



GREAT COMPOSERS
Latin America - Venezuela

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*Works
for Guitar*

Antonio Lauro



Maria Luisa

El Niño

Natalia Valse n°3

El Negrito



ALIRIO DIAZ
EDITIONS

María Luisa

Valse Venezolano

Antonio Lauro

Revised by Alirio Díaz

A mi esposa, María Luisa

Allegro $\text{♩} = 184$

p cresc. *f* *p. mp*

VII VII 5/6

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

IV 5/6 VI 5/6 VII 5/6

cediendo poco *f* *mp*

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

p. *p.* *f* *p. mp*

p. *p.* *p.* *p.*

50

7 1 2 3 4

p

54

II

7 1 2 3 4

p

*p*₂ *p*₁ *p*

58

7 1 2 3 4

p

62

7 1 2 3 4

p

rall. molto

66

7 1 2 3 4

p

D.S. al Fine

Fine



El Niño

Valse Venezolano

Antonio Lauro, 1971

Original Revision by Regino Sainz de la Maza

Present Revision by Alirio Díaz

A mi hijo, Leonardo

Allegro ♩ = 108

rit. 4

a Tempo 1/2 IX IX 5/6 VII 5/6 II

Ossia A. D. (sempre)

meno **a Tempo** *rit.*

a Tempo 1/2 IX IX 5/6 1/2 VII

14 1/2 V *rall.* II 2ª vez a 1ª *rit.*

The score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of Allegro at 108 beats per minute. The piece is in 3/4 time. The first system includes a ritardando section followed by a return to a tempo. The second system features a mezzo-forte section with a ritardando, followed by a return to a tempo. The third system continues with a return to a tempo and includes a section marked 'Ossia A. D. (sempre)'. The fourth system includes a section marked 'meno' and a return to a tempo, followed by a ritardando. The fifth system includes a return to a tempo and a section marked '1/2 VII'. The sixth system includes a section marked '1/2 V', a section marked 'rall.', and a section marked 'II 2ª vez a 1ª rit.'. The score includes various fingering numbers (1-4) and dynamic markings (p, p0, p1, p2).

18 *2^a a Tempo* *vibrato molto* IX 5/6

II VII 1/2 VII 1/2 IV

IX 5/6 VII IX 5/6

23

II 5/6 IV II

27

II *meno*

31

a Tempo

II ————— VII ————— 1/2 VII ————— 1/2 IV ————— IX 5/6

35

I 5/6 II 5/6 IX 5/6

IX 5/6 ————— VII —————

39

IX 5/6 VII

II 5/6 ————— IV —————

43

II 5/6 IV

VII ————— *ten.* *poco rall.*

47

VII *ten.* *poco rall.*

D.C. al Fine

1/2 V ————— VII

51

Fine

11 4/6

② ④ ③ ⑤ ④

cresc. Solo

p

Fine

Natalia

Valse Venezolano N° 3

Para mi hija, Natalia
Original Dedication: "A mi maestro, Raúl Borges"

Antonio Lauro
Revised by Alirio Diaz

Allegro ritmico

The musical score is written for guitar and piano. It consists of several systems of staves. The guitar part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in bass clef. The score includes various musical notations such as notes, rests, and ornaments. Chord diagrams are provided for the guitar part, often with fingerings indicated by numbers 1-4. Dynamics like *mf* and *p* are used. The score is divided into sections with first and second endings. Chord progressions are labeled with Roman numerals and slash notation, such as VII, V, VI, VII, VII 5/6, V 5/6, II 5/6, 1/2 V, III 5/6, X 4/6, and V. A tempo marking of "Allegro ritmico" is present at the beginning.

28

IV ————— II

p. *p.* *p.* *p*₀

③ ④

32

VII ————— VII

p. *p.* *p.* *p.* *p*₀ *p.* *p.*

⑥ ⑤ ④ ③

36

IV ————— II ————— IV

p. *p.* *p.* *p*₀

40

IX ————— 1/2 V

p. *p.* *p.* *p*₀ *p.* *p*₀

③ ② ③ ②

44

*p*₂ *p*₁ *p*₂ *p*₁

48

VII ————— 1^a ————— 2^a

p. *p.* *p.* *p.*

⑥

Fine

Reforma de la 3ª parte de "Natalia" 1978

2^a II 5/6 IV II

VII VII

II IV II IV

IX 1/2 V

1^a 2^a VII 3^a

Natalia

Valse Venezolano N° 3

Antonio Lauro
Alternative version by Alirio Díaz

Allegro rítmico

ssia
. D.

23

28

32

36

40

44

II 5/6

48

1ª

2ª

Fine

El Negrito

Valse Venezolano

A mi hijo, Luis Augusto

Antonio Lauro
Revised by Alirio Diaz

$\text{♩} = 120 - 132$

The musical score is written for guitar in 3/4 time. It consists of six staves of music. The tempo is marked as $\text{♩} = 120 - 132$. The key signature has one sharp (F#). The score includes various guitar-specific notations such as fret numbers (0, 1, 2, 3, 4), accidentals (sharps, naturals), and dynamics (p, p₁, p₂, p₃, p₄). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. There are also some rests and fermatas. The score is divided into measures, with measure numbers 6, 10, 14, 19, and 23 indicated at the beginning of their respective staves. There are first and second endings marked with '1^a' and '2^a' above the staff.

27

31

35

40

44

48

Para Venezuela y su valioso pueblo



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