

# Double Bass Concerto No.1

Ed. Isaac Trapkus  
(b.1984)

Transcribed from the manuscripts for bass and piano/orchestra

Giovanni Bottesini  
(1821-1889)

version: 2021/1/12

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.

This version uses Bottesini's notation system of transposing notes down an octave.  
All notes should be played an octave higher than printed.

## I

**Allegro moderato**

75 *f* 3 *dim.* 3 *tr*

85 *f* 3 *dim.* *sf* *tr*

94 *p* *poco trattenuto* *p* *a tempo*

101 *p* *f* *p*

105 *cresc.* 3 3 3 3 *sf*

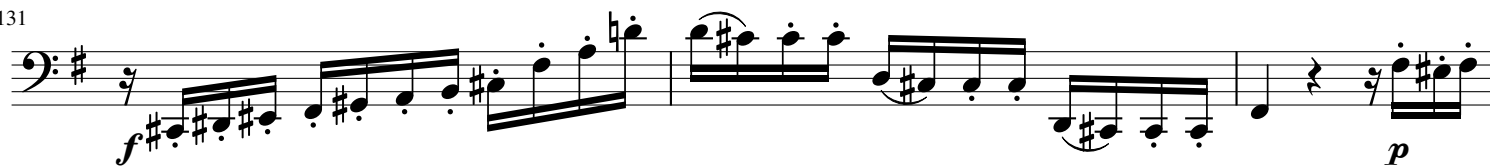
110 3 3 3 3 *sf*

120 3 3 3 3 *sf*

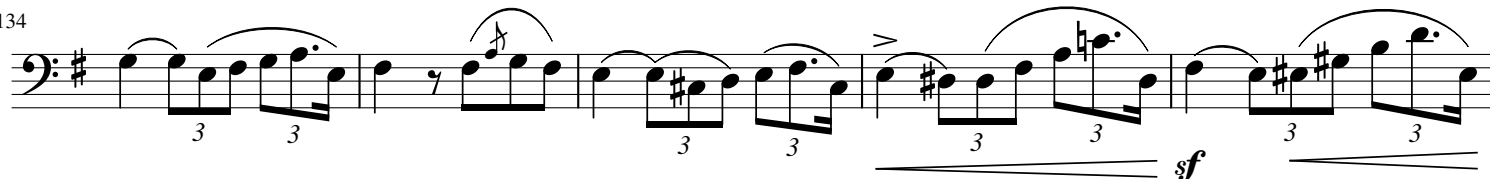
127



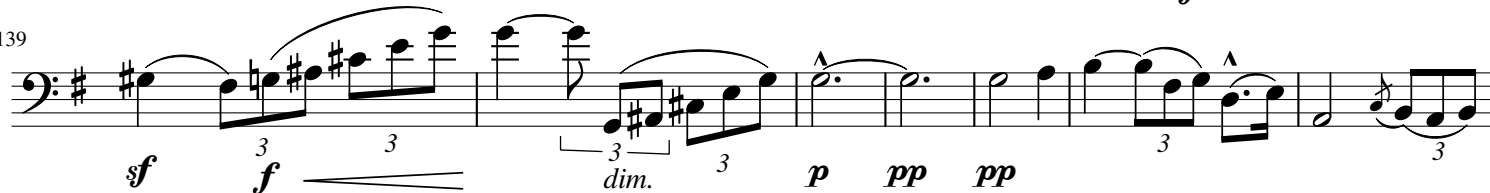
131



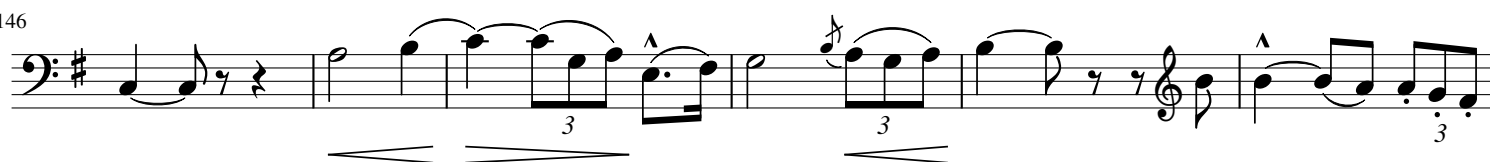
134



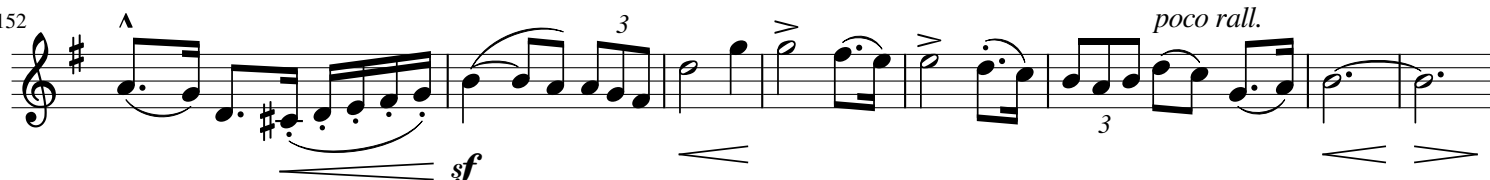
139



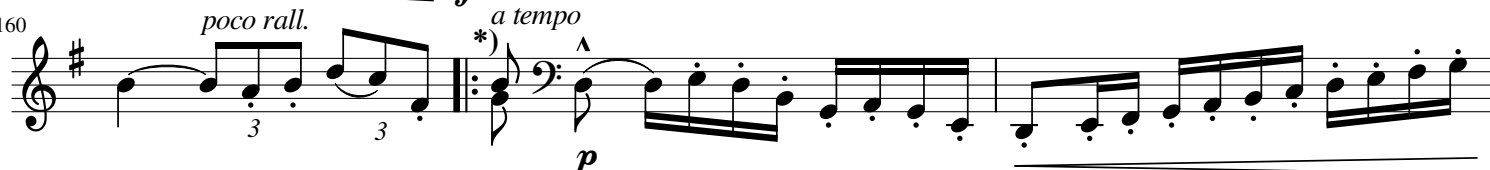
146



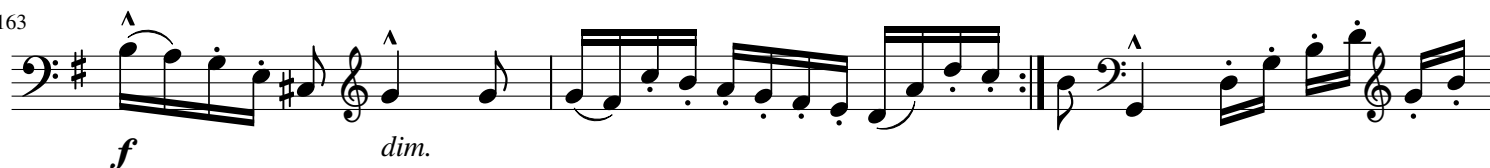
152



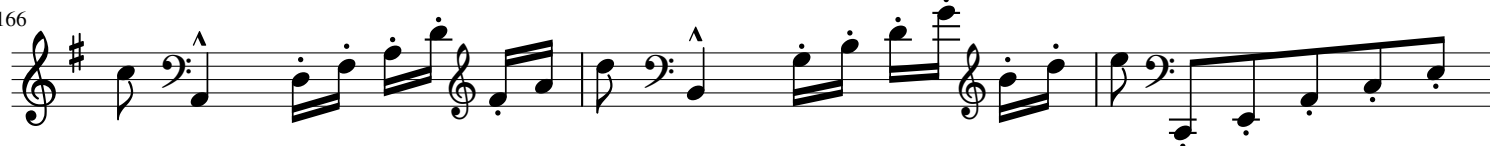
160



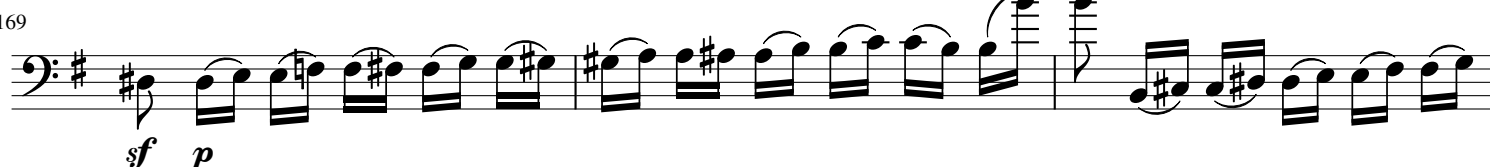
163



166



169



\*) 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.

172 *cresc.* *sf*

176 3 3

183 3 3 *cresc.*

186 *f*

191 *dim.* *pp*

195 *p*

198 *p* *p*

202 3 3 *sf* 3 3 *sf* 3 3

206 3 3 *cresc.* 3

209 *sf* *cresc.* 6

*poco tratto*

218 *p* <sup>\*)</sup> *3* *3* *3*

226 *poco tratto* <sup>Λ \*\*)</sup> *3* *3*

231

234

237

240

243 *f* *tr* *tr* *\*\*\*)*

250

253 *cresc.*

258 *f* *con forza* *3* *trattenuto* *f*

\*) 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

271 *f*

277 *p*

281 *f*

284

287 *sostenuto*

290 *cresc.*

293 *f* *grandioso* *sf*

297 *cresc.* *sf*

300 *accelerando* *f*

304 *con forza*

307



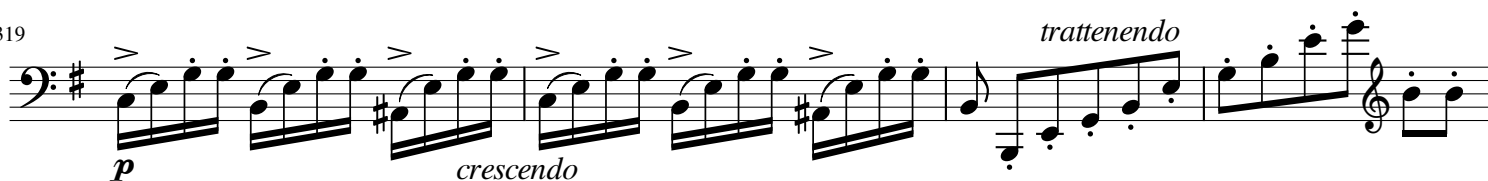
310



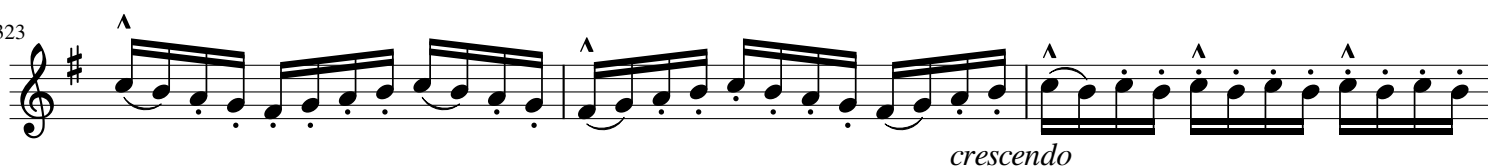
315



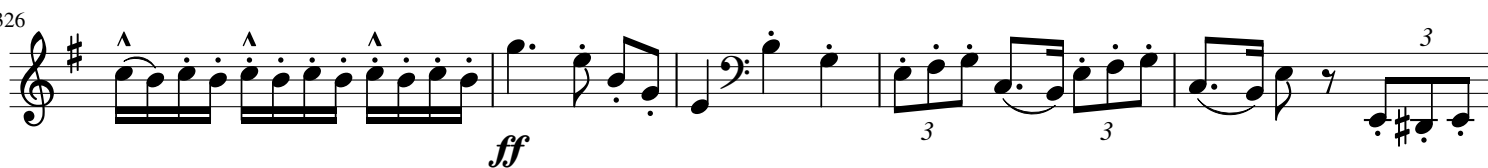
319



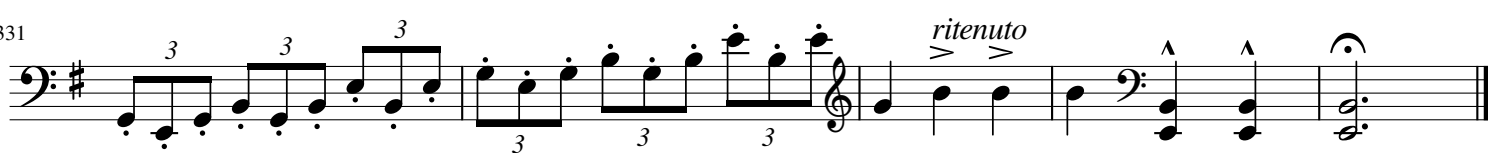
323



326



331



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

# II

Andante

4

11

13

15

17

19

20

22

25

28

*p*

*poco rall.*

*cresc.*

*dim.*

*sf*

*cresc.*

*p*

*tr*

*sf*

*pp*

*pp*

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



30

33

35

37

40

42

44

50

53

56

58

*p*

*p*

*p*

*poco rit.*

*a tempo*

*pp*

*dim.*

*rall.*

# III

Allegro con fuoco

27

brillante

*sf*

32

*scherzoso*

*f*

*p*

37

*cresc.*

42

*f*

*p*

47

51

*sf*

*cresc.*

55

*sf*

61

*sf*

*sf*

67

*p*

71

74

78

82

87

91

111

118

125

134

140

*f* *f* *dolce* *sf* *f* *p* *cresc.* *sf* *f*

\*) 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

*p*

149

*sf*

153

*cresc.*

158

*p* *cresc.*

162

*f* *f*

168

*p*

175

3

182

*p* *scherzoso*

187

192

*cresc.* *f* *p* *<*

199

210

216

221

226

230

234

241

245

250

254

*p*

*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.