

OTTORINO RESPIGHI

FONTANE DI ROMA

POEMA SINFONICO PER ORCHESTRA
RIDUZIONE DELL'AUTORE PER PIANOFORTE A QUATTRO MANI

LA FONTANA DI VALLE GIULIA ALL' ALBA - LA FONTANA DEL TRITONE AL MATTINO
LA FONTANA DI TREVI AL MERIGGIO - LA FONTANA DI VILLA MEDICI AL TRAMONTO

117514 - (A) LIRE 10.-

G. RICORDI E C. - EDITORI

MILANO — ROMA — NAPOLI — PALERMO — LONDRA — LIPSIA — BUENOS-AIRES
PARIS — SOCIÉTÉ ANONYME DES EDITIONS RICORDI — NEW-YORK — G. RICORDI E Co., INC.

(COPYRIGHT MCMXIX, BY G. RICORDI E CO.)

EDITIONS RICORDI

PRIX NET Frs : 20

FONTANE DI ROMA

POEMA SINFONICO PER ORCHESTRA
DI
OTTORINO RESPIGHI

LA FONTANA DI VALLE GIULIA ALL' ALBA
LA FONTANA DEL TRITONE AL MATTINO
LA FONTANA DI TREVI AL MERIGGIO
LA FONTANA DI VILLA MEDICI AL TRAMONTO

In questo poema sinfonico l'autore ha inteso di esprimere sensazioni e visioni suggeritegli da quattro "Fontane di Roma," considerate nell'ora in cui il loro carattere è più in armonia col paesaggio circostante o in cui la loro bellezza appare meglio suggestiva a chi le contempli.

La prima parte del poema, ispirata alla "Fontana di Valle Giulia," evoca un paesaggio pastorale: mandre di pecore passano e dileguano nella bruma fresca e umida di un'alba romana.

Un improvviso squillare fortissimo ed insistente di corni sui trilli di tutta l'orchestra inizia la seconda parte "La Fontana del Tritone,". E' come un richiamo gioioso cui accorrono a frotte naiadi e tritoni che s'inseguono e fra gli spruzzi d'acqua intessono una danza sfrenata.

Un tema solenne appare intanto sul mareggiare dell'orchestra. È "La Fontana di Trevi al meriggio,". Il tema solenne passando dai legni agli ottoni assume un aspetto trionfale. Echeggiano fanfare: passa sulla distesa radiosa delle acque il carro di Nettuno tirato da cavalli marini, seguito da un corteo di sirene e tritoni. E il corteo si allontana mentre squilli velati echeggiano in distanza.

La quarta parte "La Fontana di Villa Medici al tramonto," si annunzia con un tema triste che si leva su di un sommesso chiacchiolio. E l'ora nostalgica del tramonto. L'aria è piena di rintocchi di campane, di bisbigli di uccelli, di brusii di foglié. Poi tutto si quieta dolcemente nel silenzio della notte.

FONTAINES DE ROME

POÈME SYMPHONIQUE POUR ORCHESTRE
DE
OTTORINO RESPIGHI

LA FONTAINE DE VALLE GIULIA À L'AUBE
LA FONTAINE DU TRITON LE MATIN
LA FONTAINE DE TREVÍ À MIDI
LA FONTAINE DE VILLA MÉDICIS AU SOLEIL COUCHANT

L'auteur, dans ce poème symphonique, a eu l'intention d'exprimer les sensations et les visions que lui ont inspiré quatre «Fontaines de Rome» à l'heure où leur caractère est le plus en harmonie avec le paysage, et où leur beauté apparaît la plus suggestive.

La première partie du poème, inspirée de «La Fontaine de Valle Giulia» évoque un paysage pastoral: des troupeaux de moutons passent et se perdent dans la brume fraîche et humide d'une aube romaine.

Une forte et insistante fanfare de cors sur des trilles de tout l'orchestre commence la seconde partie «La Fontaine du Triton». C'est comme un joyeux appel, auquel accourent en foule naiades et tritons se poursuivant dans une danse effrénée entre les jets d'eau.

Un thème solennel chante au-dessus des grondements de l'orchestre. C'est «La Fontaine de Treví en plein midi». Passant des bois aux cuivres, le thème atteint une sonorité triomphante. Les fanfares éclatent et sur la radieuse étendue d'eau passe le char de Neptune traîné par des chevaux marins, et suivi d'un cortège de tritons et de sirènes. Le cortège s'éloigne pendant qu'on entend encore les fanfares au loin.

La quatrième partie «La Fontaine de la Villa Médicis au soleil couchant» s'annonce par un thème mélancolique qui s'élève sur un doux clapotement de l'eau. C'est l'heure nostalgique du couchant. L'air est tout vibrant de sons de cloches, de gazouillages d'oiseaux, de bruissements de feuilles et tout s'éteint doucement dans le silence de la nuit.

THE FOUNTAINS OF ROME

SYMPHONIC POEM FOR ORCHESTRA
BY
OTTORINO RESPIGHI

THE FOUNTAIN OF VALLE GIULIA AT DAWN
THE TRITON FOUNTAIN AT MORN
THE FOUNTAIN OF TREVÍ AT MID-DAY
THE VILLA MEDICI FOUNTAIN AT SUNSET

In this symphonic poem the composer has endeavoured to give expression to the sentiments and vision suggested to him by four of "Rome's fountains," contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by "The fountain of Valle Giulia," depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part "The Triton Fountain,". It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is "The fountain of Treví ad mid-day,". The solemn theme passing from the wood to the brass instrument, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses, and followed by a train of sirens and tritons. The procession then vanishes while faint trumpet blasts resound in the distance.

The fourth part "The Villa Medici Fountain," is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

Fontane di Roma

Poema sinfonico per Orchestra

*Riduzione per
PIANOFORTE a QUATTRO MANI
dell'Autore*

Ottorino Respighi

La fontana di valle Giulia all'alba.

Andante mosso $\text{♩} = 84$

Viol. II.

Secondo

pp

C. Ingl.

Proprietà G. RICORDI & C. Editori - Stampatori, MILANO.

Tutti i diritti d'esecuzione, riproduzione e trascrizione sono riservati.

All rights of execution, reproduction and transcription are strictly reserved.

(Copyright MCMXIX, by G. RICORDI & Co.)

b 117514 b

Fontane di Roma

Poema sinfonico per Orchestra

*Riduzione per
PIANOFORTE a QUATTRO MANI
dell'Autore*

La fontana di valle Giulia all'alba.

Andante mosso $\bullet = 84$

Ottorino Respighi

Primo

pp Viol. (armonici)

p dolce Oboe

Clar.

Corno con sord.

Fl.

Viol.

Oboe

4

Musical score page 4, featuring six staves of music for different instruments. The staves are arranged in two columns of three. The top row consists of bassoon (Bassoon), cello/bass (Cello/Bass), and double bass (Double Bass). The middle row consists of bassoon (Bassoon), cello/bass (Cello/Bass), and double bass (Double Bass). The bottom row consists of piano (Piano), piano (Piano), and piano (Piano). The music includes dynamic markings such as *poco rit.*, *più p*, *Poco più mosso*, and *pp*. The score is numbered 4 at the top left. The piano staves have measure numbers 117514 and 117515 at the bottom.

4

Bassoon Cello/Bass Double Bass

Bassoon Cello/Bass Double Bass

Bassoon Cello/Bass Double Bass

Piano Piano Piano

Piano Piano Piano

poco rit. *più p* *Poco più mosso*

(sotto)

117514 117515

A page of musical notation for orchestra, featuring five staves of music with various instruments and dynamics.

The staves are as follows:

- Staff 1:** Treble clef. Dynamics: *p*, *pp*. Fingerings: 5, 3. Measure number: 5.
- Staff 2:** Bass clef. Fingerings: 5. Measure number: 5.
- Staff 3:** Bass clef. Fingerings: 5. Measure number: 5.
- Staff 4:** Treble clef. Dynamics: *Corno*. Measure number: 5.
- Staff 5:** Treble clef. Dynamics: *Ob.*, *pp*. Measure number: 2.
- Staff 6:** Treble clef. Dynamics: *poco rit.*, *più p*, *Ob. e V. cello*, *cres.* Measure number: 8.
- Staff 7:** Treble clef. Dynamics: *dim.*, *f*.

Text at the bottom center: 117514

8
dim.

 Clar.
espress.
 Fl. Clar. Arpe
 3 I^o Tempo
 Corno
 pp
 v. celli
 rall.
 2
 3
 4

dim.

pp

3 I.^o Tempo

pp *Viol.*

Flauto dolce

p *Ob.*

p dim. *Clar.*

morendo

rall.:....

8

La fontana del Tritone al mattino.

Vivo

Corni



4

Allegretto $\text{d} = 120$

5 Più vivo (gaiamente)
Archi

La fontana del Tritone al mattino.

Vivo

Tint

A musical score for orchestra, page 10, showing measures 8 through 10. The key signature is B-flat major (two flats). The tempo is marked 'Vivo'. The dynamic is 'Tutti' (all together) at the beginning of measure 8. Measure 8 starts with a forte dynamic (ff) and a 3/4 time signature. Measures 9 and 10 follow. The score includes multiple staves for different instruments, with dynamic markings like ff and ff throughout.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a dynamic of ff . Measure 9 begins with a dynamic of fff . Measure 10 starts with a dynamic of f . Measure 11 ends with a dynamic of dim.

Musical score for piano, page 10, measures 8-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). Measure 8 starts with a forte dynamic. Measures 9 and 10 show continuous eighth-note patterns. Measure 11 begins with a dynamic marking 'p' followed by 'dim.'. Measure 12 ends with a measure repeat sign (double bar line with '3' over it).

Allegretto = 180 Flauti, Arpe

Flauti, Arpe

10

animando

(sopra)

Viol. solo, Pfe
V. celli

6

7 Più vivo ancora $\text{d} = 138$

p tr. tr.

12

12
 treble staff: *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 bass staff: *p* *#p* *p* *#p* *p* *#p* *p* *#p* *p*
marcato
string.
cres.
 8
poco rit.
Molto vivo $\text{♩} = 152$
fff
dim.
sempr. dim.
9 *Un poco rall.*
più p
Viol.
trb
trb *trb* *trb* *trb*
p *#p* *p* *#p* *p* *#p* *p* *#p*
mp
 C. Ingl., Fag.
 b 117514 b

glissé

15 8

19 8

string.

8 8

poco rit.

cres.

ff

Molto vivo $\text{d} = 152$

fff

dim.

Viol.

Fl. Ott.

sempre dim. 9 Un poco rall.

Flauti

p

pp

Trombe

più p

ppp

14 [10] La fontana di Trevi al meriggio.

All^o moderato

Corni

cres.

Tr. be Tr. ni

f cres.

3 3 fff

Archi, Legni

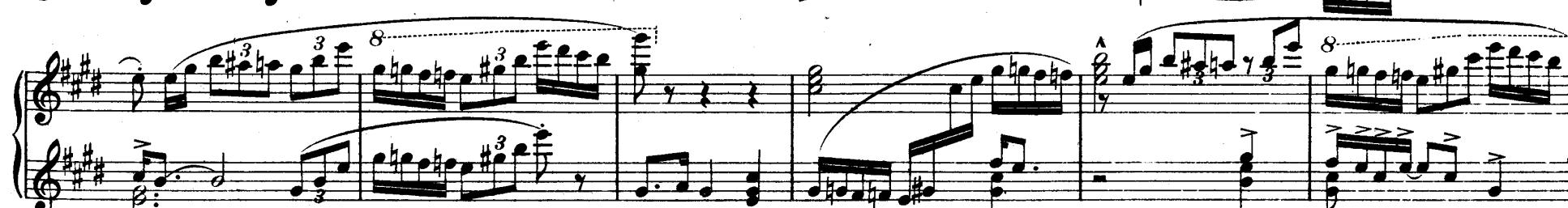
[11] All^o vivace $\text{d} = 168$

Tutti

[12]

10 La fontana di Trevi al meriggio.
Allegro moderato

15



16



12

13

14 Più vivace (in uno) (*ritmo di 3 battute*)

ff Corni, Tr. xi e Trombe

f

12

13

17

This block contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in E major (no sharps or flats). Both staves feature eighth-note patterns with various slurs and grace notes. Measure 12 ends with a vertical bar line and a repeat sign. Measure 13 begins with a repeat sign and continues the eighth-note patterns. Measure 17 follows, continuing the pattern.

Più vivace (in uno) (ritmo di 3 battute)

14

This block contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in E major (no sharps or flats). Both staves feature eighth-note patterns with slurs and grace notes. Measure 14 starts with a dynamic marking *ff*. The top staff includes a 'Tr. be' instruction with an arrow pointing to a measure. Measures 15 and 16 show eighth-note patterns with slurs and grace notes. Measure 17 continues the eighth-note patterns.

18

18

15 (*Ritmo di 4 battute*)

417514

15 (Ritmo di 4 battute) 19

Largamente $\text{D} = 60$

Tutti Organo fff

dim.

16 f sempre dim.

117514

This page contains six staves of musical notation for an orchestra. The top staff begins with a treble clef, followed by two bass staves, another treble clef, and two more bass staves. Measure 15 starts with a dynamic of fff and a tempo of Tr. be. . The instruction "(Ritmo di 4 battute)" is placed above the first four measures. Measure 16 begins with a dynamic of f and the instruction "sempre dim.". The page number "117514" is centered at the bottom.

20

Tr. ni

Tr. ba. III.

Corni
p marcato

17 Calmo

p Bassi, Organo, Pianoforte

cltti
marcato

cltti C. Ingl.

Tr. ba.

Clar.
dim.

The musical score consists of five staves. The top staff has a bass clef and a key signature of two sharps. It features eighth-note patterns with grace notes. The second staff has a bass clef and a key signature of one sharp. It includes markings for 'Tr. ni' and 'Tr. ba. III.'. The third staff has a bass clef and a key signature of one sharp. It features eighth-note patterns with grace notes and is labeled 'Calm' (Calmo). The fourth staff has a bass clef and a key signature of one sharp. It includes markings for 'p Bassi, Organo, Pianoforte', 'cltti', 'marcato', and 'cltti C. Ingl.'. The fifth staff has a bass clef and a key signature of one sharp. It includes markings for 'Tr. ba.' and 'Clar.' with 'dim.' underneath.

Musical score page 21, featuring six staves of music. The top staff shows piano parts with dynamic markings $\frac{8}{8}$, $\frac{3}{8}$, and $\frac{2}{8}$. The second staff begins with $\frac{8}{8}$ and transitions to $\frac{2}{8}$ with a dynamic $\frac{pp}{8}$. The third staff starts with $\frac{8}{8}$ and includes the instruction "Bassi Pftte, Organo". The fourth staff begins with $\frac{8}{8}$ and is labeled "Fl. e Arpa". The fifth staff begins with $\frac{8}{8}$ and is labeled "Corni". The bottom staff begins with $\frac{8}{8}$ and includes "Ob.", "dim.", "Ott.", and "Cel.". The page number 21 is in the top right corner.

22 [18] La fontana di Villa Medici al tramonto.

Andante $\text{d} = 72$

p *espresso.*

Campana lontana

Camp.

[19] Meno mosso (d quasi $= d$) $d = 66$

Viol., Fl.

V. cello solo
espresso.

V. celli

Corno

Arpa, Cel. Viol. II.

pp

Corno

La fontana di Villa Medici al tramonto.

Andante $\text{d} = 72$

sempre stacc.

18 Arpe Cel.

This section contains five staves of musical notation. The top staff is for the harp (Arpe Cel.), featuring arpeggiated chords with dynamic marks like p and f . The subsequent staves are for the cello, also showing arpeggiated chords. Measure 18 ends with a dynamic f . Measures 19 through 23 continue the arpeggiated pattern, with measure 23 ending with a dynamic f .

23

Meno mosso (d quasi = d) $d = 66$

19 Viol.

This section contains two staves. The top staff is for the violin (Viol.), with dynamic p express. The bottom staff is for the flute (Fl.). Both parts feature melodic lines with eighth-note patterns and slurs. Measure 23 ends with a dynamic f .

24

20



V. celli

V. celli

V. celli, Corno

mf

dim.

21 Andante come prima $\text{d} = 80$

Clar. tr

p

8 Viol.

Viol. I.
espress.

Corni, Viole

Viol. I.
espress.

più p

molto rit.

20
 Viol.
 8

21
 Andante come prima $\text{d} = 80$
 Cel.
 p Corni con sord.
 Fl.
 p leggerissimo
 Arpa
 Viol. solo
 $tr\#$
 Cel.
 più p
 Cel.
 tr
 pp
 Cel.
 tr
 Cel.
 tr
 molto rit.

28

22

(♩ = 72)

Viol. 2., Corni

Violin 2, Horns

Legni

Campana

Legni (Woodblock) and Campana (Bell) instruments

Campana lontana

Fl.

Campana lontana (Distant Bell) and Flute (Fl.) instruments

23

Archi

Campana

Archi (Strings) and Campana (Bell) instruments

b

117514

b

*

22

(♩ = 72)

Flanti, Arpa



Musical score for page 22, measures 13-16. The top two staves continue with Flanti and Arpa parts. The bottom two staves show Violin and Arpa parts. Measure 13 starts with a sustained note. Measure 14 begins with a dynamic *espressivo*. Measures 15 and 16 show sustained notes with slurs and grace notes.

Musical score for page 22, measures 17-20. The top two staves continue with Flanti and Arpa parts. The bottom two staves show Violin and Arpa parts. Measures 17-19 show sustained notes with slurs and grace notes. Measure 20 begins with a dynamic *sf*.

Musical score for page 22, measures 21-24. The top two staves continue with Flanti and Arpa parts. The bottom two staves show Violin and Arpa parts. Measures 21-23 show sustained notes with slurs and grace notes. Measure 24 begins with a dynamic *sf*.

23

Archi

Fl., Cel.

