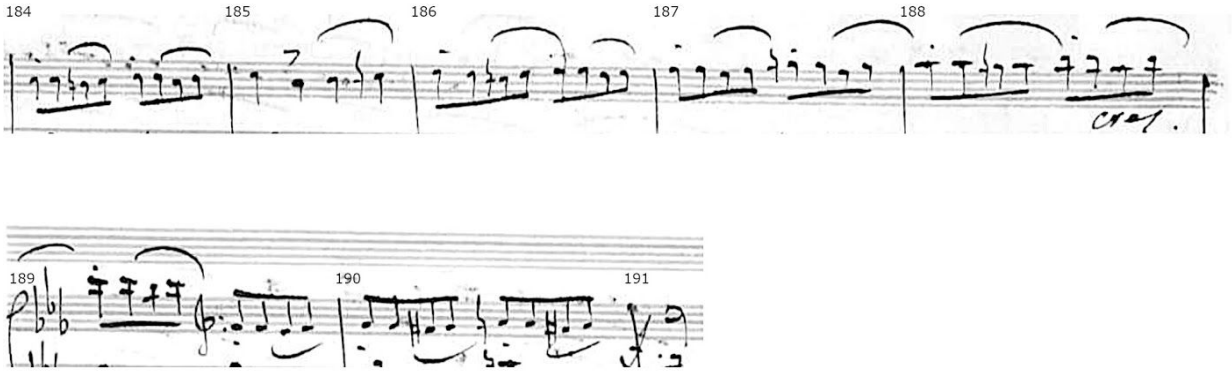
PREFACE

This edition of Bottesini's Double Bass Concerto No.2 is based on the C minor manuscript version for bass and strings. While two manuscript versions for bass and piano and the full orchestra arrangement of the 1st movement are now publicly available this edition does not take into consideration slurring and articulation changes made in those later versions. Bottesini's various changes to the solo part appear to depend on the style of accompaniment. The versions for piano utilizes longer slurs when the bassist would not have to fight to be heard, whereas the full orchestra arrangement will segment the bowing in the same passage for better projection. I would encourage the performer to compare this edition to the other manuscript versions available on IMSLP (imslp.org) for bowing ideas and inspiration based on the subtle differences in Bottesini's various solo bass parts.

In a few instances it is not clear where one slur marking begins or ends. Consulting the other manuscripts for consensus solves some passages, but here is one excerpt from the 3rd movement to illustrate the difficulty in interpreting Bottesini's intent.

Example: Mvt III, mm. 184-191:



(The extra dots in m.184 are ink bleed marks from the opposite facing page.)

M.184 looks clearly notated with a dot over an 8th and three slurred 8ths. M.185 has an accent on beat 2 and three slurred quarters (Bottesini typically writes the accent in front of the slur marking when the note is both accented and under a slur). M.186 clearly shows the first slur going to the fifth note in the measure, but the next slur does not look like it goes all the way to m.187. The most confusing of all is m.188 where Bottesini hooks the end of the second slur but then in m.189 clearly shows the slur carrying over to the first 8th note.

Some published editions show all the slurs covering three notes while others carry them over four notes. In this edition, and in Bottesini's piano version, the slurs continue into the next 8th note from m.186 onward. In practice I find either way technically and musically satisfying. This is to say that some amount of editorial decision-making is inevitable and I encourage the performer to consult the manuscript when they find a particular articulation or slur length surprising or questionable.

Thank you to the individual(s) who originally scanned and uploaded these manuscript to IMSLP for all of us to view and study. Without that initial generous contribution of time and energy for public benefit, this free edition would not have been possible.

Isaac Trapkus - Nov 22, 2019.

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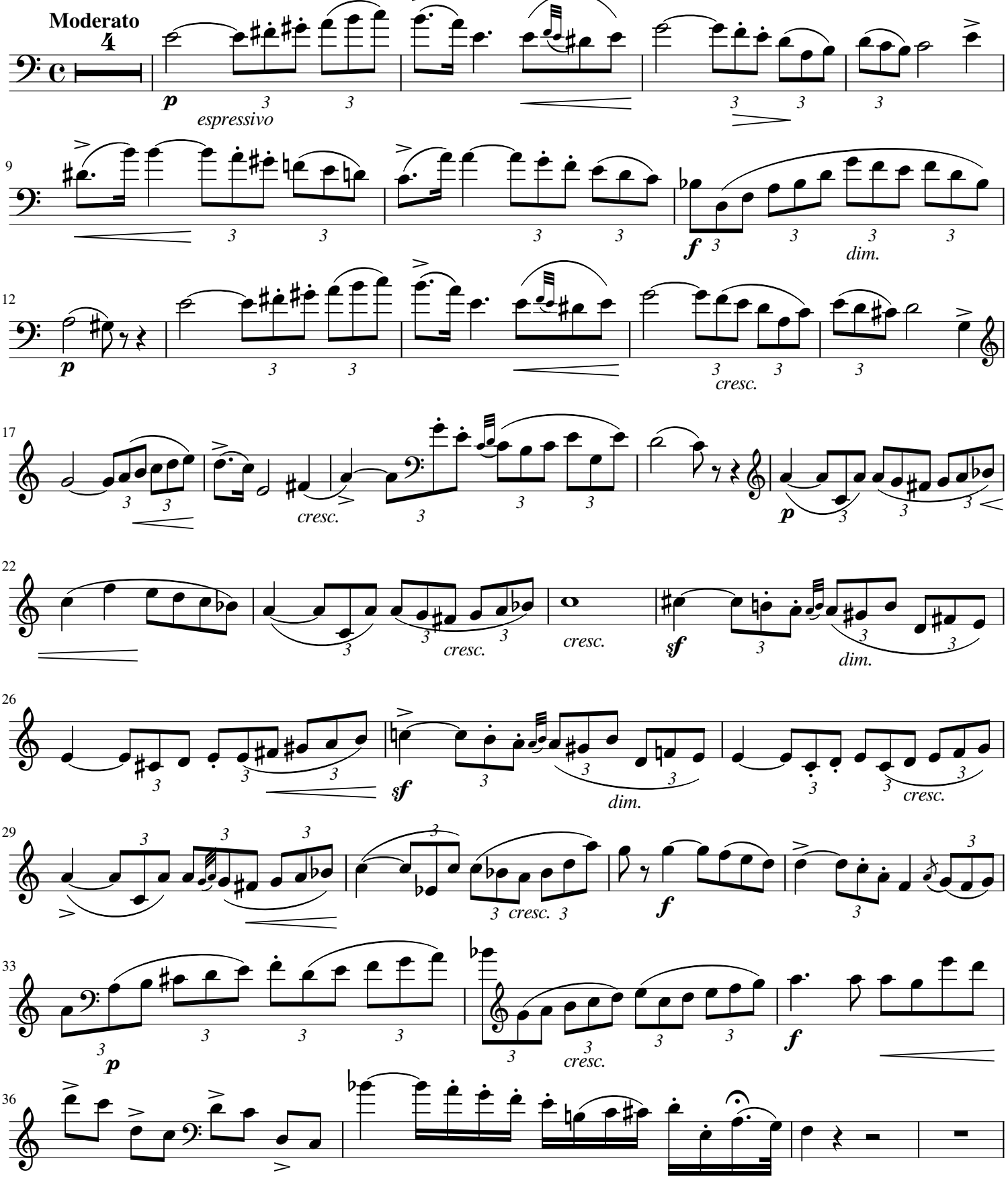
Double Bass Concerto No.2

From the C minor manuscript for bass and strings

Ed. Isaac Trapkus
(b.1984)
version: 2021/1/7

Giovanni Bottesini
(1821-1889)



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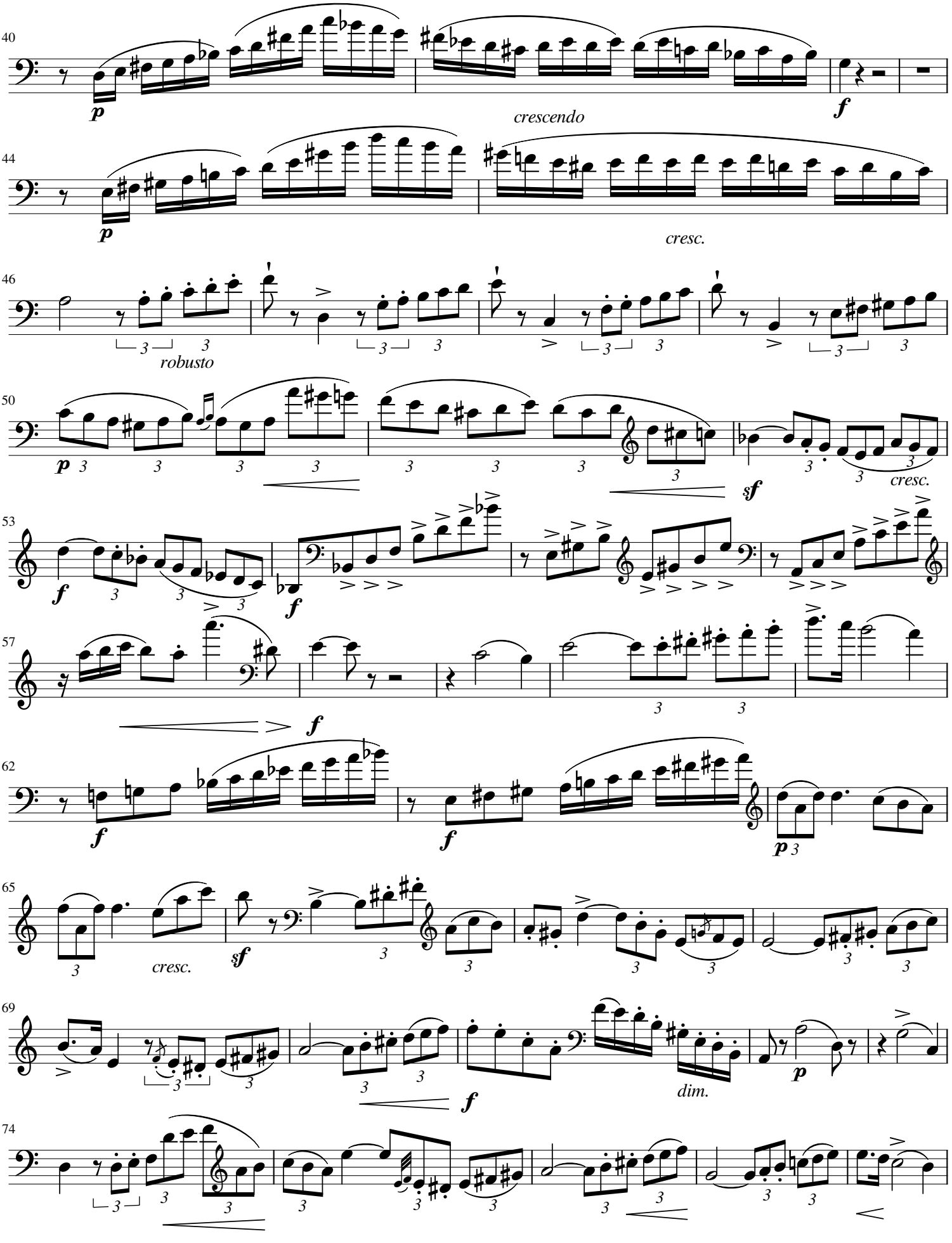

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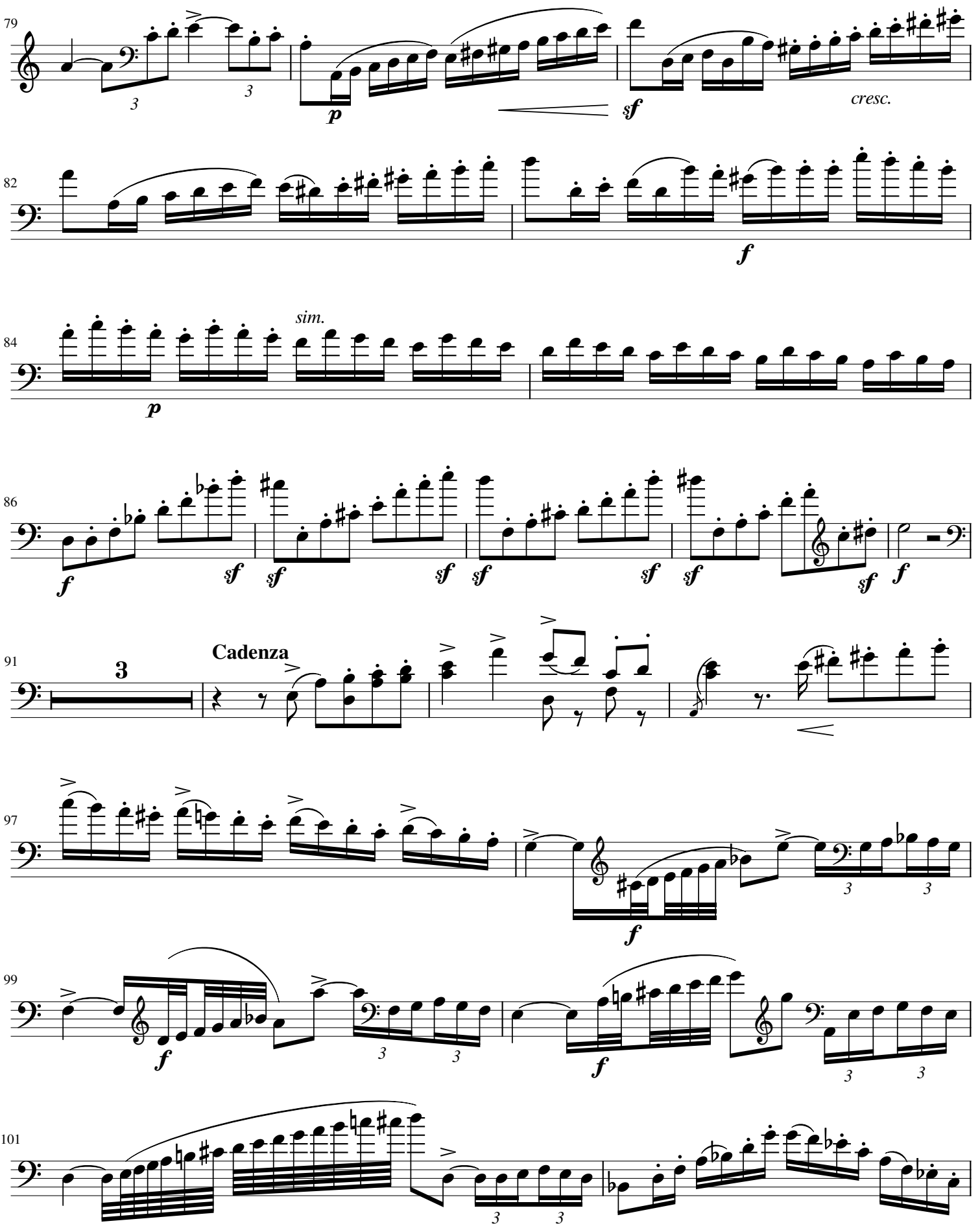

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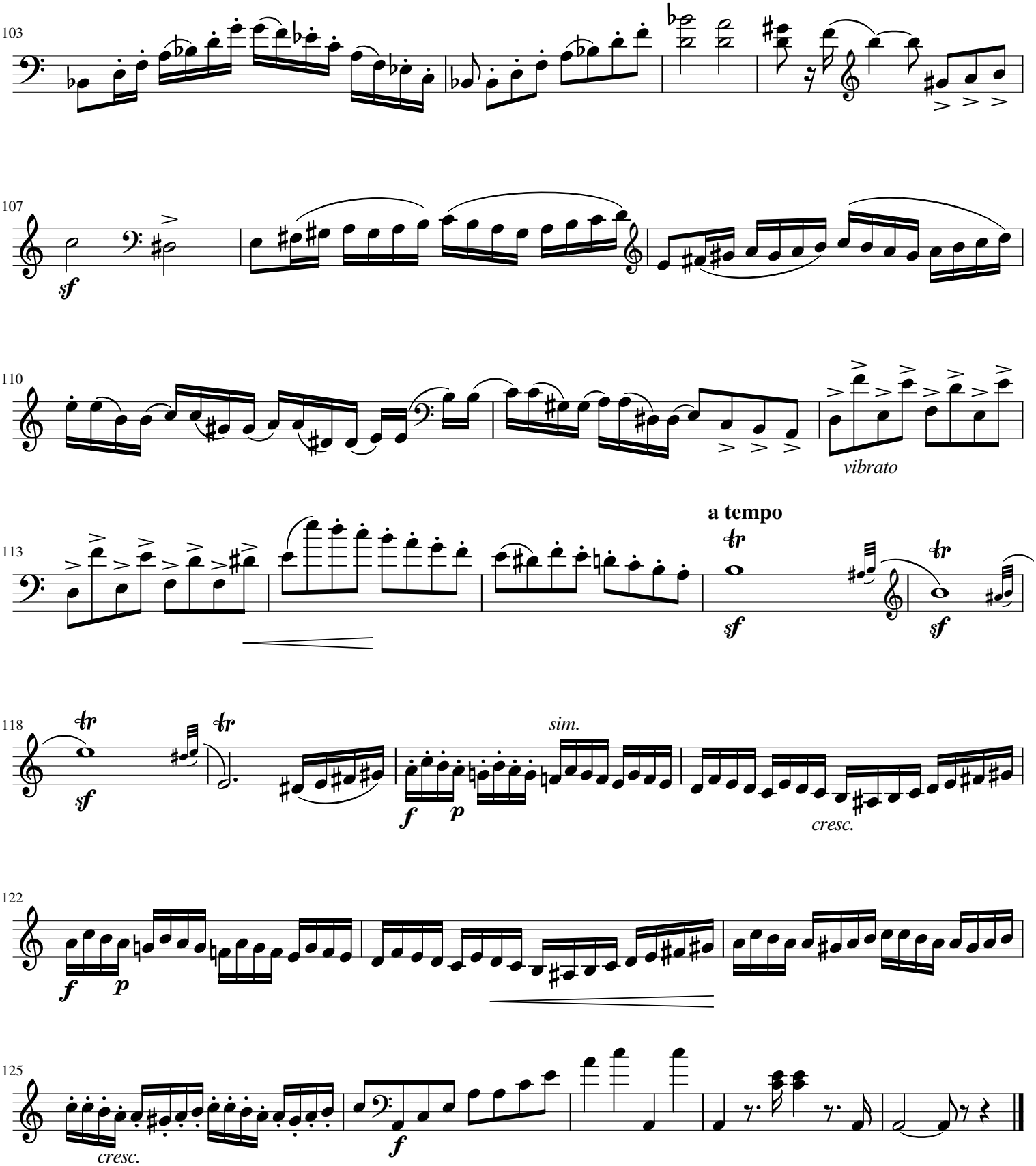

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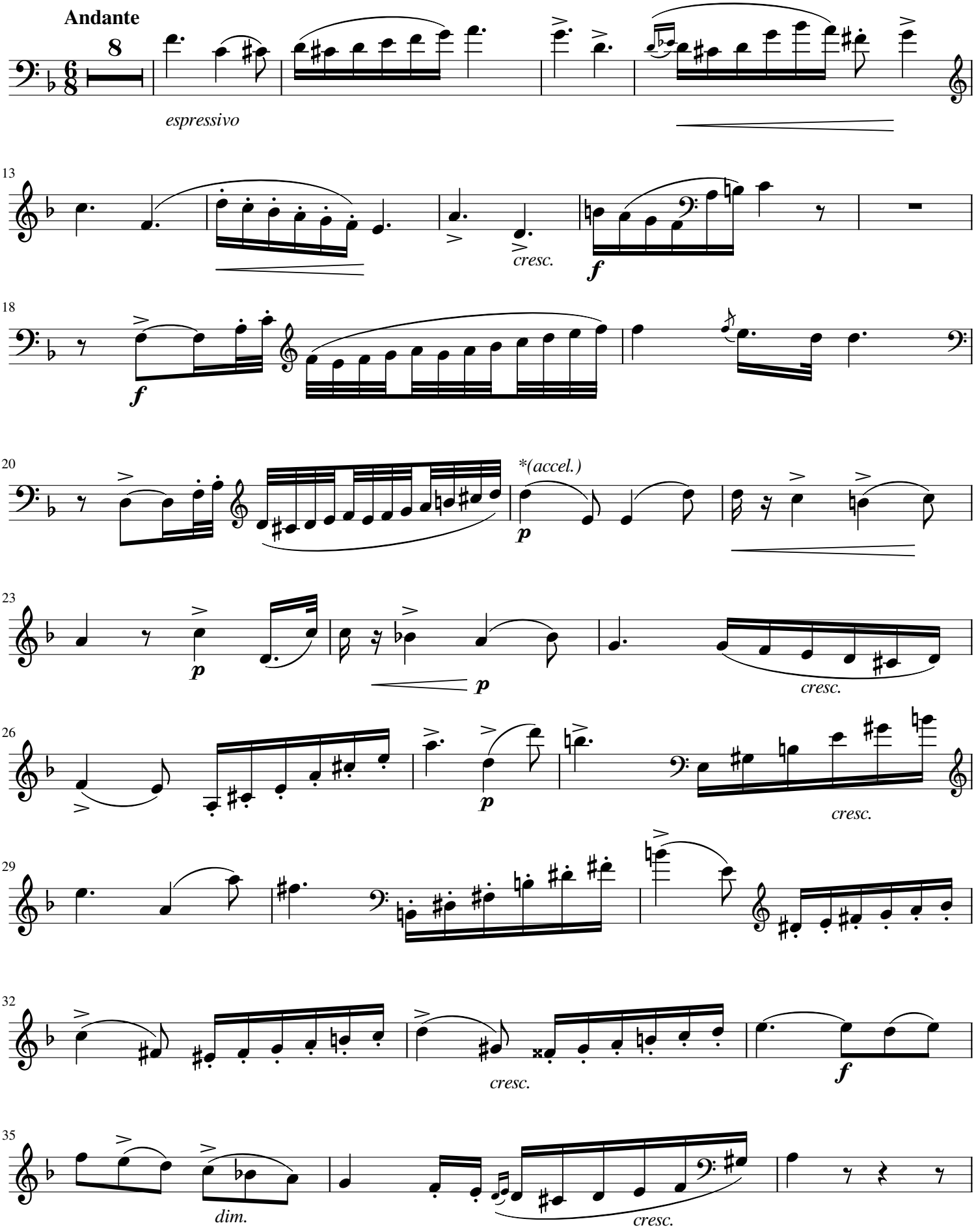

* Marked in pencil

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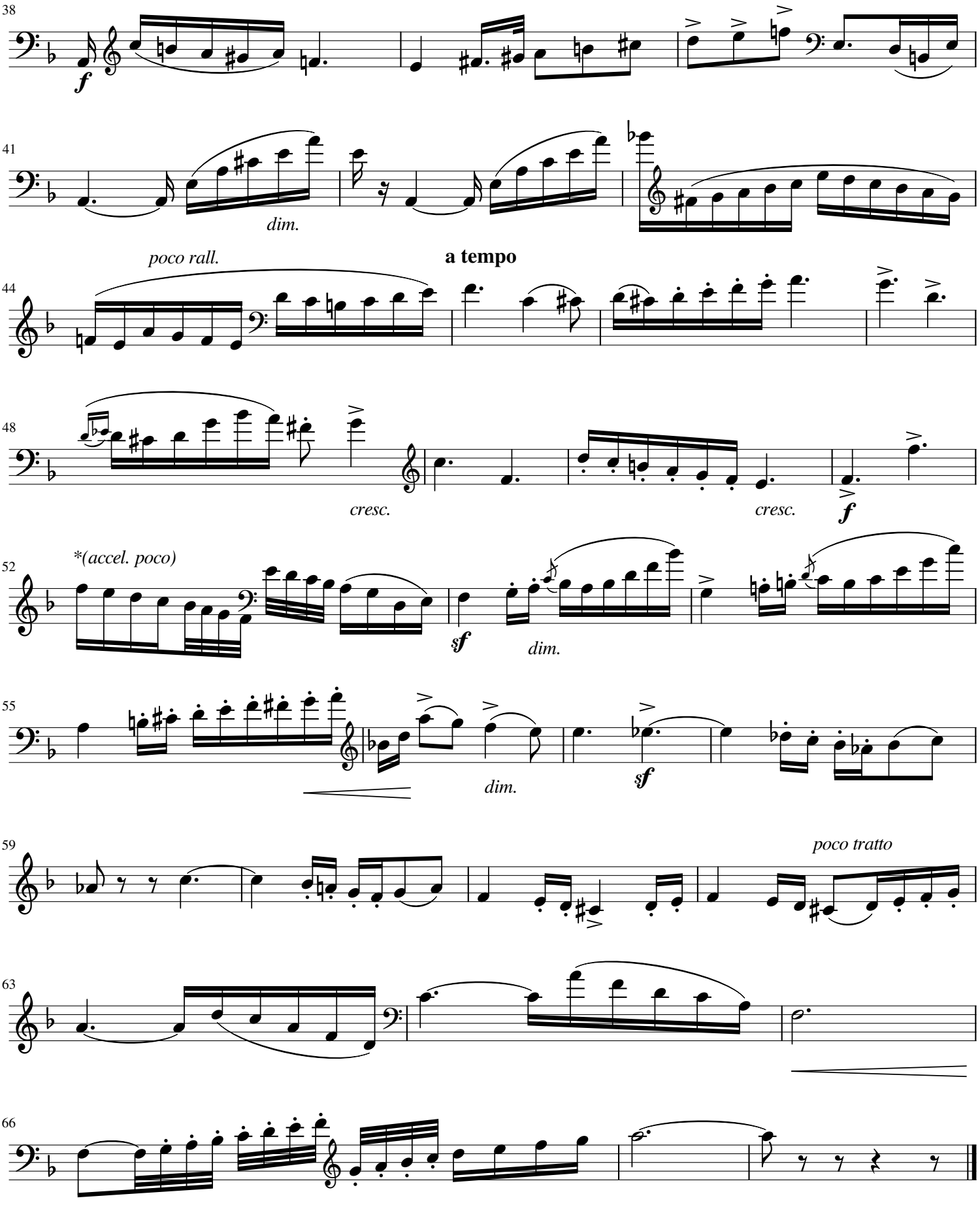

* Marked in pencil

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Double Bass Concerto No.2

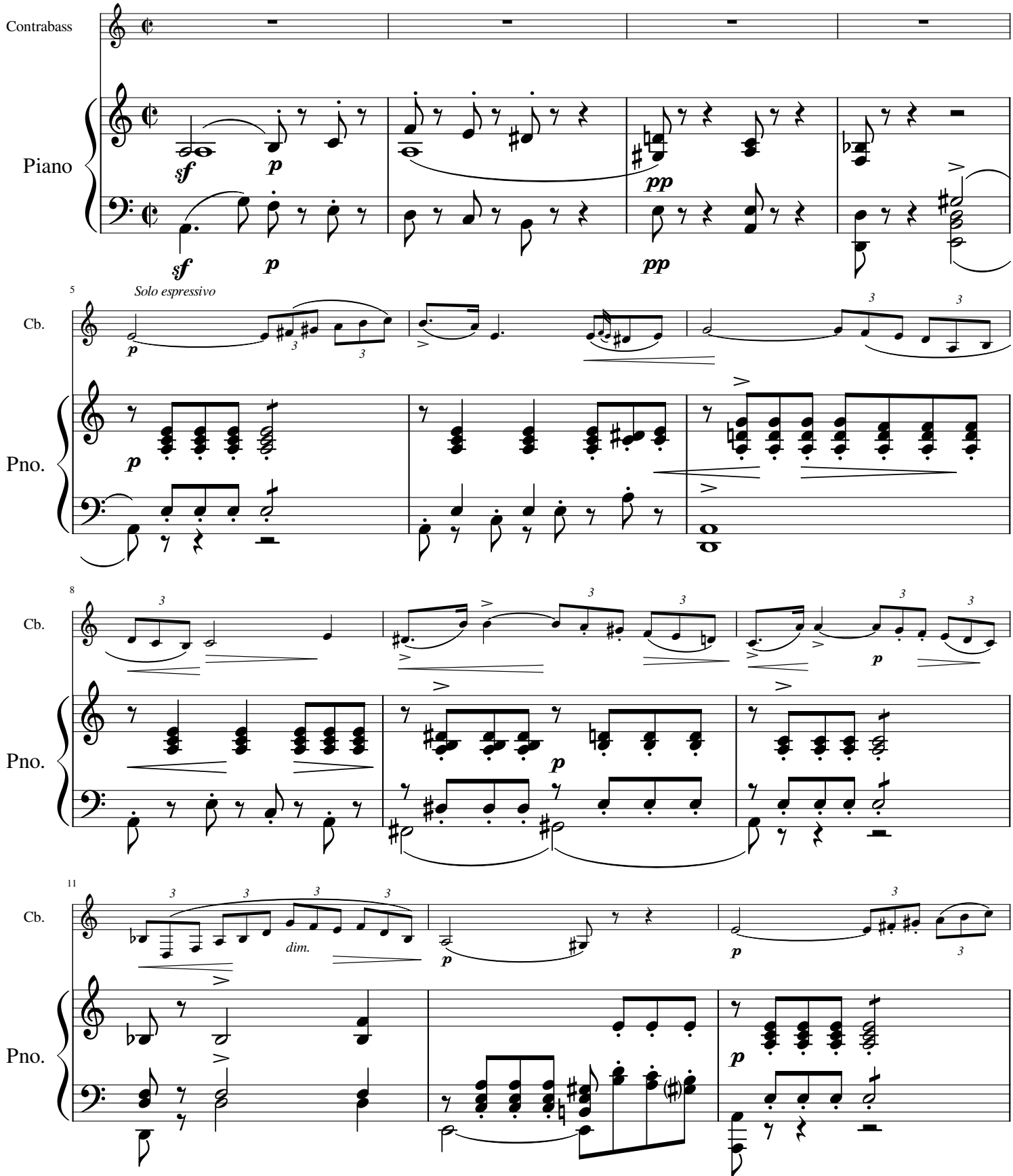
In A minor for bass in orchestra tuning (E-A-d-g)
Transposed from the B minor manuscript for bass and piano

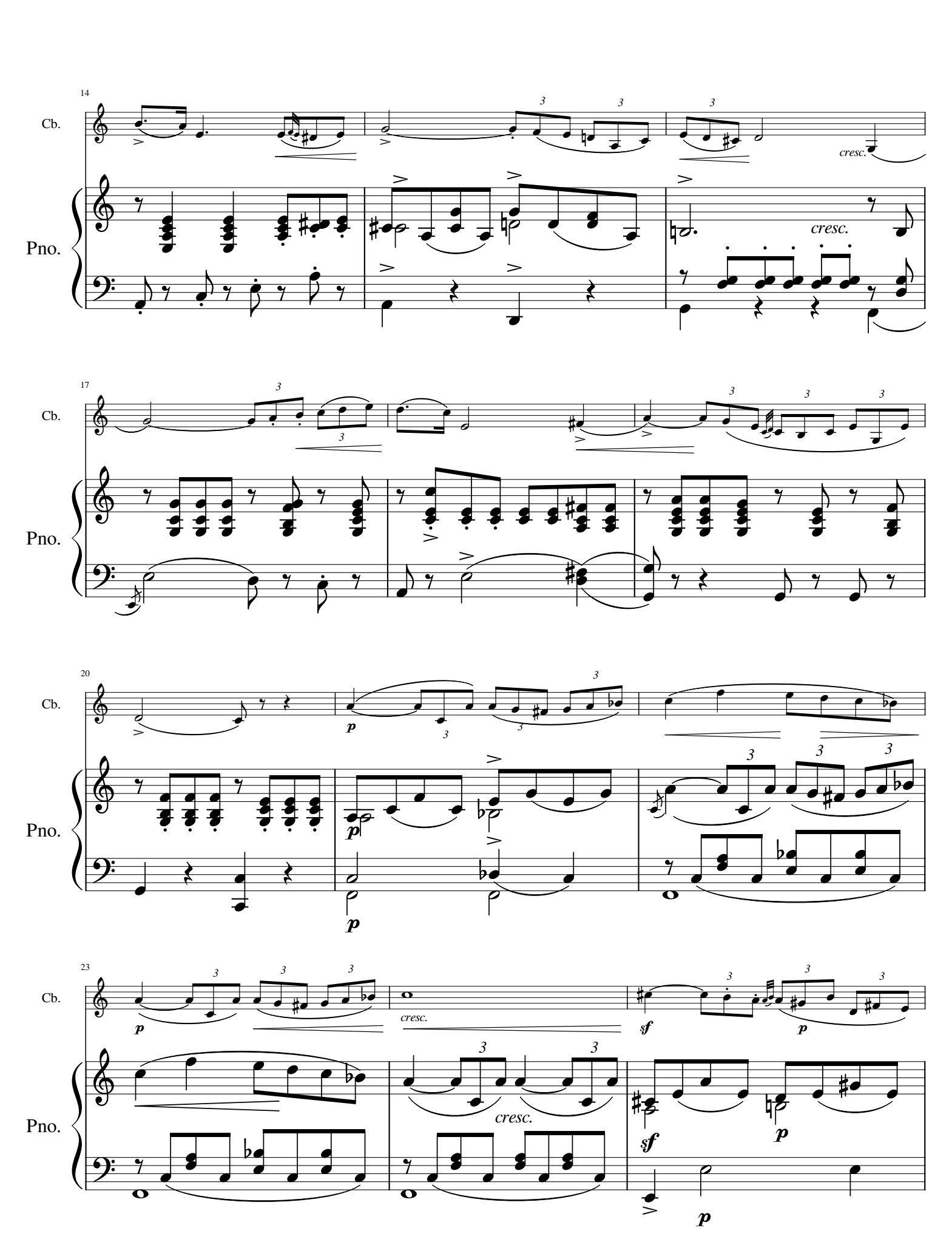
Arr/Ed. Isaac Trapkus

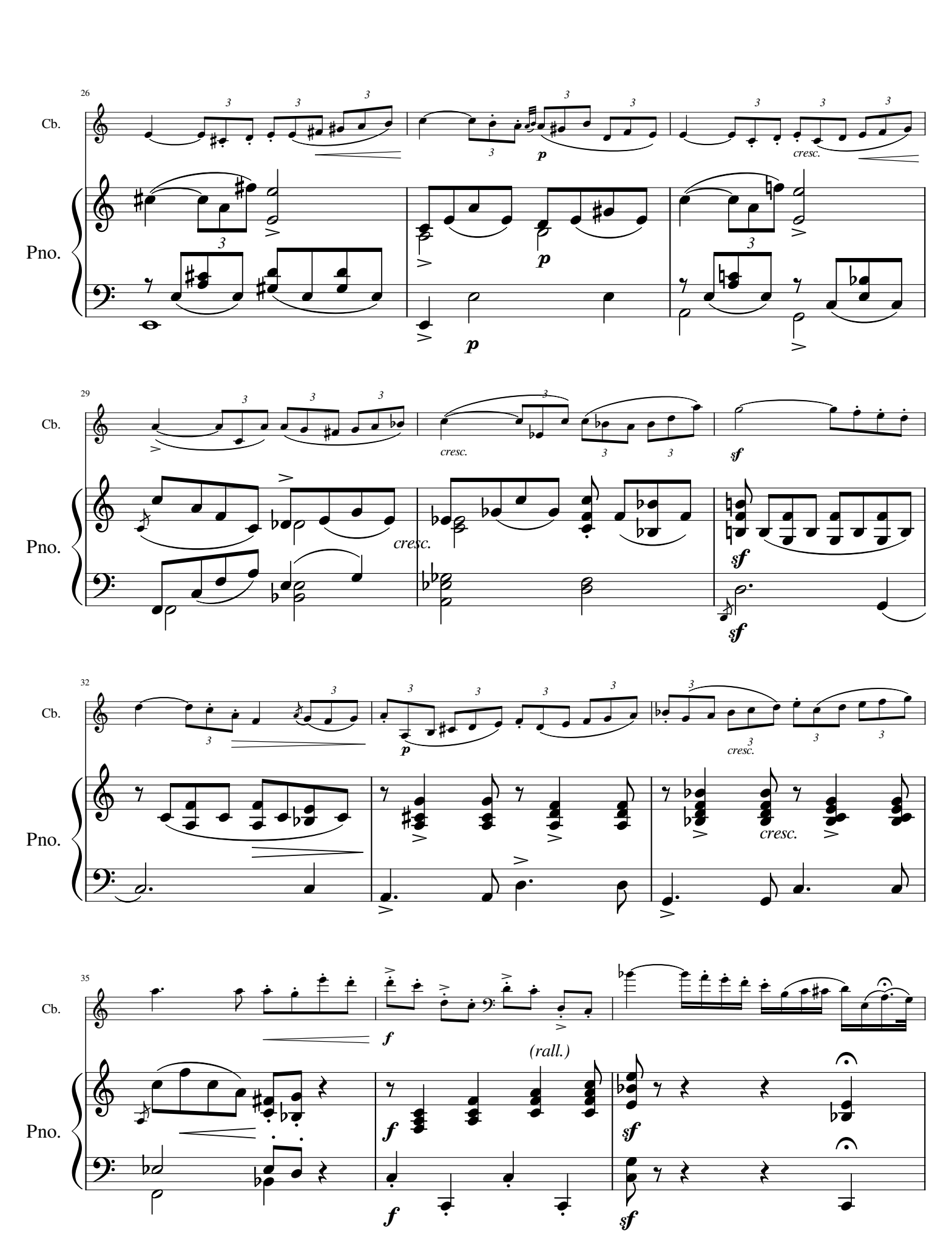
Giovanni Bottesini
(1821-1889)

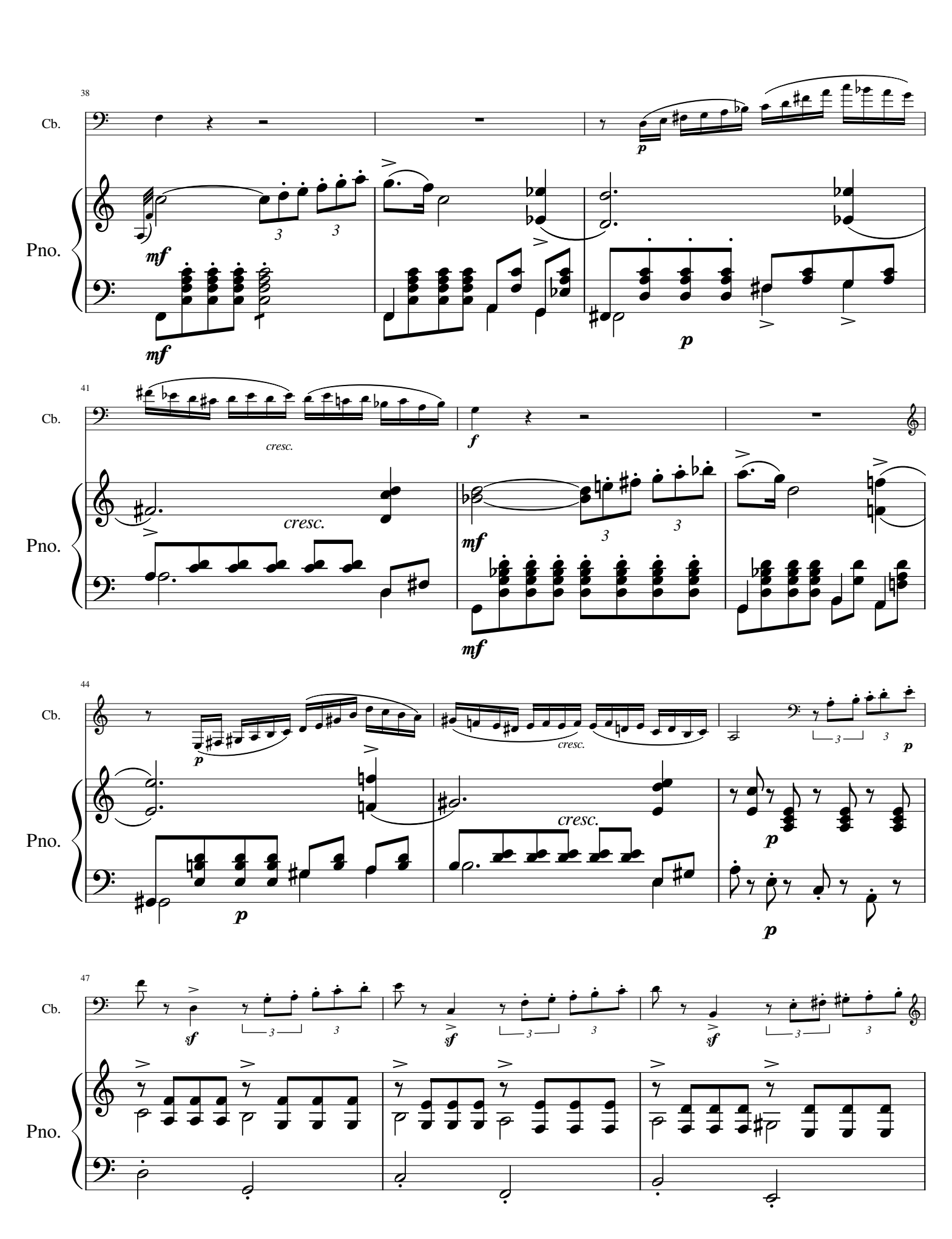
I

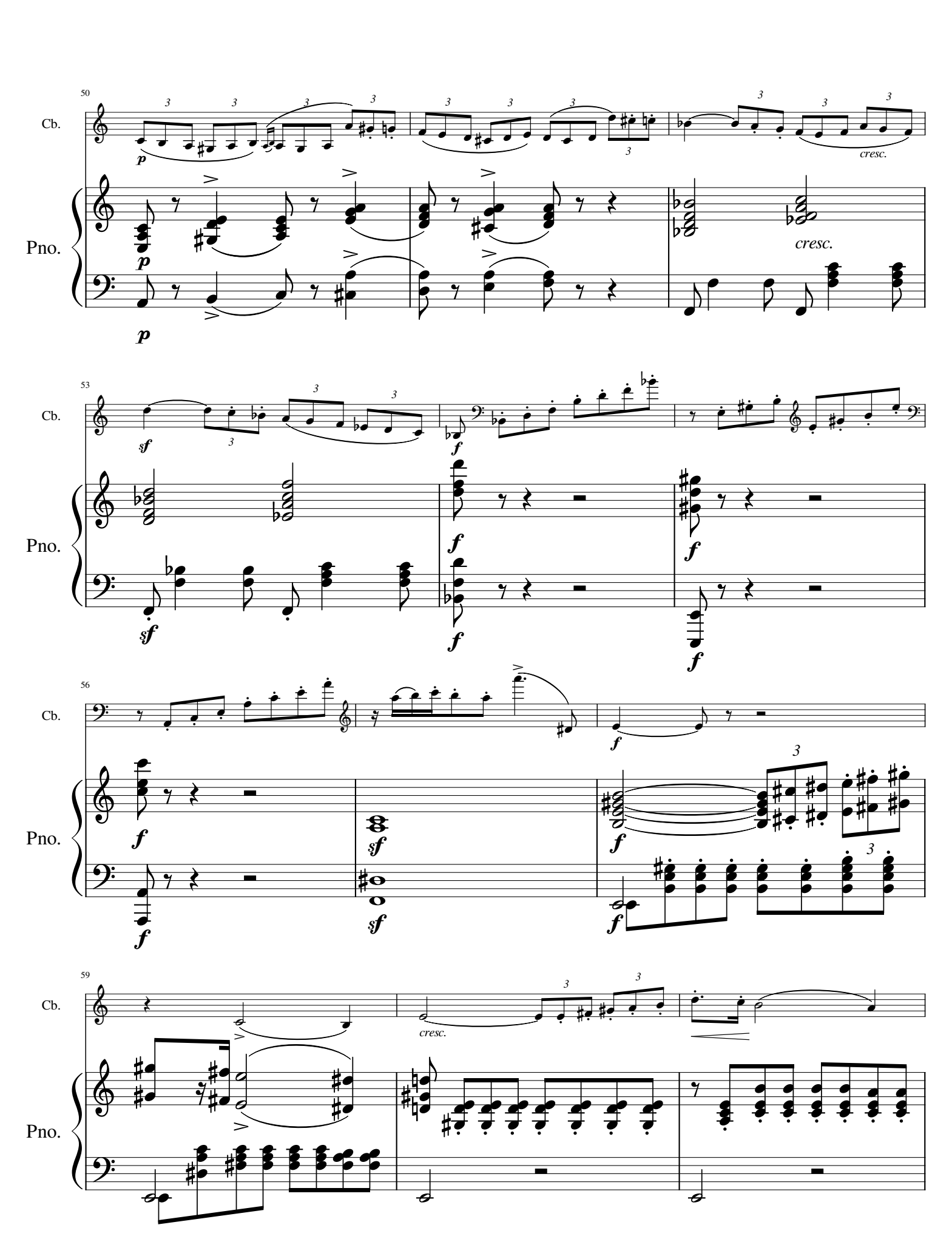
Allegro Moderato

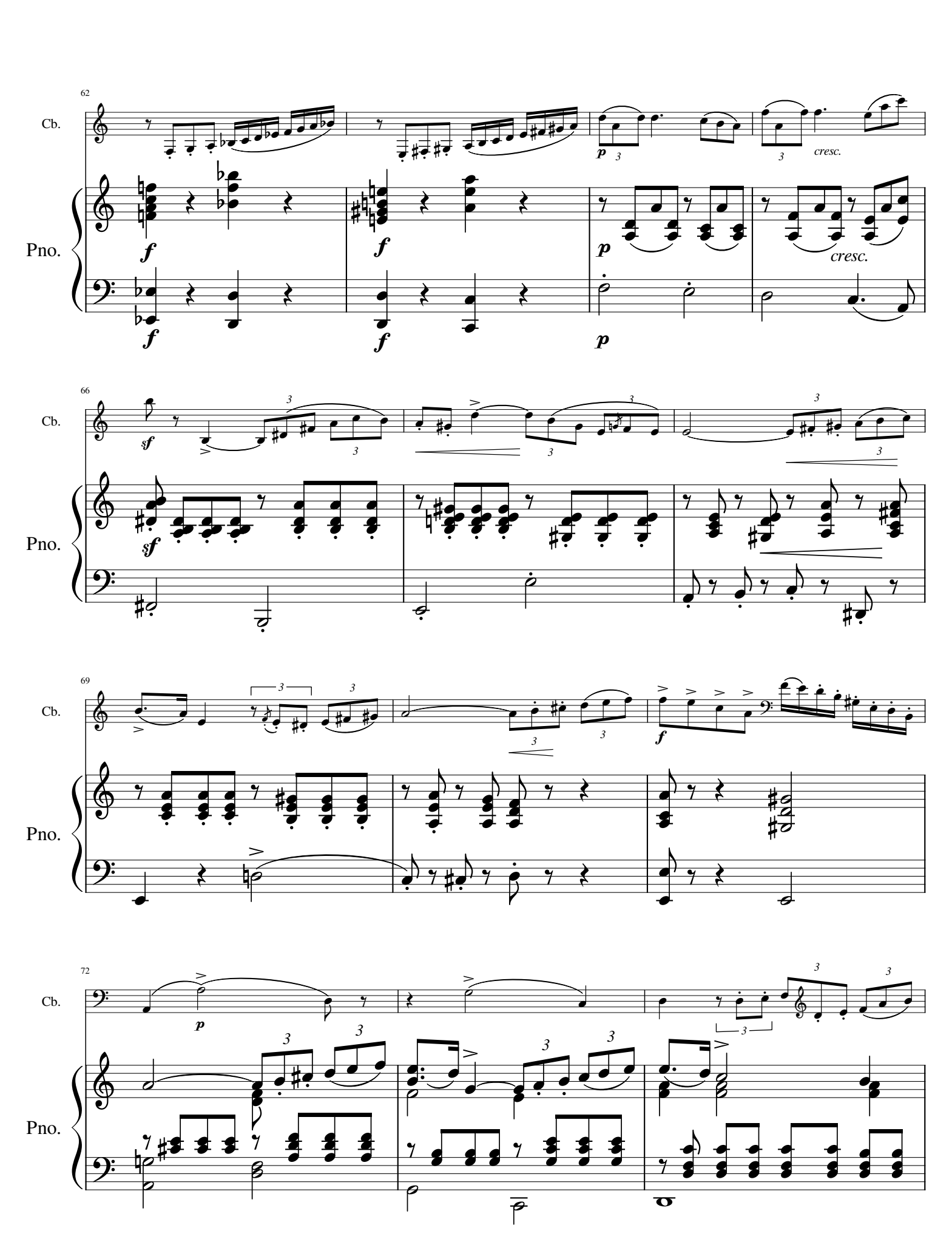


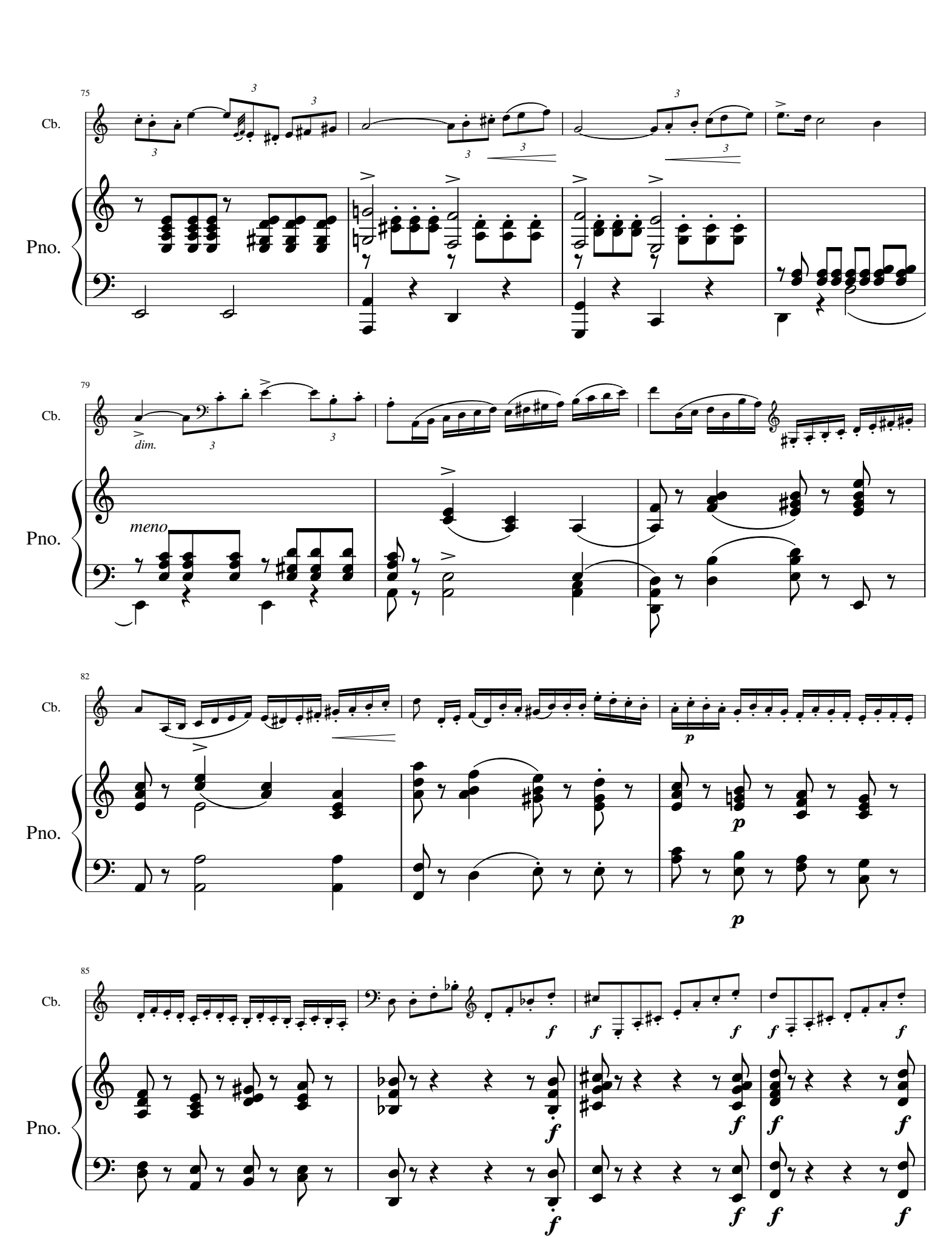

14
Cb.
Pno.
cresc.
cresc.
17
Cb.
Pno.
20
Cb.
Pno.
p
p
23
Cb.
Pno.
p
cresc.
sf
p
cresc.
sf
p
p

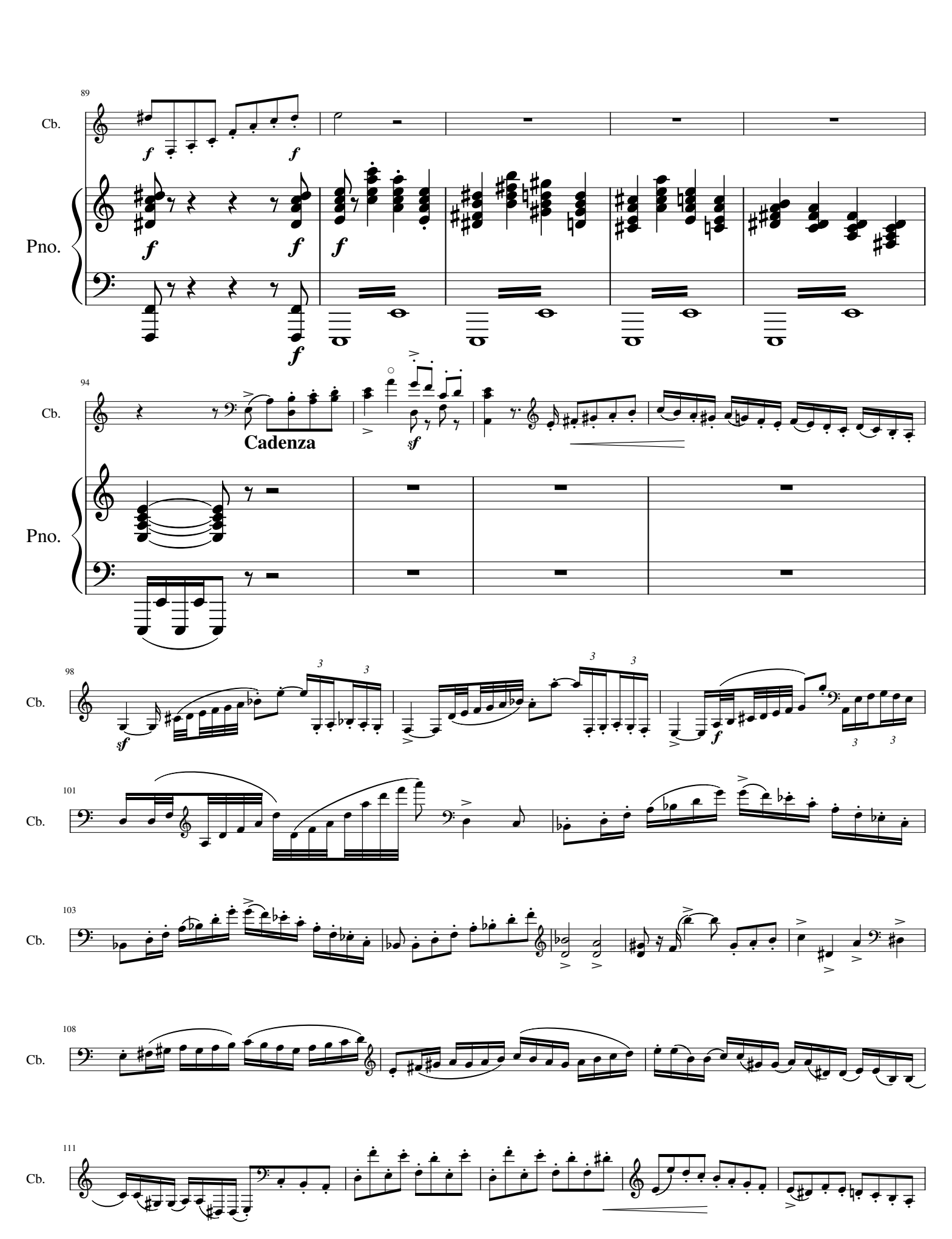

26
Cb.
Pno.
p
cresc.
29
sf
32
35
f
(rall.)

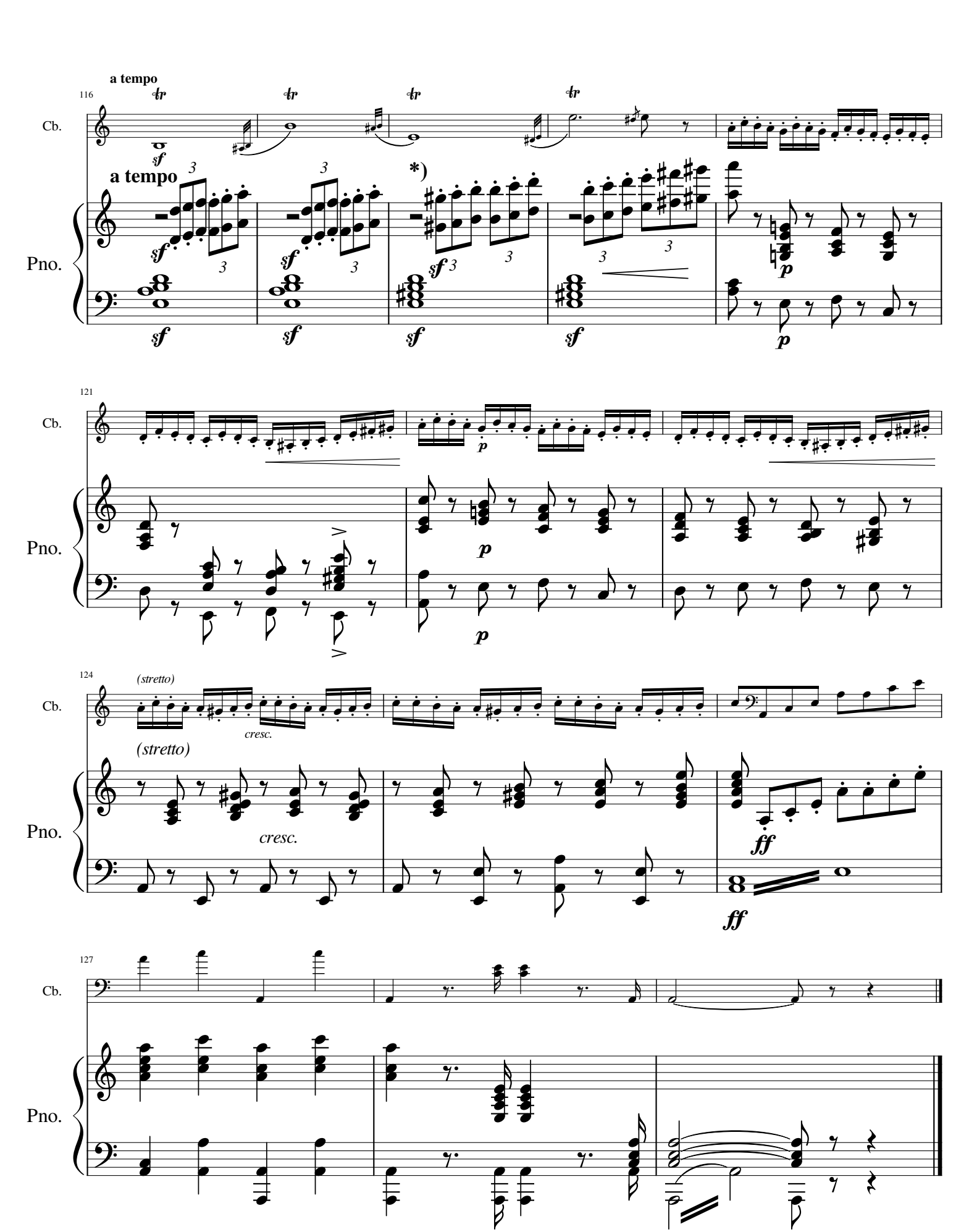

38
Cb.
Pno.
mf
mf
p
41
Cb.
Pno.
cresc.
cresc.
f
mf
mf
44
Cb.
Pno.
p
cresc.
cresc.
p
p
47
Cb.
Pno.
sf
sf
sf


50
Cb.
Pno.
p
cresc.
53
sf
f
56
59


62
Cb.
Pno.
f
f
f
p
p
3
3
cresc.
cresc.
66
Cb.
Pno.
sf
sf
3
3
3
3
3
69
Cb.
Pno.
f
3
3
3
72
Cb.
Pno.
p
3
3
3
3
3
3


75
Cb.
Pno.
79
Cb.
dim.
Pno.
meno
82
Cb.
Pno.
85
Cb.
Pno.

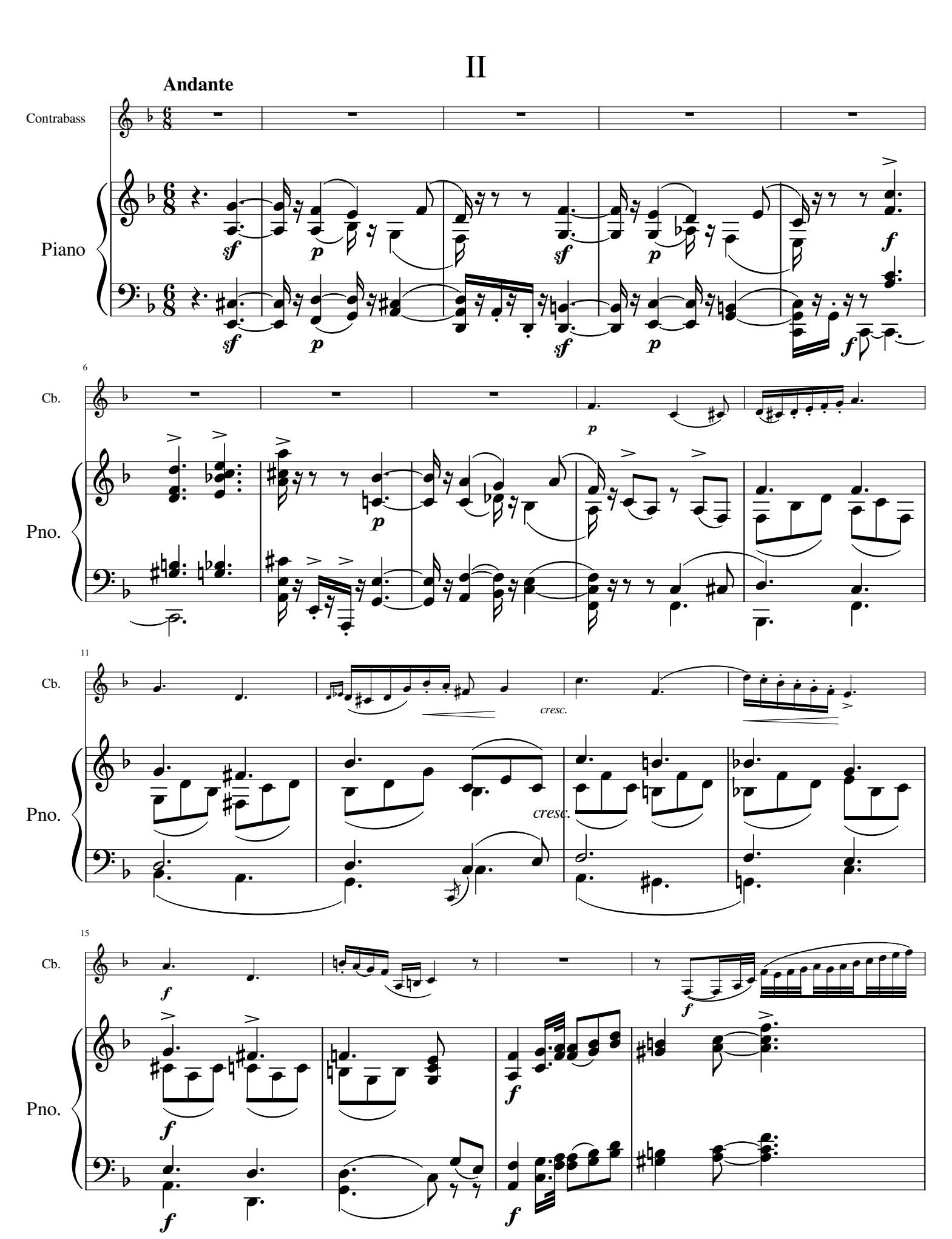

89
Cb.
Pno.
94
Cadenza
98
101
103
108
111

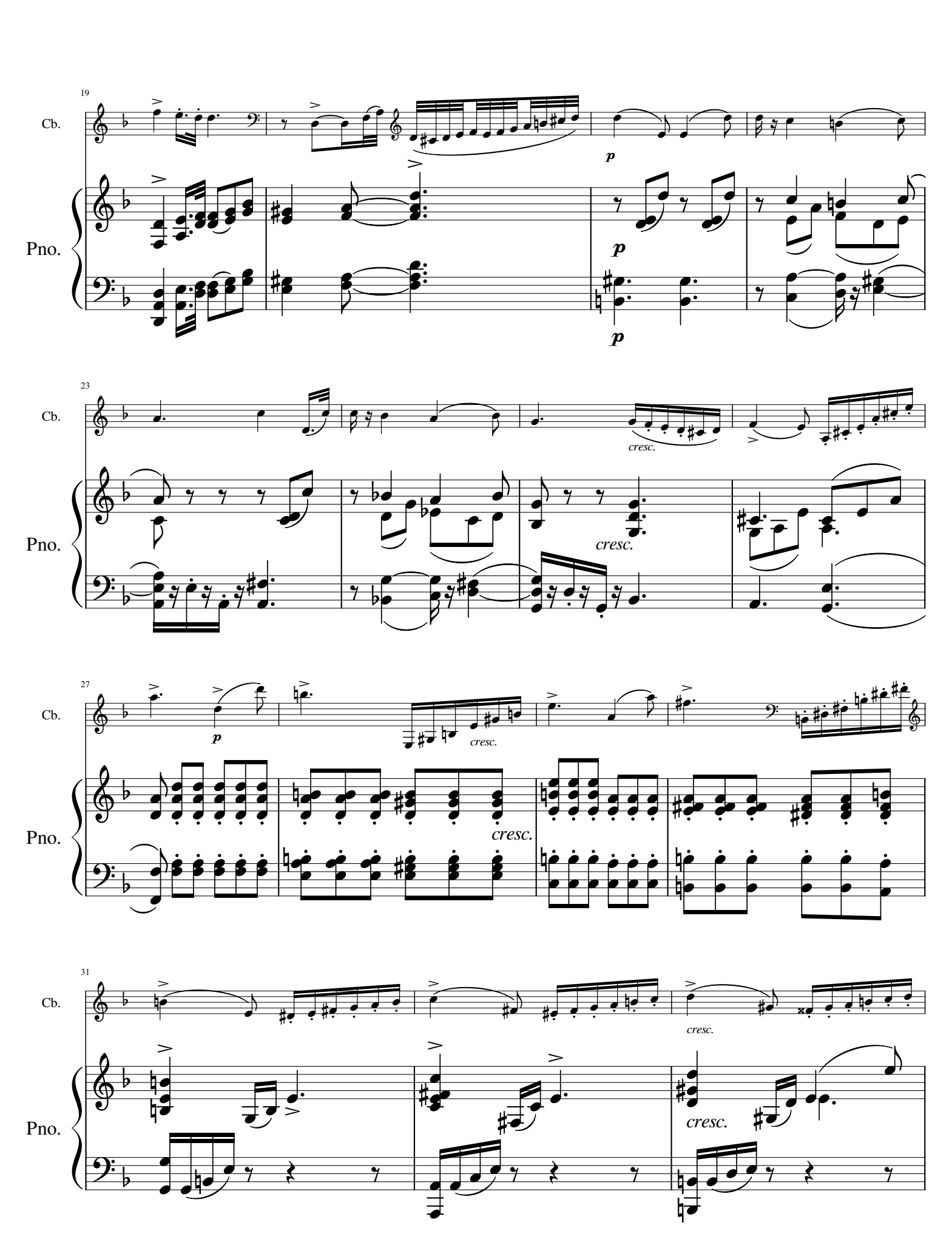


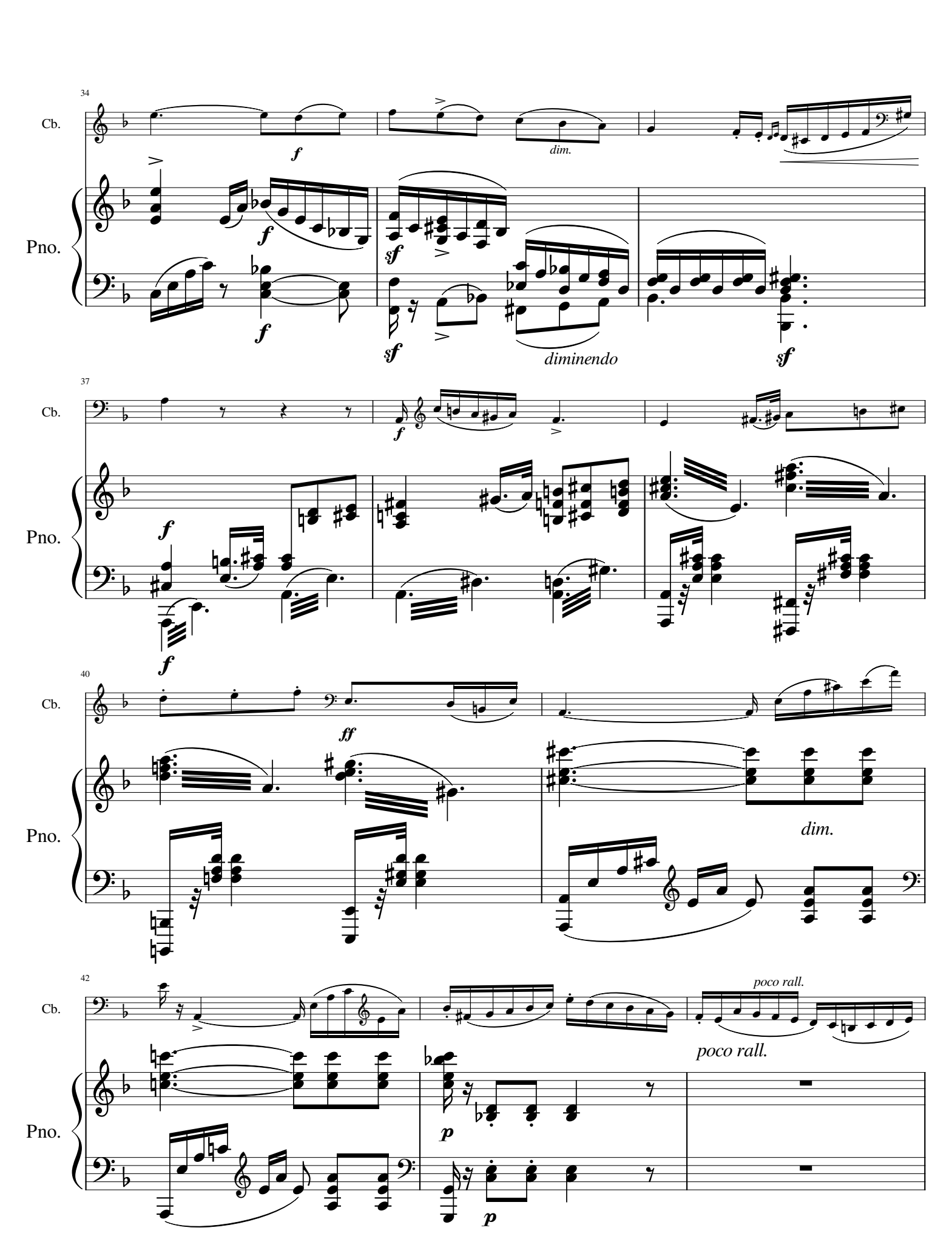
*) Measures 118 and 119 of the solo line differ in Bottesini's other transcriptions of this concerto. Some bassists may prefer to play m.118 an octave higher and then m.119 an octave lower with varying pickups into m.120.

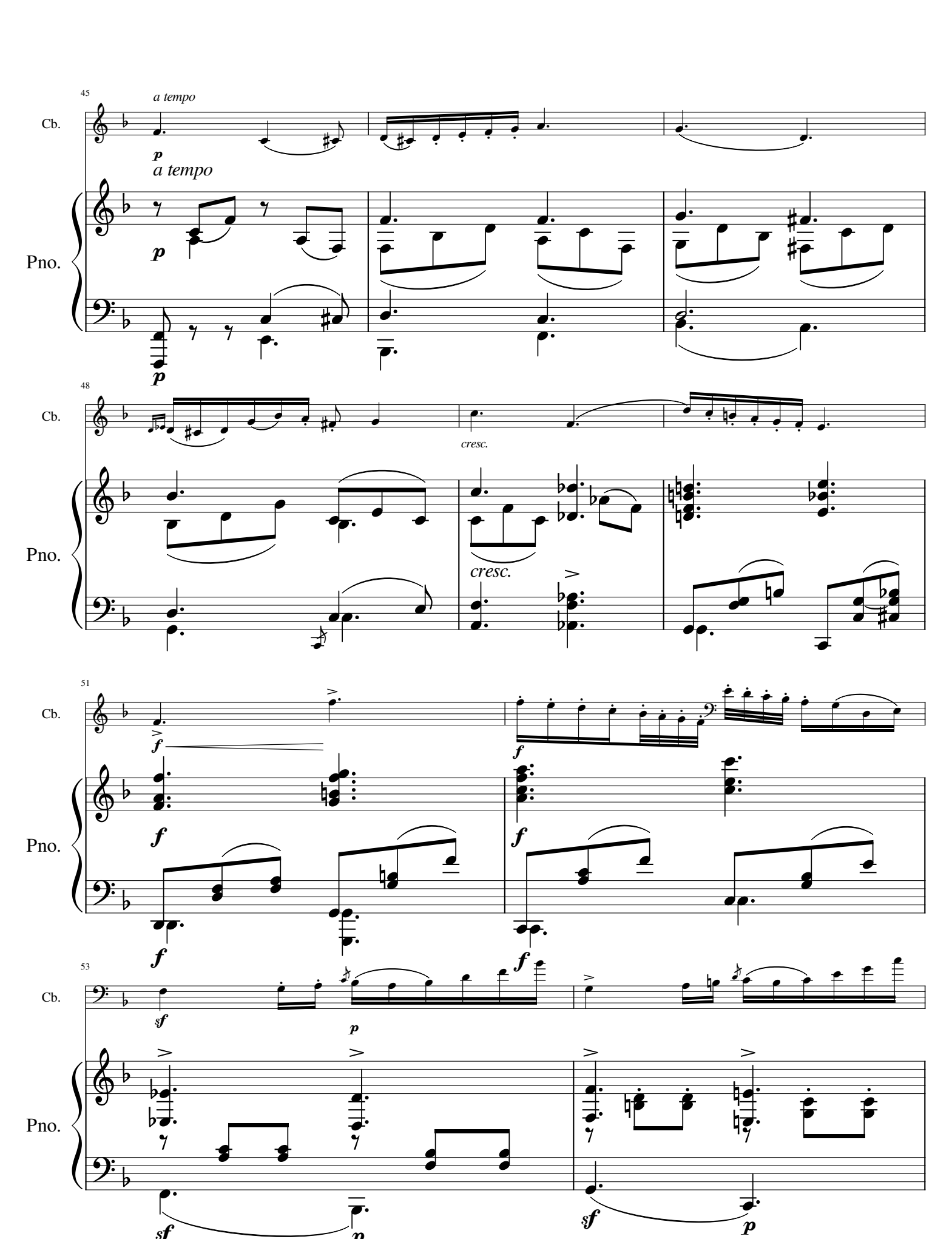
II

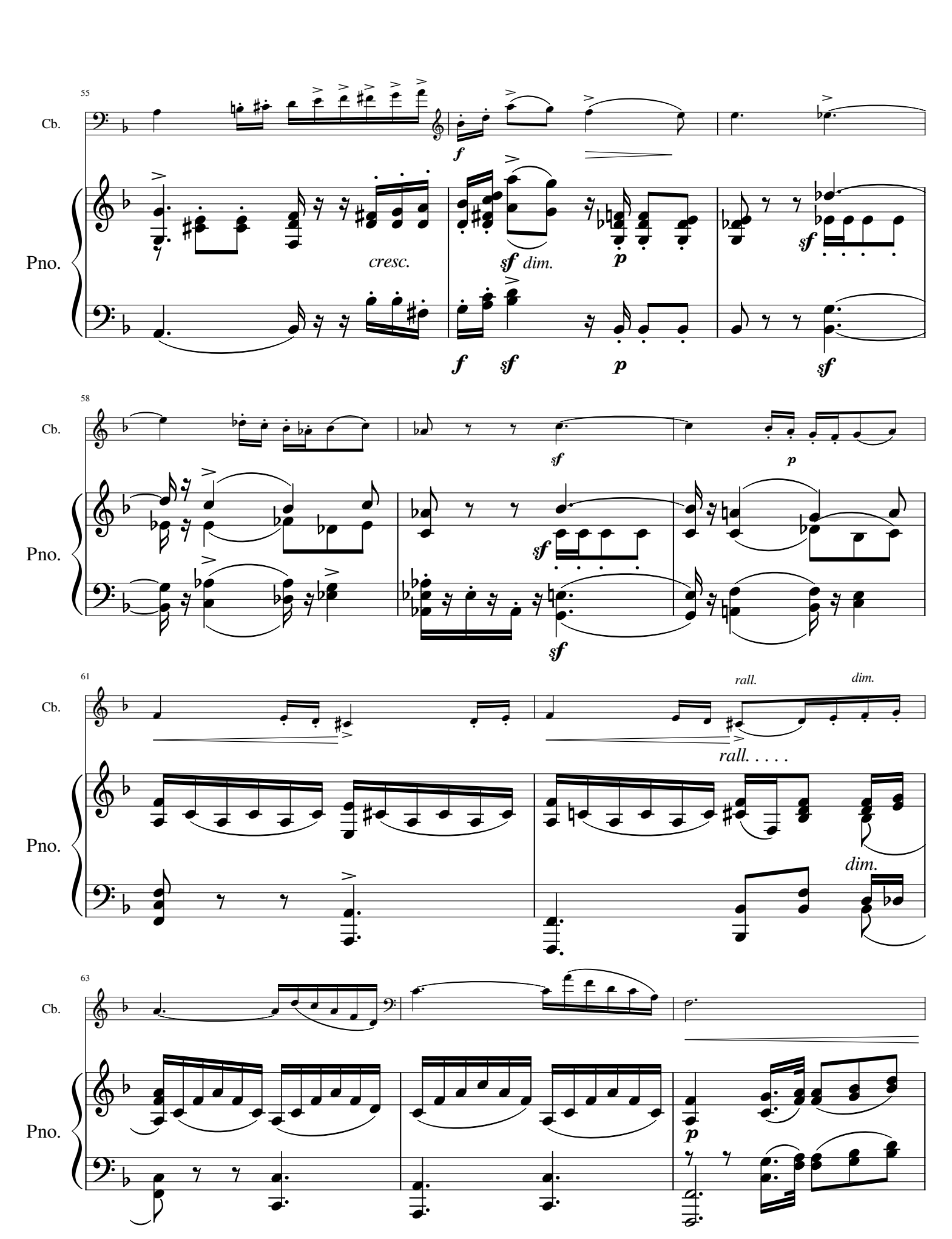
Andante

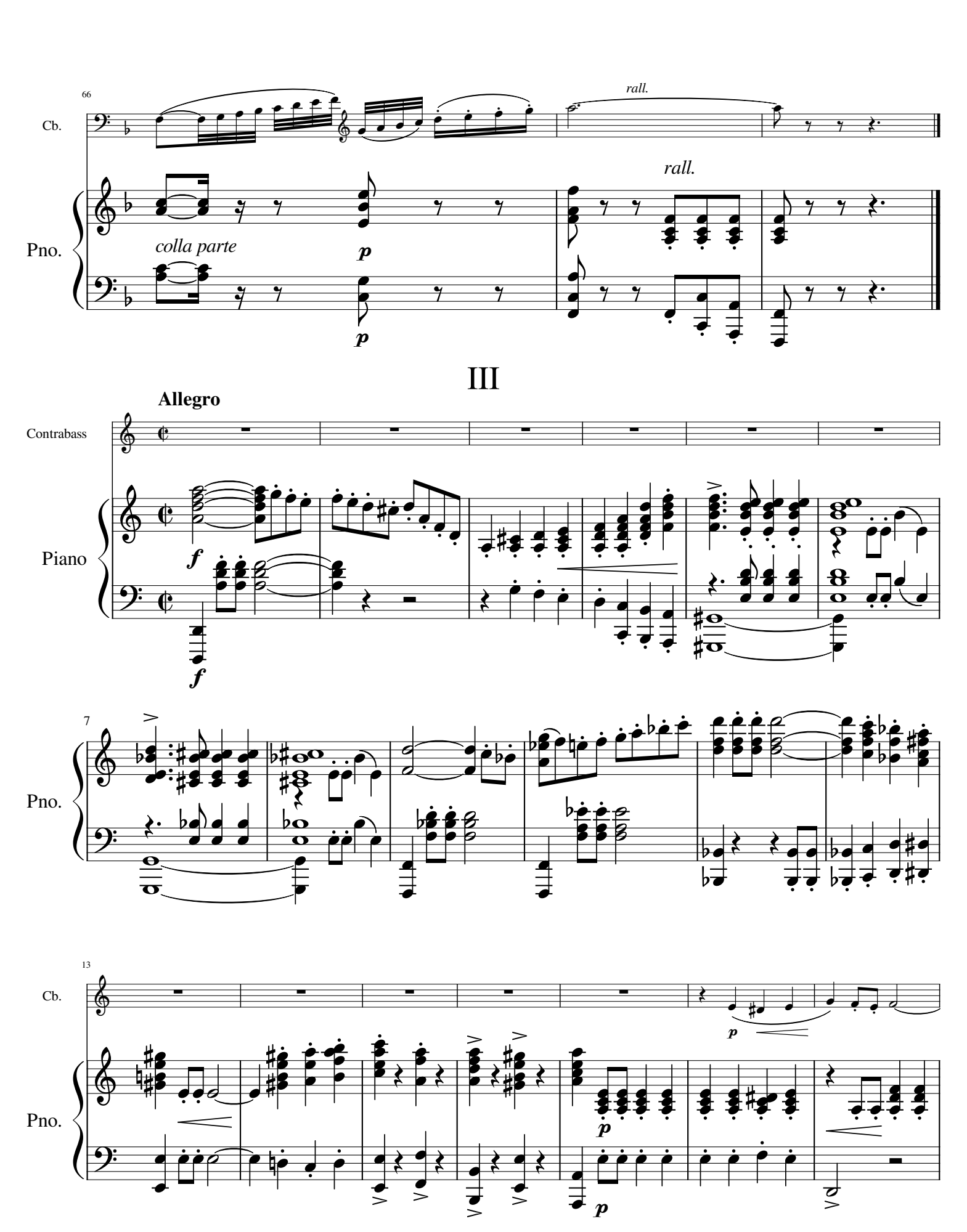

Contrabass
Piano
sf
p
sf
p
sf
p
f
6
Cb.
Pno.
p
p
11
Cb.
Pno.
cresc.
cresc.
15
Cb.
Pno.
f
f
f
f
f
f


19
Cb.
Pno.
p
p
p
23
Cb.
Pno.
cresc.
cresc.
27
Cb.
Pno.
p
cresc.
cresc.
31
Cb.
Pno.
cresc.
cresc.


34
Cb.
Pno.
f
dim.
sf
diminendo
37
ff
dim.
poco rall.
p


45
a tempo
Cb.
p
a tempo
Pno.
p
p
48
Cb.
cresc.
Pno.
cresc.
51
Cb.
f
f
Pno.
f
f
f
53
Cb.
sf
p
Pno.
sf
p
sf
p


55
Cb.
Pno.
f
cresc.
sf dim.
p
sf
f sf p sf
58
Cb.
Pno.
sf
p
sf
sf
61
Cb.
Pno.
rall.
dim.
rall. . . . .
dim.
63
Cb.
Pno.
p


66
Cb.
rall.
Pno.
colla parte
p
rall.
p
III
Allegro
Contrabass
Piano
f
f
7
Pno.
13
Cb.
p
Pno.
p
p