

# 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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# 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 a choir (Sopranos/Contraltos and Tenors/Baixos) with lyrics in Catalan. The instrumental arrangement includes a full orchestra with woodwinds, brass, and percussion. Dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

**Vocal Parts:**  
Cor (Opcional)  
Tenors/Baixos

**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

**Instrumental Parts:**  
Flauti  
Flautes 1-2  
Oboè 1-2  
Fagot  
Dolçaina G (Opcional)  
Tarota C (Opcional)  
Sac de gemecs (Opcional)  
Requint  
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



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*

B♭ Cl. 1 *f* *ff* *mp*

B♭ Cl. 2 *f* *ff* *mp*

B♭ 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*

B♭ Tpt. 1 *f* *ff* *ff*

B♭ 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 - 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 - tai - i

Fl. *mf*

Ob.

Fgt.

Dic.

Tit.

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

Tbo. 1-2

Tbo. 3

Flisc.

Bdi.

Tuba

C. T.

Timb.

B. i Pl.

Perc.

C. *p*

62

S.C. *ma - jes - tur* *f* A les ba - ta - lles vas

T.B. *ma - jes - tur* *f* A les ba - ta - lles vas

F.H. *f* *f*

F.L. *f* *f*

Ob. *f* *f*

Fgt. *mf* *f*

Dlc. *f* *f*

Ttt. *f* *f*

Sac. *f* *f*

Rq. *f* *f*

B.C. 1 *p* *f*

B.C. 2 *p* *f*

B.C. 3 *p* *f*

Cl. B. *mf* *f*

Sx. A. 1 *mf* *f*

Sx. A. 2 *mf* *f*

Sx. T. *mf* *f*

S. Br. *mf* *f*

Tpa. 1-3 *mf* *f*

Tpa. 2-4 *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2-3 *mf* *f*

Tbo. 1-2 *mf* *f*

Tbo. 3 *mf* *f*

Flisc. *mf* *f*

Bdi. *mf* *f*

Tuba *mf* *f*

C. T. *mf* *f*

Timb. *mf* *f*

B. i Pl. *f*

Perc. *mf*

C. *mf* *f*

77

S.C. *scu - se* *pa - tria* *ni, ho - gar,* *ff* *ni rumb* *ni di - ret - ciò gre* *El scar a l'ho - gar d'u - na* *som - te - rra, en* *ni lli - ber - tat*

T.B. *scu - se* *pa - tria* *ni, ho - gar,* *ff* *ni rumb* *ni di - ret - ciò gre* *El scar a l'ho - gar d'u - na* *som - te - rra, en* *ni lli - ber - tat*

Fil. *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *ff*

Fgt. *ff*

Dic. *ff* *ff*

Ttt. *ff* *ff*

Sac. *ff* *ff*

Rq. *ff* *ff*

B♭ Cl. 1 *ff* *ff*

B♭ Cl. 2 *ff* *ff*

B♭ Cl. 3 *ff* *ff*

Cl. B. *ff* *ff*

Sx. A. 1 *ff* *ff*

Sx. A. 2 *ff* *ff*

Sx. T. *ff* *ff*

S. Br. *ff* *ff*

Tpa. 1-3 *ff* *ff*

Tpa. 2-4 *ff* *ff*

B♭ Tpt. 1 *ff* *ff*

B♭ Tpt. 2-3 *ff* *ff*

Tb. 1-2 *ff* *ff*

Tb. 3 *ff* *ff*

Flisc. *ff* *ff*

Bdi. *ff* *ff*

Tuba *ff* *ff*

C. T. *ff* *ff*

Timb. *ff* *(G-C-D)* *ff*

B. i Pl. *ff* *ff*

Perc. *ff* *ff*

C. *ff* *ff*

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

Fil.

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

Tbó. 1-2

Tbó. 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 - ny - ra - fa - tal

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

Fiti. *mp*

Fl. *mp*

Ob. *mp*

Fgt. *p* *mp*

Dlc.

Ttt.

Sac.

Rq. *p* *mp*

B.Ci. 1 *mp* *mp*

B.Ci. 2 *mp* *mp*

B.Ci. 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 *f* per e va fins *f* des co ne gus

T/B ha de ser vir vos *mf* la cruc en ta Ba ta lla *f* per e 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. *p* *mf* *f*

B. i Pl. *mf*

Perç. *mf*

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

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.

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

Tb♭. 1-2

Tb♭. 3

Flisc.

Bdi.

Tuba

C. T.

Timb.

B. i Pl.

Perc.

146

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. B.), Saxophone A1 (Sx. A. 1), Saxophone A2 (Sx. A. 2), Saxophone T (Sx. T.), Trombone 1-3 (Tpb. 1-3), Trombone 2-3 (Tpb. 2-3), Trombone 1-2 (Tpb. 1-2), Trombone 3 (Tpb. 3), Fliscorn (Flisc.), Bass Drum (Bdi.), Tuba, Cymbal (C. T.), Tom-tom (Timb.), Bass Drum with Pedal (B. i Pl.), and Percussion (Perc.).
- Rehearsal Mark:** 159
- Tempo/Character:** *Andante* (indicated by a hairpin symbol at the bottom of the page).

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

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

Soprans/Contralts  
Tenors/Baixos

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

13  
S/C  
T/B  
d'a - quells temps llu - nyans , que per la  
d'a - quells 3 temps llu - nyans 3 que per la

19  
S/C  
T/B  
fe - em - pu - nyes la te - ua es pa - sa  
fe - em - pu - nyes la te - ua es - pa - sa  
*sfz*

27  
S/C  
T/B  
*ff* i - al teu pit - dus el Lle - ó Dau -  
*ff* i - al teu pit - dus el Lle - ó Dau -

41  
S/C  
T/B  
rat  
rat  
*mf* so - bre l'En - se - nya d'A - ra - gó.  
*mf* so - bre l'En - se - nya 3 d'A - ra - gó.

48  
S/C  
T/B  
El Lle - ó , d'es - pe - rit gue - rrer sim - bol 3  
El Lle - ó 3 d'es - pe - rit gue - 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 - ció 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 - ció 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 per e - le - var fins *f* temps des -

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

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.**

Flautí

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Juan Carlos Sempere Bomboí

Marxa Cristiana  $\text{♩} = 90$

11

20

38

65

89

104

123

138

154

164

*f*

*mf*

*ff*

*mp*

*f*

*ff*

*ff*

Flautes 1-2

# Lleó d'Or

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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*

*mp*

*f*

*mf*

*ff*



Fagot

# 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

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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Juan Carlos Sempere Bomboí

Marxa Cristiana ♩ = 90

11

20

37

64

87

103

119

136

152

162

Clarinet B $\flat$  1

# 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 $\flat$  1 in 2/4 time. It consists of ten staves of music, with measure numbers 20, 37, 54, 70, 87, 98, 113, 132, 147, and 161 marked at the beginning of their respective staves. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). There are also articulation marks like accents and breath marks. The key signature has one flat (B $\flat$ ), and the tempo is marked as  $\text{♩} = 90$ . The score concludes with a final *ff* dynamic marking.

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 for Clarinet B $\flat$  2 in 2/4 time. It consists of 16 staves of music, with measure numbers 20, 37, 55, 72, 88, 102, 118, 137, 154, and 162 marked at the beginning of their respective staves. The score includes various musical notations such as dynamics (e.g., *fp*, *f*, *p*, *mp*, *mf*, *ff*), articulation (accents, slurs), and fingerings (e.g., 2, 3, 7). There are also some performance instructions like *tr* (trill) and *tr* (trill) with a fermata. The key signature has one flat (B $\flat$ ), and the tempo is marked as  $\text{♩} = 90$ .

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 16 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

# 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 Clarinet Bass in 2/4 time, with a tempo of 90 beats per minute. It consists of ten staves of music, with measure numbers 17, 38, 52, 65, 80, 97, 116, 138, and 155 indicated on the left. 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 staccato. A 4-measure rest is marked with a '4' above it, and a 2-measure rest is marked with a '2' above it. A 3-measure rest is marked with a '3' above it. 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 ten staves of music, each starting with a measure number: 19, 40, 57, 74, 92, 109, 132, 148, and 162. The score features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and eighth-note figures. Dynamic markings such as *f*, *sfz*, *ff*, *p*, *mp*, *mf*, and *fp* are used throughout to indicate volume changes. Performance instructions like accents (>) and slurs are also present. The key signature has one sharp (F#), and 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 key signature has one sharp (F#). The score includes various musical notations such as dynamics (f, sfz, ff, p, mp, mf), articulation (accents, slurs), and fingerings (3, 5, 6, 7). There are also some performance markings like 'A' above notes in the second staff.

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

The musical score is written for Saxo Tenor 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. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *sfz*, *ff*, *p*, *mf*, and *mp*. There are also articulations like accents and slurs. The piece features several triplets and a quintuplet. The score concludes with a double bar line and repeat dots.

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

The musical score is written for Saxo Baríton in 2/4 time, with a tempo of 90 beats per minute. It consists of 184 measures, divided into systems of five staves each. The key signature has one sharp (F#). The score includes various dynamics such as *ff*, *f*, *mp*, *mf*, and *p*, along with articulation marks like accents and slurs. The piece features a mix of eighth and sixteenth notes, with some triplet patterns. The final measure is marked with a double bar line and a repeat sign.

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 Bomboí

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 marking of *f* and features a triplet of eighth notes. The second staff includes a *sfz* marking and a crescendo leading to *ff*. The third staff starts with *fp* and *ff* markings, and includes a measure rest of 18 measures. The fourth staff has a *f* marking and a measure rest of 2 measures. The fifth staff features a *ff* marking and a measure rest of 2 measures. The sixth staff begins with a *p* marking. The seventh staff includes *f*, *mp*, and *mf* markings. The eighth staff has a *ff* marking. The ninth staff continues with *ff* markings. The tenth staff concludes with a *ff* marking. The score is filled with various musical notations including notes, rests, slurs, and dynamic markings.

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* *mf*

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

86 *ff* *ff*

102 *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 dynamics such as *f*, *sfz*, *ff*, *mf*, and *fp*, along with articulations like accents, slurs, and triplets. There are also rests of 2, 8, and 12 measures. The key signature has one sharp (F#) and the time signature is 2/4.

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. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *sfz*, *ff*, *fp*, *mf*, and *ff*. There are numerous triplets and slurs throughout. Measure numbers 17, 35, 72, 88, 103, 138, 151, and 165 are indicated. A section with measure numbers 2, 8, and 12 is repeated. The score concludes with a final *ff* dynamic.

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 for Trombone 1 in 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 notes, rests, slurs, and dynamic markings. The dynamics range from *sfz* (sforzando) to *ff* (fortissimo). There are also markings for *fp* (fortissimo piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). 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 double bar line.

Trombó 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 ♩ = 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 dynamics 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 piece concludes with a final *sfz* dynamic marking.

Trombó 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 ♩ = 90

The musical score is written for Trombone 3 in 2/4 time, with a tempo of 90 beats per minute. It consists of 18 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 dynamic markings such as *f*, *ff*, *sfz*, *fp*, *mp*, and *mf*, as well as articulation marks like accents and slurs. There are also performance instructions for slurs and breath marks. The piece features several triplet markings and repeat signs with first, second, and third endings. The key signature has one flat (Bb).

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 for two Bombardí C instruments 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 triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The key signature has one flat (B-flat). The score concludes with a final *ff* dynamic 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 ten staves of music, with measure numbers 19, 39, 55, 72, 92, 110, 125, 143, and 161 indicated at the beginning of their respective staves. The score includes various dynamic markings such as *f*, *ff*, *mp*, *mf*, and *p*. There are also articulation marks like accents and slurs, and a double bar line with repeat dots at measure 92. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

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). 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 include *f* (forte), *sfz* (sforzando), *ff* (fortissimo), *fp* (fortissimo piano), *mp* (mezzo piano), *mf* (mezzo forte), and *p* (piano). Articulation is indicated by 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

# 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

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

# 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 two staves, representing the Bombo (bass drum) and Plats (snare drum). The time signature is 2/4. The score is divided into measures, with measure numbers 20, 40, 60, 81, 100, 120, 140, and 161 marked on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplets. Dynamic markings such as *f*, *ff*, *p*, *mf*, and *ff* are used throughout. The score concludes with a final double bar line.

Caixa

# Elleó 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

19 *f* *sfz* *ff*

36 *ff*

53 *fp* *ff* *mp*

69 *mf*

85 *f* *ff*

105 *p* *mp*

121 *mf* *f* *fp* *f*

137 *ff*

155 *ff*

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

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

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. 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 *f* dynamic. 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 ♩ = 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 treble clef with a 2/4 time signature. It consists of six staves of music. The first staff starts at measure 12 and includes a dynamic marking of *f*. The second staff starts at measure 29 and includes a dynamic marking of *ff*. The third staff starts at measure 82 and includes a dynamic marking of *ff*. The fourth staff starts at measure 98 and includes a dynamic marking of *ff*. The fifth staff starts at measure 145 and includes a dynamic marking of *ff*. The sixth staff starts at measure 161 and includes a dynamic marking of *ff*. The score features various musical notations including rests, triplets, and slurs. Measure numbers 12, 29, 82, 98, 145, and 161 are clearly marked at the beginning of their respective staves.

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 ornaments. Measure numbers 12, 28, 80, 97, 145, and 161 are indicated at the start of their respective staves. Dynamics include *f* (forte) and *ff* (fortissimo). There are several triplet markings (3) and repeat signs. The score concludes with a final double bar line.

# Elleó 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 treble clef with a 2/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and contains several triplet markings. The second staff starts at measure 18 and includes dynamic markings of *sfz* and *ff*, along with repeat signs and measure numbers 9 and 31. The third staff starts at measure 73 and features *f* and *ff* dynamics, with a measure number of 2. The fourth staff starts at measure 91 and includes a measure number of 2. The fifth staff starts at measure 107 and contains measure numbers 8 and 24, with a *ff* dynamic marking. The sixth staff starts at measure 151 and includes *sfz* and *ff* dynamics. The score is filled with various musical notations including notes, rests, beams, and articulation marks.

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 seven 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.