

SONATE

.BB. PER .BB.
PIANOFORTE

.BB. DI .BB.

ALESSANDRO LONGO.

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- 1. SONATA. Op. 32 _____ Pr. M.1.50
 - 2. SONATA. Op. 36 _____ Pr. M.1.50
 - 3. SONATA. Op. 63 _____ Pr. M.1.50
 - 4. SONATA. Op. 66 _____ Pr. M.1.50
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Tutte le Sonate in un Volume _____ Pr. M.5.—
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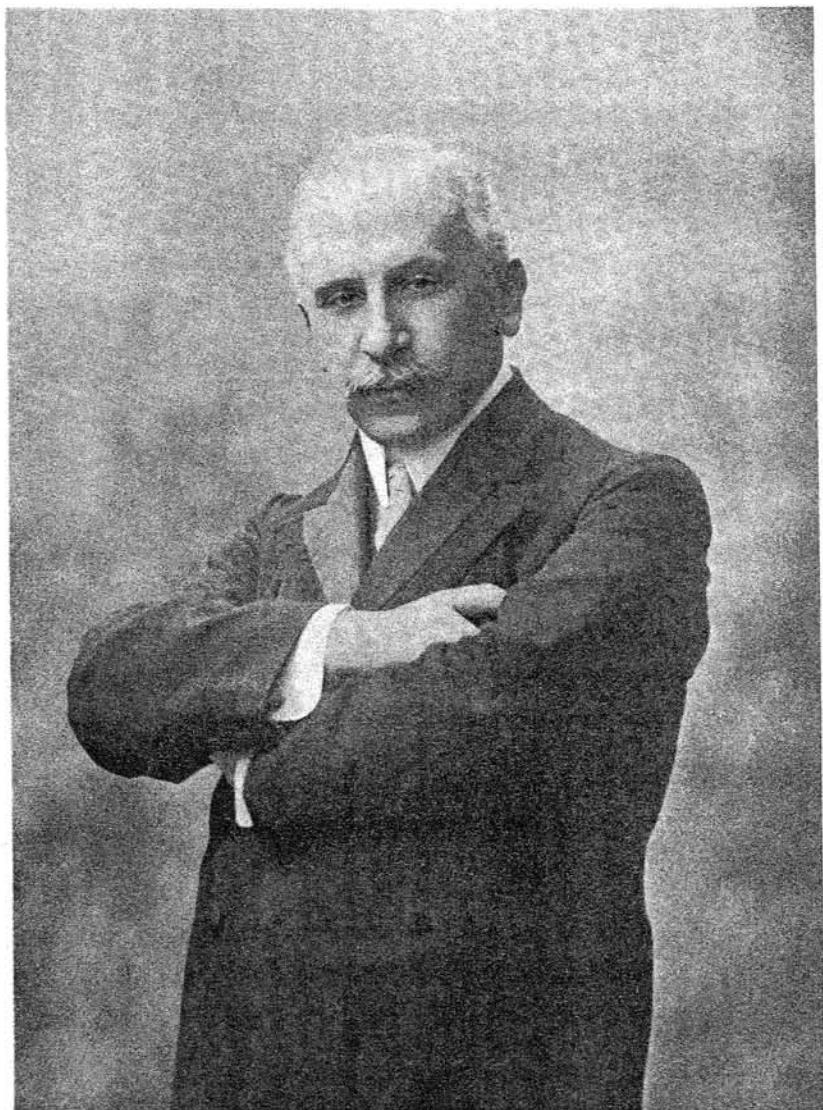
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Alejandro Loujo

AVVERTENZA

Il sistema delle frequenti indicazioni metronomiche nel corso della composizione — sistema già adottato da Hans von Bülow nella sua autorevole edizione delle Sonate di Beethoven — non deve preoccupare l'esecutore, poichè non è indispensabile consultare ad ogni passo l'apparecchio del Mälzel.

Stabilito il movimento iniziale d'un pezzo, sia col metronomo, sia con la perizia o col felice intuito dell'interprete, basterà poi osservare la differenza delle cifre delle successive indicazioni, rispetto a quelle immediatamente prima, per regolare le oscillazioni del tempo: le quali, del resto, sono quasi sempre lievi, talora insensibili, e che ad ogni modo, quando non si tratti di uno stacco deciso, vanno rese con la naturale vicenda espressiva d'un discorso. — Ad ogni nuova indicazione metronomica cessano di aver valore le altre eventuali indicazioni relative al tempo.

L'indicazione *in tempo* si riferisce sempre all'ultima indicazione metronomica. L'indicazione TEMPO I si riferisce al movimento iniziale.

NOTE

Le système des nombreuses indications métronomiques au cours des compositions — système déjà adopté par Hans von Bülow pour sa magistrale édition des Sonates de Beethoven — ne doit pas préoccuper l'exécutant, lequel peut s'abstenir de consulter à chaque instant l'appareil de Mälzel.

Dès que le mouvement initial d'un morceau est établi, soit à l'aide du métronome, soit grâce à l'expérience ou à l'intuition de l'exécutant, il suffit d'observer la différence des chiffres des indications successives par rapport à la précédente, pour régler les oscillations du mouvement. Ces oscillations sont d'ailleurs presque toujours légères, parfois même imperceptibles, et doivent être reproduites comme la marche variée et naturelle d'un discours, à moins qu'il ne s'agisse d'un écart sensible. — A chaque nouvelle indication métronomique, les autres indications éventuelles relatives au temps sont annulées.

L'indication *in tempo* se rapporte toujours à la dernière indication métronomique; l'indication TEMPO I, par contre, a trait au mouvement initial.

ANMERKUNG

Durch die schon von Hans von Bülow in seiner mustergültigen Ausgabe der Beethoven'schen Sonaten angewendete Methode reichlicher Metronombezeichnung lasse sich der Spieler nicht irre machen, da er ja den Mälzelschen Apparat nicht notwendig jeden Augenblick von neuem zu befragen braucht.

Sobald das Anfangstempo eines Stücks bestimmt ist, sei es mit dem Metronom, sei es durch Erfahrung und Treffsicherheit des Vortragenden, braucht man, um den Schwankungen des Tempos gerecht zu werden, nur noch die Unterschiede zwischen den Zahlen der unmittelbar aufeinander folgenden Bezeichnungen zu beachten: diese Schwankungen sind übrigens fast stets geringfügig, bisweilen unmerklich, und werden, solange kein wesentlicher Abstand in Betracht kommt, immer durch die natürlich wechselvolle Art eines Redeflusses wiedergegeben. — Bei jeder neuen Metronombezeichnung treten etwaige andere Tempobezeichnungen außer Kraft.

Die Bezeichnung *in tempo* bezieht sich stets auf die letzte Metronombezeichnung, die Bezeichnung TEMPO I auf das Anfangstempo.

REMARK

The system of frequent metronomic annotations in the course of a composition — a system which has already been adopted by Hans von Bülow in his standard edition of Beethoven's Sonatas — should not pre-occupate the player, for it is not indispensable to consult Mälzel's apparatus at every passage.

If at the beginning of a piece the movement is established, be it by the metronome, by experience or even intuitively by the interpreter, it will be sufficient to pay attention to the moving of the figures of the annotations in their succession, to regulate the vacillation of the tempo, which, as a rule, is most insignificant, and, unless there is an essential deviation, they should go on with the natural fluency of a conversation. — At every new metronomic annotation all the previous ones become void.

The indication *in tempo* is always referring to the previous metronomic annotation, and TEMPO I refers to the initial movement.

A mio padre.

SONATA

Alessandro Longo, Op. 32.

1. *Adagio (M.M. ♩ = 44).*

4

Allegro con fuoco (♩ = 66).

The sheet music contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and features a dynamic range from *f* (fortissimo) to *p* (pianissimo). Articulation marks include dots, dashes, and diagonal strokes. Performance instructions such as "Ped." (pedal down) and asterisks (*) are placed below the staves. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and accidentals. The music is divided into measures by vertical bar lines.

1216

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two flats. The notation includes various dynamics such as *p*, *mf*, *f*, *cresc.*, and *sf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "poco rit.", "in tempo", and "cresc." are also present. The music features complex rhythmic patterns and harmonic changes, typical of advanced piano literature. The page number 1216 is at the bottom right.

A page from a musical score for piano, featuring six staves of music. The music is in common time and consists of six measures per staff. The key signature is B-flat major (two flats). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *f*, *mf*, *p*, and *sf*. The score is divided into measures by vertical bar lines. Measures 1-3 are on the first staff, 4-6 on the second, 7-9 on the third, 10-12 on the fourth, 13-15 on the fifth, and 16-18 on the sixth. The piano keys are labeled with Roman numerals (I, II, III, IV, V) above the notes, indicating fingerings. The score is written in black ink on white paper.

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and includes various dynamics such as *mf*, *cresc.*, *f*, *p*, *cresc.*, *fp*, and *ff*. Performance instructions like "Ped." and "Ped. ♯" are also present. The notation includes a mix of treble and bass clefs, and some measures feature sixteenth-note patterns. The page number 1216 is located at the bottom center.

4

f *p*

sostenuto

Ped. *Ped.* *** *Ped.* *Ped.* *Ped.*

p *cresc.*

f

Ped. *Ped.* *** *Ped.* *Ped.* *Ped.*

p *mfp*

Ped. *** *Ped.* *Ped.* *Ped.*

mf

Ped. *** *Ped.* *Ped.* *Ped.*

cresc.

1216

1216

Sheet music for piano, page 11. The music consists of six staves of musical notation.

Staff 1: Treble clef, two flats. Dynamics: *p*, *p*, *mf*, *p*. Fingerings: 2, 1, 4; 1, 3, 2, 5, 4; 3, 4; 3. Pedal markings: *Ped.* *, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Staff 2: Treble clef, two flats. Dynamics: *p*. Fingerings: 4, 5; 4, 3, 5, 4; 3, 2. Pedal markings: *Ped.* *, *Ped.*, *Ped.*, *Ped.*, *Ped.*, ***. Tempo: *in tempo*, *p*. *rit.*

Staff 3: Bass clef, two flats. Dynamics: *mf*, *p*. Fingerings: 2, 3; 3, 2. Pedal markings: *5*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, ***.

Staff 4: Treble clef, two flats. Dynamics: *p*. Fingerings: 5, 4; 4, 5, 4; 5, 3. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *rit.*

Staff 5: Treble clef, two flats. Dynamics: *in tempo*, *p*. Fingerings: 2, 4, 1. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *rit.*

Staff 6: Treble clef, two flats. Dynamics: *p*, *poco rit.*, *cresc.*, *p*. Fingerings: 5, 4; 1, 2; 2, 1. Pedal markings: ***, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Staff 7: Treble clef, two flats. Dynamics: *mf*, *ff*. Fingerings: 5, 4; 2, 3; 3, 2. Pedal markings: *Ped.*, *Ped.*, ***, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

Sheet music for piano, 12 staves.

Staff 1: Treble clef, 2 flats. Measures 1-4. Dynamics: **f**, **f**. Pedal markings: **Ped.**, **Ped.**, **Ped.**, **Ped.**, **Ped.**, **Ped.**.

Staff 2: Treble clef, 2 flats. Measures 1-4. Dynamics: **p**, **p**. Pedal markings: **Ped.**, **Ped.**, **Ped.**, **Ped.**, **Ped.**, ***** **Ped.**.

Staff 3: Treble clef, 2 flats. Measures 1-4. Dynamics: **p** (**cresc.**), **sf**, **f**. Pedal markings: *****, **Ped.**, *****, **Ped.**.

Staff 4: Treble clef, 2 flats. Measures 1-4. Dynamics: **p**, **f**, **p**. Pedal markings: **1** **4**, **Ped.**, **1** **4**, **Ped.**.

Staff 5: Bass clef, 2 flats. Measures 1-4. Dynamics: **mf**, **f**. Pedal markings: *****, **Ped.**, *****, **Ped.**.

Staff 6: Bass clef, 2 flats. Measures 1-4. Dynamics: **p**. Pedal markings: *****, **Ped.**, *****, **Ped.**.

Staff 7: Bass clef, 2 flats. Measures 1-4. Dynamics: **mf**, **f**. Pedal markings: *****, **Ped.**, *****, **Ped.**.

Staff 8: Bass clef, 2 flats. Measures 1-4. Dynamics: **p**. Pedal markings: *****, **Ped.**, *****, **Ped.**.

Andante con variazioni (♩ = 66).

Var. I.
Andantino con moto (♩ = 88).

14

Var. II.

Quasi allegretto ($\text{♩} = 108$).

Var. III.
Allegro ($\text{♩} = 132$).

The image displays a page of sheet music for a piano piece, specifically Variation IV. The music is written in a treble and bass clef system, with a key signature of five flats. The tempo is marked as "Lento" with a tempo of $\text{♩} = 60$. The page contains six staves of musical notation, each with a unique set of fingerings (e.g., 3-2-1, 4-3-2, etc.) and dynamic markings such as *mf*, *p*, and *f*. Performance instructions like "Ped." and "Ped. *" are placed above certain notes. The music includes various rests and grace notes, and the page number 1216 is visible at the bottom.

Var. V.
Andante ($\text{♩} = 80$).

Sheet music for Var. V, Andante, featuring six staves of piano music. The music is in common time, mostly in E-flat major (indicated by a key signature of three flats). The first staff shows a dynamic *p* and a marking *rubato*. Fingerings such as 3, 5, 4, and 2 are indicated above the notes. The second staff begins with a dynamic *cresc.* and a marking *largamente*. The third staff starts with a dynamic *f*. The fourth staff has a dynamic *p*. The fifth staff starts with a dynamic *mf*. The sixth staff ends with a dynamic *rall.*

Var. VI.

Allegro ($\text{♩} = 132$).

Sheet music for Var. VI, Allegro, featuring four staves of piano music. The music is in common time, mostly in E-flat major (indicated by a key signature of three flats). The first staff starts with a dynamic *mf*. The second staff starts with a dynamic *p*. The third staff starts with a dynamic *p*. The fourth staff ends with a dynamic *rall.*

1.
cresc.
ped. * *ped.* * *ped.* * *ped.* * *ped.* *

2.
ped. *

5 3
f 2 1

mf

5 2
f 3 4

poco rit.

in tempo
 5 3 5 3 4 2
 1 3 1 3 1

15

p

1.
ped. *

2.
ped. * 3
rit. *f*
ped. *

Andante.

Music for piano, Andante section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is indicated as Andante. The music features various dynamics such as *p*, *mf*, and *rall.*. Fingerings are marked above the notes, such as 3, 2, 1, 4, 5. Pedal markings like "Ped." and "*" are placed below the notes. Measure numbers 45 and 46 are shown at the end of the section.

Continuation of the musical score for piano. The section is labeled "in tempo". The dynamics include *pp*, *p*, *rall.*, *mf*, and *p*. Fingerings like 2, 3, 1, 4, 5 are present. Pedal markings "Ped." and "*" are used. Measure numbers 47 through 51 are indicated at the end of the section.

Lento ($\text{♩} = 50$).

Music for piano, Lento section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to C major (no sharps or flats). The tempo is Lento ($\text{♩} = 50$). The music features dynamics like *p* and *rall.*. Fingerings are marked above the notes. Measure numbers 52 and 53 are shown at the end of the section.

Continuation of the musical score for piano. The section is labeled "Ped. * Ped. *". The dynamics include *mf*, *p*, and *f*. Fingerings like 2, 1, 3, 4, 5 are present. Measure numbers 54 through 58 are indicated at the end of the section.

Fugato.
Allegro deciso ($\text{♩} = 144$).

Music for piano, Fugato section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes to A major (no sharps or flats). The tempo is Allegro deciso ($\text{♩} = 144$). The music features dynamics like *pp*, *f*, and *p*. Fingerings are marked above the notes. Measure numbers 59 and 60 are shown at the end of the section.

Continuation of the musical score for piano. The section is labeled "Ped. * p1 f3 p1". The dynamics include *p*, *f*, *p1*, and *f3*. Fingerings like 1, 2, 3, 4, 5 are present. Measure numbers 61 through 65 are indicated at the end of the section.

The image shows five staves of piano sheet music. The top staff uses a treble clef and has a dynamic marking 'mf'. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The fifth staff uses a treble clef. Each staff contains various musical notes and rests, with some notes having numerical or fraction-like markings above them. The music includes dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). There are also performance instructions like 'Ped.' and '*'.

Sheet music for piano, page 20. The music consists of eight staves of musical notation, each with a dynamic marking and performance instructions.

- Staff 1:** Dynamics: *mf*, *f*, *poco rit.*, *ff in tempo*. Performance instruction: *ped.*
- Staff 2:** Dynamics: *f*, *poco rit.*, *ff in tempo*. Performance instruction: *ped.*
- Staff 3:** Dynamics: *ff in tempo*. Performance instruction: *ped.*
- Staff 4:** Dynamics: *f*, *poco rit.*, *ff in tempo*. Performance instruction: *ped.*
- Staff 5:** Dynamics: *mf*, *cresc.* Performance instruction: *ped.*
- Staff 6:** Dynamics: *f*, *sf.*, *p*, *f*. Performance instruction: *ped.*
- Staff 7:** Dynamics: *f*, *poco rit.*, *mf*, *in tempo*. Performance instruction: *ped.*
- Staff 8:** Dynamics: *cresc.*, *f*. Performance instruction: *ped.*

Sheet music for piano, page 21, featuring six staves of musical notation. The music is in 2/4 time and includes the following dynamics and performance instructions:

- Staff 1 (Treble Clef):** *mf*, *p*, *s*, *p cresc.*
- Staff 2 (Bass Clef):** *f*, *mf*, *f*, *sf*, *mf cresc.*
- Staff 3 (Bass Clef):** *f*, *p*, *mf*, *f*, *sf*, *f*.
- Staff 4 (Bass Clef):** *fp*, *poco rit.*, *mf in tempo*.
- Staff 5 (Treble Clef):** *p cresc.*
- Staff 6 (Bass Clef):** *f*, *Reh.*, *s*, *Reh.*, *s*.

Fingerings are indicated above the notes in several measures, such as 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5. Measure numbers 1216 are printed at the bottom center.

A musical score page featuring six staves of piano music. The music is in 2/4 time and consists of measures 22 through 28. The key signature changes from B-flat major (two flats) to G major (one sharp). Measure 22 starts with a dynamic of *p* and a crescendo. Measures 23 and 24 show rhythmic patterns with various fingerings (e.g., 2, 3, 4, 5) and dynamics like *rall.* and *ff in tempo*. Measures 25 and 26 continue with similar patterns and dynamics, including *ff*, *rall.*, and *ff in tempo*. Measures 27 and 28 conclude the section with more complex patterns and dynamics, including *mf* and *cresc.*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one flat. The notation includes various dynamics such as *p*, *f*, *mf*, and *poco rit.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "dim.", "poco rall.", and "in tempo" are also present. The music is divided into measures by vertical bar lines.

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top staff in each column has a treble clef, a key signature of one flat, and a tempo marking of 'sempre f in tempo'. The bottom staff in each column has a bass clef and a key signature of one flat. The notation includes various note heads, stems, and bar lines. In the first column, there are grace notes above the main notes in the treble staff. In the second column, the bass staff features a series of eighth-note chords. The music is divided by vertical bar lines, and the overall style is characteristic of a Chopin etude.

A page from a musical score for piano, featuring six staves of music. The music is in common time and consists of six measures per staff. The key signature changes frequently, including B-flat major, A minor, G major, F-sharp major, E major, D major, C major, B-flat major, A minor, G major, F-sharp major, and E major. The notation includes various dynamics such as *in tempo*, *poco rit.*, *mf*, *cresc.*, *ff*, *f*, *mf*, *p*, and *ff*. Fingerings are indicated above the notes, and performance instructions like "Ped." and "*" are placed below the staves. Measure numbers 45 and 46 are visible above the first two staves.

Presto ($\text{d} = 160$).

pp

cresc.

ff — *p*

cresc.

f

ff

ff

ff

ff

Allegro ($\text{♩} = 144$). $\frac{4}{4}$