

# The Beatles

*Yesterday / I Wanna Hold Your Hand / Michelle  
Yellow Submarine / Hey Jude / Eleanor Rigby  
Penny Lane / Ob-la-di Ob-la-da*

E<sup>b</sup> Horn & Piano

Arr.: John Glenesk Mortimer

**John Lennon / Paul McCartney**

EMR 923J

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# 8 Greatest Hits

## The Beatles

**E♭ HORN**

### 1. Yesterday

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

**Allegro non troppo**

♩ = ca. 96

*poco rit.*

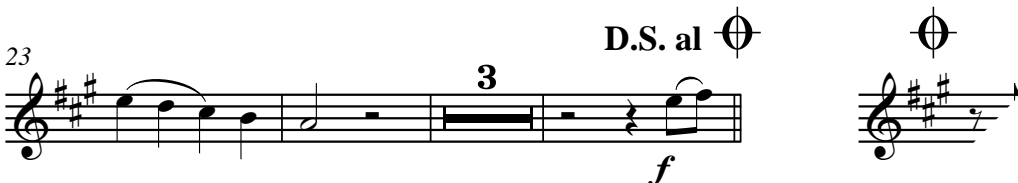
*a tempo*

  
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### 2. I Wanna Hold Your Hand

**Vivace** ♩ = ca. 132



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# 8 Greatest Hits

## The Beatles

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

### 1. Yesterday

**Allegro non troppo** ♩ = ca. 96 **poco rit.** **a tempo**

**E♭ Horn**

**Piano**

6

13

21 **poco rit.**

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# 2. I Wanna Hold Your Hand

Vivace ♩ = ca. 132



Musical notation for measures 1-5. The piece is in G major (one sharp) and 4/4 time. The tempo is Vivace, approximately 132 beats per minute. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the second system.

6

Musical notation for measures 6-11. The melody continues in the right hand, and the left hand maintains the rhythmic accompaniment. The dynamics remain consistent with the previous section.

12



Musical notation for measures 12-18. This section includes a first ending (1.) and a second ending (2.). The dynamics are marked as *mp* (mezzo-piano). The piano part features a *cresc.* (crescendo) marking towards the end of the section.

19

Musical notation for measures 19-25. The melody continues in the right hand, and the left hand maintains the rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the piano part.

26

D.S. al

Musical notation for measures 26-31. The piece returns to the beginning of the first system. The dynamics are marked as *f* (forte) and *ff* (fortissimo).



poco rit.

Musical notation for measures 32-35. The tempo is marked as *poco rit.* (poco ritardando). The music concludes with a final chord.

# 3. Michelle

Moderato ♩ = ca. 56

The first system of the musical score for 'Michelle' consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing several whole rests. The middle staff is the piano right hand, starting with a piano (*p*) dynamic and featuring a melodic line with slurs and a trill at the end. The bottom staff is the piano left hand, providing a harmonic accompaniment with chords and moving bass lines.

5

The second system of the musical score continues from the first. The vocal line (top staff) begins with a piano (*p*) dynamic and features a melodic line with slurs and a triplet of eighth notes. The piano accompaniment (middle and bottom staves) continues with chords and a steady bass line.

10

The third system of the musical score includes a first and second ending for the vocal line (top staff). The first ending leads back to the beginning of the system, while the second ending leads to a triplet of eighth notes. The piano accompaniment (middle and bottom staves) features chords and a rhythmic bass line, with a forte (*f*) dynamic marking.

14

The fourth system of the musical score shows the vocal line (top staff) with a decrescendo (*dim.*) dynamic. The piano accompaniment (middle and bottom staves) continues with chords and a rhythmic bass line, also marked with a decrescendo (*dim.*).

18

The fifth system of the musical score features a crescendo (*cresc.*) in both the vocal line (top staff) and the piano accompaniment (middle and bottom staves). The vocal line starts piano (*p*) and reaches mezzo-forte (*mf*) by the end of the system. The piano accompaniment also starts piano (*p*) and reaches mezzo-forte (*mf*).

# 4. Yellow Submarine

Allegro ♩ = ca. 120

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a rest followed by a melodic phrase starting on G4, moving to A4, B4, and C5, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in bass clef with a common time signature (C) and a key signature of one flat (Bb). It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, marked with a forte (*f*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic marking.

4

The second system continues the vocal and piano parts. The vocal line continues its melodic line with notes G4, A4, B4, and C5. The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

7

The third system continues the vocal and piano parts. The vocal line continues its melodic line with notes G4, A4, B4, and C5. The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

11

The fourth system continues the vocal and piano parts. The vocal line continues its melodic line with notes G4, A4, B4, and C5. The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

14

The fifth system continues the vocal and piano parts. The vocal line continues its melodic line with notes G4, A4, B4, and C5. The piano accompaniment maintains its rhythmic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

# 5. Hey Jude

Sostenuto ♩ = ca. 69



*p*

*p* *sempre legato*

6

1. 2.

*mf*

*mf*

11

1. 2.

*f*

17

D.S. al  $\Phi$

*p*

*cresc.*

*f*

*cresc.*

*f*

22

repeat ad lib.

*ff*

*ff*

## 6. Eleanor Rigby

Allegro ♩ = 126

The musical score for 'Eleanor Rigby' is presented in a piano-vocal arrangement. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The score begins with a vocal line that has a few notes, followed by a piano introduction. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include 'f.' (forte) and 'sim.' (sforzando). The score is divided into measures, with measure numbers 4, 8, 12, and 16 indicated at the start of their respective systems. The piano part includes various articulations such as accents and slurs.



## 7. Penny Lane

Allegro moderato ♩ = ca. 112

The musical score for 'Penny Lane' is presented in a standard piano score format. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of approximately 112 beats per minute. The score begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line is written in a soprano clef. The score includes various dynamics such as *mf*, *sim.* (sustained), and *f*. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a final cadence. The score is published by Reift, with the reference number EMR 923J.

## 8. Ob-La-Di, Ob-La-Da

Vivo ♩ = ca. 120



First system of music (measures 1-9). The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *f* and *sim.*

10

Second system of music (measures 10-20). The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* and *sim.*

21

Third system of music (measures 21-29). The vocal line includes a first and second ending. The piano accompaniment continues with the rhythmic pattern. Dynamics include *f* and *sim.*

30

Fourth system of music (measures 30-39). The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* and *sim.*

40

D.S. al

Fifth system of music (measures 40-49). The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* and *sim.*

Sixth system of music (measures 50-59). The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* and *sim.*

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