

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
 - 5. SONATA. Op. 67 _____ Pr. M.1.50
 - 6. SONATA. Op. 70 _____ Pr. M.1.50
 - 7. SONATA. Op. 72 _____ Pr. M.1.50

Tutte le Sonate in un Volume _____ Pr. M.5.—
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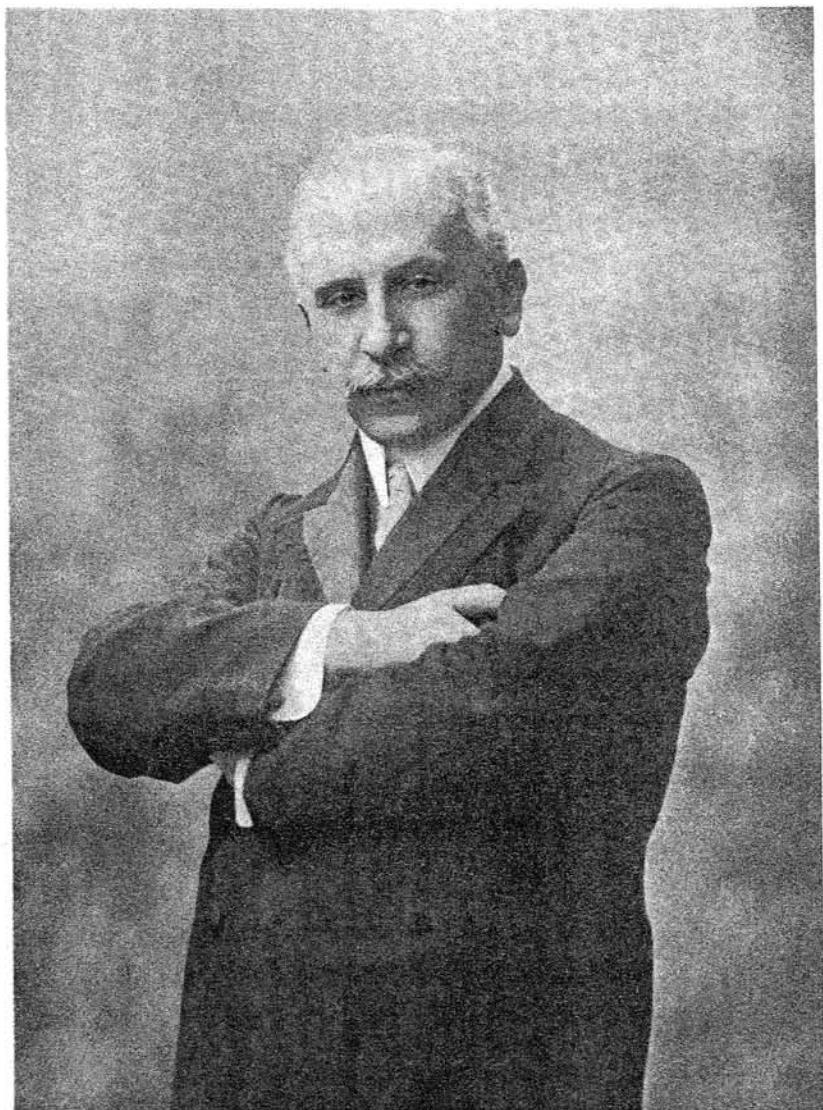
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Alejandro Loujo

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.

SONATA

Alessandro Longo, Op. 36.

Allegro (M.M. $\text{♩} = 144$).

2.

poco rit. p

p in tempo

rall.

in tempo

rit.

cresc.

sostenuto

in tempo

mf in tempo

rit.

ff

poco accelerando

(♩ = 176)

ff

f

45

176

(♩ = 144)
 mf
 mf
 p
 mf cresc.
 poco accelerando
 dim.
 Ped.
 Poco più mosso (♩ = 168).
 poco rit. p
 cresc.
 Ped. Ped. Ped. Ped. Ped. Ped.
 in tempo
 mf p rit. p cresc.
 Ped. Ped. Ped. Ped. Ped. Ped.
 mf cresc.
 f
 Ped. Ped. Ped. Ped. Ped. Ped.
 in tempo
 dim. rall. p
 mf dim. e rall. p

(d = 168) *ff deciso* *molto rit.* *mf* 12 *mf* 12

cresc. 12 *f* 12

(d = 184) *mf* 21 5 45 1 21 5 4 1

mf 5 3 3 5 4 5

cresc. 5 2 1 5 1 5 5 *mf* 8

(d = 168) *p < mf* 45 1 1 4 2 4 5 *p* *cresc.*

5
accelerando

8 5 4 3
2 1
Ped.

8 5 4 3
2 1
Ped.

Allegro molto (d = 144).

4
5 2
2 1
Ped.

5 5 5 5
2 1
Ped.

8 5 4 3
2 1
Ped.

ff
5 2
2 1
Ped.

f
5 2
2 1
Ped.

8 5 4 3
2 1
Ped.

(d = 120)

dim.
poco rall.
mf 2 sentito 5
Ped.

dim. e rall.
Ped. *

p
5 3 2 1
Ped.

(d = 88)
mf
Ped. Ped.
dim. e rall.
Ped. Ped. Ped. Ped.
p
5 3 2 1
Ped. *

Tempo I.

mf

poco rit. *p* *mf* *sostenuto* *p* *sf* *p in tempo*

1 2 4 i *2 3 4 i* *2 4 5 i* *4* *5* *5* *5* *5* *5*

Rew. *Rew.* *Rew.* *Rew.* *Rew.* *Rew.* *Rew.*

rall. *in tempo* *rit.*

in tempo *rit.* *mf in tempo*

cresc. *f* *rit.* *p* *sostenuto*

Rew. *** *Rew.* *** *Rew.* *** *Rew.* *** *Rew.* ***

mf *p* *p in tempo* *p* *mf*

3 4 *5* *4* *5* *5* *3* *3 1* *5* *2* *1 2*

Rew. *Rew.* *** *Rew.* *** *Rew.* *** *Rew.* ***

p *mf* *mf*

5 *5* *3 1* *5* *2* *1 2*

Rew. *** *Rew.* *** *Rew.* ***

poco sostenuto

mf *p* *in tempo* *cresc.*

ped. * *ped.* * *ped.* * *ped.* *ped.* *ped.* *(d = 176)*

poco accelerando

ped. *ped.* *ped.* *ped.* *ff* — *f*

ped. *ped.* *ped.* *ped.*

(d = 144)

mf *mf* *mf* *mf*

ped. *ped.* *ped.* *ped.*

p *mf* *cresc.* *poco acceler.*

* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

Poco più mosso (d = 168).

dim. *poco rit.* *mf* *p*

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *

cresc. *f* *mf* *p* *rit.*

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

in tempo

p *cresc.* *f* *rall.*

ff *f* *dim.* *rall.*

in tempo *p* *rall.*

Tempo I. *mf* *p* *mf* *p dim.* *pp pp* *sotto*

Andante (♩ = 80).

mf *p* *mf* *p*

cresc. *f*

3 45
mf
p 3 54 1 21 5
Ped. * Ped. * Ped. *

45 2
mf
Ped. *

4 5 5 5 5
mf
Ped. * Ped. * Ped. *

4 5 5 4 5 5
mf
Ped. *

5 4 3
mf
Ped. * Ped. * Ped. *

poco sostenuto

4 5 4 3
mf
Ped. * Ped. * Ped. *

p in tempo

animando

(d = 96)

5 3
mf p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

3
mf p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc. e animando

f largamente

in tempo
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

5

Tempo I.

Presto ($\text{d} = 100$).

1217

Sheet music for piano, page 37, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 5 through 12. The notation includes treble and bass staves, with various dynamics such as *f*, *mf*, *cresc.*, *dim.*, *marcato*, and *rall.*. Fingerings are indicated by numbers above the notes. Performance instructions like "Rev." and "Rev." with a star are placed below the staves. Measure 5 starts with a dynamic *f*. Measures 6-7 show a transition with *mf* and *cresc.* Measures 8-9 continue with *f* and *mf*. Measure 10 begins with *dim.* Measures 11-12 end with *rall.*

in tempo

f

* Red. *

mf

p

cresc.

f

Red. *

Red. *

p

f

dim.

f

Red. 2 1 3 1 *

dim.

p

dim.

rall.

pp

p

p

p

Red. *Red.* *

Red.

Tempo I.

p

mf

p

Red. *

Red. *

Red. *

Red. *

Red.

musical score page 39. The score consists of six staves of piano music. The top staff uses treble clef and has a dynamic marking 'cresc.' and a pedal marking 'Ped.'. The second staff uses bass clef and has dynamics 'mf' and 'p'. The third staff uses bass clef and has a dynamic 'animando' and a pedal marking 'Ped.'. The fourth staff uses bass clef and has dynamics 'cresc. e animando' and a pedal marking 'Ped.'. The fifth staff uses bass clef and has dynamics 'in tempo mf' and 'ff'. The bottom staff uses bass clef and has dynamics 'p' and 'rall.'. Various pedaling instructions like 'Ped.', 'Ped.', and '*' are placed under specific notes throughout the page.

Tempo I.

40

Tempo I.

p *mf* *p* *p*

f *mf* *p* *mf* *p*

sostenuto

ped. * *ped.* * *ped.* * *ped.* * *ped.*

Allegro molto (♩ = 152).

1217

Musical score for piano, page 41, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of four sharps. The music consists of ten measures. Measure 1: Treble staff dynamic *mf*, bass staff dynamic *mf*. Measure 2: Treble staff dynamic *mf*, bass staff dynamic *mf*. Measure 3: Treble staff dynamic *mf*, bass staff dynamic *mf*. Measure 4: Treble staff dynamic *f*, bass staff dynamic *f*. Measure 5: Treble staff dynamic *mf*, bass staff dynamic *cresc.* Measure 6: Treble staff dynamic *cresc.*, bass staff dynamic *cresc.*. Measure 7: Treble staff dynamic *f*, bass staff dynamic *f*. Measure 8: Treble staff dynamic *f*, bass staff dynamic *f*. Measure 9: Treble staff dynamic *ff*, bass staff dynamic *mf*. Measure 10: Treble staff dynamic *p*, bass staff dynamic *p*. Measures 11-12: Treble staff dynamic *f*, bass staff dynamic *mf*. Measures 13-14: Treble staff dynamic *f*, bass staff dynamic *f*. Measures 15-16: Treble staff dynamic *mf*, bass staff dynamic *cresc.*. Measures 17-18: Treble staff dynamic *f*, bass staff dynamic *f*.

42

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff is in treble clef, the second in bass clef, and the others in treble clef. The key signature is A major (three sharps). The time signature varies throughout the piece. The music includes dynamic markings such as *f*, *mf*, *p*, *cresc.*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." (pedal) and "sotto" are also present. The music is divided into measures by vertical bar lines.

Sheet music for piano, page 43, featuring six staves of musical notation. The music is in common time and consists of measures 35 through 51.

Staff 1: Measures 35-40. Dynamics: p , pp . Fingerings: 3, 4, 3, 2, 1, 3. Pedal markings: Ped. (repeated).

Staff 2: Measures 41-46. Dynamics: p , cresc., mf . Fingerings: 5, 4, 3, 2, 1, 3. Pedal markings: Ped. (repeated).

Staff 3: Measures 47-51. Dynamics: dim. Fingerings: 2, 5, 3, 2, 1, 3. Pedal markings: Ped. (repeated). Measure 51 includes a dynamic marking p .

Staff 4: Measures 52-56. Dynamics: p rit., f , dim. Fingerings: 3, 2, 1, 3, 4, 3, 2, 1, 3. Pedal markings: Ped. (repeated), * (repeated).

Staff 5: Measures 57-61. Dynamics: p rit., f . Fingerings: 4, 5, 4, 5, 3, 2, 1, 3, 4, 5. Pedal markings: Ped. (repeated), * (repeated).

Staff 6: Measures 62-66. Dynamics: p cresc., f , dim. Fingerings: 1, 3, 2, 1, 3, 2, 1, 3. Pedal markings: Ped. (repeated).

Performance Instructions:

- in tempo* (indicated above Staff 5)
- p*
- rit.*
- cresc.*
- f*
- dim.*

44

This block contains six staves of piano sheet music. The first staff starts with a dynamic of *p*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The second staff begins with a dynamic of *f*. The third staff starts with a dynamic of *p*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The fourth staff starts with a dynamic of *f*, followed by a dynamic of *dim.* The fifth staff starts with a dynamic of *fp*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The sixth staff starts with a dynamic of *f*.

The music consists of six staves of piano sheet music. The first staff starts with a dynamic of *p*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The second staff begins with a dynamic of *f*. The third staff starts with a dynamic of *p*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The fourth staff starts with a dynamic of *f*, followed by a dynamic of *dim.* The fifth staff starts with a dynamic of *fp*, followed by a crescendo instruction (*cresc.*) and a pedaling instruction (*Ped.*). The sixth staff starts with a dynamic of *f*.

Fingerings are indicated above the notes in several staves. Pedaling instructions (*Ped.*) are placed below the bass clef in most staves. Articulation marks like dots and dashes are also present. The music is in common time, with various note values including eighth and sixteenth notes.

sostenuto

in tempo

mf

f

marcato

cresc.

ff

dim.

f

sentito

f

p

mf

f

p

mf

p

1217

Tempo I.

Musical score for piano, page 48, featuring two staves:

- Staff 1 (Treble Clef):** Includes dynamic markings *p*, *mf*, *p*, *cresc.*, *f*, *dim.*, *p*, *mf*, and *dim.*. Performance instructions include "Ped." under various notes and measure endings, and "1217" at the bottom.
- Staff 2 (Bass Clef):** Includes dynamic markings *p*, *pp*, *p*, *f*, *p*, *pp*, *f*, *dim.*, *f*, and *mf*.

The score consists of six systems of music, each starting with a dynamic marking and ending with a measure number (e.g., 35, 43). The first system starts with *p* and ends with 35. The second system starts with *mf* and ends with 43. The third system starts with *cresc.* and ends with 5. The fourth system starts with *f* and ends with 2. The fifth system starts with *dim.* and ends with 4. The sixth system starts with *f* and ends with 2.

49

Ped.

Ped.

p

mf

f

p

mf

f

Ped.

f

mf

cresc.

Ped.

Ped.

f

Ped.

Ped.

Ped.

Ped.

poco rall.

ff in tempo

Ped.

Ped.

ff

ff

ff

ff

1217

Ped.