



Roots and Rails

PETER SCIAINO

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5

For Preview Only
Kendor Music Publishing



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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.



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Recordings are available on all major streaming services.

Energetic ♩ = 180

Violin I

Violin II

Viola

Cello

Bass

f *mf* *mp*

Train Whistle

Pizz.

Vln. I

Vln. II

Vla.

Cello

Bass

f *mf* *mp*

Solo

p

Vln. I

Vln. II

Vla.

Cello

Bass

13

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

mf

11 12 13

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

mf

14 15 16

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

17 18 19

21

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

20 21 22 23

25

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

24 25 26

29

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

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.

37 38 39

5
4

6
4

5
4

41

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

6 5

4 4

40 41 42

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

43 44 45

48

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

mp

mf

mp

mf

46 47 48 49

Vln. I
Vln. II
Vla.
Cello
Bass

mf
f
f

50 51 52 53

6
4

Double bar lines are present on the left and right sides of the system.

Vln. I
Vln. II
Vla.
Cello
Bass

sub. p
mp
mf

sub. p
sub. p
sub. p

sub. p
mp
mf

sub. p
mp
mf

54 55 56

6
4

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Double bar lines are present on the left and right sides of the system.

Vln. I
Vln. II
Vla.
Cello
Bass

mf
f
sub. p
sub. p
sub. p

f
f
sub. p

57 58 59

6
4

Double bar lines are present on the left and right sides of the system.

61

Vln. I

Vln. II

Vla.

Cello

Bass

Arco

p

f

60

61

62

5/4

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6/4

Vln. I

Vln. II

Vla.

Cello

Bass

ff

ff

63

64

65

66

68

Vln. I

Vln. II

Vla.

Cello

Bass

sub. p

mf

f

67

68

69

6/4

5/4

Vln. I
Vln. II
Vla.
Cello
Bass

70 71 72

sub. *p*

6
4

Vln. I
Vln. II
Vla.
Cello
Bass

73 74 75 76

p *f* *mf* *mp*

5
4

Vln. I
Vln. II
Vla.
Cello
Bass

77 78 79

mf *p*

6
4

5
4

82

Vln. I

Vln. II

Vla.

Cello

Bass

5 6 5 6

4 4 4 4

f *mf* *mf* *mf*

p *p* *mf* *mf*

80 81 82

Vln. I

Vln. II

Vla.

Cello

Bass

6 6 5

4 4 4

83 84 85

86

Tutti

Vln. I

Vln. II

Vla.

Cello

Bass

5 6 5 6

4 4 4 4

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

86 87 88

Vln. I
Vln. II
Vla.
Cello
Bass

89 90 91

f

6/4 5/4 6/4 5/4

Detailed description: This block contains the first system of the musical score, covering measures 89 to 91. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major. Measures 89 and 90 are marked with a forte (*f*) dynamic. The time signature changes from 6/4 to 5/4 in measure 90, then back to 6/4 in measure 91, and finally to 5/4 in measure 92. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vln. I
Vln. II
Vla.
Cello
Bass

92 93 94

f

Solo

Train Whistle

Pizz.

5/4 5/4 4/4

Detailed description: This block contains the second system of the musical score, covering measures 92 to 94. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major. Measure 92 is marked with a forte (*f*) dynamic. Measure 93 features a 'Solo' marking for the Violin I part and a 'Train Whistle' effect. Measure 94 includes a 'Pizz.' (pizzicato) marking for the Bass part. The time signature changes from 5/4 to 4/4 in measure 93. A large diagonal watermark 'For Preview Only Kendor Music Publishing' is overlaid across the score.

Vln. I
Vln. II
Vla.
Cello
Bass

95 96 97 98

mf *mp* *p* *pp*

Detailed description: This block contains the third system of the musical score, covering measures 95 to 98. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major. The dynamics are marked as mezzo-forte (*mf*) in measure 95, mezzo-piano (*mp*) in measure 96, piano (*p*) in measure 97, and pianissimo (*pp*) in measure 98. The score includes slurs and dynamic markings across all staves.