



CONCERTO IN C MAJOR

Bre 1

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 pastorate 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 another 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 Württemberg court of Duke Eberhard Ludwig in Stuttgart, where in 1717, as “*musique directeur, maître des concerts de la chambre*” he succeeded 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 position, 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 C major, Bre 1

There are two manuscript editions at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus. 2364-0-1 Schrank No: II, 33 Fach 12 . Lage "No: 12 Concerto del Sign. Brescianello"

The first version is a full score, very cramped and sometimes hard to read. It is full of mistakes and inconsistencies. It does not contain figures for the bass. It is also incomplete, the score lacking the last 40 bars or so. The score has been reconstructed from the parts.

The other is a set of parts, beautifully copied, in a different hand (Johann Gottlieb Morgenstern).
Mus. 2364-0-1a.

Sadly it reproduces the mistakes and anomalies in the original score faithfully.

It also contains a significant cut in the first movement (bars 47-55), presumably from a later performance.

The parts contain a different first movement part for two oboes and a copy of the bass part for bassoon.
It is in a different hand, possibly Pisendel's.

It also contains a separate part for Cembalo, but without figures, and another bass version titled Basso Rip(ieno).

I have done my best to intuitively reconcile the most glaring anomalies, especially slurs in the 3rd movt.
Performers should consult the original ms. and decide for themselves.

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

Guiseppe Antonio Brescianello
(1690-1758)

TUTTI

TUTTI
(1830-1850)

(f)

5

8

12 *tr* *p* *f*

16

19

22

26 *SOLO*

30 *p* *f*

34

36

38

VIOLINO PRINCIPALE

41



44



⊕ Deleted in parts

47



49



51



54



57



60



63



TUTTI

f

66



69



72



VIOLINO PRINCIPALE

75

79 SOLO

82

84

87

89

93

96 TUTTI

99

102 SOLO

105

107

VIOLINO PRINCIPALE

109

111

113

115

117

119

121

124

128

132

135

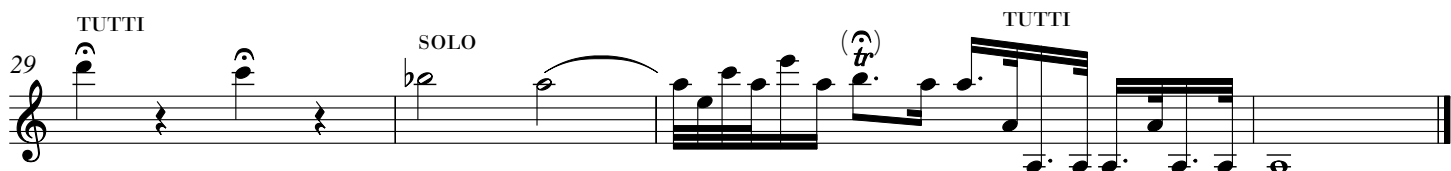
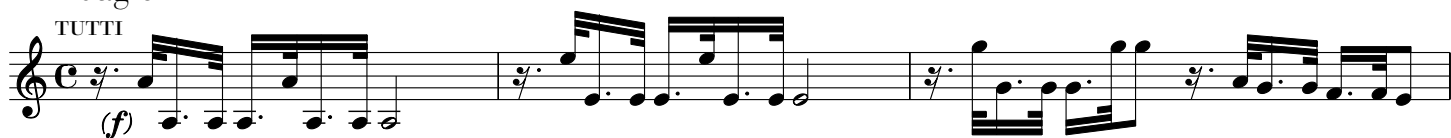
140

TUTTI

VIOLINO PRINCIPALE

Adagio

TUTTI

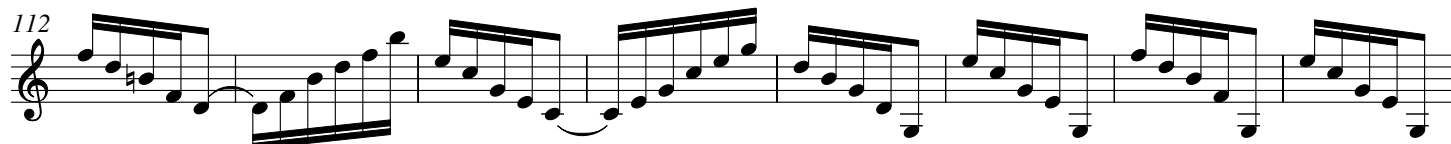
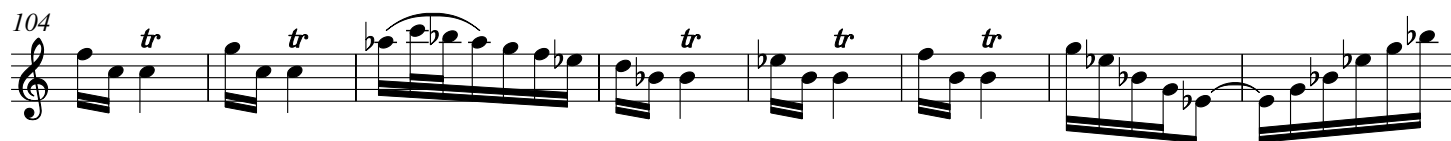
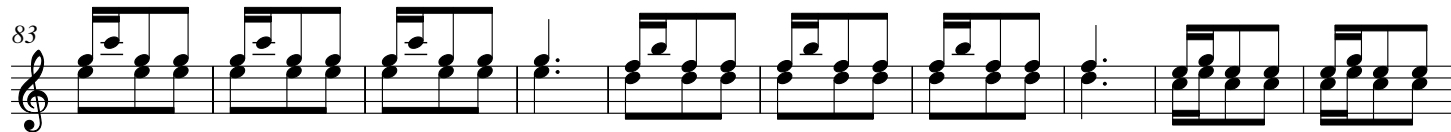


VIOLINO PRINCIPALE

Allegro
TUTTI



SOLO



VIOLINO PRINCIPALE

120

133

142

149 TUTTI

157

168

179 SOLO

189

198

209

220 TUTTI SOLO

231

VIOLINO PRINCIPALE

241 TUTTI

252 SOLO

262

274

286

297

308

318

327 TUTTI

337

347

357

(sim.)

tr

f

p

f

p

f

Guiseppe Antonio Brescianello
(1690-1758)

TUTTI

TUTTI

(f)

5

8

11

tr

p

f

15

19

23

27

SOLO

p

31

35

38

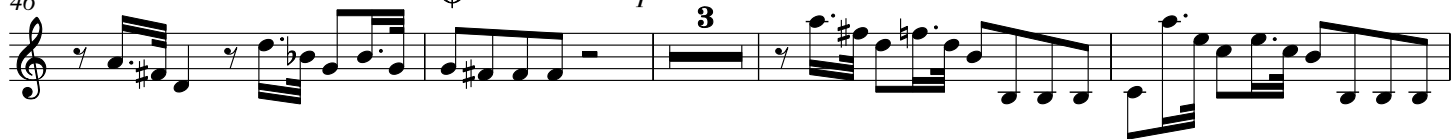
VIOLINO PRIMO

42



46

⊕ Deleted in parts



53



57



61



64

TUTTI



67



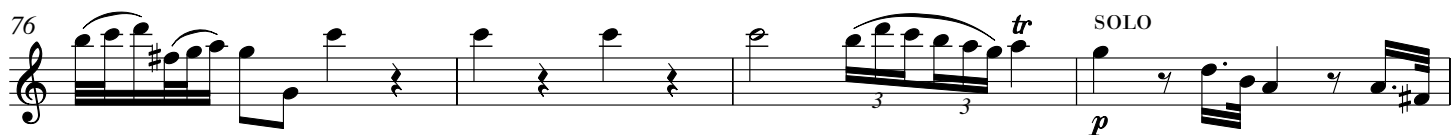
70



73



76



80



84



VIOLINO PRIMO

88



92



97



100



104



112



117



121



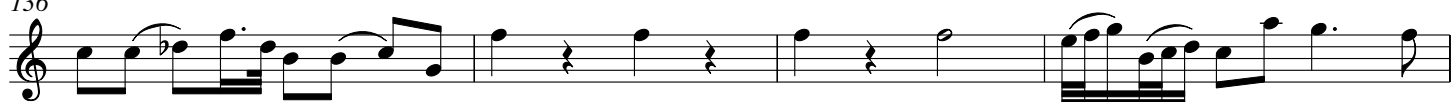
128



132



136



140



VIOLINO PRIMO

Adagio

TUTTI

(f)

4

7

10

SOLO

p

14

17

TUTTI

f

20

SOLO

p

24

28

TUTTI

p

SOLO

TUTTI

VIOLINO PRIMO

Allegro

TUTTI

12

22

32

42

52

61

70

80

93

105

116

p

f

p

f

p

SOLO

f

(*p*)

2

VIOLINO PRIMO

127



137



148



162



172



183



207



221



230



241



252



263



VIOLINO PRIMO

277



291



302



314



325



337



347



357



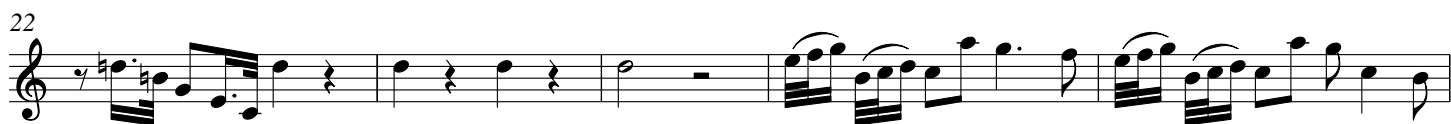
CONCERTO IN C MAJOR

Bre. 1

Guiseppe Antonio Brescianello
(1690-1758)

Allegro non molto

TUTTI



VIOLINO SECONDO

⊕ Deleted in parts

47 **3**

54 ⊕

59

62

65 **TUTTI**
f

70

73

76 *tr* **SOLO**
p

80

84

88

92

VIOLINO SECONDO

96 TUTTI

f

99

102 SOLO

p

110

115

120

127

131 TUTTI

f

135

139

VIOLINO SECONDO

Adagio

TUTTI

(f)

4

7

10

SOLO

p

14

17

TUTTI

SOLO

f

p

21

25

28

TUTTI

SOLO

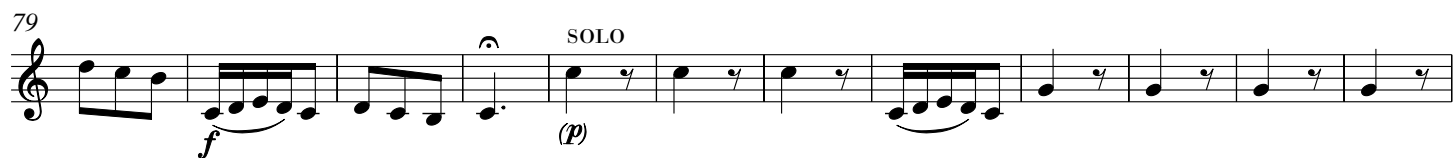
TUTTI

p

VIOLINO SECONDO

Allegro

TUTTI



VIOLINO SECONDO

127



141



156



166



176



187



211



223



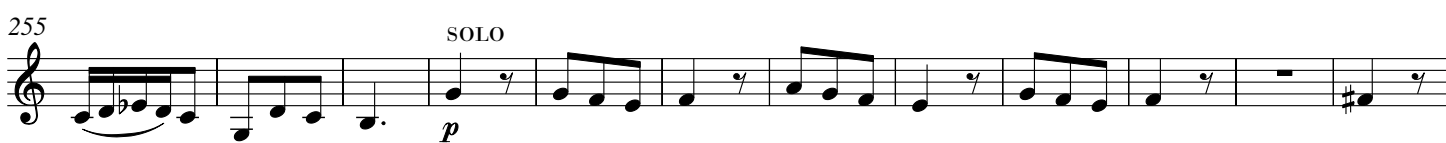
233



244



255



267



VIOLINO SECONDO

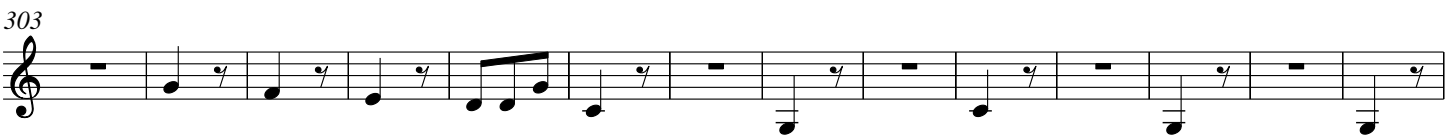
279



292



303



317



329

TUTTI



339



347

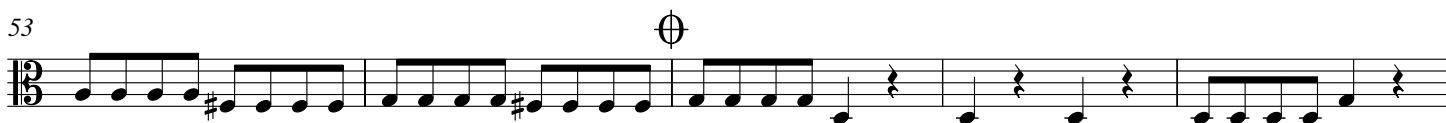
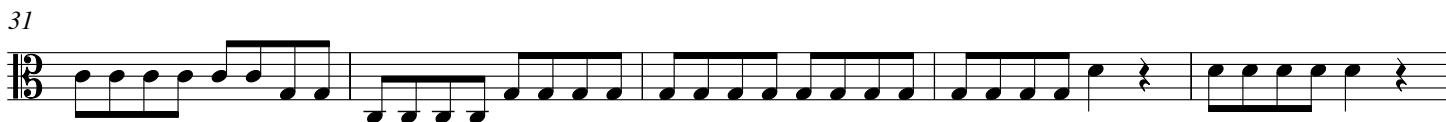
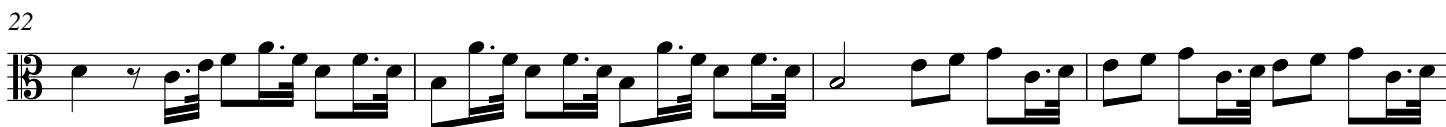


357



CONCERTO IN C MAJOR

Bre. 1

Guiseppe Antonio Brescianello
(1690-1758)Allegro non molto
TUTTI

VIOLA

63

TUTTI



69



75



79 SOLO



84



92

TUTTI



98



103

SOLO



112



118



128

TUTTI



135



139



VIOLA

Adagio

TUTTI



5



8



12



15



19



23



28



VIOLA

Allegro
TUTTI



15



29



42



53



62



73



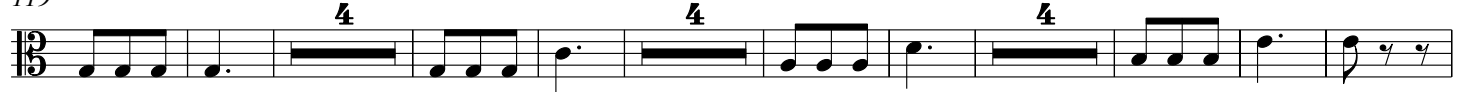
90



108



119



140



VIOLA

155 TUTTI



169



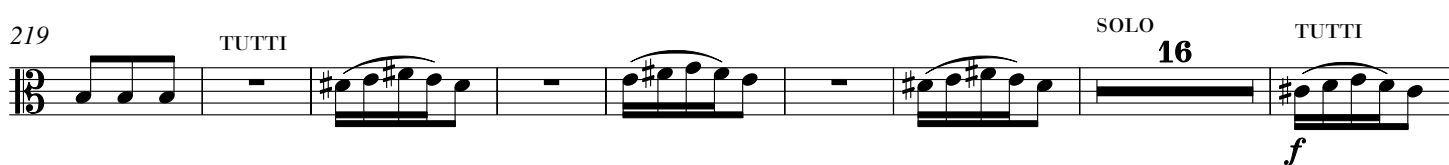
181



205



219



243



254



269



284



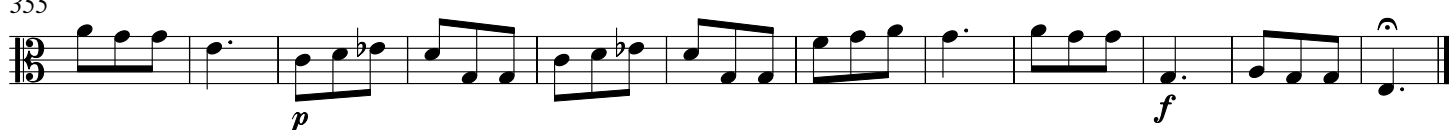
336



345



355



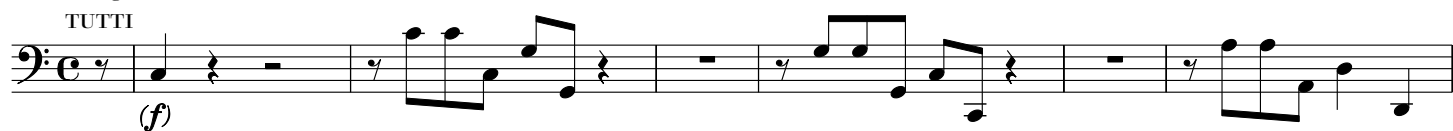
CONCERTO IN C MAJOR

Bre. 1

Guiseppe Antonio Brescianello
(1690-1758)

Allegro non molto

TUTTI



8



13



17



21



25



SOLO

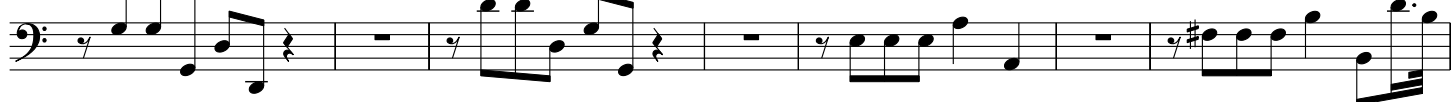
18

⊕ Deleted in parts ⊕



TUTTI

66



73



76



SOLO

VIOLONCELLO & BASSO

80

14

3

TUTTI

f

97

f

101

SOLO

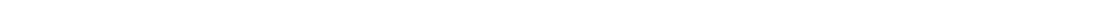
105



p

[illegible]

115



120

124

Measure 124 in the bass clef. The notation begins with a half note G2, followed by a quarter note A2, and a quarter note B2. A bar line follows. The next part of the measure consists of a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, 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B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D

128

f TUTTI

135

139

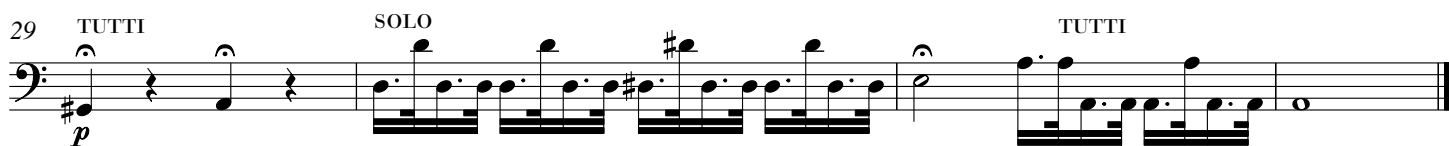
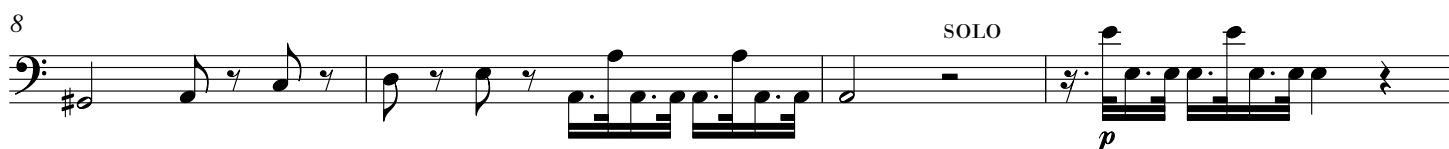
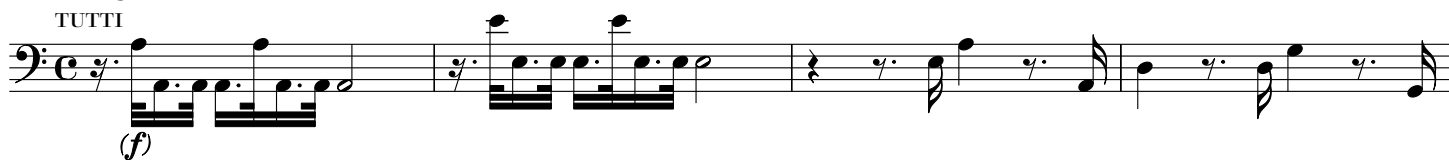


Musical notation for measure 139, bass clef. The measure contains a sequence of eighth and sixteenth notes, ending with a whole note rest.

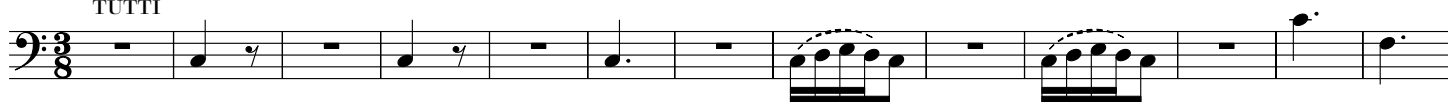
VIOLONCELLO & BASSO

Adagio

TUTTI



Allegro
TUTTI



14



27



41



52



61

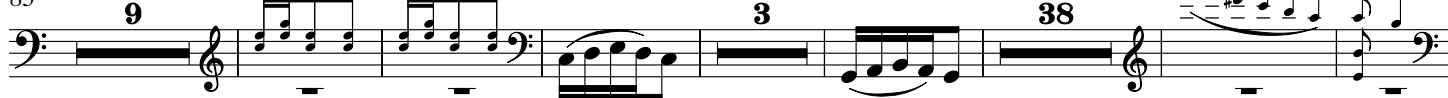


71



83

SOLO



139



150

TUTTI



163



VIOLONCELLO & BASSO

175 **3** SOLO

187

199 **19** TUTTI SOLO **14**

240 **f** TUTTI

249 SOLO **p**

260

274

289 **39** TUTTI **f**

337

345 **p** **f**

355 **p** **f**