

THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

PICCOLO

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

7 8 6

2 18 4 22 11 33 8 41 8

49 *f* *cresc.* *tr* *tr* *ff*

57 *fp* *cresc.*

65 *ff*

cresc. *tr* *tr* *rall.* *fff*

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THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

FLUTE

Tempo di Marcia

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

7 8 (2) (4)

p *p* *sim.*
div.

(6)

p *p* *p* *p* *sim.*

18 22 11 33 8 41 4

mf cresc.

49

f *cresc.*

tr *tr* 57

ff

3 *fp* *cresc.*

65 *div.* *ff*

div. *cresc.* 3

tr *tr* *div.*

rall. *fff*

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THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

OBOE

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia 8

7 3 (2) *p* *p* *sim.*

(4) (6)

18 22 11 33 8 41 4 *mf cresc.*

49 *f*

cresc. *ff*

57 3

fp *cresc.*

65 *div. - if only one, play top* *ff* 3 3 3 3

cresc. 3 3 3

tr *tr* *rall.* *fff*

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THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

BASSOON

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

pp p pp

8

sim.

p

3

18

pp pp sim.

22

sim.

p

33

mf marc.

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BASSOON



41



49



57



65



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

B♭ CLARINET 1

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

7 8 4 3

p

p *p* *p* *pp*

18 *p* *p* *p*

22 7 *p*

33 6 *mf marc.*

41 *pp cresc.* 3

3 3 3

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B♭ CLARINET 1

49



57



65 div.



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

B♭ CLARINET 2

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

7 8 3

p *p* *p*

3

pp

18

p *p* *p*

22

7

p

33

6

mf marc.

41

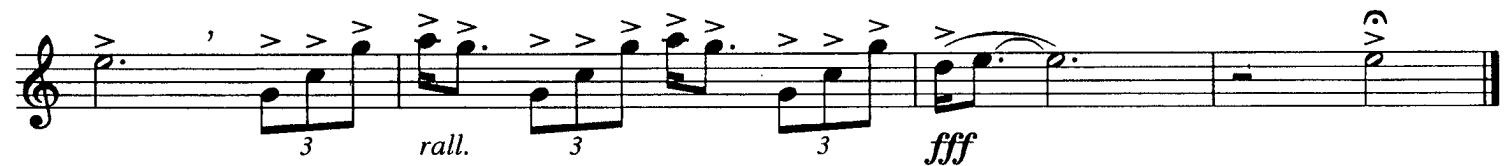
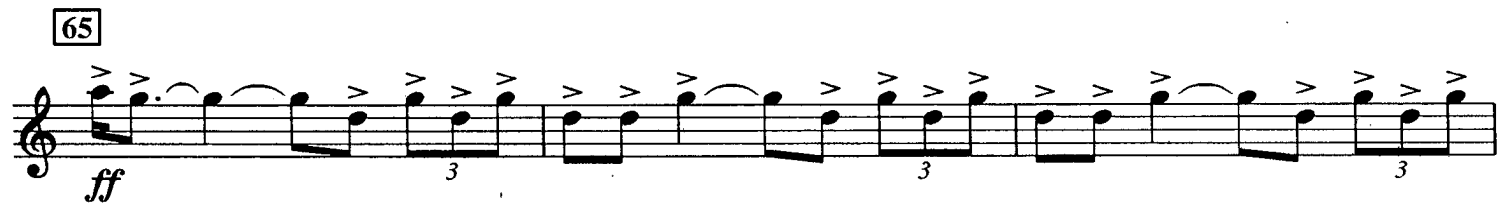
pp cresc.

3 3 3

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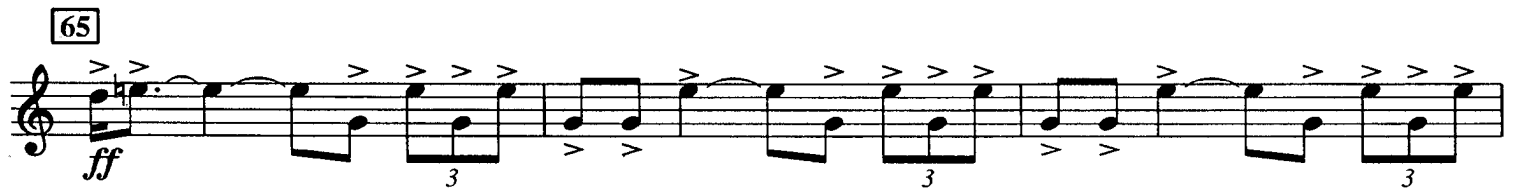
B♭ CLARINET 2



(Finale – “The Pines Of The Appian Way”)

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

B♭ CLARINET 3



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

E♭ ALTO CLARINET

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

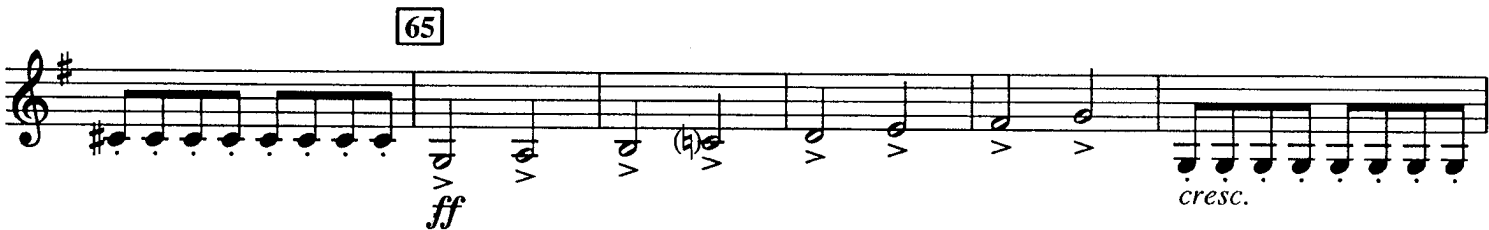
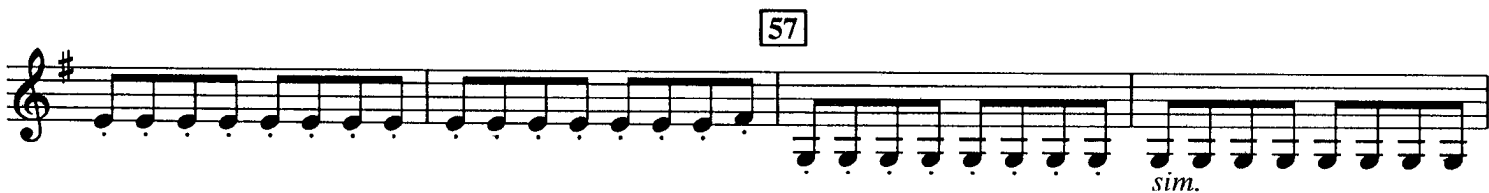
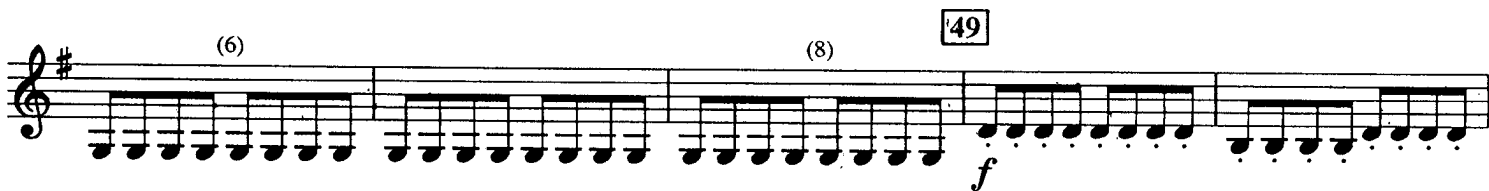
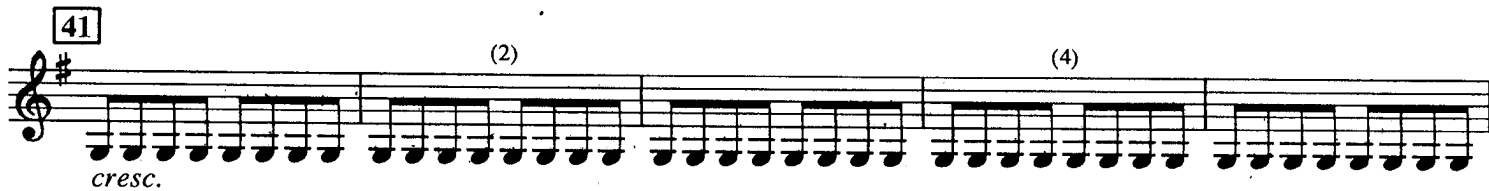
Tempo di Marcia

The musical score for the E♭ Alto Clarinet part of "The Pines of Rome" is written in 4/4 time. The key signature has two sharps (F# and C#). The score consists of 33 measures, divided into eight systems. The first system (measures 1-4) begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure has a sharp sign above the staff and a *pp* dynamic marking below. The second measure has a (2) above it, the third has a (4), and the fourth has a (4). The second system (measures 5-8) has a (6) above the first measure, a boxed measure number 8 above the third, and a (2) above the eighth. The third system (measures 9-12) has a (4) above the first, a (6) above the third, and a (4) above the fifth. The fourth system (measures 13-16) has a (8) above the first, a (10) above the third, a boxed measure number 18 above the fifth, and a (2) above the sixth. The fifth system (measures 17-20) has a (4) above the first, a boxed measure number 22 above the third, and a (2) above the fifth. The sixth system (measures 21-24) has a (4) above the first, a (6) above the third, and a *sim.* marking below the fifth. The seventh system (measures 25-28) has a (8) above the first, a (10) above the third, and a sharp sign above the eighth. The eighth system (measures 29-33) has a boxed measure number 33 above the first, a (2) above the third, and a (4) above the fifth. The first measure of the eighth system has a *pp* dynamic marking below, and the third measure has a *sim.* marking below.

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E♭ ALTO CLARINET



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

B♭ BASS CLARINET

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

pp

p

8

pp

sim.

p

3

18

pp

sim.

22

sim.

(2)

(4)

(6)

(8)

(10)

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B♭ BASS CLARINET

33



41



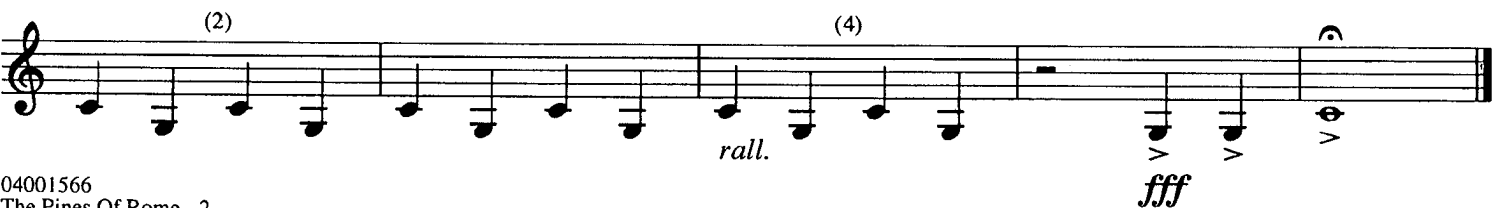
49



57



65



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

E♭ ALTO SAXOPHONE 1

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

5

8

pp

3

2

18 *Solo*
mp

22

p *mf*

33

7

All 3
mf marc.

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E♭ ALTO SAXOPHONE 1

41

pp cresc.

49

f

cresc.

57

mp

cresc.

65

ff

cresc.

rall.

fff

Detailed description of the musical score: The score is for the E♭ Alto Saxophone 1 part of 'The Pines Of Rome - 2'. It consists of 32 measures, numbered 41 to 72. The key signature has one sharp (F#). The notation includes eighth and sixteenth notes, often grouped in triplets and marked with accents (>). Slurs are used to connect phrases. Dynamic markings include *pp*, *f*, *mp*, *ff*, *fff*, and *cresc.* (crescendo). The piece ends with a double bar line at measure 72.

THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

E♭ ALTO SAXOPHONE 2

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

5

8

pp

3

18

4

22

11

33

7

41

mf marc.

pp cresc.

3

3

3

49

f

cresc.

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E♭ ALTO SAXOPHONE 2



THE PINES OF ROME

(Finale – "The Pines Of The Appian Way")

B♭ TENOR SAXOPHONE

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Tempo di Marcia

5 8

pp

p 3

pp

18 22 4 4

p

33 6

mf marc.

41 3 *cresc.* 3

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B♭ TENOR SAXOPHONE



(Finale - "The Pines Of The Appian Way")

OTTORINO RESPIGHI
Arranged by JAMES CURNOW

Play in absence of B. Cl., Bsn.

[illegible]

Musical notation for the eighth measure of the exercise. The staff is in G major (one sharp) and 4/4 time. The measure contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-

The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes. Above the staff, there are rehearsal marks: a circled '4' and a boxed '22'. The system concludes with a double bar line and the instruction 'sim.' (simil.) below the staff.

The second staff of music continues the melody. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes. Measure 4 is marked with a circled '4' above it, and measure 6 is marked with a circled '6' above it. The notes in measure 4 are G4, A4, Bb4, and A4. The notes in measure 6 are G4, A4, Bb4, and A4.

The image shows two measures of music on a single staff. The first measure is labeled (8) and contains a half note G4, a half note A4, and a half note B4. The second measure is labeled (10) and contains a half note C5, a half note B4, and a half note A4. The staff ends with a double bar line and a sharp sign (#).

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E♭ BARITONE SAXOPHONE

33 *mf marc.* *pp* *sim.*

41 *cresc.*

(2) *sim.* (4)

49 *f* *cresc.* *ff*

57 *sim.* (2)

(4) *fp* *cresc.*

65 *ff*

cresc.

(2) *sim.* (4) *rall.* *fff*