



Ilio Volante

Italia, Rome

CONTACT

About the artist

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.

Associate: SIAE - IPI code of the artist : 78546

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-ilio-volante.htm>

About the piece



Title: CONTACT
Composer: Volante, Ilio
Arranger: Volante, Ilio
Copyright: Volante Ilio © All rights reserved
Publisher: Volante, Ilio
Instrumentation: 2 Harps (Duet)
Style: Modern classical
Comment: Tune composed for the "2010 MID-ATLANTIC Harp Convention (USA)", organized by Cheryl JACOB-ROESKE. Performed by the harpists Elizabeth BLAKESLEE & Grace BROWNING

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



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ILIO VOLANTE
C O N T A C T

COMPOSED FOR THE 2010 HARP CONVENTION – U.S.A.
(HARP DUET)

DURATION: 4'15"

INSTRUMENTATION

1 (HARP 1)
1 (HARP 2)

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Cheryl JACOB-ROESKE
organizer of the “MID - ATLANTIC HARP FESTIVAL”
U.S.A. - March 2010, presents:
“CONTACT”

Harp duet composed for the event by **Ilio VOLANTE**
Performer by **Elizabeth BLAKESLEE & Grace BROWNING**



Elizabeth BLAKESLEE plays second harp with the National Symphony Orchestra. Previous performing positions include principal harp with the Richmond (Virginia) Symphony Orchestra, principal harp in the Orquesta Sinfónica de Colombia. Although primarily an orchestral harpist, Elizabeth has performed many concerti with orchestra including those of Debussy, Ginastera, Mozart, Piston, and Ravel and has recorded with many Washington-area choral groups. She will be presenting the West Coast premiere of “Procession and Carols” by James BINGHAM, for women’s choir and harp, at the 2010 AHS Conference. She will also be presenting the premiere of “Fantasia” by Rachel LAURIN, for organ and harp, and 2010 American Guild of Organists Convention with French organist Jean-Baptiste ROBIN.

Elizabeth is passionate about teaching and instilling a love for music as well as a discipline to excel in all of her students. Her students have been prize-winners in local, state, and national competitions and have been accepted to top conservatories in the nation. She works closely with the American Youth Philharmonic Orchestras, directs the Maryland Classic Youth Orchestra Harp Ensemble, and works with local schools to provide opportunities and repertoire for young harpists to participate in ensembles. Additionally, Elizabeth works with many composers in an effort to help them apply the craft of composition to the harp and has developed a number of transcriptions and teaching pieces.

Elizabeth served on the AHS Board of Directors from 1995-2001, serving as Mid-Atlantic Regional Director, Secretary, and Membership Group Coordinator. She also was Publications Manager from 2000-2005, and editor of the AHS Teachers Forum from 1997-2004. She is currently developing a new format for the AHS Teachers Forum to include an online component as well as a printed publication. She has served on the Board of Directors for the Virginia String Teachers Association since 2006, and also chaired the committee to develop a harp curriculum for the Certificate Achievement Program of the American String Teachers Association.

She studied harp with Marjorie TYRE at Auburn University, graduating summa cum laude with a Bachelor of Music and an equivalent major in French literature. She earned a Master of Music at Virginia Commonwealth University, completing her studies with Marilyn COSTELLO.

Currently living in New York City, **Grace BROWNING** is a masters student at the Juilliard School studying harp performance under the direction of Nancy ALLEN.

Originally from Washington D.C., Ms BROWNING was a member of the National Orchestra Fellowship program from 2003 to 2005, during which time she studied with Elizabeth BLAKESLEE. Since then, Ms BROWNING attended both the Eastman School of Music and the University of Michigan, from which she received her Bachelor in Music in 2009.

As an orchestral harpist, she has played with such orchestras as the New World Symphony, the Juilliard Orchestra, National Repertory Orchestra, National Orchestral Institute, and the Lansing Symphony Orchestra, with whom she was principal harp for the season of 2008-2009.

Her primary solo engagements include concerto performances with the National Repertory Orchestra and the Eastman School Symphony Orchestra.

In 2008, she was a finalist in the Anne Adams Competition and the University of Michigan Concerto Competition, while in 2007 she was a prize winner in the American Harp Society Competition and the winner of the Eastman Harp Concerto Competition.

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FULL SCORE
DURATION: 4'15"

CONTACT

COMPOSED FOR THE 2010 HARP CONVENTION - U.S.A.

BY ILIO VOLANTE

MODERATO ♩ = 110

The musical score is written for two harps, HARP 1 and HARP 2, in 7/8 time. The tempo is marked 'MODERATO' with a quarter note equal to 110 beats per minute. The score is divided into two systems. The first system includes a section marked 'A' with a repeat sign. The second system continues the piece with various musical notations including triplets and dynamic markings.

System 1:

- HARP 1:** Features a melodic line with eighth and sixteenth notes, often beamed together. Dynamic markings include *mf* and *mfz*. A section marked 'A' with a repeat sign begins in the fourth measure.
- HARP 2:** Features a more static accompaniment with sustained chords and some rhythmic patterns. Dynamic markings include *mf* and *mfz*. A wavy line with an asterisk (*) indicates a tremolo effect in the fifth measure.

System 2:

- Harp. 1:** Continues the melodic line with some rests. Dynamic markings include *mfz*. A wavy line with an asterisk (*) indicates a tremolo effect in the second measure.
- Harp. 2:** Features a more active accompaniment with eighth notes and triplets. Dynamic markings include *mfz*. Triplet markings (3) are present in the fifth and sixth measures.

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Hp. 1

Hp. 2

mf

p

p

*

Hp. 1

Hp. 2

1.

2.

$\text{♩} = 160$

p

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Hp. 1

Hp. 2

First system of musical notation for Hp. 1 and Hp. 2. Hp. 1 part includes a first ending bracket.

Hp. 1

Hp. 2

Second system of musical notation for Hp. 1 and Hp. 2. Hp. 1 part includes a first ending bracket.

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Hp. 1

Hp. 2

The first system of the musical score consists of two grand staves, Hp. 1 and Hp. 2. Hp. 1 is in treble clef and Hp. 2 is in bass clef. The music begins with a treble clef on Hp. 1 and a bass clef on Hp. 2. The key signature has one sharp (F#). The first measure of Hp. 1 contains a treble clef, a key signature change to one sharp, and a 4/4 time signature. The piece starts with a piano (*p*) dynamic. Hp. 1 plays a melodic line with eighth and sixteenth notes, while Hp. 2 provides a rhythmic accompaniment with eighth notes. A first ending bracket labeled '1.' spans the final two measures of the system, ending with a repeat sign.

Hp. 1

Hp. 2

The second system continues the musical score. It begins with a second ending bracket labeled '2.' over the first two measures. The key signature changes to two sharps (F# and C#), indicated by a box containing the letter 'E'. The music continues with piano (*p*) dynamics. Hp. 1 maintains its melodic line, and Hp. 2 continues with its accompaniment. The system concludes with a repeat sign.

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The first system of the musical score consists of two grand staves, Hp. 1 and Hp. 2. Hp. 1 has a treble clef and Hp. 2 has a bass clef. The music is written in a 2/4 time signature. Hp. 1 begins with a series of eighth notes in the treble clef, while Hp. 2 has a more active bass line. Dynamic markings include a piano (*p*) marking and hairpins indicating volume changes. There are also accents and slurs throughout the passage.

The second system of the musical score continues the two grand staves, Hp. 1 and Hp. 2. The notation is dense with many sixteenth and thirty-second notes, particularly in the Hp. 1 part. The Hp. 2 part provides a steady accompaniment. The system concludes with a double bar line and repeat signs. Dynamic markings and articulation marks are present throughout.

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F MODERATO ♩ = 110

Hp. 1

Hp. 2

Hp. 1

Hp. 2

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Hp. 1

Hp. 2

Hp. 1

Hp. 2

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Hp. 1

Hp. 2

Hp. 1

Hp. 2