

Yellow Submarine

Arr. by George Bolger

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains the first line of music with a repeat sign. Above the staff, the numbers *1,3,5,7* and *2,4,6,8* are written above the first and second measures respectively. Above the final measure, the number *1.-3.* is written. The staff ends with a repeat sign.

Instrument diagrams for the first line of music. Each diagram shows a vertical pencil with five holes. The number of holes filled with black dots corresponds to the notes in the staff above. Below each diagram is a numerical value: $\frac{1}{2}$, $\frac{1}{2}$, $2\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 3 , $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $1\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 3 , $\frac{1}{2}$, $\frac{1}{2}$.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains the second line of music. Above the first measure, the number *4.* is written. Above the fifth measure, the number *9* is written. Above the tenth measure, the number *10* is written. The staff ends with a repeat sign.

Instrument diagrams for the second line of music. Each diagram shows a vertical pencil with five holes. The number of holes filled with black dots corresponds to the notes in the staff above. Below each diagram is a numerical value: 4 , 1 , 1 , 1 , $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 , $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 .

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains the third line of music. Above the sixth measure, the number *11* is written. Above the twelfth measure, the number *12* is written. The staff ends with a repeat sign.

Instrument diagrams for the third line of music. Each diagram shows a vertical pencil with five holes. The number of holes filled with black dots corresponds to the notes in the staff above. Below each diagram is a numerical value: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 , 1 , 1 , 1 , $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 , $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 .

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains the final line of music, ending with a double bar line.

Instrument diagrams for the final line of music. Each diagram shows a vertical pencil with five holes. The number of holes filled with black dots corresponds to the notes in the staff above. Below each diagram is a numerical value: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, 2 .

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(Duet Part Two)

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Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes on G4, A4, B4, C5, B4, A4, G4. Above the staff are fingerings: 1, 3, 1, 3, 1, 3, 1, 3, 1. There are repeat signs at the beginning and end of the staff.

Diagram 1: Fingerings for the first staff. Each fingering is shown on a vertical staff with five finger positions (1-5) indicated by dots. The first fingering (1) has the first finger on the second line. The second fingering (3) has the third finger on the second line. The third fingering (1) has the first finger on the second line. The fourth fingering (3) has the third finger on the second line. The fifth fingering (1) has the first finger on the second line. The sixth fingering (3) has the third finger on the second line. The seventh fingering (1) has the first finger on the second line. The eighth fingering (3) has the third finger on the second line. The ninth fingering (1) has the first finger on the second line.

Musical staff 2: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of eighth notes on G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are fingerings: 5, 7, 6, 8, 1. There are repeat signs at the beginning and end of the staff.

Diagram 2: Fingerings for the second staff. Each fingering is shown on a vertical staff with five finger positions (1-5) indicated by dots. The first fingering (5) has the fifth finger on the second line. The second fingering (7) has the seventh finger on the second line. The third fingering (6) has the sixth finger on the second line. The fourth fingering (8) has the eighth finger on the second line. The fifth fingering (1) has the first finger on the second line. The sixth fingering (1/2) has the first finger on the second line. The seventh fingering (1/2) has the first finger on the second line. The eighth fingering (1/2) has the first finger on the second line. The ninth fingering (1/2) has the first finger on the second line. The tenth fingering (1/2) has the first finger on the second line. The eleventh fingering (1/2) has the first finger on the second line. The twelfth fingering (1/2) has the first finger on the second line. The thirteenth fingering (1/2) has the first finger on the second line. The fourteenth fingering (1/2) has the first finger on the second line. The fifteenth fingering (1/2) has the first finger on the second line. The sixteenth fingering (1/2) has the first finger on the second line. The seventeenth fingering (1/2) has the first finger on the second line. The eighteenth fingering (1/2) has the first finger on the second line. The nineteenth fingering (1/2) has the first finger on the second line. The twentieth fingering (1/2) has the first finger on the second line.

Musical staff 3: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of eighth notes on G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are fingerings: 2, 9, 11, 10, 12. There are repeat signs at the beginning and end of the staff.

Diagram 3: Fingerings for the third staff. Each fingering is shown on a vertical staff with five finger positions (1-5) indicated by dots. The first fingering (2) has the second finger on the second line. The second fingering (1) has the first finger on the second line. The third fingering (1) has the first finger on the second line. The fourth fingering (1) has the first finger on the second line. The fifth fingering (1) has the first finger on the second line. The sixth fingering (1) has the first finger on the second line. The seventh fingering (1) has the first finger on the second line. The eighth fingering (1) has the first finger on the second line. The ninth fingering (1) has the first finger on the second line. The tenth fingering (1) has the first finger on the second line. The eleventh fingering (1) has the first finger on the second line. The twelfth fingering (1) has the first finger on the second line. The thirteenth fingering (1) has the first finger on the second line. The fourteenth fingering (1) has the first finger on the second line. The fifteenth fingering (1) has the first finger on the second line. The sixteenth fingering (1) has the first finger on the second line. The seventeenth fingering (1) has the first finger on the second line. The eighteenth fingering (1) has the first finger on the second line. The nineteenth fingering (1) has the first finger on the second line. The twentieth fingering (1) has the first finger on the second line.

Musical staff 4: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of quarter notes on G4, A4, B4, C5, B4, A4, G4. Above the staff are fingerings: 1, 2. There are repeat signs at the beginning and end of the staff.

Diagram 4: Fingerings for the fourth staff. Each fingering is shown on a vertical staff with five finger positions (1-5) indicated by dots. The first fingering (1) has the first finger on the second line. The second fingering (1) has the first finger on the second line. The third fingering (1) has the first finger on the second line. The fourth fingering (1) has the first finger on the second line. The fifth fingering (1) has the first finger on the second line. The sixth fingering (2) has the second finger on the second line. The seventh fingering (2) has the second finger on the second line.