

ALTO 1

# IT WASN'T YOU

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE



ArmyFieldBand.com/perspectives

♩=140 - 160

SWING

Musical notation for measures 1-8. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *mp*. Includes a crescendo hairpin.

(9)

Musical notation for measures 9-16. Key signature: three sharps. Time signature: 3/4. Dynamics: *mp*. Includes a crescendo hairpin.

(17)

(33)

Musical notation for measures 17-24, 25-32, and 33-38. Includes rests of 8, 8, and 6 measures respectively. Dynamics: *p*. Includes a crescendo hairpin.

Musical notation for measures 41-47. Includes a rest of 5 measures. Dynamics: *mp*. Includes a crescendo hairpin.

(49)

Musical notation for measures 49-56. Key signature: three sharps. Time signature: 3/4.

Musical notation for measures 57-64. Key signature: three sharps. Time signature: 3/4. Includes a crescendo hairpin.

(65)

Musical notation for measures 65-72. Key signature: three sharps. Time signature: 3/4. Dynamics: *mf*. Includes a crescendo hairpin.

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69

73 *mp*

77

(81)

A<sup>MAJ7</sup> B<sup>m9</sup> C<sup>#m9</sup> G<sup>#7(b9)/C</sup> B<sup>m9</sup> E<sup>13</sup> A<sup>MAJ7</sup> C<sup>#7(b9)</sup>

> (1ST X'ONLY)

81

F<sup>#m</sup> F<sup>#m(MAJ7)</sup> F<sup>#m7</sup> F<sup>#7(b9)</sup> B<sup>m9</sup> E<sup>13(b9)</sup> A<sup>MAJ7</sup> A<sup>7</sup>

89

D<sup>MAJ9</sup> G<sup>13</sup> A<sup>MAJ7</sup> A<sup>7</sup> D<sup>MAJ9</sup> G<sup>13</sup> A<sup>MAJ7</sup> F<sup>#m9</sup> E<sup>m9</sup>

97

D<sup>#m7(b5)</sup> G<sup>#7(b9)</sup> C<sup>#m7</sup> F<sup>#7(b9)</sup> F<sup>#m9</sup> B<sup>13</sup> C<sup>m9</sup> F<sup>13</sup> B<sup>m9</sup> E<sup>13(b9)</sup>

105

(113)

(BCKGDS LAST X)

A<sup>MAJ7</sup> B<sup>m9</sup> C<sup>#m9</sup> G<sup>#7(b9)/C</sup> B<sup>m9</sup> E<sup>13(b9)</sup> A<sup>MAJ7</sup> C<sup>#7(b9)</sup>

113

ALTO 1

F#m F#m(maj7) F#m7 F#7(b9) Bm9 E13 Amaj7 A7

Musical staff with treble clef, key signature of two sharps (F# and C#), and a series of diagonal slashes representing rests.

121

(129)

Dmaj7 F#7(b9) Bm7 Bm7/A G#m7(b5) C#7(b9) F#m9 F9

Musical staff with treble clef, key signature of two sharps, and notes with accents and slurs.

129

Amaj7/E Bm7/E E13(b9) Amaj7/E E7(SUS4) E13(b9)

OPTIONAL REPEAT FOR MORE SOLO'S

Musical staff with treble clef, key signature of two sharps, and diagonal slashes.

137

(145)

7

SOLI!

3

Musical staff with treble clef, key signature of two sharps, a whole rest, and a solo line with a triplet.

145-151

mf

Musical staff with treble clef, key signature of two sharps, and notes with accents and slurs.

153

Musical staff with treble clef, key signature of two sharps, and notes with slurs.

157

(161)

5

Musical staff with treble clef, key signature of two sharps, a whole rest, and notes with accents.

161

162-166

p

Musical staff with treble clef, key signature of two sharps, and notes with accents and slurs.

169

mf

f

IT WASN'T YOU

(177)

177 *mf*

185

193

197

(201)

201

205

213

(217)

217 RIT. . . . .

ALTO 2

# IT WASN'T YOU

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♩=140 - 160

SWING

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Measures 1-8. Dynamics: *mp*. Includes hairpins and slurs.

(9)

Musical staff 2: Treble clef, key signature of three sharps, 3/4 time signature. Measures 9-16. Dynamics: *mp*. Includes hairpins and slurs.

(17)

(33)

Musical staff 3: Treble clef, key signature of three sharps, 3/4 time signature. Measures 17-38. Includes rests for measures 17-24 (8), 25-32 (8), and 33-38 (6). Dynamics: *p*. Includes hairpins and slurs.

Musical staff 4: Treble clef, key signature of three sharps, 3/4 time signature. Measures 41-47. Includes rests for measures 43-47 (5). Dynamics: *mp*. Includes hairpins and slurs.

(49)

Musical staff 5: Treble clef, key signature of three sharps, 3/4 time signature. Measures 49-56. Dynamics: *mp*. Includes hairpins and slurs.

Musical staff 6: Treble clef, key signature of three sharps, 3/4 time signature. Measures 57-64. Dynamics: *mp*. Includes hairpins and slurs.

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(65)

65 *mf*

69

73 *mp*

(81)

81 *f* (1ST X'ONLY) 7 8 8  
82-88 89-96 97-104

(113)

8 8  
105-112 113-120

LAST X'ONLY  
(BARI CUE. PLAY IF NO HIGH F#)

(129)

121 *p* 7 129-135 *mp*

OPTIONAL REPEAT FOR MORE SOLO'S

137 *f*

ALTO 2

(145)

145 *mf* LEAD!

149 NO LEAD! 3

153

157

(161)

161 5 162-166 *p*

169 *mf* *f* >

(177)

177 *mf*

185

Musical staff 185: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

193

Musical staff 193: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

197

Musical staff 197: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

(201)

201

Musical staff 201: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

207

Musical staff 207: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

214

Musical staff 214: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note.

(217)

217

Musical staff 217: Treble clef, key signature of two sharps. The staff contains a series of notes including quarter notes, eighth notes, and a half note, with some notes beamed together. A fermata is placed over the final note. The text "RIT. . . . ." is written above the staff.



TENOR 1

# IT WASN'T YOU

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♩=140 - 160

SWING

Musical notation for measures 1-8. Includes dynamics *mp*.

(9)

Musical notation for measures 9-16. Includes dynamics *mp* and *mf*.

(17)

Musical notation for measures 17-24.

17

Musical notation for measures 25-32.

25

(33)

Musical notation for measures 33-38. Includes a 6-measure rest and dynamics *p*.

33-38

Musical notation for measures 41-47. Includes a 5-measure rest and dynamics *mp*.

41

43-47

(49)

Musical notation for measures 49-56.

49

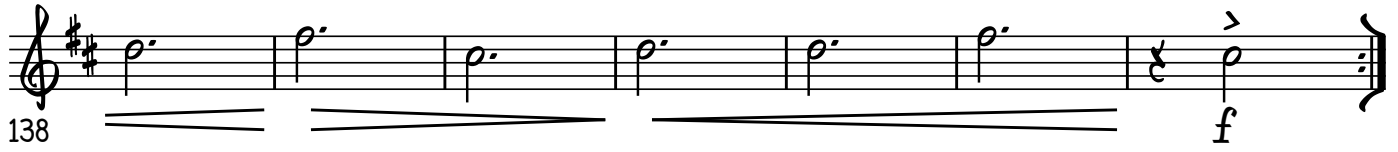
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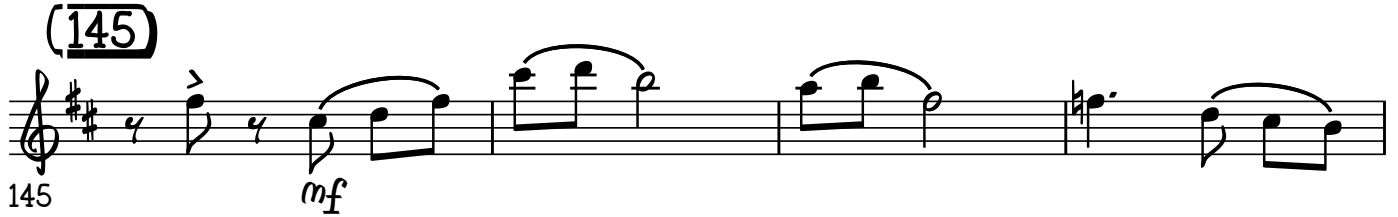


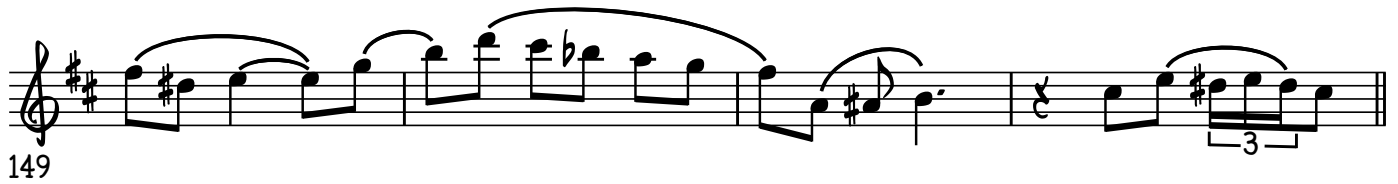


TENOR 1

OPTIONAL REPEAT FOR MORE SOLO'S

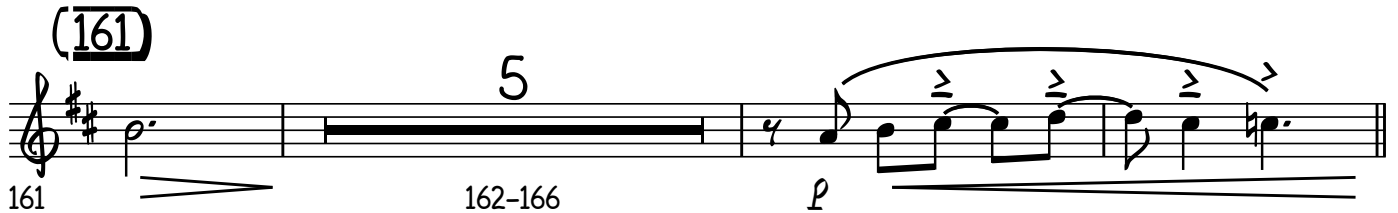
138 

(145) 145 

149 

153 

157 

(161) 161 

169 

(177) 177 

Musical staff starting at measure 185. The key signature has two sharps (F# and C#). The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

Musical staff starting at measure 193. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

Musical staff starting at measure 197. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

(201)

Musical staff starting at measure 201. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

Musical staff starting at measure 207. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

Musical staff starting at measure 214. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line.

(217)

Musical staff starting at measure 217. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The staff ends with a double bar line. The word "RIT." is written above the staff with a dashed line leading to the end of the staff.

TENOR 2

# IT WASN'T YOU

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♩=140 - 160

SWING

Musical notation for measures 1-8. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *mp*.

(9)

Musical notation for measures 9-16. Key signature: two sharps (F# and C#). Time signature: 3/4. Dynamics: *mp* to *mf*.

(17)

Musical notation for measures 17-24. Key signature: two sharps (F# and C#). Time signature: 3/4.

Musical notation for measures 25-32. Key signature: two sharps (F# and C#). Time signature: 3/4.

(33)

Musical notation for measures 33-38. Measure 33 contains a six-measure rest. Measure 34 contains a sixteenth rest. Dynamics: *p*.

Musical notation for measures 41-48. Measure 41 contains a six-measure rest. Measure 42 contains a five-measure rest. Dynamics: *mp*.

(49)

Musical notation for measures 49-56. Key signature: two sharps (F# and C#). Time signature: 3/4.

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57

Musical staff for measures 57-64. The key signature has two sharps (F# and C#). The staff contains a series of notes with various articulations including accents and slurs.

(65)

65 *mf*

Musical staff for measures 65-68. The key signature has two sharps. The staff contains notes with slurs and accents. The dynamic marking *mf* is present.

69

Musical staff for measures 69-72. The key signature has two sharps. The staff contains notes with slurs and accents. The dynamic marking *mf* is present.

73 *mp*

Musical staff for measures 73-80. The key signature has two sharps. The staff contains notes with slurs and accents. The dynamic marking *mp* is present.

(81)

81 *f* (1ST X'ONLY)

Musical staff for measures 81-88 and 89-96. The key signature has two sharps. The staff contains rests and bar lines. The dynamic marking *f* is present. The first measure is marked "(1ST X'ONLY)".

8 8

Musical staff for measures 97-104 and 105-112. The key signature has two sharps. The staff contains rests and bar lines. The dynamic marking *f* is present.

(113)

113 *p* LAST X'ONLY

Musical staff for measures 113-120. The key signature has two sharps. The staff contains notes with slurs and accents. The dynamic marking *p* is present. The last measure is marked "LAST X'ONLY".

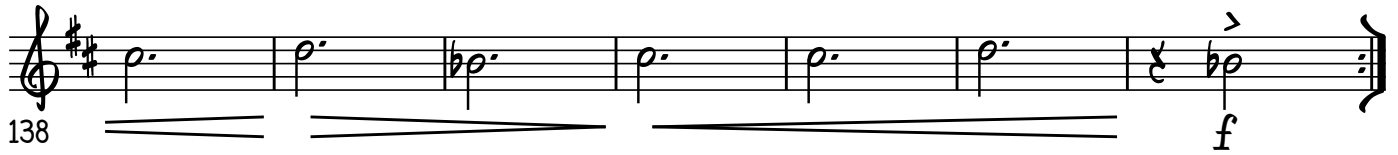
(129)

8 7 *mp*

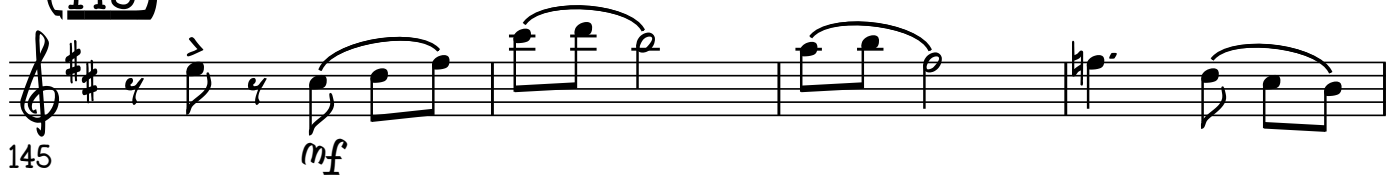
Musical staff for measures 121-128 and 129-135. The key signature has two sharps. The staff contains rests and bar lines. The dynamic marking *mp* is present.

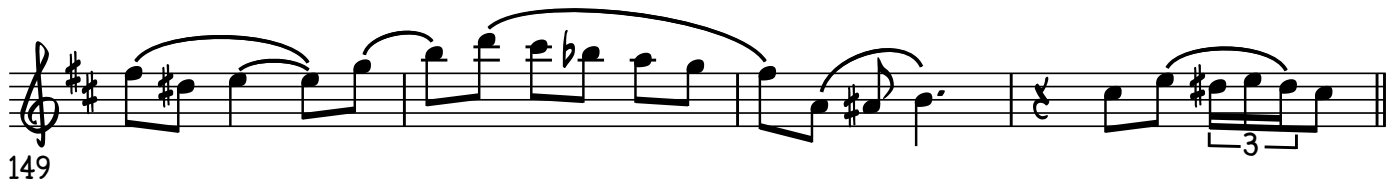
TENOR 2

OPTIONAL REPEAT FOR MORE SOLO'S

138 

(145)

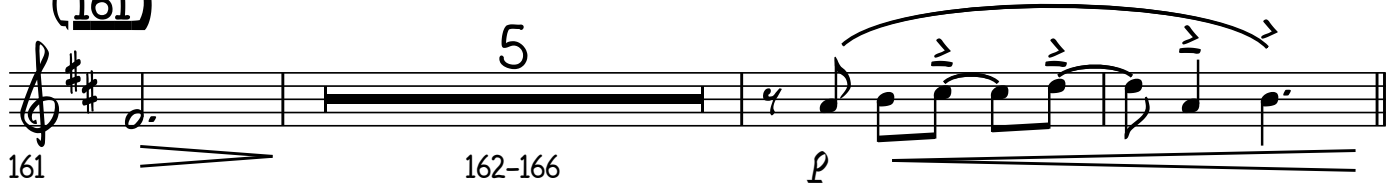
145 

149 

153 

157 

(161)

161 

169 

(177)

177 

Musical staff starting at measure 185. The key signature has two sharps (F# and C#). The staff contains a series of notes with various articulations, including accents and slurs.

Musical staff starting at measure 193. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs.

Musical staff starting at measure 197. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs.

(201)

Musical staff starting at measure 201. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs.

Musical staff starting at measure 207. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs.

Musical staff starting at measure 214. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs.

(217)

Musical staff starting at measure 217. The key signature has two sharps. The staff contains a series of notes with various articulations, including accents and slurs. The word "RIT." is written above the staff with a dashed line indicating a ritardando.



BARITONE SAXOPHONE

# IT WASN'T YOU



ArmyFieldBand.com/perspectives

♩=140 - 160

SWING

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
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Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of quarter notes with a dynamic marking of *mf*. The notes are: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.

(9)

Musical staff 2: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes with a dynamic marking of *mf*. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3.

(17)

(33)

Musical staff 3: Treble clef, key signature of three sharps, 3/4 time signature. This staff features rests for measures 17-24 (8 measures), 25-32 (8 measures), and 33-38 (6 measures). It concludes with a series of eighth notes with accents and a dynamic marking of *p*.

Musical staff 4: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with accents and a dynamic marking of *p*. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

(49)

Musical staff 5: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes with a dynamic marking of *p*. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Musical staff 6: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of quarter notes with a dynamic marking of *p*. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

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BARITONE SAXOPHONE

(65)

Musical staff for measures 65-72. The key signature is three sharps (F#, C#, G#). The staff begins with a treble clef and a dynamic marking of *mf*. The music consists of eighth and quarter notes with various articulations like accents and slurs.

Musical staff for measures 73-80. The key signature is three sharps. The staff begins with a treble clef and a dynamic marking of *mp*. The music consists of quarter notes with accents and slurs.

(81)

Musical staff for measures 81-96. The key signature is three sharps. Measure 81 starts with a treble clef, a dynamic marking of *f*, and the instruction "(1ST X'ONLY)". Measures 82-88 and 89-96 are indicated by large numbers "7" and "8" above the staff, representing rests.

Musical staff for measures 97-112. The key signature is three sharps. Measures 97-104 and 105-112 are indicated by large numbers "8" above the staff, representing rests.

(113)

Musical staff for measures 113-120. The key signature is three sharps. Measure 113 starts with a treble clef, a dynamic marking of *p*, and the instruction "LAST X'ONLY". Measure 114 is indicated by a large number "2" above the staff, representing a rest. Measures 115-120 contain quarter notes with slurs.

Musical staff for measures 121-128. The key signature is three sharps. The staff begins with a treble clef and a dynamic marking of *p*. The music consists of quarter notes with slurs and accents.

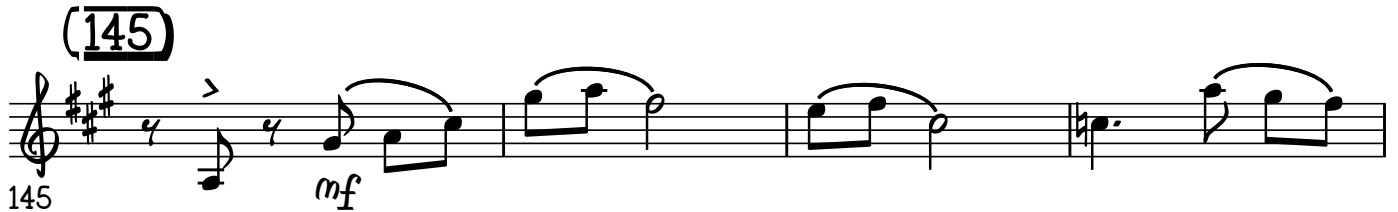
(129)

Musical staff for measures 129-135. The key signature is three sharps. Measures 129-135 are indicated by a large number "7" above the staff, representing a rest. The staff ends with a dynamic marking of *mp*.

BARITONE SAXOPHONE

OPTIONAL REPEAT FOR MORE SOLO'S

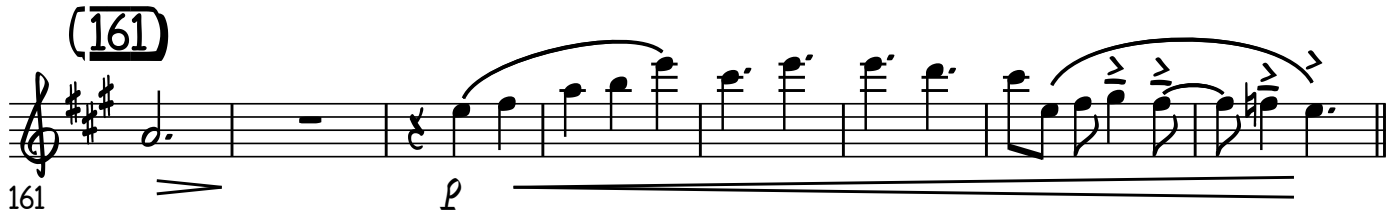
137 

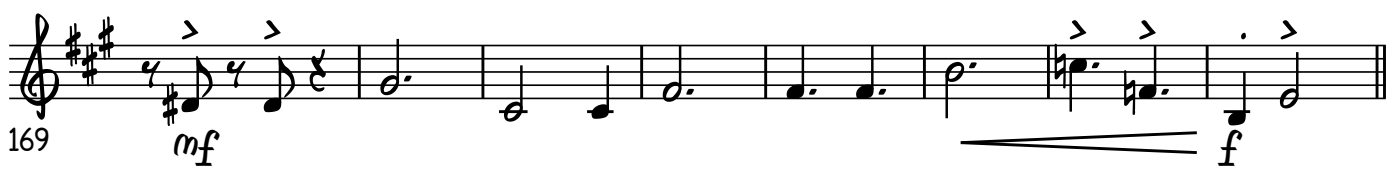
(145) 145 

149 

153 

157 

(161) 161 

169 

BARITONE SAXOPHONE

(177)

Musical staff 177-184. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4.

177

Musical staff 185-192. Treble clef, key signature of three sharps. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4.

185

Musical staff 193-200. Treble clef, key signature of three sharps. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4.

193

(201)

Musical staff 201-208. Treble clef, key signature of three sharps. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4.

201

Musical staff 209-216. Treble clef, key signature of three sharps. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4.

209

(217)

Musical staff 217-224. Treble clef, key signature of three sharps. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5, quarter notes C5, B4, A4, G4, quarter notes G4, F#4, E4, D4. There are rests above the notes G4, A4, B4, C5, D5, E5, F#5, G5, and G4, F#4, E4, D4. A fermata is placed over the final G4. The word "RIT." is written above the staff with a dashed line extending to the right.

217



TRUMPET 1

73 *mp*

Musical staff 73-80 in G major, starting with a mezzo-piano (*mp*) dynamic. The staff contains a melodic line with a fermata over the final note.

**(81)** (1ST X'ONLY) *f*

81 *f* 82-88 89-96 97-104

Musical staff 81-104 in G major, starting with a forte (*f*) dynamic. It features three measures of rests, each with a circled measure number (81, 82-88, 89-96, 97-104) above it.

**(113)**

105-112 113-120

Musical staff 105-120 in G major, featuring two measures of rests with circled measure numbers (113) above them.

3 LAST X'ONLY CUP MUTE *mp*

121-123

Musical staff 121-123 in G major, starting with a mezzo-piano (*mp*) dynamic. It features a triplet of rests (3) and a circled measure number (113) above the first measure.

**(129)** 8 7 OPTIONAL REPEAT FOR MORE SOLO'S OPEN *f*

129-136 137-143

Musical staff 129-143 in G major, starting with a forte (*f*) dynamic. It features two measures of rests (8 and 7) and an optional repeat ending with a circled measure number (129) above the first measure.

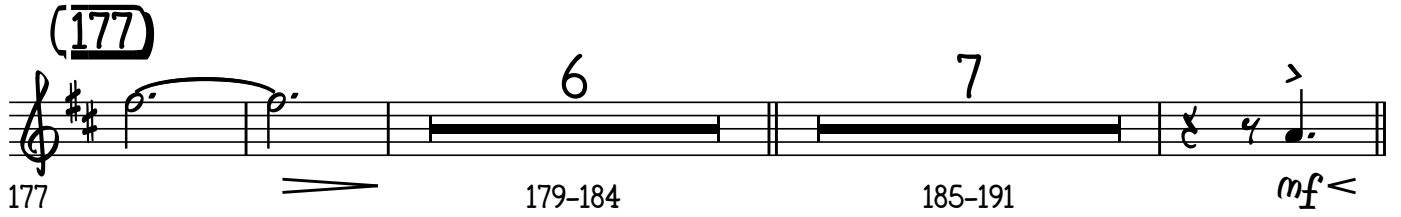
**(145)** 7 8 **(161)** 7 *mf*

145 146-152 153-160 161-167

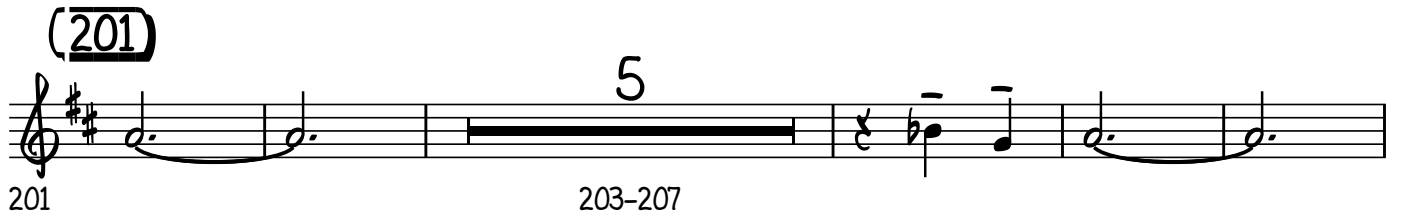
Musical staff 145-167 in G major, starting with a mezzo-forte (*mf*) dynamic. It features four measures of rests with circled measure numbers (145, 161) above them.

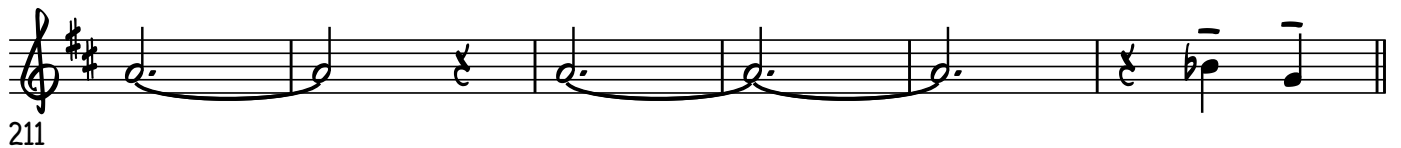
TRUMPET 1

169 

(177) 

193 

(201) 

211 

(217) 

TRUMPET 2

# IT WASN'T YOU



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♩=140 - 160

SWING

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE

FLUGEL

*mf*

2

7-8

(9)

9

*mf*

(17)

8

8

(33)

7

17-24

25-32

33-39

*mf*

41

(49)

TO TRP.

6

7

TRUMPET IN Bb

49

51-56

57-63

*mf*

(65)

65

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TRUMPET 2

163 *p* *mf*

169 *mf* *f*

(177) 6 7 179-184 185-191 *mf* <

193

(201)

201

209

(217) RIT. . . . .

217

TRUMPET 3

# IT WASN'T YOU



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♩=140 - 160

SWING

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE

FLUGEL

2

mf

7-8

(9)

9

mf

(17)

8

8

(33)

7

17-24

25-32

33-39

mf

41

(49)

To TPT.

6

7

TRUMPET IN Bb

49

51-56

57-63

mf

(65)

65

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TRUMPET 3

73 *mp*

(81) (1ST X'ONLY) *f*

7 8

81 82-88 89-96

8 8

97-104 105-112

(113) 8 LAST X'ONLY CUP MUTE *mp*

113-120

(129) 8 OPEN *mf*

129-136

OPTIONAL REPEAT FOR MORE SOLO'S

140 *f*

(145) 7 8 (161) 2

145 146-152 153-160 161-162

TRUMPET 3

5

163-167

mf

169

f

(177)

6 7

177

179-184

185-191

mf <

193

(201)

201

209

(217)

RIT. . . . .

217

TRUMPET 4

# IT WASN'T YOU

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♩=140 - 160

SWING

FLUGEL

mf

2

7-8

(9)

9

mf

(17)

8

8

(33)

7

17-24

25-32

33-39

mf

41

(49)

To Tpt.

6

7

TRUMPET IN Bb

49

51-56

57-63

mf

(65)

65

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TRUMPET 4

Musical staff for measures 73-80. The key signature is two sharps (F# and C#). The music consists of a series of quarter notes and half notes, ending with a half note on a ledger line below the staff. The dynamic marking is *mp*.

**(81)**

Musical staff for measures 81-96. Measure 81 starts with a repeat sign and a first ending bracket labeled "(1ST X'ONLY)". The music includes a quarter note followed by two eighth notes, then a 7-measure rest, and an 8-measure rest. The dynamic marking is *f*.

Musical staff for measures 97-112. It consists of an 8-measure rest followed by an 8-measure rest.

**(113)**

Musical staff for measures 113-120. It starts with an 8-measure rest, followed by a half note on a ledger line below the staff, and then a melodic line of quarter notes. The dynamic marking is *mp*. The instruction "LAST X'ONLY CUP MUTE" is written above the staff.

**(129)**

Musical staff for measures 129-136. It starts with an 8-measure rest, followed by a whole rest, and then a melodic line starting with a quarter note marked "OPEN". The dynamic marking is *mf*.

OPTIONAL REPEAT FOR MORE SOLO'S

Musical staff for measures 140-144. It starts with a quarter note, followed by a whole rest, and then a melodic line of quarter notes. The dynamic marking is *f*.

**(145)**

Musical staff for measures 145-162. It starts with a quarter note followed by two eighth notes, then a 7-measure rest, an 8-measure rest, and a 2-measure rest. The dynamic marking is *f*.

TRUMPET 4

163 *p* *mf*

169 *f*

(177) 6 7 *mf* <

177 179-184 185-191

193

(201)

201

209

(217) RIT. . . . .

217



TROMBONE 1

# IT WASN'T YOU

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MUSIC BY SFC PAUL WHITE



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♩=140 - 160

SWING

Musical notation for measures 1-8. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Musical notation for measures 9-16. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Musical notation for measures 17-31. Includes rests for 8 measures (17-24) and 7 measures (25-31). Dynamics: *mp*.

Musical notation for measures 33-40. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs and accents.

Musical notation for measures 41-48. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs, accents, and chromatic notes.

Musical notation for measures 49-56. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs, accents, and chromatic notes.

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TROMBONE 1

Musical staff for measures 57-64. The staff contains eighth notes and quarter notes, some with slurs and accents. Measure 64 ends with a fermata.

(65)

Musical staff for measures 65-72. Measure 65 starts with a dynamic marking of *mf*. The staff contains eighth notes and quarter notes with slurs and accents. Measure 72 ends with a fermata.

Musical staff for measures 73-80. Measure 73 starts with a dynamic marking of *mp*. The staff contains eighth notes and quarter notes with slurs and accents. Measure 80 ends with a fermata.

(81) (1ST X'ONLY)

Musical staff for measures 81-96. Measure 81 starts with a dynamic marking of *f*. Measures 82-88 and 89-96 are indicated by thick black bars with the number 7 above them. Measure 81 ends with a fermata.

Musical staff for measures 97-112. Measures 97-104 and 105-112 are indicated by thick black bars with the number 8 above them.

(113)

Musical staff for measures 113-120. Measure 113 starts with a dynamic marking of *mp*. Measures 113-114 are indicated by a thick black bar with the number 2 above it. The staff contains eighth notes and quarter notes with slurs and accents. Measure 120 ends with a fermata.

Musical staff for measures 121-123. Measures 121-123 are indicated by a thick black bar with the number 3 above it. The staff contains eighth notes and quarter notes with slurs and accents. Measure 123 ends with a fermata.

# TROMBONE 1

**(129)**

OPEN



129 *mp*



133

OPTIONAL REPEAT FOR MORE SOLO'S



137 *mf*

*f*

**(145)**



145

*mf*



153

**(161)**



161

TROMBONE 1

Musical staff for measures 165-168. The staff contains eighth notes with accents and slurs, including a triplet of eighth notes in measure 165. The notes are: G2 (accented), A2 (accented), B2 (accented), C3 (sharp), D3 (flat), E3 (sharp), F3 (flat), G3 (flat), A3 (flat), B3 (flat), C4 (flat), D4 (flat), E4 (flat), F4 (flat), G4 (flat).

169

*f*

(177)

Musical staff for measures 177-183. Measure 177 contains a half note G2 with an accent and a slur. Measure 178 contains a whole rest. Measure 179 contains a whole rest with a '5' above it. Measure 180 contains a whole rest. Measure 181 contains a whole rest. Measure 182 contains a whole rest. Measure 183 contains a half note G2 with an accent and a slur.

177

179-183

*mp*

Musical staff for measures 185-192. The staff contains eighth notes with accents and slurs. The notes are: G2, A2, B2, C3 (sharp), D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

185

Musical staff for measures 193-200. The staff contains eighth notes with accents and slurs. The notes are: G2, A2, B2, C3 (sharp), D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

193

(201)

Musical staff for measures 201-208. The staff contains eighth notes with accents and slurs. The notes are: G2, A2, B2, C3 (flat), D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

201

Musical staff for measures 209-216. The staff contains eighth notes with accents and slurs. The notes are: G2, A2, B2, C3 (flat), D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

209

(217)

Musical staff for measures 217-224. The staff contains eighth notes with accents and slurs. The notes are: G2, A2, B2, C3 (flat), D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A 'RIT.' marking is present above the staff in measure 221.

217

TROMBONE 2

# IT WASN'T YOU



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♩=140 - 160

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE

SWING

Musical notation for measures 1-8. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Musical notation for measures 9-16. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Musical notation for measures 17-31. Includes rests for 8 measures (17-24) and 7 measures (25-31). Dynamics: *mp*.

Musical notation for measures 33-40. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs.

Musical notation for measures 41-48. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Musical notation for measures 49-56. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs and accents.

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TROMBONE 2

Musical staff for measures 55-56. The staff contains eighth notes and quarter notes with various accidentals (sharps, flats, naturals). A fermata is placed over the final note of measure 56.

57

(65)

Musical staff for measures 63-64. The staff contains eighth notes and quarter notes with various accidentals. A fermata is placed over the final note of measure 64.

65 *mf*

Musical staff for measures 71-72. The staff contains eighth notes and quarter notes with various accidentals and slurs. A fermata is placed over the final note of measure 72.

73 *mp*

(81)

(1ST X'ONLY)

Musical staff for measures 81-88 and 89-96. Measure 81 contains a quarter note with an accent and a repeat sign. Measures 82-88 and 89-96 are represented by thick black bars with the numbers 7 and 8 above them, indicating rests.

81

*f*

82-88

89-96

Musical staff for measures 97-104 and 105-112. Measures 97-104 and 105-112 are represented by thick black bars with the number 8 above them, indicating rests.

97-104

105-112

(113)

LAST X'ONLY  
IN STAND

Musical staff for measures 113-114. Measure 113 is a thick black bar with the number 2 above it. Measure 114 contains quarter notes with various accidentals.

113-114

*mp*

Musical staff for measures 121-123. Measure 121 is a thick black bar with the number 3 above it. Measures 122 and 123 contain quarter notes with various accidentals.

121-123

TROMBONE 2

(129)

OPEN >



129 mp



133

OPTIONAL REPEAT FOR MORE SOLO'S



137 mf

f

(145)



145

mf



153

(161)



161

TROMBONE 2

Musical staff for measures 169-176. The staff contains notes with accents and slurs. A dynamic marking of *f* is present at the end of the staff.

169

Musical staff for measures 177-183. Measure 177 is circled and labeled (177). A large number 5 is written above the staff, indicating a five-measure rest. A dynamic marking of *mp* is present at the end of the staff.

177

179-183

Musical staff for measures 185-192. The staff contains notes with slurs and accents. A dynamic marking of *mp* is present at the end of the staff.

185

Musical staff for measures 193-200. The staff contains notes with slurs and accents.

193

Musical staff for measures 201-208. Measure 201 is circled and labeled (201). The staff contains notes with slurs and accents.

201

Musical staff for measures 209-216. The staff contains notes with slurs and accents.

209

Musical staff for measures 217-224. Measure 217 is circled and labeled (217). The staff contains notes with slurs and accents. A dynamic marking of *RIT.* is present above the staff.

217



TROMBONE 3

# IT WASN'T YOU

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CW2 KEVIN L. PICK, DIRECTOR  
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♩=140 - 160

SWING

Musical notation for measures 1-8. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

(9)  
Musical notation for measures 9-16. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

(17)  
Musical notation for measures 17-31. Bass clef, 3/4 time signature. Includes rests for 8 measures (17-24) and 7 measures (25-31). Dynamics: *mp*.

(33)  
Musical notation for measures 33-40. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs and accents.

41  
Musical notation for measures 41-48. Bass clef, 3/4 time signature. Dynamics: *mf*. Includes slurs and accents.

(49)  
Musical notation for measures 49-56. Bass clef, 3/4 time signature. Dynamics: *mp*. Includes slurs and accents.

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TROMBONE 3

57

(65)

65 *mf*

73 *mp*

(81)

(1ST X'ONLY)

81 *f* 82-88 89-96

97-104 105-112

(113)

2

LAST X'ONLY  
IN STAND

113-114 *mp*

3

121-123

TROMBONE 3

(129)

OPEN

Musical staff for measures 129-132. The staff is in bass clef with a 4/4 time signature. Measure 129 starts with an accent (>) on a quarter note G2. Measures 130-132 continue with quarter notes and rests, including a flat (b) on the second note of measure 130.

129 *mp*

Musical staff for measures 133-136. The staff is in bass clef with a 4/4 time signature. Measure 133 starts with an accent (>) on a quarter note G2. Measures 134-136 continue with quarter notes and rests, including a sharp (#) on the second note of measure 134.

133

OPTIONAL REPEAT FOR MORE SOLO'S

Musical staff for measures 137-144. The staff is in bass clef with a 4/4 time signature. Measures 137-144 consist of a series of quarter notes with accents (>) on each note, starting on G2 and moving up stepwise. The staff ends with a repeat sign. The dynamic *f* is indicated at the end of the staff.

137 *mf*

(145)

Musical staff for measures 145-152. The staff is in bass clef with a 4/4 time signature. Measure 145 starts with an accent (>) on a quarter note G2. Measures 146-152 continue with quarter notes and rests, including a flat (b) on the second note of measure 150.

145 *mf*

Musical staff for measures 153-160. The staff is in bass clef with a 4/4 time signature. Measures 153-160 consist of quarter notes and rests, including a flat (b) on the second note of measure 158.

153

(161)

Musical staff for measures 161-168. The staff is in bass clef with a 4/4 time signature. Measures 161-168 consist of quarter notes and rests, including a flat (b) on the second note of measure 164.

161

Musical staff for measures 169-176. The staff contains a series of notes with accents and slurs. A dynamic marking of *f* is present at the end of the staff.

169

(177)

Musical staff for measures 177-183. Measure 177 has a slur over two notes. Measures 179-183 are indicated by a long horizontal line with the number '5' above it. A dynamic marking of *mp* is at the end.

177

179-183

*mp*

Musical staff for measures 185-192. The staff contains notes with slurs and accents. A dynamic marking of *mp* is at the end.

185

Musical staff for measures 193-200. The staff contains notes with slurs and accents.

193

(201)

Musical staff for measures 201-208. The staff contains notes with slurs and accents.

201

Musical staff for measures 209-216. The staff contains notes with slurs and accents.

209

(217)

Musical staff for measures 217-224. The staff contains notes with slurs and accents. A dynamic marking of *RIT.* is present above the staff.

217

BASS TROMBONE

# IT WASN'T YOU

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♩=140 - 160

SWING

3/4

mf

(9)

9

mf

(17)

8

7

17-24

25-31

mp

(33)

33

mf

41

mf

(49)

49

mp

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BASS TROMBONE

**(129)**

OPEN

Musical staff for measures 129-132. The staff is in bass clef with a 4/4 time signature. It contains four measures of music. The first measure starts with a dynamic marking of *mp* and an accent (>) over the first eighth note. The notes are G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. Each measure has a quarter rest in the second, third, and fourth positions.

129

Musical staff for measures 133-136. The staff is in bass clef with a 4/4 time signature. It contains four measures of music. The first measure has notes G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. Each measure has a quarter rest in the second, third, and fourth positions.

OPTIONAL REPEAT FOR MORE SOLO'S

Musical staff for measures 137-144. The staff is in bass clef with a 4/4 time signature. It contains eight measures of music. The first measure starts with a dynamic marking of *mf* and an accent (>) over the first eighth note. The notes are G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. The fifth measure has notes B4, C5, D5, and E5. The sixth measure has notes F5, G5, A5, and B5. The seventh measure has notes C6, D6, E6, and F6. The eighth measure has notes G6, A6, B6, and C7. Each measure has a quarter rest in the second, third, and fourth positions. The staff ends with a repeat sign.

137

**(145)**

Musical staff for measures 145-152. The staff is in bass clef with a 4/4 time signature. It contains eight measures of music. The first measure starts with a dynamic marking of *mf* and an accent (>) over the first eighth note. The notes are G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. The fifth measure has notes B4, C5, D5, and E5. The sixth measure has notes F5, G5, A5, and B5. The seventh measure has notes C6, D6, E6, and F6. The eighth measure has notes G6, A6, B6, and C7. Each measure has a quarter rest in the second, third, and fourth positions.

145

Musical staff for measures 153-160. The staff is in bass clef with a 4/4 time signature. It contains eight measures of music. The first measure has notes G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. The fifth measure has notes B4, C5, D5, and E5. The sixth measure has notes F5, G5, A5, and B5. The seventh measure has notes C6, D6, E6, and F6. The eighth measure has notes G6, A6, B6, and C7. Each measure has a quarter rest in the second, third, and fourth positions.

153

**(161)**

Musical staff for measures 161-168. The staff is in bass clef with a 4/4 time signature. It contains eight measures of music. The first measure has notes G2, A2, B2, and C3. The second measure has notes D3, E3, F3, and G3. The third measure has notes A3, B3, C4, and D4. The fourth measure has notes E4, F4, G4, and A4. The fifth measure has notes B4, C5, D5, and E5. The sixth measure has notes F5, G5, A5, and B5. The seventh measure has notes C6, D6, E6, and F6. The eighth measure has notes G6, A6, B6, and C7. Each measure has a quarter rest in the second, third, and fourth positions.

161

BASS TROMBONE

Musical staff for measures 169-176. The staff is in bass clef with a key signature of one sharp (F#). It contains eighth and quarter notes with accents and slurs. A dynamic marking of *f* is present at the end of the staff.

Musical staff for measures 177-183. Measure 177 is circled and labeled (177). A slur covers measures 177-183, with a large number 5 above it. A dynamic marking of *mp* is at the end.

Musical staff for measures 185-192. The staff contains quarter and eighth notes with various articulations and slurs.

Musical staff for measures 193-200. The staff contains quarter and eighth notes with various articulations and slurs.

Musical staff for measures 201-208. Measure 201 is circled and labeled (201). The staff contains quarter notes with slurs.

Musical staff for measures 209-216. The staff contains quarter notes with slurs.

Musical staff for measures 217-224. Measure 217 is circled and labeled (217). A *RIT.* marking is present above the staff. The staff contains quarter notes with slurs and a fermata at the end.



GUITAR

# IT WASN'T YOU

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
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♩=140 - 160

SWING

Cmaj7/G Dm7/G

Cmaj7/G Dm7/G

(9) Cmaj7/G Dm7/G Cmaj7/G G7(SUS4)G13(b9)

WITH TEN. SAXES

(17) Cmaj7 Dm9 Em9 B7(b9)/D#Dm9 G13 Cmaj7 E7(b9)

Am Am(maj7) Am7 A7(b9) Dm9 G13(b9) Cmaj7 C7

(33) Fmaj9 Bb13 Cmaj7 C7 Fmaj9 Bb13 Cmaj7 Cmaj7/B Am9 Am9/G# Gm9

F#m7(b5) B7(b9) Em7 A7(b9) Am9 D13 Ebm9 Ab13 Dm9 G13(b9)

41

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mp



2 (49)

GUITAR

Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13(b9) Cmaj7 E7(b9)

49

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

57

(65)

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am9 Ab9

65

Cmaj7/G Dm7/G Cmaj7/G G7(SUS4) G13(b9)

73

(81)

Cmaj7 (1ST X'ONLY) Dm9 Em9 B7(b9)/D# Dm9 G13 Cmaj7 E7(b9)

81

Am Am(maj7) Am7 A7(b9) Dm9 G13(b9) Cmaj7 C7

89

Fmaj9 Bb13 Cmaj7 C7 Fmaj9 Bb13 Cmaj7 Am9 Gm9

97

GUITAR

F#m7(b5) B7(b9) Em7 A7(b9) Am9 D13 Ebm9 Ab13 Dm9 G13(b9)

Musical staff with rhythmic slashes for measures 105-112.

105

(113)

Cmaj7 (BCKGDS LAST X) Dm9 Em9 B7(b9)/D# Dm9 G13(b9) Cmaj7 (FIGURES 2ND X'ONLY) E7(b9)

Musical staff with rhythmic slashes for measures 113-120.

113

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

Musical staff with rhythmic slashes for measures 121-128.

121

(129)

Fmaj7 (FIGURES 2ND X'ONLY) A7(b9) Dm7 Dm7/C

Musical staff with notes and accents for measures 129-132.

129

Bm7(b5) E7(b9) Am9 Ab9

Musical staff with notes and accents for measures 133-136.

133

OPTIONAL REPEAT FOR MORE SOLO'S

Cmaj7/G Dm7/G G13(b9) Cmaj7/G G7(SUS4) G13(b9)

Musical staff with notes and accents for measures 137-144.

137

(145)

Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13 G13(b9) Cmaj7 E7(b9)

Musical staff with notes and accents for measures 145-152.

145

## GUITAR

Am Am(maj7) Am7 A7(b9) Dm<sup>9</sup> G<sup>13</sup> Cmaj7 C7

153

(161)

Fmaj9 Bb<sup>13</sup> Cmaj7 C7

161

Fmaj9 Bb<sup>13</sup> Cmaj7 Cmaj7/B Am<sup>9</sup> Am<sup>9</sup>/G# Gm<sup>9</sup>

165

F#m7(b5) B7(b9) Em7

169

A7(b9) Am<sup>9</sup> D<sup>13</sup> Ebm<sup>9</sup> Ab<sup>13</sup> Dm<sup>9</sup> G<sup>13</sup>(b9)

172

(177)

Cmaj7 Dm<sup>9</sup> Em<sup>9</sup> B7(b9)/D# Dm<sup>9</sup> G<sup>13</sup>(b9) Cmaj7 E7(b9)

177

Am Am(maj7) Am7 A7(b9) Dm<sup>9</sup> G<sup>13</sup> Cmaj7 C7

185

GUITAR

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am9 Ab9

193

(201)

201

205

209

213

(217)

217

221

PIANO

# IT WASN'T YOU



ArmyFieldBand.com/perspectives

♩=140 - 160

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE

SWING

Cmaj7/G

Dm7/G

Musical notation for the first system, measures 1-4. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics include mf.

Cmaj7/G

Dm7/G

Musical notation for the second system, measures 5-8. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

5

(9)

Cmaj7/G

Dm7/G

Cmaj7/G

G7(SUS4) G13(b9)

Musical notation for the third system, measures 9-16. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Includes a fermata over the final two measures.

9

(17)

Cmaj7

Dm9

Em9

B7(b9)/D#

Dm9

G13

Cmaj7

E7(b9)

Musical notation for the fourth system, measures 17-24. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

17

Am

Am(maj7)

Am7

A7(b9)

Dm9

G13(b9)

Cmaj7

C7

Musical notation for the fifth system, measures 25-32. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

25

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2 (33)

Fmaj9 Bb13 Cmaj7 C7 Fmaj9 Bb13 Cmaj7 Cmaj7/B Am9 Am9/G# Gm9

33

F#m7(b5) B7(b9) Em7 A7(b9) Am9 D13 Ebm9 Ab13 Dm9 G13(b9)

41

(49)

Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13(b9) Cmaj7 E7(b9)

49

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

57

(65)

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am9 Ab9

65

Cmaj7/G

Dm7/G

73

*C*MAJ7/G *G*7(SUS4) *G*13(b9)

77

**(81)** *C*MAJ7 *D*m9 *E*m9 *B*7(b9)/D# *D*m9 *G*13 *C*MAJ7 *E*7(b9)  
 (1ST X'ONLY)

81

*A*m *A*m(MAJ7) *A*m7 *A*7(b9) *D*m9 *G*13(b9) *C*MAJ7 *C*7

89

*F*MAJ9 *B*b13 *C*MAJ7 *C*7 *F*MAJ9 *B*b13 *C*MAJ7 *A*m9 *G*m9

97

*F*#m7(b5) *B*7(b9) *E*m7 *A*7(b9) *A*m9 *D*13 *E*bm9 *A*b13 *D*m9 *G*13(b9)

105

**(113)** *C*MAJ7 *D*m9 *E*m9 *B*7(b9)/D# *D*m9 *G*13(b9) *C*MAJ7 *E*7(b9)  
 (BCKGDS LAST X) (FIGURES 2ND X'ONLY)

113

*A*m *A*m(MAJ7) *A*m7 *A*7(b9) *D*m9 *G*13 *C*MAJ7 *C*7

121



4 **(129)** Fmaj7 A7(b9) Dm7 Dm7/C  
 (FIGURES 2ND X'ONLY)

129

Bm7(b5) E7(b9) Am9 Ab9

133

Cmaj7/G Dm7/G G13(b9) Cmaj7/G  
 OPTIONAL REPEAT FOR MORE SOLO'S  
 G7(SUS4) G13(b9)

137

**(145)** Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13 G13(b9) Cmaj7 E7(b9)

145

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

153

**(161)** Fmaj9 Bb13 Cmaj7 C7 Fmaj9

161

B $\flat$ 13 Cmaj7 Cmaj7/B Am<sup>9</sup> Am<sup>9</sup>/G $\sharp$  Gm<sup>9</sup>

166

F $\sharp$ m7(b5) B7(b9) Em7 A7(b9) Am<sup>9</sup> D13 Ebm<sup>9</sup> Ab13 Dm<sup>9</sup> G13(b9)

169

(177) Cmaj7 Dm<sup>9</sup> Em<sup>9</sup> B7(b9)/D $\sharp$  Dm<sup>9</sup> G13(b9) Cmaj7 E7(b9)

177

Am Am(maj7) Am7 A7(b9) Dm<sup>9</sup> G13 Cmaj7 C7

185

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am<sup>9</sup> Ab<sup>9</sup>

193

(201) Cmaj7/G Dm7/G Ebmaj7/G Dbmaj7/G

201

6

Cmaj7/G Dm7/G

208

Ebmaj7/G Dbmaj7/G

213

(217) Cmaj7/G Dm7/G

217

Cmaj7/G RIT. G7(SUS4) G13(b9) G13(b9)/Db C%

221

BASS

# IT WASN'T YOU

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR



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♩=140 - 160

SWING

CMAJ7/G

Dm7/G

CMAJ7/G

Dm7/G

MUSIC BY SFC PAUL WHITE

3/4 time signature, first staff of music with notes.

(9) *mf*

CMAJ7/G

Dm7/G

CMAJ7/G

G7(SUS4) G13(b9)

Second staff of music with notes.

<sup>9</sup>(17)

CMAJ7

Dm<sup>9</sup>

Em<sup>9</sup>

B7(b9)/D#

Dm<sup>9</sup>

G13

CMAJ7

E7(b9)

Third staff of music with notes.

17

Am

Am(maj7)/G#Am7/G

A7(b9)

Dm<sup>9</sup>

G13(b9)

CMAJ7

C7

Fourth staff of music with notes.

<sup>25</sup>(33)

FMAJ9

Bb13

CMAJ7

C7

FMAJ9

Bb13

CMAJ7

CMAJ7/BAm<sup>9</sup>

Am<sup>9</sup>/G#Gm<sup>9</sup>

Fifth staff of music with notes.

33

F#m7(b5)

B7(b9)

Em7

A7(b9)

Am<sup>9</sup>

D13

Ebm<sup>9</sup>Ab13

Dm<sup>9</sup> G13(b9)

Sixth staff of music with notes.

<sup>41</sup>(49)

CMAJ7

Dm<sup>9</sup>

Em<sup>9</sup>

B7(b9)/D#

Dm<sup>9</sup>

G13(b9)

CMAJ7

E7(b9)

Seventh staff of music with notes.

49

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2

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

57

(65)

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am9 Ab9

65

Cmaj7/G Dm7/G Cmaj7/G G7(SUS4) G13(b9)

73

(81)

Cmaj7 (1ST X'ONLY) Dm9 Em9 B7(b9)/D# Dm9 G13 Cmaj7 E7(b9)

81

Am Am(maj7) Am7 A7(b9) Dm9 G13(b9) Cmaj7 C7

89

Fmaj9 Bb13 Cmaj7 C7 Fmaj9 Bb13 Cmaj7 Am9 Gm9

97

F#m7(b5) B7(b9) Em7 A7(b9) Am9 D13 Ebm9 Ab13 Dm9 G13(b9)

105

(113)

Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13(b9) Cmaj7 E7(b9)  
(BCKRGDS LAST X) (FIGURES 2ND X'ONLY)

113

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

121 (129)

Fmaj7 A7(b9) Dm7 Dm7/C Bm7(b5) E7(b9) Am9 Ab9  
(FIGURES 2ND X'ONLY)

129

Cmaj7/G Dm7/G G13(b9) Cmaj7/G G7(SUS4) G13(b9)  
OPTIONAL REPEAT FOR MORE SOLO'S

137

(145)

Cmaj7 Dm9 Em9 B7(b9)/D# Dm9 G13 G13(b9) Cmaj7 E7(b9)

145

Am Am(maj7) Am7 A7(b9) Dm9 G13 Cmaj7 C7

153

(161)

Fmaj9 Bb13 Cmaj7 C7 Fmaj9

161



DRUM SET

# IT WASN'T YOU



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♩=140 - 160

THE U.S. ARMY FIELD BAND JAZZ AMBASSADORS  
CW2 KEVIN L. PICK, DIRECTOR  
MUSIC BY SFC PAUL WHITE

SWING

Musical notation for measures 1-4. Includes a 3/4 time signature, a dynamic marking of *mf*, and drum set notation with accents and slurs. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Musical notation for measures 5-8. Includes drum set notation with accents and slurs. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Musical notation for measures 9-16. Measure 9 is circled. Includes drum set notation with accents and slurs. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated below the staff.

(17)

Musical notation for measures 17-24. The staff contains diagonal slashes representing a drum pattern. Measure numbers 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff.

Musical notation for measures 25-32. The staff contains diagonal slashes representing a drum pattern. Measure numbers 25, 26, 27, 28, 29, 30, 31, and 32 are indicated below the staff.

(33)

Musical notation for measures 33-40. Includes drum set notation with accents and slurs. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are indicated below the staff.

Musical notation for measures 41-48. Includes drum set notation with accents and slurs. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated below the staff.

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2

# DRUM SET

**(49)**

Musical staff for measures 49-56. Measures 49-50 and 53-55 contain a continuous pattern of diagonal slashes. Measures 51 and 52 feature two eighth notes with stems pointing down, each marked with an 'x'. Measures 56 features a snare drum symbol (a cross with a vertical line) followed by two eighth notes with stems pointing down, each marked with an 'x'.

Musical staff for measures 57-64. Measures 57-59 feature a quarter note with a stem pointing down, followed by a diamond symbol. Measures 60 and 64 feature two eighth notes with stems pointing down, each marked with an 'x'. Measures 61-63 contain a continuous pattern of diagonal slashes.

**(65)**

Musical staff for measures 65-72. Measures 65-66 and 69-70 contain a continuous pattern of diagonal slashes. Measures 67 and 68 feature two eighth notes with stems pointing down, each marked with an 'x'. Measures 71 and 72 feature two eighth notes with stems pointing down, each marked with an 'x'.

Musical staff for measures 73-80. Measures 73-77 feature a complex rhythmic pattern with eighth notes, quarter notes, and eighth rests, each marked with an accent (>). Measures 78 and 80 feature a quarter note with a stem pointing down, marked with an accent (>). Measure 79 contains a continuous pattern of diagonal slashes.

**(81)**

Musical staff for measures 81-88. Measure 81 features a quarter note with a stem pointing down, marked with an accent (>), followed by a snare drum symbol (a cross with a vertical line) and two eighth notes with stems pointing down, each marked with an accent (>). A bracket above the first three notes is labeled ">(1ST X'ONLY)". Measures 82-88 contain a continuous pattern of diagonal slashes.

Musical staff for measures 89-96. All measures (89-96) contain a continuous pattern of diagonal slashes.

Musical staff for measures 97-104. All measures (97-104) contain a continuous pattern of diagonal slashes.

# DRUM SET

105 106 107 108 109 110 111 112

## (113)

(BCKGDS LAST X)

(FIGURES 2ND X'ONLY)

113 114 115 116 117 118 119 120

121 122 123 124 125 126 127 128

## (129)

(FIGURES 2ND X'ONLY)

129 130 131 132

133 134 135 136

OPTIONAL REPEAT FOR MORE SOLO'S

137 138 139 140 141 142 143 144

## (145)

145 146 147 148 149 150 151 152

DRUM SET

153 154 155 156 157 158 159 160

(161)

161 162 163 164

165 166 167 168

169 170 171

172 173 174 175 176

(177)

177 178 179 180 181 182 183 184

185 186 187 188 189 190 191 192

193 194 195 196 197 198 199 200

DRUM SET

**(201)**

201 202 203 204 205 206 207

208 209 210 211 212

213 214 215 216

**(217)**

217 218 219 220

RIT. . . . .

221 222 223 224 225