

SONATE

.**B.** PER .**B.**
PIANOFORTE

.**B.** DI .**B.**

ALESSANDRO LONGO.

-
- 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.—
Edizione di lusso, in Volume rilegato Pr. M.8—

FR. KISTNER, LEIPZIG.

Copyright 1912 by Fr. Kistner.

INDICE TEMATICO

Sonata I, op. 32.

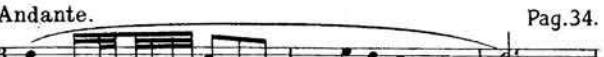
Adagio.  Pag. 3.

Allegro con fuoco.  Pag. 13.

Andante con variazioni.  Pag. 13.

Lento.  Fugato.  Allegro.  Pag. 18.

Sonata II, op. 36.

Allegro.  poco rit.  Pag. 28.

Andante.  Pag. 34.

Allegro molto.  Pag. 40.

Sonata III, op. 63.

Allegro.  Pag. 50.

Romanza.  Andante.  Pag. 59.

Allegro molto.  Pag. 63.

Sonata IV, op. 66.

Moderato.  Pag. 75.

Scherzo.  Vivace.  Pag. 79.

Lento.  Pag. 83.

Presto.  Pag. 84.

Sonata V, op. 67.

Andante.  Pag. 94.

Allegro.  Pag. 94.

Allegretto.  Pag. 103.

Vivace.  Pag. 108.

Sonata VI, op. 70.

Lento.  Pag. 119.

Fugato.  Con moto.  Pag. 126.

Scherzo.  Vivacissimo.  Pag. 131.

Allegro appassionato.  Pag. 135.

Sonata VII, op. 72.

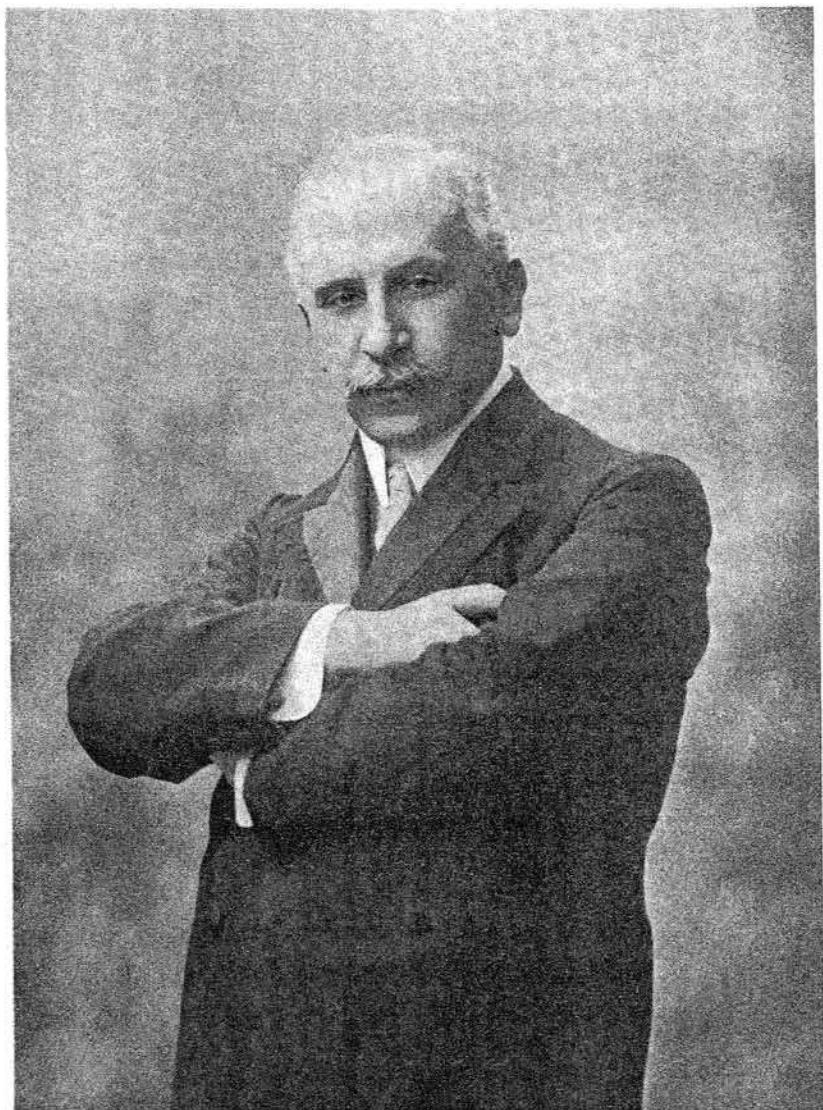
Allegro moderato.  Pag. 142.

Allegro.  Pag. 142.

Scherzo.  Vivace.  f.  Pag. 154.

Adagio.  Pag. 159.

Allegro.  sostenuto  in tempo  Pag. 163.



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 Stückes 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

A page from a musical score for piano, featuring six staves of music. The key signature is three flats. The first staff shows a melodic line with grace notes and dynamic markings like *dim.* and *rall.*. The second staff contains a bassline with eighth-note chords. The third staff is mostly rests. The fourth staff has a treble line with sixteenth-note patterns. The fifth staff has a bass line with eighth-note chords. The sixth staff has a treble line with sixteenth-note patterns. Various dynamics such as *f.*, *p.*, *mf*, and *mf* are indicated throughout. Measure numbers 120, 121, and 122 are present. The tempo changes frequently, with markings like *in tempo*, $\text{♩} = 152$, $\text{♩} = 108$, $\text{♩} = 116$, and $\text{♩} = 126$. Articulation marks like $\frac{3}{4}$, $\frac{2}{3}$, $\frac{3}{2}$, $\frac{2}{1}$, and $\frac{2}{3}$ are also visible.

(♩ = 144)

rall.

mf cresc.

f1 *dim.*

p cresc.

rall.

cresc. *animando*

rall.

fin tempo

p rit.

ff f

mf rit.

p

rit.

in tempo

p

rit.

p

rit.

mf

p

rit.

mf

p

rit.

mf dim. e rall.

p

pp

Sheet music for piano, 5 staves, 2 systems.

System 1:

- Staff 1: Treble clef, 2 flats (B-flat, D-flat). Measure 1: 3/2 measure. Measure 2: 5/2 measure. Measure 3: 3/2 measure. Measure 4: 5/2 measure. Measure 5: 5/4 measure. Dynamics: *p*, *f*.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Measure 5: 5/2 measure. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped.

System 2:

- Staff 1: Treble clef, 2 flats. Measure 1: 3/2 measure. Measure 2: 3/2 measure. Measure 3: 4/2 measure. Measure 4: 4/2 measure. Dynamics: *ff*, *p*. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped., * Ped., * Ped.

System 3:

- Staff 1: Treble clef, 2 flats. Measure 1: 4/2 measure. Measure 2: 2/2 measure. Measure 3: 4/2 measure. Measure 4: 5/2 measure. Measure 5: 4/2 measure. Dynamics: *mf*, *f*, *poco rit.* Pedal markings: * Ped., * Ped., * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped., * Ped.

System 4:

- Staff 1: Treble clef, 2 flats. Measure 1: 3/2 measure. Measure 2: 3/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Measure 5: 4/2 measure. Dynamics: *f*. Pedal markings: * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped.

System 5:

- Staff 1: Treble clef, 2 flats. Measure 1: 3/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Dynamics: *animando*, *rall.* Pedal markings: * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped.

System 6:

- Staff 1: Treble clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Dynamics: *f*, *agitato*. Pedal markings: * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/2 measure. Measure 2: 4/2 measure. Measure 3: 5/2 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped.

System 7:

- Staff 1: Treble clef, 2 flats. Measure 1: 5/3 measure. Measure 2: 2/2 measure. Measure 3: 5/3 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped.
- Staff 2: Bass clef, 2 flats. Measure 1: 5/3 measure. Measure 2: 2/2 measure. Measure 3: 5/3 measure. Measure 4: 4/2 measure. Pedal markings: * Ped., * Ped.

in tempo

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

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

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

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

Tempo I.

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

($\text{♩} = 152$)

rall. *mf* *p*

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

Ped.

Ped.

rall. *mf*

Ped.

124

(♩ = 108)

12

p

cresc. e animando

f

dim. e rall.

2

5 in tempo

p

mf

2

4

5

2

3

rall.

mf

2

(♩ = 108)

fin tempo

rall.

mf cresc.

f

rall.

p cresc. e animando

rall.

fin tempo — p rit.

126 (♩ = 160)

f ♩ = 160
ff f *mf rit.*
in tempo

(♩ = 152)
rit. *p* *mf*
p *cresc.*
f *dim. e rall.* *pp* *p*

Andante (♩ = 112).

p *pp* *p* *pp* *p* *pp* *mf*

p *p* *pp* *p* *pp* *p* *pp* *mf*

5 4
3 4
5 4
in tempo
rall.
mf
5 4 3 4 5
p
mf

2 4 1 4 2 3 1 2 5
Ped. Ped. Ped. Ped. Ped.

4 5
3 4
5 4 3 2 3
p mf
2 3 4
Ped. * Ped. * Ped. * Ped. *

5 2 3
3 4 5 4 3 2 3
p # h b
2 3 4
Ped. * Ped. * Ped. * Ped. *

1 5
2 2 3
f
dim. e rall.
5
Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

in tempo
5 3
4 3 4
mf
1 1 2 5 1
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 3 3
p
2 5 1
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 3
mf
2 3 1 2 3 4
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 4 3 5 4 2 1 3
p = pp
rall.
4 3 5 4 2 1 3
Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

(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.

The sheet music contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in 2/4 time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes frequently, indicated by a mix of sharps and flats. Fingerings are shown above the notes, such as '3 4 5 2 4' and '5 2 1'. Dynamics include forte (f), pianissimo (pp), and ff. Performance instructions like 'rall.', 'dim.', 'cresc.', 'mf', 'p', and 'in tempo' are scattered throughout. Measure numbers 1221 are visible at the bottom of the page.

130 (J. = 58)

appassionato

ff

f rall. mf

pp

mf

dim. e rall.

in tempo

poco rit.

mf pp

1221

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

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

cresc. *f*

sf *f* *ff*

Musical score page 132, featuring six staves of piano music. The score includes dynamic markings such as *ff*, *mf*, *cresc.*, *f*, *p cresc.*, *ff*, *molto rit.*, *p*, *cresc.*, *f*, *sf*, *mf*, *cresc.*, *f*, *f*, *cresc.*, and *e*. Articulation marks include *ped.*, ***, *v*, *un poco sostenuto*, *in tempo*, and *5*. Measure numbers 1 through 5 are indicated above the staves. The music consists of two treble staves and four bass staves, with various key changes and time signatures.

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", "2 3 4", and "1 2 3 4" are also present. The score consists of six staves of music, each with a treble and bass clef, and a key signature of one flat. 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.

5
2
3
cresc.
rall.

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

8
 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$
ff in tempo
mf-p cresc.
Ped.
* Ped.
Ped.

3
2
1
4
4
4
4
2
f
2
Ped.
Ped.
Ped.
Ped.

4
3
2
1
 $(\text{d} = 152)$
f
1
2
3
2
3
4
5
Ped.
sf
* Ped.
Ped.
Ped.
Ped.
Ped.

4
5
2
3
1
4
3
2
2
1
2
3
2
3
4
5
molto rall.
Ped.
Ped.
Ped.
Ped.
Ped.

4
5
2
3
1
4
3
2
2
1
2
3
2
3
4
5
 $(\text{d} = 144)$
ff
mf
poco rit.
p in tempo
Ped.
* Ped.
Ped.
* Ped.
Ped.
* Ped.
Ped.
Ped.

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. The notation includes various dynamics like forte (f), piano (p), crescendo (cresc.), and diminuendo (dim. e rall.). Performance instructions such as "poco rit.", "in tempo", and "mf" are also present. Fingerings are indicated above the notes. The page number 137 is located 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

(♩ = 144)

♩ = 144

f

p *cresc.*

f

f

dim. e rall. *p*

cresc. *f* *cresc.*

cresc. e accelerando

Presto (♩ = 200).

ff

sostenuto *ff*

♩ = 184

f

sostenuto *ff*

sf

♩ = 200

1221