



## Ilio Volante

Italia, Rome

# NADELN IM HEUHAUFEN (Version for Clarinet in Bb, Alto Clarinet & Bass Clarinet)

### 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:** NADELN IM HEUHAUFEN (Version for Clarinet in Bb, Alto Clarinet & Bass Clarinet)  
**Composer:** Volante, Ilio  
**Arranger:** Volante, Ilio  
**Copyright:** Copyright © Ilio Volante  
**Publisher:** Volante, Ilio  
**Instrumentation:** 3 clarinets (Trio)  
**Style:** Modern classical

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



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Duration: 5'00"

# NADELN IM HEUHAUFEN

Version for Clarinet in Bb, Clarinet Alto & Bass Clarinet

by ILIO VOLANTE

♩ = 120

Clarinetto in Sib

Clarinetto Alto

Clarinetto Basso

*mp* *f*

*mp* *f*

*mp* *f*

Cl.B.

Cl.A.

Cl.B.

**A**

*mp* *f* *p*

*mp* *f* *p*

*mp* *f* *p*

Cl.B.

Cl.A.

Cl.B.

*f* *f* *mf*

*f*

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**B**

Cl.B.  
*mf* *fz* *p*

Cl.A.  
*p*

Cl.B.  
*mf* *p*

**C**

Cl.B.  
*f*

Cl.A.  
*f*

Cl.B.  
*f*

Cl.B.  
*p*

Cl.A.  
*p*

Cl.B.  
*p*

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**D**

Cl.B $\flat$   
*f* *p* *f*

Cl.A  
*f* *p* *f* *p*

Cl.B  
*f* *p* *f*

**E** **F**

Cl.B $\flat$   
*p*

Cl.A  
*p*

Cl.B  
*p*

1. 2.  $\text{♩} = 60$   
in 2 in 4

Cl.B $\flat$   
*f* *mp* *mf*

Cl.A  
*f* *mp* *p*

Cl.B  
*f* *mp* *p*

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Cl.B<sup>b</sup>  
Cl.A.  
Cl.B.

G

Cl.B<sup>b</sup>  
Cl.A.  
Cl.B.

H

*mf*  
*f*  
*mf*

Cl.B<sup>b</sup>  
Cl.A.  
Cl.B.

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in 8 ♩ = 120  
in 4

Cl.B $\flat$  *f*

Cl.A

Cl.B *f*

I

Cl.B $\flat$  *mp* *f*

Cl.A *mp* *f*

Cl.B *mp* *f*

Cl.B $\flat$  *p*

Cl.A *p*

Cl.B *p*

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The first system of the musical score consists of three staves: Cl.B $\flat$ , Cl.A, and Cl.B. The key signature is two flats (B-flat major or D-flat minor). The Cl.B $\flat$  staff features a melodic line with slurs and accents, starting with a dynamic of *f* and moving to *mf*. The Cl.A staff has a similar melodic line, also starting with *f* and moving to *mf*. The Cl.B staff provides a harmonic accompaniment, starting with *f* and moving to *mf*. The system concludes with a fermata over a final note in the Cl.B $\flat$  staff.

The second system continues the piece with three staves: Cl.B $\flat$ , Cl.A, and Cl.B. The Cl.B $\flat$  staff features a melodic line with slurs and accents, starting with a dynamic of *p* and moving to *mf*. The Cl.A staff has a similar melodic line, also starting with *p* and moving to *mf*. The Cl.B staff provides a harmonic accompaniment, starting with *p* and moving to *mf*. The system concludes with a fermata over a final note in the Cl.B $\flat$  staff.

The third system of the musical score consists of three staves: Cl.B $\flat$ , Cl.A, and Cl.B. The key signature is two flats. The Cl.B $\flat$  staff features a melodic line with slurs and accents, starting with a dynamic of *ff*. The Cl.A staff has a similar melodic line, also starting with *ff*. The Cl.B staff provides a harmonic accompaniment, starting with *ff*. The system concludes with a fermata over a final note in the Cl.B $\flat$  staff.

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