

# Double Bass Concerto No.2

Arr/Ed. Isaac Trapkus

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

Giovanni Bottesini  
(1821-1889)

I

**Allegro Moderato**

The musical score consists of eight staves of music for two instruments: Contrabass and Piano. The score is in common time and A minor. The piano part includes dynamic markings such as *sforzando* (*sf*), *piano* (*p*), *pp*, and *dim.* (diminuendo). The piano part also features slurs and grace notes. Measure numbers 1 through 11 are indicated at the beginning of each staff. The piano part has a section labeled "Solo espressivo" starting at measure 5. Measures 11 and 12 show a transition with dynamic changes and harmonic shifts. The score concludes with a final section starting at measure 13.

14

Cb.

Pno.

cresc.

17

Cb.

Pno.

cresc.

20

Cb.

Pno.

p

23

Cb.

Pno.

cresc.

s<sup>f</sup>

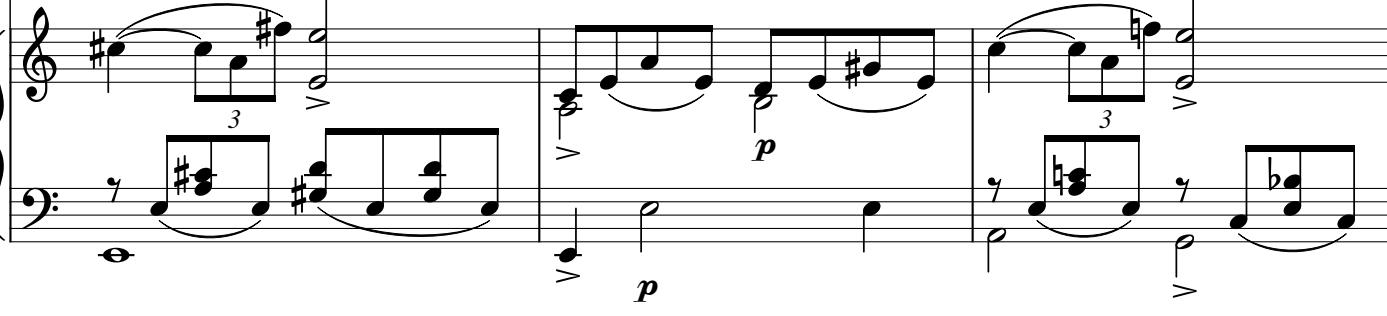
p

v

p

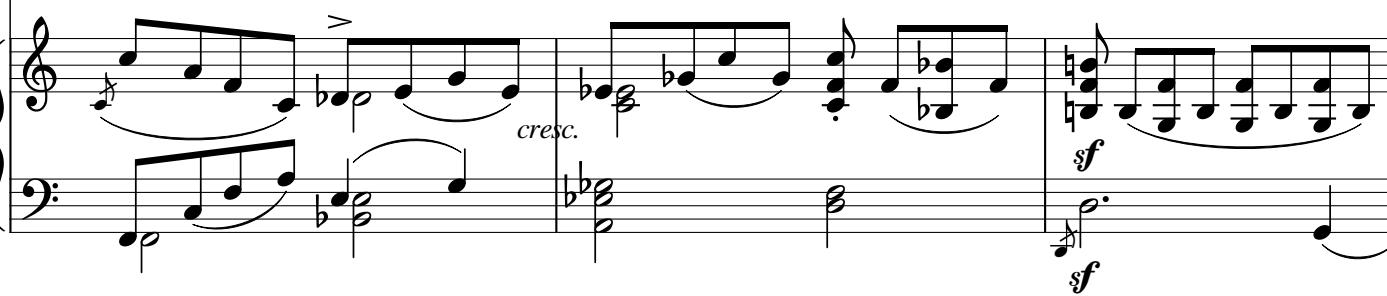
26

Cb. 

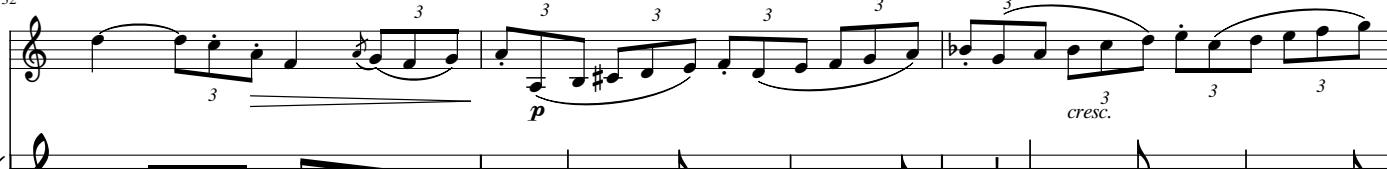
Pno. 

29

Cb. 

Pno. 

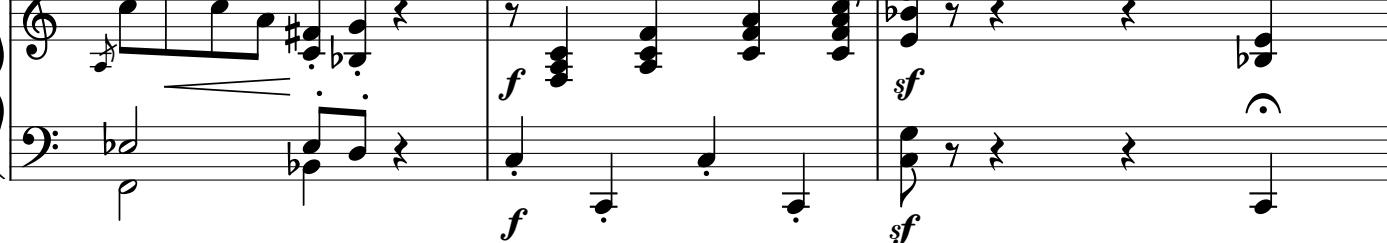
32

Cb. 

Pno. 

35

Cb. 

Pno. 

38

Cb. Pno.

41

Cb. Pno.

44

Cb. Pno.

47

Cb. Pno.

50

Cb. cresc.

Pno. cresc.

**p**

53

Cb. f

Pno. f

56

Cb. f 3

Pno. sf f 3

59

Cb. cresc. f

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. 

Pno.

98

Cb. 

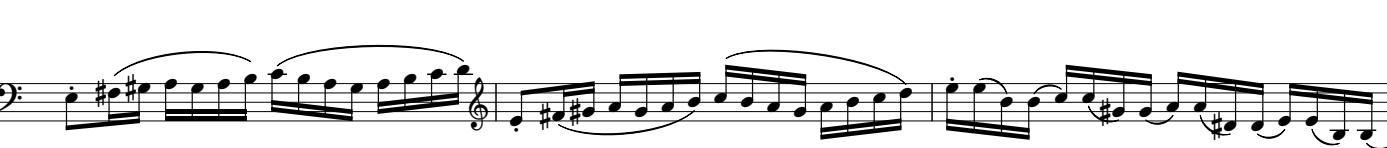
101

Cb. 

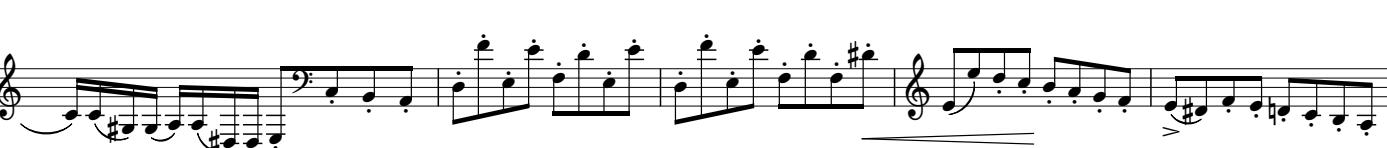
103

Cb. 

108

Cb. 

111

Cb. 

116 *a tempo*  
 Cb. *tr* *tr* *tr* *tr*  
 Pno. *s<sup>f</sup>* *s<sup>f</sup>* *s<sup>f</sup>* *s<sup>f</sup>* *p*  
 \*) *s<sup>f</sup>* *s<sup>f</sup>* *s<sup>f</sup>* *s<sup>f</sup>* *p*

121  
 Cb.  
 Pno. *p* *p*

124 *(stretto)*  
 Cb. *cresc.*  
 Pno. *cresc.* *ff* *ff*

127  
 Cb.  
 Pno.

\*) 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. Pno.

23

Cb. Pno.

27

Cb. Pno.

31

Cb. Pno.

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34

Cb. f dim.

Pno. f sf *diminendo* sf

37

Cb. f

Pno. f

40

Cb. ff

Pno. dim.

42

Cb. poco rall. poco rall.

Pno. p p

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

- Measure 34:** The Cello has eighth-note patterns with dynamics *f*, a crescendo, and *dim.*. The Piano has sixteenth-note chords with dynamics *f*, *sf*, *diminendo*, and *sf*.
- Measure 37:** The Cello has eighth-note patterns with a dynamic *f*. The Piano has sixteenth-note chords with a dynamic *f*.
- Measure 40:** The Cello has eighth-note patterns with a dynamic *ff*. The Piano has sixteenth-note chords with a dynamic *dim.*
- Measure 42:** The Cello has eighth-note patterns with dynamics *poco rall.* and *poco rall.*. The Piano has sixteenth-note chords with dynamics *p* and *p*.

45                    *a tempo*

Cb.                    *p*

Pno.                    *a tempo*

48                    *cresc.*

Cb.                    *cresc.*

Pno.                    *>*

51                    *f*

Cb.                    *f*

Pno.                    *f*

53                    *f*

Cb.                    *p*

Pno.                    *>*

*s>*

*p*

*s>*

*p*

55

Cb. 

Pno. 

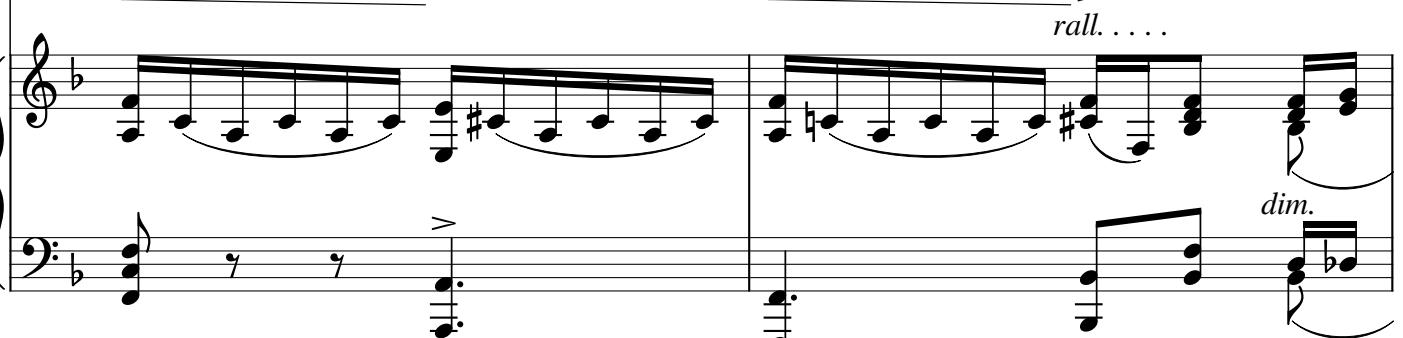
58

Cb. 

Pno. 

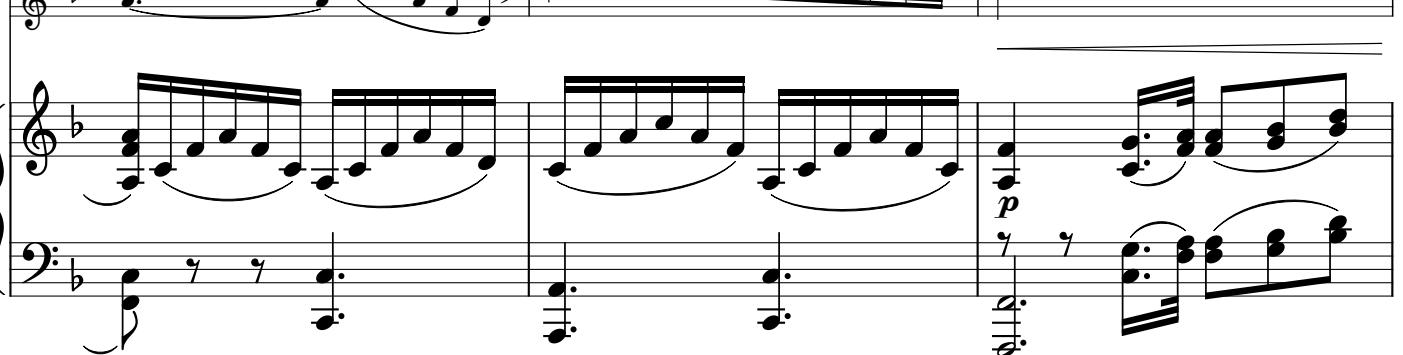
61

Cb. 

Pno. 

63

Cb. 

Pno. 

66

Cb.

Pno. *colla parte*

*p* *rall.*

*p* *rall.*

### III

**Allegro**

Contrabass

Piano *f*

Pno.

13

Cb.

Pno.

*p*

*p*

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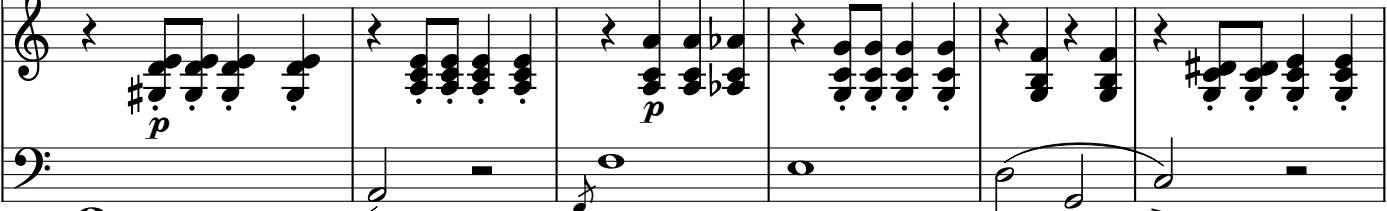
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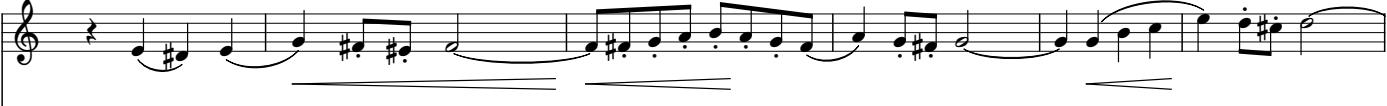
20

Cb. 

Pno. 

**p**

26

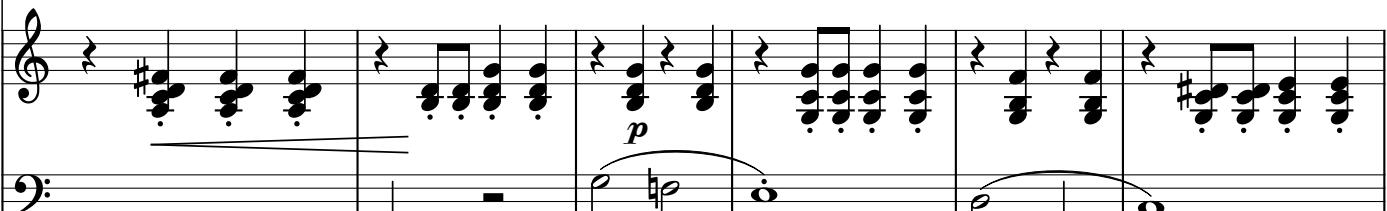
Cb. 

Pno. 

cresc.

32

Cb. 

Pno. 

**p**

38

Cb. 

Pno. 

cresc.

45

Cb. *f*

Pno. *f*

51

Cb. *cresc.*

Pno. *cresc.*

57

Cb.

Pno. *ff*

61

Cb.

Pno. *f*

64

Cb. Pno.

69

Cb. Pno.

75

Cb. Pno.

83

Cb. Pno.

89

Cb. *sforzando*

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

94

Cb. *p*

Pno. *p* *v*

99

Cb.

Pno. *sforzando* *p*

104

Cb. *sforzando*

Pno. *sforzando* *p*

109

Cb. *p* cresc. *f*

Pno. *p* cresc. *f*

115

Cb.

Pno.

119

Cb. *p* cresc. *f*

Pno. *p* cresc.

124

Cb.

Pno. *sf*

129

Cb.

Pno.

*p*

*p*

135

Cb.

Pno.

*v>*

*v>*

*v>*

140

Cb.

Pno.

*cresc.*

*cresc.*

*v>*

*v>*

145

Cb.

Pno.

*f*

*f*

*p*

*f*

*p*

150

Cb.

Pno.

155

Cb.

Pno.

160

Cb.

Pno.

165

Cb.

Pno.

170

Cb. > >

*Animando*

Pno. &

f

173

Cb. >

Pno. &

177

Cb. > > sf

Pno. &

p p

181

Cb. sf

Pno. &

p p

p

183

Cb.

Pno.

188

Cb.

Pno.

193

Cb.

Pno.

198

Cb.

Pno.

204

Cb.

Pno.

210

Cb.

Pno.

216

Cb.

Pno.

219

Cb.

Pno.

226

Cb.

Pno.

231

Cb.

Pno.

239

Cb.

Pno.

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