Grande Sonata Op. 5

BOMTEMPO

GRANDE SONATA

Opus 5

PIANO

Revisão crítica de/*Edited by*
Jorge Moyano

B. N.
263
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78.02 Bontempo, José Domingos

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João Domingos Bomtempo

(1775 - 1842)

Grande Sonata

Opus 5

Piano

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J. D. Bomtempo.

Gravura: *G. Vendramini*, Londres 1813 sobre desenho de *Henri Lévêque*
Colecção Dr. Filipe de Sousa

Notas biográficas
(1775, Lisboa / 1842, Lisboa)

Considerado o mais importante compositor português do séc. XIX, foi também notável pianista e pedagogo.
É filho do italiano Francesco Saverio Buontempo - radicado e casado em Portugal - primeiro oboísta da Real Câmara do rei D. José I. Em 1795 substitui o pai naquela orquestra a que pertence até 1801.
Parte nesse ano para Paris onde alcança fama de grande pianista e compositor, de que são testemunhas as crónicas muito elogiosas do *Journal Général de la France* e do *Courrier de l'Europe*.
Em 1810 parte para Londres onde prossegue a sua carreira que se desenvolve de 1814 a 1820 com longas estadias entre Lisboa, Paris e Londres.
Em 1822 funda em Lisboa a Sociedade Philarmónica, em cujos concertos faz executar a sua própria música e, pela primeira vez em Portugal, obras sinfónicas de Mozart e Beethoven entre outros.
Respondendo ao seu esforço de pedagogo e reformador é criado em 1835 o Conservatório Real de Lisboa de que foi director até à morte.
Vinte e oito das suas obras foram editadas entre 1804 e 1822 em Paris nas casas *A. Leduc* e *Pleyel* e em Londres na casa *Clementi & Co.*.

Biographical notes
(1775, Lisbon / 1842, Lisbon)

Considered the most important Portuguese composer of the 19th century, he was also a notable pianist and teacher.
He was the son of the Italian-born Francesco Saverio Buontempo, who settled and married in Portugal and who was first oboist in the Real Câmara (court orchestra) of King Joseph I. In 1795 he replaced his father in this orchestra and continued to belong to it until 1801.
He left in that year for Paris, where he gained a reputation as a great pianist and composer, to which the highly flattering reviews of the *Journal Général de la France* and the *Courrier de l'Europe* bear witness.
In 1810 he parted for London where he pursued his career, which developed during the years 1814 to 1820 with long stays in Lisbon, Paris and London.
In 1822 he founded the Lisbon Philharmonic Society, which promoted concerts where his own music was performed and symphonic works by Mozart, Beethoven and others were played for the first time in Portugal.
In response to his efforts as a teacher and reformer the Royal Lisbon Conservatoire was created in 1835 and he was its director until his death.
Twenty-eight of his works were published between 1804 and 1822, in Paris at the publishers *A. Leduc* and *Pleyel* and in London at *Clementi & Co.*.

Notes biographiques
(1775, Lisbonne / 1842, Lisbonne)

Considéré comme le compositeur portugais le plus important du XIXe siècle, il fut également un excellent pianiste et un pédagogue remarquable.
Son père, Francesco Saverio Buontempo, de nationalité italienne, installé et marié au Portugal, est premier hautbois de la Chapelle Royale du roi D. Joseph Ier. En 1795 Bomtempo le remplacera dans cet orchestre jusqu'en 1801.
Cette même année, il part pour Paris où il acquiert une grande renommée de pianiste et compositeur, comme en témoignent les critiques élogieuses du *Journal Général de la France* et du *Courrier de l'Europe*.
En 1810, il part pour Londres où il poursuit sa carrière et, de 1814 à 1820, il intensifie son activité, et fait de longs séjours à Lisbonne, Paris et Londres.
En 1822, il fonde à Lisbonne la Société Philarmonique où il fait exécuter sa propre musique et, pour la première fois au Portugal, des oeuvres symphoniques de Mozart et Beethoven, entre autres.
Son profond engagement comme pédagogue et réformateur est recompensé en 1835 par la création du Conservatoire Royal de Lisbonne qu'il dirigera jusqu'à sa mort.
Vingt-huit de ses oeuvres seront éditeés entre 1804 et 1822 par les maisons *A. Leduc* et *Pleyel* à Paris, et à Londres par *Clementi & Co.*.

Biographische Anmerkungen
(1775, Lissabon / 1842, Lissabon)

Gilt als der wichtigste portugiesische Komponist des XIX Jahrhunderts und war ein bedeutender Pianist und Pädagoge.
Er war Sohn des in Portugal verheirateten und ansässigen Italianers Francesco Saverio Buontempo, erster Oboist an der königlichen Kapelle Joseph I. Im Jahre 1795 übernimmt er die Stellung seines Vaters in jenem Orchester, dem er bis 1801 angehört.
In diesem Jahre zieht er nach Paris, wo er als großer Pianist und Komponist Berühmtheit erlangt, wie die sehr lobende Berichte des *Journal Général de la France* und des *Courrier de l'Europe* bezeugen.
Im Jahre 1810 setzt er seine Karriere in London fort, wobei es zwischen 1814 und 1820 zu längeren Aufenthalten in Lissabon, Paris und London kommt.
1822 gründet er in Lissabon die Philharmonische Gesellschaft, die neben seinen eigenen Werke u.a. auch erstmals Sinfonische Werke von Mozart und Beethoven in Portugal aufführt.
Dank seiner pädagogischen und reformatorischen Bemühungen wird 1835 das königliche Konservatorium von Lissabon gegründet, dessem Leiter er bis zu seinem Tode blieb.
Zwischen 1804 und 1822 wurden 28 seiner Werke in Paris (*A. Leduc* und *Pleyel*) sowie in London (*Clementi & Co.*) verlegt.

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Notas críticas

•Fonte - Edição Original (EO):
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Data provável: 1806
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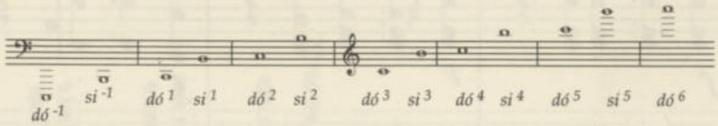
• Sugestões do revisor são indicadas entre parêntesis rectos : [ ]
Ligaduras acrescentadas são assinaladas com um traço ao centro:

• Alturas das notas:



• Omitidas sem comentário, as indicações redundantes de dinâmica ou expressão existentes na EO.

• 1º and. (Allegro) comp. 35, 53 a 57, 64 - 65, 109 a 111, 113, 119 - 120, 162, 170 : omitidas as indicações da EO de notas na mão direita a serem tocadas em alternativa na oitava inferior. Esta alternativa deve-se presumivelmente a limitações na extensão de alguns teclados da época.

• 1º and. comp. 63: omitido na mão direita o *mi* 3 que na EO dobra o *dó* 4 no início do 4º tempo.

• 1º and. comp. 115: na EO o 2º tempo da mão esquerda é *dó* 1 - *dó* 2 colcheia pontuada / *dó* 1 - *dó* 2 semicolcheia.

• 1º and. comp. 118: 3º tempo da mão direita parece dever ser igual ao tempo correspondente no compasso 116.

• 1º and. comp. 144: na EO falta a mínima inicial do 2º tempo da mão esquerda.

• 2º and. (Minuetto) comp. 6: omitido o *sol* 1 que dobra o *sol* 2 na mão esquerda.

• 2º and. comp. 51: omitido o *lá* -1 que dobra o *lá* 1 na mão esquerda.

• 4º and. (Finale) comp. 131: todos os *si bemol* na mão esquerda da EO substituídos por *dó bemol*.

• 4º and. comp. 180: na EO a colcheia inicial do 2º tempo na mão esquerda é *mi* 3.

Critical Notes

• Source - Original Edition (OE):
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• Editorial suggestions appear enclosed in square brackets: [ ]
Added slurs and ties are indicated by a central stroke:

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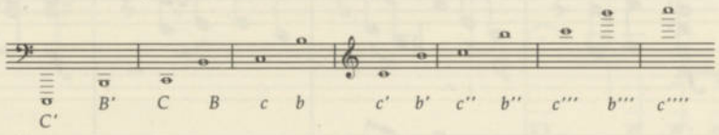


• Redundant dynamics and articulation have been omitted without comment.

• 1st movt. (Allegro) bars 35, 53 to 57, 64 - 65, 109 to 111, 113, 119 - 120, 162, 170 : OE indications of notes in right hand to be played alternatively an octave lower have been omitted. This was due, presumably, to limitations in the extensions of some keyboards at this period.

• 1st movt. bar 63: the right hand *e'* coupled to *c"* at the beginning of the 4th beat in OE has been omitted.

• 1st movt. bar 115: in OE 2nd beat in left hand is *C - c* dotted quaver / *C - c* semiquaver.

• 1st movt. bar 118: it seems that 3rd beat in right hand should be similar to corresponding beat in measure 116.

• 1st movt. bar 144: in OE the initial minim of 2nd beat in left hand is missing.

• 2nd movt. (Minuetto) bar 6: *G* doubling *g* in left hand omitted.

• 2nd movt. bar 51: *A'* doubling *A* in left hand omitted.

• 4th movt. (Finale) bar 131: all *b flats* in left hand of OE replaced by *c flats*.

• 4th movt. bar 180: in OE initial quaver of 2nd beat in left hand is *e*.

À Madame de Genlie

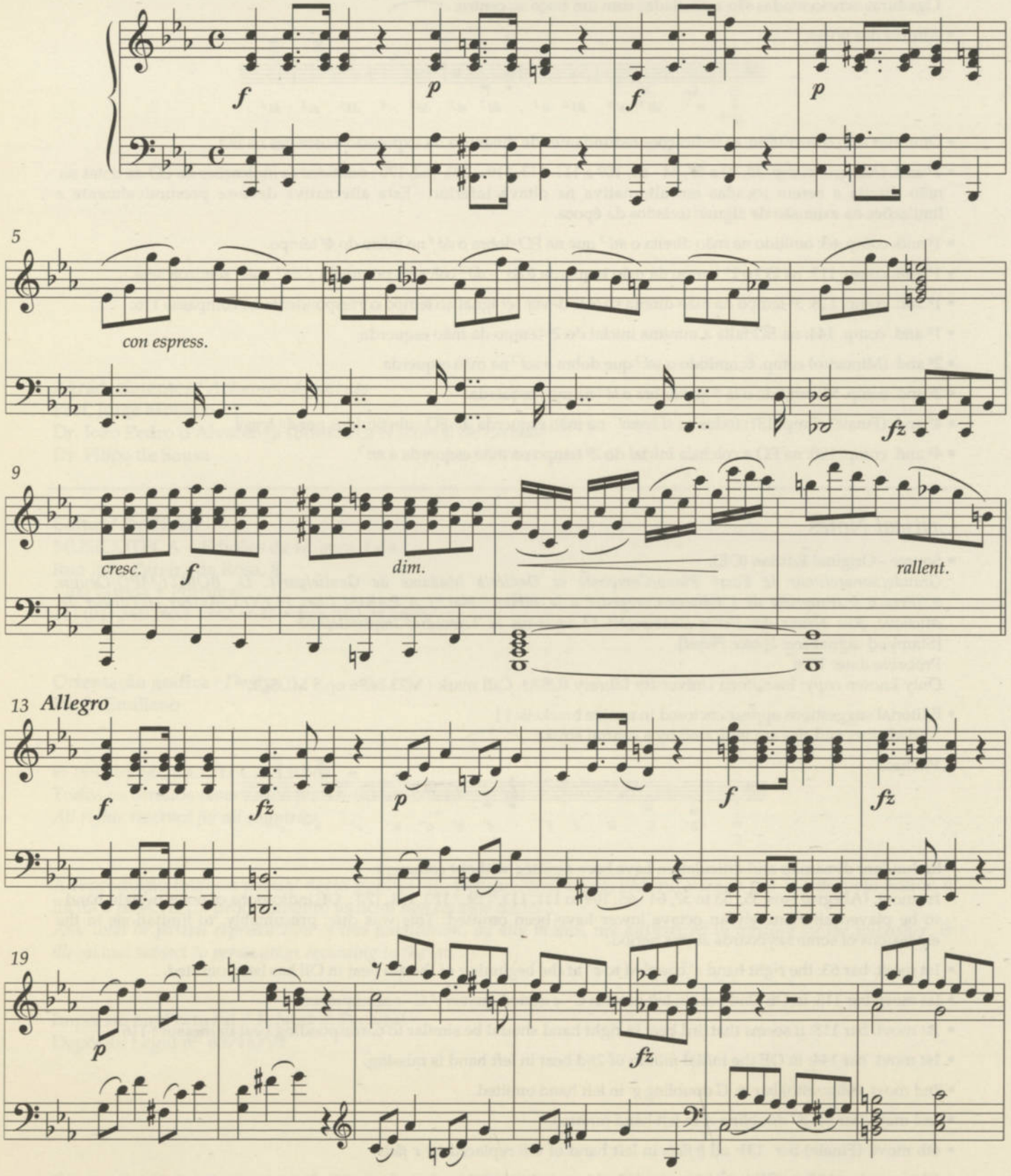
Grande Sonata

Opus 5

Revisão de / Edited by
Jorge Moyano

João Domingos Bomtempo
(1775-1842)

Introdução ***Largo***



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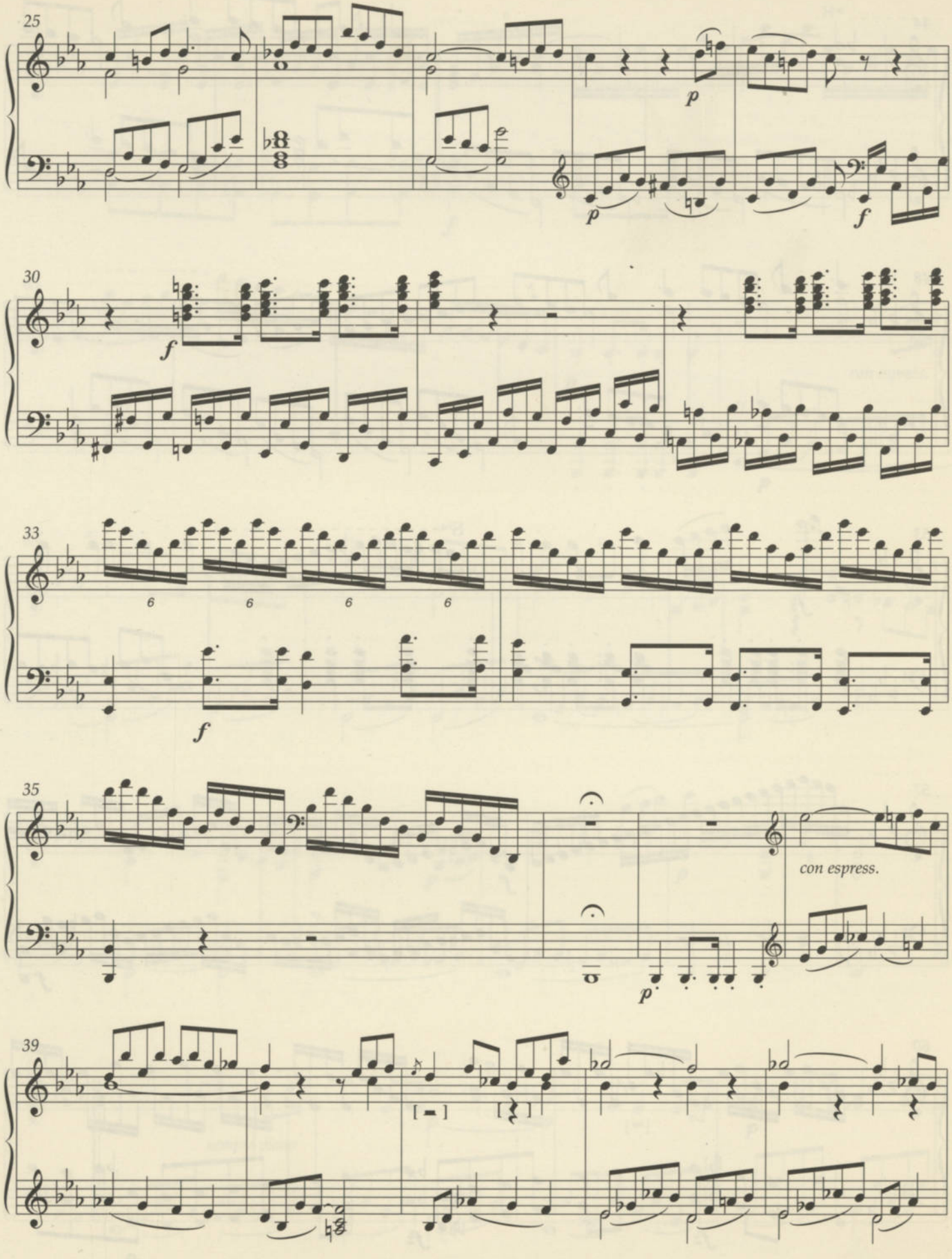
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6
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35
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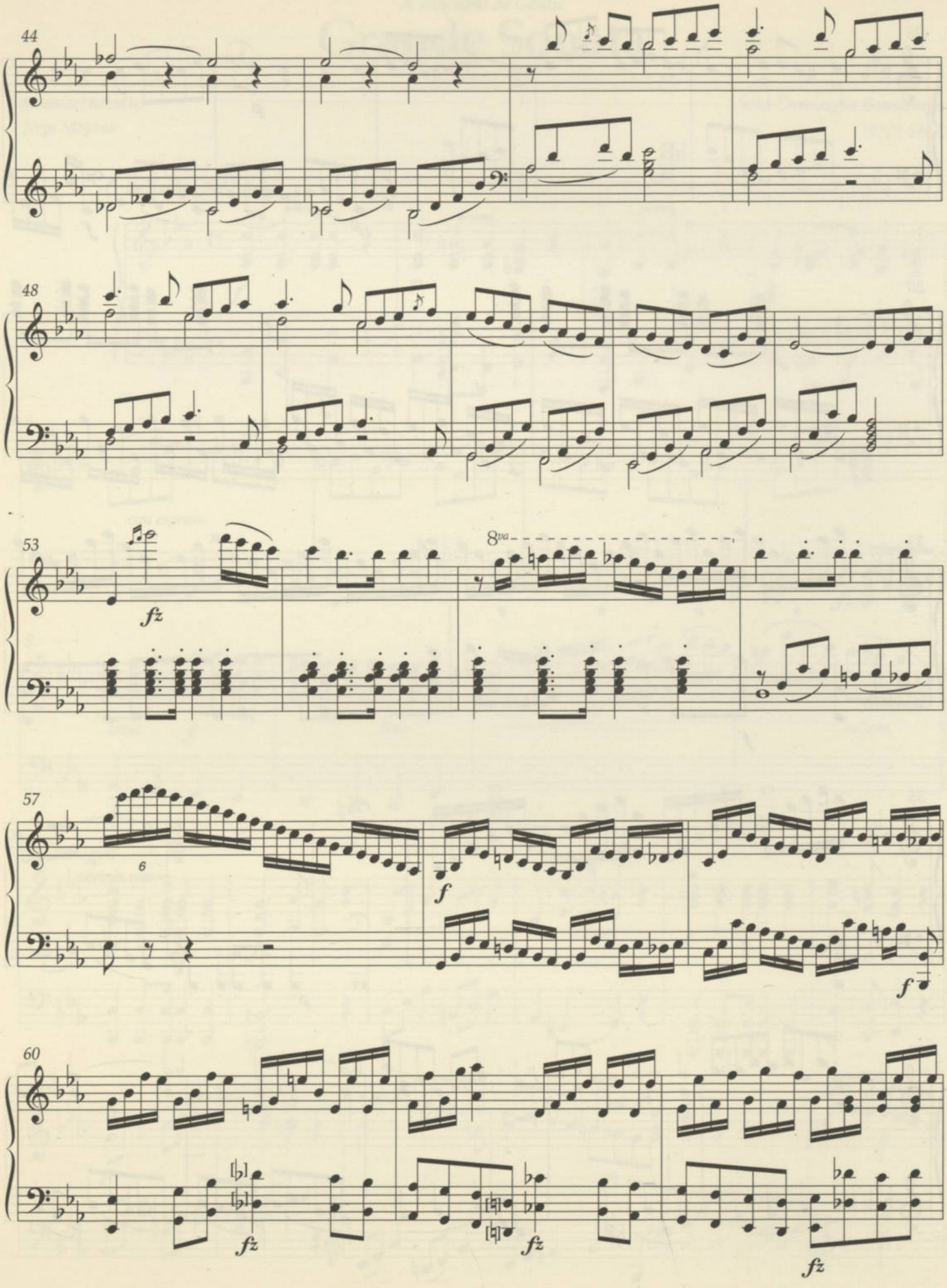
39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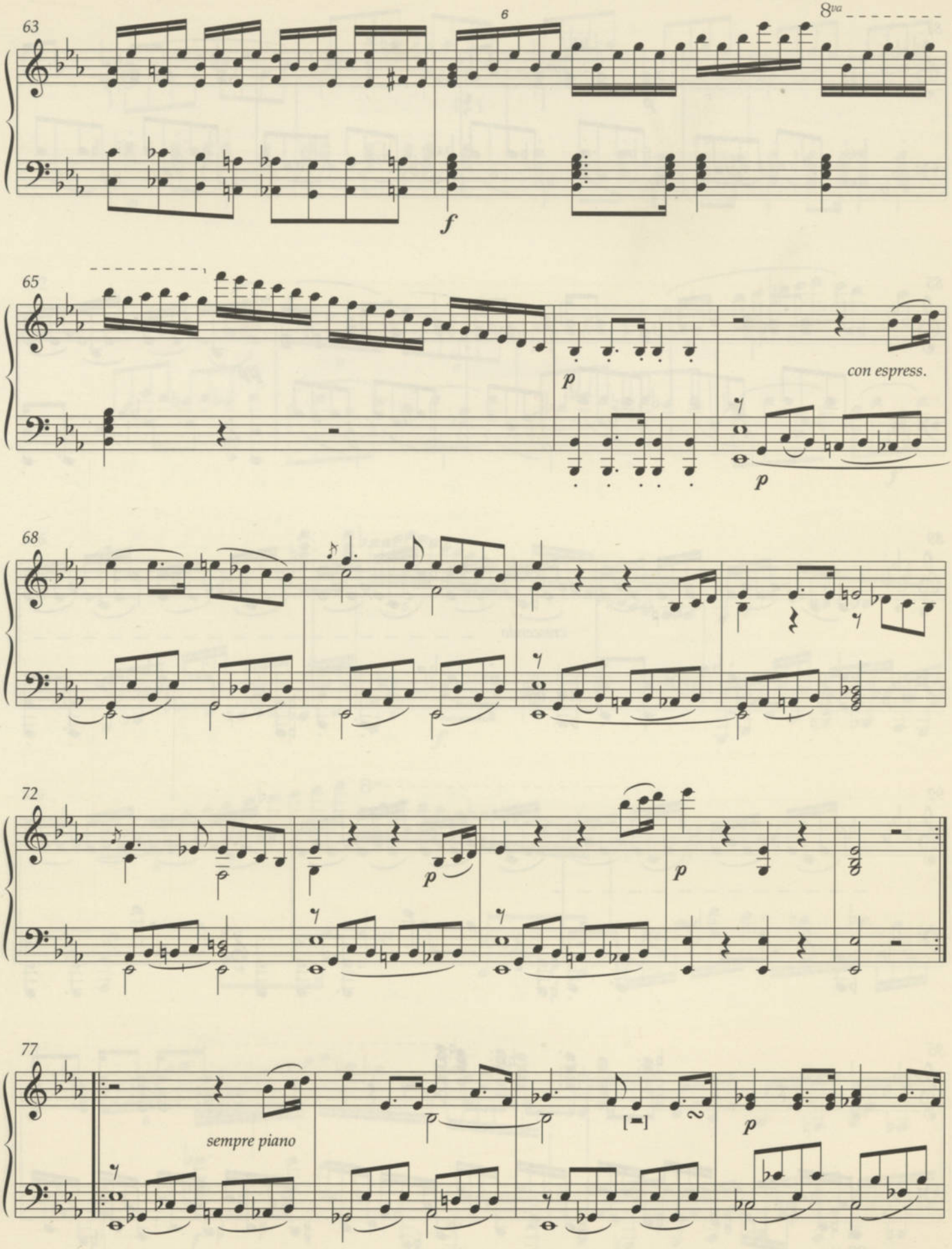
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p
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72
p
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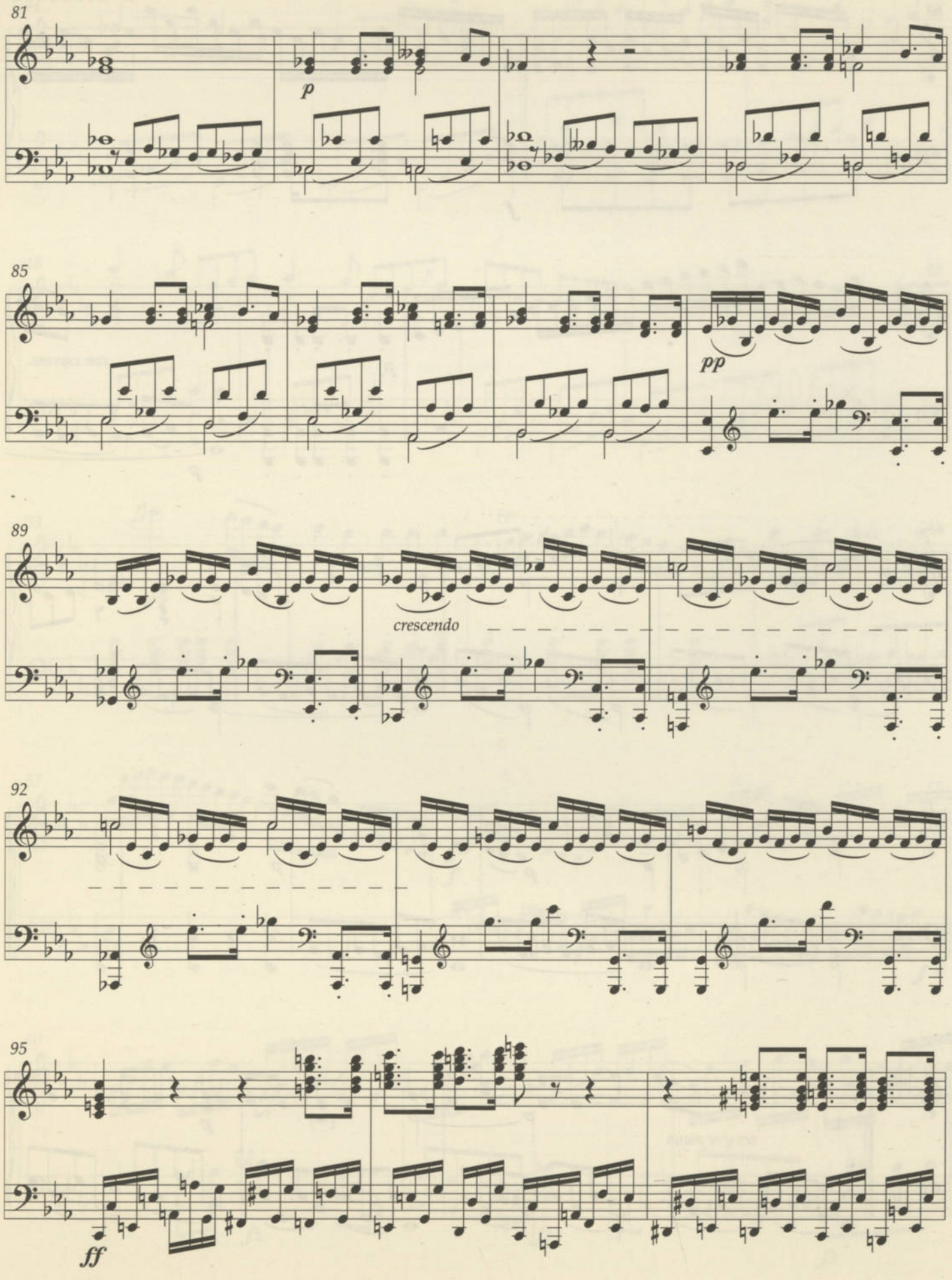
77
sempre piano
p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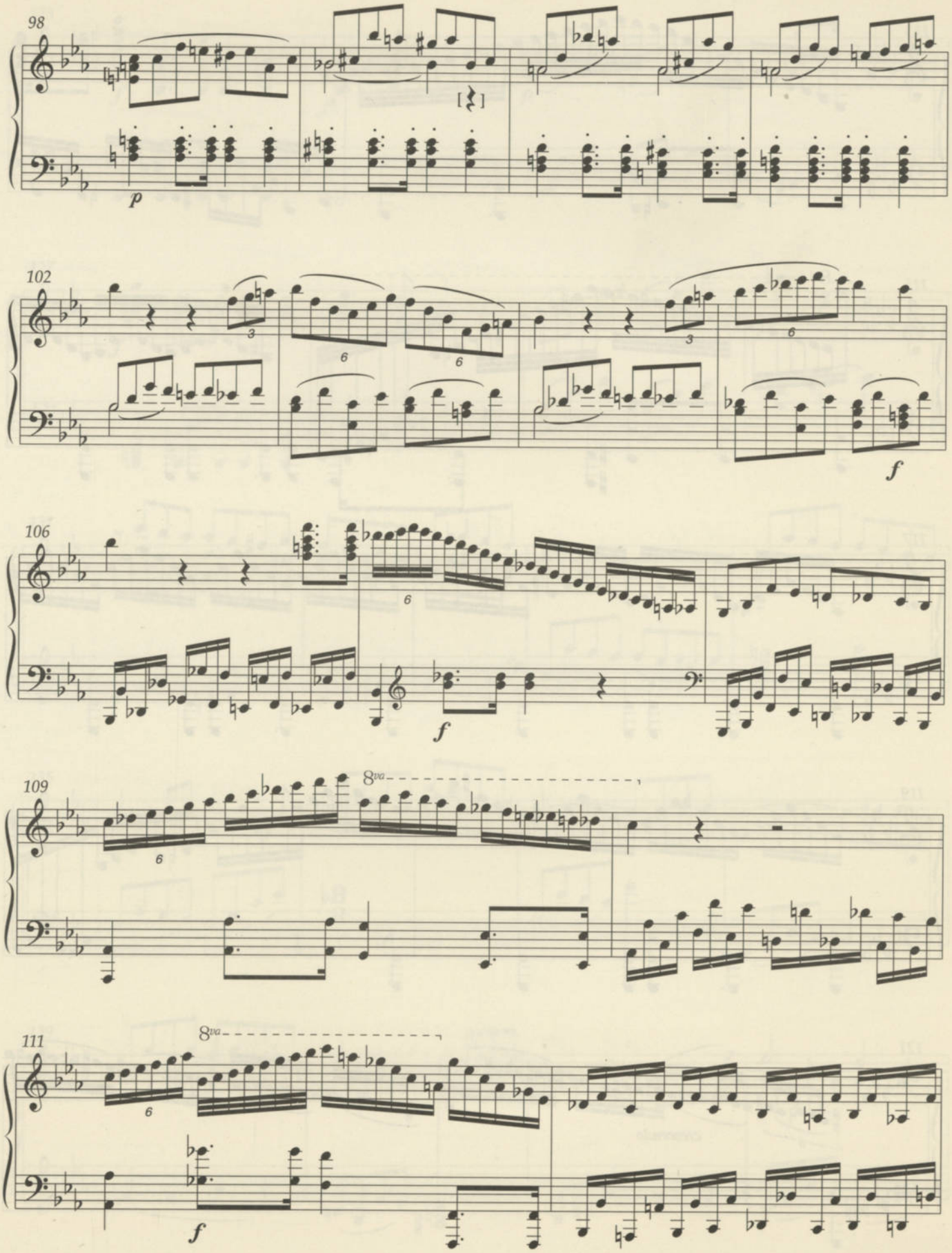
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111
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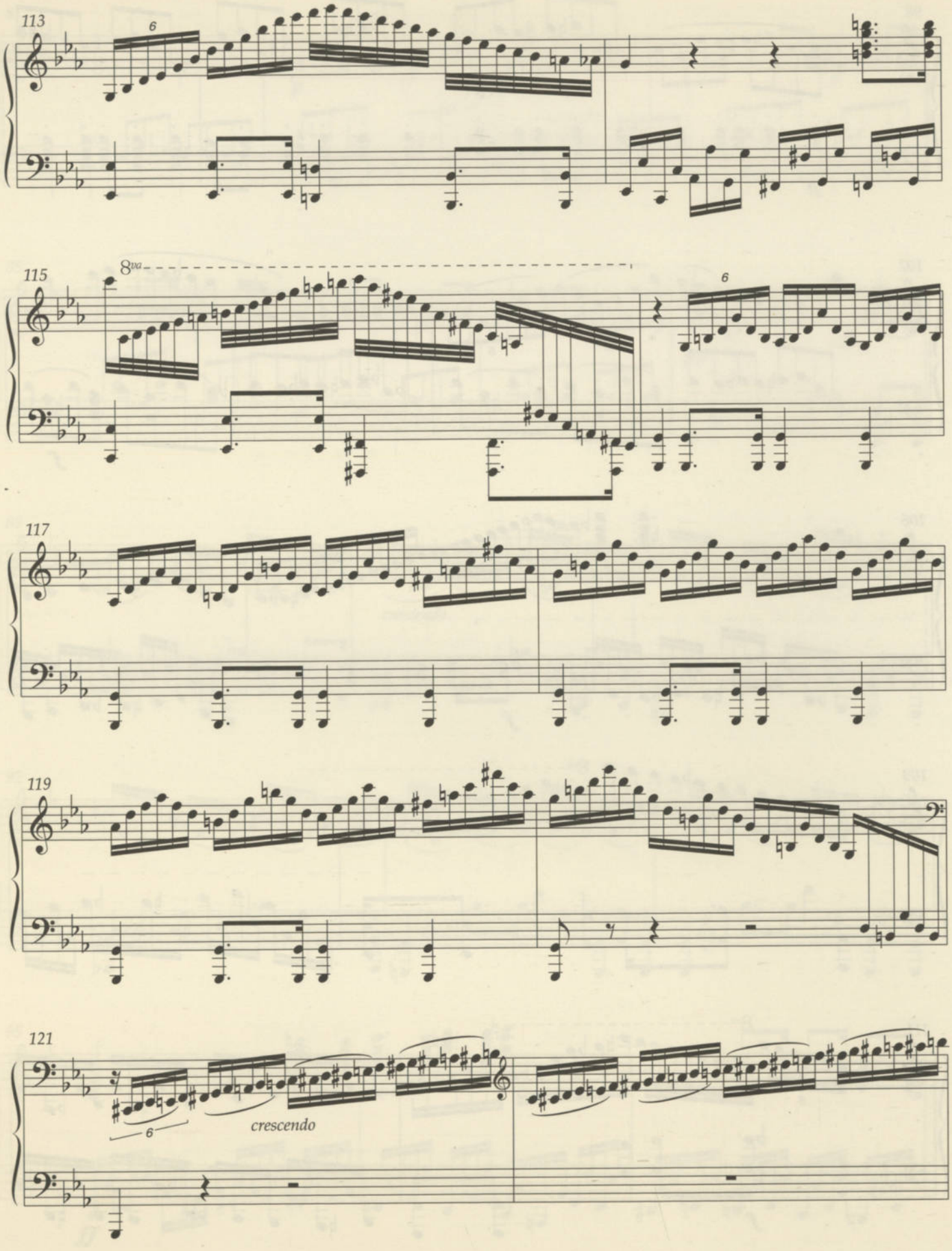
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115
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117
119
121
6
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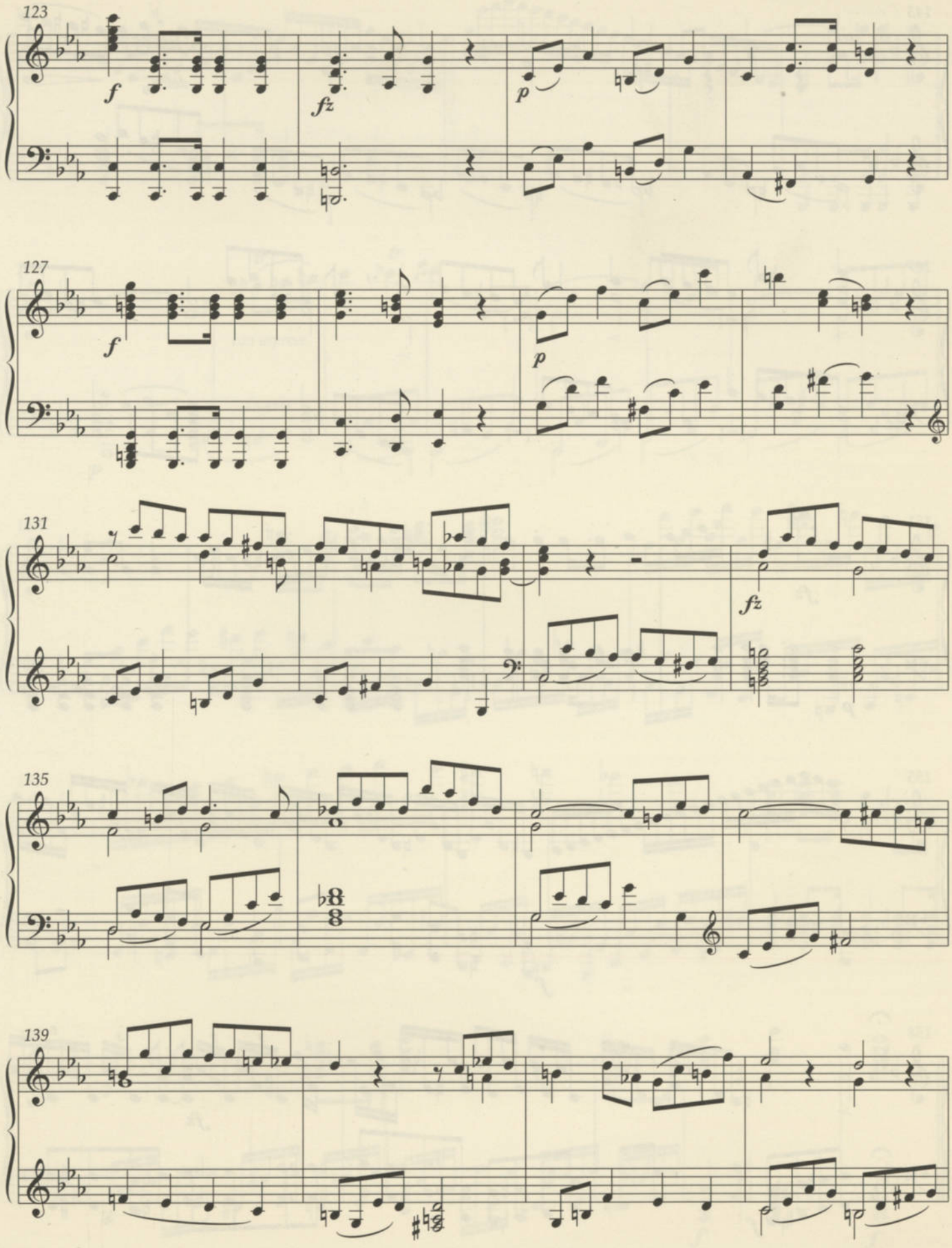
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fz
p
127
f
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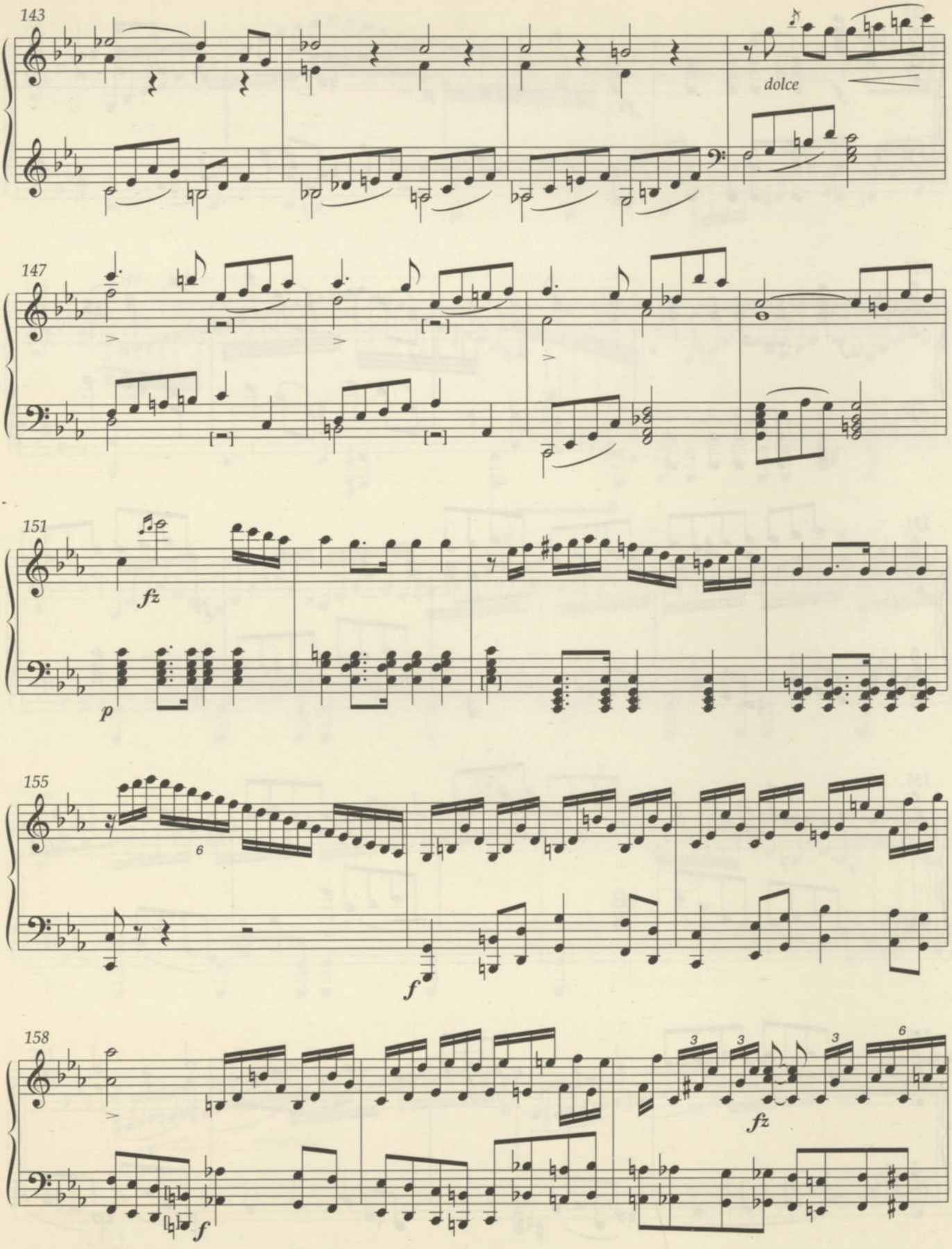
131
fz
135
139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6
f
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3
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3
6
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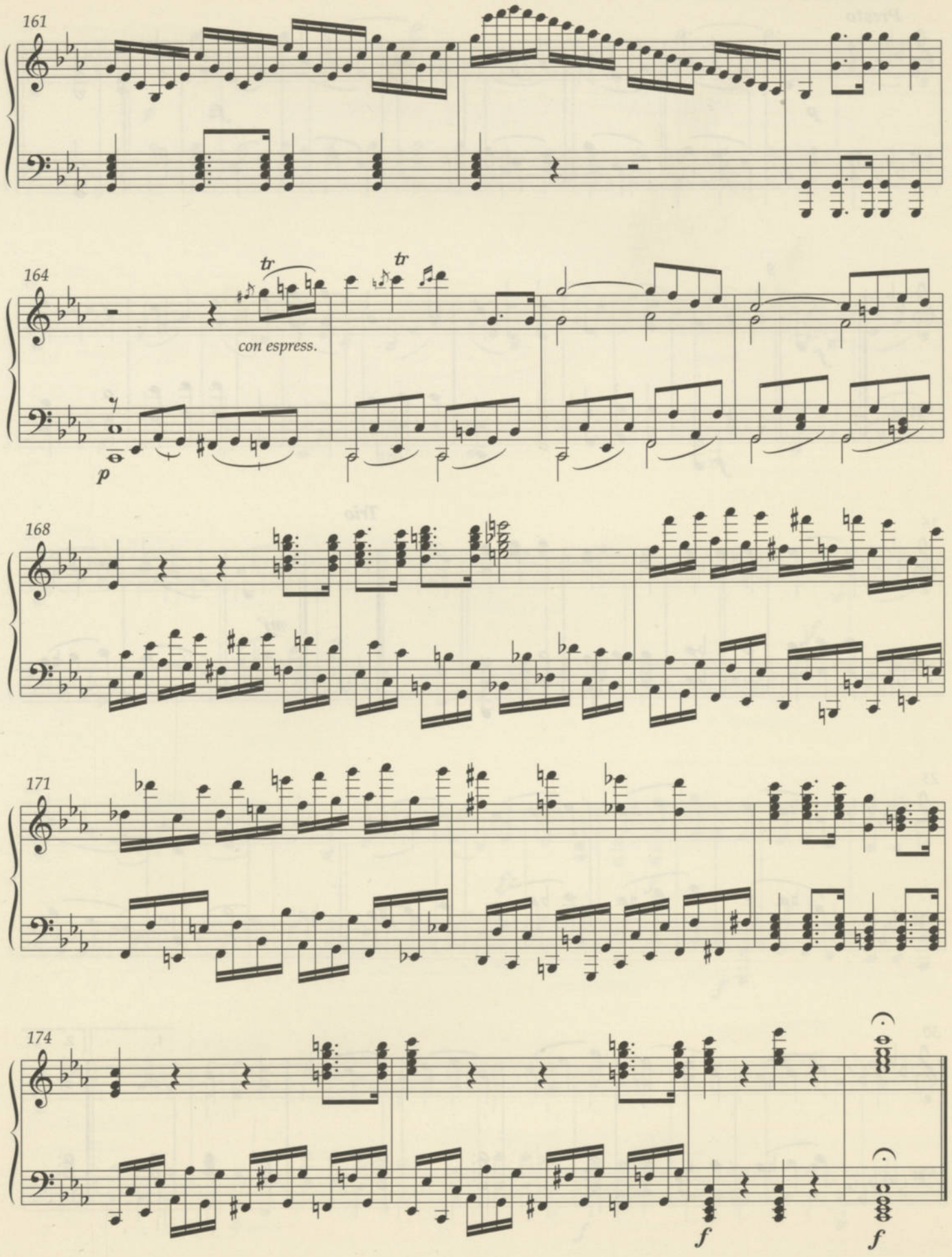
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164
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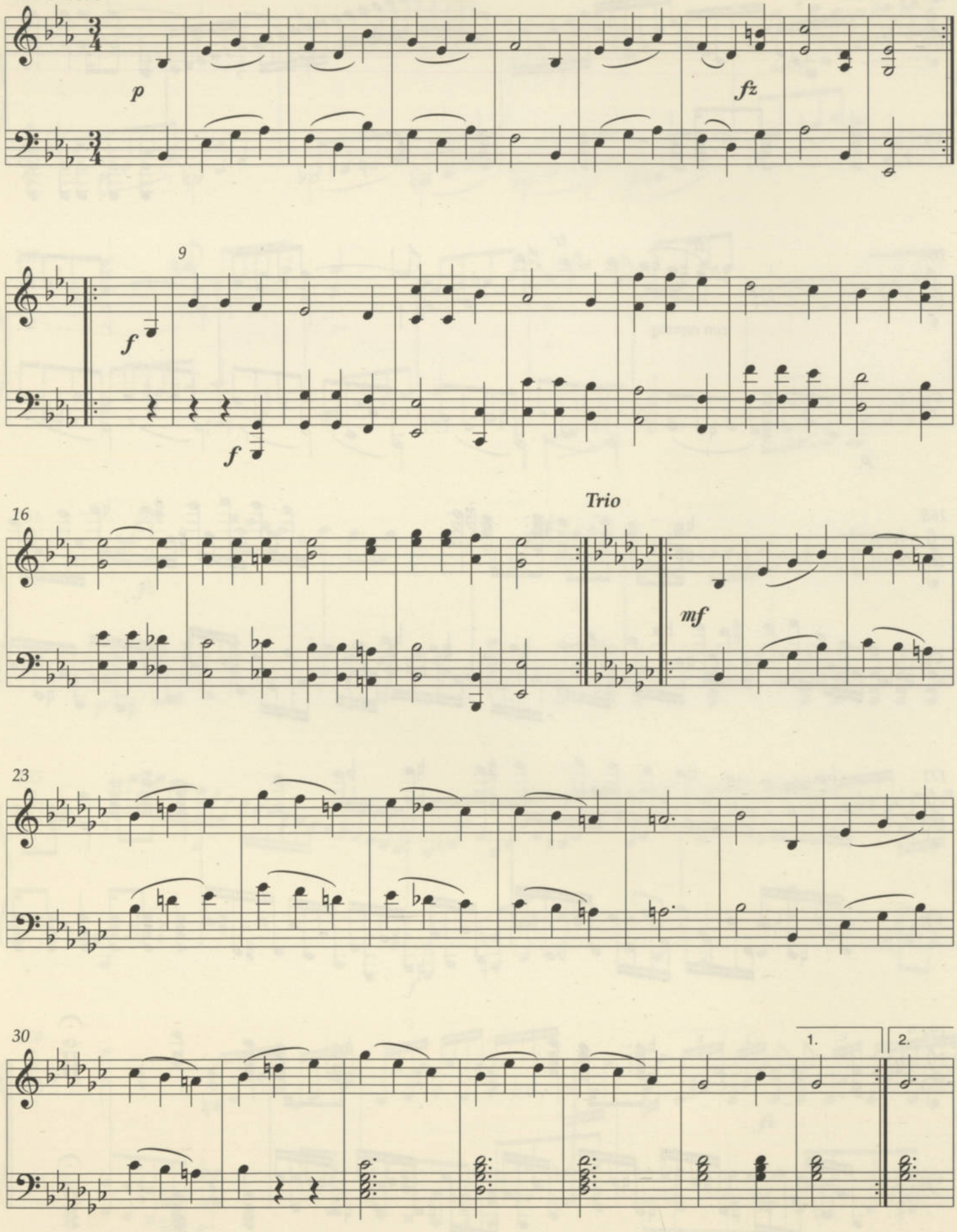
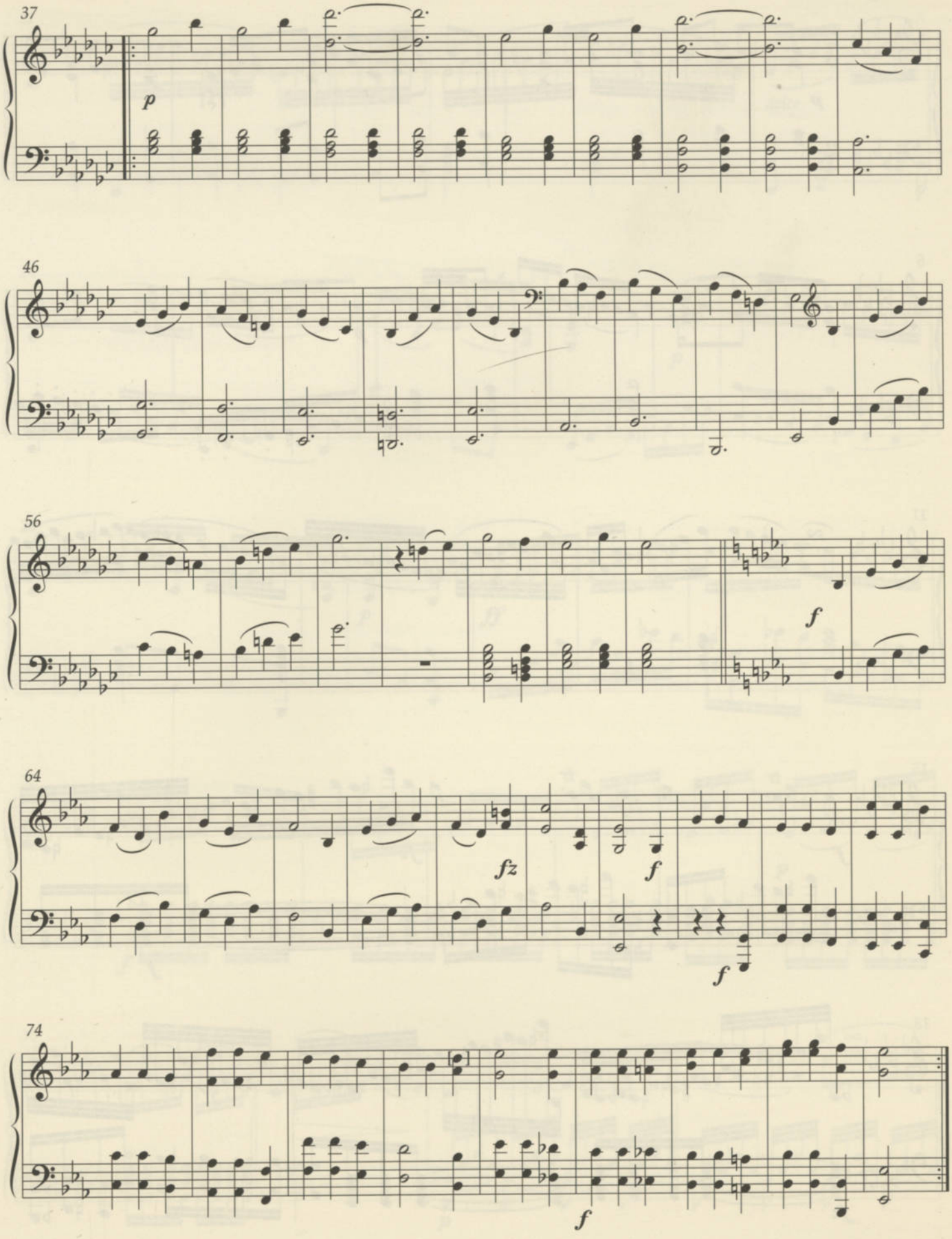
tr
con espress.
p
168
171
174
f
f

Minuetto

Presto

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p
46
56
f
64
fz
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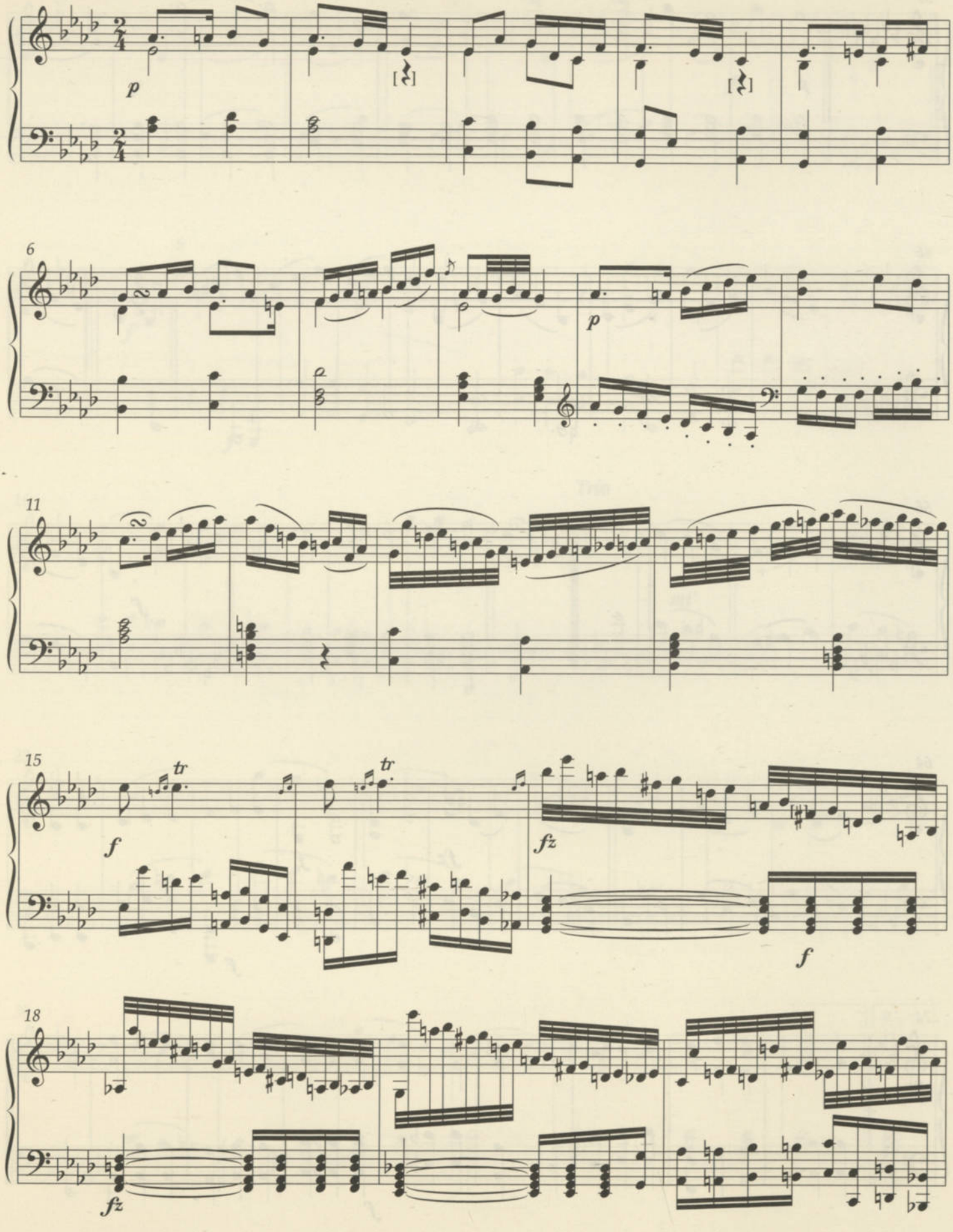
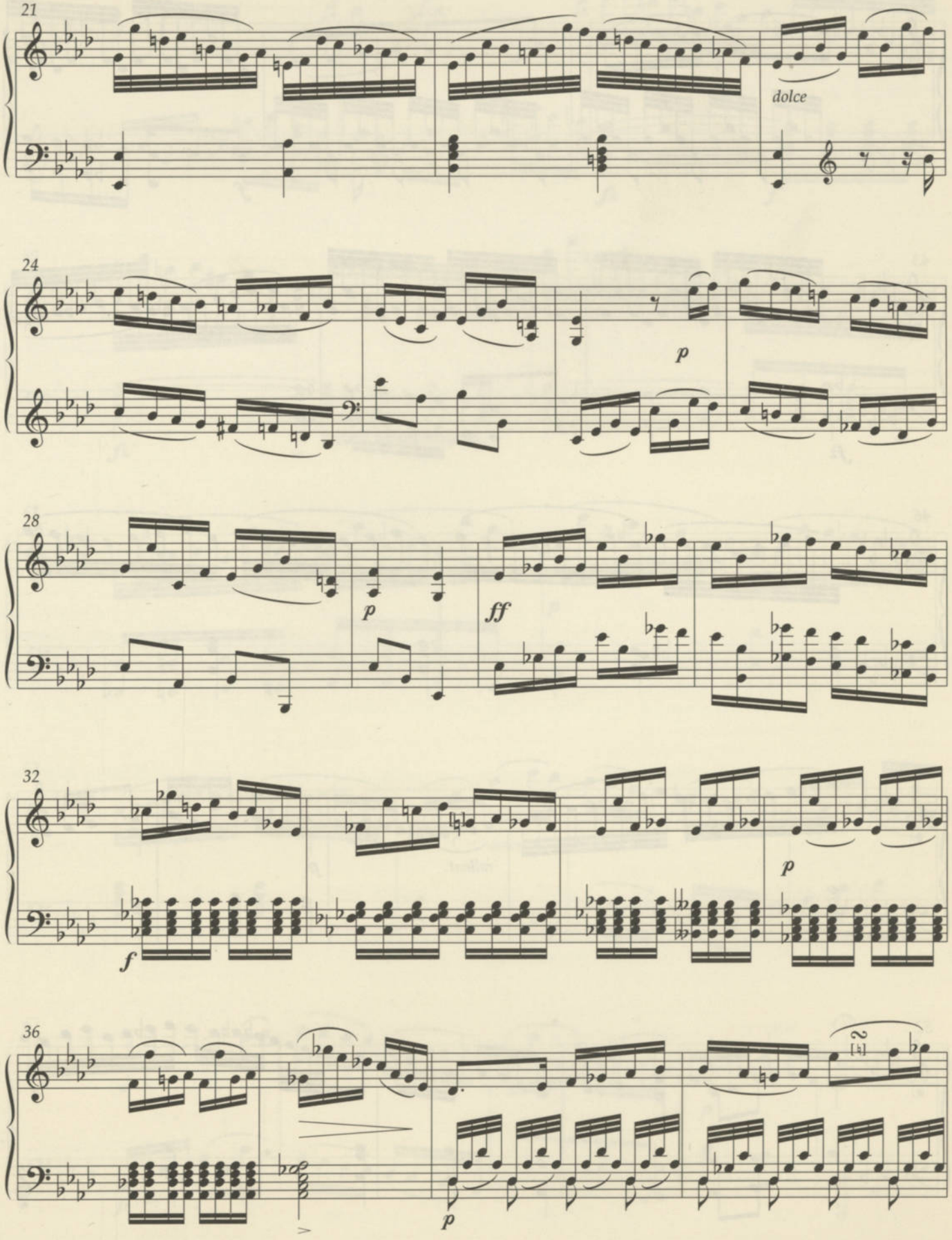
f
74
f

Larghetto

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36
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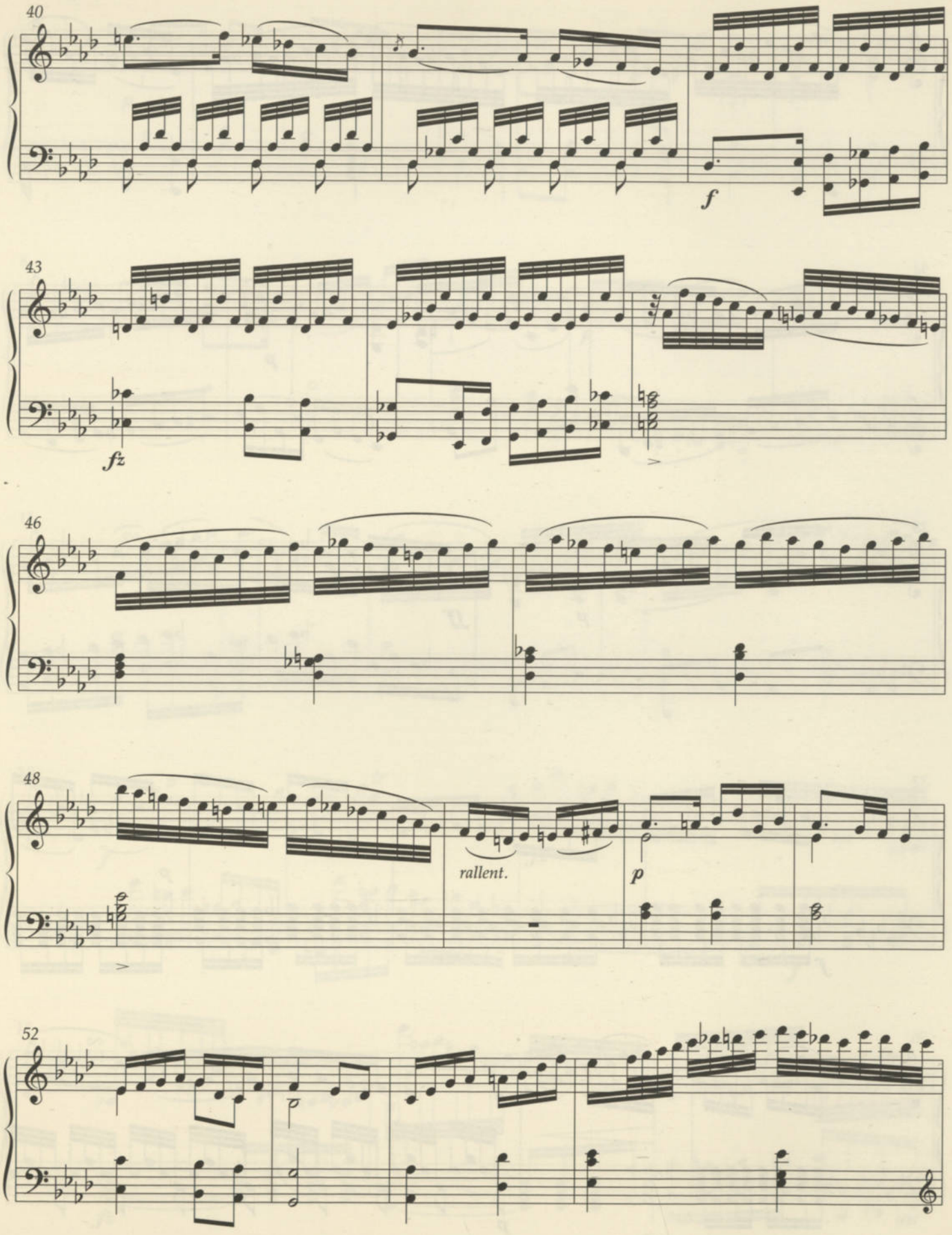
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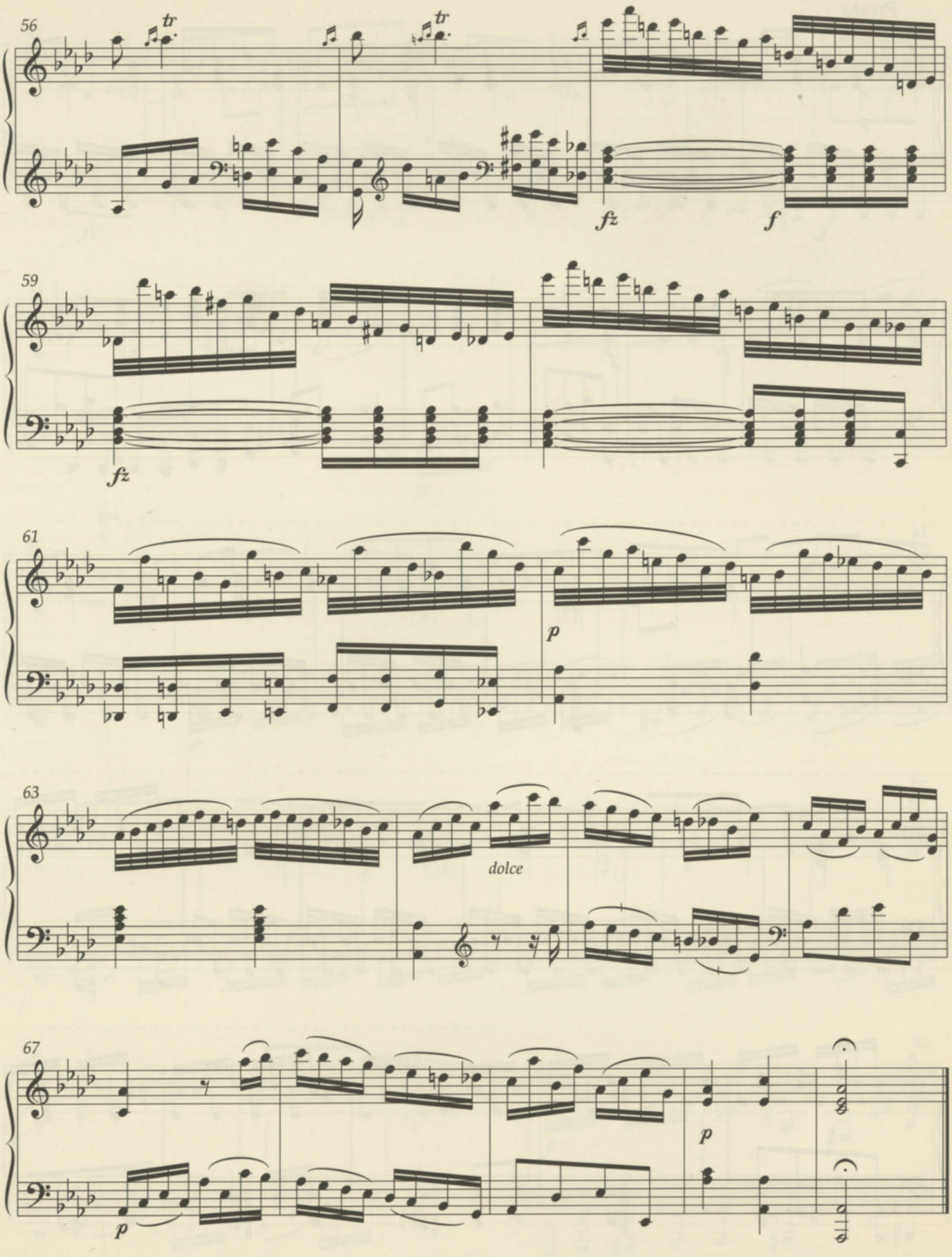
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tr
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p
63
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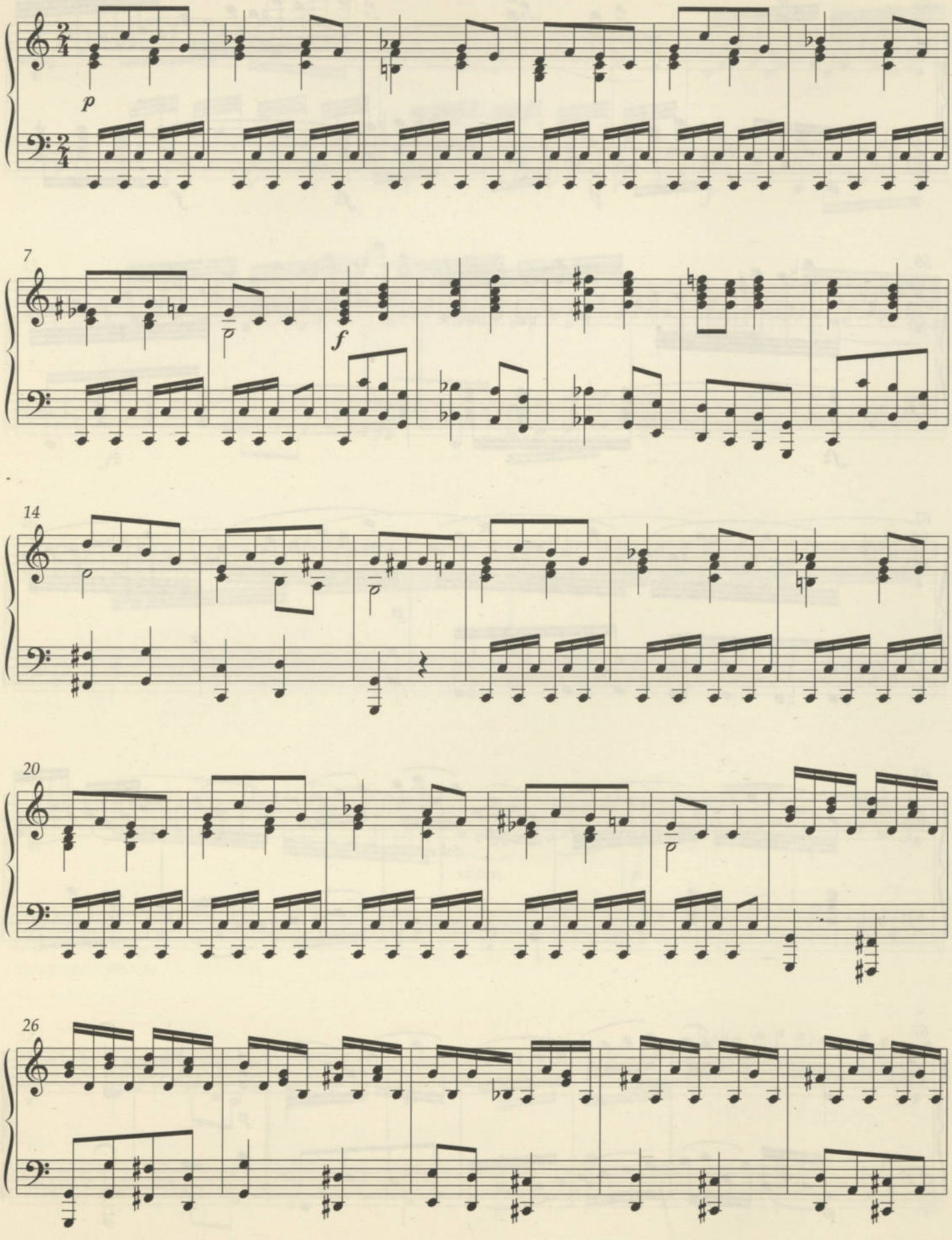
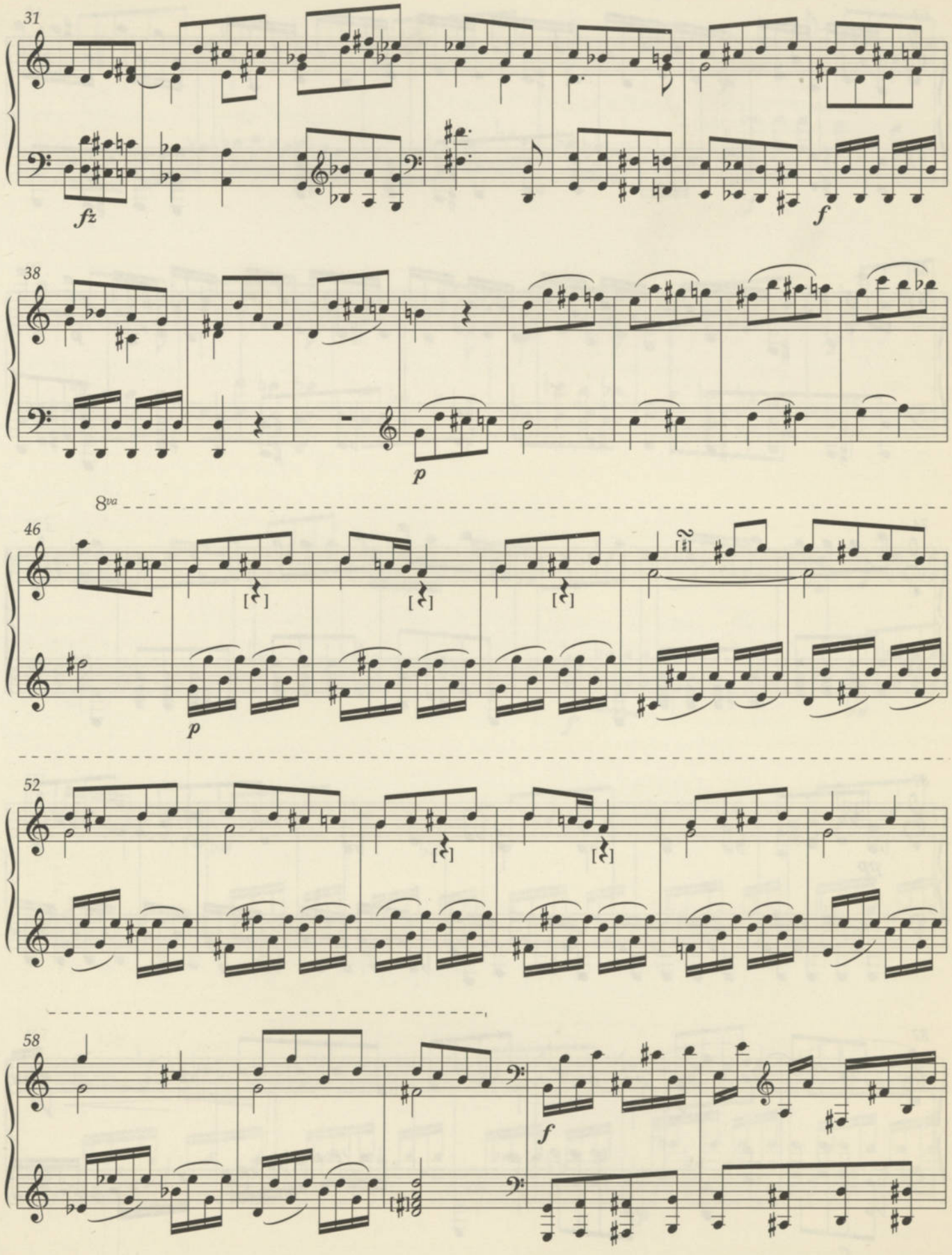
67
p
p

17 *Finale*

Presto

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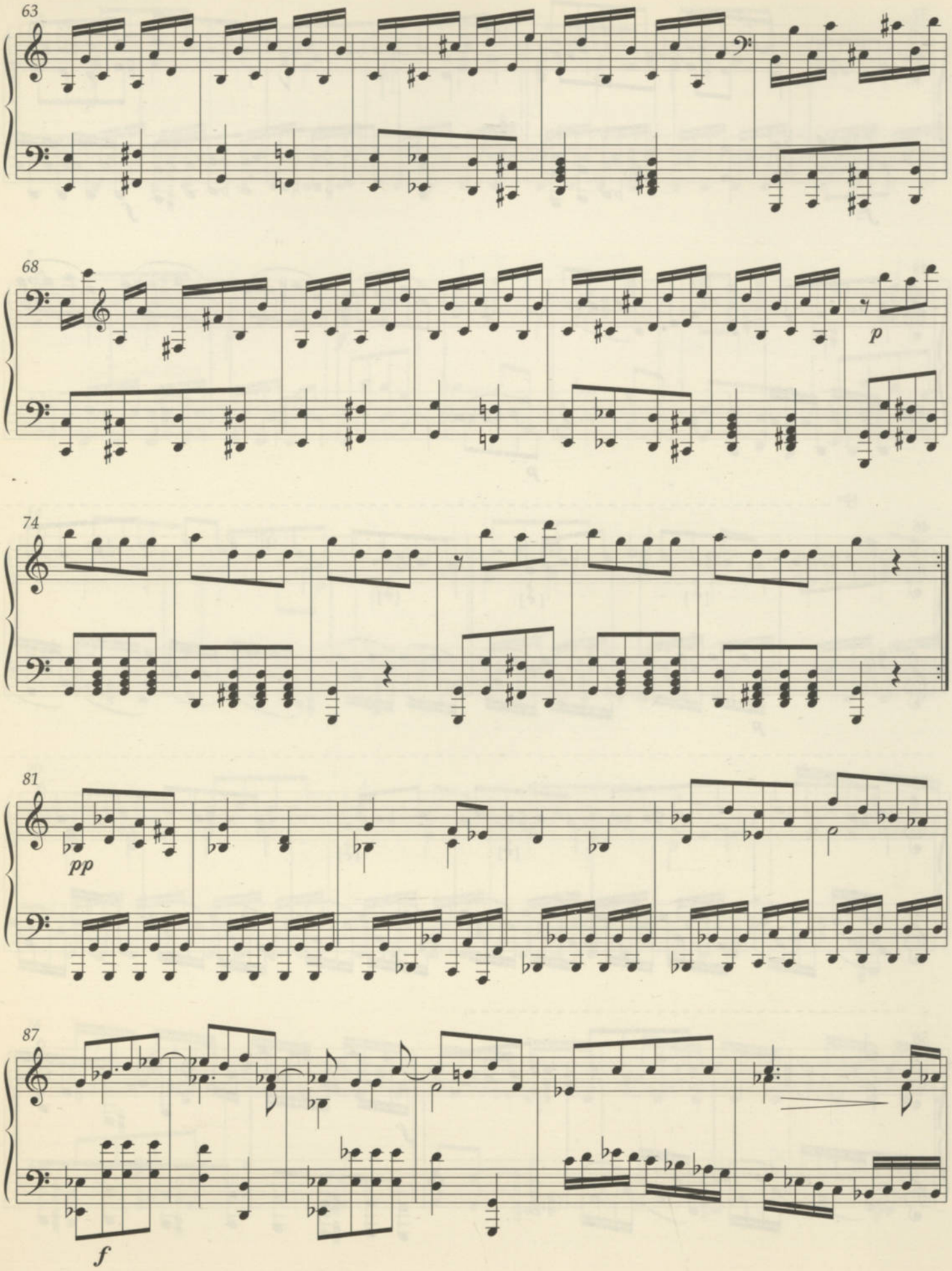
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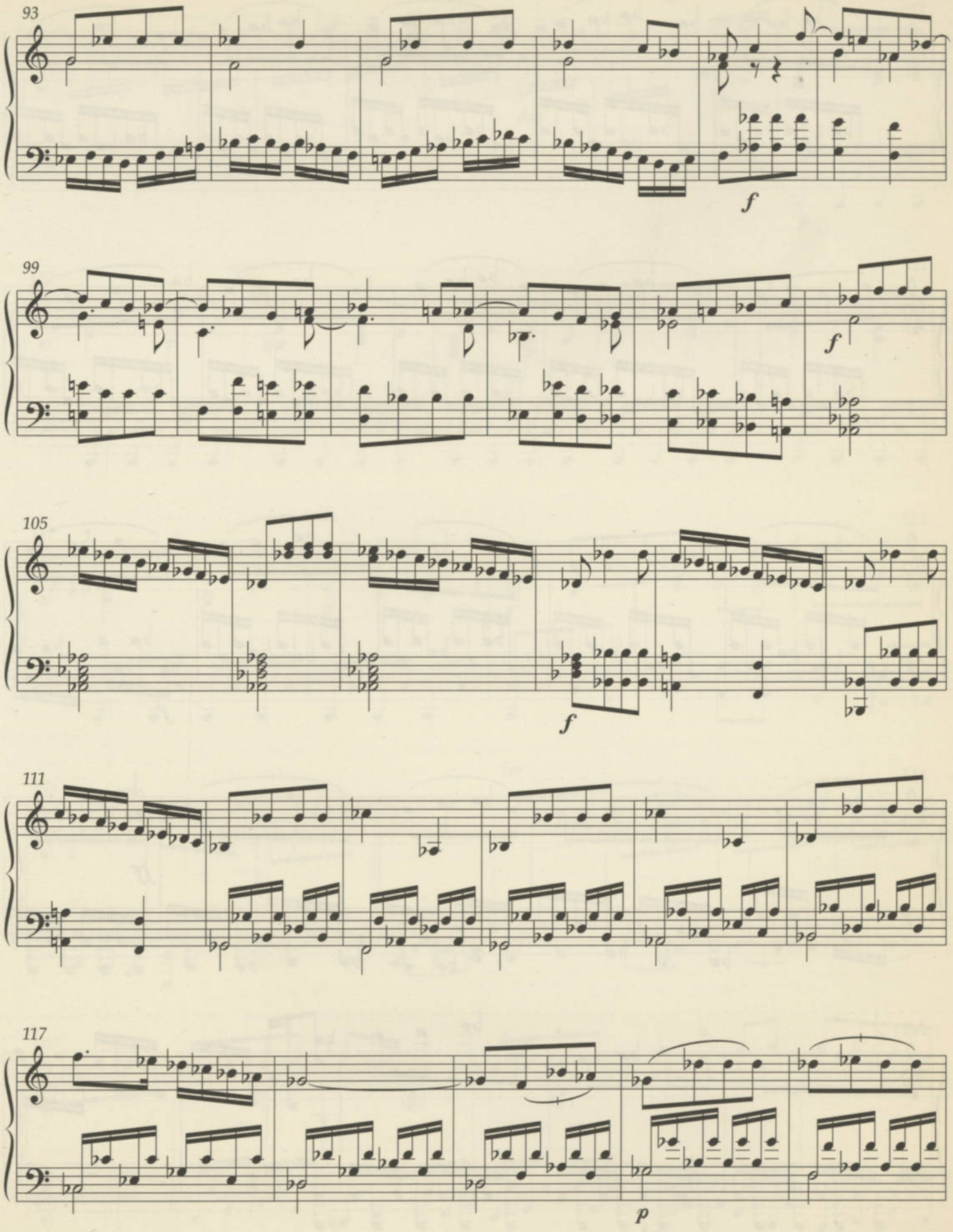
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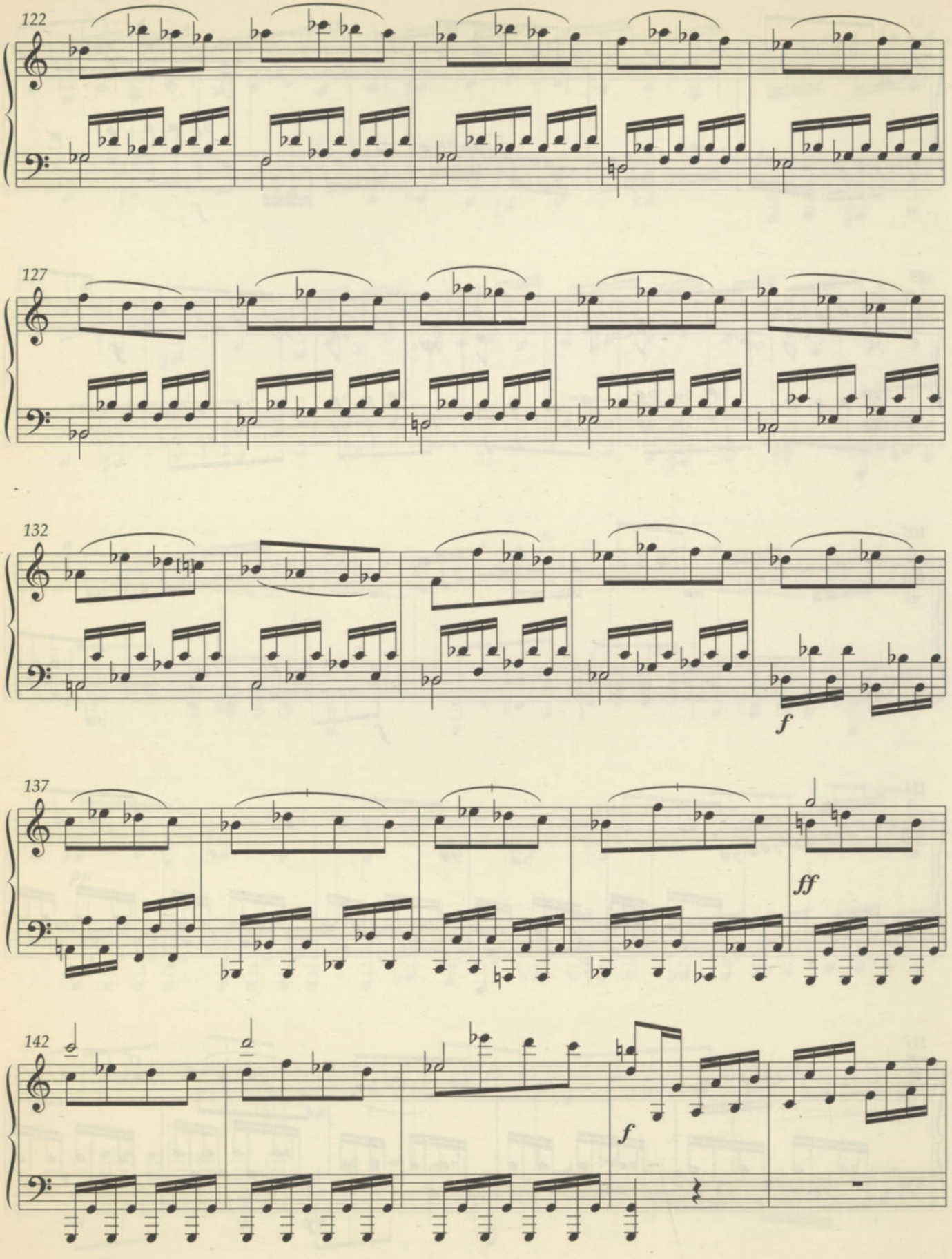
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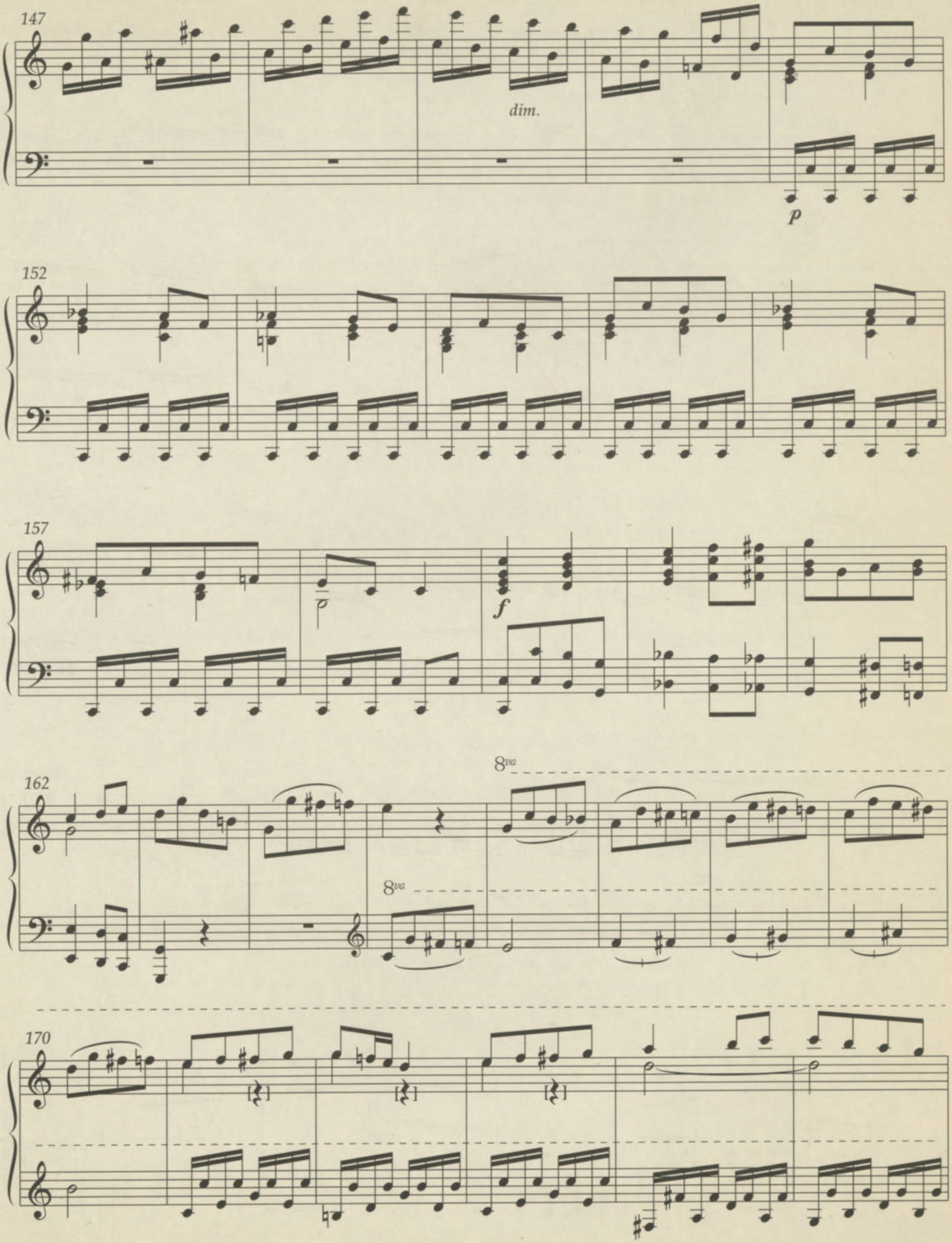
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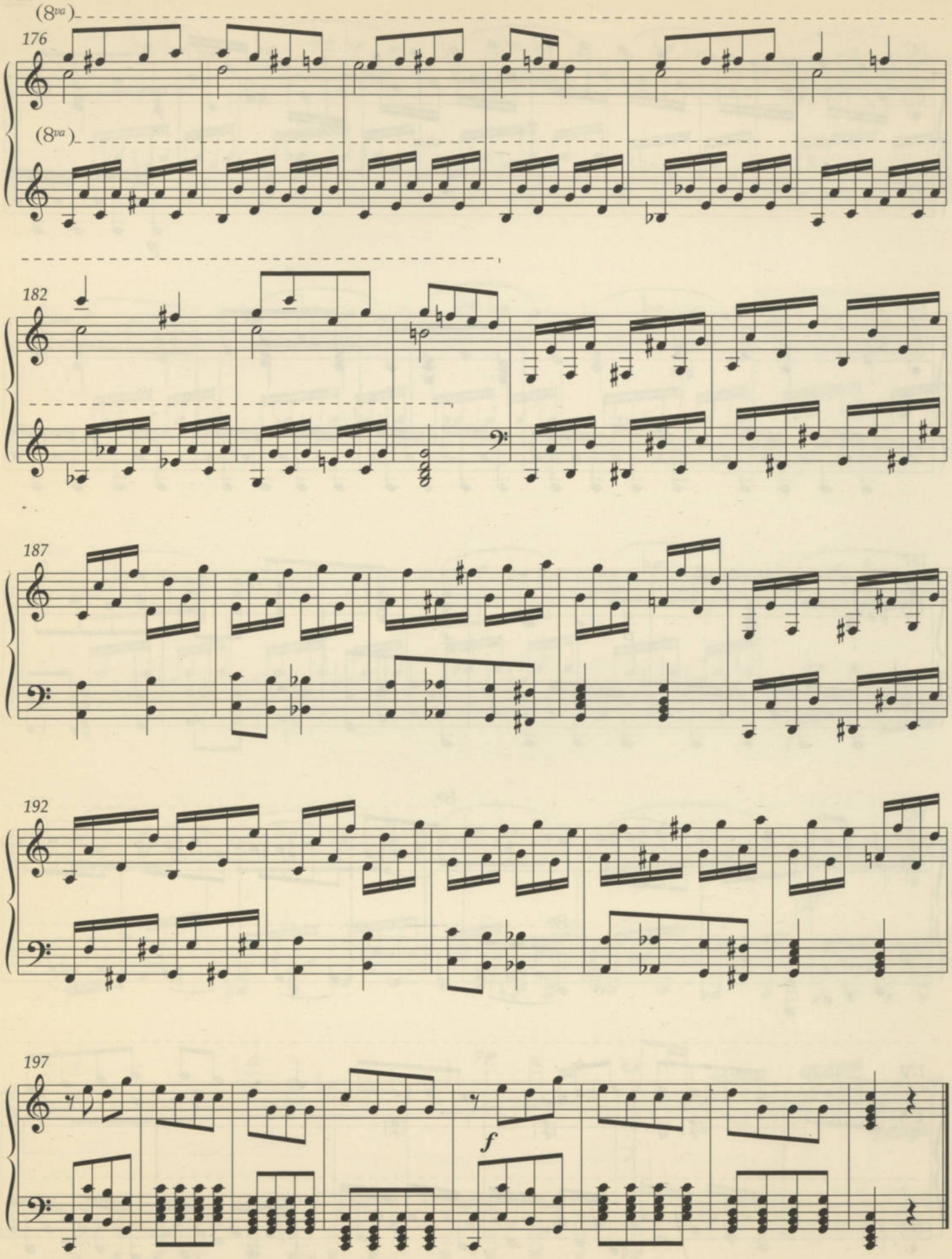

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