



Anchored

TYLER ARCARI

Instrumentation

Full Score	1
Piccolo	2
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
Horn in F 3	2
Horn in F 4	2
Trombone 1	3
Trombone 2	3
Trombone 3 (Bass)	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets	2
Chimes, Bells	
Percussion 1	3
Snare Drum, Bass Drum, Castanets	
Percussion 2	7
Crash Cymbals, Tambourine, Gong, Hi-hat, Suspended Cymbal, Mark Tree, Woodblock	
Percussion 3	2
2 Bongos, 2 Tom-toms 2 Congas	



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.

ANCHORED

Anchored was commissioned by the Bay High School Band to celebrate the school's 100th anniversary. When I was asked to write this piece for Bay High School, I was fortunate enough to receive a treasure trove of history from the school's archives. Many poems and articles, as well as photos from the earliest days of the school, were of great inspiration as I worked on a piece that was worthy of the enormity of a hundred-year history.

One of the letters from the first senior class stuck out to me. This young student described how chaotic the first two years of the school were, with some of them moving in the middle of their high school career. This particular student was writing to thank the principal, who she said helped them calm the storm, steady the waters, and helped to anchor them (obviously they leaned into the nautical themes from the early days at Bay!).

This made me think of my own high school career, and how I don't think (no matter how much some of us wish we could forget) that you ever truly forget the impact that your school days have on you as a person.

For the work, this seemed most fitting as a "dance" of sorts. One that began with a more chaotic center and evolved and progressed until eventually, after being overwhelmed, came back to calm waters and anchored still.

At the midway point of the work, a few musical Easter eggs start to crop up that are special to the school. What was a more disjointed dance brings in a steady pulse toward the conclusion that helps to anchor the motifs, now being stacked and manipulated all at once, which is an analogy to an ever-growing stack of traditions on a school that has reached its first century.

Musically, there is a moment when the harmonic development is centered around the notes B-flat-H (B natural in German)-C, which is a musical nod to "Bay High Centennial."

High school is a formative time where we start to discover who we are and form bonds that last a lifetime. I hope that this musical tribute is made evident through this piece.

Tyler Arcari
Lakeland, FL, 2025



tylerarcari.com



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Recordings are available on all major streaming services.

Anchored

TYLER ARCARI
(ASCAP)Deliberate $\text{♩} = 82$

Piccolo

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

Horn in F 3, 4

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Timpani

Mallets
(Chimes, Bells)

Percussion 1
(Snare Drum, Bass Drum, Castanets)

Percussion 2
(Crash Cymbals, Tambourine, Gong, Suspended Cymbal, Hi-Hat, Mark Tree, Woodblock)

Percussion 3
(Bongos (2), Tom-tom (2), Conga (2))

Div.

(F: B♭: C: D♭)

Chimes

Sus. Cym.: crash

Cr. Cym.

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1

2

3

rit.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Suspended Cymbal

Perc. 2

Gong

cresc.

ff

mp

f

mf

ch.

Div.

sfz

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8 Ballare ♩ = 148-156

12

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

Solo

mp

Cue: Bassoon

mp

Unis.

mp

A. Sax. 1, 2

mp

T. Sax.

B. Sax.

8 Ballare ♩ = 148-156

12

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Hi-Hat

sim.

mp

Bongos (w/sticks)

mp

Perc. 2

Perc. 3

Castanets

mp

Tamb.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mp

Tutti

mp

Play

mp

Tutti

mp

mp

Cue: Oboe

mp

B.D.

p cresc.

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MCB2602FS	26	27	28	29	30
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Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

36

Picc. *subito p*

Fl. 1, 2 *subito p*
Solo

Ob. *subito mp espress.*

B♭ Cl. 1 *subito p* *mf* *mf* *f*

B♭ Cl. 2, 3 *subito p* *mf* *mf* *f*

B. Cl. *subito p* *mf* *mf* *f*
Div.

Bsn. *subito p* *mf* *mf* *f*
Play: solo

A. Sax. 1, 2 *subito mp espress.*
Play

T. Sax. *subito p* *mf* *mf* *f*

B. Sax. *subito p* *mf* *mf* *f*

36 Solo Mute

B♭ Tpt. 1 *subito p espress.*

B♭ Tpt. 2, 3

Hr. 1, 2 *subito p*

Hr. 3, 4 *subito p*
Cue: Bassoon

Tbn. 1, 2 *subito p* *mf* *f*

Tbn. 3

Euph.

Tuba

Timp. *subito p*

Mal. *subito p*

Perc. 1 *subito p*
Wind Chimes

Perc. 2 *subito p*
Bongos (w/ sticks)

Perc. 3 *subito p*

44

Picc.
 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
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Mal.
 Perc. 1
 Perc. 2
 Perc. 3

50

Picc. *f marcato*

Fl. 1, 2 *f marcato*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f* *cresc.*

Bsn. *f* *cresc.*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f* *cresc.*

50

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Euph. *f* *cresc.*

Tuba *f* *cresc.*

Timp. *f*

Mal. *f*

Perc. 1 *f* Hi-Hat *sim.*

Perc. 2 *f*

Perc. 3 *f*

Div.

MCB2602FS

68 Slowly $\text{♩} = 76$

68 Slowly $\text{♩} = 76$

Bell Tones

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Solo

Tutti

68 Slowly $\text{♩} = 76$

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Div.

a2

Timp.

Mal.

Chimes

Perc. 1

Perc. 2

Gong

Perc. 3

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78

mf cantabile

mp cantabile

mp cantabile

mp cantabile

mp cantabile

Cue: Tuba

mf

mf

Pl

86

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

86

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hr. 1, 2

Hr. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Tim.

Bells

Mal.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

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molto rit.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

molto rit.

mp *f* *mp*

S.D.

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MCB2602FS

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

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Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Div.

Cr. Cym.

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rit. **105** Ballare ♩ = 148-156

Picc. *sfz* *rit.* **6** **4**

Fl. 1, 2 *sfz* *rit.* **6** **4**

Ob. *sfz* *rit.* **6** **4**

B♭ Cl. 1 *sfz* *rit.* **6** **4**

B♭ Cl. 2, 3 *sfz* *rit.* **6** **4**

B. Cl. *sfz* *rit.* **6** **4**

Bsn. *sfz* *rit.* **6** **4**

A. Sax. 1, 2 *sfz* *rit.* **6** **4** *a2* *mp*

T. Sax. *sfz* *rit.* **6** **4**

B. Sax. *sfz* *rit.* **6** **4**

B♭ Tpt. 1 *sfz* *rit.* **6** **4** *a2* *mp*

B♭ Tpt. 2, 3 *sfz* *rit.* **6** **4**

Hn. 1, 2 *sfz* *rit.* **6** **4**

Hn. 3, 4 *sfz* *rit.* **6** **4** *a2* *mp*

Tbn. 1, 2 *sfz* *rit.* **6** **4**

Tbn. 3 *sfz* *rit.* **6** **4**

Euph. *sfz* *rit.* **6** **4**

Tuba *sfz* *rit.* **6** **4**

Timp. *sfz* *rit.* **6** **4**

Mal. *sfz* *rit.* **6** **4**

Perc. 1 *sfz* *rit.* **6** **4**

Perc. 2 *sfz* *rit.* **6** **4** *Hi-Hat* *sim.*

Perc. 3 *sfz* *rit.* **6** **4** *Tamb. mp* *mp* Conga(s) With Sticks

Solo Solo end

Picc. *mp* *cresc.* Solo *mp* *cresc.*

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

Ob.

B♭ Cl. 1 *mp* *cresc.*

B♭ Cl. 2, 3 *mp* *cresc.*

B. Cl. *mp* *cresc.*

Bsn. *mp* *cresc.*

A. Sax. 1, 2 *cresc.*

T. Sax.

B. Sax. *mp* *cresc.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 Solo *mp* *cresc.*

Hn. 3, 4

Tbn. 1, 2 *cresc.*

Tbn. 3

Euph. Solo *mp*

Tuba *mp* *cresc.*

Timp.

Mal.

Perc. 1 *mp*

Perc. 2

Perc. 3

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Picc. *mf cresc.* Tutti

Fl. 1, 2 *mf cresc.*

Ob. *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 *mf cresc.*

B♭ Tpt. 2, 3 *mf cresc.* Tutti

Hn. 1, 2 *mf cresc.*

Hn. 3, 4 *mf cresc.*

Tbn. 1, 2 *a2 mf cresc.*

Tbn. 3 *mf cresc.* Tutti

Euph. *mf cresc.*

Tuba *mf cresc.*

Timp. *mf cresc.*

Mal.

Perc. 1 *p*

Perc. 2

Perc. 3

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117

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

117

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal.

Perc. 1 *mf* *cresc.*

Perc. 2 *mf* *cresc.*

Perc. 3 *mf* *cresc.*

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rit. *molto rall.*

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

rit. *molto rall.*

to Chimes

Sus. Cym.

133 Deliberate ♩ = 82

molto rit.

135 Presto ♩ = 156+

Picc.
 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
 Hn. 3, 4
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tuba
 Timp.
 Chimes
 Mal.
 Perc. 1
 Perc. 2
 Perc. 3

133 Deliberate ♩ = 82
 135 Presto ♩ = 156+
 133 Deliberate ♩ = 82
 135 Presto ♩ = 156+
 133 Deliberate ♩ = 82
 135 Presto ♩ = 156+

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Hi-Hat
 Tamb.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

sim.

Picc.

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

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

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Tyler Arcari

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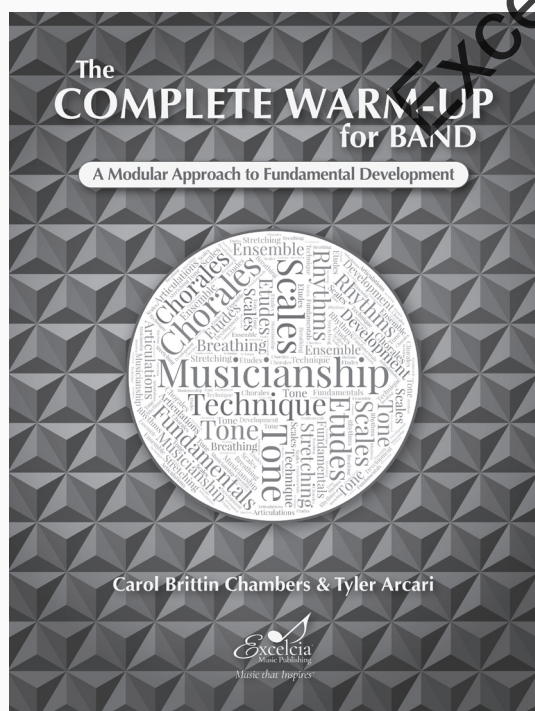
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