

RESPIGHI: The Pines of Rome: I (Opening), II (Off-Stage Solo), IV (Finale)

Suggested Equipment: C Trumpet

Character: **I. Spirited, Fanfare-like** **II. Bel Canto, Lyrical** **IV. Heroic, Bombastic**

Special Notes:

I. Though the dynamic is marked fortissimo, the movement should be played lightly. When the meter changes, the downbeat should stay the same, so the player should think of the piece in one-to-the-bar with different divisions of the downbeat. At rehearsal 5 the tempo (downbeat) is slower.

II. The forte marking fits the off-stage positioning, yet the loud volume should be an expressive, beautiful song-like forte ("dolce"). Dynamic shadings should accompany the melodic lines. The tempo should be fairly steady, but there is some room for very slight variances within the expressive style.

IV. This excerpt should be full and loud with particular attention to the subdivisions of the beat, making certain that the dotted-eighth-sixteenth and triplet-eighth rhythms are exact. The measures with quintuplets should be thought of in two-to-the-bar so as to play the rhythms precisely.

I. I pini di Villa Borghese

Allegretto vivace (♩ = 87-88)
SORD.

in Bb

ff

3

1

10

ff

3

2

9

sf

ff

3

8

Koncert fortepianowy G - dur

1202!

Tr. C

Allegramente (cz. I)

MAURICE RAVEL

2 solo

31 *p*

34 *f*

35 8 36 *f*

ff

Presto (cz. II)

7 2

10 *f*

17 *p*

4 *f*

19 2 *f* senza sord.

p

3 3

6

TROMBA I (C, E, ES)

1 *in C* 2 3 4 5 1 2

p

3 4 5 6 6 *muta in E* 9

cresc. *ff* *D.C. Scherzo e poi la Coda*

CODA 22 7 2 *Cor. I-II.* *in E* *ffp*

fff *dim.* *mf* 7 *G.P.* *ff*

fp *pp*

IV.

Allegro con fuoco 7 *in E* *f* *ff*

ff 3

8 1 *ff*

2 1 4

f