

AsmaíDar

Marxa Cristiana de Juan Carlos Sempere Bomboí

Marxa dedicada amb molta estima a Asma Vísia Silvestre,
filla de Jose Vísia Descals (Ambaixador Cristià d'Albaïda 2008) i Lucía Silvestre;
i a Darío Lluç Guerola,
fill de Miguel Lluç Martínez (Capità Cristià d'Albaïda 2008) i Carmina Guerola.

fent també extensiva la dedicatòria a la filla Batallers d'Albaïda
en la seua Capitania Cristiana 2015.

Per eixe magnífic any que va ser el 2008. Any en el que com a Capità Moro
vos vaig conèixer, i per l'estima que vos tinc des d'aleshores.



Alma i Dar

Marxa Cristiana de Juan Carlos Sempere Bomboi

A Alma Vísia Silvestre i Darío Lluch Guerola, a les seues famílies
i a la filà Batallers d'Albaida en la seua Capitania Cristiana 2015



AlmaíDar

Marxa dedicada amb molta estima a Alina Vila Silvestre,
filla de Jose Vila Descals (Ambaixador Cristià d'Albaïda 2008) i Lucía Silvestre;
i a Dario Lluç Guerola,
fill de Miguel Lluç Martínez (Capità Cristià d'Albaïda 2008) i Carmina Guerola.

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Juan Carlos Sempere Bomboi

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

Flauti

Flutes 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

Fliscorns

Bombardi C 1-2

Tubes

Campanes Tub.

Timbals

Bombo i Plats

Percussió

Caixa

AlmaiDar

This page of the musical score, titled "AlmaiDar", begins at measure 12. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with slurs and accents, starting with a forte (*f*) dynamic.
- Oboe (Ob.):** Plays a rhythmic pattern with slurs and accents, marked *f*.
- Bassoon (Fgt.):** Provides a steady rhythmic accompaniment with slurs and accents, marked *f*.
- Clarinet (Cl. B.):** Plays a rhythmic pattern with slurs and accents, marked *f*.
- Saxophone (Sx. A. 1, 2, T.):** Features complex rhythmic patterns with slurs and accents, marked *f*.
- Trumpet (Tpa. 1-3, 2-4):** Plays rhythmic patterns with slurs and accents, marked *f*.
- Trombone (Tbo. 1-2, 3):** Provides a steady rhythmic accompaniment with slurs and accents, marked *f*.
- Percussion (Perc.):** Includes parts for Snare Drum (S. Br.), Cymbals (C. T.), and Tom-toms (Timb.), all marked *ff* (fortissimo).
- Conductor's Part (C.):** Features a complex rhythmic pattern with slurs and accents, marked *f*.

The score is characterized by its intricate rhythmic textures and dynamic contrasts, with frequent use of slurs and accents to shape the melodic and rhythmic lines.

AlmaiDar

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

- Fü. (Flute)
- Fl.
- Ob.
- Fgt. (Bassoon)
- Dk. (Drum)
- Ttt. (Tutti)
- Sac.
- Rq. (Ragtime)
- B. Cl. 1, 2, 3 (Bass Clarinet)
- Cl. B. (Clarinet B)
- Sx. A. 1, 2 (Saxophone Alto)
- Sx. T. (Saxophone Tenor)
- S. Br. (Soprano Saxophone)
- Tpa. 1-3, 2-4 (Trumpet)
- B. Tpt. 1, 2-3 (Bass Trumpet)
- Tbö. 1-2, 3 (Trombone)
- Flisc. (Flics)
- Bdi. (Bass Drum)
- Tuba
- C. T. (Cymbal)
- Timb. (Tambourine)
- B. i. Pl. (Bass Drum)
- Perc. (Percussion)
- C. (Cymbal)

Dynamic markings include *mf*, *mp*, *p*, and *Solo*. The score is written in a standard musical notation with various clefs and time signatures.

58

Fl.

Fl.

Ob.

Fgt.

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

Tb. 1-2

Tb. 3

Flisc.

Bdi.

Tuba

C. T.

Timb.

B. i. Pl.

Perc.

C.

f

ff

Tots

AlmaiDar

This page of the musical score for "AlmaiDar" features 27 staves for various instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are as follows:

- Flute (Fl.)**: Part 1, starting at measure 73 with a dynamic marking of *ff*.
- Clarinet (Cl. B.)**: Part 1, starting at measure 73 with a dynamic marking of *ff*.
- Saxophone (Sx.)**: Parts 1, 2, and Tenor (T.), all starting at measure 73 with a dynamic marking of *ff*.
- Trumpet (Tpa.)**: Parts 1-3, 2-4, and 2-3, all starting at measure 73 with a dynamic marking of *ff*.
- Trombone (Tb.)**: Parts 1-2 and 3, all starting at measure 73 with a dynamic marking of *ff*.
- Percussion (Perc.)**: Includes Snare Drum (S. Br.), Tom-Toms (Tpa.), Bass Drum (Bd.), and Cymbals (C. T., Timb., B. i. Pl., Perc., C.).

The score includes various musical notations such as triplets, slurs, and dynamic markings. The percussion parts are particularly active, with the snare drum and cymbals playing a rhythmic pattern throughout the piece.

This page of the musical score, titled "AlmaiDar", contains 27 staves for various instruments and a conductor's part. The staves are arranged vertically from top to bottom as follows:

- Fü. (Flute)
- Fl. (Flute)
- Ob. (Oboe)
- Fgt. (Fagott)
- Dk. (Klarinette)
- Ttt. (Trompete)
- Sac. (Saxofon)
- Rq. (Rohrblatt)
- B♭ Cl. 1 (Klarinette)
- B♭ Cl. 2 (Klarinette)
- B♭ Cl. 3 (Klarinette)
- Cl. B. (Klarinette)
- Sx. A. 1 (Saxofon)
- Sx. A. 2 (Saxofon)
- Sx. T. (Saxofon)
- S. Br. (Saxofon)
- Tpa. 1-3 (Trompete)
- Tpa. 2-4 (Trompete)
- B♭ Tpt. 1 (Trompete)
- B♭ Tpt. 2-3 (Trompete)
- Tbö. 1-2 (Trombone)
- Tbö. 3 (Trombone)
- Flisc. (Feldsch)
- Bdi. (Bassdrum)
- Tuba
- C. T. (Cymbel)
- Timb. (Trommel)
- B. i. Pl. (Bassdrum)
- Perc. (Percussion)
- C. (Conductor)

The score includes various musical notations such as notes, rests, and dynamic markings. A conductor's part (C.) is located at the bottom, featuring a series of rhythmic patterns and dynamic markings, including a *p* (piano) marking. The page number "87" is visible at the beginning of several staves.

This page of the musical score for 'AlmaiDar' contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in D (Cl. B.), Clarinet in Bb (Cl. B. 1, 2, 3), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), and Bassoon (S. Br.).
- Brass:** Trumpet 1-3 (Tpa. 1-3), Trumpet 2-4 (Tpa. 2-4), Trombone 1 (B. Tpt. 1), Trombone 2-3 (B. Tpt. 2-3), Trombone 1-2 (Tbó. 1-2), Trombone 3 (Tbó. 3), Euphonium (Flisc.), Bass Drum (Bdi.), and Tuba.
- Percussion:** Timpani (C. T.), Snare Drum (Timb.), Bass Drum (B. i. Pl.), and Cymbals (Perc.).

Key musical features include:

- Dynamic markings:** '100' (fortissimo) at the beginning of several parts, 'f' (forte) in the Trombone 1-2 and Tuba parts, and 'mp' (mezzo-piano) in the Timpani part.
- Rhythmic patterns:** Complex rhythmic figures, including triplets and sixteenth-note runs, particularly in the woodwinds and percussion.
- Articulation:** Accents and slurs are used throughout the score to shape the phrasing.

114 *Com a 2ª*

Fci. *mp*
Com a 2ª

Fl. *mp*
Com a 2ª

Ob. *mp*

Fgt. *p*

Dkç.

Ttt.

Sac.

Rq. *Com a 2ª*
p

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

Cl. B. *p*

Sx. A. 1 *p*

Sx. A. 2 *p*

Sx. T. *p*

S. Br. *p*

Tpa. 1-3 *p*

Tpa. 2-4 *p*

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbó. 1-2

Tbó. 3

Flisc.

Bdi. *p*

Tuba *p*

C. T. *p*

Timb. *p*

B. i. Pl. *p*

Perc. *p*
Bateria

C. *p*

mp

This page of the musical score for "AlmaiDar" includes the following parts and markings:

- Flutes (Fl.):** Part 1, marked *mf*.
- Oboe (Ob.):** Part 1, marked *mf*.
- Bassoon (Fgt.):** Part 1, marked *mf*.
- Clarinet in B-flat (Cl. B.):** Part 1, marked *mf*.
- Saxophone Alto 1 (Sx. A. 1):** Part 1, marked *mf*.
- Saxophone Alto 2 (Sx. A. 2):** Part 1, marked *mf*.
- Saxophone Tenor (Sx. T.):** Part 1, marked *mf*.
- Saxophone Baritone (S. Br.):** Part 1, marked *mf*.
- Trumpets (Tpa.):** Parts 1-3 and 2-4, marked *mf*.
- Trumpet in B-flat (B. Tpt.):** Parts 1 and 2-3, marked *mf*.
- Trombones (Tb.):** Parts 1-2 and 3, marked *mf*.
- Flugelhorn (Flisc.):** Part 1, marked *mf*.
- Bass Drum (Bdi.):** Part 1, marked *mf*.
- Tuba:** Part 1, marked *mf*.
- Cymbal (C. T.):** Part 1, marked *p*.
- Timpani (Timb.):** Part 1, marked *mf*.
- Bass Drum (B. i. Pl.):** Part 1, marked *mf*.
- Percussion (Perc.):** Part 1, marked *mf*.
- Cymbal (C.):** Part 1, marked *mf*.

The score features various musical notations including slurs, accents, and dynamic markings. The page number 125 is indicated at the beginning of several staves.

This page of the musical score, titled "AlmaiDar" and numbered "13", contains 30 staves of music. The instruments and their parts are as follows:

- Flutes (Fl.):** Two staves, both starting at measure 138 with a *ff* dynamic.
- Oboe (Ob.):** One staff, starting at measure 138 with a *ff* dynamic.
- Bassoon (Fgt.):** One staff, starting at measure 138 with a *ff* dynamic.
- Clarinet in D (Cl. D.):** One staff, starting at measure 138 with a *ff* dynamic.
- Trumpet in C (Tit.):** One staff, starting at measure 138 with a *ff* dynamic.
- Saxophone (Sac.):** One staff, starting at measure 138 with a *ff* dynamic.
- Trumpet in Bb (Rq.):** One staff, starting at measure 138 with a *ff* dynamic.
- Clarinet in Bb (B. Cl. 1, 2, 3):** Three staves, all starting at measure 138 with a *ff* dynamic.
- Clarinet in B (Cl. B.):** One staff, starting at measure 138 with a *ff* dynamic.
- Saxophone Alto 1 (Sx. A. 1):** One staff, starting at measure 138 with a *ff* dynamic.
- Saxophone Alto 2 (Sx. A. 2):** One staff, starting at measure 138 with a *ff* dynamic.
- Saxophone Tenor (Sx. T.):** One staff, starting at measure 138 with a *f* dynamic.
- Soprano Saxophone (S. Br.):** One staff, starting at measure 138 with a *ff* dynamic.
- Trumpet 1-3 (Tpa. 1-3):** Three staves, all starting at measure 138 with a *f* dynamic.
- Trumpet 2-4 (Tpa. 2-4):** One staff, starting at measure 138 with a *f* dynamic.
- Trumpet in Bb 1 (B. Tpt. 1):** One staff, starting at measure 138 with a *f* dynamic.
- Trumpet in Bb 2-3 (B. Tpt. 2-3):** One staff, starting at measure 138 with a *f* dynamic.
- Trombone 1-2 (Tb. 1-2):** Two staves, both starting at measure 138 with a *ff* dynamic.
- Trombone 3 (Tb. 3):** One staff, starting at measure 138 with a *fp* dynamic.
- Fliscorn (Flisc.):** One staff, starting at measure 138 with a *ff* dynamic.
- Bass Drum (Bdi.):** One staff, starting at measure 138 with a *f* dynamic.
- Tuba:** One staff, starting at measure 138 with a *ff* dynamic.
- Cymbal (C. T.):** One staff, starting at measure 138 with a *f* dynamic.
- Tom-tom (Timb.):** One staff, starting at measure 138 with a *f* dynamic, featuring a section marked "(A-D-E)".
- Bass Drum in Percussion (B. i. Pl.):** One staff, starting at measure 138 with a *mf* dynamic.
- Percussion (Perc.):** One staff, starting at measure 138 with a *ff* dynamic.
- Cymbal (C.):** One staff, starting at measure 138 with a *f* dynamic.

The score includes various musical notations such as dynamics (*ff*, *f*, *fp*, *mf*), articulation marks (*>*), and slurs. The page concludes with a double bar line and repeat signs.

This page of the musical score for 'AlmaïDar' contains 27 staves of music, starting at measure 151. The instruments are arranged as follows from top to bottom:

- Flü. (Flute)
- Fl. (Flute)
- Ob. (Oboe)
- Fgt. (Bassoon)
- Dk. (Trumpet)
- Ttt. (Trumpet)
- Sac. (Trumpet)
- Rq. (Trumpet)
- B. Cl. 1 (Clarinet)
- B. Cl. 2 (Clarinet)
- B. Cl. 3 (Clarinet)
- Cl. B. (Clarinet)
- Sx. A. 1 (Saxophone)
- Sx. A. 2 (Saxophone)
- Sx. T. (Saxophone)
- S. Br. (Saxophone)
- Tpa. 1-3 (Trumpet)
- Tpa. 2-4 (Trumpet)
- B. Tpt. 1 (Trumpet)
- B. Tpt. 2-3 (Trumpet)
- Tbö. 1-2 (Trombone)
- Tbö. 3 (Trombone)
- Flisc. (Flute)
- Bdi. (Bassoon)
- Tuba
- C. T. (Cymbal)
- Timb. (Tambourine)
- B. i. Pl. (Bass Drum)
- Perc. (Percussion)
- C. (Cymbal)

The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '151' is present at the beginning of the page. The bottom of the page features a double bar line with a repeat sign and a '2' above it, indicating a second ending or a specific performance instruction.

This page contains the musical score for the 15th page of 'AlmaiDar'. It features a full orchestral arrangement with the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Cl. B.), and Saxophone sections (Sax. A. 1 & 2, Sax. T., S. Br.).
- Brass:** Trumpets (Tpa. 1-3, Tpa. 2-4), Trombones (Tbn. 1-2, Tbn. 3), and Tuba.
- Strings:** Violins (Vi.), Violas (Va.), Cellos (C.), and Double Basses (Cb.).
- Percussion:** Timpani (Timb.), Bongos (B. i Pl.), and various drums (Perc.).

The score includes various musical notations such as dynamics (ff, f, p), articulation (tr, acc), and performance instructions like *Pl. Susp.* and *Gong*. The piece is marked with a **161** at the beginning of the page.

This page of the musical score for "AlmaiDar" (page 16) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in D (Cl. B.), and three Clarinets in Bb (Bb Cl. 1, 2, 3). The saxophone section consists of two Alto Saxophones (Sx. A. 1, 2) and one Tenor Saxophone (Sx. T.). The brass section includes three Trumpets (Tpa. 1-3), two Trombones (Tb. 1-2), and a Tuba. The percussion section includes Flute (Flisc.), Bass Drum (Bdi.), Cymbals (C. T.), and a variety of other percussion instruments (Timb., B. i. Pl., Perc., C.). The score is marked with a forte (*ff*) dynamic and includes various musical notations such as slurs, accents, and articulation marks. The page number "16" is in the top left, and the title "AlmaiDar" is centered at the top. The measure number "172" is indicated at the beginning of several staves.

Fagot

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

15 *f*

36 *f* *fp* *ff*

53 *mp*

71 *mf* *f* *ff*

87 *ff*

105 *p* *mp*

128 *mf* *ff* *ff*

150 *ff*

168 *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Dolçaines G in 2/4 time. It begins with a tempo marking of ♩ = 90. The first staff (measures 1-15) starts with a forte (*f*) dynamic and includes several triplet markings. The second staff (measures 16-30) features a *Solo* section with a 9-measure rest followed by a triplet. The third staff (measures 31-45) includes a mezzo-forte (*mf*) dynamic and a *Tots* (tutti) marking. The fourth staff (measures 46-60) contains two fortissimo (*ff*) markings. The fifth staff (measures 61-75) continues with *ff* dynamics and triplet markings. The sixth staff (measures 76-90) includes a 4-measure rest. The seventh staff (measures 91-105) features an 8-measure rest, a 24-measure rest, and a fortissimo (*ff*) dynamic. The eighth staff (measures 106-120) includes a fortissimo (*ff*) dynamic and triplet markings. The ninth staff (measures 121-135) continues with *ff* dynamics and triplet markings. The tenth staff (measures 136-150) includes a fortissimo (*ff*) dynamic and triplet markings. The eleventh staff (measures 151-165) continues with *ff* dynamics and triplet markings. The twelfth staff (measures 166-180) includes a fortissimo (*ff*) dynamic and triplet markings.

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written 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 continues with a dynamic of *f* and features a 9-measure rest. The third staff is marked *mp* and contains a 47-measure rest. The fourth staff starts with a dynamic of *ff* and includes a 64-measure rest. The fifth staff continues with a dynamic of *ff* and features a 80-measure rest. The sixth staff includes a 95-measure rest. The seventh staff contains a 109-measure rest and a 4-measure rest, followed by a repeat sign and an 8-measure rest, and then a 24-measure rest. The eighth staff includes a 156-measure rest. The ninth staff includes a 171-measure rest. The score concludes with a dynamic of *ff*.

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

14

45

62

77

91

104

149

165

f

f

ff

ff

mp

4 8 24

ff

ff

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written in treble clef with a 2/4 time signature. It consists of six staves of music. The first staff begins with a rest followed by a triplet of eighth notes. The second staff contains measures 15 to 35, featuring a triplet of eighth notes and a fermata. The third staff starts at measure 73 with a forte (ff) dynamic. The fourth staff starts at measure 93 and includes a fermata. The fifth staff starts at measure 114 with a repeat sign and a fermata, followed by a triplet of eighth notes. The sixth staff starts at measure 158 with a forte (ff) dynamic and ends at measure 174 with a fermata.

Sac de Gemecs C (Transportat Bb)

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

14 *f* 3 3 9 3 35 *ff*

71 *ff*

90

109 4 8 24 3 *ff*

155 3 *ff*

170 *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

ff

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

15

38

59

78

95

114

129

147

157

170

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

16

40

61

81

98

116

130

148

158

171

Clarinet B \flat 3

AsmaíDar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

16

40

61

81

99

117

132

149

159

173

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

14 *f* 3 *f* *fp* *ff*

35 *mp* *mf* *f*

51 *ff* *ff*

67 *ff* *ff* *f*

85 *ff* *ff*

103 2 *f* *p* *mp*

128 3 *mf* *ff* *ff*

152 *ff* *ff*

169 *ff*

Asmaï Dar

Marxa Cristiana

Juan Carlos Sempere Bomboi

Marxa Cristiana ♩ = 90

Musical score for Saxo Alt 1, including dynamic markings (*f*, *mp*, *ff*), articulation, and multi-measure rests (4 and 3).

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

16

39

61

80

96

114

141

159

174

f

f

f *fp* *ff* *mp*

mf

ff *ff*

p *mp* *mf* *ff*

ff

ff

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Saxo Tenor 1-2 in 2/4 time. It begins with a tempo marking of ♩ = 90. The key signature has one sharp (F#). The score is divided into systems of five staves each. The first system (measures 1-14) includes a doublet (2) and several triplets (3). The second system (measures 15-42) features dynamics *f*, *fp*, *ff*, and *mp*, along with a doublet (2) and a nonet (9). The third system (measures 43-62) continues with triplets and a dynamic of *f*. The fourth system (measures 63-79) includes dynamics *ff* and *ff*. The fifth system (measures 80-96) features triplets and a dynamic of *f*. The sixth system (measures 97-113) includes triplets and a doublet (2). The seventh system (measures 114-137) includes dynamics *p*, *mp*, and *mf*. The eighth system (measures 138-155) features dynamics *f* and *ff*, along with triplets. The ninth system (measures 156-170) includes triplets and a dynamic of *f*. The final system (measures 171) includes triplets and a dynamic of *ff*.

Saxo Baríton

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

13 *f*

33 *f* *mp* *fp* *ff*

50 *mp*

67 *mf* *f*

85 *ff* *ff*

103 2

123 *f* *p* *mp*

143 3 *mf* *ff*

160 *ff*

174 *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboi

Marxa Cristiana ♩ = 90

17

46

64

85

107

132

153

169

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

Trompa F 2-4

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

16

43

62

80

100

125

148

162

175

Trompeta B \flat 1

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

16

58

75

90

106

148

164

f *3* *3* *3* *f* *3*

f *3* *fp* *3* *ff* *mf*

ff *ff*

f *ff* *ff*

ff *3* *3* *3* *3* *3* *3* *3*

ff *3* *3* *3* *3* *3* *3* *3*

Trompeta B♭ 2-3

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

Musical score for Trompeta B♭ 2-3, titled 'Asmaí Dar' by Juan Carlos Sempere Bomboí. The score is for a 'Marxa Cristiana' with a tempo of ♩ = 90. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *mf* (mezzo-forte). There are also performance markings like accents, slurs, and articulation marks. Measure numbers 17, 60, 78, 98, 122, 154, and 170 are indicated at the start of their respective staves. The piece concludes with a final cadence in the last staff.

ff

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

19 *f* *fp* *ff* *mp*

38

56 *mf* *ff* *ff*

75

96 4 8 15

139 *mf* *fp* *ff*

157 *ff*

170 *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

21

40

56

76

100

143

165

f *f* *f* *fp* *ff* *mf* *ff* *mf* *fp* *ff* *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

18 *f* 3

40 *f* 3 *ff* 3 *ff* *mp*

61 *ff* *ff*

79

100 4 8 8 *mf* 5

133 *ff* 3 *ff* 3

152 3 3 3 3 *ff* 3

168 3 *ff* 3

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana $\text{♩} = 90$

16

36

55 *mp*

77 *mf* *f* *ff* *ff*

101 *f* *p* *mp*

126 *mf* *f* *ff* *ff*

150 *ff*³

166 *f* *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

17 *f* *f*

37 *fp* *ff* *mp*

55

75 *mf* *f* *ff* *ff*

94

114 *f*

129 *p* *mp* *3*

148 *mf* *f* *ff* *ff*

166 *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

19 *f*

39 *ff* *p*

59

80 *f* *ff* *ff*

99

115 *p*

135

157 *mf* *ff*

173 *f* *ff*

Asmaí Dar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for a single staff in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo of 90 beats per minute. The piece is marked 'Marxa Cristiana'. The score is divided into measures, with measure numbers 14, 26, 41, 55, 67, 85, 101, 113, 127, 141, and 166 indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamic markings such as *f*, *ff*, *fp*, *mf*, *mp*, and *p* are used throughout. There are several instances of repeat signs with first and second endings. The score concludes with a double bar line and repeat dots.

Campanes Tub.

AlmaíDar

Marxa Cristiana

Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

The musical score is written for Campanes Tub. 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 treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). The second staff starts at measure 21 and includes a *ff* dynamic. The third staff starts at measure 74 and includes a *mp* dynamic. The fourth staff starts at measure 95 and includes *mp* and *p* (piano) dynamics. The fifth staff starts at measure 122 and includes *p* and *ff* dynamics. The sixth staff starts at measure 164 and includes a *ff* dynamic. The score includes several multi-measure rests (9, 22, 6, 3, 2, 2, 4, 6, 6, 6, 8, 5, 6, 6, 4) and repeat signs.

Almaí Dar

Marxa Cristiana ♩ = 90

Marxa Cristiana

Juan Carlos Sempere Bomboí

The musical score is written on five staves. The first staff (measures 1-32) features a Gong part with notes and rests, marked with dynamics *p* and *f*, and includes annotations "Pl. Susp." and "Gong". Above the staff are measure numbers 2, 3, and 14. The second staff (measures 33-101) continues the Gong part with dynamics *p*, *mf*, *ff*, and *p*, and includes measure numbers 14, 7, 16, 6, 6, and 11. The third staff (measures 102-128) features a Pandereta part with a rhythmic pattern of eighth notes, marked with *mp*, and includes measure number 12. The fourth staff (measures 129-162) continues the Pandereta part with triplets and dynamics *p*, and includes measure numbers 5 and 14. The fifth staff (measures 163-192) returns to the Gong part with dynamics *p* and *f*, marked with "Pl. Susp." and "Gong", and includes measure numbers 2, 2, and 4.