

The Beatles

Volume 1

Yesterday / I Wanna Hold Your Hands

Michelle / Yellow Submarine

Brass Trio

Arr.: John Glenesk Mortimer

EMR 5125

Dieser Titel enthält alle transponierten Stimmen

Ce titre contient toutes les voix transposées

This title contains all the transposed parts

1. Trumpet or Cornet: B^b + C
2. F or E^b Horn or Trombone or Euphonium: F + E^b + \mathcal{F} + \mathcal{G}
3. Trombone or Euphonium or Tuba: \mathcal{F} + \mathcal{G}

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The Beatles

Volume 1

Yesterday

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Allegro non troppo ♩ = ca. 104

1. Trumpet or Cornet
2. Horn or Trombone or Euphonium
3. Trombone or Euphonium or Tuba

8

14

19

24 *poco rit.*

EMR 5125

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I Wanna Hold Your Hand

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Vivace ♩ = ca. 132

First system of the musical score, measures 1-6. It features three staves: Treble, Alto, and Bass. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Vivace' with a quarter note equal to approximately 132 beats per minute. The dynamic is marked 'f' (forte). A repeat sign with first and second endings is present at the end of the system.

Second system of the musical score, measures 7-12. It continues the three-staff arrangement. The dynamics remain 'f'. The music concludes with a repeat sign and first/second endings.

Third system of the musical score, measures 13-18. It includes a fermata over measure 13. The system contains first and second endings. The dynamic is marked 'mf' (mezzo-forte) at the end of the system.

Fourth system of the musical score, measures 19-25. It features a 'cresc.' (crescendo) marking in all three staves. The system concludes with a fermata over measure 25.

Fifth system of the musical score, measures 26-28. It includes the instruction 'D.S.' (Da Segno) above measure 26. The system concludes with a fermata over measure 28.

Michelle

5

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Andante con moto $\text{♩} = \text{ca. } 60$

Measures 1-7 of the musical score. The piece is in 4/4 time with a key signature of three flats (B-flat major). The tempo is Andante con moto, approximately 60 beats per minute. The score is written for piano, with dynamics starting at *p* (piano) in the first system and moving to *mp* (mezzo-piano) in the second system.

Measures 8-14 of the musical score. This section features a first ending (1.) and a second ending (2.). Dynamics include *mf* (mezzo-forte) and *f* (forte). There are triplets in measures 9 and 10.

Measures 15-20 of the musical score. Dynamics include *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Measures 21-26 of the musical score. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Measures 27-34 of the musical score. This section includes triplets in measures 28 and 29.

Measures 35-40 of the musical score. The piece concludes with a *rall.* (rallentando) marking in measure 35.

Yellow Submarine

John Lennon & Paul McCartney

Arr.: John Glenesk Mortimer

Allegro ♩ = ca. 126

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 4/4 time. The first staff begins with a rest, followed by a melodic line starting on G4. The middle and bottom staves provide a rhythmic accompaniment with eighth notes. Dynamics include *mf* and *f*.

The second system continues the musical score with three staves. It features a continuation of the melodic and rhythmic lines from the first system. The dynamics are marked as *mf* and *f*.

The third system of the score, starting at measure 11, features a more complex rhythmic pattern with triplets in the middle and bottom staves. The top staff has a melodic line with accents. Dynamics include *f* and *f*³.

The fourth system, starting at measure 17, includes first and second endings. The first ending has a triplet of eighth notes. The second ending is shorter. Dynamics include *mp*.

The fifth system, starting at measure 22, features a crescendo in the middle and bottom staves, leading to a fortissimo (*ff*) section. It includes triplets of eighth notes. Dynamics include *p*, *cresc.*, and *ff*.

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