



# 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 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 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](mailto:abonds@swiftdsl.com.au)

Alan Bonds  
Perth, Western Australia  
April, 2016

VIOLINO PRINCIPALE

CONCERTO IN G MAJOR

Giuseppe Antonio Brescianello

Allegro

1

2

TUTTI

5

8

12

16

19

22

25

28

31

34

38

SOLO

TUTTI

SOLO

VIOLINO PRINCIPALE

41 TUTTI



44



47 SOLO



50



52



55 TUTTI



58 SOLO TUTTI



61 ossia



64



VIOLINO PRINCIPALE

66

VIOLINO PRINCIPALE

88



91



94



97

TUTTI



101



104



107



111

SOLO



TUTTI



6

VIOLINO PRINCIPALE

Largo e sempre piano

SOLO

7

13

18

22

Allegro

TUTTI

6

10

15

20

24

SOLO

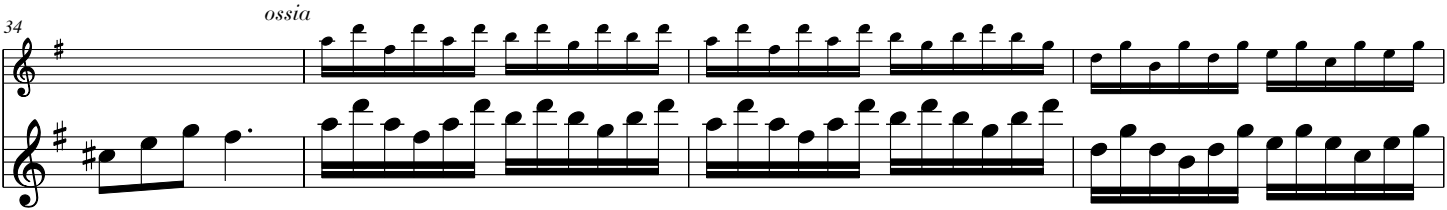


VIOLINO PRINCIPALE

29 SOLO



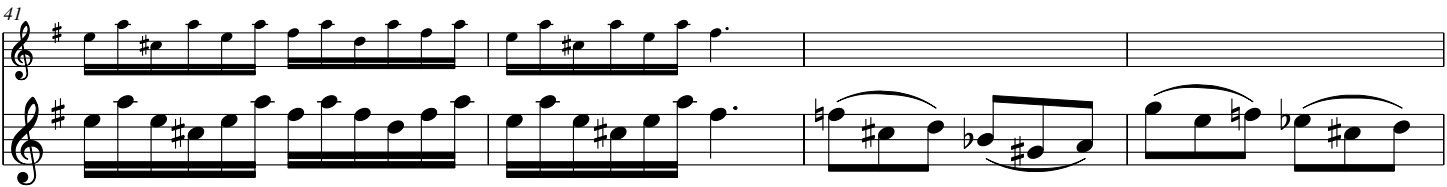
34 *ossia*



38



41



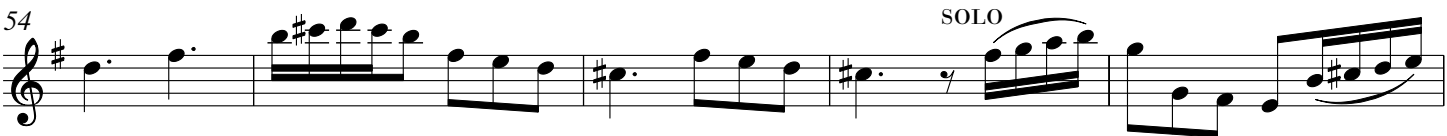
45 TUTTI SOLO



49 TUTTI



54 SOLO



59



63



68 TUTTI



VIOLINO PRINCIPALE

73 SOLO

77 TUTTI SOLO

81

84 TUTTI

88

93

98 *sim.*

103

106

109

114 TUTTI

119

CONCERTO IN G MAJOR

Guiseppo Antonio Brescianello  
(1690-1758)

Allegro

TUTTI

5

8

12

SOLO

17

*p*

21

27

5

TUTTI

*f*

36

SOLO

*p*

40

TUTTI

*f*

45

VIOLINO PRIMO

48 SOLO

4

*p*

57 TUTTI SOLO TUTTI

*f*

61 SOLO TUTTI SOLO 14

78

82 TUTTI SOLO TUTTI SOLO

*f* *p*

87

92 TUTTI

5 2

*f*

100

103

106

110 SOLO TUTTI

6

This musical score for Violino Primo is written in G major (one sharp) and 4/4 time. It consists of ten staves of music, each beginning with a measure number. The score features various musical notations including whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals. Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are used to indicate volume. Performance instructions like 'SOLO' and 'TUTTI' are placed above the staff to denote when the soloist or the full ensemble is playing. Rehearsal marks with repeat signs and bar numbers (4, 14, 5, 2, 6) are included. The key signature remains consistent throughout the piece.

VIOLINO PRIMO

Largo e sempre piano

*p* SOLO

8

15


22

This musical score is for the Violino Primo part, measures 1 through 22. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and dynamics are marked 'Largo e sempre piano'. The score begins with a 'p' (piano) dynamic and a 'SOLO' instruction. The melody consists of eighth-note patterns, often beamed in groups of four. Measure 1 starts on G4, and the piece concludes in measure 22 with a half note on B4, marked with a fermata. The notation includes various musical symbols such as stems, beams, and accidentals (sharps) to indicate the specific notes and their alterations.

## VIOLINO PRIMO

Allegro

**TUTTI**

10 

14 SOLO

Musical notation for measure 14, marked "SOLO". The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The measure contains a sequence of notes and rests: a quarter note F#4, a half rest, a quarter note G4, a quarter note A4, a quarter note B4, a half rest, a quarter note C5, a quarter note D5, a quarter note E5, a half rest, a quarter note F#5, a quarter note G5, a quarter note A5, a half rest, a quarter note B5, a quarter note C6, a quarter note D6, and a half rest.

19

Measure 19: Treble clef, key signature of one sharp (F#). The measure contains a complex melodic line with many beamed eighth and sixteenth notes, starting with a whole rest.

24

Measure 24: Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes.

29 SOLO

**5**

*p*

39

44

TUTTI

SOLO

49 

[illegible]

VIOLINO PRIMO

65 TUTTI

73 SOLO 2 TUTTI SOLO

80

85 TUTTI

90

96

102

108

113 2 TUTTI

119

Detailed description: This image shows a page of a musical score for Violino Primo. It consists of ten staves of music, numbered 65 to 119. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are dynamic markings including 'p' (piano) and 'f' (forte). Performance instructions like 'SOLO' and 'TUTTI' are placed above the staves. A double bar line with repeat dots is at the end of the final staff (119).

CONCERTO IN G MAJOR

Guisepp Antonio Brescianello  
(1690-1758)

Allegro

TUTTI

5

9

13

SOLO

pp

18

23

5

33

TUTTI

f

37

SOLO

p

41

TUTTI

f

46

SOLO

4

p

54

TUTTI

f



VIOLINO SECONDO

59 SOLO TUTTI SOLO TUTTI SOLO 14

78

83 TUTTI SOLO TUTTI SOLO

88

93 5 TUTTI

101

105

109 SOLO TUTTI

Largo e sempre piano

8

15

22

VIOLINO SECONDO

Allegro

TUTTI

6

11

SOLO

16

21

27

SOLO

5

p

36

41

TUTTI

47

SOLO

TUTTI

TUTTI

52

SOLO

58

6

This musical score for Violino Secondo is in G major and 6/8 time, marked Allegro. It consists of ten staves of music. The first staff begins with a 'TUTTI' marking. The second staff is numbered '6'. The third staff is numbered '11' and includes a 'SOLO' marking. The fourth staff is numbered '16'. The fifth staff is numbered '21'. The sixth staff is numbered '27' and includes a 'SOLO' marking, a measure rest of five measures (labeled '5'), and a piano ('p') dynamic marking. The seventh staff is numbered '36'. The eighth staff is numbered '41' and includes a 'TUTTI' marking. The ninth staff is numbered '47' and includes 'SOLO', 'TUTTI', and 'TUTTI' markings. The tenth staff is numbered '52' and includes a 'SOLO' marking. The final staff is numbered '58' and includes a measure rest of six measures (labeled '6'). The score features various musical notations including eighth and sixteenth notes, rests, slurs, and dynamic markings.

VIOLINO SECONDO

68 TUTTI

SOLO

77 SOLO

82

87 TUTTI

92

*p*

99

105

111 TUTTI

*f*

118

CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello  
(1690-1758)

Allegro

1  
TUTTI

4

8

12  
SOLO  
pp

17

21

25  
TUTTI  
5  
f

34

37  
SOLO  
p

41  
TUTTI  
f

VIOLA

45 SOLO 8

57 TUTTI SOLO TUTTI SOLO

*f*

62 TUTTI SOLO 14

80 TUTTI SOLO

*f*

84 TUTTI SOLO

*p*

88

92

97 TUTTI

*f*

101

105

109 SOLO 2 TUTTI

VIOLA

Largo e sempre piano

8 *p* SOLO

15

22

VIOLA

Allegro

6

TUTTI

11

16

SOLO

22

28

38

SOLO

5

p

45

TUTTI

SOLO

TUTTI

51

TUTTI

56

SOLO

6

66

VIOLA

72 TUTTI SOLO TUTTI

78 SOLO

83 TUTTI

88

93 pp

98

104

110 2 TUTTI f

118



CONCERTO IN G MAJOR

Guiseppe Antonio Brescianello  
(1690-1758)

Allegro

TUTTI

5

10

14

SOLO

4

p

22

26

30

TUTTI

f

34

38

SOLO

TUTTI

p

f

43

Detailed description of the musical score: The score is written for Cello and Bass in G major (one sharp, F#) and common time (C). It begins with the tempo marking 'Allegro'. The first staff (measures 1-4) is marked 'TUTTI'. The second staff (measures 5-9) continues the 'TUTTI' section. The third staff (measures 10-13) continues the 'TUTTI' section. The fourth staff (measures 14-17) is marked 'SOLO' and includes a 4-measure rest. The fifth staff (measures 18-21) continues the 'SOLO' section. The sixth staff (measures 22-25) continues the 'SOLO' section. The seventh staff (measures 26-29) continues the 'SOLO' section. The eighth staff (measures 30-33) is marked 'TUTTI' and includes a forte (f) dynamic. The ninth staff (measures 34-37) continues the 'TUTTI' section. The tenth staff (measures 38-42) is marked 'SOLO' and includes a piano (p) dynamic. The eleventh staff (measures 43-46) is marked 'TUTTI' and includes a forte (f) dynamic. The piece ends at measure 43.

CELLO & BASSO

47

SOLO



51



57

TUTTI

SOLO

TUTTI



61

SOLO

TUTTI

SOLO

17



82

TUTTI

SOLO

TUTTI

SOLO



87



92



97

TUTTI



101



106



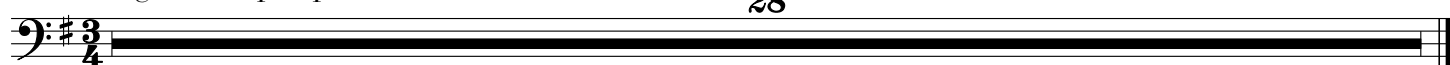
110

SOLO

TUTTI



Largo e sempre piano



## Allegro

Allegro

63

63

CELLO & BASSO

68

TUTTI

SOLO

TUTTI

78

SOLO

87

TUTTI

93

8

107

114

TUTTI

119