



Ilio Volante

Italie, Rome

VISAGE ET IMAGINATION (Version for Sax Quintet)

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 : VISAGE ET IMAGINATION (Version for Sax Quintet)

Compositeur : Volante, Ilio

Arrangeur : Volante, Ilio

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Instrumentation : Saxophone Quintette

Style : Classique moderne

Commentaire : Version for Sax Quintet

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VISAGE ET IMAGINATION

(Version for Sax Quintet)

by ILIO VOLANTE

♩ = 80

A

The musical score is arranged in two systems. The first system contains five staves for the saxophones: **Sassofono Soprano**, **Sassofono Contralto 1**, **Sassofono Contralto 2**, **Sassofono Tenore**, and **Sassofono Baritono**. The second system contains five staves labeled **Sax.S.**, **Sax.A. 1**, **Sax.A. 2**, **Sax.T.**, and **Sax.Bar.**. The music is in 4/4 time with a tempo of 80 beats per minute. A section marker 'A' is placed above the first measure of the second system. Dynamics markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score features various musical notations such as rests, notes, slurs, and ties.

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B

The first system of the musical score consists of five staves: Sax.S. (Soprano Saxophone), Sax.A. 1 (Alto Saxophone 1), Sax.A. 2 (Alto Saxophone 2), Sax.T. (Tenor Saxophone), and Sax.Bar. (Baritone Saxophone). The music is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Sax.S. part features a melodic line with a triplet of eighth notes in the second measure and another triplet in the fifth measure. The Sax.A. 1 and Sax.A. 2 parts play sustained chords, with Sax.A. 2 including a sharp sign in the second measure. The Sax.T. and Sax.Bar. parts provide harmonic support with sustained notes and some rhythmic movement.

The second system continues the musical score with the same five staves. The Sax.S. part continues its melodic line with several triplet figures. The Sax.A. 1 part plays a steady sequence of notes. The Sax.A. 2 part continues with sustained chords and some rhythmic patterns. The Sax.T. and Sax.Bar. parts maintain their harmonic roles with sustained notes and some rhythmic patterns.

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Musical score for the first system, featuring five staves: Sax.S. (Soprano Saxophone), Sax.A. 1 (Alto Saxophone 1), Sax.A. 2 (Alto Saxophone 2), Sax.T. (Tenor Saxophone), and Sax.Bar. (Baritone Saxophone). The key signature is one flat (B-flat major/D minor). The Sax.S. part includes several triplet markings (3) and a circled 'C' above the staff. The Sax.A. 2 part features a sharp sign (#) on the second measure. The Sax.Bar. part has a flat sign (b) on the second measure.

Musical score for the second system, featuring five staves: Sax.S., Sax.A. 1, Sax.A. 2, Sax.T., and Sax.Bar. The system includes first and second endings (1. and 2.) for the Sax.S. part. The Sax.S. part concludes with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic. The Sax.A. 1, Sax.A. 2, Sax.T., and Sax.Bar. parts also conclude with *pp* dynamics. The Sax.A. 2 part has a sharp sign (#) on the second measure of the first ending. The Sax.T. part has a flat sign (b) on the second measure of the first ending.