



## Ilio Volante

Italie, Rome

### DIALOGO A TRE (Version for Clarinet in Bb, Viola & Cello)

#### 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 :** DIALOGO A TRE (Version for Clarinet in Bb, Viola & Cello)

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

**Droit d'auteur :** Volante Ilio © All rights reserved

**Editeur :** Volante, Ilio

**Instrumentation :** Clarinette, Alto, Violoncelle

**Style :** Classique moderne

**Commentaire :** Version for Clarinet in Bb, Viola & Cello

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FULL SCORE  
Duration: 3'10"

# DIALOGO A TRE

Version for Clarinet in Bb, Viola & Violoncello

by ILIO VOLANTE

♩ = 90

Clarinetto in Sib

Viola

Violoncello

Cl. Bb

Vla

Vc.

A

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DIALOGO A TRE - Ilio Volante

The first system of the musical score features three staves: Clarinet in B-flat (Cl.Bb), Viola (Vla), and Violoncello (Vc). The key signature is B-flat major (two flats). The Cl.Bb staff begins with a treble clef and contains a melodic line with eighth-note patterns and triplets, marked with a forte (*f*) dynamic and a decrescendo hairpin leading to a mezzo-piano (*mp*) dynamic. The Vla staff uses an alto clef and features a similar melodic line with triplets, also marked *f* and decrescendo to *mp*. The Vc staff uses a bass clef and provides a harmonic accompaniment with eighth-note patterns and triplets, marked *f* and decrescendo to *mp*. The system concludes with a double bar line.

The second system continues the musical score for the three instruments. The Cl.Bb staff continues its melodic line with eighth-note patterns and triplets, ending with a key signature change to B-flat major. The Vla staff continues its melodic line with eighth-note patterns and triplets, ending with a key signature change to B-flat major. The Vc staff continues its harmonic accompaniment with eighth-note patterns and triplets, ending with a key signature change to B-flat major. The system concludes with a double bar line.

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**B**

Musical score for section B, featuring Cl. Bb, Vla, and Vc. The score is in 3/4 time and B-flat major. It consists of three staves. The Cl. Bb staff starts with a treble clef and a key signature of two flats. The Vla staff starts with an alto clef and a key signature of two flats. The Vc staff starts with a bass clef and a key signature of two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and dynamic markings (f) throughout the piece. The Cl. Bb and Vla parts have many slurs and accents, while the Vc part has fewer notes and rests.

**C**

Musical score for section C, featuring Cl. Bb, Vla, and Vc. The score is in 3/4 time and B-flat major. It consists of three staves. The Cl. Bb staff starts with a treble clef and a key signature of two flats. The Vla staff starts with an alto clef and a key signature of two flats. The Vc staff starts with a bass clef and a key signature of two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and dynamic markings (f) throughout the piece. The Cl. Bb and Vla parts have many slurs and accents, while the Vc part has fewer notes and rests.

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Cl. B $\flat$

Vla

Vc.

*mp* *f* *mp*

*mp* *f* *mp*

*mp* *f* *mp*

Cl. B $\flat$

Vla

Vc.

D

*f* *mf*

*f* *mf*

*mf* *f* *mf*

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Cl. B $\flat$

Vla

Vc.

*f* *mf*

Cl. B $\flat$

Vla

Vc.

*f* *mp* *p*