

# The Beatles



## Medley

**Transcribed/Arranged for Male Chorus and Soloists  
[OR Vocal Quintet/Sextet] with Concert Band**

**Including:**

- A. Sgt. Pepper's Lonely Hearts Club Band
- B. With a Little Help from My Friends
- C. Lucy in the Sky
- D. Getting Better
- E. She's Leaving Home
- F. When I'm 64
- G. Lovely Rita
- H. Sgt. Pepper's Lonely Hearts Club Band (Reprise)
- I. A Day in the Life (alternate ending)

**SCORE**

Words and music for all the songs by John Lennon and  
Paul McCartney © 1967 Northern Music

**Transposing score. Parts are in normal transpositions**  
**[Duration: ca. 17 minutes]**

**INSTRUMENTATION (the Lonely Hearts)**

Male Chorus (TTBB, divisi) with soloists  
OR solo quintet/sextet of good vocal Beatles imitators

Piccolo	Electronic Piano (cued)
Flutes 1, 2 (3, picc. 2. 3 in song H)	Upright piano (cued)
Oboes 1, 2	
English Horn (F)	Timpani (4 drums, pedal)
E♭ Clarinet	
B♭ Clarinets 1, 2, 3, 4 (12 parts in song H)	Simple Rock Drum set
E♭ Alto Clarinet (OPTIONAL—cued)	
B♭ Bass Clarinet	<b>Percussion</b> (minimum 5 players)
E♭ Contra-Alto Clarinet	Glockenspiel
Bassoons 1, 2	Vibraphone
E♭ Alto Saxophones 1, 2	Xylophone
B♭ Tenor Saxophone	Marimba
E♭ Baritone Saxophone	Tubular Chimes
F Horns 1, 2, 3, 4	Snare Drum
B♭ Trumpets 1, 2, 3	Bass Drum
Trombones 1, 2, 3	Bongos
Bass Trombone	Sandpaper blocks
Euphonium (div. in song H)	Crash Cymbals
Tuba (4 parts in H)	Suspended Cymbal
Cellos 1, 2 (2 cued)	Large Tam Tam
Acoustic String Bass (in song E) and	Gourd (guiro)
Electric Bass Guitar (one player; cued)	Alarm Clock bell
Harp (cued)	(or sm. Triangle)
Acoustic Guitar (amplified; cued)	Tambourine (headless OK)
	Maracas

**NOTES**

- Tempos should be as marked, with little leeway. Keep it moving but don't rush.
- Soloists may be amplified. Chorus also, if small.
- Repeats in songs B, D, and F are optional, for separate use or longer medley.
- Piano part is optional, but even a slightly-out-of-tune upright will help. Play all cues if it is omitted; adding the horn piano cues in song B is at the conductor's discretion.
- Electronic piano (synth) can be used for piano. One player can play both parts plus electric harpsichord (tinny synth harpsichord sound, cued). Don't over-amplify.
- Electric bass (Bass Guitar) is an important part. If in a pinch acoustic bass must be used for this part as well, it must be amplified, and play only the simplified licks shown in small notes in several places. Don't over-amplify; balance with the whole ensemble.
- One solo Tuba should play the bass line in song F, not Electric Bass.
- Some percussion parts are marked optional.
- The brief Kazoo part in song G can be done with many people. It requires a good poker face. Cued in band instruments.
- Song H makes the safest bulletproof ending, with the Revised-Voicing button chord in the band. Song I is riskier but beloved by a certain generation of Beatles fans (. . . don't forget the chair creak).

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## 2

[J = 92-96]

\* (poss. subs. baritone, same octave, for more strained quality)

Fl.

Ob.

E.H.

Bn.

E<sup>b</sup>Cl.

12.  
B<sup>b</sup>Cl.

34.  
B<sup>b</sup>Cl.

BCl.

CCl.

Ax.12

Tx.

Brx.

12.  
Hn.

34.  
Hn.

Tpt.123

12.  
Tbn.

34.  
Tbn.

Bar.

Tba.

Celli

Bass.

Hp.

Traps

Perc.  
+  
Timp.

Solo  
Chor.

8 20 YEARS AGO T'DAY SET. PEPPER THOUGHT THEY'D TO PLAY. THEY DIN GOIN' IN FOUTA STYLE, BUT THERE GUARANTEED TO RAISE A SMILE. SO

A handwritten musical score for a band. The score is written on multiple staves, each labeled with an instrument. The instruments include Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Bassoon (Bn.), E-flat Clarinet (E<sup>b</sup>Cl.), B-flat Clarinet (B<sup>b</sup>Cl.) in two parts (12. and 34.), Baritone Clarinet (BCl.), C Clarinet (CCl.), Saxophone 12 (Ax.12), Trombone (Tx.), Baritone Saxophone (Brx.), Horns (Hn.) in two parts (12. and 34.), Trumpets (Tpt.123), Trombones (Tbn.) in two parts (12. and 34.), Baritone (Bar.), Tuba (Tba.), Cello (Celli), Bass (Bass.), Harp (Hp.), Traps, Percussion + Timpani (Perc. + Timp.), and Solo Chorus (Solo Chor.). The score is written in a handwritten style with various musical notations including notes, rests, dynamics (mf, pp, sf), and articulations (non-staccato, lots of edges, cup mute). The Solo Chorus part at the bottom has lyrics: "8 20 YEARS AGO T'DAY SET. PEPPER THOUGHT THEY'D TO PLAY. THEY DIN GOIN' IN FOUTA STYLE, BUT THERE GUARANTEED TO RAISE A SMILE. SO".

Handwritten musical score for SGT. PEPPER/A, page 4. The score includes parts for various instruments and vocals.

**Instrumental Parts:**

- Flt.:** Flute part with a *f* (forte) dynamic and a *f* (forte) *flut. tongue* marking.
- Ob.:** Oboe part with a *f* (forte) dynamic.
- E.H.:** English Horn part with a *f* (forte) dynamic.
- Bn.:** Bassoon part with a *f* (forte) dynamic.
- E♭Cl.:** E♭ Clarinet part.
- 12. 34. BCl.:** B♭ Clarinet parts with dynamics *mf* (mezzo-forte) and *pp* (pianissimo).
- CCl.:** C Clarinet part with a *mp* (mezzo-piano) dynamic.
- Alz.:** Alto Saxophone part with a *mp* (mezzo-piano) dynamic.
- Tx.:** Tenor Saxophone part with a *mp* (mezzo-piano) dynamic.
- Bsx.:** Baritone Saxophone part with a *p* (piano) dynamic.
- Hn.:** Horns (12. 34.) with a *f* (forte) dynamic and a *1, mute* marking.
- Tpt.:** Trumpets (12. 34.) with a *f* (forte) dynamic and a *1, mute* marking.
- Tbn.:** Trombones (12. 34.) with a *f* (forte) dynamic and a *1, mute* marking.
- Bar.:** Baritone part.
- Tba.:** Tuba part with a *(mp)* (mezzo-piano) dynamic.
- Celli:** Cellos part with a *sf* (sforzando) dynamic.
- Bass.:** Basses part with a *sf* (sforzando) dynamic.
- Hp.:** Harp part with a *(f)* (forte) dynamic.
- Traps:** Traps part with a *(mf)* (mezzo-forte) dynamic.
- Perc. + Timp.:** Percussion and Timpani part with a *(mf)* (mezzo-forte) dynamic.
- Solo + Chor.:** Solo and Chorus parts with lyrics: "MAY I INTERDUCE T' YOU THE ACT YOU'VE KNOWN FOR ALL THESE YEARS: SGT. PEPPER LONELY HEARTS' CLUB BA - (HAND!)".

**Handwritten Notes:**

- 1, mute* (written above the Horn and Trumpet parts).
- (Harmon mute, pl. in)* (written above the Trombone part).
- (flut. tongue)* (written above the Flute part).
- Extend plunger fully (1, 2, 3)* (written above the Trombone part).
- CONCERT SNARE DRUM* (written below the Percussion part).
- CHORUS: quiet applause + mutual cheers of approval!* (written below the Solo + Chorus part).

1

Fl.

Ob.

E.H.

Bn.

E♭Cl.

1.2 B♭Cl.

3.4 B♭Cl.

B♭Cl.

CCl.

Ax.1.2.

Tx.

Brx.

Hn.

1+3

2+4

Tpt. 1.2.3.

1.2 Tbn.

3.4 Tbn.

Bar.

Tba.

Celli.

Bass.

Hp.

Traps.

Perc.

Tim p.

SNARE DRUM (keep under chorus)

mp

pp

ppp (nit nte)

Solo + Chor.

mf

(applause - chorus)

12/

Ob.

E.H.

Bn.

Bcl.

Ccl.

Ax.<sup>12</sup>

Tx.

Brx.

12.  
Hn.

3.4.

1.2.  
Tbn.

3.4.

Bar.

Tba.

Celli

Bass.

Hp.

Traps

Perc.

VIBES:

Timp.

Chor.

TEN. 1. mf

TEN. 2\* f

WE'RE

SGT. PEPPAR'S LONE-LY HOTS

CLUB - BAN

HOPE YOU WILL ENJOY THE SHOW

(\* MELODY IS IN TEN. 2 UNLESS OTHERWISE MARKED)

mf

Ob.

E.H.

Bn.

1.2. BbCl.

3.4. BCl.

CCl.

Ax.<sup>12</sup>

Tx.

Brx.

Tba.

Celli.

Bass.

Hp.

Traps.

Perc.

Timp.

Chor.

(sock)

(mf)

Sgt. Pep-pah's lone-ly Hots' Club BAN' SIT BACK AN' LET THE EVE-NIN' GO'

MEL.

Bar. only



Ob. *mf* 1,2 *mf*

E.H. *mf* *mf*

Bn. *f* *mf*

Bcl. *f* *p* *mf*

Ccl. *f*

AX. *mf* 1,2

Tx. *mf* *(mf)* *(p)* *mf*

Brx. *mf* *(p)* *mf*

1,2. Tbn. *sol* 1,2 *f* *mf*

3,4. Tbn. *sol* 3,4 *mf*

Tba. *mp*

Celli *(pizz.)* *f* *(div. if necessary)* *p* *mf*

Bass. *mf*

Hp. *mf* *f*

Traps *RIDE: Snare* *mf*

Perc. *VIBES:* *f*

Chor. *1. mf* *2. mf*

Sah-geant Pep-pah's Lone - ly, Sah-geant Pep-pah's Lone - ly, Sah-geant Pep-pah's Lone - ly, Hots!

3

Ob.

E.H.

Bn.

Bcl.

CCl.

Ax.<sup>12</sup>

Brx.

12.  
Hn.

34

Bar.

Tba.

Celli.

Bass

H.p.

Traps

Perc.

Chor.

(mf) z z

(div.) f

[if over balanced by horns, omit note in parentheses or play unison]

(pizz.) one only pp

f

mp

p

— CUB — BAN' — IT'S WONDERFUL TO BE HERE; IT'S CERTAINLY A THRILL. YOU'RE SUCH A LUVLY AUDIENCE, WE'D

Bar.



4/

Ob. *f* 1,2 *mf*

E.H. *f* *mf*

Bn. *mf*

BCl. *mf*

CCl. *mp*

Ax.<sup>12</sup> 1. *mf* (2.) *mp*

Tx. *mf*

Brx. *mf*

12 Hn. *f* 1,2

34 Hn. *f* 3,4

Tpt.<sup>123</sup> *mf* (lots of edge) (3. -) 1,2 only

Bar. (f)

Tba. *all, mf* *mp pizz*

Celli. *f* *mf*

Bass. *f* *mf*

Hp *f*

Traps. *motor on* *mf*

Perc. *motor off* *mf*

snare drum *ppp* *mf* *ppp*

Chor. solo: like to take you home with us, we'd love to take you home I don't really wanna start the show, but I that you might like to know, that the

Fl. *ff* *flute tongue*

Ob.

E.H.

Bn. *non cresc.*

Bcl. *non cresc.*

Ccl.

Ax.<sup>12</sup> *mf*

Tx.

Brx.

Tpt.<sup>123</sup> *mf* *and harm. mutes phaser fully ext. 3. mf*

Tba.

Celli.

Bass

Hp.

Traps

Perc.

SOLO (Chor.)

SINGERS GONNA SING A SONG - AN' HE WANTS YOU ALL TO SING ALONG - SO LET ME INTRODUCE TO YOU THE ONE AN' ONLY BILLY SHEARS (im)

Handwritten musical score for "Sgt. Pepper's Lonely Hearts Club Band" by The Beatles. The score is for a full orchestra and includes parts for Flute, Oboe, English Horn, Bassoon, BCl., CCl., Ax. 12, TX., Brx., Tpt. 123, Tba., Celli., Bass, Hp., Traps., Perc., and Solo. The music is in 4/4 time and features a complex arrangement with various dynamics and articulations. The Solo part at the bottom is marked "SOLO" and includes the lyrics "Sgt. Pepper's Lonely Hearts Club Band" and "BA - HAW!".

✓5/ **Faster** (a little)

13

$$J = 100 +$$
$$J = J \cdot (100 + \lambda)$$

Picc. ♩ = 2. (100+)  
 1, 2  
 Flt. 12  
8  
 1  
 Ob. 12  
8  
 2.  
 E.H.  
 Eb Cl.  
 1, 2  
 Bb Cl. 12  
8  
 3, 4  
 1.  
 Tpt. 2.  
 3.  
 Guitar  
 Bass.  
 Hp. 12  
8  
 Susp. Cym.  
 Traps  
 XYLO.  
 Timp.  
 Chor.

## B. With a Little Help From My Friends

Ob. **INFOUR,**  
J. = 100+

E.H.

Bcl. (cue: electric bass)  
mp

Ccl. 12  
8

1.2. 12  
8

Ax. 12  
8

Tx. 12  
8

Hn. 3. 4. 12  
8  
Horns sempre non-staccato in song B  
mf/f (cue: piano - play at conductor's request only - otherwise TACE T)

1. 2. 12  
8

Tpt./Tbn. 12  
8

Tba. 12  
8

Guitar (GUITAR (opt. - cue where exposed) (amplified if acoustic)  
mp - STRINGS 4, short notes (not ringing), top 4 strings only.  
(cue: El. Bass.) 12  
8

Celli 12  
8

\*\*\*El. Bass 12  
8

Upright Piano (amplified) (may subst. electric.) 12  
8  
If neither amplified acoustic piano nor electric piano is available, play all piano cues, including horn cues at conductor's discretion.

Harp 12  
8  
etc.  
mf (cue: PIANO)  
(L.V. if necessary)

Vibes 12  
8  
(cue: PIANO)  
etc.

Marimba 12  
8  
(cue: PIANO)  
etc.  
mp (no pedal markings)

Timp. 12  
8

Traps soc. cym. 12  
8  
mf [open] closed. →

Parc. 12  
8

SOLO 12  
8  
BARITONE SOLO, (light, relaxed, clear, not too pretty)  
mf WHAT WOULD YOU THINK IF I SAW — OUTA TUNE, WOULD YOU STAND UP AN' WALK OUT ON ME — ?

Chor. 12  
8

\*\*\*NOTE: Acoustic bass may be substituted here for electric bass if absolutely necessary. Acoustic must be amplified; all bass cues are to be played. Acoustic bass then does not play the high passages where there are small rests provided. Play only the double-stemmed notes — full bars with no extra (small) rests in them.

Handwritten musical score for SGT. PEPPER / B, page 15. The score is written for a large ensemble, including a soloist, and features various instruments and vocal parts.

**Instrumental Parts:**

- BCl.** (Bass Clarinet): Melodic line with slurs and ties.
- Hn.** (Horn): Melodic line with slurs and ties.
- Guitar**: Chords E, B, F#m7, B7, E (no 3rd).
- Celli** (Celli): Melodic line with slurs and ties.
- Bass.** (Bass): Melodic line with slurs and ties.
- Piano**: Melodic line with slurs and ties.
- Hp.** (Harp): Melodic line with slurs and ties.
- Vib.** (Vibraphone): Melodic line with slurs and ties.
- Mar.** (Maracas): Melodic line with slurs and ties.
- Timp.** (Timpani): Melodic line with slurs and ties.
- Traps** (Traps): Melodic line with slurs and ties.
- SOLO**: Melodic line with slurs and ties.

**Vocal Parts:**

- LEN' ME YOUR EARS AN' ILL RING**
- YOU A SONG, AN' ILL TRY**
- NOT TO SING OUT OF KEY**
- OH — I GET BY**

**Handwritten Annotations:**

- 1234** (above Hn.)
- 1.** (above Hn.)
- 2.** (above Hn.)
- (P)** (above BCl.)
- (P)** (above Celli)
- (P)** (above Bass.)
- (P)** (above Piano)
- (P)** (above Hp.)
- (P)** (above Vib.)
- (P)** (above Mar.)
- (P)** (above Timp.)
- (P)** (above Traps)
- (P)** (above SOLO)

Ob. (cue: guitar) *mp*

E.H. *mp*

Bcl. *mp* (P) *mp* (P) *mp* (P)

Ccl. *mp* (P) *mp* (P) *mp* (P)

Hn. 1234

Guitar D A E D A E

Celli. *p*

Bass. *p* etc.

Piano

Hp.

Temp. (cue) on 1 drum etc.

Viba.

Mar.

Traps *mp*

Perc. B.D. *p* TAMB.

Solo

Chor. WITH A LITTLE HELP FROM MY FRIENDS Mmm - I GET HIGH WITH A LITTLE HELP FROM MY FRIENDS Mmm - GONNATRY 1+2 mf TRY

\*\*Tambourine: May be headless. Tilted back and forth, not shaken or struck.  
Hold vertically in both hands (at 0400 and 0800) and tilt top away from you and back on the rhythm.

B+B.



Ob. *BVA* *PLAY (jazz guitar)* *mf* *ppp*

E.H. *BVA* *ff loco* *PLAY* *f* *ppp*

BCl. *mf* *(P)* *mf* *ppp*

CCl. *mf* *ppp*

Ax.<sup>12</sup> *f* *ppp*

Hn.<sup>1234</sup> *3. 2. 1.* *ppp*

Tpt.<sup>12</sup> *1. 2* *Harmon mute, plunger fully extended* *f* *mf* *ppp*

Tbn.<sup>1</sup> *straight mute* *f* *ppp [remove Mute]*

Bass. *mf* *mp*

Celli. *A* *mf* *mf*

Guit. *E (jazz guitar - loco)* *f* *ppp*

Piano *mf* *ppp*

Hp. *mf* *ppp*

TRMP. *mf* *ppp*

Vibe. *mf* *ppp*

Mar. *mf* *ppp*

Traps *mf* *ppp*

TAMB. *mf* *ppp*

SOLO *mf* *ppp*

Chor. *mf* *ppp*

*WITH A LITTLE HELP FROM MY FRIENDS*



OPTIONAL REPEAT, only for when this song is sung separately (paired with Sgt. Pepper opening).

Sgt. Pepper / B

For medley use, omit this repeat. Chorus and soloists use verse 3 lyrics only (large notes).

7

Ob. *mp*

E.H. *mp*

Bcl. *mp*

Ccl. *mp*

Hn. <sup>12 34</sup> *f/mf*

Bass. *mp*

Celli. *mf*

Guit. *mp*

Piano *(mf) mp*

Hp. *mf*

Vibe. *mp*

Mar. *mp*

Temp. *mp*

Traps. *p*

Glock. *mp*

Optional: *mp*

Solo *mp*

Chor. *mp*

8VA (cue: guitar)

mf 8VA (cue: guitar)

mf

*(If repeat, tune A to low E here, on second time)*

Glock. (opt.)

Med. rubber mallets *p*

3. YES, I'M CER- TAIN THAT IT HAP-PENS ALL THE TIME.

VERSE 2: WHAT DO I DO WHEN MY LOVE IS A-WAY

VERSE 3: WOULD YOU BELIEVE IN A LOVE AT FIRST SIGHT? V.2 DOES IT WOR- RY YOU TO BE A-LONE?

(B. & Br.) (V. 3.) (tout vers 3)

Ob. *mf* *8va*

E.H. *mf* *8va*

Bcl. *mf*

Ccl.

Hr. *mf* *4.* *1. 2.*

Celli

Bass

Guit. *E#* *B* *F#m7* *B7* *E* *(no 3rd)*

Piano

Hp. *(piano)* *(5-6)*

Vibe

Mar.

Timp.

Traps

TAMB. *(Tilted away and back as before)* *ppp*

Solo *VSE 3.* *V. 2. HOW DO I FEEL BY THE END OF THE DAY? I CAN'T TELL YOU, BUT I KNOW IT'S MINE.* *(VSE 3, NO -) VSE 3, OH - I GET BY.*

Chor. *mf* *VSE 3. WHAT DO YOU SEE WHEN YOU TURN OUT THE LIGHT? ARE YOU SLEEPING BECAUSE YOU'RE ON YOUR OWN?* *(VSE 2 and 3) {mf (BY*

8/

Ob. 8va

E.H. 8va

Bcl. (p) mp (p) mp

Cl. (p) mp (p) mp

H. 1234

Celli. (p) mp (p) mp

Bass. D A (p) mp/E (p) mp

Guit. D A (p) mp/E (p) mp

Piano

Hp.

Vib.

Mar.

TIMP. 1 drum

TRAP. CLOSED: [c# → d]

TAMB. (tilted) B.D.

SOLO (voc 2. MM)

Chor. WITH A LITTLE HELP FROM MY FRIENDS — HIGH — TRY —

Ob. 8va - - - - -

E.H. 8va - - - - -

Bcl. (mf)

Ccl. (mf)

H<sup>1234</sup> n. 2. - - - - -

TUBA (cue: electric bass)  
one only: (mf)

Celli. (mf)

Bass. (mf)

Guit. A E f C#m<sup>7</sup> F#7(9#)

Piano

Hp. { Col piano written - cue )

Vibe. (cue)  
Col. piano right hand, written

Mar.

Timp.

Traps. (No. S.P.)

Tamb. mod. rubato rall. play only if repeat is taken:  
GLOCK - OPTIONAL: P mp mf

Solo

Chor. WITH A LITTLE HELP FROM MY FRIEND'S. (from 12)  
VSE 2. f DO YOU NEED ANY - BO - DY - ?  
(TEN 12) DO YOU NEED ANY - BO - DY - ?  
VSE 3:



### OPTIONAL REPEAT

(Used only when this tune is done separately)

**Musical Score:**

The score includes parts for:

- Ob.
- E.H.
- BCL
- CCL
- H<sup>1234</sup>/ns.
- Celli.
- Bass.
- Guit.
- Piano
- Hp.
- Vibe.
- Mar.
- Timp.
- Traps
- Tamb.
- Solo
- Chor.

**Lyrical Content:**

If repeat is taken, enter on small notes first time, large notes second time.  
If no repeat, enter on large notes----->

(Vib & Gong)  
**Oh - I GET BY WITH A LITTLE HELP FROM MY FRIENDS MMM - GONNA TRY TO MAKE IT LAST TIME**

(T-192), RES: mf (BY) WITH A LITTLE HELP FROM MY FRIENDS {TRY-

B. + Bar USE 3: mf

Ob. 8va

E.H. 8va

BCl.

CCl.

Hns. 1234

Celli.

Bass.

Guit.

Piano

Hp.

Vibe.

Mar.

Timp.

Traps

Tamb.

Solo

Chor.

OH - I GET HIGH

YES - I GET BY



Sgt. Pepper / B

Applause, then  
segue "Lucy"

BCL.

CCl.

H<sup>1234</sup>n.

Trbn.

Tuba

Celli.

Bass

Guit.

Piano

Hp.

Vibe.

Mar.

Timp.

Traps

Tamb.

Solo

Chor.

(B.+Bar.)



# C. Lucy in the Sky with Diamonds

26

UNRUSHED THREE (♩ = 126)



Handwritten musical score for "Lucy in the Sky with Diamonds". The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The tempo is marked "UNRUSHED THREE (♩ = 126)". The key signature is one sharp (F#).

**Instrumentation and Parts:**

- Picc.** (Piccolo): 2 parts, marked *sf* (sforzando).
- Flts.** (Flutes): 2 parts, marked *sf*.
- Obs.** (Oboes): 2 parts, marked *sf*.
- E.H.** (English Horn): 2 parts, marked *sf*.
- E.C.** (Euphonium): 2 parts, marked *sf*.
- 12.** (12th string): 2 parts, marked *sf*.
- Bb Cl.** (B-flat Clarinet): 2 parts, marked *sf*.
- 34.** (3rd and 4th strings): 2 parts, marked *sf*.
- Bn.** (Bassoon): 2 parts, marked *sf*.
- Ax.** (Axe): 2 parts, marked *sf*.
- TX.** (Trombone): 2 parts, marked *sf*.
- Bx.** (Bass): 2 parts, marked *sf*.
- Tpt.** (Trumpet): 2 parts, marked *sf*.
- 2.** (2nd string): 2 parts, marked *sf*.
- 12.** (12th string): 2 parts, marked *sf*.
- Tbn.** (Trombone): 2 parts, marked *sf*.
- 3.** (3rd string): 2 parts, marked *sf*.
- Bar.** (Baritone): 2 parts, marked *sf*.
- Tba.** (Tuba): 2 parts, marked *sf*.
- Celli.** (Cello): 2 parts, marked *sf*.
- Bass**: 2 parts, marked *sf*.
- Hp.** (Harp): 2 parts, marked *sf*.
- Electric ("fuzz") Harpsichord (on piano part)**: 2 parts, marked *mf*.
- Traps** (Traps): 2 parts, marked *mf*.
- Timp.** (Tympani): 2 parts, marked *mf*.
- Vibe.** (Vibraphone): 2 parts, marked *mf*.
- Perc.** (Percussion): 2 parts, marked *mf*.
- Solo + Chorus**: 2 parts, marked *mf*.

**Handwritten Annotations:**

- PLAY (harpsichord)**: Written above the Harpsichord part.
- HARMON MUTES PLUNGERS IN**: Written above the Trumpet part.
- fairly dead (clear pitch)**: Written above the Bass part.
- mp** (mezzo-piano): Written above the Bass part.
- (etc.)**: Written below the Bass part.
- (pass "harpsichord" stop on clavinet)**: Written above the Electric Harpsichord part.
- mf** (mezzo-forte): Written above the Electric Harpsichord part.
- L.V. (reverber)**: Written below the Electric Harpsichord part.
- MOTOR ON - FASTEST (PLAY (harpsichord))**: Written above the Vibraphone part.
- mf** (mezzo-forte): Written above the Vibraphone part.
- SOLO**: Written above the Solo + Chorus part.
- (light quality, undramatic)**: Written below the Solo + Chorus part.

**Lyrics:**

Picture your-self in a boat on a river with

[illegible]

Picc.  
 Flt.  
 Ob.  
 E.H.  
 Tpt.  
 Tons.  
 Celli  
 Bass  
 Hp.  
 Hpschd.  
 Traps  
 Timp.  
 Vibe.  
 Perc.  
 SOLO  
 CHORUS  
 SLOWLY, A GIRL WITH KAL-EDIOSCOPE EYES  
 Bar. (basses tacet)  
 J=88-92  
 4  
 4  
 TACET  
 TACET  
 unis.:  
 (TACET)  
 (SOLO) (NEW TEMPO J=88-92)  
 LOW TUM  
 L.V.  
 !

Picc. ② *ff* (Pic. 1 plays picc. 2)  
 Flt. 2 *ff* Flt. 2 play this part (Brass) or as written  
 Ob. *ff*  
 E.H. *ff*  
 E♭ Cl. *ff*  
 1.2. B♭ Cl. *ff* (1+2 8va)  
 3.4. B♭ Cl. *ff*  
 Bcl. *f*  
 Bn. *f*  
 CCl. *f*  
 Tx. *mf*  
 Brx. *mf*

(HEAVY FOUR)

1.2. Tbn. *2 mf* (CUP NOTES)  
 3. Tbn. *mf* col 2<sup>nd</sup>  
 Tba. *mf*  
 Celli *f* pizz.  
 (El.) Bass *mf/f* (not dead) (acoustic)  
 Traps *RIDE* B.D.  
 Perc. *CYM. tr* PPP *POCO* mp ONLY (never loud)  
 Chor. *f* LUCY IN THE SKY WITH DAA-MONDS  
 LUCY IN THE SKY - WITH DAA-MONDS  
 D+B. *f*

Picc. 1. 2.  
 Flt. 2. (or picc. 3.)  
 Ob.  
 E.H.  
 Eb Cl.  
 1. Bb Cl.  
 2. 3. 4.  
 B Cl.  
 C Cl.  
 Bn.  
 Tx.  
 Brx.  
 1. 2. Tbn.  
 3.  
 Tba.  
 Celli.  
 El. Bass.  
 Traps.  
 Perc.  
 Chor.

Musical score for a symphony orchestra and choir. The score is written for a key of D major (two sharps) and a 4/4 time signature. The instruments listed on the left are: Piccolo 1 and 2, Flute 2 (or Piccolo 3), Oboe, English Horn, E-flat Clarinet, B-flat Clarinet 1, B-flat Clarinet 2, 3, and 4, B Clarinet, C Clarinet, Bassoon, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Trombone 3, Tuba, Cello, Electric Bass, Traps, Percussion, and Choir. The score includes various musical notations such as notes, rests, and dynamic markings. The choir part at the bottom is titled "LUCY IN THE SKY WITH DAA-MONDS" and includes the instruction "Cym. (imp sempre)".

**V4**

Picc. 1.  
Flt. 2  
Cor Picc.)  
Ob.  
E.H.  
E♭d.  
B♭cl. 1.  
2, 3, 4.  
Bcl.  
Ccl.  
Bn.  
Tx.  
Brx.  
  
Tbn. 12.  
3.  
Tba.  
Celli.  
El. Bass.  
Traps.  
Perc.  
Chor.

Handwritten musical score for V4 section, featuring various instruments and vocal parts. The score includes dynamic markings such as *poco*, *f*, *mp*, and *mf*. It also contains performance instructions like "DAA-MONDS WITH LUCY IN THE SKY" and "CYM. (mp)". The notation includes staves for woodwinds, brass, strings, percussion, and choir.



Ob. *poco* *mf* *mp*

E.H. *poco* *mf* *mp*

E♭Cl. *poco* *mf* *mp*

1. B♭Cl. *poco* *mf* *mp*

2.3.4. B♭Cl. *poco* *mf* *mp*

B♭Cl. *mf* *mp*

Cl. *mf* *mp*

Bn. *poco* *mp* *poco*

Tx. *poco* *mp*

Brx. *poco* *mp* *poco*

1.2. Tbn. *poco* *p* *poco* *gliss.*

3. Tbn. *col 2°* *poco* *p*

Tba. (2 ONLY) *mp* *only*

Celli *mp* *const. is*

Bass *poco* *p*

PERC. *tr* *(Cym) (mp)* *L.V.*

TRAPS *poco* *mp* *(3 r / 4 r)* *(3 r / 4 r)*

Chor. *mf* *mp* *AA* *#A*



15V

Handwritten musical score for the song "Lucy in the Sky with Diamonds". The score is written on a grand staff with multiple staves for different instruments and voices. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, p, pp, f). It also features performance instructions like "decrecendo poco a poco", "poco a poco", "gliss", "arco", "sul ponticello", "div.", "cue", "marimba (or vib. subst.)", "ride cym. out", and "poco a poco decrescendo". The score is divided into sections for different instruments and voices, including BCl. 234, BCl., CCl., Bn., Ax., Brx., Tbn. 2, Celli, El. Bass, Timp., Perc., Traps, and Chor. The lyrics "LUCY IN THE SKY WITH DAA-MONDS" are written below the vocal line.

Handwritten musical score for SGT. PEPPER/C, page 34. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is D major (two sharps). The time signature is 4/4.

**Woodwinds:**

- BbCl. 2, 3, 4:** Part 1 (2, 3, 4) starts with a dynamic of *p* and a tempo marking of *2 per part*. Part 2 (ONE ONLY PER PART!) starts with a dynamic of *ppp (niente)*.
- BCl.:** Part 1 starts with a dynamic of *p*. Part 2 starts with a dynamic of *ppp (niente)*.
- CCl.:** Part 1 starts with a dynamic of *p* and a tempo marking of *decrecendo*. Part 2 starts with a dynamic of *pp (p)*.

**Brass:**

- Bn.:** Part 1 starts with a dynamic of *p*. Part 2 starts with a dynamic of *ppp (niente)*.

**Strings:**

- Celli:** Part 1 starts with a dynamic of *p*. Part 2 starts with a dynamic of *ppp (niente)*.
- El. Bass:** Part 1 starts with a dynamic of *p*. Part 2 starts with a dynamic of *ppp*.

**Percussion:**

- TRAPS:** Part 1 starts with a dynamic of *decr.*. Part 2 starts with a dynamic of *pp*.

**Chorus:**

- Chor.:** Part 1 starts with a dynamic of *pp*. Part 2 starts with a dynamic of *ppp*.

APPLAUSE, OR IMMEDIATE  
SEGUE: "GETTING BETTER":

LIVELY FOUR (J = 116)

Picc.  
Flt.  
Ob.  
1.2.  
Cl.  
3.4.  
Bcl.  
Ccl.  
Bn.  
Ax.  
Tx.  
Bxx.  
1.2.  
Hn.  
3.4.  
Tpt.  
Tbn.  
Tba.  
Celli.  
El. Bass  
Hp.  
Harpichord  
(El.-cued)  
Traps  
Timp.  
Glock.  
Perc.  
VIBE.  
XYLO.  
(not opt.)  
(sol-o)  
Chor.



Handwritten musical score for "I've Done My Best That I Can" by The Beatles. The score is for a full orchestra and includes parts for Piccolo, Flute, Clarinets, Bassoon, Saxophone, Brass, Horns, Trombone, Cello, Bass, Harp, Traps, Bongos, and Solo/Chorus. The music is in 4/4 time and features complex arrangements with triplets, slurs, and dynamic markings like "pp" and "f". The lyrics are written at the bottom of the score.

Lyrics:

SOLO: HOLDING ME DOWN, TURNING ME ROUND, FILLING ME UP WITH YOUR RULES, I'VE  
 CHOR.: GAVE ME THE WORD, I FINALLY HEARD, I'M DOING THE BEST THAT I CAN, I'VE

17/

Ob.

CCl.

Ax. 1. 2.

Tx.

Brx.

Tpt.

Tbn.

Tba.

1st. time

2nd time

El. Bass

Hp.

El. Hpschd.

TRAPS

GLOCK. (opt.)

XYLO.

BONGOS

SOLO (Tbn. 2. 1st X)

Chor.

CUE: EL. BASS - SECOND TIME ONLY!

CUE: EL. BASS - FIRST TIME ONLY!

Col ob 1+2 writ

Rock

Cloud

(stop all short notes)

(XYLO. MAY START LATE IN A PINCH)

GO TO AD-MIT IT'S GETTING BET-TER A LITTLE BET-TER ALL THE TIME I

Ten. 2 (plus Baritone 2nd time)

TEN. I

mp BETTAH

IT CAN'T GET NO WORSE-



Ob.

Cl.

AX. 1.

TX.

Brx.

Tpt.

Tb a.

El. [1st TIME]

Bass [2nd TIME]

HP.

El. Hpschd.

Traps

Glock (Capt.)

Xylo.

BONGOS

SOLO

T. 2

CHOR.

T. 1

8 HAF - TO ADMIT ITS GETTING BETTER ITS GETTING BET - TER SINCE YOU'VE - BEEN MINE

col solo

col 2 only

mf SINCE YOU'VE BEEN MINE

P BETTAH

(Baritone col. Ten. 2, 2nd X.)

(Bari. out)



(OPTIONAL REPEAT. IF OMITTED, USE SECOND ENDING)

1. 2.

Picc. *f* *pp*

Flt. *f* *pp*

Ob. *pp*

CCl. (cue) *Bva bassa*

Ax. 1. *f* *pp* *mp*

Tx. *mp*

Brx. *mf* *pp*

Tpt. *f* *pp*

Tbn. 1. *f* *pp*

2. *f* *pp*

3. *f* *pp*

Tba. (cue) (one only)

El. Bass *f*

Hp. *f* *mf* (short)

El. Hpschd. (cued) *L.V.* *RIDE*

TRAPS *f*

GLOCK. (opt.) *f*

Xylo. *f*

BONGOS *f*

TIMP. (cue. EL. BASS) *mp*

SOLO

Char. *mf* *ME* *f* GETTING SO MUCH BETTER ALL THE TIME

HANDCLAPS (all)

18/

Ob.

CCl. (CUE: BASS-EL.)  
mf 8va bassa

AX. mp

TX. mp

Brx. mp

Tpt.

Tba. (CUE)  
1 player

El. Bass

Celli Prez f

Hp. (short)

El. Hpschd. col. ob. 1+2 writ.

TRAPS

BONGOS

GLOCK. (opt.)

Xylo. col. ob. 1+2  
8va bassa

Chor. 1. (mp) BETTAH BET-TAH BET-TAH  
2. (mf) BETTAH BET-TAH BET-TAH  
8va BET-TAH

Ob.

Ccl.

Ax.

Tx.

Brx.

Tpt.

El. Bass

Celli

Hp.

El. Hpschd. (Cued)

Traps

BONGOS

Glock.

Xylo.

Chor.

119

Ob. *mf* *p* niente

CCl. (CUE)

AX. *mf* *p*

TX. *mf* *p*

Tpt. *mf* *p* niente

El. Bass

Celli *molto* *p* niente

Hp. (L.V.)

El. (Apschid. and) TRAPS col. ob. 1+2 writ. *molto* *p* niente

BONGOS *mf* *molto* *p* niente

GLOCK. *molto* *p* niente

Xylo. *molto* *p* niente

Chor. GET-TING SO MUCH BET-TER ALL THE TIME

# E. She's Leaving Home

45

Allegretto Grazioso  
(♩ = 124-126) (in 3, unrushed)

20

cue Harp R. H.

Vibr.

Celli

ACOUSTIC Bass.

SOLO

Harp. (cued in VIBES)

mf

f

(L.V.)

SOLO

Light - no schmaltz or dramatics - just slightly wistful

Wens - day mor - ning at

Bari. Sax.

mf

Celli

arco à 2

f

sonore e cantando

Harp. (cued in VIBES)

(etc.)

SOLO

FIVE O'CLOCK AS THE DAY BEGINS

121

PLAY

Bn.

mf

Alto 1. Sax. 2.

mf

Tenor Sax.

mf

Brx.

Celli.

mf

Harp. (cued in VIBES)

SOLO

SILENTLY CLOSING HER BEDROOM DOOR LEAVING THE NOTE - THAT SHE





24 SGT. PEPPER/E

Fit. (PLAY) *f*

Bn. *mf*

Ax. 2. *mf*

Tx. *mf*

Brx. *mf*

Celli *mf* (not detached)

Bass. *mf*

CHOR. *p* SHE IS LEAVING

*mp* WE GAVE HER MOST OF OUR LIVES SAC-RI-FICED

Fit. (PLAY)

Bn. *mf*

Ax. 2. *mf*

Brx. *mf*

Tx. *mf*

Celli *mf*

Bass *mp*

Harp *mf* (not in viol.)

CHOR. *p* HOME

MOST OF OUR LIVES WE GAVE HER EV'RY THING MONEY COULD

25

Fit. (PLAY)

Bn. *f*

Ax. 2. *f*

Brx. *f*

Tx. *f*

Celli *mf*

Bass *mf*

Harp *f*

CHOR. *mf* SHE'S LEAVING HOME AFTER LIVING ALONE FOR SO MANY YEARS

*mp* BYE - BYE -



26

PLAY 1. *mf*

2. PLAY *mf*

Flt. *1.*

Bn.

Ax. 2. *Brx.*

Brx.

Tx.

Celli.

Hp. *Cued in VIBES*

Bass

CHOR. *T.T.*

*mp* "SHE'S LEAV - ING H'OME" *mp* BYE

POCO RIT.

Bn. *(short)*

Ax. 2. *(short)*

Tx. *(short)*

Brx. *(short)*

Celli.

BASS *(short)*

Hp. *f* *(TO NOISE ON THE BEAT)*

CHOR. *BYE*

TO ELECTRIC BASS

Applause, segue  
"When I'm 64"  
(start in silence if possible)

# F. When I'm Sixty-Four

49

$\text{♩} = 70$  Moderato

**1+2** **Bb clar.** **3+4**

**TUTTI**  $\text{mf}$  *8va bassa* **(TUTTI)**  $\text{mf}$

**ACL.**  $\text{mf}$  *(not in ccl.)*

**Bcl.**  $\text{mf}$

**Ccl.**

**1.2.** **Hns.** **3.4.**

**Tuba** **PLAY**  $\text{mp}$  *ONE ONLY*

**Guitar**

**Piano**

**Hp.**

**Traps** **Brushes**  $\text{mp}$  *3 7 3 7 3 7*

**Chimes** *(chimes are obligatory)*

**Vibe.** *(For piano cues: Mar. and Vibe if pass., otherwise Marimba, or, in its absence, Vibe.)*

**Mar.**

**Timp.**

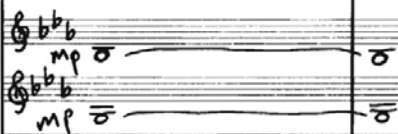
**SOLO** **Bar.**

**Chor.**

27

OPTIONAL REPEAT (ESPECIALLY FOR SEPARATE USE,  
POSS. FOR LONGER MEDLEY)

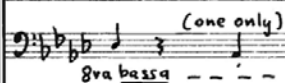
(IF NO REPEAT, USE VERSE 1)

1+2.  
Bb  
Clar. 3+

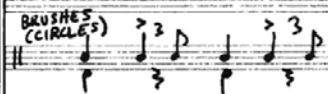
Bcl.



Tba.



Traps

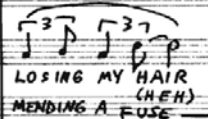
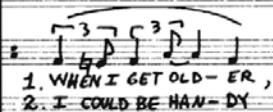


SOLO



Bari. LIGHT, WHIMSICAL

mf



1+2.  
Bb  
Cl. 3rd

2. solo  
one only  
f  
L3  
L3  
B  
P  
(3+4)  
(mp)

1+2 tutti  
mp  
(tutti)

mf  
Play if no repeat / IF Repeat, 2nd time only

mf  
PLAY IF NO REPEAT / IF REPEAT, 2nd TIME ONLY

mf  
(dillo)

mf  
(cue: A. clar.)

Tba.

Piano  
(upright)  
(cued)

mf

Traps

vibe.

Mar.

TIMP.

Hp.

SOLO

1. MANY YEARS FROM NOW  
2. WHEN YOUR LIGHTS HAVE GONE

CUE: PIANO NO MOTOR

CUE: PIANO mf

CUE: PIANO (IF NO REPEAT) mf

CUE: PIANO mp

Harp:  
(CUE: PIANO) f

WILL YOU STILL BE SENDING ME A  
YOU CAN KNOW A SWEETER BY THE

VAL-EN-TINE  
FIRE - SIDE

1+2. Bb 4+3. Clar. 3. 2. SOLO f Play if no repeat. If repeat, second time only. 1+2 tutti mp 3+4 mp

Accl. mf Bcl. mf (Accl.) mf Ccl. (Cue) mf

Tba.

PIANO

Hp. (Cue)

TRAPS

Vibe.

Mar.

SOLO

1. BIRTH-DAY GREETINGS BOTTLE OF WINE? IF I'D BEEN OUT- 'TILL QUA-TO TO THREE - DOING THE GAR- DEN, DIGGING THE WEEDS.

2. SUN-DAY MORNINGS, GO FOR A RIDE.

Handwritten musical score for a jazz ensemble. The score is written on a grand staff with five systems of staves. The instruments are: 1. Bb clarinet, 2. Bb clarinet, 3. Bb clarinet, 4. Bb clarinet, Acl. (Alto Saxophone), Bcl. (Baritone Saxophone), Tba. (Trombone), TRAPS (Drums), and SOLO (Soloist). The music is in 4/4 time and features a key signature of two flats (Bb and Eb). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for the soloist are: 1. WOULD YOU LOCK THE DOOR? 2. WHO COULD ASK FOR MORE? WILL YOU STILL NEED ME, WILL YOU STILL FEED ME.

29

Handwritten musical score for SGT. PEPPER / F, page 54, measure 29.

**1. Clar.** (4 staves): *mf* (measures 29-30), *p* (measures 31-32).

**Bcl.**: *PLAY (solo)* *mf* (measures 29-30), *pp* (measures 31-32).

**Tba.**: *8va bassa* (measures 29-32).

**PIANO**: *mf* (measures 29-32).

**Hp.**: *col vib.* (measures 29-32).

**TRAPS**: *SOCK (CLASING)* *pp* (measures 29-32).

**Vibe.**: *(CUE)* *mf* (measures 29-32).

**Mar.**: *(CUE)* *mf* (measures 29-32).

**SOLO**: *1st verse tacet* (measures 29-30), *v. 2.* (measures 31-32).

**CHOR.**: *CHOR.* (measures 29-32).

**Lyrics:**

8 "WHEN I'M SIX-TY - FOAM?"

EV'RY SUMMER WE CAN RENT A COTTAGE IN THE ISLE OF WIGHT

Vse. 1 only:

P 1. 2. 00



Handwritten musical score for "Sgt. Pepper / F", page 55. The score is written for a full orchestra and includes lyrics for the vocal parts.

**Instrumentation and Dynamics:**

- Bb Clar. 4+3:** Part 1 (1+2) and Part 2 (4+3) with dynamics *p*.
- Bcl. / Ccl.:** Bb Clarinet and C Clarinet parts with dynamics *mp* and *ppp*.
- Tba.:** Trombone part with dynamics *mp* and *ppp*.
- PIANO:** Piano part with dynamics *mp* and *mf*.
- Hp.:** Harp part with dynamics *f* and *col. vibr.* (coloratura vibrato).
- TRAPS:** Traps part.
- Vibe.:** Vibraphone part with dynamics *mp* and *mf*.
- Mar.:** Maracas part with dynamics *mp* and *mf*.
- TIMP.:** Timpani part with dynamics *mp* and *mf*.
- SOLO:** Solo part with lyrics and dynamics *p*.
- CHOR.:** Chorus part with lyrics and dynamics *p*.

**Lyrics:**

IF IT'S NOT TOO DEAR -

(1.) YOU'LL BE OLD - ER  
(2.) WE SHALL SCRIMP AND

1. AH 2. WE SHALL SCRIMP AND

1. & 2.  
Bb  
clar. 3+

slide (lip it)  
mf slide (lip it)  
mf

Tba.

PIANO

HP

Traps

Vibe.

Mar.

TIMP.

SOLO

CHOR.

1. TOO  
2. SAVE

1. ANNNND - IF YOU  
2. GRRAND CHIL DREN  
(roll in)

ppp

1. 2.  
Cl. 3+4

Tba.

PIANO

TRAPS

Vibe.

TIMP.

TUBULAR CHIMES

HP.

SOLO

Drop xtrumallet lines above to play this if necessary

col. pffte.

col. pffte.

1. SAY THE WORD  
2. ON YOURRR KNEE (rolled)

I COULD STAY WITH  
VE - RA, CHUCK, AND

RIDE: mf (p)

DO ME

CUE

CUE:

CUE:

(PLAY THIS BAR ONLY IN ABSENCE OF SOLO PIANO AND MARIMBA)

If no repeat, play large notes (stems up).  
If repeat, play small notes 2nd time (stems down).

(SOLI)

mf

Handwritten musical score for Sgt. Pepper / F, page 58. The score includes staves for various instruments and vocal parts, with musical notation and lyrics.

**BB<sup>1+2</sup> C.I. 4+3.** *mf* *mf*

**Bcl.** *mf* *(mf)* *f* *mf*

**cci.** *mf* *f* *mf*

**Horns**

**Tba.**

**PIANO**

**Hp.** *ad pte.*

**TRAPS**

**Vibe.** *CUE*

**Mar.** *CUE*

**TUBULAR CHIMES**

**SOLO**

1. YOU.  
2. DAVE.

*mp*

*mf*

*f*

*(S.D.)*

SEND ME A POST-COD,

Handwritten musical score for SGT. PEPPER / F, page 59. The score is written for a 4/3 time signature and features various instruments and a soloist.

**Instrumentation and Parts:**

- Cl. 4+3:** Clarinet 4+3 part, featuring triplets and slurs.
- Bcl. CCl.:** Bass Clarinet and Contrabass Clarinet parts, featuring slurs and triplets.
- Tba.:** Trombone part, featuring slurs and triplets.
- GUITAR:** Guitar part, featuring slurs and triplets.
- PIANO:** Piano part, featuring slurs and triplets.
- Hp.:** Harp part, featuring slurs and triplets.
- TRAPS:** Traps part, featuring slurs and triplets.
- Vibe.:** Vibraphone part, featuring slurs and triplets.
- Mar.:** Maracas part, featuring slurs and triplets.
- SOLO:** Soloist part, featuring slurs and triplets.

**Lyrics and Notes:**

Drop me a line  
STATING - POINT OF VIEW

Exaggerate the diction  
IN - DI - CATE PRECISELY WHAT YOU

**Handwritten Annotations:**

- 8VA:** Octave up annotation.
- mp:** mezzo piano (moderately soft).
- f:** forte (loud).
- CUE: GUITAR**
- CUE: PIANO mp**
- CUE: PIANO mp**
- (\*)** Marked with an asterisk.

Handwritten musical score for Sgt. Pepper / F, page 60. The score is written for a 4-measure section, with measures 1 through 4. The key signature is B-flat major (two flats). The time signature is 4/4.

**Instrumental Parts:**

- B♭ Clar. 1+2:** Measures 1-4. Measure 1: B♭, A♭, G, F (triplets). Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E (triplets). Measure 4: D, C, B, A (triplets).
- Bcl. / Ccl.:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E (triplets). Measure 4: D, C, B, A (triplets).
- Tba.:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- GUITAR:** Measures 1-4. Measure 1: B♭, A♭, G, F (triplets). Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- Piano:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- Harp:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- TRAPS:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- Vibe.:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.
- Mar.:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.

**SOLO:** Measures 1-4. Measure 1: B♭, A♭, G, F. Measure 2: E♭, D, C, B. Measure 3: A♭, G, F, E. Measure 4: D, C, B, A.

**Lyrics:**

MEAN TO SAY - YOURS SIN-CERE-LY, WASTING AWAY - GIVE ME YOUR AN-SWER

**Annotations:**

- (Circled):** (Circled) in measures 3 and 4.
- Motor OFF:** Motor OFF in measure 3.
- CUE: HARP:** CUE: HARP in measure 4.
- f:** f in measure 4.

Handwritten musical score for Sgt. Pepper / F, page 61. The score is written for a 12-piece band, including a soloist. The key signature is B-flat major (two flats). The time signature is 4/4.

The instruments and their parts are:

- 1st 2nd Cl. 3rd 4th**: Clarinets. Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- BCL.**: Bass Clarinet. Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- CCL.**: Contralto Clarinet. Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- Tba.**: Trombone. Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- GUITAR**: Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- HP.**: Harp. Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- TRAPS**: Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- VIBES**: Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.
- SOLO**: Part 1: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 2: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 3: Treble clef, B-flat major, quarter notes G4, A4, B4, C5. Part 4: Treble clef, B-flat major, quarter notes G4, A4, B4, C5.

The lyrics are:

FILL IN A FORM  
MINE - FOR - E - VER - MORE  
WILL YOU STILL NEED ME



62/63

(SGT. PEPPER / F)

Handwritten musical score for SGT. PEPPER / F, page 62/63. The score is written for a large ensemble, including woodwinds, brass, guitar, harp, traps, vibraphone, and a soloist.

**Woodwinds:** B♭ (1+2), Cl. 3rd, BCl., CCl., Horns.

**Brass:** Tba.

**Guitar:** GUITAR

**Keyboard:** Hp.

**Drums:** TRAPS

**Vibraphone:** Vibes

**Soloist:** SOLO

**Lyrics:**

WILL YOU STILL FEED ME — WHEN I'M SIXTY — FOUR? — mp Hoo!

**Performance Notes:**

- 1+2:** B♭, Cl. 3rd
- 3rd:** Cl. 3rd
- 4th:** Cl. 3rd
- 5th:** Cl. 3rd
- 6th:** Cl. 3rd
- 7th:** Cl. 3rd
- 8th:** Cl. 3rd
- 9th:** Cl. 3rd
- 10th:** Cl. 3rd
- 11th:** Cl. 3rd
- 12th:** Cl. 3rd
- 13th:** Cl. 3rd
- 14th:** Cl. 3rd
- 15th:** Cl. 3rd
- 16th:** Cl. 3rd
- 17th:** Cl. 3rd
- 18th:** Cl. 3rd
- 19th:** Cl. 3rd
- 20th:** Cl. 3rd
- 21st:** Cl. 3rd
- 22nd:** Cl. 3rd
- 23rd:** Cl. 3rd
- 24th:** Cl. 3rd
- 25th:** Cl. 3rd
- 26th:** Cl. 3rd
- 27th:** Cl. 3rd
- 28th:** Cl. 3rd
- 29th:** Cl. 3rd
- 30th:** Cl. 3rd
- 31st:** Cl. 3rd
- 32nd:** Cl. 3rd
- 33rd:** Cl. 3rd
- 34th:** Cl. 3rd
- 35th:** Cl. 3rd
- 36th:** Cl. 3rd
- 37th:** Cl. 3rd
- 38th:** Cl. 3rd
- 39th:** Cl. 3rd
- 40th:** Cl. 3rd
- 41st:** Cl. 3rd
- 42nd:** Cl. 3rd
- 43rd:** Cl. 3rd
- 44th:** Cl. 3rd
- 45th:** Cl. 3rd
- 46th:** Cl. 3rd
- 47th:** Cl. 3rd
- 48th:** Cl. 3rd
- 49th:** Cl. 3rd
- 50th:** Cl. 3rd
- 51st:** Cl. 3rd
- 52nd:** Cl. 3rd
- 53rd:** Cl. 3rd
- 54th:** Cl. 3rd
- 55th:** Cl. 3rd
- 56th:** Cl. 3rd
- 57th:** Cl. 3rd
- 58th:** Cl. 3rd
- 59th:** Cl. 3rd
- 60th:** Cl. 3rd
- 61st:** Cl. 3rd
- 62nd:** Cl. 3rd
- 63rd:** Cl. 3rd

Applause  
& Segue

Bn.

Bcl.

Ccl.

Ax.

Horns

Tpts.

12. Trbn.

34.

Bari.

Tuba.

Bass.

Celli.

Guitar

8 (or AMPL. ACQUITTE)

Piano

Harp

Traps

Timp.

Vibe.

Mar. (ORC.)

Perc.

SOLO (TENOR)

Chor.

Handwritten musical score for a stage production, featuring multiple instruments and vocal parts. The score is written on a grid of staves.

**Instrumental Parts:**

- BCL.** (CUE: EL. BASS) - Handwritten notation with a crescendo line.
- CCL.** (CUE: EL. BASS) PP - Handwritten notation with a crescendo line.
- Horns** - Handwritten notation with a crescendo line.
- Bari.** - Handwritten notation with a crescendo line.
- Celli.** (CUE: ELECTRIC BASS) - Handwritten notation with a crescendo line.
- El. Bass** - Handwritten notation with a crescendo line.
- Guit.** - Handwritten notation with a crescendo line.
- Piano** - Handwritten notation with a crescendo line.
- Hp.** - Handwritten notation with a crescendo line.
- TRAPS** - Handwritten notation with a crescendo line.
- TIMP.** - Handwritten notation with a crescendo line.
- Vibe.** - Handwritten notation with a crescendo line.
- Mar. (COP.)** - Handwritten notation with a crescendo line.
- Perc.** - Handwritten notation with a crescendo line.
- SOLO** - Handwritten notation with a crescendo line.

**Vocal Parts:**

- Chor.** - Handwritten notation with lyrics: "LOVE LY RI - TA ME-TAH MAID ! LOVE LY RI - TA ME-TAH MAID !".

**Handwritten Notes and Markings:**

- (CUE: EL. BASS)
- (CUE: EL. BASS) PP
- (CUE: ELECTRIC BASS)
- (if acoustic bass, 4 bars later)
- (off-beat accents - strumming)
- Cue Guitar
- (osia: ... etc)
- SOCK CLOSED
- B.D.
- CUE: DIAM.
- CUE
- CUE
- GOURDI
- TAMB.
- (omit table)
- HEAVY BACKBEAT - SHOTS, POSS.)
- (end ossia)
- ONE VOICE SPOKEN
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
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- 89
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- 94
- 95
- 96
- 97
- 98
- 99
- 100

Handwritten musical score for Sgt. Pepper / 6, page 66. The score is written for a large ensemble, including woodwinds, brass, strings, piano, guitar, and various percussion instruments. The key signature is D major (two sharps).

**Instrument Parts and Annotations:**

- Bn. (Bassoon):** (CUE: PIANO) (1+2) *mf*
- CCl. (Clarinet):** CUE: *mf*
- Ax. (Acoustic Guitar):** PLAY (KAZOO) 1. SOLO (fake it) *pp* gliss. effect
- Horns:** Piano cues - transposed
- Tpt. 1, 2, 3:** STRAIGHT MUTES 1. SOLO, MUTE *pp* slow gliss. MUTE OFF (CUE: PIANO)
- Tbn. 1, 2, 3, 4:** 2, 3. STRAIGHT MUTE *pp* gliss. p MUTE OFF (CUE: PIANO)
- Bari. (Baritone):** Col Piano left hand *mf*
- Tba. (Tuba):** (CUE: PIANO) *mf* (CUE PIANO) ONE ONLY
- Celli (Cello):** CUE: Piano (pizz.) PLAY, arco *mp* pizz. (PIANO CUE) *mf*
- El. Bass (Electric Bass):** *mf* (acoustic)
- Guit. (Guitar):** *mf* (quarters) E B C#m F#7 B *mf*
- PIANO:** *mf*
- Hp. (Hammond Organ):** CUE: GUITAR *mf* (Very tight arpegg. pass.)
- Traps (Traps):**
- Vibe. (Vibraphone):** (CUE: PIANO) *mf*
- Mar. (opt.) (Maracas):** (CUE: PIANO) *mf*
- Perc. (Percussion):** GOURD TAMBOURINE
- TIMP. (Tympani):** (PIANO CUE) *mf*
- SOLO:** TENOR, energetic *f* LOVELY RITA, METAH MAID NOTHING CAN BE BETWEEN US. COME WHEN IT GETS DARK I TOW YER HOT A WAY
- Chor. (Chorus):** (optional) KAZOOS (several) *pp* *side* *ff*

**Other Annotations:**

- another voice, spoken (*mp*)

Handwritten musical score for Sgt. Pepper / G, page 34. The score is written for a large ensemble, including woodwinds, brass, strings, piano, guitar, and percussion. The key signature is D major (two sharps). The tempo is marked "mf" (mezzo-forte).

**Instrumental Parts:**

- Bcl. (Bass Clarinet):** (CUE: EL. BASS) *mf*
- Ccl. (Cello):** CUE
- Horns:** CUES: Piano Right Hand (transposed) (fade each note)
- Bari. (Baritone):** Piano Cues cello (written) (fade each note)
- Celli. (Celli):** CUE: PIANO
- EL. BASS (Electric Bass):** E A D G E B E A
- GUIT. (Guitar):** E A D G E B E A
- PIANO:** CUE
- Hp. (Harp):** CUE
- Traps (Traps):** CUE: PIANO
- Vibe. (Vibraphone):** CUE: PIANO
- Mar. (OPT.) (Maracas):** Double Vibe.
- Perc. (Percussion):** GOURD (TAMB.)
- SOLO:** (Opt.) SAND PAPER BLOCKS: *mf* (in a pinch, change GOURD RHYTHM TO COVER THIS LICK, THEN AS BEFORE)
- Chor. (Chorus):** Many voices loud whisper: *f* ch - k ch - k ch - k ch - k ch - k ch - k

**Lyrics:**

STANDING BY A PARKING METAL WHEN I CAUGHT A GLIMPSE OF RE - TA FELLING IN A TICKET ENTER LITTLE WHITE BOOK IN A CAP, SHE LOOKED MUCH OLD - ER

Handwritten musical score for Sgt. Pepper / G, page 35. The score is written for a large ensemble, including various instruments and vocal parts. The key signature is D major (two sharps).

**Instrumental Parts:**

- BCI.** (CUE)
- cdl.** (CUE)
- Ax.** (CUES) Col piano R. H. (transposed)
- HNS.** 1+2 f
- TPT.** 1. 2. 3. 1+2, STRAIGHT MUTES 3-WAWA MUTE PLAY
- Tbn.** 1. 2. 3. 4. Mute. 1. solo
- Bar.** Col. Vcl. written CUE: PIANO
- Celli.** CUE
- EL. BASS.** CUE
- GUIT.** CUE
- PIANO.** CUE
- HP.** CUE
- TRAPS.** CUE
- Vibe.** CUE
- Mar. (OPT.)** Double Vibe
- Perc.** GOURD TAMB. SANDPAPER BLOCKS
- SOLO.** CUE
- CHOR.** CUE

**Lyrics:**

and the bag o'-cross her shoul-der  
made her look a little like a mil-i-trary man  
LONELY RITA METAM MAID

**Other markings:**

- (CUE: EL. BASS)
- mp
- PLAY
- 1+2 f
- 1. solo
- CUE: PIANO
- Arco PLAY
- pizz. CUE: PIANO
- CH-K



Handwritten musical score for Sgt. Pepper / G, page 69. The score is arranged in a grand staff format with multiple staves for different instruments and voices.

**Instrumental Parts:**

- BCL. (Bass Clarinet):** CUE: [musical notation]
- CCl. (Cello):** (CUE: EL. BASS) *mf* [musical notation]
- Horns:** cues: Piano R. H. (transposed) [musical notation]
- Bari. (Baritone):** cue Col Cello written [musical notation]
- Celli (Cello):** CUE: PIANO [musical notation]
- EL. BASS (Electric Bass):** [musical notation]
- GUIT. (Guitar):** E, B, C#m, F#7, B, A/BASS, G#m/BASS, F#m/BASS [musical notation]
- PIANO:** [musical notation]
- Hp. (Hammond Organ):** CUE [musical notation]
- TRAPS (Traps):** [musical notation]
- Vibe. (Vibraphone):** CUE [musical notation]
- Mar. (OPT.) (Maracas):** double Vibr. (no pedal) (cue) [musical notation]
- Perc. (Percussion):** GAURD, TAMB. [musical notation]

**Vocal Parts:**

- SOLO:** may I in quire dis - creet - ly when are you free to take some Tea with me?
- CHOR:** *mf* LOVE-LY RI-TA, LOVE-LY ME-TAH, MAID, MAID *mp*

**Dynamic Markings:** *mf*, *mp*



Handwritten musical score for Sgt. Pepper / G, page 70. The score is written on a grand staff with multiple staves for various instruments and vocals.

**Instrumental Parts:**

- CEL.** (Cello): CUE, then melodic line.
- HORNS**: cue: Col Piano L. H. (transposed), cue: Col Piano R. H. (transposed).
- Bari.** (Baritone): (Piano cues) Col Cello writ.
- Celli.** (Celli): CUE: PIANO, mf.
- EL. BASS.** (Electric Bass): F#m7/BASS, B7.
- GUIT.** (Guitar): F#m7/BASS, B7.
- PIANO**: mf, f.
- Hp.** (Harp): CUE, SOLO FILL, sock Sn. SO. AS BEFORE.
- TRAPS** (Traps): CUE, SOLO FILL, sock Sn. SO. AS BEFORE.
- Vibe.** (Vibraphone): CUE, AS BEFORE.
- Mar. (opt.)** (Maracas): CUE, AS BEFORE.
- PERC.** (Percussion): GOURD, TAMB., (as before), (as before).
- TIMP.** (Timpani): (PUNO CUE), mf (DUNCHED).
- SOLO**: mf (DUNCHED).
- CHOR.** (Chorus): mf AH, LOVE-LY, RI-TA, ME-TAH MAID.

**Vocal Parts:**

- LOVE-LY** (mf)
- RI-TA** (mf)
- ME-TAH MAID** (mf)

**Other markings:**

- CUE** (multiple instances)
- mf** (mezzo-forte)
- f** (forte)
- SOLO FILL**
- sock Sn. SO. AS BEFORE**
- (PUNO CUE)**
- (DUNCHED)**
- (no breath)**

Handwritten musical score for Sgt. Pepper / G, page 71. The score is written for a large ensemble, including woodwinds, brass, strings, piano, guitar, and various percussion instruments. The key signature is D major (two sharps).

**Instrumental Parts:**

- BCL.** (Bass Clarinet): (CUE: EL. BASS) *mf*
- CCL.** (Cello): (CUE)
- Horns**: CUES. Piano R.H. (transp)
- Bari.** (Baritone): CUES col. cello write
- Celli**: (CUE: PIANO) (pizz) (CUE: EL. BASS)
- EL. BASS.** (Electric Bass): (acoustic tacet)
- GUIT.** (Guitar): E, B, B, A
- Piano**: (CUE)
- Hp.** (Harp): (CUE)
- TRAPS** (Traps):
- VIBE.** (Vibraphone): (CUE) col. Piano R. Hand
- Mar. (opt.)** (Maracas): (CUE) col. Piano R. Hand
- Perc.** (Percussion): GOULD, (TAMB)
- TIMP.** (Timpani): (CUE: PIANO) *(mf)*
- SOLO**: RITA METAH MAID, (mf) AOW- LOVELY, RITA METAH METAH MAID
- CHOR.** (Chorus): LOVELY RI- TA, ME- TAH MAID, LOVE- LY RI- TA, Met- ah Maid (no breath)

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *f*). It also features handwritten cues and performance instructions like "col. Piano R. Hand" and "no breath".

24

BCl. (CUE)

HORNS CUE: PIANO f > f > etc. (1+2)

Bari. CUE col. cello write

Celli (CUE)

EL. BASS

GUIT. E B

PIANO (mp)

Hp.

TRAPS

VIBE. (CUE) COPY PIANO R.H. PIANO both hands

Mar. (OPT.) (CUE) COPY PIANO R.H. PIANO both hands

PERC. GOURD (7)

PERC. (TAMB.)

TIMP. (CUE) (PIANO)

SOLO. (SLIGHTLY LOONY) mp OH (hand stop) mp fade away to nothing pp

CHOR. LOVELY RI-TA ME-TAH MAID (HISSING, f) sss

**LIVELY**  
(♩ = 116-120)

**2**  
**4**

**4**  
**4**  
SUBITO PIU MOSSO

Bcl. 

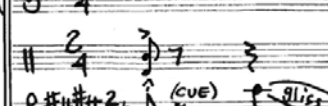
Hns. 

Celli. 

EL. BASS 

PIANO 

Harp 

TRAPS 

VIBE. 

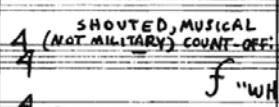
MAR. (OPT.) 

TIMP. 

PERC. 

SOLO 

CHOR. 

SHOUTED, MUSICAL (NOT MILITARY) COUNT-OFF: 

ONE SLY VOICE, SPOKE N (WITH A GRIN) 

STEP BACK FROM ANCHOR A LITTLE 

ON MICROPH. IF POSS. 

"HI - EE!" (MIDDLE REGISTER) (NOT SHOUTED) 

## H. Sgt. Pepper's Lonely Hearts' Club Band -(REPRISE)

Tba.

D<sup>1</sup>

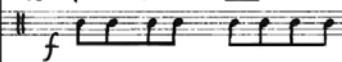
PLAY(ALL)

EL.  
BASSD<sup>1</sup>

TRAPS



TAMB.



PERC.

CHOR.

D<sup>1</sup>

A FEW LAUGHS ONE WHOOP



Ob.

Eng. Hn.

Bn.

Ccl.

Ax.

Tx.

+Bcl.

Brx.

+Ccl.

1.2.

Hn.

3.4.

Tpts.

Tbns.

Tuba

Celli.

EL. BASS

Hrp.

Vibe.

TRAPS

TAMB.

CHOR.

MOTOR ON (Med. Hard Rubber)

(E<sup>b</sup> is RIGHT)

(D<sup>sharp</sup> is RIGHT)

(VERY SHORT)

(all) f

ONE VOICE (Falscho)

WE'RE

(all)







Ob.

E.H.

Bn.

Ax.

Tx.

Brx.

Hns.

Tpts.

Tbns.

Tba.

Celli.

EL. BASS

Hp.

Vibe.

TRAPS

TAMB.

Perc.

CHOR.

SGT. PEPPAH'S LOVELY HOTS CLUB BAN' WE'RE SORRY BUT IT'S TIME TO GO.

39

Ob.

E.H.

Bn.

Ax.

Tx.

Brx.

Hns.

TPTS.

Tbn.

Tba.

Celli.

EL BASS

Hp.

Vibe.

TRAPS

TAMB.

CHOR.

SAN - GEANT PEPPAH'S LONE-  
LY, SAN - GEANT PEPPAH'S LONE-LY, SAN -  
GEANT PEPPAH'S LONE-LY, SAN -  
GEANT PEPPAH'S LONE-LY, SAN -  
GEANT PEPPAH'S LONE-LY, SAN -  
GEANT PEPPAH'S LONE-LY, SAN -

Ob.  
EH.  
Bn.  
Ccl.  
AX.  
Tx.  
Brx.  
Ans.  
Tpts.  
Tbn.  
Tba.  
E. BASS  
Celli  
HP.  
Vibe.  
TRAPS  
TAMB.  
CHOR.

Ob. E.H. Bn. CCl. Ax. TX. Bx. Hn. Tpt. Tbn. Tba. Celli EL BASS. HP. Vibe. TRAPS. TAMB. CHOR.

SAM-GEANT REP-PANS ONE AN'ON- LY LONELY HOTS- CLUB BAN' IT'S GETTING VERY NEAR THE END.

40

Ob.  
E.H.  
Bn.  
Cl.  
A.x.  
TX.  
Brx.  
Ebd.  
Hn.  
TPT.  
TBN.  
Tba.  
Celli  
EL. BASS.  
Hp.  
Vibe.  
TRAPS.  
TAMB.  
Chor.

SAR-GEANT PEPPIAN'S LONE-LY, SAR-GEANT PEPPIAN'S LONE-LY, SAR-GEANT PEPPIAN'S LONE-LY, SAR-GEANT PEPPIAN'S LONE-LY, HOLA



## Sgt. Pepper / H

to End Here | to Segue

Riten.  $\frac{8}{8}$  Subito Ritard.

Fl 1, 2, 3

Ob 1, 2

E. Hn

Bssn.

E♭ Cl.

B♭ Cl. 1., 2.

B♭ Cl. 3., 4.

E♭ Alto Cl.

B♭ BCl.

C. A. Cl. in E♭

Ax. 1, 2

Tx.

Brx.

Hn. 1, 2

Hn. 3, 4

Cm 1, 2, 3

Tbn. 1, 2.

Tbn. 3, 4.

Bari.

Tuba

Cell.

El. Bass.

Harp

Vibr.

Temp.

Traps

Tambourine

Percussion

Choir

Club

Bari

Susp. Cym

soft stix

pp

mf

ff

arco

play chord then glass, ad lib. G Major

Mute on after striking

Scree + also

L. K.

Chorus Tacet these 3 bars to segue.  
Chorus sing these 3 bars to end here.





41

Celli. (CUE: EL. BASS) *mf*

Tba. (CUE: ELECTRIC BASS) *ONE ONLY mp*

Celli. (CUE: HARP, L.H.) (CUE: PIANO) *pizz.*

EL. BASS *mf*

Guit. *p* (L.V.) *mp*

Hp. (CUE) *mp*

Piano *mp*

Vibe. (CUE) [Cue Harp instead if absent] *mp*

Mar. (opt.) *mp*

Perc. MARACAS *p*

SOLO (TENOR) *mf* I READ THE NEWS TODAY OH — BOY  
(LIGHT, INNOCENT, AS THOUGH AWE STRUCK) (VERY SINCERE)

ABOUT A LUCKY MAN WHO MADE THE GRADE

Handwritten musical score for a film score, featuring multiple staves for instruments and vocals. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are CCI, Tba., Celli, FL. BASS., GUIT., Hp., Piano, Vibe., Mar. (opt.), and Marmcas. The Solo part is written at the bottom. The lyrics are: "AND THOUGH THE NEWS WAS RAW-THER SAD" and "WELL I JUST HAD TO LA - AFF." The score includes various musical notations such as notes, rests, dynamics (p, f, mp, mf), and performance instructions like "(CUE)" and "alt: cue Harp instead if absent".

(\*This note is almost silent, and the last eighth in the bar has a very light glottal restarting of the vowel "a")

42

Handwritten musical score for the song "Sgt. Pepper / I". The score is written on ten staves, each labeled with an instrument or vocal part on the left. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into measures by vertical bar lines.

**Instrumental Parts:**

- Ccl. (Cello):** Starts with a melodic line in the first measure, marked with a "CUE" and a key signature change to D major.
- Celli (Cello):** Starts with a melodic line in the first measure, marked with a "PIANO (CUE)" and a key signature change to D major.
- EL. BASS (Electric Bass):** Plays a steady eighth-note pattern throughout the piece.
- GUIT. (Guitar):** Plays a steady eighth-note pattern throughout the piece.
- HP. (Harp):** Plays a steady eighth-note pattern throughout the piece.
- Piano:** Plays a steady eighth-note pattern throughout the piece.
- Vibe. (Vibraphone):** Plays a steady eighth-note pattern throughout the piece.
- Mar. (Opt.) (Maracas):** Plays a steady eighth-note pattern throughout the piece.
- TRAPS (Traps):** Plays a steady eighth-note pattern throughout the piece.
- SOLO (Soloist):** Sings the lyrics "I SAW THE PHOTO GRA - AFF" and "HE BLEW IS MIND OUT IN A CAH".

**Lyrics:**

I SAW THE PHOTO GRA - AFF  
HE BLEW IS MIND OUT IN A CAH

**Handwritten Notes:**

- "PIANO (CUE)" above the Cello staff.
- "CUE: HARP. L.H." above the Harp staff.
- "PIANO (CUE) (cue Harp R.H. instead if absent)" above the Vibraphone staff.
- "SHARE TOMS NO B.D." above the Soloist staff.
- "(K.4.10)" below the Soloist staff.

Handwritten musical score for the first system of "Sgt. Pepper's Lonely Hearts Club Band, Part I". The score is written on ten staves, each labeled with an instrument or vocal part. The key signature is one sharp (F#) and the time signature is 4/4.

**Instrumental Parts:**

- Ccl. (Cello):** (CUE) [Musical notation]
- Tba. (Trumpet):** [Musical notation]
- Celli (Cello):** PIANO (CUE) [Musical notation]
- EL. BASS (Electric Bass):** (CUE: EL. BASS) ONE ONLY [Musical notation]
- GUIT. (Guitar):** [Musical notation]
- Hp. (Harp):** [Musical notation]
- Piano:** [Musical notation]
- Vibe. (Vibraphone):** PIANO (CUE) (Cue Harp. R.H. instead if absent) [Musical notation]
- Mar. Opt. (Maracas):** [Musical notation]
- TRAPS (Drums):** [Musical notation]
- SOLO (Vocal):** [Musical notation]

**Lyrics:**

HE DIDN'T NOTICE THAT THE LIGHTS - HAD CHANGED.

A CROWD - OF PEOPLE STOOD AND STARED

43

Ccl.

Hn.

Tbn.

Celli

EL. BASS.

GUIT.

Hp.

PIANO

Vibe.

Mar.  
(opt.)  
MARACAS

TRAPS

SOLO

CHOR.

(CUE)

(CUE: PIANO)

(CUE: PIANO)

(CUE: PIANO)

(CUE: PIANO)

(CUE) (CUE Harp L.H.)

Piano

(CUE)

(CUE) (CUE Hp. R.H. instead if absent)

(CUE)

They'd seen his face before

Nobody was really sure if he was from the  
the House of Lords

I'D LOVE TO TURN

mp

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked as "Divisi in 3" (divided into three parts). The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The bottom of the page includes a section for "Solo Chor." (Solo Chorus) with the lyrics "YOU ON".







44 **D** **E** **F**

Fit. 3. Picc. **COPY REMAINDER OF PREVIOUS 3 BARS SVA**  
(Cresc.)

Flc. 1. 2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Ob. 1. 2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

E.H. **COPY PREV. 3 BARS SVA**  
(Cresc.)

E.C. 1. **COPY PREV. 3 BARS SVA**  
(Cresc.)

1. ab **COPY PREV. 3 BARS SVA**  
(Cresc.)

2. ab **COPY PREV. 3 BARS SVA**  
(Cresc.)

Bcl. 1. **COPY PREV. 3 BARS SVA**  
(Cresc.)

3. bc **COPY PREV. 3 BARS SVA**  
(Cresc.)

4. bc **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Bcl. 2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Tr. 1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Ccl. 1. **COPY PREV. 3 BARS SVA**  
(Cresc.)

Btr. 1. **COPY PREV. 3 BARS SVA**  
(Cresc.)

Bn. 1. 2. **COPY PREV. 3 BARS SVA**  
(Cresc.)

Ax. 1. 2. **COPY PREV. 3 BARS SVA**  
(Cresc.)

1. 3. **COPY REMAINDER OF PREVIOUS 3 BARS SVA**  
(Cresc.)

Hn. 2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

4. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

3. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

4. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Tbn. 1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

3. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

4. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Bar. 1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

3. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

4. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Celli 1. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

2. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

El. Bass. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Piano **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Mallets **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Timp. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

TRAPS **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

Perc. **COPY PREVIOUS 3 BARS SVA**  
(Cresc.)

(both) LOCO IF NECESS. (J.F.L.) LOCO  
 FIG. 3. Picc. 15ma - (Cresc.)  
 Flt. 1. 15ma (Cresc.)  
 2. 8va - Cresc.  
 Ob. 1. 8va - Cresc.  
 2. 8va - Cresc.  
 E.H. 8va - Cresc.  
 Ebc. 8va (BOTH) - Cresc.  
 Acl. 8va - Cresc.  
 1. ab 8va - Cresc.  
 2. ab 8va - Cresc.  
 3. bc 8va - Cresc.  
 4. bc 8va - Cresc.  
 Bcl. 8va - Cresc.  
 Tr. 8va - Cresc.  
 Ccl. 8va - Cresc.  
 Bfx. 8va - Cresc.  
 Bn. 1. Cresc.  
 2. Cresc.  
 Ax. 1. 8va - Cresc.  
 2. 8va - Cresc.  
 1.3. (1+3) Cresc.  
 Hn. 2. 1. one only  
 2. (OPEN)  
 Tpt. 1. 1. one only  
 2. (OPEN)  
 Tbn. 1. 1. one only  
 2. (OPEN)  
 Bar. 1. 1. one only  
 2. (OPEN)  
 Tuba 1. 1. one only  
 2. (OPEN)  
 3. 1. one only  
 4. (OPEN)  
 Celli 1. 1. one only  
 2. (OPEN)  
 E1. Bass 1. 1. one only  
 2. (OPEN)  
 Piano + H.P. (H.P. -)  
 Mallets (CUE: PIANO)  
 Timp. (Mar. + Vibr. - Mar. bottom E only, if both)  
 TRAPS (ALARM CLOCK BELL)  
 PERC. (OR SMALL TRIANGLE) (light bodied)  
 CYMS. (CRASH IF POSS.)  
 B.D. opt. mf poco Cresc.



Handwritten musical score for "Sgt. Pepper / I". The score is written on a grand staff with multiple staves for different instruments and vocals. The key signature is D major (two sharps). The time signature is 4/4.

**Handwritten Numbers:** Above the first two staves, the numbers "2" and "4" are written vertically, indicating measures 2 and 4.

**Instruments and Parts:**

- Hns. (Horns):** Two staves with piano cues.
- Celli (Celli):** One staff with a (CUE) marking.
- EL. BASS (Electric Bass):** One staff.
- Piano + Harp:** Two staves.
- Vibe. (Vibraphone):** One staff with a (CUE) marking.
- Mar. (opt.) (Maracas):** One staff with a (CUE) marking.
- TRAPS (Traps):** One staff.
- Perc. (TAMB. Tambourine):** One staff.
- SOLO (Soloist):** One staff with lyrics: "WAY DOWN STAIRS AND DRANK A CUP AND LOOKING UP I NOTICED I WAS LATE. FOUND MY COAT AND GRABBED MY HAT MADE THE".
- CHOR. (Chorus):** One staff.
- Bass + Bar. (Bass and Baritone):** One staff with lyrics: "panting (whispered) H H, H H, H H, H H".

The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *f* (forte).





46

Bn. 172 (CUE: PIANO)

Bcl. (CUE: PIANO) P mf f P

Ccl. (CUE: PIANO) P mf f P

Ax. 2. (CUE: PIANO) P mf f P

Tx. (CUE: PIANO) P mf f P

Brx. (CUE: PIANO) P mf f P

Hn. 1.2. (CUE: PIANO) P mf f P

3.4. (CUE: PIANO) P mf f P

Tpt. 12.3. 1,2,3 pp 1,2 3 P 1,2,3 0 1,2 3 mp 0

12. Tbn. 1,2 pp 1,2 P mp

3.4. 3,4 P mp

Bar.

Tuba

Celli (CUE: PIANO) f (DIV.) P f

EL. Bass. mf (non cresc.)

Hp. (CUE: PIANO) mp

Piano f P f

Vibe. (CUE: PIANO) P f

Mar. (opt.) (CUE: PIANO) P f

Timp. (CUE: PIANO) mf P

TRAPS (back) (Toms)

Perc. Maracas (opt. here) (pass same player as tamb, thru 47) pp

Chor. mf AA P AA P (mf)

Bar, upperbasses

Bass + Bar (all)



Bn.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Bcl.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Ccl.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Ax.  $\frac{1}{2}$   $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Tx.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Brx.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 1.2.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Hn.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 3.4.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Tpt.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 1.2.  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 Tbn.  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 3.4.  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 Bar.  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 Tuba  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 (Au)  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{f}$  - - -  $\text{f}$   
 Celli  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$   
 EL. Bass.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$   
 Hp.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$  - - -  $\text{p}$   $\text{f}$   
 Piano  $\text{D}^{\sharp}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Vibe.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 Mar. (opt.)  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 TIMP.  $\text{D}^{\sharp}$  - - - (CUE: PIANO)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 TRAPS (sock)  $\text{D}^{\sharp}$  - - - (hand mull)  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$  - - -  $\text{pp}$   $\text{mf}$   
 TAMB.  $\text{D}^{\sharp}$  - - -  $\text{mf}$  - - -  $\text{mf}$  - - -  $\text{mf}$   
 Perc.  $\text{D}^{\sharp}$  - - - (p sempre) MARACAS (opt.)  $\text{pp}$  (sempre) - - -  $\text{p}$   $\text{mf}$  - - -  $\text{p}$   $\text{mf}$   
 Chor.  $\text{D}^{\sharp}$  - - -  $\text{p}$   $\text{mf}$  - - -  $\text{p}$   $\text{mf}$  - - -  $\text{p}$   $\text{mf}$

47

Bn. (CUE) - PP *f*

Bcl. (CUE) - PP *f*

Ccl. (CUE) - PP *f*

AX. 2. (CUE) - PP *f*

TX. (CUE) - PP *f*

Brx. (CUE) - PP *f*

12. (CUE) - PP *f*

Hn. 3.4. (CUE) - PP *f*

Tpt. 12.3. (CUE) - PP *f*

12. Tbn. 3.4. (CUE) - PP *f*

Bar. (CUE) - PP *f*

Tuba (CUE) - PP *f*

Celli (CUE) - (div.) *p* *f*

EL. Bass (CUE) - *p* *f*

H.p. (CUE) - *p* *f*

Piano (CUE) - PP *f*

Vibe. (CUE) - PP *f*

Mar. (opt.) (CUE) - PP *f*

TIMP. (CUE) - PP *f*

TRAPS (mf) TAMB. *f*

Perc. MARACAS

Chor. SOLO I (Tenor) *mf*

I READ THE NEWS TODAY, OH BOY -

(CUE: EL. BASS) *mp*

PIANO CUE - swing rhythm

(f) PIANO CUE *f*

GUITAR *pp*

(CUE: GUITAR) *p*

(Harp rhythms differ occasionally) (+ Harp-f) *mp*

(CUE: PIANO) *mp*

(no longer optional. May start a few beats late.)

(TONS)

Handwritten musical score for the album *Sgt. Pepper's Lonely Hearts Club Band*, Track 1. The score is arranged for a large ensemble of instruments and includes vocal parts.

**Instrumental Parts:**

- C.C.I. (Cello/Contrabass):** (CUE) [Handwritten notation] (CUE: EL. BASS) *mp*
- Horns:** *Piano CUE* *mf* [Handwritten notation] (Guitar cue) *f* [Handwritten notation] (Piano cue) [Handwritten notation]
- Tuba:** (CUE: EL. BASS) *p* [Handwritten notation]
- Celli:** (Piano) *mp* (CUE: PIANO) *p* [Handwritten notation]
- EL. Bass:** [Handwritten notation]
- Guit.:** *pp* (CUE: GUITAR) *mf* [Handwritten notation] *pp* [Handwritten notation]
- Hp. (Harmonica):** *p* [Handwritten notation]
- Piano:** [Handwritten notation] *mp* [Handwritten notation]
- Vibe. (Vibraphone):** (CUE) [Handwritten notation]
- Mar. (opt.) (Maracas):** [Handwritten notation]
- Perc.:** [Handwritten notation]
- TRAPS:** [Handwritten notation] *mf sempre* [Handwritten notation]
- SOLO:** [Handwritten notation]

**Vocal Lyrics:**

(*mf*) FOUR THOUSAND HOLES IN BLACKBURN, LAN-CA-SHEER!  
 AND THOUGH WERE RAWTHOR SMALL  
 THE HOLES

1. 2. 3. 4. Bbcl. Ccl. (CUE)

(piano cue)

1. 2. 3. 4. Hn. Tpt. Tbn. Bar. Tuba (CUE) (on only) p (CUE) p (CUE) EL. Bass Guit. Hp. Piano Vibe. Mar. (CUE) (Maracas) Perc. Timp. TRAPS SOLO

THEY HAD TO COUNT THEN ALL

Now they know how many holes it takes to fill the Albert Hall

(CUE: PIANO) (a/l) (CUE: PIANO) f z z z f z z z

(piano cue) mf (piano cue) mf (piano cue) mf

(CUE: EL. BASS) (piano cue) mp (piano cue) mf (piano cue) mf

(piano cue) pp (piano cue) pp (piano cue) pp

(piano cue) (hard mallet) f - #

f I'd love to mf turn

f I'd love to mf turn

mf

Picc.  
Flt. 3.  
Flt. 2.  
Ob. 2.  
E.H.  
E♭Cl.  
A♭Cl.  
1.abc  
2.abc  
B♭Cl.  
3.abc  
4.abc  
Bn. 1.  
Bn. 2.  
Bcl. +  
Tx.  
Ccl. +  
Brx.  
AX. 2.  
12.  
Hn.  
3.4.  
Tpt. 123  
12.  
Tbn.  
3.4.  
Bar. 1.  
Bar. 2.  
1.  
3.  
Tuba.  
2.  
4.  
1.  
Celli div.  
2.  
EL.  
Bass  
Piano  
Vibe.  
+ Harp  
Mar.  
(opt.)  
TIMP.  
PerC.  
TRAPS  
Solo  
Chor.

(cue)  
 (cue) Play both parts on vibr. if there is no Marimba player  
 (cue)  
 Copy 43B  
 43C  
 43E  
 Copy 43B  
 43C  
 43E  
 Copy 43E  
 YOU ON  
 YOU ON

Copy  
 43E  
 Copy  
 43E  
 Copy 43E



49

Fit. 3  
Picc.

Fit. 1

Ob. 1/2

E.H.

E♭ Cl.  
A Cl.

1. ab

2. ab

B♭ Cl.

3. bc

4. a bc

Bn. 1/2

B♭ Cl. +  
Tx.

C♭ Cl. +  
Bnx.

1.  
Ax 2

12.  
Hn.

34.

Tpt.

12.  
Tbn.

34.

Bar. 1/2

14.  
Tuba

2.

3.

1.  
Celli

2.

EL.  
BASS.

Piano

Vibe.  
+ Hp.

Mar.  
(opt.)

Perc.  
(BASS DRUM)

TRAPS

TIMP.

Copy

44 A

44 B

44 C

44 D

(Mandras)

(may start late)

PPPP

(sock)

PPPP

(mfs) (rice)

PPPP

(Vibr. only)

Play (pedal down, L.V.)

Random tone clusters, 2 notes on each sixteenth. Start at bottom and move up to approx. pitch levels shown in each bar.

(stop Marimba cues if only one player)



Handwritten musical score for a percussion ensemble. The score is divided into three systems, each with a large handwritten letter (E, F, G) indicating a section. The instruments listed on the left are: Picc. Flutes, Obs. (2 lines), E.H., Eb Cl., 1. Bb Cl., 2. Bb Cl., 3. Bb Cl., 4. Bb Cl., Acl., Bcl., Ccl., Bn. 1., 2., Ax. 1., 2., Tx., Brx., 1. 2. Hn., 3. 4. Hn., 1. 2. 3. Tpt., 1. 2. Tbn., Bar. 1., 2., 1. 3. 4. Tube, 1. 2. 3. 4. Celli, 1. 2., El. Bass, Harp, Piano, Vibe., Mar. (opt.), Timp., Perc., and TRAPS.

The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, f, p). There are also handwritten annotations like "COPY 44 E", "CRASH CYMS.", "PACO CRASH.", "muffle", "PLAY", "DO NOT LET AWAY", "NO FILL", "TAM-TAM", "mf only", "B.D.", and "FILL".

The right side of the score shows the musical notation for the instruments, with some parts marked with "ff" (fortissimo) and "p" (piano).

To use this ending, play the last chord on the previous page in the original scoring. Ignore its fermata. Start the diminuendo on the previous pages' chord as notated. Instruments notated on this page tie over and play this layered decay.

### ALTERNATE ENDING

long fermata

E♭ Cl.  $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$   $\frac{1}{64}$   $\frac{1}{128}$   $\frac{1}{256}$   $\frac{1}{512}$   $\frac{1}{1024}$   $\frac{1}{2048}$   $\frac{1}{4096}$   $\frac{1}{8192}$   $\frac{1}{16384}$   $\frac{1}{32768}$   $\frac{1}{65536}$   $\frac{1}{131072}$   $\frac{1}{262144}$   $\frac{1}{524288}$   $\frac{1}{1048576}$   $\frac{1}{2097152}$   $\frac{1}{4194304}$   $\frac{1}{8388608}$   $\frac{1}{16777216}$   $\frac{1}{33554432}$   $\frac{1}{67108864}$   $\frac{1}{134217728}$   $\frac{1}{268435456}$   $\frac{1}{536870912}$   $\frac{1}{1073741824}$   $\frac{1}{2147483648}$   $\frac{1}{4294967296}$   $\frac{1}{8589934592}$   $\frac{1}{17179869184}$   $\frac{1}{34359738368}$   $\frac{1}{68719476736}$   $\frac{1}{137438953472}$   $\frac{1}{274877906944}$   $\frac{1}{549755813888}$   $\frac{1}{1099511627776}$   $\frac{1}{2199023255552}$   $\frac{1}{4398046511104}$   $\frac{1}{8796093022208}$   $\frac{1}{17592186044416}$   $\frac{1}{35184372088832}$   $\frac{1}{70368744177664}$   $\frac{1}{140737488355328}$   $\frac{1}{281474976710656}$   $\frac{1}{562949953421312}$   $\frac{1}{1125899906842624}$   $\frac{1}{2251799813685248}$   $\frac{1}{4503599627370496}$   $\frac{1}{9007199254740992}$   $\frac{1}{18014398509481984}$   $\frac{1}{36028797018963968}$   $\frac{1}{72057594037927936}$   $\frac{1}{144115188075855872}$   $\frac{1}{288230376151711744}$   $\frac{1}{576460752303423488}$   $\frac{1}{1152921504606846976}$   $\frac{1}{2305843009213693952}$   $\frac{1}{4611686018427387904}$   $\frac{1}{9223372036854775808}$   $\frac{1}{18446744073709551616}$   $\frac{1}{36893488147419103232}$   $\frac{1}{73786976294838206464}$   $\frac{1}{147573952589676412928}$   $\frac{1}{295147905179352825856}$   $\frac{1}{590295810358705651712}$   $\frac{1}{1180591620717411303424}$   $\frac{1}{2361183241434822606848}$   $\frac{1}{4722366482869645213696}$   $\frac{1}{9444732965739290427392}$   $\frac{1}{18889465931478580854784}$   $\frac{1}{37778931862957161709568}$   $\frac{1}{75557863725914323419136}$   $\frac{1}{151115727451828646838272}$   $\frac{1}{302231454903657293676544}$   $\frac{1}{604462909807314587353088}$   $\frac{1}{1208925819614629174706176}$   $\frac{1}{2417851639229258349412352}$   $\frac{1}{4835703278458516698824704}$   $\frac{1}{9671406556917033397649408}$   $\frac{1}{19342813113834066795298816}$   $\frac{1}{38685626227668133590597632}$   $\frac{1}{77371252455336267181195264}$   $\frac{1}{154742504910672534362390528}$   $\frac{1}{309485009821345068724781056}$   $\frac{1}{618970019642690137449562112}$   $\frac{1}{1237940039285380274899124224}$   $\frac{1}{2475880078570760549798248448}$   $\frac{1}{4951760157141521099596496896}$   $\frac{1}{9903520314283042199192993792}$   $\frac{1}{19807040628566084398385987584}$   $\frac{1}{39614081257132168796771975168}$   $\frac{1}{79228162514264337593543950336}$   $\frac{1}{158456325028528675187087900672}$   $\frac{1}{316912650057057350374175801344}$   $\frac{1}{633825300114114700748351602688}$   $\frac{1}{1267650600228229401496703205376}$   $\frac{1}{2535301200456458802993406410752}$   $\frac{1}{5070602400912917605986812821504}$   $\frac{1}{10141204801825835211973625643008}$   $\frac{1}{20282409603651670423947251286016}$   $\frac{1}{40564819207303340847894502572032}$   $\frac{1}{81129638414606681695789005144064}$   $\frac{1}{162259276829213363391578010288128}$   $\frac{1}{324518553658426726783156020576256}$   $\frac{1}{649037107316853453566312041152512}$   $\frac{1}{1298074214633706907132624082305024}$   $\frac{1}{2596148429267413814265248164610048}$   $\frac{1}{5192296858534827628530496329220096}$   $\frac{1}{10384593717069655257060992658440192}$   $\frac{1}{20769187434139310514121985316880384}$   $\frac{1}{41538374868278621028243970633760768}$   $\frac{1}{83076749736557242056487941267521536}$   $\frac{1}{166153499473114484112975882535043072}$   $\frac{1}{332306998946228968225951765070086144}$   $\frac{1}{664613997892457936451903530140172288}$   $\frac{1}{1329227995784915872903807060280344576}$   $\frac{1}{2658455991569831745807614120560689152}$   $\frac{1}{5316911983139663491615228241121378304}$   $\frac{1}{10633823966279326983230456482242756608}$   $\frac{1}{21267647932558653966460912964485513216}$   $\frac{1}{42535295865117307932921825928971026432}$   $\frac{1}{85070591730234615865843651857942052864}$   $\frac{1}{170141183460469231731687303715884105728}$   $\frac{1}{340282366920938463463374607431768211456}$   $\frac{1}{680564733841876926926749214863536422912}$   $\frac{1}{1361129467683753853853498429727072845824}$   $\frac{1}{2722258935367507707706996859454145691648}$   $\frac{1}{5444517870735015415413993718908291383296}$   $\frac{1}{10889035741470030830827987437816582766592}$   $\frac{1}{$