SONATE

.88. PER .88.

PIANOFORTE

.88. DI .88.

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.

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C.G. Röder G.m.b.H., Leipzig.

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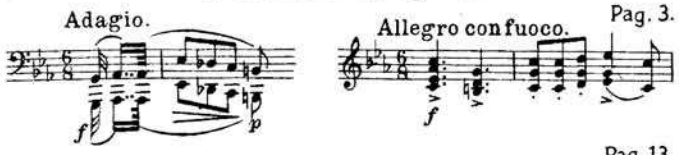

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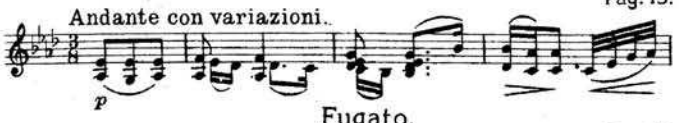

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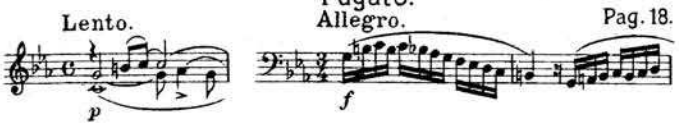

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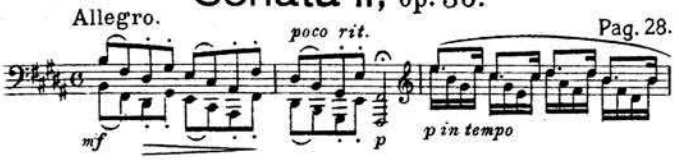

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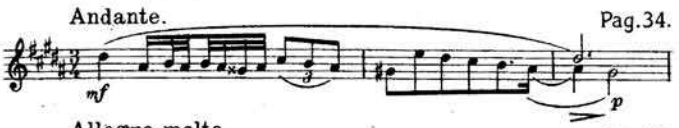

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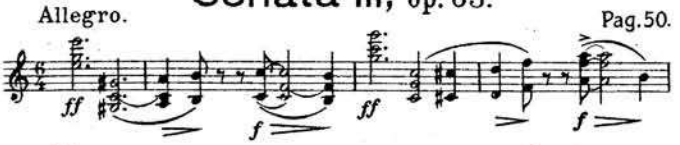

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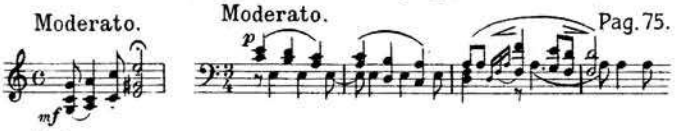

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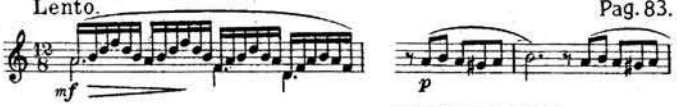

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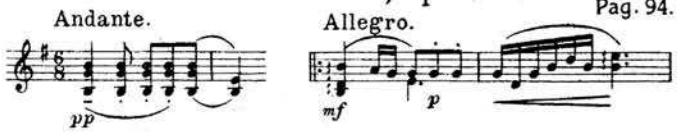

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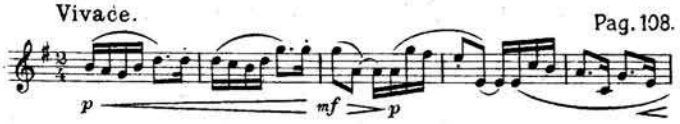

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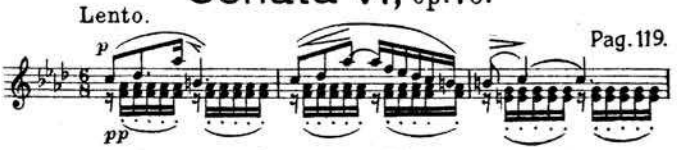

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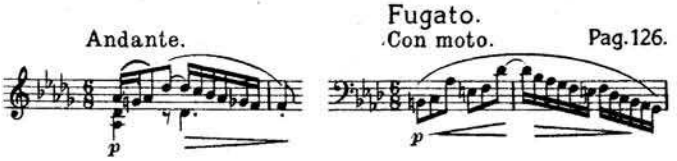

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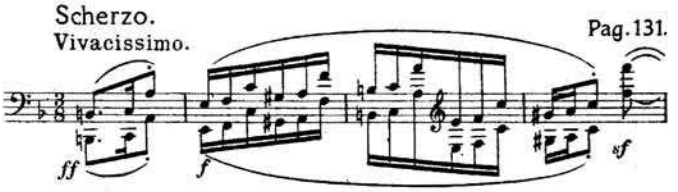

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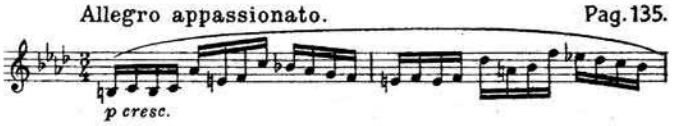

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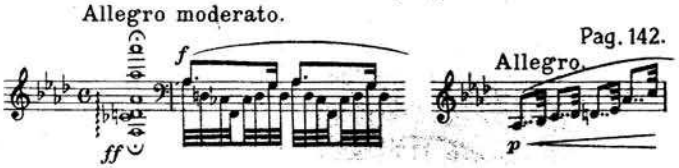

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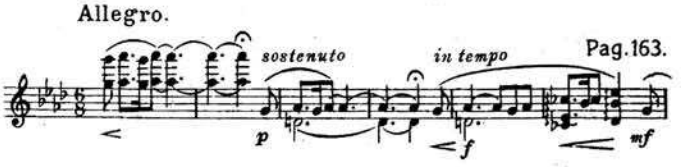
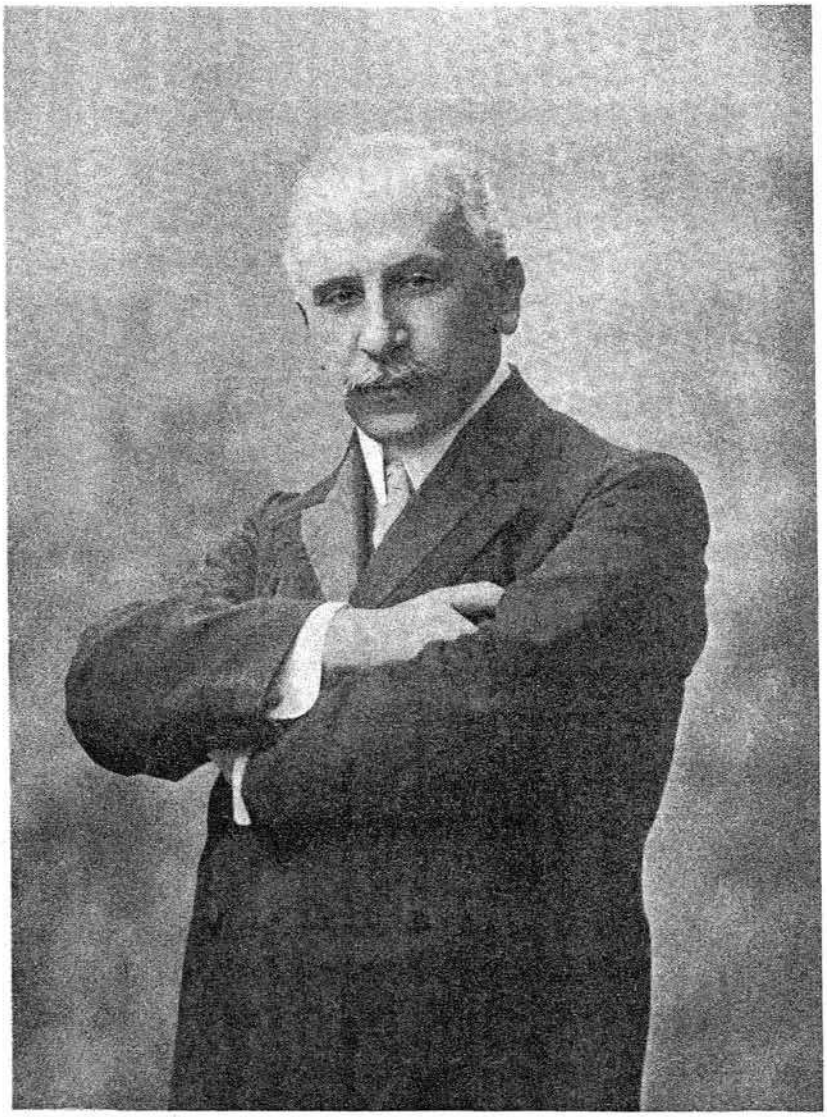




Alejandro Lerroux

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'interpetre, 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.

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 neuer 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.

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.

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 preoccupate the player, for it is not indispensable to consult Mälzel's apparatus at every passage.

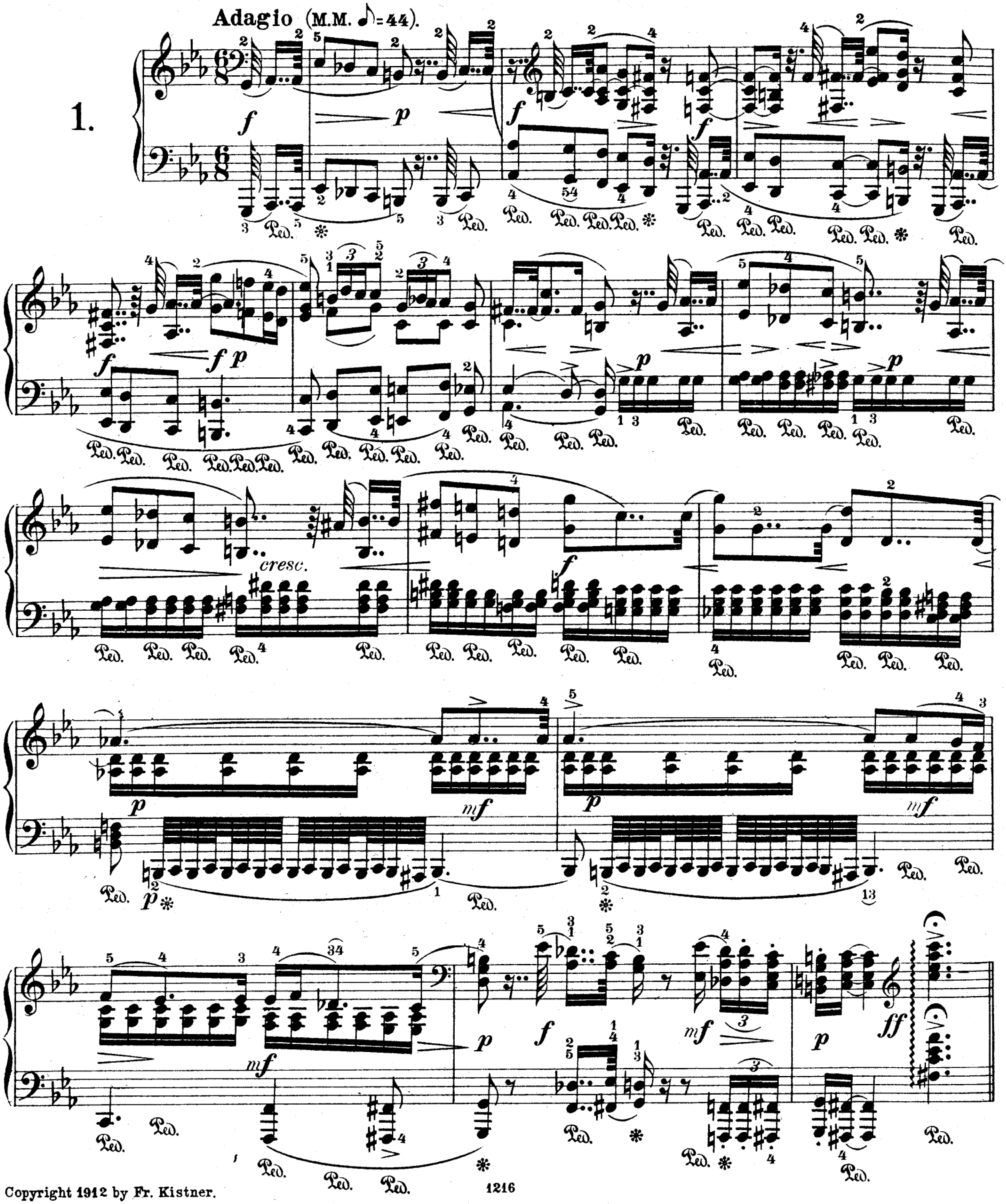
If at the beginning of a piece the movement is established, be it by the metronome, by experience or even intuitively by the interpreter, it will be sufficient to pay attention to the moving of the figures of the annotations in their succession, to regulate the vacillation of the tempo, which, as a rule, 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 mio padre.

SONATA

Alessandro Longo, Op. 32.



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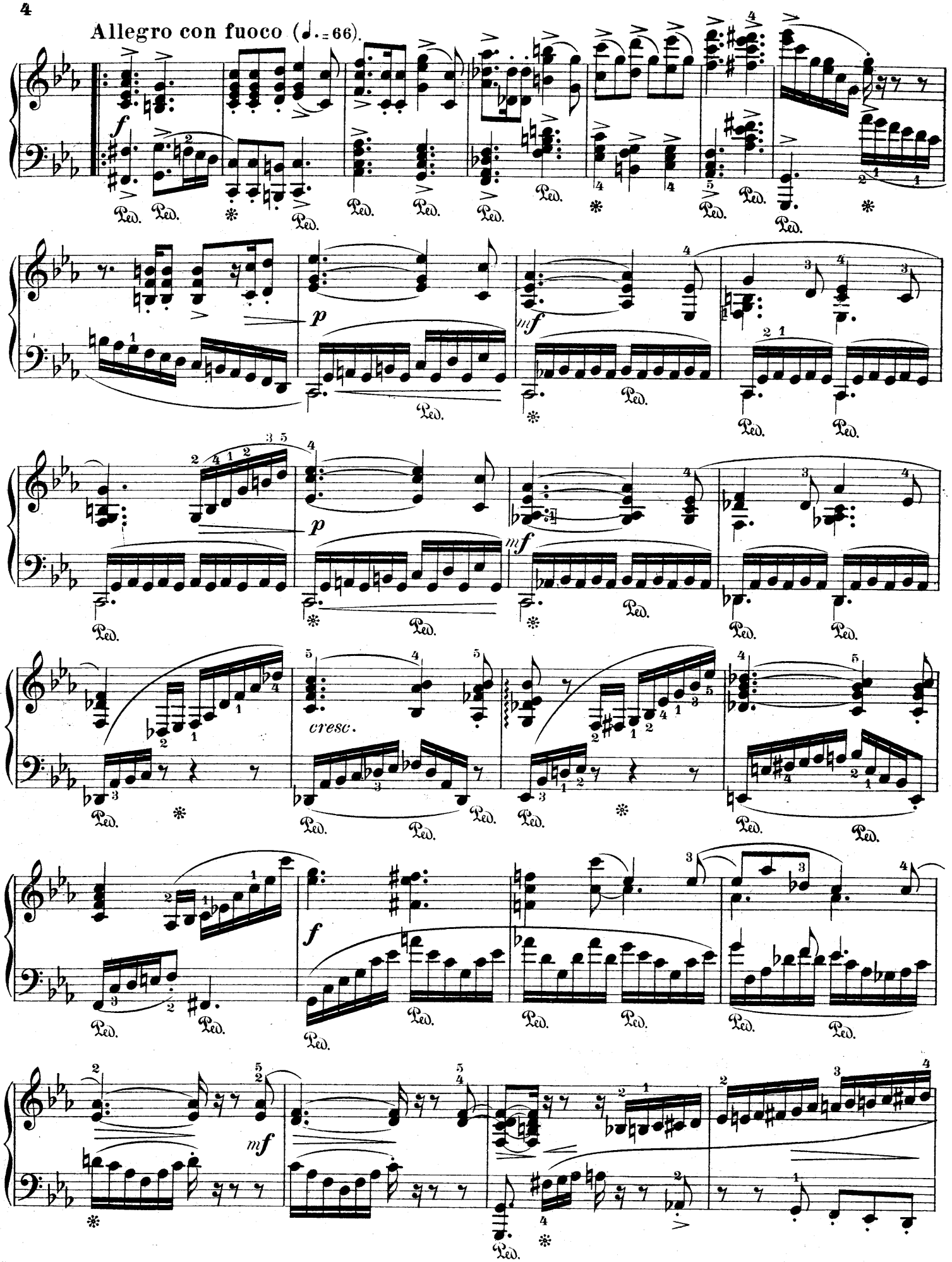
Allegro con fuoco (♩.=66).
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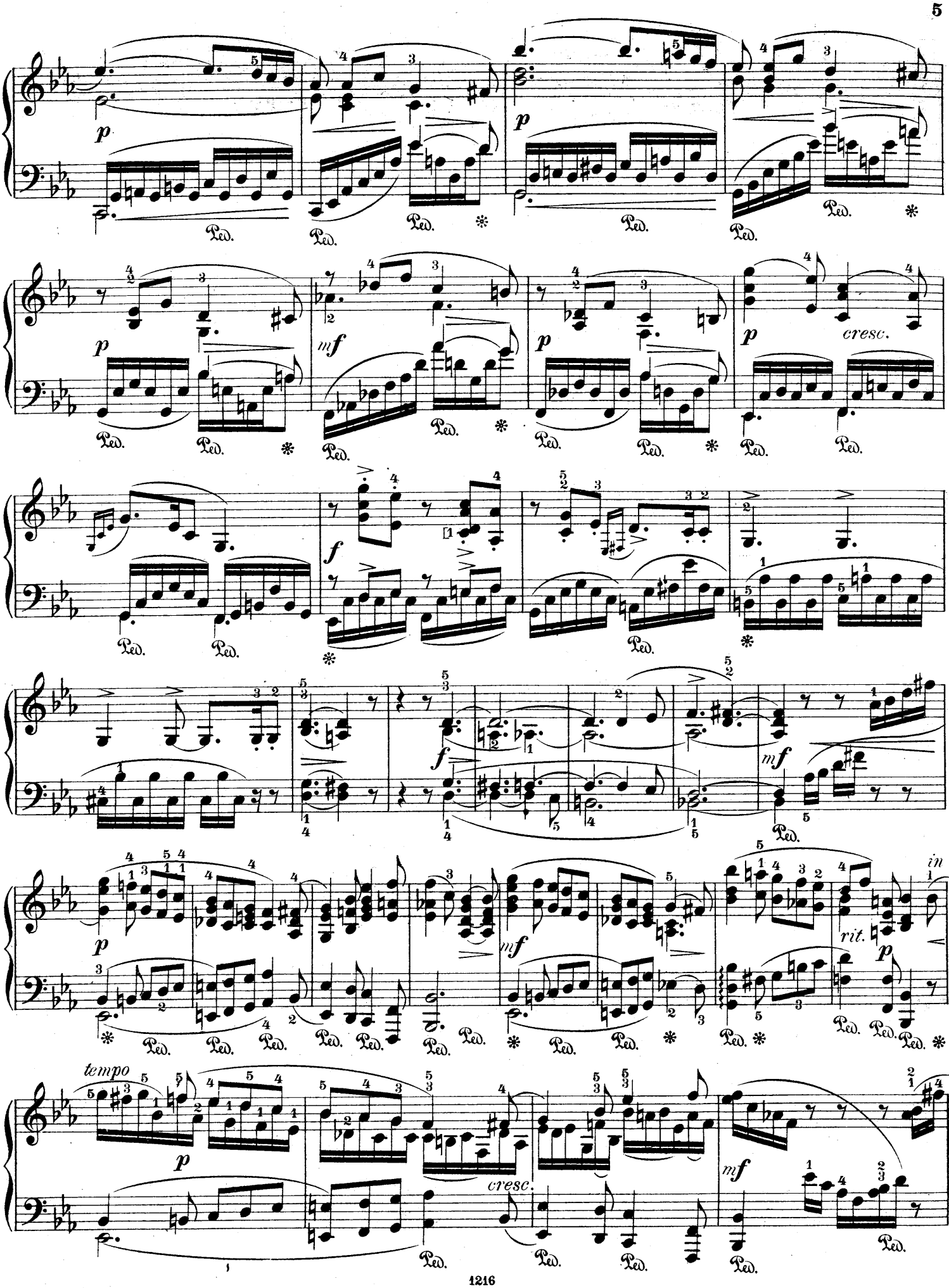
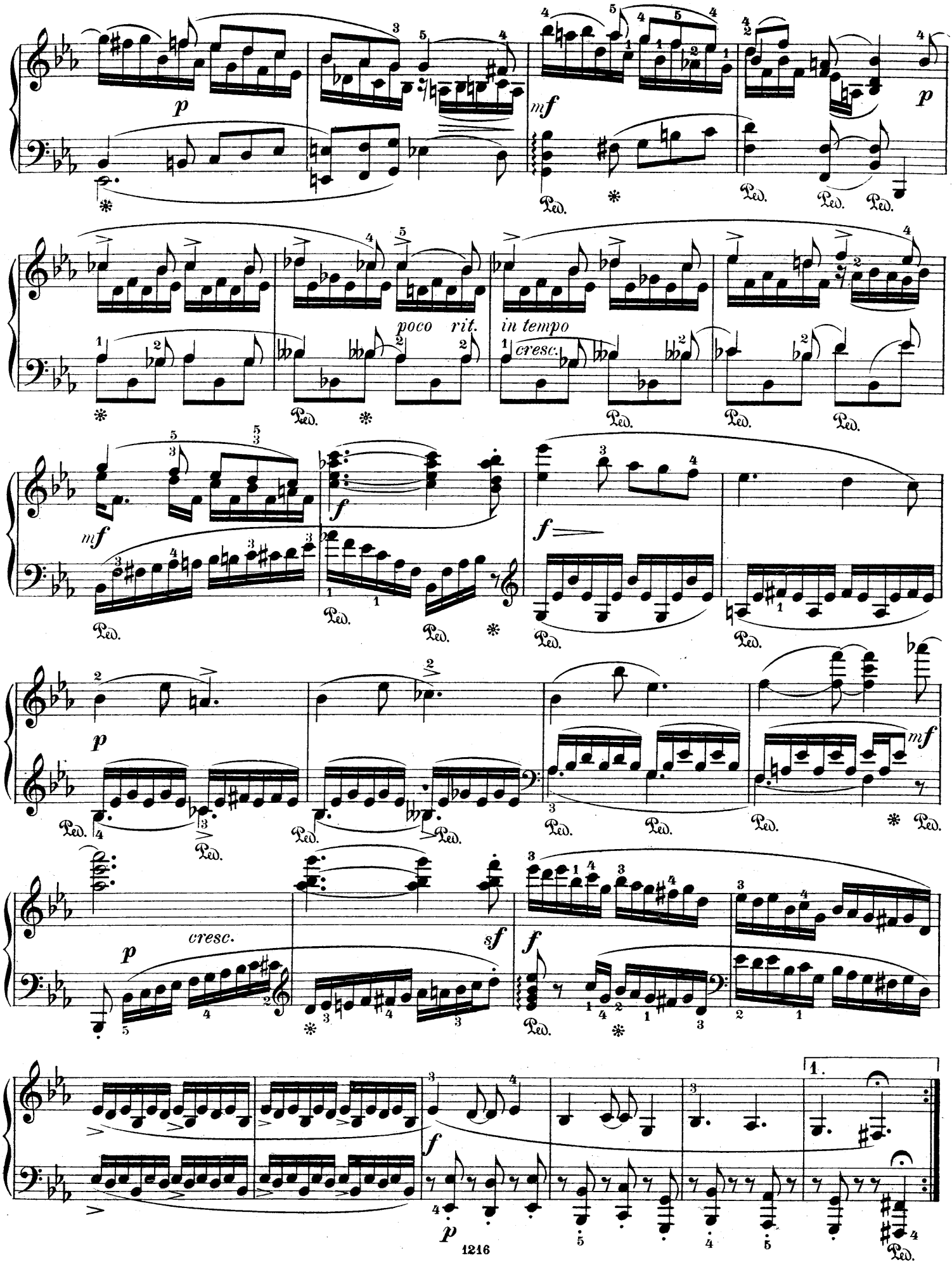
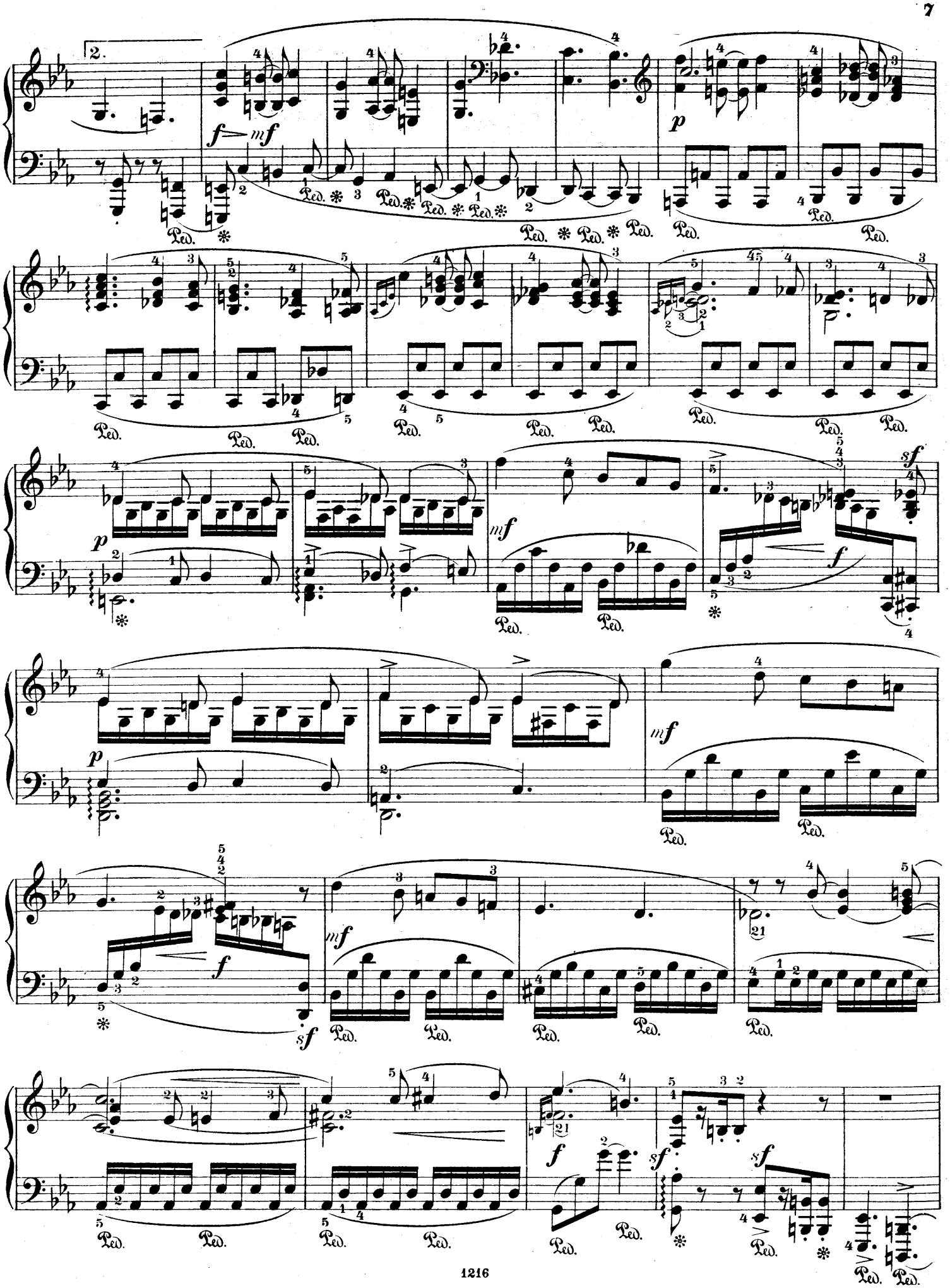
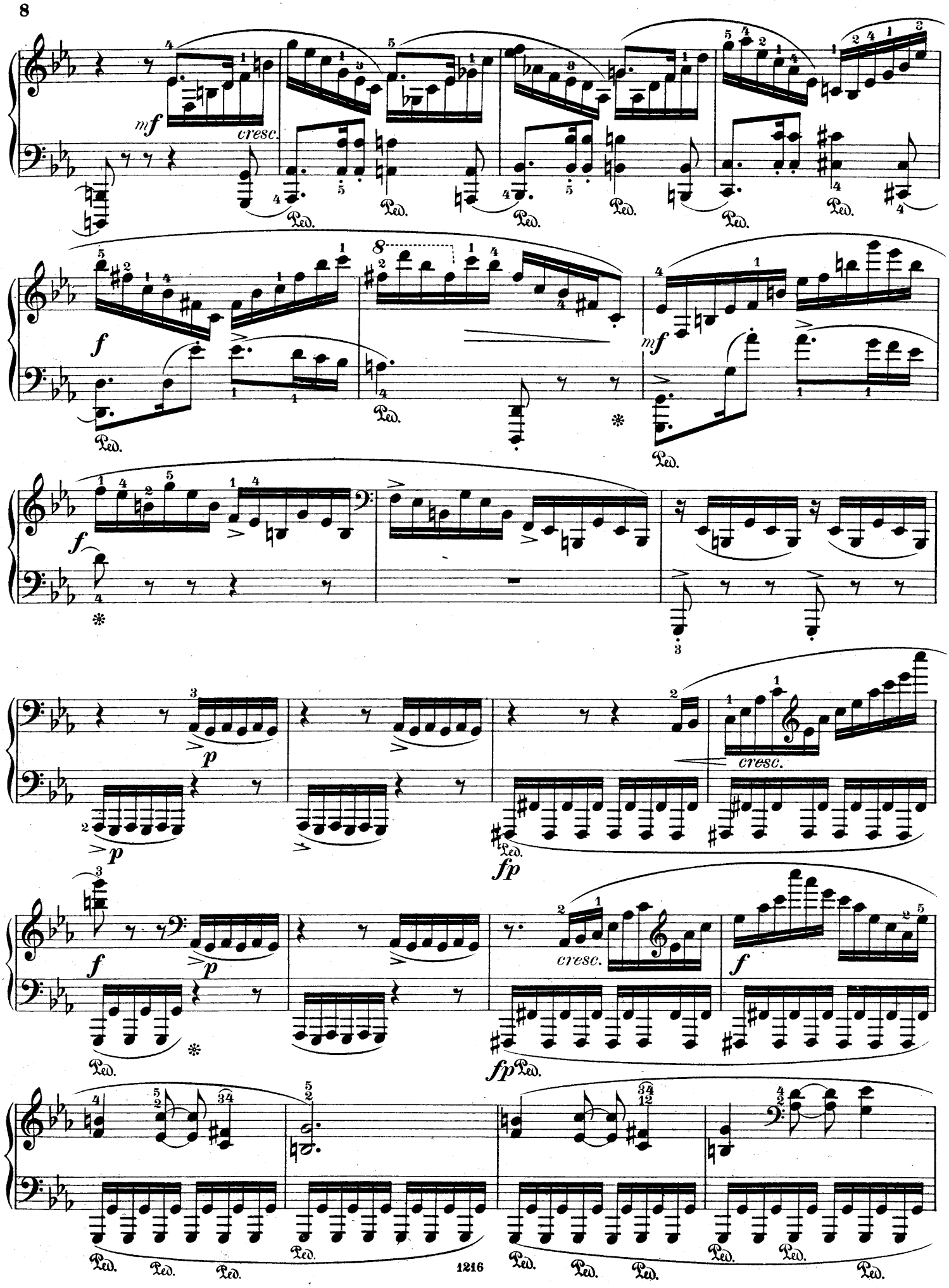
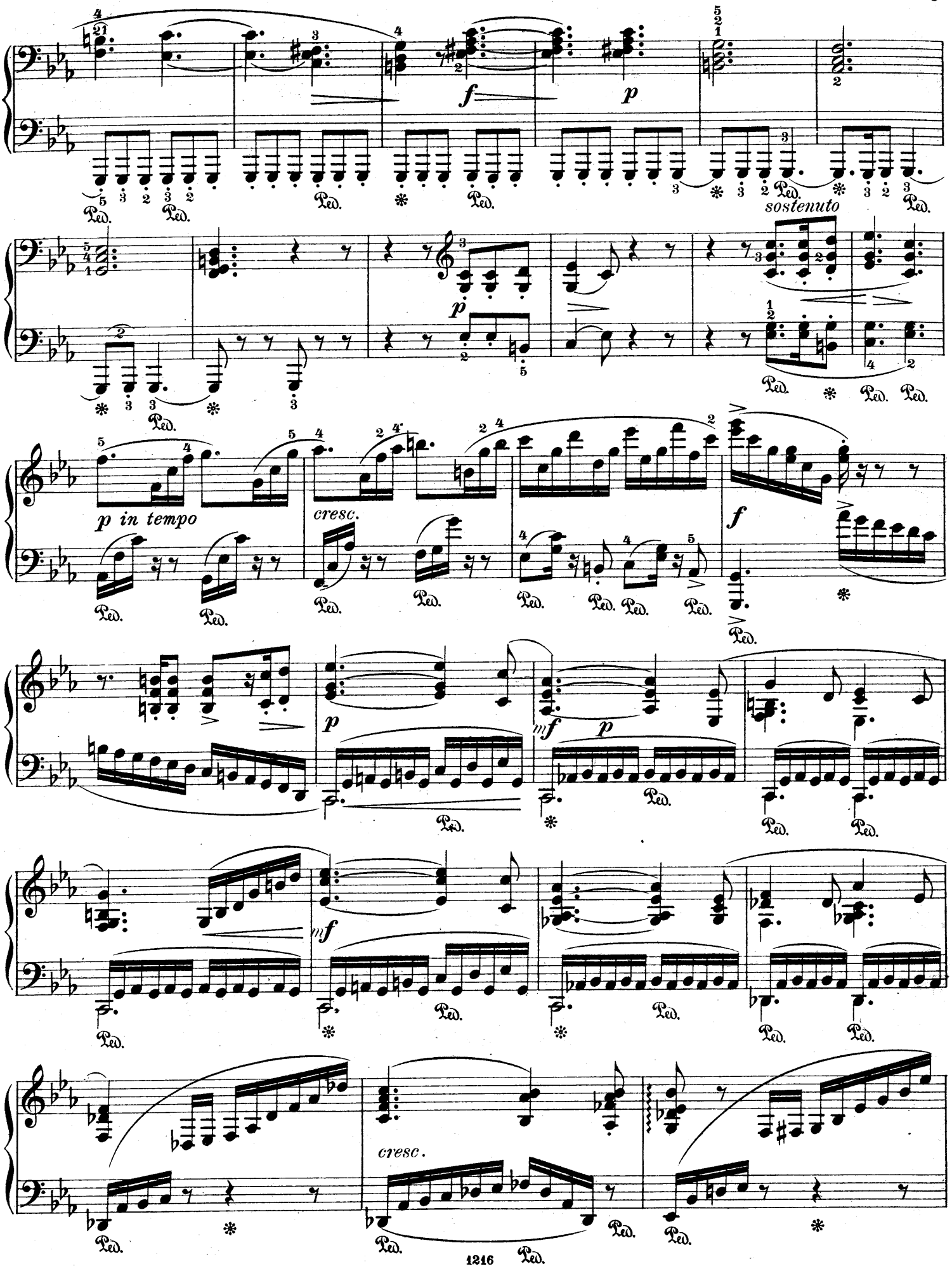
mf
cresc.
f
mf

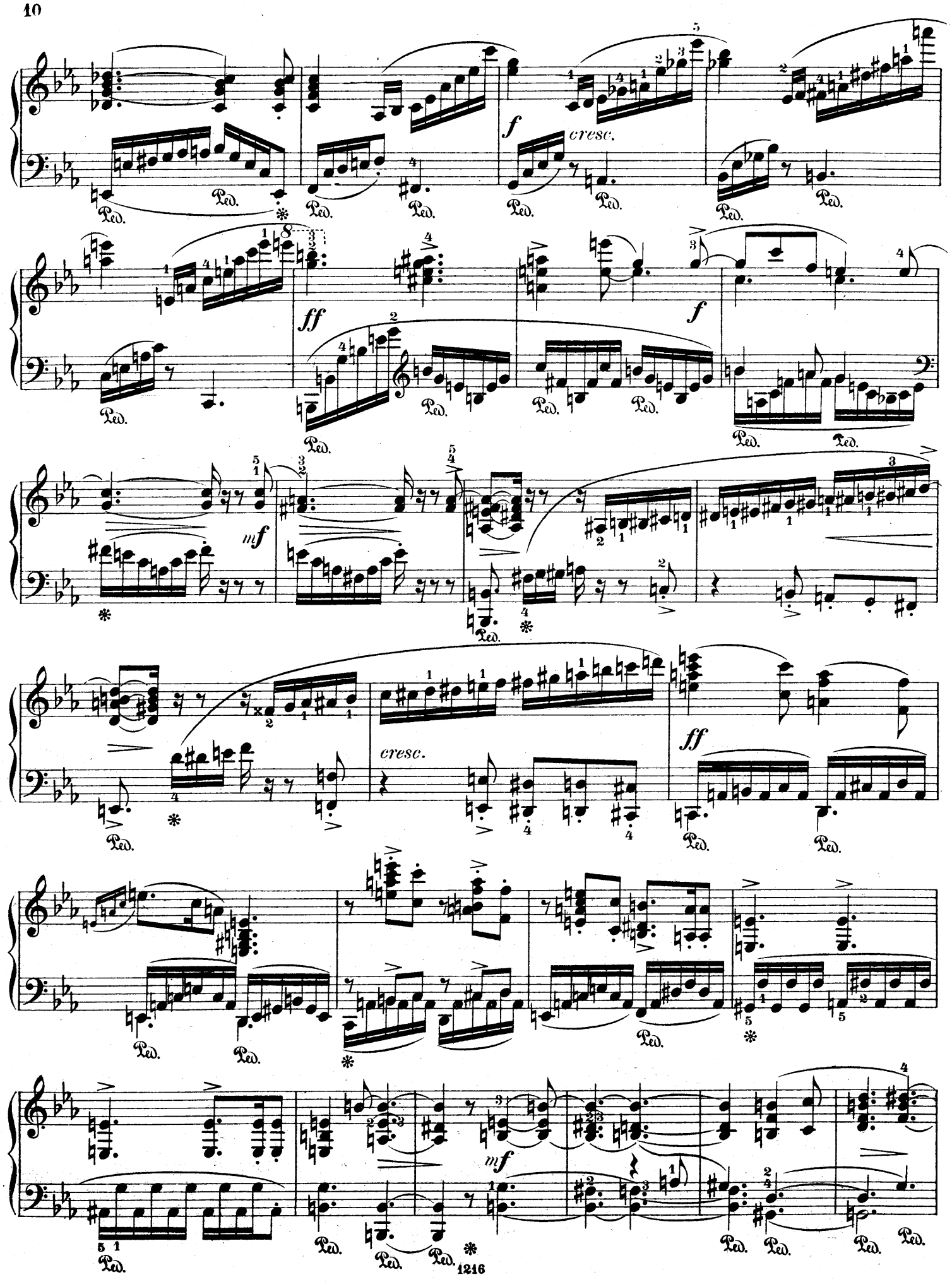

p
Ped.
mf
cresc.
f
tempo
rit.
in

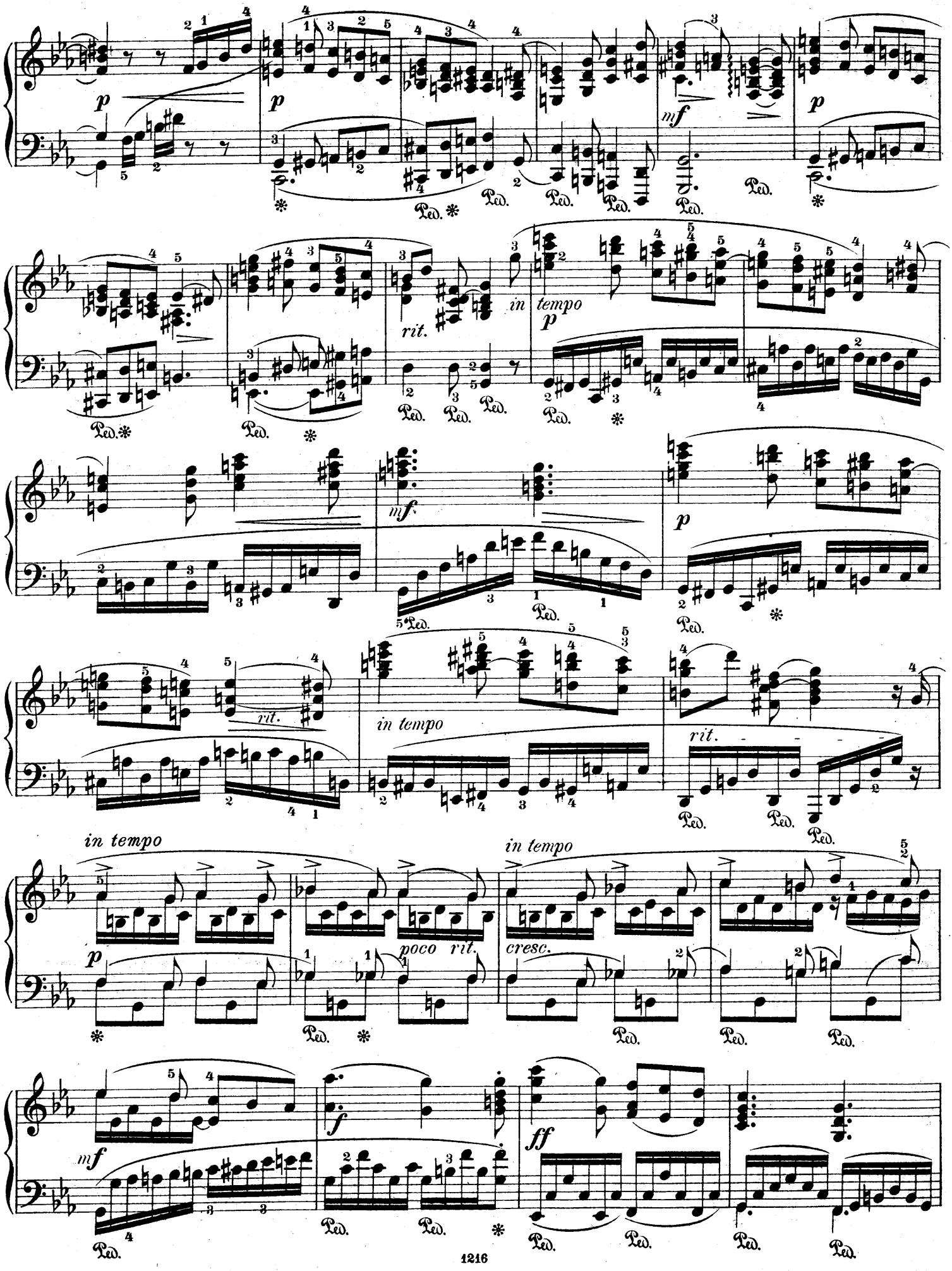

p
mf
p
poco rit.
in tempo
cresc.
mf
f
f
p
mf
p
cresc.
sf
f
f
1.
p

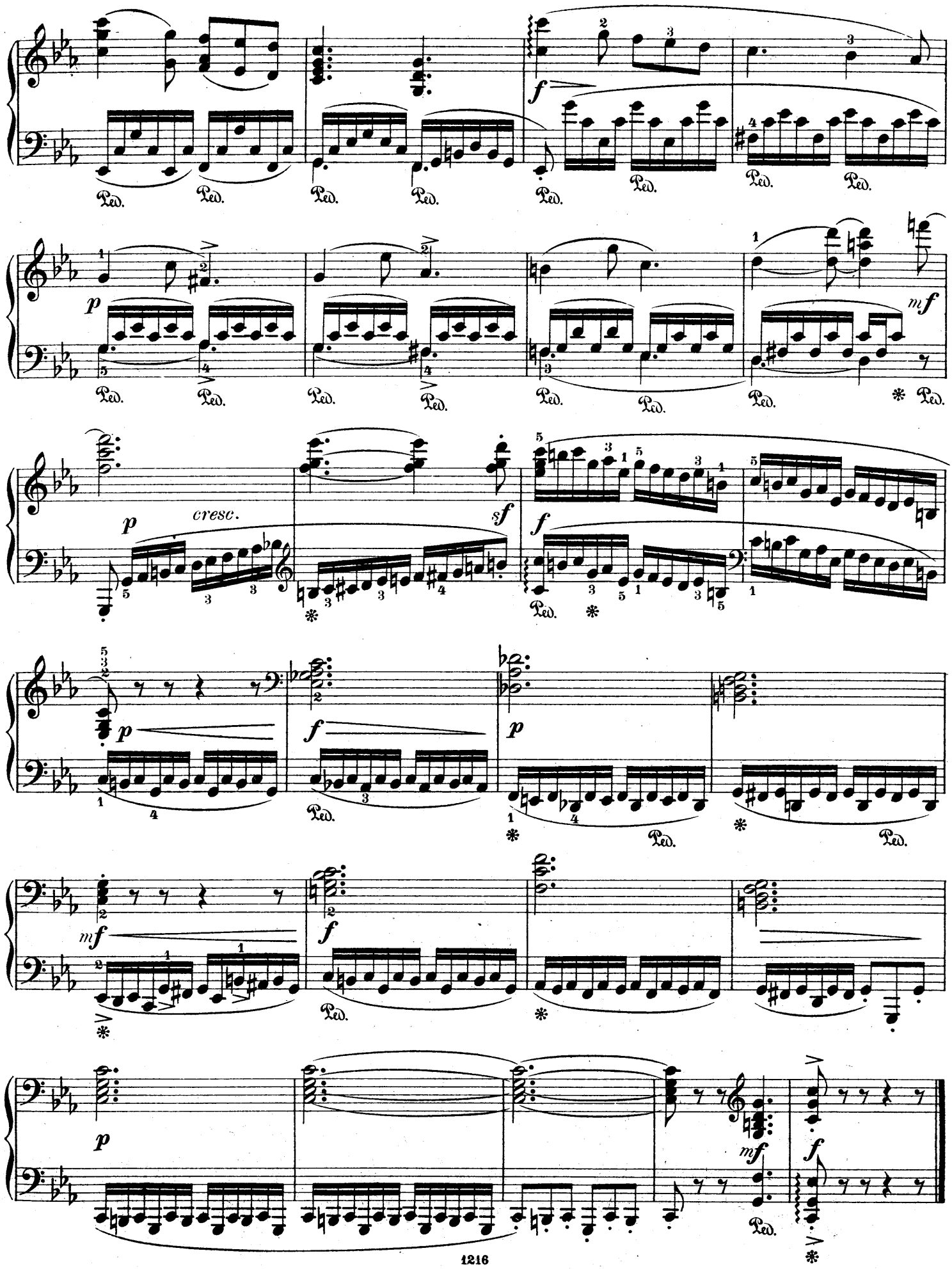


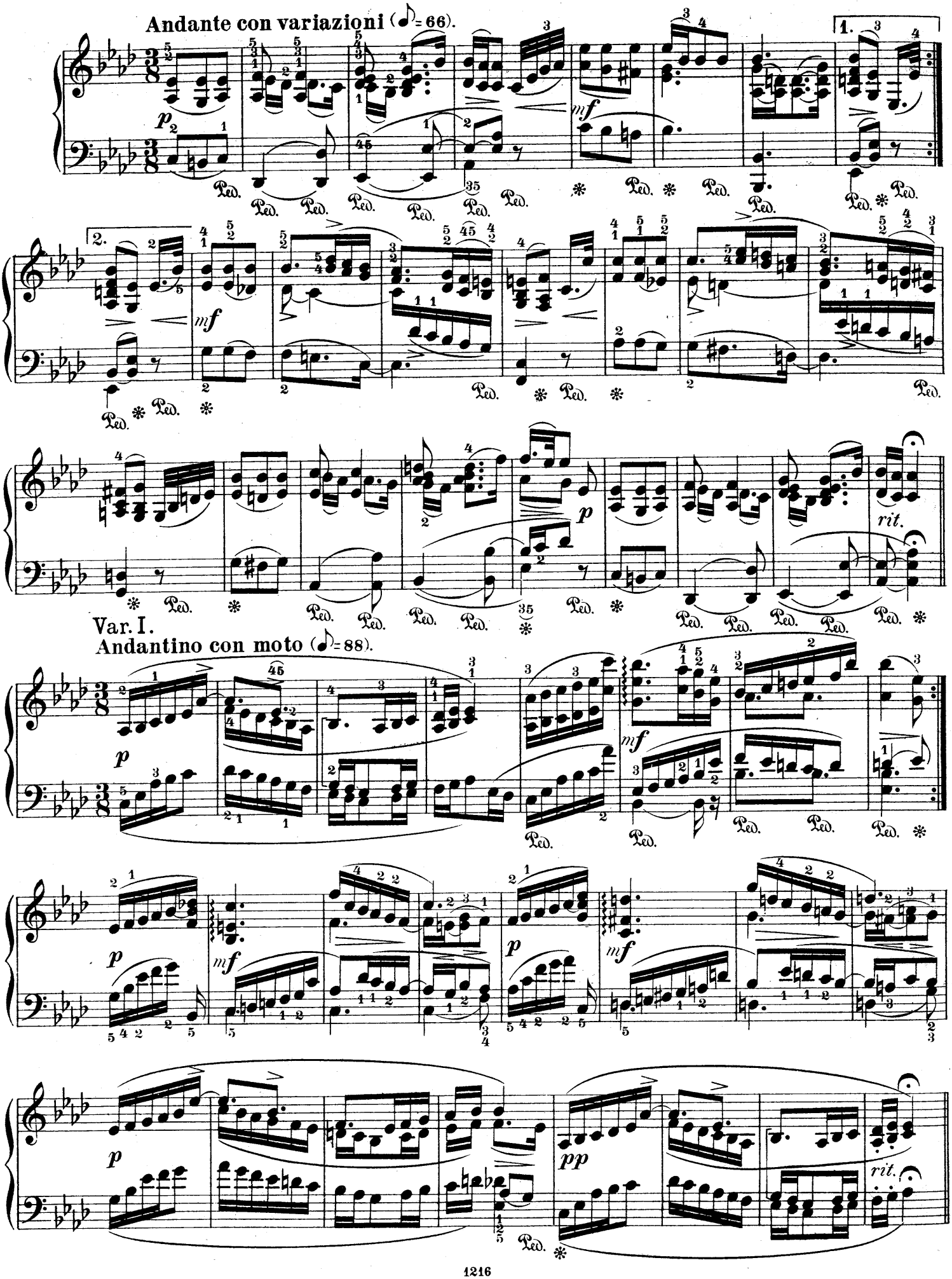

mf
cresc.
Ped.
f
mf
p
fp
cresc.


f
p
sostenuto
p
p in tempo
cresc.
f
p
mf
p
mf
cresc.


f
cresc.
ff
f
mf
cresc.
ff
mf
Ped.

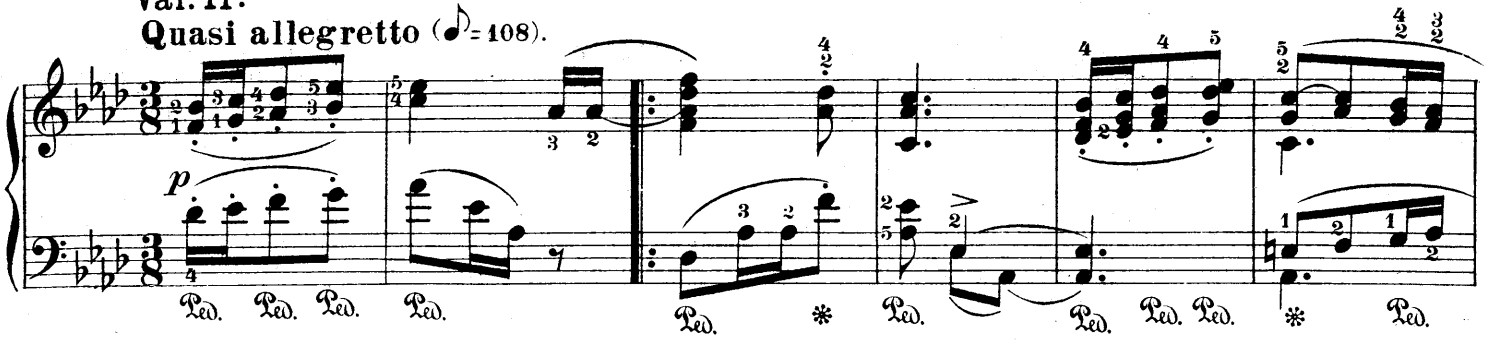

p
mf
rit.
in tempo
p
mf.
p
rit.
in tempo
rit.
in tempo
poco rit.
in tempo
cresc.
mf
f
ff
Ped.

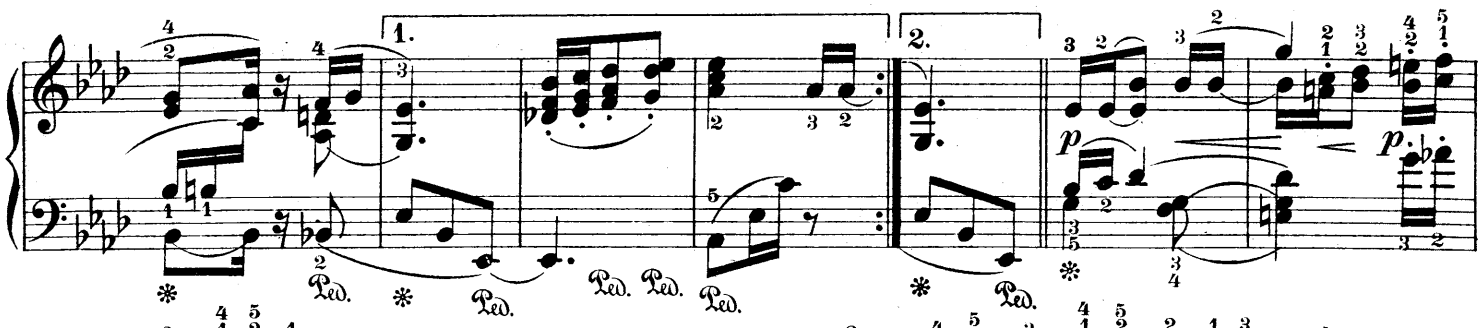

Ped.
p
cresc.
sf
f
mf

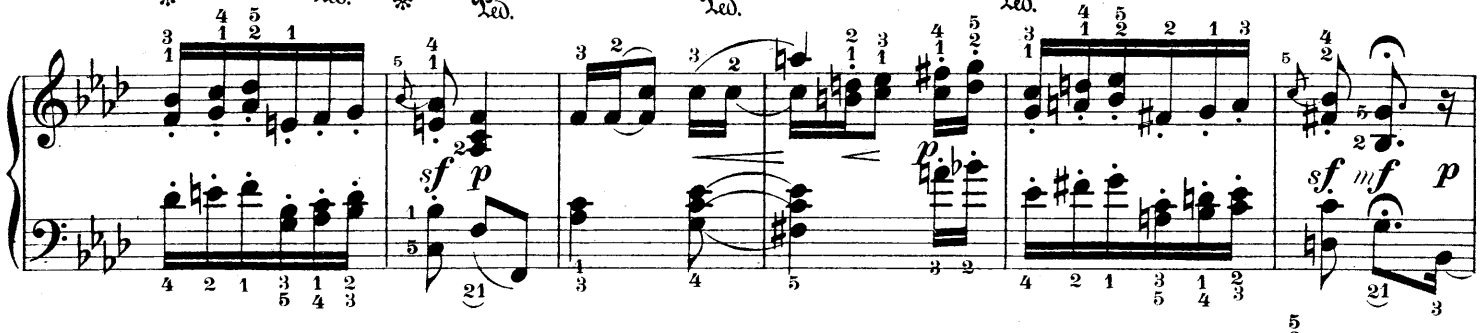

Andante con variazioni (♪ = 66).
Var. I.
Andantino con moto (♪ = 88).

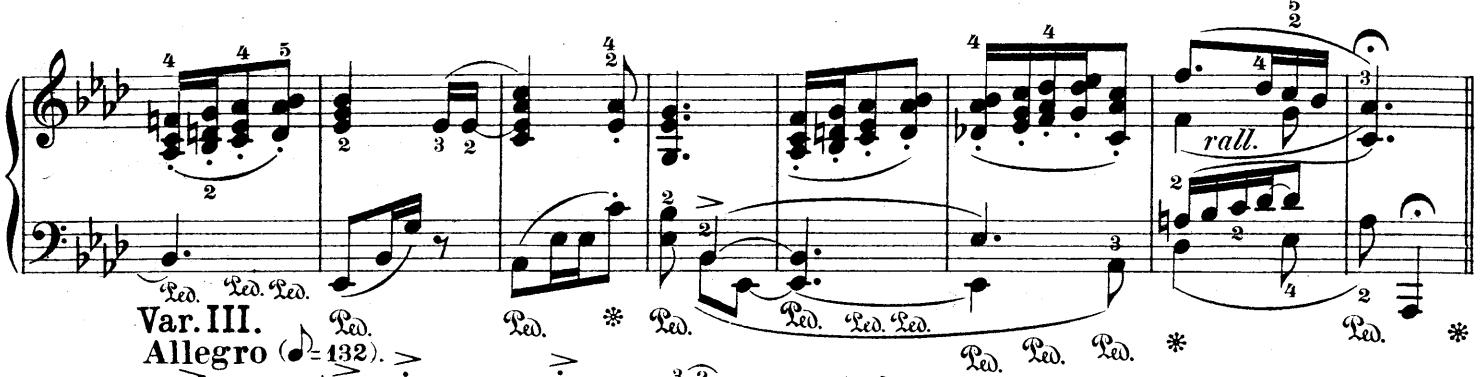
Var. II.

Quasi allegretto (♪ = 108).









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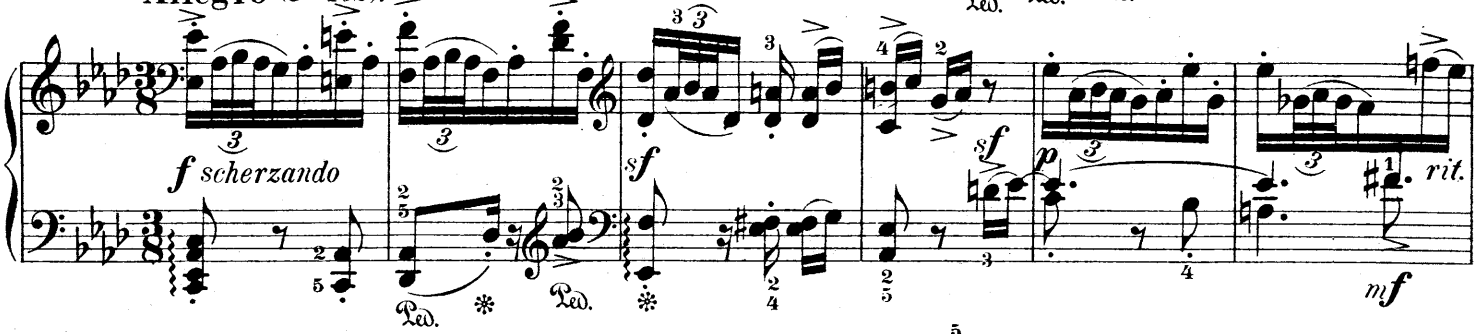
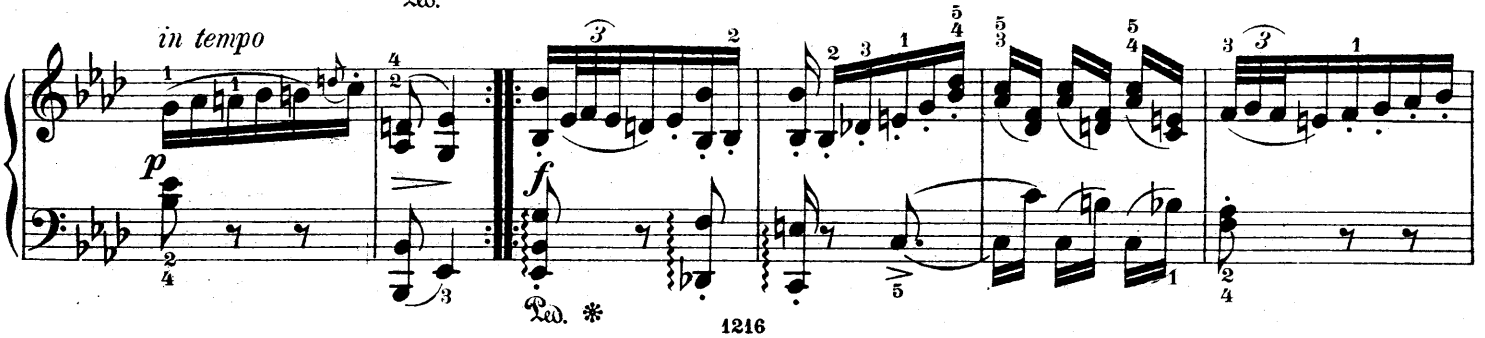
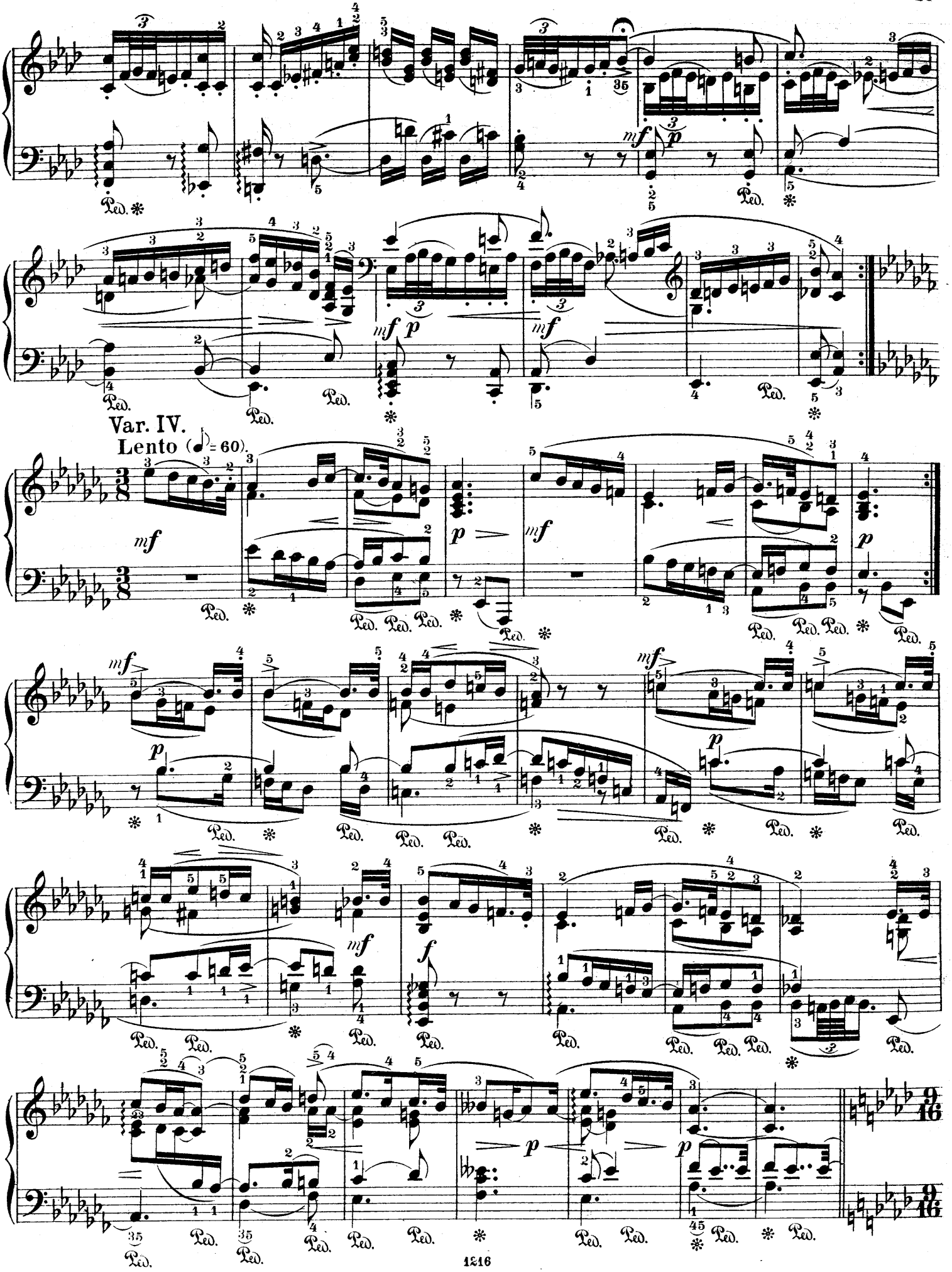
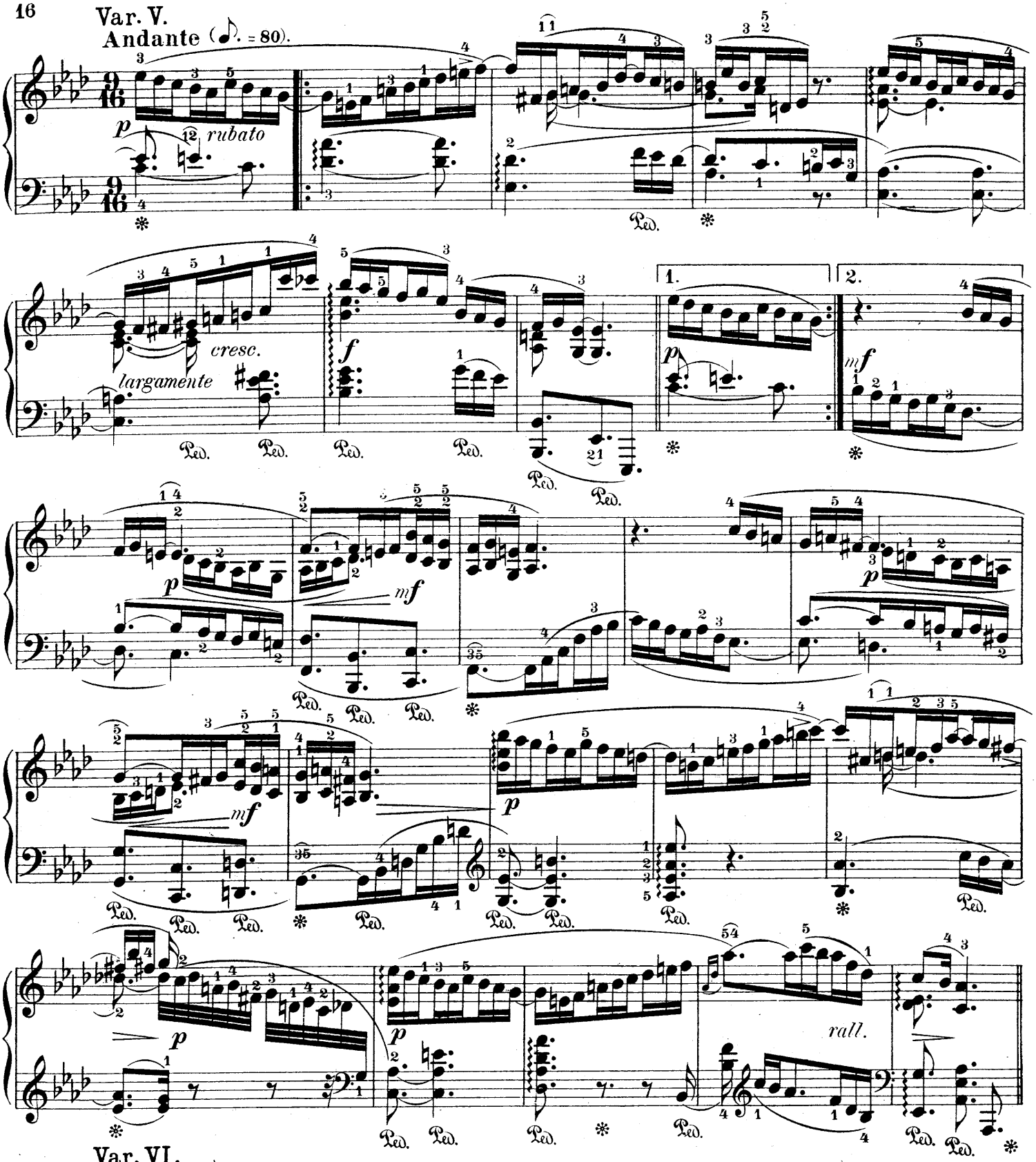
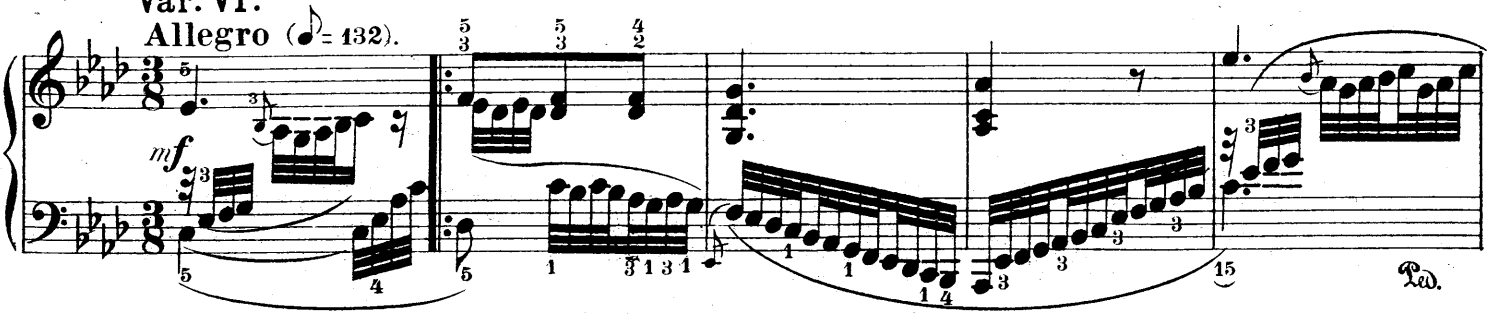
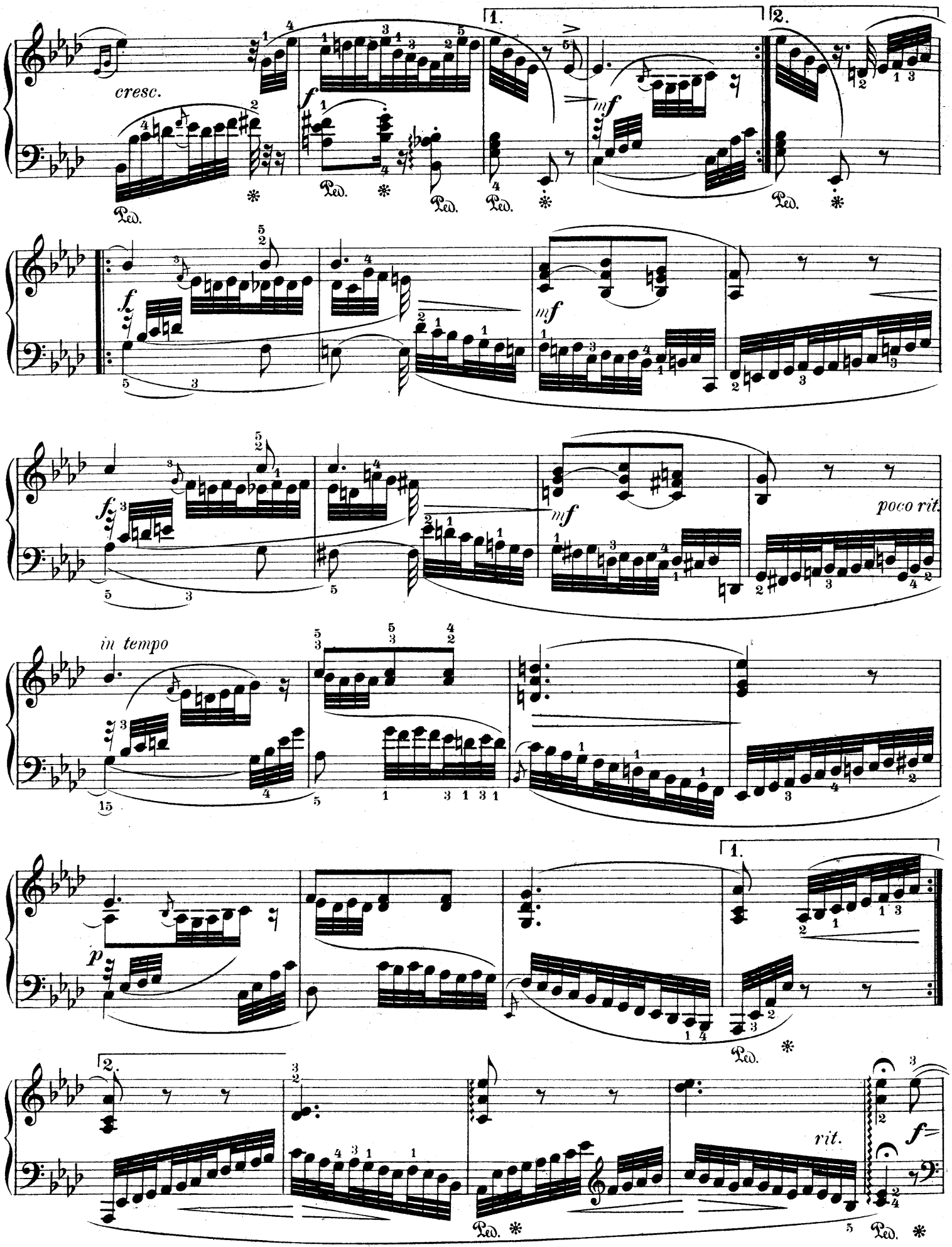


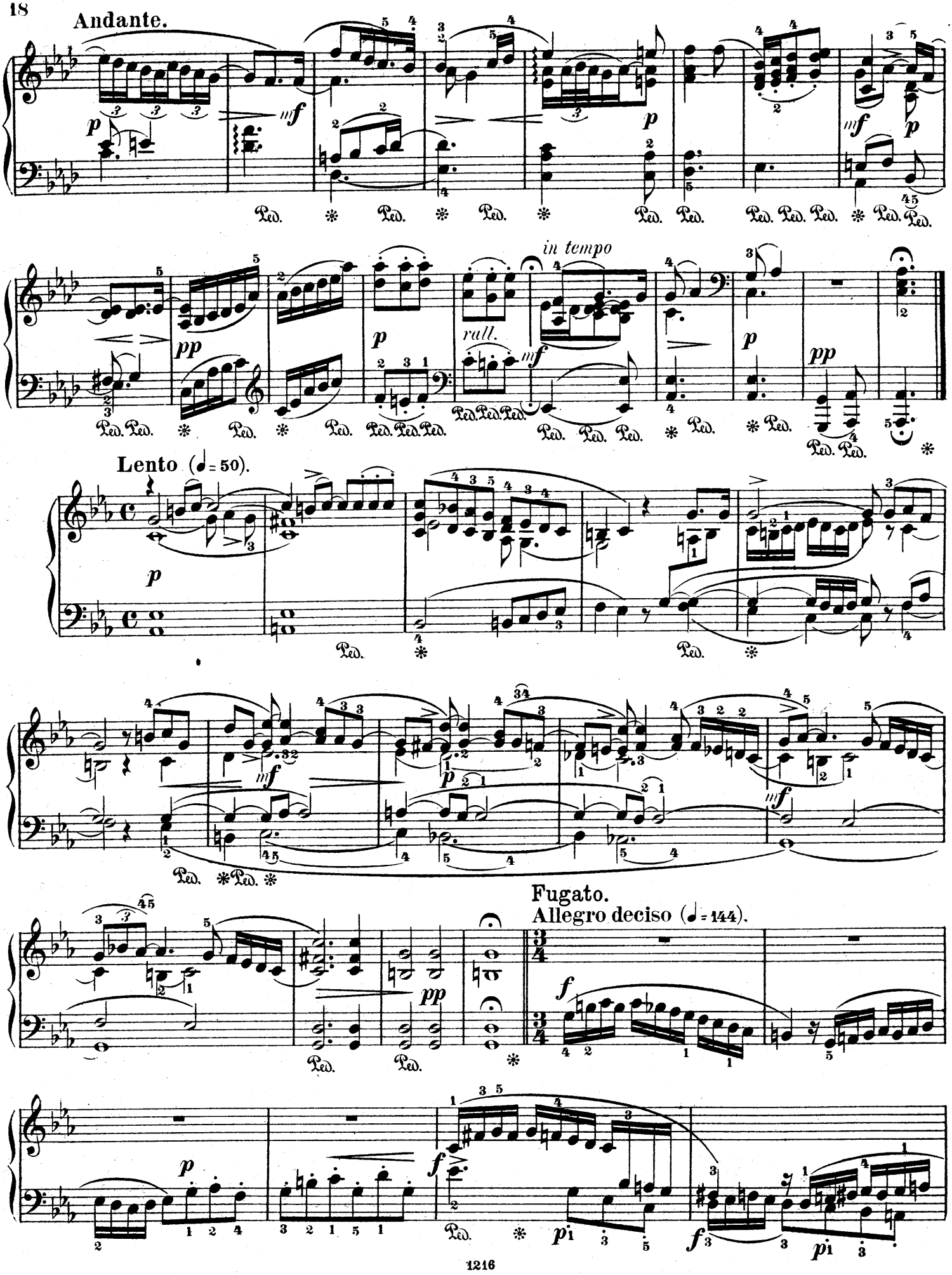


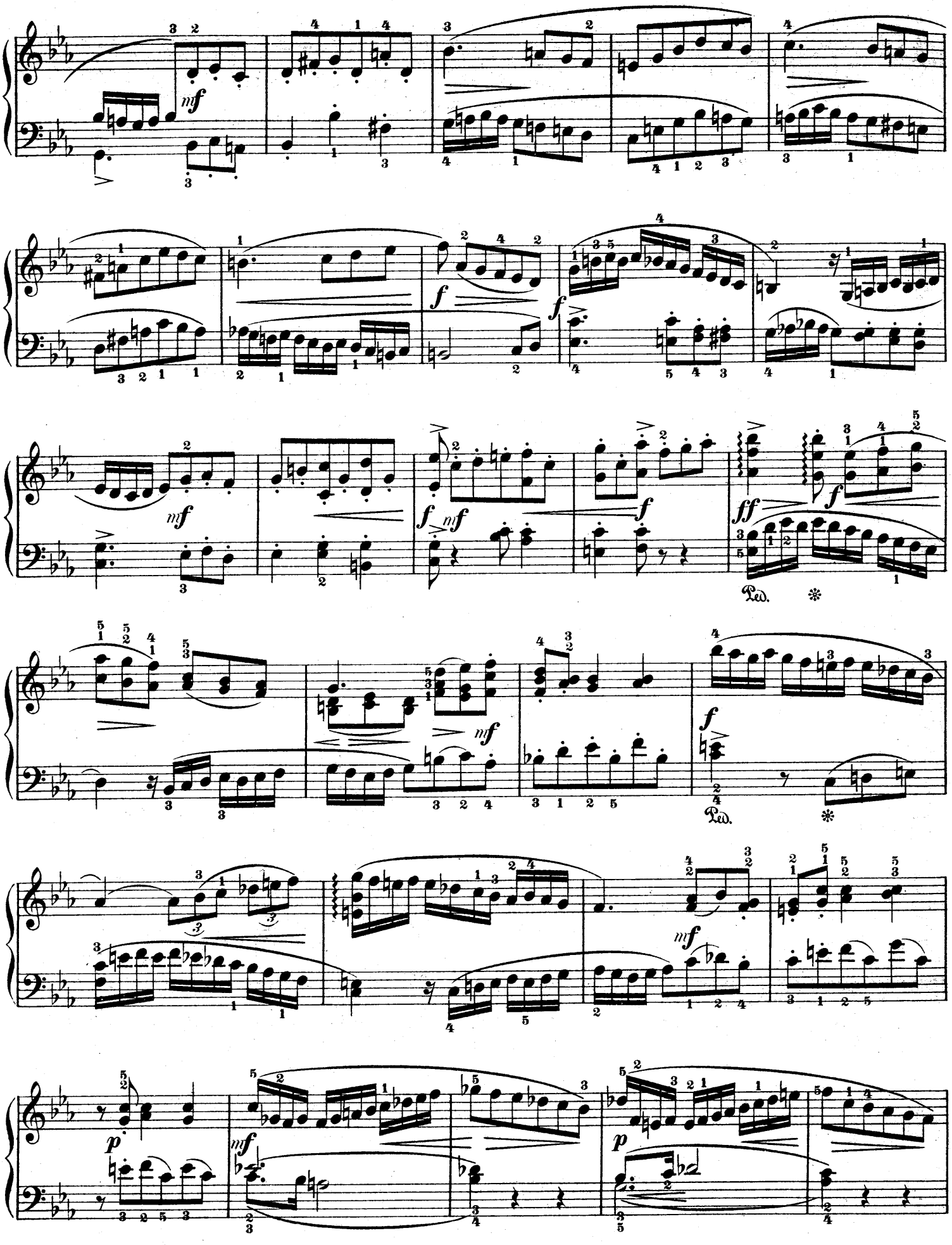

Var. IV.
Lento (♩= 60).


Var. V.
Andante (♪. = 80).
p
rubato
cresc.
largamente
f
1.
2.
mf
p
mf
p
mf
p
p
rall.
Ped.


Var. VI.
Allegro (♪= 132).
mf
Ped.


cresc.
poco rit.
in tempo
rit.


Andante.
in tempo
rall.
Lento (♩= 50).
Fugato.
Allegro deciso (♩= 144).


mf
f
mf
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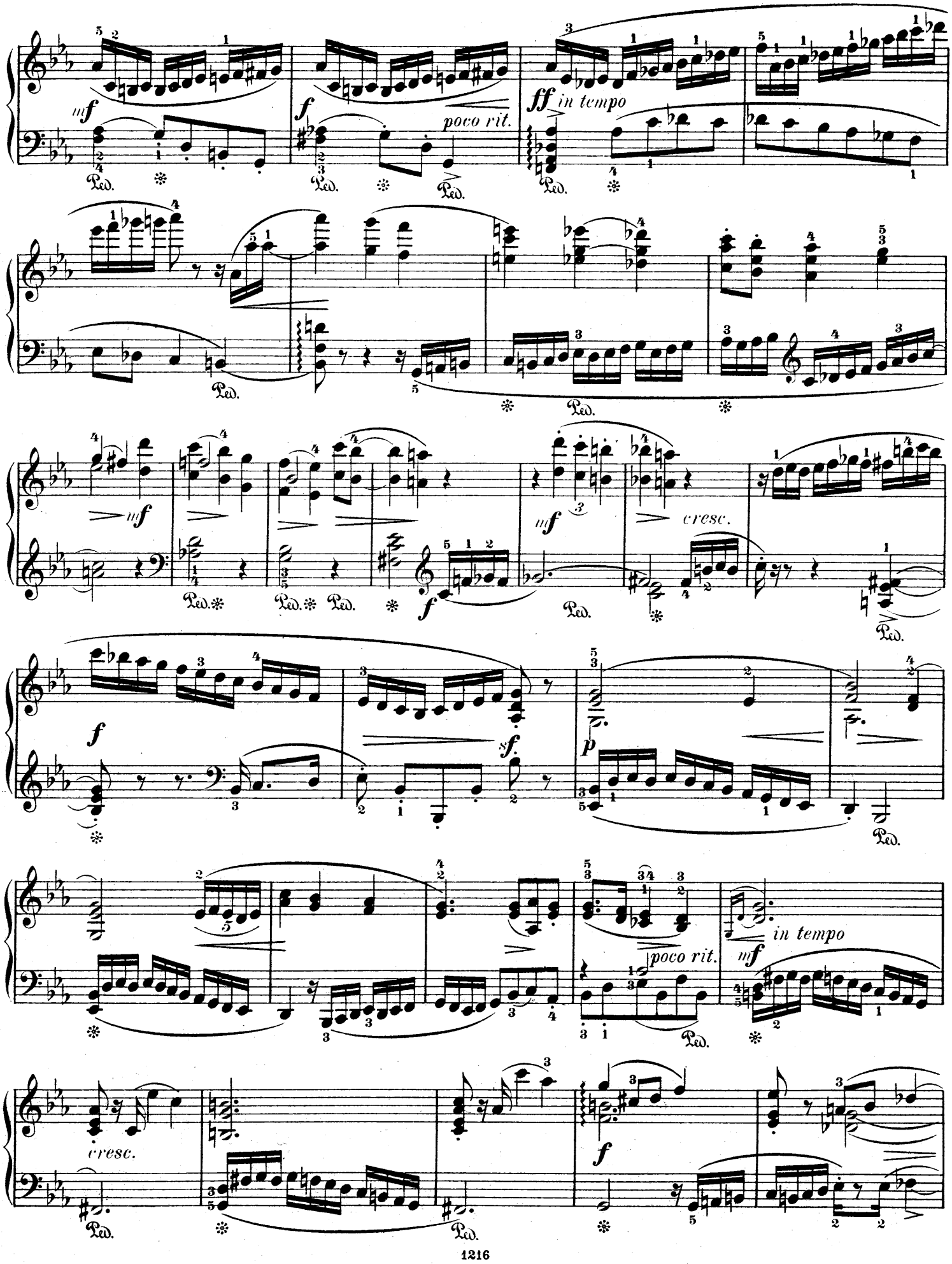
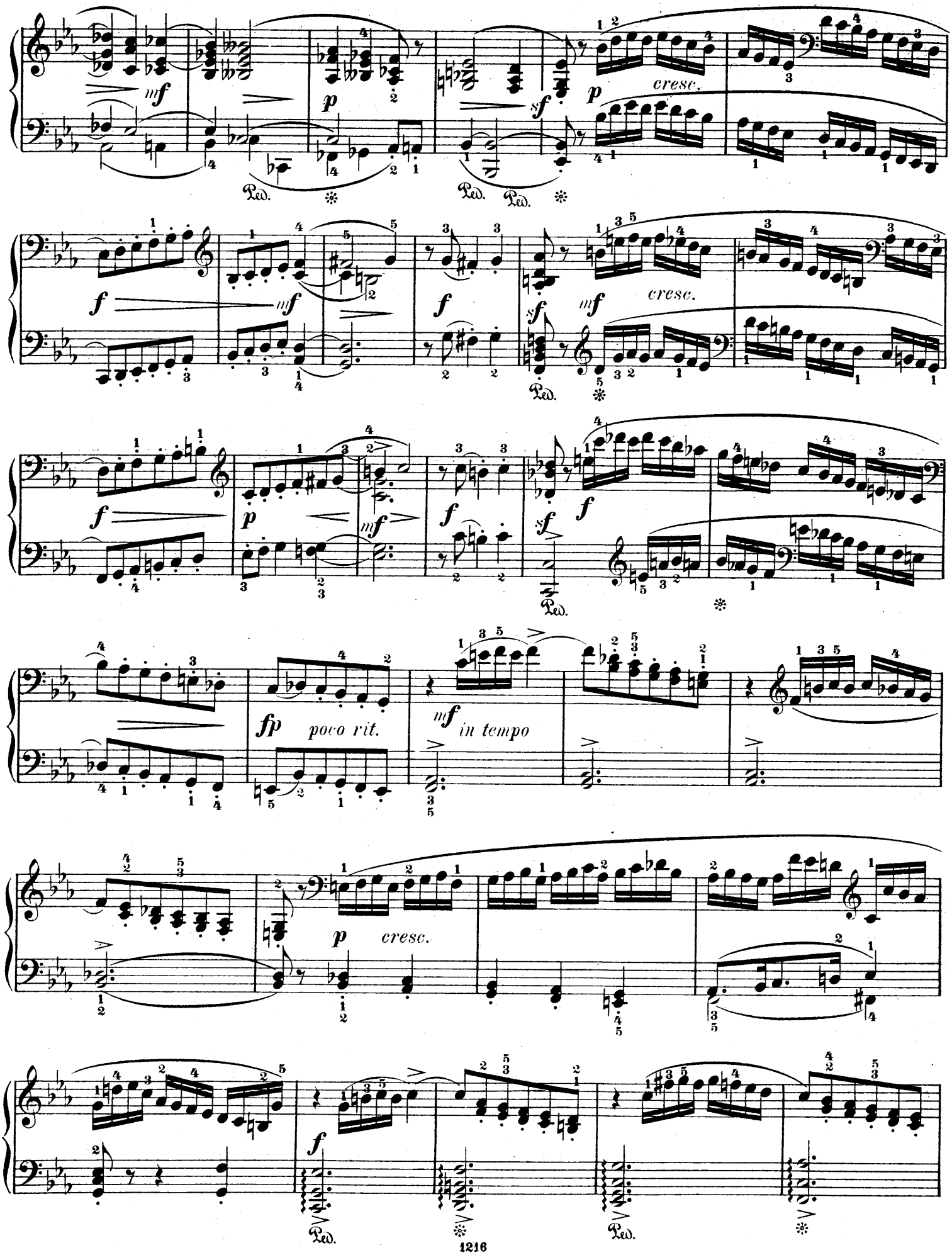
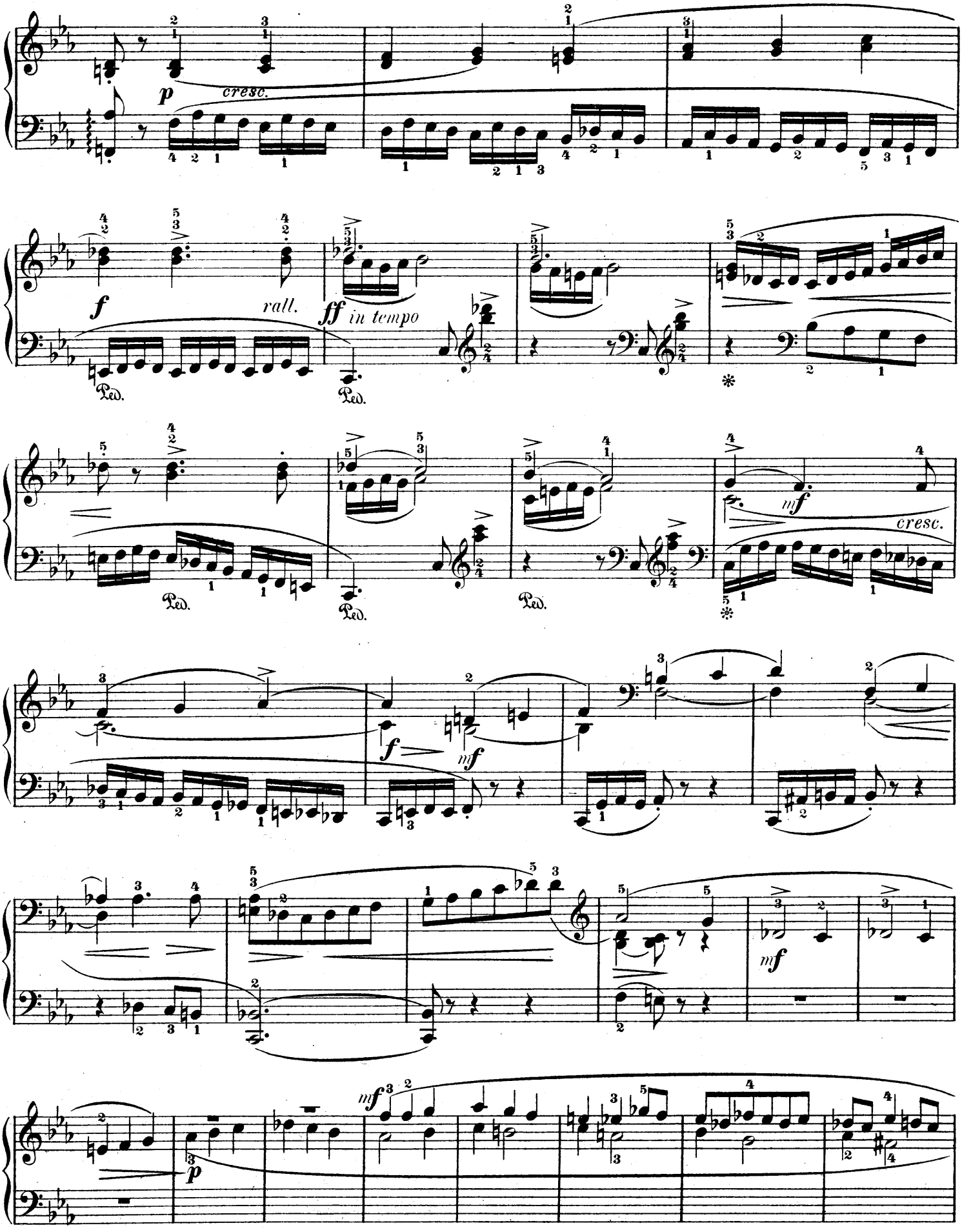
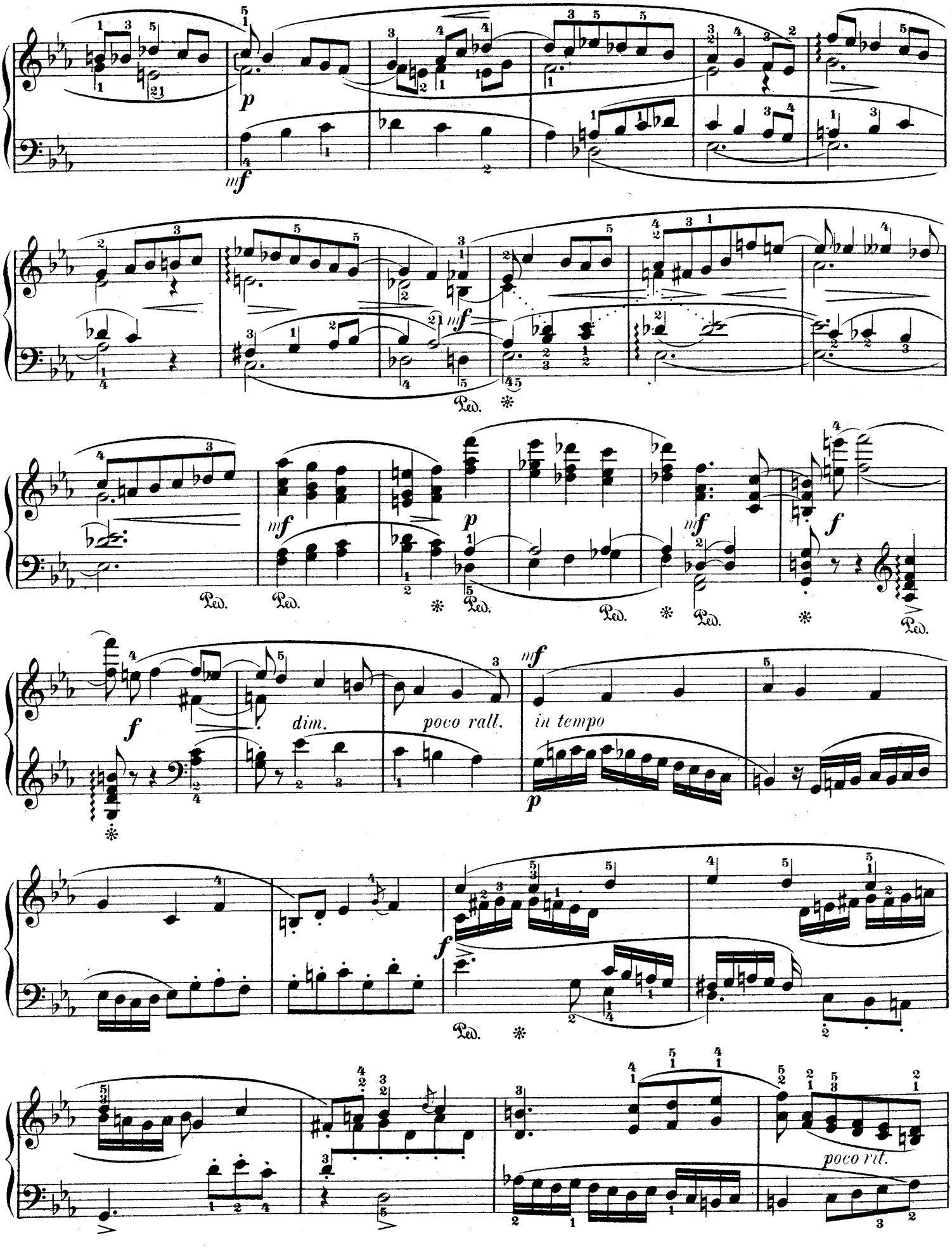
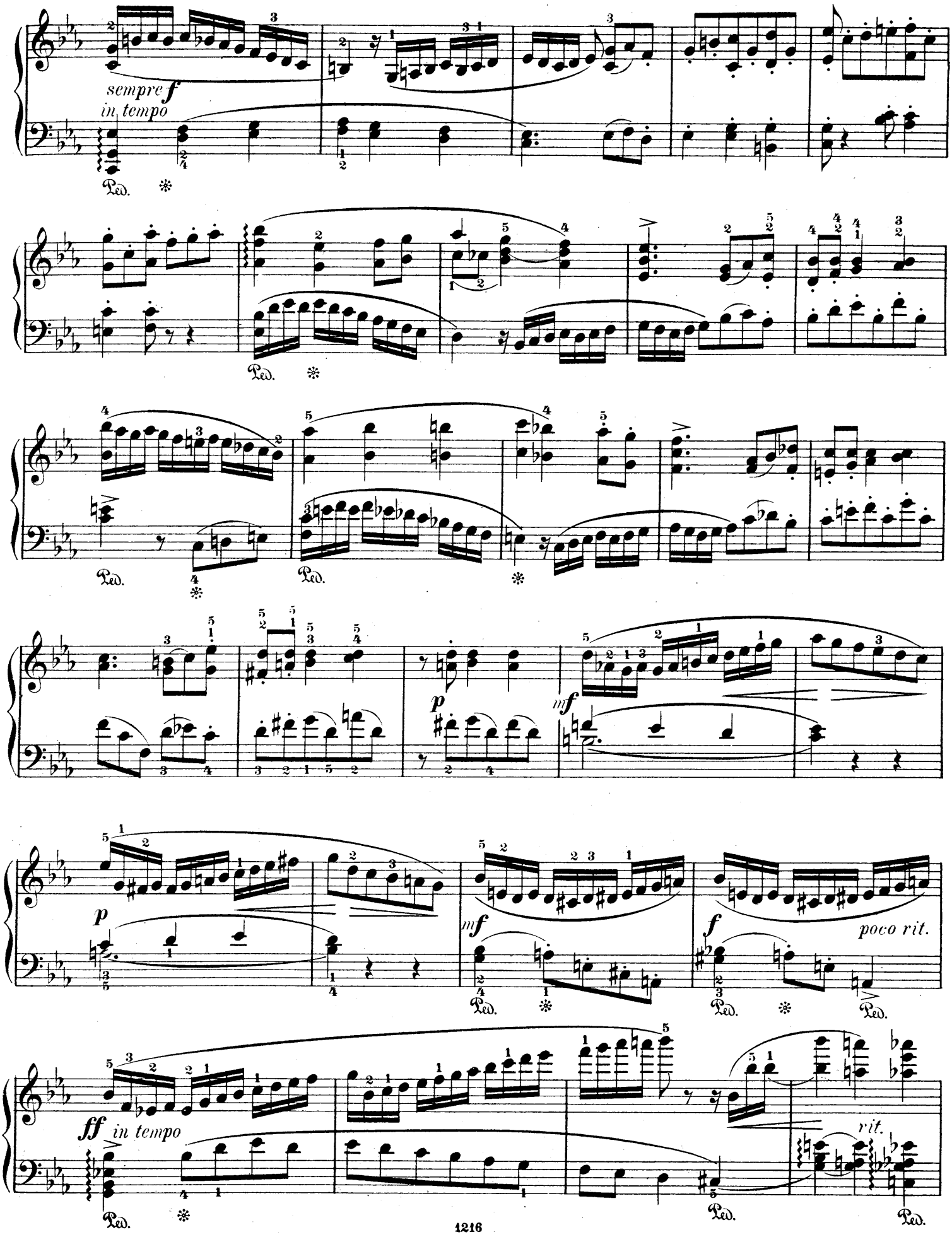
ff
f
Ped.
mf
f
Ped.
mf
p
mf
p

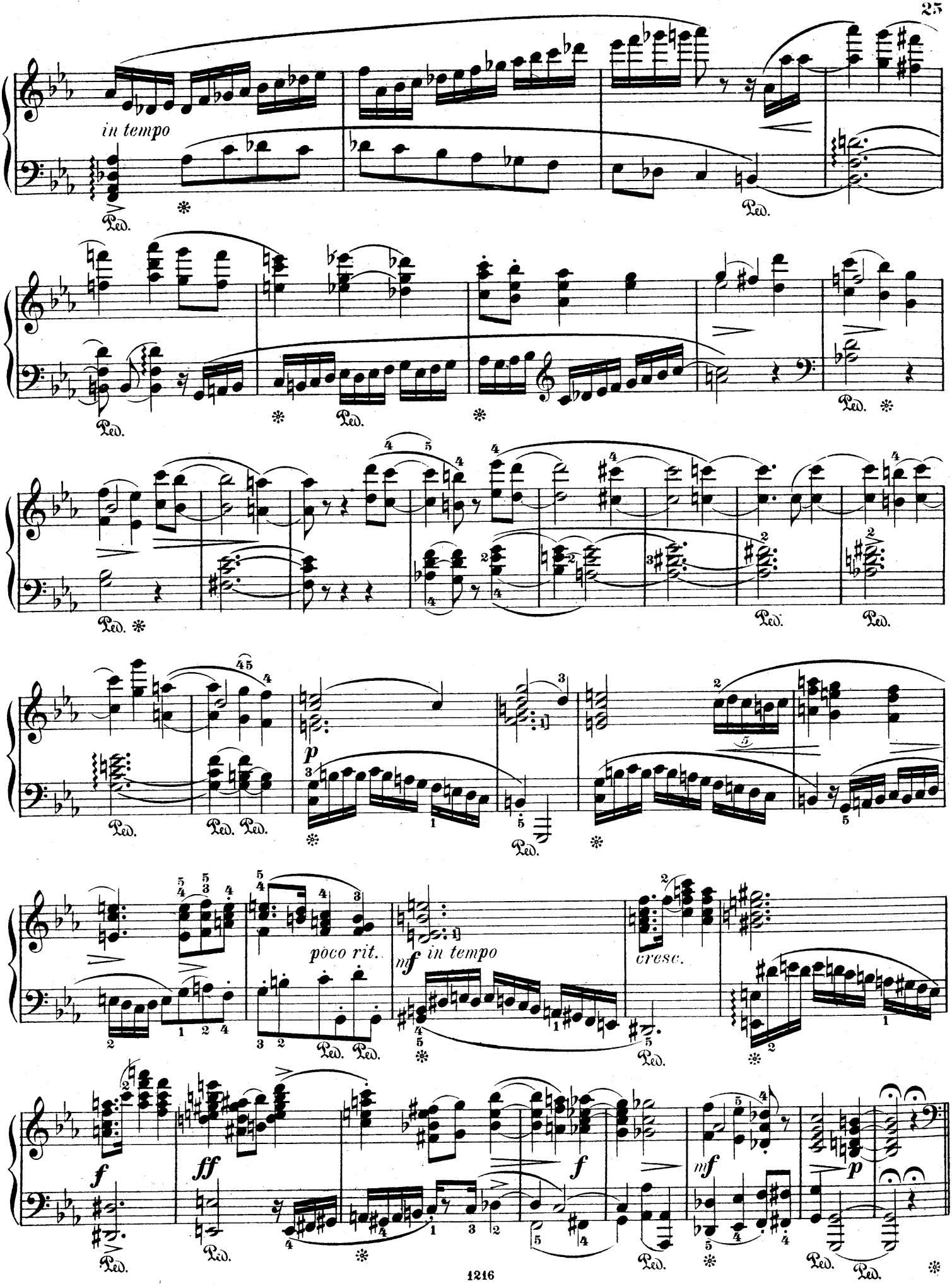

mf
f
poco rit.
ff in tempo
mf
cresc.
f
sf.
p
poco rit.
in tempo
mf
cresc.
f
Ped.


mf
p
cresc.
sf
Ped.
f
mf
fp
poco rit.
in tempo

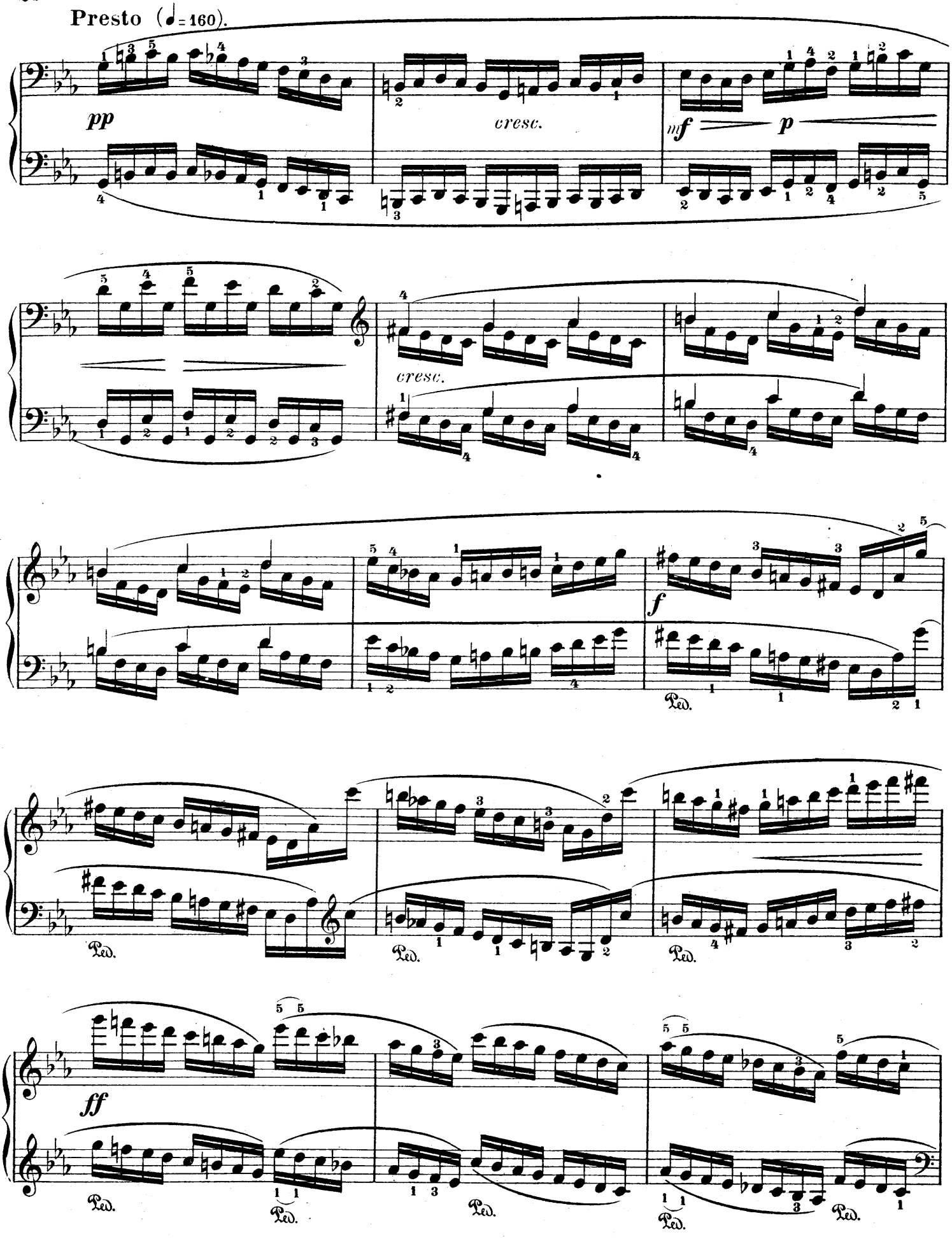

p
cresc.
f
rall.
ff
in tempo
Ped.
mf
cresc.
mf
p

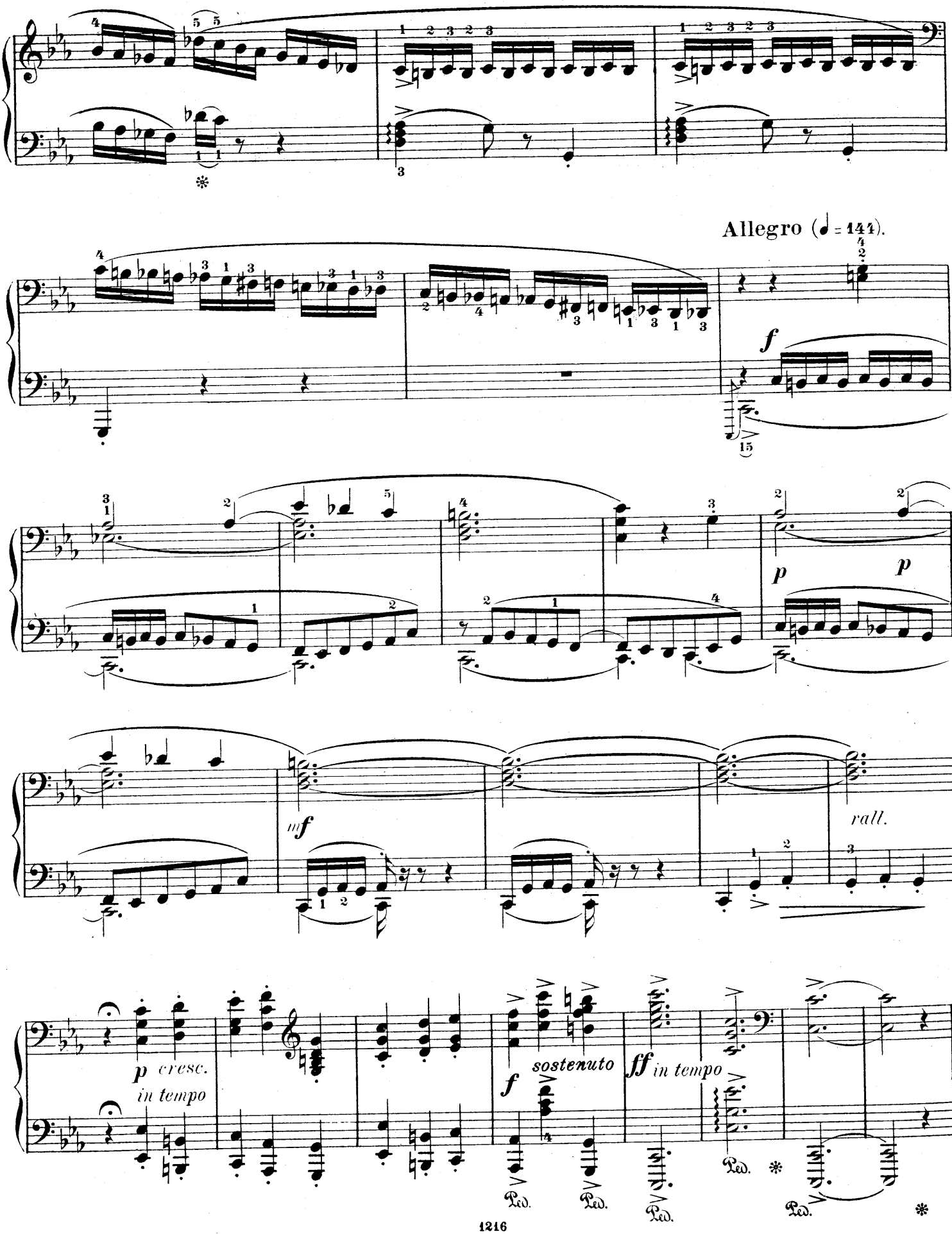

p
mf
mf
Ped.
mf
p
mf
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
dim.
poco rall.
mf
in tempo
p
f
Ped.
poco rit.


sempre f
in tempo
Ped.
p
mf
f
poco rit.
ff
in tempo
rit.


in tempo
Ped.
poco rit.
mf in tempo
cresc.
p
f
ff
mf

Presto (♩= 160).




Allegro (♩ = 144).
f
p
p
mf
rall.
p cresc.
in tempo
f
sostenuto
ff in tempo
Ped.
Ped.
Ped.
Ped.
Ped.