

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

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FR. KISTNER, LEIPZIG.

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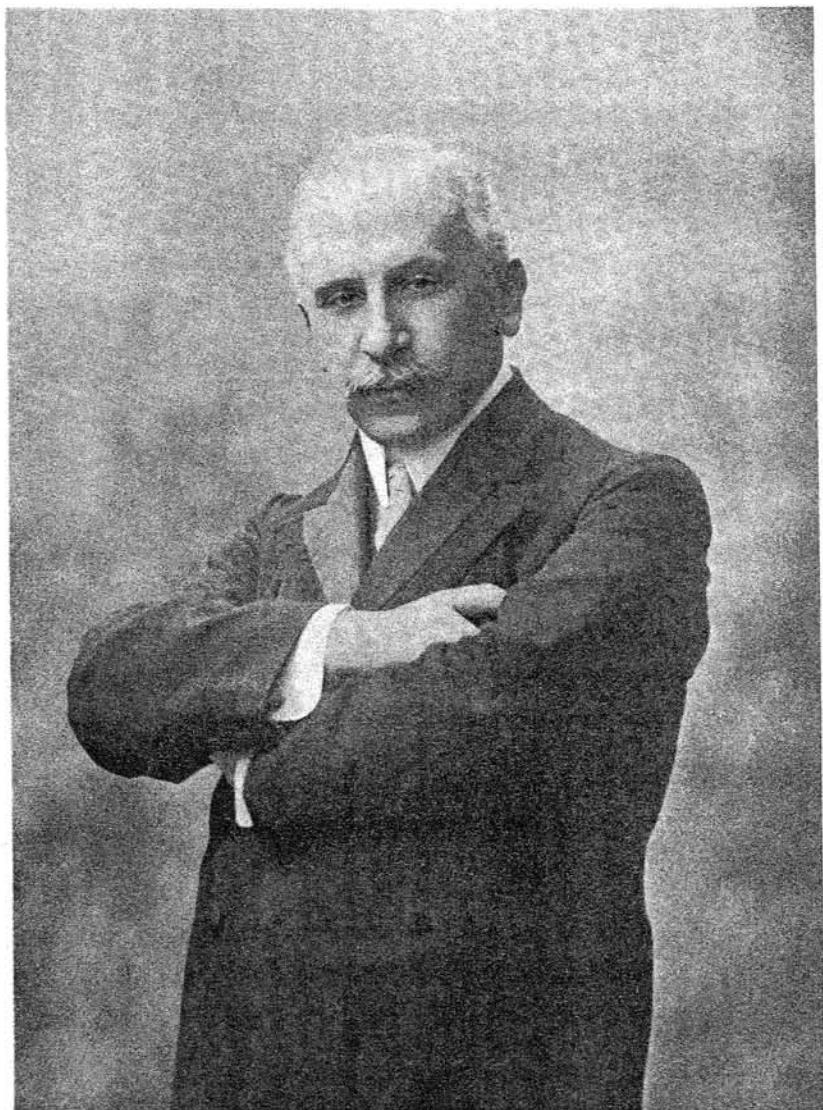
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Alejandro Loujo

## 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 mia sorella Giuseppina.

## SONATA

Alessandro Longo, Op. 63.

Allegro (M. M.  $\text{d} = 80$ ).

3.

The music is composed for a single piano and spans eight staves. It begins with a dynamic of *ff* and includes several踏板 (Ped.) markings. The tempo is marked  $\text{d} = 80$ . The score features a mix of treble and bass clefs, with key changes indicated by sharps and flats. Performance instructions such as *cresc.*, *rall.*, and specific fingerings (e.g., 1, 2, 3, 4, 5) are included. The music concludes with a final dynamic of *p*.

Sheet music for piano, page 8, featuring six staves of music. The music includes dynamic markings such as *f*, *animando*, *p*, *mf*, *ff*, and *p*. Pedal instructions like 'Ped.' and 'Ped.' are placed under specific notes. Measure numbers 8, 15, and 1218 are indicated. The tempo changes from  $d=88$  to  $d=100$ .

*in tempo*

15

(d.. 88)

(d.. 116)

(d.. 100)

1.

2.

1248

*animando*
  
 $(d=108)$ 
  
 Ped. \* 1 2 3 1 2 3 1 2 3 1 2 3 2 4

*f*
  
 Ped. \*

*cresc.*
  
*f*
  
*mf*

*p*
  
*cresc.*
  
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*ff*
  
*f*
  
*ff*
  
*f*

*ff*
  
 Ped. \*

*f*

54

(d.=88) (d.=96)

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*rall.* 3 5 Ped.  
*f* Ped. \*

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*rall.* 3 5 Ped.  
*f* Ped. \*

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*rall.* 3 5 Ped.  
*f* Ped. \*

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*f* Ped. \* 5  
*f* Ped. \*

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*f* Ped. \* 5  
*f* Ped. \*

*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*f* Ped. \* 5  
*mf* 1 2 3 4 5 21  
*f* Ped. \*

3 | *mf* | *bass.* | *bb. 8:* | *Ped.* | *Ped.*

*f* | *p* | *bass.* | *cresc.* | *bass.* | *Ped.*

(*d.* = 108) | *ff* | *ff* | *f* | *\** | *Ped.*

*mf* | *f* | *\** | *ff* | *\** | *ff*

*f dim.* | *p* | *ff* | *\** | *ff* | *ff*

*marcato il canto* | *ff* | *p* | *ff* | *ff* | *ff*

Tempo I.

ff      ff      f      ff      f      f

Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. \* Ped.

(d.=96)      p      p

Ped. Ped. Ped.

cresc.      f      f

Ped. Ped. Ped. Ped. Ped. Ped. \* Ped.

(d.=80)      p      p      p      mf      rall.      p

in tempo

Ped. Ped. Ped. Ped. \* Ped. \* Ped.

f

Ped. Ped. Ped. \* Ped. Ped. Ped. Ped.

f

Ped. Ped. \* Ped. Ped. Ped. Ped.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dynamic of *ff* and includes fingerings 5, 2, 4, and 5. Measures 2 and 3 continue with various dynamics like *p*, *mf*, and *p*, and include fingerings such as 2, 4, 3, 2, 3, 2, 4, and 2. Measure 4 begins with *d.=88* and includes fingerings 2, 4, 3, 2, 3, 2, 4, and 2. Measure 5 begins with *d.=100* and includes fingerings 1, 5, 2, 4, 3, 2, 3, 2, 4, and 2. Measure 6 ends with a dynamic of *p* and includes fingerings 1, 5, 2, 4, 3, 2, 3, 2, 4, and 2. The page number 57 is at the top right, and the measure number 1248 is at the bottom center.

58

(d. = 88)

*mf* 1 2 3 4 *rit.* 5 *p* *cresc.*

Ped. Ped. Ped. Ped. Ped.

5 3 2 1 3 8 8 *rit.*

Ped. Ped. Ped. Ped. Ped.

(d. = 100)

(d. = 112)

*ff* 8 4 2 1 *f* 3 1 5 2 4 3 *f* 5 3 2 1 *f*

Ped. \* Ped. Ped. Ped. Ped.

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

\* Ped. Ped. \* Ped. Ped.

Vivacissimo (d. = 132).

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

\* Ped. Ped. \* Ped. Ped.

*cresc.* 5 3 2 1 *ff* *sostenuto* 5 3 2 1 *f* 5 3 2 1 *pp*

\* Ped. Ped. \* Ped. Ped.

1218

## Romanza.

Andante ( $\text{♩} = 72$ ).

Romanza.  
Andante ( $\text{♩} = 72$ ).

Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. \* Ped.

\* Ped. \* Ped. \* Ped. Ped. Ped. Ped. sf

rall. - - in tempo

cresc. sf p

Ped. Ped. Ped. \* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. \* Ped. Ped. Ped. Ped.

1 cresc. e animando

Ped. \* Ped. Ped. \* Ped. Ped. Ped. \* Ped.

(♩ = 100)

Più mosso (♩ = 104).

*in tempo*

1218

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 basso continuo style with multiple voices. The first staff features a treble clef and a bass clef, with dynamic markings like 'mf' and 'agitato'. The second staff has a bass clef and includes the instruction 'Ped.'. The third staff continues the bass line with 'Ped.' and 'Ped.'. The fourth staff begins with 'p cresc. e animando' and 'mf'. The fifth staff contains 'in tempo' and 'rit.'. The sixth staff concludes with 'ff', 'mf agitato', 'cresc.', and 'Ped.'. The music is annotated with various numbers (1, 2, 3, 4, 5) and arrows indicating fingerings and pedaling.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *dim.*, *f*, *p*, *cresc. e animando*, and *ff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and "\*" are placed under specific notes. The music is divided into measures by vertical bar lines. The notation is typical of classical piano music, with both treble and bass staves present.

(♩ = 88)

15      4 3      4 2      3      4      2      3      4      3      2      1      5 3

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \* *Ped.* *Ped.*

*dim. e rall.*      *p p poco affrettando*      *rit.*      *in tempo*

*Allegro molto* (♩ = 138).

*mf*      *p*      *pp*

*cresc.*      *mf*      *dim.*

*rall.*      *p in tempo*

*m.s.*      *2*      *5*

*Ped.*      *Ped.*      *Ped.*

*m.s.*      *2*

*Ped.*      *Ped.*      *Ped.*

*Ped.*      *Ped.*      *Ped.*

*Ped.*

A page from a musical score for piano, featuring six staves of music. The top staff uses treble and bass clefs. The second staff uses a treble clef. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef. The bottom staff uses a treble clef. Various dynamics are indicated throughout, including *m.s.*, *mf*, *p*, *rit.*, *p in tempo*, *f*, and *cresc.*. Pedaling instructions like "Ped." are placed under specific notes. Measure numbers 1218 and 1219 are visible at the bottom of the page.

5

*mf*

*cresc.*

*f*

*mf*

*Ped.* *Ped.* *Ped.* *Ped.* *\** *Ped.*

*cresc.*

*f*

*f*

*Ped.* *\** *Ped.* *Ped.*

*ff*

*f*

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

*dim. e rall.*

*in tempo*

*p*

*3* *4* *5* *4* *5* *4* *3*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *\**

*3* *4* *5* *4* *3*

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

*mf*

*p*

*cresc.*

*f*

*dim.*

*Ped.* *Ped.*

\* Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

m.s. Ped. Ped. Ped. Ped.

\* Ped. Ped. Ped. Ped.

in tempo  
rall. Ped. Ped. Ped. Ped.

m.s. \* Ped. \* Ped. Ped. Ped.

\* Ped. Ped. Ped. Ped.

p Ped. Ped. Ped. Ped. cresc.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes both treble and bass clefs, with various key signatures and time signatures. Fingerings are indicated by numbers above or below the notes. Pedal markings (\* Ped.) are placed under specific notes across all staves. Dynamics such as *f*, *ff*, *p*, *cresc.*, and *dim.* are also present. The page is numbered 67 at the top right and features the number 1218 at the bottom center.

1218

68

Musical score for piano, six staves:

- Staff 1 (Top):** Treble clef. Dynamics:  $p$ ,  $mf$ , *cresc.*. Performance instruction: Ped.
- Staff 2:** Treble clef. Dynamics:  $f$ ,  $sf$ ,  $f$ . Performance instruction: Ped.
- Staff 3:** Bass clef. Dynamics:  $mf$ , *cresc.* Performance instruction: Ped.
- Staff 4:** Bass clef. Dynamics:  $f$ . Performance instruction: Ped.
- Staff 5:** Treble clef. Dynamics:  $mf$ ,  $p$ , *cresc.* Performance instruction: Ped.
- Staff 6 (Bottom):** Bass clef. Dynamics:  $f$ ,  $sf$ ,  $mf$ ,  $p$ . Performance instruction: Ped.

Page number: 1248

This page contains six staves of musical notation for piano, arranged vertically. The notation is primarily in common time, with some measures indicating a different time signature. The top two staves are in G major, while the bottom four staves are in A minor. The notation includes various dynamics such as *p*, *f*, *ff*, *cresc.*, and *dim.*. Performance instructions like *Ped.* (pedal) and asterisks (\*) are also present. The music consists of six measures per staff, with the first measure of each staff starting on a different note (G, A, C, D, E, F#).

Sheet music for piano, page 70, featuring six staves of musical notation. The music includes dynamic markings such as *f*, *ff*, *m.s.*, *mf*, *f*, and *dim. e rall.*. Pedaling instructions like "Ped.", "\*", and "Ped." are placed below the staves. Fingerings are indicated above certain notes. The music consists of six staves, likely for two hands, with various note heads and stems.

71

*p in tempo*

*m.s.*

*Ped.* *Ped.*

*Ped.* *Ped.*

*p cresc.* *mf*

*mf* *p* *mf* *p*

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

*rit.*

*mf*

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

*p in tempo*

*m.s.*

*Ped.* *Ped.*

*Ped.* *Ped.*

*p cresc.* *m.s.*

1218 1219

Musical score for piano, page 72, featuring two staves (treble and bass) across eight systems. The score includes dynamic markings such as *f*, *p*, *mf*, *ff*, *cresc.*, and *decresc.*, and performance instructions like *Ped.* and *\**. The music consists of eighth-note patterns with various rests and grace notes.

System 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *p*, *p*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p*, *cresc.*, *mf*, *mf*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *mf*, *cresc.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *f*, *ff*, *f*, *Ped.*, *\**, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *Ped.*, *\**, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*

System 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *m.d.*, *rall.*, *m.s.*, *Ped.*, *Ped.*

73

The page contains ten staves of musical notation. The first five staves begin with the instruction *in tempo*. The dynamics include *f*, *mf*, *p*, and *cresc.*. Pedal markings (\* Ped. and Ped.) are placed under specific notes. Fingerings like 1, 2, 3, 4, 5, and 5-4 are shown above the keys. Measure numbers 5, 4, 3, 2, and 1 are also present. The page number 73 is in the top right corner.

The image shows a page of sheet music for piano, page 74. The music is arranged in six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (4, 5) and sixteenth-note pairs (3, 4). Bass staff has eighth-note pairs (5, 4). Dynamics: f, dim., p. Measure 2: Treble staff has eighth-note pairs (5, 4), sixteenth-note pairs (3, 4), and sixteenth-note pairs (2, 3). Bass staff has eighth-note pairs (5, 4). Dynamics: f, mf, cresc. Measure 3: Treble staff has eighth-note pairs (5, 4), sixteenth-note pairs (3, 4), and sixteenth-note pairs (2, 3). Bass staff has eighth-note pairs (5, 4). Dynamics: f, mf, cresc. Measure 4: Treble staff has eighth-note pairs (5, 4), sixteenth-note pairs (3, 4), and sixteenth-note pairs (2, 3). Bass staff has eighth-note pairs (5, 4). Dynamics: f, mf, cresc. Measure 5: Treble staff has eighth-note pairs (5, 4), sixteenth-note pairs (3, 4), and sixteenth-note pairs (2, 3). Bass staff has eighth-note pairs (5, 4). Dynamics: f, mf, cresc. Measure 6: Treble staff has eighth-note pairs (5, 4), sixteenth-note pairs (3, 4), and sixteenth-note pairs (2, 3). Bass staff has eighth-note pairs (5, 4). Dynamics: f, mf, cresc.