

COULD HAVE BEEN ME

FLUTE/PICC.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4 5 8 13 8 21

28 *mf*

36 *ff*

44 *mf*

52

59 *ff* 67

fff

Detailed description: This is a musical score for Flute/Picc. in 4/4 time, featuring a 'Fast Pop' tempo. The score is written in B-flat major and consists of six staves of music. It includes dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Measure numbers 5, 8, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes. The piece concludes with a final *fff* dynamic marking.

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Fast Pop 4 5 8 13 8 21

28 *mf*

36 *ff*

44 *mf*

52

59 *ff* 67

fff

Detailed description: This is a musical score for Flute/Picc. in 4/4 time, featuring a 'Fast Pop' tempo. The score is written in B-flat major and consists of six staves of music. It includes dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Measure numbers 5, 8, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes. The piece concludes with a final *fff* dynamic marking.

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COULD HAVE BEEN ME

B \flat CLARINET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

4 5 8 13 *div.*

21 *mf* 28 *ff* 36 44 *div.* *mp* 52 59 67 *ff* *div.*

The musical score is written for Bb Clarinet in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo/style marking of 'Fast Pop'. The score is divided into systems of five staves each. Measure numbers 4, 5, 8, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated. Performance markings include dynamics (mf, ff, mp), articulation (accents), and phrasing (div.). The piece concludes with a final chord marked with a hairpin and the dynamic *fff*.

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COULD HAVE BEEN ME

B \flat CLARINET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

4 5 8 13 *div.*

21 *mf* 28 *ff* 36 44 *div.* *mp* 52 59 67 *ff* *div.*

This is an identical copy of the musical score for Bb Clarinet of 'Could Have Been Me' as shown above. It includes the same notation, dynamics, and performance markings.

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COULD HAVE BEEN ME

E♭ ALTO SAX

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Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

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Fast Pop 4

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COULD HAVE BEEN ME

B^b TENOR SAX

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

mf

f

ff

mp

ff

ff

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B^b TENOR SAX

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Fast Pop 4

mf

f

ff

mp

ff

ff

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COULD HAVE BEEN ME

E♭ BARITONE SAX

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

The musical score is written for E♭ Baritone Sax in 4/4 time. It begins with a key signature of one flat (Bb) and a tempo/style marking of 'Fast Pop'. The score is divided into systems of staves. Measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes. Dynamic markings include *mf*, *f*, *ff*, and *mp*. There are also accents (^) and slurs. The piece concludes with a *fff* marking and a fermata.

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COULD HAVE BEEN ME

E♭ BARITONE SAX

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

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COULD HAVE BEEN ME

1st B \flat TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

The musical score is written for 1st B \flat Trumpet in 4/4 time. It begins with a key signature of one flat (B \flat) and a tempo/style of 'Fast Pop'. The score is divided into measures, with measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 marked in boxes. Dynamics include *mf* (measures 5-13), *Lower notes opt.* (measures 21-28), and *ff* (measures 36-67). The piece concludes with a *fff* dynamic marking and a fermata over the final note.

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COULD HAVE BEEN ME

1st B \flat TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

This is an identical copy of the musical score for 1st B \flat Trumpet of 'Could Have Been Me' as shown above. It includes the same notation, dynamics, and measure markings.

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COULD HAVE BEEN ME

2nd B \flat TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5

mf 13

21 5 28

ff 36

44 8 52 6

59 67 3

< fff

Detailed description: This is a musical score for the 2nd B-flat trumpet part of the song 'Could Have Been Me'. It is written in 4/4 time and starts with a 'Fast Pop' tempo. The score consists of six staves of music. The first staff begins with a four-measure rest followed by a five-measure rest. The music features various dynamics including mezzo-forte (mf) and fortissimo (ff). There are several measures with repeat signs and first/second endings. The key signature changes from one flat (B-flat) to one sharp (F#) at measure 59. The score ends with a fortissimo (fff) dynamic and a decrescendo hairpin.

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COULD HAVE BEEN ME

2nd B \flat TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5

mf 13

21 5 28

ff 36

44 8 52 6

59 67 3

< fff

Detailed description: This is a musical score for the 2nd B-flat trumpet part of the song 'Could Have Been Me'. It is written in 4/4 time and starts with a 'Fast Pop' tempo. The score consists of six staves of music. The first staff begins with a four-measure rest followed by a five-measure rest. The music features various dynamics including mezzo-forte (mf) and fortissimo (ff). There are several measures with repeat signs and first/second endings. The key signature changes from one flat (B-flat) to one sharp (F#) at measure 59. The score ends with a fortissimo (fff) dynamic and a decrescendo hairpin.

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COULD HAVE BEEN ME

3rd B^b TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

The musical score is written for a 3rd B^b Trumpet in 4/4 time. It begins with a key signature of one flat (B^b) and a tempo/style marking of 'Fast Pop'. The score consists of six staves of music. Measure numbers are indicated in boxes: 5, 13, 21, 28, 36, 44, 52, 59, 67. Dynamic markings include *mf* at measure 13 and *ff* at measures 28 and 52. The piece concludes with a double bar line and a *fff* dynamic marking.

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COULD HAVE BEEN ME

3rd B^b TRUMPET

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

This is an identical copy of the musical score for the 3rd B^b Trumpet part of 'Could Have Been Me'. It includes the same notation, measure numbers, and dynamic markings as the first score.

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COULD HAVE BEEN ME

F HORN

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JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13 21 28 36 44 52 59 67

f *mf* *ff* *fff*

Detailed description: This is a musical score for the F Horn part of the song 'Could Have Been Me'. It is written in 4/4 time with a key signature of one flat (Bb). The score is marked 'Fast Pop'. It begins with a 4-measure rest, followed by measures 5, 8, and 13, each containing a triplet of eighth notes. The piece then continues with a series of eighth-note and quarter-note patterns. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Measure numbers 4, 5, 8, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes. The score concludes with a *fff* dynamic marking.

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COULD HAVE BEEN ME

F HORN

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JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13 21 28 36 44 52 59 67

f *mf* *ff* *fff*

Detailed description: This is a musical score for the F Horn part of the song 'Could Have Been Me'. It is written in 4/4 time with a key signature of one flat (Bb). The score is marked 'Fast Pop'. It begins with a 4-measure rest, followed by measures 5, 8, and 13, each containing a triplet of eighth notes. The piece then continues with a series of eighth-note and quarter-note patterns. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Measure numbers 4, 5, 8, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes. The score concludes with a *fff* dynamic marking.

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COULD HAVE BEEN ME

1st TROMBONE

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JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13 21 28 36 44 52 59 67

mf *f* *ff* *mp*

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COULD HAVE BEEN ME

1st TROMBONE

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Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13 21 28 36 44 52 59 67

mf *f* *ff* *mp*

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COULD HAVE BEEN ME

2nd TROMBONE

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and a box containing the number 5. The second staff has a dynamic marking of *f* and a box with 13. The third staff has a dynamic marking of *mf* and a box with 21. The fourth staff has a dynamic marking of *ff* and a box with 36. The fifth staff has a dynamic marking of *mp* and boxes with 44 and 52. The sixth staff has a dynamic marking of *ff* and a box with 59. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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< *fff*
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COULD HAVE BEEN ME

2nd TROMBONE

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

This is an identical copy of the musical score for the 2nd Trombone part of 'Could Have Been Me' as shown in the first image. It features six staves of music in bass clef with a key signature of two flats and a 4/4 time signature. The score includes dynamic markings such as *mf*, *f*, *ff*, and *mp*, along with various musical notations like slurs and accents.

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< *fff*
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COULD HAVE BEEN ME

BARITONE B.C.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13

21 28

36

44 52

59 67

f

mf

ff

mp

fff

Detailed description: This is a musical score for Baritone B.C. of the song 'Could Have Been Me'. It is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score is divided into systems of five staves each. The first staff starts with a 'Fast Pop' tempo marking and a 4/4 time signature. Measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes above the staves. Dynamic markings include *f*, *mf*, *ff*, *mp*, and *fff*. There are also accents and hairpins throughout the piece.

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COULD HAVE BEEN ME

BARITONE B.C.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13

21 28

36

44 52

59 67

f

mf

ff

mp

fff

Detailed description: This is a musical score for Baritone B.C. of the song 'Could Have Been Me'. It is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score is divided into systems of five staves each. The first staff starts with a 'Fast Pop' tempo marking and a 4/4 time signature. Measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 are indicated in boxes above the staves. Dynamic markings include *f*, *mf*, *ff*, *mp*, and *fff*. There are also accents and hairpins throughout the piece.

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Could Have Been Me

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COULD HAVE BEEN ME

BARITONE T.C.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13

21 28

36

44 52

59 67

f

mf

ff

mp

fff

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COULD HAVE BEEN ME

BARITONE T.C.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13

21 28

36

44 52

59 67

f

mf

ff

mp

fff

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COULD HAVE BEEN ME

TUBA

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

5

Musical score for Tuba part of 'Could Have Been Me'. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff starts with a '4' above the staff and a '5' in a box. The second staff has a 'mf' dynamic marking and a '13' in a box. The third staff has a '21' in a box, a 'f' dynamic marking, and a '28' in a box. The fourth staff has a '36' in a box and a 'ff' dynamic marking. The fifth staff has a '44' in a box, a 'div.' marking, and an '8' above the staff. The sixth staff has a '52' in a box and an 'mp' dynamic marking. The seventh staff has a '59' in a box and a 'ff' dynamic marking. The eighth staff has a '67' in a box and a 'div.' marking. The ninth staff has a 'ff' dynamic marking. The tenth staff has a 'ff' dynamic marking and a '<' symbol.

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COULD HAVE BEEN ME

TUBA

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

5

Musical score for Tuba part of 'Could Have Been Me'. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff starts with a '4' above the staff and a '5' in a box. The second staff has a 'mf' dynamic marking and a '13' in a box. The third staff has a '21' in a box, a 'f' dynamic marking, and a '28' in a box. The fourth staff has a '36' in a box and a 'ff' dynamic marking. The fifth staff has a '44' in a box, a 'div.' marking, and an '8' above the staff. The sixth staff has a '52' in a box and an 'mp' dynamic marking. The seventh staff has a '59' in a box and a 'ff' dynamic marking. The eighth staff has a '67' in a box and a 'div.' marking. The ninth staff has a 'ff' dynamic marking. The tenth staff has a 'ff' dynamic marking and a '<' symbol.

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COULD HAVE BEEN ME

ELECTRIC BASS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13 21 28 36 44 52 59 67

mf *f* *ff* *mp* *ff* *fff*

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COULD HAVE BEEN ME

ELECTRIC BASS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 13 21 28 36 44 52 59 67

mf *f* *ff* *mp* *ff* *fff*

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COULD HAVE BEEN ME

BELLS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13 21 28 36 44 52 59 67 72

f *ff* *mf* *f* *ff*

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COULD HAVE BEEN ME

BELLS

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JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop

4 5 8 13 21 28 36 44 52 59 67 72

f *ff* *mf* *f* *ff*

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COULD HAVE BEEN ME

MARIMBA

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4

5 8 13

mf

21

28

ff

36

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Could Have Been Me - 1

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MARIMBA

44

mf

52

59

ff

67

fff

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Could Have Been Me - 2

COULD HAVE BEEN ME

SNARE DRUM

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop
Rim Clicks

The notation is for a snare drum in 4/4 time, marked 'Fast Pop'. It features various rhythmic patterns including rim clicks and on-head strokes. Dynamics range from *f* (forte) to *fff* (fortissimo). Rehearsal marks are numbered 5, 13, 21, 28, 36, 44, 52, 59, and 67. The piece concludes with a *fff* dynamic.

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COULD HAVE BEEN ME

SNARE DRUM

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop
Rim Clicks

This is an identical copy of the snare drum notation from the top page, featuring the same rhythmic patterns, dynamics, and rehearsal marks.

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COULD HAVE BEEN ME

QUAD TOMS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop
Rim Clicks

Musical score for Quad Toms, featuring various dynamics (mf, f, ff, mp) and rhythmic patterns (On Head, Rim Clicks). The score includes measures 5, 13, 21, 28, 36, 44, 52, 59, and 67, with a final measure marked *fff*.

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COULD HAVE BEEN ME

QUAD TOMS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop
Rim Clicks

Musical score for Quad Toms, featuring various dynamics (mf, f, ff, mp) and rhythmic patterns (On Head, Rim Clicks). The score includes measures 5, 13, 21, 28, 36, 44, 52, 59, and 67, with a final measure marked *fff*.

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COULD HAVE BEEN ME

MULTIPLE BASS DRUMS (4)

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 8 13 2 2 2

mf

ff

mp

f

fff

21 28 36 44 52 59 67

8

2

2

2

8

2

fff

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COULD HAVE BEEN ME

MULTIPLE BASS DRUMS (4)

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

5 8 13 2 2 2

mf

ff

mp

f

fff

21 28 36 44 52 59 67

8

2

2

2

8

2

fff

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COULD HAVE BEEN ME

CYMBALS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4 [5] 8 [13] Hi-Hat mf 4 8

[21] Cr. H.H. 4 [28] ^ Choke f ff 2

[36] 2 [44] 8 [52] mp 4 f

[59] ff 2 2 [67] 2

^ Choke

Detailed description: This block contains the cymbal notation for the first page of the score. It starts with a 4/4 time signature and a 'Fast Pop' tempo. The notation includes various cymbal symbols: Hi-Hat (mf), Crash (Cr.), and Hi-Hat (H.H.). There are several measures with rests, indicated by horizontal lines. Dynamics range from mezzo-forte (mf) to fortissimo (ff). There are also markings for 'Choke' and 'Cr.' (Crash). Measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 are boxed. The notation ends with a final 'Choke' marking.

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Could Have Been Me

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COULD HAVE BEEN ME

CYMBALS

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD

Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4 [5] 8 [13] Hi-Hat mf 4 8

[21] Cr. H.H. 4 [28] ^ Choke f ff 2

[36] 2 [44] 8 [52] mp 4 f

[59] ff 2 2 [67] 2

^ Choke

Detailed description: This block contains the cymbal notation for the second page of the score, which is identical to the first page. It starts with a 4/4 time signature and a 'Fast Pop' tempo. The notation includes various cymbal symbols: Hi-Hat (mf), Crash (Cr.), and Hi-Hat (H.H.). There are several measures with rests, indicated by horizontal lines. Dynamics range from mezzo-forte (mf) to fortissimo (ff). There are also markings for 'Choke' and 'Cr.' (Crash). Measure numbers 5, 13, 21, 28, 36, 44, 52, 59, and 67 are boxed. The notation ends with a final 'Choke' marking.

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COULD HAVE BEEN ME

AUX. PERCUSSION
Tambourine, Sus. Cym.

Words and Music by ADAM SLACK, LUKE SPILLER, RICHARD PARKHOUSE,
JOSHUA WILKINSON and GEORGE TIZZARD
Arranged by MATT CONAWAY Perc. arr. by JACK HOLT

Fast Pop 4/4

Tambourine

Sus. Cym.

Measures: 4, 5, 8, 13, 21, 28, 36, 44, 52, 59, 67, 7, 6, 4

Dynamic markings: *mf*, *pp*, *f*, *ff*, *mf*, *ff*, *mf*, *ff*

Choke

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Fast Pop 4/4

Tambourine

Sus. Cym.

Measures: 4, 5, 8, 13, 21, 28, 36, 44, 52, 59, 67, 7, 6, 4

Dynamic markings: *mf*, *pp*, *f*, *ff*, *mf*, *ff*, *mf*, *ff*

Choke

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