



Endless Daylight

TYLER ARCARI

Instrumentation

Full Score	1
Flute 1 (Opt. Piccolo)	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 (E♭: F: G: D)	2
Mallets 1	2
Bells, Xylophone, Opt. Crotales	
Mallets 2	2
Chimes, Wind Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	9
Wind Chimes, Suspended Cymbal, Crash Cymbals, Tam-tam, Tambourine, Triangle, Wood Block, Slap Stick, Two-Pitched Tom-toms	



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.

ENDLESS DAYLIGHT

I was approached early 2020 by Tina Gibson about a tragedy that had struck the band community in Louisville Kentucky. She told me of a wonderfully bright young man, a good musician, an admired band director, husband and colleague – Joshua Warren – who was taken too soon. Through the curation of memories and anecdotes from friends, family, and colleagues, as well as careful conversations with Tina – I was allowed a brief glimpse into the world of Josh, and his impact on not only his students, but his community.

Writing a work commemorating someone's life always feels "less-than" what it should be. How does someone place the impact of another soul into a short musical work? Instead, I feel it important that you leave this piece with at least "one" takeaway. The impact Joshua had on his students, the promise of his talents given to the world, his love of music, family, sci-fi video games all amount to a young man who spent the life he had on this earth in the light.

I hope for Josh, and all those who are left behind *Endless Daylight* – Until we meet again.

-Tyler Arcari

Performance Notes

The work begins with a Fanfare but quickly moves in to the A-theme. My intent is that the tempo selected at the onset of the work also be the half-time tempo used at M. 7 – Note there is a tempo marking for both quarter note and half note.

Off-stage Piccolo & Flute Duet – M. 90, Feel free to stage the Piccolo and Flute 2 apart either off-stage or off-to-the-side.



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"Generally, I think of his love of music theory and his composing or dissecting music in a methodical, technical way. He had a lot of pride in his ability to analyze; he had a great ear and would construct "technically correct" music, but also experimentation.

Jordan Aikin – *Joshua's Widow*

"Josh was into Visual Arts from a very young age, drawing a lot. Josh entered YPAS to be in the Visual Arts program but switched to band. Josh started playing the guitar at an early age, then started on the clarinet in elementary school, switching to alto saxophone as time progressed. He was very eclectic in his music, from Classics to Jazz to praise music. The first song he sang through was Take Me out to the Ballgame, even though he hated baseball. His favorite cassette tape as a small child was a Disney compilation which he called The Paddy on the Bone tape since it had Knick Knack Paddy Wack on it. A mom just has to share.

Jenny Martin - *Mother*

"Josh was an inquisitive student who loved conducting and always sought additional opportunities. He especially loved Jack Stamp's Gavorkna Fanfare and conducted the work in a rehearsal with the UofL Symphonic Band. Josh's positive energy and drive for being a great musician and teacher were contagious."

Dr. Amy Acklin - *University of Louisville Associate Band Director*

"Josh was a special person--genuine, funny, intellectual (to the point of being a nerd). He was always upbeat and positive. He actually got me to become a hockey fan (Pittsburgh Penguins!). I will miss our phone calls and conversations. He was a wonderful person."

Debbie Burnell – *JCPS colleague and mentor*

"A general consensus that I've gotten from his band students is that he was a big fan of rock music, especially progressive rock/metal. In my mind, I think this provides a great opportunity to incorporate odd meters and asymmetric rhythmic patterns typical of this genre. He also enjoyed sci-fi video games such as Halo and Mass Effect."

Aaron Willison – *Director of Bands, Fern Creek High School*

"I was gutted when I heard of Josh's passing over the summer. He was a student of my predecessor, John Moore, and was a junior (I believe) when I started teaching at the UofL. I remember our lessons together really well. He was always polished, smartly dressed, and well put together, and I can recall him casually inspecting his attire with a side glance in the full-length mirror in the studio to make sure nothing was out of place. I remember seeing Josh at a KMEA conference a few years back and was so impressed with his professionalism and poise. He had replaced his once trendy duds now with a sharp two-piece suit, and I am sure he led his ensembles with poise, wit, and humility. I have no doubt his students adored him, and I have no doubt he went above and beyond to be their mentor and inspirer. He was a special person, and I am so pleased to know that KMEA is looking to honor his memory with a commission."

Adam McCord – *Saxophone teacher at the University of Louisville*

Full Score

Endless Daylight

TYLER ARCARI
(ASCAP)

Determined ♩ = 86

Flute 1, 2 (Opt. Piccolo)

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Bass Trombone

Euphonium

Tuba

Timpani (E♭, F, G, D)

Bells

Mallets 1 (Bells, Xylophone, Opt. Crotales)

Mallets 2 (Chimes, Wind Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Wind Chimes, Suspended Cymbal, Crash Cymbals, Tam-tam, Tambourine, Triangle, Wood Block, Slap Stick, Two-pitched Tom-toms)

W.C.

Sus. Cym.

Cr. Cym.

S.D.

B.D.

Tam-tam

1 2 3 4 5 6

5

RCB2203FS

Endless Daylight - Full Score

15 - Picc.

Fl. 1,2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mp sub.*

Bsn. *mp sub.*

A. Sax. 1,2 *mf*

T. Sax. *f*

B. Sax. *mp sub.*

15

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1,2 *f*

Tbn. 1, 2 *mp sub.*

B. Tbn. *mp sub.*

Euph. *mp sub.*

Tuba *mp sub.*

Timp. *mp sub.*

Mal. 1 *mf*

Mal. 2

Perc. 1 *mf* on rim

Perc. 2 Wood Block(s) Tom-tom(s)

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

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Wind Chimes

19 20 21 22 23 24

The image displays a musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a large, diagonal watermark that reads "Preview Only" and "Cecilia Music Publishing". The music features a melody with a triplet of eighth notes in the vocal line, and a piano accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score is marked with a forte piano (fp) dynamic.

31 Dreamily

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1,2 (Lead)

T. Sax.

B. Sax.

31 Dreamily

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1,2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Bells

Mal. 1

Chimes

Mal. 2

Perc. 1

W.C.

Perc. 2

mp T.-tam (softly, for color)

Snares off

mf

39 Agitato

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

39 Agitato

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1,2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Anvil

Tom-tom(s)

39 40 41 42 43 44 45 46

47 + Picc.

Fl. 1,2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1,2 *ff*

T. Sax. *ff*

B. Sax. *ff*

47

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1,2 *mf*

Tbn. 1, 2 *mf*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Perc. 1

Perc. 2

+ Crotales

47 48 49 50 51 52 53

55 - Picc.

Fl. 1,2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *f* *mf*

B. Cl. *mp sub.* *f*

Bsn. *mp sub.* *f*

A. Sax. 1,2 *mp sub.*

T. Sax. *f*

B. Sax. *mp sub.* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1,2 *f*

Tbn. 1, 2 *mp sub.* *f*

B. Tbn. *mp sub.* *f*

Euph. *mp sub.* *f*

Tuba *mp sub.* *f*

Timp. *mp sub.*

Xylophone

Mal. 1 *mf*

Mal. 2

Perc. 1 *mf* on rim

Wood Block(s)

Perc. 2 *mf*

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

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Wind Chimes

RCB2203FS

76 Suddenly Slower $\text{♩} = 86$

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

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Chimes

Wind Chimes

p *mf* *n.* *f* *mf* *ff* *pp* *n.*

C to B♭ (E♭: F: G: B♭)

73 74 75 76 77 78 79

80 *rit.*

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

80 *rit.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1,2

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Triangle

Sus. Cym.

mp

f Solo

mp

f Cont. Solo Alto 1

n.

pp

RCB2203FS

80 81 82 83 84 85 86 87 88

89 Sweetly ♩ = 76
Piccolo Solo (Bird Call)

Solo Flute 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
B. Tbn.
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

f
mp
mf
f
p

Excelsia Music Publishing

molto rit. **99** *a tempo*

95 96 97 98 99 100

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
B. Tbn.
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

Snares on
pp *f*
mp *f*
Cr. Cym.

RCB2203FS

108 *molto rit.* *rit.* 110 Determined ♩ = 144

Fl. 1,2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax. 1,2
 T. Sax.
 B. Sax.

108 *molto rit.* *rit.* 110 Determined ♩ = 144

B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Hn. 1,2
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tuba
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2

Div.
 Solo
 Tutti
 On rim
 Bring out Tom-tom(s)
 Triangle
 Cr. Cym.
 T.-tam

120

RCB2203FS

132 = 172 (Half-time feel $\text{♩} = 86$) ²³

RCB2203FS

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

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

mp

f

140

Fl. 1,2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mp sub.* *mf*

Bsn. *mp sub.* *mf*

A. Sax. 1,2 *mf*

T. Sax. *mf*

B. Sax. *mp sub.* *mf*

140

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1,2

Tbn. 1, 2 *mp sub.* *mf*

B. Tbn. *mp sub.* *mf*

Euph. *mp sub.* *mf*

Tuba *mp sub.* *mf*

Timp. *mp sub.*

Mal. 1 *mf*

Mal. 2

Perc. 1 *mf* on rim

Perc. 2 *mf* Wood Block(s)

Tom-tom(s) 140

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

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Wind Chimes

G to A♭ (E♭; F; A♭; C)

146 147 148 149 150 151 152

156

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

Bring out!

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1,2

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Chimes

Snares on

Cr. Cym.

153 154 155 156 157 158

RCB2203FS

RCB2203FS