

# Lusa March

Chris Rogers

Flute 1 *f*

Flute 2 *f*

Oboe 1 *f*

Oboe 2 *f*

Clarinet in Bb 1 *f*

Clarinet in Bb 2 *f*

Bassoon 1 *f*

Bassoon 2 *f*

Trumpet in Bb 1 *f*

Trumpet in Bb 2 *f*

Trumpet in Bb 3 *f*

Horn in F 1 & 2 *f*

Horn in F 3 & 4 *f*

Trombone 1 *f*

Trombone 2 *f*

Tuba *f*

Timpani *f*

Snare Drum *f*

Violins 1 *f*

Violins 2 *f*

Violas *f*

Violoncellos *f*

Contrabasses *f*

Tempo:  $\text{♩} = 110$

Dynamics: *f*, *p*, *tr*

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*f*

*mp*

*1st*

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*f*

*ff*

*mf*

*a2*

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*f*

*mf*

*ff*

31

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Tpt. in Bb 1

Tpt. in Bb 2 *f*

Tpt. in Bb 3

Hn. in F 1 2 *mp* *ff* *mf*

Hn. in F 3 4 *mp* *ff*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tba. *ff*

Timp.

SD

Vlns. 1 *f*

Vlns. 2 *f* *f*

Vlas. *p* *f* *mp*

Vcs. *p* *f* *mp*

Cbs. *p* *f* *mp*

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mp*

*mf*

*f*

*fp*

*3rd*

43

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1 *f*

Bsn. 2 *f*

Tpt. in Bb 1 *ff* *mf*

Tpt. in Bb 2 *ff* *mf*

Tpt. in Bb 3

Hn. in F 1 2 *ff* <sup>a2</sup>

Hn. in F 3 4 *ff* <sup>a2</sup>

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tba.

Timp.

SD *mf* *f*

Vlns. 1 *ff* *p*

Vlns. 2 *ff* *p*

Vlas. *ff* *p*

Vcs. *ff* *p*

Obs.

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*p*

*p*

*p*



55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1  
*mp*

Bsn. 2  
*mp*

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4  
*f*

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Tba.  
*mf*

Timp.

SD

Vlns. 1  
*mf*

Vlns. 2  
*mf*

Vlas.  
*mf*

Vcs.

Cbs.

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*ff*

*ff*

*mf*

*mf*

*f*

*f*

*f*

*ff*

*ff*

68

Fl. 1

Fl. 2

Ob. 1 *ff*

Ob. 2 *ff*

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3 *f*

Hn. in F 1 2 *f*

Hn. in F 3 4 *a2*

Tbn. 1

Tbn. 2

Tba.

Timp.

SD *mp*

Vlns. 1 *ff* *f* *mp*

Vlns. 2 *ff* *f* *mp*

Vlas. *f* *f* *mp*

Vcs. *f* *mp*

Cbs. *f*

74

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*mp*

*f*

*mf*

*mf*

81

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. in Bb 1 *f*

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1 *f*

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tba.

Timp.

SD

Vlns. 1 *mp*

Vlns. 2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp*

86

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*f*

*a2*

*f*

*f*

*f*

*f*

*f*

93

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn. 1  
Bsn. 2  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tpt. in Bb 3  
Hn. in F 1 2  
Hn. in F 3 4  
Tbn. 1  
Tbn. 2  
Tbn.  
Timp.  
SD  
Vlns. 1  
Vlns. 2  
Vlas.  
Vcs.  
Cbs.

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*



107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*f*

*f*

*mp*

*mp*

*mp*

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*f*

*mp*

*f*

*f*

*f*

*f*

*f*

1st

3rd

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

130

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1 2

Hn. in F 3 4

Tbn. 1

Tbn. 2

Tba.

Timp.

SD

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

*p*

*f*

*a2*

138

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Cl. in Bb 1 *fff*

Cl. in Bb 2 *fff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Tpt. in Bb 3 *ff*

Hn. in F 1 2 *ff*

Hn. in F 3 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp.

SD *f*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

Flute 1

# Lusa March

Chris Rogers

$\text{♩} = 110$   
*f*

5 *tr* 11

21 9 *ff* *f*

34

37 8 *ff* *p* 6 4 3

52 *mf* 5 7 *ff*

67 5

78 3 *f*

84 4 11 5

106 5 *f*

2

115

13

*ff*

138

*fff*

Flute 2

# Lusa March

Chris Rogers

$\text{♩} = 110$   
*f*

5 *mf*

18 *f*

25 *ff*

32 *f*

36 *ff* *p*

48 *mf*

66 *ff*

76 *f*

89 *f*



2

113

13

*ff*

133

*fff*

141

Oboe 1

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

6 **15** *f* *f* *f*

29 **16** *ff* *ff* *p* **4**

53 **3** **9** *mf*

68 **2** *ff*

76 **11** **11** **5**

106 **21** *ff*

136 *fff*

Oboe 2

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

5 **15** *f* *mf* *f*

29 **16** *ff* *ff* *p* *f*

53 **3** **9** *mf*

68 **2** *ff*

76 **11** **11** **5**

106 **21** *ff*

136 *fff*

Clarinet in B $\flat$  1

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

6 *f* *mf*

15

20 6 *f* *ff* 18 6

48 7 15 2

75 9 *f*

88 11 5 7

114 *f* *mp*

118 21 *fff*

Clarinet in B $\flat$  2

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f* *f*

6 3 *f*

14

20 6 18 6 *f* *ff*

48 7 15 2

75 13 11 6

106 8 *f*

116 21 *mp* *fff*

Bassoon 1

# Lusa March

Chris Rogers

♩ = 110

*f*

6 *mf* 8

20 *f* 6 *ff* *f* *p*

32 *f* 12 *f* 2 6 7 *mp*

58 *ff* 4

67 4 2 4

80 *f* 8 11 6 *mf*

107 9 20 *ff*

142

Bassoon 2

# Lusa March

Chris Rogers

♩ = 110

Staff 1: Bassoon 2, measures 1-5. Time signature 4/4. Dynamics: *f*.

Staff 2: Bassoon 2, measures 6-12. Time signature 4/4. Dynamics: *f*, *ff*, *f*, *p*, *f*.

Staff 3: Bassoon 2, measures 13-19. Time signature changes to 6/4 and 4/4. Dynamics: *f*, *mp*.

Staff 4: Bassoon 2, measures 20-27. Time signature 4/4. Dynamics: *ff*.

Staff 5: Bassoon 2, measures 28-35. Time signature 4/4. Dynamics: *f*.

Staff 6: Bassoon 2, measures 36-44. Time signature 4/4. Dynamics: *mf*.

Staff 7: Bassoon 2, measures 45-76. Time signature 4/4. Dynamics: *mf*, *ff*.

Staff 8: Bassoon 2, measures 77-79. Dynamics: *mf*.

Trumpet in B $\flat$  1

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

5 *tr* 3 *f*

13 9 *f*

26 *f* *ff* 6 *f*

37

43 2 13 *ff* *mf*

62 10 4

79 4 *f*

87 10 *f*

100 2



2

106



12

*f*

Musical staff 106-122: Treble clef, key signature of two flats. Measure 106 starts with a whole rest. Measure 107 has a dynamic marking *f*. Measure 122 ends with a fermata.

123



2

*f*

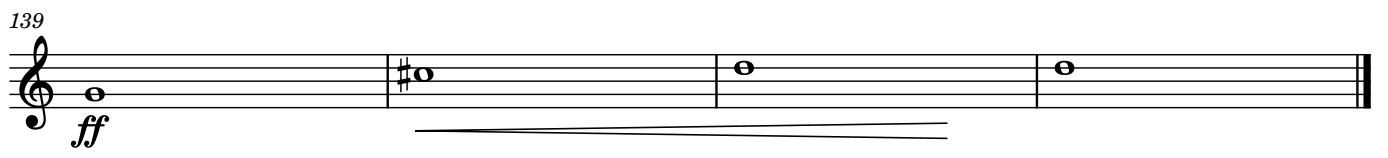
Musical staff 123-130: Treble clef, key signature of two flats. Measure 123 starts with a dynamic marking *f*. Measure 129 has a dynamic marking *f*. Measure 130 ends with a fermata.

131



Musical staff 131-138: Treble clef, key signature of two flats. Measure 131 starts with a dynamic marking *f*. Measure 138 ends with a fermata.

139



*ff*

Musical staff 139-146: Treble clef, key signature of two flats. Measure 139 starts with a dynamic marking *ff*. Measure 146 ends with a double bar line.

Trumpet in B $\flat$  2

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

5 **17** *mf*

28 *f* *ff* *f* **3** **12**

47 *ff* *mf* **13** **10** **4**

77 **9**

89 **11** **6** **12** *f*

122 **5** *f*

134 *ff*

Trumpet in B $\flat$  3

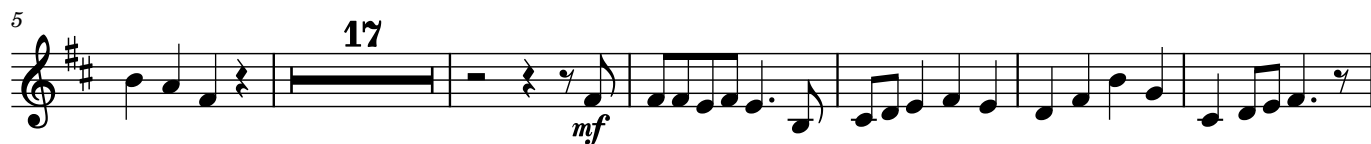
# Lusa March

Chris Rogers

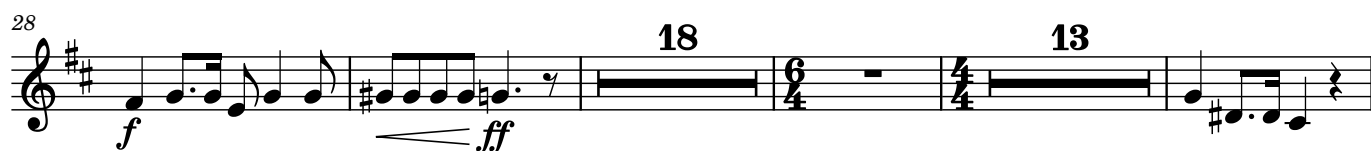
$\text{♩} = 110$



5 17



28 18 13



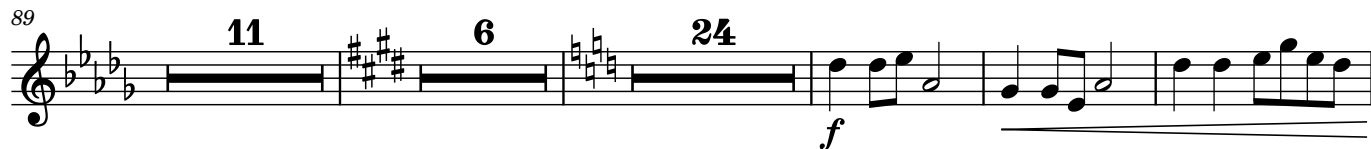
63 7 4



77 9



89 11 6 24



133 ff



141



Horn 1 & 2

# Lusa March

Chris Rogers

$\text{♩} = 110$

10 22 31 48 71 79 93 116 122

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

1st a2 1st a2

3 7 4 2 11 6 5 9 3 6 10 3 a2

131

Musical staff 131: A single staff of music in treble clef with a key signature of one flat. It contains a melodic line of eighth and sixteenth notes, ending with a fermata.

138

Musical staff 138: A single staff of music in treble clef with a key signature of one flat. It contains a bass line with chords and a dynamic marking of *ff*. The staff is divided into five measures: the first measure has a whole note chord; the second measure has a whole note chord with a dynamic marking of *ff*; the third measure has a whole note chord with a sharp sign; the fourth and fifth measures each have a whole note chord. The piece ends with a double bar line.

Horn 3 & 4

# Lusa March

Chris Rogers

$\text{♩} = 110$

22

31

39

45

63

79

93

116

124

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

15 4 3 3rd 8 6 6 3 5 9 a2 3 6 10 3rd 6 a2

2

136

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A slur covers the last three notes (E4, D4, C4). Below the staff, there are two horizontal lines. To the right of these lines, there are three chord symbols:  $\text{b}\text{g}$ ,  $\text{\#g}$ , and  $\text{g}$ . The first chord symbol is positioned above the  $ff$  dynamic marking. The  $ff$  marking is positioned below the first two chord symbols. The  $\text{\#g}$  and  $\text{g}$  symbols are positioned above the second and third chord symbols, respectively. A double bar line is located at the end of the staff.

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains a single chord symbol,  $\text{g}$ , positioned below the staff. A double bar line is located at the end of the staff.

Trombone 1

# Lusa March

Chris Rogers

$\text{♩} = 110$

22 *f*

29 *ff* *f* *p* *f* *mf* 3 7

45 *f* *ff* 6 *mf* 3

59 13 8 *mp* 7

89 11 6 20 3

131 *f*

137 *ff*



Trombone 2

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f* **17** *mf*

24 *f* *ff* *f*

31 *p* *f* *f* *ff* **12** **6**

48 **6** **3** **13** **8** *mf*

81 *mp* **7** **11** **6** **20**

127 *f* **4**

137 *ff*

Tuba

# Lusa March

Chris Rogers

♩ = 110

25

ff

32

fp

fz

38

10

6

4

mf

62

11

8

7

11

6

106

22

f

138

ff

Timpani

# Lusa March

Chris Rogers

♩ = 110  
3

42 2

52

14

70

3 16 11 6 33

141

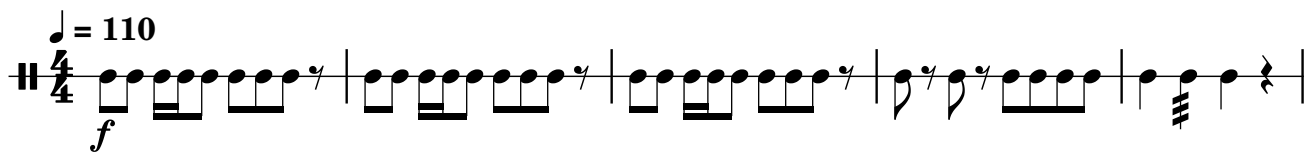
||

Snare Drum

# Lusa March

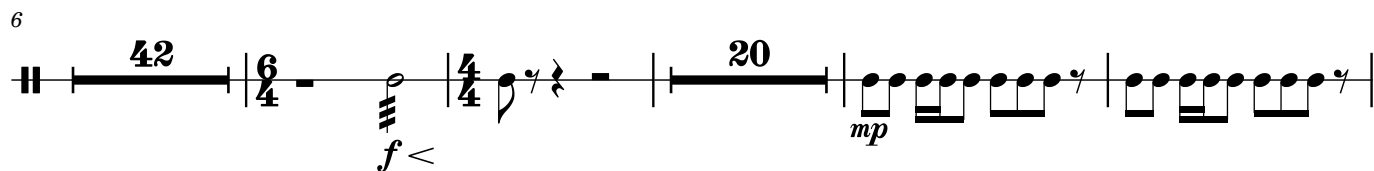
Chris Rogers

♩ = 110



*f*

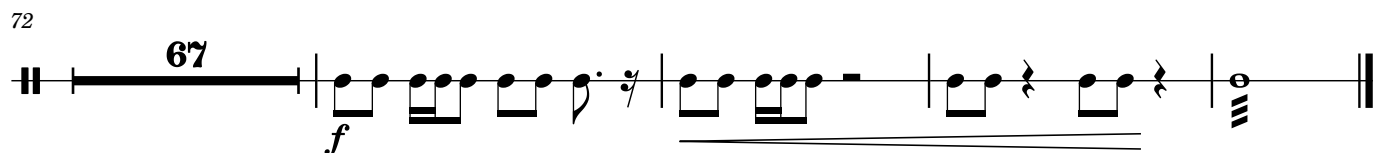
6



42 | 6/4 - | 4/4 ♯ - | 20 | *mp*

*f* <

72



67 | *f* |

Violins 1

# Lusa March

Chris Rogers

$\text{♩} = 110$

6

12

24

31

35

43

51

58

68

*f*

*p*

*mp*

*mf*

*f*

*ff*

*f*

*ff*

*fp*

*mp*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*f*

2

72 *mp*

Musical staff 72-79: Treble clef, key signature of two sharps (F# and C#). Measure 72 starts with a sixteenth-note triplet. Measure 73 has a dynamic marking of *mp*. The staff ends with a whole note chord.

80 *mp* 2 *mp*

Musical staff 80-87: Treble clef, key signature of two sharps. Measure 80 has a dynamic marking of *mp* and a second-measure rest with a '2' above it. Measure 87 has a dynamic marking of *mp*.

88 *f*

Musical staff 88-92: Treble clef, key signature of two sharps. Measure 88 has a dynamic marking of *f*. The staff contains a series of eighth-note patterns.

93

Musical staff 93-97: Treble clef, key signature of two sharps. The staff contains a series of eighth-note patterns.

98 *mp*

Musical staff 98-103: Treble clef, key signature of two sharps. Measure 98 has a dynamic marking of *mp*. The staff contains a series of eighth-note patterns.

104 *mf* 2

Musical staff 104-110: Treble clef, key signature of two sharps. Measure 104 has a dynamic marking of *mf*. Measure 105 has a second-measure rest with a '2' above it. The staff contains a series of eighth-note patterns.

111

Musical staff 111-116: Treble clef, key signature of one flat (Bb). The staff contains a series of eighth-note patterns.

117 *f*

Musical staff 117-123: Treble clef, key signature of one flat. Measure 117 has a dynamic marking of *f*. The staff contains a series of eighth-note patterns.

124 *f* 2

Musical staff 124-131: Treble clef, key signature of one flat. Measure 124 has a dynamic marking of *f*. Measure 125 has a second-measure rest with a '2' above it. The staff contains a series of eighth-note patterns.

132 *ff*

Musical staff 132-139: Treble clef, key signature of one flat. Measure 132 has a dynamic marking of *ff*. The staff contains a series of eighth-note patterns that end with a long note.

140

Musical staff 140-143: Treble clef, key signature of one flat. The staff contains three whole notes.

Violins 2

# Lusa March

Chris Rogers

$\text{♩} = 110$

6

13

26

32

37

45

52

59

69

2

73 *mp* **2** *mp*

Musical staff 73-82: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mp* is present at the beginning and end. A fermata with a '2' above it is placed over the final measure.

83 *mp*

Musical staff 83-88: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mp* is present.

89 *f*

Musical staff 89-95: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is present.

96 *mp*

Musical staff 96-101: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mp* is present.

102 *mf* **2**

Musical staff 102-109: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is present. A fermata with a '2' above it is placed over the final measure.

110 **2**

Musical staff 110-115: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth and quarter notes. A fermata with a '2' above it is placed over the final measure.

116 *f*

Musical staff 116-122: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is present.

123 *f* **3**

Musical staff 123-131: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is present. A fermata with a '3' above it is placed over the final measure.

132 *ff*

Musical staff 132-139: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *ff* is present.

140

Musical staff 140-140: Treble clef, key signature of two flats. The staff contains a few notes and ends with a double bar line.



Violas

# Lusa March

Chris Rogers

♩ = 110

The musical score for the Viola part of 'Lusa March' is written in 3/4 time with a tempo of 110 beats per minute. The key signature has one sharp (F#). The score consists of ten staves of music, with measure numbers 6, 12, 28, 34, 44, 51, 57, 63, and 71 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings such as accents and slurs. The piece concludes with a double bar line and repeat dots.

78

78 *mp* *mp*

87

87 *f*

94

94 *mp*

102

102 *mf*

108

108 *mp*

116

116 *f*

123

123 *f*

131

131 *f*

137

137 *ff*

Violoncellos

# Lusa March

Chris Rogers

$\text{♩} = 110$

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

6 12 25 31 40 48 53 61 66

7 2

71

Musical staff 71-75. Bass clef, key signature of two sharps (F# and C#). The staff contains five measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mf*. The staff ends with a double bar line.

76

Musical staff 76-82. Bass clef, key signature of two sharps. The staff contains seven measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mf*. The seventh measure has a dynamic marking of *mp*. The staff ends with a double bar line.

83

Musical staff 83-88. Bass clef, key signature of two sharps. The staff contains six measures of music. The third measure has a dynamic marking of *mp*. The staff ends with a double bar line.

89

Musical staff 89-95. Bass clef, key signature of two sharps. The staff contains seven measures of music. The first measure has a dynamic marking of *f*. The staff ends with a double bar line.

96

Musical staff 96-104. Bass clef, key signature of two sharps. The staff contains nine measures of music. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mf*. The staff includes a triplet of three eighth notes in the second measure. The staff ends with a double bar line.

105

Musical staff 105-110. Bass clef, key signature of two sharps. The staff contains six measures of music. The staff ends with a double bar line.

111

Musical staff 111-118. Bass clef, key signature of two sharps. The staff contains eight measures of music. The first measure has a dynamic marking of *mp*. The eighth measure has a dynamic marking of *f*. The staff ends with a double bar line.

119

Musical staff 119-125. Bass clef, key signature of two sharps. The staff contains seven measures of music. The staff ends with a double bar line.

126

Musical staff 126-134. Bass clef, key signature of two sharps. The staff contains nine measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The staff includes a triplet of three eighth notes in the second measure. The staff ends with a double bar line.

135

Musical staff 135-140. Bass clef, key signature of two sharps. The staff contains six measures of music. The first measure has a dynamic marking of *ff*. The staff ends with a double bar line.

Contrabasses

# Lusa March

Chris Rogers

$\text{♩} = 110$

*f*

6 *p* *mp*

12 *mf*

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

34 *fp* *mp*

44 *p*

52

61 *ff*

69 *f*

75 *mf* *mf* *mp*

2

83

4

*f*

93

3

*mp*

102

*mf*

108

2

*mp*

118

*f*

125

5

*f*

136

*ff*