



# Mario Miladin

Croatie, Dubrovnik

## Ready or Not?

### A propos de l'artiste

Musically educated with bassoon as my main instrument. However, I get along with all the instruments with black and white combinations. I like jazz and music is my muse. I live to play and play to live.

**Sociétaire :** HDS-ZAMP

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_mario-miladin.htm](https://www.free-scores.com/partitions_gratuites_mario-miladin.htm)

### A propos de la pièce



**Titre :** Ready or Not?

**Compositeur :** Miladin, Mario

**Droit d'auteur :** Copyright © Mario Miladin

**Instrumentation :** Alto et Piano (ou orgue)

**Style :** Blues

### Mario Miladin sur [free-scores.com](https://www.free-scores.com)



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# Ready or Not?

♩ = 92

Mario Miladin

Viola

Piano

♩ = 92

*mf*

4/4

5

Vla.

*mf*

4/4

9

Vla.

4/4

2 13

Vla.

mf

This system contains measures 13 through 16. The Violin I part (Vla.) is in the bass clef and features a melodic line with several triplet markings. The piano accompaniment consists of two staves: the right hand has a complex texture with many triplets, and the left hand provides a steady bass line with some chordal support.

17

Vla.

This system contains measures 17 through 19. The Violin I part continues its melodic development with more triplet figures. The piano accompaniment maintains its intricate texture, with the right hand playing dense chordal patterns and the left hand providing harmonic grounding.

20

Vla.

This system contains measures 20 through 23. The Violin I part shows further melodic evolution, including some chromatic movement. The piano accompaniment continues with its characteristic dense texture of triplets and chords.

24

Vla.

This system contains measures 24 through 27. The Violin I part concludes with a melodic phrase that includes a triplet. The piano accompaniment features a final section with dense chordal textures and triplet markings in both hands.

Vla. *f*

rit.  $\text{♩} = 92$

Vla. *mf*

Vla.

Vla. *mf*

42

Vla.

45

Vla.

48

Vla.

rit. . . . .