



Phoenix

TYLER ARCARI

Instrumentation

Full Score	1
Flute	8
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	2
Mallets 1	3
Bells, Vibraphone, Marimba	
Mallets 2	1
Chimes (Optional)	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Triangle, Suspended Cymbal, China Cymbal	
Percussion 3	3
Hi-Hat, Tambourine, Tam-Tam	



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.

PHOENIX

The Phoenix was a legendary creature from Greek mythology, famed for its ability rise again from the ashes of its own funeral pyre. Commonly associated with the sun, this fiery bird was said to live hundreds of years before it was reborn.

The piece *Phoenix* is my attempt at imagining this majestic and mysterious creature living out a cycle of life and rebirth. The piece is in a simple A-B-A format, indicative of the cyclical nature of the Phoenix. The A sections are meant to be seen as the life cycle of the bird from a curious birth, heard as a light motif in the Alto Saxophone and Clarinet beginning at M.1, to a more robust variation on that theme leading to the bird's eventual demise at M. 59. The B section labeled "The Embers" is meant to portray the birds calm passing and rebirth. During this section parts of the ensemble use crumpled water bottles to create the audible illusion of crackling embers. A lullaby seemed the most fitting for this section because it gives the impression of a peaceful sleep. The A Section returns and brings us full circle with a new statement of the motif from the beginning that leads to a fiery ending! It has been a thrill to explore this timeless creature in the piece *Phoenix*, I hope you will enjoy it as much as I have.

Tyler Arcari, 2019

NOTES TO THE CONDUCTOR AND PERFORMER

As with all my pieces, tempos are suggestive and meant to be interpreted by the performer and conductor. I feel though, that this piece should be a bit lighter and more quizzical during the A sections. Though I've never met a Phoenix personally, I can't help but feel that with such a peculiar life-cycle they would be a bit eccentric.

The "Embers" – Instructions

Depending on the ensemble, the volume of this effect may need to be adjusted. I attempted to place the sound effect within the ensemble in places I thought (with common configurations) would create the best "stereophonic" sound. However, use your judgement and the set-up of your ensemble to make those determinations. The "Ember Effect" should be audible and immersive.

Using an empty bottle of water and both hands, gently rotate the bottle between your palms to create a gentle crackling sound.



Fl. *Tutti*

Ob. *Tutti*

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax. *mf*

B. Sax.

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2, 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1 *B.D.*

Perc. 2

Perc. 3 *S.D.*

19

Fl. *f*

Ob. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f*

19

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Marimba

Mal. 1 *f*

Mal. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Cr. Cym.

27

Fl. *sf* *mf*

Ob. *sf* *mf*

B $\flat$ Cl. 1 *sf* *mf* sim.

B $\flat$ Cl. 2, 3 *sf* *mf* sim.

B. Cl. *mf* sim.

Bsn. *mf*

A. Sax. 1, 2 *sf* *mf* a2

T. Sax. *sf*

B. Sax. *mf* sim.

27

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2, 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tuba *mf* sim.

Timp.

Mal. 1 *v* Bells

Mal. 2

Perc. 1

Perc. 2 Hi-hat (closed)

Perc. 3

27 28 29 30 31 32 33 34

37

FL.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

37 Pesante

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

45 Excitedly!

Fl. *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*

45 Excitedly!

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *f*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. 1 *f*

Mal. 2 *f*

Perc. 1 *f*

Perc. 2 *f* China Cym. (opt. Cr. Cym)

Perc. 3

53

59 Suddenly ♩ = 72 - 76

Fl.

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

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

Hi-hat (closed)

T.-tam

Cue: Cl. 1 & 2

Cue: Cl. 3

53

59 Suddenly ♩ = 72 - 76

54 55 56 57 58 59 60 61

Phoenix - Full Score

(Note to Performers)

Crinkle an empty water bottle softly
to create the sound of embers burning.

65 The Embers

Solo

Fl. *f* Ember effect

Ob.

B♭ Cl. 1 *dim.* *p*

B♭ Cl. 2, 3 *dim.* *p*

B. Cl. *p*

Bsn. *p* Ember effect

A. Sax. 1, 2 *dim.* Ember effect

T. Sax. *dim.* Ember effect

B. Sax. Cue: B. Cl. *p* (Note to Performers)
Crinkle an empty water bottle softly
to create the sound of embers burning. *mp*

B♭ Tpt. 1 *mf* *mp* *f*

B♭ Tpt. 2, 3 *mf* *mp* *f*

Hn. 1, 2 *mp* *mp*

Tbn. 1, 2 *mp* Ember effect

Euph. Cue: Bsn. *p*

Tuba *mp*

Timp. Ember effect

Mal. 1 Vibraphone Bowed

Mal. 2 Ember effect

Perc. 1 Ember effect

Perc. 2 Tri. Sus. Cym.

Perc. 3 Ember effect

81 Tranquil = 72

[illegible]

RCB2002FS

Fl. *a2* *mf* *f*

Ob. *mf* *f*

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

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Cr. Cym.

Marimba

92 93 94 95 96 97 98 99

103

FL.

Ob.

B^b Cl. 1

B^b Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B^b Tpt. 1

B^b Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

103

mf

sf

sim.

a2

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Bells

113 Pesante

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

113 Pesante

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

121 Excitedly!

121 Exceedingly!

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B^b Tpt. 1

B^b Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

China Cym. (opt. Cr. Cym)

RCB2002FS

Fl. *fp* *fp* *sub. p* *ff*

Ob. *fp* *fp* *sub. p* *ff*

B $\flat$ Cl. 1 *fp* *fp* *sub. p* *ff*

B $\flat$ Cl. 2, 3 *fp* *fp* *sub. p* *ff*

B. Cl. *ff* *fp* *sub. p* *ff*

Bsn. *ff* *fp* *sub. p* *ff*

A. Sax. 1, 2 *fp* *ff* *sub. p* *ff*

T. Sax. *ff* *fp* *sub. p* *ff*

B. Sax. *ff* *fp* *sub. p* *ff*

B $\flat$ Tpt. 1 *fp* *fp* *sub. p* *ff*

B $\flat$ Tpt. 2, 3 *fp* *fp* *sub. p* *ff*

Hn. 1, 2 *fp* *ff* *sub. p* *ff*

Tbn. 1, 2 *ff* *fp* *sub. p* *ff*

Euph. *ff* *fp* *sub. p* *ff*

Tuba *ff* *fp* *sub. p* *ff*

Timp. *mf* *ff* *ff*

Mal. 1 *ff* *ff*

Mal. 2 *ff*

Perc. 1 *ff* *sub. p* *ff*

Perc. 2 *China Cym. (opt. Cr. Cym)* *ff*

Perc. 3 *ff* *ff*

133 134 135 136 137 138 139 140



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