

ADAPTABLE QUARTETS

(THE GREAT AMERICAN SONGBOOK 1911-1928)

20 QUARTETS FOR ANY WIND & PERCUSSION INSTRUMENTS

HORN IN F

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

Musical score for measures 1-5 of 'Oh You Beautiful Doll'. The score is for four staves (1-4) in 4/4 time, key of B-flat major. Measures 1-5 show a rhythmic pattern with accents and dynamics. Measure 1: mf, accents on 1 and 3. Measure 2: mf, accents on 1 and 3. Measure 3: mf, accents on 1 and 3. Measure 4: mf, accents on 1 and 3. Measure 5: dim. Dynamics: mf, dim., mp.

6

1

2

3

4

Musical score for measures 6-9 of 'Oh You Beautiful Doll'. The score is for four staves (1-4) in 4/4 time, key of B-flat major. Measures 6-9 show a rhythmic pattern with accents and dynamics. Measure 6: mf, accents on 1 and 3. Measure 7: mf, accents on 1 and 3. Measure 8: mf, accents on 1 and 3. Measure 9: mp, accents on 1 and 3. Dynamics: mf, mp.

10

1

2

3

4

Musical score for measures 10-13 of 'Oh You Beautiful Doll'. The score is for four staves (1-4) in 4/4 time, key of B-flat major. Measures 10-13 show a rhythmic pattern with accents and dynamics. Measure 10: mf, accents on 1 and 3. Measure 11: mf, accents on 1 and 3. Measure 12: mf, accents on 1 and 3. Measure 13: mp, accents on 1 and 3. Dynamics: mf, mp.

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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

f

dim.

1.

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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 ter.* *mf* *a tempo* *mf*

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26

1

2

3

4

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

rit.

dim.

34

a tempo

1

2

3

4

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

f

f

f

f

8

1

2

3

4

p

p

p

p

mf

mf

f

mf

15

1

2

3

4

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22

Musical score for measures 22-29. The score is for four staves (1-4) in G major (one sharp). The key signature is one sharp (F#). The time signature is 4/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). A crescendo hairpin is visible in measure 27.

30

Musical score for measures 30-36. The score continues for four staves (1-4). Dynamics include *ff* (fortissimo). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A crescendo hairpin is visible in measure 34.

37

Musical score for measures 37-44. The score continues for four staves (1-4). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

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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*

7 *mf*

2 *mf*

3 *mf*

4 *mf*

12 *rit.*

1

2

3

4

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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 flat (B-flat). The notation includes various note values, rests, and phrasing 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 the same four-staff format and key signature. The notation includes various note values, rests, and phrasing slurs. 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 34. It features the same four-staff format and key signature. The notation includes various note values, rests, and phrasing slurs. A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is overlaid across the middle of the page. The word 'dim.' (diminuendo) appears above and below the staff in measures 31 and 32. A first ending bracket is shown in measure 33, leading to a second ending in measure 34. The word 'dim.' appears above the staff in measure 34. A dynamic marking 'd:' is present at the bottom of the staff in measure 34.

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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** *dim.* *rit.* *dim.*

12 *mp* *mp* *mp*

1.

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19

1

2

3

4

26

2.

1

2

3

4

mf

mf

31

1

2

3

4

dim

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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

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*

This block contains the first five measures of the musical score. It is a four-part setting for voices or instruments. The tempo is marked 'Moderato'. The dynamic is 'mf' (mezzo-forte). The key signature has one sharp (F#). The notation includes various musical symbols such as treble clefs, notes, rests, and slurs. Measures 1-5 show the initial melodic and harmonic development of the piece.

6

1

2

3

4

f

This block contains measures 6 through 11 of the musical score. The dynamic changes to 'f' (forte) in measure 10. The notation continues with various musical symbols, including notes, rests, and slurs. A large diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is overlaid across the entire page.

12

1

2

3

4

This block contains measures 12 through 15 of the musical score. The notation continues with various musical symbols, including notes, rests, and slurs. The large diagonal watermark 'EXCELCIA MUSIC PUBLISHING' and 'PREVIEW ONLY' is still present.

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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

10

1

2

3

4

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15

D.S. al Coda

21

⊕ Coda

25



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

1

mp

2

mp

3

mp

4

mp

12

1

2

3

4

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18

1

2

3

4

cresc.

cresc.

23

1

2

3

4

mf cresc.

f

mf cresc.

f

mf cresc.

mf cresc.

29

1

2

3

4

dim

dim.

1.

2.

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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! ♩ = $\frac{3}{4}$ ♩
♩ = 150

1 *mp* *mf*

2 *mf*

3 *mp*

4 *mp*

Measures 1-5 of the musical score. Part 1 (treble clef) starts with a melody in 4/4 time, marked *mp* and *mf*. Part 2 (treble clef) has a rhythmic accompaniment marked *mf*. Part 3 (treble clef) has a bass line marked *mp*. Part 4 (treble clef) has a bass line marked *mp*.

6

1

2

3

4

Measures 6-11 of the musical score. The notation continues for all four parts, with various dynamics and articulations. A large diagonal watermark 'EXCELCIA MUSIC PUBLISHING PREVIEW ONLY' is overlaid across the score.

12

1

2

3

4

Measures 12-15 of the musical score. The notation continues for all four parts. A large diagonal watermark 'EXCELCIA MUSIC PUBLISHING PREVIEW ONLY' is overlaid across the score.

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18

1

2

3

4

mf

24

1

2

3

4

f

mf

mp

f

f

f

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! ♩ = ♩^3
Moderato (♩ = 110)

1 *mp* *p* *mp*

2 *p* *mp*

3 *p*

4 *p*

8 *mp* *mp* *mf* *mp*

13 *mf* *f*

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18

Musical score for measures 18-22. The score is for four staves (1-4) in 3/4 time, key of B-flat major. Measures 18-20 feature a triplet of eighth notes in staves 1 and 2, and a half note in staves 3 and 4. Measures 21-22 feature a triplet of eighth notes in staves 1 and 2, and a half note in staves 3 and 4. Dynamics include *mf* and *mp*.

23

Musical score for measures 23-28. The score is for four staves (1-4) in 3/4 time, key of B-flat major. Measures 23-28 feature a half note in staves 1 and 2, and a half note in staves 3 and 4. Dynamics include *f*.

29

Musical score for measures 29-33. The score is for four staves (1-4) in 3/4 time, key of B-flat major. Measures 29-33 feature a half note in staves 1 and 2, and a half note in staves 3 and 4. Dynamics include *f*. The score includes first and second endings.

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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

BEN BERNIE

(1891–1943)

Arranged by Matthew R. Putnam

Swing! ♩ = ♪♪
♩ = 152

The background of the slide features a musical score for a four-part vocal ensemble. The score is written on four staves, numbered 1 through 4 on the left. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like 'f' (forte). A large, diagonal watermark reading 'EXCELCIA MUSIC PUBLISHING' is overlaid across the score. In the bottom right corner, the Excelcia Music Publishing logo is displayed, featuring a stylized purple musical note above the word 'Excelcia' in a blue serif font, with 'Music Publishing' in a smaller blue font below it. Below the logo, the tagline 'Music that Inspires™' is written in a purple script font.

17

1 *p* *mp*

2 *p* *mp*

3 *mf*

4 *mf* *mp*

22

1 *f*

2 *f*

3 *f*

4 *f*

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! ♩ = ♪³ ♪
♩ = 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
2
3
4

mf
mf
mf
mf

22

1
2
3
4

mp
mp
mf

29

1
2
3
4

f
f
f
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*

24

1

2

3

4

30

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)

(1928)

COLE PORTER
(1891–1964)
Arranged by Tyler Arcari

Quick Swing

1

2

3

4

7

13

1

2

3

4

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* *ff* *p*

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

3 *ff* *p* *a tempo*

4 *ff* *p* *a tempo*

29

1 *f* *cresc.*

2 *f* *cresc.*

3 *f* *cresc.*

4 *f* *cresc.*



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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,

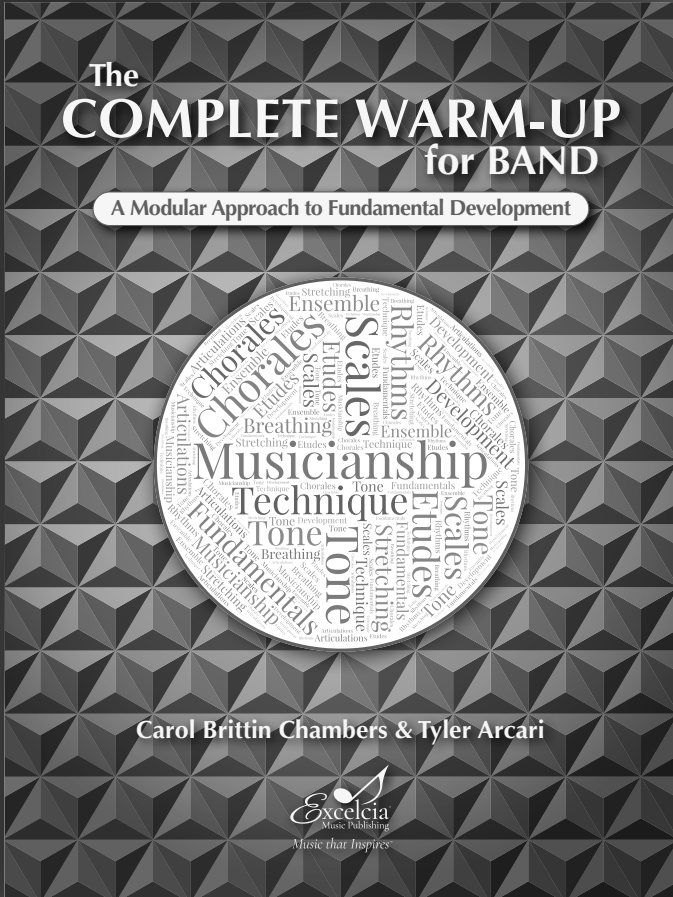
Matthew R. Putnam



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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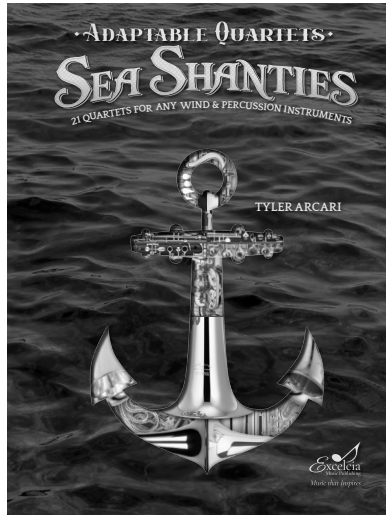
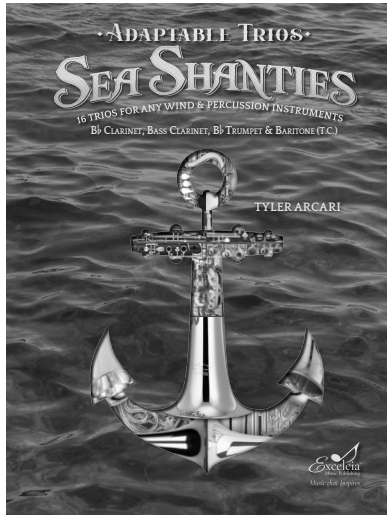
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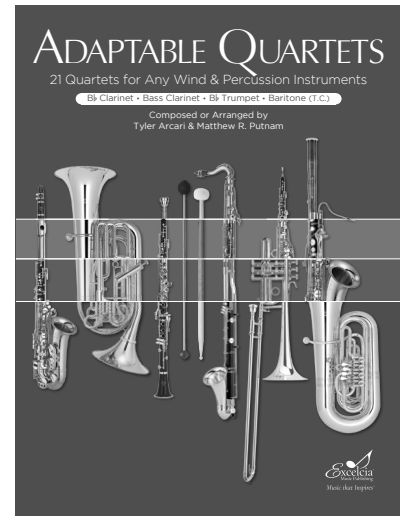
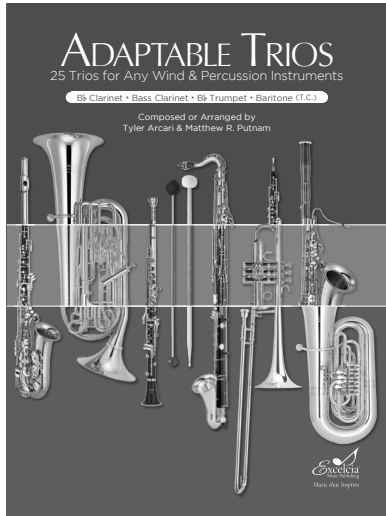
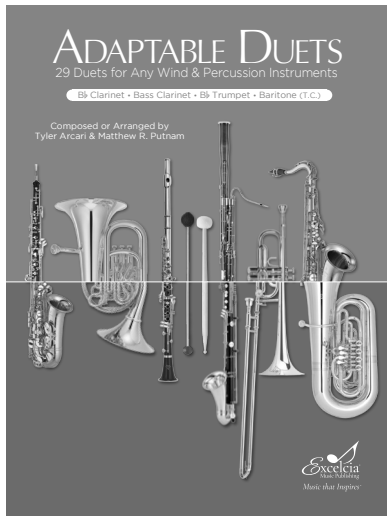


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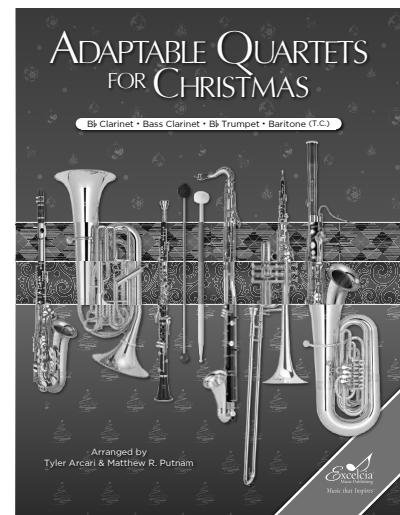
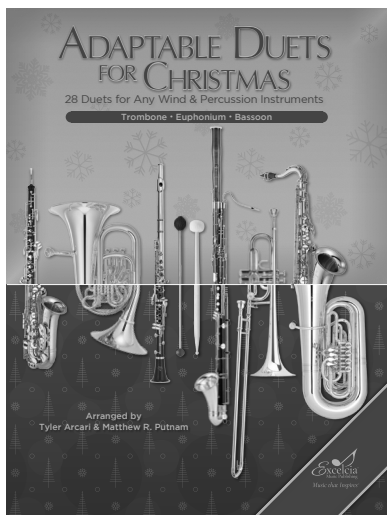
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