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Domenico Dragonetti

*Andante und Rondo*

für Kontrabass und Klavier

Von den vielen Geschichten und Anekdoten, die sich um den venezianischen Kontrabassisten Domenico Dragonetti (1763-1846) ranken, dürften etliche in das Reich der Fantasie gehören. So konnte beispielsweise seine angebliche Teilnahme am Bonner Beethovenfest 1845, wo er als 82-Jähriger eine dreizehnköpfige Kontrabassgruppe angeführt haben soll, nicht belegt werden. Anlass der Legendenbildung war Dragonettis Ausnahmestellung unter den Musikern der damaligen Zeit auf Grund seiner spektakulären Leistungen. Diese wurden auch entsprechend honoriert: Während seiner fast dreißigjährigen Tätigkeit als erster Kontrabassist der Londoner "Philharmonic Society" gehörte er stets zu den Spitzenverdienern des Orchesters. Seine Einkünfte betrug bis zum Sechsfachen dessen, was seine Tutti-Kollegen verdienten. So wundert es nicht, dass sich Dragonettis Testament wie die Inventarliste eines Musikinstrumentenmuseums liest, mit wertvollen Geigen, Bratschen, Celli und Kontrabässen von Stradivari, Amati, da Salo und anderen Größen des Geigenbaus.

Dragonettis kompositorisches Wirken soll eher spontan gewesen sein. Laut zeitgenössischen Berichten war er ein Meister der Improvisation. Daher ist das Verzeichnis der von ihm hinterlassenen Werke recht überschaubar (zu denen übrigens das beliebte A-Dur-Konzert nicht zu zählen ist, das offensichtlich von Edouard Nanny [1872-1943] komponiert wurde). Es umfasst überwiegend kleinere Stücke für Solo-Kontrabass mit Streicherbegleitung. Zu einigen von ihnen hat der Musiktheoretiker und Kompositionslehrer Simon Sechter (1788-1867) Klavierversionen angefertigt.

Auch die Begleitung des vorliegenden "Andante und Rondo" existiert in einer Streicher- und einer Klavierfassung. Matthias Petersen hat den Klavierpart bearbeitet und dabei das Beste aus beiden Fassungen zusammengefügt sowie das Rondothema der Takte 71 bis 78 und 172 bis 186 vom Kontrabass ins Klavier übernommen, um dem Solisten einige Pausentakte zu gönnen. Ich habe den Solopart in spielpraktischer Hinsicht eingerichtet, also Phrasierung und Artikulation überarbeitet und die Dynamik musikalisch logisch abgestimmt.

Rostock, Oktober 2005

Silvio Dalla Torre

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**I**t is most likely that many of the stories and anecdotes surrounding the Venetian double bassist Domenico Dragonetti (1763-1846) are apocryphal. For instance, his alleged participation as an 82-year old in the Bonn Beethoven Festival of 1845, where he was said to have led a group of 13 double bassists, could not be proven. The reason behind the creation of such tales is found in Dragonetti's exceptional position among the musicians of that time as a result of his spectacular performances. His capabilities were also correspondingly rewarded; for almost thirty years, while he was principal double bassist of the London "Philharmonic Society", he always belonged to the the top earners of the orchestra. His income was as much as six times more than that of his double bass section colleagues. Therefore, it is understandable that Dragonetti's testament reads like the inventory of a musical instrument museum, with valuable violins, violas, celli and double basses by Stradivari, Amati, da Salo, and other master luthiers.

Dragonetti's compositions were written spontaneously. According to contemporary reports, he was a master of improvisation. With this in mind, the quantity of works left behind is fairly slender. Incidentally, the popular A major concerto does not belong to these works, as it was obviously composed by Edouard Nanny (1872-1943). Dragonetti's compositions comprise of mostly smaller pieces for solo double bass with string accompaniment. For some of them, Simon Sechter (1788-1867), a music-theorist and composition teacher, wrote piano versions.

The "Andante and Rondo" presented here also has both piano and string accompaniments. Matthias Petersen arranged the piano score and combined the best elements of both versions. For example, the rondo theme from measures 71-78 and 172-186 has been transferred from the double bass to the piano to allow the soloist a few bars of rest. I have edited the solo part with phrasing and articulation markings, as well as logical dynamic markings, according to a historically informed musical perspective.

Rostock, October 2005

Silvio Dalla Torre

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# Andante und Rondo

bearbeitet und eingerichtet von Silvio Dalla Torre (Kontrabass) und Matthias Petersen (Klavier)

Domenico Dragonetti  
(1763-1846)

## Andante

6

11

15

20



Rondo: Vivace

1

Measures 1-8 of the Rondo: Vivace. The score is in 2/4 time with a key signature of two sharps (F# and C#). The bass line features a rhythmic pattern of eighth notes with dynamic markings *f* and *p*, and a crescendo hairpin. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also with *f* and *p* dynamics.

9

Measures 9-16. The bass line continues with eighth-note patterns and dynamic markings *f* and *p*. The piano accompaniment features chords and a bass line with dynamic markings *f* and *p*. A crescendo hairpin is visible in the piano part.

17

Measures 17-24. The bass line has dynamic markings *f* and *p*. The piano accompaniment includes a *dolce* marking in the right hand. Dynamics *f* and *p* are present throughout.

25

Measures 25-33. The bass line features a rhythmic pattern with dynamic markings *f* and *p*. The piano accompaniment has a *p* marking in the right hand and *f* in the left hand.

34

Measures 34-41. The bass line has dynamic markings *mf/mp* and *f*. The piano accompaniment features a *cresc.* marking and a final *f* dynamic.

42

*p*

49

*f* *p* *f* *p* *f*

57

*p*

*ritardando* *a tempo*

64

*f*

72

*f* *p* *f* *p*

79

Musical score for measures 79-86. The system consists of a bass staff and a grand staff (treble and bass). The bass staff features a melodic line with dynamic markings *f*, *p*, *f*, *p*, and *mf*. The grand staff provides harmonic accompaniment with dynamic markings *f*, *p*, *f*, *p*, and *mf*. The key signature is two sharps (F# and C#).

87

Musical score for measures 87-95. The system consists of a bass staff and a grand staff. The bass staff has dynamic markings *f*, *p*, *f*, *p*, and *dolce*. The grand staff has dynamic markings *f*, *p*, *f*, and *p*. The key signature is two sharps.

96

Musical score for measures 96-106. The system consists of a bass staff and a grand staff. The bass staff has dynamic markings *f*, *p*, and *f*. The grand staff has dynamic markings *f* and *p*. The key signature is two sharps.

107

Musical score for measures 107-116. The system consists of a bass staff and a grand staff. The bass staff has dynamic markings *p*, *f*, *p*, *f*, and *ff*. The grand staff has dynamic markings *p*, *f*, *p*, and *ff*. The key signature is two sharps.

117

Musical score for measures 117-124. The system consists of a bass staff and a grand staff. The bass staff has dynamic markings *mf*, *cresc.*, and *ff*. The grand staff has dynamic markings *mf*, *cresc.*, and *ff*. The key signature is two sharps.



126

*mp*  
*p*

135

*tr*  
*mp*

144

*mf* *mp* *mf* *mp*

152

*f/p* *f/p*

159

*f/p*

164

Musical score for measures 164-170. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 164 features a complex bass line with sixteenth-note patterns, marked with *f* and *p*. The grand staff shows a melody in the treble and accompaniment in the bass, with dynamics *f* and *p* indicated.

171

Musical score for measures 171-178. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. Measures 171-178 feature a melody in the treble staff with dynamics *f* and *p*, and a bass line in the bottom staff with dynamics *f* and *p*.

179

Musical score for measures 179-186. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. Measures 179-186 feature a melody in the treble staff with dynamics *f* and *p*, and a bass line in the bottom staff with dynamics *f* and *p*.

187

Musical score for measures 187-195. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. Measures 187-195 feature a melody in the treble staff with dynamics *f* and *p*, and a bass line in the bottom staff with dynamics *f* and *p*.

196

Musical score for measures 196-203. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. Measures 196-203 feature a melody in the treble staff with dynamics *f* and *p*, and a bass line in the bottom staff with dynamics *f* and *p*.

204

204

*f* *mp* *f*

This system contains measures 204 through 210. The bass line features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and single notes in the right hand, and chords in the left hand. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f* (forte).

211

211

*p* *p*

This system contains measures 211 through 216. The bass line continues with rhythmic patterns, including some sixteenth-note runs. The piano accompaniment features chords and rests. Dynamic markings include *p* (piano) and *p* (piano).

220

220

*f p* *f p* *dolce*

This system contains measures 220 through 227. The bass line shows a mix of eighth and sixteenth notes. The piano accompaniment includes chords and melodic lines. Dynamic markings include *f p* (forte piano), *f p* (forte piano), and *dolce* (dolce).

228

228

*f* *f*

This system contains measures 228 through 236. The bass line features a prominent sixteenth-note pattern. The piano accompaniment consists of chords and melodic fragments. Dynamic markings include *f* (forte) and *f* (forte).

237

237

*f* *p* *f* *pp*

This system contains measures 237 through 243. The bass line continues with rhythmic patterns. The piano accompaniment features chords and rests. Dynamic markings include *f* (forte), *p* (piano), *f* (forte), and *pp* (pianissimo).

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