



Anchored

TYLER ARCARI

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3 (Bass)	3
Euphonium	4
Baritone T.C.	2
Tabla	4
String Bass	2
Timpani	2
Mallets	2
Chimes, Bells	
Percussion 1	3
Snare Drum, Bass Drum, Castanets	
Percussion 2	7
Crash Cymbals, Tambourine, Gong, Hi-hat, Suspended Cymbal, Mark Tree, Woodblock	
Percussion 3	2
2 Bongos, 2 Tom-toms 2 Congas	

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ABOUT THE COMPOSER



Tyler Arcari (b. 1989) is a composer, arranger, author, and clinician whose music is played around the world. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Euphonium under Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle and high school levels. Tyler's primary focus when writing has been for the young musician. He became passionate about and interested in the needs of developing musicians as a classroom teacher and finds writing for musicians at this level to be very rewarding.

Tyler's music can currently be found published through Excelcia Music Publishing, Wingert-Jones Publications, Kendor Music Publishing, and Carl Fischer Music. His original works have been featured across the globe, and appear on numerous state contest lists and events such as the Midwest Clinic International Band and Orchestra Conference. As an arranger and commissioned composer, Tyler has worked with many high school, university, and community groups as well as professionals such as Carl Hilding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer - in - residence as well as guest clinician for honor bands and festivals.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-Jones Publications, Kendor Music Publishing, and RBC Publications. In his spare time, Tyler enjoys playing fantasy-world video games and building his own computers. He is an avid animal lover and lives in Lakeland with his wife Heather, their three rabbits named Marshmallow, Maximus, and Oatmeal, their peach cat named Otis, and dog named Hilda.

ANCHORED

Anchored was commissioned by the Bay High School Band to celebrate the school's 100th anniversary. When I was asked to write this piece for Bay High School, I was fortunate enough to receive a treasure trove of history from the school's archives. Many poems and articles, as well as photos from the earliest days of the school, were of great inspiration as I worked on a piece that was worthy of the enormity of a hundred-year history.

One of the letters from the first senior class stuck out to me. This young student described how chaotic the first two years of the school were, with some of them moving in the middle of their high school career. This particular student was writing to thank the principal, who she said helped them calm the storm, steady the waters, and helped to anchor them (obviously they leaned into the nautical themes from the early days at Bay!).

This made me think of my own high school career, and how I don't think (no matter how much some of us wish we could forget) that you ever truly forget the impact that your school days have on you as a person.

For the work, this seemed most fitting as a "dance" of sorts. One that began with a more chaotic center and evolved and progressed until eventually, after being overwhelmed, came back to calm waters and anchored still.

At the midway point of the work, a few musical Easter eggs start to crop up that are special to the school. What was a more disjointed dance brings in a steady pulse toward the conclusion that helps to anchor the motifs, now being stacked and manipulated all at once, which is an analogy to an ever-growing stack of traditions on a school that has reached its first century.

Musically, there is a moment when the harmonic development is centered around the notes B-flat-H (B natural in German)-C, which is a musical nod to "Bay High Centennial."

High school is a formative time where we start to discover who we are and form bonds that last a lifetime. I hope that this musical tribute is made evident through this piece.

Tyler Arcari
Lakeland, FL, 2025



tylerarcari.com



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Recordings are available on all major streaming services.

rit.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Suspended Cymbal

Gong

ff

cresc.

sfz

rit.

Div.

ch.

mp

f

mf

f

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8 Ballare ♩ = 148-156

12

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Solo
mp

mp

mp

Cue: Bassoon

mp

Unis.
mp

Solo
mp

8 Ballare ♩ = 148-156

12

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Hi-Hat

sim.

mp

Bongos (w/sticks)

mp

Castanets

mp

Tamb.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting on measure 16.
- Fl. 1, 2**: Flutes 1 and 2, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- B♭ Cl. 1** and **B♭ Cl. 2, 3**: Clarinets in B-flat, playing a rhythmic accompaniment.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment.
- Bsn.**: Bassoon, playing a rhythmic accompaniment.
- A. Sax. 1, 2** and **T. Sax.**: Alto and Tenor Saxophones, playing a melodic line with accents.
- B. Sax.**: Baritone Saxophone, playing a rhythmic accompaniment.
- B♭ Tpt. 1** and **B♭ Tpt. 2, 3**: Trumpets in B-flat, with a "Cue: Oboe" instruction for the first trumpet.
- Hn. 1, 2** and **Hn. 3, 4**: Horns, mostly silent.
- Tbn. 1, 2**, **Tbn. 3**, **Euph.**, and **Tuba**: Trombones, Euphonium, and Tuba, mostly silent.
- Timp.**: Timpani, playing a rhythmic pattern.
- Mal.**: Mallets, playing a rhythmic pattern.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Various percussion instruments, including a B.D. (Bass Drum) with a *p cresc.* instruction.

Dynamic markings include *mp* (mezzo-piano) and *p cresc.* (piano crescendo). Performance instructions include *Tutti*, *Play*, and *B.D.*

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20

Picc. *mf cresc.*

Fl. 1, 2 *mf cresc.*

Ob. *mf*

B♭ Cl. 1 *mf f*

B♭ Cl. 2, 3 *mf f*

B. Cl. *mp mf f*

Bsn. *mp mf f*

A. Sax. 1, 2 *mf f*

T. Sax. *mf f*

B. Sax. *mp mf f*

20

B♭ Tpt. 1 *mf f*
Play a2

B♭ Tpt. 2, 3 *mf f*

Hn. 1, 2 *mf f*

Hn. 3, 4 *mf f*

Tbn. 1, 2 *mp mf f*

Tbn. 3 *mp mf f*

Euph. *mp mf f*

Tuba *mp mf f*

Timp. *mp mf f*

Mal. *mf*

Perc. 1 Snare Drum *mp cresc. mf*

Perc. 2 *cresc. mf*

Perc. 3 *cresc. mf*

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36

Picc. *subito p*

Fl. 1, 2 *subito p*
Solo

Ob. *subito mp espress.*

B♭ Cl. 1 *subito p* *mf* *mf* *f*

B♭ Cl. 2, 3 *subito p* *mf* *mf* *f*

B. Cl. *subito p* *mf* *mf* *f*
Div.

Bsn. *subito p* *mf* *mf* *f*
Play: solo

A. Sax. 1, 2 *subito mp espress.*
Play

T. Sax. *subito p* *mf* *mf* *f*

B. Sax. *subito p* *mf* *mf* *f*

36 Solo Mute

B♭ Tpt. 1 *subito p espress.*

B♭ Tpt. 2, 3

Hn. 1, 2 *subito p*

Hn. 3, 4 *subito p*
Cue: Bassoon

Tbn. 1, 2 *subito p* *mf* *f*

Tbn. 3

Euph.

Tuba

Timp. *subito p*

Mal. *subito p*

Perc. 1 *subito p*
Wind Chimes

Perc. 2 *subito p*

Perc. 3 *subito p*
Bongos (w/ sticks)

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50

Picc. *f marcato*

Fl. 1, 2 *f marcato*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f* *cresc.*

Bsn. *f* *cresc.*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f* *cresc.*

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Euph. *f* *cresc.*

Tuba *f* *cresc.*

Timp. *f*

Mal. *f*

Perc. 1 *f* Hi-Hat *sim.*

Perc. 2 *f*

Perc. 3 *f*

Div.

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

- Picc.**: Piccolo flute, marked *cresc.*
- Fl. 1, 2**: Flutes, marked *cresc.*
- Ob.**: Oboe, marked *cresc.*
- B♭ Cl. 1**: Bass Clarinet 1, marked *cresc.*
- B♭ Cl. 2, 3**: Bass Clarinet 2 & 3, marked *cresc.*
- B. Cl.**: Bass Clarinet, marked *cresc.*
- Bsn.**: Bassoon, marked *sfz cresc.*
- A. Sax. 1, 2**: Alto Saxophone 1 & 2, marked *sfz cresc.*
- T. Sax.**: Tenor Saxophone, marked *sfz cresc.*
- B. Sax.**: Baritone Saxophone, marked *sfz cresc.*
- B♭ Tpt. 1**: Trumpet 1, marked *cresc.*
- B♭ Tpt. 2, 3**: Trumpet 2 & 3, marked *cresc.*
- Hn. 1, 2**: Horn 1 & 2, marked *sfz cresc.*
- Hn. 3, 4**: Horn 3 & 4, marked *sfz cresc.*
- Tbn. 1, 2**: Trombone 1 & 2, marked *sfz cresc.*
- Tbn. 3**: Trombone 3, marked *sfz cresc.*
- Euph.**: Euphonium, marked *sfz cresc.*
- Tuba**: Tuba, marked *sfz cresc.*
- Timp.**: Timpani, marked *fp*
- Mal.**: Mallets, marked *fp*, with a note "to Chimes" at measure 64.
- Perc. 1**: Percussion 1, marked *Snare on*
- Perc. 2**: Percussion 2, marked *Sus. Cym.*
- Perc. 3**: Percussion 3

Performance markings include *cresc.* (crescendo), *sfz* (sforzando), and *molto rit.* (molto ritardando). A large diagonal watermark "For Preview Only" is overlaid across the score.

molto rit.

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molto rit.

mp *f* *mp*

S.D.

This page contains the musical score for the first system of 'Anchored - Full Score'. The score is written for a large ensemble and includes the following parts:

- Picc.
- 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
- Hn. 3, 4
- Tbn. 1, 2
- Tbn. 3
- Euph.
- Tuba
- Timp.
- Mal.
- Perc. 1
- Perc. 2
- Perc. 3

The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and triplet patterns in the brass and percussion. Dynamics such as *ff* and *fp* are indicated. A large diagonal watermark reading 'For Preview Only' and 'Excelcia Music Publishing' is overlaid across the center of the page.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with *mf cresc.* and **Tutti**.
- Fl. 1, 2**: Flutes 1 and 2, starting with *mf cresc.*
- Ob.**: Oboe, starting with *mf cresc.*
- B. Cl. 1**: Bass Clarinet 1, starting with *mf cresc.*
- B. Cl. 2, 3**: Bass Clarinets 2 and 3, starting with *mf cresc.*
- B. Cl.**: Bass Clarinet, starting with *mf cresc.*
- Bsn.**: Bassoon, starting with *mf cresc.*
- A. Sax. 1, 2**: Alto Saxophones 1 and 2, starting with *mf cresc.*
- T. Sax.**: Tenor Saxophone, starting with *mf cresc.*
- B. Sax.**: Baritone Saxophone, starting with *mf cresc.*
- B. Tpt. 1**: Bass Trumpet 1, starting with *mf cresc.*
- B. Tpt. 2, 3**: Bass Trumpets 2 and 3, starting with *mf cresc.* and **Tutti**.
- Hn. 1, 2**: Horns 1 and 2, starting with *mf cresc.*
- Hn. 3, 4**: Horns 3 and 4, starting with *mf cresc.*
- Tbn. 1, 2**: Trombones 1 and 2, starting with *mf cresc.* and **Tutti**.
- Tbn. 3**: Trombone 3, starting with *mf cresc.* and **Tutti**.
- Euph.**: Euphonium, starting with *mf cresc.*
- Tuba**: Tuba, starting with *mf cresc.*
- Timp.**: Timpani, starting with *mf cresc.*
- Mal.**: Mallets, no notation.
- Perc. 1**: Percussion 1, starting with *p*.
- Perc. 2**: Percussion 2, no notation.
- Perc. 3**: Percussion 3, no notation.

The score includes dynamic markings such as *mf*, *cresc.*, and **Tutti**. A large diagonal watermark reading "For Preview Only" and "Excelcia Music Publishing" is overlaid across the center of the page.

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Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

117

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal.

Perc. 1 *mf* *cresc.*

Perc. 2 *mf* *cresc.*

Perc. 3 *mf* *cresc.*

rit.

molto rall.

rit.

molto rall.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

to Chimes

Sus. Cym.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

sim.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Ad Pending

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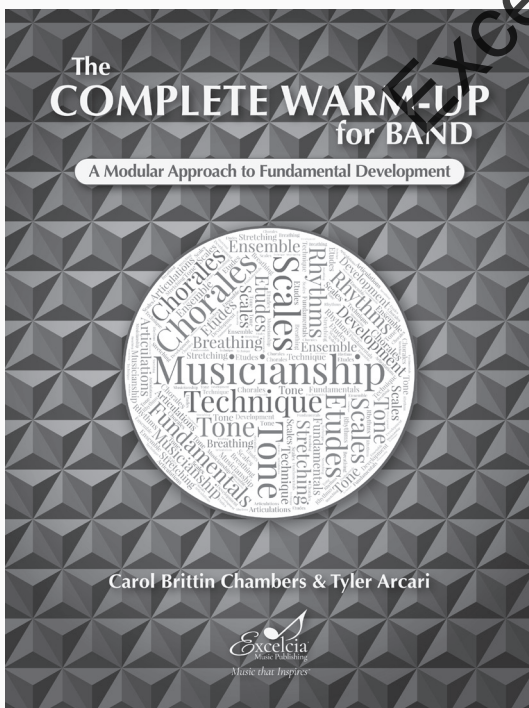
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