



Cloudscapes

TYLER ARCARI

Instrumentation

Full Score	1
Flute 1 (+ Piccolo Solo)	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 T.C.	2
Tuba	4
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Vibraphone: bowed, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	9
Triangle, Suspended Cymbal, Gong, Rainstick, Conga, Crash Cymbals, Tambourine, Bamboo Wind Chimes, Woodblock	



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 and Carl Fischer Music. His original works have been featured on Bandworld Magazine's Top 100, All-State programs, as well as numerous state contest lists and events such as the Midwest Clinic in Chicago. As an arranger, Tyler has worked with many high school, university, and community groups as well as for professionals such as Carl Hiding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer in residence as well as guest clinician for honor bands.

CLOUDSCAPES

Cloudscapes was commissioned by the Ashland High School Band in honor of their Centennial

When I write a piece of music, oftentimes it is sparked by a random thought, rhythm, or motif. Usually (to my chagrin) this happens while I am in the car, unable to write it down. Sometimes though, I am lucky enough to be given direction from the commissioning body, to create a more thought-out structure (at least initially) to the work. With *Cloudscapes*, the picture painted by Mr. Marty Kral (Director) was key to the beginnings of this work.

Through our chats, I learned a fun fact - Ashland is famous for balloons. Many composers have written pieces about balloons and/or floating through the sky - and so when writing this work, I wanted to present this feeling in a slightly different manner. Hot-air balloons are big bulky things - carrying large baskets full of joyous (or petrified) travelers. Slowly ascending and descending - these marvels are at the mercy of the wind (which as a Floridian I know can be well...unpredictable). So I decided to go with a "Majestic" setting, as opposed to a light and lifting feel. The wind is powerful, and I wanted you to feel like this large and sturdy thing was being manipulated effortlessly by this natural force.

Programmatic in nature, *Cloudscapes* attempts to paint a picture of hot-air balloons from their hauntingly beautiful stillness glowing in a field, to their slow and majestic ascent. Being taken by the wind, only to break free above the clouds - and then traveling downward once more to the ground below. I hope you will be transported as I was while writing this work.

NOTES TO THE CONDUCTOR

The optional staging of this work can add a lot of drama to your performance - However is totally optional.

- M. 1-13 - the stage lights remain off - upon reaching the downbeat of M. 13 (*fermata*) the stage lights would come on. (Of course, this will only work if your stage lights are immediate and do not require warming up): If your stage lights are slow to change, then a second option would be a dim blue light to begin, changing into bright yellow stage lights (as in normal performance) at the *fermata*.

- Flashlight Glows: Musicians (when indicated) will turn on their phone's flashlight toward the audience. This immediate "Twinkle" should be randomly in time and spread out around the ensemble.

- There are indications for these in the parts & score, however, feel free to add/change performers so that the glows are randomly pocketed throughout the ensemble. Make sure not to have too many lights, as it will take away from the stage light effect at M. 13.

Tyler Arcari
Lakeland FL, 2024



tylerarcari.com



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Recordings are available on all major streaming services.

Cloudscapes

TYLER ARCARI
(ASCAP)

Optional: Perform introduction with stage lights off

Balloon Glow ♩ = 60

Fl. 1 Div./Fl. 2 Div.

4

Flashlight Glows * See Notes

Flute 1, 2
(+Picc.)

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto
Saxophone 1, 2Tenor
SaxophoneBaritone
Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(G: A: B: D:)Mallets 1
(Bells)Mallets 2
(Vibraphone: bowed,
Chimes)Percussion 1
(Snare Drum,
Bass Drum)Percussion 2
(Triangle, Suspended Cymbal,
Rainstick, Gong, Conga, Crash Cymbals,
Tambourine, Bamboo Wind Chimes, Woodblock)

1 2 3 4 5 6 7 8

15

RCB2401FS

22

RCB2401FS

7

RCB2401FS	26	27	28	29
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Preview Only

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Preview Only

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+ Picc Solo
(If no Picc. play Fl. 8va)

+ Picc Solo
(If no Picc. play Fl. 8va)

mp *mf* Tambourine *mp*

Preview Only
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 Preview Only
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51

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

+ Picc.

f *cresc.*

ff

mf

f *cresc.*

ff

ff Chm.

ff On rim

ff Tambourine

62

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RCB2401FS

82

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

p *mp*

f *mf* *f* *p*

Rainstick

Bamboo Wind Chimes

mp

Fl. 1, 2 *Solo*
mf

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2 *Solo*
mp

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mal. 1

Mal. 2 *mp*

Perc. 1

Perc. 2

Tutti

44

44

44

44

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

pp mp mf f rit.

Gong

91 92 93 94 95 96 97

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98 Towards the Sun! ♩ = 100

Tutti
 Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1, 2
 T. Sax.
 B. Sax.
 98 Towards the Sun! ♩ = 100
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1, 2
 Tbn. 1, 2
 Euph.
 Tuba
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Cr. Cym.

Bamboo Wind Chimes

107 The Final Float ♩ = 82

Solo
mf

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

107 The Final Float ♩ = 82

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Bells Down

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

114 Descending! ♩ = 144

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
114 Descending! ♩ = 144
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

Solo up to G♭
mp
Woodblock

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120

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

Congas (Hands)

Tutti

[illegible]

128 Landing with the wind!

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

Sus. Cym.

Cr. Cym.

mf

f

cresc.

G♭ down to F

127

128

129

130

131

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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

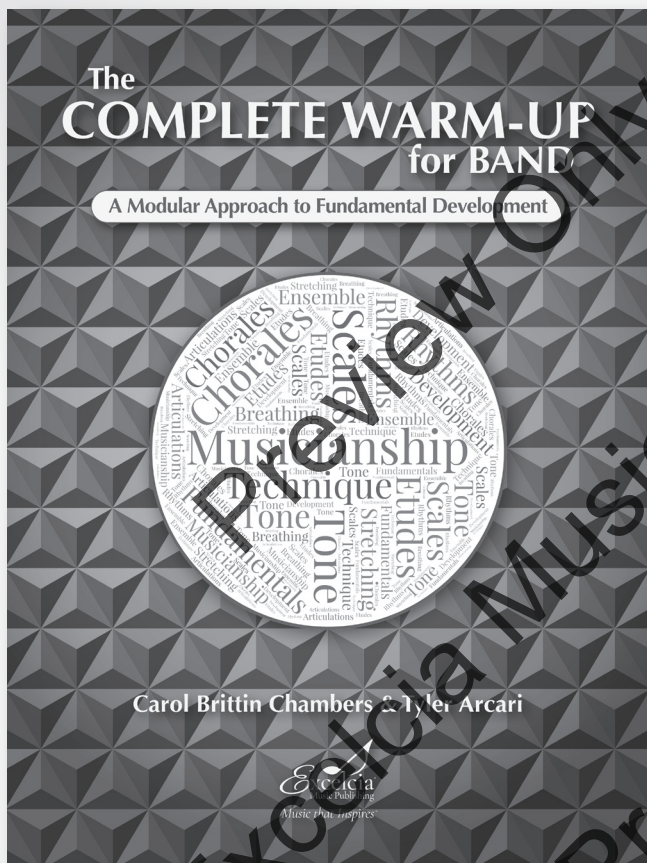
Perc. 1

Perc. 2

Cr. Cym.
ch.

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