

And I Love Her

For SATB a cappella
Performance Time: Approx. 3:00

Arranged by
BOB CHILCOTT

Words and Music by **JOHN LENNON**
and **PAUL MCCARTNEY**

Smooth, but rhythmic (♩ = ca. 96)

p

Soprano
Love her, — love her, — love her, — love, —

Alto 1
2
Love — her, — love — her, — love — her, — love, —

Tenor
p Love, love,

Bass 1
2
Love her, love, love her, — love, —

Smooth, but rhythmic (♩ = ca. 96)

Piano
(For rehearsal only)
p

5

p

p doo — doo (sim.)

doo (sim.)

* *p*

I give her all my love, — that's all I do. —

doo doo — doo (sim.)

p

doo doo doo (sim.)

5

p

* May be sung as a solo, in which case the other Tenors can join the 1st Basses, from the beginning.

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9

And if you saw my love, — you'd love her too. — And I

9

13

p love her, — love her, — love her, — love her, —
p love — her, — love — her, — love — her, — love — her, —
 love her. —
p love, love, love,
 love her, love, love her, love her, —

13

17

Sopranos *p* nah — nah (sim.)

1st Altos nah (sim.)

2nd Altos *p*

1. She gives me ev-'ry - thing — and ten - der - ly. —
 2. Bright are the stars that shine, — dark is the sky. —

p

1. She gives me ev-'ry - thing — and ten - der - ly. —
 ** 2. Bright are the stars that shine, — dark is the sky. —
 nah nah — nah (sim.)

nah nah nah (sim.)

17

21

Sopranos

And I

1st & 2nd Altos

The kiss my lov-er brings, — she brings to me. }
 I know this love of mine — will nev - er die. } And I

Tutti Tenors

The kiss my lov-er brings, — she brings to me. }
 I know this love of mine — will nev - er die. } And I

1st & 2nd Basses

And I

21

* If the Tenor line is being sung as a solo, so should the Alto line, with the other 2nd Altos joining the 1st Altos.
 ** Optional solo. (See previous note.)

27 *p*

love her. _____ A love like ours _____

love her. _____ A love like ours _____

love her. _____ A love like ours _____

love her. _____ A love like ours _____

27 *p*

31 *mp* *mf*

could nev - er die _____ as long as I _____ have you

could nev - er die _____ as long as I _____ have you

could nev - er die _____ as long as I _____ have you

could nev - er die _____ as long as I _____

31 *mp* *mf*

near me, near me. near me. near me, near me. near me. near me. near me. near me. near me. near me. near me.

have you near me, near me. near me.

37 *p*
 oo doo _ doo doo _ doo doo _ doo

p doo _ doo (sim.)
 doo doo dark is the sky. —

Bright are the stars that shine, — dark is the sky. —
p doo doo _ doo (sim.)

p doo doo doo (sim.)

37

* For ms. 39-40, see note on pg. 4.
 THE KING'S SINGERS LENNON & McCARTNEY COLLECTION – SATB Octavo

41 *p* 45

oo _____ this love _ of mine oo love her, _

doo this love _ of mine oo love _ her, _

I know this love of mine _ will nev-er die. _ And I love her, _____

love,

this love _ of mine oo love her,

41 *p* 45

love her, _ love her, _ love, _____ oo _____

love _ her, _ love _ her, _ love, _____ oo _____

and I love her, love, _____ and I love her. _____

love,

love her, love her, _ love, _____ oo _____

Back In The U.S.S.R.

For SATB a cappella
Performance Time: Approx. 2:40

Arranged by
DARYL RUNSWICK

Words and Music by **JOHN LENNON**
and **PAUL MCCARTNEY**

Honky-tonk (♩ = 140)

Soprano
(Piano gliss.) Trrr *f* 4 *mf* 2nd time only
Shoop doop

Alto
(Solo shout) Trrr *f* 4 *mf* 2nd time only
Shoop doop

Tenor
1 2 3 *mf*
Shoop doop

Bass
1 2 (Lip flabber) Ppp *f* *mf*
1. Flew in from Mi-am-i Beach, B.
2. Been a-way so long I hard - ly
(Cymbal) Tsh da na cha* na da na cha na da na cha na da na cha na da na cha na

Piano
(For rehearsal only)
Honky-tonk (♩ = 140) 4 *mf* 2nd time only

8

shoop doop shoop doop shoop doop shoop doop

shoop doop shoop doop shoop doop shoop doop

O. A. C., — did-n't get to bed last night. On — the way the pa-per bag was
knew the place, — gee it's good to be back home. Leave — it till to-mor-row to un -

(sim.) 8

* Make the "ch" very percussive.

12

Both times

shoop doop shoop doop I'm back in the U. S. S. R.,

shoop doop shoop doop I'm back in the U. S. S. R.,

on my knee, — man I had a dread-ful flight. Bwee doop n dooey —
 pack my case, — hon-ey, dis-con-nect the phone.

12

Both times

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

da da na cha na da na cha na,

1

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

you don't know how luck-y you are, — boy. Back in the U. S. S. R. —

da da na cha na da na cha na,

2

doo dee da _ trrr Back in the U. S., back in the U. S., back in the

doo dee da _ trrr Back in the U. S., back in the U. S., back in the

doo dee da _ Back in the U. S., back in the U. S., back in the

ppp

doo dee da _ tsh da

2

23 %

U. S. S. R. da da da da

U. S. S. R. da da da da

U. S. S. R. The U - kraine girls real-ly

down* down down da

da na cha na da na cha na down* down down down da da da da

23 %

* Imitate electric guitar

27

da da bap doo - wa da da da da da da da da

da da bap doo - wa da da da da da da da da

knock me out. They leave the - West be - hind. - And Mos - cow girls make me
down down - down da

da da da da da da da da down down down down da da da da

27

To Coda ⊕

da da bap doo - Geo - o -

da da da da Geo - o -

(2nd time)

sing and shout - that Geor-gia's al-ways on my-mi-mi - mi-mi-mi-mi-mi - mind. .

da da da da Geo - o - da na cha na da na cha na

To Coda ⊕

33

doo dee da _ trrr dap doop da _ doo da-oo dop dwee oo _ da na

doo dee da _ trrr dap doop da _ doo da-oo dop dwee oo _ da na

doo dee da _ dap doop da _ doo da-oo dop dwee oo _ da na

ppp

doo dee da _ tsh da na cha na da na cha na (*sim.*)

33

37

dat da-oo da dat da-oo da dat da-oo da n-dwee oo _ doo dee doo da da..

dat da-oo da dat da-oo da dat da-oo da n-dwee oo _ doo dee doo da da..

dat da-oo da dat da-oo da dat da-oo da n-dwee oo _ doo dee doo da da..

37

41

I'm back in the U. S. S. R., you don't know how luck-y you are, -

I'm back in the U. S. S. R., you don't know how luck-y you are, -

I'm back in the U. S. S. R., you don't know how luck-y you are, -

41

D.S. al Coda

boy. Back down down down

boy. Back down down down

boy. Back in the U. S. S. R. The down down down da

da da na cha na da na cha na down down down down

D.S. al Coda

⊕ CODA

Geo - o - Ba ba ba

Geo - o - Ba ba ba

Geor-gia's al-ways on my-mi - mi - mi - mi - mi - mi - mi - mind. _ Ba ba ba

Geo - o - Ba ba ba ba ba ba ba

51

ba ba ba ba ba ba ba, Show _ me 'round your snow-peaked moun-tains way down south, take _

ba ba ba ba ba ba ba, Show _ me 'round your snow-peaked moun-tains way down south, take _

ba ba ba ba ba ba ba, Show _ me 'round your snow-peaked moun-tains way down south, take _

ba ba ba ba ba ba ba, da na cha na da na cha na (*sim.*)

51

55

— me to your dad-dy's farm. — Let — me hear your bal-a-lai-kas ring-ing out, come —

— me to your dad-dy's farm. — Let — me hear your bal-a-lai-kas ring-ing out, come —

— me to your dad-dy's farm. — Let — me hear your bal-a-lai-kas ring-ing out, come —

55

59

— and keep your com-rade warm. I'm back in the U. S. S. R., you don't know how luck-y you are, —

— and keep your com-rade warm. I'm back in the U. S. S. R., you don't know how luck-y you are, —

— and keep your com-rade warm. I'm back in the U. S. S. R., you don't know how luck-y you are, —

59

62

boy. Back

boy. Back

boy. Back in the U.S., back in the U.S., back in the U.S., back in the U.S.,
da

62

ff
Back in the U. S. S. R., boy.

ff
Back in the U. S. S. R., boy.

ff
back in the U. S., Back in the U. S. S. R., boy.

ff
Back in the U. S. S. R., boy.

ff

Blackbird

For SATB a cappella

Performance Time: Approx. 2:40

Arranged by
DARYL RUNSWICK

Words and Music by **JOHN LENNON**
and **PAUL McCARTNEY**

Tempo giusto (♩ = ca. 92)

3 *mf*

Soprano

Alto

Tenor

Bass

Piano (For rehearsal only)

Black-bird sing-ing in the dead of

mp Dn dn dn dnn *(mp)* Dn dn dn

mp Dn dn dn dn dn dn a dng - a dn dng-a dng - a dn *(mp)* Dn dn dn dn dn dn

Dn dn dn dnn Dn dn dn

Tempo giusto (♩ = ca. 92)

3

5

night

{ Take these bro-ken wings _ and learn to fly; _ }
{ Take these sunk-en eyes _ and learn to see; _ }

dnn dn *(sim.)*

a dng - a dn dng-a dng-a dn dn *(sim.)*

dnn dn *(sim.)*

5

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9

All your life _____ You were on - ly wait-ing for this

The first system of music consists of four staves. The top staff is the vocal line in G major, 2/4 time, with lyrics "All your life _____ You were on - ly wait-ing for this". A box with the number "9" is placed above the first measure of the second line of the vocal staff. The second staff is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line.

9

The second system of music consists of two staves. The top staff is the piano accompaniment and the bottom staff is the bass line. A box with the number "9" is placed above the first measure of the top staff.

(one person whistle)

{ mo-ment to a-rise. _ }
 { mo-ment to be free. _ }

The third system of music consists of four staves. The top staff is the vocal line with lyrics "{ mo-ment to a-rise. _ }" and "{ mo-ment to be free. _ }". The second staff is the piano accompaniment, the third is the guitar accompaniment, and the fourth is the bass line.

The fourth system of music consists of two staves. The top staff is the piano accompaniment and the bottom staff is the bass line.

13

Tutti mf

Black - bird, — fly, — Black - bird, — fly, —

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are treble clef piano accompaniment. The bottom staff is the bass clef piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

13

This system contains two staves of piano accompaniment, treble and bass clef, corresponding to the vocal line above. The key signature is one sharp (F#) and the time signature is 4/4.

18 (1st time only)
night.

in - to the light — of a dark, black —

(2nd time only, one person whistle)

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are treble clef piano accompaniment. The bottom staff is the bass clef piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 18 is marked with a forte (*f*) dynamic, and measure 20 is marked with a mezzo-forte (*mf*) dynamic.

18 (2nd time only)

This system contains two staves of piano accompaniment, treble and bass clef, corresponding to the vocal line above. The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark (b) is present in the treble clef staff at the beginning of the second time through.

20

This system contains measures 20 through 23. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measure 20 is marked with a box containing the number '20'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

20

This system contains measures 20 through 23, continuing from the first system. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measure 20 is marked with a box containing the number '20'. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

24

This system contains measures 24 through 27. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measure 24 is marked with a box containing the number '24'. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

24

This system contains measures 24 through 27, continuing from the first system. It features four staves: a vocal line (treble clef), a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Measure 24 is marked with a box containing the number '24'. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

26

Tutti mf

Black - bird, — fly, — Black - bird, — fly, —

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Black - bird, — fly, — Black - bird, — fly, —". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first treble staff has a melodic line with eighth and quarter notes. The second treble staff has a similar melodic line. The third treble staff has a rhythmic accompaniment of eighth notes. The bass line consists of a steady eighth-note accompaniment.

26

This system shows the piano accompaniment for the second system, consisting of two grand staff systems (treble and bass clefs). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

in - to the light — of a dark, black — night.

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in - to the light — of a dark, black — night.". The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The first treble staff has a melodic line with eighth and quarter notes. The second treble staff has a similar melodic line. The third treble staff has a rhythmic accompaniment of eighth notes. The bass line consists of a steady eighth-note accompaniment.

This system shows the piano accompaniment for the fourth system, consisting of two grand staff systems (treble and bass clefs). The music continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

32 *rall.*

dn dn dng-a dn dn dng-a dng-a dn dn dn dng-a dn dn dn dn dn dn dnn —

dng-a dng-a dn dn dn dng-a dn dn dng-a dng-a dn dn dn dng-a dn dn dn dn dn dn dnn —

rall.

32 *rall.*

rall.

a tempo **36**

a tempo

— Dn dn dn dn dn (sim.)

a tempo

— Dn — dn dn — dn dn — dn dng - a dng - a dn

a tempo

Frrr, Dn dn dn dn (sim.)

36 *a tempo*

a tempo

38

Soprano *mf*

40

Musical notation for the Soprano part, measures 38-40. The melody consists of eighth and quarter notes in a 2/4 time signature, with a key signature of one sharp (F#).

Black-bird sing-ing in the dead of night Take these bro-ken wings_ and learn to fly; _

Alto

Musical notation for the Alto part, measures 38-40. The melody is mostly whole and half notes, with some rests.

Tenor I *mf*

Musical notation for the Tenor I part, measures 38-40. The melody is similar to the Soprano part, consisting of eighth and quarter notes.

Black-bird sing-ing in the dead of night Take these bro-ken wings_ and learn to fly; _

Tenor II

Musical notation for the Tenor II part, measures 38-40. The melody consists of eighth notes, some with accents.

dn dn dn dn dn dn a-dng-a dn (*sim.*)

Bass

Musical notation for the Bass part, measures 38-40. The melody consists of quarter and eighth notes.

38

40

Musical notation for the piano accompaniment, measures 38-40. The right hand plays a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for the Soprano part, measures 41-43. The melody is mostly whole notes with a long line indicating a sustained note.

All your _ life _____

Musical notation for the Alto part, measures 41-43. The melody consists of whole notes with a long line.

Musical notation for the Tenor I part, measures 41-43. The melody consists of whole notes with a long line.

All your _ life _____

Musical notation for the Tenor II part, measures 41-43. The melody consists of eighth notes.

Musical notation for the Bass part, measures 41-43. The melody consists of quarter notes.

Musical notation for the piano accompaniment, measures 41-43. The right hand plays a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

44 46

You were on - ly wait-ing for this mo-ment to a-rise, _ You were on - ly _ wait-ing for this

You were on - ly wait-ing for this mo-ment to a-rise, _ You were on - ly _ wait-ing for this

44 46

rit.

mo-ment to a-rise, _ You were on - ly _ wait-ing for this mo-ment to a-rise. _

rit.

mo-ment to a-rise, _ You were on - ly _ wait-ing for this mo-ment to a-rise. _

rit.

rit.

rit.

Can't Buy Me Love

For SATB a cappella
Performance Time: Approx. 1:15

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Arranged by
KEITH ABBS

Lively, Madrigalian (♩ = ca. 108)

Soprano

1. I'll buy you a dia - mond ring, my friend, if it makes you feel al -
give you - all I've got to give if you say you love me

3. Say that you need no dia - mond rings and - I'll be sat - is -

Alto

1. I'll buy you a dia - mond ring, my friend, if it makes you feel - al -
give you - all I've got to give if you say you love - me -

3. Say that you need no dia - mond rings and - I'll be sat - is -

Tenor

1. I'll buy you a dia - mond ring, - my friend, if it makes you - feel al -
give you - all I've got - to give if you say you - love me

3. Say that you need no dia - mond rings and - I'll be - sat - is -

Bass

1. I'll buy you a dia - mond - ring, my friend, if it makes you - feel al -
give you - all - I've - got to give if you say you - love me

3. Say that you need - no - dia - mond rings and - I'll be - sat - is -

Lively, Madrigalian (♩ = ca. 108)

Piano
(For rehearsal only)

right. I'll get you an - y - thing, my friend, if it makes you feel al -
too. I may not have a lot to give but what I've got I'll give to
fied. Tell me that you want the kind of things that - mon - ey just can't

right. I'll get you an - y - thing, my friend, if it makes you feel - al -
too. I may not have a lot to give but what I've got I'll give - to -
fied. Tell me that you want the kind of things that - mon - ey just - can't -

right. I'll get you an - y - thing, - my friend, if it makes - you - feel - al -
too. I may not have a lot - to give but what I've got - I'll - give - to
fied. Tell me that you want the kind - of things that - mon - ey - just - can't

right. I'll get you - an - y - thing, my friend, if it makes you - feel al -
too. I may not - have - a - lot to give but what I've got I'll - give to
fied. Tell me that you want - the - kind of things that - mon - ey - just can't

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3rd time To Coda ⊕

right. }
you. }
buy. }

mon-ey can't buy me love. { Can't buy me
Fa la la

right. }
you. }
buy. }

I don't care too much for mon-ey, mon-ey can't buy me love. { Can't buy me
Fa la la

right. }
you. }
buy. }

I don't care too much for mon-ey, mon-ey can't buy me love. { Can't buy me
Fa la la la la la

right. }
you. }
buy. }

I don't care too much for mon-ey, mon-ey can't buy me love.

3rd time To Coda ⊕

13

love, _____
la la, ev-'ry-bod-y tells me so. Can't buy me
fa la la la la la la la, fa la la la

love, _____
la la, can't buy me love, ev-'ry-one tells me so. Can't buy me
la la, fa la la la la la la, fa la la la la la la, fa la la la

love, _____
la la, can't buy me love, they tell me so. Can't buy me
la la, fa la la la la la la, fa la la la la, fa la la la la la

{ Can't buy me love,
Fa la la la la la la,
ev-'ry-bod-y tells me so.
fa la la la la la la,

13

2nd time D.S. al Coda

love, no no no. 2. I'll
la la la la la la. (3.)

love, can't buy me love, no no. 2. I'll
la la la la la la la la la la la. (3.)

love, can't buy me love, no no. 2. I'll
la la la la la la la la la la la. (3.)

Can't buy me love, no no no. 2. I'll
fa la la la la la la, la la la la la. (3.)

2nd time D.S. al Coda

⊕ CODA

love. mon-ey can't buy me love.

love. I don't care too much for mon-ey, mon-ey can't buy me love.

love. I don't care too much for mon-ey, mon-ey can't buy me love.

love. I don't care too much for mon-ey, mon-ey can't buy me love.

22

Eleanor Rigby

For SATB a cappella
Performance Time: Approx. 3:00

Arranged by
PAUL HART

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Rolling along (♩ = ca. 120)

Soprano
doo doo doo doo

Alto
mf Ah look at all the lone - ly doo doo doo doo

Tenor 1 2
mf Ah look at all the lone - ly peo - ple. doo doo doo doo

Bass 1 2
mf dm dm dm dm doo doo

Piano (For rehearsal only)
mf

Rolling along (♩ = ca. 120)

Soprano
p doo doo doo doo doo doo doo doo doo doo doo doo (etc.)

Alto
p doo doo doo doo doo doo doo doo doo doo doo doo (etc.)

Tenor 1 2
mp doo doo doo doo doo doo doo doo doo doo doo doo (etc.)

Bass 1 2
mp doo doo doo doo doo doo doo doo doo doo doo doo (etc.)

Piano (For rehearsal only)
p

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THE KING'S SINGERS LENNON & McCARTNEY COLLECTION - SATB Octavo

9 *mf*

doo doo doo doo ah

mf

doo doo doo doo ah ah ah ah

mf

— doo (etc.) ah ah ah ah

mf

ah ah ah ah

9 *mf*

12 *mp*

doo doo (etc.)

mp

doo doo (etc.)

mp

doo doo (etc.)

1. El - ea - nor Rig - by, picks up the rice _ in the church _ where a wed - ding has been. _
 2. Fa - ther Mc - Ken - zie, writ - ing the words _ of a ser - mon that no _ one will hear, _

Solo
mf

12 *mp*

17

lives in a dream. — Waits at the win - dow,
no one comes near. — Look at him work - ing,

mp dm dm (etc.)

17

wear-ing the face — that she keeps — in a jar — by the door, —
darn-ing his socks — in the night — when there's no - bod - y there, —

dm dm (etc.)

22

mf

who is it for? — }
 what does he care? — }

All the lone - ly peo - ple, — where do — they all - come from? —
 Oo —

dm dm (etc.)

22

26

All the lone - ly peo - ple, — where do they all — be - long? —

26

1 *p* 2 *f* 31

Ah — look at all — the lone - ly

p *f*

Ah — look at all — the lone - ly

— doo doo doo Ah — look at all — the lone - ly

doo doo (etc.) Oo

Oo Ah — look at all — the lone - ly

1 2 31

1 *mf* 2

peo - ple. ————

mf *mp*

peo - ple. ———— Oo ———— peo - ple. doo doo doo doo doo doo doo

mf *mp*

peo - ple. Oo ———— peo - ple. doo doo doo doo

peo - ple. doo doo doo

mf *mp*

peo - ple. doo doo doo doo (etc.) doo doo doo doo doo

1 2

mf *mp*

37

mp



El - ea - nor Rig - by, died in the church _ and was bur - ied a - long _ with her name, _
Fa - ther Mc - Ken - zie, wip - ing the dirt _ from his hands _ as he walks _ from the grave, _

p



nm nm nm nm nm nm nm nm nm

p



nm nm nm nm nm nm nm nm nm

p



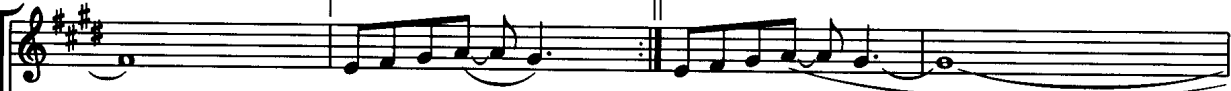
nm nm nm nm nm nm nm nm nm

37



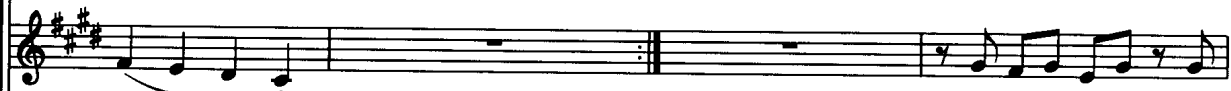
1

2



no - bod - y came. _

no one was saved. _



Oo

doo doo doo (etc.)



Oo doo doo doo doo doo

doo doo

Oo doo doo doo doo



Oo

oo

doo doo doo

1

2



45 *mp*

All the lone - ly peo - ple, where do they all _ come from?_

mp

All the lone - ly peo - ple, where do they all _ come from?_

mp

doo doo doo doo All the lone - ly peo - ple, where do they all _ come from?_

mp

doo doo doo doo All the lone - ly peo - ple, where do they all _ come from?_

45

mp

49 *rit.*

All the lone - ly peo - ple, where do they all be - long?

rit.

All the lone - ly peo - ple, where do they all be - long?

rit.

All the lone - ly peo - ple, where do they all be - long?

rit.

All the lone - ly peo - ple, where do they all be - long?

49

rit.

53

a tempo
mp

doo doo (etc.)

p a tempo
doo doo (etc.)

p a tempo
doo doo (etc.)

p a tempo
doo — doo (etc.)

mp
doo — doo (etc.)

Oo —

mp
doo — doo (etc.)

53

p a tempo

57

mf *dim. e rit.* *pp*
doo doo (etc.) doo

mf *dim. e rit.* *pp*
doo — doo — doo — doo — oo

mf *dim. e rit.* *pp*
doo — doo — doo — doo — oo

mf *dim. e rit.* *pp*
doo — doo — doo — doo — doo

doo — doo — doo — doo — oo

57

mf *dim. e rit.* *pp*

Honey Pie

For SATB a cappella
Performance Time: Approx. 2:40

Arranged by
PAUL HART

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Swing (♩ = $\frac{3}{4}$) (♩ = ca. 152)

mp *mp*

Soprano
Doo doo doo Hm _____

Alto 1
2
Doo doo doo Hm _____

Tenor
mp (Solo) * *mf*
Doo doo doo Hon - ey Pie, — you are mak - ing me

Bass 1
2
mp *mp*
Doo doo doo Tsh Hm _____

Piano
(For rehearsal only)
mp

6

Hm _____ Hm _____

Hm _____ Hm _____

tra - zy, — I'm in love, — but I'm la - zy, — so won't you please come —

Hm _____ Hm _____

6

* The solo marking is optional. If this and subsequent sections marked solo are being sung as such, the other Tenors may join the 2nd Altos or 1st Bases during these sections.

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THE KING'S SINGERS LENNON & McCARTNEY COLLECTION - SATB Octavo

10

ww - ahh

dm dm dm doo doo doo _ dm ww - ahh

home. Oh, Hon-ey Pie, _ my po - si - tion is

doo doo doo _ dm dm dm (etc.)

10

14

ww - ahh ww - ahh

dm ww - ahh dm dm ww - ahh

trag - ic, _ come and show _ me the mag - ic _ of your Hol-ly-wood

14

18

wa wa wa doo doo (etc.)

wa wa wa doo doo (etc.)

song. You be - came a leg - end of the

dm dm

wa wa wa dm

18

22

doo doo doo doo doo doo

doo now the doo doo doo doo

sil - ver screen, and now the thought of meet - ing you makes me weak in the

dm

and now the doo doo doo doo

22

26

knee. Tee tee tee, doo oo - wah

knee. Tee tee tee, doo oo - wah

(Tutti) *(Solo)*

knee. Tee tee tee, Oh, Hon-ey Pie, you are driv - ing me

knee. Tee tee tee, doo doo (etc.)

dm dm dm dm Oh, dm dm (etc.)

26

30

doo oo - wah doo oo - wah

doo oo - wah doo oo - wah

fran - tic, Sail a-cross the At - lan - tic, to be where you be

30

34

mf
wa wa wa wa oo — to be where you be -

mf
wa wa wa wa oo — to be where you be -

(Tutti) mf
long. Sail a-cross the At - lan - tic, to be where you be -

wa doo doo doo

wa wa wa wa dm dm dm dm fo di ro di doo

34

mf

38

(mf)
long. Oh, Hon-ey Pie, you're gon-na,

mf Hon-ey Pie, you're gon-na,

long. Hon-ey Pie. — Oh, *mp* Hmm —

mp Hon-ey Pie. — Oh, Hmm — *mf* Hon-ey Pie, you're

mf Come back to me, Hon-ey Pie. — Oh, *mp* Hmm —

38

mp

1
mp
make _ me cra - zy. _ Hmm
_ make _ me cra - zy. _ Hmm
gon - na make _ me cra - zy. _ Hmm
mf 2nds only
_ make _ me cra - zy. _ b - d - l - doo doo (etc.)
mp
3

2
hmm doo doo doo _ doo bee dee
hmm doo doo doo _ doo -
hmm doo doo doo _ doo bee dee doo doo -
1sts only mp doo bee dee doo
doo doo doo _ doo
2

50 Straight eighth's (not swing)

(♩ = ♪) *mp*

yeah doo doo doo doo
 yeah doo doo doo doo
 yeah da va da va da va da va da va da va
 yeah You be - came a
 dm doo doo doo
 dee dm dm dm dm dm dm

50 Straight eighth's (not swing)

(♩ = ♪) *mp*

54

doo doo doo doo doo doo da va da va da
 da va da va da va doo doo
 da da va da va da va doo doo doo doo
 leg - end of the sil - ver screen, da va da va da va da
 doo doo doo doo da va da va da va da

dm dm dm dm

54

*If the solo from here to ms. 59 is too high for the Tenor soloist, an Alto soloist may be used. Alternatively, the Tenors and 2nd Altos could switch lines.

($\text{♪} = \text{♪} \text{ } \overset{\sim}{\text{♪}} \text{ } \overset{\sim}{\text{♪}}$)

da doo da hmm doo doo doo doo
 doo da hmm doo doo doo doo
 and now the thought of meet - ing you makes me weak - in the
 doo da
 dm hmm doo doo doo doo

58 Swing eighth's

($\text{♪} = \text{♪} \text{ } \overset{\sim}{\text{♪}} \text{ } \overset{\sim}{\text{♪}}$)

62

mf *pp* (sim.)
 knee. Tee tee tee, Oh, Hon-ey Pie, { 1. you are mak - ing me
 2. my po - si - tion is

mf *pp* (sim.)
 * knee. Tee tee tee, Oh, Hon-ey Pie, { 1. you are mak - ing me
 2. my po - si - tion is

* (Tutti) *mf* *pp* (sim.)
 knee. Tee tee tee, Oh, Hon-ey Pie, { 1. you are mak - ing me
 2. my po - si - tion is

mf 1. *pp* (sim.)
 knee. (click tongue)

62

* If the Tenors and 2nd Altos switched lines at ms. 50, they should change back here.
 If an Alto soloist was used, they should here re-join the chorus Altos.

66

cra - zy, I'm in love, but I'm la - zy,
trag - ic, come and show me the mag - ic

cra - zy, I'm in love, but I'm la - zy,
trag - ic, come and show me the mag - ic

cra - zy, I'm in love, but I'm la - zy,
trag - ic, come and show me the mag - ic

66

1

come - home, come home. Oh,
- ly - wood

so won't you please come - home, come home. Oh,
of your Hol - ly - wood

so won't you please come - home, come home. Oh,
of your Hol - ly - wood

come - home, come home. Oh,
- ly - wood

doo bee doo bee doo come home.

1

2 72 *mp*

song. doo bee doo da — doo doo (etc.)

song. doo bee doo da — doo doo (etc.)

song. doo bee doo da —

song. doo bee doo da —

bee doo bee doo bee doo bee doo da — You be - came — a leg - end of the

2 72 *mp*

76 *mf*

ba thought of meet - ing you makes me weak — in the

mf

ba thought of meet - ing you makes me weak — in the

mp *mf*

doo doo doo doo ba — thought of meet - ing you makes me weak — in the

(Solo) *mf*

sil - ver screen, — and now the thought of meet - ing you makes me weak — in the

76 *mf*

* May be sung by all the 2nd Basses - in which case, for ms. 76-77 the 2nd Basses should sing the HIGHER notes, and the 1st Basses the LOWER notes.

80

da ba da ba da da - oo - ah - oo ah oo ah oo ah - (vib.)
 da ba da ba da da - oo - ah - oo ah oo ah oo ah - (vib.)
 da ba da ba da Oh, Hon-ey Pie, you're real - ly gon-na drive me
 da ba da ba da da - oo - ah doo doo doo doo - da
 1. (Solo) knee. 2. dm dm dm dm dm (etc.)

80

84

oo ah oo ah oo ah - ba - oo - aa-ba da ba (vib.) *fp*
 oo ah oo ah oo ah - ba - oo - aa-ba da ba (vib.) *fp*
 fran - tic. Sail a - cross the At - lan - tic, to be where you be-long.
 doo doo doo doo - da ba - oo - aa-ba da ba
 ba

84

f
ba ba Sail a - cross the At - lan - tic, —

f
ba ba Sail a - cross the At - lan - tic, —

(Tutti) (Solo)
Sail a - cross the At - lan - tic, — to be where you be -
ba ba Sail a - cross the At - lan - tic, — dm

f
dm d-dm d - dm dm dm dm dm dm dm dm dm

90 *mp* Hon-ey Pie, *p* Pie, — come back to

mp Hon-ey Pie, — *p* Pie, — come back to

(Tutti) *mp* long. Hon-ey Pie, — Pie, —
Hon-ey Pie, —

mp (Solo) * *p* me.

90 *mp* *p*

* Same soloist as for ms. 72-78. If soloist not used there, this note to be sung by 2nd Basses.
THE KING'S SINGERS LENNON & McCARTNEY COLLECTION - SATB Octavo

I Feel Fine

For SATB a cappella

Performance Time: Approx. 1:30

Arranged by
BOB CHILCOTT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Funky (♩ = ca. 104)

Soprano

Alto

Tenor

Bass

Piano
(For rehearsal only)

f

Bap bap bap bap bap bap bap bap bap bap bap bap

f

Da ba da bap bap bap bap ba da ba da ba da bap bap bap bap ba da ba

Funky (♩ = ca. 104)

3

f

Ba - by's good to me, you know, she's hap - py as can be, you know, she

f

Ba - by's good to me, you know, she's hap - py as can be, you know, she

mf sim.

(etc.)

mf sim.

(etc.)

3

sim.

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THE KING'S SINGERS LENNON & McCARTNEY COLLECTION - SATB Octavo

6

said so. I'm in love with her and I ___ feel _

said so. I'm in love with her and I ___ feel _

f I'm in love with her

f I'm in love with her

6

fine.

fine.

sim.
bap bap bap bap bap bap (etc.)

sim.
da ba da bap bap bap bap ba da ba (etc.)

sim.

9 *f*

Ba - by says she's mine, you know, she tells me all the time, you know, she

f

Ba - by says she's mine, you know, she tells me all the time, you know, she

mf

mf

9

12

said so. I'm in love with her and I ___ feel _

said so. I'm in love with her and I ___ feel _

f

I'm in love with her

f

I'm in love with her

12

fine.

fine.

sim.
bap bap bap bap bap bap (etc.)

sim.
da ba da bap bap bap bap ba da ba (etc.)

sim.

This section contains musical notation for percussion and piano accompaniment. It features two staves of percussion with rhythmic patterns and two staves of piano accompaniment. The percussion parts include dynamic markings like 'fine.' and 'sim.' (sostenuto). The piano accompaniment consists of rhythmic chords and patterns.

15 *mf*

I'm so — glad she's — my girl, so — glad, — that her

mf *f*

I'm so — glad she's — my girl, so — glad, — that her

f

I'm so — glad that she's my lit-tle girl. — She's so — glad she's tell-ing all — the world —

mf

I'm so glad she's — my girl, so glad, —

15 *mf* *f*

This section contains vocal and piano parts. It starts with a measure number '15' in a box. The vocal parts are written in four staves (Soprano, Alto, Tenor, Bass) with lyrics underneath. The piano accompaniment is written in two staves. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The lyrics are: "I'm so — glad she's — my girl, so — glad, — that her", "I'm so — glad she's — my girl, so — glad, — that her", "I'm so — glad that she's my lit-tle girl. — She's so — glad she's tell-ing all — the world —", and "I'm so glad she's — my girl, so glad, —".

19

f
ba - by buys her things, you know, he buys her dia - mond rings, you know, she

f
ba - by buys her things, you know, he buys her dia - mond rings, you know, she

mf bap bap bap bap bap bap *sim.* (etc.)

mf da ba da bap bap bap bap ba da ba (etc.)

19

22

said so. She's in love with me and I ___ feel _

said so. She's in love with me and I ___ feel _

f She's in love with me

f She's in love with me

22

1

fine.

fine.

bap bap bap bap bap bap *sim.* (etc.)

da ba da bap bap bap bap ba da ba (etc.)

1

sim.

2

fine, in love with me and I feel fine, in love with me and I feel fine, in love with me. * Oo!

fine, in love with me and I feel fine, in love with me and I feel fine, in love with me. * Oo!

in love with me in love with me in love with me. * Oo!

in love with me in love with me in love with me. * Oo!

ff *fff*

2

ff

* Deep guttural sound

I'll Follow The Sun

For SATB a cappella
 Performance Time: Approx. 2:15

Arranged by
GRAYSTON IVES

Words and Music by **JOHN LENNON**
 and **PAUL McCARTNEY**

Light and easy (♩ = ca. 108)
p dolce

Soprano 1/2
 doo — doo (etc.)

Alto 1/2
 doo doo — (etc.)

Tenor
 dm dm doo doo — doo dm dm

Bass
 dm dm — dm doo doo — doo dm dm — dm

Piano
 (For rehearsal only)
p dolce

Unis. 5

One day — you'll look — to see I've gone,

One day — you'll look — dm dm

doo doo — *legato* One day you'll look

doo doo — *legato* One day you'll look dm dm — (etc.)

5

legato

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THE KING'S SINGERS LENNON & McCARTNEY COLLECTION – SATB Octavo

9

do do do do I'll fol-low the sun. (nn) _____

dm _____ For to - mor-row may rain, _ so _ dm dm dm doo doo _ (etc.)

dm doo doo doo dm dm _ (etc.)

9

13

do do do do do do do Some day _ you'll know _ I was the one, _

Some day _ you'll know _ dm dm

do do _ Some day you'll know

do do _ Some day you'll know dm dm _ (etc.)

13

17

doo doo doo doo doo doo

dm But to - mor-row may rain, so I'll fol - low the

dm doo doo doo dm dm (etc.)

17

21

doot doo doo doo doo doo doo

sun. (nn) And now the time has come, and

doot doo doo doo doo doo, now the time has come, the time has

sun. (nn) now the bom bom bom bom

21

mf

doo doo doo doo doo doo, And though I

so, my love, — I must go. And though I

come, my love, — I must go. dm dm dm, though I

bom bom bom, love, I must bom bom bom bom bom bom dm

25

lose doo doo doo doo

lose a friend — in the end — you will know.

lose a friend, — and in the end, the end — you will know.

bom bom bom bom bom bom bom, end you will know.

25

29

Oh, _____ One day _ you'll find _ that I have gone, _

Oh, _____ One day _ you'll find _ dm dm

dm dm dm dm you'll find that I

Oh, One day you'll find dm dm _ (etc.)

29

33

I'll fol-low the sun. (nn) _____

_____ doo doo (etc.) doot doo doo doo doo doo

dm _____ But to-mor-row may rain, _ so _ I'll fol-low the sun. (nn) _____

dm doo doo (etc.) dm dm dm doot doo doo doo doo doo

sun. (nn) _____

33

37 *p* doo oo oo doo doo doo doo doo *mf*

mf — And now the time has come, — and so, my love, — I must go.

mf doo, now the time has come, — the time has come, my love, — I must go.

mf — now the bom bom bom bom bom bom bom, love I must bom bom bom bom bom bom

41 doo, And though I lo(se), oo — end you will

And though I lose a friend — in the end — you will

dm dm dm, though I lose a friend, — I lose a friend, the end — you will

dm dm dm dm dm dm dm, end you will

41

45 *p*

know. doo doo doo doo Oh, _____ One day _ you'll find _

know. _____ Oh, _____ One day _ you'll find _

know. _____ dm dm dm dm you'll find that

know. _____ Oh, _____ One day you'll find

45 *p*

49

gone, _ I'll fol-low the

that I have gone, _ doo doo (etc.)

dm dm dm _____ But to - mor-row may rain, _ so _ I'll fol-low the

I dm doo doo doo dm dm _ (etc.)

dm dm _ (etc.)

49

53

sun. (nn) _____ I'll

(legato) sun. doo doo _ (etc.) doo doo _ (etc.) dm

sun. (nn) _____ I'll fol-low the sun. (nn) _ dm dm dm

I'll fol-low the sun. (nn) _ dm dm dm dm dm

(legato) doo doo doo doo doo dm dm

53

(legato)

(legato)

56

poco rit. the sun. (nn) _____ rall. **pp**

fol - low the, doo doo (etc.) doo

poco rit. a tempo rall. **pp**

dm dm _ dm dm doo doo _ (etc.) doo

poco rit. a tempo rall. **pp**

dm doo doo _ (etc.) doo

poco rit. a tempo rall. **pp**

dm dm doo _____ doo

56

poco rit. a tempo rall. **pp**

If I Fell

For SATB a cappella
Performance Time: Approx. 2:45

Arranged by
BOB CHILCOTT

Words and Music by **JOHN LENNON**
and **PAUL McCARTNEY**

Freely (♩ = ca. 92)

p

Alto Solo

If I fell in love with you would you prom-ise to be true And help me

Piano
(For rehearsal only)

(?) **5**

un - der - stand - 'Cause I've been in love be - fore And I found that love was more than

(?)

Soprano

9 Legato, but rhythmic (♩ = ca. 92)

p

Alto

Tutti p

Tenor

Bass 1

Bass 2

If I give my heart to you, —
trust in you oh, please.

just hold - ing hands. — If I give my heart to you, —
trust in you oh, please.

If I give my heart to you, —
trust in you oh, please.

If I give my heart to you, —
trust in you oh, please.

9 Legato, but rhythmic (♩ = ca. 92)

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THE KING'S SINGERS LENNON & McCARTNEY COLLECTION – SATB Octavo

13

I must be sure from the ver - y start that you —
 don't run and hide if I love you, too. Oh, please.

I must be sure from the ver - y start that you —
 don't run and hide if I love you, too. Oh, please.

I must be sure from the ver - y start that you —
 don't run and hide if I love you, too. Oh, please.

I must be sure from the ver - y start that you —
 don't run and hide if I love you, too. Oh, please.

13

1

would love me more than her. *mp* If I
 don't

would love me more than her. *mp* Oo — If I
 don't

would love me more than her. *mp* Oo — If I
 don't

would love me more than *mp* Doo - n - doo — doo - n - doo If I
 don't

1

2 21 *mp legato*

hurt my pride like her _____ Doo _____ doo
mp legato

hurt my pride like her _____ Doo _____ doo

Tenor Solo *mf*

hurt my pride like her _____ 'Cause I could - n't stand the pain. -
mp legato

hurt my pride like her _____ Doo _____ doo
mp legato

hurt my pride like her _____ Doo - n - doo _____

2 21

legato

p

doo _____ doo _____ doo _____ doo _____

p

doo _____ doo _____ doo _____ doo _____

mp

And I _____ would be sad if our new

p

doo _____ doo _____ doo _____ doo _____

p

doo - n - doo _____ doo - n - doo _____ doo _____

mp

mf **27**

doo — doo doo So I hope you see that I —

mf

doo — doo doo So I hope you see that I —

Tutti mf

love was in vain. So I hope you see that I —

mf

doo — doo doo So I hope you see that I —

mf

doo - n - doo — doo - n - doo So I hope you see that I —

mf **27**

31

— would love to love you and that she will cry —

— would love to love you and that she will cry —

— would love to love you and that she will cry —

— would love to love you and that she will cry —

31

1

when she learns we are two.

Tenor Solo

when she learns we are two. 'Cause I

when she learns we are two.

when she learns we are two.

when she learns we are two.

2

she learns we are two. *p rit. e dim.* Oo

she learns we are two. *p rit. e dim.* Oo

she learns we are two. *mp rit. e dim.* If I fell in love with you.

she learns we are two. *p rit. e dim.* Oo

she learns we are two. *p rit. e dim.* Oo

she learns we are two. *mp rit. e dim.*

Michelle

For SATB a cappella
Performance Time: Approx. 3:05

Arranged by
GRAYSTON IVES

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Unhurried ($\text{♩} = \text{ca. } 92$)

Soprano

Alto 1
2

Tenor

Bass 1
2

Piano
(For rehearsal only)

(Solo) p espr.*

Ah Ah

Unhurried ($\text{♩} = \text{ca. } 92$)

p espr.

5

p *f* *mf (dark)* 8

Ah Ah

p *f* *mf (dark)*

(lead)

Ah Ah

(Tutti) *p* *f* *mf*

Ah Ah

(lead) *(dark)*

p *f* *mf (dark)*

Ah Ah

(lead)

5 8

*The solo markings are optional. They may be sung by a Baritone or a Tenor.

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THE KING'S SINGERS LENNON & MCCARTNEY COLLECTION - SATB Octavo

p rit. pp 12 *a tempo p*
 Ah Oo
 Unis. *p rit. pp* *a tempo p*
 Ah Oo
mp rit. pp *a tempo mp*
 Ah Mi - chelle,
 Unis. *p rit. pp* *a tempo*
12 *a tempo mp*

Oo Oo Oo Mi -
 Oo Oo Oo Oo
 ma belle, these are words that go to - geth - er well, my Mi -
p
 Oo

*If this and subsequent optional solos are being sung, the other Tenors may join the 2nd Altos or 1st Basses during these sections.

moving on *f* *rit.* *mf* *moving on*

Ah that's all I want to say. Un-til I find a
moving on *f* *rit.* *mf*
 Un-til I find a
 love you, that's all I want to say. I find a
moving on *(Tutti)* *f* *rit.* *mf*
 Ah that's all I want to say. Un-til I find a
 Ah Un-til I find a
moving on *f* *rit.* *mf*
 that's all I want to say. *mf*
moving on *f* *rit.* *mf* *moving on*

rit. **30** *a tempo p* *poco rit.*

way, dm dm dm dm you'll un-der -
rit. *a tempo* *p* *poco rit.*
 way, dm dm dm dm you'll un-der -
 way, doo doo doo doo you'll un-der -
rit. *(Solo)* *mp* *a tempo* *poco rit.*
 way, I will say the on-ly words I know that you'll un-der -
 way, a way, *a tempo* *Unis. p* *poco rit.*
 way, dm dm dm that you'll un-der -
30 *a tempo* *mp* *poco rit.*

poco ten. (') **34** *a tempo* *p sost.*

stand, Ah _____

poco ten. (') *a tempo* Unis. *p*

stand, _____ (Tutti eccetto solo)** Ah _____

poco ten. (') *p* *a tempo* *p sost.* (Tutti)

stand, my Mi - chelle. Ah _____

my Mi - chelle. Ah Ah Ah

poco ten. (') *p* *a tempo* *p*

stand, Ah Ah

34

poco ten. (') *p* *a tempo* *sost.*

Ah _____ Ah _____ I

(sost.)

Ah _____ Ah Ah I

Ah _____ Ah _____ I

Ah Ah Ah Ah I

Ah Ah Ah Ah

*If the optional Tenor solos are being sung tutti, this phrase should be sung by 1st Basses instead of Tenors, and the Tenor phrase ** should be sung by all Tenors.

41 *cresc.* *moving on* *mf* *poco rit.*
 want you, I want you, I want you, — I think you know by now, know — that

cresc. *moving on* *mf* *poco rit.*
 want you, I want you, I want you, I think you know by now, know — that

cresc. *moving on* *mf* *poco rit.*
 want you, I want you, I want you, — I think you know by now, know that

cresc. *moving on* *mf* *poco rit.*
 I want you, I want you, I think you know by now, —

41 *cresc.* *moving on* *mf* *poco rit.*
 I want you, I think you know by now, know that

47 *p moving on* *allarg. f* *a tempo molto cresc.*
 I'll get to you some-how. doo doo doo doo

p moving on *allarg. f* *mp a tempo molto cresc.*
 I'll get to you some-how. Unis. *mp a tempo molto cresc.*

p moving on *allarg. f* *a tempo p molto cresc.*
 I'll get to you some-how, some-how. Un - til I do, I'm tell - ing you, so

p moving on *allarg. f* *a tempo molto cresc.*
 I'll get to you some-how. dm dm dm so

47 *p moving on* *allarg. f* *mp a tempo molto cresc.*

f (*appass.*) *molto rit.* [51] *slightly slower than tempo* *pp*

you'll un - der - stand, doo doo

f (*appass.*) *molto rit.* *mf* *pp* *slightly slower than tempo*

you'll, you'll un - der - stand, my Mi - chelle. doo doo doo doo doo

f (*appass.*) *molto rit.* *p* (*reflective*) *slightly slower than tempo*

you'll un - der - stand, Mi - chelle, ma belle,

mf *pp* *slightly slower than tempo*

my Mi - chelle. doo doo

my Mi - chelle. doo

[51]

f *molto rit.* *mf* *p* *slightly slower than tempo*

doo doo doo doo doo doo doo doo doo doo

Unis.

doo doo doo doo doo doo doo doo doo doo

(Solo) mp

sont des mots qui vont très bien en - semble, très bien en - semble. And I will

doo doo doo doo doo doo doo doo

doo doo doo doo

mp

57 *mp* (sonorous) *molto rit.*

dm dm dm dm you'll un - der - stand,
 doo doo doo doo you'll un - der - stand, (sonorous) *molto rit.*

dm dm dm dm you'll un - der - stand, (sonorous) *molto rit.*

say the on - ly words I know that you'll un - der - stand, my Mi -
 you'll un - der - (sonorous) *molto rit.*

Unis. *mp* dm dm dm dm you'll un - der - my Mi -

57 *molto rit.*

61 (ten.)

Ah my Mi - chelle.

Ah (ten.) Unis.

(Tutti eccetto solo)* Ah my Mi - chelle.

(Solo)* chelle. Ah my Mi - chelle.
 chelle. Ah

chelle. Ah my Mi - chelle. (ten.)

61 (ten.)

*If the optional Tenor solos are being sung tutti, the B♭ should be sung by the Basses, and all Tenors should sing the *tutti eccetto solo* phrase.

Yesterday

For SATB a cappella

Performance Time: Approx. 2:30

Arranged by
BOB CHILCOTT

Words and Music by **JOHN LENNON**
and **PAUL McCARTNEY**

Moderato (♩ = ca. 92)

mp legato

Soprano
Oo _____ ee oo _

Alto 1
mp Doo _ doo _ doo doo _

Alto 2
mp Doo doo doo doo

Tenor
mp Doo _ doo _ doo _

Bass
Doo doo doo doo doo doo

Piano
(For rehearsal only)

Moderato (♩ = ca. 92)

Solo (Sop. or Tenor) 5 *mp*

Yes - ter - day, _ all my trou - bles seemed so

p nm nm (sim.)

doo doo *p*

doo doo nm nm (sim.) *p*

doo doo nm nm (sim.) *p*

doo doo nm nm (sim.) *p*

doo doo nm nm (sim.) *p*

5

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8

far a-way, Now it looks as though they're here to stay, Oh

noo noo noo

noo noo

noo noo

noo nm nm

8

12

I be-lieve in yes-ter-day. Sud-den-ly,

nm noo noo noo noo na na (*sim.*)

na na (*sim.*)

nm nm nm noo noo noo noo na na na

nm nm nm noo noo noo noo na na

nm noo noo noo nm nm dm dm

12

15

I'm not half the $\left. \begin{matrix} \text{girl} \\ \text{man} \end{matrix} \right\}$ I used to be, there's a shad-ow hang-ing

nah ah hang-ing
nah ah

ah na na na na na ah na na na na na hang-ing

ah na na na na na ah na na na na na hang-ing

dm dm (sim.)

15

o - ver me, Oh yes - ter - day ___ came sud - den - ly.

o - ver me, yes - ter - day ___ doo doo

o - ver me, yes - ter - day ___ doo doo

o - ver me, yes - ter - day ___ doo doo

doo ___ dm dm doo doo ___ doo doo . dm dm

19

* 2nd time louder

Why { he } had to go I don't know, { he } would - n't say.
 she } she }

* 2nd time louder

Why { he } had to go I don't know, { he } would - n't na na na na na na na
 she } she }

2nd time louder

had to go I don't know, { he } would - n't na na na na na na na
 she }

Why { he } nm nm (sim.) na na na
 she }

2nd time louder

Why { he } nm nm (sim.) na na
 she }

2nd time louder

Why { he } nm nm (sim.) na
 she }

19

2nd time louder

23

I said some - thing wrong, now I long for yes - ter - day.

I said some - thing wrong, now I long for yes - ter - day.

I said some - thing wrong, now I long for yes - ter - day.

I said some - thing wrong, now I long for yes - ter - day.

I said some - thing wrong, now I long for yes - ter - day.

23

* Measures 19-26 may be sung with 1st Sopranos on the top line, 2nd Sopranos on the 2nd line.
 THE KING'S SINGERS LENNON & McCARTNEY COLLECTION - SATB Octavo

27

(Solo)
mp

Yes-ter-day, — love was such an eas-y game to play,

p
Nm nm (*sim.*)

p
Nm nm (*sim.*)

p
Nm nm (*sim.*)

p
Nm nm (*sim.*)

Nm nm (*sim.*)

27

30

Now I need a place to hide a-way, Oh I be-lieve _ in yes-ter-day.

noo place to hide a-way, I be-lieve _ doo doo

place to hide a-way, I be-lieve _ doo doo

place to hide a-way, I be-lieve _ doo doo

doo — dm dm doo doo — doo doo dm dm

30

2 35 *rit.* 37 *a tempo*

yes-ter-day. *rit.* *a tempo legato*

do do oo doo

do do oo doo

do do oo doo

do do dm dm doo doo doo

2 35 37

rit. *a tempo*

rit.

ee oo

oo doo doo doo doo *rit.* doo doo

do do oo doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo

rit.

You've Got To Hide Your Love Away

81

For SATB a cappella

Performance Time: Approx. 2:15

Arranged by
ANDREW JACKMAN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Strong and rhythmic (♩. = ca. 58)

Soprano *mf*
Here I stand head in hand, — turn my face to the wall. —

Alto *mf*
Here I stand head in hand, — turn my face to the wall. —

Tenor 1
2

Bass 1
2

Piano
(For rehearsal only) *mf*

3

mf
If she's gone I can't go on — feel - ing two feet small. —

mf
If she's gone I can't go on — feel - ing two feet small. —

3

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6

Ev - 'ry-where peo - ple stare each and ev - 'ry day.

Ev - 'ry-where peo - ple stare each and ev - 'ry day.

Ev - 'ry where peo - ple stare each and ev - 'ry day.

6

8

f I can see them laugh at me, —

f I can see them laugh at me,

f I can see them laugh at me, and *mf* I hear them say: —

f I can see them laugh at me, and *mf* I hear them say: —

8

f *mf*

11

mf doo doo doo Ah ——— *f* “Hey, you’ve got to hide your — love a -

mf Ah ——— *f* doo doo doo “Hey, you’ve got to hide your — love a -

mp *cresc.* (Melody) *f* “Hey, you’ve got to hide your — love a -

mp *cresc.* *f* “Hey, you’ve got to hide your — love a -

cresc. *f*

13

mf way!” doo doo doo — doo doo doo doo doo — doo doo “Hey, you’ve got to hide your — love a -

mf way!” doo doo doo — doo doo doo doo doo — doo doo “Hey, you’ve got to hide your — love a -

mf way!” ——— *f* “Hey, you’ve got to hide your — love a -

mf way!” ——— *f* “Hey, you’ve got to hide your — love a -

f

13

15

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo

f way!" _____ *mf* How can I e - ven try? _

mf way!" _____

15

17

mf Hear - ing them, see - ing them _

mf see - ing them

I can _ nev - er _ win.

mf I can _ nev - er win. _____

17

in the ___ state I'm in. _____

in the ___ state I'm in. _____

mf
Oh, _____

mf
Oh,

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The first two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics "Oh, _____" and "Oh," respectively, marked with *mf*. The fifth staff is a piano accompaniment.

20 *mf* *poco sfzp*
"Love will ___ find a way?"

mf *poco sfzp*
"Love will ___ find a way?"

poco sfzp
How could she say to me ___ "Love will ___ find a way?" _____

poco sfzp
How could she say to me "Love will ___ find a way?" _____

20

Musical score for the second system, including vocal lines and piano accompaniment. The system consists of five staves. The first two staves are vocal lines with lyrics "Love will ___ find a way?" and "Love will ___ find a way?" respectively, marked with *mf* and *poco sfzp*. The third and fourth staves are vocal lines with lyrics "How could she say to me ___ 'Love will ___ find a way?' _____" and "How could she say to me 'Love will ___ find a way?' _____" respectively, marked with *poco sfzp*. The fifth staff is a piano accompaniment.

22

f Gath - er 'round all you clowns, *mp* let me hear you say:

f Gath - er 'round all you clowns, *mp* let me hear you say:

f Gath - er 'round all you clowns, *mp* let me hear you say:

f Gath - er 'round all you clowns, *mp* let me hear you say:

22

f *mp*

25

mf doo doo doo Ah *f* "Hey, you've got to hide your love a -

mf Ah doo doo doo *f* "Hey, you've got to hide your love a -

cresc. (Melody) *f* "Hey, you've got to hide your love a -

cresc. "Hey, you've got to hide your love a -

f "Hey, you've got to hide your love a -

25

cresc. *f*

27

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo "Hey, you've got to hide your _ love a -

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo "Hey, you've got to hide your _ love a -

mf way!" "Hey, you've got to hide your _ love a -

f way!" "Hey, you've got to hide your _ love a -

29 *f marc.*

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo dom dom _ dom dom _ dom da _

mf way!" doo doo doo _ doo doo doo doo doo _ doo doo dom _ dom _ dom _ wo _

mf way!" da da da wo _

f da da da wo _

f da da da wo _

f da da da wo _

29

31 *f marc.*

dom dom — dom dom — dom da —

f

dom — dom — dom — wo —

sub. mp cresc. da da da wo

Ah da da da wo

sub. mp cresc. da da da wo

Ah da da da wo

31

sub. mp cresc.

f

poco a poco rit. 33 *mp* *p*

You've got to hah — * ay

poco a poco rit. *mp* *p*

You've got to hide your — love a - way.

sub. mp *poco a poco rit.* *dim.* *p*

Ah — * ay

sub. mp *poco a poco rit.* *dim.* *p*

Ah — * ay

33

sub. mp *poco a poco rit.* *dim.* *p*

*Subtly change vowel sound to "ay" to match Altos.