

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

Words and Music by
JOHN LENNON and PAUL McCARTNEY
 Arranged by JOHN MOSS

CMS

Performance Time - 4:45

INSTRUMENTATION

| | |
|----------------------------------|--|
| 1 - Conductor | 4 - B \flat Trumpet 1 |
| 8 - Flute | 4 - B \flat Trumpet 2 |
| 1 - Oboe | 4 - F Horn |
| 1 - Bassoon | 4 - Trombone |
| 4 - B \flat Clarinet 1 | 2 - Baritone B.C. |
| 4 - B \flat Clarinet 2 | 2 - Baritone T.C. |
| 4 - B \flat Clarinet 3 | 4 - Tuba |
| 1 - E \flat Alto Clarinet | 2 - Convertible Bass Line |
| 2 - B \flat Bass Clarinet | 2 - Percussion 1 (Drum Set) |
| 2 - E \flat Alto Saxophone 1 | 2 - Percussion 2 (Sus. Cym., Tamb., Vibraslap, Cabasa, Wind Chimes) |
| 2 - E \flat Alto Saxophone 2 | 2 - Mallet Percussion (Bells) |
| 2 - B \flat Tenor Saxophone | 1 - Timpani |
| 1 - E \flat Baritone Saxophone | |

(08724963) Extra Conductor U.S. \$7.50
 Extra Parts U.S. \$2.00



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Chorale-like ($\text{♩} = 64$)

Rit. *poco*

Flute

Oboe

Bassoon

mf

B \flat Clarinet 1

B \flat Clarinet 2, 3

E \flat Alto Clarinet

B \flat Bass Clarinet

E \flat Alto Sax. 1, 2

B \flat Tenor Sax.

E \flat Bari. Sax.

mf *a2*

B \flat Trumpet 1, 2

F Horn

Trombone

Baritone

Tuba

Convertible Bass Line

mf *a2*

Percussion 1

Percussion 2

Mallet Perc.

Timpani

mf *a2*

Dram Set

Sus. Cym. (with Sticks)

p

1 2 3 4

Moderate Rock (♩ = 128)

Fl.

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Moderate Rock (♩ = 128)

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1
H.H. (Closed)

Perc. 2
Tamb.

Milt. Perc.
Bells

Timp.

11 "Ticket To Ride"

Fl.

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

11 "Ticket To Ride"

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1

Perc. 2

Milt. Perc.

Timp.

H.H. (Closed)

Vibraslap

mp

f

sfz

11

12

13

14

15

TICKET TO RIDE
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Fl. *mf* *sfz* *mf*

Oboe *mf* *sfz* *mf*

Bsn. *mf*

Cl. 1 *mf* *sfz* *mf*

Cl. 2, 3 *mf* *sfz* *mf*

A. Cl. *mf* *sfz*

Bs. Cl.

A. Sx. 1, 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

Tpt. 1, 2 *mf*

Horn *mf*

Tbn. *mf*

Bar. *mf*

Tuba

Bass Line

Perc. 1 *mp* *f* *sfz*

Perc. 2 *f*

Mlt. Perc. *mf* *dampen*

Timp. *mp* *sfz*

Ride Cym.

Fl.
 Oboe
 Bsn.
 Cl. 1
 Cl. 2, 3
 A. Cl.
 Bs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1, 2
 Horn
 Tbn.
 Bar.
 Tuba
 Bass Line
 Perc. 1
 Perc. 2
 Mlt. Perc.
 Timp.

Musical score for a symphony orchestra, featuring woodwinds, brass, strings, and percussion. The score is in 3/4 time with a key signature of two flats. It includes parts for Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Bass Line, and various Percussion instruments. The score spans measures 21 to 25, with a page number of 6. Dynamics include *f*, *mf*, and *sfz*.

Fl.
 Oboe
 Bsn.
 Cl. 1
 Cl. 2, 3
 A. Cl.
 Bs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1, 2
 Horn
 Tbn.
 Bar.
 Tuba
 Bass Line
 Perc. 1
 Perc. 2
 Mlt. Perc.
 Timp.

a2
Solo or Section
 (-2.) *mp*

HH.
 (Foot)
 Wind Chimes *p*

Fl. *mf* relaxed and flowing
 Oboe *mf* relaxed and flowing
 Bsn. *mp* *mf*
 Cl. 1
 Cl. 2, 3 *a2*
 A. Cl. *mp* *mf*
 Bs. Cl. *mp* *mf*
 A. Sx. 1, 2 *mp* *mf*
 T. Sx.
 B. Sx. *mp* *mf*
 Tpt. 1, 2
 Horn
 Tbn.
 Bar. *mp* *mf*
 Tuba
 Bass Line
 Perc. 1
 Perc. 2
 Milt. Perc. *mp* *mf*
 Timp.

Fl.
 Oboe
 Bsn.
 Cl. 1
 Cl. 2, 3
 A. Cl.
 Bs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1, 2
 Horn
 Tbn.
 Bar.
 Tuba
 Bass Line
 Perc. 1
 Perc. 2
 Mlt. Perc.
 Timp.

48
 49 *mp* *mf*
 50
 51 *mp*

53

Fl. *mf*

Oboe *mf*

Bsn. *f*

Cl. 1 *mf*

Cl. 2, 3 *mf*

A. Cl. *f*

Bs. Cl. *f*

A. Sx. 1, 2 *fp* *mf* *a2*

T. Sx. *fp* *f* *Play*

B. Sx. *f*

53

Tpt. 1, 2 *mf* *a2*

Horn *fp* *mf*

Tbn. *f*

Bar. *f*

Tuba *f*

Bass Line *f*

Perc. 1 *f* Ride Cym. *f*

Perc. 2 *f* Tamb. A *mp*

Mlt. Perc. *mf*

Timp. *f* *mp*

61 Driving Rock (♩ = 128)

Fl. *ff* *poco* *poco* *f*

Oboe *ff* *poco* *poco* *f*

Bsn. *ff* *mp sub.* *poco* *fp* *f*

Cl. 1 *ff* *poco* *poco* *f*

Cl. 2, 3 *ff* *poco* *poco* *f*

A. Cl. *ff* *mp sub.* *poco* *fp* *f*

Bs. Cl. *ff* *mp sub.* *poco* *fp* *f*

A. Sx. 1, 2 *ff* *poco* *poco* *fp* *f*

T. Sx. *ff* *mp sub.* *poco* *fp* *f*

B. Sx. *ff* *mp sub.* *poco* *fp* *f*

Tpt. 1, 2 *ff* *poco* *poco* *fp* *f*

Horn *ff* *poco* *poco* *fp* *f*

Tbn. *ff* *mp sub.* *poco* *mf*

Bar. *ff* *mp sub.* *poco* *mf*

Tuba *ff* *mp sub.* *poco* *fp* *f*

Bass Line *ff* *mp sub.* *poco* *fp* *f*

Perc. 1 *mp* *ff* *poco* *poco* *f*

Perc. 2 *mp* *ff* *poco* *mp* *poco* *f*

Milit. Perc. *poco* *poco* *f*

Timp. *poco* *poco* *f*

"Get Back"

65

Play 2nd time only

Fl. *mf* *Play 2nd time only*

Oboe *mf* *Play 2nd time only*

Bsn. *mf* *Play 2nd time only*

Cl. 1 *mf* *Play 2nd time only*

Cl. 2, 3 *mf* *Play 2nd time only*

A. Cl. *fp* *f* *mf*

Bs. Cl. *fp* *f* *mf*

A. Sx. 1, 2 *fp* *f* *mf* *a2*

T. Sx. *fp* *f* *mf*

B. Sx. *fp* *f* *mf*

Tpt. 1, 2 *mf* *fp* *mf* *a2*

Horn *fp* *f* *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Bass Line *fp* *f* *mf*

Perc. 1

Perc. 2

Milt. Perc. *sfz* *Play 2nd time only*

Timp. *f*

63 *p sub.* 64 *f* 65 *f* 66 67

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Fl. *Play both times*

Oboe *Play both times*

Bsn.

Cl. 1 *Play both times*

Cl. 2, 3 *Play both times*

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1

Perc. 2

Vibraslap

Milt. Perc.

Timp.

1. 2.

Fl.

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1

Perc. 2

Milt. Perc.

Timp.

78 79 80 81 82

mp

sfz

A Tempo

87

Fl.

Oboe

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1, 2

Horn

Tbn.

Bar.

Tuba

Bass Line

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

A Tempo
a2

87

87

Fl.
 Oboe
 Bsn.
 Cl. 1
 Cl. 2, 3
 A. Cl.
 Bs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1, 2
 Horn
 Tbn.
 Bar.
 Tuba
 Bass Line
 Perc. 1
 Perc. 2
 Milt. Perc.
 Timp.

Dynamics: *f*, *sfz*, *mf*, *fp*, *(no cresc.)*

Measures: 88, 89, 90, 91, 92, 93

Fl. *fp* *ff* *poco* *mp* *ff* *sfz*
 Oboe *fp* *ff* *poco* *mp* *ff* *sfz*
 Bsn. *fp* *ff* *poco* *mp* *ff* *sfz*
 Cl. 1 *fp* *ff* *poco* *mp* *ff* *sfz*
 Cl. 2, 3 *fp* *ff* *poco* *mp* *ff* *sfz*
 A. Cl. *fp* *ff* *poco* *mp* *ff* *sfz*
 Bs. Cl. *fp* *ff* *poco* *mp* *ff* *sfz*
 A. Sx. 1, 2 *fp* *ff* *poco* *mp* *ff* *sfz*
 T. Sx. *fp* *ff* *poco* *mp* *ff* *sfz*
 B. Sx. *fp* *ff* *poco* *mp* *ff* *sfz*
 Tpt. 1, 2 *fp* *ff* *poco* *mp* *ff* *sfz*
 Horn *fp* *ff* *poco* *mp* *ff* *sfz*
 Tbn. *fp* *ff* *poco* *mp* *ff* *sfz*
 Bar. *fp* *ff* *poco* *mp* *ff* *sfz*
 Tuba *fp* *ff* *poco* *mp* *ff* *sfz*
 Bass Line *fp* *ff* *poco* *mp* *ff* *sfz*
 Perc. 1 *f* *mp* *ff* *poco* *p* *ff* *sfz*
 Perc. 2 *Sus. Cym.* *p* *ff* *poco* *Vibraslap* *sfz*
 Mil. Perc. *poco* *mp* *ff* *dampen* *sfz*
 Timp. *mp* *f* *sfz*

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FLUTE

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Chorale-like 3 *poco* Moderate Rock 3 *mf*

11 "Ticket To Ride" 6 *mf* 19 *sfz* *mf*

"Hey Jude" 32 Gently 8 40 5 *f*

mf relaxed and flowing

53 *mf*

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FLUTE

61 Driving Rock

poco poco

$<ff$ f

65 "Get Back" Play 2nd time only

mf

73 Play both times

f

1.

ff *a tempo*

2.

ff *a tempo*

87

mf f sfz mf

poco

fp ff mp ff sfz

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OBOE

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Arranged by JOHN MOSS

Chorale-like 3 *poco* Moderate Rock 3

11 "Ticket To Ride" 6 *mf*

19 *sfz* *mf*

f

"Hey Jude" 2 32 Gently 8 40 5 *mf* relaxed and flowing

2

53 *mf*

2 2/4

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OBOE

61 Driving Rock

poco poco
ff *f*

65 "Get Back"

Play 2nd time only

mf

Play both times

f

73

87

ff *a tempo* *f*

sfz *mf* *fp*

poco
ff *mp* *ff* *sffz*

BEST OF THE BEATLES

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B \flat CLARINET 1

Words and Music by
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Arranged by JOHN MOSS

Chorale-like

mf *rit.* *poco*

Moderate Rock

sfz

11 "Ticket To Ride"

19

6 *mf* *sfz* *mf*

f

"Hey Jude"

32 Gently

mp

mf

40

mp *mf*

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B \flat CLARINET 1

53

Musical notation for measures 53-60. The piece starts in 2/4 time, changes to 4/4 at measure 54, and returns to 2/4 at measure 58. Dynamics include *mf* and *ff*. The notation includes slurs, accents, and a *poco poco* marking.

61 Driving Rock

65

"Get Back"
Play 2nd time only

Musical notation for measures 61-72. The key signature changes to B \flat major. Dynamics include *f* and *mf*. The notation includes slurs, accents, and a repeat sign.

73

Play both times

Musical notation for measures 73-86. Dynamics include *f*. The notation includes slurs, accents, and first/second endings.

87

Musical notation for measures 87-94. Dynamics include *f*, *sfz*, *mf*, *fp*, *ff*, *mp*, *ff*, and *sfz*. The notation includes slurs, accents, and a *poco* marking.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

B \flat CLARINET 2

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Arranged by JOHN MOSS

Chorale-like

mf *rit.* *poco*

Moderate Rock

sfz

11 "Ticket To Ride"

6 *mf* *sfz* *mf*

"Hey Jude"

32 Gently

mp

40

mp *mf*

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B \flat CLARINET 2

53

Musical notation for measures 53-60. The first staff (treble clef) contains measures 53-56, ending with a *mf* dynamic. The second staff (bass clef) contains measures 53-60, ending with a *ff* dynamic and two *poco* markings.

61 Driving Rock

65 "Get Back"
Play 2nd time only

Musical notation for measures 61-64. The first staff (treble clef) contains measures 61-64, starting with a *f* dynamic and ending with a *mf* dynamic. The second staff (bass clef) contains measures 61-64, starting with a *f* dynamic and ending with a *mf* dynamic.

73

Play both times

Musical notation for measures 73-86. The first staff (treble clef) contains measures 73-86, starting with a *f* dynamic. The second staff (bass clef) contains measures 73-86, starting with a *f* dynamic. The notation includes first and second endings for measures 81-82.

87

Musical notation for measures 87-94. The first staff (treble clef) contains measures 87-90, starting with a *f* dynamic and ending with a *mf* dynamic. The second staff (bass clef) contains measures 87-94, starting with a *fp* dynamic and ending with a *sfz* dynamic. The notation includes a *poco* marking and various dynamic markings.

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B \flat CLARINET 3

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Arranged by JOHN MOSS

Chorale-like

Musical notation for the Chorale-like section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *mf*. The section concludes with a quarter rest, followed by two half notes: G4 and A4, marked *poco* and *rit.*

Moderate Rock

Musical notation for the Moderate Rock section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *sfz*.

11 "Ticket To Ride"

6

19

Musical notation for the "Ticket To Ride" section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *mf*. The section concludes with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *sfz* and *mf*.

"Hey Jude"

32 Gently

Musical notation for the "Hey Jude" section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *mp*.

Musical notation for the continuation of the "Hey Jude" section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *mp*.

40

Musical notation for the continuation of the "Hey Jude" section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers the last three notes. The dynamics are marked *mp* and *mf*.

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B \flat CLARINET 3

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *mf* is present at the end of the staff.

53

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *ff* is present at the end of the staff, with *poco poco* markings above the notes.

61 Driving Rock

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *f* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *fp* is present at the end of this section.

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *mf* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *fp* is present at the end of this section.

73

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *f* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *fp* is present at the end of this section.

2. Play both times

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *ff* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *mf* is present at the end of this section.

87

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *f* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *sfz* is present at the end of this section.

poco

Musical staff with notes and dynamics. The staff starts with a treble clef and a key signature of one flat. It contains several measures of music, including a half note, a quarter note, and a dotted quarter note. A dynamic marking of *fp* is present at the end of the staff. A section marked "65 'Get Back'" begins with a double bar line and a key signature change to two flats. The dynamic marking *mp* is present at the end of this section.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

B \flat BASS CLARINET

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

The musical score is written for B \flat Bass Clarinet in 4/4 time. It begins with a 'Chorale-like' section marked *mf*. The first system includes a *rit.* marking and a *poco* marking above the staff. The second system is marked 'Moderate Rock' and contains measure 11, the start of 'Ticket To Ride'. The third system contains measure 19. The fourth system contains measure 32, the start of 'Hey Jude', which is marked 'Gently' and '3' (triple). The fifth system contains measure 40. The sixth system contains measure 47. The seventh system contains measure 54. The score includes various dynamics such as *mf*, *sfz*, *f*, and *mp*, and includes hairpins for crescendo and decrescendo.

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B \flat BASS CLARINET

53

Musical notation for measures 53-60. The first staff shows a melodic line starting with a *f* dynamic. The second staff continues the melody with a *ff* dynamic and includes a *poco poco* marking. A *mp sub.* marking is also present.

61 Driving Rock

65 "Get Back"

Musical notation for measures 61-72. Measure 61 is marked *fp* and *f*. Measure 65 is marked *mf*. The notation includes various dynamics and articulation marks.

73

Musical notation for measures 73-86. Measure 73 is marked *ff*. The notation includes first and second endings and a *mf a tempo* marking.

87

Musical notation for measures 87-94. Measure 87 is marked *fp* and *ff*. The notation includes a *poco* marking and a *mp* dynamic.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

E♭ ALTO SAXOPHONE 1

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

mf *rit.* *poco*

Moderate Rock

sfz

11 "Ticket To Ride" 19

mf

Solo or Section

mp

32 "Hey Jude" Gently All

mf tenderly *All*

40 4

mp *mp* *mf*

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E♭ ALTO SAXOPHONE 1

53

Musical notation for measures 53-60. The key signature is one sharp (F#). The music starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests for two measures. The piece then changes to 2/4 time, with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *fp* and *mf*. The piece concludes with a double bar line and the instruction *poco poco* above two half notes G4 and A4, with a *ff* dynamic below.

61 Driving Rock

65 "Get Back"

Musical notation for measures 61-72. The key signature is one sharp (F#). The music consists of eighth notes and quarter notes. Dynamics include *fp* and *f*. The piece concludes with a double bar line and the instruction *poco poco* above two half notes G4 and A4, with a *ff* dynamic below.

73

Musical notation for measures 73-86. The key signature is one sharp (F#). The music features a double bar line with a first ending (1.) and a second ending (2.). Dynamics include *f*, *mf*, and *f*. The piece concludes with a double bar line and the instruction *poco poco* above two half notes G4 and A4, with a *ff* dynamic below.

87

Musical notation for measures 87-94. The key signature is one sharp (F#). The music features a double bar line with a first ending (1.) and a second ending (2.). Dynamics include *ff*, *a tempo*, *mf*, *f*, *sfz*, *mf*, *fp*, *ff*, and *sfz*. The piece concludes with a double bar line and the instruction *poco poco* above two half notes G4 and A4, with a *ff* dynamic below.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

E^b ALTO SAXOPHONE 2

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

mf *rit.* *poco*

Moderate Rock

sfz

11 "Ticket To Ride" **19**

mf

32 "Hey Jude" **Gently** **3**

mf

40 **4**

mp *mp < mf*

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E♭ ALTO SAXOPHONE 2

53

Musical notation for measures 53-60. The first staff shows a melodic line starting with a half note, followed by quarter notes, and ending with a quarter note. Dynamics include *fp* and *mf*. The second staff continues the melody with eighth notes and quarter notes, ending with a double bar line and the instruction *poco poco* and *ff*.

61 Driving Rock

65 "Get Back"

Musical notation for measures 61-72. The first staff shows a melodic line with dynamics *fp* and *f*. The second staff continues the melody with dynamics *mf* and *f*.

73

Musical notation for measures 73-86. The first staff shows a melodic line with dynamics *f* and *fp*. The second staff continues the melody with dynamics *mf* and *f*. There are first and second endings indicated by '1.' and '2.'

87

Musical notation for measures 87-94. The first staff shows a melodic line with dynamics *ff*, *a tempo*, *mf*, and *f*. The second staff continues the melody with dynamics *sfz*, *mf*, and *fp*. The third staff shows a melodic line with dynamics *ff*, *mp*, *ff*, and *sfz*. The instruction *poco* is also present.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

B \flat TENOR SAXOPHONE

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like *poco* **Moderate Rock**

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B \flat TENOR SAXOPHONE

Bsn. *Play*

ff *mp sub.*

poco *poco*

Detailed description: This musical staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a double bar line. Above the staff, the text 'Bsn. Play' is written. Below the staff, there are dynamic markings: a wedge-shaped crescendo leading to 'ff', followed by 'mp sub.' with a wedge-shaped decrescendo. Above the final two notes, the word 'poco' is written twice with a fermata over each note.

61 Driving Rock

65 "Get Back"

fp *f* *fp* *f* *mf*

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of one flat. It features dynamic markings: 'fp' with a wedge-shaped decrescendo, followed by 'f' with a wedge-shaped crescendo. The second measure has a treble clef and a key signature of two flats, with dynamic markings 'fp' with a wedge-shaped decrescendo, followed by 'f' with a wedge-shaped crescendo. The third measure has a treble clef and a key signature of two flats, with a dynamic marking of 'mf'.

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There are dynamic markings 'f' and 'mf' below the staff.

73

f

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There is a dynamic marking 'f' below the staff.

1.

2.

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There are dynamic markings 'f' and 'mf' below the staff.

87

ff *mf a tempo*

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There are dynamic markings 'ff' and 'mf a tempo' below the staff.

fp

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There is a dynamic marking 'fp' below the staff.

poco

ff *mp* *ff* *sfz*

Detailed description: This musical staff contains two measures of music. The first measure has a treble clef and a key signature of two flats. The second measure has a treble clef and a key signature of two flats. There are dynamic markings 'ff', 'mp', 'ff', and 'sfz' below the staff. Above the first note, the word 'poco' is written with a fermata over it.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

E^b BARITONE SAXOPHONE

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like *poco* **Moderate Rock**

11 "Ticket To Ride"

19

32 "Hey Jude" Gently 3

40

mf *sfz* *f* *mp* *mf*

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E♭ BARITONE SAXOPHONE

53

Musical staff for measure 53, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including a dynamic marking of *f* (forte) and a hairpin crescendo.

61 Driving Rock

Musical staff for measure 61, titled "Driving Rock". It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *ff* (fortissimo), *mp sub.* (mezzo-piano subito), *fp* (fortissimo piano), and *f* (forte), along with hairpin crescendos and decrescendos. The word "poco" is written above the staff.

65 "Get Back"

Musical staff for measure 65, titled "Get Back". It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *fp* (fortissimo piano) and *f* (forte), along with hairpin crescendos.

Musical staff for the continuation of measure 65, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *f* (forte) and hairpin crescendos.

73

Musical staff for measure 73, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *f* (forte) and hairpin crescendos.

Musical staff for the continuation of measure 73, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *f* (forte) and hairpin crescendos.

87

Musical staff for measure 87, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *ff* (fortissimo) and *mf a tempo* (mezzo-forte a tempo), along with hairpin crescendos.

Musical staff for the continuation of measure 87, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *fp* (fortissimo piano) and hairpin crescendos.

Musical staff for the continuation of measure 87, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including dynamic markings of *ff* (fortissimo), *mp* (mezzo-piano), *ff* (fortissimo), and *fffz* (fortissimissimo), along with hairpin crescendos and the word "poco" above the staff.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

4

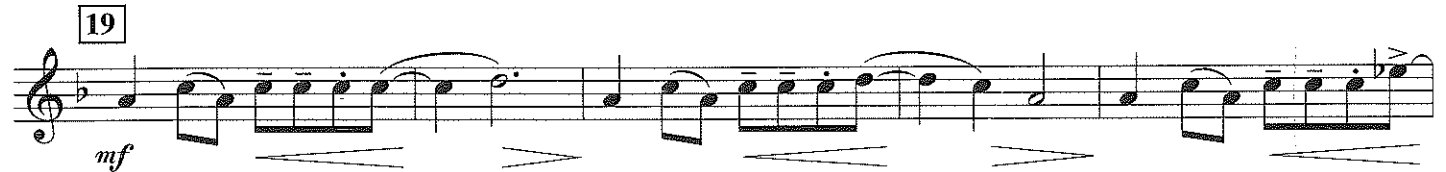
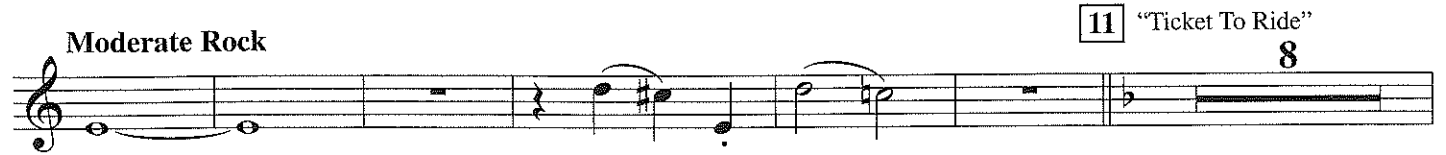
B \flat TRUMPET 1

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

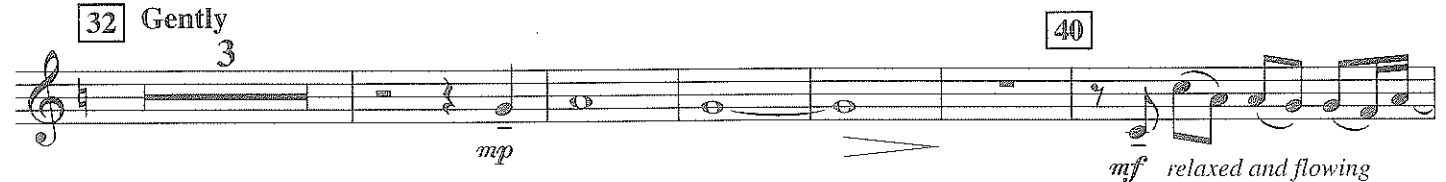


Moderate Rock



"Hey Jude"

32 Gently
3



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B \flat TRUMPET 1

53

Musical staff for measure 53, starting with a treble clef and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking is *mf*.

61 Driving Rock

Musical staff for measure 61, titled "Driving Rock". It features a treble clef and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The dynamic marking is *ff*. Above the staff, there are two *poco* markings with a hairpin crescendo leading to a *f* dynamic marking.

65 "Get Back"

Musical staff for measure 65, titled "Get Back". It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *mf*.

73

Musical staff for measure 73, continuing the "Get Back" melody. It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *f*.

Musical staff for measure 74, continuing the "Get Back" melody. It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *ff*. A first ending bracket labeled "1." spans the final two notes.

Musical staff for measure 75, continuing the "Get Back" melody. It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *ff*. A second ending bracket labeled "2." spans the final two notes. The staff concludes with a hairpin decrescendo to *p*, followed by *mf a tempo*.

87

Musical staff for measure 87, continuing the "Get Back" melody. It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *f*. The staff concludes with a hairpin decrescendo to *mf*.

Musical staff for measure 88, continuing the "Get Back" melody. It features a treble clef and a 4/4 time signature. The melody is a rhythmic eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. The dynamic marking is *fp*. Above the staff, there is a *poco* marking with a hairpin crescendo leading to *mp*. The staff concludes with a hairpin decrescendo to *ff*, followed by a hairpin decrescendo to *sffz*.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

B \flat TRUMPET 2

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

mf *rit.*

poco Moderate Rock

11 "Ticket To Ride"

19

8 *mf*

"Hey Jude"

32 Gently

3

40

mp *mf* relaxed and flowing

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B \flat TRUMPET 2

53

Musical staff for measure 53, starting with a treble clef and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mf* is placed below the first note.

61 Driving Rock

Musical staff for measure 61, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *ff* is placed below the first note. Above the staff, the word *poco* is written twice with a hairpin crescendo leading to a *f* dynamic marking.

65 "Get Back"

Musical staff for measure 65, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mf* is placed below the first note.

73

Musical staff for measure 73, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *f* is placed below the first note.

1.

Musical staff for the first ending, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *ff* is placed below the first note.

2.

Musical staff for the second ending, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *ff* is placed below the first note, followed by *p* and *mf a tempo*.

87

Musical staff for measure 87, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *f* is placed below the first note, followed by *sfz* and *mf*.

poco

Musical staff for the continuation of measure 87, starting with a treble clef and a 4/4 time signature. The melody consists of a half note G4, a half note A4, and a half note B4. The dynamic marking *fp* is placed below the first note, followed by *ff*, *mp*, *ff*, and *sfz*.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

F HORN

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

mf *rit.* *poco*

Moderate Rock

11 "Ticket To Ride"

sfz

19

mf

"Hey Jude"

32 Gently

40

mp *mf*

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F HORN

53

Musical staff for measure 53. The staff is in treble clef with a key signature of one flat (Bb). The time signature changes from 2/4 to 4/4. The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *fp* is placed below the first note, and *mf* is placed below the second note. The staff continues with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4.

61 Driving Rock

Musical staff for measure 61. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *ff* is placed below the first note. The staff continues with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The music then continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *fp* is placed below the first note of this second group, and *f* is placed below the second note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *fp* is placed below the first note of this third group, and *f* is placed below the second note.

65 "Get Back"

Musical staff for measure 65. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *fp* is placed below the first note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *mf* is placed below the first note of this second group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *fp* is placed below the first note of this third group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *fp* is placed below the first note of this fourth group.

73

Musical staff for measure 73. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *mf* is placed below the first note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *f* is placed below the first note of this second group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The music then continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4.

Musical staff for first and second endings. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The music then continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The first ending is marked with a double bar line and the number 1. The second ending is marked with a double bar line and the number 2.

87

Musical staff for measure 87. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *ff* is placed below the first note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *mf a tempo* is placed below the first note of this second group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *f* is placed below the first note of this third group.

Musical staff for measure 88. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. A dynamic marking of *sfz* is placed below the first note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *mf* is placed below the first note of this second group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *fp* is placed below the first note of this third group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *ff* is placed below the first note of this fourth group.

Musical staff for measure 89. The staff is in treble clef with a key signature of one flat (Bb). The music begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *mp* is placed below the first note. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *ff* is placed below the first note of this second group. The staff continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A dynamic marking of *sfz* is placed below the first note of this third group.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

TROMBONE

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like *mf* *rit.* *poco* Moderate Rock

11 "Ticket To Ride" *sfz* *f*

19 *mf*

32 "Hey Jude" Gently *mp*

40 *mf*

53 *f*

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TROMBONE

Musical staff with notes and dynamics. Dynamics include *ff* and *mp sub.*. The staff ends with a double bar line and the instruction *poco poco*.

61 Driving Rock

Musical staff for "Driving Rock" with notes and a *mf* dynamic marking.

65 "Get Back"

Musical staff for "Get Back" with notes and a *mf* dynamic marking.

73

Musical staff with measure 73 marked. Dynamics include *f*.

Musical staff with first and second endings marked "1." and "2.".

87

Musical staff with measure 87 marked. Dynamics include *ff* and *mf a tempo*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Dynamics include *fp*, *ff*, *mp*, *ff*, and *sfz*. The word *poco* is written above the staff.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

BARITONE B.C.

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like *poco* Moderate Rock

11 "Ticket To Ride"

19

32 "Hey Jude" Gently

40

53

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BARITONE B.C.

poco poco
ff mp sub.

61 Driving Rock

mf

65 "Get Back"

73

f

87

ff *mf a tempo*

fp *ff* *mp* *ff* *sffz*

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

BARITONE T.C.

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like poco Moderate Rock

mf *rit.*

11 "Ticket To Ride"

sfz *f*

19

mf

mf

32 "Hey Jude" Gently 3

mp

40

mf *mp* *mf*

53

f

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BARITONE T.C.

Musical staff with notes and dynamics. Dynamics include *ff* and *mp sub.*. Tempo markings include *poco* and *poco*.

61 Driving Rock

Musical staff for "Driving Rock" starting with *mf* dynamics.

65 "Get Back"

Musical staff for "Get Back" starting with *mf* dynamics.

73

Musical staff for measure 73 starting with *f* dynamics.

1.

2.

Musical staff with first and second endings.

87

Musical staff for measure 87 with dynamics *ff* and *mf a tempo*.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics including *fp*, *ff*, *mp*, *ff*, and *sfz*. Tempo marking includes *poco*.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

TUBA

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like

poco Moderate Rock

11 "Ticket To Ride"

19

"Hey Jude"

32 Gently 3

40

53

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TUBA

ff mp sub. *poco poco*

61 Driving Rock

65 "Get Back"

fp f fp f

73

f

1. 2.

ff mf a tempo

87

fp (no cresc.)

fp ff mp ff sfz

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

CONVERTIBLE BASS LINE

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like poco Moderate Rock

mf *rit.*

11 "Ticket To Ride"

sfz *f*

19

32 "Hey Jude" Gently

mp

40

mf

53

f

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CONVERTIBLE BASS LINE

poco poco
ff mp sub.

61 Driving Rock

65 "Get Back"

fp f fp f

73

f

1.
2.

ff mf a tempo

87

fp (no cresc.)

poco
fp ff mp ff sffz

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

TIMPANI

Words and Music by
JOHN LENNON and PAUL McCARTNEY
Arranged by JOHN MOSS

Chorale-like (F, Bb, Eb) **3** *rit.* *poco* **Moderate Rock** **5** *f*

11 "Ticket To Ride" **6** *mp* *<* *sfz* **19** *>* *dampen* **4** *f*

32 "Hey Jude" **Gently** **4** **7** *p* *<*

40 **3** *mf* *p* *<* *mf* **3** *mp* *<* *mf*

53 **2** *mp* *<* *f* *>* *mp* *<* *f*

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BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

MALLET PERCUSSION
(Bells)

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

Chorale-like 3 *poco* Moderate Rock

11 "Ticket To Ride" 3 7 19

"Hey Jude" 3 32 Gently 8 40

2 4 $\frac{2}{4}$ $\frac{4}{4}$

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MALLET PERCUSSION

53 *mf* *poco poco*

61 Driving Rock *f* 65 "Get Back" *f* Play 2nd time only

73

1. 2. 2. 2. *a tempo*

87 *f*

poco *mp* *ff* *sfz*

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

PERCUSSION 1
(Drum Set)

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

Moderate Rock

Chorale-like **3** *rit.* *mf* *poco* H.H. (Closed) **4**

Cr. **11** "Ticket To Ride" *sfz* *mp* *f* H.H. (Closed)

19 Ride Cym. *mp* *f* **4**

Tom **H.H. (Closed)**

32 "Hey Jude" **Gently** **8**

40 **H.H. (Closed) Rim Knock** *mf* **4** **8**

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PERCUSSION 1

Musical staff with rhythmic notation. It features a series of eighth notes with 'x' marks above them, indicating a specific percussive sound. The staff is in 4/4 time. Dynamics include a crescendo leading to a forte (*f*) dynamic.

53 Ride Cym.

Musical staff for '53 Ride Cym.' It shows a rhythmic pattern of eighth notes with 'x' marks. The staff is in 4/4 time. Dynamics range from mezzo-piano (*mp*) to fortissimo (*ff*).

61 Driving Rock

Musical staff for '61 Driving Rock'. It features a driving rhythmic pattern with eighth notes and 'x' marks. Dynamics include *poco*, *f*, and accents (^).

65 "Get Back"

Musical staff for '65 "Get Back"'. It shows a rhythmic pattern of eighth notes with 'x' marks. The staff is in 4/4 time. Dynamics include *f* and accents (^).

73

Ride Cym.

Musical staff for '73 Ride Cym.' It shows a rhythmic pattern of eighth notes with 'x' marks. The staff is in 4/4 time. Dynamics include *f* and accents (^).

Musical staff for '73 Ride Cym.' continuation. It features a rhythmic pattern of eighth notes with 'x' marks. Dynamics include *ff*, *mf*, and *a tempo*. There is a 'dampen' instruction with a double bar line and a fermata.

87

Musical staff for '87'. It features a rhythmic pattern of eighth notes with 'x' marks. Dynamics include *f*, *mf*, *sfz*, and *mf*.

Musical staff for 'Cr.'. It features a rhythmic pattern of eighth notes with 'x' marks. Dynamics include *f*, *ff*, *p*, *ff*, and *sfz*. There is a *poco* marking.

BEST OF THE BEATLES

(A medley including: Ticket To Ride • Hey Jude • Get Back)

PERCUSSION 2

(Sus. Cym., Tamb., Vibraslap, Cabasa, Wind Chimes)

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

Moderate Rock

Chorale-like **3**

poco **Tamb.**

rit.
 Sus. Cym. *p* < *mf*
 (with Sticks)

11 "Ticket To Ride"

mp < *sfz* **Vibraslap** *sfz* > **f**

19

sfz **Cabasa**

32 "Hey Jude"
Gently

p **Wind Chimes** **6** **Sus. Cym.**
 (with Mallets) *mp*

40 **Cabasa**

mf *mp* < *mf*

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PERCUSSION 2

53 Tamb.

mp < *mf* *mp* < *f* *f* *mp*

61 Driving Rock

f *mp* < *ff* *mp* < *f* *sfz* *sfz*

65 "Get Back"

f *Vibraslap* *sfz* *sfz*

73

Sus. Cym. (with Mallets) *sfz* *sfz*

2.

sfz *ff* *mf a tempo*

87

Vibraslap *Sus. Cym.* *Vibraslap* *sfz*