



## Ilio Volante

Italie, Rome

# AMERICAN FEELING (Version for Clarinet in Bb 1, Clarinet in Bb 2 & Bass Clarinet)

### 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 :** AMERICAN FEELING (Version for Clarinet in Bb 1, Clarinet in Bb 2 & Bass Clarinet)

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

**Droit d'auteur :** Copyright © Ilio Volante

**Editeur :** Volante, Ilio

**Instrumentation :** 2 clarinettes (Sib) et 1 clarinette basse

**Style :** Jazz

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# AMERICAN FEELING

(Version for Clarinet in Bb 1, Clarinet in Bb 2 & Bass Clarinet)

by ILIO VOLANTE

Medium Bounce ♩ = 180

Clarinetto in Si $\flat$  1  
*mf*

Clarinetto in Si $\flat$  2  
*mf*

Clarinetto Basso  
*f*

A

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

B

Cl.B $\flat$  1  
*ff*

Cl.B $\flat$  2  
*ff*

Cl.B.  
*ff*

*f*  
*mf*

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Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

This system contains the first six measures of the piece. The Cl.B $\flat$  1 part features a melodic line with slurs and accents. The Cl.B $\flat$  2 part provides a rhythmic accompaniment with eighth notes. The Cl.B. part plays a steady bass line. A 'C' time signature change is indicated at the beginning of the seventh measure. The dynamic marking *mp* is present in the Cl.B $\flat$  2 and Cl.B. parts from the seventh measure onwards.

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

This system contains measures 7 through 12. The Cl.B $\flat$  1 part continues its melodic development. The Cl.B $\flat$  2 part maintains its eighth-note accompaniment. The Cl.B. part continues with its bass line. The dynamic marking *mp* is maintained throughout this system.

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

This system contains measures 13 through 18. The Cl.B $\flat$  1 part has a first ending bracket over measures 15 and 16, marked with a first ending '1.' and a dynamic of *ff*. The Cl.B $\flat$  2 part has a first ending bracket over measures 15 and 16, marked with a dynamic of *ff* and accents. The Cl.B. part has a first ending bracket over measures 15 and 16, marked with a dynamic of *ff* and accents. A second ending '2.' is indicated at the end of the system. The dynamic marking *ff* is used for the first ending in all parts.

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D

Cl.B $\flat$  1  
*p*

Cl.B $\flat$  2

Cl.B.  
*p*

The first system of the musical score consists of three staves. The top staff is for Clarinet B-flat 1, the middle for Clarinet B-flat 2, and the bottom for Clarinet B. The key signature has two flats (B-flat major or D minor), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The Clarinet B-flat 1 part features a rhythmic melody with eighth and quarter notes. The Clarinet B-flat 2 part has a more melodic line with some slurs and a triplet of eighth notes. The Clarinet B part provides a steady accompaniment with eighth notes.

Cl.B $\flat$  1

Cl.B $\flat$  2  
3

Cl.B.  
*f*

The second system continues the piece. The Clarinet B-flat 1 part remains consistent. The Clarinet B-flat 2 part features a triplet of eighth notes. The Clarinet B part has a dynamic change to forte (*f*) and includes accents on several notes. The overall texture is more active due to the increased volume and rhythmic patterns.

Cl.B $\flat$  1  
*f*

Cl.B $\flat$  2  
*mf*

Cl.B.  
*mf*

The third system shows further development. The Clarinet B-flat 1 part is now marked forte (*f*) and has a more complex, melodic line with many slurs. The Clarinet B-flat 2 part is marked mezzo-forte (*mf*) and has a more rhythmic, accompanimental role. The Clarinet B part remains at mezzo-forte (*mf*) with a steady eighth-note accompaniment.

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E

Cl.B $\flat$  1  
Cl.B $\flat$  2  
Cl.B.

This system contains the first three staves of the score. The top staff (Cl.B $\flat$  1) features a melodic line with slurs and accents, marked with *ff* and *f*. The middle staff (Cl.B $\flat$  2) has a similar melodic line, marked with *ff* and *mf*. The bottom staff (Cl.B.) provides a bass line with slurs and accents, marked with *ff* and *mf*. The key signature has one flat, and the time signature is 4/4.

Cl.B $\flat$  1  
Cl.B $\flat$  2  
Cl.B.

This system contains the next three staves of the score. The top staff (Cl.B $\flat$  1) continues the melodic line with slurs and accents. The middle staff (Cl.B $\flat$  2) continues with slurs and accents. The bottom staff (Cl.B.) continues the bass line with slurs and accents.

F

Cl.B $\flat$  1  
Cl.B $\flat$  2  
Cl.B.

This system contains the final three staves of the score. The top staff (Cl.B $\flat$  1) features a melodic line with slurs and accents, marked with *ff*. The middle staff (Cl.B $\flat$  2) has a similar melodic line, marked with *ff*. The bottom staff (Cl.B.) provides a bass line with slurs and accents, marked with *ff*. The key signature has one flat, and the time signature is 4/4.

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G

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

*mf*

B $\flat$  B dim Cmin F+ B $\flat$  B dim Cmin F+

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

B $\flat$  B dim Cmin F+ B $\flat$  B dim Cmin F+

H

Cl.B $\flat$  1

Cl.B $\flat$  2

Cl.B.

*f*

*fp*

*sfz*

3