two voices

# The Parma Manuscript

[1]

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, primarily consisting of eighth-note patterns. The lower staff begins with a bass clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, including rests in the first two measures and eighth-note patterns in the remaining measures.

7

Musical notation for measures 7-12. The piece continues in 3/4 time with a key signature of two flats. The first system consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, featuring a mix of eighth-note patterns and chords. The lower staff begins with a bass clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, including rests in the first two measures and eighth-note patterns in the remaining measures.

13

Musical notation for measures 13-18. The piece continues in 3/4 time with a key signature of two flats. The first system consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, featuring a mix of eighth-note patterns and chords. The lower staff begins with a bass clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, including rests in the first two measures and eighth-note patterns in the remaining measures.

19

Musical notation for measures 19-24. The piece continues in 3/4 time with a key signature of two flats. The first system consists of two staves. The upper staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, featuring a mix of eighth-note patterns and chords. The lower staff begins with a bass clef and a 3/4 time signature, followed by a key signature change to two flats. It contains six measures of music, including rests in the first two measures and eighth-note patterns in the remaining measures.



[2]

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 1 features a steady eighth-note melody in the right hand and a corresponding eighth-note accompaniment in the left hand. Measure 2 introduces a key change to three sharps (F#, C#, G#) and features a more complex, sixteenth-note melody in the right hand. Measure 3 returns to the original key signature and continues with the eighth-note accompaniment.

4

Musical notation for measures 4-7. Measure 4 continues the eighth-note accompaniment in the left hand and a sixteenth-note melody in the right hand. Measure 5 features a steady eighth-note melody in the right hand. Measure 6 has a key signature change to two sharps (F#, C#) and features a sixteenth-note melody in the right hand. Measure 7 concludes with a steady eighth-note melody in the right hand.

8

Musical notation for measures 8-11. Measure 8 has a key signature change to one flat (B-flat) and features a melody in the right hand with a fermata. Measure 9 continues the melody in the right hand. Measure 10 features a melody in the right hand with a fermata. Measure 11 concludes with a melody in the right hand and a long note in the left hand.

12

Musical notation for measures 12-15. Measure 12 features a melody in the right hand with a fermata. Measure 13 continues the melody in the right hand. Measure 14 features a steady eighth-note melody in the right hand. Measure 15 concludes with a sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

[3]

5

9

13

[24]

Musical score for measures 24-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a melodic line with eighth and quarter notes, starting in measure 24. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 24 is marked with a bracketed number [24].

9

Musical score for measures 32-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 32 is marked with a bracketed number 9.

17

Musical score for measures 40-47. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 40 is marked with a bracketed number 17.

25

Musical score for measures 48-55. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure 48 is marked with a bracketed number 25.

# Index

## The Parma Manuscript (Nos. 1-24)

1



p. 12

5



p. 24

2



p. 15

6



p. 26

3




p. 18

7



p. 28

4



p. 21

8



p. 30

9

p. 32

13

p. 42

10

p. 34

14

p. 44

11

p. 36

15

p. 46

12

p. 39

16

p. 48

17

Musical score for measures 17-18. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple bass line with quarter notes.

p. 50

18

Musical score for measures 19-20. The key signature changes to one flat (Bb). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and some rests.

p. 52

19

Musical score for measures 21-22. The key signature changes to two flats (Bb and Eb). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and some rests.

p. 54

20

Musical score for measures 23-24. The key signature changes to one sharp (F#) and the time signature changes to 3/8. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

p. 57

21

Musical score for measures 25-26. The key signature changes to two flats (Bb and Eb). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

p. 59

22

Musical score for measures 27-28. The key signature changes to one flat (Bb). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and some rests.

p. 61

23

Musical score for measures 29-30. The key signature changes to two sharps (F# and C#). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

p. 64

24

Musical score for measures 31-32. The key signature changes to one flat (Bb). The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes.

p. 66