

# G. BRESCIANELLO

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## TRIO SONATA NO. 1

for Two Flutes and Piano

*Edited by Ginevra Petrucci*

**World Premiere Edition**



*Classic Signature Series for Flute*

# G. BRESCIANELLO

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SAMPLE



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**Giuseppe Antonio Brescianello**  
(Bologna, c.1690 – Stuttgart, 1758)

Giuseppe Antonio Brescianello was born in Bologna around 1690, and pursued his musical studies in Venice. In 1715 the Princess of Bavaria engaged him as court musician in Munich. The following year, he was appointed “Director of Music and Maestro of chamber concerts” at the Württemberg Court in Stuttgart. In 1731 he was appointed Kapellmeister and, beginning in 1744, Oberkapellmeister – a position he held until 1751.

Brescianello composed concertos, symphonies, 18 partitas for colascione (an early-Baroque lute), masses, cantatas with obbligato instruments and several collections of trio Sonatas for various instruments and continuo.

## World Premiere Edition

The *Trio Sonatas* for two flutes and continuo, here published for the first time, are dedicated to “Monseigneur le Prince Hereditaire de Württemberg”. The manuscript is located at the Stadtbibliothek in Rostock, Germany.

The first *Trio Sonata in C Major* is in three movements, a typical *Allegro, Largo, Allegro* set. The other two sonatas in d minor and C Major are, on the other hand, in Partita form, alternating dance movements with Arias, fugues and slow connecting movements.

In these Sonatas Brescianello utilizes the French treble clef (the G clef marked on the first line of the staff), so as to allow a transposition of a third for performance on *flauto d'amore* – a usual practice for Baroque composers in search of a particularly mellow and evocative sound color. Such quality is praised by Johann Joachim Quantz (1697-1773), major flutist of the Baroque period, in his *Essay On Playing The Flute* (1752): “the most pleasant sound quality on the flute is the one that most closely resembles the contralto voice rather than the soprano, or that imitates the human chest voice.”

Given very few dynamic and articulation markings in the manuscript source, this edition completes the articulations by analogy, and the original dynamic markings remain. The figured bass is only present in the first and third trio, whereas in the second one it is lacking.

# Trio Sonata No. 1 in C

for  
two Flutes and Basso Continuo

## I.

GIUSEPPE ANTONIO BRESCIANELLO

(1690ca-1758)

(Realization of the Continuo by Piero Caraba)

edited by Ginevra Petrucci

*Allegro ma non presto*

Flute 1

Flute 2

Harpsichord/  
Piano

*Allegro ma non presto*

4

tr

tr

7

6 5 4 3 2 3 6 5 4 3

8

tr

tr

7

4 3 7 4 3 5 6 7 6

#

b7

12

7 6 7 6 # 5 5 6 5

15

6 4 5 3 6 4 5 3 4 3 # 3 9 8 7 8 6

19

7 6 5 6 4 # 4 # 3 #



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Born in Rome, GINEVRA PETRUCCI completed her studies at Santa Cecilia Conservatory, Ecole Normale "Alfred Cortot" in Paris, and at the Yale School of Music. She has received several scholarships and prizes and enjoys extensive activities as a soloist, in chamber groups, and as a visiting professor in Europe, the United States, the Middle East, Japan and South Africa, working with renowned artists across the globe. Among her several CDs with internationally recognized labels, she released the World Premiere recording of all four of Giulio Briccialdi's Flute Concertos with the orchestra I Virtuosi Italiani. For more information, please visit [ginevrapetrucci.com](http://ginevrapetrucci.com).



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