

Full Score

SUITE POPULAR CUBANA

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

A mi amigo y compositor cubano Félix Darío Morgan González,
en reconocimiento a su trayectoria artística, y también como recuerdo
de los momentos que hemos vivido juntos hablando de música,
horas y horas, delante de un vaso de ron.

Octavio J. Peidró

Villarrobledo-6 de octubre- 2012

I. Homenaje al danzón

I. Homenaje al danzón

Allegretto ♩ = 112

A musical score for orchestra and percussion. The score consists of 30 staves, each representing a different instrument or group of instruments. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in E♭, Clarinet in B♭ solo & 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax. 1, Alto Sax. 2, Tenor Sax., Baritone Sax., Flugelhorn 1, Flugelhorn 2, Horn in F 1-3, Horn in F 2-4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, Mallets, Drum Set, Percussion 1, Percussion 2, and Percussion 3. The score is in common time, with a key signature of one sharp. Dynamics such as *f* (fortissimo) and *p* (pianissimo) are indicated throughout the score. The first page of the score is labeled "Homenaje al danzón - Pág. 1".

8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

j9

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

j9

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

25

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

25

Timp.

25

Mal.

25

D. S.

25

Perc. 1

Perc. 2

Perc. 3

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

MONTUNO (poco piú mosso)

36

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ CL.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

MONTUNO (poco piú mosso)

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Bsn. 1
 Bsn. 2
 E. Cl. *mf*
 B^b Cl. solo & 1 *mf*
 B^b Cl. 2
 B^b Cl. 3
 B. Cl.
 A. Sx. 1 *mf*
 A. Sx. 2
 T. Sx.
 B. Sx.
 Flghn. 1
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 B^b Tpt. 1
 B^b Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 D. S.
 Perc. 1
 Perc. 2
 Perc. 3

46

Picc.

Fl. 1 solo *ff*

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p*

A. Sx. 1

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Flghn. 1

Flghn. 2

Hn. 1-3 *p*

Hn. 2-4 *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba *p*

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Picc. *sforzando*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 E♭ CL.
 B♭ CL. solo & 1
 B♭ CL. 2
 B♭ CL. 3
 B. CL.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Flghn. 1
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 D. S.
 Perc. 1
 Perc. 2
 Perc. 3

56

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

61

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E-Cl.

B-Cl. solo & 1

B-Cl. 2

B-Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B- Tpt. 1

B- Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

II. Son a Gladys Nidia

II. Son a Gladys Nidia

Allegro ma non troppo ♩ = 138

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in E♭

Clarinet in B♭ solo & 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Flugelhorn 1

Flugelhorn 2

Horn in F 1-3

Horn in F 2-4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani

Mallets

Drum Set

Percussion 1

Percussion 2

Percussion 3

claves
mp
maracas
mp
güiro
mp

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E-Cl.

B-Cl. solo & 1

B-Cl. 2

B-Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B- Tpt. 1

B- Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

13

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *mp*

Bsn. 2

E♭ Cl. *mf*

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1 *mf*

Flghn. 2

Hn. 1-3 *mp*

Hn. 2-4 *mp*

B♭ Tpt. 1 *sord.* *mf*

B♭ Tpt. 2 *sord.* *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Picc. 19
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2 mp
 Es Cl.
 B♭ Cl. solo & 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx. mp
 Flghn. 1
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 B♭ Tpt. 1 open
 B♭ Tpt. 2 open
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba mp
 Timp.
 Mal. mf
 D. S.
 Perc. 1
 Perc. 2
 Perc. 3

Picc. *ff*
 Fl. 1 *ff*
 Fl. 2 *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 Bsn. 1 *ff*
 Bsn. 2 *ff*
 E-Cl.
 B-Cl. solo & 1 *ff*
 B-Cl. 2 *ff*
 B-Cl. 3 *ff*
 B. Cl.
 A. Sx. 1 *ff*
 A. Sx. 2 *ff*
 T. Sx.
 B. Sx.
 Flghn. 1 *ff*
 Flghn. 2 *ff*
 Hn. 1-3 *ff*
 Hn. 2-4 *ff*
 B- Tpt. 1 *ff*
 B- Tpt. 2 *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Tbn. 3 *ff*
 Euph. *ff*
 Tuba *ff*
 Timp. *ff*
 Mal. *ff*
 25 Snare Drum *ff*
 D. S.
 Perc. 1 *ff*
 stick on cymbal
 Perc. 2 *ff*
 Perc. 3 *ff*

25 woodblock
 congas
 susp. cymb. *p*

3/

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim. *3/*

Mal. xylophone

D. S. *3/* hit-hat

Perc. 1 *3/* claves

Perc. 2 maracas *f* güiro

Perc. 3 *f*

MONTUNO (poco più mosso)

37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Picc. 42
 Fl. 1 solo f
 Fl. 2 j j
 Ob. 1 j j
 Ob. 2 j j
 Bsn. 1 j j
 Bsn. 2 j j
 E♭ Cl. j j
 B♭ Cl. solo & 1 mp
 B♭ Cl. 2 j j
 B♭ Cl. 3 j j
 B. Cl. j j
 A. Sx. 1 j j
 A. Sx. 2 j j
 T. Sx. j j
 B. Sx. j j
 Flghn. 1 j j
 Flghn. 2 j j
 Hn. 1-3 j j
 Hn. 2-4 j j
 B♭ Tpt. 1 j j
 B♭ Tpt. 2 j j
 Tbn. 1 j j
 Tbn. 2 j j
 Tbn. 3 j j
 Euph. j j
 Tuba j j
 Timp. j j
 Mal. j j
 D. S. j j
 Perc. 1 43
 Perc. 2 j j
 Perc. 3 j j

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *f*

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx. *f*

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1 *f*

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

55

Timp.

Mal. *glockenspiel*

55

D. S. *Snare Drum*

55

Perc. 1 *open cymbals*

Perc. 2

Perc. 3

III. Invitación al bolero

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1 p

Bassoon 2 p

Clarinet in E \flat

Clarinet in B \flat solo & 1 p

Clarinet in B \flat 2 p

Clarinet in B \flat 3 p

Bass Clarinet p

Alto Sax. 1 p

Alto Sax. 2 p

Tenor Sax. p

Baritone Sax. p

Flugelhorn 1

Flugelhorn 2

Horn in F 1-3 p sord. 1 °

Horn in F 2-4 p sord. 2 °

Trumpet in B \flat 1

Trumpet in B \flat 2-3

Trombone 1

Trombone 2

Trombone 3

Euphonium p

Tuba

Timpani pp

Mallets

Drum Set

Percussion 1 triangle p

Percussion 2 susp. cymbal p

9

Fl. 1
Fl. 2
Ob. 1 solo *molto espress.*
mf
Ob. 2
Bsn. 1
Bsn. 2
E-Cl.
B-Cl. solo & 1
B-Cl. 2
B-Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

9

Flghn. 1
Flghn. 2
Hn. 1-3 open 1^o
p
Hn. 2-4 open 2^o
p
B- Tpt. 1
B- Tpt. 2-3
Tbn. 1
Tbn. 2
p
Tbn. 3
p
Euph.
Tuba
Tim.
Mal.
D. S.
Perc. 1 shaker
p
Perc. 2 bell tree *p* congas

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Eb Cl.
 Bb Cl. solo & 1
 Bb Cl. 2
 Bb Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Flghn. 1
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 Bb Tpt. 1
 Bb Tpt. 2-3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 D. S.
 Perc. 1
 Perc. 2

29

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim. ♯

Mal.

D. S.

Perc. 1

Perc. 2

33

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

rall poco a poco...

fp

rall poco a poco...

p

rall poco a poco...

p

33

33

33

rall poco a poco...

IV. Recordando el Cha-cha-chá

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The musical score consists of 24 staves, each representing a different instrument or percussion group. The instruments listed from top to bottom are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in E♭, Clarinet in B♭ solo & 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax. 1, Alto Sax. 2, Tenor Sax., Baritone Sax., Flugelhorn 1, Flugelhorn 2, Horn in F 1-3, Horn in F 2-4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, Mallets, xylaphone, Drum Set, Percussion 1, Percussion 2, and Percussion 3.

Each staff includes a clef, key signature, and dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *fp* (fortississimo). The score is set in common time, with a tempo of $\text{♩} = 120$.

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Tim.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 E♭ Cl. *f*
 B♭ Cl. solo & 1 *f*
 B♭ Cl. 2 *f*
 B♭ Cl. 3 *f*
 B. Cl. *f*
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *f*
 B. Sx. *f*
 Flghn. 1 *f*
 Flghn. 2 *f*
 Hn. 1-3 *f*
 Hn. 2-4 *f*
 B♭ Tpt. 1 *f*
 B♭ Tpt. 2 *f*
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba *f*
 Timp.
 Mal.
 D. S.
 Perc. 1
 Perc. 2
 Perc. 3

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E. Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

31

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

31

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Sn. dr. susp. cym.

bongos

cow-bell

37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

mf

B♭ Cl. 2

mf

B♭ Cl. 3

mf

B. Cl.

mf

A. Sx. 1

mf

A. Sx. 2

mf

T. Sx.

mf

B. Sx.

mf

37

Flghn. 1

Flghn. 2

Hn. 1-3

mf

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

Euph.

Tuba

mf

37

Tim.

Mal.

D. S.

mf

37

Perc. 1

mf

guitar

Perc. 2

mf

Perc. 3

mf

43

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

49

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

49

Tim.

Mal.

D. S.

49

Perc. 1

49

Perc. 2

Perc. 3

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

Picc. *f*
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Es Cl.
 B♭ Cl. solo & 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Flghn. 1
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 D. S.
 Perc. 1
 Perc. 2
 Perc. 3

Picc. 67
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn. 1
 Bsn. 2
 Eb Cl.
 Bb Cl. solo & 1
 Bb Cl. 2
 Bb Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 Flghn. 1 67
 Flghn. 2
 Hn. 1-3
 Hn. 2-4
 Bb Tpt. 1
 Bb Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tuba
 Timp. 67
 Mal.
 D. S.
 Perc. 1 67
 Perc. 2
 Perc. 3

A detailed musical score page from the piece "Recordando el Cha-cha-chá". The score is divided into two main sections by measure numbers 73 and 74. Measures 73 and 74 show a variety of instruments performing different rhythmic patterns. The instrumentation includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Bb Cl. solo & 1, Bb Cl. 2, Bb Cl. 3, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Flghn. 1, Flghn. 2, Hn. 1-3, Hn. 2-4, Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., Mal., D. S., Perc. 1, Perc. 2, and Perc. 3. Measure 73 begins with a piccolo, flutes 1 and 2, oboes 1 and 2, bassoons 1 and 2, and bass clarinet solo. Measures 74 begin with flutes 1 and 2, bassoon 1, bass clarinet solo, bass clarinet 2, bass clarinet 3, bass clarinet, alto saxophones 1 and 2, tenor saxophone, baritone saxophone, and tuba.

79

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

79

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

79

Timp.

Mal.

D. S.

Perc. 1

tutti

Perc. 2

Perc. 3

85

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. solo & 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

85

Timp.

Mal.

85

D. S.

85

Perc. 1

Perc. 2

Perc. 3

Piccolo

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

The sheet music consists of ten staves of musical notation for piccolo. The key signature changes frequently, including G major, A major, E major, D major, C major, B-flat major, A major, F major, and C major. The time signature also varies, indicated by numbers like 12, 11, 4, 8, and 3. Dynamics such as *f*, *mf*, and *p* are used throughout. Measure numbers 1 through 62 are visible at the beginning of each staff. The music includes a section titled "MONTUNO (poco piú mosso)" starting at measure 34.

12

11

31

MONTUNO (poco piú mosso)

4 4

mf

43

8

f

56

3

59

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

16

24

28

MONTUNO (poco piú mosso)

33 22

57

III. Invitación al bolero

TACET

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2 2

8 11 4 f

26 5 7 f

35 2 10 12

mf

61 f

66

70

73

77 12 ff

Flute I

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

MONTUNO (poco piú mosso) 4

mf solo

tutti

3 3

3 3

3 3

Flute I- Pág. 1
3 3

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

Flute I - Pág. 2

Detailed description of the musical score:

- Staff 1:** Dynamics **f**, measure 1.
- Staff 2:** Measure 5, dynamic **mf**.
- Staff 3:** Measure 17, dynamic **mf**.
- Staff 4:** Measure 22, dynamic **ff**.
- Staff 5:** Measure 27, dynamic **p**.
- Staff 6:** Measure 32, dynamic **f**, instruction **MONTUNO (poco piú mosso)**, dynamic **mf**.
- Staff 7:** Measure 36.
- Staff 8:** Measure 41.
- Staff 9:** Measure 45, dynamic **f**, instruction **solo**, dynamic **f**.
- Staff 10:** Measure 48.
- Staff 11:** Measure 50.
- Staff 12:** Measure 53, instruction **tutti**.
- Staff 13:** Measure 56.

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3 9

p

18

mf

23

27

f

30

35

p

rall poco a poco...

The music is written for flute, featuring six staves of musical notation. The first staff starts with 'Moderato' at tempo 60, indicated by a quarter note = 60. This is followed by a measure of 3/4 time. The tempo then changes to 'Tpo. de bolero' at tempo 70, indicated by a quarter note = 70. The dynamic 'p' (piano) is used in the first staff. The second staff begins at measure 18. The third staff begins at measure 23. The fourth staff begins at measure 27. The fifth staff begins at measure 30. The sixth staff begins at measure 35. In measure 35, there is a dynamic 'p' and the instruction 'rall poco a poco...'.

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

Sheet music for Flute 1, page 5, featuring 15 staves of musical notation. The music is in common time and includes the following markings:

- Measure 53: Measure repeat sign.
- Measures 54-55: Measures 3.
- Measure 56: Measure repeat sign.
- Measures 57-58: Measures 3.
- Measure 59: Measure repeat sign. *tutti*, dynamic *f*.
- Measures 60-61: Measures 3.
- Measure 62: Measure repeat sign. *f*.
- Measures 63-64: Measures 3.
- Measure 65: Measure repeat sign.
- Measures 66-67: Measures 3.
- Measure 68: Measure repeat sign.
- Measures 69-70: Measures 3.
- Measure 71: Measure repeat sign.
- Measures 72-73: Measures 3.
- Measure 74: Measure repeat sign.
- Measures 75-76: Measures 3. *solo*, dynamic *f*.
- Measures 77-78: Measures 3.
- Measure 79: Measure repeat sign.
- Measures 80-81: Measures 3.
- Measures 82-83: Measures 3.
- Measure 84: Measure repeat sign.
- Measures 85-86: Measures 3.
- Measure 87: Measure repeat sign. *tutti*, dynamic *ff*.

Flute II

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

6

10

19

25

30

35

MONTUNO (poco piú mosso)

42

46

56

58

62

Flute II- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The sheet music consists of ten staves of musical notation for Flute II. The key signature is one flat, and the time signature is common time (indicated by 'C'). The music starts with a dynamic of *f*. Measures 5 and 17 begin with a dynamic of *mf*. Measure 21 starts with a dynamic of *f*. Measures 30 and 33 begin with dynamics of *ff*. Measures 38 and 42 begin with dynamics of *mf*. Measures 46, 50, and 55 end with fermatas. Measure 55 concludes with a dynamic of *p*.

MONTUNO (poco piú mosso)

Measures 33, 38, 42, 46, 50, and 55 are labeled "MONTUNO (poco piú mosso)".

III. Invitación al bolero

Moderato $\text{♩} = 60$ **3**

Tpo. de bolero $\text{♩} = 70$ **16**

mf

23

28

31

35

f

p

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 15 staves of musical notation for flute. The key signature is one flat, and the tempo is Allegro moderato with a quarter note equal to 120. The dynamics include **f**, **p**, **mf**, **ff**, and **3**. Articulations include slurs, grace notes, and accents. Performance instructions like '4', '5', 'f', '2', '10', '12', and '3' are scattered throughout the piece.

Oboe I

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

c *f*

6 solo \swarrow 3 \searrow

11 \nearrow

17

23

29 *f*

34 MONTUNO (poco piú mosso) $\frac{4}{4}$

42 *mf*

46 12 *f*

60 \swarrow

The sheet music consists of ten staves of musical notation for oboe. The first staff begins with a dynamic of *f*. Staff 6 includes a 'solo' instruction and a measure repeat sign with '3'. Staff 11 has a dynamic of \nearrow . Staff 23 features a dynamic of $\nearrow \nearrow \nearrow \nearrow$. Staff 29 includes a dynamic of *f*. Staff 34 is labeled 'MONTUNO (poco piú mosso)' with a common time signature ($\frac{4}{4}$). Staff 42 includes a dynamic of *mf*. Staff 46 includes a tempo change to '12' and a dynamic of *f*. Staff 60 concludes with a measure repeat sign and a dynamic of \swarrow .

II. Son a Gladys Nidia

Allegro ma non troppo $\text{J} = 138$

The sheet music consists of 15 staves of musical notation for Oboe I. The key signature is one flat, and the time signature is common time (C). The tempo is Allegro ma non troppo, indicated by $\text{J} = 138$.

- Measures 1-17:** The music features eighth-note patterns with grace notes and slurs. Measure 5 includes a dynamic *f*. Measures 9 and 14 include dynamics *mf*. Measure 17 ends with a fermata over the last note.
- Measure 18:** The dynamic *mf* continues from the previous measure.
- Measure 23:** The dynamic *ff* is marked above the staff.
- Measure 28:** The dynamic *p* is marked below the staff.
- Measure 32:** The section begins with a dynamic *f*, followed by *mf*. The instruction "MONTUNO (poco piú mosso)" is written above the staff.
- Measures 37-56:** The music continues in the MONTUNO style, characterized by eighth-note patterns with grace notes and slurs.
- Measure 56:** The piece concludes with a final dynamic marking *p*.

III. Invitación al bolero

Moderato $\text{♩} = 60$ 3 Tpo. de bolero $\text{♩} = 70$ 8 solo molto espress.

mf

15

20

26

30

35

p

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 16 staves of musical notation for Oboe 1. The key signature is one flat, and the time signature is common time. The tempo is Allegro moderato, indicated by $\text{♩} = 120$. The dynamics include *f*, *p*, *mf*, *ff*, and *ss*. There are also several slurs and grace notes. Measure numbers are present at the beginning of some staves: 1, 5, 9, 13, 19, 24, 30, 35, 47, 62, 67, 71, and 75. Measure 35 contains numerical markings "2", "8", and "12". Measure 62 contains a dynamic marking "f". Measure 71 contains a dynamic marking "12". Measure 75 contains a dynamic marking "ff". Measure 13 has a dynamic marking "*mf*". Measure 24 has a dynamic marking "*f*". Measure 30 has a dynamic marking "*f*". Measure 35 has a dynamic marking "*mf*". Measure 47 has a dynamic marking "*mf*". Measure 62 has a dynamic marking "*f*". Measure 71 has a dynamic marking "*f*". Measure 75 has a dynamic marking "*ff*". Measure 1 has a dynamic marking "*f*". Measure 5 has a dynamic marking "*p*". Measure 9 has a dynamic marking "*p*". Measure 13 has a dynamic marking "*mf*". Measure 19 has a dynamic marking "*f*". Measure 24 has a dynamic marking "*mf*". Measure 30 has a dynamic marking "*f*". Measure 35 has a dynamic marking "*mf*". Measure 47 has a dynamic marking "*mf*". Measure 62 has a dynamic marking "*f*". Measure 71 has a dynamic marking "*f*". Measure 75 has a dynamic marking "*ff*".

Oboe II

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

The musical score consists of eight staves of oboe music. Staff 1 starts with dynamic *f*. Staff 2 includes slurs and a measure number 6. Staff 3 includes a measure number 17, dynamic *mf*, and a crescendo. Staff 4 includes a measure number 29, dynamic *f*, and a decrescendo. Staff 5 is labeled "MONTUNO (poco piú mosso)" and includes measure numbers 34 and 4. Staff 6 includes measure number 44 and a measure number 12. Staff 7 includes measure number 58 and dynamic *f*. Staff 8 includes measure number 62.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{J}=138$

5 **8** **mf**

17 **4**

25 **ff** **p**

29

33 **MONTUNO** (poco piú mosso) **24** **f**

III. Invitación al bolero

Moderato $\text{♩} = 60$ 3

Tpo. de bolero $\text{♩} = 70$ 16

24

29

34

f

3

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 14 staves of musical notation for Oboe 2. The key signature is one flat, and the tempo is Allegro moderato with a quarter note equal to 120. The dynamics include **f**, **p**, **fp**, **mf**, **s**, and **ff**. Performance markings include slurs, grace notes, and triplets indicated by '3' under brackets. Measure numbers 1 through 14 are present above the staves.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Basson I

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

18

25

31

MONTUNO (poco piú mosso)

16

mf

57

61

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

5 **8** **mp**

17 **4**

25 **ff** **p**

29

33 **MONTUNO** (poco piú mosso) **22** **f**

57

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

17

p > **mf** — 3 —

23

f

29

32

34

37

rall poco a poco... **p**

Bassoon I- Pág. 3

IV. Recordando el Cha-cha-chá

Allegro moderato $J=120$

14 mf

24 f

29 f

34 sfz 24 f

63 f

69

73

77 12 ff

Basson II

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

c

f

5

9 8 11

f

30

34 4 MONTUNO (poco piú mosso) 16

mf

56

60

f

63

Bassoon II- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The musical score consists of eight staves of bassoon music. Staff 1 starts with a dynamic **f**. Staff 2 includes a dynamic **mp**. Staff 3 includes a dynamic **p**. Staff 4 includes a dynamic **ff**. Staff 5 features a measure with a **3** above the staff. Staff 6 includes a dynamic **f**. The score concludes with a dynamic **24**.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33

MONTUNO (poco piú mosso)

24

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

9

p

16

mf

24

f

30

fp

3

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2

7 **16** **4**

31 **24**

66

72 **12**

89

Clarinet in Eb

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

f

6

3

13

mf

11

f

33

MONTUNO (poco piú mosso)

4

mf

45

8

f

56

3

58

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

5 8 *mf*

17 4

25 *ff*

28 3

33 MONTUNO (poco piú mosso) 24 *f*

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3 9

p

17

mf

22

26

6 6 6 6

29

f

34

3

rall poco a poco...

The musical score consists of five staves of music for Clarinet in Eb. The first staff begins with a dynamic of *p* and a tempo of $\text{♩} = 70$. The second staff starts at measure 17 with a dynamic of *mf*. The third staff begins at measure 22. The fourth staff begins at measure 26 with sixteenth-note patterns underlined by a horizontal line. The fifth staff begins at measure 29 with a dynamic of *f*. The score concludes at measure 34 with a dynamic of *f* and the instruction "rall poco a poco..." followed by a measure of silence.

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 14 staves of musical notation for Clarinet in Eb. The key signature is two sharps. The tempo is Allegro moderato with a quarter note equal to 120. The dynamics include **f**, **p**, **fp**, **p**, **mf**, **f**, **mf**, **f**, **3**, **8**, **4**, **2**, **10**, **12**, **3**, **70**, **12**, and **ff**. Performance markings include slurs, grace notes, and triplets indicated by a '3' over a bracket. Measure numbers 1 through 77 are present above the staves.

Clarinet in Bb solo & I

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

f

6

13 *mf* solo 7

18 tutti *f*

25 *f*

30

35 MONTUNO (poco piú mosso) 4

42 *mf*

46 4 solo 3 *f*

53 tutti *f*

56 3

58

62

This sheet music page contains 14 staves of musical notation for a clarinet in B-flat. The music is in Allegretto tempo, indicated by $\text{♩} = 112$. The dynamic *f* is used at the beginning. Measure 6 shows a melodic line with grace notes. Measure 13 features a 'solo' section with dynamic *mf*, followed by a 'tutti' section with dynamic *f* at measure 18. Measure 25 includes a dynamic *f*. Measures 30 through 35 introduce the 'MONTUNO' section, marked 'poco piú mosso' and in 4/4 time. Measure 42 starts another section with dynamic *mf*. Measure 46 features a 'solo' section with dynamics *f* and *3*. Measures 53 and 56 show sections with dynamics *f* and *3*. Measures 58 and 62 conclude the page.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

1

5

10

15

20

25

29

MONTUNO (poco piú mosso)

33

49

54

57

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$
solo
 mf molto espress.

5

10

16

21

25

28

31

36

p

tutti

mf

6

f

p

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

Clarinet in Bb solo & 1 - Pág. 4

Clarinet in Bb II

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto ♩ = 112

6 *tr* *tr* *tr*

11 *mf*

16 4

25 *mf*

30 3 >>>

38 MONTUNO (poco piú mosso)

43 *mp*

48

52 *f*

55 3

57

60 *f*

II. Son a Gladys Nidia

Allegro ma non troppo ♩ = 138

1

5

11

17

22

27

31 MONTUNO (poco piú mosso)

36

40

44

48

52

56

f

mp

ff

p

f

mf

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

7

13

21

26

29

31

33

35

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music contains 15 staves of musical notation for Clarinet in Bb. The key signature is one sharp (F#). The tempo is Allegro moderato with a quarter note equal to 120. The dynamics and performance instructions include:

- Measure 1: **f**, dynamic marking above staff.
- Measure 2: **p**, dynamic marking below staff.
- Measure 3: **fp**, dynamic marking at end of staff.
- Measure 7: **p**, dynamic marking below staff.
- Measure 13: **mf**, dynamic marking below staff.
- Measure 20: **f**, dynamic marking below staff.
- Measure 26: **mf**, dynamic marking below staff.
- Measure 32: **f**, dynamic marking below staff.
- Measure 38: **sforzando** (**sfsz**) and **mf**, dynamic markings below staff.
- Measures 42-50: Measures numbered 2 through 13, each ending with a **z** (dot) below the staff.
- Measure 56: **f**, dynamic marking below staff.
- Measure 62: **sfsz** and **f**, dynamic markings below staff.
- Measure 68: Measure number 4 below staff.
- Measure 74: **mf**, dynamic marking below staff.
- Measure 80: Measure number 4 below staff.
- Measure 86: **ff**, dynamic marking below staff.

Clarinet in Bb III

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{d} = 112$

f

6

8

18

4

mf

28

33

4

MONTUNO (poco piú mosso)

mp

40

44

p

48

52

mf

56

61

f

Clarinet in Bb III- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

5 *f*

10 *mp*

14

19 4

26 3

33 **MONTUNO (poco piú mosso)**

37 *f* *mf*

41

45

49

53

57 *f*

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

8

14

20

25

29

35

f

fp

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

Clarinet in Bb III - Pág. 4

Bass Clarinet

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{d} = 112$

The musical score consists of 12 staves of music for Bass Clarinet. The key signature changes frequently, including G major, F# major, E major, D major, C major, B major, A major, G major, F# minor, E minor, D minor, and C minor. The tempo is Allegretto with a tempo marking of $\text{d} = 112$. Various dynamics are indicated throughout the score, such as *f*, *mf*, *p*, *mp*, and *MONTUNO* (poco piú mosso). The score includes measure numbers 6, 12, 18, 25, 31, 36, 40, 44, 48, 52, 56, and 60.

6

12

18

25

31

36 MONTUNO (poco piú mosso)

40

44

48

52

56

60

Bass Clarinet- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

5

10 *mp*

14

19

23 *mp*

27 *ff* **3** **MONTUNO (poco piú mosso)**

34

38 *mf*

42

46

50

54

57

Bass Clarinet- Pág. 2

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

8

15

22

29

34

p

Tpo. de bolero $\text{♩} = 70$

p

p

mf

fp

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 14 staves of musical notation for Bass Clarinet. The key signature is one sharp (F#). The tempo is Allegro moderato with a quarter note equal to 120. The dynamics and markings include:

- Measure 1: **f**, **p**, **f**, **fp**
- Measure 13: **p**
- Measure 20: **mf**
- Measure 26: **f**, **mf**, **f**
- Measure 31: **mf**
- Measure 39: **2**, **2**, **2**, **2**, **2**, **sfz**, **mif**, **2**, **2**
- Measure 49: **2**, **2**, **2**, **2**, **2**
- Measure 59: **f**, **sfz**
- Measure 65: **mif**
- Measure 75: **4**
- Measure 83: (no dynamic)
- Measure 88: **ff**

Alto Sax. 1

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

6

13

18

27

32

37 MONTUNO (poco piú mosso)

44 solo

51 tutti

55

57

60

63

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

1

5

9

13

17

21

25

29

MONTUNO (poco piú mosso)

33

5 solo

37

41

45

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

10

7

mf

22

28

6

f

30

35

p

rall poco a poco...

This sheet music is for the Alto Saxophone, Part I, page 3. The piece is titled "III. Invitación al bolero". The tempo is indicated as "Moderato" with a tempo of 60 BPM. The key signature is C major (no sharps or flats). The time signature changes between common time (C) and 6/8 throughout the piece. The dynamics are varied, including "p" (piano), "f" (forte), and "mf" (mezzo-forte). The musical style includes eighth-note patterns, sixteenth-note patterns, and various rhythmic figures. Measure numbers are present at the beginning of each staff: 1, 4, 7, 10, 12, 17, 22, 28, 30, 35, and 36. The piece concludes with a dynamic marking "rall poco a poco..." followed by a fermata over the last note.

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 16 staves of musical notation for Alto Saxophone I. The key signature is one sharp (F#). The tempo is Allegro moderato with a quarter note equal to 120. The dynamics and performance instructions include:

- Measure 1: **f**, **p**, **f**
- Measure 6: **f**, **p**
- Measure 10: **f**
- Measure 15: **mf**, **f**
- Measure 21: **mf**, **f**
- Measure 27: **mf**, **f**
- Measure 33: **f**, **sfsz**, **mf**
- Measures 39-46: Measures numbered 3 through 16, each ending with a fermata.
- Measure 53: Measures numbered 17 through 23, each ending with a fermata.
- Measure 60: **f**, **sfsz**, **f**
- Measure 66: **f**
- Measure 71: **f**
- Measure 76: **mf**, **f**
- Measure 80: Measures grouped by the number 3.
- Measure 86: **ff**

Alto Sax. 2

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{d} = 112$

f

6

11

16

25

30

38 MONTUNO (poco piú mosso)

mp

43

p

48

53

56

58

3

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

1

5

11

17

22

27

31

35 22

MONTUNO (poco piú mosso)

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

8

20

26

29

32

35

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\dot{=}\text{120}$

The sheet music consists of 16 staves of musical notation for Alto Saxophone II. The key signature is one sharp (F#). The tempo is Allegro moderato, indicated by $\dot{=}\text{120}$. The dynamics include **f**, **p**, **fp**, **mf**, **sfs**, and **ff**. Performance instructions such as **>**, **>>**, **>>>**, **mf**, **3**, and **sfz** are also present. Measure numbers are provided at the beginning of several staves: 8, 14, 20, 26, 32, 39, 46, 53, 60, 66, 71, 76, 81, and 86.

Tenor Sax.

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

The sheet music consists of 14 staves of musical notation for Tenor Saxophone. The key signature changes frequently, including sections with one sharp, one flat, and no sharps or flats. Dynamics indicated include *f*, *mf*, *mp*, and *p*. Articulation marks like '>' and '*mfp*' are also present. Measure numbers 1 through 62 are marked at the beginning of each staff. A section labeled "MONTUNO (poco piú mosso)" begins at measure 38. Measures 58 and 62 feature dynamic markings *f* and *mf* respectively.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The sheet music consists of eight staves of musical notation for Tenor Saxophone. The first staff begins with a dynamic **f**. The second staff starts with **mp**. The third staff begins at measure 10. The fourth staff begins at measure 15. The fifth staff begins at measure 20. The sixth staff begins at measure 25. The seventh staff begins at measure 29. The eighth staff begins at measure 33, with the instruction "MONTUNO (poco piú mosso)" above it. Measure 33 also features a tempo marking **22**. The final staff begins at measure 57.

III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70 Bss. Cl.

8 play **mf**

22

28

34 **fp** < > **p**
rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music for Tenor Saxophone, page 4, contains 14 staves of musical notation. The key signature is one sharp (F#). The tempo is Allegro moderato with a quarter note equal to 120. The dynamics and performance instructions include:

- Staff 1: Dynamics f, p, f.
- Staff 2: Measure 6: Dynamics fp, p. Measure 13: Dynamics mf.
- Staff 3: Measure 19: Measure 4, Dynamics mf, f, mf.
- Staff 4: Measure 28: Dynamics f.
- Staff 5: Measure 35: Dynamics sfz, mf.
- Staff 6: Measures 39-44: Measures 2, Dynamics ff.
- Staff 7: Measures 49-54: Measures 2, Dynamics ff.
- Staff 8: Measures 61-66: Measures 2, Dynamics f, sfz, f.
- Staff 9: Measures 71-76: Measures 2, Dynamics ff.
- Staff 10: Measures 76-81: Measures 3, Dynamics mf.
- Staff 11: Measures 80-85: Measures 3, Dynamics ff.
- Staff 12: Measures 86-91: Measures 3, Dynamics ff.

Baritone Sax

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{d} = 112$

The musical score consists of 14 staves of music for Baritone Saxophone. The key signature is three sharps (G major). The tempo is Allegretto with a time signature of common time ($\text{d} = 112$). The score includes dynamic markings such as *f*, *mf*, *p*, and *mp*. A section starting at measure 34 is labeled "MONTUNO (poco piú mosso)". Measures 18 and 28 both have a "4" above the staff, indicating a specific performance technique.

6

12

18

28

34 MONTUNO (poco piú mosso)

39

43

47

51

55

58

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The sheet music consists of 16 staves of musical notation for Baritone Saxophone. The key signature is one sharp (F#). The tempo is Allegro ma non troppo, indicated by $\text{♩} = 138$. The dynamics include *f*, *mp*, *p*, *ff*, *mf*, and *MONTUNO (poco piú mosso)*. The music features continuous eighth-note patterns with grace notes and various slurs. Measure numbers are present at the beginning of staves 5, 10, 14, 19, 23, 28, 33, 37, 41, 45, 49, 52, and 56.

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

17

24

30

35

fp

rall poco a poco... >

p

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 16 staves of musical notation for Baritone Saxophone. The key signature is one sharp (F#). The tempo is Allegro moderato with a quarter note equal to 120. The dynamics include **f**, **p**, **mf**, **s>**, **sfz**, **mf**, **f**, **s>**, **mf**, **ff**, and **mf**. The first staff begins with a dynamic **f**. Measures 8 and 14 show **p** dynamics. Measure 14 includes a **mf** dynamic. Measures 21 and 27 begin with **mf** dynamics. Measures 33, 39, 49, and 59 feature measure repeat signs (double vertical lines) and endings, labeled with the number **2**. Measure 39 has a **f** dynamic at the start of the first ending. Measures 59 and 66 have **f** dynamics. Measures 71, 76, and 81 show eighth-note patterns. Measure 81 has a **mf** dynamic. Measure 86 ends with a **ff** dynamic.

Flugelhorn 1

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

C *f*

6 **12** **11** *f*

32 **4** **MONTUNO (poco piú mosso)** **20**

58 *f*

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

8

18

4

26

3

MONTUNO (poco piú mosso)

22

f

57

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

3 24

f

30

34

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{J}=120$

The sheet music consists of eight staves of musical notation for Flugelhorn 1. The key signature is one sharp (F#). The tempo is Allegro moderato with a tempo marking of $\text{J}=120$. Measure numbers are placed above the staves at various points. Dynamics include *p*, *f*, *mf*, and *ff*. Measure 2 starts with a long black note followed by eighth-note pairs. Measure 3 has a single eighth note. Measure 10 features a dynamic change from *p* to *f*. Measures 19 and 23 show sixteenth-note patterns. Measure 33 includes a dynamic change from *f* to *mf*. Measures 46 and 62 begin with eighth-note pairs. Measure 12 ends with a dynamic change to *ff*.

Flugelhorn 2

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Musical score for Flugelhorn 2, featuring five staves of music:

- Staff 1: Allegretto $\text{♩} = 112$, dynamic *f*. Measures 1-5.
- Staff 2: Measure 6: dynamic *f*. Measures 12-11.
- Staff 3: Measure 32: dynamic *f*. Measures 4-20. Instruction: **MONTUNO** (poco piú mosso).
- Staff 4: Measure 58: dynamic *f*.
- Staff 5: Measure 62.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The musical score consists of four staves of music for Flugelhorn 2. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 5 with a **ff** dynamic. Staff 3 begins at measure 28 with a **3** time signature. Staff 4 begins at measure 56. Measure numbers 16, 4, 22, and 56 are indicated above the staves. Measure 22 is labeled **MONTUNO (poco piú mosso)**. The music features various dynamics including **f**, **ff**, and **p**, and time signatures including common time, 16th-note time, 3, and 22.

III. Invitación al bolero

Moderato $\text{♩} = 60$ **3**

Tpo. de bolero $\text{♩} = 70$ **24**

30

34

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The musical score consists of eight staves of music for Flugelhorn 2. The key signature is one sharp. The tempo is Allegro moderato, indicated by $\text{♩} = 120$. The score includes dynamic markings such as *p*, *f*, *mf*, and *ff*. Time signatures change frequently, including 2, 14, 2, 4, 10, 12, 2, 16, and 2. Measure numbers 20, 26, 34, 49, 66, 69, and 72 are marked above the staves.

2 14 2

20 2

26 4 10 2

34 12 2

49 2

66

69

72 16

Horn in F 1-3

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto ♩ = 112

6 *f*

12

18 **11** *f*

34 MONTUNO (poco piú mosso) *mp*

39

44 *p*

48

52 *mf*

56

61 *f*

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The sheet music consists of 12 staves of musical notation for Horn in F. The key signature is one flat, and the tempo is Allegro ma non troppo at $\text{♩} = 138$. The dynamics and markings include:

- Staff 1: f , slurs.
- Staff 5: Measure 8, mp .
- Staff 18: Measure 4, ff .
- Staff 26: Measure 4, p .
- Staff 31: Measure 31, **MONTUNO (poco piú mosso)**, f , mf .
- Staff 36: Measure 36, dynamic line.
- Staff 40: Measure 40, dynamic line.
- Staff 44: Measure 44, dynamic line.
- Staff 48: Measure 48, dynamic line.
- Staff 52: Measure 52, f .
- Staff 56: Measure 56, dynamic line.

III. Invitación al bolero

Musical score for Horn in F, page 3, featuring five staves of music. The score includes dynamic markings, tempo changes, and performance instructions.

Measure 13: *Moderato*, $\text{♩} = 60$. Dynamics: *sord. 1°*, *p*. Performance instruction: <> <> >>

Measure 14: *Tpo. de bolero*, $\text{♩} = 70$. Dynamics: *p*. Performance instruction: open 1° >>

Measure 15: Dynamics: *p*.

Measure 16: Dynamics: *mf*.

Measure 17: Dynamics: *f*.

Measure 18: Dynamics: *p*. Instruction: *rall poco a poco...*

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

Horn in F 2-4

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

C

f

6

8

18 **11**

f

34 **MONTUNO** (poco piú mosso)

mp

39

43

p

47

51

mf

55

58

62 *f*

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The sheet music consists of 14 staves of musical notation for Horn in F. The key signature is one flat, and the tempo is Allegro ma non troppo at $\text{♩} = 138$. The dynamics include *f*, *mp*, *ff*, *p*, *mf*, and *MONTUNO* (poco piú mosso). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, with slurs and grace notes. Measure numbers 1 through 57 are indicated above the staves.

1 5 8 17 4 25 29 33 MONTUNO (poco piú mosso) 37 41 45 49 53 57

III. Invitación al bolero

Moderato $\text{♩} = 60$
sord. 2º

Tpo. de bolero $\text{♩} = 70$
9 open 2º

15

21 a2

26

31

37

3

Horn in F 2-4- Pág. 3

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music contains 12 staves of musical notation for Horn in F, Part 2-4, page 4. The music is in Allegro moderato tempo ($\text{♩} = 120$). The key signature changes throughout the piece, including C major, B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, G major, and F major. The dynamics include *p*, *f*, *fp*, *mf*, *sforzando* (*sforz.*), *f*, *ff*, and *mf*. Performance instructions include slurs, grace notes, and triplets. Measure numbers 2, 9, 15, 21, 28, 34, 64, 71, 77, 82, and 87 are indicated above the staves.

Trumpet in Bb 1

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

6 **12** **11** **f**

32 **4** **MONTUNO (poco piú mosso)** **20**

58 **f**

62

The musical score consists of five staves of music for trumpet in B-flat. The first staff begins with a treble clef, a key signature of two sharps, and a dynamic marking of **f**. The second staff begins with a treble clef, a key signature of one sharp, and includes measure numbers 6, 12, and 11, with a dynamic marking of **f**. The third staff begins with a treble clef, a key signature of one sharp, and includes measure numbers 32, 4, and a section title **MONTUNO (poco piú mosso)**, followed by measure number 20, with a dynamic marking of **f**. The fourth staff begins with a treble clef, a key signature of one flat, and measure number 58, with a dynamic marking of **f**. The fifth staff begins with a treble clef, a key signature of one flat, and measure number 62.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

3

8 sord.

f

mf

15

19

4 open *ff*

27

33 MONTUNO (poco piú mosso)

4 solo *f*

14

57

III. Invitación al bolero

Moderato $\text{♩} = 60$ 3

Tpo. de bolero $\text{♩} = 70$ 25

f

32

37

3

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2 5 8

19 f mf

23 2 4

32 f sfz

37 10 sord 12 open > > >

62 f sfz f

67

71 16

89 ff

Trumpet in Bb 2-3

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

C *f*

6 **12** **11** *f*

32 **4** **20** *MONTUNO* (poco piú mosso) *f*

59

63

Trumpet in Bb 2-3- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

3

8 sord.

f

15

19 4 open

ff

28 3

MONTUNO (poco piú mosso)

22 f

56

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3

25

f

32

3

37

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2

14

2

6

10 sord.

12

16

17

open

mf

f

sfz

f

ff

Trombone 1

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

16

4

mf

16

4

mf

25

8

25

8

38

MONTUNO (poco piú mosso)

24

f

38

MONTUNO (poco piú mosso)

24

f

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

3 

16 

4 

26 

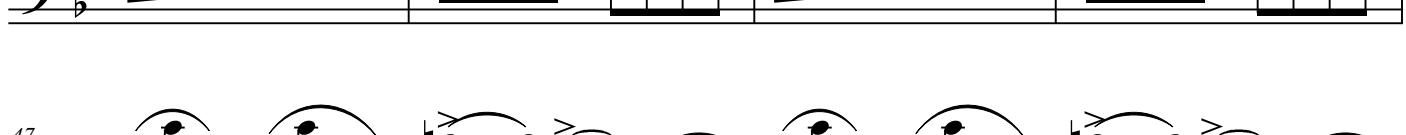
MONTUNO (poco piú mosso)

31 open 

35 

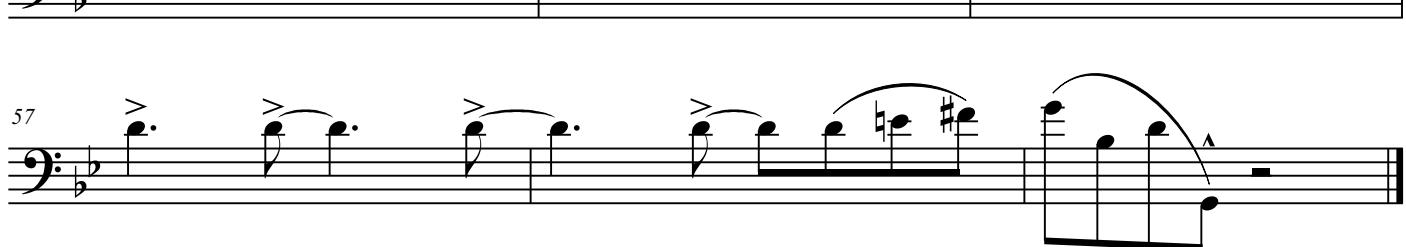
39 

43 

47 

51 

54 

57 

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3 9

p

18

24

28

32

3

mf

f

fp <

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The musical score consists of 14 staves of music for Trombone 1. The tempo is Allegro moderato with a tempo marking of $\text{♩} = 120$. The key signature changes frequently, indicated by numbers above the staff (e.g., 2, 4, 8, 2, 2, 2, 2, 2, 2, 4, 2, 2, 2, ff). Dynamics include *p*, *f*, *fp*, *mf*, *sfp*, *sfz*, and *ff*. Articulation marks like dots and dashes are present on many notes. Measure numbers are marked at the beginning of several staves: 2, 9, 15, 22, 34, 39, 49, 61, 66, 70, 74, 82, and 87.

Trombone 2

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

16 **4** **8**

mf

25

8

38 **MONTUNO** (poco piú mosso)

24

f

Trombone 2- Pág. 1

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

3 **16** **4**

26 sord. **31** open **MONTUNO** (poco piú mosso) **35** **39** **43** **47** **51** **55**

open: An instruction to play with an open valve or slide position.

MONTUNO: A traditional Cuban musical style characterized by its rhythmic complexity and syncopation.

poco piú mosso: A tempo marking indicating a slight increase in speed.

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3 9

p

19

mf

25

f

34

fp

3

Trombone 2- Pág. 3

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2 4

11 4

19 8

31 f

35 sfz mf

39 2 2 2 2 2 2

51 2 2 2 2 2 2

61 f sfz f

67

71

75 4 mf

82

87 ff

Trombone 3

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

16 **4** > > >

mf

25

8

38 **MONTUNO** (poco piú mosso)

16

mf

57

61

II. Son a Gladys Nidia

Allegro ma non troppo $J=138$

3 **16** **4**

MONTUNO (poco piú mosso)

26

32

36

40

44

48

52

56

III. Invitación al bolero

Moderato $\text{♩} = 60$

3

Tpo. de bolero $\text{♩} = 70$

9



IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

7 **4** **4**

19 **8**

31 **f** **v>**

35 **mf**

39 **2** **2** **2** **2** **2** **2**

51 **2** **2** **2** **2** **2**

61 **f** **f**

67 **sfsz**

71

75 **4** **mf**

82

87 **ff**

Euphonium in C

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

6 *f*

14 *mf* *Bsn. 1*

21

28 *f*

33 *4* **16** *MONTUNO (poco piú mosso)* *mf*

56

60 *f*

63

The musical score consists of nine staves of music for Euphonium. Staff 1 starts with a forte dynamic (f) and a tempo of $\text{♩} = 112$. Staff 2 begins at measure 6 with a dynamic of *mf*. Staff 3 starts at measure 14 with a dynamic of *p*. Staff 4 starts at measure 21. Staff 5 starts at measure 28 with a dynamic of *f*. Staff 6 starts at measure 33 with a dynamic of *mf*, indicating a section titled "MONTUNO (poco piú mosso)". Staff 7 starts at measure 56. Staff 8 starts at measure 60 with a dynamic of *f*. Staff 9 starts at measure 63.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

The musical score consists of ten staves of music for Euphonium. The key signature is one flat, and the time signature varies between common time and 22 time. The dynamics include *f*, *mp*, *mf*, *ff*, and *p*. The score features continuous eighth-note patterns with grace notes, slurs, and various performance techniques indicated by arrows and dots above the notes. Measure numbers 1 through 57 are visible on the left side of each staff.

5

10

15

20

24

28

33 MONTUNO (poco piú mosso)
22
f

57

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$

17

p <> <> >

mf — 3 —

23

f — 3 —

29

fp < rall poco a poco... > *p*

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The sheet music consists of 14 staves of musical notation for Euphonium. The key signature is one flat, and the tempo is Allegro moderato with a quarter note equal to 120. The dynamics include **f**, **p**, **mf**, **sfz**, **ff**, and **ff**. Performance instructions such as **2**, **4**, **10**, **12**, and **ff** are placed above or below specific measures. Measures 6 through 13 show a rhythmic pattern of eighth and sixteenth notes with dynamic markings **p**, **3**, **3**, **mf**, and **f**. Measures 13 through 21 show a more complex rhythmic pattern with dynamic markings **mf** and **f**. Measures 21 through 27 show a rhythmic pattern with dynamic markings **mf** and **f**. Measures 27 through 36 show a rhythmic pattern with dynamic markings **f**, **sfz**, **mf**, and **ff**. Measures 36 through 61 show a rhythmic pattern with dynamic markings **sfz**, **mf**, and **f**. Measures 61 through 66 show a rhythmic pattern with dynamic markings **f**, **sfz**, and **mf**. Measures 66 through 71 show a rhythmic pattern of eighth and sixteenth notes. Measures 71 through 76 show a rhythmic pattern of eighth and sixteenth notes with a dynamic marking **4**. Measures 76 through 84 show a rhythmic pattern of eighth and sixteenth notes. Measures 84 through 88 show a rhythmic pattern of eighth and sixteenth notes with a dynamic marking **ff**.

Tuba

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

The musical score consists of 12 staves of bass clef (Tuba) music. The score begins with a dynamic of **f**. Measures 6-12 show a rhythmic pattern of eighth and sixteenth notes. Measure 12 ends with a dynamic of **mf**. Measures 18-34 continue the rhythmic pattern, with measure 18 starting at **12** (tempo). Measure 34 is labeled **MONTUNO (poco piú mosso)**. Measures 39-43 show a change in rhythm and dynamics, ending with **p**. Measures 47-55 continue the rhythmic pattern. Measures 58-62 conclude the page with a dynamic of **f**.

II. Son a Gladys Nidia

Allegro ma non troppo $\frac{3}{4}$ = 138

3

7

11

15

19

23

27

33 MONTUNO (poco piú mosso)

37

41

45

49

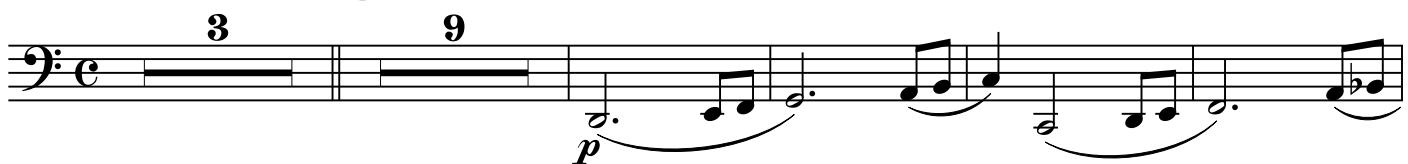
52

56

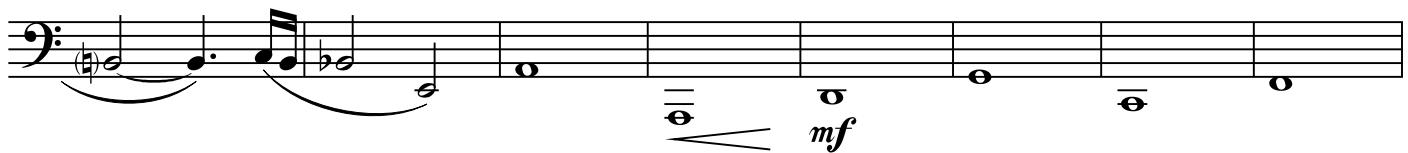
III. Invitación al bolero

Moderato $\text{♩} = 60$

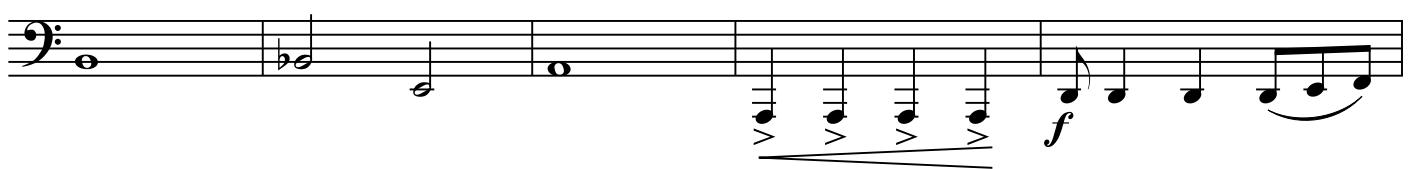
Tpo. de bolero $\text{♩} = 70$



17



25



30



IV. Recordando el Cha-cha-chá

Allegro moderato $\frac{2}{4}$ = 120

8

13

19

24

33

39

51

61

67

73

83

89

Timpani

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

TACET

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

4 **16** **4**

27

3

f

33 MONTUNO (poco piú mosso)

24

III. Invitación al bolero

Moderato $\text{♩} = 60$

Tpo. de bolero $\text{♩} = 70$
16



22



29



37



3

IV. Recordando el Cha-cha-chá

Allegro moderato $\dot{=}\text{120}$

2 **28**

35 **2** **24** **26**

90

ff

Mallets

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

16 **12** **8** **MONTUNO** (poco piú mosso) **24**

The musical score consists of four measures. Measure 16 starts with a dotted half note followed by three eighth notes. Measures 12 and 8 each begin with a half note. Measure 24 begins with a quarter note. Measure 24 is labeled "MONTUNO (poco piú mosso)". The tempo is Allegretto with a quarter note value of 112.

62 glockenspiel f

The musical score shows a single line for the glockenspiel. It begins at measure 62 with a dynamic of f . The line consists of six eighth-note pairs, each pair connected by a curved line above the notes. The notes are eighth notes with stems pointing down.

II. Son a Gladys Nidia

Allegro ma non troppo $J=138$

4 16 glockenspiel mf

25 ff

28 3 xylophone f

MONTUNO (poco piú mosso)

24 glockenspiel f

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$ glockenspiel

3 17 *mf*

24

29

34

2

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The musical score consists of five staves of music. The first staff shows a glockenspiel part with dynamic markings *p* and *f*, and measures 2, 32, and 8. The second staff shows a xylophone part with dynamic *mf* and measures 45, 49, 10, and 12. The third staff shows a glockenspiel part with dynamic *f* and measures 12, 10, and 12. The fourth staff shows a xylophone part with dynamic *mf* and measure 12. The fifth staff shows a glockenspiel part with dynamic *ff* and measure 89.

glockenspiel

xylophone

2 32 8

45 glockenspiel

xylophone

49 12 10 12

glockenspiel

ff

89

Drum Set

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$

16

12

8

38 MONTUNO (poco piú mosso)

mp

42

46

50

54

58

62

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

4 **16** **4** Snare Drum
ff

27 **3** hit-hat **f**

33 **MONTUNO** (poco piú mosso)
24 Snare Drum *f*

The musical score consists of three staves. The first staff begins with a common time section (measures 4, 16, 4) followed by a 3/8 section starting at measure 27. The second staff starts at measure 27 with a 3/8 time signature, indicated by a '3' above the staff and 'hit-hat' below it. The third staff starts at measure 33 with a 24-time signature, indicated by a '24' above the staff and 'Snare Drum' below it. Measure 27 includes a dynamic 'f'. Measures 33 onwards are in 'MONTUNO' style.

III. Invitación al bolero

Moderato $\text{♩} = 60$ Tpo. de bolero $\text{♩} = 70$

3 **25**

33

2

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

2 drum set susp. cym Sn. dr.

36 susp. cym drum set **mf**

42

48

54

60 susp. cym drum set **f**

67

73 **4**

82

87 **ff**

This musical score for a drum set consists of ten staves of music. The tempo is Allegro moderato with a quarter note equal to 120. The instrumentation includes two drum sets, suspended cymbals, and a snare drum. Measure 2 starts with a rhythmic pattern on the first drum set followed by a sustained note. Measure 29 features a dynamic f. Measure 36 includes a dynamic mf and a sustained note. Measures 42 through 54 show a continuous eighth-note pattern. Measure 60 includes a dynamic f and a sustained note. Measures 67 through 73 show a continuous eighth-note pattern. Measure 87 concludes with a dynamic ff. Rehearsal numbers are placed above the staves at various points.

Percussion 1

Suite popular cubana

for concert band

Félix Darío Morgan

Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$ shaker

The musical score consists of ten staves of music for various percussion instruments. Staff 1 (top) shows a shaker part with eighth-note patterns. Staff 2 shows a claves part in common time (indicated by '4'). Staff 3 shows a shaker part in common time (indicated by 'f'). Staff 4 shows a shaker part in common time (indicated by 'f'). Staff 5 shows a cow-bell part in common time (indicated by 'mp'). Staff 6 shows a cow-bell part in common time. Staff 7 shows a cow-bell part in common time. Staff 8 shows a cow-bell part in common time. Staff 9 shows a cow-bell part in common time. Staff 10 (bottom) shows a cow-bell part in common time (indicated by '2'). Measure numbers 6, 8, 18, 27, 32, 37, 42, 47, 52, and 57 are marked above the staves.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{♩} = 138$

4

claves

mp

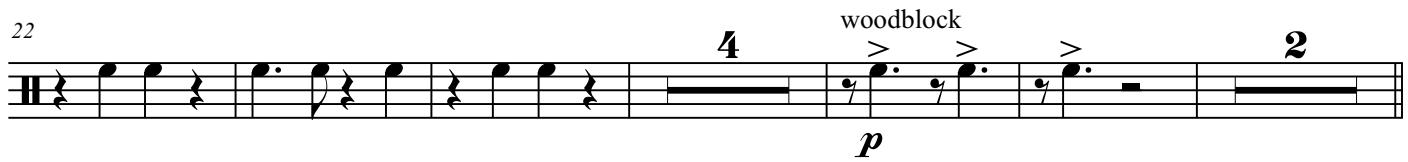
10



16



22



33 MONTUNO (poco piú mosso)



39



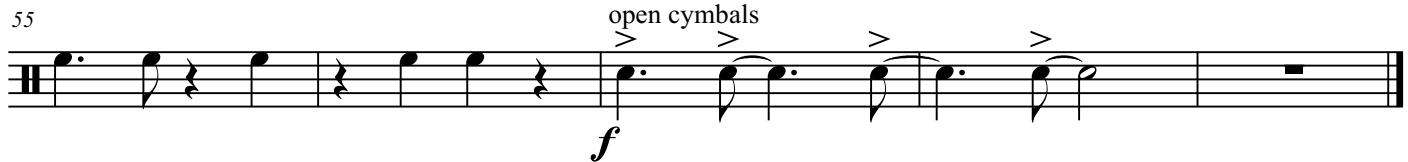
45



50



55



III. Invitación al bolero

Moderato $\text{♩} = 60$

2 triangle Tpo. de bolero 9 shaker

p p

15

20

mf

25

f

30

35

2

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

The musical score consists of 12 staves of music for percussion instruments. The first staff starts at measure 7 with a triangle part, followed by a bongos part at measure 23. Measures 35 and 41 show a bongos pattern with dynamic *mf*. Measures 46, 51, and 56 feature continuous eighth-note patterns. Measure 61 includes a dynamic *f* and a section labeled '3'. Measure 68 begins a solo section with dynamic *mf*. Measure 78 marks a 'tutti' section with dynamic *f*. Measure 83 concludes with a dynamic *ff*.

7 triangle * triangle * 23 bongos

35 bongos *mf*

41

46

51

56

61 3 *f*

68

73 solo *mf*

78 tutti *f*

83 *ff*

Percussion 2

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$ güiro

The musical score consists of six staves of music for the instrument güiro. The first staff begins with a dynamic *f*. Measure numbers 6, 8, and 12 are indicated above the staff. Measure 30 starts with a dynamic *f*. Measure 36 is labeled "MONTUNO (poco piú mosso)" and includes a dynamic *mp*. Measure 43 continues the pattern. Measure 50 follows. Measure 57 ends with a measure in 4/4 time.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{J}=138$

4

maracas

Musical score for maracas part, measures 1-8. The score consists of two staves. The first staff has a common time signature and a key signature of one sharp. It features eighth-note patterns. The second staff has a common time signature and a key signature of one sharp. It features sixteenth-note patterns. Measure 1 starts with a single eighth note followed by a sixteenth-note pattern. Measures 2-8 show continuous sixteenth-note patterns.

9

Musical score for maracas part, measures 9-16. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 9 starts with a sixteenth-note pattern. Measures 10-16 show continuous sixteenth-note patterns.

14

Musical score for maracas part, measures 14-21. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 14 starts with a sixteenth-note pattern. Measures 15-21 show continuous sixteenth-note patterns.

19

Musical score for maracas part, measures 19-26. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 19 starts with a sixteenth-note pattern. Measures 20-26 show continuous sixteenth-note patterns.

24

stick on cymbal

Musical score for maracas part, measures 24-30. The score consists of two staves. The first staff shows eighth-note patterns with dynamic **ff**. The second staff shows eighth-note patterns with dynamic **p**. Measures 24-29 show eighth-note patterns with accents. Measure 30 starts with a sixteenth-note pattern.

30 maracas **MONTUNO (poco piú mosso)**

Musical score for maracas part, measures 30-35. The score consists of two staves. The first staff shows eighth-note patterns with accents. The second staff shows eighth-note patterns with dynamic **f**. Measures 30-35 show eighth-note patterns with accents.

35

Musical score for maracas part, measures 35-40. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 35 starts with a sixteenth-note pattern. Measures 36-40 show continuous sixteenth-note patterns.

40

Musical score for maracas part, measures 40-45. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 40 starts with a sixteenth-note pattern. Measures 41-45 show continuous sixteenth-note patterns.

45

Musical score for maracas part, measures 45-50. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 45 starts with a sixteenth-note pattern. Measures 46-50 show continuous sixteenth-note patterns.

50

Musical score for maracas part, measures 50-55. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 50 starts with a sixteenth-note pattern. Measures 51-55 show continuous sixteenth-note patterns.

54

3

Musical score for maracas part, measure 54. The score consists of two staves. Both staves continue with sixteenth-note patterns. Measure 54 starts with a sixteenth-note pattern. Measures 55-56 show continuous sixteenth-note patterns.

III. Invitación al bolero

Moderato $\text{♩} = 60$

susp. cymbal

Tpo. de bolero $\text{♩} = 70$

8

12 bell tree congas

16

20

24

28

31

35

rall poco a poco...

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{♩} = 120$

36 güiro



43



50



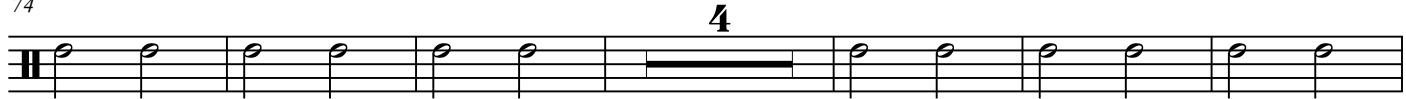
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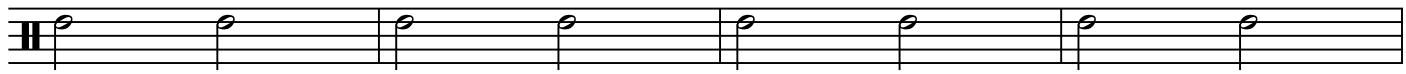
67



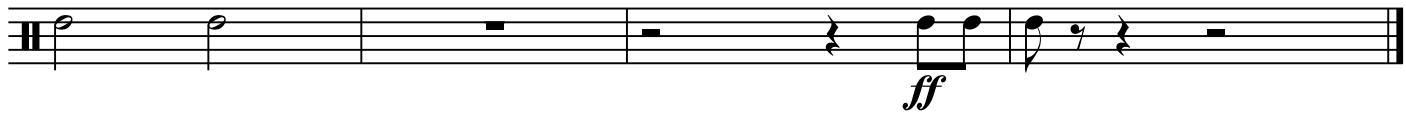
74



84



88



Percussion 3

Suite popular cubana

for concert band

Félix Darío Morgan
Arr. Octavio J. Peidró

I. Homenaje al danzón

Allegretto $\text{♩} = 112$ pailas o timbaletas

C *f*

6 8 12

f

30

MONTUNO (poco piú mosso)

mp

41

46

51

56

61 *f*

This musical score consists of eight staves of music for pailas or timbaletas. The tempo is Allegretto at $\text{♩} = 112$. The instrumentation is indicated as "pailas o timbaletas". The key signature is C major. Measure 1 starts with a forte dynamic *f*. Measure 6 begins a section labeled "MONTUNO" with a dynamic of *mp*. Measures 41 through 61 show a repetitive rhythmic pattern of eighth-note pairs. Measure 61 concludes with a final dynamic *f*.

II. Son a Gladys Nidia

Allegro ma non troppo $\text{J}=138$

4 güiro

HC mp

9

14

19

24 3 susp. cymb. 3

33 MONTUNO (poco piú mosso)

f güiro mf

38

44

50 3

III. Invitación al bolero

TACET

IV. Recordando el Cha-cha-chá

Allegro moderato $\text{J}=120$

The musical score consists of eight staves of music for Percussion 3. The tempo is Allegro moderato at $\text{J}=120$. The key signature is one sharp (F#). The time signature changes throughout the piece:

- Staff 1 (Measures 33-35): 3/4. Dynamics: **f** (fortissimo), **cow-bell**, **mf** (mezzo-forte).
- Staff 2 (Measures 40-41): 2/4.
- Staff 3 (Measures 46-47): 2/4.
- Staff 4 (Measures 52-53): 2/4.
- Staff 5 (Measures 58-59): 4/4. Dynamics: **f** (fortissimo).
- Staff 6 (Measures 67-68): 4/4.
- Staff 7 (Measures 73-74): 4/4.
- Staff 8 (Measures 82-83): 4/4.
- Staff 9 (Measures 87-88): 4/4. Dynamics: **ff** (fuerzissimo).

Other markings include fermatas, grace notes, and slurs.