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OTTORINO

RESPIGHI

PINI DI ROMA

The Pines of Rome

Edited by Tom Myron and R. Mark Rogers

FULL SCORE

SAMPLE

EDWIN F. KALMUS, CO.

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INSTRUMENTATION

3 Flutes (3rd d. Piccolo)
2 Oboes
English Horn
2 Clarinets in A/ B flat
3rd Clarinet/ Bass Clarinet in B flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B flat/ C
2 Trombones
Bass Trombone
Tuba

Timpani
Glockenspiel
2 Percussion I-II
(Ratchet, Triangle, Tam-tams,
Nightingale Recording)
2 Percussion III-IV
(Tambourine, Bass Drum, Crash & Susp. Cymbals)

Celesta
Harp
Piano
Organ

11 Offstage Brass/ Buccine

Strings
(9.8.7.6.5)

SAMPLE

PROGRAM NOTES

Pines of Rome (Pini di Roma) is a four-movement symphonic poem for orchestra completed in 1924 by the Italian composer Ottorino Respighi. The piece, which depicts pine trees in four locations in Rome at different times of the day, is the second of Respighi's trilogy of tone poems based on the city, along with *Fountains of Rome* (1917) and *Roman Festivals* (1928). It premiered on December 14, 1924 at the Augusteo Theatre in Rome with Bernardino Molinari conducting the Augusteo Orchestra, now known as the *Orchestra dell' Accademia Nazionale di Santa Cecilia*.

I. Pines of the Villa Borghese (*I pini di Villa Borghese, allegretto vivace*)

This movement portrays children playing by the pine trees in the Villa Borghese gardens, dancing the Italian equivalent of the nursery rhyme *Ring a Ring o' Roses* and "mimicking marching soldiers and battles; twittering and shrieking like swallows." The Villa Borghese, a villa located within the grounds, is a monument to the Borghese family, who dominated the city in the early seventeenth century.

II. The Pines Near a Catacomb (*I pini presso una catacomba, lento*)

In the second movement, the children suddenly disappear and shadows of pine trees that overhang the entrance of a Roman catacomb dominates. It is a majestic dirge, conjuring up the picture of a solitary chapel in the deserted Campagna; open land, with a few pine trees silhouetted against the sky. A hymn is heard (specifically the *Kyrie ad libitum*; *Clemens Rector*; and the *Sanctus* from *Mass IX, Cum jubilo*), the sound rising and sinking again into some sort of catacomb, the cavern in which the dead are immured. An offstage trumpet plays the *Sanctus* hymn. Lower orchestral instruments, plus the organ pedal at 16′ and 32′ pitch, suggest the subterranean nature of the catacombs, while the trombones and horns represent priests chanting.

III. The Pines of the Janiculum (*I pini del Gianicolo, lento*)

The third is a nocturne set on Janiculum hill. The full moon shines on the pines that grow on the hill of the temple of Janus, the double-faced god of doors and gates and of the new year. Respighi took the opportunity to have the sound of a nightingale recorded onto a phonograph and requested in the score that it be played at the movement's ending, the first such instance in music. The original score also mentions a specific recording that references a Brunswick Panatrope record player. According to author Martin Brody, the nightingale was recorded in the yard of the McKim Building of the American Academy in Rome situated on Janiculum hill.

IV. The Pines of the Appian Way (*I pini della Via Appia, tempo di marcia*)

Respighi recalls the past glories of the Roman empire in a representation of dawn on the great military road leading into Rome. The final movement portrays pine trees along the Appian Way (*Via Appia*) in the misty dawn, as a triumphant legion advances along the road in the brilliance of the newly-rising sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B♭ on the 8 foot, 16 foot and 32 foot organ pedals. The score calls for six *buccine* – ancient circular trumpets that are represented here by modern trumpets, French horns and trombones, and which are sometimes partially played offstage. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.

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SAMPLE

Full Score

P I N I di R O M A

I. I pini di Villa Borghese

Ottorino Respighi (1924)
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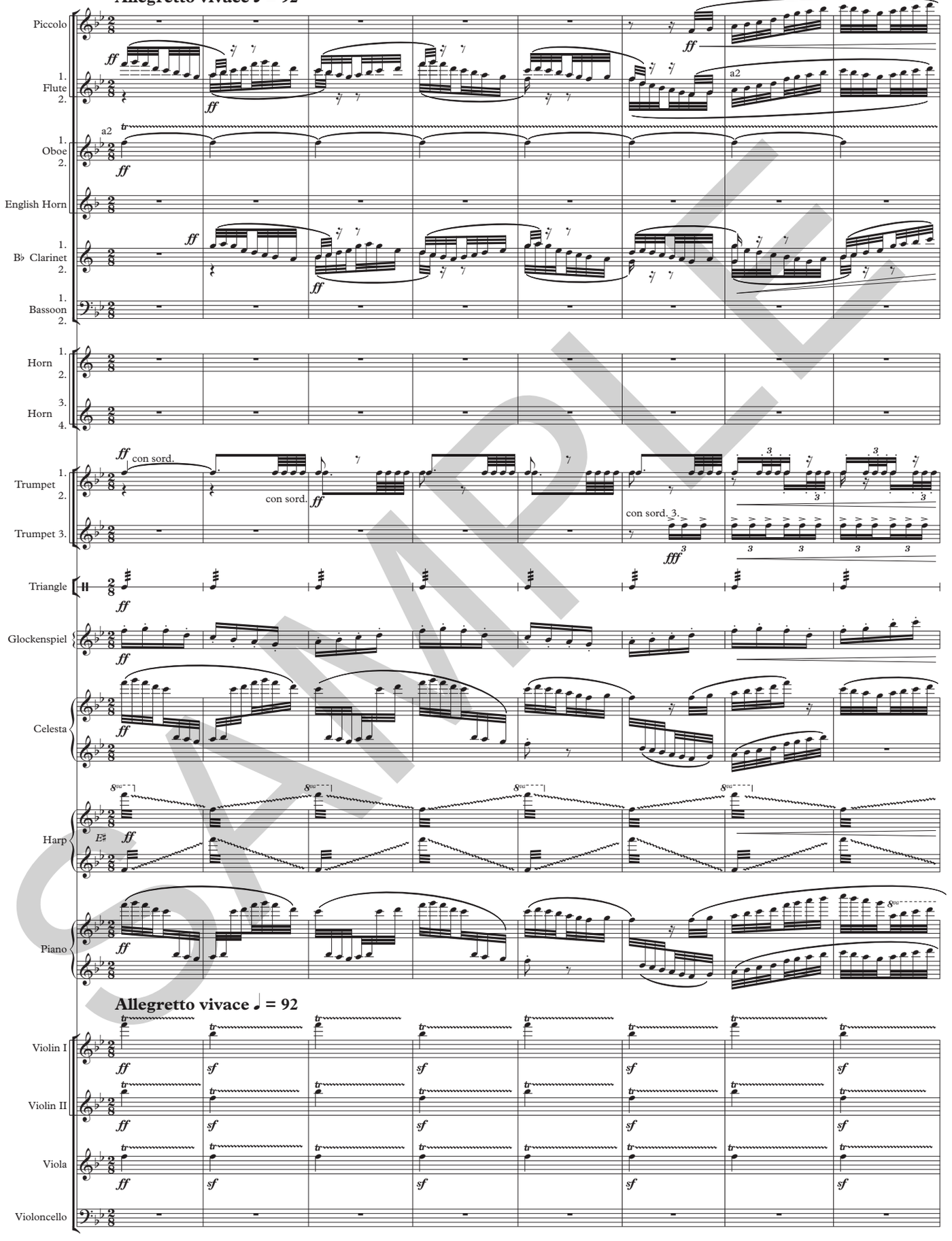

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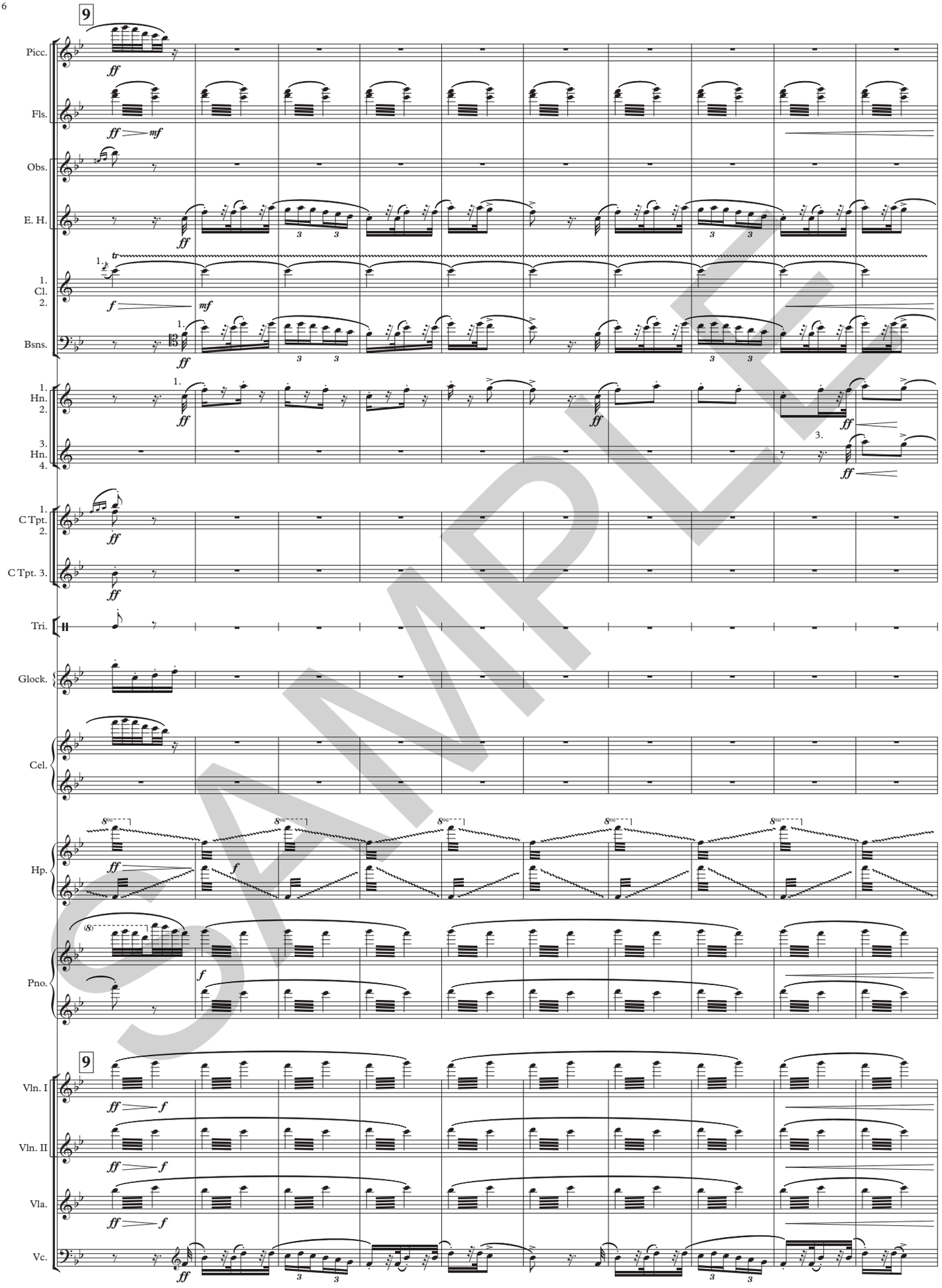
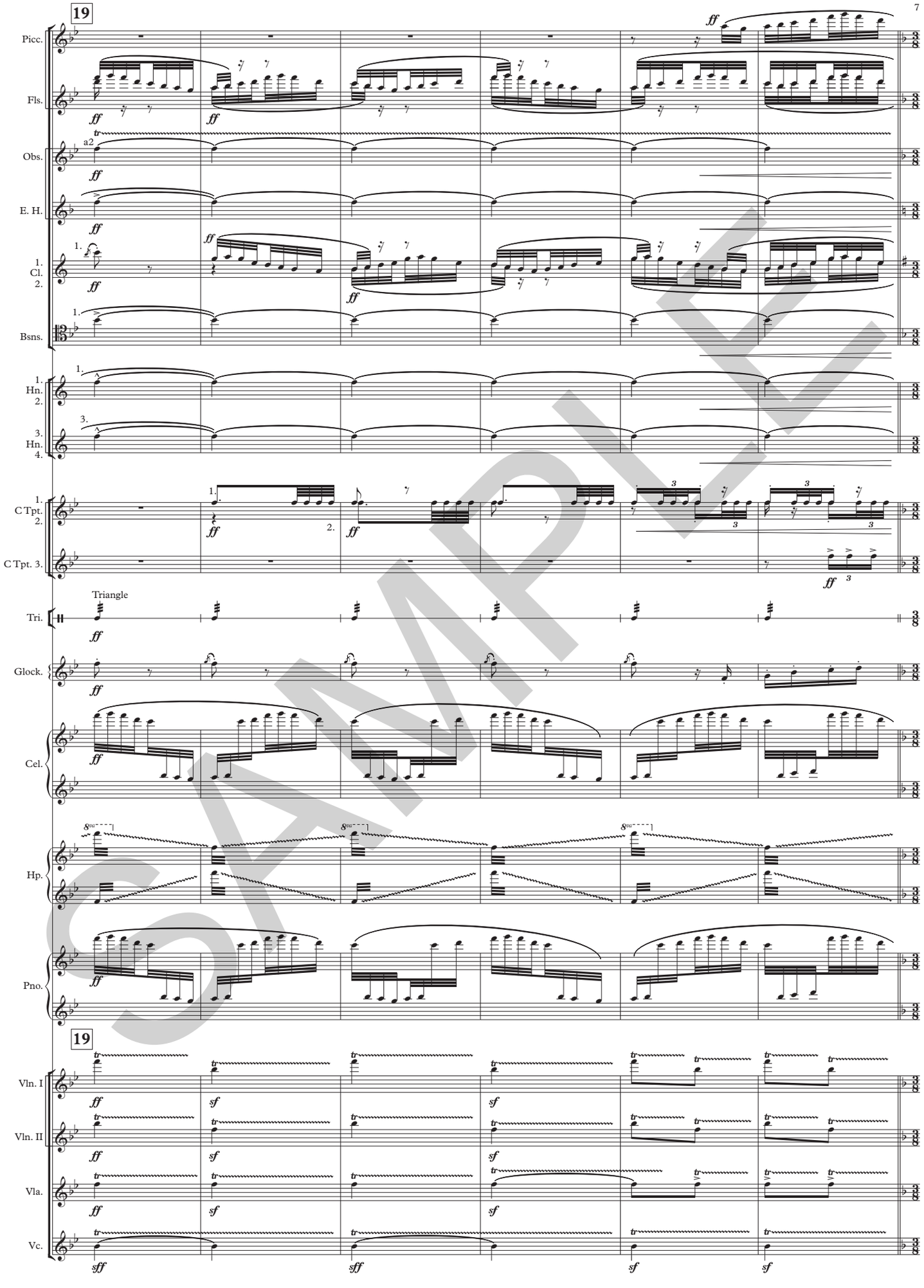

9
Picc.
Fls.
Obs.
E. H.
1.
Cl.
2.
Bsns.
1.
Hn.
2.
3.
Hn.
4.
1.
C Tpt.
2.
C Tpt. 3.
Tri.
Glock.
Cel.
Hp.
Pno.
9
Vln. I
Vln. II
Vla.
Vc.

SAMPLE


19
Picc.
Fls.
Obs.
E. H.
1. Cl. 2.
Bsns.
1. Hn. 2.
3. Hn. 4.
1. C Tpt. 2.
C Tpt. 3.
Triangle
Tri.
Glock.
Cel.
Hp.
Pno.
19
Vln. I
Vln. II
Vla.
Vc.

SAMPLE