



Choose Kindness

TYLER ARCARI

Instrumentation

Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5

For Preview Only
Excelcia Music Publishing



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, and 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 three rabbits named Marshmallow, Maximus, and Oatmeal, their peach cat named Otis, and dog named Hilda.

CHOOSE KINDNESS

When I was asked to write this work, my life was a whirlwind of events that seemed, in some way, interconnected. I had just returned from a trip to Canada, where I moved my grandmother. My grandfather had passed away exactly one year before we settled her into her new apartment. Both of my grandparents grew up in Quebec and later immigrated to America, where they became U.S. citizens before having my mother. My grandmother, who speaks English well, though with some difficulty, found herself somewhat isolated in America—1,200 miles from her immediate family and separated from her French-speaking relatives by an international border, which, at 85, is a dwindling list.

We were fortunate to finally move her closer to her roots, but the experience was bittersweet as it increased the distance between us. However, witnessing her joy at reuniting with old friends, forming new connections, and finding solace from the loneliness of losing the partner she shared over 60 years of marriage with was a true kindness and a blessing.

Throughout this challenging period, I found inspiration in the commissioning school's use of the quote: "When given the choice between being right and being kind, choose kind." This sentiment resonated deeply with the decision to relocate my 85-year-old grandmother to a foreign country, where we wouldn't be able to reach her quickly if something went awry. Whether the decision was right remains uncertain, but we chose kindness. This became the title of my work because, at the end of the day, choosing kindness seemed to be the most important thing.

As a child, I spent summers on my grandfather's land in Quebec, surrounded by the frontier of mountains and valleys, breathing in the fresh air, and soaking in the stunning scenery. I wanted to capture the essence of Texas's frontier, inspired by the similar beauty I found in Canada, and convey an old Western feel.

I hope that life greets you with kindness and that you, in turn, choose kindness whenever possible.

-Tyler Arcari
Lakeland, FL 2026



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Recordings are available on all major streaming services.

Choose Kindness

for my Grandparents

TYLER ARCARI
(ASCAP)

Slowly $\text{♩} = 82$

Violin I *p cresc.* Div. *mp* Unis. *mf*

Violin II *p cresc.* Div. *mp* Unis. *mf*

Viola *p cresc.* *mp*

Cello *p cresc.* *mp*

Bass *p cresc.* *mp*

1 2 3 4 5 6

rit. **9** Sweetly $\text{♩} = 96$

Vln. I Solo *p* Section Div.

Vln. II *f* *p*

Vla. *f* *p* Unis.

Cello *f* *p*

Bass *f* *p*

7 8 9 10 11 12

17

Vln. I *mp* Unis. One Player

Vln. II *mp* One Player

Vla. *mp* Div. One Player

Cello *mp* Pizz.

Bass *mp*

13 14 15 16 17 18

Vln. I

Vln. II

Vla.

Cello

Bass

Arco



19 20 21 22 23 24

25

Tutti

mf

mf

mf

mf

mf

mf

Div.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.



25 26 27 28 29 30

33

Unis.

f

f

f

f

f

Unis.

f

f

Div.

f

f



Div. 39

Vln. I *dim.* *p cresc.*

Vln. II *dim.* *p cresc.*

Vla. *dim.* *p cresc.*

Cello Div. Unis. *dim.* *p cresc.*

Bass *dim.* *p cresc.*

37 38 39 40 41

rit. *molto rit.* 45 *a temp*

Vln. I Unis. *ff*

Vln. II *ff*

Vla. *ff*

Cello Div. *ff* Unis.

Bass *ff*

42 43 44 45

poco rit.

Vln. I *fp* (no cresc.) *mf*

Vln. II *fp* (no cresc.) *mf*

Vla. *fp* (no cresc.) *mf*

Cello Div. *fp* (no cresc.)

Bass *fp* (no cresc.)

46 47 48 49 50

51 Flowing ♩ = 92

Vln. I *mp*

Vln. II *mp*

Vla. *mp* Unis.

Cello *mp* Pizz.

Bass *mp*

51 52 53 54 55 56

59 poco più mosso

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf* Arco

57 58 59 60 61 62

Vln. I

Vln. II

Vla.

Cello

Bass

63 64 65 66 67 68

Majestic

Score for measures 69-74, featuring Vln. I, Vln. II, Vla., Cello, and Bass. The tempo is marked *Majestic*. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Cello part includes a *sim.* (sustained) marking. The Bass part includes a *mf* marking. The Vln. I and Vln. II parts include a *mf* marking and a *Unis.* (unison) marking. The Vla. part includes a *mf* marking and a *Div.* (divisi) marking. The Cello part includes a *mf* marking and a *Unis.* marking. The Bass part includes a *mf* marking.

Score for measures 75-79, featuring Vln. I, Vln. II, Vla., Cello, and Bass. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo). The Vln. I and Vln. II parts include a *Div.* marking. The Vla. part includes a *cresc.* marking. The Cello part includes a *cresc.* marking and a *ff* marking. The Bass part includes a *cresc.* marking.

Score for measures 80-85, featuring Vln. I, Vln. II, Vla., Cello, and Bass. The tempo is marked *Unis.* (unison) and *rit.* (ritardando). Measure 83 is marked *a tempo*. Dynamics include *f* (forte). The Vln. I and Vln. II parts include a *f* marking. The Vla. part includes a *f* marking. The Cello part includes a *f* marking. The Bass part includes a *f* marking.



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