

Double Bass Concerto No.2

Ed. Isaac Trapkus
(b.1984)
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In C minor for bass in high solo tuning (G-C-f- \flat)
Transcribed from the B minor manuscript for bass and piano

Giovanni Bottesini
(1821-1889)

I

Allegro Moderato

The musical score consists of two systems of music for Contrabass, Piano, and Cb. (Double Bass). The first system starts with a piano dynamic and transitions to a forte dynamic. The second system begins with a piano dynamic and includes markings for 'Solo espressivo' and 'pp'. The third system begins with a piano dynamic and includes markings for '3' and 'p'. The fourth system begins with a piano dynamic and includes markings for '3' and 'p'. The fifth system begins with a piano dynamic and includes markings for '3' and 'p'. The sixth system begins with a piano dynamic and includes markings for '3' and 'p'. The seventh system begins with a piano dynamic and includes markings for '3' and 'p'. The eighth system begins with a piano dynamic and includes markings for '3' and 'p'. The ninth system begins with a piano dynamic and includes markings for '3' and 'p'. The tenth system begins with a piano dynamic and includes markings for '3' and 'p'. The eleventh system begins with a piano dynamic and includes markings for '3' and 'p'. The piano part features various dynamics, including *sf*, *p*, *pp*, and *solo espressivo*. The double bass parts feature sixteenth-note patterns and sustained notes.

14

Cb. Pno. cresc.

17

Cb. Pno. cresc.

20

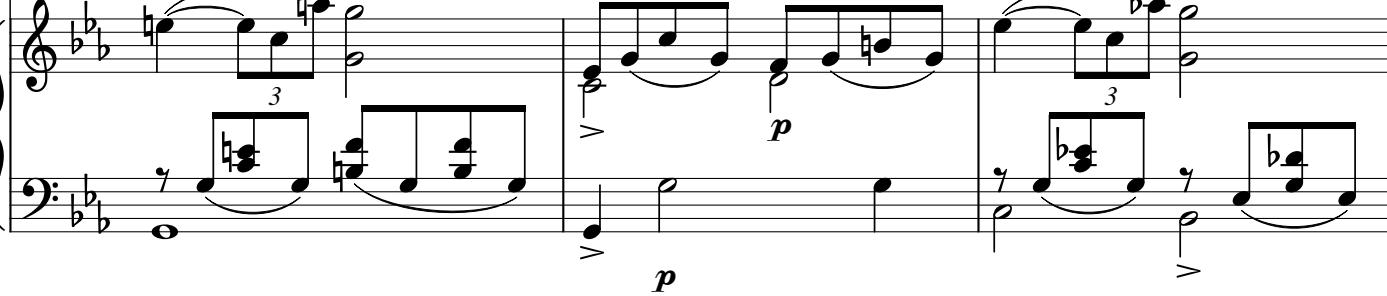
Cb. Pno. p

23

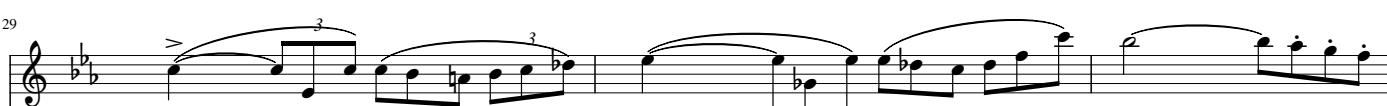
Cb. Pno. sf p

26

Cb. 

Pno. 

29

Cb. 

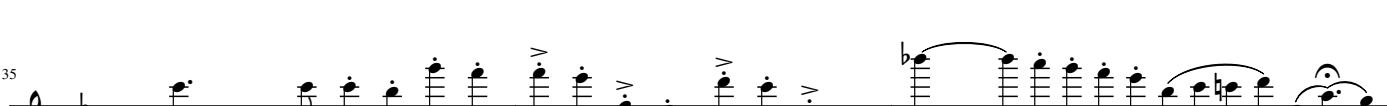
Pno. 

32

Cb. 

Pno. 

35

Cb. 

Pno. 

38

Cb. Pno. The piano part consists of a treble clef staff with a basso continuo staff below it. It features eighth-note chords in the treble and sixteenth-note patterns in the bass. Measure 38 ends with a dynamic **p**.

41

Cb. Pno. The piano part includes dynamics *cresc.*, **f**, *cresc.*, **mf**, and *cresc.* The cello part has eighth-note patterns.

44

Cb. Pno. The piano part includes dynamics **p**, *cresc.*, **p**, *cresc.*, **p**, and **p**. The cello part has sixteenth-note patterns.

47

Cb. Pno. The piano part consists of eighth-note chords. The cello part has sixteenth-note patterns.

50

Cb. Pno. **p**

53

Cb. Pno. **sf** **f** **f**

56

Cb. Pno. **f** **sf** **f** **f**

59

Cb. Pno. **>** **>**

62

Cb. Pno.

66

Cb. Pno.

69

Cb. Pno.

72

Cb. Pno.

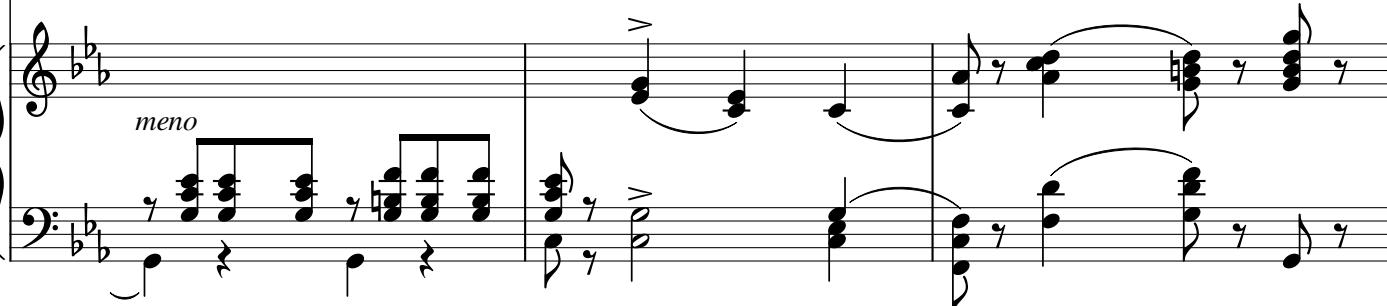
75

Cb. 

Pno. 

79

Cb. 

Pno. 

82

Cb. 

Pno. 

85

Cb. 

Pno. 

89

Cb. 

Pno.

94

Cb. 

Cadenza

Pno.

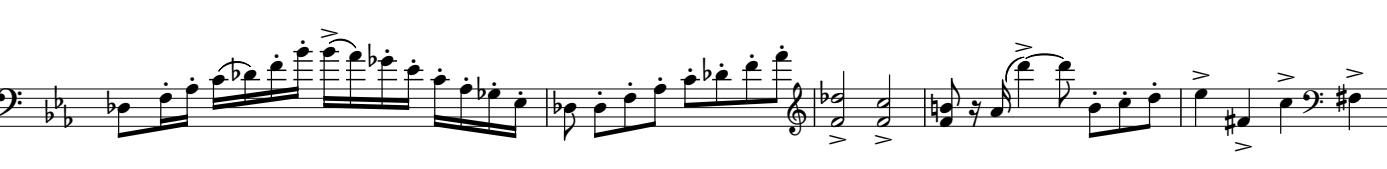
98

Cb. 

101

Cb. 

103

Cb. 

108

Cb. 

111

Cb. 

Musical score for Cb. and Pno. Measure 116: Cb. starts with a sustained note followed by a trill. Pno. has a bass line with eighth-note chords. Measure 117: Cb. has a melodic line with grace notes and a trill. Pno. has a bass line with eighth-note chords. Measure 118: Cb. has a melodic line with grace notes and a trill. Pno. has a bass line with eighth-note chords. Measure 119: Cb. has a melodic line with grace notes and a trill. Pno. has a bass line with eighth-note chords.

Musical score for Cb. and Pno. at measure 120. The Cb. part consists of sixteenth-note patterns. The Pno. part features sustained notes with grace notes and dynamic markings *p*.

Musical score for Cb. and Pno. Measure 123 starts with a treble clef, two flats, and a dotted half note. The Cb. part has sixteenth-note patterns with grace notes. The Pno. part has eighth-note chords. Measure 124 begins with a bass clef, two flats, and a dotted half note. The Cb. part continues its sixteenth-note patterns. The Pno. part has eighth-note chords. Measure 125 starts with a treble clef, one flat, and a dotted half note. The Cb. part has sixteenth-note patterns. The Pno. part has eighth-note chords. Measure 126 starts with a bass clef, one flat, and a dotted half note. The Cb. part has sixteenth-note patterns. The Pno. part has eighth-note chords.

Musical score for measures 126-127. The score consists of two staves. The top staff is for Cb. (Cello/Bassoon) and the bottom staff is for Pno. (Piano). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '8'). Measure 126 starts with a forte dynamic 'ff' for the piano. The cello has eighth-note patterns, and the piano has sixteenth-note patterns. Measures 127 continue with eighth-note patterns for both instruments.

^{*)} Measures 118 and 119 of the solo line differ in Bottesini's other transcriptions of this concerto. Some bassists may prefer to play m.118 an octave higher and then m.119 an octave lower with varying pickups into m.120.

II

Andante

Contrabass

Piano

Cb.

Pno.

Cb.

Pno.

Cb.

Pno.

This musical score consists of four systems of music for piano and cello. The first system starts with a rest for the cello and a dynamic marking of *sf*. The piano part features eighth-note chords. The second system begins with a dynamic *p*, followed by eighth-note chords. The third system starts with a dynamic *p*, followed by eighth-note chords. The fourth system starts with a dynamic *f*, followed by eighth-note chords. The piano part includes various dynamics such as *p*, *cresc.*, and *f*, along with slurs and grace notes. The cello part includes dynamics like *f* and *p*, and slurs indicating phrasing.

19

Cb. Pno.

23

Cb. Pno.

27

Cb. Pno.

31

Cb. Pno.

This musical score consists of four systems of music for Cello (Cb.) and Piano (Pno.).

- System 1 (Measures 19-20):** The Cello has a sixteenth-note pattern starting with a forte dynamic (>). The Piano has eighth-note chords. Dynamics include p and p .
- System 2 (Measures 23-24):** The Cello has eighth-note patterns. The Piano has eighth-note chords. Dynamics include *cresc.*
- System 3 (Measures 27-28):** The Cello has eighth-note patterns. The Piano has eighth-note chords. Dynamics include *cresc.*
- System 4 (Measures 31-32):** The Cello has eighth-note patterns. The Piano has eighth-note chords. Dynamics include *cresc.*

34

Cb. Pno.

f *dim.*

sf *sf* *sf*

diminendo

37

Cb. Pno.

f

40

Cb. Pno.

ff *dim.*

43

Cb. Pno.

poco rall. *a tempo*

p *p* *p*

poco rall. *a tempo*

46

Cb.

Pno.

49

Cb.

cresc.

Pno.

cresc.

f

52

Cb.

f

Pno.

f

sforz.

p

sforz.

p

55

Cb. Pno.

cresc. *sf dim.* *p* *sf*

59

Cb. Pno.

sf *p* *rall.* *dim.*

sf *rall.* *dim.*

63

Cb. Pno.

p

66

Cb. Pno.

rall.

colla parte *p* *rall.*

III

Allegro

Contrabass

Piano

Pno.

12

Cb.

Pno.

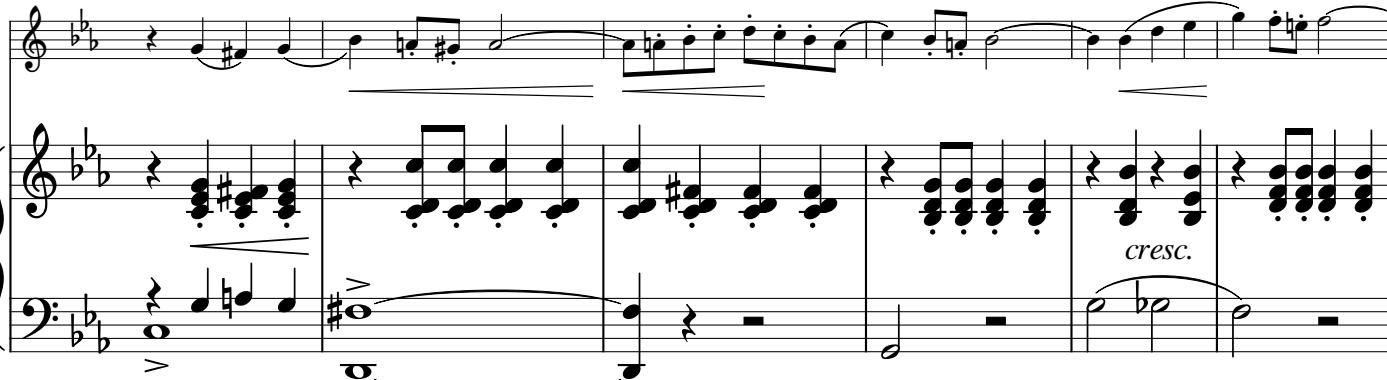
20

Cb. 

Pno.

p

26

Cb. 

Pno.

cresc.

32

Cb. 

Pno.

p

38

Cb. 

Pno.

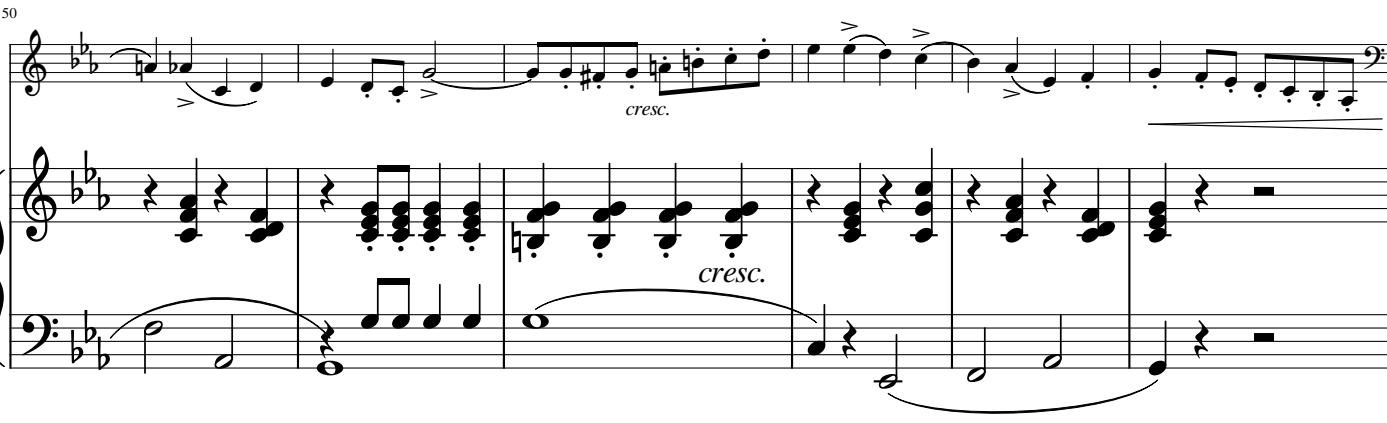
cresc.

44

Cb. 

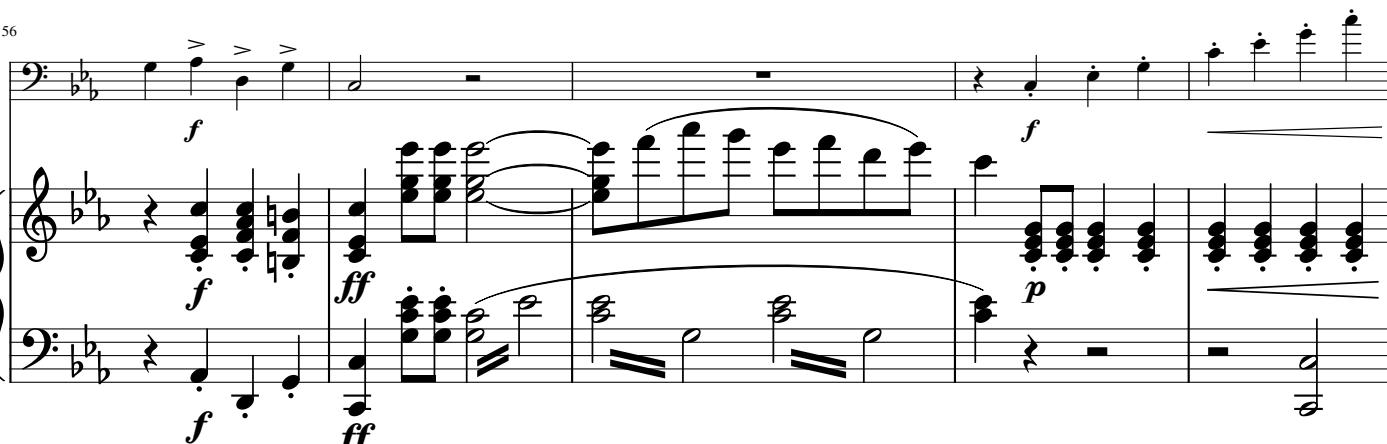
Pno.

50

Cb. 

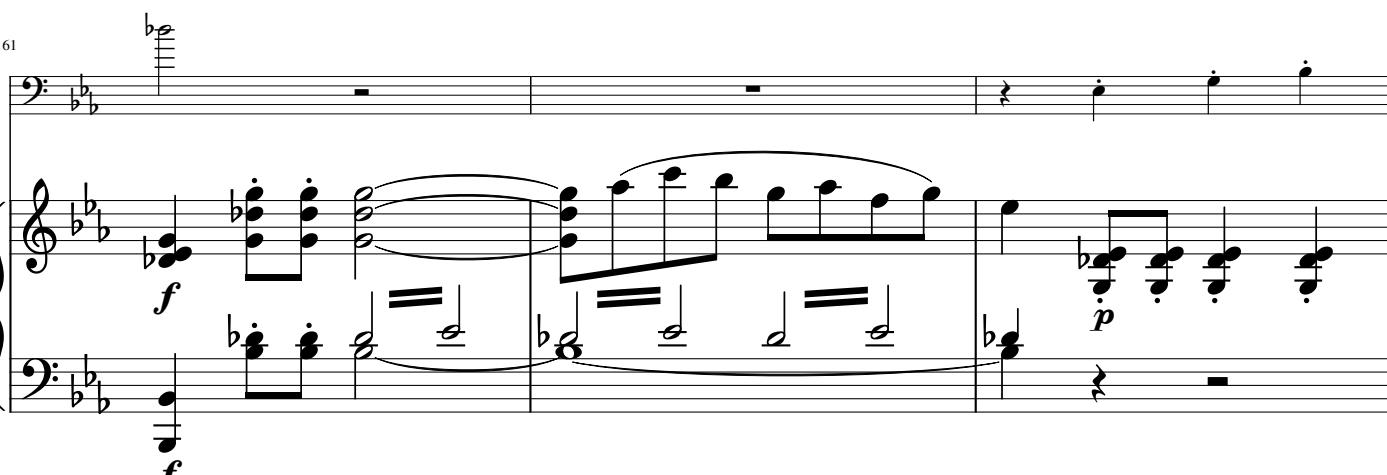
Pno.

56

Cb. 

Pno.

61

Cb. 

Pno.

64

Cb. Pno.

69

Cb. Pno.

75

Cb. Pno.

82

Cb. Pno.

89

Cb. The cello part consists of a treble clef, a bass clef, and a key signature of two flats. It features a dynamic of *f*, followed by eighth-note patterns and sixteenth-note patterns.

Pno. The piano part consists of a treble clef, a bass clef, and a key signature of one flat. It features a dynamic of *f*, followed by eighth-note chords and sixteenth-note chords.

94

Cb. The cello part consists of a treble clef, a bass clef, and a key signature of two flats. It features a dynamic of *p*, followed by eighth-note patterns and sixteenth-note patterns.

Pno. The piano part consists of a treble clef, a bass clef, and a key signature of one flat. It features a dynamic of *p*, followed by eighth-note chords and sixteenth-note chords.

99

Cb. The cello part consists of a treble clef, a bass clef, and a key signature of two flats. It features eighth-note patterns and sixteenth-note patterns.

Pno. The piano part consists of a treble clef, a bass clef, and a key signature of one flat. It features eighth-note chords and sixteenth-note chords. Dynamics include *sf*, *p*, and *sforzando*.

104

Cb. The cello part consists of a treble clef, a bass clef, and a key signature of two flats. It features eighth-note patterns and sixteenth-note patterns.

Pno. The piano part consists of a treble clef, a bass clef, and a key signature of one flat. It features eighth-note chords and sixteenth-note chords. Dynamics include *sf*, *p*, and *sforzando*.

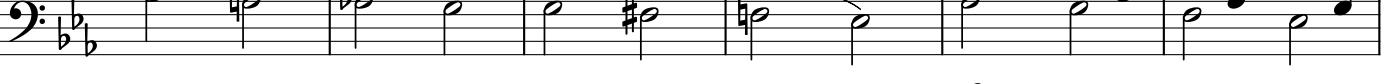
109

Cb. 

Pno. 

cresc.

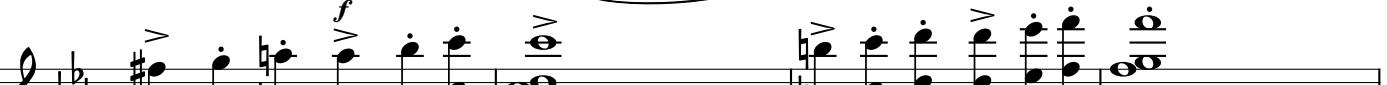




f

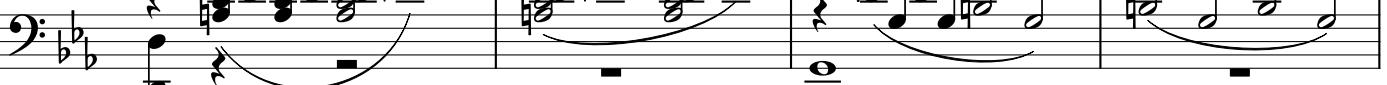
115

Cb. 

Pno. 

f

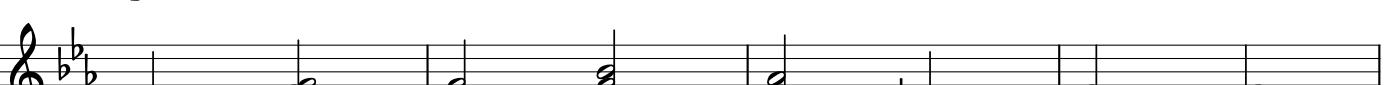




f

119

Cb. 



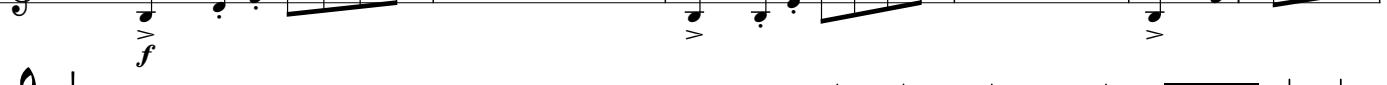
p





cresc.





p

123

Cb. 

Pno. 

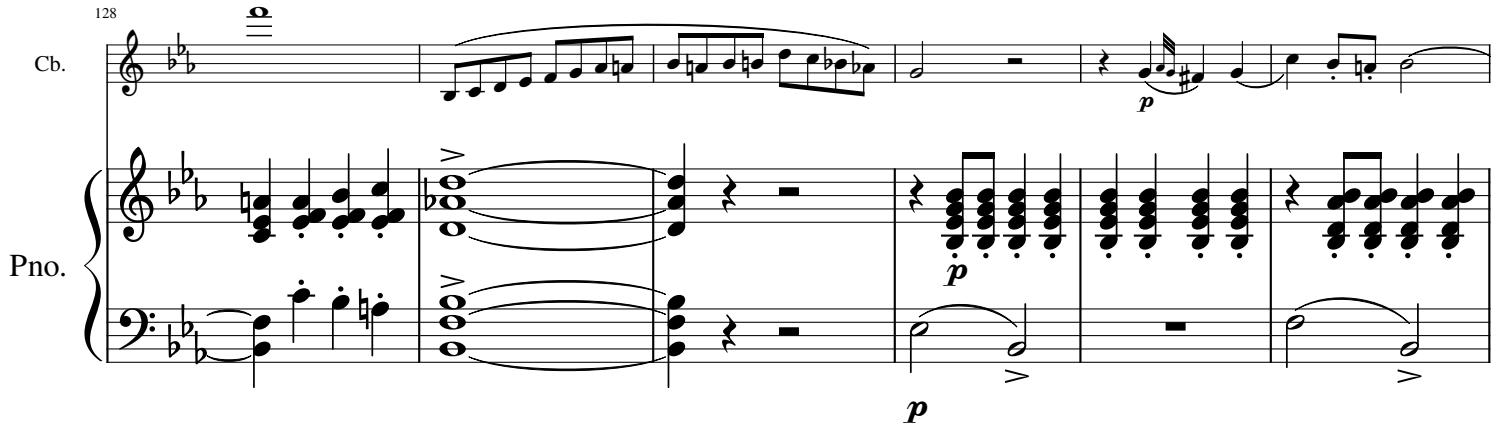
f





sf

128

Cb. 

134

Cb. 

139

Cb. 

145

Cb. 

150

Cb.

Pno.

155

Cb.

Pno.

159

Cb.

Pno.

163

Cb.

Pno.

168

Cb.
 Animando

Pno.
 Animando

172

Cb.

Pno.

175

Cb.

Pno.

179

Cb.

Pno.

183

Cb. 

188

Cb. 

193

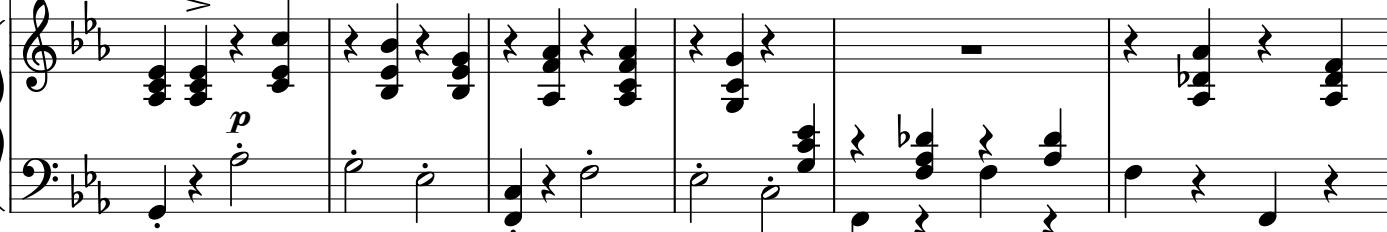
Cb. 

198

Cb. 

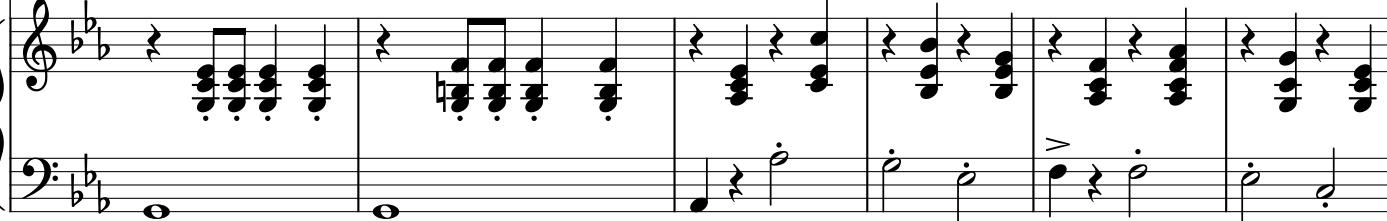
203

Cb. 

Pno. 

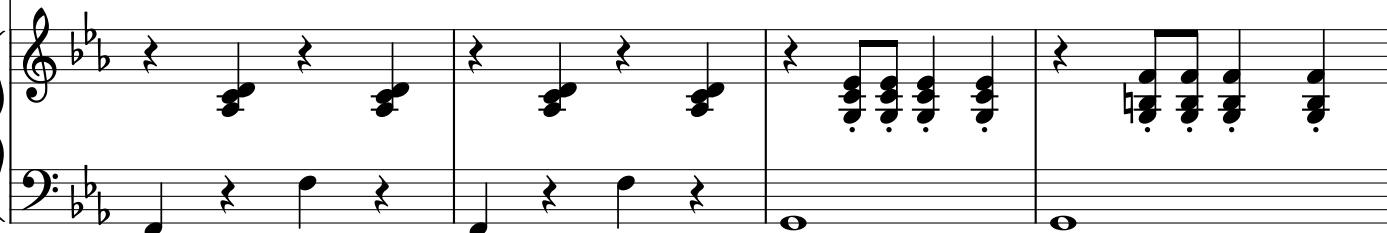
209

Cb. 

Pno. 

215

Cb. 

Pno. 

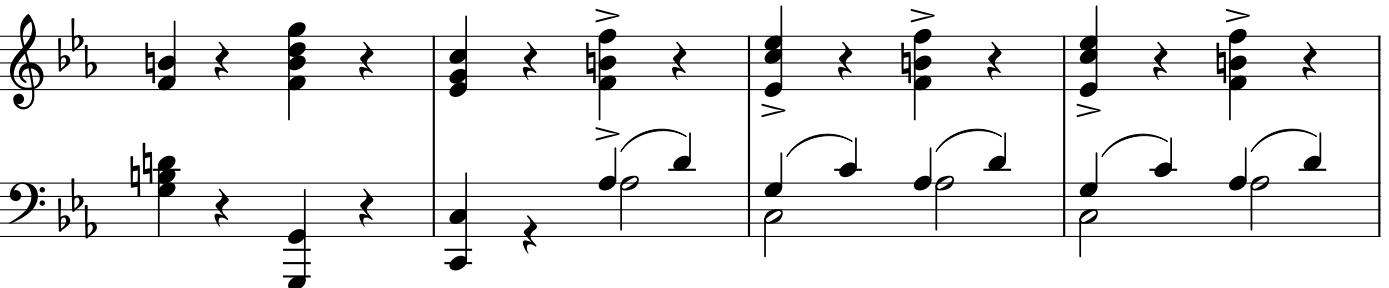
219

Cb. 

Pno. 

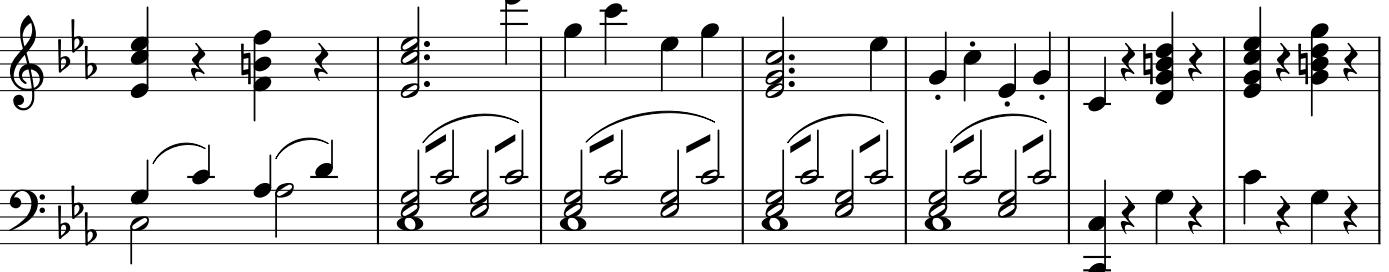
226

Cb. 

Pno. 

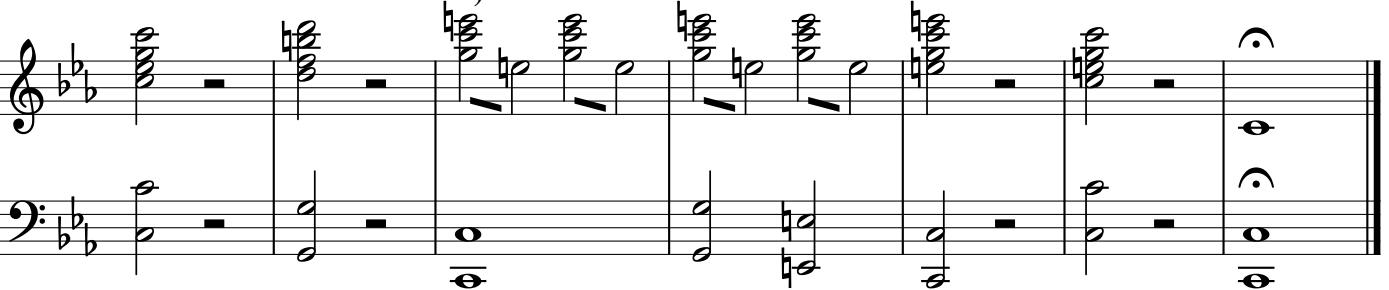
230

Cb. 

Pno. 

237

Cb. 

Pno. 

*) Bottesini later penciled in E_bs to replace all the E_As in the last five measures, changing the ending from major to minor. However, this arrangement of the concerto is the only version in which Bottesini made such a notation. The performer may decide which version they prefer.