



Ilio Volante

Italie, Rome

NANUK (Version for Clarinet in Eb & Clarinet in Bb)

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 : NANUK (Version for Clarinet in Eb & Clarinet in Bb)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

Droit d'auteur : Volante Ilio © All rights reserved

Editeur : Volante, Ilio

Instrumentation : 2 Clarinettes (duo)

Style : Classique moderne

Commentaire : Version for Clarinet in Eb & Clarinet in Bb

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FULL SCORE
Duration: 4'10"

NANUK

Version for Clarinet in Eb & Clarinet in Bb

by ILIO VOLANTE

♩ = 180

Clarinetto in Mi♭

Clarinetto in Si♭

Measures 1-8. Section A is marked from measure 5 to 8. Dynamics include *f*, *mp*, and a fermata.

Cl. Mi♭

Cl. B♭

Measures 9-16. Section B is marked from measure 11 to 16. Dynamics include *f*, *p*, and a fermata.

Cl. Mi♭

Cl. B♭

Measures 17-24. Section C is marked from measure 17 to 23, and Section D is marked from measure 24 to 24. Dynamics include *mp*, *f*, and a fermata.

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Cl.Mi \flat

Cl.B \flat

E

f

mp

tr

This section, labeled 'E', consists of two staves. The upper staff is for Clarinet in E-flat (Cl.Mi \flat) and the lower for Clarinet in B-flat (Cl.B \flat). Both parts begin with a dynamic marking of *f* (forte). The Cl.Mi \flat part features a melodic line with several accents and a trill-like flourish. The Cl.B \flat part provides a harmonic accompaniment with a similar melodic contour. The dynamic shifts to *mp* (mezzo-piano) in the second half of the section. The section concludes with a trill-like flourish in both parts.

Cl.Mi \flat

Cl.B \flat

F

mf

mf

This section, labeled 'F', consists of two staves. The upper staff is for Clarinet in E-flat (Cl.Mi \flat) and the lower for Clarinet in B-flat (Cl.B \flat). Both parts begin with a dynamic marking of *mf* (mezzo-forte). The Cl.Mi \flat part has a melodic line with many slurs and accents. The Cl.B \flat part has a more rhythmic accompaniment. The section ends with a final flourish in both parts.

Cl.Mi \flat

Cl.B \flat

G

H

mp

tr

mp

This section contains two parts, labeled 'G' and 'H'. Part 'G' consists of two staves. The upper staff is for Clarinet in E-flat (Cl.Mi \flat) and the lower for Clarinet in B-flat (Cl.B \flat). Both parts begin with a dynamic marking of *mp* (mezzo-piano). The Cl.Mi \flat part has a melodic line with slurs and a trill-like flourish. The Cl.B \flat part has a rhythmic accompaniment. Part 'H' consists of two staves. The upper staff is for Clarinet in E-flat (Cl.Mi \flat) and the lower for Clarinet in B-flat (Cl.B \flat). Both parts begin with a dynamic marking of *mp* (mezzo-piano). The Cl.Mi \flat part has a melodic line with slurs and a trill-like flourish. The Cl.B \flat part has a rhythmic accompaniment.

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Cl.Mi \flat

Cl.B \flat

I

f

mf

Detailed description: This system contains the first six measures of the piece. It is written for Clarinet in E-flat (Cl.Mi \flat) and Clarinet in B-flat (Cl.B \flat). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. A box labeled 'I' is placed above the first measure. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *mf*. The music features eighth and sixteenth notes with various articulations like accents and slurs.

Cl.Mi \flat

Cl.B \flat

J

$\text{♩} = 90$

p

p

Detailed description: This system contains measures 7 through 10. A box labeled 'J' is placed above the first measure. A tempo marking of $\text{♩} = 90$ is shown above the second measure. The dynamic marking is *p* (piano). The music continues with eighth and sixteenth notes, including a change in articulation and phrasing.

Cl.Mi \flat

Cl.B \flat

Detailed description: This system contains the final four measures of the page. The music continues with eighth and sixteenth notes, featuring slurs and various rhythmic patterns. The Cl.Mi \flat part has more complex rhythmic figures compared to the Cl.B \flat part.

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Cl.Mib

Cl.Bb

K

mp

Cl.Mib

Cl.Bb

Cl.Mib

Cl.Bb

L

f

mf

tr

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Cl.Mib

mp

p

Cl.B \flat

mp

p

$\bullet = 180$

Cl.Mib

f

mp

Cl.B \flat

f

mp

M

3

Cl.Mib

f

p

Cl.B \flat

f

p

N

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Cl.Mi \flat

Cl.B \flat

f *mp* *f*

f *mp* *f*

Section O: This system contains measures 1 through 6. The Cl.Mi \flat part begins with a trill on a dotted quarter note, followed by eighth-note patterns. The Cl.B \flat part features a steady eighth-note accompaniment. Dynamics are marked as *f* (measures 1-2), *mp* (measures 3-4), and *f* (measures 5-6).

Cl.Mi \flat

Cl.B \flat

mp *f* *mp*

mp *f* *mp*

Section P (measures 7-10): The Cl.Mi \flat part has a melodic line with slurs and accents. The Cl.B \flat part has a steady eighth-note accompaniment. Dynamics are *mp* (measures 7-8), *f* (measures 9-10), and *mp* (measures 11-12).

Section Q (measures 11-12): The Cl.Mi \flat part continues with slurs and accents. The Cl.B \flat part has a steady eighth-note accompaniment. Dynamics are *mp* (measures 11-12).

Cl.Mi \flat

Cl.B \flat

Section R (measures 13-18): The Cl.Mi \flat part features a melodic line with slurs and accents. The Cl.B \flat part has a steady eighth-note accompaniment. Dynamics are *mp* (measures 13-14), *f* (measures 15-16), and *mp* (measures 17-18).

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Cl.Mi \flat

Cl.B \flat

f *mp*

S

Cl.Mi \flat

Cl.B \flat

T

Cl.Mi \flat

Cl.B \flat

f *p*

U

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Cl.Mi \flat

Cl.B \flat

mf

p

V

Cl.Mi \flat

Cl.B \flat

f

p

Cl.Mi \flat

Cl.B \flat

f

ff

W