

FULL SCORE

Concert Band

Grade 3



CARL FISCHER

PERFORMANCE

SERIES

To Be Found

Tyler Arcari

CPS166
INSTRUMENTATION

Full Score	1
Flute	8
Oboe	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	4
Mallet Percussion	2
Bells, Chimes	
Timpani	1
Percussion	5
Triangle, Ocean Drum, Bass Drum, Suspended Cymbal, Tam-tam	

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About the Composition

"There is no passion to be found playing small; in settling for a life that is less than the one you are capable of living." —Nelson Mandela

Inspired by Nelson Mandela's powerful quote, *To Be Found* has many opportunities for different interpretation and phrasing. The tempo markings *più mosso* and *con moto* are intended as simple suggestions, with the only caveat being to build in intensity from m. 9 through the climax of the piece.

There are some sections throughout the work that are thinly orchestrated. Most often there are cues involved to help alleviate some weakness in individual ensembles. However, the indication "solo" can be interpreted as "soli" if it will help solidify the parts.

Careful consideration should be taken with the tam-tam part in this piece. It is used to provide color to the large tutti sound of the band at the high point in the piece. It should not be noticeable, other than a full, blended ring alongside the low winds.

I encourage any director to explore the expressive possibilities of the musical phrases in this piece. The markings that I include, with the exception of the tempo alterations, are simply suggestions. As Mr. Mandela warns us, there is no passion in settling for less than what we are capable of. The passion simply has "to be found."

About the Composer

Tyler Arcari is currently a middle school band director in Mobile, Alabama. He graduated from Troy University in 2014 with his Masters in Music Education, where he studied euphonium with Dr. Mark J. Walker, and composition and theory with composer Ralph Ford. Tyler is currently in his first year of teaching in the public school system. He also serves as adjunct professor at Troy University where he teaches orchestration and arranging. Mr. Arcari's music has been performed by district bands across the Southeastern United States, Alabama All-State Festival as well as Hawaii. Currently known at school as Mr. R-Kelly, (no relation), Tyler enjoys arranging popular music for his own band to perform at pep rallies and has also received various commissions from bands and vocal ensembles over the past few years. Tyler looks forward to a long career learning about and teaching music.

TYLER ARCARI

Freely (♩ = 76-84)

Solo

Flute

Oboe

Clarinet 1
in B♭Clarinet 2, 3
in B♭Bass
Clarinet in B♭

Bassoon

Alto
Saxophone 1, 2
in E♭Tenor
Saxophone in B♭Baritone
Saxophone in E♭Trumpet 1
in B♭Trumpet 2, 3
in B♭Horn 1, 2
in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

Mallet Percussion
(Bells, Chimes)Timpani
(A♭, C, E♭, F)Percussion
(Triangle, Ocean
Drum, Bass Drum,
Suspended Cymbal,
Tam-tam)Triangle *mp*

Ocean Drum

mp

1

2

3

4

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9 Più mosso

9 Più mosso

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Bass Drum

Chimes

Bells

Suspended Cymbal

mf

a2

p

17

Fl. *mp* bring out *mf*

Ob. *p* *mf*

Cl. 1 in B $\flat$ *mp* *mf*

Cl. 2, 3 in B $\flat$ *mp* *mf*

B. Cl. in B $\flat$ *mp* *mf*

Bsn. *mp* *mf*

A. Sax. 1, 2 in E $\flat$ *mp* *mf* *mf*

T. Sax. in B $\flat$ *mp* *mf*

Bar. Sax. in E $\flat$ *mp* *mf*

Tpt. 1 in B $\flat$ *p* *mf* con sord. *mf* senza sord.

Tpt. 2, 3 in B $\flat$ *p* *mf* a2 *mf*

Hn. 1, 2 in F *p* *mp* *mf*

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

Tbn. 3 *p* *p* *mf*

Euph. *p* *mp* *mf*

Tuba *p* *mp* *mf*

Mall. Perc.

Timp. *p*

Perc. *mp*

15 16 17 18 19 20

25

Fl.

Ob.

Cl. 1
in B $\flat$

Cl. 2, 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

25

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bells

Mall. Perc.
Chimes

Timp.

Perc.

mf

f

p

a2

21 22 23 24 25 26

Fl.

Ob.

**Cl. 1
in B $\flat$**

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

**B. Cl.
in B $\flat$**

Bsn.

**A. Sax. 1, 2
in E $\flat$**

**T. Sax.
in B $\flat$**

**Bar. Sax.
in E $\flat$**

**Tpt. 1
in B $\flat$**

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

**Hn. 1, 2
in F**

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Temp.

Perc.

Bells

Tam-Tam

mf

a2

mp

For Promotional Use Only

41

38

39

40

41

42

CPS166F

49 Broad and Majestic

Fl. *ff*

Ob. *ff*

Cl. 1 in B $\flat$ *ff*

Cl. 2, 3 in B $\flat$ *ff*

B. Cl. in B $\flat$ *ff*

Bsn. *ff*

A. Sax. 1, 2 in E $\flat$ *ff*

T. Sax. in B $\flat$ *ff*

Bar. Sax. in E $\flat$ *ff*

49 Broad and Majestic

Tpt. 1 in B $\flat$ *ff*

Tpt. 2, 3 in B $\flat$ *ff*

Hn. 1, 2 in F *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Bells *ff*

Mall. Perc. *ff*

Chimes *ff*

Timp. *ff*

Tam-Tam *mp* for color (not loud)

Perc. *mp*

Fl. *rit.* Solo *mf*

Ob. *mf*

Cl. 1 in B $\flat$ *mf*

Cl. 2, 3 in B $\flat$ *mf*

B. Cl. in B $\flat$ *mp* *mf* B. Cl.

Bsn. *mp* *mf*

A. Sax. 1, 2 in E $\flat$ *mp* *mf*

T. Sax. in B $\flat$ *mf* B. Cl.

Bar. Sax. in E $\flat$ *mp* *mf* *rit.*

Tpt. 1 in B $\flat$ *mf* *a2*

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

Hn. 1, 2 in F *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

Mall. Perc.

Timp. *mf* *mp*

Perc.

54 55 56 57 58 59 60

61 Freely (♩ = 76-84)

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2, 3 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. 1, 2 in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

Solo

mp accompanying

mp accompanying

mp accompanying

mp accompanying

mp accompanying

Ob. Solo

mp accompanying

61 Freely (♩ = 76-84)

mp Tri.

mp Ocean Drum

61 62 63 64 65

Fl. *Tutti*

Ob. *p* *ppp* *Tutti*

Cl. 1 in B $\flat$ *p* *ppp*

Cl. 2, 3 in B $\flat$ *p* *ppp*

B. Cl. in B $\flat$ *p* *ppp*

Bsn. *p* *ppp*

A. Sax. 1, 2 in E $\flat$ *p* *ppp* *a2*

T. Sax. in B $\flat$ *p* *ppp*

Bar. Sax. in E $\flat$ *p* *ppp*

Tpt. 1 in B $\flat$ *mp* *p* *ppp*

Tpt. 2, 3 in B $\flat$ *mp* *p* *ppp*

Hn. 1, 2 in F *p* *ppp*

Tbn. 1, 2 *p* *ppp*

Tbn. 3 *p* *ppp*

Euph. *p* *ppp*

Tuba *p* *ppp*

Mall. Perc. *p* *ppp*

Timp.

Perc.

Manhattan Beach (March)

JOHN PHILIP SOUSA
Arranged by Andrew Balent

March tempo ($\text{♩} = 126$)

Flute 1 2

Oboe

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$ 1 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium

Tuba

Mallet Percussion Bells

Timpani

Snare Drum

Bass Drum

Percussion

Cymbals

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CPS163F

4

Fl. 1 2

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1 2

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CPS163F

The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

Concert Band

- Expanded instrumentation to 2 Flute, 3 Clarinet, 3 Trumpet, 2 Horn and 2 Trombone parts
- Expanded use of rhythms, ranges, keys, but technical demands are still carefully considered
- Generous cross cueing of exposed or solo parts
- Expanded percussion writing, within reason, for maturing students
- Careful selection of keys and degree of difficulty for advancing musicians

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