

Fuerteventura

I

Chris Rogers

Flute 1 $\text{♩} = 80$ $\text{♩} = 80$ *mp*

Flute 2

Oboe 1

Oboe 2

Bb Clarinet 1

Bb Clarinet 2

Bassoon 1

Bassoon 2

Bb Trumpet 1 *mp*

Bb Trumpet 2

Bb Trumpet 3 *mp*

F Horn 1 & 2 *f* *p*

F Horn 3 & 4 *f* *p*

Trombone 1

Trombone 2

Tuba

Timpani *mf* *p*

Snare Drum

Cymbal

Castanets

Violins 1 *mp*

Violins 2 *mp*

Violas *mp*

Violoncellos *mp*

Contrabasses

10

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mp
p
p >
mp
p >
f
p
3
3
mf
mf
p >
pp
p >
pp
p >
pp
p >
pp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

p

mp

pp

This musical score page features 26 staves for various instruments. The top section includes:

- Fl. 1 and Fl. 2: Flute parts with dynamics *p* and *mf*.
- Ob. 1 and Ob. 2: Oboe parts with dynamics *mf* and *mp*.
- B♭ Cl. 1 and B♭ Cl. 2: Bass Clarinet parts with dynamics *mp*.
- Bsn. 1 and Bsn. 2: Bassoon parts with dynamics *mp*.

The middle section includes:

- B♭ Tpt. 1, 2, and 3: Trumpet parts.
- F Hn. 1 & 2 and F Hn. 3 & 4: Horn parts.
- Tbn. 1, 2, and Tba.: Trombone and Tuba parts.

The bottom section includes:

- Timp., S.D., Cym., and Cst.: Percussion parts.
- Vlins. 1 and 2, Vlas., Vcs., and Cbs.: String parts, all with dynamics *mp*.

The score is in 4/4 time with a key signature of one sharp (F#).

47

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

mp
mp
mp
p
p
mf
mf
mp
mp

Detailed description: This page of a musical score covers measures 47 through 50. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Horns, Trombones, Tuba) are active throughout. The strings (Violins, Violas, Cellos, Double Basses) enter in measure 49. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and articulation marks.

55

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mp

mf

mf

mf

mf

Detailed description: This page of a musical score, numbered 55, contains staves for various instruments. The woodwind section includes Flute 1 (with a melodic line), Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2 (with a melodic line starting at measure 55), Bassoon 1, and Bassoon 2. The brass section includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, French Horn 1 & 2, French Horn 3 & 4, Trombone 1, Trombone 2, and Tuba. The percussion section includes Timpani, Snare Drum, Cymbal, and Conga. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics such as *mp* and *mf* are indicated throughout the score.

63

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

p
ff
f
mf

a tempo
 poc rit.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bb Cl. 1
 Bb Cl. 2
 Bsn. 1
 Bsn. 2
 Bb Tpt. 1
 Bb Tpt. 2
 Bb Tpt. 3
 F Hn. 1 2
 F Hn. 3 4
 Tbn. 1
 Tbn. 2
 Tba.
 Timp.
 S.D.
 Cym.
 Cst.
 Vlns. 1
 Vlns. 2
 Vlas.
 Ves.
 Cbs.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf

mp

p

f

94

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.

f *p*
f *p*
f *p*
mf
mf
mf
fp
fp
fp
mf
mf
mp

99 $\text{♩} = 80$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mp
mp
mp
mf
mf
p
p
pizz
pizz

108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mf
mp

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

130

rit.

The score is for measures 130-134. The key signature has three sharps (F#, C#, G#). The tempo is marked *rit.* (ritardando). The metronome marking is 60 beats per minute.

Woodwinds: Flutes 1 & 2, Oboes 1 & 2, B♭ Clarinets 1 & 2, Bassoons 1 & 2, English Horns 1 & 2, and Trombones 1, 2, and 3. All woodwinds play a single note (G#) in measures 130-133, then move to a half note in measure 134. Dynamics are *p* in measures 130-133 and *pp* in measure 134.

Brass: Trumpets 1, 2, and 3, Horns 1 & 2, Trombones 1 & 2, and Tuba. All brass instruments play a single note (G#) in measures 130-133, then move to a half note in measure 134. Dynamics are *p* in measures 130-133 and *pp* in measure 134.

Percussion: Timpani (Timp.) plays a single note (G#) in measures 130-133, then moves to a half note in measure 134. Dynamics are *pp* in measures 130-133 and *pp* in measure 134.

Strings: Violins 1 & 2, Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.).
 - Violins 1 & 2: Play a quarter note (G#) in measures 130-131, then a half note (G#) in measures 132-134. Dynamics: *mp* in measures 130-131, *p* in measures 132-134. *pizz* (pizzicato) is marked in measures 132-133.
 - Viola: Play a quarter note (G#) in measures 130-131, then a half note (G#) in measures 132-134. Dynamics: *mf* in measures 130-131, *mp* in measures 132-134. *pizz* is marked in measures 132-133.
 - Violoncello: Play a quarter note (G#) in measures 130-131, then a half note (G#) in measures 132-134. Dynamics: *mf* in measures 130-131, *mp* in measures 132-134. *pizz* is marked in measures 132-133.
 - Contrabass: Play a quarter note (G#) in measures 130-131, then a half note (G#) in measures 132-134. Dynamics: *mf* in measures 130-131, *mp* in measures 132-134. *pizz* is marked in measures 132-133.

Percussion (Continued): Snare Drum (S.D.), Cymbals (Cym.), and Congas (Cst.) are present but have no notation in this section.

String Techniques: *arco* (arco) is marked for Violins 1 & 2, Viola, Violoncello, and Contrabass in measure 134.

II

♩ = 105

Flute 1
Flute 2
Oboe 1
Oboe 2
B♭ Clarinet 1
B♭ Clarinet 2
Bassoon 1
Bassoon 2
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1 & 2
F Horn 3 & 4
Trombone 1
Trombone 2
Tuba
Timpani
Snare Drum
Cymbal
Castanets
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

Bsn. 1

Bsn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

19

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

f
f
mp
mp
mp
mp
mp
mp
mp
f

26

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

mf

33

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vla.
Vcs.
Cbs.

mp
mp
p
mf
f
p
f
p
mp
p
mf
p
mf

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

58

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

65

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1-2
F Hn. 3-4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

72

Musical score for page 25, measures 72-76. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Trumpets 1-3, Horns 1-2 and 3-4, Trombones 1-2 and Tuba, Timpani, Snare Drum, Cymbals, and Strings (Violins 1 & 2, Violas, Cellos, and Double Basses). The score is in 4/4 time with a key signature of one flat (B-flat major). The flute parts enter in measure 75 with a melodic line marked *mp*. The bassoon and string parts provide harmonic support throughout the passage.

77

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *mf* *f* *p*

B♭ Cl. 2 *mf* *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

B♭ Tpt. 1 *mp* *f* *p*

B♭ Tpt. 2 *mp* *f* *p*

B♭ Tpt. 3 *mf* *f* *p*

F Hn. 1 2 *f* *mf*

F Hn. 3 4 *f* *mf*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tba. *f* *p*

Timp.

S.D.

Cym.

Cst.

Vlns. 1 *ff* *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Ves. *f* *mf*

Cbs. *f* *mf*

84

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

f
mf
mf
mf

93

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

101 $\text{♩} = 53$ $\text{♩} = 105$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vla.
Vcl.
Cbs.

III

$\text{♩} = 105$

Flute 1
Flute 2
Oboe 1 *mf*
Oboe 2 *mf*
B♭ Clarinet 1
B♭ Clarinet 2
Bassoon 1 *mp*
Bassoon 2 *mp*
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1 & 2
F Horn 3 & 4
Trombone 1
Trombone 2
Tuba
Timpani *p*
Snare Drum
Cymbal
Castanets
Violins 1 *mf*
Violins 2 *mf*
Violas
Violoncellos *mf*
Contrabasses *mf*

13

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1-2
F Hn. 3-4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.

24

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Ves.
Cbs.

35

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 2
F Hn. 3, 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.

48

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1, 2
F Hn. 3, 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Ves.
Cbs.

mf
mf
mf *p*
mf *p*

61

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1-2
F Hn. 3-4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Ves.
Cbs.

71 $\text{♩} = 125$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Vcs.
Cbs.

82

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

Musical score for orchestra and strings, measures 89-94. The score is in 2/4 time and features a key signature of two flats (B-flat major or D-flat minor). The instruments are arranged as follows:

- Fl. 1 and Fl. 2: Flutes, both staves are empty.
- Ob. 1 and Ob. 2: Oboes, both staves are empty.
- B♭ Cl. 1 and B♭ Cl. 2: Bass Clarinets, both staves are empty.
- Bsn. 1 and Bsn. 2: Bassoons, both staves have a melodic line starting on a dotted quarter note in measure 89.
- B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3: Trumpets, all staves are empty.
- F Hn. 1 2 and F Hn. 3 4: French Horns, all staves are empty.
- Tbn. 1 and Tbn. 2: Trombones, both staves are empty.
- Tba.: Tuba, staff is empty.
- Timp.: Timpani, staff is empty.
- S.D., Cym., and Cst.: Snare Drum, Cymbal, and Castanets, all staves are empty.
- Vlns. 1 and Vlns. 2: Violins, both staves have a melodic line.
- Vlas.: Viola, staff has a melodic line.
- Vcs.: Violoncello, staff has a melodic line.
- Cbs.: Contrabass, staff has a melodic line.

96

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

p
p
mf
mp
mp
mp
mp

Musical score for orchestra and strings, measures 103-108. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Trumpets in B-flat 1, 2, and 3, Horns in F 1 and 2, Horns in F 3 and 4, Trombones 1 and 2, Tuba, Timpani, Snare Drum (S.D.), Cymbals (Cym.), and Castanets (Cst.). The second system includes Violins 1 and 2, Viola, Cello, and Double Bass (Cbs.). The score shows various dynamics such as *mf*, *mp*, and *f*, and includes performance markings like *pizz* (pizzicato) for the double bass. The music features a mix of melodic lines and harmonic textures.

110

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mf

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

122 rit. $\text{♩} = 105$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

p *mf* *mp* *mf*

130

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlins. 1
Vlins. 2
Vlas.
Ves.
Cbs.

Musical score for measures 142-145. The score includes parts for:
 Flutes 1 & 2 (Fl. 1, Fl. 2)
 Oboes 1 & 2 (Ob. 1, Ob. 2)
 Clarinets in Bb 1 & 2 (Bb Cl. 1, Bb Cl. 2)
 Bassoons 1 & 2 (Bsn. 1, Bsn. 2)
 Trombones 1, 2 & 3 (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3)
 Horns in F 1 & 2 (F Hn. 1, 2; F Hn. 3, 4)
 Trombones 1 & 2 (Tbn. 1, Tbn. 2), Tuba (Tba.)
 Timpani (Timp.), Snare Drum (S.D.), Cymbal (Cym.), and Conga (Cst.)
 Violins 1 & 2 (Vlns. 1, Vlns. 2), Viola (Vlas.), Violoncello (Vcs.), and Double Bass (Cbs.)

Measure 142: *mp* marking for the first trombone part.

Measure 145: *p* marking for the first flute part, and *mf* marking for the first bassoon part.

Tempo: $\text{♩} = 85$

Performance instruction: *rit.* (ritardando) spanning measures 142-145.

IV

♩. = 125

Flute 1 *ff* *mf*

Flute 2 *ff* *mf*

Oboe 1 *ff* *mp* *f*

Oboe 2 *ff* *mp* *f*

Bb Clarinet 1 *ff* *mp* *f*

Bb Clarinet 2 *ff* *mp* *f*

Bassoon 1 *ff* *mp* *f*

Bassoon 2 *ff* *mp* *f*

Bb Trumpet 1 *ff*

Bb Trumpet 2 *ff*

Bb Trumpet 3 *ff*

F Horn 1 & 2 *ff*

F Horn 3 & 4 *ff*

Trombone 1 *ff* *p* *f*

Trombone 2 *ff* *p* *f*

Tuba *ff* *mp* *f*

Timpani *ff* *mp* *f*

Snare Drum *ff* *f*

Cymbal *12/8*

Castanets *12/8*

Violins 1 *mf* *f*

Violins 2 *mf* *f*

Violas *mp* *f*

Violoncellos *mp* *f*

Contrabasses *mp* *f*

7

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

Bsn. 1 *mf* *p* *mp*

Bsn. 2 *mf* *p* *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2 *mp* *mf*

F Hn. 3 4 *p* *mp*

Tbn. 1

Tbn. 2

Tba. *mf* *p*

Timp.

S.D.

Cym.

Cst.

Vlins. 1 *mf* *p* *mp*

Vlins. 2 *mf* *p* *mp*

Vlas. *mp*

Vcs. *mf* *mp*

Cbs. *mf* *mp*

12

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *f* *mp*

Ob. 2 *mp* *f* *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3 *mf* *f*

F Hn. 1 2

F Hn. 3 4

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *mp* *f* *mf*

Timp. *mp* *f*

S.D. *f*

Cym.

Cst.

Vlins. 1 *mf* *f* *mp* *mp*

Vlins. 2 *mf* *f* *mp* *mp*

Vlas. *mf* *f* *mp*

Ves. *mf* *f* *mp*

Cbs. *mf* *mf*

17

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vlas.
Vcs.
Cbs.

p *mp* *mf*

22

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

B♭ Cl. 1 *ff* *mf* *mp*

B♭ Cl. 2 *ff* *mf* *mp*

Bsn. 1

Bsn. 2

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

F Hn. 1 2

F Hn. 3 4

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *ff*

S.D. *f*

Cym.

Cst.

Vlins. 1 *ff*

Vlins. 2 *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

26

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 & 2
F Hn. 3 & 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vla.
Vcl.
Cbs.

mp *p* *mp* *p* *mp* *p* *mp*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff* *mf*

Ob. 2 *mf* *ff* *mf*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2 *mf* *ff*

F Hn. 3 & 4 *mf* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *mf* *f*

Timp. *mp* *f*

S.D. *f*

Cym.

Cst.

Vlins. 1 *mf* *ff*

Vlins. 2 *mf* *ff*

Vlas. *mf* *ff*

Vcs. *ff*

Cbs. *ff*

35

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *f* *p* *mp*

Bsn. 2 *f* *p* *mp*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1 2 *f* *f*

F Hn. 3 4 *f* *f*

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Tba. *f* *f*

Timp. *f* *f*

S.D.

Cym.

Cst.

Vlins. 1 *mf* *f* *mp* *f*

Vlins. 2 *mp* *f* *mp* *f*

Vlas. *mp* *f* *mp* *f*

Vcs. *mp* *f* *mp* *f*

Cbs. *mp* *f* *mp* *f*

40

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mp*

Bsn. 2 *mp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2 *f*

F Hn. 3 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. *f*

S.D.

Cym.

Cst.

Vlins. 1 *mp*

Vlins. 2 *mp*

Vlas.

Vcs. *mp* *f* *mp* *mf*

Cbs. *mp* *f* *mp* *mf*

45

Musical score for page 55, measures 45-48. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets in Bb 1 & 2, Trumpets 1, 2, & 3, Horns in F 1, 2, 3 & 4, Trombones 1 & 2, Tuba, Timpani, Snare Drum, Cymbals, and Conga. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. Dynamics include *mf* and *mp*.

49

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f* *f* *f*

B♭ Cl. 2 *f* *f* *f*

Bsn. 1

Bsn. 2

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

B♭ Tpt. 3 *f* *ff*

F Hn. 1 & 2 *f* *ff*

F Hn. 3 & 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

S.D.

Cym.

Cst.

Vlns. 1 *mf* *ff*

Vlns. 2 *mf* *ff*

Vla. *mf* *ff*

Vcs. *ff*

Cbs. *ff*

54

The musical score for page 57, starting at measure 54, is arranged in a standard orchestral format. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2 (marked *mp*), and Bassoons 1 & 2. The brass section consists of Trumpets 1, 2, & 3, Horns in F 1 & 2 and 3 & 4, Trombones 1 & 2, and Tuba. The percussion section includes Timpani (marked *mp* and *ff*), Snare Drum (marked *f*), Cymbals, and Castanets. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass, all marked *p* and *ff* at different points. The score is written in a key signature of one sharp (F#) and a common time signature.

This page of a musical score, numbered 59, contains parts for various instruments. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Bass Clarinets (B♭ Cl. 1, 2), two Bassoons (Bsn. 1, 2), three Trumpets (B♭ Tpt. 1, 2, 3), and three Horns (F Hn. 1, 2, 3 & 4). The brass section includes two Trombones (Tbn. 1, 2) and a Tuba (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S.D.), Cymbals (Cym.), and Congas (Cst.). The string section includes Violins 1 and 2 (Vlns. 1, 2), Viola (Vla.), Violoncello (Vcs.), and Contrabass (Cbs.). The score features dynamic markings such as *mf*, *f*, *mp*, and *p* throughout. The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic and harmonic support.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

f

f

mp *f* *mp* *f*

f *ff* *f* *ff* *f* *ff* *f* *ff*

mp

mp

70

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
F Hn. 1 2
F Hn. 3 4
Tbn. 1
Tbn. 2
Tba.
Timp.
S.D.
Cym.
Cst.
Vlns. 1
Vlns. 2
Vla.
Vcs.
Cbs.

mp
f
f
mf
mp
ff
f
mf
ff
ff
ff
ff

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

mf

p

f

79

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

S.D.

Cym.

Cst.

Vlns. 1 *ff*

Vlns. 2 *ff* *mf*

Vlas. *ff* *mp*

Vcs. *mp*

Cbs. *mp*

90

The score for page 90 includes the following instruments and parts:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1 2
- F Hn. 3 4
- Tbn. 1
- Tbn. 2
- Tba.
- Timp.
- S.D.
- Cym.
- Cst.
- Vlins. 1
- Vlins. 2
- Vlas.
- Vcs.
- Cbs.

Dynamic markings: *f*, *ff*

Flute 1

Fuerteventura

I

Chris Rogers

II

2

26

30

58

63

79

III

109

112

123

IV

♩. = 125

ff mf

7 p mf

15 mp ff

23 mf mf ff

34 mf f

42 f

49 mf f f

71 mf ff f

86 f ff

Flute 2

Fuerteventura

I

Chris Rogers

Musical score for Flute 2, Part I, measures 1-118. The score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo of quarter note = 80. The first system (measures 1-22) includes time signatures of 4/4, 5/4, 4/4, and 5/4, with dynamics *mp* and *p>*. The second system (measures 23-41) features time signatures of 5/4, 4/4, 6/4, 4/4, 3/4, 5/4, 4/4, 5/4, 4/4, 6/4, and 4/4, with dynamics *p*. The third system (measures 42-48) is in 4/4 time with a triplet of eighth notes and a dynamic of *p*. The fourth system (measures 49-75) continues in 4/4 time with a dynamic of *f* and a tempo change to *a tempo*. The fifth system (measures 76-110) includes a *poc rit.* marking, a trill, and dynamics *ff* and *pp*, with a tempo of quarter note = 80. The sixth system (measures 111-117) is in 4/4 time with a key signature change to two sharps (F# and C#). The seventh system (measures 118) ends with a dynamic of *pp* and a tempo of quarter note = 60.

II

Musical score for Flute 2, Part II, measures 1-29. The score is written in treble clef with a key signature of one flat (Bb). It begins with a tempo of quarter note = 105. The first system (measures 1-28) is in 3/4 time with a dynamic of *f*. The second system (measures 29) is in 4/4 time with a dynamic of *f* and a tempo of quarter note = 95.

2

57

Musical staff 57-62: Treble clef, key signature of two flats (Bb, Eb). The staff contains six measures of music with eighth-note patterns and rests.

63

Musical staff 63-72: Treble clef, key signature of two flats. Measures 63-65 contain eighth-note patterns. Measure 66 has a fermata with a tempo marking of $\text{♩} = 105$. Measures 67-71 contain eighth-note patterns. Measure 72 has a fermata with a tempo marking of $\text{♩} = 53$. Dynamic markings include *mp*, *f*, and *p*. Measure numbers 12 and 23 are indicated above the staff.

103

Musical staff 103-108: Treble clef, key signature of two flats. Measure 103 has a fermata with a tempo marking of $\text{♩} = 53$. Measure 104 has a fermata with a tempo marking of $\text{♩} = 105$. Measures 105-108 contain eighth-note patterns. Dynamic marking *ff* is present.

III

Musical staff 109-112: Treble clef, key signature of two flats. Measure 109 has a tempo marking of $\text{♩} = 105$ and a measure number of 76. Measure 110 has a tempo marking of $\text{♩} = 125$ and a measure number of 22. Measure 111 has a measure number of 8. Measures 109-112 contain eighth-note patterns. Dynamic marking *mf* is present.

109

Musical staff 109-112: Treble clef, key signature of two flats. Measures 109-112 contain eighth-note patterns.

113

Musical staff 113-121: Treble clef, key signature of two flats. Measures 113-121 contain eighth-note patterns. Measure 120 has a tempo marking of $\text{♩} = 105$. Measure numbers 11, 16, and 9 are indicated above the staff.

152

Musical staff 152-155: Treble clef, key signature of two flats. Measures 152-155 contain half-note patterns. Dynamic markings *p*, *mf*, and *p* are present. A tempo marking of $\text{♩} = 85$ is shown above the staff.

IV

Musical staff 156-160: Treble clef, key signature of two flats. Measure 156 has a tempo marking of $\text{♩} = 125$. Measures 156-160 contain eighth-note patterns. Dynamic markings *ff* and *mf* are present. A measure number of 2 is indicated above the staff.

7

Musical staff 161-165: Treble clef, key signature of two flats. Measures 161-165 contain eighth-note patterns. Dynamic markings *p* and *mf* are present. A measure number of 5 is indicated above the staff.

15 **5**
mp *ff*

23 **8**
mf *mf* *ff*

34 **4**
mf *f*

42 **2** **2**
f *mf*

50 **18** **7**
f *f* *mf*

79 **5** **2**
ff *f*

91
f *ff*

Oboe 1

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 9

mp

17

3 4 4

mp *p* >

34

2 2 2 3

mf

50

22 3 poc rit. a tempo

f < *ff* *f* *ff*

83

4

pp *mp*

92

♩ = 80 ♩ = 80

9 9

mp

106

113

119

125

3

p >

2

135 $\text{♩} = 60$
pp

II

$\text{♩} = 105$
 23 *mp*

33 15 $\text{♩} = 95$ 20 *f* 3 3 3 $\text{♩} = 53$ 24 2 $\text{♩} = 105$ 6 *f*

79 *f*

III

$\text{♩} = 105$
mf

7

14 59 $\text{♩} = 125$ 22 16

115 *mf*

120 4

127 $\text{♩} = 105$

mf

133 $\text{♩} = 85$

p < mf > p

IV

$\text{♩} = 125$

ff mp f mp mp

6

mp mp mp mp mp mp

13

f mp mp mp mp mp

19

mp mp mp

22

ff mf mf mf mf

33

ff mf mf f

41

f f f f mf mf

62

f f f f f

4

91

f *ff*

Oboe 2

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14 3 4

mp *p* >

28 3

mf

36 2 2 3

mf

50 22 3 poc rit. a tempo

f *ff* *f* *ff*

83 4

pp *mp*

93 ♩ = 80 9 ♩ = 80

mp

107 8

mp

121

127 3 ♩ = 60

p > *pp*

II

2

♩ = 105
23

mp

33

15

♩ = 95
20

f

6

24

f <

103

♩ = 53
2

f

♩ = 105

III

♩ = 105

mf

7

14

59

♩ = 125
22

16

115

mf

120

4

♩ = 105

mf

129

7

143

9

♩ = 85

p — *mf* — *p*

IV

$\text{♩} = 125$

ff mp f

6 mp mp

13 f mp 5

21 mp ff mf

25 mf ff mf 7

35 mf f f 4 8

51 mf f f 10 9 13

86 f ff 2

B \flat Clarinet 1

Fuerteventura

I

Chris Rogers

♩ = 80 $\frac{2}{13}$

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

35 *f* *p* *mp*

50 *mf* *poc rit.*

81 *ff* *pp* *mf*

93 ♩ = 80 $\frac{9}{8}$ ♩ = 80 *mp*

107 *mp*

128 ♩ = 60 *p* *pp*

II

♩ = 105 $\frac{23}{3}$

mp *p*

2

33 **3**
mp

41 **6** **16**
f

67 **9** **15**
mf *f* *p* *mf*

96

102 **2** **105**
f

J = 95

J = 53

J = 105

III

16 **105**
mf

22

28 **43**

77 **22** **28** **8** **105**

140 **8** **85**
p < *mf* > *p*

J = 105

J = 125

J = 105

J = 85

IV

$\text{♩} = 125$

ff *mp*

5 *f* *mf* *mp* 7

16 *mp* *p* *mf* 3

22 *ff* *mf* *mp*

25 *mf* 6

33 *ff* *mf* 12

48 *mf* *f* *f* 2

53 *f* *mp* *f* *f* 29

86 5 *f* *ff*

B \flat Clarinet 2

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14 5 4 4 4

34 2 2 2 3 *mp*

49 4 *mp*

59

64 10 3 *mf* poc rit.

81 a tempo *ff* *pp* *mf* 4 12

93 ♩ = 80 ♩ = 80 9 16 *mp*

123

129 3 ♩ = 60 *p* *pp*

II

2

♩ = 105
23

mp

32

3

mp

40

♩ = 95
16

6

f

67

9

23

♩ = 53
2

♩ = 105

mf *f* *p* *f*

106

III

♩ = 105
16

mf

22

28

43

77

♩ = 125
22

♩ = 105
8

28

mf

140

8

♩ = 85

p *mf* *p*

IV

$\text{♩} = 125$

The musical score is written in G major (one sharp) and 12/8 time. The tempo is marked as quarter note = 125. The score consists of nine staves of music, with measure numbers 5, 16, 22, 25, 33, 48, 53, and 86 indicated at the beginning of their respective staves. Dynamics include *ff*, *mp*, *f*, *mf*, and *p*. Articulations include accents and slurs. Some measures contain rests with numbers above them: 7, 3, 6, 12, 2, 29, and 5.

Bassoon 1

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14

5

3

28

4

2

2

2

3

45

mp

50

12

p

68

2

2

p

mp

79

poc rit.

a tempo

8

♩ = 80

6

ff

pp

99

♩ = 80

mf

108

118

128

3

♩ = 60

p

pp

II

♩ = 105
23

mp

29

14

♩ = 95
20

69

75

10

f p f

91

7

♩ = 53
2

♩ = 105

f

106

III

♩ = 105

mp

16

16

mp

47

mf

59

65

72 $\text{♩} = 125$

5

mp

84

92

99 $\text{♩} = 105$

28 $\text{♩} = 85$

16 9

p < mf > p

IV

$\text{♩} = 125$

12

ff mp

5

2

f mf p

11

2

mp f

16

2

mf p mp

4

21

Musical staff 1: Bass clef, measures 21-25. Dynamics: *mf*, *mp*, *p*. Includes a 4-measure rest.

29

Musical staff 2: Bass clef, measures 29-35. Dynamics: *mp*, *f*. Includes a 4-measure rest.

36

Musical staff 3: Bass clef, measures 36-40. Dynamics: *p*, *mp*.

40

Musical staff 4: Bass clef, measures 40-45. Dynamics: *mp*, *mp*, *mp*, *f*. Includes a 25-measure rest.

69

Musical staff 5: Bass clef, measures 69-75. Dynamics: *mp*, *f*, *mp*, *mf*. Includes a 9-measure rest.

81

Musical staff 6: Bass clef, measures 81-87. Dynamics: *f*, *f*. Includes a 6-measure rest.

91

Musical staff 7: Bass clef, measures 91-95. Dynamics: *f*, *ff*.

Bassoon 2

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14 5 3

28 4 2 2 *mp*

41 20

65 2 *p* *p*

75 2 *mp* *poc rit.* *a tempo* *ff* *pp*

85 8 ♩ = 80 ♩ = 80 *mf*

109

119

129 3 ♩ = 60 *p* *pp*

II

2

♩ = 105
23

Musical staff 1: Bass clef, 3/4 time signature. Starts with a whole rest, then a series of eighth notes. Dynamic: *mp*.

28

14

♩ = 95
20

Musical staff 2: Bass clef, 3/4 time signature. Continues with eighth notes, then a quarter rest, followed by a half note and a quarter note. Dynamic: *mp*.

68

Musical staff 3: Bass clef, 3/4 time signature. Continues with eighth notes.

74

10

Musical staff 4: Bass clef, 3/4 time signature. Continues with eighth notes. Dynamic: *f*.

90

♩ = 53
2

♩ = 105

Musical staff 5: Bass clef, 3/4 time signature. Continues with eighth notes. Dynamic: *f*.

106

Musical staff 6: Bass clef, 3/4 time signature. Continues with eighth notes.

III

♩ = 105

Musical staff 7: Bass clef, 3/4 time signature. A series of dotted half notes. Dynamic: *mp*.

16

16

Musical staff 8: Bass clef, 3/4 time signature. A series of dotted half notes. Dynamic: *mp*.

47

Musical staff 9: Bass clef, 3/4 time signature. Continues with eighth notes. Dynamic: *mf*.

59

Musical staff 10: Bass clef, 3/4 time signature. Continues with eighth notes.

66

77 $\text{♩} = 125$

85

94 $\text{♩} = 105$

152 $\text{♩} = 85$

IV

$\text{♩} = 125$

5

11

16

26

4

30

4

f

37

p *mp* *mp*

42

25

mp *mp* *f* *mp* *f*

70

9

mp *mf*

82

6

f *f* *f*

92

ff

B♭ Trumpet 1

Fuerteventura

I

Chris Rogers

18

39

77

94

134

mp

p *ff* *pp* *mp*

f *p*

p *pp*

♩ = 80

♩ = 80

♩ = 80

♩ = 80

♩ = 80

♩ = 60

II

17

23

mf

mf

♩ = 105

♩ = 95

2

53

21

mp *f*

79

p *f*

$\text{♩} = 53$ $\text{♩} = 105$

III

$\text{♩} = 105$

32

mp

40

36

$\text{♩} = 125$ 22

28

$\text{♩} = 105$ 16

mp

147

2

$\text{♩} = 85$ 4

IV

$\text{♩} = 125$

9

6

ff *f* *p* *mf*

21

15

ff *f*

39

4

5

f *f*

51

8

ff

62

Musical staff 62-71: Treble clef, key signature of two sharps (F# and C#). The staff contains eight measures. Measure 62 starts with a dynamic marking of *f* and contains eighth notes. Measure 63 has a dynamic marking of *f* and contains a triplet of eighth notes. Measure 64 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 65 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 66 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 67 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 68 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 69 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 70 has a dynamic marking of *ff* and contains a triplet of eighth notes. Measure 71 has a dynamic marking of *ff* and contains a triplet of eighth notes.

72

Musical staff 72-81: Treble clef, key signature of two sharps (F# and C#). The staff contains ten measures. Measure 72 starts with a dynamic marking of *f* and contains eighth notes. Measure 73 has a dynamic marking of *f* and contains eighth notes. Measure 74 has a dynamic marking of *f* and contains eighth notes. Measure 75 has a dynamic marking of *f* and contains eighth notes. Measure 76 has a dynamic marking of *f* and contains eighth notes. Measure 77 has a dynamic marking of *f* and contains eighth notes. Measure 78 has a dynamic marking of *f* and contains eighth notes. Measure 79 has a dynamic marking of *f* and contains eighth notes. Measure 80 has a dynamic marking of *f* and contains eighth notes. Measure 81 has a dynamic marking of *f* and contains eighth notes.

90

Musical staff 90-93: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures. Measure 90 starts with a dynamic marking of *f* and contains eighth notes. Measure 91 has a dynamic marking of *f* and contains eighth notes. Measure 92 has a dynamic marking of *f* and contains eighth notes. Measure 93 has a dynamic marking of *ff* and contains eighth notes.

B♭ Trumpet 2

Fuerteventura

I

Chris Rogers

Musical score for B♭ Trumpet 2, Part I, measures 1-95. The score is written in treble clef with a key signature of two sharps (F# and C#). It features various time signatures and dynamic markings.

Measures 1-24: $\text{♩} = 80$, $\text{♩} = 80$. Dynamics: *mp*. Time signatures: 4/4, 6/4, 4/4, 3/4, 5/4, 4/4, 5/4, 4/4.

Measures 24-42: Dynamics: *mp*. Time signatures: 4/4, 6/4, 4/4, 3/4, 5/4, 4/4, 5/4, 4/4, 6/4, 4/4.

Measures 42-80: Dynamics: *mp*, *p*. Time signatures: 4/4, 6/4, 4/4. Includes markings: *poc rit.*, *a tempo*.

Measures 80-95: Dynamics: *ff*, *pp*, *mp*, *f*, *p*, *p*, *pp*. Time signatures: 4/4, 6/4, 8/8, 6/8, 4/4. Includes markings: $\text{♩} = 80$, $\text{♩} = 80$.

II

Musical score for B♭ Trumpet 2, Part II, measures 1-54. The score is written in treble clef with a key signature of two sharps (F# and C#). It features various time signatures and dynamic markings.

Measures 1-17: $\text{♩} = 105$. Dynamics: *mf*. Time signature: 3/4.

Measures 17-23: Dynamics: *mf*. Time signature: 3/4.

Measures 23-54: Dynamics: *mp*, *f*, *p*, *f*. Time signatures: 3/4, 2/4, 2/4, 2/4. Includes markings: $\text{♩} = 95$, $\text{♩} = 53$, $\text{♩} = 105$.

106

III

♩ = 105
32

mp

40

47

♩ = 125
27

♩ = 105
22

28

16

143

♩ = 85
2

4

IV

♩ = 125

9

6

ff

mf \longleftarrow *f*

p

\longleftarrow *mf*

21

15

ff

f

40

4

5

f

f

52

8

3

ff

f

66

f *ff* *f*

3 12

85

f *f* *f*

90

f *ff* *ff*

B♭ Trumpet 3

Fuerteventura

I

Chris Rogers

♩ = 80
2
mp

14 5 4 4

34 2 2 2 11 mp

56 18 poc rit. a tempo p ff pp

85 8 ♩ = 80 mp f > p

99 3 ♩ = 80 32 ♩ = 60 p pp

II

♩ = 105
11 mf

16 mf

22 24 ♩ = 95 mp

2

51 22

80 23 $\text{♩} = 53$
2 $\text{♩} = 105$

mf \longleftarrow *f* *p*

f

III

$\text{♩} = 105$
40

mp

47 27 $\text{♩} = 125$
22 28 $\text{♩} = 105$
16

143 2 4 $\text{♩} = 85$

mp

IV

$\text{♩} = 125$

12 9 7

ff \longleftarrow *mf* \longleftarrow *f* *p* \longleftarrow *mf*

21 15

ff *f*

40 4 5

f *f*

52 8 3

ff *f*

66



18

f *ff* *f*

Detailed description: This musical staff contains measures 66 through 77. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure (66) starts with a half rest, followed by eighth notes G4, A4, B4, and C5. Measure 67 continues with eighth notes D5, E5, F#5, and G5. Measure 68 features a quarter rest, followed by eighth notes G5, F#5, E5, and D5. Measure 69 is a whole rest. Measure 70 is a whole note G4. Measure 71 has eighth notes G4, A4, B4, and C5. Measure 72 has eighth notes D5, E5, F#5, and G5. Measure 73 has eighth notes G5, F#5, E5, and D5. Measure 74 has eighth notes C5, B4, A4, and G4. Measure 75 has eighth notes F#4, E4, D4, and C4. Measure 76 has eighth notes B3, A3, G3, and F#3. Measure 77 ends with a half rest. Dynamics are marked as *f* at the start, *ff* at the beginning of measure 68, and *f* at the start of measure 71. A bracket above measures 70-71 is labeled '18'.

89



ff

Detailed description: This musical staff contains measures 89 through 92. It begins with a treble clef and a key signature of two sharps (F# and C#). Measure 89 has eighth notes G4, A4, B4, and C5. Measure 90 has eighth notes D5, E5, F#5, and G5. Measure 91 has eighth notes G5, F#5, E5, and D5. Measure 92 has eighth notes C5, B4, A4, and G4, followed by a quarter rest. A double line is drawn under measures 89-91, and the dynamic *ff* is placed below the end of this line.

F Horn 1 & 2

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

10 2 5 2

f *p*

26

34 *mf*

42 23 *ff* *> mf* *mf* *f*

77 *mf* *poc rit.* *a tempo* *f* *pp* 8 12

93 ♩ = 80₉ ♩ = 80 *p*

115 *f* ♩ = 60

128 3 *p* *pp*

II

♩ = 105

8

fp *fp* *mf*

2

20 $\text{♩} = 95$
22

72 $\text{♩} = 95$
22

85 $\text{♩} = 95$
22

103 $\text{♩} = 53$
 $\text{♩} = 105$

III

$\text{♩} = 105$
51 17

77 $\text{♩} = 125$
22

106 16

126 $\text{♩} = 105$ 15 6 $\text{♩} = 85$

155

IV

♩. = 125

ff *mp* *mf* *mp* *mf*

32

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

42

f *f* *f* *f* *f* *f*

53

ff *f* *f* *f* *f* *f*

68

ff *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

F Horn 3 & 4

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

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

26 36 67 75 90 100 115 130

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

♩ = 80 ♩ = 60

3

II

♩ = 105

3

fp fp mf

12

mf

♩ = 95

24 20 22

p mp

77

f mf

7

92

8

♩ = 53

mp

♩ = 105

f

107

III

♩ = 105

51 17

mf p mp

76

♩ = 125

22

p

106

16

p

126

♩ = 105

15 6

♩ = 85

p

< mf >

154

p

IV

$\text{♩} = 125$

12

ff *p*

11

mp *p* *mp* *mf*

20

p *mp*

32

mf *ff* *f* *f*

42

f *f*

53

ff *f* *f*

67

ff *mf* *f*

87

ff *ff*

Trombone 1

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14 5 4 4

35 2 2 2 11 17

75 2 poc rit. a tempo 8

93 ♩ = 80 4 3 ♩ = 80 32

135 ♩ = 60

pp

II

♩ = 105 11

23 20 ♩ = 95 16

67

79 6 4

p *mf* *mf*

2

98

III

IV

Trombone 2

Fuerteventura

I

Chris Rogers

Musical score for Trombone 2, Part I, measures 1-83. The score is written in bass clef and includes various time signatures and dynamic markings. Measure numbers 2, 14, 5, 4, 4, 3, 5, 4, 35, 2, 2, 2, 11, 16, 74, 6, 4, 8, 9, 32, 60, and 83 are indicated. Dynamics include *f*, *mf*, *p*, *mp*, and *pp*. Performance instructions include *poc rit.* and *a tempo*. Tempo markings are $\text{♩} = 80$ and $\text{♩} = 60$.

II

Musical score for Trombone 2, Part II, measures 1-98. The score is written in bass clef and includes various time signatures and dynamic markings. Measure numbers 11, 20, 16, 67, 6, 4, 98, 53, and 105 are indicated. Dynamics include *mf*, *p*, and *f*. Performance instructions include accents (>) and slurs. Tempo markings are $\text{♩} = 105$, $\text{♩} = 95$, $\text{♩} = 53$, and $\text{♩} = 105$.

III

♩ = 105
16

31

44

♩ = 125
22

28

♩ = 105
16

9

♩ = 85

p < mf > p

155

IV

♩ = 125

6

ff

p

f

p

13

7

6

f

mf

ff

p

30

3

f

f

39

6

f

f

f

f

52

6

ff

f

p

f

63

23

f

mf

92



Tuba

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

2 14 5 4 4

35 2 2 2 31

77 *mp* poc rit. *ff* a tempo

83 *mf* 8 ♩ = 80 3 *mf*

98 3 ♩ = 80 32 ♩ = 60 *p* > *pp*

II

♩ = 105 ♩ = 95

23 20 2 16

67 *f* *p*

80 6 4 *mf* *mf*

99 ♩ = 53 ♩ = 105 *f*

90

Musical notation for a bass line, measures 90-93. The notation is on a single staff with a bass clef. Measure 90 starts with a dotted quarter note G2, followed by a quarter note F2. Measure 91 contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Measure 92 contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. Measure 93 contains a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The piece ends with a double bar line and a forte (*ff*) dynamic marking.

Timpani

Fuerteventura

I

Chris Rogers

$\text{♩} = 80$ $\text{♩} = 80$ 13 5 4 4
 mf p
 33 2 2 2 33 3 poc rit.
 pp
 81 a tempo 10 $\text{♩} = 80$ 9 $\text{♩} = 80$ 32 $\text{♩} = 60$
 ff pp

II

$\text{♩} = 105$ 23 24 $\text{♩} = 95$ 31 24 $\text{♩} = 53$ 2 $\text{♩} = 105$
 f

III

$\text{♩} = 105$
 $p >$
 16 $p >$
 32
 48

Snare Drum

Fuerteventura

I

Chris Rogers

Musical notation for Snare Drum Part I, measures 1-92. The notation is on a single-line staff with a double bar line at the beginning. It consists of three lines of music. The first line starts with a tempo marking of quarter note = 80. The second line starts with measure 35 and includes a tempo change to 'poc rit. a tempo'. The third line starts with measure 93 and includes tempo markings of quarter note = 80 and quarter note = 60. The notation uses various time signatures (4/4, 5/4, 6/4, 3/4, 12/8) and includes numerical counts (2, 14, 5, 4, 5, 4, 4, 6, 4, 4, 3, 5, 4, 2, 2, 4, 2, 6, 4, 33, 6, 4, 4, 12, 12, 9, 33) indicating the number of strokes or rests in each measure.

II

Musical notation for Snare Drum Part II, measures 93-106. The notation is on a single-line staff with a double bar line at the beginning. It consists of two lines of music. The first line starts with a tempo marking of quarter note = 105. The second line starts with measure 107 and includes a dynamic marking of *p < f*. The notation uses a 5/4 time signature and includes numerical counts (21, 24, 31, 24, 2) indicating the number of strokes or rests in each measure.

III

Musical notation for Snare Drum Part III, measures 107-121. The notation is on a single-line staff with a double bar line at the beginning. It consists of one line of music. The notation uses various time signatures (5/4, 9/8, 3/4, 4/4) and includes numerical counts (76, 22, 28, 16, 9, 4) indicating the number of strokes or rests in each measure.

IV

Musical notation for Snare Drum Part IV, measures 122-131. The notation is on a single-line staff with a double bar line at the beginning. It consists of two lines of music. The first line starts with a tempo marking of quarter note = 125 and a dynamic marking of *ff*. The second line starts with measure 127 and includes a dynamic marking of *f*. The notation uses various time signatures (12/8, 8/8, 3/4, 4/4) and includes numerical counts (6, 8, 9) indicating the number of strokes or rests in each measure.

2
33

A musical staff starting with a double bar line. It contains several measures of music with notes and rests. A thick black bar with the number '22' above it spans across the middle of the staff. Below the staff, there are dynamic markings: *f* under a double bar line and another *f* under a note.

71

A musical staff starting with a double bar line. It contains several measures of music with notes and rests. A thick black bar with the number '18' above it spans across the middle of the staff. Below the staff, there are dynamic markings: *f* under a double bar line, another *f* under a note, and *ff* under a note.

Cymbal

Fuerteventura

I

Chris Rogers

$\text{♩} = 80$ $\text{♩} = 80$
 4/4 | 2 | 14 | 5 - | 4/4 | 5 | 5 - | 4/4 | 4 | 6 - | 4/4 | 4 | 3 - | 4/4 | 5 - | 4/4 |

35

4/4 | 2 | 5/4 | 2 | 4/4 | 2 | 6/4 - | 4/4 | 33 | 6/4 - | 4/4 | 4 | - | *poc rit. a tempo* | 12 | 12/8

93

12/8 | $\text{♩} = 80$ | 9 | 6/8 | $\text{♩} = 80$ | 33 | $\text{♩} = 60$ | - | ||

II

3/4 | $\text{♩} = 105$ | 23 || 24 || $\text{♩} = 95$ | 31 || 24 || $\text{♩} = 53$ | 2 || 3 ||

III

3/4 | $\text{♩} = 105$ | 76 || 9/8 | $\text{♩} = 125$ | 22 || 28 || 3/4 | $\text{♩} = 105$ | 16 || 6 || ♯ - | 2 | $\text{♩} = 85$ | 4 ||

IV

$\text{♩} = 125$
 12/8 | 3 | ♯ · ♯ · ♯ · ♯ · | 7 | ♯ · ♯ · ♯ · ♯ · | 8 | - · ♯ · ♯ · | 10 |

33

♯ · ♯ · ♯ · ♯ · | 3 | ♯ · ♯ · | - | ♯ · ♯ · | - | ♯ · ♯ · | - | ♯ · ♯ · | 9 | ♯ · ♯ · ♯ ·

54

2 | - · - · | - · ♯ · ♯ · ♯ · ♯ · ♯ · ♯ · | - | ♯ · ♯ · | - | ♯ · ♯ · | 5 | ♯ · ♯ · ♯ ·



Castanets

Fuerteventura

I

Chris Rogers

♩ = 80 ♩ = 80

|| 4/4 | 2 | 14 | 5/4 - | 4/4 | 5 | 5/4 - | 4/4 | 4 | 6/4 - | 4/4 | 4 | 3/4 - | 5/4 - | 4/4

35 || 4/4 | 2 | 5/4 | 2 | 4/4 | 2 | 6/4 - | 4/4 | 33 | 6/4 - | 4/4 | 4 | - | - | 12 | 12/8

poc rit. a tempo

93 || 12/8 = 80 | 9 | 6/8 = 80 | 33 | ♩ = 60 | - | - ||

II

♩ = 105

|| 3/4 - |  |  |  |  |  |  |

7 ||  |  |  |  |  |  |

13 || | | | | | |

19 || | | | | | |

25 || | | | | | |

31 || | | | | | |

37 || | | | | | |

44 || | | | | | |

p *mf*

♩ = 95

16

2
65

71

77

83

89

95

101

III

IV

Violins 1

Fuerteventura

I

Chris Rogers

♩ = 80

mp

12

p

23

p > pp *p* *mf*

33

pp *mp*

41

mf

55

mf

65

mf

70

p *f* *ff*

80

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

80 *poc rit.* *a tempo*

93

♩ = 80

fp

2

99 $\text{♩} = 80$

113

128

3 pizz *mp* *p* arco $\text{♩} = 60$

II

$\text{♩} = 105$

fp fp mf

8 *mf*

14

20 8

34 *f*

43 $\text{♩} = 95$ *mf*

51

4

39

Musical staff 39: Treble clef, 9/8 time signature. Measures 39-48. Features a sequence of eighth notes with some rests and a final half note.

51

Musical staff 51: Treble clef, 9/8 time signature. Measures 51-60. Features a sequence of eighth notes with some rests and a final half note.

62

Musical staff 62: Treble clef, 9/8 time signature. Measures 62-71. Features a sequence of eighth notes with some rests and a final half note. A "6" is written above the final measure.

77

$\text{♩} = 125$

f

Musical staff 77: Treble clef, 9/8 time signature. Measures 77-81. Features a sequence of eighth notes with some rests and a final half note. A tempo marking of quarter note = 125 and a dynamic marking of *f* are present.

82

Musical staff 82: Treble clef, 9/8 time signature. Measures 82-85. Features a sequence of eighth notes with some rests and a final half note.

86

Musical staff 86: Treble clef, 9/8 time signature. Measures 86-90. Features a sequence of eighth notes with some rests and a final half note.

91

Musical staff 91: Treble clef, 9/8 time signature. Measures 91-95. Features a sequence of eighth notes with some rests and a final half note.

96

mf

Musical staff 96: Treble clef, 9/8 time signature. Measures 96-103. Features a sequence of eighth notes with some rests and a final half note. A dynamic marking of *mf* is present.

100

Musical staff 100: Treble clef, 9/8 time signature. Measures 100-103. Features a sequence of eighth notes with some rests and a final half note.

104

Musical staff 104: Treble clef, 9/8 time signature. Measures 104-107. Features a sequence of eighth notes with some rests and a final half note.

108

Musical staff 108: Treble clef, 9/8 time signature. Measures 108-111. Features a sequence of eighth notes with some rests and a final half note.

112

116

120

124

$\text{♩} = 105$

mf

130

141

$\text{♩} = 85$

3

p < mf > p

IV

$\text{♩} = 125$

2

mf *f*

6

mf *p*

10

mp

12

mf *f*

15 *mp* *mp* *p*

19 *mf* *ff*

24 *mp* 5

32 *mf* *ff*

35 *mf* *f* *mp* *f*

40 *mp* 4 *mf*

46 *mp* *mf*

50 *ff* 3 *p*

56 *ff*

59 *mp* *f*

63 *mp* *mf* ^ ^ ^

67 *ff* *mf* **2**

72 *ff* *p*

75

78 *ff*

82 *fp* *f*

88 *mf*

91 *ff*

Violins 2

Fuerteventura

I

Chris Rogers

♩ = 80
2

mp

13 *p*

24 *p > pp* *p* *mp*

35 *pp* *mp*

45 *mf* >> >> >> >>

58 *mf* *mf*

67

72 *p* *mf* *ff* *f* *ff* *poc rit.* *a tempo*

84 *p* *p* *p* *p* *mp* *p* ♩ = 80

94 *fp*

2

101 $\text{♩} = 80$

Musical staff 101-115 in treble clef, key of D major (two sharps), 6/8 time signature. It begins with a whole rest followed by a series of dotted half notes and quarter notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

116

Musical staff 116-128 in treble clef, key of D major, 6/8 time signature. It continues the melodic line from the previous staff, ending with eighth-note runs.

129 $\text{♩} = 60$ arco

Musical staff 129-138 in treble clef, key of D major, 6/8 time signature. It features a double bar line with a fermata above it, followed by a section marked 'pizz' (pizzicato) and 'mp' (mezzo-piano). The staff ends with a fermata and a 'p' (piano) dynamic marking.

II

$\text{♩} = 105$

Musical staff 1-7 in treble clef, key of D major, 3/4 time signature. It starts with a whole rest, followed by notes marked with dynamics: *fp*, *fp*, and *mf*.

8

Musical staff 8-14 in treble clef, key of D major, 3/4 time signature. It features eighth-note patterns with a *mf* dynamic marking.

15

Musical staff 15-20 in treble clef, key of D major, 3/4 time signature. It continues the eighth-note patterns.

21 $\text{♩} = 80$

Musical staff 21-35 in treble clef, key of D major, 3/4 time signature. It features eighth-note patterns and a section marked with a fermata and a *p* dynamic marking.

36

Musical staff 36-44 in treble clef, key of D major, 3/4 time signature. It features eighth-note patterns starting with a *f* (forte) dynamic marking.

45 $\text{♩} = 95$

Musical staff 45-55 in treble clef, key of D major, 3/4 time signature. It features quarter-note patterns with a *p* dynamic marking.

56

Musical staff 56-65 in treble clef, key of D major, 3/4 time signature. It features eighth-note patterns.

63 **4**

f

73 *f*

79 *mf*

85

92

98 $\text{♩} = 53$ *mf*

104 $\text{♩} = 105$ *f*

III

$\text{♩} = 105$

mf

11

21

4

31

mf

41

52

61

71

6 $\text{♩} = 125$
mf *f* *mf* *f*

82

87

92

96

mp

101

mp

107

111



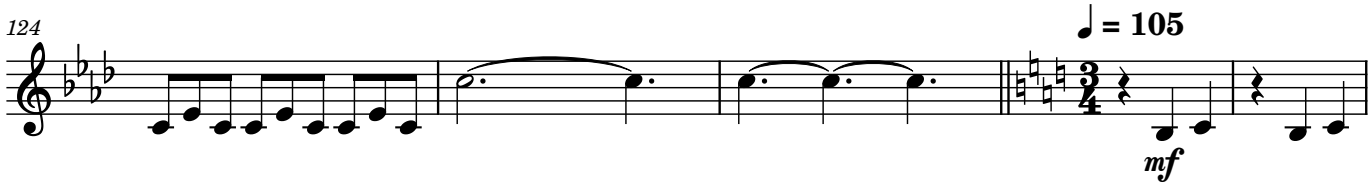
115



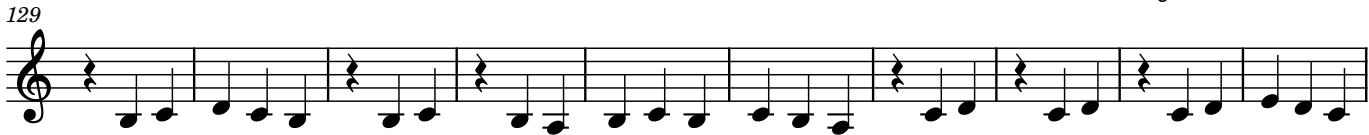
120



124



129



139



152

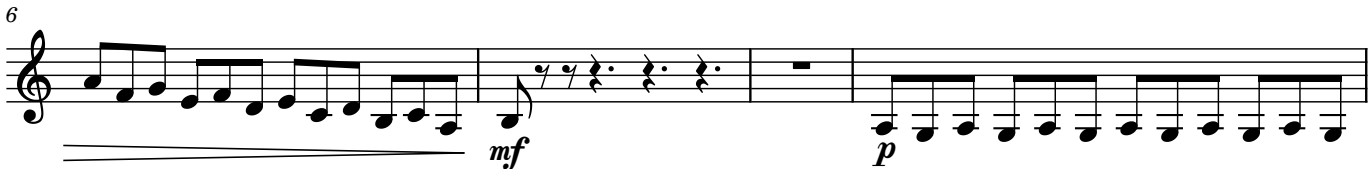


IV

♩ = 125



6



10



12 *mf* *f*

15 *mp* *mp* *p* 2

21 *mf* 8 *ff*

24 5 *mp*

32 *mf* *ff*

35 *mp* *f* *mp* *f*

40 4 *mp* *mf*

46 *mp*

49 3 *mf* *ff* *p*

55 *ff*

58 *mp*

62 Musical staff 62: Treble clef, 4/4 time. Measures 62-65. Dynamics: *f*, *mp*, *mf*.

66 Musical staff 66: Treble clef, 4/4 time. Measures 66-69. Dynamics: *ff*. Includes accents and a fermata.

71 Musical staff 71: Treble clef, 4/4 time. Measures 71-73. Dynamics: *mf*, *ff*.

74 Musical staff 74: Treble clef, 4/4 time. Measures 74-75. Dynamics: *p*.

76 Musical staff 76: Treble clef, 4/4 time. Measures 76-78. Dynamics: *p*.

79 Musical staff 79: Treble clef, 4/4 time. Measures 79-81. Dynamics: *ff*, *mf*.

82 Musical staff 82: Treble clef, 4/4 time. Measures 82-85. Dynamics: *fp*, *f*.

89 Musical staff 89: Treble clef, 4/4 time. Measures 89-91. Dynamics: *mf*.

92 Musical staff 92: Treble clef, 4/4 time. Measures 92-93. Dynamics: *ff*.

Violas

Fuerteventura

I

Chris Rogers

♩ = 80
2

mp

13

pp

24

p > pp *pp* *mp*

35

pp *mp*

45

12 *mf* 9 *mf* *ff*

77

2 *f* *ff* *p* *p* *a tempo*

87

p *mp* *p* ♩ = 80

94

fp

98

mf ♩ = 80

108

2

123

134

pizz
mf

♩ = 60
arco
p

II

♩ = 105

fp *fp* *mf*

mf

p

8

p

mp

♩ = 95

p

f

71

77

83

89

95

101

106

III

♩ = 105
16

26

52

4

81

88

94

101

108

112

116

121

126

154

IV

$\text{♩} = 125$

2

mp *f*

6

4

mp *mf* *f*

13

16

mp *p* *mp* *p*

20

mf *ff*

24

mp

27

3

p *mf*

33

ff

36

mp *f* *mp* *f*

40

5

mp

49

3

mf *ff* *p*

Violoncellos

Fuerteventura

I

Chris Rogers

♩ = 80
2

mp

12

pp

22

p > pp *pp mp*

34

pp mp

43

8 *mp mf*

61

mf

71

> p mp ff mf

80 poc rit. a tempo *ff p p*

91 ♩ = 80

96 *fp mf*

2

100 $\text{♩} = 80$
 pizz

Musical staff 100-104: Bass clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains a melodic line starting with a half note G2, followed by eighth notes. A fermata is placed over the final note of the first measure. The instruction 'pizz' is written below the staff.

105

Musical staff 105-110: Continuation of the melodic line from the previous staff, consisting of eighth notes.

111

Musical staff 111-116: Continuation of the melodic line, consisting of eighth notes.

118

Musical staff 118-123: Continuation of the melodic line, consisting of eighth notes.

124

Musical staff 124-130: Continuation of the melodic line, consisting of eighth notes.

131 $\text{♩} = 60$
 arco

mf *mp* *p*

Musical staff 131-136: Bass clef, key signature of two sharps, 6/8 time signature. The staff contains a melodic line with dynamics *mf*, *mp*, and *p*. The instruction 'arco' is written above the final note. A fermata is placed over the final note.

II

$\text{♩} = 105$

fp *fp* *mf*

Musical staff 1-8: Bass clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line starting with a half note G2, followed by eighth notes. Dynamics *fp* and *mf* are indicated.

9

Musical staff 9-15: Continuation of the melodic line, consisting of eighth notes.

16

Musical staff 16-22: Continuation of the melodic line, consisting of eighth notes.

23

f

Musical staff 23-29: Continuation of the melodic line, consisting of eighth notes. The dynamic *f* is indicated.

30

mf *p* *mp*

38

mf

45

$\text{♩} = 95$

p

54

mf

65

75

f *mf*

82

mf

89

3

mf

98

$\text{♩} = 53$

mf

104

$\text{♩} = 105$

f

III

4

♩ = 105

mf > > > > > > > > > > > > > > >

16

> > > > > > > > > > > > > > > >

33

> > > > > > > > > > > > > > >

49

> > > > > > > > > > > > > > >

65

> > > > > > > > > > > > > > >

77

♩ = 125

mp

84

91

98

mp

106

110

114

119

124

♩ = 105

mf > > > >

131

> > > > > > > > > > > > > >

147

♩ = 85

p < < < < *mf* > > > > *p*

IV

♩ = 125

mp

5

f

8

mf *mp*

11

mf *f*

14

mp

17 *mp* *mp*

20 *mf* *ff*

23

26 *mp* *p*

29 *mp*

32 *ff*

35 *mp* *f*

38 *mp* *f* *mp* *f*

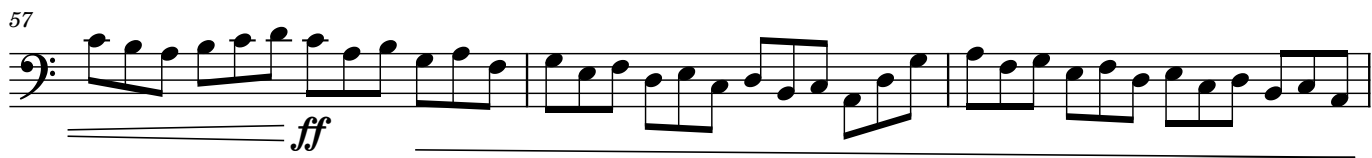
42 *mp* *mf*

45 *mp*

48 *ff* 3

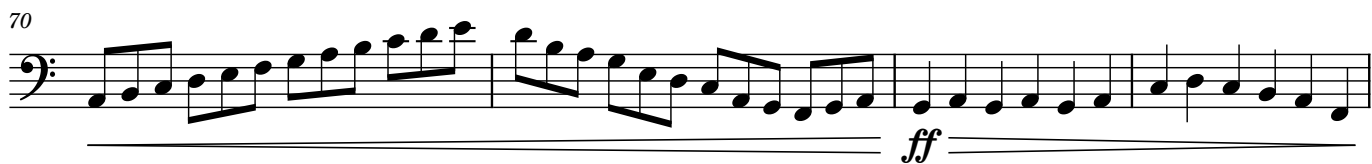
Detailed description: This is a musical score for a bass clef instrument. It consists of ten staves of music, each starting with a measure number. The first staff (17) has a dynamic marking of *mp* at the beginning and another *mp* further along. The second staff (20) has *mf* and *ff* markings. The third staff (23) has no markings. The fourth staff (26) has *mp* and *p* markings. The fifth staff (29) has *mp*. The sixth staff (32) has *ff*. The seventh staff (35) has *mp* and *f*. The eighth staff (38) has *mp*, *f*, *mp*, and *f*. The ninth staff (42) has *mp* and *mf*. The tenth staff (45) has *mp*. The eleventh staff (48) has *ff* and a triplet of notes marked with a '3' above them.

54 

57 

60 

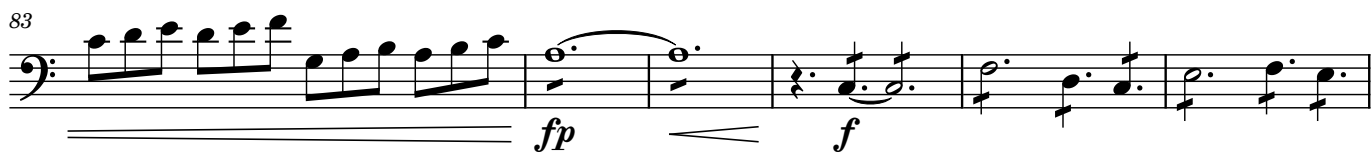
66 

70 

74 

77 

80 

83 

89 

Contrabasses

Fuerteventura

I

Chris Rogers

♩ = 80
2

13 *pp*

24 *p > pp pp mp*

35 *pp mp*

45 *mp*

62 *mf*

72 *> p mp ff mf*

80 *poc rit. a tempo ff p p*

90 ♩ = 80

95 *mf mp*

2

99

♩. = 80

pizz

106

112

119

125

131

mf

♩. = 60

arco

p

II

♩. = 105

9

16

23

8

mf

p

mf

42 ♩ = 95

mf p

51

62

mf

73

f mf

83

3

96

103 ♩ = 53 ♩ = 105

mf f

III

♩ = 105

mf >

16

>

33

>

4

49

65

77 $\text{♩} = 125$

84

91

98

106

112

118

124

131

31

ff

34

mp

37

f mp f mp

41

f mp mf

44

mp

47

mp

50

ff p

56

ff

59

mp f

64

mp

69

ff

73

p

Musical notation for measures 73-76 in bass clef. Measure 73 starts with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes, with a crescendo hairpin leading into measure 74.

77

f *mp*

Musical notation for measures 77-79 in bass clef. Measure 77 is marked *f*. Measure 78 contains a quarter rest followed by two eighth rests. Measure 79 is marked *mp*.

80

Musical notation for measures 80-82 in bass clef. The music consists of continuous eighth-note patterns.

83

fp *f* *mf*

Musical notation for measures 83-86 in bass clef. Measure 83 is marked *fp*. Measure 84 has a decrescendo hairpin leading to a *f* dynamic. Measure 85 has a half note with a fermata. Measure 86 is marked *mf*.

90

ff *ff*

Musical notation for measures 90-92 in bass clef. Measure 90 is marked *ff*. Measure 91 has a half note with a fermata. Measure 92 is marked *ff* and ends with a double bar line.