



## Ilio Volante

Italie, Rome

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

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

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

**Editeur :** Volante, Ilio

**Instrumentation :** 3 clarinettes (Trio)

**Style :** Jazz

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# AMERICAN FEELING

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

by ILIO VOLANTE

Medium Bounce ♩ = 180

Clarinetto in Si $\flat$  1  
Clarinetto in Si $\flat$  2  
Fagotto

*mf* *f*

This section features three staves. The first two staves are for Clarinetto in Si $\flat$  1 and Clarinetto in Si $\flat$  2, both starting with a *mf* dynamic. The third staff is for Fagotto, which remains silent until the final measure where it plays a *f* dynamic. The music is in 4/4 time with a tempo of 180 beats per minute.

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

**A**

This section contains three staves. Cl.B $\flat$  1 has a melodic line with accents. Cl.B $\flat$  2 has a rhythmic accompaniment with accents. Fg. has a bass line with a triplet in the final measure. Dynamics are not explicitly marked in this section.

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

**B**

*ff* *f*  
*ff* *mf*  
*ff* *mf*

This section contains three staves. Cl.B $\flat$  1 starts with *ff* and changes to *f*. Cl.B $\flat$  2 starts with *ff* and changes to *mf*. Fg. starts with *ff* and changes to *mf*. The section is marked with a repeat sign and a first ending bracket.

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Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

*mp*

C

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

*ff*

1.

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D

Cl.B $\flat$  1  
*p*

Cl.B $\flat$  2

Fg.  
*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 Bassoon. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music begins with a piano (*p*) dynamic. The Clarinet B-flat 1 part features a rhythmic melody of eighth and quarter notes. The Clarinet B-flat 2 part plays a more melodic line with some slurs. The Bassoon part provides a harmonic accompaniment with eighth and quarter notes.

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

The second system continues the piece. The Clarinet B-flat 1 part maintains its rhythmic pattern. The Clarinet B-flat 2 part has a triplet of eighth notes in the fourth measure. The Bassoon part continues its accompaniment. Dynamics increase to forte (*f*) in the final measures of the system, with accents and hairpins indicating a crescendo.

Cl.B $\flat$  1  
*f*

Cl.B $\flat$  2  
*mf*

Fg.  
*mf*

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

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E

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

*ff*  
*ff*  
*ff*  
*f*  
*mf*  
*mf*

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

F

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

*ff*  
*ff*  
*ff*  
*mf*

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G

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

*mf*

*mf*

B $\flat$  Bdim Cmin F+ B $\flat$  Bdim Cmin F+

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

B $\flat$  Bdim Cmin F+ B $\flat$  Bdim Cmin F+

H

Cl.B $\flat$  1

Cl.B $\flat$  2

Fg.

*f*

*f*

*f*

*fp*

*fp*

*fp*

*sfz*

*sfz*

*sfz*

3

3

3