

The Beatles

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

Oboe & Piano

Arr.: John Glenesk Mortimer

John Lennon / Paul McCartney

EMR 923B

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8 Greatest Hits

The Beatles

OBOE

1. Yesterday

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Allegro non troppo

♩ = ca. 96

poco rit.

a tempo

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Musical notation for the first staff of 'Yesterday', including a treble clef, key signature of two flats, and a 3-measure rest.

Musical notation for the second staff of 'Yesterday', starting at measure 7.

Musical notation for the third staff of 'Yesterday', starting at measure 12.

Musical notation for the fourth staff of 'Yesterday', starting at measure 19.

Musical notation for the fifth staff of 'Yesterday', starting at measure 24, with 'poco rit' marking.

2. I Wanna Hold Your Hand

Vivace ♩ = ca. 132

Musical notation for the first staff of 'I Wanna Hold Your Hand', including a treble clef, key signature of one flat, and a 3-measure rest.

Musical notation for the second staff of 'I Wanna Hold Your Hand', starting at measure 9.

Musical notation for the third staff of 'I Wanna Hold Your Hand', starting at measure 15, with first and second endings.

Musical notation for the fourth staff of 'I Wanna Hold Your Hand', starting at measure 23, with 'D.S. al' and a 3-measure rest.

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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*



Oboe

Piano

6

13

21 *poco rit.*

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2. I Wanna Hold Your Hand

Vivace ♩ = ca. 132



6

12

19

26

D.S. al

poco rit.

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 whole rest. The middle staff is the piano right hand, starting with a piano (*p*) dynamic and a melodic line with a slur. The bottom staff is the piano left hand, providing harmonic support with chords and a steady bass line.

5

The second system of the musical score for 'Michelle' consists of three staves. The top staff continues the vocal line with a piano (*p*) dynamic and includes a triplet of eighth notes. The middle staff continues the piano right hand with chords and a melodic line. The bottom staff continues the piano left hand with a steady bass line.

10

The third system of the musical score for 'Michelle' consists of three staves. The top staff features a first ending (1.) and a second ending (2.) with a forte (*f*) dynamic and triplet markings. The middle staff continues the piano right hand with chords and a melodic line. The bottom staff continues the piano left hand with a steady bass line.

14

The fourth system of the musical score for 'Michelle' consists of three staves. The top staff continues the vocal line with a *dim.* (diminuendo) dynamic. The middle staff continues the piano right hand with chords and a melodic line. The bottom staff continues the piano left hand with a steady bass line.

18

The fifth system of the musical score for 'Michelle' consists of three staves. The top staff continues the vocal line with dynamics *p*, *cresc.*, and *mf*. The middle staff continues the piano right hand with a melodic line and dynamics *p*, *cresc.*, and *mf*. The bottom staff continues the piano left hand with a steady bass line and dynamics *mf*.

4. Yellow Submarine

Allegro ♩ = ca. 120

The first system of music consists of two staves. The upper staff is a single treble clef line with a key signature of one flat and a common time signature. It begins with a rest, followed by a melodic line starting on a half note G4, moving to F4, E4, D4, and C4. The lower staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a piano introduction with a forte (*f*) dynamic, followed by a melodic line in the bass clef and a chordal accompaniment in the treble clef. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, maintaining the rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

The fifth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, featuring a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

5. Hey Jude

Sostenuto ♩ = ca. 69



Musical score for measures 1-5. The vocal line starts with a *p* dynamic. The piano accompaniment is marked *p* and *sempre legato*.

6



Musical score for measures 6-10. The vocal line has a first and second ending. The piano accompaniment is marked *mf*.

11

Musical score for measures 11-16. The piano accompaniment features a dense chordal texture and is marked *f*.

17

D.S. al

Musical score for measures 17-21. The vocal line is marked *p*. The piano accompaniment is marked *cresc.* and *f*. The section ends with a double bar line and a section symbol.

22

repeat ad lib.

Musical score for measures 22-26. The vocal line is marked *ff*. The piano accompaniment is marked *ff* and includes a sixteenth-note pattern in the right hand.

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 flat (B-flat major/D minor) 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 includes various musical notations such as dynamics (f, sim.), articulation (accents, slurs), and phrasing. The piano part features a prominent bass line with a steady eighth-note rhythm and a treble part with chords and melodic lines. The vocal line is a simple melody that follows the piano accompaniment.

4

8

12

16

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 B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of approximately 112 beats per minute.

System 1 (Measures 1-5): The vocal line begins with a melody in measure 1, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, also marked *mf*. A *sim.* (sustained) marking is present in the piano part.

System 2 (Measures 6-11): The vocal line includes a first ending (1.) and a second ending (2.). The piano accompaniment continues with the rhythmic pattern, marked *f* in the right hand.

System 3 (Measures 12-16): The vocal line continues with a melodic phrase. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

System 4 (Measures 17-22): The vocal line returns to a similar melodic pattern. The piano accompaniment maintains the rhythmic foundation, marked *mf*.

System 5 (Measures 23-27): The vocal line concludes with a melodic phrase. The piano accompaniment features triplets in the right hand, marked *f*.

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

Vivo $\text{♩} = \text{ca. } 120$

§

Measures 1-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melody marked *f*. The piano accompaniment features a rhythmic pattern of chords and eighth notes, also marked *f* and *sim.*

10

Measures 11-20. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern of chords and eighth notes.

21

Measures 21-30. The vocal line has a repeat sign with first and second endings. The piano accompaniment continues with the same rhythmic pattern.

30

Measures 31-40. The vocal line continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern.

40

D.S. al ⊕

Measures 41-45. The system is split into two parts. The first part shows the vocal line and piano accompaniment. The second part shows a continuation of the piano accompaniment.

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