

# Fountains of Rome, Trevi Fountain

## Transposition Inquisition No. 71

Ottorino Respighi (1879-1936)

arr. Martorano

### About the Composer:

*"Italian composer: Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of his most successful works has won them an international popularity unmatched by any other Italian composer since Puccini. The son of a piano teacher, Respighi began to learn the violin and the piano as a child, before becoming a student (1891–1901) at the Liceo Musicale, Bologna, where his violin (and viola) studies continued with Federico Sarti. He also studied composition there with Torchi who, being eminent especially as a pioneering musicologist, sowed the seeds of his lifelong interest in early music.*

*-John C.G. Waterhouse (Groves Music Dictionary)*

### About the Composition:

*"Fountains of Rome (Italian: Fontane di Roma) is a symphonic poem written in 1916 and first published in 1918. It was his first great success as a composer and is his best known work. He wrote as sequels two other works: Pines of Rome (1924) and Roman Festivals (1928). Each of the four movements depicts one of Rome's fountains at a different time of the day. Its premiere was held on March 11, 1917 at the Teatro Augusteo in Rome, under the direction of Antonio Guarnieri.*

*"The Trevi Fountain at Noon" (La fontana di Trevi al meriggio). The theme of third section takes on a triumphal character. Fanfares sound. It is as if Neptune's chariot, drawn by river-horses and followed by a cortege of sirens and tritons, were passing on the radiant surface of the water; only to vanish while muted chimes sound in the distance.*



Jacobs, W. (2010). Berlioz, Symphony Fantastic. In *The One Hundred* (pp. 7-10). Mable City, MI: Encore Music.

*"On the following page and beginning at rehearsal number 11, La Jontana di Trevi al meriggio, the tubist encounters one of the most famous and difficult passages in the symphonic literature. Tubists should practice this passage every day. It should be memorized-even the smallest details. The tempo is fast and challenging. Practice this passage at a slow tempo until you can play it perfectly. Even after mastering the excerpt, it is wise to continue to practice it at slow speeds. In the first phase of practice (after memorization) concentrate on the accents and marcato notes. Notice the "reversed" sixteenth-dotted eighth notes that occur several times. Play these sixteenth notes with accents (only one is marked with an accent in the part). Use a metronome while practicing this passage. Rhythm is very important and your tempo must remain steady. Pay close attention to all of the low Es between rehearsal numbers 11 and 12. Each of these low Es must sound identical. Use multiple-tonguing on the sixteenth notes even when practicing at a slow tempo."*

*"One measure before rehearsal number 13 there is a passage that should be etched in your mind. Play it clearly and with no loss of tempo. Professional tubists have developed various techniques for performing this measure. There is no single solution that works for everyone. My technique focuses on the problem of clarifying the two notes before rehearsal number 13 and the low E that follows. The goal is to make the passage audible and to make it sound articulated. There is no requirement to tongue (articulate) these notes-the requirement is that they sound articulated. I have achieved very good results by slurring these three notes. Because of the speed of the sixteenth notes and the large interval to the low E, they will not sound slurred. Rather, they will sound clean, articulated and loud. I prefer to play this entire passage on a four-valve CC-tuba. A fifth valve is not necessary for this passage and four-valve instruments have the potential for more clarity and volume. Playing with an extended fourth valve slide usually does not make the low E overly flat. Six measures after the Largamente, the tuba should be extremely loud, but without brightness in the sound".*

1

First musical staff in bass clef with a key signature of three sharps (F#, C#, G#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

2

Second musical staff in bass clef with a key signature of two sharps (F#, C#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

3

Third musical staff in bass clef with a key signature of three sharps (F#, C#, G#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

4

Fourth musical staff in bass clef with a key signature of two sharps (F#, C#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

5

Fifth musical staff in bass clef with a key signature of one sharp (F#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

6

Sixth musical staff in bass clef with a key signature of two flats (Bb, Eb). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

7

Seventh musical staff in bass clef with a key signature of one flat (Bb). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

8

Eighth musical staff in bass clef with a key signature of three sharps (F#, C#, G#). It features a sequence of notes with various articulations including accents, slurs, and a triplet of eighth notes.

