

La bella cubana

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A

This section of the score consists of three staves. The top staff is for 'Txistu 1' and the second for 'Txistu 2', both in treble clef and 2/4 time. The third staff is for 'Piano', with the treble clef on the top line and the bass clef on the bottom line, also in 2/4 time. The piano part features a continuous eighth-note pattern. The txistu parts enter later, with Txistu 1 starting with a single note followed by eighth-note pairs, and Txistu 2 entering with eighth-note pairs.

This section of the score continues with three staves. The top staff is for 'T. 1' (Txistu 1) and the second for 'T. 2' (Txistu 2), both in treble clef and 2/4 time. The third staff is for 'Pno.' (Piano), with the treble clef on the top line and the bass clef on the bottom line, also in 2/4 time. The piano part provides harmonic support with sustained notes and eighth-note chords. The txistu parts play eighth-note pairs, with T. 1 leading and T. 2 following.

B

This section of the score continues with three staves. The top staff is for 'T. 1' (Txistu 1) and the second for 'T. 2' (Txistu 2), both in treble clef and 2/4 time. The third staff is for 'Pno.' (Piano), with the treble clef on the top line and the bass clef on the bottom line, also in 2/4 time. The piano part continues its eighth-note harmonic pattern. The txistu parts play eighth-note pairs, with T. 1 leading and T. 2 following.

2

19

This section consists of six staves of musical notation. The top two staves are for 'T. 1' and 'T. 2', each with a treble clef and a key signature of one sharp. The bottom two staves are for 'Pno.', with a bass clef and a key signature of one sharp. Measures 19-21 show eighth-note patterns with grace notes. Measures 22-25 show sixteenth-note patterns with grace notes.

26

This section consists of six staves of musical notation. The top two staves are for 'T. 1' and 'T. 2', each with a treble clef and a key signature of one sharp. The bottom two staves are for 'Pno.', with a bass clef and a key signature of one sharp. Measures 26-28 show eighth-note patterns with grace notes. Measure 29 begins a new section with sixteenth-note patterns.

32

C

This section consists of six staves of musical notation. The top two staves are for 'T. 1' and 'T. 2', each with a treble clef and a key signature of one sharp. The bottom two staves are for 'Pno.', with a bass clef and a key signature of one sharp. Measures 32-34 show eighth-note patterns with grace notes. Measures 35-37 show sixteenth-note patterns.

38

D

This section consists of six staves of musical notation. The top two staves are for 'T. 1' and 'T. 2', each with a treble clef and a key signature of one sharp. The bottom two staves are for 'Pno.', with a bass clef and a key signature of one sharp. Measures 38-40 show eighth-note patterns with grace notes. Measures 41-43 show sixteenth-note patterns.

44

T. 1

T. 2

Pno.

3 6

50 **E**

T. 1

T. 2

Pno.

56 **F**

T. 1

T. 2

Pno.

3 6

61 **G**

T. 1

T. 2

Pno.

4

68

This section contains four staves. The top two staves are for T. 1 and T. 2, each with a treble clef and a key signature of one sharp. The bottom two staves are for the piano (Pno), with a bass clef and a key signature of one sharp. Measures 68-73 show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures.

74

This section contains four staves. The top two staves are for T. 1 and T. 2, each with a treble clef and a key signature of one sharp. The bottom two staves are for the piano (Pno), with a bass clef and a key signature of one sharp. Measures 74-79 continue the rhythmic patterns established in the previous section.

80

H

This section contains four staves. The top two staves are for T. 1 and T. 2, each with a treble clef and a key signature of one sharp. The bottom two staves are for the piano (Pno), with a bass clef and a key signature of one sharp. Measures 80-85 feature a prominent eighth-note figure in the piano part, labeled with a large square bracket labeled "H".

86

This section contains four staves. The top two staves are for T. 1 and T. 2, each with a treble clef and a key signature of one sharp. The bottom two staves are for the piano (Pno), with a bass clef and a key signature of one sharp. Measures 86-91 show a continuation of the rhythmic patterns from the previous sections.

I

91

This section consists of ten measures. The first two measures show T. 1 and T. 2 playing eighth-note patterns. The piano part provides harmonic support with sustained notes and chords. Measures 3 through 10 continue this pattern, with slight variations in the melodic lines and harmonic progression.

J

96

This section consists of ten measures. It features eighth-note patterns for T. 1 and T. 2, with the piano providing harmonic context. The patterns are more complex than in section I, involving sixteenth-note figures and sustained notes.

101

This section consists of ten measures. The instrumentation remains the same: T. 1 and T. 2 on treble clef staves, and the piano on a bass clef staff. The music continues with eighth-note patterns and harmonic support from the piano.

K

107

This section consists of ten measures. The patterns for T. 1 and T. 2 become more rhythmic, featuring sixteenth-note figures and grace notes. The piano part continues to provide harmonic support throughout the section.

6

L

113

M

121

127

N

133

139

T. 1

T. 2

Pno.

144 **O**

T. 1

T. 2

Pno.

150 **P**

T. 1

T. 2

Pno.

155 **Q**

T. 1

T. 2

Pno.

160

T. 1

T. 2

Pno.

6

165

T. 1

T. 2

Pno.

170

R

T. 1

T. 2

Pno.