CONCERTO IN A MAJOR

for Violin & String Orchestra

by

Giuseppe Antonio Brescianello

Ed. Alan Bonds

Arcodoro Edition

Giuseppe Antonio Brescianello
(also Bressonelli; ca. 1690, Bologna – 4 October 1758, Stuttgart)

From Wikipedia:
"Giuseppe Antonio Brescianello (also Bressonelli) was an Italian Baroque composer and violinist. His name is mentioned for the first time in a document from 1715 in which the Maximilian II Emanuel appointed him violinist in his court orchestra in Munich. Soon after, in 1716, after the death of Johann Christoph Pez, he got the job of music director and as a maître des concerts de la chambre at the Württemberg court in Stuttgart. In 1717, he was appointed Hofkapellmeister. Around 1718, he composed the pastorale opera La Tisbe, which he dedicated to the Archduke Eberhard Ludwig. Brescianello did this in vain hope that his opera would be listed at the Stuttgart theatre. In the years from 1719 to 1721, a fierce conflict emerged, in which Reinhard Keiser repeatedly attempted to get Brescianello's post. In 1731, Brescianello became Oberkapellmeister. In 1737, the court had financial problems which led to the dissolution of the opera staff and Brescianello lost his position. For this reason, he dedicated himself increasingly to composition and this resulted in his 12 concerti e sinphonie op. 1 and some time later the 18 Pieces for gallichone (gallichone here means mandora, a type of lute). In 1744, the financial problems at the court diminished and he was reappointed as Oberkapellmeister by Karl Eugen, Duke of Württemberg, mostly "because of his special knowledge of music and excellent skills". He led the court and opera music until his pension in the period between 1751 and 1755. His successors were Ignaz Holzbauer and then Niccolò Jommelli. "

From anther article:
"Italian composer. Nothing is known of his life until he arrived in Munich from Venice in 1715 as a viola player for the Elector of Bavaria, Max Emanuel. A short time afterwards, in 1716, he left for the Würtemburg court of Duke Eberhard Ludwig in Stuttgart, where in 1717, as "musique directeur, maître des concerts de la chambre" he succeded Johann Christoph Pez in the office of court Kapellmeister. During the years 1719-21, Reinhard Keiser attempted determinedly but unsuccessfully to oust the "damned Italian" from his position. In 1731 Brescianello finally received the title "Councillor and First Kapellmeister." By then he was successfully in charge of a large court orchestra that on occasion numbered more than sixty musicians. Following the death of the sovereign Karl Alexander in 1737, the court finances were so catastrophically reduced that the orchestra was reduced to just a few musicians and Brescianello lost his post. It was not until 1744, when Karl Eugen assumed the throne, that Brescianello was reappointed to his former positiom, from which he finally retired in 1751. He remained in Stuttgart, where he died in 1758. He built his reputation more on performing and conducting (by all accounts he almost single-handedly rejuvenated musical life in Stuttgart during his tenure there), though he composed a few instrumental works as well."

This edition of the Brescianello: Concerto in A major

There are two manuscript versions at the Saxon State Library in Dresden (SLUB) available from IMSLP.
(1) Mus. 2364-0-3,1 and
(2) Mus 2364 -0-3,2 [Schrank No: II, 2. Fach, 5t, Lage "No: 1 Concerto etc"]

(1) is a full score; (2) is a set of parts.

The calligraphy in(1) is reasonably good, if not a little cramped. The scan provided is not particularly fine quality, making it sometimes a little difficult to decipher.
The calligraphy in (2) is excellent, but curiously deficient in slurs and articulations.

Strangely, (2) uses a slow movement from a Vivaldi Concerto and a finale of unknown provenance.
This is a pity because Brescianello's slow movement is unusual and beautiful.
I have chosen to use B's original movements.

The (1) ms contains the usual hand-copied discrepancies, inconsistencies and errors.
These include actual notes, quite a few slurs and in some cases chords.
I have done my best to intuitively reconcile the most glaring anomalies.

The 'keyboard reduction' part is simply that - a fairly rough-and-ready combination of the 2nd violin and viola parts for non-orchestral performance. It is *not* a continuo realization.

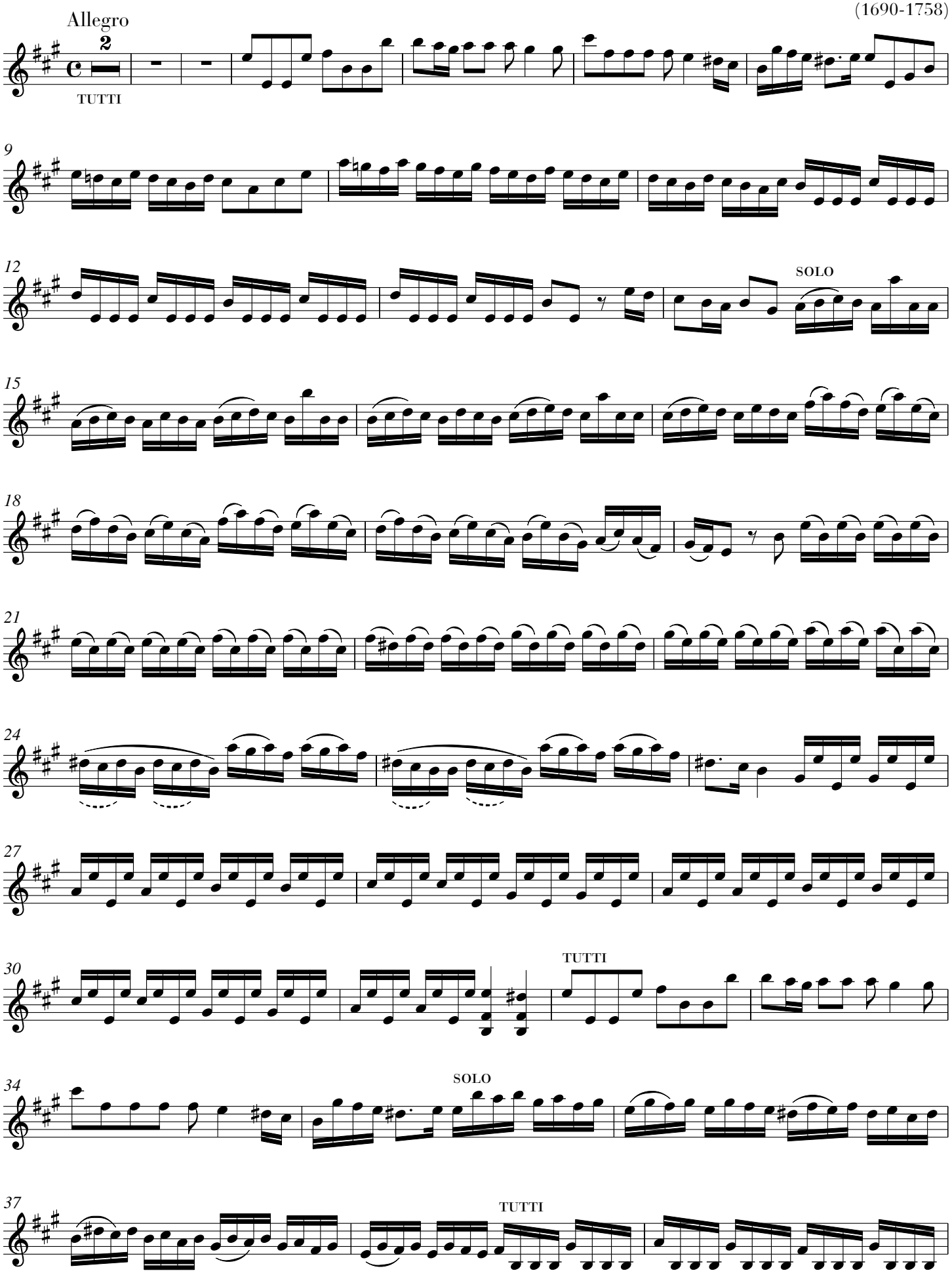
The score has been typeset in Score, by the San Andreas Press.

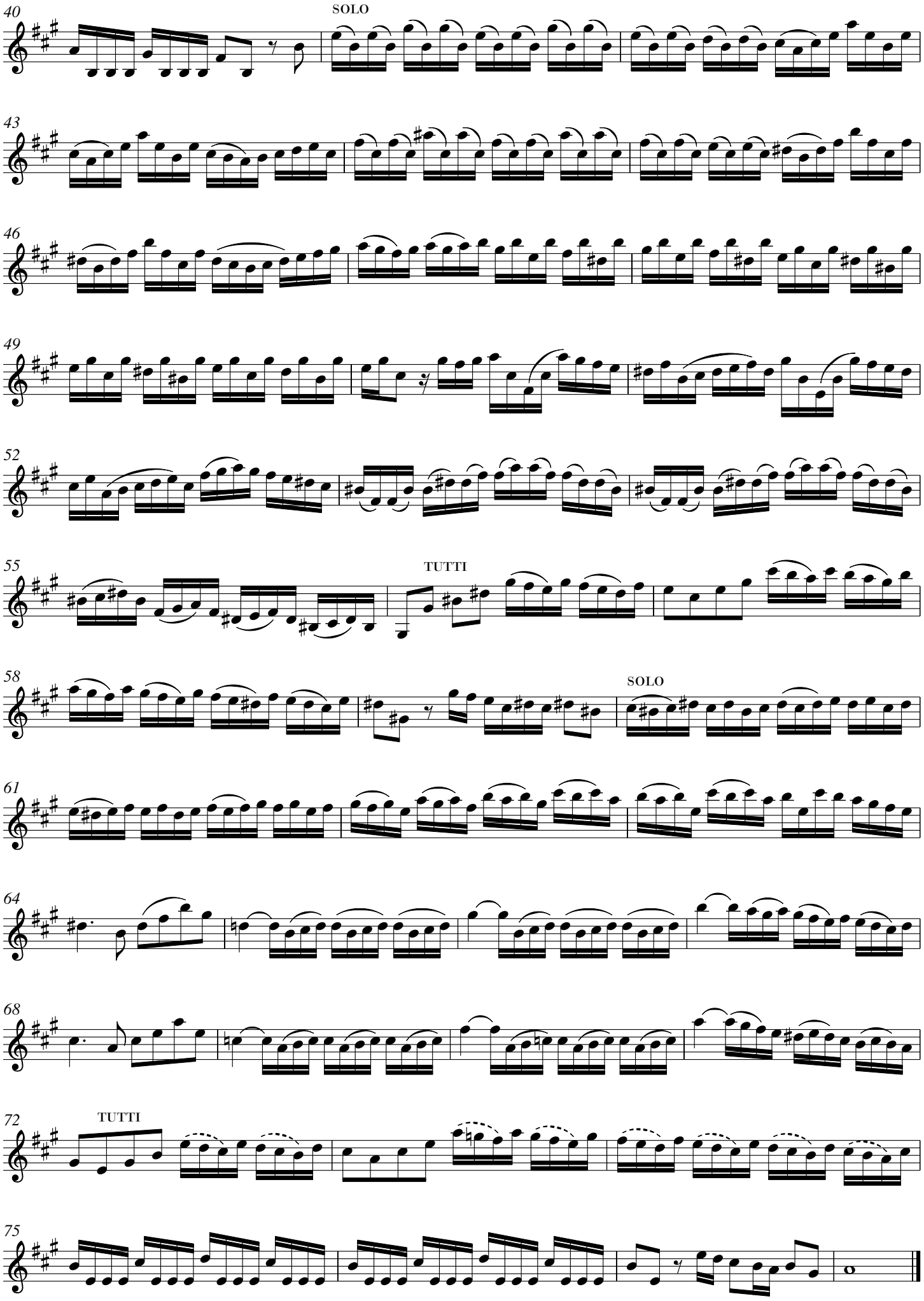
Please report any errors to abonds@swiftdsl.com.au

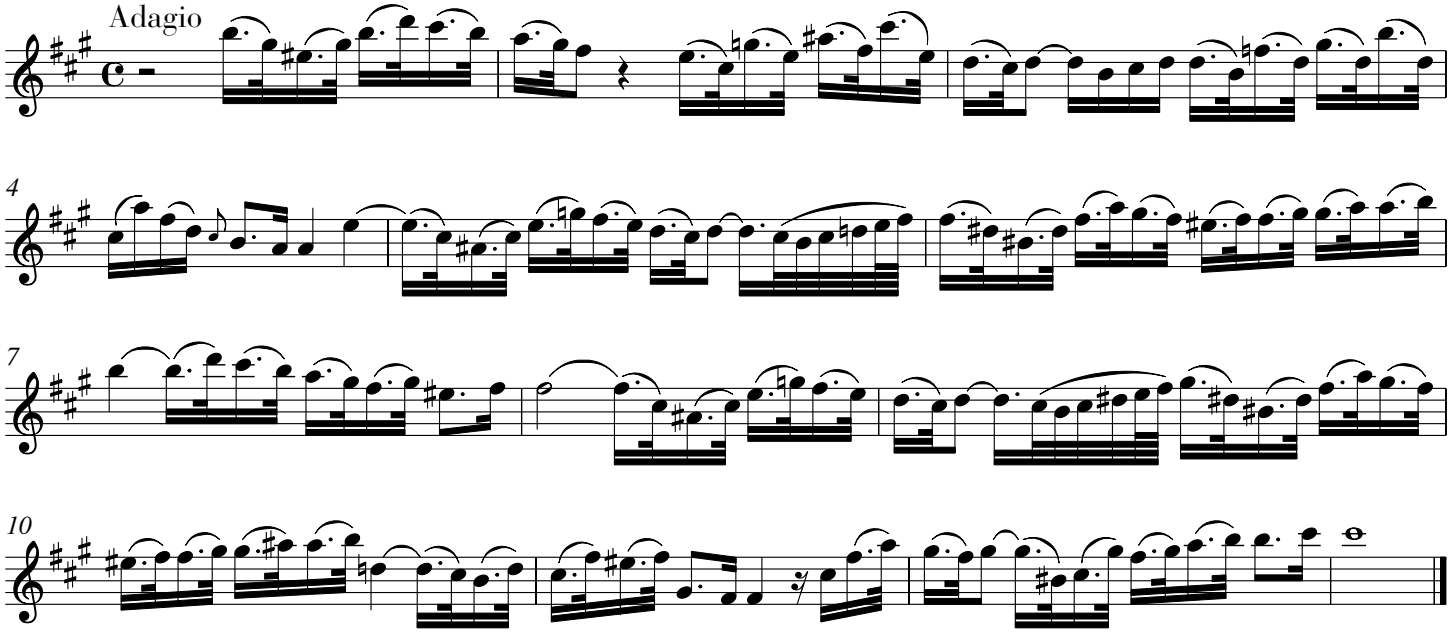
Alan Bonds
Perth, Western Australia
May, 2016

CONCERTO IN A MAJOR

Guiseppe Antonio Brescianello
(1690-1758)

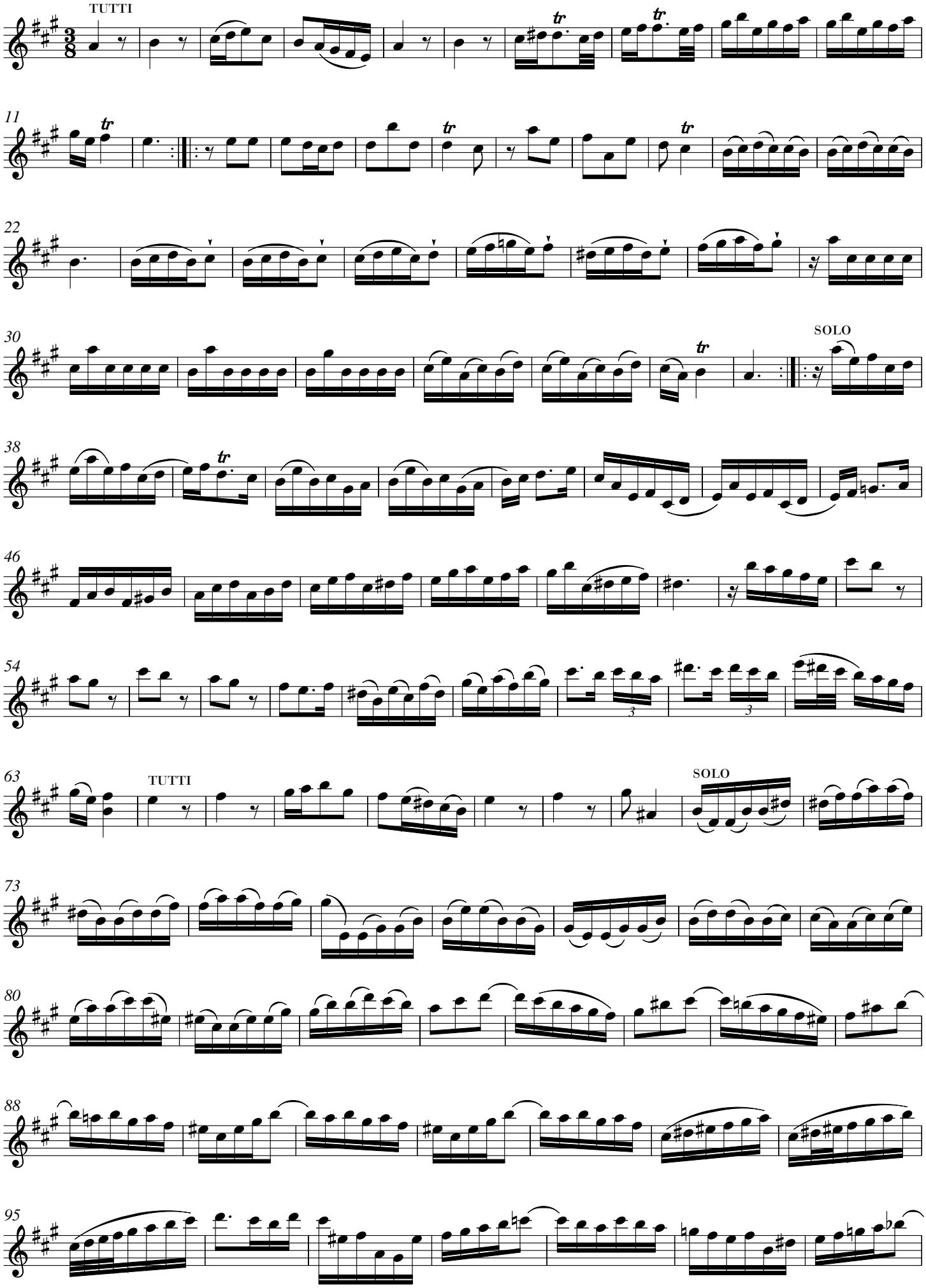


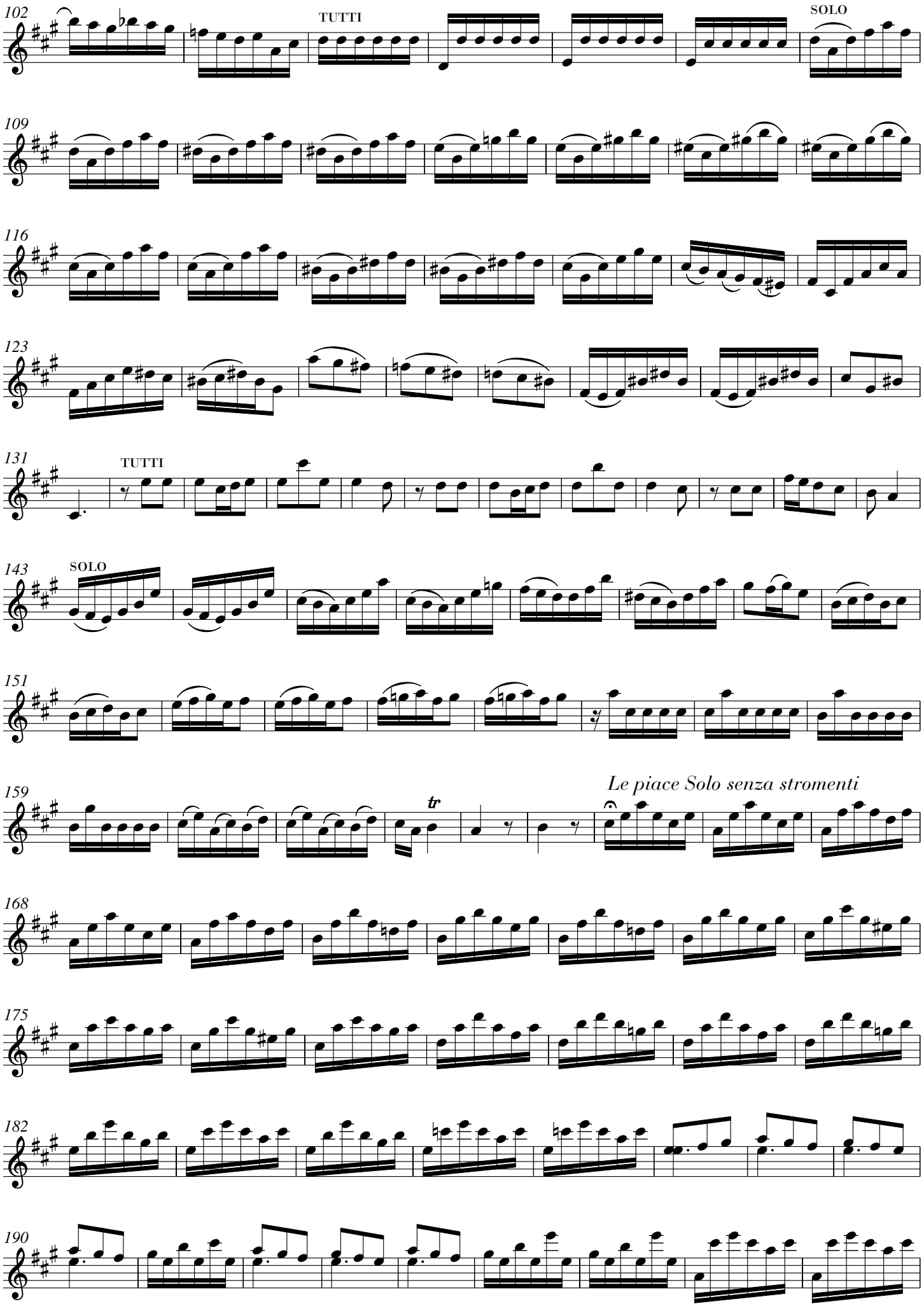

40
SOLO
43
46
49
52
55
TUTTI
58
SOLO
61
64
68
72
TUTTI
75

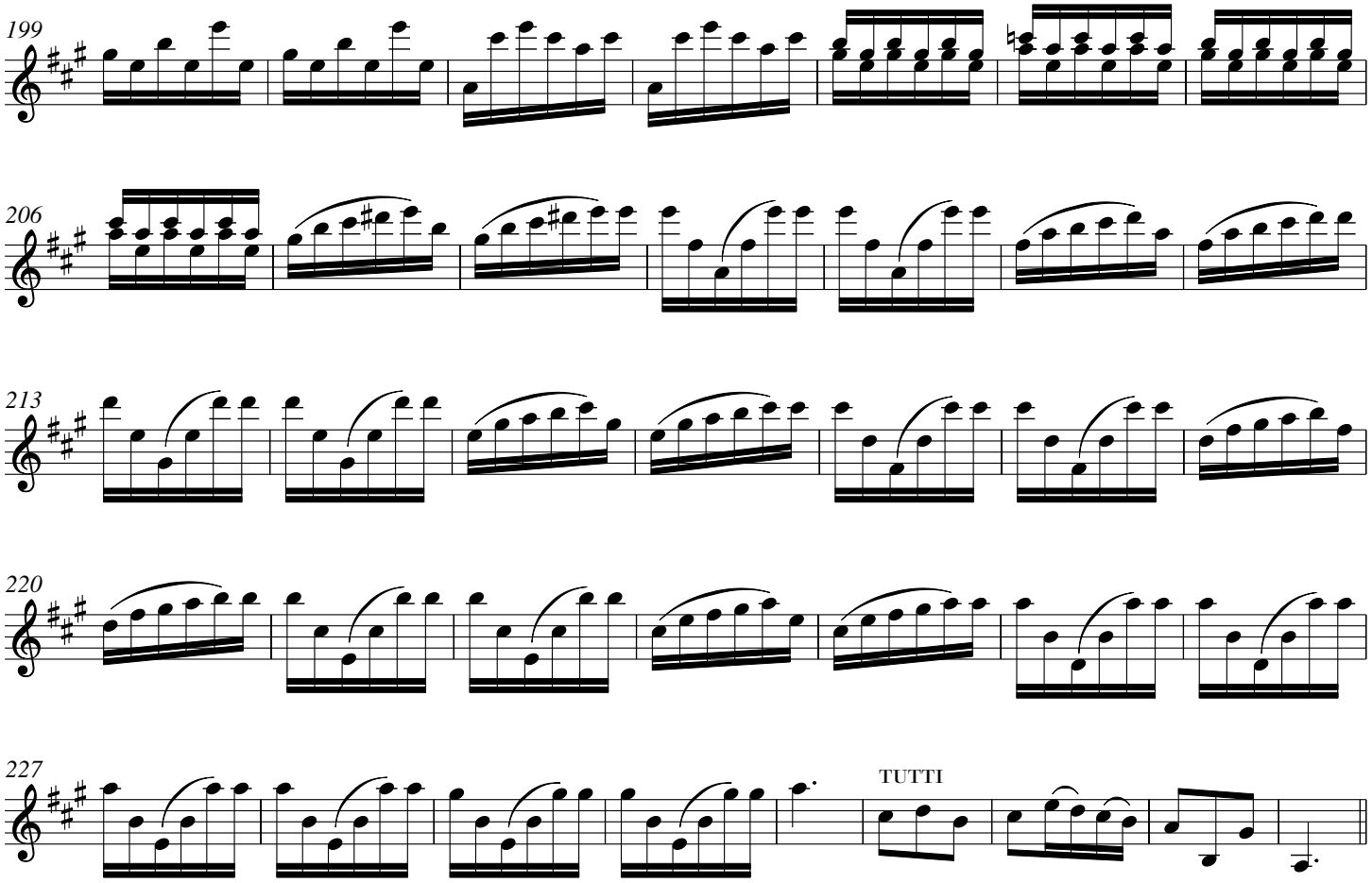

Adagio
4
7
10

Allegro

TUTTI

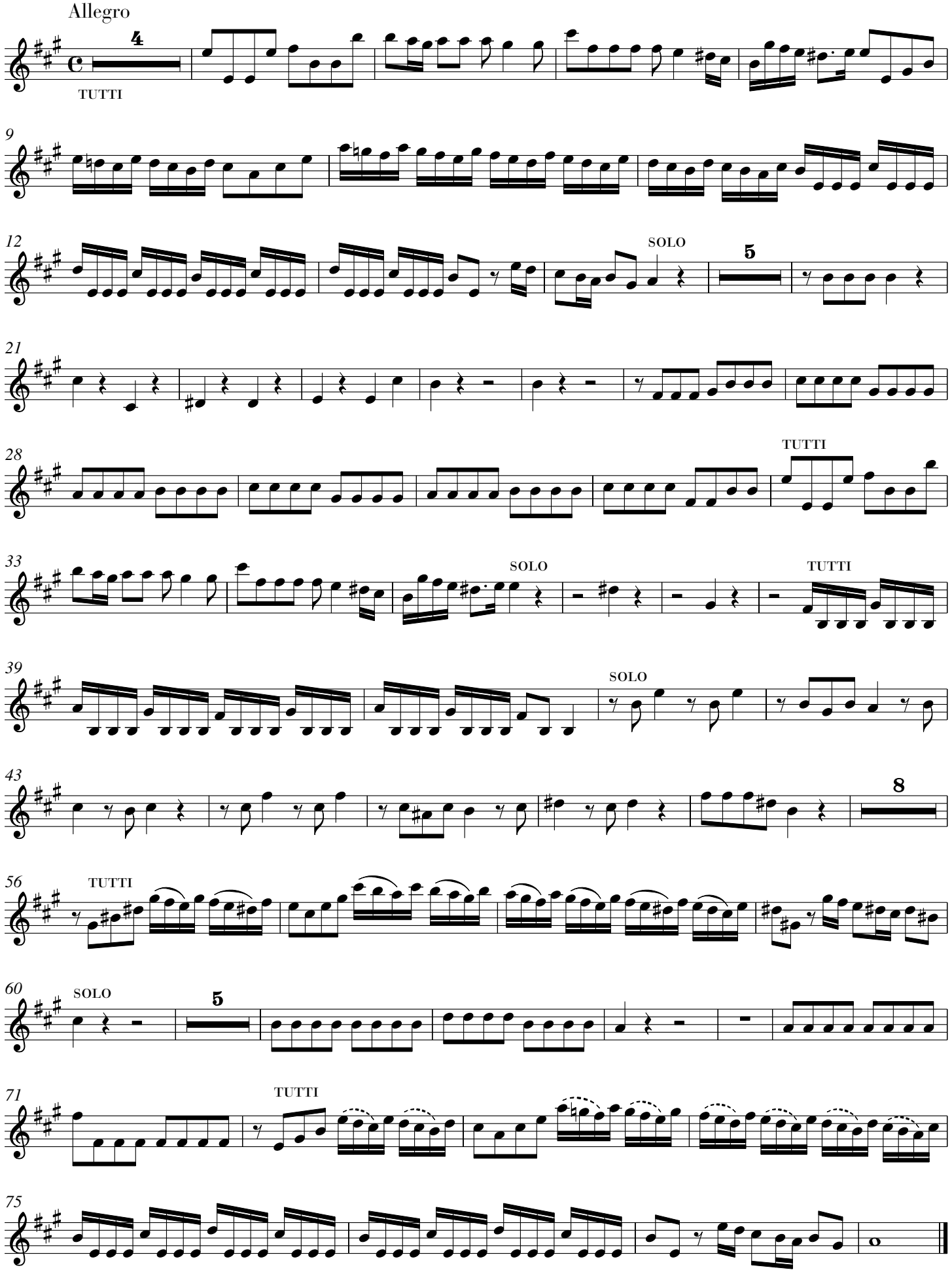


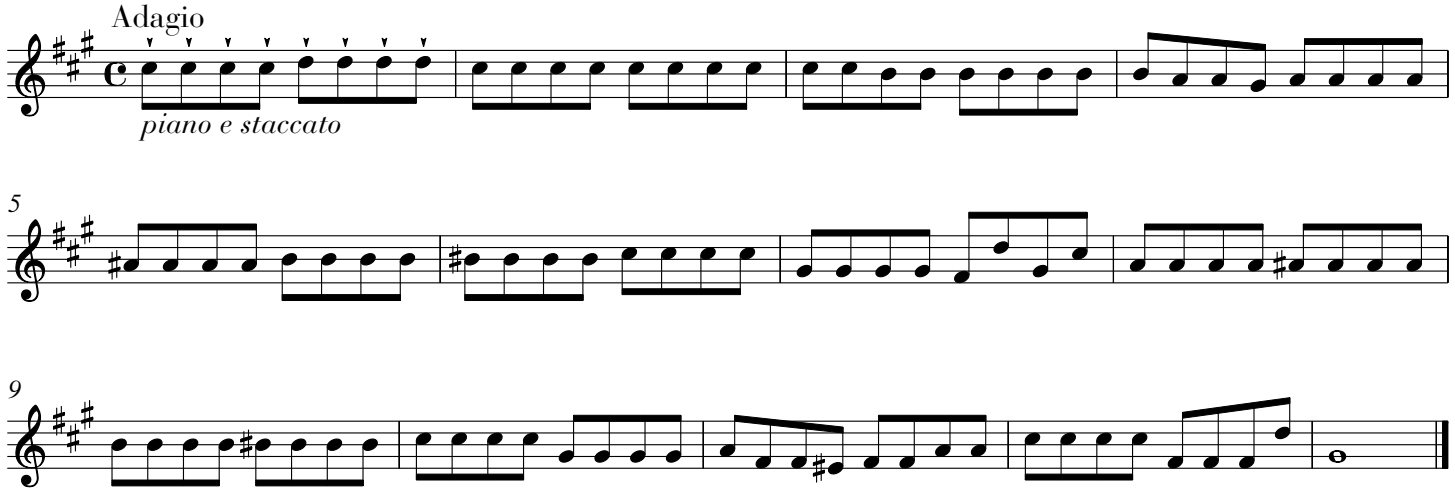

102
TUTTI
SOLO
109
116
123
131
TUTTI
143
SOLO
151
159
Le piace Solo senza stromenti
tr
168
175
182
190


199
206
213
220
227
TUTTI

CONCERTO IN A MAJOR

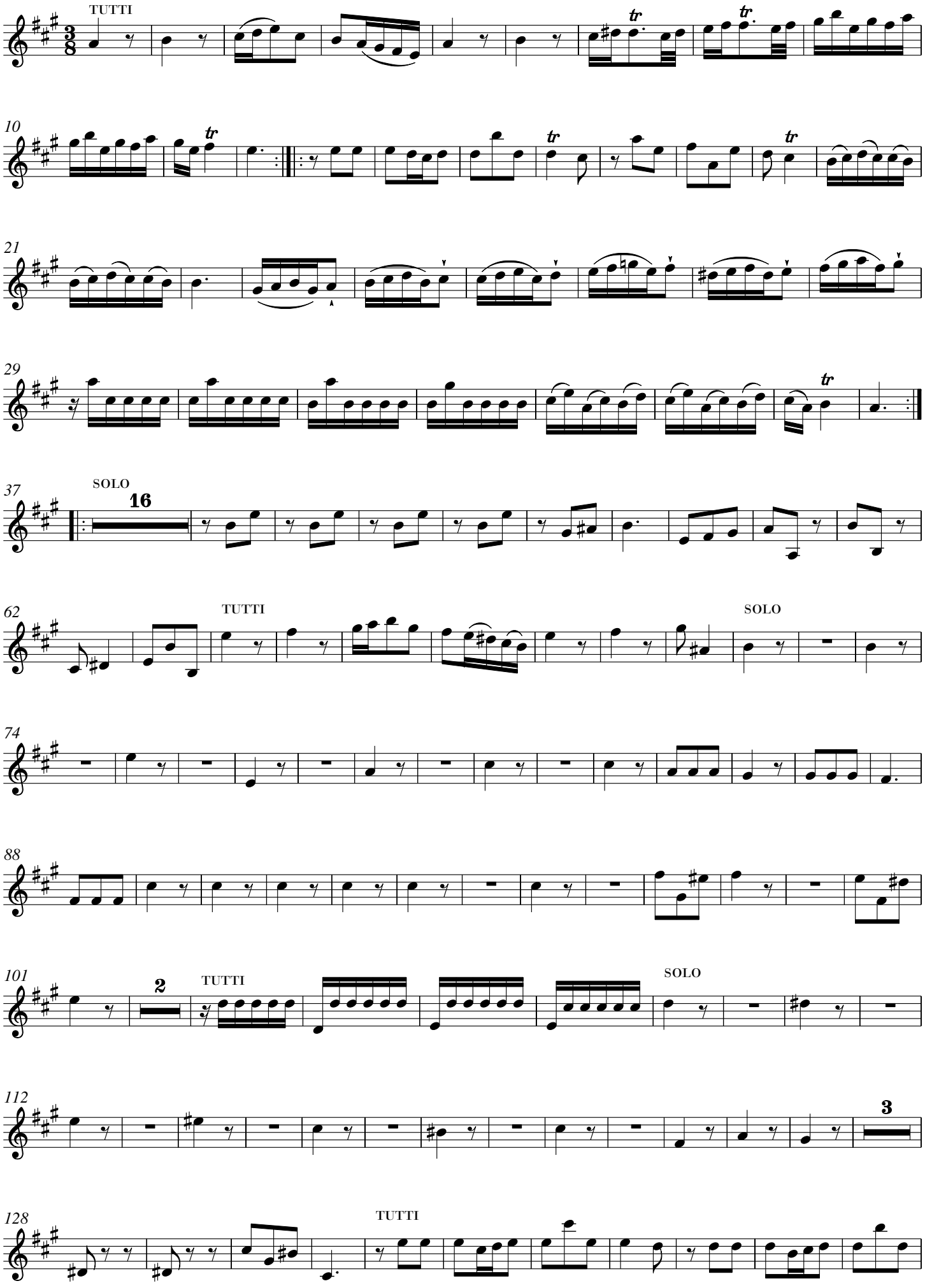
Guiseppe Antonio Brescianello

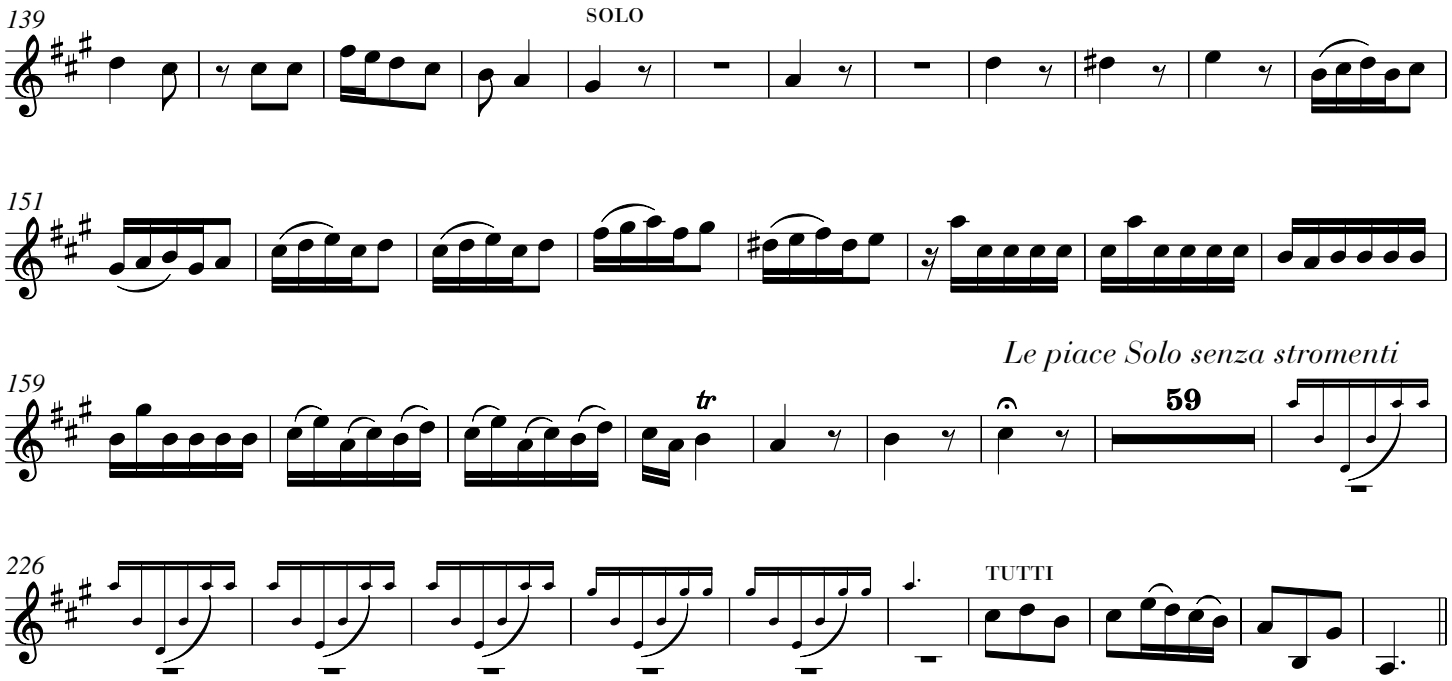



Adagio
piano e staccato
5
9

VIOLINO PRIMO

Allegro




139
SOLO
151
159
tr
Le piace Solo senza stromenti
59
226
TUTTI

VIOLINO SECONDO

CONCERTO IN A MAJOR

Guiseppe Antonio Brescianello

Allegro

TUTTI

SOLO

TUTTI

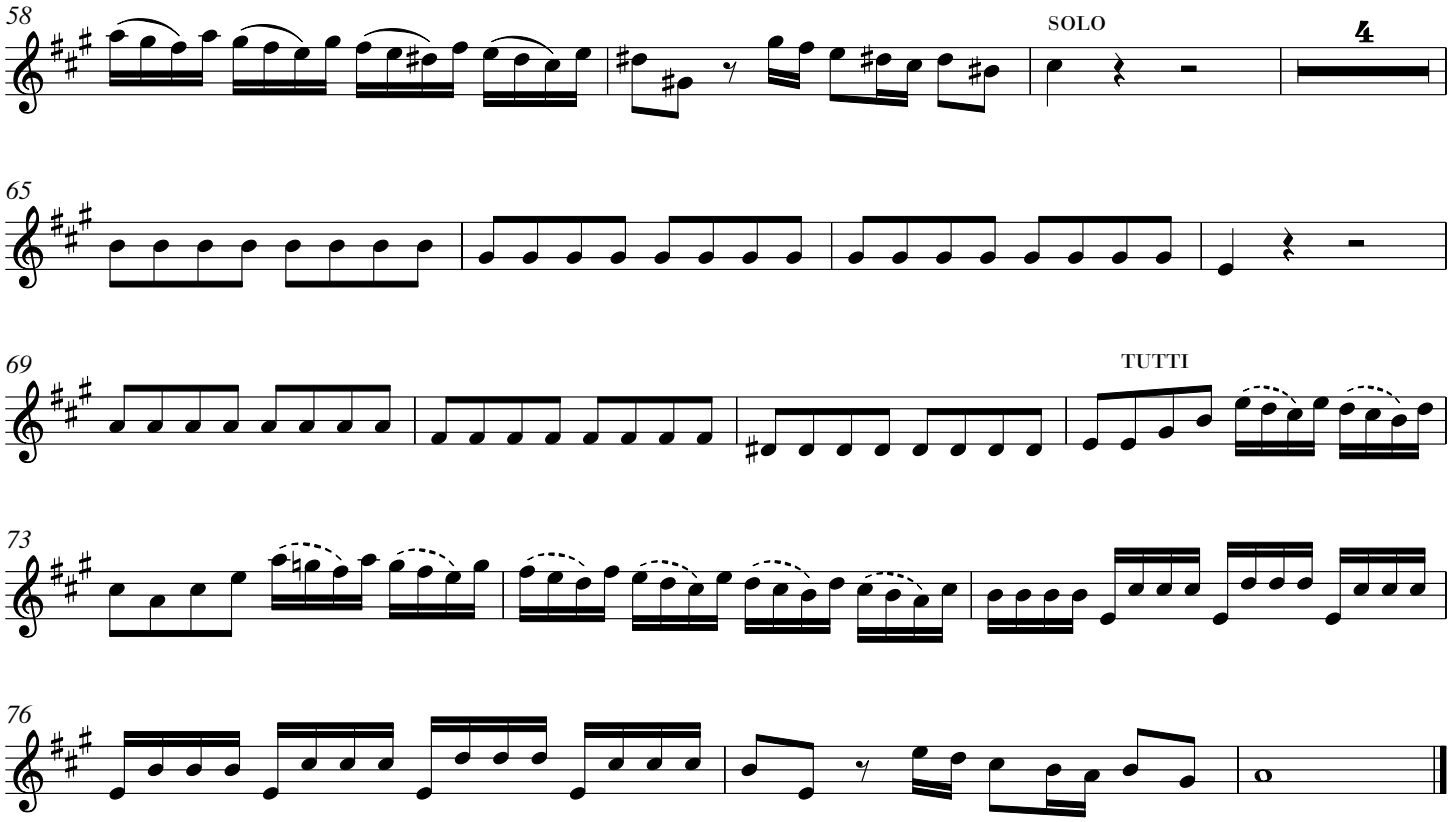
SOLO

TUTTI

SOLO

TUTTI

VIOLINO SECONDO



Adagio

piano e staccato

Allegro

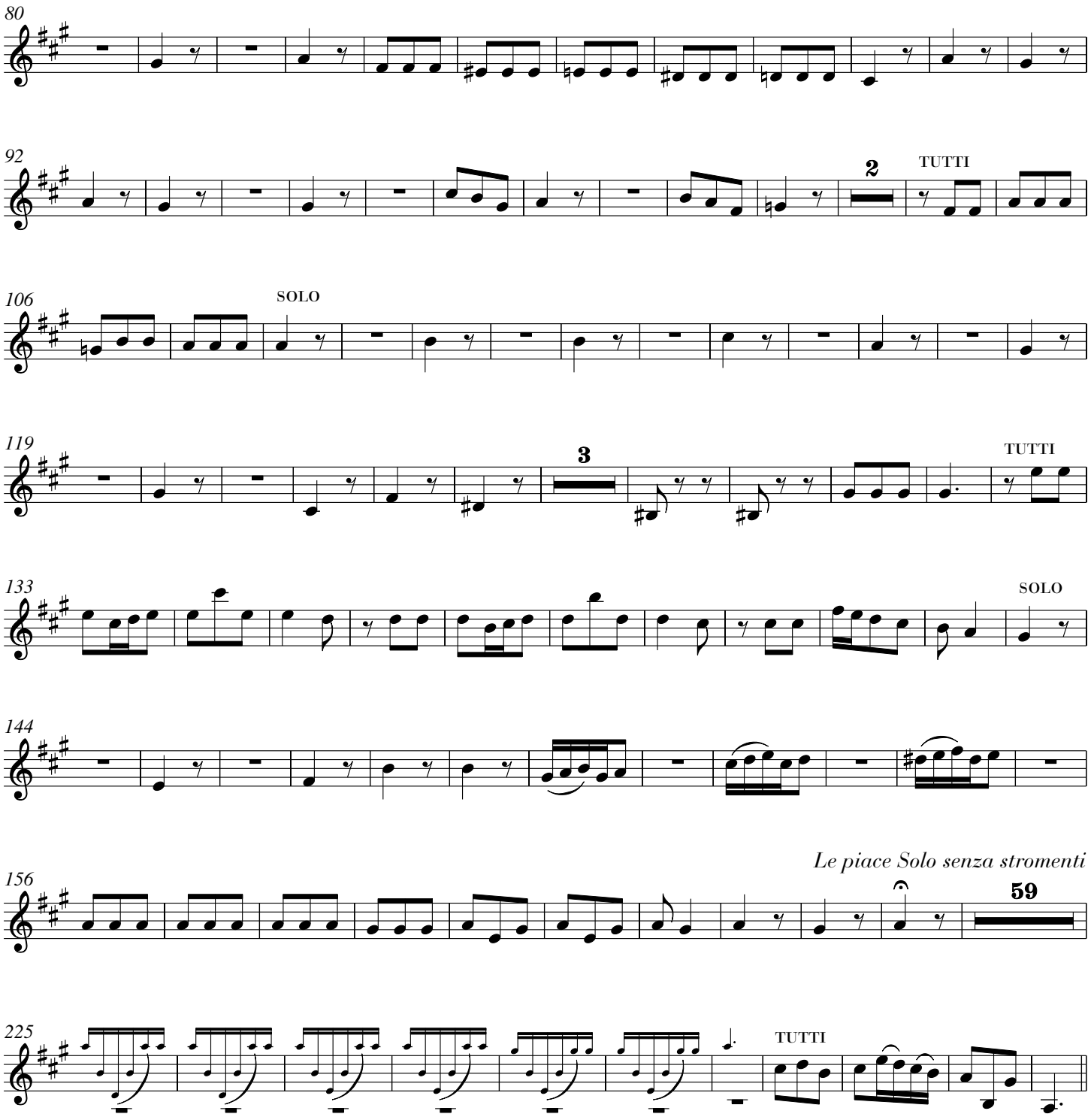
TUTTI

SOLO

14

TUTTI

SOLO


80
92
2
TUTTI
106
SOLO
119
3
TUTTI
133
SOLO
144
Le piace Solo senza stromenti
156
59
225
TUTTI

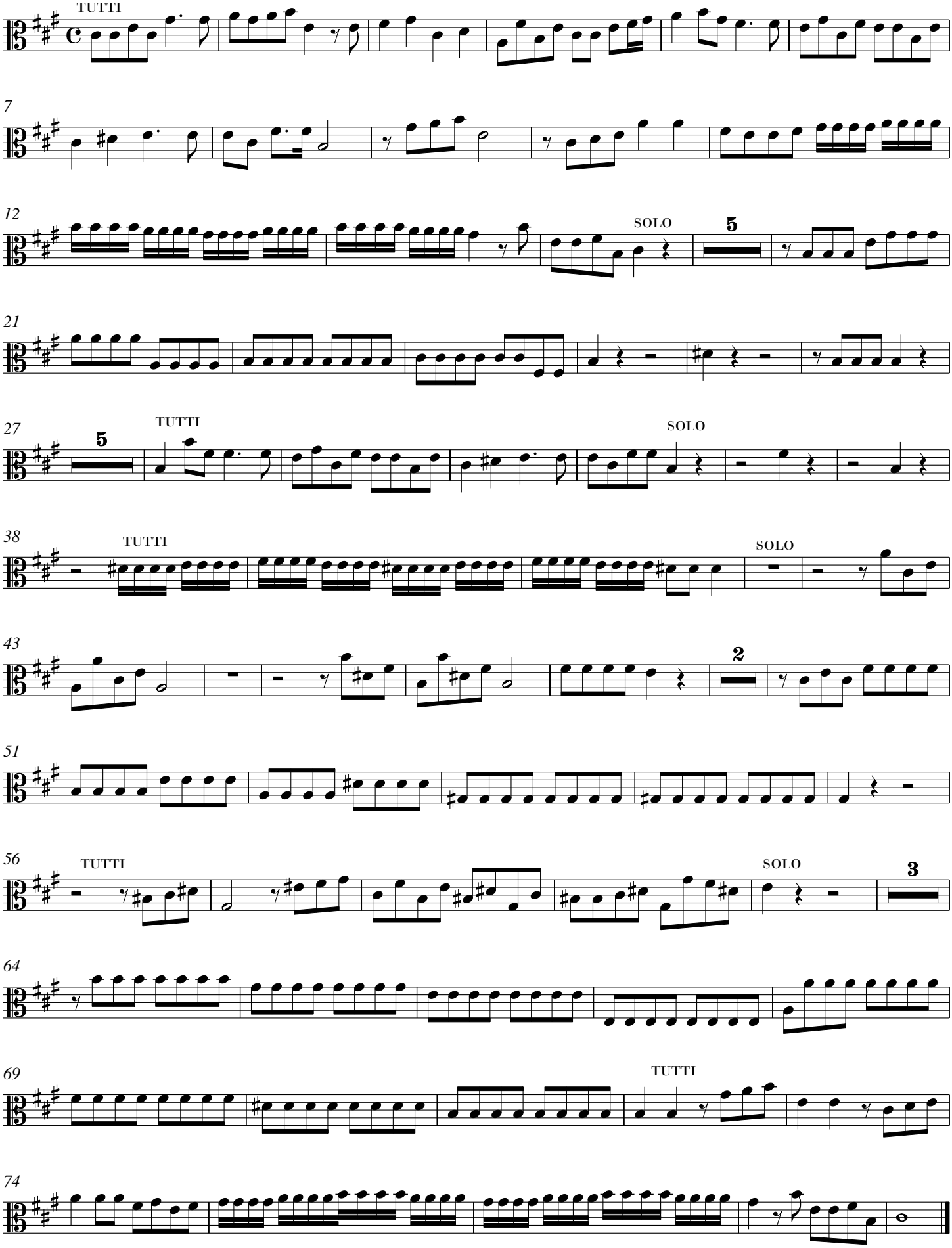
VIOLA

CONCERTO IN A MAJOR

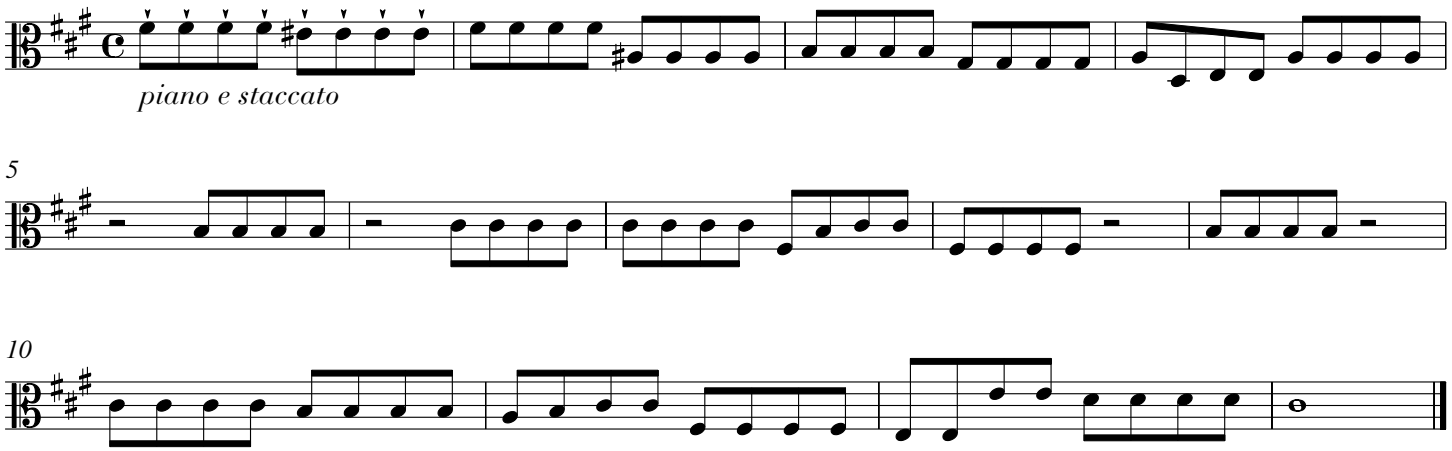
Guiseppe Antonio Brescianello

Allegro

TUTTI



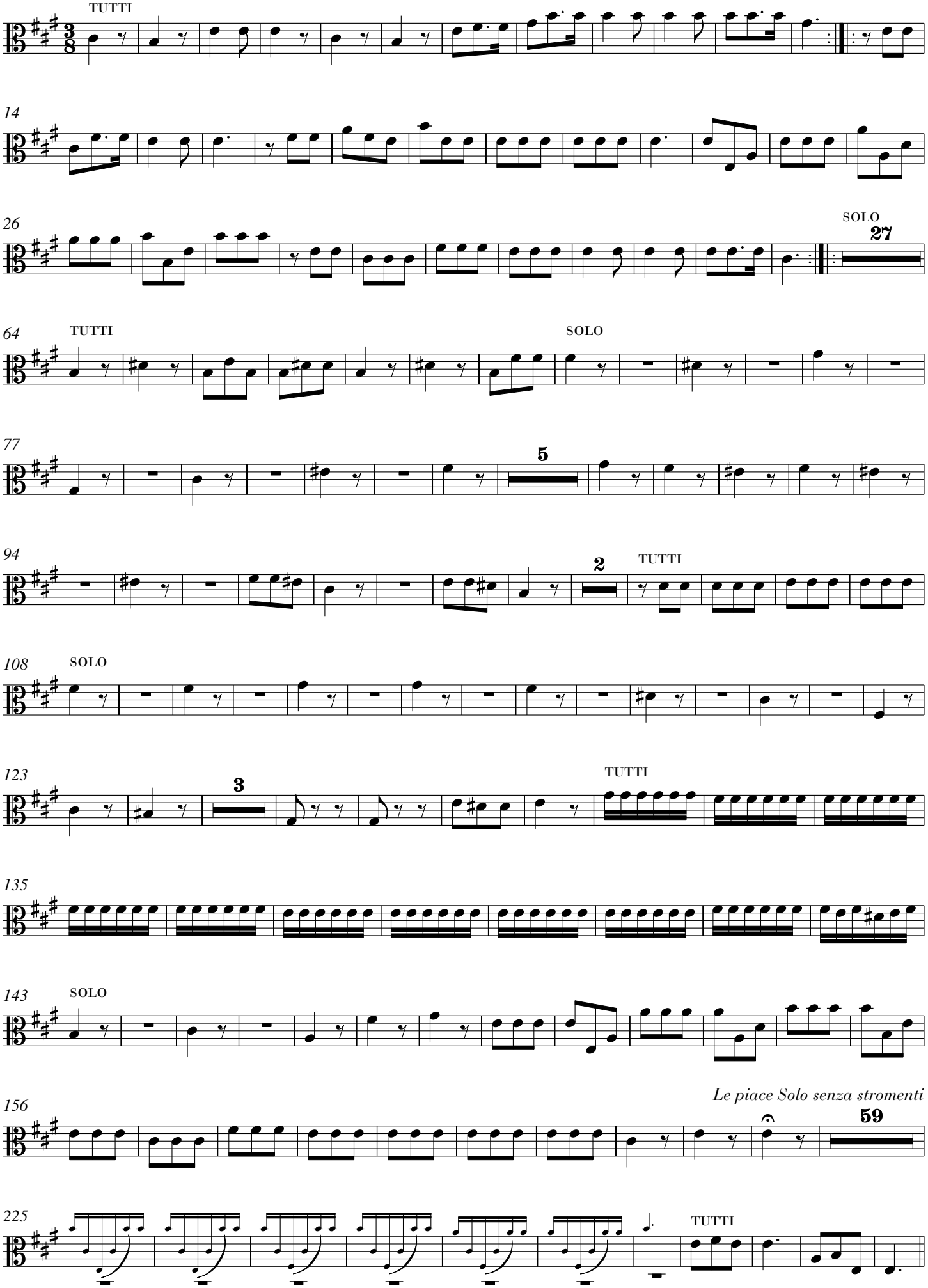
Adagio



VIOLA

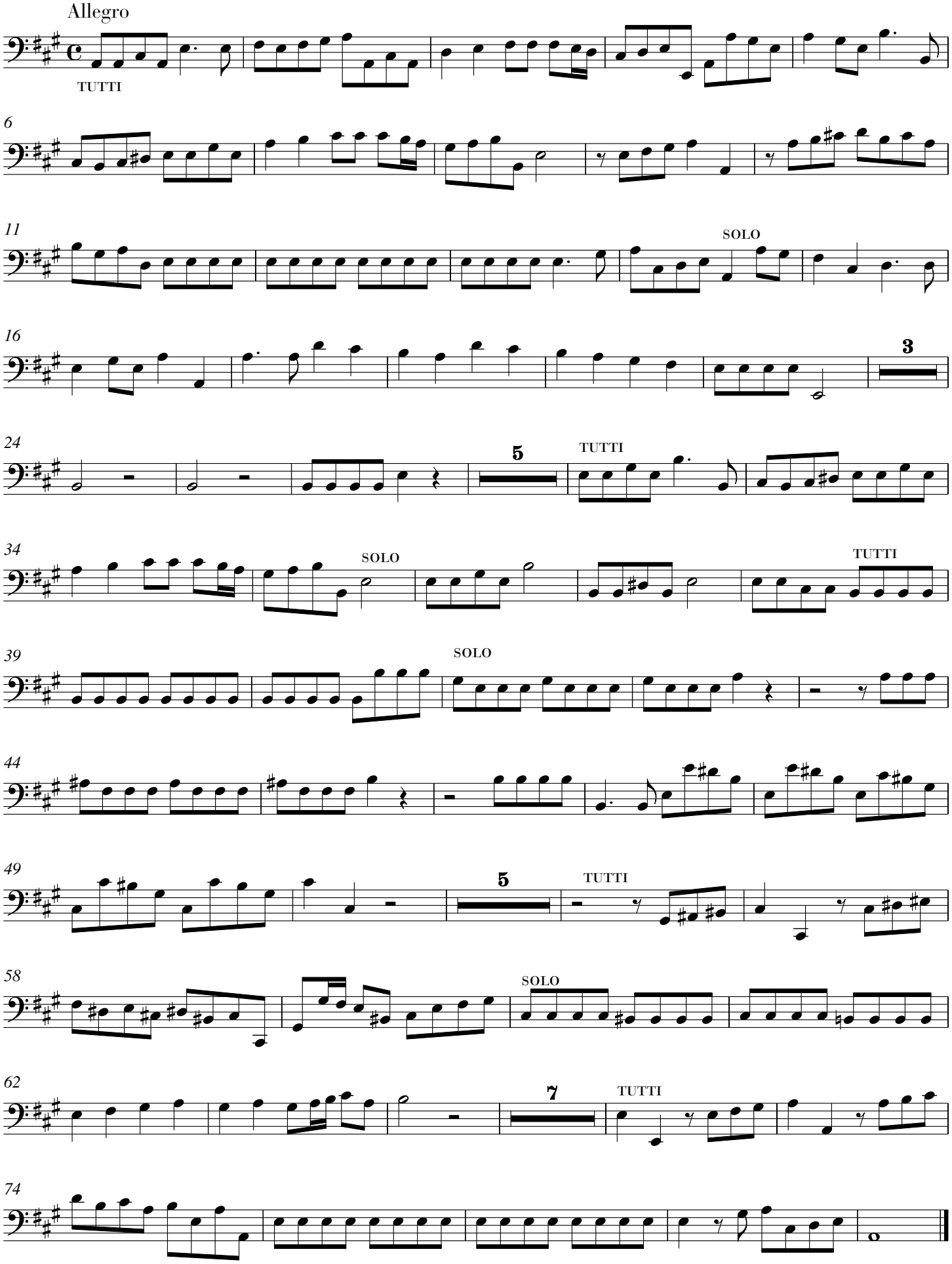
Allegro

TUTTI



CONCERTO IN A MAJOR

Guiseppe Antonio Brescianello



Adagio

13

Allegro

TUTTI

9

18

29

SOLO

41

12

64

TUTTI

SOLO

72

83

5

99

TUTTI

SOLO

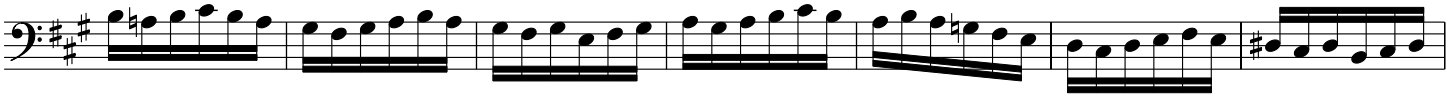
111

124

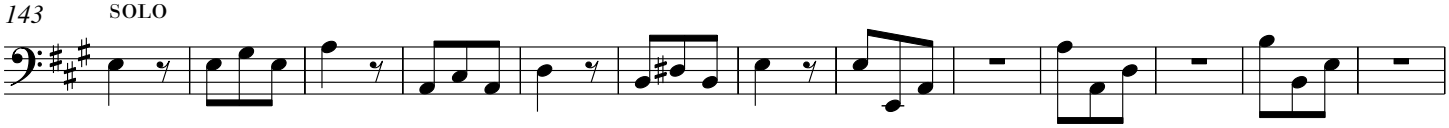
5

TUTTI

136

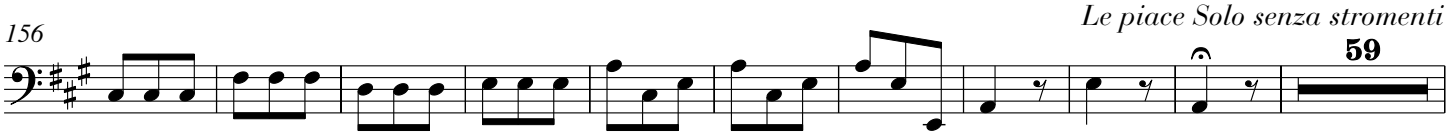
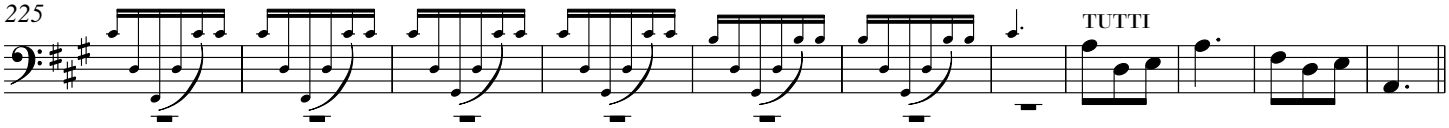


143 SOLO



Le piace Solo senza stromenti

156



225 TUTTI