



CONCERTO IN E MINOR

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 pastoreale 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 E minor

There is one manuscript edition at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus. 2364-0-9, 2 Cx 100

It contains two concerti: the first in C minor, the second in E minor

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

There are a few annotations in the figured bass line, presumably from the keyboard player.

The 'keyboard reduction' part is simply that - a fairly rough and ready combination of the 2nd violin and viola parts. 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
April, 2016

CONCERTO IN E MINOR

Giuseppe Antonio Brescianello
(1690-1758)

Allegro

Violino Principale

TUTTI

Violino Principale: Starts with eighth-note patterns. Dynamics: *p*, *f*, *p*.

Violino Primo: Eighth-note patterns.

Violino Secondo: Eighth-note patterns.

Viola: Eighth-note patterns.

Basso Continuo: Eighth-note patterns.

Keyboard Continuo: Shows harmonic changes with Roman numerals: $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{5}$.

5

Violino Principale: Starts with eighth-note patterns. Dynamics: *f*, *tr*, *f*, *tr*.

Violino Primo: Eighth-note patterns.

Violino Secondo: Eighth-note patterns.

Viola: Eighth-note patterns.

Basso Continuo: Eighth-note patterns.

Keyboard Continuo: Shows harmonic changes with Roman numerals: $\frac{6}{5}$, $\frac{6}{5}$, $\frac{4}{3}$, $\frac{4}{3}$, $\frac{7}{5}$, $\frac{6}{5}$.

9

This section consists of four staves of piano music. The top two staves are treble clef, the bottom two are bass clef. Measure 9 starts with a dynamic *tr*. Measures 10 and 11 also begin with *tr*. Measure 12 ends with a forte dynamic.

13

This section consists of four staves of piano music. The top two staves are treble clef, the bottom two are bass clef. Measure 13 begins with a dynamic *tr*. Measure 14 begins with a dynamic *tr*. Measure 15 begins with a dynamic *tr*. Measure 16 begins with a dynamic *tr*.

13

This section consists of four staves of piano music. The top two staves are treble clef, the bottom two are bass clef. Measure 13 begins with a dynamic *tr*. Measure 14 begins with a dynamic *tr*. Measure 15 begins with a dynamic *tr*. Measure 16 begins with a dynamic *tr*.

SOLO

This section consists of four staves of piano music. The top two staves are treble clef, the bottom two are bass clef. Measure 13 begins with a dynamic *tr*. Measure 14 begins with a dynamic *tr*. Measure 15 begins with a dynamic *tr*. Measure 16 begins with a dynamic *tr*.

17

A musical score page featuring five staves. The top staff uses a treble clef and has six measures of sixteenth-note patterns. The second staff uses a treble clef and has three measures of rests. The third staff uses a bass clef and has three measures of rests. The fourth staff uses a bass clef and has three measures of eighth-note patterns. The bottom staff uses a treble clef and has three measures of eighth-note patterns.

21

A musical score page featuring five staves. The top staff uses a treble clef and has four measures of sixteenth-note patterns. The second staff uses a treble clef and has four measures of eighth-note patterns. The third staff uses a bass clef and has four measures of eighth-note patterns. The fourth staff uses a bass clef and has four measures of eighth-note patterns. The bottom staff uses a treble clef and has four measures of eighth-note patterns.

25

6

6

29

TUTTI

p

p

p

p

$\frac{3}{2}$

$\frac{4}{2}$

$\frac{6}{2}$

$\frac{6}{2}$

$\frac{#}{2}$

$\frac{#}{2}$

33

f *p* *f* *tr*
f *p* *f* *tr*
(f) *(p)* *f*
(f) *(p)* *f*

37

tr SOLO *tr* *tr*
6 *5* *4 3* *7 6*
4 3 *7 6 6 5* *4 3* -

41

TUTTI

p

SOLO

f

45

TUTTI

p

f

tr

7 6

7 6 6 5b

This image shows two pages of a musical score. The top page (page 41) starts with a tutti section where multiple staves (string quartet, woodwind section, and piano) play together. The strings play eighth-note patterns, the woodwinds play sixteenth-note patterns, and the piano provides harmonic support. The dynamic is marked *p*. This is followed by a solo section for the piano, marked *f*, where it plays eighth-note chords. The bottom page (page 45) also features a tutti section at the beginning, with the strings and woodwinds playing eighth-note patterns and the piano providing harmonic support, marked *p*. This is followed by a section where the piano plays eighth-note chords, marked *f*, transitioning to a trill-like pattern marked *tr*. The score concludes with a final section where the piano plays eighth-note chords, marked with figures 7, 6, 6, and 5b.

49

SOLO

53

TUTTI

57

SOLO

The score for page 57 features six staves. The top four staves represent the orchestra, with parts for various woodwind and brass instruments. The fifth staff is for the piano's right hand, and the sixth staff is for the piano's left hand. The music is in common time, with a key signature of one sharp (F#). The 'SOLO' instruction is positioned above the first two staves of the orchestra.

61

TUTTI

The score for page 61 features six staves. The top four staves represent the orchestra, with parts for various woodwind and brass instruments. The fifth staff is for the piano's right hand, and the sixth staff is for the piano's left hand. The music is in common time, with a key signature of one sharp (F#). The 'TUTTI' instruction is positioned above the first two staves of the orchestra.

Musical score for piano, page 10, measures 65-70. The score consists of five staves. Measures 65-66 show the treble and bass staves in G major. Measure 67 begins with a treble clef, key signature of one sharp, and a bass clef. Measures 68-69 continue in this key signature. Measure 70 concludes the section.

Musical score for orchestra and piano, page 10, measures 69-70. The score consists of six staves. The top four staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom two staves are for the piano. Measure 69 begins with a forte dynamic. Measure 70 continues the rhythmic pattern established in measure 69, with dynamic markings "tr" (trill) appearing above certain notes. The piano part in the lower staves provides harmonic support with sustained notes and chords.

73

Musical score page 73. The score consists of five staves. The top staff uses a treble clef and has a continuous sixteenth-note pattern. The second staff uses a treble clef and has a single eighth note followed by three rests. The third staff uses a bass clef and has a single eighth note followed by three rests. The fourth staff uses a bass clef and has a continuous eighth-note pattern. The fifth staff uses a bass clef and has a continuous eighth-note pattern.

77

Musical score page 77. The score consists of five staves. All staves use a treble clef. The top staff has a continuous eighth-note pattern. The second staff has a continuous eighth-note pattern. The third staff has a continuous eighth-note pattern. The fourth staff has a continuous eighth-note pattern. The fifth staff has a continuous eighth-note pattern.

Adagio

Violino
Principale

Musical score for the Adagio section, featuring five staves. The top staff is Violino Principale, followed by Violino Primo, Violino Secondo, Viola, and Basso Continuo. The score is in 3/4 time, key signature of A major (three sharps). The Basso Continuo part includes a note in parentheses: "(originally tacet, later corrected to 'con alto')". The score consists of six measures.

Keyboard
Continuo

Musical score for the Keyboard Continuo part, spanning three systems. The top system shows melodic lines in treble and bass clef. The middle system shows harmonic patterns in treble and bass clef. The bottom system shows harmonic patterns in bass clef only. The score consists of twelve measures.

13

19

25

A musical score page for piano and orchestra. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of six eighth-note pairs followed by a fermata over the next three measures. The second staff shows a treble clef, a key signature of two sharps, and a dynamic of *p*. It contains four measures of eighth-note patterns. The third staff shows a treble clef, a key signature of one sharp, and a dynamic of *p*. It contains four measures of eighth-note patterns. The fourth staff shows a bass clef, a key signature of one sharp, and a dynamic of *p*. It contains four measures of eighth-note patterns. The bottom staff shows a treble clef, a key signature of one sharp, and a dynamic of *p*. It contains five measures of eighth-note patterns.

Allegro

Violino Principale

Violino Primo

Violino Secondo

Viola

Basso Continuo

Keyboard Continuo

This section of the musical score consists of six staves. The top four staves are in treble clef, while the bottom two are in bass clef. The key signature is three sharps. The music is in common time (indicated by '3/4'). The Violino Principale (top staff) and Violino Primo (second staff) play eighth-note patterns. The Violino Secondo (third staff) and Viola (fourth staff) provide harmonic support with sustained notes and eighth-note chords. The Basso Continuo (fifth staff) and Keyboard Continuo (sixth staff) play eighth-note bass lines. Measure numbers 1 through 6 are present above the staves.

This section of the musical score continues the six-staff format. The Violino Principale and Violino Primo continue their eighth-note patterns. The Violino Secondo and Viola provide harmonic support. The Basso Continuo and Keyboard Continuo play eighth-note bass lines. Measure numbers 7 through 12 are present above the staves.

13

This section consists of six measures. The top three staves (treble, alto, and bass) feature eighth-note patterns with various slurs and grace notes. The bottom two staves (bass and piano) provide harmonic support. The piano part includes a dynamic marking 'f' at the end of measure 18.

6 5 4 3 6

19

This section consists of six measures. The top three staves (treble, alto, and bass) continue their eighth-note patterns. The bottom two staves (bass and piano) provide harmonic support. The piano part includes dynamic markings 'tr.' (trill) at the beginning of measures 19 and 21, and a dynamic marking '6' at the beginning of measure 24.

6 6 6

25

SOLO

31

6

6

6

6

6

37

Treble Clef
Bass Clef
Bass Clef

Treble Clef
Bass Clef

6 #

6 #

6

43

Treble Clef
Bass Clef
Bass Clef

Treble Clef
Bass Clef

6

5 6

5 6

6/5

49

A musical score page featuring six staves. The top staff uses a treble clef, the second and third staves use a treble clef, the fourth staff uses a bass clef, and the bottom two staves use a bass clef. The key signature is one sharp. The music consists of six measures. The first measure contains eighth-note pairs. The second measure features sixteenth-note patterns with grace notes. The third measure has eighth-note pairs. The fourth measure contains sixteenth-note patterns with grace notes. The fifth measure has eighth-note pairs. The sixth measure concludes with a single eighth note followed by a fermata.

55

A musical score page featuring six staves. The top staff uses a treble clef, the second and third staves use a treble clef, the fourth staff uses a bass clef, and the bottom two staves use a bass clef. The key signature is one sharp. The music consists of six measures. The first measure contains eighth-note pairs. The second measure features sixteenth-note patterns with grace notes. The third measure has eighth-note pairs. The fourth measure contains sixteenth-note patterns with grace notes. The fifth measure has eighth-note pairs. The sixth measure concludes with a single eighth note followed by a fermata.

61



A musical score page featuring five staves. The top staff uses a treble clef, the second and third staves use a treble clef with a sharp sign, the fourth staff uses a bass clef with a sharp sign, and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-3 feature eighth-note patterns with various rests. Measures 4-6 show sustained notes followed by rests. Measure 6 ends with a sharp sign above the staff.

66



A musical score page featuring five staves. The top staff uses a treble clef, the second and third staves use a treble clef with a sharp sign, the fourth staff uses a bass clef with a sharp sign, and the bottom staff uses a bass clef. The music consists of six measures. Measures 1-3 feature eighth-note patterns with various rests. Measures 4-6 show sustained notes followed by rests. Measure 6 ends with a sharp sign above the staff.

71

6 5

77

6 5

83

Flute, Oboe, Clarinet, Bassoon (Measures 83-87)

Piano (Measure 88)

89

Flute, Oboe, Clarinet, Bassoon (Measures 89-93)

Piano (Measure 94)

96

sim.

102

6 6 6 6

