

# The Beatles



## Medley

**Version A1**

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

**VOCAL SCORE/Reduction**

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

## NOTES

- This version (A1) is for performing the medley with **COMBO: Piano/Keyboards, Guitar, Bass, Drums**.
  - **Do not use this vocal score to prepare to sing the medley with concert band.** There is a separate (simpler) vocal score (Version B) for that version (with no instrument cues; it has an extra song).
  - **Do not play the piano part in this vocal score in performance with concert band.** There is a separate (simpler) piano part with the set of parts for the band version (B).
- This score contains all the 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.
- Several songs provide additional choral cues for brass, strings, and clarinet parts from the album.
  - These cues may alternatively be sung by other soloists from the chorus, on mike, if they are good at imitating instruments vocally.
  - There is a separate part with some hand percussion for chorus members to add, conductor's choice.
  - "Lovely Rita" has two (optional) phrases for unison **kazoos** played by several chorus members.
- 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 for separate performance of those songs. For a proper tight medley, omit these repeats.

### COMBO NOTES

- Even a slightly-out-of-tune upright piano can be used to good effect with full combo.
  - Electronic keyboard (MIDI or synth), if available, can be used for electric harpsichord (tinny cheesy 70s synth harpsichord sound with echoey reverb), strings, and electronic organ sound where marked, as well as for piano.
  - A second synth could play the brass cues in Song A if the singers do not scat them, the electronic organ part in Song C, the string part vocal cues in song E if the singers do not sing them (and the string cues from [24] to [26]), and the clarinet and bass clarinet parts in Song F ditto.
- With full combo, the pianist plays the **large notes only**.
  - The piano staves also include small-note cues for the guitar and bass parts, so it provides a "combo short score" for the conductor.
  - For rehearsing the chorus in advance without the combo, some small notes have been added in the piano left hand (or in the Bass cue line) that allow the pianist to fill in Bass notes when the Bass player is not present. (Do not play these notes when the Bass player plays their part.)
  - **If you do not have Guitar and Bass**, an ersatz option is piano 4-hands (adding all the Bass and Guitar cues), with drums.
  - To perform it just with one pianist (or piano with drums), use the separate "PIANO/Drums" version (A2) of this vocal arrangement.
- **Guitar** is amplified electric with effects, plus acoustic or unprocessed electric.
  - Since electric Guitar will need at least modest amplification, Bass and Piano may also be gently amplified for combo performance. Don't over-amplify them. *No mike on the drums please.*
- **Bass** is electric, plus bowed upright acoustic if available. If only acoustic bass is available, play the simplified licks shown in small notes in several places in the Combo Bass part proper.
- The **Drummer** should play the written Drums part literally—it is everything that Ringo played, and he did not like "flash drumming." Keep it simple, basic, straight down the middle.
- (NOTE: The Combo parts for Guitar, Keyboards, and Bass cannot be used when performing with concert band. They have different parts in the concert band version.)

*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

This keyboard part is for accompaniment with full combo (Version A1).

It includes some bass and guitar part cues. **With combo, pianist plays large notes only.**

(Do not play from this part with concert band--there is a separate concert band piano part-- **Version B**).

Transcription Medley  
1970

Words and Music by John  
Lennon and Paul McCartney  
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## A. Sgt. Pepper's Lonely Hearts Club Band

With combo, play  
large notes only

**Moderato**

(♩ = 92-96)

The musical score is written for a medley of 'Sgt. Pepper's Lonely Hearts Club Band'. It features three systems of music. The first system is for the Piano, with a treble and bass staff. The treble staff has a guitar cue marked *ff* and a piano part marked *mf* with the instruction 'use pedal freely'. The bass staff has a bass line marked *mf*. The second system is for the Solo, with a treble staff and a piano part marked *mf*. The treble staff has a high tenor line with the instruction '(High tenor - hoarse shout - get worked up over it)'. The piano part has a drum line marked *mf*. The third system is for the Solo, with a treble staff and a piano part marked *mf*. The treble staff has a high tenor line with the instruction '(High tenor - hoarse shout - get worked up over it)'. The piano part has a drum line marked *mf*. The lyrics are: 'It was 20 years a-go t' day Sgt. Pep-per taught the band to play. They bin goin' in an' out-a style But they're guar-an-teed t' raise a smile. So may I in-ter-duce t' you the'.

Piano

(Bass)

Solo

Pno.

Drums

Solo

Pno.

10 **Solo** *act you've known for all these years— Sah-geant Pep-per's lone-ly hots\_ club ba——(h)an'* 3

**Pno.** (Guitar solo) *ff*

① **Choir (or solo quartet, on mike)**

1 + 2 *f* Bah bop bop bop bop bop bop bop bah\_ bah\_ Bah bop bop bop bop bop bop bop bop bah

*f* Bah bop bop bop bop bop bop bop bop bah bop bop bop bah bah ba da pa pa pa da pa pa

**Pno.** *ff* (tacet this break if singers scat it)

(MELODY is in Ten. 2 unless otherwise marked)

17 **T1** *(falsetto)* *mf* *(ossia)* *f* pa da pa pa pa da pa pa pah \*We're sah-geant pep - pah's lone - ly hots' club\_ ban';\_ We

**T2**

**B1** *(all)* *mf* pah pa da pa pa pah (a few high Baritones with Ten. 2., opt.)

**B2**

**Pno.** *f* (Guitar solo)

4

T1  
T2

20

hope you will en - joy the show. —

*mf*

*f* Sgt. — Pep-pah's lone - ly hot's

B1  
B2

Pno.

(Rhythm Guitar)

(Guitar)

*f*

23

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

*p* B + Bar.

*f*

Bop bop bop bah

Melody. — — — —

Pno.

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.

*mf* (Guitar)

29

T1  
T2

club ban'... 2. It's won-der-ful to be here; It's cer-tain-ly a thrill. You're

B1  
B2

Bar. *f* *mp* ooh

Pno.

(Guitar) *mp* (Guitar)

(Brass)

3

1.

5

32

T1  
T2

such a love-ly au-di-ence; we'd like to take you home with us, we'd love to take you home. *f* I don't

B1  
B2

ooh *f*

Pno.

*f*

1. + 2.

Solo

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*

(Guitar)

4

38

Solo

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.

(Guitar)

41

Solo

**ff** Sgt. Pep-pah's lone-ly hots' club ba - (h)an'...

Chorus

T. 1 & 2A

Bar. & T. 2B **f** Bil

(Cheesy electronic organ sound:)

Pno.

**f** **(mf)** **mf**

T. 1 & 2A

44

Bar. & T. 2B

ly Sheahs!

(guitar solo)

**mp** **mf**

# B. With A Little Help From My Friends

7

**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*

(Bass, *not* staccato)

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.—

(Guitar solo)

*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.

*mp*

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

(verse 2. & 3.)

Solo

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-

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

3. Do you\_ need\_

an - y - bod-

Pno.



(2. I need some- bod - y to love.—)

Solo

*mf*

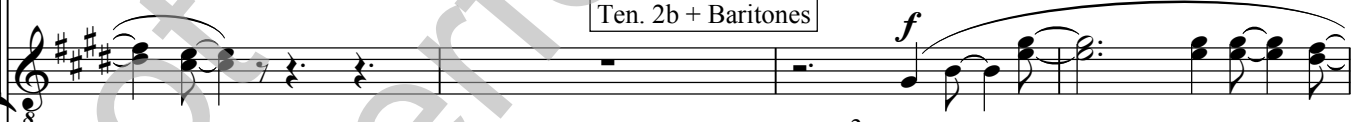
3. I just need some one to love.



- y?)

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

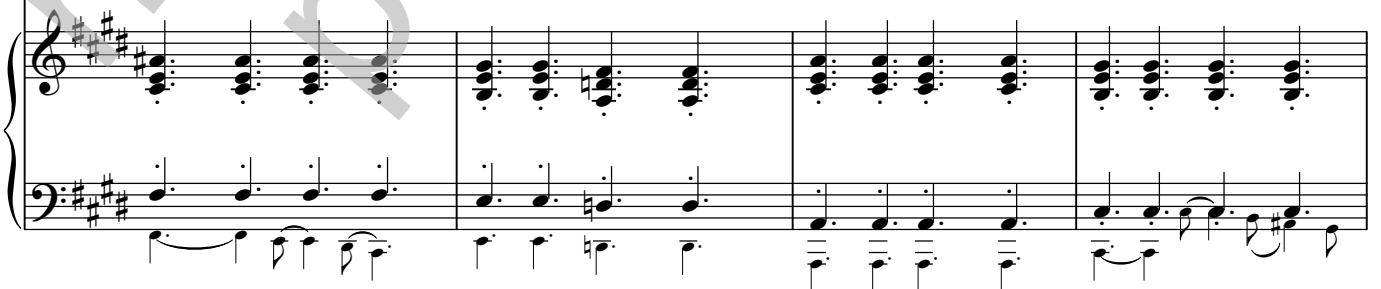
(2.) Could it\_ be\_ an - y - bod-



- y?)

3. Could it\_ be\_ an - y - bod-

Pno.



82

**Solo**

*mf*

(2. and 3.) I want some - bo - dy to love\_\_ (3. only) Oh\_\_ I get by\_\_ (opt. repeat)

(sing only at end of verse 3)

(2. - y? )

*mf* 3. By\_\_

(sing only at end of verse 3)

3. - y ?

**Pno.**

(opt. repeat)

⑩

85

**Solo**

3. \_\_ with a lit-tle help\_\_ from my frien's. Mmm\_\_ gon-na try\_\_ with a lit-tle help from my frien's.\_

*slide*

3. \_\_ with a lit-tle help\_\_ from my frien's. Try\_\_ with a lit-tle help from my frien's.\_

**Pno.**

88 *slide* *slide* 13

Solo

Oh I get high with a lit-tle help from my frien's. Yes I get by\_

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

Pno.

91

Solo

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

Pno.

93

Solo

Applause, then segue "Lucy"

*mf* aa

Pno.

*ff*

## C. Lucy in the Sky with Diamonds

**Allegro** (♩ = 126)

(light quality, undramatic, wide-eyed)  
Solo

(Cheesy electronic harpsichord sound, slight reverb)  
(opt. + 8va)  
*mf* ringing

*mf* Pic - ture your -

(Bass) *p*

102

Solo

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

Pno.

107

Solo

mar - me - lade skies. 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! (Cheesy electronic organ sound)

Pno.

(Drums)

13 T. 1 + 2 119 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. **f**

Pno. **ff** *f* (bass 8vb + guitar loco)

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

122

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

(Bars.) (all)

Pno. **ff** (Bass)

126 14

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

(Bars.) **mf** (all) **mf** (all)

Pno. **f** (only) *poco a poco dim.*

(Bass) (guitar + bass 8vb)



130

Daa - monds Lu - cy in the Sky\_ with Daa - monds!

Pno. *poco a poco dim.* (mf)

133

(no baritones here:)

mp aa mp Lu - cy in the Sky\_ with Daa - monds

(all Bass + Bar.) mp

Pno. *poco a poco dim.* (loco) (Guit.) (loco)

(Bass) (bass 8vb + guitar) (Bass)

137

Lu - cy in the Sky\_ with Daa - monds! Lu - cy in the Sky\_ with Daa - mon'

*p* *pp* *ppp*

(opt. Tacet, just Ten. 2)

Pno. *(p)* *pp*

(Guit.) (Bass)

Segue in time.

Segue in time.

# D. Getting Better

17

**Lively Four** (♩ = 116)

141

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

(electronic harpsichord sound)

*ff* (Guitar) *mf* (Guitar)

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

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

(Keyboard, Verse 2)

(Keyboard, Verse 1)

Optional Repeat

(Guitar, Verse 1. + 2.)

(Bass)

18

Solo

147

(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

(Keyboard  
Verse 2)

Pno.

(Keyboard Verse 1)

(Guitar, bass on bottom notes)

Solo

150

*slide*

(1.) Turn - ing me roun'\_\_\_\_\_

Fill - ing me up

with your rules\_\_\_\_\_

I've

**Ten. 2 only,  
Verse 1 & 2**

2. Fin - al - ly heard;\_\_\_\_\_

I'm do - ing the best\_

that I can\_\_\_\_\_

I've

**Bar. only,  
Verse 2 only**(Keyboard  
Verse 2)

Pno.

(Bass)

153 (17)

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 bet - tah All the time

(small notes cue Guit.)

Pno.

*f*

(Guit.)

(Bass)

156

Solo

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

Ten. I  
V. 1. & 2.

*f* It 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)

8

tah— since you've— been mine

1. (opt.)

(Ten. 1) (Vse. 1&2)

8

since you've— been mine

Ten 1 + 2

*mf* (2.) Me

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

8

tah— since you've— been mine

Bass + Bar.

tah—

Handclaps (all--opt.)

*mf* (2.) Me

1. (opt.)

Pno.

163

2.

18

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

(Guit.)

(Guit.)

(Bass)

167

I. *mp* <sup>3</sup> *Port.* <sup>3</sup> 21

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

II. Bet - tah\_\_ *mf* *Port.* *mf* 3 It's get - ting bet - ter all the

*mp* Bet - tah

Pno.

170

<sup>3</sup> *mp* *Port.* (19)

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

time\_\_ (II.) Bet - tah\_\_ *mf* *Port.* *mp* Bet - tah *f* Get - ting so much

time\_\_

Pno.

(Guit.)

174

<sup>3</sup> Segue in tempo

Bet - ter all the time\_\_

Bet - ter all the time\_\_

Pno.

(bongos) <sup>3</sup> *f* <sup>3</sup> *p* Segue in tempo

## E. She's Leaving Home

**Allegretto grazioso** (♩ = 126)

(in 3, unrushed)

(Harp sound if available--or use Guitar combo part)

178

Pno.

let ring, pedal at chord changes

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

182 Solo

Solo

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

Pno.

*mf* (no accents)

186

Solo

be - gins

(Bass & Bar.) *mp*

Ooo

Pno.

(for rehearsal only)

(Cello) *mf*

21

190

23

Solo

T1  
T2  
Bar.

T1  
T2  
Bar.

Pno.

Si - lent - ly clos - ing her bed - room doah

ooo doo doo doo doo

(harp)

B7

194

Solo

Pno.

Leav - ing the note that she hoped would say more, she goes

ooo doo doo doo doo doo

(harp)

22

198

Solo

Pno.

(Bass) *mp*

down - stehs to the kit - chen clutch - ing her (huh)

(harp)

(Bass) *mp*

*portamento*



Solo

202

8 hand - ker - chief\_

falsetto (opt. one voice until [23])

(Ten. 1)

*mf* (sounds 8va lower as always)

(chorus, or solo quartet on mike) ooo\_

(Bass & Bar.) *mf*

(Vln.) *mf* (Tacet string lines if singers sing them)

(Cello) *mf*

(bowed acoustic Bass)

(To suggest all, play the Vln. and Cello melody, play and hold the first Harp chord as bracketed, for the whole bar)

23

206

Solo

T1  
T2  
Bar.T1  
T2  
Bar.

Pno.

8 quiet - ly turn - ing the back\_ doah key\_

1. (all)

*mp* 2.

ooo\_ dooo doo doo doo\_

*mp* Bar.

(Hp.)

210

Solo

8

step - ping — out - side she is free.

dooo — doo doo doo doo doo —

Pno.

(Hp.)

24 (Ten. 1 + 2)

214

*p*

She is

tender, wistful  
*mp*

B. + Bar.

We gave her most of our — lives

Pno.

(String sound if available)

*p*

(Bass)

sostenuto but no long pedal

218 (Opt. Ten. 1 only)

leav - ing Home

sac - ri - ficed most of our lives

Pno. (Strings) (Play all)

223 (Ten. 1 + 2) **mf** 25

She's leav - ing

we gave her ev' ry - thing mo - ney could buy.

(Harp)

Pno. (Bass)

227

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

**mp**

Bye - bye.

Pno.

231

8

*mp* She's leav - ing

Pno.

236

8

home.

*mp* Bye - bye

*poco rit.*

Applause or immediate SEGUE

*mmm*

*mmm*

*poco rit.*

Applause or immediate SEGUE

not for performance use

## F. When I'm 64

**Moderato** (♩ = 70)

(Choir, or solo quartet, behind soloist, not right on mike)

242 *mf*

1. + 2. doo - dih-doo - doo\_\_ doo doo dih doo doo\_\_ dih doo dih doo dih doo dih doo doo\_\_ doo

(soft/gentle "d's") B. + Bar. *mf*

doo dih doo doo\_\_ doo doo doo doo\_\_ doo

Pno. (clarinet cues for rehearsal only)

(Clars.) *mf*

(Bass)

245 Solo: light, whimsical (27) *mf*

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

doo\_\_ oo\_\_

B. + Bar.

B. (Bass Clar.) *mp*

doo(t) doo\_\_ noo-dle doo(t) doo(t)

(optional repeat)

Pno. *mp*

(Bass.)

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

(no accent) 2. only  
*p* doot doo dih doo dih doot oo  
 (no accent) *mp*

Pno.

(Play)

253

Solo

1 Val en - tine\_\_      birth - day greet - ings, bot - tle of wine?      If I'd been out\_\_ 'til qua - ta to three  
 (2.) fire - side;      Sun - day morn - ings go for a ride.      Do - ing the gah - den, dig - ging the weeds,

T. 1 only  
*mp* doot doot da doo - dle doo mmm  
 1. + 2.

Pno.

*mf* 3

Solo

1. would you\_ lock the door?\_—  
 (2.) who could ask for more?\_—

V. 1. + 2. { Will you still need me, — will you still feed — me,

Pno.

Solo

When I'm Six-ty Four? —

(29)

1. TACET —  
 2. Ev' ry sum-mer we can rent a cot-tage in the Isle of Wight

(Ten. 1. + 2.)  
 (choir not soli)

**p** 1. oo —  
 2. Tacet

Bass, one only

**p** 3 3  
 doo - dle - oo doo - dle - oh doe

Pno.

(Clars.)

**mf**(Piano.) **mp**





Solo

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

*p* (octave opt.)  
 (Chimes) *f*

Pno.

Solo

1. stay with you.  
 (2.) Chuck and Dave.

(choir OR soli) *mp* doot *mf* doot

B. + Bar

*mp* dih doo dih doo dih doo dih doot *mf* doht doht doh dih doo doo\_

*mf* (Opt. Repeat)

BCI. (Tacet if choir scats)

Bass

Pno.

281 33

Solo

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

Ten. 1 *p* doo dihdoo doo doo doo didoo doo doo doo doo doo doo

Ten. 2 *mp* Oo

Pno. *mp* (Tacet if choir scats)

(exaggerated precise diction on this phrase only)

285

Solo

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

oo doo

doo dihdoo dihdoo dihdoo dihdoo doo doo doo doo dihdoo doo

Bar. doo doo doo doo dihdoo doo

Bass oo doo doo doo doo doo

Pno. (top line Tacet if choir scats) *play mp* (Piano)

Pno.

Pno.

# G. Lovely Rita

297 **Slow Four** (♩ = 84-86)

(aa vowel, as in "at")

35

(Ten. I & II) *f* *molto*

(Guitar)

*f* *play large notes (piano)*

Pno.

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

*ppp* *f* Love - ly Ri - ta

Pno.

(Drums)

*mp*

302 (just close the "T") (normal Tenor division)

Me - tah maid... Love - ly Ri - ta... Me - tah maid... one voice, spoken *mp* Ah!...

Pno.

36 305 Solo Tenor, energetic

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* drrr *ff* it!

*8va* *gliss.*

Pno.

(*mp*) (Guitar strums same chords in 16ths with off-beat accents)

308 (34)

Solo

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

Pno.

(Bass)

311

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.

313 37

Solo

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

Pno.

315 35

Solo

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

(opt. 4-6 kazoos, falsetto)

*f* zhrit zhrit zhrit zhrit

(whispers)

*mf* Love - ly Ri - ta

*mf* Love - ly

*ch - k ch - k ch - k ch - k ch - k ch - k*

Pno.

(*mp*) (Guitar strums same chords in 8ths)

38

Solo

318

When are you free to take some tea with me?

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

Me - tah *f* maid

Pno.

Solo

321

(36)

*mf* Ah

*mf*

Pno.

*mf*

*f* (Drums)

323 (punched)

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

(add some Ten. 2 on top line) (normal Tenor division)

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

Pno.

327 (*mf*)

Solo *mf* Aow love - ly Ri - ta Me-tah Me - tah maid.

(add some Ten. 2 on top line)

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

Pno.



330

Solo

Slighty loony

(slide)

Oh

(trail off to nothing)

*mp* *pp*

(normal Tenor division)

Me - tah maid...

*f* SSS—

*f*

Pno.

*mf*

### Lively

(♩ = 116-120)  
(subito più mosso)

333

one voice, from the chorus

Shouted musical (not military) count-off

*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)

Lively  
(♩ = 116-120)

(Sock cymbal)

*mp* *f*

Pno.

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

41

(37)

**Lively**

336

(♩ = 116-120)

Pno.

(Drums)

Bass *ff*

340 Guitar

Pno.

*ff*  
(piano may double Guitar on backbeats, but not on Guitar solos)  
Left hand *non-staccato*

Bass

343

One voice  
(falsetto)

"Woo!"

(38)

(melody in Tenor 2)

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

Pno.

346

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

Pno.

*ff* (guitar solo)

349

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

Pno.

(etc.)

(octave opt. on piano)

*ff* (guitar solo)

*f*

(39)

352

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

Pno.

*f* (sempre stacc.)

*f*

354

8

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

Pno.

*ff* (opt. 8<sup>va</sup>)

(Guitar solo)

*mf*

356

8

- geant Pep - pah's lone - ly hots club - ban' we'd like to thank you once a - gain.

Pno.

*f*

359

8

Sah - geant Pep - pah's one an' on — ly

Pno.

(opt. 8<sup>va</sup>) *ff* (Guitar solo)

361

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

Pno.

*ff*

(Guitar solo)

40

364

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

Pno.

*mf*

366

- geant Pep-pah's lone - ly hots\_ club

Pno.

ban. *ff*

*f p f f p f f ff*

*riten. riten.*