



Aliens in the Attic

TYLER ARCARI

Instrumentation

Part A

C Instruments	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet, *Tenor Saxophone)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
C Instruments (Low)	3
(Suggested use: Tuba)	

Percussion

Timpani	2
Mallets (Bells)	2
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	6
(Wind Chimes, Siren, Suspended Cymbal, Crash Cymbals, China Cymbal, Hi-hat)	
Whirly Tubes	3
(Minimum of 3 - no specific pitch required)	
Piano	1

* This part can be used with this instrument but is not ideal

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.

ALIENS IN THE ATTIC

From my earliest memory, I have been both fascinated and absolutely terrified of the possibility of Extraterrestrial life. I really believe it is something about how closely Hollywood has portrayed them to our own image that just sets my hairs standing straight up. A most terrifying experience for me when I was young was watching a movie called Signs. I remember the scene where the little kid looks under the door with a reflective surface, and sees this tall, lanky grey alien staring back at them with big shiny black eyes! I had dreams (nightmares) growing up about being invaded, and hearing things moving about in my attic.

Aliens in the Attic is a sound-scape about an invasion from the cosmos! Are the friend or foe? Musicians have many opportunities to create cool and creepy sound effects with their instruments. Take liberties to expand and create your own appropriate sound effects.

Performance Notes

Whirly Tubes: These instruments are cheap and easily found online...but add a wonderful sound for this work. My suggestion is to use more than the three minimum and see if you can create some cool sounds around the audience. Spacing the students out around the auditorium/gym will give a great 3D effect!

Sound Effects: Feel free to experiment with the brass sound effects! If you are going to allow the "popping" sound with mouthpieces make sure to discuss with your students how to do so gently so as not to hurt the horn.

-Tyler Arcari



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Recordings are available on all major streaming services.

TYLER ARCARI
(ASCAP)

Part A Ominously ♩ = 86

C Instruments (High) 4 mp mf

C Instruments 4 mp mf

B^b Instruments 4 mp mf

E^b Instruments mp mf

Part B

C Instruments mp mf

B^b Instruments mp mf

E^b Instruments mp mf

Part C

C Instruments (Violin, Guitar) 4

C Instruments (Viola) 4

B^b Instruments 4

E^b Instruments

F Instruments

Part D Ominously ♩ = 86

C Instruments/ E^b Instruments mp

B^b Instruments mp

F Instruments mp

Part E

C Instruments/ E^b Instruments mp

B^b Instruments mp

C Instruments (Low) 4 mp

Timpani (F: B₃) 4

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum) Wind Chimes

Percussion 2 (Wind Chimes, Siren, Suspended Cymbal, Crash Cymbals, China Cymbal, Hi-hat) Cym. Scrape

Piano mp

Whirly Tubes (Minimum of 3, No specific Pitch Necessary)

Pt. A

9 Arrival - Tempo Freely

Whisper nonsense & randomly click keys

accel.

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Pt. B

Whisper nonsense & randomly click keys

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Pt. C

Whisper nonsense & randomly click keys

C Inst. *mf*

C Inst. *mf*

B $\flat$ Inst. *mf*

E $\flat$ Inst. *mf*

F Inst. *mf*

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Whisper nonsense & randomly click keys

Pt. D

9 Arrival - Tempo Freely

accel.

C Inst./E $\flat$ Inst. *mf*

B $\flat$ Inst. *mf*

F Inst. *mf*

mp

mp

mp

Pt. E

C Inst./E $\flat$ Inst. *mf*

B $\flat$ Inst. *mf*

C Inst. (Low) *mf*

Timp. *mp*

Mal. *mf*

Perc. 1

Perc. 2

Pno. *mf*

W.T.

Sus. Cym.

Tube 1: spin slowly at eye level

Tube 2: spin medium at eye level

Tube 3: spin fast above head

mp

mp

mp

mp

mp

mp

Pt. A 12 Quickly ♩ = 144

C Inst. (High) Play *mf*

C Inst. Play *mf*

B♭ Inst. Play *mf*

E♭ Inst. Play *mf*

Pt. B Play *mf*

C Inst. Play *mf*

B♭ Inst. Play *mf*

E♭ Inst. Play *mf*

Pt. C

C Inst.

C Inst.

B♭ Inst.

E♭ Inst.

F Inst.

Pt. D 12 Quickly ♩ = 144

C Inst./E♭ Inst. *mf*

B♭ Inst. *mf*

F Inst. *mf*

Pt. E

C Inst./E♭ Inst. *mf*

B♭ Inst. *mf*

C Inst. (Low) *mf*

Timp.

Mal.

Perc. 1

Perc. 2

Siren

Pno. *mf*

W.T.

Tube 3

Tube 2

Tube 1

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Play

Play *f*

Play *f*

Play *f*

Play *f*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

W.T.

Tube 2

Tube 3

Tube 2

Tube 3

Tube 2

Tube 1

Tube 1

Tube 1

Tube 1

Pt. A 22

C Inst. (High)
C Inst.
B $\flat$ Inst.
E $\flat$ Inst.

Pt. B

C Inst.
B $\flat$ Inst.
E $\flat$ Inst.

Pt. C

C Inst.
C Inst.
B $\flat$ Inst.
E $\flat$ Inst.
F Inst.

Pt. D 22

C Inst./
E $\flat$ Inst.
B $\flat$ Inst.
F Inst.

Pt. E

C Inst./
E $\flat$ Inst.
B $\flat$ Inst.
C Inst. (Low)
Timp.
Mal.
Perc. 1
Perc. 2
Pno.
W.T.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

30

mp

mp

mp

mp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

mp

mp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mp

mp

mp

mp

mp

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

30

mp Whisper nonsense & randomly click keys

mp Whisper nonsense & randomly click keys

mp Whisper nonsense & randomly click keys

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

W.T.

mp

mp

mp

mp

mp

mp

All Tubes: Low - High

mp

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

W.T.

Pt. A 38

C Inst. (High) *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. B

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D 38

C Inst./E $\flat$ Inst. *f* Play

B $\flat$ Inst. *f* Play

F Inst. *f* Play

Pt. E

C Inst./E $\flat$ Inst. *f*

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal.

Perc. 1 *f*

Perc. 2 *f* Cr. Cym. China Cym. *f*

Pno. *f*

W.T.

rit.

47 *a tempo*

rit.

47 *a tempo*

48

C Inst. (High)

C Inst.

Bb Inst.

Eb Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Inst./
E♭ Inst.

B♭ Inst.

F Inst.

Rehearsal Mark

Inst./
E♭ Inst.

B♭ Inst.

C Inst.
(Low)

4/4

f

f

f

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

W.T.

Siren

Tutti

f