

## 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](http://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 musical score excerpt shows the following measures:

- M. 184: Slurs over groups of notes.
- M. 185: Accent on beat 2 and three slurred quarters.
- M. 186: First slur going to the fifth note.
- M. 187: Continuation of slurs.
- M. 188: Slur hooking the end of the second slur, followed by a 'crash' dynamic.
- M. 189: Slur carrying over to the first 8th note.
- M. 190: Continuation of slurs.
- M. 191: Final measure of the excerpt.

(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

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

From the C minor manuscript for bass and strings

Giovanni Bottesini  
(1821-1889)

Moderato  $\frac{4}{4}$

**Bassoon 1:**  $p$  *espressivo* (measures 1-16)

**Bassoon 2:**  $f$  *dim.* (measure 12)

**Bassoon 1:**  $p$  *cresc.* (measure 12)

**Bassoon 2:** *cresc.* (measure 17)

**Bassoon 1:** *cresc.* (measure 22)

**Bassoon 2:** *sf* *dim.* (measure 22)

**Bassoon 1:** *sf* *dim.* (measure 26)

**Bassoon 2:** *cresc.* (measure 26)

**Bassoon 1:** *cresc.* (measure 29)

**Bassoon 2:** *f* (measure 29)

**Bassoon 1:**  $p$  (measure 33)

**Bassoon 2:** *cresc.* (measure 33)

**Bassoon 1:** *f* (measure 36)

40

44

46

50

53

57

62

65

69

74

79

82

84

86

91

**Cadenza**

97

99

101

103

107

110

113

118

122

125

**Andante**

A musical score for piano, featuring eight staves of music. The score begins with a dynamic of **f** and a tempo of **Andante**, with a key signature of one flat. Measure 8 starts with a forte dynamic (**f**) and a bass note, followed by a series of eighth-note chords. Measure 9 continues with eighth-note chords, some with grace notes. Measure 10 shows a transition with a bass line and eighth-note chords. Measures 11 and 12 show more eighth-note chords with grace notes. Measure 13 begins with a dynamic of **cresc.** and a bass line, leading to a forte dynamic (**f**). Measures 14 and 15 continue with eighth-note chords and grace notes. Measure 16 shows a bass line and eighth-note chords. Measures 17 and 18 show eighth-note chords and grace notes. Measure 19 begins with a dynamic of **f**. Measures 20 and 21 show eighth-note chords and grace notes, with a dynamic of **p** and a marking of **\*(accel.)**. Measures 22 and 23 show eighth-note chords and grace notes, with dynamics of **p** and **cresc.**. Measures 24 and 25 show eighth-note chords and grace notes, with a dynamic of **p** and a marking of **cresc.**. Measures 26 and 27 show eighth-note chords and grace notes, with a dynamic of **p** and a marking of **cresc.**. Measures 28 and 29 show eighth-note chords and grace notes, with a dynamic of **p** and a marking of **cresc.**. Measures 30 and 31 show eighth-note chords and grace notes, with a dynamic of **p** and a marking of **cresc.**. Measures 32 and 33 show eighth-note chords and grace notes, with a dynamic of **cresc.** and a forte dynamic (**f**). Measures 34 and 35 show eighth-note chords and grace notes, with a dynamic of **dim.** and a marking of **cresc.**.

\* Marked in pencil

38

41

44

48

52

55

59

63

66

\* Marked in pencil

**Allegro**

Musical score for cello, page 17, featuring nine staves of music. The score begins with a dynamic of *p* at measure 17, followed by *f* at measure 23. Measures 29 and 35 include slurs and grace notes. Measure 41 features a crescendo followed by a dynamic of *f*. Measure 46 includes dynamics of *p* and *dim.*. Measures 51 and 56 show rhythmic patterns with accents and dynamics of *f* and *p*. Measures 64 concludes with dynamics of *cresc.*, *sf*, *p*, and *cresc. sf*.

17      *p*      *f*

23

29

35

41      *cresc.*      *f*

46      *p*      *dim.*

51

56      *f*      *p*      *cresc.*      *f*      *p*

64      *cresc.*      *sf*      *p*      *cresc. sf*

71

80

89

96

104

111

118

122

127

132

136

142

146

150

155

159

163

167

172

177

183

189

198

207

214

221

227 \*\*\* (accel.) . . . . .

233

239

\* See preface note  
(slur lengths unclear)

\*\* F<sub>x</sub> originally printed as F

\*\*\* Marked in pencil