

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
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 - 7. SONATA. Op. 72 _____ Pr. M.1.50

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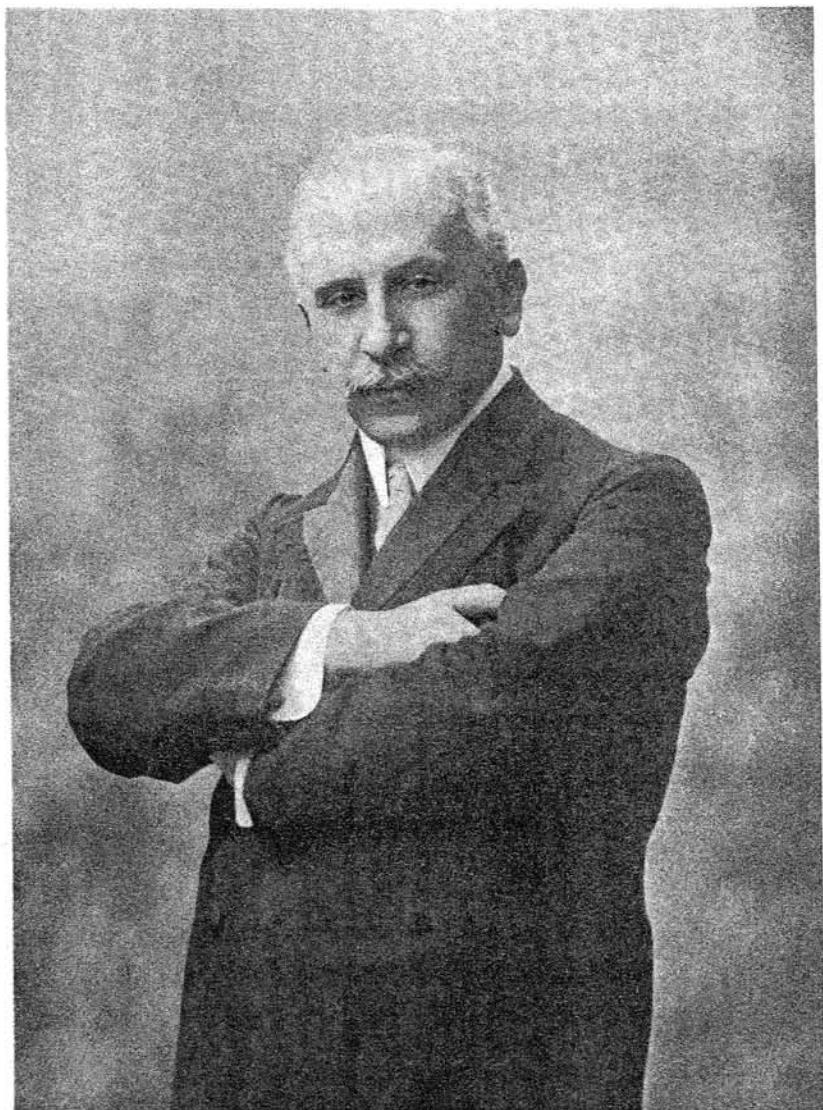
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Alejandro Loujo

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.

Alle mie sorelle Antonietta e Caterina.

SONATA

Alessandro Longo, Op. 70

Lento (M. M. ♩ = 108).

6.

(♩ = 152)

rall.

p

mf

rall.

p

mf

rall.

p

mf

rall.

p

mf

rall.

p

mf

p

cresc. e animando

f

dim. e rall. - *in tempo*
 $\text{d} = 152$
 $\text{d} = 108$
 $\text{d} = 116$
 $\text{d} = 126$
cresc. *poco rall.* - *f in tempo*
 120 121 122 123 124 125 126

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. 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 dynamics such as *rall.*, *mf cresc.*, *fin dim.*, *p cresc.*, *rall.*, *cresc e animando*, *rall.*, *fin tempo*, *p rit.*, *ff f.*, *mf rit.*, *in tempo*, *p*, *rit.*, *p*, *mf*, *p*, *mf*, *p*, *mf dim. e rall.*, and *p*. The page number 121 is located at the top right, and the measure number 121 is at the bottom center.

Sheet music for piano, 5 staves, 2 systems.

Staff 1 (Top):

- Measure 1: Treble clef, 2 flats. Fingerings: 3 2, 4 5. Dynamics: *p*. Pedal markings: 5, * 4, * 5. Measure 2: Fingerings: 3 2. Dynamics: *f*.
- Measure 3: Fingerings: 3 2. Dynamics: *f*.
- Measure 4: Fingerings: 3 2, 4 5. Dynamics: *ff*. Measure 5: Fingerings: 4 5. Dynamics: *p*.

Staff 2:

- Measure 1: Bass clef, 2 flats. Fingerings: 5, * 4, * 5. Measure 2: Fingerings: * 5. Measure 3: Fingerings: 4 5. Measure 4: Fingerings: 4 5. Measure 5: Fingerings: 5 3.

Staff 3 (Middle):

- Measure 1: Fingerings: 4 5. Measure 2: Fingerings: 2 4 3, 5. Dynamics: *mf*. Measure 3: Fingerings: 2 4 3, 5. Dynamics: *f*. Measure 4: Fingerings: 2 4 3, 5. Dynamics: *poco rit.* Measure 5: Fingerings: 2 4 2 3 4, 5. Dynamics: *f*.

Staff 4 (Bottom):

- Measure 1: Fingerings: 5, *. Measure 2: Fingerings: 3 5. Measure 3: Fingerings: 3 2, 4 3. Dynamics: *animando*. Measure 4: Fingerings: 4 5, 4. Dynamics: *rall.*

Staff 5 (Bottom):

- Measure 1: Fingerings: 2 5, 4. Dynamics: *f*. Measure 2: Fingerings: 2 5, 4. Dynamics: *agitato*. Measure 3: Fingerings: 2 5, 4. Measure 4: Fingerings: 1 4, 2 5. Measure 5: Fingerings: 1 4, 2 5.

Staff 6 (Bottom):

- Measure 1: Fingerings: 4 2, 5. Dynamics: *dim.* Measure 2: Fingerings: 4 3, 5. Measure 3: Fingerings: 4 5, 5. Measure 4: Fingerings: 3. Measure 5: Fingerings: 4 5, 5.

in tempo

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

** Ped. 3 2* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

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

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

Tempo I.

p *pp* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

($\text{♩} = 152$)

rall. *mf*

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

Ped.

Ped.

rall. *mf*

Ped.

Musical score for piano, page 124, measures 12-15. 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 from B-flat major (two flats) to A major (no sharps or flats). Measure 12 starts with a dynamic *p*. Measure 13 begins with a dynamic *mf*. Measure 14 starts with a dynamic *cresc. e animando*. Measure 15 starts with a dynamic *f*, followed by *dim. e rall.* The score includes various performance instructions like "Rev.", asterisks (*), and specific fingerings (e.g., 1, 2, 3, 4, 5).

(♩ = 108)

p

mf

cresc. *poco rit.*

fin tempo

rall. *mf cresc.*

f

p *cresc.* *e animando*

rall.

fin tempo *p rit.*

1221

Sheet music for piano, page 127, featuring six staves of musical notation. The music is in 2/4 time and consists of six staves, each with a treble clef and a key signature of four flats. The notation includes various dynamics such as *rall.*, *mf*, *p*, *pp*, and *attacca Fugato*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "in tempo" and "dim. e rall." are also present. The music concludes with a dynamic of *rall.* followed by the instruction "(attacca Fugato)".

Fugato.
Con moto ($\text{d} = 46$).

The musical score is composed of six staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in 6/8 time and B-flat major. The music is labeled "Fugato. Con moto ($\text{d} = 46$)". The score includes dynamic markings such as *p*, *mf*, *cresc.*, *dim.*, and *in tempo*. Fingerings are indicated above the notes, and performance instructions like "Ped." and "*" are placed below the notes. The music is divided into measures by vertical bar lines.

129

130 (J. = 58)

appassionato

(J. = 112)

f ral. mf

p

pp

mf

in tempo

dim. e ral.

sostenuto

poco rit.

in tempo

1221

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

Scherzo.
Vivacissimo ($\text{d} = 100$). *ff* *f* *sf* *mf*

cresc. *f*

sf *f* *ff*

animando *ff in tempo* *m.s.* *sf*

** Fine. **

Trio. *Poco meno mosso* (♩ = 92).

mf *f* *mf* *f*

mf *animando* *p* *mf*

p *f* *f* *p*

rit. *mf* *p* *animando* *mf*

molto rall. *ff*

A musical score for piano, page 134, featuring six staves of music. The score includes dynamic markings such as *sf*, *f*, *mf*, *p*, *ff*, *cresc.*, *dim.*, and *poco rall.*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "5 4", "3 4", "3 5", "3 1", "2 3 4", "1 2 3 4", and "2 3 4" are also present. The score consists of six staves of music, each with a treble clef and a bass clef, and includes various rests and note heads. The music is divided into measures by vertical bar lines.

Allegro appassionato ($\text{♩} = 160$).

The sheet music contains eight staves of musical notation for piano. The key signature is three flats, and the time signature is 3/4. The tempo is Allegro appassionato (♩ = 160). The music features dynamic markings such as *p*, *f*, *ff*, *mf*, *cresc.*, and *decresc.*. Pedaling instructions like "Ped." are placed under certain notes. Fingerings are shown above many notes, particularly in the upper staves. The music is divided into measures by vertical bar lines, and the overall style is energetic and expressive.

Sheet music for piano, page 136, featuring ten staves of musical notation. The music is in 2/4 time and consists of two systems. The first system starts with a dynamic of *cresc.* and includes fingerings 5, 2, 3, and 5. It ends with a dynamic of *rall.* The second system begins with a dynamic of *ff in tempo* and includes fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, and 4. It ends with a dynamic of *mf - p cresc.* Both systems feature numerous pedaling instructions (Ped.) and include various slurs, grace notes, and dynamic markings like *f*, *sforzando* (*sforz.*), and *poco rit.* Fingerings such as 1, 2, 3, 4, and 5 are indicated throughout the piece. The tempo is marked as $\text{♩} = 152$ in the first system and $\text{♩} = 144$ in the second system.

The sheet music consists of six staves of musical notation for piano. The music is in 2/4 time and mostly in B-flat major (two sharps). The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. Various dynamics and performance instructions are included, such as 'cresc.', 'f', 'poco rit.', 'in tempo', 'mf', 'dim. e rall.', and 'sf'. Fingerings are indicated above the notes. The page number 137 is at the top right, and the measure number 1221 is at the bottom center.

in tempo

p

mf

mf

p

poco rit.

f deciso

($\text{d} = 152$)

f

ff

f

cresc.

ff

sostenuto

sf in tempo pp

rall.

(♩ = 176)

mf

15. *p.*

f

cresc.

ff

p.

16. *p.*

17. *f*

18. *cresc.*

19. *ff*

20. *p.*

Tempo I.

f *molto rall.*

p cresc.

f

p

f

p cresc.

f

p

f

p cresc.

f

p

f

p

ff

mf

f

ff

mf

140

Music score for piano, page 140, featuring six staves of musical notation. The score includes dynamic markings such as *f*, *cresc.*, *ff*, *mf*, *dim. e rall.*, and *p*. Articulation marks like *ped.* and *** are also present. The tempo is marked as $(\text{♩} = 152)$.

This page contains six staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *f* and includes fingerings (e.g., 2-4-3, 1-2) and pedaling instructions (Ped.). The second staff continues with fingerings (2-3-4, 3-5) and pedaling (Ped.). The third staff starts with a dynamic of *f* and features fingerings (2-5, 2-2, 1-2) and pedaling (Ped.). The fourth staff begins with a dynamic of *cresc.* and includes fingerings (5-3-3-4, 1-4-3) and pedaling (Ped.). The fifth staff shows fingerings (5-1-5, 2-1, 3-4, 2-1) and pedaling (Ped.). The sixth staff concludes with a dynamic of *f cresc.* and includes fingerings (2-3-1, 5) and pedaling (Ped.). The page is numbered 144 at the top right.