

Concerto di Bravura

(Double Bass Concerto #3)

Ed: Isaac Trapkus
(b.1984)
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From the A major manuscript for bass and piano

Giovanni Bottesini
(1821-1889)

Andante mosso
13

a piacere

16

18

20

23

25

3

26 **I^o tempo**

32

36 **Recitativo**

38

40

42

44

46

Cadenza

49 ******)

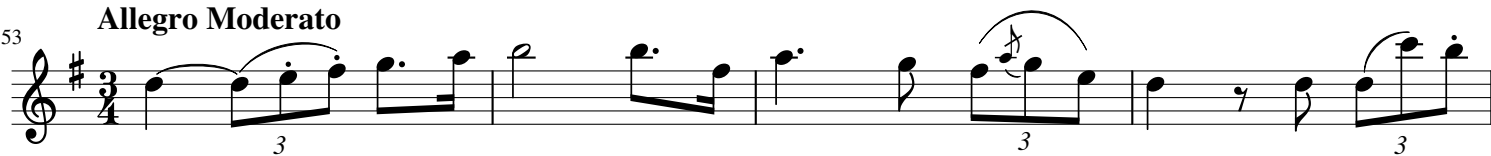
51

*) Fermata marked in pencil

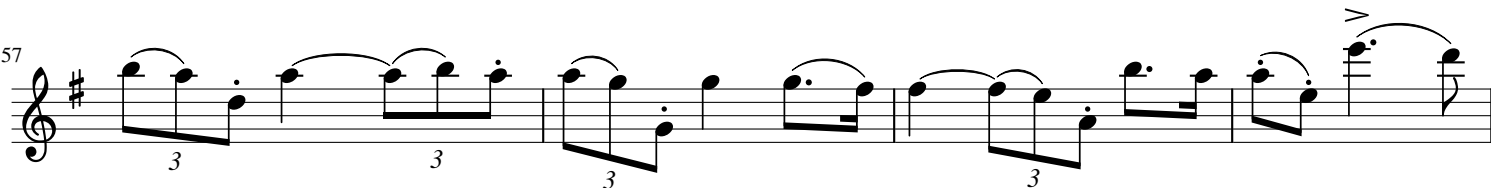
**) From the last note of m.48 until the first note of m.50, it is not clear if all the slurs are intended or if some were added later without removing the original ones. The slurs printed here are copied as they appear.

Allegro Moderato

53



57



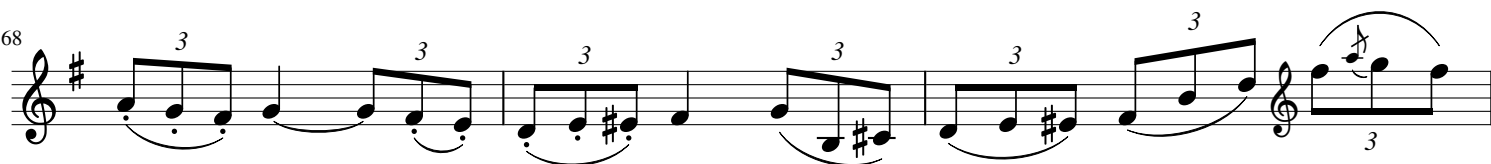
61



65



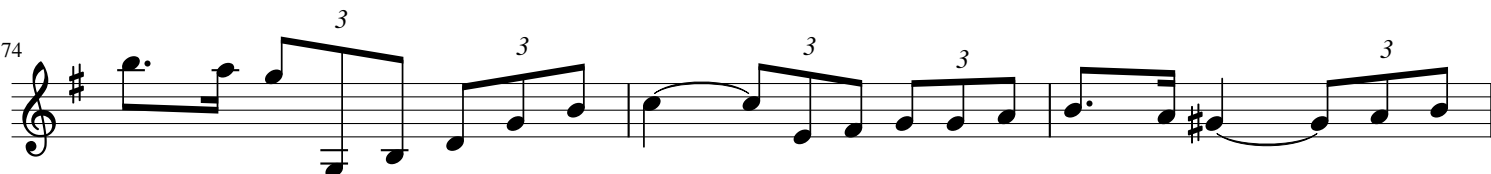
68



71



74



77



82



84

86

88

90

92

94

96

99

101

25

*) In m.87 and 91, the manuscript shows no note or rest on beat 2 - only a treble clef sign. If there should have been a note it would logically be a B (si), but interestingly enough the bowings naturally work out if a rest should have been printed.

132 **Andante**

136

140

144

146

148

152

154

156

*) In the manuscript, beat 4 has a faint slur that seems to cover 3 notes, as well as five oddly placed dots that may just be accidental ink drops. If the slur is supposed to somehow cover more than two notes it is not indicated clearly.

157

159

161

163

165

167

169

171

This musical score segment consists of seven staves, each containing five measures of music. The key signature is D major (two sharps). The melody is primarily composed of eighth notes, with many groups of three notes beamed together and marked with a '3' below them, indicating triplets. In measure 163, the staff changes to a bass clef for three measures, with each note in this section having an accent (>) above it. The piece concludes in measure 171 with a triplet of eighth notes.

173

175

177

179

181

183

Segue

Allegretto

185 **12**

204

211

219 *poco rit.* **3** *a tempo* *)

226

232 *stringendo* **sf** **3** **3** *tr*

239 *tr* *tr*

243 *tr* *tr*

248

253

*) The final note of m.224 has both a dot and a slur across the bar. In the manuscript, this is the last bar before a new line so the slur may be a mistake.

258

6

261

*)

264

267

270

273

277

281

286

291

8

*) In the manuscript, from m.262-273 there are no dots printed over the notes. Sometimes Bottesini explicitly marks every dot in a passage but not always.