



Ilio Volante

Italie, Rome

AUTORANKING

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 : AUTORANKING

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Trio de cuivres

Style : Classique moderne

Commentaire : Brass Trio - In the recording the Tenor Saxophone plays the Baritone T.C. part - Featuring: Alessio CORRIDORI (Trombone); Francesco CHISARI (Bass Trombone)

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- Autoposizionamento Artistico -

*For Brass Trio
Duration: 3'05"*

*Baritone T.C.
Trombone
Bass Trombone*

Full Score
Duration: 3'05"

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Autoposizionamento Artistico

by ILIO VOLANTE

♩ = 80

Baritone T.C.

Trombone

Bass Trombone

mp

mp

mp

Bnc. T.C.

Tbn.

Bs. Tbn.

A

B

mf

mf

mf

p

p

p

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Bne. T.C.

Tbn.

Bs. Tbn.

C

D

The first system of the score consists of three staves: Bne. T.C. (Bass Trombone in C), Tbn. (Tenor Trombone), and Bs. Tbn. (Bass Trombone). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The Bne. T.C. and Tbn. parts feature melodic lines with slurs and accents. The Bs. Tbn. part provides a harmonic accompaniment with a prominent bass line. Dynamic markings include *p* (piano) and *f* (forte). The system is divided into two measures by a double bar line, with a 'C' marking above the first measure and a 'D' marking above the second measure.

Bne. T.C.

Tbn.

Bs. Tbn.

E

f

The second system of the score continues the three staves: Bne. T.C., Tbn., and Bs. Tbn. The music is in the same key signature and time signature. The Bne. T.C. and Tbn. parts feature melodic lines with slurs and accents. The Bs. Tbn. part provides a harmonic accompaniment with a prominent bass line. Dynamic markings include *f* (forte) and *p* (piano). The system is divided into two measures by a double bar line, with an 'E' marking above the first measure. The second measure features a *f* marking and a crescendo hairpin.

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F

Bne. T.C.

mf *mp*

Tbn.

mf *mp*

Bs. Tbn.

mf *mp*

Section F consists of three staves: Bne. T.C. (top), Tbn. (middle), and Bs. Tbn. (bottom). The Bne. T.C. staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, starting with a *mf* dynamic and transitioning to *mp*. The Tbn. and Bs. Tbn. staves are in bass clef with the same key signature and time signature. They play a rhythmic accompaniment of eighth notes with accents, also starting with *mf* and transitioning to *mp*. The section is divided into four measures.

G

Bne. T.C.

Tbn.

Bs. Tbn.

Section G consists of three staves: Bne. T.C. (top), Tbn. (middle), and Bs. Tbn. (bottom). The Bne. T.C. staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with slurs and accents, starting with a *mf* dynamic and transitioning to *mp*. The Tbn. and Bs. Tbn. staves are in bass clef with the same key signature and time signature. They play a rhythmic accompaniment of eighth notes with accents, also starting with *mf* and transitioning to *mp*. The section is divided into four measures.

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H

Bne. T.C.

mf

Tbn.

mf

Bs. Tbn.

mf

Section H consists of three staves: Bne. T.C. (top), Tbn. (middle), and Bs. Tbn. (bottom). The Bne. T.C. staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a *mf* dynamic and features a melodic line with eighth and sixteenth notes, including a long phrase with a slur and a fermata. The Tbn. and Bs. Tbn. staves are in bass clef with the same key signature and time signature. They play a rhythmic accompaniment of eighth notes, also starting with a *mf* dynamic. The section concludes with a double bar line and a fermata on the final note of the Bne. T.C. staff.

I

J

Bne. T.C.

p

Tbn.

p

Bs. Tbn.

p

Section I and J consist of three staves: Bne. T.C. (top), Tbn. (middle), and Bs. Tbn. (bottom). The Bne. T.C. staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a *p* dynamic and features a melodic line with half notes and a fermata. Section J starts with a double bar line and continues with eighth notes. The Tbn. and Bs. Tbn. staves are in bass clef with the same key signature and time signature. They play a rhythmic accompaniment of eighth notes, also starting with a *p* dynamic. The section concludes with a double bar line and a fermata on the final note of the Bne. T.C. staff.

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K

Bne. T.C.

Tbn.

Bs. Tbn.

Musical score for section K. It consists of three staves: Bne. T.C. (Bass Trombone, Treble Clef), Tbn. (Trombone, Bass Clef), and Bs. Tbn. (Bass Trombone, Bass Clef). The key signature has two flats. The music begins with a rest, followed by a melodic line in the Bne. T.C. and Tbn. parts. The Bs. Tbn. part has a lower, more rhythmic line. Dynamic markings include *f* and accents (>).

L

Bne. T.C.

Tbn.

Bs. Tbn.

Musical score for section L. It consists of three staves: Bne. T.C. (Bass Trombone, Treble Clef), Tbn. (Trombone, Bass Clef), and Bs. Tbn. (Bass Trombone, Bass Clef). The key signature has two flats. The Bne. T.C. part features a complex, fast melodic line with many accents. The Tbn. and Bs. Tbn. parts have a more sustained, harmonic accompaniment. Dynamic markings include *ff* and accents (>).