



Casting Shadows

PETER SCIAINO

Instrumentation

Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

For Preview Only
Wingert-Jones Publications

About the Composer



Peter Sciaino 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 currently published with Alfred Music, C.L. Barnhouse Company, C. Alan Publications, Carl Fischer Music, Excelcia Music Publishing, RWS Music Company and Wingert-Jones Publications in the United States and Hafabra Music in Europe. 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 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.

Casting Shadows

The piece takes its inspiration from the visual and emotional qualities of shadows—how they transform, shift, and evoke mystery and depth in our everyday world. This composition invites the listener to journey through an ever-changing landscape where shadows emerge and recede, reflecting the complexities of human experience.

“Casting Shadows” draws inspiration from the concept of shadows as both a physical and symbolic presence in our world. Shadows are not just the absence of light; they are dynamic, ever-changing forms shaped by the movement of light and the objects they encounter. In many ways, shadows are reflections of something intangible, offering a glimpse into unseen realms while simultaneously obscuring parts of reality.

The idea of “casting” implies an active creation, an intentional shaping of space through the interaction between light and form. In the context of the music, this idea represents how the Strings carve out complex, shifting soundscapes, creating moments of clarity and mystery, much like how shadows evolve throughout the day. Just as shadows transform in response to the time of day or the source of light, the musical material in “Casting Shadows” shifts in texture, tone, and intensity. Themes and motifs in the piece are never fixed but are instead fluid, appearing and disappearing just as shadows do.

Furthermore, shadows have been a potent metaphor in literature, art, and philosophy, often exploring themes of identity, memory, and perception. They remind us of our fragility and the impermanence of all things while also offering a layer of depth and perspective.

Players should embrace the dynamic contrasts between smooth, lyrical passages and more percussive, fragmented gestures. Pay close attention to the subtle shifts in tone and color, especially in the quieter sections, where delicate articulations and muted sounds are essential to the atmosphere. The spiccato technique should be employed with precision, using a light, controlled bounce of the bow to create crisp, sharp articulations. Suggesting to the musicians that they evoke the “flickering nature of shadows” can be a helpful visual guide.



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Recordings are available on all major streaming services.

Casting Shadows

PETER SCIAINO
(ASCAP)

Steady ♩ = 120

Violin I

Violin II

Viola

Cello

Bass

Piano
(Rehearsal Only)



1 2 3 4



5 6 7 8

9

Musical score for measures 9-12. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo is marked *mf*. Vln. I has a *mf* dynamic and a *Div.* marking. Vln. II has a *mf* dynamic. Vla. has a *mf* dynamic. Cello has a *mf* dynamic. Bass has a *mf* dynamic. Pno. has a *mf* dynamic. The score shows a melodic line in the strings and a harmonic accompaniment in the piano.

Musical score for measures 13-16. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo is marked *f* in measures 13-14 and *mp* in measures 15-16. Vln. I and Vln. II have a *f* dynamic in measures 13-14 and a *mp* dynamic in measures 15-16. Vla., Cello, Bass, and Pno. have a *f* dynamic in measures 13-14 and a *mp* dynamic in measures 15-16. The score shows a melodic line in the strings and a harmonic accompaniment in the piano.

17

Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

f *p* *f* *mp*

17 18 19 20

This block contains the musical score for measures 17 through 20. It features six staves: Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The score includes dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the score.

21

Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

f

21 22 23 24

This block contains the musical score for measures 21 through 24. It features the same six staves as the previous block. The key signature remains one sharp. The score includes dynamic markings such as *f* (forte). A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the score.

25

Musical score for measures 25-28. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo is marked *mp*. The score shows a melodic line in the strings and a harmonic accompaniment in the piano.

25

27

28



rit.

Musical score for measures 29-32. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo is marked *rit.*. The score shows a melodic line in the strings and a harmonic accompaniment in the piano.

33 Slow ♩ = 80

Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

p
Pizz.
p
Pizz.
p
Pizz.
p
Pizz.
p
Pizz.
p
Pizz.

33

35

36

37

Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

mf
mf
mf
Opt. Solo
mf
Pizz.
mf
mf

37

38

39

40

Opt. Solo
Arco

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

41

43

44

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

45

Tutti

f

Arco

f

Tutti

f

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

49

51

52

53

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

p

mp

accel.

p

mp

p

p

Arco

f

p

mp

57 Steady ♩ = 120

Vln. I
f
Div.

Vln. II
f

Vla.
f

Cello
f

Bass
f

Pno.
f

57

58

59

60

Vln. I
Unis.
mp

Vln. II
mp

Vla.
mp

Cello
mp

Bass
mp

Pno.
mp

61

62

63

64

65

Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

f *mp* *f*
f *mp* *f*
f *mp*
f *subito p* *mf*
f *subito p* *mf*
f *mp* *f*
f *subito p*

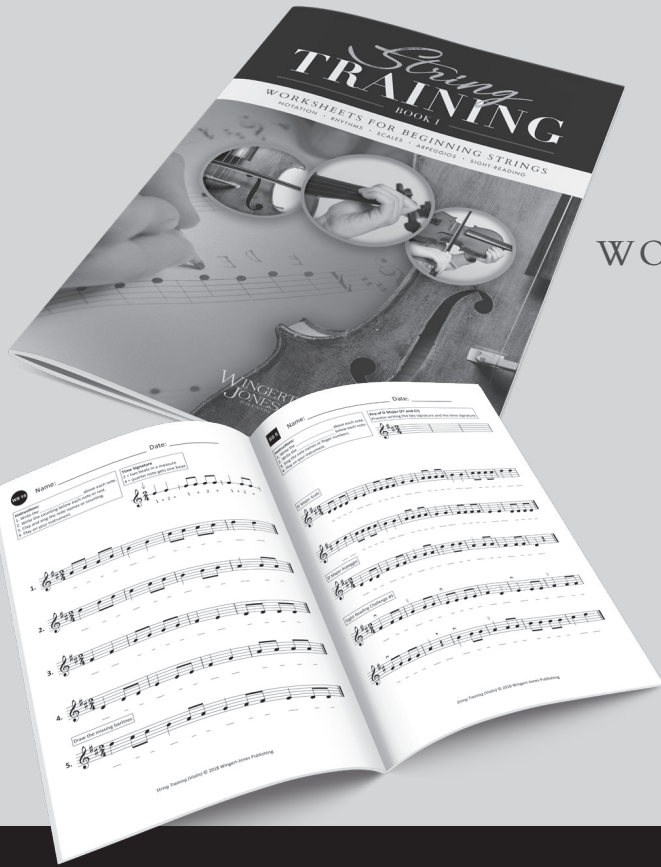
65 66 67 68

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Vln. I
Vln. II
Vla.
Cello
Bass
Pno.

f *p* *f* *ff*
f *p* *f* *ff*
f *p* *f* *ff*
f *p* *f* *ff*
f *p* *f* *ff*
f *p* *f* *ff*

69 70 71 72



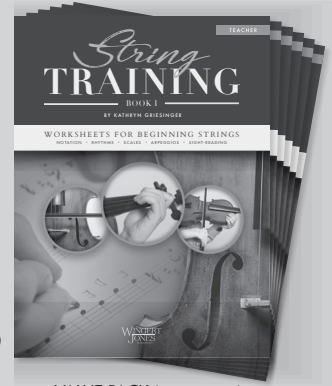
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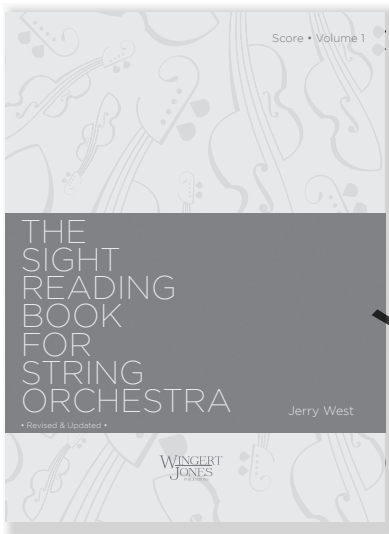


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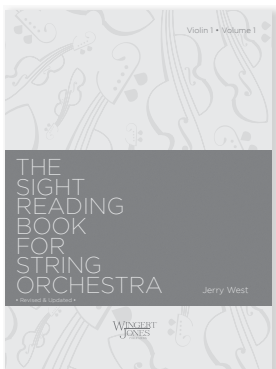
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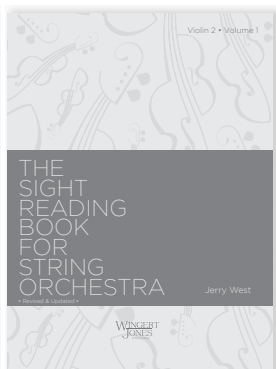
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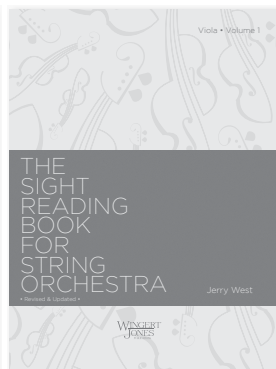
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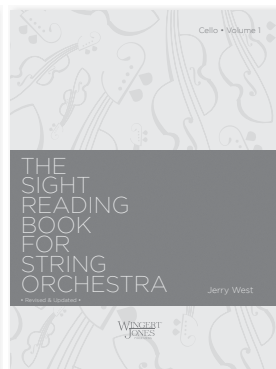
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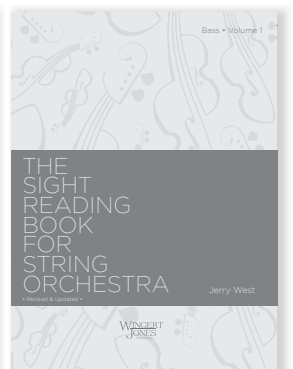
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Viola 3035003



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