



Ilio Volante

Italie, Rome

ALTARIA (Version for Clarinet in Bb & Strings)

A propos de l'artiste

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.

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A propos de la pièce



Titre : ALTARIA (Version for Clarinet in Bb & Strings)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Clarinette, cordes et cor

Style : Classique moderne

Commentaire : Version for Clarinet in Bb & Strings

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FULL SCORE
Duration: 4'00"

ALTARIA

Version for Clarinet in Bb & Strings

by ILIO VOLANTE

♩ = 80

Clarinetto in Sib

Violino

Viola

Violoncello

Contrabbasso

Cl. Bb

Vno

Vla

Vc.

Cb.

A

B

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C

Cl.B♭ *f* *mp*

Vno *f* *mp*

Vla *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

D

Cl.B♭ *f* *mp* *f* *mp*

Vno *f* *mp* *f* *mp*

Vla *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

Cb. *f* *mp* *f* *mp*

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E **F** **G** $\text{♩} = 116$

Cl.B \flat *pp* *mp*

Vno *pp* *mp*

Vla *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

H **I**

Cl.B \flat *f* *mf*

Vno *f* *mf*

Vla *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

ALTARIA - Ilio Volante

The first system of the musical score features five staves: Cl. B♭, Vno, Vla, Vc., and Cb. The Cl. B♭ staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a trill marked 'tr' and a fermata. The Vno staff uses a treble clef and contains a simple harmonic accompaniment. The Vla staff uses an alto clef and includes a triplet of eighth notes. The Vc. and Cb. staves use bass clefs and provide a steady bass line with eighth notes. The system concludes with a fermata over the final notes of the Cl. B♭ and Vc. staves.

The second system begins with a section marker 'J' in a box. It features the same five staves as the first system. The Cl. B♭ staff has a melodic line with a first ending (1.) and a second ending (2.). The Vno staff has a more active melodic line with slurs and a trill. The Vla staff continues with eighth notes. The Vc. and Cb. staves provide a consistent bass line. The first ending in the Cl. B♭ staff is marked 'mp' and leads to a repeat sign. The second ending is also marked 'mp' and leads to a final cadence. The system ends with a fermata over the final notes of the Cl. B♭ and Cb. staves.

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K

L

Musical score for measures K and L. The score is for five instruments: Clarinet in B-flat (Cl.Bb), Violin (Vno), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. Measure K (measures 1-4) features a dynamic of *mp* (mezzo-piano) and includes *tr* (trill) markings. Measure L (measures 5-8) features a dynamic of *mp* and includes *tr* markings. The bass line consists of a steady eighth-note pattern.

M

Musical score for measure M (measures 9-12). The score is for five instruments: Clarinet in B-flat (Cl.Bb), Violin (Vno), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The key signature is two flats. The time signature is 4/4. Measure M (measures 9-12) features dynamics of *f* (forte) and *ff* (fortissimo). The score includes *tr* markings and accents (>) on notes. The bass line features a triplet in the first measure of the section and continues with eighth-note patterns.