



Sea Shanty Saga

(Four Sea Shanties)

Arranged by TYLER ARCARI

Instrumentation

FULL SCORE 1

PART 1

C INSTRUMENTS 1

B $\flat$ INSTRUMENTS 1

E $\flat$ INSTRUMENTS 1

PART 2

C INSTRUMENTS 1

B $\flat$ INSTRUMENTS 1

E $\flat$ INSTRUMENTS 1

F INSTRUMENTS 1

PART 3

C INSTRUMENTS 1

B $\flat$ INSTRUMENTS 1

E $\flat$ INSTRUMENTS 1

F INSTRUMENTS 1

PART 4

C INSTRUMENTS (HIGH) 1

B $\flat$ INSTRUMENTS 1

E $\flat$ INSTRUMENTS 1

C INSTRUMENTS (LOW) 1

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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.

SEA SHANTY SAGA (FOUR SEA SHANTIES)

As with most Internet phenomenon, the 2021 Tik-tok resurgence of 13th century Sea Shanty is one to behold! However, unlike a lot of fads, I believe that there is a lot of educational opportunities to be had in exploring old Shanties.

Sea Shanty Saga takes four shanties and arranges them in a festival/adjudication setting. You can play them in any order you like or simply choose one, two, or three! These are intended to be fun, and nod towards a cool Internet trend, but also provide a great and untapped resource for ensemble festivals and performance.

I hope you enjoy playing these Shanties as much as I enjoyed arranging them!

Tyler Arcari, 2021



tylerarcari.com



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Sea Shanty Saga

3

Full Score

(Four Sea Shanties)

Arranged By TYLER ARCARI
(ASCAP)

I. Billy Boy

Part 1

♩. = 112 - 116

5

C Instruments
T.C.

B $\flat$ Instruments

E $\flat$ Instruments

Part 2

C Instruments
T.C.

B $\flat$ Instruments

E $\flat$ Instruments

F Instruments

Part 3

♩. = 112 - 116

5

C Instruments
T.C.

B $\flat$ Instruments

E $\flat$ Instruments

F Instruments

Part 4

C Instruments
B.C. (High)

B $\flat$ Instruments

E $\flat$ Instruments

C Instruments
B.C. (Low)

1 2 3 4 5 6 7

Pt. 1

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. 2

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. 3

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. 4

C Inst. (High) *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

C Inst. (Low) *mf*

8 9 10 11 12 13 14 15

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

21

ff *mf* *ff* *mf* *ff* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

21

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

(Melody)

f Light, Bouncy (Melody)

f Light, Bouncy (Melody)

f Light, Bouncy (Melody)

f Light, Bouncy (Melody)

f Light, Bouncy (Melody)

16 17 18 19 20 21 22 23

Pt. 1

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. 2

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. 4

C Inst. (High)

B $\flat$ Inst.

E $\flat$ Inst.

C Inst. (Low)

24

25

26

27

28

29

30

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

37

*ff**ff**ff**f**f**f**f**f**f**f**f**f**f**f**f**mf**mf**mf**mp**mp**mp**mp**mp**mp**mp**mp**mp**mp**mp**mp*

31

32

33

34

35

36

37

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

The musical score is presented in four systems, each corresponding to a part of the piece. Each system contains multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are as follows:

- Pt. 1:** C Inst. (f, mf, f), B $\flat$ Inst. (f, mf, f), E $\flat$ Inst. (f, mf, f).
- Pt. 2:** C Inst. (mf, mp, mf), B $\flat$ Inst. (mf, mp, mf), E $\flat$ Inst. (mf, mp, mf), F Inst. (mf, mp, mf).
- Pt. 3:** C Inst. (mf, mp, mf), B $\flat$ Inst. (mf, mp, mf), E $\flat$ Inst. (mf, mp, mf), F Inst. (mf, mp, mf).
- Pt. 4:** C Inst. (High) (mf, mp, mf), B $\flat$ Inst. (mf, mp, mf), E $\flat$ Inst. (mf, mp, mf), C Inst. (Low) (mf, mp, mf).

The score is numbered at the bottom with measures 38, 39, 40, 41, 42, 43, and 44.

II. Bound for the Rio Grande

Part 1

♩. = 60

47

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

Part 2

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 3

♩. = 60

47

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 4

C Instruments
B.C. (High)B $\flat$ InstrumentsE $\flat$ InstrumentsC Instruments
B.C. (Low)

45

46

47

48

49

50

Pt. 1

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. 2

C Inst. *mf* *f*

B $\flat$ Inst. *mf* *f*

E $\flat$ Inst. *mf* *f*

F Inst. *mf* *f*

Pt. 3

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Pt. 4

C Inst. (High) *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

C Inst. (Low) *mf*

51

52

53

54

55

56

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

62

Pt. 2

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

62

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

57

58

59

60

61

62

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

68 (Melody)

f
(Melody)*f*
(Melody)*f**f**f**f**f*

68

*f**f**f**f**f**f**f**f**f*

63

mp

64

65

66

67

68

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.*rit.**f**f**f***Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

*mf**f**mf**f**mf**f**mf**f***Pt. 3**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

*rit.**mf**mf**mf**mf***Pt. 4**C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)*mf**mf**mf**mf*

69

70

71

72

73

74

75

76

III. Stormalong John

Part 1

Maestoso $\text{♩} = 86$

rit.

a tempo

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

Part 2

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 3

Maestoso $\text{♩} = 86$

rit.

a tempo

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 4

C Instruments
B.C. (High)B $\flat$ InstrumentsE $\flat$ InstrumentsC Instruments
B.C. (Low)

78

79

80

81

82

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)*rit.*

86 ♩ = 126

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

mf marcato

3

83

84

85

86

87

88

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

96

mf marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato*mf* marcato

95

96

97

98

99

C Inst.

Pt. 2

Pt. 3

Pt. 4

100

Pt. 1
C Inst.

Pt. 2
C Inst.
B $\flat$ Inst.
E $\flat$ Inst.
F Inst.

Pt. 3
C Inst.
B $\flat$ Inst.
E $\flat$ Inst.
F Inst.

Pt. 4
C Inst. (High)
B $\flat$ Inst.
E $\flat$ Inst.
C Inst. (Low)

108

rit.

ff

3

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107 108 109 110 111 112 113

IV. Hilo Somebody

Part 1

♩ = 166

119

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

Part 2

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 3

♩ = 166

119

C Instruments
T.C.B $\flat$ InstrumentsE $\flat$ Instruments

F Instruments

Part 4

C Instruments
B.C. (High)B $\flat$ InstrumentsE $\flat$ InstrumentsC Instruments
B.C. (Low)

115

116

117

118

119

120

121

C Inst.

C Inst. (Lead)

Bb Inst. (Lead)

Eb Inst. (Lead)

F Inst. (Lead)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

mf

mf

mf

C Inst

C Inst. (High)

B $\flat$ Inst.

E $\flat$ Inst.

C Inst. (Low)

mf

mf

mf

mf

122

123

124

125

126

127

128

129

Pt. 1

C Inst.

B $\flat$ Inst.E $\flat$ Inst.**Pt. 2**

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)B $\flat$ Inst.E $\flat$ Inst.C Inst.
(Low)

131

Bird Call

Bird Call

Bird Call

131

130

131

132

133

134

135

136

Pt. 1

C Inst.

139

(Lead)

B $\flat$ Inst.

(Lead)

E $\flat$ Inst.

(Lead)

Pt. 2

C Inst.

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 3

C Inst.

139

B $\flat$ Inst.E $\flat$ Inst.

F Inst.

Pt. 4C Inst.
(High)

(Lead)

B $\flat$ Inst.

(Lead)

E $\flat$ Inst.

(Lead)

C Inst.
(Low)

(Lead)

137

138

139

140

141

142

143

Pt. 1

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

1. 2.

p *f*

p *f*

p *f*

Pt. 2

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

1. 2.

p *f*

p *f*

p *f*

p *f*

Pt. 3

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

1. 2.

p *f*

p *f*

p *f*

p *f*

Pt. 4

C Inst. (High)

B $\flat$ Inst.

E $\flat$ Inst.

C Inst. (Low)

1. 2.

p *f*

p *f*

p *f*

p *f*

144

145

146

147

148

149

150