

Double Bass Concerto No.1

Ed. Isaac Trapkus
(b.1984)
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Transcribed from the manuscripts for bass and piano/orchestra

Giovanni Bottesini
(1821-1889)

Editor's Note: There are 4 surviving manuscripts of this piece - each with different markings. The manuscript in F# minor for bass and piano is visually the cleanest version, but also contains the most wrong notes - possibly the work of a copyist. This edition takes the common elements from each manuscript while giving some extra weight to the markings of the F# minor piano version, since, despite its faults, it is likely the most recent version. This part does not contain any additional interpretive markings of my own.

I

Allegro moderato 75

84

93

98

104

108

114

121

f *dim.* *sf* *p* *poco trattenuto* *a tempo* *f* *p* *cresc.* *sf*

127 *f*

131 *f*

133 *p*

137 *sf* *f* *dim.*

141 *p* *pp* *pp*

149 *sf*

155 *poco rall.*

161 *p* *f* *dim.*

a tempo *)

164

*) Since this double-stop is not playable with harmonics, it is reasonable to assume the bottom note is to be played the first time and the top note is to be played the second time.

168 *sf p*

171 *cresc.*

174 *sf*

180 *cresc.*

186 *f* *dim.*

193 *pp*

196 *p*

199 *p p*

204 *sf sf* *cresc.*

208 *poco tratto* *sf* *cresc.* **6**

218 *)

p *poco tratto* **)

226

231

234

238

241 *f*

247 ***)

251

255 *cresc.*

258 *f* *con forza* *sf* *trattenuto*

*) This pickup is a quarter note in the manuscripts for full orchestra.

**) The last two triplet notes of this measure are written as a dotted 8th and 16th in the orchestral manuscripts.

***) There is no B (Si) in the orchestral manuscripts and the preceding E (Mi) is instead an 8th note.

Blank for page turn

266 **Cadenza**

f

272

278

281 *p*

f

284

287 *sostenuto*

290 *cresc.*

292 *f* *grandioso*

295 *sf* *cresc.*

3 *3* *3* *3*

299 *sf* *3* *3* *3* *3*

302

f

305

con forza

p
poco rit.

308

p

311

quasi a tempo

f

ff

317

f

p

crescendo

320

trattenendo

p

324

crescendo

327

ff

332

ritenuto

ritenuto

*) There is no E (Mi) in the orchestral manuscripts and the preceding A (La) is instead an 8th note

II

Andante

4

*) This 16th note is a rest in the orchestral manuscripts

31

34

36

39

42

45

51

53

56

58

p

p

p

p

poco rit.

a tempo

pp

dim.

rall.

III

Allegro con fuoco

27

brillante *sf*

scherzoso *f* *p*

cresc.

f *p*

sf

cresc.

sf *sf* *sf*

p

p

75

78

81

84

89

93

114

121

132

138

*) In the orchestral manuscripts, this D (Re) is instead a G# (Sol#), a diminished 5th lower, and it is slurred into the A (La).

144

149

153

158

162

167

175

183

188

193

202

p

f

cresc.

f

f

p

p

f

p

cresc.

f

p

scherzoso

cresc.

f

p

212

219

223

227

231

236

242

246

251

255

p

cresc.

p

cresc.

cresc.

**)*

*) In place of the last two beats of m. 245, the G minor piano manuscript has descending separate 8th notes: D-C-A-F#, and then up a half-step to a quarter-note G on the downbeat of m. 246.