

The Beatles



Medley

**Transcribed/Arranged
for Male Chorus, Soloists, and PIANO/Drums
by David Avshalomov 1970 (Revised 2014)**

Including:

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

Piano Reduction/VOCAL SCORE

Version A2

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

NOTES

- This version (**A2**) is for performing the medley with only **piano and drums**. It is a reduction of the full accompaniment for practical use.
 - There is a separate piano/vocal short score (**Version A1**) for performing this version with **full combo** (Keyboards, Bass, Guitar, Drums). Use that score for the simpler combo piano part, not this one.
 - **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 vocal instrument cues; it also has an additional song).
- 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 fun 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 only for separate performance of those songs. For a proper tight medley, omit these repeats.
- 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.
 - If you have no drummer, there are several spots where a vocal beatbox person can do the drum fills on mike (bar 4, 2 bars before rehearsal 7, 3 bars before song E, 7th bar of 35).

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 version (A2) is for performing the medley with only **piano and drums**.
There is a separate piano/vocal short score (Version A1) for performing this version with **full combo**.
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.
Do **not** play piano from this vocal score with **concert band** (there is a separate concert band piano part).

Transcription Medley by
David Avshalomov, 1970

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

Moderato
(♩ = 92-96)

Piano

mf *use pedal freely* *mf* *ff* *ff* *ff* *3*

Solo

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

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.

Medley Revised 2014

10 Solo 3

act you've known for all these years— Sah - geant Pep-per's lone ly hots_ club ba——(h)an'

Pno.

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

1 + 2

Bah bop bop bop bop bop bop bah_ bah_ Bah bop bop bop bop bop bop_ bop bop_ bop bop bop bah

Bah bop bop bop bop bop bop bop bop bop bah bop bop bop bah bah ba da pa pa pa da pa pa

(rehearsal only)

Pno.

(MELODY is in Ten. 2 unless otherwise marked)

17 T1 ②

T2

B1

B2

Pno.

4

T1
T2

20

hope you will en-joy the show. —

mf

f Sgt. — Pep-pah's lone - ly hot's

B1
B2

Pno.

mf

f

3

mf

Melody. — — — —

23

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

p B + Bar.

f

Bop bop bop bah

Pno.

(rehearsal only)

f

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

T1
T2

29 *f* ③ *mp* 1. ooh 5

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

B1
B2

f Bar. *mp* ooh

Pno.

T1
T2

32 *f* 1. + 2. Solo

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'

B1
B2

ooh *f*

Pno.

④

35 Solo

real-ly wan-na stop the show, but I tho't you might like to know that the sing-er's gon-na sing a song... an' he

Pno.

6 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.

41

Solo

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

Chorus

T. 1 & 2a

T. 2b *f* Bil

Bar. Bil

Pno.

f

mf

44

T1

T2

ly Sheah(r)s!

Bar. ly Sheah(r)s!

Pno.

mp

mf

⑤ Faster (♩ = 100+)

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

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 *slide* *slide*

Solo — 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.—

Pno. *f* (Drum fill)

Optional Repeat for **separate** performance of this song
(for medley use verse 3 only - large notes)

9

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

(2. no.) I get by (8)

slide

Solo

— 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.)

slide

Solo

— Mmm — get high — with a lit-tle help from my frien's. — 2. mmm — gon-na try —

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.

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 *slide*

3. __ with a lit-tle help__ from my frien's. Mmm__ gon-na try__ with a lit-tle help from my frien's._

3. __ with a lit-tle help__ from my frien's. Try__ with a lit-tle help from my frien's._

Pno.

88

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

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

mf aa

Applause, then segue "Lucy"

Pno.

ff

C. Lucy in the Sky with Diamonds

Allegro (♩ = 126)

(light quality, undramatic, wide-eyed)

97 Solo (light quality, undramatic, wide-eyed) Solo *mf* Pic - ture your -

(opt. + 8va) *mf* ringing *p*

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. (Drums) *f*

13

119 T. 1 + 2

8 *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.

Pno.

8va

ff

f

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

122

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

(Bars.) (all)

Pno.

8va

126

14

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

(Bars.) *mf* (all)

mf

Pno.

8va

f (only)

poco a poco dim.

16 130

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

(all)

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

133 15

(no baritones here:)

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

(all Bass + Bar.) *mp*

mp *poco a poco dim.* (loco)

Ped.

137

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

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

Pno. (p) *pp*

Segue in time.

Segue in time.

D. Getting Better

17

Lively Four (♩ = 116)

141

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

Pno. *ff* *mf*

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

(Piano, Verse 2)

Ped.

Pno. (Verse 1) Optional Repeat

Ped.

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 *div.*

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.

Pno.

f

3 3 3 3

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 *div.* *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.

3 3 3 3

167

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

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

Pno.

170

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

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

Pno.

174

Bet - ter all the time. Segue in tempo

Bet - ter all the time. Segue in tempo

Pno.

(bongos) 3 *f* 3 *p*

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

Pno.

mf (no accents)

(pedal between chord changes)

186

Solo

be - gins

(Bass & Bar.) *mp*

Ooo

Pno.

mf (for rehearsal only)

(21)

23

190

Solo

8

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

T1
T2
Bar.

mp

ooo_____ doo doo doo doo_____

Pno.

194

Solo

8

Leav - ing the note_____ that she hoped would say_____ more, she goes_____

ooo_____ doo doo doo doo doo_____

Pno.

(22)

198

Solo

8

down - stehs to the kit - chen_____ clutch - ing_____ her (huh)

portamento

Pno.

mp

24 202

Solo

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*

mf

Pno.

(small notes for rehearsal only)

mf

Ped. Ped. Ped.

(23)

206

Solo

8 quiet - ly turn - ing the back doah key

1. (all)

mp 2.

ooo dooo doo doo doo

mp Bar.

B.

Pno.

210

Solo

step - ping — out - side she is free.

doo — doo doo doo doo —

Pno.

Ped.

24 (Ten. 1 + 2)

214

p

She — is

tender, wistful

mp

B. + Bar.

We gave her most of our — lives

Pno.

p

sostenuto but no long pedal

26

218

(Opt. Ten. 1 only)

leav - ing Home

sac - ri - ficed most of our lives

Pno.

223

(Ten. 1 + 2)

25 *mf*

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.

mp

Pno.

Ped.

The image displays a musical score for the song "She's Leaving Home" by The Beatles. It consists of two systems of staves. The first system includes a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The vocal line begins with the lyrics "She's leaving" and includes a measure number 26 in a circle. The piano accompaniment features a complex, arpeggiated texture. The second system continues the vocal line with the lyrics "home. Bye - bye" and includes a measure number 236. The piano accompaniment continues with similar arpeggiated patterns. The score concludes with a double bar line and the instruction "Applause or immediate SEGUE".

231

26

mp She's leav - ing

Pno.

poco rit.

236

home.

mp Bye - bye

poco rit.

Applause or immediate SEGUE

Applause or immediate SEGUE

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. (small note cues for rehearsal only)

mf

(play bass)

245 Solo: light, whimsical (27) (Optional repeat; if not taken, sing Verse 1 only)

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

mp doo___ oo___

B. (Bass Clar.) *mp* B. + Bar.

doo(t) doo___ noo-dle doo(t) doo(t)

(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

(no accent) 2. only 1. + 2.

p *mp* *mp*

doot doo dih doo dih doot oo

(no accent) *p* *mp*

Pno.

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 1. + 2.

mp *mp*

doot doot da doo - dle doo mmm

Pno.

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,

mp *mm*

Pno.

Solo

262

When I'm_ Six - ty_ Four?___

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.

mf *mp*

p 3 3

Ped. *Ped.* *Ped.*

266 31

Solo

1. ——— if it's not too— dear.— You'll be
(2.) ——— We shall

Pno.

8 *mp* 3 8 8

269 (float, light) 30

Solo

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

1. Ah
p (2.) We shall scrimp and save. *mp* *mp* *ppp*

(choir not soli)
sing

Pno.

8 *mf* *pp* *mf* *mf*

32 273

Solo

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

(octaves optional)

Pno.

mp *f*

Ped. Ped. Ped. Ped.

Solo

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

(Opt. Repeat)

(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__

Pno.

mf

(Opt. Repeat)

Ped. Ped.

281 33

Solo

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

Ten. 1 *p*

Ten. 2 *mp* Oo

Pno. *mp*

(exaggerated precise diction on this phrase only)

285

Solo

3. IN - DI - CATEPRE - CISE-LYWHATYOU MEAN TO SAY. Yours sin-cere-ly, wast-ing a - way doo dih doo dih doo dih doo dih doo doo doo doo dih doo doo doo doo doo dih doo doo

Bar.

Bass oo doo doo doo doo doo

Pno. (top line for rehearsal only) *play mp*

Pno.

Pno.

G. Lovely Rita

297 **Slow Four** (♩ = 84-86)

(aa vowel, as in "at")
(Ten. I & II)

35

Pno.

f *molto*

Pno.

299

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

ppp *f*

Love - ly Ri - ta

(Drums)

mp

Pno.

302 (just close the "T")

(normal Ten. division)

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

one voice, spoken *mp* Ah!_

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*)

Solo

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

34

Pno.

Solo

fill-ing in a tick-et in 'er lit-tle white boook 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 ch-k ch-k ch-k

Pno.

315 (35)

Solo

(opt. 4-6 kazoos, falsetto)

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

f zhrit zhrit zhrit zhrit *mf* Love - ly Ri - ta

(whispers) *mf* Love - ly

ossia

(mp)

Pno.

38 318

Solo

When are you free to take some tea with me?

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

Me - tah maid **f**

Pno.

mf **mp**

Solo

321

mf Ah

mf

Pno.

mf (Drums)

f

Ped.

36

323 (punched)

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

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

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

Pno.

327 (*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.

330

Slightly loony

(slide)

Oh (trail off to nothing)

mp *pp*

(normal Ten. division)

Me - tah maid...

f SSS—

f

Pno.

mf

If you have neither drummer nor
beatboxer, cut from here to
5th bar of rehearsal 37

Lively (♩ = 116-120)
(subito più mosso)

Shouted musical (not military) count-off
one voice, from the chorus

333

SSS—

VI-

f "What - toot - theet - fop!"

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

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

Lively (♩ = 116-120)

mp *f*

(Sock cymbal)

Pno.

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

41

(37) **Lively**
 336 (♩ = 116-120)

Pno. (Drums)

-DE
 340 (♩ = 116-120)

Pno. Left hand *non-staccato*

343 One voice (falsetto) *f* "Woo!"
 (melody in Tenor 2)
f We're Sah - geant Pep - pah's lone - ly hots club - ban'. We

Pno.

42 346

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

Pno.

opt. 8^{va}
ff *f*

349

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

Pno.

ff *f*

(39)

352

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

Pno.

(sempre stacc.)

354

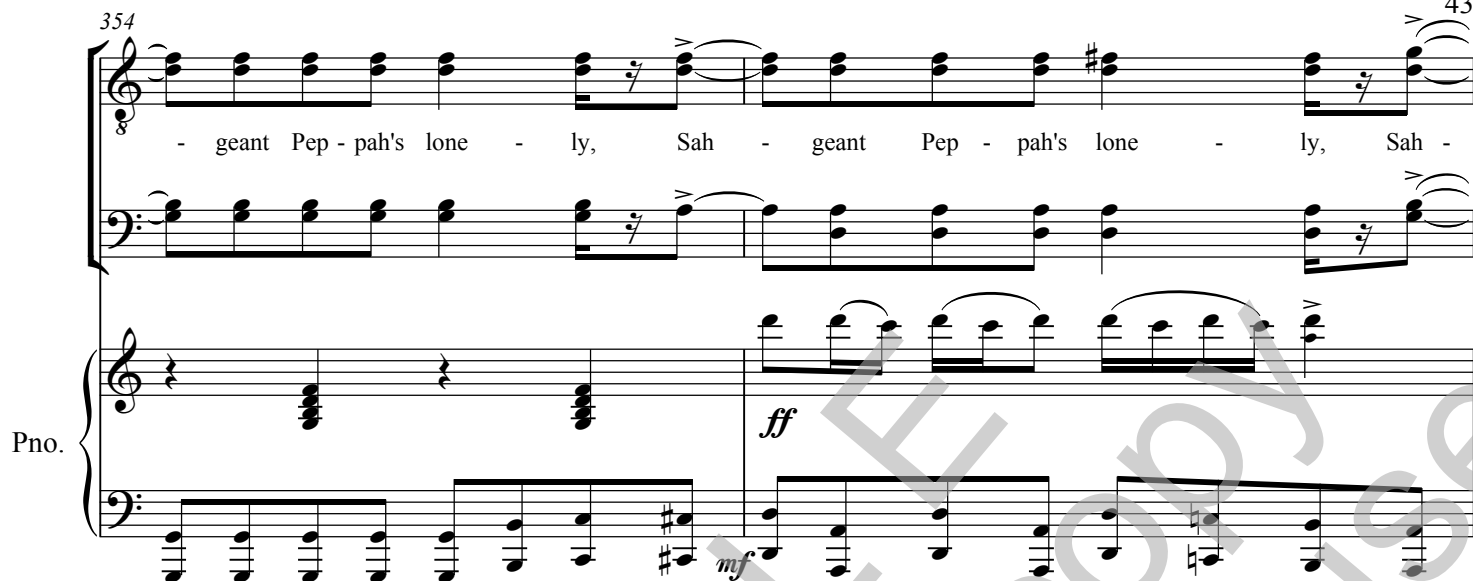
8

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

Pno.

ff

mf



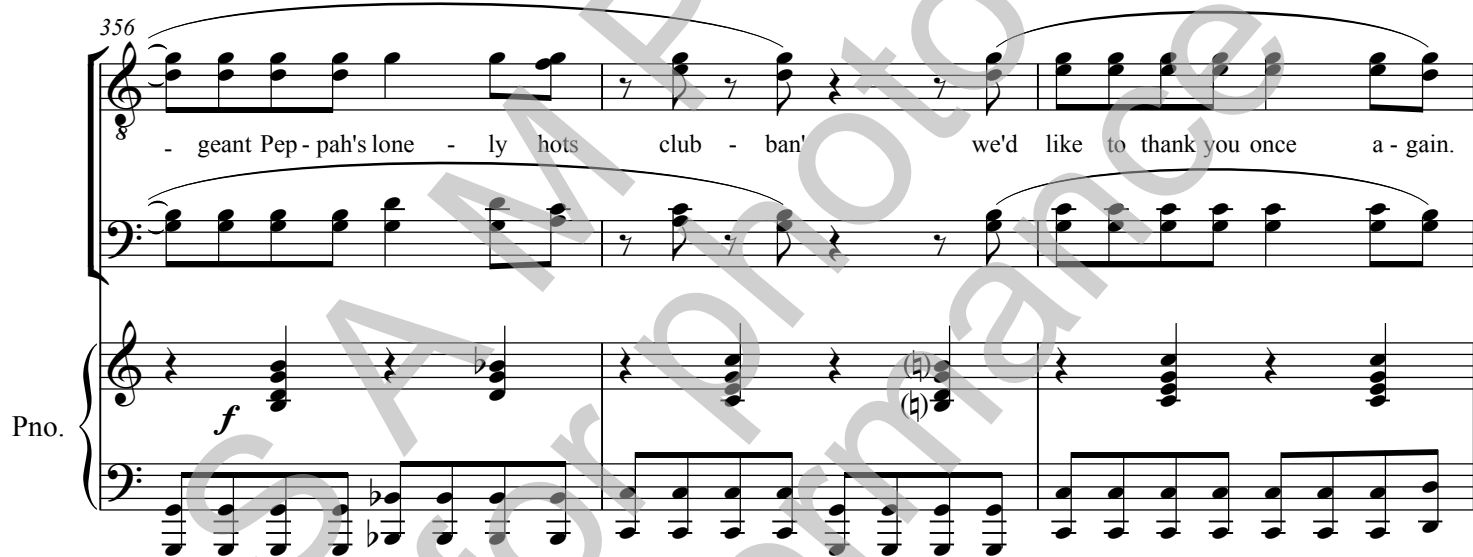
356

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.

ff



44

361

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

Pno.

ff f

(40)

364

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

Pno.

366

- geant Pep - pah's lone - ly hots_ club

Pno.

ban'.....

ff

riten.

Pno.

f p f

f p f

ff

Ped. _____