



# Ilio Volante

Italia, Rome

## DAMA BLU (Version for 3 Clarinets in Bb & Bassoon)

### About the artist

Ilio Volante, Italian composer of classical and jazz music. Born in Italy on 15 of May 1964, he was still a teenager when he started his music studies saxophone showing from the very beginning a particular predisposition towards music composition and Jazz music. At the age of 19 he won the audition for the Italian National Army Band stationed in Rome. He served it for 10 years under the direction of Col. Marino Bartoloni. After which, he played in the Grenadiers of Sardinias Band Rome and the Shape International Band the official NATO Band stationed in Mons Belgium. In this last post, he held the position of 1st Tenor Saxophone , for three years. Additionally he helped the Director, MSG Allen Wittig, in composing original arrangements for the Big Band. So far, in his career , he has written more than 200 tunes for several music formations. Starting from the Marching/Symphonic/Big Bands repertoire to the Symphonic Orchestra and Decimini/Quintetti/Trii, etc.

**Associate:** SIAE - IPI code of the artist : 78546

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-ilio-volante.htm>

### About the piece



**Title:** DAMA BLU (Version for 3 Clarinets in Bb & Bassoon)  
**Composer:** Volante, Ilio  
**Arranger:** Volante, Ilio  
**Copyright:** Volante Ilio © All rights reserved  
**Publisher:** Volante, Ilio  
**Instrumentation:** Clarinet, Bassoon  
**Style:** Contemporary  
**Comment:** Version for 3 Clarinets in Bb & Bassoon

### Ilio Volante on [free-scores.com](https://www.free-scores.com)



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FULL SCORE  
Duration: 3'30"

# DAMA BLU

Version for 3 Clarinets in B $\flat$  & Bassoon

by ILIO VOLANTE

$\text{♩} = 122$

Musical score for Clarinet in B $\flat$  1, Clarinet in B $\flat$  2, Clarinet in B $\flat$  3, and Fagotto. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as  $\text{♩} = 122$ . The Clarinet in B $\flat$  1 part starts with a rest and then plays a melodic line with a dynamic marking of *f* and a triplet of eighth notes. The Clarinet in B $\flat$  2 and Clarinet in B $\flat$  3 parts play a rhythmic accompaniment of eighth notes with a dynamic marking of *f*. The Fagotto part plays a rhythmic accompaniment of eighth notes with a dynamic marking of *f*. The score includes dynamic markings of *f* and *mf*, and a hairpin indicating a crescendo.

Musical score for Cl. B $\flat$  1, Cl. B $\flat$  2, Cl. B $\flat$  3, and Fg. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as  $\text{♩} = 122$ . The Cl. B $\flat$  1 part plays a melodic line with a dynamic marking of *mf* and a hairpin indicating a crescendo. The Cl. B $\flat$  2 and Cl. B $\flat$  3 parts play a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The Fg. part plays a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The score includes dynamic markings of *mf* and a hairpin indicating a crescendo.

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Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B $\flat$  3

Fg.

**B**

*fr*

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B $\flat$  3

Fg.

**C**

*f*

*mp*

*f*

*mp*

*f*

*mp*

2

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D

Musical score for measures 1-5 of section D. The score is for four parts: Cl.B♭ 1, Cl.B♭ 2, Cl.B♭ 3, and Fg. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 1: Cl.B♭ 1 has a rest; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 2: Cl.B♭ 1 has a sixteenth-note triplet of G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 3: Cl.B♭ 1 has a sixteenth-note triplet of G4; Cl.B♭ 2 has a sixteenth-note triplet of G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 4: Cl.B♭ 1 has a sixteenth-note triplet of G4; Cl.B♭ 2 has a sixteenth-note triplet of G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 5: Cl.B♭ 1 has a quarter note G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Dynamics: *mf* in measures 2-4, *mp* in measures 5-6. A hairpin crescendo is shown in measure 2. A fermata is over the first note of measure 5.

E

Musical score for measures 6-10 of section E. The score is for four parts: Cl.B♭ 1, Cl.B♭ 2, Cl.B♭ 3, and Fg. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Measure 6: Cl.B♭ 1 has a quarter note G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 7: Cl.B♭ 1 has a quarter note G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 8: Cl.B♭ 1 has a quarter note G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 9: Cl.B♭ 1 has a quarter note G4; Cl.B♭ 2 has a quarter note G4; Cl.B♭ 3 has a quarter note G4; Fg has a quarter note G2. Measure 10: Cl.B♭ 1 has a half note G4; Cl.B♭ 2 has a half note G4; Cl.B♭ 3 has a triplet of eighth notes G4; Fg has a half note G2. Dynamics: *mf* in measures 6-8, *mp* in measures 9-10. A hairpin crescendo is shown in measure 6. A fermata is over the first note of measure 10.

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F

Cl.B♭ 1

Cl.B♭ 2

Cl.B♭ 3

Fg.

G

Cl.B♭ 1

Cl.B♭ 2

Cl.B♭ 3

Fg.

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Musical score for Cl. Bb 1, Cl. Bb 2, Cl. Bb 3, and Fg. Measures 1-4. The key signature is three sharps (F#, C#, G#). The score includes dynamics *mf* and *mp*, and a rehearsal mark **H** above the first staff.

Musical score for Cl. Bb 1, Cl. Bb 2, Cl. Bb 3, and Fg. Measures 5-8. The key signature is three sharps (F#, C#, G#). The score includes dynamics *f* and *ff*, and a rehearsal mark **I** above the first staff. A *trm* (trill) is indicated above the first staff in measure 8.

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Score for Cl. B♭ 1, Cl. B♭ 2, Cl. B♭ 3, and Fg. The score is in G major (one sharp) and 4/4 time. It features dynamic markings (*mf*, *f*, *ff*, *mp*) and articulation (accents, slurs). The first section is marked with a box 'J' and the second with a box 'K'. The first section contains triplets in measures 3, 4, and 5. The second section contains triplets in measures 1, 2, and 3. A wavy line above the first staff in the second section indicates a tremolo effect.