

# NEVER BEEN TO SPAIN

By HOYT AXTON  
ARRANGED BY PAUL McDONALD

EVEN 86  $\text{♩} = 90$

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

A

The musical score is arranged for a vocal ensemble and a band. It features the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Voice Even. Each vocal part includes a vocal cue: "WELL I'VE NEVER BEEN TO SPAIN".
- Instrumentalists:** Trumpet 1, 2, 3, 4, Trombone 1, 2, 3, 4, Piano, Guitar, Bass, and Drums.
- Tempo and Key:** The tempo is marked as  $\text{♩} = 90$  and the key signature has two flats (B-flat and E-flat).
- Structure:** The score begins with a section labeled 'A' in a box, which is repeated across all parts. This section contains the vocal cue and the instrumental accompaniment. The vocal line includes the lyrics: "WELL I'VE NEVER BEEN TO SPAIN" BUT I KIND-A LIKE THE MU-SIC SAY THE LA-DIES ARE IN-SANE THERE AND THEY SURE KNOW HOW TO USE IT THEY DON'T A-USE IT NE-ER GON-NA".
- Dynamic Markings:** The piano part includes dynamic markings such as  $pp$ ,  $ap$ ,  $eb$ ,  $ab$ , and  $8b7$ .
- Drum Part:** The drum part features a simple rhythmic pattern with accents.

1  
2  
SINGS 1  
2  
BARI

1  
2  
TRPS. 3  
4

1  
2  
TENS. 3  
4

1  
2  
PNO.  
GTR.  
BASS  
DRUMS

LOSE IT I CAN'T RE-FUSE IT MM MM MM WELL I NEV-ER BEEN TO ENG - LAND BUT I KIND-A LIKE THE BEA-TLES WELL I HEAD-ED FOR LAS VE - GAS ON - LY MADE IT OUT TO NEE - DLES

1  
 2  
 SAXES  
 1  
 2  
 3  
 4  
 TRPTS.  
 1  
 2  
 3  
 4  
 TRBNS.  
 1  
 2  
 3  
 4  
 PNO.  
 GTR.  
 BASS  
 DRUMS

CAN YOU FEEL IT MUST BE REAL IT FEELS SO GOOD FEELS SO GOOD WELL I NEV - ER BEEN TO HEA - VEN BUT IVE BEEN TO OK - LA - HO - MA WELL THEY TELL ME I WAS

Eb7 Ab7 Eb Ab Eb

1 2

SAXES 1 2

TRP. 1 2 3 4

TENS. 1 2 3 4

PNO.

GTR.

BASS

DRUMS

55

BORN THERE BUT I REAL-LY DON'T RE-MEM-BER IN OK-LA-HO-MA NOT A-RI-ZO-NA WHAT DOES IT MAT-TER

Ab Eb Eb7 Ab7 Eb Ab

Ab Eb Eb7 Ab7 Eb Ab

FILL

PLAY 7

1  
2  
3  
4

SINGS

1  
2  
3  
4

TRPS.

1  
2  
3  
4

TENS.

1  
2  
3  
4

PNO.

GTR.

BASS

DRUMS

WELL IVE NEV - ER BEEN TO SPAIN BUT I KIND - A LIKE THE MU - SIC SAY THE LA - DIES ARE IN -

11

FILL

1  
2  
SAXES 1  
2  
SAXE

1  
2  
TRP. 3  
4

1  
2  
TENS. 3  
4

50

SANE THERE AND THEY SURE KNOW HOW TO USE IT THEY DON'T A - BUSE IT NE-ER GON-NA LOSE IT I CAN'T RE - FUSE IT WELL I NEV - ER BEEN TO

PNO.  
GTR.  
BASS  
DRUMS



1  
2  
SAXES 1  
2  
BARI  
1  
2  
TRPS.  
3  
4  
1  
2  
3  
4  
TENS.  
1  
2  
3  
4  
PNO.  
GTR.  
BASS  
DRUMS

HO - MA NOT A - RI - ZO - NA WHAT DOES IT MAT - TER WHAT DOES IT MAT - TER IN OK - LA - HO - MA NOT A - RI - ZO - NA WHAT DOES IT MAT - TER WHAT DOES IT MAT - TER

FILL

# NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

Sheet music for Alto 1, featuring sections A, B, C, D, and E. The music is in 4/4 time and includes measures 26 through 50. Section A (measures 26-37) and Section B (measures 38-49) are marked with a 12-measure duration. Section C (measures 26-37) and Section E (measures 46-50) are marked with a **f** dynamic. Section D (measures 38-49) features a melodic line with slurs and accents.

54

Musical staff 1: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The second measure contains a whole note E5. The third measure is a whole rest. The fourth measure contains quarter notes D5, C5, and B4. The fifth measure contains a quarter note A4 and a half note G4. The sixth measure is a whole rest.

**F**

58

Musical staff 2: Treble clef, starting with a whole rest. The second measure contains eighth notes G4, A4, B4, C5, and a half note D5. The third measure contains quarter notes C5, B4, and A4. The fourth measure is a whole rest. The fifth measure contains eighth notes G4, A4, B4, C5, and a half note D5. The sixth measure contains quarter notes C5, B4, and A4.

62

Musical staff 3: Treble clef, starting with a whole rest. The second measure contains eighth notes G4, A4, B4, C5, and a half note D5. The third measure contains quarter notes C5, B4, and A4. The fourth measure is a whole rest. The fifth measure contains eighth notes G4, A4, B4, C5, and a half note D5. The sixth measure contains quarter notes C5, B4, and A4.

66

Musical staff 4: Treble clef, starting with a whole rest. The second measure contains eighth notes G4, A4, B4, C5, and a half note D5. The third measure contains quarter notes C5, B4, and A4. The fourth measure is a whole rest. The fifth measure contains eighth notes G4, A4, B4, C5, and a half note D5. The sixth measure contains quarter notes C5, B4, and A4.

70

Musical staff 5: Treble clef, starting with a whole rest. The second measure contains eighth notes G4, A4, B4, C5, and a half note D5. The third measure contains quarter notes C5, B4, and A4. The fourth measure is a whole rest. The fifth measure contains a half note G4. The sixth measure contains a half note F4. The seventh measure contains a half note E4.

# NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

(A) 12 (B) 12

The musical score is written in 4/4 time with a tempo of 90 beats per minute. It begins with a vocal cue section consisting of two measures of whole rests, labeled with circled letters (A) and (B) and the number 12. The piano accompaniment follows in three systems of two staves each. The first system starts at measure 26 with a treble clef and a key signature of one flat (F major/D minor). The melody features eighth and quarter notes with accents. The second system starts at measure 30 and continues the melodic line. The third system starts at measure 34 and includes a dynamic marking of *f* (forte). The fourth system starts at measure 38 and features a more complex rhythmic pattern with sixteenth notes. The fifth system starts at measure 42 and continues the melodic line. The sixth system starts at measure 46 and includes a dynamic marking of *f*. The final system starts at measure 50 and concludes the piece.

54



**F**

58



62



66



70



# BARITONE

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8s ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

(A) 12 (B) 12

(C)

26

30

34

(D)

38

42

(E)

46

50

54

Detailed description: This is a musical score for the Baritone part of the song 'Never Been to Spain'. The score is written in 4/4 time with a tempo of 90 beats per minute. It consists of five main sections labeled (A) through (E). Section (A) is a 12-measure rest. Section (B) is another 12-measure rest. Section (C) begins at measure 26 and contains two staves of music. Section (D) begins at measure 38 and contains two staves of music. Section (E) begins at measure 46 and contains three staves of music. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings like accents and a 'f' (forte) marking.



# TENOR 1

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8s ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

(A) 12 (B) 12

26

30

34

38

42

46

50

2

$B^b$  F

$B^b$  F

54 2

**F** 58

62

66

70

# TENOR 2

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8S ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

**A** 12 **B** 12

26

30

34

38

42

46

50

54

**F**

58

62

66

70

# TROMBONE 1

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

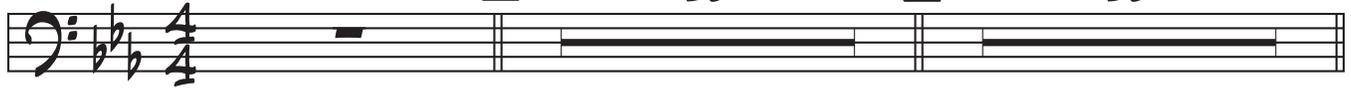
"WELL I'VE NEVER BEEN TO SPAIN"

**A**

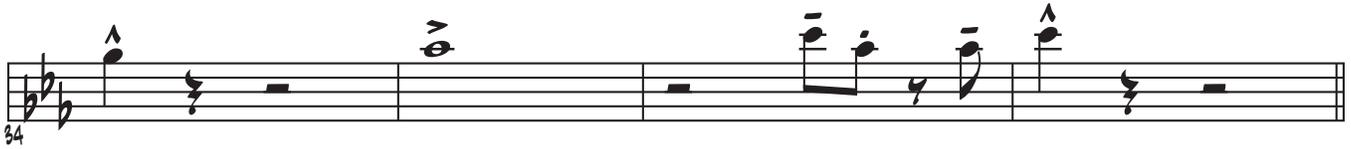
12

**B**

12



**C**



**D**



**E**



54

**F**  
58

62

66

70

# TROMBONE 2

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

**A**

12

**B**

12

Musical staff for section A and B. It shows a 4/4 time signature and a key signature of two flats. Section A is marked with a box 'A' and a duration of 12 measures. Section B is marked with a box 'B' and a duration of 12 measures. The staff contains rests for both sections.

Musical staff for section C, starting at measure 26. It contains a vocal line with notes and rests, including a fermata. The key signature is two flats and the time signature is 4/4.

Musical staff for section C, starting at measure 30. It continues the vocal line from the previous staff.

Musical staff for section C, starting at measure 34. It continues the vocal line with various note values and rests.

Musical staff for section D, starting at measure 38. It contains a vocal line with notes and rests, including a fermata. The key signature is two flats and the time signature is 4/4.

Musical staff for section D, starting at measure 42. It continues the vocal line from the previous staff.

Musical staff for section E, starting at measure 46. It contains a vocal line with notes and rests, including a fermata. The key signature is two flats and the time signature is 4/4.

Musical staff for section E, starting at measure 50. It continues the vocal line from the previous staff.



# TROMBONE 3

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 85  $\text{♩} = 90$

VOCAL CUE:

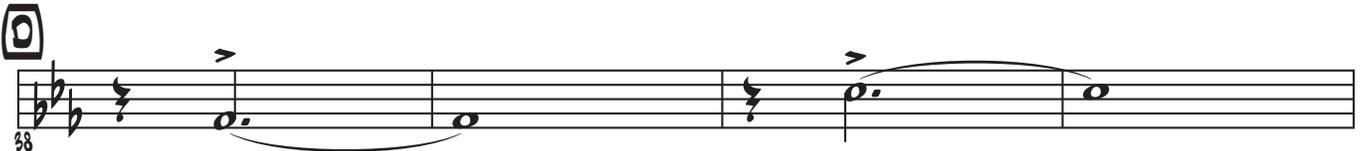
"WELL I'VE NEVER BEEN TO SPAIN"

**A**

12

**B**

12



54

**F**  
58

62

66

70

# TROMBONE 4

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8S  $\text{♩} = 90$

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

**A**

12

**B**

12



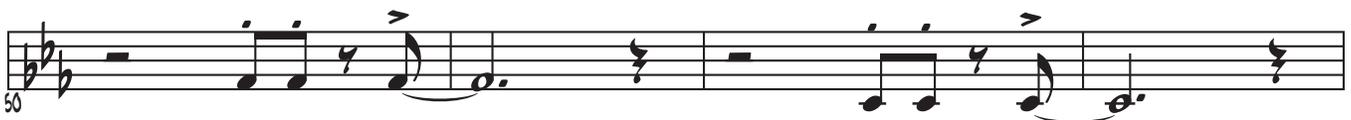
**C**



**D**



**E**



54

**F**

58

62

66

70

# TRUMPET 1

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8s ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

The musical score is written for Trumpet 1 in 4/4 time, with a tempo of 90 beats per minute. It consists of several measures, each starting with a measure rest. The score is divided into sections labeled A, B, C, D, and E. Section A is marked with a circled 'A' and a '12' above it. Section B is marked with a circled 'B' and a '12' above it. Section C is marked with a circled 'C' and a '26' below it. Section D is marked with a circled 'D' and a '38' below it. Section E is marked with a circled 'E' and a '46' below it. The score includes various musical notations such as notes, rests, and dynamics.

**A** 12 **B** 12

**C** 26

**D** 38

**E** 46

58 **F**

62

66

70

# TRUMPET 2

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8S ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

Musical score for Trumpet 2, featuring sections A, B, C, D, and E. The score is in 4/4 time with a key signature of one flat (Bb). Section A (measures 1-12) and Section B (measures 13-24) are marked with a 12-measure rest. Section C (measures 26-33) includes a dynamic marking of **f**. Section D (measures 38-45) features a melodic line with slurs. Section E (measures 46-54) includes a dynamic marking of **f**. The score is written on five systems of staves.

58 **F**

62

66

70

# TRUMPET 3

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 8S ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

The musical score is written for Trumpet 3 in 4/4 time with a key signature of one flat (Bb). It consists of several systems of staves. The first system shows a rest for 12 measures, followed by a section labeled 'A' for another 12 measures, and then a section labeled 'B' for another 12 measures. The subsequent systems contain musical notation with various note values, rests, and articulation marks. Measure numbers 26, 30, 34, 38, 42, 46, 50, and 54 are indicated at the beginning of their respective staves. The score includes dynamic markings such as  $f$  and  $mf$ , and articulation marks like accents and slurs.

58 **F**

62

66

70

# TRUMPET 4

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

(A) 12 (B) 12

(C) 26

30

34

(D) 38

42

(E) 46

50

54

Detailed description: This is a musical score for the trumpet part of the song 'Never Been to Spain'. It is written for Trumpet 4 and is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 'EVEN 85' with a quarter note equal to 90 beats per minute. The score begins with a vocal cue: 'WELL I'VE NEVER BEEN TO SPAIN'. The music is divided into sections labeled (A), (B), (C), (D), and (E). Section (A) consists of two measures of whole rests, with a '12' above the staff. Section (B) also consists of two measures of whole rests, with a '12' above the staff. Section (C) starts at measure 26 and contains two staves of music. Section (D) starts at measure 38 and contains two staves of music. Section (E) starts at measure 46 and contains three staves of music. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with slurs, accents, and dynamic markings like 'f'.

58 **F**

62

66

70

# NEVER BEEN TO SPAIN

EVEN 85 ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

The musical score is written for piano in 4/4 time, featuring three distinct sections labeled A, B, and C. The key signature consists of two flats (Bb and Eb), and the tempo is marked as EVEN 85 ♩=90. The score is arranged in three systems, each with a treble staff and a bass staff. Section A (measures 2-9) begins with a vocal cue and features a melody in the treble staff and a bass line in the bass staff. Section B (measures 14-21) repeats the melodic and bass line patterns of Section A. Section C (measures 26-33) consists of a bass line with rhythmic patterns and chords, while the treble staff is mostly empty. Chord symbols are provided above the staves: Ab, Eb, Bb7, and Ab7. Measure numbers 2, 6, 10, 14, 18, 22, 26, 30, and 34 are indicated at the start of their respective lines.

38 **D** Ab Eb

42 Ab Eb

46 **E** Ab Eb

50 Ab Eb

54 Bb7 Ab7 Eb

58 **F** Ab Eb

62 Ab Eb

66 Bb7 Ab7 Eb Bb7

71 Ab7 Eb Ab Eb

# NEVER BEEN TO SPAIN

EVEN 8S ♩=90

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

The sheet music is written for guitar in 4/4 time, featuring a key signature of two flats (Bb and Eb). It consists of three main sections: Section A (measures 4-9), Section B (measures 14-19), and Section C (measures 26-31). Each section begins with a vocal cue. The music is primarily composed of chords, with some melodic lines in the vocal cue. Chords are labeled as Ab, Eb, Ab7, and Eb7. The notation includes stems, beams, and slurs. Measure numbers 4, 6, 10, 14, 18, 22, 26, 30, and 34 are indicated at the start of their respective lines.

38 D Ab Eb

42 Ab Eb

E Ab Eb

46

50 Ab Eb

54 Bb7 Ab7 Eb

F Ab Eb

58

62 Ab Eb

66 Bb7 Ab7 Eb Bb7

71 Ab7 Eb Ab Eb



34  $Bb7$   $A^b7$   $E^b$

38  $A^b$   $E^b$

42  $A^b$   $E^b$

46  $A^b$   $E^b$

50  $A^b$   $E^b$

54  $Bb7$   $A^b7$   $E^b$

58  $A^b$   $E^b$

62  $A^b$   $E^b$

66  $Bb7$   $A^b7$   $E^b$

70  $Bb7$   $A^b7$   $E^b$   $A^b$   $E^b$

# DRUMS

BY HOYT AXTON  
ARRANGED BY PAUL McDONALD

## NEVER BEEN TO SPAIN

EVEN 85  $\text{♩} = 90$

VOCAL CUE:

"WELL I'VE NEVER BEEN TO SPAIN"

The drum score is written on a grand staff with a 4/4 time signature. It includes various rhythmic notations such as eighth notes, quarter notes, and rests, along with dynamic markings like *p* and *f*. The score is divided into sections labeled A through F, with section A starting at measure 1 and section F ending at measure 58. Section A includes a vocal cue. Section B starts at measure 14. Section C starts at measure 26. Section D starts at measure 38 and includes the instruction "PLAY 7". Section E starts at measure 45 and includes the instruction "PLAY 11". Section F starts at measure 52 and includes the instruction "PLAY 15". There are also several measures marked with a double bar line and a slash, indicating repeat or fill sections. The score concludes with a final double bar line at measure 58.