

Luiz de Freitas Branco

1^a Sonata

Para violino e piano

Revisão / Edited by:
Carlos Damas

DIREITOS RESERVADOS
ALL RIGHTS RESERVED

AvA MUSICAL EDITIONS

Título/Title

1ª Sonata

Para violino e piano

Autor/Author

Luiz de Freitas Branco

Editor/Publisher

AvA Musical Editions

Rua Nova do Loureiro, nº 14/16

1200-295 Lisboa

Tel./ Fax. 213 875 087 - Tm. 967 074 349

Email: admin@editions-ava.com

Revisão / Edited by

Carlos Damas

Cópia e Paginação / Copyist and Page layout

Andreia Carvalho

Supervisão técnica / Technical supervision

Nuno Fernandes

Concepção da capa / Designer

João Vasco

Realização gráfica / Cover Design

Nuno Fernandes

Impresso em Portugal/Printed in Portugal

AvA Musical Editions

2ª Edição em janeiro de 2022

Ref. AvA: ava110678

ISMN: 979-0-707732-63-2

Todos os direitos reservados. A reprodução total ou parcial desta publicação, por qualquer meio, não autorizada por escrito pelo editor, AvA Musical Editions, info@editions-ava.com, é ilícita e passível de procedimento judicial nos termos da lei.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of AvA Musical Editions, info@editions-ava.com

Sonata para violino e piano nº 1 (1908)

Luís de Freitas Branco nasceu em Lisboa no seio de uma família da alta aristocracia portuguesa. Descendente direto de Marquês de Pombal, Damião de Góis era seu antepassado longínquo. Através de seu pai, que foi funcionário da administração monárquica, contatou diretamente com o Rei D. Carlos e os príncipes D. Luís Filipe e D. Manuel.

Com treze anos, Luís de Freitas Branco tinha aulas de violino três vezes por semana com André Goñi, professor da Academia de Amadores de Música, e de piano com Timóteo da Silveira. Em 1906 o compositor belga Désiré Pâque estabelece-se em Lisboa, a sua influência viria a ser determinante para o jovem Luís de Freitas Branco.

A primeira sonata para violino e piano foi composta no ano de 1908, no Monte dos Perdigões, propriedade da família no Alentejo, na qual Luís de Freitas Branco passava longas temporadas, contava dezassete anos de idade. Segundo refere Nuno Bettencourt Mendes, a sonata nº 1 para violino:

“...é uma obra de charneira na criação de Freitas Branco, não apenas pela segurança e pelo arejamento da sua linguagem, mas pelo facto de inaugurar aos 17 anos o culto das grandes formas instrumentais da música pura, que viriam a ser uma imagem de marca do compositor.” (Delgado et al., 2007, p. 164).

Segundo refere Paulo Ferreira de Castro, esta é a primeira obra importante de Luís de Freitas Branco, que revela uma clara influência de Cèsar Franck (Castro & Nery, 1991). Para além da forte influência do seu mestre Désiré Pâque, Freitas Branco terá sido influenciado pela escola violinística Franco-Belga, em especial pelo violinista Eugène Ysaÿe, que aquando dos seus concertos em Lisboa no Teatro D. Amélia no mês de Março do ano 1904, encantou na interpretação das sonatas de Cèsar Franck e Camille Saint-Saëns. No ano de 1906 o virtuoso violinista regressou a Portugal para concertos no Teatro S. Carlos, nos quais interpretou entre outras, obras de Gabriel Fauré e Henry Vieuxtemps. Importa referir que Eugène Ysaÿe foi agraciado pelo Rei D. Carlos com a Comenda da Ordem de Avis e Santiago de Espada¹. Esta ocasião de contatar *in loco* com a sonata de Franck, poderá ter sido uma fonte de inspiração para a composição da primeira sonata do jovem Luis de Freitas Branco. No que refere à influência da obra de Franck, Bettencourt Mendes refere que:

“...a *Sonata* insere-se na linhagem de Cèsar Franck, ao mesmo tempo que revela uma sensualidade harmónica e uma tendência para as linhas ondulantes que podemos associar ao estilo Arte Nova. Com uma linguagem bastante pessoal para um compositor de 17 anos, tem a ousadia de acabar numa tonalidade diferente daquela em que começa (início em ré maior, final em lá maior).” (Delgado et al., 2007, p. 164).

Com esta obra, no ano de 1909, vence o primeiro prémio de um concurso organizado pela Sociedade de Música de Câmara. A revista *Arte Musical* de 30 de Junho de 1909, menciona que “...nota-se sem esforço nesta brilhante partitura o arrojo da conceção, a segurança da forma, a liberdade sem desordem e, mais que tudo, a dedução consciente dos motivos primordiais da obra...”(p. 178). A sonata nº 1 teve a sua estreia na ocasião do concurso acima referido, pelo violinista Francisco Benetó² e pelo pianista José Bonet. No ano de 1910 foi tocada pela primeira vez em Berlim, pela virtuosa violinista Marianne Scharwenka e pelo seu marido Philipp Scharwenka.

Desconhece-se a localização do manuscrito da obra, a sonata nº 1 teve a sua primeira edição no ano de 1911, em Leipzig, edição P. Pabst. A segunda edição da obra, data do ano 1927 numa edição da casa Sassetti (Lisboa).

Carlos Damas

¹ Ministério do Reino, liv. 923 PT/TT/MR/SG-2aREP/007/003 – Arquivo Nacional da Torre do Tombo.

² Francisco Benetó (1877-1945), violinista de origem espanhola, discípulo de Pablo Sarasate e Martin Pierre Marsick.

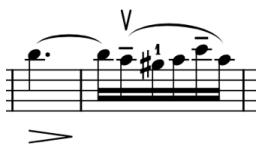
Bibliografia

- Branco, J. M. F. (2005). *Luís de Freitas Branco: O músico filósofo*. Lisboa: Juventude Musical Portuguesa.
- Castro, P. F. & Nery, R. V. (1991). *História da Música Portuguesa*. Lisboa: INCM.
- Delgado, A., Telles, A., & Mendes, N. B. (2007). *Luís de Freitas Branco*. Lisboa: Caminho.
- Ferreira, M. P. (2007). *Dez compositores portugueses: Percursos da escrita musical no século XX*. Lisboa: Dom Quixote.
- Lambertini, M. (1909). *A Arte Musical*, anno XI, nº 253. Lisboa.

Sugestões interpretativas

1º Andamento (*Andantino non troppo moderato*)

As notas com indicação *détaché*, devem ser ligeiramente mais longas e apoiadas, em relação às restantes notas dentro da mesma ligadura:



O retardando do compasso 161, deve ser tocado como uma suspensão na nota dó do violino:



2º Andamento (*Allegretto giocoso*)

Compassos 24 e 30, 102 a 106, e 145 a 147; a última nota da ligadura é pontuada e deve ser curta:



Entre os compassos 46 a 50, e 130 a 134, apesar das acentuações escritas, as notas devem ser executadas fora da corda, em *spicatto*, na *nuance forte*, e não em *staccato*:



No compasso 55, e 165 (último compasso do andamento), opcionalmente, os *pizzicati* podem ser tocados com o arco:



Entre os compassos 55 e 63, as semi-colcheias devem ser curtas, à corda (em *staccato*):



Entre os compassos 97 a 99, o violino deve tocar de forma livre, *quasi improvisando*:

3º Andamento (Adagio molto)

Compasso 9 e 43, não se deve ouvir a mudança de arcada:

Compasso 14 e 16, a última semínima deve ser longa:

4: Andamento (Allegro con fuoco)

Do compasso 2 ao terceiro tempo do compasso 3, deve executar-se em *staccato*. O mesmo se aplica do compasso 189 até ao terceiro tempo de 190, e compasso 226:

Do último tempo do compasso 3 ao compasso 5, deve executar-se em *spicatto*. O mesmo se aplica do último tempo do compasso 190 ao compasso 192:

Os compassos 76 e 77 devem ser tocados em *martelé*:

Do compasso 149 ao compasso 151, deve tocar-se de forma livre, *quasi improvisando*:

A nota ré do compasso 160, deve ser dobrada com a corda ré solta:

Sonata for violin and piano nº 1 (1908)

Luís de Freitas Branco was born in Lisbon into a family of the Portuguese high aristocracy. Direct descendant of the Marquis de Pombal, Damião de Góis was also his distant ancestor. Through his father, who was an official in the monarchical administration, he contacted with King Carlos and princes D. Luís Filipe and D. Manuel directly.

At the age of thirteen, Luís de Freitas Branco took violin lessons three times a week with André Goñi, a professor at the Academia de Amadores de Música, and piano lessons with Timóteo da Silveira. In 1906, the Belgian composer, Désiré Pâque, established himself in Lisbon, and his influence would come to be decisive for young Luís de Freitas Branco.

The first sonata for violin and piano was composed in 1908, at the age of seventeen, at Monte dos Perdigões, a family property in Alentejo, where Luís de Freitas Branco used to spend long periods of time. According to Nuno Bettencourt Mendes, the sonata nº 1 for violin:

“...is a pivotal work in Freitas Branco's creation, not only for the security and aeration of his language, but for the fact that, at the age of 17, he inaugurated the cult of the great instrumental forms of pure music, which would become an image of the composer's brand.” (Delgado et al., 2007, p. 164).

According to Paulo Ferreira de Castro, this is the first important work by Luís de Freitas Branco, which reveals a clear influence by Cèsar Franck (Castro & Nery, 1991). In addition to the strong influence of his master Désiré Pâque, Freitas Branco was influenced by the Franco-Belgian violin school, in particular by the violinist Eugène Ysaÿe, who, during his concerts in Lisbon at the Teatro D. Amélia in March of 1904, delighted the public with his interpretation of the sonatas of Cèsar Franck and Camille Saint-Saëns. In 1906, the virtuoso violinist returned to Portugal for concerts at Teatro S. Carlos, where he performed, among others, pieces by Gabriel Fauré and Henry Vieuxtemps. It should be noted that Eugène Ysaÿe was awarded the Order of Avis and Santiago de Espada by King D. Carlos³. This opportunity to contact *in loco* with Franck's sonata could have been a source of inspiration for the composition of the first sonata by young Luis de Freitas Branco. Regarding the influence of Franck's work, Bettencourt Mendes states that:

“...the Sonata is part of Cèsar Franck's lineage, while at the same time revealing a harmonious sensuality and a tendency towards undulating lines that we can associate with the *Art Nouveau* style. With a very personal language for a 17-year-old composer, he has the audacity to end in a different key from the one in which he starts (beginning in D major, ending in A major).” (Delgado et al., 2007, p. 164).

With this work, in 1909, he won the first prize in a competition organized by the Chamber Music Society. The magazine “*Arte Musical*” from June 30th, 1909, mentions that “...one notices effortlessly in this brilliant score the boldness of the conception, the security of form, freedom without disorder and, above all, the conscious deduction of the primordial motives of the work...” (p. 178). The sonata nº 1 was premiered on the aforementioned competition, by violinist Francisco Benetó Benetó⁴ and pianist José Bonet. In 1910, it was played for the first time in Berlin by the virtuous violinist, Marianne Scharwenka, and her husband, Philipp Scharwenka.

The location of the manuscript of the work is unknown, the sonata nº 1 had its first edition in 1911, in Leipzig, by P. Pabst editions. The second edition of the work dates back to 1927 by house Sassetti (Lisbon).

Carlos Damas

³ Ministério do Reino, liv. 923 PT/TT/MR/SG-2aREP/007/003 – Arquivo Nacional da Torre do Tombo.

⁴ Francisco Benetó (1877-1945), violinist of spanish origin, student of Pablo Sarasate and Martin Pierre Marsick.

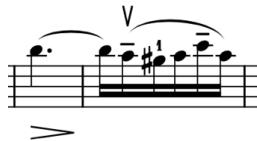
Bibliography

- Branco, J. M. F. (2005). *Luís de Freitas Branco: O músico filósofo*. Lisboa: Juventude Musical Portuguesa.
- Castro, P. F. & Nery, R. V. (1991). *História da Música Portuguesa*. Lisboa: INCM.
- Delgado, A., Telles, A., & Mendes, N. B. (2007). *Luís de Freitas Branco*. Lisboa: Caminho.
- Ferreira, M. P. (2007). *Dez compositores portugueses: Percursos da escrita musical no século XX*. Lisboa: Dom Quixote.
- Lambertini, M. (1909). *A Arte Musical*, anno XI, nº 253. Lisboa.

Performance suggestions

1st Movement (*Andantino non troppo moderato*)

The notes with *détaché* indication, must be emphasized in relation to the others within the same slur:



The *ritardando* of bar 161, should be played as a *fermata* on the violin's C note:



2nd Movement (*Allegretto giocoso*)

Bars 24 and 30, 102 to 106, and 145 to 147; the last note of the slur is dotted, and must be played short:



Between bars 46 to 50, and 130 to 134, despite the written accents, the notes must be played off the string, in spicatto, not in *staccato*:



At bar 55, and 165 (last bar of the movement), the marked *pizzicati* can optionally be played with the bow:



Between bars 55 and 63, the sixteenth notes should be short, played on the string (in *staccato*):



Between bars 97 to 99, the violin should play freely, almost improvising:

Musical notation for bars 97-99. It consists of six measures of sixteenth-note patterns. Measure 1 starts with a grace note followed by a sixteenth note. Measures 2-5 show various sixteenth-note figures with slurs and grace notes. Measure 6 shows a sixteenth-note figure followed by a eighth-note. The dynamic is marked **p**.

3rd Movement (Adagio molto)

Bar 9 and 43, the bow change should not be heard:

Musical notation for bar 9. It shows a bow change from measure 8 to measure 9. The first two measures are slurred, and the second measure begins with a new bow stroke.

Bar 14 and 16, the last quarter note should be long:

Musical notation for bar 14. It shows a single quarter note with a long vertical stem, indicating it should be held longer than a standard quarter note.

4th Movement (Allegro con fuoco)

From bar 2 to the third beat of bar 3, it must be played in staccato. The same applies from bar 189 to the third beat of 190, and bar 226:

Musical notation for bars 2-3. It shows a series of eighth notes with staccato dots above them. The first two measures are slurred, and the third measure begins with a new bow stroke.

From the last beat of bar 3 to bar 5 it must be played in *spicatto*. The same applies from the last beat of bar 190 to bar 192:

Musical notation for bars 3-5. It shows a series of eighth notes with spicatto markings (short vertical dashes) above them. The first two measures are slurred, and the third measure begins with a new bow stroke.

Bars 76 and 77 must be played in *martelé*:

Musical notation for bars 76-77. It shows a series of eighth notes with martelé markings (short vertical dashes) above them. The dynamic is marked **p**, and there is a crescendo marking (*cresc.*) below the staff.

From bar 149 to bar 151, it should be played freely, almost improvising:

Musical notation for bars 149-151. It shows a series of eighth notes with slurs and grace notes, indicating a free and improvisational style.

The D note of bar 160, must be played simultaneously with the open D string:

Musical notation for bar 160. It shows a single eighth note with a grace note above it, indicating they should be played simultaneously. The dynamic is marked **f**.

1^a Sonata

Revisão / Edited by:
Carlos Damas

Para violino e piano

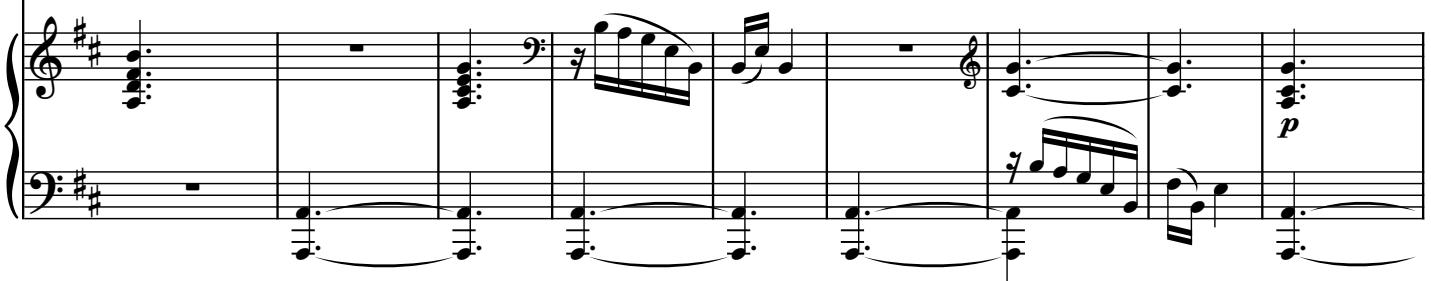
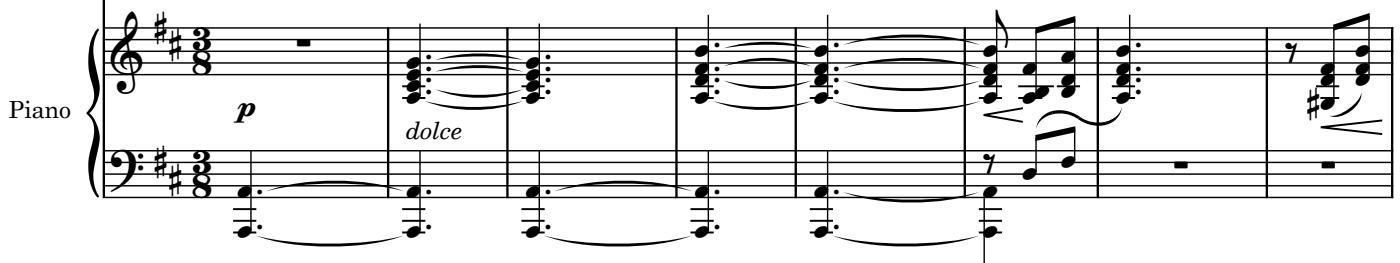
Luiz de Freitas Branco
(1890-1955)

I

Andantino non troppo moderato $\text{♩} = 96$



Andantino non troppo moderato $\text{♩} = 96$



Todos os direitos reservados. A reprodução total ou parcial desta publicação, por qualquer meio, não autorizada por escrito pelo editor, AvA Musical Editions, info@editions-ava.com, é ilícita e passível de procedimento judicial nos termos da lei.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of AvA Musical Editions, info@editions-ava.com

Luiz de Freitas Branco - 1^a Sonata

27

III
IV
dim.

dim.

p

36

III
V
V
2
4
2
1
V

46

III
V
2
3
4
1
cresc.
f
dim.

cresc.
f
dim.

53

ritard. a tempo
p dolce espressivo cresc.
ritard. a tempo
cresc.

Luiz de Freitas Branco - 1^a Sonata

11

61

ritard. *a tempo*

ritard. *a tempo*

f

dim.

p

68

rall.

cresc.

dim.

p

rall.

76

Più lento

III

p

pp

cresc.

Più lento

p

pp

cresc.

f

Luiz de Freitas Branco - 1^a Sonata

82

Tempo I

dolce

Tempo I

dolce

87

cresc.

dim.

cresc.

dim.

94

f

II 3

V 3

3

3

98

dim.

dim.

I

II 1

This musical score page contains four staves of piano music. Staff 1 (treble clef) starts with a rest followed by eighth-note patterns. Staff 2 (treble clef) features eighth-note chords. Staff 3 (bass clef) has sixteenth-note patterns. Staff 4 (bass clef) shows eighth-note chords. Measure 82 begins with a dynamic of 'dolce'. Measure 83 starts with 'Tempo I' and 'dolce'. Measure 84 continues 'Tempo I' with 'dolce'. Measures 85-86 show eighth-note chords. Measures 87-88 begin with 'cresc.' and end with 'dim.'. Measures 89-90 show eighth-note chords. Measures 91-92 begin with 'f' and end with 'dim.'. Measures 93-94 show eighth-note chords. Measures 95-96 begin with 'dim.' and end with 'dim.'. Measures 97-98 show eighth-note chords.

102

106

109

115

Luiz de Freitas Branco - 1^a Sonata

Musical score for orchestra and piano, page 121-144. The score consists of four systems of music. System 1 (measures 121-125) starts with a piano dynamic, followed by woodwind entries with 'ritard.' markings. System 2 (measures 126-130) shows woodwind and brass parts with dynamics 'mf' and 'dim.'. System 3 (measures 131-135) features woodwind entries with dynamics 'p' and 'ff'. System 4 (measures 136-140) shows woodwind entries with dynamics 'f cresc.' and 'f'. System 5 (measures 141-145) concludes with a piano dynamic 'ff'.

Musical score for piano, featuring four systems of music. The score includes dynamic markings such as *ff*, *3*, *ritard.*, *dim.*, *Tempo I*, *Più lento*, *p*, *pp*, *mf*, *cresc.*, *p sub.*, and performance instructions like *V*, *II*, *III*, and *4*. The score consists of two staves: treble and bass. Measure numbers 151, 156, 162, and 172 are indicated at the beginning of each system respectively.

II

25

animato e cresc.

animato e cresc.

31

a tempo

pizz.

f

a tempo

mf

37

ff animando

f

ff animando

43

a tempo

ff

a tempo

ff

ff

Luiz de Freitas Branco - 1^a Sonata

49

pizz.

f

ff

8va

ff

55

pizz.

arco

Più animato $\text{♩} = 112$

Più animato $\text{♩} = 112$

62

70

ff

ff

Musical score page 19, measures 77-83. The score consists of three staves: treble, bass, and piano. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. The piano staff has sixteenth-note chords. Measure 83 ends with a fermata over the piano staff.

Musical score page 19, measures 84-90. The treble staff continues its sixteenth-note pattern. The bass staff continues its eighth-note pattern. The piano staff continues its sixteenth-note chords. Measure 90 ends with a fermata over the piano staff.

Musical score page 19, measures 91-97. The treble staff shows a melodic line with grace notes and dynamic *f*. The bass staff provides harmonic support. The piano staff provides harmonic support. Measure 97 ends with a fermata over the piano staff.

Più lento che nel primo

(8)

Musical score page 19, measures 97-103. The treble staff shows a melodic line with grace notes and dynamic *p*. The bass staff provides harmonic support. The piano staff provides harmonic support. Measure 103 ends with a fermata over the piano staff.

Luiz de Freitas Branco - 1^a Sonata

104

Tempo I
p

110

mf

mf

116

p

p

pizz.

ff animando

arco

128

a tempo

ff

a tempo

ff

134

pizz.

f

ff

8va

ff

ff

140

146

affrettando

ff

affrettando

ff

Più animato

ff

Più animato

Luiz de Freitas Branco - 1^a Sonata

Musical score for orchestra and piano, page 153-159. The score consists of two systems of music. The top system starts at measure 153, marked *ff*, with a treble clef, a key signature of one sharp, and common time. It features a fast, rhythmic pattern of eighth and sixteenth notes in the upper voices, while the bassoon provides harmonic support with sustained notes. Measure 154 begins with a dynamic of *pizz.*. The tempo changes to *Ancora più animato* (marked *ff*) in measure 155. Measures 156-157 show a continuation of the dynamic and tempo changes. Measure 158 concludes with a dynamic of *fff*. The bottom system starts at measure 159, marked *ff*, with a treble clef, a key signature of one sharp, and common time. The piano part is prominent, featuring sustained notes and chords. The tempo changes to *Ancora più animato* (marked *ff*) in measure 160. Measures 161-162 show a continuation of the dynamic and tempo changes. Measure 163 concludes with a dynamic of *fff*.

III

Musical score for Violino and Piano. The Violin part starts with a dynamic of p and a tempo marking of *Adagio molto*. The Piano part begins with a dynamic of p , followed by mf . The score includes two endings, both marked *Adagio molto*. The first ending ends with a dynamic of p . The second ending ends with a dynamic of p followed by *cresc.*

Andante ♩ = 72
con passione

7

Andante ♩ = 72

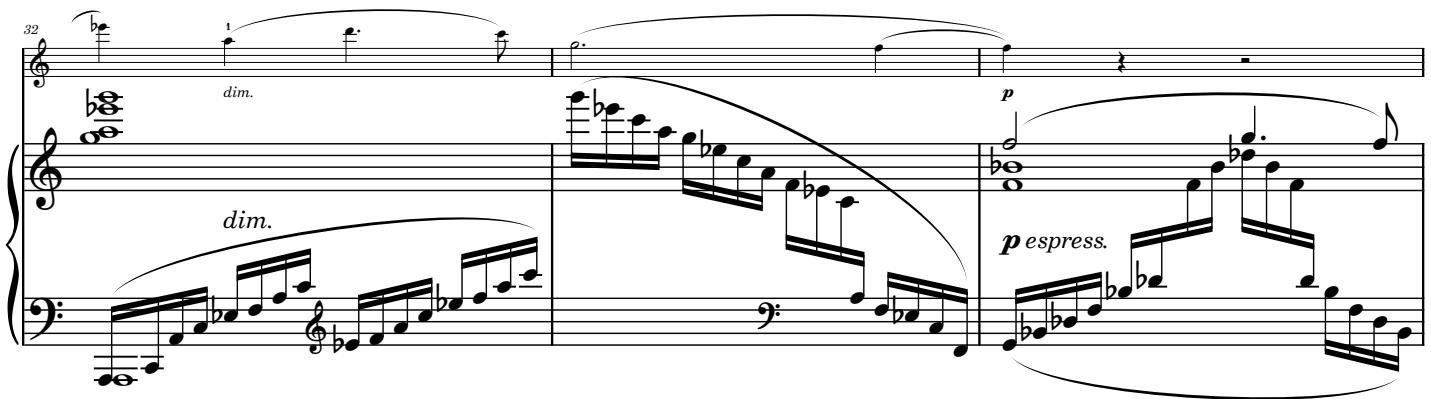
Luiz de Freitas Branco - 1^a Sonata

23

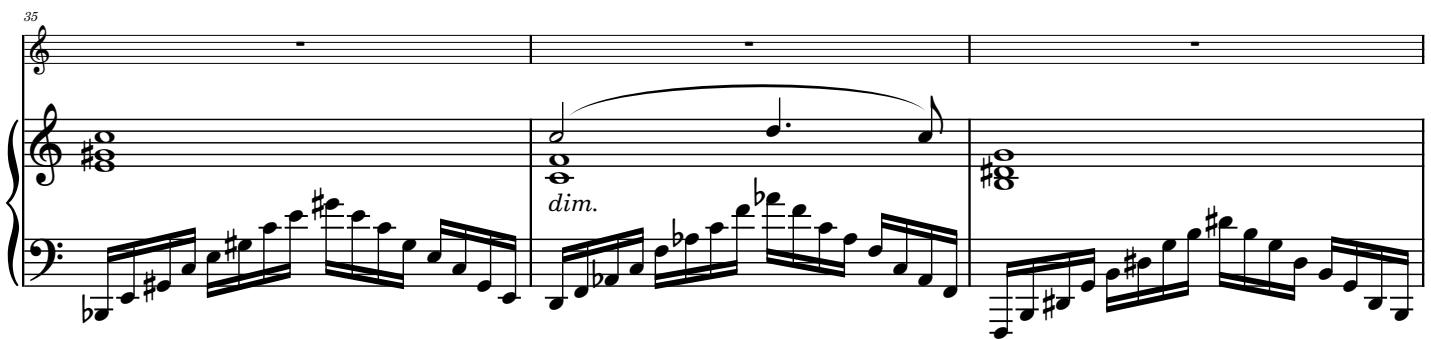
Musical score for Luiz de Freitas Branco's 1^a Sonata, featuring four staves of music. The score includes dynamic markings such as *ff*, *f*, *dim.*, and *p*. Articulation marks include *b*, *b#*, *#*, and *5*. Performance markings include *3*, *II*, *IV*, *V*, and *2*. Measures 11 through 17 are shown, with measure 17 concluding the page.

Luiz de Freitas Branco - 1^a Sonata

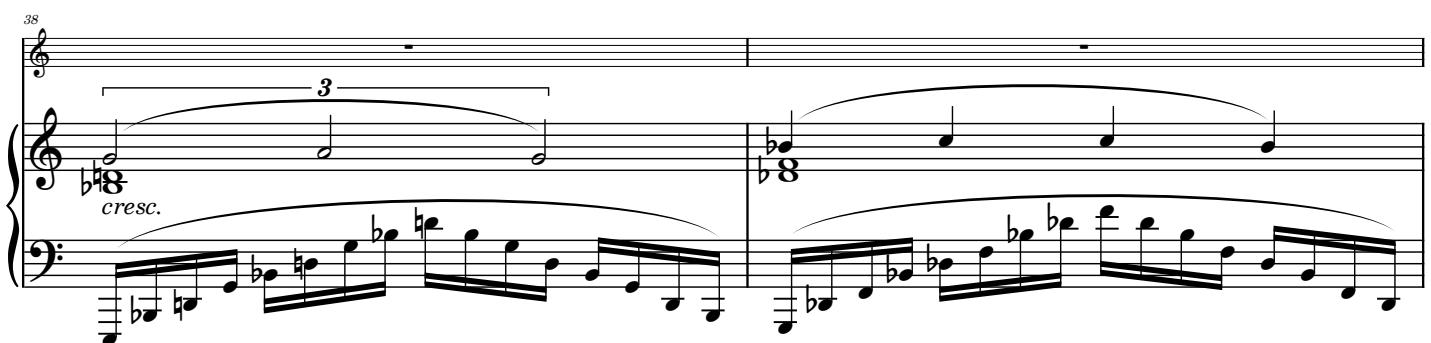
Musical score for Luiz de Freitas Branco's 1^a Sonata, featuring four staves of piano music. The score includes dynamic markings such as *cresc.*, *ff*, and *8va*, and articulation marks like *p*, *f*, and *sf*. Measure numbers 20, 23, 26, and 29 are indicated at the beginning of each section. The music consists of eighth-note patterns and sustained notes, with occasional rests and changes in key signature.



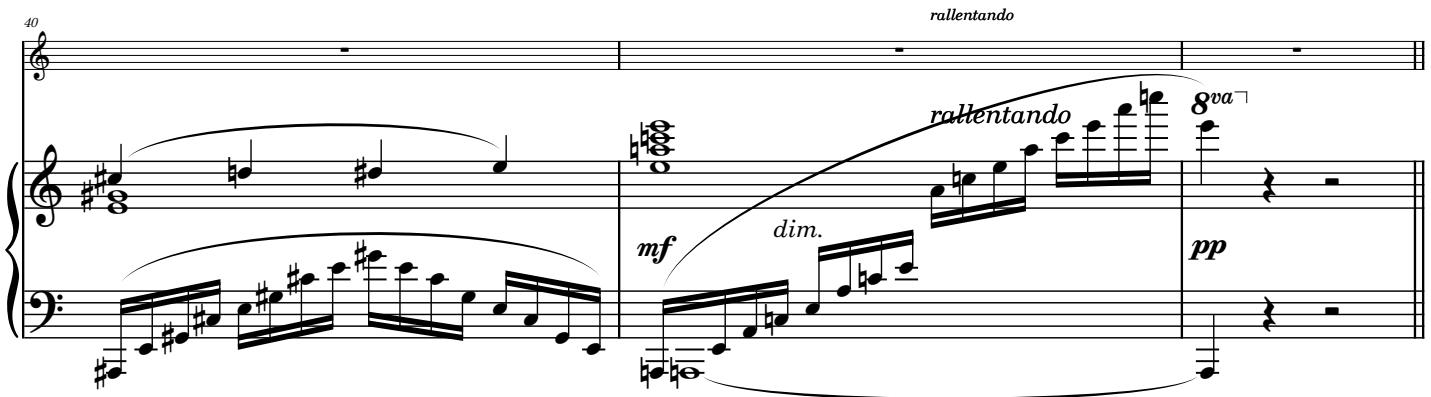
Musical score page 1. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 32 starts with a dynamic of *dim.* followed by a melodic line consisting of eighth and sixteenth notes. Measure 33 begins with a dynamic of *p*, featuring a series of sixteenth-note patterns. Measure 34 concludes with a dynamic of *p espress.*



Musical score page 2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 35 is mostly blank. Measure 36 begins with a dynamic of *dim.* followed by a melodic line consisting of eighth and sixteenth notes. Measure 37 concludes with a dynamic of *p*.



Musical score page 3. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 38 begins with a dynamic of *cresc.* followed by a melodic line consisting of eighth and sixteenth notes. Measure 39 concludes with a dynamic of *p*.



Musical score page 4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 40 begins with a dynamic of *rallentando*. Measure 41 begins with a dynamic of *mf*, followed by a melodic line consisting of eighth and sixteenth notes. Measure 42 concludes with a dynamic of *pp*.

Luiz de Freitas Branco - 1^a Sonata

IV

8

11

14

17

Luiz de Freitas Branco - 1^a Sonata

20

23

26

29

III

32

p cresc.

ff

p cresc.

f

35

p

cresc.

dim.

3

38

f

ff

f cresc.

8ba

III
3

42

I

II

3

f

3

Musical score for Luiz de Freitas Branco's 1^a Sonata, featuring four staves of piano music. The score includes dynamic markings such as *dim.*, *p*, *cresc.*, *mf*, *ff*, and *f*. Articulation marks like *3*, *2*, *1*, and *V* are also present. Performance instructions include *III*, *II*, and *I* above the staves. The music consists of four systems, numbered 45, 48, 51, and 55, each containing multiple measures of musical notation.

Luiz de Freitas Branco - 1^a Sonata

31

59 Andante $\text{♩} = 80$

sfp

62

65

f

68

This musical score page contains four staves of piano music. The top staff uses a treble clef, the second and third staves use bass clefs, and the fourth staff uses a treble clef. The key signature is A major (three sharps). Measure 59 starts with a dynamic *sfp* and a tempo of $\text{♩} = 80$. Measure 60 begins with *mf*. Measures 61 and 62 show sixteenth-note patterns with a triplet marking (3) under the notes. Measure 63 starts with *f*. Measures 64 and 65 continue the sixteenth-note patterns. Measure 66 starts with *f*. Measures 67 and 68 continue the sixteenth-note patterns. Measure 69 begins with *ff*.

Luiz de Freitas Branco - 1^a Sonata

70 *f*

72

74 *cresc. ed affrettando* *6*

cresc. ed affrettando

76 *Tempo I* $\text{♩} = 144$ *III* *cresc.* *mf*

Tempo I $\text{♩} = 144$

Musical score page 33, measures 80-82. The score consists of two staves. The top staff has a treble clef, a key signature of two sharps, and a tempo marking of *pizz.*. It features a dynamic of *f* and a bowing instruction *arco*. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of *fp*. It features a dynamic of *f* and a performance instruction *sempre p*.

Musical score page 33, measures 83-85. The top staff continues with a treble clef, two sharps, and *pizz.* It includes a dynamic of *f* and a fermata over the second note. The bottom staff continues with a bass clef, one sharp, and *fp*.

Musical score page 33, measures 86-88. The top staff has a treble clef, two sharps, and *pizz.* It features a dynamic of *f* and a bowing instruction *arco*. The bottom staff has a bass clef, two sharps, and *fp*.

Musical score page 33, measures 89-91. The top staff has a treble clef, two sharps, and *pizz.* It includes a dynamic of *f* and a fermata over the second note. The bottom staff has a bass clef, two sharps, and a dynamic of *cresc.* The score concludes with a dynamic of *f* and a dynamic of *dim.*

Luiz de Freitas Branco - 1^a Sonata

92

95

98

101

104

107

109

111

p tranquilo

Adagio molto

Luiz de Freitas Branco - 1^a Sonata*A piacere*

116

III
3
p

A piacere

pp

Andante non troppo moderato $\text{♩} = 80$ *dolce espressivo*

125

dolce

Andante non troppo moderato $\text{♩} = 80$

poco cresc.

132

dolce

141

p cresc.

f

cresc.

f

rall.

dim.

p dim.

rall.

dim.

p dim.

pp

Adagio molto

Adagio molto

p

mf

p

p cresc.

f

mf

p

mf

p cresc.

f

Andante $\text{♩} = 72$

f

p sub.

p sub.

3

3

3

3

Luiz de Freitas Branco - 1^a Sonata

163

163

f

f

cresc.

p sub.

cresc.

p sub.

sffz

sffz

ff

ff

sfz p

Andante ♩ = 80

ff

mf

ava110678

Musical score for Luiz de Freitas Branco's 1^a Sonata, page 39. The score consists of five staves of music, each with a treble clef and a bass clef. The key signature is A major (three sharps). The time signature varies between common time and 3/4.

The score includes the following markings:

- Measure 174: Measure number, dynamic *v*, and a fermata over the top staff.
- Measure 176: Measure number, dynamic *f*, and a fermata over the top staff.
- Measure 178: Measure number, dynamic *f*, and a fermata over the top staff.
- Measure 180: Measure number, dynamic *b*, and a fermata over the top staff.

Other markings include slurs, grace notes, and triplets indicated by the number "3". The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Luiz de Freitas Branco - 1^a Sonata

182

184

cresc. ed affrettando

cresc. ed affrettando

187

Tempo I

ff

ff *sfp*

Tempo I

ff *sfp*

191

f

f

f

f

194

197

200

203

Luiz de Freitas Branco - 1^a Sonata

206

209

212

215

Luiz de Freitas Branco - 1^a Sonata

43

218

218

II

ff

cresc.

p

221

ff

8va

allarg.

f

allarg.

fff

ava110678