

The Beatles

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

Alto Saxophone & Piano

Arr.: John Glenesk Mortimer

John Lennon / Paul McCartney

EMR 923E

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8 Greatest Hits

The Beatles

E♭ ALTO
SAXOPHONE

1. Yesterday

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Allegro non troppo

♩ = ca. 96

poco rit.

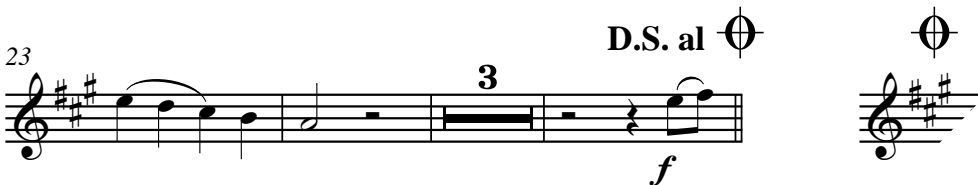
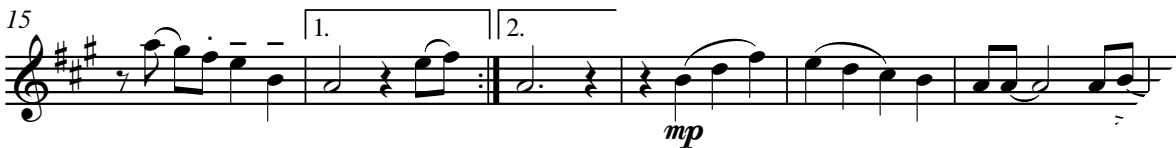
a tempo

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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

Alto Saxophone

Piano

Allegro non troppo ♩ = ca. 96

poco rit.

a tempo

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 score is in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'Vivace' with a quarter note equal to approximately 132 beats per minute. The first measure of the vocal line starts with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

6

Musical notation for measures 6-11. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern from the previous section.

12

Musical notation for measures 12-18. Measure 12 includes a repeat sign with first and second endings. The dynamic marking *mp* (mezzo-piano) is present. The piano accompaniment continues with the established rhythmic pattern.

19

Musical notation for measures 19-25. The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line continues with the melodic line.

26

D.S. al

poco rit.

Musical notation for measures 26-30. The score is split into two systems. The first system (measures 26-29) includes a forte (*f*) dynamic marking and a fortissimo (*ff*) dynamic marking. The second system (measures 30-31) shows the vocal line and piano accompaniment with a *poco rit.* (ritardando) instruction.

3. Michelle

Moderato ♩ = ca. 56

The first system of music 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#), in common time. It contains four measures of whole notes. The middle staff is the right-hand piano part, starting with a piano (*p*) dynamic. It features a melodic line with slurs and a triplet of eighth notes in the final measure. The bottom staff is the left-hand piano part, providing a harmonic accompaniment with chords and single notes.

5

The second system of music begins at measure 5. The vocal line continues with a melodic phrase, ending with a triplet of eighth notes. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

10

The third system of music begins at measure 10. It includes a first ending bracket and a second ending bracket. The vocal line features a triplet of eighth notes. The piano accompaniment includes a forte (*f*) dynamic marking and a triplet of eighth notes in the right hand.

14

The fourth system of music begins at measure 14. The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment also features a *dim.* marking and continues with its rhythmic accompaniment.

18

The fifth system of music begins at measure 18. The vocal line starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking, reaching a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and includes a *cresc.* marking, reaching a mezzo-forte (*mf*) dynamic.

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 marked *mf*. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, marked *f* and *mf*.

4

The second system continues the vocal and piano parts. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with its rhythmic pattern, marked *f* and *mf*.

7

The third system continues the vocal and piano parts. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with its rhythmic pattern, marked *f* and *mf*.

11

The fourth system continues the vocal and piano parts. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with its rhythmic pattern, marked *f* and *mf*.

14

The fifth system continues the vocal and piano parts. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with its rhythmic pattern, marked *f* and *mf*.

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*.

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

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

Musical score for measures 17-21. Measure 17 is marked *D.S. al* and *p*. The piano accompaniment includes *cresc.* markings and a *f* dynamic.

Musical score for measures 22-25. Measure 22 is marked *repeat ad lib.* and *ff*. The piano accompaniment is marked *ff*.

6. Eleanor Rigby

Allegro ♩ = 126

f. *sim.* *f.*

4

sim.

8

sim.

12

sim.

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 (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major), 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:** The vocal line begins with a melody starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *sim.*
- System 2:** The vocal line has a first and second ending. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *f*.
- System 3:** The vocal line features a melodic phrase with a fermata. The piano accompaniment has a more active bass line. Dynamics include *f*.
- System 4:** The vocal line returns to a similar melodic pattern. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *mf*.
- System 5:** The vocal line concludes with a melodic phrase. The piano accompaniment features triplets in both hands. Dynamics include *f*.

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

Vivo ♩ = ca. 120

♩

10

21

30

40

D.S. al Φ

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