



# Ilio Volante

Composer

Italia, Rome

## About the artist

Was born in Italy in 1964, he was still a teen ager when he started his music studies (saxophone) showing from the very beginning a particular predisposition towards the 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 this, he played in the Grenadiers of Sardinia's Band (Rome) and the Shape International Band (the official Nato Band) stationed in Mons (BELGIUM). In this last post, he covered for three years the 1st Tenor Saxophone slot helping the Director, MSg Allen WITTIG, in doing the original arrangements for the Big Band.

**Personal web:** <https://www.facebook.com/people/Ilio-Volante/100004767196947>

**Associate:** SIAE - IPI code of the artist : 78546

## About the piece



**Title:** CONTACT  
**Composer:** Volante, Ilio  
**Arranger:** Volante, Ilio  
**Licence:** Volante Ilio © All rights reserved  
**Publisher:** Volante, Ilio  
**Instrumentation:** 2 Harps (Duet)  
**Style:** Modern classical  
**Comment:** Tune composed for the "2010 MID-ATLANTIC Harp Convention (USA)", organized by Cheryl JACOB-ROESKE. Performed by the harpists Elizabeth BLAKESLEE & Grace BROWNING

## Ilio Volante on [free-scores.com](http://www.free-scores.com)

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ILIO VOLANTE  
**C O N T A C T**

COMPOSED FOR THE 2010 HARP CONVENTION – U.S.A.  
(HARP DUET)

DURATION: 4'15"

INSTRUMENTATION

1 (HARP 1)  
1 (HARP 2)

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**Cheryl JACOB-ROESKE**  
organizer of the “MID - ATLANTIC HARP FESTIVAL”  
U.S.A. - March 2010, presents:  
“CONTACT”

Harp duet composed for the event by **Ilio VOLANTE**  
Performer by **Elizabeth BLAKESLEE & Grace BROWNING**



**Elizabeth BLAKESLEE** plays second harp with the National Symphony Orchestra. Previous performing positions include principal harp with the Richmond (Virginia) Symphony Orchestra, principal harp in the Orquesta Sinfónica de Colombia. Although primarily an orchestral harpist, Elizabeth has performed many concerti with orchestra including those of Debussy, Ginastera, Mozart, Piston, and Ravel and has recorded with many Washington-area choral groups. She will be presenting the West Coast premiere of “Procession and Carols” by James BINGHAM, for women’s choir and harp, at the 2010 AHS Conference. She will also be presenting the premiere of “Fantasia” by Rachel LAURIN, for organ and harp, and 2010 American Guild of Organists Convention with French organist Jean-Baptiste ROBIN.

Elizabeth is passionate about teaching and instilling a love for music as well as a discipline to excel in all of her students. Her students have been prize-winners in local, state, and national competitions and have been accepted to top conservatories in the nation. She works closely with the American Youth Philharmonic Orchestras, directs the Maryland Classic Youth Orchestra Harp Ensemble, and works with local schools to provide opportunities and repertoire for young harpists to participate in ensembles. Additionally, Elizabeth works with many composers in an effort to help them apply the craft of composition to the harp and has developed a number of transcriptions and teaching pieces.

Elizabeth served on the AHS Board of Directors from 1995-2001, serving as Mid-Atlantic Regional Director, Secretary, and Membership Group Coordinator. She also was Publications Manager from 2000-2005, and editor of the AHS Teachers Forum from 1997-2004. She is currently developing a new format for the AHS Teachers Forum to include an online component as well as a printed publication. She has served on the Board of Directors for the Virginia String Teachers Association since 2006, and also chaired the committee to develop a harp curriculum for the Certificate Achievement Program of the American String Teachers Association.

She studied harp with Marjorie TYRE at Auburn University, graduating summa cum laude with a Bachelor of Music and an equivalent major in French literature. She earned a Master of Music at Virginia Commonwealth University, completing her studies with Marilyn COSTELLO.

Currently living in New York City, **Grace BROWNING** is a masters student at the Juilliard School studying harp performance under the direction of Nancy ALLEN.

Originally from Washington D.C., Ms BROWNING was a member of the National Orchestra Fellowship program from 2003 to 2005, during which time she studied with Elizabeth BLAKESLEE. Since then, Ms BROWNING attended both the Eastman School of Music and the University of Michigan, from which she received her Bachelor in Music in 2009.

As an orchestral harpist, she has played with such orchestras as the New World Symphony, the Juilliard Orchestra, National Repertory Orchestra, National Orchestral Institute, and the Lansing Symphony Orchestra, with whom she was principal harp for the season of 2008-2009.

Her primary solo engagements include concerto performances with the National Repertory Orchestra and the Eastman School Symphony Orchestra.

In 2008, she was a finalist in the Anne Adams Competition and the University of Michigan Concerto Competition, while in 2007 she was a prize winner in the American Harp Society Competition and the winner of the Eastman Harp Concerto Competition.



FULL SCORE  
DURATION: 4'15"

# CONTACT

COMPOSED FOR THE 2010 HARP CONVENTION - U.S.A.

BY ILIO VOLANTE

MODERATO ♩ = 110

The musical score is written for two harps, HARP 1 and HARP 2, in 7/8 time. The tempo is marked 'MODERATO' with a quarter note equal to 110 beats per minute. The score is divided into two systems. The first system includes a section marked 'A' with a repeat sign. The second system continues the piece with various musical notations including triplets and dynamic markings.

**System 1:**

- HARP 1:** Features a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic. A section marked 'A' begins with a repeat sign and continues with similar rhythmic patterns.
- HARP 2:** Provides harmonic support with sustained chords and moving bass lines. A wavy line with an asterisk (\*) indicates a tremolo effect on a chord.

**System 2:**

- Harp. 1:** Continues the melodic line, featuring a section with a wavy line and asterisk (\*) indicating tremolo. It concludes with a final melodic phrase.
- Harp. 2:** Continues the harmonic support, including a triplet of eighth notes in the bass line.

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Hp. 1

Hp. 2

mf

p

mf

p

\*

Hp. 1

Hp. 2

1.

2.

**B** ♩ = 160

p

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Hp. 1

Hp. 2

Hp. 1

Hp. 2

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Hp. 1

Hp. 2

1.

Hp. 1

Hp. 2

2.

E

4

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Hp. 1

Hp. 2

The first system of the musical score consists of two grand staves, Hp. 1 and Hp. 2. Hp. 1 has a treble clef and Hp. 2 has a bass clef. The music is written in a 2/4 time signature. Hp. 1 begins with a series of eighth notes in the treble clef, while Hp. 2 has a more active bass line. Both staves feature dynamic markings such as 'p' (piano) and hairpins indicating crescendos and decrescendos. The system concludes with a double bar line.

Hp. 1

Hp. 2

The second system of the musical score continues the piece. It features two grand staves, Hp. 1 and Hp. 2, with treble and bass clefs respectively. The music maintains the 2/4 time signature and includes various rhythmic patterns and dynamic markings. The notation is dense, with many notes and rests. The system ends with a double bar line.



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F MODERATO ♩ = 110

Hp. 1

Musical notation for Horn 1, measures 1-5. The staff shows a melodic line starting with a quarter note G4, followed by eighth notes. There are dynamic markings of *mf* at the beginning and *mf* later. A first ending bracket is present above measures 4 and 5.

Hp. 2

Musical notation for Horn 2, measures 1-5. The staff shows a sustained chord in the first measure, followed by a melodic line. There is a wavy line with an asterisk in measure 4, and dynamic markings of *mf* and *f*.

Hp. 1

Musical notation for Horn 1, measures 6-10. The staff shows a melodic line with a wavy line and asterisk in measure 6, and dynamic markings of *mf* and *f*. A first ending bracket is present above measures 8 and 9.

Hp. 2

Musical notation for Horn 2, measures 6-10. The staff shows a melodic line with dynamic markings of *mf* and *f*. There are trill markings above notes in measure 9.

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Hp. 1

Hp. 2

This system contains the first six measures of the piece. Harp 1 (Hp. 1) begins with a rhythmic pattern of eighth notes in the right hand, while the left hand is mostly silent. Harp 2 (Hp. 2) has a more active role, with both hands playing eighth-note patterns. Dynamic markings include *mf* and *ff*. A circled 'H' above the staff indicates a harp glissando in measure 4. Measure 6 features a complex chordal texture with a wavy line indicating a tremolo effect.

Hp. 1

Hp. 2

This system contains measures 7 through 12. Harp 1 (Hp. 1) continues with eighth-note patterns, featuring a *mf* dynamic and a hairpin crescendo. Harp 2 (Hp. 2) maintains its eighth-note activity, with *mf* dynamics and triplet markings. The piece concludes in measure 12 with a final chordal texture.

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Hp. 1

Hp. 2

Hp. 1

Hp. 2