



Ilio Volante

Italie, Rome

AMARANTO (Version for Violoncello & Piano)

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 : AMARANTO (Version for Violoncello & Piano)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Copyright © Ilio Volante

Editeur : Volante, Ilio

Instrumentation : Violoncelle, piano ou orgue

Style : Classique moderne

Commentaire : Version for Violoncello & Piano

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



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FULL SCORE
Duration: 5'00"

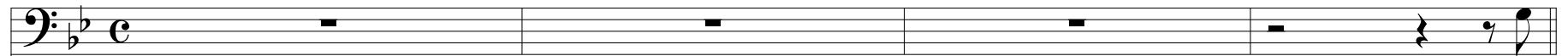
AMARANTO

Version for Violoncello & Piano

by ILIO VOLANTE

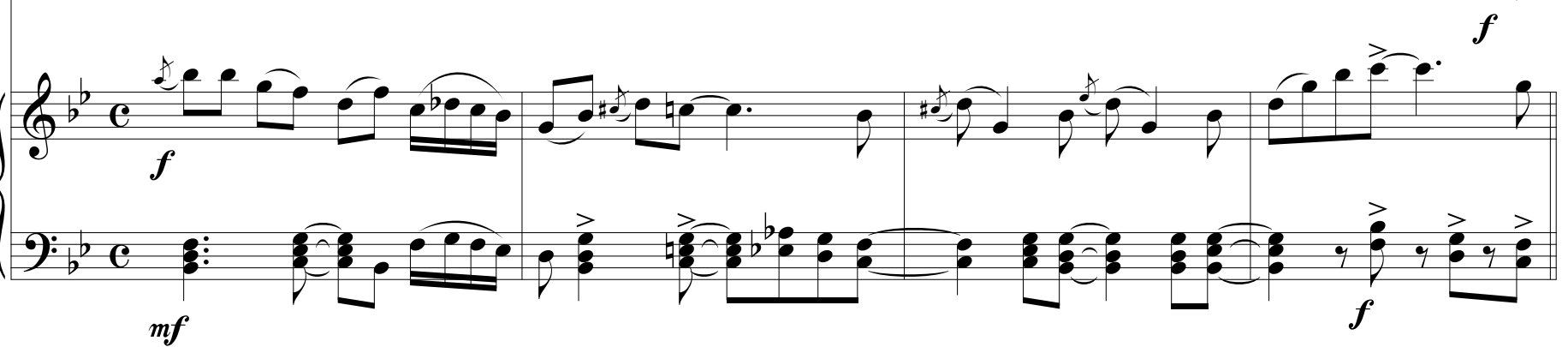
♩ = 120

Violoncello



Violoncello staff showing rests for the first three measures and a final note in the fourth measure.

Pianoforte



Pianoforte staff with piano (*f*) and mezzo-forte (*mf*) dynamics. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and arpeggios.

A

Vc.



Violoncello staff for section A, showing a melodic line with slurs and accents.

Pf.



Pianoforte staff for section A, showing piano (*f*) and mezzo-forte (*mf*) dynamics. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and arpeggios.

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B

Vc.

Pf.

mf

f

Section B of the musical score. The Violoncello (Vc.) part begins with a long, sustained note (half note) with a slur, followed by a rest. The Piano (Pf.) part features a complex rhythmic pattern with eighth and sixteenth notes, including dynamic markings *mf* and *f*. The piano part is divided into two systems, with the second system showing a change in dynamics to *f*.

C

Vc.

Pf.

Section C of the musical score. The Violoncello (Vc.) part has a more active melodic line with eighth and sixteenth notes. The Piano (Pf.) part continues with a complex rhythmic pattern, including dynamic markings *f*. The piano part is divided into two systems, with the second system showing a change in dynamics to *f*.

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D

Vc. *mp*

Pf.

E

Vc.

Pf. *p*

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F

Vc.

Pf.

p

Section F contains four measures of music. The Violin (Vc.) part features a melodic line with a long slur over the first two measures and a fermata over the final note. The Piano (Pf.) part provides accompaniment with chords and moving lines in both hands, marked with a piano (*p*) dynamic.

G

Vc.

Pf.

f

mf

Section G contains four measures of music. The Violin (Vc.) part has a more rhythmic and active melodic line, marked with a forte (*f*) dynamic. The Piano (Pf.) part features a more complex accompaniment with chords and moving lines, marked with a mezzo-forte (*mf*) dynamic.

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H

Vc. *ff* *mf*

Pf. *ff* *mf*

I

Vc. *f* *mf*

Pf. *f*

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J

Vc.

Pf.

mf

mf

tr

K **L**

Vc.

Pf.

mf

mf

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Vc.

Pf.

Vc.

Pf.

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Vc.

Pf.

Vc.

Pf.

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Vc.

Pf.

Vc.

Pf.

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Vc.

Pf.

Vc.

Pf.

N

f

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Vc.

Pf.

Vc.

Pf.