



Ilio Volante

Italie, Rome

GAIA IN BAIA (Version for English Horn & Piano)

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 : GAIA IN BAIA (Version for English Horn & Piano)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Cor anglais et piano

Style : Classique moderne

Commentaire : Version for English Horn & Piano

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FULL SCORE
Duration: 3'10"

GAIA IN BAIIA

Version for English Horn & Piano

by ILIO VOLANTE

♩ = 126

A

Corno inglese

Pianoforte

C.ing.

Pf.

Musical score for Corno inglese and Pianoforte. The score is in 2/4 time and B-flat major. The Corno inglese part begins with a rest for the first three measures, then enters with a melodic line starting on G4. The Pianoforte part features a complex accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). A first ending bracket labeled 'A' spans the final two measures of the first system.

Musical score for C.ing. and Pf. The C.ing. part continues the melodic line from the first system, featuring a long note in the first measure followed by a series of eighth and sixteenth notes. The Pf. part continues the accompaniment with similar rhythmic patterns. Dynamics include *f* and *mf*.

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B

C.ing.



Pf.



Detailed description: This block contains the musical notation for section B. The C.ing. part is written on a single staff in treble clef, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the final four measures. The piano accompaniment (Pf.) consists of two staves (treble and bass clef) with chords and single notes, providing harmonic support to the vocal line.

C

C.ing.



Pf.



Detailed description: This block contains the musical notation for section C. The C.ing. part continues the melodic line from section B, with similar rhythmic patterns and a final flourish. The piano accompaniment continues with chords and moving bass lines, maintaining the harmonic structure.

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D

C.ing.

Pf.

This system contains the first six measures of the piece. The C.ing. part features a melodic line with eighth and sixteenth notes, including a trill in measure 5. The Pf. part consists of a steady accompaniment with chords in the right hand and a bass line in the left hand. A double bar line is present after measure 3.

C.ing.

Pf.

This system contains the next six measures of the piece. The C.ing. part continues the melodic line with similar rhythmic patterns. The Pf. part maintains the accompaniment, with some chordal changes in the right hand. A double bar line is present after measure 3.

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E **F**

C.ing.

Pf.

C.ing.

Pf.

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C.ing.

Pf.

G

C.ing.

Pf.

H

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I

C.ing.

Pf.

The first system of music consists of two staves. The upper staff is for the Clarinet in G (C.ing.) and the lower staff is for the Piano (Pf.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The C.ing. part features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords in the right hand and a simple eighth-note bass line in the left hand.

1. | 2.

C.ing.

Pf.

The second system of music continues the piece. It features a first ending (1.) and a second ending (2.) for the C.ing. part. The piano accompaniment continues with chords and a bass line, showing some melodic movement in the right hand during the second ending.

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L

C.ing.

Pf.

Detailed description: This system contains the first system of music for the 'L' section. The C.ing. part is written on a single staff with a treble clef and a key signature of three flats. It begins with a series of eighth-note patterns, followed by a long note with a slur, and then continues with more eighth-note patterns. The Pf. part consists of two staves (treble and bass clefs) with a grand staff brace. The right hand plays chords of eighth notes, while the left hand plays a simple eighth-note bass line.

M

C.ing.

Pf.

Detailed description: This system contains the second system of music for the 'M' section. The C.ing. part continues with eighth-note patterns and includes a double bar line. The Pf. part continues with chords and a bass line, ending with a double bar line.

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N

C.ing.

Pf.

C.ing.

Pf.