The Beatles

Medley

Transcribed/Arranged 1970 for Male Chorus, Soloists, and Concert Band

Including:

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

Score

Words and music for all the songs by John Lennon and Paul McCartney © 1967 Northern Music
**Transposing score. Parts are in normal transpositions**

**[Duration: ca. 17 minutes]**

**INSTRUMENTATION (the Lonely Hearts)**

Male Chorus (TTBB, divisi) and soloists

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

**NOTES**

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

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B. With a Little Help From My Friends

**Ob.**

**E.H.**

**Bct.**

**Ccl.**

**A.x.**

**Tx.**

**In.**

**Hn.**

**Tpt./**

**Tbn.**

**Gtr.**

**Cell.**

**Bass**

**Upright Piano**

**Harp**

**Vibes**

**Marimba**

**Timp.**

**Traps**

**Perc.**

**Solo**

**Chor.**

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***NOTE:*** Acoustic bass may be substituted here for electric bass if absolutely necessary.

Acoustic must be amplified: all bass cues are to be played. Acoustic bass then does not play the high passages where there are small rests provided. Play only the double-stemmed notes or fill bars with no extra (small) rests in them.
**Tambourine:** May be handless. Tilted back and forth, not shaken or struck.

Held vertically in both hands (at 0° and 90°) and tilt top away from you and back on the rhythm.
OPTIONAL REPEAT, only for when this song is sung separately (paired with Sgt. Pepper opening).

For medley use, omit this repeat. Chorus and soloists use verse 3 lyrics only (large notes).
C. Lucy in the Sky with Diamonds

*Unrushed Three* \( j = 126 \)
Picc. 6
Fl. 1
Fl. 2
ob.
E.H.
E.cl.
Bb.cl.
Bcl.
Bn.
Cc1.
T.x.
Brx.

HEAVY FOUR

Tbn. 1
Tbn. 2
Tba.
Celli
Bass

RIDE
B.D.

Cym.

Chor.

sempre non-staccato (woodwind rhythm figures)
APPLAUSE, OR IMMEDIATE
SEGUE: "GETTING BETTER"
OPTIONAL REPEAT. (IF NO REPEAT, PLAY AS THOUGH SECOND TIME THROUGH, VERSE 2, NO SOLO, SECOND ENDING.)

Picc.  
Fl.  
Ob.  
(PP)

B-Cl.  
B-Cl.  
C-Cl.  
Bn.  
Ax  
Tx

Hn.  
Tpt.  
Tbn.  
Celli.  
El. Bass.  
Hp.  

Headed. (Comm.)  
TRANS  
Timp.  
Glock (opt.)  
XYLO.  
Vibe.  
Bongos  
Solo  
Chor.
E. She's Leaving Home

Allegretto Gregioso
(J=124-126) (in 3, unphrased)

Vibr. cue Harp R. H.

Celli

Acoustic Bass

Hp. cues (VIBES)

solo

Chor.

(Bari Sax)

Celli

Hp. (cues VIBES)

solo

FIVE O'CELOCK AS THE DAY BEGINS

Bn.

Alto 1 Sax 2

Tenor Sax

Bk.

Celli

Hp. (cues VIBES)

solo

SILENTLY CLOSING HER BEDROOM DOOR—
LEAVING THE NOTE—THAT SHE
POCO RIT.

Applause, segue
"When I'm 64"
(start in silence if possible)
Optional Repeat (Especially for Separate Use)

(if no repeat, we verse 1)

Bar: Light, whimsical

1. When I get older, losing my hair
2. I could be made
   Mending a due
"Will You Still Be Sending Me a Valentine?"

1. MANY YEARS FROM NOW
2. WHEN YOUR LUSTS ARE GONE

YOU CAN SAVE A SWEETHEART ON THE FIRE SIDE
1. BIRTH-DAY GREETINGS
2. SUNDAY MORNING, GO FOR A RIDE
1. SAY THE WORD
2. ON YOUR KNEES

I COULD STAY WITH CHUCK, AND
SOLO: DROP ME A LINE

STATEMENT POINT OF VIEW

Exaggerate the diction

IN MY OPINION WHAT YOU
SOLO

MEAN TO SAY
YOURS SINCERELY,
WASTING AWAY—
GIVE ME YOUR ANSWER
Applause & Segue

WILL YOU STILL FEED ME— "WHEN I'M SIXTY-FOUR?" MP HOOF
Ccl.

Tba.

Celli

El Bass

Guit.

Hp.

Piano

Vibe.

Mar. (opt. Maracas)

TRAPS

Solo

He didn't notice that the lights had changed. A crowd of people stood and spared
To use this ending, play the last chord on the previous page in the original scoring. Ignore its fermata.
Start the diminuendo on the previous page's chord as notated. Instruments notated on this page tie over
and play this layered decay.

### ALTERNATE ENDING

(long fermata)