



# Pines Near a Catacomb

*From Pines of Rome*

By Ottorino Respighi  
Arranged by Michael Story

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## INSTRUMENTATION

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- 1 Full Score
  - 8 Violin I
  - 8 Violin II
  - 5 Violin III (Viola  $\text{♩}$ )
  - 5 Viola
  - 5 Cello
  - 5 String Bass
  - 1 Piano Accompaniment  
(Optional)
  - 2 Percussion  
(Large Gong)
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## PROGRAM NOTES

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 second movement, *Pines Near a Catacomb*, is at times mysterious, haunting, and stunningly dramatic.

## NOTE FROM THE EDITOR

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.

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# Pines Near a Catacomb

From Pines of Rome

By Ottorino Respighi  
Arranged by Michael Story (ASCAP)

FULL SCORE  
Duration - 3:05

Moderately slow  $\text{♩} = 72$

**Violins**  
I *mp*  
II *mp*

**Viola (Violin III)**  
*mp*

**Cello**  
*mp*

**String Bass**  
*mp*

**Piano Accompaniment (Optional)**  
*mp*

**Percussion (Large Gong)**

1 2 3 4

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Pno. Accomp.**

**Perc.**

5 *p* 6 7 8

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

9 10 11

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

12 13 14 15 16 17

I  
Vlns.  
II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Pno. Accomp.  
Perc.

18 19 20 21 22

I  
Vlns.  
II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Pno. Accomp.  
Perc.

23 24 25 26

*mp*

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

27 28 29

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

32

*cresc. poco a poco*

4

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

32

30 31 32

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

33 34 *mf*

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

35 36 *f*

37

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

Pno. Accomp. *ff*

Perc.

37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

41 42 43 44

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

45

46

47

48

49

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

49

49

Musical score for measures 51 and 52. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is one sharp (F#) and the time signature is 4/4. Measures 51 and 52 are marked with a dynamic of *mf*. The Violin I part features a triplet in measure 52. The Piano Accompaniment part has a sustained chord in measure 51 and a half note in measure 52.

51

52

Musical score for measures 53 through 57. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion. The key signature is one sharp (F#) and the time signature is 4/4. Measures 53-55 are marked with a dynamic of *mp*. Measure 56 is marked with a dynamic of *p*. The score includes a *rit.* (ritardando) marking in measure 55. The Violin I part has triplets in measures 53 and 54. The Percussion part has a snare drum hit in measure 53 and a cymbal hit in measure 54.

53

*p*

54

55

56

57