CONCERTO IN C MAJOR

Bre 3

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 C major, Bre 3

There is one manuscript edition at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus. 2364-0-6 Schrank No: II, 2. Fach, 47, Lage "No: 1 Concerto ..... del Sign. Briganello"
It is a set of parts, some duplicated in a different hand.
According to the description on the IMSLP page one is Johann Gottfried Grundig, the other Johann Georg Pisendel, violinist and Kapellmeister of the Dresden court orchestra.

The calligraphy in the both hands is clearly legible.
There are a few interpolations presumably by Pisendel.
Although a separate Basso Continuo part is provided, it contains no actual figures.

There are a lot of inconsistencies in the 2nd movt, particularly rhythm and slurring, typical of this type of Largo movement.

The end of the 3rd movement is a bit of a mess. The Cello & Bass is missing quite a lot of material.
I don't think it was intentional.
I have included the missing "basso continuo" notes in the solo passages as cue notes in the Cello & Bass part.

I have done my best to intuitively reconcile the most glaring anomalies, especially slurs.
Performers should consult the original ms.

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

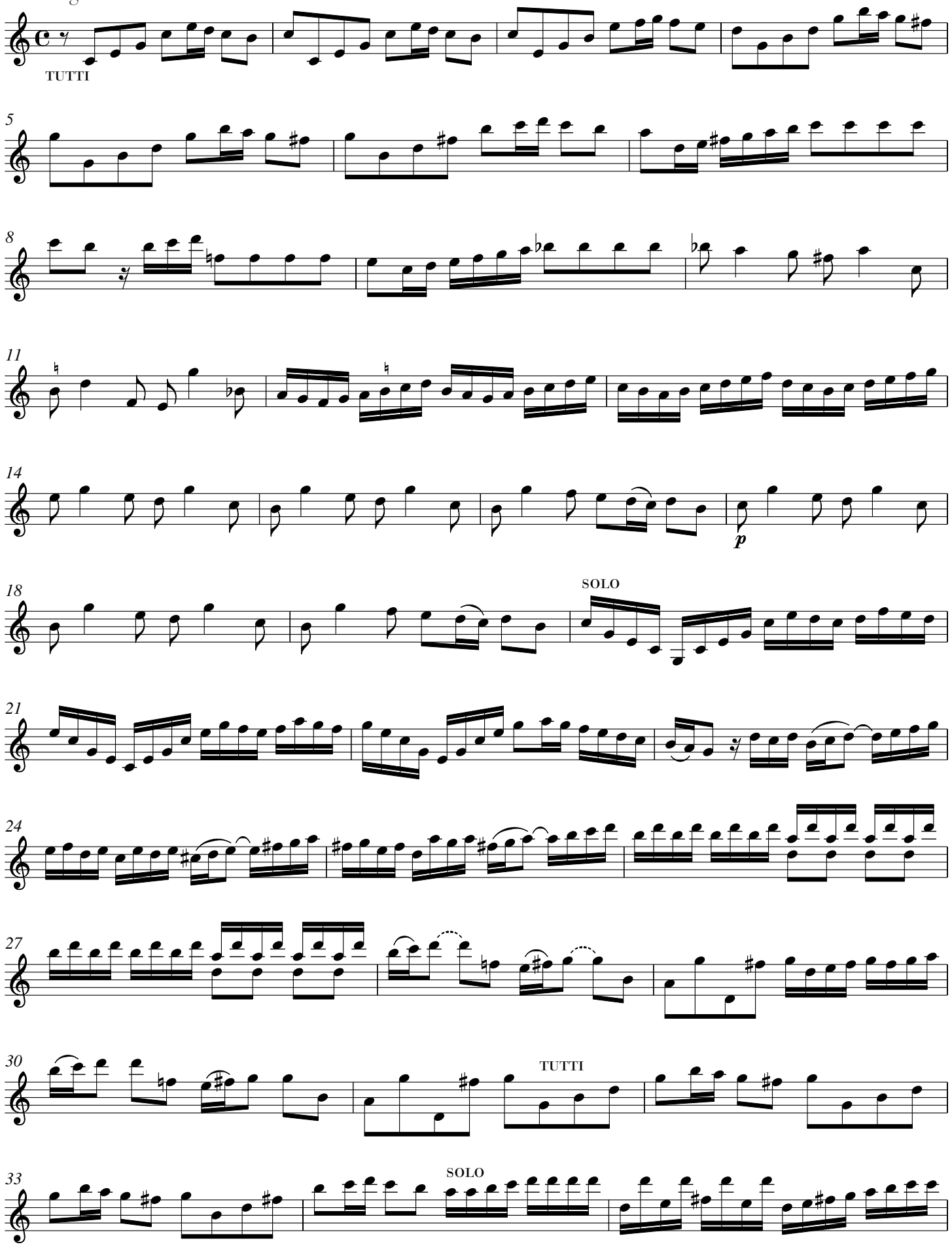
Alan Bonds
Perth, Western Australia
May, 2016

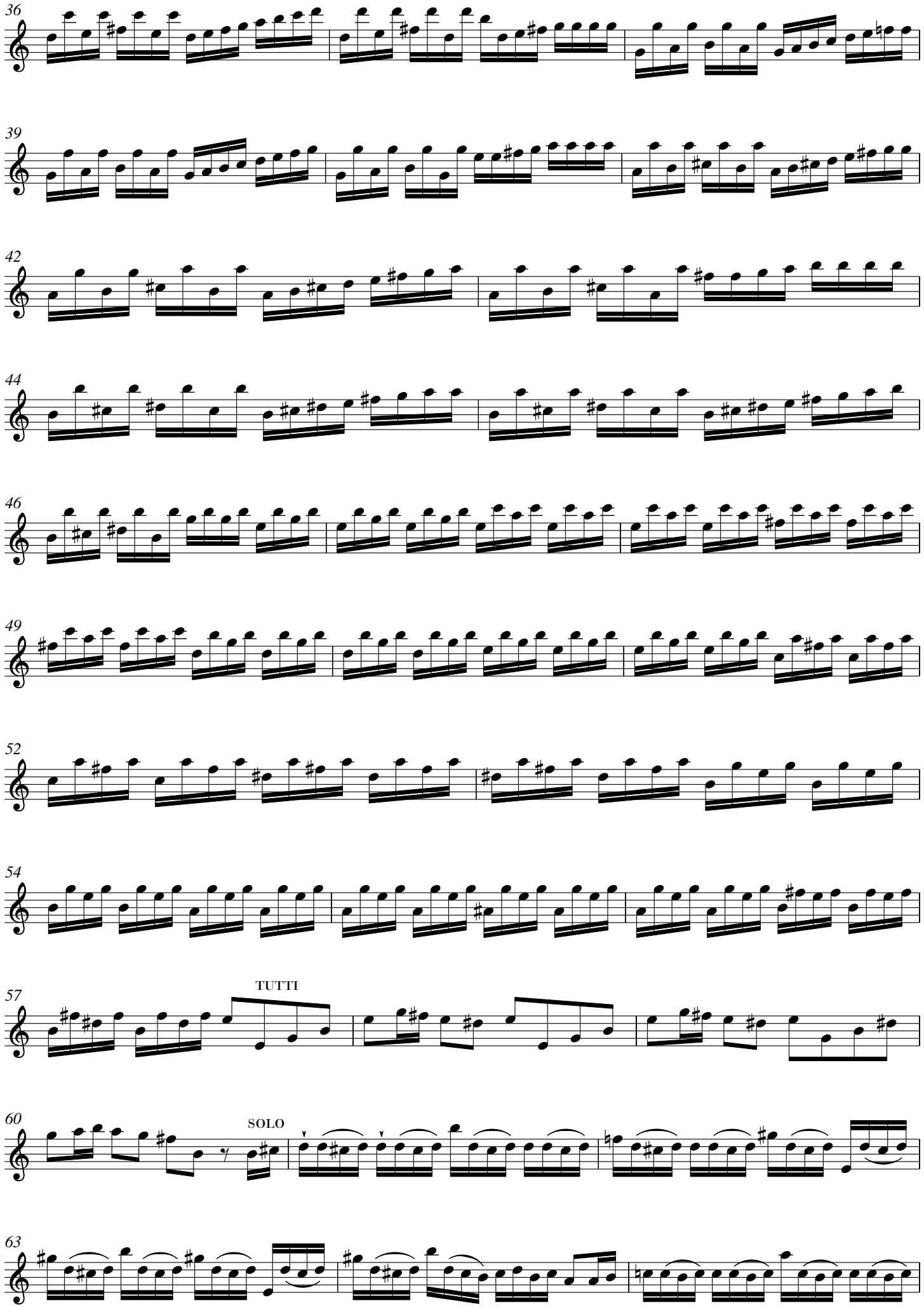
CONCERTO IN C MAJOR

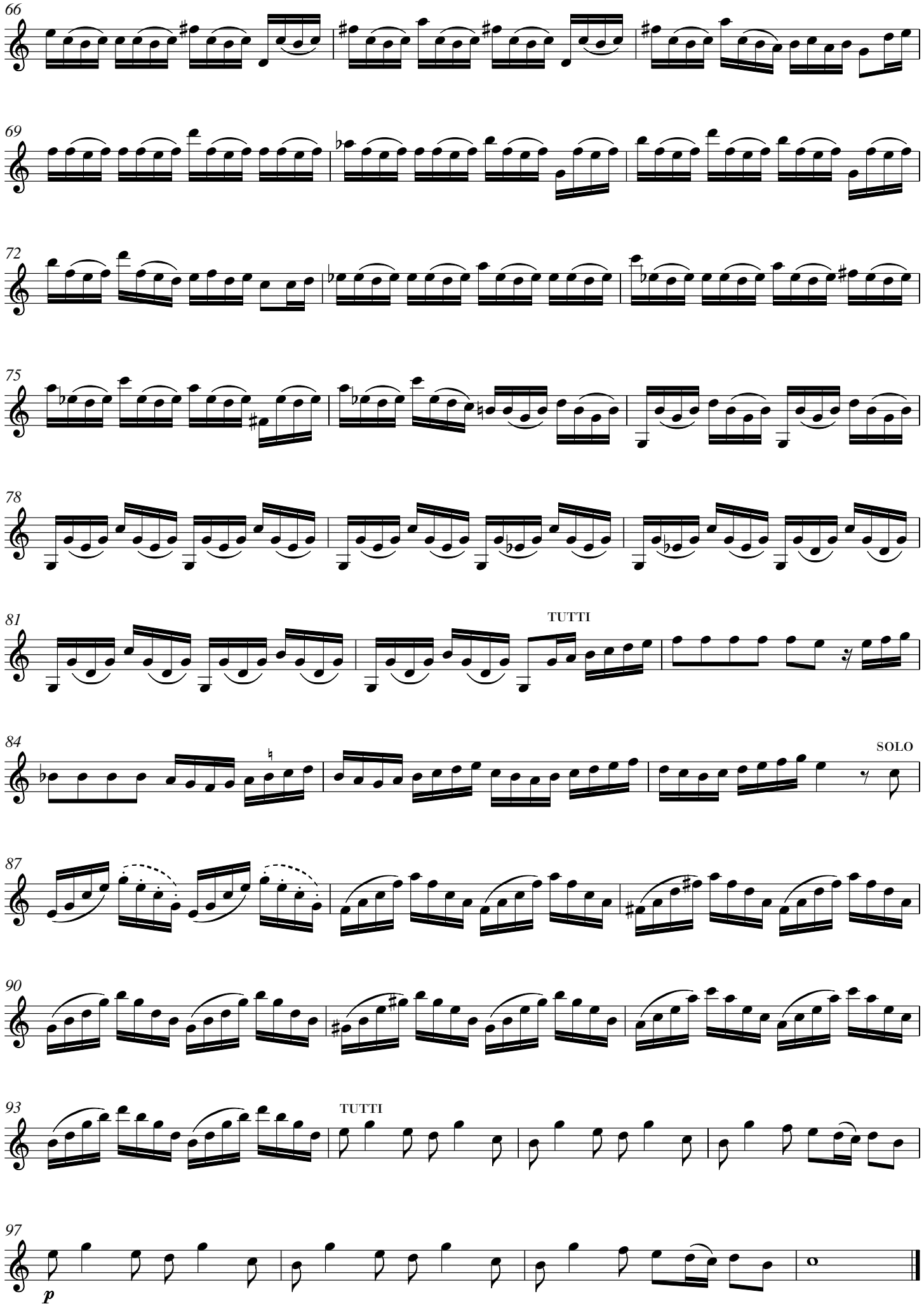
Bre. 3

Guiseppe Antonio Brescianello
(1690-1758)

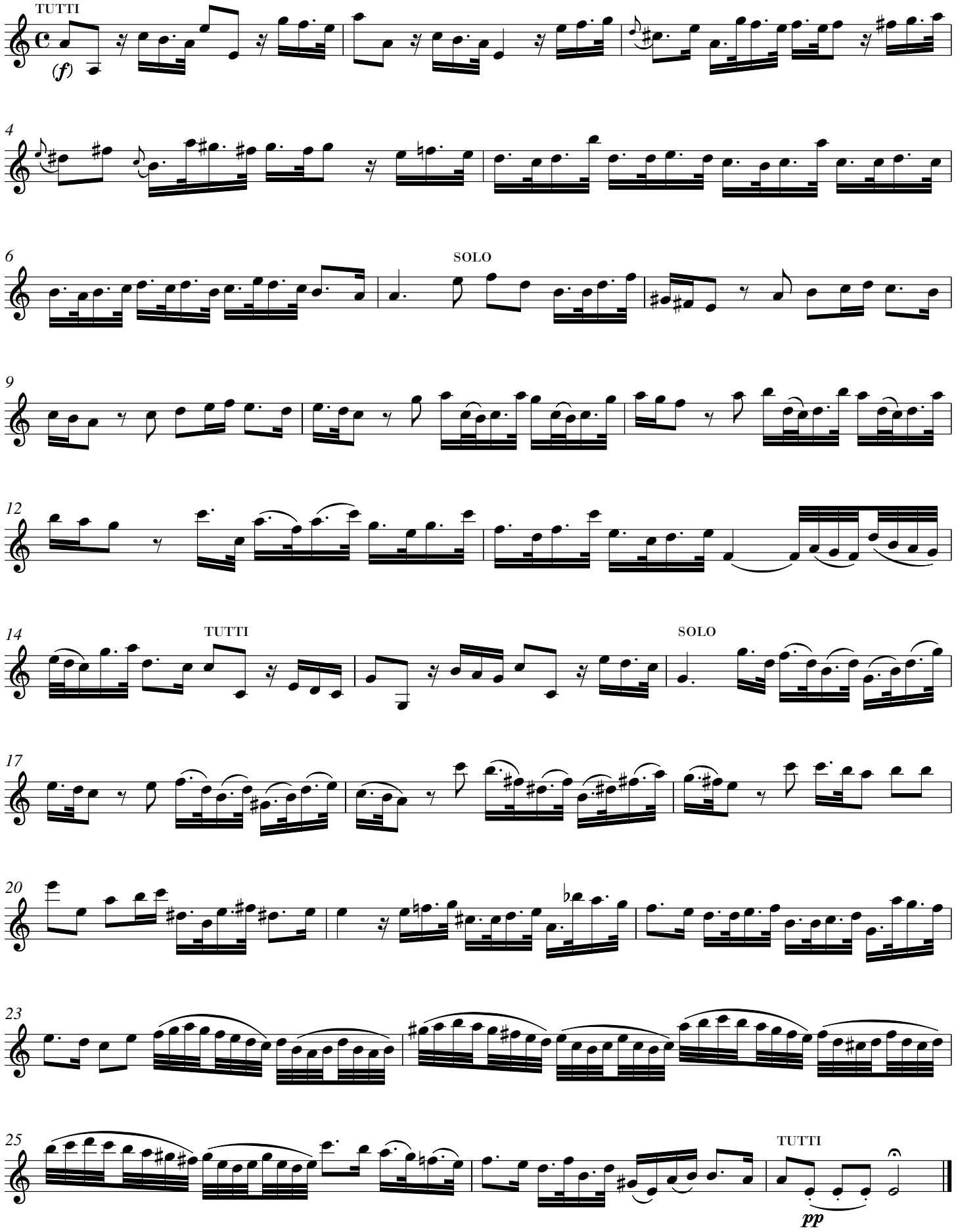
Allegro



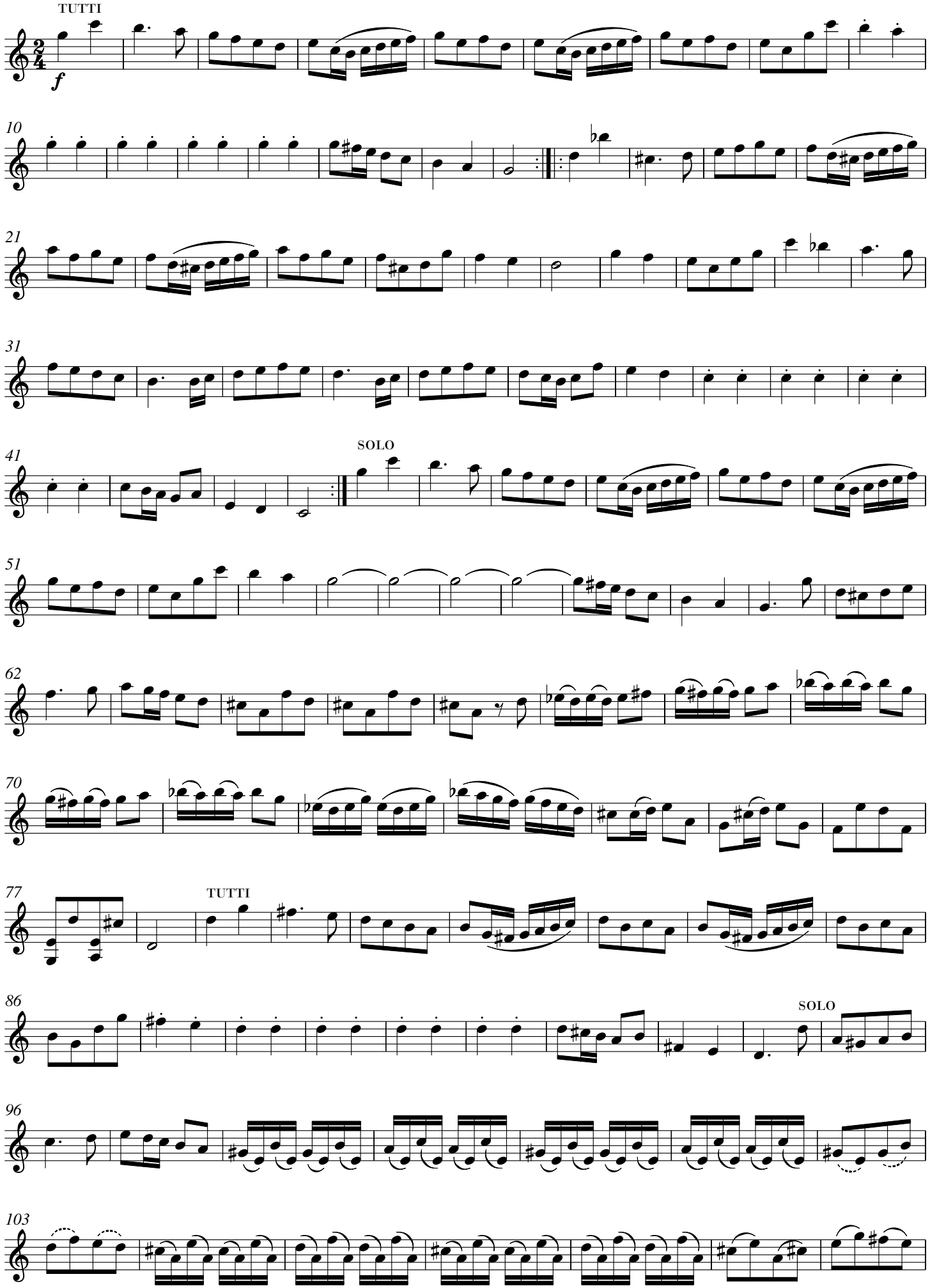

36
39
42
44
46
49
52
54
57
TUTTI
60
SOLO
63

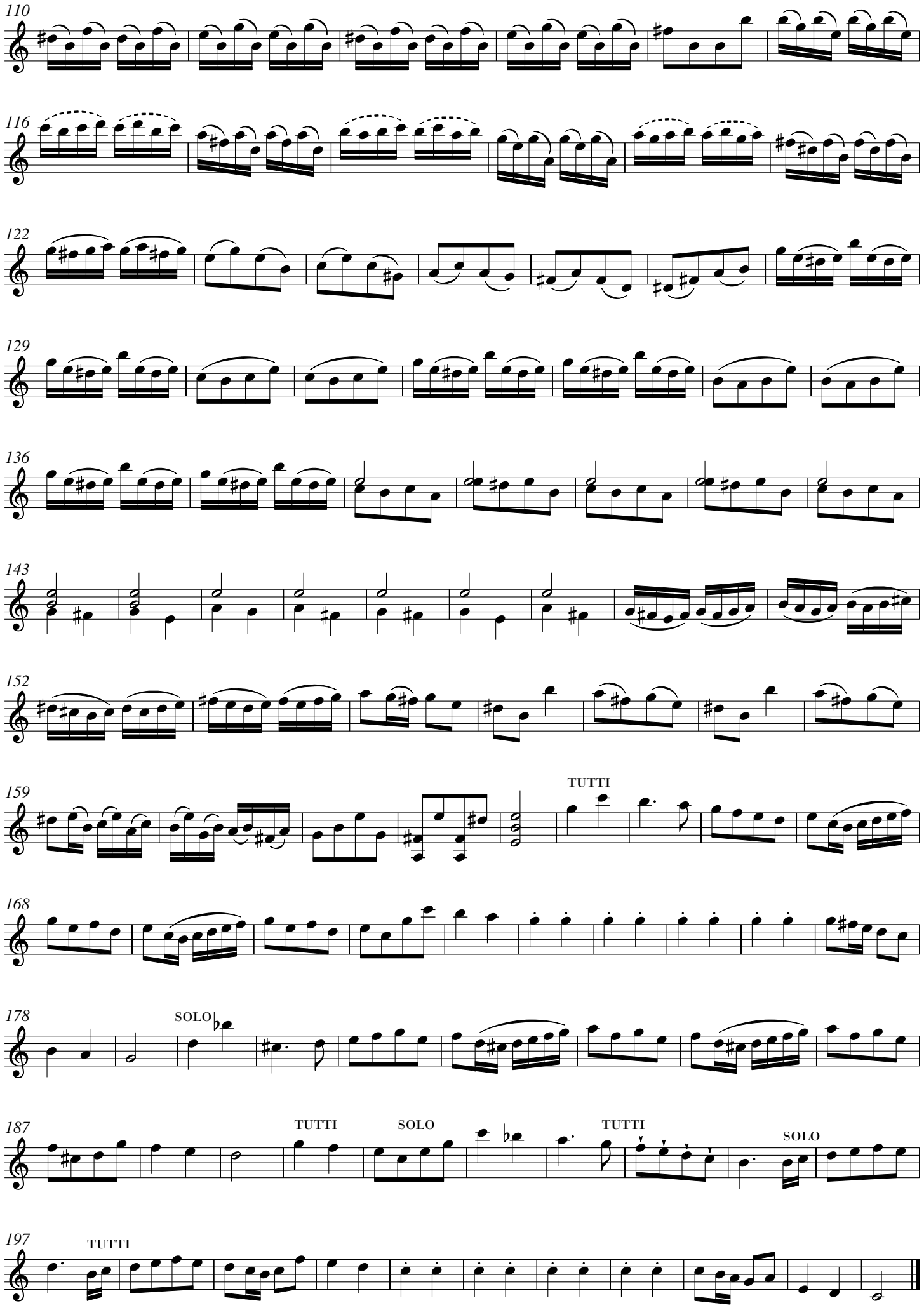

66
69
72
75
78
81
TUTTI
84
SOLO
87
90
93
TUTTI
97
p

Largo



Allegro



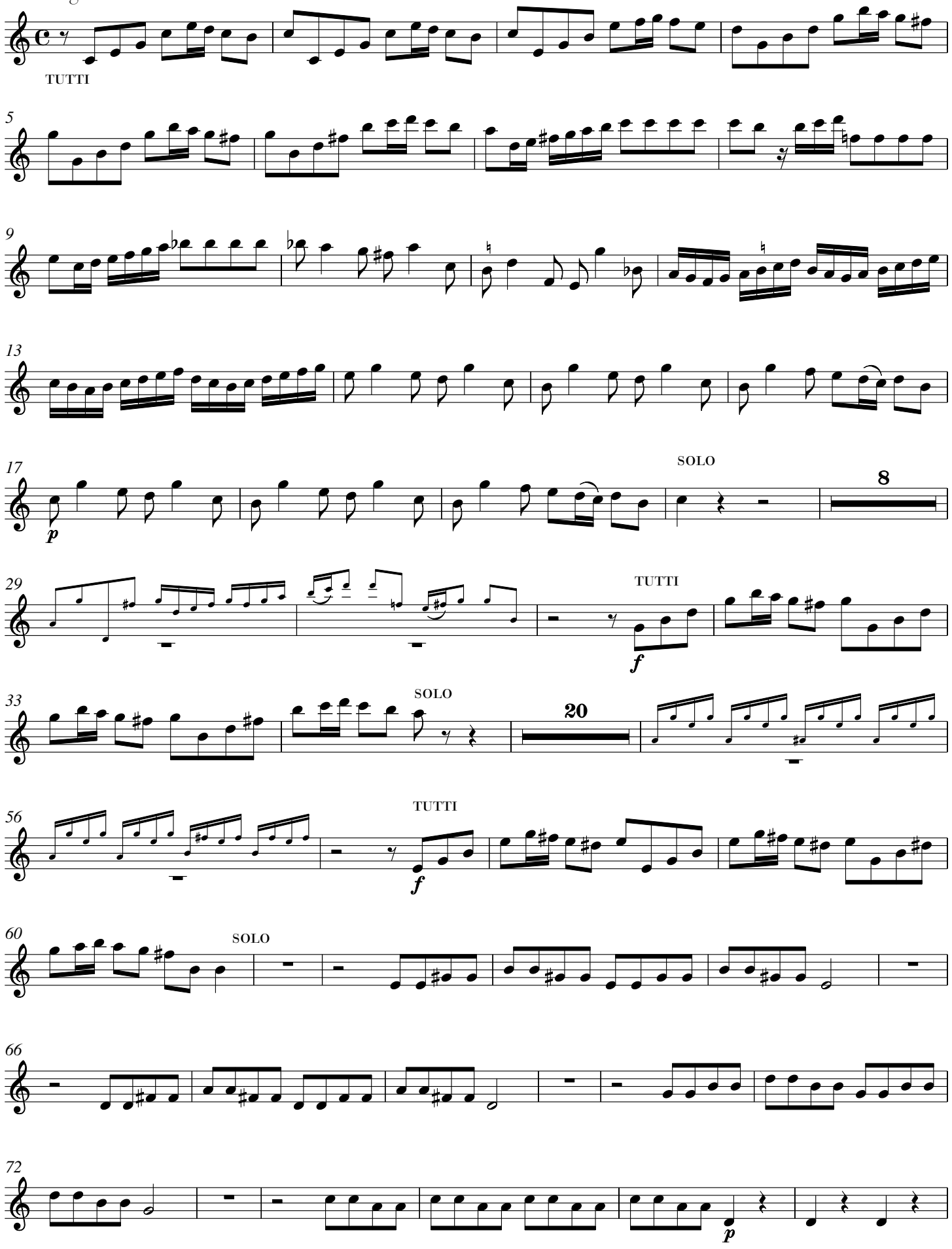

110
116
122
129
136
143
152
159
TUTTI
168
178
SOLO
187
TUTTI
SOLO
TUTTI
SOLO
197
TUTTI

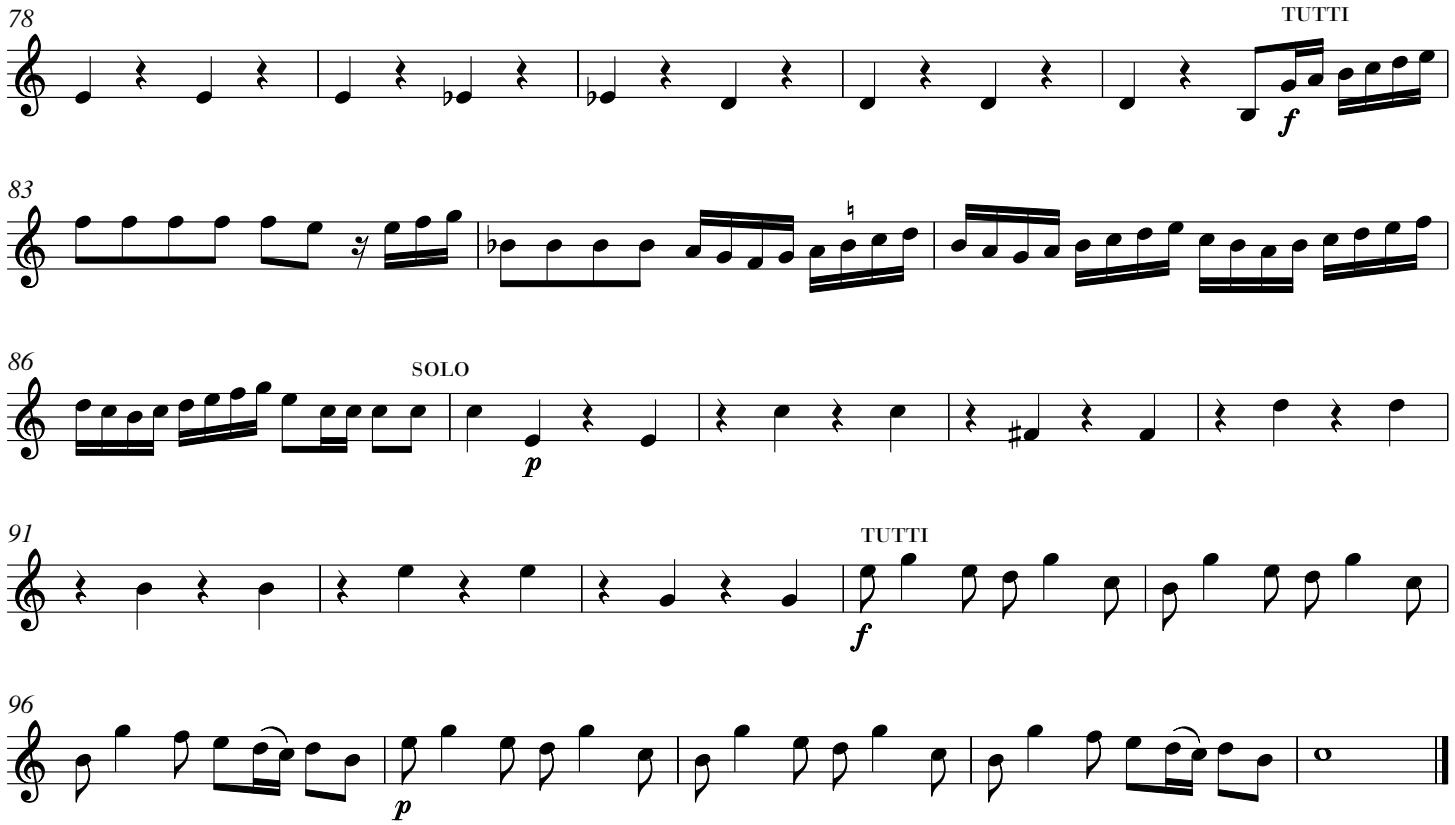
CONCERTO IN C MAJOR

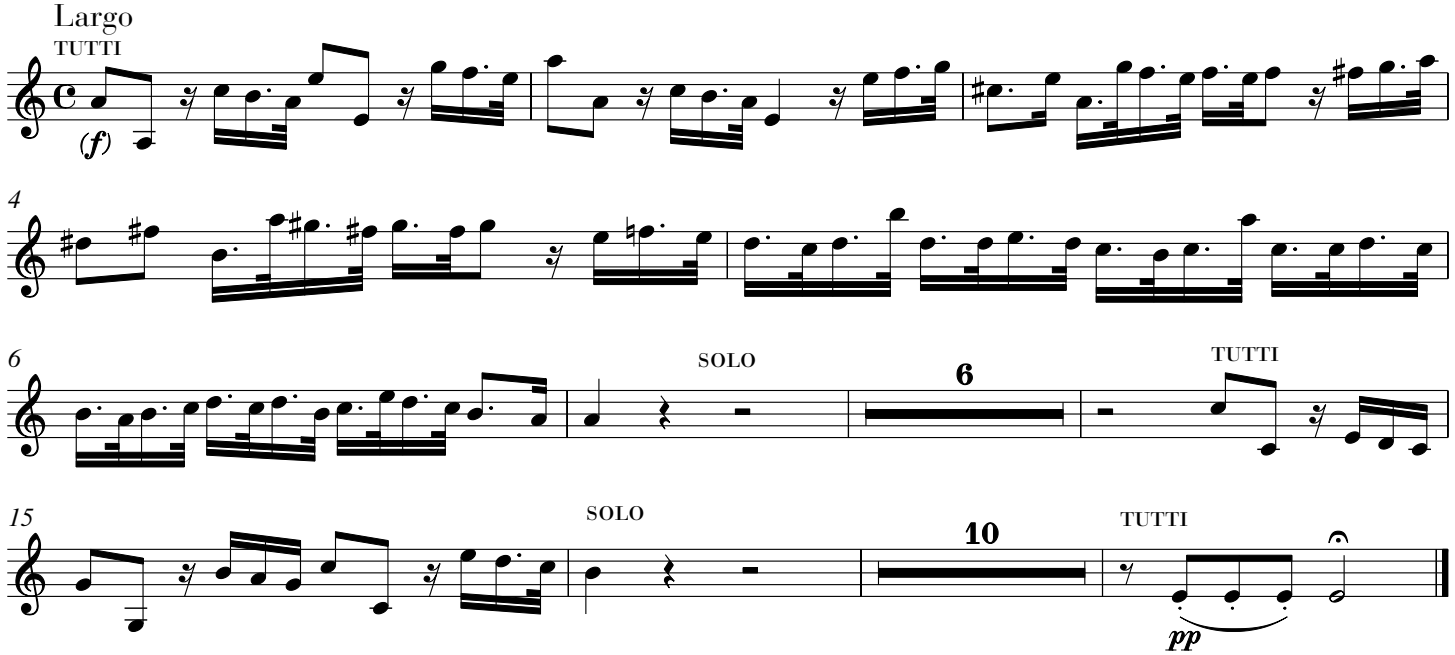
Bre. 3

Guiseppe Antonio Brescianello

Allegro

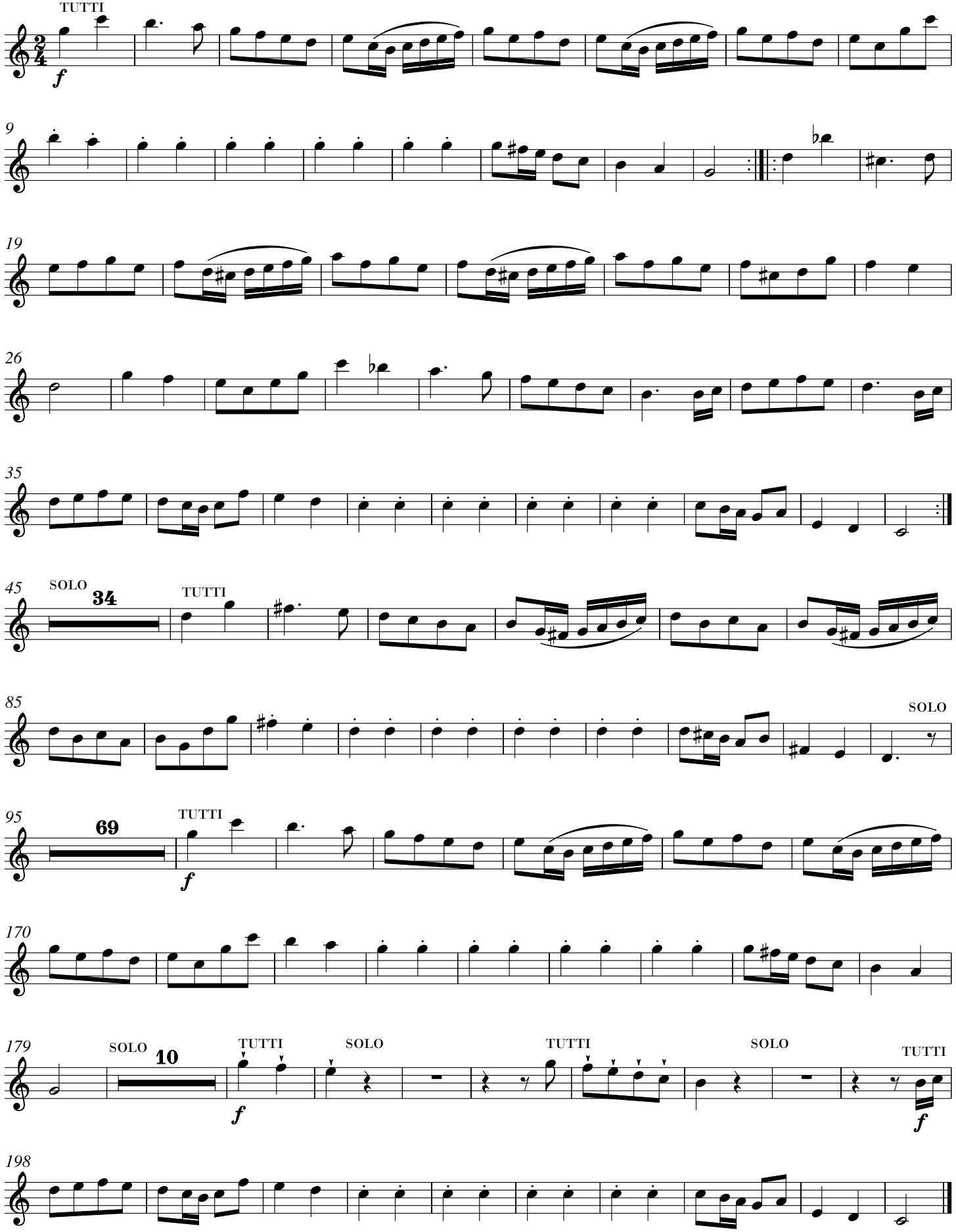



78
TUTTI
f
83
86
SOLO
p
91
TUTTI
f
96
p


Largo
TUTTI
(f)
4
6
SOLO
6
TUTTI
15
SOLO
10
TUTTI
pp

VIOLINO PRIMO

Allegro

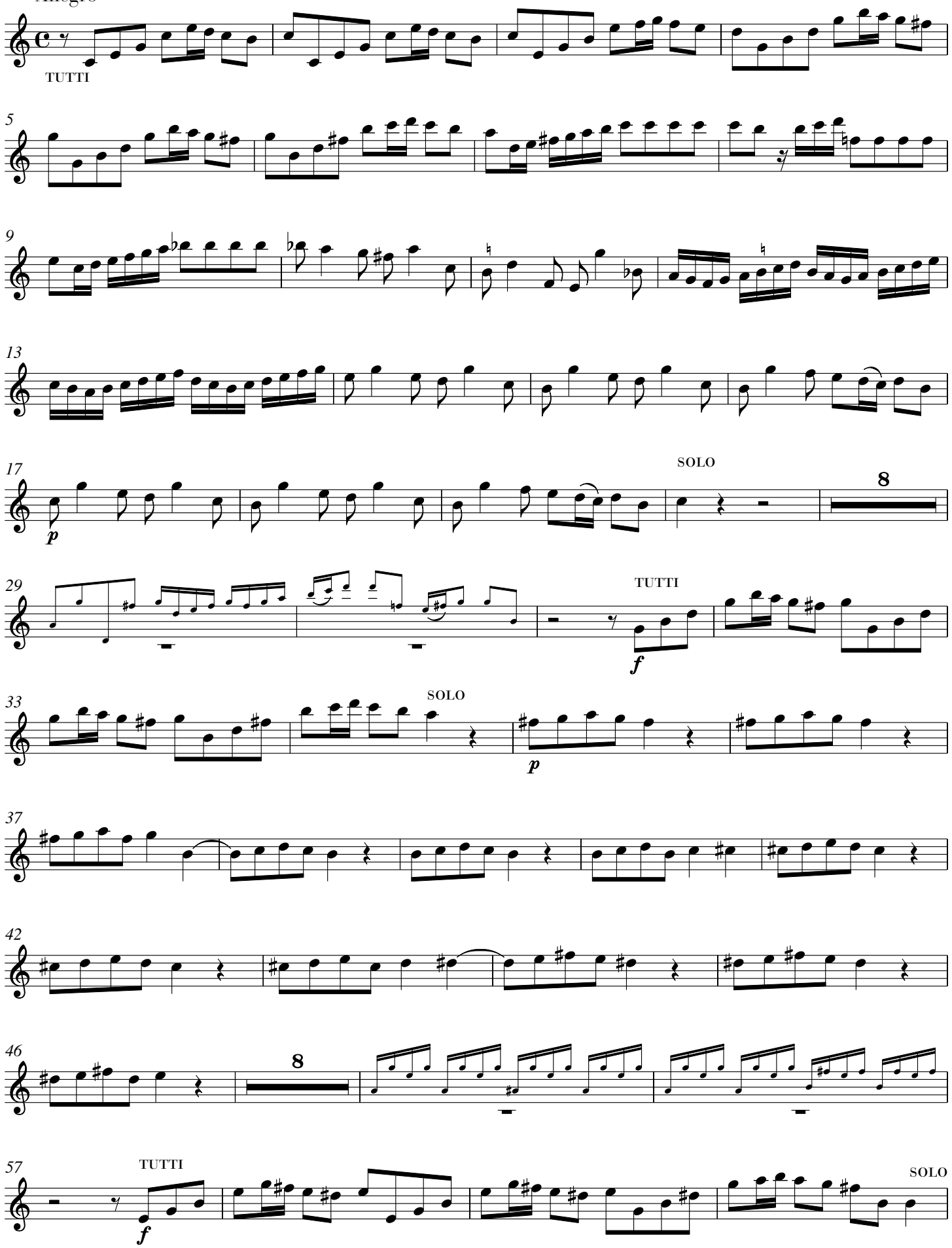


CONCERTO IN C MAJOR

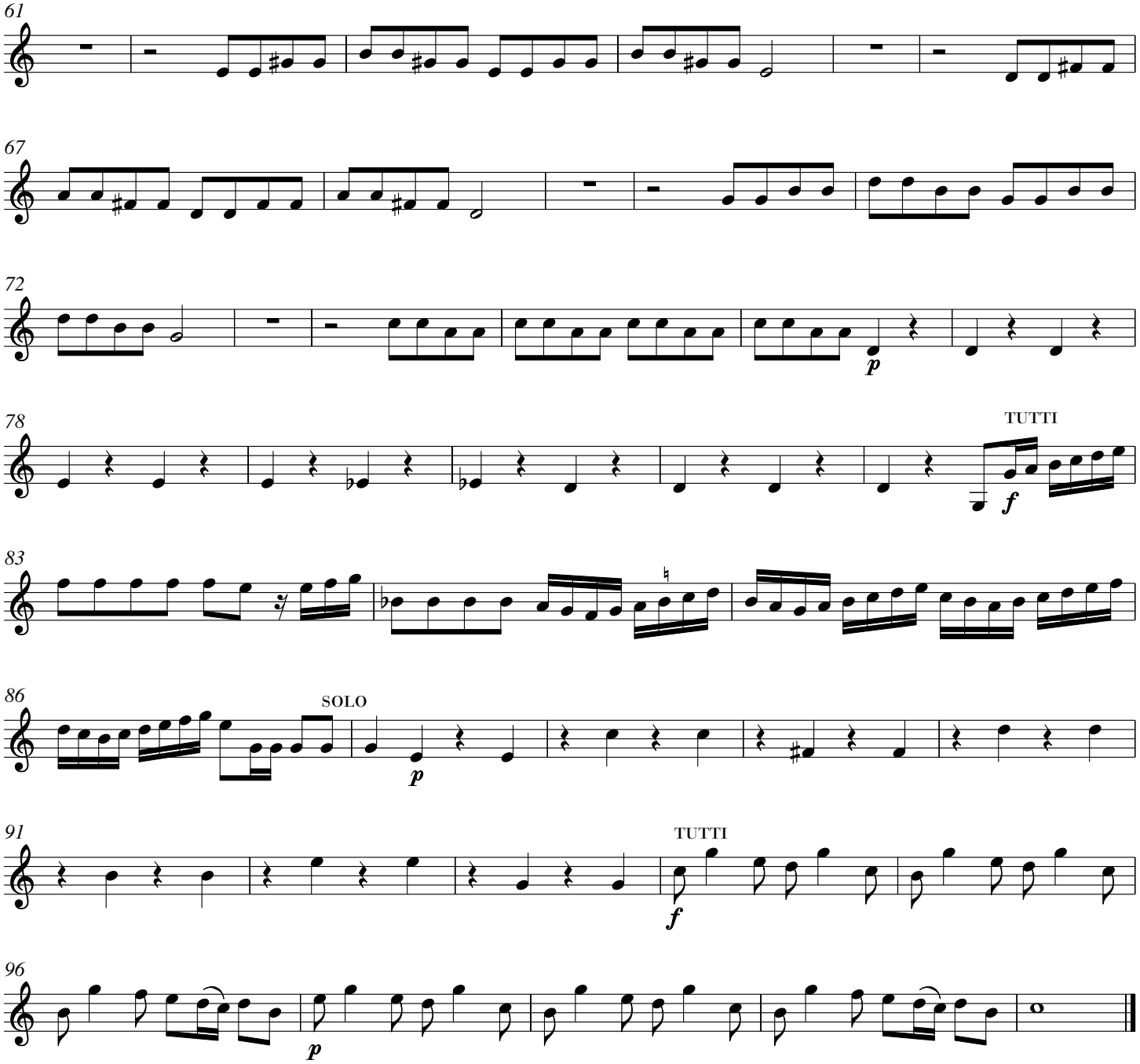
Bre. 3

Guiseppe Antonio Brescianello

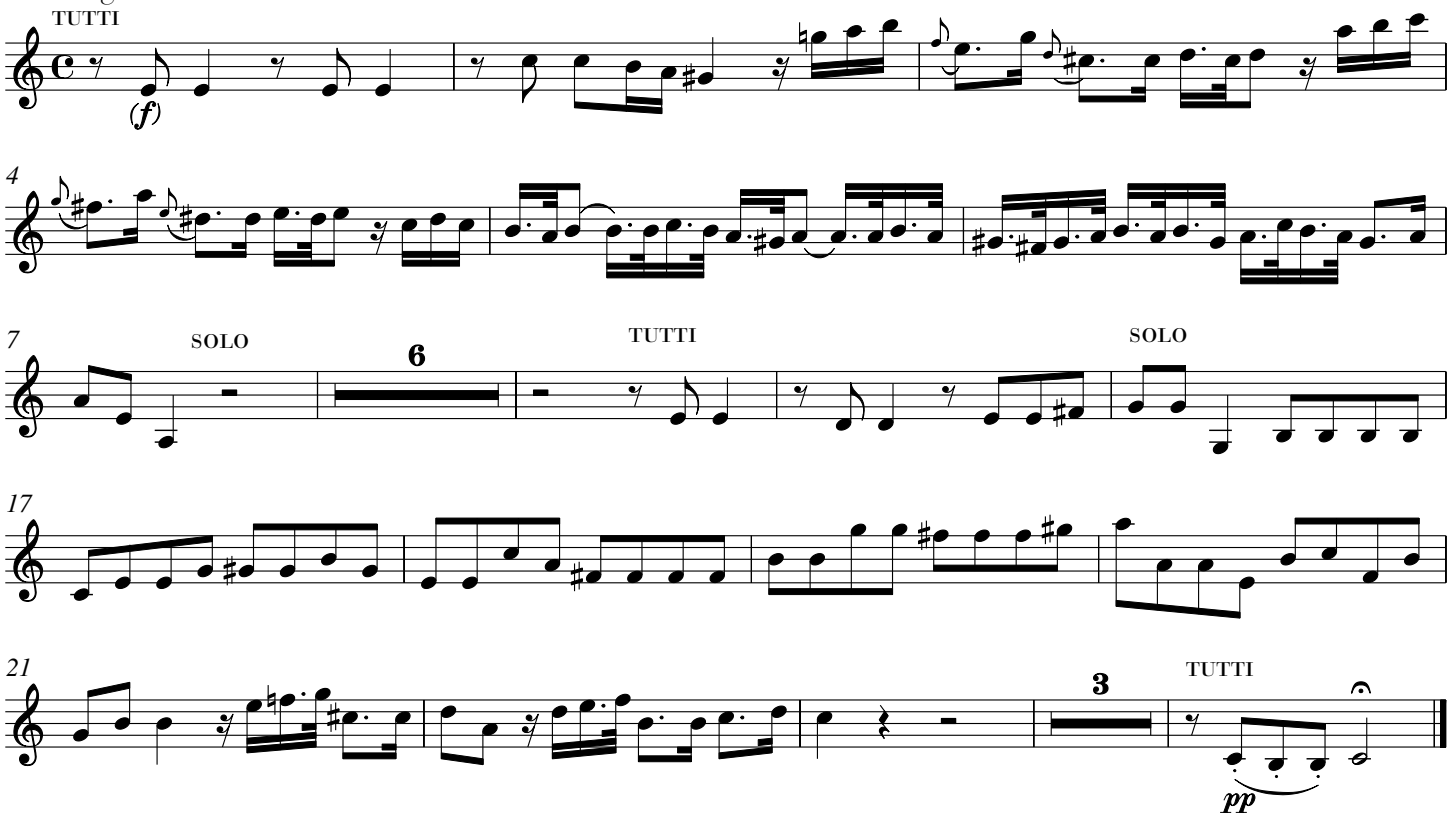
Allegro



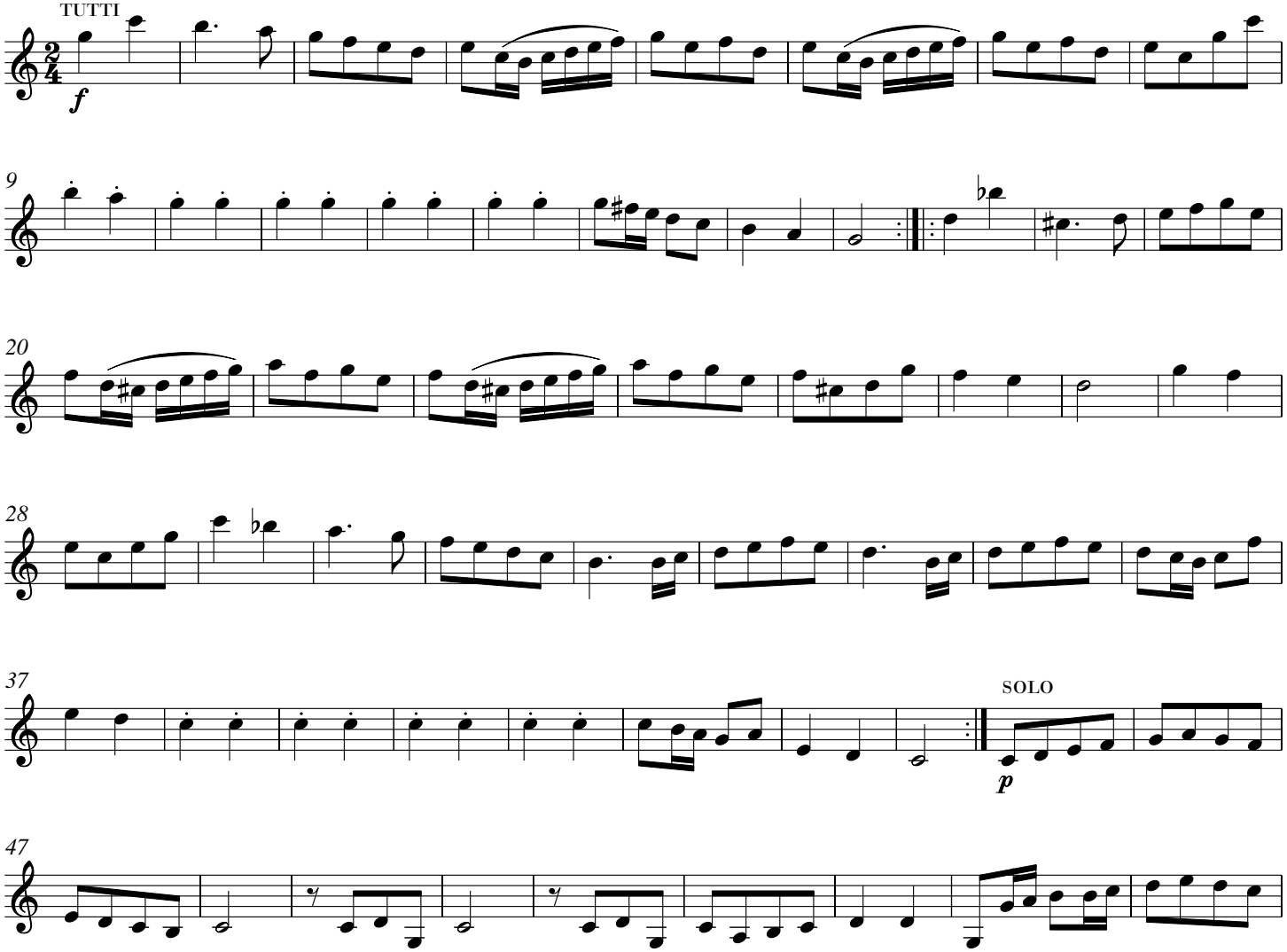
VIOLINO SECONDO

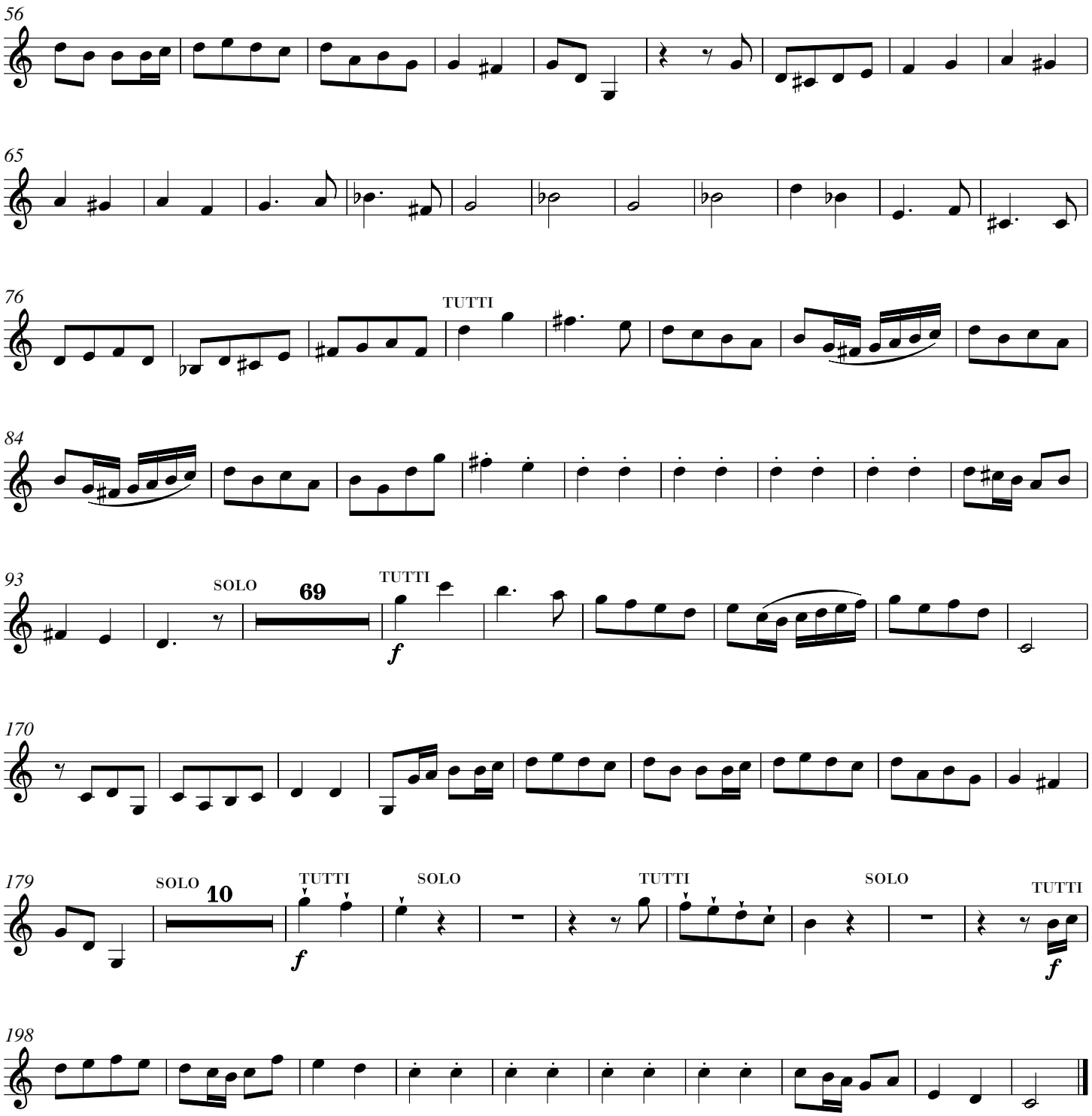


Largo



Allegro



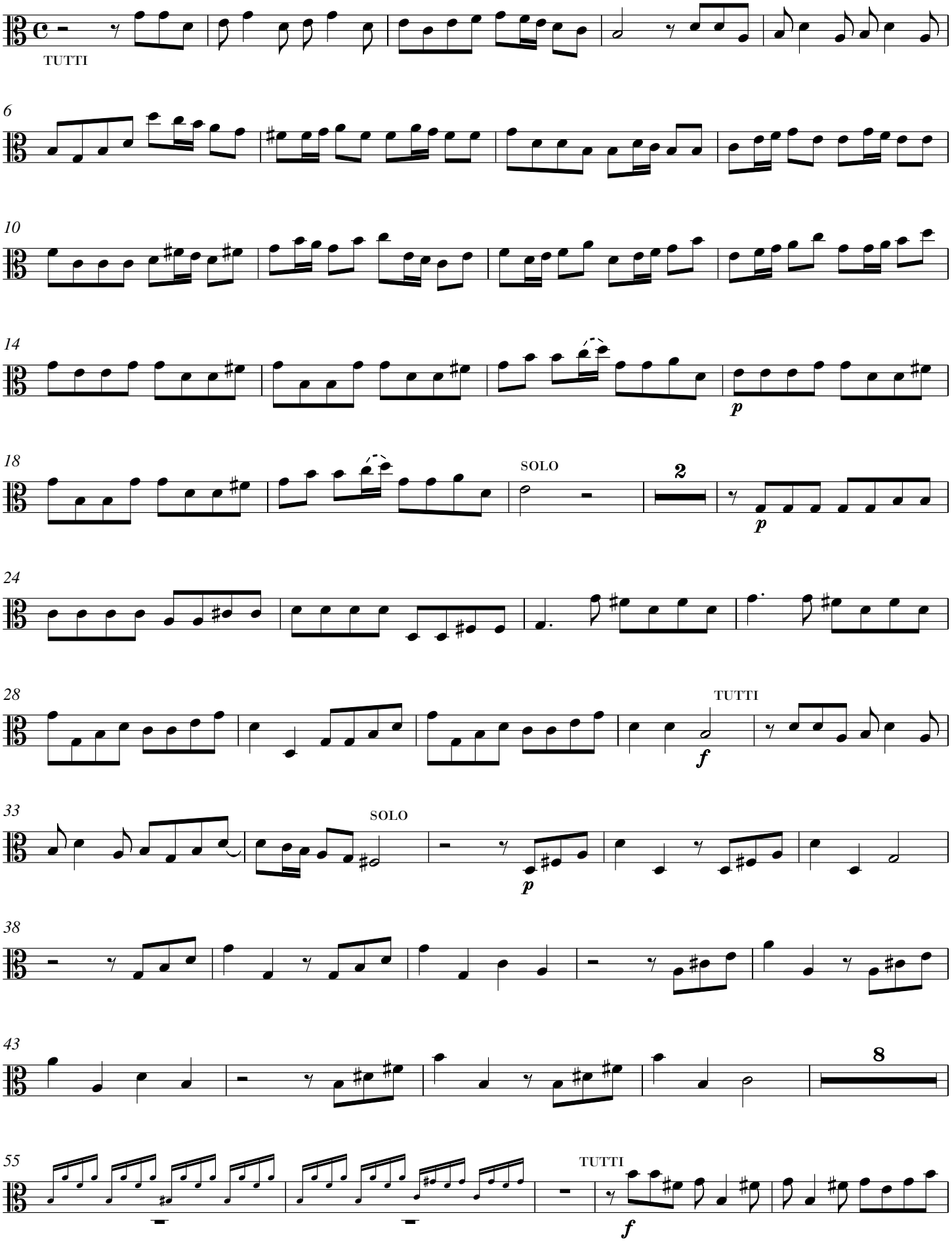

56
65
76
TUTTI
84
93
SOLO
69
TUTTI
f
170
179
SOLO
10
TUTTI
f
SOLO
TUTTI
SOLO
TUTTI
f
198

CONCERTO IN C MAJOR

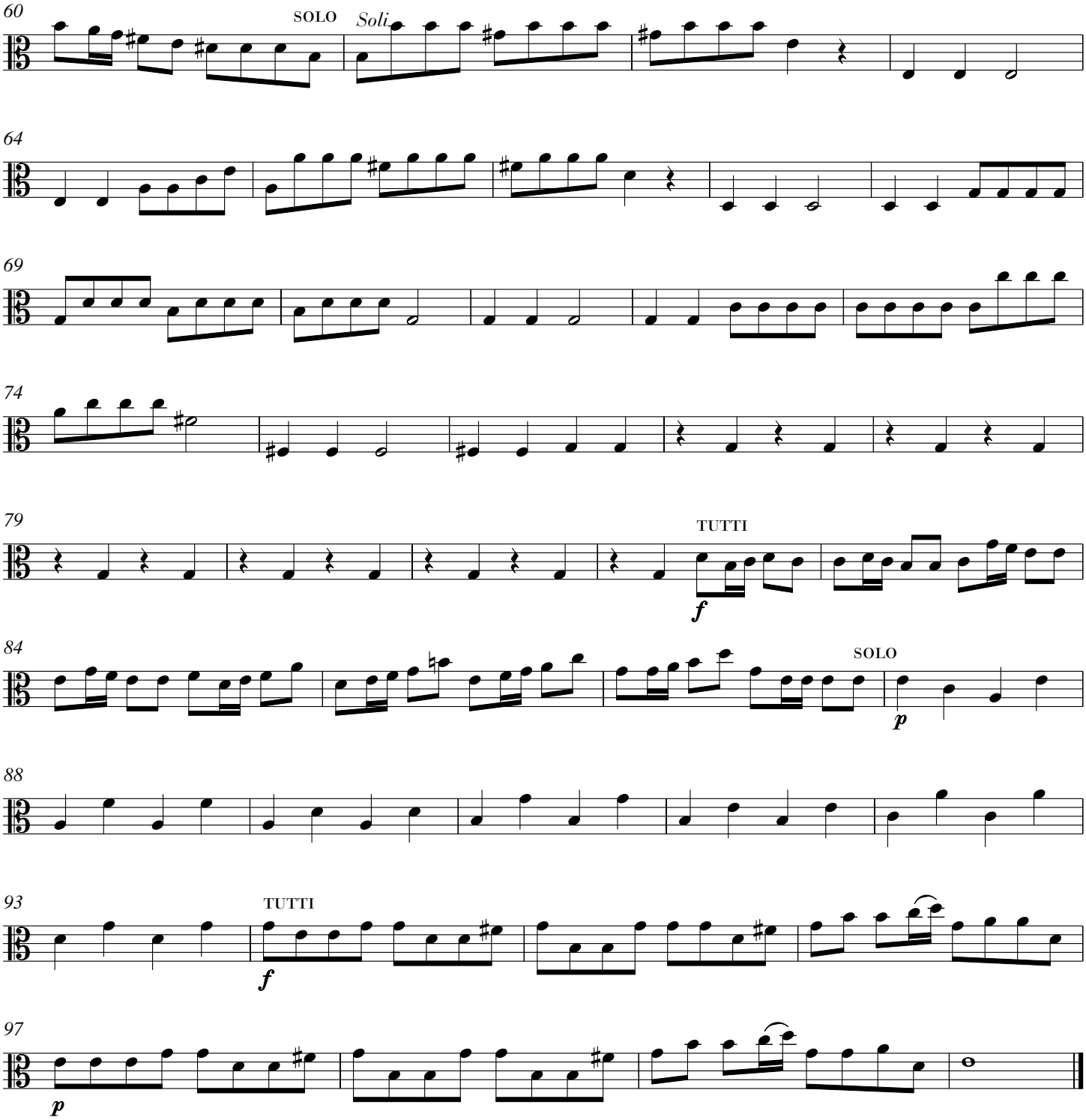
Bre. 3

Guiseppe Antonio Brescianello

Allegro



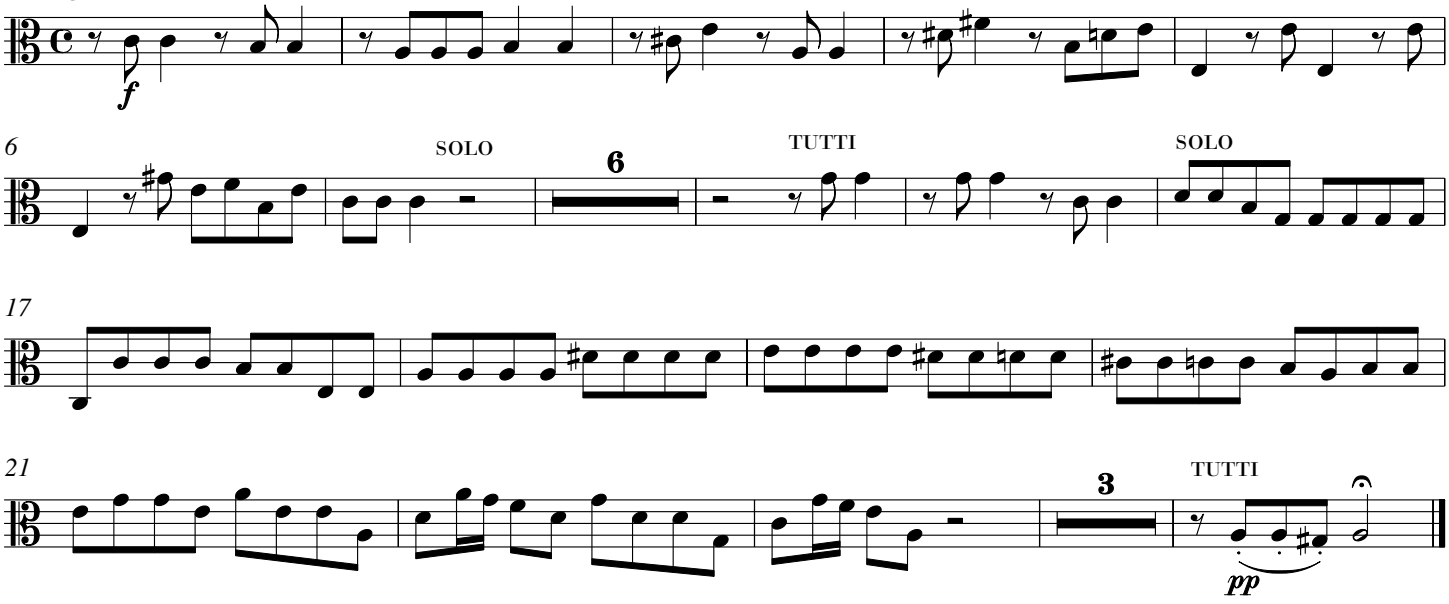
VIOLA



VIOLA

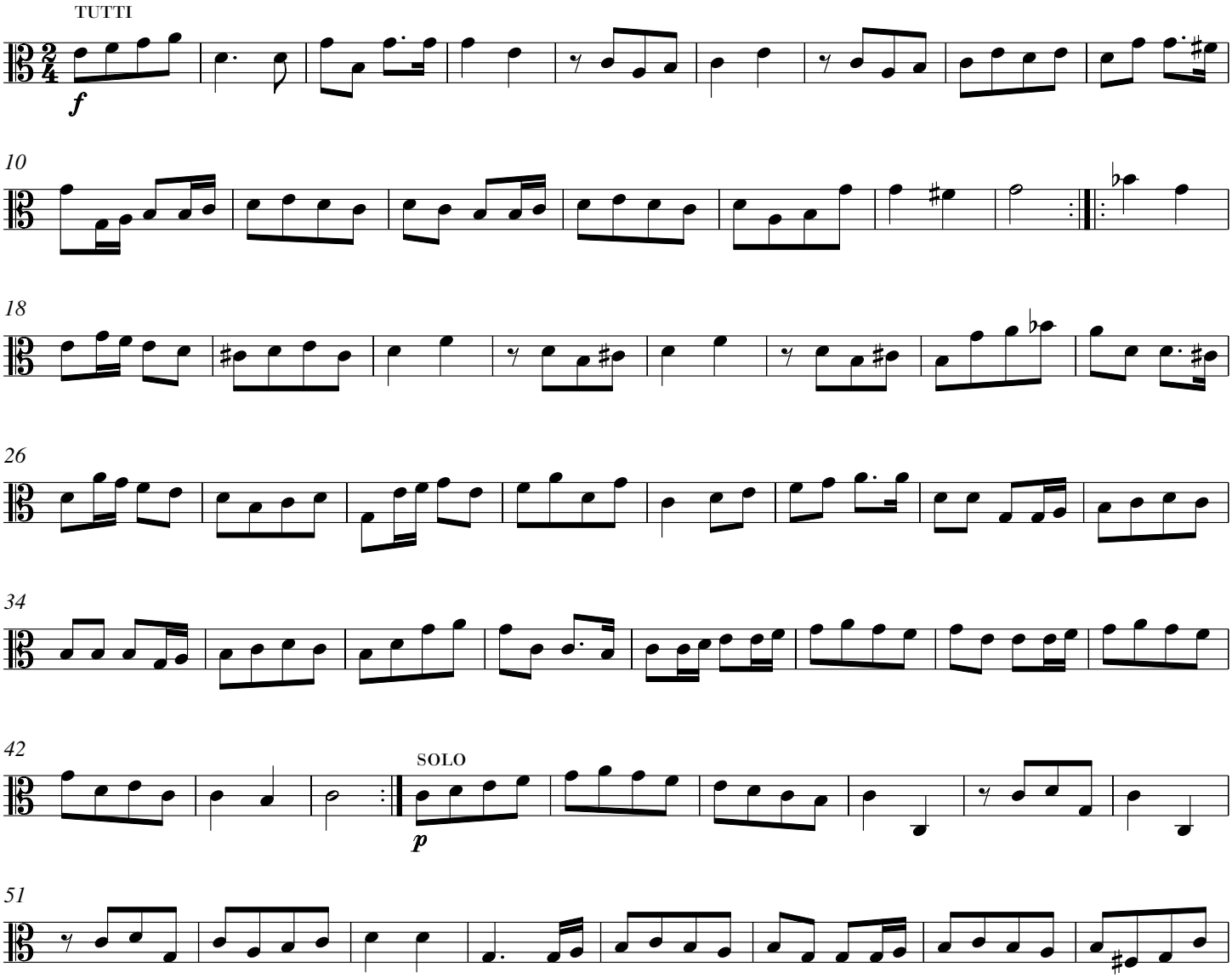
Largo

TUTTI

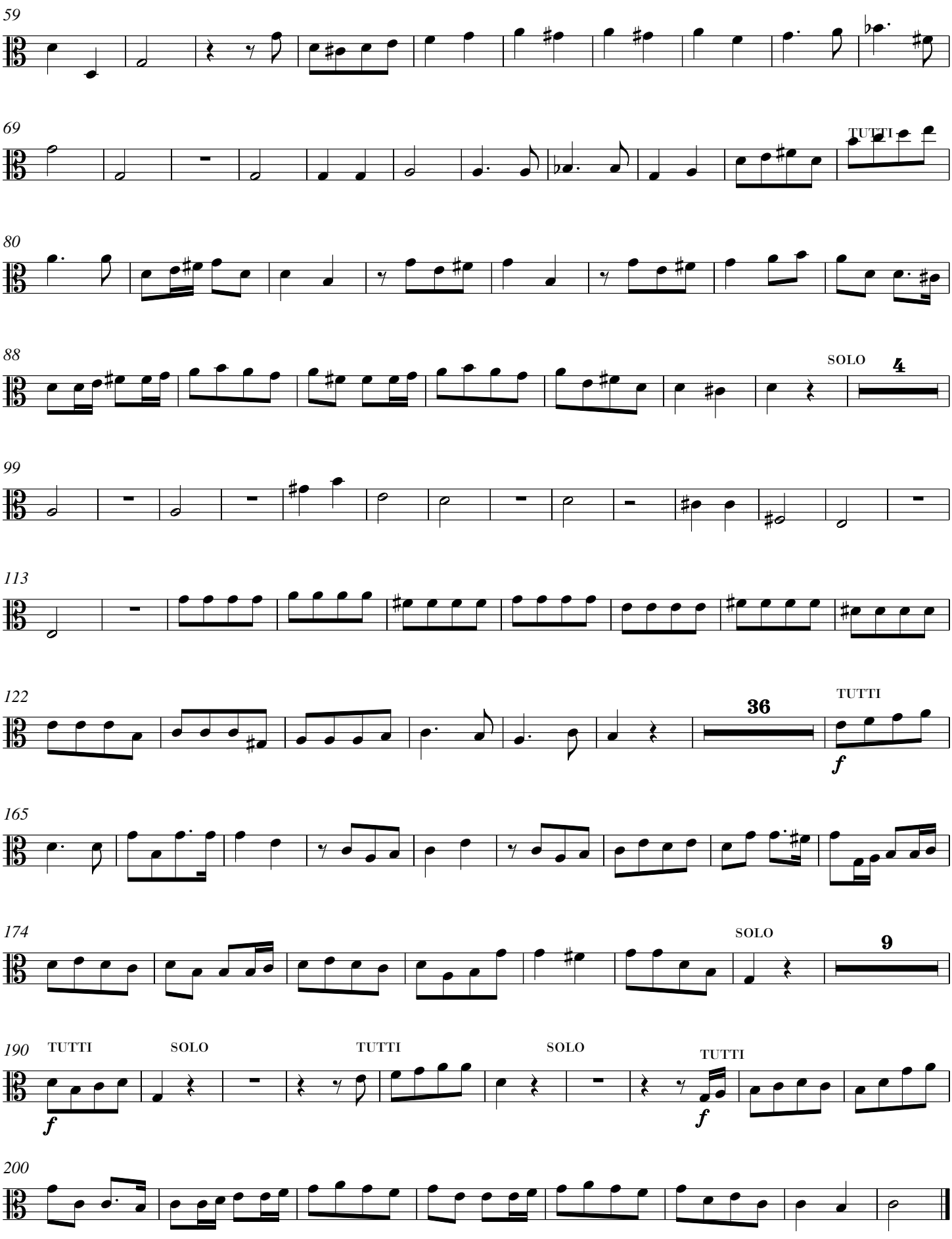


Allegro

TUTTI



VIOLA


59
69
TUTTI
80
88
SOLO
4
99
113
122
36
TUTTI
f
165
174
SOLO
9
190
TUTTI
SOLO
TUTTI
SOLO
TUTTI
f
f
200

CONCERTO IN C MAJOR

Bre. 3

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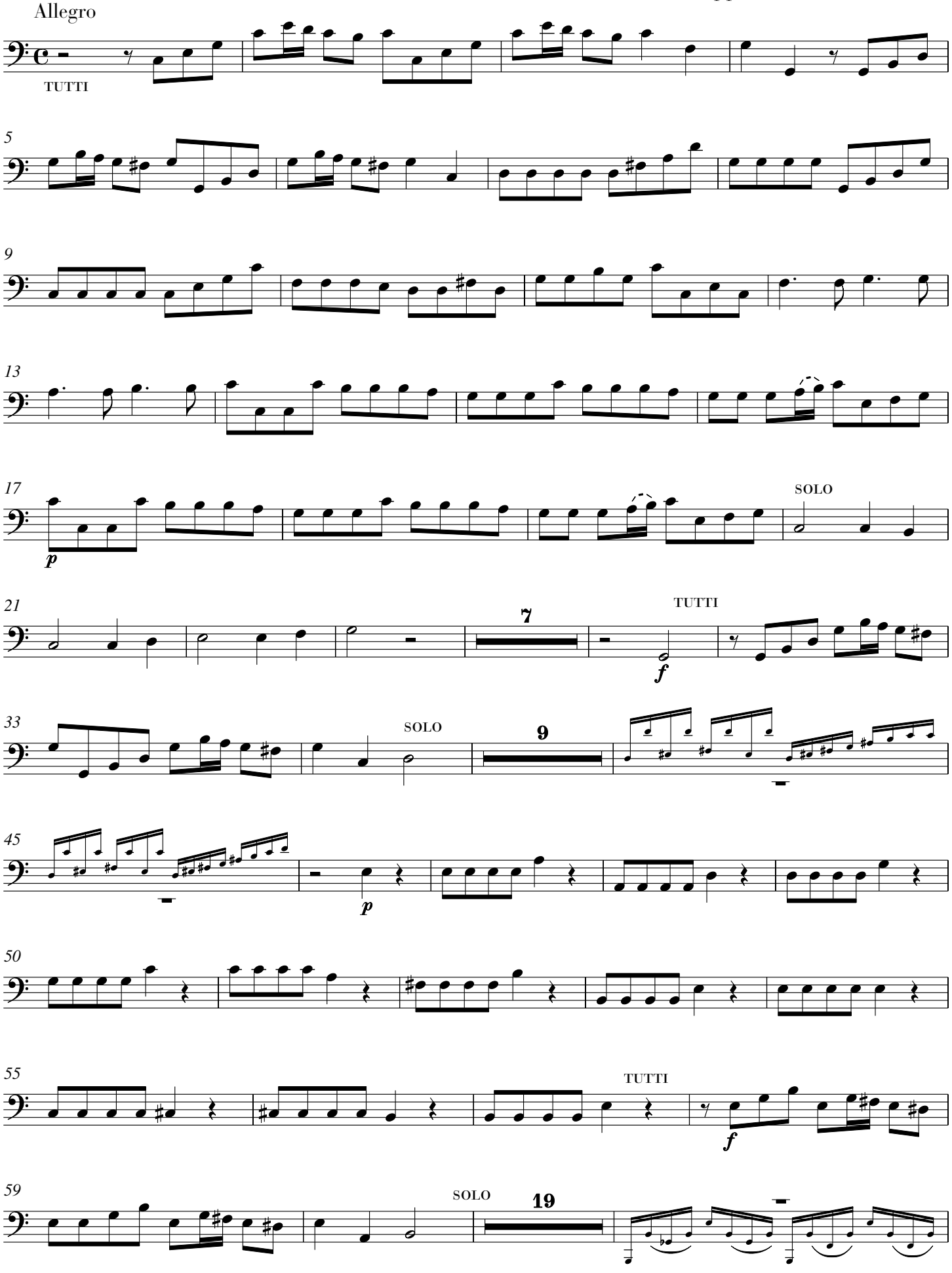
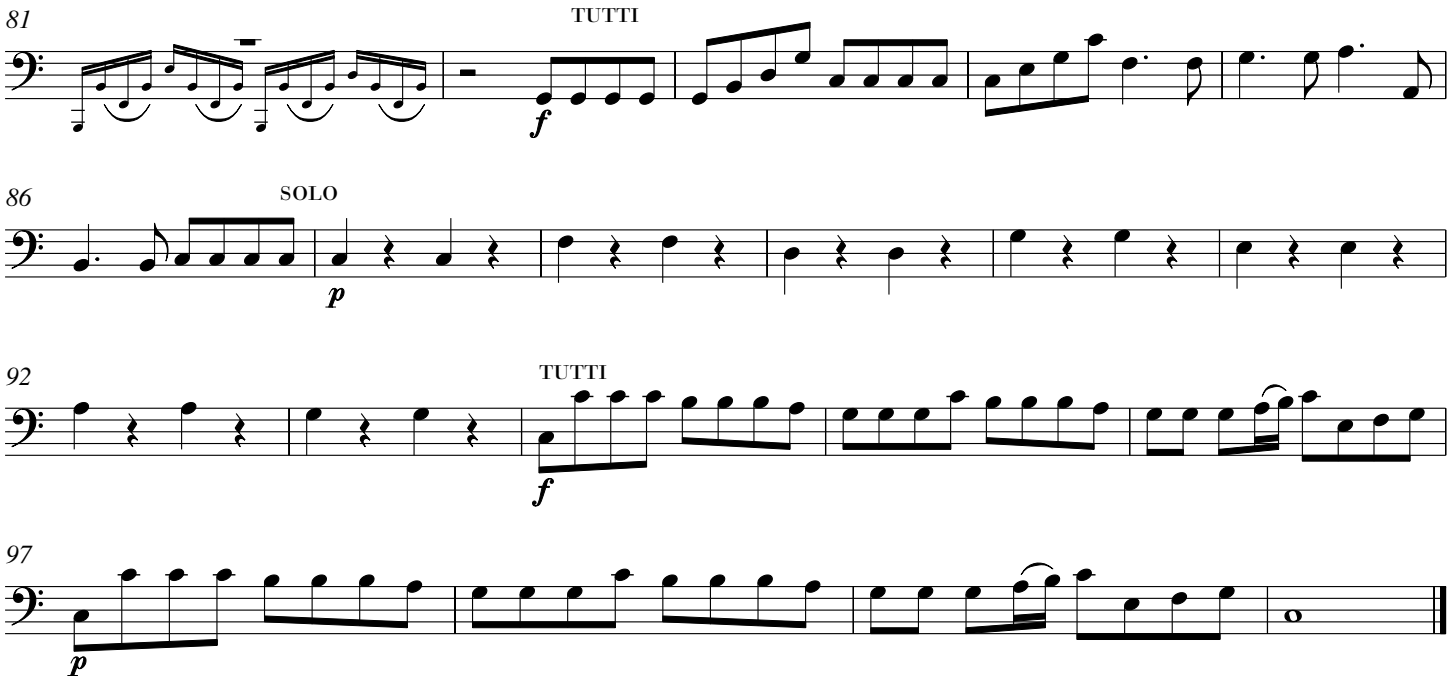
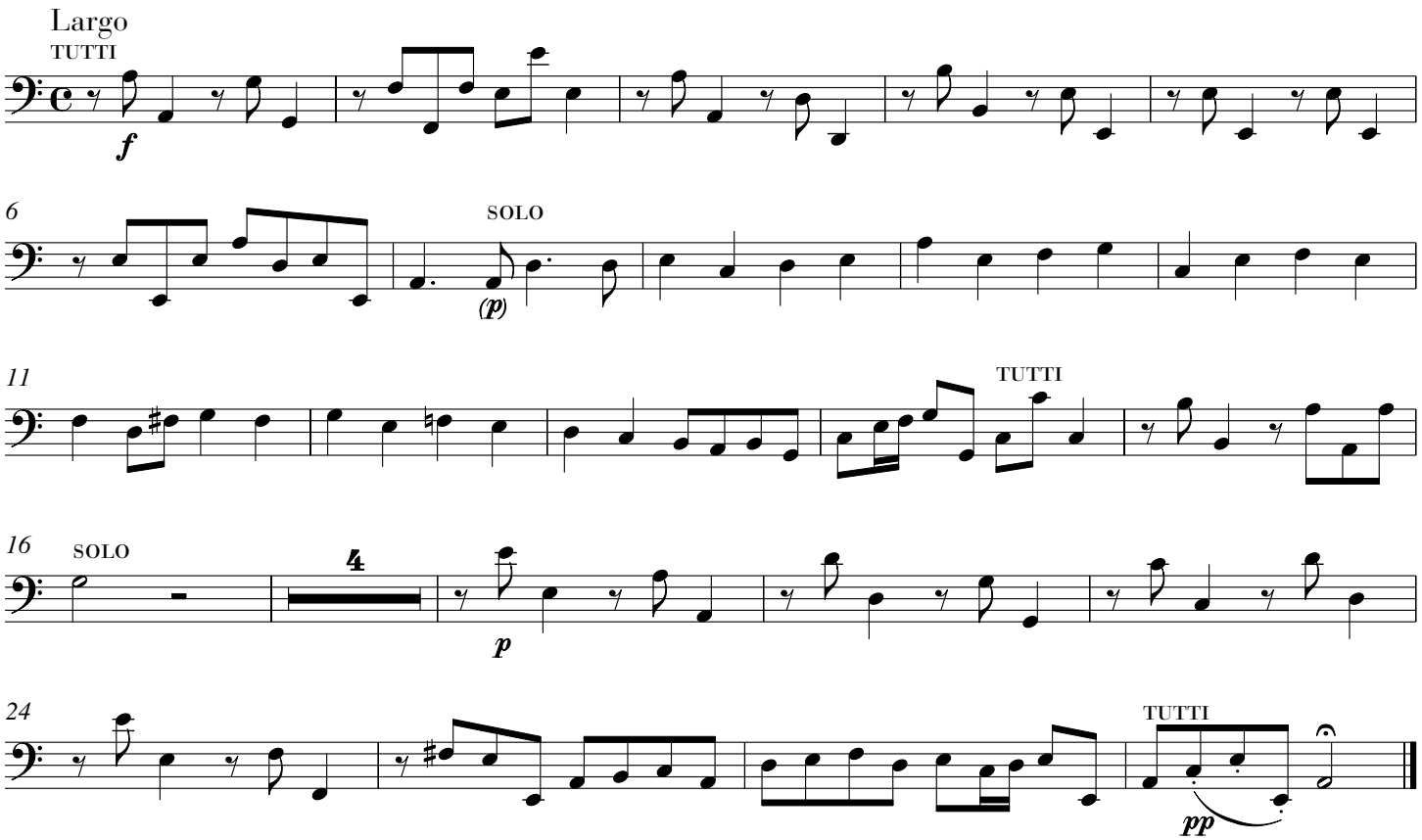
Allegro

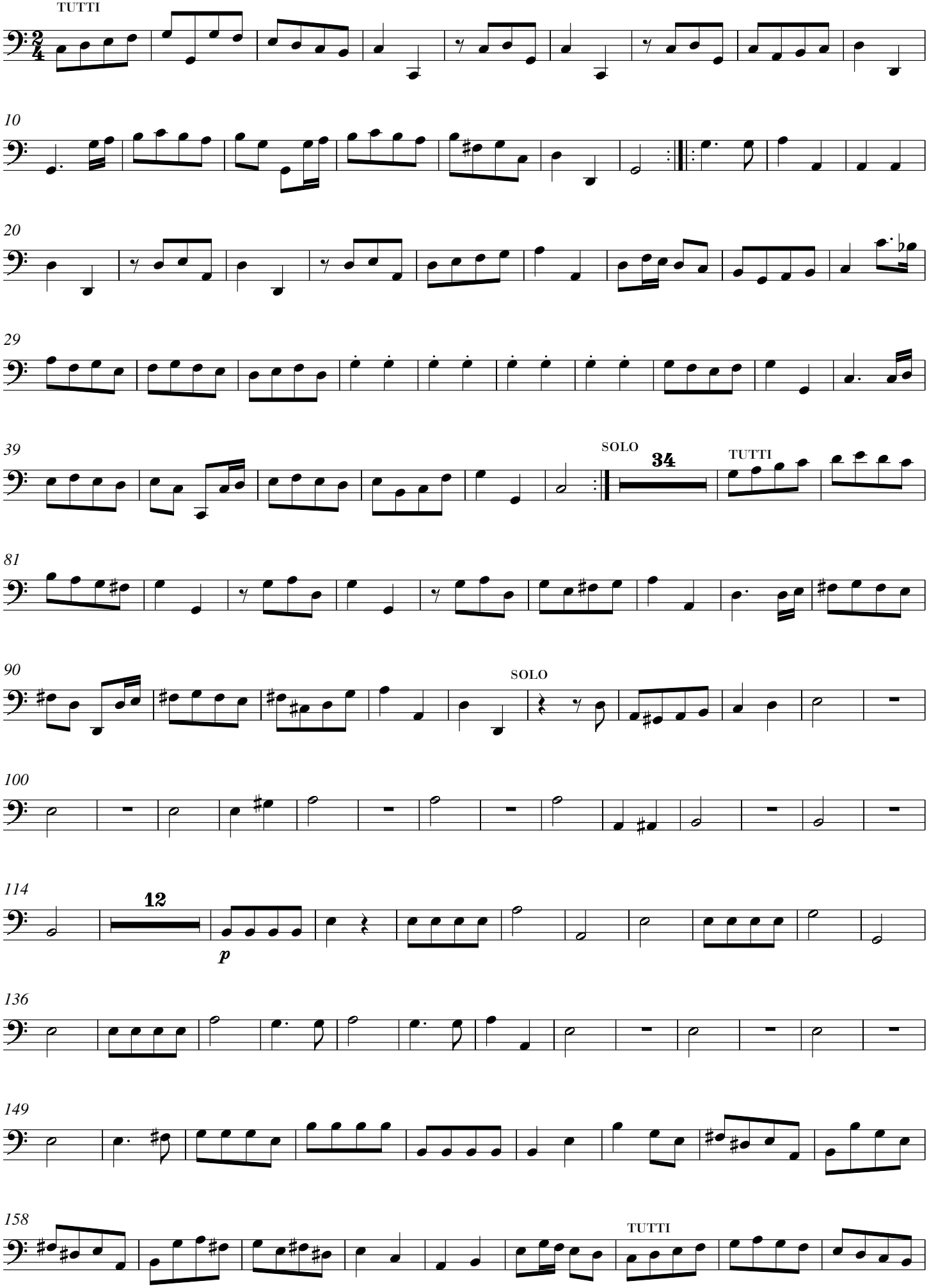


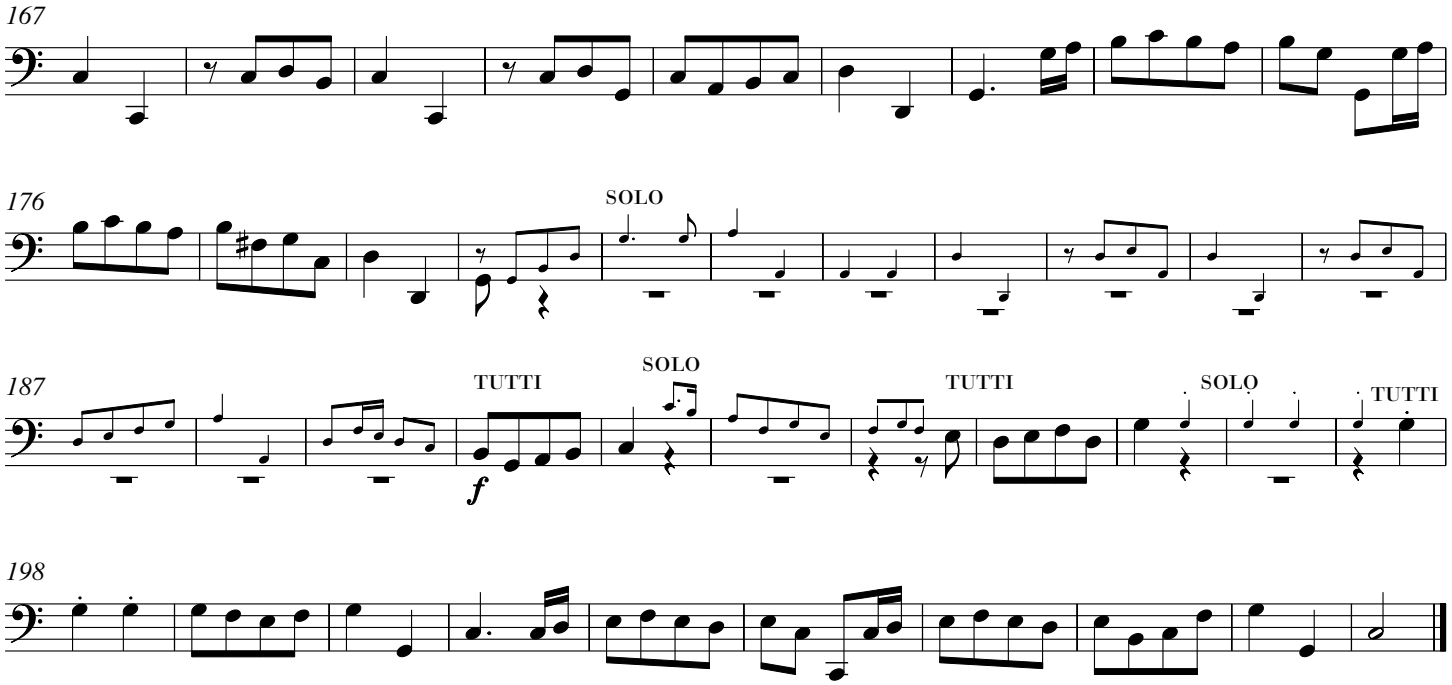

81
TUTTI
f
86
SOLO
p
92
TUTTI
f
97
p


Largo
TUTTI
f
6
SOLO
(p)
11
TUTTI
16
SOLO
4
p
24
TUTTI
pp

Allegro

TUTTI




167
176
SOLO
187
TUTTI
SOLO
TUTTI
SOLO
TUTTI
f
198