



# As You Leave This Place

PETER SCIAINO

## Instrumentation

---

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone	2
Tuba	4
String Bass	2
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Suspended Cymbal, Crash Cymbals, Low Tom-tom	

WINGERT<sup>™</sup>  
JONES  
PUBLICATIONS

*Achieve through Music*

# As You Leave This Place

The role of “mentor” was never something clearly defined during my youth. Like many coming-of-age students, I was constantly searching for inspiration in the subjects and people around me, often finding heroes in the work I loved. Yet, I rarely noticed the mentors who guided me—those individuals who illuminated the path ahead—perhaps at least partially because I was too fixated on an idealized version of a teacher or leader. I failed to leave room for their imperfections, their humanity. I never considered how their light would linger within me even after we parted ways.

Reflecting on my years at Syracuse University as an undergraduate, I now recognize two pivotal moments with two unforgettable mentors that shifted my trajectory, altering the course of my life and career. I arrived at Syracuse as an English major, uncertain about my future. But soon, I found myself drawn to the University Bands, auditioning for almost every ensemble, and enrolling in Trumpet lessons with Daniel Sapochetti, a professor and Trumpet player in the Syracuse Symphony Orchestra. At the end of my first semester, Mr. Sapochetti asked me a question that no one else had dared to ask: “Why aren’t you a music major?” It was a simple question, but its impact was profound. One hour later, I was signing transfer papers, knowing I was stepping into a new world.

A year later, Daniel Schmidt, the Associate Director of Bands at the time, challenged me once again—this time during a bus ride to an away football game. What began as a conversation about a halftime show soon evolved into a deeper dialogue about my future as a band director. He didn’t just ask why I wanted to teach music; he demanded to know if I truly had the fire and passion for the role, beyond merely enjoying being in band. His challenge pushed me to reflect deeply, forcing me to confront my true motivations. It was the direct feedback I needed, and even now, it fuels my drive to teach and inspire.

Recently, within the same year, both Daniel Sapochetti and Daniel Schmidt passed away. As I mourn their loss, I find myself reflecting on the light they provided, the guidance they offered, and the profound influence they had on my life. Their mentorship was a beacon—bright and unwavering—and in their absence, I have come to understand the weight and responsibility that comes with being a mentor. There are times when I fear I will falter or fail, especially when I feel uncertain about my own humanity as an educator. It is in these moments that I remember the example they set for me—how their lessons continue to illuminate my path, even now.

The title of this work, *As You Leave This Place*, carries a dual meaning. It speaks to the literal departure that marks the end of a chapter—when we leave a place, a mentor, or a community—and the ongoing influence that remains long after we’ve physically left. It also speaks to the way we remember and honor those mentors when they pass on. As an educator, I hope that my students will one day look back and remember not just the lessons, but the light that I tried to pass on to them. That they, too, will carry the light forward as they move on to new places, new experiences, and new challenges.

*As You Leave This Place* may also be programmed as a musical send-off for students who are graduating or moving on from the ensemble. Its reflective tone and expressive character offer an opportunity to honor the journey, growth, and contributions of those who are stepping into the next chapter of their lives—carrying with them the lessons and light they’ve received.

This piece is dedicated to the memory of Daniel Sapochetti and Daniel Schmidt, whose light continues to shine.

## Rehearsal Notes

*As You Leave This Place* is as much about emotional connection as it is about musical execution. Encourage your ensemble to approach the piece with intention and vulnerability—invite them to consider who or what they are honoring through the music, whether it’s a mentor, a friend, or a personal milestone. This emotional framing can bring greater depth to their phrasing and expression. Give them “a way in” to the piece.

Focus on long, lyrical lines and shaping phrases with breath and nuance. Encourage students to think in sentences rather than measures, and to connect each phrase as if telling a story. Dynamics should feel natural and connected to the emotional arc of the music—encourage swells that reflect sincerity rather than volume for its own sake.

Finally, take time in rehearsal to reflect with the ensemble. A brief conversation about transitions, gratitude, or the idea of “carrying the light forward” can transform how students relate to the piece and to each other. These conversations can make the final performance not just musically strong, but personally meaningful for everyone involved.



petersciaino.com



sciainomusic



petersciaino



Wingert-Jones Publications

Recordings are available on all major streaming services.



rit. 9 a tempo

Fl. 1, 2

Ob. *pp* *mp*

B $\flat$  Cl. 1 *pp* *mp* a2

B $\flat$  Cl. 2, 3 *pp* *mp*

B. Cl. *pp*

Bsn.

A. Sax. 1, 2 *pp* a2

T. Sax. Cue: Hn. Solo

B. Sax.

B $\flat$  Tpt. 1 *mp* *mf* *mf* Tutti

B $\flat$  Tpt. 2, 3 *mp*

Hn. 1, 2 Solo *mp* *mf*

Tbn. 1, 2

Euph. Solo *mp* *mf* *mf*

Tuba

Timp.

Mal. 1 *mp*

Mal. 2 *mp*

Perc. 1

Perc. 2

For Preview Only  
Wingert-Jones Publications

Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Play

Tutti

A. Sax. 1 only

*mf* *p* *mp* *f* *pp* *f*





Musical score for various instruments including Flute, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and Maracas. The score includes dynamic markings such as *mp*, *p*, *mf*, *pp*, *ppp*, *mf*, and *p*. Performance instructions include *Solo*, *Tutti*, *Cue: Ob. Solo*, and *Play*. A box containing the number 33 is present above the Flute staff. Large numbers 3 and 4 are placed in the right margin of the score.

For Preview Only  
Wingert-Jones Publications







Fl. 1, 2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2, 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Timp.  
Mal. 1  
Mal. 2  
Perc. 1  
Perc. 2

*mf*  
*f* Sus. Cym.  
*mp* *f* Cr. Cym.

Fl. 1, 2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2, 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Timp.  
Mal. 1  
Mal. 2  
Perc. 1  
Perc. 2

*mp* *pp*  
*mp* *pp*  
*mp* *pp*  
*mp* *pp*  
*mp* *pp*  
*p*  
*p*  
*p*  
*mp* *pp*  
*mp* *pp*  
*pp*

3  
4  
3  
4  
3  
4

For Preview Only  
Wingert-Jones Publications





The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. 1, 2:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- Ob.:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- B♭ Cl. 1:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- B♭ Cl. 2, 3:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- B. Cl.:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Bsn.:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- A. Sax. 1, 2:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- T. Sax.:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- B. Sax.:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- B♭ Tpt. 1:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- B♭ Tpt. 2, 3:** *mf* (measures 70-72), *p* (measure 73), *f* (measures 74-76)
- Hn. 1, 2:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Tbn. 1, 2:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Euph.:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Tuba:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Timp.:** *mf* (measures 70-72), *pp* (measure 73), *p* (measure 74), *f* (measures 75-76)
- Mal. 1:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Mal. 2:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Perc. 1:** *mf* (measures 70-72), *pp* (measure 73), *f* (measures 74-76)
- Perc. 2:** *mf* (measures 70-72), *mp* (measures 73-74), *f* (measures 75-76)

A large diagonal watermark reading "For Preview Only Wingert-Jones Publications" is overlaid across the center of the score.