



Ilio Volante

Italie, Rome

EMBASSY

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 : EMBASSY
Compositeur : Volante, Ilio
Arrangeur : Volante, Ilio
Droit d'auteur : Copyright © Volante Ilio
Editeur : Volante, Ilio
Instrumentation : Orchestre d'Harmonie
Style : Classique moderne
Commentaire : Diplomatic March

Ilio Volante sur [free-scores.com](https://www.free-scores.com)



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ILIO VOLANTE

EMBASSY

MARCIA DIPLOMATICA

Duration: 3'25"

Grade: 2



INSTRUMENTATION



- 1 (Conductor)
- 2 (C Flute/)
- 1 (Oboe)
- 4 (1st Bb Clarinet A)
- 4 (1st Bb Clarinet B)
- 4 (2nd Bb Clarinet A)
- 4 (2nd Bb Clarinet B)
- 1 (Soprano Sax)
- 2 (Alto Sax)
- 2 (Tenor Sax)
- 1 (Baritone Sax)
- 1 (1st Bb Trumpet)
- 1 (2nd Bb Trumpet)
- 1 (3rd Bb Trumpet)
- 1 (1st Flugelhorn)
- 1 (2nd Flugelhorn)
- 1 (1st Horn in Eb)
- 1 (2nd Horn in Eb)
- 1 (3rd Horn in Eb)
- 2 (1st Trombone)
- 2 (2nd Trombone)
- 2 (3rd Trombone)
- 1 (Baritone T.C.)
- 2 (Euphonium)
- 1 (F/Eb Bass)
- 2 (Tuba)
- 1 (Snare Drum)
- 1 (Cymbals & Bass Drum)

CONCERT BANDO SERIES

www.iliovolante.com

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ILIO VOLANTE

EMBASSY

Marcia Diplomatica

$\text{♩} = 120$

The score is for a concert band and includes the following parts:

- Flute
- Clarinet in E \flat
- Clarinet in B \flat 1 A-B
- Clarinet in B \flat 2 A-B
- Soprano Sax.
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Trumpet in B \flat 1-2-3
- Flugelhorn 1-2
- Horn in E \flat 1-2-3
- Tenor Trombone 1-2-3
- Baritone (T.C.)
- Euphonium
- Basses
- Snare Drum
- Cymbals & Bass Drum

The score is in 8/8 time and features a key signature of two flats. It begins with a tempo marking of $\text{♩} = 120$. The music is divided into two main sections by a double bar line. The first section starts with a dynamic of *f* (forte) and includes trills (tr) and accents (>). The second section begins with a dynamic of *mf* (mezzo-forte) and is marked with a box containing the letter 'A'. The score concludes with a final dynamic of *f*.

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

S.Dr.

Cy & B.D.

15

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2-3 *a 3*

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

S.Dr.

Cy & B.D.

f

Fl. *f* *b*

E♭ Cl. *f* *b*

B♭ Cl. 1 A-B *f* *b*

B♭ Cl. 2 A-B *f* *b*

S. Sx. *f* *b*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1-2-3 *f*

Flghn. 1-2 *f*

Hn. 1-2-3 *f*

T. Tbn. 1-2-3 *f* *a 3*

Bar. *f*

Euph. *f*

Basses *f*

S.Dr. *f*

Cy & B.D. *f*

27

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

27

S.Dr.

27

Cy & B.D.

33

Fl.

ff

E♭ Cl.

ff

B♭ Cl. 1 A-B

ff

B♭ Cl. 2 A-B

ff

S. Sx.

ff

A. Sx.

ff

T. Sx.

ff

B. Sx.

ff

33

B♭ Tpt. 1-2-3

ff

Flghn. 1-2

ff

Hn. 1-2-3

ff

T. Tbn. 1-2-3

ff

Bar.

ff

Euph.

ff

Basses

ff

33

S. Dr.

ff

33

Cy & B.D.

ff

39

Fl.

B♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sax.

A. Sax.

T. Sax.

B. Sax.

mp

39

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

mp

39

S. Dr.

39

Cy & B. D.

mp

45

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

45

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

45

S. Dr.

45

Cy & B.D.

51

Fl.

B♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

51

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

51

S.Dr.

51

Cy & B.D.

57

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

57

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

57

S.Dr.

57

Cy & B.D.

63

Fl.

B♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sax.

A. Sax.

T. Sax.

B. Sax.

63

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

63

S. Dr.

63

Cy & B. D.

69

Fl.

mp *mf*

E♭ Cl.

mp *mf*

B♭ Cl. 1 A-B

mp *mf* a 2

B♭ Cl. 2 A-B

mp *mf* a 2

S. Sx.

mp *mf*

A. Sx.

mp *mf*

T. Sx.

mf

B. Sx.

mf

B♭ Tpt. 1-2-3

mp *mf* a 3

Flghn. 1-2

mf

Hn. 1-2-3

mf

T. Tbn. 1-2-3

mf

Bar.

mf

Euph.

mf

Basses

mf

69

S. Dr.

mf

69

Cy & B.D.

mf

75

Fl.

B♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

75

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

75

S.Dr.

75

Cy & B.D.

81

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sax.

A. Sax.

T. Sax.

B. Sax.

81

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

81

S. Dr.

81

Cy & B.D.

This page of a musical score, numbered 15, covers measures 87 through 92. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.
- B♭ Cl.
- B♭ Cl. 1 A-B
- B♭ Cl. 2 A-B
- S. Sx.
- A. Sx.
- T. Sx.
- B. Sx.
- B♭ Tpt. 1-2-3
- Flghn. 1-2
- Hn. 1-2-3
- T. Tbn. 1-2-3
- Bar.
- Euph.
- Basses
- S.Dr.
- Cy & B.D.

The score is written in a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It features a variety of musical notations including melodic lines with slurs and accents, harmonic textures with chords and arpeggios, and rhythmic patterns. The woodwind and brass sections have more active parts with slurs and accents, while the strings and percussion provide a steady accompaniment.

93

Fl.

E♭ Cl.

B♭ Cl. 1 A-B

B♭ Cl. 2 A-B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

93

B♭ Tpt. 1-2-3

Flghn. 1-2

Hn. 1-2-3

T. Tbn. 1-2-3

Bar.

Euph.

Basses

93

S. Dr.

93

Cy & B. D.

Fl. 99
 E♭ Cl.
 B♭ Cl. 1 A-B
 B♭ Cl. 2 A-B
 S. Sx.
 A. Sx.
 T. Sx.
 B. Sx.
 B♭ Tpt. 1-2-3 99
 Flghn. 1-2
 Hn. 1-2-3
 T. Tbn. 1-2-3
 Bar.
 Euph.
 Basses
 S.Dr. 99
 Cy & B.D. 99