

Bombardino 1.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

ff *p* *mf*

mf *mf*

ff *p*

mf *p* *mf*

pp *f* *cresc. e rall.*

ff *rall... (2º vez)*

P sempre obbligato.

rall... 1º 2º cresc. e rall. ff a. tpo.

BODA ALICANTINA

PASODOBLE

Timbales

Moisés Davia

The musical score for Timbales consists of six staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings. The first staff begins with a *ff* dynamic and features a series of eighth notes with accents. The second staff continues with similar rhythmic patterns, including a *p* dynamic. The third staff features a *ff* dynamic and includes a triplet of eighth notes. The fourth staff has a *mf* dynamic and includes a triplet of eighth notes. The fifth staff starts with a *f* dynamic, includes a *cresc. e rall.* marking, and features a 25-measure rest. The sixth staff begins with a *pp* dynamic, includes a *cresc. e rall.* marking, and ends with a *a tpo.* instruction.

Caja

BODA ALICANTINA

PASODOBLE

Moisés Davia

Triángulo
Castañuelas
Caja-

1

CAJA S.B.

f

CAJA S.B.

f

dim. *molto*

TRIANGULO: *p*

CAJA S.B.:

CAJA C.B.

mf

mf

mf

mf

TRIANGULO: *p*

CAJA S.B.:

pp *cres. cen-do* *f* *cresc. e rall.* *ff* *rall...* *p*

1

3

3

1 2 3 4 5 6 7 8 9 10 11 12 13

solo

rall.: *f*
atp.

14 15 16 17

3

2

Solo

p *cresc. e rall.* *ff*

n. trn

BODA ALICANTINA

PASODOBLE

Bajos

Moisés Davia

3
ff *dim. P*

mf *p*

ff *p*

mf *p*

3
pp *f* *cresc. e rall.* *ff* *rall. P (2^o vez *f*)*

1 2 3 4 5 6 1 2 3 4
P sempre

1 2
p *rall.* *cresc. e rall.* *ff* *a tpo.*

Bombardino 2.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

3 *ff* 2 *p* 2 1

1 2

mf 3

3 *ff* *p*

mf *p* *mf*

pp *f* *cresc. e rall.*

ff *rall.* *P (f 2º vez)*

P sempre obligato

1º 2º

rall. *cresc. e rall.* *ff a tpo.*

BODA ALICANTINA

PASODOBLE

Bombo y Pllos.

Moisés Davia

The musical score is written for Bombo and Pllos in 2/4 time. It consists of six staves of music. The first staff begins with a double bar line and a 2/4 time signature. The key signature has one flat (B-flat). The score includes various dynamics such as *ff*, *ff*, *dim. molto*, *pp*, *mf*, and *pp*. Articulations include accents, slurs, and *tutti* markings. There are also performance instructions like *maza plato* and *Pllos?*. The score is divided into measures, with some measures containing multiple notes. The final measure of the sixth staff is marked *a fpo.*

Flauta

BODA ALICANTINA

PASODOBLE

Moisés Davia

ff p

grm. *mf* *f* 1 2 3 4 5

mf *mf* *p*

f *cresc. e rall.* *ff* *rall. a lpo.* *p*

8^a *simile.*

8^a *simile.* *loco* *f* *rall. a lpo.*

p *p* *cresc. e rall.* *f* *ff*

BODA ALICANTINA

PASODOBLE

Moisés Davia

Oboe

The musical score is written for Oboe in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 2/4. The piece is a Pasodoble, characterized by its rhythmic patterns and dynamic contrasts. The score includes various musical notations such as slurs, trills, and articulation marks. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'cresc. e rall.' (crescendo and rallentando) and 'rall.' (rallentando). The score is divided into measures, with some measures containing multiple rests or specific articulations. The piece concludes with a final cadence.

Requinto

BODA ALICANTINA

Moisés Davia

PASODOBLE

2 3 1 1 1 3

p

mf *f* 1 2 3 4 5

mf *mf* *f* *cresc. e rall.* *ff* *rall....* *p*

8^a 8^a

f *rall....*

p *cresc. e rall. ff*

a tempo.

Clarinete Pral.

BODA ALICANTINA

PASODOBLE

Moisés Davia

8^{va}... simile.

f *p*

8^{va}... simile.

8^{va}... *l'oco*

p *mf* *f*

p *mf* *p*

mf *p*

f *cresc. e rall.* *ff* *rall.* *p*

f *rall.* *p*

cresc. e rall. *ff* *a tpo.*

Clarinete 1.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

3º --- simile.

p loco

8º --- simile.

mf

f

p

mf

f

mf

p

f

f cresc. e rall. --- ff rall. --- p

f rall. ---

p

cresc e rall. --- f

a tempo.

Clarinete 2.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

1.º *f* *p* *simile.*

2.º *simile.*

3.º *mf* *f*

4.º *p* *mf* *p*

5.º *mf* *p*

6.º *f* *cresc. e rall. ff* *p rall. (2ª vez f)*

7.º *p*

8.º *f* *rall.* *1.º* *2.º* *cresc. e rall.* *ff* *a tpo.*

Clarinete 3.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

8ª ---- simile.

f *p*

8ª ---- simile.

8ª ----

mf *poco*

pp *mf* *p*

mf *p*

f *rall.* *ff* *p* *rall.* (2ª vez *f*)

p

1ª 2ª

f *rall.* *cresc. e rall.* *ff* *a tpo.*

Saxo Alto 1.º (mi^b)

BODA ALICANTINA

PASODOBLE

Moisés Davia

The musical score is written for Saxo Alto 1.º (mi^b) in 2/4 time. It consists of ten staves of music. The key signature is three sharps (F#, C#, G#). The score includes various dynamics and performance instructions:

- Staff 1: *f*, *p*
- Staff 2: *p*
- Staff 3: *mf*
- Staff 4: *ff*, *p*
- Staff 5: *mf*, *p*, *mf*
- Staff 6: *f* *cresc. e rall.*
- Staff 7: *ff*, *p* *rall.* (2^a vez *f*)
- Staff 8: *P sempre*
- Staff 9: *f* *rall.*, *cresc. e rall.*, *ff*, *rit.*

Saxo Alto 2.º (mi^b.)

BODA ALICANTINA

PASODOBLE

Moisés Davia

The musical score is written for Saxo Alto 2.º (mi^b.) in 2/4 time. It consists of nine staves of music. The key signature is three sharps (F#, C#, G#). The score includes various dynamics and articulation marks:

- Staff 1: *f*, *p*
- Staff 2: *p*
- Staff 3: *mf*
- Staff 4: *ff*, *p*
- Staff 5: *mf*, *p*, *mf*
- Staff 6: *pp*, *cresc.*, *f*, *cresc. e rall.*
- Staff 7: *ff*, *p rall.*, *(2ª vez f)*
- Staff 8: *p sempre.*
- Staff 9: *f rall.*, *cresc. e rall.*, *ff*

Saxo Tenor 1.º y 2.º (si^b)

BODA ALICANTINA

PASODOBLE

Moisés Davia

The musical score consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *f*, *ff*, *dim. molto*, *p*
- Staff 2: *p*
- Staff 3: *mf*, *mf*
- Staff 4: *ff*, *p*
- Staff 5: *mf*, *p*, *mf*
- Staff 6: *pp*, *pp*, *f*, *rall. y cresc.*
- Staff 7: *ff*, *p rall. (2º vez f)*
- Staff 8: *p sempre.*
- Staff 9: *f*, *rall. (1º vez)*, *rall. e cresc.*, *ff*, *a tpo.*

Saxo Barítono

BODA ALICANTINA

PASODOBLE

Moisés Davia

2

ff

p

mf

ff

p *mf* *p*

pp *cresc.*

f cresc. e rall. ff rall. p (2ª vez f)

P sempre

cresc. e rall. ff a tpo.

1^o 2^o

BODA ALICANTINA

PASODOBLE

fagot

Moisés Davia

ff *p*

mf

ff *p*

mf *p* *mf*

pp *f* *cresc. e rall.* *ff*

rall... P (2ª vez f) *P sempre.*

rall...! *cresc. e rall. - ff* *a.tpo.*

Trompeta 1.º (si^b)

BODA ALICANTINA

PASODOBLE

Moisés Davia

ff *Sordina* *p* *mf* *f* *senza sordina* *mf* *pp* *f* *cresc. e rall. ----- ff* *rall.:* *pp* *f* *rall.* *pp* *cresc. e rall.* *ff* *a tpo.*

Trompeta 2.º (si^b)

BODA ALICANTINA

PASODOBLE

Moisés Davia

ff

pp

sordina

1

3

1

1

1

1

mf

f

senza sordina

3

mf

4

3

mf

pp

f

cresc. e rall. ff

1

18

pp

f

rall.

5

pp

pp

cresc. e rall. ff

a tpo.

Fliscorno 1.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

f *mf* *mf* *f* *p* *mf* *p* *pp* *f* *cresc. e rall.* *ff* *p rath.* (2.ª vez *f*) *f* *rath.* *p* *cresc. e rall.* *f* *a tempo.*

Fliscorno 2.º

BODA ALICANTINA

PASODOBLE

Moisés Davia

The musical score is written for Fliscorno 2.º in G major (two sharps) and 2/4 time. It consists of eight staves of music. The dynamics and articulations are as follows:

- Staff 1: *ff* (first measure), *mf* (measures 3-4, 5-6, 7-8). Includes a triplet in measure 3 and a first ending in measure 4.
- Staff 2: *mf* (measures 1-2, 3-4, 5-6, 7-8). Includes first endings in measures 1 and 5.
- Staff 3: *f* (measures 1-2, 3-4), *p* (measures 5-6), *mf* (measures 7-8). Includes a triplet in measure 8.
- Staff 4: *p* (measures 1-2), *mf* (measures 3-4), *pp* (measures 5-6, 7-8). Includes a triplet in measure 4.
- Staff 5: *f* (measures 1-2), *cresc. e rall.* (measures 3-4), *ff* (measures 5-6), *rall....i* (measures 7-8), *p* (measures 9-10). Includes first endings in measures 1, 2, 4, and 6.
- Staff 6: *pp* (measures 1-2), *pp* (measures 3-4), *f* (measures 5-6), *rall....i* (measures 7-8). Includes a triplet in measure 8.
- Staff 7: *pp* (measures 1-2), *pp* (measures 3-4), *p* (measures 5-6), *cresc. e rall.* (measures 7-8), *ff* (measures 9-10), *a tpo.* (measures 11-12). Includes a first ending in measure 3.

Trompa 1.º (mi^b.)

BODA ALICANTINA

PASODOBLE

Moisés Davia

3
ff *p*

mf *ff*

p *mf* *p*

mf *pp* *f* *cresc. e rall.*

ff *rall...: p*

pp *rall...: f*

pp *pp* *cresc. e rall. ff* *a tpo.*

BODA ALICANTINA

PASODOBLE

Trompa 2.º y 3.º (mi^b)

Moisés Davia

3

ff

1

p

p

4

mf

ff

p

mf

p

mf

pp

f

cresc. e rall.

rall. ...

1

1

2

3

1

2

3

4

5

6

p (2^a vez *f*)

p *sempre.*

1

1^a

2^a

p

rall. f

cresc. e rall.

ff

a tpo.

Trombón 1º

BODA ALICANTINA

PASODOBLE

Moisés Davia

The musical score is written for Trombone 1st part in a 2/4 time signature with a key signature of one sharp (F#). It consists of ten staves of music. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as slurs, accents, and fingerings. The first staff begins with *ff* and a first ending bracket. The second staff continues with *p*. The third staff features *mf* and *ff* dynamics with a triplet. The fourth staff has *p*, *mf*, and *p* dynamics. The fifth staff includes *mf*, *pp*, *f*, and a *cresc. e rall.* instruction. The sixth staff starts with *ff*, *rall.*, and *p*, followed by a sequence of notes with fingerings 1-7. The seventh staff has *f* and *rall.* dynamics. The eighth staff continues with *f*. The ninth staff begins with *p*. The final staff concludes with *cresc. e rall.*, *f*, and *a tpo.* (ad libitum).

BODA ALICANTINA

PASODOBLE

Trombones 2.º y 3.º

Moisés Davia

The musical score consists of eight staves of music. The first staff begins with a dynamic marking of *f* and a second staff with *p*. The third staff features *mf* and *ff* markings. The fourth staff has *p* and *mf*. The fifth staff includes *p*, *mf*, and *pp*. The sixth staff contains *f*, *ff*, and *rall. ... p (2º vez f)*. The seventh staff is marked *p sempre*. The eighth staff includes *f*, *rall. ...*, *cresc. = rall.*, *f*, *ff*, and *a 4º.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.