



Fortress of Stone

TYLER ARCARI

Instrumentation

Part A

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

Part B

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

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B♭ Instruments	3
(Suggested use: B♭ Clarinet, B♭ Trumpet, *Tenor Saxophone)	
E♭ 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♭ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E♭ Instruments	3
(Suggested use: Baritone Saxophone, E♭ 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♭ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E♭ Instruments	3
(Suggested use: Baritone Saxophone, E♭ Contra Alto Clarinet)	
C Instruments (Low)	3
(Suggested use: Tuba)	

Percussion

Timpani	2
Mallets	2
(Bells)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	9
(Brake Drum, Shaker, Suspended Cymbal, Crash Cymbals, Tam-tam, Tom-tom, Wind Chimes, Triangle, Slapstick)	
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.

FORTRESS OF STONE

Fortress of Stone is an exciting new work for young band inspired by the old stone forts that stand guard on Florida's coastal cities. These mammoth structures like the Castillo de San Marcos in St. Augustine Florida we used to deter attacking vessels with nearly impenetrable walls, and a stockpile of food so large it could house the locals, their farm animals, and all the soldiers as a holdout until reinforcements arrived.

Parallel to that, this work was commissioned by the Fort Meade Middle-Senior Band from Ft. Meade Florida. Famous for their mining operations, the idea a fortress made of stone was born.

This commission was made possible by a generous grant from the Universal Orlando Foundation, and through the guidance of the wonderful music supervisors in Polk County FL, I had the privilege to work with the students and director throughout the commissioning project with Zoom meetings.

Having input from the students is invaluable when writing a custom work for a group, and their suggestions and "wish list" helped to create with this work.

It was an honor to write *Fortress of Stone*.

-Tyler Arcari



tylerarcari.com



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Recordings are available on all major streaming services.

Part A

Fortress of Stone

TYLER ARCARI
(ASCAP)Agitato $\text{♩} = 132$

5

C Instruments (High)

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

4

f *subito p* *mf* *mp*

Part B

C Instruments

B $\flat$ Instruments

E $\flat$ Instruments

f *ff* *mp* *p* *mf*

Part C

C Instruments (Violin, Guitar)

C Instruments (Viola)

B $\flat$ Instruments

E $\flat$ Instruments

F Instruments

4

f *ff* *mp* *p* *mf*

Part D

Agitato $\text{♩} = 132$

opt. Tbn. Only

5

Tutti: Div.

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

F Instruments

f *ff* *mp* *mf*

opt. Tbn. Only

opt. Tbn. Only

opt. Tbn. Only

Tutti: Div.

Tutti: Div.

Tutti: Div.

Part E

C Instruments/
E $\flat$ Instruments

B $\flat$ Instruments

C Instruments (Low)

Timpani (B $\flat$, C, D)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Brake Drum, Shaker, Suspended Cymbal, Crash Cymbals, Tam-tam, Tom-tom, Wind Chimes, Triangle, Slapstick)

Piano

4

f *mf* *f* *mp* *f* *mp* *p* *mf*

Snare off

Slapstick

Sus. Cym.

Wind Chimes

Tri.

Brake Drum

Tam-tam

1

2

3

4

5

6

7

4
Pt. A

Fortress of Stone - Full Score

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

p *mf* *mp* *p* *mf* *mp*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp *p* *mf* *mp* *p* *mf* *mp*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

p *f* *p* *f* *p* *f* *p*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Div.

Div.

Div.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Rim click

on drum

Sus. Cym.

Tri.

Shaker

p *f* *p* *mf* *p* *mf* *p*

Snare on

Pt. A 15

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 15

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

B $\flat$ Inst. *f*

F Inst. *f*

Pt. E

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

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal.

Perc. 1 *f*
Slapstick

Perc. 2 *f*
Brake Drum

Pno. *f*

15

16

17

18

19

20

21

Pt. A

23 Sweetly

C Inst. (High) *mp* *mf*

C Inst. *mp* *mf*

B $\flat$ Inst. *mp* *mf*

E $\flat$ Inst. *mp* *mf*

Pt. B

C Inst. *mf* *mf*

B $\flat$ Inst. *mf* *mf*

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

Pt. C

C Inst. *mp* *mf*

C Inst. *mp* *mf*

B $\flat$ Inst. *mp* *mf*

E $\flat$ Inst. *mp* *mf*

F Inst. *mp* *mf*

Pt. D

23 Sweetly

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

B $\flat$ Inst. *mp* *mf*

F Inst. *mp* *mf*

Pt. E

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

B $\flat$ Inst. *mp* *mf*

C Inst. (Low) *mp* *mf*

Timp. *mp* *mf*

Mal. *f* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

Pno. *mp* *mf*

Rim click

Wind Chimes

Hi-hat (closed)

Sus. Cym.

Pt. A

31

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

ff

f

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

ff

f

fp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

ff

f

fp

Pt. D

31

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

ff

f

fp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

ff

f

fp

on drum

Slapstick

Brake Drum

Cr. Cym.

Tom-tom

Pt. A

poco rit. **40** Dramatic ♩ = 86 opt. Solo

C Inst. (High) *f* *ff* *mf* opt. Solo

C Inst. *f* *ff* *mf* opt. Solo

B $\flat$ Inst. *f* *ff* *mf* opt. Solo

E $\flat$ Inst. *f* *ff* *mf* opt. Solo

Pt. B

C Inst. *f* *ff*

B $\flat$ Inst. *f* *ff*

E $\flat$ Inst. *f* *ff*

Pt. C

C Inst. *f* *ff*

C Inst. *f* *ff*

B $\flat$ Inst. *f* *ff*

E $\flat$ Inst. *f* *ff*

F Inst. *f* *ff*

Pt. D

poco rit. **40** Dramatic ♩ = 86 Div. *ff*

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

B $\flat$ Inst. *f* *ff*

F Inst. *f* *ff*

Pt. E

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

B $\flat$ Inst. *f* *ff*

C Inst. (Low) *f* *ff*

Timp. *f* *ff*

Mal. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Sus. Cym. *f* *ff*

Wind Chimes *f* *ff*

Tam-tam *f* *ff*

Pno. *f* *ff* opt. Solo *mf*

Pt. A

45 *rit.* **Agitato** ♩ = 132

C Inst. (High)

C Inst.

B> Inst.

E> Inst.

f

f

f

f

Tutti

Tutti

Tutti

Tutti

Pt. B

Opt. 1 one on a part

C Inst.

B> Inst.

E> Inst.

mp

mp

mp

f

f

f

Tutti

Tutti

Tutti

Pt. C

Opt. 1 one on a part

C Inst.

C Inst.

B> Inst.

E> Inst.

F Inst.

mp

mp

mp

mp

mp

f

f

f

f

f

Tutti

Tutti

Tutti

Tutti

Tutti

Pt. D

rit. **Agitato** ♩ = 132

C Inst./E> Inst.

B> Inst.

F Inst.

f

f

f

Pt. E

Opt. 1 one on a part

C Inst./E> Inst.

B> Inst.

C Inst. (Low)

mp

mp

mp

f

f

f

opt. Solo

Tutti

Tutti

Tutti

Timp.

Mal.

Perc. 1

Perc. 2

p

mf

ch.

Slapstick

Brake Drum

Pno.

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.

Cr. Cym.

Tom-tom

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.

Slapstick

Brake Drum

Cr. Cym.

Tom-tom

Sus. Cym.

Pt. B

Pt. C

Pt. D

Pt. E

FCB2505FS