



The Angels Call

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	4
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F	4
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: B♭: C: E♭)	2
Mallets 1	2
Bells, Xylophone	2
Mallets 2	2
Chimes	2
Percussion 1	2
Snare Drum, Bass Drum, Opt. Whip	
Percussion 2	7
Suspended Cymbal, Triangle, Tam-tam, Tambourine, Castanets, Low Tom-tom, Crash Cymbals	



ABOUT THE COMPOSER



Tyler Arcari (b. 1989) is a composer, clinician and teacher whose music is played throughout the United States and abroad. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle school and high school levels. As a high school director, Mr. Arcari's bands consistently received superior ratings at contests and festivals. As a composer, Tyler draws on his experience as an educator to craft music that is both sophisticated and geared towards student performance.

His music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC. His original works have been featured on Bandworld Magazine's Top 100, All-State programs as well as numerous state contest lists. As an arranger, Tyler has worked with many high school, university, and community groups. Most recently he has collaborated with the Pensacola Civic Band with commissioned works for Carl Hilding "Doc Severinsen" and vocalist Holly Shelton. As a Clinician, Tyler has appeared as composer in residence as well as guest clinician for honor bands.

Currently, Tyler serves as the Instrumental Music Editor and exclusive composer with Excelcia Music Publishing, LLC; a publishing company based in Lakeland, Florida created by composer Larry Clark. 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 2 rabbits, Maximus and Marshmellow as well as a peach cat named Otis and an old Dog named Walter.

THE ANGELS CALL

The Angels Call was commissioned by the Long County High School Band in Ludowici, Georgia. Their Director, Mrs. Jessica Newman, wanted a piece commemorating the life of a young student named Angel. Her life, tragically cut short, had a great impact on the culture of the school.

The title of this work is intentionally ambiguous. While the obvious meaning of Angels calling one home is there, the school has a tradition that I wanted to work into the piece. The "Call" as it is seen in this piece, happens to be 3 strikes of the chimes. This is similar to the 3 ship bell chimes played at football games in Long County to commemorate 3 students who passed away (Angel's being the third chime).

In writing this work, I wanted to use a hymn that would also work with Angel's 3 note chime call. I chose the popular hymn *It is Well with My Soul*, which also begins on 3 static pitched notes, 'It is Well'. The Hymn itself has an obviously hopeful meaning to it, but I felt that it did not go far enough in conveying our humanly wish to see those that we have lost once more. So, I paired it with another popular folk melody, *Loch Lomond*.

You'll take the high road and I'll take the low road,
And I'll be in Scotland afore you.
Where me and my true love will never meet again,
On the bonnie, bonnie banks of Loch Lomond.

These lyrics in particular are meaningful to this work because in essence it speaks of those of us left behind "alive" while another joins us in "spirit". I felt that this, coupled with *It is Well with My Soul* was a perfect pairing. The rest of the work is original in nature and my attempt to bring some hope to a somber affair.

It is my wish that this work be a tribute to Angel and a boon for all of those people who are left behind. It was an honor and a privilege to write *The Angels Call*.

Tyler Arcari



tylerarcari.com



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Recordings are available on all major streaming services.

The Angels Call

TYLER ARCARI
(ASCAP)

Expressive ♩ = 66 *Chimes - Freely* *a tempo*
Solo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Expressive ♩ = 66 *Chimes - Freely* *a tempo*

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: B♭: C: E:)

Mallets 1
(Bells, Xylophone)

Mallets 2
(Chimes)

Percussion 1
(Snare Drum, Bass Drum, Opt. Whip)

Percussion 2
(Suspended Cymbal, Triangle, Tam-tam, Tambourine, Castanets, Low Tom-tom, Crash Cymbals)

1 2 3 4 5

Tutti *rit.*

Fl. 1,2 *mp*

Ob.

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. *mp*

Tbn. 1, 2

Euph. *mp* Cue: Bassoon

Tuba *mp* Cue: B. Cl.

Timp.

Mal. 1 Bells

Mal. 2 *mf*

Perc. 1

Perc. 2 *mp* Sus. Cym. *mf*

3
4
3
4
3
4
3
4
3
4
3
4

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mp

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Xyl.

2

3

4

4

2

3

4

4

2

3

4

4

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22

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

22

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Triangle

Castanets

2 3 4 4 2 3 4 4

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Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

2

3

4

4

2

3

4

4

2

3

4

4

2

3

4

4

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30

Fl. 1,2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

30

B $\flat$ Tpt. 1 Play

B $\flat$ Tpt. 2, 3 Play

Hn. Play

Tbn. 1, 2

Euph.

Tuba Play

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Cr. Cym. *f*

The musical score is for measures 30 through 35. The key signature has two flats (B-flat and E-flat). The woodwind section (Flutes, Oboe, Clarinets, Bassoon, Saxophones) is mostly silent in these measures. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) plays a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The percussion section (Timpani, Mallets, Percussion 1 & 2, Cymbals) provides a steady rhythmic accompaniment. A large watermark 'Excelcia Music Publishing PREVIEW ONLY' is overlaid on the score.

38

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Low Tom-tom

Bells

Snares on

ff

f

38

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36

37

38

39

40

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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[illegible]

Fl. 1,2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn.
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

3
4
3
4
2
3
3
4
3
4
2
3
3
4
2
3
4
4
3
4
2
3
4
4

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FL. 1,2
Ob.
B♭ Cl. 1
B♭ Cl. 2,3
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2,3
Hn.
Tbn. 1,2
Euph.
Tuba
Timp.
Xyl.
Mal. 1
Mal. 2
Perc. 1
Perc. 2
Triangle
Castanets

60

[illegible]

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[illegible]

81

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Fl. 1, 2
Ob.
B $\flat$ Cl. 1
B $\flat$ Cl. 2, 3
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
B $\flat$ Tpt. 1
B $\flat$ Tpt. 2, 3
Hn.
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

**3
4**

**3
4**

**3
4**

**3
4**

Snares on
fp

Tambourine
mp

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Xyl.

Triangle

Castanets

95

96

97

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Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

98 99 100 101

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The Angels Call - Full Score

27

[illegible]

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

f

119

119

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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119

ff

sf mp

ff

Div.

Whip Crack (Opt. Shot)

Cr. Cym.

Tam-tam

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127 Briskly ♩ = 144

129

rit.

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Xyl.

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127 128 129 130

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