

Four Cuban Dances

Conductor

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

Clarts in Bb

First system of musical notation for Clarts in Bb. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and B-flat major. The first measure is marked *p*. The second measure is marked *Bar. & Bssn.*. The fourth measure is marked *cresc.*

Second system of musical notation for Bar. & Bssn. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and B-flat major. The first measure is marked *f*. The fourth measure is marked *accel.*

Third system of musical notation for *a tempo*. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and B-flat major. The first measure is marked *mf*. The second measure is marked *p*.

Fourth system of musical notation for Cornets. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and B-flat major. The first measure is marked *f*. The second measure is marked *dim.*. The fourth measure is marked *p*.

Tutti

mf tranquillo

Flute 8

animato
p

f

mf

fz *Prit.*

1. 2.

p

D.C. ad lib

II

Con tenerezza Weep no more!
No llores más!

Wood.

Brass
p

Musical score system 1, featuring two staves (treble and bass clef). The piece is in a key with one sharp (F#) and a common time signature. The first staff contains a complex melodic line with many beamed notes and slurs. The second staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf*, *p*, and *f*. There are first and second endings marked with '1.' and '2.' and accents (>) over notes.

Musical score system 2, continuing the two-staff arrangement. The first staff features a dense texture of chords and moving lines, while the second staff continues the accompaniment. The dynamic *f* is prominent throughout this system.

Musical score system 3, showing a dynamic shift from *dim.* to *mf*. The first staff has a melodic line with slurs and accents, and the second staff has a more active accompaniment. The dynamic *mf* is indicated in the middle of the system.

Musical score system 4, concluding the piece with first and second endings. The first staff starts with *dim. e rall.* and *p*, leading to a *rit. molto* section. The second staff has a simpler accompaniment. The dynamic *p* is maintained. The system ends with first and second endings marked with '1.' and '2.'.

III

Moderato melanconico

First system of the musical score. It begins with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a *rubato* marking.

Second system of the musical score. It starts with an *a tempo* marking. The system includes a first ending (1.) and a second ending (2.). Dynamics include *sfz p* and *cresc.*

Third system of the musical score. It begins with a *f molto rit.* marking, followed by *a tempo*. The system concludes with a *mf* marking that transitions into a *f* dynamic.

Fourth system of the musical score. It starts with a *sfz* dynamic, followed by *mf* and *p* dynamics.

Fifth system of the musical score. It begins with a *rall.* marking, followed by a *pp* dynamic.

Poco più mosso

First system of a piano score in 2/4 time. The tempo is marked 'Poco più mosso'. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the piano score. The melodic line in the right hand continues with various rhythmic patterns, including slurs and ties. The left hand maintains a steady accompaniment.

Third system of the piano score. The key signature changes to one flat (B-flat major or D minor). The dynamics shift to piano (*p*). The right hand has a more active, sixteenth-note texture, while the left hand continues with a steady accompaniment.

Fourth system of the piano score. The key signature changes to two flats (B-flat major or D minor). The dynamics are marked with a crescendo (*cresc.*). The right hand features a complex, sixteenth-note texture, and the left hand has a steady accompaniment.

Fifth system of the piano score. The key signature changes to three flats (B-flat major or D minor). The dynamics are marked with forte (*f*), piano (*p*), and a crescendo (*cresc.*). The right hand has a complex, sixteenth-note texture, and the left hand has a steady accompaniment.

Tempo I

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. A *rubato* marking is present in the latter part of the system.

Second system of a piano score, including first and second endings. It features dynamic markings such as *a tempo*, *sfz*, *p*, and *cresc.*

Third system of a piano score, featuring dynamic markings such as *f molto rit.*, *a tempo*, *mf*, and *f*.

Fourth system of a piano score, featuring dynamic markings such as *sfz*, *mf*, and *p*.

Fifth system of a piano score, featuring dynamic markings such as *rall.* and *pp*.

IV

Moderato ma con passione

Clarts. & Horn

Musical score for Clarts & Horn. The score is written in 2/4 time and features a complex melodic line with many accidentals and a dynamic marking of *mf*.

Cornet in Bb

Musical score for Cornet in Bb. The score is written in 2/4 time and features a melodic line with a dynamic marking of *p*.

Fl. & Cl. in E

1. Cornets

2.

Brass

Musical score for Fl. & Cl. in E. The score is written in 2/4 time and features a melodic line with a dynamic marking of *f*. It includes two first endings labeled 1. and 2., and a section for Brass.

Poco più vivo

Clar. I in Bb

Brass

Tutti

Musical score for Clar. I in Bb. The score is written in 2/4 time and features a melodic line with a dynamic marking of *f*. It includes a section for Brass and a *Tutti* marking.

Bar. & III Tromb.

Bass

Musical score for Bar. & III Tromb. and Bass. The score is written in 2/4 time and features a melodic line with a dynamic marking of *f*.

1.

tr

2. Vivo *tr*

p poco rit.

Horn

Musical score for Horn. The score is written in 2/4 time and features a melodic line with a dynamic marking of *p* and a *poco rit.* marking. It includes two first endings labeled 1. and 2. Vivo, and a section for Horn.

Wood
Horn
p
Con moto

Fl.
p

tranquillo
p
Horn, Barit.
Tenor Sax. in Bb

Wood

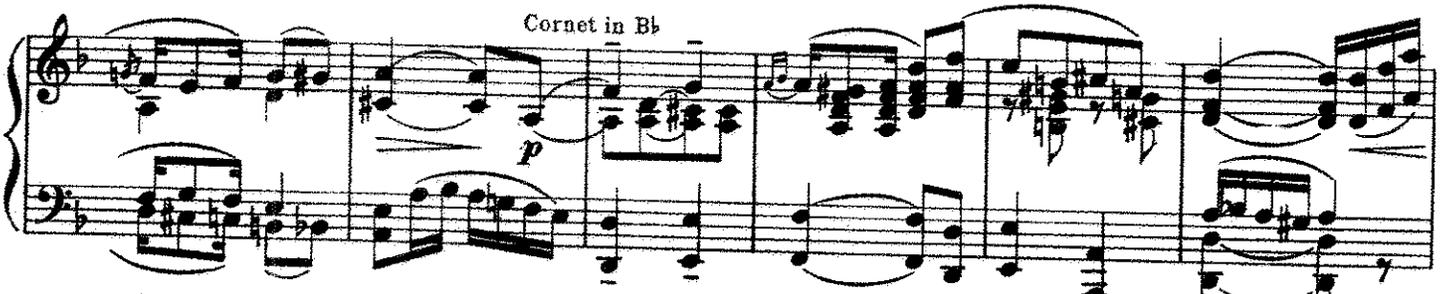
p

cresc.
dim.
1. 2. Clars. & Horn
p
Trombs.

Tempo I^o



Piano introduction in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* is present.



Cornet in B \flat part. The instrument enters with a melodic line in the right hand and a supporting line in the left hand. A dynamic marking of *p* is indicated.



1. Cornets and Brass part. The first ending features a melodic line in the right hand and a supporting line in the left hand. A dynamic marking of *f* is present. The second ending is marked with a '2.' and includes the instruction 'Fl. & Clar. in E \flat '.

Poco più vivo



Clar. I in B \flat and Bass part. The Clarinet I part is in the right hand, and the Bass part is in the left hand. A dynamic marking of *mf* is present. The section concludes with the instruction 'Tutti'.

Bar. & III Tromb.



Baritone and Trombones part. The part is written in the right hand with a dynamic marking of *f*. The left hand provides a supporting line.



1. Horn part. The first ending features a melodic line in the right hand with a trill (*tr*) and a dynamic marking of *p*. The instruction 'poco rit.' is present. The second ending is marked with a '2. Vivo' and a dynamic marking of *f*.

Four Cuban Dances

Cornet in Eb

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

3
f
accel.

a tempo 3
f
dim.
p

Tranquillo
mf
cresc.

f
p
mf

1. 2.
sf
p rit.
p
D. C. ad lib.

Con tenerezza

II

Clar.
p

1. 2.
mf
f
f

Clar.
mf

1. 2.
f rit. molto

III

Moderato melanconico

Oboe

p *rubato* *a tempo*

sfz *sfz* *cresc.* *f molto rit.* *a tempo*

f *sfz* *mf* *p* *rall.*

Poco più mosso

f

f

Flute

p *p*

cres *cen* *do* *f*

Tempo 1º

Oboe

p *rubato* *a tempo*

sfz *sfz* *cresc.* *f molto rit.* *a tempo*

f *sfz* *mf* *p* *rall.*

IV

Moderato ma con passione

Clar. in Eb

p *mf* **3** **3**

f *mf* **1** **1** **1** **2** Poco più vivo

f *p* *f*

p **1. 1** **2. Vivo** *f*

Solo Flute *p poco rit.* **3** *f* Flute **2**

f *p* *f* tranquillo Clar. *p*

1

1. **2.**

3 Clar. in Eb *p* *mf* **3**

f *mf* **1** **1. 1** **2.** Poco più vivo

f *p* *f*

1. 1 **2. Vivo** *f*

Four Cuban Dances

Solo & 1st Cornets in B \flat

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

The first section of the score consists of six staves of music. The first staff is for Clarinet I (Clar. I) and begins with a 7/7 time signature. It starts with a piano (*p*) dynamic and includes markings for *cresc.* and *f*. The second staff continues the melody with an *accel.* marking and a *mf* dynamic, ending with *cresc.* and *a tempo*. The third staff features a *f* dynamic, followed by *dim.* and *p*, with a *Solo* section marked *p*. The fourth staff is marked *tranquillo* and *mf*, with a *cresc.* marking. The fifth staff is marked *Clar. animato* and *f*, with *p* and *mf* dynamics. The sixth staff is marked *Solo* and *p rit.*, with a *p* dynamic and a *D.C. ad lib.* instruction. The section concludes with two first endings: the first ending is marked *1. Solo* and *p*, and the second ending is marked *2.* and *p*.

II

Con tenerezza

The second section of the score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a first ending marked *1.* and *mf*, and a second ending marked *2.* and *f*. The third staff is marked *Wood* and *dim.*, with a *mf* dynamic. The fourth staff is marked *1.* and *rit. molto*, with a *p* dynamic, and a second ending marked *2.* and *p*. The section concludes with a *dim. e rall.* marking.

III

Moderato melanconico

Clar.
p *rubato*

a tempo
sfz *p* *sfz* *p* *cresc.*

a tempo
f *molto rit.* *Solo* *mf* *f*

sfz *mf* *p* *p* *rall.* *pp*

Poco più mosso
f *f*

Clar.
p *cresc.*

f *cresc.* *p*

Tempo I^o
Clar.
rubato *a tempo*

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

a tempo
f *molto rit.* *Solo* *mf* *f*

Clar.
sfz *mf* *p* *p* *rall.* *pp*

IV

Moderato ma con passione

Clar.

Clarinet part, first system, dynamics: p, mf, mf

Flute part, first system, dynamics: mf, includes first and second endings

Poco più vivo

Solo part, second system, dynamics: p, f

E♭ Oboe part, second system, dynamics: f, p, includes first ending with trill

Vivo

Flute part, third system, dynamics: poco rit., f, includes second ending with trill

Con moto

Horn

Clarinet part, third system, first ending

Clarinet part, fourth system, dynamics: p, p-mf, includes Horn & Baritone

Horn & Baritone

Clarinet part, fifth system, dynamics: p, cresc., dim., p, includes first and second endings

Tempo I°

Clarinet part, sixth system, dynamics: mf, mf

Flute part, seventh system, dynamics: f, includes first and second endings, Poco più vivo

Solo part, eighth system, dynamics: f, p, f, f, includes E♭

Oboe part, eighth system, dynamics: p, poco rit., f, includes first and second endings with trill, Vivo

Four Cuban Dances

Cornet II in B \flat

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

p Clar. II *cresc.* *f*

Solo a tempo *accel.* *mf* *cresc.* *f*

Solo *dim.* *p* *p* *mf*

animato *f* *p* *mf*

fz *p rit.* *p*

1. 2.

D.C. ad lib

II

Con tenerezza

p Clar. III

1. *mf* 2. *f* *f*

Horns *mf*

1. *dim. e rall.* 2. *p* *f* *p*

rit. molto

III

Moderato melanconico

Clar. II *a tempo*
p *rubato*

1. *sffz* 2. *p* Clar. *sffz* *cresc.* *f* *molto rit.* *a tempo*

mf *f* *pp*

rall. *f* *Poco più mosso*

f *Clar.* *p* *cresc.*

f

Tempo I^o *Clar. II* *a tempo* 1. 2. Clar. *p* *rubato* *sffz* *sffz*

cresc. *f* *molto rit.* *a tempo* *mf*

f *mf* *rall.*

IV

Moderato ma con passione

The musical score consists of ten staves. The first staff is for Clarinet III, starting with a 4-measure rest, then playing a melodic line with dynamics *mf* and *f*. The second staff is for Clarinet I, with first and second endings, dynamics *mf* and *f*, and the instruction "Poco più vivo". The third staff is a "Solo" part for Clarinet I, marked *f*. The fourth staff is for Clarinet I, with first and second endings, dynamics *p* and *f*, and the instruction "Vivo". The fifth staff is for Clarinet I, marked "Con moto", with dynamics *p* and *f*, and the instruction "poco rit.". The sixth staff is for Clarinet I, marked "Clar.", with dynamics *p* and *f*. The seventh staff is for Clarinet I, marked "Clar.", with dynamics *p* and *mf*. The eighth staff is for Clarinet I, marked "Clar.", with dynamics *p*, *cresc.*, and *dim.*. The ninth staff is for Clarinet I, with a 4-measure rest, then playing a melodic line with dynamics *mf* and *f*, and the instruction "Poco più vivo". The tenth staff is for Clarinet I, with first and second endings, dynamics *p* and *f*, and the instruction "Vivo".

Four Cuban Dances

Cornet III in B \flat

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

Clar. III

p *cresc.* *f*
a tempo
mf *cresc.* *f*
tranquillo
dim. *p* *p* *mf*
animato
f
f *p rit.* *p*
1. 2.
D.C. ad lib.

II

Con tenerezza

Bssn.

p
mf *p* *f* *f*
Horn *mf*
dim. e rall. *p* *molto rit.* *p*
1. 2.
1. 2.

III

Moderato melanconico

Clar. III

rubato

a tempo

p

sfz *p*

mf *f* *fz* *mf* *p*

rall. *pp*

f

pp

cres *p*

do *f* *cresc.*

Clar. III

rubato *a tempo*

sfz *p* *cresc.*

f molto rit. *a tempo*

mf *f*

fz *mf* *p* *rall.* *pp*

IV

Moderato ma con passione

6 4 *f*

1. 2. *Poco più vivo*
mf *f*

p *f*

1. 2. *Vivo* *Clar. poco rit.* *Con moto*
p *p poco rit.* *f* 4

f *p* *pp*

Clar. III
p *mf*

cresc. *dim.*

1. 2. 6 4

1. 2. *Poco più vivo*
mf *f*

p *f*

1. 2. *Vivo*
p poco rit. *f*

Four Cuban Dances

Horns I and II in Eb

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

p *f* *accel.*
a tempo
mf *p* *f* *dim.*
Corns *tranquillo*
p *mf*
animato
f *mf*
sfz rit. *p* 1. 2. *p*
D. C. ad lib.

II

Con tenerezza

p
Clars. *mf* *p* *f*
f
Solo *mf* *rall.*
1. 2. *p* *f rit. molto* *p*

III

Moderato melanconico

p *rubato*

a tempo 1. 2. *sfz* *p* Clars.

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

Poco più mosso *rall.* *pp* *f*

dim.

p *cres* *ten*

do *f* *p*

Detailed description: This is a musical score for a single melodic line, likely for a clarinet. The piece is in 3/4 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Moderato melanconico'. The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic and includes a 'rubato' marking. The second staff features a first and second ending, with a fortissimo (*sfz*) dynamic and a 'Clars.' (clarinet) marking. The third staff continues with various dynamics including mezzo-forte (*mf*), forte (*f*), fortissimo (*sfz*), mezzo-forte (*mf*), and piano (*p*). The fourth staff is marked 'Poco più mosso' and includes 'rall.' (rallentando) and pianissimo (*pp*) markings. The fifth staff is marked 'f' (forte). The sixth staff is marked 'dim.' (diminuendo). The seventh staff is marked 'p' (piano). The eighth staff includes 'cres' (crescendo) and 'ten' (tenuto) markings. The ninth staff includes 'do' (do), 'f' (forte), and 'p' (piano) markings. The score concludes with a final cadence.

Tempo 1^o

p *rubato* *a temp.*

1. 2. *sfz* *p* *Clars.* *mf* *f* *sfz*

mf *p* *rall.* *pp*

IV

Moderato ma con passione

p *mf*

1. 2. *Poco più vivo* *mf* *f*

p *f*

Vivo

1. 2. *ppoco rit.* *f*

Solo I
p poco rit. *Con moto* *p* *f* *Solo tranquillo* *p*

cresc. *p* *p*

Tempo I^o *mf*

f

1. 2. *Poco più vivo* *mf* *f*

p *f*

Vivo *p poco rit.* *f*

Four Cuban Dances

Horns III & IV in Eb

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

p *f* *accel.*
a tempo *mf* *p* *f* *dim.*
tranquillo *mf*
animato *mf*
sfz *p*
D.C. ad lib.

II

Con tenerezza

p
mf *p* *f*
mf
dim. e rall. *rit.* *p*

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III

Moderato melanconico

p *rubato* *a tempo* *fz* *p* Clarts.

p cresc. *f* *fz*

mf *p* *pp* *f*

f

dim. *p*

Tempo I° *rubato* *a tempo*

fz *p cresc.* Clarts.

f *mf* *p* *pp*

IV

Moderato ma con passione

p *mf* *p*

f

Horns III & IV in E♭

Poco più vivo

mf f 2

p poco rit. f poco rit.

1 2 Vivo >

1

Con moto

p f p

1

Solo

p tranquillo

mf p

1 2

crese. dim. p

Tempo I^o

p mf p

1 2

f

Poco più vivo

mf f 2

p poco rit. f

1 2 Vivo >

1

Four Cuban Dances

Trombones I and II

I

Moderato con espressione

Ignazio Cervantes
Arranged by Tom Clark

3 *f* *accel.* *a tempo* 3

f *p* *mf* *animato* 1

mf *fz* *rit.* 1. 2. *D.C. ad lib.*

II

Con tenerezza

p 1. 2. *f* *mf* *mf* *rit.* 1. 2. *p*

Moderato melanconico

III

Horn III & IV

a tempo
p *rubato*

1. *2.*
sfz *sfz* *p* *f molto rit.* *a tempo*

p *mf* *f* *mf*

Poco più mosso
a2 *f* *a2*

a2 *f*

2 *4*
pp

cresc. *f* *3* *p*

Tempo I^o *1* *a tempo* *1.* *2.*
p *rubato* *sfz* *sfz*

2 *a tempo* *p* *mf*
p *f molto rit.*

f *p* *mf*

Moderato ma con passione

IV

mf *f*

Poco più vivo

mp *f* *p*

f *poco rit.*

Vivo

f *p* *f*

Con moto

p *f*

Horn

p *tranquillo*

p *mf* *p*

Tempo I^o

pp *dim.* *ppp*

Poco più vivo

mf *f* *p* *f*

Vivo

poco rit. *f*

Detailed description: This is a page of musical notation for a bassoon part, likely from a symphony. The score is written in bass clef with a 2/4 time signature. It begins with a tempo marking of 'Moderato ma con passione' and a dynamic of 'mf'. The first system features a 4-measure rest followed by a melodic line with slurs and accents, ending with a 4-measure rest and a dynamic of 'f'. The second system is marked 'Poco più vivo' and contains dynamics of 'mp', 'f', and 'p'. The third system continues with 'f' and 'poco rit.' markings. The fourth system is marked 'Vivo' and includes first and second endings, with dynamics of 'f', 'p', and 'f'. The fifth system is marked 'Con moto' and includes a 'Horn' section with a dynamic of 'p tranquillo'. The sixth system has dynamics of 'p', 'mf', and 'p'. The seventh system is marked 'Tempo I^o' and includes dynamics of 'pp', 'dim.', and 'ppp'. The eighth system is marked 'Poco più vivo' and includes dynamics of 'mf', 'f', 'p', and 'f'. The final system is marked 'Vivo' and includes dynamics of 'poco rit.' and 'f'. The score is filled with various musical notations such as slurs, accents, and dynamic markings.

Four Cuban Dances

Trombone III

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

5 *faccel.* *a tempo* 5

p *mf* *f* *sfz* *p rit.* *p*

triquillo

animato 4

1. 2.

D. C. ad lib.

II

Con tenerezza

2 2 1. 2.

p *mf*

f

1 1. 2. 2.

mf *rit.* *p*

III

Moderato melanconico

3 *a tempo* 1. 2.

p *rubato* *sfz* *sfz*

2 *a tempo*

p *f molto rit.* *p* *f*

1 *rall.*

p

Poco più mosso

f *f* *p* *cresc.* *f* *p* *rubato*
a tempo *sfz* *sfz* *p* *f* *molto rit.*
p *f* *rall.*

IV

Moderato ma con passione

Poco più vivo

f *mp* *f* *Solo* *poco rit.*
Vivo *f* *poco rit.* *Con moto* *p* *f* *4* *11* *3* *1. 1* *2.* *ppp*
Tempo I°. *12* *f* *mp* *f* *Solo* *p* *Vivo*
f *poco rit.* *f*

Four Cuban Dances

I

Tenors I and II in $\text{B}\flat$

Moderato con espressione

Ignazio Cervantes
Arranged by Tom Clark

f *f accel.* *a tempo* **3**

Cornet *tranquillo* *f* *p* *mf*

Horn *animato* *f* **1**

Horn *mf* *fz rit.* *p* **1** **2.** *p* *D. C. ad lib.*

II

Con tenerezza

p

1. **2.** *mf* *f* *f*

Horns *mf*

1 **1. 2** **2.** *rit.* *p*

III

Moderato melanconico

Horas

a tempo

p *rubato*

1. 2. *a tempo*

sfz *p* *sfz* *p* *f* *molto rit.*

p *mf* *mf*

Poco più mosso

f *a2* *a2*

f *a2*

pp *p*

4. 3. *cresc.* *f*

Tempo I^o

1. 2. *a tempo*

p *rubato*

1. 2. *a tempo*

sfz *p* *sfz* *p* *f* *molto rit.* *p* *mf*

mf

IV

Moderato, ma con passione

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a 4-measure phrase starting with a *mf* dynamic and ending with a 4-measure phrase ending in a *f* dynamic.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a 2-measure phrase starting with a *mp* dynamic, followed by a *f* dynamic, and ending with a *p* dynamic.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *f* dynamic, followed by a *f* dynamic, and ending with a 2-measure phrase.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *poco rit.* marking, a *f* dynamic, and a *p* dynamic. The tempo marking *Vivo* is above the staff, and *Con moto* is below it.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *f* dynamic, a *p* dynamic, and a 3-measure phrase.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *p* dynamic, a *pp.* dynamic, and a *mf* dynamic. The instrument name *Horn* is written above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *pp* dynamic, followed by a *pp* dynamic. The staff includes first and second endings.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *Tempo I^o* marking, a *mf* dynamic, and a *f* dynamic. The tempo marking *Tempo I^o* is above the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *mp* dynamic, a *f* dynamic, and a *p* dynamic. The tempo marking *Poco più vivo* is above the staff.

Musical staff 10: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with a *f* dynamic, a *poco rit.* marking, and a *f* dynamic. The tempo marking *Vivo* is above the staff.

Four Cuban Dances

Baritone 

I

Ignazio Cervantes
Arranged by Tom Clark

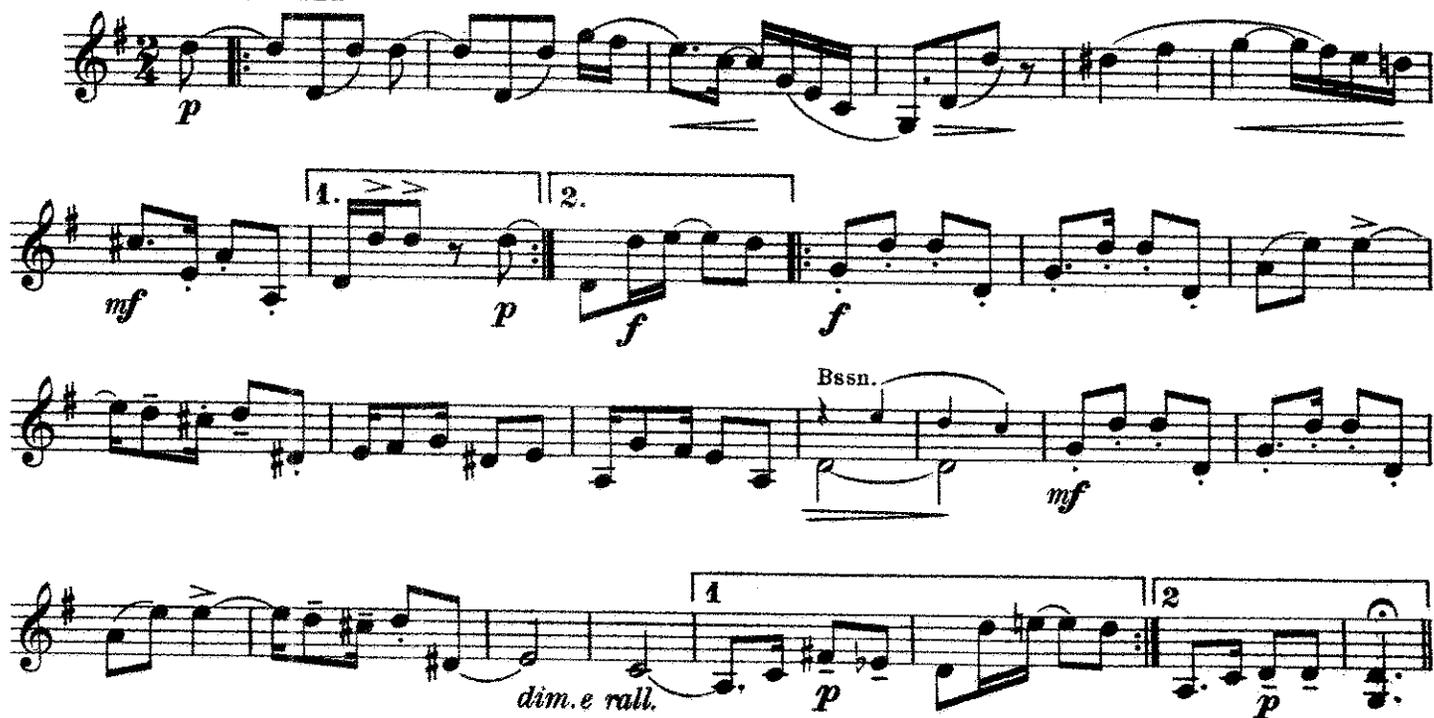
Moderato con espressione



p *f*
accel. *p* *f*
tranquillo *mf*
f *p* *mf*
p rit. *D.C. ad lib.* *p*

II

Con tenerezza



p
mf *p* *f* *f*
Bssn. *mf*
dim. e rall. *p* *p*

III

Moderato melanconico

p *rubato*
a tempo 1. 2. *fz* *p* *fz* *p* *cresc.*
f *molto rit.* *mf* *f*
fz *mf* *rall.* *pp*

Poco più mosso

f *f* *dim.* *cresc.*
p *f* *p* *cresc.* *p*

Tempo I^o

rubato *a tempo*
1. 2. *fz* *p* *fz* *p* *cresc.*
f *molto rit.* *mf* *f* *fz*
mf *rall.* *pp*

IV

Moderato ma con passione

Bssn. *mf*

Bssn. *p* *f* 1. 2.

Poco più vivo

Tromb. III *mf* *f* *p* *f*

Horn 1. *p poco rit.* 2. *Vivo* *f*

Con moto

Horn *p poco rit.* *p* *f* 1. *p*

Solo *p tranquillo*

p *mf* *cresc.* *p*

1. 2. *p*

Tempo I°

Bssn. *mf* *p*

1. 2.

Poco più vivo

Tromb. III *mf* *f* *p* *f*

Horn 1. *p poco rit.* 2. *Vivo* *f*

Four Cuban Dances

Baritone b

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

p *f* *accel.*
a tempo *p* *f*
dim. *p* *mf*
cresc. *f* *p* *mf*
1. Clarts. 2.
fz *p rit.* *p*
D.C. ad lib.

II

Con tenerezza

p
mf *p* *f* *f*
Bssa. *mf*
dim. e rall. *p* *f rit. molto* *p*

III

Horn I

Moderato melanconico

rubato

p
a tempo
fz p fz p
f molto rit. a tempo
mf f
fz mf p
rall. pp

Poco più mosso

f
dim.
p
cresc. p

Tempo I°

Horn I

rubato

a tempo

fz p fz p cresc.
f molto rit. a tempo
mf f
mf p
rall. pp

IV

Moderato ma con passione

p *Bssn.* *mf*

Poco più vivo

mf *f* *Tromb. III* *p* *f*

p *1.* *Horn* *2. Vivo* *f*

p poco rit.

p poco rit. *p* *Con moto* *Bssn.* *f* *1.* *p*

Bssn. *p* *Solo* *p tranquillo*

p *mf cresc.* *p*

cresc. *dim.* *1.* *2.* *p*

Tempo I°

Bssn. *mf* *p*

Bssn. *f* *1.* *2.*

Poco più vivo

mf *f* *Tromb. III* *p* *f*

p *1.* *Horn* *2. Vivo* *f*

p poco rit.

Four Cuban Dances

Tuba I

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

Baritone

f *facel.*

p
a tempo

f

p
tranquillo

mf
cresc.
f
animato

mf

fz rit.

p

p

II

Con tenerezza

p

mf

f

mf

dim. e rit.

p *rit. molto*

p

Moderato melanconico

III

Baritone

a tempo

p

rubato

a tempo

sfz *sfz* *p* *f molto rit.*

Baritone

f *mf*

rall. *Poco più mosso*

p *pp* *f*

f

p

cres

cen *do* *f* *p*

Tempo I

Baritone

a tempo

p *rubato* *a tempo*

sfz *sfz*

a tempo

p *f molto rit.*

Baritone

f *mf*

IV

Moderato ma con passione

Baritone

Baritone part, measures 1-4. Dynamics: *p*, *f*.

Poco più vivo

Tromb

Trombone part, measures 1-4. Dynamics: *mf*, *p*, *f*.

Vivo

Baritone part, measures 5-8. Dynamics: *p*, *poco rit.*

Solo Con moto

Baritone part, measures 9-12. Dynamics: *f*, *p*.

Trombone part, measures 9-12. Dynamics: *mf*.

Tromb III

Trombone III part, measures 13-16. Dynamics: *cresc.*, *dim.*, *p*.

Tempo I^o

Baritone

Baritone part, measures 17-20. Dynamics: *f*.

Trombone part, measures 17-20. Dynamics: *p*.

Poco più vivo

Tromb

Trombone part, measures 21-24. Dynamics: *mf*, *f*.

Vivo

Baritone part, measures 25-28. Dynamics: *p*, *poco rit.*, *f*.

Four Cuban Dances

Tuba II

I

Ignazio Cervantes
Arranged by Tom Clark

Moderato con espressione

p *f* *cresc.* *a tempo*

f *p*

tranquillo *cresc.* *f* *animato* *mf*

Tuba I *sf* *rit.* *p* *D.C. ad lib.*

II

Con tenerezza

p

mf *f*

mf

dim. e rall. *rit. molto* *p*

III

Moderato melanconico

p *rubato* *a tempo* 1. 2. *sfz* *sfz*

p *f molto rit.*

f 1 1 *rall.* *p* *pp*

Poco più mosso

f

f

p *cres*

cen do *f* *p*

Tempo I°

3 *a tempo* 1. 2. *sfz* *sfz*

p *rubato* *f molto rit.*

f 1 1 *rall.* *p* *pp*

Tuba II

IV

Moderato ma con passione

p *f* 1

Poco più vivo *p* *f*

f *p* *f* 2

1. 2. 2. Vivo *poco rit.* 1

Con moto 1 3

mf 3

4 1. 2. *p*

Tempo I° *cresc.* 1 *f*

Poco più vivo *p* 1 2 *f* *f*

1. 2. 2. Vivo *poco rit.* *f*

Four Cuban Dances

Drums, etc.

I

Moderato con espressione
Castanets

Ignazio Cervantes
Arranged by Tom Clark

2 Drs. *accel.* *mf*

p *f* *p*

mf cresc. *f* *mf rit.* *pp*

D.C. ad lib.

II

Con tenerezza

3 Trgl. 2 Drs. 1. 2.

Tambourine *f*

mf *mf*

rit. molto

III

Moderato melanconico

4 Tamb. a tempo 1. 2. 2

p rubato *sfz* *sfz* *sfz rit.*

a tempo *f* Poco più mosso *pp*

Drs. 1 Timp. 3 Trgl.

f *dim.*

Drums, etc.

1 Tamb.

S. Dr.

Tamb.

Tempo I^o

Tamb. *a tempo*

B. Dr. & Cymb.

1. 2. 2

p rubato

f

p

pp

a tempo

sfz

sfz

sfz rit.

1 Timp.

3 Trgl.

f

pp

IV

Moderato ma con passione

12 Tamb.

f B. Dr. & Cymb.

2 Tamb.

più vivo

Trgl.

1. 2. Vivo

1

p

p poco rit.

f

poco rit.

Con moto Tamb.

4 6 2 3 Tamb.

f

p

mf

mf

1. 2. Tempo I^o

12 Tamb.

Poco più vivo

2 Tamb.

f B. D. & Cymb.

Trgl.

1. 2. Vivo

1

p poco rit.

f

Four Cuban Dances

Timpani

I

in D-A

Moderato con espressione

Ignazio Cervantes
Arranged by Tom Clark

Timpani I, measures 1-4. The notation is in bass clef with a 2/4 time signature. Measure 1 starts with a piano (*p*) dynamic. Measure 3 has a fermata and is marked with a '3' above it. Measure 4 has a fermata and is marked with a '4' above it. The tempo marking 'a tempo' is placed above the second measure. The piece concludes with 'D.C. ad lib.' and a piano (*p*) dynamic.

II

in F-C

Con tenerezza

Timpani II, measures 1-4. The notation is in bass clef with a 2/4 time signature. Measure 1 has a fermata and is marked with a '7' above it. Measure 2 has a first ending (1. 1) and a second ending (2. 1). Measure 3 has a fermata and is marked with a '4' above it. Measure 4 has a fermata and is marked with a '4' above it. The piece concludes with a piano (*p*) dynamic.

III

in F-C

Moderato melanconico

Timpani III, measures 1-4. The notation is in bass clef with a 2/4 time signature. Measure 1 has a fermata and is marked with a '3' above it. Measure 2 has a fermata and is marked with a '3' above it. Measure 3 has a first ending (1.) and a second ending (2.), both marked with a '7' above them. Measure 4 has a fermata and is marked with a '7' above it. The piece concludes with a piano (*p*) dynamic. A dynamic change from *mf* to *f* is indicated in the first measure, and a key signature change to G-C is indicated in the second measure.

