

The Beatles



Medley

Version B

**Transcribed/Arranged for Male Chorus and Soloists
[OR Vocal Quintet/Sextet] with Concert Band
by David Avshalomov 1970 (Revised 2014)**

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)

Piano Reduction/VOCAL SCORE

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

NOTES

- This version (**B**) is for *rehearsing* the medley to perform with Concert Band. The piano part is a practical reduction of the full band accompaniment.
- **Do not use this vocal score to perform the medley with piano or combo.** There are different piano scores (available separately at www.davidavshalomov.com) for performing it with combo—keyboards, guitar, bass, drums (**Version A1**) or with just piano and drums (**Version A2**). They include additional instrumental cues for the singers to sing, and omit song I.
- **Do not use this piano part when performing the medley with concert band.** There is a separate piano part (much simpler) provided with the band materials.
- This score contains all the original vocal parts, with the original Beatles harmonies, in the original keys from the album.
- It can be sung by a men's chorus, or with amplified solo quintet/sextet of good vocal Beatles imitators.
- Chorus and soloists should sing with an average (non-regional) middle-class British pronunciation throughout. There are indications in some “spellings” of lyrics.
- Tempos should be as marked, with little leeway. Keep it moving but don't rush.
- Repeats in songs B, D, and F are optional, and are intended only for separate performance of those songs. For a proper tight medley, omit these repeats.
- Song H is optional; the medley can end with Song G (conductor's choice).

It is the responsibility of the performing organization or venue to determine and discharge their performance licensing obligations for these songs.

Commercial performances (charging for admission, paying performers) must be licensed under ASCAP. Educational use may not require performance license or royalties.

Lyrics may not be printed in concert programs. Commercial recording for sale is not permitted.

Sergeant Pepper's Lonely Hearts Club Band - Medley

Version with Concert Band

This keyboard part is only for *rehearsing* the chorus to sing with concert band (Version B).
Do not play piano from this vocal score with concert band (there is a separate concert band piano part).
Do not perform from this vocal score with **combo or piano** (use Version A1 or A2).

Transcription Medley
1970

Words and Music by John
Lennon and Paul McCartney
© Copyright 1970

A. Sgt. Pepper's Lonely Hearts Club Band

Moderato
(♩ = 92-96)

Piano

mf *use pedal freely* *mf* *ff* *ff* *mf*

(High tenor – hoarse shout - get worked up over it)

Solo

ff It was 20 years a-go t' day. Sgt. Pep-per-taught the band to play. They bin

Pno.

Drums

mf

Solo

goin' in an' out-a style But they're guar-an-tee'd t' raise a smile. So may I in-ter-duce t' you... the

Pno.

mf

10 *Solo* *8* *b* act you've known for all these years— Sah - geant Pep-per's lone ly hots_ club ba_____ (h)an' 3

Chorus (with concert band only): quiet applause and muted cheers of approval: *p*

Pno. *ff* *f*

Pno. *ff*

(MELODY is in Ten. 2 unless otherwise marked)

17 *mf* *f* *mf* *mf* *mf*

*We're sah-geant pep - pah's lone - ly hots'— club_ ban';— We

(a few high Baritones with Ten. 2., opt.)

Pno. *f* *(b) (b)*

4
T1
T2

20
hope you will en-joy the show. — *mf* Sgt. Pep-pah's lone - ly hot's *f*

B1
B2

Pno.

T1
T2

23
— club— ban';— Sit back an' let the eve - nin' go. *p*

B1
B2

Pno.

Melody.

T1
T2

26 *mf*
f (mel.) Sgt. Pep-pah's lone - ly, Sah - gent Pep-pah's lone - ly, Sah - gent Pep-pah's lone - ly hot's —

B1
B2

Pno.

29 *f* 1 + 2. ③ 5

T1
T2

club ban'... It's won-der-ful to be here; It's cer-tain-ly a thrill. You're

B1
B2

f B + Bar.

Pno.

mp

32 Solo

T1
T2

such a love-ly au-di-ence; we'd like to take you homewith us, we'd love to take you home. *f* I don'

B1
B2

Pno.

f

④ 35

Solo

real-ly wan-na stop the show, but I thot you might like to know that the sing-er's gon-na sing a song... an'he

Pno.

mp

38

Solo

8 wants you all to sing a-long so lem-me in-ter-duce to you_ the one an'on-ly Bil-ly Sheahs an'

Pno.

41

Solo

8 *ff* Sgt. Pep-pah's lone-ly hot's club ba - (h)an'... T. 1 & 2a

Chorus

8 T. 2b & Bar. *f* Bil

Pno.

f *mf*

3 3 3 3

44

8 ly Sheahs!

Pno.

mp *mf*

3 3 3 3

B. With A Little Help From My Friends

In Four (♩ = ♩. = 100+)

(Baritone; light, relaxed, clear, not too pretty)

47

Solo

What would you think_ if I sang_ out-a tune?_ Would you stand__ up an' walk_ out on me?

Pno.

mp

50

Solo

Len' me your ears_ an I'll sing__ you a song, an' I'll try

Pno.

53

Solo

not to sing_ out of key._ Oh_ I get by__ with a lit-tle help_ from my friends

Pno.

⑥

slide

56

Solo

slide

Mmm_ I get high_ with a lit-tle help_ from my friends_ Mmm_ gon-na try_

T. 1 & 2

mf Try_

mf Try_

Pno.

59

Solo

—With a lit-tle help_ from my frien's.—

—With a lit-tle help_ from my frien's.—

f

(Drum fill)

Pno.

63

Solo

mf (2. What do I do when my love___ is a - way?) 3. Yes, I'm cer - tain that it hap - pens all the time

(T.1 + 2)

mf 3. Would you be - lieve___ in a love___ at first sight? (2. does it wor - ry you to be a - lone?)

mf

(B + B)

Pno.

mp

66

Solo

(2. How do I feel___ by the end___ of the day?) 3. I can't tell

mf

3. What do you see___ when you turn___ out the light? (2. Are you sad.

mf

Pno.

69

Solo

(2. no. ___) I get by ___

— you, but I know — It's mine — 3. Oh — I get by ___ with a lit-tle help from my frien's

— be-cause you're on your own? — Verse (2.) and 3. by ___ with a lit-tle help_ from my frien's

mf

Pno.

72

Solo

(verse 2. & 3.)

2. mmm — gon na try_

— Mmm_ get_ high_ with a lit-tle help_ from my frien's. — 3. Oh — I'm gon-na try_

— (verse 2. & 3.) High_ with a lit-tle help_ from my frien's. — Try_

Pno.

Solo

— with a lit-tle help from my frien's.

— with a lit-tle help from my frien's. —

2. Do you_ need_ an - y - bod-

Ten. 1. + Ten. 2a /
Ten. 2b + Baritones

3. Do you_ need_ an - y - bod-

Pno.

(2. I need some - bod - y to love. —)

Solo

mf 3. I just need some one to love.

- y?)

- y?)

Ten. 1. + Ten. 2a /
Ten. 2b + Baritones

(2.) Could it_ be_ an - y - bod-

3. Could it_ be_ an - y - bod-

Pno.

sing only at end of verse 3. to continue

82

Solo

mf

(2. and 3.) I want some - bo - dy to love__ (3. only) Oh__ I get by__
(opt. repeat)

(2. - y?) *mf* 3. By__

(sing only at end of verse 3)

3. - y ? (sing only at end of verse 3)

Pno.

(opt. repeat)

10

85

Solo

slide

3. ___ with a lit-tle help__ from my frien's. Mmm___ gon-na try___ with a lit-tle help from myfrien's.

3. ___ with a lit-tle help__ from my frien's. Try___ with a lit-tle help from myfrien's.

Pno.

88 *slide* *slide* 13

Solo

Oh_ I get high_ with a lit-tle help from my frien's. Yes_ I get by_

Piano

High_ with a lit-tle help from my frien's.

91

Solo

with a lit - tle help_ from my frien's_ with a lit - tle help_ from my *f* frien's.

Piano

93

Solo

mf aa
(very flat, not tall, aa vowel, as in "at")

Applause, then segue "Lucy"

Piano

ff

C. Lucy in the Sky with Diamonds

Allegro (♩ = 126)

(light quality, undramatic, wide-eyed)

97

Solo *mf* Pic - ture your -

Pno. *mf* ringing *p*

(opt. + 8va)

102

Solo self in a boat on a ri - ver with tan - ge - rine trees and

Pno. *p*

107

Solo mar - me - lade skies. (12) Some - body calls you; you an - swer quite.

Pno.

113

Solo slow - ly (*mf*) A Girl with kal - eid - o - scope eyes! (soloist rejoin the ranks)

Tenors, Bar. (*mf*) A Girl with kal - eid - o - scope eyes!

Pno. (*f*) (Drums)

f

118 **13** T. 1 + 2 15

f Lu - cy in the sky — with Daa - monds Lu - cy in the Sky — With

(a few baritones may join Ten. 2:) *f* Bass + Bar.

Piano accompaniment for measures 118-121. Treble clef with 8va and chords. Bass clef with eighth notes. Dynamics: *ff* and *f*.

122 (very flat, not tall, aa vowel, as in "at")

Daa - monds Lu - cy in the Sky — With Daa monds aa

(Bars.) (all)

Piano accompaniment for measures 122-125. Treble clef with 8va and chords. Bass clef with eighth notes. Dynamics: *f*.

126 **14**

mf Lu - cy in the Sky — With Daa monds Lu - cy in the Sky — with

(Bars.) *mf* (all)

Piano accompaniment for measures 126-129. Treble clef with 8va and chords. Bass clef with eighth notes. Dynamics: *f* (only) and *poco a poco dim.*

16

130

Daa- monds Lu -cy in the Sky_ with Daa-monds!

(all)

Pno.

poco a poco dim. (*mf*)

15

133

(no baritones here:)

mp aa *mp* Lu-cy in the Sky_ with Daa-monds

(all Bass + Bar.) *mp*

Pno.

mp *poco a poco dim.* (*loco*)

loco

Ped.

137

p Lu-cy in the Sky_ with Daa monds! *pp* Lu-cy in the Sky_ with Daa mon'

ppp

(opt. Tacet, just Ten. 2) *pp*

Pno.

(p) *pp*

Segue in time.

D. Getting Better

Lively Four (♩ = 116)

f It's get - ting bet - ter all the

Piano accompaniment includes a piano part with *ff* and *mf* dynamics, and a guitar part with triplets and slurs.

Optional Repeat (if not taken, sing only verse 2 and take 2nd ending)

16

144 Solo (verse 1 only)

mf (1.) I Used to get mad_ at my school._____ Th'

time_____ (2. me) Used to be ang-ry young man._____ Me

(Sing this pickup if no repeat)

(2. me) Used to be ang-ry young man._____ Me

Optional Repeat

Ped.

Piano accompaniment includes a piano part with triplets and slurs, and a guitar part with triplets and slurs.

Solo

(1.) teach - ers that taught me weren't cool _____ Y' hold - ding me down _____

2. hi - ding me head in the sand _____ You gave me the word _____ I

Pno.
(Verse 1)

Solo

(1.) Turn - ing me roun' _____ *slide* Fill - ing me up with your rules _____ I've

2. Fin - al - ly heard; _____ I'm do - ing the best that I can _____ I've

Ten. 2 only, Verse 1 & 2

Bar. only, Verse 2 only

Pno.

Solo

8
Got to ad-mit It's get-ting bet - tah A lit-tle be - tah All the time.

Ten. I Verse 1 & 2

f

Bet - tah

(Ten. 2.)
(v. 1. & 2.)

8
Got to ad-mit It's get-ting bet - tah A lit-tle be - tah All the time.

(Bar.)
(v. 2.)

8
Got to ad-mit It's get-ting be - tah A lit-tle be - tah All the time.

Pno.

f

Solo

8
I haf - to ad - mit It's get-ting bet - tah It's get-ting bet

Ten. I
V. 1. & 2.

8
f I can't get no worse *f* Bet - tah

Ten. 2.
V. 1. & 2.

8
I haf - to ad - mit It's get-ting bet - tah It's get-ting bet

(Bar.)
(v. 2.)

8
I haf - to ad - mit It's get-ting bet - tah It's get-ting bet

Pno.

159

Solo (Vse. 1) *mf* tah since you've been mine 1. (opt.) optional repeat

(Ten. 1) (Vse. 1&2) *mf* since you've been mine Ten 1 + 2 *mf* (2.) Me

(Ten. 2.) (v. 1. & 2.) tah since you've been mine

Bass + Bar. *mf* (2.) Me

Handclaps (all--opt.) *mf* (2.) Me

Pno. 1. (opt.) optional repeat

163

f Get ting so much bet - ter all the time. It's get - ting bet - ter all the time.

Pno. 2.

167 *mf* 3 (I) Bet - tah Bet - tah *mf* It's get - ting bet - ter all the

II. Bet - tah *mf* 3 (I) Bet - tah Bet - tah *mf* 3 It's get - ting bet - ter all the

mp Bet - tah *mf* 3 It's get - ting bet - ter all the

Pno.

170 *mf* 3 (I) Bet - tah Bet - tah *f* Get - ting so much

time (II.) Bet - tah *mf* 3 (I) Bet - tah Bet - tah *f* Get - ting so much

time *mp* Bet - tah *f* Get - ting so much

Pno.

174 *f* 3 Bet - ter all the time. Segue in tempo

Bet - ter all the time. Segue in tempo

Bet - ter all the time. Segue in tempo

Pno.

(bongos) *f* 3 *p* 3

E. She's Leaving Home

Allegretto grazioso (♩ = 126)

(in 3, unrushed)

178 (Harp sound if available)

Pno.

mf *f* *mf* *f* *mf*

Ped.

20 (light, no schmaltz or dramatics, just slightly wistful)

182 Solo

Solo

mf Wens - day morn-ing at five o'clock as the day be-gins

Pno.

mf (no accents) *cantabile* *mf*

(pedal between chord changes)

21

190

Solo

Si - lent - ly clos - ing her bed-room doah Leav - ing the note that she

Pno.

196

Solo *portamento*

8 hoped would say_ more, she goes_ down - she's to the kit - chen. clutch - ing_ her (huh)

Pno. *mp*

202

Solo

8 hand-ker-chief quiet - ly turn - ing the back_ doah key_

Pno. *mf*

Ped. Ped. Ped.

209

Solo

8 step - ping_ out - side she is free.

Pno. *Ped.*

214 (Ten. 1 + 2) *p*

She _____ is

B. + Bar. *mp* tender, wistful

We gave her most of our _____ lives

Pno. *p*

sostenuto but no long pedal

218 (Opt. Ten. 1 only)

leav - ing _____ Home _____

sac - ri - ficed_ most of our_ lives _____

Pno.

223 (Ten. 1 + 2) ²⁵ *mf* 25

we gave her ev' ry - thing mo - ney could buy. She's leav - ing

Pno.

Ped.

227

home af - ter liv - ing a - lone for so ma - ny yea(r)s. Bye - bye.

Pno.

Ped.

mp

231

26

mp She's leav - ing

Pno.

Ped.

poco rit.

236

home.

mp Bye - bye

poco rit.

Pno.

Ped.

Applause or immediate SEGUE

F. When I'm 64

Moderato (♩ = 70)

242

Pno.

245

Solo

Solo: light, whimsical (27)

mf 1. When I get old-er,
 (2.) I could be han-dy
 (optional repeat)

Pno.

249

Solo

1. los-ing my hair ma-ny_ years from now_ will you still be send-ing me a
 (2.) mend-ing a fuse when your lights have gone._ You can knit a sweat-er by the

Pno.

253 (28)

Solo

1. Val-en - tine_ birth-day greet-ings, bot - tle of wine? If I'dbeen out_ 'til qua - ta to three
 (2.) fire - side; Sun-daymorn-ings go for a ride. Do-ing thegah den, dig-gingthe weeds,

Pno.

mf 3

258

Solo

1. would you_ lock the door?_ V. 1. + 2. { Will youstill need me,_ will youstill feed___ me,
 (2.) who could ask for more?_

Pno.

mp

262 (29)

Solo

When I'm_ Six - ty_ Four?_ 1. TACET
 2. Ev' r ysum-mer we canrent a cot-tage in the Isle of Wight

(Ten. 1. + 2.)

p 1. oo_____
 2. Tacet

Pno.

mf *mp* *p* 3 3

Ped. Ped. Ped.

Sgt. Pepper Version B/Concert Band

266 29

Solo

1. _____
 (2.) — if it's not too— dear.—

You'll be
 We shall

Pno.

269 (30)

Solo

(float, light)

1. old - er— too.
 (2.) scrimp, and save.

1. Ah
P (2.) We shall scrimp and save *< mp >* *< mp >* **ppp**

(B. + Bar.)

Pno.

mf *pp* *< mf >* *mf*

Ped. Ped.

30 ²⁷³

Solo

1. Annn - dif you say the word I could
 (2.) Grrrand - child - ren on yourr knee Vee - ra,
 (rolled "R") (rolled "R")

Pno.

mp *f*

Ped. Ped. Ped. Ped.

Solo

stay with you.
 Chuck and Dave.

Pno.

mf

(Opt. Repeat)

Ped. Ped.

Solo

3. Send me a post cod, drop me a line stat - ing point of view.

Pno.

mp

3 3 3 3

(exaggerated precise diction on this phrase only)

285

Solo

3. IN - DI - CATE PRE - CISE - LY WHAT YOU MEANT TO SAY. Yours sin - cere - ly, wast - ing a - way

Pno.

32

289

Solo

3. Give me your an - swer, fill in a form. mine for ev - er - more.

Pno.

293

Solo

Will you still need me, will you still feed me, when I'm six - ty four? *mp* Hoo!

falso

APPLAUSE and SEGUE

Pno.

G. Lovely Rita

(aa vowel, as in "at")

Slow Four (♩ = 84-86)

(Ten. I & II)

f *molto*

Pno.

3

(33) (some Ten. 2 on top line)

ppp *f*

Love - ly Ri - ta

Pno.

(Drums)

mp

6

(just close the "T")

(normal Ten. division)

Me - tah maid_ Love - ly Ri - ta_ Me - tah maid_

one voice, spoken

mp Ah!_

7

Pno.

9 Solo Tenor, energetic 33

Solo

Love-ly Ri-ta, Me-tah maid, noth-ing can come be-tween us. When it gets dock I tow yer hot a -

(another voice, (opt. 4-6 kazoos, falsetto) spoken)

mp oh! *p* *gliss.* *ff* *it!*

Pno.

12 34

Solo

way. Stand-ing by a pahk-ing me - tah when I caught a glimpse of Rita

Pno.

15

Solo

fill-ing in a tick-et in 'er lit-tle white book in a cap she looked much old - ah
(long oo)

FULL CHORUS Loud whisper *f*

(many voices) *ch - k ch - k ch - k ch - k ch - k ch - k ch - k*

Pno.

34

Solo

17

and the bag a-cross her shoul-dah made her look a lit-tle like a mi-li-t'ry man...

(whispers)

f ch-k ch-k ch-k ch-k ch - k ch-k ch-k ch-k ch - k ch - k ch-k ch-k ch-k ch-k ch-k ch-k

Pno.

35

Solo

19

Love-ly Ri-ta Me-tah maid, may I en-quire dis-creet - ly

(opt. 4-6 kazoos, falsetto)

f zhit zhit zhit zhit

(whispers)

mf Love - ly Ri - ta

mf Love - ly

ch-k ch-k ch-k ch-k ch-k ch-k ch-k

Love - ly

Pno.

(mp)

Solo

8 When are you free to take some tea with me?

(mf) Love - ly Me - tah maid. *f*

Me - tah maid *f*

Pno.

mf *mp*

mf *mp*

Solo

8 *mf*

Ah *mf*

Pno.

mf (Drums) *f*

f

Ped.

36 27 (punched)

Solo *mf* Love-ly Me-tah maid Ri-ta Me-tah maid.

(some Ten. 2 on top line) (just close the "T") (normal Ten. division)

Love - ly Ri - tah Me-tah maid. Love - ly Ri - ta Me-tah maid...

f

Pno.

31 (*mf*)

Solo Aow_ love - ly Ri - ta Me - tah Me - tah maid.

(some Ten. 2 on top line)

Love - ly Ri - ta Me-tah maid... Love - ly Ri - ta_

Pno.

34 *Slighty loony* *(slide)* *(trail off to nothing)*

Solo *Oh* *mp* *pp*

(normal Ten. division)

Me - tah maid... *f* SSS—

Pno. *mf*

Lively

(♩ = 116-120)
(subito più mosso)

37 *Shouted musical (not military) count-off*
one voice, from the chorus *f* "What - toot - theet - fop!"

SSS— *one sly voice, spoken (with a grin) on mike if possible mp*

"Hi - ee!" (like "hi!")
(middle register - not shouted)

Pno. *Lively* (♩ = 116-120)
mp *(f)* *pliss.* (Sock cymbal)

H. Sgt. Pepper's Lonely Hearts' Club Band (Reprise)

Lively

(37) (♩ = 116-120)

Pno. (Drums)

ff

Pno. *ff* Left hand *non-staccato*

8 One voice (falsetto) *f* "Woo!" (melody in Tenor 2)

f We're Sah-geant Pep-pah's lone - ly hots club - ban'. We

Pno. *f*

11 hope you have en-joyed the show. Sah-geant Pep-pah's lone - ly hots

Pno.

opt. 8^{va} *ff* *f*

14 club - ban' we're sor - ry but it's time to go.

Pno.

(39)

17 Sah-geant Pep-pah's lone - ly, Sah - geant Pep-pah's lone - ly, Sah - geant Pep-pah's lone - ly, Sah

Pno. (*sempre stacc.*)

Detailed description: This is a musical score for a concert band. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts at measure 11 and ends at measure 39. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff* and *f*. An optional 8va line is indicated for the right hand. The second system starts at measure 14. The piano part continues with similar accompaniment. The third system starts at measure 39, marked with a circled 39. The piano part includes the instruction (*sempre stacc.*) for the right hand.

- geant Pep - pah's lone - ly, Sah - geant Pep-pah's lone - ly hots club - ban' we'd

Pno.

ff
f

like to thank you once a - gain. Sah-geant Pep-pah's one an' on__ ly

Pno.

ff

lone-ly hots__ club ban' it's get-ting ve - ry near the end.

Pno.

ff *f*

29

Sah - geant Pep - pah's lone - ly, Sah - geant Pep - pah's lone - ly, Sah -

The vocal line features a melody of eighth notes with accents and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Pno.

The piano accompaniment for measures 29-30, showing the right and left hand parts.

31

- geant Pep-pah's lone - ly hots _____ club

The vocal line continues with the melody, including a fermata over the word 'hots'. The piano accompaniment continues with chords and a bass line.

Pno.

The piano accompaniment for measures 31-32, showing the right and left hand parts.

one voice, (middle register)

shout

(for segue *f* only)

woe!

riten.

subito ritard.

to end here

to segue (with concert band only)

34

Vocal staff (treble clef, 8/8 time):
 - Bar 34: Whole note chord (C4, E4, G4) with a slur above and a wavy line indicating a wailing sound.
 - Bar 35: Whole note chord (C4, E4, G4).
 - Bar 36: Whole note chord (C4, E4, G4).
 - Bar 37: Whole note chord (C4, E4, G4) with a slur above and a fermata.
 - Bar 38: Whole rest in 2/4 time signature, key signature of one sharp (F#).

Banjo staff (bass clef, 8/8 time):
 - Bar 34: Whole note chord (C4, E4, G4).
 - Bar 35: Whole note chord (C4, E4, G4).
 - Bar 36: Whole note chord (C4, E4, G4).
 - Bar 37: Whole note chord (C4, E4, G4) with a slur above and a fermata.
 - Bar 38: Whole rest in 2/4 time signature, key signature of one sharp (F#).

Dynamic markings: *ff* in bar 37.

(Continue with these 3 bars to end here.)

[Tacet these 3 bars to segue--with concert band only]

to end here **riten.**

to segue **subito ritard.**

Pno.

Piano staff (treble clef):
 - Bar 34: Quarter notes (C4, E4, G4) with dynamics *f*, *p*, *f*.
 - Bar 35: Quarter notes (C4, E4, G4) with dynamics *f*, *p*, *f*.
 - Bar 36: Quarter notes (C4, E4, G4) with dynamics *f*.
 - Bar 37: Quarter notes (C4, E4, G4) with dynamics *ff*.
 - Bar 38: Quarter notes (C4, E4, G4) with dynamics *ff*.

Piano staff (bass clef):
 - Bar 34: Eighth notes (C3, D3, E3, F3, G3, A3, B3, C4).
 - Bar 35: Eighth notes (C3, D3, E3, F3, G3, A3, B3, C4).
 - Bar 36: Eighth notes (C3, D3, E3, F3, G3, A3, B3, C4).
 - Bar 37: Eighth notes (C3, D3, E3, F3, G3, A3, B3, C4).
 - Bar 38: Eighth notes (C3, D3, E3, F3, G3, A3, B3, C4).

Dynamic markings: *f*, *p*, *f*, *ff*.

Pedal marking: *Ped.* in bar 37.

I. A Day In The Life

Moderate four

(♩ = 74-76)

Pno.

mp

p *mf*

(lots of pedal)

Ped.

Detailed description: This system shows the piano accompaniment for the first three measures. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderate four' with a quarter note equal to 74-76 beats per minute. The first two measures feature a piano (*mp*) accompaniment with a 'lots of pedal' instruction. The third measure features a dynamic shift from piano (*p*) to mezzo-forte (*mf*) and includes a 'Ped.' (pedal) instruction.

41 (light, innocently, as though awe-struck; very sincere)

Solo

mf

p *f* *mp* *mf*

port.

I read the news to-day_ oh_ boy_

Ped.

Detailed description: This system contains the vocal solo and piano accompaniment for measures 4-6. The vocal line begins at measure 4 with a circled measure number '41' and the performance instruction '(light, innocently, as though awe-struck; very sincere)'. The lyrics are 'I read the news to-day_ oh_ boy_'. The piano accompaniment features dynamics of piano (*p*), forte (*f*), mezzo-piano (*mp*), and mezzo-forte (*mf*). A 'port.' (portando) instruction is placed above the vocal line in measure 5. A 'Ped.' (pedal) instruction is located below the piano part in measure 4.

Solo

a - bout_ a luck-y man_ who madethe grade_ and though the news was raw - ther

mp *mf* *mp*

Ped.

Detailed description: This system contains the vocal solo and piano accompaniment for measures 7-9. The vocal line continues with the lyrics 'a - bout_ a luck-y man_ who madethe grade_ and though the news was raw - ther'. The piano accompaniment features dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). A 'Ped.' (pedal) instruction is located below the piano part in measure 7.

10

Solo *mf* *p (mf)*

8 sad Well I just had to la_____ 'aff_____

Pno. *mf mp pp mp f*

13

Solo *mf* *mp* *pp* *mp* *f* **42**

8 I saw the pho-to gra_____ 'aff_____ He blew'is mind_____ out in a cah_____

Pno. *mp mp*

16

Solo *mf* *mp* *f*

8 He did-n't no-tice that the lights_____ had changed_____

Pno. *mf mp f*

19

Solo

8

A crowd of peo-ple stood and stared: They'd seen his face be-fore_

Pno.

mp *mf* *mp* *pp*

22

Solo

8

no-bo-dy was real-ly sure if he was from the House of Lords____ I'd love to tuhn_____

(43)

T. 1 & 2

mp

I'd love to tuhn_____

B. + Bar.

mp

Pno.

p *mf* *f* *mp*

Rel.

25 Solo and Tenors Tenor soloist rejoin the ranks

you _____ on _____

(1-octave tone clusters.
L.H. sideways on white keys,
R.H. sideways on black keys,
move up a step each beat)
L R L R

pp let ring
(mimics full concert band)

Ped. (Bass cue)

28 (44) 1 2 3 4 5

etc. cresc.

33 SOLO (II (Baritone) *mp* *mf*

wha? wokeup,

6 7

ff *mf*

37 (45)

Solo

Fell out - abed dragged a comb a-cross my head_ found my

Pno.

f (swing feeling)

mf

40

Solo

way down-stairs and drank a cup, and look-ing up_ I no-ticed I was late found my

Bass + Bar.
panting (unvoiced)

f hh, hh, hh, hh

Pno.

p

43

Solo

coat and grabbed my hat, made the bus in se-conds flat found my

Pno.

mf (swing feeling)

48

46

Solo

way up - stairs and had-a sssmoke; and some-bo-dy spoke and I went in - to a dream.

46 aa vowel as in "at"

T. 1 & 2

Bar. + Bass I

Pno.

aa Aa Aa

(Bass II) (+Bass II)

mf *mf* *pp* *sempre cresc.*

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

52

Pno.

aa aa

p *mf* *mp* *p* *mf* *mp* *f*

mf *mf* *mp* *mf* *mp* *f*

56 (47) Solo I (Tenor) 49

Solo

mf I read the news— to-day,— oh

p

p

Pno.

(f) *pp* *ff* *mp* *(swing feeling)*

mp

59

Solo

boy fourthou-sand holes in Black-burn, Lan-ca sheer—

Pno.

mf

62

Solo

and though the holes were raw-ther small they had to count them all—

Pno.

mp *(straight)* *pp*

50

65

Solo

SOLO + TENORS

now they know how ma - ny holes it takes to fill the Al - bert Hall_ *f* I'd

Pno.

mp *ff*

Ped.

67

48

Solo

soloist rejoin the ranks

love to tuhn_ you_ love_ on_

B + Br.

mf *p* *mf* *mp*

Pno.

Piano score for measures 70-74. The score is in G major and 3/4 time. It features a vocal line at the top and a piano accompaniment below. The piano part includes a bass line with a 'Bass cue' and a right-hand part with tone clusters and dynamic markings.

(tone clusters as before)
L R L R

pp
let ring

etc. *cresc.*

2 3

Ped. (Bass cue)

Piano score for measures 75-79. The score continues the piano accompaniment from the previous page. It includes dynamic markings and performance instructions.

75 4 5 6 7

etc.

ff

fff (long)

riten.

Ped.