

БОЛЬШОЙ КОНЦЕРТНЫЙ ДУЭТ  
для скрипки и контрабаса с оркестром

Дж. Боттезини (1821-1889)

Allegro maestoso

Flauti *f*

Oboi *f* *Soli*

Fagotti *f*

Corni in F *f*

Violini I *f*

Violini II *f*

Violi *f*

Celli *f*

Contrabassi *f*

Fl. *p* *cresc.* *sf* *f*

Ob. *p* *cresc.* *sf* *f*

Fag. *p* *cresc.* *sf* *f*

Cor. *p* *cresc.* *sf* *f*

S.Vln. *f*

S.Cb. *f*

Vln. I *pizz.* *p* *cresc.* *sf* *f* *arco*

Vln. II *pizz.* *p* *cresc.* *sf* *f* *arco*

Vcl. *pizz.* *p* *cresc.* *sf* *f* *arco*

Cb. *pizz.* *p* *cresc.* *sf* *f* *arco*

Fl.  
Ob.  
Fag.  
Cor.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Vln. I

Vln. II  
S.Cb.

Vln. I  
S.Cb.

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Lento (Andante)

Vln. I

S.Vln. *sfz*

S.Cb. *sfz*

Vln. I *Lento Andante* *Adagio* *p* *V*

Vln. II *p* *V*

Vla. *p*

Vcl. *p*

Cb. *p*

Fl. *f*

Ob. *f*

Fag. *f*

Cor. *f*

Vln. *4*

S.Cb. *sf* *sf*

Vln. I *V* *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

Vln. *tr*

S.Cb. *tr*

5  $\text{♩} = 30$

Vln. I  
S.Cb.

**Lento** (*mola*) *poco rit.*  $\text{♩} = 30$  *poco*

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Cor.  
Vln. I  
S.Cb.

6

Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

Cor.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system contains the first six staves of the score. The Cor. part has a few notes in the final measure. The S.Cb. part has a complex, fast-moving line. The Vln. I and Vln. II parts have similar rhythmic patterns. The Vla. part has a steady eighth-note accompaniment. The Vc. and Cb. parts have simpler, more rhythmic lines.

7

S.Vln.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system contains the next six staves. A rehearsal mark '7' is placed above the first measure of the S.Vln. part. The S.Vln. part has a melodic line with some rests. The S.Cb. part continues with a similar rhythmic pattern. The Vln. I and Vln. II parts have more complex rhythmic figures. The Vla. part continues with its eighth-note accompaniment. The Vc. and Cb. parts have simple rhythmic lines.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This system contains the final six staves of the score. The S.Vln. part has a melodic line with some rests. The S.Cb. part continues with a similar rhythmic pattern. The Vln. I and Vln. II parts have more complex rhythmic figures. The Vla. part continues with its eighth-note accompaniment. The Vc. and Cb. parts have simple rhythmic lines.

Fl. *p stringendo* *cresc.*

Ob. *mp* *cresc.*

Fag. *p* *cresc.*

Cor. *p* *cresc.*

Vln. *tr*

S.Cb. *tr*

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vll. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

*stringendo*

Fl.

Ob.

Fag.

Cor.

Vln.

S.Cb.

Vln. I

Vln. II

Vll.

Vc.

Cb.

8 **Molto cantabile**

First system of the musical score, measures 8-10. The score includes parts for S.Vln., S.Cb., Vln. I, Vln. II, Vii., and Vc. The key signature is two sharps (F# and C#). The tempo is **Molto cantabile**. Measure 8 features a complex rhythmic pattern in the S.Vln. and S.Cb. parts. Measure 9 is marked *pizz.* (pizzicato) for all string parts. Measure 10 is marked *sempre spiccato* for the S.Cb. part.

Second system of the musical score, measures 11-13. The S.Vln. part has a melodic line with slurs. The S.Cb. part has a rhythmic accompaniment. The string parts (Vln. I, Vln. II, Vii., Vc.) play a steady accompaniment.

Third system of the musical score, measures 14-16. The S.Vln. part has a melodic line with slurs. The S.Cb. part has a rhythmic accompaniment. The string parts (Vln. I, Vln. II, Vii., Vc.) play a steady accompaniment. Measure 14 is marked *arco* for the Vc. part, and measure 15 is marked *pizz.* for the Vc. part.

1. Vln.  
S. Cb.  
Vln. I  
Vln. II  
Vla.  
Vc.

1. Vln.  
S. Cb.  
Vln. I  
Vln. II  
Vla.  
Vc.

9 Allegro maestoso

Fl.  
Ob.  
Fag.  
Cor.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



poco rall.

Fl.

Ob.

Fag.

Cor.

Vln. I

Vln. II

Vl.

Vc.

*pp*

*cresc.*

*f*

*V*

10

S.Vln.

S.Cb.

Vln. I

Vln. II

Vl.

Vc.

Cb.

*f*

*atempo* →

S.Vln.

S.Cb.

Vln. I

Vln. II

Vl.

Vc.

Cb.

*ff*

*ff*

11

Ob. *p*

Fag. *p* (8<sup>va</sup>)

I. Vln. *pizz.*

S. Cb. *pizz.*

Vln. I *p* *pizz.* *mf*

Vln. II *pizz.* *mf*

Vii. *pizz.* *mf*

Vc. *pizz.* *p* *mf*

I. Vln. *mf*

S. Cb. *mf*

Vln. I *mf*

Vln. II *mf*

Vii. *mf*

Vc. *mf*

*poco meno*

12

Cor. *mp* *dim.*

I. Vln. *dim.*

S. Cb. *dim.*

Vii. *arco*

Vc. *arco* *p* *dim.* *arco*

Cb. *p*

*sost.*

Fl.  
Ob.  
Fag.

Cor.

13

S.Vln.

S.Cb.

*sost.*  
*arco*

*sempre*

Vln. I

Vln. II

Vll.

Vc.

Cb.

S.Vln.  
S.Cb.

S.Vln.  
S.Cb.

S.Vln.  
S.Cb.

S.Vln.  
S.Cb.

14

S.Vln.  
S.Cb.

Violin I and Cello parts, measures 14-15. The Violin I part features a melodic line with slurs and ties, while the Cello part provides a rhythmic accompaniment with eighth-note patterns.

Measures 15-16. This system includes Violin I, Violin II, Viola, and Cello parts. Measure 15 is marked with a box containing the number 15. Dynamic markings include *p* (piano) and *f* (forte). The Violin I part has a melodic line with slurs, while the other instruments provide a steady accompaniment.

Measures 16-17. This system includes Violin I, Cello, Violin II, Viola, and Cello parts. Measure 16 is marked with a box containing the number 16. The Violin I part features a complex, fast-moving melodic line with many slurs. The Cello part has a melodic line with slurs and ties. The word *sempre* is written at the end of the system. Dynamic markings include *p* (piano).

Cor.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vli.

Vc.

Cb.

*mp*

Cor.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vli.

Vc.

Cb.

17

*f*

*mp*

Cor.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cor.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. *mf*

Cor. *mp*

Vln. I *f*

S.Cb. *f*

Vln. II

Vla.

Vc.

Cb.

Fl. *mp*

Ob. *mp*

Fag. *mp*

Vln. I *tr* *sf* *tr* *sf* *tr* *sf*

S.Cb. *tr* *sf* *tr* *sf* *tr* *sf*

Vln. II

Vla.

Vc.

Cb.

18

Mosso

Fl. *f* *sf*

Ob. *f*

Fag. *f*

Cor. *f*

S.Vln. *f* *sf* **19**

S.Cb. *f* *sf* *sf*

Vln. I *f* *sf* *sf*

Vln. II *f* *sf* *sf*

Vla. *f*

Vcl. *f*

Cb. *f*

*cresc.*

*tr.*

*sfes*

S.Cb. *8* *1*

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vcl. *pizz.* *p*

Cb. *pizz.* *p*

S.Cb.

Vln. I *poco rit.* *a tempo*

Vln. II *poco rit.* *a tempo*

Vla. *poco rit.* *a tempo*

Vcl. *poco rit.* *a tempo*

Cb. *poco rit.* *a tempo*



Fl. *p*

Ob. *p*

Fag. *p*

Cor. *p*

20

C.Vln. *arco*  
*p*

S.Cl. *arco*  
*p*

Vln. I *arco*  
*p*

Vln. II *arco*  
*p*

Vla. *arco*  
*p*

Vc. *arco*  
*p*

Cb. *arco*  
*p*

Cor. *p*

C.Vln.

S.Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

S.Vln.

S.Cb.

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

22

Ob.

Cor.

S.Vln.

S.Cb.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp pizz.* *p*

Fl.  
Ob.  
Cor.  
Vln.  
S.Cb.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl.  
Ob.  
Cor.  
Vln.  
S.Cb.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Vln.  
S.Cb.

*rit.* **Tempo I**

Cor.

23

S.Vln.

S.Cb.

Vln. I

Vln. II

Vii.

Vc.

Cb.

*pizz.*

*p*

*arco*



24

S.Vln.

S.Cb.

Vln. I

Vln. II

Vii.

Vc.

Cb.

Ob.

Fag.

Cor.

v.Vln.

S.Cb.

Vln. I

Vln. II

Vcl.

Cb.

*p*

Fl.

Cor.

v.Vln.

S.Cb.

Vln. I

Vln. II

Vcl.

Cb.

*mp*

25

Fl. *mp*

Ob. *mp*

Fag. *mp*

Cor.

S.Vln.

S.Cb.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Fl. *mp* *cresc.* *ff*

Ob. *mp* *cresc.* *ff*

Fag. *mp* *cresc.* *ff*

Cor. *mp* *cresc.* *ff*

26 S.Vln. *ff*

S.Cb. *ff*

Vln. I *mp* *cresc.* *ff*

Vln. II *mp* *cresc.* *ff*

Vla. *mp* *cresc.* *ff*

Vcl. *mp* *cresc.* *ff*

Cb. *mp* *cresc.* *ff*