



Highlander

TYLER ARCARI

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	3
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	1
Bells, Chimes, Xylophone, Optional Crotales	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Gong, Cabasa, Suspended Cymbal, Crash Cymbals, Hi-Hat, Triangle Tom-tom, Wood Block, Tambourine	



ABOUT THE COMPOSER



Tyler Arcari (b. 1989) is a composer, clinician and teacher whose music is played throughout the United States and abroad. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle school and high school levels. As a high school director, Mr. Arcari's bands consistently received superior ratings at contests and festivals. As a composer, Tyler draws on his experience as an educator to craft music that is both sophisticated and geared towards student performance.

His music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC. His original works have been featured on Bandworld Magazine's Top 100, All-State programs as well as numerous state contest lists. As an arranger, Tyler has worked with many high school, university, and community groups. Most recently he has collaborated with the Pensacola Civic Band with commissioned works for Carl Hilding "Doc Severinsen" and vocalist Holly Shelton. As a Clinician, Tyler has appeared as composer in residence as well as guest clinician for honor bands.

Currently, Tyler serves as the Instrumental Music Editor and exclusive composer with Excelcia Music Publishing, LLC; a publishing company based in Lakeland, Florida created by composer Larry Clark. 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 2 rabbits, Maximus and Marshmellow as well as a peach cat named Otis and an old Dog named Walter.

ABOUT HIGHLANDER

The title *Highlander* is given to this work for two reasons. The first reason is due to its dedication to the Dunedin Highlander Band in Florida and the second is to evoke an image. The Scottish Highlands are a majestic and awe-inspiring vista full of mystery and a rich history. The birthplace of myth and legend, the Scottish Highlands are a treasure of our beautiful planet. *Highlander* is my way of honoring that history as well as the achievements made by such a tradition-rich program as the Dunedin Highlander Band.

PERFORMANCE NOTES

The work begins ominously and builds continuously through fanfare-like motifs until a peak moment at M. 17. This first full statement of the melody should act as an anchor point between sections of the piece. The tempo alteration at M. 24 although changing color and character of the piece should not be rushed. Care should be taken to clearly define the rhythmic accents in the ostinato pattern in the woodwinds and percussion. Care should always be taken to use percussion as a choir which adds color and shape to the rest of the ensemble. M. 66 is the next anchor point and as such should be treated as a mild-climax to the first section of the work. Though a tempo mark follows M. 76 this is strictly for contrast purposes. All lyrical sections can be treated with a "rubato" at the director's discretion, however, the tempo Marking at M. 95 should be as similar to the passage at M. 17 as possible. The climax of the piece, M. 117 is intended to be slow and metered while maintaining a forward moving momentum and high dynamic level. Moving lines should come through the *fp* and drive the notes to the next bar line. The ending is written in time but once the *p* note at M. 124 is struck it is intended that the director, at their discretion, manipulate the final note to an agreeable conclusion. I hope that you enjoy the music hidden within these pages.

I challenge you to breathe life and mystery into this piece, so that it might come close to being worthy of its title.

Tyler Arcari, 2019



Highlander

3

Full Score

Dedicated to Rad Bolt, Director of Bands, Dunedin High School

TYLER ARCARI
(ASCAP)

$\text{♩} = 60$

4

Flute 1, 2

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

$\text{♩} = 60$

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(B: G $\flat$: D $\flat$: E $\flat$)

Mallets
(Bells, Chimes,
Xylophone,
Opt. Crotales)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Gong, Cabassa,
Suspended Cymbal,
Crash Cymbal,
Hi-Hat, Triangle, Tom-tom,
Wood Block, Tambourine)

1 2 3 4 5 6 7 8

RCB1902FS

17

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

17

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Bells

B.D.

Cr. Cym.

Gong

16

17

18

19

20

21

22

f

f dim.

mf

ff

cresc.

f

f dim.

mf

f

ff

B.D.

ff

f

Cr. Cym.

f

Gong

f

Bells

f

ff

RCB1902FS

Fl. 1,2 *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2, 3 *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sax. 1, 2 *mf* *p*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2, 3 *mf* *mp*

Hn. 1, 2 *mf* *pp*

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *p*

Perc. 2 *p*

Hi-hat (closed)

34

34

30 31 32 33 34 35

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.

Perc. 1

Perc. 2

Tri.

mp

mp

mp

mp

mp

mp

mp

mf

p

p

Sus. Cym.

36 37 38 39 40 41

42

Fl. 1,2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

42

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Wood block (static dynamic)

Perc. 2 *mf*

Gong

42 43 44 45 46 47

50

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

50

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

Tom-tom

48 49 50 51 52 53

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.

Perc. 1

Perc. 2

58

mp

mp

mp

p

p

p

p

p

p

pp

p

Hi-hat (closed)

p

54 55 56 57 58 59

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.

Perc. 1

Perc. 2

Tri.

Sus. Cym.

mp

f

p

mf

66

66

60 61 62 63 64 65 66

13

RCB1902FS

76 ♩ = 76

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.

Perc. 1

Perc. 2

Solo

mf

mp

dim.

p

Cue: Oboe

Alto 1

mp

mf

p

ff

73 74 75 76 77 78 79 80 81 82

Highlander - Full Score

15

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.

Perc. 1

Perc. 2

83 84 85 86 87 88 89 90 91

RCB1902FS

molto rit. 102 ♩ = 144

molto rit. 102 ♩ = 144

RCB1902FS

RCB1902FS

Highlander - Full Score

117 ♩ = 76 rit.

Fl. 1, 2 *ff* *fp* *ff* *fp* *sub. p* *ppp* *f*

Ob. *ff* *fp* *ff* *fp* *sub. p* *ppp* *f*

B♭ Cl. 1 *ff* *fp* *ff* *fp* *sub. p* *ppp* *f*

B♭ Cl. 2, 3 *ff* *fp* *ff* *fp* *sub. p* *ppp* *f*

B. Cl. *ff* *fp* *ff* *fp* *ppp* *f*

Bsn. *ff* *fp* *ff* *fp* *ppp* *f*

A. Sax. 1, 2 *ff* *ppp* *f*

T. Sax. *ff* *fp* *ff* *fp* *ppp* *f*

B. Sax. *ff* *fp* *ff* *fp* *ppp* *f*

117 ♩ = 76 rit.

B♭ Tpt. 1 *ff* *fp* *ff* *fp* *ppp* *f*

B♭ Tpt. 2, 3 *ff* *fp* *ff* *fp* *ppp* *f*

Hn. 1, 2 *ff* *ff* *Solo - Horn 1.* *ppp* *f*

Tbn. 1, 2 *ff* *fp* *ff* *fp* *ppp* *f*

Euph. *ff* *fp* *ff* *fp* *ppp* *f*

Tuba *ff* *fp* *ff* *fp* *ppp* *f*

Timp. *ff*

Mal. *ff*

Perc. 1 *ff*

Perc. 2 *ff* *Sus. Cym.* *Tri.* *ppp* *ch.*

117 118 119 120 121 122 123 124 125 126

