



Cornerstone (March)

TYLER ARCARI

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B $\flat$ Clarinet 1	6
B $\flat$ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	6
B $\flat$ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (E $\flat$: F: B $\flat$)	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Crash Cymbals, Triangle	



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.

CORNERSTONE (MARCH)

Cornerstone comes on the heels of the only other march I have ever written for publication *Capstone* and is a spiritual successor in progression as well as namesake. I truly believe that Marches, while an older style for the concert band, have everything you need to teach musicianship, technique, and fundamentals in the concert band. It feels fitting to tie the names of my only marches to words that define pivotal junctures in construction since they are so important to musical development (of course, in my opinion).

NOTES FOR THE CONDUCTOR:

Cornerstone is an up-tempo march, in the style of Harold Bennet with minimal range requirements making it a wonderfully accessible quick-tempo march to introduce students to the style. I have never been a fan the horn pulse so Horn in F has a melodic part. The pulse for the march is perfectly controlled by the percussion and bassline – this will help them be more engaged – but also keep the band from dragging.

I don't write marches very often, but when I do it is always a rewarding and humble experience. I hope that you find many opportunities for musicality, fulfillment, and moments to make meaningful teaching moments for your musicians.

Tyler Arcari
Lakeland, FL 2023



tylerarcari.com



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[tyler-arcari](https://www.soundcloud.com/tyler-arcari)



[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Recordings are available on all major streaming services.

Cornerstone
(March)TYLER ARCARI
(ASCAP)

Quick March ♩ = 136+

2/4

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani (Ex: F; B♭)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Triangle)

5

5

2x only

Crash Cymbals

mf

ff

sf

mf

ICB2303FS

mp

$$ff$$

Fl. *mf* *f* *mf* *f* *ff*

Ob. *mf* *f* *mf* *f* *ff*

B♭ Cl. 1 *mf* *f* *mf* *f* *ff*

B♭ Cl. 2 *mf* *f* *mf* *f* *ff*

B. Cl. *mf* *f* *mf* *f* *ff*

Bsn. *mf* *f* *mf* *f* *ff*

A. Sax. *mf* *f* *mf* *f* *ff*

T. Sax. *mf* *f* *mf* *f* *ff*

B. Sax. *mf* *f* *mf* *f* *ff*

B♭ Tpt. 1 *mf* *f* *mf* *f* *ff*

B♭ Tpt. 2 *mf* *f* *mf* *f* *ff*

Hn. *mf* *f* *mf* *f* *ff*

Tbn. *mf* *f* *mf* *f* *ff*

Euph. *mf* *f* *mf* *f* *ff*

Tuba *mf* *f* *mf* *f* *ff*

Timp.

Mal.

Perc. 1 *mf* *f* *mf* *f* *ff* On Rim On Head

Perc. 2 *mf* *f* *mf* *f* *ff* ch.

40 Trio

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

ICB2303FS

48 49 50 51 52 53 54 55

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

ICB2303FS

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Rim Shot

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

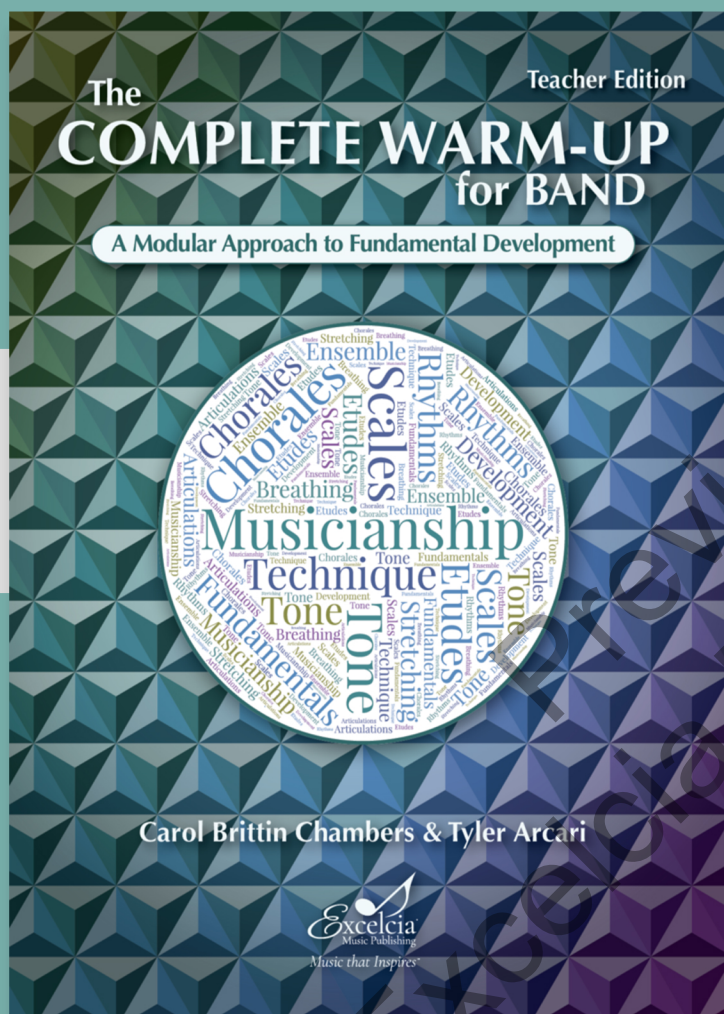
Mal.

Perc. 1

Perc. 2

ch.

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