

# La Cruz del Sur

## Zamba y Culto

Viola

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### Zamba Norteña

5

10

16

20

26

*mf*

*pp* *mf* *mp* *mf*

*dim.* *p* *mp*

*p* *mp* *sentito*

*mp*

A

B

31 Musical notation for measures 31-40. The piece is in 3/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo to a pianissimo (*pp*) dynamic, then a further crescendo (*cresc.*) leading to a forte (*f*) dynamic. The melody is characterized by slurs and accents.

**C** Musical notation for measures 41-45. The piece is in 3/4 time. It starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The notation includes slurs, accents, and a triplet of eighth notes. It concludes with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes.

41 Musical notation for measures 46-50. The piece is in 3/4 time. It begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo. The notation includes slurs, accents, and a triplet of eighth notes. It concludes with a mezzo-piano (*mp*) dynamic and a triplet of eighth notes.

46 Musical notation for measures 51-55. The piece is in 3/4 time. It starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo. The notation includes slurs, accents, and a triplet of eighth notes. It concludes with a piano (*p*) dynamic and a triplet of eighth notes.

**F** Musical notation for measures 56-60. The piece is in 3/4 time. It begins with a mezzo-piano (*mp*) dynamic, followed by a crescendo to a mezzo-forte (*mf*) dynamic. The notation includes slurs and accents.

**G** Musical notation for measures 61-65. The piece is in 3/4 time. It features a melodic line with slurs and accents, ending with a trill (*tr*) on a note.

61 Musical notation for measures 66-70. The piece is in 3/4 time. It starts with a tempo (*a tempo*) marking, followed by a 2-measure rest. The notation includes slurs and accents.

67 *p* *rall. molto*

70 **I** *p*

73 **J**

76 **K** *mf*

81 **L** *subito p* *fp*

85 **M** *f* *mp* *mf* *fp*

88 *f* *p*

90 N

90 Musical notation in bass clef with a key signature of three sharps (F#, C#, G#). The measure contains a triplet of eighth notes, followed by a sixteenth-note scale-like passage marked *mp* with a crescendo hairpin, then a triplet of eighth notes marked *cresc.*, and finally two more triplets of eighth notes. There are accents (>) over the final notes of the last two triplets.

92 O

92 Musical notation in bass clef with a key signature of three sharps. The measure contains a triplet of eighth notes, followed by a triplet of eighth notes, then a triplet of eighth notes, and finally a triplet of eighth notes marked *f*. There are accents (>) over the final notes of the last two triplets.

94

94 Musical notation in bass clef with a key signature of three sharps. The measure contains a triplet of eighth notes, followed by a triplet of eighth notes, then a triplet of eighth notes marked *p*, and finally a triplet of eighth notes marked *cresc.* with accents (^) over the first and last notes of the first two triplets.

98 P

98 Musical notation in bass clef with a key signature of three sharps. The measure contains a triplet of eighth notes, followed by a triplet of eighth notes, then a triplet of eighth notes, and finally a triplet of eighth notes marked *f*. The tempo/mood is indicated as *tranquillo cadenzioso*.

101 Q

101 Musical notation in bass clef with a key signature of three sharps. The measure contains a triplet of eighth notes, followed by a triplet of eighth notes, then a triplet of eighth notes, and finally a triplet of eighth notes marked *p* with a crescendo hairpin, then *mp* with a hairpin, and finally *dim.* with a hairpin.

R

Musical notation in bass clef with a key signature of three sharps. The measure contains a triplet of eighth notes, followed by a triplet of eighth notes, then a triplet of eighth notes marked *p* with a hairpin, then *pp* with a hairpin, and finally *rall. molto* with a hairpin.