

Recorded by THE BEATLES
ELEANOR RIGBY

SOPRANO SAX

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

4
1-4
5
mf
f
6
7

8
9
mf
f
10
11

12
13
14
15
16

17 (OPEN PIANO SOLO) 4 17-20
21 (ON CUE) 10 21-30
31 8 31-38
39 3 39-41

42
mf
43
44
45

46
47
48
49
sfz
ff

50 8 50-57

58 2 59
60-61
62
63

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SOPRANO SAX

(66) (SOLO - TSX., TBN. OR GTR.)

64 65 67 68 69

f *ff*

(74) (OPEN FOR SOLOS)

(84)

(92) (ON CUE)

4 10 8 5

70-73 74-83 84-91 92-96

97 98 99 100 101

mf *f*

(102)

8

102-109

(110)

111 112 113

f *mf* *sfz*

(OPT. REPEAT TO (74) FOR MORE SOLOS)

114 115 116 117

sfz *f*

4

118-121

(122) (ON CUE) GRADUALLY BUILDING TO (154)

8

122-129

(130)

8

130-137

(138)

8

138-145

SOPRANO SAX

(146) (CONT. BUILD)

146 147 148 149 150 151 152 153

mf *f*

(154)

154 155 156 157 158 159 160 161 162-163

ff *sfz* *ff*

2

(164) (DRIVE!)

164-166 167 168 169 170-171 172 173

ff

3 2

(174)

(182)

(190)

174-181 182-189 190 191 192 193 194 195

mf *f*

8 8

196 197 198 199 200

mf *f* *ff*

tr

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ALTERNATE ALTO SAX

Words and Music by
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("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

4
1-4
5 *mf* *f* 6
7

8
9 *mf* *f* 10
11

12
13 *f* 14 15 16

(17) (OPEN PIANO SOLO) (21) (ON CUE) (31) (39)

4
17-20
10
21-30
8
31-38
3
39-41

42 *mf* 43 44 45

46 47 48 49 *sfz* *ff*

(50)
8
50-57

(58)
2
59 *f* *p* 60-61 62 *f* 63 *p*

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ALTERNATE ALTO SAX

(66) (SOLO - TSX., TBN. OR GTR.)

64 65 67 68 69

f *ff*

tr

(74) (OPEN FOR SOLOS)

(84)

(92) (ON CUE)

4 10 8 5

70-73 74-83 84-91 92-96

97 98 99 100 101

mf *f*

(102)

8

102-109

(110)

tr *f* *mf* *sfz*

111 112 113

(OPT. REPEAT TO (74) FOR MORE SOLOS)

tr *sfz* *f*

114 115 116 117

4

118-121

(122) (ON CUE) GRADUALLY BUILDING TO (154)

8

122-129

(130)

8

130-137

(138)

8

138-145

ALTERNATE ALTO SAX

(146) (CONT. BUILD)

146 *mf* 147 148 149 *f* 150 151 152 153

(154)

154 *ff* 155 156 *sf* 157 158 *ff* 159 160 161 162-163 **2**

(164) (DRIVE!)

164-166 **3** 167 *ff* 168 169 170-171 **2** 172 173

(174)

(182)

(190)

174-181 **8** 182-189 **8** *mf* *f* 190 191 192 193 *p* *mf* *f* 194 195 196 197 198 *p* *f* 199 *ff* 200 *ff*

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ALTO SAX

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("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

7
1-7 8
p mf f 10
11 12 13 14 15
17 (OPEN PIANO SOLO) 21 (ON CUE) 31 39
4 10 8 3
16 17-20 21-30 31-38 39-41
42 mf 43 44 45
46 47 48 49
50 58 2
8 59 60-61
50-57 f p
62 f 63 64 65 f
66 (SOLO - TSX., TBN. OR GTR.)
67 68 69 70-73
ff TIME

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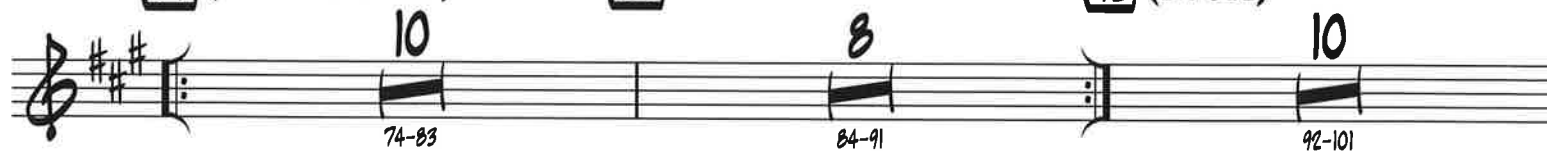
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ALTO SAX

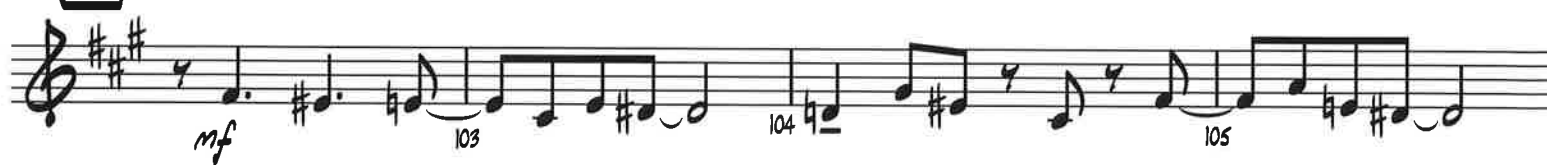
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(84)

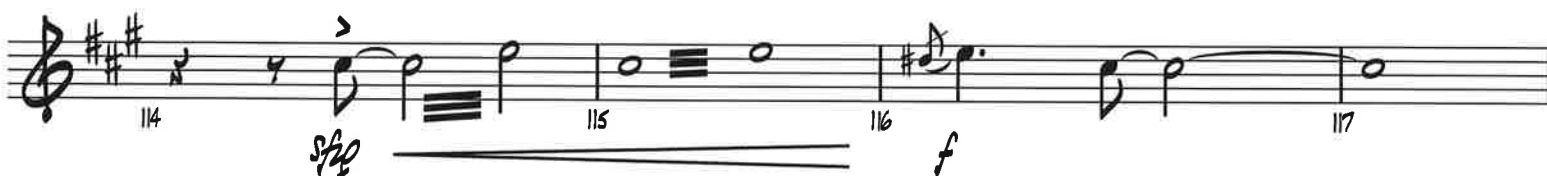
(92) (ON CUE)



(102)



(110)

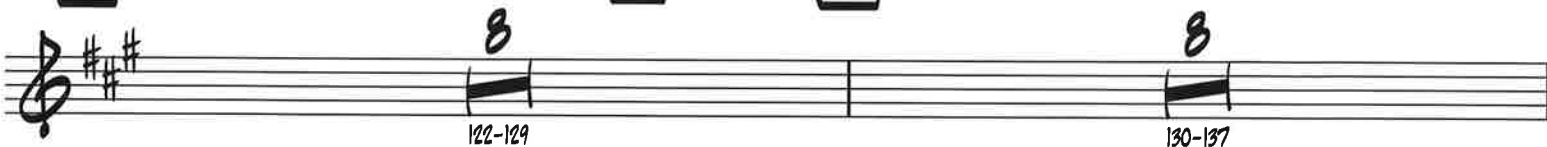


(OPT. REPEAT TO (74) FOR MORE SOLOS)



(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)

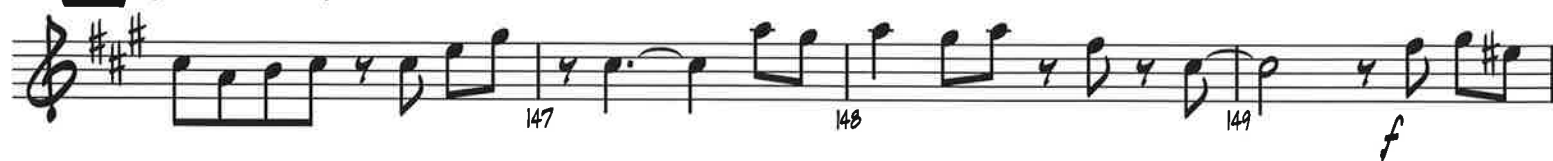


(138)



ALTO SAX

146 (CONT. BUILD)



154



164 (DRIVE!)



182

190



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TENOR SAX I

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

4
1-4
5 *mf* *f* 6
7
8
9 *mf* *f* 10
11
12
13 *f* 14 15 16
17 (OPEN PIANO SOLO) 21 (ON CUE)
17-20 (SOLI W/TBN + GTR.)
22
23 24 25 26
27 28 29 30
31
32 33 34
35 36 37 38
39 39-41
FAST TURN!

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TENOR SAX I



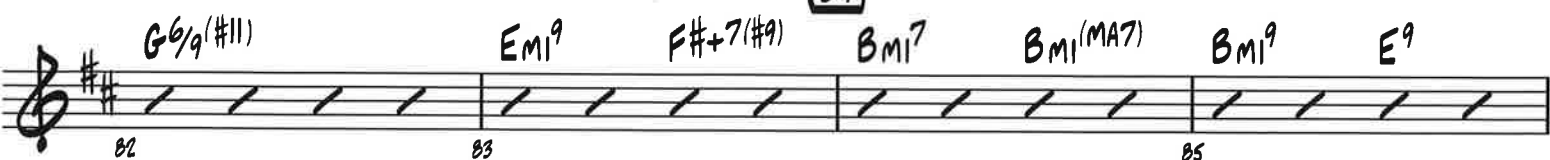
(66) (SOLO - TSX., TBN. OR GTR.)
Bm11



(74) (OPEN FOR SOLOS)



(84)



TENOR SAX I

86 $G^9(b5)$ $F\# + 7(\#9)$ $Bm1^9$ E^{13} $Bm1^7$ $Bm1(MA7)$ $Bm1^9$ E^9

90 G^9 $F\# + 7(\#9)$ $Bm1^9$ **(92) (ON CUE)** B^{SUS4} $Bm1^7$ $Bm1^9$

94 $E/F\#$ $Bm1^9$ $G^6/q(\#11)$ $Em1^9$ $F\# + 7(\#9)$ B^{SUS4} $Bm1^7$

98 $(Bm1^7)$ $Bm1^9$ $E/F\#$ $Bm1^9$ $G^6/q(\#11)$

(102) $Bm1^7$ $Bm1(MA7)$ $Bm1^9$ E^9 $G^9(b5)$ $F\# + 7(\#9)$ $Bm1^9$ E^{13}

106 $Bm1^7$ $Bm1(MA7)$ $Bm1^9$ E^9 G^9 $F\# + 7(\#9)$ $Bm1^9$

(110) GMA^9 $Bm1^9$ $C^{13}(\#11)$

114 GMA^9 $F\# + 7(\#9)$ B^{SUS4}

118 (B^{SUS4}) **(OPT. REPEAT TO 74 FOR MORE SOLOS)**

(122) (ON CUE) GRADUALLY BUILDING TO (154) TENOR SAX I

8 **(130)**

122-129 *mf* 132 133

134 135 136 137 **(138)**

139 140 141 142 143

(146) (CONT. BUILD)

144 145 147 148

149 *f* 150 151 152 153

(154)

ff 155 156 *sfz* 157 158 *ff* 159

2 **(164) (DRIVE!)** 10 **(174)**

160 161 162-163 164-173 *mf*

(LAY BACK) 175 176 177 178 179

(LAY BACK) **(182)**

180 181 183 184 185

(190) 9 *Bm||*

186 187 188 189 190-198 199 200

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TENOR SAX 2

Words and Music by
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("FLOATING" BRAZILIAN GROOVE (STRAIGHT BTHS))

4
1-4
5 *mf*
6 *f*
7
8
9 *mf*
10 *f*
11
12
13 *f*
14
15
16
17-20
21-30
31-38
39-41
42 *mf*
43
44
45
46
47
48
49
50-53
54 *mf*
55
56
57
58
59
60-61
62
63

(17) (OPEN PIANO SOLO)
(21) (ON CUE)
(31)
(39)
(50)
(58)

mf
f
ff
sfz
p
f
p

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TENOR SAX 2

(66) (SOLO - TSX., TBN. OR GTR.)

(74) (OPEN FOR SOLOS)

(84)

(92) (ON CUE)

(102)

(110)

(OPT. REPEAT TO (74) FOR MORE SOLOS)

(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)

(138)

(146) (CONT. BUILD)

TENOR SAX 2

149 *f*

150

151

152

153

154

155

156

157

158

159

160

161

162-163

164 (DRIVE!)

164-166

167

168

169

170-171

172

173

174

174-177

178

179

180

181

182

182-189

190

191

192

193

194

195

196

197

198

199

200

Recorded by THE BEATLES
ELEANOR RIGBY

BARITONE SAX

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT BTHS))

7
1-7 8 9 10
p mf f

11 12 13 14 15
p f

(17) (OPEN PIANO SOLO) (21) (ON CUE) (31)
4 10 8
16 17-20 21-30 31-38

(39)
mf 40 41 42 43

44 45 46 47 48
50 58
8 2
49 50-57 59 60-61
ff f p

62 63 64 65
f p f

(66) (SOLO - TSX., TBN. OR GTR.)
4
67 68 69 70-73
ff p

TIME

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BARITONE SAX

(74) (OPEN FOR SOLOS)

(84)

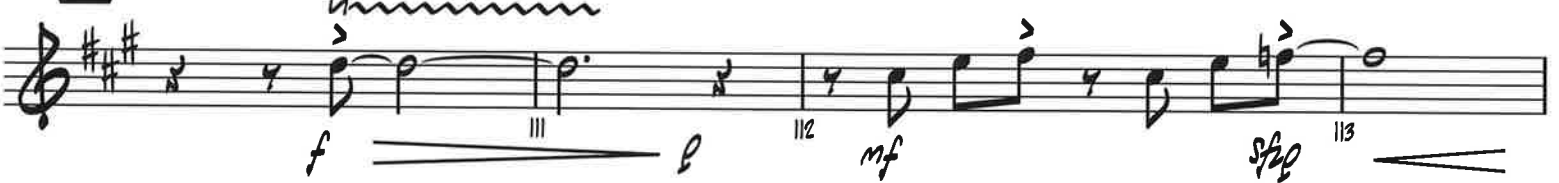
(92) (ON CUE)



(102)



(110)



(OPT. REPEAT TO (74) FOR MORE SOLOS)



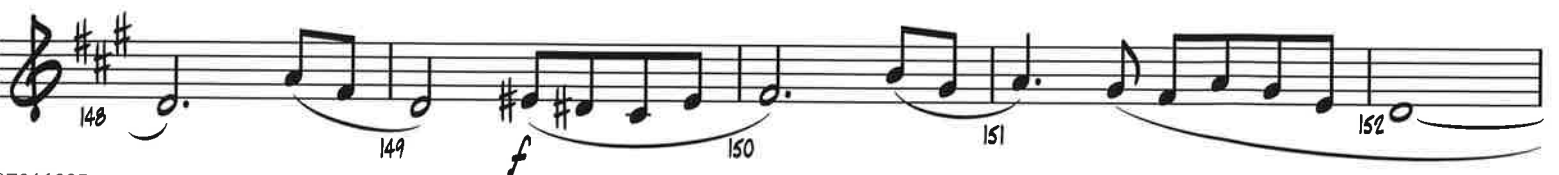
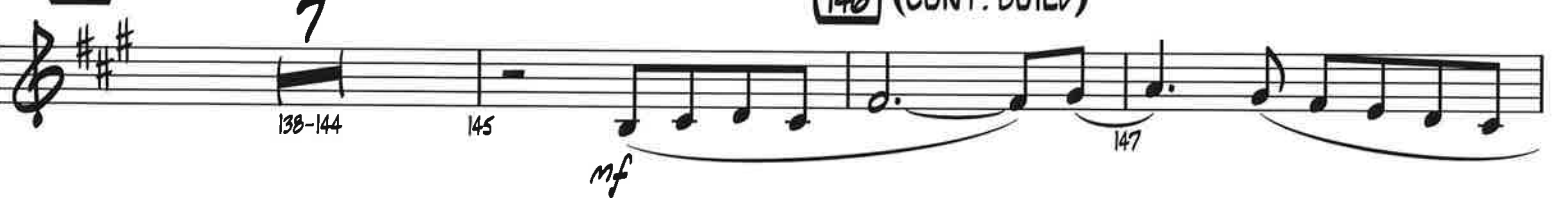
(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)



(138)

(146) (CONT. BUILD)

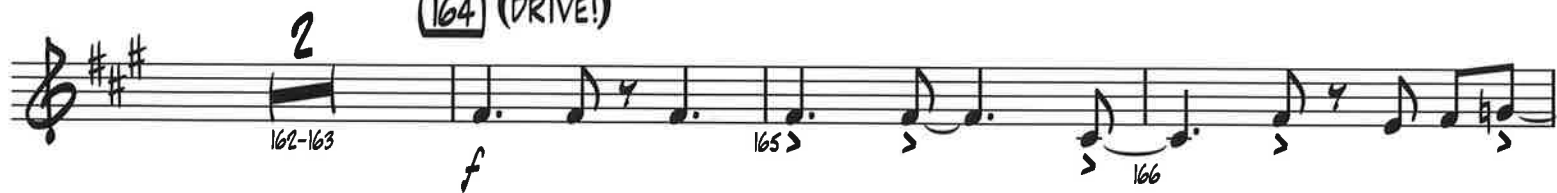


BARITONE SAX

(154)



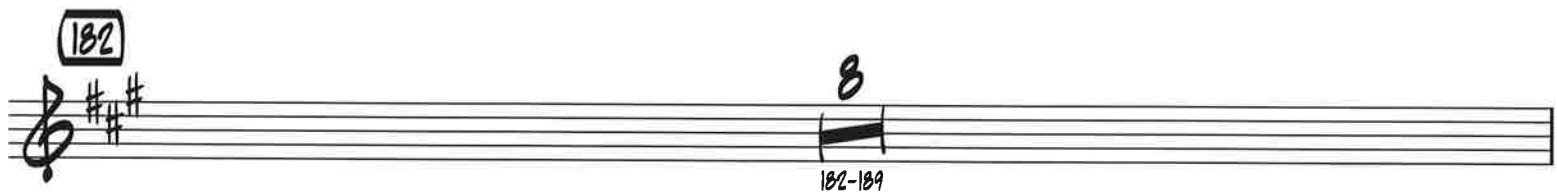
(164) (DRIVE!)



(174)



(182)



(190)



Recorded by THE BEATLES
ELEANOR RIGBY

TRUMPET I

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

The musical score for Trumpet I is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of several staves of music with various annotations and markings.

- Staff 1:** Starts with a treble clef, key signature of two sharps, and a 4/4 time signature. It features a 7-measure rest marked "1-7" and a "HARMON" marking above a series of eighth notes.
- Staff 2:** Continues the melody with eighth notes. It includes dynamic markings *mf* and *f*, and a crescendo hairpin.
- Staff 3:** Features a 4-measure rest marked "17-20" and a "4" marking above the staff.
- Staff 4:** Includes a "21 (ON CUE)" marking and a 10-measure rest marked "21-30".
- Staff 5:** Includes a "31" marking and an 8-measure rest marked "31-38".
- Staff 6:** Starts with a "39" marking and continues with eighth notes. It includes a *mf* dynamic marking.
- Staff 7:** Continues the melody with eighth notes. It includes a *mf* dynamic marking.
- Staff 8:** Includes a "50" marking and an 8-measure rest marked "50-57". It also features a *ff* dynamic marking and a crescendo hairpin.

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TRUMPET I

(58)

58 59 60-61

f

62 63 64 65

f

(66) (SOLO - TSX., TBN. OR GTR.)

67 68 69 70-73

ff

(74) (OPEN FOR SOLOS)

74-83 84 84-91

(92) (ON CUE)

92-96 97 98 99 100

mf

(102)

101 102-109 110

mf

112-113 114 115 116 117

f

(OPT. REPEAT TO (74) FOR MORE SOLOS)

118-121

(122) (ON CUE) GRADUALLY BUILDING TO (154)

122-129 130 130-137

TRUMPET 1

(138)

8
138-145

(146) (CONT. BUILD)

(154)

7
146-152
153
f
ff
155
(OPEN)

156
157
f
ff
159

160
161
162-163
164-168
(164) (DRIVE!)
f
ff

169
ff
170
171
172

173
174
174-181
182
182-189
190
190-192

(HARMON)

193
194
mf
f
195
196

197
198
f
ff
199
200

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ELEANOR RIGBY

TRUMPET 2

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

4 (FLUGEL)
1-4
5 *mf*
6 *f*
7
8
9 *mf*
10 *f*
11
12
13 *f*
14
15
16
17 (OPEN PIANO SOLO)
17-20
21 (ON CUE)
21-30
31
31-38
39
40 *mf*
41
42
43
44
45
46
47
48
49 *sfz*
50 *ff*
50-57

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TRUMPET 2

(58)

2

59 60-61 62 63

f

(66) (SOLO - TSX., TBN. OR GTR.)

64 65 66 67 68 69

f *ff*

(74) (OPEN FOR SOLOS)

(84)

4 10 8

70-73 74-83 84-91

(92) (ON CUE)

(LEAD)

93 94 95 96

f *mf*

97 98 99 100 101

f *mf*

(102)

4

102-105 106 107 108

f

(110)

109 111 112-113

f

(OPT. REPEAT TO **(74)** FOR MORE SOLOS)

4

114 115 116 117 118-121

f

(122) (ON CUE) GRADUALLY BUILDING TO **(154)**

(130)

8 8

122-129 130-137

TRUMPET 2

138 8 138-145

146 (CONT. BUILD) TRUMPET

147 148

149 150 151 152

153 155 156

157 158 159 160 161

162-163 164 (DRIVE!) 165 166

167 168 169 170

171 172 173 174 8 174-181

182 182-189 190 (FLUGEL) 191 192

193 194 195 196

197 198 199 200

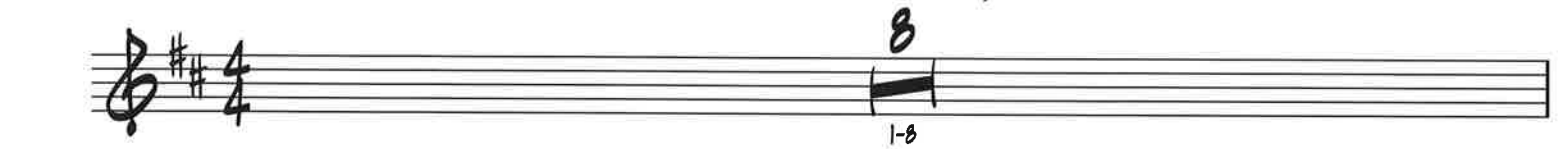
mf *f* *ff* *f* *ff* *f* *ff*

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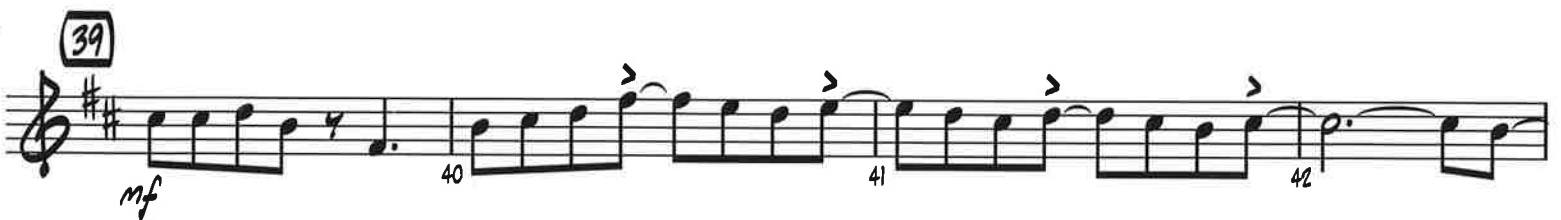
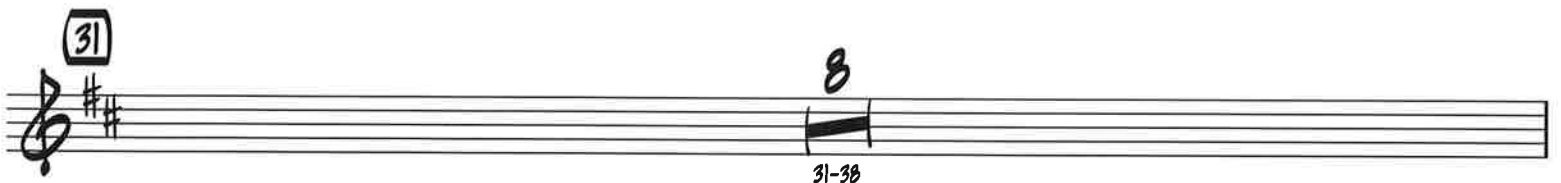
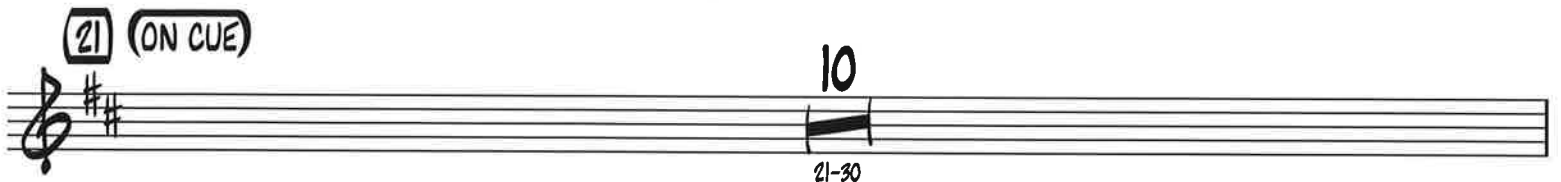
TRUMPET 3

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))



(17) (OPEN PIANO SOLO)



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TRUMPET 3

(58)

2

(66) (SOLO - TSX., TBN. OR GTR.)

(74) (OPEN FOR SOLOS)

(84)

(92) (ON CUE)

(102)

(110)

(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)

(137)

(144)

(154)

(161)

(168)

(175)

(182)

(189)

(196)

(203)

(210)

(217)

(224)

(231)

(238)

(245)

(252)

(259)

(266)

(273)

(280)

(287)

(294)

(301)

(308)

(315)

(322)

(329)

(336)

(343)

(350)

(357)

(364)

(371)

(378)

(385)

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(406)

(413)

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(875)

(882)

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(896)

(903)

(910)

(917)

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(1001)

(1008)

(1015)

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TRUMPET 3

(138) TRUMPET
mf
 139 140 141 142

(146) (CONT. BUILD)
 143 144 145 147

148 149 150 151 152
f

(154)
 153 155 156 157
ff

158 159 160 161 162-163
f *ff* 2

(164) (DRIVE!)
f
 165 166 167

168 169 170 171
ff

(174) 8 **(182)** 8
 172 173 174-181 182-189

(190) 4 (FLUGEL)
 190-193 194 *mf* *f* 195 196

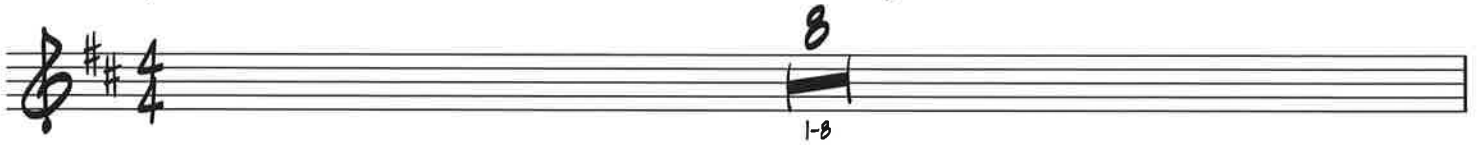
197 198 199 200
f *ff*

Recorded by THE BEATLES
ELEANOR RIGBY

TRUMPET 4

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))



(17) (OPEN PIANO SOLO)



(21) (ON CUE)



(31)



(39)



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TRUMPET 4

(58)

58 59 60-61 62 63

f

(66) (SOLO - TSX., TBN. OR GTR.)

64 65 67 68 69

f *ff*

(74) (OPEN FOR SOLOS) **(84)**

70-73 74-83 84-91

4 10 8

(92) (ON CUE)

93 94 95 96

p *mf*

97 98 99 100

p

(102)

102-105 106 107 108 109

4 *p*

(110)

109 110 111 112-113

p 2

(OPT. REPEAT TO (74) FOR MORE SOLOS)

114 115 116 117 118-121

p 4

(122) (ON CUE) GRADUALLY BUILDING TO (154) **(130)**

122-129 130-137

8 8

TRUMPET 4

138 8 146 (CONT. BUILD) 3 (TRUMPET)

138-145 146-148 149 *f* 150 151

152 153 154 *ff* 155

156 157 158 *f* 159 160 *ff*

161 162-163 164 (DRIVE!) *f* 165

166 167 168 169 *ff*

170 171 172 173

174 8 174-181

182 8 190 4 (FLUGEL) *mf* *f* 194 195

196 197 198 199 200 *ff*

Recorded by THE BEATLES
ELEANOR RIGBY

TRUMPET 5

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

The musical score for Trumpet 5 is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of several staves of music with various annotations and measures.

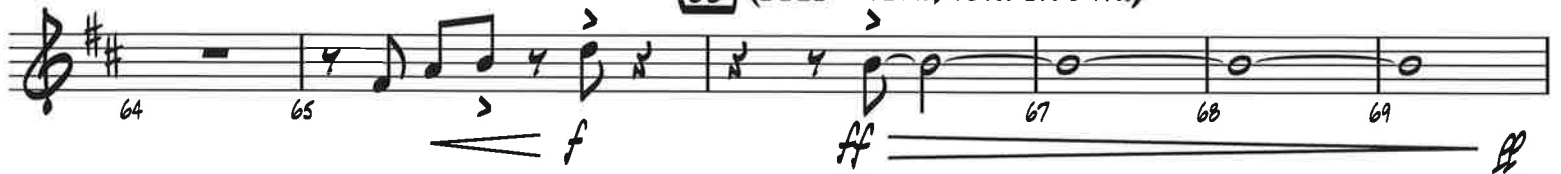
- Staff 1:** Starts with a treble clef, key signature of two sharps, and a 4/4 time signature. It features a double bar line with a repeat sign and a measure rest for 11 measures, labeled "1-11".
- Staff 2:** Labeled "(HARMON)" above the staff. It contains measures 12 through 16. Measure 12 has a piano (*p*) dynamic. Measure 13 has a forte (*f*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic.
- Staff 3:** Labeled "(17) (OPEN PIANO SOLO)" above the staff. It contains measures 17 through 20, marked with a measure rest for 4 measures, labeled "17-20".
- Staff 4:** Labeled "(21) (ON CUE)" above the staff. It contains measures 21 through 30, marked with a measure rest for 10 measures, labeled "21-30".
- Staff 5:** Labeled "(31)" above the staff. It contains measures 31 through 38, marked with a measure rest for 8 measures, labeled "31-38".
- Staff 6:** Labeled "(39) (FLUGEL)" above the staff. It contains measures 39 through 42. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. Measure 41 has a mezzo-forte (*mf*) dynamic. Measure 42 has a mezzo-forte (*mf*) dynamic.
- Staff 7:** Contains measures 43 through 46. Measure 43 has a mezzo-forte (*mf*) dynamic. Measure 44 has a mezzo-forte (*mf*) dynamic. Measure 45 has a mezzo-forte (*mf*) dynamic. Measure 46 has a mezzo-forte (*mf*) dynamic.
- Staff 8:** Labeled "(50)" above the staff. It contains measures 47 through 57. Measure 47 has a mezzo-forte (*mf*) dynamic. Measure 48 has a mezzo-forte (*mf*) dynamic. Measure 49 has a mezzo-forte (*mf*) dynamic. Measure 50 has a mezzo-forte (*mf*) dynamic. Measure 51 has a mezzo-forte (*mf*) dynamic. Measure 52 has a mezzo-forte (*mf*) dynamic. Measure 53 has a mezzo-forte (*mf*) dynamic. Measure 54 has a mezzo-forte (*mf*) dynamic. Measure 55 has a mezzo-forte (*mf*) dynamic. Measure 56 has a mezzo-forte (*mf*) dynamic. Measure 57 has a mezzo-forte (*mf*) dynamic.
- Staff 9:** Labeled "(58) (TPT. W/HARMON)" above the staff. It contains measures 58 through 63. Measure 58 has a mezzo-forte (*mf*) dynamic. Measure 59 has a mezzo-forte (*mf*) dynamic. Measure 60 has a mezzo-forte (*mf*) dynamic. Measure 61 has a mezzo-forte (*mf*) dynamic. Measure 62 has a mezzo-forte (*mf*) dynamic. Measure 63 has a mezzo-forte (*mf*) dynamic.

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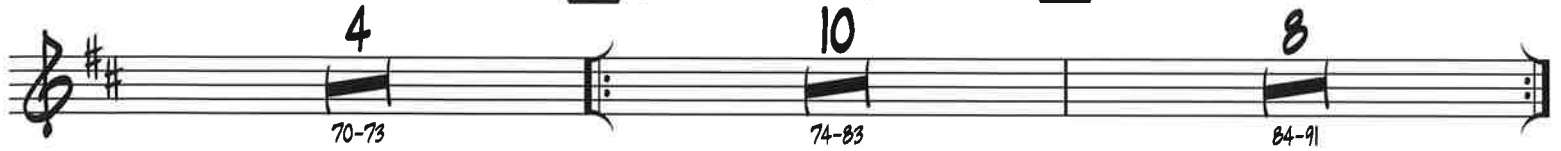
TRUMPET 5

(66) (SOLO - TSX., TBN. OR G-TR.)



(74) (OPEN FOR SOLOS)

(84)

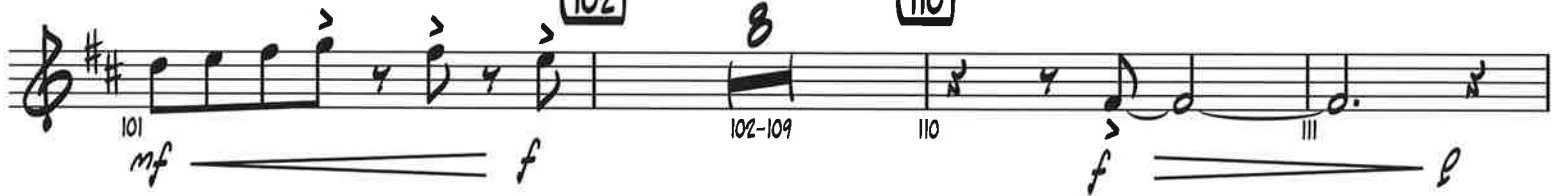


(92) (ON CUE)

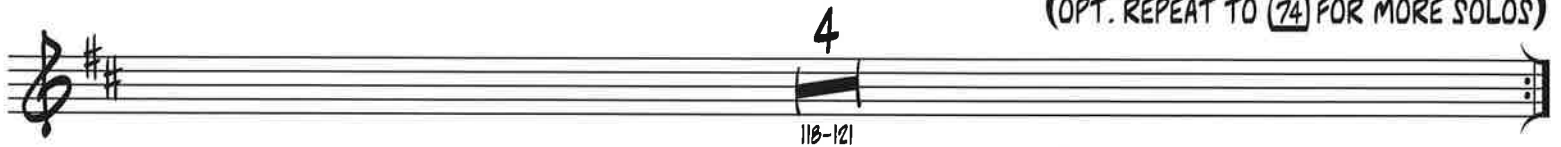


(102)

(110)



(OPT. REPEAT TO (74) FOR MORE SOLOS)



(122) (ON CUE) GRADUALLY BUILDING TO (154)



(130)

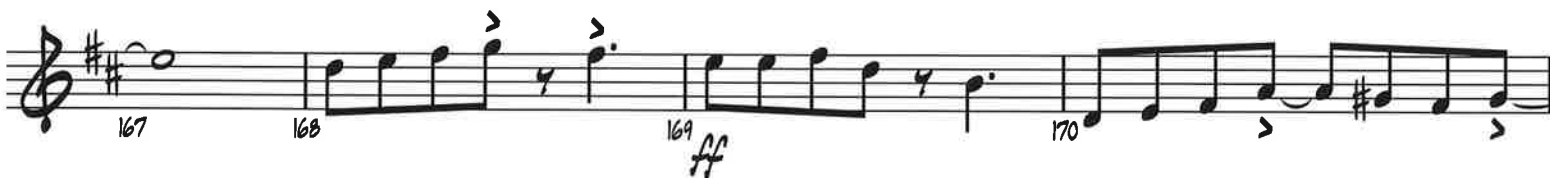
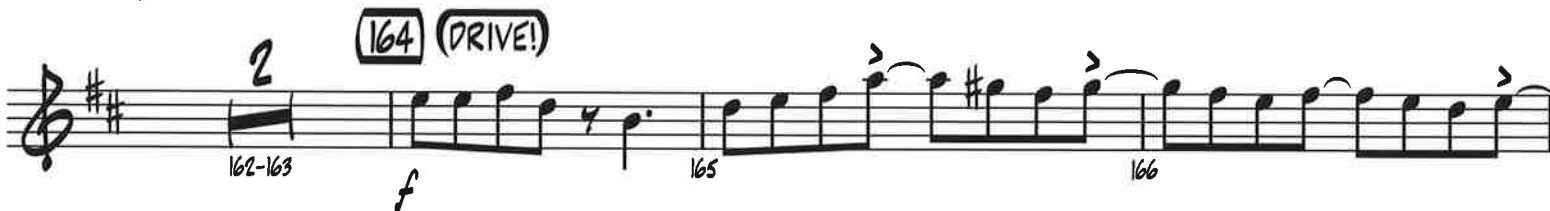


(138)



TRUMPET 5

(146) (CONT. BUILD)

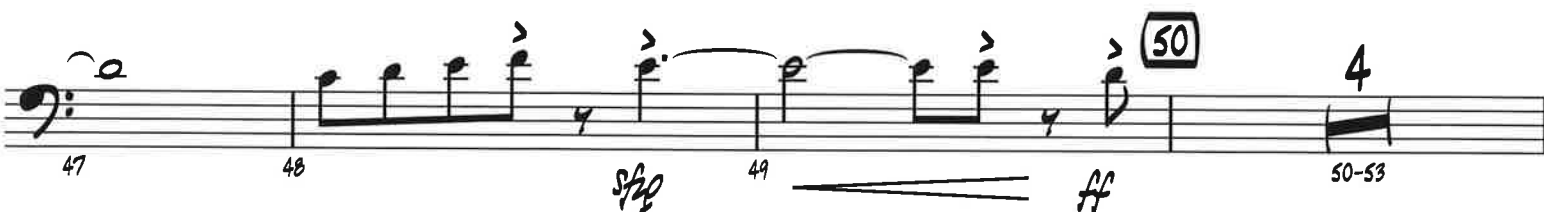
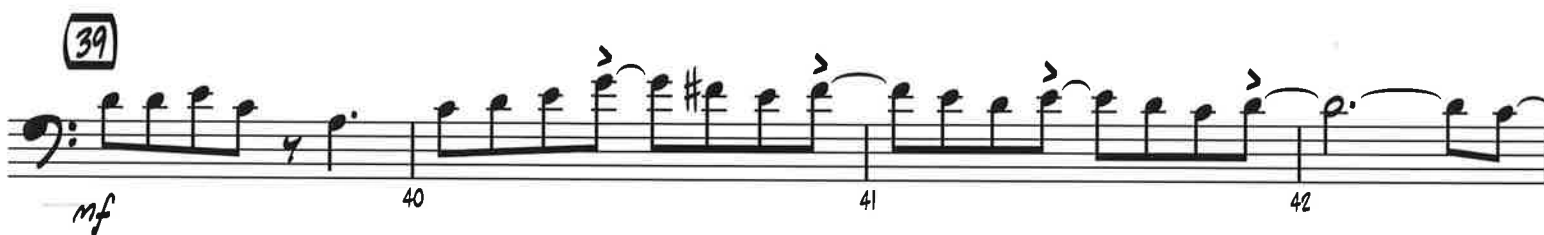
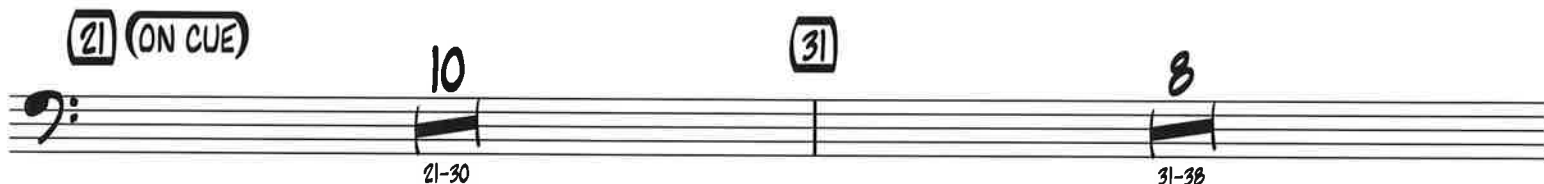


Recorded by THE BEATLES
ELEANOR RIGBY

TROMBONE 1

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))



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TROMBONE I

54 *mf* 55 56 57

(58) *f* 59 60-61 62 *f* 63

(66) (SOLO - TSX., TBN. OR GTR.)

64 65 *f* 66 *ff* 67 68 69

(74) (OPEN FOR SOLOS)

(84)

4 10 8
70-73 74-83 84-91

(92) (ON CUE)

93 94 *mf* 95

96 97 98 99 *mf*

(102) 4 100 101 *f* 102-105 106 107

(110) 108 *f* 109 110 111 112-113

(OPT. REPEAT TO (74) FOR MORE SOLOS)

114 *sfz* 115 116 *f* 117 118-121 4

TROMBONE I

(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)

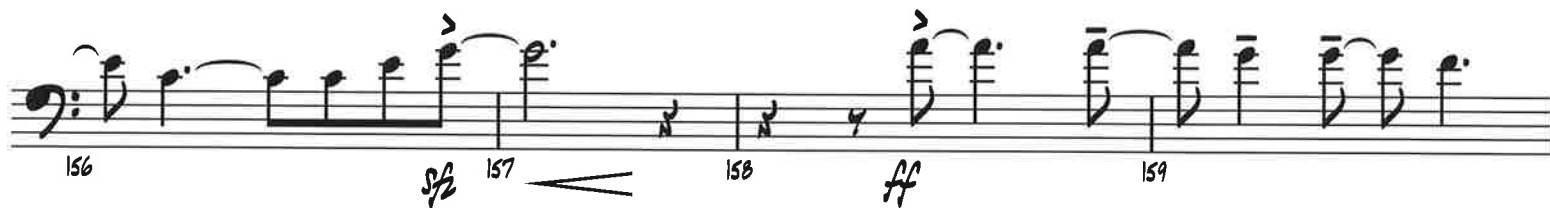
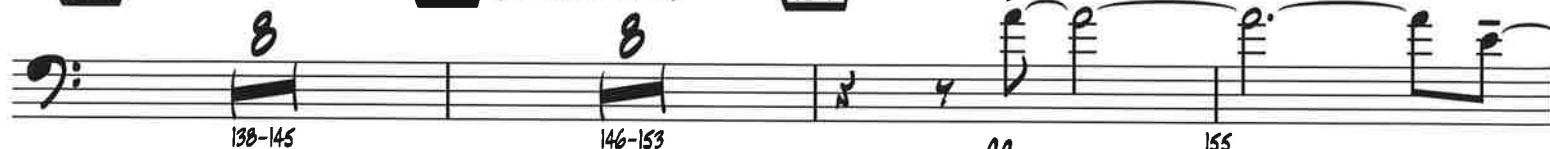


(138)

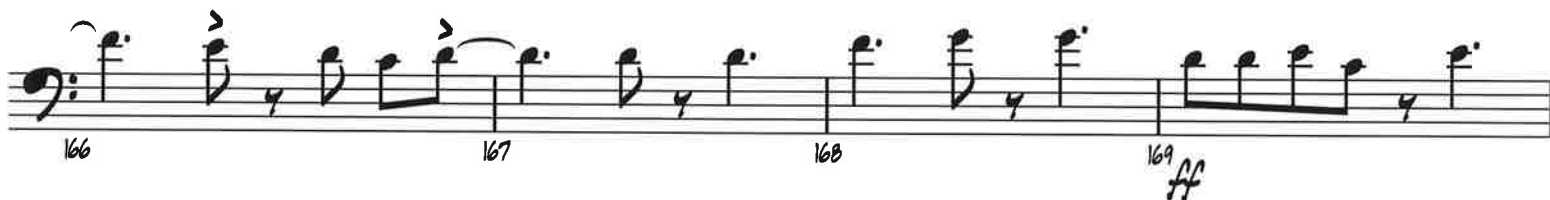
(146) (CONT. BUILD)

(154)

(OPEN)



(164) (DRIVE!)



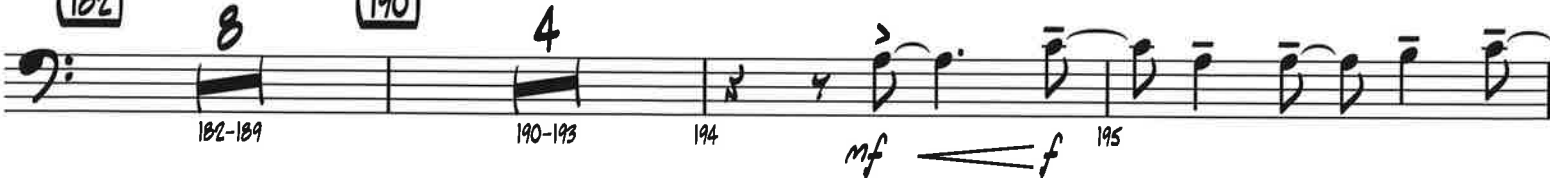
(174)

(BUCKET)



(182)

(190)



Recorded by THE BEATLES
ELEANOR RIGBY

TROMBONE 2

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

12 *p* **(BUCKET)** *f* 13 14 15 16 17-20 **(17) (OPEN PIANO SOLO)** 4

(21) (ON CUE)
mf 22 23 24 *OPEN - SOLI W/TSX. + GTR.*

25 26 27 28 **(31)** *(LAY BACK)* 29 30 31 32 33

34 35 36 37 *(LAY BACK)*

38 **(39)** 3 42 43 44

45-49

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TROMBONE 2

(50) *mf* 51 52 53 (LAY BACK)

54 55 56 57 (LAY BACK)

(58) 59 60 61

62 63 64 65

(66) (SOLO - TSX., TBN. OR GTR.) *Ami*^{II} 67 68 69 70

(74) (OPEN FOR SOLOS) *(Ami*^{II}) *F*MA^{7(b5)} *D*mi⁹ *E*mi⁷ *A*SUS⁴ *Ami*⁷ *Ami*⁹ 71 72 73 74 75

D/E *Ami*⁹ *F*6/9(^{#11}) *D*mi⁹ *E*+7(^{#9}) *A*SUS⁴ *Ami*⁷ 76 77 78 79

*(Ami*⁷) *Ami*⁹ *D/E* *Ami*⁹ *F*6/9(^{#11}) *D*mi⁹ *E*+7(^{#9}) 80 81 82 83

(84) *Ami*⁷ *Ami*(MA⁷) *Ami*⁹ *D*⁹ *F*9(^{b5}) *E*+7(^{#9}) *Ami*⁹ *D*¹³ 84 85 86 87

*Ami*⁷ *Ami*(MA⁷) *Ami*⁹ *D*⁹ *F*⁹ *E*+7(^{#9}) *Ami*⁹ 88 89 90 91

TROMBONE 2

92 (ON CUE)

ASUS4 Ami7 Ami9 D/E Ami9 F6/9(#11)

93 94 95

Dmi9 E+7(#9) ASUS4 Ami7 Ami9 D/E Ami9

96 97 98 99

102

F6/9(#11) Dmi9 EbMA7/F E+7(#9) Ami7 Ami(MA7) Ami9 D9

100 101 102 103

F9(b5) E+7(#9) Ami9 D13 Ami7 Ami(MA7) Ami9 D9

104 105 106 107

110

F9 E+7(#9) Ami9 FMA9 Ami9

108 109 110 111 112

Bb13(#11) FMA9 E+7(#9) ASUS4

113 114 115 116 117

(OPT. REPEAT TO 74 FOR MORE SOLOS)

118 119 120 121

122 (ON CUE) GRADUALLY BUILDING TO 154

8

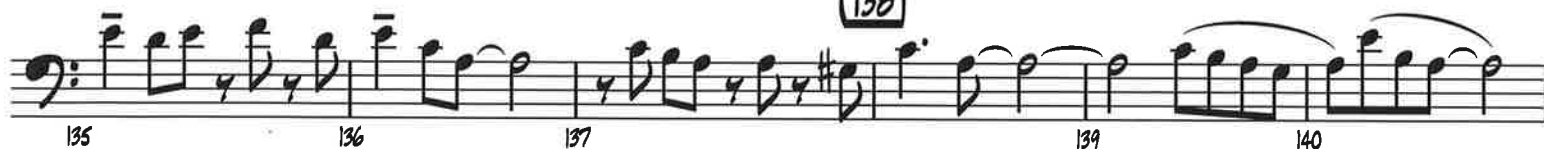
122-129

TROMBONE 2

130



138



146 (CONT. BUILD)



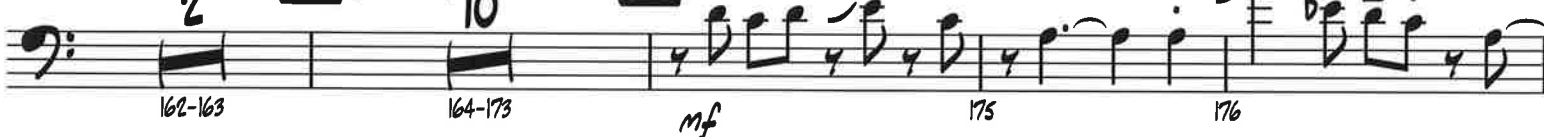
154



164 (DRIVE!)

174

(LAY BACK)



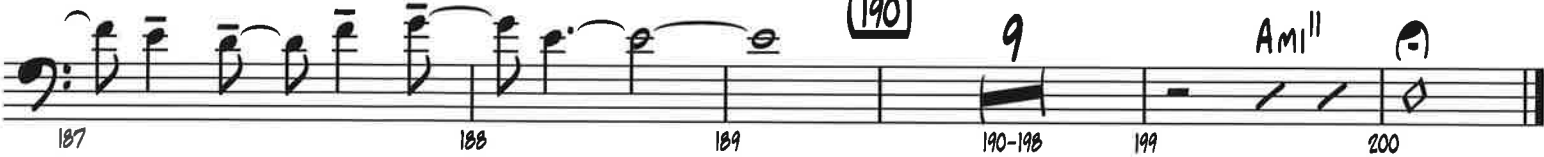
(LAY BACK)



182



190



Recorded by THE BEATLES
ELEANOR RIGBY

TROMBONE 3

Words and Music by
 JOHN LENNON and PAUL MCCARTNEY
 Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

1-11 12 13 14 15 16

(BUCKET)

17 (OPEN PIANO SOLO) 4 21 (ON CUE) 10 31 8

17-20 21-30 31-38

39

40 41 42

43 44 45 46

47 48 49 50-53 54

55 56 57 58 59

60-61 62 63 64 65

66 (SOLO - TSX., TBN. OR GTR.) 67 68 69 70-73

TIME

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07011995

Eleanor Rigby - 1

TROMBONE 3

(74) (OPEN FOR SOLOS)



(84)



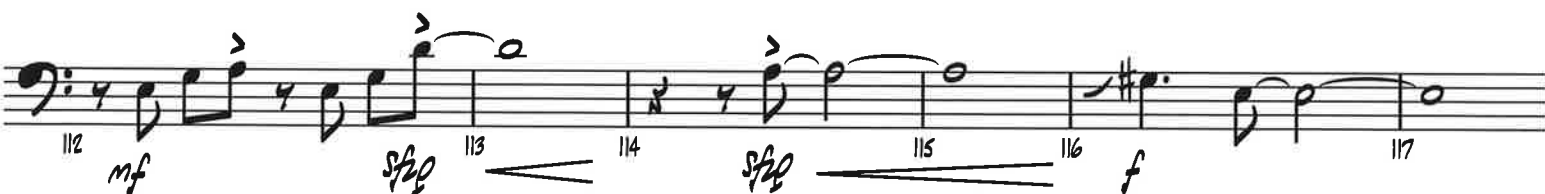
(92) (ON CUE)



(102)



(110)



(OPT. REPEAT TO (74) FOR MORE SOLOS)



(122) (ON CUE) GRADUALLY BUILDING TO (154)

(130)

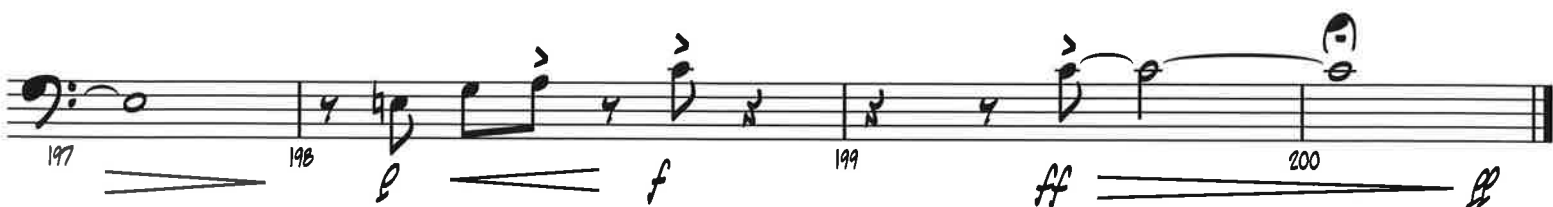
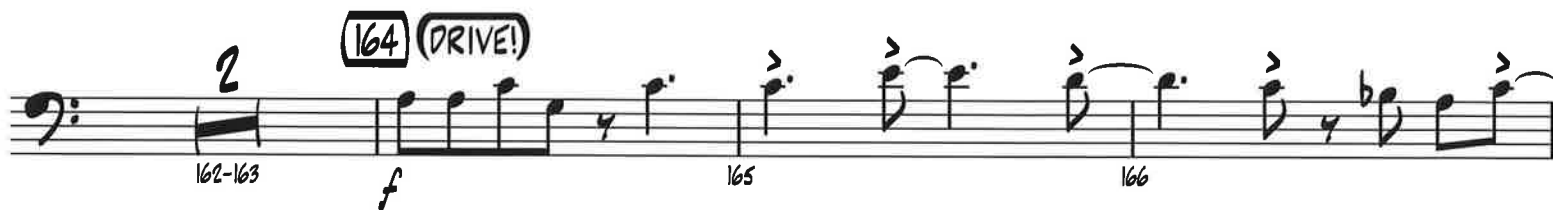
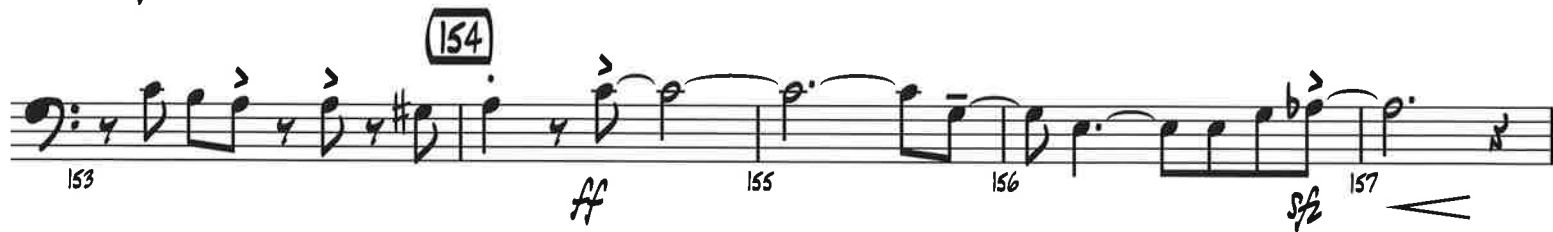


(138)

(146) (CONT. BUILD)



TROMBONE 3

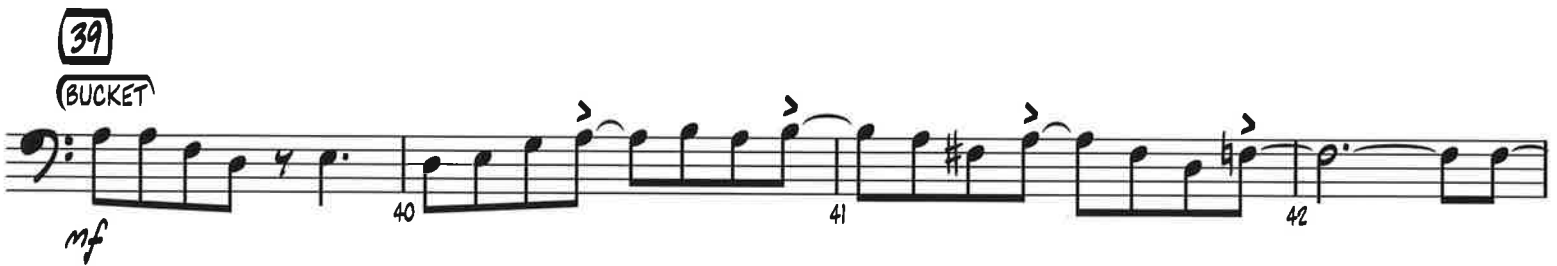
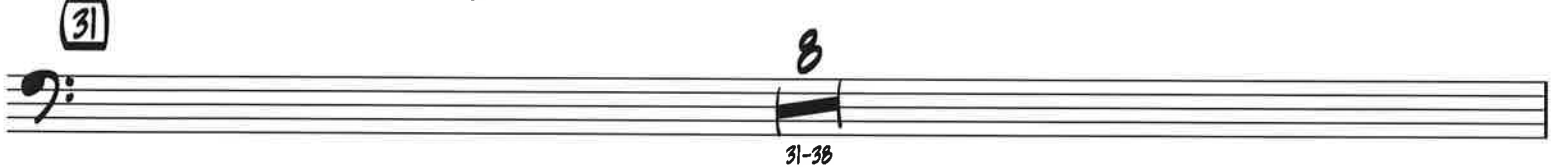
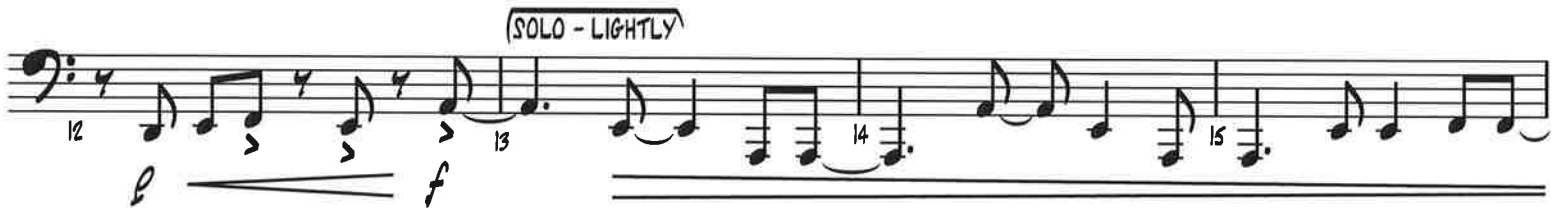
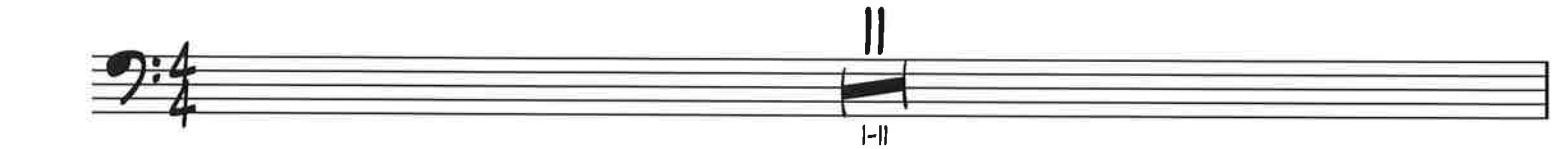


Recorded by THE BEATLES
ELEANOR RIGBY

TROMBONE 4

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))



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TROMBONE 4

(58) (OPEN)

2

mf < f

59

60-61

62

63

mf < f

(66) (SOLO - TSX., TBN. OR GTR.)

64

65

66

67

68

69

f

ff

(74) (OPEN FOR SOLOS)

(84)

4

10

8

70-73

74-83

84-91

(92) (ON CUE)

93

94

95

96

97

98

99

100

101

mf

mf

f

(102)

4

102-105

106

107

108

f

(110)

109

111

112

113

114

115

116

117

mf < f

mf

sfz

113

114

115

116

117

mf

sfz

f

4

(OPT. REPEAT TO (74) FOR MORE SOLOS)

118-121

TROMBONE 4

122 (ON CUE) GRADUALLY BUILDING TO 154

130

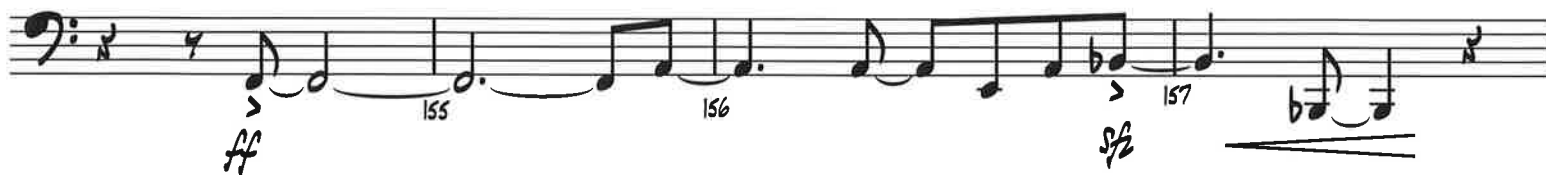


138

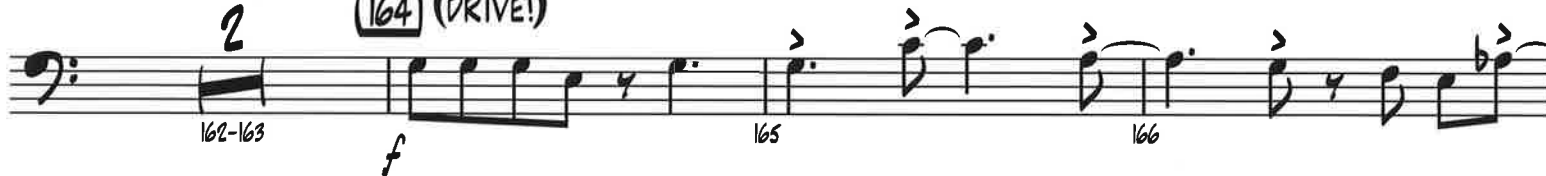
146 (CONT. BUILD)



154



164 (DRIVE!)



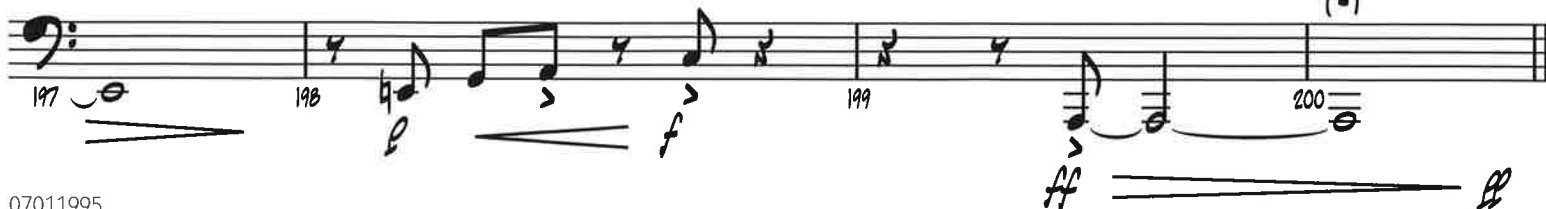
174

182



190

(BUCKET)



Recorded by THE BEATLES
ELEANOR RIGBY

PIANO

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

(ELECTRIC PIANO W/CHORUS)

(SOLO)

Measures 1-5 of the piano introduction. The music is in 4/4 time. Measure 1 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a bass line with eighth notes and a half note. Measure 2 continues the eighth-note pattern. Measure 3 has a whole rest in the right hand and a half note in the left hand. Measure 4 features a half note in the right hand and a half note in the left hand. Measure 5 ends with a half note in the right hand and a half note in the left hand.

Measures 6-10 of the piano introduction. Measure 6 continues the eighth-note pattern. Measure 7 has a half note in the right hand and a half note in the left hand. Measure 8 features a half note in the right hand and a half note in the left hand. Measure 9 has a half note in the right hand and a half note in the left hand. Measure 10 ends with a half note in the right hand and a half note in the left hand. A pedal point (PED.) is indicated under measures 8 and 9.

Measures 11-16 of the piano introduction. Measure 11 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a bass line with eighth notes and a half note. Measure 12 continues the eighth-note pattern. Measure 13 has a whole rest in the right hand and a half note in the left hand. Measure 14 features a half note in the right hand and a half note in the left hand. Measure 15 has a half note in the right hand and a half note in the left hand. Measure 16 ends with a half note in the right hand and a half note in the left hand. A chord change to A minor (Am) is indicated above measure 13.

(17) (OPEN PIANO SOLO)

(Am)

Measures 17-20 of the piano introduction. Measure 17 starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a bass line with eighth notes and a half note. Measure 18 continues the eighth-note pattern. Measure 19 has a whole rest in the right hand and a half note in the left hand. Measure 20 ends with a half note in the right hand and a half note in the left hand. A chord change to F major 7(b5) (FMA7(b5)) is indicated above measure 19.

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PIANO

(21) (ON CUE)

ASUS⁴ Ami⁷ Ami⁹ Bmi⁷/E Ami⁹ F⁶/9 FMA⁹ Dmi⁷ E+7(#9)

22 23 24 25

ASUS⁴ Ami⁷ Ami⁹ Bmi⁷/E Ami⁹ F⁶/9 FMA⁹ Dmi⁷ E+7(#9)

26 27 28 29 30

(31) F⁹(b5) E+7(#9) Ami⁷ D¹³

Ami⁷ Ami^(MA7) Ami⁷ D⁹

31 32 33 34

F⁹(b5) E+7(#9) Ami⁷ D¹³

Ami⁷ Ami^(MA7) Ami⁷ D⁹

35 36 37 38

(39) Ami⁹ Bmi⁷/E Ami⁹ F⁶/9 Dmi⁹ EbMA⁷/F E+7(#9)

39 40 41 42 43

PIANO

ASUS⁴ Am⁷ Am⁹ Bm⁷/E Am⁹ F⁶/9(♯11) Dm⁹ E^bMA⁷/F E+7(♯9)

44 45 46 47 48

(E+7(♯9)) (50) F⁹(b5) E+7(♯9) Am⁷ D¹³

49 50 51 52 53

F⁹(b5) E+7(♯9)

54 55 56 57

(58) FMA⁹ Am⁷ B^b13(♯11) FMA⁹

59 60 61 62

(FMA⁹) (66) (SOLO - TSX., TBN. OR GTR.) Am¹¹

63 64 65 66 67

PIANO

68 69 70 71 72 73

f *F* *MA*^{7(b5)}

74 (OPEN FOR SOLOS)

75 76 77 78

A *SUS*⁴ *A* *Mi*⁷ *A* *Mi*⁹ *B* *Mi*⁷/*E* *A* *Mi*⁹ *F* *6/9*(*#11*) *D* *Mi*⁹ *E* *+7*(*#9*)

79 80 81 82 83

A *SUS*⁴ *A* *Mi*⁷ *A* *Mi*⁹ *B* *Mi*⁷/*E* *A* *Mi*⁹ *F* *6/9*(*#11*) *D* *Mi*⁹ *E* *+7*(*#9*)

84

85 86 87 88 89

A *Mi*⁷ *A* *Mi*(*MA*)⁷ *A* *Mi*⁹ *D*⁹ *F*⁹(*b5*) *E* *+7*(*#9*) *A* *Mi*⁹ *D*¹³ *A* *Mi*⁷ *A* *Mi*(*MA*)⁷ *A* *Mi*⁹ *D*⁹

92 (ON CUE)

90 91 93 94 95

*F*⁹ *E* *+7*(*#9*) *A* *Mi*⁹ *A* *SUS*⁴ *A* *Mi*⁷ *A* *Mi*⁹ *B* *Mi*⁷/*E* *A* *Mi*⁹ *F* *6/9*(*#11*)

p *mf*

PIANO

Dm^9 $E+7(\sharp 9)$ $Asus^4$ Am^7 Am^9 Bm^7/E Am^9 $F\sharp 9(\sharp 11)$

96 97 98 99 100

(102)

Dm^9 $E^b MA^7/F$ $E+7(\sharp 9)$ Am^7 $Am^7(MA^7)$ Am^9 D^9 $F^9(b5)$ $E+7(\sharp 9)$ Am^9 D^{13}

101 103 104 105

Am^7 $Am^7(MA^7)$ Am^9 D^9 F^9 $E+7(\sharp 9)$ Am^9 (110) FMA^9

106 107 108 109

Am^7 $B^b 13(\sharp 11)$ FMA^9

111 112 113 114 115

PED. $\checkmark$

$E+7(\sharp 9)$ $Asus^4$ (OPT. REPEAT TO (74) FOR MORE SOLOS)

116 117 118 119 120 121

PED. $\checkmark$

(122) (ON CUE) GRADUALLY BUILDING TO (154)

PIANO

(SOLO) - (LEGATO)

Measures 122-126 of the piano solo. The music is in treble and bass clefs. Measure 122 starts with a mezzo-forte (mf) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass line is simpler, with some eighth notes and rests. Measure numbers 123, 124, 125, and 126 are indicated below the bass line.

(130)

Measures 127-131 of the piano solo. The musical texture continues with flowing eighth and sixteenth notes in the treble and more rhythmic accompaniment in the bass. Measure numbers 127, 128, 129, and 131 are indicated below the bass line.

Measures 132-136 of the piano solo. The piece continues to build with more complex melodic lines and harmonic support. Measure numbers 132, 133, 134, 135, and 136 are indicated below the bass line.

(138)

Measures 137-141 of the piano solo. The musical intensity increases as the solo progresses. Measure numbers 137, 139, 140, and 141 are indicated below the bass line.

Measures 142-145 of the piano solo. The final measures of this section show a continuation of the melodic and harmonic development. Measure numbers 142, 143, 144, and 145 are indicated below the bass line.

146 (CONT. BUILD)

PIANO

154

164 (DRIVE!)

174

PIANO

176 177 178 179 180

181 182 183 184 185

mf

PED. $\checkmark$

186 187 188 189

mf

PED. $\checkmark$

190 191 192 193

mf

PED. $\checkmark$

194-195 196 197 198 199 200

mf *f* *ff*

PED. $\checkmark$

Recorded by THE BEATLES
ELEANOR RIGBY

GUITAR

Words and Music by
JOHN LENNON and PAUL MCCARTNEY
Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

(OVERDRIVE & CHORUS (CHORUS: ON/OVERDRIVE: OFF))



(17) (OPEN PIANO SOLO)

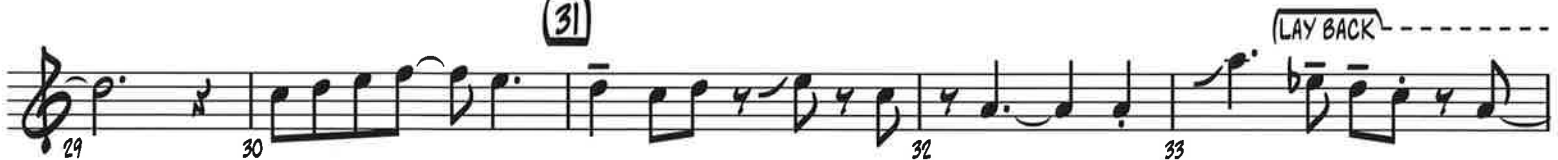


(21) (ON CUE) (OVERDRIVE ON: WITH SOME "EDGE" TO THE TONE WITHOUT BEING OVERBEARING...)

(SOLO W/TSX + TBN.)



(31)



(39)



45-49

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GUITAR

(50) *mf* 51 52 53 54 (LAY BACK)

55 56 57 58 59 (LAY BACK)

60 61 62 63 64

(66) (SOLO - TSX., TBN. OR GTR.)

(COMP) Am11

65 66 67 68 69 70 *ff* *f*

(74) (OPEN FOR SOLOS)

(Am11) FMA7(b5) Dmi9 Emi7 ASUS4 Ami7 Ami9 71 72 73 75

D/E Ami9 F6/9(#11) Dmi9 E+7(#9) ASUS4 Ami7 Ami9 76 77 78 79 80

(84)

D/E Ami9 F6/9(#11) Dmi9 E+7(#9) Ami7 Ami(MA7) Ami9 D9 81 82 83 85

F9(b5) E+7(#9) Ami9 D13 Ami7 Ami(MA7) Ami9 D9 86 87 88 89

(92) (ON CUE)

F9 E+7(#9) Ami9 ASUS4 Ami7 Ami9 90 91 93 *p*

GUITAR

94 *D/E* *A*_{mi}⁹ *F*_{6/9}(*#11*) *D*_{mi}⁹ *E*+7(*#9*) *A*_{SUS}⁴ *A*_{mi}⁷
 95 *mf* 96 97 *p*

98 *A*_{mi}⁹ *D/E* *A*_{mi}⁹ *F*_{6/9}(*#11*) *D*_{mi}⁹ *E*_b_{MA}⁷/*F* *E*+7(*#9*)
 99 100 *f* 101

102 *A*_{mi}⁷ *A*_{mi}(*MA*⁷) *A*_{mi}⁹ *D*⁹ *F*₉(*b5*) *E*+7(*#9*) *A*_{mi}⁹ *D*¹³
mf 103 104 105

*A*_{mi}⁷ *A*_{mi}(*MA*⁷) *A*_{mi}⁹ *D*⁹ *F*⁹ *E*+7(*#9*) *A*_{mi}⁹
 106 *p* 107 108 109 *f*

110 *F*_{MA}⁹ *A*_{mi}⁹ *B*_{b13}(*#11*)
mf 111 112 113

*F*_{MA}⁹ *E*+7(*#9*) *A*_{SUS}⁴
 114 *f* 115 116 117

(OPT. REPEAT TO 74 FOR MORE SOLOS)
 118 119 120 121

122 (ON CUE) GRADUALLY BUILDING TO 154
 8
 122-129

130
 8
 130-137

GUITAR

138

8

138-145

146

(CONT. BUILD)

8

146-153

154



164 (DRIVE!)



174



LAY BACK



LAY BACK

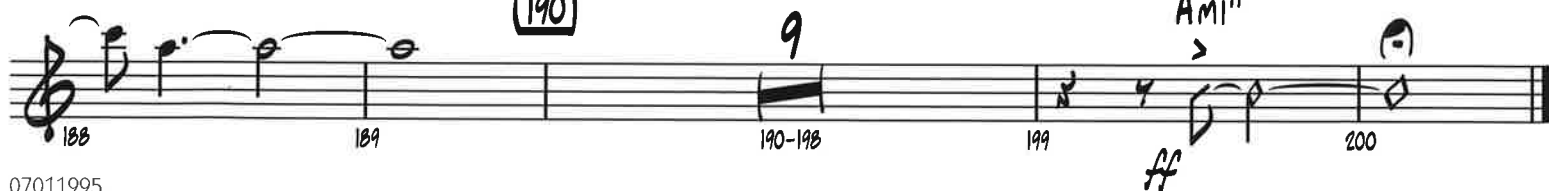
182



190

9

Am II



Recorded by THE BEATLES
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BASS

Words and Music by
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 Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

1 *mf* < *f* 2 3 4 5 *mf* < *f*

6 7 8 9 10

11 12 13 14 15

17 (OPEN PIANO SOLO)

16 18 19 20

21 (ON CUE)

22 23 24 25

26 27 28 29 30

31 (Am17) Am1(MA7) Am17 D9 F9(b5) E+7(#9) Am17 D13 Am17 Am1(MA7) Am17

32 33 34 35

36 37 38 40

39 ASUS4 Am17 Am19 Bm17/E

41 42 43 44

(Bm17/E) Am19 F6/9 Dm19 EbMA7/F E+7(#9) ASUS4 Am17

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BASS

(Ami⁷) Ami⁹ Bmi⁷/E Ami⁹ F6/9 Dmi⁹ EbMA⁷/F E+7(#9) Ami⁷

45 46 47 48 49

(50) (Ami⁷) Ami^(MA7) Ami⁷ D⁹ F9(b5) E+7(#9) Ami⁷ D13 Ami⁷ Ami^(MA7) Ami⁷

51 52 53 54

(Ami⁷) D⁹ F9(b5) E+7(#9) Ami⁷ (58) mf < f

55 56 57 59

60 61 62 mf < f 63 64 65 p < f

(66) (SOLO - TSX., TBN. OR GTR.) ff

67 68 69 70 f

(74) (OPEN FOR SOLOS) ASUS4 Ami⁷ Ami⁹ Bmi⁷/E

71 72 73 75

(Bmi⁷/E) Ami⁹ F6/9(#11) Dmi⁹ E+7(#9) ASUS4 Ami⁷ Ami⁹ Bmi⁷/E

76 77 78 79 80

(Bmi⁷/E) Ami⁹ F6/9(#11) Dmi⁹ E+7(#9) (84) Ami⁷ Ami^(MA7) Ami⁹ D⁹

81 82 83 85

F9(b5) E+7(#9) Ami⁹ D13 Ami⁷ Ami^(MA7) Ami⁹ D⁹

86 87 88 89

F9 E+7(#9) Ami⁹ (92) (ON CUE) p mf

90 91 93 94

BASS



(OPT. REPEAT TO 74 FOR MORE SOLOS)

(122) (ON CUE) GRADUALLY BUILDING TO (154)

4

(130)

(138)

(146) (CONT. BUILD)

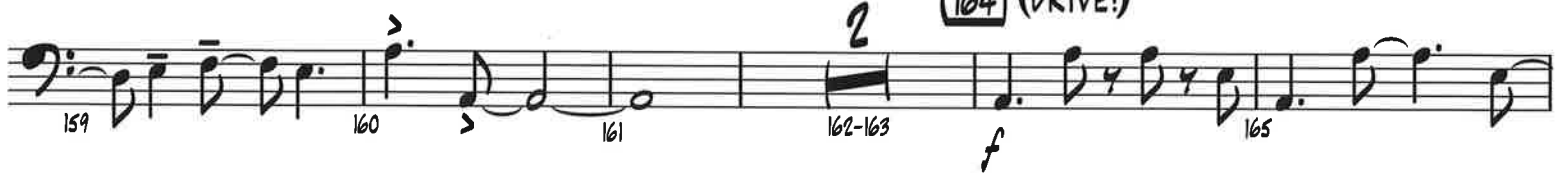
BASS



154



164 (DRIVE!)



174



182



190



Recorded by THE BEATLES
ELEANOR RIGBY

DRUMS

Words and Music by
 JOHN LENNON and PAUL MCCARTNEY
 Arranged by ERIC RICHARDS

("FLOATING" BRAZILIAN GROOVE (STRAIGHT 8THS))

(TOMS) (RIDE CYM.)

(CYM. FILLS)

1 *mf* 2 3 4

5 6 7 8

9 10 11 (CYM. FILLS) 12

(CROSS STICK) (BASS LINE)

13 14 15 16

(H.H. W/FOOT)

(17) (OPEN PIANO SOLO) **(21) (ON CUE)** (PIANO)

(SIM.) 18 19 20 22

23 24 25 26 27 28

(31)

29 30 32 33 (SIM.) 34

(39) (PILL) (TIME) (ENS.)

35 36 37 38 40

41 42 43 44 45 46

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DRUMS

(50)

(FILL)

47 48 49 51

sfz *ff* *mf*

4

8

52 (SIM.) 53 54 55 56 57

(58)

59 60 61

mf *f*

62 63 64 65

mf *f* *p* *f*

(66) (SOLO - TSX., TBN. OR GTR.)

(TIME)

67 68 69 70

ff *f*

(PIANO)

(74) (OPEN FOR SOLOS)

71 72 73 75

76 77 78 79 80

(84)

81 82 83 85

4

8

86 (SIM.) 87 88 89 90 91

(92) (ON CUE)

(BRASS)

93 94 95 96

p *mf*

DRUMS

97 *p* 98 99 *f* 100 101

(102) *mf* 103 104 (SIM.) 105 106 *p* (ENS.)

107 108 *f* 109 *mf* < *f* 110 111

112 113 114 *mf* < *f* 115

(FILL) 116 117 118 *mf* (CYMBAL COLORS) (OPT. REPEAT TO (74) FOR MORE SOLOS) 119 120 121

(122) (ON CUE) GRADUALLY BUILDING TO (154)

(CR.) 2 *p* 123-124 125 *p* < *mf* (H.H. W/FOOT) 126 127 128 (SIM.) 129

(130) (+ CROSS STICK) "CROSS STICK FIGURE CONTINUES" 131 132 133

(138) 2 134 135 136 137 138 139

(146) (CONT. BUILD) 2 2 140 141 142 143 144 145 146 147

148 149 150 151 152 153 (FILL)

154

164 (DRIVE!)

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte) and 'ff' (fortissimo). The score includes a 'TIME' marking above the first measure. The melody is written in a simple, folk-like style. The score is divided into measures by bar lines, with measure numbers 169, 170, 171, 172, and 173 indicated below the staff. The melody consists of eighth and sixteenth notes, with some measures containing rests. The score ends with a double bar line.

174

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score consists of 178 measures. Measures 174 and 175 contain musical notation, while measures 176, 177, and 178 are marked with a diagonal line and the word '(SIM.)' in parentheses, indicating a simile or a repeat of a previous section. The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score consists of 178 measures. Measures 174 and 175 contain musical notation, while measures 176, 177, and 178 are marked with a diagonal line and the word '(SIM.)' in parentheses, indicating a simile or a repeat of a previous section.

182

179 180 181 182 183

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 183 measures. Measures 179 and 180 are marked with a double bar line and a repeat sign. Measures 181 and 182 are marked with a double bar line and a repeat sign. Measure 183 is the final measure of the piece. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The word 'The' is under measure 179, 'Rose' is under measure 180, 'Tree' is under measure 181, and 'The Rose Tree' is under measure 182. The word 'The' is also under measure 183.

190

Handwritten musical score for 'Cym Fells'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto' and the meter is '3/4'. The score is divided into measures by bar lines. The first measure is marked '188' and contains a half note G4, a quarter note A4, and a half note Bb4. The second measure is marked '189' and contains a half note C5, a quarter note D5, and a half note E5. The third measure is marked '190' and contains a half note F5, a quarter note G5, and a half note A5. The fourth measure is marked '191' and contains a half note Bb5, a quarter note C6, and a half note D6. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'f'. There are also handwritten annotations like 'Cym. Fells' and '190' in a box.

07011995
Fin. *Finale*