

# Don't Blame It On Me

**SoundPax** accompaniment packet for choral octavo #51576 and #51577

*Words and Music by Michael Bublé, Erik Kertes, Jeremy Silver, and Nina Woodford  
Arranged by Jack Zaino*

## INSTRUMENTATION

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- 1 - Director's Score
- 1 - B $\flat$  Tenor Saxophone
- 1 - E $\flat$  Baritone Saxophone
- 1 - B $\flat$  Trumpet I
- 1 - B $\flat$  Trumpet II
- 1 - Trombone
- 1 - Guitar
- 1 - Bass
- 1 - Drumset

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# DON'T BLAME IT ON ME

Arranged by JACK ZAINO  
Instrumental Arrangement by TIM HAYDEN

Words and Music by  
MICHAEL BUBLÉ, ERIK KERTES,  
JEREMY SILVER, and NINA WOODFORD

Bright New Orleans shuffle (♩ = ca. 100) (♩♩ = ♩<sup>3</sup>)

SOPRANO ALTO

TENOR BASS

PIANO

B $\flat$  TENOR SAXOPHONE

E $\flat$  BARITONE SAXOPHONE

B $\flat$  TRUMPET 1

B $\flat$  TRUMPET 2

TROMBONE

GUITAR

BASS

DRUMSET

Don't blame it on *mp*

N.C. *g<sup>va</sup>*

*mf*

S.D. (on rim)

B.D.

*p*

2 3 4

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5

S. A.

me for fall-in' in love with you. \_ An-y-bod-y could

T. B.

PNO. *mp*

T. SAX.

B. SAX.

5

TPT. 1

TPT. 2

TBN.

GTR.

BASS *mp*

DRUMS

*mp* 5 6 7 8

3 2

S. A.

see there was noth- in' I \_\_\_ could do. \_\_\_ You just

T. B.

PNO.

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

9 10 11 12

The image shows a page of a musical score for a band and vocalists. The page is numbered '4' in the top left corner. It features several staves: Soprano (S. A.), Tenor (T. B.), Piano (PNO.), Tenor Saxophone (T. SAX.), Bass Saxophone (B. SAX.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trombone (TBN.), Guitar (GTR.), Bass, and Drums. The vocal lines have lyrics: 'see there was noth- in' I \_\_\_ could do. \_\_\_ You just'. The piano part has a bass line with eighth notes and rests. The guitar and bass parts have similar rhythmic patterns. The drums part shows a pattern of eighth notes with rests, a triplet of eighth notes on measure 10, and a double bar line with a '2' above it on measure 12. A large red watermark is overlaid diagonally across the page, reading 'Preview Only Legal use Requires Purchase'.

13

S. A.

shot me that look, — and ba-by, I — was hooked. — It was al -

T. B.

PNO.

T. SAX.

B. SAX.

13

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

13 14 15 16

S. A. *mp* *mf*

- ways meant\_ to be, \_\_\_ so don't blame it on me. Don't blame it on me. It ain't my

T. B.

PNO.

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

17 18 19 20

21

S. A. fault. I've al-ways been \_\_\_ your fool. \_\_\_ But af - ter

T. B.

PNO. *mf* F C

T. SAX.

B. SAX.

21

TPT. 1

TPT. 2

TBN.

GTR. *mf* F C

BASS *mf*

DRUMS *mf* Ride 3 3

21 22 23 24

Detailed description of the musical score for rehearsal mark 21: The score is for a 4/4 piece in B-flat major. The vocal line (Soprano/Alto) begins at measure 21 with the lyrics 'fault. I've al-ways been \_\_\_ your fool. \_\_\_ But af - ter'. The piano accompaniment (PNO.) features a steady eighth-note bass line and chords in the right hand, with dynamics marked *mf*. The guitar (GTR.) and bass (BASS) parts provide harmonic support, with the guitar playing a rhythmic pattern of eighth notes and the bass playing a similar eighth-note line. The drum part (DRUMS) includes a 'Ride' cymbal pattern and triplet eighth notes. The rehearsal mark '21' is indicated at the start of the vocal line and the guitar/bass/drum parts. The score spans measures 21 to 24.

S. A. all, \_\_\_\_\_ we both know \_\_\_ that it \_\_\_ takes two. \_\_\_ Tell me *mf*

T. B.

PNO.

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

25 26 27 28

F

F

3

2

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29

S. A.

T. B.

PNO.

T. SAX.

B. SAX.

29

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

29 30 31 32



on me.

S. A. it des - ti - ny, — but don't blame it on, don't blame it on me.

T. B.

PNO. F C F B $\flat$  F

T. SAX. *f*

B. SAX. *f*

TPT. 1 *f*

TPT. 2 *f*

TBN. *f*

GTR. F C F B $\flat$  F

BASS

DRUMS 3 (on head) H.H.  $\circ$

33 34 35 36

37

S. A. *f* Can't blame the stars for shin - in'. Can't blame the

T. B. *f*

PNO. *f* B $\flat$  F B $\flat$

T. SAX. (fall on beat 3)

B. SAX. (fall on beat 3)

TPT. 1 37 (fall on beat 3)

TPT. 2 (fall on beat 3)

TBN. (fall on beat 3)

GTR. *f* B $\flat$  F B $\flat$

BASS *f*

DRUMS + 2 +

*f* 37 38 39 40 41



S. A. birds for fly - in.' \_ Can't blame a guy \_

T. B.

PNO. F Dm

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR. F Dm

BASS

DRUMS

42 43 44 45

S. A. — for try - in'. — Sure I fell, but

T. B.

PNO. Dm7 G7 Gm/Bb

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR. Dm7 G7 Gm/Bb

BASS

DRUMS

46 47 48 49

S.  
A.  
T.  
B.

I had help. Take a look at your - self! Here I stand\_

*mf*

PNO.

T.SAX.  
B.SAX.

TPT. 1  
TPT. 2  
TBN.

GTR.  
BASS  
DRUMS

C

(fall on beat 3)

(fall on beat 3)

(fall on beat 3)

(fall on beat 3)

C

50 51 52 53

54 *mf*

S. A. Here I stand \_\_\_\_\_ false - ly ac-cused. \_\_\_\_\_

T. B. \_\_\_\_\_ false - ly ac-cused, \_\_\_\_\_ but I'm \_\_\_\_\_ just a

PNO. *mf*

T. SAX. *mf*

B. SAX. *mf*

54

TPT. 1

TPT. 2

TBN. *mf*

GTR. *mf* F C

BASS *mf*

DRUMS *mf* 3 3

54 55 56 57

S. A. Just a man. I'd take

T. B. man, and the mas - ter - mind was you.

PNO.

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

58 59 60 61

F

mf

3

3

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Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves: two for vocalists (Soprano Alto and Tenor Bass), piano (PNO.), two saxophones (Tenor and Bass), two trumpets (1 and 2), tuba (TBN.), guitar (GTR.), bass, and drums. The vocalists have lyrics: 'Just a man. I'd take man, and the mas - ter - mind was you.' The piano part includes a chord change to F major. The trumpet parts are marked with a mezzo-forte (mf) dynamic. The guitar and bass parts provide harmonic support. The drum part features a steady rhythm with triplet accents on measures 59 and 61. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

62

S. A. cred-it if I could, but I've nev-er been that good. It just worked

T. B.

PNO. F7/A Bb G7

T. SAX. shake

B. SAX.

62

TPT. 1 shake

TPT. 2 shake

TBN. shake

GTR. F7/A Bb G7

BASS

DRUMS 3 2

62 63 64 65

on me.

S. A. — out beau-ti - f'ly, — so don't blame it on, don't blame it on me.

T. B.

PNO. F C F Bb F

T. SAX. B. SAX.

TPT. 1 TPT. 2 TBN.

F C F Bb F

GTR. BASS

DRUMS 3 (on head) H.H. °

66 67 68 69

70 *f*

S. A. Can't blame the stars for shin - in'. \_ Can't blame the

T. B. *f*

PNO. *f* B $\flat$  F B $\flat$

T. SAX. *f* (fall on beat 3)

B. SAX. *f*

70 *f* (fall on beat 3)

TPT. 1 *f*

TPT. 2 *f* (fall on beat 3)

TBN. *f* (fall on beat 3)

GTR. *f* B $\flat$  F B $\flat$

BASS *f*

DRUMS *f* 70 71 72 73 74

2

S. A. birds for fly - in.' — Can't blame a guy —

T. B.

PNO. F Dm

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR. F Dm

BASS

DRUMS

75 76 77 78

S. A. — for try - in' - Sure I fell, but

T. B.

PNO.  $Dm^7$   $G^7$   $Gm/Bb$

T. SAX.  $Bm^7$   $F^7$   $Fm/Cb$

B. SAX.  $Bm^7$   $F^7$   $Fm/Cb$

TPT. 1  $Bm^7$   $F^7$   $Fm/Cb$

TPT. 2  $Bm^7$   $F^7$   $Fm/Cb$

TBN.  $Bm^7$   $F^7$   $Fm/Cb$

GTR.  $Dm^7$   $G^7$   $Gm/Bb$

BASS  $Dm^7$   $G^7$   $Gm/Bb$

DRUMS

79 80 81 82



87 *p*

S. A. me for fall-in' in love with you. — An-y-bod-y could

T. B. *p*

PNO. N.C. *p*

T. SAX.

B. SAX.

87 *solo* *p*

TPT. 1

TPT. 2

TBN.

GTR.

BASS *p*

DRUMS *p* 3 3

87 88 89 90

S. A. see there was noth-in' I \_\_\_ could do. \_\_\_ You just

T. B.

PNO.

T. SAX. *sfp*

B. SAX. *sfp*

TPT. 1 *shake*

TPT. 2

TBN. *sfp*

GTR.

BASS

DRUMS

91 92 93 94

95 *mf*

S. A. *mf* shot me that look, — and ba - by, I — was hooked. — It was al -

T. B. *mf*

PNO. *sfz* *mf* F F7 Bb G7

T. SAX. *sfz*

B. SAX. *sfz*

95 TPT. 1 *sfz*

TPT. 2 *sfz*

TBN. *sfz*

GTR. *sfz* F

BASS *sfz* *mf*

DRUMS *mf*

95 96 97 98

on me.

S. A. - ways meant to be, — so don't blame it on, don't blame it on

T. B.

PNO. F C F B $\flat$

T. SAX. 3 3 3

B. SAX. 3 3 3

TPT. 1 3 3 3

TPT. 2 3 3 3

TBN.

GTR.

BASS

DRUMS 3 3

99 100 101

(unison) 103

S. A. me. Oo, I took it slow, played it smart, thought

T. B.

PNO. F

T. SAX. (fall on beat 3)

B. SAX. (fall on beat 3)

TPT. 1. 103

TPT. 2. (fall on beat 3)

TBN. (fall on beat 3)

GTR. F mf

BASS

DRUMS

102 103 104

S. A. — that you would leave me with a brok - en heart. — When you jumped, — I fol -

T. B.

PNO. C

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR. C

BASS

DRUMS

105 106 107

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S. A. - lowed you. I jumped with-out no par - a - chute. Af - ter

T. B.

PNO.

T. SAX.

B. SAX.

TPT. 1

TPT. 2

TBN.

GTR.

BASS

DRUMS

F

F

108 109 110

111

S. A. thun-der rolls, and the light - ning strikes, all \_\_\_ these wrongs, you got \_\_\_ things right. Well, it worked.

T. B.

PNO. F/A Bb Bb/Ab G7

T. SAX.

B. SAX.

111

TPT. 1

TPT. 2

TBN.

F/A Bb Bb/Ab G7

GTR.

BASS

DRUMS

111 112 113 114

S. A. — out beau-ti - f'ly, — so don't blame it on me. Don't blame it on me. You can call —

T. B.

PNO.

T. SAX. (fall on beat 3)

B. SAX. (fall on beat 3)

TPT. 1 (fall on beat 3)

TPT. 2 (fall on beat 3)

TBN. (fall on beat 3)

F C Dm G<sup>7</sup>

GTR.

BASS

DRUMS

115 116 117 118

— it des - ti - ny, — but don't blame it on me. Don't blame it on me. It was al -

Chords: F, C, Dm, G7

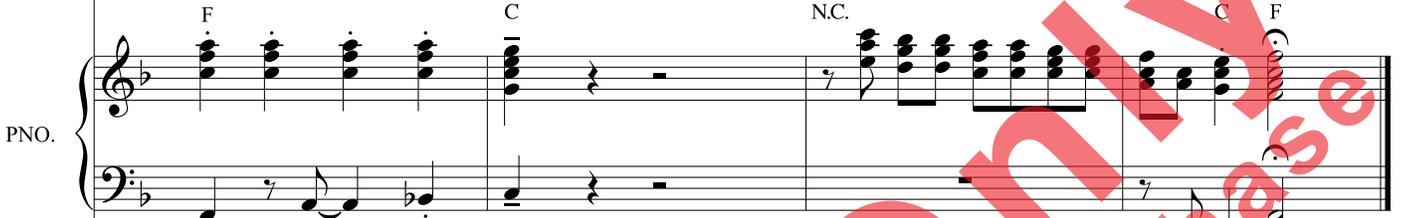
119 120 121 122

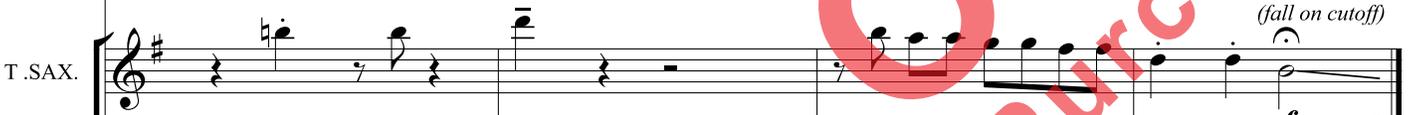
123

S. A. 

- ways meant to be, so don't blame it on me.

T. B. 

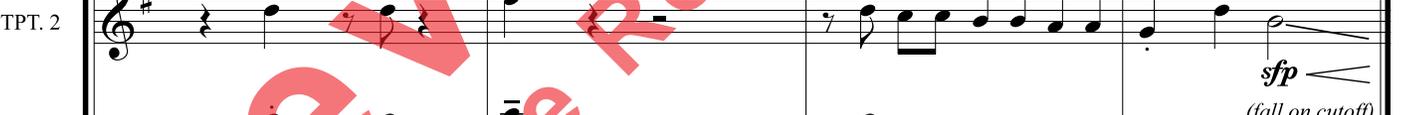
PNO. 

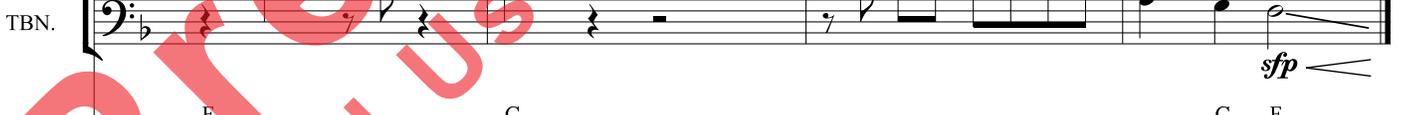
T. SAX. 

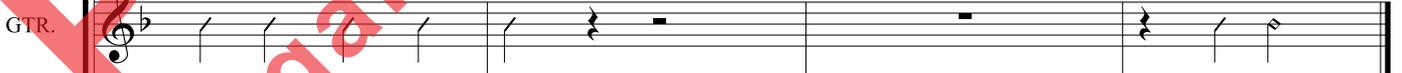
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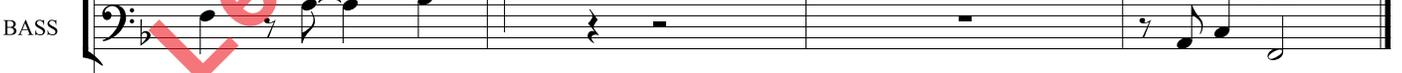
123

TPT. 1 

TPT. 2 

TBN. 

GTR. 

BASS 

DRUMS 

123

124

125

126