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Gibbon's Rome for Chamber Orchestra

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Gibbon's Rome
For Chamber Orchestra

An Honors Thesis

Present to
The Faculty of the Department of Music
Bates College

In partial fulfillment of the requirements for the
Degree of Bachelor of the Arts

By
Kevin H. Franco

Lewiston, Maine
Friday, the Twenty-Fourth of March, MMXVII

Table of Contents

Acknowledgements.....v

Preface…….....vii

Works Cited……...xv

Instrumentation…….....……...…xvii

Performance Notes……..xviii

I. Introduction; The Rise and Fall of the Julio-Claudians.....1

II. The Prosperity of the Antonines.....52

III. The Crises of the Third Century and Beyond.....83

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Preface

I have hypothesized about a composition about Ancient Rome long before I even knew who Gibbon was. However, no book I had read until last year mentioned Roman music. It was seemingly scarce from most of the scholarly literature on Rome. In the spring of 2016, this ostensible dearth of inspiration had yet to deter me from composing a work that recreated the aura of Roman music with a modern chamber orchestra. Though this idea is vastly different from the music that follows these words, the recreation of Roman music is not an unachievable feat. However, the undertaker of such a task must be well versed in the literature that *does* exist on Roman music. I found some writings on the instruments and applications of music in Roman society, but little more. It became clear to me that historians of our time have more combined interest in topics such as Roman religion, politics, and military than they do in Roman music. Furthermore, my perception is that most people do, that is, if they know anything about Rome at all. Gibbon's Rome is an endeavor, first to depict the iconic decline and fall of the Roman Empire with representations (as opposed to recreations) of Roman music, and second to extract the author's interpretations from The History of the Decline and Fall of the Roman Empire and express them within the music.

In the western world, and certainly in the United States, there has existed a collective fascination with Ancient Rome, not as a society that has come and gone with time, but as the starting point of a grand prelude to the history of what historians call "western civilization." Such fascination has fluctuated with the generations, but has remained extant, even as time has passed and new nations have formed. Western nations often continue to rally around what began as nothing peculiar: a single Italian city with a culture largely borrowed from its neighbors. Since the Renaissance, western societies have drastically acknowledged and even emphasized their origins in Ancient Rome. Governments have modeled their constitutions and designed their governments after those of Rome. Militaries organize their troops in a fashion similar to that of the Roman legion. Numerous autocrats of centuries past have likened their dominion to a "new Rome."

This passion for "our" history, however geographically and chronologically detached, also carries over into culture, particularly entertainment, and has done so long before me or anyone else reading this. The literature, music, stage, dance, screen, and other artistic mediums of the west have, many times over, embodied what we imagine to be Ancient Rome. These productions may not always be historically accurate, but sometimes, that is not always the goal of the artist. In the end, neither was it mine. When I thought about all of the "Roman-sounding" music that westerners have at their disposal, despite the apparent dearth of historical knowledge on the matter, it came to me. The composition would not be an imitation of Roman music, but rather a representation of it. In order to musically represent a time or place in music, the composer needs only an inkling of genuine historical knowledge. Musical representations of history are not necessarily imitative portraits

of the past. More often, the representations reflect the collective interpretations of a certain demographic of listeners. The composition herein uses western interpretations of Rome as one form of inspiration. Perhaps this work will incline the listener to recall music from a favorite play or motion picture set in Rome – some sort of story.

One of the first questions a composer may ask when beginning a work is what sort of story he wishes it to tell, or whether there is any story at all. I asked this question upon returning to Bates College in September of 2016 when planning to compose what would become Gibbon's Rome, a musical exploration of an author's views on Roman history, told through representations of Roman music, the details of which I will later discuss. How could I go about entailing the decline and fall of the Roman Empire through music? Is that a story? The existence of a narrative that complements the music also depends on what constitutes a "story" for the composer personally. Does the effect of the composition pass the threshold of having a "plot?" Every composer's definition of a story lies at a different point on a spectrum of concreteness, or how definite the accompanying plot to the music is. Some composers consider no less than a completely explicit scenario a story, while others may see the technicalities of the music alone as sufficient for an implicit story; there is a vast range of how specific a narrative may interact with the music.

No more concise a description of this spectrum endures than that of composer, commentator, and critic Deems Taylor (1885-1966) in the 1940 animated classic, Fantasia. Taylor, as master of ceremonies in the film, introduces the film's repertoire as comprising three sorts of music. "First, there's the kind that tells a definite story. Then, there's the kind that, while it has no specific plot, does paint a series of more or less definite pictures. Then there's a third kind, music that exists simply for its own sake."[1] As Taylor explains, music of the third type is what musicologists deem "absolute music." The other two, telling some degree of a distinct "story" fall within the realm of "program music." Considering these categories, I reasoned that Gibbon's Rome would fall into the second. The work calls for no vocalists, narrators, actors, dancers, film, or anything, except the titles of the composition and movements, that may indicate a set chronicle within the music, ruling out the first category, a "purer" variety of program music. Only the music tells the story. The title of the composition and movements, though, are sufficient to narrow down the listener's range of perceptions by some degree, so Gibbon's Rome is not absolute music either. With this information, the listener will likely deduce that the work is about Rome in some context, and the few listeners who are familiar with Edward Gibbon will think specifically of the decline and fall of the Roman Empire. The dynastic references in the movement titles are also good indications of what the music embodies, though the listener who is less knowledgeable of Roman history may still use other terms, such as "rise," "fall," "crisis," etc. to construe the story from the music. The listener will hear not only a collection of sounds that tell a historical account, but also the sentiments of the account's original raconteur.

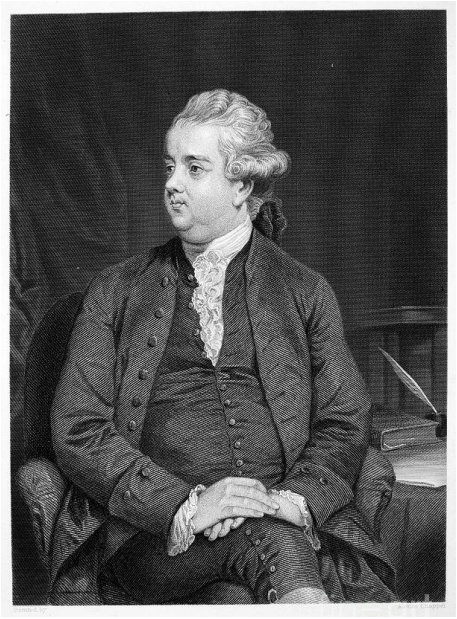
The name of the composition, "Gibbon's Rome," derives from Edward Gibbon (1737-1794), the English historian noted for his six-volume, half-million-word The History of the Decline and Fall of the Roman Empire, to which I shall herein refer as

[1] Deems Taylor, *Fantasia* (Burbank, CA: Walt Disney Productions, 1940), DVD.

"Decline and Fall." Gibbon spent much of his childhood in the library of his aunt, and grew up around the works of Livy, Polybius, Cicero, Caesar, and other essayists of the ancient world. Though intelligent, Gibbon formed contentious relationships with his teachers and immersed himself in the works of religious deviants, much to the chagrin of his father, the elder Edward Gibbon. Finally, the senior Gibbon could no longer tolerate the views and character of his son when the latter received communion within the Catholic Church, inconsistent with his Anglican rearing. To reorient the curious erudite, Gibbon's father sent him to Lausanne, Switzerland to study with the Calvinist Daniel Pavillard. After his father threatened him with disinheritance, Gibbon rejoined the Church of England, but maintained a strained relationship with organized religion for the rest of his life. He also continued to study the ancient authors whose works he grew up reading.

After a cancelled engagement and service in the South Hampshire militia during the Seven Years' War (1754-1763), Gibbon embarked on a grand tour of Europe. Gibbon wrote fondly of his travels to Rome, calling it "the eternal city" in his autobiography. On the fifteenth of October, 1764, Gibbon observed a group of friars chanting vespers on the steps of the temple of Jupiter, entailing the legacy of the Christianized Roman Empire. There, Gibbon first got the idea of writing a history of the city of Rome, and later decided to include all of its imperial constituents. Gibbon's idea did not come to fruition before his father's death in 1770, his commitments to other writing endeavors, and his service in the House of Commons. Despite these delays, the first volume of Decline and Fall emerged from the press in 1776, and Gibbon continued to write until the printing of the sixth volume in 1788. Decline and Fall received praise from the likes of Adam Smith, William Robinson, Horace Walpole, and other British literary notables of the time.

The acclaimers of Decline and Fall cited its organization, incredible attention to details,



Edward Gibbon

and unprecedented use of primary sources, but the work did not go without criticism. Among the most controversial were Chapters XIV and XV, wherein Gibbon blamed the zeal of the early Christians for ending an era of tolerance and reason. Though he references other causes, Gibbon establishes Christianity as a central contribution to the decline and fall, connecting their acquisition of power to other possible causes. The gradual Christianization of the empire, so Gibbon writes, accelerated an unrelenting decline that culminated in the incompetent tyranny of military emperors and their bureaucracies. In turn, such poor governance diminished the economy, altered the once tolerant and logical values of pre-Christian rule, and incapacitated the military, and thus the borders, allowing for a multitude of barbarian invasions. For the first time in centuries, the glorification of Christian Rome suffered a significant blow to its legitimacy. Decline and Fall spawned a backbone for the words of historians after Gibbon, the likes of Theodor Momsen, R. G. Collingwood, A. H. M. Jones, Michael Grant, and Ramsey MacMullen. To my knowledge, it has served no such inspiration for a composer, until now.

I had the privilege of taking a course on Gibbon and the decline and fall of the Roman

Empire under the instruction of Michael E. Jones, Professor of History, in the winter of 2016. Much of the class discussion focused on the role and intention of Gibbon's work in the greater scheme of Roman studies, as well as the influence of Gibbon's personal life on his work. Historians of today laud Gibbon for reasons like those of historians past: its reliability on primary sources, an unusual practice before Gibbon's time; more subjectivity and irony than a reader would expect from an academic; and provocative moral stances on matters such as religion and government. Before the semester ended, I learned that Gibbon's work was relatively unprecedented for its time, and later realized that everything unprecedented about it, the aforementioned three traits, made it a fine muse for a composition.

First, Decline and Fall is an excellent inspiration for a work of music because it is neither chronologically nor factually straightforward literature; it is very subjective. Gibbon does not rely solely on the certainties of his subject matter. He is unafraid to both use his deductive reasoning and present his personal biases. Perhaps one of the most prominent examples of Gibbon's partialities is in the second chapter of Decline and Fall: *Of the Union and Internal Prosperity of the Roman Empire in the Age of the Antonines*. Gibbon opens the chapter by championing the sophisticated culture, and particularly the religious tolerance, of the Antonine dynasty (AD 96-192). "The obedient provinces of Trajan and the Antonines were united by laws, and adorned by arts…The superstition of the people was not embittered by any mixture of theological rancor; nor was it confined by the chains of any speculative system."[2] These are indeed the words of a man who has not only had a strained relationship with organized religion, but also a man who believes in a certain degree of egalitarianism between a ruler and his subjects. I as the composer have more than enough information from Gibbon to know that he thinks highly of the Age of the Antonines, so I therefore attempted to portray it positively, using techniques that represent principle, concord, and prosperity. I will elaborate on the technical and representative details of each individual movement in the latter half of this essay. Meanwhile, Gibbon portrays events, like the tyrannies of militaristic and bureaucratic emperors such as Diocletian and Constantine, as negative. Gibbon's partisanship on various events in Decline and Fall allowed me to work with a great deal of musical effects during the composition process.

Now for the technicalities of the composition itself. Gibbon's Rome is a work in three movements, each covering a successive portion of Decline and Fall. There is a pause after each movement, and the piece runs approximately twenty-five minutes. I wrote the bulk of the composition by hand, as I composed mostly at a piano, and I notated and published all final and rough drafts with Finale 2014.5 software. Professor Miura, Dr. Kampela, and I frequently shared anecdotes about the software's numerous flaws and glitches. The composition calls for an ensemble of eight performers: one flute doubling on piccolo, alto flute, and bass flute; one clarinet in B^b doubling on bass clarinet; one percussionist on crash cymbals, suspended cymbals, triangle, snare drum, claves, wind chimes, small gong, tam-tam, four timpani, glockenspiel, crotales, marimba, xylophone, and tubular bells; one pianist; and a string quartet. In addition to interpreting Gibbon's story, every aspect of the music fulfills, at one point or another, my second goal: to create sounds that we, two thousand years later and an ocean apart, believe to represent Rome itself.

We today, along with everyone who never lived to see Ancient Rome, know very little about how its music actually sounded, and little about the its cultural significance and roots

[2] Edward Gibbon, *The History of the Decline and Fall of the Roman Empire: Abridged Edition*, ed. David Womersley (New York: Penguin Books, 2005), 35.

other than what some musicologists and classical historians call a major lack of originality. Likely of Etruscan origin, Roman music gradually absorbed the styles of the other Mediterranean peoples, particularly the Greeks, as Roman influence spread throughout Europe. Though both Roman music itself and its social and ceremonial roles are uncannily similar to those of the Greeks, the Romans did not demonstrate a fraction of the interest in or aptitude for music that their Greek neighbors did.[3] Centuries later, this lack of originality and dearth of evidence on Roman music indubitably affected our perceptions of Roman music, and continues to do so. Roman music is an enigma, not only because there exist few primary sources on it, but also because we, centuries later, cannot find traits that would render it comparable to the sounds we hear in post-Renaissance music. The specific instruments that we play today did not exist in Ancient Rome, and any of these instruments' ancient predecessors are too far removed to bear strong resemblance to their modern equivalents. While there are some ensembles dedicated to the recreation of Roman music, most of the music that comes to mind upon hearing the phrase "Roman music" is nothing even close to an authentic reproduction. We in the "post-Roman" world are left to use our imagination more than we would need to for the music of other ancient cultures. However, post-Renaissance composers have not seemed to mind.

In program music, a common setting or representation may be one of a civilization to which neither the composer nor the listener belongs. Excerpts from Mozart's *Abduction from the Seraglio*, Tchaikovsky's Chinese and Arabian Dances from *The Nutcracker*, Chabrier's *España*, and Gershwin's *Cuban Overture* are only a small selection of the various influences that foreign cultures have had on composers. Ancient Rome is no exception. As western concert music has evolved, so has the genre in which composers have tended to represent Ancient Rome. Early examples include Monteverdi's *L'Orfeo* and *L'Incoronazione di Poppea*. Opera and a few symphonies remained the primary means of depicting Ancient Rome in classical music until the Romantic Era. Some of the earlier Romantic works are only slightly programmatic, leaving the audience with simple names. For example, the overture to *Coriolanus* by Beethoven requires the listener to know that the piece is rather dark because the protagonist of the play that the music accompanies experiences a multitude of troubles trying to balance his political and social conflicts. In the Middle and Late Romantic era, not only did compositional practices undergo notable expansions, but there also occurred a new interest in other genres, such as the tone poem. Furthermore, forms that some considered to have been "perfected" changed, exemplified by the increasing employment of the programmatic symphony. In the early half of the twentieth century, the tone poem had peaked in popularity with works such as the Roman Trilogy by Respighi, who lived to see the rise of the fascist regime of Benito Mussolini, and witnessed the regime's self-identification as a "new Rome." Operas on Ancient Rome had continued all this time, from Verdi's *Attila* to Mascagni's *Nerone.*

Moving to another medium, we see musical representations of the Romans in films such as Ben-Hur and Quo Vadis, both composed by Miklós Rózsa; Gladiator, by Hans Zimmer; and of course, Cleopatra, by Alex North. In these epics, the listener-viewer sees a post-romantic perception of either the empire or the late republic. It is a culmination of the emotional characteristics that music historians associate with the romantic and early twentieth century concert works. The techniques that these composers employ to create an "ancient" sound include nontraditional scales, parallel voice leading amongst unusual intervals, and the incorporation of nonwestern instruments

[3] John G. Landels, *Music in Ancient Greece and Rome* (New York, NY: Routledge, 1999), 172.

have all produced a soundscape that even the least experienced listeners may discern to be different than the "normal" sounds of western concert music. It is worth noting that these composers have backgrounds that have historically not benefitted from empires, be they Rome or contemporary polities. Rózsa was Hungarian; Zimmer is German-Jewish; and North, born Isadore Soifer, was Russian-Jewish. Particularly for Rózsa and North's generation, composers of such cultures made music with the lingering experiences of persecution and political disenfranchisement from the "empires" of their time. On the other hand, a figure such as the Catholic, ethnically Italian Respighi composed with a positive influence from his government, though he did not welcome the exploitation of his music by Mussolini's regime. There may be more dissonance in the music of North and Rózsa than in that of Respighi, which may suggest that the former two have a more negative opinion of imperialism than the latter. However, there may be other factors to account for the harmonic differences. They may be the product of a generational difference, as Respighi was about thirty years older than North and Rózsa. Respighi was a concert composer who wrote for more traditional settings such as the concert hall and stage, while North and Rózsa wrote for film, which was still a very new and progressive art form that warranted similarly progressive music in their early careers.

Like the broader composition, each movement has a distinct plot, though what exactly the music represents is open for interpretation within the bounds of the titles. The first movement, *The Rise and Fall of the Julio-Claudians* begins with an introduction to the composition. The Julio-Claudian dynasty (27 BC-AD 68) followed the death of the Roman Republic, normalized a form of government implemented by a popular uprising, and oversaw the greatest expansion in the history of the empire. These themes of reincarnation, reformation, and growth are predominant ones to which Gibbon alludes, and which I use in my composition. The first eight measures are largely introductory, though the trills in the violins are heavily accented and appear suddenly out of the fanfare of the opening bars. Commencing with a pedal tone D and the fanfare in the woodwinds and piano, the opening of the composition is a take on the overtures and main title sequences of the great Roman epic films, such as the ones I referenced earlier. They represent a scattered collection of reasons for regeneration of Rome, which come together as the rest of the ensemble enters. After a small climax, the ensemble dies down at m. 8 to begin a march-like passage, intending to represent the immediate military action the Romans took to conquer others. The music is active, pronounced, and most importantly, persistent. The snare drum begins the rhythm to what becomes the prominent march theme throughout the composition. March-inspired music is common in western representations of Ancient Rome, especially for ceremonial and militaristic scenarios. Various combinations of instruments play this theme, a triplet-quarter-eighth-quarter pattern, before the ensemble organized into two groups; the strings play the theme, followed by the combined efforts of the piano and the woodwinds. The energy of the expansion increases with the tempo at m. 29, when the strings take off into a quick triple time. Here, the theme of growth occurs in the occasional melodic progression of 1-5-9. It is used to identify the prouder points within Roman expansion by using this theme. The melodic ninth does not seem to be an especially prominent interval in other representations of ancient Rome, though it is common for a small-scale motif to exist at less climactic moments of triumph or peace.

Gibbon mostly discusses the Julio-Claudians in the introduction of Decline and Fall, rendering some ambiguity to whether the passage's role is as an introduction or as body material. I maintain this ambiguity in the first movement of Gibbon's Rome. While there are some musical sections that I devote to telling Gibbon's story, there are also others that may *only* suggest representations of Rome, but nothing specifically about Gibbon. For

example, the significant change from a the vibrant *pastorale* section to the slower, more lyrical, and harmonically ambiguous theme at m. 121 begins material that does not contain any marches or fanfares. There is no mood text; there is no insinuation of the actual meaning of this theme, though it goes on to become the primary theme of the second movement. The melody begins with an open fifth, often above a harmony, the tonic of which is a major seventh lower than the first note of the theme. The harmony often progresses in diatonic whole steps either up or down, and in the theme's final statement in the first movement, parallel major triads. This ending gives the theme a seemingly happier sound, as the harmony acts consonantly with the melody and all resolutions end on a major triad during an ascent in m. 149. At m. 151, a new and more ominous section begins and I introduce new suspenseful material that culminates in a brisk, violent septuple passage. It is rampant with tone clusters, polytonalities, and polyrhythms that embody the tragic fall of the Julio-Claudians. I drew inspiration from the *Rite of Spring* wherein Stravinsky created an illusion of voices playing in distinct time from one another. Though the score shows a multitude of dissonant harmonies featuring tritones, minor thirds and sixths, and major sevenths, the individual parts are surprisingly tonal. The movement closes with a clash and swift tapering of the ensemble, as the Julio-Claudians are forgotten while the second movement begins.

The second movement, as I mentioned earlier, is called *The Prosperity of the Antonines*, and explores the cohesion and relative humanity of the Roman Empire at its territorial peak. The tempo of the movement never goes above seventy-two beats per minute. Perhaps the most dissimilar portion of Gibbon's Rome is the beginning of this movement; I developed a process by which portions of the same harmony circulate through the ensemble, much like the E^b triad in the overture to Wagner's *Das Rheingold*. As more parts join the process, and dynamics increase, there is a sense of growth and expansion as there was at the beginning of the first movement, though my approach was to create a more systematic means of growth for the second movement; one that was more stationary and maintained a single affect that gradually progressed rather than going through perioidized phases as in the first movement. Relative to other dynasties, the Antonines, especially in Gibbon's mind, were far more stable and thus maintained power and popularity more easily.

After the process ends, there is a pause before the alto flute begins one of the main themes. I utilized the alto flute practically because of the strength in the lower registers that the flute does not have, and aesthetically for the effect of a less familiar sound, again a technique that past composers have employed to represent ancient music. An extreme example would be Gaspare Spontini's now obscure opera *Olimpie* from 1819, cited by music historian Ralph Thomas Dudgeon as the first use of the ophicleide after it was invented![4] Therefore, with few listeners having heard it, the audience probably felt a sense of surprise and curiosity upon hearing the new sound. Like the ophicleide, the alto flute is a western instrument, but it has a different enough timbre from the flute, especially in its lower register, to invoke an entirely different reaction from the listener, perhaps because its wider diameter requires more breath from the performer,[5] allowing the white noise of breath to be more prominent, much like what we imagine to be a "primitive" or "ancient" flute. I then replicate the themes while the rest of the ensemble accompanies the alto flute, and then excerpts from the theme echo underneath the strings as they play *tremolo*. For many of the harmonies in the second movement, I looked toward Debussy and Ravel for ideas. Indeed, I make frequent use of the whole tone scale, augmented triads, and especially half-diminished chords, all of

[4] Ralph Thomas Dudgeon, *The Keyed Bugle* (Lanham, MA: Scarecrow Press, 2004), 239.

[5] Samuel Adler, *The Study of Orchestration* (New York, NY: W. W. Norton and Company, 2002), 191.

which are associated with French composers of the late nineteenth and early twentieth centuries. They served as strong catalysts for my intentions to convey a sense of mystery, as well as the harmony for which Gibbon calls. In the grand scheme of the composition, this movement is an anomaly, describing an elegant and more civilized age betwixt many years of turbulence, which return relentlessly at the beginning of the third movement.

The third movement, *The Crisis of the Third Century and Beyond*, sees the rise of military tyrants and the collapse of the unity and tolerance that Gibbon praised about the Antonine dynasty. The opening bars possess a four-note motif in parallel major sevenths, with heavy *tremolos* in the timpani and strings. After a sudden tempo change, the original tempo returns, and the timpani plays an unrelenting "drum signal" with the hardest mallets possible, just as Holst requests in "Mars" of *The Planets*. In a very empty harmony of piano trills, a more ominous version of the Antonine theme plays in the lower strings, but is swallowed up by the ensemble as the movement's original motif returns. The movement and piece close with open harmonics on the piano echoing the overtones of F, G^{b}, B, and C as long as possible.

Following the composition process, I attempt to briefly answer some of the questions that arose about the limitations of this project, particularly the specificity of the narrative within the music. In Professor Jones's class, one of the major mantras was that there is no single cause of the decline and fall of the Roman Empire, and neither can any author establish a sole cause because the events that *contributed* to the decline and fall are almost all related to one another. Gibbon calls on a plethora of issues that the Romans experienced in their final centuries, and while discussing one, frequently alludes to another. Keep in mind that this is a six volume, half-million-word account, the creation of which occupied nearly twenty years of the author's life. As no author can pin down an exact cause of the decline and fall, I continue to ponder whether any composer could adequately entail the decline and fall in a single concert sitting of usual (one to three hours) length. Surely an opera or a theatrical performance of unusually long duration could work, but for a single instrumental concert piece, would a composer be able to tackle hundreds of years' worth of history, to which we today do not even have all of the answers? The benefit of not knowing the truth is that room for interpretation is open, of which I enthusiastically took advantage. So, we are left with a question for another time, that of our certainties of history, and how they affect our role as composers.

-KHF

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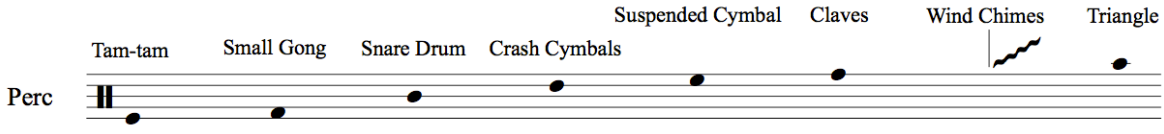
Instrumentation

1 Flute
-Doubling on Piccolo, Alto Flute in G, and Bass Flute
1 Clarinet in Bb
-Doubling on Bass Clarinet in Bb
Percussion (*1 Player*):
-4 Timpani
-Crash Cymbals
-Suspended Cymbals
-Triangle
-Snare drum
-Claves
-Wind Chimes
-Small Gong
-Tam-tam
-Glockenspiel
-Crotales
-Marimba
-Xylophone
-Tubular bells
1 Piano
1 Violin I
1 Violin II
1 Viola
1 'Cello

Percussion Key



Performance Notes

* The recommended seating, as implemented during the premiere, calls for a semi-circle, from stage left, of the flute, clarinet, cello, viola, second violin, and first violin. The piano shall be behind the strings, positioned toward stage left and angled slightly toward the back of the stage. The piano lid should employ the short prop. The percussion section shall be behind the woodwinds.

* Though the percussion part is logistically challenging, it is not technically demanding; the use of multiple percussionists would eliminate many of the quick transitions that a single percussionist would encounter due to the size of the section. Performers are at liberty to choose how to divide the percussion part. Should there be any need to condense the percussion section as a last resort, the percussionist may substitute the suspended cymbal for the crash cymbals, the crotales for the glockenspiel, the small gong for the tam-tam, and the marimba for the xylophone.

* For the piano, all tone clusters are chromatic, requiring the depression of all keys within the notated interval.

* The pianist may continue to play, in ascending order, the same pitch classes as those written for the right hand in mm. 45-46 of the third movement, and they need not be in tempo. The keys in the left hand should be depressed, but not sounded, rendering a cluster of overtones. The desirable effect is as full a cluster as possible. Therefore, the pianist should strive to play as many of the acceptable notes in the right hand as possible before the beginning of m. 47, when the pianist should again play as written. The pianist shall sustain the overtones until there is silence, after which the composition ends.

-Gibbon's Rome premiered on the evening of Saturday, May 13, 2017 at the Olin Arts Center at Bates College in Lewiston, Maine under the baton of Carl C. Bettendorf. The ensemble, organized by my advisor, included the members of the Momenta Quartet: Emilie-Anne Gendron, Alex Shiozaki, Stephanie Griffin, and Michael Haas; Roberta Michel on flute, Amy Advocat on clarinet, Greg Simonds on percussion, and Chiharu Naruse on piano.

Full Score in C

Gibbon's Rome

I. Introduction

The Rise and Fall of the Julio-Claudians

Kevin Franco

Larghetto

♩ = 60

Flute (Piccolo)

Clarinet in B♭ (Bass Clarinet)

Timpani (F, D, G, C)

Medium mallets

Marimba

Percussion

Piano

Larghetto

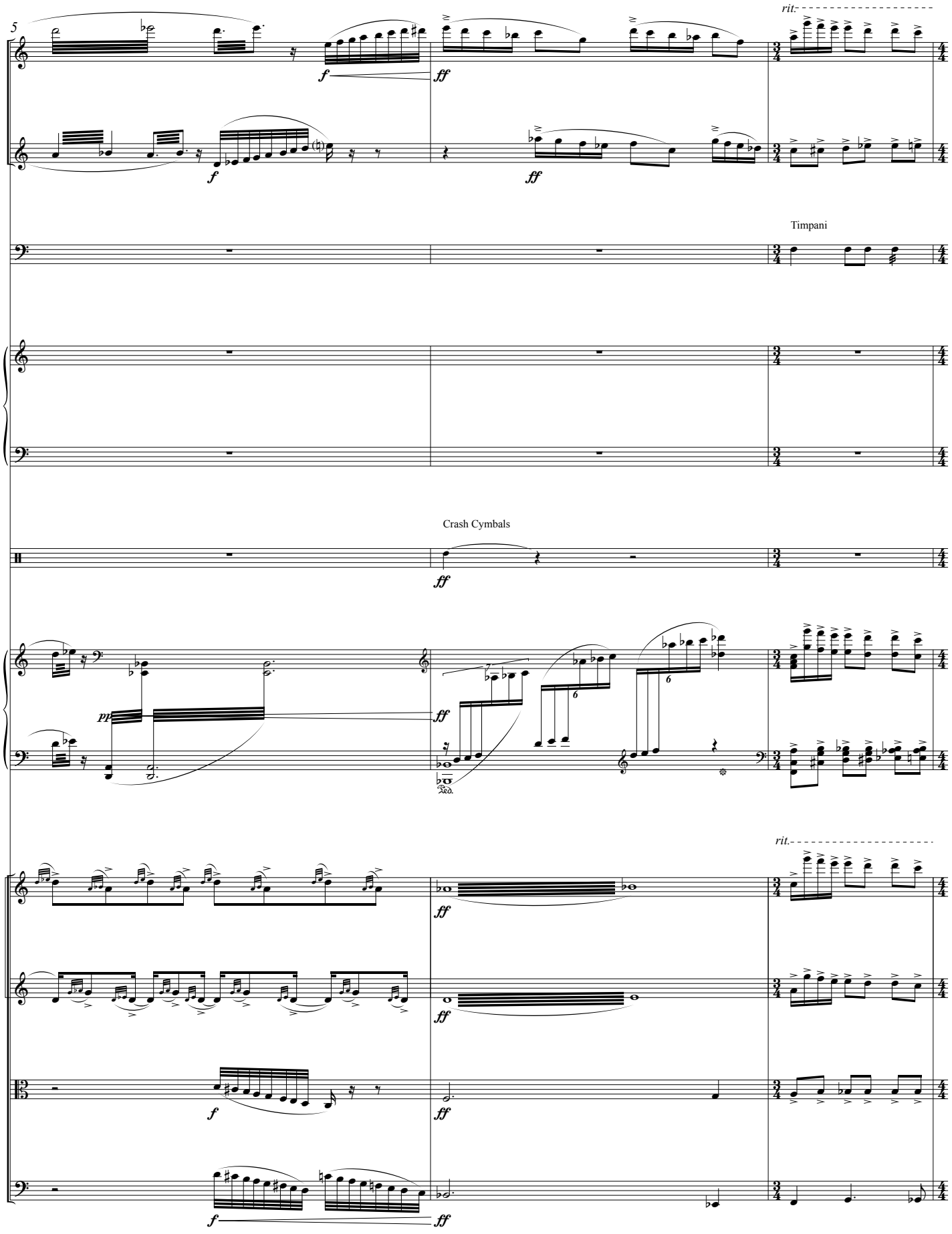
♩ = 60

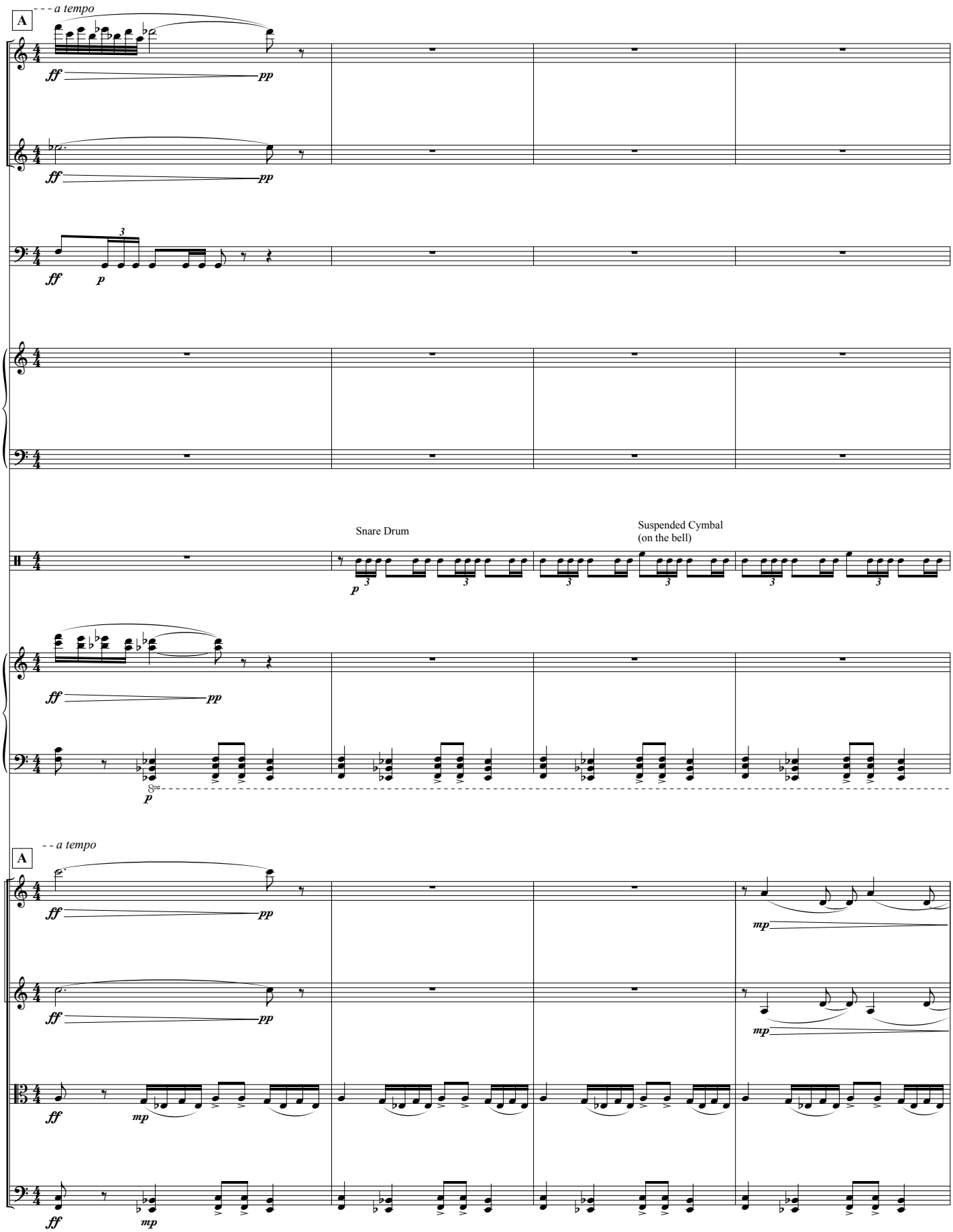
Violin I

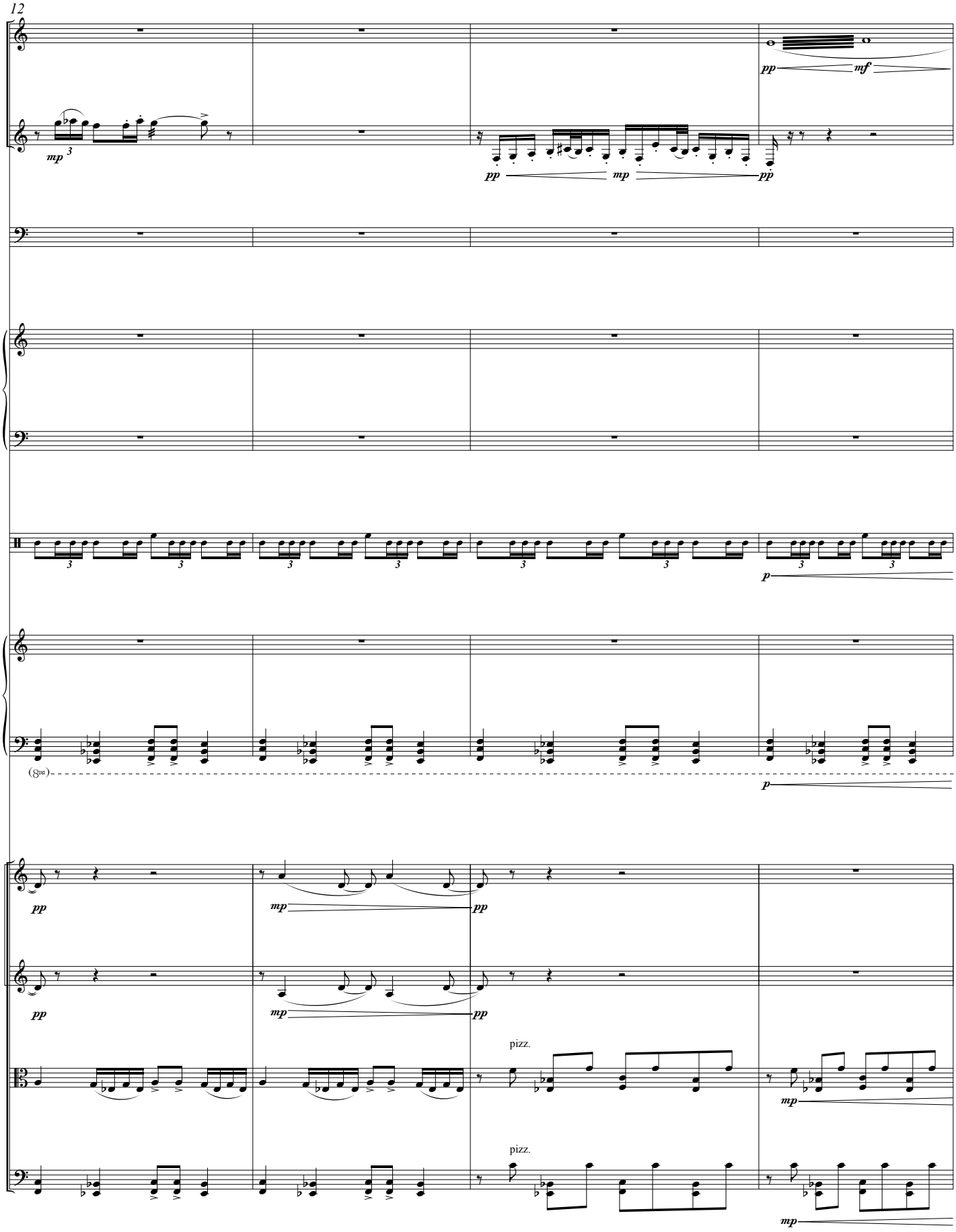
Violin II

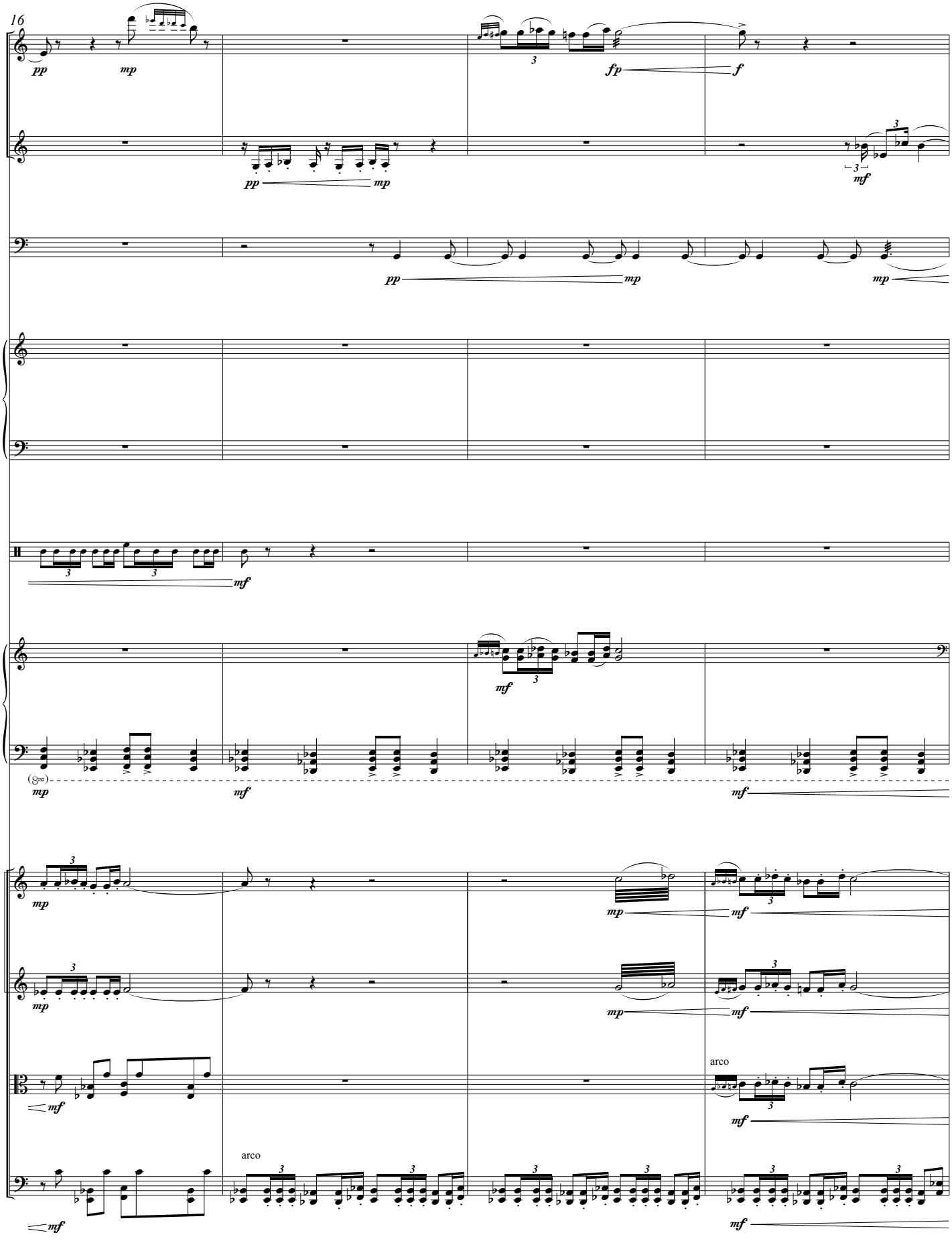
Viola

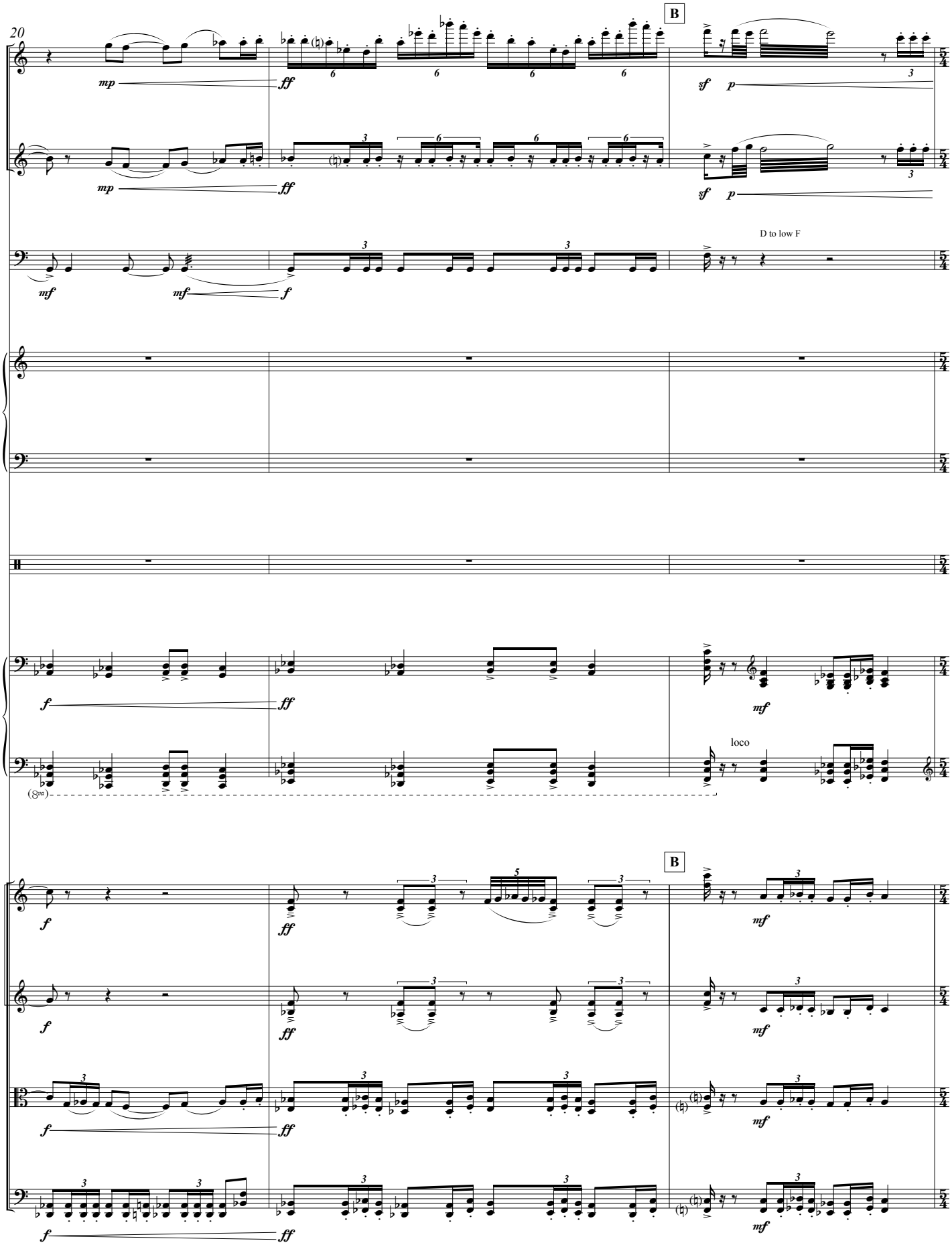
Cello

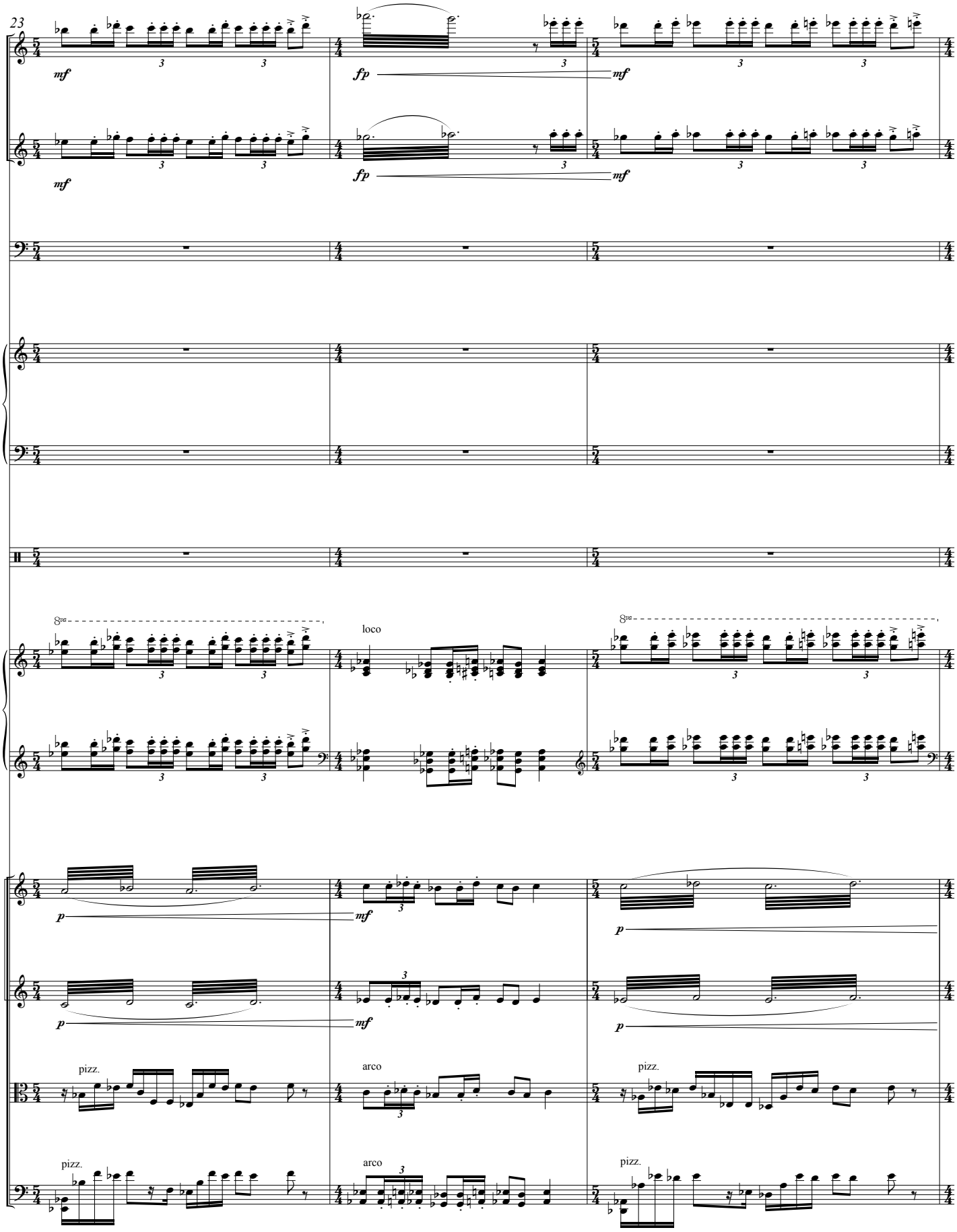

5
rit.
Fl.
B♭ Cl.
Timp.
Timpani
Mrb.
Crash Cymbals
Perc.
Pno.
rit.
Vln. I
Vln. II
Vla.
Vc.

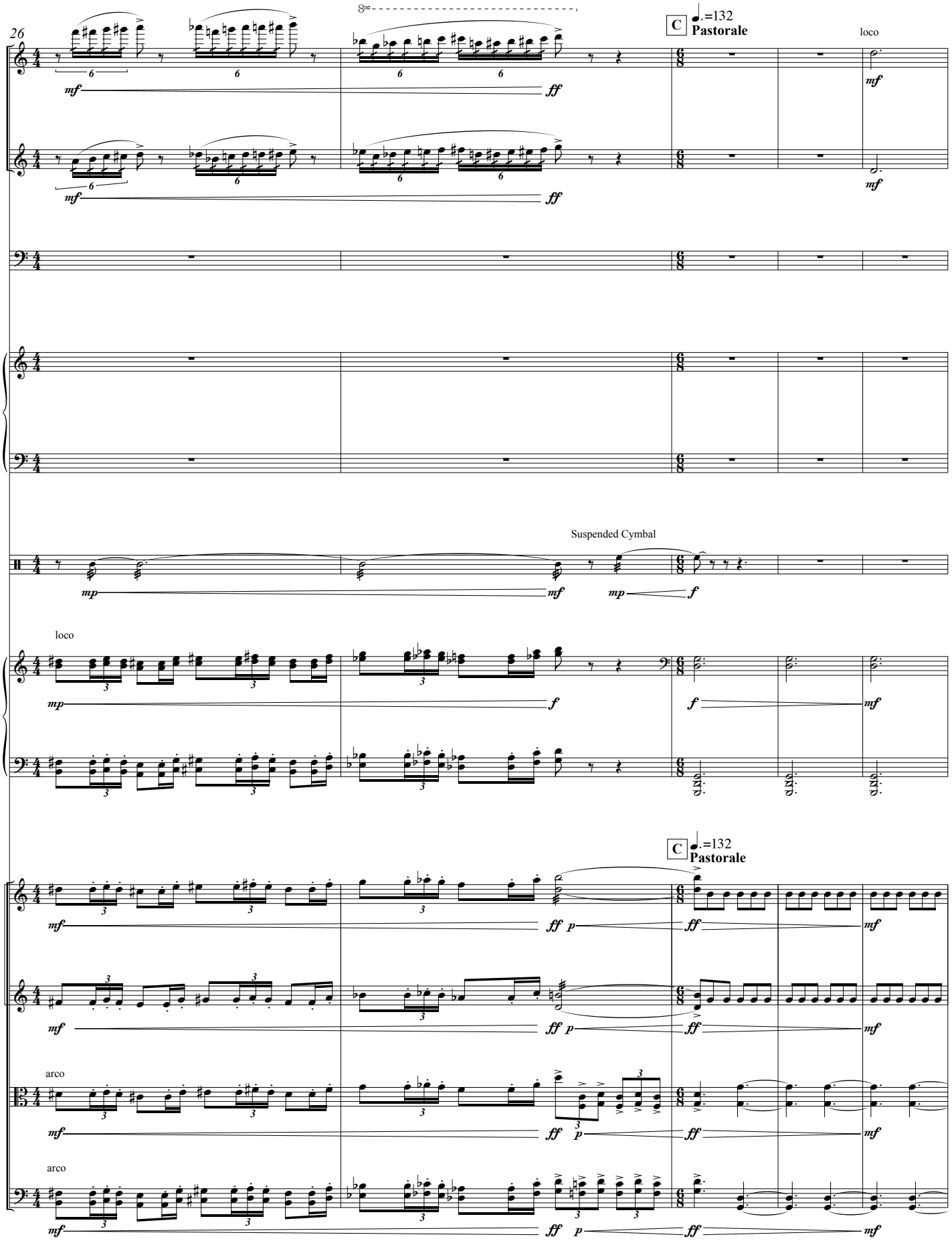

A
a tempo
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Snare Drum
Suspended Cymbal
(on the bell)
Pno.
8va
A
a tempo
Vln. I
Vln. II
Vla.
Vc.

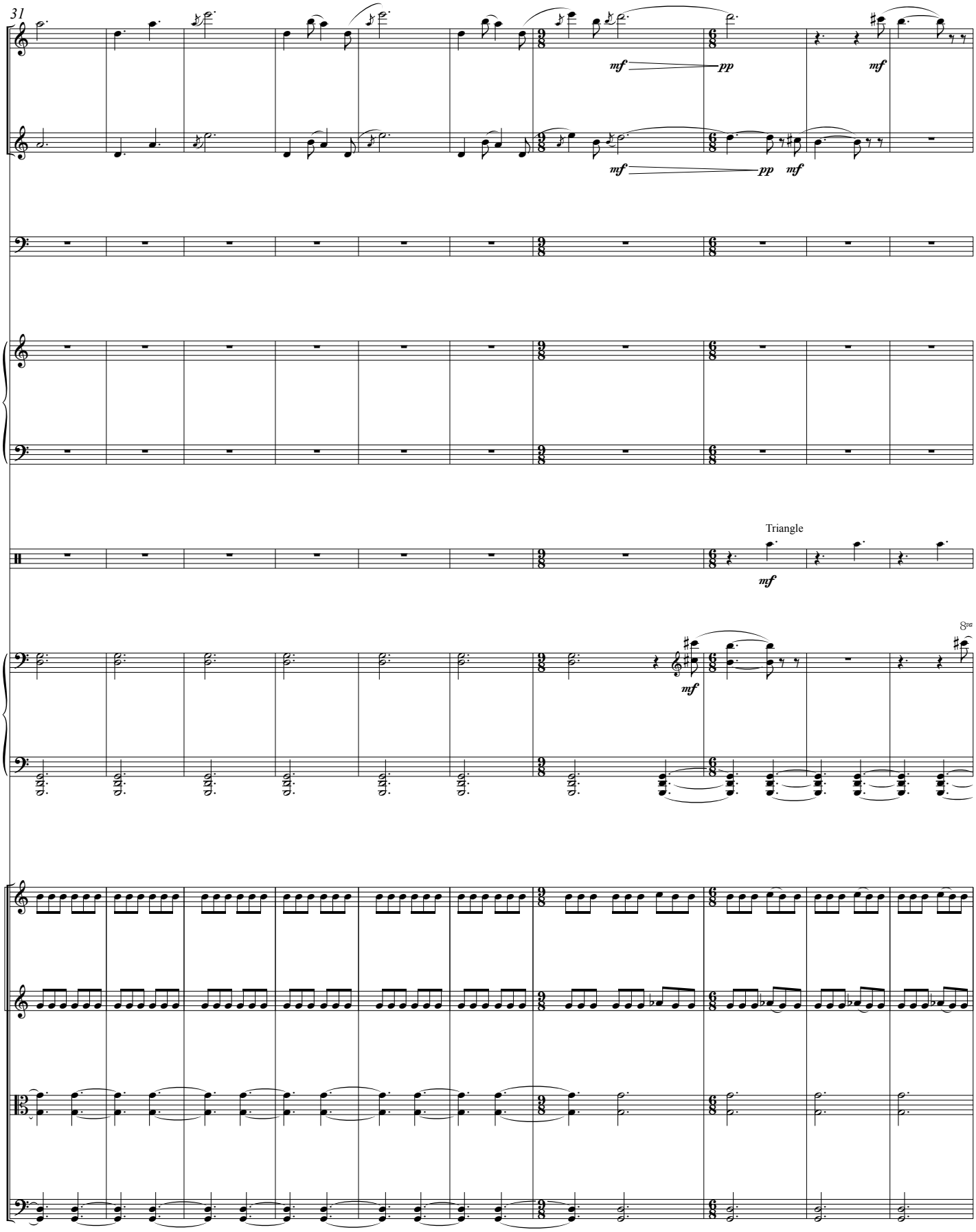

12
Fl.
pp
mf
B♭ Cl.
mp
pp
mp
pp
Perc.
Mrb.
Perc.
p
Pno.
(8va)
p
Vln. I
pp
mp
pp
Vln. II
pp
mp
pp
Vla.
pizz.
mp
Vc.
pizz.
mp

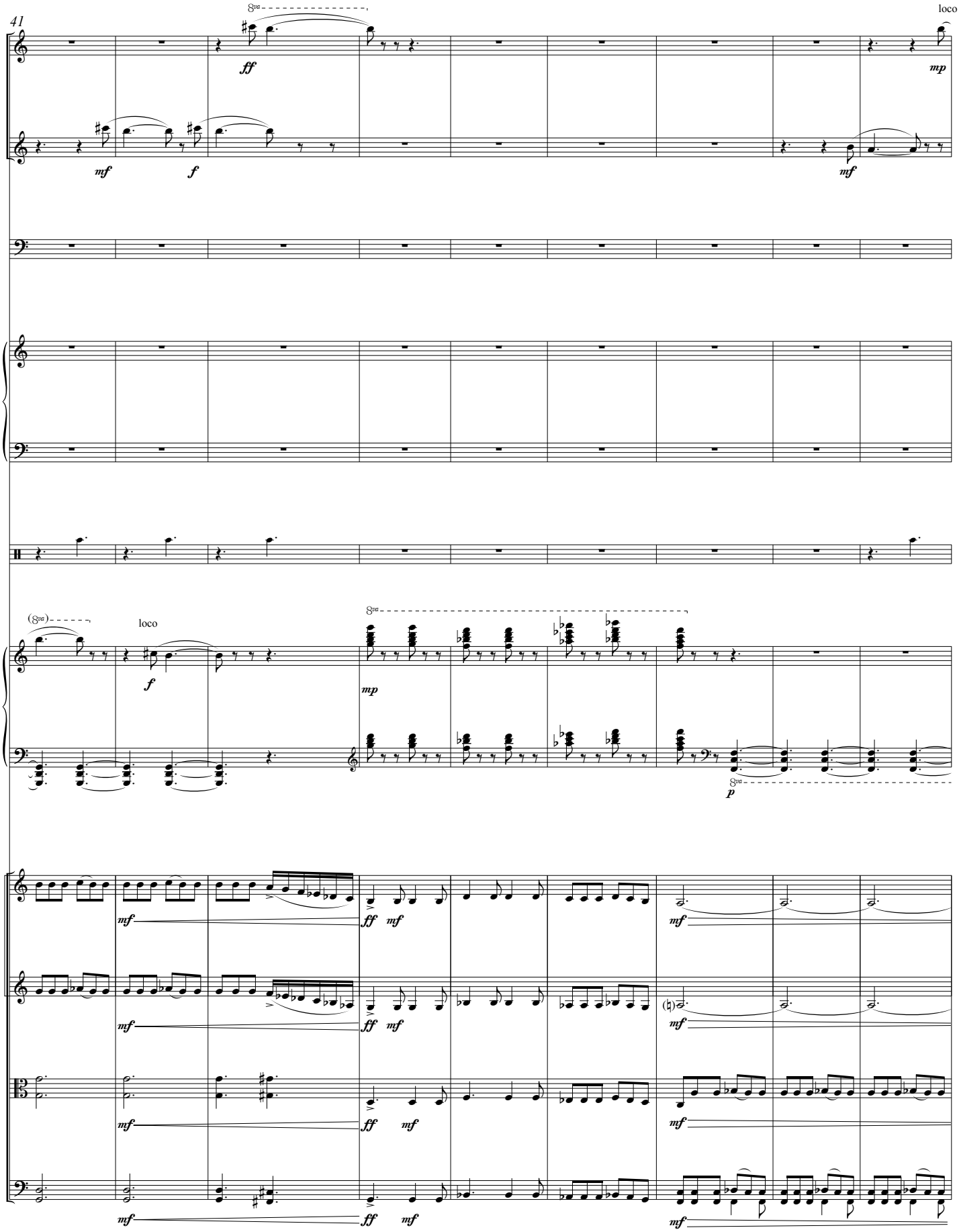

16
Fl.
B♭ Cl.
Perc.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
arco
arco

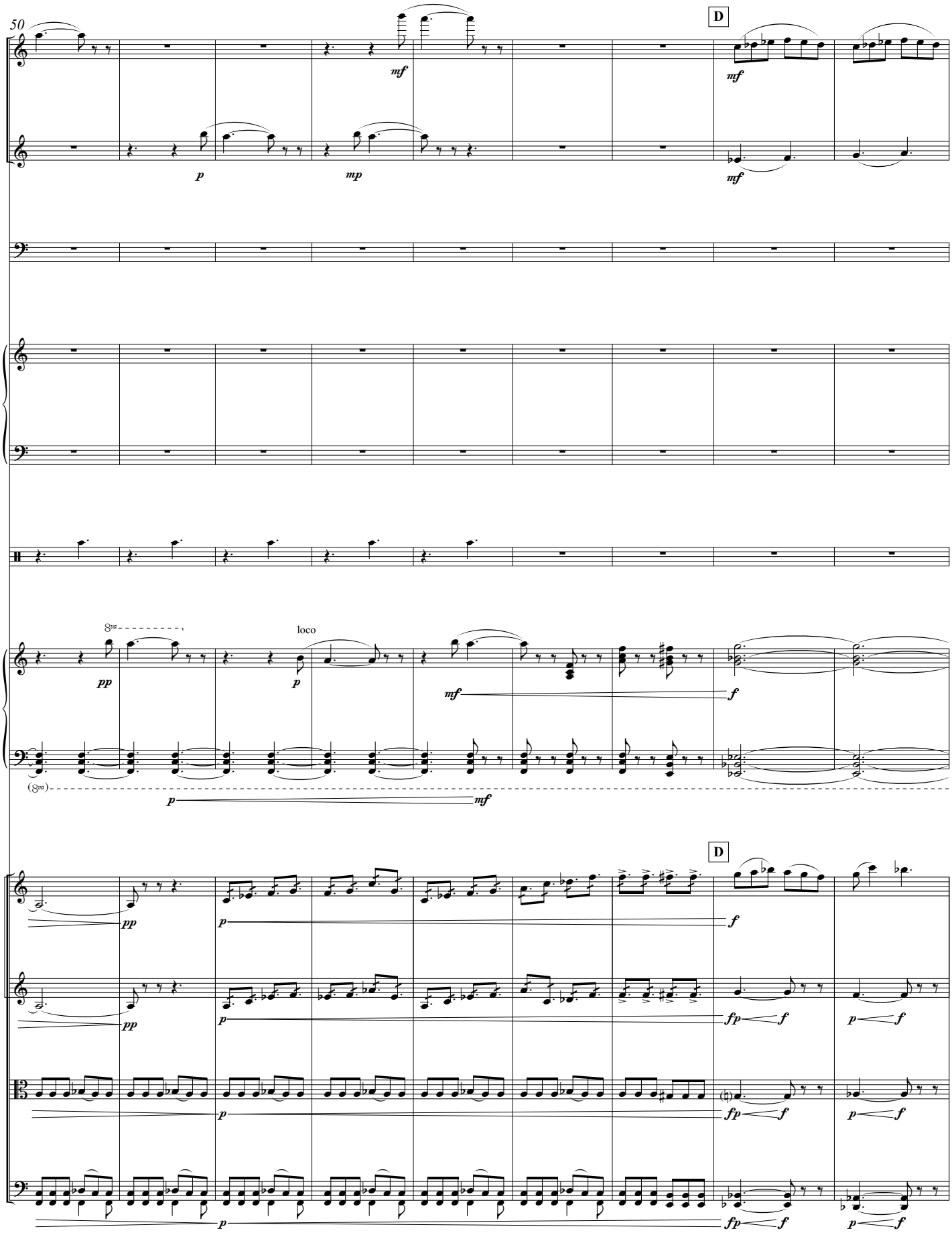

20
B
Fl.
B♭ Cl.
Timp.
D to low F
Mrb.
Perc.
Pno.
loco
(8va)
B
Vln. I
Vln. II
Vla.
Vc.

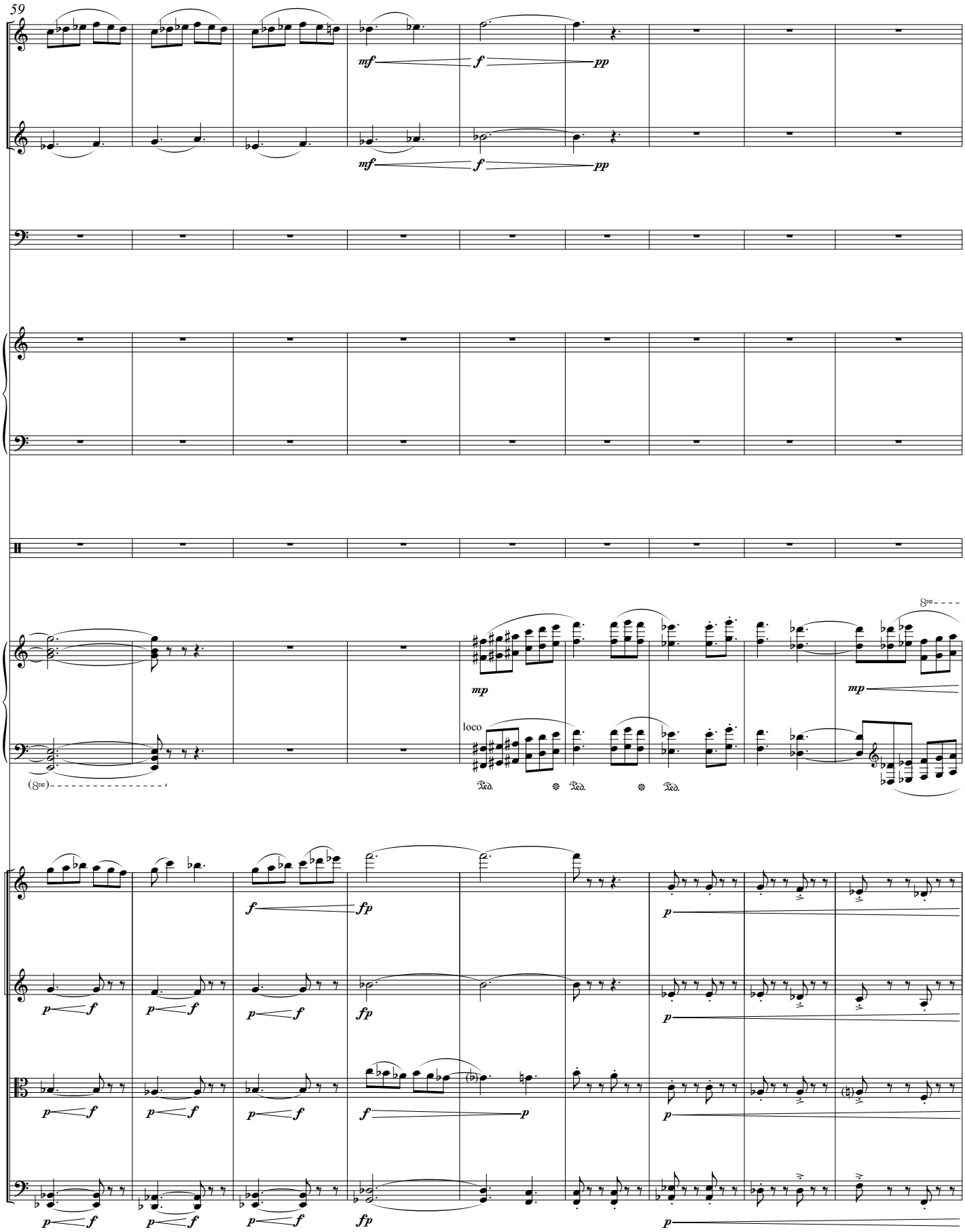

23
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
fp
p
loco
pizz.
arco

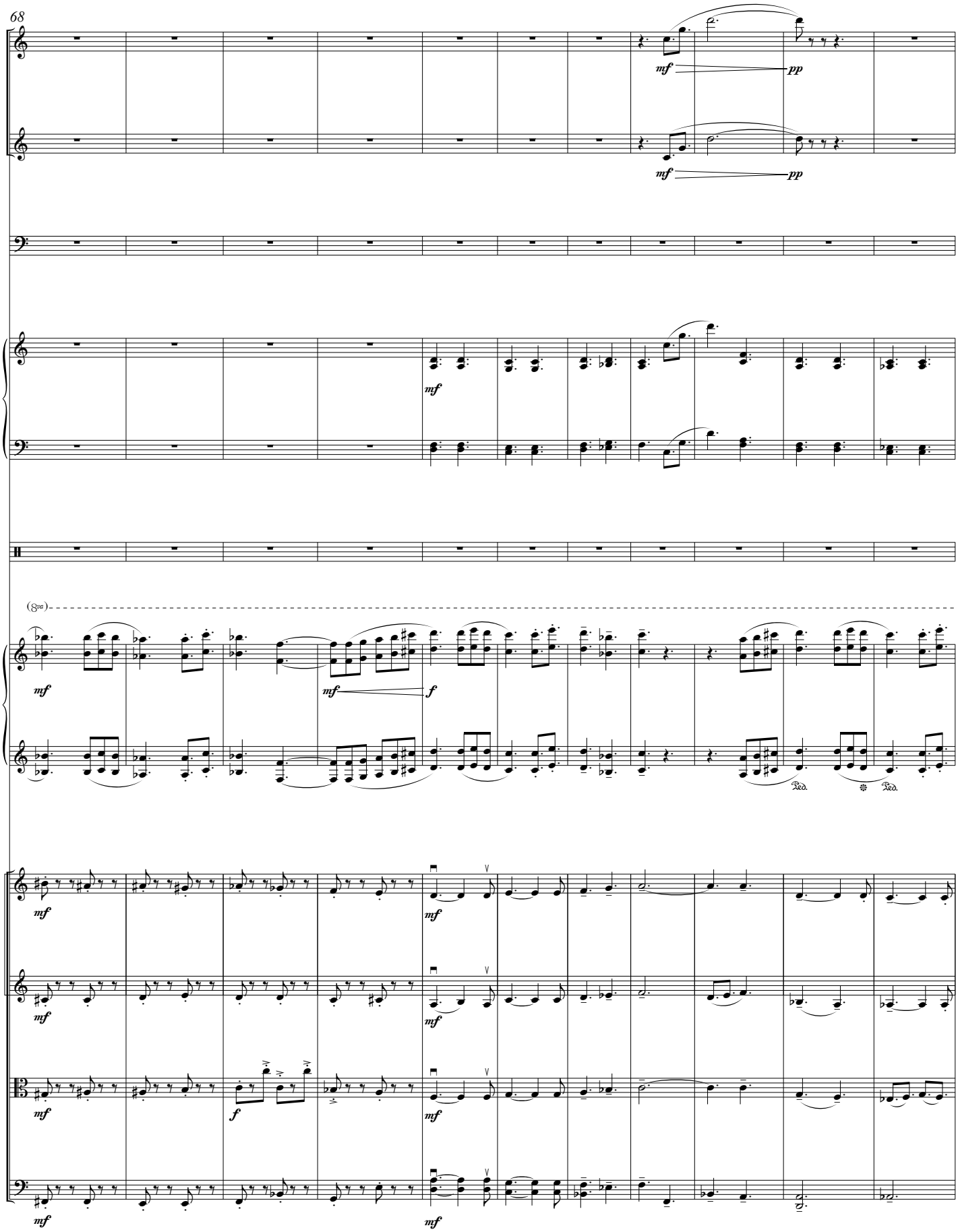

26
8va
C
♩.=132
Pastorale
loco
Fl.
B♭ Cl.
Timp.
Mrb.
Suspended Cymbal
Perc.
loco
Pno.
C
♩.=132
Pastorale
Vln. I
Vln. II
arco
Vla.
arco
Vc.

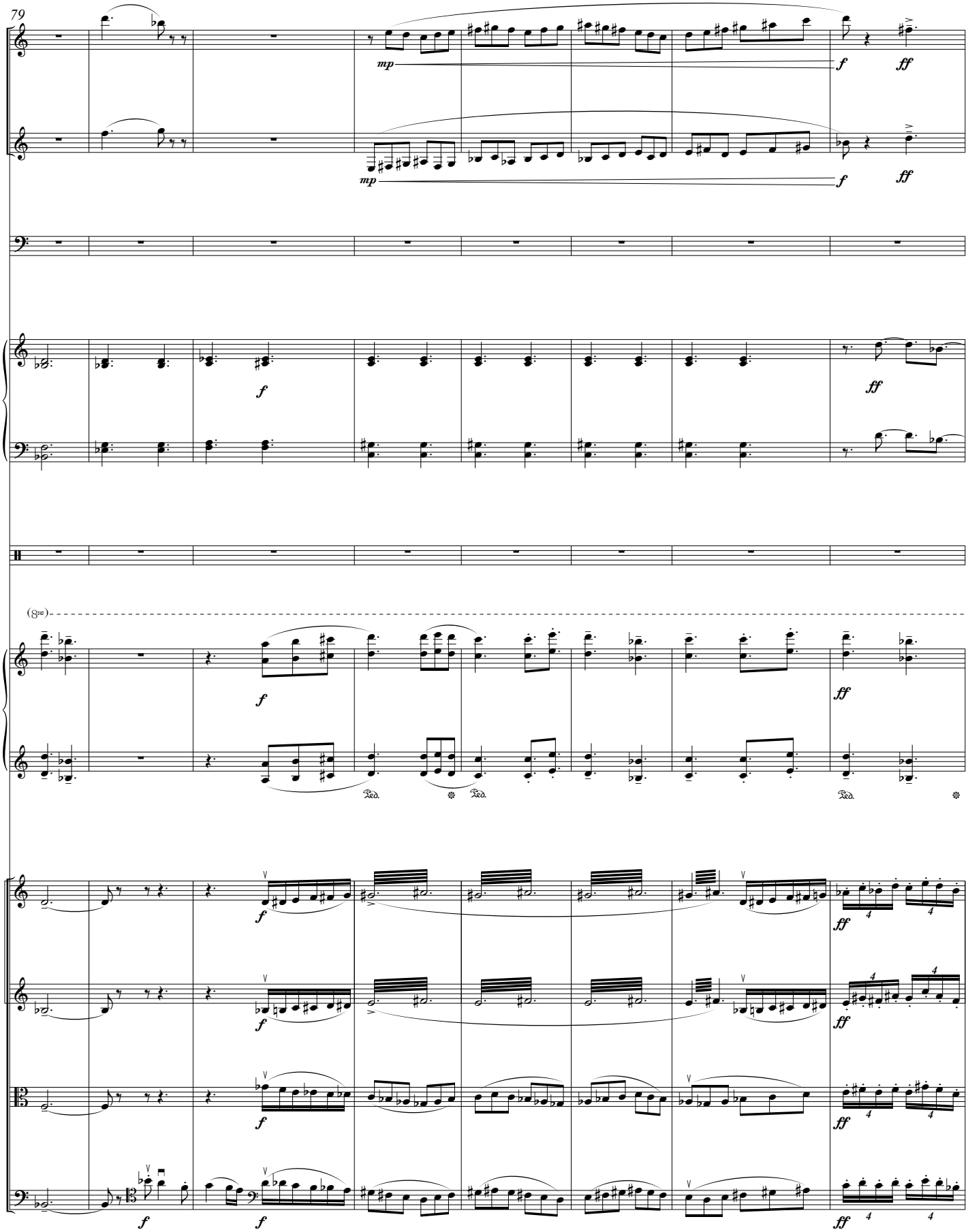

31
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Triangle
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
pp
mf
mf
pp
mf
mf
8va

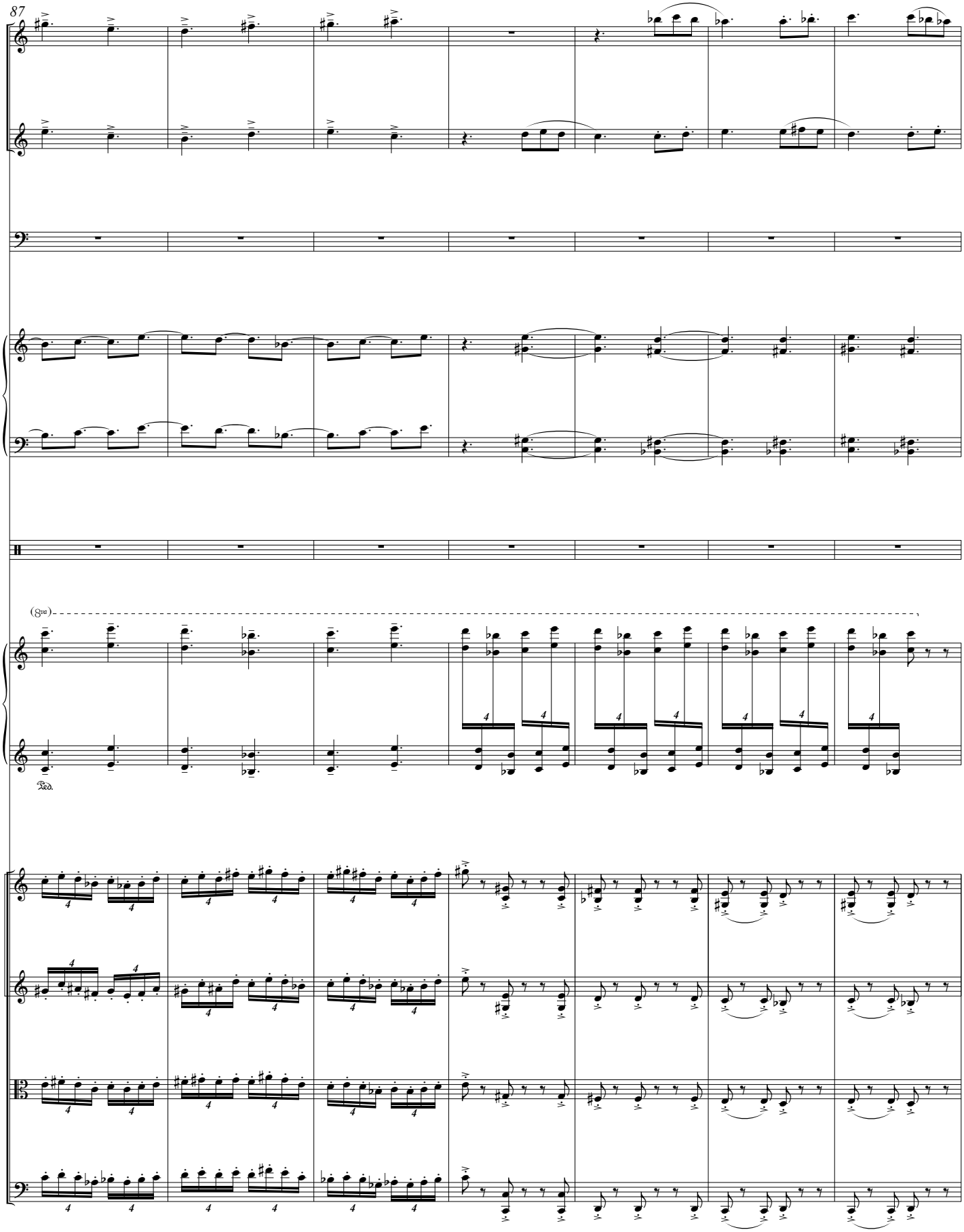

41
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
8va
loco
ff
mf
f
mp
p

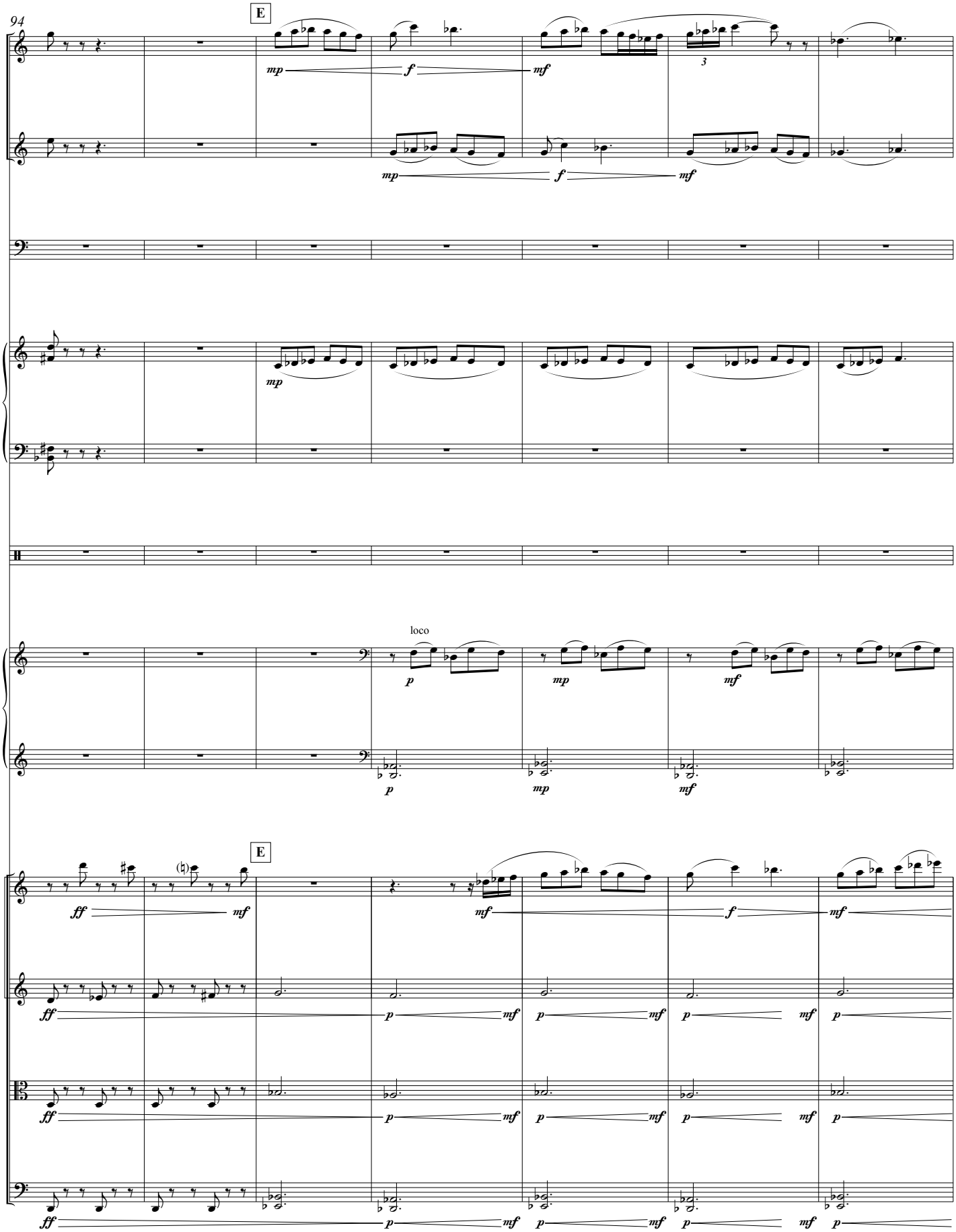

50
D
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
loco
D
Vln. I
Vln. II
Vla.
Vc.

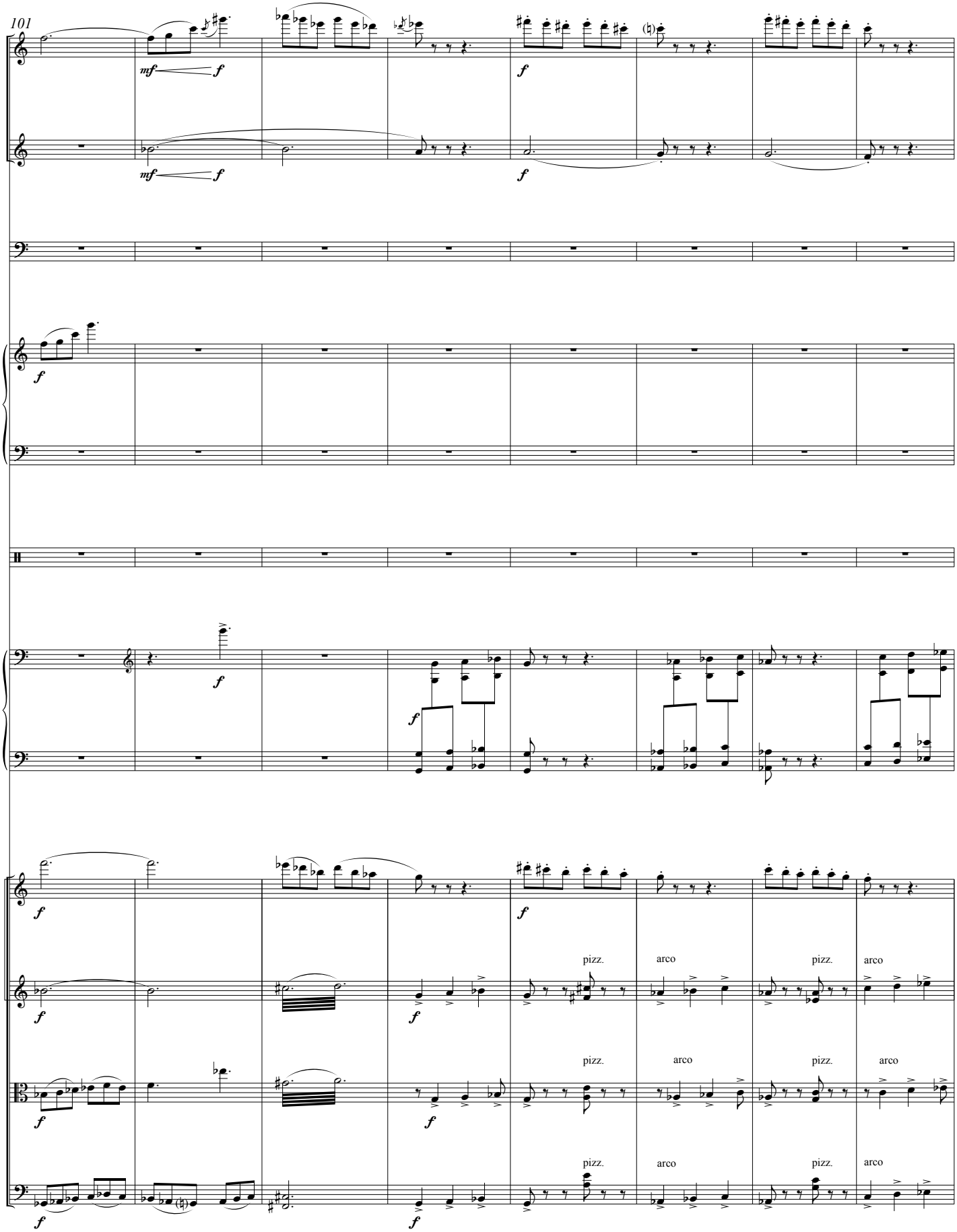

59
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
f
pp
mp
loco
fp
p

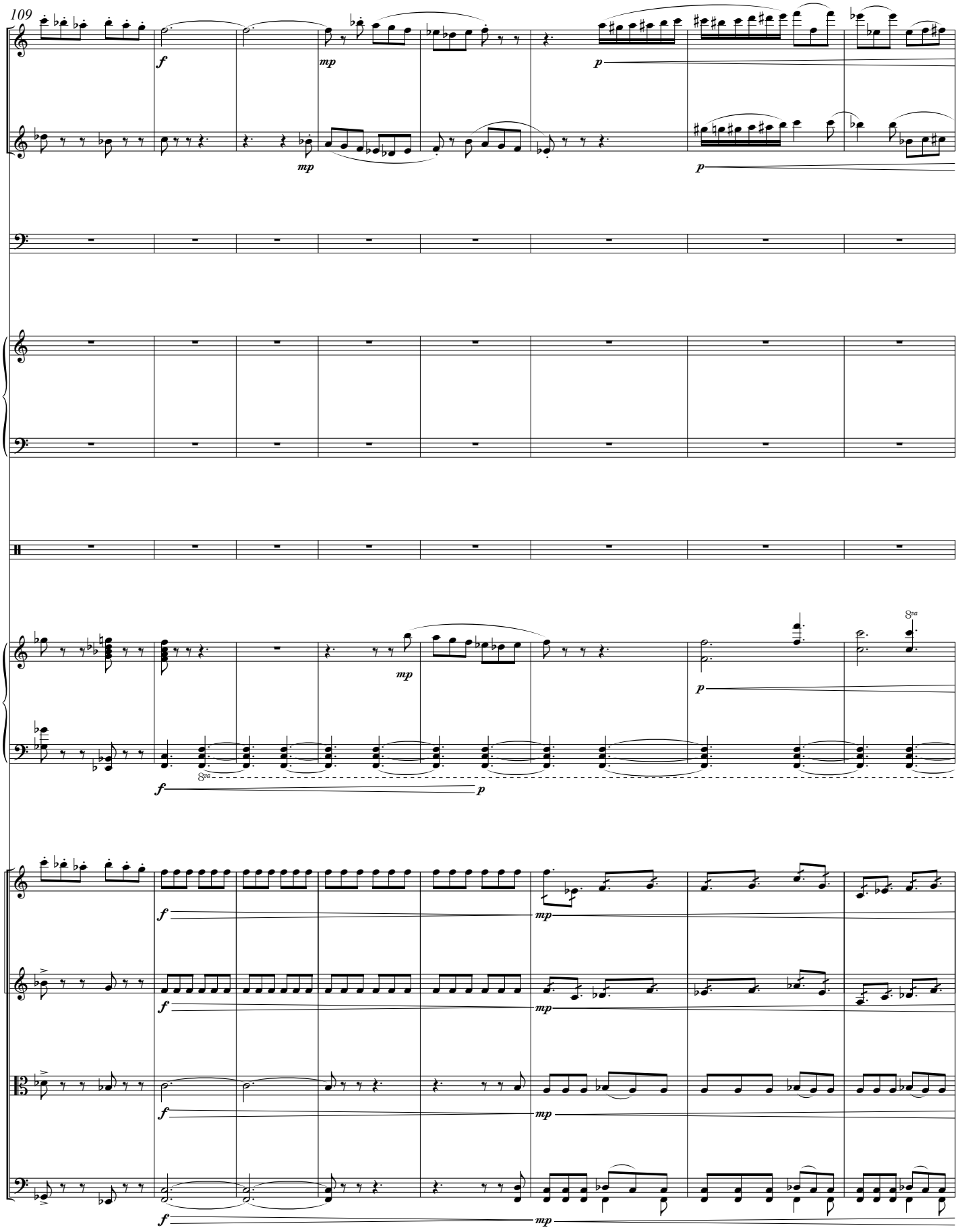

68
Fl.
mf
pp
B♭ Cl.
mf
pp
Timp.
Mrb.
mf
Perc.
(8va)
Pno.
mf
mf
f
Ped.
Ped.
Vln. I
mf
mf
Vln. II
mf
mf
Vla.
mf
f
mf
Vc.
mf
mf

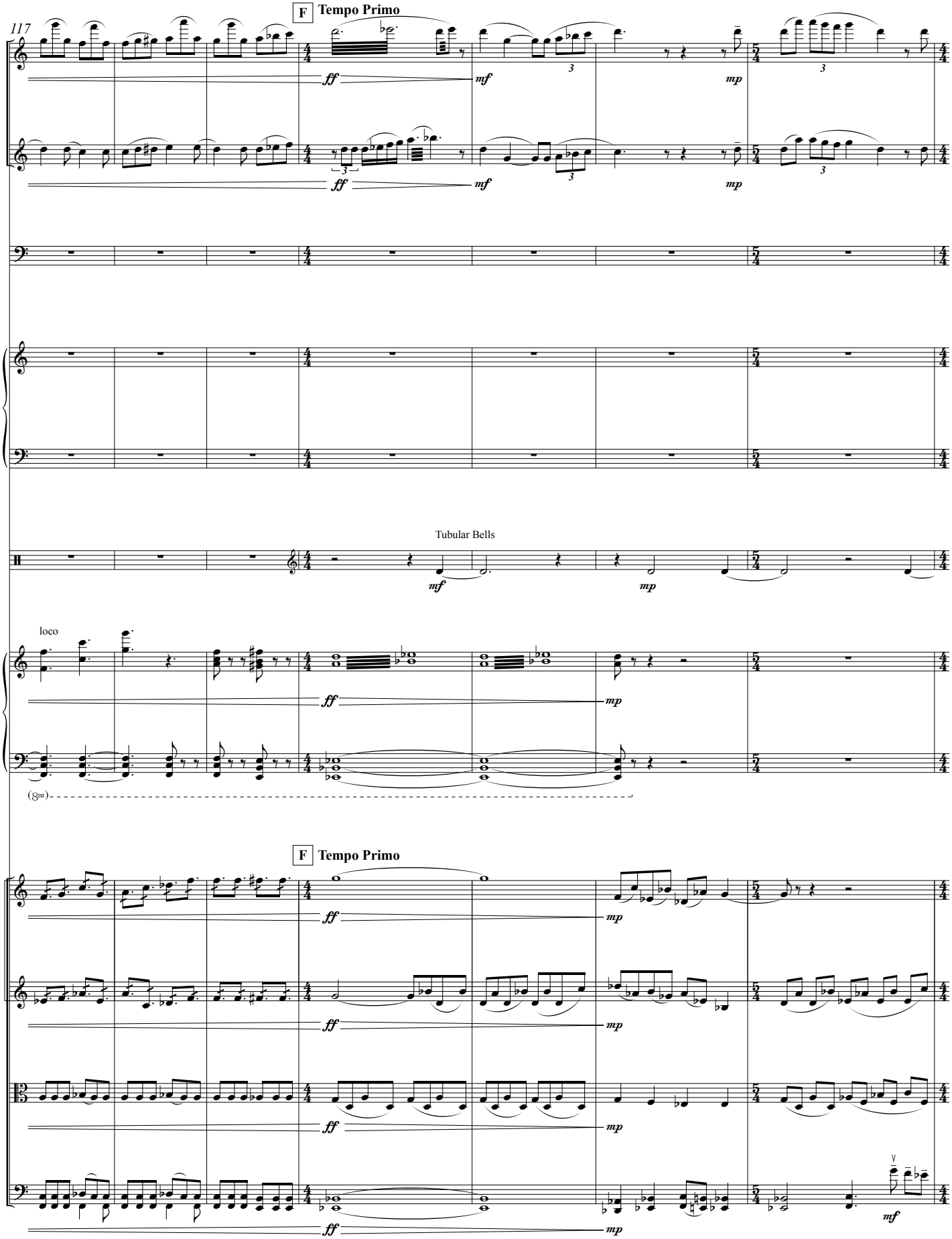

79
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
(8va)
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
f
ff
Ped.

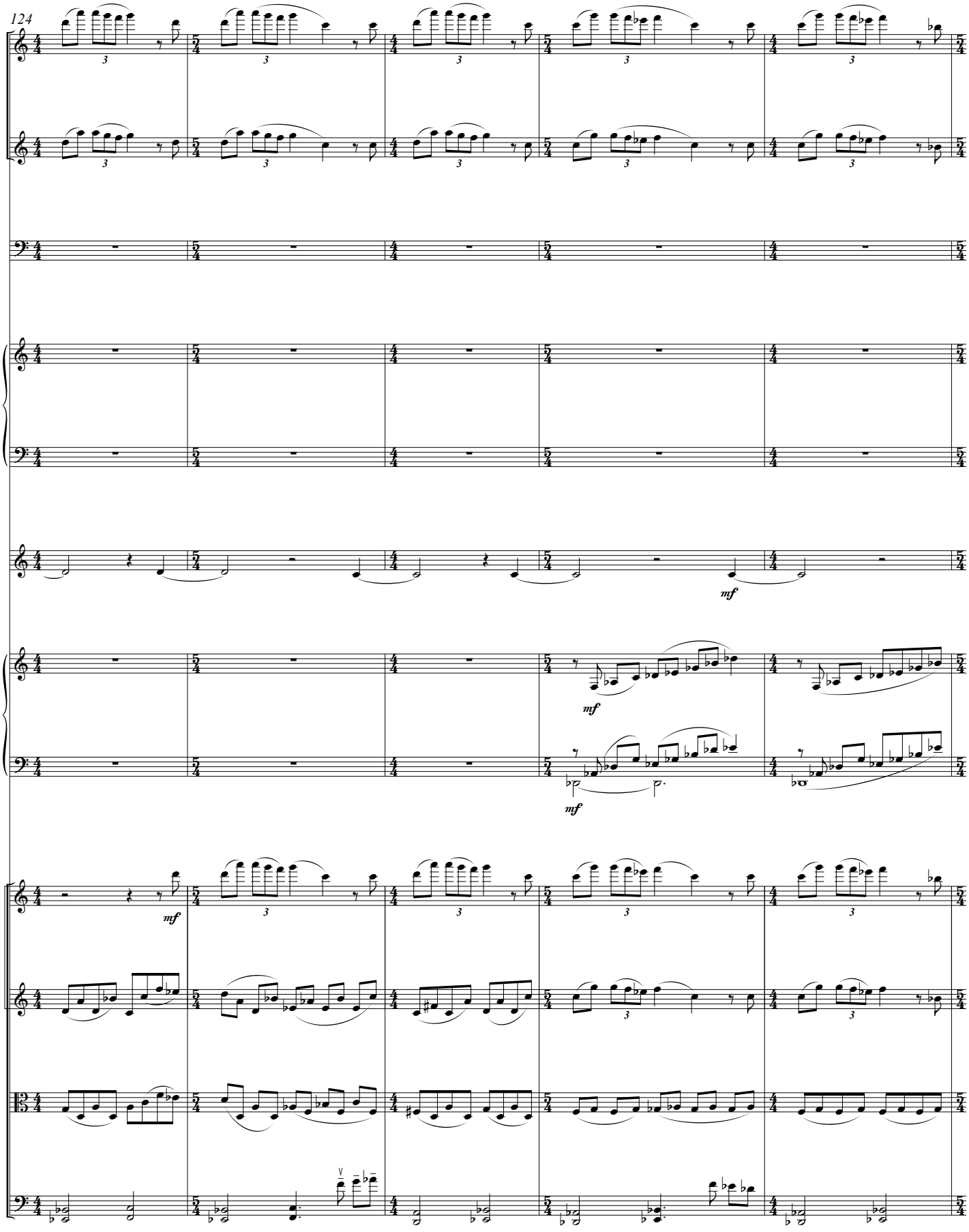

87
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
(8va)
Ped.
Pno.
Vln. I
Vln. II
Vla.
Vc.

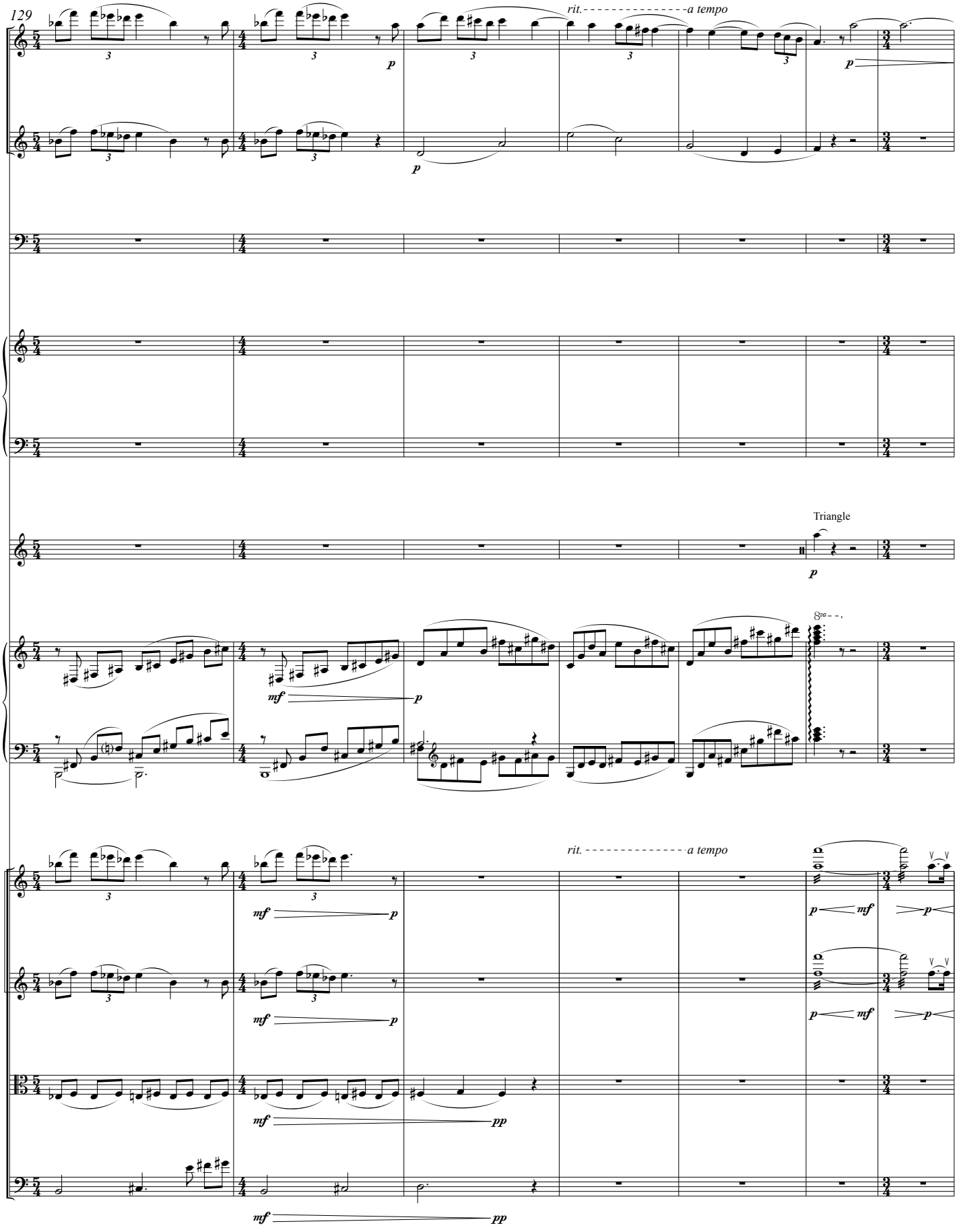

94
E
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
loco
Pno.
E
Vln. I
Vln. II
Vla.
Vc.

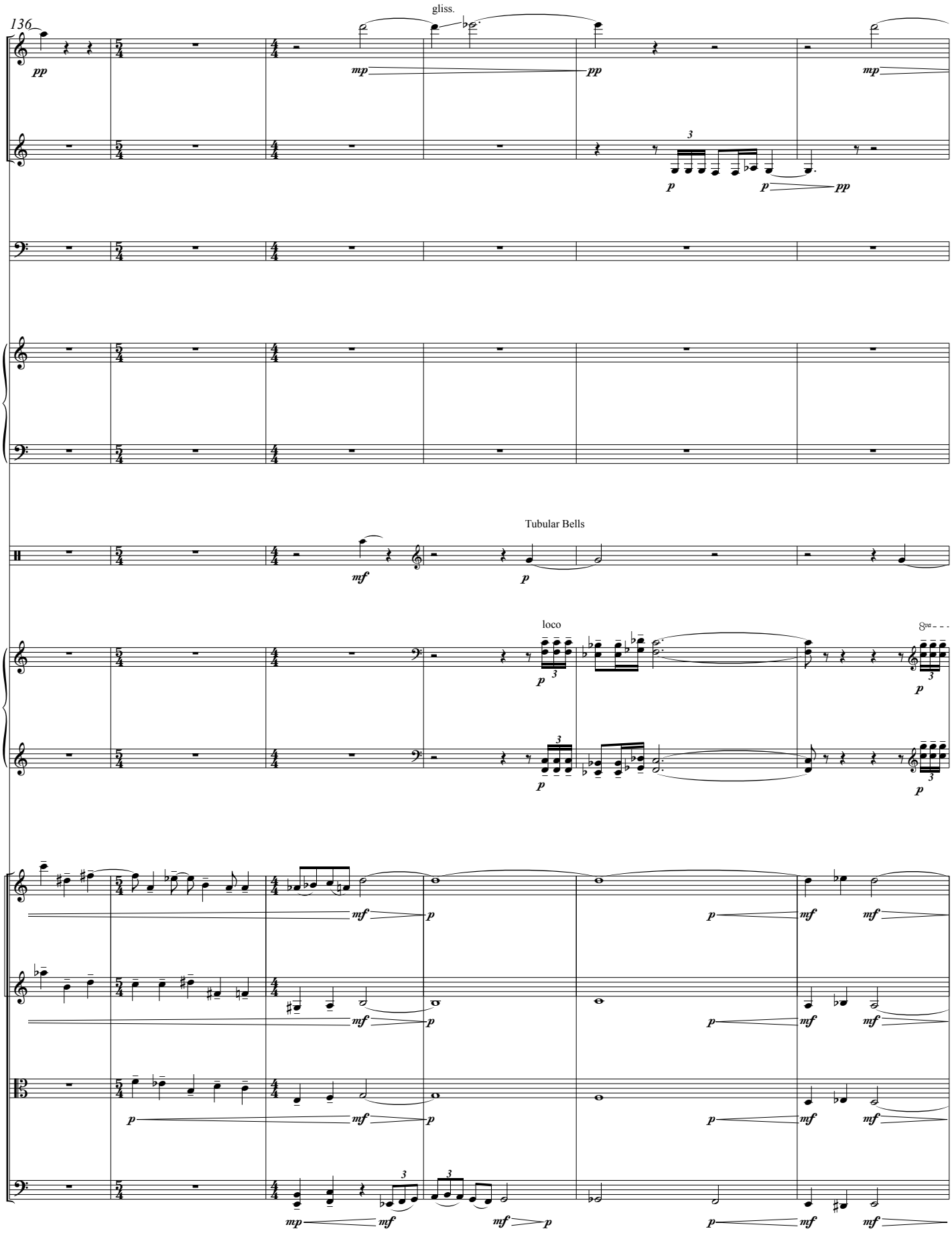

101
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
f
pizz.
arco

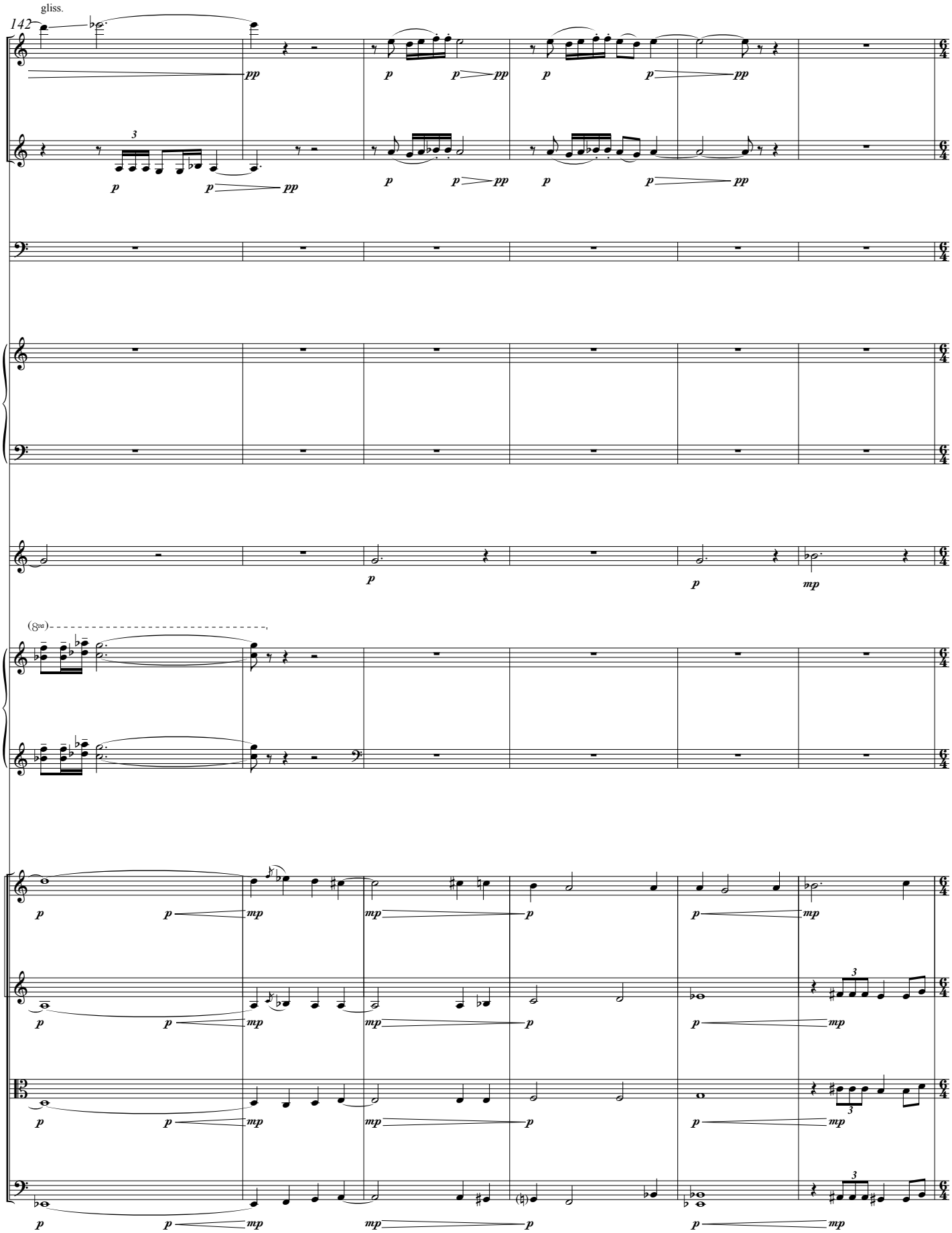

109
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
mp
p
8va

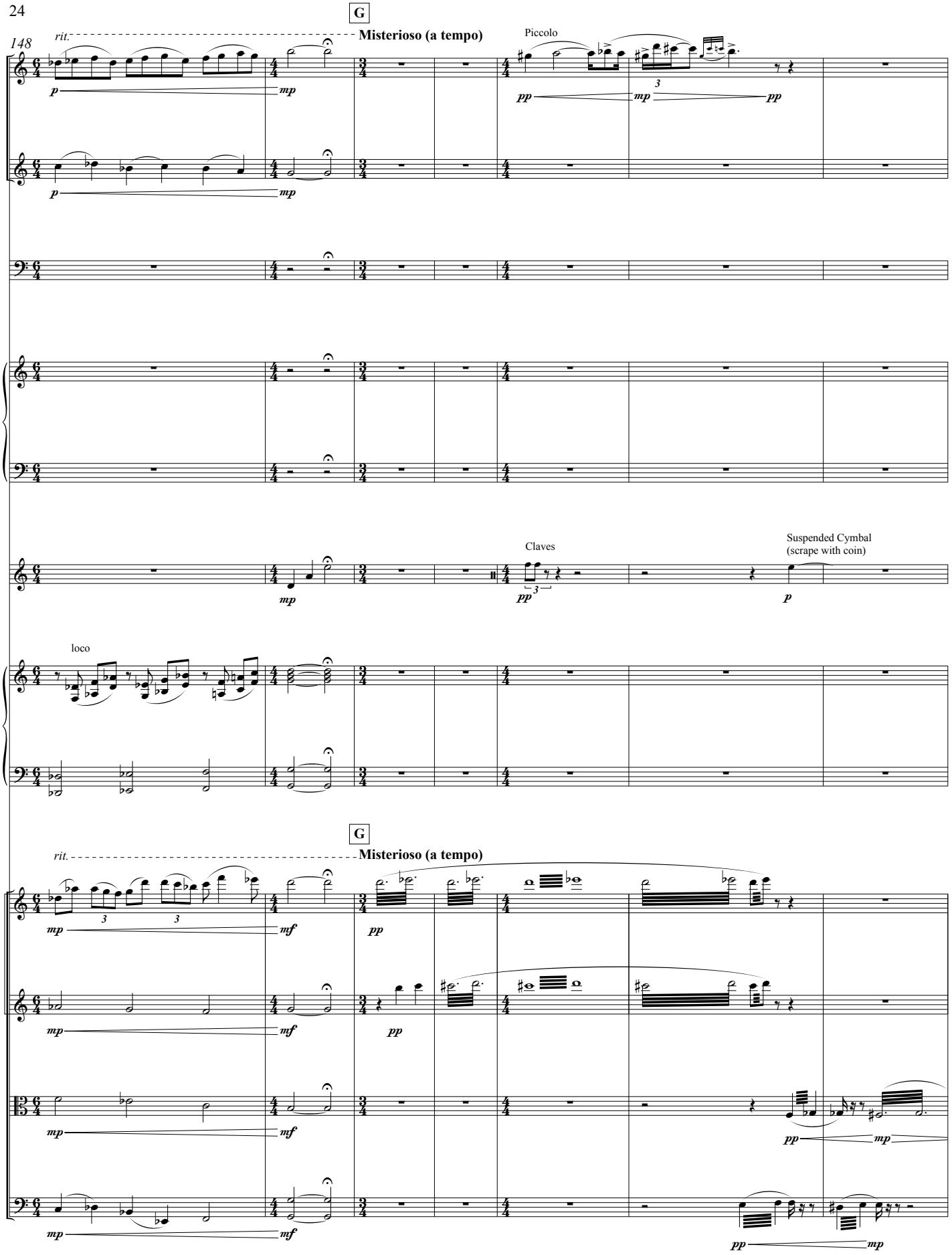

117
F Tempo Primo
Fl.
B♭ Cl.
Timp.
Mrb.
Tubular Bells
Perc.
loco
Pno.
F Tempo Primo
Vln. I
Vln. II
Vla.
Vc.
ff
mf
mp

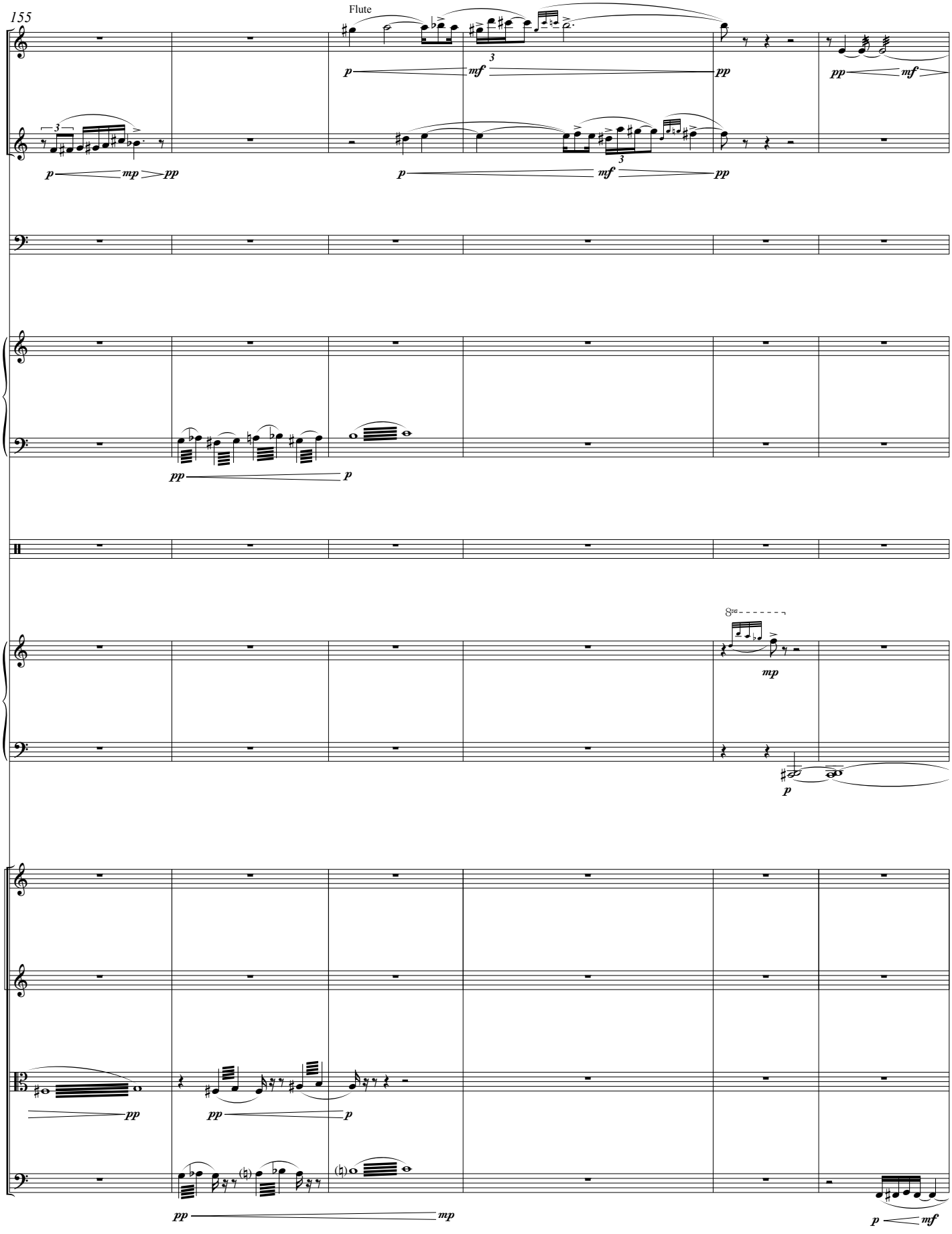

124
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf

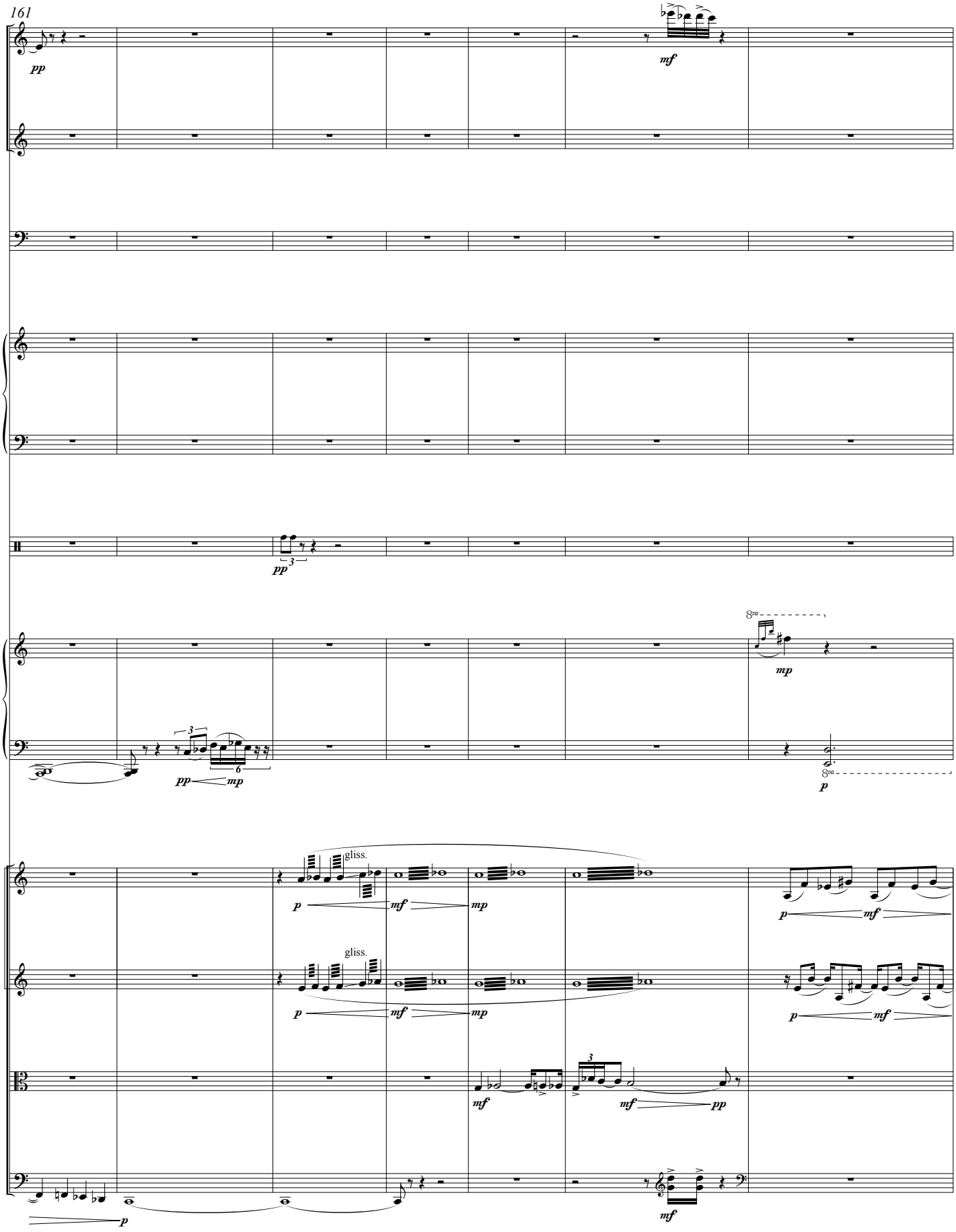

129
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
rit.
a tempo
Triangle
p
mf
pp

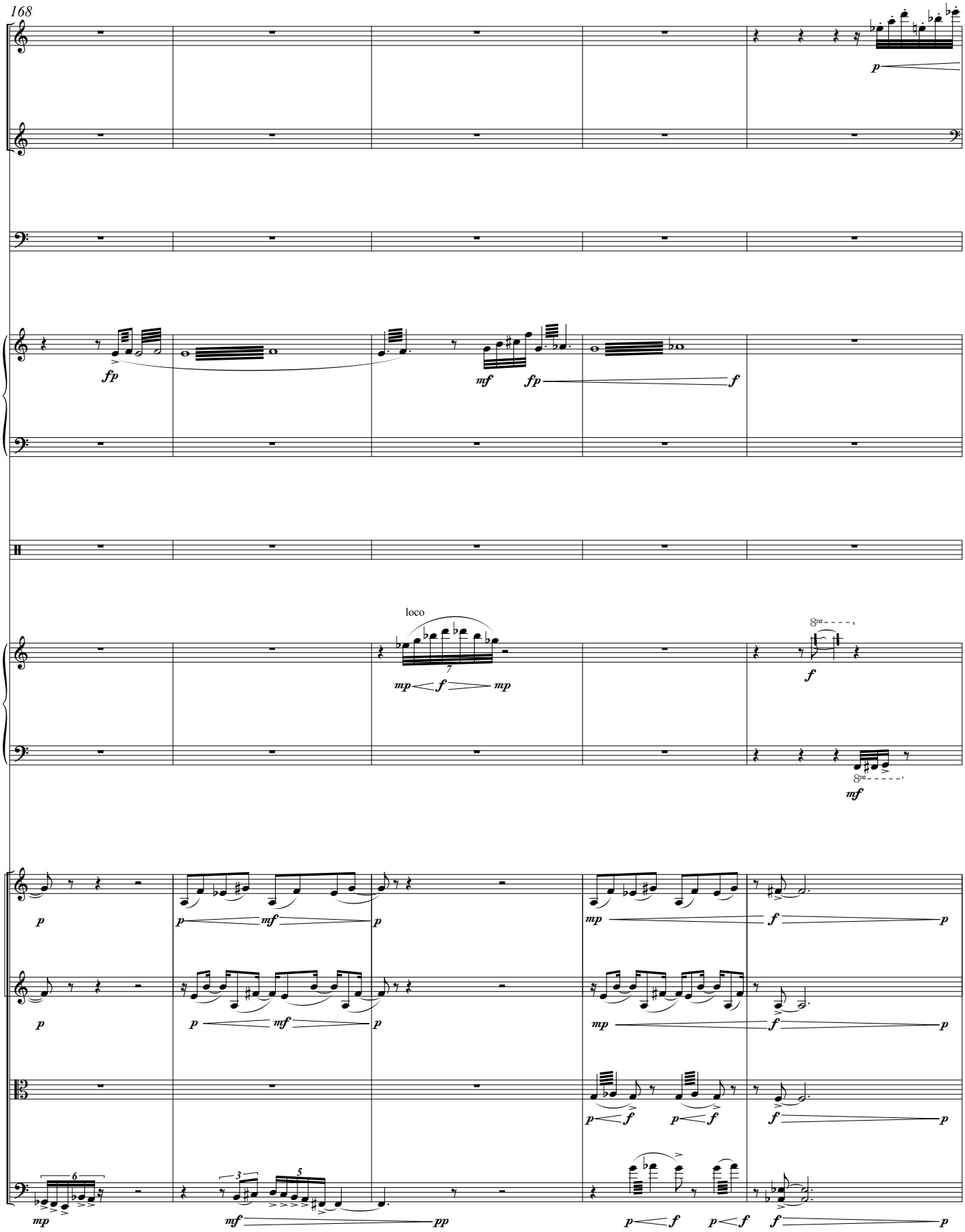

136
gliss.
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Tubular Bells
Pno.
loco
Vln. I
Vln. II
Vla.
Vc.

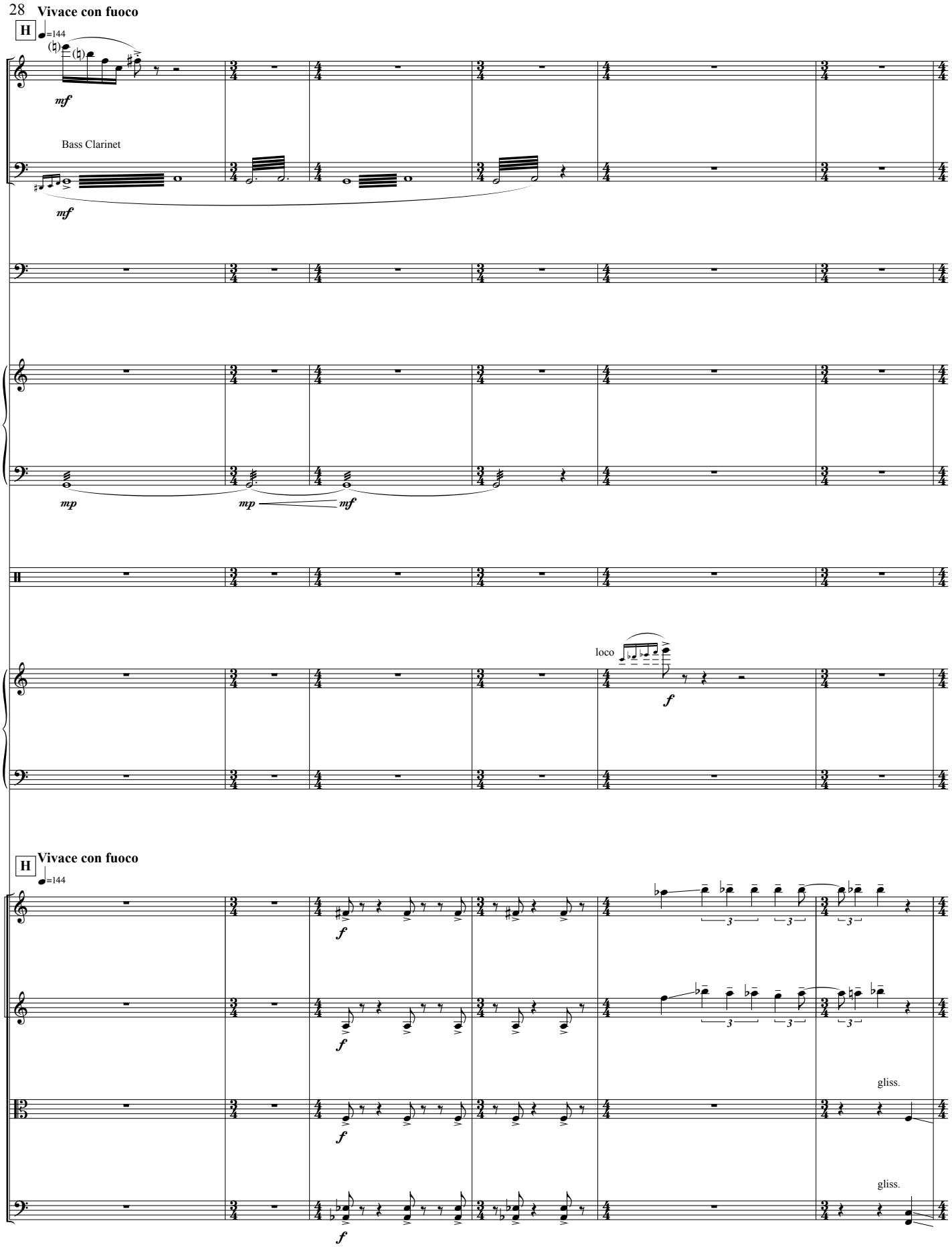

gliss.
142
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
pp
p
mp
6/4

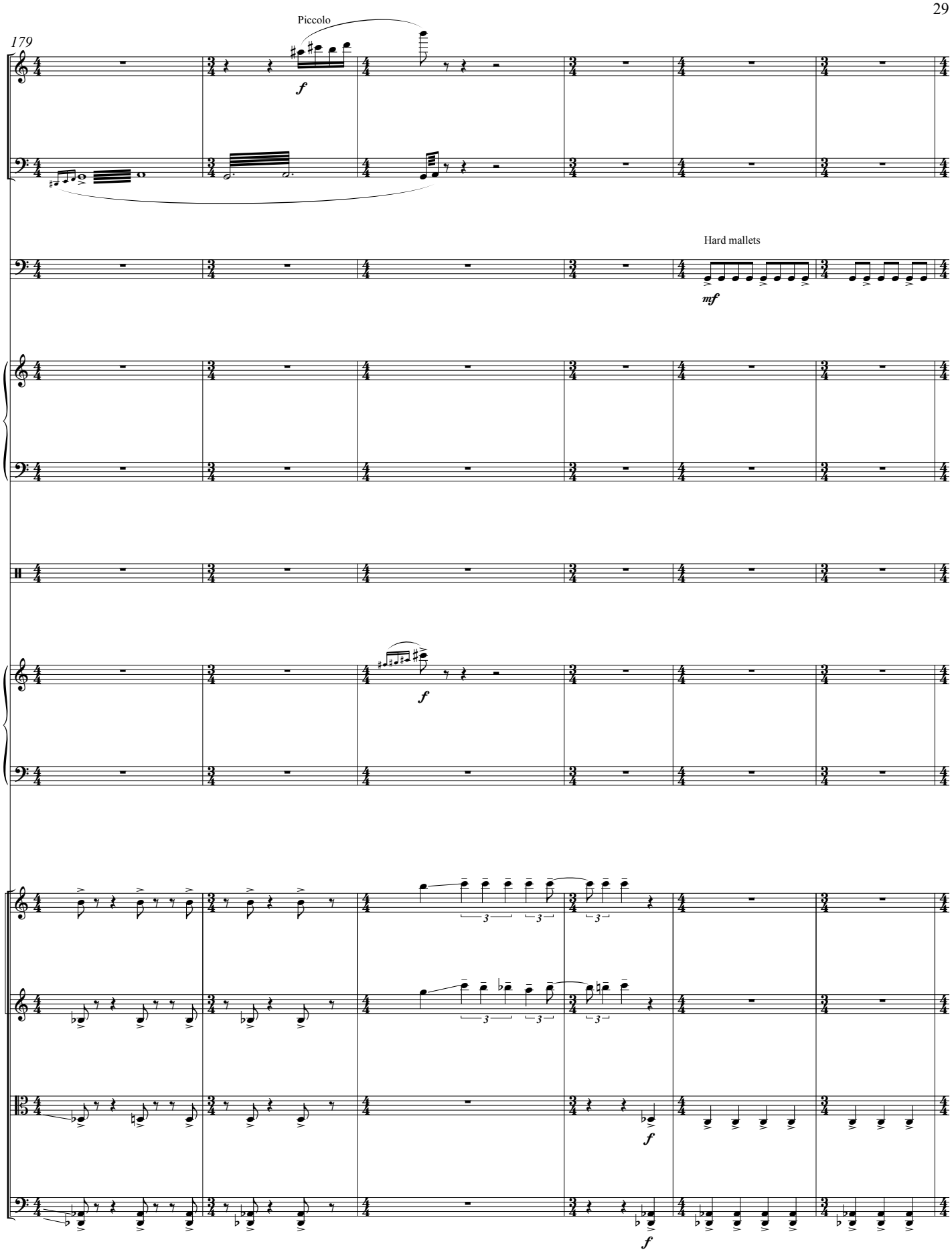

148
G
rit.
Misterioso (a tempo)
Piccolo
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Claves
Suspended Cymbal
(scrape with coin)
loco
Pno.
G
rit.
Misterioso (a tempo)
Vln. I
Vln. II
Vla.
Vc.

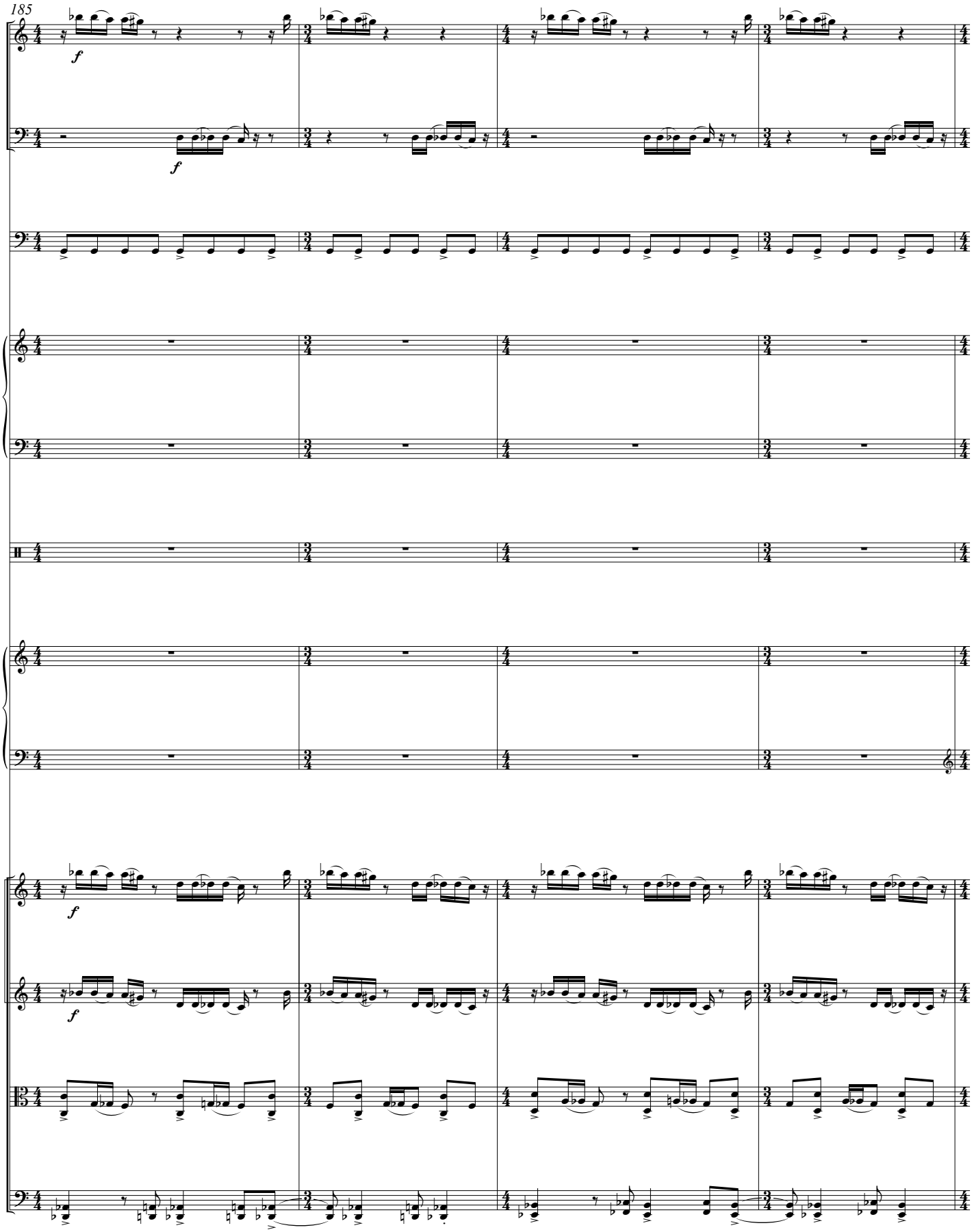

155
Flute
Picc.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
8va
p
mf
pp
mp

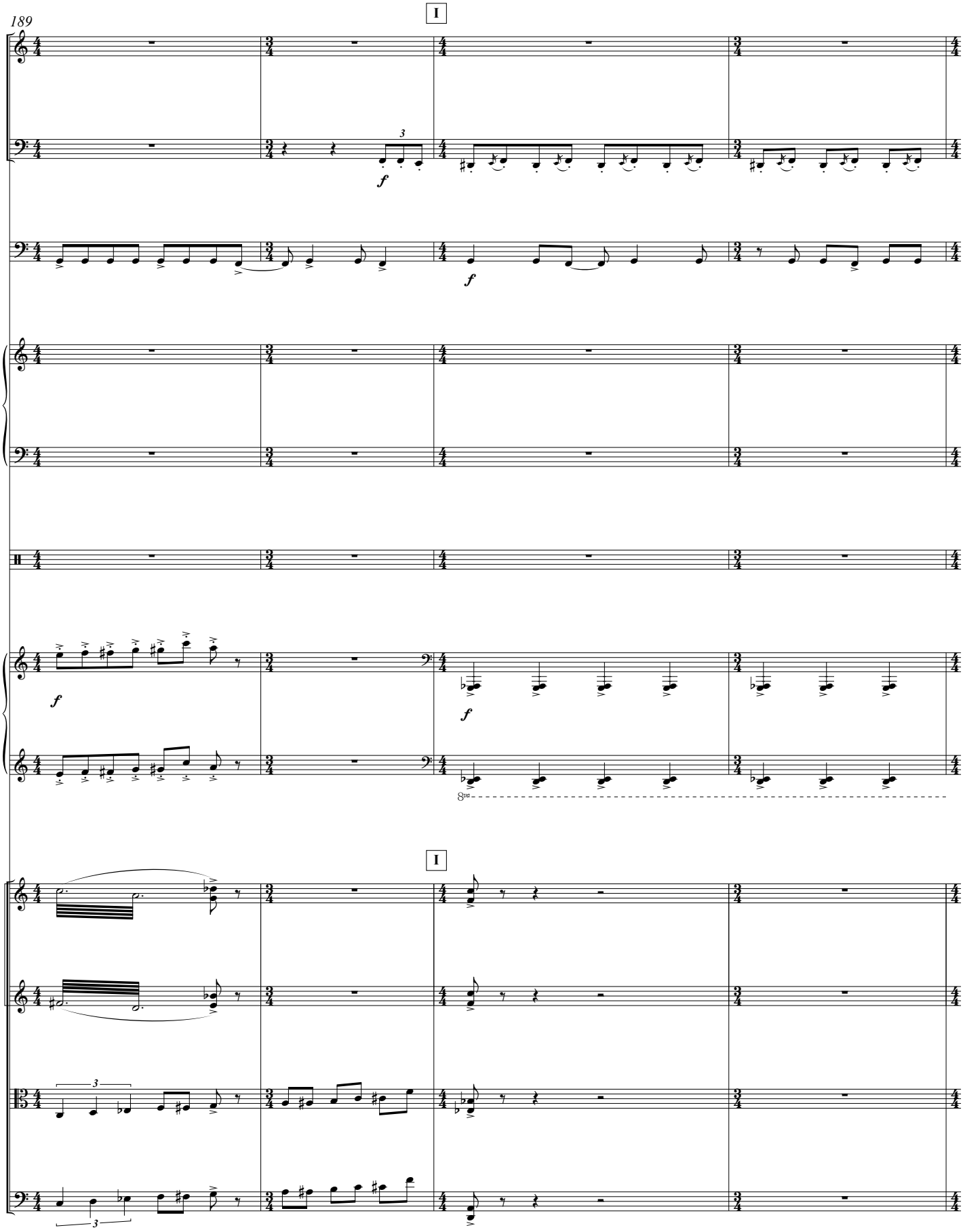

161
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.

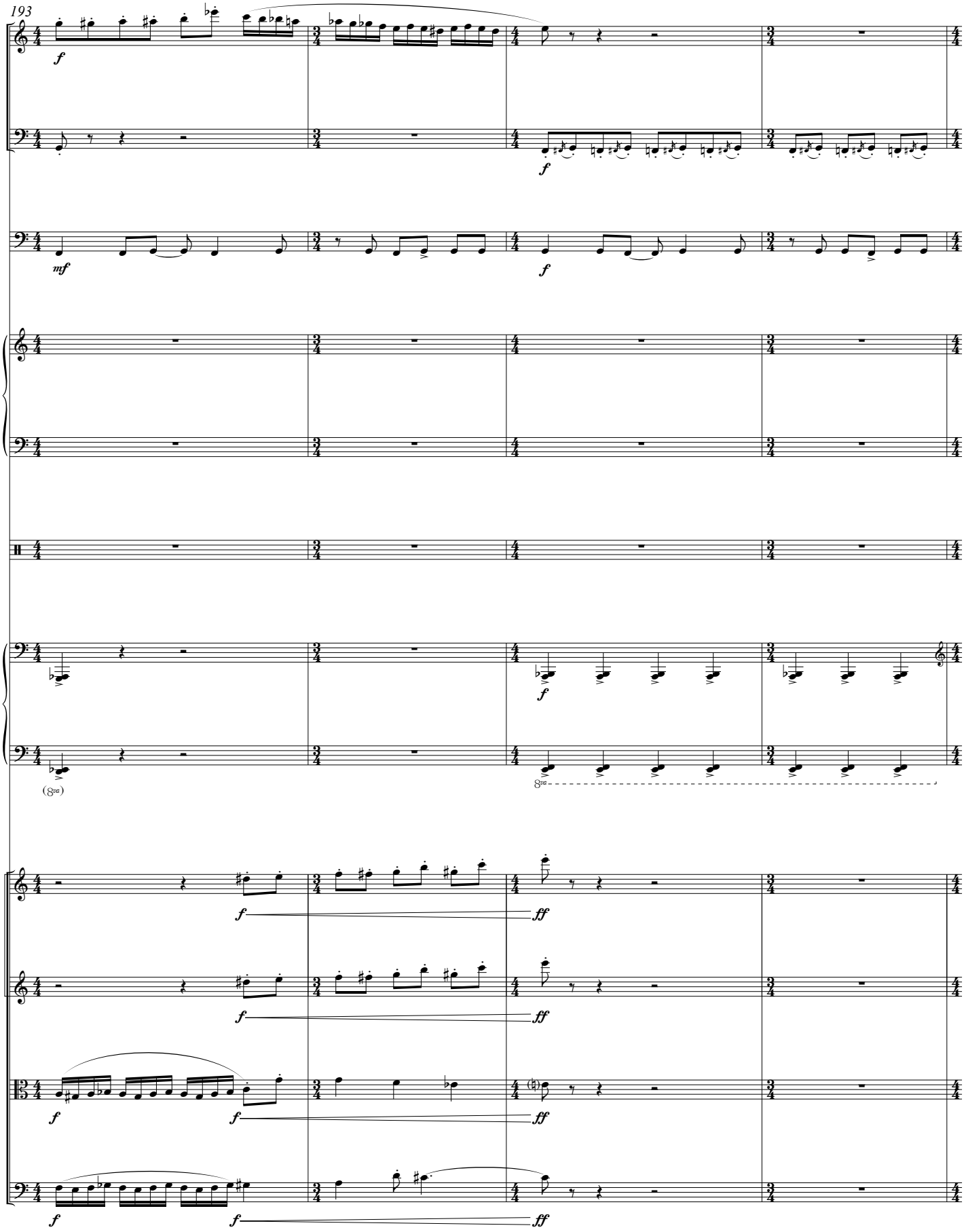

168
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
loco
8va
fp
mf
f
mp
p
pp

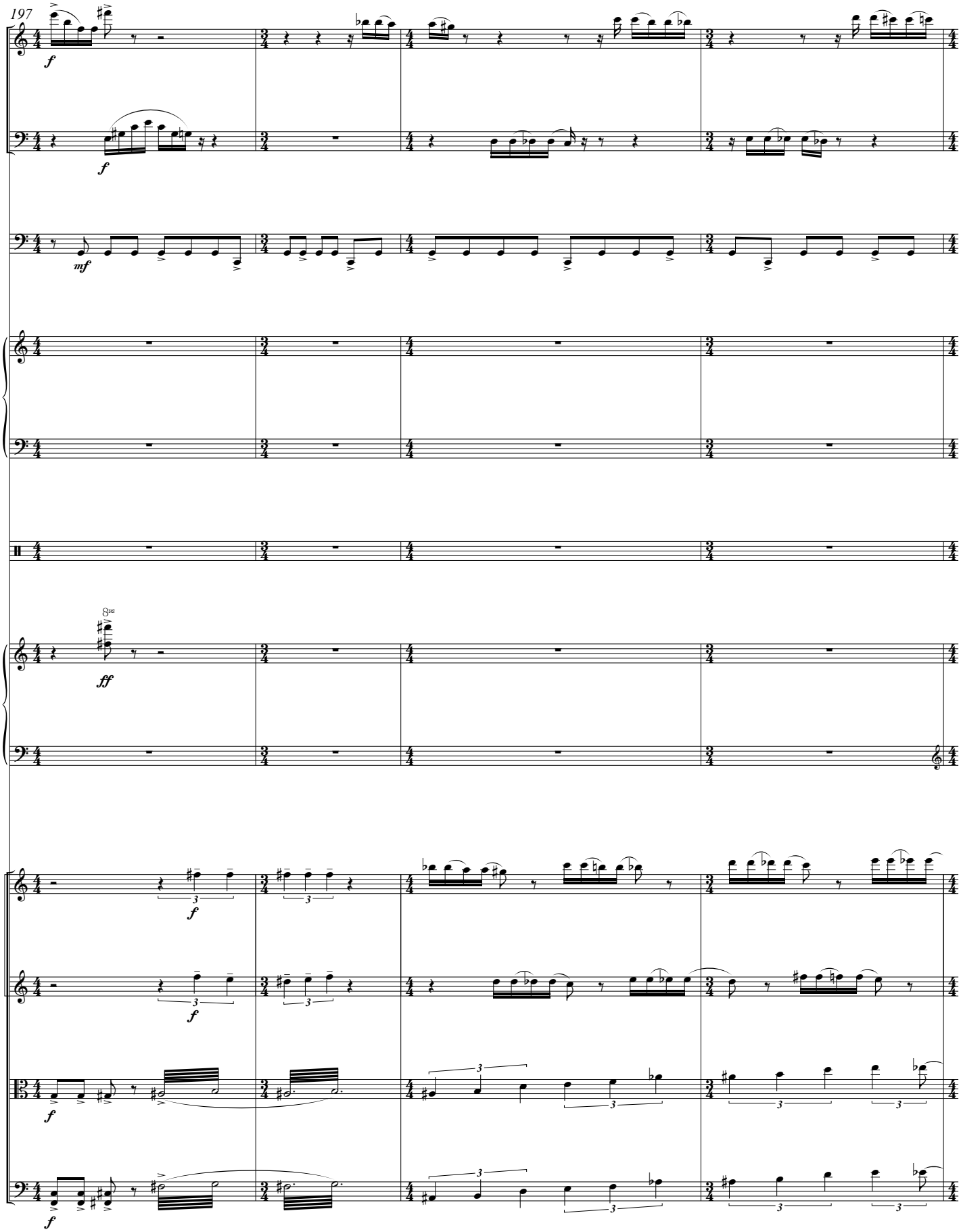

H
Vivace con fuoco
♩=144
Fl.
mf
Bass Clarinet
B. Cl.
mf
Timp.
Mrb.
mp
mp
mf
Perc.
Pno.
loco
f
H
Vivace con fuoco
♩=144
Vln. I
f
3
3
3
Vln. II
f
3
3
3
Vla.
f
gliss.
Vc.
f
gliss.

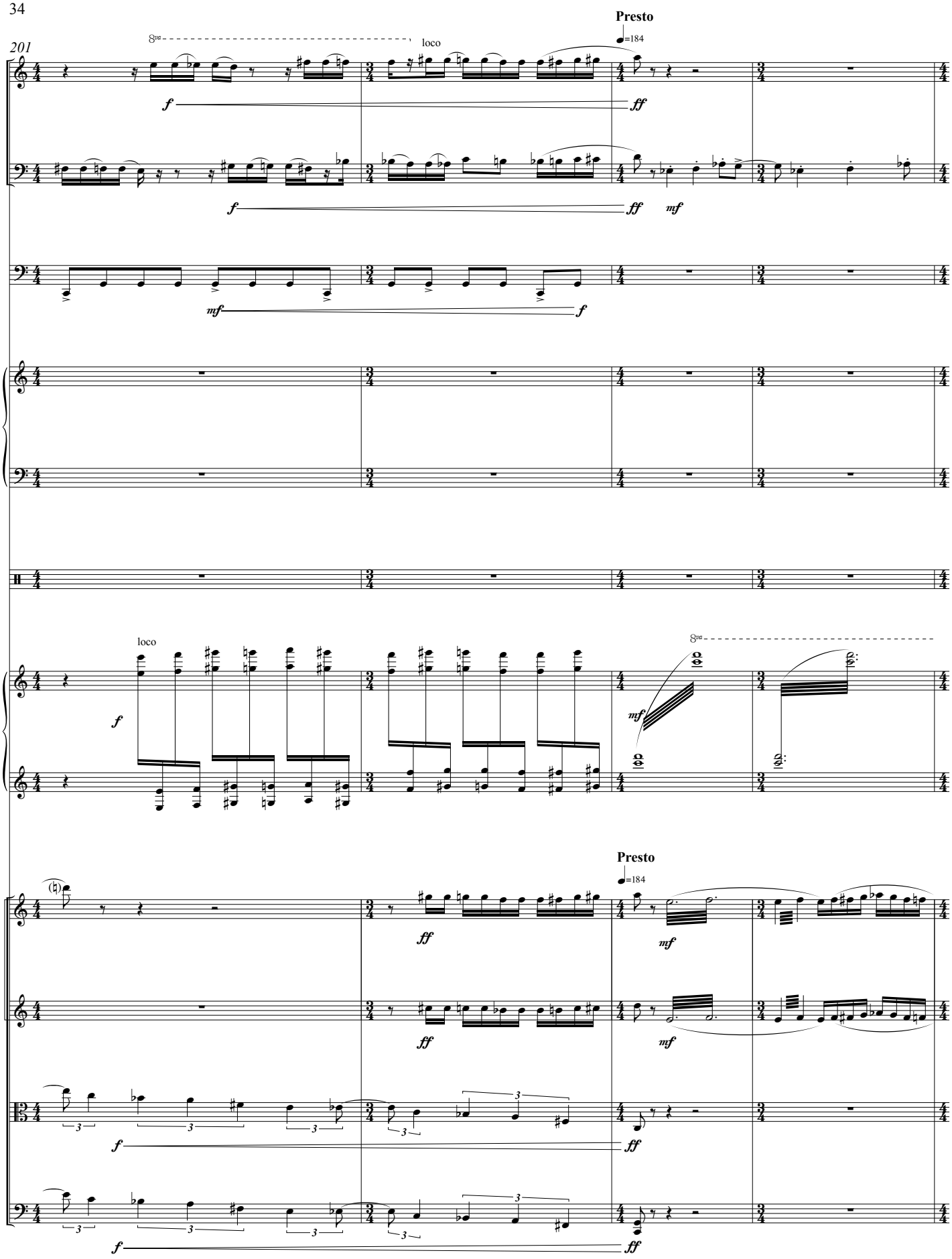

179
Piccolo
Picc.
B. Cl.
Timp.
Hard mallets
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.

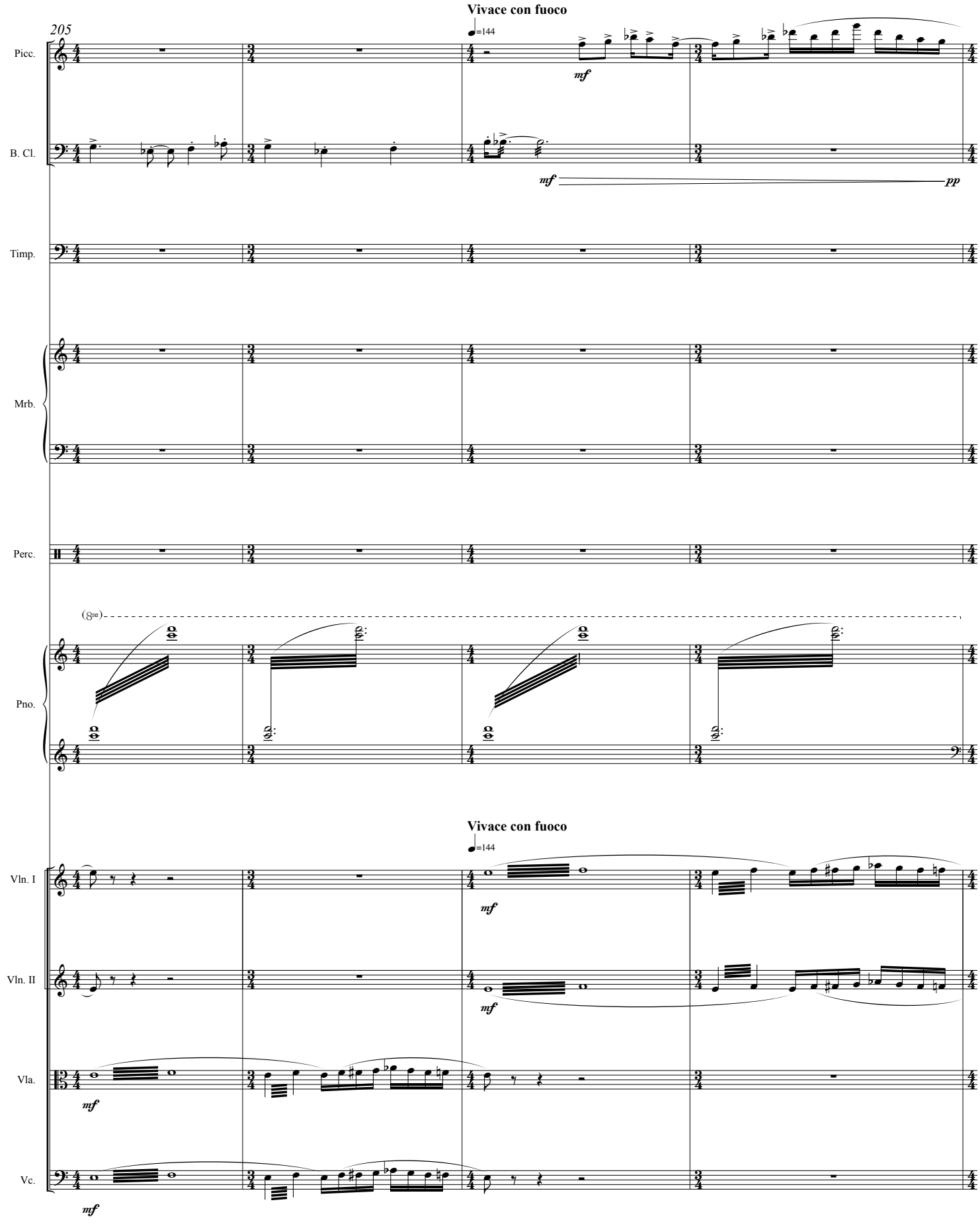

185
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f

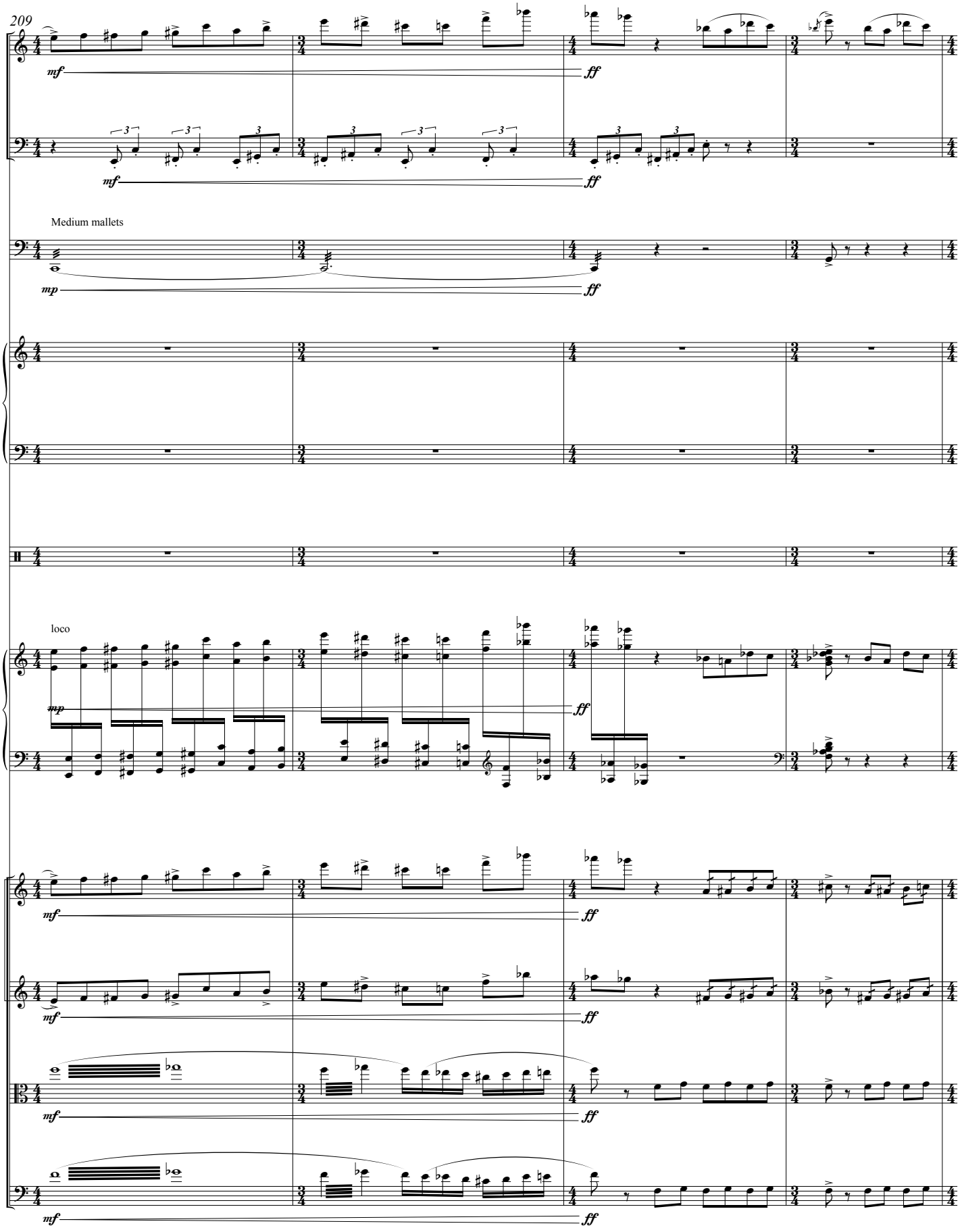

189
I
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
I
Vln. I
Vln. II
Vla.
Vc.

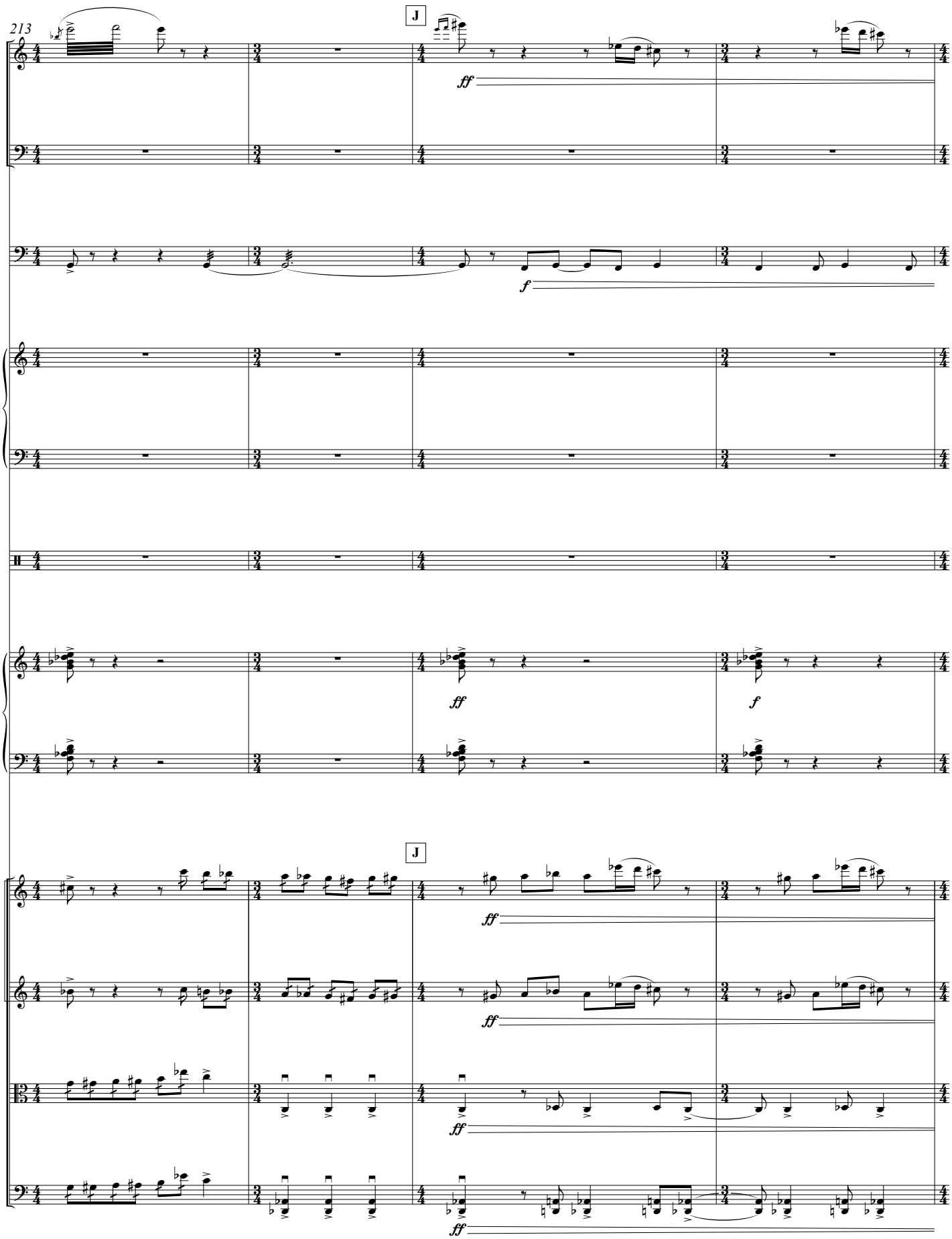

193
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
mf
ff
8va

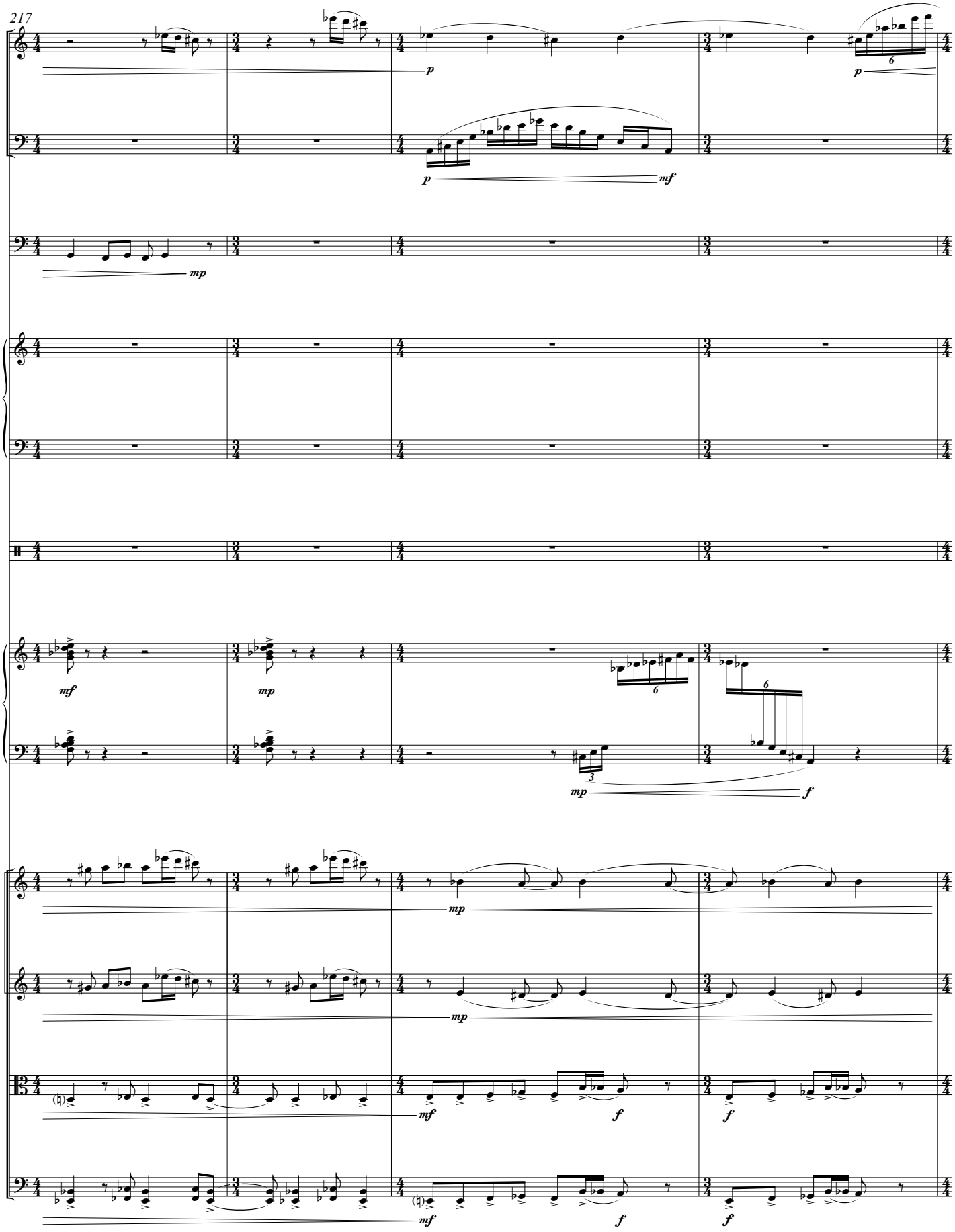

197
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
mf
ff

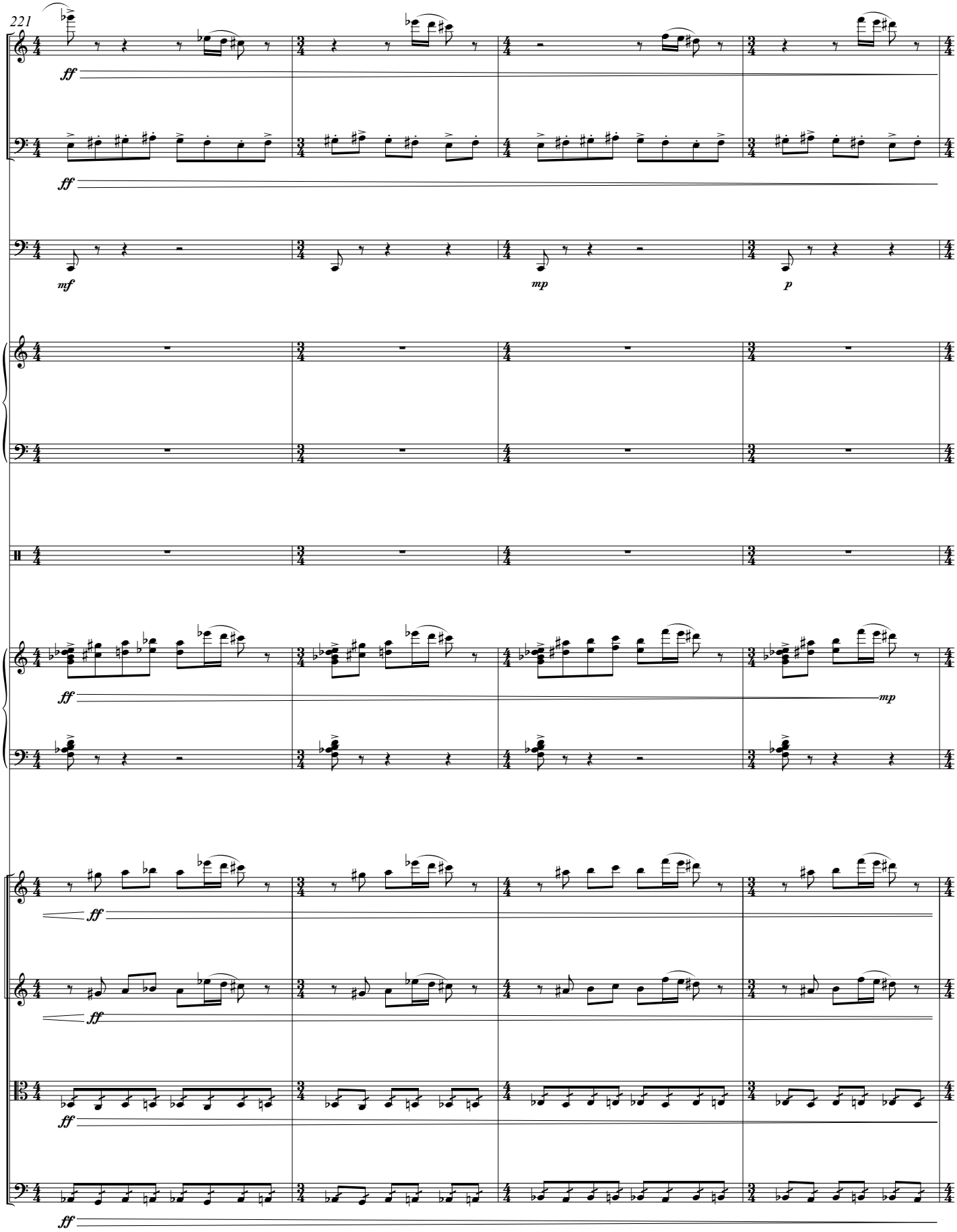

201
Presto
♩=184
loco
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
ff
mf

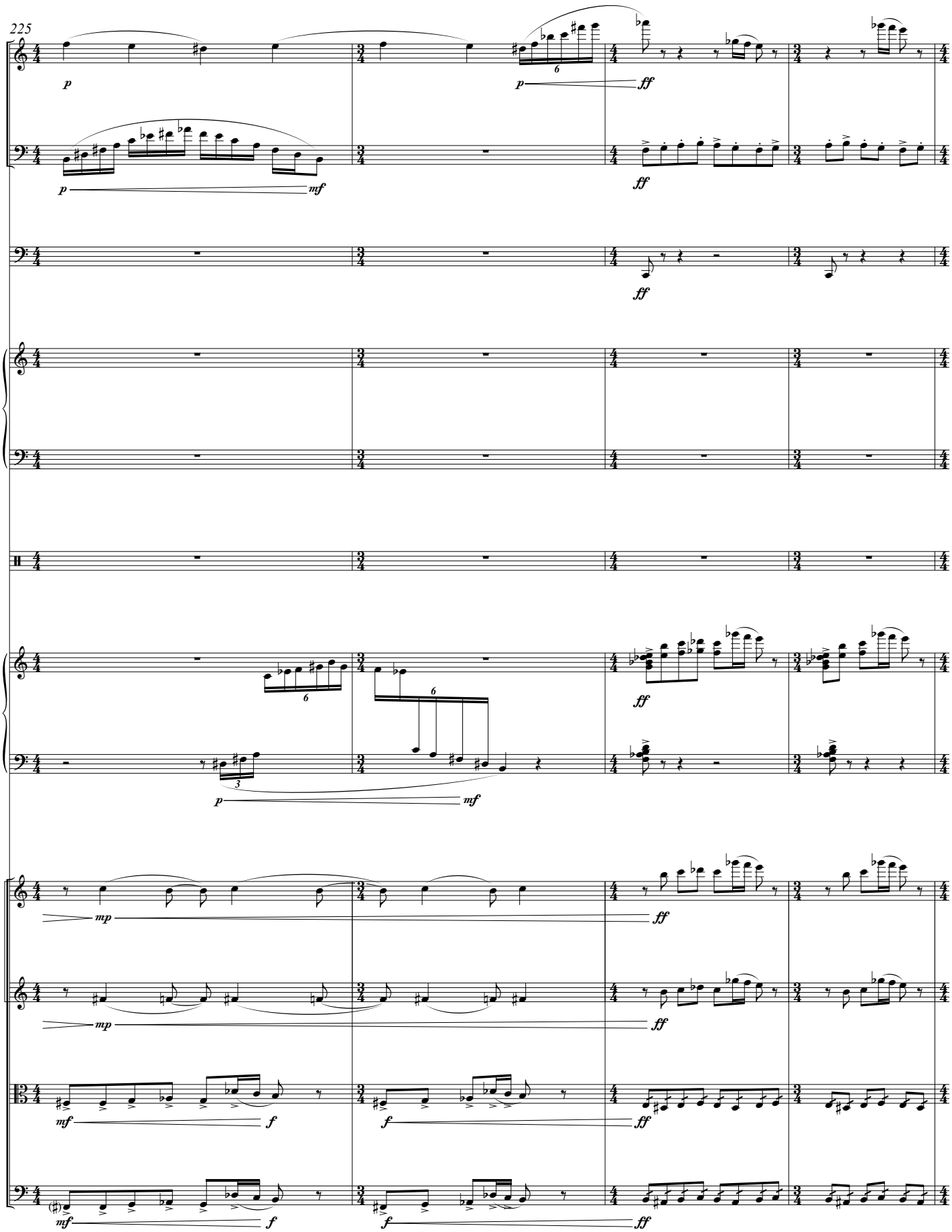

Vivace con fuoco
205
♩=144
Picc.
mf
B. Cl.
mf
pp
Timp.
Mrb.
Perc.
(8va)
Pno.
Vivace con fuoco
♩=144
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf

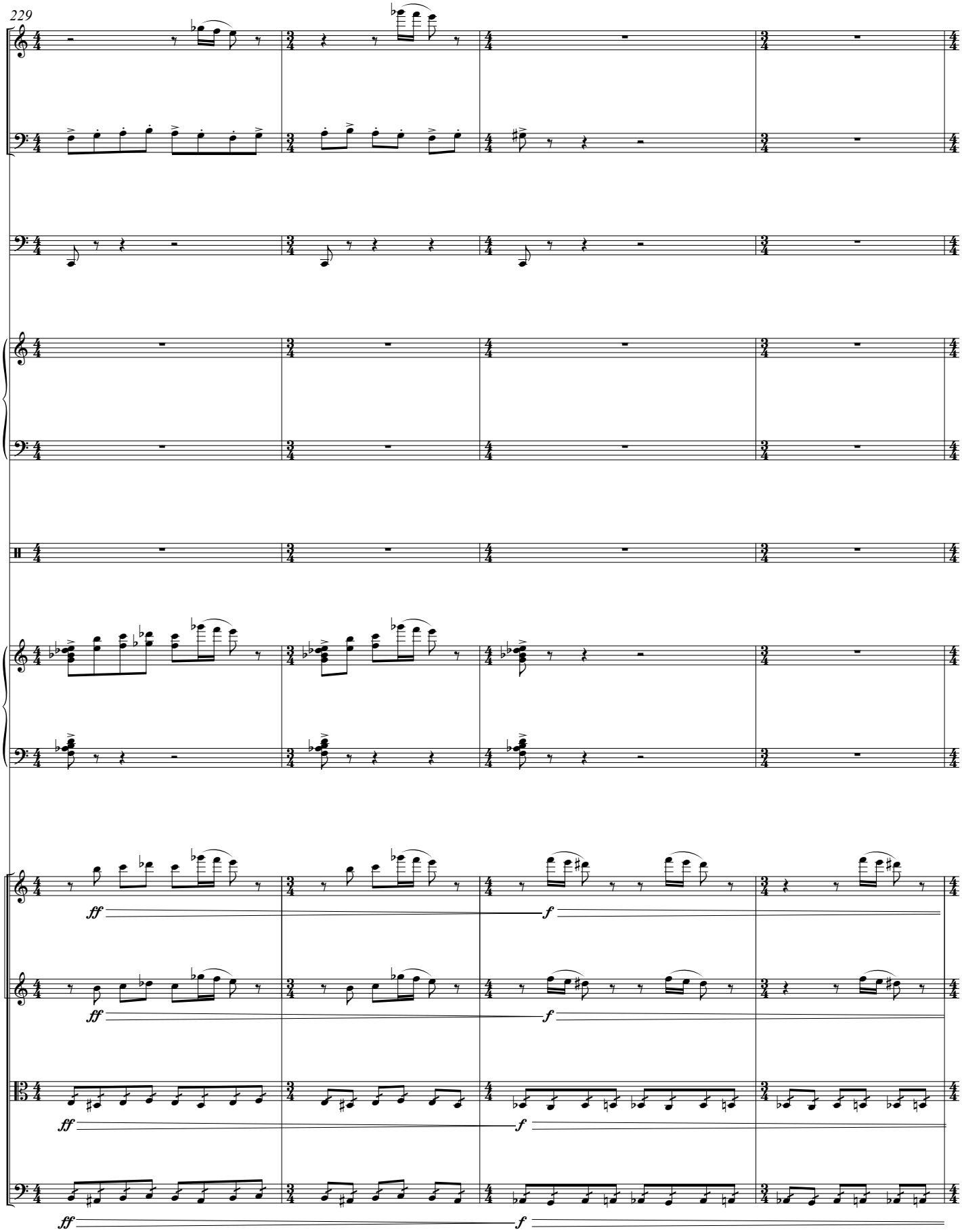

209
Picc.
mf
ff
B. Cl.
mf
ff
Medium mallets
Timp.
mp
ff
Mrb.
Perc.
loco
Pno.
mp
ff
Vln. I
mf
ff
Vln. II
mf
ff
Vla.
mf
ff
Vc.
mf
ff

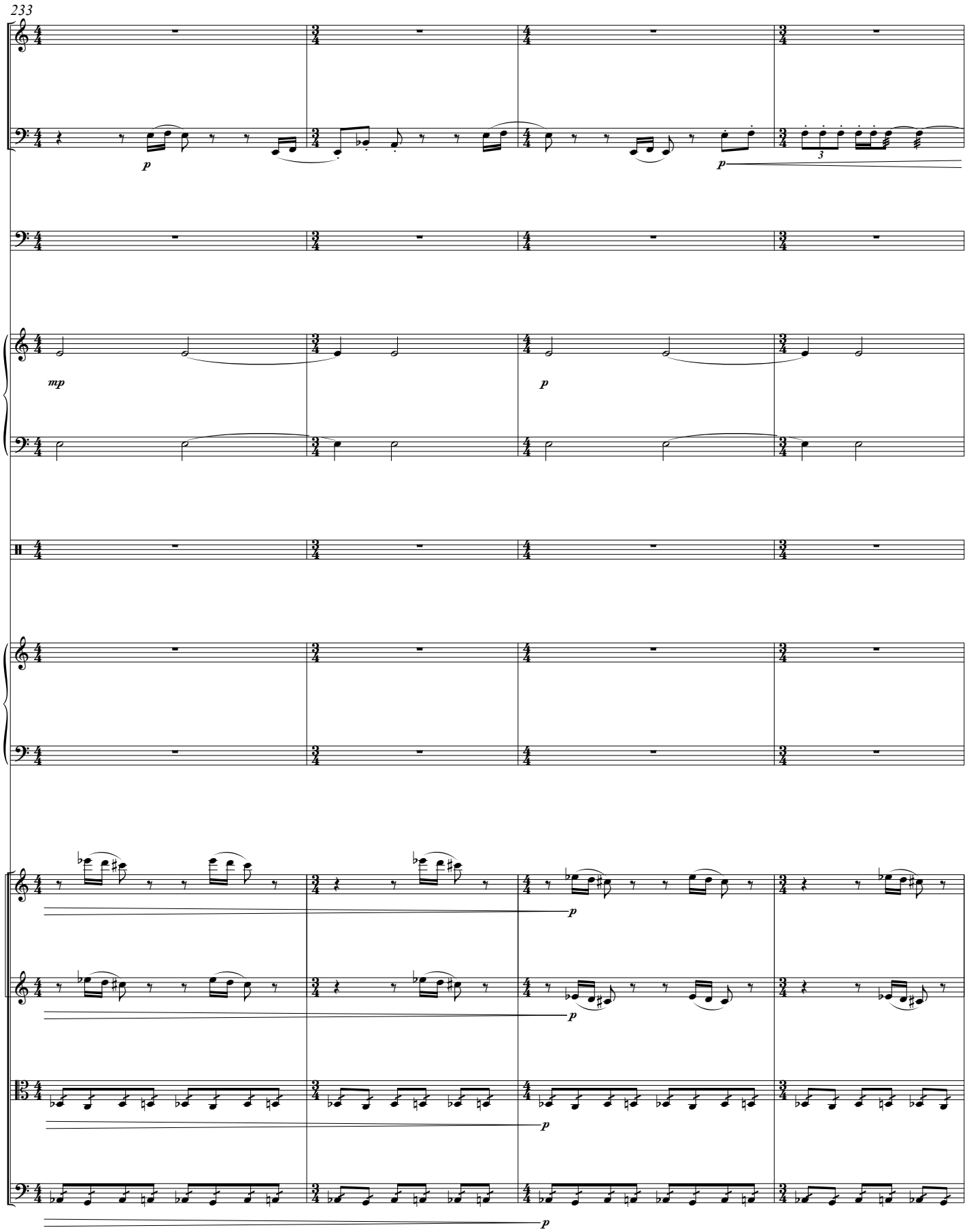

213
J
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
J
Vln. I
Vln. II
Vla.
Vc.
ff
f
ff
f
ff
ff
ff
ff

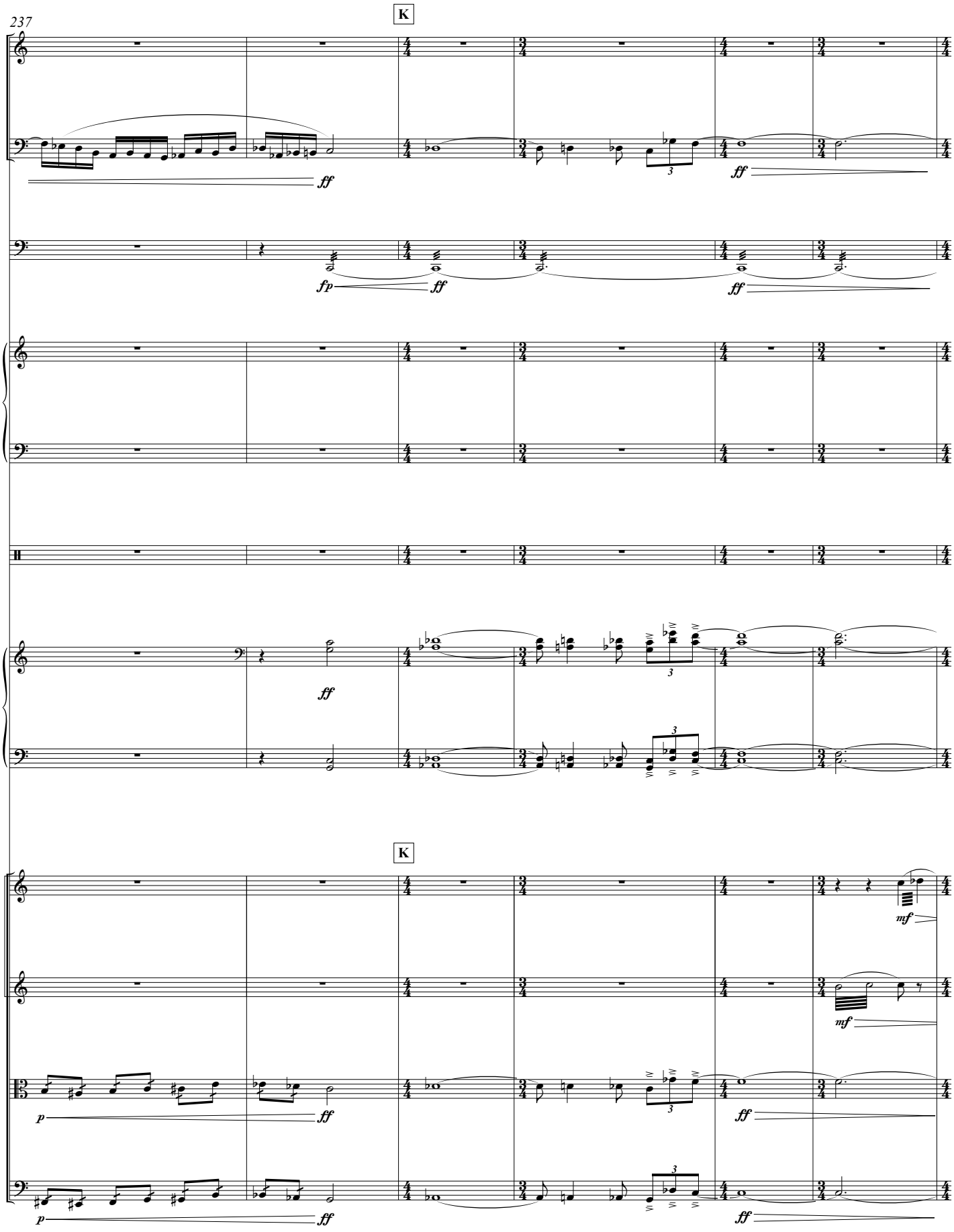

217
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
mf
mp
f

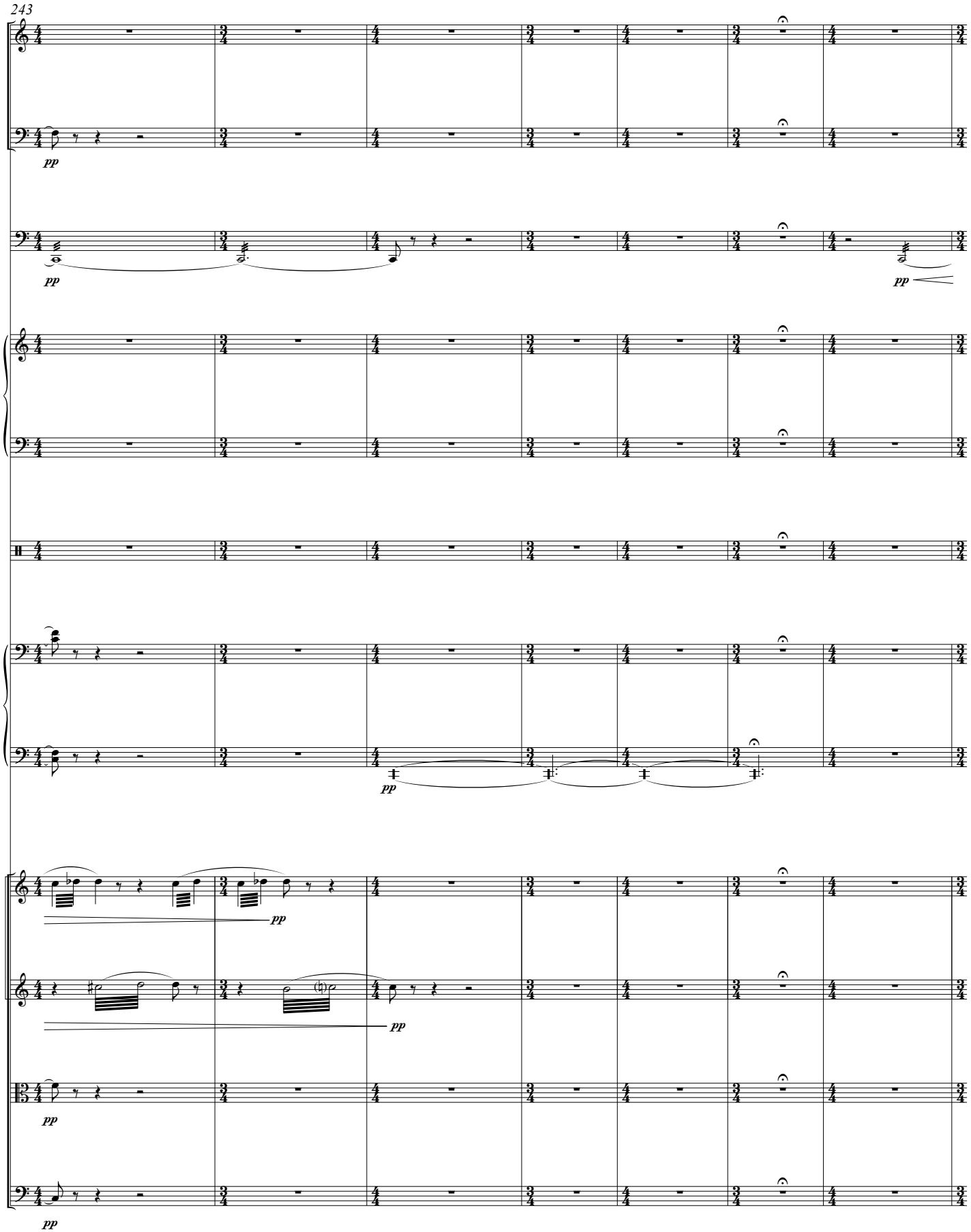

221
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff
mf
mp
p

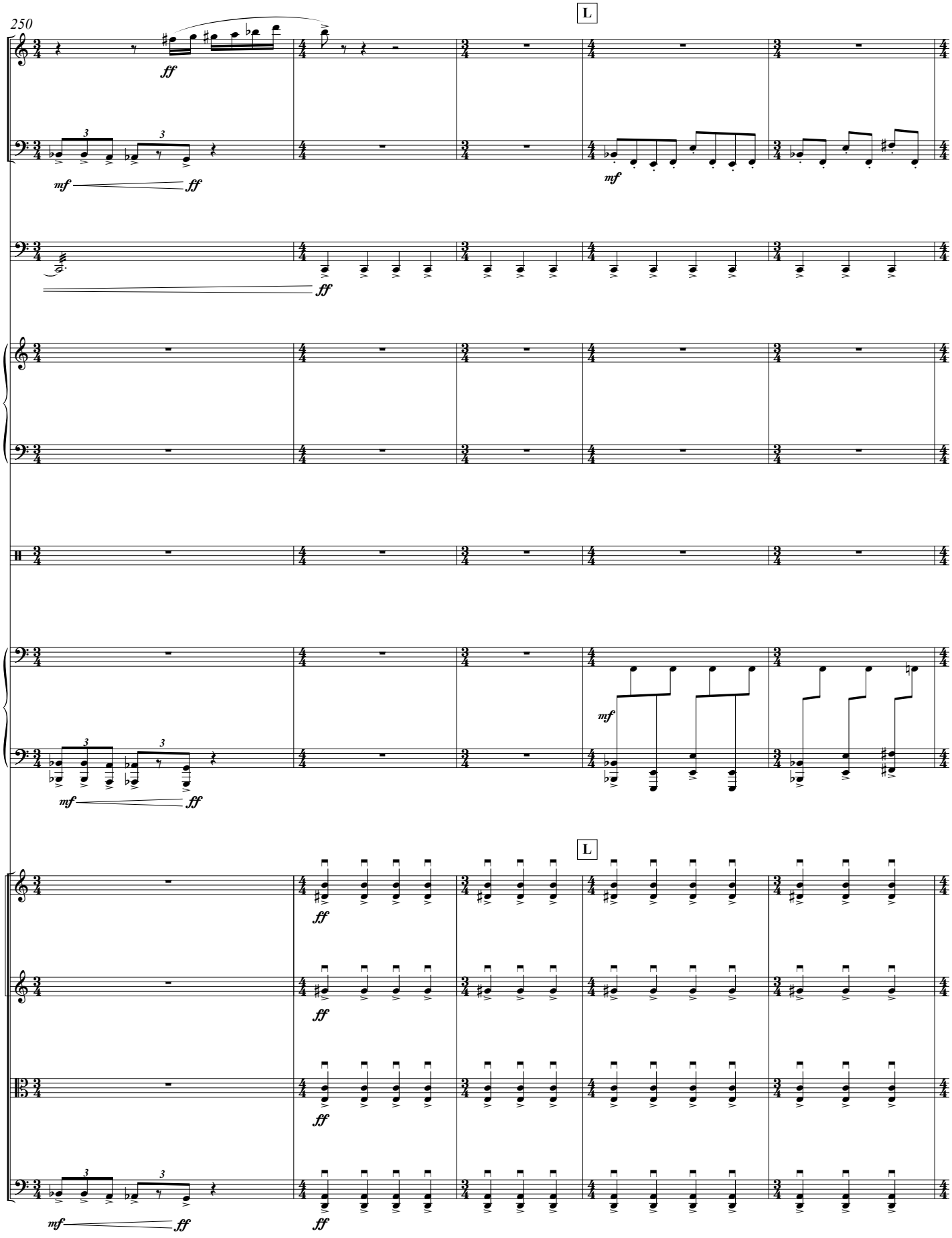

225
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.

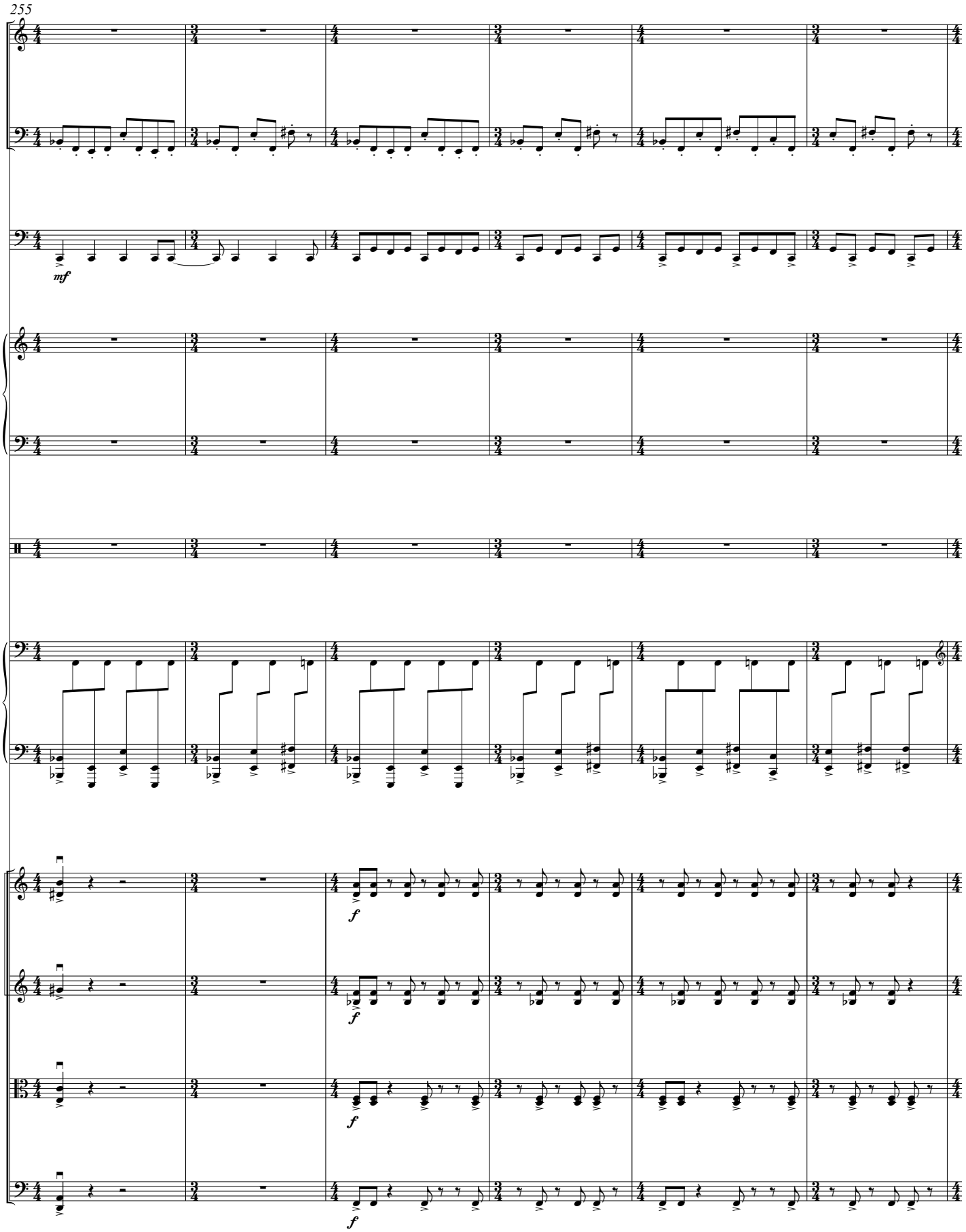

229
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff
f

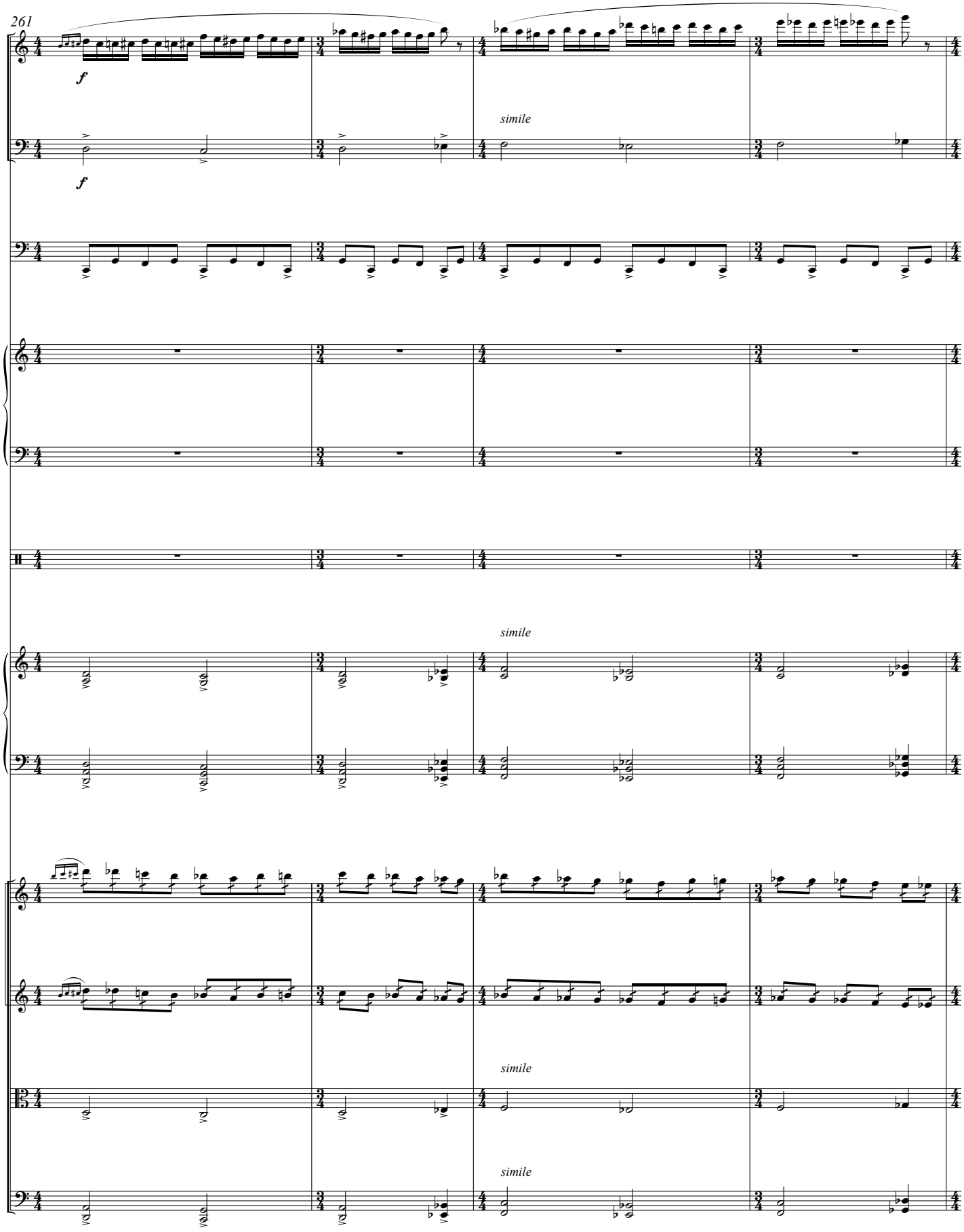

233
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
mp
3

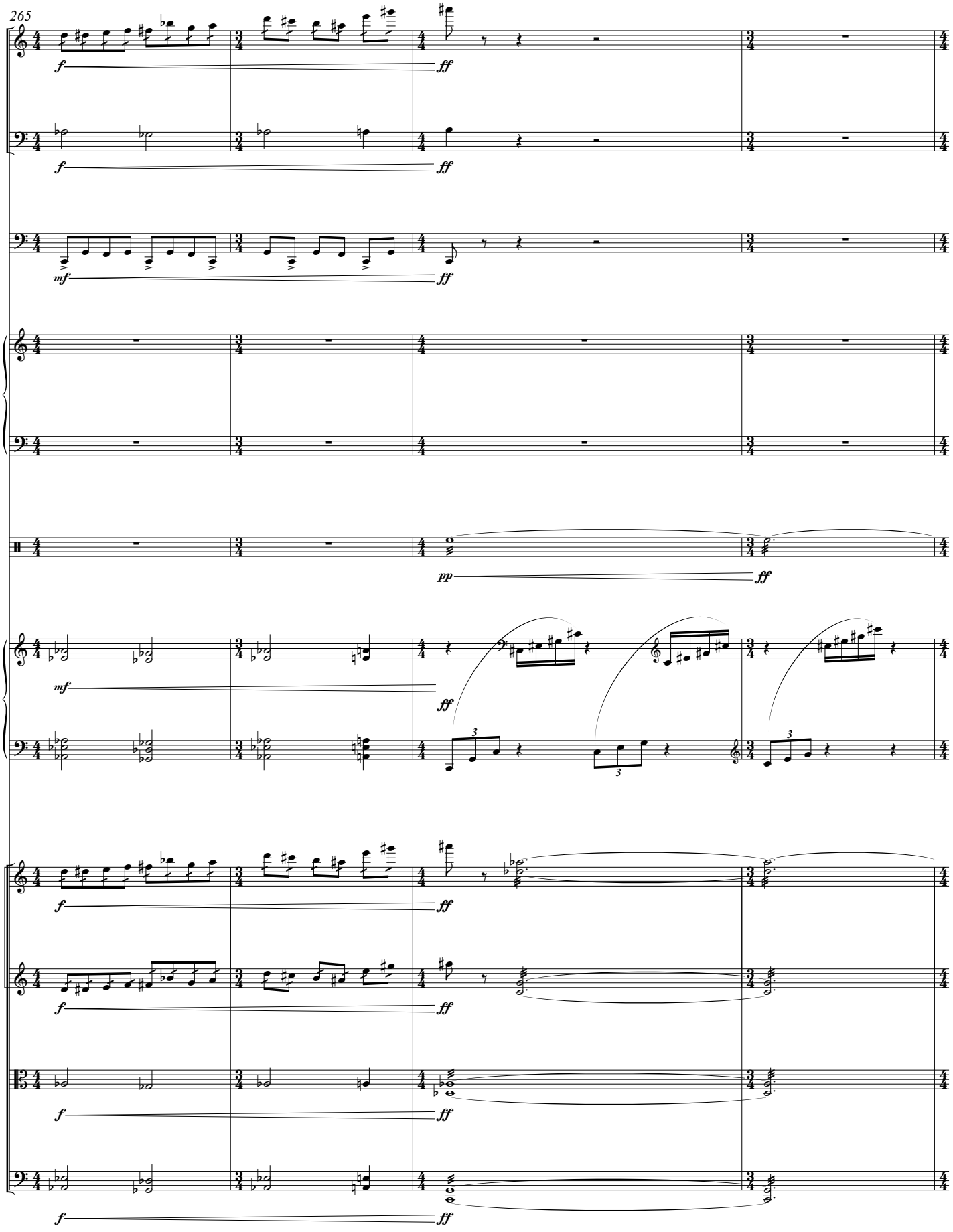

237
K
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
K
Vln. I
Vln. II
Vla.
Vc.
ff
fp
p
mf

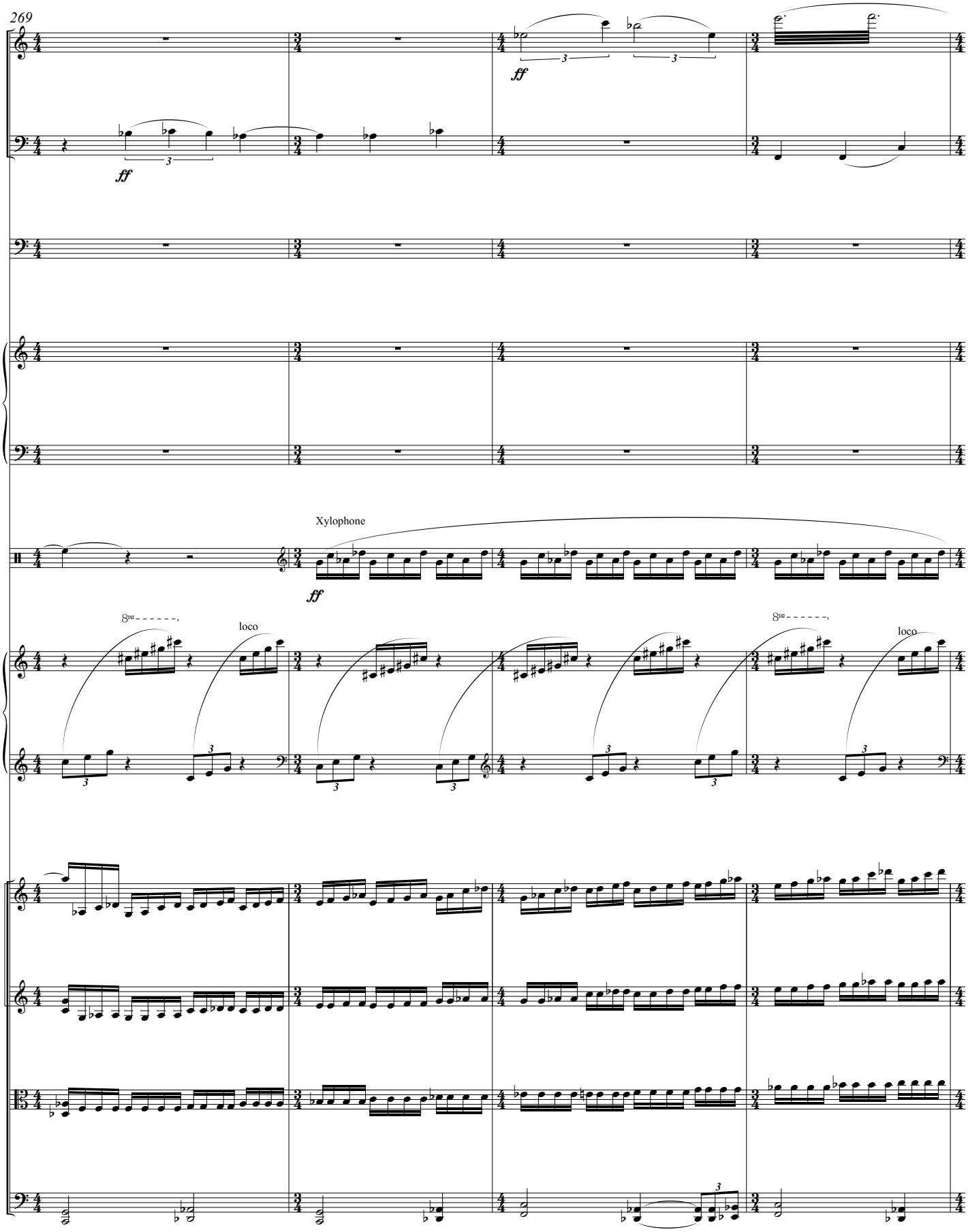

243
Picc.
B. Cl.
pp
Timp.
pp
pp
Mrb.
Perc.
Pno.
pp
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp

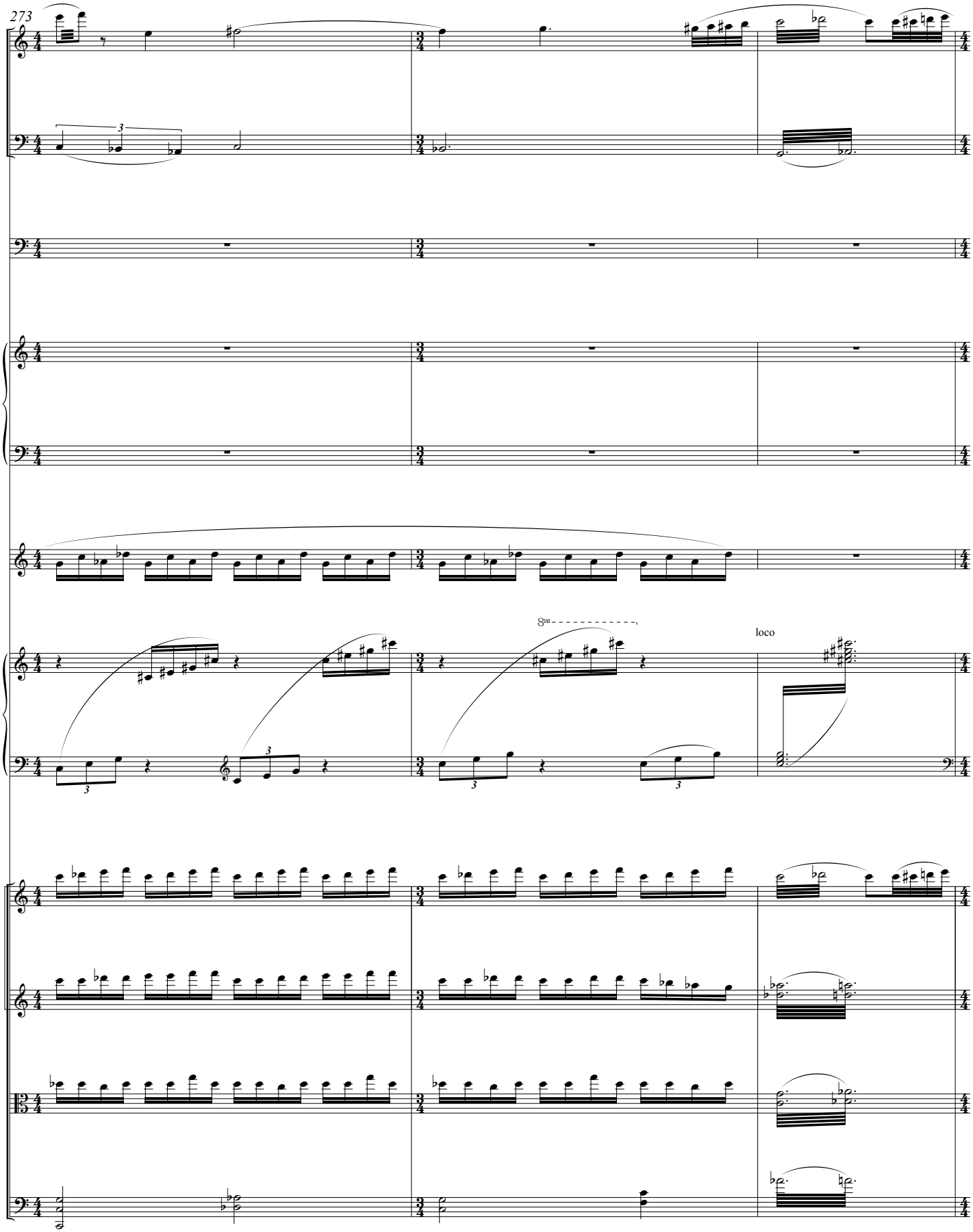

250
L
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
L
Vln. I
Vln. II
Vla.
Vc.
ff
mf
ff

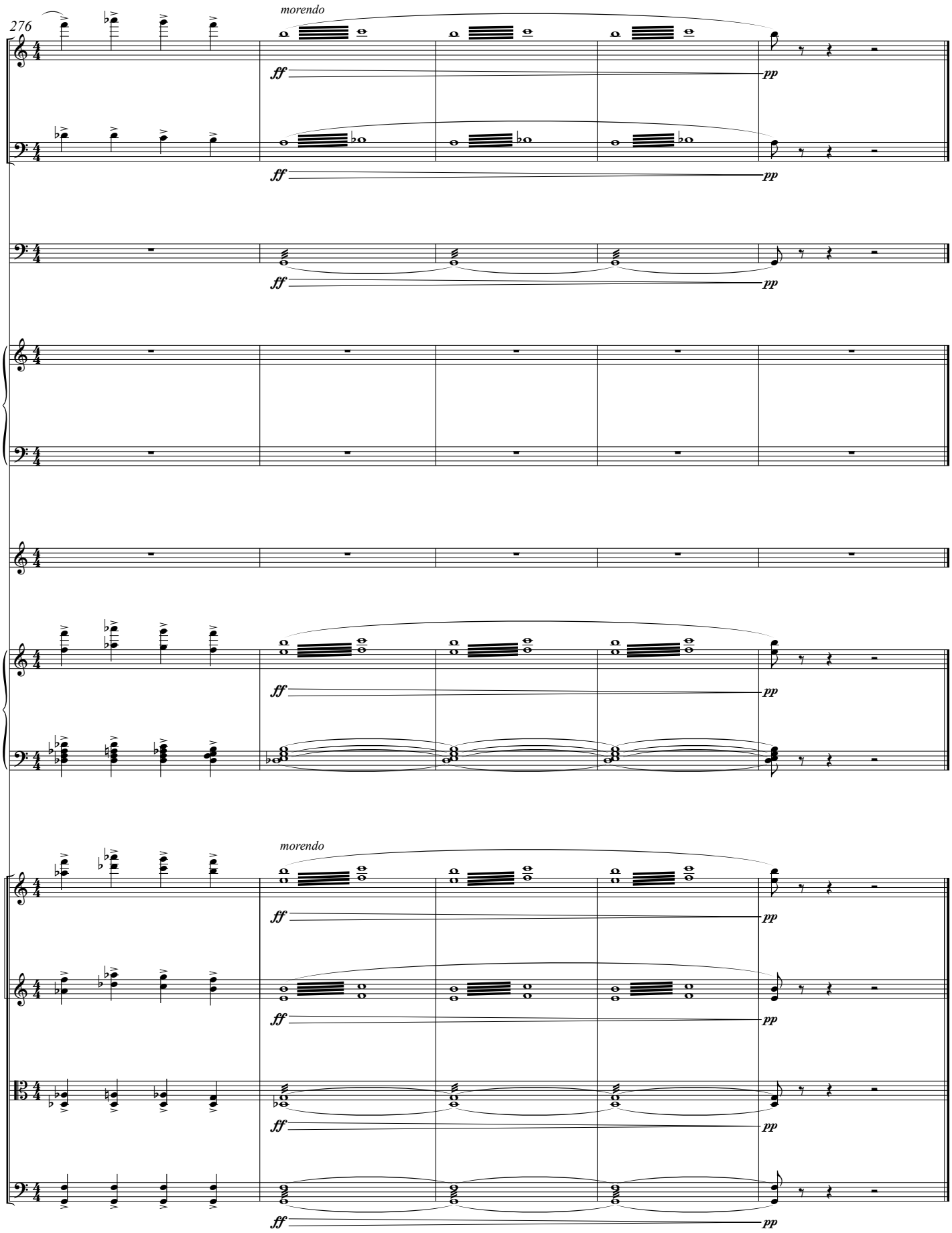

255
Picc.
B. Cl.
Timp.
mf
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f


261
Picc.
f
simile
B. Cl.
f
Timp.
Mrb.
Perc.
simile
Pno.
Vln. I
Vln. II
simile
Vla.
simile
Vc.

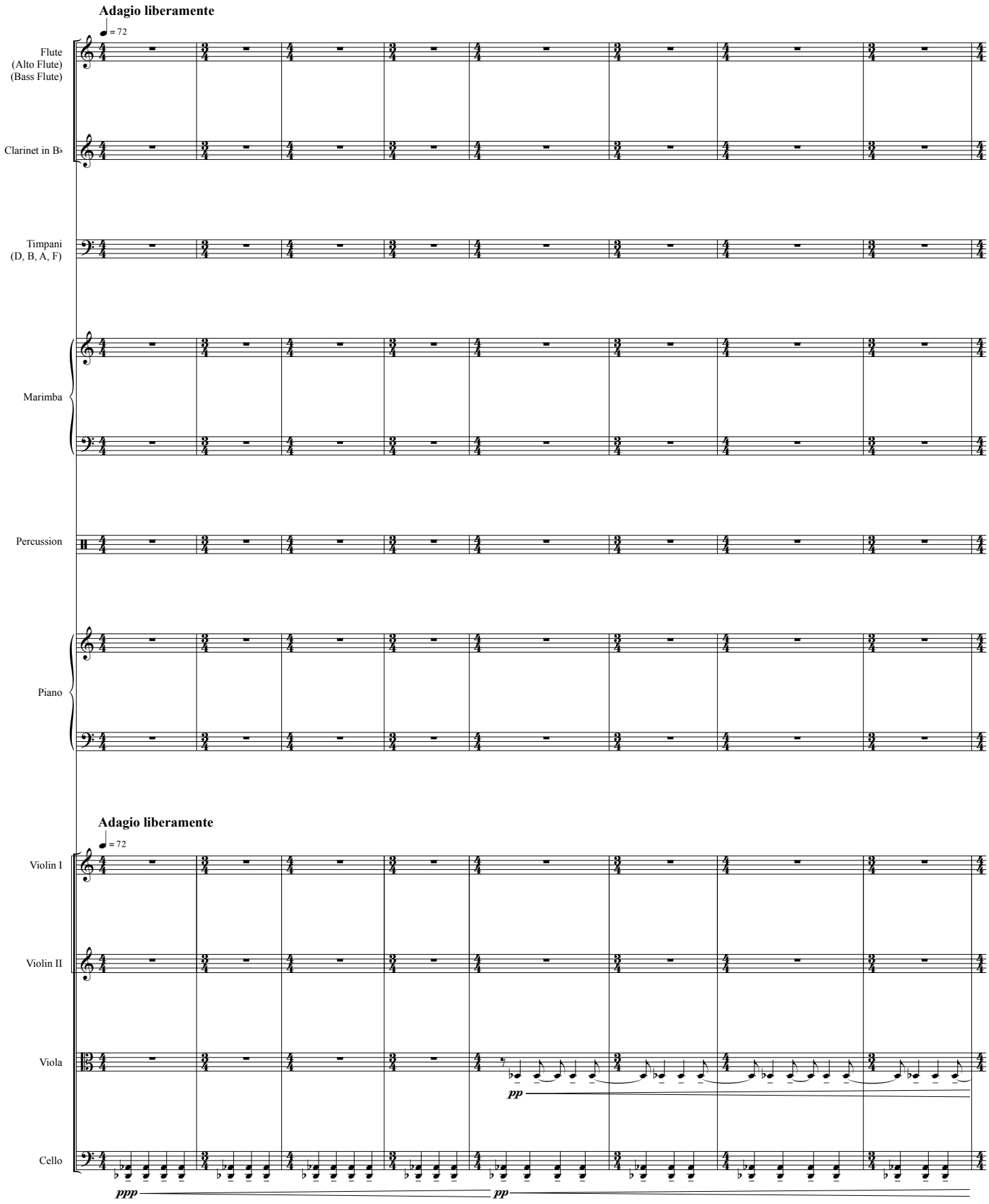

265
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
ff
mf
pp

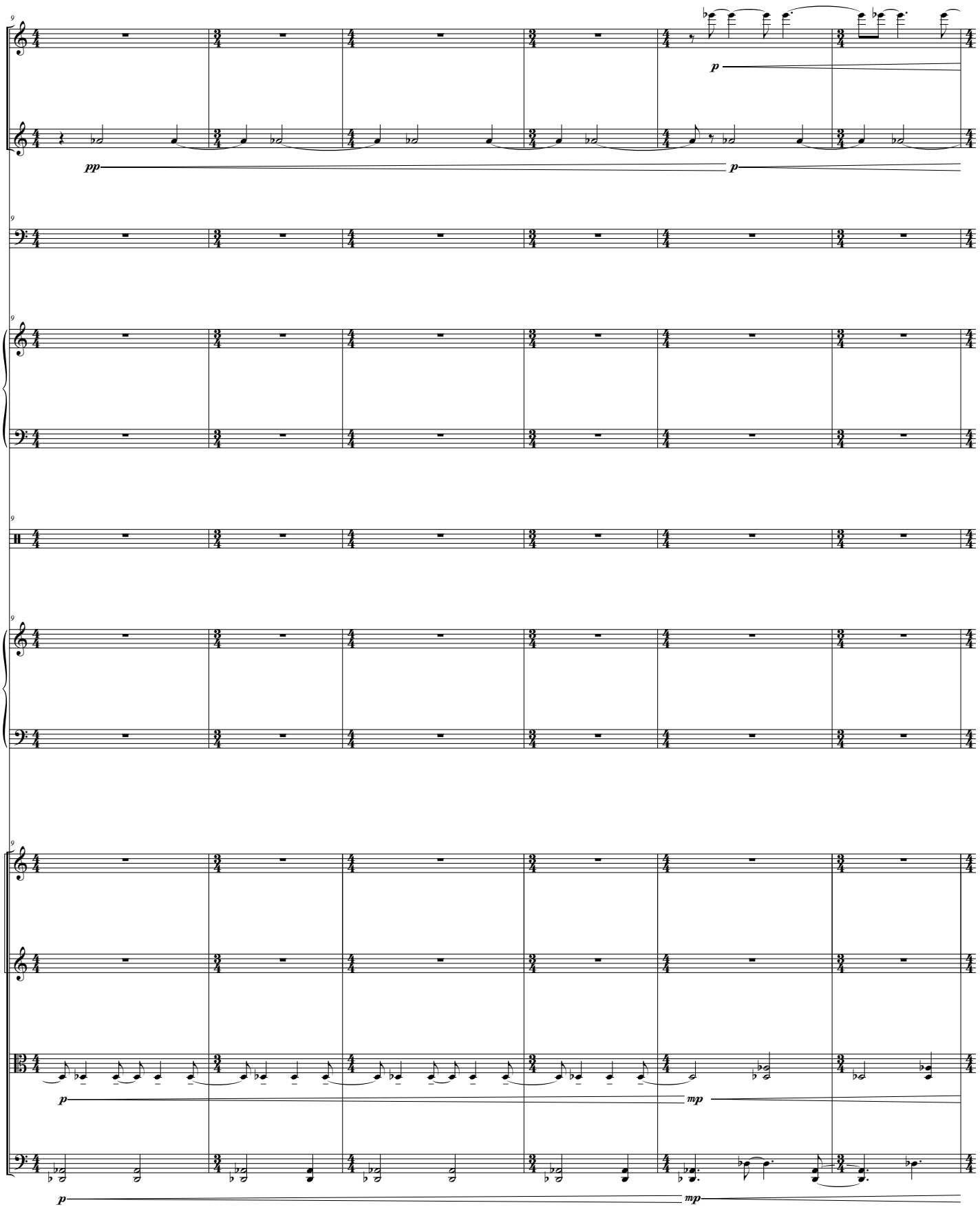

269
Picc.
B. Cl.
Timp.
Mrb.
Perc.
Xylophone
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff
8va
loco

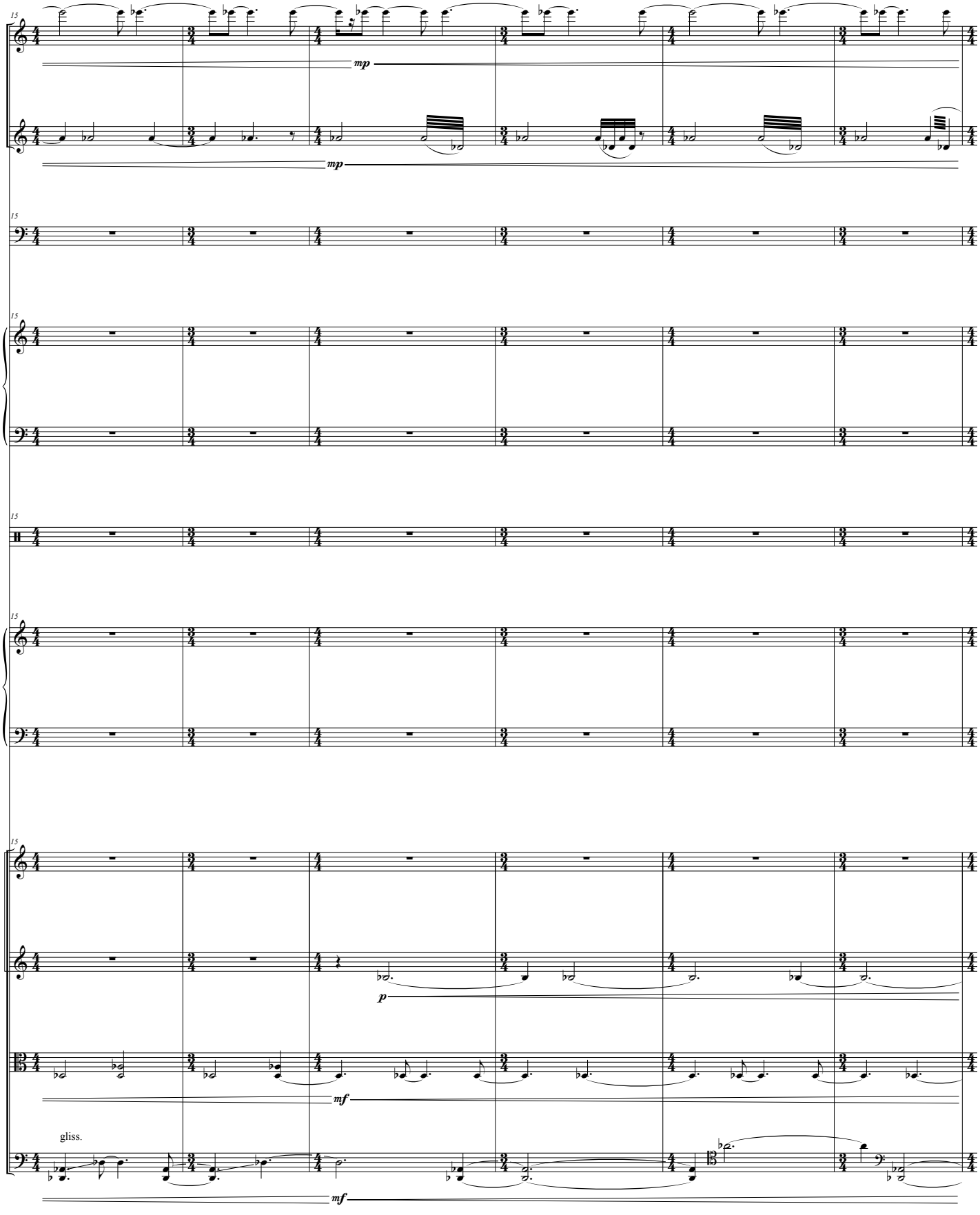

273
Fl.
B. Cl.
Timp.
Mrb.
Xyl.
Pno.
8va
loco
Vln. I
Vln. II
Vla.
Vc.

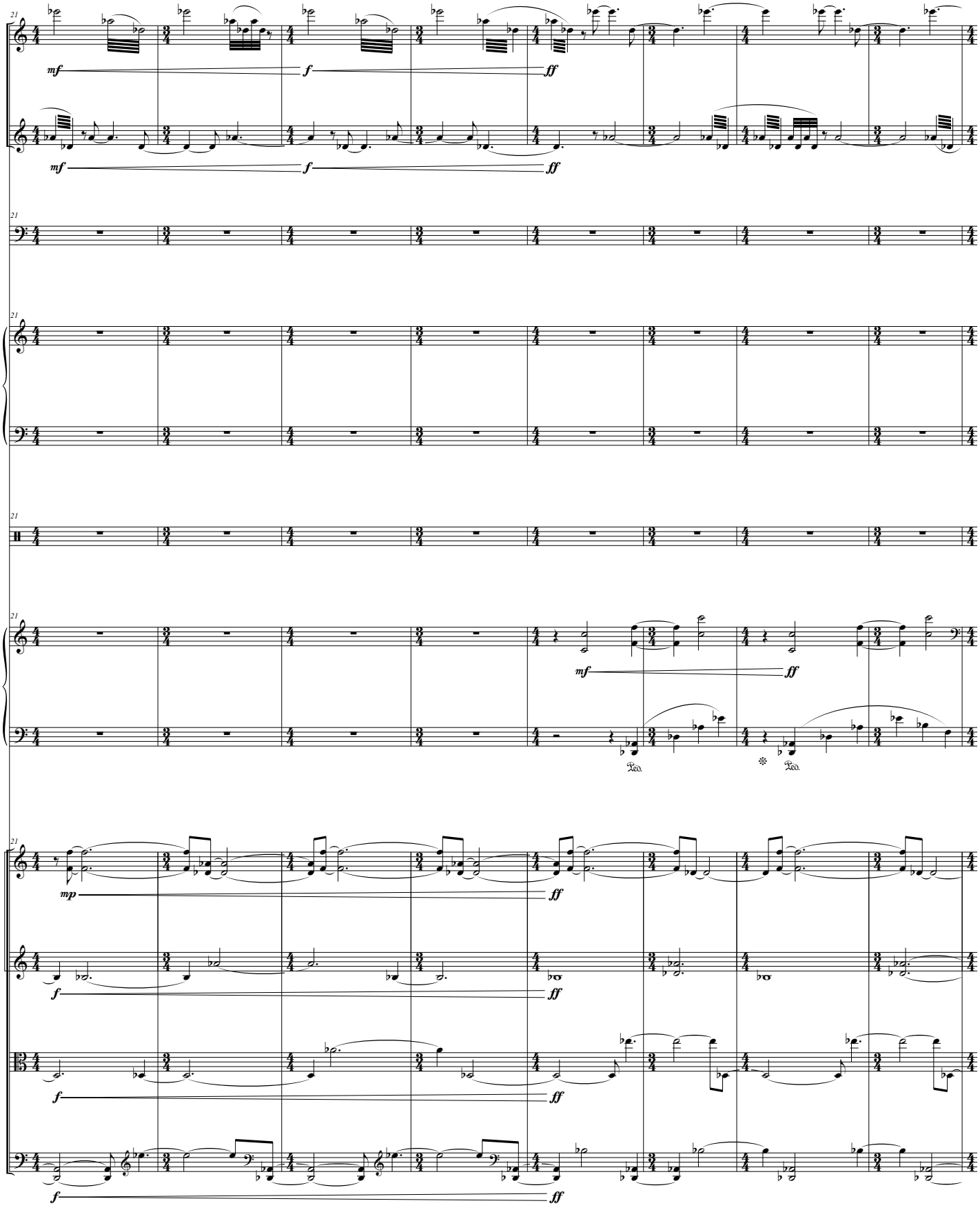

276
morendo
Fl.
B. Cl.
Timp.
Mrb.
Xyl.
Pno.
morendo
Vln. I
Vln. II
Vla.
Vc.
ff
pp

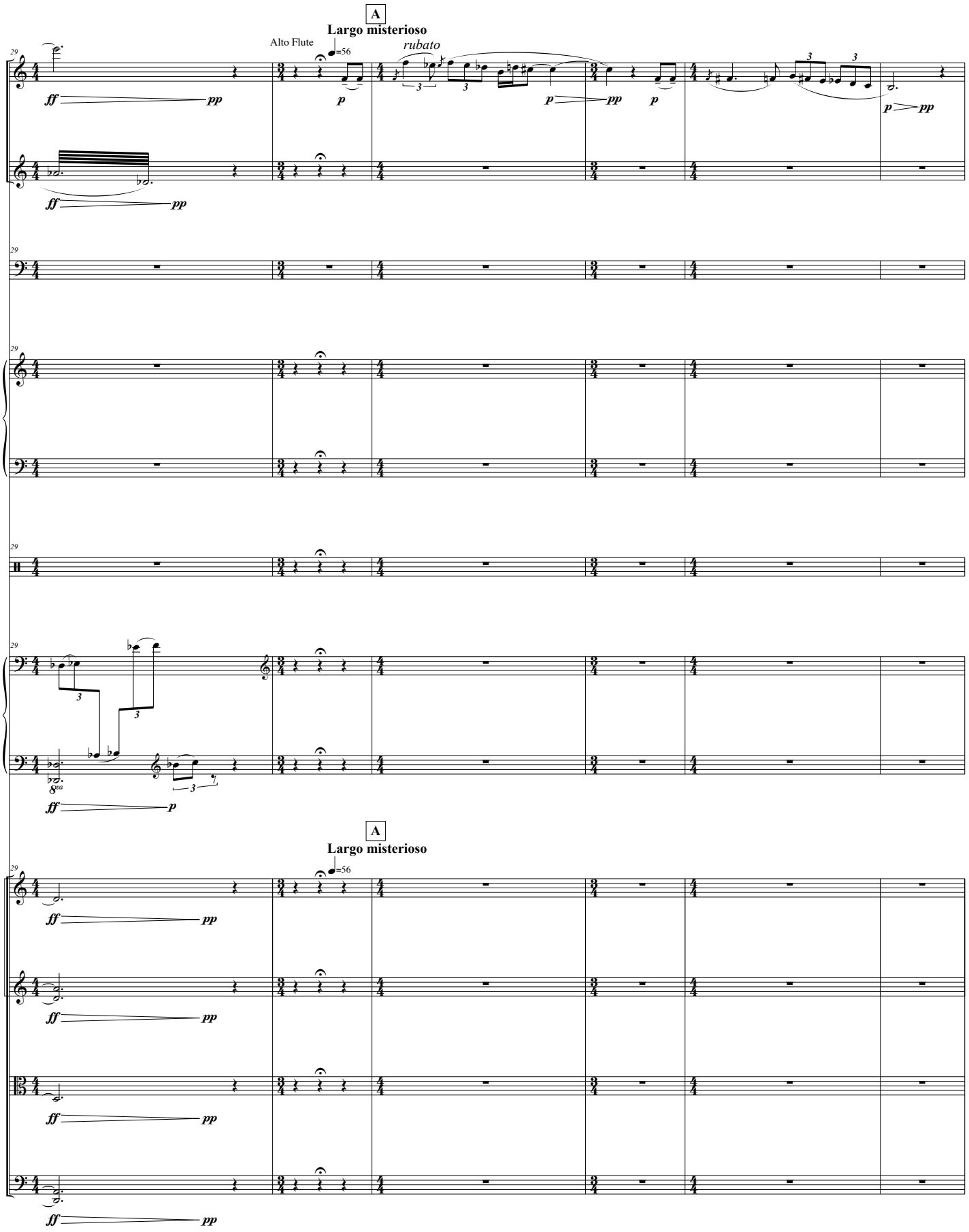
II.
The Prosperity of the Antonines

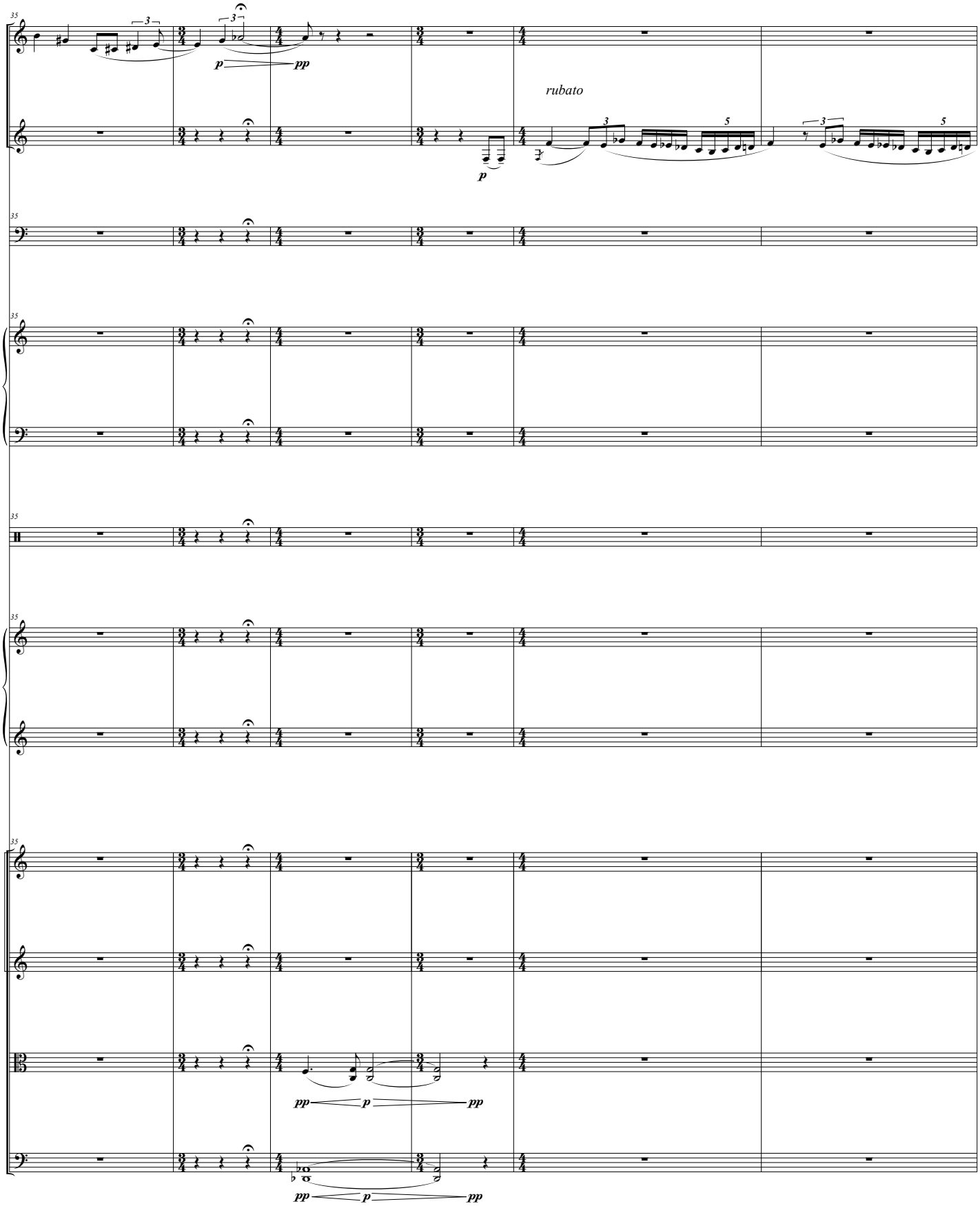


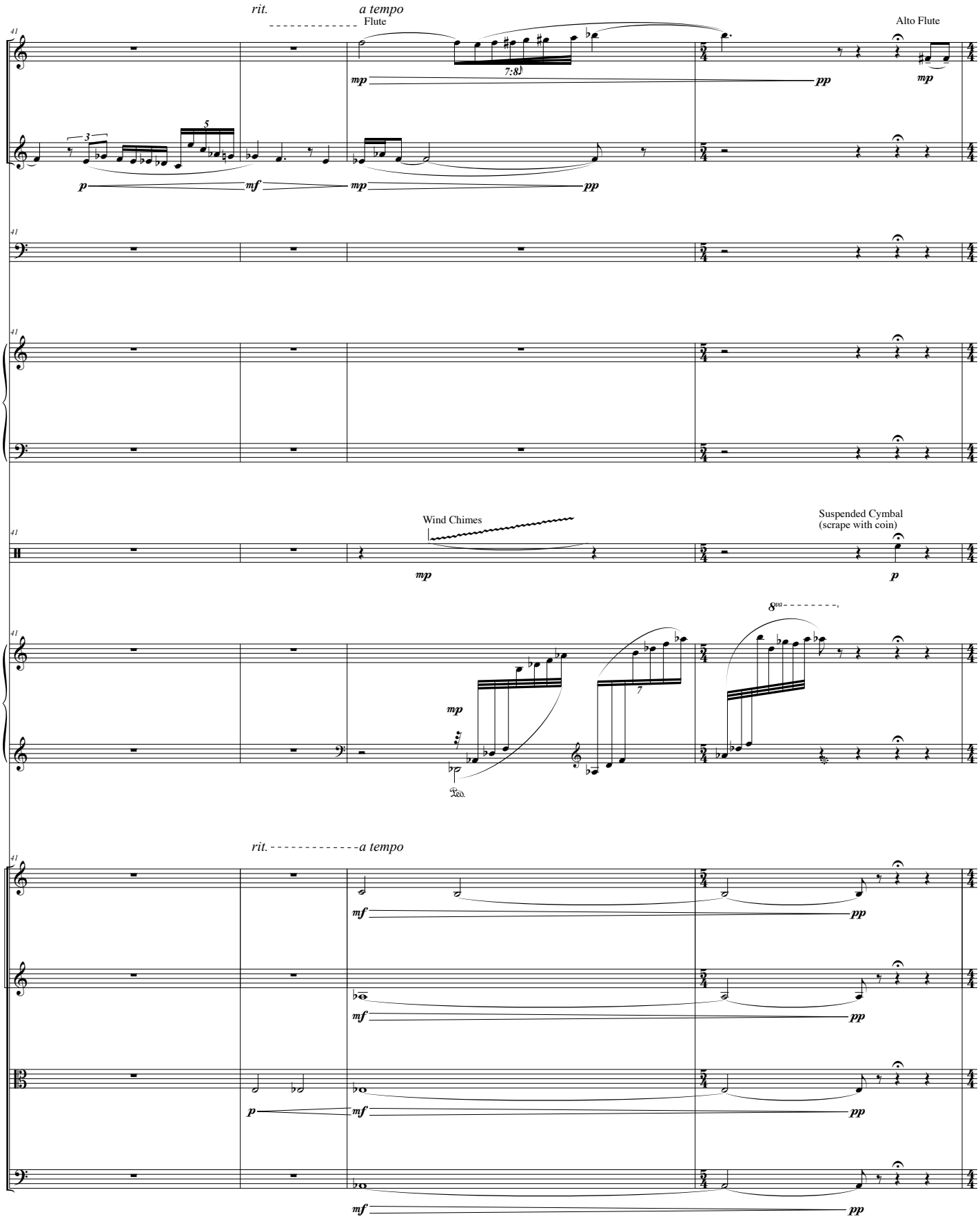

9
Fl.
p
B♭ Cl.
pp
p
9
Timp.
9
Mrb.
9
Perc.
9
Pno.
9
Vln. I
Vln. II
Vla.
p
mp
Vc.
p
mp

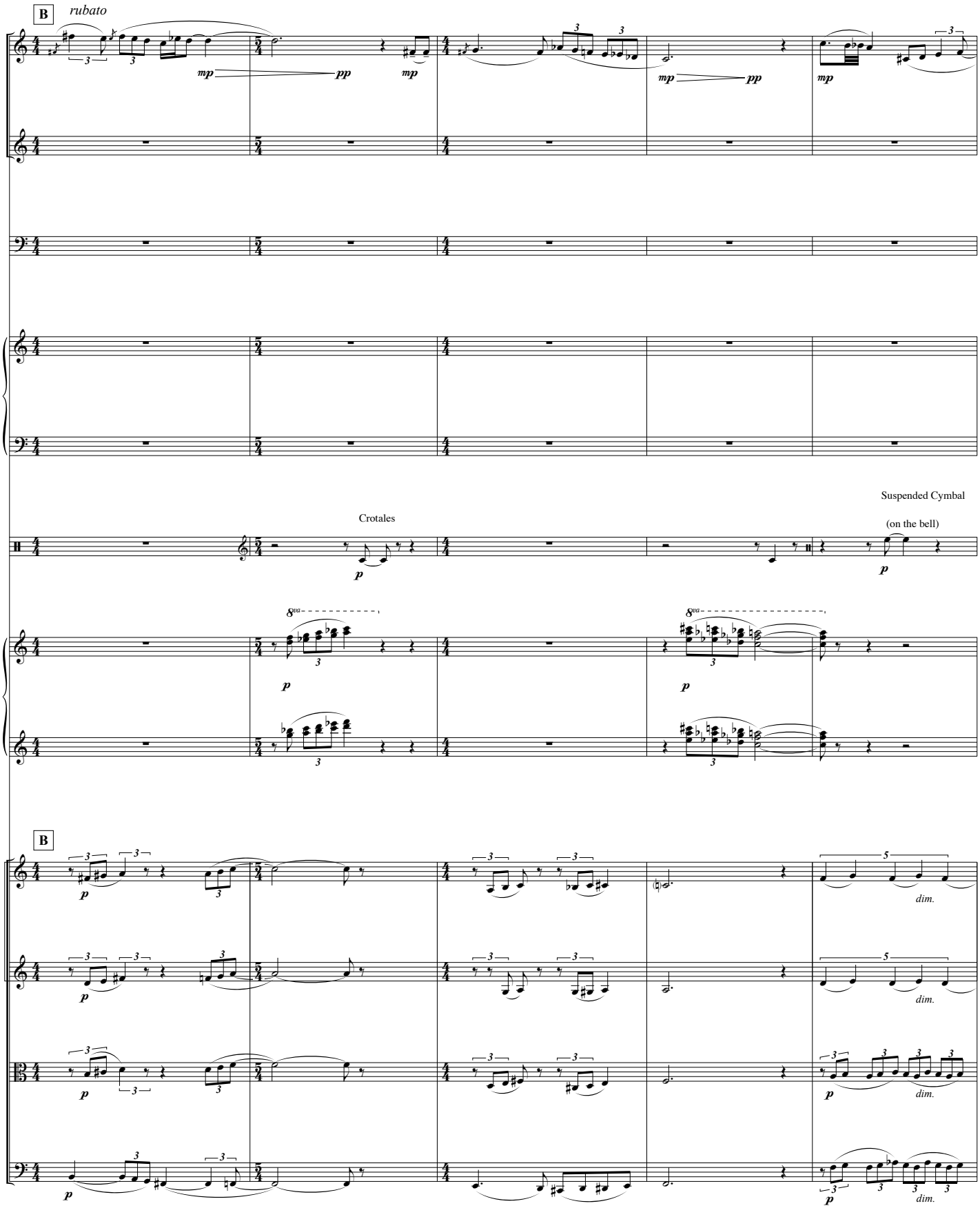

15
Fl.
mp
B♭ Cl.
mp
15
Timp.
15
Mrb.
15
Perc.
15
Pno.
15
Vln. I
Vln. II
p
Vla.
mf
gliss.
Vc.
mf

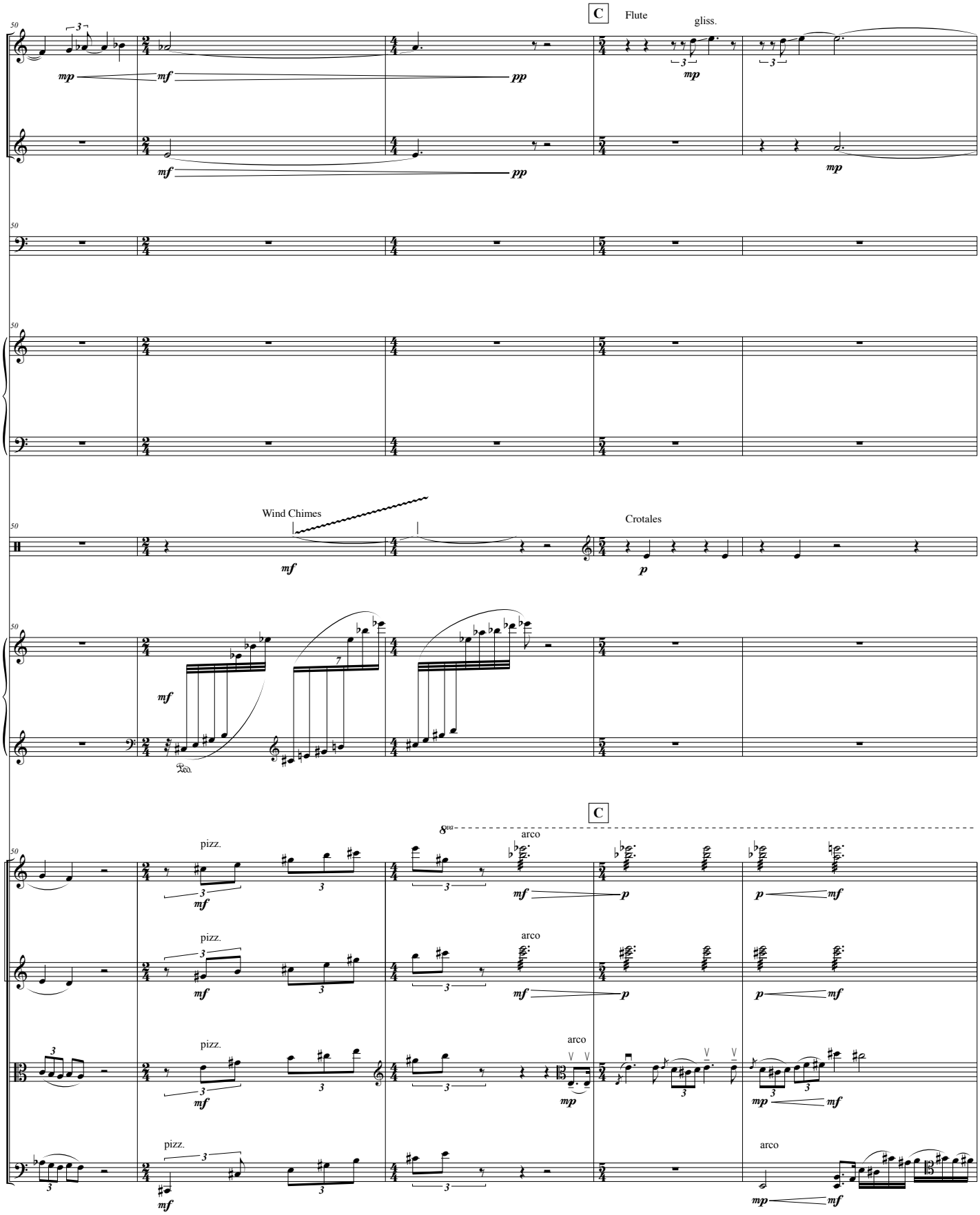

Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
21
mf
f
ff
mp
Ped.

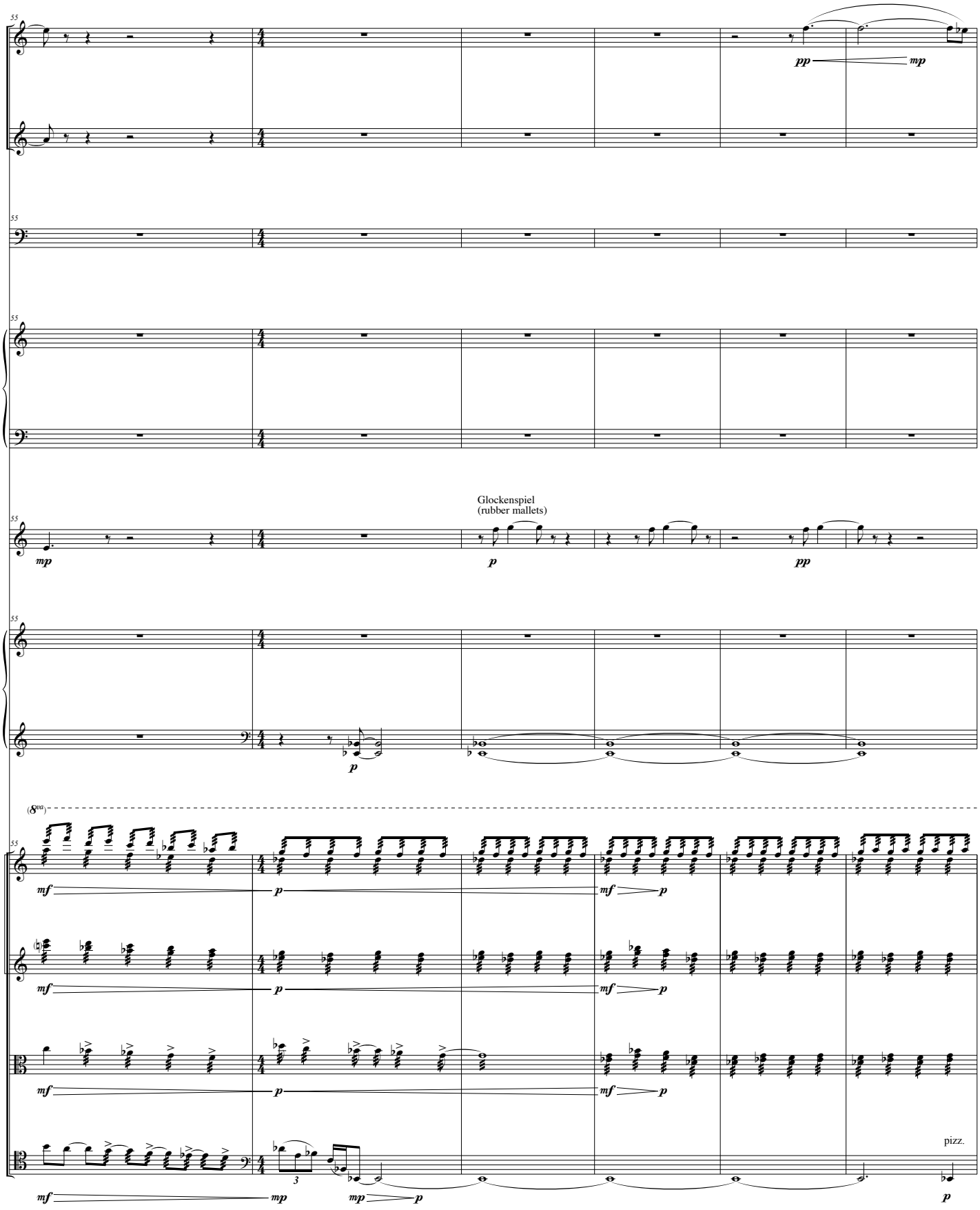

A
Largo misterioso
Alto Flute
=56
rubato
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
A
Largo misterioso
=56
Vln. I
Vln. II
Vla.
Vc.

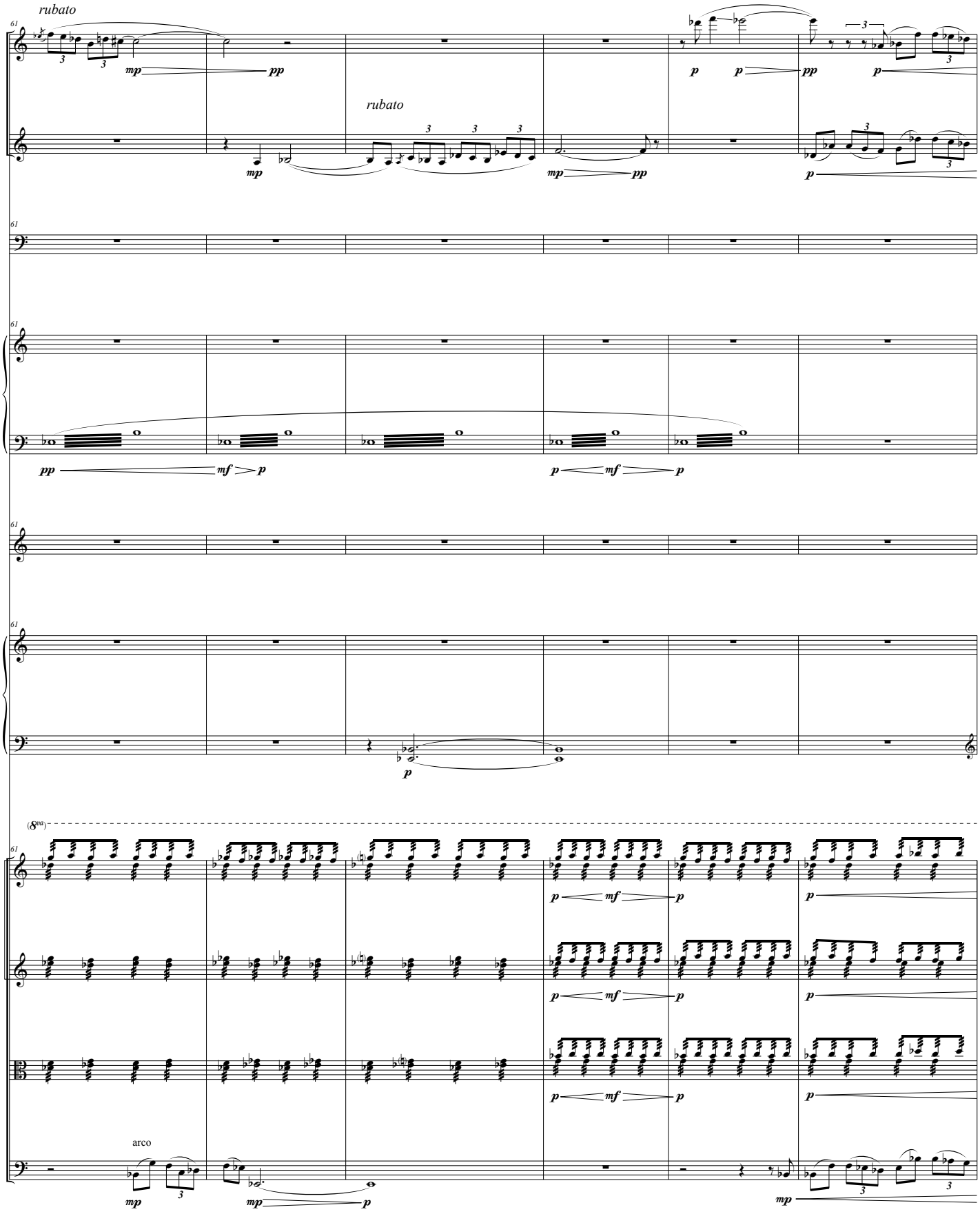

A. Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
35
rubato
p
pp

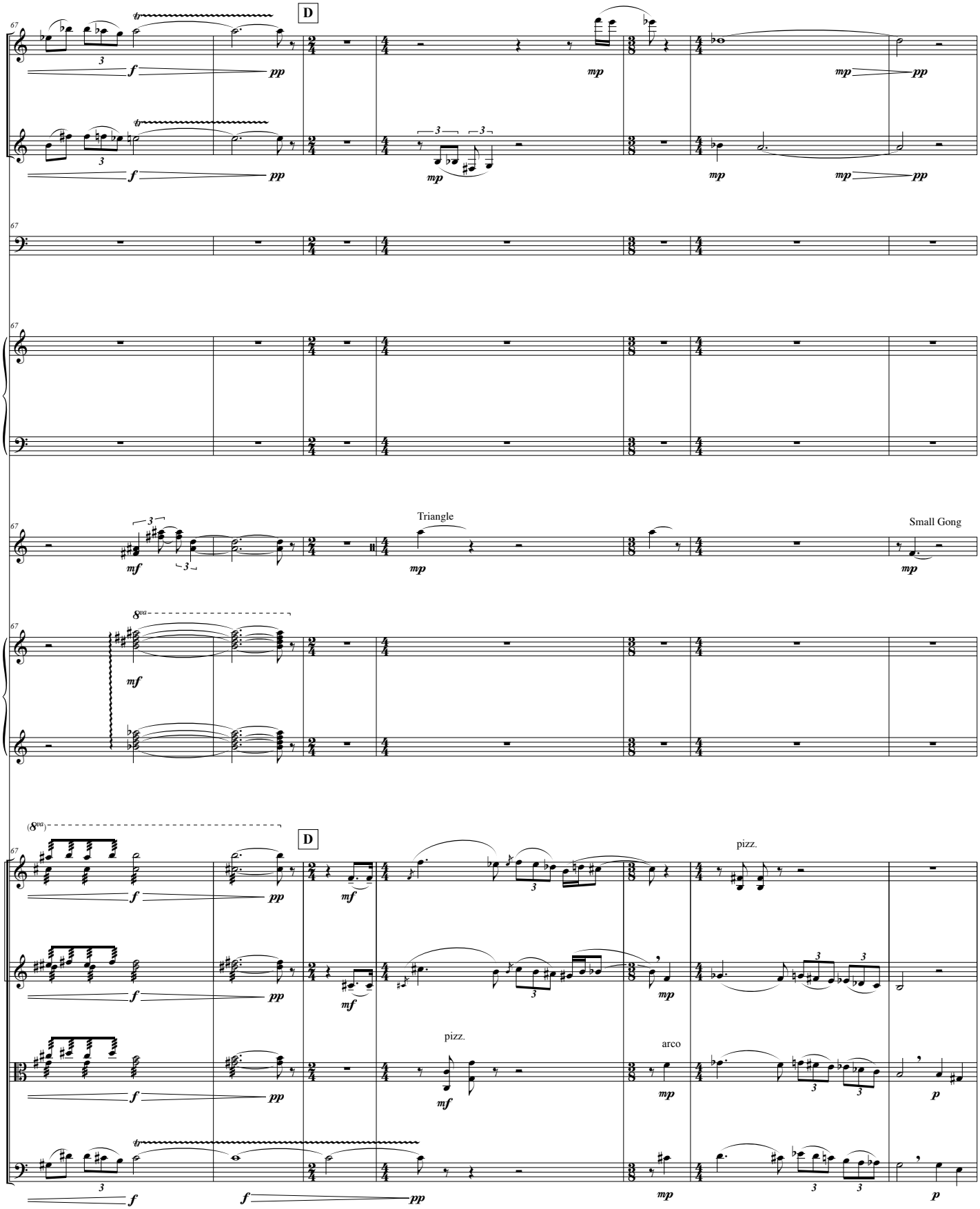

rit.
a tempo
Flute
Alto Flute
A. Fl.
B♭ Cl.
Timp.
Mrb.
Wind Chimes
Suspended Cymbal
(scrape with coin)
Perc.
Pno.
rit.
a tempo
Vln. I
Vln. II
Vla.
Vc.

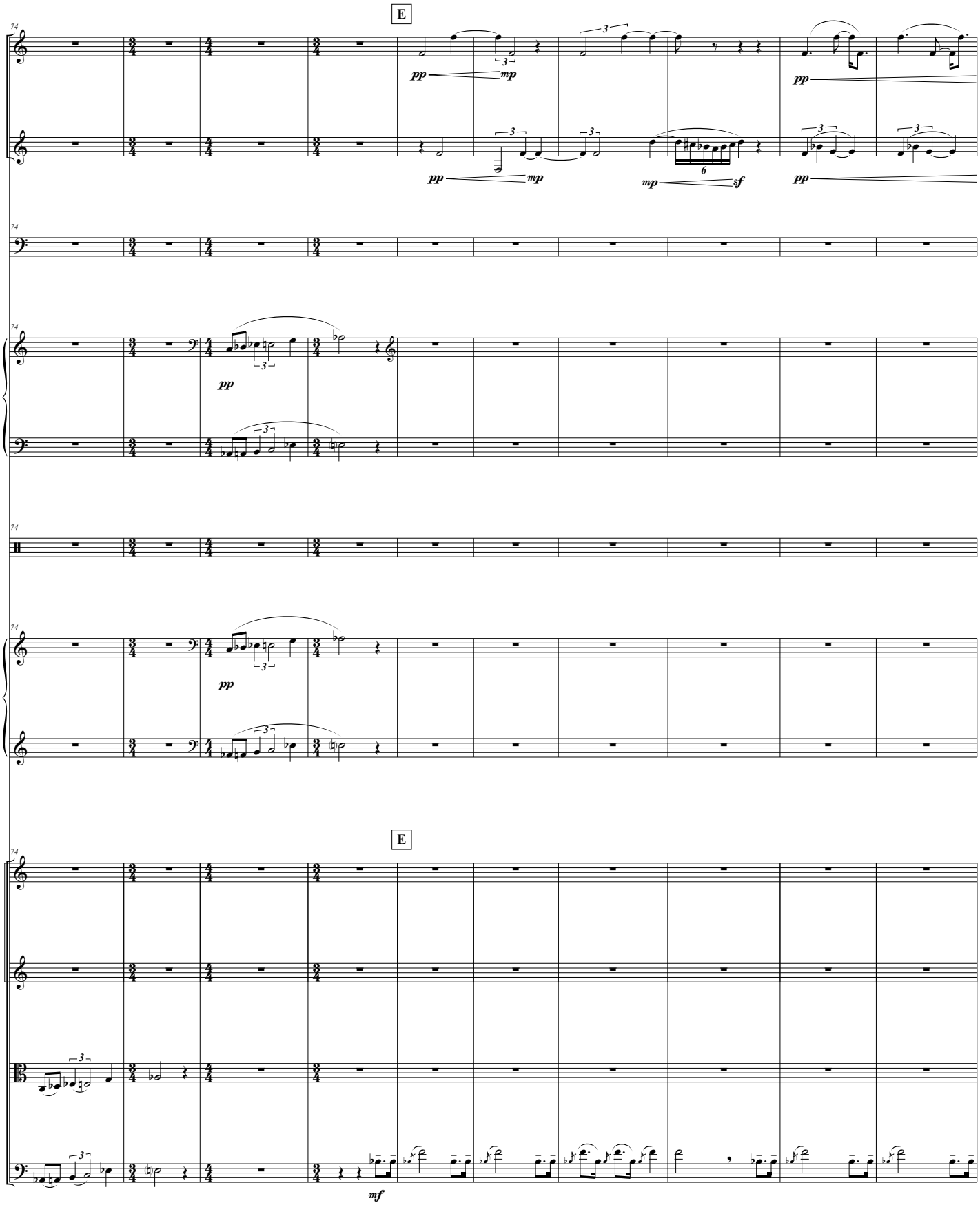

B
rubato
A. Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Crotales
Suspended Cymbal
(on the bell)
Pno.
8va
B
Vln. I
Vln. II
Vla.
Vc.
dim.

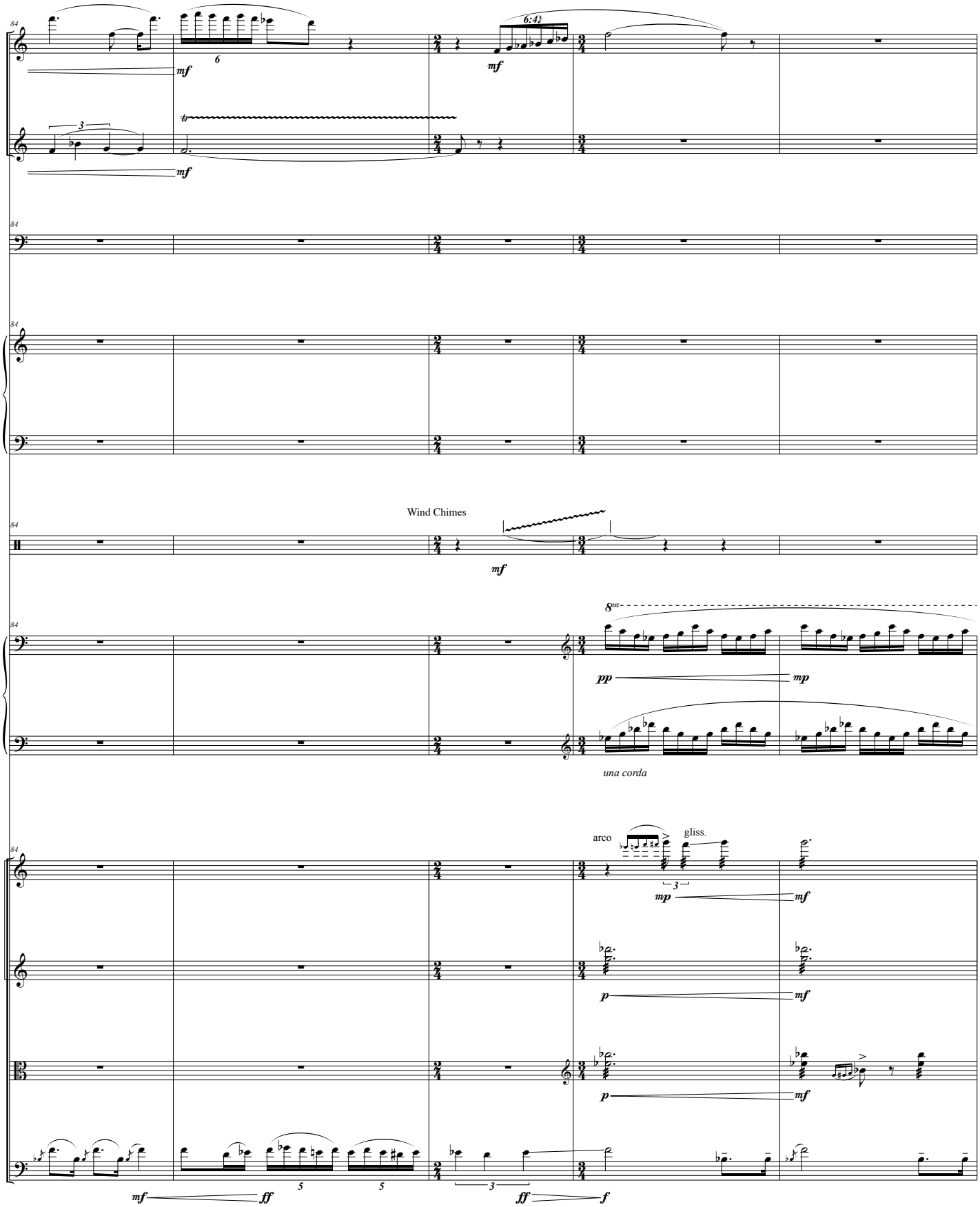

C
Flute
gliss.
A. Fl.
B♭ Cl.
Timp.
Mrb.
Wind Chimes
Crotales
Perc.
Pno.
C
8va
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.

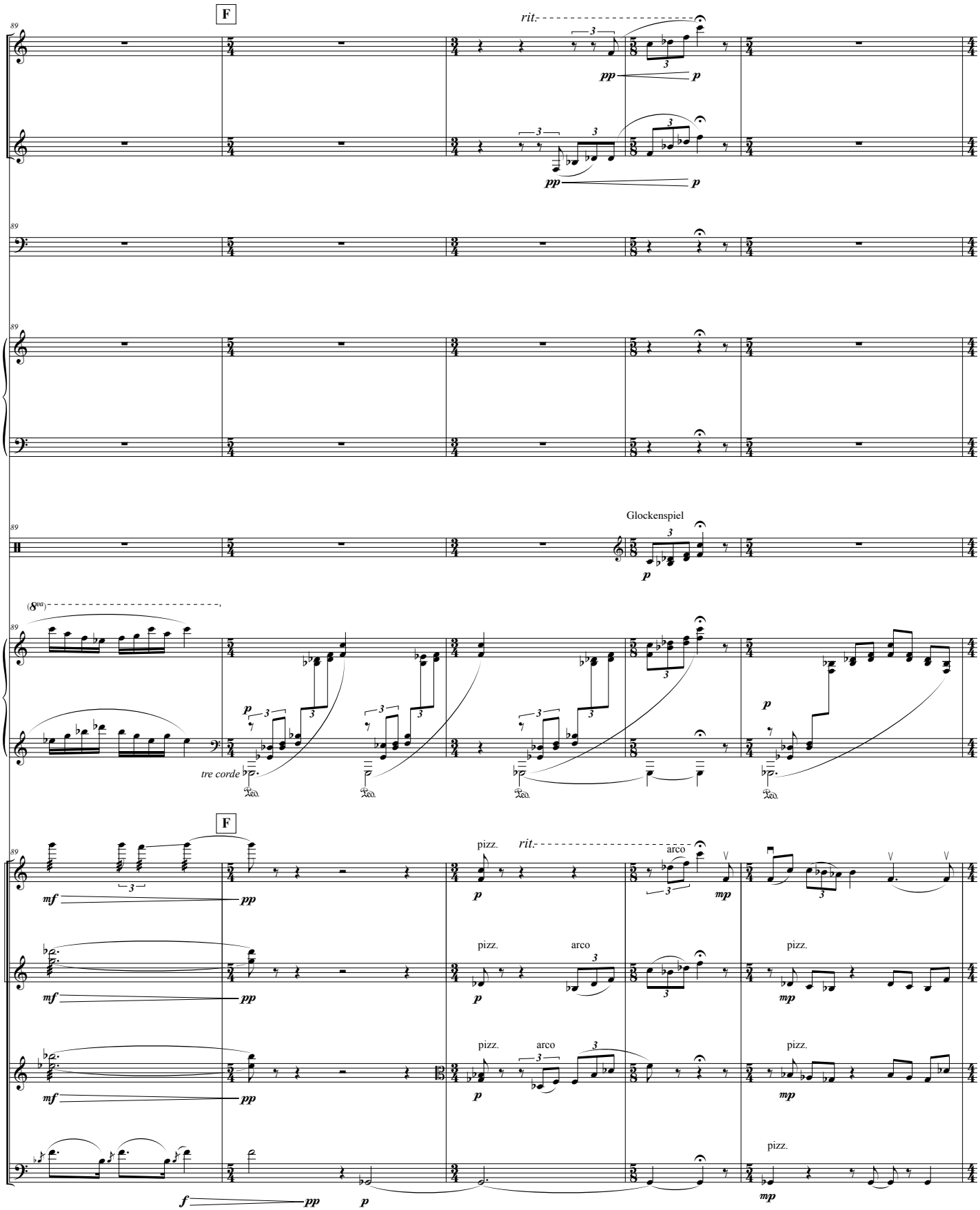

55
Fl.
pp
mp
B♭ Cl.
Timp.
Mrb.
Crt.
Glockenspiel
(rubber mallets)
mp
p
pp
Pno.
(8va)
Vln. I
mf
Vln. II
Vla.
Vc.
3
pizz.

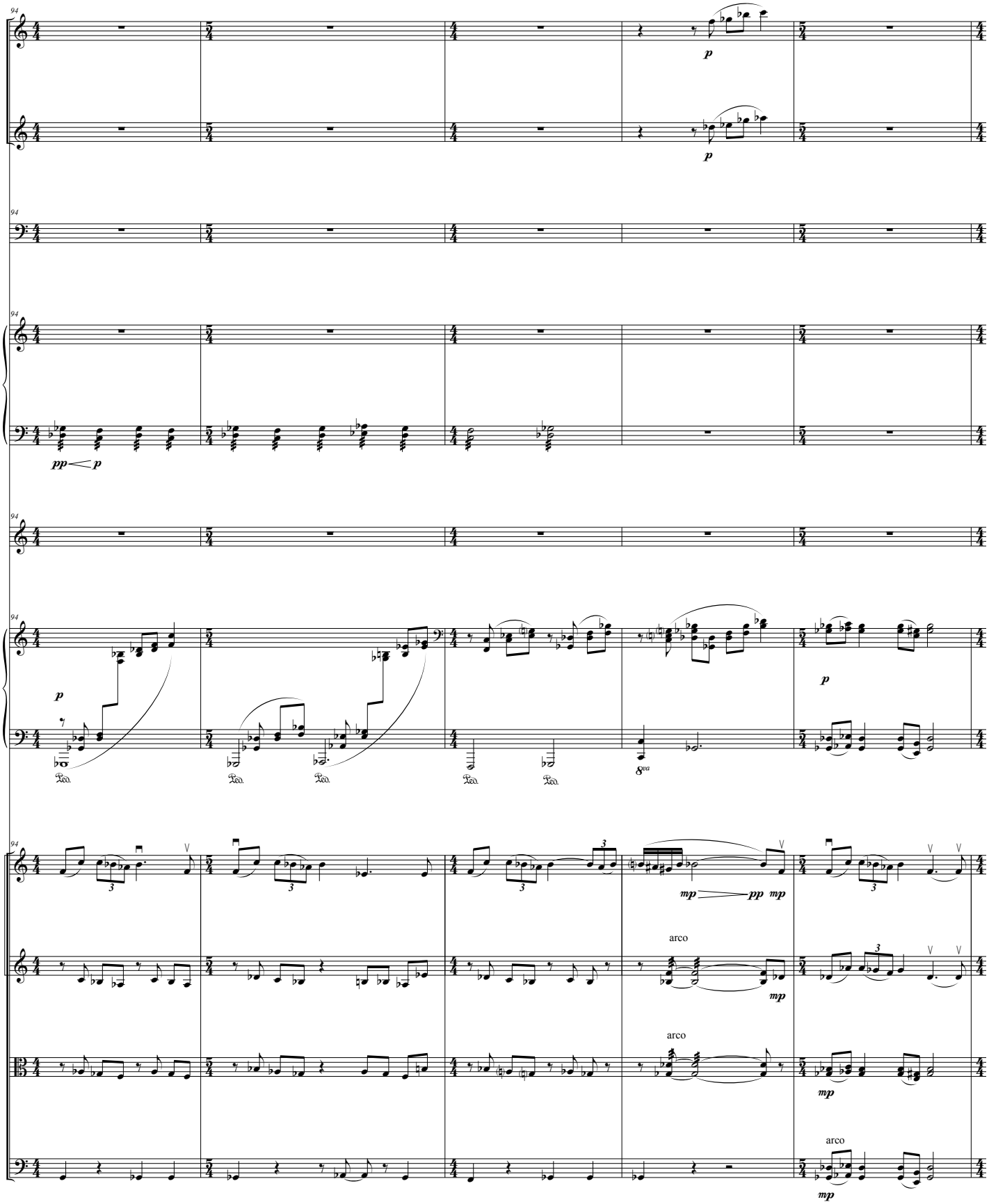

rubato
Fl.
B♭ Cl.
rubato
Timp.
Mrb.
Glk.
Pno.
(8va)
Vln. I
Vln. II
Vla.
Vc.
arco

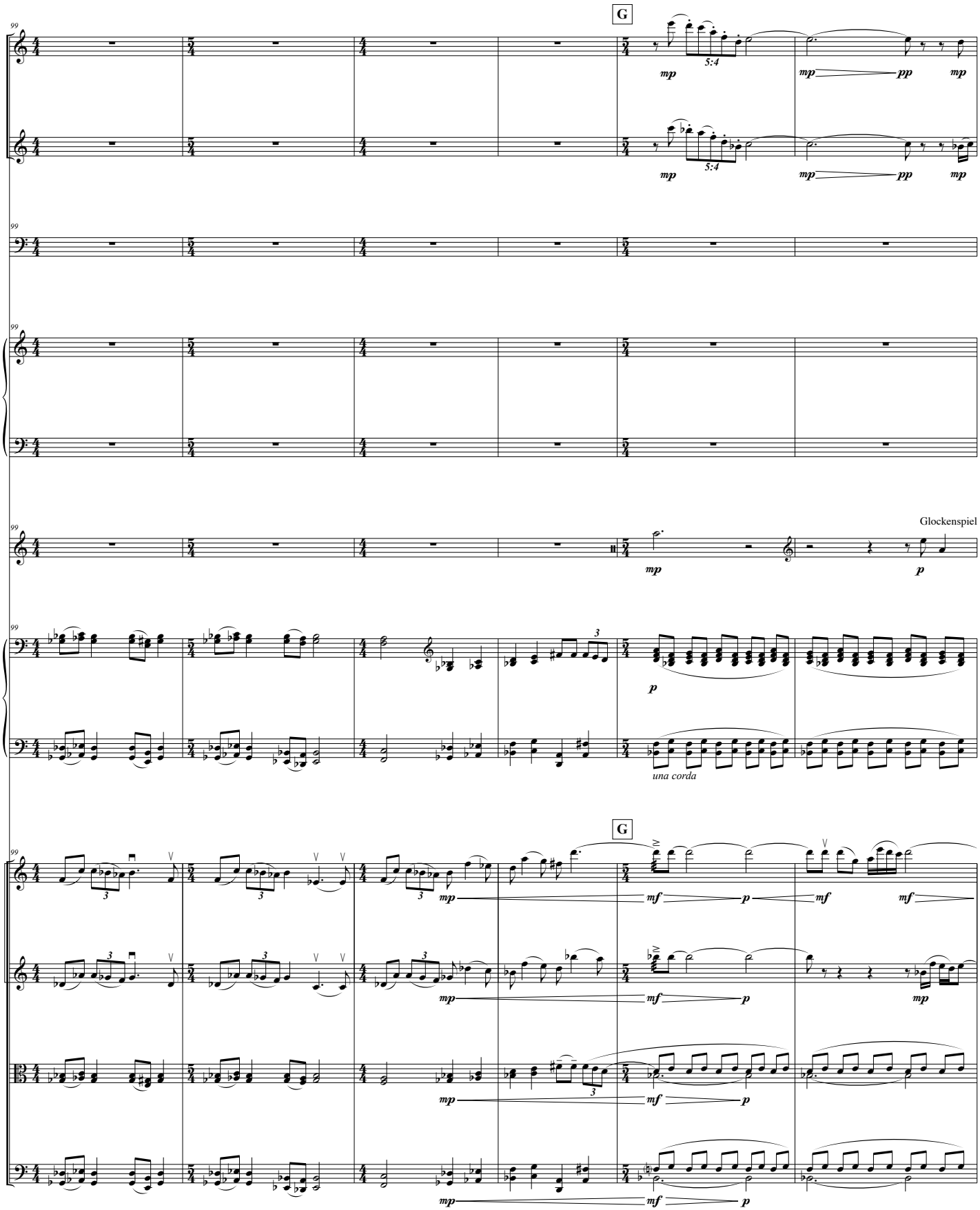

Fl.
B♭ Cl.
Timp.
Mrb.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D
Triangle
Small Gong
pizz.
arco

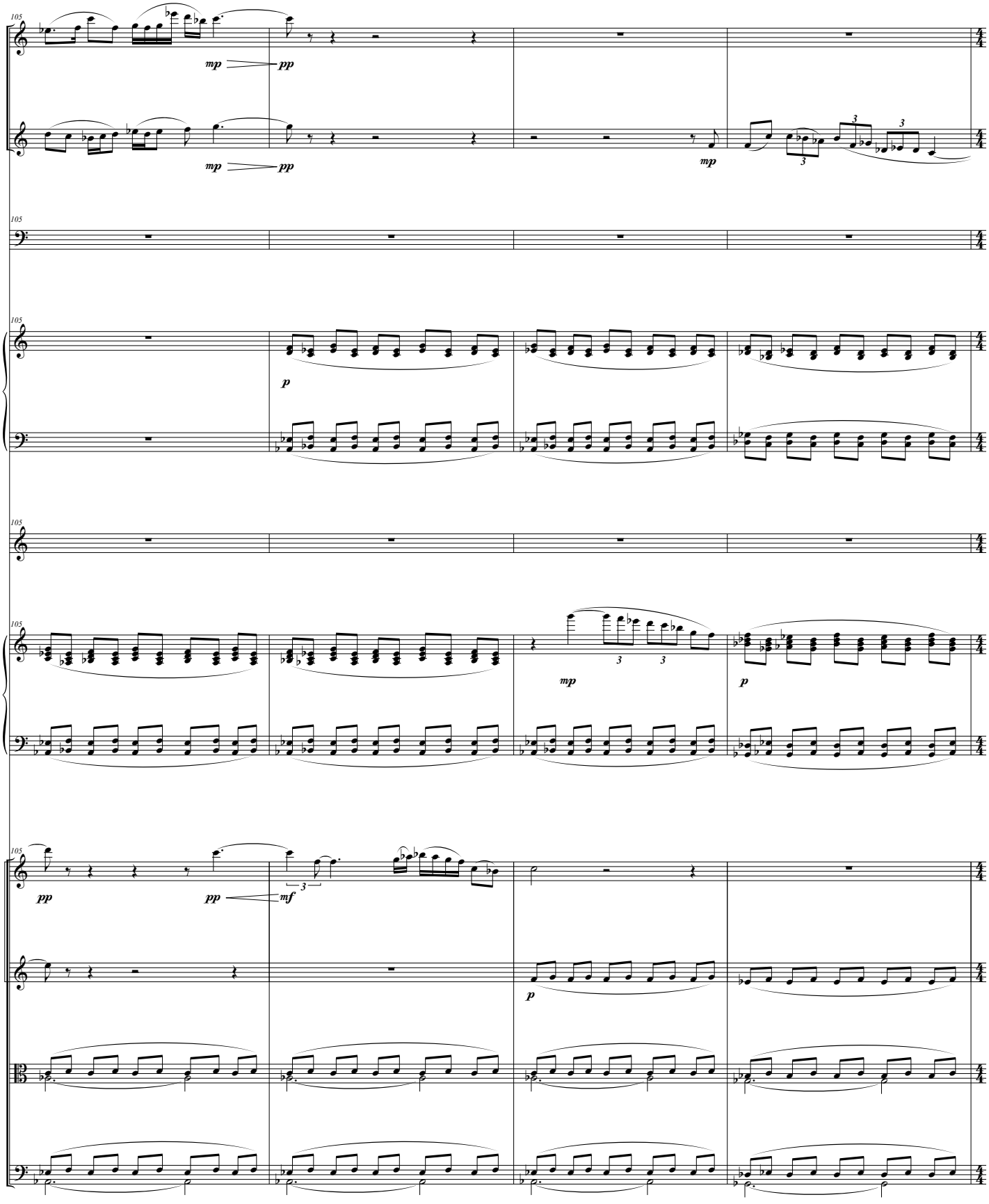

E
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
E
Vln. I
Vln. II
Vla.
Vc.
pp
mp
mf
sf

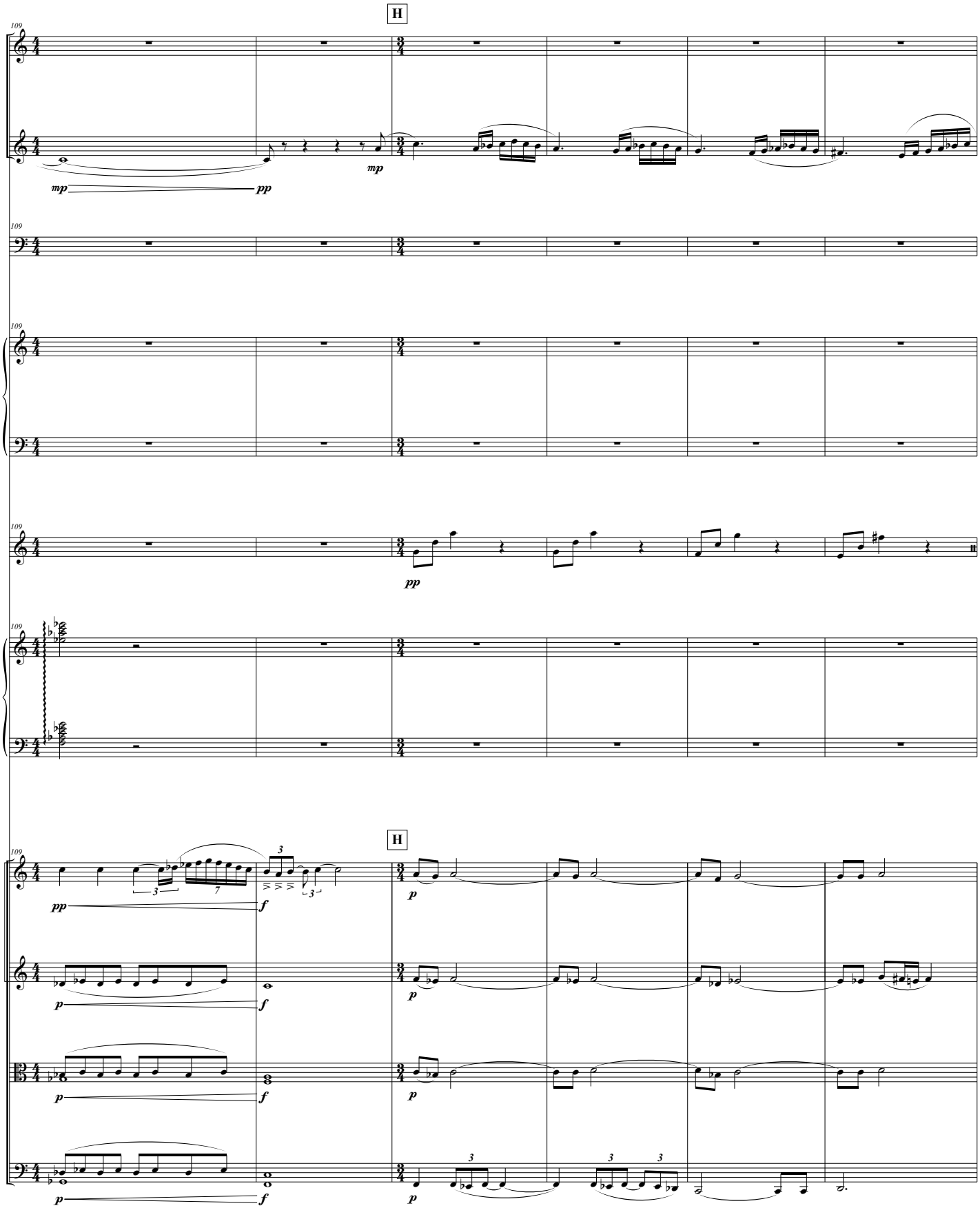

Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Wind Chimes
una corda
arco
gliss.

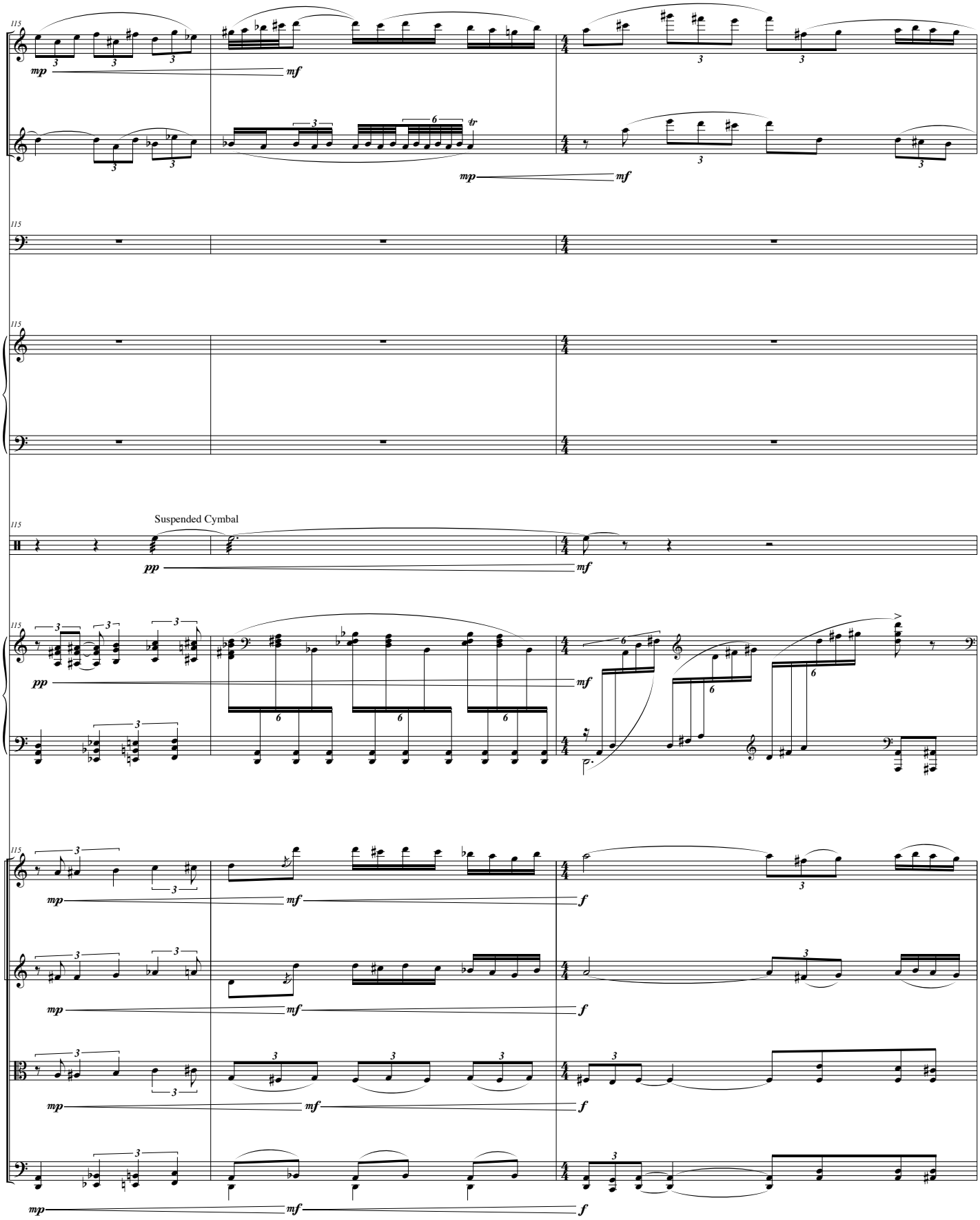

F
rit.
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Glockenspiel
Pno.
(8va)
tre corde
F
pizz.
arco
Vln. I
Vln. II
Vla.
Vc.

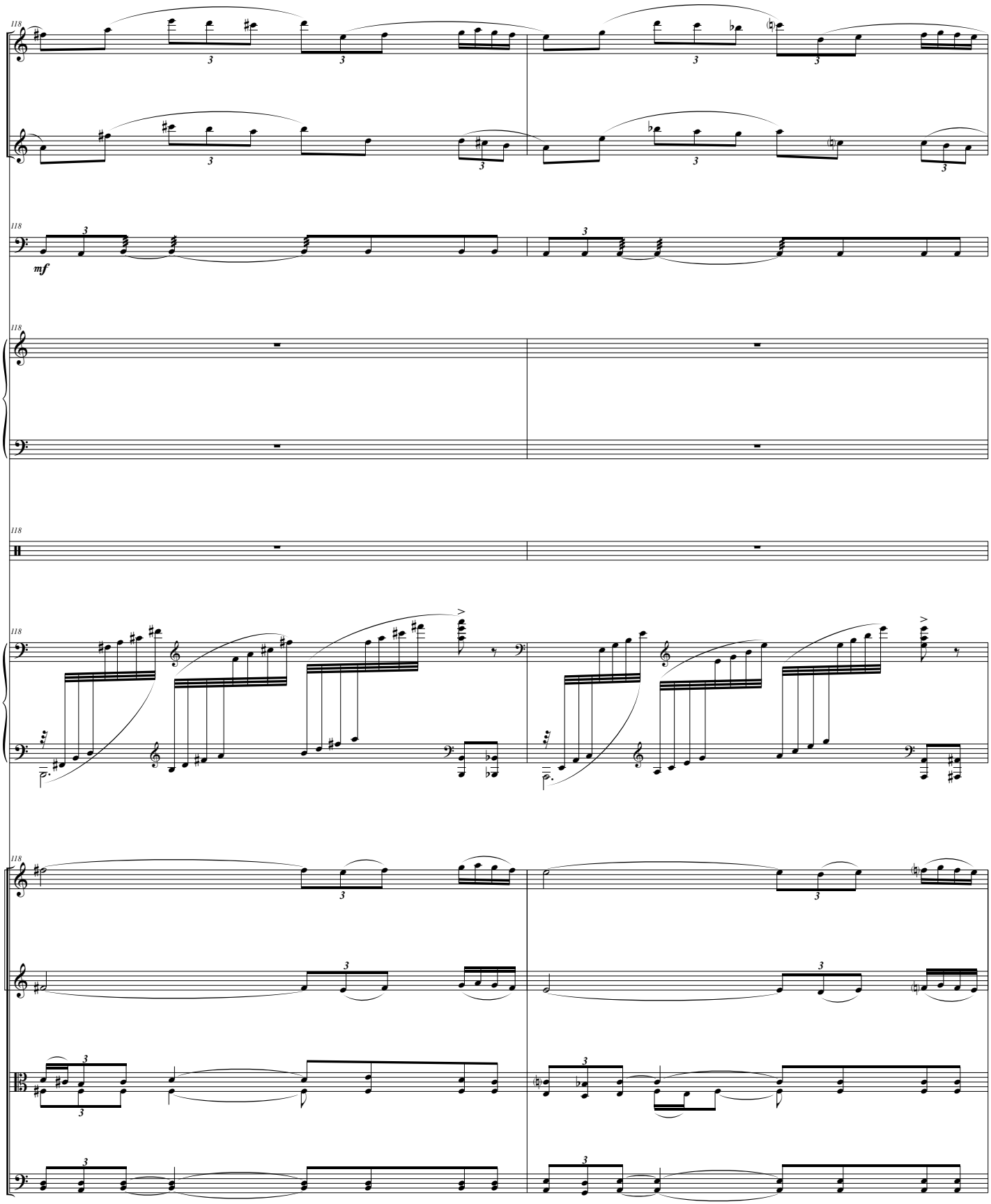

Fl.
B♭ Cl.
Timp.
Mrb.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
94
p
pp
mp
arco
Ped.
8va

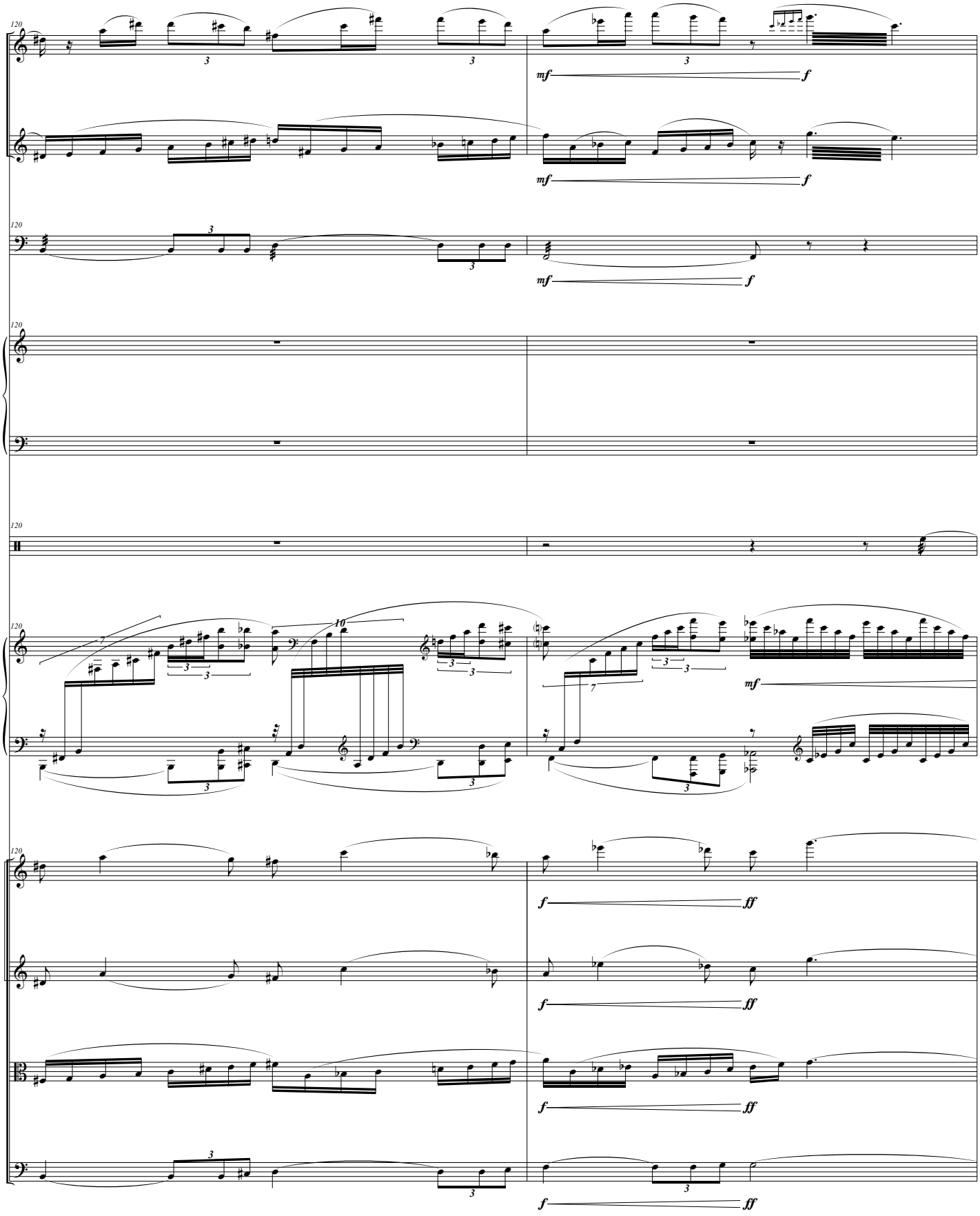

G
Fl.
B♭ Cl.
Timp.
Mrb.
Glk.
Glockenspiel
Pno.
una corda
G
Vln. I
Vln. II
Vla.
Vc.

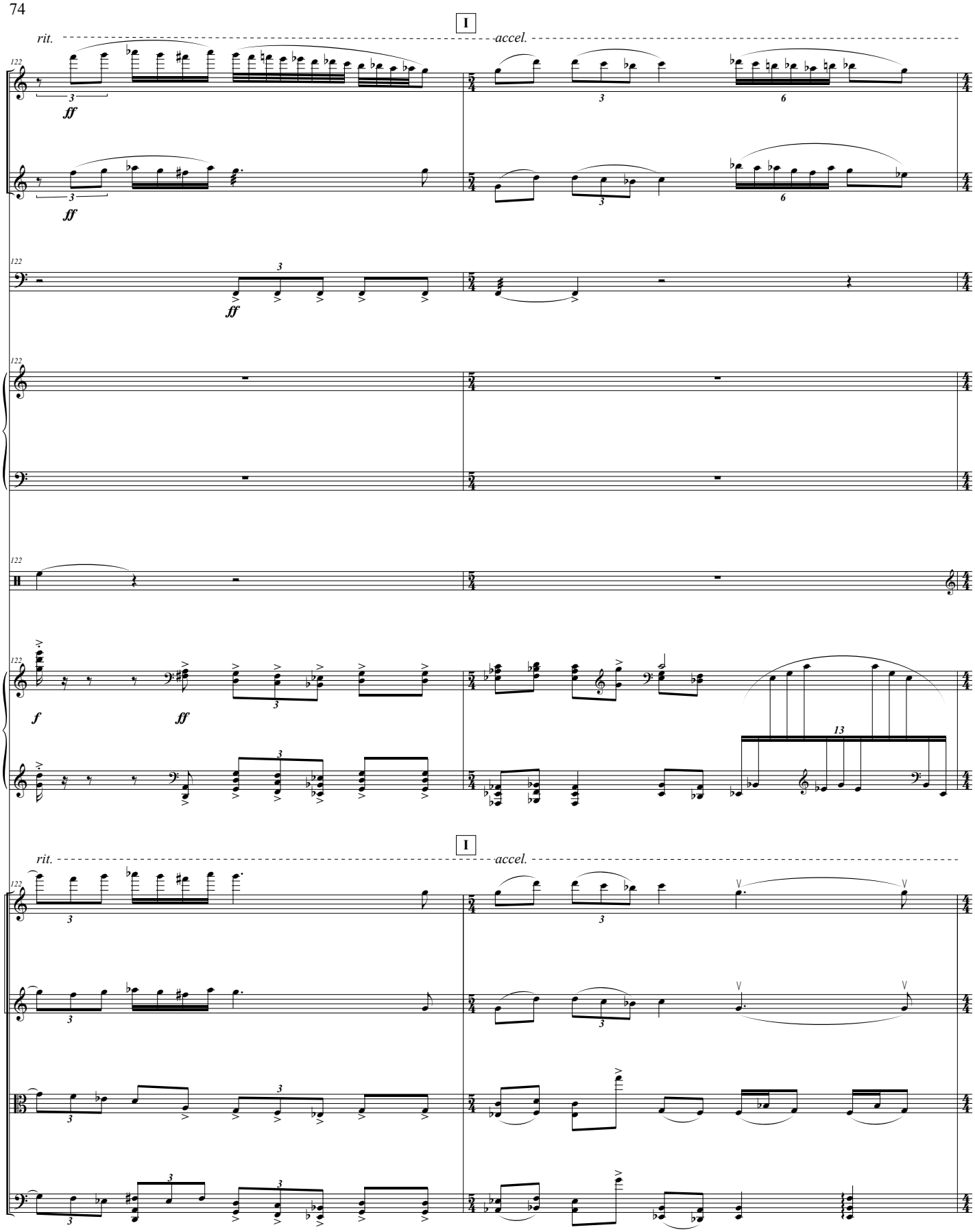

105
Fl.
mp
pp
B♭ Cl.
mp
pp
mp
3
3
3
105
Timp.
105
Mrb.
p
105
Glk.
105
Pno.
mp
3
3
p
105
Vln. I
pp
pp
mf
3
Vln. II
p
Vla.
Vc.

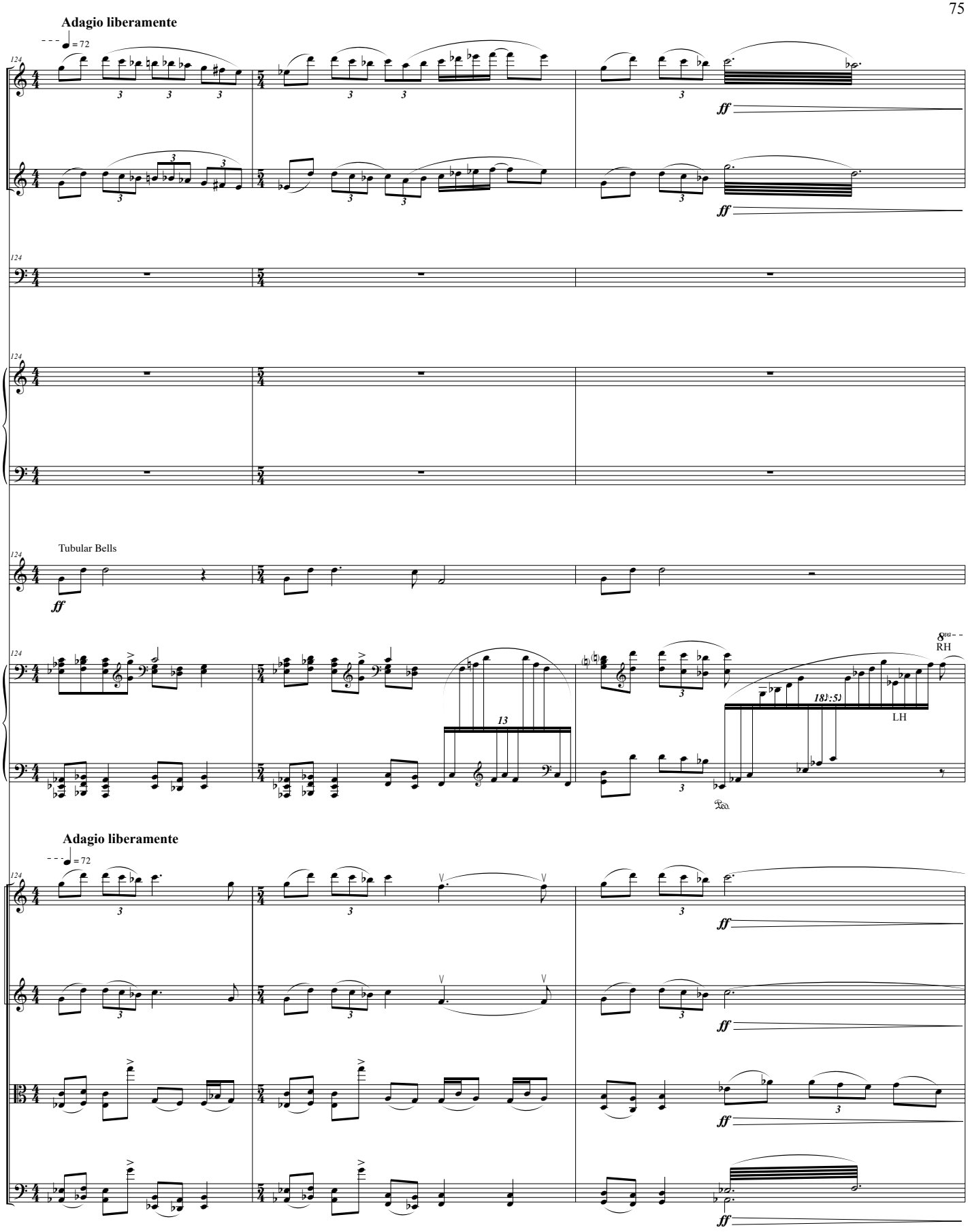

H
Fl.
B♭ Cl.
Timp.
Mrb.
Glk.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
pp
p
f

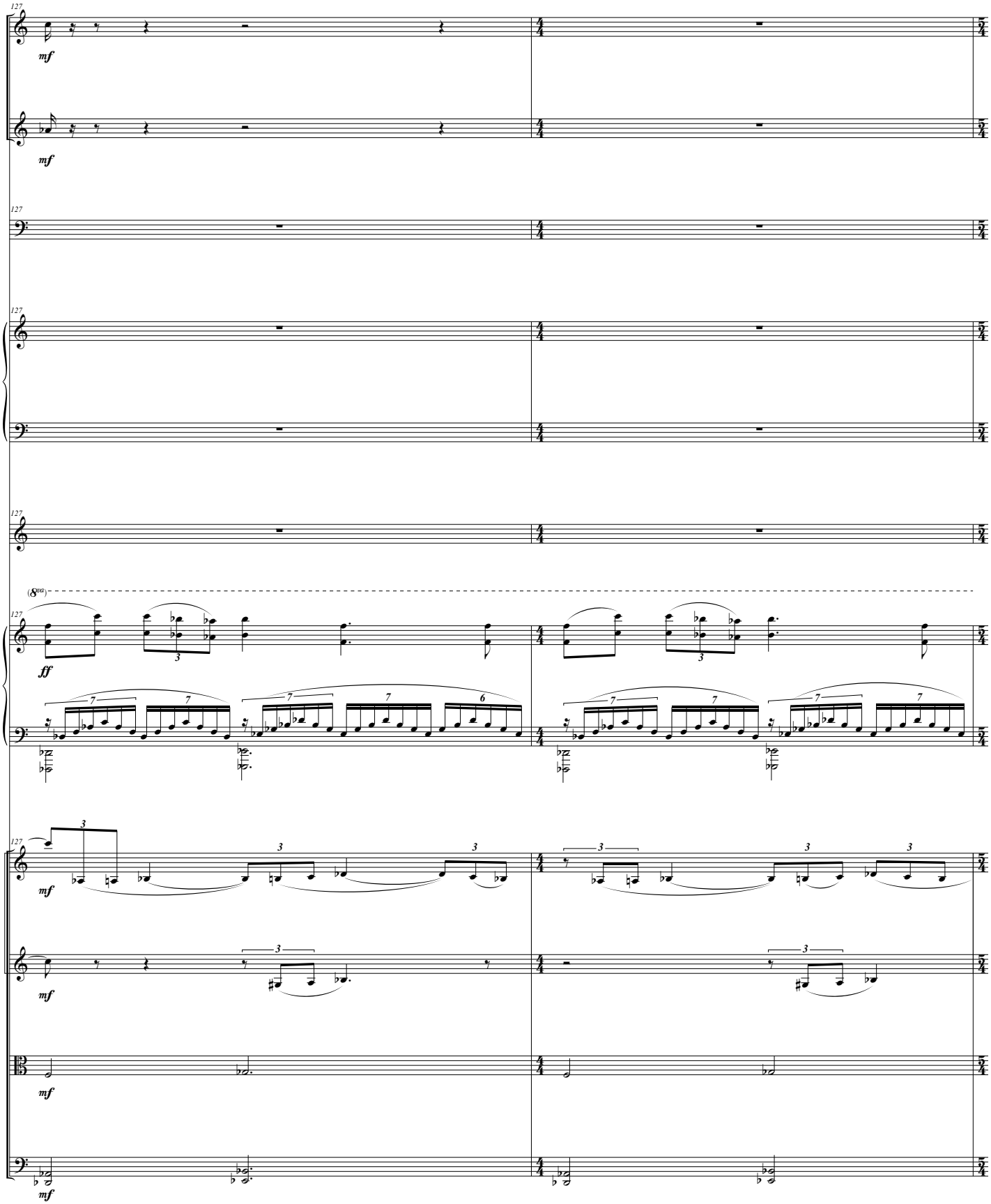

115
Fl.
mp
mf
B♭ Cl.
tr
Timp.
Mrb.
Perc.
Suspended Cymbal
pp
Pno.
Vln. I
f
Vln. II
Vla.
Vc.

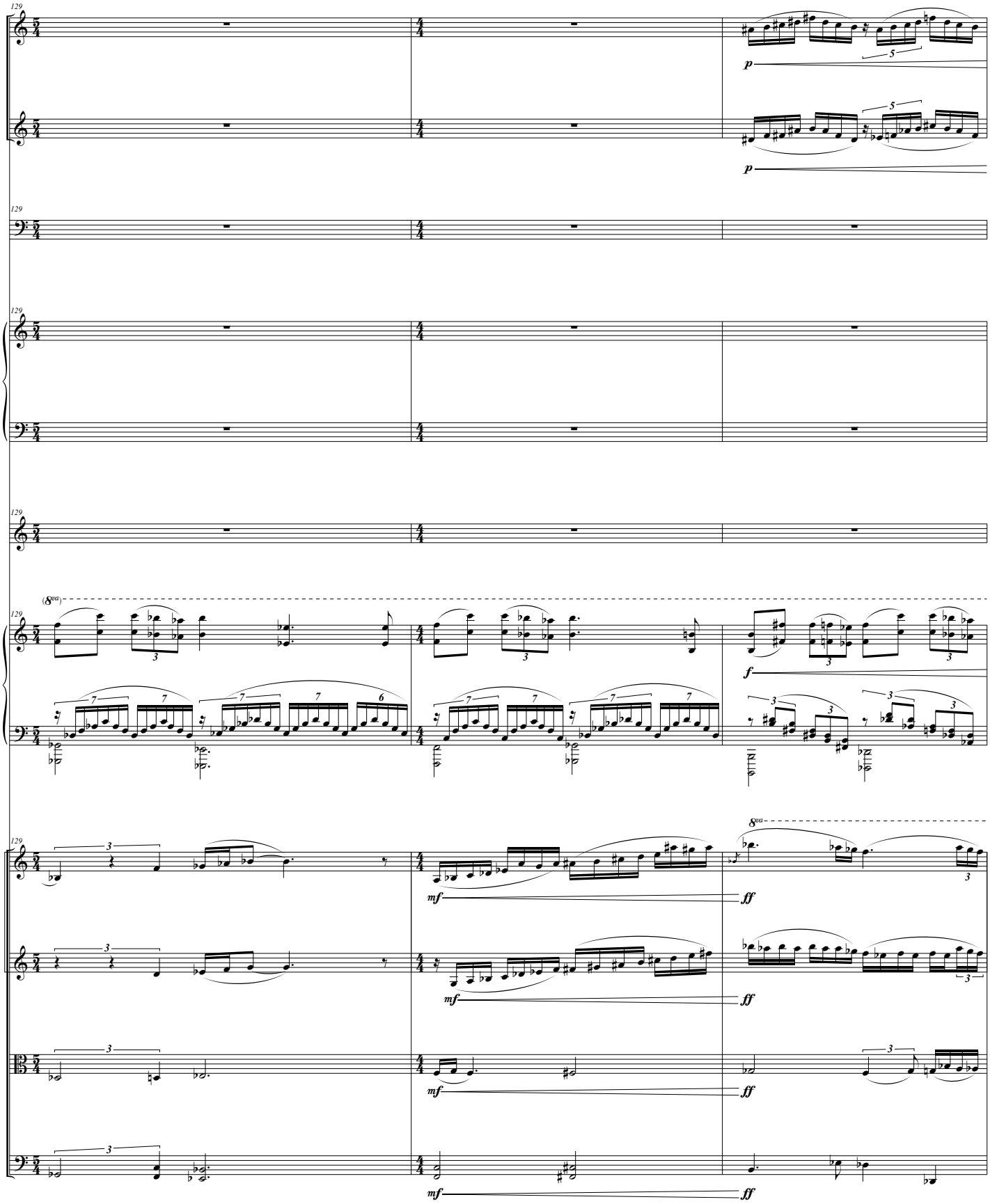

118
Fl.
B♭ Cl.
Timp.
mf
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.

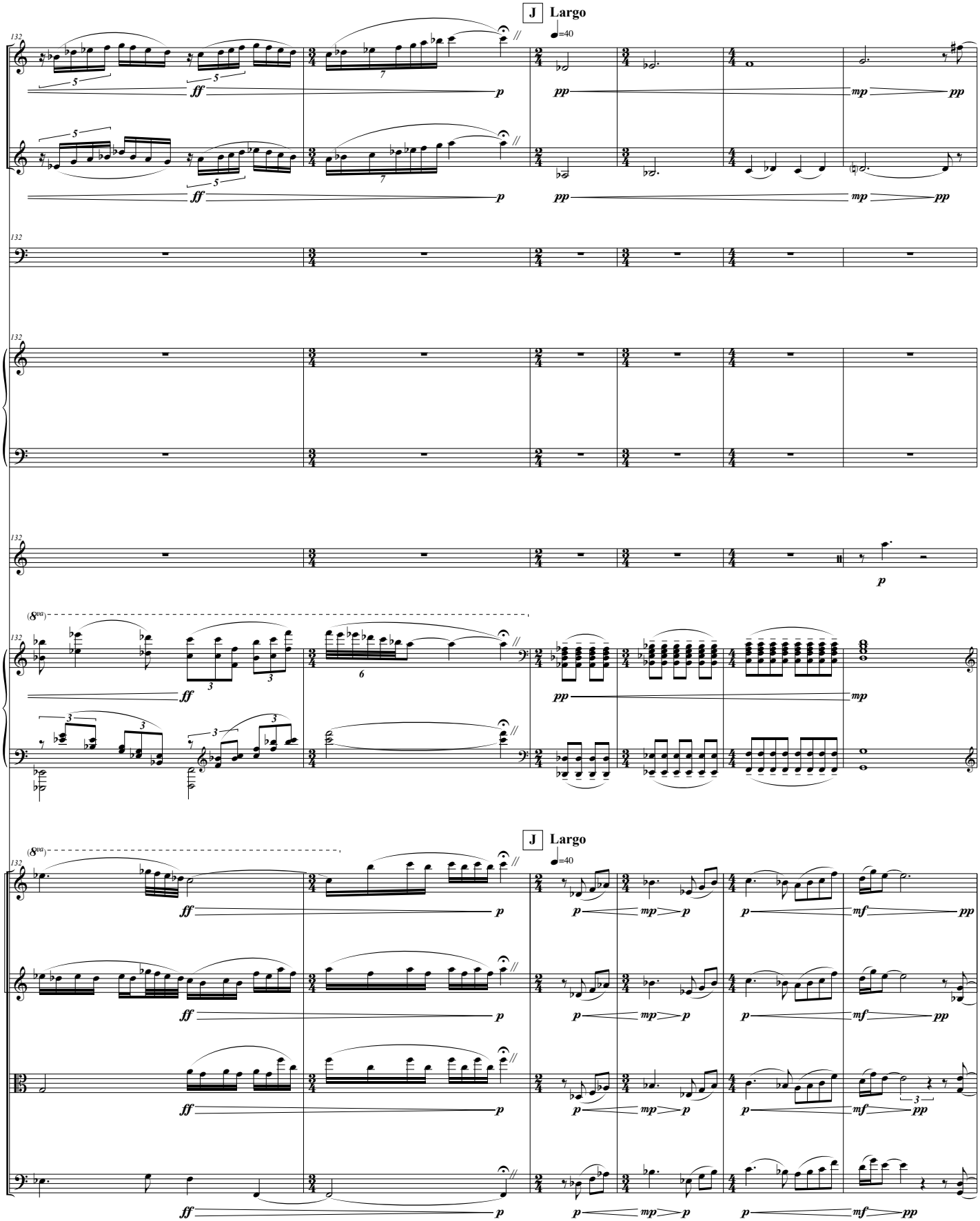

Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
120
mf
f
ff

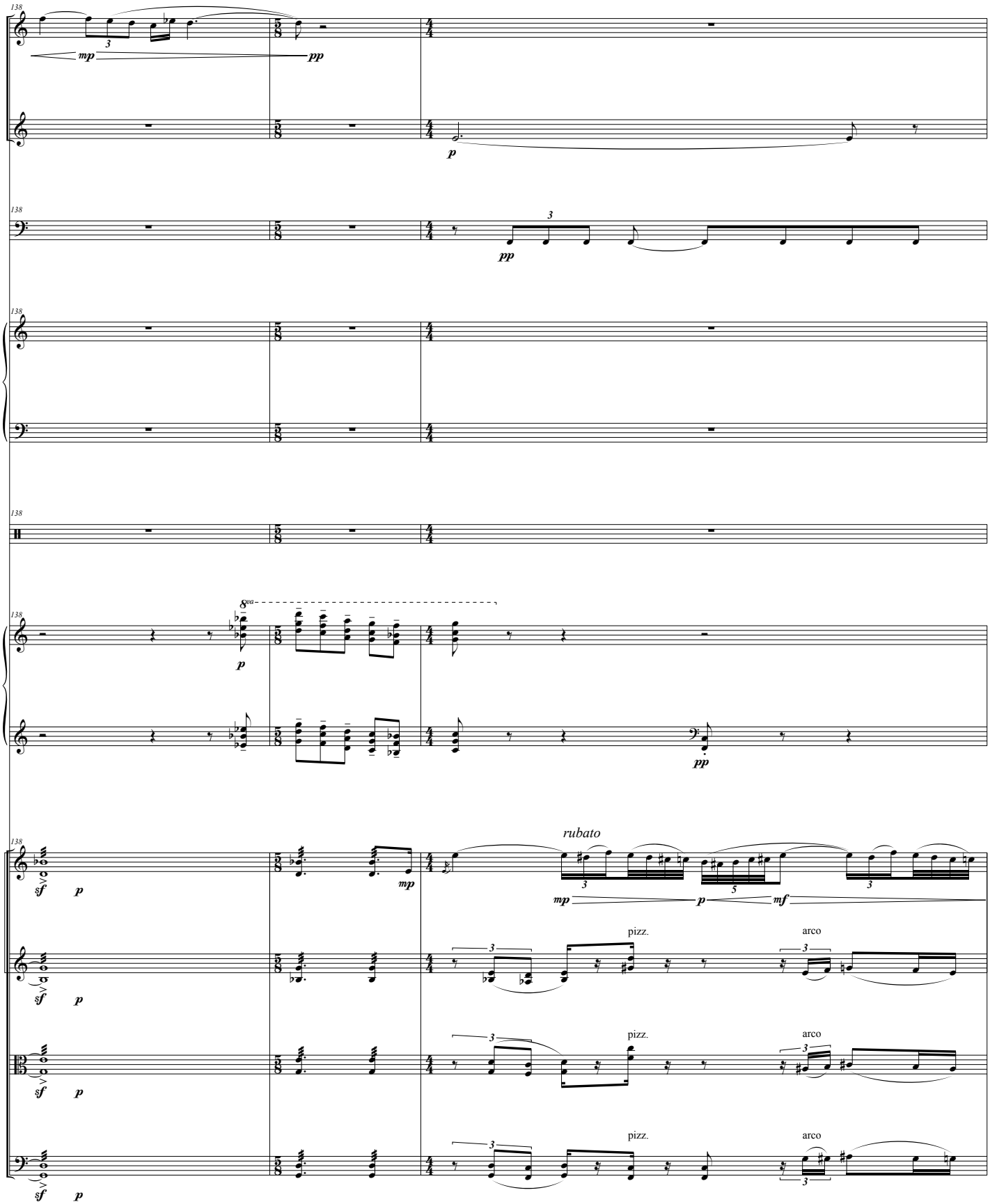

I
rit.
accel.
Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
122
ff
f
3
6
13

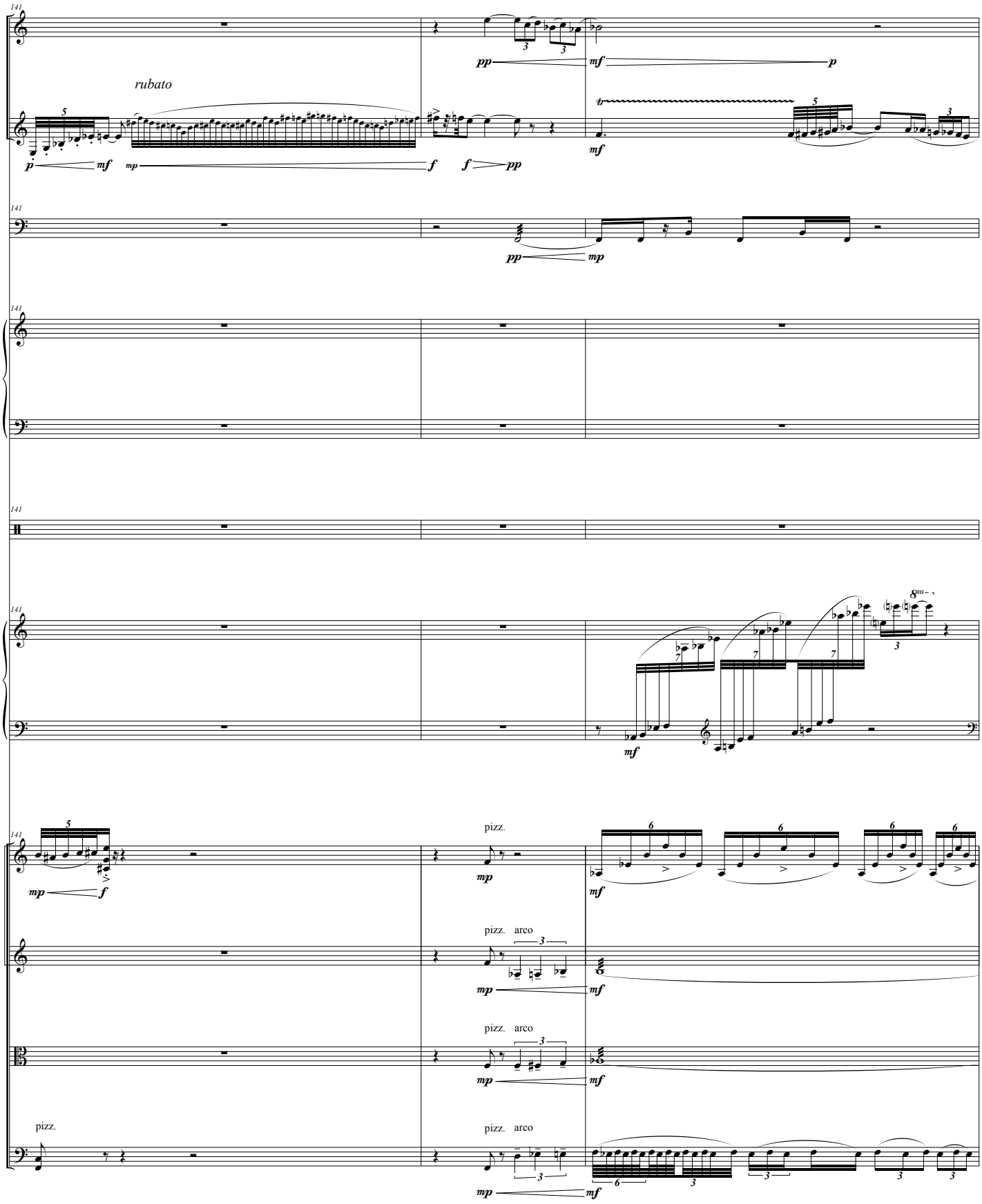

Adagio liberamente
= 72
Fl.
B♭ Cl.
Timp.
Mrb.
Tubular Bells
T.B.
Pno.
RH
LH
Adagio liberamente
= 72
Vln. I
Vln. II
Vla.
Vc.

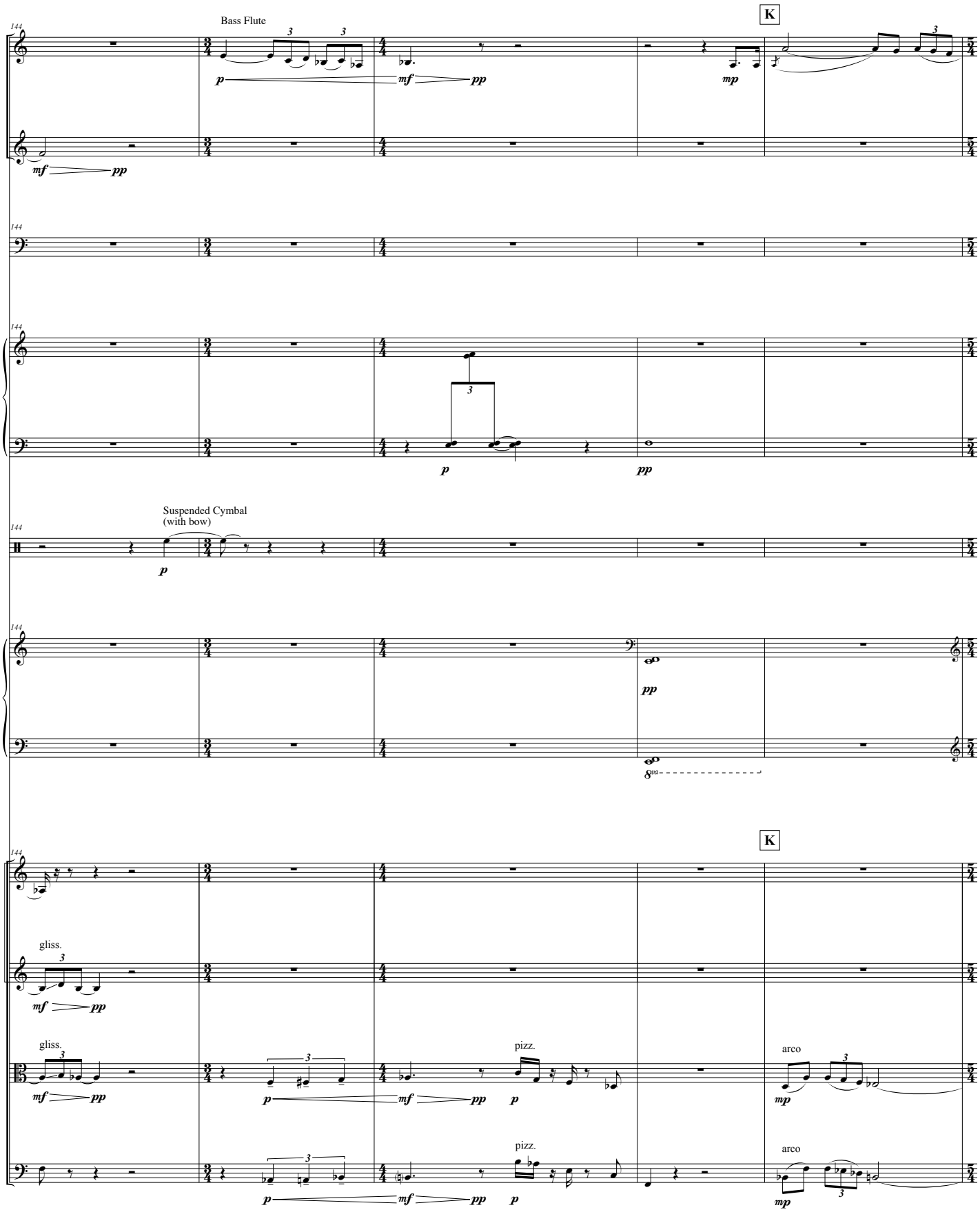

Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
ff
(8va)

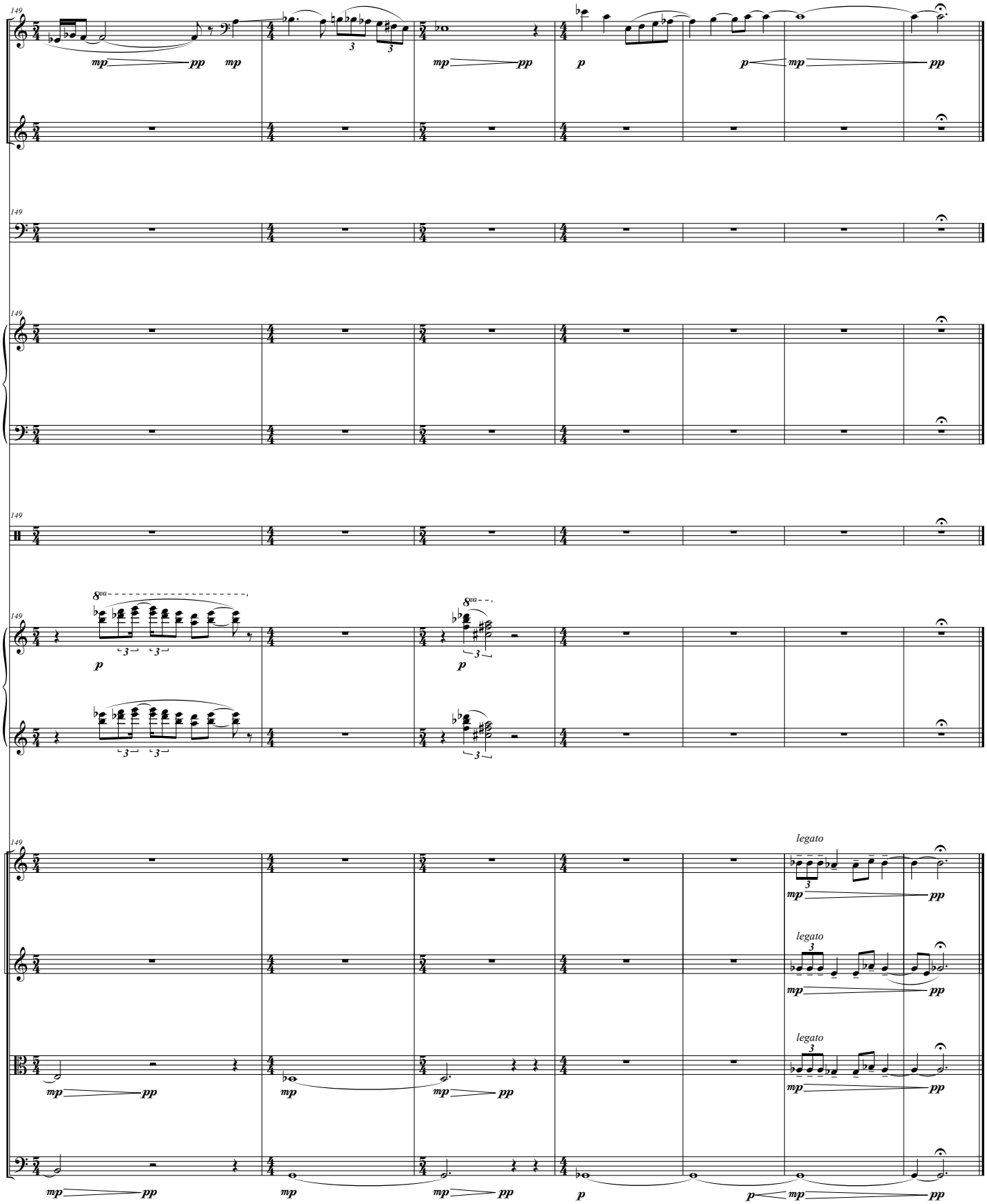

129
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
f
mf
ff
(8va)
8va


J Largo
♩=40
Fl.
B♭ Cl.
Timp.
Mrb.
T.B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
(8va)
ff
p
pp
mp
mf

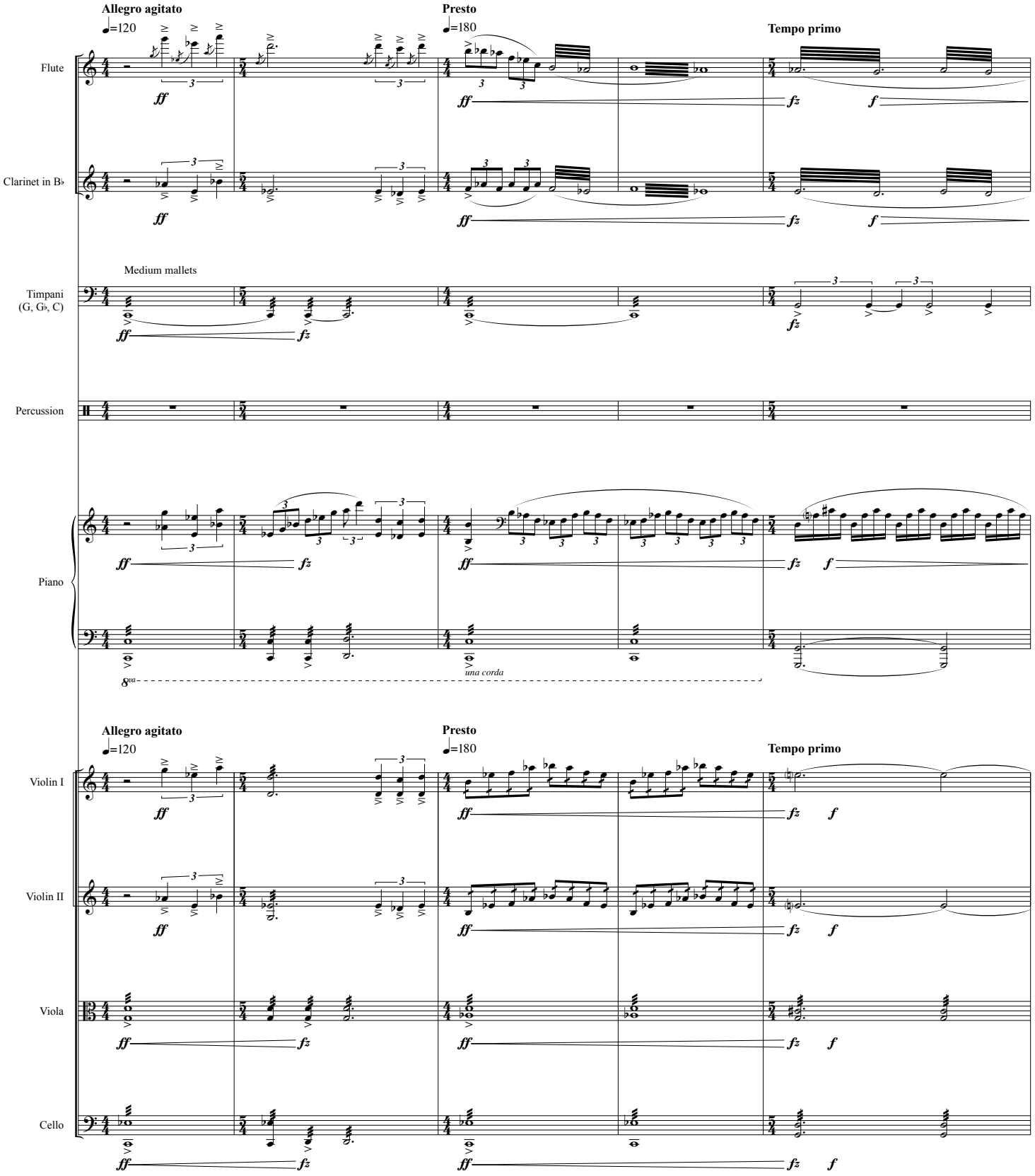

138
Fl.
mp
pp
B♭ Cl.
p
Timp.
pp
Mrb.
Perc.
Pno.
8va
p
pp
Vln. I
sf
p
mp
rubato
mp
p
mf
Vln. II
pizz.
arco
Vla.
Vc.

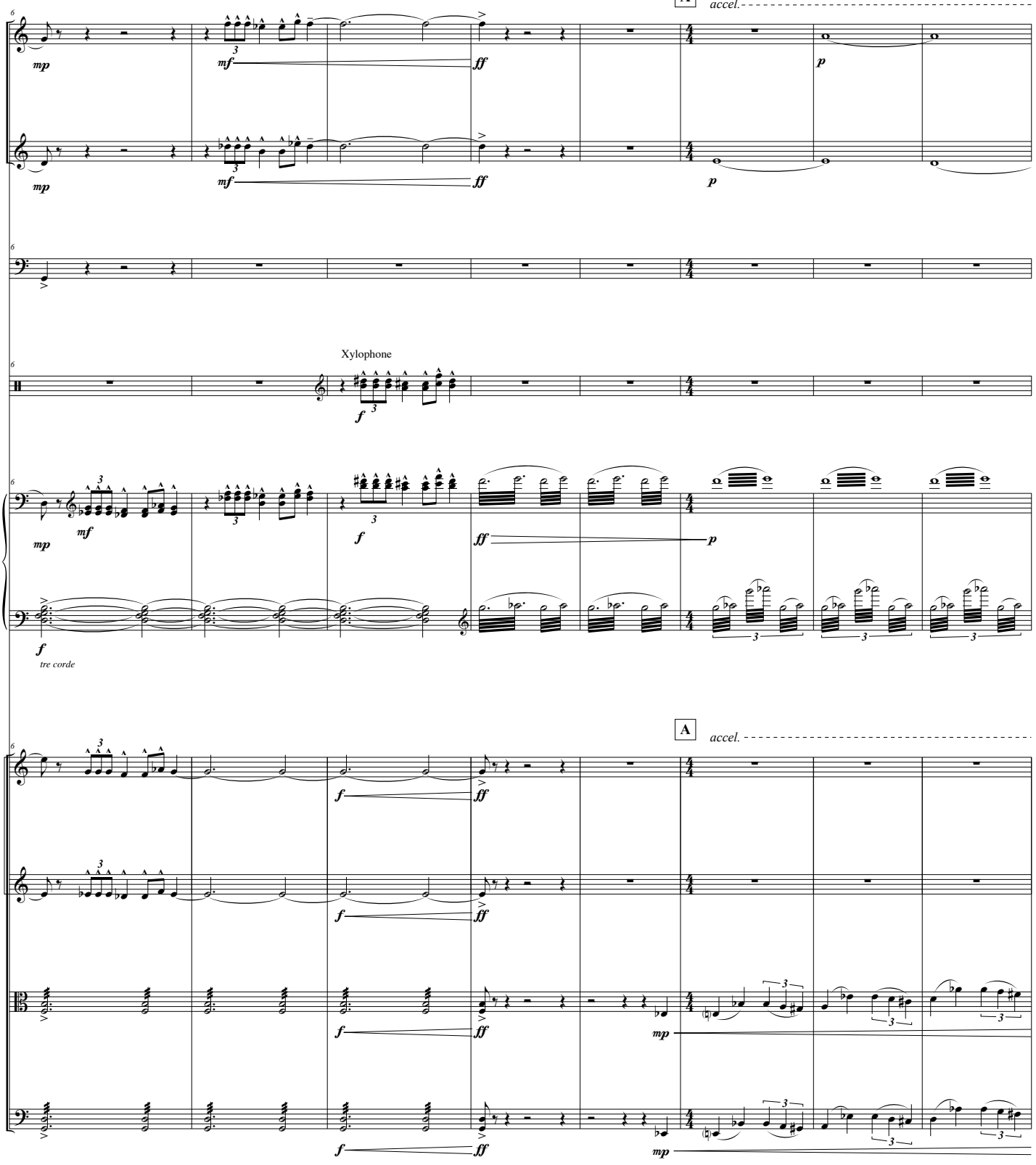

141
Fl.
pp
mf
p
rubato
B♭ Cl.
p
mf
mp
f
f
pp
mf
Timp.
pp
mp
Mrb.
Perc.
Pno.
mf
8va
Vln. I
pizz.
mp
f
mp
mf
Vln. II
pizz. arco
mp
mf
Vla.
pizz. arco
mp
mf
Vc.
pizz.
pizz. arco
mp
mf

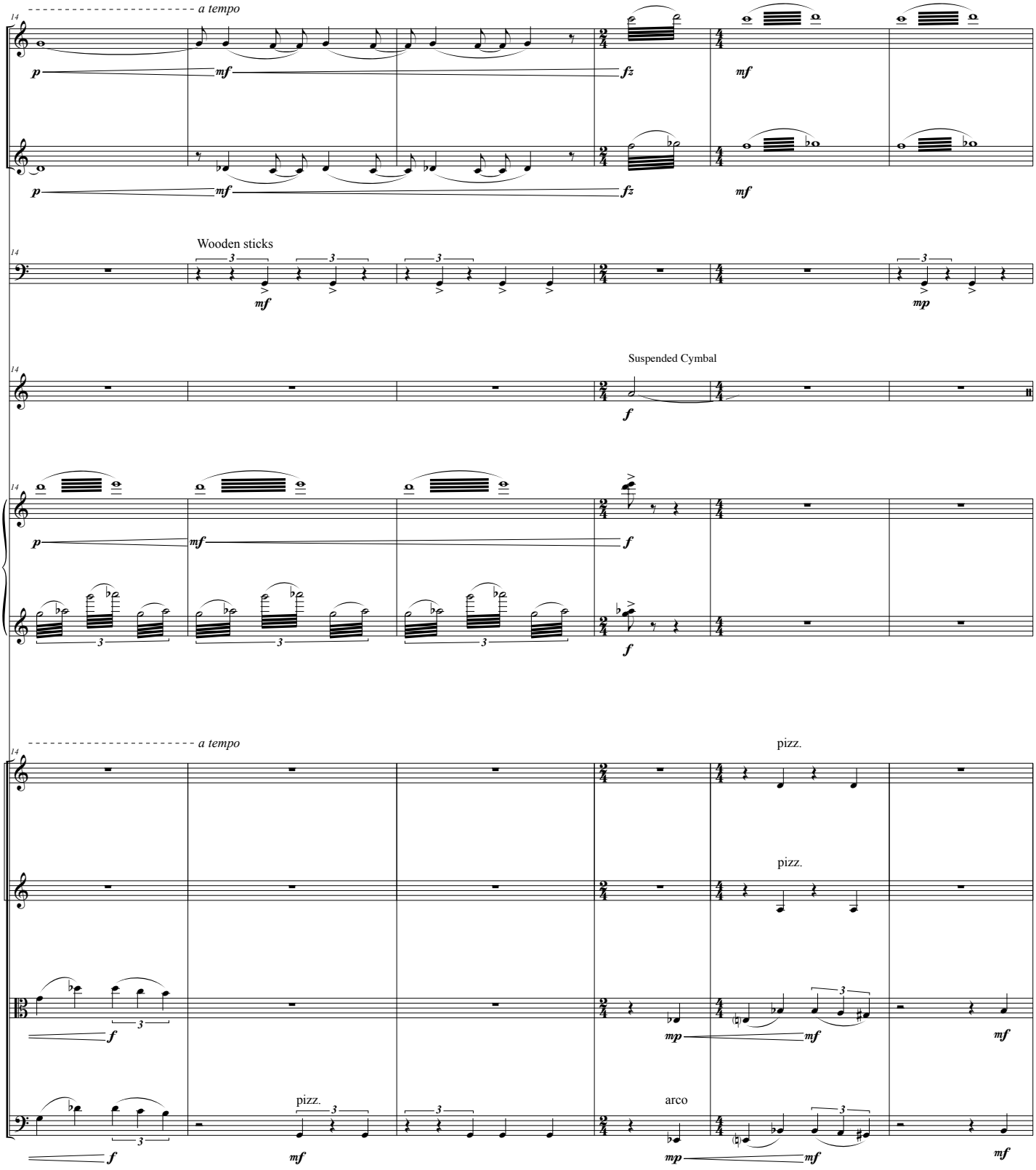

144
B. Fl.
Bass Flute
K
B♭ Cl.
Timp.
Mrb.
Suspended Cymbal
(with bow)
Perc.
Pno.
Vln. I
gliss.
Vln. II
Vla.
pizz.
arco
Vc.

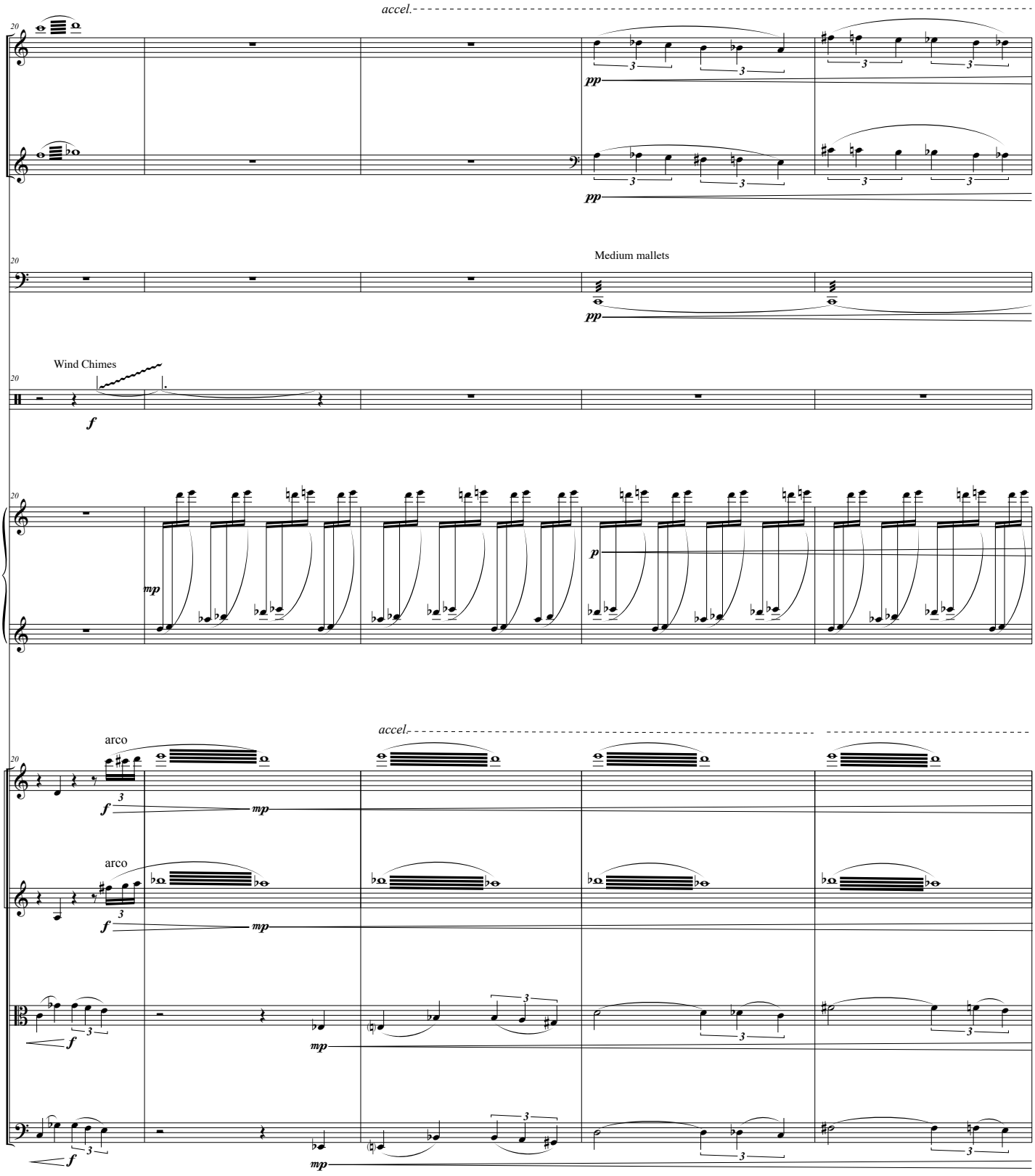

149
B. Fl.
B♭ Cl.
Timp.
Mrb.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
pp
p
8va
3
legato

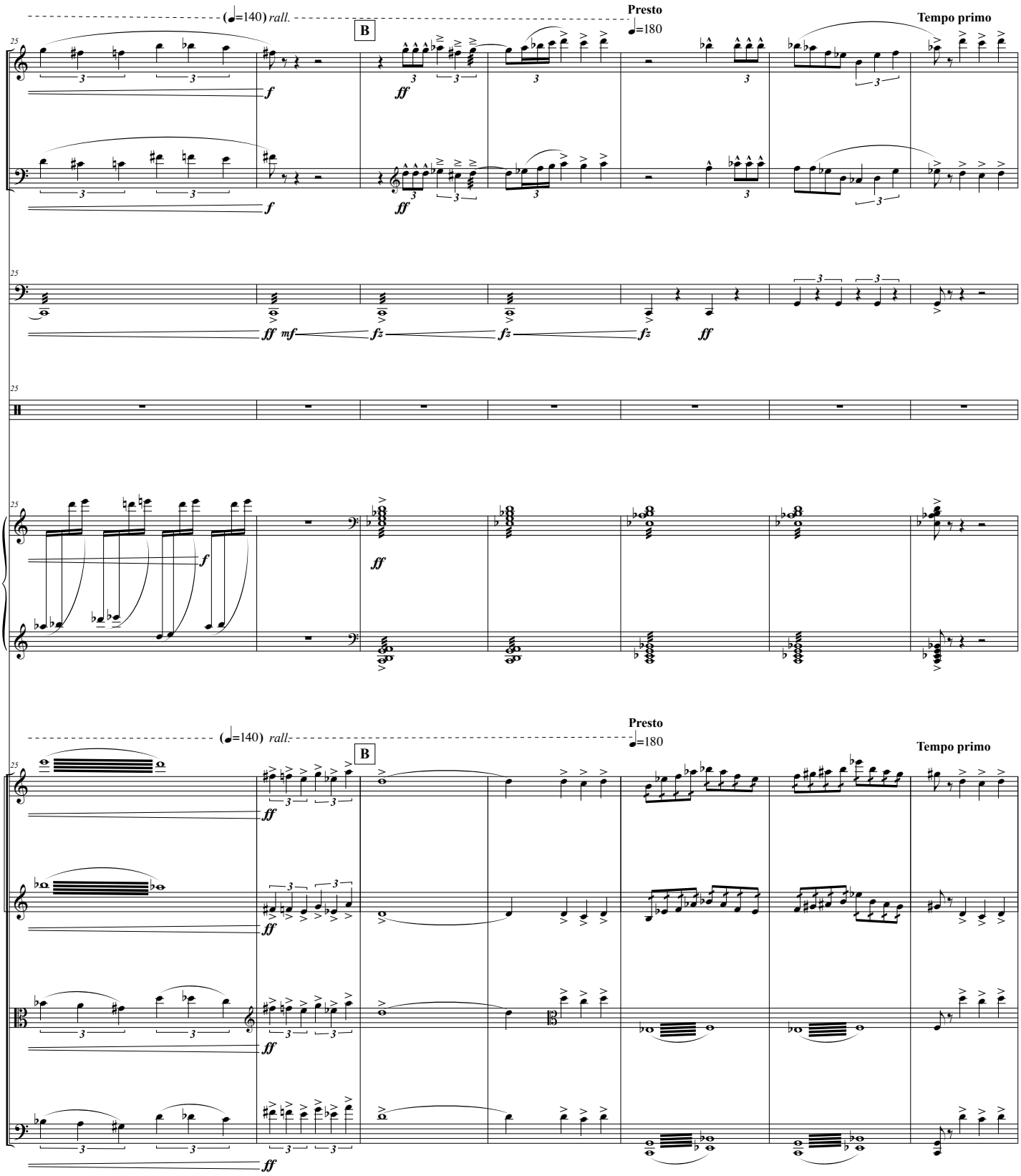
III.
The Crises of the Third Century and Beyond

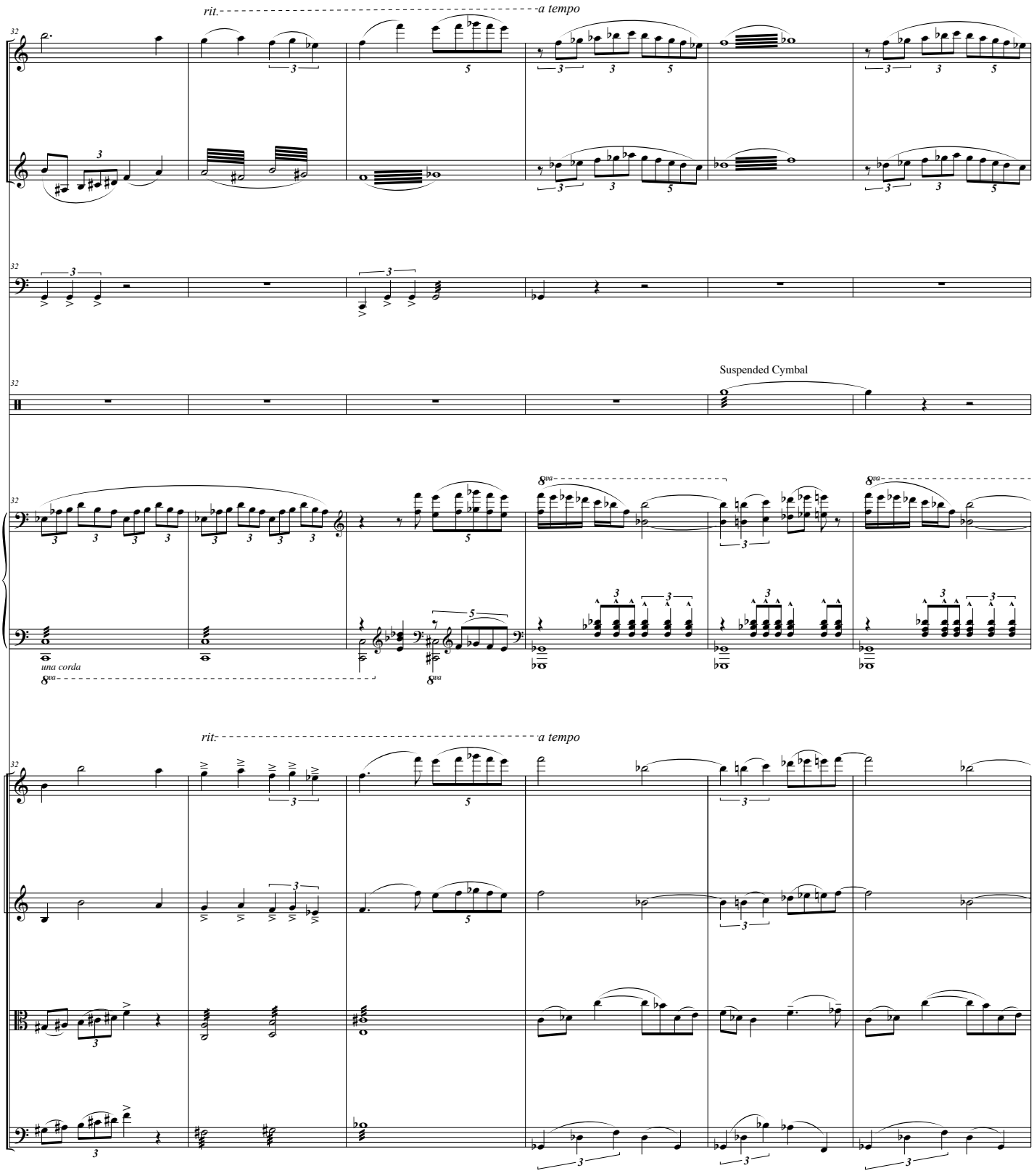


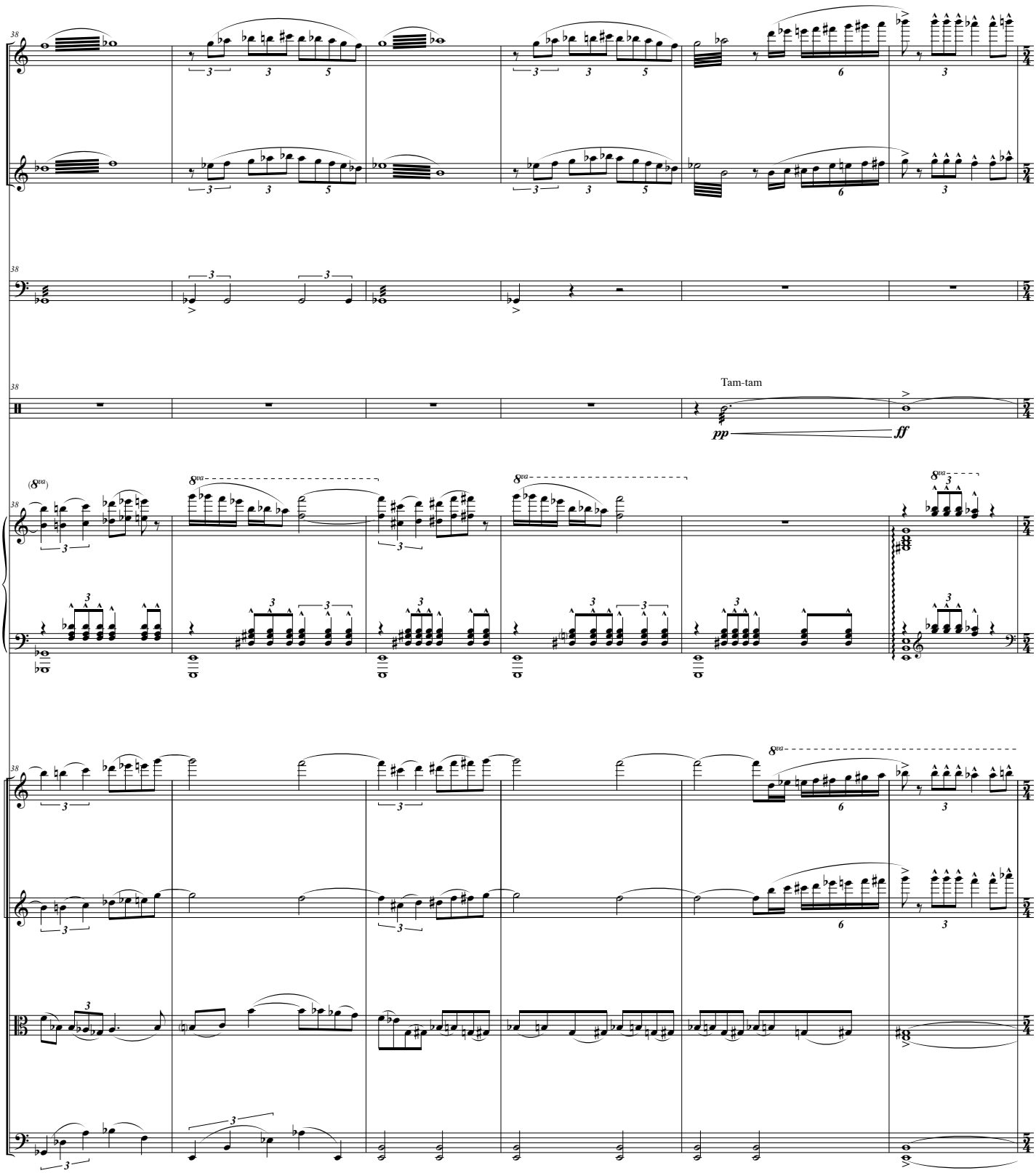

A
accel.
Fl.
B♭ Cl.
Timp.
Xylophone
Perc.
Pno.
tre corde
A
accel.
Vln. I
Vln. II
Vla.
Vc.

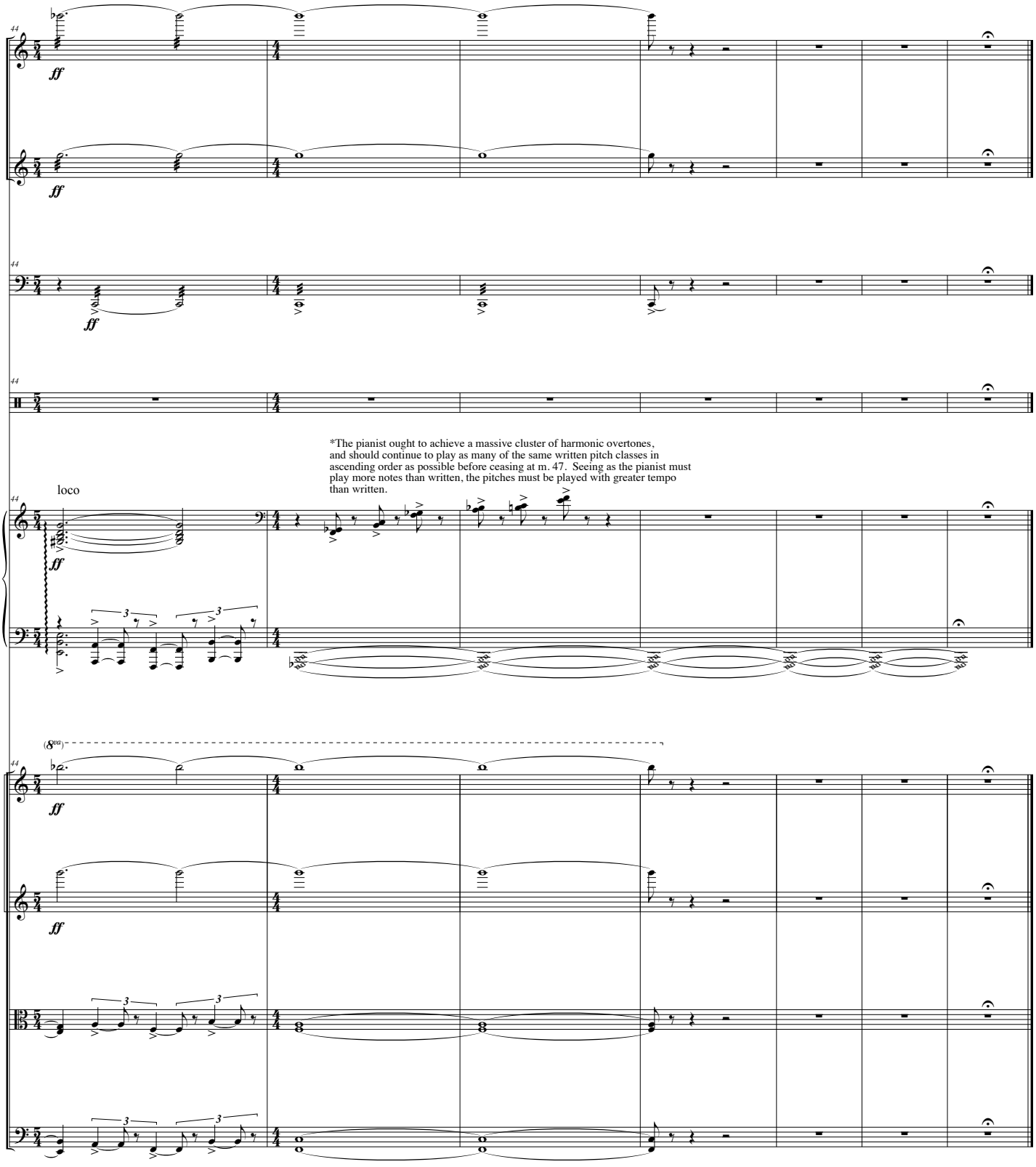

14
a tempo
Fl.
B♭ Cl.
Timp.
Wooden sticks
Xyl.
Suspended Cymbal
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco


accel.
Fl.
B♭ Cl.
Timp.
Medium mallets
W. Ch.
Wind Chimes
Pno.
accel.
Vln. I
arco
Vln. II
arco
Vla.
Vc.


(♩=140) rall.
B
Presto
♩=180
Tempo primo
Fl.
B♭ Cl.
Timp.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.


rit.
a tempo
Fl.
B♭ Cl.
Timp.
Perc.
Suspended Cymbal
Pno.
una corda
8va
Vln. I
Vln. II
Vla.
Vc.


Fl.
B♭ Cl.
Timp.
Perc.
Tam-tam
pp
ff
Pno.
Vln. I
Vln. II
Vla.
Vc.



*The pianist ought to achieve a massive cluster of harmonic overtones, and should continue to play as many of the same written pitch classes in ascending order as possible before ceasing at m. 47. Seeing as the pianist must play more notes than written, the pitches must be played with greater tempo than written.