IV.
THE PINES OF THE APPIAN WAY

FROM "PINES OF ROME" (1924)

composed by OTTORINO RESPIGHI

digitally engraved and edited by THOMAS JENKINS

INSTRUMENTATION

WOODWINDS

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

Bb Bass Clarinet

2 Bassoons

Contrabassoon

BRASS

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

2 Soprano Buccines in C (offstage)

2 Tenor Buccines in C (offstage)

2 Bass Buccines in C (offstage)

PERCUSSION

Timpani

Bass Drum

Cymbals (crash + suspended)

Tam-Tam

Triangle

OTHER

Piano

Harp

Organ

STRINGS

Violin I

Violin II

Viola

Violoncello (divisi)

Contrabass (divisi)

*The buccines can be replaced with trumpets/flugelhorns, french horns and trombones/euphoniums if six buccines are not available (which is highly likely).

ABOUT PINES OF ROME

Composed in 1924, Pini di Roma (known in English as Pines of Rome) is the second of three works by Ottorino Respighi that depict the city of Rome, Italy, following Fountains of Rome (1916) and preceding Feste Romane (1928). Each movement depicts a place in the city throughout the day through its pine trees. Opening with the playing of children in the gardens of the Villa Borghese, the piece then moves to a catacomb in the Campagna region at noon, followed by a full moon on the Janiculum Hill at night and dawn along the ancient military road called the Appian Way.

ABOUT MOVEMENT IV

The fourth movement of Pines of Rome depicts the march of an ancient Roman legion along the Appian Way, flanked by unique umbrella pine trees and named for the emperor who began its construction around 312 BC. The soldiers march through the misty dawn, and as the morning sun rises, they arrive at the gigantic temple to Jupiter atop the Capitoline Hill. A constant eighth-note motor runs throughout the movement in low strings, piano and timpani, organ pedals make the ground shake under the army's feet, and ancient Roman trumpets blare with deafening glory as the soldiers reach the temple and the emperor offers his sacrifice to the gods as the final act of the ancient Roman triumph parade.

ABOUT THE COMPOSER

Ottorino Respighi displayed much musical talent at a young age, encouraged by his father. Studying violin, viola and composition in his home town of Bologna, he later was appointed principal violinist at the Russian Imperial Theatre, studied briefly with Nikolai Rimsky-Korsakov, and taught composition at a conservatory in Santa Cecilia. Marrying one of his pupils, Elsa Olivieri-Sangiacomo, Respighi quit his position as professor to compose and conduct more, traveling across Europe, the United States and South America for about ten years.

While composing his opera Lucrezia, Respighi died of a heart infection in 1935. He was 56 years old. His wife completed the opera and continued to champion her husband's work until she died sixty years later in 1996. Respighi remains mostly known today for his Roman triptych, with Pines of Rome being featured in the Disney animated music film Fantasia 2000.

ABOUT THE SCORE

- There have been absolutely **zero** pitch, instrumentation or staging changes. This is not an arrangement or adaptation.
- Some style markings have been added (for example, “boldly,” “distantly,” etc.).
- Markers contain both letters and numbers. Letters are new and in order, and numbers correspond to the numbering on the original score for easy comparison.
- Any staves with multiple parts combined on them have been separated (for example, separate staves for flute 1 and flute 2).
- 8va and 8vb clefs have been added sparingly to reduce excessive ledger lines.
- Respighi originally pitched his trumpets and buccines in Bb. They have both been transposed to concert pitch, to match current orchestral standards (trumpets) and for ease of adaptivity (buccines).
- Bassoons and trombones now read entirely bass clef.
- The violoncellos and contrabass operate essentially as four total parts for much of the score, and as such they are notated in two groups each. Cello Group B requires scordatura, with the C string tuned down a half-step so that a bowed fingered C will sound as a B. At marker B(19), these players retune their C string and resume playing at marker C(20). All cellos play as one section at bar 53, and all basses play as one section at marker E (22).
- The violas, upon entering at bar 39, are split into two groups like the cellos and basses. They resume playing as one section at bar 45.
- Contrabass Group B requires string extensions to play the low notes at the start of the piece.

Above all, **this is a study score,** meant to aid conductors or anyone who wishes to read the score without having to deal with old engraving problems while preserving the piece for future generations. *Individual instrument parts are not included.*

If you wish to report an errata, suggest a new digital engraving of a **public domain** piece, or simply chat with the editor, you can contact him via his website, thomasjenkinscomposer.com.

Engraved with Musescore 4.2 in January 2024.
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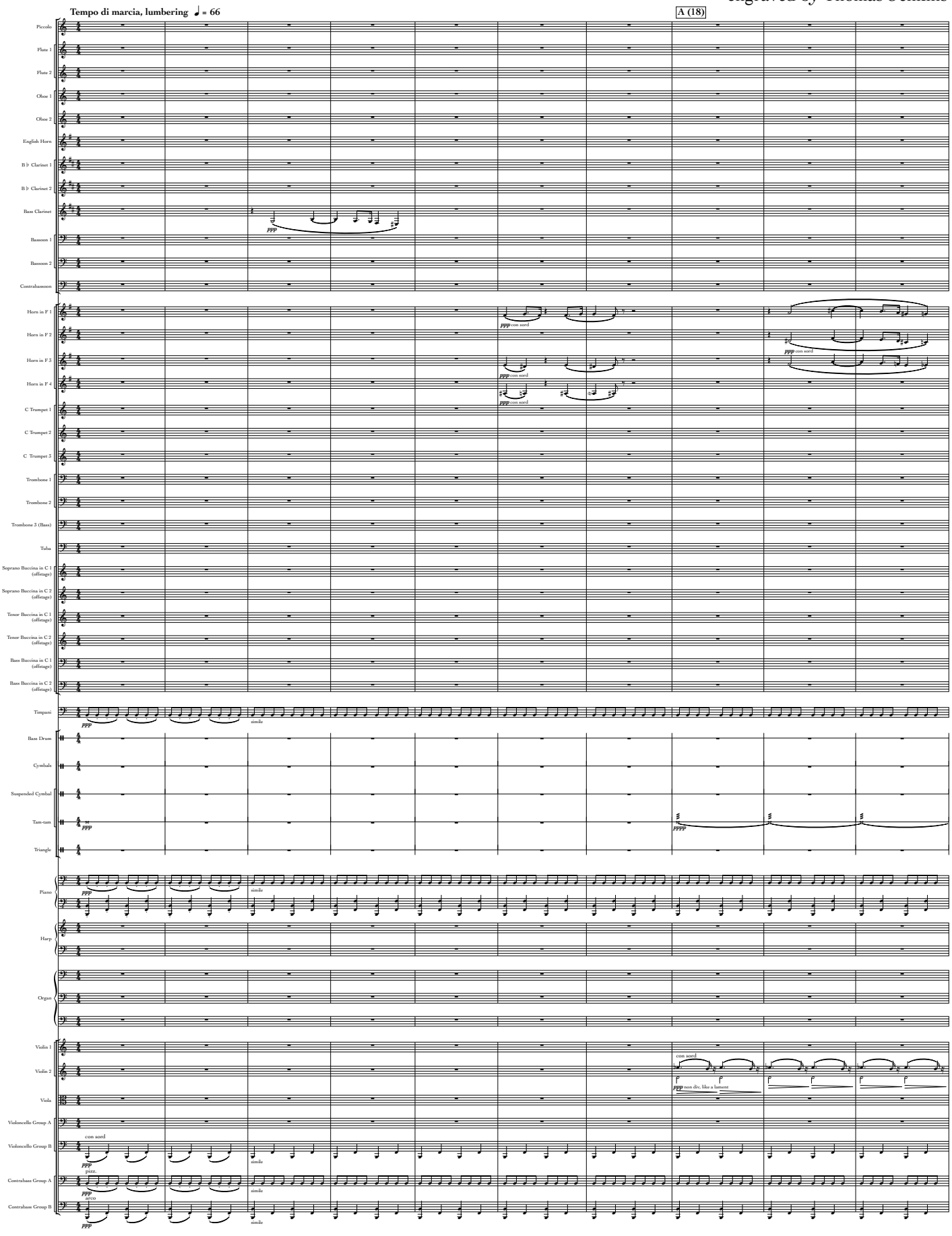
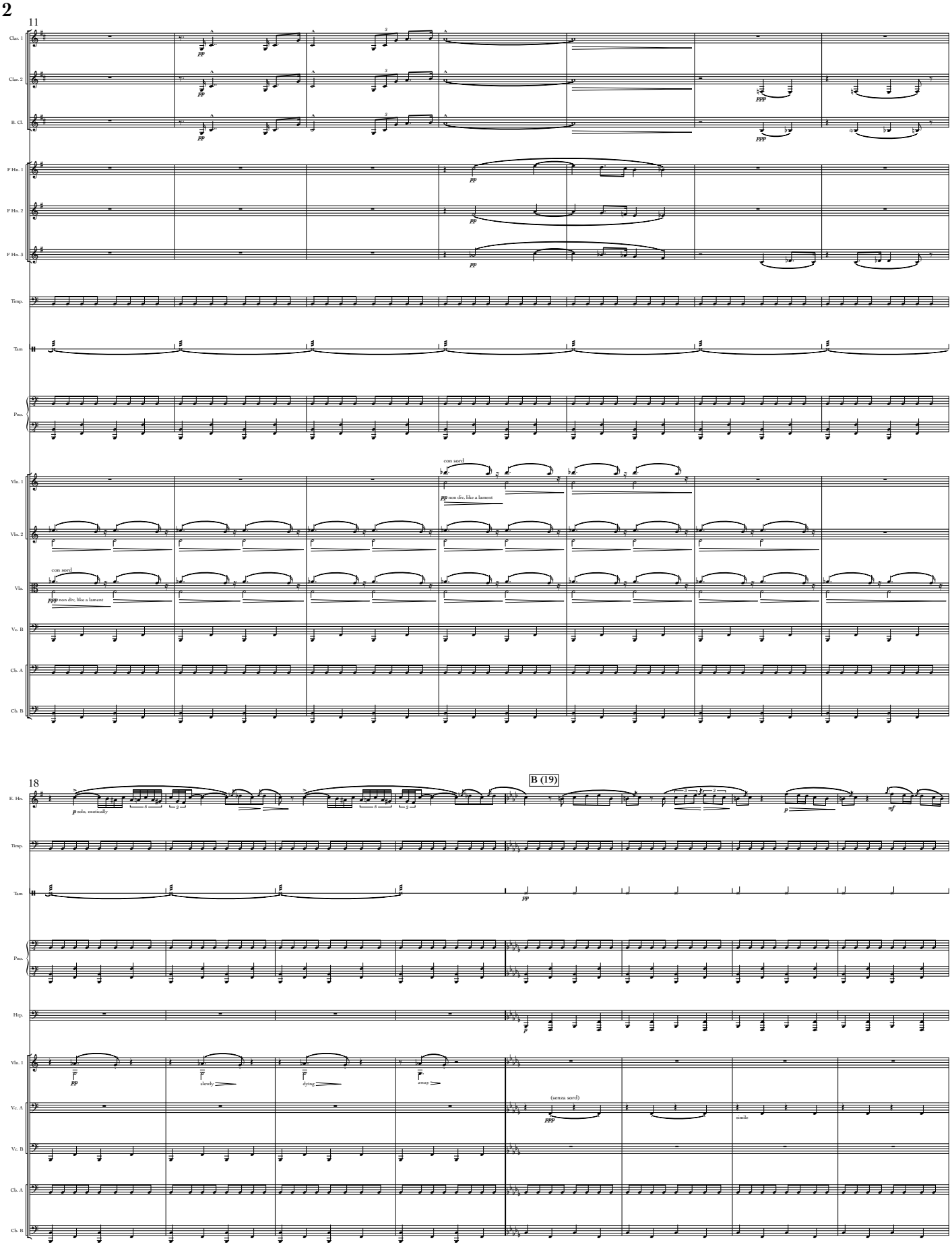
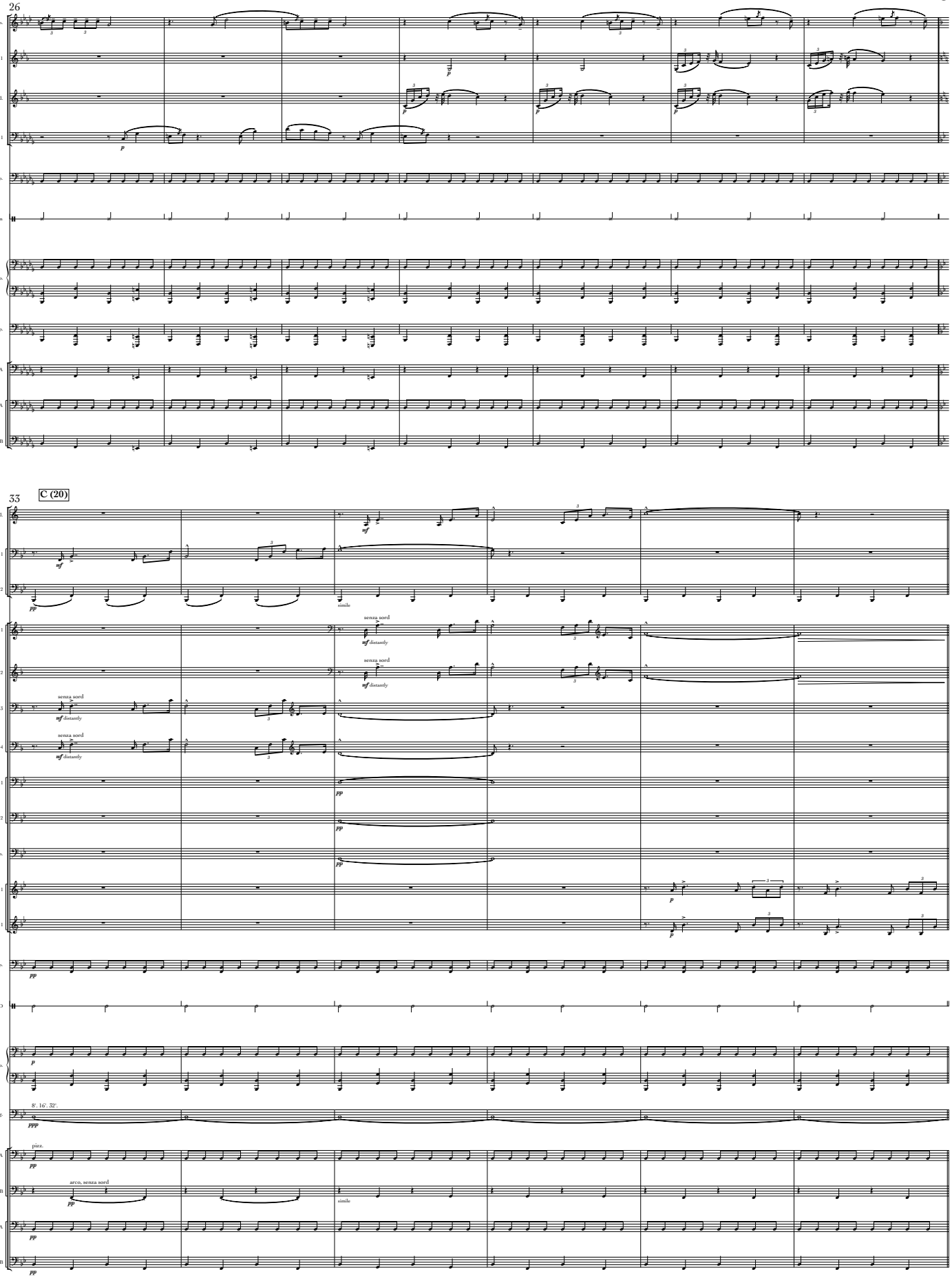
IV. PINES OF THE APPIAN WAY

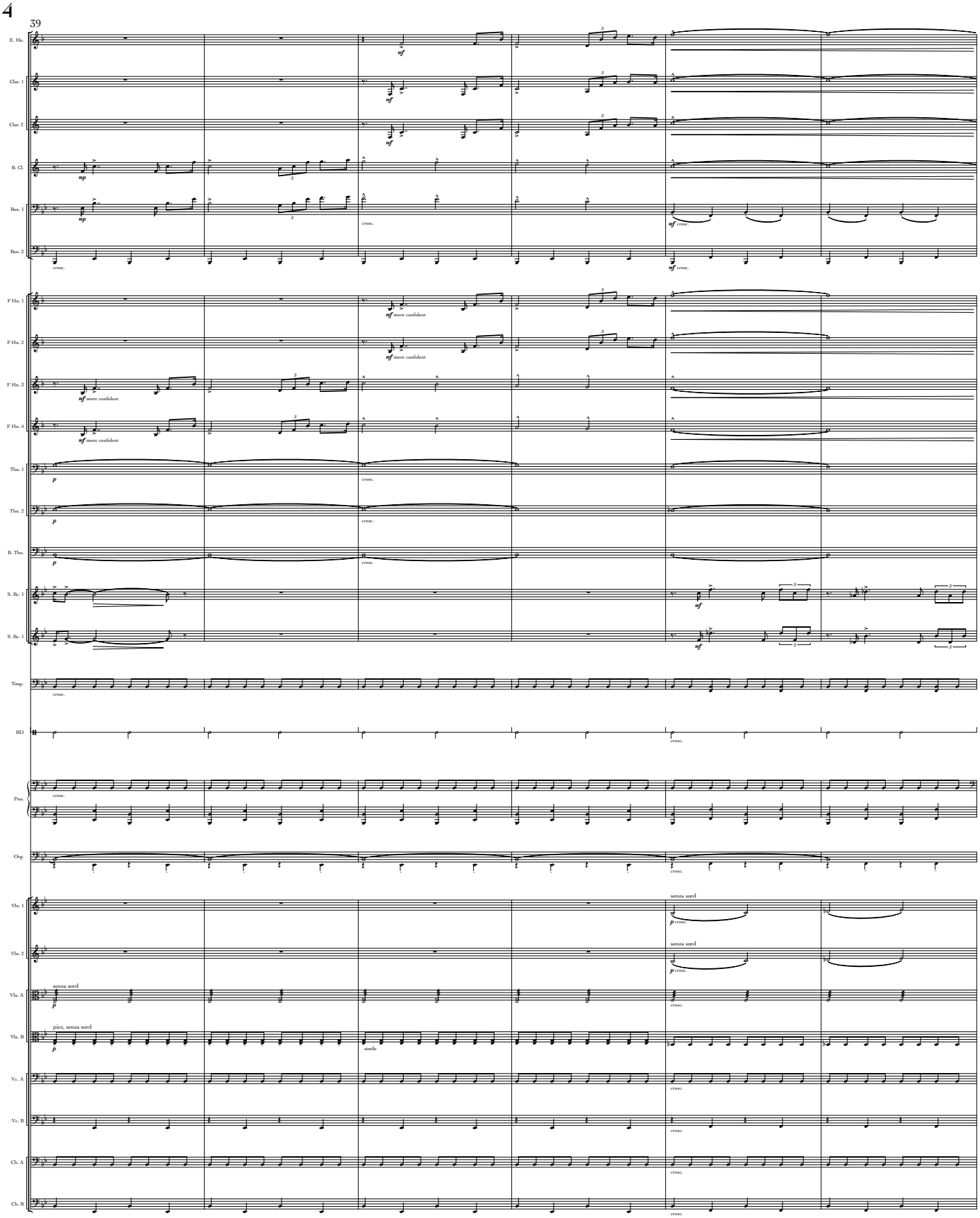
from Pines of Rome (1924)

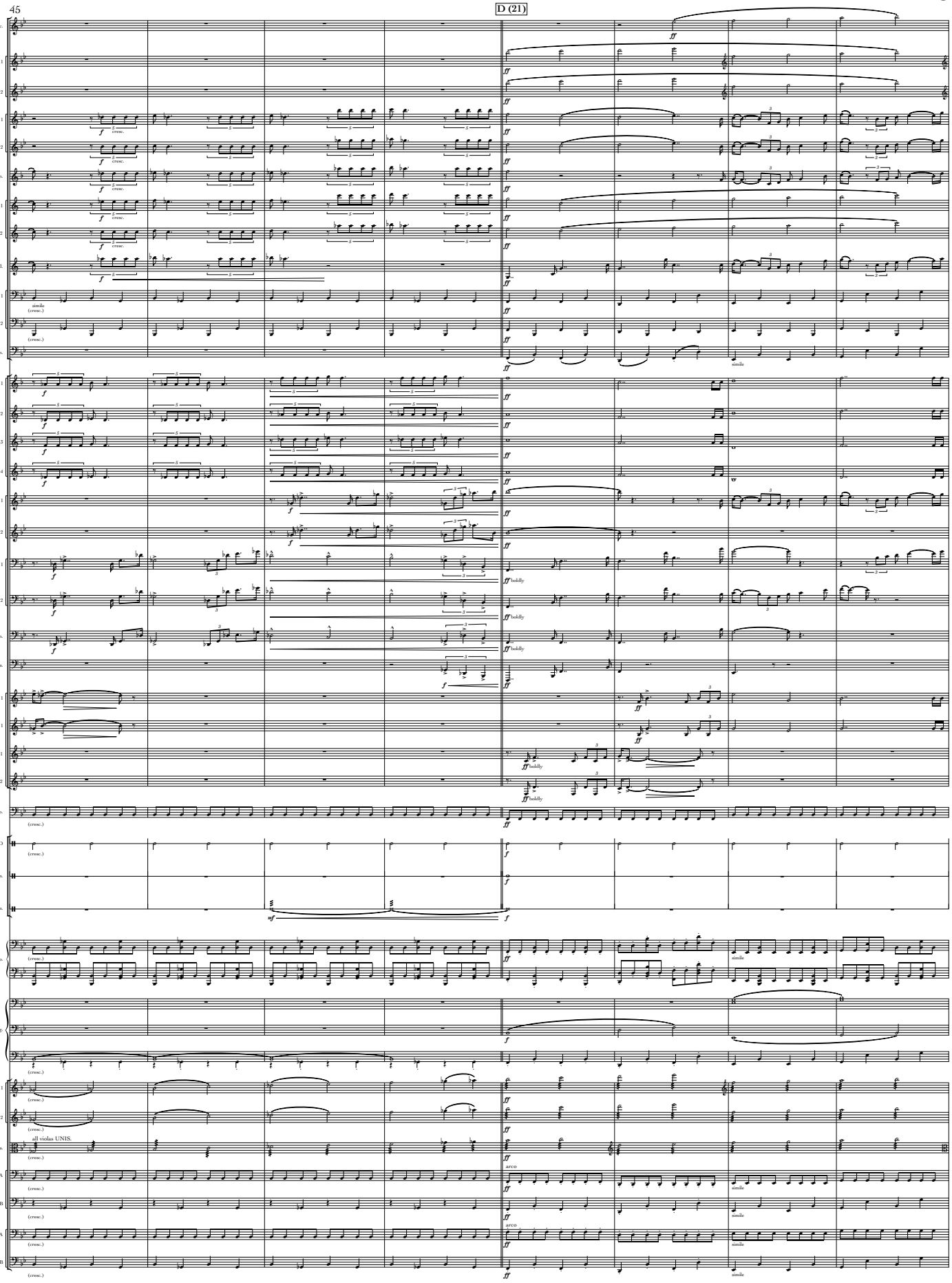
Ottorino Respighi
engraved by Thomas Jenkins

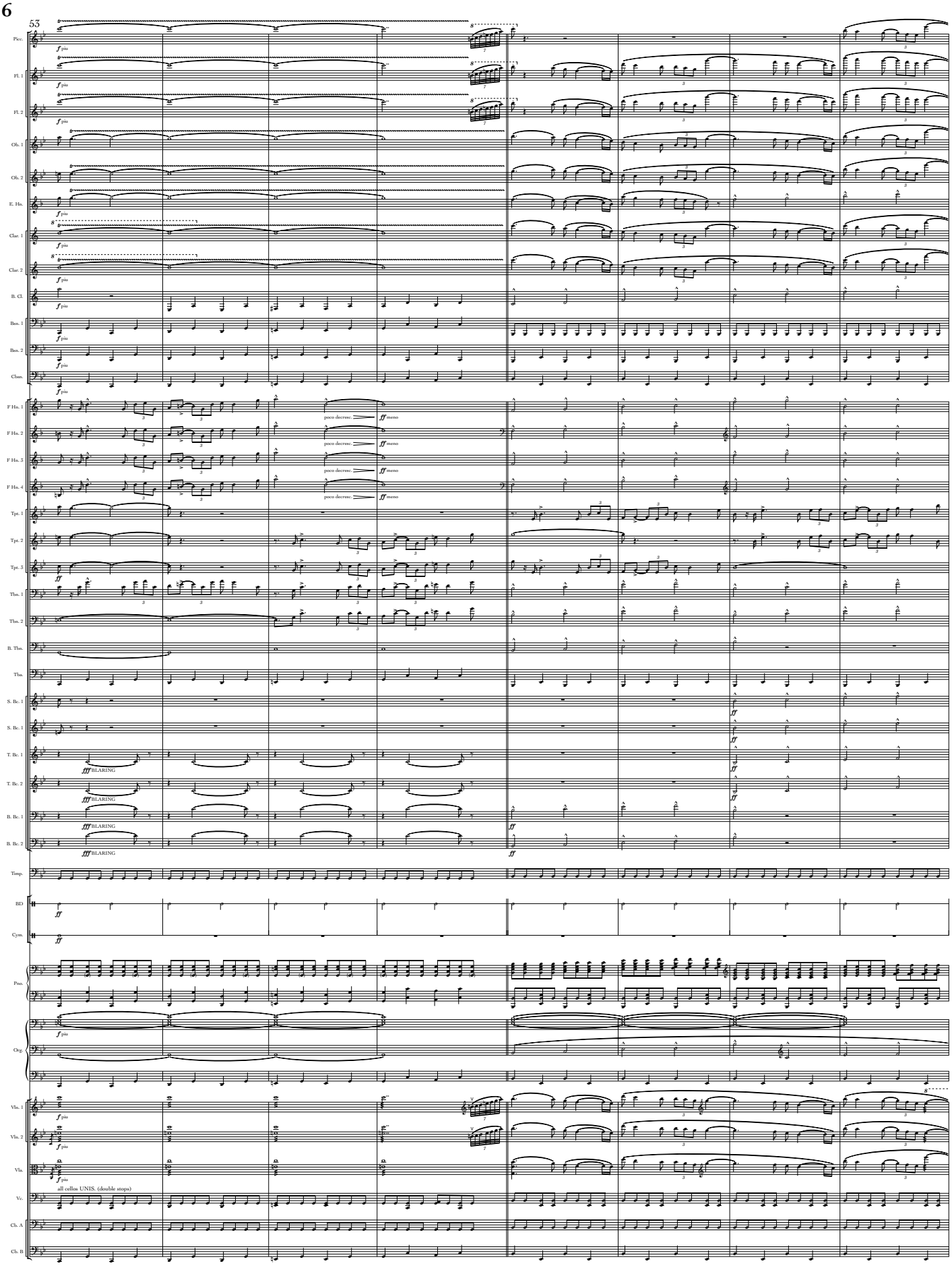


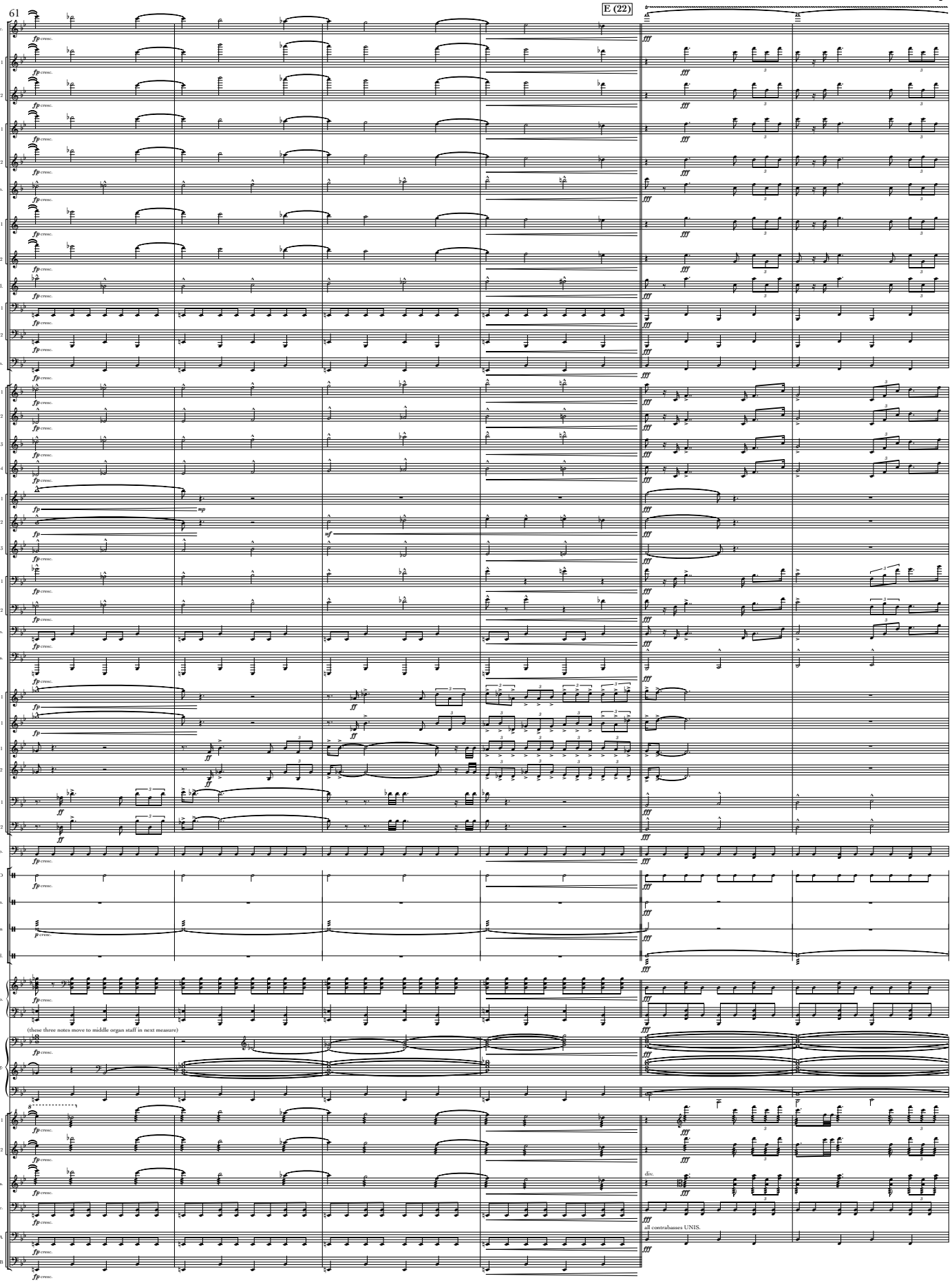

11
Clar. 1
Clar. 2
B. Cl.
F Hn. 1
F Hn. 2
F Hn. 3
Timp.
Tam
Pno.
Vln. 1
Vln. 2
Vla.
Vc. B
Cb. A
Cb. B
pp
ppp
con sord
pp non div, like a lament
ppp non div, like a lament
18
B (19)
E. Hn.
p solo, exotically
mf
Hrp.
slowly
dying
away
(senza sord)
simile

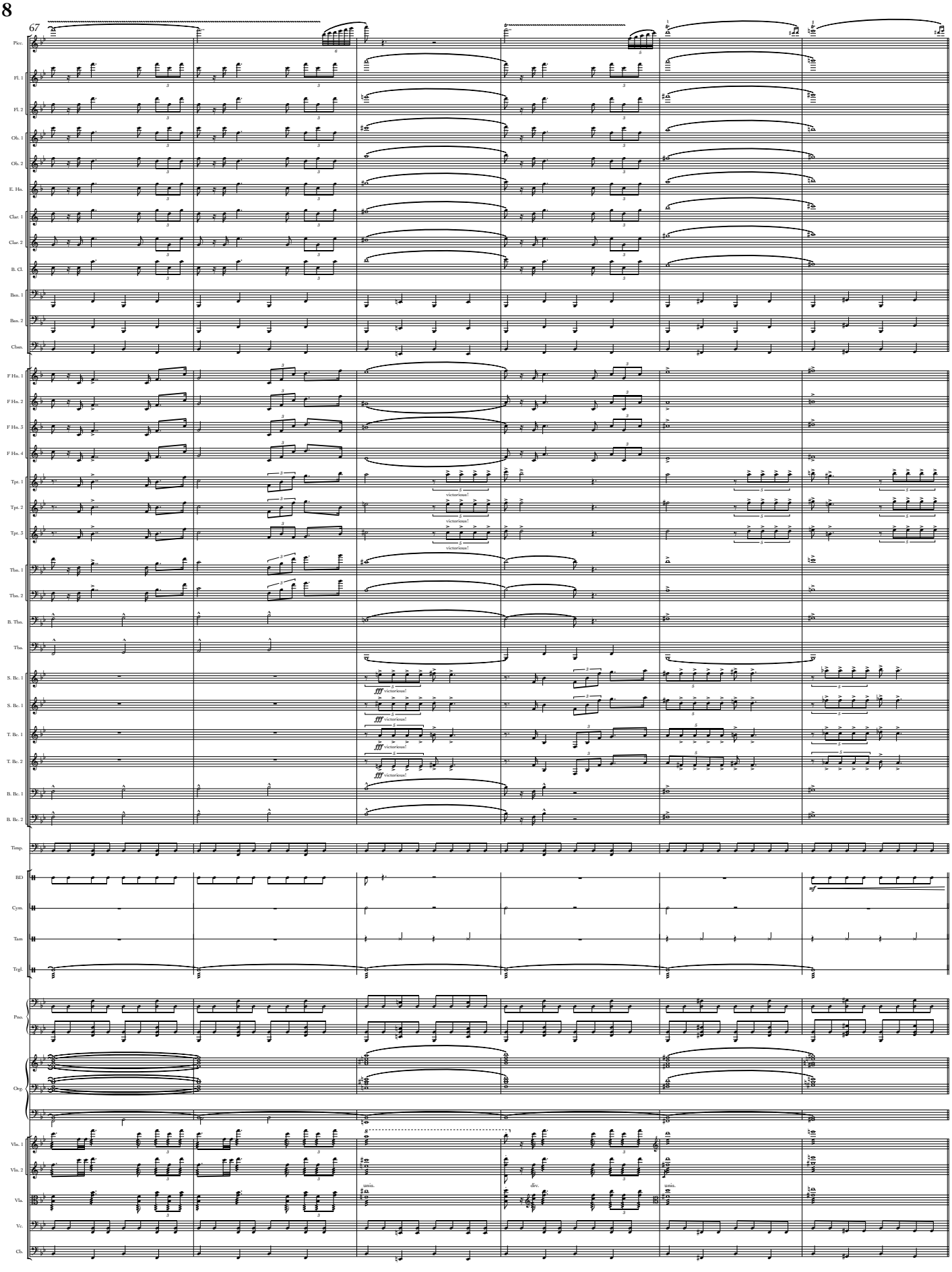

26
E. Hn.
Clar. 1
B. Cl.
Bsn. 1
Timp.
Tam
Pno.
Hrp.
Vc. A
Cb. A
Cb. B
33
C (20)
B. Cl.
Bsn. 1
Bsn. 2
simile
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
senza sord
distantly
Tbn. 1
Tbn. 2
B. Tbn.
S. Bc. 1
S. Bc. 1
Timp.
BD
Pno.
Org.
8'. 16'. 32'.
Vc. A
pizz.
Vc. B
arco, senza sord
Cb. A
Cb. B

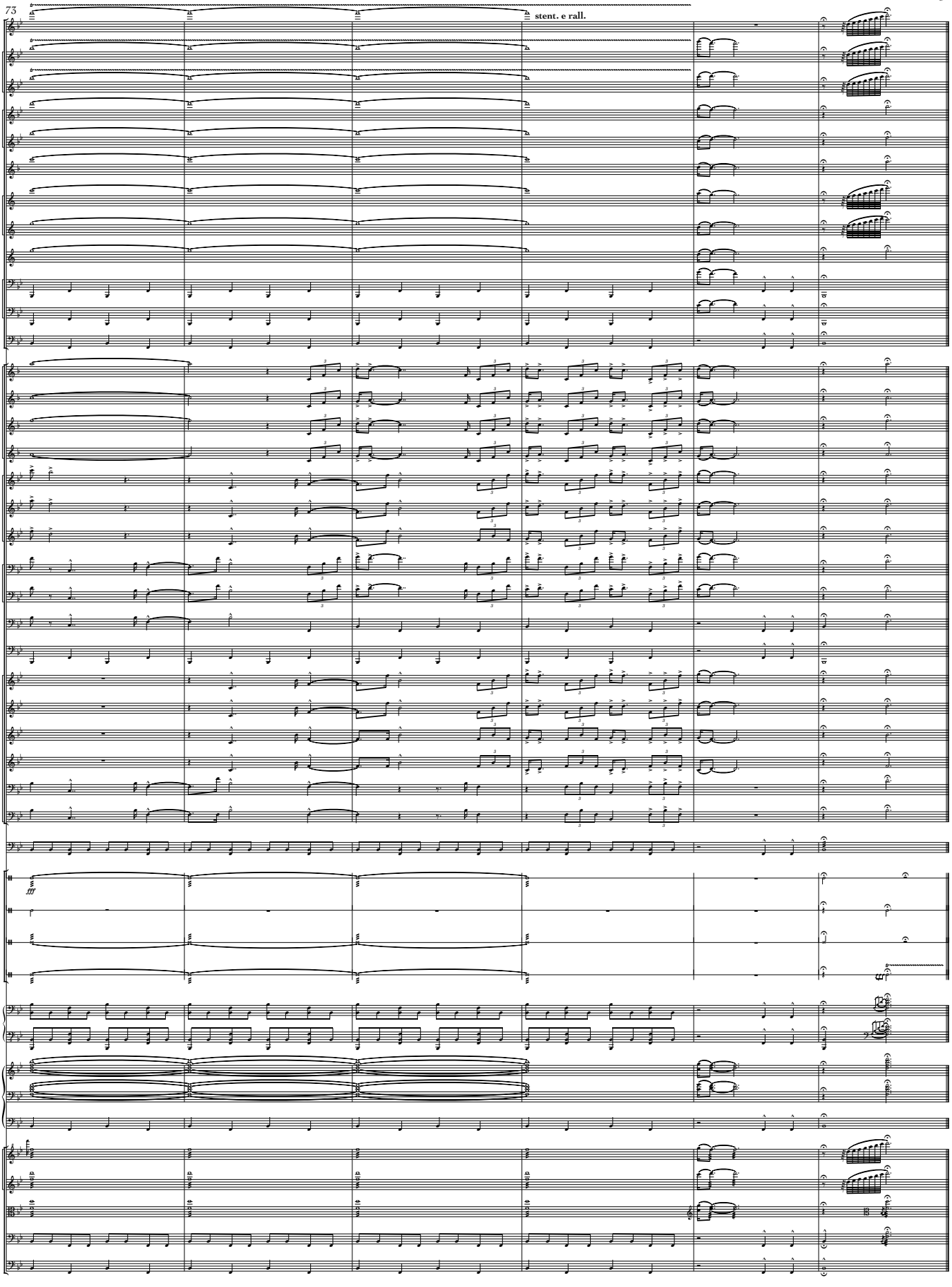

39
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
S. Bc. 1
S. Bc. 1
Timp.
BD
Pno.
Org.
Vln. 1
Vln. 2
Vla. A
Vla. B
Vc. A
Vc. B
Cb. A
Cb. B
mp
mf
cresc.
mf more confident
p
senza sord
pizz, senza sord
arco


45
D (21)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Bc. 1
S. Bc. 1
T. Bc. 1
T. Bc. 2
Timp.
BD
Cym.
Sus. Cym.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vc. A
Vc. B
Cb. A
Cb. B
cresc.
simile
(cresc.)
boldly
all violas UNIS.
arco


55
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Bc. 1
S. Bc. 1
T. Bc. 1
T. Bc. 2
B. Bc. 1
B. Bc. 2
Timp.
BD
Cym.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Cb. A
Cb. B
f piu
poco decresc.
ff meno
fff BLARING
ff
all cellos UNIS. (double stops)


61
E (22)
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Bc. 1
S. Bc. 1
T. Bc. 1
T. Bc. 2
B. Bc. 1
B. Bc. 2
Timp.
BD
Cym.
Tam
Trgl.
Pno.
(these three notes move to middle organ staff in next measure)
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Cb. A
Cb. B
div.
all contrabasses UNIS.


67
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Bc. 1
S. Bc. 1
T. Bc. 1
T. Bc. 2
B. Bc. 1
B. Bc. 2
Timp.
BD
Cym.
Tam
Trgl.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
victorious!
fff victorious!
unis.
div.
unis.


73
stent. e rall.
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Clar. 1
Clar. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
S. Bc. 1
S. Bc. 1
T. Bc. 1
T. Bc. 2
B. Bc. 1
B. Bc. 2
Timp.
BD
Cym.
Tam
Trgl.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.