

# Del Partimento, che scende legato

A translation on the section

**Concerning a Partimento that Descends in Ties**

in Fedele Fenaroli's *Partimenti ossia basso numerato*

Book III Naples (1775) Ed. Gjerdingen with adaptations to the guitar.

## Partimento that Descends in Ties

The tied note in this Partimento may have a **perfect 4th**, or even a **augmented 4th**, at the discretion of the composer. In this manner, the Partimento should not descend beyond the ④: and on the last tied note of the Partimento, the ④th must necessarily be **augmented** in order to ascend to the ⑥th of the subsequent Partimento note, on which the motion ends. This note of the Partimento becomes ③ of the key to which the composition has modulated. See example A.

Note:

- In example A the bass notes are tied, but quite the impossible play as written, therefore...
- In example B, I have removed the ties but kept the same voicing. The tied notes could be implied by the player by accentuating the bass lines.
- In example C i have flipped the voices.

Some key signatures are more suitable than others for having a tied bass line.

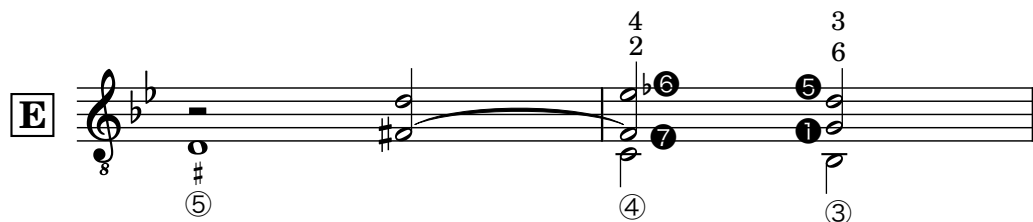
Example A: A musical staff in G major (one sharp) showing a descending Partimento. The bass line consists of tied notes: ① (G2), ⑦ (F#2), ⑥ (E2), ⑤ (D2), ④ (C2), and ③ (B1). Fingerings are indicated above the notes: 4, 2, 6, 4, 2, 6, 4, 2, 6, 7, 4, 1, 2, 6. Example B: Similar to A, but the ties are removed, and the bass notes are implied by the player. Example C: Similar to A, but the voices are flipped, with the treble clef staff showing the descending line and the bass clef staff showing the tied notes.

In the case of a Partimento that begins descending from ⑤ and continues descending by step, at least to ③, one must observe whether the key of such Partimento is a **major 3rd** or a **minor 3rd**.

If it is in a **major 3rd**, it may be harmonized as follows: ⑤ will have a **major 3rd**, **5th**, and **8ve**. On the following note of the Partimento, descending by step, which becomes the ④, the same harmony remains in place, where the **major 3rd** becomes an **augmented 4th**; the **5th** becomes a **major 6th**; and the octave becomes a second. On the next note of the Partimento, which becomes ③, the preceding **augmented 4th** of the harmony will ascend by step and form a **6th**. See example D.

Example D: A musical staff in G major showing a Partimento with a major 3rd interval. The bass line consists of tied notes: ⑤ (G2), ④ (F#2), and ③ (E2). Fingerings are indicated above the notes: 4, 2, 6, 7, 1, 2, 6. The treble clef staff shows the harmonization: ⑤ (G2) has a major 3rd (B2), 5th (D3), and 8ve (G3); ④ (F#2) has an augmented 4th (C3), major 6th (E3), and second (G3); ③ (E2) has a 6th (B2).

But if the Partimento is in a minor mode, the same rules for harmonizing in a major mode apply, with the sole difference that on the second note of the descending Partimento, which is ④, the composer may, at their discretion, add a **minor 3rd** to the harmony by removing the **2nd**. See example E.



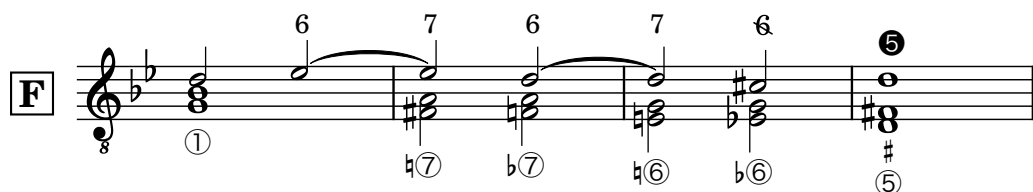
If the Partimento is in the minor mode, it may also descend by semitone steps down to ⑤ inclusively, and this motion allows for various harmonizations.

### First Method:

On the first beat of the first note of the Partimento, a **3rd** and a **5th** are given as harmony; on the second beat of the same note, the **3rd** remains, and the **5th** moves to a **6th**.

Then on the semitone to which the Partimento descends, the previous **6th** forms a suspension of a **7th**. The Partimento then descends by semitone again, and on this note the previous **7th** resolves to a **6th**; and so on successively until the penultimate note of the descending Partimento.

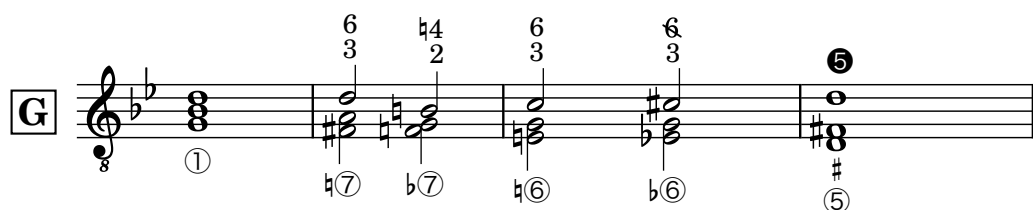
This penultimate note, in such a descending pattern, will be the **minor 6th** of the key; and the resolution of the harmony over it must go to an **augmented 6th**, and then rise to the **8ve** of the following note of the Partimento. See example F.



Note that each of the notes in this semitone-descending Partimento may be accompanied by its third.

### Second Method:

The Partimento descending by semitone may also be harmonized in contrary motion, that is: On the first (①) and second (♭⑦) notes of the Partimento, a **3rd** is given; on the third (♭⑦) note, a major **4th** is given; on the fourth (♭⑥), a **6th** is given; and on the fifth (♭⑥) note of the Partimento, which is the **minor 6th** of the key, an **augmented 6th** is given, thus ending the motion as explained in the previous section. See example G.



# Partimento that descends stepwise

The image displays a musical score for a partimento exercise, organized into four systems corresponding to different keys: C major, C minor, G major, and G minor. Each system consists of a main staff and two smaller staves below it, all in treble clef with a key signature of one flat (Bb) and a common time signature (C).

- C Major System:** The main staff begins with a C-clef and a key signature of one flat. It features a series of eighth notes descending stepwise from G4 to C3, with fingerings 1, 7, 6, 5, 4, 3 indicated. The two smaller staves below show chordal accompaniment with fingerings 5, 4, 3 and 4, 2, 3 respectively.
- C Minor System:** The main staff begins with a C-clef and a key signature of two flats (Bb, Eb). It features a series of eighth notes descending stepwise from G4 to C3, with fingerings 5, 4, 3 indicated. The two smaller staves below show chordal accompaniment with fingerings 5, 4, 3 and 4, 2, 3 respectively.
- G Major System:** The main staff begins with a G-clef and a key signature of one sharp (F#). It features a series of eighth notes descending stepwise from D5 to G2, with fingerings 1, 7, 6, 5, 4, 3 indicated. The two smaller staves below show chordal accompaniment with fingerings 5, 4, 3 and 4, 2, 3 respectively.
- G Minor System:** The main staff begins with a G-clef and a key signature of two sharps (F#, C#). It features a series of eighth notes descending stepwise from D5 to G2, with fingerings 1, 7, 6, 5, 4, 3 indicated. The two smaller staves below show chordal accompaniment with fingerings 5, 4, 3 and 4, 2, 3 respectively.

The score includes various musical notations such as eighth notes, quarter notes, and chords, along with fingerings and articulation marks. The exercise is designed to be played on a keyboard instrument, with the two smaller staves representing the left and right hands.

**D**

**Dm**

**A**

**Am**

