



Gothic

TYLER ARCARI

Instrumentation

Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

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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, Kendor Music Publishing and Carl Fischer Music. His original works have been featured across the globe, appear on numerous state contest lists and events such as the Midwest Clinic International Band and Orchestra Conference. As an arranger and commissioned composer, Tyler has worked with many high school, university, and community groups as well as 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 and festivals.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-jones Publications, Kendor Music Publishing 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.

GOthic

I am weak around cool, old architecture! I can't help it – we really don't put the kind of detail in our structures that we used to. It is even more ironic given that these structures, typically gilded and lavish during times of great famine for the common people, stood as symbols of the triumph of the human experience. Socioeconomic disparities aside, I find it a great joy that even us "common people" have the opportunity to see these buildings and experience them, now that they are relegated to the annals of history.

This work, "Gothic," is a way for me to explore the cool design of old Gothic architecture in a musical way. I love the old-sounding harmonies, but I also can't help myself – a bit of me is included in the music too!

I hope that you enjoy this one! And if you get a moment, Google some photos of old Gothic architecture – it really is quite cool!

-Tyler Arcari
Lakeland, FL 2025



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Recordings are available on all major streaming services.

Deliberarte ♩ = 92

TYLER ARCARI
(ASCAP)

Violin I

Violin II

Viola

Cello

Bass

Piano
(Rehearsal Only)

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Opt. 1 on a part

mp Soli

Opt. 1 on a part

mp
Opt. 1 on a part

Opt. 1 on a part

mp Soli
Pizz.*p**mp**p*

1

2

3

4

Tutti

Tutti

Tutti

Tutti

Div.

V

mf

Arco

V

mf

5

6

7

8

9

Vln. I *f* *legato*

Vln. II *f* *legato*

Vla. *f* *legato*

Cello *f* *legato* Unis.

Bass *f* *legato*

Pno.



13 14 15 16

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Pno. *mf*



19 Briskly ♩ = 136

Score for measures 17 through 20, measures 19 through 20. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The tempo is marked "Briskly" with a quarter note equal to 136 beats per minute. The score shows a repeat sign at the beginning of measure 17, followed by measures 18, 19, and 20. The Pno. part features a complex, rapid melody in measure 19.

Score for measures 21 through 24. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). The score shows a repeat sign at the beginning of measure 21, followed by measures 22, 23, and 24. The Pno. part features a complex, rapid melody in measure 21.

27

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

mp

mp

mf

mf

mp

29

30

31

32

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

mf

35

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

33 34 35 36

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Unis. Div. Unis.

37 38 39 40

41 42 43 44

rit.

Vln. I *legato*

Vln. II *legato*

Vla. *legato*

Cello *legato*

Bass *legato*

Pno. *legato*

45 46 47 48

46 *Slowly* $\text{♩} = 84$

Vln. I *ff* *mp* *legato*

Vln. II *ff* *mp* *legato*

Vla. *ff* *mp* *legato*

Cello *ff* *mp* *legato*

Bass *ff* *mp* *legato*

Pno. *ff* *mp* *legato*

51 Briskly ♩ = 136

Score for measures 49-52, marked "Briskly" with a tempo of 136 beats per minute. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano.

Measure 49: Violin I and II play a half note G4. Viola plays a half note G3. Cello and Bass play a half note G2. Piano plays a half note G2. Dynamics: *mf*.

Measure 50: Violin I and II play a half note A4. Viola plays a half note A3. Cello and Bass play a half note A2. Piano plays a half note A2. Dynamics: *mf*. A double bar line is present at the end of the measure.

Measure 51: Violin I and II play a half note B4. Viola plays a half note B3. Cello and Bass play a half note B2. Piano plays a half note B2. Dynamics: *f*. A double bar line is present at the end of the measure.

Measure 52: Violin I and II play a half note C5. Viola plays a half note C4. Cello and Bass play a half note C3. Piano plays a half note C3. Dynamics: *f*. A double bar line is present at the end of the measure.

Score for measures 53-57, marked "Briskly" with a tempo of 136 beats per minute. The score includes parts for Violin I, Violin II, Viola, Cello, Bass, and Piano.

Measure 53: Violin I and II play a half note D5. Viola plays a half note D4. Cello and Bass play a half note D3. Piano plays a half note D3. Dynamics: *f*. A double bar line is present at the end of the measure.

Measure 54: Violin I and II play a half note E5. Viola plays a half note E4. Cello and Bass play a half note E3. Piano plays a half note E3. Dynamics: *f*. A double bar line is present at the end of the measure.

Measure 55: Violin I and II play a half note F5. Viola plays a half note F4. Cello and Bass play a half note F3. Piano plays a half note F3. Dynamics: *f*. A double bar line is present at the end of the measure.

Measure 56: Violin I and II play a half note G5. Viola plays a half note G4. Cello and Bass play a half note G3. Piano plays a half note G3. Dynamics: *f*. A double bar line is present at the end of the measure.

Measure 57: Violin I and II play a half note A5. Viola plays a half note A4. Cello and Bass play a half note A3. Piano plays a half note A3. Dynamics: *f*. A double bar line is present at the end of the measure.

59

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

mp

mp

mf

mf

mp

58 59 60 61

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

mf

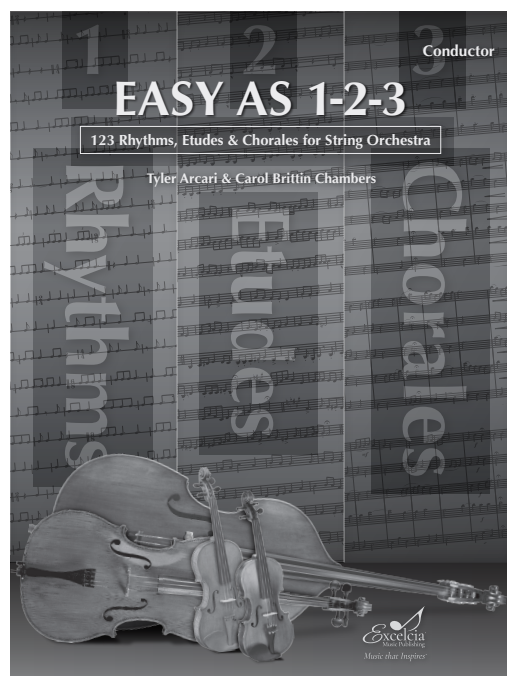
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The musical score is arranged for the following instruments: Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score spans measures 66 to 70. Measures 66 and 67 feature a crescendo from *mf* to *ff*. Measures 68 and 69 are marked *ff*. Measure 70 includes a *Div.* (divisi) instruction for the strings. The piano part has a complex texture with multiple voices in both hands.

66 67 68 69 70

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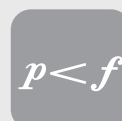
Tyler Arcari



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