

FEDELE FENAROLI (1730–1818)

PARTIMENTI OSSIA BASSO NUMERATO

BOOK VI

ADAPTED FROM VARIOUS 19TH-CENTURY EDITIONS,
THE EARLIEST DATING FROM CIRCA 1800

Assorted Fugues
and Canons

No. 1, Gj 1423



No. 2, Gj 1424



No. 3, Gj 1425



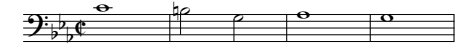
No. 4, Gj 1426



No. 5, Gj 1427



No. 6, Gj 1428



No. 7, Gj 1429



No. 8, Gj 1430



No. 9, Gj 1431



Four Partimento
Preludes and
Fugues

PRELUDE

FUGUE

No. 10

Gj 1432



Gj 1433



No. 11

Gj 1434



Gj 1435



No. 12

Gj 1436

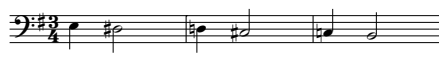


Gj 1437



No. 13

Gj 1438



Gj 1439



Assorted Fugues
and Canons

No. 14

Gj 1440



No. 15

Gj 1441



(continued . . .)

No. 16

Gj 1442



No. 18

Gj 1444




No. 20

Gj 1446



No. 17

Gj 1443



No. 19

Gj 1445



Ten Partimento
Preludes and
Fugues

PRELUDE

No. 21

Gj 1447



No. 22

Gj 1449



No. 23

Gj 1451



No. 24

Gj 1453



No. 25

Gj 1455



No. 26

Gj 1457



No. 27

Gj 1459



FUGUE

Gj 1448



Gj 1450



Gj 1452



Gj 1454



Gj 1456



Gj 1458



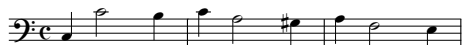


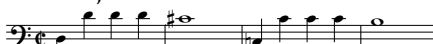
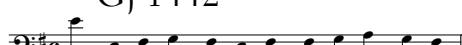
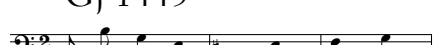
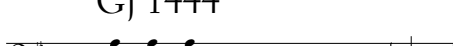
Gj 1460




(continued . . .)

No. 28	Gj 1461 	Gj 1462 
No. 29	Gj 1463 	Gj 1464 
No. 30	Gj 1465 	Gj 1466 
No. 31	Gj 1467 	Gj 1468 

Selected Parti-
menti

No. 32	Gj 1442 	No.33	Gj 1443 
No. 34	Gj 1444 	No. 35	Gj 1445 
No. 36	Gj 1442 	No. 37	Gj 1443 
No. 38	Gj 1444 	No. 39	Gj 1445 

A Tour of All the
Keys

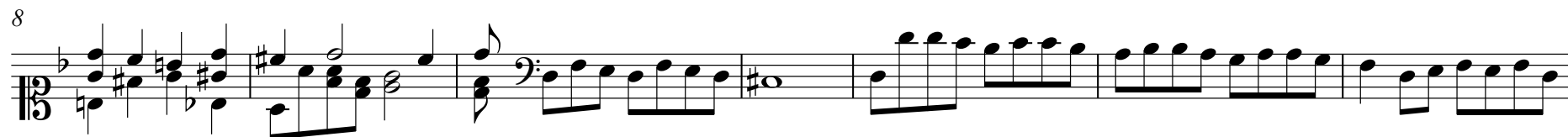
No. 40	Gj 1446 
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The partimenti of *Book VI* are among the most difficult in the partimento literature. Nos. 2, 4, and others, for example, are canons and one is expected to perform the canon without writing it out beforehand. This is typical of the mental training required—one must read and play one voice while performing a second voice from recent memory of the first voice.

The very last partimento in *Book VI* is a “tour” (It. *giro*) in which we travel through all the major and minor keys, presenting one of the bass motions (*movimenti*) for each key. A student who can do a good job realizing this partimento will have demonstrated command of all the bass motions presented in Fenaroli’s *Rules* (*Book III*).

No. 1, Fugue

(Gj 1423)



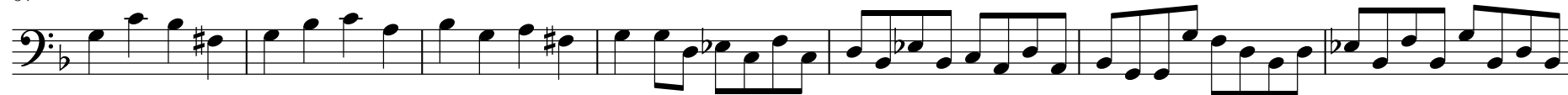
52



60



67



74



80



No. 2, Canon

(Gj 1424)

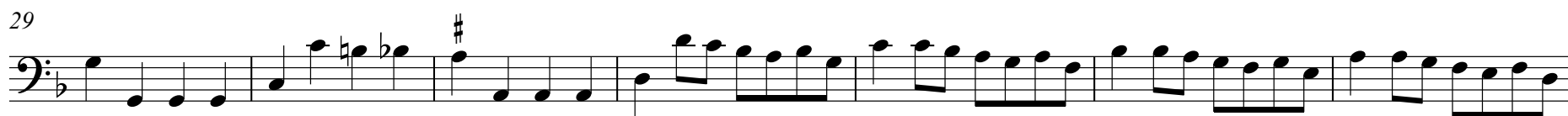
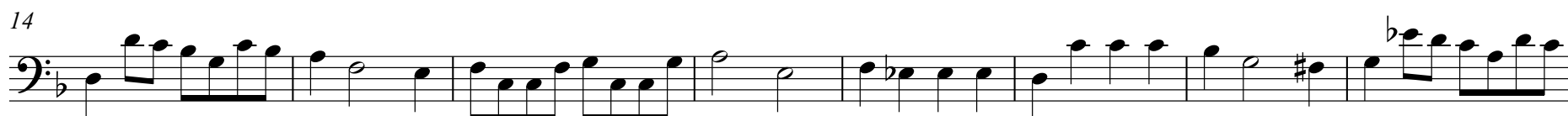


13



No. 3, Fugue

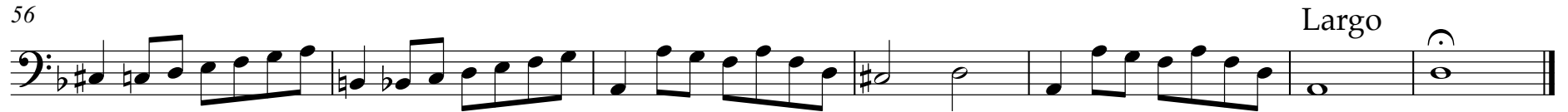
(Gj 1425)



50



56



No. 4, Canon

(Gj 1426)

16

31

[illegible]

43

No. 5, Fugue

(Gj 1427)



11



20



29



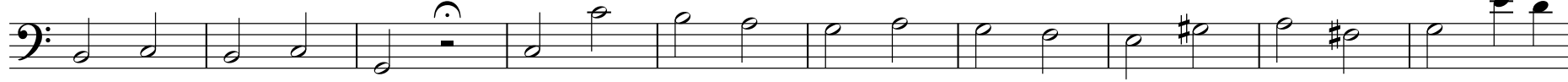
39



48



57



67



75



No. 6, Canon

(Gj 1428)

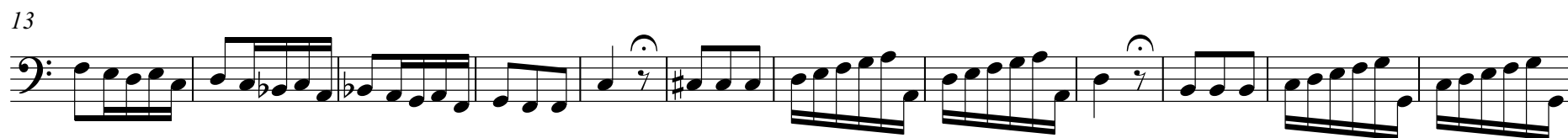
12

22

30

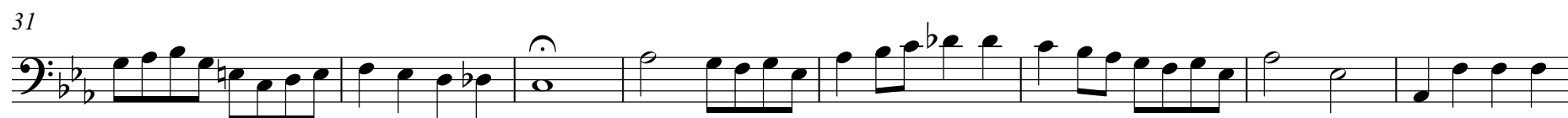
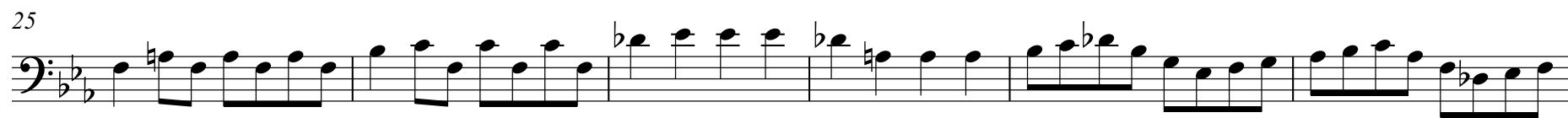
No. 7, Imitations

(Gj 1429)



No. 8, Fugue

(Gj 1430)



53



60



68



75



80



No. 9, Imitations

(Gj 1431)



9



18



26



35



43



No. 10, Prelude

(Gj 1432)

Largo



7



12



18



22



33



38



No. 11, Prelude

(Gj 1434)

Andante



10



19



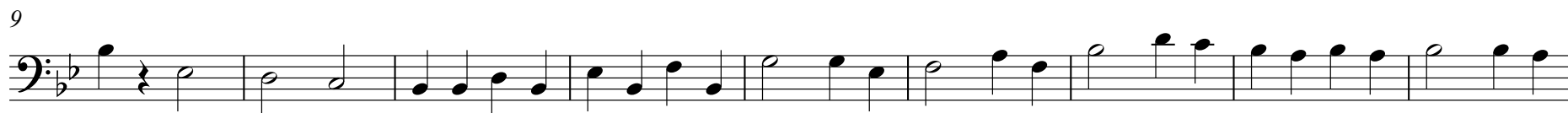
25



No. 11, Fugue

(Gj 1435)

Allegro



62



71



80



89



98



No. 12, Prelude

(Gj 1436)

Andantino

10

19

29

38

No. 12, Fugue

(Gj 1437)

Allegretto



5



10



14



18



22



27



31



36



40



45



49



54



No. 13, Prelude

(Gj 1438)

Largo

12

20

No. 13, Fugue

(Gj 1439)

Allegro



10



20



29



38



46



55



64



69



No. 14, Imitations

(Gj 144o)

3 3 #4 6 # 6

7

13

18

23

28

33

The musical score consists of seven staves of music, all in bass clef. The first staff begins with a common time signature 'C'. Above the first few measures of the first staff are the fingerings '3 3 #4 6 # 6'. The music is written in a single system with seven staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12. The third staff contains measures 13 through 17. The fourth staff contains measures 18 through 22. The fifth staff contains measures 23 through 27. The sixth staff contains measures 28 through 32. The seventh staff contains measures 33 through 37. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

39



43



Largo



No. 15, Canon

(Gj 1441)

The musical score is written on five staves in G major (one sharp, F#) and 3/4 time. The notation includes various note values, rests, and triplets. Measure numbers 9, 18, 28, and 34 are indicated at the start of their respective staves. The piece concludes with a final double bar line and a fermata over the last note.

9

18

28

34

No. 16, Fugue

(Gj 1442)

9

18

27

37

46

55

tr

63



71



79



86



96



106



115



124



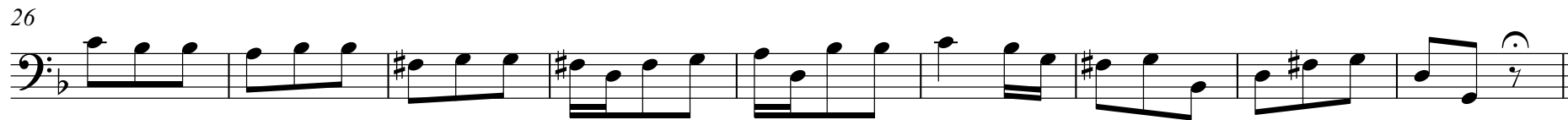
130



No. 17, Canon

(Gj 1443)

Canone



No. 18, Fugue

(Gj 1444)

11

21

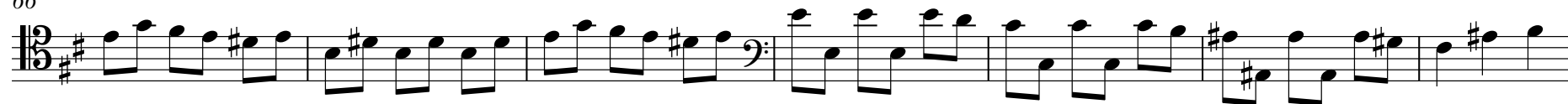
30

39

48

57

66



73



No. 19, Imitations

(Gj 1445)

The musical score consists of five staves of music, all in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some measures containing repeat signs. The score is divided into measures by vertical bar lines, and the measures are numbered 15, 28, 39, and 50 at the beginning of their respective staves. The music features a variety of rhythmic patterns and melodic lines, with some measures containing repeat signs.

15

28

39

50

No. 20, Imitations

(Gj 1446)



14



25



38



49



63



75



83



88



No. 21, Prelude

(Gj 1447)

Largo

The musical score consists of two staves. The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains six measures of music. The second staff begins with a measure rest labeled '7', followed by five more measures, ending with a double bar line. The notation includes various note values such as eighth, quarter, and half notes, as well as rests and a fermata.

No. 21, Fugue

(Gj 1448)

Allegro



10



22



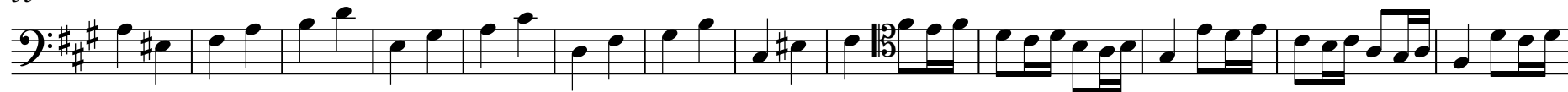
32



42



55



68



No. 22, Prelude

(Gj 1449)

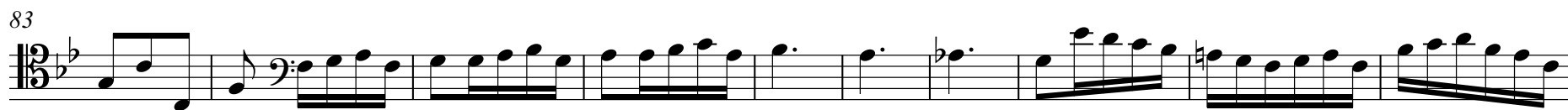
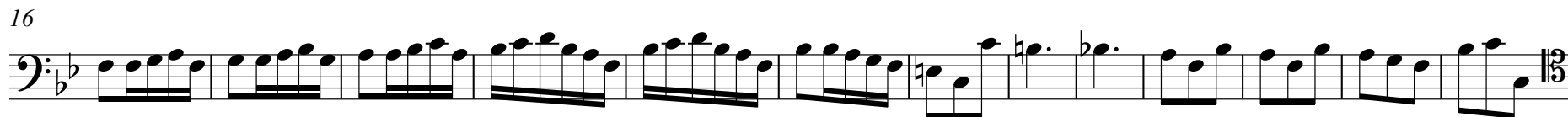
Largo



No. 22, Fugue

(Gj 1450)

Allegro



No. 23, Prelude

(Gj 1451)

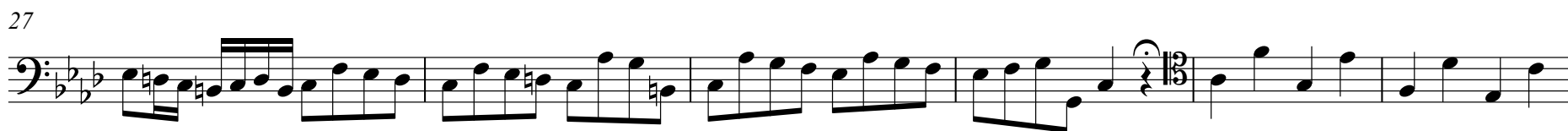
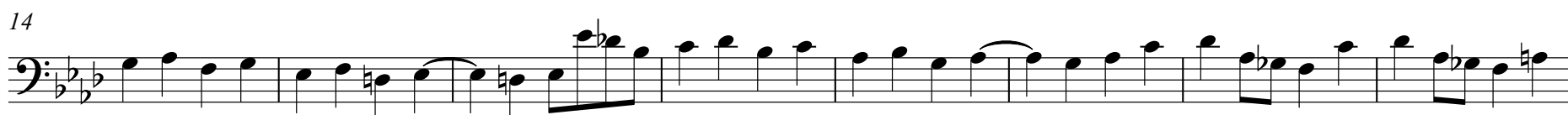
Largo



No. 23, Fugue

(Gj 1452)

Allegro



45



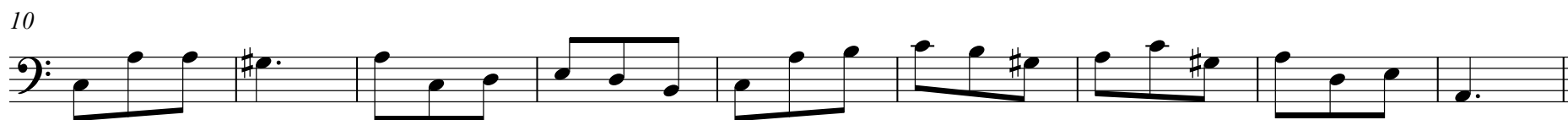
49



No. 24, Prelude

(Gj 1453)

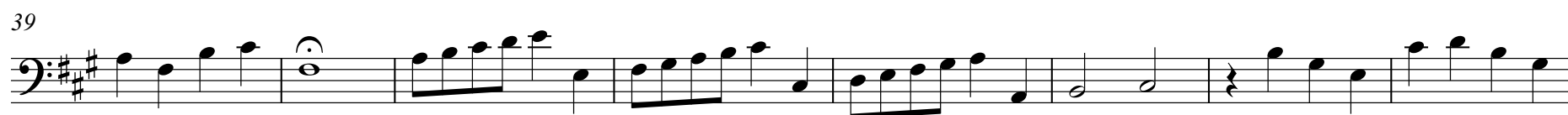
Largo



No. 24, Fugue

(Gj 1454)

Allegro



53



59



64



No. 25, Prelude

(Gj 1455)

Largo



12

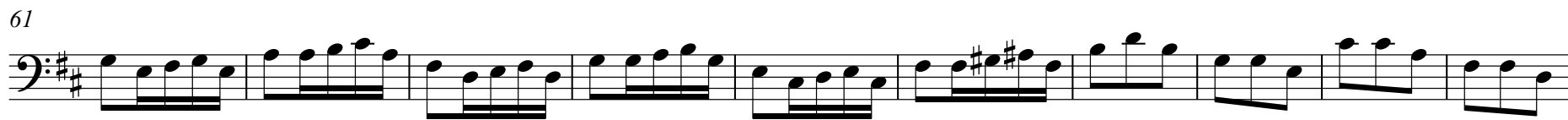
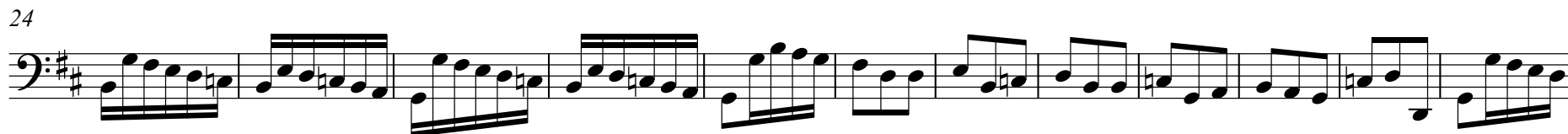
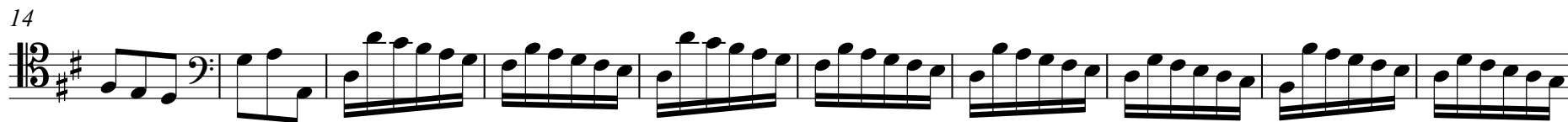


22



No. 25, Fugue

(Gj 1456)



81



No. 26, Prelude

(Gj 1457)

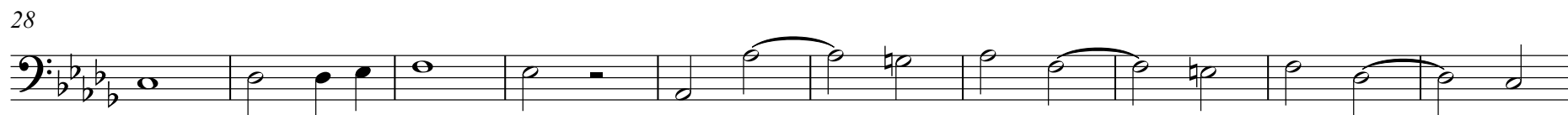
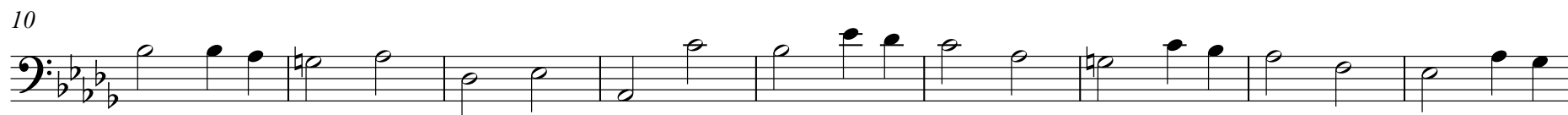
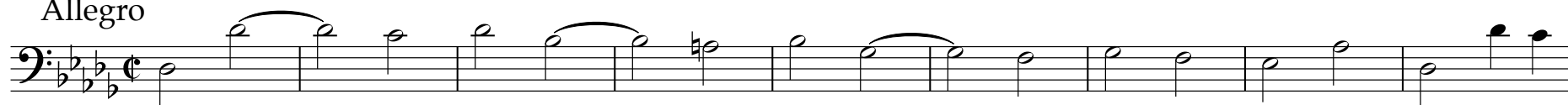
Largo



No. 26, Fugue

(Gj 1458)

Allegro



65



74



83



91



96



No. 27, Prelude

(Gj 1459)

Andante

9

No. 27, Fugue

(Gj 1460)

Allegro



9



16



24



33



40



46



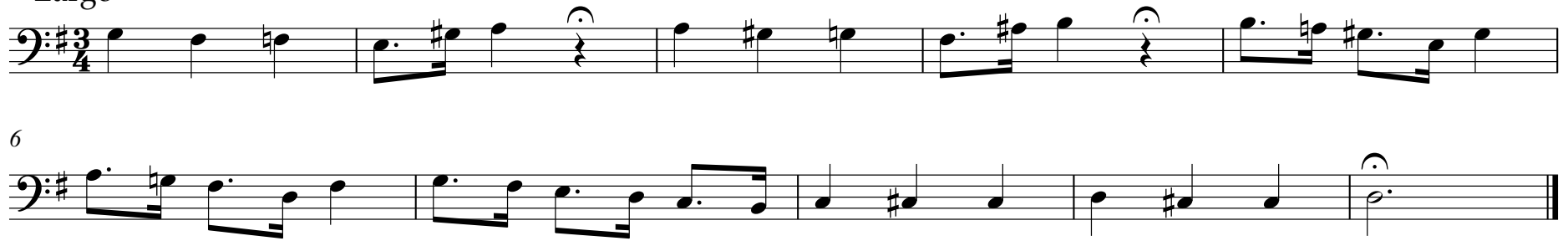
54



No. 28, Prelude

(Gj 1461)

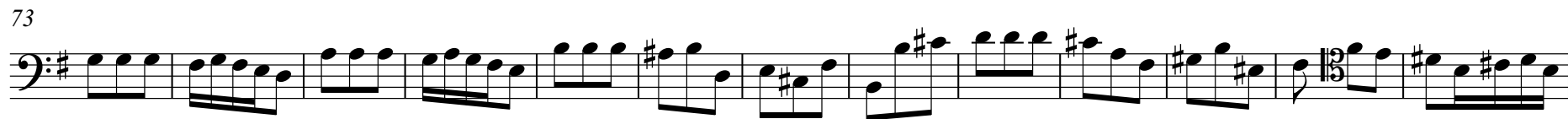
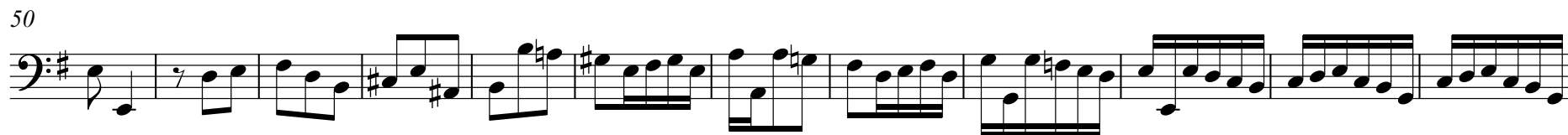
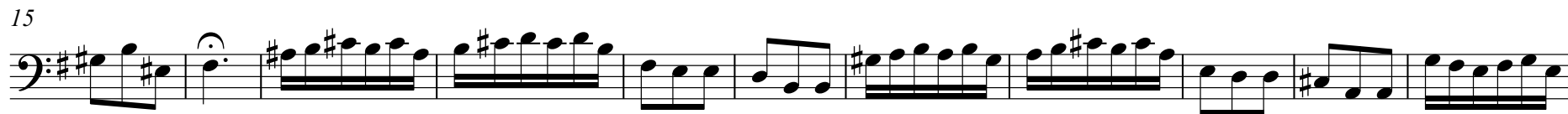
Largo

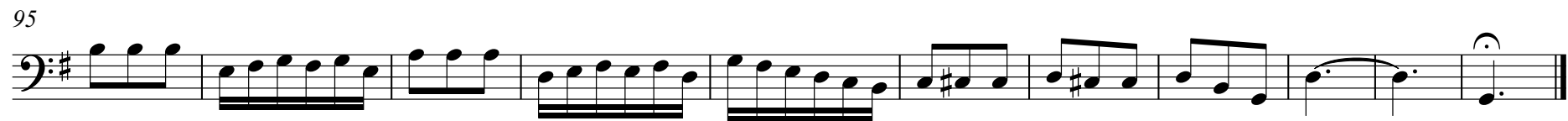
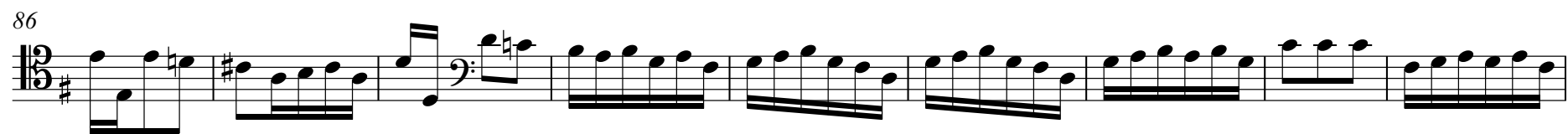


No. 28, Fugue

(Gj 1462)

Allegro





No. 29, Prelude

(Gj 1463)

Largo



10



18



No. 29, Fugue

(Gj 1464)

Allegro



8



15



23



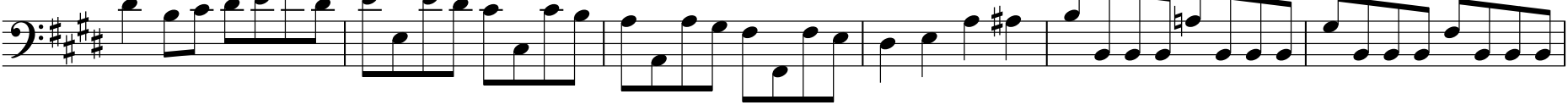
30



38



45



51



No. 30, Prelude

(Gj 1465)

Largo



No. 30, Fugue

(Gj 1466)

Allegro

7

12

17

22

26

30

37



42



46



No. 31, Prelude

(Gj 1467)



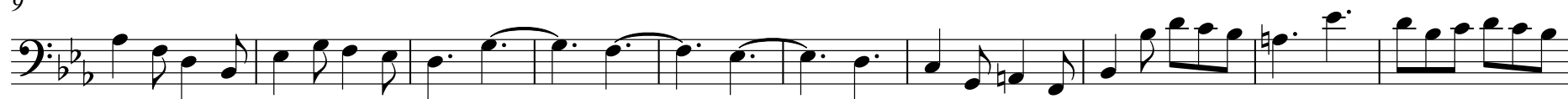
No. 31, Fugue

(Gj 1468)

Allegro



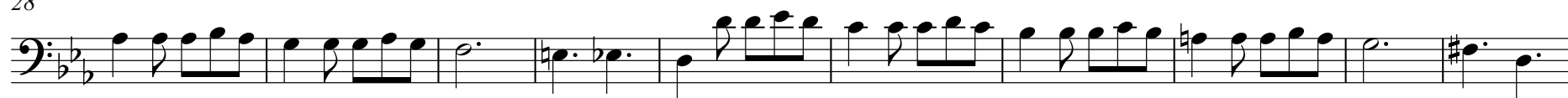
9



19



28



38



47



56



05

[illegible]

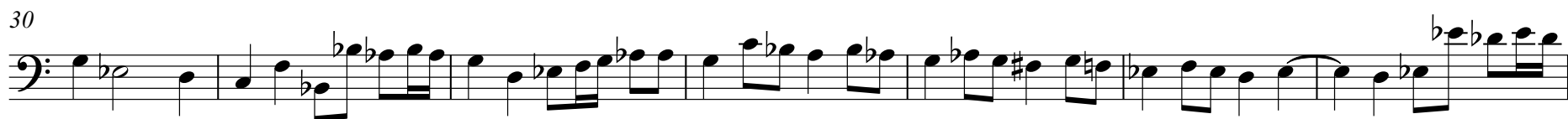
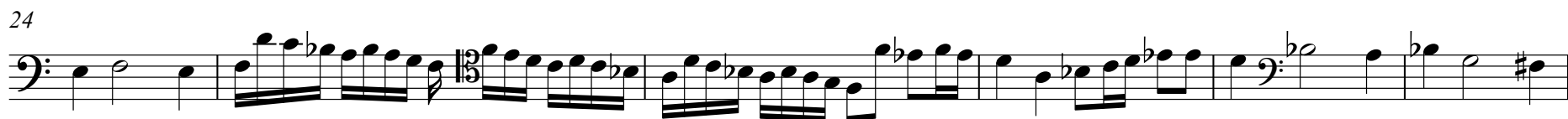
Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with some notes beamed together. The notes are: G2, A2, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109, D-109, C-109, Bb-110, A-110, G-110,

[illegible]

The following eight partimenti (nos. 32–39) have, to a greater or lesser degree, characteristics of fugues. They were not, however, labelled as fugues in early editions of Fenaroli's *Book VI*. So here they are called simply “partimenti.”

No. 32, Partimento

(Gj 1469)



44



50



56



60



63



No. 33, Partimento

(Gj 1470)



5



9



12



16



21



25



30



35



38



42

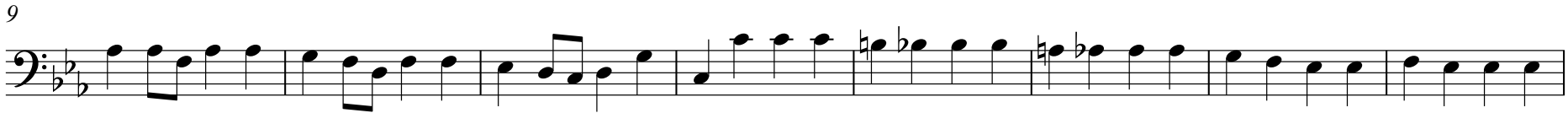


47



No. 34, Partimento

(Gj 1471)



53



58



No. 35, Partimento

(Gj 1472)



10



18



25



31



38



46



54



63



71



79



86



No. 36, Partimento

(Gj 1473)



41



46



No. 37, Partimento

(Gj 1474)



13



26



39



52



64



76



No. 38, Partimento

(Gj 1475)

6

12

18

23

28

33

38

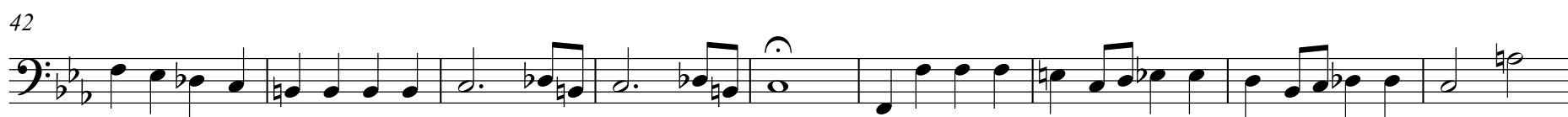
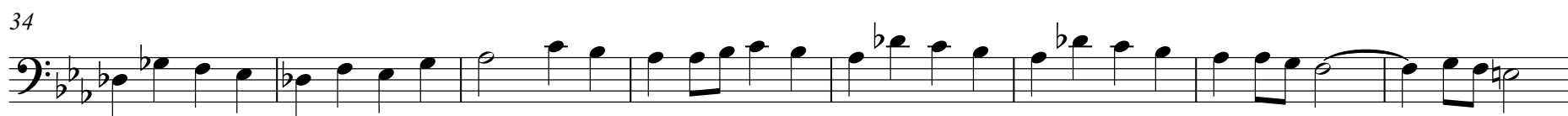


43



No. 39, Partimento

(Gj 1476)



59



68



77



“A partimento that takes a tour of all the keys, both major and minor, and should be performed first with simple consonances and then with dissonances.”

“Partimento che gira tutti i tuoni così di terza maggiore come di terza minore, da suonarsi prima colle semplici consonanze e poi colle dissonanze.”

Editors note: At each stop on Fenaroli's tour there is a new bass motion (*movimento*) drawn from his *Book III* rules (*regole*).

No. 40, A Tour

(Gj 1477)



15



30



45



60



75



91



106



123



139



153



167



181



197



214



230



247



263



278



289



302



310



