



Sea Shanty Saga

(A Miniature Suite for Concert Band)

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 (F: A♭: B♭: C)	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Crash Cymbals, Suspended Cymbal, Triangle, Tambourine, Wood Block, Wind Chimes	



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 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.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-jones Publications, 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 two rabbits named Maximus and Marshmallow, their peach cat named Otis, and dog named Hilda.

SEA SHANTY SAGA (A MINIATURE SUITE FOR CONCERT BAND)

Sea Shanty Saga is a short, three movement suite composed using melodic material from 17th Century Sea Shanties. My Sea Shanty writing saga (pun intended) began back in 2020 with the TikTok craze. I am still, to this day, shocked that something like Sea Shanties captivated the younger generation and spawned some truly wonderful adaptations and arrangements. While I was inspired by the TikTok phenomenon, I wanted to write a work that would stand on its own – well beyond an internet fad (hopefully!)

Movement I: *Billy Boy* – this is the only material that shares similarities with a small flex ensemble work I did in 2020 with the same name. I think, as far as folk tunes go, that this melody has the potential to stand the test of time, and so it was a no-brainer when I was picking what would go into this suite. There are many opportunities for expression within this short movement as well as some exposed solos in the Trumpet & Clarinet – mimicking a call given from the song leader to those working on the ship, as well as soli opportunities in the low brass and woodwind sections.

Movement II: *Farewell and Adieu* – I searched for days for a ballad that I thought would work for this work, and kept coming up short. So many great works use *Shenandoah* already, I had to find something different. I was perusing YouTube late one night for inspiration (as one does) and came across a clip from the movie *"Jaws"* where the skipper delivers a creepy stare and a minor-ish little shanty. I instantly got the idea to slow it down and turn it in to a ballad. Once I looked up the original source material *"Spanish Ladies"*, I set to work. Feel free to push and pull the tempi in this middle section as there are many opportunities for expressive playing.

Movement III: *A Halyard Fantasy* – This movement mixes two up-tempo shanties *"Up She Rises"* and *"Bullgine Run"*. There are different types of shanty aboard a vessel at sea, some for work, some for play, some for pining about those left back home. I thought that these two works would bring the entire saga together by mixing a little work and play. There is a good deal of tutti within this movement, so be sure to isolate and bring out moments where the ensemble thins out.

I had a wonderful time writing this work, I hope that diving in to older music with a little modern twist serves you well!

Tyler Arcari
Lakeland FL, 2023



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Recordings are available on all major streaming services.

I. Billy Boy

♩. = 108 - 112

1	2	3	4	5	6	7
1	2	3	4	5	6	7

10

Fl. 1, 2 *fp* (no cresc.)

Ob. *fp* (no cresc.)

B $\flat$ Cl. 1 *fp* (no cresc.)

B $\flat$ Cl. 2, 3 *fp* (no cresc.)

B. Cl. *fp* (no cresc.) *mp*

Bsn. *fp* (no cresc.) *mp* *mf*

A. Sax. 1, 2 *fp* (no cresc.)

T. Sax. *fp* (no cresc.)

B. Sax. *fp* (no cresc.) *mp*

B $\flat$ Tpt. 1 *fp* (no cresc.) *mp* *mf* *Tutti*

B $\flat$ Tpt. 2, 3 *fp* (no cresc.) *mp* *mf*

Hn. 1, 2 *fp* (no cresc.) *mf*

Tbn. 1, 2 *fp* (no cresc.) *mp* *mf*

Euph. *fp* (no cresc.) *mp* *mf*

Tuba *fp* (no cresc.)

Timp. *fp* *mp*

Mal. *fp* (no cresc.)

Perc. 1 *fp* *mp*

Perc. 2 *mp*

Tri. *mp*

Tamb. *mp*

8 9 10 11 12 13 14

18

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.

Tamb.

Cr. Cym.

Sus. Cym.

18

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Sea Shanty Saga

7

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

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42

Fl. 1, 2 *mp*

Ob. *mp*

B $\flat$ Cl. 1 *mp*

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

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

42

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2 *mp*

Tbn. 1, 2

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mal. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Tamb. *mp*

Tri.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. The voice part is written on a single staff, with lyrics in English and Spanish. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes a large, diagonal watermark that reads 'Preview Only' and 'Excelcia Music Publishing'.

Sea Shanty Saga

11

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

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Sea Shanty Saga

13

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

mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.

Tamb.
mp cresc.

RCB2307FS 66 67 68 69 70

This image shows a page of a musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, and Bass) and includes piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. A large, diagonal watermark reading "Preview Only" is overlaid across the page. The page number "73" is visible in the center. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte).

II. Farewell and Adieu

6 *a tempo*

Slowly ♩ = 86

Solo

rit.

1 on a part

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto
Saxophone 1, 2Tenor
SaxophoneBaritone
Saxophone

Slowly ♩ = 86

rit.

6 *a tempo*

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: A: B: E:)Mallets
(Bells)Percussion 1
(Snare Drum,
Bass Drum)Percussion 2
(Crash Cymbals,
Suspended Cymbal,
Triangle, Tambourine,
Wood Block, Wind Chimes)

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1

2

3

4

5

6

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

Triangle

Wind Chimes

Solo St. Mute

mp

p

mf

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets, Bassoon) and string section (Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba) are in the upper half, while the percussion section (Timpani, Mallets, and Percussion) is in the lower half. The percussion part includes specific instructions for Triangle and Wind Chimes. Dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte) are used to indicate volume changes. A 'Solo St. Mute' instruction is present for the B♭ Trumpet 1 part.

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

Sus. Cym.

mp **mf**

f **Tutti**

Solo

14

14

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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.

Perc. 1

Perc. 2

Cr. Cym.

28 a tempo

mf

f

mp

rit.

Tutti

Open

Excelsia Music Publishing

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

Low Tom-tom

Cr. Cym.

f

ff

mf

34

34

31

32

33

34

35

36

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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.

Perc. 1

Perc. 2

[illegible]

Fl. 1, 2

Ob.

Solo (opt. Soli)

B♭ Cl. 1

mp

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

Solo (opt. Soli)

mp

Tbn. 1, 2

mp

Euph.

mp

Tuba

mp

Timp.

Mal.

Perc. 1

Perc. 2

Wind Chimes

mp

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III.

Light and Bouncy $\text{♩} = 108$ A Halyard Fantasy

2/4

Flute 1, 2 Solo *mp* Tutti Div. *mp*

Oboe *mp*

B♭ Clarinet 1 *mp*

B♭ Clarinet 2, 3 *mp*

Bass Clarinet *mp*

Bassoon *mp*

Alto Saxophone 1, 2 *mp*

Tenor Saxophone *mp*

Baritone Saxophone *mp*

Light and Bouncy $\text{♩} = 108$

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani (F: A: B: E:)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum) *mp* Sus. Cym. *mp*

Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle, Tambourine, Wood Block, Wind Chimes) *mp*

1 2 3 4 5 6

9

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*

9

B♭ Tpt. 1 *f* St. Mute

B♭ Tpt. 2, 3 *f* St. Mute

Hn. 1, 2 *f* Solo

Tbn. 1, 2 *f* Tutti

Euph. *f*

Tuba *f*

Timp. *f*

Mal.

Perc. 1 *f* Wind Chimes

Perc. 2 Wood Block

Open Solo *f*

mp

Solo

Fl. 1,2 *f* *mf*

Ob. *mf*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *dim.* *mp* *p*

Bsn. *dim.* *mp* *p*

A. Sax. 1, 2 *mf*

T. Sax.

B. Sax. *dim.* *mp* *p*

B♭ Tpt. 1 *subito p* *p*

B♭ Tpt. 2, 3 *p*

Hn. 1, 2 *dim.* *mp* *p*

Tbn. 1, 2 *dim.* *mp* *p*

Euph. *dim.* *mp* *p*

Tuba *dim.* *mp* *p*

Timp. *mp*

Mal.

Perc. 1 *ff* Rim Shot

Perc. 2

21

Fl. 1, 2

Ob.

Tutti

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

mf

A. Sax. 1, 2

T. Sax.

B. Sax.

21

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

mf

Tbn. 1, 2

mf

Euph.

mf

Tuba

mf

Timp.

Mal.

(norm.)

Perc. 1

mf

Tamb.

mf

Perc. 2

mf

sf *p* *f*

Sus. Cym.

Tutti

f Open *f*

29

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

29

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Wood Block

Low Tom-tom

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27 28 29 30 31 32

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

Triangle

Wood Block

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

Triangle

39 40 41 42 43 44

45

Fl. 1, 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *sfz* *sim.*

Bsn. *sfz* *sim.*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *sfz* *sim.*

45

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Tbn. 1, 2 *sfz* *sim.*

Euph. *sfz* *sim.*

Tuba *sfz* *sim.*

Timp.

Mal.

Perc. 1 *ff* *Cr. Cym.*

Perc. 2 *ff*

45 46 47 48 49 50

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

China Cymbal

Perc. 2

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

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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

Tamb.

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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

China Cymbal

Low Tom-tom

73 74 75 76 77 78