Journey Imagined

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INSTRUMENTATION

Conductor Score .............................................. 1
Flute ................................................................. 10
Oboe (opt. Flute 2) ............................................ 2
Bb Clarinet 1 ..................................................... 6
Bb Clarinet 2 ..................................................... 6
Bb Bass Clarinet ............................................... 2
Bassoon ............................................................. 2
Eb Alto Saxophone 1 ........................................ 3
Eb Alto Saxophone 2 ........................................ 3
Eb Tenor Saxophone ........................................ 2
Eb Baritone Saxophone .................................... 1
Bb Trumpet 1 .................................................... 5
Bb Trumpet 2 .................................................... 5
F Horn ............................................................ 4
Trombone 1 ....................................................... 3
Trombone 2 ....................................................... 3
Euphonium ....................................................... 2
Euphonium T.C. ............................................... 2
Tuba ................................................................. 4
Mallet Percussion 1: Bells ................................ 1
Mallet Percussion 2: Xylophone, Vibraphone .... 2
Timpani ............................................................. 1
Percussion 1: Snare Drum, Bass Drum .......... 3
Percussion 2: Woodblock ................................ 1
Percussion 3: Tambourine, Concert Tom, Crash Cymbals, Marimba, Suspended Cymbal .......... 3

PROGRAM NOTE

Journey Imagined musically illustrates a daydream; a fantastical trip represented in three distinct parts. Each section specifically correlates with an element that any great journey, imaginary or otherwise, should include. After a dreamy introduction, the feeling of exhilaration begins with a syncopated melodic statement. The adventure theme follows after the key change ultimately leading to drama. The return of exhilaration closes the form. Transition material is inspired by the daydream concept, allowing ideas to come and go while maintaining a sense of consistency.

Composer Peter Sciaino writes, “When sitting down to write this selection, I was most interested in creating a form that included three separate themes that worked together within one overarching concept. Ultimately, I found inspiration in the form of daydream. The design of utilizing multiple melodies and styles, in a relatively short amount of time, seemed to lend itself to the concept of a wandering mind, yearning for experiences beyond any physical location.”

NOTES TO CONDUCTOR

Teachable moments are found throughout this selection as the variety of styles lends itself to covering multiple concepts with students.

Journey Imagined also serves as an excellent contest selection for ensembles to demonstrate numerous understandings and performing skills.

The percussion section is asked to play many roles throughout. It’s important to stress the difference between impact and texture so players are confident in their role and can seamlessly integrate with the winds.

The woodblock often acts as a “wake up call” within the daydream. This is an important auxiliary percussion instrument throughout the piece.

Trombonists can begin the “rip” (from concert F to C) at measure 65 in sixth position. Rehearsing this technique to improve tuning and effectiveness is recommended.

ABOUT THE COMPOSER

Peter Sciaino (b.1975) is a passionate music educator and composer of spirited band and orchestra music for all levels. He is currently published with C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music, Excelcia Music Publishing, The RWS Music Company and Wingert-Jones Publications and will be published with Alfred Music in 2021. Additionally, Peter has had music selected to Bandworld Magazine’s Top 100, J.W. Pepper’s Editors’ Choice and various state assessment lists.

Peter holds a BM from Syracuse University in Music Education and an MA from New York University in Music Composition. An instrumental music teacher at Whippany Park High School (NJ) for over 20 years, he directs both the concert band and jazz ensemble while co-directing the marching band and teaching AP Music Theory.

Peter writes and arranges music for marching bands, jazz ensembles, and chamber ensembles in addition to his work with symphonic groups. He also serves as a clinician and guest conductor and accepts commissions for original work.

His professional affiliations include ASCAP, NAfME, and NJMEA. Peter resides in New Jersey with his wife, Beth, and two children, Phoebe and David.
Not valid for performance.

For reference only.
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Fl.
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
A. Sx. 1-2
T. Sax
B. Sax
Trpt. 1
Trpt. 2
F Hn.
Tbn. 1-2
Euph.
Tuba
Mtt. 1
Mtt. 2
Timp.
Perc. 1
Perc. 2
Perc. 3

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