

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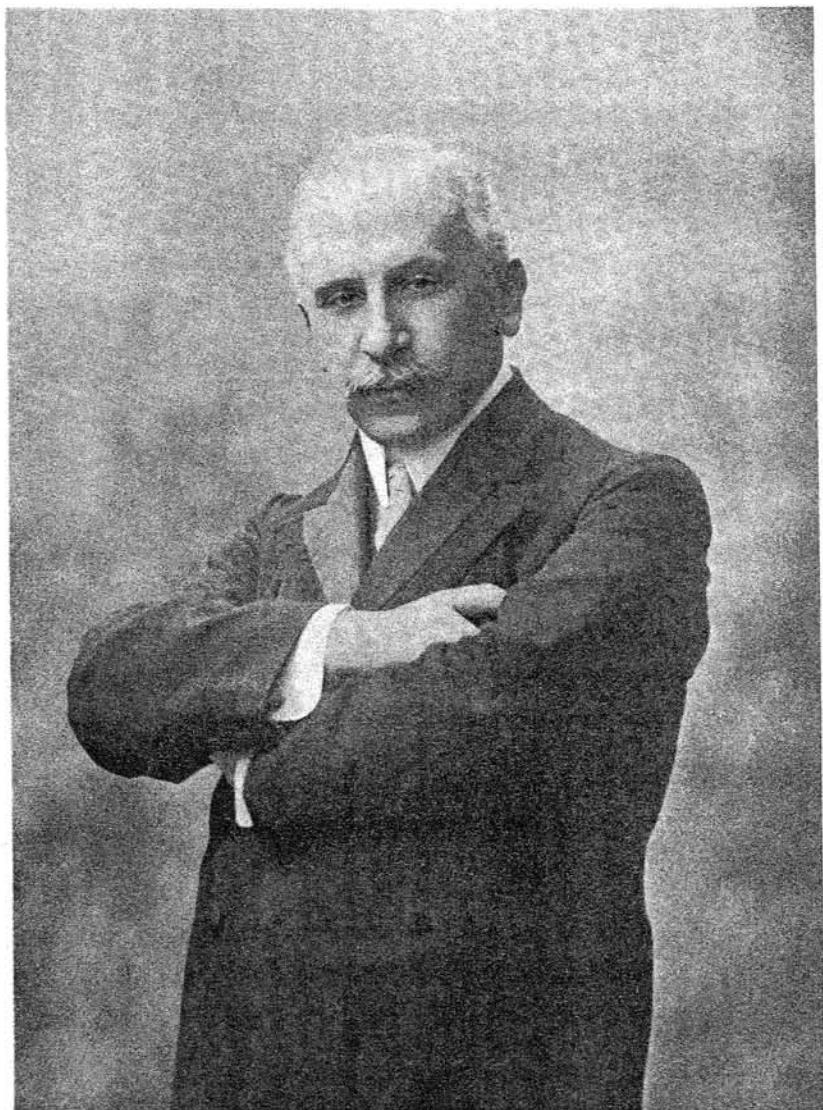
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Alejandro Loujo

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.

SONATA

Allegro moderato (M.M. ♩ = 92).

Alessandro Longo, Op. 72.

Allegro moderate (tempo 104).

7.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and uses a key signature of four flats. The notation includes various dynamics such as *ff*, *mf*, *p₂*, *f*, *cresc.*, and *sf*. Fingerings are indicated above the notes, often with numbers 1 through 5. Pedal markings ('Ped.') are placed under the bass staff at regular intervals. The music consists of complex chords and rhythmic patterns, typical of advanced piano literature.

(♩ = 126)

deciso

ff 1 2 3 4 **p** **f** **mf** 5 5 4 5 4 4

cresc.

poco rit. **f** **fin tempo** **mf**

(♩ = 104)

f 5 3 2 1 1 8 23 2 1 4 1

f 8 23 2 1 4 1 8 23 2 1 5 21 5 4

A musical score page featuring six staves of music for orchestra. The score is in 2/4 time, primarily in B-flat major. Measure 1 starts with a piano dynamic (p) in the upper staff, followed by a crescendo (cresc.) and a forte dynamic (f). The bassoon part (Bassoon) has sustained notes throughout. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue with similar patterns, with a dynamic change to f. Measures 6-7 show a more complex harmonic progression with various chords and rests. Measures 8-9 feature a dynamic ff followed by a forte dynamic (f). Measures 10-11 show a dynamic rit. (ritardando) and a dynamic cresc. (crescendo). Measures 12-13 conclude the section with a dynamic rit. and a final dynamic ff.

(♩ = 144)

ff rall. *f* *brillante*

sf p

f

(♩ = 120)

f dim. e rall. *mf*

poco rall.

p

5 in tempo

mf *dim. e rall.* *mf* *p*

mf *f*

This page contains five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. Various dynamics such as *f*, *mf*, *p*, and *cresc. e animando* are indicated. Fingerings like 1, 2, 3, 4, 5, and 8 are shown above or below the notes. Performance instructions include *in tempo*, *poco rit.*, *grosso sotto*, and *rw.* (ritenue).

(d = 126)

f *dim.* *p* *mf* *rew.* *** *rew.* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.*

(d = 152)

f *mf* *cresc.* *ff* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.*

f *dim.* *p* *poco rit.* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.* *rew.*

(♩ = 116)

cresc.

mf

pp

Red.

p

cresc.

mf

poco rit.

in tempo

mf

cresc.

Red.

Red.

Red.

Red.

Red.

Red.

ff

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

dim. e rall.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Tempo I.

The musical score consists of five systems of piano music, spanning measures 21 through 5. The notation is as follows:

- Measure 21:** Treble staff: Dynamics *p*, *mf*, *p*. Bass staff: Measures 21-22, dynamic *p*.
- Measure 22:** Treble staff: Measures 22-23, dynamic *p*. Bass staff: Measures 22-23, dynamic *p*.
- Measure 23:** Treble staff: Measures 23-24, dynamic *f*. Bass staff: Measures 23-24, dynamic *p*.
- Measure 24:** Treble staff: Measures 24-25, dynamic *f*. Bass staff: Measures 24-25, dynamic *p*.
- Measure 25:** Treble staff: Measures 25-26, dynamic *f*. Bass staff: Measures 25-26, dynamic *p*.
- Measure 26:** Treble staff: Measures 26-27, dynamic *f*. Bass staff: Measures 26-27, dynamic *p*.
- Measure 27:** Treble staff: Measures 27-28, dynamic *f*. Bass staff: Measures 27-28, dynamic *p*.
- Measure 28:** Treble staff: Measures 28-29, dynamic *f*. Bass staff: Measures 28-29, dynamic *p*.
- Measure 29:** Treble staff: Measures 29-30, dynamic *f*. Bass staff: Measures 29-30, dynamic *p*.
- Measure 30:** Treble staff: Measures 30-31, dynamic *f*. Bass staff: Measures 30-31, dynamic *p*.
- Measure 31:** Treble staff: Measures 31-32, dynamic *f*. Bass staff: Measures 31-32, dynamic *p*.
- Measure 32:** Treble staff: Measures 32-33, dynamic *f*. Bass staff: Measures 32-33, dynamic *p*.
- Measure 33:** Treble staff: Measures 33-34, dynamic *f*. Bass staff: Measures 33-34, dynamic *p*.
- Measure 34:** Treble staff: Measures 34-35, dynamic *f*. Bass staff: Measures 34-35, dynamic *p*.
- Measure 35:** Treble staff: Measures 35-36, dynamic *f*. Bass staff: Measures 35-36, dynamic *p*.
- Measure 36:** Treble staff: Measures 36-37, dynamic *f*. Bass staff: Measures 36-37, dynamic *p*.
- Measure 37:** Treble staff: Measures 37-38, dynamic *f*. Bass staff: Measures 37-38, dynamic *p*.
- Measure 38:** Treble staff: Measures 38-39, dynamic *f*. Bass staff: Measures 38-39, dynamic *p*.
- Measure 39:** Treble staff: Measures 39-40, dynamic *f*. Bass staff: Measures 39-40, dynamic *p*.
- Measure 40:** Treble staff: Measures 40-41, dynamic *f*. Bass staff: Measures 40-41, dynamic *p*.
- Measure 41:** Treble staff: Measures 41-42, dynamic *f*. Bass staff: Measures 41-42, dynamic *p*.
- Measure 42:** Treble staff: Measures 42-43, dynamic *f*. Bass staff: Measures 42-43, dynamic *p*.
- Measure 43:** Treble staff: Measures 43-44, dynamic *f*. Bass staff: Measures 43-44, dynamic *p*.
- Measure 44:** Treble staff: Measures 44-45, dynamic *f*. Bass staff: Measures 44-45, dynamic *p*.
- Measure 45:** Treble staff: Measures 45-46, dynamic *f*. Bass staff: Measures 45-46, dynamic *p*.
- Measure 46:** Treble staff: Measures 46-47, dynamic *f*. Bass staff: Measures 46-47, dynamic *p*.
- Measure 47:** Treble staff: Measures 47-48, dynamic *f*. Bass staff: Measures 47-48, dynamic *p*.
- Measure 48:** Treble staff: Measures 48-49, dynamic *f*. Bass staff: Measures 48-49, dynamic *p*.
- Measure 49:** Treble staff: Measures 49-50, dynamic *f*. Bass staff: Measures 49-50, dynamic *p*.
- Measure 50:** Treble staff: Measures 50-51, dynamic *f*. Bass staff: Measures 50-51, dynamic *p*.

ff *mf*

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

f p cresc.

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

cresc.

ff

Ped. *Ped.*

f

sf

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

(♩ = 126)

ff deciso p

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

mf

cresc.

5 45

f *poco rit.* *fin tempo = mf*

($d = 104$) ($d = 126$)

f *f* *f*

p *cresc.* *p*

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

in tempo

1222

Musical score for piano, page 154, measures 1-3. The score consists of three staves. The top staff shows a treble clef, a key signature of four flats, and a tempo of $\text{d} = 108$. The middle staff shows a bass clef, a key signature of four flats, and a dynamic of mf . The bottom staff shows a bass clef, a key signature of four flats, and a dynamic of p . Measure 1 starts with eighth-note chords in the treble and bass staves. Measure 2 begins with a bass note followed by eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords.

Scherzo.

Vivace ($d = 100$)

SACRE CŒUR.

Vivace ($\text{d} = 104$).

3/4 time signature throughout.

Measure 5: Bassoon entries at $\frac{5}{4}$ (marked *f*). Measures 6-7: Bassoon entries at $\frac{3}{4}$ (marked *cresc.*). Measures 8-9: Bassoon entries at $\frac{5}{4}$ (marked *ff*, *poco rit.*, *ff in tempo*). Measures 10-11: Bassoon entries at $\frac{3}{4}$ (marked *poco rit.*, *in tempo*).

Accompaniment consists of woodwind chords and bassoon entries.

A musical score page for two pianos, numbered 155. The score consists of six staves, each with a treble and bass clef. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 5/4. The music features complex harmonic progressions with frequent changes in key and mode. Dynamic markings include *f*, *ff*, *m.d.*, *m.s.*, and *sf*. Performance instructions such as "in tempo", "poco rall.", "accelerando", and "dim. e rall." are scattered throughout the score. Measure numbers 1222 and 1223 are printed at the bottom of the page.

Musical score for orchestra and piano, page 156, measures 8-15. The score consists of three systems of music. The top system features two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The middle system also has two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The bottom system features two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. Measure 8 starts with a forte dynamic (f) in the piano part. Measure 9 begins with a piano dynamic (p). Measure 10 includes dynamic markings like *poco cresc.*, *mf.*, and *cresc. e*. Measure 11 features dynamic markings such as *rall.*, *ff*, *sostenuto*, *f*, *in tempo*, and *sf*. Measure 12 concludes with a *Fine.* The score is annotated with various performance instructions, including fingerings (e.g., 1, 2, 3, 4, 5), slurs, and grace notes. Measures 13-15 continue the rhythmic patterns established in the previous measures, with dynamic changes and performance instructions like *ped.* (pedal) and *ped.* (pedal).

Trio.

Meno mosso ($\text{d} = 96$).

Meno mosso ($\text{d} = 96$).

poco rall.

deciso

in tempo

m.s. ($d = 92$)

poco rit.

m.d.

sostenuto

(d. = 100)

sf f

sf f

dim. e rall.

in tempo

deciso

poco rit.

poco rall.

m.s.

pp pp

mf mf

dim.

(d. = 112)

(d. = 96)

1222

($d.=120$)

p *mf* *rall.* *agitato*

8va *5va* *1va* *5va* *2va*

2va *5va* *1va* *5va* *2va*

2va *5va* *1va* *5va* *2va*

cresc. e animando

sf

dim. e rall.

cresc. e animando

poco rit. f. in tempo

tr.

ff sostenuto

mf

D. C. al Fine.

Adagio ($\text{♩}=88$).

Auaglio (♩ = 88).

45 46 47 48 49 50 51 52 53

p

cresc.

f dim. e rall.

(♩ = 104)

p cresc.

f

<f

p

rall.

p

in tempo

cresc. e animando

in tempo

p

rit.

f in tempo

poco rit.

160

in tempo

f dim. e rall.

in tempo

rall. *mf* *f*

tempo

mf largamente *in tempo* *dim. e rall.*

(♩ = 120) *mf largamente* *in tempo* *dim. e rall.*

(♩ = 132) *rit.* *mf largamente*

f *mf* *rit.* *f* *mf largamente*

(♩ = 120) *f* *rit.* *in tempo* *f* *mf* *rit.*

The image shows a page of sheet music for piano, divided into four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The music consists of six measures, each starting with a dynamic instruction and ending with a tempo marking.

Measures 1-2: Dynamics: *p*, *f*; Fingerings: 5, 2, 3; 1, 2; 5. Tempo: *Piu mosso* ($\text{♩} = 160$). Instructions: *Red.*, ***, *Red.*, ***, *Red.*, ***, *Red.*

Measures 3-4: Dynamics: *f*, *sf*; Fingerings: 4, 2, 3, 1, 3; 5, 3; 3, 1, 3; 2, 3, 1, 2, 3. Instructions: *Red.*, ***, *Red.*, ***.

Measures 5-6: Dynamics: *f*, *sf*; Fingerings: 1, 3, 2, 5; 2, 4; 3, 2; 5, 1; 3, 2; 5, 1; 3, 2; 5, 1; 3, 2; 5, 1. Instructions: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*

Meno mosso ($\text{♩} = 138$): Dynamics: *ff pesante*, *sf*, *rall.*, *p*. Fingerings: 3, 8; 1, 8, 2, 5; 4, 2, 3, 1; 5, 4, 5; 1, 4, 2, 1, 3, 4; 5, 3; 2, 3. Instructions: *Red.*, *Red.*, ***, *Red.*, *Red.*, *Red.*, ***, *Red.*, ***, *Red.*

Tempo I.: Dynamics: *p*; Fingerings: 3, 4, 5; 4, 3, 2; 5, 4, 5; 3, 4, 1; 5, 4, 5, 4, 3, 2; 5, 4, 3, 2, 1, 5. Instructions: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, ***, *Red.*, *Red.*, *Red.*

5
2 82 5 5 5 4 5
in tempo

cresc. f *rall.* - *p*

($\text{♩} = 120$)

cresc. e animando *rall.* -

ff in tempo ($\text{♩} = 116$) *poco rit.*

in tempo *f* *mf* *rall.* - *dim. e rall.* -

($\text{♩} = 104$) *rall.* - $\geq \text{mf}$ *p*

1222