

ADAPTABLE QUARTETS

(THE GREAT AMERICAN SONGBOOK 1911-1928)

20 QUARTETS FOR ANY WIND & PERCUSSION INSTRUMENTS

◆ TENOR 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

6

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

dim.

f

f

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When I Lost You

(1912)

IRVING BERLIN
(1888–1989)
Arranged by Tyler Arcari

Moderato

1 *p* *rit.* *mp*

2 *p* *rit.* *mp*

3 *p* *rit.* *mp*

4 *p* *rit.* *mp*

10 *a tempo* *rit.*

1 *a tempo* *rit.*

2 *a tempo* *rit.*

3 *a tempo* *rit.*

4 *a tempo* *rit.*

18 *a tempo* *mf* *a tempo* *mf*

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.

rit.

dim.

34

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 $\text{♩} = 120$

1

2

3

4

8

15

1

2

3

4

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22

1 *p* *f*

2 *p* *f*

3 *mf* *f*

4 *f*

30

1 *ff*

2 *ff*

3 *ff*

4 *ff*

37

1 *f*

2 *f*

3 *f*

4 *f*

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Till We Meet Again

(1918)

RICHARD A. WHITING
(1891–1938)

Arranged by Tyler Arcari

Slowly

1 *mp*

2 *mp*

3 *mp*

4 *mp*

The first system of the musical score consists of four staves, numbered 1 through 4. Each staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The first staff (1) starts with a mezzo-piano (*mp*) dynamic. The second staff (2) also starts with *mp*. The third staff (3) starts with *mp*. The fourth staff (4) starts with *mp*. The music is characterized by long, flowing lines with many ties across measures.

7

1 *mf*

2 *mf*

3

4 *mf*

The second system of the musical score consists of four staves, numbered 1 through 4. The first staff (1) starts with a mezzo-forte (*mf*) dynamic. The second staff (2) also starts with *mf*. The third staff (3) does not have a dynamic marking. The fourth staff (4) starts with *mf*. The music continues with long, flowing lines and ties.

12

1

2

3

4

rit.

The third system of the musical score consists of four staves, numbered 1 through 4. The first staff (1) starts with a *rit.* (ritardando) marking. The second staff (2) does not have a dynamic marking. The third staff (3) does not have a dynamic marking. The fourth staff (4) does not have a dynamic marking. The music continues with long, flowing lines and ties.

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18

This musical score consists of four staves, numbered 1 to 4 on the left. The music is written in treble clef. Staff 1: Measures 18-23. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). Staff 2: Measures 18-23. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). Staff 3: Measures 18-23. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). Staff 4: Measures 18-23. Notes: G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half).

24

1

2

3

4

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The image shows a musical score for a four-part setting of 'The Rose Tree'. The score is written on four staves, numbered 1 to 4. The music is in treble clef and 2/4 time. The key signature has one sharp (F#). The melody is primarily in the first and second parts, with the third and fourth parts providing harmonic support. The score includes various musical notations such as notes, rests, and a watermark for 'MUSIC PUBLISHING'.

30

1

2

3

4

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2.

dim.

dim.

dim.

dim.

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19

26 | 2.

31



I'm Just Wild About Harry

(1921)

EUBIE BLAKE

(1887–1983)

Arranged by Matthew R. Putnam

Bright Fox Trot Tempo ♩ = 125

1 *mf* *p*

2 *mf* *p*

3 *mf* *p*

4 *mf* *p*

8

1

2

3

4

15

1

2

3

4

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22

1

2

3

4

29

1

2

3

4

ff

ff

ff

ff

36

1

2

3

4

1.

2.

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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

1

2

3

4

12

1

2

3

4

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18

1 *mf*

2 *mf*

3 *mf*

4 *mf*

24

1

2

3

4

29

1

2

3

4

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Carolina in the Morning

(1922)

WALTER DONALDSON
(1893–1947)

Arranged by Matthew R. Putnam

♩ = 130
Swing! ♩ = ♩³ ♩

1

2

3

4

5

1

2

3

4

10

1

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

1

2

3

4

15

1

2

3

4

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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

24

1

2

3

4

29

1

2

3

4

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Fascinating Rhythm

(1924)

GEORGE GERSHWIN
(1898–1937)

Arranged by Matthew R. Putnam

Swing! ♩ = ♪ = ♪³ ♪
♩ = 150

1

mp

mf

2

mf

3

mp

4

mp

6

1

2

3

4

12

1

2

3

4

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Music that Inspires™

18

1

2

3

4

mf

24

1

2

3

4

f

mf

f

f

mp

30

1

2

3

4

f

straight 8ths

straight 8ths

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Tea for Two

(1924)

VINCENT YOUMANS
(1898–1946)

Arranged by Matthew R. Putnam

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

1 *mp* *p*

2 *p* *mp*

3 *p*

4 *p*

8

1 *mp*

2 *mp*

3 *mf*

4 *mp*

13

1 *f*

2

3 *mf*

4

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18

1 *mf*

2 *mp*

3 *mp*

4 *mp*

This section of the score contains measures 18 through 22. It is written for four staves. Measures 18-21 feature a rhythmic pattern of eighth-note triplets in the upper staves and quarter notes in the lower staves. Measure 22 shows a continuation of this pattern with some melodic movement in the lower staves. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

23

1 *f*

2 *f*

3 *f*

4 *f*

This section of the score contains measures 23 through 28. Measures 23-25 feature a melodic line in the upper staves and a bass line in the lower staves, both marked with a forte (*f*) dynamic. Measures 26-28 show a continuation of the melodic and bass lines with some harmonic changes.

29

1

2

3

4

This section of the score contains measures 29 through 32. Measures 29-30 feature a melodic line in the upper staves and a bass line in the lower staves. Measures 31-32 show a continuation of the melodic and bass lines with some harmonic changes. The score ends with a double bar line and a repeat sign.

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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 *mp* *mp* *f*

11 *f* *f*

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It Had To Be You

29

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

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

mf

2

mf

3

mf

4

mf

6

1

2

3

4

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

3

4

1.

2.

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Sweet Georgia Brown

(1925)

BEN BERNIE

(1891–1943)

Arranged by Matthew R. Putnam

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

♩ = 152

1 *mf*

2 *mf*

3 *mf*

4 *mf*

7

1

2

3

4

12

1

2

3

4

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17

1 *p* *mp*

2 *p* *mp*

3 *mf*

4 *mf* *mp*

This block contains the musical notation for measures 17 through 21. It features four staves. Staves 1 and 2 have a piano (*p*) dynamic in measure 17, which changes to mezzo-piano (*mp*) in measure 21. Staff 3 has a mezzo-forte (*mf*) dynamic in measure 21. Staff 4 has a mezzo-forte (*mf*) dynamic in measure 17 and a mezzo-piano (*mp*) dynamic in measure 21. The music is in 4/4 time and B-flat major.

22

1 *f*

2 *f*

3 *f*

4 *f*

This block contains the musical notation for measures 22 through 26. All four staves (1-4) have a forte (*f*) dynamic throughout this section. The music continues in 4/4 time and B-flat major.

27

1

2

3

4

This block contains the musical notation for measures 27 through 31. It features four staves. The music continues in 4/4 time and B-flat major.

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Yes Sir, That's My Baby

(1925)

WALTER DONALDSON
(1893–1947)

Arranged by Matthew R. Putnam

Swing! ♩ = ♪³♩
♩ = 72

1 *mf*

2 *mp*

3 *mp*

4 *mp*

6

11

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16

1 *mf*

2 *mf*

3 *mf*

4 *mf*

22

1 *mp*

2 *mp*

3

4 *mf*

29

1

2

3 *f*

4 *f*

1. 2.



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Bye Bye Blackbird

(1926)

RAY HENDERSON
(1896–1970)

Arranged by Matthew R. Putnam

Moderato ♩ = 80

Swing! ♩ = ♩³

1 *mf*

2 *mf*

3 *mf*

4 *mf*

6

1

2

3

4

11

1

2

3

4

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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 forte (*f*) dynamic marking. The music is written in a key with one flat (B-flat major or D minor). The notation includes various note values, rests, and articulation marks such as accents and slurs. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is overlaid across the middle of the page.

24

1

2

3

4

This block contains the musical notation for measures 24 through 29. It continues with four staves. The notation includes various note values, rests, and articulation marks. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is overlaid across the middle of the page.

30

1

2

3

4

This block contains the musical notation for measures 30 through 36. It continues with four staves. The notation includes various note values, rests, and articulation marks. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is overlaid across the middle of the page.



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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.*

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

cr

esc.

cresc.

dim.

d:

rit.

1.

2.

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

COLE PORTER
(1891–1964)
Arranged by Tyler Arcari

Quick Swing

1

2

3

4

7

13

1

2

3

4

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18

1 *f*

2 *f*

3 *f*

4 *f*

23

1 *rit.* *a tempo* *ff* *p*

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

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

4 *ff* *p* *a tempo* *ff*

29

1 *f* *resc.*

2 *f* *cresc.*

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,

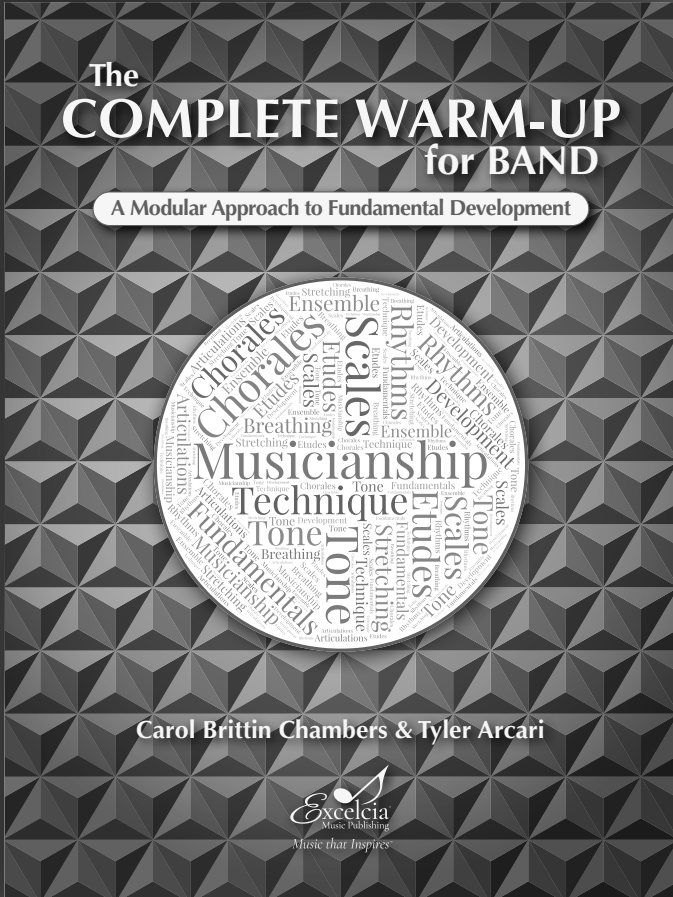
Matthew R. Putnam



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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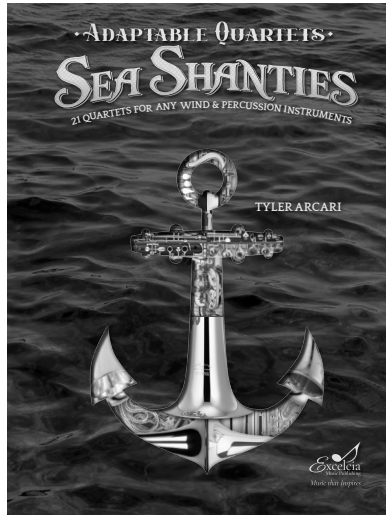
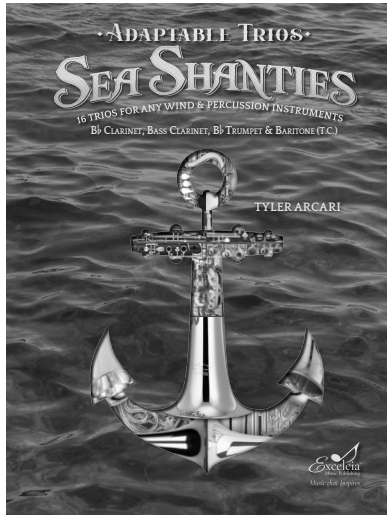
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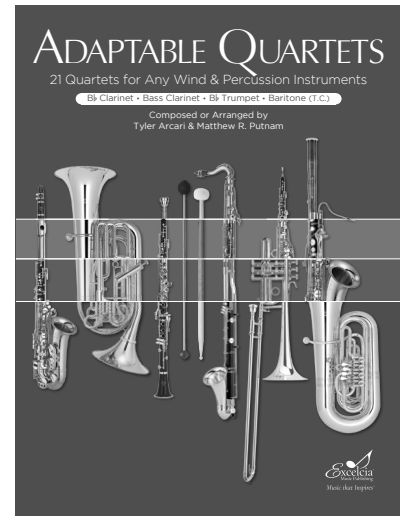
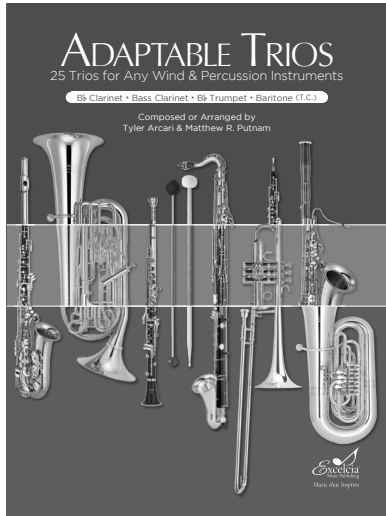
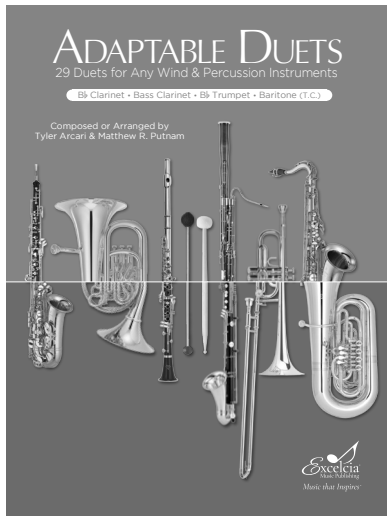


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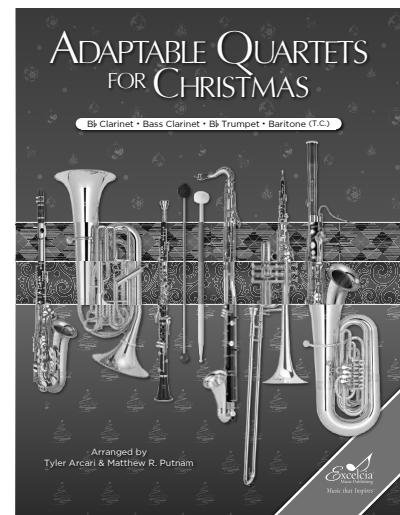
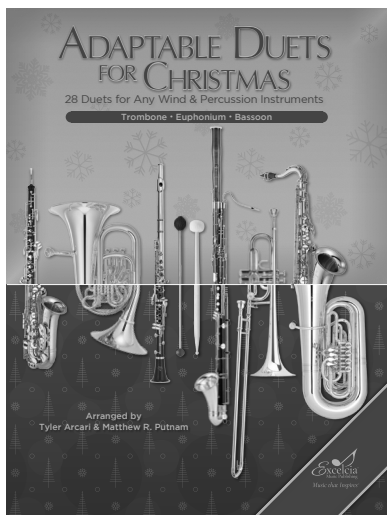
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