



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

Available for download from
www.alfred.com/supplemental

- 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♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Percussion 1 (Snare Drum, Bass Drum)
Bass Drum (w/standard mallet) *p*

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



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

3

6 7 8 9 10

49554S

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This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Perc. 1, Perc. 2, Perc. 3 (Percussion), and Timp. (Timpani). The score spans measures 11 to 15. The Flute part begins in measure 11 with a *mf* dynamic and a *div.* (divisi) instruction. The Tenor Saxophone part has a triplet in measure 12. The Horn part has a *mp* dynamic in measure 14. The Baritone part has a triplet in measure 12. The Percussion 1 part has a slash symbol in measures 12, 13, and 14. The Timpani part has a rhythmic pattern in measures 11-15. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written below it.

Fl. ³ [17]

Ob.

Bsn.

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp* Play

A. Sax. *mp*

T. Sax.

Bar. Sax. *mp*

1 Tpts. [17] *mf*

2 Tpts. *mf*

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

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

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Timp.

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.

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*

1 Tpts. *mf* *f*

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Perc. 1 B.D. (switch to harder mallet) *p* *f*

Perc. 2 *p cresc.* Gong *f*
Triangle *f*

Perc. 3 *f*

Timp. *p* *f*

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.

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.

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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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.

rit.

rit.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

dampen

This page contains the musical score for measures 65 through 69. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Timpani (Timp.). The score features various musical notations such as triplets, slurs, and dynamic markings. A large red watermark 'Pre View Only' is overlaid diagonally across the page.