

METODO

PER BENE ACCOMPAGNARE

DEL SIG:^E MAESTRO

FEDELE FENAROLI.

PARTIMENTI DIVISI IN LIBRI QUATTRO

Critical Edition by Ewald Demeyere (2021)

PREFACE¹

Although Fedele Fenaroli (1730–1818) was an accomplished composer, especially of sacred music, his heart clearly belonged to music education. According to Francesco Maria Avellino, who wrote a eulogy on Fenaroli in the year of his death, the latter has taught more than nine thousand students.² Even if this number is a hyperbole, it underlines the extent to which Fenaroli, a man "*pieno di carità e di amore verso la gioventù*" (full of charity and love for youth),³ was devoted to instructing music. He officially started his lengthy teaching career at the *Conservatorio di Santa Maria di Loreto* in 1762, as provisional *secondo maestro* next to *primo maestro* Pietro Antonio Gallo (ca. 1695–1777) to replace Antonio Sacchini (1734–1786), who left the institution due to his success as an opera composer.⁴ One year later, he was formally appointed *secondo maestro*. In 1777, after Gallo's death, Fenaroli was promoted to *primo maestro* at that conservatory, a post he would maintain until 1806, when he became one of the three directors of the unified Neapolitan *Real Collegio di Musica*, together with Giovanni Paisiello (1740–1816) and Giacomo Tritto (1733–1824).⁵ As Avellino further commented, Fenaroli continued to see students even after his official retirement in February 1813 and taught until 5 December 1817, although he was suffering from cancer and would die less than a month later, on 1 January 1818.⁶

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1. This edition is a result of the research project *Fenaroli's pedagogical output - source study and critical edition of his integral corpus partimenti* conducted at the Royal Conservatoire Antwerp (AP Hogeschool). I want to sincerely thank the *Archivio Musicale della Biblioteca San Francesco di Bologna* for allowing me to publish it, Lars Hvass Pujol for his practical help on-site and Allison Barry for her meticulous proofreading of my manuscript.
 2. Avellino, 1818: 24.
 3. Avellino, 1818: 24; my translation.
 4. According to Avellino, however, Fenaroli was already present as a teacher at that institution from 1759 on: "*Nell'anno medesimo, in cui il Fenaroli tornò da Palermo, cioè nel 1756, Durante morì ; e soli tre anni dopo, il suo giovane allievo meritò esser prescelto a maestro di contrappunto nel Conservatorio di Loreto.*" (In the same year, when Fenaroli returned from Palermo –that is, in 1756, Durante died; and only three years later, his young pupil deserved to be chosen as master of counterpoint in the Conservatory of Loreto.) Avellino, 1818: 14; my translation. No official document, however, supports this assumption. For more information on the teachers of the *Loreto* conservatory see Dietz, 1972 and Robinson, 1972. And note that Durante died slightly earlier, on 30 September 1755.
 5. Niccolò Zingarelli (1752–1837) succeeded them as *direttore unico* in 1813.
 6. Avellino, 1818: 21.

FENAROLI'S PEDAGOGICAL OUTPUT

Fenaroli's passion for training musicians is illustrated not only by the sheer amount of students he instructed and the length of his teaching career, but also by the way his pedagogical output was organised and distributed in Naples. During Fenaroli's lifetime, five different editions of his *Regole Musicali* – a primer with musical rules and precepts – were issued in that city: the first one in 1775, the second and third in 1795, the fourth in 1802 and the last in 1814.⁷ Music engraving, however, was seldom used at that time in Italy. Booklets with musical examples, to which *Regole Musicali* refers by means of letters, and Fenaroli's partimenti were therefore copied by hand and sold separately. The second, fourth and fifth editions even specify where those manuscripts could be purchased.⁸

Fenaroli's complete partimento corpus and rules appeared in published form only at the very end of his life. *Partimenti Ossia Basso Numerato, Opera Completa Di Fedele Fenaroli Per uso degli alunni del Regal Conservatorio di Napoli* was edited bilingually (Italian-French) by Emmanuele Imbimbo (1756–1839) and published by Raffaele Carli in Paris in 1813 or 1814 (henceforth Imbimbo 1813–1814).⁹

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7. Vincenzo Mazzola-Vocola published the first two editions, Domenico Sangiacomo the third, fourth and fifth. I suspect that Sangiacomo also published the sixth edition of *Regole Musicali*, since he published the seventh edition as well, the latter appearing in 1832. Unfortunately, I have been unable to find that sixth edition and do not know its publication year. Still, the sixth edition must have been published posthumously since Avellino did not mention it in his *Elogio* but seemed to refer to the fifth as being the last issued at that point in time: "*Già nel 1814 erasi presso di noi fatta la quinta edizione delle regole musicale del Fenaroli.*" (Already in 1814, the fifth edition of Fenaroli's musical rules had been made by us.) Avellino, 1818: 19. Of *Regole Musicali* also exist a great amount of manuscript versions. Moreover, we have a highly interesting and important handwritten copy from 1781 by one of Fenaroli's students, Biagio Muscogiuri, which seems to be the result of Fenaroli dictating, and extempore expanding, the rules of *Regole Musicali* (I-Fc B.505). For more information see van Tour, 2015: 65–66 and Demeyere, 2018: 217–218. A comparative, digital edition of the first five editions of *Regole Musicali* and of I-Fc B.505 is available on www.ewalddemeyere.com/publications.
 8. At the conclusion of the second edition of *Regole Musicali*, the following has been written: "*Si vendono nella Stamperia di Vincenzo Mazzola-Vocola vicino la Chiesa della Pietà de' Torchini a carlini due. Il libro numerato, e corretto si vende nel Botteghino de' Copistà vicino la detta Chiesa.*" (We sell these books in Vincenzo Mazzola-Vocola's printing house, close to the Church of the Pietà de' Torchini at the expense of two carlini. The book with figured and corrected examples is sold at the copyists' shop close to the above-mentioned church.) Mazzola-Vocola, 1795; translation from Cafiero, 2007: 141 (footnote 14). While Fenaroli himself sold the manuscripts when the fourth edition was released ("*I libretti si vendono dal Maestro Fenaroli*"; Sangiacomo, 1802: title-page), this task was again outsourced for the fifth edition ("*I libretti si vendono dal Maestro Cesare Jannoni*"; Sangiacomo, 1814: title-page).
 9. It remains unclear when exactly this edition appeared. In the instalment of 5 February 1813 in the *Bibliographie De L'Empire Français, ou Journal De l'Imprimerie Et De La Librairie*, the edition is announced for 1 March 1813, stating that subscriptions within the French empire are possible until mid February and subscriptions abroad until the end of that month. And in its instalment of 30 July 1813, the different versions of the edition (different types of paper, with or without the portrait of Fenaroli) are described and priced, and it is mentioned that they can be purchased in Paris at Carli's. According to Anik Devriès and François Lesure, however, who studied the *cotages* (i.e. the catalogue numbers appearing on the bottom of each page of an edition) of

It may be tempting to consider this edition as most authoritative amongst the sources with Fenaroli's partimento output. After all, Fenaroli seems to have been involved in its publication process to some degree and therefore must have approved of the fact that it would be released. Still, there are several reasons to be cautious in treating Imbimbo 1813–1814 as the ultimate representation of Fenaroli's partimento output:

- Combined with *Regole Musicali*, many partimento manuscripts containing musical examples and partimenti by Fenaroli most probably represent his actual partimento curriculum and pedagogical organisation, which he used for practically his entire, approximately fifty-year teaching career, to a more accurate degree than does Imbimbo 1813–1814 –an autograph has yet to be discovered. Although it proves impossible to identify or date those partimento manuscripts, let alone determine a stemmatic relationship between them, most of them display a transparent overall curriculum organised in four books. Books 1 to 3 each open with a number of rules that are followed by specific partimenti as their musical implementations, while book 4 contains no rules but only partimento 'preludes' and fugues.¹⁰ (In addition to the series of partimenti as second section of book 2, most of its seventeen rules are illustrated with a preliminary partimento as well.¹¹) If we compare this pedagogically sound organisation with that of Imbimbo 1813–1814, two methodical problems in relation to the latter are caused by the repositioning of partimenti, the first more serious than the second. Firstly, instead of including the sixteen partimenti Fenaroli purposely composed to train the rules of book 1 at the end of that book, Imbimbo printed them at the beginning of the second section of book 2, after the explanation of the suspensions with the preliminary partimenti. This order implies that the series of easiest partimenti is not only separated from its rules but also that it appears between two series of more complex partimenti –a questionable judgment. Secondly, whereas the

Carli's editions, Imbimbo's edition would have come out only in January 1814 (Devriès-Lesure, 1979: 46). In fact, this publication was printed at least twice: F-Pn Vm8–313 represents one edition, F-Pn Vm8–314 and F-Pn Vm8–315 another. Both editions, which are available online on <https://gallica.bnf.fr>, give a different layout for the same text on page 48, and F-Pn Vm8–313 contains one extra paragraph (named "*Risoluzione ommessa nell'Armonia della 9.a/Résolution omise dans l'harmonie de la 9.e*") and illustration.

10. While their structure is in itself identical, some of the partimento manuscripts I assessed lack actual mentions of the specific books or have a title-page of certain books that do not precede but follow the rules section. There are also a number of manuscripts that display a hybrid design, containing features of both the pre-Imbimbo 1813–1814 organisation of the pedagogical material and that of Imbimbo's edition. When I refer to a book in those manuscripts, I still do so from the perspective that each book consists of a set of rules followed by the appropriate set of partimenti, the reason why I put the book and its number between single quotation marks. For more information see below and table 1. Note that the term 'prelude' does not occur in the manuscripts (or in Imbimbo 1813–1814), hence the single quotation marks as well.

11. For more detailed information on Fenaroli's partimento curriculum see the paragraph *Fenaroli's Regular Partimento Curriculum*.

'*partimenti diminuiti*' occur in all partimento manuscripts I assessed amongst the last eight partimenti of 'book 3', in Imbimbo 1813–1814 they appear at the beginning of book 5, and are therefore alienated from the other partimenti of that book, all 'preludes' and fugues.¹² Moreover, Imbimbo changed the four-book structure of the partimento manuscripts into a five-book structure, splitting up the rules and partimenti of the partimento manuscripts' third book into two books, book 3 for the rules, book 4 for the partimenti. Even at the time when Imbimbo prepared his edition, however, Fenaroli was still viewing his regular partimento curriculum as consisting of four instead of five books. In a letter to his former student, Marco Santucci, dated 18 January 1811, Fenaroli wrote that he was composing a new, *fifth* (and final) book of partimenti for Imbimbo's edition, a book, however, that became *Libro Sesto* in that edition.¹³ These editorial interferences are perhaps some of the mistakes to which Fenaroli referred in another letter to Santucci from just over a year later, dated 30 January 1812. From it, it can be deduced that Fenaroli apparently obtained a proof from Imbimbo, about which he declared the following to Santucci: "*La stampa della mia musica in Parigi si era stampata piena di errori, ora si stà rivedendo da un mio discepolo, e spero d'averla purgata, seppure si prenderà la pena di renderla tale*". (The edition of my music in Paris has been printed full of errors, is being corrected right now by one of my pupils, and I hope to have it purged, but only if he makes the effort to do this.)¹⁴

- The fact that Imbimbo 1813–1814 contains an additional book with fifty-five newly written partimenti does not render it more authoritative with regard to Fenaroli's standard pedagogical material per se than the many partimento manuscripts that do not include that book. It merely illustrates that Fenaroli, at the end of his life and teaching career, composed a collection of partimenti to be added to the established four-book structure. Contrary to books 1 to 4, that fifth book, therefore, played only a minimal role within Fenaroli's more than fifty-year tuition. Moreover, Fenaroli was highly restrictive as to who could teach these newly composed

12. A *partimento diminuito* is a partimento introduced with a few realised bars as a clue for the student. This term, however, does not occur in any of the manuscripts with Fenaroli's partimenti I have consulted or in Imbimbo 1813–1814, which calls each of those partimenti *Tema*. Still, since the label *partimento diminuito* is convenient to describe this genre of partimento, I do use it in this preface, albeit with single quotation marks.

13. Letter quoted in Cafiero, 2011: 206. Note that both Rosa Cafiero and Giorgio Sanguinetti assumed that what Fenaroli himself called his fifth book matches the fifth book in Imbimbo 1813–1814. Quoting the book-per-book description according to Imbimbo 1813–1814 in Francesco Maria Avellino's *Elogio di Fedele Fenaroli* (Avellino, 1818: 17–18), Cafiero added a footnote to Avellino's mentioning of the fifth book, a footnote in which she quoted Fenaroli from that letter to Santucci, writing that he was composing a new, fifth book of partimenti (Cafiero, 2007: 142, footnote 18). And elaborating on Cafiero's assumption, Sanguinetti stated that "according to Cafiero, Fenaroli composed the last *two* [my emphasis] books of partimenti (V and VI) between 1811 and 1813 for the French edition edited by Emanuele Imbimbo" (Sanguinetti, 2012: 78).

14. Letter quoted in Cafiero, 2011: 206, my translation.

partimenti –one could even wonder why Fenaroli allowed their publication altogether, especially abroad. In the above-mentioned letter of 18 January 1811, Fenaroli wrote the following: "*Ora sto facendo il quinto libro di partimenti fugati, e soltanto voi che siete della mia scuola, e che molto capite potete insegnarli*". (Right now, I am composing the fifth book of *partimenti fugati*, and only you, who belong to my school and are very learned, can teach them.)¹⁵

- Before its *Libro Primo*, Imbimbo 1813–1814 contains a newly written, almost fifty-page long theoretical introduction including extensive discussions of intervals, keys, contrapuntal motions, consonances and dissonances, chord types, pedal points, scale steps, thorough bass figures, harmonisations of scales,¹⁶ cadences, suspensions and nonharmonic notes, an introduction that is so dense that it completely denies Fenaroli's carefully constructed pedagogical curriculum. True, the rules within the specific books of Imbimbo 1813–1814 are much more in line with those of Fenaroli, but Imbimbo still considered this general and thorough explanation to be a "*RISTRETTO De' Principj Musicali per servire d'introduzione a' Partimenti del Sig.^r Fenaroli / EXTRAIT Des Principes de Musique pour servir d'introduction aux Partimenti de M.^r Fenaroli*" (EXCERPT from the Principles of Music to serve as an introduction to the Partimenti by Mr Fenaroli).¹⁷ Moreover, that introduction deviates on several important points from Fenaroli's *Regole Musicali*, of which the most striking one is perhaps its opposite view on the status of the chordal seventh and diminished fifth. Imbimbo 1813–1814 defines these intervals as dissonances while, in Fenaroli's teaching, they have always been treated as consonances. In itself, it already seems unlikely that Fenaroli, as a proud student of Francesco Durante (1684–1755), who already treated those intervals as consonances, would have changed his view in this matter in regard of Imbimbo 1813–1814. Yet the fact that Fenaroli did not adopt these new views in the fifth edition of his *Regole Musicali*, dating from 1814, makes that assumption even more implausible.

15. Letter quoted in Caferio, 2011: 206; translation from van Tour, 2015: 163 (footnote 92).

16. Today, the harmonising of scales is commonly called the rule of the octave, a term, however, which does not occur in Fenaroli's *Regole Musicali*, in the many partimento manuscripts with his rules and partimenti or in Imbimbo 1813–1814; those sources simply speak of *scale*.

17. Imbimbo, 1813–1814: 1.

FENAROLI'S REGULAR PARTIMENTO CURRICULUM¹⁸

In spite of the overall well-constructed partimento curriculum, with regard to the order in which the two types of rules of 'book 1' – cadences and harmonising scales – were taught, Fenaroli's *Regole Musicale* and the partimento manuscripts are at odds. While *Regole Musicale* discusses the three basic cadences (*semplice*, *composta* and *doppia*) before the scales – the pedagogically more obvious order, the partimento manuscripts give first the scales before passing on to the cadences.¹⁹ Until further evidence presents itself, this matter remains unclear. 'Book 1' concludes with a series of sixteen partimenti intended to train students in the rules of that book. Apart from the last two, those partimenti appear in all sources in a specific, ascending key sequence, alternating between common major and minor keys: G major, G minor, A major, A minor, B major, B minor, C major, C minor, D major, D minor, E major, E minor, F major, F minor, B flat major and E flat major.

As for 'book 2', it opens with seventeen illustrated rules on suspensions and thirteen preliminary partimenti. Eleven rules (A, B, C, D, E, F, G, H, N, R, S) are each followed by a preliminary partimento written specifically to practise that rule in a musically more elaborate context. Rules I and L are both applied in the preliminary partimento following rule L. Rules O, P and Q are all three applied in the preliminary partimento following rule Q. As for rule M, it is the only one that lacks a preliminary partimento. This book concludes with fourteen partimenti in which everything that has been learned up to this point is combined. The key sequence of those fourteen partimenti is identical to that of the first fourteen partimenti of 'book 1' (partimenti in B flat major and E flat major do not occur in 'book 2').

Whereas the scope of 'books 1 and 2' remains rather modest, that of 'book 3' is significantly more ambitious, both with regard to the rules and to the partimenti. 'Book 3' opens with an elaborate presentation of the *moti* (or *movimenti*) *del basso* (bass patterns), mostly with several possible realisations, none of which, however, is followed by an individual partimento.²⁰ Depending on the source, the

18. For more information on Fenaroli's partimento curriculum and his dissonance treatment see van Tour, 2015: 157–169 and Demeyere, 2018.

19. The order of cadences followed by scales is also displayed in the first of seven counterpoint notebooks Vincenzo Lavigna (1776–1836) wrote under Fenaroli and his two assistants, Saverio Verde (?–?) and Giuseppe Gargano (?–?) in the period from 1791 to 1795 (I-Mc Nosedà Th.c.117). As for Avellino, he gave the order of starting with scales before passing on to the training of cadences. In fact, Avellino described precisely the order of the rules as they appear in the partimento manuscripts I examined: *scale*, cadences, dissonances and finally *moti* (or, as Avellino called them, *movimenti*) *del basso* (bass patterns). See Avellino, 1818: 17.

20. It would appear that once the student knew the *moti del basso*, he could start with the study of counterpoint, when judged good enough. An anonymous

rules section is followed by an impressive corpus of 40, 47, 48 or 49 scarcely figured partimenti, in which not only the *moti del basso* and everything learned up to this point is brought together, but also some idiomatic keyboard and imitative textures are introduced. In fact, some of the figures in 'book 3' seem to imply the interval at which a motif needs to be imitated in the right hand rather than to indicate merely the type of chord to be played.

In contrast to 'books 1 to 3', 'book 4' does not include any rules but consists of only partimenti, and more specifically of twelve partimento 'preludes' and fugues in commonly used keys followed by ten partimento 'preludes' and fugues in more remote keys.

counterpoint manuscript with the title *Studio di contropunto Del Sig.^r D. Fedele Fenaroli* (I-Nc 22.2.6/2 olim 45.1.36) opens as follows: "*Quelli che desiderano apprendere il Contropunto è necessario che prima studiassero bene il primo e secondo libro numerico, ed ancora li movimenti del Basso del terzo libro*" (For those who wish to learn counterpoint, it is necessary first to study well books 1 and 2 with figured partimenti and then the *moti del basso* of book 3). I-Nc 22.2.6/2 olim 45.1.36: fol. 1^v; my translation. For more information on Fenaroli's counterpoint curriculum see van Tour, 2015: 157–168.

MANUSCRIPTS USED FOR THIS EDITION

Table 1 shows the title, the library siglum and shelf mark, and a description of the partimento manuscripts I assessed for the purpose of this edition; table 2 shows the locations for all sources mentioned in this preface.

Whereas the overall structure is similar in most of the partimento manuscripts I have assessed –that is, a set of rules followed by a set of partimenti as their musical application, the actual mentioning of books varies from source to source –a feature that has been stipulated in table 1. When I refer to books in manuscripts that do not establish each book as a set of rules followed by the appropriate set of partimenti, I still do so from that perspective. To make this generalised labelling clear, I use single quotation marks ('book 2' for instance).

With regard to the number and order of partimenti, 'books 1 and 2' in nearly all manuscripts sources, if present, are highly similar, containing the same partimenti presented in the same sequence.²¹ Contrary to this standardised organisation, the number and order of the partimenti of 'book 3' in the partimento manuscripts are much less fixed. In fact, at the current state of research, 'book 3' has been passed down with 40, 47, 48 or 49 partimenti in at least seven different sequences of the partimenti.²² While one could argue that the versions with 40 partimenti in 'book 3' could represent its earliest stage of composition, there is no proof to support that hypothesis. Moreover, whereas 'book 3' in B-Goi 08G27 (already) contains 47 partimenti, it lacks Gj1333 and Gj1335, two partimenti that are always included in the sources of 'book 3' with only 40 partimenti.

Regardless of the number of partimenti present in 'book 3', all partimento manuscripts that I have examined conclude with the same eight partimenti, although not necessarily in the same order. In seven sources, in which 'book 3' consists of 47, 48 or 49 partimenti, five of those partimenti are notated as *partimento diminuito*. In the two sources of 'book 3' consisting of 40 partimenti, only three of those final eight partimenti are notated as such.

21. Only I-Rc MS MUS 5846 does not include all the preliminary partimenti of 'book 2'. For more information see table 1.

22. For more information see table 1. For the precise sequence of the partimenti in 'book 3' in each partimento manuscript and a list of corcondances see van Tour, *UUPart*.

Table 1: Partimento manuscripts assessed (arranged alphabetically according to library siglum and shelf mark)²³

Library siglum and shelf mark	Title of partimento manuscript	Description
B-Goi 08G27	<i>Scale, e Partimenti Per Cembalo ò Pian Forte Del Sig.^r D. Fedele Fenaroli</i>	This partimento manuscript consists of 'books 1 to 3'. Its title-pages " <i>Primo Libro De Partimenti</i> " and " <i>Terzo Libro di Partimenti</i> " do not precede but follow the rules section. As for the title-page of book 2, " <i>Secondo Libro di Partimenti</i> ", it precedes the rules section. 'Book 3' consists of 47 partimenti, five of which are notated as <i>partimento diminuito</i> . ²⁴
D-MÜs SANT Hs. 1500	<i>Bassi armonizzati da D. Deodato Vietro sotto la direzione dell'autore Fedele Fenaroli. Fortunato Santini per suo uso.</i>	This manuscript contains realisations of 'book 4' and 'book 5' (book 6 in Imbimbo 1813–1814).
E-Mc M 2280	<i>Libro De Partimenti Del Sig.^r D. Fedele Fenaroli</i>	This partimento manuscript consists of 'books 1 and 2', which are not named as such. The partimenti of 'book 1' are called " <i>Partimenti numerati</i> ", those of 'book 2' " <i>Partimenti di tutte le Recole [sic] passate</i> ".

23. For the precise sequence of the partimenti in within each book of the partimento manuscripts and a list of concordances see van Tour, *UUPart*.

24. I want to sincerely thank Bruno Forment for having mentioned to me the existence of this manuscript, which used to be part of Ton Koopman's private collection that has been donated to the library of the Orpheus Institute in Ghent (B), and for allowing me to have studied it.

I-Bc N.58	[No title]	This partimento manuscript consists of 'books 1 to 3'. The mention " <i>Libro Primo</i> " appears above the first partimento of 'book 1'. Its rules section is incomplete, starting only from the second position on the major <i>scale</i> . 'Book 2' opens with the designation " <i>Delle Dissonanze</i> ", without the mention of a <i>libro</i> . As for 'book 3', it opens with the designation " <i>De' Movimenti del Partimento</i> ", while the mention " <i>Libro Terzo</i> " appears above the first partimento of that book. 'Book 3' consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i> .
I-BGc Mayr Fald 248/11	[No title]	This partimento manuscript only consists of 'book 3', which is not named as such. Its rules section is incomplete, starting only from musical example Aq. 'Book 3' consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i> , and is preceded with a title-page with the designation " <i>Partimenti Dell'istesso Fenaroli</i> ".
I-Bsf FN. F. I. 1	<i>PARTIMENTI FENAROLI</i>	This partimento manuscript consists of 'books 1 to 3', which are not named as such. 'Book 3' consists of 40 partimenti, three of which are notated as <i>partimento diminuito</i> .

<p>I-Bsf M.F. I-8</p>	<p><i>Dell'Accompagnare. Libri quattro del Sig.^e Maestro Fenaroli</i> [handwritten within passepartout frontispiece of the first title-page]</p> <p><i>Metodo per bene accompagnare Del Sig.^e Maestro Fedele Fenaroli. Partimenti divisi in Libri Quattro</i> [second, handwritten title-page]</p>	<p>This partimento manuscript consists of books 1 to 4, each of which is preceded with a title-page with the designation "<i>Libro</i>" followed by "<i>Primo</i>" (on the bottom of the second general, written title-page), "<i>Secondo</i>", "<i>Terzo</i>" and "<i>Quatro</i>" respectively.²⁵ Book 3 consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i>. The passepartout frontispiece of this source mentions two names, Giuseppe Benedetti and Luigi Guidotti, both of whom probably dealt only with the first title-page and not with the writing of the musical examples and partimenti. Benedetti was an engraver, Guidotti an art dealer.²⁶ And although the frontispiece bears the year 1774, we do not know when the rules and partimenti were written.</p> <p>I-Bsf M.F. I-8 is a highly coherent, well-written manuscript that causes the fewest issues of all partimento manuscripts, the reason why it was chosen as principal source for this edition. Note, however, that its current binding contains a mistake: folios 8 and 9 should be interchanged. In its present form, folio 7v, containing the beginning of the illustrations of the <i>Scale</i> in third position in remote keys, is followed by the partimenti in A major and A minor on folio 8r and by those in B major and B minor on folio 8v. As for the current folio 9, its recto shows the conclusion of the illustrations of <i>Scale</i> in third position in remote keys, under which "<i>Seguono i Bassetti</i>" (The small basses [partimenti] follow) is written, while its verso gives the partimenti in G major and G minor.</p>
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25. As far as I know, Peter van Tour was the first scholar to mention and describe this source (van Tour, 2015: 162–163 and 266).

26. I want to sincerely thank Bianca Maria Antolini for helping me to identify Benedetti and Guidotti.

I-Btammainga	<p><i>Scale, e partimenti Per Piano Forte Del M^o Fedele Fenaroli Proprietà delle Sorelle Taglioni</i></p>	<p>This partimento manuscript consists of 'book 1', book 2 and 'book 3'. The title-page of 'book 1' does not precede but follows the rules section and is designated "<i>Libro Primo Partimenti</i>". While a genuine title-page of book 2 is lacking, the following designation occurs on the bottom of the last page of the last partimento of 'book 1': "<i>Segue Libro Secondo</i>". In its current binding, the folio with the partimenti in B major and B minor has been incorrectly inserted in the rules section of book 2, two partimenti that are therefore lacking from 'book 1'. The title-page of 'book 3' does not precede but follows the rules section and is designated "<i>Terzo Libro di Partimenti</i>". This book consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i>. Note that another scribe added "<i>Libro 5^o</i>" above the first '<i>partimento diminuito</i>', in spite of the fact that the partimenti up to this point belong to the "<i>Terzo Libro di Partimenti</i>" and that there is no indication of a book 4.²⁷</p>
I-Mc Nosedà R 40-5	<p><i>Dieci Fughe In Toni Cromatici Per Cembalo, o Piano Forte. Composte Dal Sig.^r D. Fedele Fenaroli Ad uso di me Vincenzo Lavigna 1795.</i></p>	<p>This partimento manuscript consists of the second section, the ten 'preludes' and fugues in more remote keys, of book 4.</p>

27. I want to sincerely thank Liuwe Tamminga, who owns this hitherto unknown manuscript, for having mentioned its existence to me and allowing me to study it. Regarding its original owners, the Taglioni sisters, I was unable to find any biographical information on them.

I-Mc Nosedà R 40-8	<i>Fughe per Cembalo Del Sig.^r Fedele Fenaroli Ad uso di me Vincenzo Lavigna 1794. 29. 9bre.</i>	This manuscript from 1794 contains realisations for obbligato harpsichord and violin of the first five 'preludes' and fugues of the first section of book 4, as well as five rondos. ²⁸
I-Mc Nosedà Th.c.115	<i>Partimenti per ben sonare il Cembalo Del Sig.^r D. Fedele Fenaroli Maestro di Cappella Napolitano, e del Real Conservatorio di S.^a M.^a di Loreto</i>	This partimento manuscript consists of 'books 1 to 3', which are not named as such. 'Book 2' is preceded with a title-page with the designation " <i>Delle dissonanze</i> ", without the mention of a <i>libro</i> . 'Book 3' consists of 48 partimenti, five of which are notated as <i>partimento diminuito</i> .
I-Mc Nosedà Th.c.121	[No title]	This partimento manuscript consists of 'books 1 to 3', which are not named as such. In its present state, it is preceded by a short partimento primer by Giovanni Furno (1748–1837) with the title " <i>Regole Di Partimento Per imparare a sonare bene il Cembalo</i> ", and followed by six solfeggi, the last of which is by Baldassare La Barbiera. ²⁹ The rules and a number of the preliminary partimenti of 'book 2' are presented twice, in two sections, the second of which containing fewer corrections and erasures than the first. Below the last preliminary partimento of the second rules section of 'book 2', " <i>Fine del 2.° Lib. Sieguono le Lezioni di tutte le dissonanze</i> " has been written. 'Book 3' consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i> .

28. See also van Tour, 2015: 273.

29. For more information see van Tour, *UUSolf*.

<p>I-Nc O^d.2.22 olim 45.1.31</p>	<p><i>Libro Primo Che tratta di tutte le Scale in toni Magiori, Minori, e Cromatici Delle Cadenze E di tutti i Partimenti, o Siano bassi Numerati Semplici, e delle Fughe Del Sig=^r Fedele Fenaroli</i></p>	<p>This partimento manuscript consists of book 1, book 2, 'book 3' and 'book 4'. The general title-page works as title-page for book 1 as well. "<i>Libro Secondo</i>" has been written on top of the page with the first rule of book 2. "<i>Libro 3:^o</i>" has been written on top of the page with the first rule of 'book 3'. "<i>Fine del terzo Libro. Segue Libro Quarto che tratta dè Partimenti con i motivi e delle Fughe</i>" has been written on the bottom of the page with the last rule of 'book 3'. "<i>Libro Quarto</i>" has been written on top of the page with the first partimento of 'book 3'. "<i>Fine del Quarto Libro, Seguono le Fughe</i>" has been written on the bottom of the page with the last partimento of 'book 3'. "<i>Fughe 12.</i>" has been written above the first 'prelude' of the first series of 'preludes' and fugues. "<i>Fughe dieci in Toni Cromatici</i>" has been written above the first 'prelude' of the second series of 'preludes' and fugues. In its present state, this partimento manuscript is followed by a collection of partimenti by Zingarelli.</p> <p>I-Nc O^d.2.22 olim 45.1.31 is a hybrid partimento manuscript. Book 1 opens with three illustrations on how each note of an ascending and descending scale in major and minor can be harmonised with a triad, illustrations that occur literally in Imbimbo 1813–1814. On the other hand, the partimento series of books 1 and 2 occur in the same place as do those of pre-Imbimbo 1813–1814 manuscripts. As for 'book 3', it has been divided into "<i>Libro 3:^o</i>" for the rules and "<i>Libro Quarto</i>" for the subsequent partimenti, as does Imbimbo 1813–1814. Also the sequence of the partimenti of that book is identical that of Imbimbo 1813–1814. Still, the five '<i>partimenti diminuiti</i>' in I-Nc O^d.2.22 olim 45.1.31 conclude its "<i>Libro Quarto</i>" instead of opening, as does Imbimbo 1813–1814, the fifth book.³⁰ Its "<i>Libro Quarto</i>" consists of 49 partimenti.</p>
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30. For more information see the paragraph *Fenaroli's Regular Partimento Curriculum*.

I-Nc O ^d .2.24 olim 45.1.30	<i>Regole, e Partimenti Musicali Del Sig.^r D. Fedele Fenaroli Per divertimento della Sig.ra D. Agnese De Cosiron</i>	This partimento manuscript consists of 'books 1 to 4', which are not named as such. 'Book 2' opens with the designation " <i>Delle Dissonanze</i> ", 'book 3' with " <i>De' movimenti del Partimento</i> ". 'Book 3' consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i> . As for 'book 4', its first section opens with the designation " <i>Fughe</i> ", the second with " <i>Seguono dieci Fughe in toni Cromatici</i> ". ³¹
I-PAc F Ms 612.a-c	[No title]	This partimento manuscript consists of 'books 1 to 3'. There is an indication " <i>Fine del Primo Libro</i> [sic]" at the end of the explanation of the suspensions. The indications " <i>Libro Secondo</i> " and " <i>Partimenti del Sig.^r D. Fedele Fenaroli Libro Terzo</i> " do not precede but follow the rules section. 'Book 3' consists of 49 partimenti, none of which are notated as <i>partimento diminuito</i> .
I-P1 RARI 1/III/ 49	<i>PARTIMENTI FENAROLI</i>	This partimento manuscript consists of 'books 1 to 3', which are not named as such. 'Book 3' consists of 40 partimenti, three of which are notated as <i>partimento diminuito</i> .
I-Rc MS MUS 5846	<i>Partimenti del sig.^r Fedele Fenaroli</i>	This partimento manuscript consists of only the partimenti of 'books 1 and 2', which are not named as such. Of the preliminary partimenti of 'book 2', only three –the first, the second and the last– occur in this source.

31. Apart from the fact that the original owner of this manuscript, Agnese De Cosiron, got married in 1826, I was unable to find any further biographical information on her.

<p>I-Rsc A. Ms. 4527</p>	<p><i>Limbri</i> [sic] <i>Secondo che tratta delle dissonanze, & dei Partimenti di tutte le regole, Del Sig.^e D. Fedele Fenaroli</i></p>	<p>This partimento manuscript consists of only book 2. Below the last preliminary partimento, "<i>Fine del libro secondo</i>" has been written. Above the first 'real' partimento, "<i>Partimenti di tutte le regole passate</i>" has been written. Below the last 'real' partimento, "<i>Fine del terzo libro</i>" has been written.</p>
<p>P-Ln C.N. 250</p>	<p><i>Scale per Cimbalo, e Partimenti Del Sig.^r D. Fedele Fenaroli</i></p>	<p>This partimento manuscript consists of 'book 1', book 2 and 'book 3'.³² The title-page of 'book 1' does not precede but follow the rules section and is designated "<i>Libro Primo De Partimenti</i>". The title-page of book 2 precedes the rules section and is designated "<i>Libro Secondo Delle Dissonanze</i>". 'Book 3' lacks a title-page, although "<i>Segue Terzo Libro di Partimenti</i>" has been written below the last rule of 'book 3'. This book consists of 49 partimenti, five of which are notated as <i>partimento diminuito</i>.</p>

32. As far as I know, Cristina Isabel Videira Fernandes was the first scholar to mention and describe this source (Videira Fernandes, 2010: 407).

Table 2: Locations assessed sources (arranged alphabetically according to library siglum)

Belgium

B-Goi Ghent, *Orpheus Institute Library*

Germany

D-MÜs Münster, *Diözesanbibliothek (Santini collection)*

Spain

E-Mc Madrid, *Biblioteca del Real Conservatorio Superior de Música*

France

F-Pn Paris, *Bibliothèque Nationale de France*

Italy

I-Bc Bologna, *Museo Internazionale e Biblioteca della Musica*

I-BGc Bergamo, *Civica Biblioteca Angelo Mai e Archivi storici comunali*

I-Bsf Bologna, *Archivio Musicale della Biblioteca San Francesco*

I-Btamminga Bologna, *Private collection Liuzve Tamminga*

I-Mc Milan, *Biblioteca del Conservatorio di musica Giuseppe Verdi*

- I-Nc Naples, *Biblioteca del Conservatorio di musica San Pietro a Majella*
- I-PAc Parma, *Biblioteca Nazionale Palatina (Sezione Musicale presso il Conservatorio di Musica Arrigo Boito)*
- I-Pl Padua, *Biblioteca del Conservatorio statale di musica Cesare Pollini*
- I-Rc Rome, *Biblioteca Casanatense*
- I-Rsc Rome, *Biblioteca Musicale Governativa del Conservatorio di Musica Santa Cecilia*

Portugal

- P-Ln Lisbon, *Biblioteca Nacional de Portugal*

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- . *Regole musicali per i principianti di cembalo* (Naples: Vincenzo Mazzola-Vocola, 1795).
- . *Regole musicali per li principianti di cembalo* (Naples: Domenico Sangiacomo, 1795).
- . *Regole musicali per i principianti di cembalo nel sonar co i numeri, e per i principianti del contropunto* (Naples: Domenico Sangiacomo, 1802).
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EDITORIAL PRINCIPLES

This edition presents Fedele Fenaroli's partimento corpus as it appears in a manuscript that is preserved today in the *Archivio Musicale della Biblioteca San Francesco* in Bologna with the title "*Dell'Accompagnare | Libri quattro del Sig.^o Maestro Fenaroli*" (I-Bsf M.F. I-8). The decision to select I-Bsf M.F. I-8 as the principal source for this edition has been made after an assessment of a great number of manuscripts containing partimenti by Fenaroli.³³ I-Bsf M.F. I-8 proves to be a coherent, well-written manuscript with Fenaroli's books 1 to 4, arguably causing the fewest issues among all partimento manuscripts. As for the other sources mentioned in table 1 of the preface, they are used to verify, complement and correct the principal source.³⁴

Accidentals in the Bass Line

Redundant Accidentals

Redundant accidentals in the bass line of the principal source have been tacitly omitted.

Missing Accidentals

Accidentals that are missing from the bass line of the principal source have been added between round brackets.

Bars

Crossed-Out Bars

Bars that are crossed out in the principal source but appear in most partimento manuscripts have been maintained, including the crossing-out.

33. I want to sincerely thank Peter van Tour for the stimulating exchanges we had about the contents and possible status of the many manuscripts with Fenaroli's rules and partimenti.

34. For those interested in what Fenaroli called his fifth book of partimenti, its earliest source known today remains Imbimbo 1813-1814, which is, as already mentioned in the preface of this edition, available online; an autograph of that book also has yet to be discovered.

Missing Bars

Bars that are missing from the principal source but appear in most partimento manuscripts have been added between square brackets.

Beams

Beams have been transcribed as notated in the principal source, except in the case of arbitrary deviations, which have been tacitly adapted.

Clefs

The clefs have been maintained as they appear in the principal source.

Fermate

In most partimento manuscripts, end of sections are always marked with a fermata. When a fermata is lacking in the principal source but is present in other partimento manuscripts, it has been added to this edition with a mention in the critical comments.

Key Signatures

Key signatures have been tacitly modernised. (According to modern standards, one accidental is occasionally lacking from the key signature in the principal source.)

Labelling of the Preliminary Partimenti of Book 2

Above each of the preliminary partimenti of book 2, the name of the applied rule(s) has been mentioned.

Notes in the Bass Line

Notes in the bass line that have been modified according to those in most partimento manuscripts are put between round brackets. In such cases, a mention with the original note in the principal source has been made in the critical comments.

Numbering of the Partimenti

None of the partimenti in the principal source are numbered. The numbering in this edition, between square brackets, is therefore editorial. For the 'regular' partimenti of books 1 to 4, Arabic numbers have been used. For the preliminary partimenti of book 2, a referencing system with letters, taking over those of the introducing rules, was chosen.

Ossias

Alternative versions to that of the principal source (and of the concordant sources) are shown on an ossia staff. Figures have been included in the ossia version only when they differ from those in the principal source.

Shorthands

Repetition shorthands and tremolos have always been written out.

Tempo Markings

Other tempo markings than that of the principal source are shown between round brackets following that of the principal source.

Thorough Bass Figures

The principal source displays the habitual thorough bass figuring practice in eighteenth-century and early nineteenth-century Naples, using 2 to and including 9, and X instead of 10, which always appears in combination with 9.

In most partimento manuscripts, books 1 and 2 are figured throughout, although the thorough bass figures and their density vary from source to source. As for book 3, it contains in most sources only highly sporadic thorough bass figures.³⁵

35. In three manuscripts, a limited number of partimenti of book 3 have been figured in a similar way as those of books 1 and 2, thorough bass figures which have not been included in this edition. In I-Bsf FN. F. I. 1 and I-Pl RARI 1/III/49, the first four partimenti of book 3 have been figured throughout, in I-PAc F Ms 612.c, the first six partimenti, although the thorough bass figures in the latter source are, at least partly, in another handwriting.

Additions

The following thorough bass figures and accidentals were added tacitly to this edition:

- "5" above "3" following a 6/4 chord ("6/4" is often followed by only "3");
- Accidentals before thorough bass figures that are not implied by the key signature but are necessary according to the local key.

Inconsistencies

This edition has largely reproduced the thorough bass figures of the principal source. It includes seemingly notational inconsistencies, which, however, can point at voice-leading and specific right-hand positions. To give just one example: a 4/2 chord is indicated with "4/2" or with "2/4", even in the same partimento (see for instance partimento 6 in book 2). Only 'inconsistent' figures that would result in faulty voice-leading have been modified, indicated by an asterisk (see also the paragraph *Additions/Corrections/Nuances* below) and mentioned in the critical comments.

The figuring of altered thirds have been made uniform: "3", when absent from the principal source, has been tacitly added after the alteration.

Omissions

Accidentals that are redundant with regard to the key signature of the partimento have been tacitly omitted. Since prolongation lines in the principal source are rare, essentially redundant, inconsistent and do not occur in the other manuscripts, they have been omitted as well, with mentions in the critical comments, except for the lines guaranteeing metric clarity as to where a second figure above the same bass note has to be played (see for instance partimento 4 in book 3, bars 64-65).

Additions/Corrections/Nuances

Figures and accidentals that are missing from the principal source but are present in other partimento manuscripts appear between round brackets. Figures and accidentals that are missing from all partimento manuscripts appear between square brackets. An asterisk before a figure indicates a conflict between the figuring of the principal source and that of the other sources, an editorially corrected or repositioned figure with regard to that in the principal source or a correction within the principal source. In such cases, a mention has been made in the critical comments.

Ties

Ties that are missing from the principal source but are present in most partimento manuscripts appear dashed in this edition.

Time Signatures

According to seventeenth and, to a certain extent, eighteenth-century practice, the time signature cut time is used for both 2/2 as well as for 4/2. A considerable number of partimenti in the principal source switch between 2/2 and 4/2 bars in their course, a bar division that often differs between the sources. This edition mostly follows the notation of the principal source. Editorial modifications have been mentioned in the critical comments.