

*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  $\text{♩} = 112$

This is a full orchestral score for the piece 'I. Homenaje al danzón'. The score is written for a large ensemble, including woodwinds, brass, and percussion. The tempo is marked 'Allegretto' with a metronome marking of 112 quarter notes per minute. The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into three systems of measures. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in E♭, Clarinet in B♭ solo & 1, Clarinet in B♭ 2 & 3, Bass Clarinet, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The brass section includes Flugelhorn 1 & 2, Horn in F 1-3 & 2-4, Trumpet in B♭ 1 & 2, Trombone 1, 2, & 3, Euphonium, and Tuba. The percussion section includes Timpani, Mallets, and a Drum Set. The percussion parts are specifically labeled with 'shaker', 'güiro', and 'pailas o timbaletas'. The score is marked with a forte 'f' dynamic throughout. The notation includes various musical symbols such as slurs, ties, and trills.

8

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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

8

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

8

Timp.

8

Mal.

8

D. S.

8

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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

13

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

13

Timp.

13

Mal.

13

D. S.

13

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.

19

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

19

Timp.

19

Mal.

19

D. S.

19

Perc. 1

Perc. 2

Perc. 3

claves

*mf*

25

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.

25

Fghn. 1

Fghn. 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

shaker

güiro

pailas o timbaletas



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

31

Timp.

31

Mal.

31

D. S.

31

Perc. 1

Perc. 2

Perc. 3

MONTUNO (poco più 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. Sax. 1 A. Sax. 2 T. Sax. B. Sax. 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

42 Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1

Bsn. 2

Engl. Cl. *mf*

B♭ Cl. solo & 1 *mf*

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2

T. Sax.

B. Sax.

42 Flghn. 1

42 Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

42 Timp.

42 Mal.

42 D. S.

42 Perc. 1

Perc. 2

Perc. 3

This page of a musical score, titled "Homenaje al danzón - Pág. 9", features a variety of instruments. The Piccolo (Picc.) part is silent. The Flute 1 (Fl. 1) part has a solo section starting at measure 50, marked *ff* and featuring a triplet of eighth notes. Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2) are silent. The E♭ Clarinet (E♭ Cl.) is also silent. The Clarinet section includes B♭ Clarinet solo & 1 (B♭ Cl. solo & 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), and Bass Clarinet (B. Cl.), all playing a rhythmic pattern marked *p*. The Saxophone section includes Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.), all playing a rhythmic pattern marked *p*. The Flute section includes Flute 1 (Flghn. 1) and Flute 2 (Flghn. 2), which are silent. The Horn section includes Horns 1-3 (Hn. 1-3) and Horns 2-4 (Hn. 2-4), both playing a rhythmic pattern marked *p*. The Trombone section includes Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Trombone 3 (Tbn. 3), which are silent. The Euphonium (Euph.) is silent. The Tuba (Tuba) plays a rhythmic pattern marked *p*. The Timpani (Timp.) is silent. The Mallets (Mal.) are silent. The Drum section includes Drum Set (D. S.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3), all playing rhythmic patterns. The score is in 3/4 time with a key signature of two flats.

This musical score is for a piece titled "Homenaje al danzón". It is a full orchestral score with multiple staves for various instruments. The score is divided into two systems, with a rehearsal mark (51) appearing at the beginning of the second system. The instruments included are Piccolo (Picc.), Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), E-flat Clarinet (E♭ Cl.), B♭ Clarinet solo and 1 (B♭ Cl. solo & 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Flute 1 (Flghn. 1), Flute 2 (Flghn. 2), Horn 1-3 (Hn. 1-3), Horn 2-4 (Hn. 2-4), Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), Double Bass (D. S.), and three types of Percussion (Perc. 1, 2, 3). The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte), as well as the instruction *tutti*. The key signature is B-flat major, and the time signature is 4/4. The score is written in a standard musical notation with various articulations and phrasing marks.

This page of a musical score, titled "Homenaje al danzón - Pág. 11", contains 36 staves for various instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb 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, and Perc. 3. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like *f*. A rehearsal mark "56" is present at the beginning of several staves.



## **II. Son a Gladys Nidia**



# II. Son a Gladys Nidia

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

This musical score is for the second movement, 'Son a Gladys Nidia', in the key of B-flat major and 4/4 time. The tempo is 'Allegro ma non troppo' at 138 beats per minute. The score is arranged for a full orchestra and a three-piece percussion section. The woodwind section includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in B-flat solo & 1, Clarinet in B-flat 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Flugelhorn 1 & 2, Horn in F 1-3 & 2-4, Trumpet in B-flat 1 & 2, Trombone 1, 2, & 3, Euphonium, and Tuba. The percussion section includes Timpani, Mallets, Drum Set, and three Percussion parts (1, 2, and 3) which play claves, maracas, and guiro respectively. The score features a variety of dynamics, including fortissimo (f), piano (p), mezzo-forte (mf), and mezzo-piano (mp). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide harmonic support and rhythmic accents.



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 *mf* *sord.*

B♭ Tpt. 2 *mf* *sord.*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp. 13

Mal.

D. S. 13

Perc. 1 13

Perc. 2

Perc. 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. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 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

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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

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.

25 Snare Drum

D. S.

25

Perc. 1

Perc. 2

Perc. 3

ff

stick on cymbal

susp. cymb.

sord.

woodblock

congas

MONTUNO (poco più mosso)

The musical score is arranged in a standard orchestral layout. It begins with a rehearsal mark '31' at the top left. The instruments are listed on the left side of the page, including 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, Timp., Mal. (xylophone), D. S. (hit-bat), Perc. 1 (claves), Perc. 2 (maracas), and Perc. 3 (güiro). The score features a variety of musical notations, including dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The percussion parts are clearly marked with their respective instrument names and dynamic levels.

37

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.

Fghn. 1

Fghn. 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

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

*solo*

*f*

*mp*



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

Timp.

Mal.

D. S.

Perc. 1

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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

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

glockenspiel

Snare Drum

open cymbals

# **III. Invitación al bolero**

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

Musical score for 'III. Invitación al bolero'. The score is divided into two sections: 'Moderato' (♩ = 60) and 'Tpo. de bolero' (♩ = 70). The instruments listed are 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♭ 2-3, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, Mallets, Drum Set, Percussion 1, and Percussion 2. The score includes various musical notations such as dynamics (p, mf, pp), articulation (accents, slurs), and performance instructions (solo, molto espress., sord. 1<sup>ra</sup>, sord. 2<sup>a</sup>, triangle, susp. cymbal).

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.

Flgtn. 1

Flgtn. 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

solo molto espress.

mf

p

open 1<sup>o</sup>

open 2<sup>o</sup>

p

p

p

p

p

shaker

bell tree

congas

p



This page contains a detailed musical score for the piece "Invitación al bolero". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: 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, and Perc. 2. The score is divided into measures, with a measure number of 25 indicated at the beginning of several staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is presented in a clean, professional layout with clear instrument labels and measure numbers.

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





# **IV. Recordando el Cha-cha-chá**

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

This musical score is for the fourth movement, 'Recordando el Cha-cha-chá', in a major key and 4/4 time. The tempo is marked 'Allegro moderato' with a metronome marking of 120 quarter notes per minute. The score is arranged for a full orchestra and woodwind section. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet in E♭, Clarinet in B♭ solo & 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, and Baritone Sax. The brass section includes Flugelhorn 1 and 2, Horn in F 1-3, Horn in F 2-4, Trumpet in B♭ 1 and 2, Trombone 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Timpani, Mallets (labeled as xylophone), and three different Drum Set parts. The score is divided into four measures. The first measure contains the initial rhythmic and melodic material. The second and third measures continue the development of the theme. The fourth measure concludes the section with a final chord and dynamic marking of *fp* (fortissimo piano).

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

7

triangle

*f*

triangle

*f*

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

13

Timp.

Mal.

13

D. S.

13

Perc. 1

Perc. 2

Perc. 3

19

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

E♭ Cl. *mf*

B♭ Cl. solo & 1 *tutti* *f* *mf*

B♭ Cl. 2 *f* *mf*

B♭ Cl. 3 *mf*

B. Cl. *f* *mf*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *mf*

B. Sx. *f* *mf*

Flghn. 1 *f*

Flghn. 2 *f*

Hn. 1-3 *f*

Hn. 2-4 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f* *mf*

Tuba *f* *mf*

19

Timp.

Mal.

19

D. S.

19

Perc. 1

Perc. 2

Perc. 3

25

Picc. *f*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f*

E♭ Cl. *f*

B♭ Cl. solo & 1 *f* *mf*

B♭ Cl. 2 *f* *mf*

B♭ Cl. 3 *f*

B. Cl. *f* *mf*

A. Sx. 1 *f* *mf*

A. Sx. 2 *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

Flghn. 1 *f*

Flghn. 2 *f*

Hn. 1-3 *f* *mf*

Hn. 2-4 *f* *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *f*

Tuba *f*

25

Timp.

Mal.

25

D. S.

25

Perc. 1

Perc. 2

Perc. 3

This is a page of a musical score for the piece 'Recordando el Cha-cha-chá'. The score is arranged for a large orchestra and includes a variety of instruments. The instruments listed on the left side of the page are: 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, and Perc. 3. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features complex rhythmic patterns, including triplets and syncopation. Dynamics such as *f*, *sfz*, and *tr* are used throughout. Performance instructions include 'solo' for the Fl. 1 and B. Cl. solo & 1 parts, and 'tutti >' for the B. Cl. solo & 1 part. The page number '31' is visible at the beginning of several staves.



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

Timp.

Mal.

D. S.

Perc. 1

Perc. 2

Perc. 3

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

43 Timp.

43 Mal.

43 D. S.

43 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.

49

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

Timp.

Mal.

49

D. S.

49

Perc. 1

Perc. 2

Perc. 3

53

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.

55

Flghn. 1

Flghn. 2

Hn. 1-3

Hn. 2-4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

53

Timp.

Mal.

55

D. S.

53

Perc. 1

Perc. 2

Perc. 3

A detailed musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, E-flat Clarinet, B-flat Clarinet (solo & 1), B-flat Clarinet 2, B-flat Clarinet 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Flugelhorn 1 and 2, Horns 1-3 and 2-4, B-flat Trumpets 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. The string section includes Timpani, Mallets, Double Basses, and three Percussion parts. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the flute and saxophone parts. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments.

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. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

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. *glockenspiel*

D. S.

Perc. 1

Perc. 2

Perc. 3

67

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

67

Timp.

Mal.

67

D. S.

67

Perc. 1

Perc. 2

Perc. 3

71

Picc. *f*

Fl. 1 *f* solo

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. solo & 1 *f* solo

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Flghn. 1

Flghn. 2

Hn. 1-3 *mf*

Hn. 2-4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba *mf*

73

Temp.

xylophone

Mal. *mf*

73

D. S.

73

Perc. 1 *mf* solo

Perc. 2

Perc. 3

79

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.

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.

79

D. S.

79

Perc. 1 *tutti*

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 musical score is written for a single melodic line in treble clef. It begins in C major and 2/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The first section, from measure 1 to 33, is marked 'f' (forte) and features a series of eighth-note patterns with slurs. Measure 4 contains a first ending bracket labeled '12'. Measure 18 contains a second ending bracket labeled '11'. At measure 34, the tempo changes to 'MONTUNO (poco più mosso)' and the key signature changes to B-flat major. This section includes two first ending brackets, each labeled '4'. The dynamic marking changes to 'mf' (mezzo-forte) at measure 34. The score continues with various rhythmic patterns, including triplets and sixteenth-note runs, ending at measure 62.

*f*

4 12

18 11

*f*

31

34 4 4 *mf*

MONTUNO (poco più mosso)

43

46 8 *f*

56 3

59

62

## II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 128$

The musical score is written for a single melodic line in treble clef, key of B-flat major, and 2/4 time. It consists of six staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 5 and includes a first ending bracket labeled '16'. The third staff starts at measure 24 and features a dynamic marking of *ff*. The fourth staff starts at measure 28 and includes a dynamic marking of *p* and a trill ornament. The fifth staff starts at measure 33 and includes a dynamic marking of *f* and a second ending bracket labeled '22'. The sixth staff starts at measure 57 and concludes the piece with a final cadence.

*f*

5 16 *f*

24 *ff*

28 *p*

MONTUNO (poco piú mosso)

33 *f* 22

57

## III. Invitación al bolero

**TACET**

# IV. Recordando el Cha-cha-chá

**Allegro moderato**  $\text{♩} = 120$

2 *p* *f* 2

8 *f* 11 *f* 4 *f*

26 5 *f* 7

35 2 10 *mf* 12

61 *f* *f*

66 3

70 3 3

73

77 12 *ff*

*Flute I*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

*f*

*mf*

*f*

*mf* solo

**MONTUNO** (poco piú mosso)  
4

*tutti*  
*f*

# II. Son a Gladys Nidia

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

5 *f*

17 *mf*

22 *ff*

27 *p*

32 *f* *mf* MONTUNO (poco più mosso)

36

41

45 solo *f*

48

50

53 tutti

56



# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

3      9

*p*

18

*mf*

23

27

6      6      6      6

*f*

30

35

*p*

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

*f* *p* *f*

5 *fp* *f* *p*

11 *mf*

16 *f*

21 *mf* *f*

26 *mf* *f*

32 *f* solo tr

37 *f*

41

44

47

50

53

56

59 *tutti*

63 *f*

68

72

75 *solo*

78

81

84

87 *tutti*

*ff*

*Flute II*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6 *f*

10 *mf* 3

19 3

25 3 *f*

30

35 MONTUNO (poco più mosso) 4

42 *mf*

46 8 *f*

56 3

58

62

# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 108$

*f*

*mf*

*f*

*ff* *p*

## MONTUNO (poco piú mosso)

*f* *mf*

*f*

# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

**3**      **16**

*mf*

23

28

*f*

31

35

*p*  
rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

The musical score for Flute 2, page 4, titled "IV. Recordando el Cha-cha-chá", is written in 2/4 time, key of B-flat major, and tempo of Allegro moderato (120 bpm). The score consists of 11 staves of music, with measure numbers 5, 13, 22, 27, 32, 47, 62, 66, 70, 75, and 89 marked at the beginning of their respective staves. The dynamics range from *f* (forte) to *ff* (fortissimo), with *mf* (mezzo-forte) and *p* (piano) also present. The score includes various articulations such as accents, slurs, and breath marks, as well as technical markings like triplets and rests. The piece concludes with a final *ff* dynamic marking.



*Oboe I*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

*f*

6

solo

11

17

23

29

*f*

34

*tr*

*tr*

*b*

*b*

*b*

*b*

*b*

*b*

MONTUNO (poco più mosso)

4

42

*mf*

46

12

*f*

60

# II. Son a Gladys Nidia

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

*f*

5

9 *mf*

14

18 *mf*

23

28 *ff*  
*p*

32 **MONTUNO (poco più mosso)**  
*f* *mf*

37

42

46

51

56 *^*

Detailed description: This is a musical score for Oboe I, page 2. It begins with the tempo marking 'Allegro ma non troppo' and a metronome marking of 138. The score is written in a single staff with a key signature of two flats and a common time signature. It features various dynamics including *f*, *mf*, *ff*, and *p*. A section starting at measure 32 is labeled 'MONTUNO (poco più mosso)'. The score includes numerous slurs, accents, and breath marks. The piece concludes with a fermata and a final note marked with an accent (^).

# III. Invitación al bolero

Moderato ♩ = 60 **3** Tpo. de bolero ♩ = 70 **8** solo molto espress.

15

20

26

30

35

*mf*

*f*

*p* rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

5

9

13

19

24

30

35

47

62

67

71

75

*f* *p* *f* *p* *mf* *f* *mf* *f* *mf* *f* *ff*

*Oboe II*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

*f*

6 *tr* 6

17 8 *mf*

29 *f*

34 4 MONTUNO (poco piú mosso) 4 *mf*

44 12

58 *f*

62

# II. Son a Gladys Nidia

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

*f*

5 *mf* 8

17 4

25 *ff* *p*

29

33 *f* 24 MONTUNO (poco più mosso)



# III. Invitación al bolero

Moderato ♩ = 60 **3** Tpo. de bolero ♩ = 70 **16**

*mf*

24

29

*f*

34

**3**

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

*f* *p* *f* *fp*

7 *p*

12 *f*

21 *mf* *f*

27 *mf*

33 *f* *mf*

48 *f* *f*

65

69

73

77 *ff*

*Basson I*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

6 *f*

18 *p*

25 *f*

31

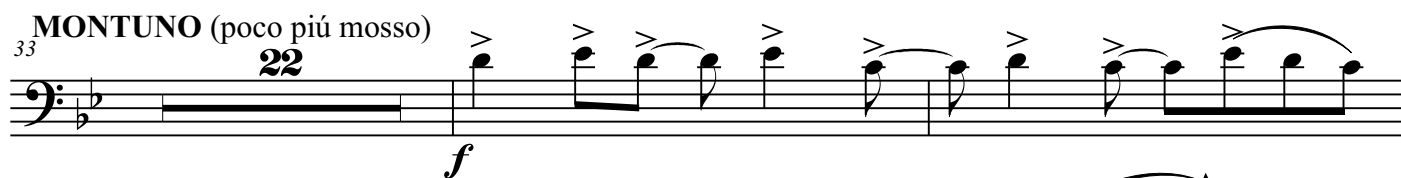
37 **MONTUNO** (poco più mosso) **16** *mf*

57

61 *f*

## II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 136$



# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

17

*p*

*mf*

23

29

*f*

32

34

37

rall poco a poco...

*p*

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

6 *f* *p* *f* 14 *mf*

24 *f* *mf*

29 *f*

34 24 *sfz* *f*

63 *sfz* *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 ♩ = 112

5

9

8 11

30

34

4 16

MONTUNO (poco piú mosso)

56

60

63

*f*

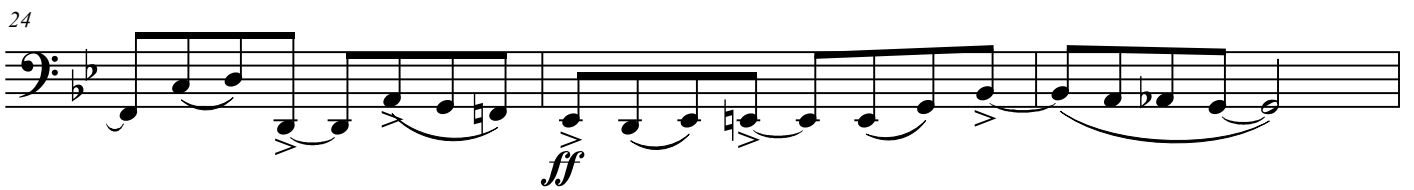
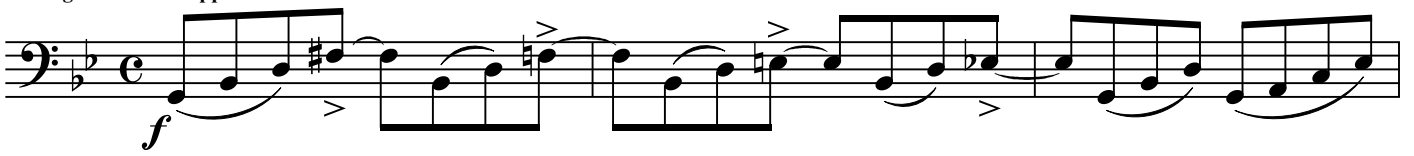
*f*

*mf*

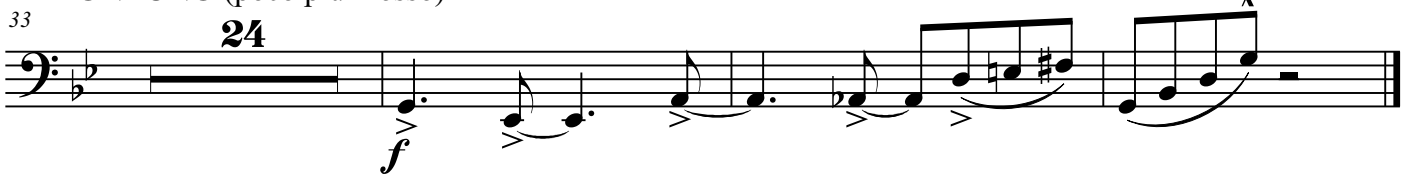
*f*

## II. Son a Gladys Nidia

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



**MONTUNO** (poco piú mosso)



# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

9

*p*

16

*mf*

24

*f*

30

34

*fp*

3

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$   
2

Musical staff 1: Bass clef, common time signature. Measures 1-6. Dynamics: *p*, *f*, *fp*.

Musical staff 2: Bass clef, common time signature. Measures 7-10. Dynamics: *mf*, *f*. Rehearsal mark 16 at measure 7, 4 at measure 10.

Musical staff 3: Bass clef, common time signature. Measures 11-16. Dynamics: *f*.

Musical staff 4: Bass clef, common time signature. Measures 17-20. Dynamics: *f*, *sfz*, *f*. Rehearsal mark 24 at measure 17.

Musical staff 5: Bass clef, common time signature. Measures 21-26. Dynamics: *sfz*.

Musical staff 6: Bass clef, common time signature. Measures 27-38. Dynamics: *sfz*. Rehearsal mark 12 at measure 38.

Musical staff 7: Bass clef, common time signature. Measures 39-44. Dynamics: *ff*. Rehearsal mark 89 at measure 39.

*Clarinet in Eb*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

6

13

18

33

38 MONTUNO (poco più mosso)

45

56

58

62

# II. Son a Gladys Nidia

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

5 **8** *mf*

17 **4**

25 *ff*

28 **3**

**MONTUNO** (poco piú mosso)

33 **24** *f*

# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

3      9      *p*

17      *mf*

22

26      6      6      6      6

29      *f*

34      3      rall poco a poco...



# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

*f* *p* *f*

5 *fp* *p*

10

15 *mf* *f*

27 *f*

35 *mf*

61 *f* *f*

66

70

73

77 *ff*

*Clarinet in Bb solo & I*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

*f*

6

13 *mf* solo

18 *mf* tutti *f*

25 *f*

30

35 MONTUNO (poco piú mosso) 4

42 *mf*

46 4 solo *f* 3

53 tutti *f*

56 3

58

62

# II. Son a Gladys Nidia

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

*f*

*mf*

*f*

*ff*

*p*

*ff*

*p*

**MONTUNO** (poco piú mosso)

*mp*

*mp*

*mp*

*mp*

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

*p*

*mf* molto espress.

5

10

16

tutti

21

*mf*

25

28

6

6

6

6

*f*

31

36

*p* rall poco a poco...

Allegro moderato  $\text{♩} = 120$

# IV. Recordando el Cha-cha-chá

*f* *p* *f*

6 *p* *f* *p*

10

14 *solo* *f*

19 *tutti* *f*

23 *mf* *f* *mf*

28 *mf* *f* *mf*

33 *f* *solo* *tutti* *sfz* *mf*

38 2 3 4 5 6 7 8 9 10 11 12

40 13 14 15 16 17 18 19 20 21 22 23

60 *f* *sfz* *f*

66 2 2

71 2 2 2

77 *solo* *f*

82

87 *tutti* *ff*

*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*

11 *mf*

16 4

25 *mf*

30 3

38 MONTUNO (poco più mosso) *mp*

43 *p*

48 *f*

52 3

57 *f*

60 *f*



# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 135$

*f*

5 *mp*

11

17

22 *ff*

27 *p*

31 *f* *mf* **MONTUNO (poco piú mosso)**

36

40

44

48

52

56 *f*

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

7

13

21 *mf*

26

29 *f*

31

33

35 *p* rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

7

13

20

26

32

38

50

60

66

71

76

84

88

*f* *p* *fp* *mf* *f* *mf* *mf* *f* *mf* *sfz* *mf* *f* *sfz* *f* *mf* *mf* *ff*

*Clarinet in Bb III*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

*f*

6

8

18

4

*mf*

28

33

4

MONTUNO (poco più mosso)

*mp*

40

44

*p*

48

52

*mf*

56

61

*f*

# II. Son a Gladys Nidia

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

5 *f*

10 *mp*

14

19 *ff* 4

26 3

33 **MONTUNO** (poco più mosso) *f* *mf*

37

41

45

49

53

57 *f*

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

8

14

20

25

29

35

*p*

*p*

*mf*

*f*

*fp*

rall poco a poco...

*p*

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

8

17

27

37

43

48

53

57

64

69

74

82

87

*f* *p* *f* *p* *mf* *f* *sfz* *mf* *sfz* *mf* *ff*

2 3 4 4 2 2 2 2 2 2 4 2 2



*Bass Clarinet*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6

12

18

25

31

36

MONTUNO (poco piú mosso)

40

44

48

52

56

60

# II. Son a Gladys Nidia

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

5 *f*

10 *mp*

14

19

23 *mp*

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

34 *f*

38 *mf*

42

46

50

54

57

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

8

15

22

29

34

*p*

*p*

*mf*

*f*

*fp*

*p*

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

7 *f* *p* *f* *fp*

13 *p* *p*

20 *mf*

26 *f* *mf* *f*

31 *mf*

39 *sfz* *mf*

49 *2* *2* *2* *2* *2*

59 *f* *sfz*

65 *mf*

70 *mf*

75 *4*

83

88 *ff*

*Alto Sax. 1*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6

13 *mf*

18 *mf*

27 *f*

32

37 *mf* MONTUNO (poco piú mosso)

44 *f* solo

51 *tutti*

55 *f*

57

60

63

# II. Son a Gladys Nidia

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

5

9

13

17

21

25

29

33

41

45

*f*

*mf*

*f*

*ff*

*p*

**MONTUNO** (poco più mosso)

*ff*

5 solo

3

12



# III. Invitación al bolero

Moderato ♩ = 60

*p*

4 Tpo. de bolero ♩ = 70

*p*

10

7 *mf*

22

28

6 6 6 6 *f*

30

35

*p*  
rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato

$\text{♩} = 120$

*f* *p* *f*

6 *f* *p*

10 *f*

15 *mf* *f*

21 *mf* *f*

27 *mf*

33 *f* *sfz* *mf*

39 3 4 5 6 7 8 9

46 10 11 12 13 14 15 16

53 17 18 19 20 21 22 23

60 *f* *sfz* *f*

66

71

76 *mf*

80

86 *ff*

*Alto Sax. 2*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6

11

16

25

30

38 MONTUNO (poco piú mosso)

43

48

53

56

58

62

# II. Son a Gladys Nidia

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

5

*f*

5

*mp*

11

11

17

*f*

22

*ff*

27

*p*

31

*f*

**MONTUNO** (poco piú mosso)

35

*f*

22

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

8

20

26

29

32

35

*p*

*mf*

*f*

*p*

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

*f* *p* *f* *fp*

*f* *p*

*mf*

*f* *mf* *f*

*mf*

*f* *sfz* *mf*

3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23

*f* *sfz* *f*

*mf*

*ff*

*Tenor Sax.*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró



# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

6

12

18 **4**

28

33

38 **MONTUNO (poco piú mosso)**

42

46

50

54

58

62

*f*

*mf*

*mf*

*mp*

*p*

*f*

# II. Son a Gladys Nidia

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

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-4. Dynamics: *f*.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 5-8. Dynamics: *mp*.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 9-12. Dynamics: *mp*.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 13-16. Dynamics: *mp*.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 17-20. Dynamics: *mf*.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 21-24. Dynamics: *ff* and *p*.

Musical staff 7: Treble clef, C major, 4/4 time. Measures 25-28. Dynamics: *mf*.

MONTUNO (poco piú mosso)

Musical staff 8: Treble clef, C major, 4/4 time. Measures 29-32. Dynamics: *f*.

Musical staff 9: Treble clef, C major, 4/4 time. Measures 33-36. Dynamics: *f*.

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70  
BSS. Cl.

*p* *p* *mf* *f* *fp* *p*

8 play

8

22

28

34

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

6 *f* *p* *f*

13 *fp* *p*

19 *mf* *f* *mf*

28 *f*

35 *sfz* *mf*

39 *mf*

49 *mf*

61 *f* *sfz* *f*

66 *mf*

76 *mf*

80 *ff*

*Baritone Sax*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6

12

18

28

34

39

43

47

51

55

58

62

*f*

*mf*

*f*

*mp*

*p*

*mf*

*f*

**4**

**MONTUNO (poco piú mosso)**

# II. Son a Gladys Nidia

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

5

10

14

19

23

28

33

MONTUNO (poco piú mosso)

37

41

45

49

52

56

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

17

*p*

*mf*

24

*f*

30

35

*fp*

rall poco a poco...

*p*



# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

8 *f* *p* *f* *p*

14 *mf* *f*

21 *mf* *f*

27 *mf*

33 *f* *sfz* *mf*

39 2 2 2 2 2

49 2 2 2 2 2

59 *f* *sfz* *mf*

66

71

76 *mf*

81

86 *ff*

*Flugelhorn 1*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

*f*

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

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

58 *f*

62

# II. Son a Gladys Nidia

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

*f*

5

8

*mf*

18

4

*ff*

26

3

*ff*

**MONTUNO** (poco piú mosso)

33

22

*f*

57

*f*

# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

3      24      *f*

30

34      3

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 *p* *f* 3 10

19 *f*

23 *f* 4

33 *f* 2 8 *mf*

46 12

62 *f* 2 *f*

68

72 16 *ff*

*Flugelhorn 2*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

*f*

6 12 11

*f*

32 4 20

MONTUNO (poco piú mosso)

58

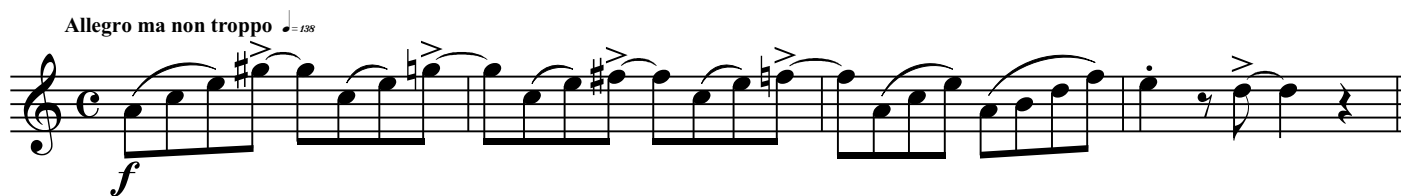
*f*

62



# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 139$



5

16

4



28

3

MONTUNO (poco piú mosso)

22



56



# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

**3**      **24**

*f*

30

34

**3**

rall poco a poco...

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 14 *p* *f* *f*

20 *f*

26 4 *f*

34 2 10 *mf*

49 12 2 *f* *f*

66

69

72 16 *ff*

*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

12

18

34

39

44

48

52

56

61

*f*

*mf*

*f*

*mp*

*p*

*mf*

*f*

**11**

**MONTUNO (poco piú mosso)**

# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 128$

5

18

26

31

## MONTUNO (poco piú mosso)

36

40

44

48

52

56

56

# III. Invitación al bolero

Moderato  $\text{♩} = 60$  *sprd. 1°* *p* *open 1°* *p*

Tpo. de bolero  $\text{♩} = 70$  **7**

13

21 *a2* *mf* **3** **3**

26 *f*

30

35 *fp* *rall poco a poco...* *p*

# IV. Recordando el Cha-cha-chá

**Allegro moderato**  $\text{♩} = 120$

*f* *p* *f* *fp*

7 *p*

13

19 *f* *f*

26 *mf*

32 *f* *sfz* *mf*

39 *mf*

49 *mf*

61 *f* *sfz* *f*

68

75 *mf*

80

85 *ff*



*Horn in F 2-4*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

6

18

34

39

43

47

51

55

58

62

*f*

*f*

*mp*

*p*

*mf*

*f*

8

11

MONTUNO (poco più mosso)

# II. Son a Gladys Nidia

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

5

17

25

29

33

## MONTUNO (poco piú mosso)

37

41

45

49

53

57

61

# III. Invitación al bolero

Moderato ♩ = 60  
sord. 2°

Tpo. de bolero ♩ = 70  
9 open 2°

15

21 a2 mf

26 f

31 fp

37 3

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2

*p* *f* *fp*

9

15

*mf* *f*

21

2

*f* *mf*

28

*f*

34

*sfz* *f* 24

64

*sfz* *f*

71

77

*mf*

82

87

*ff*

*Trumpet in Bb 1*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

*f*

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

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

58 *f*

62





# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

**3**      **25**

*f*

32

37      **3**

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 *p* *f* 5 8

19 *f* *mf*

23 *f* 4

32 *f* *sfz*

37 10 sord *mf* 12 open *f* *sfz*

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 ♩ = 112

*f*

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

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

59

63

# II. Son a Gladys Nidia

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

3 **f** 8 *sord.* *mf*

15

19 **ff** 4 *open*

28 **f** 3 **22** **MONTUNO** (poco piú mosso)

56

# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

3      25

32

37      3

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

14

20

26

37

61

65

69

71

89

*p* *f* *f*

*f*

*mf* *sfz*

open *f* *sfz*

*f*

*ff*

10 sord 12

6

2

16

*Trombone 1*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró



# I. Homenaje al danzón

Allegretto ♩ = 112

16

4

*mf*

25

8

38

MONTUNO (poco piú mosso)

24

*f*

# II. Son a Gladys Nidia

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

3

16

4

*f*

*ff*

26

sord.

*p*

MONTUNO (poco piú mosso)

31 open

*f*

35

*mf*

39

43

47

51

*f*

54

57

# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70

3

9

*p*

18

*mf*

24

28

*f*

32

*fp*

3

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 *p* *f* *fp*

9 *p* *mf*

15 4 *f*

22 8 *f*

34 *sfz* *mf*

39 2 2 2 2 2

49 2 2 2 2 2 2

61 *f* *sfz* *f*

66

70

74 4 *mf*

82

87 *ff*

*Trombone 2*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

16

4

*mf*

25

8

38

MONTUNO (poco piú mosso)

24

*f*

# II. Son a Gladys Nidia

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

3

16

4

*f* *ff*

26

sord.

*p*

31 open

MONTUNO (poco piú mosso)

*f*

35

*mf*

39

43

47

51

*f*

55

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

3

9

*p*

19

*mf*

25

29

*f*

34

*fp*

3



# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 *p* *f* *fp* 4

11 *mf* 4

19 *f* 8

31 *f*

35 *sfz* *mf*

39 2 2 2 2 2 2

51 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 ♩ = 112

16

4

*mf*

25

8

38 MONTUNO (poco piú mosso)

16

*mf*

57

61

*f*

# II. Son a Gladys Nidia

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

3

16

4

*f*

*ff*

26

sord.

open

*p*

32

MONTUNO (poco piú mosso)

*f*

*mf*

36

40

44

48

52

*f*

56

# III. Invitación al bolero

Moderato  $\text{♩} = 60$

Tpo. de bolero  $\text{♩} = 70$

3 9 *p*

19 *mf*

25 *f*

30

34 *fp* 3

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

7 *f* *p* *f* *fp*

19 *f* 8

31 *f*

35 *mf*

39 2 *sfz* 2 2 2 2 2

51 2 2 2 2 2

61 *f* *sfz* *f*

67 *sfz*

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 ♩ = 112

*f*

6 *mf*

14 Bsn. 1 *p*

21

28 *f*

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

56

60 *f*

63



# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 136$

*f*

5

*mp*

10

15

20

*mf*

24

*ff*

28

*p*

33

**MONTUNO (poco piú mosso)**

**22**

*f*

57

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

17

*p* < > < > < > < >

*mf* 3

23 3

29 *f*

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

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

6

13

21

27

36

61

66

71

76

84

88

*f*, *p*, *mf*, *f*, *mf*, *f*, *sfz*, *mf*, *f*, *sfz*, *mf*, *f*, *ff*

2, 3, 3, 4, 10, 12, 4

*Tuba*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto  $\text{♩} = 112$

6 *f*

12 *mf*

18 **12**

34 *f* **MONTUNO** (poco più mosso) *mp*

39

43 *p*

47

51 *mf*

55

58

62 *f*

# II. Son a Gladys Nidia

Allegro ma non troppo  $\text{♩} = 128$   
3

The musical score is written for Tuba in a 3/4 time signature. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Allegro ma non troppo' with a metronome marking of 128. The score is divided into two main sections: the first section is a 32-measure piece, and the second section is a 'MONTUNO' section starting at measure 33, marked 'poco più mosso'. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). It also features articulation marks like accents and slurs, and a triplet of eighth notes at measure 27. The piece concludes with a final *f* dynamic marking.

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

3 9

*p*

Musical notation for measures 1-16 in bass clef, common time. Measures 1-3 are marked with a '3' and measures 4-6 with a '9'. The piece begins with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes with slurs and ties.

17

*mf*

Musical notation for measures 17-24 in bass clef, common time. The dynamic is mezzo-forte (*mf*). The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

25

*f*

Musical notation for measures 25-29 in bass clef, common time. The dynamic is forte (*f*). The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

30

Musical notation for measures 30-34 in bass clef, common time. The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

35

*fp* rall poco a poco...

Musical notation for measures 35-38 in bass clef, common time. The dynamic is fortissimo (*fp*). The notation includes eighth notes, quarter notes, and half notes with slurs and ties. A 'rall poco a poco...' instruction is present.

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

8

13

19

24

33

39

51

61

67

73

83

89

*p* *f* *fp* *mf* *f* *mf* *sfz* *mf* *ff*



*Timpani*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

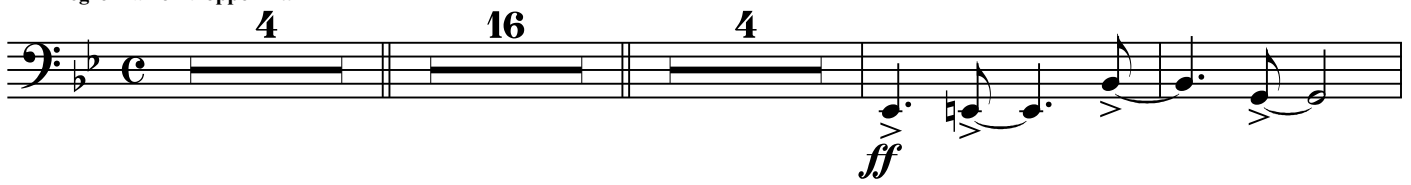
# I. Homenaje al danzón

**TACET**

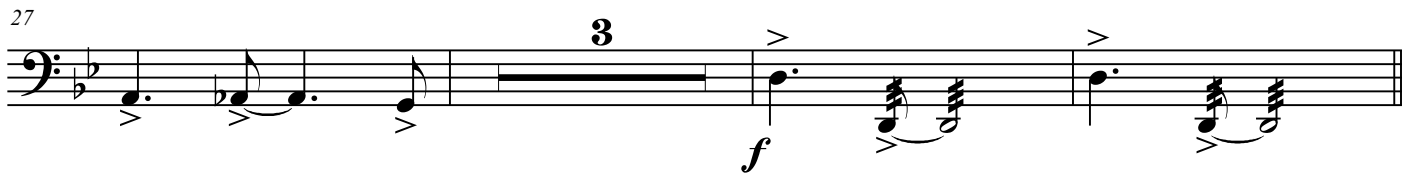
# II. Son a Gladys Nidia

Allegro ma non troppo ♩ = 128

4 16 4



27 3



33 MONTUNO (poco piú mosso)  
24



# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70  
**16**

Musical staff 1: Bass clef, common time signature. Measures 1-16. Dynamics: *pp*, *mf*. Includes a fermata over measures 13-14.

22

Musical staff 2: Bass clef, common time signature. Measures 17-22.

29

Musical staff 3: Bass clef, common time signature. Measures 23-29. Dynamics: *f*.

37

Musical staff 4: Bass clef, common time signature. Measures 30-37. Dynamics: *f*. Includes a fermata over measures 34-36.

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 28

*p* *f* *f*

35 2 24 26

*f*

90

*ff*

*Mallets*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112

16 12 8 24

MONTUNO (poco piú mosso)

62 glockenspiel

*f*

# II. Son a Gladys Nidia

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

**4** **16** glockenspiel  
*mf*

25 *ff*

28 **3** xylophone  
*f*

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



# III. Invitación al bolero

Moderato ♩ = 60      Tpo. de bolero ♩ = 70      glockenspiel

3      17      *mf*

24

29      *f*

34      2      rall poco a poco...

# IV. Recordando el Cha-cha-chá

**Allegro moderato**  $\text{♩} = 120$

**glockespiel**

**2** **32** **8**

*p* *f*

**45** **xylophone**

*mf*

**49** **12** **glockespiel** **10** **xylophone**

*f* *mf*

**74** **12**

**89** **glockespiel**

*ff*

The musical score is written in a single system with five staves. The first staff is for the Glockenspiel, starting with a 2-measure rest, followed by a melodic line with accents and dynamics from *p* to *f*. It includes a 32-measure rest and an 8-measure rest. The second staff is for the Xylophone, starting at measure 45 with a *mf* dynamic and a rhythmic pattern. The third staff continues the Glockenspiel part from measure 49 with a 12-measure rest, then a melodic line with accents and dynamics from *f* to *mf*, followed by a 10-measure rest and a Xylophone part with a *mf* dynamic. The fourth staff continues the Xylophone part from measure 74 with a 12-measure rest. The fifth staff continues the Glockenspiel part from measure 89 with a melodic line and a *ff* dynamic.

*Drum Set*

**Suite popular cubana**

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

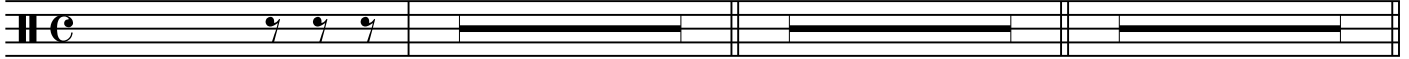
# I. Homenaje al danzón

Allegretto ♩ = 112

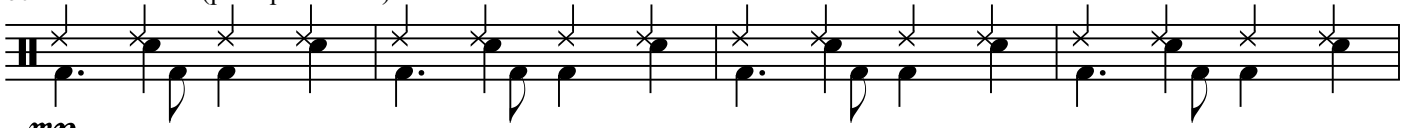
16

12

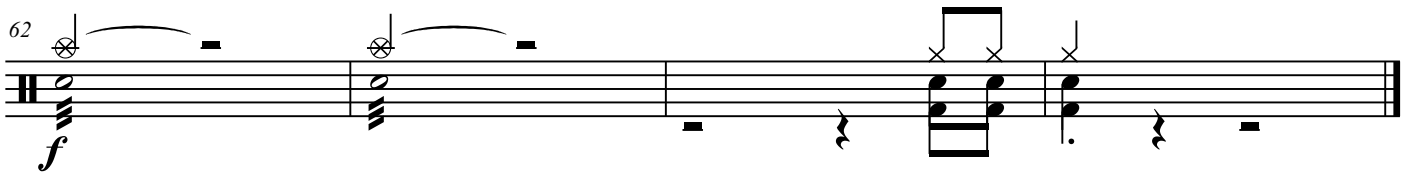
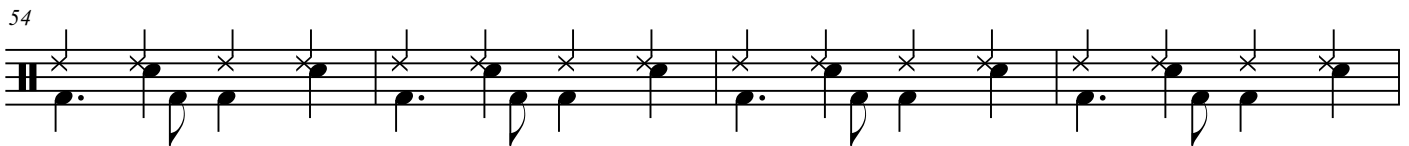
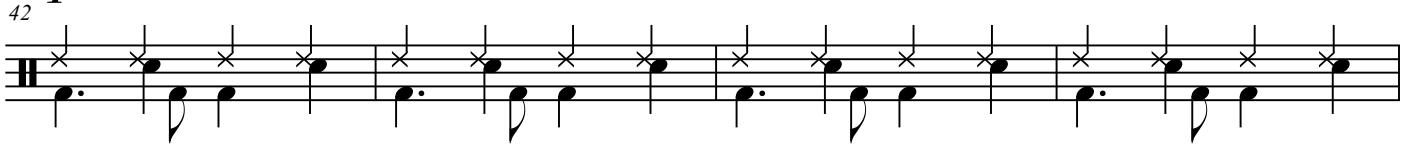
8



## 38 MONTUNO (poco piú mosso)



*mp*



# 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*

# III. Invitación al bolero

Moderato ♩ = 60

Tpo. de bolero ♩ = 70

**3** **25**

*f*

33

rall poco a poco... **2**

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

2 drum set

29 Sn. dr.

f

susp. cym

36 drum set

mf

42

48

54

60 susp. cym drum set

f

67

73 4

82

87 ff

Detailed description: This is a drum set score for the piece 'IV. Recordando el Cha-cha-chá'. The score is written on a grand staff with two staves per system. The top staff contains melodic lines for various instruments, including a snare drum (Sn. dr.) and a suspended cymbal (susp. cym). The bottom staff contains the drum set part, primarily consisting of eighth-note patterns. The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats per minute. The time signature is 2/4. The score is divided into measures, with measure numbers 29, 36, 42, 48, 54, 60, 67, 73, 82, and 87 clearly marked. Dynamics include fortissimo (f), mezzo-forte (mf), and fortissimo (ff). There are several dynamic hairpins throughout the score. The piece concludes with a final flourish in measure 87.

*Percussion 1*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró



# I. Homenaje al danzón

Allegretto ♩ = 112

shaker

*f*

6

*f*

18

4

claves

*mf*

27

shaker

*f*

32

*f*

37

MONTUNO (poco piú mosso)

cow-bell

*mp*

42

*mp*

47

*mp*

52

*mp*

57

*mp*

61

2

*mp*

# II. Son a Gladys Nidia

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

4

claves

mp

10

16

22

4 woodblock > > > 2 p

## 33 MONTUNO (poco piú mosso)

f claves mf

39

45

50

55

open cymbals > > > f

# III. Invitación al bolero

Moderato ♩ = 60 **2** triangle *p* Tpo. de bolero ♩ = 70 **9** shaker *p*

15

20 *mf*

25 *f*

30

35 *rall poco a poco...* **2**

# IV. Recordando el Cha-cha-chá

Allegro moderato  $\text{♩} = 120$

7 triangle *f* triangle *f* 23 bongos *f*

35 bongos *mf*

41

46

51

56

61 3 *f*

68

73 solo *mf*

78 tutti *f*

83

88 *ff*

Detailed description: This is a musical score for Percussion 1, measures 7 to 92. The score is written on a single staff with a treble clef and a common time signature (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats per minute. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 7, 35, 41, 46, 51, 56, 61, 68, 73, 78, 83, and 88 indicated at the beginning of their respective lines. The instrumentation includes triangle and bongos. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for 'solo' and 'tutti'. The score features a 7-measure rest at the beginning, followed by triangle and bongos parts. A 2-measure rest occurs at measure 35. A 3-measure rest occurs at measure 61. The score concludes with a *ff* dynamic marking at measure 88.

*Percussion 2*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112 güiro

6 8 12

30 *f*

36 MONTUNO (poco piú mosso) *mp*

43

50

57 4

# II. Son a Gladys Nidia

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

4  
maracas  
*mp*

9

14

19

24  
stick on cymbal  
*ff*  
congas *p*

30  
maracas  
MONTUNO (poco piú mosso)  
*f*

35  
*mf*

40

45

50

54  
3

# III. Invitación al bolero

Moderato ♩ = 60

susp. cymbal

Tpo. de bolero ♩ = 70

8

12 bell tree

congas

*p*

16

20

*mf*

24

28

*f*

31

35

2

rall poco a poco...



# IV. Recordando el Cha-cha-chá

Allegro moderato ♩ = 120

36

güiro

*mf*

43

50

57

4

*f*

67

74

4

84

88

*ff*

*Percussion 3*

# Suite popular cubana

for concert band

**Félix Darío Morgan**

Arr. Octavio J. Peidró

# I. Homenaje al danzón

Allegretto ♩ = 112 pailas o timbaletas

6 **f** 8 12

30 **f**

36 MONTUNO (poco piú mosso) **mp**

41

46

51

56

61 **f**

## II. Son a Gladys Nidia

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

4 *güiro*  
*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  $\text{♩} = 120$

**33** cow-bell **2**

*f* *mf*

40

46

52

58

**4**

*f*

67

73

**4**

82

87

*ff*