

Leó d'Or

Marxa Cristiana de Juan Carlos Sempere Bomboí

A Juan Vicente Sanchis Murcia
Capità Cristià d'Albaïda 2015 per la Filà Batallers.

Dels teus fills Marcos i Jordi Sanchis Marrassi



Leó d'Or

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Capità Cristià d'Albaida 2015 per la Filà Batallers.**

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Lleó d'Or

**Bataller,
Cavaller sense igual,
d'aquells temps llunyans,
que per la fe empunyes la teua espasa,
i al teu pit dus el Lleó d'Or
sobre l'Ensenya d'Aragó.**

**El Lleó, d'esperit generosament guerrer,
símbol de vigilància, bravura i autoritat,
domini, magnanimitat i majestat.**

**A les batalles vas
sense patria ni hogar,
ni rumb ni direcció.
El teu somni és regressar a l'hogar
d'una terra en Llibertat.**

**Vau jurar defendre i amar la vostra terra,
contra tot bàrbar agressor
i les hostes de la Mitja Lluna.**

**La vostra espasa, companyera fatal,
ha de servir-vos a la cruenta Batalla
per elevar fins temps desconeguts
el record de la vostra Força i Templança.**

**Bataller,
Cavaller sense igual,
d'aquells temps llunyans,
que per la fe empunyes la teua espasa,
i al teu pit dus el Lleó daurat
sobre l'Ensenya d'Aragó.**

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The score is for a Christian March in 3/4 time, marked $\text{♩} = 90$. It features a vocal line for Soprans/Contralts and Tenors/Baixos, with lyrics in Catalan. The instrumental arrangement includes Flauti, Flautes 1-2, Oboè 1-2, Fagot, Dolçaina G (optional), Tarota C (optional), Sac de gemecs (optional), Requit, Clarinet Bb 1, Clarinet Bb 2, Clarinet Bb 3, Clarinet Baix, Saxo Alt 1, Saxo Alt 2, Saxo Tenor 1-2, Saxo Bariton, Trompa F 1-3, Trompa F 2-4, Trompeta Bb 1, Trompeta Bb 2-3, Trombó 1-2, Trombó 3, Fiscorns, Bombardi C 1-2, Tubes, Campanes Tub., Timbals, Bombo i Plats, Percussió, and Caixa. The score includes various dynamics such as *f*, *ff*, *sfz*, and *pp*, and includes performance instructions like *Allegro* and *Pl. Sup.*.

Soprans/Contralts
Cor
(Opcional)
Tenors/Baixos

Flauti
Flautes 1-2
Oboè 1-2
Fagot
Dolçaina G
(Opcional)
Tarota C
(Opcional)
Sac de gemecs
(Opcional)
Requit
Clarinet Bb 1
Clarinet Bb 2
Clarinet Bb 3
Clarinet Baix
Saxo Alt 1
Saxo Alt 2
Saxo Tenor 1-2
Saxo Bariton
Trompa F 1-3
Trompa F 2-4
Trompeta Bb 1
Trompeta Bb 2-3
Trombó 1-2
Trombó 3
Fiscorns
Bombardi C 1-2
Tubes
Campanes Tub.
Timbals
Bombo i Plats
Percussió
Caixa

Lyrics:
Ba - ta ller Ca - va ller sen - se i - gual d'a quells temps llu - nyans
Ba - ta ller Ca - va ller sen - se i - gual d'a quells temps llu - nyans

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This page of the musical score for 'Lleó d'Or' includes the following parts and markings:

- Vocal Soloists:** Soprano (S.C.), Tenor Bass (T.B.), and Flute (Fl.). The lyrics are: "que per la fe, em - pu - nyes la te - ua, es - pa".
- Woodwinds:** Oboe (Ob.), Bassoon (Fgt.), Clarinet in D (Cl. B.), Saxophone A1 (Sx. A. 1), Saxophone A2 (Sx. A. 2), Saxophone Tenor (Sx. T.), and Flute (Flisc.).
- Brass:** Trumpets 1-3 (Tpa. 1-3), Trumpets 2-4 (Tpa. 2-4), Trombones 1-2 (Tb. 1-2), Trombone 3 (Tb. 3), Bass Drum (Bdi.), Tuba, and Cymbals (C. T.).
- Other Instruments:** Percussion (Perc.) and Cymbals (C.).
- Dynamic Markings:** *sfz*, *f*, *p*, *ff*, and *ff*.
- Performance Indicators:** A *Solo* marking is present above the Clarinet in D part.
- Rehearsal Markers:** A double bar line with the number 18 is placed at the beginning of several staves.

32

S.C. *ff* i al teu pit dus el Lle-ó Dau rat *mf* so bre l'En - se - nya d'A -

T.B. *ff* i al teu pit dus el Lle-ó Dau rat *mf* so bre l'En - se - nya d'A -

Fil. *ff*

Fl. *f* *ff* *mp*

Ob. *ff* *mp*

Fgt. *f* *ff* *mp*

Dic. *ff* *Tots* *ff* *mp*

Ttt. *ff*

Sac. *ff*

Rq. *ff*

Bs. Cl. 1 *f* *ff* *mp*

Bs. Cl. 2 *f* *ff* *mp*

Bs. Cl. 3 *f* *ff* *mp*

Cl. B. *f* *ff* *mp*

Sx. A. 1 *f* *ff* *mp*

Sx. A. 2 *f* *ff* *mp*

Sx. T. *f* *ff* *f*

S. Br. *f* *ff* *mp*

Tpa. 1-3 *ff* *ff* *f*

Tpa. 2-4 *ff* *ff* *f*

Bs. Tpt. 1 *f* *ff* *ff*

Bs. Tpt. 2-3 *f* *ff* *ff*

Tbó. 1-2 *ff* *ff* *mp*

Tbó. 3 *ff* *ff* *mp*

Flisc. *f* *ff* *ff*

Bdi. *f* *ff* *mp*

Tuba *f* *ff* *mp*

C. T. *ff* *ff* *mf*

Timb. *ff* *ff* *(A a G)* *mp*

B. i Pl. *ff* *ff* *p*

Perc. *p* *f*

C. *ff* *ff* *mp*

47

S.C. ra - ga - El Lle d'es - pe - rit que rrer - sim - bol - de vi - gi - lan - cia i bra - vu - ca - ri - tat, do - mi - ni - mag - ni - mi - ni - tai - i

T.B. ra - ga. El Lle d'es - pe - rit que rrer - sim - bol - de vi - gi - lan - cia i bra - vu - ca - ri - tat, do - mi - ni - mag - ni - mi - ni - tai - i

Fl. *mf*

Ob.

Fgt.

Dic.

Ttt.

Sac.

Rq. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

Cl. B.

Sx. A. 1 *mf*

Sx. A. 2 *mf*

Sx. T. *mf*

S. Br.

Tpa. 1-3

Tpa. 2-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tb. 1-2

Tb. 3

Flisc.

Bdi.

Tuba

C. T.

Timb.

B. i Pl.

Perc.

47

C. *p*

92

S/C

Vau ju rar de-fen-dre i,a-mar la vos-tra te tra con-tra tot bür-bar a-gre-ssor

T/B

Vau ju rar de-fen-dre i,a-mar la vos-tra te tra con-tra tot bür-bar a-gre-ssor

Flü.

Fl.

Ob.

Fgt.

Dic.

Ttt.

Sac.

Rq.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

S. Br.

Tpa. 1-3

Tpa. 2-4

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbö. 1-2

Tbö. 3

Flisc.

Bdi.

Tuba

C. T.

Timb.

B. i Pl.

Perc.

C.

103

S.C. i les llos - es de la Mit - ja Llu - na. *mp* la vos - tra es pa - sa com pa - rre - ra fa tal -

T.B. i les llos - es de la Mit - ja Llu - na. *mp* la vos - tra es pa - sa com pa - rre - ra fa tal -

Fiti. *mp*

Fl. *mp*

Ob. *mp*

Fgt. *p* *mp*

Dlc.

Ttt.

Sac.

Rq. *p* *mp*

B.C. 1 *mp* *mp*

B.C. 2 *mp* *mp*

B.C. 3 *mp* *mp*

Cl. B. *p* *mp*

Sx. A. 1 *p* *mp*

Sx. A. 2 *p* *mp*

Sx. T. *p* *mp*

S. Br. *p* *mp*

Tpa. 1-3 *103* *p* *mp*

Tpa. 2-4 *p* *mp*

B. Tpt. 1 *p* *mp*

B. Tpt. 2-3 *p* *mp*

Tbo. 1-2 *p* *mp*

Tbo. 3 *p* *mp*

Flisc. *mp* *mp*

Bdi. *p* *mp*

Tuba *p* *mp*

C. T. *103* *mp* *p*

Timb. *p* *mp*

B. i Pl. *103*

Perc. *H* *Andretto* *mp*

C. *103* *p* *mp*

118

S/C ha de ser vir vos *mf* la cruc en ta Ba ta lla per e-ic-va fins *f* des co- ne- gus

T/B ha de ser vir vos *mf* la cruc en ta Ba ta lla per e-ic-va fins *f* des co- ne- gus

Fl. *mf* *f*

Ob. *mf* *f*

Fgt. *mf*

Diç.

Ttt.

Sac.

Rq. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

Cl. B. *mf*

Sx. A. 1 *mf*

Sx. A. 2 *mf*

Sx. T. *mf*

S. Br. *mf*

Tpa. 1-3 *mf*

Tpa. 2-4 *mf*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2-3 *mf* *f*

Tbó. 1-2 *f*

Tbó. 3 *f*

Flisc. *mf*

Bdi. *mf* *f*

Tuba *mf* *f*

C. T. *mf*

Timb. *mf* *f*

B. i Pl. *mf*

Perc. *mf*

118 *mf* *f*

C. *mf* *f*

132

S/C *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

T/B *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Ftl. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Fl. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Ob. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Fgt. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Dlc. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Ttt. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Sac. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Rq. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Bc. Cl. 1 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Bc. Cl. 2 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Bc. Cl. 3 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Cl. B. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Sx. A. 1 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Sx. A. 2 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Sx. T. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

S. Br. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Tpa. 1-3 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Tpa. 2-4 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

B. Tpt. 1 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

B. Tpt. 2-3 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Tbn. 1-2 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Tbn. 3 *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Flisc. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Bdl. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Tuba *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

C. T. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Timb. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

B. i Pl. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

Perc. *f* cl re cord de la vos tra For ca i Tem plan ca *ff* Ba ta ller

C. *fp* *f* *ff*

146

S/C Ca - va - ller sen - se, i - gal d'a - quels temps llu - ryans

T/B Ca - va - ller sen - se, i - gal d'a - quels temps llu - ryans

Fl.

Fl.

Ob.

Fgt.

Dlc.

Ttt.

Sac.

Rq.

Bc Cl. 1

Bc Cl. 2

Bc Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

S. Br.

Tpa. 1-3

Tpa. 2-4

B. Tpt. 1

B. Tpt. 2-3

Tbo. 1-2

Tbo. 3

Flisc.

Bdi.

Tuba.

C. T.

Timb.

B. i Pl.

Perc.

C.

This page of the musical score for 'Lleó d'Or' includes the following parts and lyrics:

- Vocalists:** Soprano (S.C.), Tenor (T.B.), and Flute (Fl.).
- Lyrics:** que per la fe, em pu nyes la te us es
- Instrumentation:** Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in D (Cl. D.), Clarinet in Bb (Cl. B.), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), Soprano Saxophone (S. Br.), Trumpets 1-3 (Tpa. 1-3), Trumpets 4-6 (Tpa. 2-4), Trombones 1-3 (Tbn. 1-3), Trombone 4 (Tbn. 4), Fliscorno (Flisc.), Bass Drum (Bdi.), Tuba, Cymbals (C. T.), Tom-toms (Timb.), Bass Drum with Pedal (B. i Pl.), and Percussion (Perc.).

The score is written in a common time signature and features various musical notations such as slurs, ties, and dynamic markings. The page number '159' is indicated at the beginning of each staff line.

164

S.C. pa

T.B. pa

Fil. Ba u ller

Fl.

Ob.

Fgt. sfz

Dic. sfz

Ttt. sfz

Sac. sfz

Rq. sfz

B♭ Cl. 1 sfz

B♭ Cl. 2 sfz

B♭ Cl. 3 sfz

Cl. B. sfz

Sx. A. 1 sfz

Sx. A. 2 sfz

Sx. T. sfz

S. Br. sfz

Tpa. 1-3 164 sfz

Tpa. 2-4 sfz

B♭ Tpt. 1 sfz

B♭ Tpt. 2-3 sfz

Tb. 1-2 sfz

Tb. 3 sfz

Flisc. sfz

Bdi. sfz

Tuba sfz

C. T. 164 sfz

Timb. sfz

B. i Pl. 164 sfz

Perc. sfz

C. 164 sfz

COR

Lleó d'Or

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Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

Soprans/Contralts

Tenors/Baixos

6

f Ba - ta - ller , Ca - va - ller sen - se i - gual ,

f Ba - ta - ller , Ca - va - ller sen - se i - gual ,

S/C

T/B

13

d'a - quells temps llu - nyans , que per la

d'a - quells 3 temps llu - nyans 3 que per la

S/C

T/B

19

fe_em - pu - nyes la te - ua_es pa - sa

fe_em - pu - nyes la te - 3 ua_es - pa - sa *sfz*

S/C

T/B

27

ff i_al teu pit - dus el Lle - ó Dau -

ff i_al teu pit - dus el Lle - ó Dau -

S/C

T/B

41

rat *mf* so - bre l'En - se - nya d'A - ra - gó.

rat *mf* so - bre l'En - se - nya 3 d'A - ra - gó.

S/C

T/B

48

El Lle - ó d'es - pe - rit que rrer sim - bol

El Lle - ó 3 d'es - pe - rit que rrer sim - bol 3

Lleó d'Or

2

54

S/C
de vi - gi - làn - cia i bra - vu - ra, i_a - to - ri - tat, do -

T/B
de vi - gi - làn - cia i bra - vu - ra, i_a - to - ri - tat, do -

59

S/C
mi - ni, mag-na ni - mi - tat i ma - jes - tat

T/B
mi - ni, mag-na - ni - mi - tat i ma - jes - tat

66

S/C
f A les ba - ta - lles vas sen - se pa - tria *ff* ni ho - gar,

T/B
f A les ba - ta - lles vas sen - se pa - tria ni ho - gar, *ff*

83

S/C
ff ni rumb re ni di - rec - ciò gre - El ssar a l'ho - teu gar d'u - na som te - rra en ni és ber - tat.

T/B
ff ni rumb re ni di - rec - ciò gre - El ssar a l'ho - teu gar d'u - na som te - rra en ni és ber - tat.

92

S/C
Vau ju - rar de-fen-dre i_a - mar la vos - tra te - rra con-tra

T/B
Vau ju - rar de-fen-dre i_a - mar la vos - tra te - rra con-tra

99

S/C
tot bàr - bar a - gre - ssor i les hos - tes de la Mit - ja Llu-na. *mp*

T/B
tot bàr - bar a - gre - ssor i les hos - tes de la Mit - ja Llu-na. *mp*

107

S/C

T/B

La vos - tra es - pa sa

La vos - tra es - pa sa

115

S/C

T/B

com - pa - nye - ra fa - tal ha de ser - vir - vos

com - pa - nye - ra fa - tal ha de ser - vir - vos

122

S/C

T/B

mf a la crue - en - ta Ba - ta - lla *f* per e - le - var fins temps des -

mf a la crue - en - ta Ba - ta - lla *f* per e - le - var fins temps des -

129

S/C

T/B

co - ne - guts *f* el re - cord de la vos - tra

co - ne - guts *f* el re - cord de la vos - tra

135

S/C

T/B

For - ça i Tem - plan - ça *ff* Ba - ta -

For - ça i Tem - plan - ça *ff* Ba - ta -

141

S/C

T/B

ller Ca - va - ller

ller Ca - va - ller

148

S/C
T/B

sen - se_i - gual

154

S/C
T/B

d'a quells temps llu - nyans

159

S/C
T/B

que per la fe_em - pu - nyes la te - ua_es pa

165

S/C
T/B

sfz sa. *ff* Ba - - ta - ller

**Bataller,
Cavaller sense igual,
d'aquells temps llunyans,
que per la fe empunyes la teua espasa,
i al teu pit dus el Lleó d'Or
sobre l'Ensenya d'Aragó.**

**El Lleó, d'esperit generosament guerrer,
símbol de vigilància, bravura i autoritat,
domini, magnanimitat i majestat.**

**A les batalles vas
sense patria ni hogar,
ni rumb ni direcció.
El teu somni és regressar a l'hogar
d'una terra en Llibertat.**

**Vau jurar defendre i amar la vostra terra,
contra tot bàrbar agressor
i les hostes de la Mitja Lluna.**

**La vostra espasa, companyera fatal,
ha de servir-vos a la cruenta Batalla
per elevar fins temps desconeguts
el record de la vostra Força i Templança.**

**Bataller,
Cavaller sense igual,
d'aquells temps llunyans,
que per la fe empunyes la teua espasa,
i al teu pit dus el Lleó daurat
sobre l'Ensenya d'Aragó.**

Flautes 1-2

Lleó d'Or

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Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

11

20

36

53

74

92

105

125

140

155

164

ff

Oboè 1-2

Leó d'Or

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Marxa Cristiana ♩ = 90

The musical score is written for Oboe 1-2 in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music, each starting with a measure number: 11, 27, 44, 59, 80, 96, 114, 130, 145, and 160. The score includes various musical notations such as dynamics (mp, f, ff, sfz), articulations (accents, slurs), and fingerings (3, 7, 6). The key signature has one flat (Bb). The piece concludes with a final double bar line and a dynamic marking of sfz.

Fagot

El eó d'Or

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Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

11 *f* 5 *f*

33 *fp* *ff* *mp*

50 *mf*

66 *f* 2 *ff*

86

105 2 *p* *mp* *mf*

127 *ff*

148 *ff*

168 *ff*

Requint

Lesó d'Or

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Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for a quintet in 2/4 time. It consists of ten staves of music, each starting with a measure number. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). There are also markings for *p* (piano) and *mp* (mezzo-piano). The score features several triplet markings (indicated by a '3' over a group of notes) and some 7-measure rests. The key signature has one sharp (F#), and the tempo is marked as ♩ = 90.

Clarinet B \flat 1

Lesó d'Or

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Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written for Clarinet B \flat 1 in 2/4 time. It begins with a 9-measure rest. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fp*, *f*, *p*, *mp*, *ff*, and *mf* are used throughout. Articulation marks like accents and slurs are present. Fingerings are indicated by numbers 1-3. The score includes repeat signs and first/second endings. Measure numbers 20, 37, 54, 70, 87, 98, 113, 132, 147, and 161 are marked at the start of their respective staves.

Clarinet B \flat 2

Lesó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written in 2/4 time and consists of 162 measures. It features a variety of dynamics and articulations. Key markings include *fp* (fortissimo piano), *f* (forte), *p* (piano), *mp* (mezzo-piano), *ff* (fortissimo), and *mf* (mezzo-forte). Articulations include accents, slurs, and triplets. Measure numbers 20, 37, 55, 72, 88, 102, 118, 137, 154, and 162 are indicated at the start of their respective staves.

Clarinet B \flat 3

Lesó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written for Clarinet B \flat 3 in 2/4 time. It consists of ten staves of music, with measure numbers 20, 37, 55, 72, 88, 102, 118, 137, 153, and 162 marked at the beginning of their respective staves. The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mp*, *p*, *mf*), articulation (accents, slurs), and fingerings (triplets, groups of 2, 3, 6, 7). The key signature has one flat (B \flat), and the tempo is marked as $\text{♩} = 90$.

Clarinet Baix

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Clarinet Bass in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music, each starting with a measure number on the left: 17, 38, 52, 65, 80, 97, 116, 138, and 155. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). There are also articulation marks like accents and breath marks. A 4-measure rest is indicated above the second staff, and a 2-measure rest above the sixth staff. A 3-measure rest is indicated above the eighth staff. The key signature has one sharp (F#).

Saxo Alt 1

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Saxo Alt 1 in 2/4 time, with a tempo of 90 beats per minute. It consists of 162 measures across 10 staves. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff), with accents (sfz) and crescendos/decrescendos. Measure numbers 19, 40, 57, 74, 92, 109, 132, 148, and 162 are indicated at the start of their respective staves. The piece concludes with a final double bar line.

Saxo Alt 2

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Saxo Alt 2 in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music, each starting with a measure number: 19, 41, 59, 75, 93, 113, 136, 150, and 162. The score includes various musical notations such as dynamics (f, sfz, ff, p, mp, mf), articulation (accents, slurs), and fingerings (trills, triplets, quintuplets, sextuplets, septuplets). The key signature has one sharp (F#), and the piece concludes with a double bar line.

Saxo Tenor 1-2

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

18 *f* 3 3 3 *sfz* *ff* 3 3

38 *sfz* *p* 9 *f* *fp* 3 3

61 *ff* *f* *mf* 3 3 3 3

75 *mf* 2 3 3 3 3

92 3 *ff* *ff* 3 3 2

108 *p*

130 *mp* 3 *mf*

147 *f* *ff* 3 3 3

164 *sfz* *ff* 3 3 3

Saxo Baríton

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

17
34
49
63
78
92
116
136
150
184

Trompa F 1-3

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboi

Marxa Cristiana ♩ = 90

The musical score is written for Trompa F 1-3 in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music. The first staff begins with a dynamic of *f* and includes a triplet of eighth notes. The second staff features a dynamic of *sfz* followed by *ff*. The third staff starts with *fp* and *ff*, and includes a measure rest of 18 measures. The fourth staff has a dynamic of *f* and *mf*, with a measure rest of 2 measures. The fifth staff begins with *ff*. The sixth staff starts with a measure rest of 2 measures and a dynamic of *ff*. The seventh staff has a dynamic of *p* and *mp*, with a dynamic change to *mf*. The eighth staff has a dynamic of *f* and *ff*. The ninth staff has a dynamic of *ff*. The tenth staff ends with a dynamic of *ff*. The score includes various musical notations such as triplets, slurs, and accents.

Trompa F 2-4

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

18 *f* *sfz* *ff*

35 *ff* *f* 18 *mf*

68 *fp* *ff* *f* *mf* 2

86 *ff* *ff*

102 2

122 *p* *mp* *f* *ff*

141 *mf* *f* *ff*

158 *ff*

Trompeta B \flat 1

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written for Trompeta B \flat 1 in 2/4 time. It consists of ten staves of music, with measure numbers 17, 35, 71, 87, 101, 136, 150, and 165 indicated at the beginning of their respective staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *sfz* (sforzando) and *mf* (mezzo-forte). There are also markings for *fp* (for piano) and *ff* (fortissimo). The score features several triplet figures and rests of 2, 8, and 12 measures. The key signature has one sharp (F#), and the tempo is marked as $\text{♩} = 90$.

Trompeta B \flat 2-3

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written for Trompeta B \flat 2-3 in 2/4 time. It consists of ten staves of music, with measure numbers 17, 35, 72, 88, 103, 138, 151, and 165 indicated at the beginning of their respective staves. The score includes various dynamics such as *f*, *sfz*, *ff*, *fp*, *mf*, and *ff*. There are also articulations like accents and slurs, and rhythmic markings such as triplets and rests. The piece concludes with a final *ff* dynamic marking.

Trombó 1

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music, with measure numbers 18, 36, 52, 68, 85, 100, 136, 150, and 165 indicated at the beginning of their respective staves. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *sfz* (sforzando) and *ff* (fortissimo) to *fp* (pianissimo) and *mf* (mezzo-forte). There are also markings for *f* (forte) and *mp* (mezzo-piano). The score features several triplet markings (indicated by a '3' over a group of notes) and repeat signs with first and second endings. The piece concludes with a final *sfz* marking and a double bar line.

Trombó 2

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Trombone 2 in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music, each starting with a measure number (18, 35, 51, 66, 84, 99, 135, 150, 165). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key dynamic markings include *sfz*, *ff*, *f*, *fp*, *mp*, and *mf*. There are also articulation marks like accents (>) and breath marks (v). The score features several triplet markings (3) and repeat signs with first, second, and third endings. The key signature has one flat (B-flat), and the piece concludes with a double bar line.

Trombó 3

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Trombone 3 in a 2/4 time signature. It consists of ten staves of music, with measure numbers 17, 35, 50, 65, 82, 100, 138, and 156 indicated at the beginning of their respective staves. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are used throughout, including *f*, *ff*, *sfz*, *fp*, and *mp*. There are also articulation marks like accents and slurs. Some measures contain repeat signs with first, second, and third endings. The piece concludes with a final cadence.

Fliscorns

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

18 *f* *sfz* *ff*

39 *sfz* *f* *fp*

77 *ff* *mf*

94 *ff* *ff* *mp*

110 *mp* *mf*

126 *mp* *mf*

143 *f* *ff*

159 *sfz* *ff*

Bombardí C 1-2

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music, each starting with a measure number (18, 35, 50, 65, 82, 98, 115, 138, 155). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The piece concludes with a final *ff* marking.

Tubes

Lesó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩=90

The musical score is written for a tuba in bass clef with a 2/4 time signature. It consists of 161 measures, divided into systems of five staves each. The score includes various dynamic markings such as *f*, *ff*, *mp*, *mf*, and *p*. There are also articulation marks like accents and slurs. A double bar line with a repeat sign is present at measure 92. The piece concludes with a final double bar line at measure 161.

Timbals

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in bass clef with a 2/4 time signature. It begins with a key signature of one flat (B-flat) and a tempo of 90 beats per minute. The score is divided into systems, with measure numbers 16, 32, 48, 65, 80, 92, 105, 122, 139, and 156 marked at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *sfz*, *fp*, *ff*, *mp*, *mf*, and *p* are used throughout. Articulation includes accents (>) and slurs. Some measures contain triplets (marked with a '3') and a sextuplet (marked with a '6'). The score concludes with a double bar line and repeat signs.

Percussió

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

Gong

Pl. Susp.

4 5 10 12 13

f *p* *f* *f* *p* *f*

55 8 14 2 6 10 3

p *mf* *f*

107 Pandereta

mp

123 4 2 14

156 9 4

Bombo i Plats

El seó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

20 *f* *ff*

40 *ff*

60 *p*

81 *f* *ff*

100 *p*

120 *p*

140 *mf* *f* *ff*

161 *ff*

Caixa

El seó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for a single staff in 2/4 time, with a tempo of ♩ = 90. It begins with a key signature of one sharp (F#) and a common time signature of 2/4. The piece is a march, characterized by its rhythmic patterns and dynamic markings. The score is divided into systems, with measure numbers 19, 36, 53, 69, 85, 105, 121, 137, and 155 indicated. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with other markings like *f*, *mf*, and *mp*. Articulations include accents (>), slurs, and breath marks (v). There are also dynamic hairpins (crescendo and decrescendo) throughout the piece. The score includes various rhythmic figures, such as eighth-note patterns, sixteenth-note runs, and triplet markings (3). The piece concludes with a final cadence in the key of D major.

Campanes Tub.

El eó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for a tuba in 2/4 time, with a tempo of 90 beats per minute. It consists of six staves of music. The first staff begins with a dynamic of *f* and includes a fermata over the first measure. The second staff starts at measure 19 and features a dynamic of *mf*. The third staff starts at measure 64 and includes a dynamic of *ff* and a triplet. The fourth staff starts at measure 88 and includes a dynamic of *mp* and a triplet. The fifth staff starts at measure 108 and includes dynamics of *p* and *ff*. The sixth staff starts at measure 147 and includes a dynamic of *ff*. The score includes various musical notations such as rests, notes, beams, and articulation marks.

Dolçaina G

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Dolçaina G in 2/4 time, with a tempo of 90 beats per minute. It consists of six staves of music. The first staff (measures 1-27) begins with a dynamic of *f* and includes a 12-measure rest and several triplet markings. The second staff (measures 28-73) starts with a *Solo* section, followed by a 3-measure rest, a *Tots* section with *ff* dynamics and accents, and a 31-measure rest ending with a triplet. The third staff (measures 74-91) features *ff* dynamics and triplet markings. The fourth staff (measures 92-114) includes triplet markings and rests of 2 and 8 measures. The fifth staff (measures 115-151) starts with a 24-measure rest and *ff* dynamics, followed by triplet markings. The sixth staff (measures 152-189) concludes with *sfz* and *ff* dynamics and triplet markings.

Elleó d'Or

Viola de Roda

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

27

36

60

107

117

126

14

18

8

15

6

16

17

El eó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in 2/4 time and consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 90. It features a dynamic marking of *f* and includes a 12-measure rest followed by a melodic line with several triplet markings. The second staff starts at measure 29, marked *ff*, and contains a 3-measure rest and a 37-measure rest. The third staff begins at measure 82, marked *ff*, and includes a 2-measure rest and a 3-measure rest. The fourth staff starts at measure 98, marked *ff*, and features rests of 4, 8, and 24 measures. The fifth staff begins at measure 145 and contains multiple triplet markings. The sixth staff starts at measure 161, marked *ff*, and concludes with a final cadence. The score includes various musical notations such as rests, triplets, and dynamic markings.

Sac de Gemecs C
(Transportat Bb)

Lleó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in 2/4 time and consists of six staves of music. The key signature has one flat (Bb). The score includes various musical notations such as rests, notes, and rests with dynamics like *f* and *ff*. It also features several triplet markings (indicated by a '3' above a bracket) and repeat signs. Measure numbers 12, 28, 80, 97, 145, and 161 are clearly marked at the beginning of their respective staves. The piece concludes with a final double bar line at the end of the sixth staff.

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in 2/4 time and consists of six staves of music. It begins with a dynamic marking of *f* (forte). The score includes various musical notations such as triplets, slurs, and dynamic markings like *sfz* (sforzando), *ff* (fortissimo), and *ff* (fortissimo). Measure numbers 18, 73, 91, 107, and 151 are indicated at the start of their respective staves. The piece concludes with a final cadence.

Tarota C
(Transportada Bb)

Leó d'Or

Marxa Cristiana a Juan Vicente Sanchis Murcia,
Capità Cristià 2015 d'Albaida per la Filà Batallers.
Dels teus fills, Marcos i Jordi Sanchis Marrahí

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in 2/4 time and consists of six staves of music. It begins with a dynamic marking of *f* and a tempo of ♩ = 90. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sfz* and *ff*. Measure numbers 18, 42, 88, 103, 145, and 155 are indicated at the start of their respective staves. The piece concludes with a final cadence.