



Ilio Volante

Italie, Rome

QUADRI DI FOSCHIA

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 : QUADRI DI FOSCHIA
Compositeur : Volante, Ilio
Arrangeur : Volante, Ilio
Droit d'auteur : Volante Ilio © All rights reserved
Editeur : Volante, Ilio
Instrumentation : 4 Cors en Fa
Style : Classique moderne
Commentaire : For Horn in F Quartet

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



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Full Score
Duration: 3'15"

QUADRI DI FOSCHIA

Horn in F Quartet

by ILIO VOLANTE

♩ = 90

Corno in Fa 1

Corno in Fa 2

Corno in Fa 3

Corno in Fa 4

f *mf* *mf* *mp* *mp* *mp*

A

Cr. 1

Cr. 2

Cr. 3

Cr. 4

f *f* *ff* *ff* *ff*

B

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C

Cr. 1
Cr. 2
Cr. 3
Cr. 4

f *mf*
f *mp*
f *mp*
f *mp*

Detailed description: This block contains the musical notation for section C, measures 1 through 8. It features four staves (Cr. 1-4) in treble clef. Measures 1-4 are marked with a forte (*f*) dynamic and include accents (>) and hairpins. Measures 5-8 are marked with a mezzo-forte (*mf*) dynamic and include hairpins. The notation includes various note values, rests, and articulation marks.

D

Cr. 1
Cr. 2
Cr. 3
Cr. 4

f *mp*
f *mp*
f *mp*
f *mp*

Detailed description: This block contains the musical notation for section D, measures 1 through 4. It features four staves (Cr. 1-4) in treble clef. Measures 1-3 are marked with a forte (*f*) dynamic and include accents (>) and hairpins. Measure 4 is marked with a mezzo-forte (*mp*) dynamic and includes a hairpin. The notation includes various note values, rests, and articulation marks.

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Cr. 1

Cr. 2

Cr. 3

Cr. 4

E

Cr. 1

Cr. 2

Cr. 3

Cr. 4

F

f

mf

mp

mf

mp

mp

3

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G

Cr. 1

Cr. 2

Cr. 3

Cr. 4

Detailed description: This system contains measures 1 through 6 of section G. Cr. 1 (Violin I) features a melodic line with eighth and sixteenth notes, including a trill in measure 1 and a half-note rest in measure 4. Cr. 2 (Violin II) plays a rhythmic accompaniment of eighth notes with slurs. Cr. 3 (Viola) plays a similar rhythmic accompaniment. Cr. 4 (Cello/Double Bass) provides a steady bass line with eighth notes.

H

Cr. 1

Cr. 2

Cr. 3

Cr. 4

mf

Detailed description: This system contains measures 1 through 6 of section H. Cr. 1 (Violin I) has a melodic line starting with a trill and a half-note rest in measure 4. A dynamic marking of *mf* is placed below the staff in measure 2. Cr. 2 (Violin II) plays a rhythmic accompaniment of eighth notes. Cr. 3 (Viola) plays a similar rhythmic accompaniment. Cr. 4 (Cello/Double Bass) provides a steady bass line with eighth notes.

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Cr. 1
Cr. 2
Cr. 3
Cr. 4

Measures 1-4 of the musical score. Cr. 1 starts with a treble clef and a key signature of one flat. The first two measures feature a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment. In measure 3, Cr. 1 has a whole rest while Cr. 2-4 continue the accompaniment. Measure 4 shows a dynamic shift from *f* to *mf* for Cr. 1, and *f* to *mp* for Cr. 2-4.

I

Cr. 1
Cr. 2
Cr. 3
Cr. 4

Measures 5-8 of the musical score, marked with a first ending bracket 'I'. Cr. 1 begins with a half rest and a dynamic of *f*, then moves to *mf* in measure 5. Cr. 2-4 continue the accompaniment. The dynamics for Cr. 2-4 are *f* in measure 5, *mp* in measure 6, and *p* in measure 7. The section concludes in measure 8 with a repeat sign.