



Ilio Volante

Italie, Rome

DIALOGO A TRE (Version for Oboe, English Horn & 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 : DIALOGO A TRE (Version for Oboe, English Horn & Bassoon)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Hautbois, Cor anglais, Basson

Style : Classique moderne

Commentaire : Version for Oboe, English Horn & Bassoon

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FULL SCORE
Duration: 3'10"

DIALOGO A TRE

Version for Oboe, English Horn & Bassoon

by ILIO VOLANTE

♩ = 90

Musical score for Oboe, English Horn, and Bassoon, measures 1-6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 90. The dynamics are marked as *mp* (mezzo-piano) and *f* (forte). The Oboe part starts with a *mp* dynamic and features a melodic line with eighth and sixteenth notes. The English Horn and Bassoon parts provide harmonic support with similar rhythmic patterns. A crescendo hairpin is shown between measures 2 and 3, leading to a *f* dynamic in measure 3. A decrescendo hairpin is shown between measures 4 and 5, leading to a *mp* dynamic in measure 5. A triplet of eighth notes is marked with a '3' in measure 6.

Musical score for Oboe, English Horn, and Bassoon, measures 7-12. The score continues from the previous system. A section marker 'A' is placed above measure 7. The dynamics are marked as *f* (forte) and *mp* (mezzo-piano). The Oboe part features a melodic line with eighth and sixteenth notes. The English Horn and Bassoon parts provide harmonic support with similar rhythmic patterns. A crescendo hairpin is shown between measures 7 and 8, leading to a *f* dynamic in measure 8. A decrescendo hairpin is shown between measures 9 and 10, leading to a *mp* dynamic in measure 10. Triplet markings with '3' are present in measures 11 and 12.

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The first system of the musical score consists of three staves: Oboe (Ob.), Clarinet in G (C.ing.), and Bassoon (Fg.). The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The Oboe and Clarinet parts feature intricate sixteenth-note passages, often in triplet groupings. The Bassoon part provides a rhythmic foundation with eighth and sixteenth notes. Dynamics are marked as *f* (forte) and *mp* (mezzo-piano). Hairpins indicate crescendos and decrescendos. The system concludes with a fermata over a long note in the Bassoon part.

The second system continues the musical dialogue for the Oboe, Clarinet in G, and Bassoon. The Oboe part features a prominent triplet of eighth notes. The Clarinet part continues with similar rhythmic patterns, including triplet markings. The Bassoon part maintains its rhythmic role with eighth and sixteenth notes. The system concludes with a fermata over a long note in the Bassoon part.

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B

Musical score for section B, featuring Oboe (Ob.), Clarinet in G (C.ing.), and Bassoon (Fg.) parts. The score is in 3/4 time and B-flat major. The Oboe and Clarinet parts feature intricate sixteenth-note patterns and triplets, while the Bassoon part provides a rhythmic accompaniment with triplets. Dynamics include *f* (forte) and accents (>).

C

Musical score for section C, featuring Oboe (Ob.), Clarinet in G (C.ing.), and Bassoon (Fg.) parts. The score continues in 3/4 time and B-flat major. The Oboe and Clarinet parts feature intricate sixteenth-note patterns and triplets, while the Bassoon part provides a rhythmic accompaniment with triplets. Dynamics include *f* (forte) and accents (>).

DIALOGO A TRE - Ilio Volante

Ob. *mp* *f* *mp*

C.ing. *mp* *f* *mp*

Fg. *mp* *f* *mp*

Detailed description: This system contains the first six measures of the piece. The Oboe (Ob.) part starts with a melody in the first measure, followed by a sustained note in the second, and then a more active line in the third. The Clarinet in G (C.ing.) and Bassoon (Fg.) parts provide harmonic support with rhythmic patterns. Dynamics range from mezzo-piano (mp) to forte (f). A crescendo hairpin is visible between the second and third measures.

Ob. *f* *mf*

C.ing. *f* *mf*

Fg. *mf* *f* *mf*

D

Detailed description: This system contains the next six measures. The Oboe (Ob.) part continues its melodic line, with a dynamic shift to forte (f) in the third measure. The Clarinet in G (C.ing.) and Bassoon (Fg.) parts maintain their rhythmic accompaniment. A dynamic marking of mezzo-forte (mf) appears in the fifth measure. A box containing the letter 'D' is placed above the Oboe staff in the fifth measure. The system concludes with triplet markings (3) in the final two measures.

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The first system of the musical score consists of three staves: Oboe (Ob.), Clarinet in G (C.ing.), and Bassoon (Fg.). The key signature is B-flat major (two flats). The time signature is 7/8. The music features a complex rhythmic pattern with eighth and sixteenth notes, often grouped in triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a fermata over a final note.

The second system of the musical score continues the three-staff arrangement (Ob., C.ing., Fg.). The key signature remains B-flat major. The music continues with similar rhythmic patterns and dynamics, including *f*, *mp* (mezzo-piano), and *p* (piano). The system ends with a fermata over a final note.