

AL MITHAL

Marxa mora de J. C. Sempere Bomboí
A Alfonso Caerols de les seues Dames i els seus Emirs



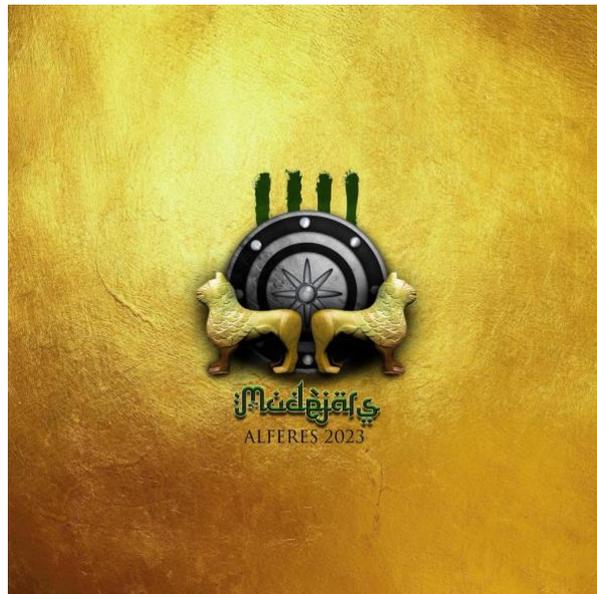
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ALFERES 2023

AL MITHAL

Marxa mora de Juan Carlos Sempere Bomboi dedicada a Alfonso Caerols, Alferes Moro d'Alcoi 2023 per la Filà Mudèjars.

El títol respon a la barreja d'AL, inicials d'Alfonso i MITHAL, en àrab “exemple a seguir”. Títol escollit per les seues Dames i els seus Emirs, qui regalen al càrrec la marxa amb molta estima.



Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

The score is for a march in 2/2 time, marked $\text{♩} = 60$. It features a large ensemble of instruments. The woodwinds include Flautí, Flautes 1-2, Oboè 1-2, Dolçaina G, Fagot, Requit E, Clarinet B 1, Clarinet B 2, Clarinet B 3, Clarinet Baix, Saxo Alt 1, Saxo Alt 2, Saxo Tenor 1-2, and Saxo Bariton. The brass section consists of Trompa F 1-3, Trompa F 2-4, Trompeta B 1, Trompeta B 2-3, Trombó 1-2, Trombó 3, Trombó Baix, Fliscorns 1-2, Bombardí C 1-2, and Tuba 1-2. The percussion includes Timbals (labeled A-D-E-G), Bombo i Plats, Percussió (with a 'Jam-tam' section), and Caixa. Dynamics range from *f* (forte) to *sf* (sforzando). The score is written for a full orchestra with a variety of woodwinds, brass, and percussion.

①

Fti. *f*

Fl. *f*

Ob. *f*

Dlc. *f*

Fgt. *f* *mf* *p*

Rq. *f* *mf* *p*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f*

Cl. B. *f* *mf* *p*

Sx. A. 1 *f* *mf*

Sx. A. 2 *f*

Sx. T. *f*

Sx. B. *f* *mf* *p*

Tpa. 1-3 *f*

Tpa. 2-4 *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

Tbó. 1-2 *f* *mf* *p*

Tbó. 3 *f* *mf* *p*

Tbó. B. *f* *mf* *p*

Flisc. *f*

Bdi. *f*

Tuba *f* *mf* *p*

Timb. *f* *mf* *p*

B. i PL. *f* *mf* *p* Cascabels

Perc. *f* *mf* *p*

C. *f* *mf* *p*

17

Ftfl.
 Fl.
 Ob.
 Dlc.
 Fgt.
 Rq.
 Cl. 1
 Cl. 2
 Cl. 3
 Cl. B.
 Sx. A. 1
 Sx. A. 2
 Sx. T.
 Sx. B.
 Tpa. 1-3
 Tpa. 2-4
 Tpt. 1
 Tpt. 2-3
 Tpb. 1-2
 Tpb. 3
 Tpb. B.
 Flisc.
 Bdi.
 Tuba
 Timb.
 B. i PL.
 Perc.
 C.

Musical score for *Al Mithal*, page 4, measures 25-32. The score includes parts for Ftfl., Fl., Ob., Dlc., Fgt., Rq., Cl. 1-3, Cl. B., Sx. A. 1-2, Sx. T., Sx. B., Tpa. 1-3, Tpa. 2-4, Tpt. 1-2, Tpb. 1-3, Tpb. B., Flisc., Bdi., Tuba, Timb., B. i PL., Perc., and C. The score features various dynamics such as *mf* and *p*, and includes a conductor's part at the bottom.

34

Flt. *mf*

Fl. *mf*

Ob. *mf*

Dlc.

Fgt. *mf*

Rq. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. B. *mf*

Sx. A. 1 *mf*

Sx. A. 2 *mf*

Sx. T. *mf*

Sx. B. *mf*

Tpa. 1-3 *mf*

Tpa. 2-4 *mf*

Tpt. 1 *mf*

Tpt. 2-3

Tbó. 1-2 *mf*

Tbó. 3 *mf*

Tbó. B. *mf*

Flisc. *mf*

Bdi. *f*

Tuba *mf*

Timb. *mf*

B. i PL. *mf*

Perc.

C. *mf*

34

42

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL.

Perc.

42

C.

Al Mithal

50

Fti. *f* *p* *ff*

Fl. *f* *p* *ff*

Ob. *f* Solo *p* *ff* fots

Dlc. *f* *fp* *ff*

Fgt. *f* *fp* *ff*

Rq. *f* *p* *ff*

Cl. 1 *f* *p* *ff*

Cl. 2 *f* *p* *ff*

Cl. 3 *f* *p* *ff*

Cl. B. *f* *fp* *ff*

Sx. A. 1 *f* *fp* *ff*

Sx. A. 2 *f* *fp* *ff*

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

Sx. B. *f* *fp* *ff*

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

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

Tpt. 1 *f* *fp* *ff*

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

Tbó. 1-2 *f* *fp* *ff*

Tbó. 3 *f* *fp* *ff*

Tbó. B. *f* *fp* *ff*

Flisc. *f* *fp* *ff*

Bdi. *f* *fp* *ff*

Tuba *f* *fp* *ff*

Timb. *f* *fp* *ff*

B. i PL. *f* *ff* *mf* *ff*

Perc. *f* *ff* *mf* *ff*

C. *f* *fp* *ff*

50

Al Mithal

66

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL

Perc.

66

C.

fp

ff

mf

ff

ff

73

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbo. 1-2

Tbo. 3

Tbo. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL.

Perc.

73

C.

89

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL

Perc.

C.

89

98

Flt. *mf*

Fl. *mf*

Ob. *mf*

Dlc. *mf* Solo

Fgt.

Rq.

Cl. 1 *mf*

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1 *mf*

Sx. A. 2

Sx. T. *mf*

Sx. B. *mf*

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc. *mf*

Bdi. *mf*

Tuba

Timb. *mf*

B. i PL.

Perc. 2

98

C. *mf*

106

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL

Perc.

C.

106

f

ff

mf

sf

ff Sec

Plat susp.
B. d.

This page of the musical score, titled "Al Mithal", page 16, contains 22 staves of music. The instruments are listed on the left side of each staff: Ft. (Flute), Fl. (Flute), Ob. (Oboe), Dlc. (Clarinet in D), Fgt. (Bassoon), Rq. (Cor Anglais), Cl. 1 (Clarinet in C), Cl. 2 (Clarinet in C), Cl. 3 (Clarinet in C), Cl. B. (Clarinet in Bb), Sx. A. 1 (Saxophone Alto 1), Sx. A. 2 (Saxophone Alto 2), Sx. T. (Saxophone Tenor), Sx. B. (Saxophone Baritone), Tpa. 1-3 (Trumpet 1-3), Tpa. 2-4 (Trumpet 2-4), Tpt. 1 (Trumpet 1), Tpt. 2-3 (Trumpet 2-3), Tbo. 1-2 (Trombone 1-2), Tbo. 3 (Trombone 3), Tbo. B. (Trombone in Bb), Flisc. (Flugelhorn), Bdi. (Baritone), Tuba, Timb. (Timpani), B. i PL. (Bass Drum), Perc. (Percussion), and C. (Conductor's part). The conductor's part at the bottom includes a tempo marking of 122 and dynamic markings of *p* and *f*. The score features complex melodic lines with many slurs and ties, and a dense rhythmic accompaniment in the lower staves. A five-measure rest is indicated in the Flute, Oboe, Cor Anglais, and Saxophone Alto parts at the beginning of the final measure on this page.

Al Mithal

130

Fti.
Fl.
Ob.
Dlc.
Fgt.
Rq.
Cl. 1
Cl. 2
Cl. 3
Cl. B.
Sx. A. 1
Sx. A. 2
Sx. T.
Sx. B.
Tpa. 1-3
Tpa. 2-4
Tpt. 1
Tpt. 2-3
Tbó. 1-2
Tbó. 3
Tbó. B.
Flisc.
Bdi.
Tuba
Timb.
B. i PL.
Perc.
C.

130

sf

p

130

This musical score is for the piece "Al Mithal" and is page 18 of the score. It features a large ensemble of instruments. The score begins at measure 136. The instruments and their parts are as follows:

- Fti. (Flute):** Plays a rapid sixteenth-note pattern with slurs and accents, marked *ff*.
- Fl. (Flute):** Similar to the Fti. part, marked *ff*.
- Ob. (Oboe):** Plays a melodic line with slurs, marked *ff*.
- Dlc. (Double Bass):** Provides a steady bass line, marked *ff*.
- Fgt. (Fagott):** Provides a steady bass line, marked *ff*.
- Rq. (Ragtime):** Plays a melodic line with slurs, marked *ff*.
- Cl. 1, 2, 3 (Clarinets):** Play a melodic line with slurs, marked *ff*.
- Cl. B. (Clarinete Bass):** Provides a steady bass line, marked *ff*.
- Sx. A. 1, 2 (Saxophones Alto):** Play a melodic line with slurs, marked *ff*.
- Sx. T. (Saxophone Tenor):** Provides a steady bass line, marked *ff*.
- Sx. B. (Saxophone Bass):** Provides a steady bass line, marked *ff*.
- Tpa. 1-3, 2-4 (Trumpets):** Play a melodic line with slurs, marked *ff*.
- Tpt. 1, 2-3 (Trumpets):** Play a melodic line with slurs, marked *ff*.
- Tbó. 1-2, 3, B. (Trombones):** Provide a steady bass line, marked *ff*.
- Flisc. (Fliscorno):** Provides a steady bass line, marked *ff*.
- Bdi. (Bass Drum):** Provides a steady bass line, marked *ff*.
- Tuba:** Provides a steady bass line, marked *ff*.
- Timb. (Timpani):** Provides a steady bass line, marked *ff*.
- B. i PL. (Bass Drum):** Provides a steady bass line, marked *ff*.
- Perc. (Percussion):** Provides a steady bass line, marked *f*.
- C. (Cymbals):** Plays a rapid sixteenth-note pattern with slurs and accents, marked *ff*.

157

Fl. *sf*

Ob. *sf*

Cl. 1 *sf*

Cl. 2 *sf*

Cl. 3 *sf*

Cl. B. *sf*

Sx. A. 1 *sf*

Sx. A. 2 *sf*

Sx. T. *sf*

Sx. B. *sf*

Tpa. 1-3 *sf*

Tpa. 2-4 *sf*

Tpt. 1 *sf*

Tpt. 2-3 *sf*

Tbó. 1-2 *sf*

Tbó. 3 *sf*

Tbó. B. *sf*

Flisc. *sf*

Bdi. *sf*

Tuba *sf*

Timb. *sf*

B. i PL. *sf*

Perc. *sf*

C. *sf*

163

Fti.

Fl.

Ob.

Dlc.

Fgt.

Rq.

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbó. 1-2

Tbó. 3

Tbó. B.

Flisc.

Bdi.

Tuba

Timb.

B. i PL.

Perc.

C.

163

Oboè 1-2

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

8 17

37 *f*

48 *mf* *f*

68 *ff*

81 2 7

105 *mf* *mf*

119 4 *f* *ff* *mf* *f* 5

135 *ff*

146 *ff* *ff*

158 *ff*

Fagot

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

①

20 *f* *f* *f* *mf*

33 *p* *mf*

47 *mf* *f*

64 *f* *fp* *ff* *f*

76 *f* *f* *f* *f*

89 *mf* *f*

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

141 *ff* *ff*

156 *ff*

The score is written for Bassoon in 2/2 time with a tempo of 60 beats per minute. It consists of 156 measures. The piece is marked with various dynamics including *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *fp* (forzando). There are several triplet markings (3) and articulation marks such as accents and slurs. The score is divided into systems, with measure numbers 20, 33, 47, 64, 76, 89, 108, 141, and 156 indicated at the start of their respective lines. A circled '1' is placed above the first system, and circled numbers '2', '3', '4', and '5' are placed above measures 33, 76, 108, and 141 respectively.

Clarinet B \flat 2

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

1

mf 6 f

f mf mf

34

mf f

50

3 3 3 3 3 3 3 3

61

tr *tr* p ff

73

3 6 6 6 6 6 6 6

90

mf f ff

112

mf f ff

132

mf f ff

144

5 ff f f

158

ff f f

Clarinet B \flat 3

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

8

20 9 *f*

43 *mf*

57 *f* *ff*

69 3 3 6 6 3 6 6 6 6 6 6

101 *mf* *mf*

116 4 *f* *ff* *mf*

132 *ff*

143 5 2 3

159 *ff* *f*

Saxo Alt 1

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

1

34

50

65

82

102

119

136

153

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

① ② ③ ④ ⑤

Saxo Tenor 1-2

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

1 *f*

42 *f* *mf* *mf*

58 *f* *f* *fp* *ff*

73 *mf*

91 *mf* *mf* *f*

108 *ff* *fp* *f* *ff*

124 *ff*

143 *ff*

158 *ff*

Saxo Baríton

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

18 *f*

31 *mf* *p* *mf*

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

64 *f* *f* *fp* *f* *ff*

111 *mf* *mf* *f* *ff*

123 *fp* *f* *ff*

137 *ff* *ff*

155 *ff*

Trompa F 1-3

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

14
43
57
70
90
105
139
154

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

Trompeta B \flat 1

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

12 *f* 9 5

39 4 *f* *p* *mf*

53 *mf* 2 *f* *f*

64 *fp* *ff* 3

76 23 *mf* *f* 4 *ff*

112 *fp* *f* *ff*

125 5 *ff*

157 *f* *ff*

Trompeta B \flat 2-3

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

11 *f*

46 *f* *mf* *f*

57 *f* *fp* *ff*

69

81 *mf* *f* *ff*

114 *f* *ff*

126 *fp* *f* *ff*

157 *f* *ff*

Trombó 1-2

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

19 *f*

31 *mf* *p* *mf*

43 *mf*

59 *f* *f* *fp* *ff*

77 *mf*

96 *mf*

113 *f* *ff*

128 *fp* *f* *ff*

151 *ff*

Trombó 3

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

19 *f*

30 *mf* *p* *mf*

41 *mf*

53 *f* *f*

68 *fp* *ff*

83 *mf*

107 *f* *fp* *f* *ff*

124 *ff*

150 *ff*

Trombó Baix

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

19 *f*

29 *mf* *p*

40 *mf* *mf*

74 *ff* *f* *fp*

96 *mf*

114 *f* *ff*

129 *fp* *f* *ff*

150 *ff*

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

14 *f*

34 *f* *mf*

45 *mf*

67 *ff*

98

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

132 *f* *ff*

152 *ff* *f*

15

Tuba 1-2

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

19 *f*

33 *mf* *p* *mf*

47 *mf* *f*

65 *f* *fp* *ff*

78 *ff*

99 *mf*

114 *mf* *f* *ff*

130 *fp* *f* *ff*

148 *ff*

Timbals

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

A-D-E-G

The musical score is written for Timbals in 2/2 time, with a tempo of 60 beats per minute. It consists of 165 measures across 11 staves. The key signature is A-D-E-G. The score includes various dynamic markings such as *f*, *ff*, *mf*, *fp*, and *p*. There are also accents, slurs, and articulation marks. Measure numbers are indicated at the beginning of each staff: 15, 29, 45, 58, 70, 83, 106, 138, and 156. Circled numbers 1 through 5 indicate specific measures or groups of measures. The score ends with a double bar line and repeat signs.

Caixa

Al Mithal

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboi

14 *f* *fp* *fp*

24 *f* *mf* *p*

40 *mf*

53 *f* *f* *f*

66 *ff* *fp* *ff* *fp*

78 *fp* *ff*

84 *p*

106 *f* *ff* *f*

121 *f* *ff*

136 *ff*

150 *ff*

161 *ff* *fp* *fp*

Al Mithal

Percussió

(Tam-tam, cascabels, shekere, Pl. susp.)

Marxa mora a Alfonso Caerols, de les seues Dames i Emirs

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

The score is divided into systems of staves. The first system (measures 23-33) features Tam-tam and Cascabels. The second system (measures 35-43) features Cascabels and Tam-tam. The third system (measures 45-53) features Cascabels and Shekere. The fourth system (measures 55-63) features Cascabels and Shekere. The fifth system (measures 65-73) features Shekere and Plat susp. B.d. The sixth system (measures 75-83) features Tam-tam and Shekere. The seventh system (measures 85-93) features Shekere and Plat susp. B.d. The eighth system (measures 95-103) features Shekere and Plat susp. B.d. The ninth system (measures 105-113) features Shekere and Plat susp. B.d. The tenth system (measures 115-116) features Shekere and Plat susp. B.d.