CONCERTO IN G 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 G major

There are two different manuscript editions at the Saxon State Library in Dresden (SLUB) available from IMSLP.
They are in two distinctly different hands:
(A) Mus. 2364-0-8, 2 Cx 1244
(B) Mus. 2364-0-8, 1 Cx 97 (later crossed out)

A refers to it as No. 6 Concerto
B refers to it as No. 2 Concerto "del Sign. Briganello".

Because very little of Brescianello's work was published in his lifetime, it is hard to establish which version should take 'precedence'. Therefore I have transcribed both versions where there are significant differences.

The calligraphy of version B is more elegant than A, although I can find no mention of whose hand it may be. Because the SLUB archive contains the Pisendel collection, one suspects the hand of Pisendel in the more elaborate versions of the passage work.

Both versions contain the usual hand-copied discrepancies, inconsistencies and errors.
These include actual notes, a few slurs and in some cases chords (major & minor).
Both manuscripts employ the archaic practice of flats instead of naturals, and both reiterate accidentals within the bar. This sometimes creates confusion.
I have done my best to intuitively reconcile the most glaring anomalies.

A has a few fingerings, the other none.
A has a figured bass (called Cembalo, not Basso Continuo), B simply a Violoncello part

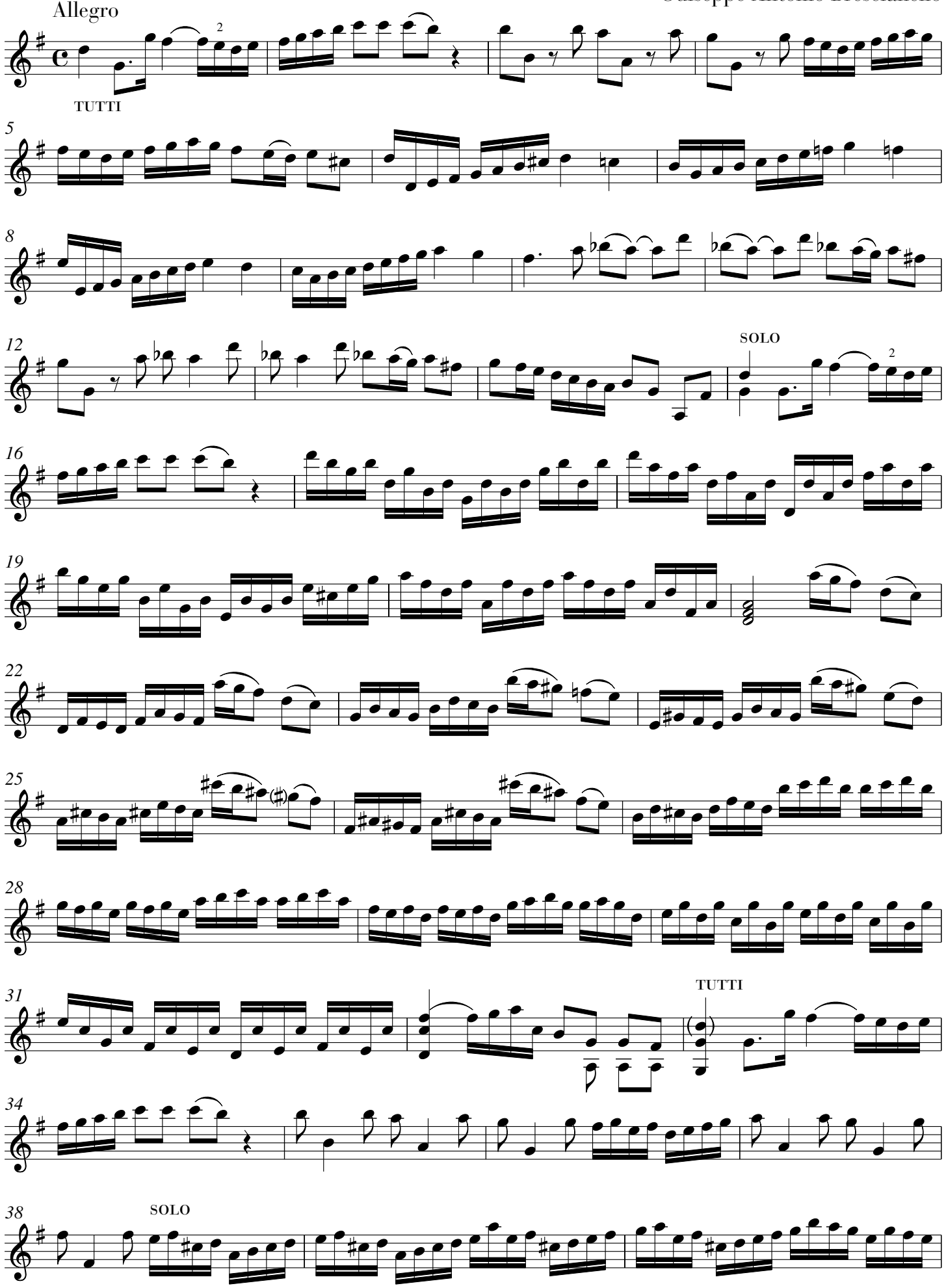
The keyboard reduction is a pretty rough & ready rendition of the 2nd violin and viola parts.
It is not a continuo realization for orchestral performance.

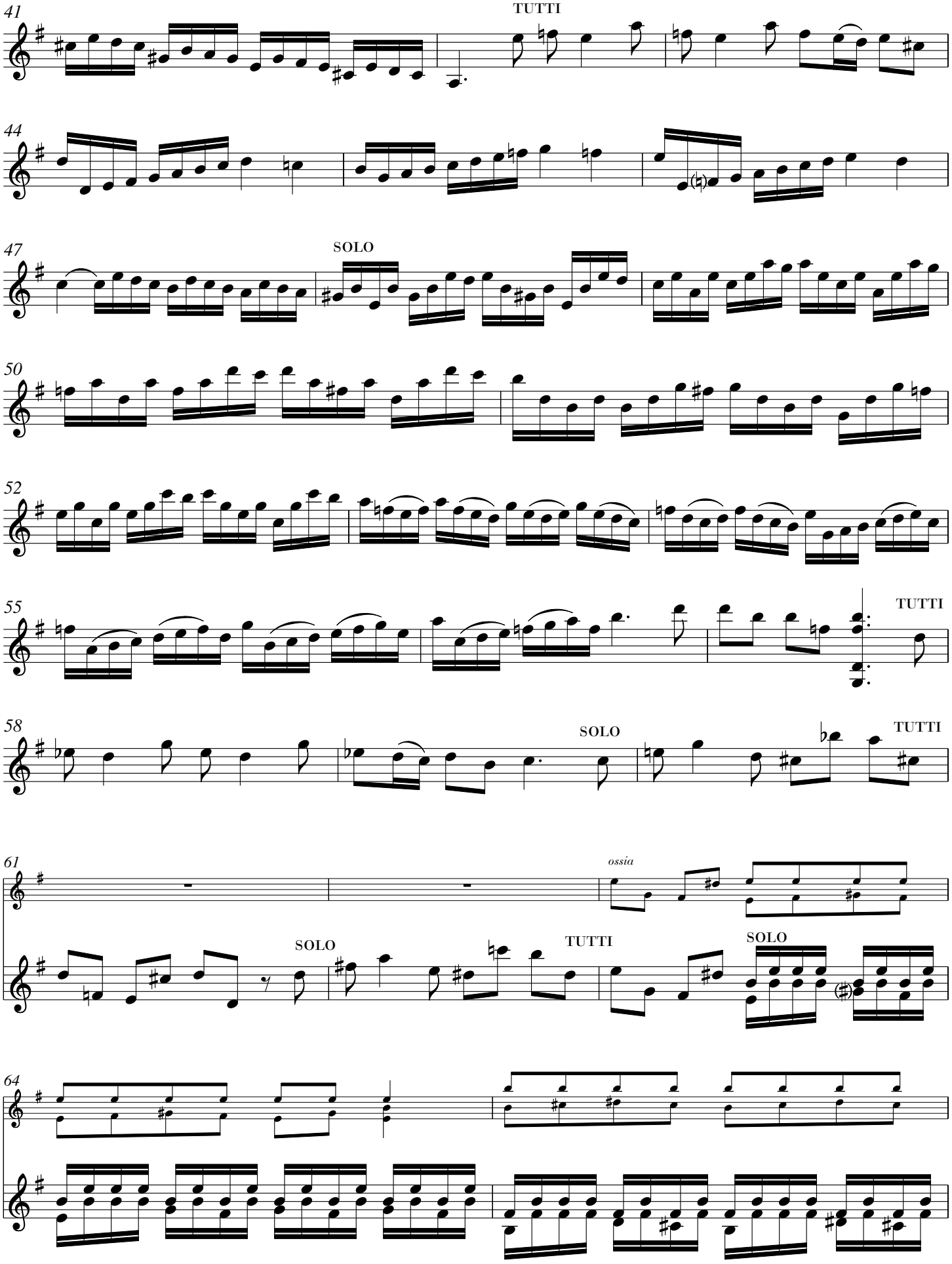
Please report any errors to abonds@swiftdsl.com.au

Alan Bonds
Perth, Western Australia
April, 2016

CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello

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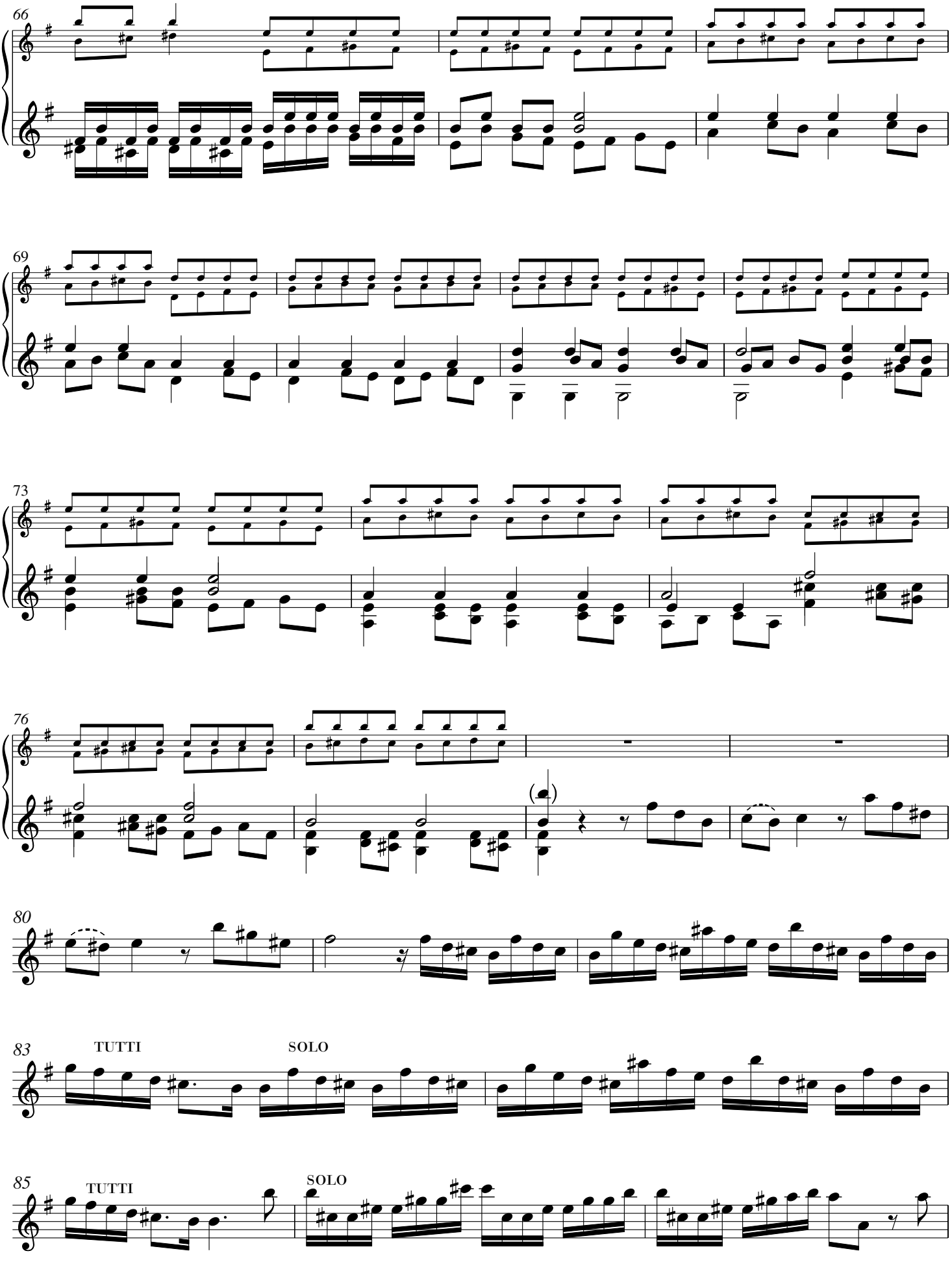
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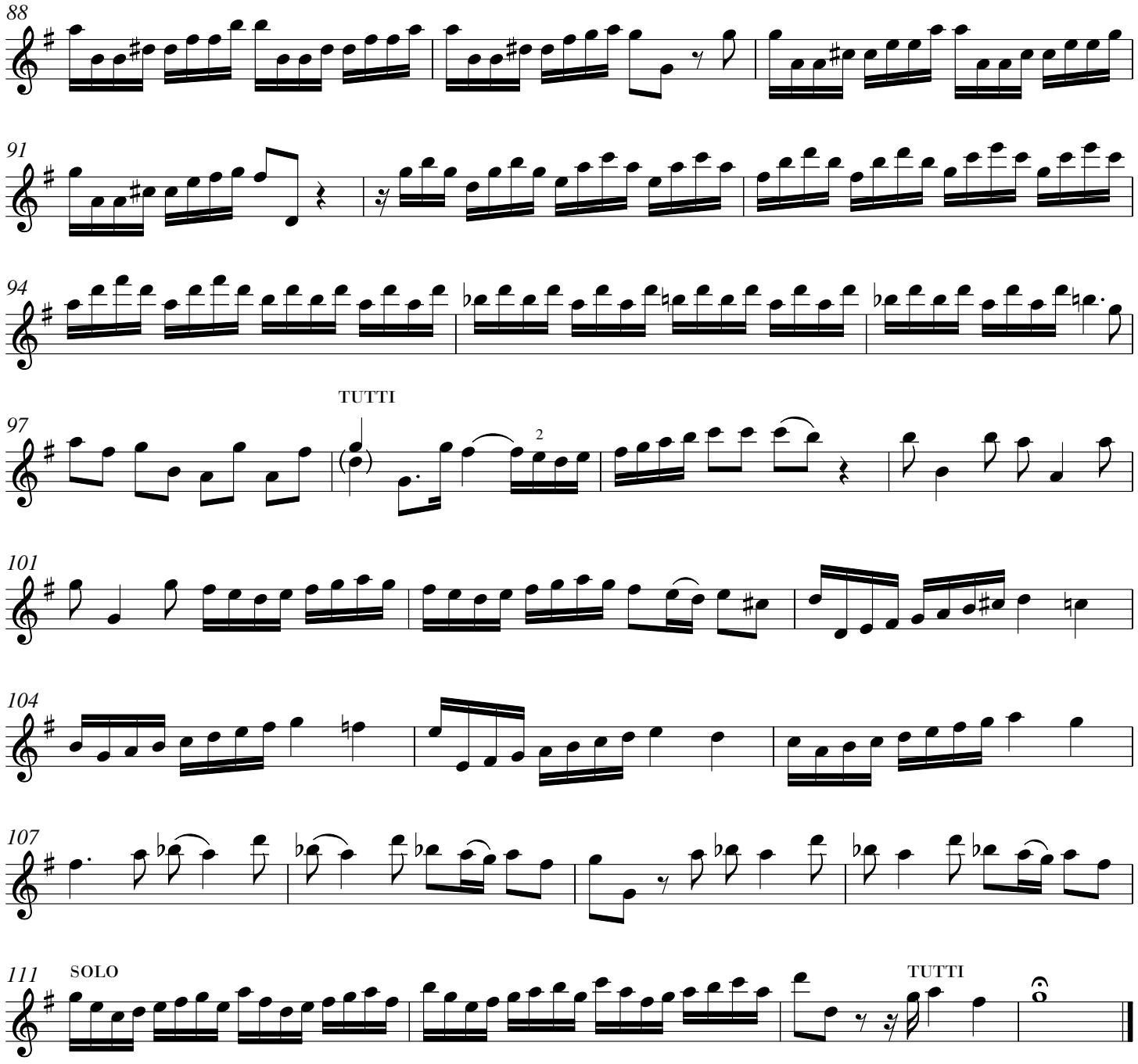
SOLO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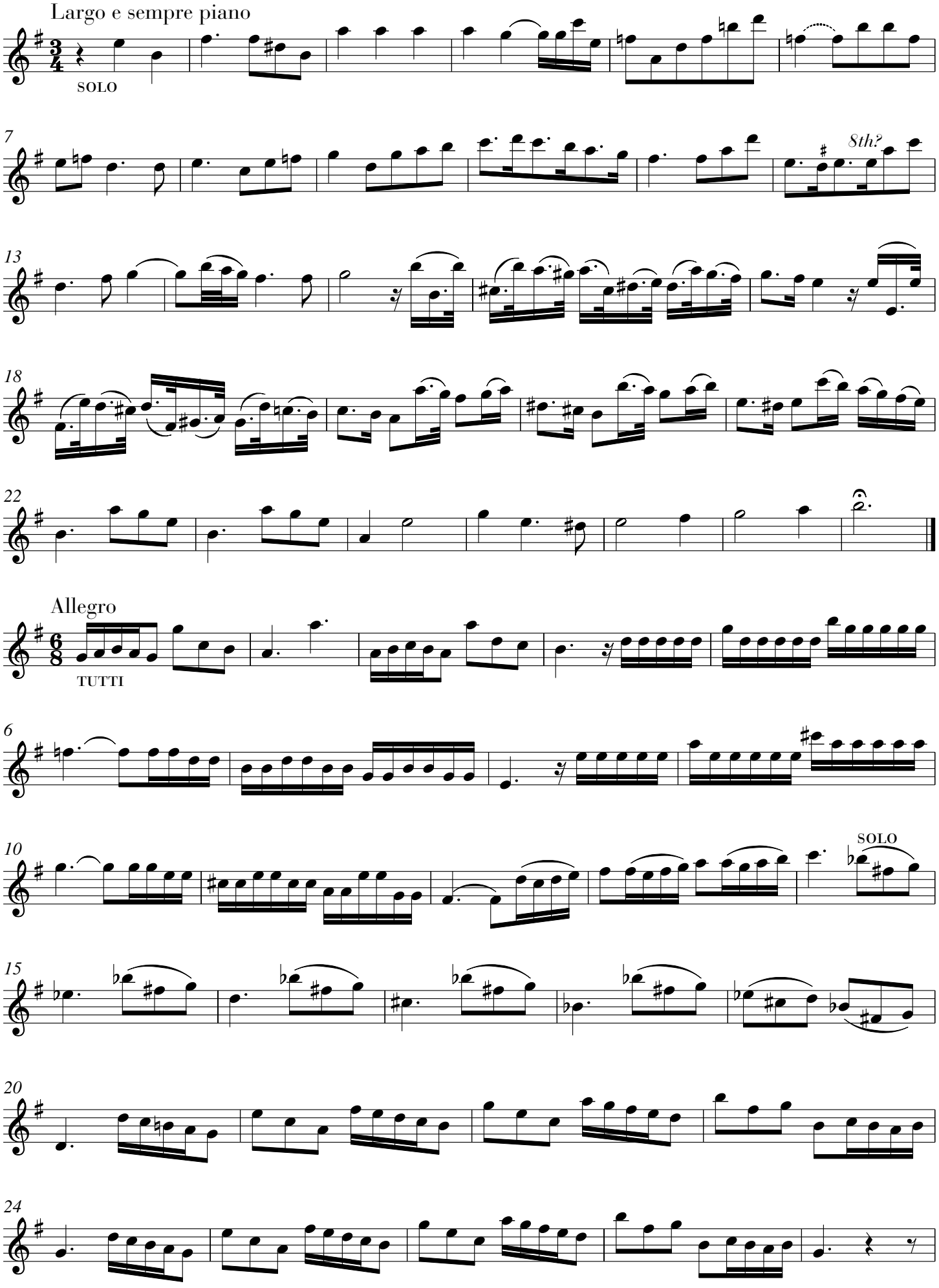
Largo e sempre piano
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8th?
Allegro
TUTTI
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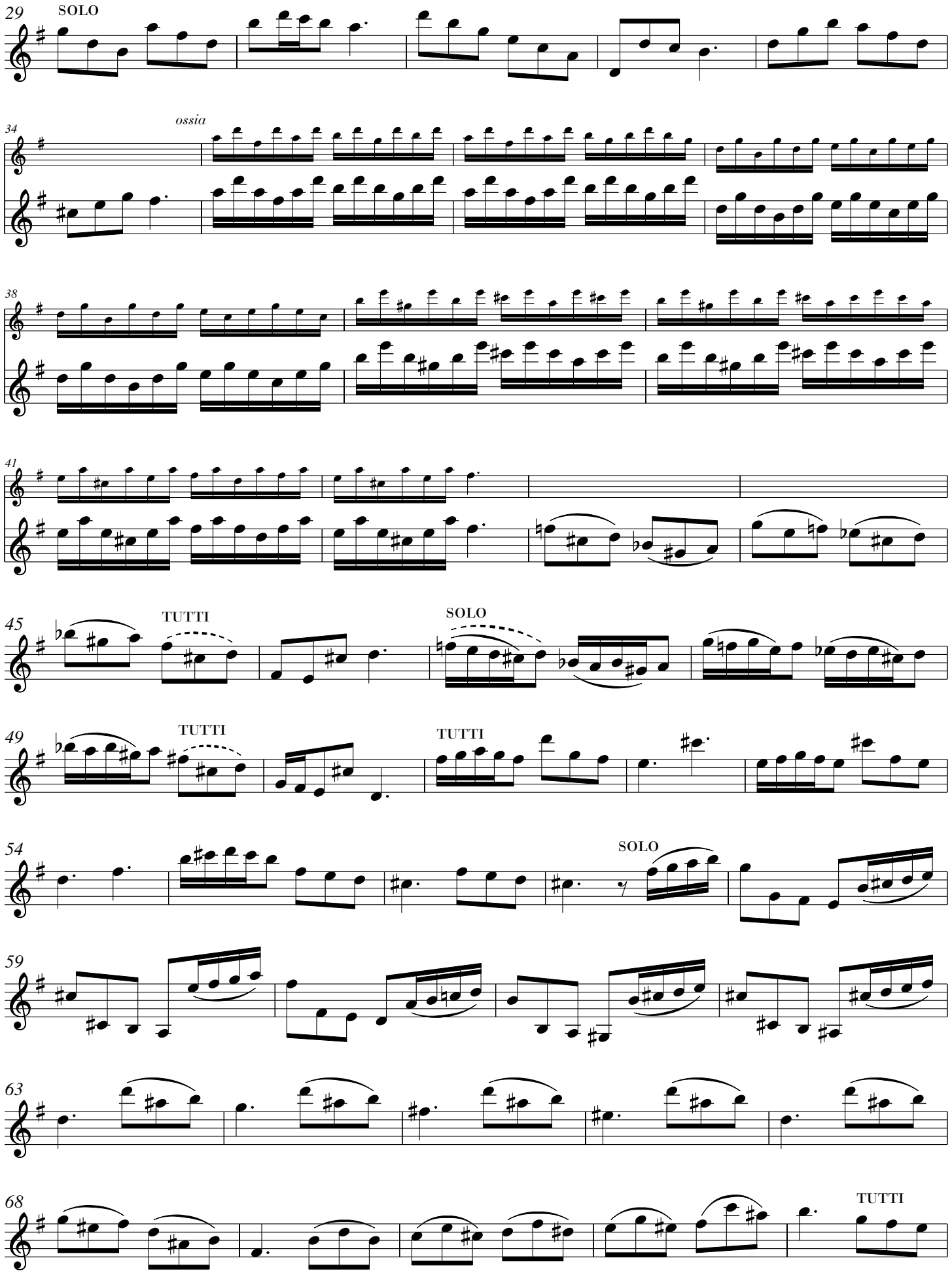
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68
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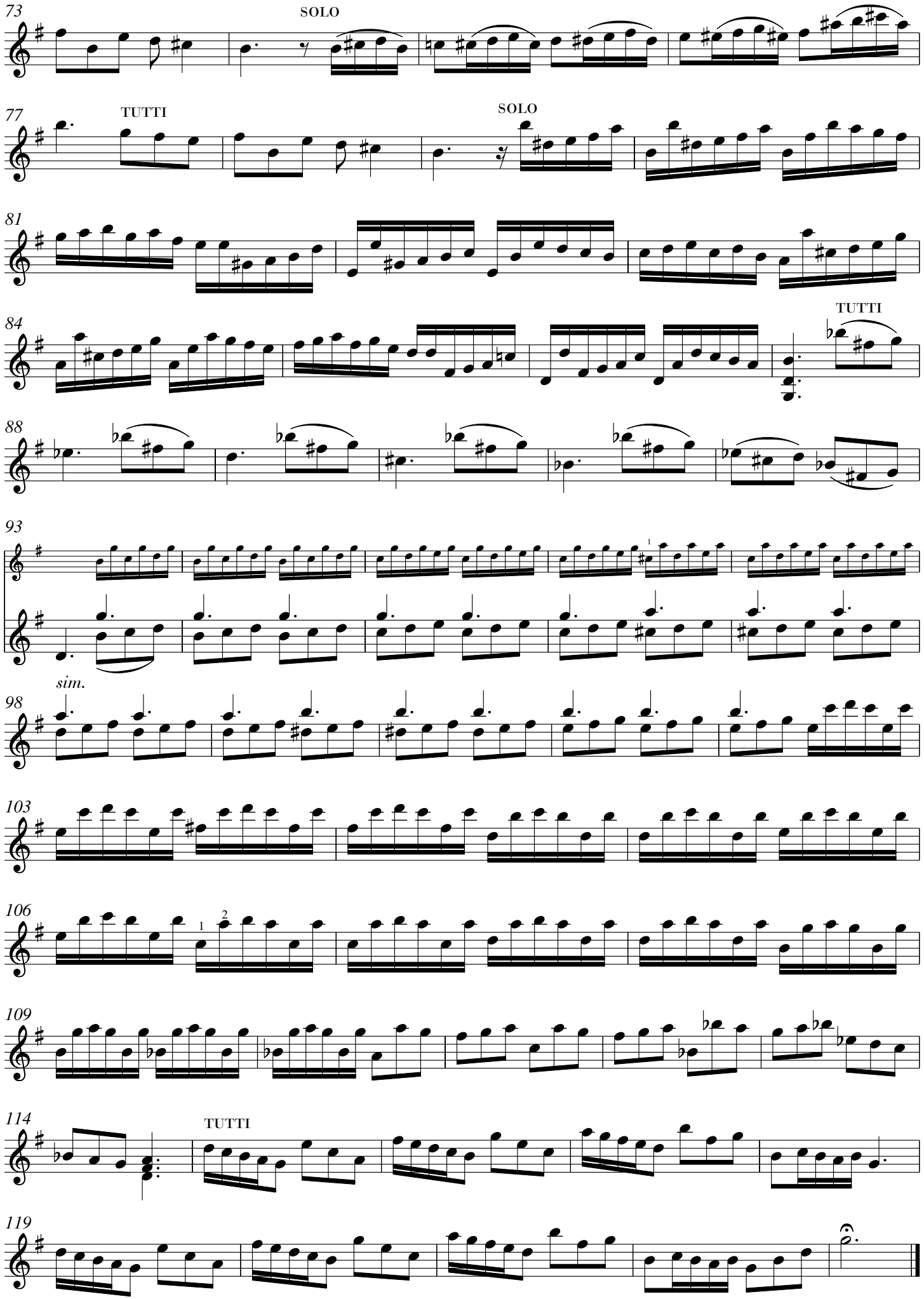
73
SOLO
77
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81
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sim.
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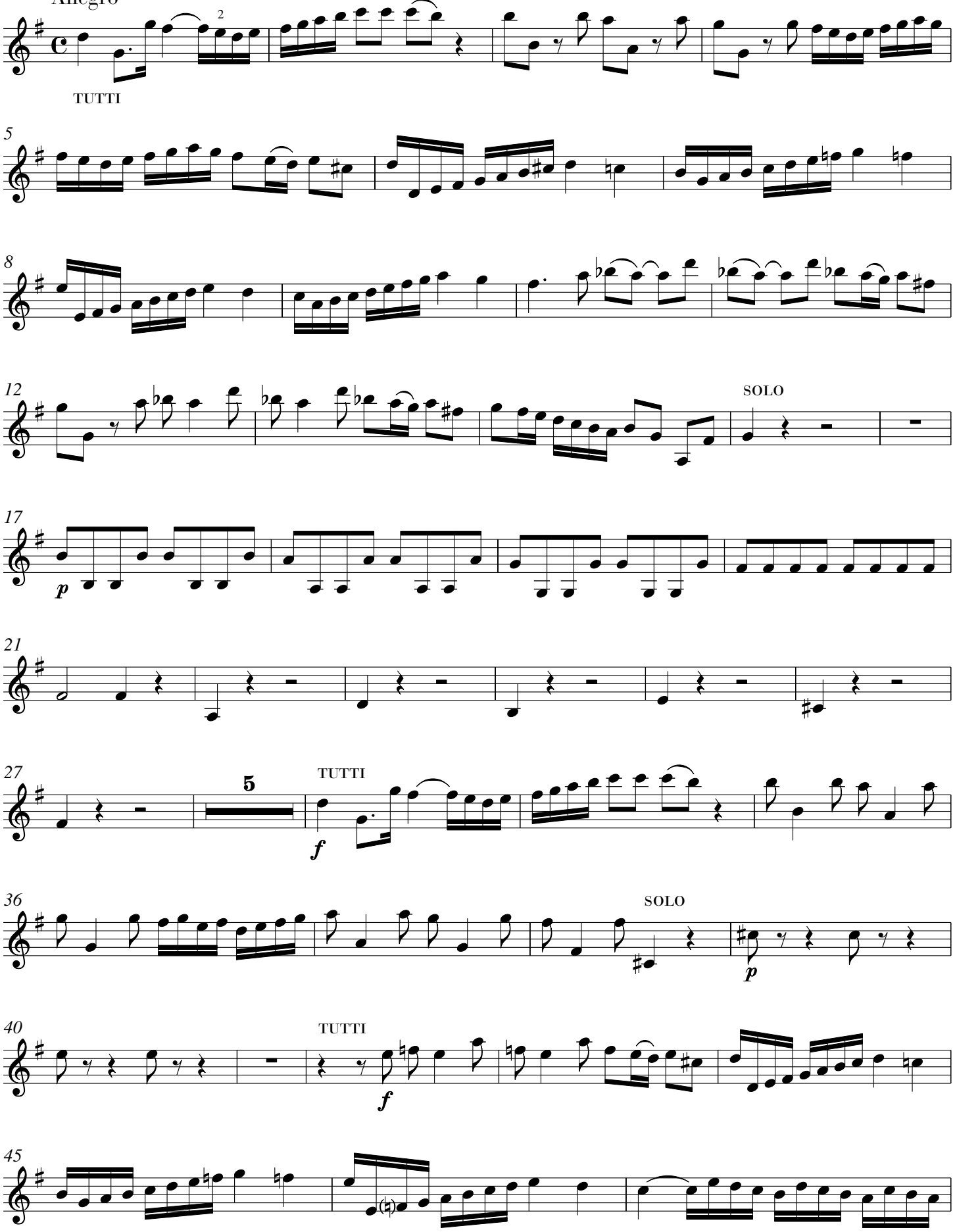
119

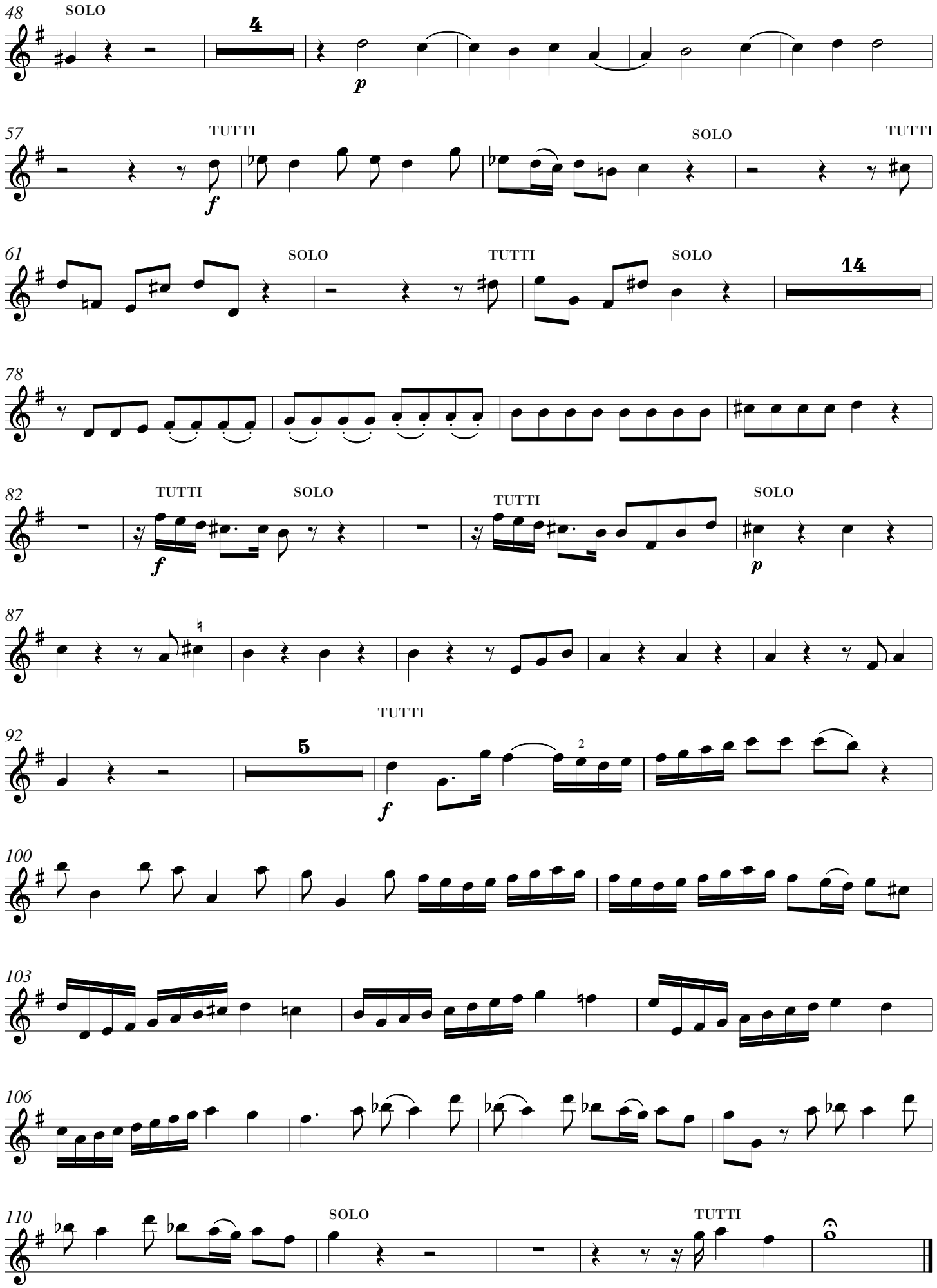
VIOLINO PRIMO

CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello
(1690-1758)

Allegro

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SOLO
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TUTTI
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TUTTI
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TUTTI
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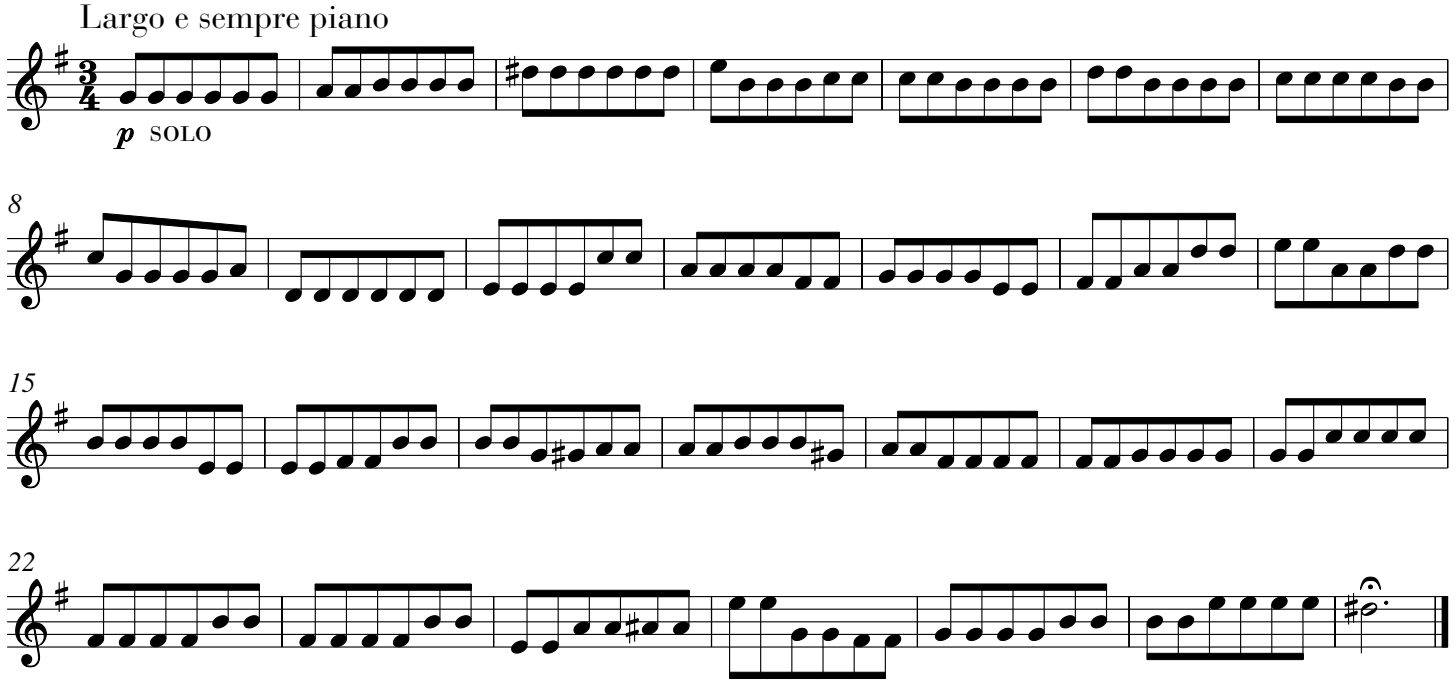
Largo e sempre piano
p SOLO
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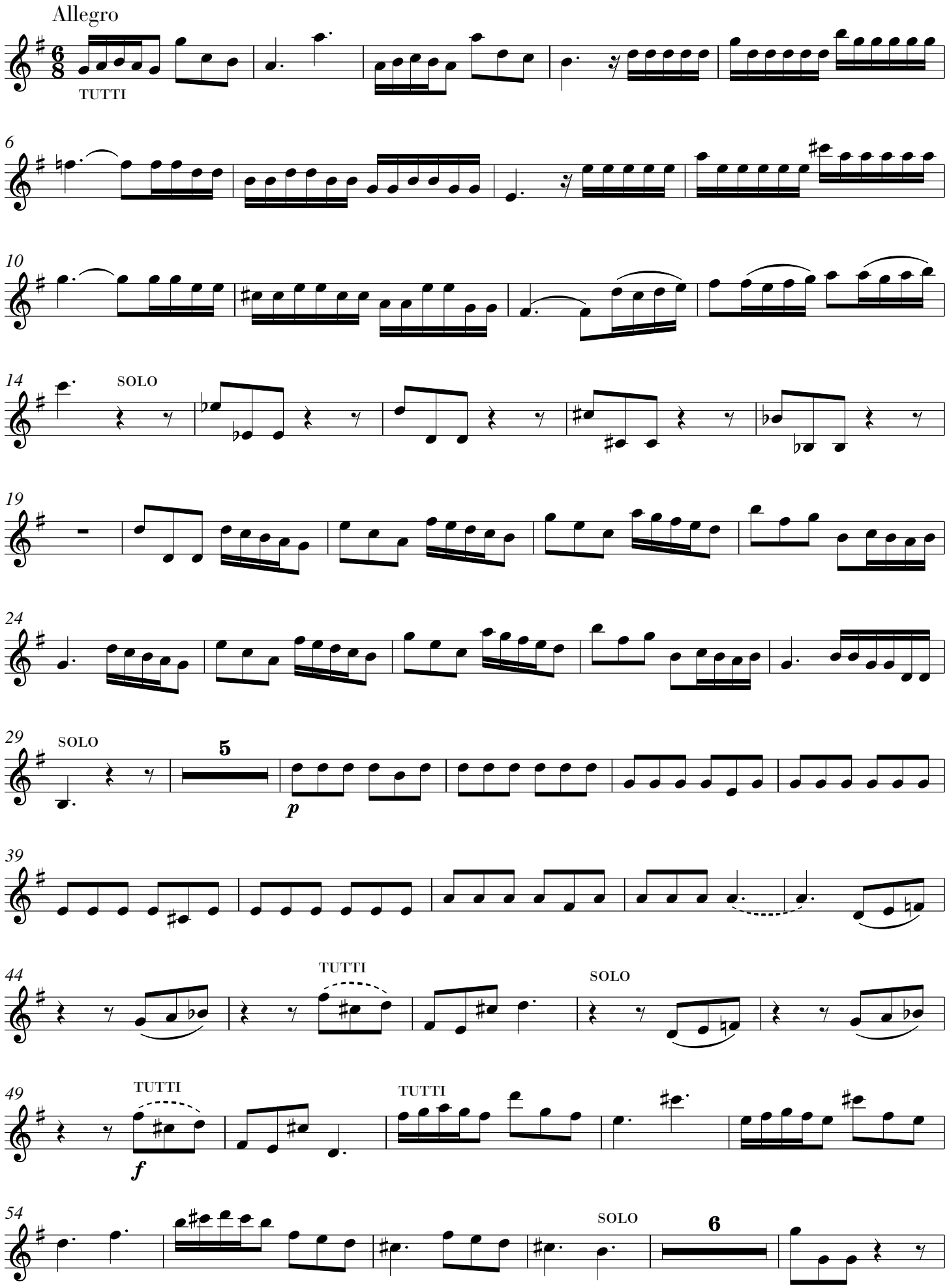
22


Allegro
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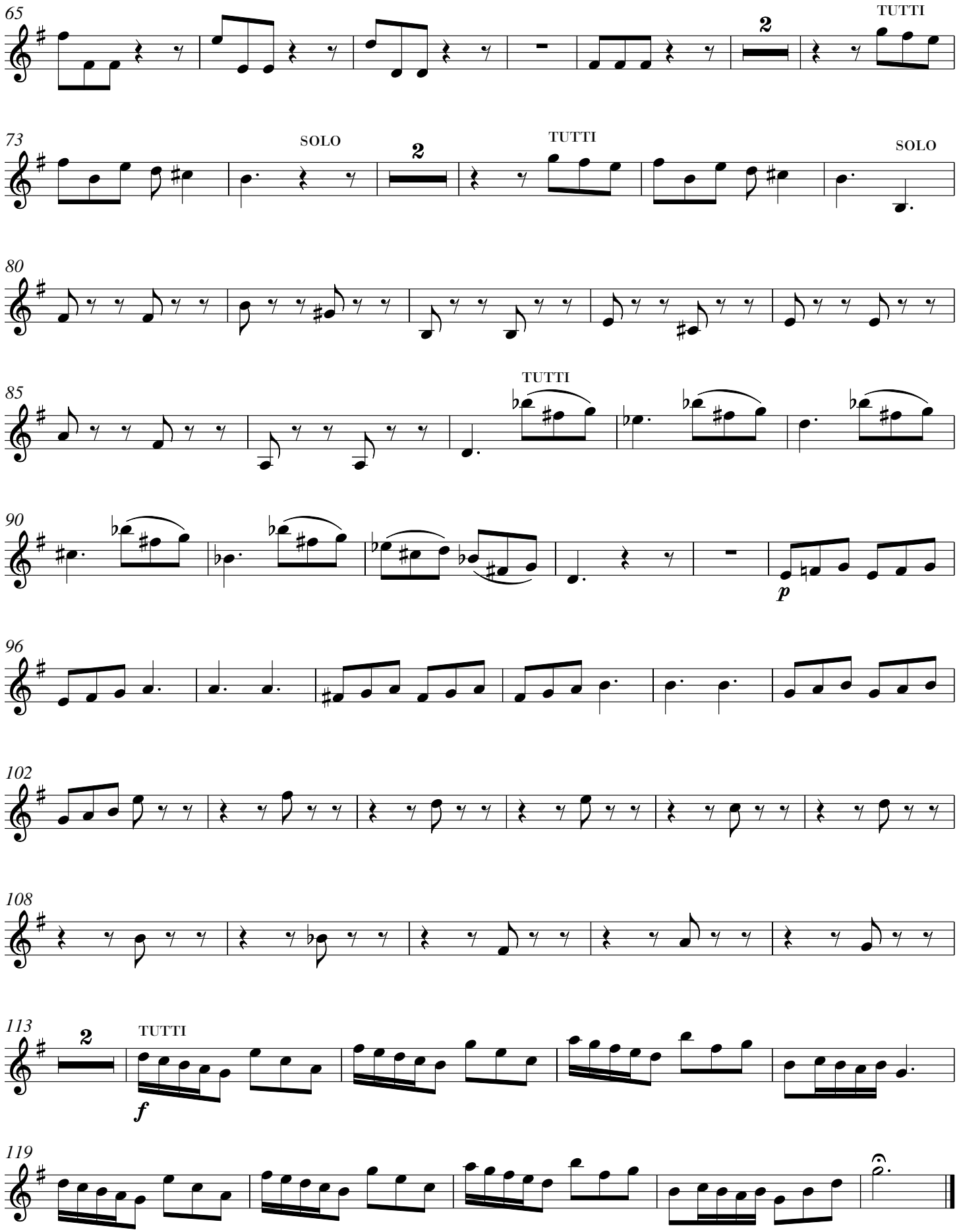
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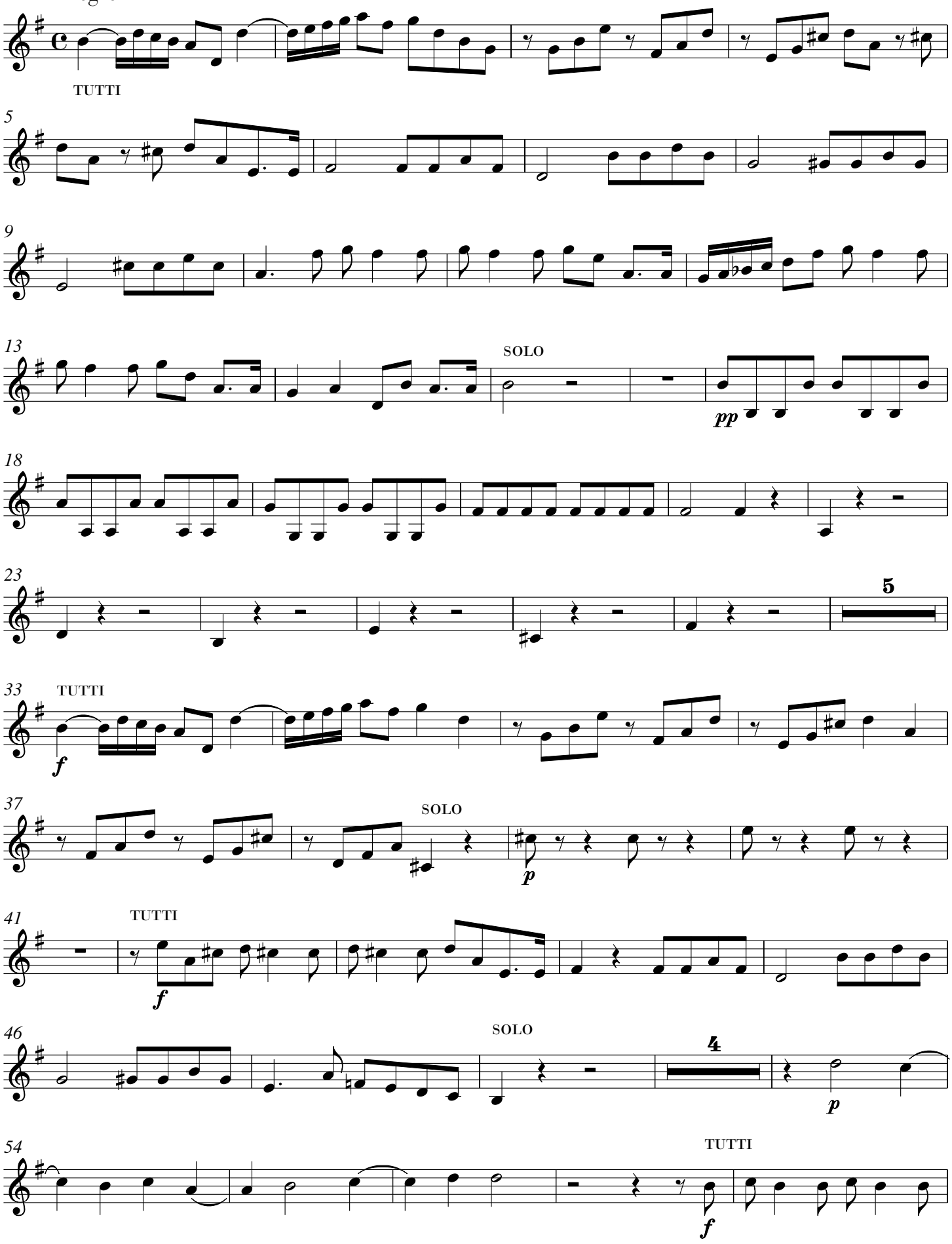
119

VIOLINO SECONDO

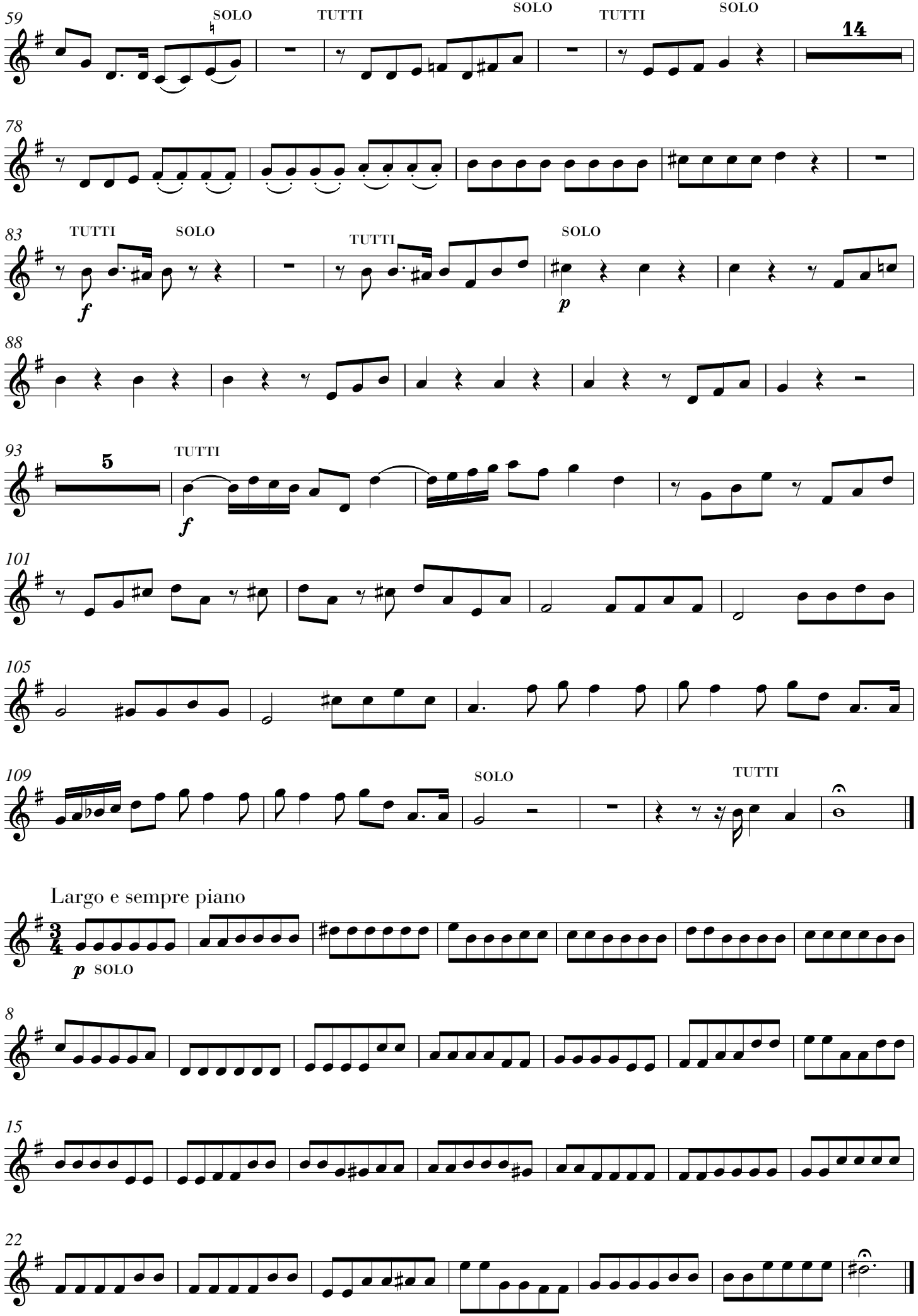
CONCERTO IN G MAJOR

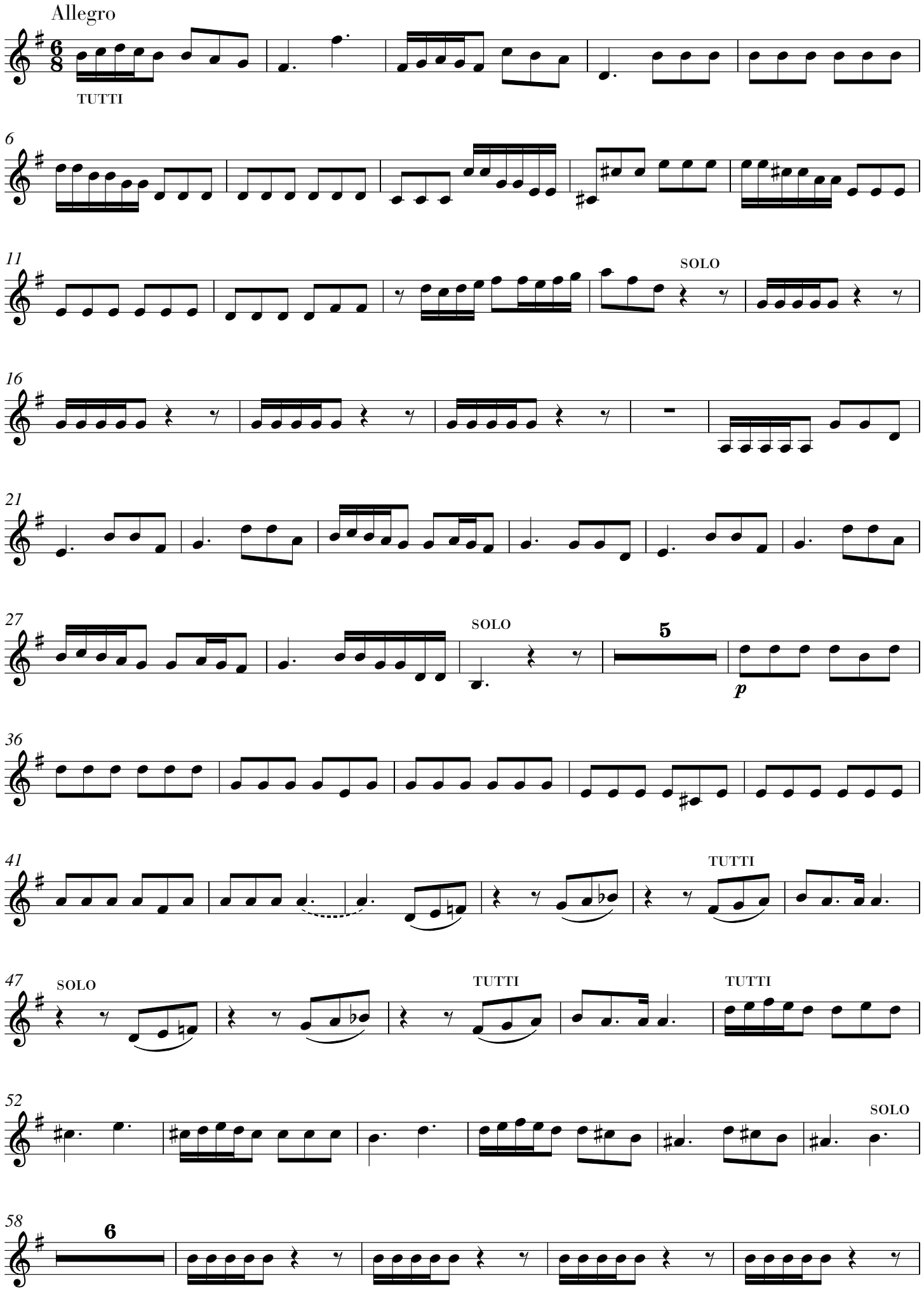
Guiseppe Antonio Brescianello
(1690-1758)

Allegro



VIOLINO SECONDO




Allegro
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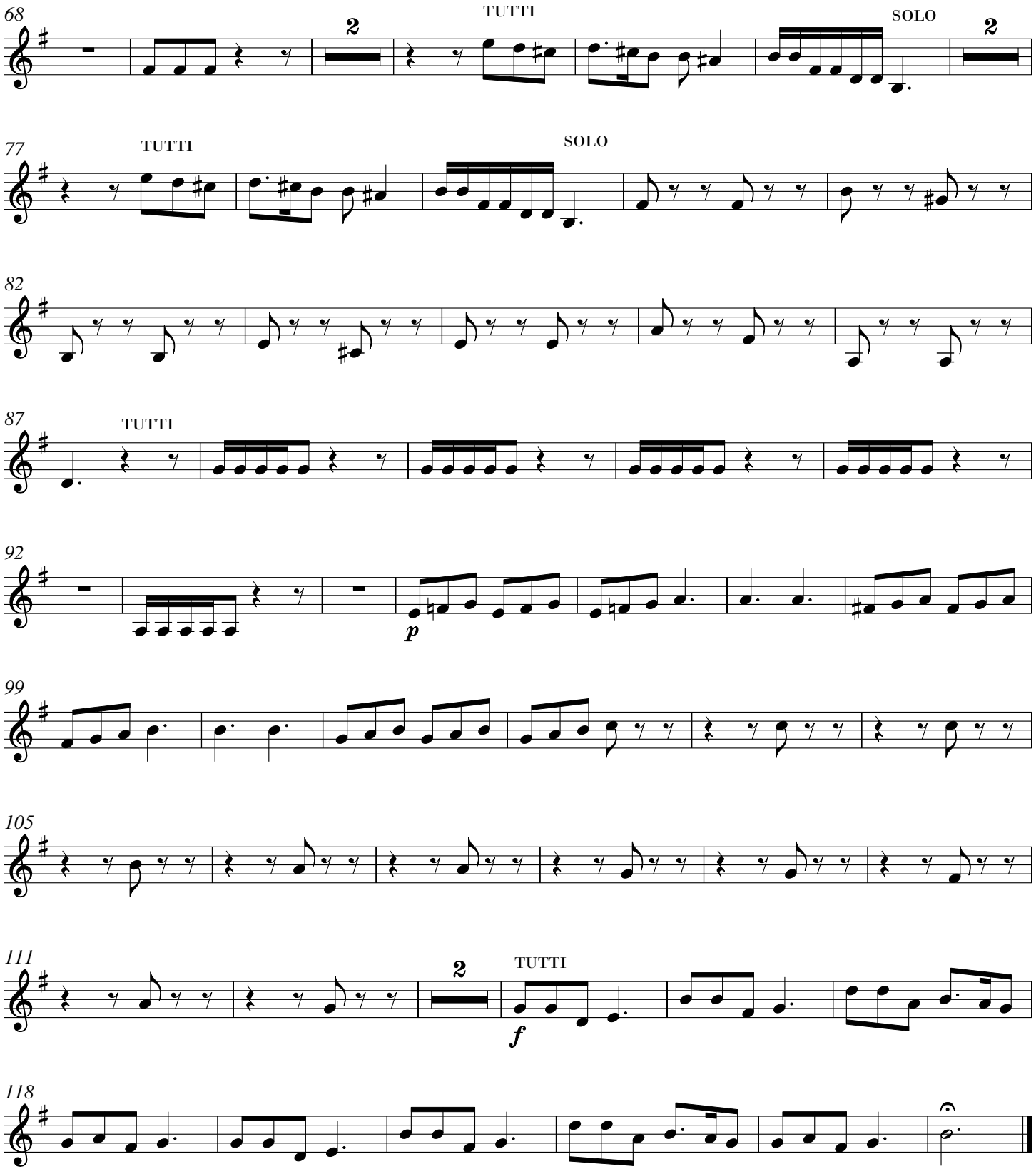
68
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SOLO
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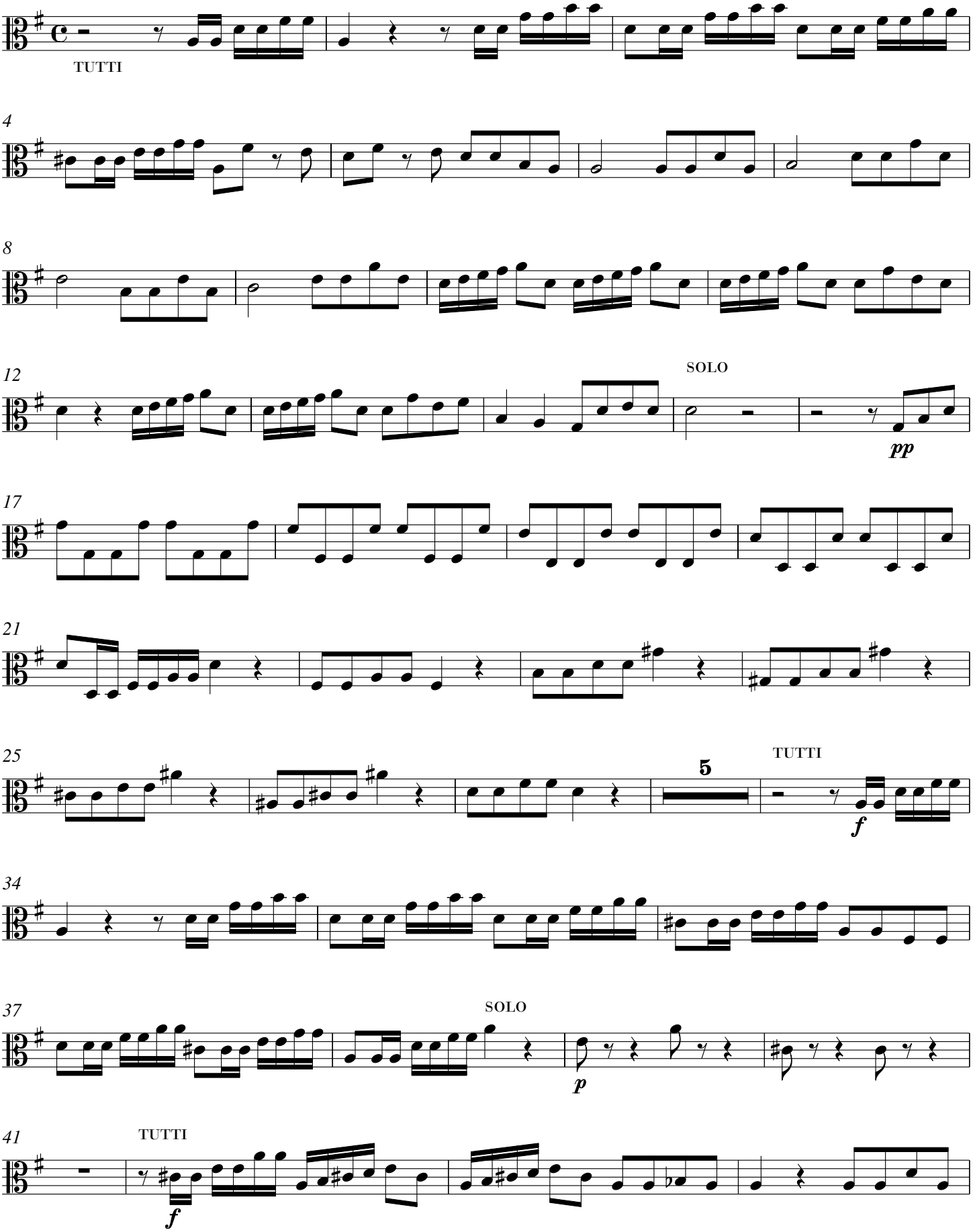
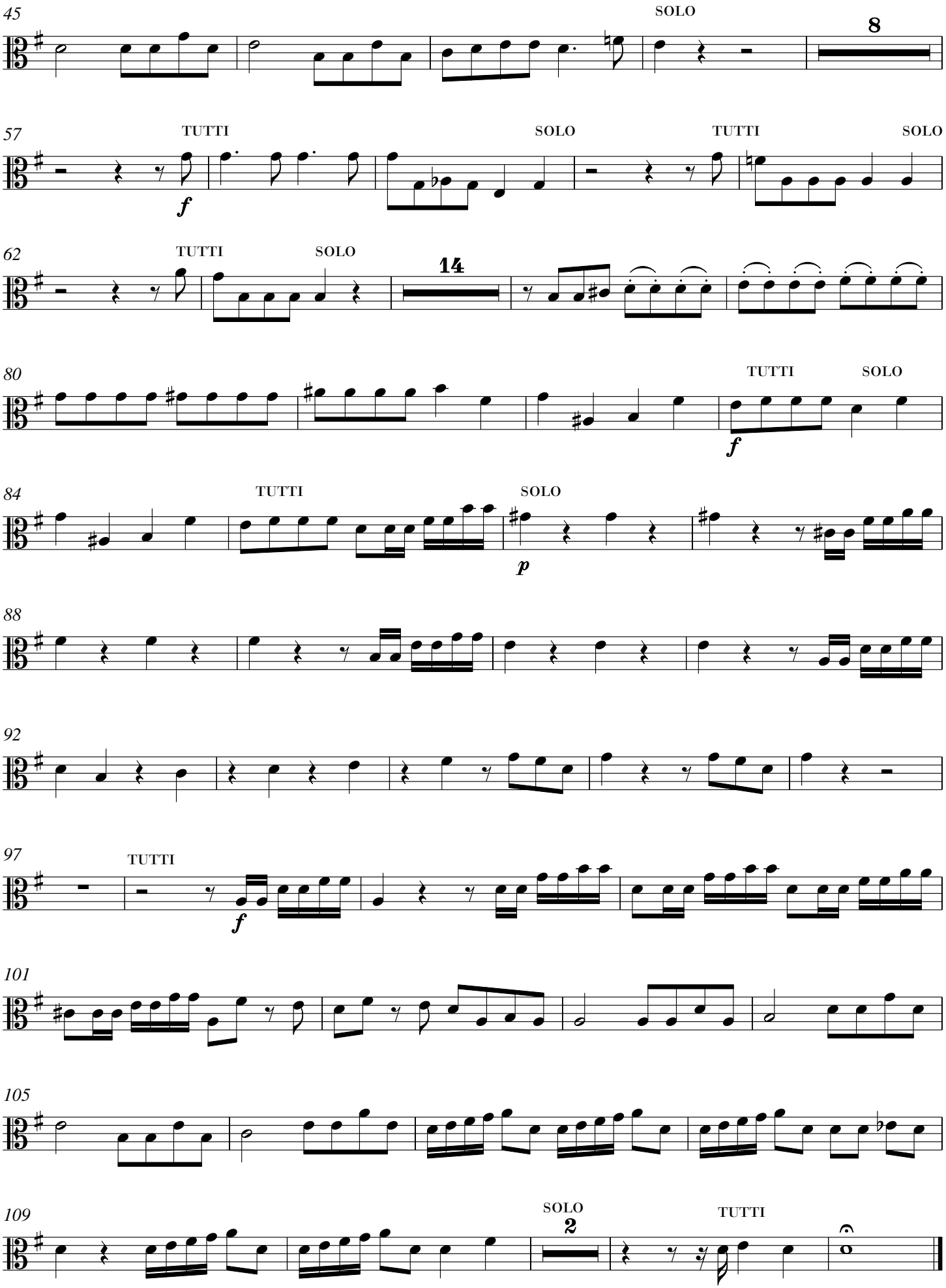
VIOLA

CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello
(1690-1758)

Allegro

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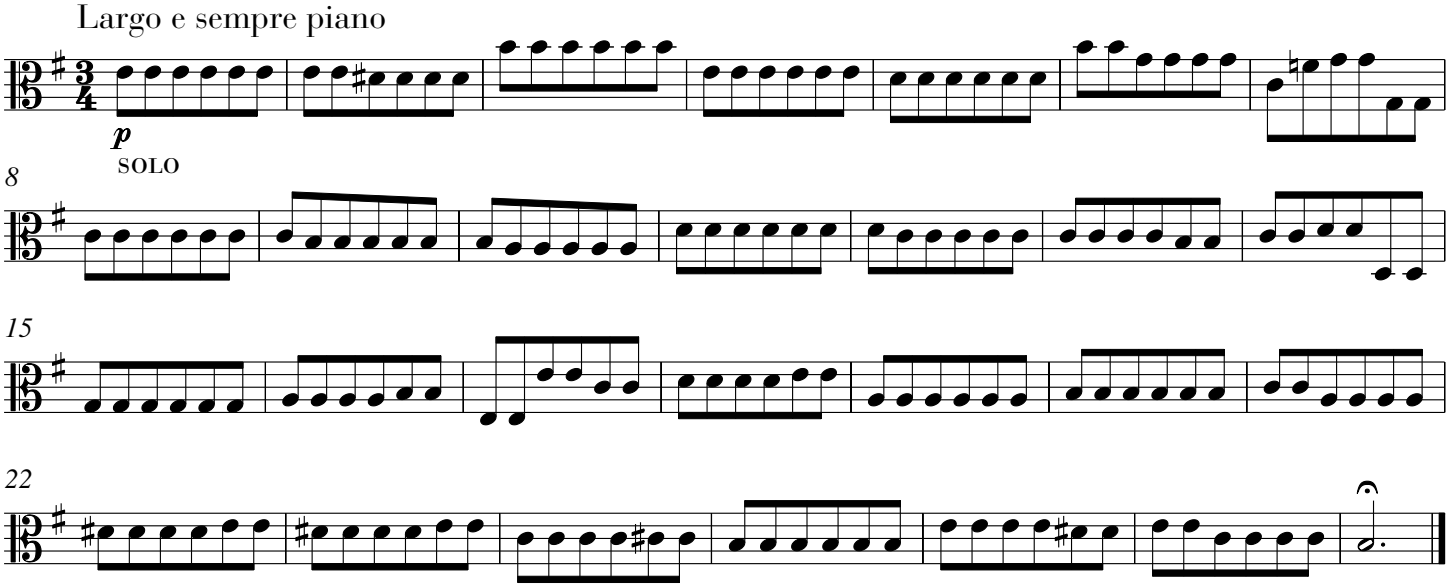
Largo e sempre piano



VIOLA

Allegro

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SOLO

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TUTTI

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SOLO

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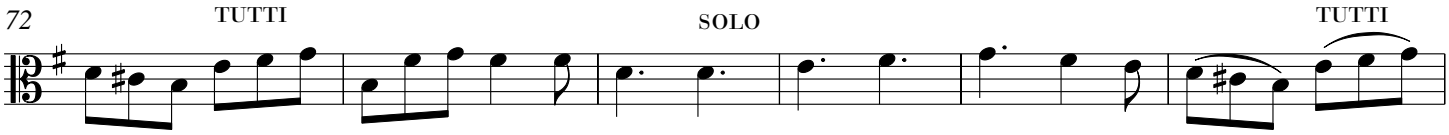
66

VIOLA

72 TUTTI SOLO TUTTI



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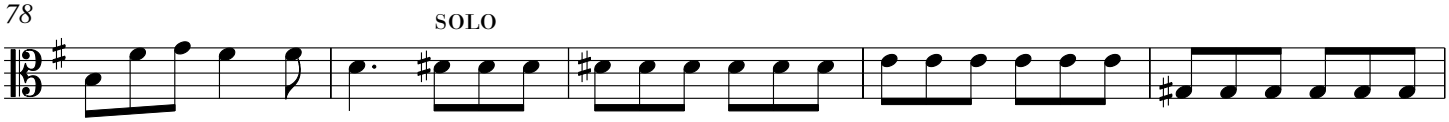

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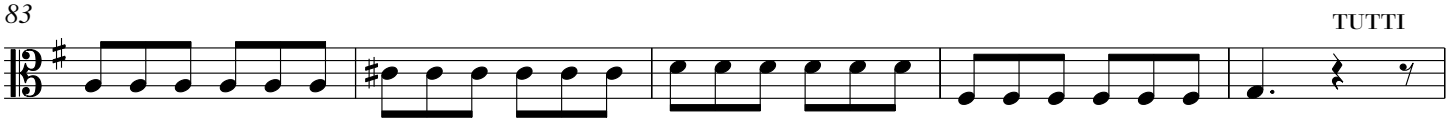

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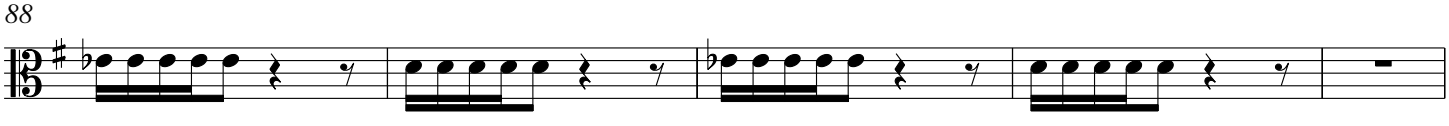

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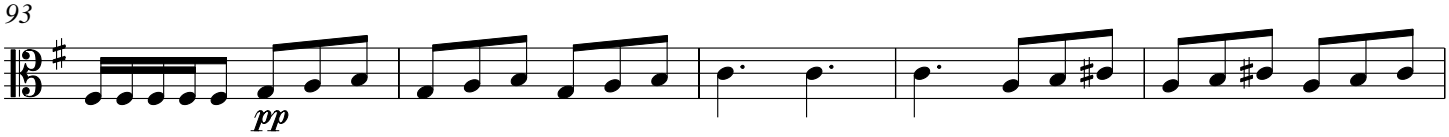

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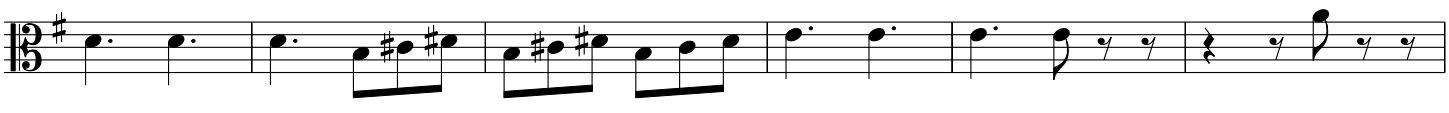

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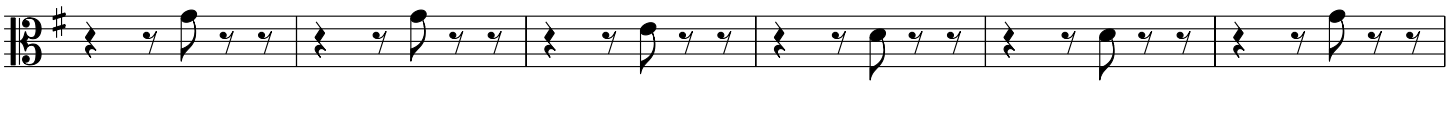
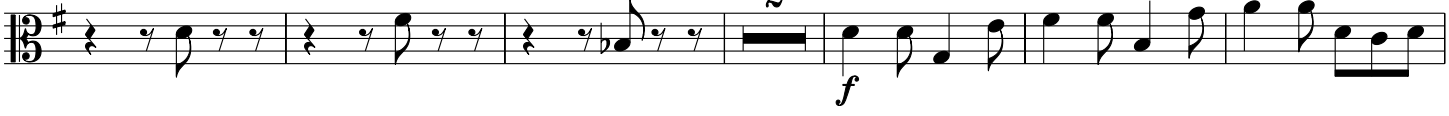


110 2 TUTTI



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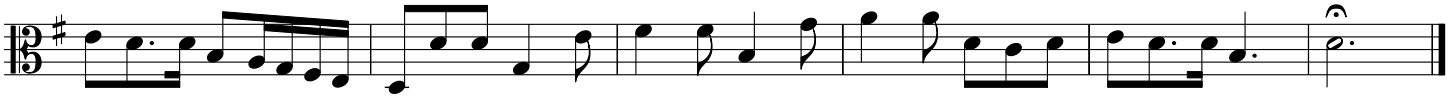
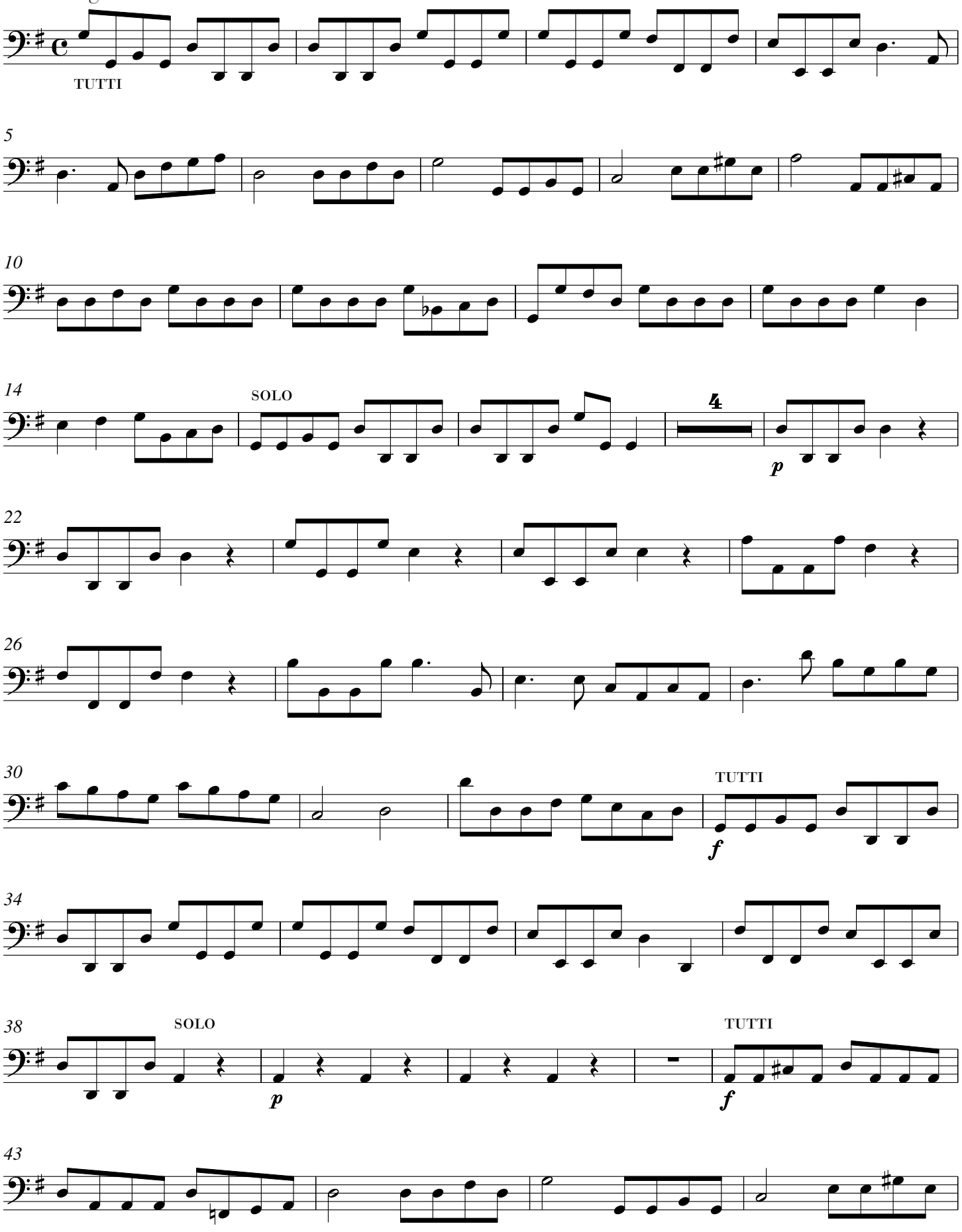
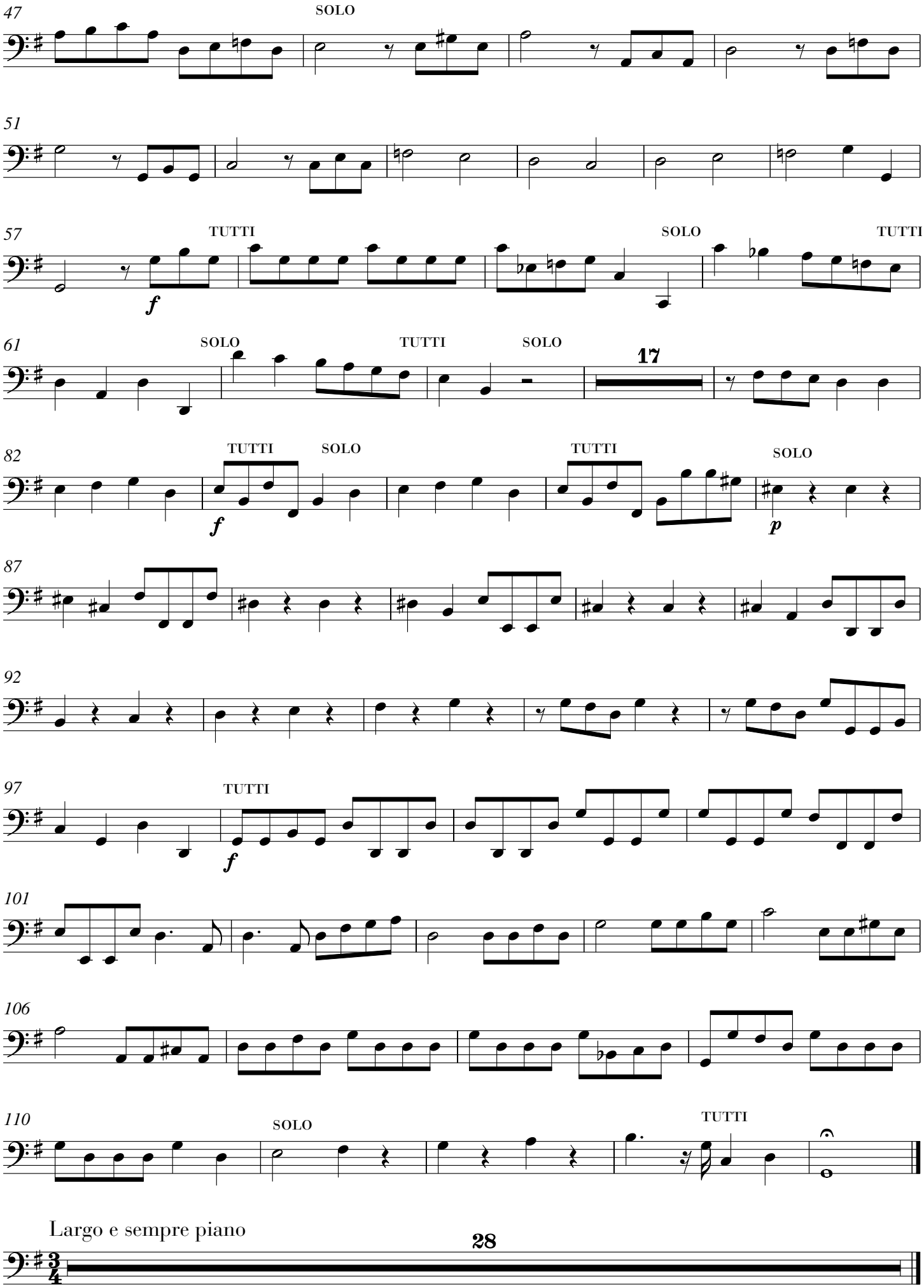


CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello
(1690-1758)

Allegro

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SOLO
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SOLO
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TUTTI
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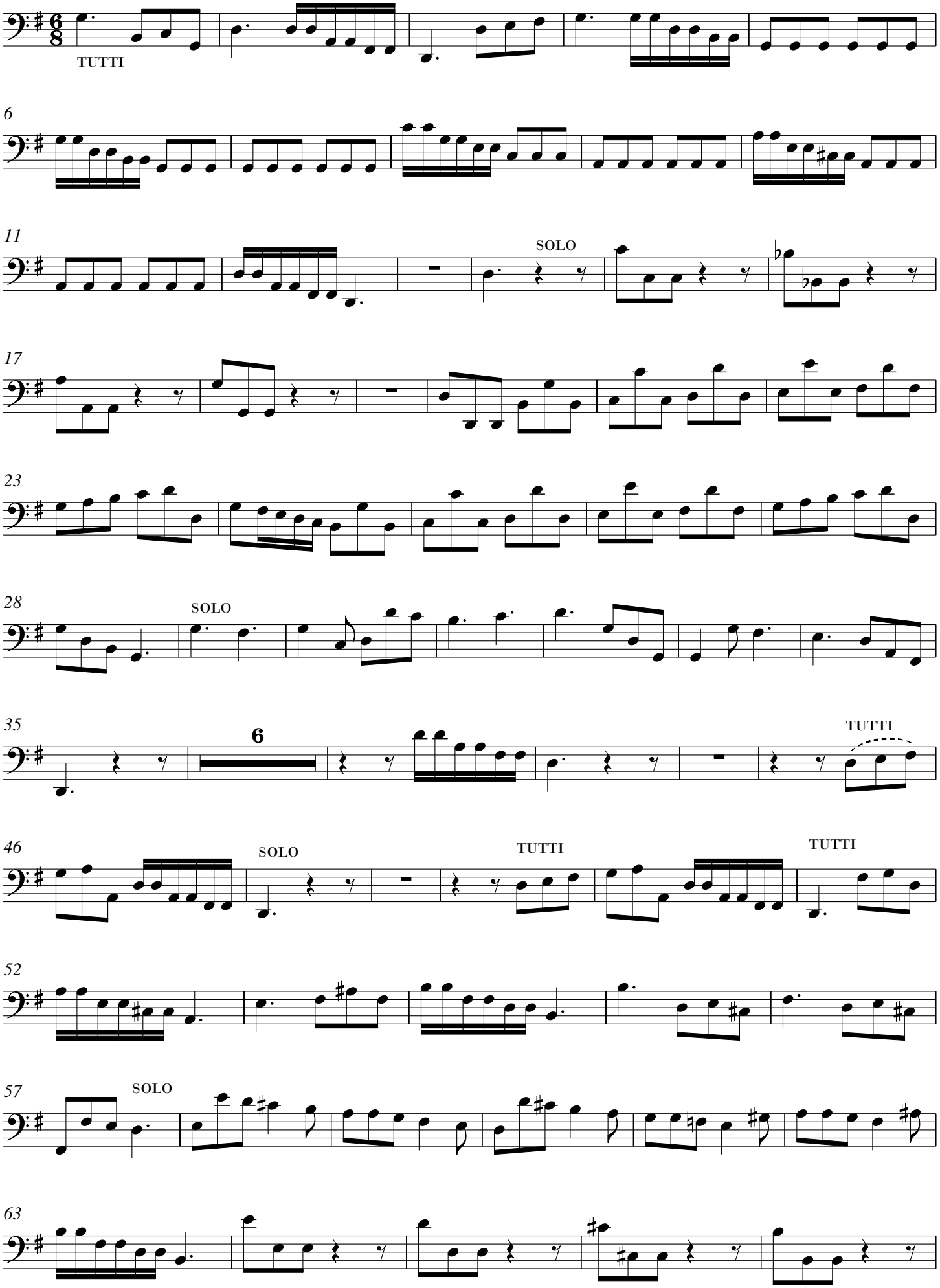
SOLO
TUTTI
Largo e sempre piano
28

Allegro


TUTTI
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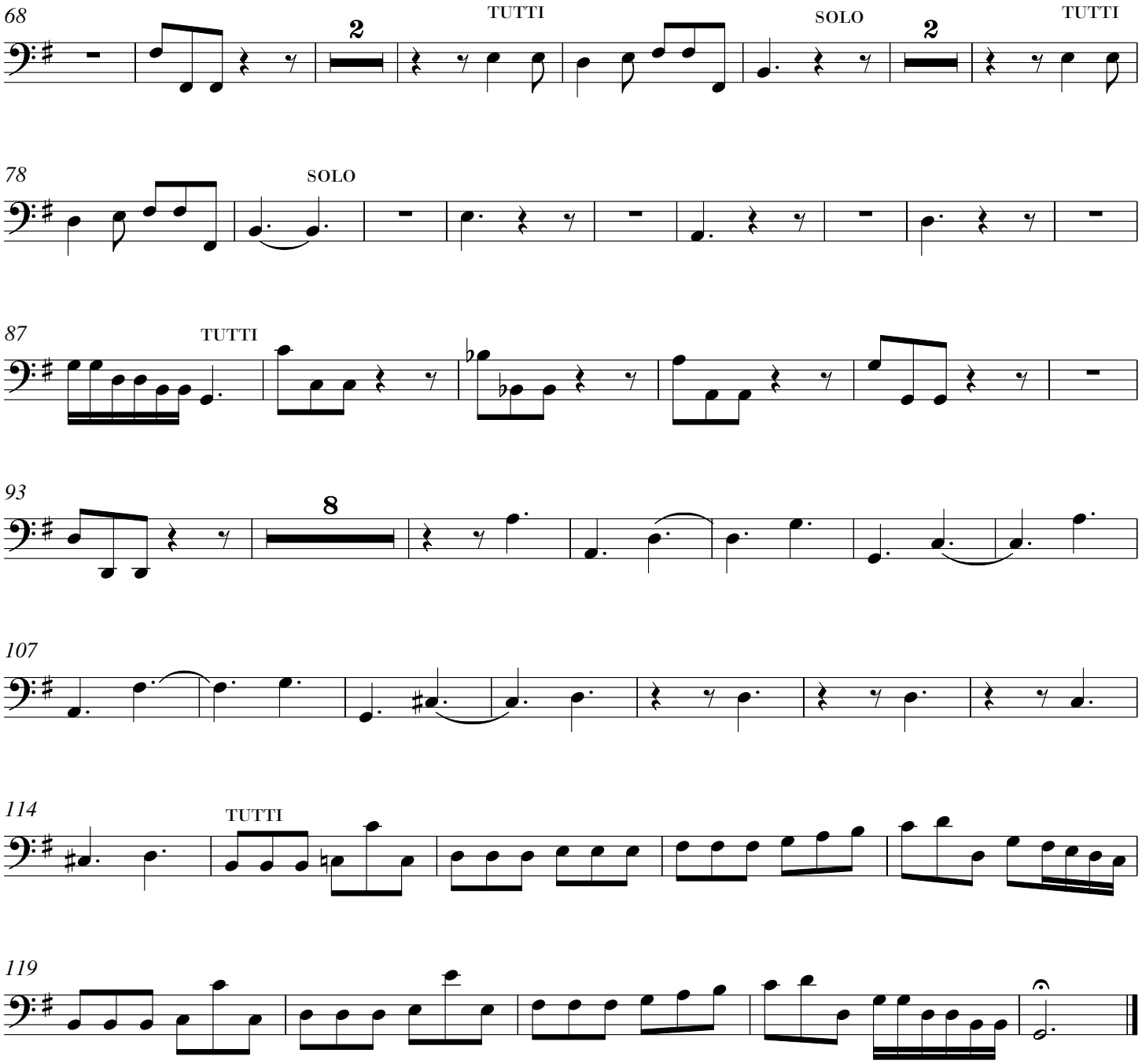
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