

# The Beatles

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

Trombone & Piano

Arr.: John Glenesk Mortimer

**John Lennon / Paul McCartney**

EMR 923L

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# 8 Greatest Hits

## The Beatles

TROMBONE

### 1. Yesterday

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

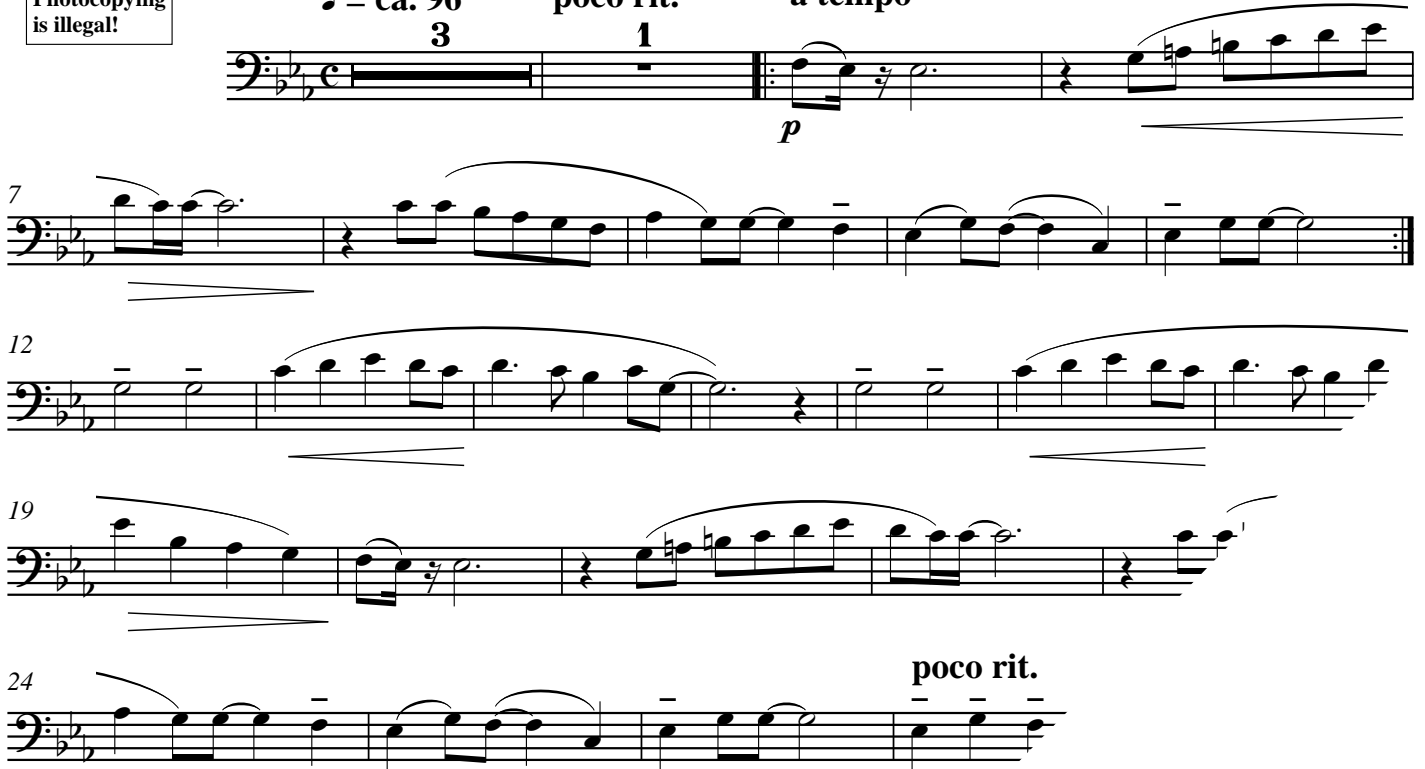
  
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Allegro non troppo

♩ = ca. 96

poco rit.

a tempo



7

12

19

24

p

poco rit.

### 2. I Wanna Hold Your Hand

Vivace ♩ = ca. 132



3

9

15

23

f

mp

D.S. al  $\Phi$

$\Phi$

f

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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

Trombone

Piano



The musical score is arranged for Trombone and Piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro non troppo' with a quarter note equal to approximately 96 beats per minute. The score is divided into four systems, with measure numbers 6, 13, and 21 indicated at the start of each system. The first system shows the Trombone part with a rest for the first five measures, followed by a melodic line starting in measure 6. The Piano part begins in measure 1 with a piano (*p*) dynamic. The second system continues the melodic development in both parts. The third system features a more complex piano accompaniment with chords and arpeggios. The fourth system concludes the piece with a 'poco rit.' (slightly ritardando) marking and ends with a double bar line.

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# 2. I Wanna Hold Your Hand

Vivace ♩ = ca. 132



Measures 1-5 of the score. The bass line starts with a rest, followed by a melodic phrase 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. A dynamic marking of *f* is present.

6

Measures 6-11. The bass line continues with a rhythmic pattern. The piano accompaniment maintains the eighth-note pattern in the right hand and a steady bass line in the left hand.

12

Measures 12-18. Measure 12 includes a first ending symbol. Measures 13-18 show a melodic line in the bass and piano accompaniment. A dynamic marking of *mp* is present.

19

Measures 19-25. The bass line continues with a rhythmic pattern. The piano accompaniment features a *cresc.* (crescendo) marking in the right hand.

26

D.S. al  $\Phi$



poco rit.

Measures 26-30. The bass line starts with a rest, followed by a melodic phrase 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. A dynamic marking of *ff* is present.

Measures 31-35. The bass line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

# 3. Michelle

Moderato ♩ = ca. 56

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Moderato, approximately 56 beats per minute. The music features a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

5

Musical notation for measures 5-9. The piano (*p*) dynamic continues. The right hand features a triplet of eighth notes in measure 8. The left hand continues with harmonic accompaniment.

10

Musical notation for measures 10-13. The dynamic changes to forte (*f*). The right hand has a triplet of eighth notes in measure 11. The left hand features a rhythmic pattern of eighth notes and rests.

14

Musical notation for measures 14-17. The dynamic changes to *dim.* (diminuendo). The right hand has a melodic line with slurs. The left hand continues with harmonic accompaniment.

18

Musical notation for measures 18-21. The dynamic changes from piano (*p*) to *cresc.* (crescendo) and then to *mf* (mezzo-forte). The right hand has a melodic line with slurs. The left hand continues with harmonic accompaniment.

# 4. Yellow Submarine

Allegro ♩ = ca. 120

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a metronome marking of approximately 120 beats per minute. The first system shows the beginning of the piece. The bass line starts with a half rest, followed by a quarter note G2, a quarter note F2, and a half note E2. The piano accompaniment begins with a quarter note G2, a quarter note F2, and a half note E2. The first measure of the piano part is marked with a forte (*f*) dynamic. The second measure of the piano part is marked with a mezzo-forte (*mf*) dynamic. The first system ends with a half note G2 and a half note F2.

4

Musical score for measures 5-7. The bass line continues with a quarter note E2, a quarter note D2, and a half note C2. The piano accompaniment continues with a quarter note G2, a quarter note F2, and a half note E2. The piano part is marked with a mezzo-forte (*mf*) dynamic. The second system ends with a half note G2 and a half note F2.

7

Musical score for measures 8-10. The bass line continues with a quarter note E2, a quarter note D2, and a half note C2. The piano accompaniment continues with a quarter note G2, a quarter note F2, and a half note E2. The piano part is marked with a mezzo-forte (*mf*) dynamic. The third system ends with a half note G2 and a half note F2.

11

Musical score for measures 11-13. The bass line continues with a quarter note E2, a quarter note D2, and a half note C2. The piano accompaniment continues with a quarter note G2, a quarter note F2, and a half note E2. The piano part is marked with a mezzo-forte (*mf*) dynamic. The fourth system ends with a half note G2 and a half note F2.

14

Musical score for measures 14-16. The bass line continues with a quarter note E2, a quarter note D2, and a half note C2. The piano accompaniment continues with a quarter note G2, a quarter note F2, and a half note E2. The piano part is marked with a mezzo-forte (*mf*) dynamic. The fifth system ends with a half note G2 and a half note F2.

# 5. Hey Jude

Sostenuto ♩ = ca. 69



*p*

*p* *sempre legato*

6



1. 2. *mf*

*mf*

11



1. 2. *f*

*f*

17

D.S. al



*p* *cresc.* *f* 6

*cresc.* *f*

22

repeat ad lib.

6 *ff* 6 6

*ff* 6

## 6. Eleanor Rigby

Allegro ♩ = 126

The musical score is presented in a grand staff format, consisting of a bass clef staff at the top, a treble clef staff in the middle, and a bass clef staff at the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piece is marked 'Allegro' with a tempo of 126 beats per minute. The score is divided into measures, with measure numbers 4, 8, 12, and 16 indicated at the start of their respective systems. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first system shows a bass line starting with a half note G2, followed by a quarter rest, and then a half note G2. The piano part begins with a forte (*f*) dynamic, featuring a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The second system (measures 4-7) shows the bass line continuing with eighth notes, and the piano part introducing a 'sim.' (sustained) marking. The third system (measures 8-11) continues the piano accompaniment with 'sim.' markings. The fourth system (measures 12-15) shows the bass line with eighth notes and the piano part with 'sim.' markings. The fifth system (measures 16-19) concludes the page with the bass line and piano accompaniment.



## 7. Penny Lane

Allegro moderato ♩ = ca. 112

The musical score for 'Penny Lane' is presented in two systems, each with a bass line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C).

**System 1 (Measures 1-5):**  
 - Bass line: Starts with a *mf* dynamic. The melody consists of eighth and sixteenth notes.  
 - Piano accompaniment: Features a steady eighth-note chordal pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *sim.* (sustained).

**System 2 (Measures 6-11):**  
 - Bass line: Measure 6 includes a trill (tr.) and a first ending bracket. Measure 7 includes a second ending bracket. The dynamic *f* (forte) is marked in measure 8.  
 - Piano accompaniment: Continues the chordal pattern, with a crescendo leading to *f* in measure 8.

**System 3 (Measures 12-16):**  
 - Bass line: Measure 12 includes the instruction *(8va ad lib.)* above the staff.  
 - Piano accompaniment: The right hand features a melodic line with grace notes and slurs, while the left hand continues the bass line.

**System 4 (Measures 17-22):**  
 - Bass line: Returns to the *mf* dynamic.  
 - Piano accompaniment: The right hand has a melodic line with slurs, and the left hand continues the bass line. The dynamic *mf* is marked in the left hand.

**System 5 (Measures 23-28):**  
 - Bass line: Measure 23 includes a trill (tr.). Measure 24 includes a triplet of eighth notes. The dynamic *f* is marked in measure 25.  
 - Piano accompaniment: The right hand features a melodic line with triplets and slurs. The dynamic *f* is marked in the right hand.

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

Vivo  $\text{♩} = \text{ca. } 120$ 

§

Measures 1-10. Bass line:  $f$ . Piano:  $f$ ,  $\text{sim.}$

10

Measures 11-20. Piano:  $\text{sim.}$

21

Measures 21-30. First and second endings in bass line.

30

Measures 31-40. Piano:  $\text{sim.}$

40

D.S. al  $\text{⊕}$ 

Measures 41-45. D.S. al  $\text{⊕}$

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