

ADAPTABLE QUARTETS

(THE GREAT AMERICAN SONGBOOK 1911-1928)

20 QUARTETS FOR ANY WIND & PERCUSSION INSTRUMENTS

TUBA

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

mf

mf

mf

dim.

dim.

dim.

dim.

mp

mp

mp

mp

6

1

2

3

4

mp

mp

mp

mp

10

1

2

3

4

mp

mp

mp

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

dim.

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 t* *mpo* *mf* *a tempo* *m*

1 *mf* *a t*

2 *mpo* *mf*

3 *mpo* *mf*

4 *mpo* *mf*

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26

1

2

3

4

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

rit.

dim.

cresc.

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

8

1

2

3

4

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

37

1

2

3

4

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Till We Meet Again

(1918)

RICHARD A. WHITING
(1891–1938)
Arranged by Tyler Arcari

Slowly

1

2

3

4

mp

mp

mp

mp

7

1

2

3

4

mf

mf

mf

12

1

2

3

4

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 bass clef and a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, some with beams connecting them. There are also rests and dynamic markings like 'dim.' (diminuendo) and 'f' (forte). The music is arranged in a four-part setting, with each staff representing a different voice or instrument.

24

1

2

3

4

This block contains the musical notation for measures 24 through 29. It continues the four-part setting with the same four staves and musical notation as the previous block. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, some with beams connecting them. There are also rests and dynamic markings like 'dim.' (diminuendo) and 'f' (forte). The music is arranged in a four-part setting, with each staff representing a different voice or instrument.

30

1

2

3

4

This block contains the musical notation for measures 30 through 35. It continues the four-part setting with the same four staves and musical notation as the previous blocks. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, some with beams connecting them. There are also rests and dynamic markings like 'dim.' (diminuendo) and 'f' (forte). The music is arranged in a four-part setting, with each staff representing a different voice or instrument.

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Look for the Silver Lining

(1919)

JEROME KERN
(1885–1945)
Arranged by Tyler Arcari

Moderato

rit. *a tempo*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

Quicker

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

mp *mp*

1.

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19

1

2

3

4



26

1

2

3

4

2.

mf

mf



31

1

2

3

4

di



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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

36

1

2

3

4

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Ain't We Got Fun

(1921)

RICHARD A. WHITING
(1891–1938)

Arranged by Tyler Arcari

Moderato

1

2

3

4

6

12

1

2

3

4

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18

1 *mf*

2 *mf*

3 *mf*

4 *mf*

24

1 *f*

2 *f*

3 *f*

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

♩ = 130
Swing! ♩ = ♩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

Musical score for measures 15-20. The score is for four parts (1, 2, 3, 4) in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked with a crescendo hairpin in measure 19 and a decrescendo hairpin in measure 20.

21 Φ Coda

Musical score for measures 21-24. The score is for four parts (1, 2, 3, 4) in bass clef. The key signature has two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked with a forte *f* in measure 21 and a decrescendo hairpin in measure 24.

25

Musical score for measures 25-28. The score is for four parts (1, 2, 3, 4) in bass clef. The key signature has two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked with a forte *f* in measure 25 and a decrescendo hairpin in measure 28.

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Second Hand Rose

(1922)

JAMES F. HANLEY

(1892–1942)

Arranged by Matthew R. Putnam

Moderato ♩ = 112

1

2

3

4

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

2



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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.

Big Bad Bill (Is Sweet William Now)

(1924)

MILTON AGER

(1893–1979)

Arranged by Matthew R. Putnam

Swing! $\text{♩} = \text{♩} \text{ } \overbrace{\text{♩} \text{ } \text{♩}}^3$
 $\text{♩} = 150$

1

2

3

4

6

12

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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

2

3

4

mp

mf

mp

mp

6

1

2

3

4

f

12

1

2

3

4

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18

1

2

3

4

mf

23

1

2

3

4

f

mf

mp

30

1

2

3

4

f

straight 8's

2. 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*

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

2

3

4

mf

mp

mp

mp

23

1

2

3

4

f

f

f

f

29

1

2

3

4

1.

2.

f

f

f

f

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It Had To Be You

(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

Musical score for measures 17-22. The score is written for four staves (1, 2, 3, 4) in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The dynamics are marked as *mp* (measures 17-18), *mf* (measures 19-20), and *f* (measures 21-22). The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests.

23

Musical score for measures 23-27. The score continues on four staves. The dynamics are marked as *f* (measures 23-24) and *mf* (measures 25-27). The music continues with similar rhythmic patterns of eighth and sixteenth notes.

28

Musical score for measures 28-32. The score continues on four staves. The dynamics are marked as *mf* (measures 28-29) and *f* (measures 30-32). The music concludes with a final cadence.

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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

3

4

1. 2.



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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

1

2

3

4

12

1 *f*

2 *f*

3

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 *mp*

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! $\text{♩} = \text{♩}_3$

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 with a bass clef and a key signature of two flats. The music is written in a common time signature. Measures 17-23 show a complex interplay of notes and rests across the four staves, with a forte (*f*) dynamic marking at the beginning of each staff. The notation includes various note values, accidentals, and phrasing slurs.

24

1

2

3

4

This block contains the musical notation for measures 24 through 29. It continues the four-staff arrangement. The notation shows a continuation of the melodic and harmonic themes established in the previous measures, with various note values and accidentals. The dynamic remains forte.

30

1

2

3

4

This block contains the musical notation for measures 30 through 36. It concludes the piece with a final cadence. The notation includes a repeat sign and a first ending bracket. The dynamic remains forte.

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1

2

3

4

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

1

2

3

4

dim.

mf

dim.

f

mf

dim.

mf

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1

2

3

4

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M

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18

Musical score for measures 18-23. The score is written for four staves (1-4) in bass clef with a key signature of one flat (B-flat). The music features a melodic line in the upper staves and a supporting bass line in the lower staves. The melody consists of eighth and quarter notes, with some ties and slurs. The bass line includes dotted rhythms and eighth notes.

24 rit.

Slowly

Musical score for measures 24-28. The tempo is marked 'Slowly' and the dynamics include 'rit.' (ritardando), 'dim.' (diminuendo), and 'mf' (mezzo-forte). The melody continues with eighth and quarter notes, and the bass line provides harmonic support with dotted rhythms and eighth notes. A large diagonal watermark 'EXCELCIA MUSIC PUBLISHING PREVIEW ONLY' is overlaid across the score.

29

Musical score for measures 29-32. The score includes first and second endings. Dynamics include 'esc.' (crescendo), 'dim.' (diminuendo), and 'rit.' (ritardando). The melody features eighth and quarter notes, and the bass line includes dotted rhythms and eighth notes. A large diagonal watermark 'EXCELCIA MUSIC PUBLISHING PREVIEW ONLY' is overlaid across the score.



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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

Measures 1-6 of the musical score. The score is for four staves (1-4) in 4/4 time, key of B-flat major. The tempo is 'Quick Swing'. The dynamics are marked as *mf* (measures 1-3) and *f* (measures 4-6). The notation includes eighth and sixteenth notes, rests, and slurs.

7

1

2

3

4

Measures 7-12 of the musical score. The score is for four staves (1-4) in 4/4 time, key of B-flat major. The dynamics are marked as *dim.* (measures 7-9) and *mp* (measures 10-12). The notation includes eighth and sixteenth notes, rests, and slurs.

13

1

2

3

4

Measures 13-16 of the musical score. The score is for four staves (1-4) in 4/4 time, key of B-flat major. The dynamics are marked as *mf* (measures 13-14) and *mp* (measures 15-16). The notation includes eighth and sixteenth notes, rests, and slurs.

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18

1 *f*

2 *f*

3 *f*

4 *f*

23

*rit.**a tempo*

1 *ff* *p*

2 *rit.* *a tempo* *fp*

3 *rit.* *ff* *p*

4 *a tempo*

29

1 *f* *cresc.*

2 *cresc.*

3 *f*

4

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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,

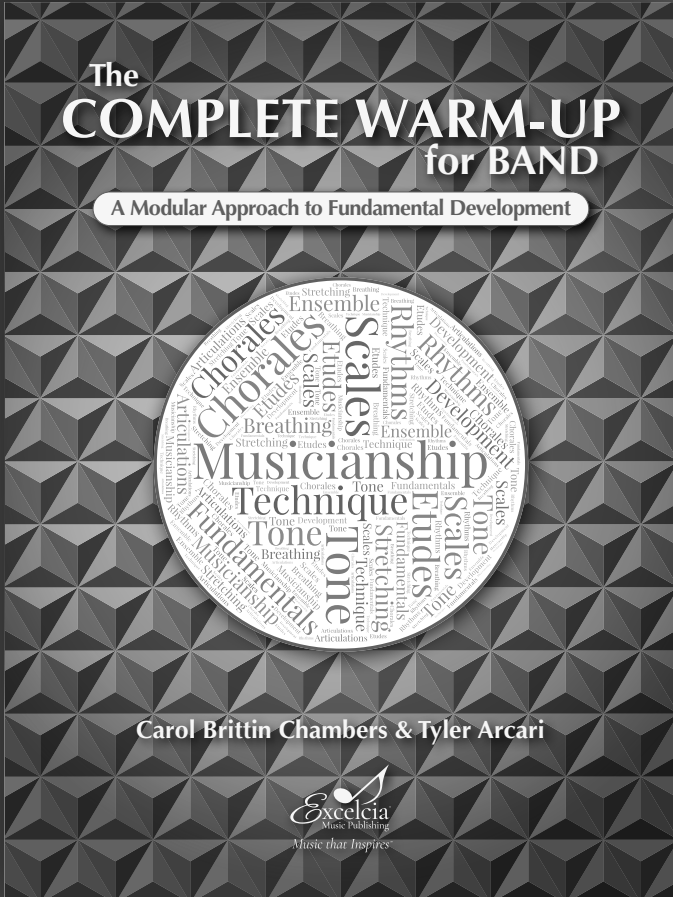
Matthew R. Putnam



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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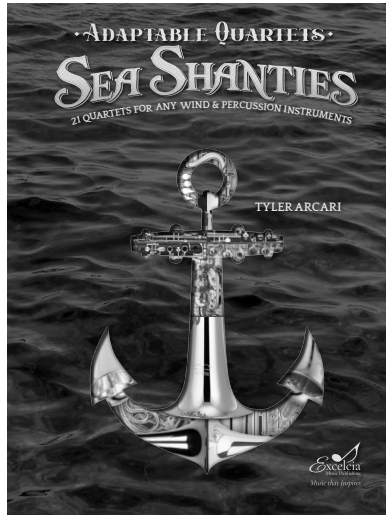
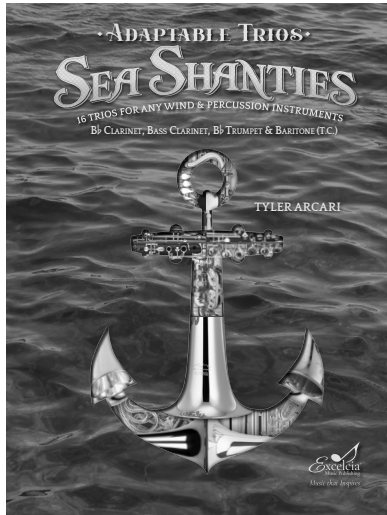
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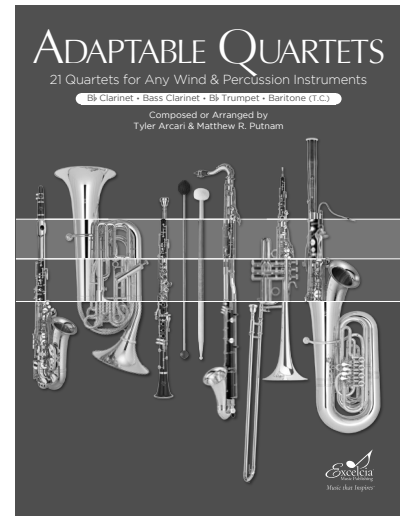
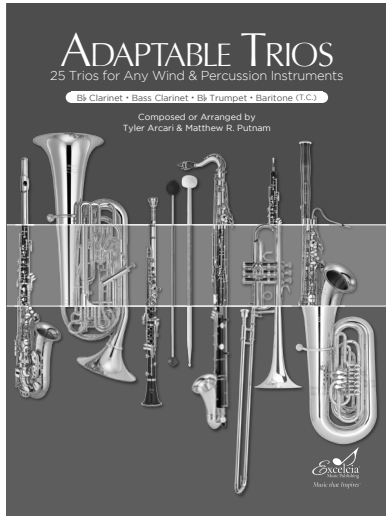
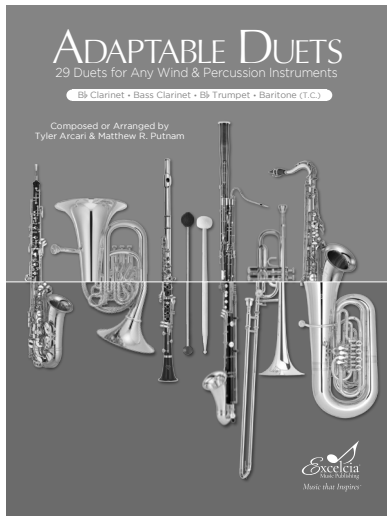


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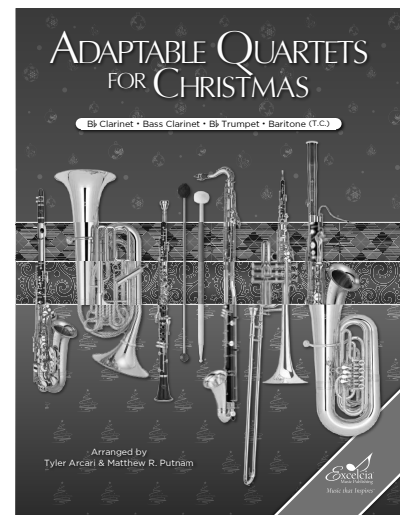
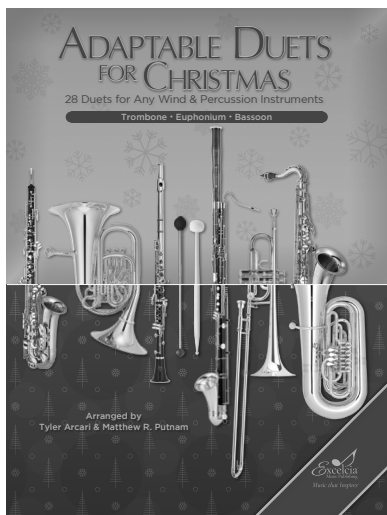
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