

TESORO
del
PIANISTA

COLECCION

de las obras mas selectas que se conocen para el

Piano Forte

Escogidas convenientemente y publicadas

POR D. SANTIAGO DE

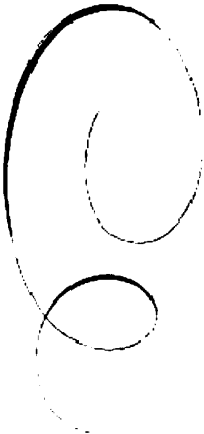
MASARNAU

Tomo 1.^o Pr. 16.^{rs} N.^o 3.^o

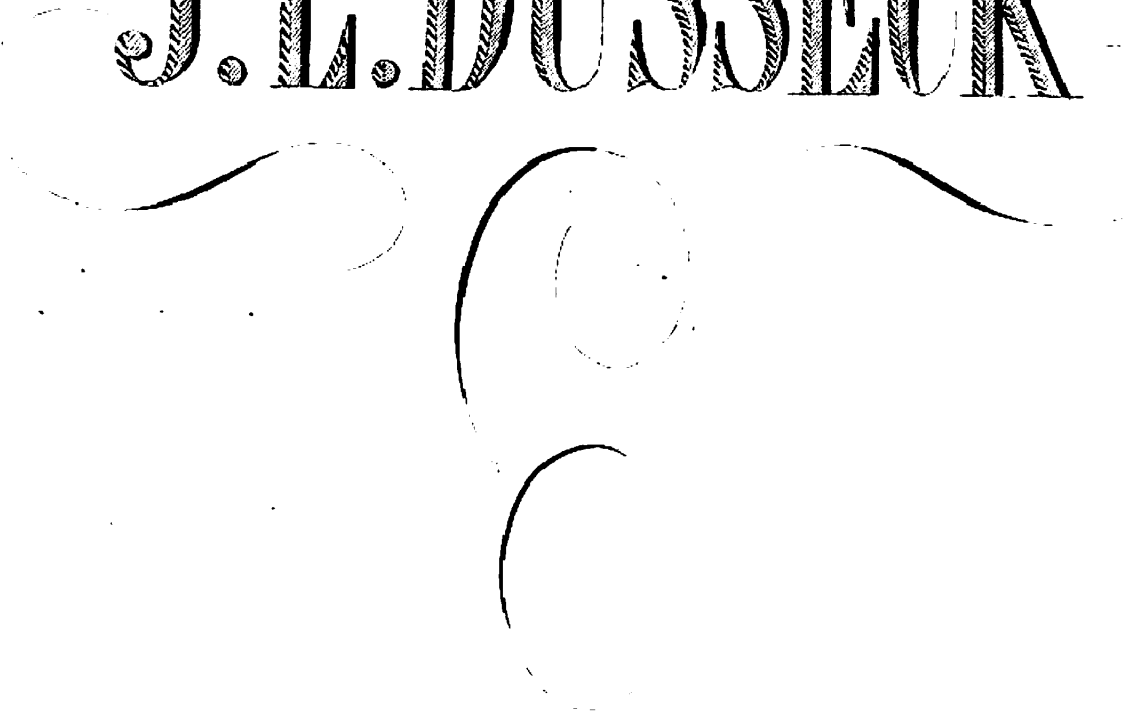
MADRID

Almacenes de CARRERA y LODRE

C.M.



J. L. DUSSECK



Op. 43.



All^o. Moderato con Esp:

SONATA.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: common time (C). Dynamics: *f* (forte). The treble staff begins with a half note F#4, followed by eighth notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, 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B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *dol* (dolce) marking. The second system includes a *cres.* (crescendo) marking. The third system features a *p* (piano) marking. The fourth system includes a *rinf* (rinfresco) marking. The fifth system includes a *ff* (fortissimo) marking. The sixth system includes a *p* (piano) marking. The notation is complex, with many sixteenth and thirty-second notes, and a fermata at the end of the sixth system.

rinf

rinf

dim

p

esp:

espr. *p* rinf. *pp*

tr *pp* rinf.

f

sf *sf*

.. M

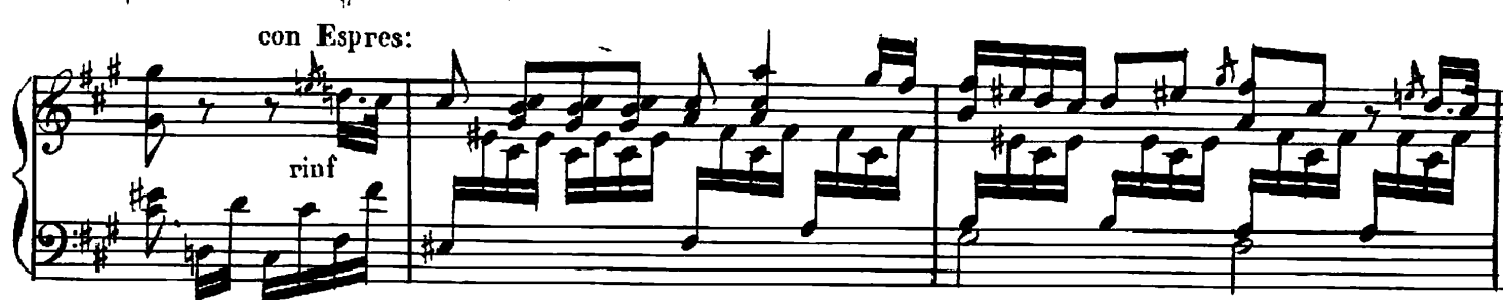
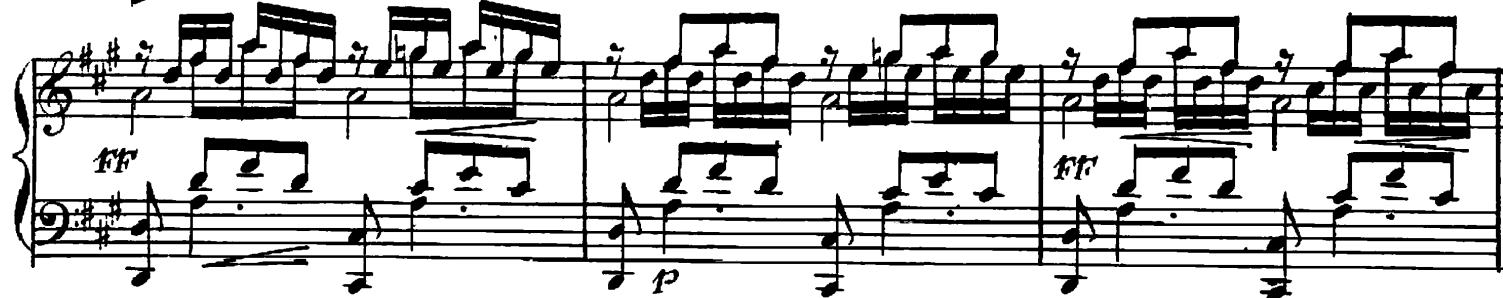
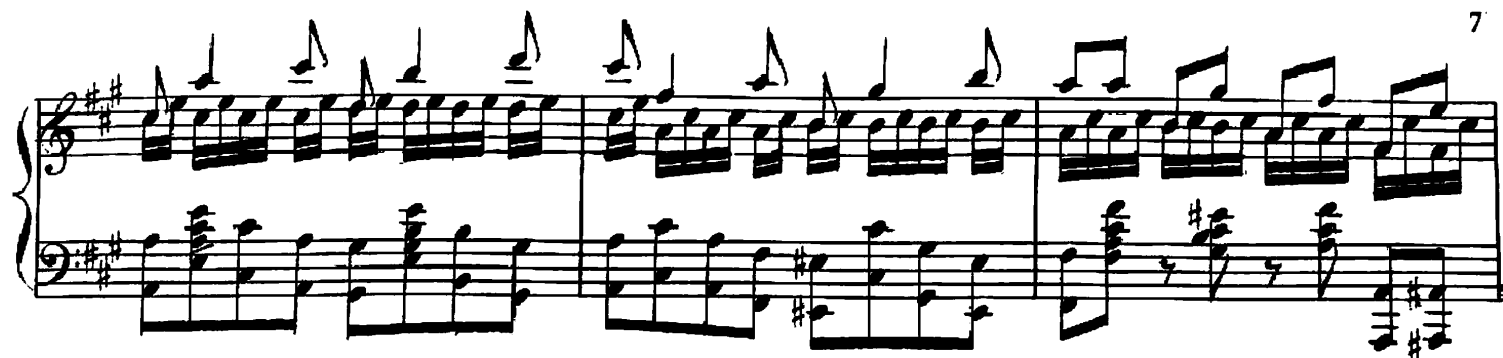
This page of musical notation consists of six systems of staves. The first system shows a piano introduction with dynamics *espr. p* and *rinf.*, and a *pp* marking in the bass. The second system continues with a *tr* (trill) in the treble. The third system features a *pp* dynamic and a *rinf.* marking. The fourth system is marked *f* (forte). The fifth system is marked *sf* (sforzando) in both staves. The sixth system continues with *sf* dynamics. The notation includes various musical symbols such as notes, rests, and accidentals, all in a key with two sharps (F# and C#).

This page of musical notation consists of six systems of grand staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

The first system features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *pp* (pianissimo) and *rinf* (rinflescendo). The second system continues the melodic development in the treble staff. The third system shows a more active bass staff. The fourth system features a treble staff with a melodic line and a bass staff with a supporting line. The fifth system includes a *dim:* (diminuendo) marking. The sixth system concludes the page with a final melodic phrase in the treble staff and a supporting line in the bass staff.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a trill (tr) in the treble staff and a forte (ff) dynamic in the bass staff.
- System 2:** Includes a piano (p) dynamic in the bass staff and first/second endings marked "1. vez" and "2. vez".
- System 3:** Contains a repeat sign in the treble staff and a forte (ff) dynamic in the bass staff.
- System 4:** Continues the melodic and harmonic development.
- System 5:** Features a forte (ff) dynamic in the bass staff.
- System 6:** Concludes the page with a double bar line and the letter "M" below it.



perdendosi.

sempre più *ff*

ff

ff

ff

sempre dim:

ff

ff

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present: 'p' (piano) in the second system, 'rinf' (rinf) in the third system, and 'dim.' (diminuendo) in the sixth system. A quintuplet marked with a '5' is shown in the final measure of the sixth system.

espres: rinf.

f

p rinf *f* *p* rinf *f* *ff*

2 3

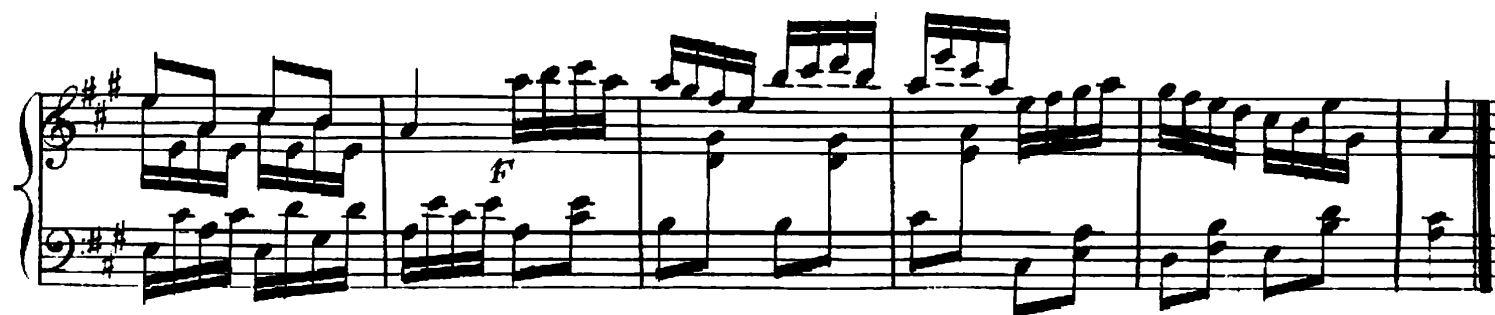
The musical score consists of six systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes a variety of musical elements:

- System 1:** Treble and bass staves with complex chordal textures and arpeggiated figures.
- System 2:** Treble and bass staves. The bass staff includes the instruction *sempre cres.* (always crescendo).
- System 3:** Treble and bass staves. The treble staff includes the dynamic marking *p* (piano).
- System 4:** Treble and bass staves. The treble staff includes the dynamic markings *p* and *f* (forte), and the instruction *con espres:* (with expression). Trills (*tr*) are marked in the treble staff.
- System 5:** Treble and bass staves with flowing arpeggiated passages.
- System 6:** Treble and bass staves with arpeggiated figures, concluding with a double bar line.

Allegro.

RONDO.

The musical score is written for piano and violin in D major (two sharps) and 2/4 time. The tempo is marked 'Allegro.' and the form is 'RONDO.' The score is divided into six systems. The piano part (bottom staff of each system) provides a rhythmic foundation with eighth and sixteenth notes, often using slurs and accents. The violin part (top staff of each system) features a more melodic line with slurs and accents. Dynamics include *p* (piano), *rinf.* (rinfornito), and *ff* (fortissimo). The key signature is D major (two sharps). The time signature is 2/4. The score ends with a double bar line and a repeat sign.





musical score for piano, featuring six systems of staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *rinf.* (rinfornito), *p* (piano), and *ff* (fortissimo).

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble staff and a bass staff for each system. The key signature is D major (two sharps). The time signature is 4/4. The music features a variety of textures, including dense chordal passages, arpeggiated figures, and more melodic lines. Dynamics are indicated throughout, including *ff* (fortissimo), *p* (piano), *rinf* (rinforzando), and *dim* (diminuendo). The piece concludes with a section marked *M*.

System 1: Treble staff has a dense, rapid chordal texture. Bass staff has a simple, rhythmic accompaniment. Dynamics: *ff* and *p*.

System 2: Treble staff continues the dense texture. Bass staff has a more active line. Dynamics: *p*, *ff*, and *rinf*.

System 3: Treble staff continues the dense texture. Bass staff has a more active line. Dynamics: *rinf*.

System 4: Treble staff continues the dense texture. Bass staff has a more active line. Dynamics: *f*.

System 5: Treble staff continues the dense texture. Bass staff has a more active line. Dynamics: *rinf*.

System 6: Treble staff continues the dense texture. Bass staff has a more active line. Dynamics: *dim* and *ff*.

.. M



This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of six systems of staves, each with a treble and bass clef. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The music is characterized by a highly active and rhythmic texture. The right hand often plays rapid, ascending and descending scales or arpeggiated figures, while the left hand provides a dense, pulsating accompaniment with frequent sixteenth-note patterns. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

ADVERTENCIA.

El objeto de la presente publicacion es facilitar á los que en España se dedican al estudio del Piano, la adquisicion de las mejores obras que se conocen para este instrumento, casi del todo ignoradas entre nosotros, y reconocidas por los mas eminentes Profesores del extranjero como indispensables para formar y mantener el buen gusto.

El Editor no ha omitido medio á su alcance para proceder con la mayor probabilidad posible de acierto en la eleccion de las obras y hasta en la de sus diferentes ediciones extranjeras.

Sobre el mérito relativo de las diferentes escuelas en que se dividen hoy los primeros pianistas de Europa, hay varias opiniones y el Editor tiene la suya; pero no se cree con derecho á imponerla á nadie y por consiguiente en la formacion de la presente coleccion, solo ha tratado de reunir lo reconocido generalmente como mejor, entodos los géneros de música propia de Piano, y esmerarse en su publicacion.

Esta, sin embargo, no puede ser muy estensa porque si bien el numero de los que escriben hoy para el Piano es casi infinito, el de aquellos cuyas Obras han logrado ser reconocidas generalmente como verdaderos modelos es bastante limitado, y mucho mas lo es todavia el de sus principales obras, que son las únicas á que se ha dado cabida en el Tesoro del Pianista.

La rapidcz de esta publicacion dependerá esclusivamente del aprecio que el Público español, único á quien se dirige, tenga á bien dispensarla.
