

ADAPTABLE QUARTETS

(THE GREAT AMERICAN SONGBOOK 1911-1928)

20 QUARTETS FOR ANY WIND & PERCUSSION INSTRUMENTS

ALTO SAXOPHONE, BARITONE SAXOPHONE

ARRANGED BY

TYLER ARCARI & MATTHEW R. PUTNAM

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Oh You Beautiful Doll

(1911)

SEYMOUR BROWN
(1885–1947)

Arranged by Tyler Arcari

Moderate Swing

1

2

3

4

mf

dim.

mp

mf

dim.

mp

mf

dim.

mp

mf

dim.

mp

6

1

2

3

4

mp

p

mp

10

1

2

3

4

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14

1

2

3

4

mp

mp

mp

mp

18

1

2

3

4

cresc.

cresc.

cresc.

cresc.

21

1

2

3

4

f

f

dim.

1.



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When I Lost You

(1912)

IRVING BERLIN
(1888–1989)
Arranged by Tyler Arcari

Moderato

1 *p*

2 *p*

3 *p*

4 *p*

rit. *mp*

rit. *mp*

rit. *mp*

rit. *mp*

10 *a tempo*

1 *a tempo*

2 *a tempo*

3 *a tempo*

4 *a tempo*

rit.

rit.

rit.

18 *a tempo*

1 *mf* *a tempo*

2 *mf* *a tempo*

3 *mf* *a tempo*

4 *mf* *a tempo*

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26

1

2

3

4

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

dim.

34

1

2

3

4

a tempo

mf

a tempo

mf

a tempo

mf

a tempo

mf

42

1

2

3

4

rit.

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Oh! How I Hate to Get Up in the Morning

(1918)

IRVING BERLIN

(1888–1989)

Arranged by Matthew R. Putnam

March tempo ♩. = 120

1

2

3

4

8

15

1

2

3

4

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22

30

37

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Till We Meet Again

(1918)

RICHARD A. WHITING
(1891–1938)

Arranged by Tyler Arcari

Slowly

1

2

3

4

7

12

1

2

3

4

mp

mp

mp

mp

mf

mf

mf

rit.

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18

1

2

3

4

This block contains the musical notation for measures 18 through 23. It features four staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' is overlaid across the middle of the page, and another diagonal watermark reading 'PREVIEW ONLY' is overlaid across the bottom right.

24

1

2

3

4

This block contains the musical notation for measures 24 through 29. It continues the four-staff arrangement with treble clefs and a key signature of one sharp. The notation includes various note values, rests, and phrasing slurs. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' is overlaid across the middle of the page, and another diagonal watermark reading 'PREVIEW ONLY' is overlaid across the bottom right.

30

1

2

3

4

dim.

dim.

dim.

dir

2.

This block contains the musical notation for measures 30 through 34. It continues the four-staff arrangement with treble clefs and a key signature of one sharp. The notation includes various note values, rests, and phrasing slurs. Dynamic markings such as *dim.* and *dir* are present. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' is overlaid across the middle of the page, and another diagonal watermark reading 'PREVIEW ONLY' is overlaid across the bottom right.

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Look for the Silver Lining

(1919)

JEROME KERN
(1885–1945)
Arranged by Tyler Arcari

Moderato *rit.* *a tempo*

1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

3 *mp* *mf* *mp* *mf*

4 *mp* *mf* *mp* *mf*

6 *rit.* *Quicker*

1 *rit.* *dim.*

2 *rit.* *m.*

3 *mp*

4 *mp*

12 1.

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19

26 2.

31

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I'm Just Wild About Harry

(1921)

EUBIE BLAKE
(1887–1983)

Arranged by Matthew R. Putnam

Bright Fox Trot Tempo $\text{♩} = 125$

1

2

3

4

mf *p*

8

1

2

3

4

15

1

2

3

4

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22

29

36



Ain't We Got Fun

(1921)

RICHARD A. WHITING
(1891–1938)

Arranged by Tyler Arcari

Moderato

1 *mf*

2 *mf*

3 *mf*

4 *mf*

6 *f*

12

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18

1 *mf*

2 *mf*

3 *mf*

4 *mf*

24

1 *f*

2 *f*

3

4 *f*

29

1

2

3

4

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Carolina in the Morning

(1922)

WALTER DONALDSON
(1893–1947)

Arranged by Matthew R. Putnam

$\text{♩} = 130$
Swing! $\text{♪} = \text{♩}^3$

1 *f*

2 *f*

3 *f*

4 *f*

5

1 *p*

2 *p*

3 *p*

4 *p*

10

1 *f*

2

3

4

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D.S. al Coda

15

21 $\oplus$ Coda

25



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Second Hand Rose

(1922)

JAMES F. HANLEY
(1892–1942)

Arranged by Matthew R. Putnam

Moderato ♩ = 112

1 *mf*

2 *mf*

3 *mf*

4 *mf*

8

15

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22

1

2

3

4

f

f

f

f

29

1

2

3

4

36

1

2

3

4

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Who's Sorry Now?

(1923)

TED SNYDER
(1881–1965)
Arranged by Tyler Arcari

Moderate Waltz

1

mp *cresc.* *mf*

2

mp *cresc.* *mf*

3

mp *cresc.* *mf*

4

mp *cresc.* *mf*

7

mp *mp* *mp* *mp*

12

mp *mp* *mp* *mp*

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18

1

2

3

4

cresc.

cresc.

23

1

2

3

4

mf cresc.

f

mf cresc.

f

mf cresc.

f

mf cresc.

29

1

2

3

4

1.

2.

dir.

dim.

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Big Bad Bill (Is Sweet William Now)

(1924)

MILTON AGER

(1893–1979)

Arranged by Matthew R. Putnam

Swing! ♩ = ♩^3

♩ = 150

1 *f*

2 *f*

3 *f*

4 *f*

6

1 *p*

2 *mp*

3

4 *p*

12

1 *f*

2 *f*

3

4 *f*

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18

1

2

3

4

This system contains measures 18 through 23. It features four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs. The parts are numbered 1 through 4 on the left margin.

24

1

2

3

4

This system contains measures 24 through 28. It continues the four-part setting with the same notation and markings as the previous system. The parts are numbered 1 through 4 on the left margin.

29

1

2

3

4

This system contains measures 29 through 32. It includes first and second endings, indicated by '1.' and '2.' above the staves. The notation includes repeat signs and various musical symbols. The parts are numbered 1 through 4 on the left margin.

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Fascinating Rhythm

(1924)

GEORGE GERSHWIN
(1898–1937)

Arranged by Matthew R. Putnam

Swing! ♩ = ♪ = ♪³ ♪
♩ = 150

1

mp

2

mf

3

mp

4

mp

6

1

2

3

4

12

1

2

3

4

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18

1

2

3

4

mf

24

1

2

3

4

f

mf

f

f

f

mp

p

30

1

2

3

4

f

f

f

f

straight 8ths

straight 8ths



Tea for Two

(1924)

VINCENT YOUMANS
(1898–1946)

Arranged by Matthew R. Putnam

Swing! ♩ = $\frac{3}{4}$
Moderato (♩ = 110)

1 *mp*

2 *p*

3 *p*

4 *p*

p

8

1 *mp*

2 *mp*

3 *mf*

4 *mp*

13

1 *f*

2

3 *mf*

4 *r*

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18

1

2

3

4

mf

mp

mp

mp

23

1

2

3

4

f

f

f

f

29

1

2

3

4

1.

2.

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It Had To Be You

(1924)

ISHAM JONES
(1894–1956)
Arranged by Tyler Arcari

Moderato

1

mp *mf* *f*

2

mp *mf* *f*

3

mp *mf* *f*

4

mp *mf*

6

1

2

3

4

f *mp* *mp*

11

1

2

3

4

f *f*

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17

1 *mp* *mf* *f*

2 *mp* *mf* *f*

3 *mp* *mf* *f*

4 *mp* *mf* *f*

23

1 *f*

2 *f*

3 *f*

4 *f*

28

1 *rit*

2

3

4

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I'll See You In My Dreams

(1924)

ISHAM JONES
(1894–1956)
Arranged by Tyler Arcari

Moderato

1

2

3

4

6

11

1

2

3

4

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17

1 *mf*

2 *mf*

3 *mf*

4 *mf*

23

1

2

3

4

29

1. 2.

1

2

3

4



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Sweet Georgia Brown

(1925)

BEN BERNIE
(1891–1943)

Arranged by Matthew R. Putnam

Swing! ♩ = ♪³ ♪
♩ = 152

1 *mf*

2 *mf*

3 *mf*

4 *mf*

7

12

1 *f*

2 *f*

3 *f*

4 *f*

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17

1 *p* *mp*

2 *p* *mp*

3 *mf*

4 *mf* *mp*

22

1

2

3

4

27

1

2

3

4

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Yes Sir, That's My Baby

(1925)

WALTER DONALDSON
(1893–1947)

Arranged by Matthew R. Putnam

Swing! $\text{♩} = \text{♩}^3$
 $\text{♩} = 72$

1 *mf*

2 *mp*

3 *mp*

4 *mp*

6

1

2

3

4

11

1

2

3

4

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16

1 *mf*

2 *mf*

3 *mf*

4 *mf*

22

1 *mp*

2 *mf*

3 *mf*

4 *mf*

29

1. 2.

1 *f*

2 *f*

3 *f*

4 *f*

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Bye Bye Blackbird

(1926)

RAY HENDERSON
(1896–1970)

Arranged by Matthew R. Putnam

Moderato $\text{♩} = 80$
Swing! $\text{♩} = \text{♩}$

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Musical score for measures 1-5 of 'Bye Bye Blackbird'. The score is for four staves, numbered 1 to 4. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Moderato (♩ = 80) and the style is Swing! (♩ = ♩). The dynamic is mezzo-forte (mf). The music features a melody in the upper staves and a bass line in the lower staves. Measures 1-5 show the initial entry of the melody and the bass line.

6

1

2

3

4

Musical score for measures 6-10 of 'Bye Bye Blackbird'. The score continues from measure 5. Measures 6-10 show the continuation of the melody and the bass line, with some harmonic changes.

11

1

2

3

4

Musical score for measures 11-15 of 'Bye Bye Blackbird'. The score continues from measure 10. Measures 11-15 show the continuation of the melody and the bass line, with some harmonic changes.

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17

1 *f*

2 *f*

3 *f*

4 *f*

This block contains the musical notation for measures 17 through 23. It features four staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature. Measures 17-23 show a complex interplay of notes, including eighth and sixteenth notes, with various dynamics and articulations. The first three staves (1, 2, and 3) are marked with a forte (*f*) dynamic. The fourth staff (4) also starts with a forte (*f*) dynamic. The notation includes many beamed notes and rests, creating a rhythmic and melodic texture.

24

1

2

3

4

This block contains the musical notation for measures 24 through 29. It continues the four-staff arrangement. Measures 24-29 show a continuation of the melodic and rhythmic themes, with various dynamics and articulations. The notation includes many beamed notes and rests, creating a rhythmic and melodic texture.

30

1

2

3

4

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This block contains the musical notation for measures 30 through 36. It continues the four-staff arrangement. Measures 30-36 show a continuation of the melodic and rhythmic themes, with various dynamics and articulations. The notation includes many beamed notes and rests, creating a rhythmic and melodic texture. The block also features a large diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY'. In the bottom right corner, there is a logo for 'Excelcia Music Publishing' with the tagline 'Music that Inspires™'.

Someone to Watch Over Me

(1926)

GEORGE GERSHWIN
(1898–1937)
Arranged by Tyler Arcari

Slowly

1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

4 *mf* *cresc.*

6

1 *dim.* *mf*

2 *dim.*

3 *dim.* *f*

4 *dim.* *mf*

12

1

2

3

4

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18

1

2

3

4

24

1

2

3

4

rit.

dim.

mf

Slowly

29

1

2

3

4

1.

2.

resc.

cresc.

dim.

rit.

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Let's Do It (Let's Fall in love)

(1928)

COLE PORTER
(1891–1964)
Arranged by Tyler Arcari

Quick Swing

1

2

3

4

7

13

mf

mf

mf

mf

f

f

f

f

dim.

dim.

dim.

dim.

mp

mp

mp

mp

mf

mf

mf

mf

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18

1 *f*

2 *f*

3 *f*

4 *f*

23

1 *rit.* *a tempo*

2 *rit.* *ff* *p* *a tempo*

3 *fp* *rit.* *ff* *p* *a tempo*

4 *fp* *rit.* *ff* *p* *a tempo*

29

1 *f*

2 *f*

3 *f*

4 *f*



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Authors

Tyler Arcari



"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,

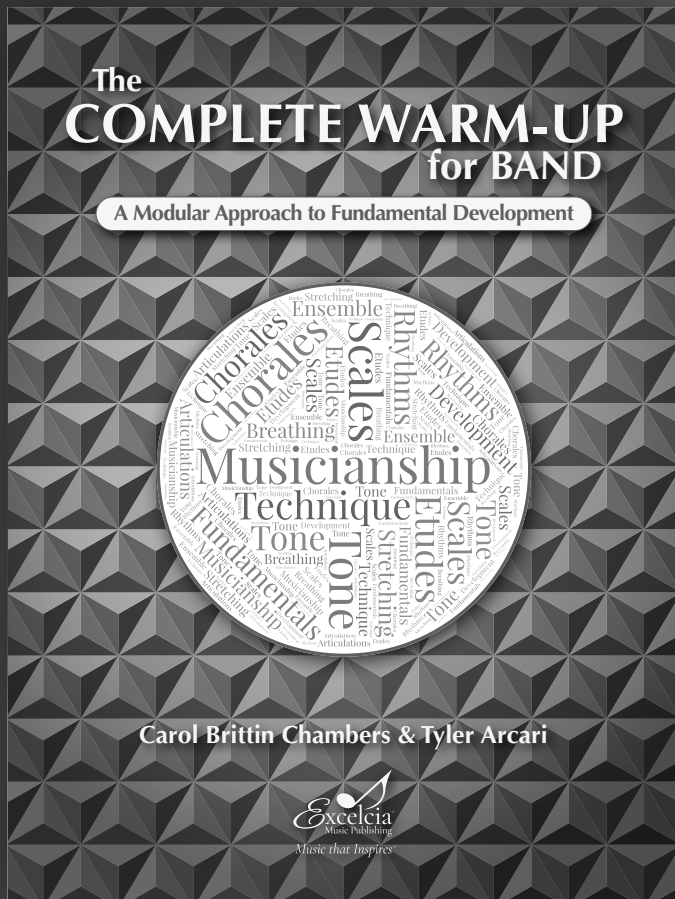
Matthew R. Putnam



Matthew Putnam is a North Carolina native who is a band and choral director, composer, arranger, and educator. He received his B.A. in Music Education from Limestone College in Gaffney, South Carolina. He's been teaching music in the North Carolina public school system for 27+ years. Matt also holds professional membership in both ASCAP and NAFME. Currently, he is the director of bands at Polk County Middle School in Mill Spring, North Carolina, and also the director of music at Bethany Baptist Church in Forest City, North Carolina. Matt was selected as the Polk County Middle School "Teacher Of The Year" for the 2018-2019 school year. Over the course of his career, Matt has written hundreds of custom arrangements and compositions for middle school, high school, and college bands across the country. Matt also enjoys being an active drill designer for marching bands. Matt Putnam is deeply devoted to music, his students, his community, and his family.

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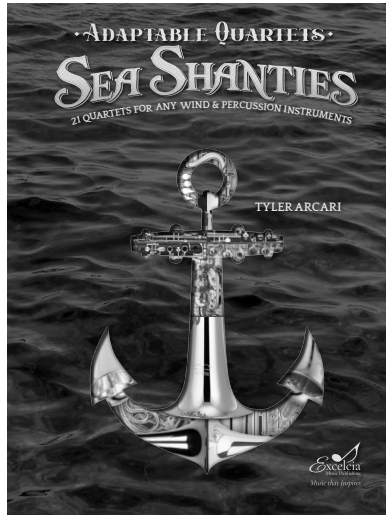
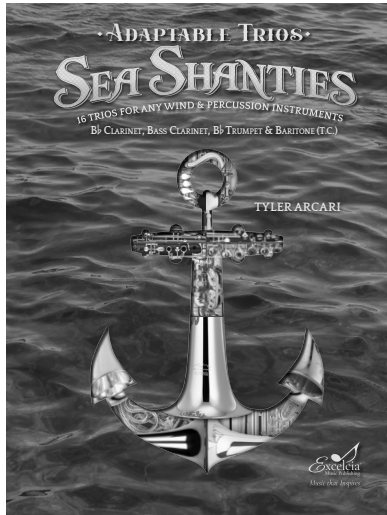
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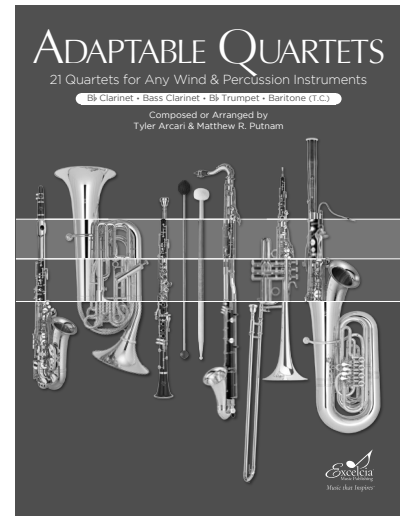
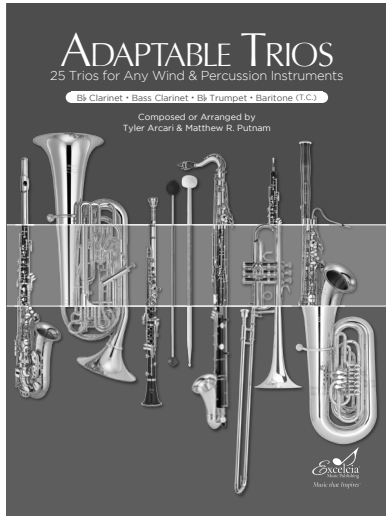
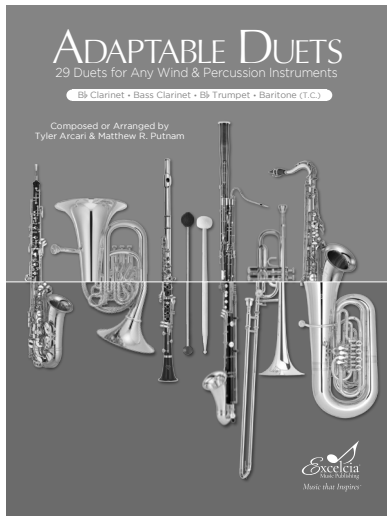


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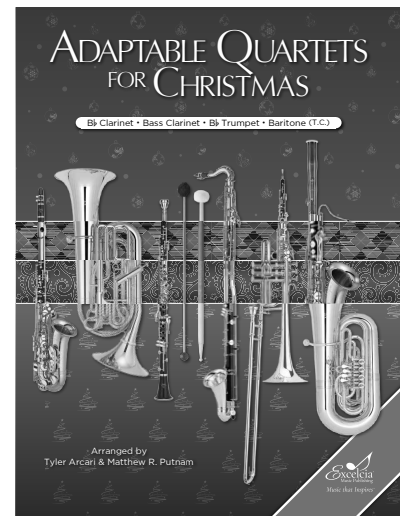
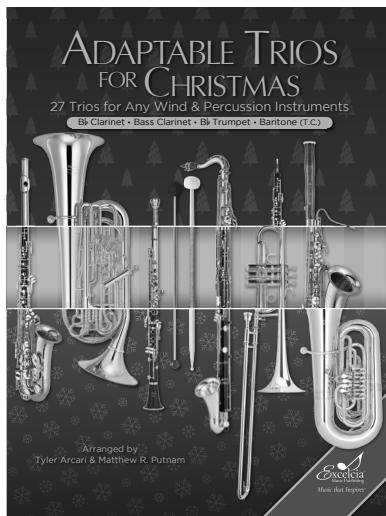
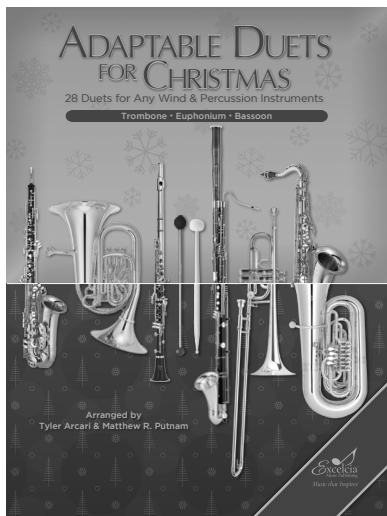
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