



A Beautiful Dream

TYLER ARCARI

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Contralto Clarinet	2
Contrabass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ 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
String Bass	2
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Vibraphone	
Percussion 1	4
Finger Cymbals, Bass Drum, Large Snare Drum, Mark Tree	
Percussion 2	4
Suspended Cymbal, Hi-hat, Claves, Woodblock	
Percussion 3	9
Rainstick(s), Bell Tree, Shaker, Tambourine, China Cymbal, Woodblock, Gong, Mark Tree, Crash Cymbals	



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, Kendor Music Publishing, and Carl Fischer Music. His original works have been featured across the globe, and appear on numerous state contest lists and events such as the Midwest Clinic International Band and Orchestra Conference. As an arranger and commissioned composer, Tyler has worked with many high school, university, and community groups as well as 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 and festivals.

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

A BEAUTIFUL DREAM

This work was commissioned by the ABA District 6 Honor Band, for their annual event in February of 2026 - Kim Chenier, Coordinator.

When I was asked to write a piece for this honor band, I was tickled—many years ago, I taught at a high school that was inside this district, and it really felt like a “coming home” moment. All the students I had the pleasure of teaching would be long gone by now, graduated and starting their lives—off doing wonderful things and making their lives meaningful.

Kim asked me to write a piece that exemplified the part of Alabama that folks who aren't there have a hard time grasping. While Alabama gets a reputation around the country (you know the one), I know from living there for a time how lovely the people can be. My wife Heather, who is from Pell City, AL, often comments that with Alabama, you know what you get and where you stand—and that is true.

Alabama is also one of the most culturally significant states in the modern history of our country, as well as one of the most biologically and ecologically diverse regions in the North American continent. From the sandy beaches on the coast, to the vast farmland in the lower half of the state, to the mountainous belt that increases in elevation and becomes a completely changed ecosystem as you head north toward Tennessee, Alabama is truly a beautiful state.

All of that comes with a lot of baggage, and this work, *A Beautiful Dream*, is my way to bring life to that history, that landscape, and the promise held in that sweet “How y'all doin'?” offered without expectation of anything in return, given from all corners of the state. Kim asked me to describe Alabama and how she and I know it can be, and how we want it to be seen.

I truly hope this piece inspires you to be kind, and always strive for that beautiful dream.

“Out of a mountain of despair, a stone of hope.”

—Rev. Dr. Martin Luther King Jr.

Notes to the Conductor: Percussion Considerations

Rainsticks - When called for, a single rainstick is appropriate, but look for ways to create a phonic space in your performance venue or stage where you can utilize others playing multiple rainsticks. Consider starting this before the initial downbeat as well to create a cool effect.

Percussion 2: When using two players, the hi-hat can be played using the end of the suspended cymbal mallets to avoid stick swaps. This part is mapped so that it can be played by a minimum of two players, though more will alleviate some of the stress.



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Recordings are available on all major streaming services.

A Beautiful Dream

TYLER ARCARI
(ASCAP)

Expressive ♩ = 72 rit. a tempo

Flute 1, 2

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

Euphonium

Tuba

String Bass

Timpani

Mallets 1 (Bells)

Mallets 2 (Vibraphone)

Percussion 1 (Finger Cymbals, Bass Drum, Large Snare Drum, Mark Tree)

Percussion 2 (Suspended Cymbal, Hi-hat, Claves, Wood block)

Percussion 3 (Rainstick(s), Bell Tree, Shaker, Tambourine, China Cymbal, Woodblock, Gong, Mark Tree, Crash Cymbals)

1 2 3 4 5

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MCB2605FS

11 Hopeful ♩ = 156

This image shows a page from a musical score for 'The Rose Tree'. The score is for measures 3 and 4. The instruments listed on the left are Fl. 1, 2; Ob.; B♭ Cl. 1; B♭ Cl. 2, 3; B. Cl.; Bsn.; A. Sax. 1, 2; T. Sax.; and B. Sax. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes dynamic markings such as *mf* (mezzo-forte), *sim.* (sforzando), *mp* (mezzo-piano), and *f* (forte). There are also articulation marks like accents and slurs. A large, stylized '3' and '4' are placed over the first two measures of the woodwind section. A large, stylized '3' and '4' are also placed over the first two measures of the saxophone section. A large, stylized '3' and '4' are also placed over the first two measures of the brass section. A large, stylized '3' and '4' are also placed over the first two measures of the woodwind section.

11 Hopeful ♩ = 156

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a large ensemble, including B♭ Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2), Euphonium, Tuba, and Soprano Bass. The time signature is 3/4, indicated by a large "3" over a "4". The key signature is B♭ major, with two flats (B♭ and E♭) shown on the staves. The score is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). A large, diagonal watermark reading "For Preview Only" is overlaid across the center of the page. The music features a mix of rests and melodic lines, with some parts marked with accents and slurs.

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23

Fl. 1, 2
dim.
mf

Ob.
dim.
mf

B♭ Cl. 1
dim.
mf

B♭ Cl. 2, 3
dim.
mf

B. Cl.
dim.
mf

Bsn.
f dim.
mf

A. Sax. 1, 2
dim.
mf

T. Sax.
dim.
mf

B. Sax.
dim.
mf

B♭ Tpt. 1
dim.
mf

B♭ Tpt. 2, 3
dim.
mf

Hn. 1, 2
f dim.
mf

Tbn. 1, 2
f dim.
mf

Euph.
f dim.
mf

Tuba
dim.
mf

S.B.
dim.
mf

Timp.
mf

Mal. 1
dim.

Mal. 2
dim.

Perc. 1
Suspended Cymbal
mp
mf

Perc. 2
Hi-hat: closed
mp
mf

Perc. 3
Tambourine
mp
mf

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31

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

31

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Claves

Perc. 2

Shaker

Perc. 3

The musical score is written for a full orchestra. It begins at measure 31, marked with a box containing the number 31. The key signature has two flats (B-flat and E-flat). The woodwind section includes Flutes 1 and 2, Oboe, B-flat Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes B-flat Trumpets 1 and 2, B-flat Trumpets 2, 3, and 4, Horns 1 and 2, Tenor Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Snare Drum, Tom-Toms, Cymbals, Timpans, Maracas 1 and 2, and three types of Percussion 3 (Claves, Shaker, and another instrument). The score is marked with 'mf' (mezzo-forte) in several places. A large diagonal watermark 'For Preview Only Excelcia Music Publishing' is overlaid on the score.

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
S.B.
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2
Perc. 3

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37 38 39 40 41 42

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78

Div.

54

55

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

55

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

mf (melody)

mf (melody)

mf

mf

mf

S.D.: in rim

Hi-hat: closed

mf

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61 62 63 64 65 66

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77 *rit.*

81 Expressive ♩ = 72

Fl. 1, 2 *mp* *mf* *cresc.*

Ob. *mp* *mf* *cresc.*

B♭ Cl. 1 *mf* *cresc.*

B♭ Cl. 2, 3 *mf* *cresc.*

B. Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

A. Sax. 1, 2 *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *mf* *cresc.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mf* *cresc.*

Tbn. 1, 2 *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

S.B. *mf* *cresc.*

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2 *p* *mp*

Perc. 3 *mp*

Suspended Cymbal

Mark Tree

88

88

84 85 86 87 88

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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*

94 With a little more motion $\text{♩} = 76$

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Tbn. 1, 2 *ff*

Euph. *ff*

Tuba *ff*

S.B. *ff*

Timp. *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Perc. 1 Bass Drum: staccato mallets *f* *ff*

Perc. 2 *ff* Cr. Cym. *mf* *ff* *mf* *f*

Perc. 3 *ff*

rit. **102**

Fl. 1, 2 *ff* *mp*

Ob. *ff* *mp*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff* *mp*

B. Cl. *ff* *mp*

Bsn. *ff* *mp*

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

T. Sax. *ff* *mp*

B. Sax. *ff* *mp*

B♭ Tpt. 1 *ff* *mp*

B♭ Tpt. 2, 3 *ff* *mp*

Hn. 1, 2 *ff* *mp*

Tbn. 1, 2 *ff* *mp*

Euph. *ff* *mp*

Tuba *ff* *mp*

S.B. *ff* *mp*

Timp. *f* *ff* *mp*

Mal. 1 *ff* *mp*

Mal. 2 *ff* *mp*

Perc. 1 B.D. *ff* *mp*

Perc. 2 *f* *ff*

Perc. 3 *ff*

Mark Tree

3 4 3 4 3 4

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109

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

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Snare Drum

mp

mf B.D.

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

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Bring out of texture

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[illegible]

molto rit.

molto rit.

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4

4

4

134 Hopeful ♩ = 156

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

134 Hopeful ♩ = 156

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

mp

mf

[illegible]



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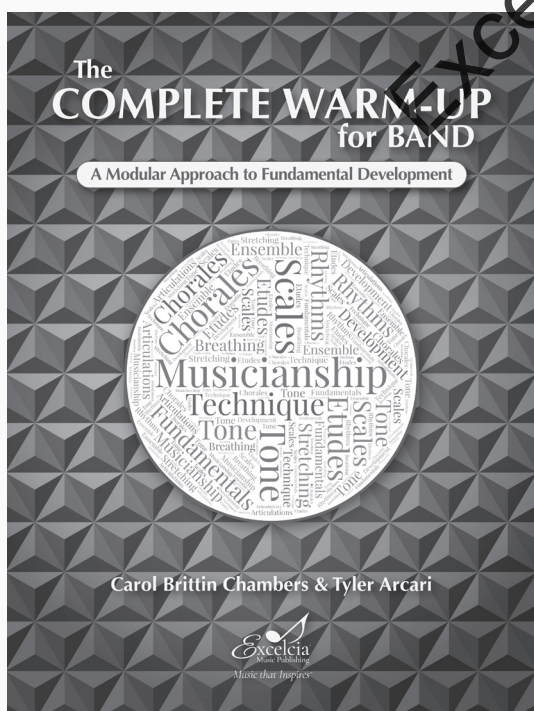
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