

RWS CONCERT BAND SERIES

FULL CONDUCTOR SCORE

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Journey Imagined

Peter Sciaino

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY
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INSTRUMENTATION

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

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 visiting 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 performable 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.

JOURNEY IMAGINED

Conductor Score
RWS-2024-00

Peter Sciaino

With Spirit! ♩ = 156

The score is for a conductor and includes parts for the following instruments:

- Flute (div.)
- Oboe (opt. Flute 2)
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophones 1-2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1 (Straight Mute)
- B♭ Trumpet 2 (Straight Mute)
- F Horn
- Trombones 1-2
- Euphonium
- Tuba
- Mallet Percussion 1 (Bells)
- Mallet Percussion 2 (Xylophone, Vibraphone)
- Timpani (B, C, Es, F)
- Percussion 1 (Snare Drum, Bass Drum)
- Percussion 2 (Woodblock)
- Percussion 3 (Mark Tree)

The score is in 4/4 time and features dynamic markings such as *mp*, *f*, and *p*. It includes performance instructions like "Straight Mute" and "Open" for the trumpets. The score is divided into measures 1 through 6, with a large watermark "For reference only. Not valid for performance." overlaid across the page.

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11

rit.

Fl.

mp *f fp*

Ob.
(opt. Fl. 2)

mp *f fp*

Cl. 1

mp *f fp*

Cl. 2

mp *f fp*

B. Cl.

mp *f fp*

Bsn.

mp *f fp*

A. Sxs. 1-2

mp *f fp*

T. Sax

mp

B. Sax

mp *f fp*

11

Trpt. 1

Trpt. 2

F. Hn.

mp

Tbns. 1-2

Euph.

Tuba

Mlt. 1

mp

Mlt. 2

mp

Timp.

Perc. 1

mp *f*

Perc. 2

f

Perc. 3

7 8 9 10 11 12 13

mp

The image displays a page of a musical score for an orchestra. It features multiple staves for various instruments. The top section includes Flute (Fl.), Oboe (Ob. (opt. Fl. 2)), Clarinets (Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones (A. Sxs. 1-2), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax). The bottom section includes Trumpets (Trpt. 1, Trpt. 2), Horns (F. Hn.), Trombones (Tbns. 1-2), Euphonium (Euph.), Tuba, Mellophones (Mlt. 1, Mlt. 2), Timpani (Timp.), and three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. A 'rit.' (ritardando) marking is present at the beginning of the section. A rehearsal mark '11' is placed in a box above the Flute staff. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *fp* (fortissimo), with crescendo and decrescendo hairpins. A large, semi-transparent watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

14

Fl. *mp* *f* *f* *fp*

Ob. (opt. Fl. 2) *mp* *f* *f* *fp*

Cl. 1 *mf* *f* *fp*

Cl. 2 *mf* *f* *fp*

B. Cl. *f* *fp*

Bsn. *f* *fp*

A. Sxs. 1-2 *mp* *f* *f* *fp*

T. Sax *mf* *f* *fp*

B. Sax *mf* *f* *fp*

14

Trpt. 1 *mf* *f* *fp*

Trpt. 2 *mf* *f* *fp*

F Hn. *mf* *f* *fp*

Tbns. 1-2 *mf* *f* *fp*

Euph. *mf* *f* *fp*

Tuba *f* *fp*

Mlt. 1 *f* *fp*

Mlt. 2 *f* *fp*

Timp. *fp* *f* *fp*

Perc. 1 *p* *mf* *p* *f*

Perc. 2

Perc. 3 Tom *mp* *f*

22

Fl. *f*

Ob. (opt. Fl. 2) *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sxs. 1-2 *f*

T. Sax *f*

B. Sax *f*

22

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *f*

Tbns. 1-2 *f*

Euph. *f*

Tuba *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

Perc. 3 *mp* *f*

25 26 27 28 29

30

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

f

30

Trpt. 1

Trpt. 2

F Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *f*

Cr. Cym.

30 31 32 33 34 35 36 37

38 42

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

38 42

Trpt. 1

Trpt. 2

F Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2
f mp to Xyl.

Timp.
f mp

Perc. 1
f mp

Perc. 2

Perc. 3
Tamb.
mp

38 39 40 41 42 43 44 45

58

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

mf

mf

mf

mf

mf

mf

mf

58

Trpt. 1

Trpt. 2

F Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

Sus. Cym. w/sticks

mp

54 55 56 57 58 59 60 61

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

70 71 72 73 74 75 76 77

For reference only. Not valid for performance.

p

mf

f

to Vib.

rit.

82 ♩ = 96

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

rit.

82 ♩ = 96

Solo

Trpt. 1

Trpt. 2

F Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2
Vibraphone

Timp.

Perc. 1

Perc. 2

Perc. 3
Mark Tree

78 mp 79 80 81 82 83 84 85 86

90

Fl. *mf*

Ob. (opt. Fl. 2) *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. *mf*

A. Sxs. 1-2 *mf*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *Tutti* *mf*

Trpt. 2 *mf*

F Hn. *mf*

Tbns. 1-2 *mf*

Euph. *mf*

Tuba *mf*

Mlt. 1

Mlt. 2

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3

87 88 89 90 91 92 93 94

FL. *f*

Ob. (opt. Fl. 2) *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sxs. 1-2 *f*

T. Sax *f*

B. Sax *f*

Trpt. 1 *f*

Trpt. 2 *f*

F Hn. *f*

Tbns. 1-2 *f*

Euph. *f*

Tuba *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *mp* *f*

Perc. 1 *p* *f*

Perc. 2

Perc. 3 Cr. Cym. *mp* *f*

95 96 97 98 99 100 101

Sus. Cym. w/yarn mallets *mp* *f*

rit. **Tempo primo** 108

Fl. *mf*

Ob. (opt. Fl. 2) *mf*

Cl. 1 *mp* *div.* *mp* *f*

Cl. 2 *mp* *mp* *f*

B. Cl. *mf*

Bsn. *mp* *mf*

A. Sxs. 1-2 *mp* *mf*

T. Sax *mp* *mf*

B. Sax *mf*

rit. **Tempo primo** 108

Trpt. 1 *mp* *f* Straight Mute

Trpt. 2 *mp* *f* Straight Mute

F Hn. *mp* *mf*

Tbns. 1-2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mf*

Mlt. 1 *mf*

Mlt. 2 *mf*

Timp. *mp* *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp* Mark Tree

102 103 104 105 106 107 108 109 110

mp *f* *mp*

116

Fl.

Ob.
(opt. Fl. 2)

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sxs. 1-2

T. Sax

B. Sax

116

Trpt. 1

Trpt. 2

F Hn.

Tbns. 1-2

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

117 112 113 114 115 116 117 118

mp f fp

mp f fp

mf mp fp

fp mf mp fp

fp mf mp fp

fp mf mp fp

fp

cue: Tbn. Solo

f

mp

fp

mp f

mp f

fp

Solo

f

mf mp

mf mp

mp

mp

mp

mp

mp f

mp f

Tamb.

mp

mp

Fl. *mp* *f* *f* *fp*

Ob. (opt. Fl. 2) *mp* *f* *f* *fp*

Cl. 1 *mf* *f* *fp*

Cl. 2 *mf* *f* *fp*

B. Cl. *f* *fp*

Bsn. *f* *fp*

A. Sxs. 1-2 *mp* *f* *f* *fp*

T. Sax *mf* *f* *fp*

B. Sax *mf* *f* *fp*

Trpt. 1 *mf* *f* *fp* Open

Trpt. 2 *mf* *f* *fp* Open

F. Hn. *mf* *f* *fp*

Tbns. 1-2 *mf* *f* *fp*

Euph. *mf* *f* *fp*

Tuba *f* *fp*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *fp* *f* *fp*

Perc. 1 *p* *mf* *p* *f*

Perc. 2

Perc. 3 Tom *mp* *f*

179 120 121 122 123 124 125 126

127

Fl. *f*

Ob. (opt. Fl. 2) *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sxs. 1-2 *f*

T. Sax *f*

B. Sax *f*

127

Trpt. 1 *f*

Trpt. 2 *f*

F Hn. *f*

Tbns. 1-2 *f*

Euph. *f*

Tuba *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1 *mp* *f*

Perc. 2 *f*

Perc. 3 *mp* *f*

135

Fl. *sub. p*

Ob. (opt. Fl. 2) *sub. p*

Cl. 1 *sub. p*

Cl. 2 *sub. p*

B. Cl. *sub. p*

Bsn. *f* *f* *sub. p*

A. Sxs. 1-2 *f* *sub. p*

T. Sax *sub. p*

B. Sax *sub. p*

135

Trpt. 1 *f* *sub. p*

Trpt. 2 *f* *sub. p*

F Hn. *f* *sub. p* *div.*

Tbns. 1-2 *f* *sub. p*

Euph. *sub. p*

Tuba *sub. p*

Mlt. 1

Mlt. 2

Timp. *f*

Perc. 1 *mp* *f* *sub. p*

Perc. 2 *sub. p*

Perc. 3 *Cr. Cym.*

135 136 137 138 139 140 141 142

Fl.
 Ob. (opt. Fl. 2)
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn.
 A. Sxs. 1-2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 F. Hn.
 Tbn. 1-2
 Euph.
 Tuba
 Mlt. 1
 Mlt. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Sus. Cym.

f *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff*

143 144 145 146 147 148 149 150 151