

1. Sgt. Pepper's Lonely Hearts Club Band

Lennon & McCartney Arr. Le Page
Choral Arrangement Harvey Brough
August 2017

93 **BAND PLAYS**
CHOIR: AMBIENT NOISE, MURMURING, WHISTLING, WARMING UP
BAND: TUNING UP, A FEW SCALES ETC

L S Soprano

L S Alto 1

L S Alto 2

L S Baritone

93 **BAND PLAYS**
CHOIR: AMBIENT NOISE, MURMURING, WHISTLING, WARMING UP
BAND: TUNING UP, A FEW SCALES ETC

Piano Reduction

5

S.

A. 1

A. 2

Bar.

Pno. Red.

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V.S.

9

S.

A. 1

A. 2

Bar.

Pno.
Red.

Measures 9-11: The vocal parts (S., A. 1, A. 2, Bar.) are all rests. The piano accompaniment (Pno. Red.) features a rhythmic melody in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#).



12

S.

A. 1

A. 2

Bar.

Pno.
Red.

Measures 12-14: The vocal parts (S., A. 1, A. 2, Bar.) are all rests. The piano accompaniment (Pno. Red.) features a more complex melody in the right hand, including a triplet in measure 14, and a steady bass line in the left hand. The key signature is one sharp (F#).

15 *f* JEREMY

V. It was twen-ty years a-go to-day, Ser-geantPep-per taught the band to play. They've been

S.

A. 1

A. 2

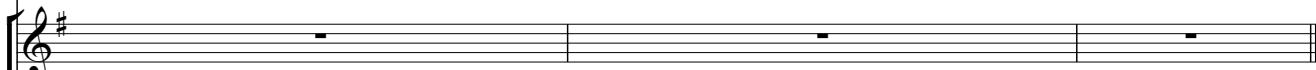
Bar.

Pno. Red.

G A C G

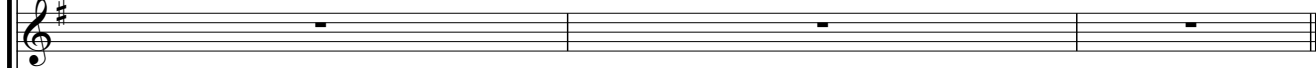
21

V. 

S. 

A. 1 

A. 2 

Bar. 

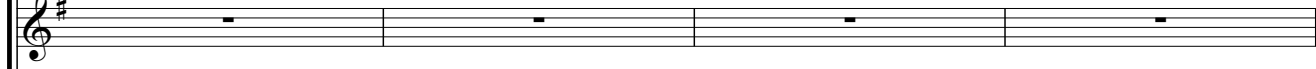
Pno. Red. 



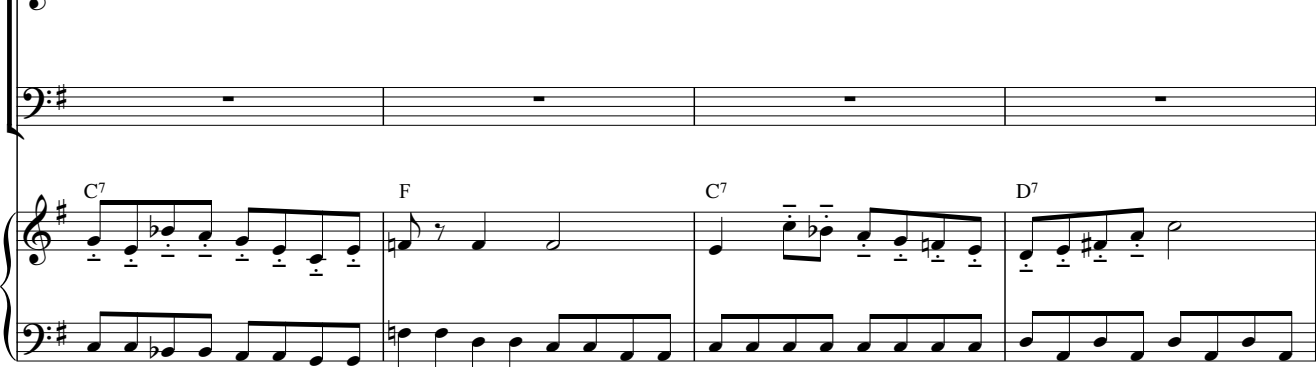
24

S. 

A. 1 

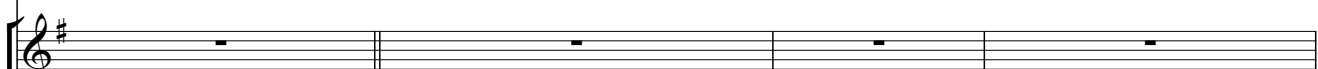
A. 2 

Bar. 

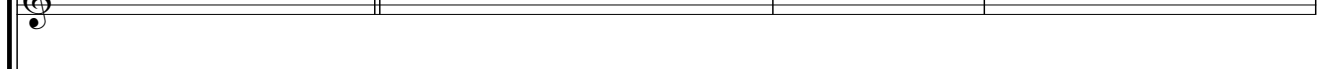
Pno. Red. 

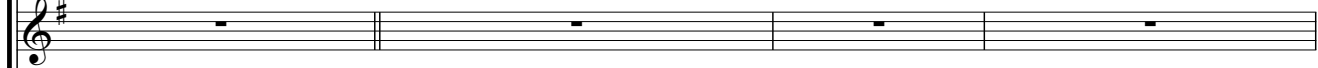
28

V. 

S. 

A. 1 

A. 2 

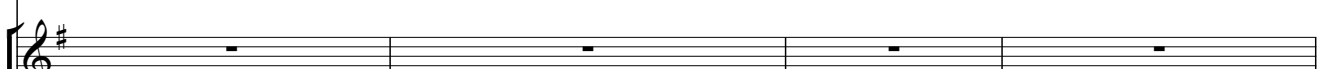
Bar. 

Pno. Red. 



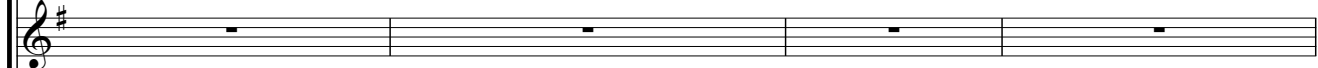
32

V. 

S. 

A. 1 

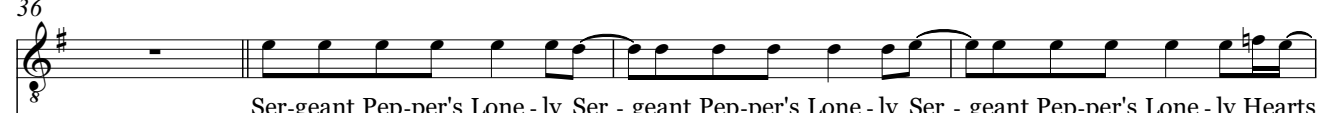
A. 2 

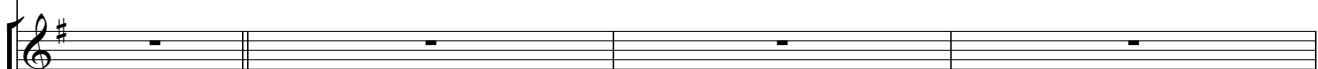
Bar. 

Pno. Red. 

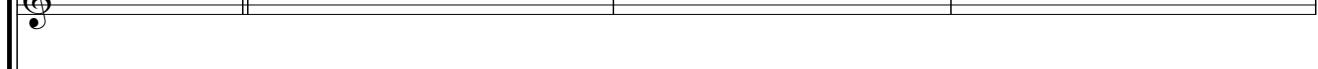
V.S.

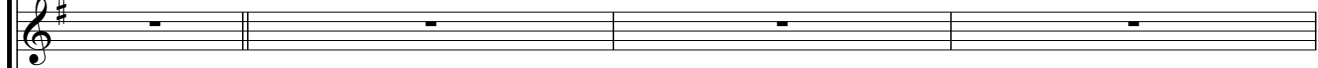
36

V. 

S. 

A. 1 

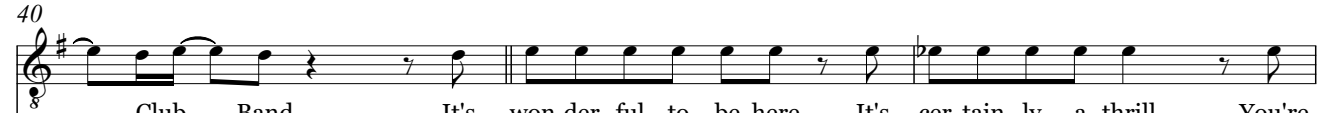
A. 2 

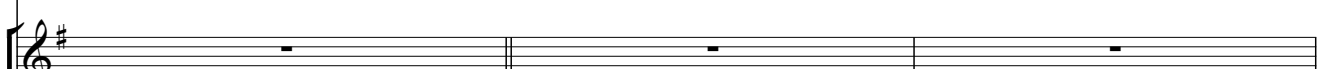
Bar. 

Pno. Red. 



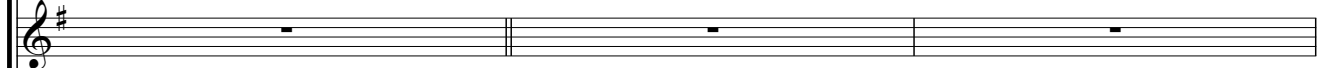
40

V. 

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

43

V.

S.

A. 1

A. 2

Bar.

Pno.

Red.



46

V.

S.

A. 1

A. 2

Bar.

Pno.

Red.

V.S.

49

V. wants you all to sing a-long So let me in-tro-duce to you The one and on-ly Bil - ly Shears. And

S.

A. 1

A. 2

Bar.

Pno. Red.



52

V. Ser-geant Pep-per's Lone - ly Hearts Club Band

S.

A. 1

A. 2

Bar.

Pno. Red.

54

S.

A. 1

A. 2

Bar.

Pno.
Red.

C⁷

The musical score is written for a vocal quartet and piano. The vocal parts (Soprano, Alto 1, Alto 2, and Baritone) are in treble clef with a key signature of one sharp (F#). They all have whole rests for the first two measures, followed by a final chord. The piano part is in grand staff (treble and bass clef) with a key signature of one sharp (F#). The right hand has a C7 chord in the first measure, followed by a descending eighth-note line. The left hand has a descending eighth-note line. The piano part ends with a final chord.

2. With a little Help from my Friends

Piu Mosso $\text{♩} = 110$

Pno. Red.

f

OR EVERYONE

5

S. *mf*

What would you think if I sang out of tune would you stand up and walk out on me?

Bar. *mf*

What would you think if I sang out of tune would you stand up and walk out on me?

Pno. Red. *mf*

9

S. lend me your ears and I'll sing you a song and I'll try not to sing out of key Oh I get by.

A. 1 Oh I get by.

A. 2 Oh I get by.

Bar. lend me your ears and I'll sing you a song and I'll try not to sing out of key Oh I get by.

Pno. Red.

13

S. 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

A. 1 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

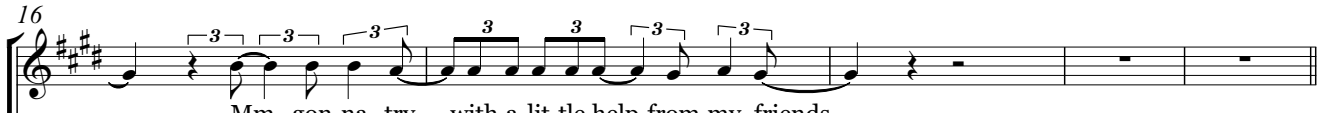
A. 2 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

Bar. 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

Pno. Red. 

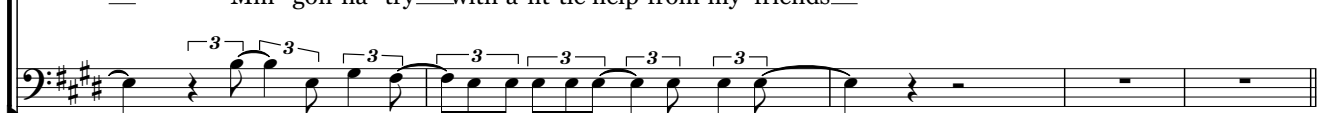


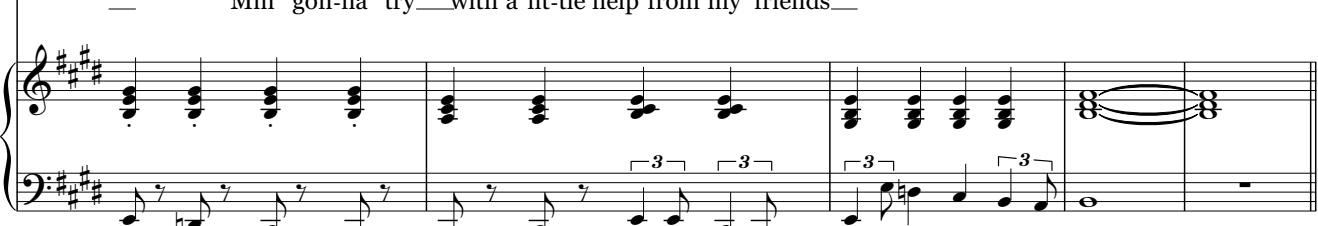
16

S. 
— Mm gon-na try — with a lit-tle help from my friends —

A. 1 
— Mm gon-na try — with a lit-tle help from my friends —

A. 2 
— Mm gon-na try — with a lit-tle help from my friends —

Bar. 
— Mm gon-na try — with a lit-tle help from my friends —

Pno. Red. 

21

mp

S. What do I do when my love is a - way

A. 1 *mp* does it wo - ry you to be a lone?

A. 2 *mp* does it wo - ry you to be a lone?

Bar. *mp* What do I do when my love is a - way

Pno. Red.



25

mf

S. How do I feel by the end of the day No I get by.

A. 1 *mf* are you sad be-cause you're on your own? No I get by.

A. 2 *mf* are you sad be-cause you're on your own? No I get by.

Bar. *mf* How do I feel by the end of the day No I get by.

Pno. Red.

29

S. 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

A. 1 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

A. 2 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

Bar. 
— with a lit-tle help from my friends — Mm I get high — with a lit-tle help from my friends

Pno. Red. 

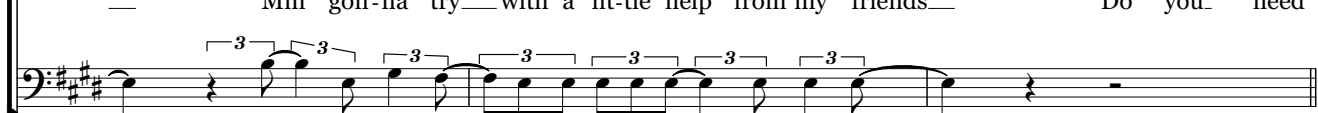


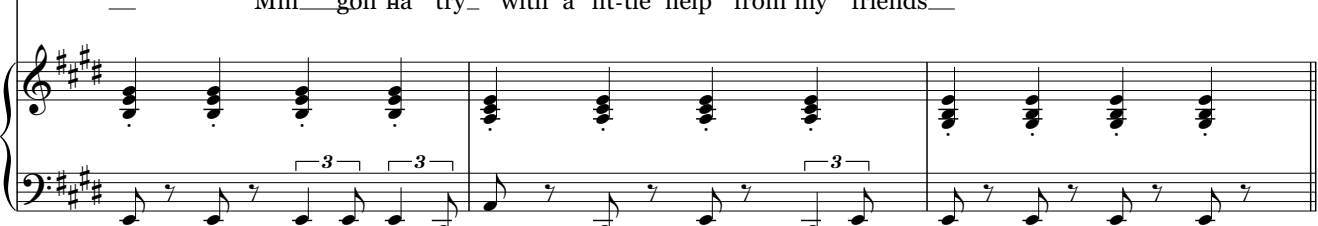
32

S. 
— Mm gon-na try — with a lit-tle help from my friends — Do you need

A. 1 
— Mm gon-na try — with a lit-tle help from my friends — Do you need

A. 2 
— Mm gon-na try — with a lit-tle help from my friends — Do you need

Bar. 
— Mm gon na try — with a lit-tle help from my friends —

Pno. Red. 

35

S. — an - y - bo - dy?_ Could it be_

A. 1 — an - y - bo - dy?_ Could it be_

A. 2 — an - y - bo - dy?_ Could it be_

Bar. — I need some - bo - dy to love__

Pno. Red. —

39

S. — an - y - bo - dy?_

A. 1 — an - y - bo - dy?_

A. 2 — an - y - bo - dy?_

Bar. — I want some - bo - dy to love__

Pno. Red. —

43

mp

S. Would you be - lieve in a love__ at first sight?

A. 1 *mp* Would you be - lieve in a love__ at first sight?

A. 2 *mp* Would you be - lieve in a love__ at first sight?

Bar. *mp* yes I'm cer tain that it hap pens all the time

Pno. *mf*

Red.



47

mf

S. What do you see when you turn__ out the light? Oh__ I get by.

A. 1 *mf* What do you see when you turn__ out the light? Oh__ I get by.

A. 2 *mf* What do you see when you turn__ out the light? Oh__ I get by.

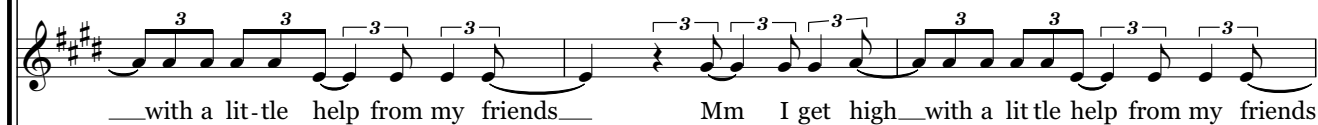
Bar. *mf* I can't tell__ you but I know it's mine__ Oh__ I get by.

Pno. *mf*

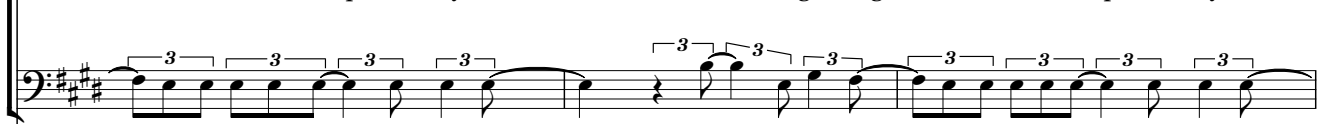
Red.

51

S. 
 with a lit-tle help from my friends Mm I get high with a lit tle help from my friends

A. 1 
 with a lit-tle help from my friends Mm I get high with a lit tle help from my friends

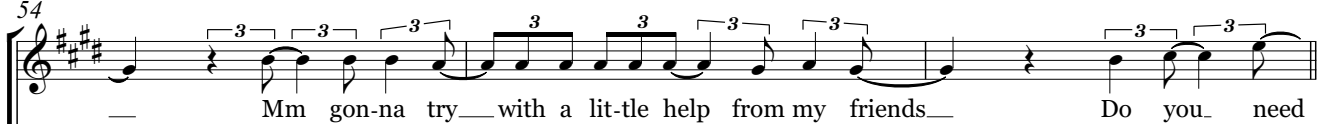
A. 2 
 with a lit-tle help from my friends Mm I get high with a lit tle help from my friends

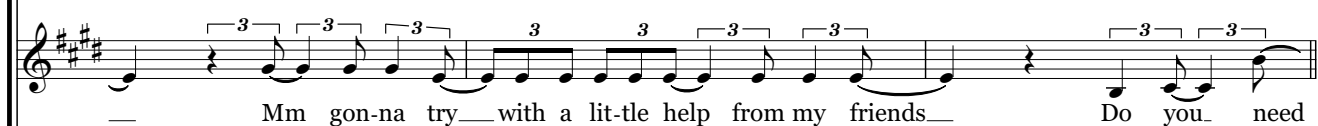
Bar. 
 with a litt-le help from my friends - Mm I gethigh with a lit tle help from my friends

Pno. Red. 

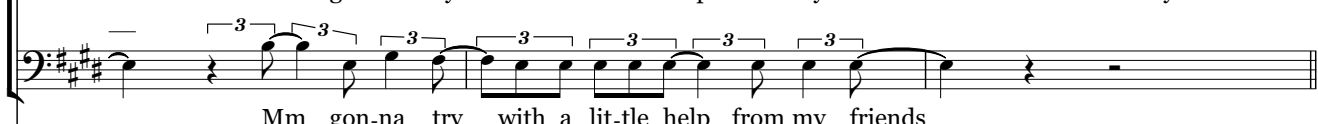


54

S. 
 Mm gon-na try with a lit-tle help from my friends Do you need

A. 1 
 Mm gon-na try with a lit-tle help from my friends Do you need

A. 2 
 Mm gon-na try with a lit-tle help from my friends Do you need

Bar. 
 Mm gon-na try with a lit-tle help from my friends

Pno. Red. 

57

S. — an - y - bo - dy?_ Could it_ be_

A. 1 — an - y - bo - dy?_ Could it_ be_

A. 2 — an - y - bo - dy?_ Could it_ be_

Bar. — I just need some-one to love

Pno. Red.

61

S. — an - y - bo - dy?_ Oh_ I get by_

A. 1 — an - y - bo - dy?_ Oh_ I get by_

A. 2 — an - y - bo - dy?_ Oh_ I get by_

Bar. — I want some - bo - dy to love_ Oh_ I get by_

Pno. Red.

65

S.
with a little help from my friends - Mm gon-na try with a little help from my friends

A. 1
with a little help from my friends - Mm gon-na try with a little help from my friends

A. 2
with a little help from my friends - Mm gon-na try with a little help from my friends

Bar.
with a little help from my friends - Mm gon-na try with a little help from my friends

Pno. Red.



68

S.
Oh I get high with a little help from my friends yes I get by

A. 1
Oh I get high with a little help from my friends yes I get by

A. 2
Oh I get high with a little help from my friends yes I get by

Bar.
Oh I get high with a little help from my friends yes I get by

Pno. Red.

71

S. with a lit - tle help_ from my friends_ with a lit - tle help_ from my friends

A. 1 with a lit - tle help_ from my friends_ with a lit - tle help_ from my AH__

A. 2 with a lit - tle help_ from my friends_ with a lit - tle help_ from my AH__

Bar. with a lit - tle help_ from my friends_ with a lit - tle help_ from my friends

Pno. Red.



73 **poco rall.**

S. **poco rall.**

A. 1 **poco rall.**

A. 2 **poco rall.**

Bar. **poco rall.**

Pno. Red. **poco rall.**

$\text{♩}=118$
Improvised piano solo

3. Lucy in the Sky with Diamonds

V. $\text{♩}=118$ *p* 1. Pic ture your - self in a boat on a ri-ver, With

A. 1 *p* 1. Pic ture your - self in a boat on a ri-ver, With

A. 2 *p* 1. Pic ture your - self in a boat on a ri-ver, With

Bar. *p* 1. Pic ture your - self in a boat on a ri-ver, With

Pno. $\text{♩}=118$ *mp* Red.



9
V. tan-ge-rine trees and mar-ma-lade skies Some-bo-dy calls__ you, you

S. Some-bo-dy calls__ you, you

A. 1 tan-ge-rine trees and mar-ma-lade skies Some-bo-dy calls__ you, you

A. 2 tan-ge-rine trees and mar-ma-lade skies Some-bo-dy calls__ you, you

Bar. tan-ge-rine trees and mar-ma-lade skies Some-bo-dy calls__ you, you

Pno. Red.

16 **poco accel.**

V. an-swer quite slow - ly, A girl with ka - lei-de-scope eyes.

S. an-swer quite slow - ly, A girl with ka - lei-de-scope eyes.

A. 1 an-swer quite slow - ly, A girl with ka - lei-de-scope eyes.

A. 2 an-swer quite slow - ly, A girl with ka - lei-de-scope eyes.

Bar. an-swer quite slow - ly, A girl with ka - lei-de-scope eyes.

Pno. Red.

≡

24 **♩=126 Slightly faster**

V. *mp* Cel-lo - phane flo - wers of yel-low and green, — To - we - ring o - ver your head

S. *mp* Cel-lo - phane flo - wers of yel-low and green, — To - we - ring o - ver your head

A. 1 *mp* Cel-lo - phane flo - wers of yel-low and green, — To - we - ring o - ver your head

A. 2 *mp* Cel-lo - phane flo - wers of yel-low and green, — To - we - ring o - ver your head

Bar. *mp* Cel-lo - phane flo - wers of yel-low and green, — To - we - ring o - ver your head

♩=126 Slightly faster

Pno. Red.

30

V. Look for the girl with the sun in her eyes and she's

S. Look for the girl with the sun in her eyes and she's

A. 1 Look for the girl with the sun in her eyes and she's

A. 2 Look for the girl with the sun in her eyes and she's

Bar. Look for the girl with the sun in her eyes and she's

Pno. Red. *8va*

36 $\text{♩} = 104$

V. *f* gone. Lu cy in the Sky with Dia - monds Lu cy in the Sky with

S. *f* gone. Lu cy in the Sky with Dia - monds Lu cy in the Sky with

A. 1 *f* gone. Lu cy in the Sky with Dia - monds Lu cy in the Sky with

A. 2 *f* gone. Lu cy in the Sky with Dia - monds Lu cy in the Sky with

Bar. *f* gone. Lu cy in the Sky with Dia - monds Lu cy in the Sky with

Pno. Red. $\text{♩} = 104$

40

V. *8* Dia - monds Lu cy in the Sky with Dia - monds

S. Dia - monds Lu cy in the Sky with Dia - monds AH

A. 1 Dia - monds Lu cy in the Sky with Dia - monds AH

A. 2 Dia - monds Lu cy in the Sky with Dia - monds AH

Bar. Dia - monds Lu cy in the Sky with Dia - monds

Pno. Red.



44 $\text{♩} = 118$

V. *p* 2. Fol - low her down to a bridge__ by a foun-tain Where rocking horse peo-ple eat

A. 1 *p* 2. Fol - low her down to a bridge__ by a foun-tain Where rocking horse peo-ple eat

A. 2 *p* 2. Fol - low her down to a bridge__ by a foun-tain Where rocking horse peo-ple eat

Bar. *p* 2. Fol - low her down to a bridge__ by a foun-tain Where rocking horse peo-ple eat

Pno. Red. $\text{♩} = 118$ *mp*

50

V. marsh mal-low pies, — Ev - v'ry one smiles as you drift past the flo - wers, That

S. — Ev - v'ry one smiles as you drift past the flo - wers, That

A. 1 marsh mal-low pies, — Ev - v'ry one smiles as you drift past the flo - wers, That

A. 2 marsh mal-low pies, — Ev - v'ry one smiles as you drift past the flo - wers, That

Bar. marsh mal-low pies, — Ev - v'ry one smiles as you drift past the flo - wers, That

Pno. Red.



57 **poco accel.**

V. grow so in - cre-di - bly_ high

S. grow so in - cre-di - bly_ high

A. 1 grow so in - cre-di - bly_ high

A. 2 grow so in - cre-di - bly_ high

Bar. grow so in - cre-di - bly_ high

Pno. Red. **poco accel.**

♩=126 Slightly faster

63 *mf*

V. News-pa - er ta - xis ap-pear__ on the shore,__ Wait-ing to take__ you a-way__

S. *mp* News-pa - er ta - xis ap-pear__ on the shore,__ Wait-ing to take__ you a-way__

A. 1 *mp* News-pa - er ta - xis ap-pear__ on the shore,__ Wait-ing to take__ you a-way__

A. 2 *mp* News-pa - er ta - xis ap-pear__ on the shore,__ Wait-ing to take__ you a-way__

Bar. *mf* News-pa - er ta - xis ap-pear__ on the shore,__ Wait-ing to take__ you a-way__

♩=126 Slightly faster

Pno. Red. *8va*

70 **♩=104**

V. — Climb in the back__ with your head in the clouds__ and you're gone.

S. — Climb in the back__ with your head in the clouds__ and you're gone.

A. 1 — Climb in the back__ with your head in the clouds__ and you're gone.

A. 2 — Climb in the back__ with your head in the clouds__ and you're gone.

Bar. — Climb in the back__ with your head in the clouds__ and you're gone.

Pno. Red. *8va* **♩=104**

76 *f*

V. *f* Lu cy in the Sky with Dia - monds Lu cy in the Sky with Dia - monds

S. *f* Lu cy in the Sky with Dia - monds Lu cy in the Sky with Dia - monds

A. 1 *f* Lu cy in the Sky with Dia - monds Lu cy in the Sky with Dia - monds

A. 2 *f* Lu cy in the Sky with Dia - monds Lu cy in the Sky with Dia - monds

Bar. *f* Lu cy in the Sky with Dia - monds Lu cy in the Sky with Dia - monds

Pno. Red. *f*

80

V. Lu cy in the Sky_ with Dia - monds

S. Lu cy in the Sky_ with Dia - monds AH

A. 1 Lu cy in the Sky_ with Dia - monds AH

A. 2 Lu cy in the Sky_ with Dia - monds AH

Bar. Lu cy in the Sky_ with Dia - monds

Pno. Red.

83 $\text{♩} = 118$
mp

V. 3. Pic - ture your - self on a train in a station, With plas - ti - cine por - ters with

A. 1 *mp*
 3. Pic - ture your - self on a train in a station, With plas - ti - cine por - ters with

A. 2 *mp*
 3. Pic - ture your - self on a train in a station, With plas - ti - cine por - ters with

Bar. *mp*
 3. Pic - ture your - self on a train in a station, With plas - ti - cine por - ters with

Pno. *mp*
 Red. $\text{♩} = 118$



89

V. look - ing glass ties, Sud - den - ly some - one is there at the turn - stile, The

S. Sud - den - ly some - one is there at the turn - stile, The

A. 1 look - ing glass ties, Sud - den - ly some - one is there at the turn - stile, The

A. 2 look - ing glass ties, Sud - den - ly some - one is there at the turn - stile, The

Bar. look - ing glass ties, Sud - den - ly some - one is there at the turn - stile, The

Pno. *mp*
 Red.

96 **poco accel.**

V. girl with ka - lei - de - scope eyes.

S. girl with ka - lei - de - scope eyes.

A. 1 girl with ka - lei - de - scope eyes.

A. 2 girl with ka - lei - de - scope eyes.

Bar. girl with ka - lei - de - scope eyes.

Pno. Red.

≡

♩=126 Slightly faster

102 **mp**

S. Ah Ah

A. 1 **mp** Ah Ah

A. 2 **mp** Ah Ah

Bar. **mp** Ah Ah

♩=126 Slightly faster

Pno. Red.

108

S. Ah

A. 1 Ah

A. 2 Ah

Bar. Ah

Pno. Red.

114 ♩=104

REPEAT AND FADE TO NOTHING

V. Lu cy in the Sky_ with Dia - monds Lu cy in the Sky_ with

S. Lu cy in the Sky_ with Dia - monds Lu cy in the Sky_ with

A. 1 Lu cy in the Sky_ with Dia - monds Lu cy in the Sky_ with

A. 2 Lu cy in the Sky_ with Dia - monds Lu cy in the Sky_ with

Bar. Lu cy in the Sky_ with Dia - monds Lu cy in the Sky_ with

Pno. Red. ♩=104

REPEAT AND FADE TO NOTHING

118

V. *8*
Dia - monds Lu cy in the Sky_ with Dia - monds

S.
Dia - monds Lu cy in the Sky_ with Dia - monds

A. 1
Dia - monds Lu cy in the Sky_ with Dia - monds

A. 2
Dia - monds Lu cy in the Sky_ with Dia - monds

Bar.
Dia - monds Lu cy in the Sky_ with Dia - monds

Pno. Red.
Piano and Red. parts with complex accompaniment.



121

V.
Ah

S.
Ah

A. 1
Ah

A. 2
Ah

Bar.
Ah

Pno. Red.
Piano and Red. parts with complex accompaniment.

123 **REPEAT AND FADE TO NOTHING**

V. *Lu cy in the Sky with Dia - monds* *Lu cy in the Sky with Dia - monds*

S. *Lu cy in the Sky with Dia - monds* *Lu cy in the Sky with Dia - monds*

A. 1 *Lu cy in the Sky with Dia - monds* *Lu cy in the Sky with Dia - monds*

A. 2 *Lu cy in the Sky with Dia - monds* *Lu cy in the Sky with Dia - monds*

Bar. *Lu cy in the Sky with Dia - monds* *Lu cy in the Sky with Dia - monds*

REPEAT AND FADE TO NOTHING

Pno. Red. *f*



127

V. *Lu cy in the Sky_ with Dia - monds* Ah

S. *Lu cy in the Sky_ with Dia - monds* Ah

A. 1 *Lu cy in the Sky_ with Dia - monds* Ah

A. 2 *Lu cy in the Sky_ with Dia - monds* Ah

Bar. *Lu cy in the Sky_ with Dia - monds* Ah

Pno. Red.

130

STOP ON CUE ♩=120

V. *JEREMY + H*
It's get-ting bet - ter all the

S.

A. 1

A. 2

Bar.

STOP ON CUE ♩=120

Pno. Red.



4

V. time I used to get mad at my school The tea-chers that taught me weren't cool

S.

A. 1

A. 2

Bar.

Pno. Red.

8

V.

S.

A. 1

A. 2

Bar.

Pno. Red.



12

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

17

V.

8 have to ad-mit it's get-ting bet - ter It's get-ting bet-ter since you've__ been mine.

S.

A. 1

A. 2

Bar.

Pno. Red.



22

V.

Me used to be an - gry young man_____ Me hi-ding me head in the sand

S.

A. 1

A. 2

Bar.

Pno. Red.

26

V.

S.

A. 1

A. 2

Bar.

Pno. Red.



31

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

36

V.

S.

A. 1

A. 2

Bar.

Pno. Red.



41

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

46

V. *time* *Bet - ter* *I*

S.

A. 1

A. 2

Bar.

Pno. Red.



51

V. *used to be cruel to my wo - man I beat her and kept her a - part from the things that she loved*

S.

A. 1

A. 2

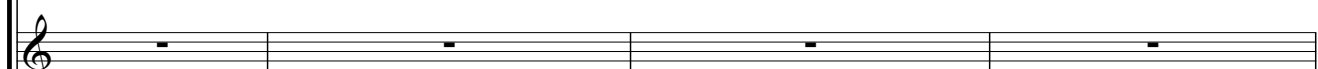
Bar.

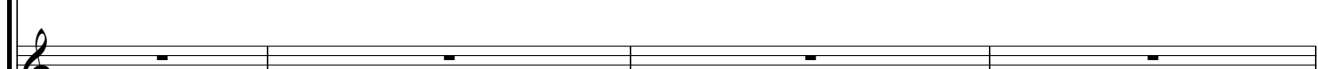
Pno. Red.

55

V. 
Man I was mean but I'm chang - ing my scene and I'm do - ing the best that I can

S. 

A. 1 

A. 2 

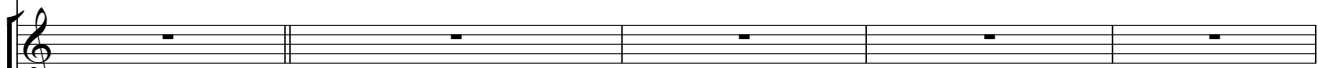
Bar. 

Pno. Red. 

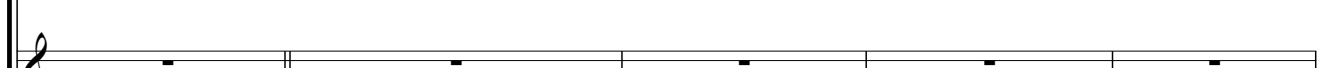


59

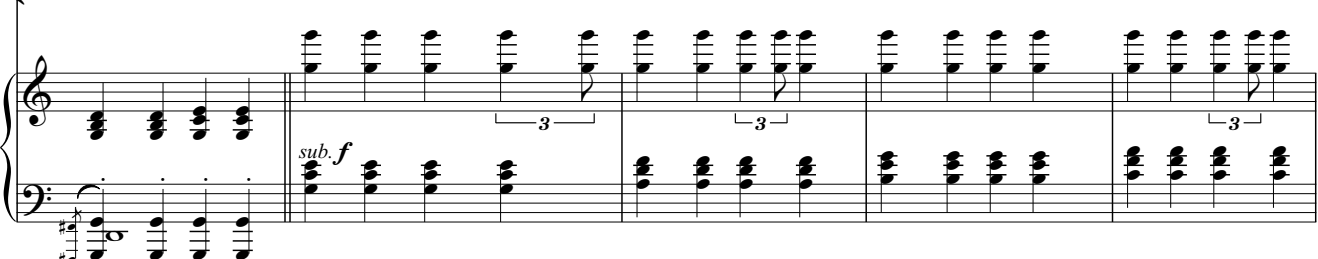
V. 
I ad-mit it's get-ting bet - ter A lit-tle bet-ter all the time

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

64

V. *f*

Yes I ad-mit it's get-ting bet - ter It's get-ting bet-ter since you've__ been mine. Get-ting so much

S.

A. 1

A. 2

Bar.

Pno. Red.



69

V.

bet-ter all the time__ It's get-ting bet-ter all the time__ Bet - ter__

S.

A. 1

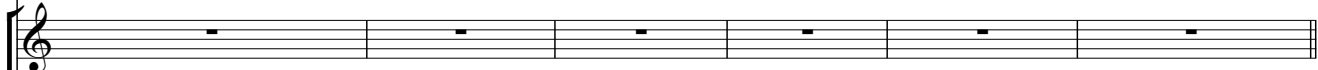
A. 2

Bar.

Pno. Red.

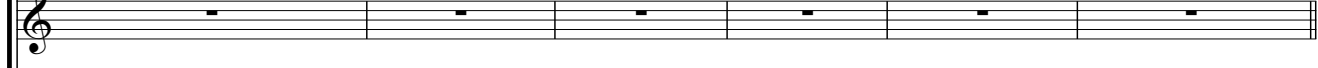
74

V. 

S. 

A. 1 

A. 2 

Bar. 

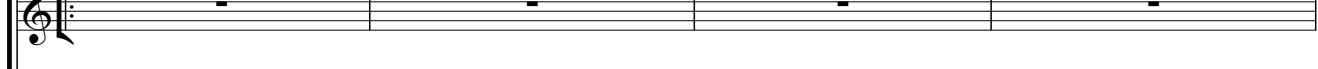
Pno. Red. 

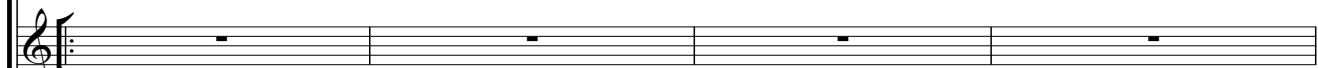


80 **DRUM SOLO OVER CROTCHET RIFF**

V. 

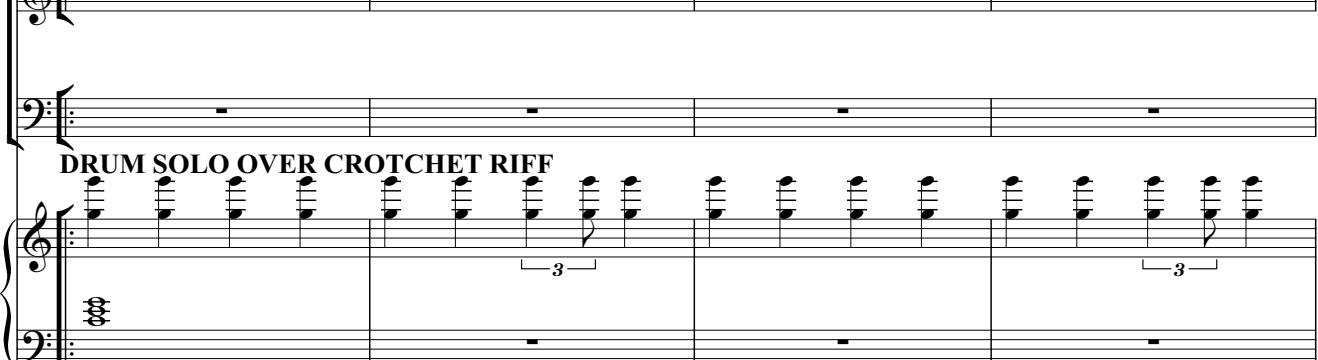
S. 

A. 1 

A. 2 

Bar. 

DRUM SOLO OVER CROTCHET RIFF

Pno. Red. 

84

S.

A. 1

A. 2

Bar.

Pno.
Red.

5. Fixing a Hole

V. $\text{♩} = 105$ *mf* $\text{♩} = 112$
I'm fix-ing a hole_ where the rain__ gets in__ and

A. 1 *mf*
I'm fix-ing a hole_ where the rain__ gets in__ and

Bar. *mf*
I'm fix-ing a hole_ where the rain__ gets in__ and

Pno. Red. $\text{♩} = 105$ $\text{♩} = 112$

V. $\text{♩} = 105$ $\text{♩} = 112$
stops my mind from wan- de-ring Where it will__ go__

S. *p*
Where it will__ go__

A. 1 *p*
stops my mind from wan- de-ring Where it will__ go__

A. 2 *p*
Where it will__ go__

Bar. *p*
stops my mind from wan- de-ring Where it will__ go__

Pno. Red. $\text{♩} = 105$ $\text{♩} = 112$

V.S.

12

V. I'm fil-ling the cracks that ran through the door And kept my mind from wan

A. 1 I'm fil-ling the cracks that ran through the door And kept my mind from wan

A. 2 I'm fil-ling the cracks that ran through the door And kept my mind from wan

Bar. I'm fil-ling the cracks that ran through the door And kept my mind from wan

Pno. Red.



16

V. - de-ring Where it will go and it

S. *p* Where it will go

A. 1 - de-ring Where it will go

A. 2 - de-ring Where it will go and it

Bar. - de-ring Where it will go and it

Pno. Red.

21

V. *p* real-ly does-n't mat-ter if I'm wrong__ I'm right Where I be-long__ I'm right Where I be-long__

S. *p* Real - ly does - n't mat - ter if I'm wrong where I be - long

A. 1 *p* Real - ly does - n't mat - ter if I'm wrong where I be - long

A. 2 *p* real-ly does-n't mat-ter if I'm wrong__ I'm right Where I be-long__ I'm right Where I be-long__

Bar. *p* real-ly does-n't mat-ter if I'm wrong__ I'm right Where I be-long__ I'm right Where I be-long__

Pno. Red. *p*



25

V. *p* See the peo ple stand-ing there who dis-a-gree and ne ver win and won-der why they don't get in my

S. *p* See the peo - ple dis-a-gree ne ver win won-der why they don't get in my

A. 1 *p* See the peo - ple dis-a-gree ne ver win won-der why they don't get in my

A. 2 *p* See the peo ple stand-ing there who dis-a-gree and ne ver win and won-der why they don't get in my

Bar. *p* See the peo ple stand-ing there who dis-a-gree and ne ver win and won-der why they don't get in my

Pno. Red. *p*

28 *mf*

V. *door_* I'm paint-ing the room in_ a co - lour-ful way And when my mind is wan

S. *door_*

A. 1 *door_* I'm paint-ing the room in_ a co - lour-ful way And when my mind is wan

A. 2 *door_* I'm paint-ing the room in_ a co - lour-ful way And when my mind is wan

Bar. *door_* I'm paint-ing the room in_ a co - lour-ful way And when my mind is wan

Pno. Red.



32

V. - de-ring There I will_ go_ Oo_ ah_ Hey hey hey

S. Oo_ ah_

A. 1 - de-ring There I will_ go_ Oo_ ah_

A. 2 - de-ring There I will_ go_ Oo_ ah_

Bar. - de-ring There I will_ go_ Oo_ ah_ Hey hey hey

Pno. Red.

37

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

mp

Fill the cracks that ran through the door kept my mind from wan - de-ring

Fill the cracks that ran through the door kept my mind from wan - de-ring

Fill the cracks that ran through the door kept my mind from wan - de-ring

Fill the cracks that ran through the door kept my mind from wan - de-ring

Fill the cracks that ran through the door kept my mind from wan - de-ring

Fill the cracks that ran through the door kept my mind from wan - de-ring



41

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

mf

Mm

Mm

Mm

Mm

And it

And it

And it

And it

45

V. *p* really does-n't mat-ter if I'm wrong__ I'm right Where I be long__ I'm right Where I be long__

S. *p* Real - ly does - n't mat - ter if I'm wrong where I be - long

A. 1 *p* Real - ly does - n't mat - ter if I'm wrong where I be - long

A. 2 *p* really does-n't mat-ter if I'm wrong__ I'm right Where I be long__ I'm right Where I be long__

Bar. *p* really does-n't mat-ter if I'm wrong__ I'm right Where I be long__ I'm right Where I be long__

Pno. Red.



49

V. *mf* Sil - ly peo ple run-ning round they wor-ry me And never ask_ me why they don't get past my door

S. *mf* Sil - ly peo - ple wor-ry me never ask why they don't get past my door

A. 1 *mf* Sil - ly peo - ple wor-ry me never ask why they don't get past my door

A. 2 *mf* Sil - ly peo ple run-ning round they wor-ry me And never ask_ me why they don't get past my door

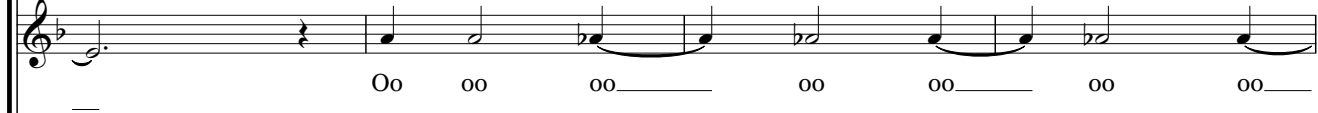
Bar. *mf* Sil - ly peo ple run-ning round they wor-ry me And never ask_ me why they don't get past my door

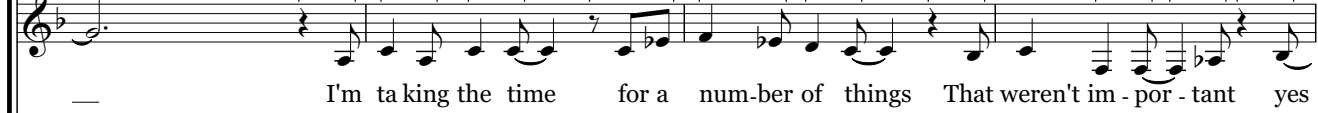
Pno. Red.

52

V. 
I'm taking the time for a num-ber of things That weren't im - por - tant yes

S. 
Oo oo oo oo oo oo oo

A. 1 
Oo oo oo oo oo oo oo

A. 2 
I'm taking the time for a num-ber of things That weren't im - por - tant yes

Bar. 
I'm taking the time for a num-ber of things That weren't im - por - tant yes

Pno. Red. 

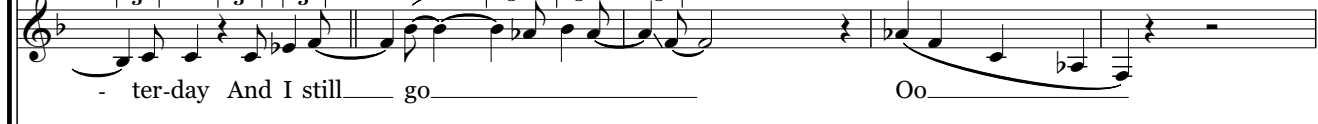


56

V. 
- ter-day And I still go Oo

S. 
oo And I still go Oo

A. 1 
oo And I still go Oo

A. 2 
- ter-day And I still go Oo

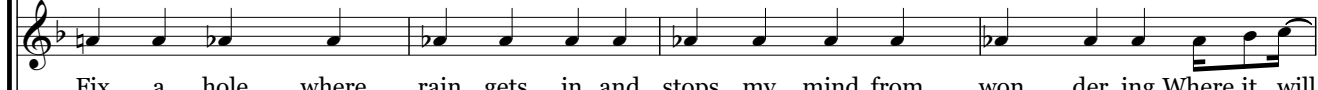
Bar. 
- ter-day And I still go Oo

Pno. Red. 

61

V. 
 Fixing a hole where the rain gets in Stops my mind from wan - de-ring Where it will

S. 
 Fix a hole where rain gets in and stops my mind from won - der-ing Where it will

A. 1 
 Fix a hole where rain gets in and stops my mind from won - der-ing Where it will

A. 2 
 Fix a hole where rain gets in and stops my mind from won - der-ing Where it will

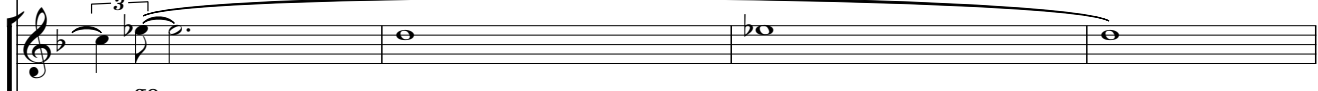
Bar. 
 Fixing a hole where the rain gets in Stops my mind from wan - de-ring Where it will

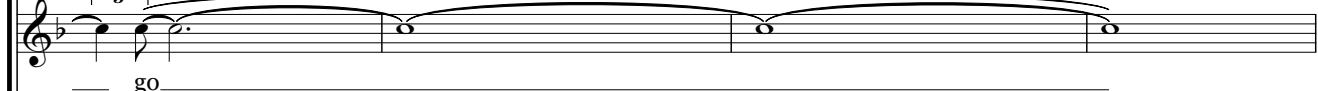
Pno. Red. 

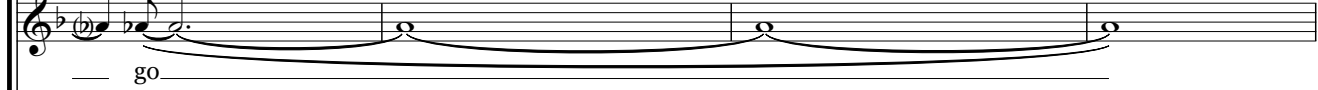


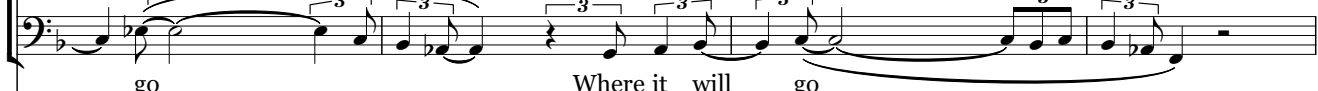
65

V. 
 go Where it will go

S. 
 go

A. 1 
 go

A. 2 
 go

Bar. 
 go Where it will go

Pno. Red. 

69

V.

S.

A. 1

A. 2

Bar.

Pno. Red.



73

S.

A. 1

A. 2

Bar.

Pno. Red.

78 **rall.** *pp*

S. *Oh* *Ah* *pp*

A. 1 *Oh* *Ah* *pp*

A. 2 *Oh* *Ah* *pp*

Bar. *Oo* *ah* *Ah* *pp*

rall.

Pno. Red.

6. She's Leaving Home

1 $\text{♩} = 134$
Pno. Red. *mp*

5 *mf* H
V. Wedn's - day mor-ning at five o'clock__ as the day__ be-gins__
Pno. Red. *p*

12
V. Si - lent - ly clo-sing her bed-room door__ Lea-ving the note__ that she
Pno. Red.

19
V. hoped would saymore She goes down - stairs to the kit - chen clut-ching her hand-ker-chief
Pno. Red.

26
V. Qui-et - ly tur-ning the back__ door key__ Step-ping out
Pno. Red.

34

V. side she is free

S. *p* We gave her most of our lives__

A. 1 *p* She is lea - ving__

A. 2 *p* She is lea - ving__

Bar. *p* We gave her most of our lives__

Pno. Red. *p*



42

S. Sac - ri-ficed most of our lives__ We gave her ev' ry-thing mo-ney could

A. 1 home

A. 2 home

Bar. Sac - ri-ficed most of our lives__ We gave her ev' ry-thing mo-ney could

Pno. Red.

49

V. She's leav-ing home af - ter li-ving a - lone__ for so ma-ny years__

S. buy Bye - bye.

A. 1 Bye - bye.

A. 2 Bye - bye.

Bar. buy Bye - bye.

Pno. Red.



56

V. Fa - ther snores as his wife gets in - to her dress-ing gown

S. Fa - ther snores as his wife gets in - to her dress-ing gown

A. 1 Fa - ther snores as his wife gets in - to her dress-ing gown

A. 2 Fa - ther snores as his wife gets in - to her dress-ing gown

Bar. Fa - ther snores as his wife gets in - to her dress-ing gown

Pno. Red. *mf*

64

V. Picks up the let-ter that's ly-ing there Stand-ing a - lone at the top of the stairs__ She breaks

S. Picks up the let-ter that's ly-ing there Stand-ing a - lone at the top of the stairs__ She breaks

A. 1 Picks up the let-ter that's ly-ing there Stand-ing a - lone at the top of the stairs__ She breaks

A. 2 Picks up the let-ter that's ly-ing there Stand-ing a - lone at the top of the stairs__ She breaks

Bar. Picks up the let-ter that's ly-ing there Stand-ing a - lone at the top of the stairs__ She breaks

Pno. Red.



72

V. down and cries to her hus - band Dad-dy our ba - by's gone__

S. down and cries to her hus - band Dad-dy our ba - by's gone__

A. 1 down and cries to her hus - band Dad-dy our ba - by's gone__

A. 2 down and cries to her hus - band Dad-dy our ba - by's gone__

Bar. down and cries to her hus - band Dad-dy our ba - by's gone__

Pno. Red.

80

V. Why would she treat__ us so thought-less-ly How could she do__ this to__ me

S. Why would she treat__ us so thought-less-ly How could she do__ this to me

A. 1 Why would she treat__ us so thought-less-ly How could she do__ this to me

A. 2 Why would she treat__ us so thought-less-ly How could she do__ this to me

Bar. Why would she treat__ us so thought-less-ly How could she do__ this to__ me

Pno. Red.



88

S. *p* We gave her most of our lives__ Sac - ri-ficed most of our lives__

A. 1 *p* She__ is lea - ving__

A. 2 *p* She__ is lea - ving__

Bar. *p* We gave her most of our lives__ Sac - ri-ficed most of our lives__

Pno. Red.

96

V. She's leav-ing home af-ter li-ving a-lone__ for so

S. We gave her ev' ry-thing mo-ney could buy Bye -

A. 1 home. Bye -

A. 2 home Bye -

Bar. We gave her ev' ry-thing mo-ney could buy Bye -

Pno. Red.



104

V. ma-ny years__ Fri - day mor-ning at nine o'clock__ she is far a-way__

S. bye. Fri - day mor-ning at nine o'clock__ she is far a-way__

A. 1 bye. Fri - day mor-ning at nine o'clock__ she is far a-way__

A. 2 bye. Fri - day mor-ning at nine o'clock__ she is far a-way__

Bar. bye. Fri - day mor-ning at nine o'clock__ she is far a-way__

Pno. Red.

112

V.

123

p

S. She _____ is ha - ving _____

A. 1 She _____ is ha - ving _____

A. 2 She _____ is ha - ving _____

Bar. _____

What did we do that was wrong We did-n't know it was wrong

Pno. Red.



131

V. _____

Some-thing in - side that was al ways de-nied__ for so

S. fun, _____

A. 1 fun, _____

A. 2 fun, _____

Bar. _____

Fun is the one thing that mo-ney can't buy Bye

Pno. Red.

139

V. ma-ny years... She's lea - ving

S. fun She's lea - ving

A. 1 fun She's lea - ving

A. 2 fun She's lea - ving

Bar. bye. She's lea - ving

Pno. Red.



145 **rall.**

V. home Bye bye

S. home Bye bye

A. 1 home Bye bye

A. 2 home Bye bye

Bar. home Bye bye

Pno. Red.

7. Being for the Benefit of Mr Kite

♩ = 110
BAND

S. *f* For the

A. 1 *f* For the

A. 2 *f* For the

Bar. *f* For the

Pno. *f*

Red.



4

S. be-ne-fit_ of Mis - ter Kite There will be a show to-night on tram-po-line The

A. 1 be-ne-fit_ of Mis - ter Kite There will be a show to-night on tram-po-line The

A. 2 be-ne-fit_ of Mis - ter Kite There will be a show to-night on tram-po-line The

Bar. be-ne-fit_ of Mis - ter Kite There will be a show to-night on tram-po-line The

Pno. Red.

8

S. Hen-der-sons will all be there Late of Pa-blo Fan ques Fair - what a scene O-ver

A. 1 Hen-der-sons will all be there Late of Pa-blo Fan ques Fair - what a scene O-ver

A. 2 Hen-der-sons will all be there Late of Pa-blo Fan ques Fair - what a scene O-ver

Bar. Hen-der-sons will all be there Late of Pa-blo Fan ques Fair - what a scene O-ver

Pno. Red.



11

S. men and hor - ses hoops and gar - ters Last - ly through a hog's - head of real fire! In this

A. 1 men and hor - ses hoops and gar - ters Last - ly through a hog's - head of real fire! In this

A. 2 men and hor - ses hoops and gar - ters Last - ly through a hog's - head of real fire! In this

Bar. men and hor - ses hoops and gar - ters Last - ly through a hog's - head of real fire! In this

Pno. Red.

14

S. way Mis-ter K. will chal-lenge the world! *f* The

A. 1 way Mis-ter K. will chal-lenge the world! *f* The

A. 2 way Mis-ter K. will chal-lenge the world! *f* The

Bar. way Mis-ter K. will chal-lenge the world!

Pno. Red.

18

S. ce-le-bra ted Mis - ter K. Per-forms his feat on Sa-tur-day_ at Bish-op's-gate

A. 1 ce-le-bra ted Mis - ter K. Per-forms his feat on Sa-tur-day_ at Bish-op's-gate

A. 2 ce-le-bra ted Mis - ter K. Per-forms his feat on Sa-tur-day_ at Bish-op's-gate

Pno. Red.

21

S. The Hen-der sons will dance and sing as Mis-ter Kite flies through the ring

A. 1 The Hen-der sons will dance and sing as Mis-ter Kite flies through the ring

A. 2 The Hen-der sons will dance and sing as Mis-ter Kite flies through the ring

Pno. Red.

24

S. don't be late Mes-srs K. and H. as-sure the pub-lic their pro-duc-tion will be se-cond to

A. 1 don't be late Mes-srs K. and H. as-sure the pub-lic their pro-duc-tion will be se-cond to

A. 2 don't be late Mes-srs K. and H. as-sure the pub-lic their pro-duc-tion will be se-cond to

Bar. Mes-srs K. and H. as-sure the pub-lic their pro-duc-tion will be se-cond to

Pno. Red.

27

S. none And of course Hen-ry the Horse dan-ces the waltz!

A. 1 none And of course Hen-ry the Horse dan-ces the waltz!

A. 2 none And of course Hen-ry the Horse dan-ces the waltz!

Bar. none And of course Hen-ry the Horse dan-ces the waltz!

Pno. Red.

33

Pno. Red.

43

Pno. Red.

53

S.

A. 1

A. 2

Bar.

Pno. Red.

ff *f*

Don't be late! The band be-gins at ten to six When Mis-ter K per-forms his tricks with

56

S.

A. 1

A. 2

Bar.

Pno. Red.

out a sound And Mis-ter H will de-mon-strate Ten sum-mer-sets he'll un-der-take on

60

S. so lid ground Ha-ving been some days in pre-par-a - tion A splen-did time is guar-an-teed for

A. 1 so lid ground Ha-ving been some days in pre-par-a - tion A splen-did time is guar-an-teed for

A. 2 so lid ground Ha-ving been some days in pre-par-a - tion A splen-did time is guar-an-teed for

Bar. so lid ground Ha-ving been some days in pre-par-a - tion A splen-did time is guar-an-teed for

Pno. Red.

63

S. all and to night Mis-ter Kite is top-ping the bill.

A. 1 all and to night Mis-ter Kite is top-ping the bill.

A. 2 all and to night Mis-ter Kite is top-ping the bill. *f* La

Bar. all and to night Mis-ter Kite is top-ping the bill. *f* La

Pno. Red.

67

A. 2 la la la la la la la la la la la la la la la la La la la la la la la la la

Bar. la la la la la la la la la la la la la la la la La la la la la la la la la

Pno. Red.

72

S. *f*
La la la la la la la la la la la la la la la la la

A. 1 *f*
La la la la la la la la la la la la la la la la la

A. 2
la la la la la la la la la la la

Bar.
la la la la la la la la la la la

Pno. Red.
Piano accompaniment for the first system, measures 72-75.



76

S. *ff*
la La la la la la la la la la la la la la la la la

A. 1 *ff*
la La la la la la la la la la la la la la la la la

A. 2 *ff*
la la la la la la la la la la la la la la la la

Bar. *ff*
la la la la la la la la la la la la la la la la

Pno. Red.
Piano accompaniment for the second system, measures 76-79.

80

S.

la la la la la la la la.

A. 1

la la la la la la la la.

A. 2

la la la la la la la la.

Bar.

la la la la la la la la.

Pno.
Red.

The musical score is written for five parts: Soprano (S.), Alto 1 (A. 1), Alto 2 (A. 2), Baritone (Bar.), and Piano/Red. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked '80'. The vocal parts all sing 'la' throughout the piece. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests. The score ends with a double bar line.

8. Within You Without You

George Harrison

$\text{♩} = 118$
Tempo rubato

Pno.
Red.

mf

9

In Tempo - Percussion

SOPRANOS AND ALTOS
mp

S.
We were

Bar.
We were

Pno.
Red.

plectrum on strings

In Tempo - Percussion

mp

Ped.

16

S.
talk - ing - a - bout the space be - tween us all And the peo - ple - who hide them-selves be -

Bar.
talk - ing - a - bout the space be - tween us all And the peo - ple - who hide them-selves be -

Pno.
Red.

26

S.
hind a wall of il - lu - sion Ne-ver glimpse the truth - then it's far too late

Bar.
hind a wall of il - lu - sion Ne-ver glimpse the truth - then it's far too late

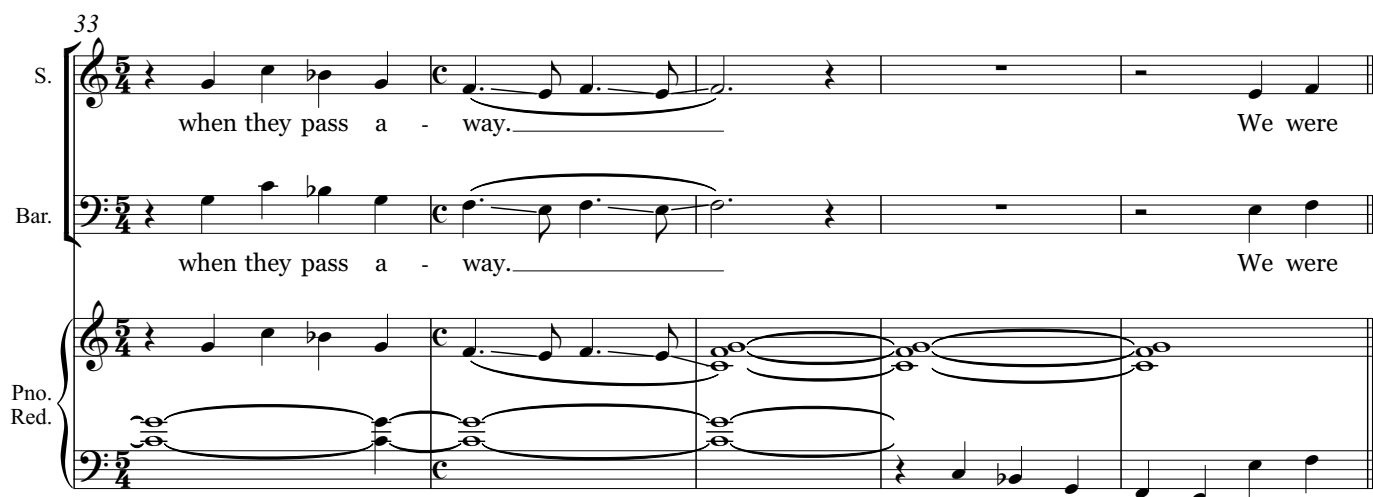
Pno.
Red.

33

S. when they pass a - way. We were

Bar. when they pass a - way. We were

Pno. Red.

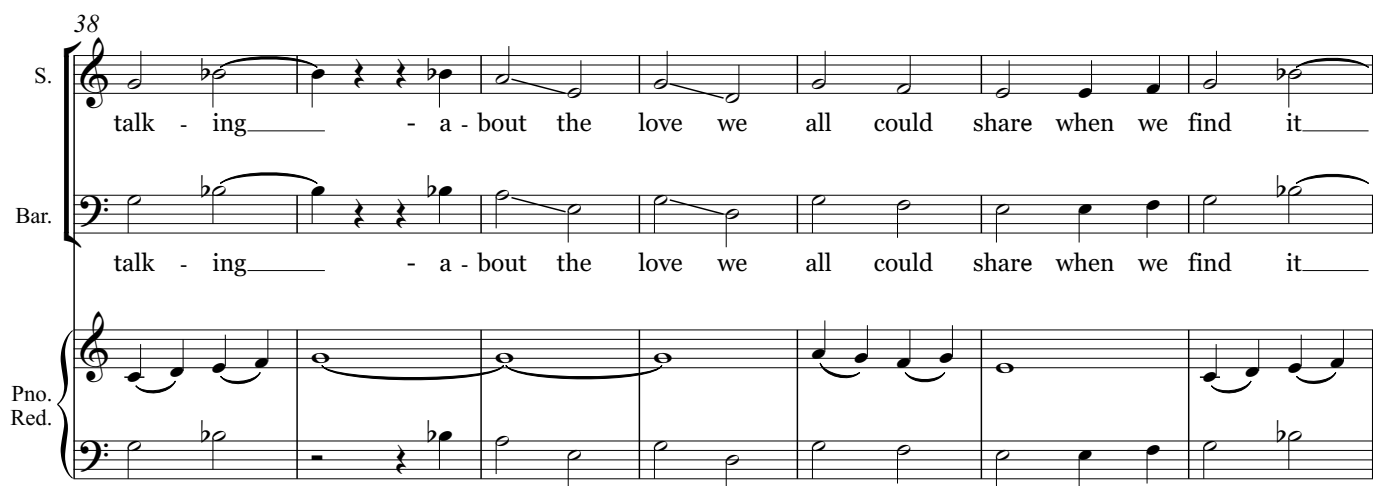


38

S. talk - ing - a - bout the love we all could share when we find it

Bar. talk - ing - a - bout the love we all could share when we find it

Pno. Red.

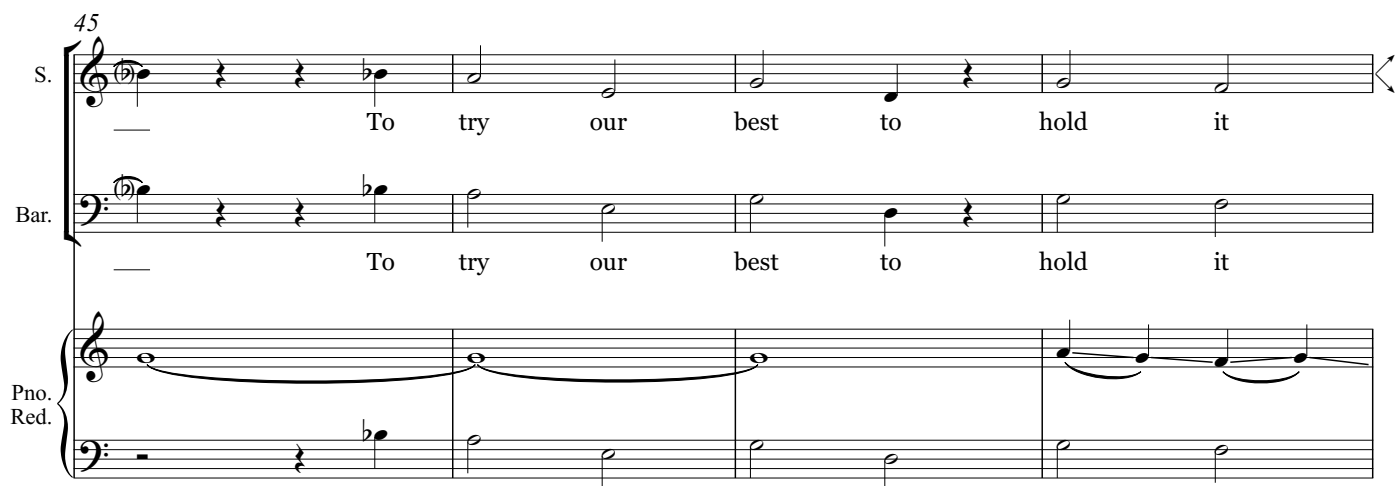


45

S. To try our best to hold it

Bar. To try our best to hold it

Pno. Red.



49

S. there - with our love _____ - we could save the world _____ - if they on - ly knew. _____

A. 1 **ALTOS 1&2** there - with our love _____ - we could save the world _____ - if they on - ly knew. _____

Bar. there - with our love, with our love - we could save the world _____ - if they on - ly knew. _____

Pno. Red.

56 **Rhythm stops** **Rhythm starts**

S. _____

A. 1 _____

Bar. _____

Rhythm stops **Rhythm starts**

Pno. Red.

61 **TUTTI**

S. Try to re - a - lise it's all with - in your-self no-one else can make the change _____

TUTTI

Bar. Try to re - a - lise it's all with - in your-self no-one else can make the change _____

Pno. Red.

67 **Rhythm stops**

S. And to see you're real - ly on - ly ve - ry small, and life flows on with - in you and with - out you.

Bar. And to see you're real - ly on - ly ve - ry small, and life flows on with - in you and with - out you.

Pno. Red. **Rhythm stops**

73 **Rhythm starts**

84

94

103 *arco*

112

120

The musical score is written for a vocal ensemble (S. and Bar.) and piano accompaniment (Pno. Red.). The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into systems, each starting with a double bar line and a measure number. The first system (measures 67-72) includes vocal parts and piano accompaniment, with the instruction 'Rhythm stops' above the piano part. The second system (measures 73-83) starts with 'Rhythm starts' and shows the piano accompaniment beginning a rhythmic pattern. The third system (measures 84-93) continues the piano accompaniment. The fourth system (measures 94-102) continues the piano accompaniment. The fifth system (measures 103-111) includes the instruction 'arco' above the piano part. The sixth system (measures 112-119) continues the piano accompaniment. The seventh system (measures 120-127) continues the piano accompaniment and ends with a double bar line.

Rhythm stops
Tempo rubato
 127
 Plectrum on strings
 Free

Pno.
Red.

Rhythm starts
 132
SOPRANOS AND ALTOS
mp
 S. We were talk - ing a - bout the love that's gone so
 Bar. We were talk - ing a - bout the love that's gone so
Rhythm starts
mp
 Pno.
Red.

141
 S. cold and the peo - ple, who gain the world and lose their soul - they don't
 A. 1 cold and the peo - ple, who gain the world and lose their soul -
 A. 2 cold and the peo - ple, who gain the world and lose their soul - they don't
 Bar. cold and the peo - ple, who gain the world and lose their soul -
 Pno.
Red.

148

S. know____ - they can't see____ - are you one of them

A. 1 - they don't know____ - they can't see____ - are you one of them____

A. 2 know____ - they can't see____ - are you one of them

Bar. - they don't know____ - they can't see____ - are you one of them____

Pno. Red.

153

S. - are you one of them____ mm?

A. 1 mm?

A. 2 - are you one of them mm?

Bar. mm?

Pno. Red.

160 TUTTI

S. When you've seen be - yond your self- then you may find, peace of mind, is wait-ing there -____

Bar. When you've seen be - yond your self- then you may find, peace of mind, is wait-ing there -____

Pno. Red.

166

S. And the time will come when you see we're all one and

Bar. And the time will come when you see we're all one and

Pno. Red.



169

S. life flows on with - in you and with - out you.

Bar. life flows on with - in you and with - out you.

Pno. Red.

**LONG PAUSE
AND FADE OUT**

Piano Stride intro leading to...

♩=140

9. When I'm Sixty-Four

S.

A. 1

A. 2

Bar.

Pno. Red.



7 **H**
V.

S.

A. 1

A. 2

Bar.

Pno. Red.

12

V. 8

val-en-tine birth-day gree-ting, bot-tle of wine If I'd been out till quar-ter to three would you lock the door

S.

A. 1.

A. 2.

Bar.

Pno. Red.



18

V. *8*
Will you still need me will you still feed me When I'm Six-ty Four—

S.

A. 1

A. 2

Bar.

Pno. Red.



30

V. *And if you say the word*

S.

A. 1

A. 2

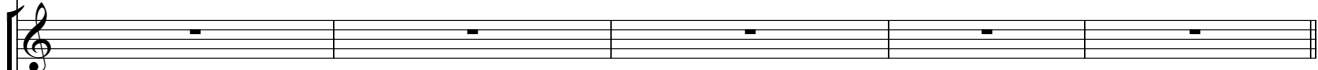
Bar.

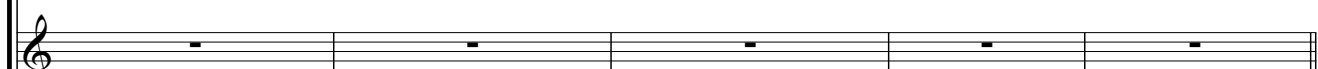
Pno. Red.

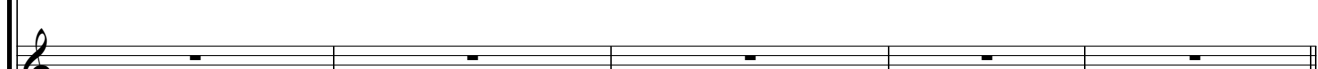
Straight quavers

35

V. 
I could stay with you

S. 

A. 1 

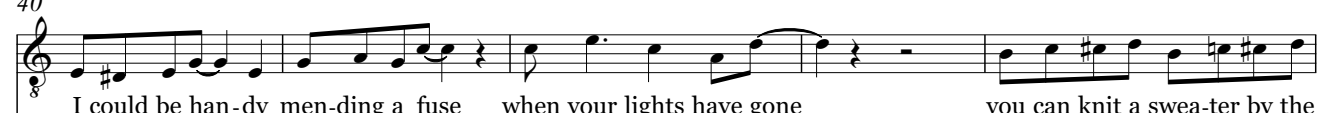
A. 2 

Bar. 

Pno. Red. 
swung



40

V. 
I could be han-dy men-ding a fuse when your lights have gone you can knit a swea-ter by the

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

45

V. fire - side Sun-day mor-nings go for a ride_ do-ing the gar - den dig-ging the weeds

S.

A. 1

A. 2

Bar.

Pno. Red.



50

V. who could ask for more_ Will you still need me will you still feed me When I'm Six-ty Four

S.

A. 1

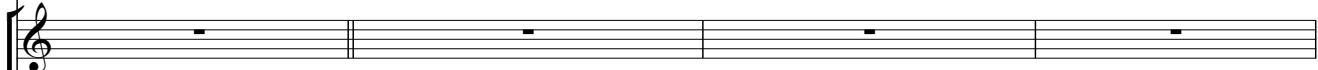
A. 2

Bar.

Pno. Red.

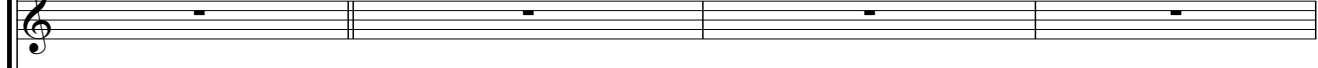
55

V. 

S. 

A. 1 

A. 2 

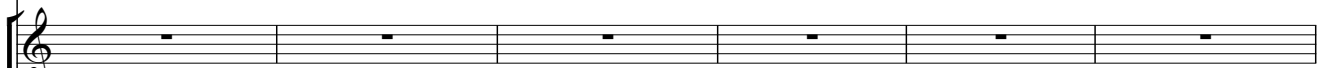
Bar. 

Pno. Red. 



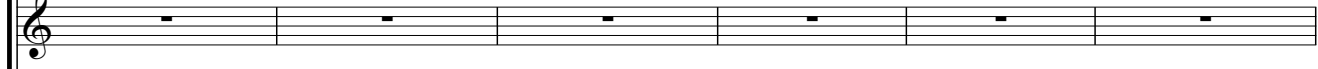
59

V. 

S. 

A. 1 

A. 2 

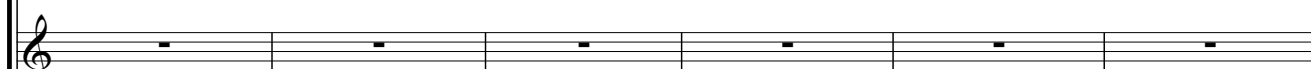
Bar. 

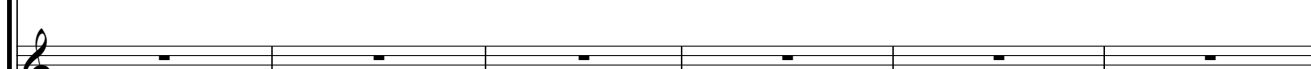
Pno. Red. 

65

V. 
grand - chil-dren on your knee__ Ve - ra Chuck and Dave

S. 

A. 1 

A. 2 

Bar. 

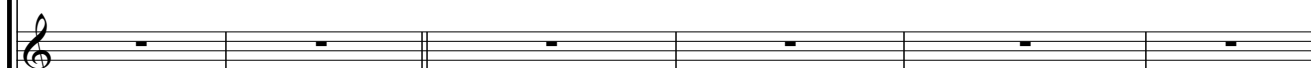
Pno. Red. 

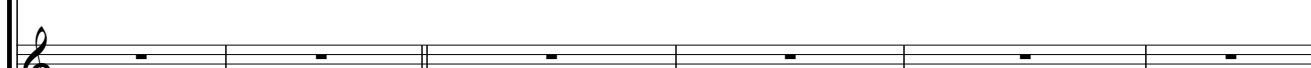


71

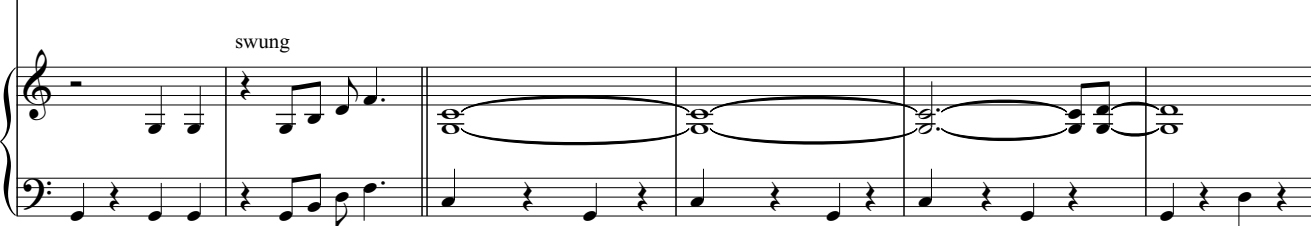
V. 
Send me a post-card drop me a line sta-ting point of view__

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 
swung

77

V. in-di-cate pre-cise-ly what you mean to say_ yours sin cere-ly was-ting a - way_ give me your an - swer

S.

A. 1

A. 2

Bar.

Pno. Red.



82

V. fill in a form mine for - e - ver more_ Will you still need me

S.

A. 1

A. 2

Bar.

Pno. Red.

86

V. will you still feed me When I'm Six - ty Four Hoo

S.

A. 1

A. 2

Bar.

Pno. Red.



89

S.

A. 1

A. 2

Bar.

Pno. Red.

Straight ♩=83

JEREMY
f dolce

Ah

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

Straight ♩=83

The first system of the musical score is for measures 1-4. It includes staves for Vocalist (V.), Soprano (S.), Alto 1 (A. 1), Alto 2 (A. 2), Baritone (Bar.), and Piano/Reduction (Pno. Red.). The tempo is marked 'Straight' at 83 beats per minute. The key signature has two flats. The vocal part for Jeremy starts in measure 2 with a melodic line and a 'dolce' marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A double bar line is present at the end of measure 4.



5

S.

A. 1

A. 2

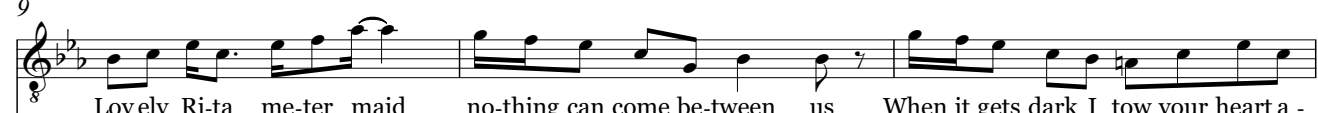
Bar.

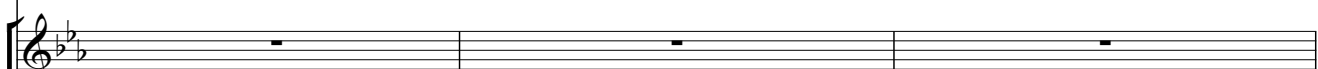
Pno. Red.

V.S.

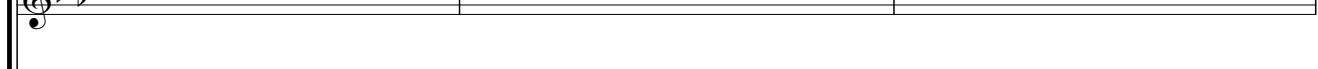
The second system of the musical score continues from measure 5 to measure 8. It includes staves for Soprano (S.), Alto 1 (A. 1), Alto 2 (A. 2), Baritone (Bar.), and Piano/Reduction (Pno. Red.). The piano accompaniment continues with the same rhythmic pattern. The system ends with a 'V.S.' (Verso) marking.

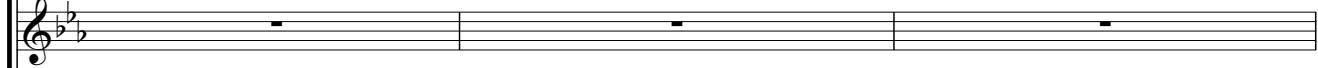
9

V.  Lovely Ri-ta me-ter maid no-thing can come be-tween us When it gets dark I tow your heart a -

S. 

A. 1 

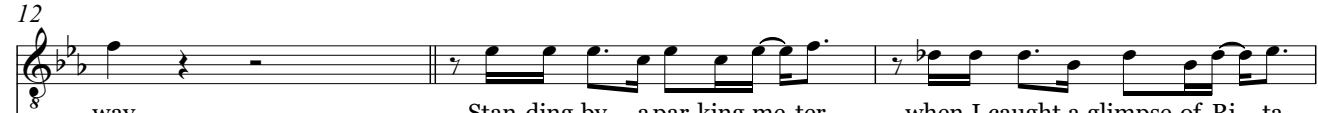
A. 2 

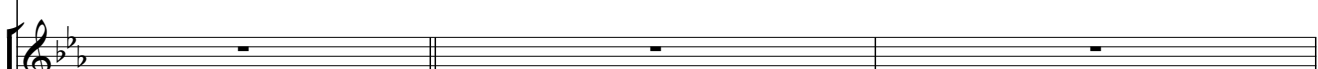
Bar. 

Pno. Red. 



12

V.  way Stan-ding by a par-king me-ter when I caught a glimpse of Ri - ta

S. 

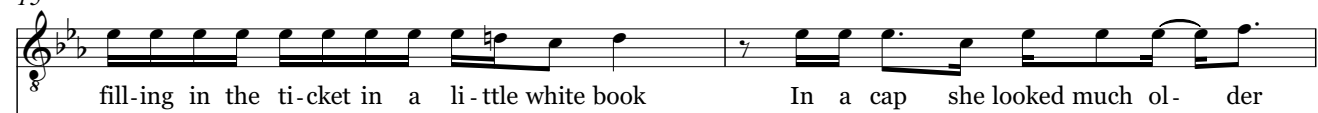
A. 1 

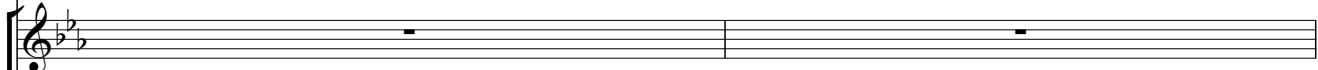
A. 2 

Bar. 

Pno. Red. 

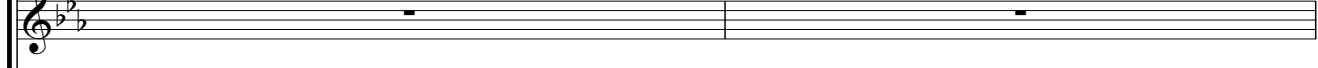
15

V. 

S. 

A. 1 

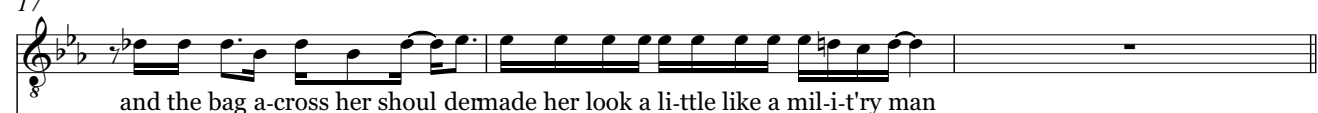
A. 2 

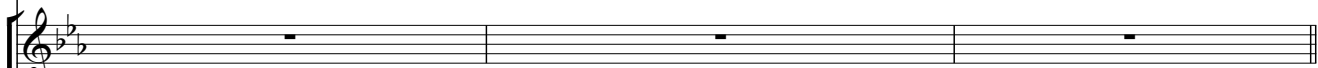
Bar. 

Pno. Red. 



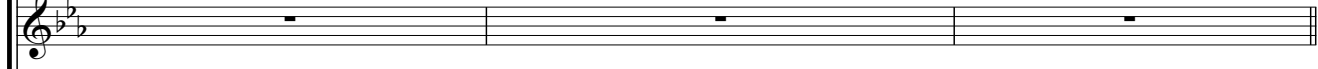
17

V. 

S. 

A. 1 

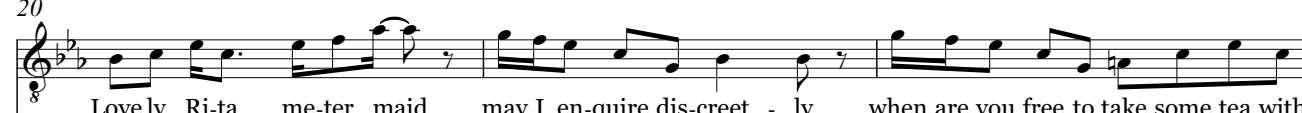
A. 2 

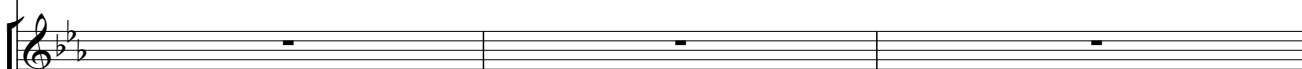
Bar. 

Pno. Red. 

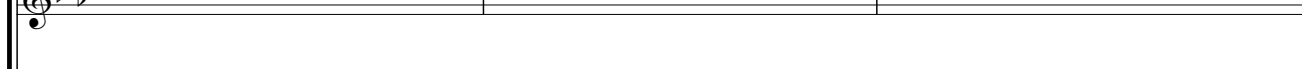
V.S. 

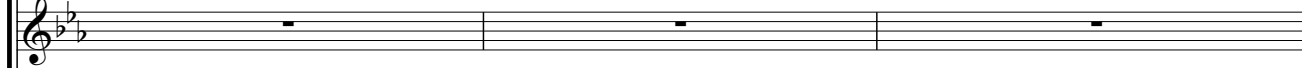
20

V.  Lovely Ri-ta me-ter maid may I en-quire dis-creet - ly when are you free to take some tea with

S. 

A. 1 

A. 2 

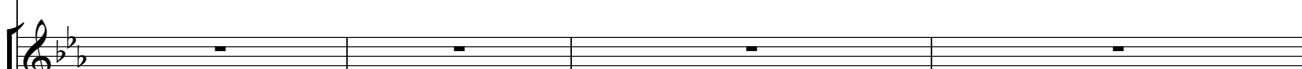
Bar. 

Pno. Red. 



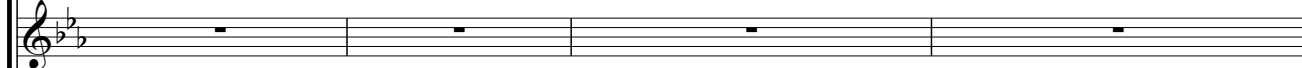
23

V.  me? RI- TA!

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

27

S.

A. 1

A. 2

Bar.

Pno. Red.

Piano solo - Stride/ragtime?

$E\flat$ $D\flat$ $A\flat$ $E\flat$ $B\flat$ C^{min} F $B\flat$



31

V.

S.

A. 1

A. 2

Bar.

Pno. Red.

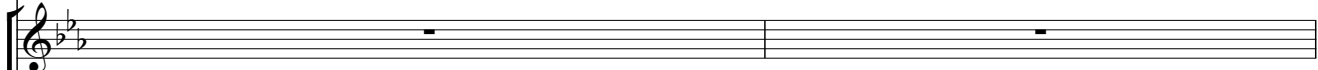
mf

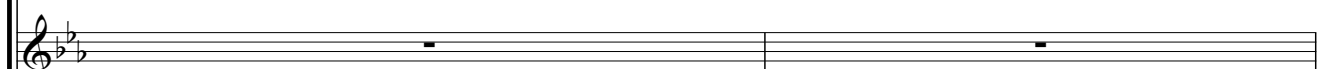
Took her out and tried to win her had a laugh and o - ver din - ner

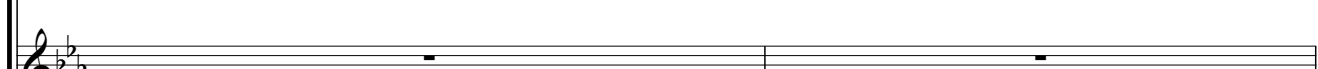
V.S.

33

V. 
told her I would rea-ly like to see her a-gain__ Got the bill and Ri - ta paid it

S. 

A. 1 

A. 2 

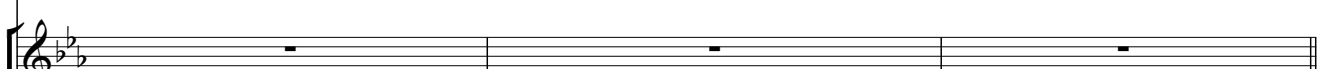
Bar. 

Pno. Red. 



35

V. 
took her home I near-ly made it sit-ting on a so-fa with a sis-ter or two Oh

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

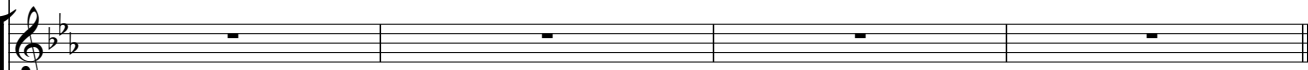
38

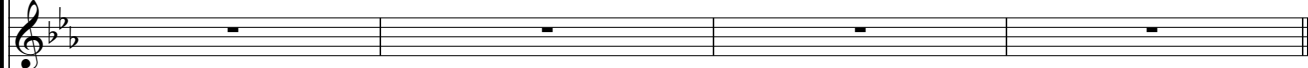
V.

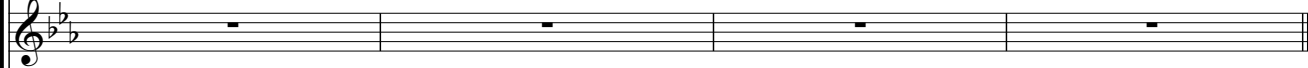
45

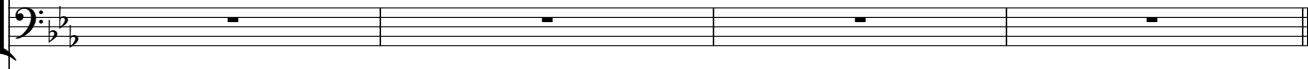
V. 

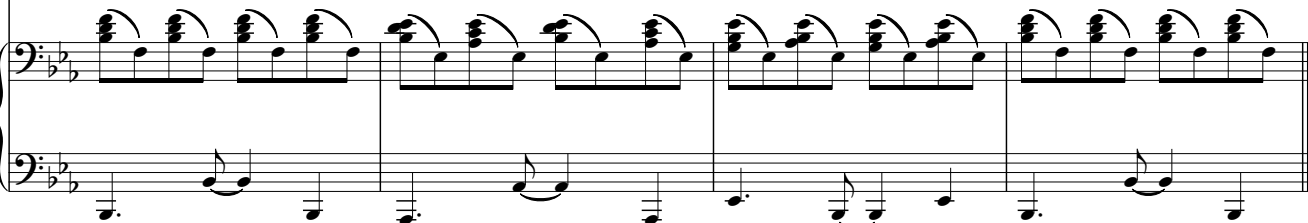
Oh, love-ly Ri-ta me-ter, me-ter maid

S. 

A. 1 

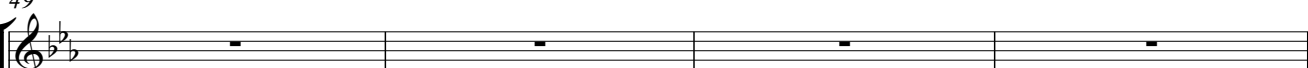
A. 2 

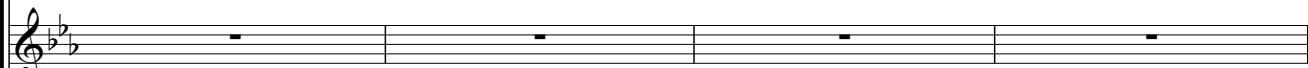
Bar. 

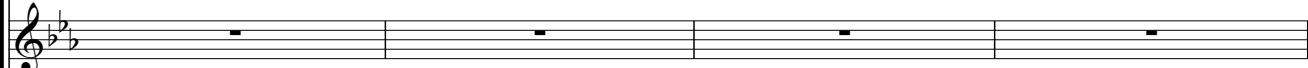
Pno. Red. 

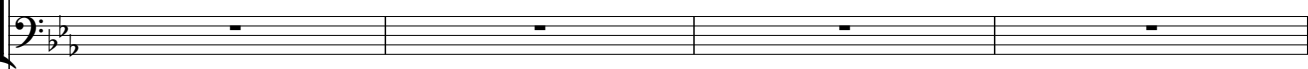


49

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

53

S.

A. 1

A. 2

Bar.

Pno.
Red.



57

S.

A. 1

A. 2

Bar.

Pno.
Red.

Gliss.

V. $\text{♩} = 120$ *ff* JEREMY

Good mor ning, Good mor ning, Goodmor ning, Good mor ning, Good mor ning - a!

S.

A. 1

A. 2

Bar.

Pno. Red. $\text{♩} = 120$ *f*

V. 5

No-thing to do to save his life__ call his wife in No-thing to say but what a day

S.

A. 1

A. 2

Bar.

Pno. Red.

8

V. how's your boy been No-thing to do it's up to you I've got

S.

A. 1

A. 2

Bar.

Pno. Red.



12

V. no-thing to say but it's O. K. Good mor-ning, Good mor-ning, Good mor-ning - a! *ff*

S.

A. 1

A. 2

Bar.

Pno. Red.

V.S.

16

V. *f* Go - ing to work don't want to go — feel - ing low down

S.

A. 1

A. 2

Bar.

Pno. Red.

18

V. Head-ing for home you start to roam — then you're in town

S.

A. 1

A. 2

Bar.

Pno. Red.

21 *piu f*

V.
Ev - 'ry - bo - dy knows there's no-thing do - ing Ev - 'ry thing is closed it's like a ru -

S.

A. 1

A. 2

Bar.

Pno. Red.



23

V.
in ev-'ry-one you see. is half as-leep, and you're on your own you're in the street.

S.

A. 1

A. 2

Bar.

Pno. Red.

V.S.

26

V. *f* Af-ter a while you start to smile—now you feel cool. Then you de-cide to take a walk

S.

A. 1

A. 2

Bar.

Pno. Red.

29

V. — by the old school. No-thing has changed it's still the same — I've got

S.

A. 1

A. 2

Bar.

Pno. Red.

33

V. *ff*
no-thing to say_ but it's O. K. Good mor-ning, Good mor-ning, Good mor ning - a!

S.

A. 1

A. 2

Bar.

Pno. Red.



37

S.

A. 1

A. 2

Bar.

Pno. Red.

V.S.

41

V. *piu f*
3 3 3 3
Peo-ple run-ning round it's five o 'clock,

S.

A. 1

A. 2

Bar.

Pno. Red.

43

V. 3 3 3 3 3 3 3 3
E - v'ry-where in town_ is get-ting dark, E - v'ry one you see_ is full of life,

S.

A. 1

A. 2

Bar.

Pno. Red.

45

V.

It's time for tea and meet the wife.

S.

A. 1

A. 2

Bar.

Pno. Red.



47

V.

Some-bo-dy needs to know the time, glad that I'm here, Watch-ing the skirts you start to flirt

S.

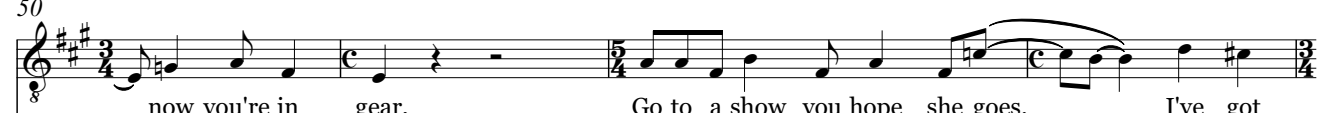
A. 1

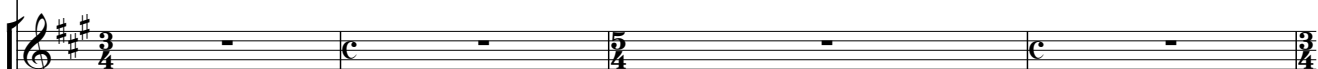
A. 2

Bar.

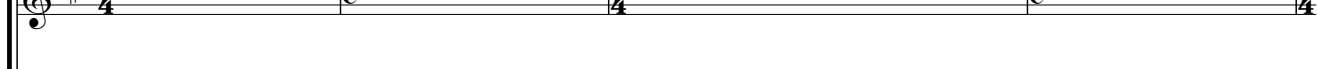
Pno. Red.

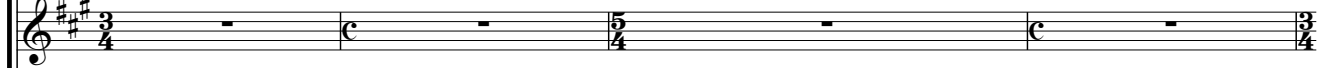
50

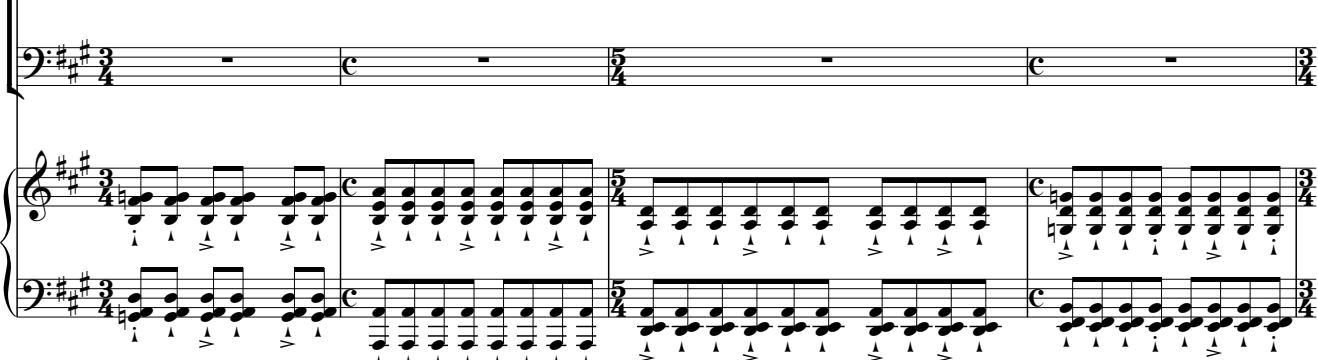
V. 
— now you're in gear, Go to a show you hope she goes. I've got

S. 

A. 1 

A. 2 

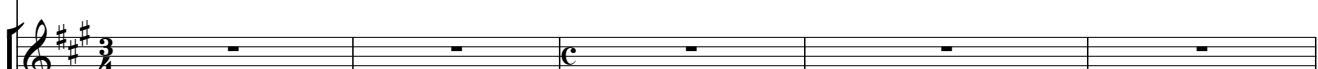
Bar. 

Pno. Red. 



54

V. 
no-thing to say_ but it's O. K.

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

59

S.

A. 1

A. 2

Bar.

Pno.
Red.



63

S.

A. 1

A. 2

Bar.

Pno.
Red.

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

Sergeant Pepper's Lonely Hearts Club Band
Leamington Singers

♩=118

S.

A. 1

A. 2

Bar.

Pno.
Red.



5

1 - 2 - 3 - 4 **JEREMY**
f *ritmico*

V.

S.

A. 1

A. 2

Bar.

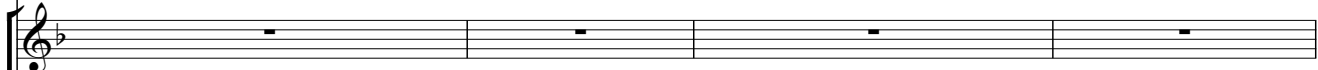
Pno.
Red.

We're

AUDIENCE: APPLAUSE + CH

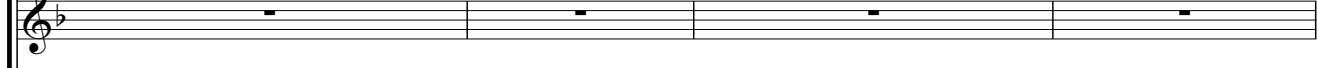
9

V. 
Ser-geant Pep-per's Lone-ly Hearts Club Band we hope you have en-joyed the show

S. 

A. 1 

A. 2 

Bar. 

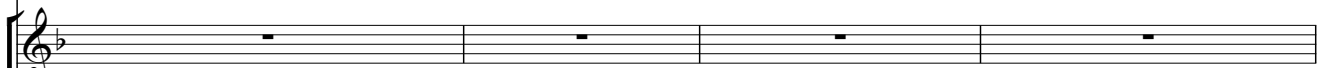
Pno. 
Red.



AUDIENCE: MORE APPLAUSE

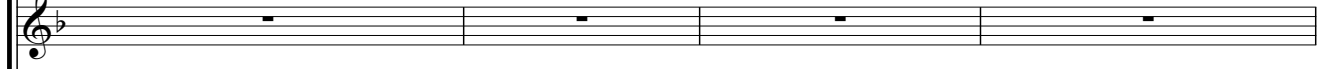
13

V. 
Ser-geant Pep-per's Lone-ly Hearts Club Band We're sor-ry but it's time to go

S. 

A. 1 

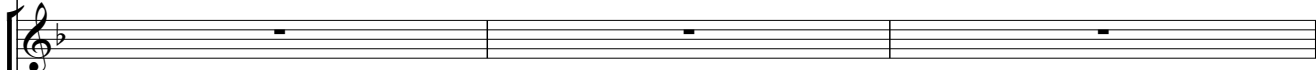
A. 2 

Bar. 

Pno. 
Red.

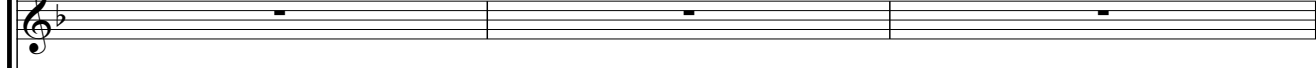
17

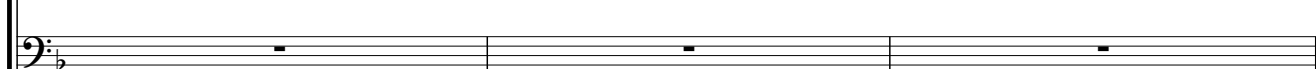
V. 

S. 

A. 1 

A. 2 

Bar. 

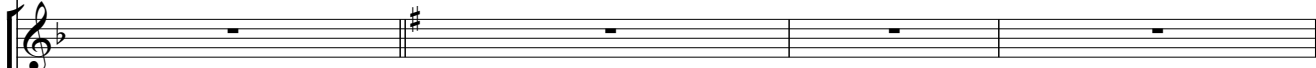
Pno. 

Red. 



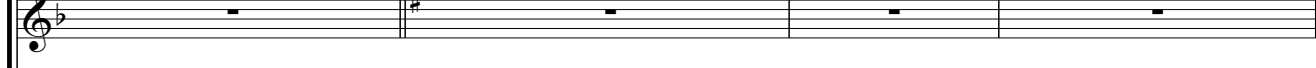
20

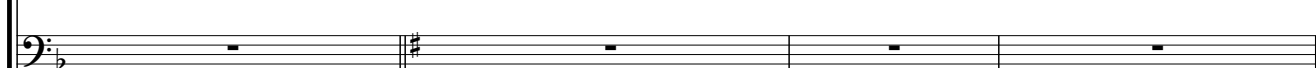
V. 

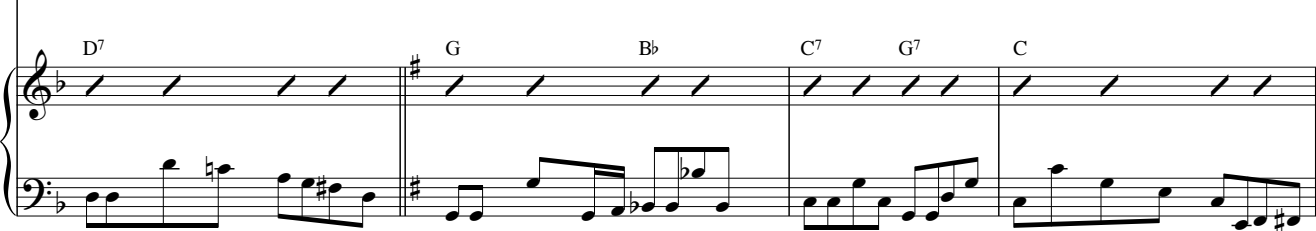
S. 

A. 1 

A. 2 

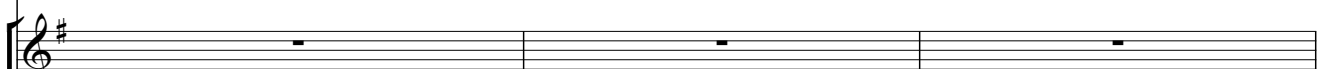
Bar. 

Pno. 

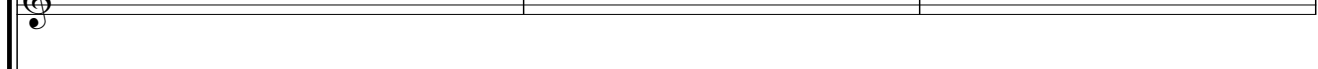
Red. 

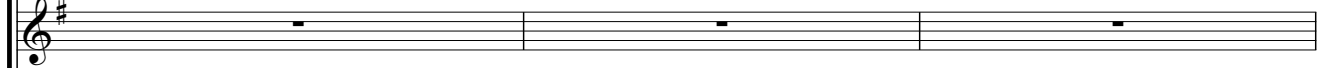
31

V. 

S. 

A. 1 

A. 2 

Bar. 

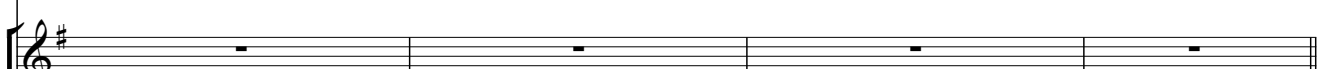
Pno. 

Red.



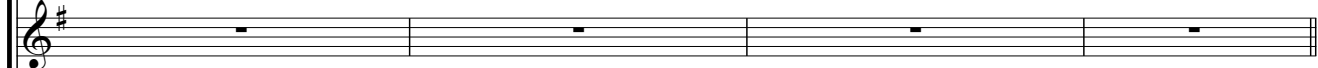
34

V. 

S. 

A. 1 

A. 2 

Bar. 

Pno. 

Red.

sem 78 Quavers swung in outer sections

S.

A. 1

A. 2

Bar.

Pno. Red.

mp

Ped.



5 JEREMY

V.

I read the news to-day oh__ boy a-bout a lu-cky man who made the grade

S.

A. 1

A. 2

Bar.

Pno. Red.

V.S.

9

V. and though the news was ra-thersad well, I just had to laugh__ augh

S.

A. 1

A. 2

Bar.

Pno. Red.



13

V. I saw the pho-to-graph__ aph He blew his mind out in a car__

S.

A. 1

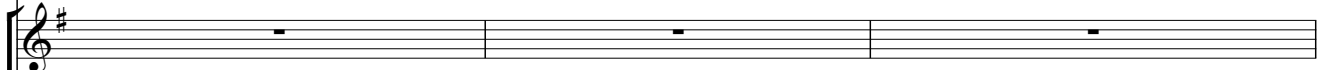
A. 2

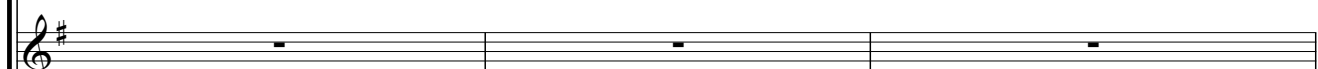
Bar.

Pno. Red.

17

V. 
he did-n't no-tice that the lights___ had changed A crowd of peo-ple stood and

S. 

A. 1 

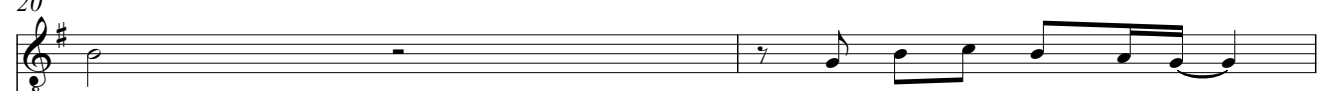
A. 2 

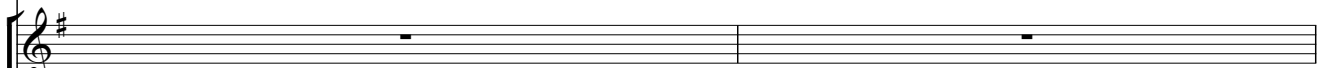
Bar. 

Pno. Red. 

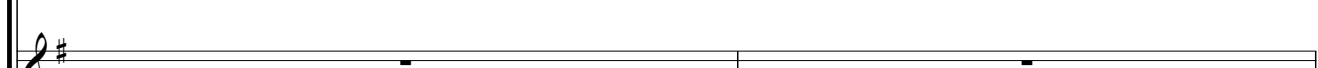


20

V. 
stared they'd seen his face be - fore__

S. 

A. 1 

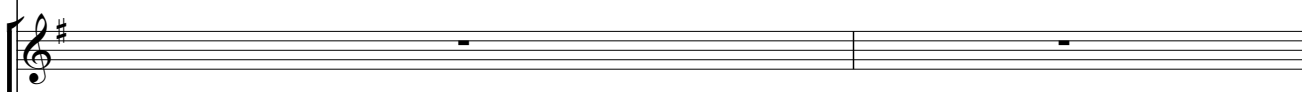
A. 2 

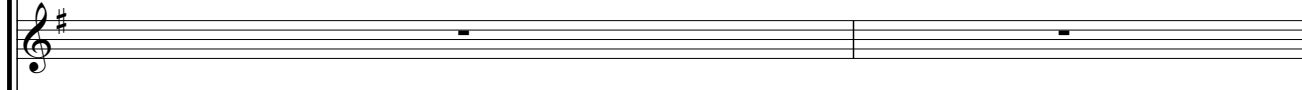
Bar. 

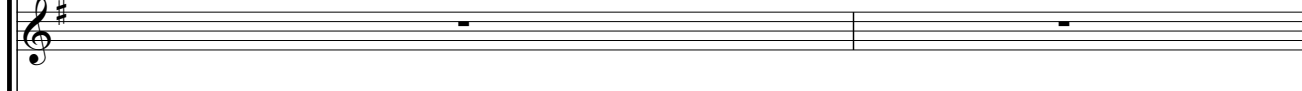
Pno. Red. 

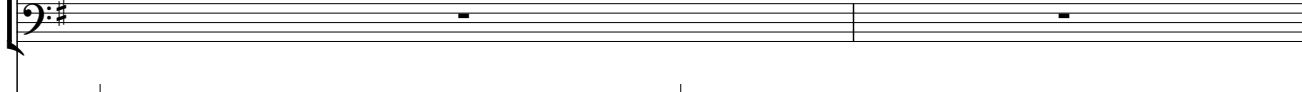
22

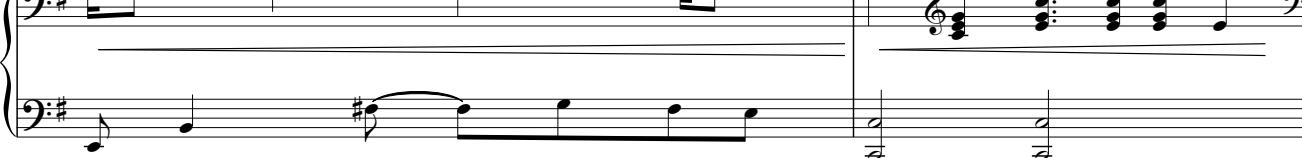
V. 
no - bo - dy was rea - lly sure if he was from the House of Lords__

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 



24

V. 
I saw a film to-day oh__ boy the En-lish ar - my had just won the war

S. 

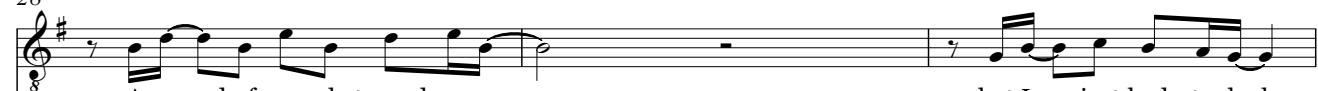
A. 1 

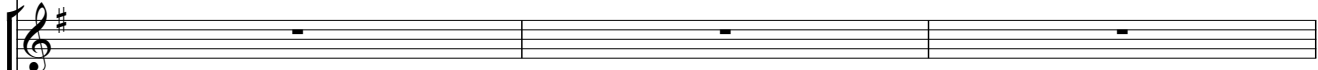
A. 2 

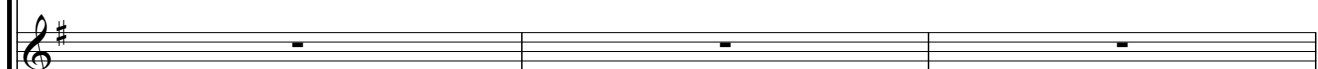
Bar. 

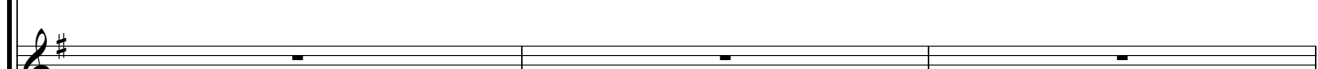
Pno. Red. 

28

V. 
A crowd of peo-ple turned a - way — but I — just had to look

S. 

A. 1 

A. 2 

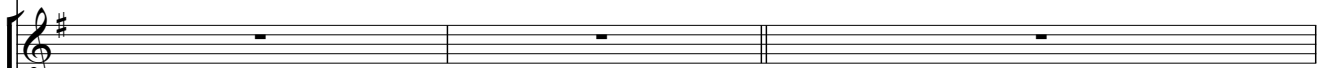
Bar. 

Pno. Red. 

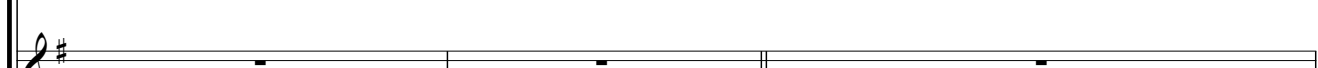


31

V. 
hav-ing read the book I'd love to turn —

S. 

A. 1 

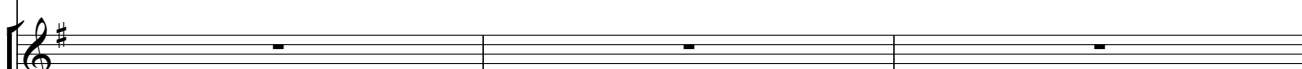
A. 2 

Bar. 

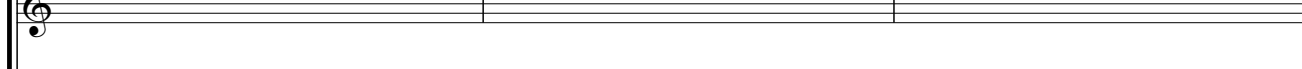
Pno. Red. 

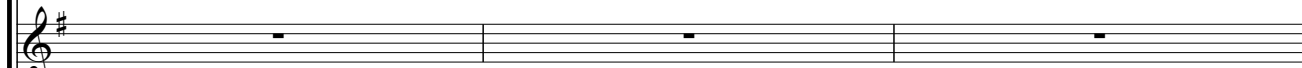
34

V. 
8 you on .

S. 

A. 1 

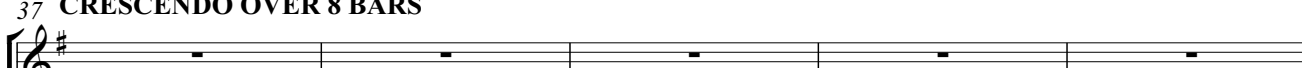
A. 2 

Bar. 

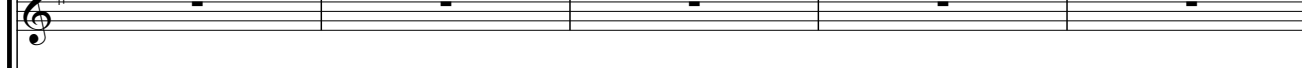
Pno. Red. 

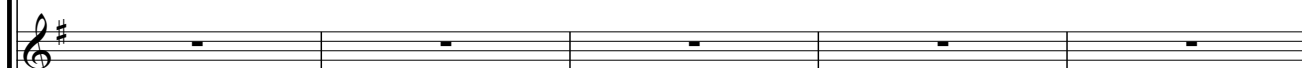


37 **CRESCENDO OVER 8 BARS**

S. 

A. 1 

A. 2 

Bar. 

CRESCENDO OVER 8 BARS

Pno. Red. 

42

S.

A. 1

A. 2

Bar.

Pno. Red.



45 **poco piu mosso**

V.

H

Woke up, fell out of bed dragged acomb a-cross my head

S.

A. 1

A. 2

Bar.

poco piu mosso

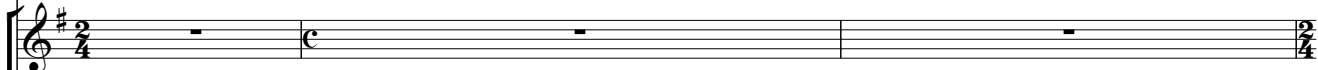
Pno. Red.

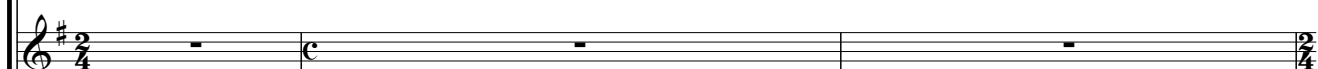
sfzp

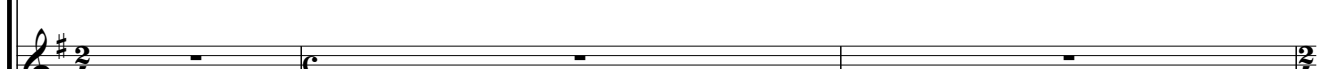
mf

49

V. 
found my way down - stairs and drank a cup and loo-king up I no-ticed I was late

S. 

A. 1 

A. 2 

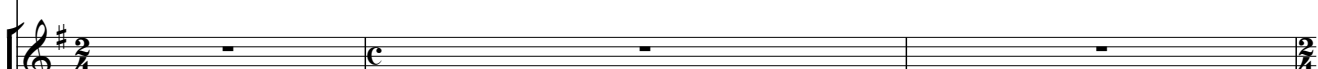
Bar. 

Pno. Red. 



52

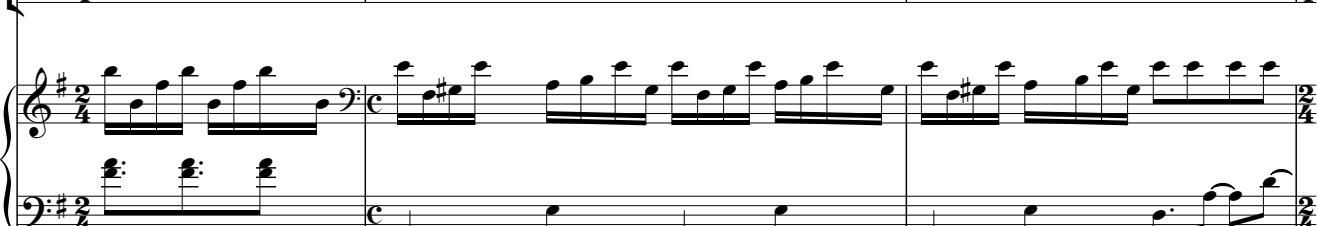
V. 
found my coat and grabbed my hat made the bus in se-conds flat

S. 

A. 1 

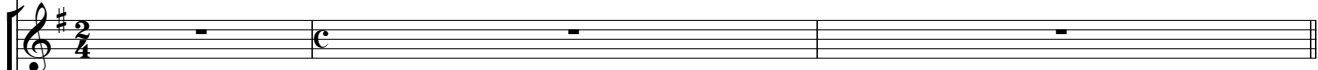
A. 2 

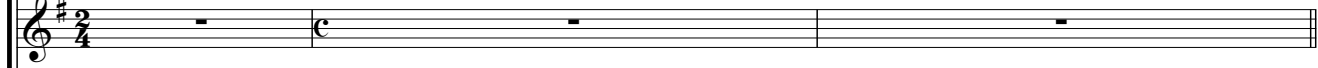
Bar. 

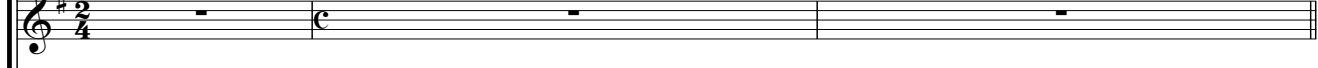
Pno. Red. 

55

V. 
Found my way up - stairs and had a smoke and some-bo-dy spoke and I went in to a dream

S. 

A. 1 

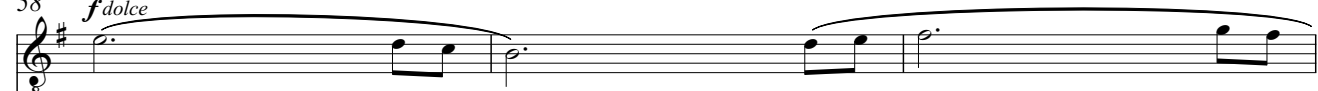
A. 2 

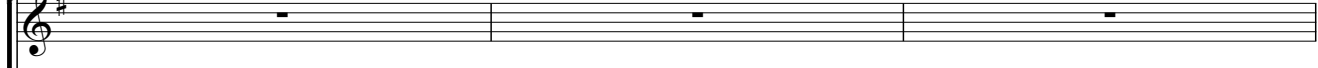
Bar. 

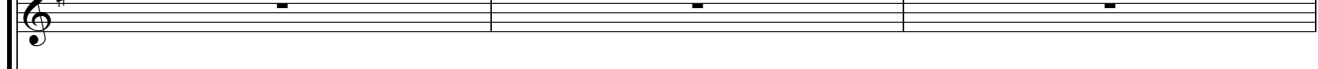
Pno. Red. 

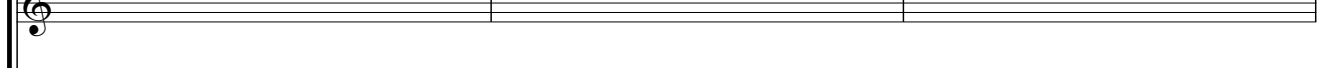


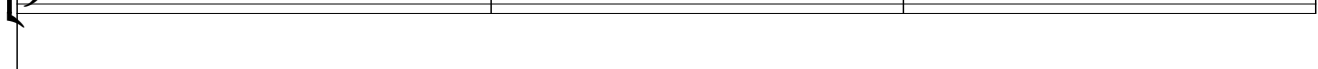
58 *f dolce*

V. 
Ah Ah

S. 

A. 1 

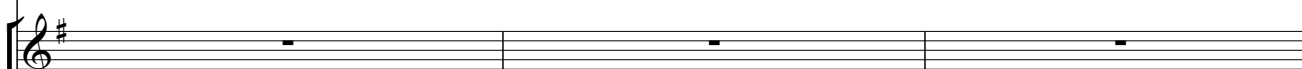
A. 2 

Bar. 

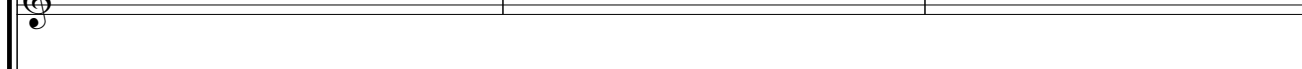
Pno. Red. 

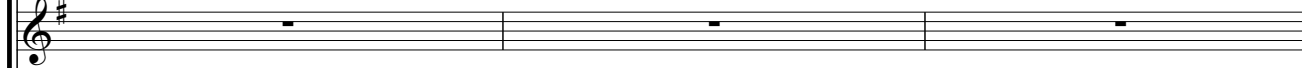
61

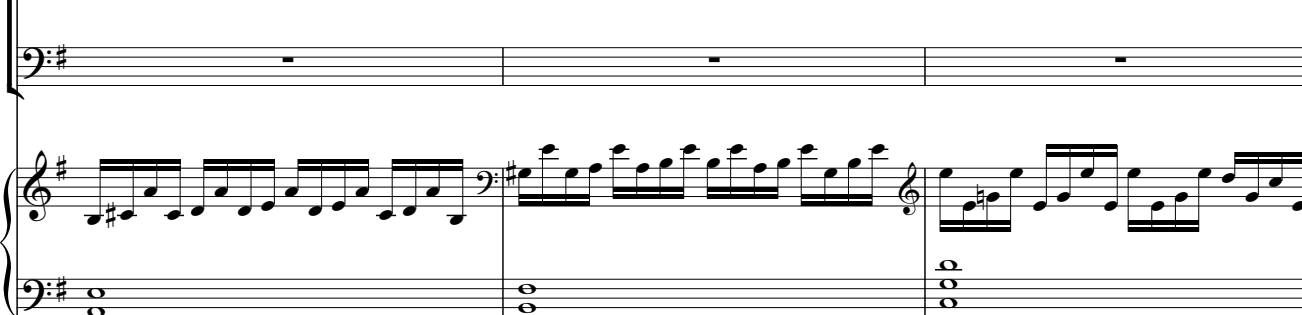
V. 
Ah Ah

S. 

A. 1 

A. 2 

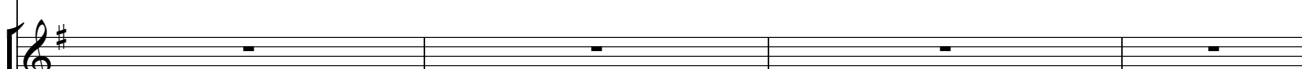
Bar. 

Pno. Red. 



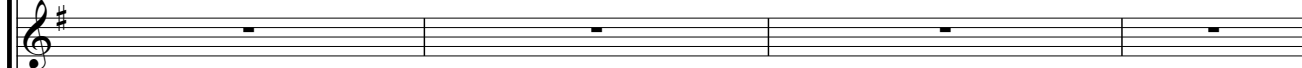
64

V. 
Ah

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

68 $\text{♩} = 78$
JEREMY

V. $\text{I read the news to-day. oh boy}$ $\text{four thou-sand holes in Black-burn}$

S.

A. 1

A. 2

Bar.

Pno. Red. p



71

V. Lan-ca-shire $\text{and though the holes were ra - ther small}$

S.

A. 1

A. 2

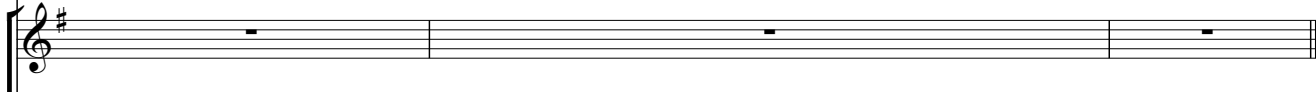
Bar.

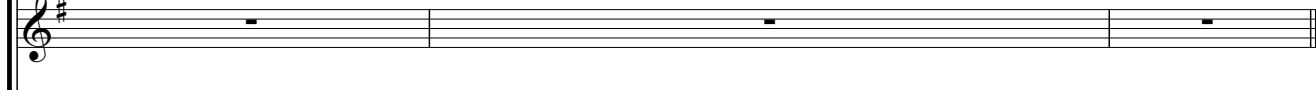
Pno. Red.

V.S.

74

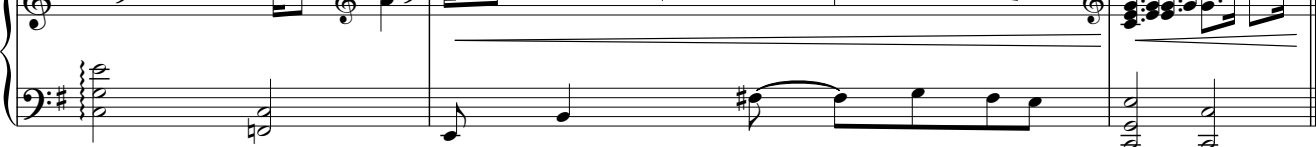
V. 
they had to count them all_ now they know how ma-ny holes it takes to fill the Al-bert Hall_ I'd

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 



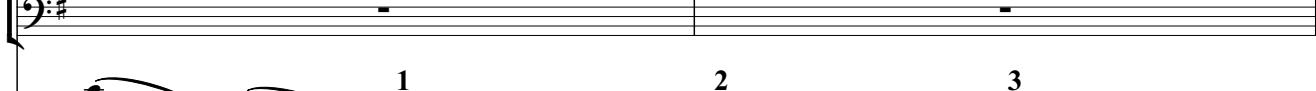
77

V. 
love to turn_ you_

S. 

A. 1 

A. 2 

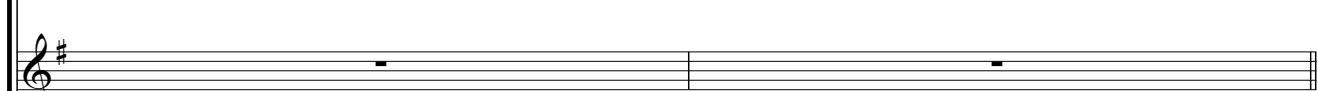
Bar. 

Pno. Red. 

79 4 5 6 7

V. 

S. 

A. 1 

A. 2 

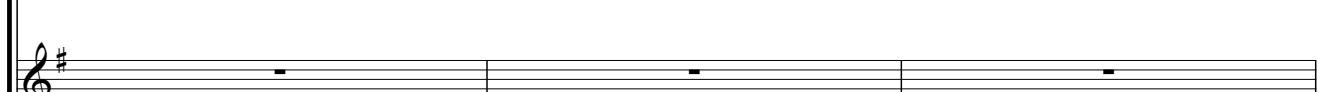
Bar. 

Pno. Red. 



81 8 CRESCENDO OVER 8 BARS 10 11 12 13

S. 

A. 1 

A. 2 

Bar. 

Pno. Red. 

84 14 15 16 17 18 19

S.

A. 1

A. 2

Bar.

Pno. Red.



87 20 21 22 23 SLOW LONG PAUSE

S.

A. 1

A. 2

Bar.

Pno. Red.