

Ramon Garcia i Soler

NACA

Marxa cristiana

Dedicada al músic i fester viler Vicent Zaragoza Llorca "*El Naca*",
Capità de la companyia Caçadors de La Vila Joiosa en l'any 2009,
per desig propi i dels seus familiars i amics.

La Pedrera-Albaida a 16 de juliol de 2009

NACA

marxa cristiana

Ramon Garcia i Soler

♩ = 90

Piccolo

Flauti

Oboi I-II

Clarinetto Picc. (Es)
(Requinto)

Clarinetti I (B)

Clarinetti II-III (B)

Saxo Alto I (Es)

Saxo Alto II (Es)

Saxo Tenor I-II (B)

Saxo Baritono (Es)

Corno I (F)

Corno II (F)

Tromba I (B)

Tromba II (B)

Tromboni I-II

Trombone III

Bombardino

Tuba

Timpani

Tamburo

Tamburino

Piatto Sosp.
Tam-tam

Piatti
G. Cassa

p *mf* *a def.* *mf* *p*

GCF

T-T

Mazo plato

p *mf* *p*

11

Picc. *f*

Fl. *f*

Ob. *f*

Req. *f*

Cl. I *f*

Cl. II-III *f*

Sax. A. I *mf*

Sax. A. 2 *mf* a def. *f*

Saxo T. I-II *f*

Sax. Bar. *f*

Cor. I *mf* *f*

Cor. II *mf* *f*

Tba. I *mf*

Tba. II *mf*

Tbn. I-II *mf* *f*

Tbn. III *f*

Bomb. *f*

Tuba *f*

Timp. *f*

Tamb. *f*

Tbno. P-S T-T

Pti. G.C. *mf* *f*

Mazo plato Pti.

This page of the musical score for NACA, page 4, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Req.), Clarinet I (Cl. I), Clarinet II-III (Cl. II-III), Saxophone A I (Sax. A. I), Saxophone A 2 (Sax. A. 2), Saxophone T I-II (Saxo T. I-II), and Saxophone Baritone (Sax. Bar.). The brass section consists of Cor I and Cor II, Trumpets I and II (Tba. I, Tba. II), Trombones I, II, and III (Tbn. I-II, Tbn. III), Bombardone (Bomb.), Tuba, and Timpani (Timp.). The percussion section includes Tambourine (Tamb.), Tom-Toms (Tbno. P-S, T-T), and Gong/Cymbal (Pti. G.C.). The score is written in a key signature of one sharp (F#) and a common time signature (C). It begins with a first ending bracket (19) over the first two measures. The dynamics range from mezzo-forte (mf) to fortissimo (ff), with many passages marked with a crescendo (cresc.). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns. The saxophones play a rhythmic accompaniment. The percussion instruments play a steady, rhythmic pattern.



27

Picc. *f*

Fl. *f*

Ob. *f*

Req. *f*

Cl. I *f*

Cl. II-III *f*

Sax. A. I *mf* *f*

Sax. A. 2 *mf* *f*

Saxo T. I-II *mf* *f*

Sax. Bar. *f marc.*

Cor. I *mf* *f*

Cor. II *mf* *f*

Tba. I *mf* *f*

Tba. II *mf* *f*

Tbn. I-II *mf* *f*

Tbn. III *f*

Bomb. *f marc.*

Tuba *f marc.*

Timp. *ff* *mf* *f marc.*

Tamb. *mf* *f*

Tbno. P-S

T-T

Pti. G.C. *mp* *f*



44

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno.
P-S
T-T

Ptti.
G.C.

52

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno. P-S T-T

Pti. G.C.

- D -

Ab Bb -

T-T (bachette di lana) Ptto sosp.

Mazo plato

f

8^{va} 67

Picc. *ff*

Fl. *ff*

Ob. *ff*

Req. *ff*

Cl. I *ff*

Cl. II-III *ff*

Sax. A. I *ff*

Sax. A. 2 *ff*

Saxo T. I-II *ff*

Sax. Bar. *ff*

Cor. I *ff*

Cor. II *ff*

Tba. I *ff*

Tba. II *ff*

Tbn. I-II *ff*

Tbn. III *ff*

Bomb. *ff*

Tuba *ff*

Timp. *ff*

Tamb. *ff*

Tbno. P-S *f*

T-T

Ptti. *ff*

G.C. *ff*

72

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno.
P-S
T-T

Ptti.
G.C.

Ptto sosp.

77

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno. P-S T-T

Ptti. G.C.

Del % al ⊕

100

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Del % al ⊕

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Del % al ⊕

Timp.

Tamb.

Tbno. P-S

T-T

Ptti. G.C.

f

117

Picc. *mf*

Fl. *mf*

Ob. *mf*

Req. *mf*

Cl. I *mf*

Cl. II-III *mf*

Sax. A. I *mf*

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb. R.S.

Tbno. P-S T-T *mf*

Ptti. G.C.

145

Picc. *mf* *cresc.* *ff* Sva. Ad lib.

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Req. *mf* *cresc.* *ff*

Cl. I *mf* *cresc.* *ff*

Cl. II-III *mf* *cresc.* *ff*

Sax. A. I *mf* *cresc.* *ff*

Sax. A. 2 *mf* *cresc.* *ff*

Saxo T. I-II *mf* *cresc.* *ff*

Sax. Bar. *mf* *cresc.* *ff*

Cor. I *mf* *cresc.* *ff*

Cor. II *mf* *cresc.* *ff*

Tba. I *mf* *cresc.* *ff*

Tba. II *mf* *cresc.* *ff*

Tbn. I-II *mf* *cresc.* *ff*

Tbn. III *mf* *cresc.* *ff*

Bomb. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Tamb. *mf* *cresc.* *ff*

Tbno. P-S *mf*

T-T *mf*

Ptti. *mf*

G.C. *mf* *ff*

G C Eb

This page of the musical score for "NACA" (page 25) features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, Clarinet I, Clarinet II-III, Saxophone A1, Saxophone A2, Saxophone T1-II, and Saxophone Baritone. The brass section consists of Cori I and II, Trombone I and II, Trombone III, Bombardone, and Tuba. The percussion section includes Timpani, Tambourine, and various mallet instruments (Ptt. G.C.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *fff*, *mf*, and *ff*. The score is divided into measures, with some measures containing multiple rests or specific articulation marks.

178

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno. P-S

T-T

Pti. G.C.

185

Picc.

Fl.

Ob.

Req.

Cl. I

Cl. II-III

Sax. A. I

Sax. A. 2

Saxo T. I-II

Sax. Bar.

Cor. I

Cor. II

Tba. I

Tba. II

Tbn. I-II

Tbn. III

Bomb.

Tuba

Timp.

Tamb.

Tbno. P-S

T-T

Pti. G.C.

Detailed description of the musical score: This page of a musical score, titled 'NACA' and numbered '27', begins at measure 185. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet I, Clarinet II-III, Saxophone A1 and A2, Saxophone T1-II, and Saxophone Baritone. The brass section consists of Cor I and II, Trombone I and II, Trombone III, Bombardone, and Tuba. The percussion section includes Timpani, Tambourine, and Percussion (P-S, T-T, Pti., G.C.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and saxophones play melodic lines with some triplet markings. The brass instruments provide harmonic support and rhythmic patterns. The percussion instruments play a steady, rhythmic accompaniment. The score is arranged in a standard orchestral layout with staves for each instrument.

NACA

marxa cristiana

Ramon Garcia i Soler

1 13

28 29 3 $\text{\textcircled{S}}$ *f* *mf* *cresc.* *ff* $\text{\textcircled{\Phi}}$

49 *f* 65 2 *8^{va}*

68 *f* *ff* *ff*

77 87 14 *loco*

102 Del $\text{\textcircled{S}}$ al $\text{\textcircled{\Phi}}$ 110 7 *f* *mf* *p*

124 *f* *cresc. molto*

140 *ff* *mf* *ff* *8va. Ad lib.* *subito p*

155 *loco* *ff* *ff* *ff*

165 *f* *8va. Ad lib.* *fff* *ff*

178 *fff*

Detailed description: This is a musical score for two flutes in 2/4 time. The piece is titled 'NACA' and is a 'marxa cristiana' (Christian march) by Ramon Garcia i Soler, composed by Vicent Zaragoza Llorca in 2009. The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from piano (*p*) to fortissimo (*fff*). Performance instructions include 'loco' (fingerings), '8va. Ad lib.' (ad libitum octave), and 'subito p' (suddenly piano). There are also several articulation marks, such as slurs and accents. The score includes measure numbers (1, 13, 28, 29, 3, 49, 65, 68, 77, 87, 102, 110, 7, 124, 140, 155, 165, 178) and specific performance symbols like $\text{\textcircled{S}}$ and $\text{\textcircled{\Phi}}$.

NACA

marxa cristiana

1 13

f 29 3

mf *cresc.* *ff*

27

f

48

65 2

f 6 *ff* *ff*

69 87 14

Del % al Ø

110 7

f 6 *mf* *p*

124

139

ff *mf* *cresc.* *ff*

153 164 3

subito p *cresc. 3 molto* *ff* *f*

168

fff *ff*

179

fff

Clarinetto Picc. (Es)
(Requinto)

NACA

marxa cristiana

Ramon Garcia i Soler

13

27

48

65

68

77

87

110

125

141

155

165

176

192

f *mf* *ff* *cresc.* *decresc.* *subito p*

Del % al Ø

NACA

marxa cristiana

2

p

f

21

mf *cresc.* *ff* *f*

38

mf *f*

59

ff

65

82

87

104

f *mf* *p*

125

141

ff *cresc. molto* *mf* *f* *subito p*

154

165

170

fff *ff* *f*

188

fff

Del % al ⊕

Saxo Alto I (Es)

NACA

marxa cristiana

Ramon Garcia i Soler

The musical score is written for Saxo Alto I (Es) and consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The piece is titled "NACA" and is a "marxa cristiana" (Christian march) by Ramon Garcia i Soler. The score includes various dynamics such as *p*, *mf*, *ff*, *f*, *fff*, *cresc.*, *cresc. molto*, and *subito p*. There are also performance instructions like "a def.", "Del % al ⊕", and "tr". The score features numerous slurs, accents, and articulation marks. Rehearsal marks are present at measures 22, 38, 58, 80, 104, 123, 140, 154, and 173. The score ends with a double bar line and a fermata.

NACA

marxa cristiana

The musical score is written for Saxo Alto II (Es) in a 2/4 time signature with a key signature of two sharps (F# and C#). The piece is titled 'NACA' and is a 'marxa cristiana' (Christian march) by Ramon Garcia i Soler, composed by Vicent Zaragoza Llorca in 2009. The score consists of ten staves of music, with measure numbers 21, 40, 61, 83, 105, 129, 144, 160, and 180 marked at the beginning of their respective staves. The music features a variety of dynamics including *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo), as well as crescendos and decrescendos. There are several triplets and sixteenth-note passages. Performance instructions include 'a def.' (ad libitum), 'Del % al Ø' (from a percentage sign to a circle with a cross), and 'subito p' (suddenly piano). The score concludes with a final *fff* dynamic marking and a fermata.

Saxo Tenor I-II (B)

NACA

marxa cristiana

Ramon Garcia i Soler

20 *p* *p* *f*

40 *mf* *cresc.* *ff* *mf* *f*

61 65 *ff* *ff* 87

80 *p* 110 114 118 122 *p*

102 *Del % al* *mf*

126 *cresc.*

143 *mf* *ff* *subito p* *cresc. molto* *ff* *ff* 6 3 6 6

163 *f* *fff* *ff*

182 *fff*

Saxo Barítono (Es)

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

13 2 15 17 Φ

34 Φ *f marc.*

53 3 3 3 57 2 *f ff ff* 65 2

73 3

92 *p* Del Φ al Φ 104 3

110 3 114 3 118 3 122 3 *mf* *cresc.*

133 *cresc. molto* *ff* *mf* *ff*

152 *subito p* *ff* *f*

171 *fff* *ff* 3

189 *fff*

Corno I (F)

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

6 9 3

mf *mf* *f*

27 3 40 8 3

mf *f* *f*

53 57 65 2

f *mf* *ff* *ff*

74 87 95 2 3 3 3 3

mf *mf*

100 2 3 Del % al ⊕

f *mf*

118 *mf* *cresc.* *f* *cresc. molto*

136 3 3 3

ff *mf* *ff* *subito p* *cresc. molto*

155 *ff* *f* *fff*

176 *ff* *f* *fff*

191 *fff*

Corno II (F)

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

The musical score is written for Corno II (F) in 2/4 time. It consists of ten staves of music, numbered 6, 26, 51, 72, 98, 116, 134, 152, 172, and 190. The score includes various musical notations such as rests, notes, stems, beams, and slurs. Dynamics include *mf*, *f*, *ff*, *subito p*, and *cresc.*. Performance instructions include *cresc.*, *subito p*, and *cresc. molto*. There are also specific markings like $\text{\$}$ and $\text{\textcircled{\Phi}}$ circled in red. The score features several triplet markings (3) and some double bar lines. The key signature is one sharp (F#).

Tromba I (B)

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

The musical score is written for Tromba I (B) in a 2/4 time signature with a key signature of one sharp (F#). It consists of nine staves of music, with measure numbers 12, 15, 8, 35, 52, 70, 95, 110, 128, 145, 164, and 182 marking the beginning of various sections. The score includes various dynamics such as *mf*, *f*, *cresc.*, *ff*, *mp*, *subito p*, and *fff*. It features numerous triplets, slurs, and accents. A section change is indicated at measure 110, marked "Del % al Θ". The score concludes with a final *fff* dynamic and a fermata.

Tromba II (B)

NACA

marxa cristiana

Ramon Garcia i Soler

12 15 8 35 39 54 65 72 87 95 98 110 16 130 147 166 184

mf *mf* *cresc.* *ff* *mf* *f*

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

mp *f* *mf* *cresc.*

f *subito p* *cresc. molto* *fff* *ff*

Del % al Φ

a def.

Φ

\S

Trombone I

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

5 9 3

mf *mf* *f* *cresc.* *ff*

28

mf *f*

49

f *mf* *f*

67

ff

87 95 4

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

Del % al Φ 104

112

mf *cresc.*

132

f *ff* *mf* *ff*

150

ff *f*

171

fff *ff*

190

fff

Trombone II

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

5 9 3

mf *mf* *f* *cresc.* *ff*

28

mf *f*

50

f *mf*

67

ff

87 95 4 Del % al ⊕ 104 2

mf *mf* *p* *f* *f* *mf*

112

mf *cresc.*

132

f *ff* *mf*

149

ff *ff* *f*

171

fff *ff*

190

fff

Trombone III

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

19 *p* 28 *f*

43 *mf* *cresc.* *f* 57 *f* *ff*

64 65 *ff* 96 *mf* *p* *f*

84 *ff* 96 *mf* *p* *f* Del % al ⊕

104 *f* *mf*

124 *mf* *f*

140 *ff* *mf* *ff* *subito p* *cresc. molto* *ff*

161 *f* *fff* *ff*

181 *fff*

Bombardino I-II

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

20 28 43 57 64 65 83 87 105 122 138 159 177

p *mf* *cresc.* *f* *marc.* *f* *ff* *ff* *ff* *cresc.* *mf* *ff* *subito p* *cresc. molto* *ff* *f* *fff* *mf* *ff* *fff*

Del % al Θ

Timpani

NACA

marxa cristiana

Ramon Garcia i Soler

GCF
p
 23 *mf* *cresc.* *ff* *mf* *f marc.*
 29 $\frac{\%}{\phi}$
 43 ϕ **- D -** 59 **Ab Bb -**
 62 *ff* *f* *ff* *soli*
 80 *p* **- C -**
 100 **G - -** *mf* *ff* *mf* *solo* **F - -**
 120 **Ab - -** **- - Eb** **- D -**
 138 *ff* *ff* *ff* *ff* *ff* *cresc. molto* *subito p* *ff*
 145 **G C Eb**
 159 *f* *fff* *mf*
 167 **2**
 177 *ff*
 192 *fff*

NACA

marxa cristiana

Ramon Garcia i Soler

18 *p*

38 *mf* cresc. *ff* *mf* *f*

54 *soli*

71 *ff* *f* *ff*

87 Del % al ⊕

104 *p*

118 R.S. *mf* R.S. R.S.

130 R.S. R.S.

143 *ff*

158 *mf* *ff* 168 *subito p* 173 *cresc. molto* *ff*

177 *mf*

ff 189

The score is written for a single staff in 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *p* (piano) to *fff* (fortississimo). Performance instructions include *cresc.* (crescendo), *ff* (fortissimo), *soli*, *R.S.* (ritardando), and *subito p* (suddenly piano). There are also markings for *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The score includes several measures with repeat signs and some measures with a circled 'S' and a circled '⊕'.

Tamburino
Piatto Sosp.
Tam-tam

A Vicent Zaragoza Llorca, Capità dels Caçadors de La Vila -2009

NACA

marxa cristiana

Ramon Garcia i Soler

The musical score is written for three percussion instruments: Tamburino, Piatto Sosp. (bambusa), and Tam-tam. The piece is in 2/4 time and consists of 165 measures. The score is divided into systems, with measure numbers and instrument-specific markings above the staves. Dynamics range from *pp* to *fff*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two key signatures: one with one sharp (F#) and one with no sharps or flats (C). The score ends with a double bar line at measure 165.

1 2 T-T 4 5 10 5 15 13 Tamburino 32 16 49 8 T-T

59 Piatto sosp. (bacchette di lana) 68 6 Piatto sosp. 76 4 82 5 87 2 T-T 90 5 T-T

96 7 Del $\text{\textcircled{8}}$ al $\text{\textcircled{\emptyset}}$ T-T 105 5 110 2 Tamburino 113 3 117 3 121 3 125 3 129 3

132 133 3 137 4 T-T 146 *cresc.* 7 Piatto sosp. *seco* 158 6 T-T 165 2

167 4 Piatto sosp. 174 3 Tamburino

190 *seco* Piatto sosp. *fff*

Piatti
G. Cassa

NACA

marxa cristiana

Ramon Garcia i Soler

25 B° *p* *mf* *p* *mf* *f* *mf* *cresc.*

48 *ff* *mp* *f* *f* *ff* *f* *ff*

71 *p*

94 *mf* *p* *f* *mf* *mp*

116

137 *ff* *ff* *mf* *ff* *ff*

158 *f* *mf* *mf* *ff*

180 *ff*

Mazo plato

Del % al Φ

Mazo plato 60

3

soli

Performance instructions include dynamics (*p*, *mf*, *f*, *ff*, *mp*, *cresc.*), articulations (*>*, *^*), and performance techniques (*Mazo plato*, *soli*). The score is in 2/4 time and features various rhythmic patterns, including triplets and sixteenth notes.