



Ilio Volante

Italie, Rome

SCIA MARINA (Version for Oboe & English Horn)

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 : SCIA MARINA (Version for Oboe & English Horn)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Hautbois et Cor

Style : Classique moderne

Commentaire : Version for Oboe & English Horn

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FULL SCORE
Duration: 3'40"

SCIA MARINA

Version for Oboe & English Horn

by ILIO VOLANTE

♩ = 100

Oboe

Corno inglese

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

Ob.

C.ing.

A

mf *p* *f*

mf *p* *f*

Ob.

C.ing.

B

f *p*

p

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C

Ob. *mf* *p*

C.ing. *mf* *p*

Section C consists of two staves: Ob. (Oboe) and C.ing. (Corno Inglese). The key signature is two flats (B-flat and E-flat). The Ob. staff begins with a *mf* dynamic and a melodic line with eighth-note patterns. The C.ing. staff starts with a *mf* dynamic and a similar eighth-note pattern. Both parts transition to a *p* dynamic in the second measure. The Ob. staff features a triplet of eighth notes in the second measure. The section concludes with a double bar line and repeat dots.

D

Ob. *mf* 3 *tr*

C.ing. *mf*

Section D consists of two staves: Ob. (Oboe) and C.ing. (Corno Inglese). The key signature is two flats. The Ob. staff begins with a *mf* dynamic and a melodic line with eighth-note patterns, including a triplet of eighth notes in the second measure. The C.ing. staff starts with a *mf* dynamic and a similar eighth-note pattern. The Ob. staff features a triplet of eighth notes in the second measure. The section concludes with a double bar line and repeat dots.

E

Ob. *p* 3

C.ing. *p* 3

Section E consists of two staves: Ob. (Oboe) and C.ing. (Corno Inglese). The key signature is two flats. The Ob. staff begins with a *p* dynamic and a melodic line with eighth-note patterns, including a triplet of eighth notes in the fourth measure. The C.ing. staff starts with a *p* dynamic and a similar eighth-note pattern, including a triplet of eighth notes in the fourth measure. The section concludes with a double bar line and repeat dots.

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F

Ob.

C.ing.

f 3

f 3

Section F consists of two staves: Ob. (Oboe) and C.ing. (Corno in G). The music is in 3/4 time and features a key signature of two flats. The Oboe part has a melodic line with slurs and accents, while the Corno part provides a harmonic accompaniment with a triplet of eighth notes. Dynamic markings include *f* (forte) and a triplet of eighth notes.

G

Ob.

C.ing.

p

p

Section G continues with the same instrumentation. The Oboe part features a melodic line with slurs and accents, and a dynamic marking of *p* (piano). The Corno part provides a harmonic accompaniment with a dynamic marking of *p*. The music is in 3/4 time and features a key signature of two flats.

H

Ob.

C.ing.

Section H continues with the same instrumentation. The Oboe part features a melodic line with slurs and accents. The Corno part provides a harmonic accompaniment. The music is in 3/4 time and features a key signature of two flats.

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I

Musical score for section I, featuring Ob. and C.ing. staves. The music is in 3/4 time and B-flat major. The Ob. part starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The C.ing. part starts with a quarter note G3, followed by eighth notes A3-B3, a quarter note C4, and a half note D4. The piece concludes with a repeat sign.

J

Musical score for section J, featuring Ob. and C.ing. staves. The music is in 3/4 time and B-flat major. The Ob. part starts with a quarter rest, followed by eighth notes G4-A4, a quarter note B4, and a half note C5. The C.ing. part starts with a quarter note G3, followed by eighth notes A3-B3, a quarter note C4, and a half note D4. Dynamic markings include *mf*, *mp*, and *mf* with a triplet of eighth notes. The piece concludes with a repeat sign.

K

Musical score for section K, featuring Ob. and C.ing. staves. The music is in 3/4 time and B-flat major. The Ob. part starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note D5. The C.ing. part starts with a quarter note G3, followed by eighth notes A3-B3, a quarter note C4, and a half note D4. Dynamic markings include *mf*, *p*, and *f*. A trill is indicated above the final note of the Ob. part. The piece concludes with a repeat sign.

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L

Ob. *f* *p* 3

C.ing. *p*

Section L: Ob. starts with a forte (*f*) dynamic, playing a melodic line with slurs and a triplet of eighth notes. The dynamic shifts to piano (*p*) in the second measure. C.ing. plays a rhythmic accompaniment of eighth notes, also starting with a piano (*p*) dynamic.

M

Ob. *mf* *p*

C.ing. *mf* *p*

Section M: Ob. begins with a mezzo-forte (*mf*) dynamic, playing a melodic line with slurs. The dynamic shifts to piano (*p*) in the second measure. C.ing. plays a rhythmic accompaniment, starting with a mezzo-forte (*mf*) dynamic and shifting to piano (*p*) in the second measure.

N

Ob. *f* 3 *p* *ff*

C.ing. *f* *p* *ff*

Section N: Ob. starts with a forte (*f*) dynamic, playing a melodic line with slurs and a triplet of eighth notes. The dynamic shifts to piano (*p*) in the second measure and then fortissimo (*ff*) in the third measure. C.ing. plays a rhythmic accompaniment, starting with a forte (*f*) dynamic, shifting to piano (*p*) in the second measure, and then fortissimo (*ff*) in the third measure.