

BOMTEMPO

GRANDE SONATA

Opus 5

PIANO



Revisão crítica de / Edited by

Jorge Moyano

B. N.
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M. P.

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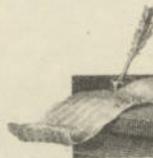
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João Domingos Bomtempo
(1775 - 1842)

Grande Sonata
Opus 5

Piano



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Jorge Moyano

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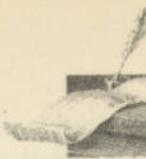
Logo Domínios Pontevedra

(1775-1815)



J. D. BOMTEMPO.

J. D. BonTempo sr.



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 XIX^e 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 I^r. 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 œuvres symphoniques de Mozart et Beethoven, entre autres.

Son profond engagement comme pédagogue et réformateur est récompensé en 1835 par la création du Conservatoire Royal de Lisbonne qu'il dirigera jusqu'à sa mort.

Vingt-huit de ses œuvres seront éditées 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 Werken 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, dessen 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.

M.R.
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Notas críticas

- Fonte - Edição Original (EO):

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[Assinatura carimbada Ignace Pleyel]*

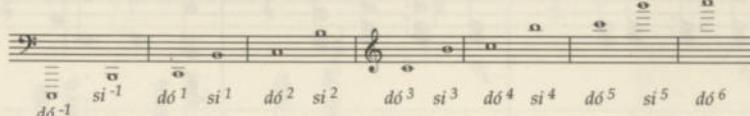
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- Sugestões do revisor são indicadas entre parêntesis rectos : []

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. 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

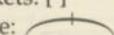
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[Stamped signature: Ignace Pleyel]*

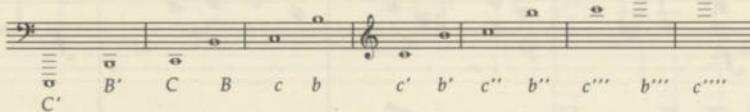
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Only known copy: Standford University Library (USA). Call mark : M23.B696 op.5 MUSCL

- Editorial suggestions appear enclosed in square brackets: []

Added slurs and ties are indicated by a central stroke: 

- Pitches:



- 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

The musical score consists of three staves of music for two voices (Soprano and Alto) and piano. The piano part is at the bottom, with the Soprano staff above it and the Alto staff above that. The music begins with a dynamic of *f*, followed by *p*, then *f* again, and finally *p*. The vocal parts enter with eighth-note patterns, and the piano provides harmonic support. The score includes dynamics such as *cresc.*, *f*, *dim.*, *con espress.*, *fz*, and *rallent.*. The vocal parts continue with various rhythmic patterns, including sixteenth-note figures and sustained notes. The piano part features chords and arpeggiated patterns. The score concludes with a final dynamic of *fz*.

25

30

33

35

39

Musical score page 3, measures 44-47. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 44 starts with a half note followed by a whole note. Measures 45 and 46 show eighth-note patterns. Measure 47 begins with a sixteenth-note pattern.

Musical score page 3, measures 48-51. The top staff continues with eighth-note patterns. The bottom staff shows eighth-note chords. Measure 51 concludes with a sixteenth-note pattern.

Musical score page 3, measures 52-55. The top staff features a dynamic marking "fz" (fortissimo) over a sixteenth-note pattern. The bottom staff shows eighth-note chords. Measure 55 ends with a sixteenth-note pattern.

Musical score page 3, measures 56-59. The top staff contains a sixteenth-note pattern with a dynamic "f" (forte). The bottom staff shows eighth-note chords. Measure 59 ends with a sixteenth-note pattern.

Musical score page 3, measures 60-63. The top staff shows eighth-note patterns. The bottom staff features eighth-note chords. Measures 62 and 63 include dynamic markings "fz" (fortissimo).

63

6

8va

f

65

p

con espress.

p

68

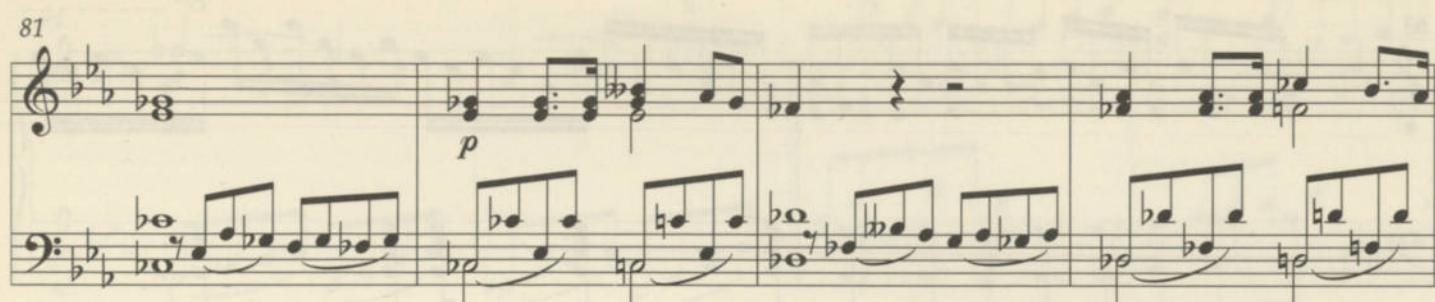
72

p

77

sempre piano

81



p

85



pp

89



crescendo

92



95



ff

98

p

102

f

106

f

109

8va

111

f

113 6

115 8va

117

119

121 6 crescendo

123

127

131

135

139

143

dolce

147

>

p

151

fz

p

155

6

f

158

fz

f

161

164

con espress.

p

168

171

174

11

*Minuetto**Presto*

Musical score for the Minuetto section. The key signature is three flats, and the time signature is common time (indicated by a '3'). The first measure starts with a piano dynamic (p) and ends with a forte dynamic (fz). The second measure continues with a forte dynamic (fz).

9

Musical score for the Minuetto section. The key signature is three flats. Measure 9 begins with a forte dynamic (f). Measure 10 begins with a forte dynamic (f).

16

Trio

Musical score for the Trio section. The key signature changes to five flats. Measure 16 consists of eighth-note chords. Measure 17 begins with a mezzo-forte dynamic (mf).

23

Musical score for the Minuetto section. The key signature is three flats. Measures 23 and 24 show eighth-note patterns with various slurs and grace notes.

30

Musical score for the Minuetto section. The key signature is three flats. Measures 30 and 31 show eighth-note patterns with various slurs and grace notes. The score concludes with a repeat sign and two endings.

37

p

46

56

f

64

fz *f* *f*

74

f

Larghetto

Musical score for piano, two staves, 2/4 time, key signature of three flats. Measure 1: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 2: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 3: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 4: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 5: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes.

Musical score for piano, two staves, 2/4 time, key signature of three flats. Measure 6: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 7: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 8: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 9: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 10: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes.

Musical score for piano, two staves, 2/4 time, key signature of three flats. Measure 11: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 12: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 13: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 14: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 15: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes.

Musical score for piano, two staves, 2/4 time, key signature of three flats. Measure 15: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 16: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 17: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 18: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 19: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes.

Musical score for piano, two staves, 2/4 time, key signature of three flats. Measure 18: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 19: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 20: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 21: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes. Measure 22: Treble staff, eighth note followed by sixteenth-note pairs; Bass staff, two eighth notes.

21

dolce

24

p

28

ff

32

f

p

36

>

p

40

43

46

48

52

56

59

61

63

67

17 *Finale*
Presto



31

38

8va

46

p

52

p

58

f

63

68

74

81

87

Musical score for piano, page 10, measures 93-94. The score consists of two staves. The top staff is in treble clef and shows a melodic line with various note values and accidentals. The bottom staff is in bass clef and features a continuous eighth-note pattern. Measure 93 ends with a dynamic marking of *f*. Measure 94 begins with a repeat sign.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The page number 10 is at the top left, and the measure number 99 is at the top left of the first staff. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 2: Treble staff has eighth-note pairs (G, F#), (E, D), (C, B), (A, G). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Measure 3: Treble staff has eighth-note pairs (E, D), (C, B), (A, G), (F#, E). Bass staff has eighth-note pairs (G, F#), (E, D), (C, B), (A, G). Measure 4: Treble staff has eighth-note pairs (C, B), (A, G), (F#, E), (D, C). Bass staff has eighth-note pairs (E, D), (C, B), (A, G), (F#, E). Measure 5: Treble staff has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass staff has eighth-note pairs (C, B), (A, G), (F#, E), (D, C). Measure 6: Treble staff has eighth-note pairs (F#, E), (D, C), (B, A), (G, F#). Bass staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 7: Treble staff has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Bass staff has eighth-note pairs (B, A), (G, F#), (E, D), (C, B).

Musical score for orchestra, page 105, showing measures 105-106. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 105 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 106 continues with sixteenth-note patterns and eighth-note chords. The dynamic marking *f* is placed below the bass staff.

A musical score page featuring two staves. The top staff uses a treble clef and consists of six measures. The first measure contains a sixteenth-note pattern starting with a flat. The second measure has a single eighth note with a flat. The third measure has a single eighth note with a flat. The fourth measure has a single eighth note with a flat. The fifth measure has a single eighth note with a flat. The sixth measure has a single eighth note with a flat. The bottom staff uses a bass clef and consists of six measures. The first measure has a single eighth note with a sharp. The second measure has a sixteenth-note pattern starting with a flat. The third measure has a sixteenth-note pattern starting with a flat. The fourth measure has a sixteenth-note pattern starting with a flat. The fifth measure has a sixteenth-note pattern starting with a flat. The sixth measure has a sixteenth-note pattern starting with a flat.

p

122

127

132

137

142



152

157

162

8va

8va

170

23

(8va)

176

182

187

192

197



