



Roots and Rails

PETER SCIAINO

Instrumentation

Full Score
Violin I
Violin II
Viola
Cello
Bass

1
8
8
5
5
5

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About the Composer



Peter Sciaino (b.1975) is a passionate music educator, author and composer of band and orchestra music for all levels. The creator of the United System for Winds and Percussion, he is primarily published with Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications. Additionally, Peter has had music selected to Bandworld Magazine's Top 100, J.W. Pepper's Editors' Choice and various state assessment lists while also being performed across the globe at events such as The Midwest Clinic.

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 25 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 and two children. In his spare time, Peter listens to and collects jazz on vinyl while obsessing over small-batch, independent coffee roasters.

Roots and Rails

The Appalachian region, which spans parts of the eastern United States, was deeply shaped by the railroad system, especially during the late 19th and early 20th centuries. Trains played a crucial role in connecting the isolated mountain communities to the rest of the country. They facilitated the transportation of goods like coal, timber, and agricultural products, while also providing access to new ideas, technologies, and cultural influences.

For the people living in these rural communities, the railroad represented both a literal and symbolic link to the outside world. It was a source of opportunity but also hardship, as many workers (including African Americans and Immigrants) labored on the railroads under difficult conditions. The arrival of the train could bring both prosperity and challenges, depending on the community's relationship to the railroads.

In terms of Bluegrass music, trains and the experiences associated with them are often referenced in lyrics and themes. Many Bluegrass songs reflect the imagery of trains, such as the sound of a train whistle, the experience of travel, and the emotional longing or separation that can accompany long journeys. Trains became metaphors for the passage of time, moving through life, or the promise of a better life in the city or beyond the mountains. These themes fit naturally with the storytelling tradition of Bluegrass, which often deals with issues like longing, migration, and the connection to home. For example, songs like *Wreck of the Old 97*, *Train 45*, and *Orange Blossom Special* showcase the role of trains in Bluegrass culture. In these songs, trains symbolize both movement and the complexities of life in rural Appalachia.

"Roots and Rails" is a composition inspired by the intertwined imagery of railroads and the enduring spirit of Bluegrass music. Drawing upon the rich cultural history of the American South, the piece reflects the profound connection between the rural landscape, the people, and the railroads that helped shape the nation.

Performance Notes

Encourage the string players to employ "lifted" bow strokes for the staccato quarter notes in the introduction (and as they occur moving forward) to articulate each note sharply. This will help create the percussive, almost mechanical quality needed to evoke the motion of the train. During the driving eighth note measures (such as M.42), have the orchestra "chug" forward with the sense of a train building up momentum.



petersciaino.com



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Recordings are available on all major streaming services.

PETER SCIAINO
(ASCAP)

Energetic ♩ = 180

Violin I

Violin II

Viola

Cello

Bass

Train Whistle

Pizz.

Vln. I

Vln. II

Vla.

Cello

Bass

Vln. I

Vln. II

Vla.

Cello

Bass

5

1

2

3

Solo

6

5

6

4

4

4

4

5

6

7

8

9

10

13

Violin I

Violin II

Vla.

Cello

Bass

mf

mf

mf

mf

mf

11 12 13

Violin I

Violin II

Vla.

Cello

Bass

f

f

f

f

f

14 15 16

Violin I

Violin II

Vla.

Cello

Bass

f

f

f

f

f

17 18 19






/// Ken ///

KSS2602FS 27 28 29

33

Clap!

Vln. I

Vln. II

Vla.

Cello

Bass

mf *mp* *p*

30 31 32 33

6
4

Perc.

Vln. II

Vla.

Cello

Bass

Clap!

34 35 36

6
4

5
4

6
4

5
4

37

Vln. I

Vln. II

Vla.

Cello

Bass

mp *Pizz.* *mp*

37 38 39

5
4

6
4

5
4



KSS2602FS

/// **Ken** ///

KSS2602FS 57 58 59

61

Vln. I

Vln. II

Vla.

Cello

Bass

Arco

p

f

60

61

62

5/4

Vln. I

Vln. II

Vla.

Cello

Bass

ff

ff

63

64

65

66

6/4

68

Vln. I

Vln. II

Vla.

Cello

Bass

sub. p

mf

f

sub. p

mf

f

sub. p

mf

f

sub. p

mf

f

67

68

69

6/4

5/4

Violin I
Violin II
Viola
Cello
Bass

70 71 72

sub. *p*

6
4

Violin I
Violin II
Viola
Cello
Bass

73 74 75 76

p *f* *mf* *mp*

5
4

Violin I
Violin II
Viola
Cello
Bass

77 78 79

mf *p*

6
4

5
4

Solo

82

Vln. I

Vln. II

Vla.

Cello

Bass

5 4

6 4

5 4

6 4

80 81 82

f

mf

p

mf

mf

mf

Vln. I

Vln. II

Vla.

Cello

Bass

6 4

6 4

6 4

5 4

83 84 85

mf

mf

mf

mf

mf

86

Tutti

Vln. I

Vln. II

Vla.

Cello

Bass

5 4

6 4

5 4

6 4

86 87 88

mf

mf

mf

mf

mf

mf

Vln. 1

Vln. II

Vla.

Cello

Bass

89 90 91

f

f

f

f

f

f

Vln. 1

Vln. II

Vla.

Cello

Bass

92 93 94

f

f

f

f

f

f

Solo

Train Whistle

Pizz.

Vln. 1

Vln. II

Vla.

Cello

Bass

95 96 97 98

mf

mp

p

pp

mf

mp

p

pp

mf

mp

p

pp