



Ilio Volante

Italie, Rome

ALTURE MISTICHE (Version for String Quintet)

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 : ALTURE MISTICHE (Version for String Quintet)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Quintette à cordes : 2 Violons, Alto, Violoncelle, Basse

Style : Classique moderne

Commentaire : Version for String Quintet

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



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FULL SCORE
Duration: 8'30"

ALTURE MISTICHE

Largo per Archi

*... nel sogno era una montagna
che traspariva dalle nuvole
facendo felice il mio cuore
di poter contemplare quel rassicurante scenario.
Mentre lo sguardo si perdeva
nell'immensità di tali alture...*

by ILIO VOLANTE

♩ = 58

A

B

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The first system of the musical score features five staves: Vno I, Vno II, Vla, Vc., and Cb. The music is in 3/4 time and begins with a key signature of one sharp (F#). The Vno I staff starts with a melodic line marked *p* (piano) and includes dynamic markings *p* and *mp* (mezzo-piano). The Vno II, Vla, and Vc. staves provide harmonic support with chords and moving lines, also marked *p* and *mp*. The Cb. staff has a bass line with a *p* marking. Performance instructions *poco rit.* and *a tempo* are placed above the Vno I staff. The system concludes with a double bar line.

The second system continues the piece, with the key signature changing to two flats (Bb). The Vno I staff features a melodic line with dynamic markings *f* (forte) and *mf* (mezzo-forte). The Vno II, Vla, and Vc. staves continue their harmonic roles, with dynamic markings *f* and *mf*. The Cb. staff has a bass line with *f* and *mf* markings. The system concludes with a double bar line.

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C **D**

Vno I *mp* *mf*

Vno II *mp* *mf*

Vla *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Vno I

Vno II

Vla

Vc. *f*

Cb.

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The first system of the musical score consists of five staves. From top to bottom, they are: Vno I (Violin I), Vno II (Violin II), Vla (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Vno I and Vno II parts feature a rhythmic pattern of eighth notes with slurs. The Vla part has a similar eighth-note pattern. The Vc. part consists of a few notes with long slurs. The Cb. part has a rhythmic pattern of eighth notes with slurs.

The second system of the musical score continues the five-staff arrangement. The Vno I and Vno II parts continue their eighth-note patterns. The Vla part continues with eighth notes. The Vc. part has notes with long slurs. The Cb. part continues with eighth notes and slurs. There are some rests in the Vno I and Vno II parts in the third measure of this system.

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First ending: Vno I (treble clef, 4/4) plays a melodic line with eighth notes. Vno II (treble clef, 4/4) plays a sustained note. Vla (bass clef, 4/4) plays a sustained note. Vc. (bass clef, 4/4) plays a rhythmic pattern of eighth notes. Cb. (bass clef, 4/4) plays a sustained note.

Second ending: Vno I (treble clef, 4/4) plays a melodic line with eighth notes. Vno II (treble clef, 4/4) plays a melodic line with eighth notes. Vla (bass clef, 4/4) plays a melodic line with eighth notes. Vc. (bass clef, 4/4) plays a rhythmic pattern of eighth notes. Cb. (bass clef, 4/4) plays a melodic line with eighth notes, including a triplet.

E

Vno I (treble clef, 4/4) plays a melodic line with eighth notes, marked *p*. Vno II (treble clef, 4/4) plays a melodic line with eighth notes, marked *p*. Vla (bass clef, 4/4) plays a rhythmic pattern of eighth notes, marked *p*. Vc. (bass clef, 4/4) plays a rhythmic pattern of eighth notes, marked *p*. Cb. (bass clef, 4/4) plays a rhythmic pattern of eighth notes, marked *p*.

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F

Vno I

Vno II *pp*

Vla *pp*

Vc. *pp*

Cb. *pp*

G

Vno I

Vno II

Vla

Vc.

Cb.

