



## Ilio Volante

Italie, Rome

### SCIA MARINA (Version for Clarinet in Bb & English Horn)

#### 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 :** SCIA MARINA (Version for Clarinet in Bb & English Horn)

**Compositeur :** Volante, Ilio

**Arrangeur :** Volante, Ilio

**Droit d'auteur :** Volante Ilio © All rights reserved

**Editeur :** Volante, Ilio

**Instrumentation :** Clarinette et Cor anglais

**Style :** Classique moderne

**Commentaire :** Version for Clarinet in Bb & English Horn

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FULL SCORE  
Duration: 3'40"

# SCIA MARINA

Version for Clarinet in Bb & English Horn

by ILIO VOLANTE

♩ = 100

Clarinetto in Sib

Corno inglese

*mf* *mp* *mf*<sup>3</sup> *mp*

*mf* *mp* *mf* *mp*

A

Cl. Bb

C.ing.

*mf* *p* *f*

*mf* *p* *f*

B

Cl. Bb

C.ing.

*f* *p*

*p*

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C

Musical score for section C, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Clarinet in G (C.ing.). The key signature is three flats (B-flat major/C minor). The Cl.B $\flat$  part starts with a *mf* dynamic and transitions to *p* after the first measure. The C.ing. part starts with a *mf* dynamic and transitions to *p* after the first measure. The score consists of four measures with various rhythmic patterns and articulations.

D

Musical score for section D, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Clarinet in G (C.ing.). The key signature is three flats. The Cl.B $\flat$  part starts with a *mf* dynamic and includes a triplet of eighth notes in the second measure. The C.ing. part starts with a *mf* dynamic. The score consists of four measures with various rhythmic patterns and articulations.

E

Musical score for section E, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Clarinet in G (C.ing.). The key signature is three flats. The Cl.B $\flat$  part starts with a *p* dynamic and includes a triplet of eighth notes in the fourth measure. The C.ing. part starts with a *p* dynamic and includes a triplet of eighth notes in the fourth measure. The score consists of four measures with various rhythmic patterns and articulations.

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**F**

Cl.B $\flat$

C.ing.

Musical score for section F, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Contrabassoon (C.ing.). The score includes dynamic markings such as *f* and *3* (triplets), and articulation like *trm* (trills).

**G**

Cl.B $\flat$

C.ing.

Musical score for section G, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Contrabassoon (C.ing.). The score includes dynamic markings such as *p* and *trm* (trills).

**H**

Cl.B $\flat$

C.ing.

Musical score for section H, featuring Clarinet in B-flat (Cl.B $\flat$ ) and Contrabassoon (C.ing.).

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I

Musical notation for section I, featuring Cl. Bb and C. ing. staves. The Cl. Bb staff contains a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The C. ing. staff contains a melodic line with eighth notes and quarter notes, ending with a quarter rest.

J

Musical notation for section J, featuring Cl. Bb and C. ing. staves. The Cl. Bb staff contains a melodic line with eighth notes and quarter notes, marked with dynamics *mf*, *mp*, *mf*, and *mp*. The C. ing. staff contains a melodic line with eighth notes and quarter notes, marked with dynamics *mf*, *mp*, *mf*, and *mp*. A triplet of eighth notes is marked with a '3'.

K

Musical notation for section K, featuring Cl. Bb and C. ing. staves. The Cl. Bb staff contains a melodic line with eighth notes and quarter notes, marked with dynamics *mf*, *p*, and *f*. The C. ing. staff contains a melodic line with eighth notes and quarter notes, marked with dynamics *mf*, *p*, and *f*. A triplet of eighth notes is marked with a '3'.

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L

Cl.B $\flat$   
C.ing.

Section L consists of two staves: Cl.B $\flat$  (top) and C.ing. (bottom). The Cl.B $\flat$  staff starts with a dynamic of *f* and features a complex melodic line with many slurs and ties. The C.ing. staff starts with a dynamic of *p* and provides a harmonic accompaniment with slurs and ties. A triplet of eighth notes is marked with a '3' in the Cl.B $\flat$  staff.

M

Cl.B $\flat$   
C.ing.

Section M consists of two staves: Cl.B $\flat$  (top) and C.ing. (bottom). The Cl.B $\flat$  staff starts with a dynamic of *mf* and continues with a melodic line. The C.ing. staff starts with a dynamic of *mf* and provides accompaniment. Dynamics change to *p* in both staves. A triplet of eighth notes is marked with a '3' in the Cl.B $\flat$  staff.

N

Cl.B $\flat$   
C.ing.

Section N consists of two staves: Cl.B $\flat$  (top) and C.ing. (bottom). The Cl.B $\flat$  staff starts with a dynamic of *f* and features a melodic line with a triplet of eighth notes marked with a '3'. The C.ing. staff starts with a dynamic of *f* and provides accompaniment. Dynamics change to *p* and then *ff* in both staves. The section ends with a double bar line.