

ADAPTABLE QUARTETS

21 Quartets for Any Wind & Percussion Instruments

Trombone • Euphonium • Bassoon

Composed or Arranged by
Tyler Arcari & Matthew R. Putnam

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About the Authors

Tyler Arcari



Tyler Arcari (b. 1989) is a composer, clinician and teacher whose music is played throughout the United States and abroad. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle school and high school levels. As a high school director, Mr. Arcari's bands consistently received superior ratings at contests and festivals. As a composer, Tyler draws on his experience as an educator to craft music that is both sophisticated and geared towards student performance. His music can currently be found published through Carl Fischer Music and Excelcia Music Publishing, LLC. His original works have been featured on Bandword Magazine's Top 100, All-State programs as well as numerous state contest lists. As an arranger Tyler has worked with many high school, university, and community groups. Most recently he has collaborated with the Pensacola Civic Band with commissioned works for Carl Hilding "Doc Severinsen" and vocalist Holly Shelton. Currently, Tyler serves as the Instrumental Music Editor and exclusive composer with Excelcia Music Publications, LLC; a publishing company based in Lakeland, Florida created by composer Larry Clark. In his spare time Tyler enjoys playing video games and building his own computers. He is an avid animal lover and lives in Lakeland with his 2 rabbits, Maximus and Marshmellow as well as a peach cat named Otis. For more information about the music of Tyler Arcari, visit his website www.tylerarcarimusic.com.

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 .

Dawn of the Century
(March)

EDWARD TAYLOR PAULL
(1858–1924)
Arranged by Matthew R. Putnam

3

Con spirito

Musical score for Dawn of the Century, March 1-4, measures 1-10. The score consists of four staves, each with a bass clef and a key signature of one flat. Measure 1 starts with a dynamic of *mp*. Measures 2 and 3 begin with *mf*. Measures 4 through 10 start with *f*, followed by *ff* at measure 7. Measures 8 and 9 end with *mf*.

Musical score for Dawn of the Century, March 1-4, measures 10-19. The score continues with four staves. Measures 10 through 18 show a repeating pattern of eighth-note pairs and sixteenth-note patterns. Measures 19 and 20 conclude the piece with a final dynamic of *ff*.

Musical score for Dawn of the Century, March 1-4, measures 19-20. The score concludes with four staves. Measures 19 and 20 feature eighth-note pairs and sixteenth-note patterns, ending with a final dynamic of *ff*.

27

1

f

2

f

3

f

4

f

34

1

f

2

f

3

f

4

f

1.

43

1

2

3

4

51 2.

1
2
3
4

59

1
2
3
4

66

1
2
3
4

Chorale

from *Jupiter*

GUSTAV HOLST
(1874–1934)

Arranged by Matthew R. Putnam

Andante maestoso

1

2

3

4

p

p

p

mp

mp

8

1

2

3

4

p

pp

p

mf

mp

mp

mp

pp

mf

15

1

2

3

4

mf

mf

mf

mf

21

1
2
3
4

p
p
pp
pp

28

1
2
3
4

mp
f
mp
f

35

1
2
3
4

f
rit.
f
rit.

Curse of TortugaTYLER ARCARI
(b. 1989)**Presto**

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f* *p*

10

1

2

3

4 *f* *mf*

18

1

2

3

4

25

1
2
3
4

mp *f*
mp *f*
mp *f*
mf *f*

34

1
2
3
4

ff
ff
ff
ff

44

1
2
3
4

ff
ff
ff
ff

fz *sf*
fz *sf*
fz *sf*
fz *sf*

Fortune Favors The Bold

MATTHEW R. PUTNAM

(b.1968)

Molto Allegro

1 2 3 4

f **f** **f** **f**

Measure 1: Bassoon 1 starts with a single note. Bassoon 2 follows with eighth-note pairs. Bassoon 3 starts with a single note. Bassoon 4 starts with a single note.

Measure 2: Bassoon 1 continues eighth-note pairs. Bassoon 2 continues eighth-note pairs. Bassoon 3 continues eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

Measure 3: Bassoon 1 starts with eighth-note pairs. Bassoon 2 starts with eighth-note pairs. Bassoon 3 starts with eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

Measure 4: Bassoon 1 starts with eighth-note pairs. Bassoon 2 starts with eighth-note pairs. Bassoon 3 starts with eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

7

1 2 3 4

mp **mp**

Measure 7: Bassoon 1 starts with eighth-note pairs. Bassoon 2 starts with eighth-note pairs. Bassoon 3 starts with eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

Measure 8: Bassoon 1 rests. Bassoon 2 starts with eighth-note pairs. Bassoon 3 starts with eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

Measure 9: Bassoon 1 rests. Bassoon 2 rests. Bassoon 3 starts with eighth-note pairs. Bassoon 4 starts with eighth-note pairs.

Measure 10: Bassoon 1 rests. Bassoon 2 rests. Bassoon 3 rests. Bassoon 4 starts with eighth-note pairs.

13

1 2 3 4

mp

Measure 13: Bassoon 1 starts with eighth-note pairs. Bassoon 2 rests. Bassoon 3 rests. Bassoon 4 starts with eighth-note pairs.

Measure 14: Bassoon 1 rests. Bassoon 2 rests. Bassoon 3 rests. Bassoon 4 rests.

Measure 15: Bassoon 1 rests. Bassoon 2 rests. Bassoon 3 rests. Bassoon 4 starts with eighth-note pairs.

Measure 16: Bassoon 1 rests. Bassoon 2 rests. Bassoon 3 rests. Bassoon 4 starts with eighth-note pairs.

19

1
2
3
4

25

1
2
3
4

31

1
2
3
4

37

Musical score for four staves (1, 2, 3, 4) in bass clef, common time, and B-flat major. Measure 37 starts with dynamic *p*. Measures 38-39 show eighth-note patterns. Measure 40 begins with a sixteenth-note pattern. Measures 41-42 conclude with eighth-note patterns. Measure 42 ends with a repeat sign and a double bar line.

43

Musical score for four staves (1, 2, 3, 4) in bass clef, common time, and B-flat major. Measure 43 starts with eighth-note patterns. Measures 44-45 show sixteenth-note patterns. Measure 46 begins with a sixteenth-note pattern. Measures 47-48 conclude with eighth-note patterns. Measure 48 ends with a repeat sign and a double bar line.

50

Musical score for four staves (1, 2, 3, 4) in bass clef, common time, and B-flat major. Measures 50-51 show eighth-note patterns. Measures 52-53 show sixteenth-note patterns. Measures 54-55 conclude with eighth-note patterns. Measure 55 ends with a repeat sign and a double bar line.

56

1
2
3
4

f

f

f

f

62

1
2
3
4

f

f

f

f

69

1
2
3
4

ff

ff

ff

ff

Greensleeves

Traditional English Folk Song
Arranged by Matthew R. Putnam

Allegretto

1 *mp*

2 *mp*

3 *mp*

4 *mp*

The musical score consists of four staves, each representing a bassoon or cello part. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 1 starts with eighth-note pairs in the bass clef. Measures 2 and 3 continue with eighth-note pairs. Measure 4 begins with eighth-note pairs, followed by quarter notes. Measures 5 ends with a half note on staff 4.

6

1

2

3

4

This section continues the bassoon/cello parts. Measure 6 starts with eighth-note pairs. Measures 7 and 8 show more varied patterns with eighth and sixteenth notes. Measure 9 begins with eighth-note pairs again. Measure 10 ends with a half note on staff 4.

12

1

2

3

4

This section concludes the bassoon/cello parts. Measures 12 through 16 feature eighth-note pairs and quarter notes. Measure 17 ends with a half note on staff 4.

17

1
2
3
4

mf

22

1
2
3
4

f

27

1.
2.
rit.

1
2
3
4

rit.
rit.
rit.

Home on the Range

DANIEL E. KELLEY

(1843–1905)

Arranged by Tyler Arcari

Slow Anthem

1 *mp* *mf*

2 *mp* *mf*

3 *mp* *mf*

4 — *mf*

f

Moderate Waltz

9

1 *f* *mf*

2 *mp*

3 *mp*

4 *mp*

mf

mp

19

1 *f* *legato*

2 *f* *legato*

3 *f* *legato*

4 *f* *legato*

29

Musical score for four voices (1, 2, 3, 4) in bass clef, common time, and 2/4 time signature. Measure 29 starts with eighth-note patterns. Measures 30 and 31 feature sustained notes with grace notes and dynamic markings: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mf*.

38

Musical score for four voices (1, 2, 3, 4) in bass clef, common time, and 2/4 time signature. Measures 38-40 show eighth-note patterns with dynamic markings: *f* *legato*, *f* *legato*, *f* *legato*, and *f* *legato*. The score includes slurs and grace notes.

48

Musical score for four voices (1, 2, 3, 4) in bass clef, common time, and 2/4 time signature. Measures 48-50 feature eighth-note patterns with dynamic markings: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *rit.*, *rit.*, *rit.*, and *f*. The score includes slurs and grace notes.

Capstone

(March)

TYLER ARCARI
(b.1989)

Quick March

Musical score for measures 1-7 of the Quick March section. The score consists of four staves, each with a bass clef and a key signature of one flat. Measure 1 starts with dynamic ***ff***. Measures 2 and 3 also begin with ***ff***. Measures 4 through 7 show a transition, starting with ***ff*** and ending with ***mp***.

8

Musical score for measures 8-14 of the Quick March section. The dynamics change to ***sf***, ***p***, and ***mp*** across the measures. Measure 14 concludes with a dynamic transition from ***sf*** to ***p*** to ***mp***.

15

Musical score for measures 15-20 of the Quick March section. Measures 15-18 feature dynamics ***f***, ***f***, ***f***, and ***f*** respectively. Measures 19 and 20 are labeled "1." and "2." with corresponding dynamic markings.

22

Musical score for measures 22-27. The score consists of four staves, each representing a bassoon. Measure 22 starts with dynamic **f**. Measures 23-25 show sustained notes with dynamics **p**. Measure 26 starts with **f**, followed by **p** in measure 27.

28

Musical score for measures 28-33. The score consists of four staves, each representing a bassoon. Measures 28-30 start with **f**. Measures 31-33 start with **f**, followed by **f** in measure 32, and **f** again in measure 33.

34

Musical score for measures 34-39. The score consists of four staves, each representing a bassoon. Measures 34-36 start with **ff**. Measures 37-39 start with **ff**, followed by **p** in measure 38. The section ends with a repeat sign and two endings:

- 1.**: Measures 34-36 start with **ff**.
- 2.**: Measures 37-39 start with **ff**.

Trio

39

1 *p-f*

2 *p-f*

3 *p-f*

4 *p-f*

44

1

2

3

4

49

1

2

3

4

55

A musical score for four voices (1, 2, 3, 4) in bass clef, 2/4 time, and B-flat major. The score consists of four staves. Voice 1 starts with a half note, followed by eighth notes. Voice 2 starts with a half note, followed by eighth notes. Voice 3 starts with a half note, followed by eighth notes. Voice 4 starts with a half note, followed by eighth notes. The music features various rhythmic patterns and rests.

61

61

1

2

3

4

66

66

1. > > >

2. >

1. > > >

2. >

1. > > >

2. >

1. > > >

2. >

Go Tell It on the Mountain**SPIRITUAL**

Arranged by Matthew R. Putnam

Reverently

2nd X only

1 *mp*
2 2nd X only
3 *p*
4 2nd X only
 p

Play both X

♩ = 110

6
1
2
3
4

Play both X
mf
Play both X
mf
Play both X
mf

12

1
2
3
4

mp

17 Soulfully $\text{♩} = 90$

1
2
3
4

mp 3 *mp* 3

23 Swing! $\text{♪} = \frac{7}{8} \text{♩} = 120$

1
2
3
4

f *f* *f* *f*

28

1
2
3
4

3 3

The Emperor Waltz

JOHANN STRAUSS II

(1825–1899)

Arranged by Matthew R. Putnam

Tempo di Valse

Musical score for measures 1-6 of "The Emperor Waltz". The score is for four voices (1, 2, 3, 4) in 3/4 time. The vocal parts are in bass clef. Measure 1: All voices enter with eighth-note patterns. Measure 2: All voices continue with eighth-note patterns. Measure 3: Voice 3 enters with a eighth-note pattern. Measure 4: All voices enter with eighth-note patterns. Measure 5: All voices continue with eighth-note patterns. Measure 6: All voices continue with eighth-note patterns. Dynamics: *mp* (measures 1, 2, 3, 4, 5), *mf* (measure 6).

Musical score for measures 7-12 of "The Emperor Waltz". The score is for four voices (1, 2, 3, 4) in 3/4 time. The vocal parts are in bass clef. Measure 7: All voices enter with eighth-note patterns. Measure 8: All voices continue with eighth-note patterns. Measure 9: All voices enter with eighth-note patterns. Measure 10: All voices continue with eighth-note patterns. Measure 11: All voices continue with eighth-note patterns. Measure 12: All voices continue with eighth-note patterns. Measure 13: All voices continue with eighth-note patterns. Dynamics: *mp* (measures 7-10), *mf* (measures 11-12), *p* (measures 11-12).

Musical score for measures 13-18 of "The Emperor Waltz". The score is for four voices (1, 2, 3, 4) in 3/4 time. The vocal parts are in bass clef. Measure 13: All voices enter with eighth-note patterns. Measure 14: All voices continue with eighth-note patterns. Measure 15: All voices enter with eighth-note patterns. Measure 16: All voices continue with eighth-note patterns. Measure 17: All voices continue with eighth-note patterns. Measure 18: All voices continue with eighth-note patterns. Dynamics: *mf* (measures 13-14), *p* (measures 14-15), *mf* (measures 16-17), *p* (measures 17-18), *mf* (measures 18).

19

1
2
3
4

25

1
2
3
4

31

1. 2.

1
2
3
4

When Johnny Comes Marching Home

American Folk Song
Arranged by Matthew R. Putnam

Allegro

1 *mf*
 2 *mf*
 3 *mf*
 4 *mf*

§

6

To Coda Ø

11

1. *f* *mf*
f *mf*
f
f

17 2.

1
2
3
4

f

f

f

f

mp
legato

mp
legato

24

1
2
3
4

p

p

f

mp

D.S. al Coda ⊕ Coda

31

1
2
3
4

D.S. al Coda

mf

f

ff

ff

ff

ff

Abide with Me

WILLIAM H. MONK

(1823–1905)

Arranged by Matthew R. Putnam

Slowly

1

2

3

4

6

1

2

3

4

11

Optional Intro

17 Descant

1
2
3
4

f

22

1
2
3
4

27

1
2
3
4

rit.

ff

rit.

ff

rit.

ff

Agincourt Carol

15th Century English Folk Song
Arranged by Tyler Arcari

Vivace $\text{♩} = 172$

The musical score consists of three systems of music for four bassoon parts (staves). The first system (measures 1-8) starts with a dynamic of *mf*. The second system (measures 9-16) begins with a dynamic of *mf* and includes a measure of *a tempo* at the end. The third system (measures 17-24) begins with a dynamic of *f* and includes measures of *rit.*, *a tempo*, and *f*.

Measure 1: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 9: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 17: Bassoon 1: *rit.*; Bassoon 2: *rit.*; Bassoon 3: *rit.*; Bassoon 4: *rit.*

Measure 18: Bassoon 1: *a tempo*; Bassoon 2: *a tempo*; Bassoon 3: *a tempo*; Bassoon 4: *a tempo*

Measure 19: Bassoon 1: *f*; Bassoon 2: *f*; Bassoon 3: *f*; Bassoon 4: *f*

Measure 20: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 21: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 22: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 23: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

Measure 24: Bassoon 1: *mf*; Bassoon 2: *mf*; Bassoon 3: *mf*; Bassoon 4: *mf*

24

1
2
3
4

mf

32

1
2
3
4

mf

f *mf*
f *mf*
f

40

1
2
3
4

mf

rit. *rit.* *rit.* *rit.*

mf

Be Thou My Vision

Traditional Irish
Arranged by Tyler Arcari

Andante

1 *f*

2 *mf*

3 *mf*

4 *mf* *mp*

10

1 *mp*

2 *mp*

3 *mp*

4 *mp* *mf*

Quickly

19 *accel.* *mp*

20 *accel.* *mp*

21 *accel.* *mp*

22 *accel.* *mp*

28

1
2
3
4

mf

mf

mf

mf

mf

37

rit.

a tempo

rit.

mp
a tempo

rit.

mp
a tempo

rit.

mp
a tempo

mf

46

mf

f

rit.

mf

f

rit.

mf

f

rit.

Country Gardens

Traditional Morris Dance
Arranged by Tyler Arcari

Allegro

The musical score consists of four staves, each representing a different part (1, 2, 3, or 4) of a bassoon section. The music is in common time and bass clef. The score is divided into measures by vertical bar lines. Dynamic markings include **f** (fortissimo), **sub. mp** (subito mezzo-forte), **mp** (mezzo-forte), **mf** (mezzo-forte), and **sub. p** (subito piano). Measure 1 starts with all parts at **f**. Measures 2 and 3 show rhythmic patterns with eighth and sixteenth notes. Measure 4 ends with a dynamic change. Measure 5 begins with a new rhythmic pattern. Measures 9 through the end feature more complex patterns with grace notes and dynamic changes between **f**, **sub. p**, **f**, and **mf**.

13

This section consists of four staves of bassoon music. Staff 1 starts with a sixteenth-note pattern followed by eighth-note pairs. Staff 2 follows with eighth-note pairs. Staff 3 has eighth-note pairs. Staff 4 has eighth-note pairs. Measure 14 begins with eighth-note pairs in staff 1, followed by eighth-note pairs in staff 2, eighth-note pairs in staff 3, and eighth-note pairs in staff 4. Measures 15 and 16 continue this pattern of eighth-note pairs across all staves.

17

This section consists of four staves of bassoon music. Staff 1 starts with eighth-note pairs followed by eighth-note pairs with a sharp. Staff 2 follows with eighth-note pairs with a sharp. Staff 3 has eighth-note pairs with a sharp. Staff 4 has eighth-note pairs with a sharp. Measures 18 and 19 continue this pattern of eighth-note pairs with sharps. Measure 20 concludes with eighth-note pairs with a sharp.

21

This section consists of four staves of bassoon music. Staff 1 starts with eighth-note pairs followed by eighth-note pairs with a sharp. Staff 2 follows with eighth-note pairs with a sharp. Staff 3 has eighth-note pairs with a sharp. Staff 4 has eighth-note pairs with a sharp. Measures 22 and 23 continue this pattern of eighth-note pairs with sharps. Measure 24 concludes with eighth-note pairs with a sharp.

Gesù Bambino

PIETRO A. YON
(1886–1943)
Arranged by Tyler Arcari

Reverently**Moderately**

1 2 3 4

mf mp mp

5

1 2 3 4

mf

9

1 2 3 4

mf mf mf

13

a tempo

f *ff* *a tempo*
f *ff* *mp*
f *ff* *mp*
f *ff* *mp*

17

mf
mf
mf
mf

21

f *rit.*
f *rit.*
f *rit.*
f

In the Hall of the Mountain Kingfrom *Peer Gynt Suit No. 1*

EDVARD GRIEG

(1843–1907)

Arranged by Tyler Arcari

Moderate March

Musical score for four voices (1, 2, 3, 4) in 4/4 time. The music consists of three staves of four measures each, followed by a repeat sign and another three staves of four measures each.

Measures 1-4: Voice 1 starts with a dynamic of *mf-p*. Voice 2 has rests. Voice 3 starts with *mf-p*. Voice 4 starts with *mf-p*. Measure 4 ends with a repeat sign. The section continues with "2x only".

Measures 5-8: Voice 1 starts with *p*. Voice 2 starts with *mp*. Voice 3 starts with *p*. Voice 4 starts with *p*.

Measures 9-12: Voice 1 starts with *f*. Voice 2 starts with *f*. Voice 3 starts with *f*. Voice 4 starts with *f*.

Measures 13-16: Voice 1 starts with a sixteenth-note pattern. Voice 2 starts with a sixteenth-note pattern. Voice 3 starts with a sixteenth-note pattern. Voice 4 starts with a sixteenth-note pattern.

15

19

23

Scimitar

MATTHEW R. PUTNAM
(b.1968)

Vivace

1 *mf*
Play 2nd & 3rd times only
2 *mf*
3 *mf*
4 *mf*

To Coda Ø

5 *f* *mp*
6 *f* *mp*
7 *f* *mp*
8 *f* *mp*
9 *f* *mp*
10 *ff*
11 *ff*
12 *ff*
13 *ff*
14 *ff*
15 *ff*

11 *f*
12 *mp*
13 *ff*
14 *ff*
15 *ff*
16 *ff*
17 *ff*
18 *ff*
19 *ff*
20 *ff*

15

1
2
3
4

mp

mf

mp

mp

D.C. al Coda Φ Coda

22

1
2
3
4

ff

ff

28

1
2
3
4

ff

mp

ff

ff

ff

ff

ff

Sea Shanty

19th Century Sea Shanty
Arranged by Tyler Arcari

Spirited

1
ff
2
ff
3
ff
4
ff *mf*

6

1
mf
2
>
3
f
4
mf *f*

11

1
ff
2
ff
3
ff
4
mf

16

1
2
3
4

21

1
2
3
4

26

1
2
3
4

Song Without Words

(From *Second Suite in F*)

GUSTAV HOLST

(1874–1934)

Arranged by Tyler Arcari

Slowly

Measures 1-7: Bassoon 1 starts with sustained notes (measures 1-2), followed by eighth-note patterns (measures 3-7). Bassoon 2 joins in measure 3. Bassoon 3 joins in measure 4. Bassoon 4 joins in measure 5. Dynamics: *mp* (measures 1, 3, 4, 5), *mf* (measures 2, 6, 7).

Measures 8-14: Bassoon 1 has eighth-note patterns with grace notes (measures 8-10). Bassoon 2 joins in measure 11. Bassoon 3 joins in measure 12. Bassoon 4 joins in measure 13. Dynamics: *f* (measures 11-12), *mf* (measures 13-14).

Measures 15-21: Bassoon 1 has eighth-note patterns with grace notes (measures 15-17). Bassoon 2 joins in measure 18. Bassoon 3 joins in measure 19. Bassoon 4 joins in measure 20. Dynamics: *p* (measures 19-20), *p* (measures 21).

21

1
2
3
4

26

1
2
3
4

32

1
2
3
4

a tempo

a tempo

a tempo

a tempo

The Barber of Seville

GIOACHINO ROSSINI

(1792–1868)

Arranged by Matthew R. Putnam

Allegro vivace

1

2

3

4

7

12

mp

p

mp

p

mf

f

mf

mf

f

mf

f

mf

mp

p

mp

p

mp

p

mp

17

1
2
3
4

mf *f*
mf *f*
mp *mf* *f*
mf *f*

23

1
2
3
4

p
p
p
p

mp

29

1
2
3
4

mp
mp
p
mp

mp
mp

35

1 *mf* *f* 3 3 3 3

2 *f*

3 *f*

4 *f* *p*

41

1 *mp*

2 *mp*

3 *mp*

4 *mp*

mf

mf

mf

mf

47

1

2

3

4

f

f

f

f

52

1
2
3
4

ff *mp*
ff *p*
ff p
ff p

58

1
2
3
4

f
f
mf
mf

f
f
f
f

62

1
2
3
4

f
f
f
f

ff
ff
ff
ff

ff
ff
ff
ff

Les ToréadorsFrom the opera *Carmen*

GEORGES BIZET

(1838–1875)

Arranged by Tyler Arcari

Allegro

1

2

3

4

8

1

2

3

4

To Coda ♩

15

1

2

3

4

D.C. al Coda

23

1

2

3

4

cresc.

cresc.

cresc.

cresc.

Φ Coda

31

1

2

3

4

mf

mf

mf

mf

40

1

2

3

4

3

Les Toréadors

49

1
2
3
4

f

mf

mf

mf

56

1
2
3
4

tr

tr

63

1
2
3
4

tr