

# DANIEL FORTEA

## Obras para guitarra.

1	Improvisación (op. 1) . . . . .	2,—
2	Canción de madre (op. 2) . . . . .	1,75
3	La paxarina, motivo popular asturiano (op. 3) . . . . .	1,75
4	Dos preludios, <i>la</i> y <i>do</i> (op. 4) . . . . .	2,—
5	>    >    en <i>do</i> y <i>re</i> (op. 5) . . . . .	2,—
6	>    >    en <i>si</i> y <i>la</i> (op. 6) . . . . .	2,—
7	Romanza (op. 7) . . . . .	1,25
8	Dos estudios (op. 8) . . . . .	2,—
9	Estudio en arpeggios (op. 9) . . . . .	1,25
10	Dos estudios (op. 10) . . . . .	2,—
11	Dos cuentos infantiles, números 1 y 2 (op. 12) . . . . .	2,—
12	>    >    >    >    3 y 4 . . . . .	2,—
13	>    >    >    >    5 y 6 . . . . .	2,—
14	Allegro de concierto (op. 11) . . . . .	2,—
15	Capricho-estudio (op. 13) . . . . .	2,—
16	Toledo, nocturno (op. 14) . . . . .	2,—
17	Elegía a la memoria de Tárrega (op. 15) . . . . .	2,—
18	Evocación, inspirado en una melodía popular astu- riana (op. 1 <sup>2</sup> ) . . . . .	2,—
19	Impromptu (op. 17) . . . . .	2,—
20	Andaluza (op. 22) . . . . .	3,50
21	Heller. — Romanza (op. 16), transcripción . . . . .	1,50
22	Mendelssohn. Romanza (op. 30, núm. 9) . . . . .	1,25
23	Mozart. — Minuetto. Sonata IV . . . . .	1,25
24	>    Andante. Sonata II . . . . .	2,—
25	Schumann. — Melodía popular y Labrador alegre . . . . .	2,—

Moz.

(Sin aumento de precio.)

Copyright 1924 by Daniel Fortea.  
Apartado núm. 12.066. - MADRID

# Preludio EN LA

1

(Op: 6)

DANIEL FORTEA

Allegro mosso

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro mosso'. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a steady eighth-note melody. Fingerings are indicated by numbers 1, 2, and 3. There are several slurs and phrasing marks. The second staff contains a first ending bracket labeled '1'. The third staff has a second ending bracket labeled '2'. The fourth staff includes chordal textures labeled 'C. 4ª' and 'C. 5ª'. The fifth staff continues the melodic line. The sixth staff shows further melodic development. The seventh staff concludes with a 'D.C.' (Da Capo) instruction and a final chordal texture labeled 'C. 1ª'.

# Preludio

(Op. 6)

2

DANIEL FORTEA

Lento

har.....

C 4<sup>a</sup> C 2<sup>a</sup> C 4<sup>a</sup>

C 4<sup>a</sup> C 4<sup>a</sup>

C 2<sup>a</sup> C 4<sup>a</sup>

rall. a tpo poco rit. C 4

har.....