

Concerto di Bravura

(Double Bass Concerto #3)

Ed/Arr: Isaac Trapkus
(b.1984)
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In G major for bass in orchestra tuning (E-A-d-g)
Transcribed from the A major manuscript for bass and piano

Giovanni Bottesini
(1821-1889)

Andante mosso

Contrabass

Piano

4

Pno.

7

*) The E♭ (Mi♭) in this chord does not have an accidental in the manuscript, but there is also no courtesy accidental on the E that begins bar 4 which Bottesini almost always indicates. If one of the two places is incorrect, it is likely that the E on the last beat of m.3 should be an E♭. This would also be only one of two possible wrong notes in the entire score so Bottesini may very well have meant for it to be an E♭ as written.

9

Pno.

cresc.

sf

p

11

Pno.

sf

14

Cb.

a piacere

Pno.

sf *p*

17

Cb.

Pno.

sf

20

Cb.

Pno.

22

Cb.

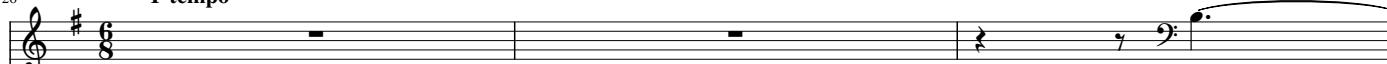
Pno.

24

Cb.

Pno.

26 **Iº tempo**

Cb. 

Pno. **Iº tempo**
p 

29 

Pno. 

31 

Pno. 

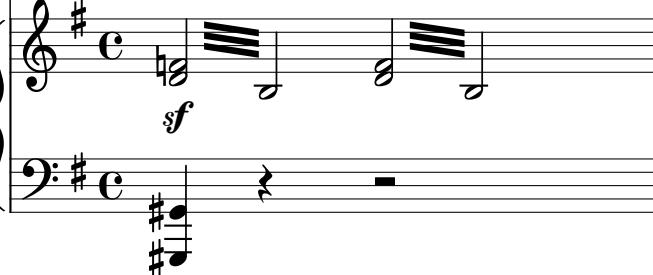
33 

Pno. 

36

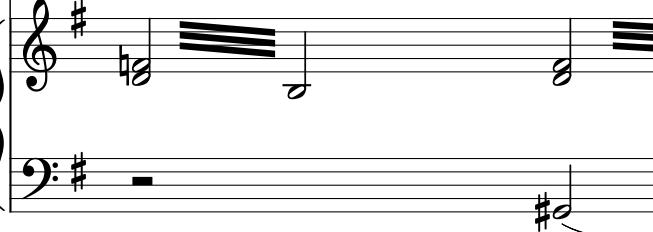
Recitativo

Cb. 

Pno. 

38

Cb. 

Pno. 

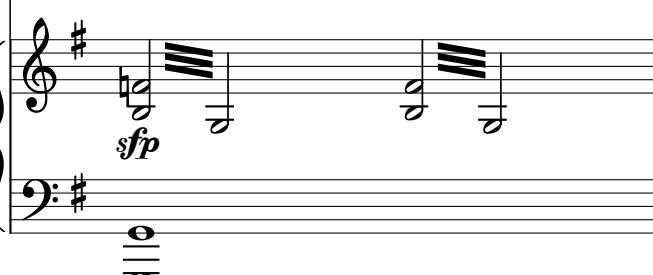
40

Cb. 

Pno. 

42

Cb. 

Pno. 

44

Cb.

Pno.

46

Cb.

Pno.

49

Cb.

Cadenza

Cb.

Pno.

51

Cb.

(attacca)

Pno.

Allegro Moderato

53 Cb. The Cello Bass part begins with a rhythmic pattern of eighth and sixteenth notes. Measure 53 ends with a fermata over the bassoon part.

Pno. The piano part consists of a bass line with eighth-note chords and a treble line with eighth-note chords. Measure 53 ends with a fermata over the bassoon part.

57 Cb. The Cello Bass part continues with eighth-note patterns. Measure 57 ends with a fermata over the bassoon part.

Pno. The piano part continues with eighth-note chords. Measure 57 ends with a fermata over the bassoon part.

60 Cb. The Cello Bass part features eighth-note patterns with grace notes. Measure 60 ends with a fermata over the bassoon part.

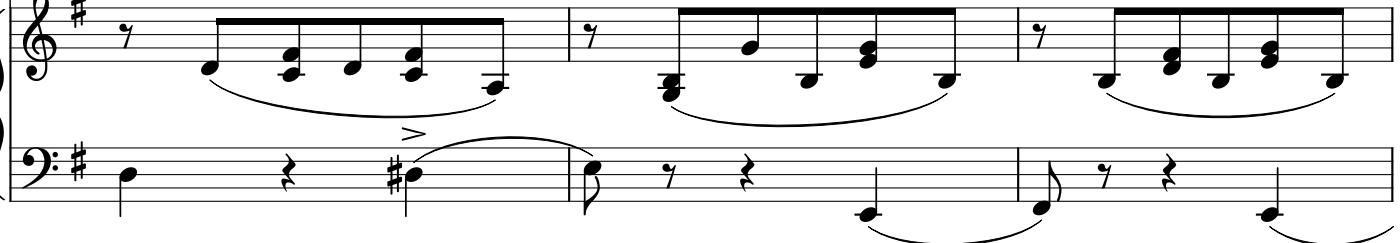
Pno. The piano part includes eighth-note chords and a dynamic instruction 'sf' (sforzando) over the bassoon part.

64 Cb. The Cello Bass part consists of eighth-note patterns. Measure 64 ends with a fermata over the bassoon part.

Pno. The piano part includes eighth-note chords and a dynamic instruction 'sf' (sforzando) over the bassoon part.

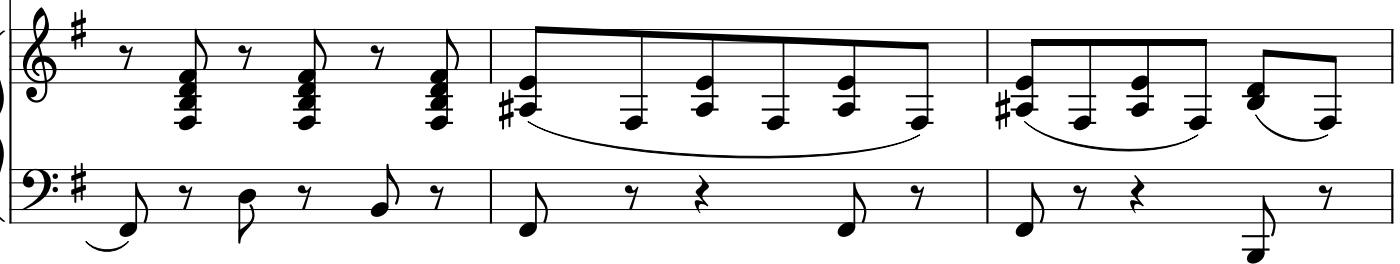
67

Cb. 

Pno. 

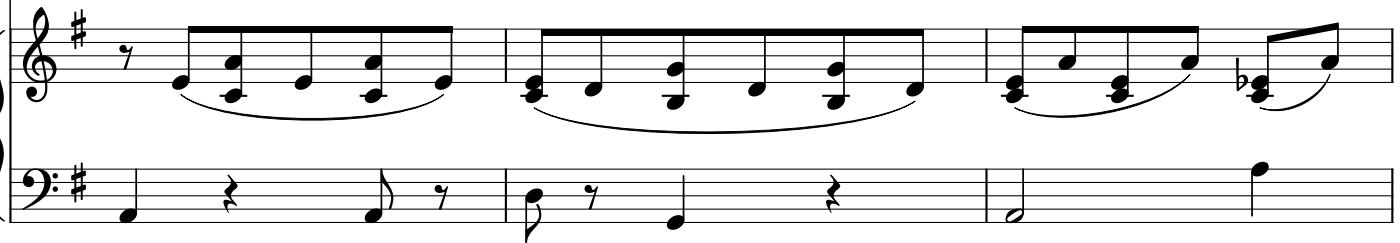
70

Cb. 

Pno. 

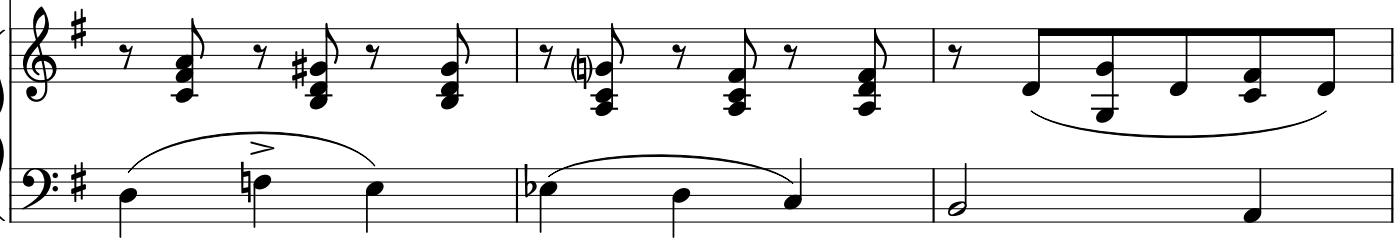
73

Cb. 

Pno. 

76

Cb. 

Pno. 

79

Cb.

Pno.

This musical score excerpt shows two staves. The top staff is for the Cello (Cb.), which starts with a eighth note followed by a sixteenth-note grace note, then a eighth note, another grace note, and so on. The bottom staff is for the Piano (Pno.), featuring a treble clef and a bass clef. It consists of four measures of chords in common time, with a key signature of one sharp. The piano's bass line provides harmonic support.

83

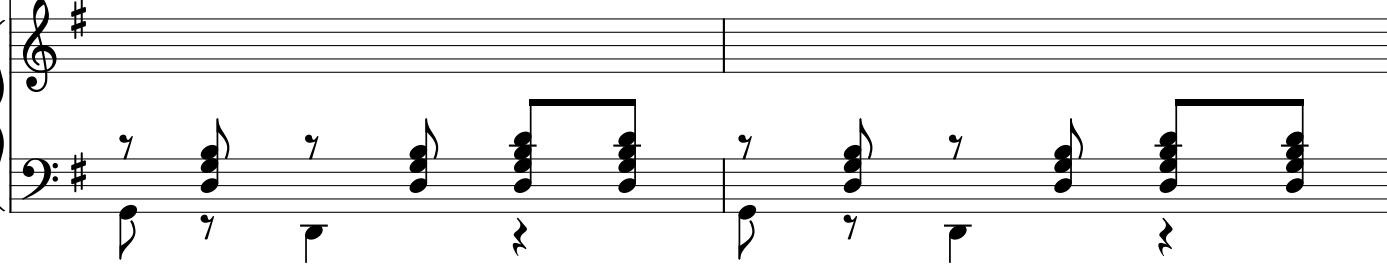
Cb.

Pno.

This musical score excerpt continues from measure 79. The Cello (Cb.) part features sixteenth-note patterns with grace notes. The Piano (Pno.) part includes sustained notes and bass notes, with the right hand resting on the keys during some measures. The piano's bass line remains prominent throughout.

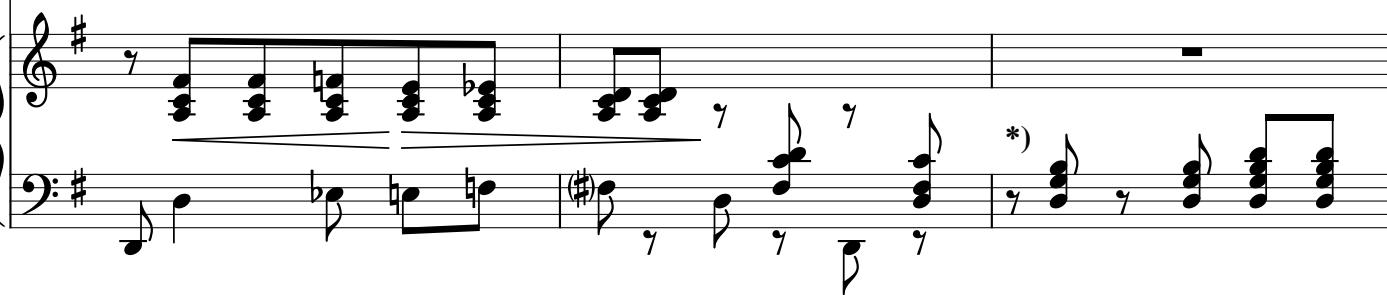
84

Cb. 

Pno. 

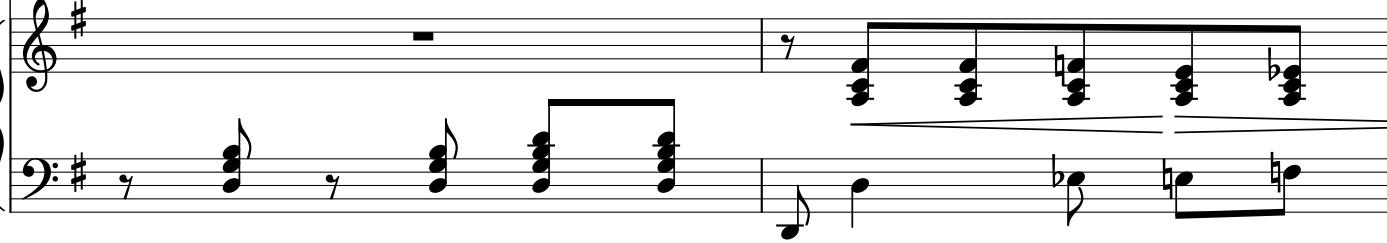
86

Cb. 

Pno. 

89

Cb. 

Pno. 

91

Cb. 

Pno. 

*) In m.88 and 89 there are no notes written on beat 1 and 2 in the piano part. If the performers decide this was an oversight the notes can be copied from m.84 and 85.

93

Cb.

Pno.

95

Cb.

Pno.

97

Cb.

Pno.

100

Cb.

Pno.

*) The C♯ (Do♯) is printed as just a C in the manuscript.

102

Cb. *tr* *tr* *tr* *tr* *tr* *f* *f* *f.*

Pno. { *cresc.* *f*

106

Cb. *f*

Pno. { *f*

109

Pno. {

112

Pno. {

114

Pno. {

116
 Pno.

118
 Pno.

120
 Pno.

122
 Pno.

126
 Pno.

140

Cb. Pno.

142

Cb. Pno.

144

Cb. Pno.

146

Cb. Pno.

148

Cb.

Pno.

150

Cb.

Pno.

153

Cb.

Pno.

155

Cb.

157

Cb.

Pno.

159

Cb.

Pno.

161

Cb.

Pno.

163

Cb.

Pno.

*) The vertical alignment of the notes in the manuscript appear to indicate that, until the end of the movement, the bass and piano should align these 32nd notes with the 16ths in the bass part, but not when there are 16th notes in the piano part.

Cb. 165

 Pno.

 Cb. 167

 Pno.

173

Cb.

Pno.

175

Cb.

Pno.

177

Cb.

Pno.

Segue

Segue

Allegretto

179 Pno. *ff* *p* *calando*

184 Pno. *p*

191 Cb. 3

Pno.

196 Cb.

Pno.

200

Cb. Pno.

205

Cb. Pno.

210

Cb. Pno.

215

Cb. Pno.

poco rit. *a tempo*

colla parte

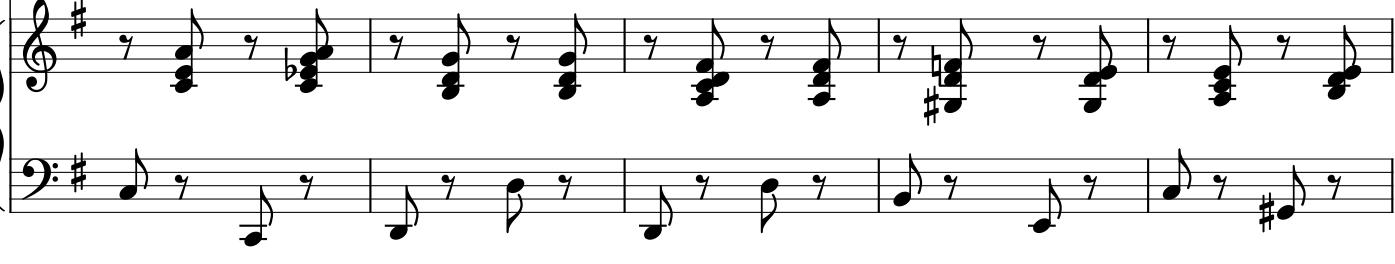
219

Cb. 

Pno. 

224

Cb. 

Pno. 

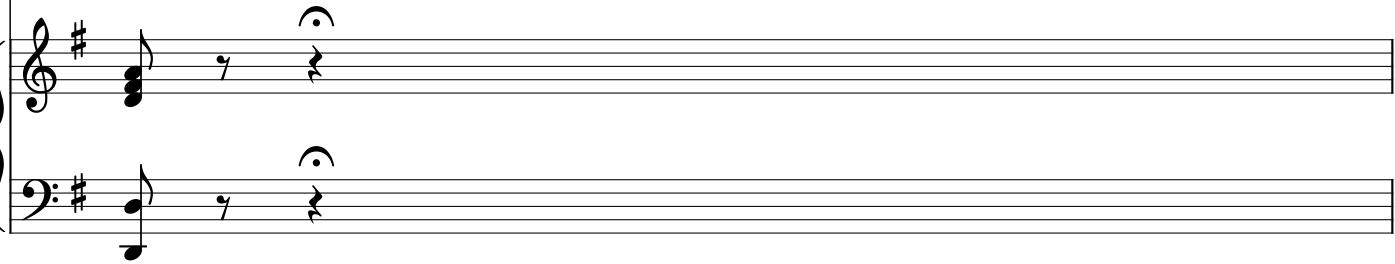
229

Cb. 

Pno. 

235

Cb. 

Pno. 

236

Cb. Pno.

240

Cb. Pno.

243

Cb. Pno.

247

Cb. Pno.

250

Cb. Pno.

6

253

Cb. Pno.

256 *)

Cb. Pno.

259

Cb. Pno.

262

Cb.

Pno.

265

Cb.

Pno.

268

Cb.

Pno.

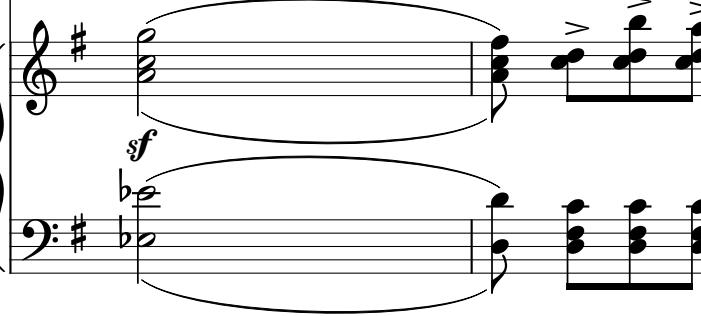
271

Cb.

Pno.

274

Cb. 

Pno. 

278

Cb. 

Pno. 

283

Cb. 

Pno. 

288

Cb. 

Pno. 