

Delle legature del Basso

A translation on the section on the
suspension of the bass
in Fedele Fenaroli's *Partimenti ossia basso numerato*
Book III Naples (1775) with adaptations to the guitar.

On the suspensions of the bass

When the partimento note is tied and returns to the same pitch, the suspended note above it should be harmonized with a major 2nd and a perfect 4th. When the partimento then descends by a semitone, the note that was a 2nd above the tied pitch should remain in place and function as a 3rd above the new note. The note that was a 4th above the tied partimento can also stay, now forming a diminished 5th above the new note.

(See example A and B)

Example A and B show musical notation in G major. Example A illustrates a tied bass note (G) with a suspended note (B) above it, which is harmonized with a major 2nd (A) and a perfect 4th (C). When the bass note descends by a semitone to F, the suspended note (B) remains in place, functioning as a 3rd above the new note (F), and the 4th (C) forms a diminished 5th above the new note (F). Example B shows a similar pattern with a tied bass note (G) and a suspended note (B) above it, which is harmonized with a major 2nd (A) and a perfect 4th (C). When the bass note descends by a semitone to F, the suspended note (B) remains in place, functioning as a 3rd above the new note (F), and the 4th (C) forms a diminished 5th above the new note (F).

Note: In strict style, the tied bass note should be held. However, due to the limitations of the guitar, some adaptation is necessary. To accommodate the instrument, the "tied" bass note may be re-plucked.

Notice that this same note (previously a 4th above the tied note) can alternatively rise by step to form a 6th above the descending semitone in the partimento.

When the tied partimento note does not return to the same pitch, the suspended note should be harmonized with a major 2nd and an augmented 4th above it. Additionally, a major 6th can be added to the accompaniment. (See example C and D)

Example C and D show musical notation in G major. Example C illustrates a tied bass note (G) with a suspended note (B) above it, which is harmonized with a major 2nd (A) and an augmented 4th (C#). Additionally, a major 6th (E) can be added to the accompaniment. Example D shows a similar pattern with a tied bass note (G) and a suspended note (B) above it, which is harmonized with a major 2nd (A) and an augmented 4th (C#). Additionally, a major 6th (E) can be added to the accompaniment.

This augmented 4th should then rise by a semitone to become a 6th above the following note in the partimento, which has descended by a semitone. The note that was a 2nd above the tied note remains and becomes a 3rd in the new harmony.

(See example E)

Observe that suspensions involving the **2nd** and the **augmented 4th** create the effect of shifting from the harmony of the original key to that of its dominant. For example, this may imply a move from G major to D major. Consequently, the note that follows the tied partimento note, when it descends by step, is no longer heard as the ⑦ of the original key but as the ③ of the new key to which the harmony has modulated.

(See example F)

Example E and F show musical notation in G major. Example E illustrates a tied bass note (G) with a suspended note (B) above it, which is harmonized with a major 2nd (A) and an augmented 4th (C#). Additionally, a major 6th (E) can be added to the accompaniment. Example F shows a similar pattern with a tied bass note (G) and a suspended note (B) above it, which is harmonized with a major 2nd (A) and an augmented 4th (C#). Additionally, a major 6th (E) can be added to the accompaniment. A legend indicates the modulation: Old ① (G) becomes New ④ (D), and Old ⑦ (F#) becomes New ③ (F#).

Suspension of the bass

Sheet music for "Suspension of the bass" in C major, G major, D major, and A major. The music is written for two staves (treble and bass clef) and includes figured bass notation.

C Major:

First system: Treble clef, key signature of one sharp (F#), 2/4 time signature. Bass clef, key signature of one sharp (F#). Figured bass: 6 2, 6 3, 4 2 6, #6 3 8.

Second system: Treble clef, key signature of one sharp (F#), 2/4 time signature. Bass clef, key signature of one sharp (F#). Figured bass: #6 4 2, 6 3, 2 6 4, #6 3 8.

G Major:

First system: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Bass clef, key signature of two sharps (F#, C#). Figured bass: 6 2, 6 3, 4 2, #6 3.

Second system: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Bass clef, key signature of two sharps (F#, C#). Figured bass: #6 4 2, 6 3, 2 6 4, #6 3 8.

D Major:

First system: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Bass clef, key signature of two sharps (F#, C#). Figured bass: 6 2, 6 3, 4 2, #6 3.

Second system: Treble clef, key signature of two sharps (F#, C#), 2/4 time signature. Bass clef, key signature of two sharps (F#, C#). Figured bass: #6 4 2, 6 3, 2 6 4, #6 3 8.

A Major:

First system: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Bass clef, key signature of three sharps (F#, C#, G#). Figured bass: 6 2, 6 3, 4 2, #6 3.

Second system: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Bass clef, key signature of three sharps (F#, C#, G#). Figured bass: #6 4 2, 6 3, 2 6 4, #6 3 8.

E

F

Am

Em

Bm

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

F#m

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

Cm

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

Dm

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6

4/2 5

#4 2 5

#6 3 2 3

#6 4 #6