

FRANCO PETRACCHI AND THE *DIVERTIMENTO CONCERTANTE PER CONTRABBASSO
E ORCHESTRA* BY NINO ROTA: A SUCCESSFUL COLLABORATION BETWEEN
COMPOSER AND PERFORMER

by

ALEXANDRE RITTER

(Under the Direction of Milton Masciadri and David Haas)

ABSTRACT

Between 1967 and 1971, Nino Rota (1911 - 1979) composed the *Divertimento Concertante per Contrabbasso e Orchestra* in honor of the legendary double bass soloist, pedagogue and conductor Franco Petracchi (b. 1937). This *Divertimento* is a four-movement work with the following movements: “Allegro,” “Marcia,” “Aria,” and “Finale.” The entire piece is approximately twenty-four minutes in length and it holds an important position in the 20th-century solo repertoire for double bass. The author has investigated the unique circumstances of the collaboration between Franco Petracchi and Nino Rota between 1967 and 1971, when Rota composed the *Divertimento Concertante per Contrabbasso e Orchestra*. Particular attention has been given to how this collaboration affected the compositional history, the style, and the specific technical challenges that are found in the *Divertimento*. The technical demands of the piece will be compared with the concepts and exercises found in Petracchi’s

method for the double bass, *Simplified Higher Technique*. While the method itself was published later, Petracchi was already using its core concepts in his lessons at the time the *Divertimento* was composed, when he was the bass professor at the Bari conservatory and Rota its director. The author will then discuss a later stage in the collaboration between the composer and performer, which resulted in a significantly different second version of the *Divertimento*. To date, this second version has not been published but it remains the preferred version for Petracchi. A detailed commentary on how the two versions compare, as well as a series of interviews between the author and Petracchi are also included in the document.

INDEX WORDS: Nino Rota, *Divertimento Concertante per Contrabbasso e Orchestra*, double bass, Franco Petracchi, *Divertimento*, solo repertoire for double bass, collaboration between composer and performer, Petracchi, Rota, double bass method, *Simplified Higher Technique*, comparative analysis, revisions, revised version.

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DEDICATION

This dissertation is dedicated to the memory of my mother, Olga Nely Ritter, who always faithfully believed in my talents; and to the memory of Milton Romay Masciadri, who was one of the best men in the world.

We are what we repeatedly do. Excellence, therefore, is not an act, but a habit.

Aristotle

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Many thanks to Carisch Edition for allowing me to reproduce the music examples in this document from the *Divertimento Concertante per Contrabbasso e Orchestra*. And many thanks to York Edition for allowing me to reproduce the music examples in this document from *Simplified Higher Technique*.

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LIST OF ABBREVIATIONS AND SYMBOLS

Divertimento *Divertimento Concertante per Contrabbasso e Orchestra* by Nino Rota

Higher Technique *Simplified Higher Technique*

RN Rehearsal Number

m. Measure

mm. Measures

When referring to *Divertimento Concertante per Contrabbasso e Orchestra*:

Allegro Movement I

Marcia Movement II

Aria Movement III

Finale Movement IV

When referring to Petracchi's left hand positions from *Simplified Higher Technique*:

cr Chromatic

s.cr Semichromatic

diat Diatonic

When referring to Petracchi's left hand finger choices from *Simplified Higher Technique*:

+

Thumb

O

Harmonic

♀

Pressed harmonic with thumb

⊕	Pushed string on the side with thumb
1	Index finger
2	Middle finger
3	Ring finger
4	Little (pinky) finger

In both the *Simplified Higher Technique* and the *Divertimento Concertante per Contrabbasso e Orchestra*, the string abbreviations are as follows:

I	First string
II	Second string
III	Third string
IV	Fourth string

CHAPTER 1

INTRODUCTION

1.1 – Introduction

Between 1967 and 1971, Nino Rota (1911 - 1979) composed the *Divertimento Concertante per Contrabbasso e Orchestra*¹ in honor of the legendary double bass soloist, pedagogue and conductor Franco Petracchi (b. 1937). This *Divertimento* is a four-movement work with the movement titles, I-*Allegro*, II-*Marcia*, III-*Aria* and IV-*Finale*. The entire piece is approximately twenty-four minutes in length and it holds an important position in the 20th-century solo repertoire for double bass.

The *Divertimento* is a significant example of effective collaboration between composer and performer. From 1950 to 1977 Rota was the director of the Bari Conservatory in Italy.² Within that same period, Petracchi also worked at the conservatory as the primary double bass professor. The *Marcia* was the first movement to be composed; Rota began it during the 1967 academic year. Petracchi recalls the circumstances: “First, he [Rota] wrote the *Marcia* thinking of it as a piece by itself for double bass and piano. It was dedicated to the double bass class; in fact the piece had some elements of the instrument’s technique (scales, exercises, etc).”³ Over the next four years (from 1967 to 1971), the composer decided to add three additional movements.

¹ Nino Rota, *Divertimento Concertante*, solo part with piano reduction (Milano: Carisch, 1973).

² Giordano Montecchi, “Rota, Nino,” in *The New Grove Dictionary of Music and Musicians*, 2ed. (London: Macmillan, 2001), 21:777.

³ “Prima scrisse la “Marcia” pensandola come brano a se stante con pianoforte. Era dedicata alla classe di contrabbasso, infatti si era servito di elementi di tecnica dello strumento (scale esercizi, etc).” Petracchi.

Franco Petracchi, interview by author, 06 October 2006, Vancouver, e-mail, University of British Columbia, Vancouver.

During these same years, Petracchi was developing the technical concepts and exercises that were essential to his pedagogy for the double bass. Some years later, in 1982, the results of the work were published as a book, entitled *Simplified Higher Technique*.⁴ In a later section of this document, it will be shown how Petracchi's pedagogy for the bass (which was developed long before the book was published) became an important specific influence on the composition of the *Divertimento*.

The next movement composed after the *Marcia* was the *Aria*, which was completed in 1968.⁵ In this movement, Rota gives the performer the opportunity to explore all the lyrical phrasing possibilities that the instrument offers. The next movement to be composed was the *Finale*, an *Allegro marcato* (1969),⁶ in which Rota explores virtuosity for the double bass, showcasing Petracchi's particular technical abilities throughout. Last of all, a first-movement *Allegro* was composed in 1971. According to Petracchi, Rota did not give the development of the first movement to him until two days before the *Divertimento*'s first performance with orchestra. The performer recalls: "In 1971 there was the premiere in Napoli with the Orchestra Scarlatti of the Rai, conducted by P.L. Urbini, and, as it was common, the Maestro gave me the development of the first movement two days before the concert."⁷ Thereafter, in 1973, the *Divertimento* was published by Carisch (now owned by Ricordi) as a four-movement work for double bass and orchestra, together with a reduction for piano.

⁴ Franco Petracchi, *Simplified Higher Technique*, foreword by Wolfgang Sawallisch, introduction by Rodney Slatford (London: Yorke Edition, 1982).

⁵ "La Marcia è stata composta nel 1967, l'Aria nel 1968."

"The *Marcia* was composed in 1967 and the *Aria* in 1968." Petracchi.

Franco Petracchi, interview by author, 06 October 2006.

⁶ See Appendix A.

⁷ "... nel 1971 avvenne la prima esecuzione a Napoli con l'orchestra Scarlatti della Rai diretta da P.L. Urbini, e come di solito il Maestro mi presentò lo sviluppo del primo movimento due giorni prima del concerto." Petracchi.

Franco Petracchi, interview by author, 06 October 2006.

1.2 – The Purpose of the Study

The unique circumstances of the collaboration between Petracchi and Rota deserve special study. For this research project, I have investigated the successful collaboration between composer and performer, giving particular attention to how this collaboration affected the compositional history, the style, and the specific technical challenges that are found in the *Divertimento*. Two aspects of the collaboration warrant particular attention. First, it has been useful to investigate how the technical demands of the piece compare with the concepts and exercises found in Petracchi's method for the double bass, *Higher Technique*. Secondly, it has been essential to investigate a further collaboration between the composer and performer after the publication of the *Divertimento* in 1973, which resulted in a significantly different second version of the *Divertimento*. To date, this second version has not been published but it remains the preferred version for Petracchi.⁸ A detailed commentary on how the two versions compare has also been included in the document.

In sum, the main research questions are these:

- 1) When, and in what circumstances did Rota write the *Divertimento*?
- 2) What are Petracchi's musical and technical characteristics that might have influenced Rota's *Divertimento*?
- 3) What aspects of the book *Higher Technique* might have influenced Rota's *Divertimento*?
- 4) What are the changes made to the *Divertimento* after the publication in 1973, and in what circumstances were they made?

⁸ Nino Rota, *Divertimento Concertante*, unpublished computer-generated revision of solo part with further handwritten revisions by Franco Petracchi.

1.3 – Delimitations

Since my focus is on the composition of the *Divertimento* and the collaboration between Rota and Petracchi, I have only provided brief biographies of the composer and the performer. No attempt has been made to provide a thorough history of virtuosic music for double bass and orchestra. My analysis of the work has been limited to general aspects of its forms and themes, so as to provide a context for commentaries on specific compositional influences and the changes that resulted in a second version.

1.4 – Methodology

The discussion of the *Divertimento* has been based on the following scores and book, all of which are in the possession of the writer:

1. Rota, Nino. *Divertimento Concertante*. Solo part with piano reduction. Milano: Edizione Carish, 1973.
2. Rota, Nino. *Divertimento Concertante*. Solo part with handwritten revisions by Franco Petracchi.
3. Rota, Nino. *Divertimento Concertante*. Unpublished computer-generated revision of solo part with further handwritten revisions by Franco Petracchi.
4. Petracchi, Franco. *Simplified Higher Technique*. Foreword by Wolfgang Sawallisch. Introduction by Rodney Slatford. London: Yorke Edition, 1982.

The commentary on compositional history, influences, style, and versions of the work is based on my comparative analysis of the scores listed above. My own work with the scores is supplemented by a series of interviews between myself and the performer. The first of these took place in October 2006 at the University of British Columbia;⁹ the second, in February 2008

⁹ Franco Petracchi, interview by author, 06 October 2006.

at the University of Georgia.¹⁰ More information is gained from a non-commercial video recording entitled “Franco Petracchi and André Loss: Recital in Brazil 2001,” produced by Alexandre Ritter and Walter Schinke. In this video recording, Petracchi explains to an audience how the *Divertimento* was conceived, giving important details on original circumstances and the nature of the collaboration.

The comparative analysis of *Higher Technique* and the *Divertimento* starts with a careful exploration of the categories of exercises developed in the method. For example, in Chapter 2, we can see the emphasis that Petracchi gives to chromatic material.¹¹ In Chapter 9, Petracchi uses Selmi’s exercise to develop the use of the thumb for precise intonation to play double stops in thirds and fifths.¹² For further development of the use of the thumb to play fourths he composed Chapter 19.¹³ In his method, Petracchi provides exercises and a general approach for scales, arpeggios, and harmonics. In Chapter 5, parts A and B, there are examples of scales with Petracchi’s system of fingering using the thumb in several unorthodox positions in order to facilitate agility.¹⁴ Chapter 18 contains yet more examples of scales and arpeggios.¹⁵ All these categories of exercises are directly compared to the passagework in the *Divertimento* to determine to what degree the similarities between both works are a result of collaboration (Petracchi’s influence) or a mere coincidence.

Subsequently, I have compared the *Divertimento*’s published edition and Petracchi’s latest version to find all the revisions made to the piece. I have cited the revisions in order as they appear in the piece, based on one or more of the following categories:

¹⁰ Franco Petracchi, interview by author, 11 February 2008, Athens, audio recording, transcribed and translated by Michael Faucette, University of Georgia, Athens.

¹¹ Franco Petracchi, *Simplified Higher Technique*, 2-3.

¹² Franco Petracchi, *Simplified Higher Technique*, 15.

¹³ Franco Petracchi, *Simplified Higher Technique*, 27.

¹⁴ Franco Petracchi, *Simplified Higher Technique*, 7-8.

¹⁵ Franco Petracchi, *Simplified Higher Technique*, 26.

1 – Tempo markings (including fermatas, rallentandos, etc.): certain tempo markings have been altered, as, for example 2 mm. after RN 5 (*Allegro*), where a *Lento* has been added.¹⁶

2 – Note alterations, additions and deletions: certain notes have been deleted or added, e.g., 1 m. before RN 8 (*Allegro*).¹⁷

3 – Rhythmic alterations

4 – Register alterations: many short passages have been displaced, usually one octave higher such as at 1 m. before RN 8 (*Allegro*).¹⁸

5 – Revisions of articulation and dynamic markings: many articulation and dynamic markings have either been added, deleted, or altered.

6 – Revisions of terms, titles, and special markings (e.g., repeat markings, etc.): a title name (for the first movement) as well as other special markings like repeat signs and an *Arco* sign have been altered.

1.5 – Literature Review

Secondary sources used for this study include articles and books related to double bass virtuosity, to Nino Rota's biographical and musical aspects, as well as to the specifics of Petracchi's playing technique. The following articles were especially helpful: "The Master of Bel Canto" by Luigi Borsatti (February 1993);¹⁹ "Left Hand High (Exercises from Petracchi's *Simplified Higher Technique* to Strengthen Left Hand Positions)," written by Peter Buckoke

¹⁶ Nino Rota, *Divertimento Concertante* (Milano: Carish, 1973), 1.

¹⁷ Nino Rota, *Divertimento Concertante* (Milano: Carish, 1973), 1.

¹⁸ Nino Rota, *Divertimento Concertante* (Milano: Carish, 1973), 1.

¹⁹ Lucia Borsatti, "The Master of Bel Canto," *The Strad* 104 (February 1993): 128-30.

(Autumn 2003);²⁰ “From Grandfather to Godfather: A Biographical Profile of Nino Rota” (July 1997),²¹ and “Nino Rota Compositore del Nostro Tempo” (1987).²²

The background reading on double bass virtuosity comes mainly from works such as Paul Brun’s *A New History of the Double Bass* (2000),²³ *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso* (1997),²⁴ *Bottesini: Tradizione e Innovazione nell’Ottocento Musicale Italiano* (1992),²⁵ and *Giovanni Bottesini, Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale* (1999).²⁶

1.6 – Organization of Chapters

Chapter Two is divided into four different sections, the first contains brief biographies of composer and performer, and secondly, I have included remarks on the historical background on the *Divertimento* and on *Higher Technique*. In addition, I have included a closer examination on Petracchi’s *Higher Technique*, focusing on its structure and content. The chapter concludes with a closer exploration of the *Higher Technique* and its possible influence on the *Divertimento*.

Chapter Three presents a detailed comparison of both versions of the *Divertimento*. After an introductory discussion of the circumstances behind the revision, the chapter proceeds with a comparative analysis of both the published edition and Petracchi’s last revised version of the

²⁰ Peter Buckoke, “Left Hand high (exercises from Petracchi’s *Simplified Higher Technique* to Strengthen Left Hand Positions),” *Double Bassist* 26 (Autumn 2003): 22-3.

²¹ Franco Sciamento, “From Grandfather to Godfather: A Biographical Profile of Nino Rota,” *The Journal of the Society for the Preservation of Film Music* 3 (July 1997): 4-20.

²² Dinko Fabris, *Nino Rota Compositore del Nostro Tempo* (Bari: Orchestra Sinfonica di Bari, 1987).

²³ Paul Brun, *A New History of the Double Bass* (Villeneuve d’Ascq: Paul Brun Productions, 2000).

²⁴ Fiona M. Palmer, *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso* (Oxford: Clarendon Press, 1997).

²⁵ Flavio Arpini and Elena Mariani, editors, “Bottesini: Tradizione e Innovazione nell’Ottocento Musicale Italiano” in *Quaderni del Centro Culturale S. Agostino* (Crema: Centro Culturale S. Agostino, 1992): 1-159.

²⁶ Flavio Arpini and Marcello Conati, editors, “Giovanni Bottesini, Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale,” *Quaderni del Centro Culturale S. Agostino* (Crema: Centro Culturale S. Agostino, 1999): 1-190.

Divertimento. Extensive musical examples are presented in parallel, as documented evidence of the significant changes that were made to the original. A concluding comment on the revisions brings the chapter to an end.

A short conclusion to the document summarizes the main findings. Two appendices have been added to provide supplementary information. Appendix A contains a transcription and translation of an interview that I had the opportunity to conduct with Franco Petracchi in February 2008 at the University of Georgia. The transcription as well as the translation were completed by Dr. Michael Faucette. Appendix B contains a short listing of minor revisions, not covered in Chapter Three. These include minor changes to dynamics and the addition or deletion of articulations.

1.7 – Further Explanatory Notes

Throughout the text the reader will notice that I have referred to Mr. Petracchi as Franco Petracchi, except when references are made to his method, *Higher Technique*, where I employ the name Francesco Petracchi. Maestro Petracchi has asked to be referred to as Franco Petracchi in this document. However, in the *Higher Technique* he is identified as Francesco Petracchi.

All reproduction of the musical examples from the *Divertimento* presented in Chapter 2.4 of this document are reproduced from the 1973 published edition²⁷ with one exception as pointed out in that chapter. The excerpts transcribed in Chapter 3.2 are taken from the following two sources:

Rota, Nino. *Divertimento Concertante*. Solo part with piano reduction. Milano: Edizione Carish, 1973.

²⁷ Nino Rota, *Divertimento Concertante*, solo part with piano reduction (Milano: Carish, 1973).

Rota, Nino. *Divertimento Concertante*. Unpublished computer-generated revision of solo part with further handwritten revisions by Franco Petracchi.

I have not discussed the piano part since no critical revisions have been made to it after the 1973 edition. No discussion of the orchestration has been given in this document. Possible effects on balance and blend could be explored, whenever a critical edition is prepared. Where the register is at issue, I have employed the pitch designation system whereby middle C is called c1, one octave above it is c2, and so forth.²⁸ Where register is not at issue, I adhere to the standard capital letter convention for pitch names.

In the revision chart comments found in Chapter 3, the term *detaché* (in Petracchi's usage) refers to a single dash put on top or bottom of a single unslurred or untied note. In practice, this articulation marking means to stress the note for the realization of its full length (*tenuto*).

²⁸Thomas Benjamin, Michael Horvit, and Robert Nelson, *Techniques and Materials of Music: From the Common Practice Period Through the Twentieth Century*, seventh edition (Belmont: Thomson Schirmer, 2008), 3.

CHAPTER 2

THE GENESIS OF THE *DIVERTIMENTO*

2.1 – Brief Biographies of Composer and Performer

2.1.1 – Nino Rota

Although this document is not intended to be an in-depth biographical study of Nino Rota and Franco Petracchi, some insight on their lives is necessary to place both musicians in a historical context.

Nino Rota is best known as the composer of the first two of *The Godfather* films, directed by Francis Ford Coppola. Rota was born in Milan (1911) and died in Rome (1979). Considered a prodigy, at the age thirteen he had his first performance of the oratorio *L'infanzia di San Giovanni Battista*. In 1923 he started his studies at the Milan Conservatory and in 1926 moved to Rome where he studied privately with Pizzetti (1925-6), and later entered the *Accademia Santa Cecilia* where he studied with Casella. Encouraged by Arturo Toscanini he went to the United States in 1931 to study at the Curtis Institute in Philadelphia. There, he studied composition with Rosario Scalero and conducting with Fritz Reiner. In his time in the USA he became friends with Aaron Copland and was deeply influenced by American popular song, the music of Gershwin and cinema.²⁹ After he finished his studies in the USA, Rota returned to Italy where he entered the University of Milan and earned a degree in literature. In 1939 he became a lecturer at the *Liceo Musicale* in Bari Conservatory, where he later (1950-77) served as its director.

²⁹ Giordano Montecchi, "Rota, Nino," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.>, (accessed January 14, 2010).

Although Rota is considered by many as one of the greatest Italian film composers of all time, he produced an enormous amount of concert music. In the article “Side by Side, Nino Rota, Music, and Film,” Richard Dyer praised Rota’s productivity in detail: “He was extremely busy: in addition to writing 157 film scores, he composed 74 concert works and 28 works for theater, opera, ballet, and television, and he conscientiously filled a full time post as director of the Bari Conservatory of Music.”³⁰ A closer examination of Rota’s catalog shows that he produced 12 complete operas, more than 30 dramatic works such as ballets and incidental music for stage, radio and television, three symphonies, more than ten concertos, more than ten other orchestral pieces (in which the *Divertimento* for bass is included), more than 15 different chamber works, 60 different vocal works, and as Dyer mentioned, more than 150 film scores.

Giordano Montecchi described Rota’s musical style as follows: “He contributed to the renewal of Italian music with a body of work that has an immediacy of gesture and is rooted in a rare lyricism, built on harmonic languages, formal structures and rhythmic and melodic idiom which sound distinctive and original.”³¹ The expressive element in Rota’s music finds its inspiration to convey an idea, a feeling, or an imaginary scenario where serenity is the ultimate goal. John Simon, in the article entitled “The Other Rota,” quotes from Rota words what he thinks is the “prototypical Rota utterance:”

³⁰ Richard Dyer, “Side by Side - Nino Rota, Music and Film,” in *Beyond the Soundtrack* (Berkeley and Los Angeles: University of California Press, 2007), 251.

³¹ Giordano Montecchi, “Rota, Nino,” in *Grove Music Online, Oxford Music Online* (accessed January 14, 2010).

When I am at the piano and I look for inspiration for my music, it may be that I am happy. But, as a man, how can one be happy amid the unhappiness of others?...If I could make everyone around me have a moment of serenity, I would do all I can. Basically, this is the sentiment that animates my music.³²

Listening to Rota's music one becomes aware of his intention of "serenity," mainly through his wise and unique use of agreeable harmonies, but one senses, also, his fraternal feelings of the consciousness of universal human "unhappiness." Dyer, when writing on Rota's style in film music, quotes Rota's words on his style "of music that 'expresses above all the spirit of the film rather than the materiality of the succession of images.'"³³

2.1.2 –Franco Petracchi

The author met maestro Petracchi for the first time in the winter of 1994 at the University of Georgia, during the Double Bass Symposium III organized by Dr. Milton Walter Masciadri. Petracchi demonstrated his pedagogical artistry and musical ability during his master classes. His comments to the students were insightful and of great benefit, impressing even the audiences who attended the Symposium.

Petracchi was born in Pistoia (1937), and currently lives in Rome. He graduated *summa cum laude* from the Santa Cecilia Academy of Music in 1958 under the guidance of Guido Battistelli. During the same period he studied conducting with Franco Ferrara and composition with Di Donato and Margola. He gave his solo debut in 1961 at *La Fenice* in Venice. As a soloist he performed with conductors such as Bernstein, Karajan, Celibidache, Kubelik, Jochum, Sawallisch, Giulini, Mutti, Metha, Maazel, Barbirolli, and Munch, among others.³⁴ Many important composers have paid homage to his artistry, writing and dedicating works for him

³² John Simon, "The Other Rota," *New Criterion* 19, no.1 (September 2000), 59.

³³ Richard Dyer, "Side by Side - Nino Rota, Music and Film," 251.

³⁴ Information taken from Petracchi's official *curriculum vitae*, available at his official web site: <http://www.francoPETRACCHI.com/biography.htm> (accessed January 14, 2010).

“including Mortari’s *Sinfonia Concerto* (1960), Mortari’s *Concerto per Franco Petracchi* (1966), Mortari’s *Duetтини Elegia e Capriccio* (1976), Morricone’s *Studio 89*, Berio’s *Duetti per Violoncello e Contrabbasso*, Rota’s *Divertimento Concertante*, and Armando Trovajoli’s ‘*Sconcerto*’.”³⁵

As an orchestral player, he joined the Turin Rai Symphony in 1960 as principal bassist, and in 1962 he moved to the Rai Symphony of Roma, where he stayed until 1980, when he decided to devote his career fully to solo playing and conducting.

Petracchi is a very influential teacher. His academic career began in 1971 when he won the Double Bass chair position for conservatories such as Frosinone, Bari, l’Aquila as well as Rome. In 1986 he started teaching at the Geneva Conservatoire where he taught the classes of *Virtuosité* until 2009. His master classes at the Walter Stauffer Strings Academy in Cremona, *Accademia Musicale Chigiana* in Siena, *Campus Internazionale di Musica* in Sermoneta, and at the Gubbio Summer Festival in Gubbio draw students from around the world. In an interview with Lucia Borsatti, Petracchi commented on his own beliefs and his pedagogical approach:

I give everything to my students, and in return I expect them to be totally committed to the job in hand. When I first meet a prospective student I am really severe. That is to say I tell him the truth, the whole truth, everything ... But if they survive, I know they will succeed.³⁶

Even though Petracchi has several live-performance recordings, he has decided not to record in studios. In the article entitled “Passioni Amoroze,” Francisco Catala asked him about the lack of studio recording. Petracchi responded, “I am very proud and I believe that to record in a studio is false because it is not the image of the artist. I’ve listened to artists play superbly on disc, but then in a theatre they weren’t really that impressive. Therefore, I just like live

³⁵ Rodney Slatford, "Petracchi, Francesco," in *Grove Music Online, Oxford Music Online* (accessed January 14, 2010).

³⁶ Lucia Borsatti, “The Master of Bel Canto,” *The Strad* 104 (February 1993): 130.

recordings because they tell the truth.”³⁷ Petracchi’s many live performance recordings include the following: Rossini’s *Sonata per Contrabbasso e Violoncello* (Philips), Bottesini’s *Gran Duo* (for Sony), Bottesini’s *Passioni Amoroze* (ASV), Sinfonia – Concerto (Edipan Roma), Bottesini’s *Tarantella* (Pull), Zbinden’s *Divertimento* (Espace Suisse Romande), and Rota’s *Divertimento* (Panne Enterprise – Takuma Foundation Tokyo). In addition to his busy career as a soloist and teacher, Petracchi is active as a conductor and composer. Some of his pieces include *Valse Oubliée*, *Belle Epoque* for Orchestra (from Johannes...to Richard Strauss), and *Valzer da Concerto* for piano (a virtuoso and romantic piece).

Petracchi’s contributions to the evolution of bass technique are highly praised throughout the world. In the article entitled “The Master of Bel Canto,” Lucia Borsatti comments, “It is no exaggeration to say that Petracchi has created a new way of playing the bass; in fact it is unquestionable that double bass technique has been revolutionized over the last 20 years or so.”³⁸ Petracchi solidified his pedagogical reputation in 1982 when he published a method book entitled *Simplified Higher Technique*.³⁹ In his book he elevated the instrument’s technique to the standard of other string instruments, even incorporating technical concepts associated more often with piano performance. In the article “Left Hand High,” Peter Buckoke gave a typical assessment of Petracchi’s influence on his own playing:

I was lucky to find my way onto Franco Petracchi’s summer course in Vicenza, northern Italy. He introduced me to his daily exercises, which were unpublished at the time, but are now available from Yorke Edition. ... I have worked with his exercises continuously over the last 30 years...⁴⁰

³⁷ Francisco Catala, “Passione Amoroze (teacher, soloist and conductor Franco Petracchi),” *Double Bassist* 32 (Spring 2005), 25.

³⁸ Lucia Borsatti, “The Master of Bel Canto” (February 1993): 129.

³⁹ Franco Petracchi, *Simplified Higher Technique* (London: Yorke Edition, 1982).

⁴⁰ Peter Buckoke, “Left hand high” (Autumn 2003): 22.

2.2 – Historical Background on the *Divertimento* and on *Simplified Higher Technique*

In the first chapter of this document, the author has presented basic information regarding the compositional chronology of the *Divertimento* and given reasons for investigating Petracchi's *Simplified Higher Technique* as a significant shaping influence. In this chapter both the compositional history and the influence will be explored in more detail. Much of the material presented here has been taken from the 2008 interview between the author and the performer, which is a valuable source for the genesis of both the *Divertimento* and *Higher Technique*.⁴¹ Like the interview itself, the discussion will proceed according to the chronology by which the four movements of the work were composed, i.e., *Marcia*, *Aria*, *Finale*, and *Allegro* respectively. At the end of this section an overview of the *Higher Technique* will be presented, in preparation for the discussion of it as an influence. Appendix A of this document contains the entire 2008 interview with Petracchi in Italian, followed by a full translation into English. The author recommends that the interview be read in full as it contains many interesting details that were not included in this section.

According to Petracchi, the *Divertimento* “was born” as a result of his request to Rota to write a single piece for bass and piano in 1967. At that point in time, Petracchi had just been invited to teach at the Bari conservatory, while Rota was its director. The performer recalls: “I [Petracchi] accepted and could not miss the opportunity to ask him to write some music for my instrument.”⁴² Petracchi explained that Rota had his office underneath his classroom and that Rota could hear the content of Petracchi's lesson.⁴³ The *Marcia* was composed as an exercise for the double bass class, designed to challenge the student with specific techniques, Petracchi stressed Rota's intention with the *Marcia*:

⁴¹ See Appendix A.

⁴² Ibid.

⁴³ Ibid.

This *Marcia* contained numerous exercises that I used to give to my students, a kind of training music, realized in living music to “make them [the exercises] more enjoyable,” as he [Rota] said. In fact his studio and his sitting room were situated right below my classroom. It certainly was not enjoyable for the Maestro to rest at certain times with that “concert of scales.”⁴⁴

The tempo marking assigned to the *Marcia* reflects the collaborative decision made between Petracchi and Rota. In the interview Petracchi recalled that “he [Rota] made a point of telling me that the time must be *allegramente*, like when children leave school, not when they enter. We estimated that a quarter-note at 132/138 could be optimal.”⁴⁵

In 1968 the *Aria* was composed.⁴⁶ According to Petracchi, when the prominent Italian critic and musicologist Fedele D’Amico heard the *Aria* performed in Rome, he declared after the concert that this *Aria* was one of the best Italian pieces written in the last 50 years.⁴⁷ In his recollection, Petracchi claims that the music for the *Aria* owes its existence to Rota’s concurrent project of composing music for the famous film *Doctor Zhivago*:

It’s important to clarify that this music (*Aria*) was originally written as the motif of the film *Doctor Zhivago*. Due to disagreements with the production, he withdrew (the beautiful score was then written by Lai with “Lara’s Theme”) and to our great satisfaction, Rota’s theme was “redirected” to the double bass.⁴⁸

In an early conversation about it, Rota revealed to Petracchi that he had already formed a clear idea of where the music of this *Aria* would be used in the soundtrack for *Doctor Zhivago*. According to Petracchi, “For the interpretation, he told me that I should think of a slow march of Russian exiles heading toward Siberia [at RN 4] at night and then, bit by bit, *lentamente* and with *ampiezza*, at the unfolding of dawn (like Respighi’s “*I Pini di Roma*”).”⁴⁹

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

The *Finale* was the third movement composed and dates from 1969.⁵⁰ Initially Rota had thought of it as a *galop* with respect to its musical style.⁵¹ By the time the *Divertimento* was published in 1973, however, Rota had decided to call it *Finale*.⁵² When this *Finale* and the earlier two movements had been scored for double bass and piano, Petracchi asked Rota about another stage of work: “After the finale (*galoppo*), he [Rota] had already thought about a possible orchestration...when I proposed it to him, he told me that he had already planned it.”⁵³

An additional movement, entitled *Allegro* and intended to be played first was composed in 1971.⁵⁴ Petracchi recalls several unique factors that influenced the composition of this movement:

He explained to me that the theme is drawn from the Concerto No. 1 of Paganini modified in the final note, the nightmare of a double bassist who imagines that a concerto has been written for him, but that he is unable to get the final note right, played invariably one tone below the original. A nightmare!⁵⁵

The composition of the first movement’s development became a particular concern. Petracchi remembered that the orchestral introduction was longer than the entire section with bass, Petracchi recalls his suggestion to Rota:

I pointed out that in the first movement, after the long introduction, the double bassist played a brief *entrata* and then passed to rehearsal number 10 of the cadenza, practically missing the development. He said that I was right. “I’ll take care of it. How demanding you are!” In fact, he took care of it, but only two days before the first performance held in Napoli in 1971.⁵⁶

Based on his interactions with the composer during and just after the composition of the *Allegro*, Petracchi has argued against using the *tempi* that appear in the published edition:

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

I have had the chance to hear several recordings of this divertimento, but not one renders the thought of the composer, truly an interpretative loss...on my own score, which I also distribute to my students, there are numerous expressive, dynamic, and metronome markings that are fruit of my time with Rota at the piano.⁵⁷

At the same time that Rota was composing the *Divertimento*, Petracchi was introducing the ideas that he would later publish in *Simplified Higher Technique* into his teaching at the Conservatory.⁵⁸ In a quotation presented earlier, Peter Buckoke claimed that he had been exposed to the basic concepts before 1973,⁵⁹ even though the book was not published until 1982.⁶⁰

Petracchi was quite specific as to his purpose for transforming his pedagogy into a published method; he stressed the fact that he took ideas from the technique of other instruments, such as the piano:

At the time, I suggested to my students exercises to improve their performance to facilitate their study; some I created, and others I took from other instruments. In that period, the 1950s, there was no school of thought regarding technique. I found inspiration in piano technique, the same methodology, a double bass fingered horizontally instead of vertically. My own students encouraged me to publish these “notes” in order to avoid writing them with some occasional notes [in class].⁶¹

2.3 – Petracchi’s *Simplified Higher Technique*: Structure and Style

Franco Petracchi’s *Simplified Higher Technique* is a method book for double bass published by Yorke Edition in 1982.⁶² The book is comprised of 20 chapters, each of which features some combination of one or more exercises, etudes, or excerpts from solo and orchestra repertoire. For the most part, the exercises in the method are Petracchi’s original compositions and incorporate his innovative concepts of left hand technique. Petracchi achieves these

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Peter Buckoke, “Left hand high” (Autumn 2003): 22.

⁶⁰ Franco Petracchi, *Simplified Higher Technique* (London: Yorke Edition, 1982).

⁶¹ Ibid.

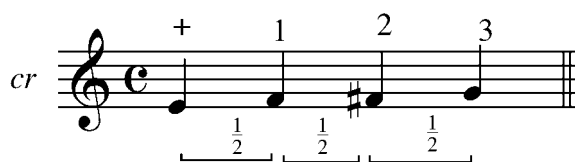
⁶² Francesco Petracchi, *Simplified Higher Technique* (London: Yorke Edition, 1982).

innovations by using the thumb position technique in unorthodox registers and positions on the finger board. He also introduces different pre-set left-hand positions, all of which use the thumb as the base for the positions. Such positions were remarkably innovative at the time due to the unusual fingerboard placements. In most methods published before *Higher Technique*, the thumb is only used above the midpoint of the strings (e.g., beyond the g1 – midpoint of the G string), Petracchi, however, uses different thumb positions below the midpoint of the finger board, as will be demonstrated.

Petracchi also introduced the technique of using the thumb in order to play almost any note on the fingerboard, including such unlikely ones as an e1 or a b1 on the first string. To supplement the presentation of innovative ideas, he incorporated exercises from other methods, borrowing examples from composers such as Billé, Caimmi, Mortari, and Selmi. Furthermore, he applied his technique to important examples from the bass repertoire, from composers such as Henze, Hindemith, Koussevitsky, Mussorgsky, Bottesini, and Fryba.

Petracchi's innovations are based on the establishment and manipulation of three different left hand positions: chromatic (*cr*), semichromatic (*s.cr*), and diatonic (*diat*). All three different left hand positions make use of the thumb as the base for the hand position.

The chromatic position (*cr*) is built on three consecutive semitones using the thumb for the first note, finger 1 (index finger) for the second note, finger 2 for the third note (middle finger), and finger 3 (ring finger) for the fourth note, as shown in the example below:



Example 1. Example of Petracchi's chromatic fingering system (chapter 1, p.1).

The semichromatic position (*s.cr*) is built on the span of a whole tone and two consecutive semitones. The whole tone is produced by the use of the thumb and finger 1, while the other two consecutive semitones are produced with fingers 2 and 3 as shown in the example below:



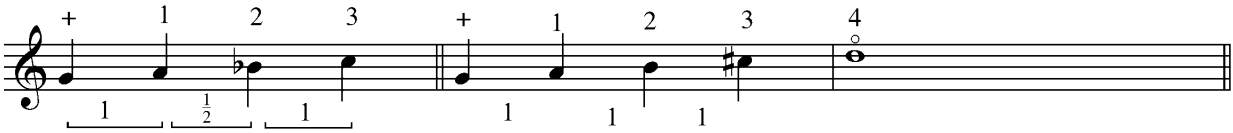
Example 2. Example of Petracchi's semi-chromatic fingering system (chapter 1, p.1).

The diatonic position (*diat*) is built on a whole tone between the thumb and the finger 1, another whole tone between the finger 1 and the finger 2, and a semitone between fingers 2 and 3 as shown in the example below:



Example 3. Example of Petracchi's diatonic fingering system (chapter 1, p.1).

On the basis of the three basic positions presented in his method, Petracchi devised more extended positions, always using the thumb as the base for the left-hand positions. Such variations on the three basic positions are of great use in the realization of various works in the double bass repertoire, especially for the execution of fast passages. Two examples of these extensions can be seen in example below:



Example 4. Example of fingering extensions (chapter 1, p.1).

A detailed examination of some of the chapters presented in his method will reveal how Petracchi uses his three basic positions and how he progressively helps the player to strengthen the left hand. Both of these acquired skills are particularly useful in performing Rota's *Divertimento*, since numerous passages in it are indebted to his approach. In Chapter 2, Petracchi uses the G major scale to require the player make use of all three positions. By placing the thumb on g1, the player will have formed the *s.cr* position with the notes g1 (+), a1 (finger 1), a1-sharp (finger 2), and b1 (finger 3). Subsequently he must place the thumb on a1, which will form a *cr* position for the left-hand with the following finger placements: a1 (+), b1-flat (finger 1), b1-natural (finger 2), and c2 (finger 3). The exercise proceeds to the end of the G major scale when the player uses the *diat* position, placing the thumb (+) on d2, e2 (finger 1), f2-sharp (finger 2), and g2 (finger 3), as shown in the example below:



Example 5. Exercises for the three basic positions (chapter 2, p. 2).

In Chapter 4, instead of using the diatonic notes of a scale as in chapters 2 and 3, Petracchi requires the player to work on each position going up the chromatic scale, semitone by semitone.⁶³ The exercises in Chapter 4 are very demanding for the left hand, requiring not only

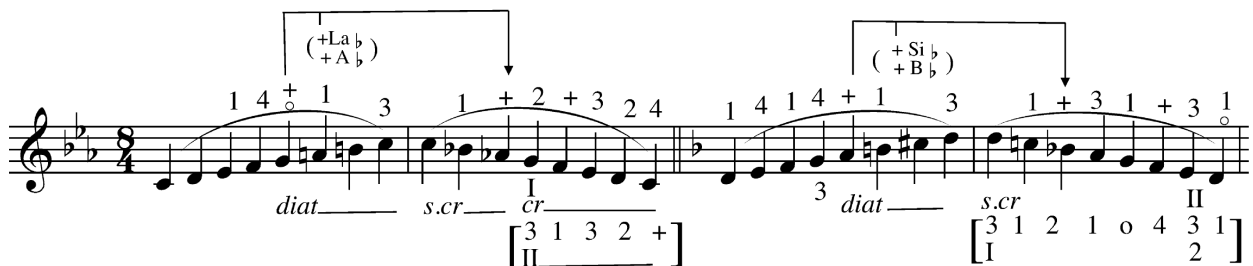
⁶³ Francesco Petracchi, *Simplified Higher Technique*, 4.

precision in intonation but also the building of resistance in the muscles and tendons. In Chapter 5, Petracchi presents both major and minor scales. The main goal in this chapter is to introduce to the performer the use of the *diat* position in order to play the end of any major scale (5a).⁶⁴ Using the concept of a *diat* position resembles the execution of a scale played on the piano in which the position of the hand can stay still in order to play the last four notes of any major scale regardless of register in the keyboard. In order to achieve this, Petracchi has the student positioning the thumb on the fifth scale degree of any major scale, regardless of register, as shown in the example below:



Example 6. Major scale fingerings (chapter 5, p. 8).

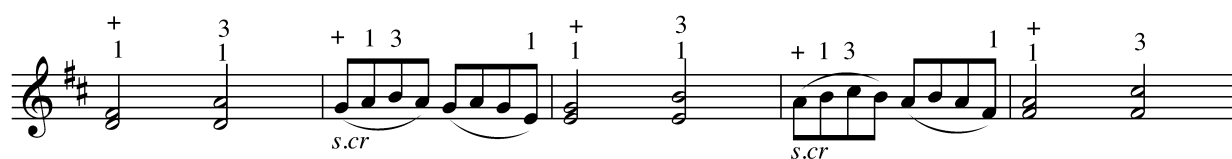
Later in Chapter 5, Petracchi applies the same principal discussed above to the minor scales in their ascending melodic form. In the descent (i.e., the natural minor) the fingering must change from a *diat* to an *s.cr* position in order to play scale degrees 8, 7, 6, and 5, as shown in the example below:



Example 7. Minor scale fingerings (chapter 5, p. 8).

⁶⁴ Francesco Petracchi, *Simplified Higher Technique*, 7.

The emphasis of Chapter 7 is on the perfection of intonation, the building of resistance, and the strengthening of the left hand.⁶⁵ In this chapter Petracchi once again proceeds chromatically, adding intervals of thirds and fifths to further develop precision in intonation; this feature is especially evident in 7c and 7d.⁶⁶ Furthermore, Chapter 7 also shows how Petracchi coordinates the left hand with right hand technique, e.g., by providing the player with six different bowing variations.⁶⁷ Similarly, in Chapter 8 Petracchi employs his left hand positioning to assist in playing octaves precisely in tune, giving the player another six different bowing variations.⁶⁸ In Chapter 9 Petracchi makes use of Selmi's etudes, as he shows how his positions can help the performer to play accurate major thirds and perfect fifths consecutively (using the thumb and finger 1, and finger 1 and finger 3 accordingly) as shown in the example below:



Example 8. Exercises for thirds and fifths (chapter 9, p. 15).

As will be shown in Chapter 2.4 of this document, the techniques presented in Chapter 9 will be very useful when realizing some of the passages from the *Divertimento*, especially several in the first movement.

Chapters 10, 13a, b, c, d, and e, 15a, and b are actual excerpts from the double bass repertoire, taken from the music of such composers as Henze, Hindemith, Koussevitsky,

⁶⁵ Francesco Petracchi, *Simplified Higher Technique*, 10.

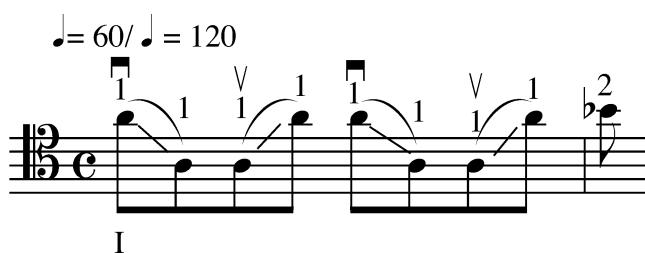
⁶⁶ Francesco Petracchi, *Simplified Higher Technique*, 12.

⁶⁷ Francesco Petracchi, *Simplified Higher Technique*, 11.

⁶⁸ Francesco Petracchi, *Simplified Higher Technique*, 13.

Mussorgsky, Bottesini, and Fryba. Petracchi applies his fingering choices to each excerpt, applying fingerings worked out in the preceding chapters.

Petracchi explores the mobility of the left hand, i.e., the use of extensive shifts, in Chapter 11.⁶⁹ In the exercises given, the player is required to shift the left hand one octave on the same string (it is suggested that this be played on the first but also on the second strings). Petracchi gives different variations of fingerings so as to provide the player with maximum possibilities between shifts with different fingers. In addition, a slide is to be played between the departure note to the arriving note as shown in the example below:



Example 9. Exercises for left hand agility (chapter 11, p. 16).

In Chapters 17 and 18 Petracchi develops exercises that involve dominant seventh arpeggios (17), arpeggios (in the major mode), and harmonics (18).⁷⁰ In Chapter 19 Petracchi reintroduces a very interesting concept of playing the interval of a fourth using a special thumb position.⁷¹ He explains:

Fourths in thumb position are difficult. One solution is found by adapting the old method of pulling the string to one side. The normal part of the thumb presses the string down, in position, whilst the tip presses the lower string to the right (\oplus). NB. The lower string is not pressed to the fingerboard.”⁷²

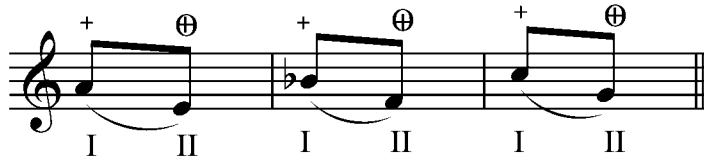
⁶⁹ Francesco Petracchi, *Simplified Higher Technique*, 16.

⁷⁰ Francesco Petracchi, *Simplified Higher Technique*, 26.

⁷¹ Francesco Petracchi, *Simplified Higher Technique*, 27.

⁷² Francesco Petracchi, *Simplified Higher Technique*, 27.

Such technique can be seen in the example below:



Example 10. Thumb-only fingering for fourths (chapter 19, p. 27).

Finally, in Chapter 20 Petracchi applies complete fingerings to three advanced studies by Italo Caimmi, Isaia Billé, and Annibale Mengoli to demonstrate the potential of his positioning technique.

The next chapter will present the results of the author's investigation of Petracchi's pedagogy and his *Higher Technique* on the *Divertimento*. The commentary will be focused on the passages that are most similar to the exercises and etudes of *Higher Technique*.

2.4 – The Influence of Petracchi's Pedagogy and his *Simplified Higher Technique* on the *Divertimento*

Now that the general content of *Simplified Higher Technique* has been summarized, it will be possible to investigate its shaping influence, together with Petracchi's pedagogy in general, on the *Divertimento*. Each passage chosen for comparison will be related to a specific chapter and/or exercise from *Higher Technique*. The intent is not to find exact quotations from *Higher Technique* in the *Divertimento*, but rather to locate passages in the *Divertimento* whose style and idiom can be related to the specific innovations of *Higher Technique*. As already mentioned in Chapter 2.2 of this document, Petracchi was using *Higher Technique* in his daily teaching, in the years when Rota was writing the *Divertimento*, upstairs in his office. How did

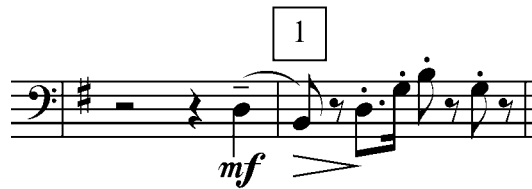
the exercises and etudes from *Higher Technique* influence Rota and how much of what he heard did he incorporate into the *Divertimento*? These questions will never have an absolute answer because the composer is no longer among us. Nevertheless, there are passages in the *Divertimento* that reflect the pedagogical goals facilitated when the specific innovations of the *Higher Technique* are employed. When relevant to the discussion, the author will be incorporating his own experiences with Petracchi's pedagogy, based on lessons that occurred at six music festivals and elsewhere. While these encounters occurred after the years of composition and revision, the pedagogical content is consistent with what has been presented in this chapter.

The comparative analyses will be presented with examples from the *Divertimento*, movement by movement, in the chronological order of composition. Sub-chapters have been created to identify each example from each of the four movements in the *Divertimento*. The ordering of the comparative examples will vary, depending on the case at hand.

2.4.1 – Marcia

The first compositional result of the collaboration between Rota and Petracchi was the *Marcia* movement. It is filled with many passages requiring the mastery of the basic techniques that are fundamental to Petracchi's training of performers. In every master class in which the author studied with him, Petracchi emphasized the necessity of working scales and arpeggios for every student, regardless of his or her level. Many passages in the *Marcia* give opportunities to demonstrate both scales and arpeggios.

The first theme presented by the bass is developed from a G major arpeggio as shown in Example 11 below. It is the first of many passages that call for the mastery of arpeggio patterns that was so fundamental to Petracchi's teaching:



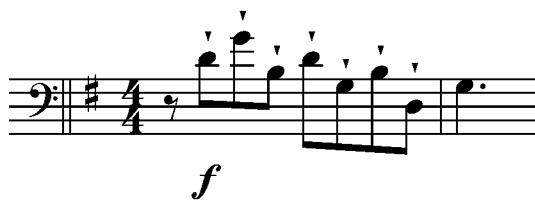
Example 11. *Marcia*, 1 m. before RN1 to RN1.

This same theme is used elsewhere in the movement, based on different tonal centers as well as modes, e.g., at 5 mm. after RN 1 where a C major arpeggio is written. Another instance occurs 4 mm. after RN 5, where a B-flat minor arpeggio is written, and another at 2 mm. after RN 12, where an E-flat major arpeggio is written. In Chapter 18 of *Higher Technique*, Petracchi presents a short exercise that develops the use of arpeggios that involve natural harmonics. They are also required in Example 12, which contains a G major arpeggio placed in the same register as the first bass entrance in the *Marcia*:



Example 12. *Higher Technique* (chapter 18, from measure 17 to 18, p. 26).

Rota developed another motive to challenge the player with broken arpeggios. At 5 mm. after RN 3, a G major arpeggio is presented in a consecutive eighth-note pattern, as shown in the example below:



Example 13. *Marcia*, 5 mm. after RN 3.

Later in the *Marcia*, Rota uses this same motive with different tonal centers: one of them is at RN 4 where a C major arpeggio is presented, and another at 5 mm. after RN 8, where an A-flat major arpeggio is presented.

The use of multi-octave scales in the *Marcia* is also prominent. The first instance of a clear usage of a scale begins at 2 mm. before RN 2, where a two-octave ascending F-sharp major scale is presented. At 3 mm. after RN 2, a two-octave descending F major scale is presented, as shown in the example below:



Example 14. *Marcia*, 3 and 4 mm. after RN 2.

In four other instances Rota employs major scales as follow: at 3 mm before RN 3, an A-flat major scale is presented; at 3 mm. after RN 10, an ascending two-octave C major scale is presented; at 3 mm. before RN 11, an E-flat major scale is presented; and, in the last 3 measures of the piece, a complete three-octave ascending G major scale is presented as shown in the example below:



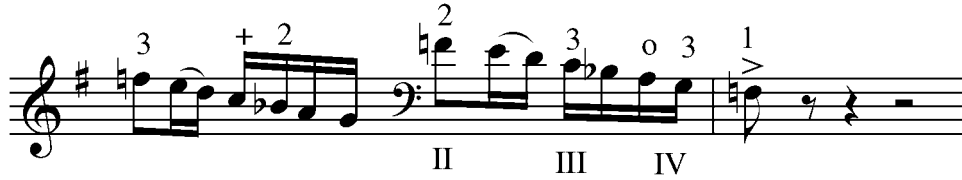
Example 15. *Marcia*, 3 final measures.

Petracchi's left-hand technique with a special use of the thumb is well-suited to the performance of rapid scales in several octaves. As discussed in Chapter 3.3 of this document, the traditional methods only use the thumb for the harmonics G, D, A and E (in the middle of each string) and also one octave above that, in the higher harmonic positions. The other use of the thumb in these methods is for the production of artificial harmonics. In Petracchi's system, the thumb can be used for any note above and below the midpoint of the strings, regardless of whether they involve natural harmonics. Therefore, the thumb can be used for notes that must be totally pressed down to the fingerboard. In his method the F major scale, for instance, uses the thumb for a c2, without a natural harmonic, as shown in the example below:



Example 16. *Higher Technique* (chapter 5, F-major scale, p. 8).

The major advantage to this technique is the increased ability to play fast passages: in effect, the bassist gains one more finger. We can clearly see Petracchi's influence on Rota's music when Rota writes an entire two-octave descending F major scale in the *Marcia*, 3 mm. after RN 2, as shown below. The revised version has been employed here (with Petracchi's hand-written fingerings) in order to demonstrate how well Petracchi's fingerings fit this passage:

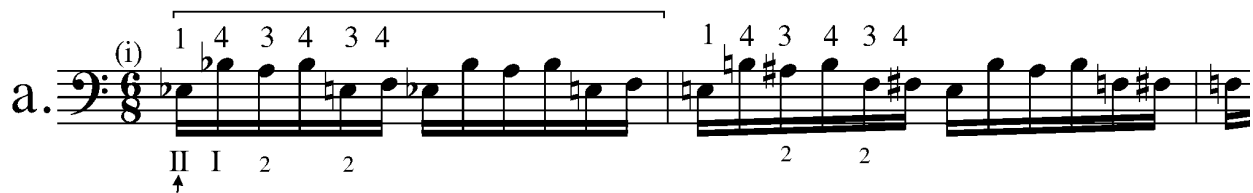


Example 17. *Marcia*, 3 mm. after RN 2.

Clearly the identical fingering is used in both the method and the passage. It is also important to mention that the *Marcia* was assigned the tempo *Alla Marcia, allegramente*, with the quarter note = (approx.) 140. At this very fast tempo it is extremely difficult to play in tune without the use of the thumb on the c2.

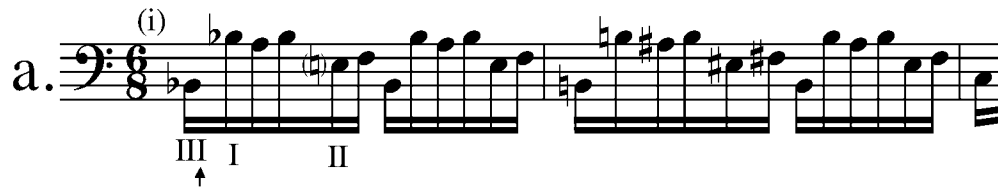
The use of the thumb in unorthodox positions is also of great help in playing chromatic scales in a fast tempo. Many exercises are included in *Higher Technique* for the purpose of improving the student's ability to play chromatic scales. Relevant examples of this feature are presented in chapters 7 and 8 of *Higher Technique*.

In Chapter 7 Petracchi uses the chromatic scale, one position after another, in order to develop the intonation and strength of the left-hand as it remains in a fixed position spanning a perfect fifth. In the excerpt below, the player starts at an E-flat and shifts up in the next measure to an E-natural:



Example 18. *Higher Technique* (chapter 7, first and second measures, p. 10).

This same principle of building exercises using the chromatic scale is used in Chapter 8a. Here the chromatic scales are used to develop intonation and strength of left-hand in a pattern that spans an octave, starting from B-flat, then moving up a half step in the next measure to B-natural and so forth, as shown in the example below:



Example 19. *Higher Technique* (chapter 8, first and second measures, p. 12).

These two examples demonstrate the innovative manner in which Petracchi helps the performer to develop strength and precision for each note in a chromatic passage. By working chromatically on three different strings, one position at a time, the tendons and muscles can acquire considerable strength. The author recalls witnessing just how uncomfortable those exercises were for all the students who were being taught by Petracchi. Even though the specific patterns found in these two exercises are not directly quoted in the *Divertimento*, it is certain that his insistent drilling of various chromatic patterns in lessons and in the *Higher Technique* may well have inspired Rota to devise chromatic patterns of his own. The chromatic passage given below is one such example. It begins 6 mm. after RN 3 and spans a tenth:



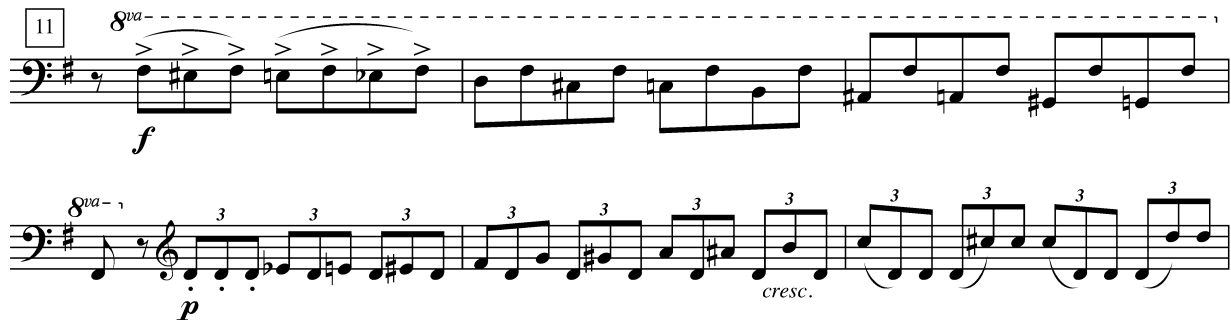
Example 20. *Marcia*, 6 to 8 mm. after RN 3.

Another example in which Rota makes use of the chromatic material is at 2 mm. after RN 7 to RN 8. The passage begins with a descending chromatic scale in triplets (first two notes tied in one bow and one separated, 2 mm. after RN 7), four measures after that (5 mm. after RN 7) the same rhythmic pattern appears with the same bowing, but in an ascending chromatic scale, changing the rhythmic pattern from the previous measures as shown in the example below:

Example 21. *Marcia*, between 2 mm. after RN 7 to RN 8.

In the passage from RN 11 to 6 mm. after RN 11, Rota again makes use of chromatic scale fragments, but this time, in an even more difficult manner since it calls for a combination of techniques presented in Chapters 2b, 4a and b, 6, 7, and 8. At 3 mm. after RN 11, Rota uses a chromatic scale starting on f1 working its way down for one octave, in which each note is intercalated with the initial f1. By doing so, he structures a line on the chromatic scale and incorporates every possible interval within a single octave. Similarly, at 4 mm. after RN 11,

Rota transposes the pattern to d1, after which the line ascends once again by an octave, as shown in the example below:



Example 22. *Marcia*, RN 11 to 6 mm. after RN 11.

2.4.2 – Aria

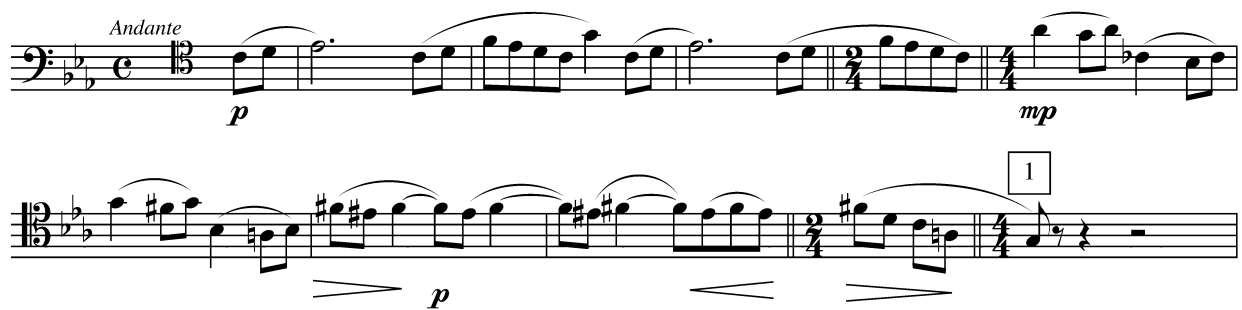
In 1993 Lucia Borsatti entitled her published interview with Petracchi “The Master of Bel Canto.”⁷³ Indeed, the vibrato and the strong lyrical sensibility that Petracchi gives to his interpretations are of such incomparable intensity as to invite comparison with the golden age of Italian opera. In one especially fine example, we can hear Petracchi’s interpretation of *Una Lacrima* by Gioacchino Rossini on the compact disc *Franco Petracchi in Tokyo I* with the Tokyo City Philharmonic Orchestra.⁷⁴ This performance demonstrates Petracchi’s intense vibrato and lyrical phrasing, two characteristics of his playing that influenced Rota’s composition of the *Aria* movement.

As Petracchi states, the *Aria* was composed in 1968.⁷⁵ Throughout this movement, Rota provides the performer opportunities to explore all the lyrical phrasing of which the bass is capable. The soloist’s first entrance, shown below, gives the first of them:

⁷³ Lucia Borsatti, “The Master of Bel Canto” (February 1993): 128.

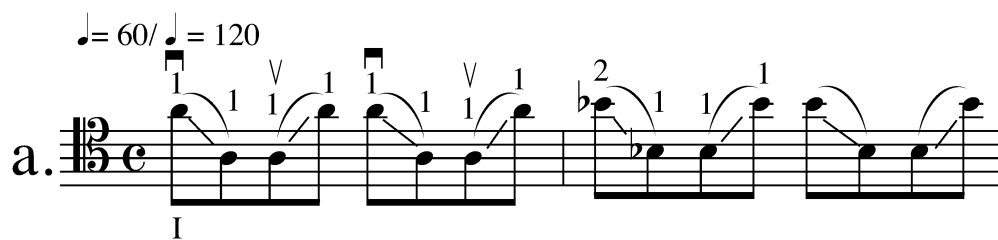
⁷⁴ Franco Petracchi, *Franco Petracchi in Tokyo I*, Tokyo City Philharmonic Orchestra, Franco Petracchi and Norichika Iimori, live Recording, 1993, compact disc.

⁷⁵ “La Marcia è stata composta nel 1967, l’Aria nel 1968.”



Example 23. *Aria*, from beginning to RN 1.

The intense lyrical character of this first theme requires the soloist to demonstrate a proficiency in vibrato and control of bow technique in order to bring out different timbres and dynamic levels throughout the passage. Furthermore, the first theme demands precise intonation from the player, especially if one opts to play this theme on just one string (the G string). Necessary practice for this technique is found in Chapter 11 of *Higher Technique*,⁷⁶ wherein Petracchi presents an exercise in order to prepare the left hand for a shift on the same string, from the higher positions to the lower positions and vice-versa. This exercise (shown below in Ex. 24) is important for developing precise intonation in changing positions on the same string, as the first theme of the *Aria* demands.



Example 24. *Higher Technique* (chapter 11, first and second measures, p. 16).

“The *Marcia* was composed in 1967 and the *Aria* in 1968.”
 Franco Petracchi, interview by author, 06 October 2006, Vancouver, e-mail, University of British Columbia, Vancouver.
⁷⁶ Franco Petracchi, *Simplified Higher Technique*, 16.

2.4.3 – Finale

In the *Finale*, Rota explores many aspects of virtuosity on the double bass. The *Finale* is an *Allegro marcato*, a relatively fast tempo, creating technical challenges including arpeggios, double stops, and many string crossings. In doing so, Rota exploited Petracchi's unique virtuosity and the characteristic technical abilities that Petracchi was displaying at the time the piece was composed. In many instances of the *Finale*, Rota writes arpeggios in different rhythmic figurations and keys, e.g., in the first measure, where Rota starts the movement exploring the G major arpeggio (with harmonics), and at 8 mm. before RN 1, where he writes a B-flat major arpeggio. Both examples are given below:



Example 25A. *Finale*, first measure.



Example 25B. *Finale*, 8 and 7 mm. before RN 1.

As seen earlier in this chapter, Petracchi, in *Higher Technique* developed innovative exercises to improve the playing of scales, arpeggios and harmonics. In Chapter 5 of the book there are scale exercises with Petracchi's system of fingering using the thumb in several unorthodox positions in order to facilitate agility. In Chapter 18, Petracchi presents his approach

to arpeggios and harmonics. Rota used a great deal of arpeggiated passages in the *Finale*, as in the section at 6 mm. after RN 10 all the way to the end of the movement. Here, a G major arpeggio is developed in consecutive sixteenth-notes in a fast tempo all the way to the end of the piece. Even though *Higher Technique* only has one chapter in which arpeggios are worked, in Petracchi's lessons, he gives great importance to arpeggios making each student work exhaustively, resembling the end of the *Divertimento* in which Rota challenges the player with 11 measures of the G major arpeggio. Another virtuosic feature used by Rota in the *Divertimento* is the use of double stops. To explore this device in detail, we will now turn to the *Allegro*, the first movement of the *Divertimento*, but the fourth to be composed.

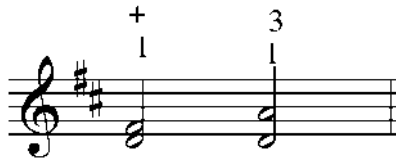
2.4.4 – Allegro

The first movement of the *Divertimento* draws on techniques that are found in several different chapters of Petracchi's method. We will begin with the passages based on double stops. In Chapter 9 of his text,⁷⁷ Petracchi, using Selmi's etude, develops a unique fingering in which the thumb is used to play double stops in thirds and fifths precisely in tune. Several examples are given below:

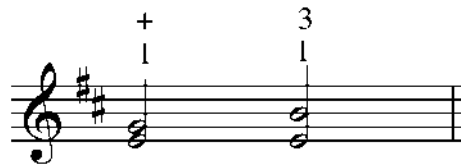


Example 26A. *Higher Technique* (chapter 9, measure 10, p. 15).

⁷⁷ Franco Petracchi, *Simplified Higher Technique*, 15.

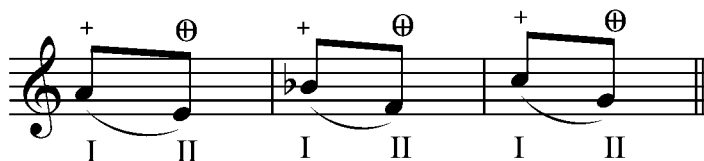


Example 26B. *Higher Technique* (chapter 9, measure 12, p. 15).



Example 26C. *Higher Technique* (chapter 9, measure 14, p. 15).

Petracchi suggests that these exercises be played in all keys. In Chapter 19, Petracchi uses another Selmi etude to demonstrate how the thumb can be used to play fourths in “thumb position,” as shown in the example below:



Example 27. *Higher Technique* (chapter 19, explanation, p. 27).

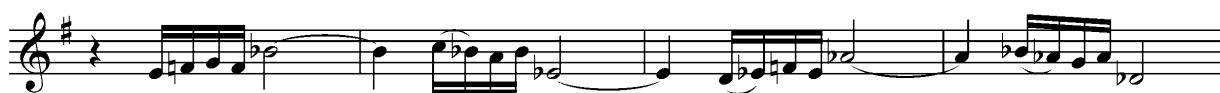
Rota begins the introduction of the *Allegro* with a G major arpeggio, followed by double stops of sixths, fifths, fourths, sixths and thirds as shown in the example below, mm. 2 to 5 after RN 5:



Example 28. *Allegro*, 2 to 5 mm. after RN 5.

Here the resemblance between this passage and Petracchi's double stop exercises involving the thumb is striking. It is very demanding technically to play double stops in tune, especially when the thumb is being used to play part of the chord. Today more and more bass players are acquiring the skill of using the thumb to play chords in many different positions on the fingerboard, but at the time Rota composed the *Divertimento* such a technical device was not in vogue and not as common a technical solution as it is nowadays.

After the introduction section of the *Allegro* is over and the movement is well underway (i.e., at RN 7), Rota inserts passages that require the chromatic thumb position toward which Petracchi devoted much attention in his method, e.g., at mm. 2 to 5 after RN 7, as given here.



Example 29. *Allegro*, 2 to 5 mm. after RN7.

For the purpose of comparison, here are two examples from Chapter 3 of *Higher Technique* in which Petracchi explored the use of the chromatic position:



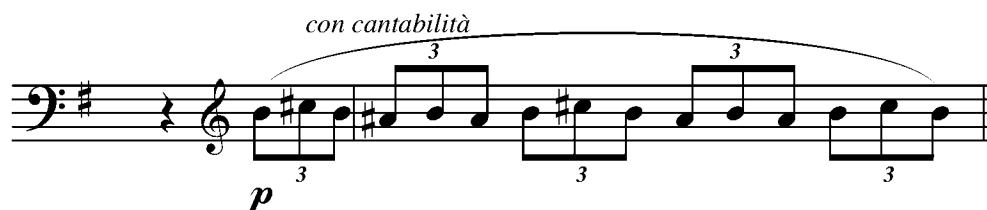
Example 30A. *Higher Technique* (chapter 3, measure 3, p. 3).



Example 30B. *Higher Technique* (chapter 3, measure 12, p. 3).

A comparison of the passage at 2 mm. after RN7, beat 2, involving the four sixteenth-notes on pitches E, F, and G (example 29) with the second half of the measure in example 30A, involving pitches F-sharp, G and A shows that both passages are based on the same interval pattern and in the same order, with the latter passage transposed up a major second. In comparing 3 mm. after RN7 beat 2, involving a sixteenth-note pattern using pitches C, B-flat and A (example 29) with the second half of the measure in example 30B (pitches A, G, and F-sharp), one sees that they also share the exactly interval pattern content in the same order but with the latter passage now transposed down a minor third. A performer could use the same fingering introduced in Petracchi's method to realize both the passages in the *Divertimento*.

Another similar use of the chromatic position in the *Divertimento* is found between rehearsal numbers 9 and 10; here Rota wrote a passage that technically and musically bears a great resemblance to *Higher Technique*'s Chapter 3 as demonstrated in example 30A, taken from the second half of the measure. The passage of Rota's music, at RN 9 to 1 m. after RN 9 in example 31 can be compared to example 30A from *Higher Technique*'s Chapter 3:



Example 31. *Allegro*, at RN9 and 1 m. after RN9.

Note that Petracchi's *cr* left-hand position developed in Chapter 3 could be used to realize this passage. Note also that this passage has the same interval content (but in different interval order) as example 30A (second half of the measure), but transposed a major third above (A-sharp, B and C-sharp).

Proceeding further in the first-movement *Allegro*, one finds a *Poco Sostenuto* section (from RN 15 to 7 mm. after RN 16) that again showcases the “Bel Canto” style of Petracchi's playing, as evidenced in Example 32:

Example 32. *Allegro*, at RN 15 to 7 mm. after RN 16.

In this passage, Rota wrote a slow lyrical line that gives the interpreter an ample length of time for intensive “singing,” with time to use vibrato on each note as well as enough time to concentrate on phrasing. In writing this passage, Rota also gave Petracchi the chance to show his

ability to express different nuances of timbre and dynamic levels, as demonstrated by Petracchi's recording of the *Divertimento* with the Tokyo City Philharmonic Orchestra.⁷⁸

According to Petracchi, another influence that his lessons had on the composition of the *Allegro* is explained in an unpublished videocassette recording (VHS) of a solo recital by Franco Petracchi.⁷⁹ In this recital Petracchi began by commenting to the public how Rota used some of the material that Petracchi was using in his classes with his students. Petracchi relates that Rota purposely wrote a passage capturing the common errors that he heard students make during their lessons with Petracchi. Very frequently, in playing arpeggios, the students would never play the tonic final note of their arpeggios in the higher positions in tune. In response Rota purposely ended the final passage of the *Allegro* (beginning 2 mm. after RN 23 and shown below) on a dotted half B-double flat, thus mimicking the mistake: i.e., B double-flat instead of a proper A-flat.



Example 33. *Allegro*, 2 to 3 mm. after RN 23.

As already noted, the precise manner in which Petracchi's teaching at the Bari Conservatory influenced Rota's writing of the solo bass part can never be known. Nevertheless, the technical passagework discussed above provides opportunities that are well-suited to demonstrate the practicality and versatility of Petracchi's innovations in the playing of difficult

⁷⁸ Franco Petracchi, *Franco Petracchi in Tokyo I*, 1993.

⁷⁹ Franco Petracchi, *Franco Petracchi and Andre Loss: recital in Brazil 2001*, produced by Alexandre Ritter and Walter Schinke, unpublished videocassette.

music. The next chapter is concerned with the final phase of the collaboration between composer and performer: revisions to the work that were made after its publication in 1973.

CHAPTER 3

A COMPARISON OF BOTH VERSIONS OF THE *DIVERTIMENTO*

3.1 – Historical Background on the Revisions made after the Publication

The author has included in this section a closer investigation into the circumstances that led to the revisions of the *Divertimento*. The information presented in this section comes from the previously cited interview that the author conducted with Petracchi in 2008.⁸⁰ The author has preserved the movement-by-movement commentary provided by Petracchi in the interview. As before, the reader is urged to examine the entire interview, presented in appendix A of this document, for supplementary matter not discussed in this chapter.

At the outset, it is useful to know that Petracchi's thoughts about the piece resulted from the numerous opportunities he had to discuss it with the composer and to perform it with Rota at the piano. The following recollection concerning the *Marcia* exemplifies the fruitful working relationship between the two. Here the performer is describing how the tempo was set, Petracchi recalls specific details about how the revisions were done:

In the course of reading over the piece, he made a point of telling me that the tempo must be *allegramente*, like when children leave school, not when they enter. We estimated that a quarter-note at 132/138 could be optimal. We worked a great deal together; he would come to my house very often and we would play together, as a man of the cinema, he was accustomed to changes and attempted to satisfy me by choosing the right keys and the best sounding positions.⁸¹

⁸⁰ See Appendix A.

⁸¹ Ibid.

Later in the interview, Petracchi gave details to explain why a particular change in the *Marcia* was made, saying “in the *Marcia*, at rehearsal number 6, one plays in the octave because, otherwise, the sound of the instrument is ‘swallowed’ by the orchestra.”⁸²

When the author asked Petracchi if these modifications were indeed done after the publication, the performer agreed: “Exactly, he [Rota] agreed with my technical suggestions.”⁸³

Petracchi recalled that Rota would come to his house for rehearsing. On a typical occasion, Petracchi would make suggestions and Rota would look for ways to revise the score based on them. In a more extended comment, Petracchi addressed changes made to the

Allegro:

We worked a great deal together; he would come to my house very often and we would play together...he explained to me that the theme is drawn from the Concert No. 1 of Paganini modified in the final note...I have had the chance to hear several recordings of this divertimento, but not one renders the thought of the composer, truly an interpretative loss.⁸⁴

On my own score, which I also distribute to my students, there are numerous expressive, dynamic, and metronome markings that are fruit of my time with Rota at the piano.⁸⁵

Petracchi’s remarks above pertain to the first page of the *Allegro*, on which there are a substantial number of revisions to the tempo markings, as will be shown in section 3.2 of this chapter. The collaborative process that led to the revision was interrupted by the death of the composer in 1979. In the interview transcript that follows, Petracchi (i.e., FP) responds to the author’s (AR) question as to when the revisions were actually made in relation to Rota’s death:

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

- AR So, Maestro, in the *Divertimento*, all the modifications that we note on your score were made before Rota's death or after?
- FP After his death I changed nothing. Everything was accepted or suggested by the Maestro. Also in the concerto by H. W. Henze, I made numerous modifications, but only with his consent. He wrote on my score, "the corrections made by Franco Petracchi are not only accepted by me, but also desired, because they are done with reason." The same with the music of Rota.⁸⁶

3.2 – The Revisions after the Publication

This portion of the chapter is directly concerned with the revisions that were made to the *Divertimento* after its publication in 1973. In each of the charts to follow, excerpts from the published version will appear on the left and top, and excerpts from the later revision on the right and bottom. Both sources were described in Chapter One. The revision charts place the quoted excerpts in their order of appearance in the *Divertimento*, movement by movement. The revisions tabulated in this chapter fall into one or more of the following categories:

- 1 – Tempo markings (including fermatas, rallentandos, etc.)
- 2 – Note alterations, additions, and deletions
- 3 – Rhythmic alterations
- 4 – Register alterations
- 5 – Revisions of articulation and dynamic markings
- 6 – Revisions of terms, titles, and special markings (e.g., repeat markings, etc.)


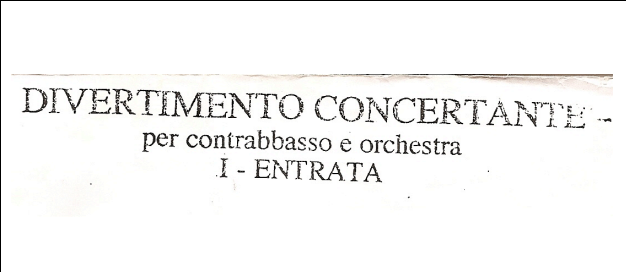
My main intention is to provide performers with a detailed list of all the passages that have undergone significant alterations from their original form. Another set of less significant revisions, e.g., changes in articulation and dynamic markings, have been listed in Appendix B. At the end of this chapter a summary of the most significant revisions will be provided. The

⁸⁶ Ibid.

revisions given at the right and at the bottom of each chart reproduce both the printed changes in Petracchi's computer-generated score and any further handwritten changes, e.g., fingerings and bowings that appear on his personal copy. As a result, the reader will have access to all stages of the revision process involving either Rota, Petracchi, or both. For the sake of clarity, each pair of musical examples has been placed in its own revision chart, followed in most cases by an explanatory comment.

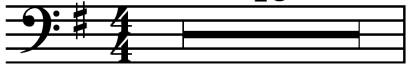
3.2.1 – *Allegro*

Revision Chart 1

Category of revision: Revisions of terms, titles, and special markings (e.g., repeat markings, etc.)	
Location in score: Title page	
1973 Edition	Revised Version
	



Explanatory comment: In this revision the title name for the first movement has been changed from *Allegro* to *Entrata*.

Revision Chart 2

Category of revision: Tempo markings	
Location in score: Title page, beginning of the <i>Allegro</i>	
1973 Edition	Revised Version
<p>Allegro maestoso 10</p> 	<p>Allegro maestoso ♩ = 120</p>


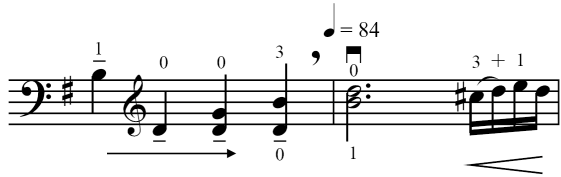
Explanatory comment: The metronome marking of quarter-note equals 120 has been added next to *Allegro maestoso*.

Revision Chart 3

Category of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 2 and 3 mm. after RN 5	
1973 Edition	Revised Version
	

Explanatory comment: The tempo marking has changed from the initial *Allegro maestoso* to a *Lento* in which a metronome marking of quarter-note equals 60 has been added, the added word *Movendo* dictates a gradual acceleration. A down bow marking, an articulation marking (*detaché*), and fingerings have also been added to the part.

Revision Chart 4

Categories of revision: Tempo markings, note alterations, additions, and deletions, and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 4 and 5 mm. after RN 5	
1973 Edition	Revised Version
	



Explanatory comment: Here a metronome marking of quarter-note equals 84 has been added at 5 mm. after RN 5, as well as an arrow at 4 mm. after RN 5, signifying that the music will gradually accelerate. In addition, two notes have been deleted, a D-natural on beat 1 and a G-natural on beat 2 of 4 mm. after RN 5. A down bow marking, an articulation marking (*detaché*), as well as fingerings have also been added to the part. Note that a comma has also been added at the end of the measure 4 mm. after RN 5. Finally, the articulation marking *marc.* (*marcato*) has been removed in the revised version.

Revision Chart 5

Category of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 3 mm. before RN 6	
1973 Edition	Revised Version


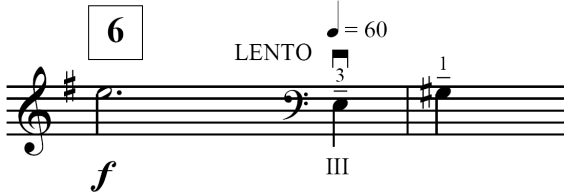
Explanatory comment: In this revision a metronome marking of quarter-note equals 72 has been added 3 mm. before RN 6, as well as an accell... (*accelerando*) marking. An *accent* marking (>) on the C-sharp on beat 1, as well as fingerings have also been added to the part. Notice that the dynamics are also revised: the *mf* is moved to the end of beat 1, a *diminuendo* marking is added from beat 2 to beat 3, and a *p* marking has been added at the second eighth-note triplet in beat 3.

Revision Chart 6

Category of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 1 m. before RN 6	
1973 Edition	Revised Version
	



Explanatory comment: Here an *accell...*(*accelerando*) marking has been added at 1 m. before RN 6. *Accent* markings (>) have been added on the last four sixteenth-notes of the measure. Note that the slur over the last four notes of the measure in the revised version has been removed. Fingerings are also added to the revised version.

Revision Chart 7

Categories of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , at RN 6	
1973 Edition	Revised Version
	

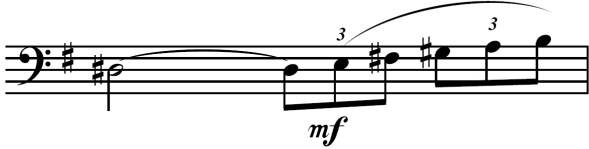
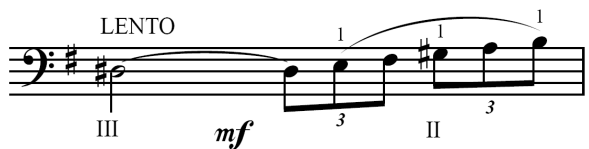
Explanatory comment: In this revision the tempo marking *Lento* has been added (quarter-note equals 60), which is a change from the previous tempo marking of quarter-note equals 72 at 3 mm. before RN 6. A down bow marking (on E-natural), articulation mark (*detaché*), as well as fingerings are added to the revised version.

Revision Chart 8

Categories of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 3 and 4 mm. after RN 6	
1973 Edition	Revised Version
	


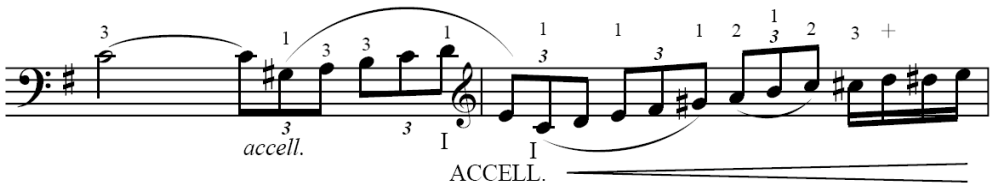
Explanatory comment: In this revision a metronome marking of quarter-note equals 84 has been added at 4 mm. after RN 6, as well as an arrow in 3 mm. after RN 6. A down bow marking, articulation markings (*detaché*), and fingerings have been added to the revised version. A comma has been added at the end of 3 mm. after RN 6. The articulation marking *marc.* (*marcato*) has been removed in the revised version and a *crescendo* marking has been added in beat 4 of 4 mm. after RN 6.

Revision Chart 9

Category of revision: Tempo markings	
Location in score: <i>Allegro maestoso</i> , 3 mm. before RN 7	
1973 Edition	Revised Version
	

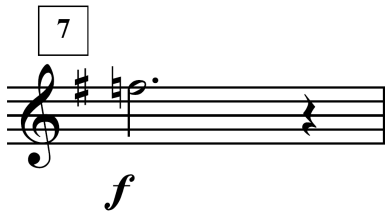
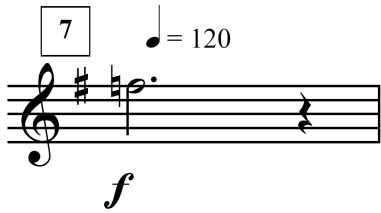
Explanatory comment: Here the tempo marking *Lento* has been added, which is a change from the previous tempo marking of quarter-note equals 84 at 4 mm. after RN 6. The *mf* in beat 3 has been moved to beat 2. Fingerings have also been added to the revised version.

Revision Chart 10

Categories of revision: Tempo markings and revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 2 mm. before RN 7
1973 Edition

Revised Version


Explanatory comment: In this revision two *accell...* (*accelerando*) markings have been added, in beat 3 at 2 mm. before RN 7, and at the beginning at 1 m. before RN 7. In addition, note that the slur over the last four notes of 1 m. before RN 7 has been removed and fingerings have been added.

Revision Chart 11

Category of revision: Tempo markings	
Location in score: <i>Allegro maestoso</i> , RN 7	
1973 Edition	Revised Version
	

Explanatory comment: The tempo marking of quarter-note equals 120 has been added, which is a change from the previous tempo marking *Lento*, given at 3 mm. before RN 7.

Revision Chart 12

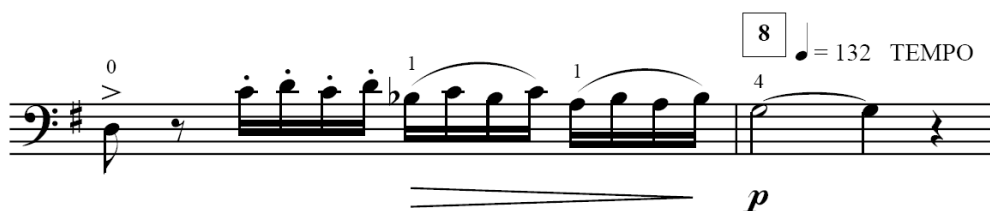
Categories of revision: Tempo markings, note alterations, additions, and deletions, rhythmic alteration, register alteration, revisions of articulation and dynamic markings

Location in score: *Allegro maestoso*, 1 m. before RN 8 to RN 8

1973 Edition



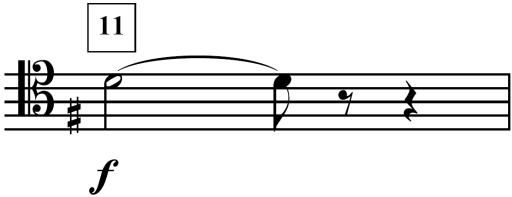
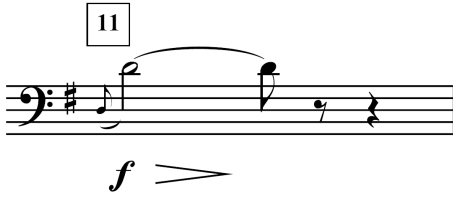
Revised Version



Explanatory comment: in this revision all the categories of revisions are present. At 1 m. before RN 8 on beat 1, three of four sixteenth-notes were removed (E-flat, D, and E-flat); in the same beat the first sixteenth-note (D) was changed to an eighth-note. In addition, an *accent* is added on the D-natural down beat of 1 m. before RN 8. From beat 2 of 1 m. before RN 8 to RN 8, the entire descending line has been displaced one octave higher, with *staccato* articulation on the sixteenth-notes on beat 2, and with slurs added on beats 3 and 4 of 1 m. before RN 8. Finally, at


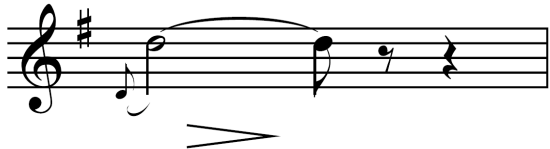
RN 8 a tempo marking of quarter-note equals 132 has been added to increase the previous tempo marking of quarter-note equals 120, given at RN 7.

Revision Chart 13

Categories of revision: Note alterations, additions, and deletions, and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , RN 11	
1973 Edition	Revised Version
	

Explanatory comment: Here an *appoggiatura* has been added to the down beat of RN 11 (D-natural) and a *diminuendo* added between beats 2 and 3. Even though the notes and register are the same in both examples, the clefs are different.

Revision Chart 14

Categories of revision: Note alterations, additions, and deletions, and Revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 3 mm. after RN 11	
1973 Edition	Revised Version
	

Explanatory comment: In this revision there is an *appoggiatura* added to the down beat at 3 mm. after RN 11 (D-natural). In addition, note that a *diminuendo* is added between beats 1 and 3, and the clef has been changed.

Revision Chart 15

Categories of revision: Rhythmic alteration, revisions of articulation and dynamic markings, and note alterations, additions, and deletions

Location in score: *Allegro maestoso*, 4 mm. before up to RN 12

1973 Edition

The 1973 edition shows two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains measures 11 and 12. Measure 11 has a half note G#4, a quarter note A4, a quarter note B4, and a half note C5. Measure 12 has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The bottom staff is in treble clef with a key signature of one sharp. It contains measures 11 and 12. Measure 11 has a half note G#4, a quarter note A4, a quarter note B4, and a half note C5. Measure 12 has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. A dashed line with 'cresc.' above it and 'f' below it spans measures 11 and 12. A box with the number '12' is placed above the final note of measure 12.

Revised Version

The revised version shows two staves. The top staff is in bass clef with a key signature of one sharp. It contains measures 11 and 12. Measure 11 has a half note G#4, a quarter note A4, a quarter note B4, and a half note C5. Measure 12 has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The bottom staff is in treble clef with a key signature of one sharp. It contains measures 11 and 12. Measure 11 has a half note G#4, a quarter note A4, a quarter note B4, and a half note C5. Measure 12 has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. A dashed line with 'cresc.' above it and 'f' below it spans measures 11 and 12. A box with the number '12' is placed above the final note of measure 12. The revised version includes articulation marks (V) above the notes in measures 11 and 12. The bottom staff also includes a triplet of eighth notes in measure 11 and a triplet of eighth notes in measure 12.


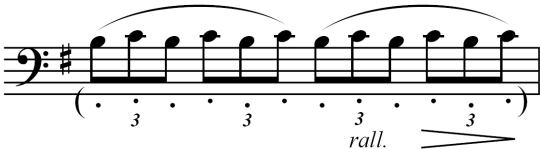
Explanatory comment: In this revision changes in articulation and dynamic marks are first introduced at 4 mm. before RN 12. The articulation is changed from the slurring of two eighth-notes of beat 2 of 4 mm. before RN 12 to three eighth-notes in the revised version. At 4 mm. before RN 12 (beats 3 and 4) and in the following measure (beat 1), the six distinct eighth notes are slurred, with *staccato* markings on top of each note; these six eighth-notes are supposed to be played in one bow. In the revised version there is a change to three slurred eighth-notes with *staccato* markings, followed by two separated eighth-notes. Similarly, in 3 mm. before RN 12 on beats 2, 3 and 4, and at 2 mm. before RN 12 on beat 1 the same scheme of articulation is applied. In addition, in the revised version, note that at 4 mm. before RN 12 on beat 2, and at 3 mm. before RN 12 on beat 2, a dash is placed on top of each note to change the articulation to a *detaché*. Changes in the rhythm are first introduced at 2 mm. before RN 12 on beats 2, 3, and 4, and at 1 m. before RN 12 on beat 1. In the 1973 edition the player is supposed to play two sixteenth-notes for every eighth-note with separate articulated bow strokes, while in the revised version only single eighth-notes remain, with slurs and dots as well as dashes placed on specific notes. In addition, dynamic revisions are made at 4 mm. before RN 12, and at 3 mm. before RN 12: a diminuendo from beats 2 to 3 is added in both cases. Even though the notes and register are the same in both examples, the clefs have been changed. Fingerings and bowings have been added to the revised version. Finally, at RN 12 the note d1 has been added to be played as a chord along with the a1. In addition, note that at RN 12 notes from the piano part have been added to the bass part as a guide.

Revision Chart 16

Categories of revision: Note alterations, additions, and deletions, rhythmic alteration, revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 4 mm. before RN 15	
1973 Edition	Revised Version


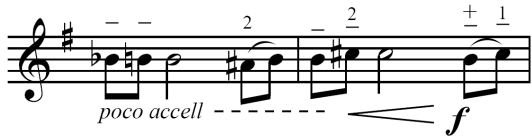
Explanatory comment: Here the first B of the measure is deleted and an eighth-note triplet rest is added to the revised version. Dynamic changes occur on beat 1, with the addition of *mezzo forte*; on beat 4 a *diminuendo* is added. Fingerings and bowings are added to the revised version. The harmonic signs (o) on the notes of the first two beats are deleted and instead *staccato* markings are added.

Revision Chart 17

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 1 m. before RN 15	
1973 Edition	Revised Version
	



Explanatory comment: in this revision slurs are added for every two beats. As a second choice, *staccato* articulations are presented in parentheses in the revised version. A *rall.* (*rallentando*) is added on beat 3, as well as a *diminuendo* on beat 4.

Revision Chart 18

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 2 mm. to 1 m. before RN 16	
1973 Edition	Revised Version
	

Explanatory comment: In this revision a *poco accellerando* is added, the slurs in beat 1 of each measure are taken off, and dashes are added instead. In the revised version, a *portato* articulation is added on beat 4 of 1 m. before RN 16. A *crescendo* is added, stretching from beat 1 to beat 4 at 1 m. before RN 12 with *forte* at beat 4. Fingerings are also added to the revised version.

Revision Chart 19

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 1 m. before RN 17 to 3 mm. after RN 17
1973 Edition

Revised Version


Explanatory comment: Here distinct tempo markings are added to the revised version. At 1 m. before RN 17 a *Lento* is placed on top of the Tempo I, also note the *Al* is added just before Tempo I, which refers to the initial tempo of the movement. Next, an *accell...*(*accelerando*) is added at RN 17 and a metronome marking of quarter-note equals 120 added with Tempo at 3 mm. after RN17. In addition, in the revised version a *mf* replaces the *f* at 1 m. before RN17, a *crescendo* at RN17 is added, and an *f* at 3 mm. after RN17. Fingerings are also added to the

revised version. Note that the designation RN 17 is only present in the revised version. In the published 1973 edition RN 17 is missing.

Revision Chart 20

Category of revision: Revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 2 mm. before RN 18 to RN 18
1973 Edition
Revised Version

Explanatory comment: In this revision the slurs over the triplet figures have been altered at 2 mm. before RN18. Instead of six slurred eighth-note triplets, some eighth-note triplets have no slurs, e.g., at 2 mm. before RN 18 on beat 3, and on beats 3 and 4 of 1 m. before RN18. In addition, on beat 3 of 2 mm. before RN 18 and on the first two beats of 1 m. before RN18, slurs are put on top of each beat. A *crescendo* is added from beat 2 to 4 in 1 m. before RN18.

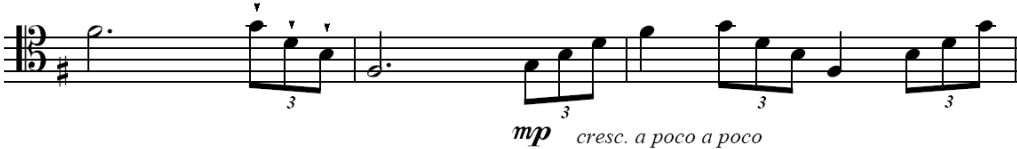
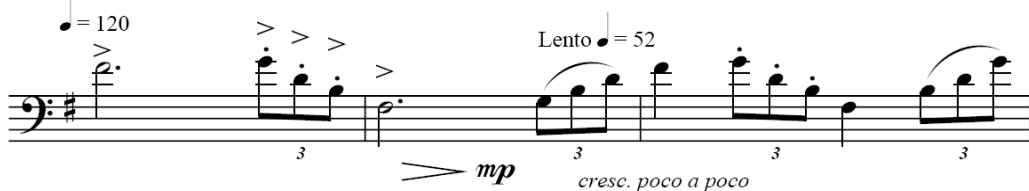
Fingerings as well as bowings are also added to the revised version.

Revision Chart 21

Categories of revision: Tempo markings and revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , RN 20 and 1 m. after RN 20
1973 Edition
Revised Version

Explanatory comment: In this revision the tempo marking has changed from quarter-note equals 120 at 3 mm. after RN 17 to a *Lento* at RN 20. An *accelerando* has been added at beat 2, 1 m. after RN 20. Note that in the last beat of RN 20 the slur has been removed and *accents* have been added to each sixteenth-note. At 1 m. after RN 20 on the last beat, the slur has been shortened: only the first two sixteenth-notes have the slur, and on top of the last two sixteenth-notes *accents* have been added. Fingerings are added to the revised version. Note that the word *solo* at RN 20 has been removed in the revised version.


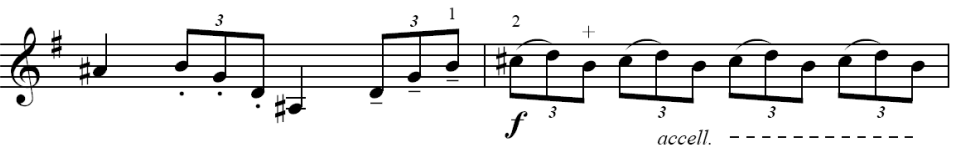
Revision Chart 22

Categories of revision: Tempo markings and Revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 3 to 5 mm. after RN 20
1973 Edition

Revised Version


Explanatory comment: In this revision the tempo marking has changed from the *Lento* at RN 20 to quarter-note equals 120 at 3 mm. after RN 20. A *Lento* (quarter-note equals 52) has been added on beat 4 at 4 mm. after RN 20. In addition, the articulation markings in the last beat of 3 mm. after RN 20 have been changed from vertical *accents* to *staccato* markings with *accents* for each eighth-note triplets; the dotted-half note in the same measure also receives an accent marking as does the first note of 4 mm. after RN20. Note that on the last beats of both 4 and 5 mm. after RN 20 slurs have been added, and in beat 2 of 5 mm. after RN 20 staccato markings have been added. In addition, a *decrescendo* marking has been added on beats 1 to 4 at 4 mm.



after RN20. Fingerings have also been added to the revised version.

Revision Chart 23

Categories of revision: Tempo markings and revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 6 to 7 mm. after RN 20
1973 Edition

Revised Version




Explanatory comment: In this revision the *accell...*(*accelerando*) marking has been added at beat 2, 7 mm. after RN 20. In addition, articulation markings have been placed on beats 2 and 4 at 6 mm. after RN 20: *staccato* and *detaché* respectively. Fingerings are also added to the revised version.

Revision Chart 24

Categories of revision: Tempo markings and revisions of articulation and dynamic markings	
Location in score: <i>Allegro maestoso</i> , 10 to 11 mm. after RN 20	
1973 Edition	Revised Version
	

Explanatory comment: In this revision the tempo marking has been added to read quarter-note equals 52 (*un poco sostenuto*) at 10 mm. after RN 20. Articulation markings have been added on beats 3 (a slur) and 4 (*detaché*) at 10 mm. after RN 20, with an *accent* marking added on beat 1 at 11 mm. after RN 20. Fingerings and bowings are also added to the revised version.

Revision Chart 25

Category of revision: Tempo markings	
Location in score: <i>Allegro maestoso</i> , 14 to 15 mm. after RN 20	
1973 Edition	Revised Version
	

Explanatory comment: Here *fermatas* are added on both of the initial eighth-notes at 14 and 15 mm. after RN 20.



Revision Chart 26

Categories of revision: Tempo markings, note alterations, additions, and deletions, rhythmic alteration, revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 7 and 8 mm. before RN 21
1973 Edition
Revised Version

Explanatory comment: In this revision the first E of the measure, at 8 mm. before RN 21 is changed from a dotted-half note to a half note tied to an eighth-note, while in the second half of beat 3 an E-natural is added to the part. This same E is slurred to beat 4 in the same measure. At 7 mm. before RN 21 on beats 3 and 4, the rhythm is changed from sixteenth-notes to four thirty-second notes and an eighth-note rest for each beat. A *Lentamente* is added in 8 mm. before RN 21 on beat 4, as well as a rall. (*rallentando*) at 7 mm. before RN 21 beat 3. Also note the arrow in beats 1 and 2 of the same measure. Moreover, a *sforzato* is added at 8 mm. before RN 21 as

well as stress markings (in the first notes of beats 3 and 4 of 7 mm. before RN21). Fingerings are also added to the revised version.

Revision Chart 27

Categories of revision: Tempo markings and revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 5 to 4 mm. before RN 21
1973 Edition

Revised Version




Explanatory comment: In this revision a tempo marking of *Lento* has been added at 5 mm.

before RN 21 and an *accel...*(*accelerando*) marking has been added at 4 mm. before RN 21.

Slurs are placed on top of the first two sixteenth-notes of each beat for both measures.


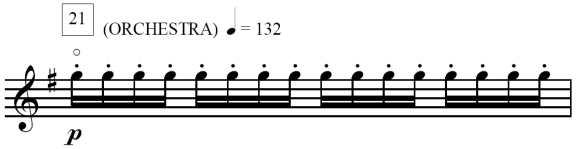
Fingerings are also added to the revised version.

Revision Chart 28

Categories of revision: Revisions of articulation and dynamic markings
Location in score: <i>Allegro maestoso</i> , 3 to 2 mm. before RN 21
1973 Edition

Revised Version


Explanatory comment: In this revision slurs have been added over the first two sixteenth-notes of every beat in both measures. Note that the *diminuendo* marking at 2 mm. before RN 21 has been removed. Fingerings are also added to the revised version.

Revision Chart 29

Category of revision: Tempo markings	
Location in score: <i>Allegro maestoso</i> , RN 21	
1973 Edition	Revised Version
	

Explanatory comment: Here a tempo marking of quarter-note equals 132 has been added. Note that the word “orchestra” has been spelled out in the revised version.

Revision Chart 30

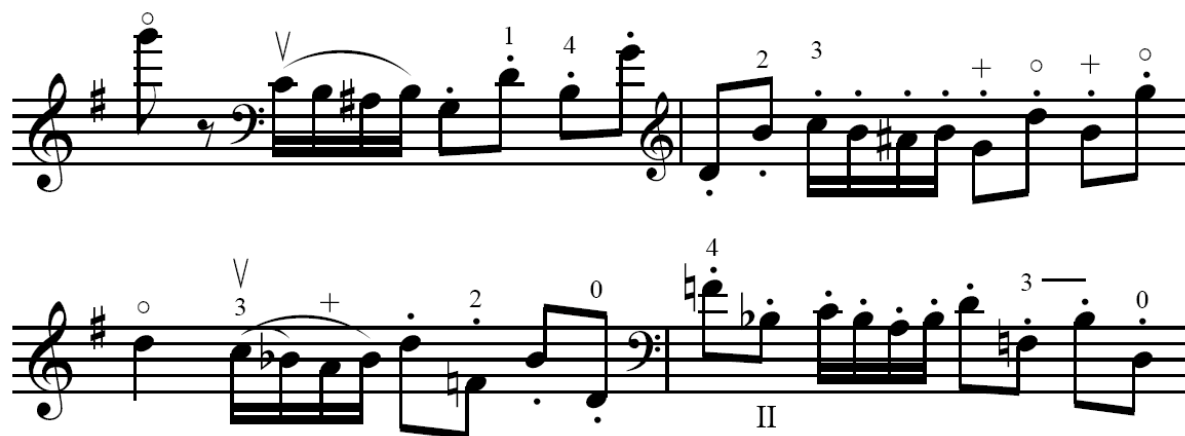
Categories of revision: Register alteration, and revisions of articulation and dynamic markings

Location in score: *Allegro maestoso*, 4 to 1 mm. before RN 22

1973 Edition


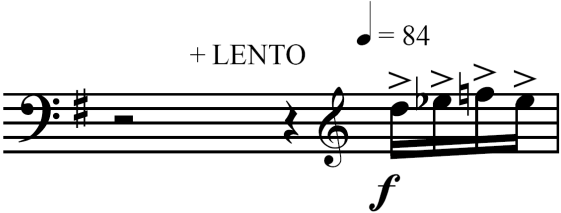


Revised Version



Explanatory comment: In this revision, the passage extending from beat 2 after 4 mm. before RN 22 to beat 1 at 2 mm. before RN 22, the register has been shifted one octave higher. In addition, the slurs from beat 2 at 3 and 1 mm. before RN 22 have been removed and staccato markings have been added. Fingerings, as well as bowings, are also added to the revised version.

Revision Chart 31

Category of revision: Tempo markings	
Location in score: <i>Allegro maestoso</i> , 2 mm. after RN 23	
1973 Edition	Revised Version
	

Explanatory comment: In this revision a + *Lento* (*più Lento*) tempo marking of quarter-note equals 84 has been added, marking a change from quarter-note equals 132 at RN 21. Note that the slur on the first two sixteenth-notes in beat 4 of 2 mm. after RN 23 has been removed and *accents* have been added over all four sixteenth-notes.

Revision Chart 32

Categories of revision: Tempo markings, note alterations, additions, and deletions, register alteration, and revisions of articulation and dynamic markings

Location in score: *Allegro maestoso*, 6 to 11 mm. after RN 23

1973 Edition

1973 Edition musical score snippet showing two staves. The bass staff features triplet eighth notes and a *mf* dynamic. The treble staff features eighth notes and a *f* dynamic. A *Pizz.* marking is present in the treble staff.

Revised Version

Revised Version musical score snippet showing two staves. The bass staff features triplet eighth notes and a *sff* dynamic. The treble staff features eighth notes and a *f* dynamic. A *LENTO* marking is present in the bass staff, and an *ACCELL.* marking is present in the treble staff. A *Pizz.* marking is present in the treble staff.

Explanatory comment: In this extensive revision a tempo marking of *Lento* has been added at 6 mm. after RN 23, an *accel... (accelerando)* marking has been added at 7 mm. after RN 23, and a tempo marking of quarter-note equals 132 at 9 mm. after RN 23. In addition, a note has been altered, at 8 mm. after RN 23 on the last eighth-note triplet in the measure: the b1-natural has been changed to b1-flat. Note that the register of last two notes of this excerpt, C-sharp and G-natural, has been moved one octave higher. Articulation markings have also been altered: *accents* have been added on beat 1 of 7 mm. after RN 23, on beats 2, 3, and 4, as well as the last two sixteenth-notes at 9 mm. after RN 23, as well as on the eighth-note downbeat of 10 mm. after RN 23. *Detaché* markings have been added on the second and third eighth-note triplets of beat 3 in 7 mm. after RN 23. Slurs have been removed from the following places: between 6 and 7 mm. after RN 23 (B-flat to C), between the second and third eighth-note triplets of beat 3 at 7 mm. after RN 23, between 7 and 8 mm. after RN 23 (D-flat to E-flat, at 8 mm. after RN 23 the slurs are displaced so that every three eighth-note triplet figure receives one slur), and from 9 to 10 mm. after RN 23 in the last two sixteenth-notes to the down beat of the next measure. In addition, a *sforzato* has been added on the D-natural at 6 mm. after RN 23, a *diminuendo* is added between beats 1 and 3 of the same measure, and the original *mf* is changed to a *mp* on beat 3 of the same measure. At 7 mm. after RN 23 another *diminuendo* is added between beats 1 and 3. Fingerings are also added to the revised version.

3.2.2 – *Marcia*

Revision Chart 33

Categories of revision: Tempo markings	
Location in score: Title page, beginning of the <i>Marcia</i>	
1973 Edition	Revised Version
<p style="text-align: right;">MARCIA</p> <p><i>Alla marcia, allegramente</i></p>	<p style="text-align: right;">II - MARCIA</p> <p><i>Alla marcia, allegramente</i> ♩ = $\frac{138}{140}$</p>

Explanatory comment: The metronome marking of quarter-note equals 138/140 has been added next to *Alla marcia, allegramente*.

Revision Chart 34

Category of revision: Register alteration, Revisions of articulation and dynamic markings

Location in score: *Marcia*, 1 m. before RN1 to 6 mm. after RN1

1973 Edition

1

mf

cresc.

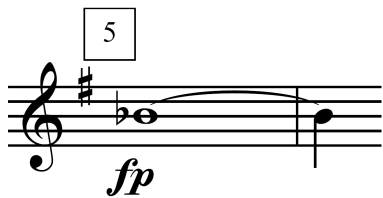
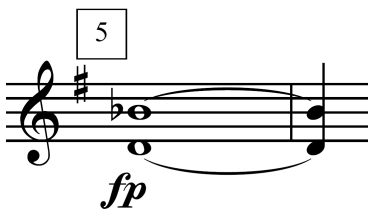
Revised Version

The image displays a musical score for the song "The Rose Tree". It consists of two staves, both in the treble clef and key of D major (two sharps). The top staff begins with a whole rest, followed by a half note D4, a quarter note E4, and a quarter note F#4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The melody continues with a half note C5, a quarter note B4, and a quarter note A4. The bottom staff starts with a half note D4, a quarter note E4, and a quarter note F#4. This is followed by a half note G4, a quarter note A4, and a quarter note B4. The melody continues with a half note C5, a quarter note B4, and a quarter note A4. The score includes various musical notations such as rests, notes, stems, beams, and accidentals. There are also dynamic markings like *mf* and *cresc.*, and articulation marks like accents and slurs. The score is presented in a clean, professional layout with a white background and black musical notation.

Explanatory comment: In this revision the register has been moved one octave higher from 1 m. before RN 1 to beat 2 of 6 mm. after RN 1. Note that beat 3 of 6 mm. after RN 1 is in the original register but a harmonic sign is added. Note that in the revised version the passage is


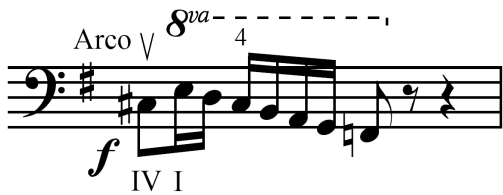
written in treble clef whereas in the 1973 edition it is in bass clef. Articulation markings have been altered: the stress marking on top of the first D-natural in 1 m. before RN 1 has been removed, slurs are inserted at RN 1 (beat 2) and 6 mm. after RN 1 (beat 2), and *accent* markings have been added on the down beat of 2 mm. after RN 1 (C-sharp) and on the down beat of 4 mm. after RN 1 (A-sharp). In addition, a *diminuendo* is added from beat 4 of 2 mm. after RN 1 to the down beat of 3 mm. after RN 1. Fingerings and bowings are also added to the revised version.

Revision Chart 35

Category of revision: Note alterations, additions, and deletions	
Location in score: <i>Marcia</i> , RN5	
1973 Edition	Revised Version
	

Explanatory comment: In this revision a D-natural has been added at RN5.

Revision Chart 36

Category of revision: Register alteration	
Location in score: <i>Marcia</i> , 1 m. before RN 6	
1973 Edition	Revised Version
	

Explanatory comment: From the second half of the down beat of 1 m. before RN 6 on, the register has been moved one octave higher. Fingerings are also added to the part.

Revision Chart 37

Categories of revision: Rhythmic alteration and revisions of articulation and dynamic markings	
Location in score: <i>Marcia</i> , 7 mm. before RN 8	
1973 Edition	Revised Version



Explanatory comment: in this revision the rhythm in beat 2 of 7 mm. before RN 8 has been altered from a dotted-eighth-note plus a sixteenth-note to a three eighth-note triplet. Also note that in the revised version a slur is added on top of beat 2. Finally, fingering has been added to the part.

Revision Chart 38

Categories of revision: Note alterations, additions, and deletions, revisions of articulation and dynamic markings	
Location in score: <i>Marcia</i> , 3 and 4 mm. after RN 9	
1973 Edition	Revised Version

Explanatory comment: In this revision an *appoggiatura* is added at the down beat of 3 mm. after RN 9. Also, a *sf* is added at 4 mm. after RN 9. Bowings are also added to the revised version.


Revision Chart 39

Category of revision: Revisions of terms, titles, and special markings
Location in score: <i>Marcia</i> , 2 mm. before RN13 to RN13
1973 Edition
 <p>The musical notation for the 1973 edition shows a single staff in bass clef with a key signature of one sharp (F#). The music spans measures 12 and 13. Measure 12 begins with an 'Arco' marking above the staff, followed by a half note G2, a quarter note A2, and a quarter note B2. Measure 13 begins with a 'Pizz.' marking, followed by a half note C3, a quarter note D3, and a quarter note E3. The music continues with eighth notes in measure 14 and a final half note in measure 15. A box containing the number '13' is placed above the staff in measure 13. The dynamic marking 'ff' is centered below the staff.</p>
Revised Version
 <p>The musical notation for the revised version shows a single staff in bass clef with a key signature of one sharp (F#). The music spans measures 12 and 13. Measure 12 begins with an 'Arco' marking above the staff, followed by a half note G2, a quarter note A2, and a quarter note B2. Measure 13 begins with a 'Pizz.' marking, followed by a half note C3, a quarter note D3, and a quarter note E3. The music continues with eighth notes in measure 14 and a final half note in measure 15. A box containing the number '13' is placed above the staff in measure 13. The dynamic marking 'ff' is centered below the staff. Additional markings include a 'V' (breath mark) above the staff in measure 13, a 'I' (finger number) below the staff in measure 12, and a '2' (finger number) below the staff in measure 13.</p>

Explanatory comment: In the 1973 edition the word “Arco” is missing at beat 4, 2 mm. before RN 13. Bowings and fingerings are also added to the revised version.


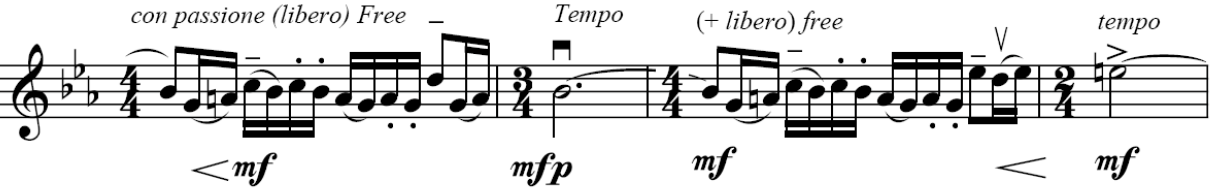
3.2.3 – Aria

Revision Chart 40

Category of revision: Tempo markings	
Location in score: Title page, beginning of the <i>Aria</i>	
1973 Edition	Revised Version
<p><i>Andante</i></p> <p>ARIA</p>	<p>III - ARIA</p> <p> = 60 <i>Andante</i></p>

Explanatory comment: The metronome marking of quarter-note equals 60 has been added next to *Andante*.

Revision Chart 41

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings
Location in score: <i>Aria</i> , 2 to 5 mm. after RN 2
1973 Edition

Revised Version


Explanatory comment: The tempo markings have been added to the revised version in the following order: at 2 mm. after RN 2 “*con passione (libero) free*,” at 3 mm. after RN 2 “*tempo*,” at 4 mm. after RN 2 “*(+ libero) free*” has been added, and at 5 mm. after RN 2 a “*Tempo*.” In addition, the following dynamic markings have been added: at 2 mm. after RN 2 on the second half of beat 1 a *crescendo* marking has been added; a *mf* has been added on beat 2 of the same measure, and in 4 mm. after RN 2 a *mf* has been added on the down beat and a *crescendo* on the second half of beat 4. Articulation markings have also been added to the revised version: stress markings on beat 2 at 2 mm. after RN 2 and at 4 mm. after RN 2. Bowings are also added to the

revised version. Note that in the 1973 edition double bars are used to indicate when the time signature changes, while in the revised version these have been removed.


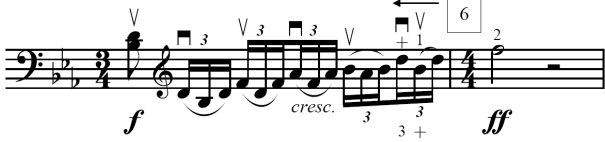
Revision Chart 42

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings
Location in score: <i>Aria</i> , 6 to 12 mm. after RN 2
1973 Edition
Revised Version

Explanatory comment: In this extensive revision tempo markings have been added in the following order: at 6 mm. after RN 2 “*(libero) free*,” at 7 mm. after RN 2 “*tempo*,” at 8 mm. after RN 2 “*libero – free*,” and at 10 mm. after RN 2 a “*precipitando*.” In addition, at 10 mm. after RN 2, a left-oriented arrow on beats 1 and 2 has been added (meaning the music will slow down), as well as a right-oriented arrow from the very end of beat 4, 10 mm. after RN 2 to the



first beat of 11 mm. after RN 2. New dynamic markings have been added at 6 mm. after RN 2 on beat 1, a *più f*; in the second half of beat 4 of the same measure a *crescendo* marking; at 9 mm. after RN 2 a *sf* marking on beat 1 and a *f* marking on beat 3, and at 12 mm. after RN 2 for the second half of beat 2 a *crescendo* marking has been added. New articulation markings appear in the revised version: stress markings on the first and second half of beat 2 at 6 mm. after RN 2, on the first and second half of beat 2 at 8 mm. after RN 2, on the first note of beat 4 at 10 mm. after RN 2, and at beats 1, 2, and 3 at 11 mm. after RN 2; *portato* markings are added in the two sixteenth-notes on the second half of beat 2 and 4 at 9 mm. after RN 2; *accents* have also been added at 7 mm. after RN 2, beats 1 and 3 at 9 mm. after RN 2, on the down beat of 10 mm. after RN 2, and on the four sixteenth-notes of beat 2 at 12 mm. after RN 2. Fingerings are also added to the revised version.

Revision Chart 43

Categories of revision: Tempo markings, note alterations, additions, and deletions, and revisions of articulation and dynamic markings	
Location in score: <i>Aria</i> , 1 m. before RN 6 to RN 6	
1973 Edition	Revised Version
	

Explanatory comment: Here a B-flat is added to the down beat of 1 m. before RN 6. Dynamic markings have been added to the revised version: a crescendo is added starting on the second half of beat 2 at 1 m. before RN 6 and a *ff* is added to the down beat at RN 6. In addition a left-oriented arrow is added on the second half of beat 3 at 1 m. before RN 6. Bowings and fingerings are also added to the revised version. Note that both passages are written in different clefs.

Revision Chart 44

Category of revision: Register alteration	
Location in score: <i>Aria</i> , 1 m. before RN 7 to 2 mm. after RN 7	
1973 Edition	Revised Version
	

Explanatory comment: In this revision of the passage extending from beat 2 of 1 m. before RN 7 to beat 3 of 2 mm. after RN 7 the register has been shifted one octave higher. Bowings and fingerings are also added to the revised version.



3.2.4 – Finale

Revision Chart 45

Category of revision: Tempo markings	
Location in score: Title page, beginning of the <i>Finale</i>	
1973 Edition	Revised Version
<p style="text-align: right;">FINALE</p> <p><i>Allegro marcato</i></p>	<p style="text-align: right;">IV - FINALE</p> <p>♩ = 132 <i>Allegro marcato</i></p>

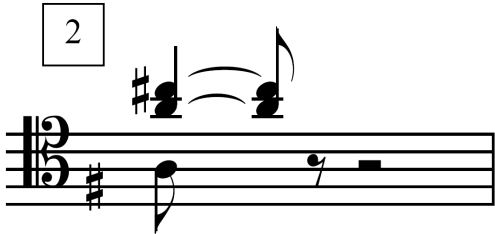
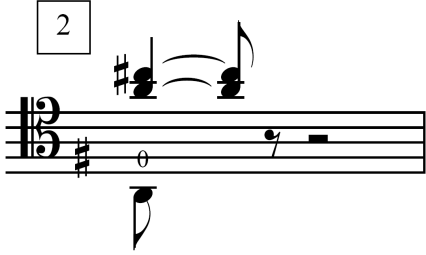
Explanatory comment: The metronome marking of quarter-note equals 132 has been added next to *Allegro marcato*.

Revision Chart 46

Category of revision: Register alteration	
Location in score: <i>Finale</i> , 4 and 3 mm. before RN 1	
1973 Edition	Revised Version
	

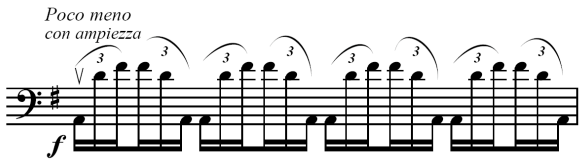
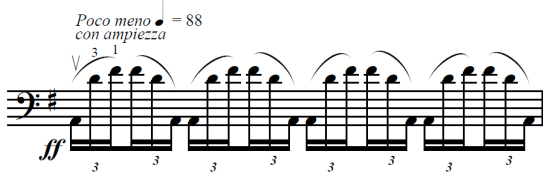
Explanatory comment: In the passage extending from the second half of beat 4 of 4 mm. before RN 1 to beat 2 of 3 mm. before RN 1 the register has been moved one octave higher. Bowings and fingerings have also been added to the revised version.

Revision Chart 47

Category of revision: Register alteration	
Location in score: <i>Finale</i> , at RN 2	
1973 Edition	Revised Version
	


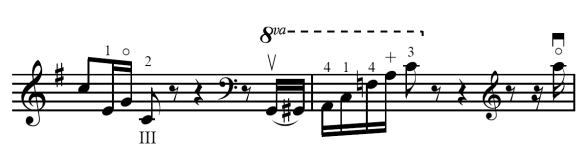
Explanatory comment: In this revision the register of the bass note A of the A major chord at RN 2 has been moved one octave lower (to be played on the open string A).

Revision Chart 48

Categories of revision: Tempo markings, revisions of articulation and dynamic markings, and revisions of terms, titles, and special markings	
Location in score: <i>Finale</i> , 3 mm. before RN 4	
1973 Edition	Revised Version
	

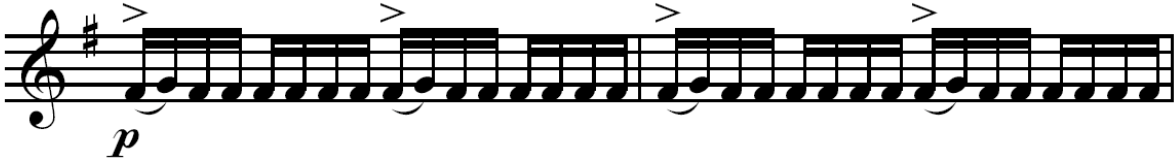
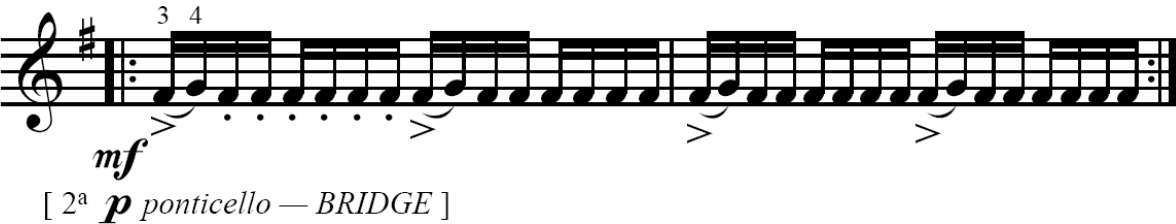
Explanatory comment: Here a metronome marking of quarter-note equals 88 has been added next to *Poco meno*. In addition, a *ff* in the revised version replaces the *f* of the 1973 edition. Fingerings are also added to the revised version.

Revision Chart 49

Categories of revision: Register alteration, and revisions of articulation and dynamic markings	
Location in score: <i>Finale</i> , 3 and 4 mm. after RN 6	
1973 Edition	Revised Version
	


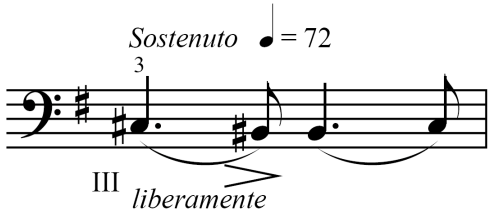
Explanatory comment: In this revision the register in the passage lasting from the second half of beat 4 at 3 mm. after RN 6 to beat 2 at 4 mm. after RN 6 has been shifted one octave higher. A slur has been added on the second half of beat 4 at 3 mm. after RN 6 (two sixteenth-notes). Bowings and fingerings are also added to the revised version.

Revision Chart 50

Categories of revision: Revisions of articulation and dynamic markings, and revisions of terms, titles, and special markings
Location in score: <i>Finale</i> , 6 and 5 mm. before RN 8
1973 Edition

Revised Version


Explanatory comment: Here a repeat sign has been placed at the beginning of the measure, 6 mm. before RN 8. In addition the dynamic marking has been changed from *p* to *mf*. Note that a specially played note has been added at 6 mm. before RN 8, together with the marking “2ª *p* ponticello,” indicating that the passage should be played piano and *sul-ponticello* for the second time. Fingerings have also been added to the revised version.

Revision Chart 51

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings	
Location in score: <i>Finale</i> , at 4 mm. after RN 9	
1973 Edition	Revised Version
	

Explanatory comment: Here a tempo marking of quarter-note equals 72 has been added at 4 mm after RN 9. A *diminuendo* on the second half of beat 2 has also been added. Fingerings are also added to the revised version.

Revision Chart 52

Categories of revision: Note alterations, additions, and deletions, and revisions of articulation and dynamic markings

Location in score: *Finale*, 9 to 11 mm. after RN 9

1973 Edition


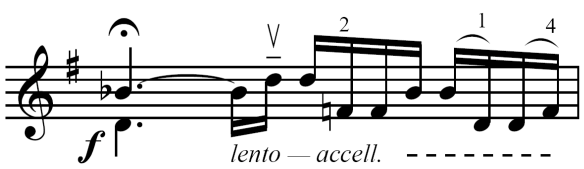


Revised Version



Explanatory comment: In this revision the C-flat quarter-note at 9 mm. after RN 9 has been displaced to beat 4 instead of beat 3 as in the 1973 edition. A similar change occurs at 10 mm. after RN 9, where the C-natural quarter-note is displaced from beat 3 to beat 4, and at 11 mm. after RN 9, where a C-sharp quarter-note is added on beat 4. In addition, a crescendo is added at 11 mm. after RN 9 from beat 3 through 4. Fingerings are also added to the revised version.

Revision Chart 53

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings	
Location in score: <i>Finale</i> , at 12 mm. after RN 9	
1973 Edition	Revised Version
	

Explanatory comment: Here a *lento* has been added before the *accel...*(*accelerando*) on beat 3.

A *detaché* marking is added to the last sixteenth-note of beat 2, and slurs are added on beat 4 for every two sixteenth-notes. A tie is added from the first chord to the first sixteenth-note.

Bowings and fingerings are also added to the revised version.

Revision Chart 54


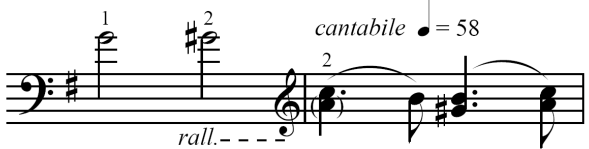
Categories of revision: Revisions of articulation and dynamic markings, and revisions of terms, titles, and special markings	
Location in score: <i>Finale</i> , at 14 mm. after RN 9	
1973 Edition	Revised Version

Explanatory comment: In this revision the term *sost.to* (*Sostenuto*) has been replaced by *lento*.

In addition, the slur over beats 3 and 4 has been replaced by two slurs, one on beat 3 over the last two eighth-notes of that beat's triplet, and the other one on beat 4 over the entire triplet.


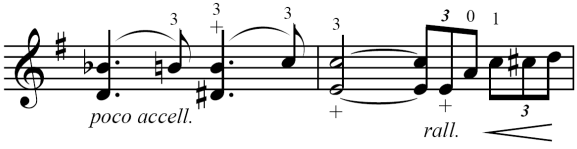
Bowings are also added to the revised version.

Revision Chart 55

Categories of revision: Tempo markings, and note alterations, additions, and deletions	
Location in score: <i>Finale</i> , 11 and 10 mm. before RN 10	
1973 Edition	Revised Version
	



Explanatory comment: In this revision a rall...(rallentando) marking has been added at 11 mm. before RN 10, also a tempo marking of quarter-note =58 has been added next to the *cantabile* at 10 mm. before RN 10. In addition, note that the A-natural quarter-note on the downbeat of 10 mm. before RN 10 has been put in parenthesis, meaning that it is left up to the interpreter to play that note or not. Fingerings are also added to the revised version.

Revision Chart 56

Categories of revision: Tempo markings, Revisions of articulation and dynamic markings	
Location in score: <i>Finale</i> , 8 and 7 mm. before RN 10	
1973 Edition	Revised Version
	

Explanatory comment: Here a *poco accelerando* has been added at 8 mm. before RN 10, and a *rall. (rallentando)* as well as a *crescendo* markings have been added at beat 3 through beat 4, respectively, at 7 mm. before RN 10. Fingerings are also added to the revised version.



Revision Chart 57

Categories of revision: Tempo markings, and revisions of articulation and dynamic markings
Location in score: <i>Finale</i> , 6 mm. before RN 10 to RN 10
1973 Edition
 <p><i>sost.¹⁰ accel. e cresc. poco a poco</i></p>
Revised Version
 <p><i>sostenuto (LENTO) accel. e cresc. poco a poco</i></p> <p><i>f > p</i></p> <p>Tempo I</p>

Explanatory comment: In this revision a *lento* has been added in parenthesis next to *Sostenuto* at 6 mm. before RN 10, this marking goes in accordance with the *lento* added at 14 mm. after RN 9 (see Revision Chart 51). A *Tempo I* marking has been added at 1 m. before RN 10. Note that a *f* as well as a *diminuendo* to *p* have been added for the passage extending from the first down-beat

(*fermata*) sixteenth-note to the second sixteenth-note at 6 mm before RN10. Note that even though in the 1973 edition there are only slurs over the two sixteenth-notes of beat 1 at 6 mm. before RN 10, it is understood that throughout the whole section the same articulation should be applied. In the revised version slurs are actually put over every two sixteenth-notes to make the articulation absolutely clear to the interpreter. In addition, note that there are stress markings added at 4 to 2 mm. before RN 10, and *accents* added at 1 m. before RN 10. Fingerings have also been added to the revised version.

Revision Chart 58

Category of revision: Revisions of articulation and dynamic markings	
Location in score: <i>Finale</i> , 25 and 26 mm. after RN 10	
1973 Edition	Revised Version
	

Explanatory comment: In this revision a *pizzicato* marking (instead of bowing) has been added at 25 and 26 mm. after RN 10. In addition, a *fff* as well as *accents* have been added in the last 3 notes of the passage. Fingerings are also added to the revised version.

3.3 – Concluding Comments on the Revisions

The data and discussions presented in this chapter do indeed reveal that the revision process resulted in numerous and varied changes to the *Divertimento*. The following paragraphs summarize the most significant revisions found in each of the movements, referenced here by one or more of the revisions categories: tempo markings, note alterations, additions, and deletions, rhythmic alterations, register alterations, as well as revisions of terms, titles, and special markings.

In the *Allegro*, the most significant revisions can be found in Revisions Charts 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 14, 15, 16, 19, 21, 22, 24, 25, 26, 27, 29, 30, 31, and 32. A performer's incorporation of these changes will deeply affect the realization of the piece, since they will

result in different tempo markings (in Charts 2, 3, 4, 5, 7, 8, 9, 11, 12, 19, 21, 22, 24, 25, 26, 27, 29, 31, and 32), note deletions (in Charts 4, 12, and 16), note additions (in Charts 13, 14, and 26), rhythmic alterations (in Charts 15, 16 and 26), register alterations (in Charts 30 and 32), and note alteration (in Chart 32). In the *Marcia*, the most significant revisions can be found in Charts 33, 34, 35, 36, 37, and 38. The revisions result in different tempo markings (in Chart 33), register alterations (in Charts 33 and 35), note additions (in Charts 34 and 37), as well as rhythmic alteration (in Chart 36). The revision given in Chart 38 also restores an *Arco* indication that was missing in the published score. In the *Aria*, the most significant revisions can be found in Charts 40, 41 and 42. They are concerned with different tempo markings (in Charts 40, 41, and 42), note addition (in Chart 41) and register alteration (in Chart 42). In the *Finale*, the most significant revisions can be found in Charts 43, 44, 45, 46, 48, 49, 51, 53, 54, 55, and 57. The revisions pertain to different tempo markings (in Charts 45, 48, 51, 53, 54, 55, and 57), register in Charts 43, 44, and 46 and note additions and deletions in Chart 49.

CHAPTER 4

CONCLUSION

In this final chapter I will revisit the main research goals that shaped the investigation and the writing of this document, as objectively and briefly as possible, followed by the essential findings. At the end, I will make my recommendations for further work. The first research goal was to discover when and in what circumstances Nino Rota composed his *Divertimento for Double Bass*. The *Divertimento* was composed intermittently through a long period of time from 1967 to 1971. Concerning the compositional process, it is essential to know that at the time Rota was director of the Bari Conservatory and Petracchi was the teacher of double bass. As a result it was possible for Rota to hear the music in the classroom from his office downstairs and to visit the classroom itself. The close proximity enabled the two musicians to discuss the progress of the work on multiple occasions, to perform the version with piano, and to use the experience to change many details of the scoring, in each of the four movements.

The second goal was to explore the possibility that aspects of Petracchi's interpretive style and performing technique could have influenced the composition of Rota's *Divertimento*. Technical features of a sort that Petracchi found important were found to be present throughout the *Marcia*. In the *Aria* movement, Rota gave Petracchi the kind of intense lyrical phrases that would allow him to demonstrate his ability to "sing" on the double bass. In the first and fourth movements Petracchi was given numerous chances to demonstrate his rare, exceptional virtuosity. Thanks to this collaboration, one of Italy's most famous 20th-century composers

created a work of lyrical beauty and virtuosic challenge, guided at each stage by many practical suggestions from the artist who inspired the work and performed its premiere.

The third research goal was to investigate the specific influence of Petracchi's innovative pedagogy for the bass and of his method book *Simplified Higher Technique* on the composition of the *Divertimento*. Several chapters of *Higher Technique* introduced playing principles and presented exercises that bore a significant similarity to passages in the *Divertimento*. The following chapters are particularly relevant: Chapter 18, which dealt with arpeggios; Chapter 5, which concerned scales; Chapters 7 and 8, which developed chromatic scale technique; Chapter 11, which introduced Petracchi's shifts on a single string, developed for lyrical passages; Chapter 9, which applied various double stop patterns to chord playing; Chapter 19, which introduced the playing of fourths with the "thumb position;" and, most significantly, Chapter 3, which led to a direct musical quotation in the *Divertimento*.

The final research goal was to determine the general circumstances and specific changes made as a result of the collaborative decision to revise the work after its publication in 1973. By comparing the published score and Petracchi's personal copy of his revised part with additional handwritten changes, it was possible to establish main categories of revision and to survey them in detail, throughout all four movements. The most significant changes fit into the following categories: note alterations, additions, and deletions, rhythmic alterations, and register alterations as well as revisions of terms, titles, and special markings.

With respect to the circumstances that led to the revisions, I refer the reader to the full transcript of my 2008 interview with Petracchi and to the excerpts from it given at the beginning of Chapter 3. It is relevant here to recall Petracchi's final words from the 2008 interview, which he spoke to me in response to my question about what revisions occurred after Rota's death:

After his death I changed nothing. Everything was accepted or suggested by the Maestro. Also in the concerto by H. W. Henze, I made numerous modifications, but only with his consent. He wrote on my score, “the corrections made by Franco Petracchi are not only accepted by me, but also desired, because they are done with reason.” The same with the music of Rota.⁸⁷

In my opinion, the latest revised version that Petracchi owns is the most faithful document of what Rota really intended with the *Divertimento*. Aside from all the many detailed changes discussed in the previous chapter, there are major tempo revisions throughout the *Divertimento* that were not incorporated into the 1973 edition. These revisions are of great importance since they represent more accurately all the meaning, the representation of ideas, the scenarios, and feelings that are an intrinsic part of Rota’s compositional style. The musical world would greatly benefit if all the details that Rota provided to Petracchi as they worked together and which are now represented in this latest revised version that Petracchi owns would be made available in a new published critical edition of the *Divertimento*.

⁸⁷ See appendix A.

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APPENDIX A

Nino Rota Interview (Monday, 11 February 2008) - Transcription and Translation

In this Appendix A the reader will find an interview conducted by the author with Franco Petracchi on February 2008 at the University of Georgia (Athens/GA – USA). The transcription as well as the translation was done by Dr. Michael Faucette. In the first part the reader will find the interview in its original form in Italian, and in the second part there is the translation. AR stands for Alexandre Ritter, and FP stands for Franco Petracchi.

Original Form in Italian

- AR Today is February 11th, Monday. It is about 12:00 p.m. We're here with Maestro Franco Petracchi at the UGA, Athens, USA. I'm going to interview Mr. Petracchi about *Divertimento Concertante* by Nino Rota and the influence that Maestro Petracchi had on his composition. So, Maestro, tell us a little bit about the music of Nino Rota, the *Divertimento*. Può parlare di tutto.
- FP Bene, questo divertimento nasce quando Nino Rota direttore del Conservatorio di Bari mi invita nel 1967 ad insegnare in questa scuola: Rota già famosissimo per aver scritto musiche per i film di Fellini era anche un ottimo Direttore d'orchestra e pianista, tanto da aver inciso come solista alcuni suoi concerti. Accettai e non potevo certo perdere l'occasione di chiedergli di scrivere della musica per il mio strumento. Infatti dopo un po' di tempo si presenta nella mia classe con una musica, una Marcia, in questa Marcia vi erano inseriti numerosi esercizi che io davo ai miei studenti, una sorta di musica propedeutica, realizzati in musica viva per "renderli più piacevoli," come disse lui. Infatti il suo studio e anche la sua camera di riposo era situata proprio sotto la mia aula e certo per il Maestro non era piacevole riposare a certe ore con quell "concerto di scale." Nel corso della lettura del brano ci teneva molto a spiegarmi che il tempo deve essere "allegrementemente", quando i bambini escono da scuola, non quando vi entrano. Abbiamo stimato che una semiminima 132/ 138 poteva essere l'ottimale. Abbiamo lavorato molto insieme, veniva spesso a casa mia suonavamo insieme, essendo anche uomo di "cinema" era abituato ai cambiamenti e cercava di accontentarmi scegliendo le giuste tonalità e le posizioni sonore migliori. Per esempio nella Marcia alla sigla 6 si suona in ottava perchè altrimenti il suono dello strumento è "mangiato" dall'orchestra.
- AR Maestro, questa modifica è stata effettuata dopo la pubblicazione?
- FP Esatto, era d'accordo sui miei suggerimenti tecnici. Anche alla sigla 11 è stata fatta una modifica sempre per motivi di chiarezza del passaggio. Dopo questa musiche gli chiesi un altro brano che avrei dovuto eseguire a Roma in occasione di un festival dedicato ad autori contemporanei.
- AR Che anno era?
- FP La Marcia è del 67 l'Aria del 68. Ricordo che malgrado le mie sollecitazioni mi portò la musica il giorno del concerto (l'aveva finito nella notte durante il viaggio in treno da Bari a Roma). Lavorai molto con la pianista signora Barton Stefanato e anche qui cambiammo qualcosa per esempio alla sigla 7 suonando l'ottava alta (ripresa) per ritornare poi all'ottava sotto.
- AR Così nel 1967 ha composto la Marcia?
- FP Nel 68 l'Aria.

AR Fedele D'amico grande critico disse?

FP Scrisse che questa pagina musicale era una delle più ispirate e bella degli ultimi cinquanta anni.

AR Lui a detto questo o ha scritto questo?

FP Lo ha detto sicuramente alla presentazione di un concerto e scritto sul giornale il Messaggero di Roma.

AR Lui lo ha ascoltate suonare a Roma?

FP Sì, varie volte. Bisogna chiarire che questa musica (Aria) era stata scritta in origine quale motivo conduttore del film il dottor Divago. Per contrasti con la produzione vi rinunciò (le belle musiche furono poi scritte da Lai con il tema di Lara) e con nostra grande soddisfazione il tema Rotiano fu "dirottato" al Contrabbasso.

AR E quindi non fu usato per un film?

FP No! Per l'interpretazione mi diceva che dovevo pensare ad una lenta marcia di esuli russi verso la Siberia e alla sigla 4 alla notte e poi, a poco a poco, sempre lentamente e con ampiezza, allo sbocciare dell'alba (alla maniera di Respighi nei pini di Roma). Dopo gli chiesi, senza ritegno, di scrivermi un finale.

AR E che anno è stato Maestro?

FP Credo nel 1969, nacque il "galoppo."

AR Che vuol dire galoppo?

FP La corsa del cavallo, hourse! Tututu..tututu..tututu.

AR Perché questo termine?

FP È usato spesso il alcune composizioni musicali.

AR La composizione è stata quindi creata per contrabbasso e pianoforte?

FP Sì, ma dopo il finale (galoppo) già aveva pensato ad una possibile orchestrazione.

AR Del finale?

FP Di tutti i brani, quando glielo proposi mi disse che l'aveva già pensato.

AR Nel 1973?

- FP Esattamente. Questo divertimento è scritto nell'arco di 4 anni. Credo che Lui dilatasse i tempi per tenermi ancorato al "suo" conservatorio.
- AR Ah, sì?
- FP Infatti mi diceva sempre "il prossimo anno, quando avrò tempo aggiungerò una "entrata" e orchestrerò tutto. Nasce nel 71 il primo tempo. Mi spiega che l'inciso tematico è tratto dal concerto n. 1 di Paganini modificato nell'ultima nota, un sogno incubo di un contrabbassista che immagina che il concerto sia stato scritto per lui, ma che non riesce mai a prendere giusta l'ultima nota, irrimediabilmente sempre suonata un tono sotto l'originale. Un incubo!
- AR Lo credo.
- FP Gli feci notare che in questo primo tempo dopo la lunga introduzione il contrabbasso suonava una breve entrata e poi passava dalla sigla 10 alla cadenza, praticamente mancava lo sviluppo. Disse che avevo certamente ragione "ci penserò, ma quanto sei esigente!" Infatti ci pensò ma solo due giorni prima dell'esecuzione avvenuta a Napoli nel 1971.
- AR Ha detto nel 71?
- FP Sì, il direttore era Pierluigi Urbini. Rota arrivò candidamente 2 giorni prima dell'esecuzione con la parte dello sviluppo, il materiale orchestrato dal 10 al 20: dovetti trascrivere la mia parte per l'accordatura "solo." Devo chiarire che Rota non era troppo soddisfatto di questa sua "aggiunta" e pensava un giorno di cambiarla. Mi ricordava comunque che questa non era in forma di concerto, ma un dialogo divertimento con l'orchestra, una sfida in bravura. Ho avuto modi di ascoltare alcune incisioni di questo "divertimento" ma nessuna rende il pensiero del compositore, un vero "scempio" interpretativo.
- AR Per esempio, in questa prima pagina non è scritto, nella pubblicazione ufficiale del 1973, "lento" dopo il n. 5?
- FP L'ho scritto io in seguito, d'accordo con Rota
- AR Interessante!
- FP Nella mia parte personale ma che distribuisco anche ai miei allievi, vi sono numerose indicazioni metronomiche, espressive, dinamiche frutto delle frequentazioni con Rota al pianoforte. Ho chiesto spesso all'editore che sarebbe il caso di prendere in considerazione una nuova edizione, ma purtroppo non ho avuto attenzione, un vero peccato!
- AR Adesso le chiedo, Maestro, quando Lei ha cominciato a lavorare con il suo metodo con gli allievi?

- FP C'è un'infinità di musica didattica per il nostro strumento, buona e meno buona. Ognuno si è trovato in dovere di scrivere un metodo come facevano i vecchi insegnanti, che erano obbligati anche a farlo perché le scuole erano molto differenti e sempre innovative. Oggi scrivere un metodo è inutile. Negli anni 1950 era la tecnica che mancava, anche perché la musica era cambiata e gli autori contemporanei pretendevano di più da questo strumento, nuovi effetti, sfruttare di più le possibilità di questo strumento. Caimmi, comunque è stato un precursore della tecnica moderna. All'epoca suggerivo agli allievi esercizi per migliorare le loro prestazioni o facilitare il loro studio, alcuni da me ideati altri presi da altri strumenti. In quel periodo, anni 50, mancava una scuola di "pensiero" tecnico, mi sono ispirato alla tecnica pianistica, la stessa metodologia, un contrabbasso dritto in senso orizzontale e non verticale. I miei stessi allievi mi hanno esortato di pubblicare questi appunti onde evitare di scriverli con degli appunti occasionali. Ho pubblicato questi "appunti" di tecnica e le diteggiature applicate agli studi di Mengoli e vorrei pubblicare anche quelle sull'importantissimo metodo di Caimmi. Devo precisare che rispetto alla prima edizione nel Mengoli ho cambiato circa il 50% delle diteggiature, rispetto alla prima frettolosa edizione, e anche il sistema di scale si è evoluto in maniera drastica e interessantissima. Spero un giorno che qualcuno raccolga il mio invito alla pubblicazione.
- AR Maestro Lei usava questa tecnica prima dell'uscita del "Divertimento" di Rota?
- FP Sì, perché il mio libro nasce praticamente nel '68 anche se è stato pubblicato alcuni anni dopo.
- AR Ho trovato un articolo del contrabbassista Buckoke, conosce Buckoke?
- FP Sì, ha studiato con me nel periodo che insegnavo a Frosinone e li ha preso un ottimo diploma.
- AR Il quell'articolo del '93 diceva che usava il suo metodo 30 anni prima quindi nel '63.
- FP No, non è esatto. Io ho cominciato ad insegnare nel '67 a Bari e credo che lui ha studiato con me, credo nel '72/'73.
- AR Allora Maestro nel "Divertimento" tutte le modificazioni che notiamo nella sua parte quando sono state effettuate, prima della morte di Rota o dopo?
- FP Dopo la sua morte non ho cambiato niente e tutto è stato accettato o suggerito dal Maestro. Anche nel concerto di H. W. Henze ho effettuata numerose modificazioni ma solo con il suo consenso, ha scritto sulla mia parte, "le correzioni fatte da Franco Petracchi sono da me non solo accettate ma anche auspiccate perché sono per la ragione" così la musica di Rota. Chiaro?
- AR Chiarissimo!

FP Certo adesso sarebbe auspicabile ristampare una edizione critica dei due concerti, dove sono segnati i giusti metronomi e tutte le indicazioni che sono in mio possesso. Attualmente il “Divertimento” è di proprietà di casa Ricordi e non più di Carisch.

AR Maestro molto grazie.

English Translation

- AR Today is February 11th, Monday. It is about 12:00 p.m. We're here with Maestro Franco Petracchi at the UGA, Athens, USA. I'm going to interview Mr. Petracchi about *Divertimento Concertante* by Nino Rota and the influence that Maestro Petracchi had on his composition. So, Maestro, tell us a little bit about the music of Nino Rota, the *Divertimento*. You may talk about everything.
- FP Well, this *Divertimento* was born when Nino Rota, Director of the Conservatory of Bari, invited me to teach there in 1967. Rota, already very famous for having written music for the films of Fellini, was also both an excellent orchestra conductor and an excellent pianist who had recorded some of his concerts as soloist. I accepted and could not miss the opportunity to ask him to write some music for my instrument. In fact, after a short time, he presented himself in my class with some music, a *Marcia*. This *Marcia* contained numerous exercises that I used to give to my students, a kind of training music, realized in living music to "make them [the exercises] more enjoyable," as he [Rota] said. In fact his studio and his sitting room were situated right below my classroom. It certainly was not enjoyable for the Maestro to rest at certain times with that "concert of scales." In the course of reading over the piece, he made a point of telling me that the time must be *allegramente*, like when children leave school, not when they enter. We estimated that a quarter-note at 132/138 could be optimal. We worked a great deal together; he would come to my house very often and we would play together, as a man of the cinema, he was accustomed to changes and attempted to satisfy me by choosing the right keys and the best sounding positions. For example, in the *Marcia*, at rehearsal number 6, one plays in the octave because, otherwise, the sound of the instrument is "swallowed" by the orchestra.
- AR Maestro, was this modification made after publication?
- FP Exactly, he [Rota] agreed with my technical suggestions. Also at rehearsal number 11 a modification was made, again for reasons of clarity of the passage. After this piece, I asked him for another piece that I would play in Rome on the occasion of a festival dedicated to contemporary composers.
- AR What year was this?
- FP The *Marcia* is from 1967, the *aria* from 1968. I recall that, in spite of my requests, he brought the music to me the day of the concert (having finished it the night before during the trip by train from Bari to Rome). I worked a great deal with the pianist Mrs. Barton Stefanato and here too we made some changes. For example, at rehearsal number 7 playing the higher octave (repeat) and then returning to the octave below.
- AR So he composed the *Marcia* in 1967?

FP In 1968, the *Aria*.

AR The great critic Fedele D'Amico said?

FP He wrote that this piece of music is one of the most inspired and beautiful of the last 50 years.

AR Did he say this or write this?

FP He definitely said it at the presentation of a concert, and he wrote it in the newspaper *il Messaggero* di Roma.

AR Did he hear it played in Rome?

FP Yes, several times. It's important to clarify that this music (*Aria*) was originally written as the motif of the film *Doctor Zhivago*. Due to disagreements with the production, he withdrew (the beautiful score was then written by Lai with "Lara's Theme") and to our great satisfaction, Rota's theme was "redirected" to the double bass.

AR So it was not used for a film?

FP No! For the interpretation, he told me that I should think of a slow march by Russian exiles toward Siberia and at rehearsal number 4 at night and then, bit by bit, *lentamente* and with *ampiezza*, at the unfolding of dawn (like Respighi's "*I Pini di Roma*"). After that, without hesitation, I asked him to write a finale for me.

AR And what year was this Maestro?

FP I believe the "*galoppo*" was born in 1969.

AR What does *galoppo* mean?

FP The gait of the horse! Tututu..tututu..tututu.

AR Why this term?

FP It is often used in musical compositions.

AR The composition was created for double bass and piano?

FP Yes, but after the finale (*galoppo*), he had already thought about a possible orchestration.

AR Of the finale?

- FP Of all the pieces. When I proposed it to him, he told me that he had already planned it.
- AR In 1973?
- FP Precisely. This *Divertimento* was written in the arc of 4 years. I believe he stretched out the time to keep me anchored to “his” Conservatory.
- AR Oh?
- FP In fact, he always said “next year, when I have time, I will add an *Entrata* and orchestrate everything.” The first movement was born in 1971. He explained to me that the theme is drawn from the Concert No. 1 of Paganini modified in the final note, the nightmare of a double bassist who imagines that a concert has been written for him, but that he is unable to get the final note right, played invariably one tone below the original. A nightmare!
- AR I believe it.
- FP I pointed out that in the first movement, after the long introduction, the double bassist played a brief *entrata* and then passed to rehearsal number 10 of the cadenza, practically missing the development. He said that I was right. “I’ll take care of it. How demanding you are!” In fact, he took care of it, but only two days before the first performance held in Napoli in 1971.
- AR Did you say 1971?
- FP Yes, the director was Pierluigi Urbini. Rota arrived innocently 2 days before the performance with the part of the development, the material orchestrated from 10 to 20. I had to transcribe my part for solo tuning. I should clarify that Rota was not satisfied with this addition and planned one day to change it. He reminded me that this was not in form of a concerto, but more a dialog with the orchestra, a challenge of bravura. I have had the chance to hear several recordings of this *divertimento*, but not one renders the thought of the composer, truly an interpretative loss.
- AR For example, on this first page of the official publication on 1973, it does not say *lento* after no. 5?
- FP I wrote it later, in agreement with Rota.
- AR Interesting!
- FP On my own score, which I also distribute to my students, there are numerous expressive, dynamic, and metronome markings that are fruit of my time with Rota at the piano. I have often asked the editor the possibility of considering a new edition, but unfortunately there has not been interest. It’s unfortunate!

- AR Now, I ask you, Maestro, when did you begin to work with your method with your students?
- FP There is an infinite amount of didactic music for our instrument, good and not so good. Many have felt the need to write a method as the old teachers did, who were obligated to do it because the schools were very different and always innovative. Today writing a method is useless. In the 1950s technique was missing, also because the music had changed and contemporary composers demanded more from this instrument: new effects, enjoying more of the possibilities of this instrument. Caimmi, at any rate, was one of the precursors of the modern technique. At the time, I suggested to my students exercises to improve their performance to facilitate their study; some I created, and others I took from other instruments. In that period, the 1950s, there was no school of thought regarding technique. I found inspiration in piano technique, the same methodology, a double bass fingered horizontally instead of vertically. My own students encouraged me to publish these “notes” in order to avoid writing them with some occasional notes [in class]. I published these technical “notes” and the fingerings applied to the studies of Mengoli, and I would like to publish also my notes on the very important method of Caimmi. I must explain that, in respect to the first edition of Mengoli, I changed about 50% of the fingerings, in respect to the first hurried edition. Also the system of scales has evolved in a drastic and interesting fashion. Hopefully, one day someone will accept my invitation to publication.
- AR Maestro, did you use this technique before Rota’s *Divertimento*?
- FP Yes, because my book was born in 1968, even though it was published some years later.
- AR I found an article by the double bassist Buckoke, do you know Buckoke?
- FP Yes, he studied with me when I taught in Frosinone, he attained a diploma with distinction.
- AR In this article of 1993, he says that you used your method 30 years earlier; that would be 1963.
- FP No, that is not accurate. I began to teach in 1967 in Bari and I think he studied with me in 1972–1973.
- AR So, Maestro, in the *Divertimento*, all the modifications that we note on your score were made before Rota’s death or after?
- FP After his death I changed nothing. Everything was accepted or suggested by the Maestro. Also in the concerto by H. W. Henze, I made numerous modifications, but only with his consent. He wrote on my score, “the corrections made by Franco Petracchi are not only accepted by me, but also desired, because they are done with reason.” The same with the music of Rota. Clear?

AR Very clear!

FP It would certainly be desirable to republish a critical edition of the two concerts with the correct metronome markings and all the indications in my possession. At present the *Divertimento* belongs to Ricordi and no longer to Carisch.

AR Maestro, many thanks.

APPENDIX B

List of Minor Revisions

In this Appendix B the reader will find a list of minor revisions done to *Divertimento*. In many instances the revised version underwent minor alterations that fall into the category of revisions of articulation and dynamic markings. Such alterations include both the addition and deletion of accents or other articulation markings, as well as changes in the dynamic markings. I have included in this Appendix B a detailed list of the locations in the score in which these alterations take place. They are listed in their order of appearance, from the first to the last movement.

Movement I – *Allegro*

- 1 and 2 mm. after RN7
- At RN 9
- 3 and 4 mm. after RN 9
- 4 mm. after RN 10
- 8 mm. after RN 10
- 3 and 2 mm. before RN 11
- At RN 13
- 4 mm. after RN 13
- 7 mm. after RN 13
- 9 mm. after RN 13
- 2 mm. before RN 14

- 4 mm. before RN 17
- 6 mm. before RN 18
- 12 mm. after RN 20
- 14 and 15 mm. after RN 20
- 18 to 20 mm. after RN 20
- 3 and 4 mm. after RN 23

Movement II – *Marcia*

- 2 mm. before RN 2
- 1 m. before RN 3
- 4 mm. before RN 4
- At RN 4
- 2 mm. before 5
- 2 and 3 mm. after RN 5
- 4 to 7 mm. after RN 7
- 4 to 2 mm. before RN 8
- 5 mm. after RN 8
- 4 and 3 mm. before RN 9
- 3 and 2 mm. before RN 10
- At RN 11 to 1 m. after RN 11
- 3 mm. before RN 12
- At RN 12 to 1 m. after RN 12
- 3 and 4 mm. after RN 12

- 4 to 7 mm. after RN 13
- 9 mm. after RN 13

Movement III - *Aria*

- 9 mm. before RN 1 to at RN 1
- 3 mm. before RN 2
- 5 to 3 mm. before RN 4
- 4 mm. before RN 5 to at RN 5
- 4 and 5 mm. after RN 7
- 12 mm. after RN 7

Movement IV – *Finale*

- 5 and 4 mm. before RN 1
- 2 mm. before RN 1
- 5 and 6 mm. after RN 1
- 3 mm. before RN 2
- 1 m. before RN 2
- 5 and 4 mm. before RN 3
- 2 and 1 mm. before RN 3
- 2 to 5 mm. after RN 3
- 1 m. before RN 4
- At RN 4 to 1 m. after RN 4
- 3 mm. before RN 5 to at RN 5

- 4 mm. before RN 7
- 2 and 1 mm. before RN 7
- 2 to 5 mm. after RN 7
- 4 mm. before RN 8 to at RN 8
- 2 and 3 mm. after RN 9
- 6 to 8 mm. after RN 9
- 13 mm. after RN 9
- 15 and 16 mm. after RN 9
- 6 to 14 mm. after RN 10