

Performed by THE KING'S SINGERS

Yesterday

For SATB with Piano

Arranged by BOB CHILCOTT
Adapted by JACOB NARVERUD

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Gently, flowing ♩ = ca. 92

Piano

mp

Ped. *sim.*

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three measures. The right hand starts with a quarter rest, followed by a dotted quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The left hand starts with a quarter rest, followed by a dotted quarter note G3, and then a series of eighth notes: A3, B3, C4, B3, A3, G3. A pedal line is shown below the bass staff, starting at the first measure and ending at the third measure. The dynamic is marked *mp* and the tempo is indicated as ca. 92.

4 **Soprano / Alto unis. (Opt. Solo or small ensemble)** *mp*

Yes - ter - day, —

mp legato

Measures 4 and 5. The vocal line (Soprano/Alto unis.) begins at measure 4 with a whole rest, then enters at measure 5 with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The piano accompaniment continues from the previous system. The right hand has a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The left hand has a quarter note G3, followed by eighth notes A3, B3, and a quarter note C4. The dynamic is *mp* and the style is *legato*.

6

all my trou - bles seemed so far a - way. —

Measures 6 and 7. The vocal line begins at measure 6 with a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The piano accompaniment continues. The right hand has a quarter note G4, followed by eighth notes A4, B4, and a quarter note C5. The left hand has a quarter note G3, followed by eighth notes A3, B3, and a quarter note C4. The dynamic is *mp* and the style is *legato*.

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8

Now it looks as though they're here to stay, — oh

10

I be - lieve — in yes - ter - day. —

12 **Soprano** *mf*

Sud - den - ly, —

Alto *mf*

Sud - den - ly, —

Tenor *mf*

Sud - den - ly, — I'm not half the man I

Bass *mf*

Sud - den - ly, — I'm not half the man I

14

used to be, o - ver me, oh

used to be, o - ver me,

used to be, there's a shad-ow hang-ing o - ver me,

used to be, there's a shad-ow hang-ing o - ver me, oh

The musical score for measures 14-16 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "used to be, o - ver me, oh" (Soprano), "used to be, o - ver me," (Alto), "used to be, there's a shad-ow hang-ing o - ver me," (Tenor), and "used to be, there's a shad-ow hang-ing o - ver me, oh" (Bass). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

17

yes - ter-day came sud-den - ly. Why she

yes - ter-day came sud-den - ly. Why she

yes - ter-day came sud-den - ly. Why she

yes - ter-day came sud-den - ly. Why she

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

The musical score for measures 17-19 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "yes - ter-day came sud-den - ly. Why she" (Soprano), "yes - ter-day came sud-den - ly. Why she" (Alto), "yes - ter-day came sud-den - ly. Why she" (Tenor), and "yes - ter-day came sud-den - ly. Why she" (Bass). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The dynamic marking *mf cresc.* is present in the piano part.

20 *f*

had to go I don't know, she would - n't say.

had to go I don't know, she would - n't say.

8 *f*

had to go I don't know, she would - n't say.

had to go I don't know, she would - n't say.

23 *mf* *f*

I said some - thing wrong, now I long for yes - ter -

mf *f*

I said some - thing wrong, now I long for yes - ter -

mf *f*

8 I said some - thing wrong, now I long for yes - ter -

mf *f*

I said some - thing wrong, now I long for yes - ter -

26 *rit.* *a tempo* *mf*

day. Yes - ter - day, —

rit. *mf a tempo*

day. Yes - ter - day, —

rit. *mf a tempo*

day. Yes - ter - day, —

rit. *a tempo*

day.

mf a tempo

28

love was such an eas - y game to play. — Now I need a place to

mp *mf*

Love, Mm, Now I need to

mp *mf*

Love, Mm, game to play, — I need to

Love, Mm, Now I need to

31 *mp dim.*

hide a - way, oh I be - lieve _ in yes - ter - day. _

mp dim.

hide, oh I be - lieve _ in yes - ter - day. _

mp dim.

hide, oh I be - lieve _ in yes - ter - day. _

mp dim.

hide, oh I be - lieve _ in yes - ter - day. _

mp dim.

34 *mf* *f*

Why she had to go I don't know, she would - n't

mf *f*

Why she had to go I don't know, she would - n't

mf *f*

Why she had to go I don't know, she would - n't

mf *f*

Why she had to go I don't know, she would - n't

mf *f*

37

say. I said some - thing wrong, now I

say. I said some - thing wrong, now I

say. I said some - thing wrong, now I

say. I said some - thing wrong, now I

mf f

mf f

mf f

mf f

mf f

mf f

40

long for yes - ter - day. Yes - ter-day, —

long for yes - ter - day. Yes - ter-day, —

long for yes - ter - day. Yes - ter-day, —

long for yes - ter - day. Yes - ter-day, —

rit. a tempo

rit. a tempo

rit. a tempo

rit. a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

mp a tempo

Unis., Opt. Solo or Small Ensemble

43

love was such an eas - y game to play. _ Now I need a place to

love was such an eas - y game to play. _ Now I need a place to

46

rit.

hide a - way, _ oh I be - lieve _ in yes - ter - day. _

hide a - way, _ oh I be - lieve _ in yes - ter - day. _

rit.

rit.

49 **Freely, unhurried** *p* *a tempo* *pp*

Mm *p* *a tempo* *pp*

Mm *p* *a tempo* *pp*

Mm *p* *a tempo* *pp*

Mm *p* *a tempo* *pp*

Freely, unhurried *p* *a tempo*

53 *rit.*

rit.

rit.

rit.

rit.

rit.

rit.

Ped.

8va. 1