

Entre Lobos y Princesas

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Viola

Franco Kovac

1 *p* *cresc.* *f*

7

12 *f*

17 *mp*

22

28

34 *mf*

40 *p*

47 *f*

51

54

59

Detailed description: This is a musical score for Viola, consisting of 59 measures. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a dynamic of *p* (piano) and a *cresc.* (crescendo) marking. The first measure contains a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The fifth measure has a half note chord. The sixth measure has a half note chord. The seventh measure has a half note chord. The eighth measure has a half note chord. The ninth measure has a half note chord. The tenth measure has a half note chord. The eleventh measure has a half note chord. The twelfth measure has a half note chord. The thirteenth measure has a half note chord. The fourteenth measure has a half note chord. The fifteenth measure has a half note chord. The sixteenth measure has a half note chord. The seventeenth measure has a half note chord. The eighteenth measure has a half note chord. The nineteenth measure has a half note chord. The twentieth measure has a half note chord. The twenty-first measure has a half note chord. The twenty-second measure has a half note chord. The twenty-third measure has a half note chord. The twenty-fourth measure has a half note chord. The twenty-fifth measure has a half note chord. The twenty-sixth measure has a half note chord. The twenty-seventh measure has a half note chord. The twenty-eighth measure has a half note chord. The twenty-ninth measure has a half note chord. The thirtieth measure has a half note chord. The thirty-first measure has a half note chord. The thirty-second measure has a half note chord. The thirty-third measure has a half note chord. The thirty-fourth measure has a half note chord. The thirty-fifth measure has a half note chord. The thirty-sixth measure has a half note chord. The thirty-seventh measure has a half note chord. The thirty-eighth measure has a half note chord. The thirty-ninth measure has a half note chord. The fortieth measure has a half note chord. The forty-first measure has a half note chord. The forty-second measure has a half note chord. The forty-third measure has a half note chord. The forty-fourth measure has a half note chord. The forty-fifth measure has a half note chord. The forty-sixth measure has a half note chord. The forty-seventh measure has a half note chord. The forty-eighth measure has a half note chord. The forty-ninth measure has a half note chord. The fiftieth measure has a half note chord. The fifty-first measure has a half note chord. The fifty-second measure has a half note chord. The fifty-third measure has a half note chord. The fifty-fourth measure has a half note chord. The fifty-fifth measure has a half note chord. The fifty-sixth measure has a half note chord. The fifty-seventh measure has a half note chord. The fifty-eighth measure has a half note chord. The fifty-ninth measure has a half note chord.

arranger: F.Kovac

Viola

Frano Kovac

63

*p* *mp*

Musical notation for measures 63-68. Measure 63 starts with a piano (*p*) dynamic. Measures 64-68 are marked mezzo-piano (*mp*).

69

*mp*

Musical notation for measures 69-73. The dynamic is mezzo-piano (*mp*).

74

*3/4*

Musical notation for measures 74-77. A time signature change to 3/4 is indicated.

78

*mp*

Musical notation for measures 78-83. The dynamic is mezzo-piano (*mp*). A triplet of eighth notes is marked with a '3' and a slur.

84

Musical notation for measures 84-89.

90

*f* *f*

Musical notation for measures 90-93. The dynamic is forte (*f*).

94

*f* *sfz*

Musical notation for measures 94-98. The dynamic is forte (*f*), and a sforzando (*sfz*) dynamic is used in measure 97.