



Ferrer Ferran
www.ferrerperran.com

Mar i Bel

*Fantasia Espanola
para Ensemble de Saxofones*

Ferrer Ferran



Biografía

... y Fernando Ferrer Martínez con su seudónimo, Ferrer Ferran, dice: "La música es tan maravillosa que no tiene descripción, solamente se puede sentir", "... seamos capaces y afortunados de sentir esa magia que la música nos da, veamos aquello que no se ve de la partitura".

Ferrer Ferran nació en Valencia, no hace demasiados años. Su gran pasión: ordenar sonidos en una partitura. Su deseo: que el público sea capaz de entender, apreciar y sentir esos sonidos ordenados. Su compositor preferido: Leonard Bernstein.

"Leonard lo era todo, tenía alma y un gran corazón aparte de ser un gran compositor, un magnífico pianista y un fabuloso director. Pero lo más importante es que también era una gran persona".

"La música es esa sensación que flota en el aire, que todo ser vivo percibe, pero solo los afortunados son capaces de sentir ese maravilloso lenguaje universal abstracto".

En 2023 otorgan a Ferrer Ferran el "Escudo de Plata de la Ciudad de Cullera" en reconocimiento a toda su trayectoria artística y musical en dicha ciudad, así como en el mundo de la composición y dirección tanto a nivel nacional como internacional. Del mismo modo, en la población de Bonares, Huelva, recibe el Premio "BOVICUL" reconociendo su labor como compositor al llevar el nombre de la población por el mundo mediante su música. En 2022 Ferrer Ferran ha sido galardonado con el premio honorífico "Torre Almenara de Oro" por toda su trayectoria profesional y por su contribución a la promoción de Estepona (España) a través de sus partituras. Ferrer recibe el "Premio Euterpe 2021 Extraordinario", otorgado por la FSMCV por unanimidad (FSMCV = Federación de Sociedades Musicales de la Comunidad Valenciana), en reconocimiento a su trayectoria en el mundo de la composición y dirección musical tanto a nivel nacional como internacional. En 2013 es nombrado "Bachiller de Honor de la Argamasilla" (Ciudad Real, España), en reconocimiento a su dedicación y trabajo para la divulgación de la tradición Cervantina por el mundo a través de la música. Del mismo modo, es nombrado "Hijo Adoptivo" de la Villa de Arafo en 2019 (Islas Canarias) por contribuir a honrar al municipio y a sus vecinos con sus composiciones musicales.

Es Profesor en el Conservatorio de Música de Valencia, Director de Honor de la Banda Primitiva de Paiporta (Valencia, España), de la Banda Sinfónica Ateneo Musical de Cullera (España) y de la Orquesta de Vientos "Allegro" en Valencia (España), Profesor Principal en el "Corso Biennale in Direzione di Banda" en Aosta (Italia) y Principal Director Invitado en la Banda Sinfónica "Simón Bolívar" de Venezuela. También es Director Artístico de la Banda Sinfónica Provincial de Ciudad Real (España) y en 2022 es fundador del Concurso Internacional de Composición "Ateneo Musical de Cullera" (España), siendo desde entonces, su director artístico.

Ferran ha recibido multitud de premios y reconocimientos en todo el mundo, en el terreno de la composición y de la dirección, pero no es partidario de los currículums, y prefiere que se sepa de él escuchando su propia música, editada ya en 23 CDs integrales en los que está registrada parte de su producción. "La música es el reflejo del alma".

Su principal entrega está en crear música para hacer feliz, trabajo que desempeña recibiendo encargos de los cinco continentes; siguiendo con la dirección de orquestas de viento, siendo solicitado por todo el mundo para dirigir, y su labor en la enseñanza de la música en el Conservatorio de Música de Valencia.

En la actualidad Ferrer Ferran escribe su música motivado por peticiones y encargos tratando de hacer llegar la felicidad mediante su obra, siendo su principal lema: "emocionar y hacer soñar con mi sueño de componer".

Para saber más de él, estás invitado a visitar su web personal www.ferrferran.com. Pero lo más importante es que Ferrer ha llevado la ciudad y provincia de Valencia a todo el mundo, mostrando su música y su buen hacer. Y como siempre dice cuando tutela un concierto o se le estrena una obra: "Me encantaría que tú fuieras capaz de entender y sentir esos sonidos tan apreciados por mí. Deseo que penetren en tu corazón y disfrutes como nunca de este tan maravilloso arte."



Biography

... and Fernando Ferrer Martinez with his pseudonym Ferrer Ferran, says: "The music is so wonderful that it cannot be described by words, you can only feel it", "... let us be able and the lucky ones to feel that magic that music gives us and to see that what isn't shown in the score."

Ferrer Ferran was born in Valencia, not too many years ago. His great passion is to organize sounds in a score. His wish is that the audience will be able to understand, appreciate and feel those organized sounds. His favourite composer: Leonard Bernstein. "Leonard was everything, he had soul and a great heart, besides being a great composer, a magnificent pianist and an excellent conductor. However, the most important thing is that he was a wonderful person."

"Music is that feeling floating in the air that all living beings notice but only the lucky ones can feel that wonderful universal abstract language."

In 2023, Ferrer Ferran is bestowed with the "Escudo de Plata de la Ciudad de Cullera" (Silver Badge of the City of Cullera) in acknowledgment of his extensive professional and musical contributions within the city, as well as his significant impact in the realms of composition and musical direction both nationally and internationally. Furthermore, in the town of Bonares, Huelva, he is honored with the "BOVICUL" Award for his outstanding achievements as a composer, having elevated the town's name on the global stage through his music. In 2022 the "Torre Almenara de Oro" is awarded to Ferrer Ferran - an award of honour - for his whole career and his contribution to promote the town of Estepona (Spain) by his scores. Ferrer receives the "Premio Euterpe 2021 Extraordinario" (Euterpe extraordinary award 2021), awarded by FSMCV (music federation of the „Comunidad de Valencia“) by unanimous vote, in recognition of his career and experience in the world of composing and musical conducting as well as nationally and internationally. In 2013 he was nominated "Bachiller de Honor de la Argamasilla" (Ciudad Real, Spain), in recognition of his dedication and commitment to spread the tradition relating to Cervantes through his music all over the world. As well he was nominated "Hijo Adoptivo" (adopted son) of the town of Arafo (Canary Island, Spain) in 2019, because he contributes to honour the community and its neighbourhood with his musical compositions.

He is a senior teacher at the Conservatory of Music of Valencia (Spain), conductor of honour of the wind band „Primitiva“ of Paiporta (Valencia, Spain), of the sinfonic wind band "Ateneo Musical" of Cullera (Spain) and of the wind orchestra "Allegro" in Valencia (Spain), the senior lecturer of the "Corso Biennale in Direzione di Banda" in Aosta (Italy) and principal guest conductor of the sinfonic wind band „Simón Bolívar“ of Venezuela. He is the artistic director of the sinfonic wind band of Ciudad Real (Spain), too. And in 2022 he is the founder of the Internacional Composition Competition "Ateneo Musical de Cullera" (Spain) being its artistic director from then on.

Ferran has received many awards and recognitions in the field of composing and conducting all over the world. He is not a friend of curriculums and he prefers to be known by his own music listening to it. His music is just released on 23 CDs containing only his own music. It is where a part of his oeuvre is recorded. "The music is the mirror of the soul."

His main dedication is to create music to bring happiness - the work he does by getting commissions from the five continents. He keeps on going with the conducting of wind orchestras, being requested all over the world to conduct, and with his work in music education at the Conservatory of Music of Valencia.

At present, Ferrer Ferran writes all his music motivated by requests and commissions trying to make happy with his compositions and his basic philosophy is: "to delight and to make you dream with my dream of composing."

To find out more about him, you are invited to visit his personal website www.ferrereferran.com. But the most important thing is that Ferrer has taken the city and province of Valencia around the world, showing his music and good work. And as he always says when he is responsible for a concert or one of his compositions is premiered: "I would love you to be able to understand and feel those sounds that are so prized by me. I wish they will penetrate your heart and you will enjoy this wonderful art as never before."

Mar i Bel

*Fantasia Española
para Orquesta de Saxofones
de Ferrer Ferran*

De un juego de palabras nace “Mar i Bel”, fantasía española, haciendo mención al nombre de la esposa del Sr. Tarazona, combinando el Mar con la belleza y el Sol de la tierra española.

La composición ofrece un combinado de ritmos típicos de España. Comienza la obra con la tradicional Malagueña, folclore de Málaga, palmas típicas de los gitanos y jolgorio acompañando a la cantaora que viene descrita por un gran solo de trompeta a modo de Copla. Durante la obra aparecen breves toques recordando a las jotas de Aragón. Toda la sección lenta es un canto en forma de *Albaes*, danza lenta que utiliza el cantaor para seducir a una persona, típicas de Valencia.

Toda la música describe la alegría e ilusión de las gentes que habitan esta tierra de España donde tanto brilla el Sol y tanto sonido ofrece el claro Mar.

Obra dedicada y realizada para homenajear a Maribel y José Tarazona

Mar I Bel

Fantasia Española

Para Jose María Gomez Díaz y el ensemble de saxofones
"Moralesax" del CPM Cristobal de Morales de Sevilla

Ferrer Ferrán

Arr: Jesús García Delgado

Allegro vivo

The musical score for "Mar I Bel" is a piece for ten saxophones. It features ten staves, each representing a different instrument: Saxofón soprano 1, Saxofón soprano 2, Saxofón contralto 1, Saxofón contralto 2, Saxofón contralto 3, Saxofón contralto 4, Saxofón tenor 1, Saxofón tenor 2, Saxofón tenor 3, Saxofón barítono 1, Saxofón barítono 2, and Saxofón bajo. The music is in 3/4 time throughout. The score is divided into four measures. In the first measure, all instruments play eighth-note patterns. In the second measure, dynamic markings "ff" appear above the staves. In the third measure, dynamic markings "ff" appear again. In the fourth measure, dynamic markings "ff" appear once more. The instruments are arranged vertically from top to bottom as follows: soprano 1, soprano 2, contralto 1, contralto 2, contralto 3, contralto 4, tenor 1, tenor 2, tenor 3, baritone 1, baritone 2, and bass.

5

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

(Palmadas)

Sax. Ctrl. 4

(Palmadas)

Sax. T. 1

(Palmadas)

Sax. T. 2

(Palmadas)

Sax. T. 3

p

Sax. Bar. 1

p

Sax. Bar. 2

p

Sax. B.

p

11

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

f

5

15

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

tr

mf

21

A musical score for a ten-piece saxophone ensemble. The parts are arranged vertically from top to bottom: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, and Sax. Bar. 2. The score consists of eleven staves, each with a treble clef and a key signature of one sharp. Measure 21 begins with a rest for all parts. The first six staves (Sax. sop. 1 through Sax. Ctrl. 4) play eighth-note patterns with slurs and dynamic markings of *f*. The next four staves (Sax. T. 1 through Sax. T. 3) play eighth-note patterns with slurs and dynamic markings of *f*. The final two staves (Sax. Bar. 1 and Sax. Bar. 2) play eighth-note patterns with dynamic markings of *mf*. The score concludes with a dynamic marking of *mf* at the end of the page.

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

27

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

f

p

p

p

pp

pp

pp

pp

32

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

37

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

The score is a musical composition for ten different types of saxophones. The instruments are arranged in two groups: soprano and alto/tenor/bass. The soprano group includes two soprano saxophones (Sax. sop. 1 and 2) and four control instruments (Sax. Ctrl. 1 through 4). The alto/tenor/bass group includes three tenor saxophones (Sax. T. 1, 2, 3) and two baritone saxophones (Sax. Bar. 1, 2) along with one bass saxophone (Sax. B.). The music is set in common time and uses a mix of G and F clefs. Measure 37 starts with a forte dynamic (f). The soprano and control instruments play eighth-note patterns, while the alto/tenor/bass instruments play sixteenth-note patterns. The dynamics change to pianississimo (pp) for the control instruments in measure 38. Measures 39 and 40 show more complex patterns, including grace notes and sixteenth-note figures. The bass instruments provide harmonic support throughout the section.

41

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

46

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

51

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

p

f

p

f

Solo

f

#p

p

#p

f

f

p

f

f

p

f

p

f

p

#p

#p

p

f

f

p

#p

#p

p

f

f

p

#p

#p

p

mf

56

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

p f

p f

-

mf

mf

mf

mf

mf

mf

mf

#p

#p

62

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

pp *mf* *ff*

pp *mf* *ff*

pp *mf* *ff*

pp *mf* *f*

pp *mf* *f*

pp *mf* *ff*

pp *mf* *ff*

pp *mf* *ff*

pp *mf* *ff*

66

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

Solo

f

pp

pp

pp

f

f

f

p

This musical score page contains eleven staves, each representing a different saxophone part. The parts are: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, Sax. Bar. 2, and Sax. B. The music is set in common time with a key signature of one sharp. Measure 1 consists of six measures of rests. Measure 7 begins with a dynamic *f* for Sax. Ctrl. 1, followed by a melodic line consisting of eighth and sixteenth notes. Measures 8-11 feature dynamic markings of *pp* for all parts. Measures 12-15 show rhythmic patterns of eighth and sixteenth notes. Measures 16-19 consist of rests. Measure 20 concludes with a dynamic *p* for all parts.

71

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1 *Rubato*
5 *A Tempo* 5

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

1
2
3
4

75

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

ff

ff

ff

f 3 3

f 3 3

ff 3

ff 3

f

ff

ff 3

f

f

f

f

f

79 *tr*

Sax. sop. 1

Sax. sop. 2 *tr*

Sax. Ctrl. 1

Sax. Ctrl. 2 *pp*

Sax. Ctrl. 3

Sax. Ctrl. 4 *pp*

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B. *pp*

This page contains ten staves of musical notation for various saxophone parts. The parts are labeled from top to bottom: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, Sax. Bar. 2, and Sax. B. The music is divided into four measures. In the first measure, both Sax. Ctrl. 2 and Sax. Ctrl. 3 play eighth-note patterns with grace notes. In the second measure, Sax. Ctrl. 2 and Sax. Ctrl. 3 continue their eighth-note patterns with grace notes, while Sax. Ctrl. 4 plays eighth-note patterns. In the third measure, all parts except Sax. Ctrl. 4 play eighth-note patterns. In the fourth measure, all parts except Sax. Ctrl. 4 play eighth-note patterns. The dynamic marking *pp* appears in the second and fourth measures. Measure 4 concludes with a dynamic marking *pp*.

83

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

ff

ff

3

ff 3

ff 3

ff 3

f

f

f

f

88

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

pp

ff

pp

pp

pp

pp

pp

pp

pp

pp

pp

92

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

5

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

97

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

102

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

108

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

115

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

This page contains ten staves of musical notation, each representing a different saxophone part. The parts are: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, and Sax. Bar. 2. The music is written in common time, with a key signature of one sharp (F#). Measure 1 starts with two measures of music for the soprano and control groups. Measures 2-4 consist of three measures of music for the soprano and control groups. Measures 5-6 consist of two measures of music for the tenor and bass groups. Measure 7 consists of one measure of music for the bass group. The notation includes various note heads, stems, and rests, along with dynamic markings such as accents and slurs. Measure numbers are indicated above the staff lines.

120

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Cadencia

Rubato

f

3 3

> pp

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

Andante

125

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

3 3

3 Rit.....

p

p

p

p

p

129

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

mf

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

This musical score page features a vertical stack of eleven staves, each representing a different member of a saxophone ensemble. The ensemble includes soprano saxophones, controllers, tenor saxophones, and baritone saxophones. The music is organized into four distinct measures, separated by vertical bar lines. Measure 129 starts with a rest for all instruments. Measures 130 through 132 contain various rhythmic patterns, including eighth and sixteenth-note figures, slurs, and grace notes. Measure 132 ends with a final cadence. The key signature is one flat throughout the piece. The notation uses standard musical symbols like quarter and eighth notes, along with specific controller markings and baritone/bass clefs.

132

Sax. sop. 1 *f*

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2 *mf*

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B. *p*

This page contains eleven staves of musical notation for ten different saxophone parts. The parts are labeled from top to bottom: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, Sax. Bar. 2, and Sax. B. The music is set in common time at a tempo of 132 BPM. The notation includes various note heads (solid, open, and filled), stems (up and down), and dynamics (f, mf, p). Measure lines divide the page into three sections. The first section starts with a dynamic *f*. The second section begins with a dynamic *mf*. The third section ends with a dynamic *p*.

135 *Copla*

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2 *pp*

Sax. Ctrl. 3 *pp*

Sax. Ctrl. 4 *pp*

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2 *pp*

Sax. B. *pp*

140

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Rubato A Tempo

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

p

Sax. T. 2

p

Sax. T. 3

Sax. Bar. 1

mf

Sax. Bar. 2

Sax. B.

This page contains eleven staves of musical notation for ten different saxophone parts. The parts are: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, Sax. Bar. 2, and Sax. B. The music is set in common time. The first two staves (Sax. sop. 1 and 2) begin with a rest followed by sixteenth-note patterns. The third staff (Sax. Ctrl. 1) starts with a sixteenth-note pattern, followed by a rubato section and an a tempo section. The fourth staff (Sax. Ctrl. 2) consists of eighth-note patterns. The fifth staff (Sax. Ctrl. 3) and sixth staff (Sax. Ctrl. 4) both consist of eighth-note patterns. The seventh staff (Sax. T. 1) and eighth staff (Sax. T. 2) begin with rests followed by eighth-note patterns. The ninth staff (Sax. T. 3) has rests throughout. The tenth staff (Sax. Bar. 1) begins with a rest followed by sixteenth-note patterns. The eleventh staff (Sax. Bar. 2) consists of eighth-note patterns. The bass staff (Sax. B.) consists of eighth-note patterns. Dynamics include *mf*, *p*, and *Rubato*. Performance instructions include *A Tempo*.

144

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Rubato A Tempo

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

mf

149

Sax. sop. 1

Sax. sop. 2 *mf*

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1 *pp*

Sax. T. 2 *pp*

Sax. T. 3 *pp*

Sax. Bar. 1 *mf*

Sax. Bar. 2

Sax. B.

154

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1
Rubato *A Tempo* 3

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

159

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

Allegro vivo

163

Allegro vivo

Sax. sop. 1

Sax. sop. 2

Rubato

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

167

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

f

f

f

171

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

f

f

f

175

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

180

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

ff

Sax. Ctrl. 3

ff

Sax. Ctrl. 4

ff *f*

Sax. T. 1

ff *f*

Sax. T. 2

ff *f*

Sax. T. 3

mf

Sax. Bar. 1

mf

Sax. Bar. 2

mf

Sax. B.

p

This page contains musical notation for ten different saxophone parts. The tempo is marked as 180. The parts are labeled as follows: Sax. sop. 1, Sax. sop. 2, Sax. Ctrl. 1, Sax. Ctrl. 2, Sax. Ctrl. 3, Sax. Ctrl. 4, Sax. T. 1, Sax. T. 2, Sax. T. 3, Sax. Bar. 1, Sax. Bar. 2, and Sax. B. The music is divided into six measures. In the first three measures, each part plays eighth-note patterns with various dynamics (such as *ff*, *f*) and performance instructions (like slurs and accents). In the fourth through sixth measures, the parts play sustained notes or sustained rhythmic patterns (eighth-note patterns with dots). A dynamic change to *mf* is indicated in the seventh measure for all parts except Sax. B.

186

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

f

f

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

192

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

Solo

f

195

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

200

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

207

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

214

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

f

Sax. Ctrl. 3

Sax. Ctrl. 4

ff

f

Sax. T. 1

ff

Sax. T. 2

ff

Sax. T. 3

ff

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

Musical score for 12 saxophones and bass. The score is in 222 time, treble clef. The parts are:

- Sax. sop. 1
- Sax. sop. 2
- Sax. Ctrl. 1
- Sax. Ctrl. 2
- Sax. Ctrl. 3
- Sax. Ctrl. 4
- Sax. T. 1
- Sax. T. 2
- Sax. T. 3
- Sax. Bar. 1
- Sax. Bar. 2
- Sax. B.

Dynamic markings include *tr*, >, and various dots and dashes indicating performance techniques.

228

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

232

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

236

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.

241

Sax. sop. 1

Sax. sop. 2

Sax. Ctrl. 1

Sax. Ctrl. 2

Sax. Ctrl. 3

Sax. Ctrl. 4

Sax. T. 1

Sax. T. 2

Sax. T. 3

Sax. Bar. 1

Sax. Bar. 2

Sax. B.



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