



## Ilio Volante

Italie, Rome

### BREVI DISTANZE (Version for Oboe & Bassoon)

#### 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 :** BREVI DISTANZE (Version for Oboe & Bassoon)

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

**Droit d'auteur :** Volante Ilio © All rights reserved

**Editeur :** Volante, Ilio

**Instrumentation :** Hautbois et basson

**Style :** Classique moderne

**Commentaire :** Version for Oboe & Bassoon

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FULL SCORE  
Duration: 3'05"

# BREVI DISTANZE

Version for Oboe & Bassoon

by ILIO VOLANTE

♩ = 80

Oboe

Fagotto

*mf*

*mf*

Ob.

Fg.

A

*f*

*f*

*p*

*p*

Ob.

Fg.

B

*mf*

*mf*

*f*

*f*

*mp*

*mp*

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**C**

Ob. *mf* *f* *mp*

Fg. *mf* *f*

Section C consists of four measures. The first measure shows the Ob. staff with a melodic line and the Fg. staff with a rhythmic accompaniment. The second measure features a dynamic marking of *mf* for both parts. The third measure has a dynamic marking of *f* for both parts. The fourth measure has a dynamic marking of *mp* for the Ob. and *f* for the Fg. There are also some articulation marks like accents and slurs.

**D**

Ob.

Fg. *mp*

Section D consists of four measures. The first measure has a dynamic marking of *mp* for the Fg. The second measure has a dynamic marking of *mp* for the Fg. The third measure has a dynamic marking of *mp* for the Fg. The fourth measure has a dynamic marking of *mp* for the Fg. There are also some articulation marks like slurs and accents.

**E**

Ob. *mf* *f*

Fg. *mf* *f*

Section E consists of four measures. The first measure has a dynamic marking of *mf* for the Ob. and *mf* for the Fg. The second measure has a dynamic marking of *mf* for the Ob. and *mf* for the Fg. The third measure has a dynamic marking of *f* for the Ob. and *f* for the Fg. The fourth measure has a dynamic marking of *f* for the Ob. and *f* for the Fg. There are also some articulation marks like slurs and accents.

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**F** **G**

Ob. *mf*

Fg. *mf*

Detailed description: This system contains measures F and G. The key signature has two sharps (F# and C#). Measure F shows a melodic line in the Oboe (Ob.) and a supporting bass line in the Bassoon (Fg.), both marked *mf*. Measure G continues the melodic development in the Oboe, with a repeat sign at the beginning of the measure.

**H**

Ob. *f*

Fg. *mf*

Detailed description: This system contains measure H. The Oboe (Ob.) part features a series of triplets and is marked *f*. The Bassoon (Fg.) part also features triplets and is marked *mf*. The key signature remains two sharps.

**I**

Ob. *mp*

Fg. *mp*

Detailed description: This system contains measure I. The Oboe (Ob.) part is marked *mp* and features a melodic line with some rests. The Bassoon (Fg.) part is also marked *mp* and provides a rhythmic accompaniment. The key signature remains two sharps.

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The musical score is written for Oboe (Ob.) and Bassoon (Fg.) in D major. The top staff (Ob.) uses a treble clef and the bottom staff (Fg.) uses a bass clef. The piece begins with a crescendo, indicated by a wedge-shaped line below the bassoon staff. The first section consists of eighth-note patterns with accents (>) above each note. The second section, marked *ff* (fortissimo), continues with similar eighth-note patterns. The third section features a triplet of eighth notes, marked with a '3' and a bracket above the notes. The piece concludes with a final note in each staff.