SINFONIA IN D MAJOR

for Strings, Oboes, Flutes, Horns & Basso

by

Giuseppe Antonio Brescianello

Full Score

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: Sinfonia in D major

The original manuscript edition is at the Saxon State Library in Dresden (SLUB) available from IMSLP.
Mus 2364 n 1,2 [Schrank No: II, 2. Fach, 56, Lage "No: 1 Sinfonia etc"]

There is (1) a full score in the composer's hand and (2) a set of parts in the professional copyist's hand (Johann Gottlieb Haußstädler).

The calligraphy in(1) is typically a bit of a mess, full of abbreviations and composer's shortcuts. The calligraphy in (2) is excellent.
I have re-assembled the full score mostly from the parts.

There are a few inconsistencies and omissions. Unfortunately it is sometimes hard to determine whether the dynamic markings, although clear, fall on the full beat or half beat.
I have done my best to reconcile the most glaring anomalies.

Judging from the number of parts in the folio, it was played by a fairly large baroque orchestra.
The Horns are clearly marked as Horns in D# (alto), but could easily be played on Trumpets in D (a fairly common practice in the early 18th century - see the excellent article by Thomas Hiebert in *Perspectives in Brass Scholarship, Amherst, 1995* for a detailed discussion.

There are very few figures in the bass continuo part. I have left a spare line to sketch it out.

The score has been typeset in Score, by the San Andreas Press.

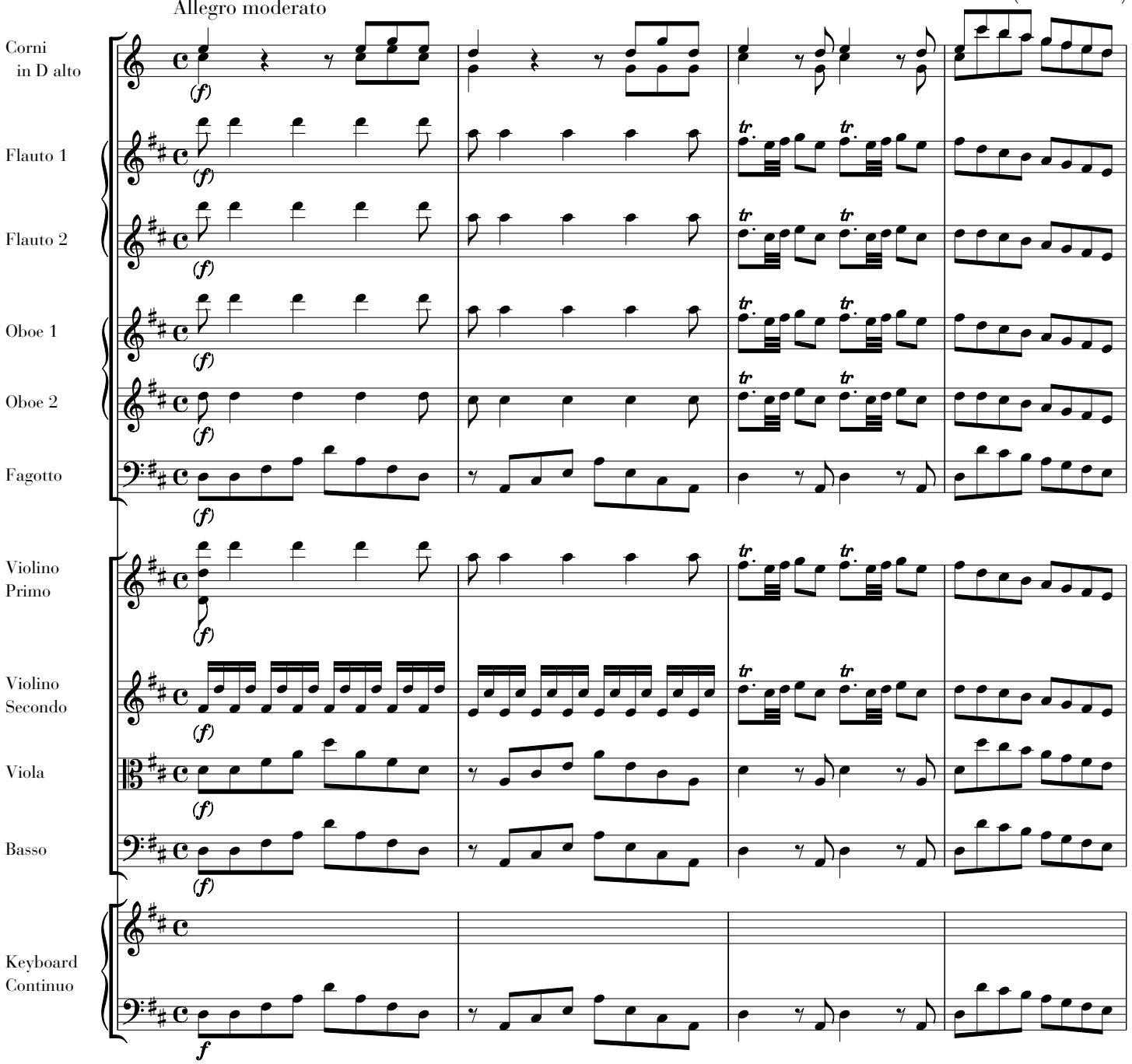
Please report any errors to abonds@swiftdsl.com.au

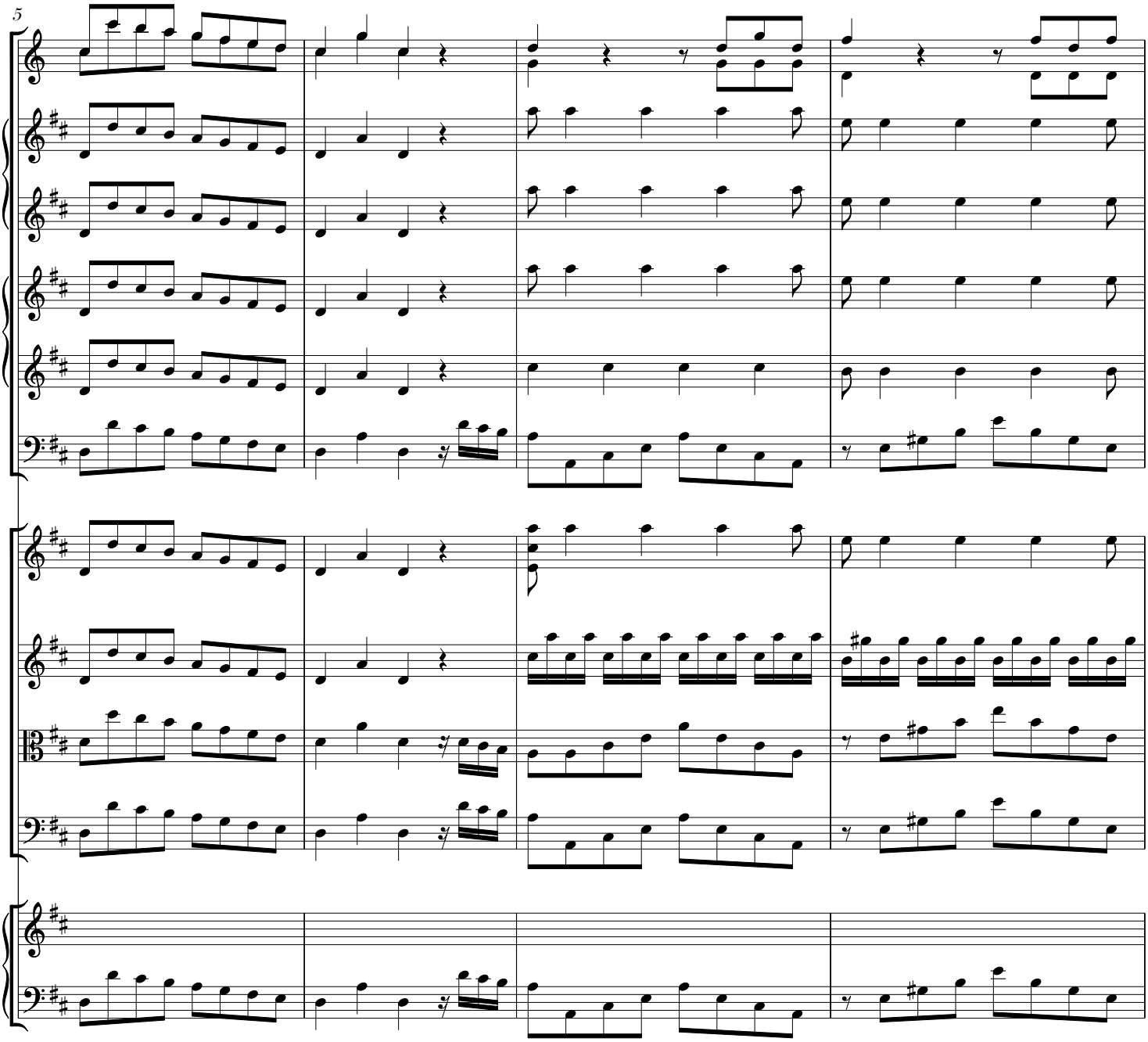
Alan Bonds
Perth, Western Australia
January, 2018

SINFONIA in D major

Guiseppe Antonio Brescianello
(1690-1758)

Allegro moderato

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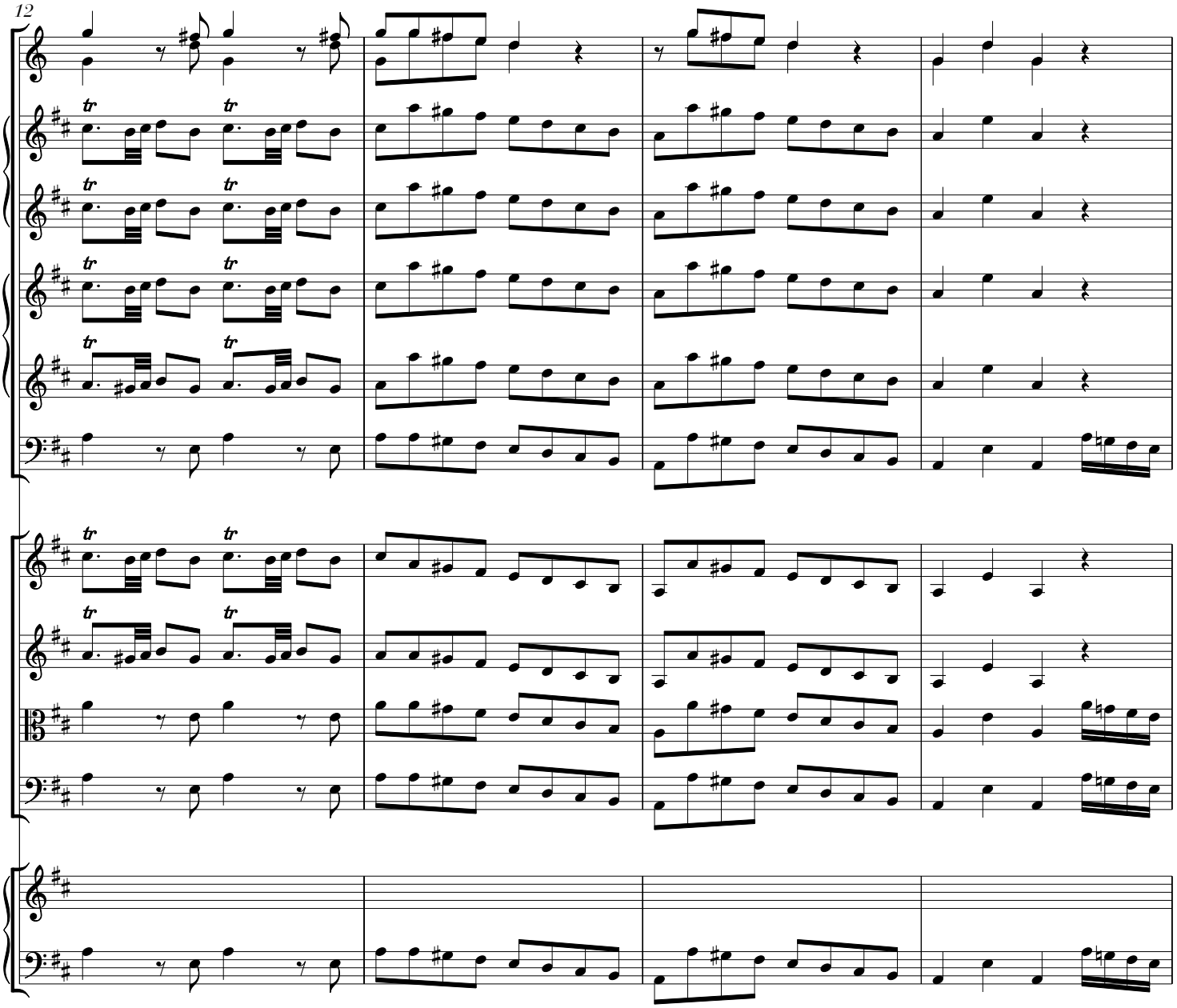
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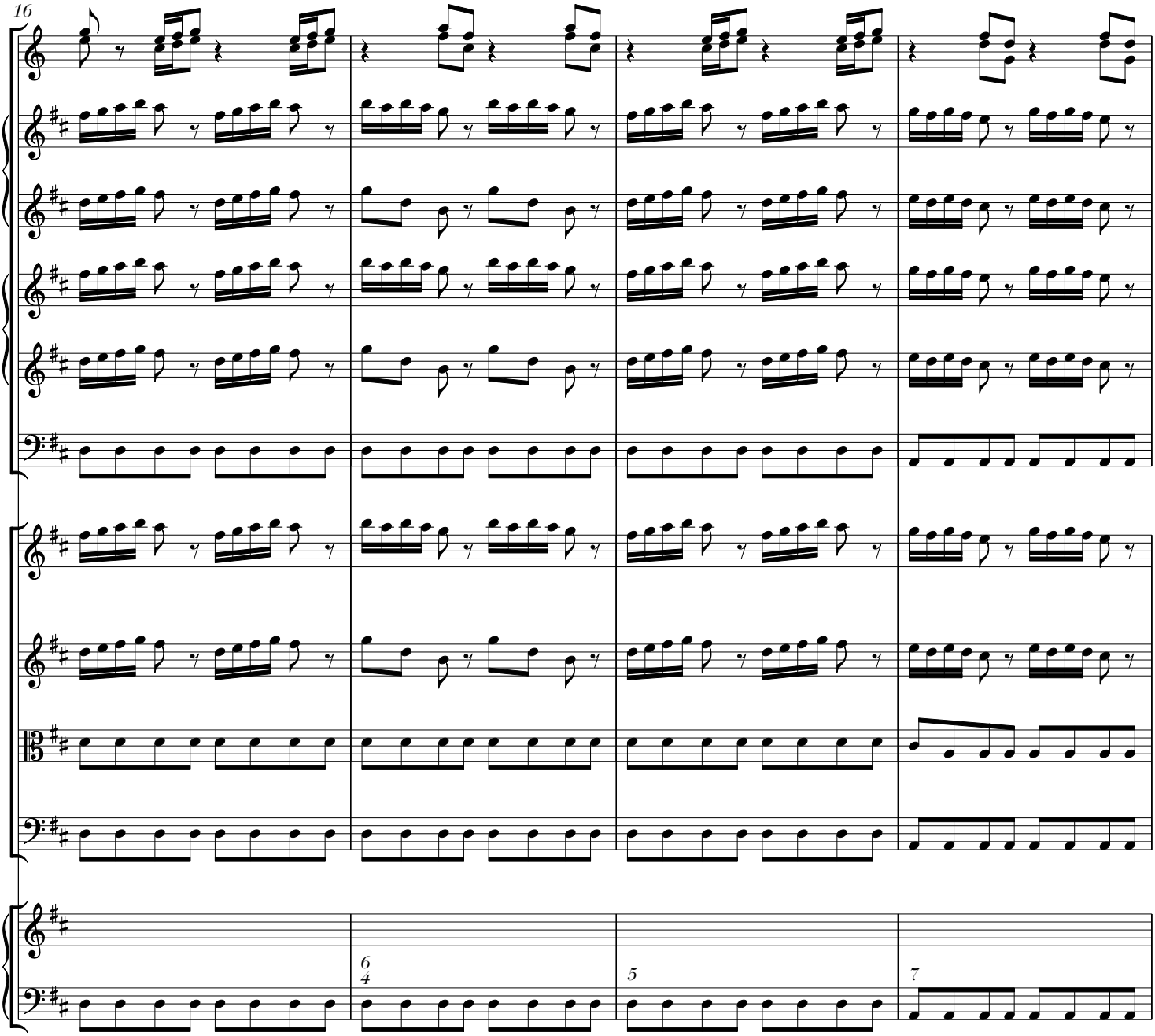
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6
4
5
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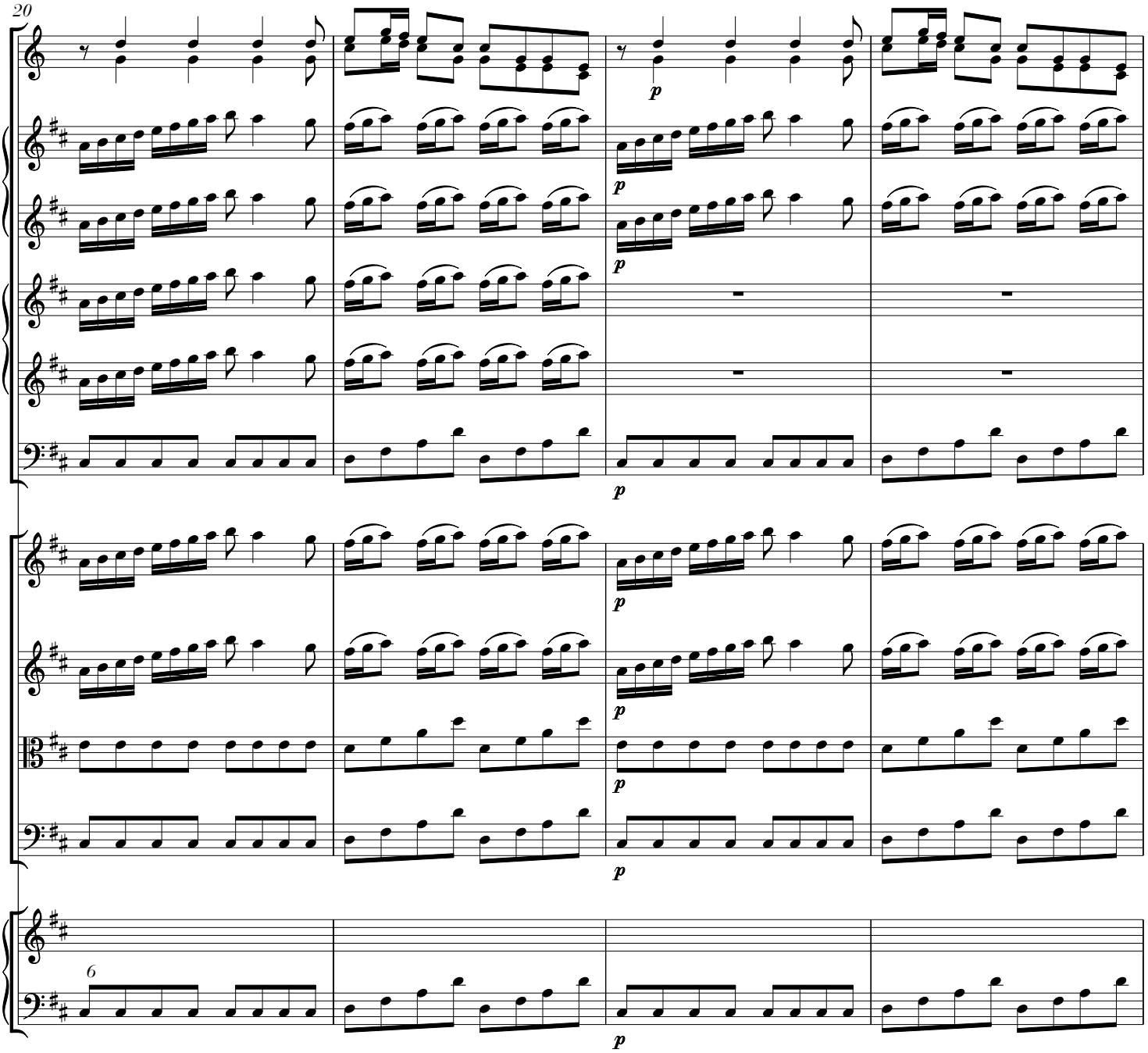
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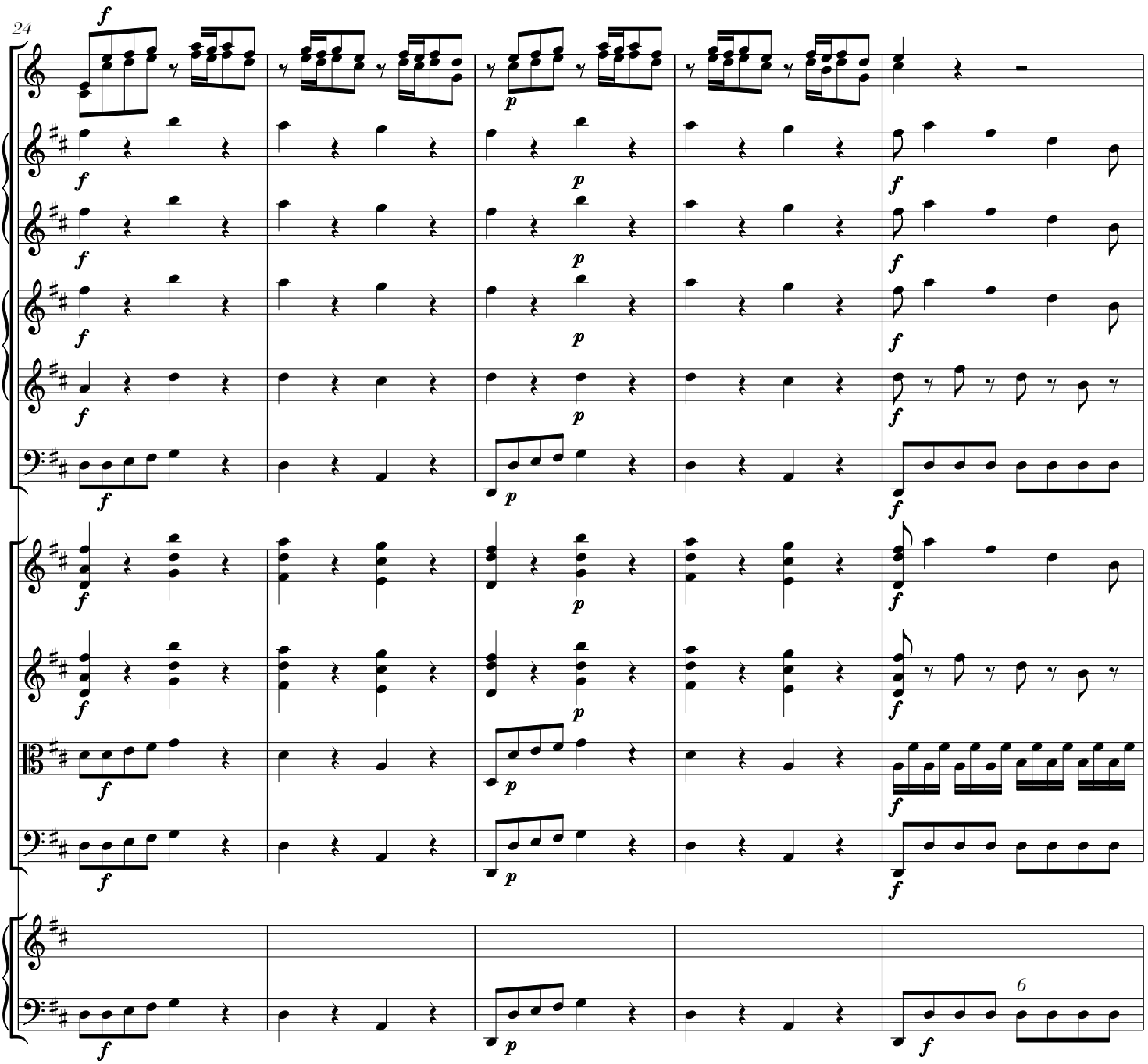
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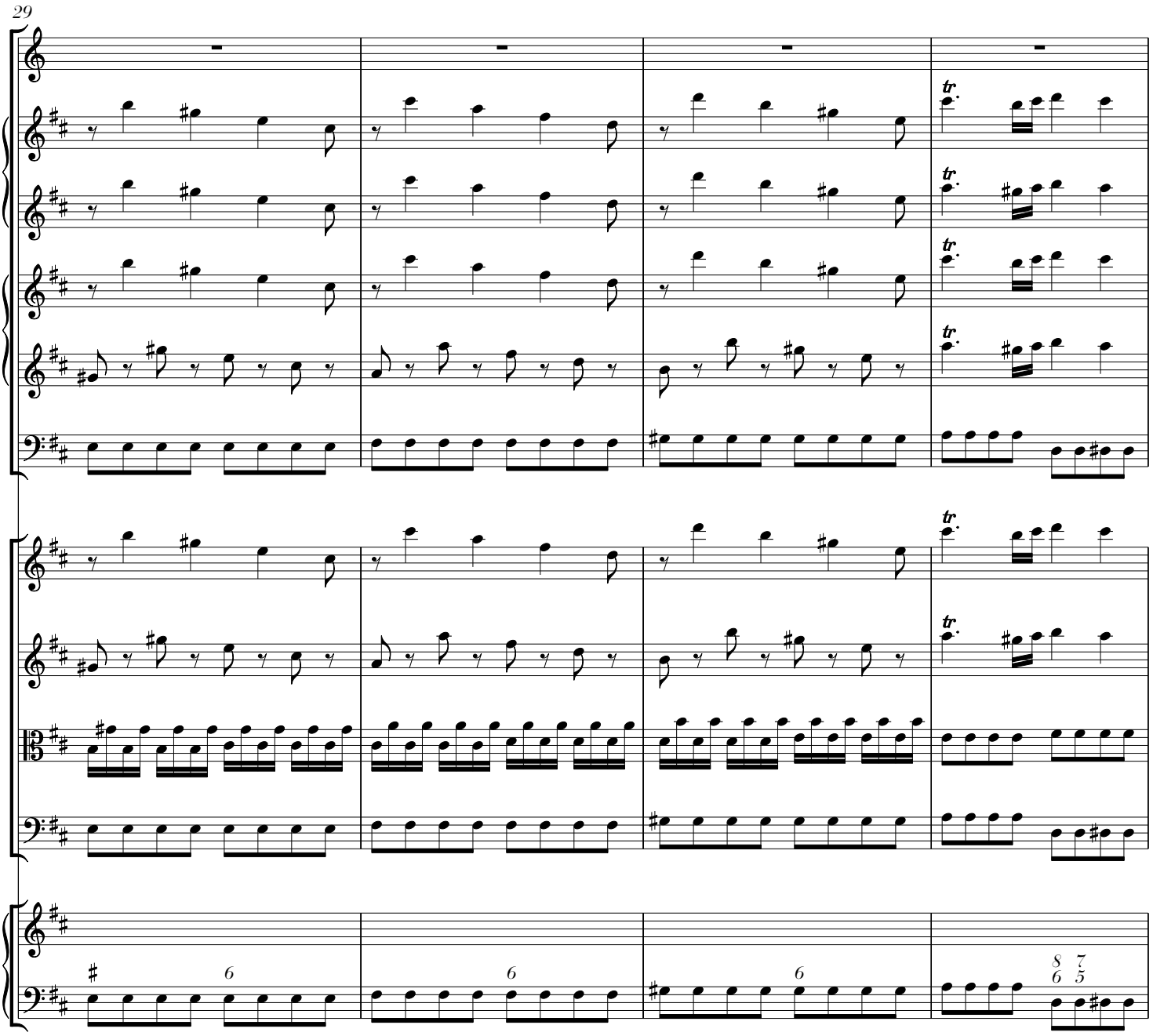
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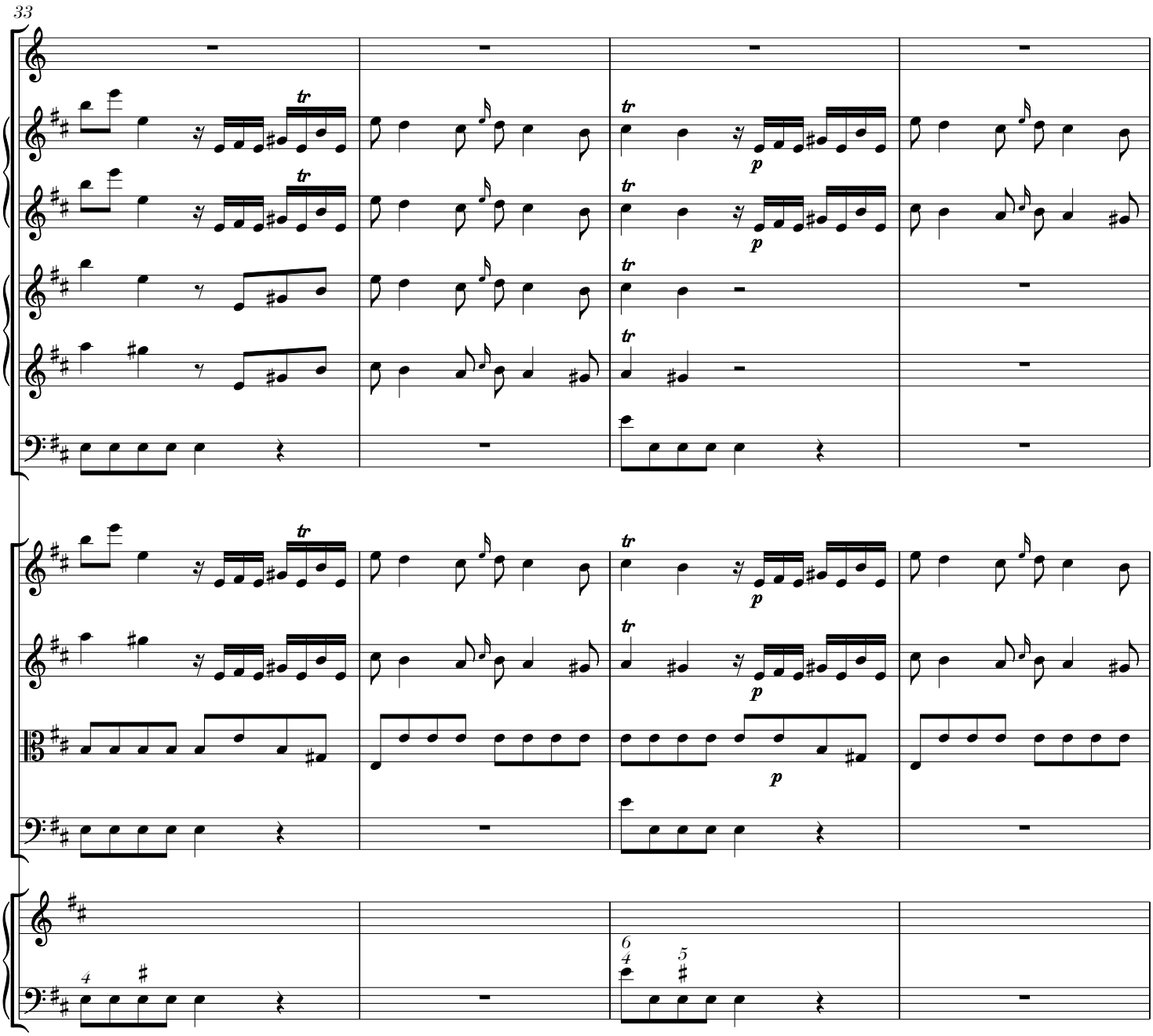
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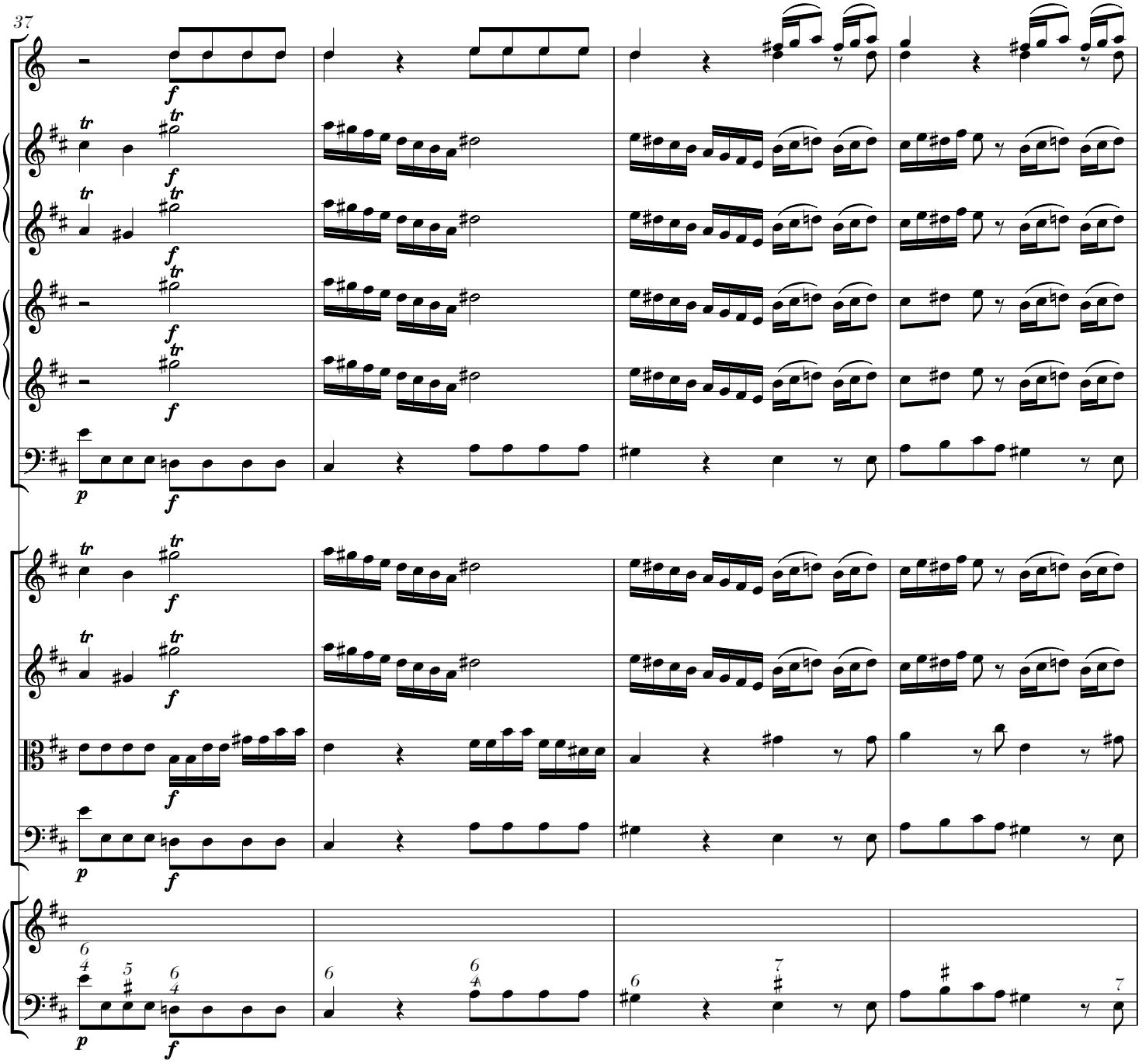
tr
p
tr
tr
p
tr
p
p
4
6
4
5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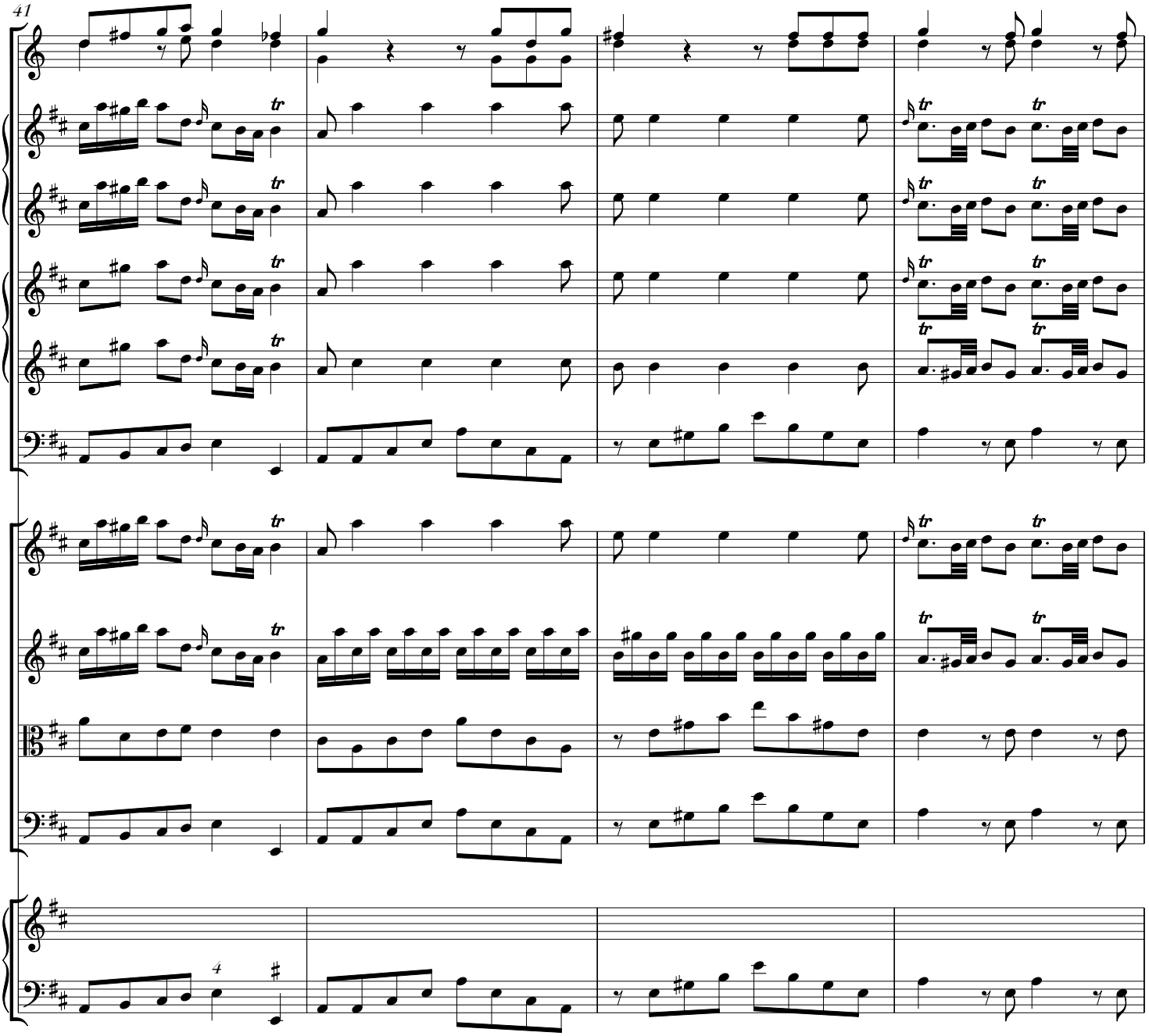
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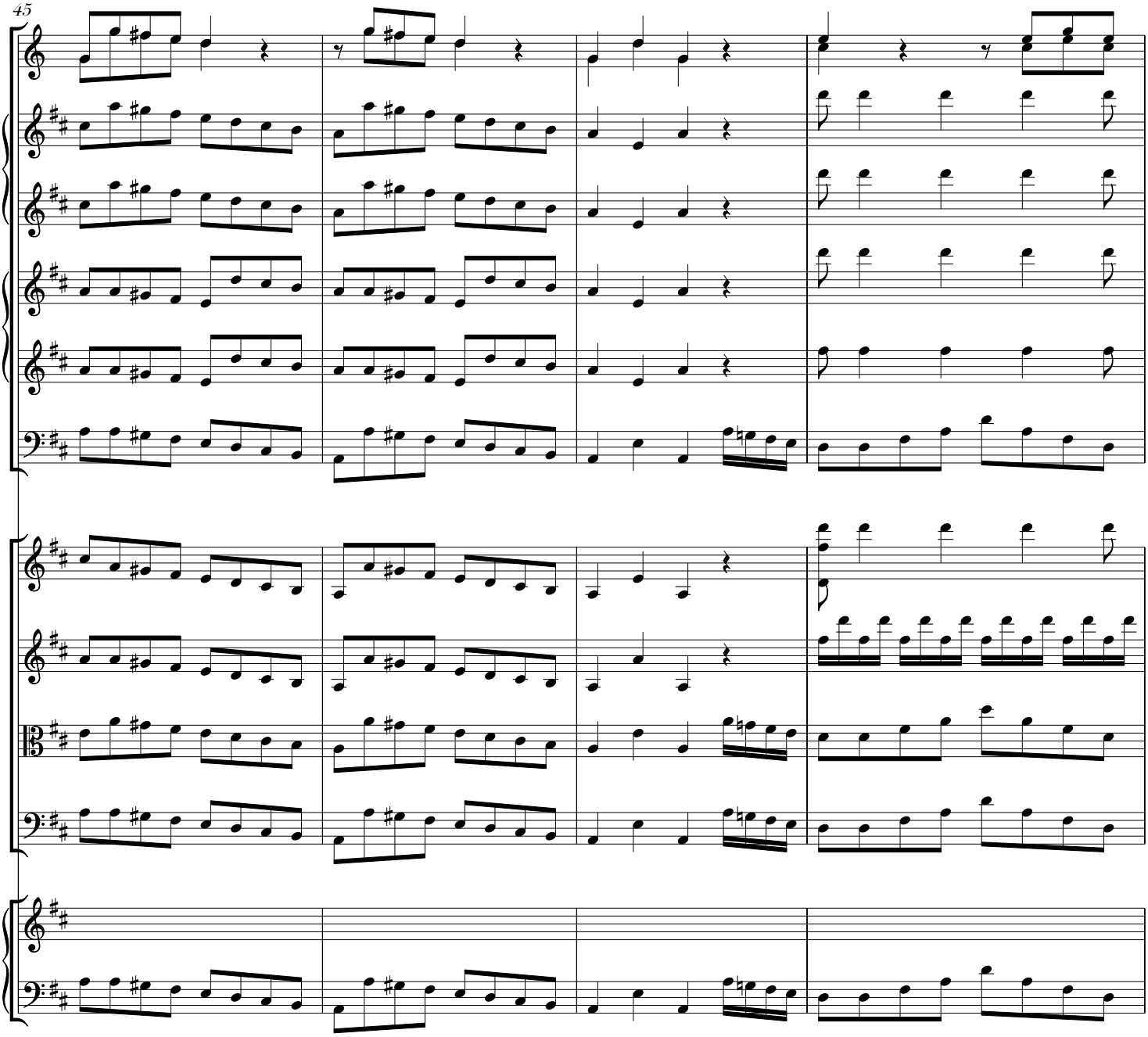
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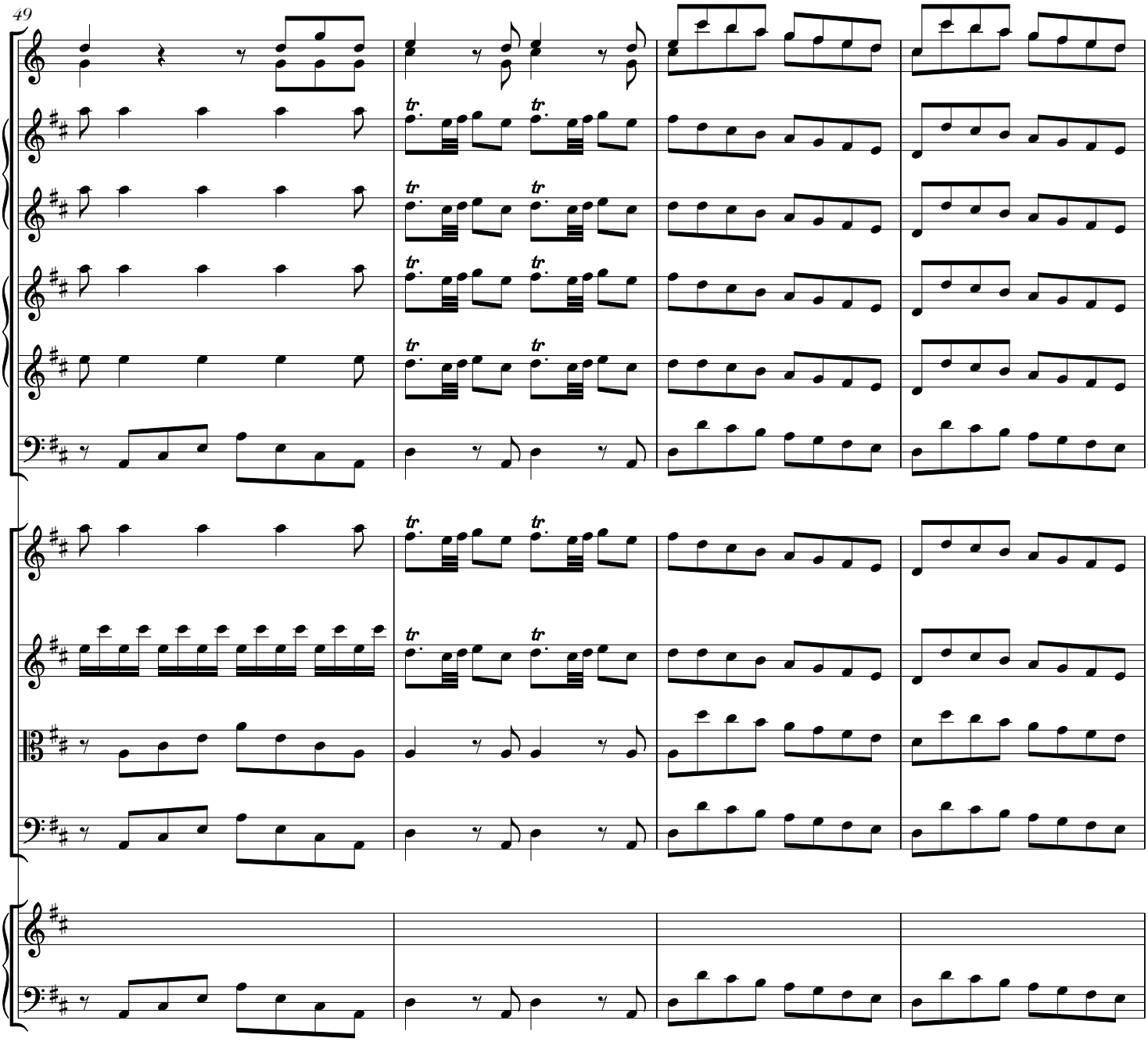
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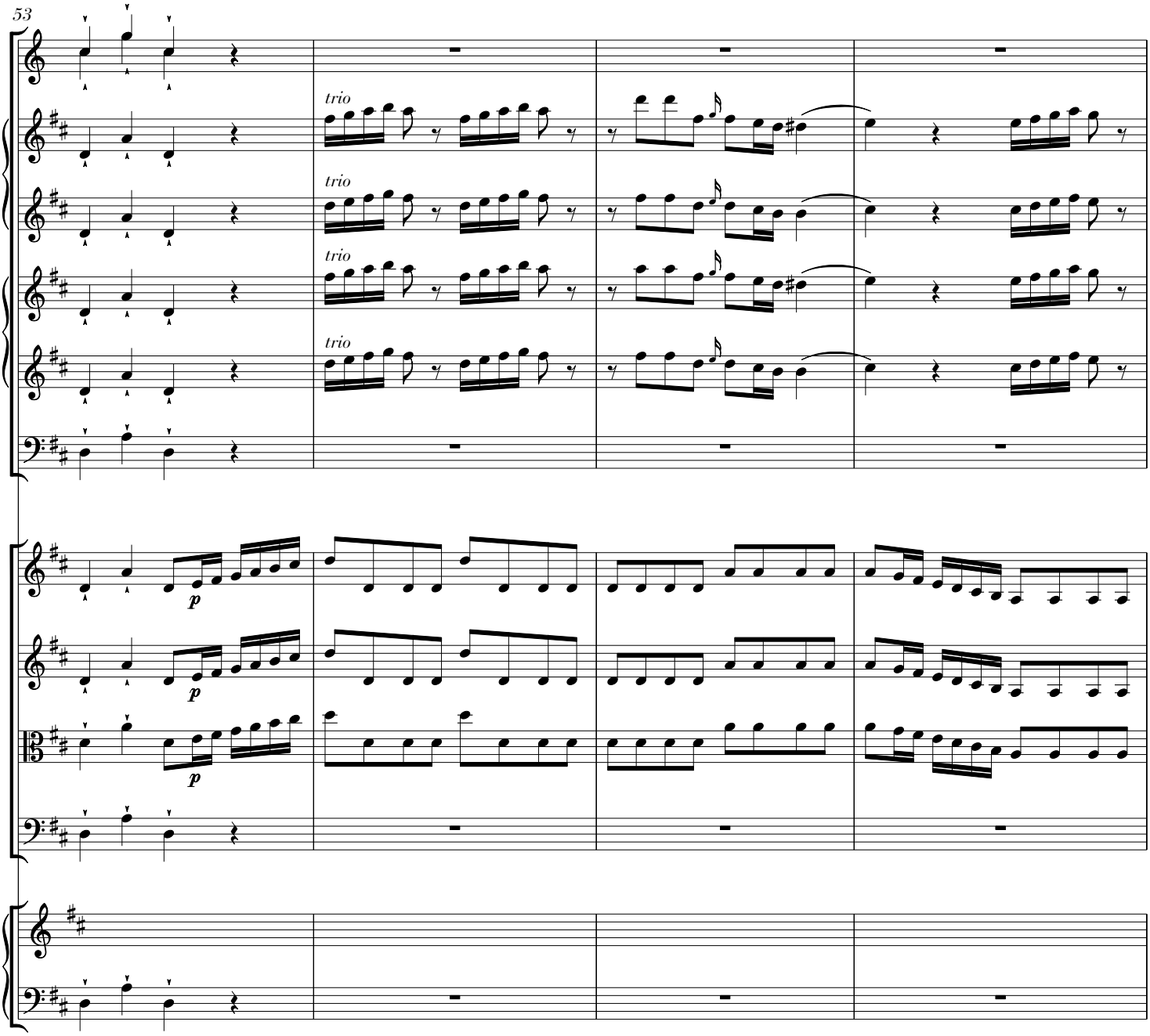
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trio
trio
trio
p
p

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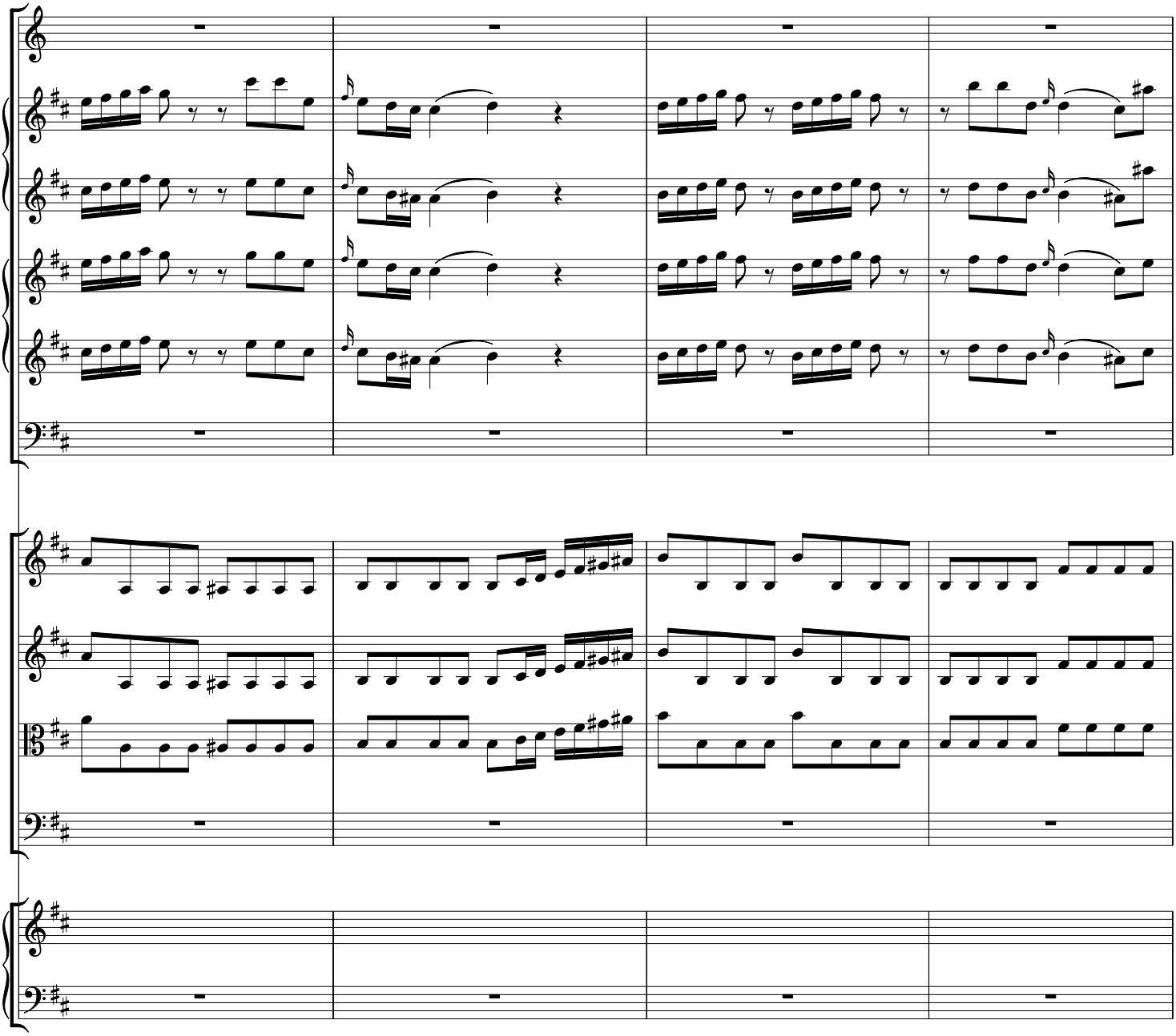

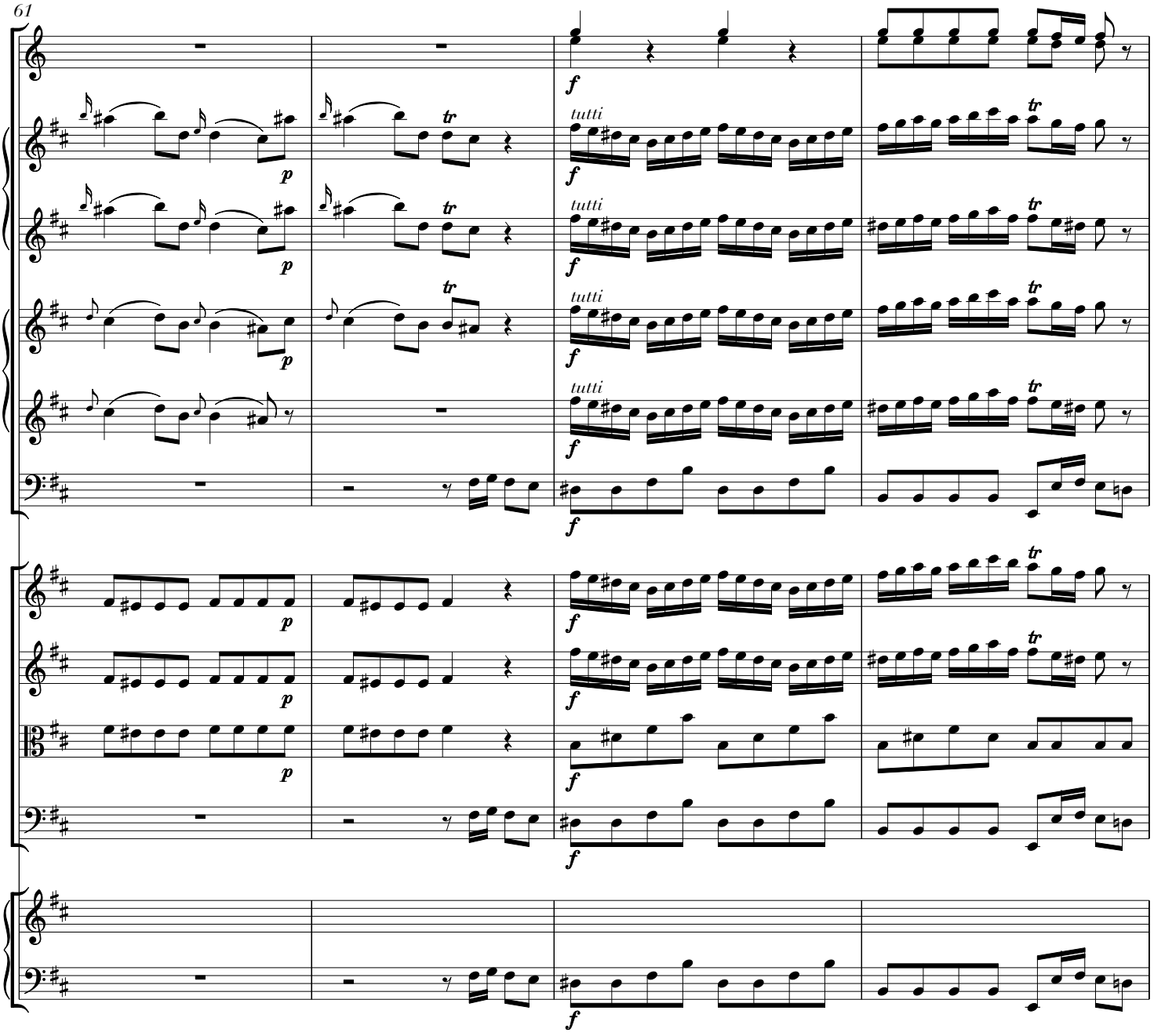
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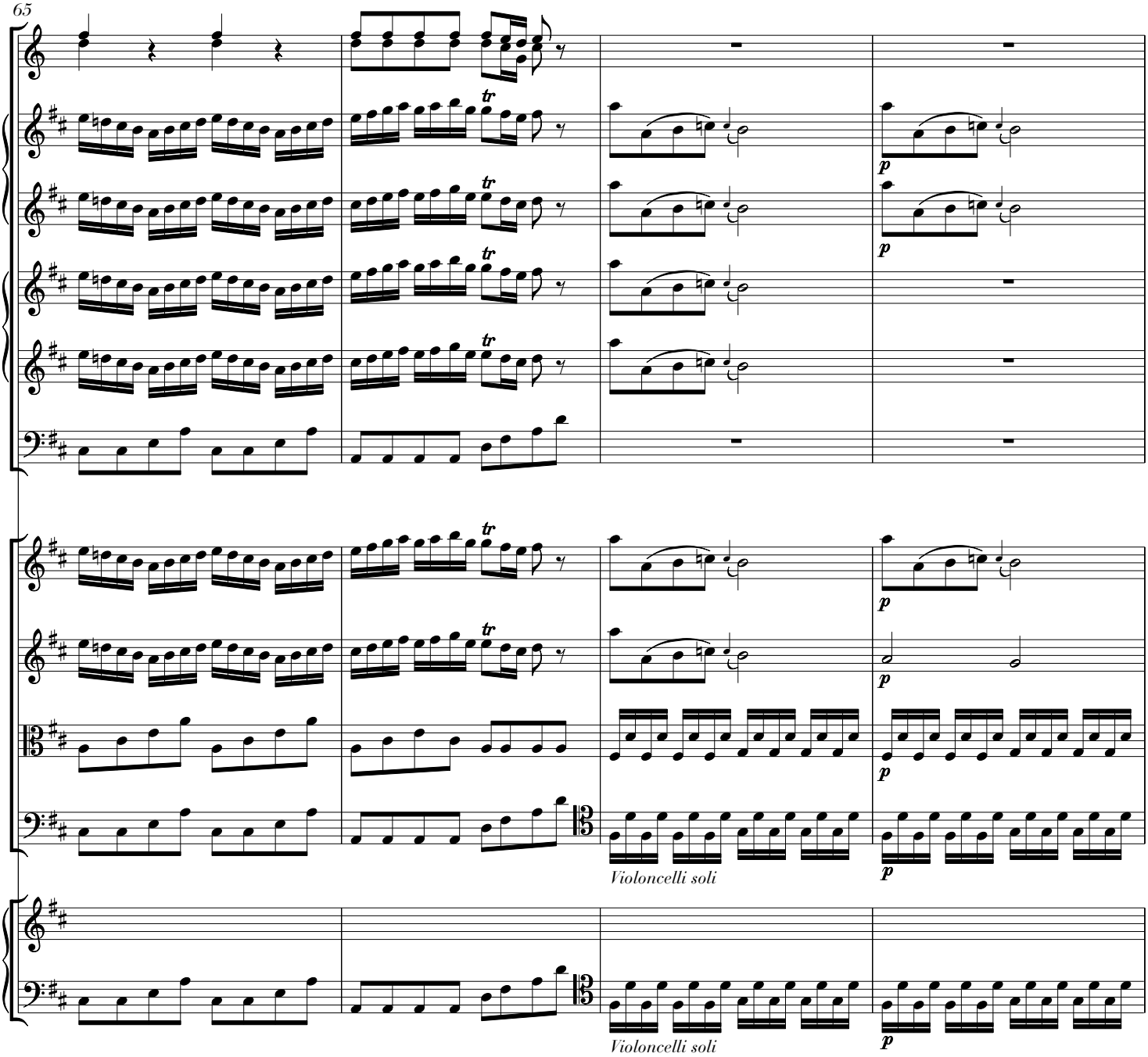
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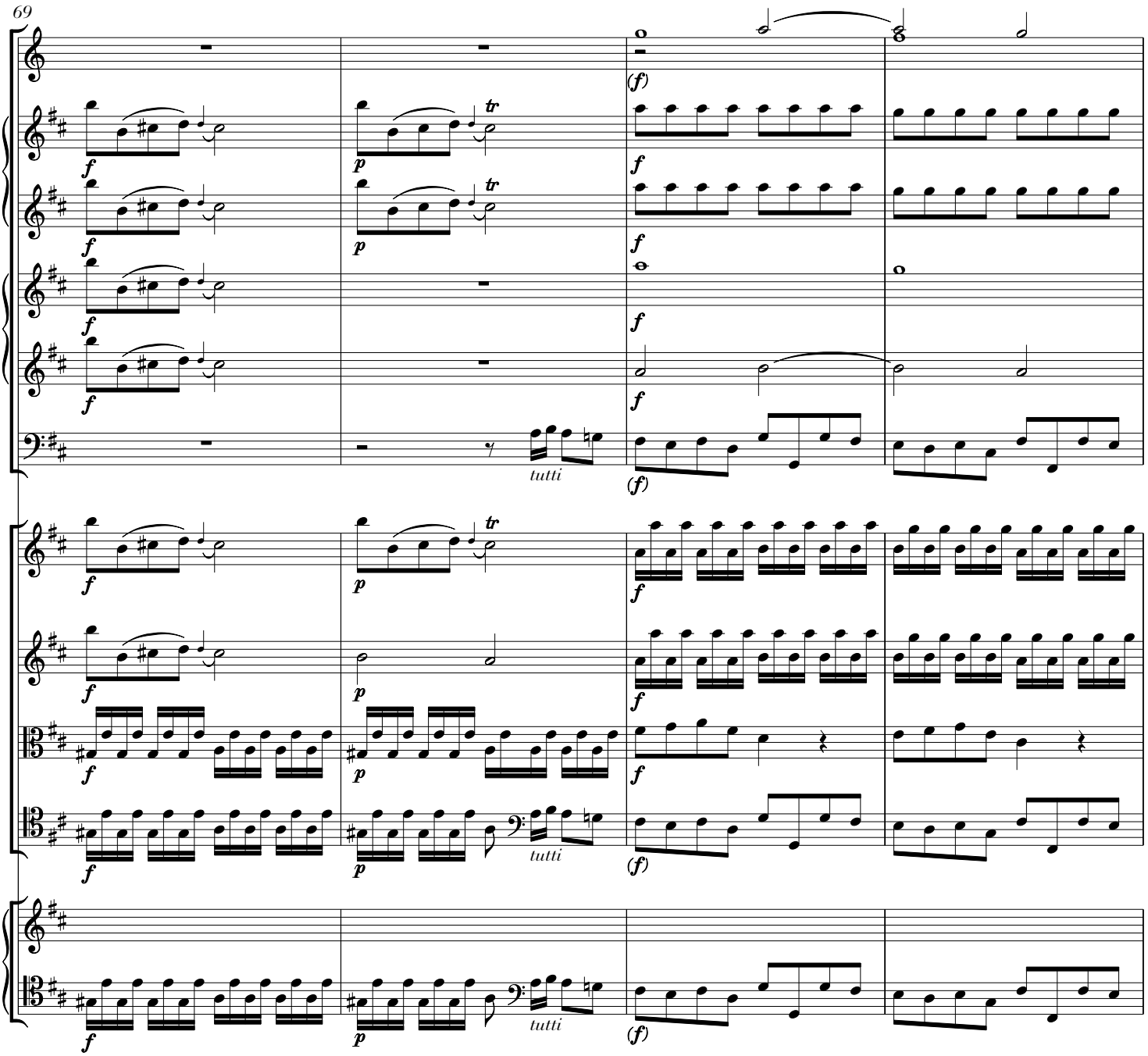
tr
p
Violoncelli soli
Violoncelli soli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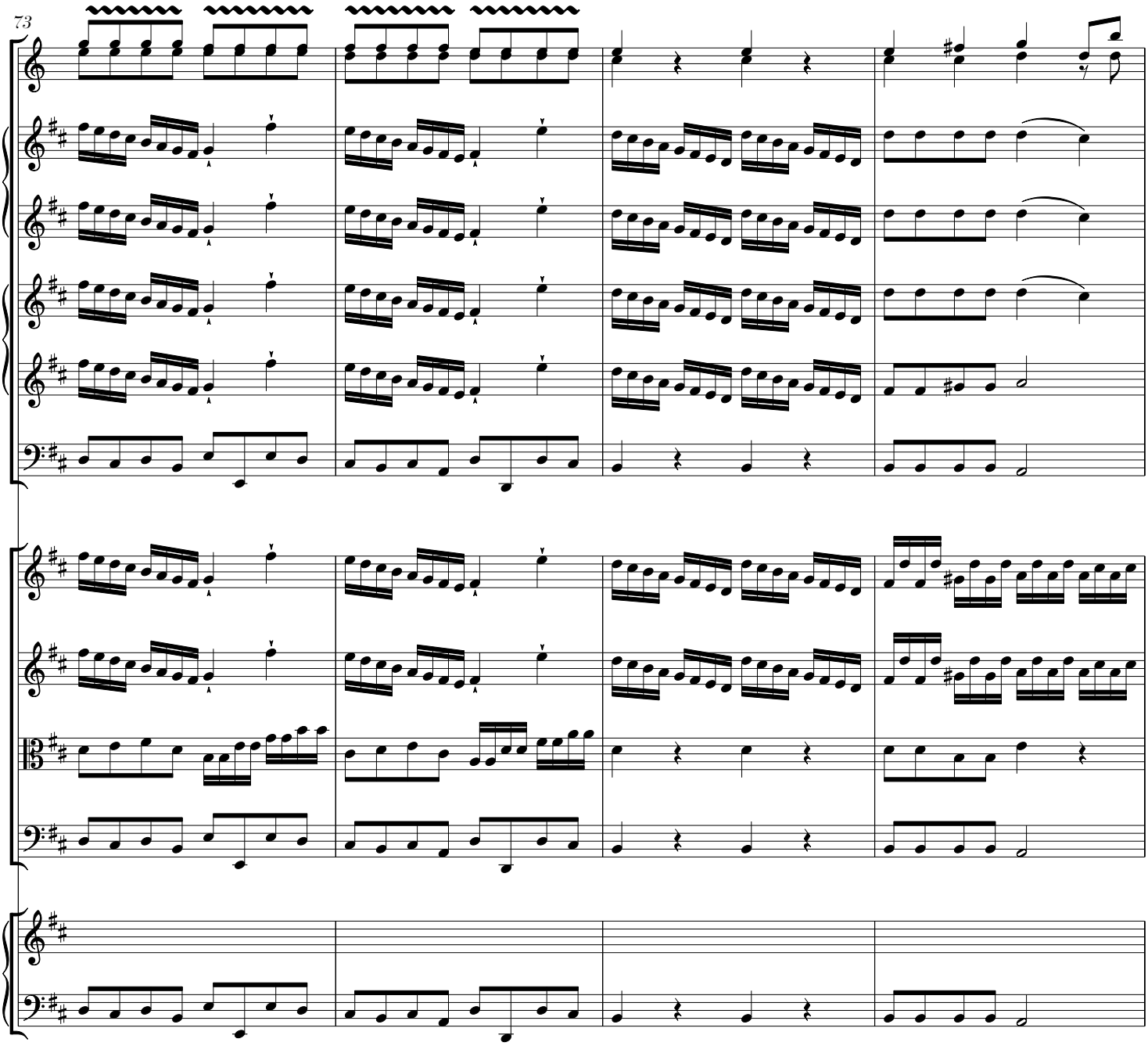
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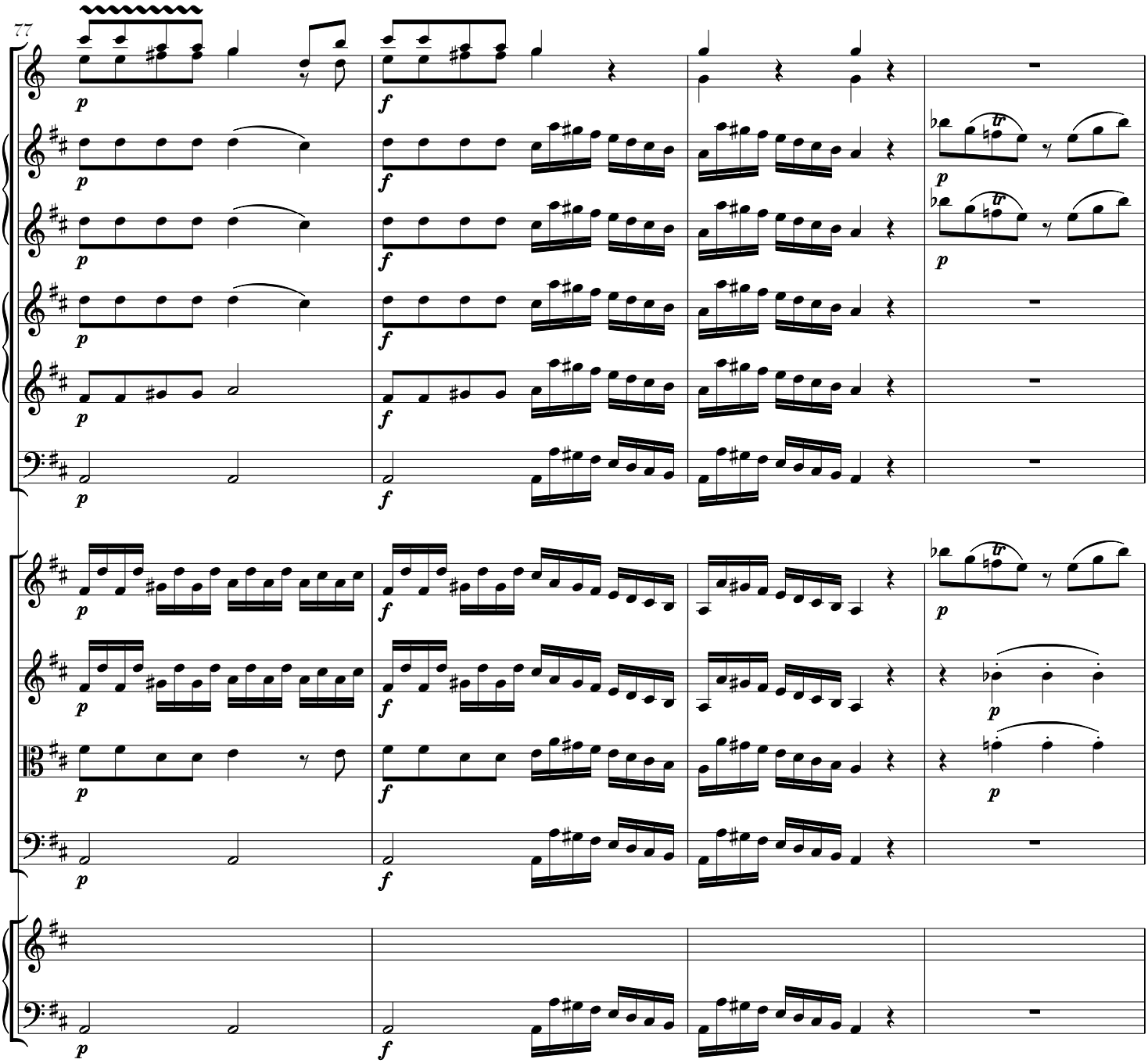
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p
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p
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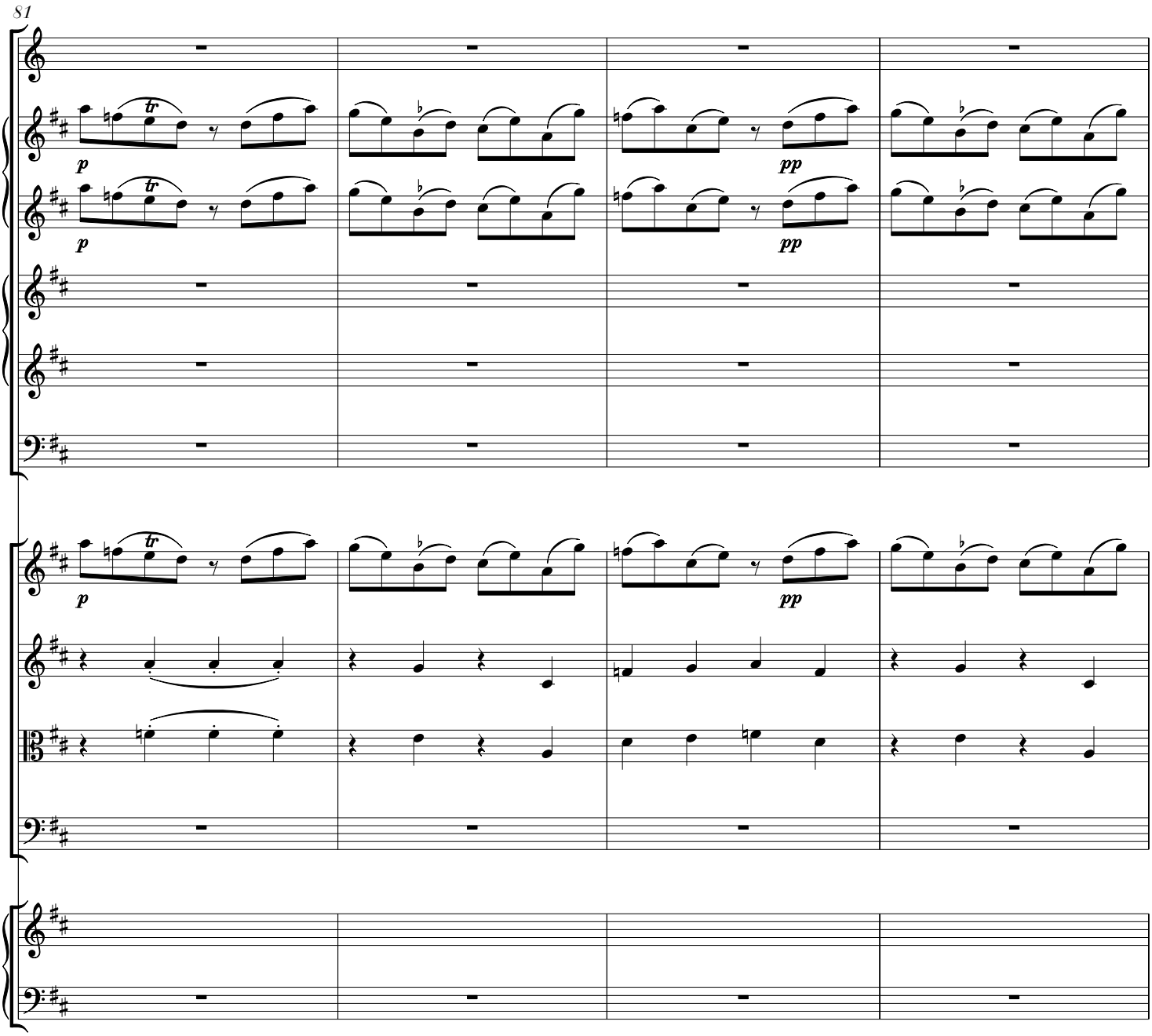
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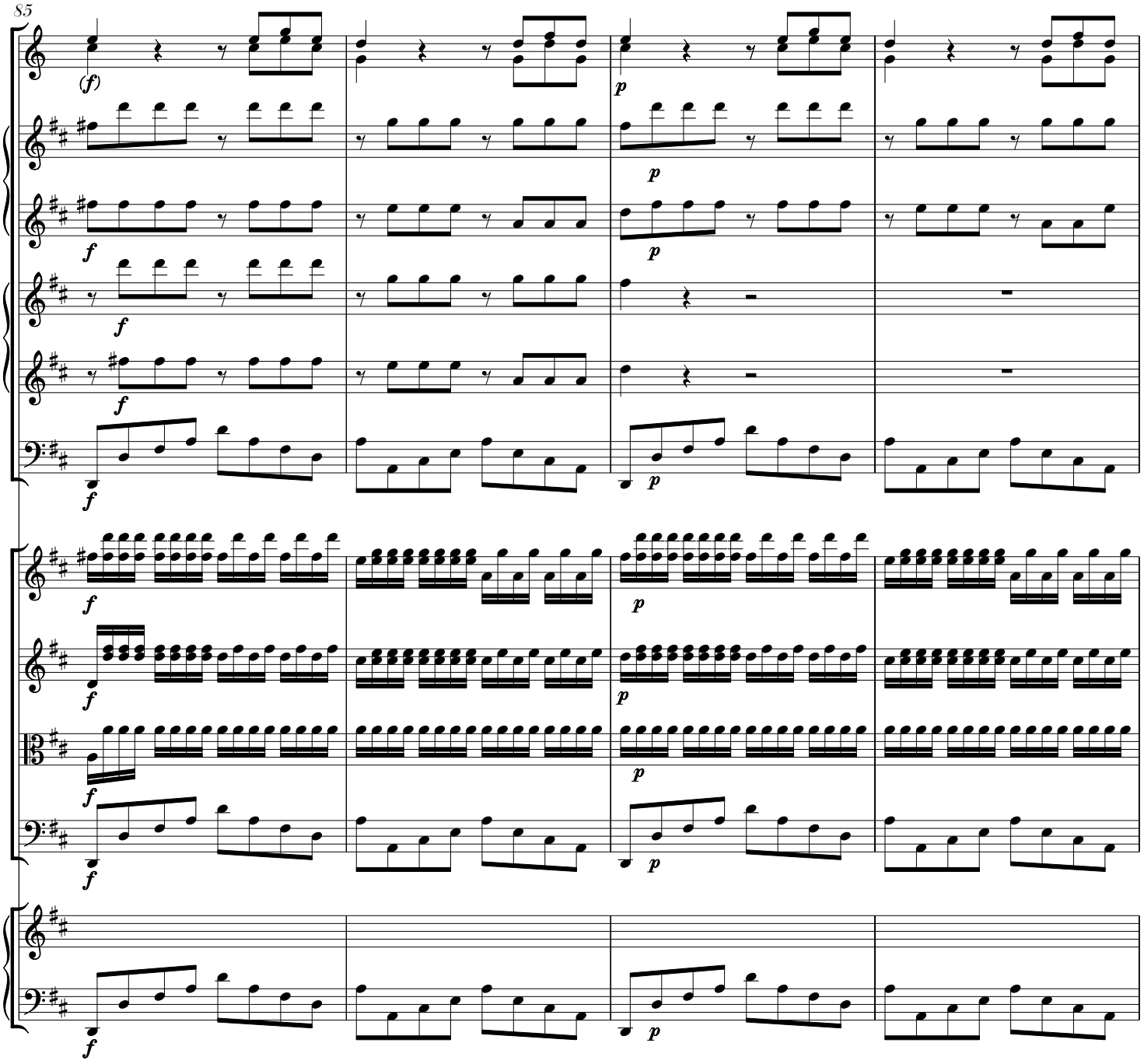
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(f)
p
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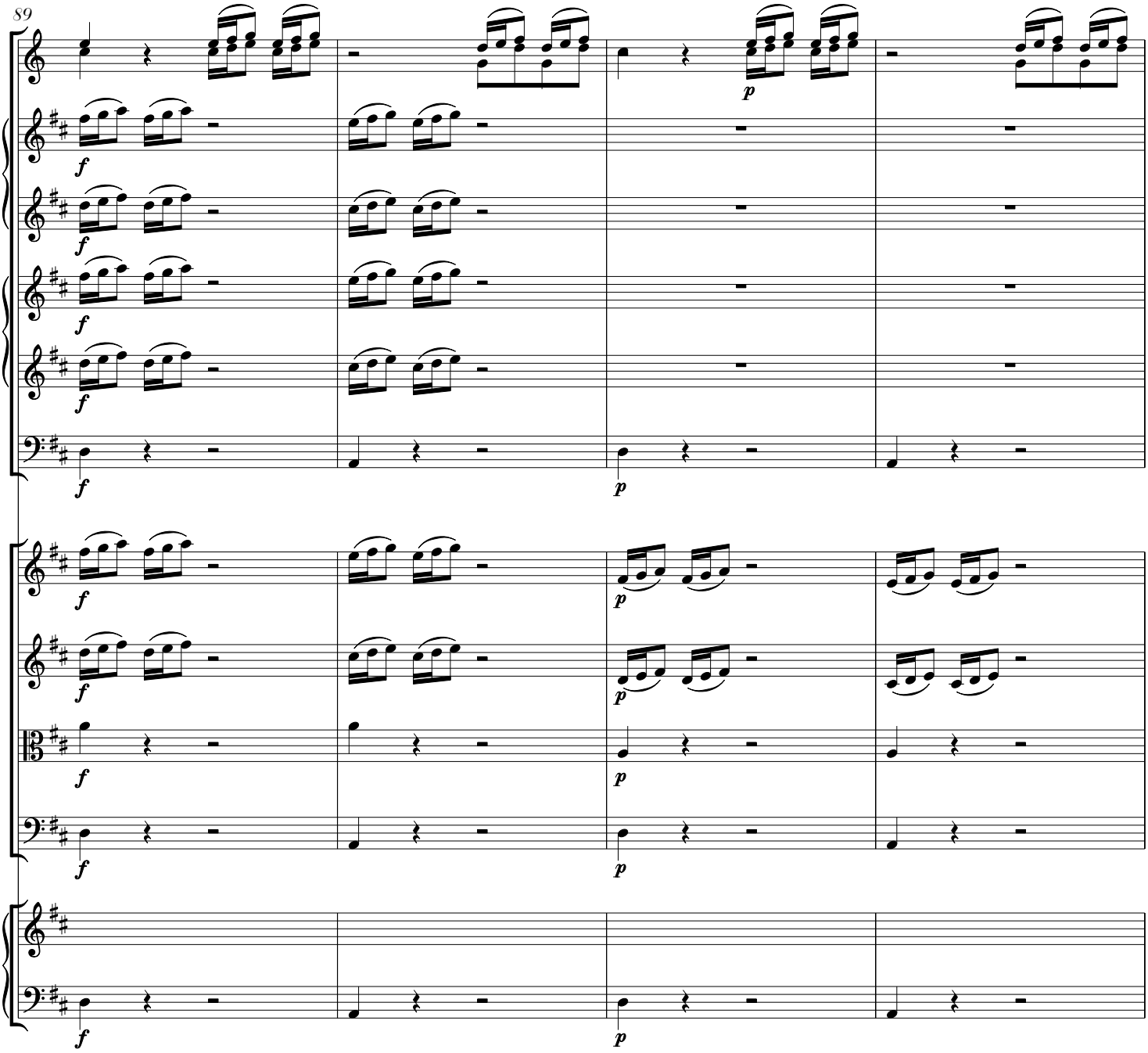
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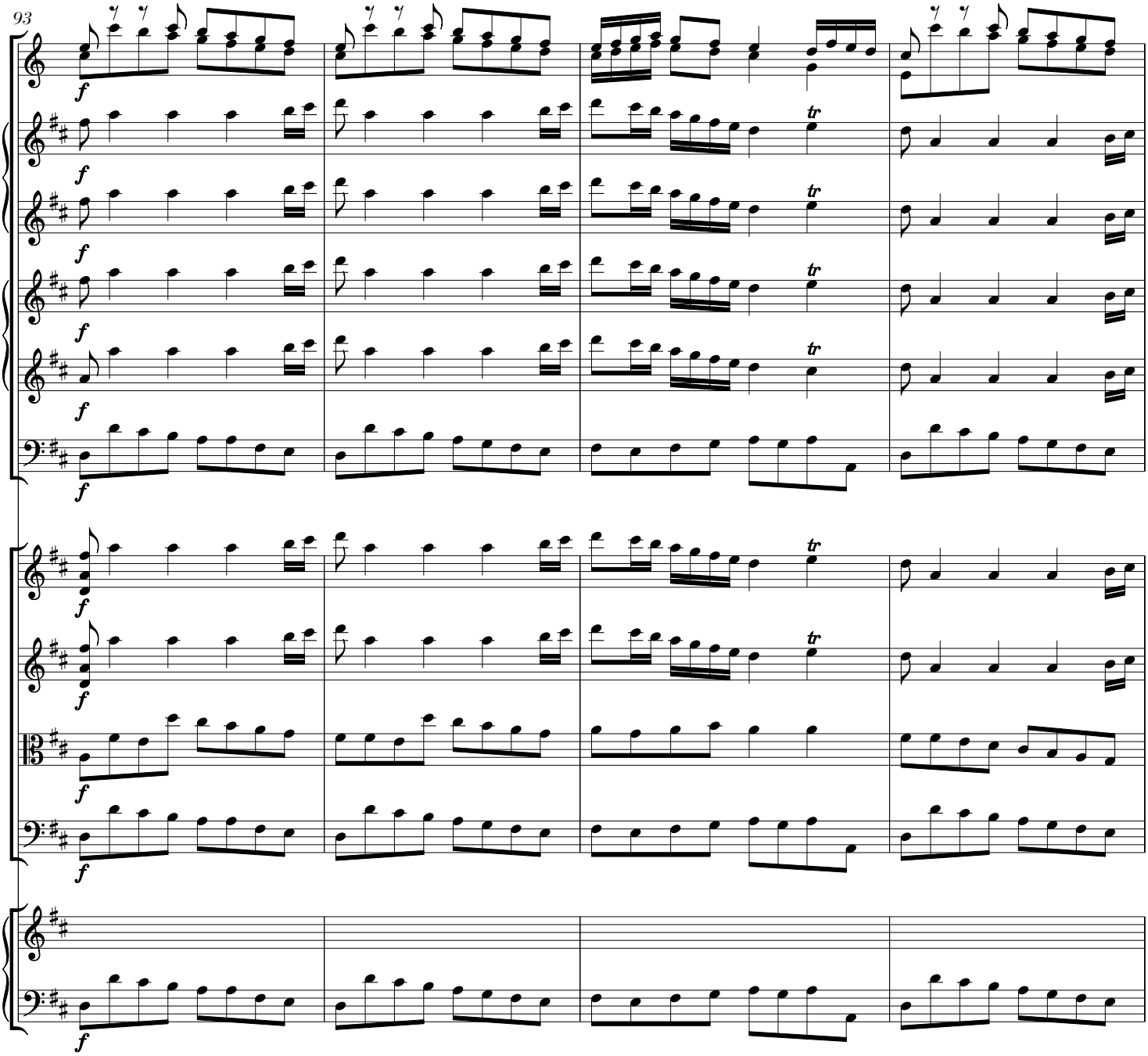
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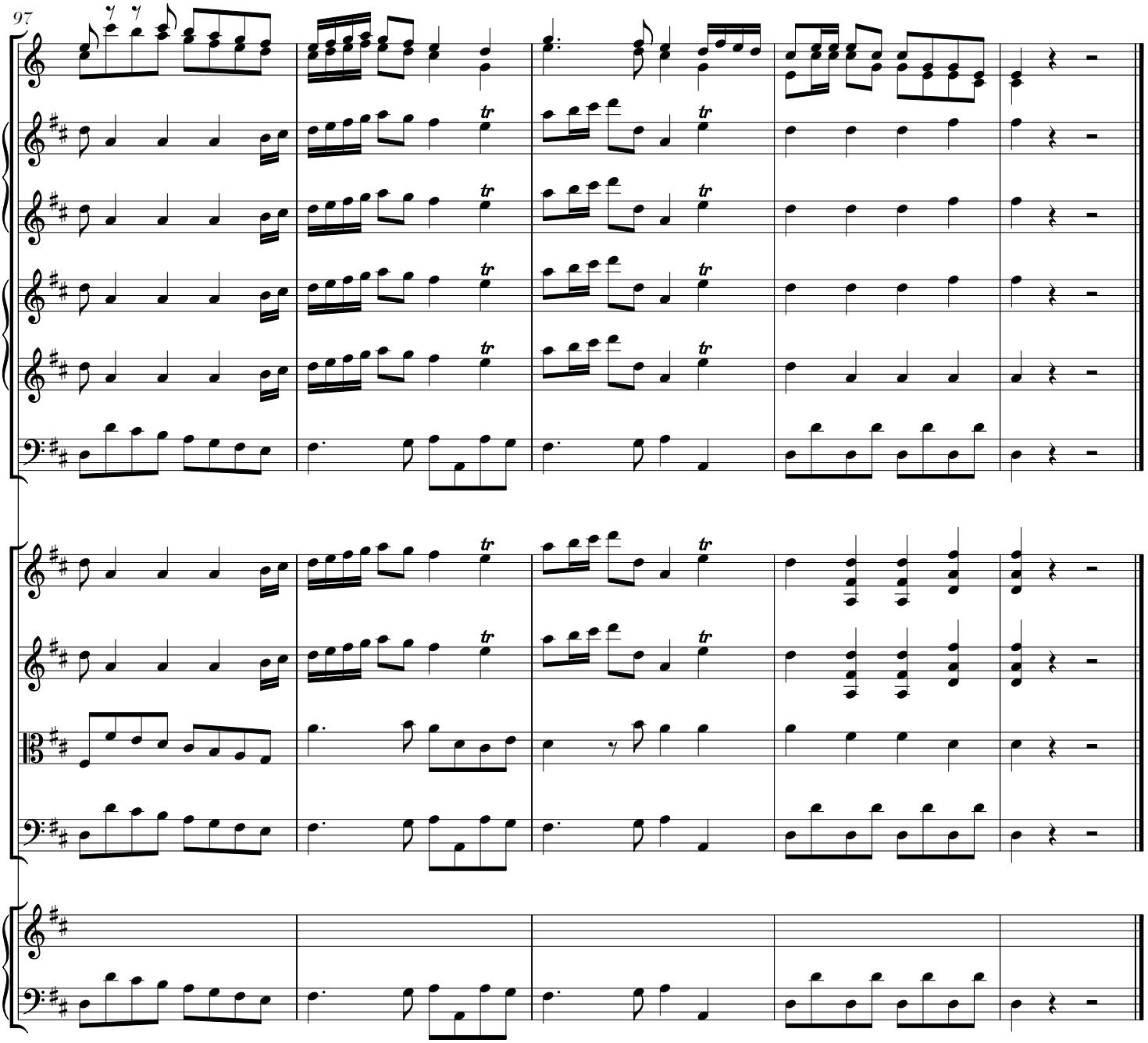
f
tr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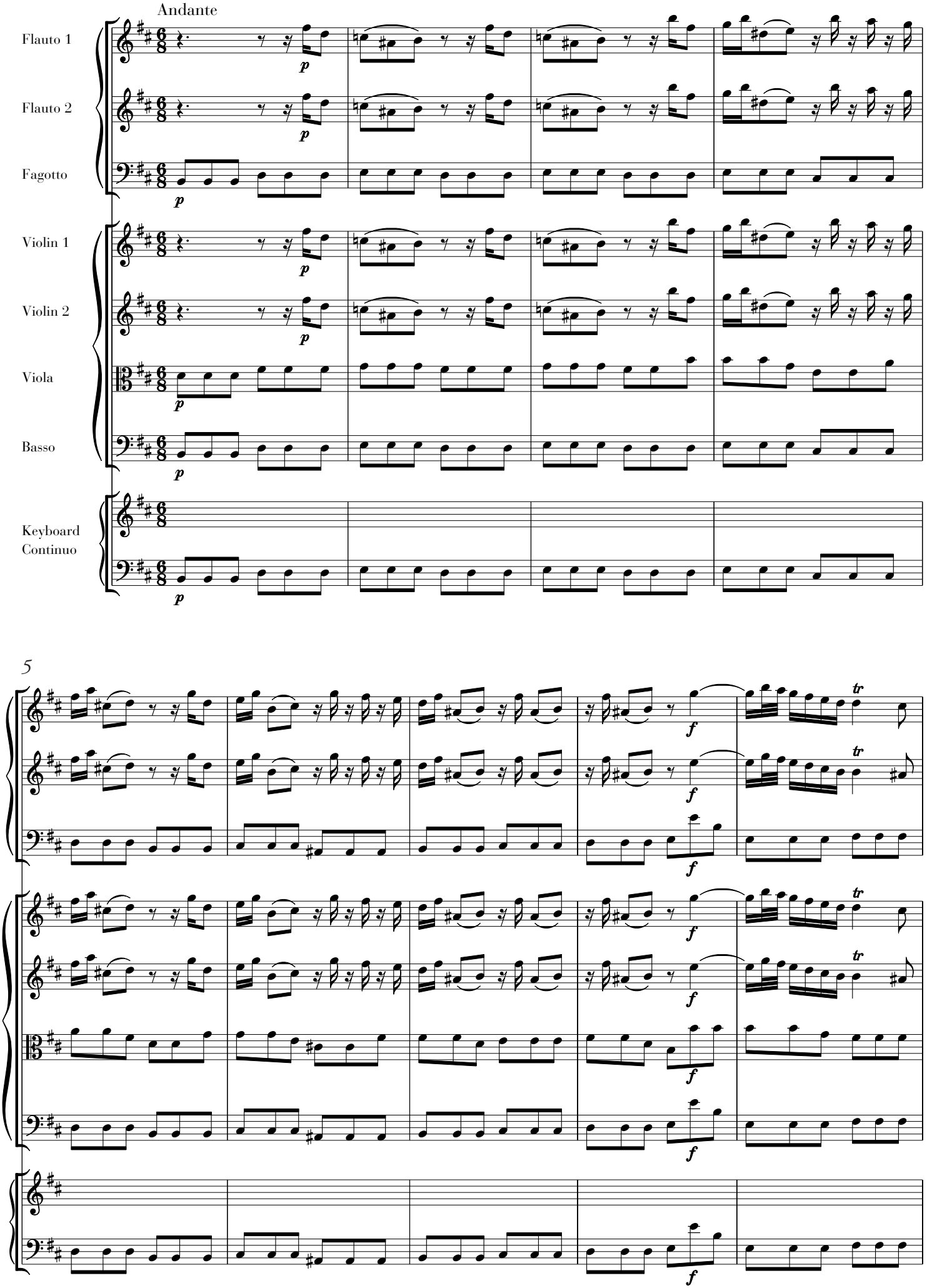
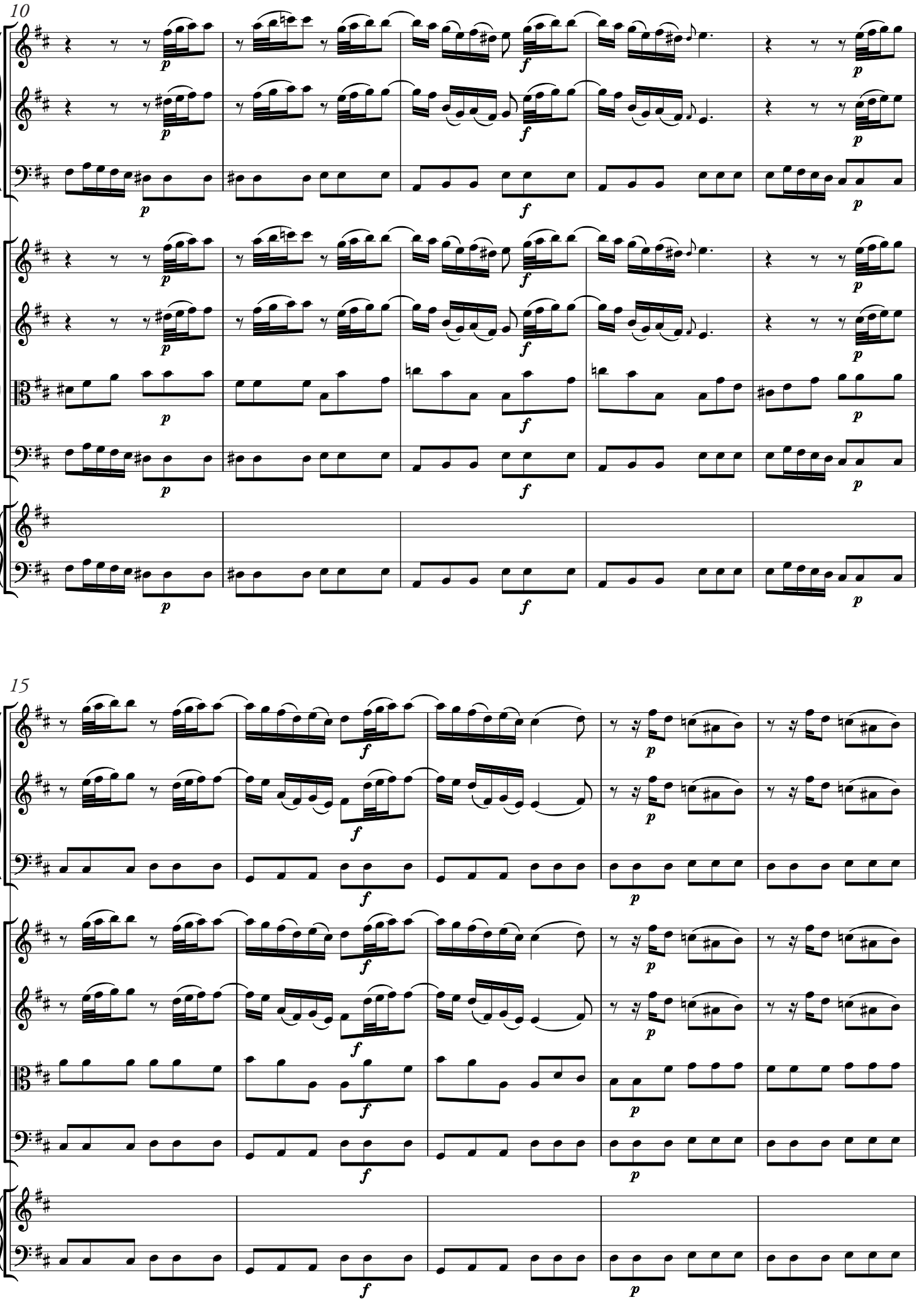

Andante
Flauto 1
Flauto 2
Fagotto
Violin 1
Violin 2
Viola
Basso
Keyboard
Continuo
p
5
f
tr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15

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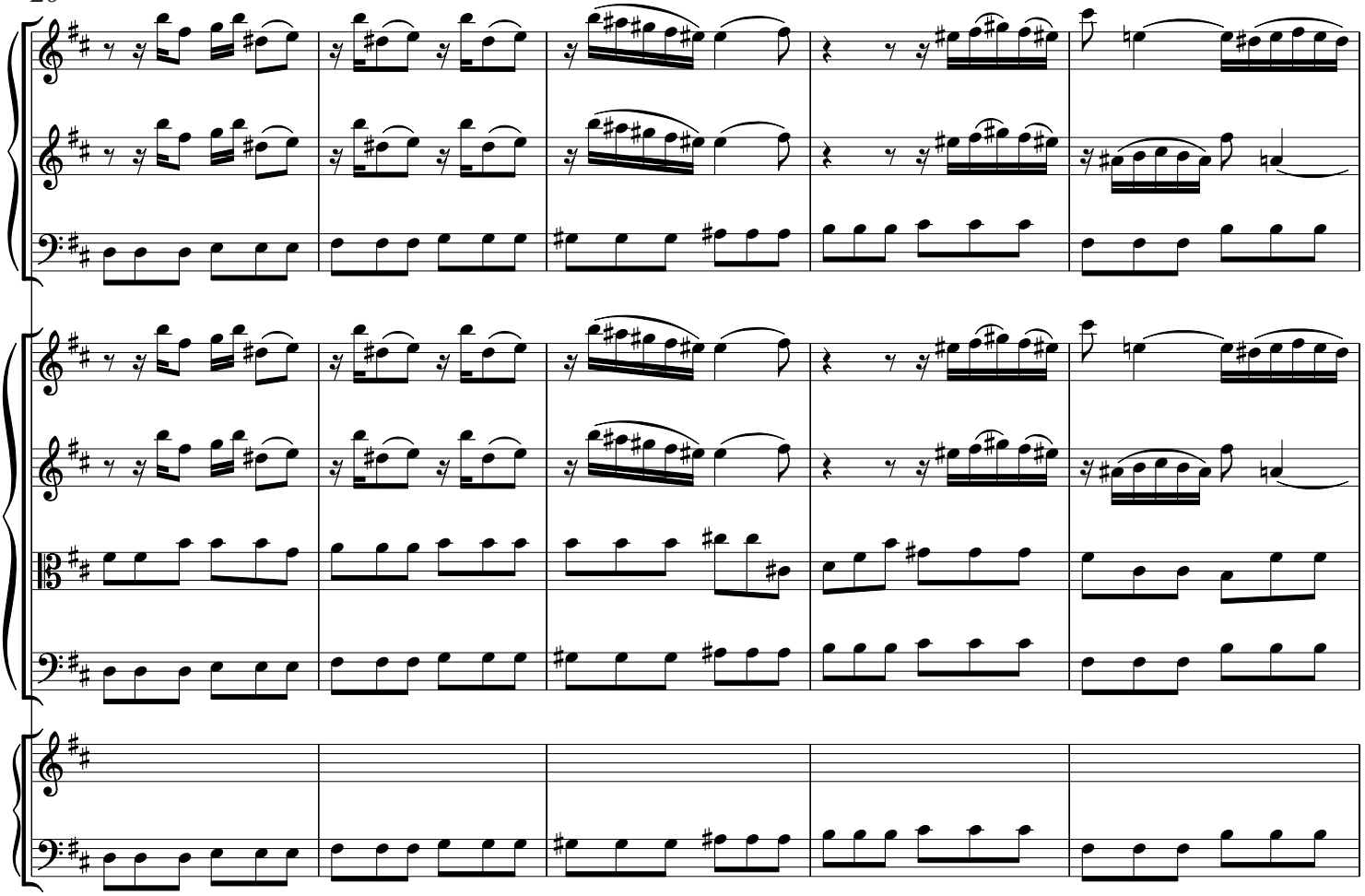

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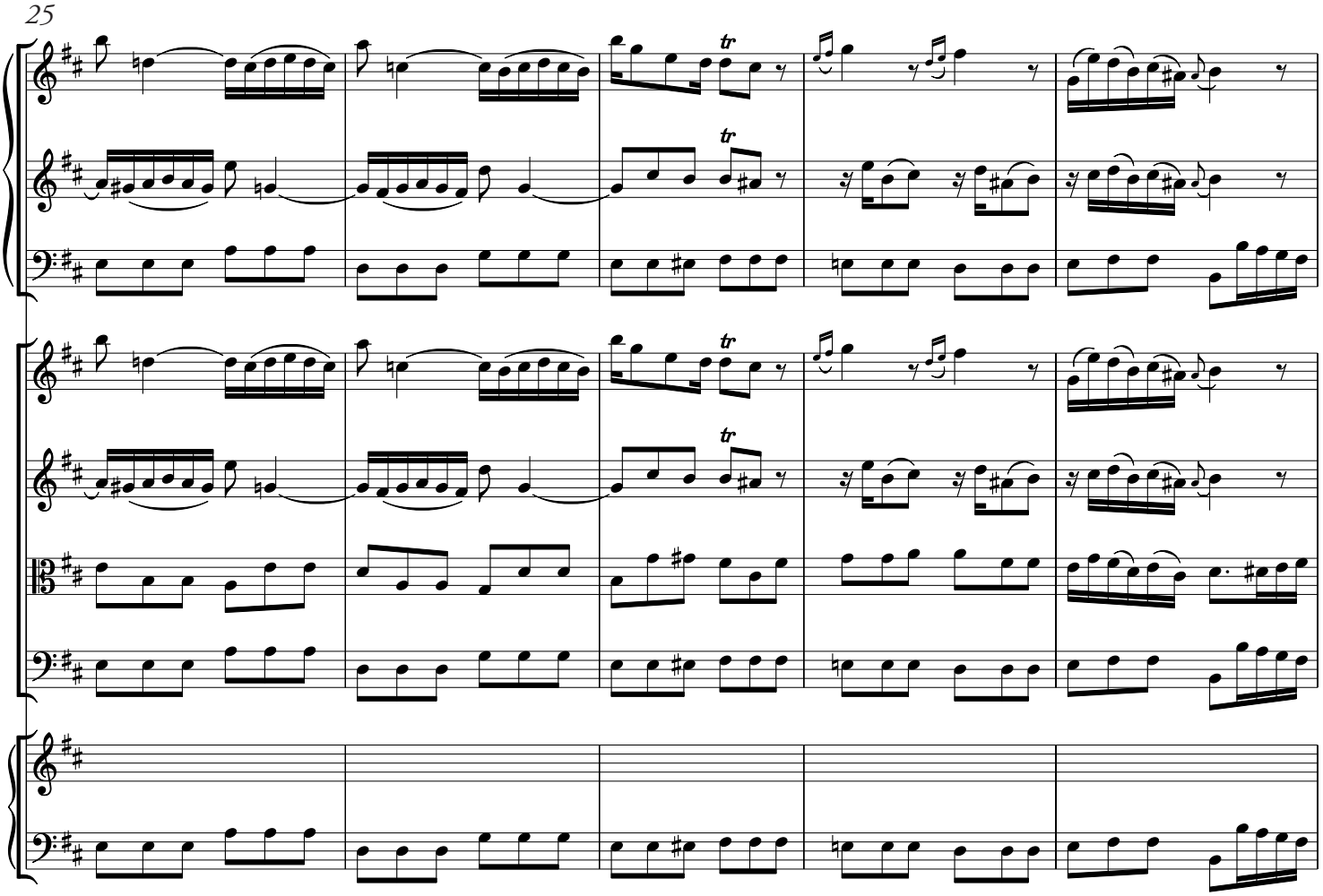

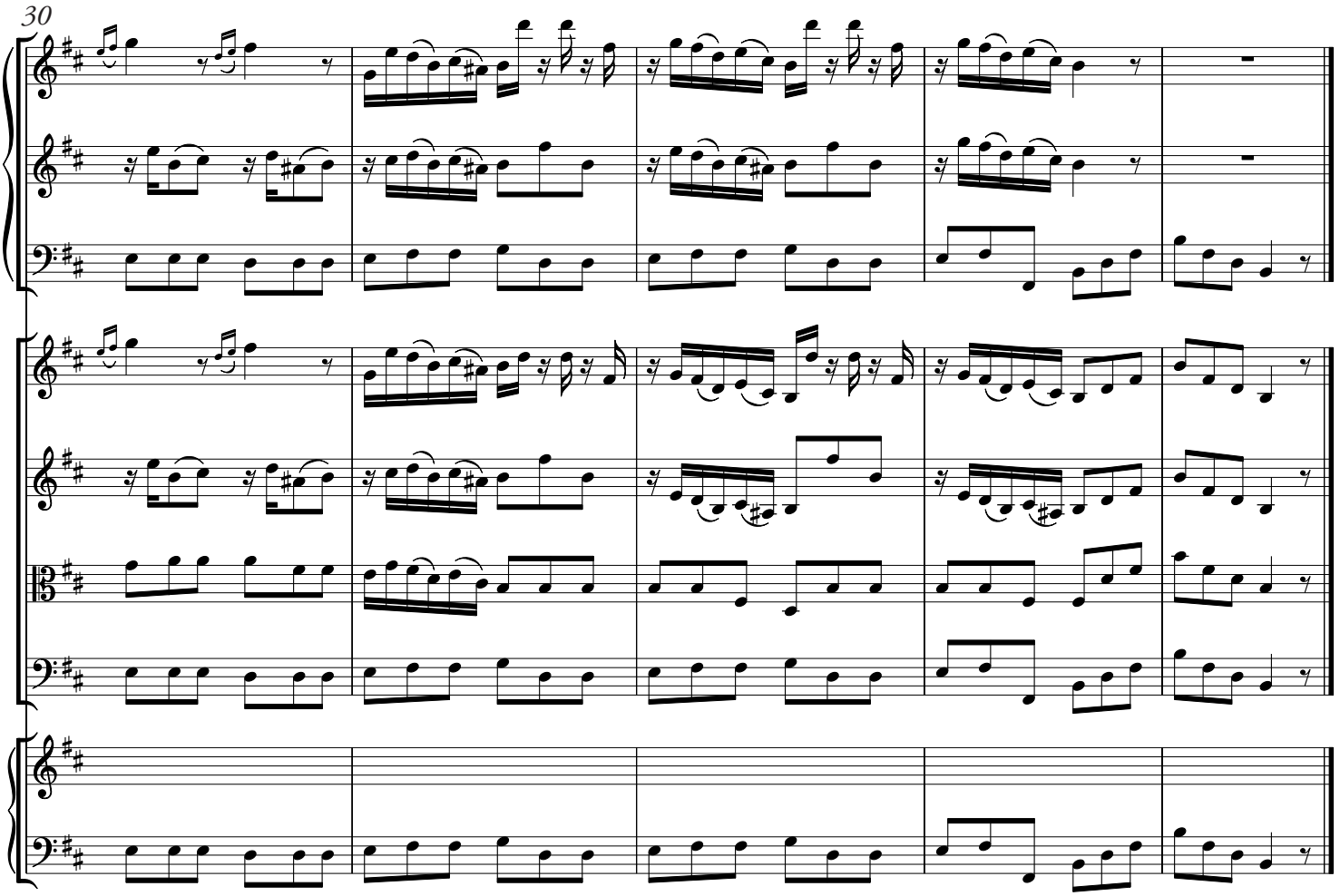
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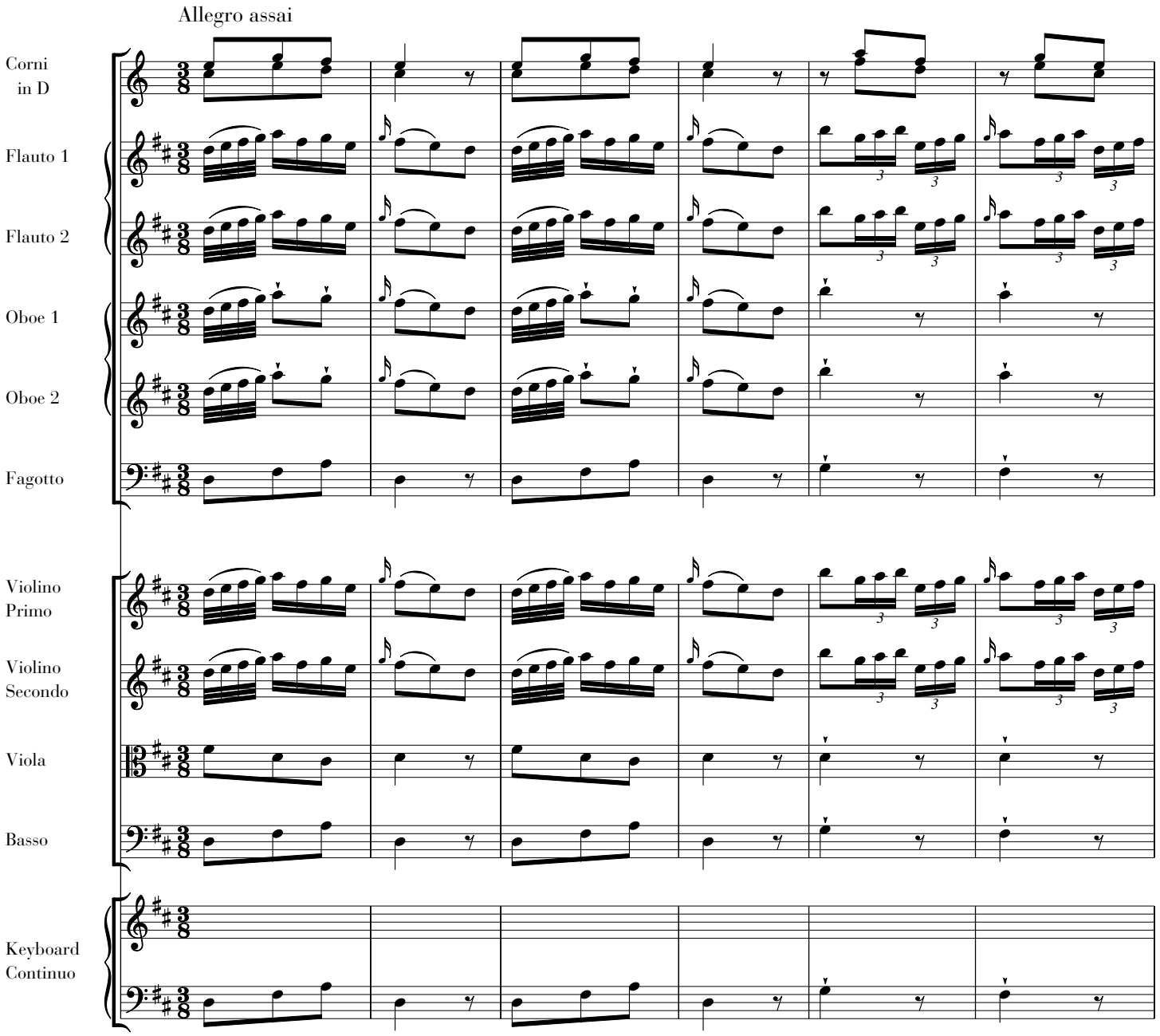
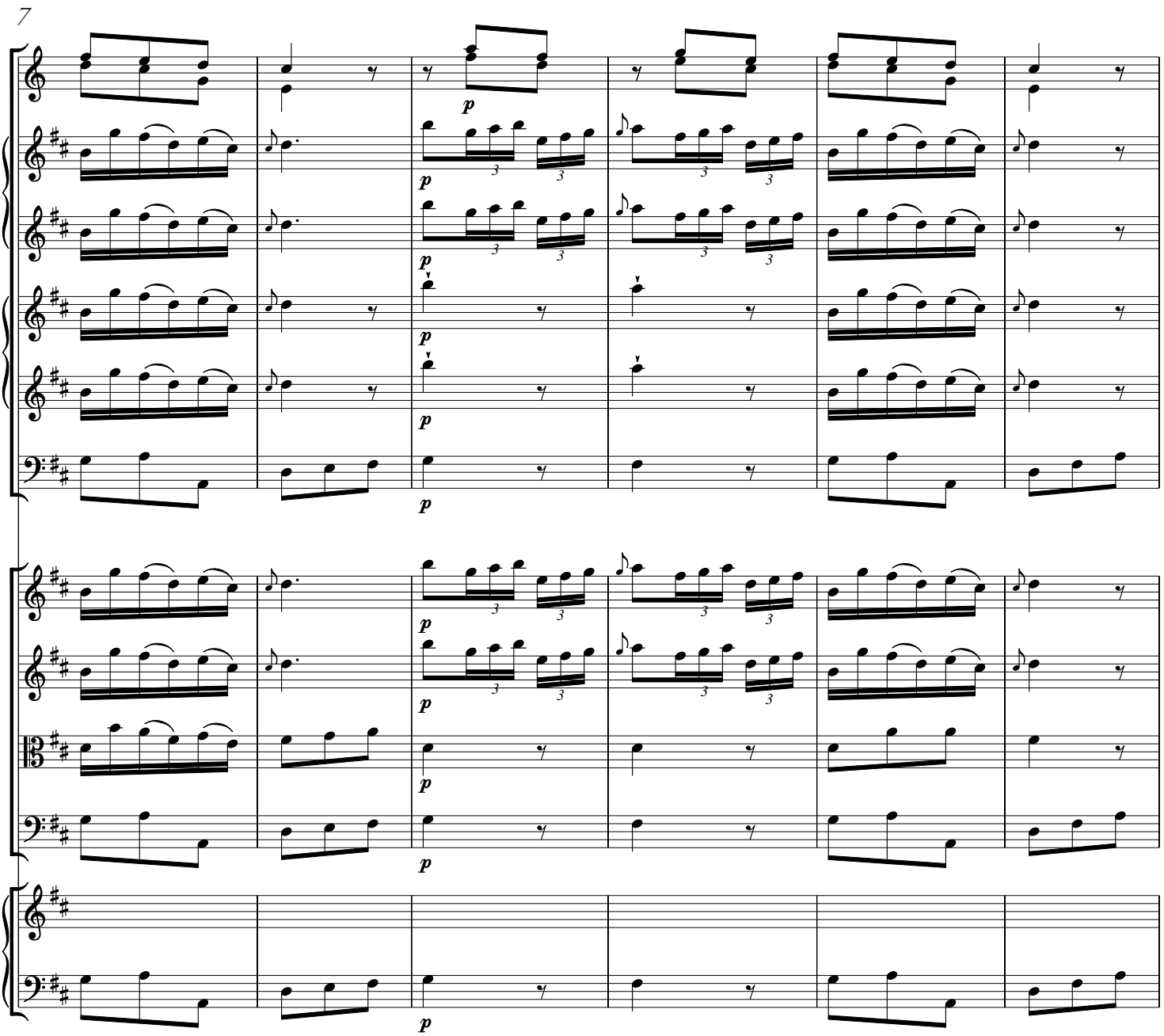
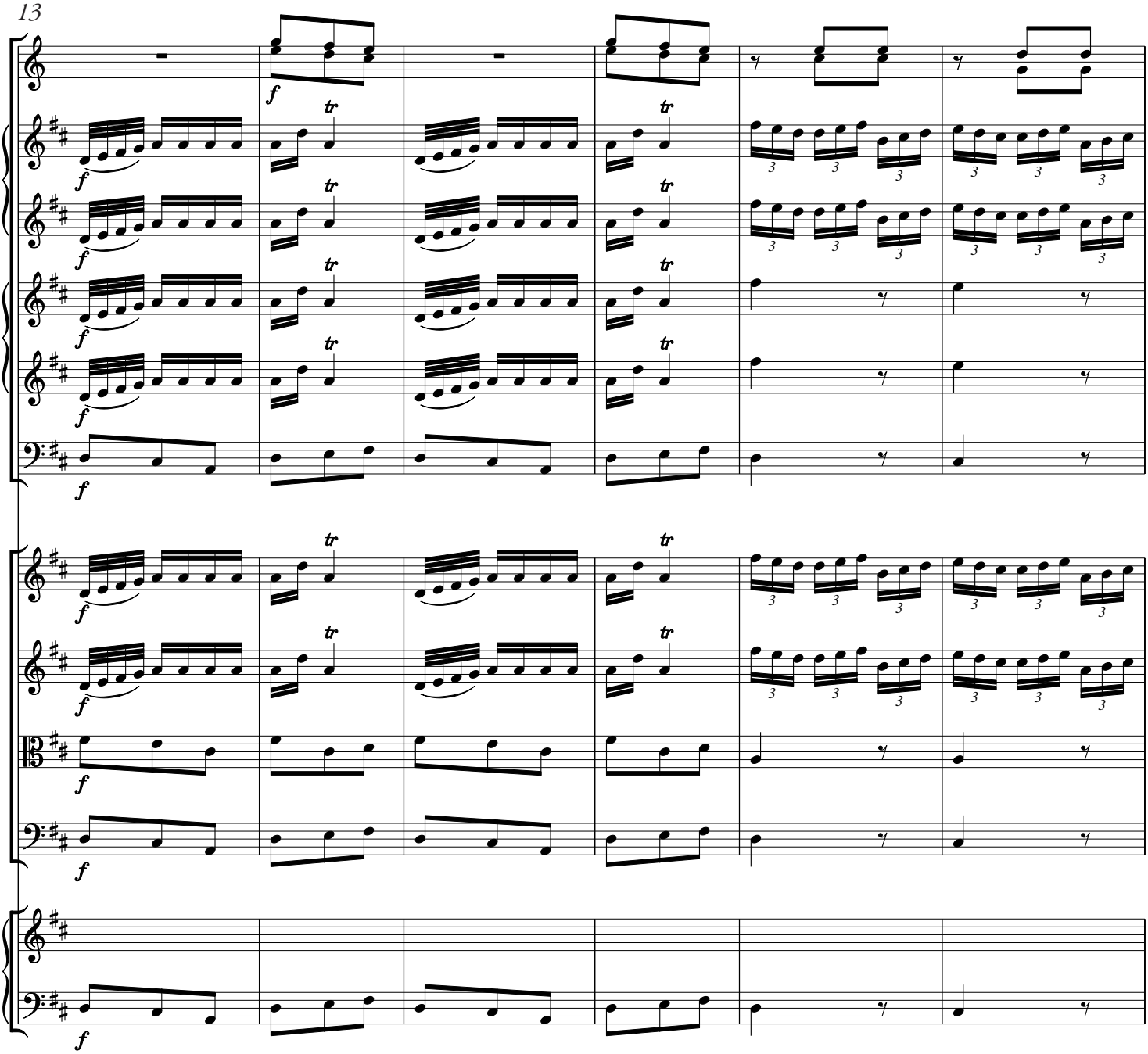
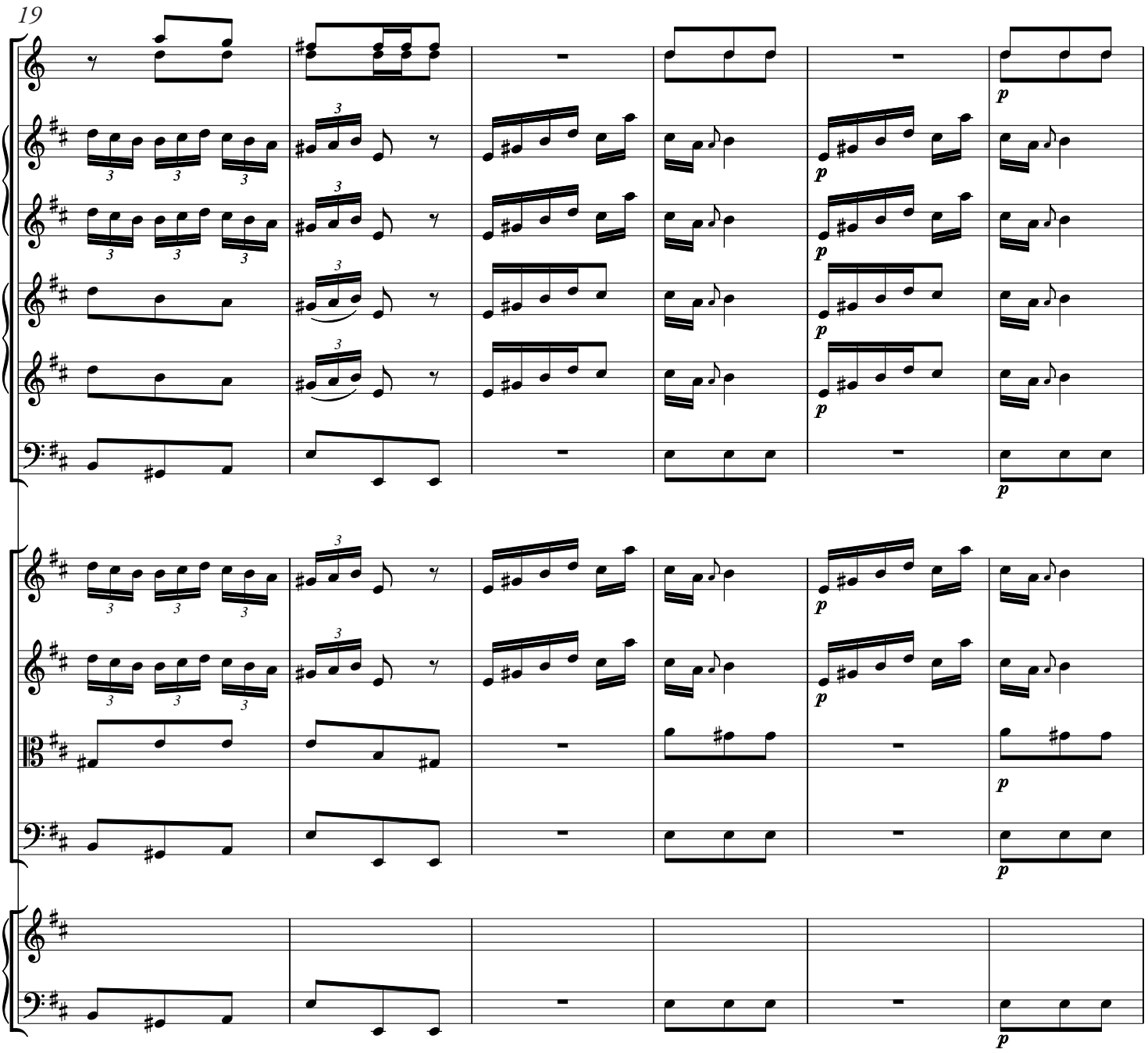

Allegro assai
Corni in D
Flauto 1
Flauto 2
Oboe 1
Oboe 2
Fagotto
Violino Primo
Violino Secondo
Viola
Basso
Keyboard Continuo


7
p
3

13

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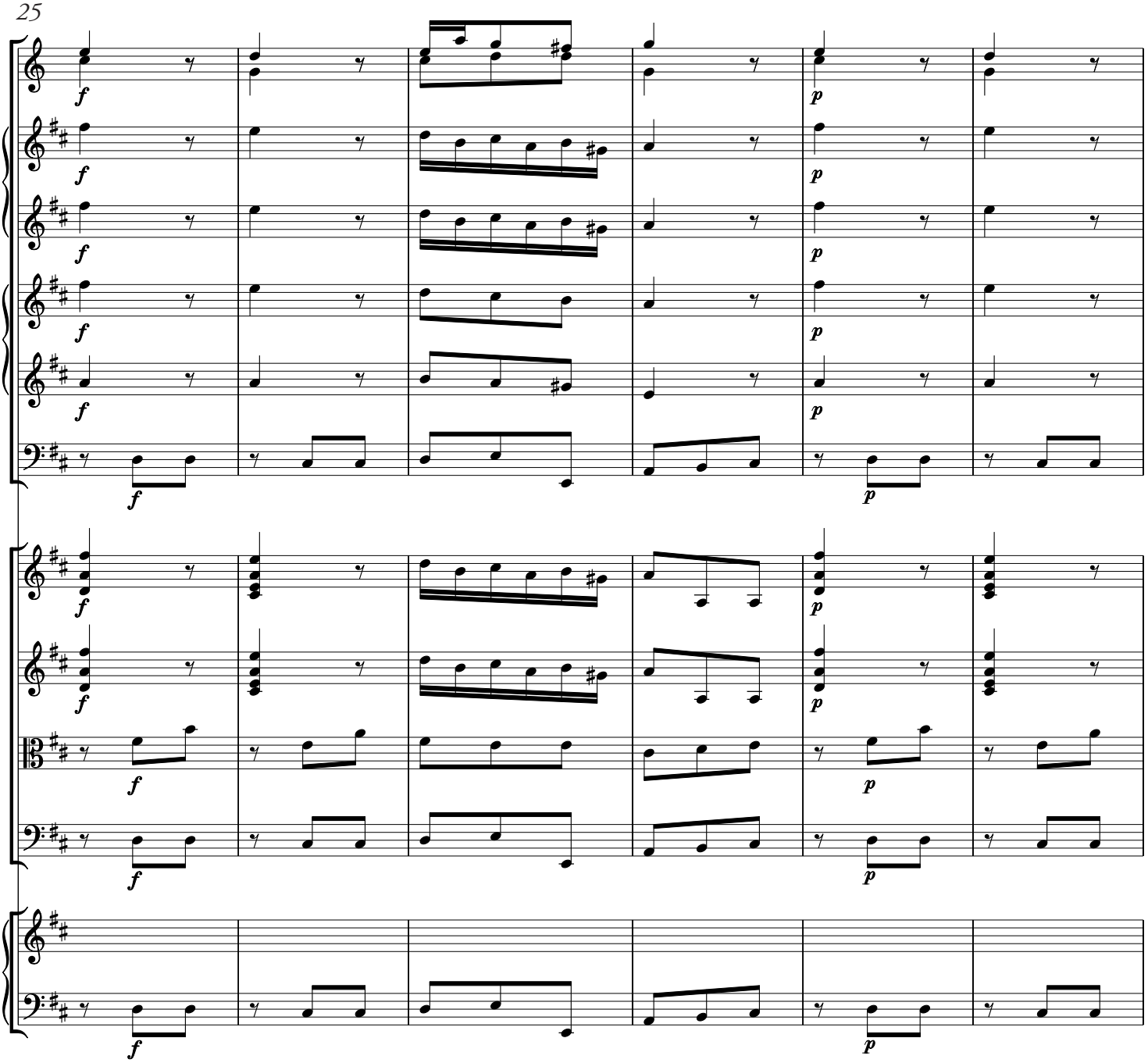

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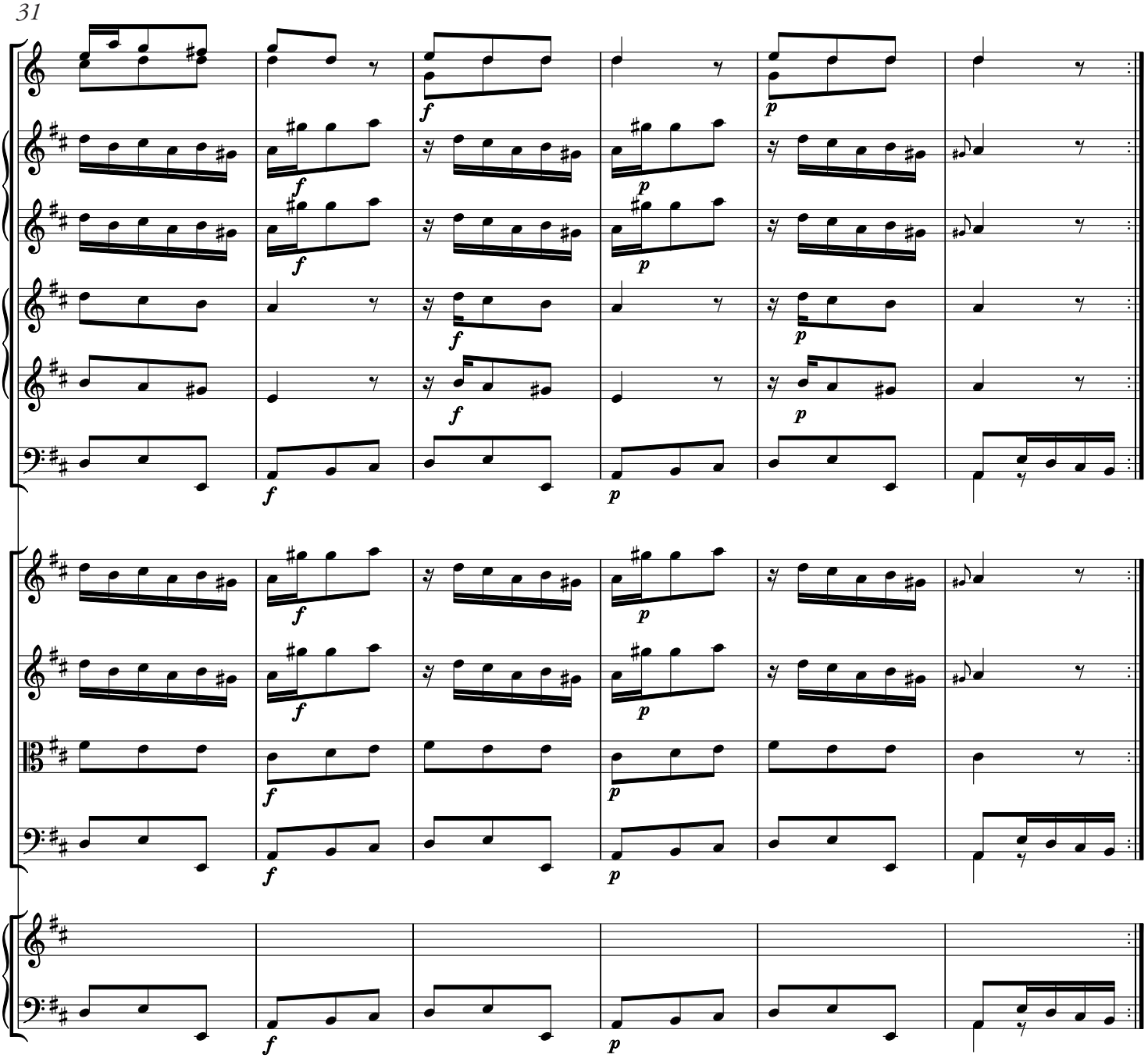

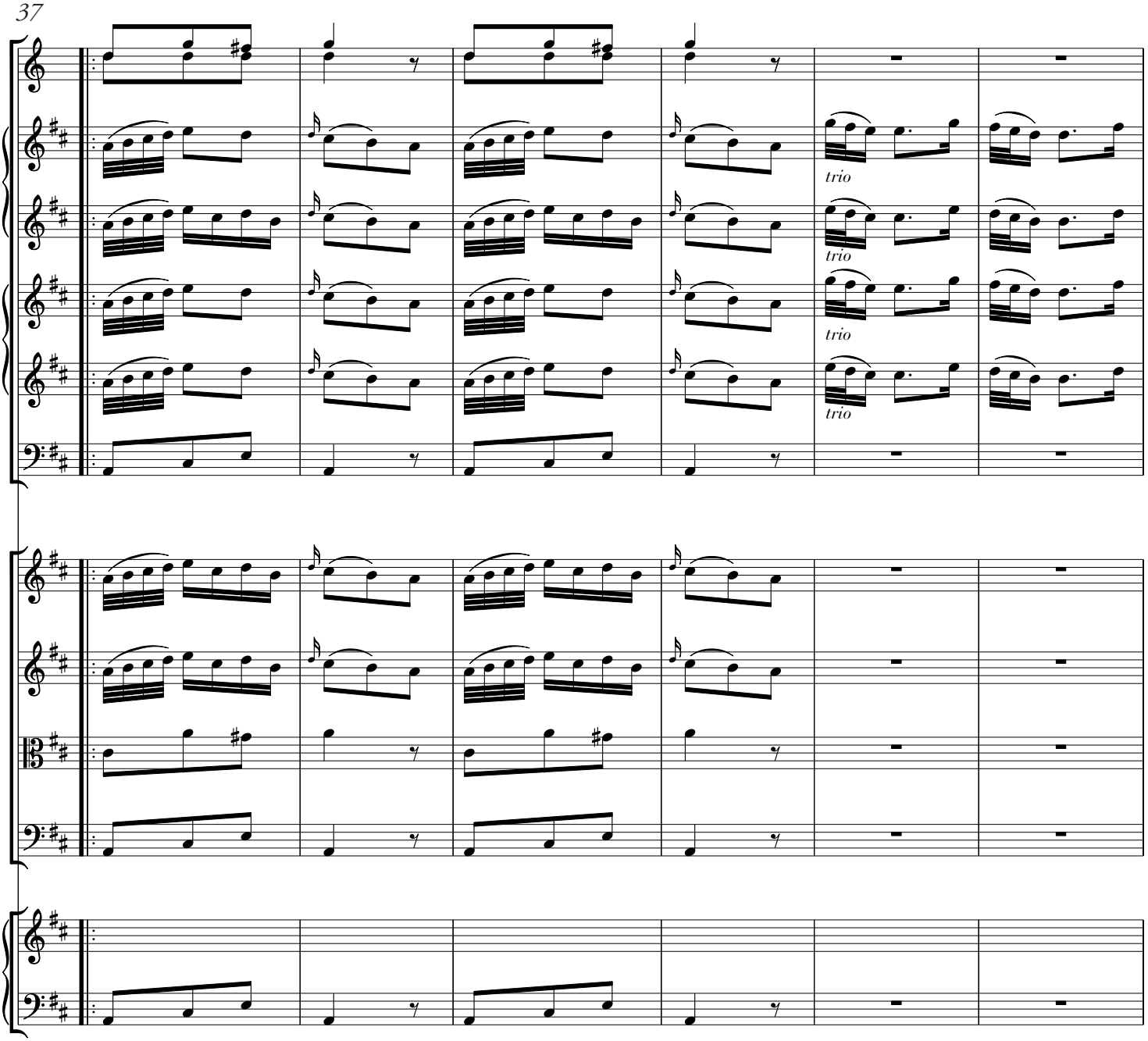
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trio
trio
trio
trio

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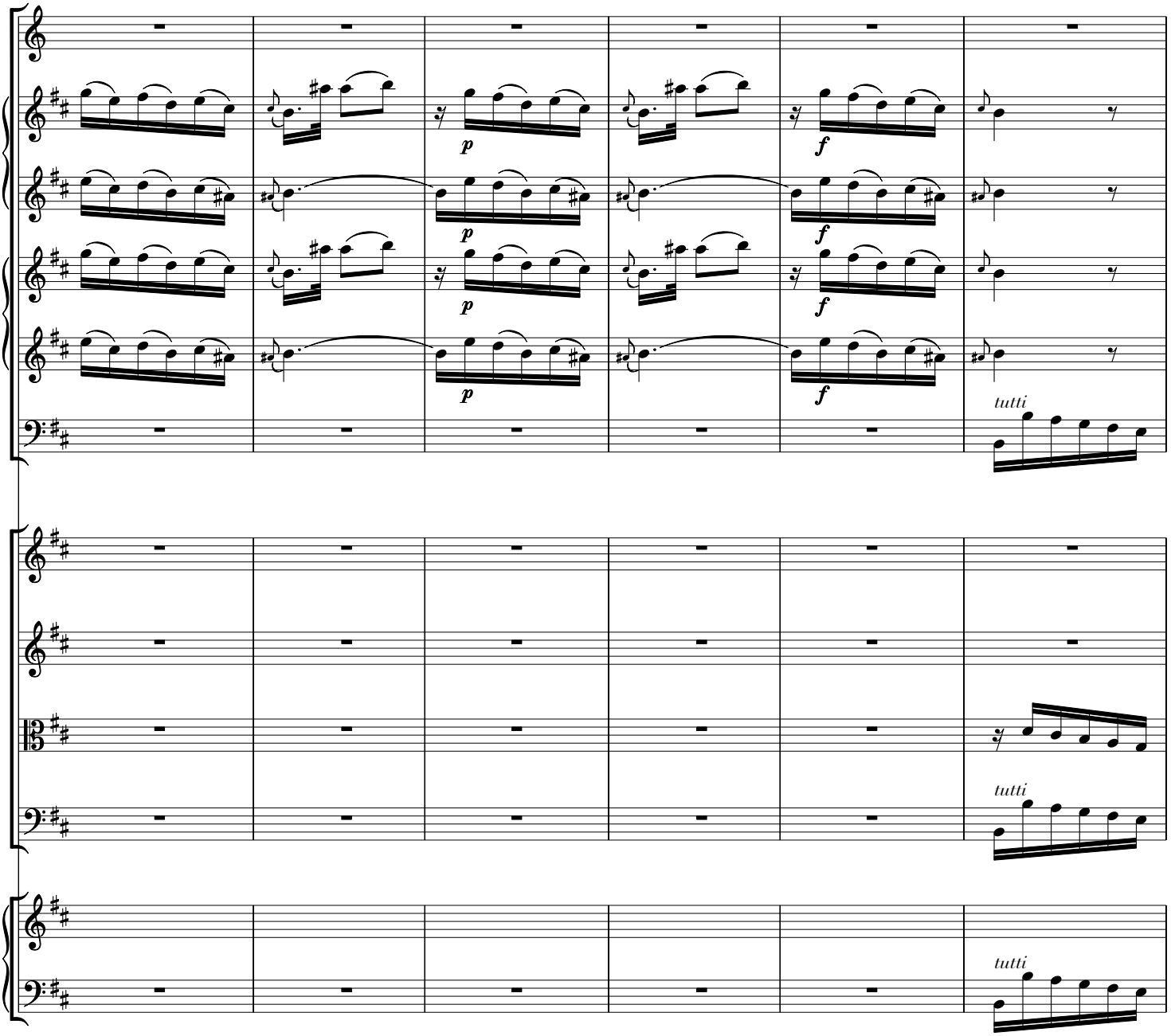

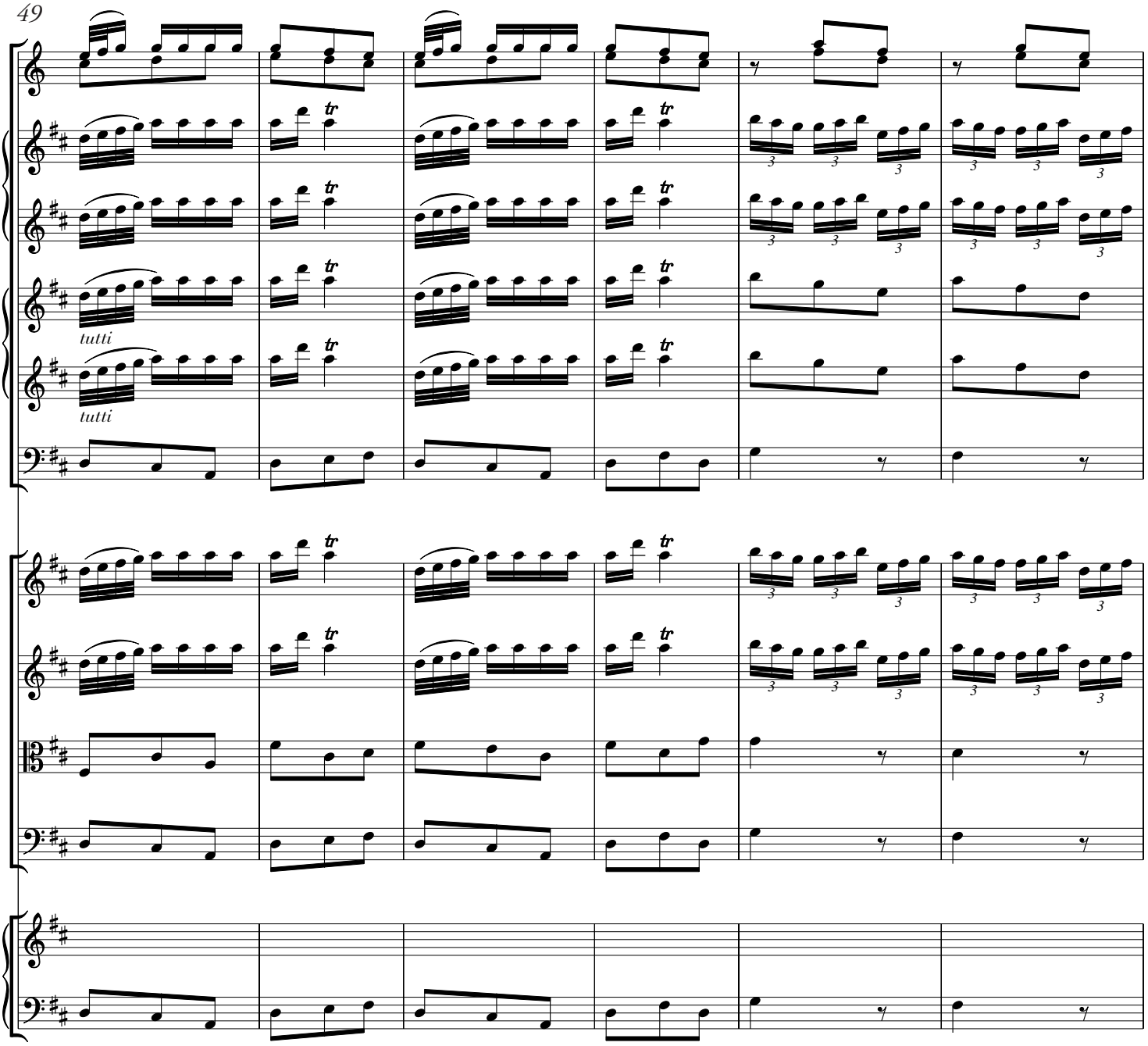
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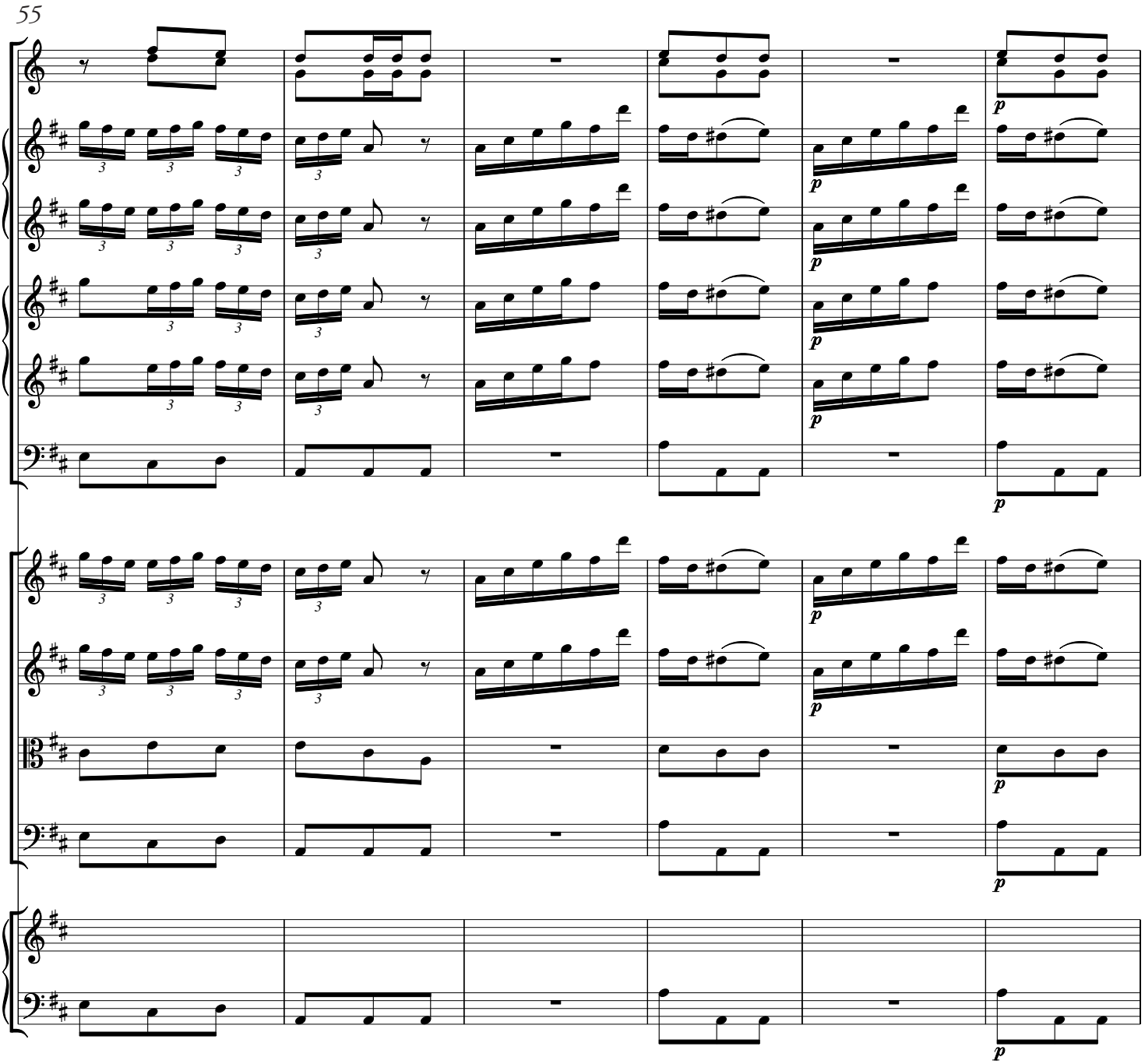
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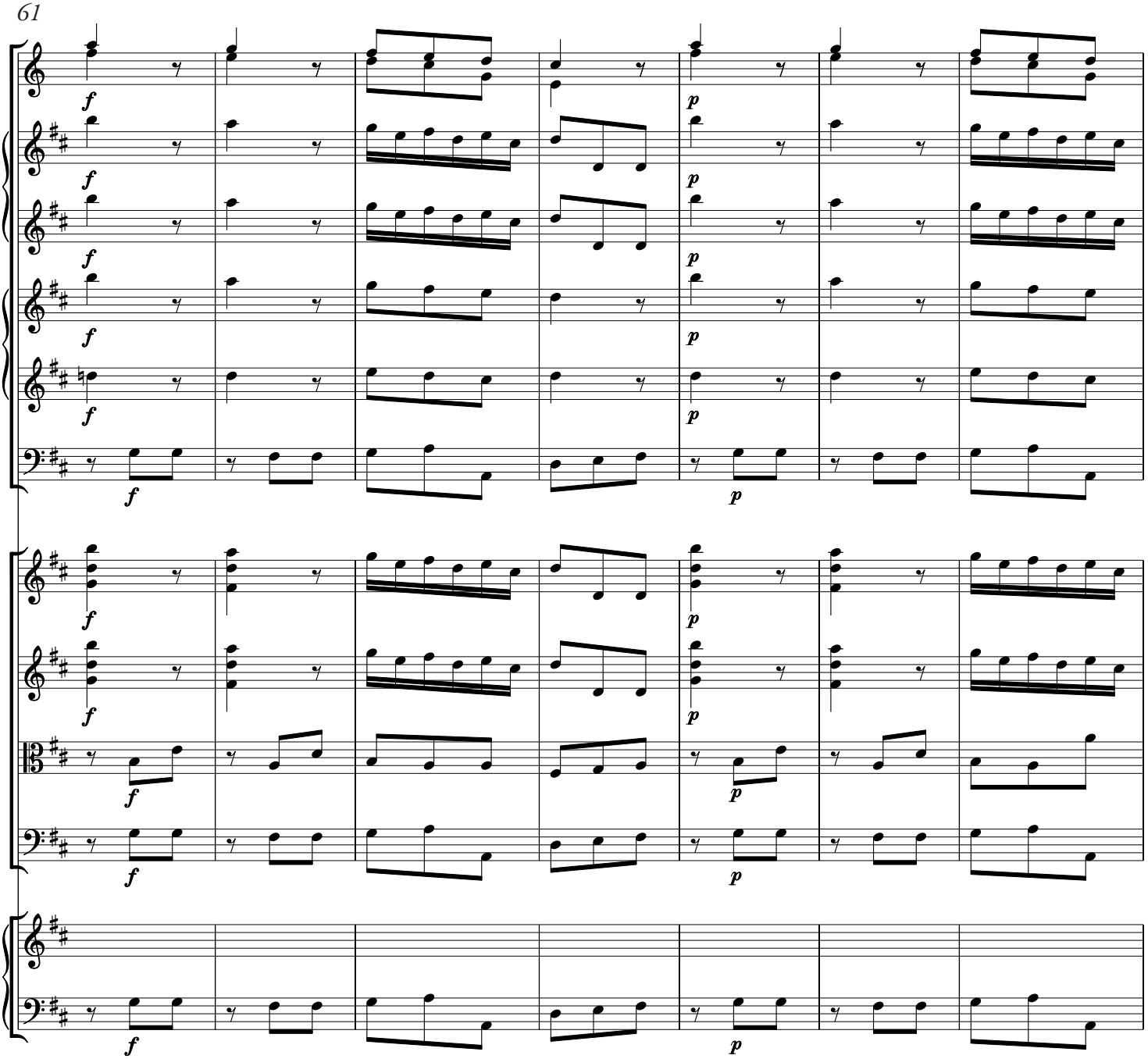
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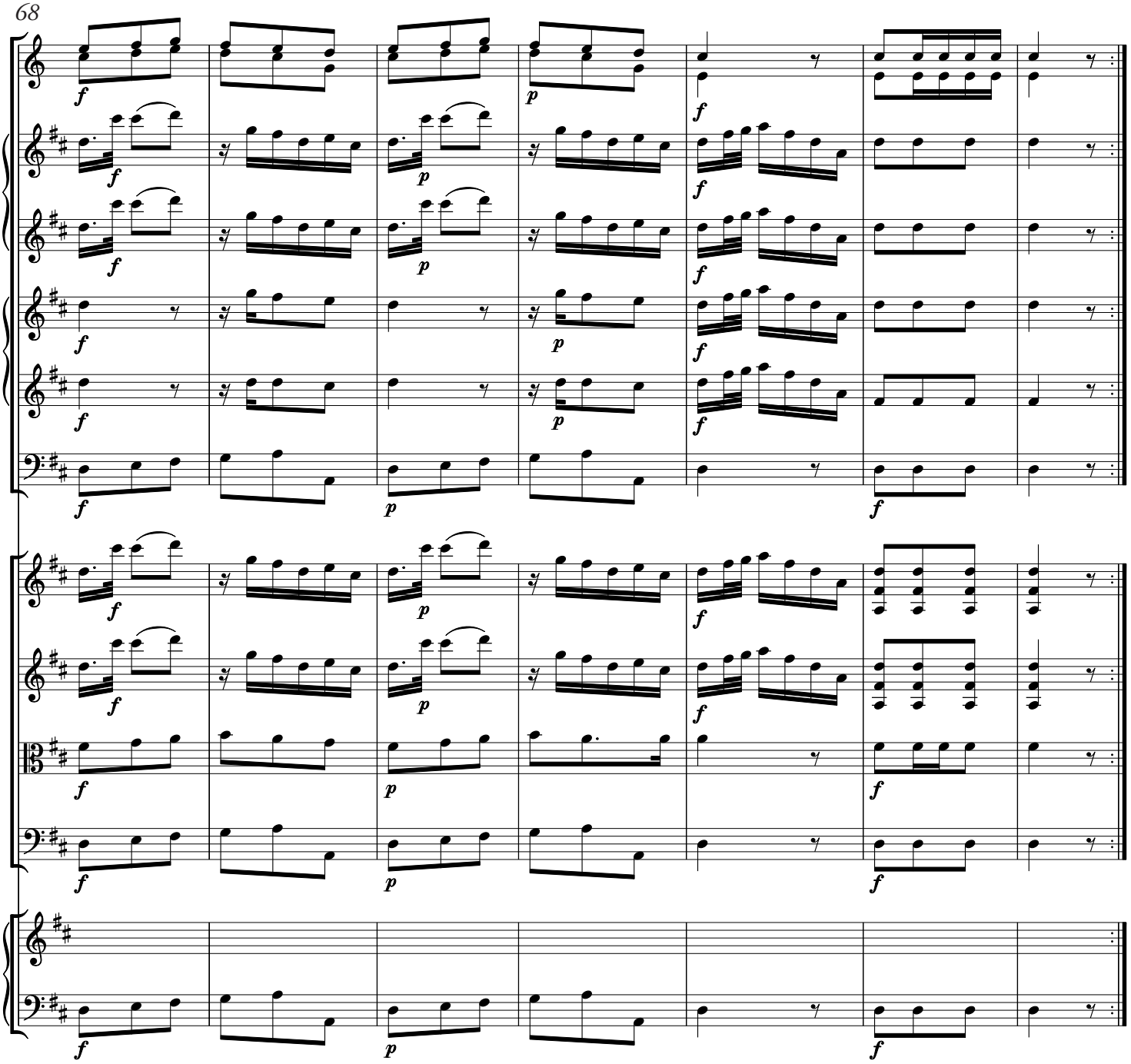
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