Luiz de Freitas Branco

1ª Sonata

Para violino e piano

Revisão / Edited by:
Carlos Damas

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AvA MUSICAL EDITIONS

Título/Title
1ª Sonata
Para violino e piano

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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

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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

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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 Espada[1]. 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 Benetó[2] 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.

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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.

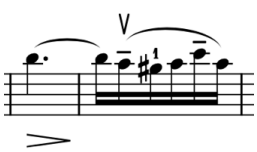
Ferreira, M. P. (2007). *Dez compositores portugueses: Percursos da escrita musical no século XX*. Lisboa: Dom Quixote.

Lambertini, M. (1909). *A Arte Musical*, anno XI, nº 253. Lisboa.

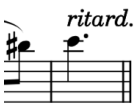
Sugestões interpretativas

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:

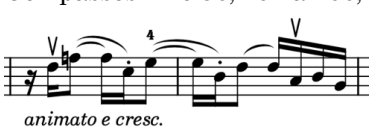


O ritardando do compasso 161, deve ser tocado como uma suspensão na nota dó do violino:

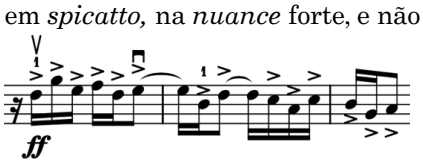


2º Andamento (Allegretto giocoso)

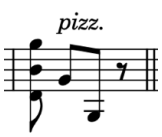
Compassos 24 e 30, 102 a 106, e 145 a 147; a última nota da ligadura é pontuada e deve ser curta:



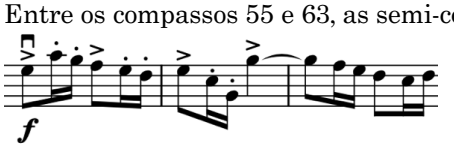
Entre os compassos 46 a 50, e 130 a 134, apesar das acentuações escritas, as notas devem ser executadas fora da corda, em *spicatto,* na *nuance* forte, e não em *staccato*:



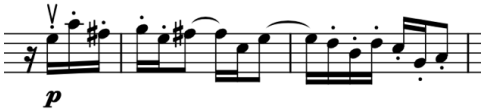
No compasso 55, e 165 (último compasso do andamento), opcionalmente, os *pizzicati* podem ser tocados com o arco:



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

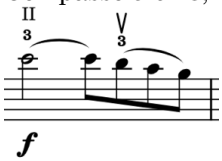


Entre os compassos 97 a 99, o violino deve tocar de forma livre, *quasi improvisando*:

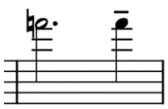


3º Andamento (Adagio molto)

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

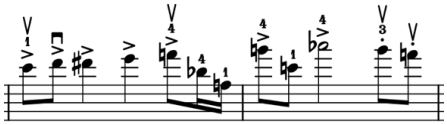


Compasso 14 e 16, a última semínima deve ser longa:

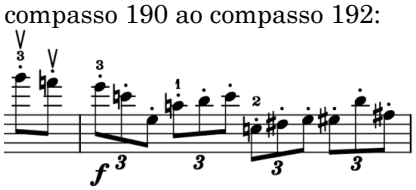


4: Andamento (Allegro con fuoco)

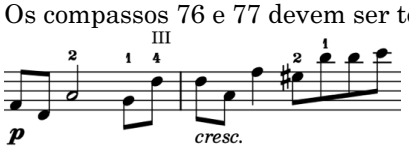
Do compasso 2 ao terceiro tempo do compasso 3, deve executar-se em *staccato*. O mesmo se aplica do compasso 189 até ao terceiro tempo de 190, e compasso 226:



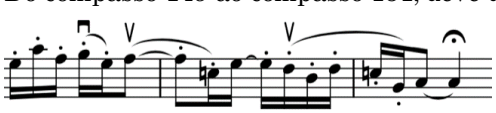
Do último tempo do compasso 3 ao compasso 5, deve executar-se em *spicatto*. O mesmo se aplica do último tempo do compasso 190 ao compasso 192:



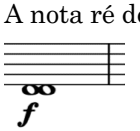
Os compassos 76 e 77 devem ser tocados em *martelé*:



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 spendlong 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. Carlos[3]. 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 Benetó[4] 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.

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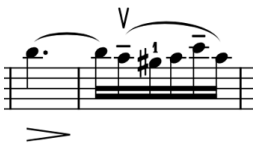
Lambertini, M. (1909). *A Arte Musical*, anno XI, nº 253. Lisboa.

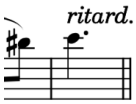
Performance suggestions

1st Movement (Andantino non troppo moderato)

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

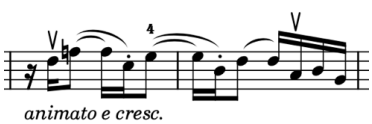


The *ritardando* of bar 161, should be played as a *fermata* on the violin's C note:

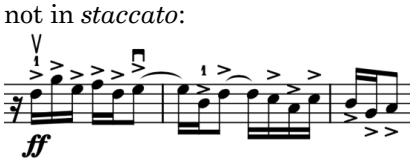


2nd Movement (Allegretto giocoso)

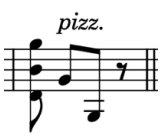
Bars 24 and 30, 102 to 106, and 145 to 147; the last note of the slur is dotted, and must be played short:



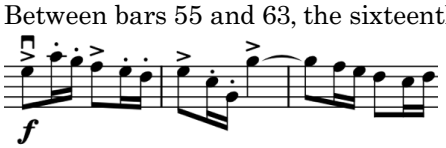
Between bars 46 to 50, and 130 to 134, despite the written accents, the notes must be played off the string, in spicatto, not in *staccato*:



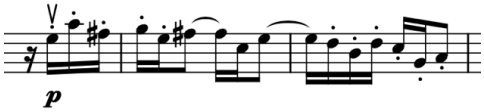
At bar 55, and 165 (last bar of the movement), the marqued *pizzicati* can optionally be played with the bow:



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

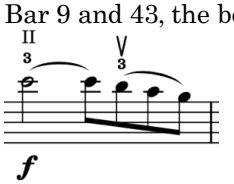


Between bars 97 to 99, the violin should play freely, almost improvising:

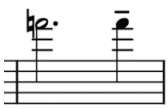


3rd Movement (Adagio molto)

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

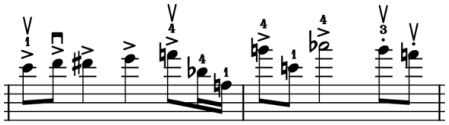


Bar 14 and 16, the last quarter note should be long:

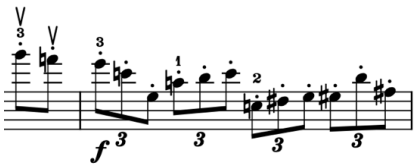


4th Movement (Allegro con fuoco)

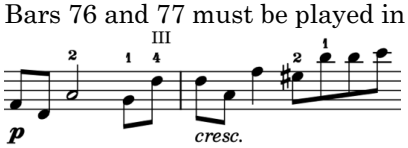
From bar 2 to the third beat of bar 3, it must be played in staccato. The same applies from bar 189 to the third beat of 190, and bar 226:



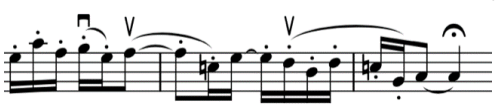
From the last beat of bar 3 to bar 5 it must be played in *spicatto*. The same applies from the last beat of bar 190 to bar 192:



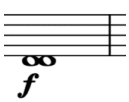
Bars 76 and 77 must be played in *martelé*:



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



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



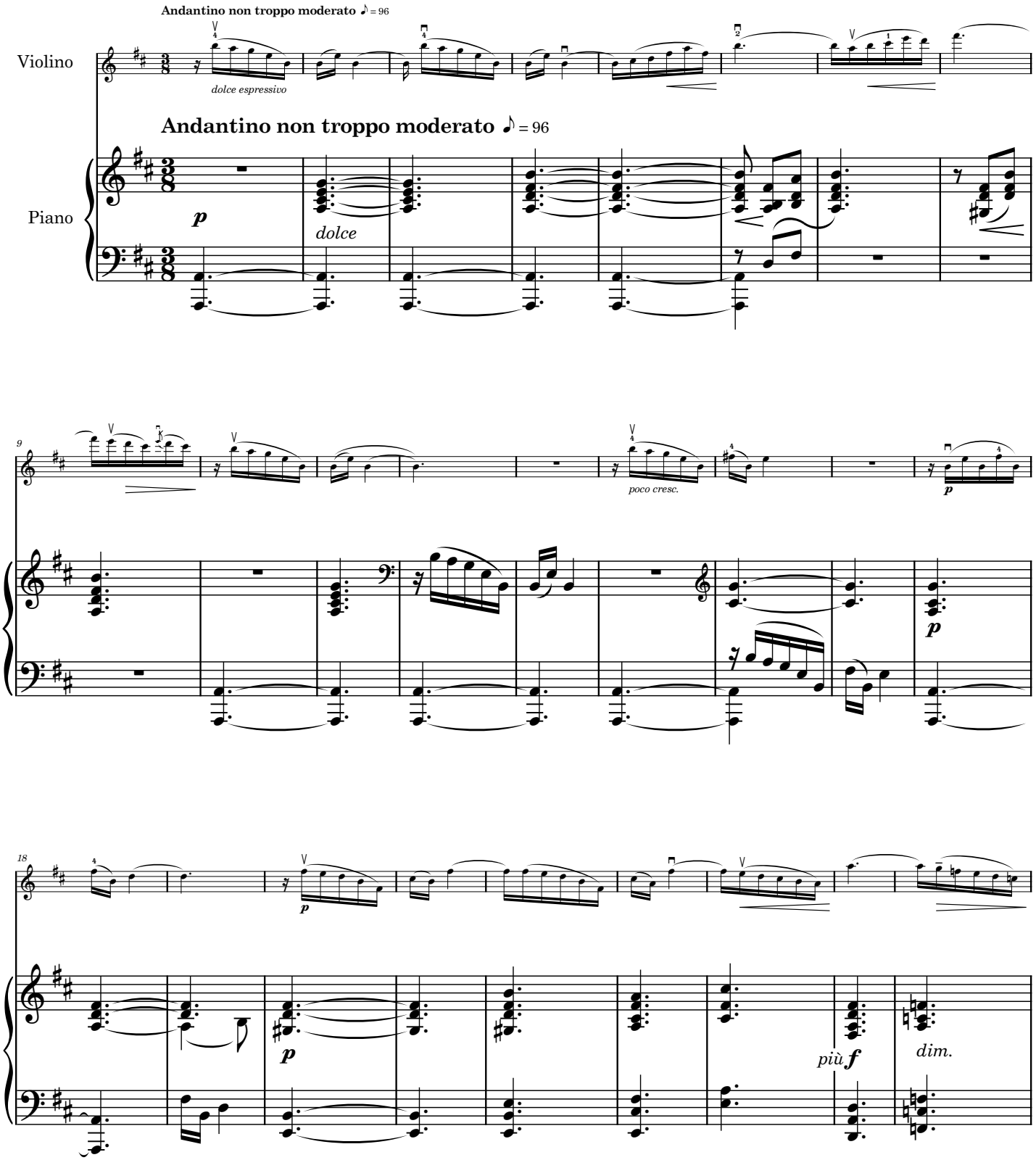
Revisão / Edited by:
Carlos Damas

1ª Sonata

Para violino e piano

Luiz de Freitas Branco
(1890-1955)

I



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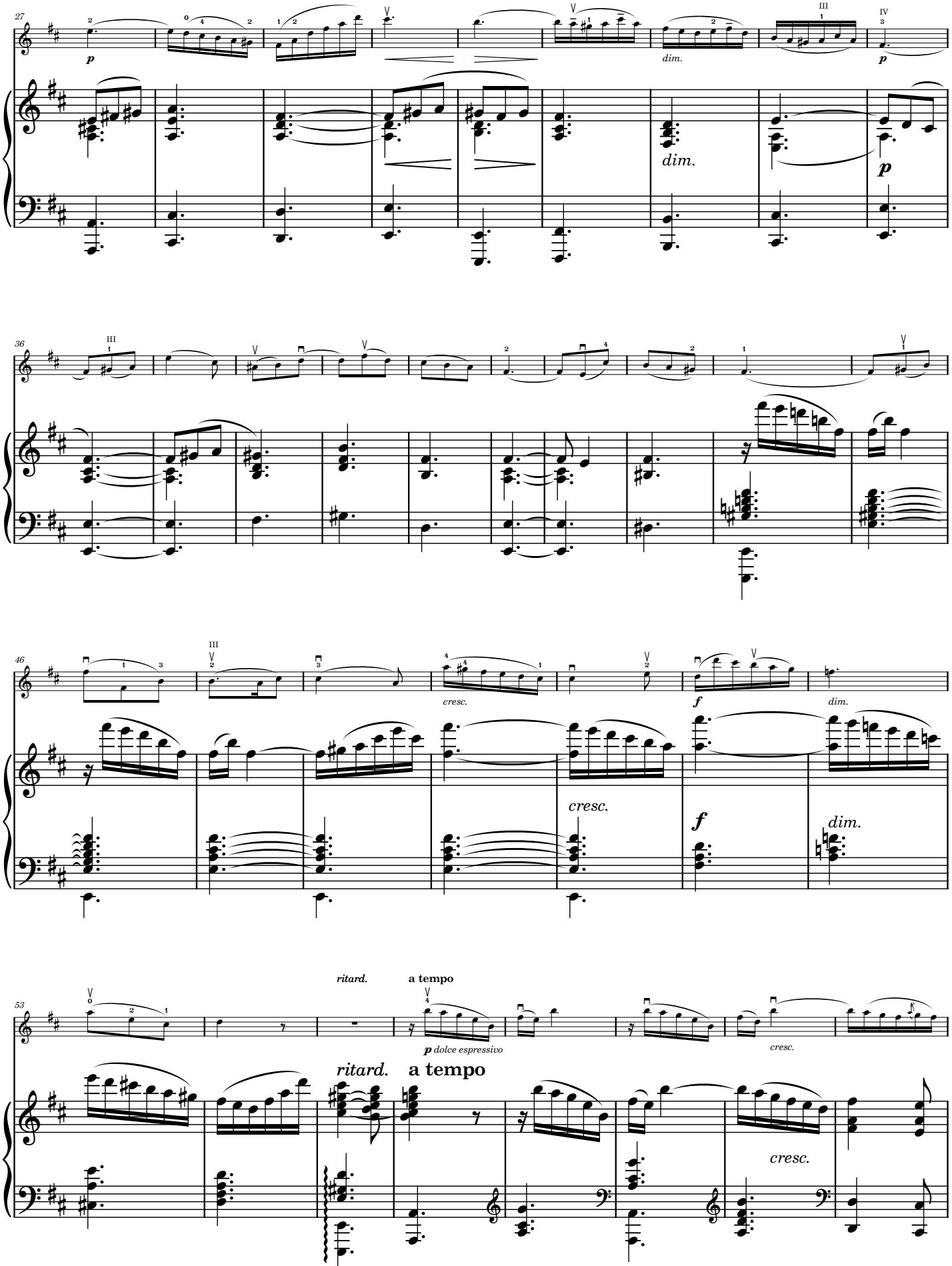
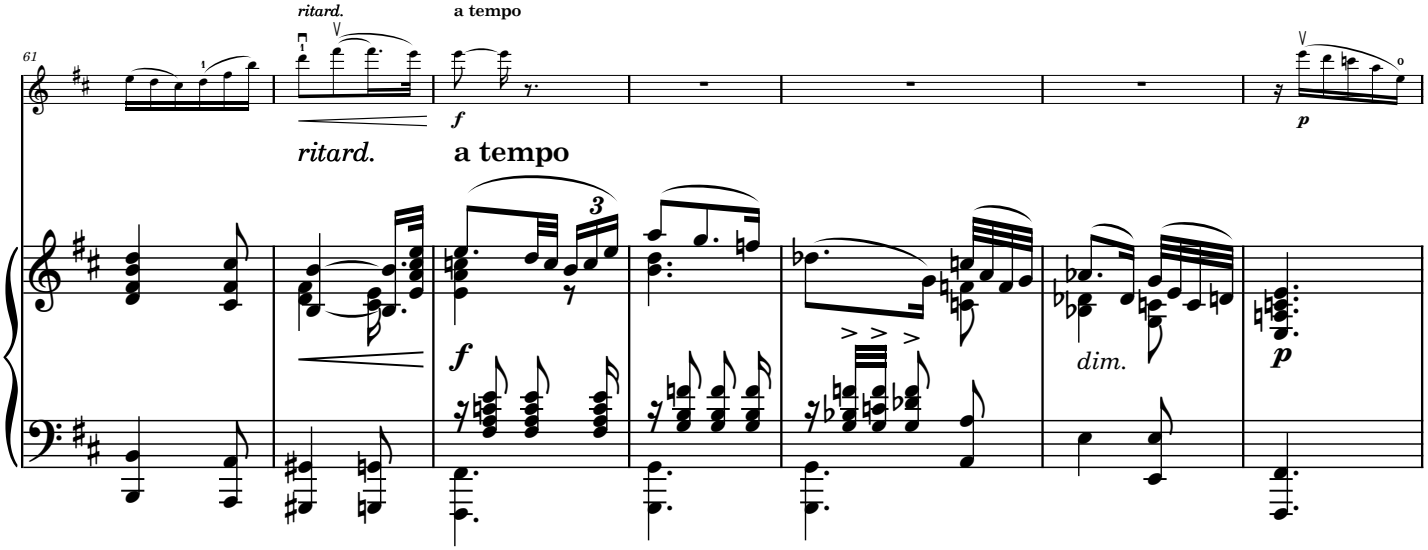
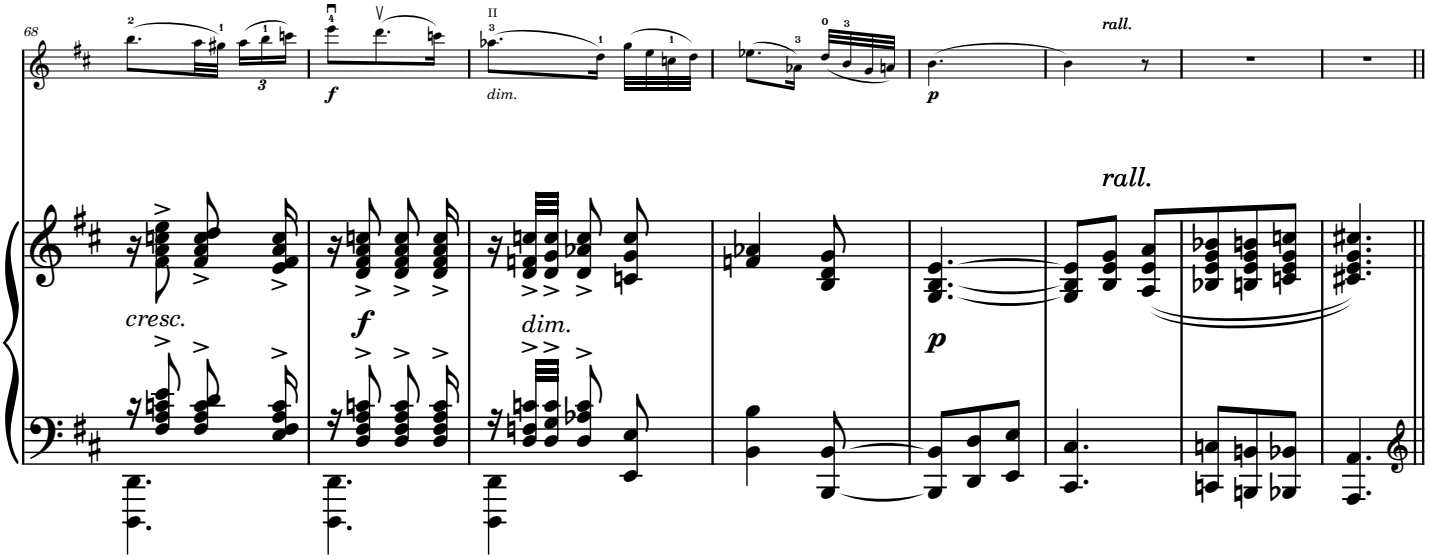
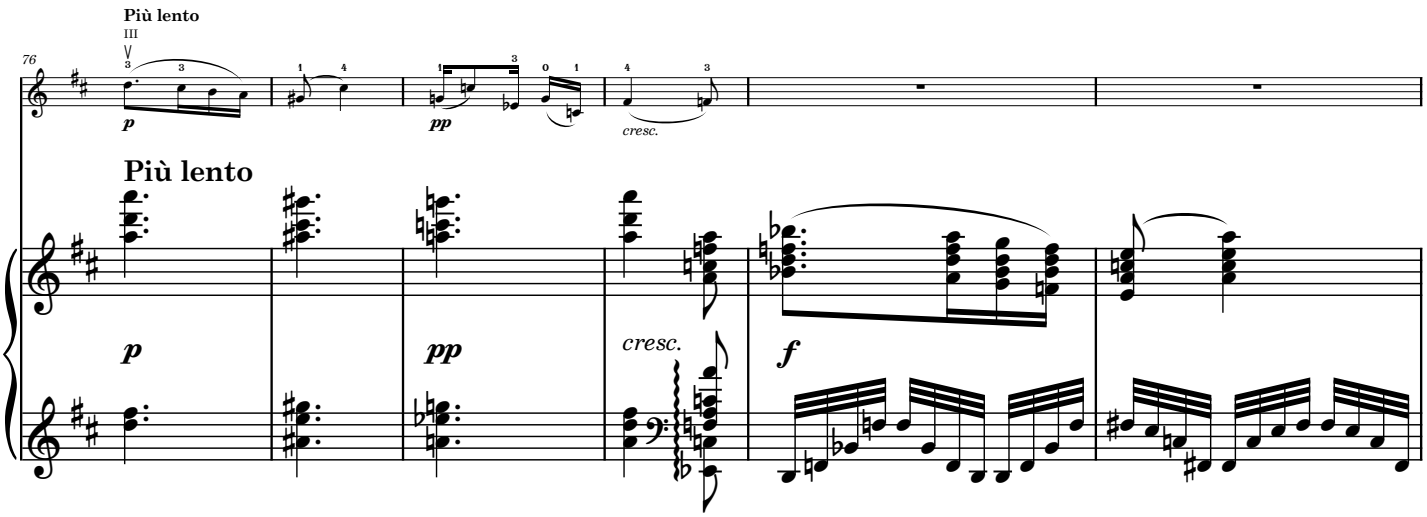
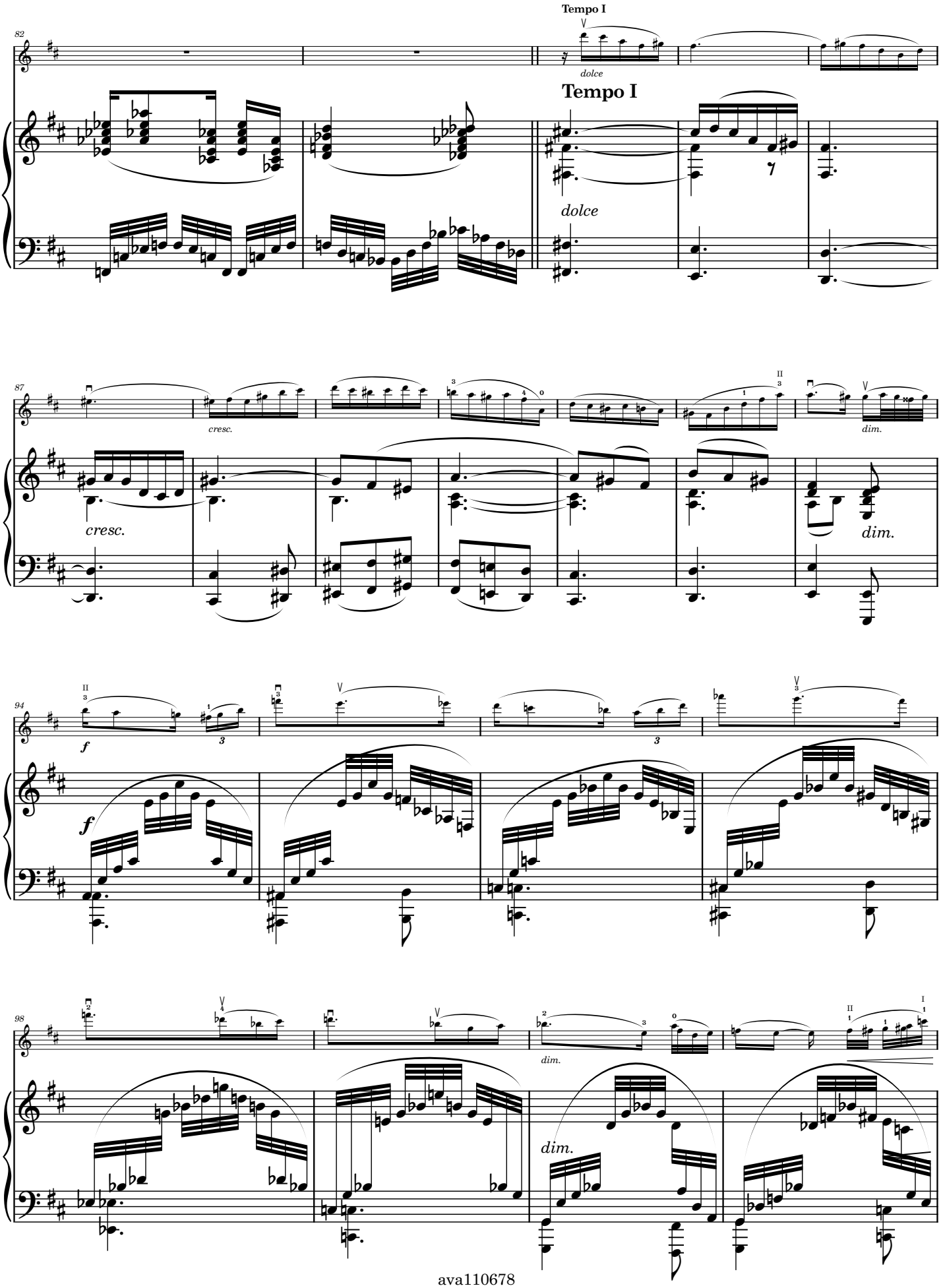
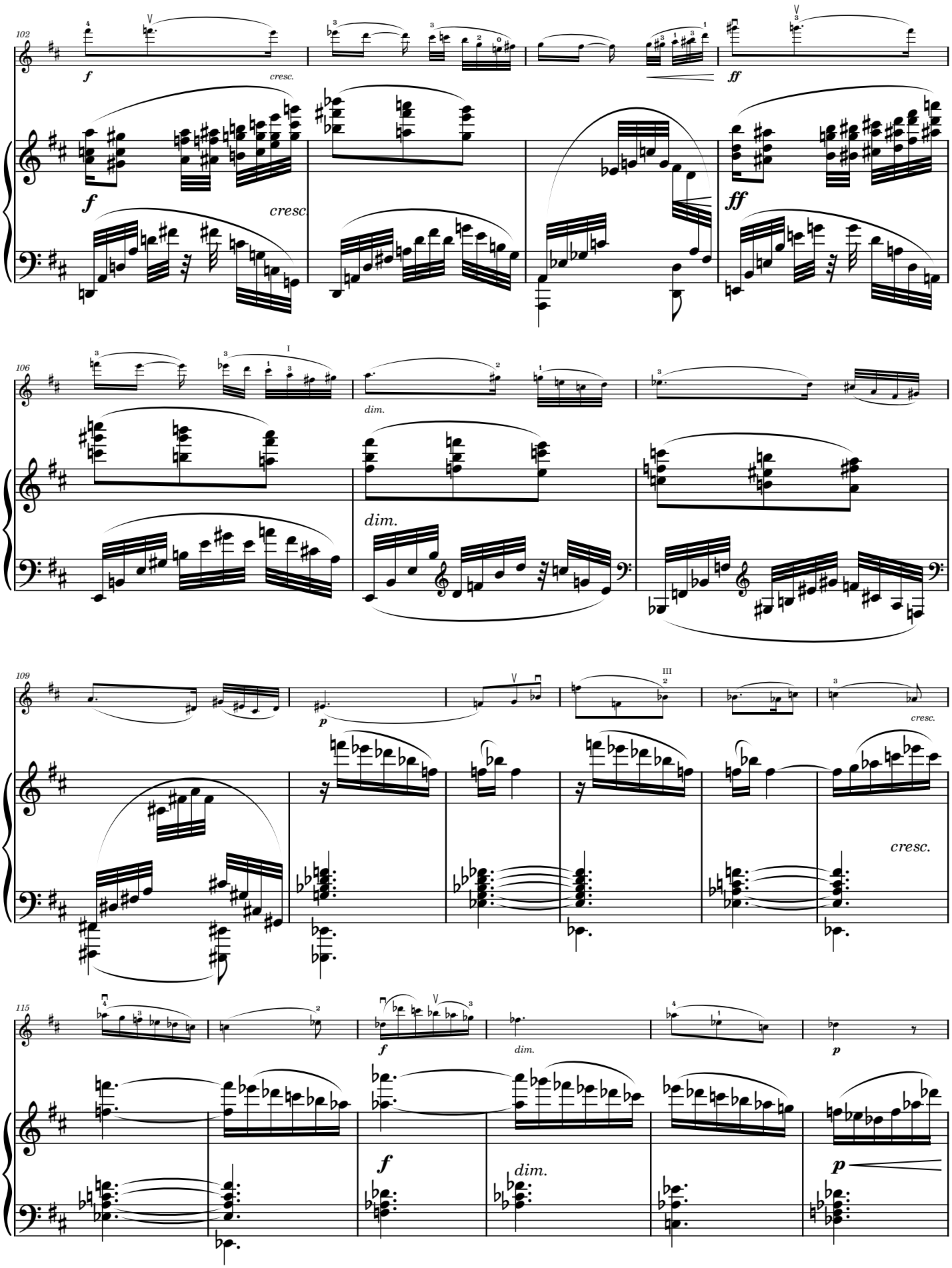

27
p
dim.
III
IV
36
46
cresc.
f
dim.
53
ritard.
a tempo
p dolce espressivo
cresc.

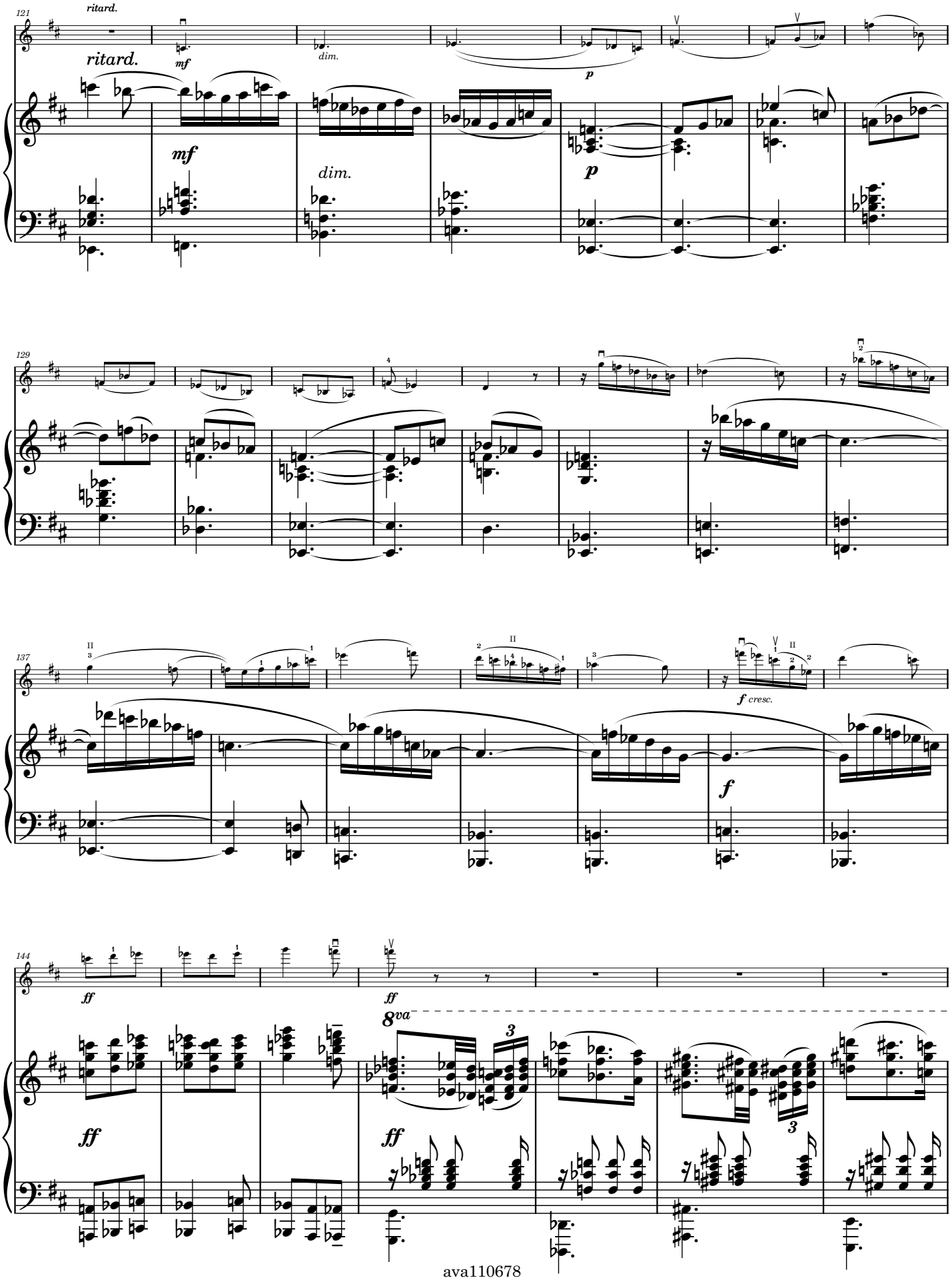

61
ritard.
a tempo
f
p
dim.

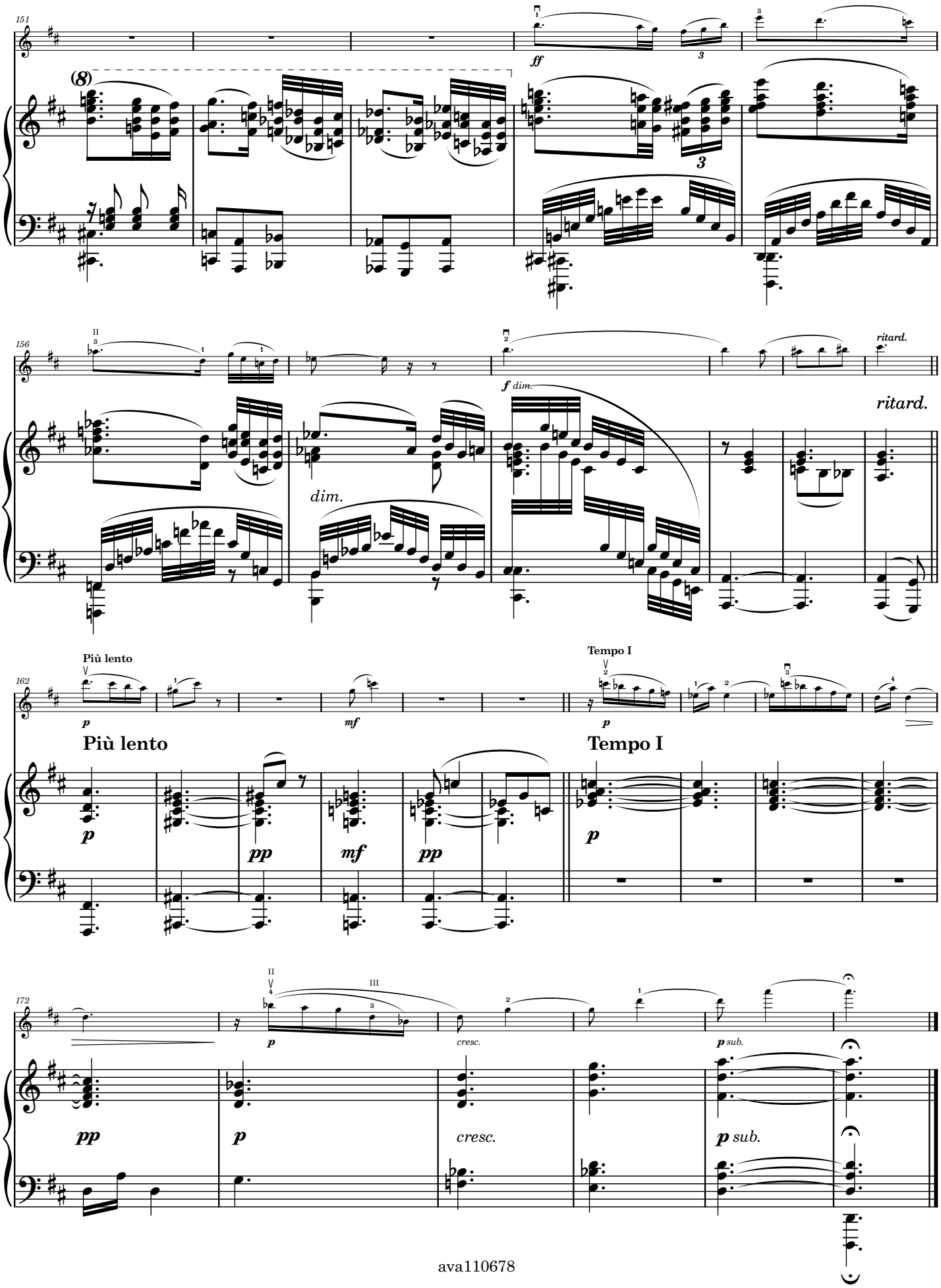

68
f
dim.
p
rall.
cresc.


76
Più lento
p
pp
cresc.
f

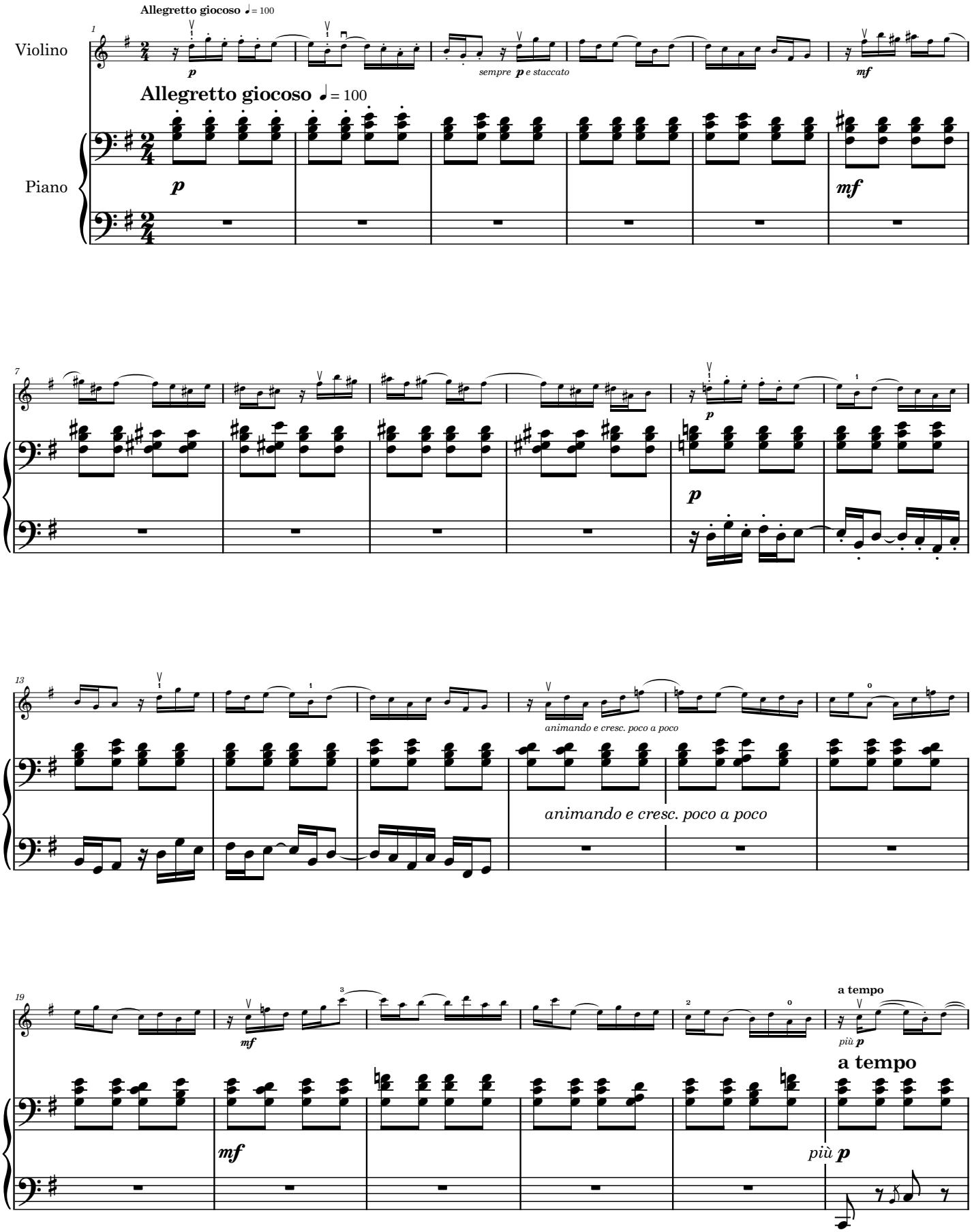

Tempo I
82
dolce
Tempo I
dolce
87
cresc.
dim.
cresc.
dim.
94
f
f
98
dim.
dim.

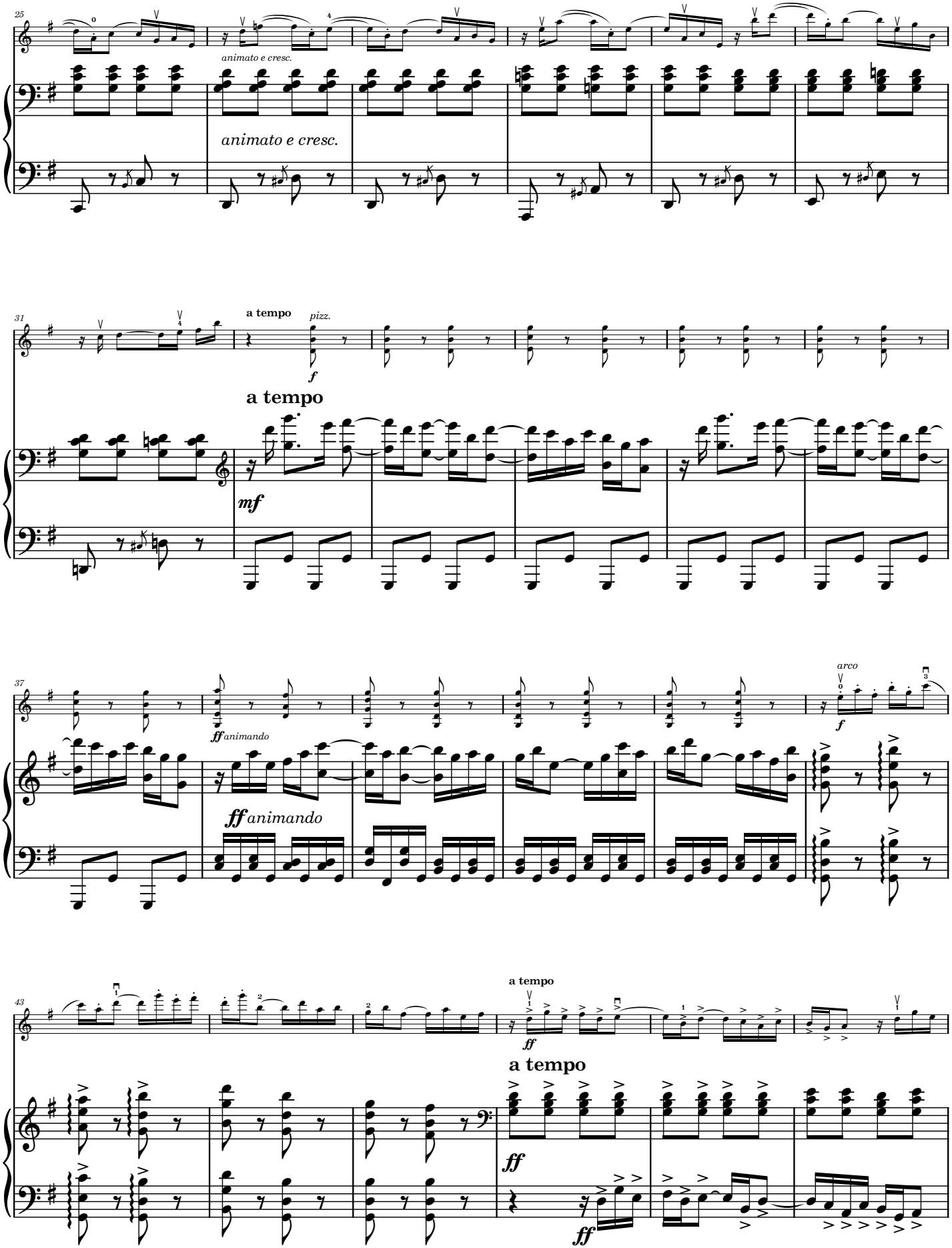

102
f
cresc.
f
cresc
ff
ff
106
dim.
dim.
109
p
cresc.
cresc.
115
f
dim.
p
f
dim.
p

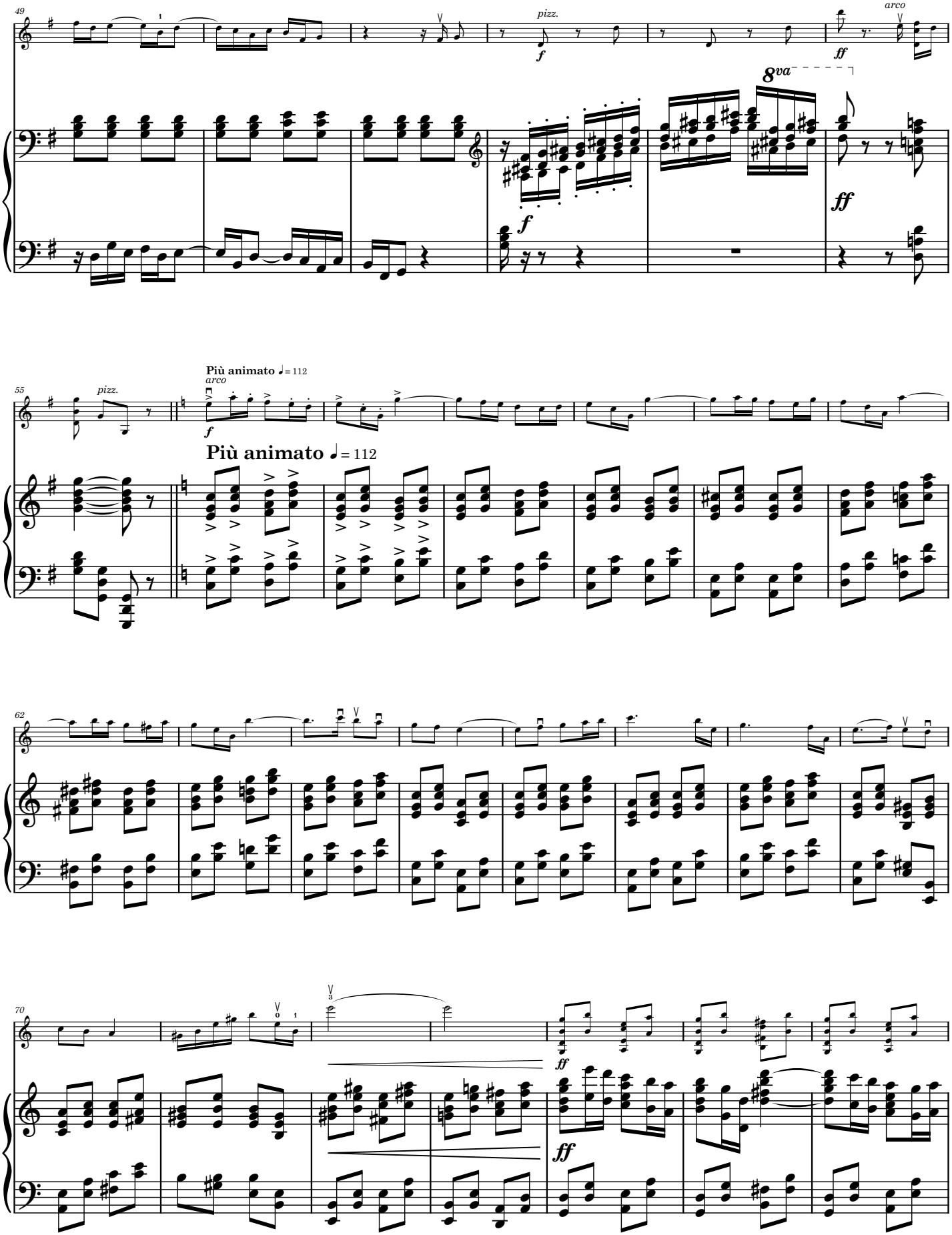

121
ritard.
mf
dim.
p
129
137
f cresc.
f
144
ff
8va
3

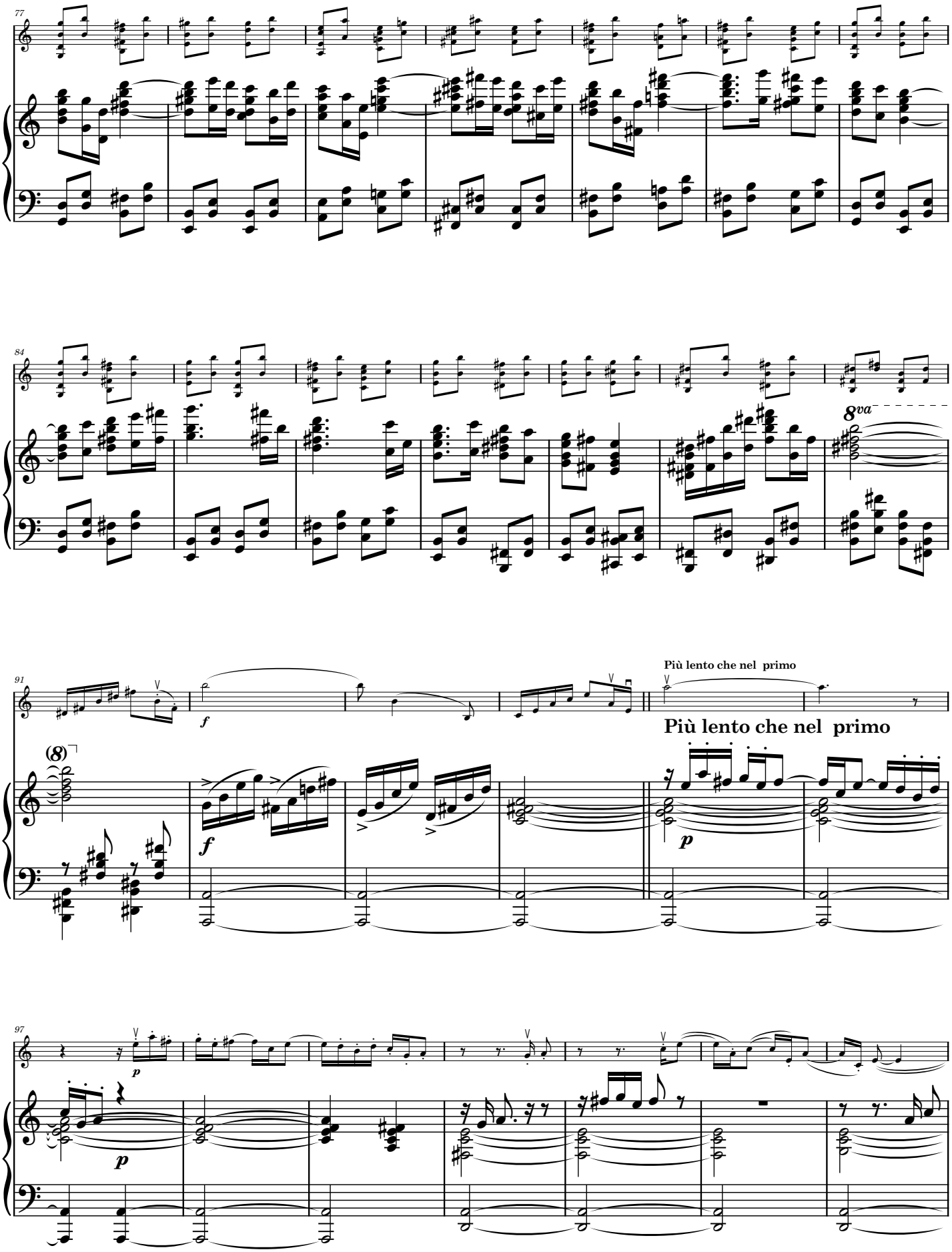

151
(8)
ff
156
dim.
f dim.
ritard.
ritard.
162
Più lento
p
mf
Più lento
p
pp
mf
pp
Tempo I
p
Tempo I
p
172
p
cresc.
p sub.
pp
p
cresc.
p sub.

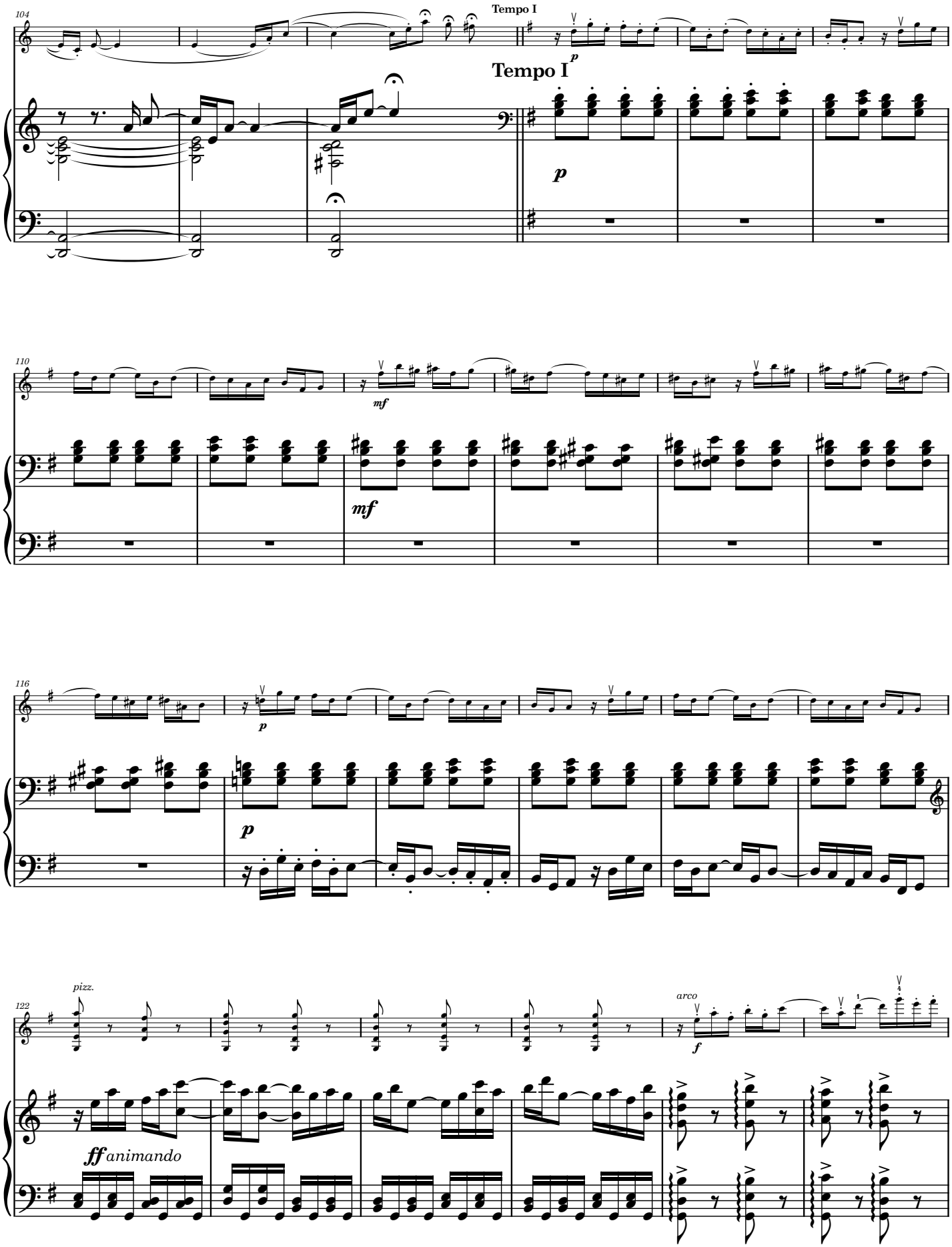
II

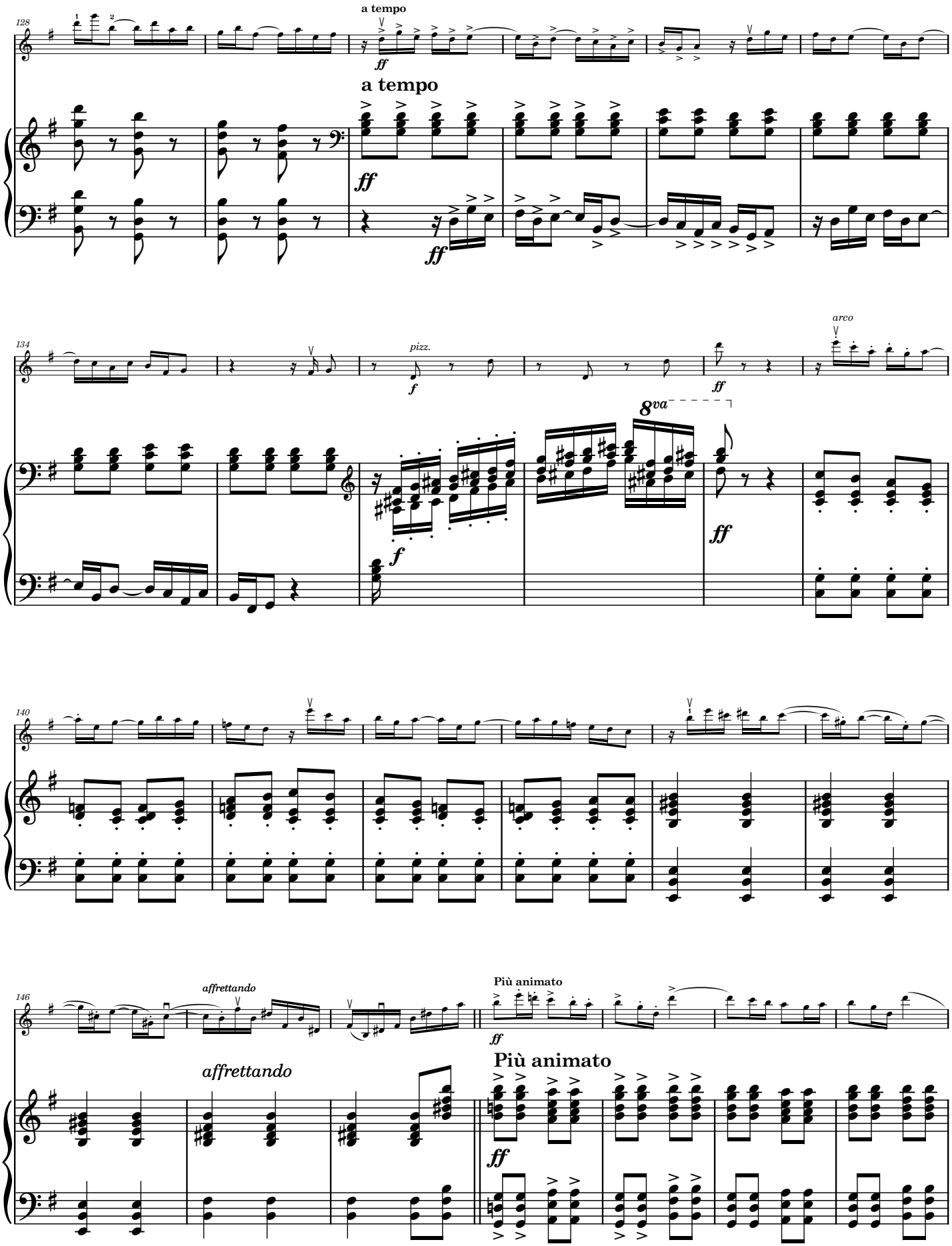

Allegretto giocoso ♩= 100
Violino
Piano
p
sempre p e staccato
mf
animando e cresc. poco a poco
a tempo
più p

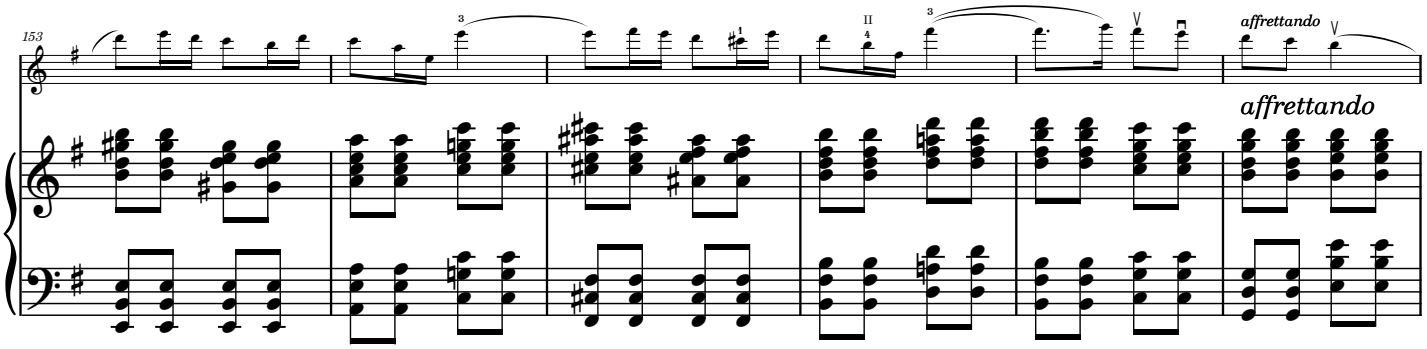

25
animato e cresc.
animato e cresc.
31
a tempo
pizz.
f
a tempo
mf
37
ff animando
ff animando
arco
f
43
a tempo
ff
a tempo
ff
ff

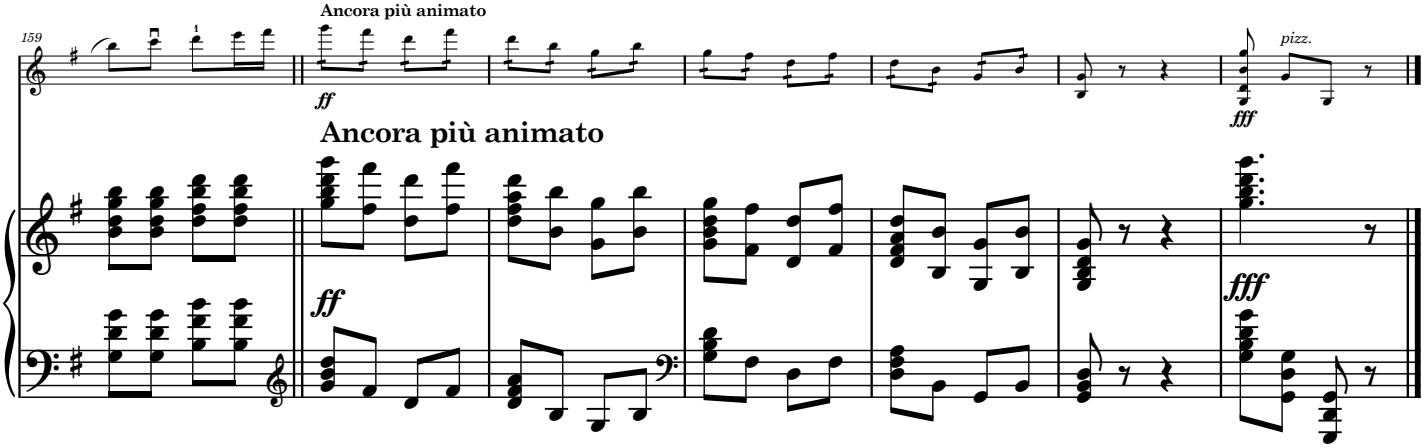

49
pizz.
arco
8va
55
pizz.
arco
Più animato ♩= 112
62
70


77
84
8va
91
f
Più lento che nel primo
(8)
f
p
97
p
p

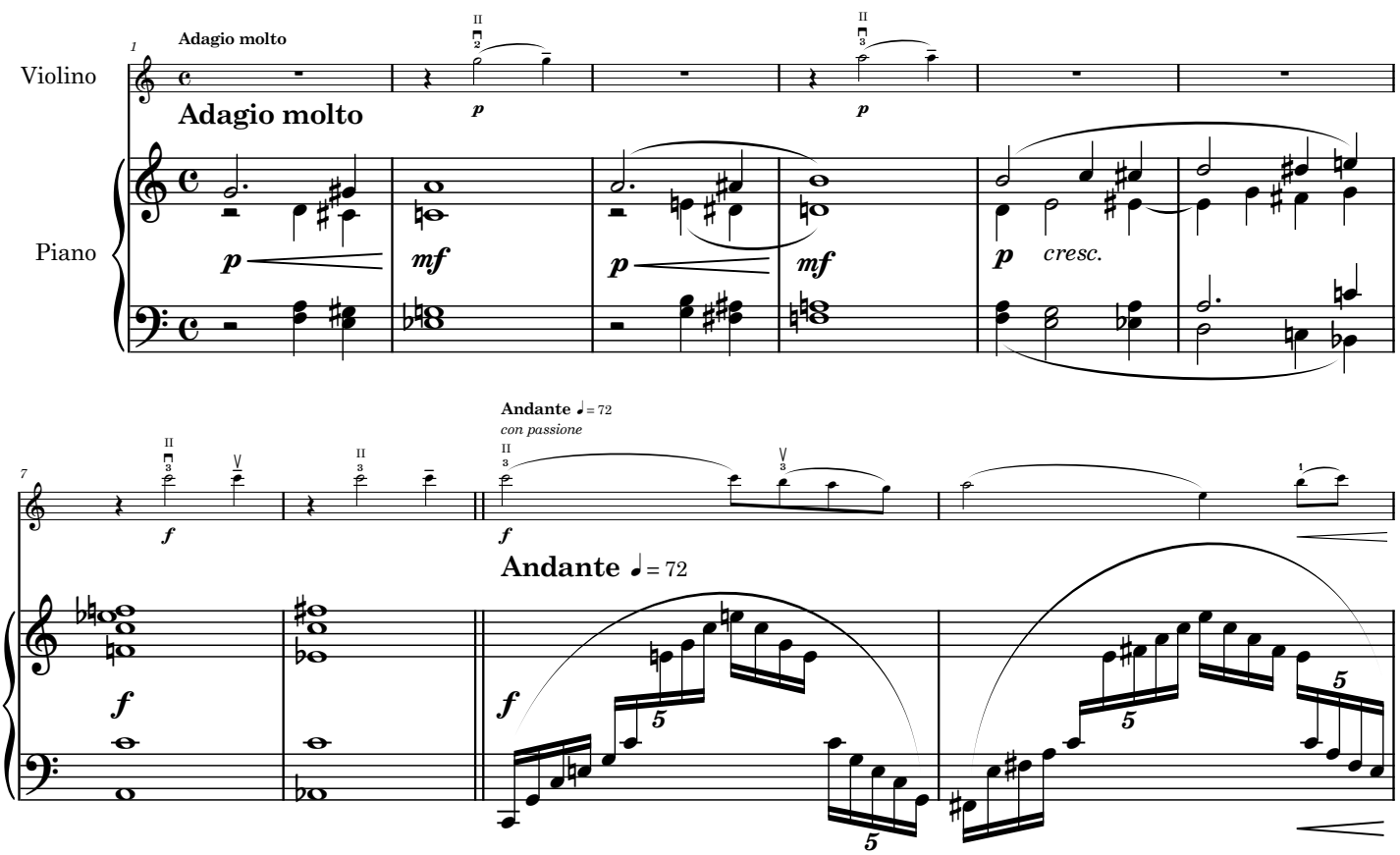

104
Tempo I
Tempo I
p
p
110
mf
mf
116
p
p
122
pizz.
arco
f
ff animando

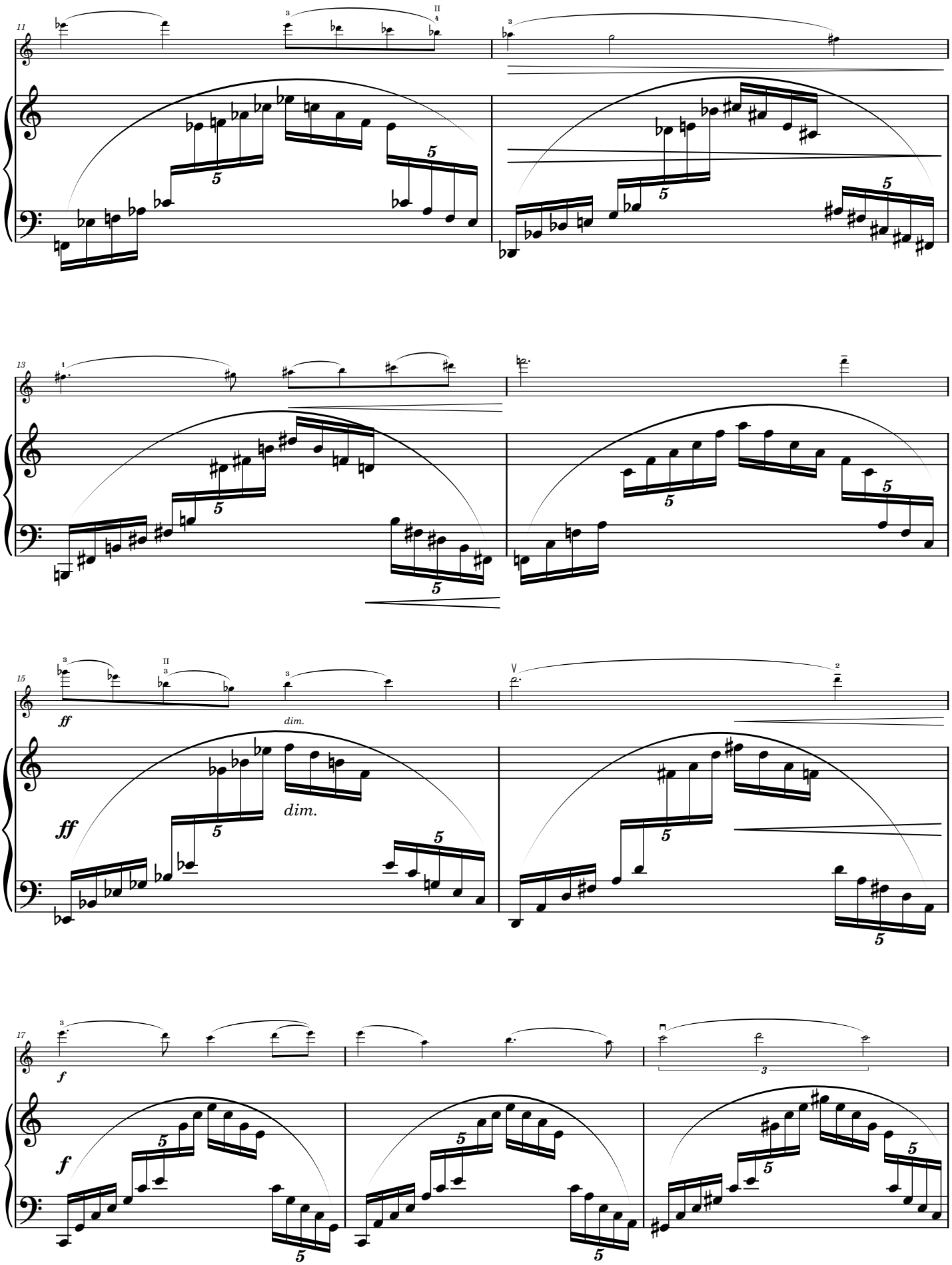

128
a tempo
ff
a tempo
ff
ff
134
pizz.
f
ff
arco
8va
f
ff
140
146
affrettando
affrettando
Più animato
ff
Più animato
ff

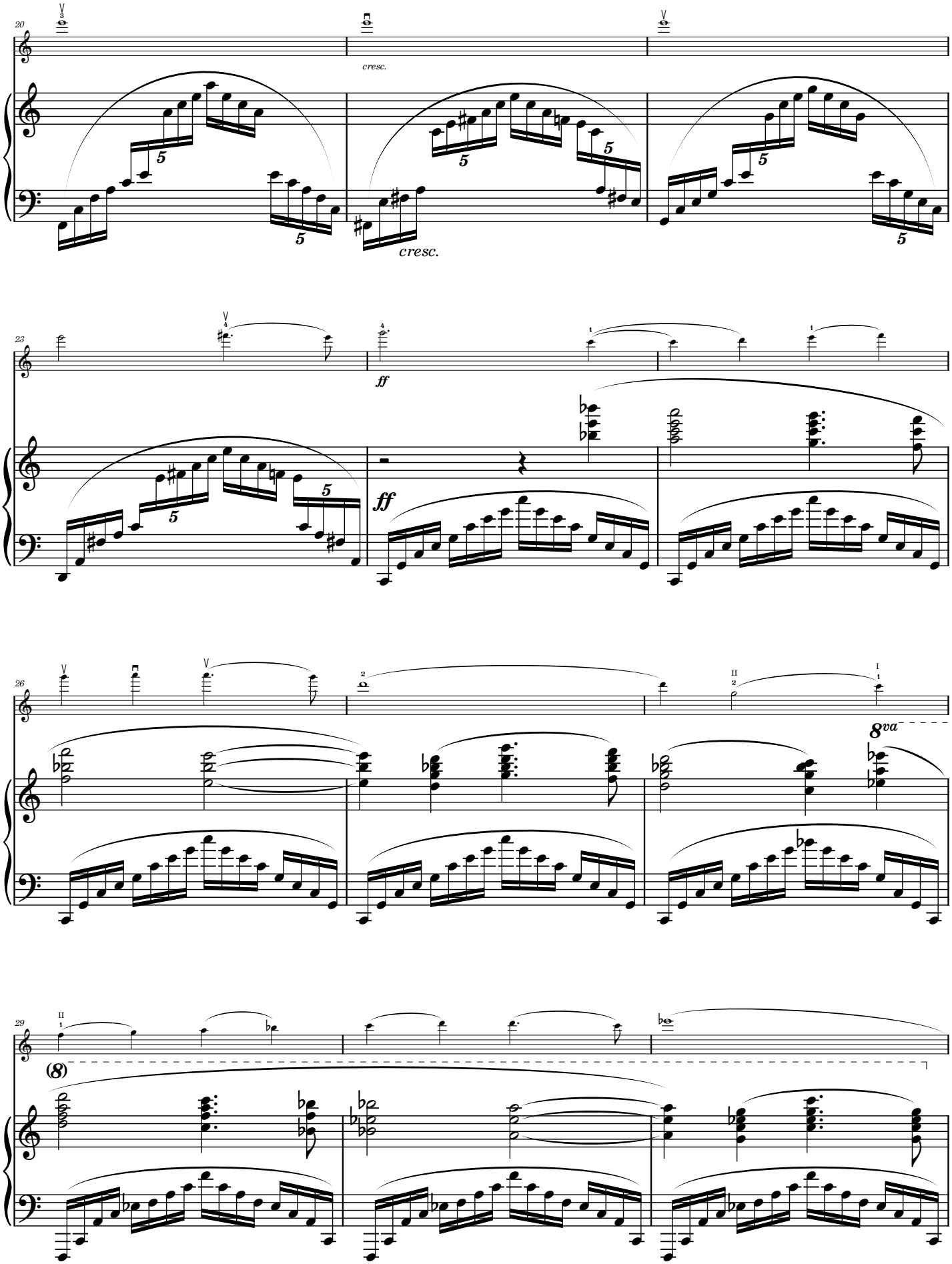

153
affrettando
affrettando

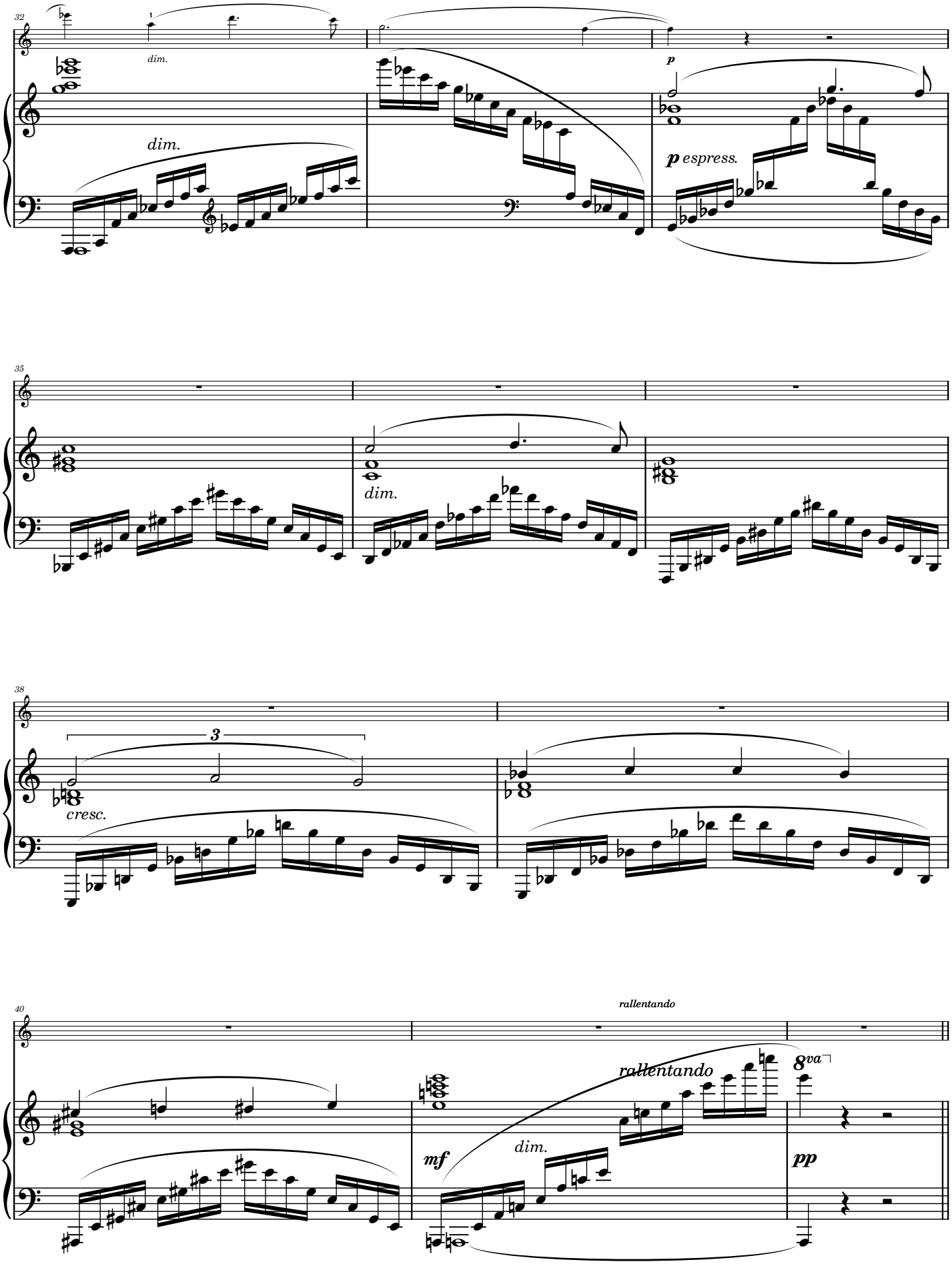

159
Ancora più animato
ff
pizz.
fff
Ancora più animato
ff
fff

III


Violino
Piano
1
Adagio molto
Adagio molto
p
p
p
mf
p
mf
p
cresc.
7
f
f
Andante ♩= 72
con passione
Andante ♩= 72
f
f

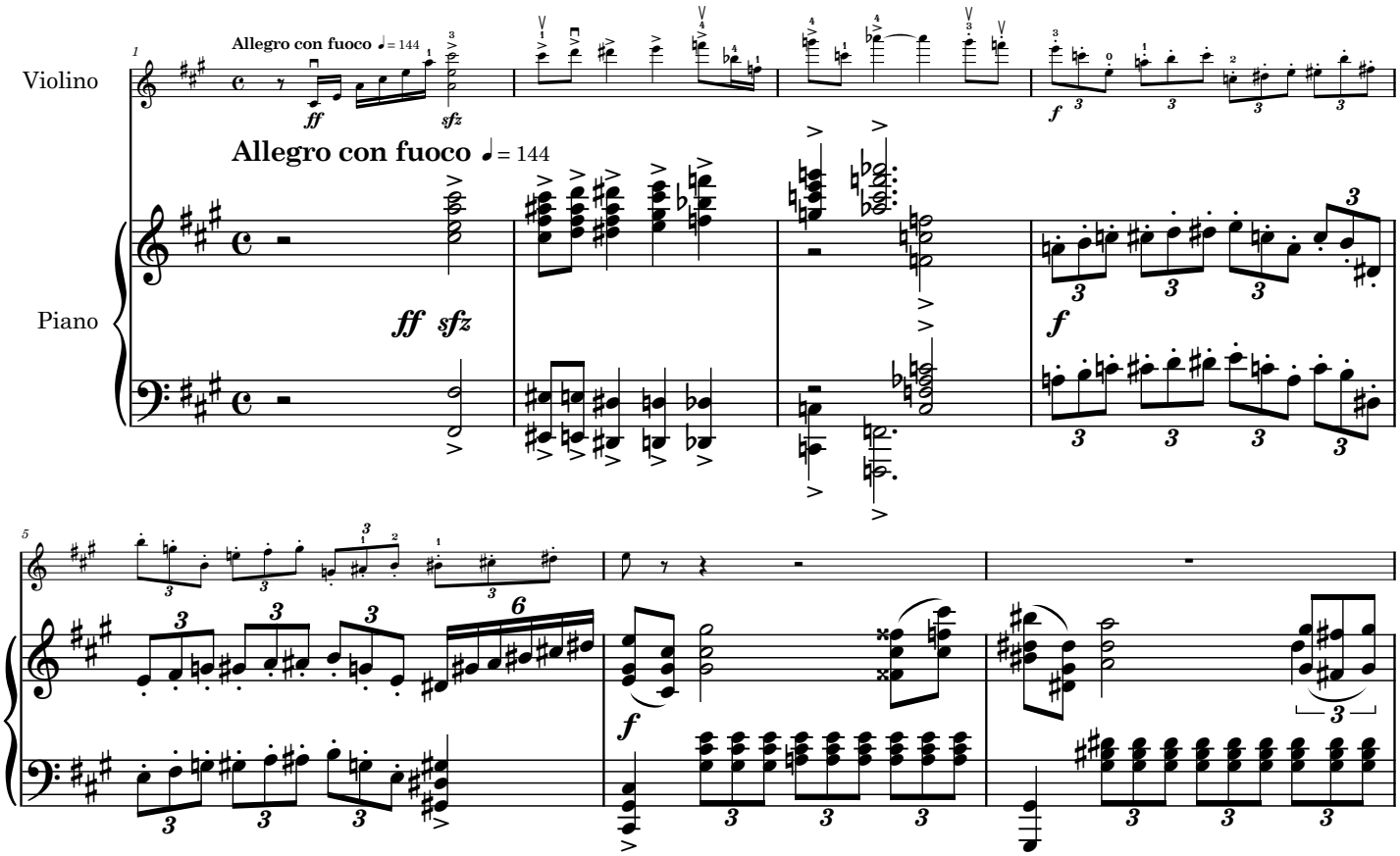

11
13
15
ff
dim.
17
f

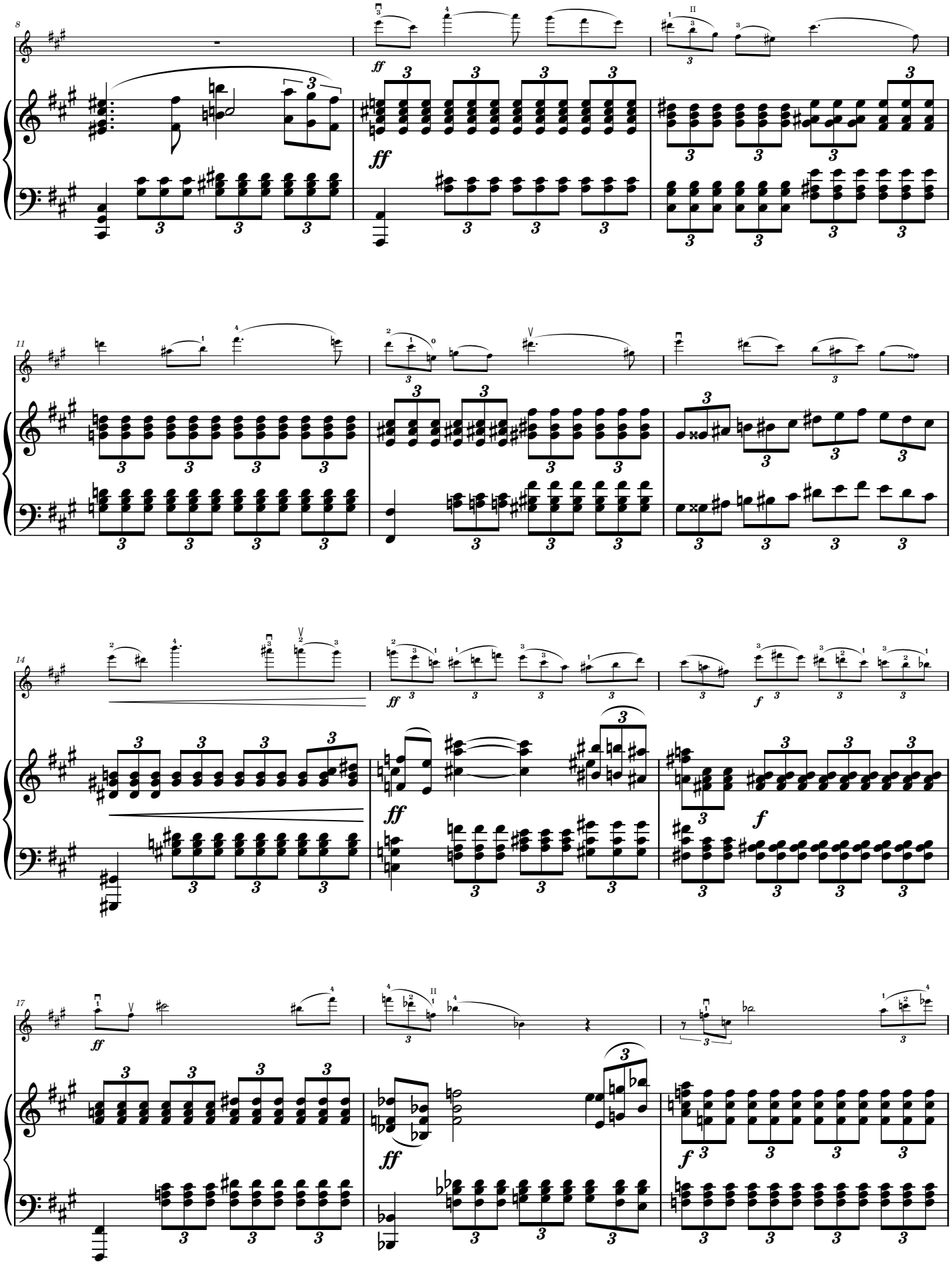

20
cresc.
cresc.
23
ff
ff
26
8va
29
(8)

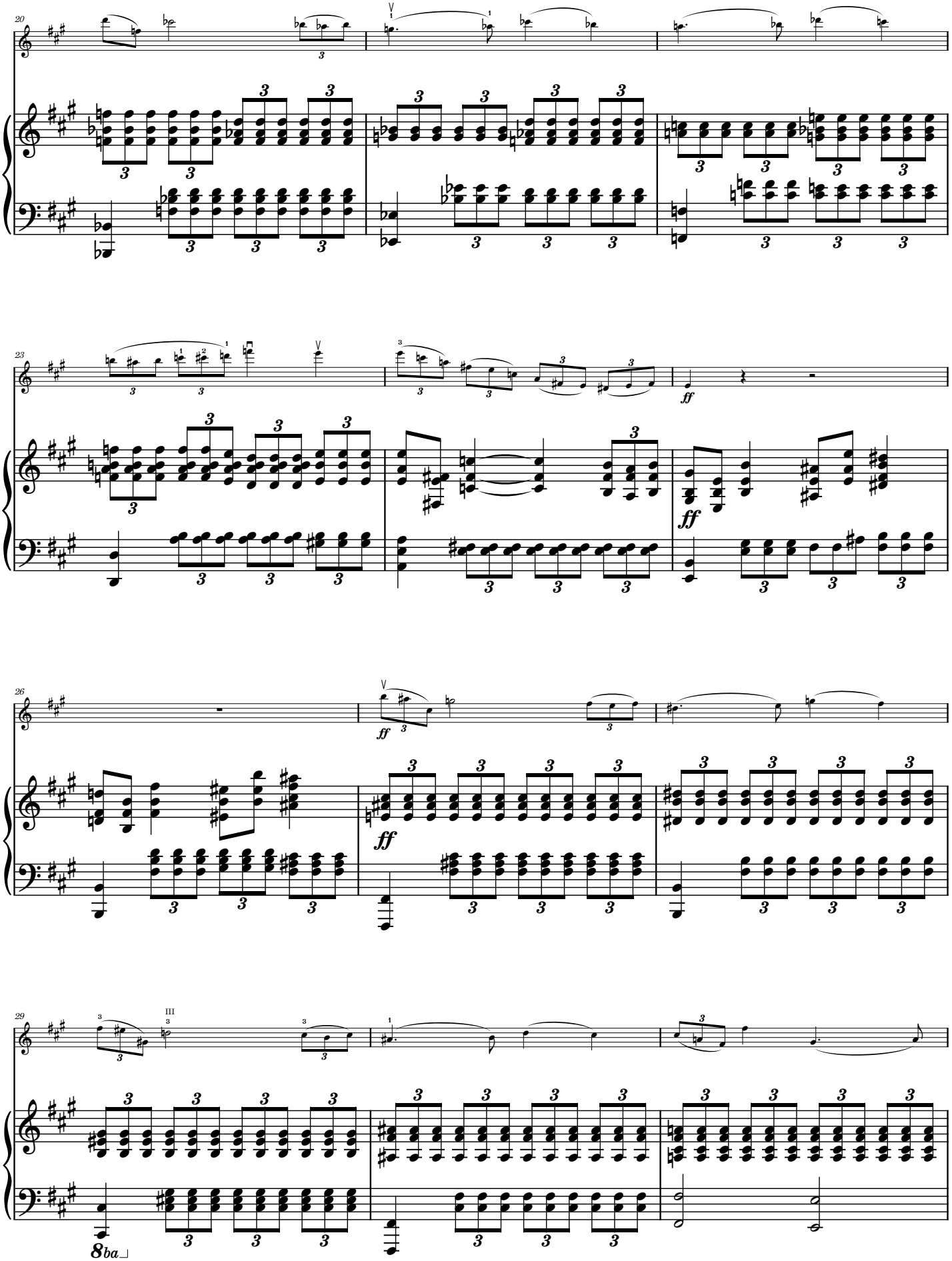

32
dim.
dim.
p
p espress.
35
dim.
38
3
cresc.
40
rallentando
rallentando
8va
mf
dim.
pp

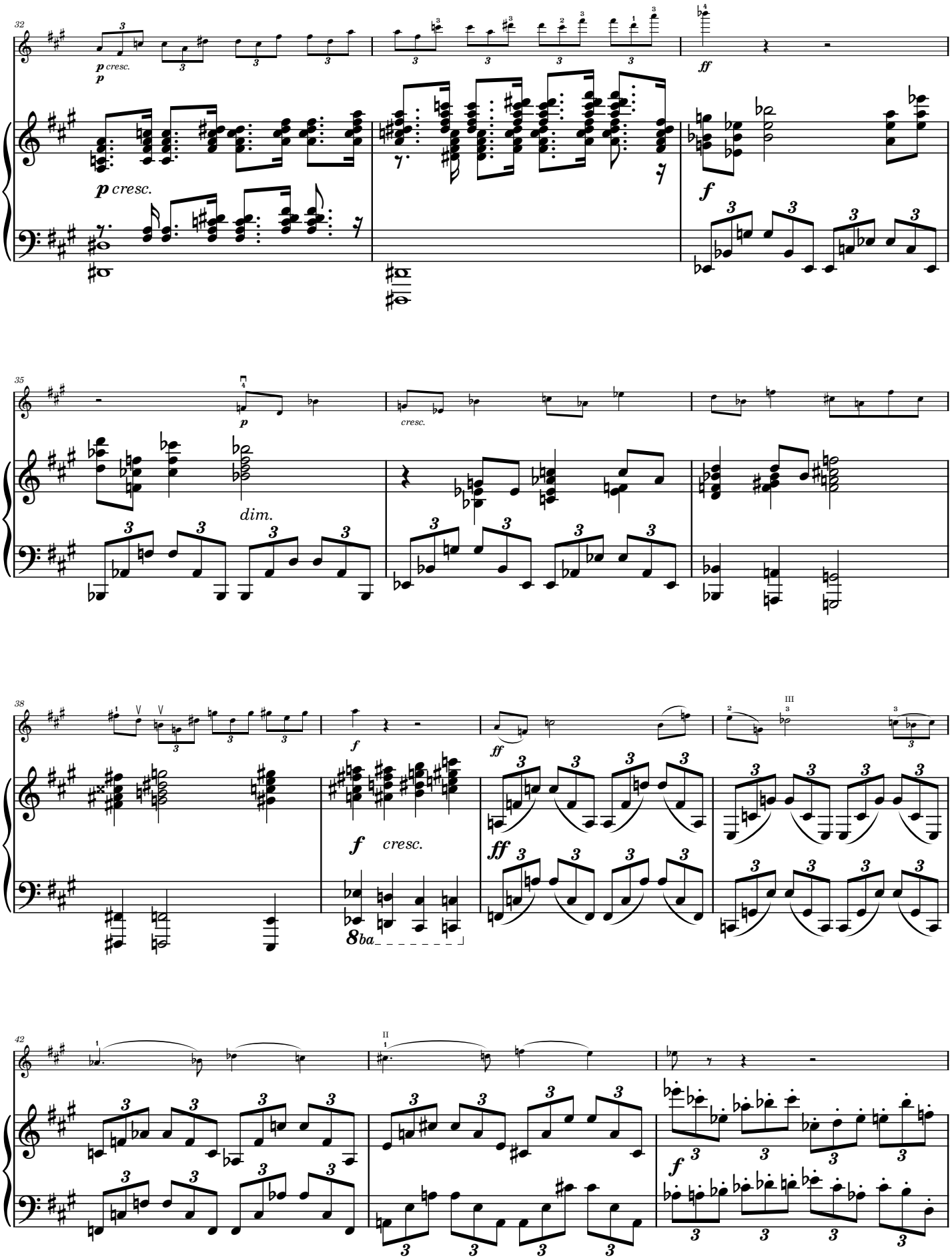
Adagio
Adagio
rall.
a tempo
rall.
a tempo

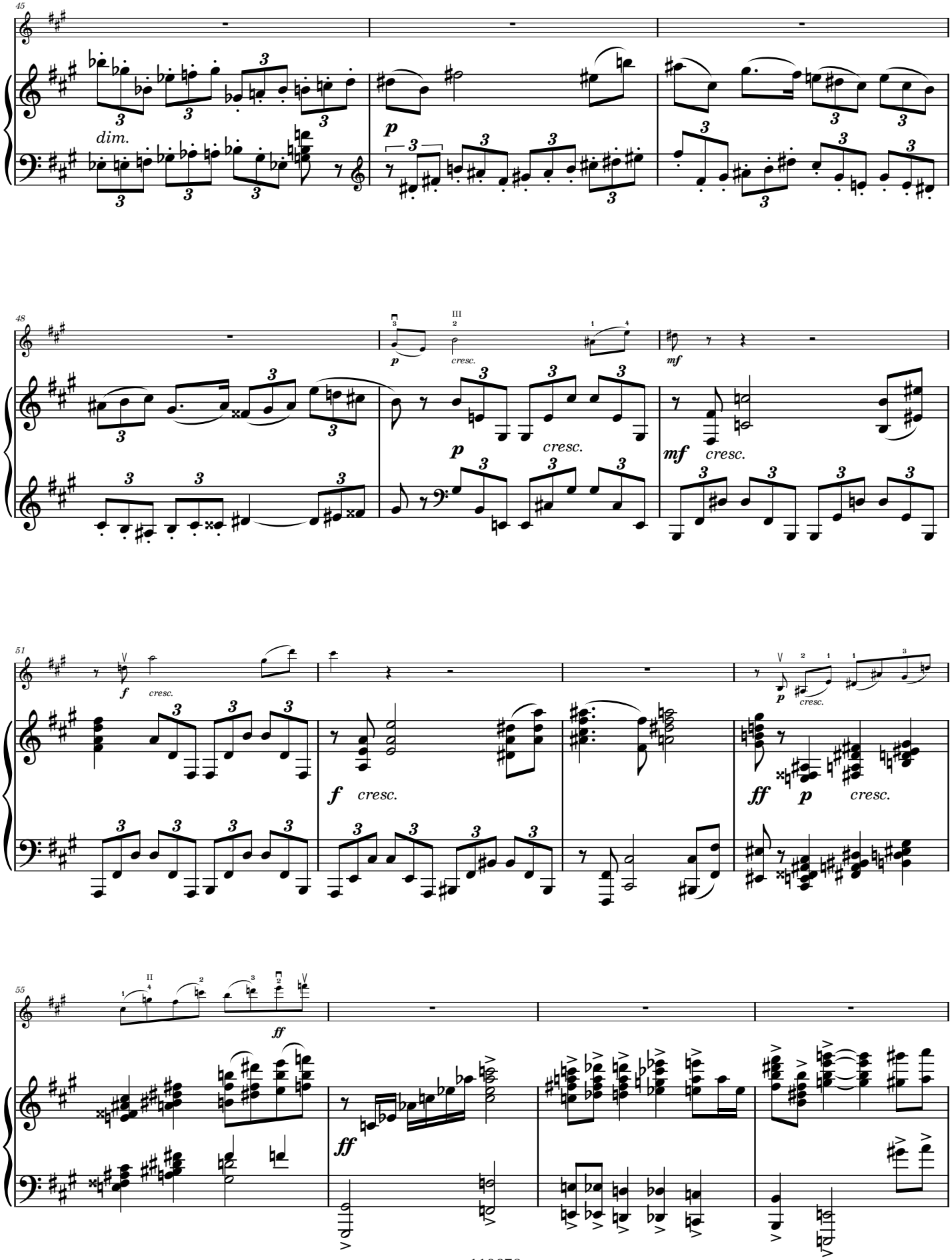
IV

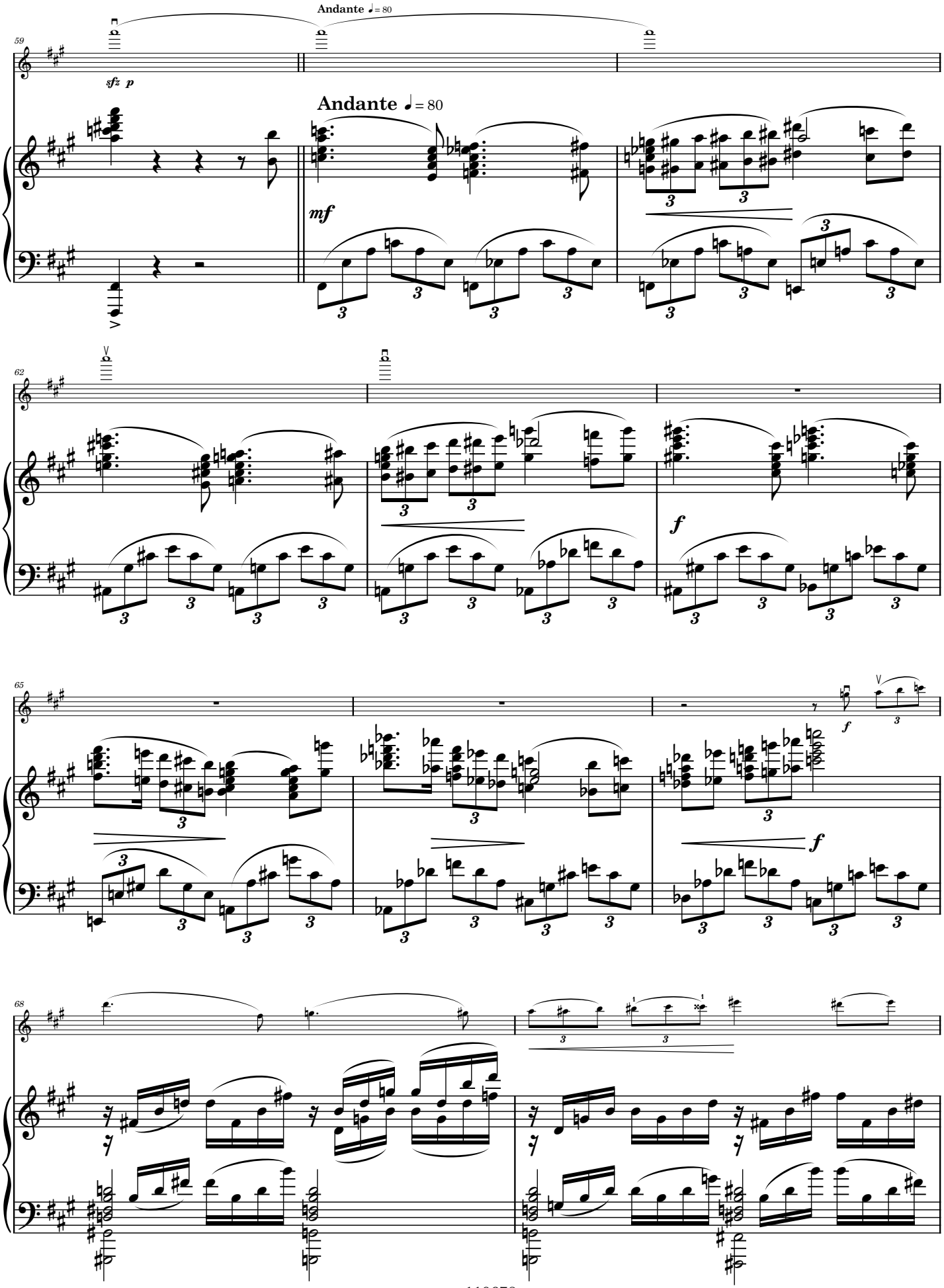

Violino
Piano
Allegro con fuoco ♩= 144
Allegro con fuoco ♩= 144

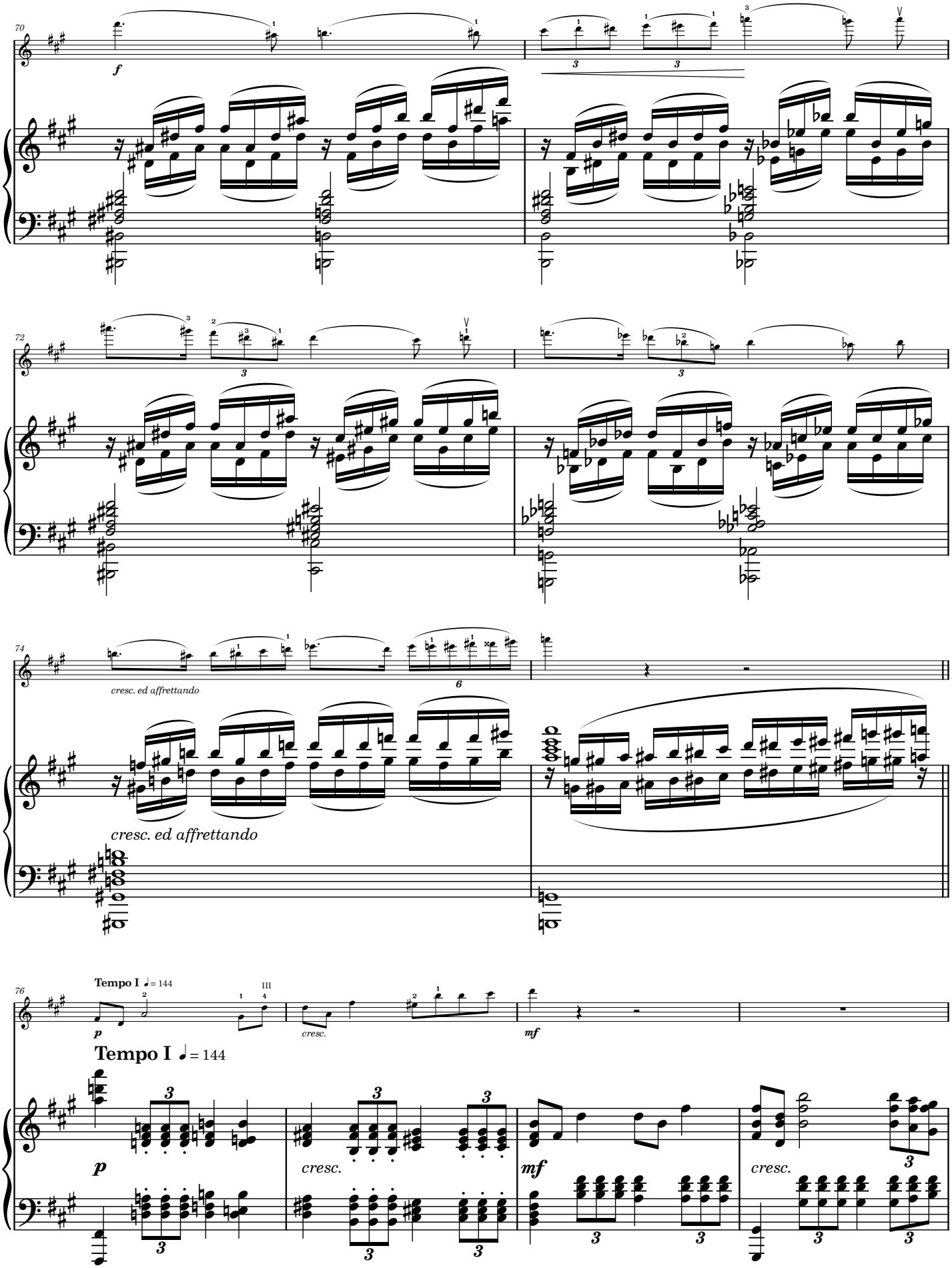


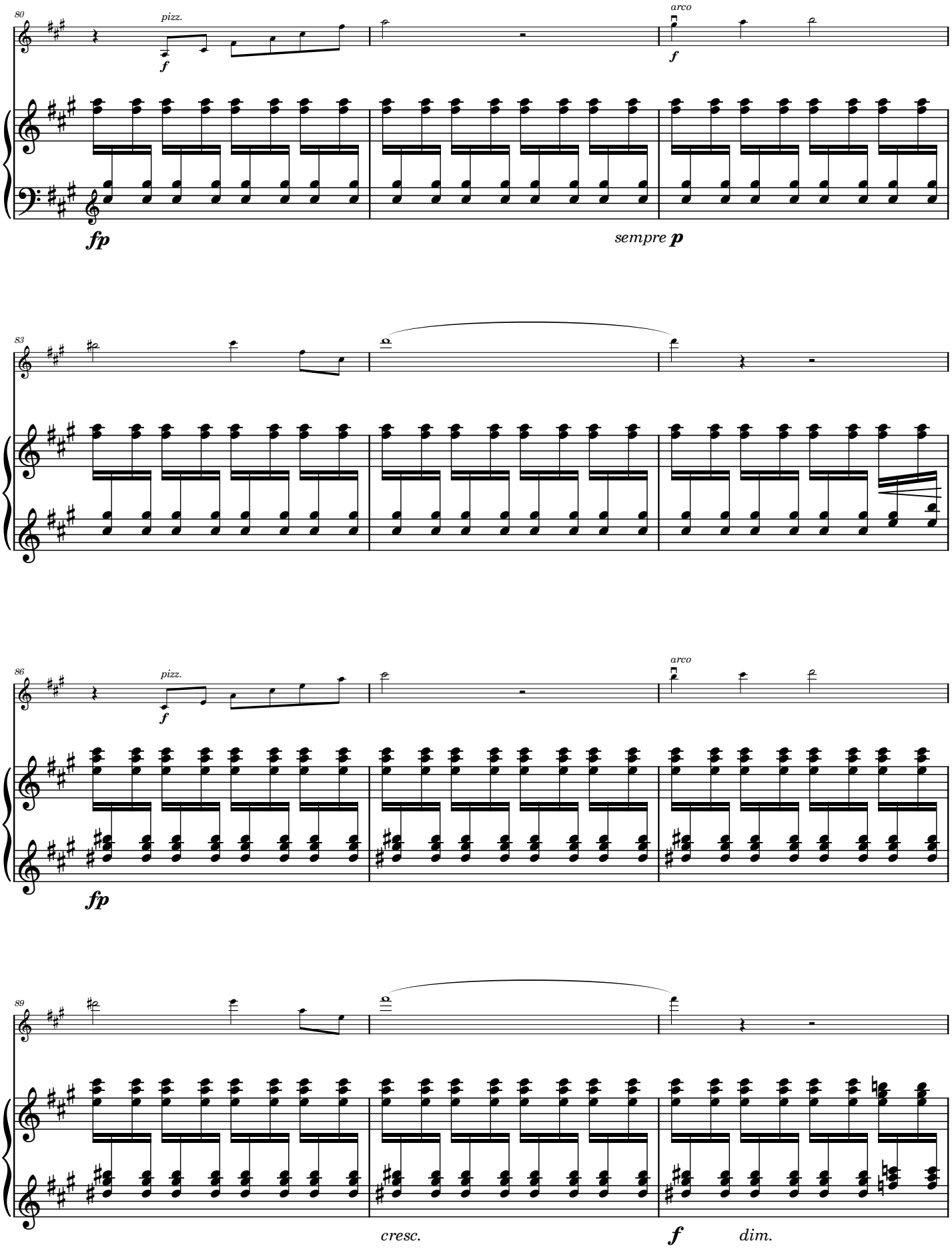

20
23
ff
26
ff
ff
29
8ba

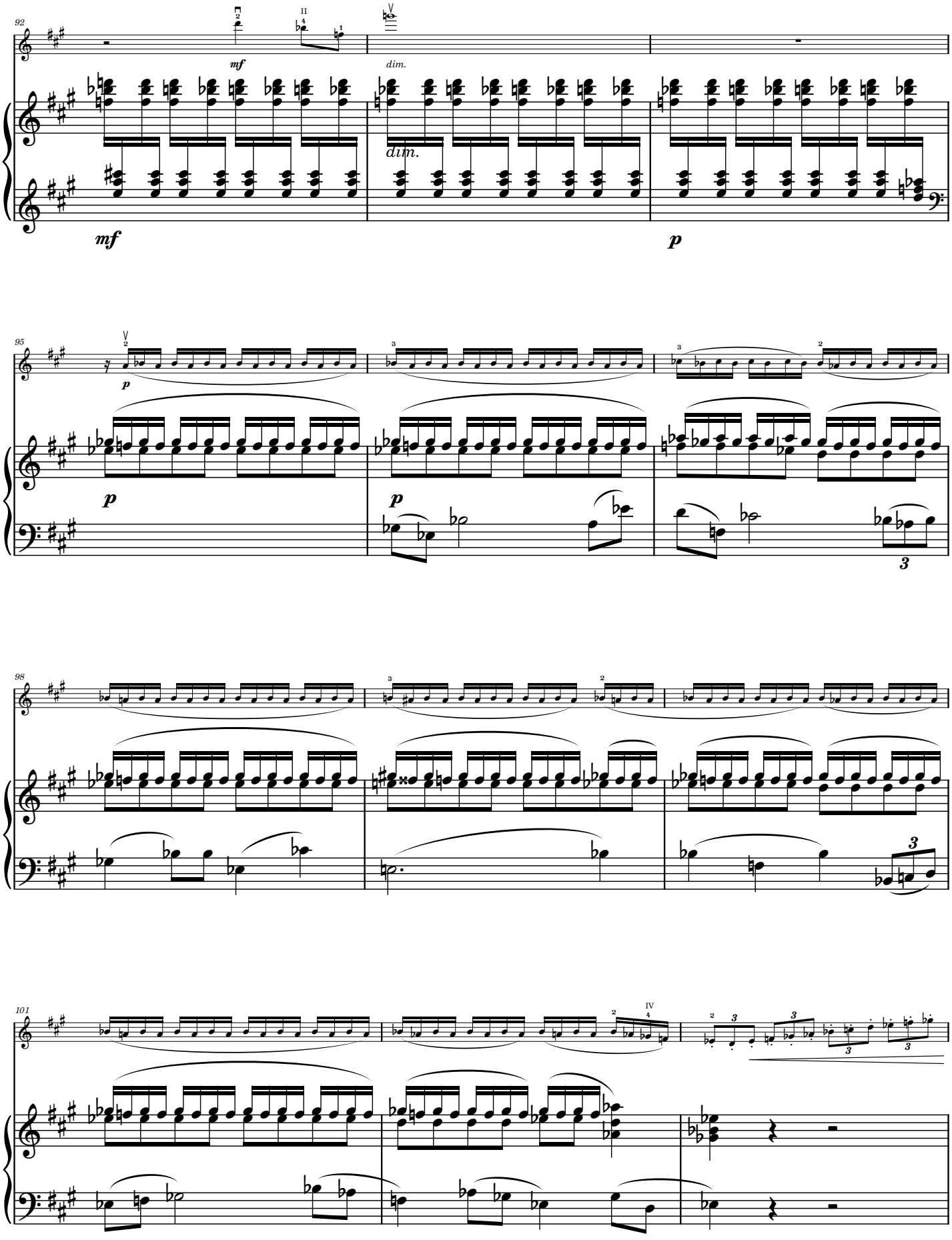

32
p cresc.
p
ff
35
p
cresc.
dim.
38
f
ff
f cresc.
ff
8ba
42
II
III
f

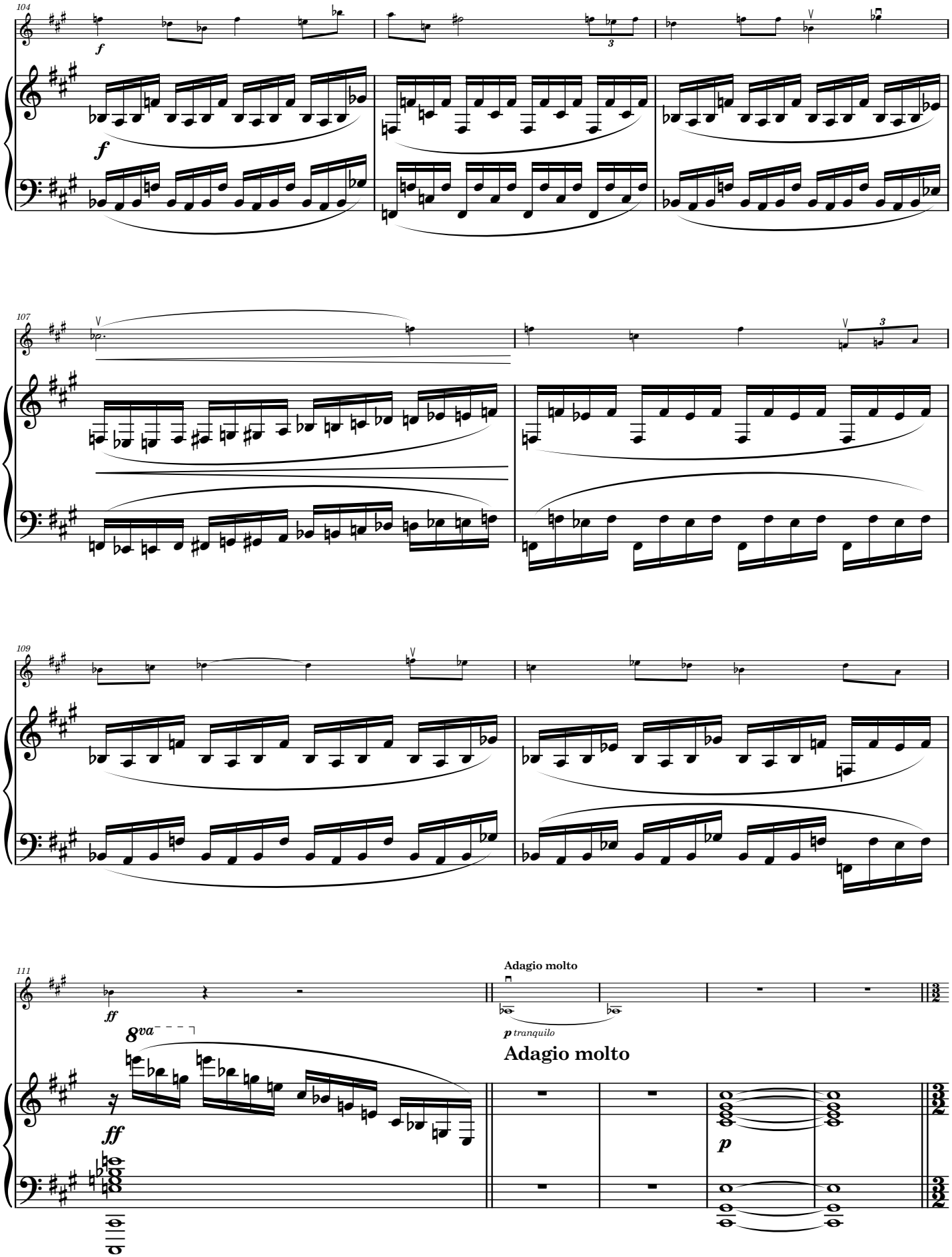

45
dim.
p
48
III
p
cresc.
mf
51
f
cresc.
ff
55
II
ff

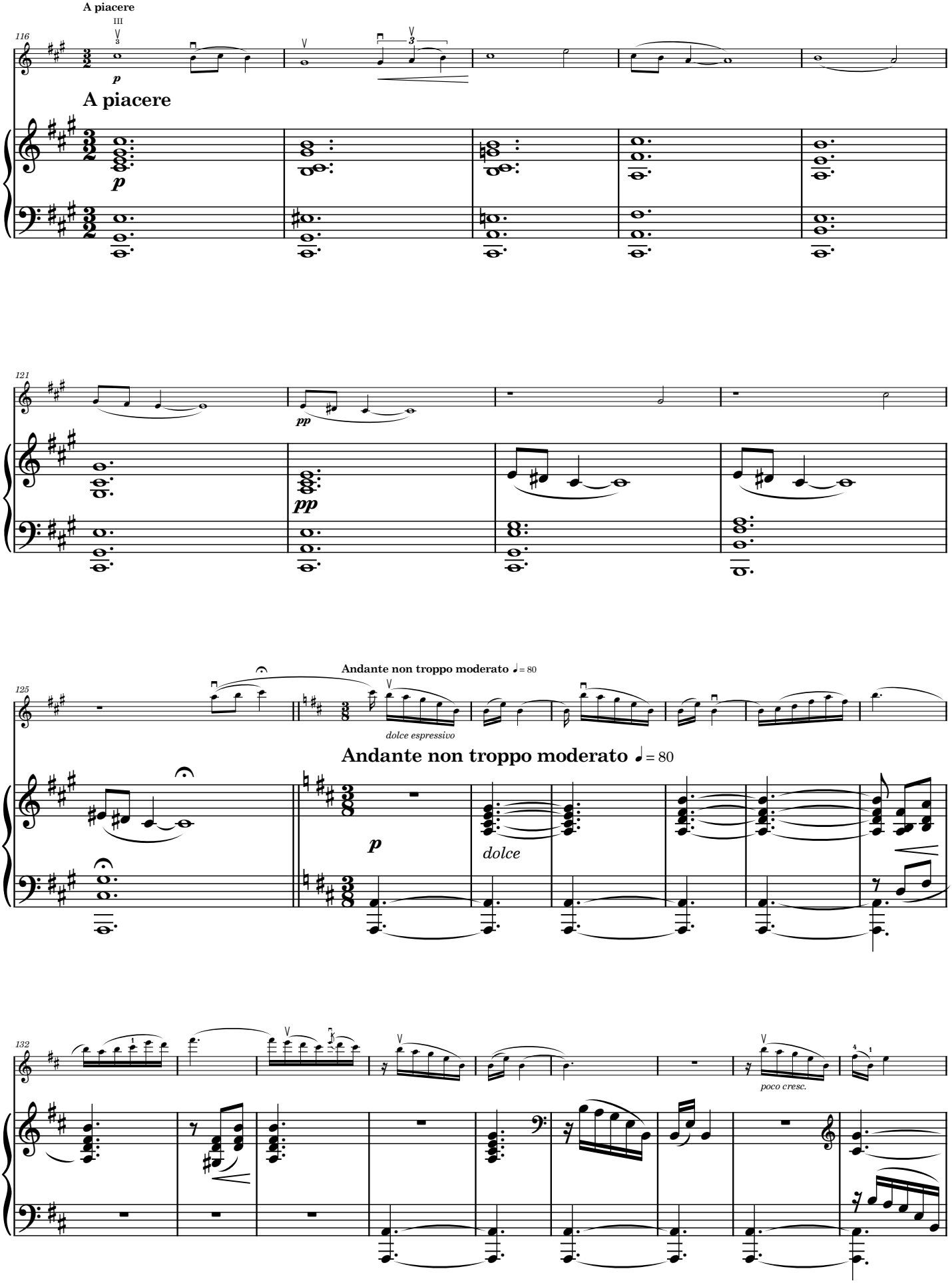

Andante ♩= 80
59
sfz p
Andante ♩= 80
mf
62
f
65
f
f
68

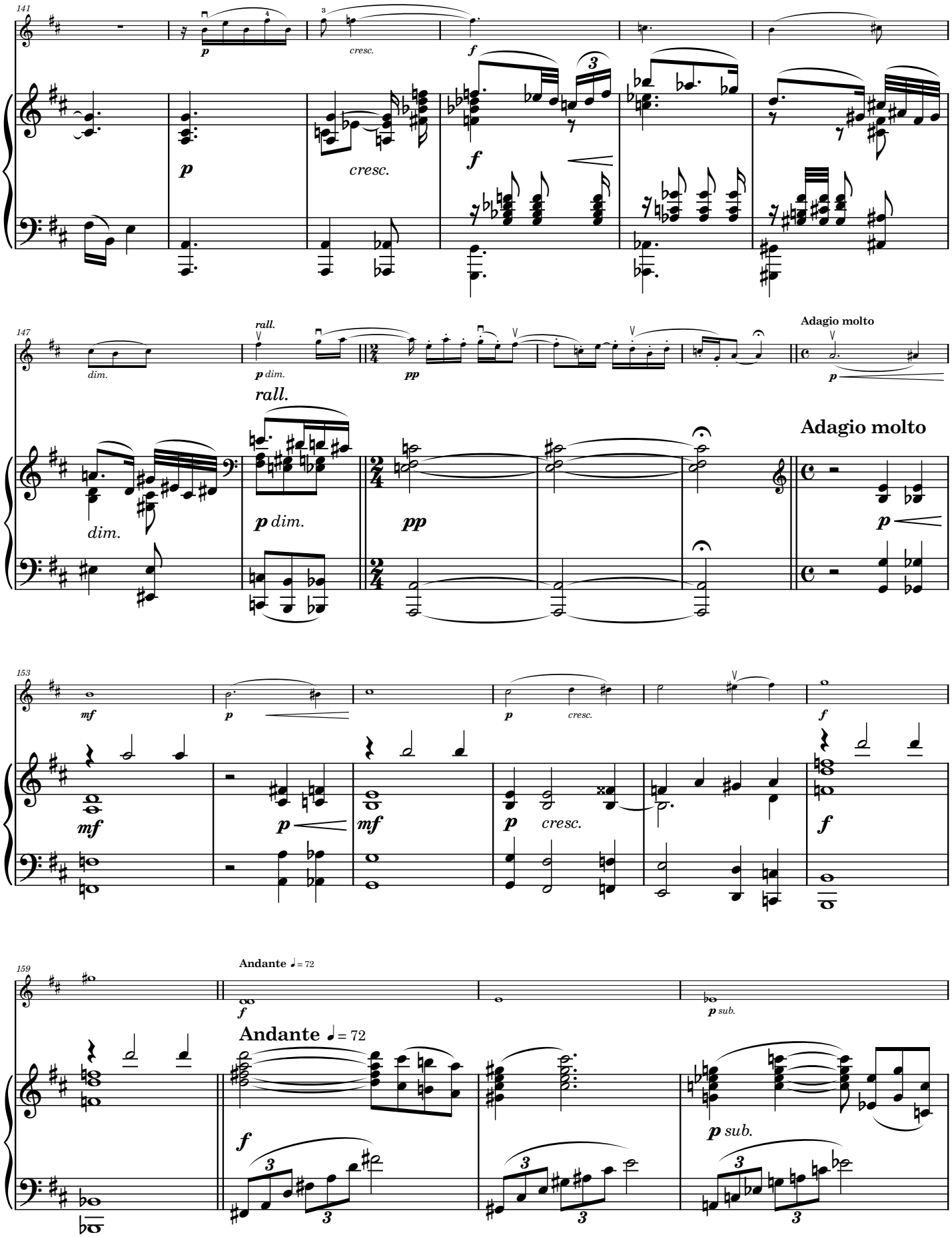

70
f
72
74
cresc. ed affrettando
cresc. ed affrettando
76
Tempo I ♩= 144
p
cresc.
mf
Tempo I ♩= 144
p
cresc.
mf
cresc.

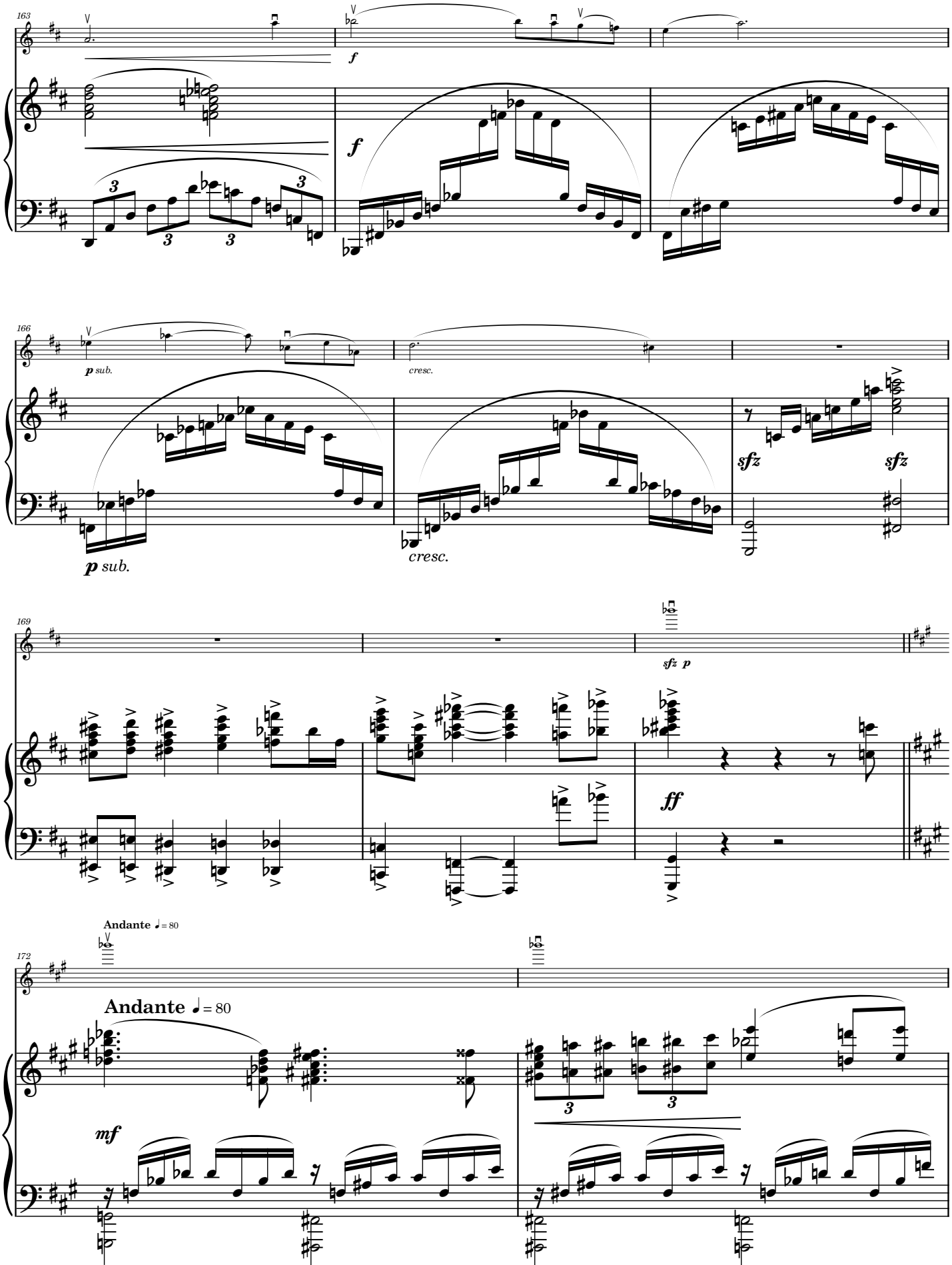

80
pizz.
f
arco
f
fp
sempre p
83
86
pizz.
f
arco
fp
89
cresc.
f
dim.

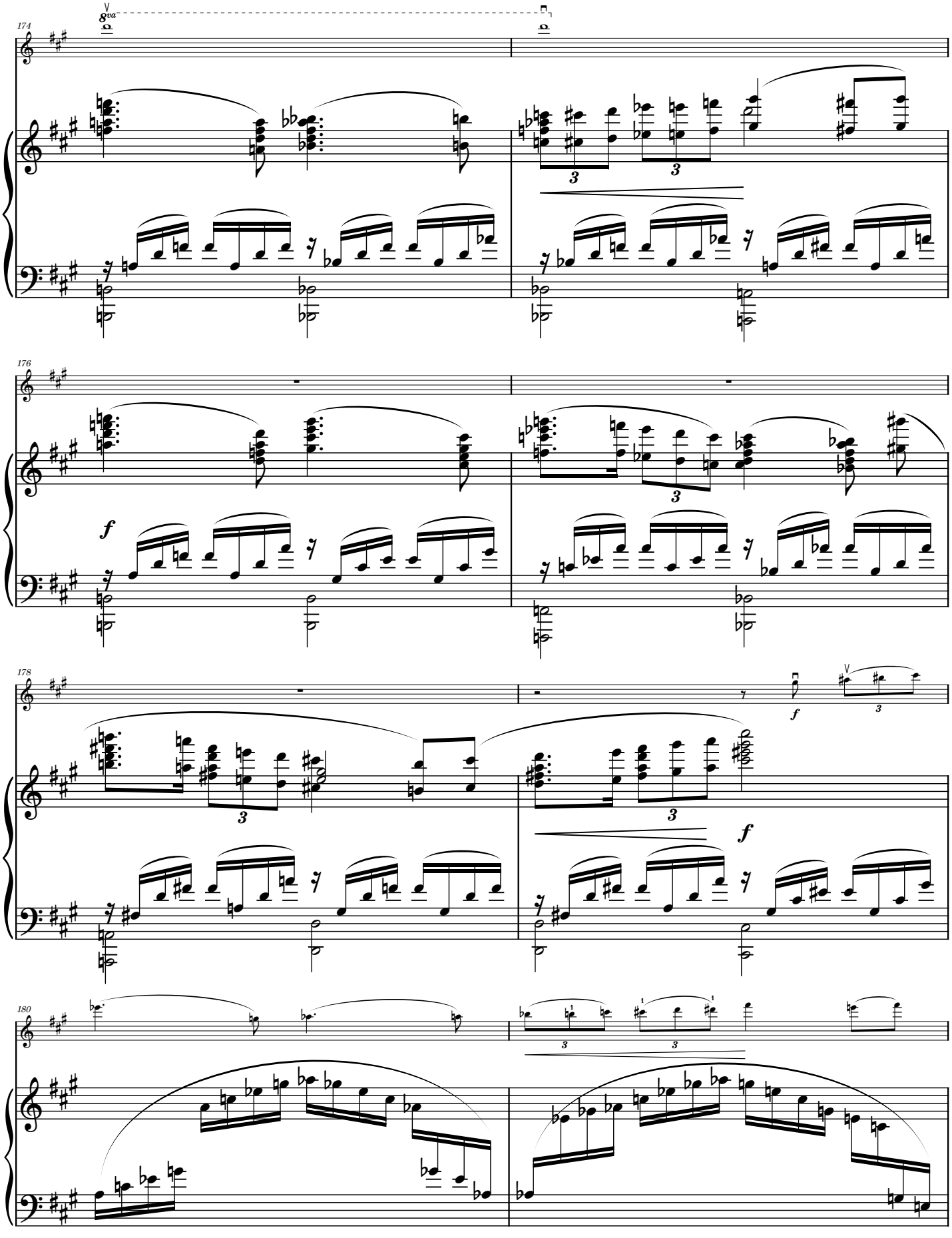

92
mf
dim.
dim.
mf
p
95
p
p
p
3
98
3
101
IV
3
3
3
3

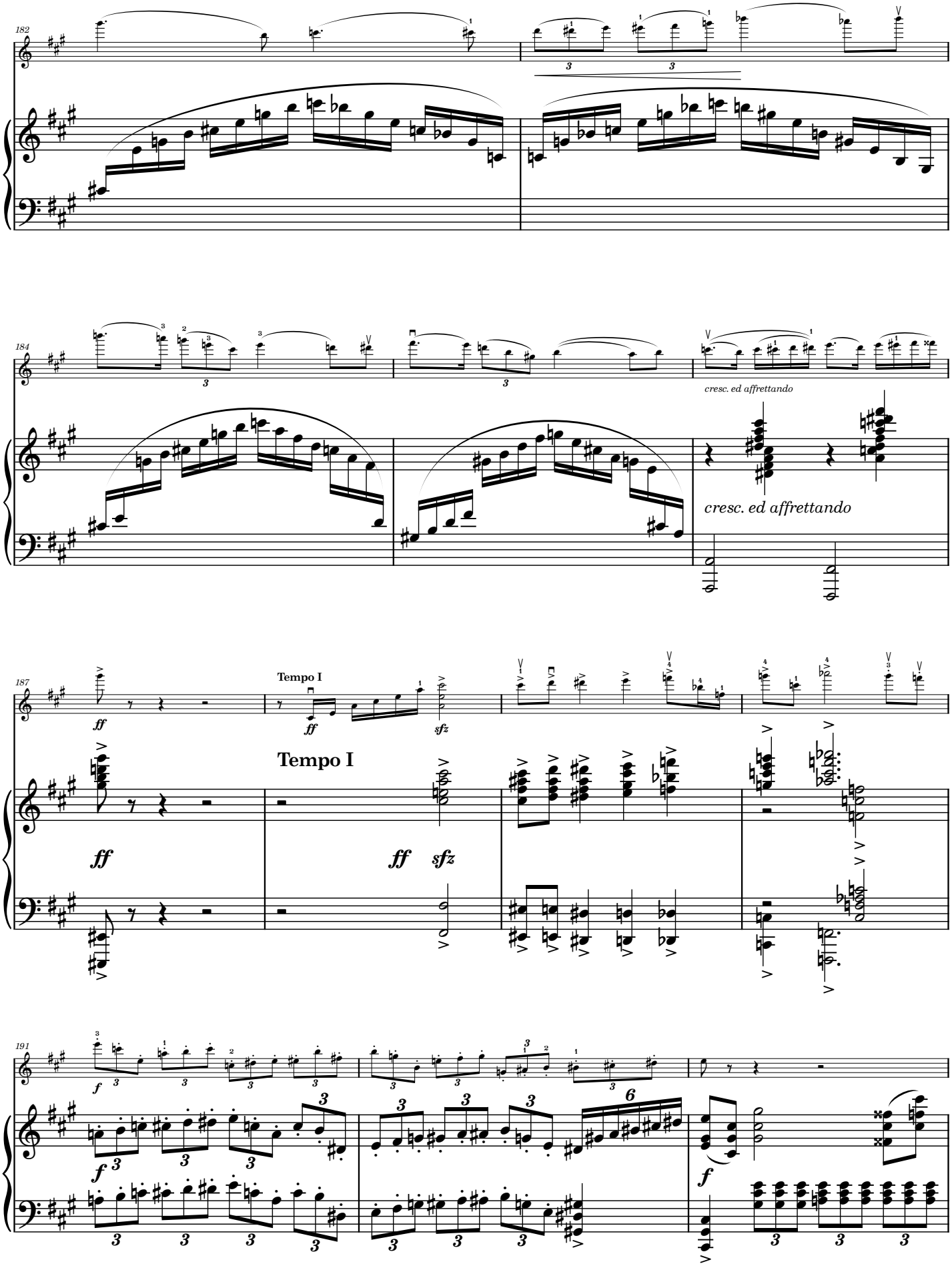

104
f
f
107
109
111
ff
8va
ff
Adagio molto
p tranquilo
Adagio molto
p

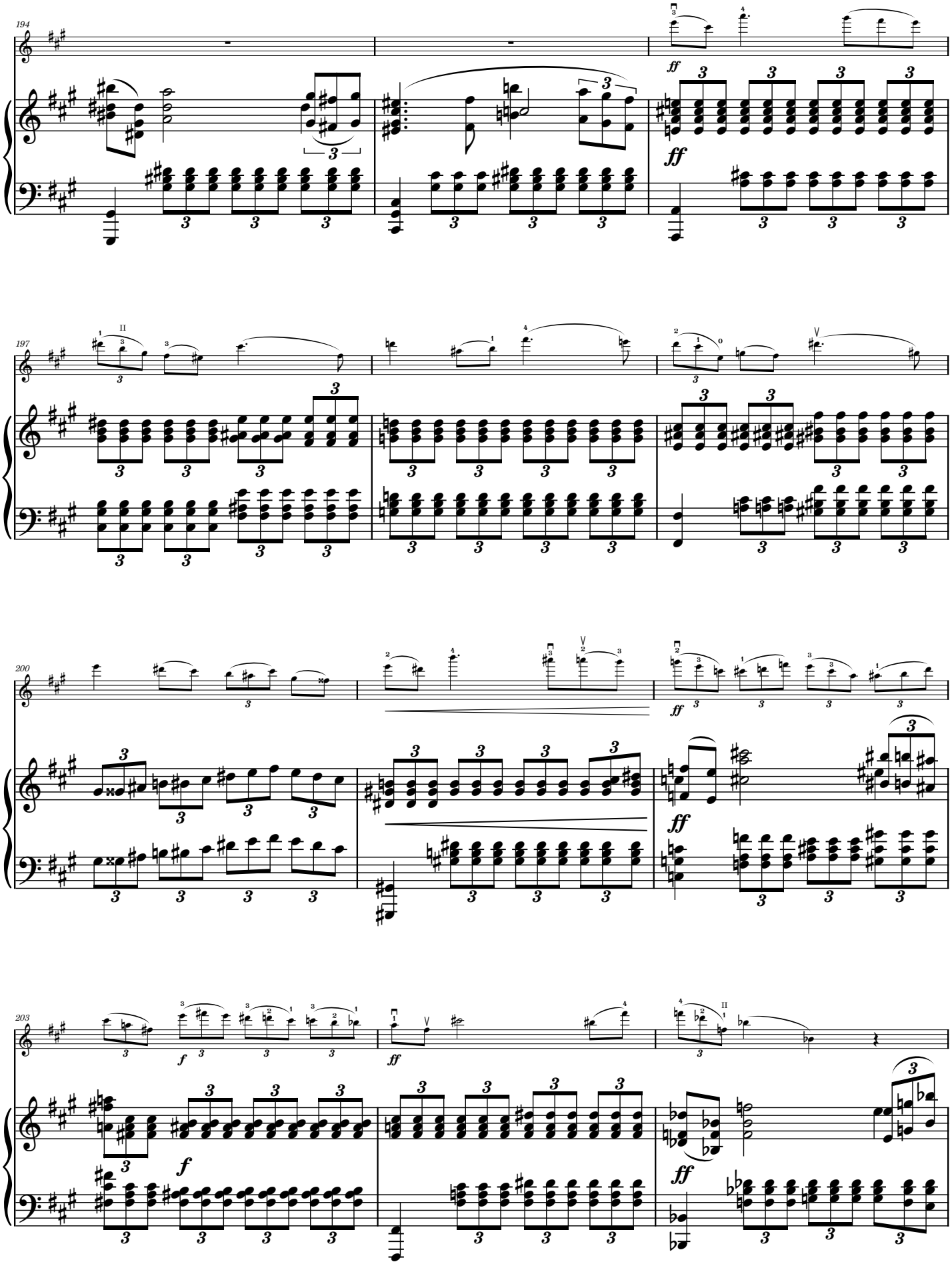

A piacere
116
p
A piacere
121
pp
pp
125
Andante non troppo moderato ♩= 80
dolce espressivo
Andante non troppo moderato ♩= 80
p
dolce
132
poco cresc.

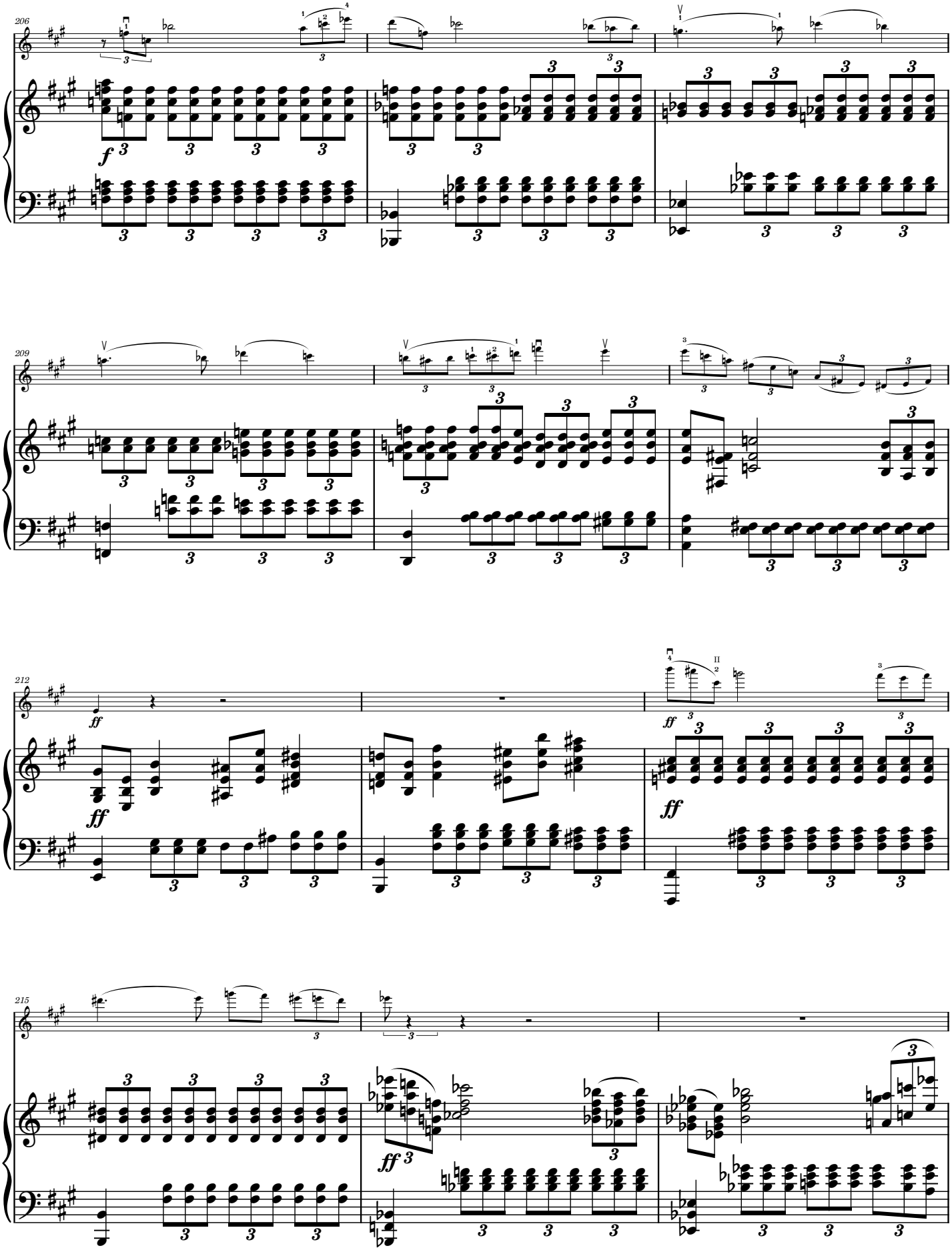

141
cresc.
147
rall.
dim.
Adagio molto
153
159
Andante ♩= 72
sub.

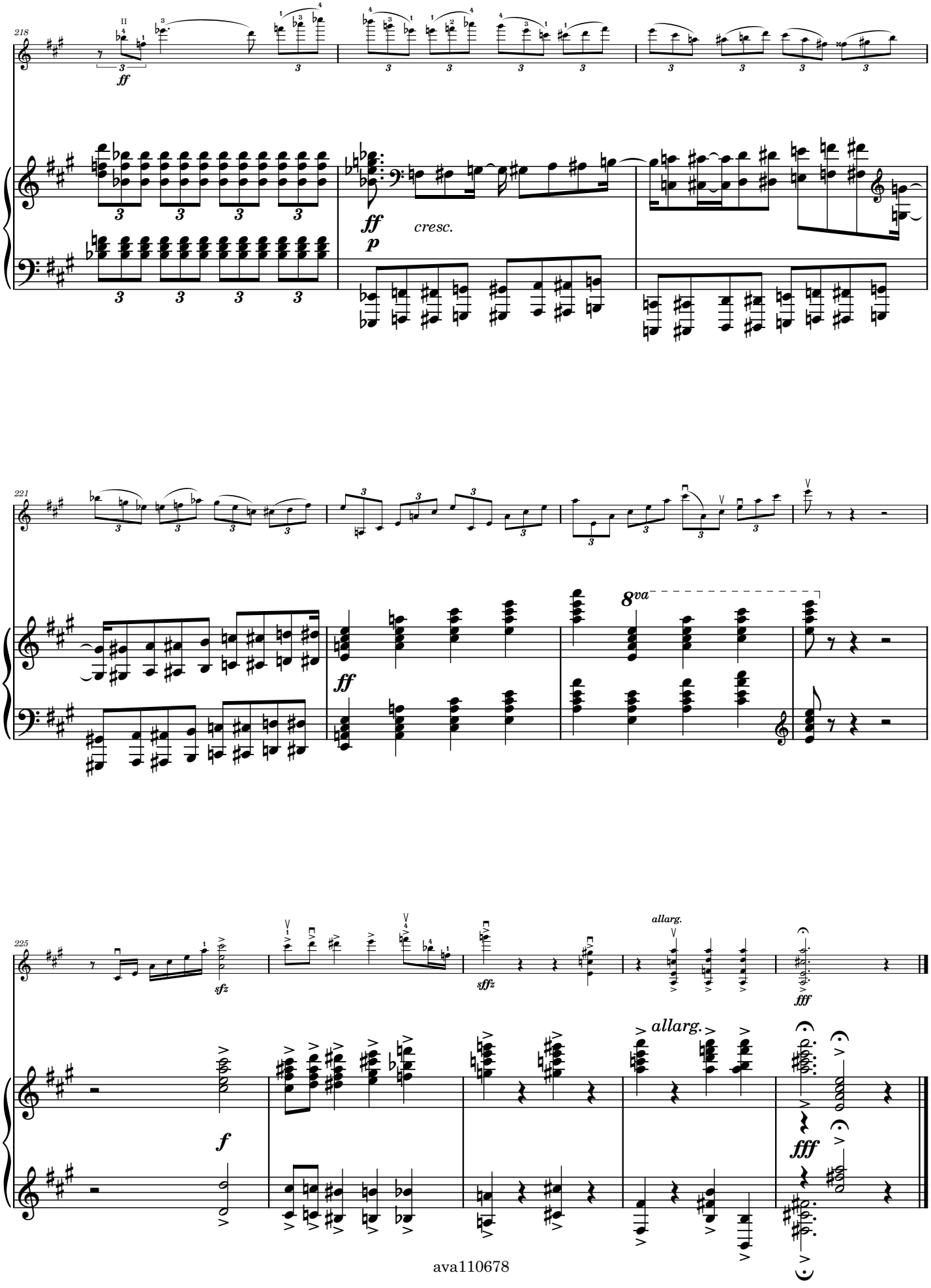

163
f
f
166
p sub.
cresc.
p sub.
cresc.
sfz
sfz
169
sfz p
ff
Andante ♩= 80
172
Andante ♩= 80
mf


174
8va
176
f
178
f
f
180


182
184
cresc. ed affrettando
cresc. ed affrettando
187
Tempo I
Tempo I
ff
sfz
191
f


194
ff
197
200
ff
203
f
ff




218
ff
ff
p
cresc.
221
ff
8va
225
sfz
sffz
allarg.
fff
f
allarg.
fff