

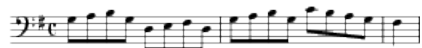
FEDELE FENAROLI (1730–1818)

PARTIMENTI OSSIA BASSO NUMERATO

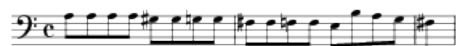
BOOK IV

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

No. 1, Gj 1331



No. 2, Gj 1332



No. 3, Gj 1333



No. 4, Gj 1334



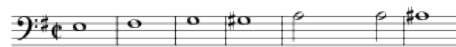
No. 5, Gj 1335



No. 6, Gj 1336



No. 7, Gj 1337



No. 8, Gj 1338



No. 9, Gj 1339



No. 10, Gj 1340



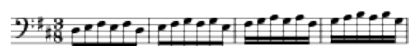
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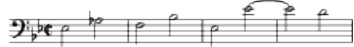
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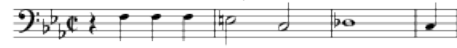
No. 13, Gj 1343



No. 14, Gj 1344



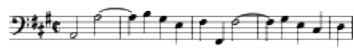
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No. 16, Gj 1346



No. 17, Gj 1347



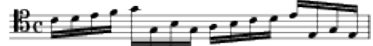
No. 18, Gj 1348



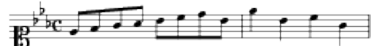
No. 19, Gj 1349



No. 20, Gj 1350



No. 21, Gj 1351



No. 22, Gj 1352



No. 23, Gj 1353



No. 24, Gj 1354



No. 25, Gj 1355



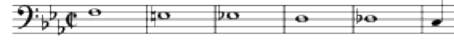
No. 26, Gj 1356



No. 27, Gj 1357



No. 28, Gj 1358



No. 29, Gj 1359



No. 30, Gj 1360



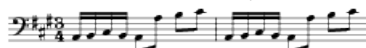
No. 31, Gj 1361



No. 32, Gj 1362



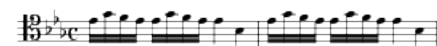
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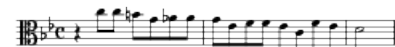
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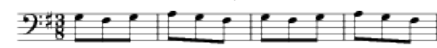
No. 35, Gj 1365



No. 36, Gj 1366



No. 37, Gj 1367



No. 38, Gj 1368



No. 39, Gj 1369



No. 40, Gj 1370



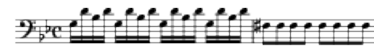
No. 41, Gj 1371



No. 42, Gj 1372



No. 43, Gj 1373



No. 44, Gj 1374



Fenaroli's *Book IV* contains unfigured basses. Without figures, how does a performer know which chords to use? All the patterns introduced in the previous three books are employed in *Book IV*, so instead of asking "What chord comes next?" ask "Which pattern is this?" Thorough knowledge of the patterns will allow one's memory to take over and aid the completion of a realization.

In a beginning level of realization, the right hand will play mostly consonant chords. At an intermediate level, the right hand will add carefully prepared dissonances and small melodic figures. At an advanced level, the realization will feature extended melodic imitation and counterpoint.

No. 1

(Gj 1331)



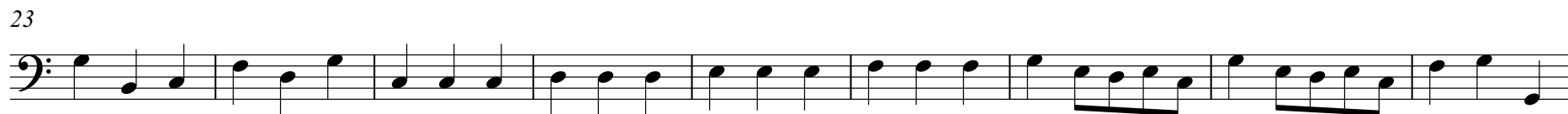
No. 2

(Gj 1332)



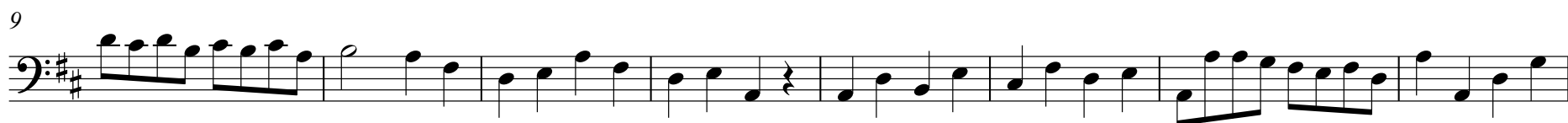
No. 3

(Gj 1333)



No. 4

(Gj 1334)



No. 6

(Gj 1336)



7



13

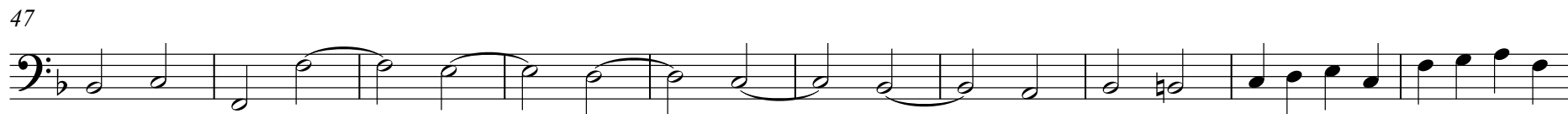
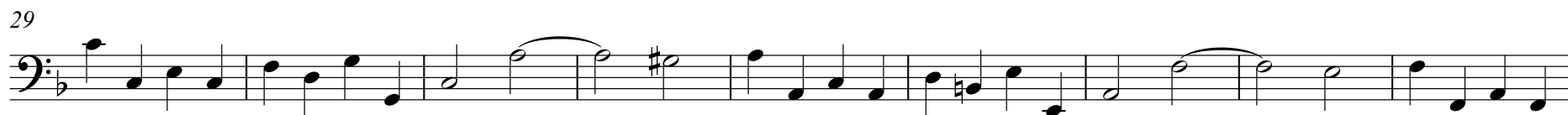
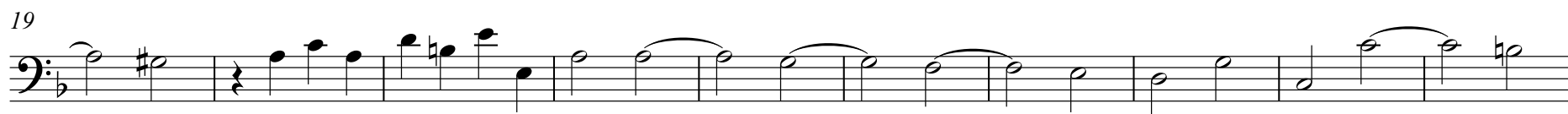


20



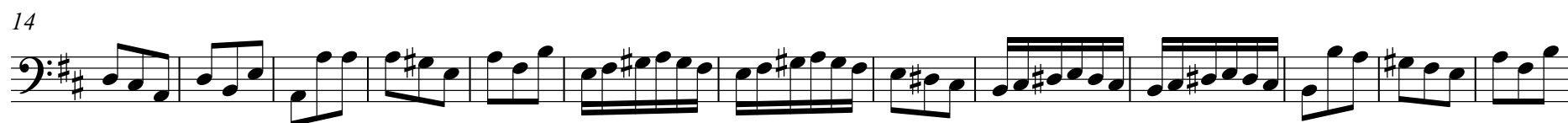
No. 8

(Gj 1338)



No. 10

(Gj 1340)



No. 11

(Gj 1341)



No. 12

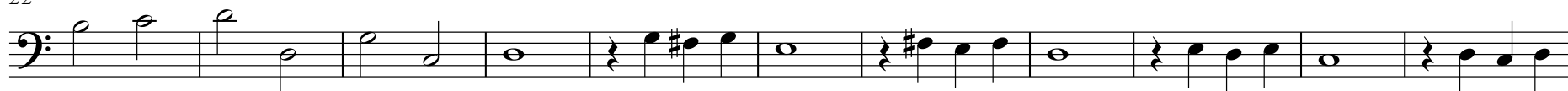
(Gj 1342)



11



22



33



44



55



65

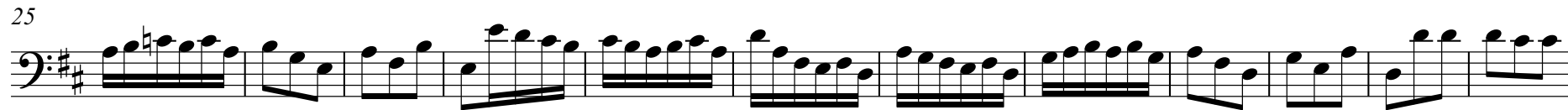


72



No. 13

(Gj 1343)



No. 15

(Gj 1345)



No. 16

(Gj 1346)



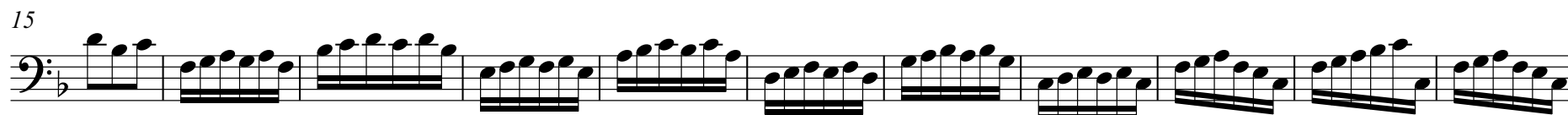
No. 17

(Gj 1347)

This musical score is written for a single melodic line in bass clef, featuring a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of ten staves of music, with measure numbers 10, 19, 27, 35, 44, 53, 63, 72, and 79 indicated at the beginning of their respective staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Phrasing is indicated by slurs and ties, particularly in the first, second, and eighth staves. The piece concludes with a double bar line at the end of the tenth staff.

No. 18

(Gj 1348)



No. 19

(Gj 1349)



13



26



38



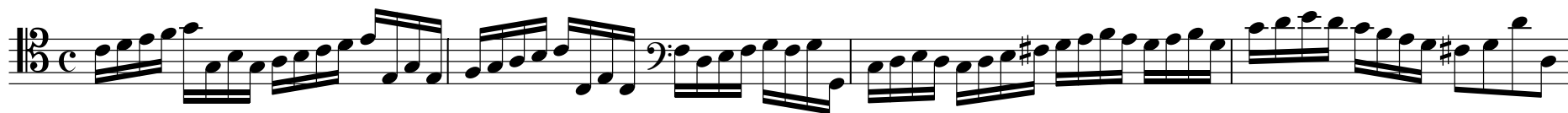
48



No. 20

(Gj 1350)

1



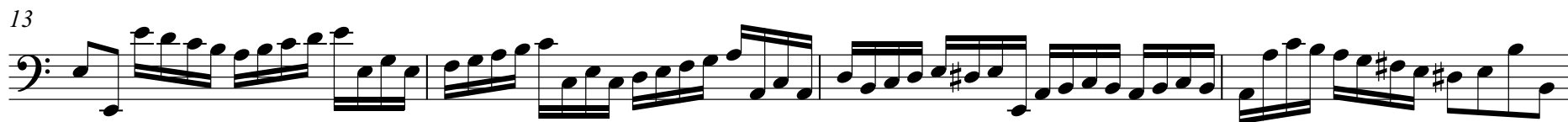
5



9



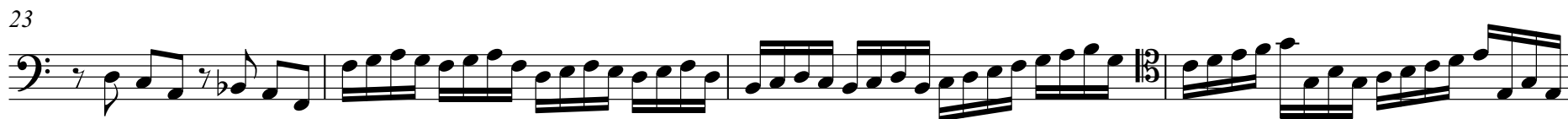
13



17



23



27



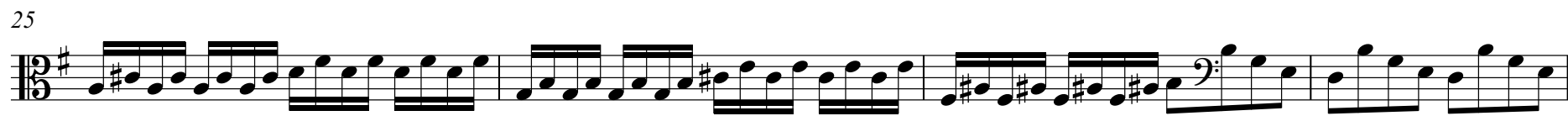
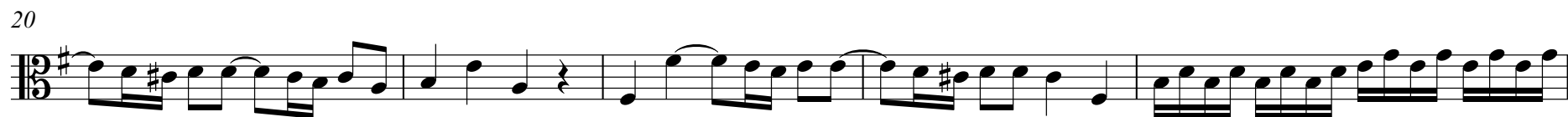
No. 22

(Gj 1352)

This musical score is for a piece titled "No. 22" with the identifier "(Gj 1352)". It is written for a single melodic line in bass clef, with a key signature of one flat (B-flat) and a time signature of 6/8. The score is divided into eight systems, each beginning with a measure number: 9, 17, 25, 33, 42, 51, 60, and 68. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. There are several key signature changes throughout the piece, including a shift to two flats (B-flat and E-flat) and a return to one flat. The piece concludes with a double bar line and repeat dots.

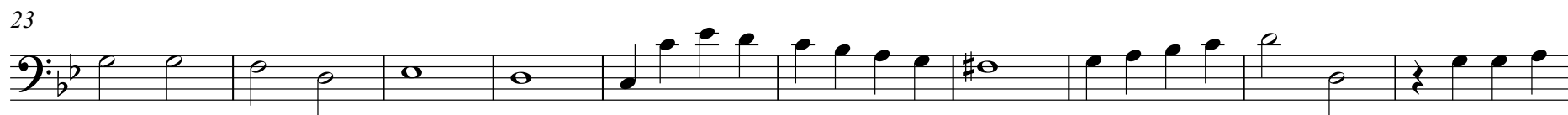
No. 23

(Gj 1353)



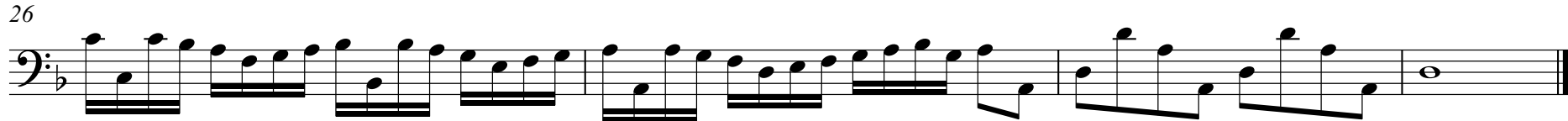
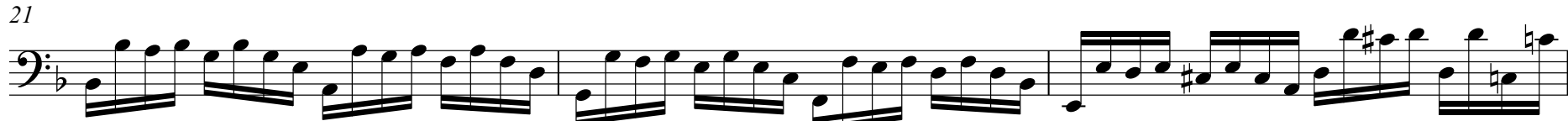
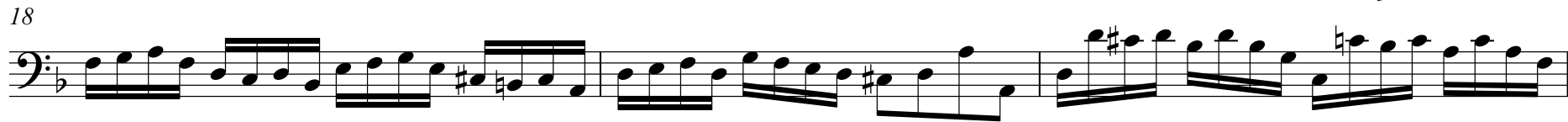
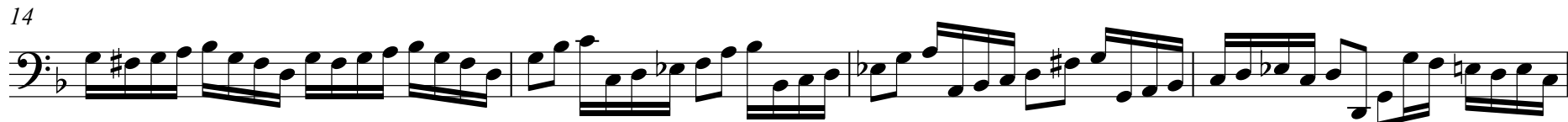
No. 24

(Gj 1354)



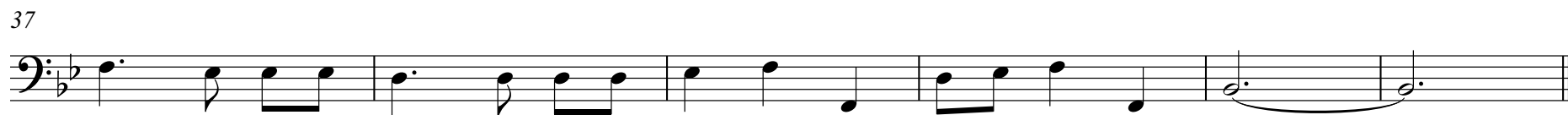
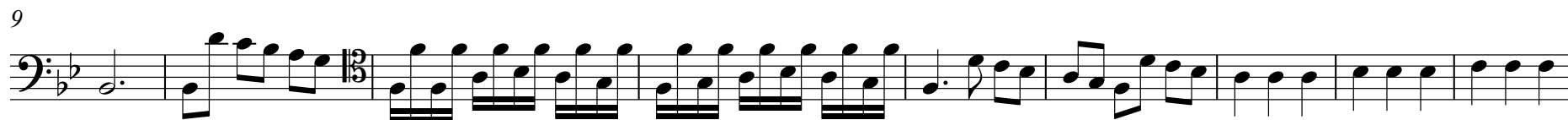
No. 25

(Gj 1355)



No. 26

(Gj 1356)



No. 27

(Gj 1357)



11



20



31



41

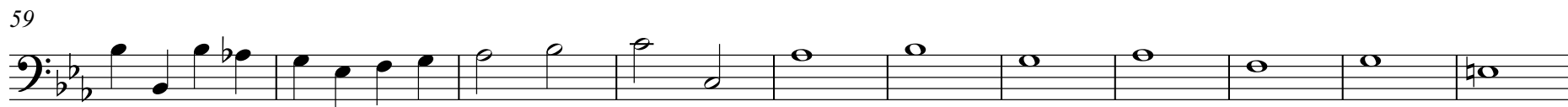
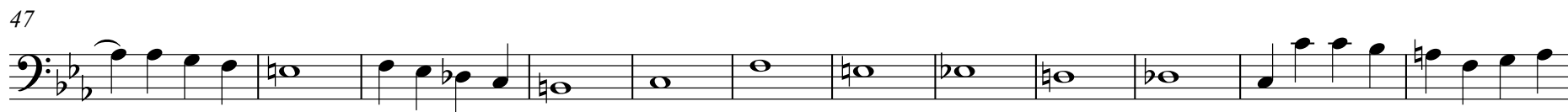
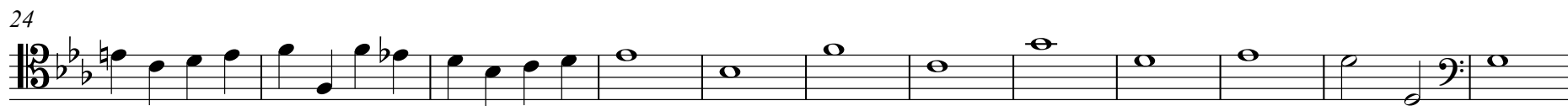
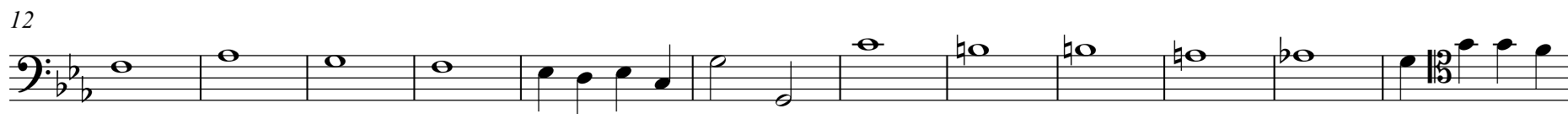


50



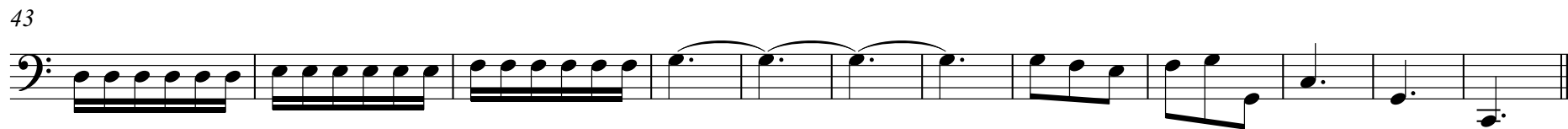
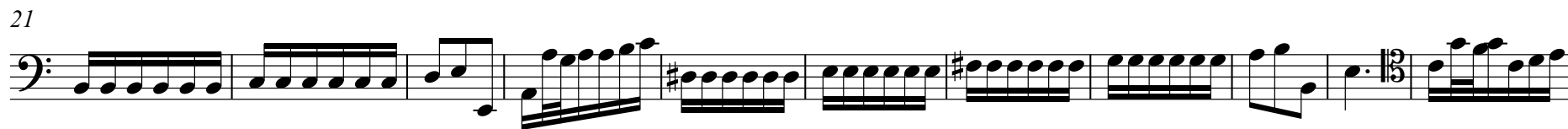
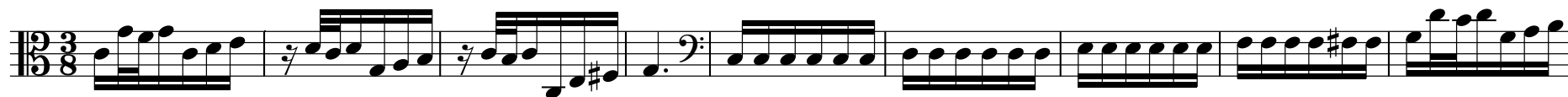
No. 28

(Gj 1358)



No. 29

(Gj 1359)



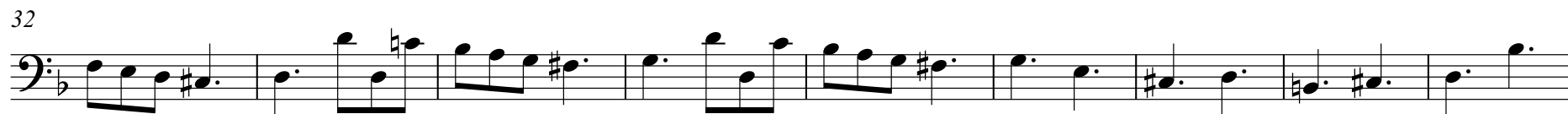
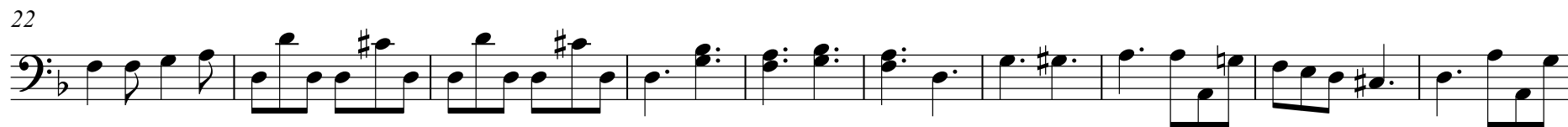
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(Gj 1360)



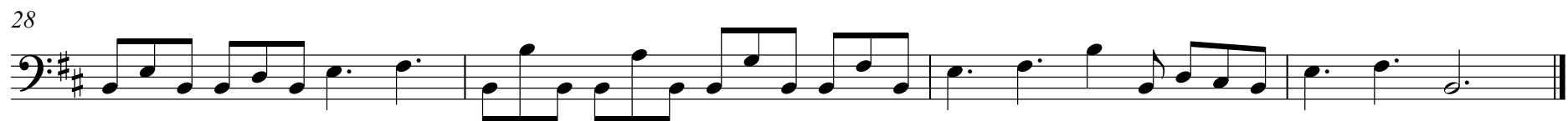
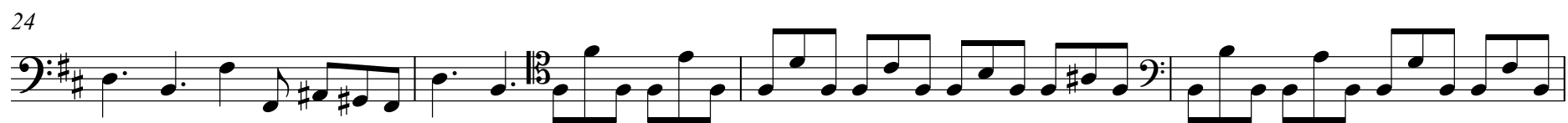
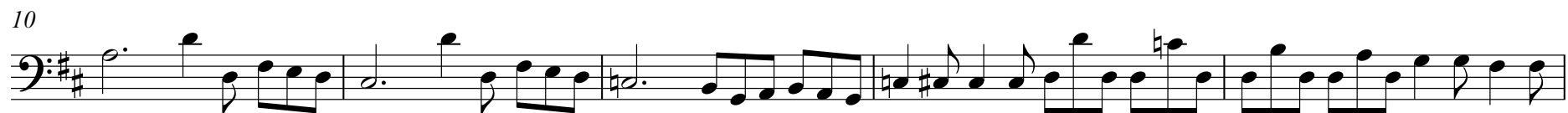
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(Gj 1361)



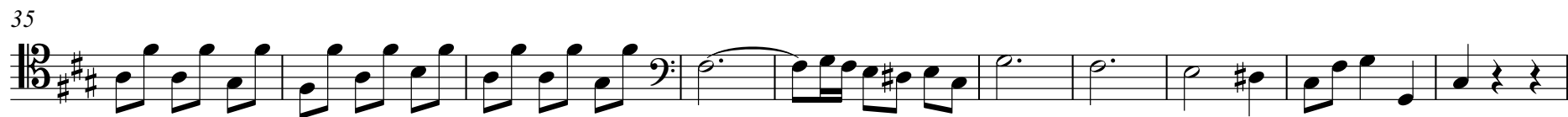
No. 32

(Gj 1362)



No. 33

(Gj 1363)



No. 34

(Gj 1364)



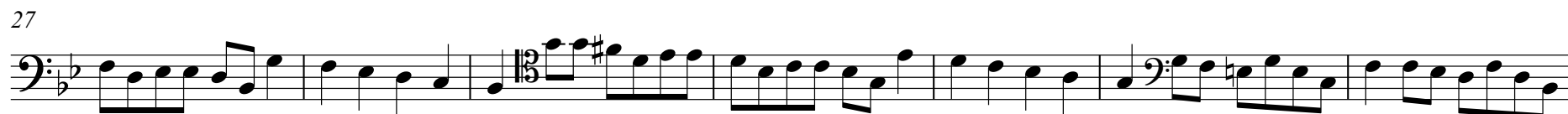
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(Gj 1365)

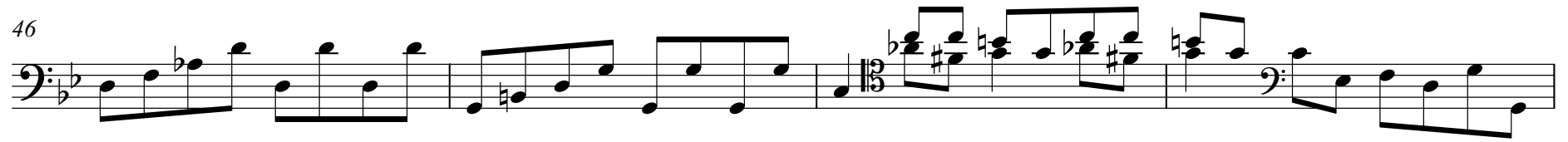


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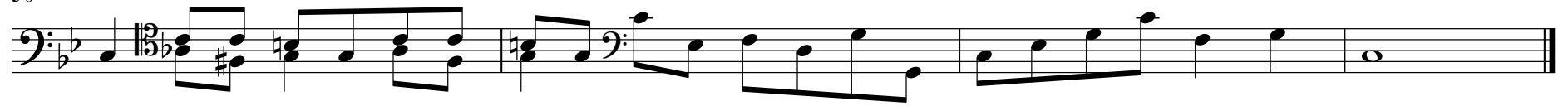
(Gj 1366)



46

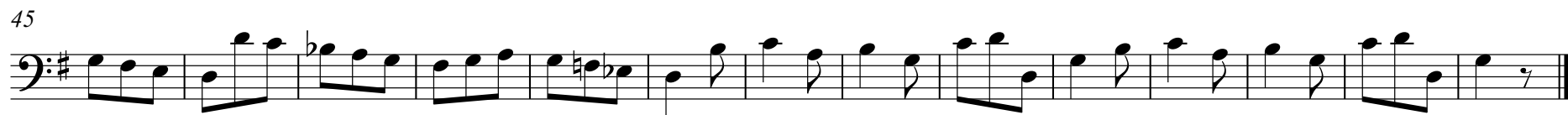


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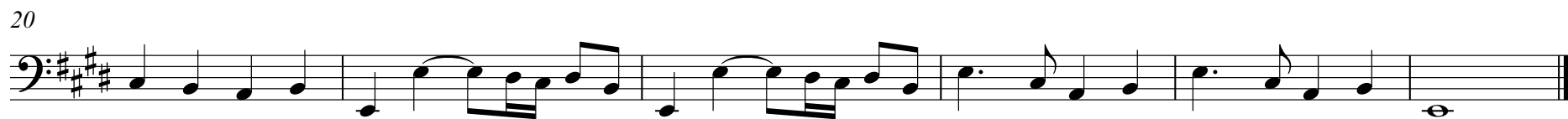
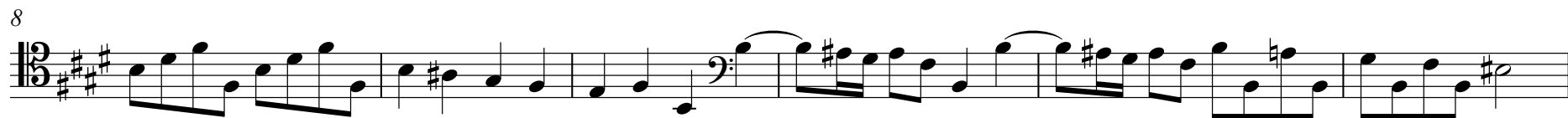
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(Gj 1367)



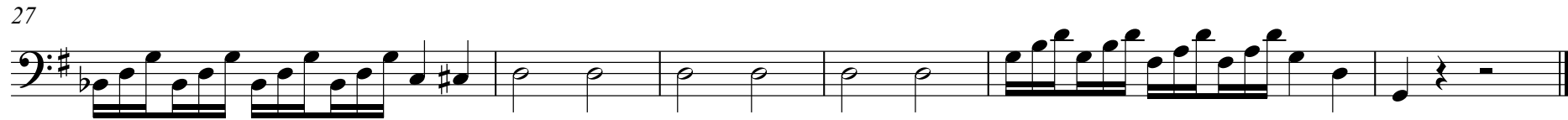
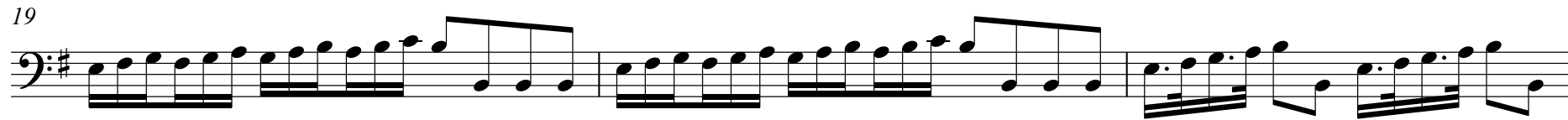
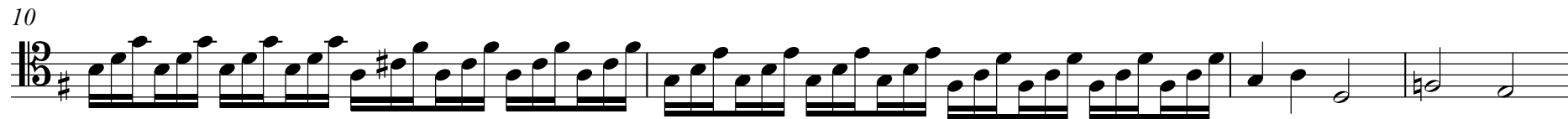
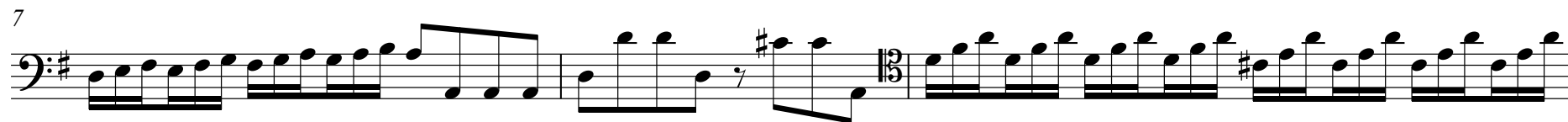
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(Gj 1368)



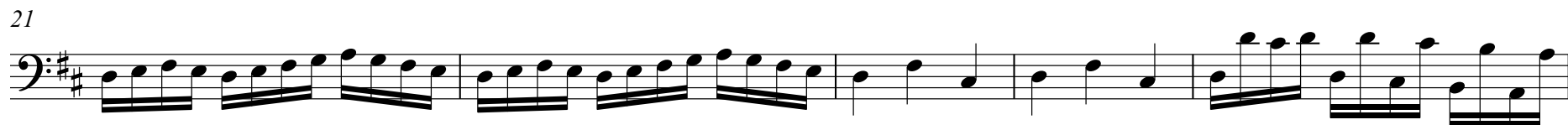
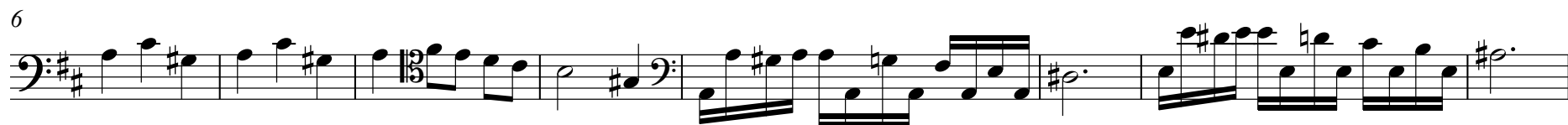
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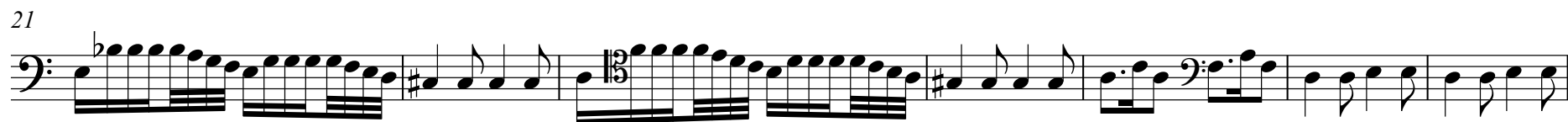
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(Gj 1371)



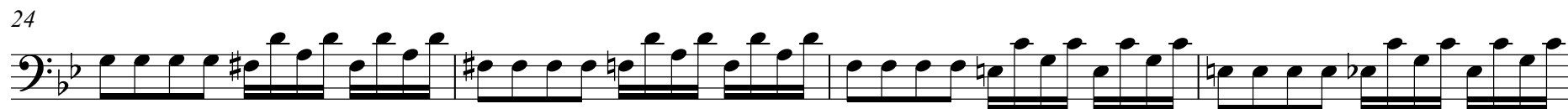
No. 42

(Gj 1372)



No. 43

(Gj 1373)



No. 44

(Gj 1374)



7



15



22



29



38



43

