



Ilio Volante

Italie, Rome

VIER VAN TWEE

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 : VIER VAN TWEE
Compositeur : Volante, Ilio
Arrangeur : Volante, Ilio
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Instrumentation : 4 Cors en Fa
Style : Jazz

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FULL SCORE - Duration: 4'00"

VIER VAN TWEE

Quartet for French Horn 1° & 2°, Tenor Sax & Baritone Sax

by ILIO VOLANTE

$\text{♩} = 140$

This system contains the first five measures of the piece. It features four staves: Horn in F 1, Horn in F 2, Tenor Sax, and Baritone Sax. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The first measure shows Horn 1 with a *mf* dynamic. The second measure shows Horn 2 and Baritone Sax with *mf* dynamics. The Tenor Sax part begins in the third measure. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

A

This system contains measures 6 through 10. It features four staves: Hrn. 1, Hrn. 2, T.Sax., and B.Sax. A first ending bracket labeled 'A' spans measures 7 and 8. Dynamics include *ff* and *mp*. The music continues with eighth and sixteenth notes, including some triplet patterns in the second horn part.

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Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

B

Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

1.

ff *mp*

ff

ff

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♩ = 70

2.

3

3

Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

p

p

p

C

3

Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

p

mp

3

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D

Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

mp

Hrn. 1

Hrn. 2

T.Sax.

B.Sax.

mf

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E **F**

Hrn. 1
Hrn. 2 *mf*
T.Sax. *mf*
B.Sax. *mf*

♩ = 140

Hrn. 1
Hrn. 2 *f*
T.Sax. *f*
B.Sax. *f*

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G

Musical score for measures 1-6 of section G. The score is written for four instruments: Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Tenor Saxophone (T.Sax.), and Baritone Saxophone (B.Sax.). The key signature is B-flat major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The notation includes slurs, accents, and dynamic markings.

H

Musical score for measures 7-12 of section H. The score is written for four instruments: Horn 1 (Hrn. 1), Horn 2 (Hrn. 2), Tenor Saxophone (T.Sax.), and Baritone Saxophone (B.Sax.). The key signature is B-flat major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The notation includes slurs, accents, and dynamic markings, including a forte (*ff*) marking in the final measure of each instrument part.