

# Double Bass Concerto No.2

Ed. Isaac Trapkus  
(b.1984)  
version: 2020/12/12

In B minor for bass in solo tuning (F#-B-e-a)  
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. The top system starts with a blank staff for Contrabass, followed by a staff for Piano. The piano part begins with a dynamic *sf*, followed by *p*, then *pp*. The bottom system starts with a staff for Cb (Contrabass) and a staff for Pno (Piano). The piano part has a dynamic *p*. The score includes various performance markings such as slurs, grace notes, and dynamics like *solo espressivo*, *3*, *>*, *dim.*, and *p*.

14

Cb. 

Pno. 

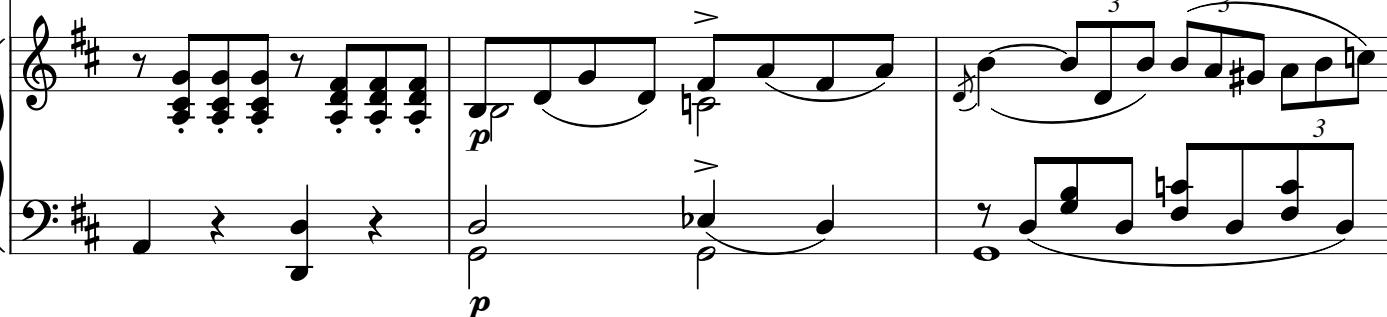
17

Cb. 

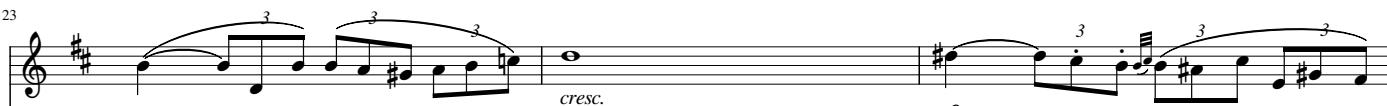
Pno. 

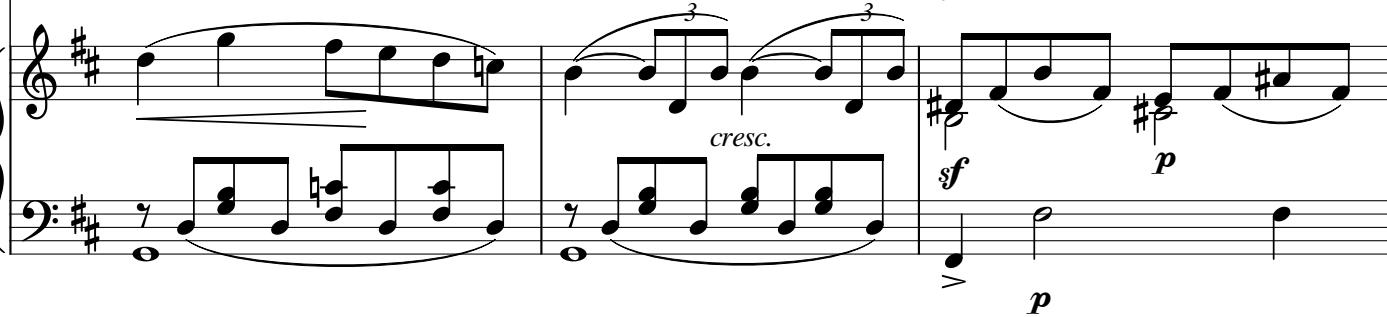
20

Cb. 

Pno. 

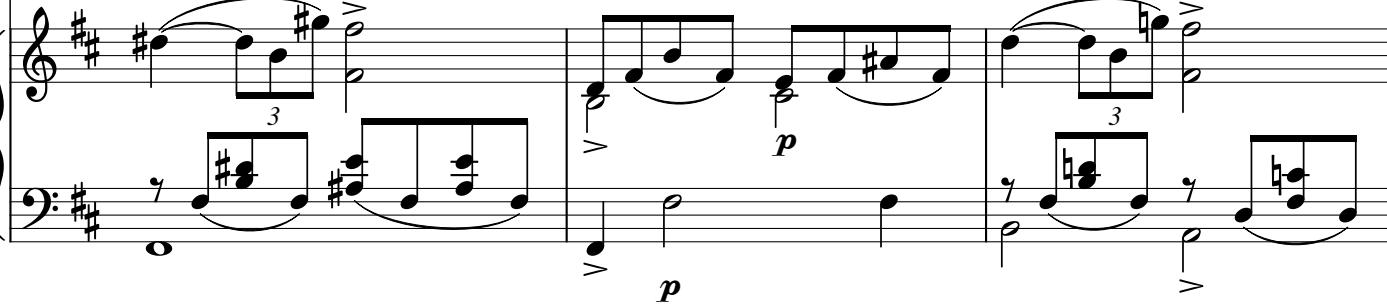
23

Cb. 

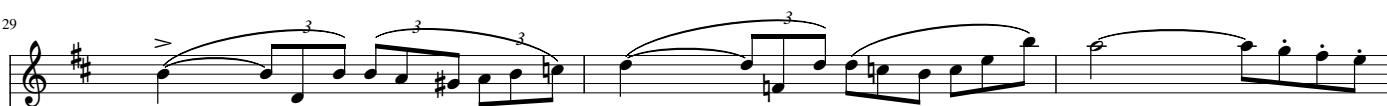
Pno. 

26

Cb. 

Pno. 

29

Cb. 

Pno. 

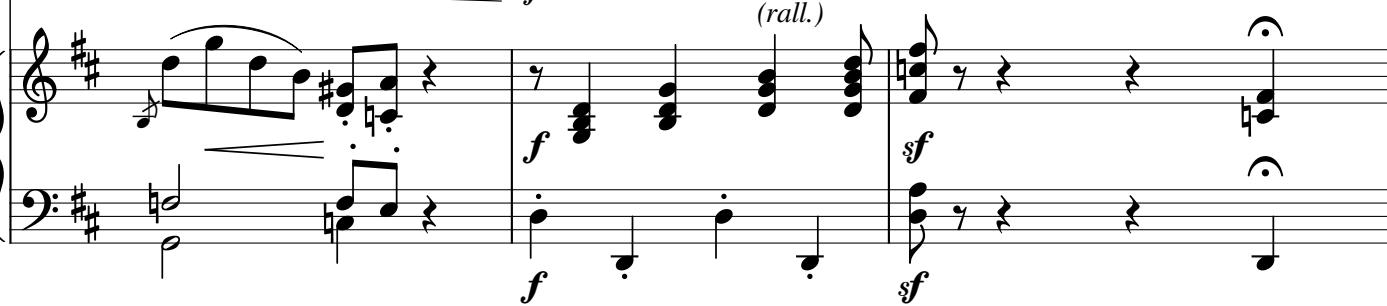
32

Cb. 

Pno. 

35

Cb. 

Pno. 

Cb.

Pno.

*mf*

*mf*

*p*

Cb.

*cresc.*

*f*

Pno.

*cresc.*

*mf*

*mf*

Cb.

*p*

*cresc.*

Pno.

*p*

*p*

Cb.

*sf*

*sf*

*sf*

Pno.

50

Cb. Pno. **p**

53

Cb. Pno. **sf**

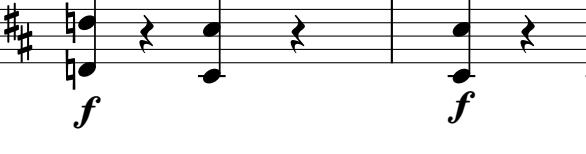
56

Cb. Pno. **f**

59

Cb. Pno. **f**

62

Cb. 

Pno. 

66

Cb. 

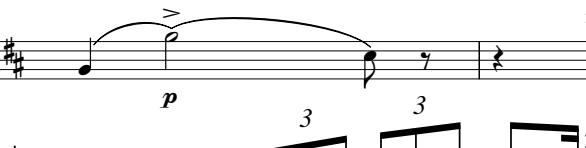
Pno. 

69

Cb. 

Pno. 

72

Cb. 

Pno. 

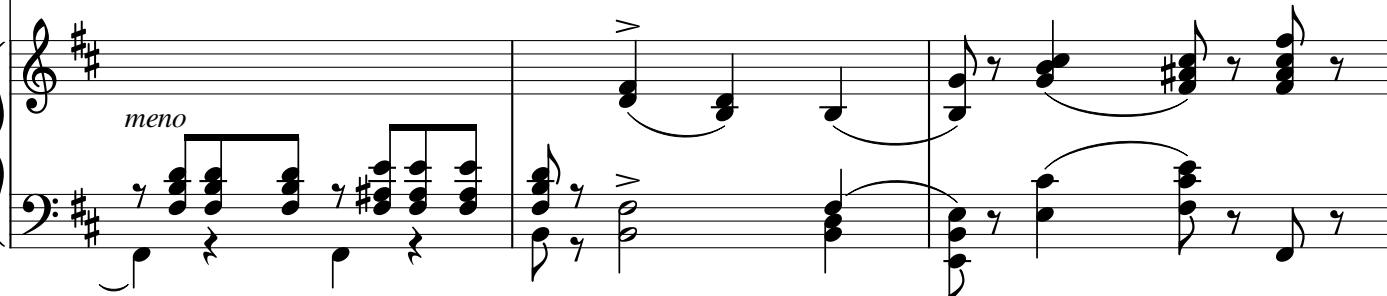
75

Cb. 

Pno. 

79

Cb. 

Pno. 

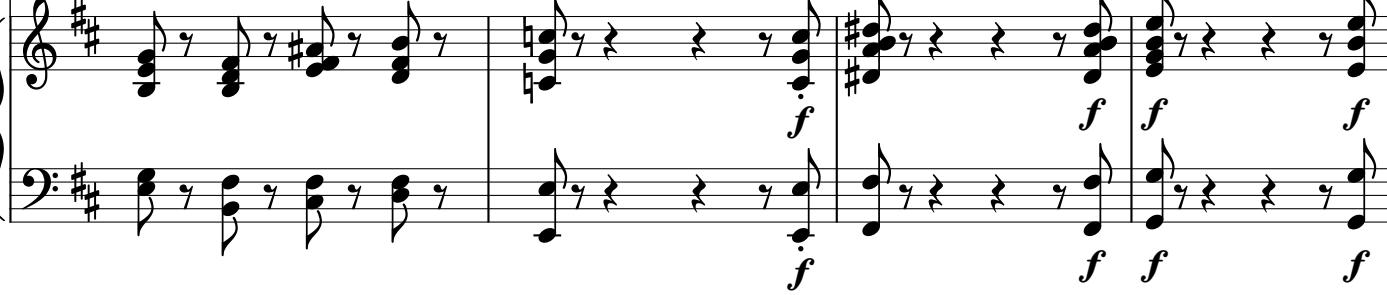
82

Cb. 

Pno. 

85

Cb. 

Pno. 

89

Cb. 

Pno.

94

Cb. 

Cadenza

Pno.

98

Cb. 

101

Cb. 

103

Cb. 

108

Cb. 

111

Cb. 

a tempo

116

Cb. *tr*

Pno. *sf* *3* *sf* *3* *sf* *3* *sf* *3*

a tempo

\*)

120

Cb.

Pno. *p* *p* *p* *p*

123

Cb. *(stretto)* *cresc.*

Pno. *(stretto)* *cresc.*

126

Cb.

Pno. *ff* *ff*

\*) 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.

6

11

15

19

Cb. The cello part consists of eighth-note patterns. The first two measures show eighth-note pairs followed by sixteenth-note pairs. The third measure starts with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern. The fourth measure begins with a sixteenth-note pattern.

Pno. The piano part features sustained chords in the bass and dynamic markings. Measures 19 and 20 begin with eighth-note chords. Measure 20 includes dynamic markings: *p*, *p*, and *p*.

23

Cb. The cello part continues with eighth-note patterns. Measure 23 starts with eighth-note pairs, followed by a sixteenth-note pattern, and then eighth-note pairs again. Measure 24 begins with a sixteenth-note pattern.

Pno. The piano part maintains its harmonic foundation with sustained chords. Measures 23 and 24 include dynamic markings: *cresc.* and *cresc.*

27

Cb. The cello part features eighth-note patterns. Measures 27 and 28 begin with eighth-note pairs, followed by sixteenth-note patterns, and then eighth-note pairs again. Measure 29 begins with a sixteenth-note pattern.

Pno. The piano part continues with sustained chords. Measures 27 and 28 include dynamic markings: *p* and *cresc.*. Measure 29 includes a dynamic marking: *cresc.*

31

Cb. The cello part consists of eighth-note patterns. Measures 31 and 32 begin with eighth-note pairs, followed by sixteenth-note patterns, and then eighth-note pairs again. Measure 33 begins with a sixteenth-note pattern.

Pno. The piano part maintains its harmonic foundation with sustained chords. Measures 31 and 32 include dynamic markings: *cresc.* and *cresc.*. Measure 33 includes a dynamic marking: *cresc.*

34

Cb. f dim.

Pno. f sf diminendo sf

37

Cb. f

Pno. f

40

Cb. ff

Pno. dim.

43

Cb. poco rall. a tempo p a tempo

Pno. p p

46

Cb.

Pno.

49

Cb.

*cresc.*

Pno.

*cresc.*

*f*

*f*

*ff*

52

Cb.

*f*

Pno.

*f*

*f*

>

>

>

>

*sf*

*p*

*sf*

*p*

55

Cb. Pno.

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

58

Cb. Pno.

*sf* *p* *sf* *sf*

61

Cb. Pno.

*rall.* *dim.* *rall.* *....* *dim.*

64

Cb. Pno.

*p*

66

Cb.

Pno. *colla parte*

*rall.*

*p*

### III

**Allegro**

Contrabass

Piano

*f*

7

Pno.

13

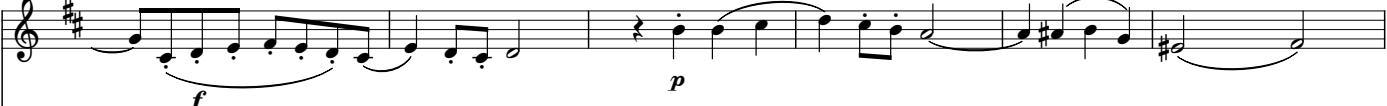
Cb.

Pno.

*p*

*p*

20

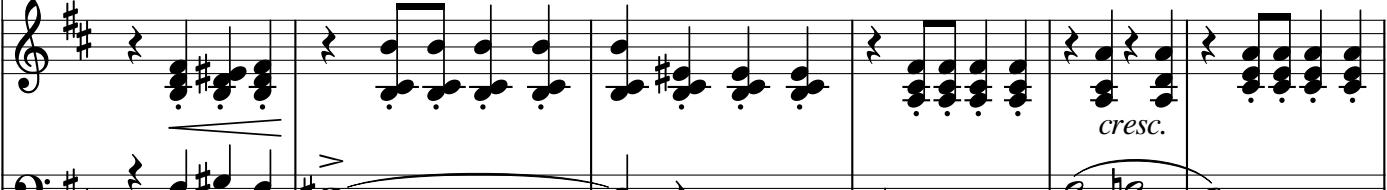
Cb. 

Pno. 

**p**

26

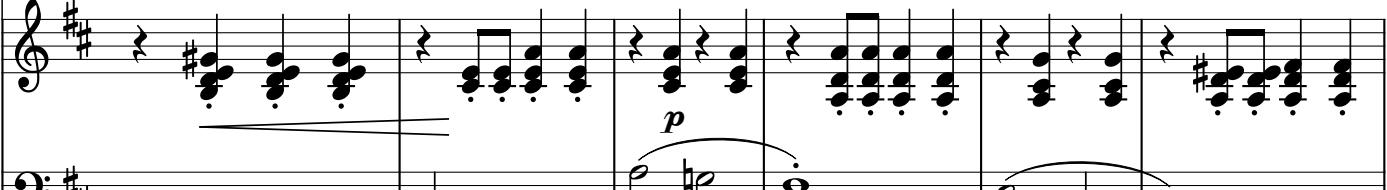
Cb. 

Pno. 

cresc.

32

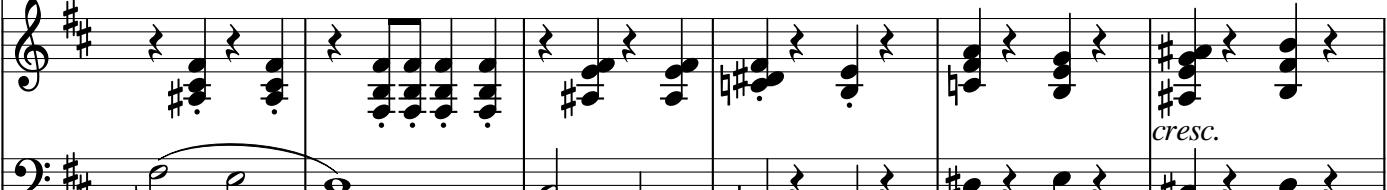
Cb. 

Pno. 

**p**

38

Cb. 

Pno. 

cresc.

44

Cb. f sf dim. p

Pno. f sf p

50

Cb. cresc.

Pno. cresc.

56

Cb. f f f

Pno. f ff f p ff

60

Cb. f

Pno. f f f p f

64

Cb. Pno.

f p

69

Cb. Pno.

p

75

Cb. Pno.

cresc. sf p cresc. cresc. tr# cresc. p

p sf p p

83

Cb. Pno.

f sf f

89

Cb. Cello part: eighth-note patterns, dynamic sf.

Pno. Piano part: eighth-note chords, dynamic f.

94

Cb. Cello part: eighth-note patterns, dynamic p.

Pno. Piano part: eighth-note chords, dynamic p.

99

Cb. Cello part: eighth-note patterns, dynamic sf.

Pno. Piano part: eighth-note chords, dynamic sf.

104

Cb. Cello part: eighth-note patterns, dynamic sf.

Pno. Piano part: eighth-note chords, dynamic sf.

109

Cb. *p* cresc. *f*

Pno. *p* cresc. *f*

115

Cb.

Pno. *f*

119

Cb. *p* cresc.

Pno. *p* cresc.

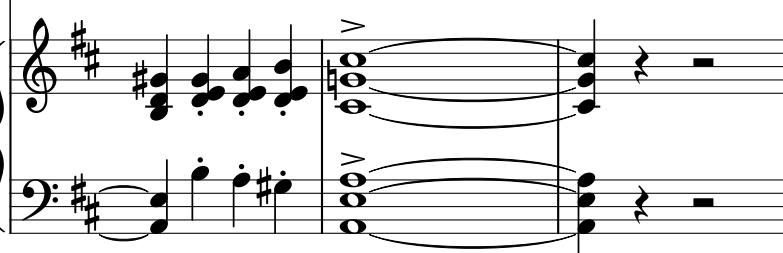
123

Cb. *f*

Pno. *f* *sf*

128

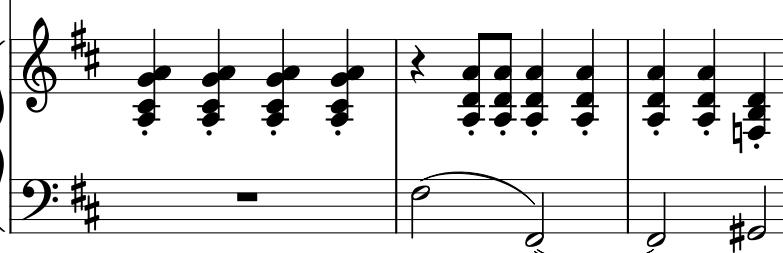
Cb. 

Pno. 

**p**

134

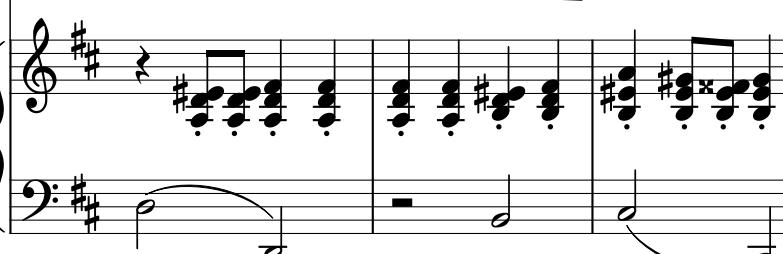
Cb. 

Pno. 

>

139

Cb. 

Pno. 

cresc.

>

144

Cb. 

Pno. 

f      p

>

f      p

150

Cb.

Pno.

155

Cb.

Pno.

159

Cb.

Pno.

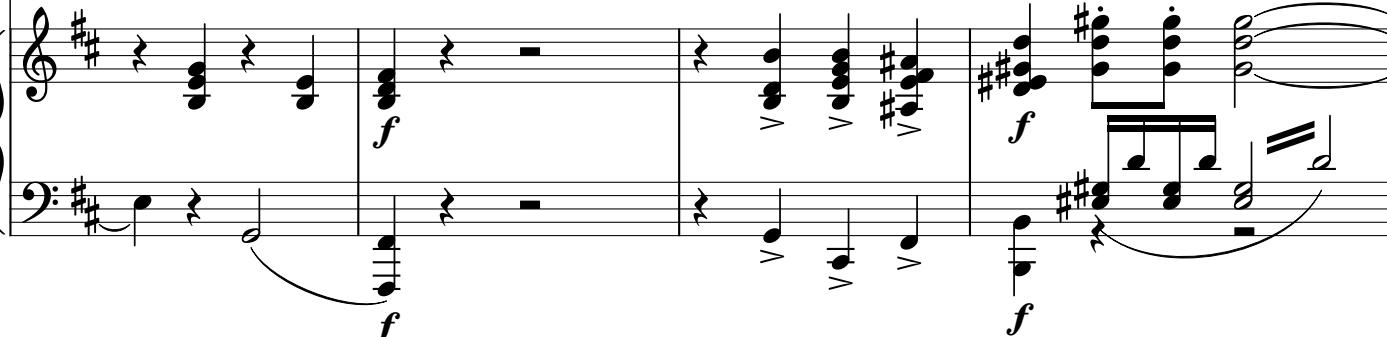
163

Cb.

Pno.

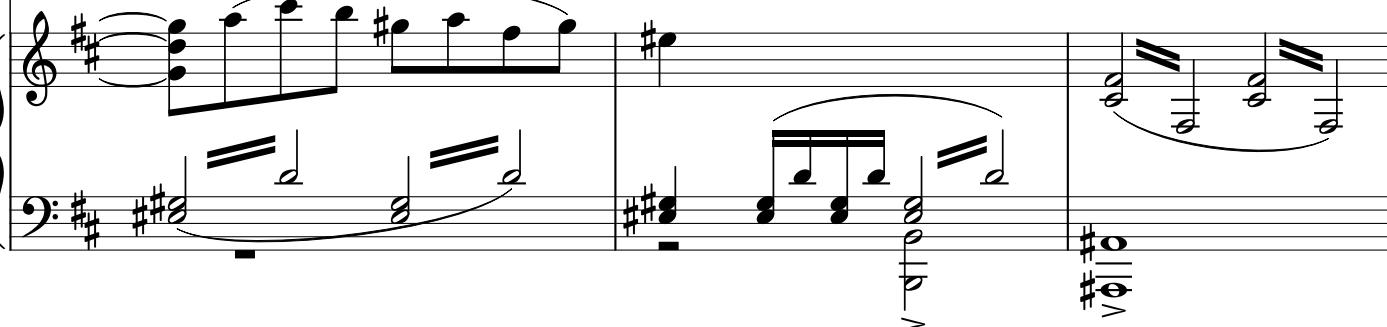
168

Cb. 

Pno. 

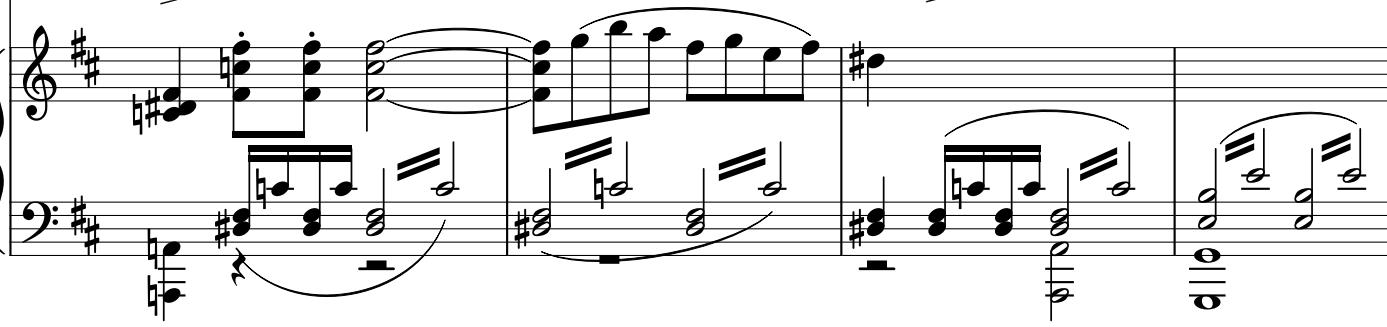
172

Cb. 

Pno. 

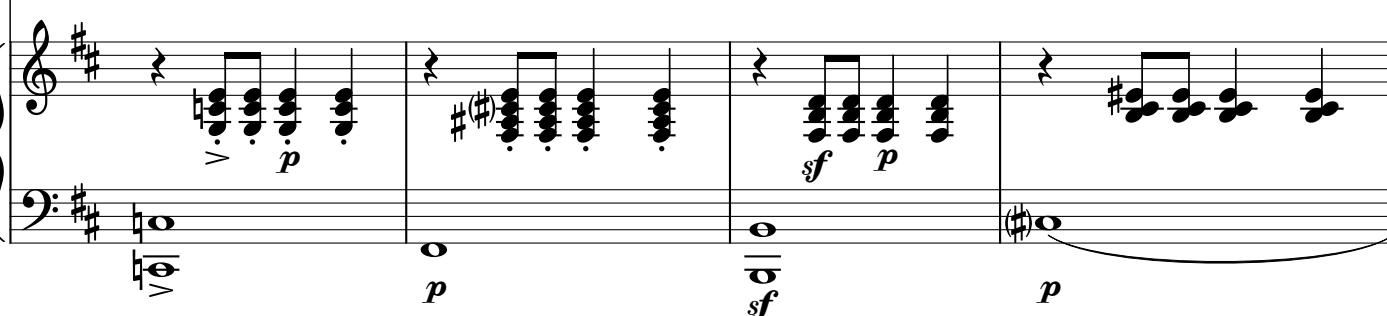
175

Cb. 

Pno. 

179

Cb. 

Pno. 

183

Cb. The cello part consists of eighth-note patterns primarily on the A and C strings, with dynamic marks 'p' and 'v' indicating a crescendo.

Pno. The piano part features sustained chords in the bass and treble staves, with a dynamic 'v' marking a transition point.

188

Cb. The cello part shows eighth-note patterns with a 'cresc.' dynamic leading to a forte dynamic 'f'.

Pno. The piano part includes sustained chords and a dynamic 'cresc.' followed by a dynamic 'f' with a 'v' symbol below it.

193

Cb. The cello part features eighth-note patterns with dynamics 'p' and '>' (slurs).

Pno. The piano part includes sustained chords and a dynamic 'v' at the end of the measure.

198

Cb. The cello part consists of eighth-note patterns with dynamics 'p' and '>'.

Pno. The piano part includes sustained chords and a dynamic 'v' at the beginning of the measure.

203

Cb.

Pno.

209

Cb.

Pno.

215

Cb.

Pno.

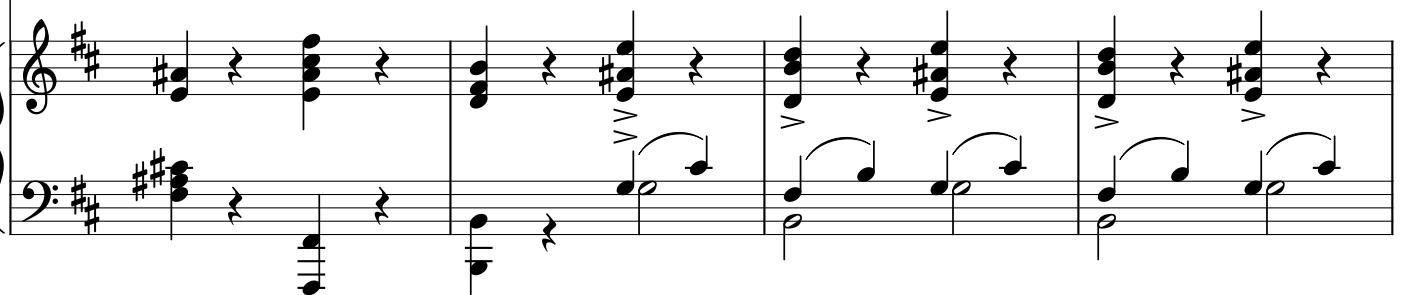
219

Cb. 

Pno. 

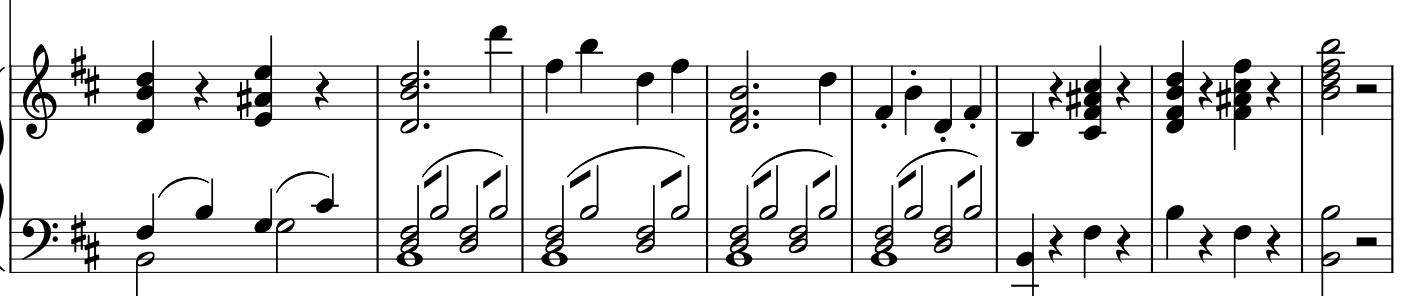
226

Cb. 

Pno. 

230

Cb. 

Pno. 

238

Cb. 

Pno. 

\*) Bottesini later penciled in D $\natural$ s to replace all the D $\flat$ s 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.