

From *Pines of Rome*

The Pines of the Appian Way

By Ottorino Respighi (1879–1936)

Arranged by Michael Story (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 3 Percussion 2
(Suspended Cymbal/Crash Cymbals, Gong)
- 2 Percussion 3
(Triangle)
- 2 Timpani
(Tune: A♭, B♭, E♭)
- 1 Piano Accompaniment

WORLD PARTS

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- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

Composer Ottorino Respighi's masterwork *Pines of Rome* was completed in 1924. It consists of four contrasting movements, each highlighting a different part of the Italian city. The final movement, "The Pines of the Appian Way," depicts the advancement of the Roman Legion as it gradually marches towards the listener. It is one of the most glorious and stunning orchestral crescendos in all of classical music.

NOTES TO THE CONDUCTOR

Starting from the quiet beginning, there should be a general sense of gradual crescendo throughout the piece, depicting the advancing Roman army. Quarter note triplets are an important component—incorporate that rhythm in your warm-ups and scales, striving for evenness and consistency of the three notes.

I recommend putting your strongest percussionist on the timpani part. Although not technically challenging, it serves as the rhythmic backbone of the piece, where precision is necessary for an optimal performance. The bass drum part changes mallets mid-piece. A standard mallet should be used from the beginning up through measure 45. After that, a harder pair of mallets should be used for rhythmic clarity.

The crescendo from measures 47–48 should be very dramatic without overblowing.

I hope you and your ensemble enjoy *The Pines of the Appian Way* and find it to be a worthy introduction to one of the greatest orchestral works of the 20th century.

Michael Story

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From *Pines of Rome*
The Pines of the Appian Way

By Ottorino Respighi (1879-1936)
Arranged by Michael Story (ASCAP)

FULL SCORE
Duration - 2:10

March tempo ♩ = 128

5

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Percussion 1
(Snare Drum, Bass Drum)

Bass Drum
(w/standard
mallet)

Percussion 2
(Suspended Cymbal/
Crash Cymbals, Gong)

Percussion 3
(Triangle)

(w/med. felt mallets)

Timpani

Tune: A♭, B♭, E♭ *p*

1

2

3

4

5

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Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Perc. 1
Perc. 2
Perc. 3
Timp.

p
mf
mf

3

Fl. *mf* *div.*

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

Fl. 17

Ob.

Bsn.

1
Cls. *mp*

2
Cls. *mp*

B. Cl. *mp*
Play

A. Sax. *mp*

T. Sax.

Bar. Sax. *mp*

1
Tpts. *mf*

2
Tpts. *mf*

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

This musical score is for an orchestral arrangement. It features the following instruments and parts:

- Fl. (Flute):** Rests in measures 21-24, then plays a melodic line in measure 25.
- Ob. (Oboe):** Rests in measures 21-24, then plays a melodic line in measure 25 with a *mf* dynamic.
- Bsn. (Bassoon):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- Cls. (Clarinets):** Part 1 and 2 play a melodic line in measures 21-24 with a *mf* dynamic.
- B. Cl. (Bass Clarinet):** Plays a melodic line in measures 21-24 with a *mf* dynamic.
- A. Sax. (Alto Saxophone):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- T. Sax. (Tenor Saxophone):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- Bar. Sax. (Baritone Saxophone):** Plays a melodic line in measures 21-24 with a *mf* dynamic.
- Tpts. (Trumpets):** Part 1 and 2 play a melodic line in measures 21-24 with a *mf* dynamic.
- Hn. (Horns):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- Tbn. (Trombones):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- Bar. (Baritone):** Plays a sustained note in measures 21-24, then a melodic line in measure 25 with a *mf* dynamic.
- Tuba:** Rests in measures 21-24.
- Perc. 1:** Rests in measures 21-24, then plays a rhythmic pattern in measure 25 with a *mp* dynamic.
- Perc. 2:** Rests in measures 21-24.
- Perc. 3:** Rests in measures 21-24.
- Timp. (Timpani):** Plays a rhythmic pattern in measures 21-24 with a *mp* dynamic.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

29

29

mf

Suspended Cymbal (w/mallets)

p cresc.

Fl. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

1 Cls. *cresc.*

2 Cls. *cresc.*

B. Cl.

A. Sax. *cresc.*

T. Sax. *cresc.*

Bar. Sax. *cresc.*

1 Tpts. *cresc.*

2 Tpts. *cresc.*

Hn. *cresc.*

Tbn. *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Perc. 1 *cresc.*

Perc. 2

Perc. 3

Timp. *cresc.*

Snare Drum *cresc.*

mp

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Perc. 1
Perc. 2
Perc. 3
Timp.

f
f
f
f
f
f
f
f
f
f
f
f
f
f
f
f
f
f
f

37

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

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45 49

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl. *mp* *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *mf* *f*

45 49

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Perc. 1 *p* *f*

Perc. 2 *p cresc.* *f*

Perc. 3 *f*

Timp. *p* *f*

B.D. (switch to harder mallet)

Gong

Triangle

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Perc. 1
Perc. 2
Perc. 3
Timp.

Crash Cymbals *f*

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Bassoon, Clarinet (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet (1 and 2), Horn, Trombone, Baritone, Tuba, and three Percussion parts (1, 2, 3) plus Timpani. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwind and brass parts feature various rhythmic patterns, including triplets and sixteenth notes. The percussion parts include snare drum, tom-toms, and cymbals, with a specific instruction for 'Crash Cymbals' at a forte (*f*) dynamic.

This musical score page includes parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- 1 Cls. (Clarinet 1)
- 2 Cls. (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1 Tpts. (Trumpet 1)
- 2 Tpts. (Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Bar. (Baritone)
- Tuba
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Timp. (Timpani)

The score features a large diagonal watermark reading "Preview Only" and "Legal Use Requires Purchase". A box containing the number "57" is positioned above the Flute staff at the beginning of the fifth measure. The music includes various rhythmic patterns, including triplets, and rests for several instruments.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

