

THE RISE OF ROME

for String Orchestra

Bryan Sanguinito

[ASCAP]

INSTRUMENTATION

- 8 – Violin I
- 8 – Violin II
- 5 – Viola
- 5 – Cello
- 5 – Contrabass
- 1 – Bass Drum [optional]

Venture back in time to the mighty Roman Empire in this sweeping new epic for string orchestra. Every section of the orchestra is featured as grandiose main themes are juxtaposed against soaring backgrounds to create unforgettable music you might find in a blockbuster gladiator movie soundtrack. This is a great piece to focus on concepts such as accidentals, col legno, pizzicato, and bow lifts with your students (as well as optional third position for first violins). Including an optional but important concert bass drum part which enhances the overall musical experience, this rousing composition will be a favorite of your students and audiences alike!



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PROGRAM NOTES

I wanted to create an epic piece of music for orchestra students that would evoke images of gladiators, centurions, and emperors addressing roaring throngs of crowds at the Roman Coliseum. This piece is a great way to reinforce with students concepts such as accidentals (especially B-flats), third position, major vs. minor, bow lifts, and col legno, while performing something that sounds like it came right out of a cinematic masterpiece.

– Bryan Sanguinito

PERFORMANCE NOTES

The bass drum part is meant to add some gravitas and signify heraldry and majesty, so experiment with its positioning (vertical vs. horizontal vs. tilted) to see what works best for that desired effect. While it is not particularly a difficult part, it is nevertheless quite important, so be sure to focus on the dynamics that are provided.

From the perfect fifth announced by the first two notes, your students and audience know that they are in for something epic and awesome. Note that this interval occurs again at measure 33 in the viola section; however, this time it has a very different feel as it leads to an entirely new theme. Strive for great balance between the main theme, the col legno, and the pizzicato all happening at that time.

Allow the eighth-note pattern that begins at measure 51 to flow gently as an accompaniment, but never allow it to overpower whatever else is going on. Work on bow control and pacing for cellos at measure 53 (and later when they are joined by basses at measure 61). At measure 81, take extra care to focus on slurs (and the string crossing for seconds at 89) to create as pleasant a sound as possible.

Please observe the decrescendo – crescendo at 110. Also, at measure 115, since they all have the same rhythm, please be certain that all sections of the orchestra are performing the articulations and dynamics in the same style, with the final fortissimo - fortississimo crescendo being strongly supported by the bass drum's exciting finale.

ABOUT THE COMPOSER

Bryan Sanguinito, a proud public school music teacher since 1997, has been sharing his love of string orchestra music with elementary through high school students through teaching, conducting, arranging, and composing. He currently serves as a middle school orchestra teacher in the Reading (PA) School District, where, since 2003, he has taught string students from grades 4-9 in twelve different buildings. Before that, he served for six years as the sole string music instructor in the Nazareth (PA) School District, teaching grades 4-12, while developing and establishing the orchestra program there.

A cum laude graduate of Millersville University in Lancaster County, Pennsylvania, Bryan pursued his post-secondary studies with the University of the Arts (in Philadelphia). His orchestra students have visited multiple festival sites, including Dorney Park, Six Flags Great Adventure, Busch Gardens, and even Disney World. They have won multiple awards at regional festivals, twice winning the highly coveted Music in the Parks “Esprit de Corps” award, honoring the student group that best embodies the spirit of the festivals.

Bryan has served twice as the guest conductor for the Berks County Sixth Grade String Orchestra Festival. For two decades, he advocated for public school students, teachers, and music programs, ultimately becoming a local and regional education association president, featuring student musicians at every in-person event he hosted, in order to stress to other education professionals the importance and power of music education in our public schools.

Bryan and his wife, Laura, live in Ephrata, Pennsylvania, and are happy cat parents. They thoroughly enjoy traveling (especially to sunny locations), playing trivia, exercising, and discovering new places to eat and foods to try.



THE RISE OF ROME

for String Orchestra & Optional Bass Drum

Bryan Sanguinito
[ASCAP]

Majestically ♩ = 132

The musical score is written for a string orchestra and an optional bass drum. The tempo is marked 'Majestically' with a quarter note equal to 132 beats per minute. The time signature is 4/4. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, Cello, Contrabass, and Bass Drum (optional). The second system includes staves for Violin I, Violin II, Viola, Violoncello (Vcl.), Bass, and Bass Drum (B.D.). The score features various musical notations including notes, rests, and dynamic markings such as *f* (forte). A large, stylized watermark 'S' is overlaid diagonally across the score. Measure numbers 1 through 14 are indicated at the bottom of the score.

Violin I

Violin II

Viola

Cello

Contrabass

Bass Drum [optional]

1 2 3 4 5 6 7

8

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

8 9 10 11 12 13 14

15

B

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

15 16 17 18 19 20

21

opt. III pos.

C

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

21 22 23 24 25 26

opt. III pos.

27

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

f

27 28 29 30 31 32

D

col legno

3

p

col legno

3

p

mp

pizz.

p

pizz.

p

33 34 35 36 37 38 39


$$ff$$

53

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

mp

pizz.

53 54 55 56 57 58

59

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

mp

mp

mp

mp

mp

p

arco

G

59 60 61 62 63 64

65

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

65 66 67 68 69 70

mf

mf

mf

mf

mf

mf

71

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

71 72 73 74 75 76

77

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

77 78 79 80 81 82

83

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

83 84 85 86 87 88

89

Violin I

Violin II

Viola

Violoncello

Bass

B.D.

89 90 91 92 93 94

95

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

mp

mp

mp

mp

mp

95 96 97 98 99 100

K

101

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

101 102 103 104 105 106

mf

mf

mf

mf

mf

107

Vln. I

Vln. II

Vla.

Vcl.

Bass

B.D.

107 108 109 110 111 112

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

113

Vln. I

p sub.

Vln. II

p sub.

Vla.

mf

Vcl.

p sub.

Bass

p sub.

B.D.

113 114 115 116 117 118

L

119

Vln. I

ff

Vln. II

ff

Vla.

ff

Vcl.

ff

Bass

ff

B.D.

119 120 121 122

opt. III pos.



