



Ilio Volante

Italie, Rome

IDIOMA DI CLASSE (Version for Woodwind 5tet)

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 : IDIOMA DI CLASSE (Version for Woodwind 5tet)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : Quintette à vent : Flûte, Clarinette, Hautbois, Cor, Basson

Style : Classique moderne

Commentaire : Version for Woodwind Quintet

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



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FULL SCORE
Duration: 3'35"

IDIOMA DI CLASSE

Version for Woodwind 5tet

by ILIO VOLANTE

♩ = 110

Flauto
mf
f
mp

Oboe
mf
f
mp

Clarinetto in Sib
mf
f
mp

Corno in Fa
mf
f
mp

Fagotto
f
mp

A

B

C

Fl.
Ob.
Cl.B \flat
Cr.
Fg.

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Fl. **D**

Ob.

Cl.B♭

Cr.

Fg.

f

Fl. **E** **F**

Ob.

Cl.B♭

Cr.

Fg.

mf

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Musical score for Flute (Fl.), Oboe (Ob.), Clarinet Bassoon (Cl.Bb), Cor Anglais (Cr.), and Bassoon (Fg.). The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked with a tempo of *Allegretto*. The score is divided into two sections, G and H, by a double bar line. Section G (measures 1-6) includes a first ending bracket. Section H (measures 7-12) includes a second ending bracket. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Flute part has a *tr* (trill) marking in measure 4. The Bassoon part has a *tr* marking in measure 4. The Clarinet Bassoon part has a *mf* marking in measure 12.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet Bassoon (Cl.Bb), Cor Anglais (Cr.), and Bassoon (Fg.). The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked with a tempo of *Allegretto*. The score is divided into section I (measures 13-24) by a double bar line. Dynamics include *mp* (mezzo-piano). The Flute part has a *mp* marking in measure 13. The Oboe part has a *mp* marking in measure 13. The Clarinet Bassoon part has a *mp* marking in measure 13. The Cor Anglais part has a *mp* marking in measure 13. The Bassoon part has a *mp* marking in measure 13. The Clarinet Bassoon part has a triplet marking in measure 24.

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J

The first system of the musical score features five staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.Bb), Cor Anglais (Cr.), and Bassoon (Fg.). The key signature is three flats (B-flat, E-flat, A-flat). The Flute and Oboe parts play a rhythmic pattern of eighth notes. The Clarinet in B-flat part starts with a whole note and then joins the eighth-note pattern. The Cor Anglais part plays a melodic line with some slurs. The Bassoon part plays a rhythmic pattern of eighth notes. Dynamic markings include *mp* for the Clarinet in B-flat and *mf* for the Cor Anglais.

The second system continues the musical score with the same five staves. The Flute part has a melodic line with slurs and dynamic markings of *mf* and *mp*. The Oboe part continues its rhythmic pattern. The Clarinet in B-flat part has a melodic line with slurs and dynamic markings of *mp* and *f*. The Cor Anglais part has a melodic line with slurs and dynamic markings of *mf* and *f*. The Bassoon part continues its rhythmic pattern with dynamic markings of *mf* and *f*. The system concludes with a *ff* dynamic marking and a repeat sign.