

**Christian HER**

# **MUCHO CUBANO**

**for Concert Band**

*Pièce pour Orchestre d'Harmonie*

Duration: ca 03:55

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# MUCHO CUBANO

for Concert Band

SCORE in C

Christian HER

(30 pages) - Duration: approx. 3:55

**Latin Pop**  $\text{♩} = 91$

C Piccolo

Flute I, II

Oboe

*f, netto e marcato*

Eb Clarinet (optional)

*f, netto e marcato*

Bb Clarinet I Solo (2 players)

*a2*  
*f, netto e marcato*

Bb Clarinet I

*f, netto e marcato*

Bb Clarinet II

*f, netto e marcato*

Alto Saxophone I

Alto Saxophone II (Alto Cl.)

Tenor Saxophone

*f, netto e marcato*  
unis.

Baritone Saxophone

Bass Clarinet

*f, netto e marcato*

Trumpet I, II

Flugelhorn (or Cornet)

Horn I, II, III, IV

Trombone I, II

Euphonium (Baritone) I, II

Tuba

String Bass (or Electric Bass)

Drum Set

Cuban Timbales

Congas

Bongos

Picc

Fl I-II

Ob

Eb Cl

Bb Cl  
I Solo

Cl I

Cl II

A S

T S

Bar S  
B Cl

Trp

Flg  
(Cnt)

Hn I-III  
Hn II-IV

Trb

Euph  
(Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

Bass Dr., Snare Dr.

*f*

CONGAS

*f* *mf*

The image shows a page of a musical score for a concert band, titled "Mucho Cubano - Concert Band - SCORE in C", page 3. The score is written in the key of C minor (three flats) and 4/4 time. The instruments and their parts are as follows:

- Picc**: Piccolo, rests throughout.
- Fl I-II**: Flute I and II, rests throughout.
- Ob**: Oboe, plays a melodic line with accents and slurs.
- Eb Cl**: E-flat Clarinet, plays a melodic line with accents and slurs.
- Bb Cl I Solo**: B-flat Clarinet I Solo, plays a melodic line with accents and slurs.
- Cl I**: Clarinet I, plays a melodic line with accents and slurs.
- Cl II**: Clarinet II, plays a rhythmic accompaniment.
- A S**: Alto Saxophone, rests throughout.
- T S**: Tenor Saxophone, plays a melodic line with accents and slurs.
- Bar S B Cl**: Baritone Saxophone / Bass Clarinet, plays a melodic line with accents and slurs.
- Trp**: Trumpet, rests throughout.
- Flgh (Cnt)**: Flute / Piccolo, rests throughout.
- Hn I-III**: Horn I-III, rests throughout.
- Hn II-IV**: Horn II-IV, rests throughout.
- Trb**: Trombone, rests throughout.
- Euph (Bar)**: Euphonium / Baritone, rests throughout.
- Tuba**: Tuba, rests throughout.
- S Bass**: Sub Bass, rests throughout.
- Dr**: Drums, plays a rhythmic pattern with accents and slurs. Includes the instruction "closed Hi-Hat".
- Timb**: Timpani, plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Cgas**: Congas, plays a rhythmic accompaniment.
- Bgos**: Bongos, plays a rhythmic accompaniment.

1

Picc

Fl I-II

Ob

E♭ Cl

B♭ Cl I Solo

Cl I

Cl II

A S

T S

Bar S  
B Cl

Trp

Flgh (Cnt)

Hn I-III  
Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

*f, articolato*

*f, articolato*

*f, articolato*

*f, articolato*

*f, articolato*

*f, non legato*

*f, sost.* *sf* *sf* *dim.*

*f (sim.)* *sf* *sf* *dim.*

*mf, marc.*

*mf, marc.*

*f, sost.* *sf* *sf* *dim.*

*f (sim.)* *sf* *sf* *dim.*

*mf* *pizz.*

*f (sounds one 8ve lower)*

*mf*

*mf*

Tuba: *sempre non-legato* (until the end)

1. | 2. (Picc. one 8ve higher)

Picc. *f, espress.*

Fl I-II *f, espress.*

Ob. *(sim.)*

Eb Cl *(sim.)*

Bb Cl I Solo *(sim.)* *espress.* *mf (non f)*

Cl I *(sim.)*

Cl II *(sim.)*

A S

T S

Bar S

B Cl

Trp

Flgh (Cnt) *mf, espress.*

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr *f, sosten.* Ride Cymbal

Timb

Cgas

Bgos *f*

2

Picc *sf*

Fl I-II *sf*

Ob

Eb Cl

Bb Cl I Solo *sf*

Cl I

Cl II

A S *mf, marc.*

T S *mf, marc.*  
(Bassoon tacet)

Bar S *mf, marc.*

B Cl

Trp

Flgh (Cnt) *sf*

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba *mf, sosten.*

S Bass

Dr

Timb (*mf*)

Cgas

Bgos *mf*

This page of the musical score includes the following parts and their dynamics:

- Picc:** *sf*
- Fl I-II:** *sf*
- Ob:** (Muted)
- E♭ Cl:** (Muted)
- B♭ Cl I Solo:** *sf*
- Cl I:** *mf*
- Cl II:** *mf*
- A S:** *mf*
- T S:** *mf* (div.), *mf* (unis.)
- Bar S:** *mf*
- B Cl:** *mf*
- Trp:** (Muted)
- Flgh (Cnt):** *sf*
- Hn I-III / Hn II-IV:** (Muted)
- Trb:** (Muted)
- Euph (Bar):** (Muted)
- Tuba:** *mf*
- S Bass:** *mf*
- Dr:** *f*
- Timb:** *f*
- Cgas / Bgos:** *f*



This page of the musical score for 'Mucho Cubano' includes the following instruments and parts:

- Picc:** Piccolo, playing a melodic line with accents and dynamic markings of *sf*.
- Fl I-II:** Flutes I and II, playing a melodic line with accents and dynamic markings of *sf*.
- Ob:** Oboe, playing a melodic line with accents and dynamic markings of *f*.
- Eb Cl:** E-flat Clarinet, playing a melodic line with accents and dynamic markings of *f*.
- Bb Cl I Solo:** B-flat Clarinet I Solo, playing a melodic line with accents and dynamic markings of *f*.
- Cl I, Cl II:** Clarinets I and II, playing a melodic line with accents and dynamic markings of *f*.
- A S, T S:** Alto and Tenor Saxophones, playing a melodic line with accents and dynamic markings of *f*. The Alto Sax part includes the instruction *I soli*.
- Bar S, B Cl:** Baritone Saxophone and Bass Clarinet, playing a melodic line with accents and dynamic markings of *f*.
- Trp:** Trumpet, playing a melodic line with accents and dynamic markings of *f*.
- Flgh (Cnt):** Flute/Clarinet, playing a melodic line with accents and dynamic markings of *sf*. The part includes the instruction *marc.* (marcato).
- Hn I-III, Hn II-IV:** Horns I-III and Horns II-IV, playing a melodic line with accents and dynamic markings of *f*.
- Trb:** Trombone, playing a melodic line with accents and dynamic markings of *f*.
- Euph (Bar):** Euphonium/Baritone, playing a melodic line with accents and dynamic markings of *f*.
- Tuba:** Tuba, playing a melodic line with accents and dynamic markings of *f*.
- S Bass:** Subbass, playing a melodic line with accents and dynamic markings of *f*.
- Dr:** Drums, playing a rhythmic pattern with dynamic markings of *f*.
- Timb:** Timpani, playing a rhythmic pattern with dynamic markings of *f*.
- Cgas, Bgos:** Congas and Bongos, playing a rhythmic pattern with dynamic markings of *f*.

3

Picc

Fl I-II  
unis. *f, sost.* *sf* *sf* *dim.*

Ob  
\* 1st time *f, articolato*

Eb Cl  
*f, articolato*

Bb Cl I Solo  
(a2) \* 1st time *f, articolato*

Cl I  
*f, articolato*

Cl II  
*f, articolato*

A S  
\* 1st time

T S  
\* 1st time

Bar S  
+ Bassoon

B Cl  
*f (non legato)*

Trp I  
*f, sost.* *sf* *sf* *dim.*

Trp II

Flgh (Cnt)

Hn I-III  
Hn II-IV  
*mf, marc.*

Trb

Euph (Bar)  
*mf, marc.*

Tuba  
*mf*

S Bass  
*f*

Dr  
2 3 4

Timb  
(*mf*) 2

Cgas  
Bgos  
*mf* 2

Picc

Fl I-II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S

B Cl

Trp

Flgh (Cnt)

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas

Bgos

1

2

*f* (sim.)

*sf*

*sf*

*dim.*

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

(sim.)

*f* (sim.)

*sf*

*sf*

*dim.*

5

6

3

3

*f*

4

Picc *f non troppo* *ritmato e deciso*

Fl I-II

Ob *f* *ritmato e deciso*

E♭ Cl *f* *ritmato e deciso*

B♭ Cl I Solo *f* *ritmato e deciso*

Cl I *f* *ritmato e deciso*

Cl II *f* *ritmato e deciso*

A S *f, sosten.*

T S *f, sosten.*  
(Bassoon tacet)

Bar S  
B Cl *f, sosten.*

Trp

Flgh (Cnt) *mf* *ritmato e deciso*

Hn I-III  
Hn II-IV

Trb

Euph (Bar)

Tuba *f*

S Bass *f*

Dr *f sempre*

Timb *f*

Cgas  
Bgos *ff, marcatis.* *mf* *ff*

*slap* *slap* *slap*

Picc

Fl I-II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S B Cl

Trp

Flgh (Cnt)

Hn I-III Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas Bgos

*segue simile*

*mf* *ff*

5

*(f non troppo)*

*f*

*(f)*

*(f)*

*(f)*

*(f)*

*(f)*

*(f) marc.*

*(f) marc.*

*(f) marc.*

*mf*

*(f)*

*(f)*

*mf* *ff*

Picc

Fl I

Fl II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S  
B Cl

Trp

Flgh  
(Cnt)

Hn

Trb

Euph  
(Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

*mf* *ff*

6

Picc

Fl I

Fl II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S + Bassoon

B Cl

Trp

Flgh (Cnt)

Hn

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas Bgos

*f*

*f non troppo divisi*

*f*

*f*

*f*

*f*

*f*

*f, marc.*

*f*

*f*

*f*

*f, marc.*

*mf* *sff* *sff* *sff*

*f, marc.*

*mf* *ff*



Picc

Fl I

Fl II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S

B Cl

Trp

Flgh (Cnt)

Hn

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas

Bgos

*mf* *ff* *mf* *ff*

*ff* *ff* *ff*

*mf* *ff*

Picc

Fl I

Fl II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S

B Cl

Trp

Flgh (Cnt)

Hn

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas

Bgos

*sff*

*sff*

*mf*

*ff*

7

Picc

Fl I-II

Ob  
*ff, sost.*

E♭ Cl  
*ff, sost.*

B♭ Cl I Solo  
*ff, sost.*

Cl I  
*ff, sost.*

Cl II

A S  
*f, sost.*

T S  
*f, sost.*

Bar S + Bassoon  
*ff, non legato*

Trp

Flgh (Cnt)

Hn I-III  
*ff*

Hn II-IV  
*ff*

Trb  
*(f)*

Euph (Bar)  
*(f)*

Tuba  
*f*

S Bass  
*ff*

Dr

Timb

Cgas Bgos  
*mf ff*

Picc

Fl I-II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S

B Cl

Trp

Flgh (Cnt)

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

*(intenso)*

*(intenso)*

(II)

(I)

*mf* *ff* *mf* *ff*

Picc  
 Fl I-II  
 Ob  
 Eb Cl  
 Bb Cl I Solo  
 Cl I  
 Cl II  
 A S  
 T S  
 Bar S  
 B Cl  
 Trp  
 Flgh (Cnt)  
 Hn I-III  
 Hn II-IV  
 Trb  
 Euph (Bar)  
 Tuba  
 S Bass  
 Dr  
 Timb  
 Cgas  
 Bgos

*f, espress.*  
 Fl I  
 Fl II *f, espress.*  
*agile*  
*espress.*  
*mf (non f)*  
*agile*  
*agile*  
*agile*  
*agile*  
*mf, espress.*  
 (II)  
 (I)  
*f, sosten.*  
 3  
 3  
 4  
*mf* *ff*

8

Picc

Fl I-II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S I & II

T S

Bar S B Cl

Trp

Flgh (Cnt)

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas Bgos

*mf, marc.*

*mf, marc. (Bassoon tacet)*

*mf, marc.*

*mf, sosten.*

*f sempre*

*mf*

*mf*

Picc *sf*

Fl I-II *sf*

Ob

Eb Cl

Bb Cl I Solo *sf*

Cl I *mf*

Cl II *mf*

A S

T S *div.* *unis.*

Bar S

B Cl

Trp

Flgh (Cnt) *sf*

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr 2 3 4

Timb 4 5 6

Cgas Bgos *f* *mf*

Picc

Fl I-II

Ob

E♭ Cl

B♭ Cl  
I Solo

Cl I

Cl II

A S

T S

Bar S  
B Cl

Trp

Flgh  
(Cnt)

Hn I-III

Hn II-IV

Trb

Euph  
(Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

*sf* *sf* *sf* *sf*

*marc.*

*unis.* *f* *unis.* *f*

*unis.* *f*

5 6 7 8 3

*f*



9

Picc

Fl I-II  
*unis.*  
*f, sost.* *sf* *sf* *dim.*

Ob  
*f, sost.* *sf* *sf* *f, articolato*

Eb Cl  
*mf, sost.* *sf* *sf* *f, articolato*

Bb Cl  
*f, articolato*

Cl I  
*f, articolato*

Cl II  
*f, articolato*

A S  
*f, articolato*

T S

Bar S  
 + Bassoon

B Cl  
*f (non legato)*

Trp  
*unis.*  
*f, sost.* *sf* *sf* *dim.*

Flgh  
 (Cnt)

Hn I-III  
 Hn II-IV  
*mf, marc.*

Trb

Euph  
 (Bar)  
*mf, marc.*

Tuba  
*mf*

S Bass  
*f*

Dr  
 2 3 4

Timb  
 (mf) 2

Cgas  
 Bgos  
*mf* 2

1 2

Picc

Fl I-II

Ob

Eb Cl

Bb Cl I Solo

Cl I

Cl II

A S

T S

Bar S B Cl

Trp

Flgh (Cnt)

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba

S Bass

Dr

Timb

Cgas Bgos

*f* (*sim.*) *sf* *sf* *dim.*

*f, sost.* *sf* *sf* *f* (*artic.*) *f* (*artic.*)

*mf, sost.* *sf* *sf* *f* (*artic.*) *f* (*artic.*)

(*sim.*) (*sim.*) (*sim.*) (*sim.*)

*f* (*sim.*) *sf* *sf* *dim.*

5 6

3

3

*f*

10

Picc

Fl I-II

Ob  
*f, marc.*

Eb Cl

Bb Cl I Solo  
*f, marc.*

Cl I  
*f, marc.*

Cl II  
*f, marc.*

A S

T S  
*f, marc.*

Bar S + Bassoon  
*f, ben marc.*

B Cl  
*sempre simile*

Trp

Flgh (Cnt)

Hn I-III

Hn II-IV

Trb

Euph (Bar)

Tuba  
*mf*

S Bass  
*f*

Dr

Timb

Cgas  
Bgos  
*mf*

Picc

Fl I-II

Ob

Eb Cl

Bb Cl  
I Solo

Cl I

Cl II

A S

T S

Bar S  
B Cl

Trp

Flgh  
(Cnt)

Hn I-III  
Hn II-IV

Trb

Euph  
(Bar)

Tuba

S Bass

Dr

Timb

Cgas  
Bgos

closed Hi-Hat

*f*

3

4

11

Picc *f* *sf* *sf*  
 Fl I-II *f* *sf* *sf*  
 Ob *f* (variante)  
 Eb Cl *mf* *sf* *sf*  
 Bb Cl I Solo *f* (variante)  
 Cl I *f* (variante)  
 Cl II *f* (variante)  
 A S  
 T S *f* (variante)  
 Bar S + Bassoon (for 7 measures)  
 B Cl *f* (non legato)  
 Trp  
 Flgh (Cnt) *f* *sf* *sf*  
 Hn I-III  
 Hn II-IV  
 Trb  
 Euph (Bar)  
 Tuba *mf*  
 S Bass *f*  
 Dr  
 Timb *mf*  
 Cgas  
 Bgos *mf*

(Piccolo tacet)

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- Picc:** Piccolo, starting with a *Piccolo tacet* instruction.
- Fl I-II:** Flutes I and II, playing triplets and moving to a melodic line.
- Ob:** Oboe, playing a melodic line with triplets.
- Eb Cl:** Eb Clarinet, playing triplets and a melodic line.
- Bb Cl I Solo:** Bb Clarinet I Solo, playing a melodic line.
- Cl I:** Clarinet I, playing a melodic line.
- Cl II:** Clarinet II, playing a rhythmic accompaniment.
- A S:** Saxophone A, playing a melodic line.
- T S:** Saxophone T, playing a melodic line.
- Bar S:** Baritone Saxophone, playing a rhythmic accompaniment.
- B Cl:** Bass Clarinet, playing a melodic line.
- Trp:** Trumpet, playing a melodic line.
- Flgh (Cnt):** Flute/Cornet, playing triplets and a melodic line.
- Hn I-III / Hn II-IV:** Horns I-III and II-IV, playing a melodic line.
- Trb:** Trombone, playing a melodic line.
- Euph (Bar):** Euphonium/Baritone, playing a melodic line.
- Tuba:** Tuba, playing a melodic line.
- S Bass:** Bass, playing a melodic line.
- Dr:** Drums, playing a rhythmic pattern.
- Timb:** Timpani, playing a rhythmic pattern.
- Cgas / Bgos:** Cymbals/Bass Drum, playing a rhythmic pattern.

Dynamic markings include *sf* (sforzando), *f* (forte), *f > mp* (forte to mezzo-piano), *ff* (fortissimo), and *unis.* (unison). Performance instructions include *arco* (arco) and *Bar S* (Baritone Saxophone).

Fl I-II (stop trill) **non rall.**

*mf sub. non vibrato* *vibrato* *(senza dim.)*

Ob *f > mp* *non f* *mp*

E♭ Cl

B♭ Cl I Solo *(non cresc.)*

Cl I *(non cresc.)*

Cl II *(non cresc.) non vibrato*

A S *f > mp* *non f* *mp*

T S *f > mp* *non f* *mp*

Bar S

B Cl *(non cresc.)*

Trp I & II *non vibrato* *f > mp* *non f* *mp*

Flgh (Cnt)

Hn I-III

Hn II-IV *(non cresc.) non vibrato*

Trb *f > mp* *non f* *mp*

Euph (Bar)

Tuba *(non cresc.)*

S Bass *(non cresc.)*

Dr BAR CHIMES (Mark Tree) *gliss. l. vib. ad lib.*

Timb

Cgas

Bgos *LOW CONGA slide* *glissando ad lib.*

# MUCHO CUBANO

Christian HER

C PICCOLO

Latin Pop  $\text{♩} = 91$

16 1 6 2 1 2 2

*f, espress.* *sf* *sf*

*sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

3 6 2 1 2 2

*f non troppo*

4

*ritmato e deciso*

*f non troppo*

5

*(f non troppo)*



Musical staff with notes and rests.

6 16 7 15 8

Musical staff with measures 6-8. Dynamics: *f, espress.*, *sf*, *sf*, *sf*.

Musical staff with notes and dynamics: *sf*, *sf*, *sf*, *sf*.

Musical staff with notes and dynamics: *sf*, *sf*, *sf*, *sf*.

9 6 1 2 10 8

Musical staff with measures 9-10 and first/second endings.

11

Musical staff with triplets and dynamics: *f*, *sf*, *sf*, *sf*.

Musical staff with triplets and dynamics: *sf*, *sf*.

# MUCHO CUBANO

Christian HER

## FLUTE I

Latin Pop ♩ = 91

16 1 6 2 2

*f, espress.* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

3 2 2 2

*f, sost.* *sf* *sf* *dim.* *f (sim.)* *sf* *sf* *dim.*

4 8 5

(ripresa) *f*

6

(*f*)



# MUCHO CUBANO

Christian HER

## FLUTE II

Latin Pop ♩ = 91

16 **1** 6 2 **2**

*f, espress.* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf*

**3** *f, sost.* *sf* *sf* *dim.* 2 *f (sim.)* *sf* *sf* *dim.*

**4** **5** *(ripresa)* *f*

**6** *(f)*

7 15 8

*f, espress. sf sf sf sf*

9

*f, sost. sf sf dim. 2 f (sim.) sf sf dim.*

10 11

*f sf sf*

*mf sub. vibrato (stop trill) non rall. (senza dim.)*

# MUCHO CUBANO

Christian HER

OBOE

Latin Pop  $\text{♩} = 91$

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains a sequence of notes with accents and slurs. The dynamic marking *f, netto e marcato* is placed below the staff.

Musical staff 2: Continuation of the musical staff with notes, accents, and slurs.

Musical staff 3: Continuation of the musical staff with notes, accents, and slurs.

Musical staff 4: Continuation of the musical staff. It includes first and second endings marked with boxes '1' and '2'. The dynamic marking *f, articolato* is placed below the staff.

Musical staff 5: Continuation of the musical staff. It includes first and second endings marked with boxes '1' and '2'. The dynamic marking *(sim.)* is placed below the staff.

Musical staff 6: Continuation of the musical staff. It includes first and second endings marked with boxes '2' and '3'. The dynamic marking *f* is placed below the staff. A note is marked with a downward-pointing 'v' and the text '\* 1st time' is written below it. The dynamic marking *f, articolato* is placed below the staff.

Musical staff 7: Continuation of the musical staff. It includes first and second endings marked with boxes '1' and '2'. The dynamic marking *(sim.)* is placed below the staff. The dynamic marking *f* is placed below the staff. The dynamic marking *ritmato e deciso* is placed below the staff.

Musical staff 8: Continuation of the musical staff with notes, accents, and slurs.

Musical staff 9: Continuation of the musical staff. It includes a first ending marked with box '5'. The dynamic marking *(f)* is placed below the staff.

Musical staff 10: Continuation of the musical staff with notes, accents, and slurs.

6 16 7

*ff, sost.*

2 8 16 9

*f, sost. sf sf f, articolato*

1 2

*f, sost. sf sf f(artic.) f(artic.)*

10

*f, marc.*

11

*(f)*

(variante)

*(f)*

*non vibrato* *non rall.*

*f > mp non f mp*

# MUCHO CUBANO

Christian HER

E♭ CLARINET (optional)

Latin Pop ♩ = 91

Musical staff 1: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. It features various accents and slurs. The dynamic marking is *f, netto e marcato*.

Musical staff 2: Continuation of the melody from staff 1, ending with a quarter rest.

Musical staff 3: Continuation of the melody from staff 2, ending with a quarter rest.

Musical staff 4: First ending (1) and second ending (2). The first ending leads to a repeat sign, and the second ending leads to a repeat sign. The dynamic marking is *f, articolato*. A *(sim.)* marking is present under the second ending.

Musical staff 5: Second ending (2) and third ending (3). The second ending leads to a repeat sign, and the third ending leads to a repeat sign. The dynamic marking is *f*. A *(sim.)* marking is present under the second ending. A *\* 1st time* marking is present under the third ending.

Musical staff 6: First ending (1) and second ending (2). The first ending leads to a repeat sign, and the second ending leads to a repeat sign. The dynamic marking is *f, articolato*. *(sim.)* markings are present under both endings.

Musical staff 7: Fourth ending (4). The dynamic marking is *f*. The instruction *ritmato e deciso* is written below the staff.

Musical staff 8: Fifth ending (5). The dynamic marking is *(f)*.

Musical staff 9: Continuation of the melody from staff 8, ending with a quarter rest.

Musical staff 10: Sixth ending (6). The dynamic marking is *f non troppo*.

Musical staff 11: Continuation of the melody from staff 10, ending with a quarter rest.



*ff, sost.*

*agile*

*mf, sost. sf f, articolato*

*mf, sost. sf f(artic.) f(artic.)*

*mf sf sf*

# MUCHO CUBANO

Christian HER

Bb CLARINET I SOLO 2 players

Latin Pop  $\text{♩} = 91$

*a<sup>2</sup>*  
*f, netto e marcato*

1 2  
*f, articolato*

1 2  
*(sim.) (sim.) espress. mf (non f)*

2  
*sf sf sf sf sf sf*

3  
*f \* 1st time f, articolato*

1 2  
*(sim.) (sim.) f*

4

*ritmato e deciso*

5

*(f)*

6 *divisi*

1. *(f)*

2. *(f)*

7

*ff, sost.*

8 *espress.*

*agile* *mf (non f)* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf*

9 2

*f, articolato* (sim.) (sim.)

10

*f, marc.*

11 *(f)*

(variante)

*non rall.* *f > mp (non cresc.)*

# MUCHO CUBANO

Christian HER

Bb CLARINET I

Latin Pop ♩ = 91

*f*, netto e marcato

*f*, articolato

*mf*

*f*, articolato

*f*

*f*

1 2

1 2

2 7 8 3 2

1 2

4

5

6

Musical staff with notes and triplets. The key signature has one flat (Bb). The first four measures contain eighth notes with accents. The last two measures contain triplets of eighth notes, each with an accent.

**7**

Musical staff with notes and dynamics. The key signature has one flat. The first measure has a dynamic marking of *ff, sost.* (fortissimo, sostenuto). The staff contains eighth notes with accents and slurs.

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs.

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs.

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs, ending with a sixteenth-note flourish. A dynamic marking of *agile* is present.

**8**

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *mf* (mezzo-forte) is present.

**9**

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *f, articolato* (forte, articulated) is present.

**10**

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *f, marc.* (forte, marcato) is present.

**11**

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *(f)* (forte) is present. The word *(variante)* is written below the staff.

Musical staff with notes and dynamics. The key signature has one flat. The staff contains eighth notes with accents and slurs. A dynamic marking of *f > mp* (forte to mezzo-piano) and *(non cresc.)* (non crescendo) is present. The instruction *non rall.* (non rallentando) is written above the staff.

# MUCHO CUBANO

Christian HER

## Bb CLARINET II

Latin Pop  $\text{♩} = 91$

First musical staff with notes and rests. Dynamics: *f*, *netto e marcato*.

Second musical staff with notes and rests.

Third musical staff with notes and rests.

Fourth musical staff with first ending bracket (1), second ending bracket (2), and dynamics: *f*, *articolato*.

Fifth musical staff with first ending bracket (1), second ending bracket (2), and dynamics: *(sim.)*.

Sixth musical staff with first ending bracket (2), second ending bracket (3), and dynamics: *mf*, *f*, *articolato*.

Seventh musical staff with first ending bracket (1), second ending bracket (2), and fourth ending bracket (4). Dynamics: *(sim.)*, *(sim.)*, *f*, *ritmato e deciso*.

Eighth musical staff with notes and rests.

Ninth musical staff with fifth ending bracket (5) and dynamics: *(f)*.

6

(*f*)

7 16 8 7

8 9 2

*mf* *f, articolato* (sim.)

10

(sim.) *f, marc.*

11

(*f*) (variante)

non rall.

*f > mp* (non cresc.)



# MUCHO CUBANO

Christian HER

E♭ ALTO SAXOPHONE I

Latin Pop ♩ = 91

16 **1** 6 **1** 2 **2**

*mf, marc.*

**3** *f* \* 1st time

**4** *f, sosten.*

**5** *(f) marc.*

**6** *(f)*



# MUCHO CUBANO

Christian HER

**E♭ ALTO SAXOPHONE II**  
**(or E♭ ALTO CLARINET)**

Latin Pop ♩ = 91

16 1 6 2 2  
*mf, marc.*

3 6 2

2 4  
*f, sosten.*

5  
*(f) marc.*

6

(*f*)

(*f*)

(*f*)

7 16 8

*mf*, marc.

(*f*)

(*f*)

9 2

*f*, articolato

1 2 10 8 11 7

(*sim.*)

*ff* *f* > *mp* *non f* *non rall.* *mp*

# MUCHO CUBANO

Christian HER

## Bb TENOR SAXOPHONE

Latin Pop  $\text{♩} = 91$

Musical staff 1: Treble clef, key signature of one flat (Bb), common time. The staff contains a melodic line with eighth and quarter notes, some with accents. The dynamic marking is *f, netto e marcato*.

Musical staff 2: Continuation of the melodic line from staff 1.

Musical staff 3: Continuation of the melodic line from staff 1.

Musical staff 4: Continuation of the melodic line. It includes first and second endings marked with boxes 1 and 2. The dynamic marking is *mf, marc.*

Musical staff 5: Continuation of the melodic line. The dynamic marking is *div.*

Musical staff 6: Continuation of the melodic line. The dynamic marking is *unis.*

Musical staff 7: Continuation of the melodic line. It includes first and second endings marked with boxes 3 and 4. The dynamic marking is *f* and *f, sosten.*

Musical staff 8: Continuation of the melodic line.

Musical staff 9: Continuation of the melodic line. It includes a first ending marked with box 5. The dynamic marking is *(f) marc.*

Musical staff 10: Continuation of the melodic line. It includes a first ending marked with box 6. The dynamic marking is *(f)*.

Musical staff 11: Continuation of the melodic line.

Musical staff 12: Continuation of the melodic line.

**7**

*f, sost.*

*(intenso)*

**8**

*mf, marc.*

*div.* *unis.*

**9** 6 1 2

**10**

*f, marc.*

**11** *(f)*

*(variante)*

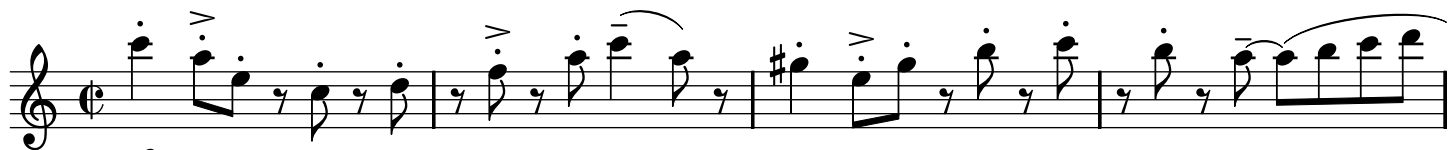
*ff* *f > mp* *non vibrato* *non rall.* *mp*

# MUCHO CUBANO

Christian HER

Eb BARITONE SAXOPHONE

Latin Pop  $\text{♩} = 91$



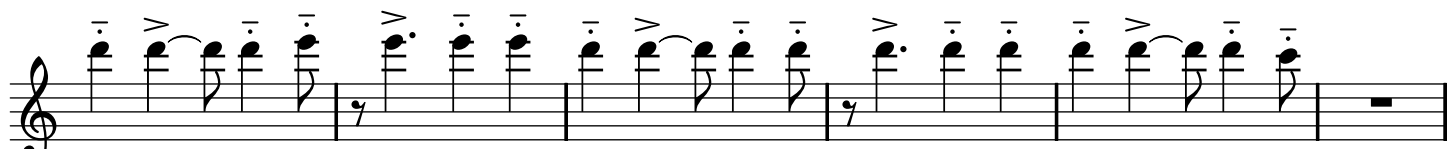
*f*, netto e marcato



*f*, non legato



*mf*, marc.



*f* (non legato)



**4**

*f, sosten.*

*(f) marc.*

**6**

*f, marc.*

**7**

*ff, non legato*



8

*mf, marc.*

9

*f (non legato)*

10

*f, ben marc.* *sempre simile*

11

*f (non legato)*

*ff* *f > mp (non cresc.)* *non rall.*

# MUCHO CUBANO

Christian HER

Bb BASS CLARINET (with low C extension)

Latin Pop  $\text{♩} = 91$

*f, netto e marcato*

Musical staff 1: Treble clef, key signature of one flat (Bb), common time. The staff contains a melodic line with eighth and sixteenth notes, including accents and slurs. The dynamic marking is *f, netto e marcato*.

Musical staff 2: Continuation of the melodic line from staff 1, featuring similar rhythmic patterns and articulation.

Musical staff 3: Continuation of the melodic line from staff 1, ending with a whole rest.

**1**  
*f, non legato*

Musical staff 4: A new melodic phrase starting with a first ending bracket. The dynamic marking is *f, non legato*.

Musical staff 5: Continuation of the phrase from staff 4, including a first ending bracket with two endings.

**2**  
*mf, marc.*

Musical staff 6: A new melodic phrase starting with a second ending bracket. The dynamic marking is *mf, marc.*

Musical staff 7: Continuation of the phrase from staff 6, featuring eighth notes and accents.

Musical staff 8: Continuation of the phrase from staff 6, ending with a whole rest.

**3**  
*f (non legato)*

Musical staff 9: A new melodic phrase starting with a first ending bracket. The dynamic marking is *f (non legato)*.

Musical staff 10: Continuation of the phrase from staff 9, including a first ending bracket with two endings.

4

*f, sosten.*

*(f) marc.*

6

*f, marc.*

7

*ff, non legato*

8

*mf, marc.*

9

*f (non legato)*

10

*f, ben marc.* *sempre simile*

11

*f (non legato)*

*ff*

*f > mp (non cresc.)*

*non rall.*

# MUCHO CUBANO

Christian HER

## BASSOON

Latin Pop  $\text{♩} = 91$

16 1

*f, non legato*

1.

2 16 3

*f (non legato)*

1. 2. 4 8 5 8

(ripresa) (ripresa)

6

*f, marc.*

7

*ff, non legato*

8 16 9

*f* (non legato)

10

*f*, ben marc. *sempre simile*

11

*f* (non legato)

*ff* *f > mp* (non cresc.) non rall.

# MUCHO CUBANO

Christian HER

## Bb TRUMPET I

Latin Pop ♩ = 91

16 **1** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **2** **2** 16 **2**

**3** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **2** **2**

**4** 8 **5** 8 **6** 16 **7** 16

(ripresa) (ripresa)

**8** 16 **9** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **2** **1** 8 **10**

**11** 8 *non vibrato* *non rall.* *f > mp* *non f* *mp*

# MUCHO CUBANO

Christian HER

Bb TRUMPET II

Latin Pop ♩ = 91

16 **1** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **1** 2 **2** 16 **2**

**3** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **1** 2 **2** 2

**4** 8 **5** 8 **6** 16 **7** 16

(ripresa) (ripresa)

**8** 16 **9** *f, sost.* *sf* *sf* *dim.* 2

*f(sim.)* *sf* *sf* *dim.* **1** 2 **2** **1** 8 **10**

**11** 8 *non vibrato* *non rall.* *f > mp* *non f* *mp*



# MUCHO CUBANO

Christian HER

Bb FLUGELHORN  
or Bb CORNET

Latin Pop ♩ = 91

16 1 6 2 2

*mf, espress.* *sf* *sf*

*sf* *sf* *sf* *sf* *sf* *v*

*sf* *sf* *sf* *sf* *v*

*marc.* 3 6 1 2

2 4 *mf* *ritmato e deciso*

5 *mf*

Musical staff with four measures of music. Each measure begins with an accent (^) over a quarter note, followed by a quarter rest. The notes are: G4, F4, E4, and D4.

Musical staff with measures 6, 7, and 8. Measure 6 contains a fermata and the number 16. Measure 7 contains a fermata and the number 15. Measure 8 begins with a melodic phrase: G4 (mf, espress.), F4 (sf), E4 (sf), D4 (sf), and C#4 (sf).

Musical staff with measures 9 and 10. Measure 9 continues the melodic phrase from measure 8: D4 (sf), C#4 (sf), B4 (sf), and A4 (sf). Measure 10 continues with a melodic phrase: G4 (sf), F4 (sf), E4 (sf), and D4 (sf).

Musical staff with measures 11 and 12. Measure 11 continues the melodic phrase from measure 10: C#4 (sf), B4 (sf), and A4 (sf). Measure 12 continues with a melodic phrase: G4 (sf), F4 (sf), E4 (sf), and D4 (sf).

Musical staff with measures 13, 14, and 15. Measure 13 starts with a melodic phrase: G4 (sf), F4 (sf), E4 (sf), and D4 (sf). Measure 14 contains a fermata and the number 9. Measure 15 contains a fermata and the number 6.

Musical staff with measures 16, 17, and 18. Measure 16 contains a fermata and the number 8. Measure 17 contains a fermata and the number 11. Measure 18 begins with a melodic phrase: G4 (f), F4 (sf), E4 (sf), and D4 (sf).

Musical staff with measures 19, 20, and 21. Measure 19 contains a fermata and the number 11. Measure 20 contains a fermata and the number 11. Measure 21 contains a fermata and the number 5.

# MUCHO CUBANO

Christian HER

## F HORN I

Latin Pop  $\text{♩} = 91$

16 **1**  
*mf, marc.*

**2** 16

**3**  
*mf, marc.*

**4** 8 **5** 8 **6** 16  
(ripresa) (ripresa)

**7**  
*ff*

**8** 15 **9**  
*f* *mf, marc.*

**10** 8 **11** 7  
*ff* *f > mp* (non cresc.) non rall.

# MUCHO CUBANO

Christian HER

E♭ HORN I

Latin Pop ♩ = 91

16 1  
*mf, marc.*

1 2 16 2

3  
*mf, marc.*

1 2 4 8 5 8 6 16  
(ripresa) (ripresa)

7  
*ff*

8 15 9  
*f mf, marc.*

1 2

10 8 11 7 non rall.  
*ff f > mp (non cresc.)*

# MUCHO CUBANO

Christian HER

## F HORN II

Latin Pop  $\text{♩} = 91$

16 **1**

*mf, marc.*

**1** **2** 16

**3**

*mf, marc.*

**1** **2** **4** 8 **5** 8 **6** 16

(ripresa) (ripresa)

**7**

*ff*

**8** 15 **9**

*f* *mf, marc.*

**10** 8 **11** 7

*ff* *f > mp* (non cresc.)

non rall.

# MUCHO CUBANO

Christian HER

**E♭ HORN II**

Latin Pop  $\text{♩} = 91$

16 **1**

*mf, marc.*

**2** 16

**3**

*mf, marc.*

**4** 8 **5** 8 **6** 16

(ripiresa) (ripiresa)

**7**

*ff*

**8** 15 **9**

*f* *mf, marc.*

**10** 8 **11** 7

*ff* *f > mp (non cresc.)* non rall.

# MUCHO CUBANO

Christian HER

## F HORN III

Latin Pop  $\text{♩} = 91$

16 **1**  
*mf, marc.*

**2** 16

**3**  
*mf, marc.*

**4** 8 **5** 8 **6** 16  
*(ripresa) (ripresa)*

**7**  
*ff*

**8** 15 **9**  
*f mf, marc.*

**10** 8 **11** 7 *non rall.*  
*ff f > mp (non cresc.)*

# MUCHO CUBANO

Christian HER

**E♭ HORN III**

Latin Pop ♩ = 91

16 **1**

*mf, marc.*

**1** **2** 16

**3**

*mf, marc.*

**1** **2** **4** 8 **5** 8 **6** 16

(ripiresa) (ripiresa)

**7**

*ff*

**8** 15 **9**

*f* *mf, marc.*

**10** 8 **11** 7 non rall.

*ff* *f > mp* (non cresc.)



# MUCHO CUBANO

Christian HER

## F HORN IV

Latin Pop  $\text{♩} = 91$

16 **1**

*mf, marc.*

**1** **2** 16

**3**

*mf, marc.*

**1** **2** **4** 8 **5** 8 **6** 16

(ripresa) (ripresa)

**7** 2 2

*ff*

2 2

**8** 15 **9**

*f* *mf, marc.*

**1** **2**

**10** 8 **11** 7 non rall.

*ff* *f > mp (non cresc.)*

# MUCHO CUBANO

Christian HER

E♭ HORN IV

Latin Pop ♩ = 91

16 **1**

*mf, marc.*

**1** **2** 16

**3**

*mf, marc.*

**1** **2** **4** 8 **5** 8 **6** 16

(ripresa) (ripresa)

**7**

*ff*

**8**

15 **9**

*f* *mf, marc.*

**10** 8 **11** 7

*ff* *f > mp (non cresc.)* non rall.

# MUCHO CUBANO

Christian HER

## C TROMBONE I

Latin Pop  $\text{♩} = 91$

16 1 3 3 3 *f, sost.* *sf* *sf* *dim.* 2

3 3 3 *f (sim.)* *sf* *sf* *dim.* 1 2 2

2 16 3 6 2 4 8 5 8 (ripresa) (ripresa)

6 *f*

7 (*f*)

8 16 9 6 2 1 1 2

10 8 11 8 *non vibrato* *non rall.* *f > mp* *non f* *mp*

# MUCHO CUBANO

Christian HER

## C TROMBONE II

Latin Pop  $\text{♩} = 91$

16 **1** 6 **1.** 2 **2.** 2

**2** 16 **3** 6 **1.** 2 **2.** **4** 8 **5** 8  
(ripresa) (ripresa)

**6** *f*

**7** (*f*)

**8** 16 **9** 6 **1.** 2 **2.** 1

**10** 8 **11** 8 *non vibrato* *non rall.*  
*f > mp* *non f* *mp*

# MUCHO CUBANO

Christian HER

## EUPHONIUM (or BARITONE) I

C - Bass Clef

Latin Pop  $\text{♩} = 91$

16 **1**

*mf, marc.*

**1.** **2.** **2** 16

**3**

*mf, marc.*

**1.**

**2.** **4** 8 **5** 8

(ripresa) (ripresa)

**6**

*f*

**7**

*(f)*

**8** 15

*f*

**9**

*mf, marc.*

**10** 8

**11**

*ff* *f > mp (non cresc.)* *non rall.*

# MUCHO CUBANO

Christian HER

EUPHONIUM (or BARITONE) I

Bb - Treble Clef

Latin Pop ♩ = 91

16 **1**

*mf, marc.*

**1** **2** 16

**3**

*mf, marc.*

**1** **2** **4** 8 **5** 8

(ripresa) (ripresa)

**6**

*f*

**7**

*(f)*

**8** 15

*f*

**9**

*mf, marc.*

**10** 8

**11**

*ff* *f > mp (non cresc.)* *non rall.*



# MUCHO CUBANO

Christian HER

## EUPHONIUM (or BARITONE) II

C - Bass Clef

Latin Pop  $\text{♩} = 91$

16 1

*mf, marc.*

1. 2.

2 16 3

*mf, marc.*

1.

2. 4 8 5 8 6

(ripresa) (ripresa) **f**

**7**

*(f)*

*f* *mf, marc.*

*ff* *f > mp (non cresc.)* *non rall.*

# MUCHO CUBANO

Christian HER

EUPHONIUM (or BARITONE) II

Bb - Treble Clef

Latin Pop  $\text{♩} = 91$

16 1

*mf, marc.*

1. 2.

2 16 3

*mf, marc.*

1.

2 4 8 5 8 6

(ripresa) (ripresa) *f*

7

(*f*)

9

*f* *mf, marc.*

*ff* *f > mp (non cresc.)* non rall.

# MUCHO CUBANO

Christian HER

CONTRABASS TUBA in C (CC Tuba)

Latin Pop  $\text{♩} = 91$

16 1 *sempre non-legato* (until the end)

*mf*

1. 2. 2

*mf, sosten.*

3

*mf*

1. 2. 4

*f*

5

*(f)*

6

*mf* *sf* *sf* *sf*

Detailed description: This musical score is for a Contrabass Tuba in C, titled 'MUCHO CUBANO' by Christian HER. It is a Latin Pop piece with a tempo of 91 beats per minute. The score consists of six numbered sections. Section 1 (measures 16-20) starts with a dynamic of *mf* and is marked 'sempre non-legato (until the end)'. Section 2 (measures 21-24) features first and second endings, with a dynamic of *mf, sosten.*. Section 3 (measures 25-30) is marked *mf*. Section 4 (measures 31-35) includes first and second endings and a dynamic of *f*. Section 5 (measures 36-41) is marked *(f)*. Section 6 (measures 42-45) is marked *mf* and *sf*. The score is written in bass clef with a key signature of two flats (B-flat and E-flat).

Musical staff 1: Bass clef, B-flat major key signature. Measures 1-4. Notes: G2, F2, E2, D2. Dynamics: *sf*.

Musical staff 2: Bass clef, B-flat major key signature. Measures 5-8. Notes: G2, F2, E2, D2. Dynamics: *sf*, *f*.

Musical staff 3: Bass clef, B-flat major key signature. Measures 9-12. Notes: G2, F2, E2, D2.

Musical staff 4: Bass clef, B-flat major key signature. Measures 13-16. Notes: G2, F2, E2, D2. Dynamics: *mf*, *sosten.*

Musical staff 5: Bass clef, B-flat major key signature. Measures 17-20. Notes: G2, F2, E2, D2.

Musical staff 6: Bass clef, B-flat major key signature. Measures 21-24. Notes: G2, F2, E2, D2.

Musical staff 7: Bass clef, B-flat major key signature. Measures 25-28. Notes: G2, F2, E2, D2. Dynamics: *mf*.

Musical staff 8: Bass clef, B-flat major key signature. Measures 29-32. Notes: G2, F2, E2, D2. Dynamics: *mf*.

Musical staff 9: Bass clef, B-flat major key signature. Measures 33-36. Notes: G2, F2, E2, D2. Dynamics: *mf*.

Musical staff 10: Bass clef, B-flat major key signature. Measures 37-40. Notes: G2, F2, E2, D2. Dynamics: *f*, *f > mp* (*non cresc.*). *non rall.*

# MUCHO CUBANO

Christian HER

CONTRABASS TUBA in Bb (BBb Tuba)

Bass Clef

Latin Pop  $\text{♩} = 91$

16 1 *sempre non-legato* (until the end)

*mf* (sounds one 8ve lower)

1. 2. 2

*mf*, *sosten.*

3

*mf*

1. 2. 4

*f*

5

*(f)*

6

*mf*

*sff*

*sff*

*sff*

Musical staff 1: Bass clef, B-flat key signature. Four measures of music, each starting with a dotted quarter note followed by an eighth rest, then a quarter note. Dynamic: *sf*.

Musical staff 2: Bass clef, B-flat key signature. Measure 5: dotted quarter note, eighth rest, quarter note (*sf*). Measure 6: boxed measure number 7, quarter note, quarter rest. Measures 7-10: quarter note, quarter rest. Dynamic: *f*.

Musical staff 3: Bass clef, B-flat key signature. Measures 11-14: quarter note, quarter rest.

Musical staff 4: Bass clef, B-flat key signature. Measure 15: boxed measure number 8. Measures 15-18: eighth notes with beams. Dynamic: *mf, sosten.*

Musical staff 5: Bass clef, B-flat key signature. Measures 19-22: eighth notes with beams.

Musical staff 6: Bass clef, B-flat key signature. Measures 23-26: eighth notes with beams.

Musical staff 7: Bass clef, B-flat key signature. Measure 27: boxed measure number 9. Measures 27-30: quarter notes, quarter rests, quarter notes with sharps. Dynamic: *mf*. First ending bracket over measures 29-30.

Musical staff 8: Bass clef, B-flat key signature. Measure 31: boxed measure number 10. Measures 31-34: quarter notes, quarter rests, quarter notes with sharps. Dynamic: *mf*. Second ending bracket over measures 31-32.

Musical staff 9: Bass clef, B-flat key signature. Measure 35: boxed measure number 11. Measures 35-38: quarter notes, quarter rests, quarter notes with sharps. Dynamic: *mf*.

Musical staff 10: Bass clef, B-flat key signature. Measures 39-42: quarter notes, quarter rests, quarter notes, quarter notes. Dynamic: *f* then *f > mp (non cresc.)*. Marking: *non rall.* with a fermata over the final note.



# MUCHO CUBANO

Christian HER

CONTRABASS TUBA in Bb (BBb Tuba)

Treble Clef

Latin Pop  $\text{♩} = 91$

16 **1** *sempre non-legato* (until the end)  
*mf* (sounds two 8ves lower)

1. 2. **2**  
*mf, sosten.*

**3**  
*mf*

1. 2. **4**  
*f*

**5**  
*(f)*

**6**  
*mf sf sf sf*

Musical staff 1: Treble clef, key signature of one flat. Contains four measures of music with notes on the second line and first space, each marked with a dynamic of *sf*.

Musical staff 2: Treble clef, key signature of one flat. Contains four measures of music. The first measure is marked *sf* and the second measure is marked *f*. A box containing the number 7 is positioned above the first measure.

Musical staff 3: Treble clef, key signature of one flat. Contains four measures of music with notes on the first space and second line.

Musical staff 4: Treble clef, key signature of one flat. Contains four measures of music. A box containing the number 8 is positioned above the first measure. The music is marked *mf, sosten.*

Musical staff 5: Treble clef, key signature of one flat. Contains four measures of music with notes on the first space and second line.

Musical staff 6: Treble clef, key signature of one flat. Contains four measures of music with notes on the first space and second line.

Musical staff 7: Treble clef, key signature of one flat. Contains four measures of music. A box containing the number 9 is positioned above the first measure. The music is marked *mf*. A first ending bracket labeled 1. spans the last two measures.

Musical staff 8: Treble clef, key signature of one flat. Contains four measures of music. A box containing the number 10 is positioned above the second measure. A second ending bracket labeled 2. spans the first two measures. The music is marked *mf*.

Musical staff 9: Treble clef, key signature of one flat. Contains four measures of music. A box containing the number 11 is positioned above the second measure. The music is marked *mf*.

Musical staff 10: Treble clef, key signature of one flat. Contains four measures of music. The music is marked *f* and *f > mp (non cresc.)*. The final measure is marked *non rall.* and features a fermata.

# MUCHO CUBANO

Christian HER

STRING BASS (or Electric Bass)

Latin Pop ♩ = 91

16 **1** pizz.

*f*

1. 2. **2**

*f, sosten.*

**3**

*f*

1. 2.

**4**

*f*

**5**

*(f)*

**6**

*f, marc.*

7

*ff*

8

*f, sosten.*

9

*f*

1.

2.

10

*f*

11

*f*

*arco* *non rall.*

*f > mp (non cresc.)*

# MUCHO CUBANO

Christian HER

**DRUM SET** (1 player)

Bass Drum, Snare Drum, Ride Cymbal, Hi-Hat, Bar Chimes (Mark Tree)

Latin Pop  $\text{♩} = 91$

7 B.D. S.D.

The score is written for a single drummer on a 7/8 time signature. It consists of 11 systems of staves. The first system shows the initial 7/8 measure with a dynamic marking of *f*. The second system includes the instruction "closed Hi-Hat". The third system includes the instruction "Ride Cymbal". The score is divided into five numbered sections (1-5) by repeat signs. Section 1 (measures 1-8) features a complex rhythmic pattern with eighth and sixteenth notes. Section 2 (measures 9-14) includes a sequence of six measures with slash marks, indicating specific drum patterns. Section 3 (measures 15-18) also includes a sequence of four measures with slash marks. Section 4 (measures 19-22) includes a sequence of three measures with slash marks. Section 5 (measures 23-26) includes a sequence of three measures with slash marks. The score concludes with a final measure. A dynamic marking of *f sempre* is placed at the beginning of the final section.

6

2 3

7

2 3

8

2 3 4 5 6

*f sempre*

9

1. 2.

10

closed Hi-Hat

11

2 Bar Chimes

*gliss. l. vib. ad lib.*

# MUCHO CUBANO

Christian HER

## CUBAN TIMBALES

Latin Pop  $\text{♩} = 91$

The musical score for Cuban Timbales consists of ten staves of rhythmic notation. The notation is primarily eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte), *mf* (mezzo-forte), and *(mf)* (mezzo-forte in parentheses). Articulation includes accents (>) and slurs (>>>>). The score is divided into sections by bar numbers and repeat signs:

- Staff 1: Starts with a measure containing the number 14. The first measure is marked *f*. A first ending bracket labeled '1' covers measures 1-4. The second ending bracket labeled '2' covers measures 5-6. Dynamics *f* and *mf* are indicated.
- Staff 2: Features two first ending brackets labeled '1' and '2' over measures 1-4 and 5-6 respectively. Dynamics *f* and *mf* are indicated.
- Staff 3: Features a first ending bracket labeled '2' over measures 1-4. A second ending bracket labeled '2' is at the end of the staff. Dynamics *(mf)* and *f* are indicated.
- Staff 4: Consists of five measures, each with a first ending bracket labeled 3, 4, 5, 6, and 7 respectively. Dynamics *f* and *mf* are indicated.
- Staff 5: Features a first ending bracket labeled '3' over measures 1-4. A second ending bracket labeled '2' is at the end of the staff. Dynamics *(mf)* and *f* are indicated.
- Staff 6: Features two first ending brackets labeled '1' and '2' over measures 1-4 and 5-6 respectively. Dynamics *f* and *mf* are indicated.
- Staff 7: Features a first ending bracket labeled '4' over measures 1-4. A second ending bracket labeled '2' is at the end of the staff. Dynamics *f* and *mf* are indicated.
- Staff 8: Features a first ending bracket labeled '5' over measures 1-4. A second ending bracket labeled '3' is at the end of the staff. Dynamics *f* and *mf* are indicated.
- Staff 9: Features two first ending brackets labeled '2' and '3' over measures 1-2 and 3-4 respectively. A second ending bracket labeled '3' is at the end of the staff. Dynamics *f* and *mf* are indicated.

The image shows a musical score for Cuban Timbales, consisting of six systems of staves. Each system contains one or two staves of music. The notation includes rhythmic patterns, rests, and dynamic markings. Measure numbers 6 through 11 are indicated in boxes above the staves. Measure 6 starts with a box containing the number 6. Measure 7 has a box with 7. Measure 8 has a box with 8. Measure 9 has a box with 9. Measure 10 has a box with 10. Measure 11 has a box with 11. The score includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also some accents and slurs. The notation is in a standard musical staff with a treble clef and a common time signature.



# MUCHO CUBANO

CONGAS & BONGOS (1 or 2 players)

Christian HER

Latin Pop  $\text{♩} = 91$

7 CONGAS

**1**

**2**

**3**

**4**

**5**

**6**

BONGOS slap

*ff, marcatisss.*

*mf*

*ff*

*segue simile*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

Musical staff 1: Conga part with notes and rests, dynamic markings *mf* and *ff*.

Musical staff 2: Conga part with notes and rests, dynamic markings *mf* and *ff*.

**7**

Musical staff 3: Conga part with notes and rests, dynamic markings *mf* and *ff*.

Musical staff 4: Conga part with notes and rests, dynamic markings *mf* and *ff*.

Musical staff 5: Conga part with notes and rests, dynamic markings *mf* and *ff*.

Musical staff 6: Conga part with notes and rests, dynamic markings *mf* and *ff*.

**8** CONGAS

Musical staff 7: Conga part with notes and rests, dynamic markings *mf* and *f*.

Musical staff 8: Conga part with notes and rests, dynamic markings *mf* and *f*.

**9**

Musical staff 9: Conga part with notes and rests, dynamic markings *mf* and *f*.

**10**

Musical staff 10: Conga part with notes and rests, dynamic marking *mf*.

**11**

Musical staff 11: Conga part with notes and rests, dynamic marking *mf*.

Musical staff 12: Conga part with notes and rests, dynamic marking *non rall.*, and a *glissando ad lib.* section.

\* Left Hand: open tone + Right Hand: rub the third finger, sustained by the thumb, across the drumhead