

Manero

Marxa Mora de Juan Carlos Sempere Bomboí

*A Vicent Bellver Mahiques, Manero
Capità Moro d'Albaida 2015 per la Filà Tuareg d'Albaida*



Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg.

El nom de la marxa, és senzill com ell mateix. Simplement com coneguem tots a Vicent Bellver, com a Manero.



Amb molta estima al meu Manero, de J. C. Sempere Bomboí

**Des del Sahara al sud del Sahel,
de Radames fins Tanout,
de Bilma fins Tumbuctú,
eixa és la terra Tuareg.**

**Fill del desert,
de remòt origen bereber,
és la experiència i la ruta,
és el Tuareg.**

**Les dunes per les que camines
canvien amb els vents,
però el desert,
segueix sent el mateix.**

**Home de blau turbant,
vestigi d'una estirp,
que fa dels seus colors el blau,
el negre, l'ocre i el blanc.**

**Tuareg de blau velat,
que els teus ulls reflexen la lluna,
i el sol del desert,
és el Tuareg.**

**Imprompta del continent africà,
"Abandonats per Alá",
pels àrabs nomenats.**

**Des del Sahara al sud del Sahel,
de Radames fins Tanout,
de Bilma fins Tumbuctú,
eixa és la terra Tuareg.**

This musical score page, titled "Manero" and numbered "5", contains the following parts and markings:

- Vocal Parts:** Soprano (S.C.), Tenor/Bass (T.B.), and Flute (Fl.). The lyrics are: "l'ex - pe - rièn - cia i la ru - ta, es el Tu - a - reg, les du - nes per les que ca - mi - nes can - vien".
- Orchestra:** Includes Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in Bb (Cl. B.), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.), Trumpet 1-3 (Tpa. 1-3), Trumpet 2-4 (Tpa. 2-4), Trumpet 1 (Tpt. 1), Trumpet 2-3 (Tpt. 2-3), Trombone 1-2 (Tbó. 1-2), Trombone 3 (Tbó. 3), Trombone (T. B.), Flute (Flsc.), Bassoon 1-2 (Bdi. 1-2), Tuba, Violoncello (Ve.), Contrabass (Cb.), Timpani (Timb.), and Percussion (Perc.).
- Dynamic Markings:** *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout the score.
- Rehearsal Markings:** The number "22" is placed at the beginning of several staves, indicating rehearsal points.

32
 S.C. *mf* amb els vents pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 T.B. *mf* amb els vents pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Fl. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Fl. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Dlc. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Ob. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Fgt. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Rq. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 B♭ Cl. 1 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 B♭ Cl. 2 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 B♭ Cl. 3 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Cl. B. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Sax. A. 1 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Sax. A. 2 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Sax. T. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Sax. B. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tpa. 1-3 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tpa. 2-4 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tpt. 1 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tpt. 2-3 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tbn. 1-2 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tbn. 3 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 T. B. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Flsc. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Bdi. 1-2 *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Tuba *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Ve. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Cb. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *ff*

32
 Timb. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *f*

32
 B. i Pl. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *f*

32
 Perc. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *f*

32
 C. *mf* pe - ro, el de - sert se - guirà sent sem - pre, el ma - teix *f*

42

S/C
Ho - me de blau tur bant, ves - ti - gi d'u - na, es - tirp que fa des - seus co - lors et blau

T/B
Ho - me de blau tur bant, ves - ti - gi d'u - na, es - tirp que fa des - seus co - lors et blau

Ftl.

Fl.

Dlc.

Ob.

Fgt.

Rq.

Bx Cl. 1

Bx Cl. 2

Bx 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

Tbb. 1-2

Tbb. 3

T. B.

Flsc.

Bdi. 1-2

Tuba

Ve.

Cb.

Timb.
(G-C-Eb-G)

B. i Pl.

Perc.

C.

42

RS

49

S/C *el ne gre, Fo-cre i el blanc. Tu a reg de blau ve lat que els teus ulls re fle xen la lu na,*

T/B *el ne gre, Fo-cre i el blanc. Tu a reg de blau ve lat que els teus ulls re fle xen la lu na,*

Fil. *el ne gre, Fo-cre i el blanc. Tu a reg de blau ve lat que els teus ulls re fle xen la lu na,*

Fl.

Dlc.

Ob.

Fgt.

Rq.

Bs. Cl. 1

Bs. Cl. 2

Bs. 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

Tb. 1-2

Tb. 3

T. B.

Flsc.

Bdi. 1-2

Tuba

Ve.

Cb.

Timb.

B. i Pl.

Perc.

C. *RS RS*

fp

65
S/C *mp* im - premp - ta del con - ti - nent A - fri - ca "A-ban-donats per A - li" Pels à - rabs no-me-rats
T/B *mp* im - premp - ta del con - ti - nent A - fri - ca "A-ban-donats per A - li" Pels à - rabs no-me-rats
Fl.
Dlc.
Ob.
Fgt. *mp*
Rq.
B.Ci. 1 *mp*
B.Ci. 2 *mp*
B.Ci. 3 *mp*
Cl. B. *mp*
Sx. A. 1 *mp*
Sx. A. 2 *mp*
Sx. T. *mf*
Sx. B. *mp*
Tpa. 1-3 *mp*
Tpa. 2-4 *mp*
Tpt. 1 *mp*
Tpt. 2-3 *mp*
Tpb. 1-2 *mp*
Tpb. 3 *mp*
T.B. *mp*
Flsc. *mf*
Bdi. 1-2 *mp*
Tuba *mp*
Ve. *mp*
Cb. *mp*
Timb. *mp*
B. i Pl. *mp*
Perc. *p* *f*
C. *mp*

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

- Vocal Parts:** Soprano (S.C.), Tenor/Bass (T.B.), and Flute (Fl.). The lyrics are: "A-ban-do-nats per A-ti-mp lim-promp-ta del con-ti-nent a-fric-a".
- Woodwinds:** Oboe (Ob.), Bassoon (Fgt.), Clarinet in B-flat (Cl. B.), Saxophone Alto 1 (Sx. A. 1), Saxophone Alto 2 (Sx. A. 2), Saxophone Tenor (Sx. T.), and Saxophone Bass (Sx. B.).
- Brass:** Trumpets 1-3 (Tpa. 1-3), Trumpets 2-4 (Tpa. 2-4), Trombones 1-2 (Tpt. 1, 2-3), Trombones 2-3 (Tb. 1-2, 2-3), Tuba (T. B.), and Euphonium (Ve.).
- Other Instruments:** Percussion (Perc.), Cymbals (Cb.), and Timpani (Timb.).
- Dynamic Markings:** *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte).
- Rehearsal Mark:** 76.

86

S.C. *mf* Tu *sf* *f*

T.B. *mf* Tu *sf* *f*

Fl. *mf* Solo *f*

Fl. *mf* *f*

Ob. *mf* *f*

Fgt. *mf* *f*

Rq. *mf* *f*

Bs. Cl. 1 *mf* *f*

Bs. Cl. 2 *mf* *f*

Bs. Cl. 3 *mf* *f*

Cl. B. *mf* *f*

Sx. A. 1 *mf* *f*

Sx. A. 2 *mf* *sf* *f*

Sx. T. *mf* *sf* *f*

Sx. B. *mf* *f*

Tpa. 1-3 *mf* *sf* *f*

Tpa. 2-4 *mf* *sf* *f*

Tpt. 1 *mf* *sf* *f*

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

Tb. 1-2 *mf* *sf* *f*

Tb. 3 *mf* *sf* *f*

T. B. *mf* *sf* *f*

Flsc. *mf* *sf* *f*

Bdi. 1-2 *mf* *f*

Tuba *mf* *f*

Vc. *mf* *sf* *f*

Cb. *mf* *f*

Timb. *mf* *sf* *f*

B. i. Pl. *mf* *f*

Perc. *mf* *p* *f* *f*

C. *mf* *sf* *f*

This page of the musical score for "Manero" (page 13) features a variety of instruments and vocal parts. The score is written in a key signature of one flat and a 6/8 time signature. The instruments include strings (Violins I and II, Viola, Cello, Double Bass), woodwinds (Flute, Clarinet in D, Clarinet in Bb, Saxophone Alto 1 and 2, Saxophone Tenor, Saxophone Baritone, Oboe, Bassoon, Contrabassoon), brass (Trumpets 1-3, Trombones 1-3, Tuba), and percussion (Timpani, Snare Drum, Cymbals, Bass Drum, Congas). The vocal parts include Soprano Contralto (S.C.), Tenor Bass (T.B.), and Chorus (C.). The score is marked with a forte (*f*) dynamic throughout. The page number 96 is indicated at the beginning of each staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

104
S.C. *ff* Ho - me de blau tur - bant ves - ti - gi d'u - na - es - t'rip, que fa dels seus co - lors et blau
T.B. *ff* Ho - me de blau tur - bant ves - ti - gi d'u - na - es - t'rip, que fa dels seus co - lors et blau
Fl. *ff*
Fl. *ff*
Dlc. *ff*
Ob. *ff*
Fgt. *ff*
Rq. *ff*
Bc. Cl. 1 *ff*
Bc. Cl. 2 *ff*
Bc. Cl. 3 *ff*
Cl. B. *ff*
Sx. A. 1 *ff*
Sx. A. 2 *ff*
Sx. T. *ff*
Sx. B. *ff*
Tpa. 1-3 *ff*
Tpa. 2-4 *ff*
Tpt. 1 *ff*
Tpt. 2-3 *ff*
Tb. 1-2 *ff*
Tb. 3 *ff*
T. B. *ff*
Flsc. *ff*
Bdi. 1-2 *ff*
Tuba *ff*
Vc. *ff*
Cb. *ff*
Timb. *ff*
B. i. Pl. *ff*
Perc. *f*
C. *ff*

112

S.C. el ne - gre, fo - cre, i el blanc, es el Tua reg.

T.B. el ne - gre, fo - cre, i el blanc, es el Tua reg.

Frl. 112

Fl.

Dlc.

Ob.

Fgt.

Rq.

Bc. Cl. 1

Bc. Cl. 2

Bc. Cl. 3

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

112

Tpa. 1-3

Tpa. 2-4

Tpt. 1

Tpt. 2-3

Tbo. 1-2

Tbo. 3

112

T. B.

Flsc.

Bdi. 1-2

Tuba

112

Vc.

112

Cb.

112

Timb.

112

B. i. Pl.

Perc.

112

C.

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

- Vocal Parts:** Soprano (S.C.), Tenor/Bass (T.B.), and Five-part Female Chorus (Ftl., Fl., Dlc., Ob., Fgt.).
- Instrumentation:** Flute (Fl.), Clarinet in D (Cl. B.), Saxophone Alto 1 & 2 (Sx. A. 1, 2), Saxophone Tenor (Sx. T.), Saxophone Bass (Sx. B.), Trumpets 1-3 (Tpa. 1-3), Trumpets 2-4 (Tpa. 2-4), Trombones 1-2 (Tpt. 1, 2-3), Trombones 3-4 (Tb. 1-2, 3), Tuba (T. B.), Fagot (Fisc.), Bassoon (Bdi. 1-2), Tuba (Tuba), Violoncello (Ve.), Contrabasso (Cb.), Timpani (Timb.), Bass Drum (B. i Pl.), and Percussion (Perc.).
- Lyrics:** *Des del Sa ha - ra al sud del Sa - hel, de Ra - da - mes fins Ta -*
- Dynamic Markings:** *ff* (fortissimo) is used extensively throughout the score, particularly in the vocal and brass sections.
- Rehearsal Markings:** Rehearsal mark 120 is indicated at the beginning of the page.
- Performance Instructions:** Specific instructions for the timpani part include *(F-C-Eb-G)* and *ff*.

126

S.C. *noud* de Bil - ma fins Tum - bac - tú, ci - xa_es la re - fra reg

T/B *noud* de Bil - ma fins Tum - bac - tú, ci - xa_es la re - fra reg

Ftl. *noud* de Bil - ma fins Tum - bac - tú, ci - xa_es la re - fra reg

Fl.

Cl. B.

Sx. A. 1

Sx. A. 2

Sx. T.

Sx. B.

Tpt. 1

Tpt. 2-3

Tb. 1-2

Tb. 3

Tuba

Perc.

Cb.

C.

COR

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

S/C

T/B

Des del Sa-ha-ra al sud del Sa-hel, de Ra-da-mes fins Ta-nout

Des del Sa-ha-ra al sud del Sa-hel, de Ra-da-mes fins Ta-nout

8

S/C

T/B

de Bil-ma fins Tum-buc-tú, ei-xa és la te-rra Tua-reg. *mf* Fill

de Bil-ma fins Tum-buc-tú, ei-xa és la _____ Fill

17

S/C

T/B

del de-sert de re-mot o-rí-gen Be-re-ber, és l'ex-pe-rièn-cia i la rú-ta, es el Tu-a-

del de-sert de re-mot o-rí-gen Be-re-ber, és l'ex-pe-rièn-cia i la rú-ta, es el Tu-a-

26

S/C

T/B

reg, les du-nes per les que ca-mi-nes can-vien amb els vents

reg, les du-nes per les que ca-mi-nes can-vien amb els vents

34

S/C

T/B

, pe-ro el de-sert se-gueix sent sem-pre el ma-

, pe-ro el de-sert se-gueix sent sem-pre el ma-

39

S/C

T/B

teix *ff* Ho-me de blau tur-bant, ves-ti-gi d'u-na-es-tirp que fa dels

teix *ff* Ho-me de blau tur-bant, ves-ti-gi d'u-na-es-tirp que fa dels

Manero

47

S/C *seus co - lors el blau , el ne gre , l'o - cre i el blanc. Tu a - reg de blau ve -*

T/B *seus co - lors el blau , el ne gre , l'o - cre i el blanc. Tu a - reg de blau ve -*

54

S/C *lat que els teus ulls re - fle - xen la llu - na, i el sol del de - sert és el Tua -*

T/B *lat que els teus ulls re - fle - xen la llu - na, i el sol del de - sert és el Tua -*

61

S/C *reg. **mp** Im - promp - ta del con - ti - nent A - fri - cà*

T/B *reg. **mp** Im - promp - ta del con - ti - nent A - fri - cà*

72

S/C *"A - ban - do nats per A - là" Pels à - rabs no - me - nats "A - ban - do nats per A - là"*

T/B *"A - ban - do nats per A - là" Pels à - rabs no - me - nats "A - ban - do nats per A - là"*

78

S/C ***mp** Im - promp - ta del con - ti - nent a - fri - cà*

T/B ***mp** Im - promp - ta del con - ti - nent a - fri - cà*

85

S/C *a - ban - do nats per A - là **mf***

T/B *a - ban - do nats per A - là **mf***

92

S/C Tu - *ff* *leg* *ff* Ho-me de blau tur-bant ves-ti-gi d'u-na_es-tirp,

T/B Tu - *ff* *leg* *ff* Ho-me de blau tur-bant ves-ti-gi d'u-na_es-tirp,

108

S/C que fa dels seus co-lors el blau el ne-gre, l'o-cre i el blanc

T/B que fa dels seus co-lors el blau el ne-gre, l'o-cre i el blanc

116

S/C és el Tua-reg. *ff* Des del Sa ha-ra al sud del Sa-hel, de Ra-da-mes fins Ta-

T/B és el Tua-reg. *ff* Des del Sa ha-ra al sud del Sa-hel, de Ra-da-mes fins Ta-

126

S/C nou, de Bil-ma fins Tum-buc-tú, ei-xa és la te-rra Tu-a-reg

T/B nou, de Bil-ma fins Tum-buc-tú, ei-xa és la te-rra Tu-a-reg

Des del Sahara al sud del Sahel,
de Radames fins Tanout,
de Bilma fins Tumbuctú,
eixa és la terra Tuareg.

Fill del desert,
de remòt origen bereber,
és la experiència i la ruta,
és el Tuareg.

Les dunes per les que camines
canvien amb els vents,
però el desert,
segueix sent el mateix.

Home de blau turbant,
vestigi d'una estirp,
que fa dels seus colors el blau,
el negre, l'ocre i el blanc.

Tuareg de blau velat,
que els teus ulls reflexen la lluna,
i el sol del desert,
és el Tuareg.

Imprompta del continent africà,
"Abandonats per Alá",
pels àrabs nomenats.

Des del Sahara al sud del Sahel,
de Radames fins Tanout,
de Bilma fins Tumbuctú,
eixa és la terra Tuareg.

Flautí

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

The musical score is written for a single flute in 2/4 time. It consists of ten staves of music, with measure numbers 12, 17, 37, 45, 54, 62, 94, 107, 114, and 125 indicated at the beginning of their respective staves. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *sfz* (sforzando). There are also markings for *mf* (mezzo-forte) and *f* (forte). The score features several triplet markings and slurs over groups of notes. The piece concludes with a *sfz* marking and a fermata.

Flautes 1-2

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

13

36

46

56

63

86

99

107

114

126

ff

mf

f

mf

mp

f

ff

sfz

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

2

12

19 *ff*

41 *mf*

51 *ff*

60 Solo

98 *f* *mf* *f*

108

118

129 *ff*

Oboè

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

Fagot

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

The musical score is written for Bassoon (Fagot) in 2/4 time, with a tempo of $\text{♩} = 60$. The key signature has two flats (B-flat and E-flat). The score consists of 124 measures, divided into systems of five lines each. The first line starts with a dynamic of *mp* and a first ending bracket. The second line begins at measure 13 with a dynamic of *ff*. The third line starts at measure 25 with a dynamic of *f*. The fourth line starts at measure 37 with a dynamic of *mp*. The fifth line starts at measure 50 with a dynamic of *ff*. The sixth line starts at measure 63 with a dynamic of *mf*. The seventh line starts at measure 76 with a dynamic of *mp*. The eighth line starts at measure 88 with a dynamic of *mp*. The ninth line starts at measure 100 with a dynamic of *f*. The tenth line starts at measure 112 with a dynamic of *ff*. The eleventh line starts at measure 124 with a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *f*, *ff*, *mf*, *sfz*). There are also first ending brackets and a *sfz* marking at the end of the piece.

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

12 *ff*

38 *mf*

47 *ff*

57 *f*

65 *mf*

92 *f*

105 *ff*

112 *ff*

121 *sfz*

Clarinet B \flat 1

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

14 *ff*

29 *mp*

39 *mf*

49 *ff*

59 *f*

70 *f*

81 *mp*

93 *mf*

103 *f*

111 *ff*

120 *sfz*

Clarinet B \flat 3

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

14 *ff*

29 *mp*

40 *mf*

50 *ff*

60 *f*

71 *f*

83 *mp*

95 *f*

105 *f*

113 *ff*

125 *ff*

sfz

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

The musical score is written for Clarinet Bass and consists of 13 staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked as $\text{♩} = 60$. The score includes various dynamic markings such as *ff*, *f*, *mp*, *mf*, and *fz*. It also features articulation marks like accents and slurs, as well as technical markings such as triplets (indicated by a '3' over a bracket) and breath marks (indicated by a 'v' over a note). The piece concludes with a final cadence marked with a double bar line.

Saxo Alt 1

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

12 *ff* 3

27 *mp* *mp*

39 *mf* 3

50 *ff* 3

59 3 2 3

71 3 6 *mp* 3

81 *mp* 3 3 3 3 3 3

93 *mf* 3 3 3 3 3 3

105 6 6 *f* *f* *ff*

120 *ff* 3 3 3 3 3 3 *sfz*

Saxo Tenor 1-2

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

Saxo Baríton

Manero

Marxa Mora a Vicent Bellver Mahíques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

13 *ff*

26 *f* *mp* *mp*

38 *mf*

51 *ff*

64 *mf*

77 *mp*

89 *mp* *mf*

101 *f* *f*

113 *ff*

126 *ff* *sfz*

Trompa F 1-3

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

12

37

47

57

67

77

101

110

121

ff

f

mf

ff

mf

mp

mp

mf

fp

f

ff

ff

sfz

Trompa F 2-4

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

12

37

48

58

68

78

100

109

121

ff

f

mf

ff

mf

mp

mp

mf

fp

f

f

ff

ff

sfz

Trompeta B \flat 1

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboi

Marxa Mora $\text{♩} = 60$

The musical score is written for Trompeta B \flat 1 and consists of ten staves of music. The key signature has one flat (B \flat), and the time signature is common time (C). The tempo is marked as $\text{♩} = 60$. The score includes various dynamics such as *ff*, *mf*, *ff*, *mp*, *mf*, *fp*, *f*, *f*, *ff*, and *sfz*. There are also articulation marks like accents (>) and slurs. The score features several triplet markings (3) and rests of 19, 9, 3, and 10 measures. The piece concludes with a *sfz* dynamic and a final flourish.

Trompeta B \flat 2-3

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

11 *ff* 19 *mf* 39 *ff* 49 58 9 3 10 89 *mf* *fp* *f* 102 *ff* 113 124 *ff* *sfz*

Trombó 1

Manero

Marxa Mora a Vicent Bellver Mahíques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

The musical score for Trombone 1 consists of ten staves of music. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked as $\text{♩} = 60$. The score includes various dynamics such as *fp*, *ff*, *mp*, *mf*, *f*, and *sfz*. It also features articulations like accents (>) and slurs. There are several triplet markings (3) and a double bar line with a '2' below it, indicating a second ending. The score concludes with a *sfz* dynamic and a fermata.

Trombó 2

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

13 *fp* *ff* *fp* *mp*

22 *f* *mp*

33 *mp*

44 *mf* *ff*

54 *mf* *mp*

66 *mf* *mp*

77 *mf* *mp*

88 *mp* *mf*

99 *fp* *f* *f*

111 *ff*

123 *fp* *ff* *sfz*

Trombó 3

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

The musical score is written for Trombone 3 in a bass clef with a common time signature (C). It consists of 130 measures, divided into systems of five lines each. The score includes various musical notations such as dynamics (fp, ff, mf, mp, sfz), articulation (accents, slurs), and phrasing (trills, triplets). The piece begins with a tempo marking of $\text{♩} = 60$. The key signature has one flat (B-flat). The score concludes with a final double bar line and a fermata.

Manero

Marxa Mora a Vicent Bellver Mahíques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

The musical score is written for Trombone Bass in bass clef with a common time signature (C). It consists of 13 staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings such as *fp*, *f*, *mf*, *ff*, *mp*, and *sfz*. There are also articulation marks like accents (>) and slurs. Some measures contain triplets, indicated by a '3' over a bracket. The piece concludes with a double bar line and a *sfz* marking.

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

13 *ff*

26 *mp*

39 *mf*

51 *ff*

61 *f*

77 *mf*

87 *mf* *mp*

101 *fp* *f* *f*

113 *ff*

126 *ff* *sfz*

Bombardí C 1-2

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

13

32

44

54

62

73

85

96

109

121

ff

sfz

Tubes 1-2

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

13 *ff*

25 *f* *mp* *mf*

37 *mp* *mf*

50 *ff* *mf*

63 *mf*

76 *mp* *mf*

88 *mp* *mf*

100 *f* *mf*

111 *ff* *ff*

123 *ff*

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

2

13 *ff*

26 *mp*

38 *mf*

50 *ff*

61

75 *mp*

85 *mp*

98 *f*

111 *ff*

123 *ff*

sfz

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$

Juan Carlos Sempere Bomboí

The musical score is written for the double bass (Contrabaix) in a single system. It begins with a treble clef and a common time signature (C). The tempo is marked as $\text{♩} = 60$. The score consists of 124 measures, divided into 12 staves. The first staff starts at measure 1. The second staff begins at measure 13 and includes a fortissimo (*ff*) dynamic marking. The third staff starts at measure 25 and features a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The fourth staff begins at measure 37 and includes a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 50 and features a fortissimo (*ff*) dynamic. The sixth staff begins at measure 63 and includes a mezzo-forte (*mf*) dynamic. The seventh staff starts at measure 76 and features a mezzo-piano (*mp*) dynamic. The eighth staff begins at measure 88 and includes a mezzo-piano (*mp*) dynamic. The ninth staff starts at measure 100 and features a forte (*f*) dynamic. The tenth staff begins at measure 112 and includes a fortissimo (*ff*) dynamic. The eleventh staff starts at measure 124 and features a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some performance instructions like *sfz* (sforzando) and *sf* (sforzando) at the end of the piece.

Timbals

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$
(F-C-Eb-G)

11 *ff*

22 *mf* *mp*

32 *mp* (G-C-Eb-G)

43 *mf* *f* *ff*

53 (F-C-Eb-F) *mf*

65 *fp*

77 *mp*

88 *mp* *mf*

100 *fp* *f* *f* *f*

113 (F-C-Eb-G) *ff*

125 *ff*

Detailed description: This is a musical score for Timbals, titled 'Manero'. It is a march piece in 2/4 time, with a tempo of 60 beats per minute. The score is written in bass clef and consists of ten staves of music. The key signature is F major (F-C-Eb-G). The piece features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from fortissimo (ff) to pianissimo (fp). There are several chord changes indicated by letters in parentheses above the staff. The score includes various articulations such as accents and slurs. The piece concludes with a final cadence on the tenth staff.

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

14

29

43

57

72

87

101

114

128

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Juan Carlos Sempere Bomboí

Marxa Mora $\text{♩} = 60$

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a common time signature (C). The tempo is marked as $\text{♩} = 60$. The score is divided into measures, with measure numbers 10, 20, 30, 41, 49, 60, 72, 82, 92, 104, 112, 119, and 129 indicated on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *f*, *mf*, *mp*, and *fp* are used throughout. There are also markings for *R.S.* (ritardando) and *6* (sextuplet). The score concludes with a double bar line.

Percussió

Manero

Marxa Mora a Vicent Bellver Mahiques, Capità Moro d'Albaida 2015 per la Filà Tuareg

Marxa Mora $\text{♩} = 60$
Gong

Juan Carlos Sempere Bomboí

20

31 Pl. Susp.

48

64

80

93

113

Cascabels

f

p

f

p

f

f

f

f

3

4

4

5

2

4

2

3

2

3

3

6

4

5