

LA CUCARACHA

Direktion in C
Beguine-Rumba

Bearb.: Norbert Studnitzky

Tutti

f

E^b A^b E^b7 A^b

simile

5

E^b A^b E^b7 A^b

mf

Kl., (Flgh.)
Sax. (Th.)

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- 3 -

25

E^b7 A^b

Pos./Th./Bar.

Holz

Trp.

A^b E^b7

30

35

A^b

- 2 -

10

mf

A^b E^b7

Fl./Flgh./Trp.

Th./Pos.

Sax./Kl.

15

E^b7 A^b

Trp.

20

A^b E^b7

- 4 -

40

E^b7 A^b

Tutti

2.

Tutti (ohne Sax.)

(D.C.)

f

A^b D^b

Th./Bar.

Holz/Sax.

45

+ Pos.

A^b

Th./Bar.

Holz/Sax.

50 - 5 -

A $\flat$ D $\flat$

First system of a musical score. The top staff is in treble clef with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$). The bottom staff is in bass clef with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$). Measure 50 features a melodic line in the treble and a bass line with chords. Measure 51 continues the melody and bass line. A rehearsal mark '50' is at the start, and a section marker '- 5 -' is above measure 51. Chord symbols A $\flat$ and D $\flat$ are written above the staves.

55

D $\flat$ A $\flat$

Second system of the musical score. Measures 52 and 53. The notation continues with melodic and harmonic development. A rehearsal mark '55' is at the start of measure 52. Chord symbols D $\flat$ and A $\flat$ are written above the staves.

Tutti

Hrn.Sax.
Th./Pos.

60 D $\flat$

Third system of the musical score. Measures 54 and 55. Measure 54 includes a woodwind entry marked 'Hrn.Sax. Th./Pos.' and a 'Tutti' instruction. Measure 55 concludes the system. A rehearsal mark '60' is at the start of measure 54. Chord symbols A $\flat$ and D $\flat$ are written above the staves.