

YESTERDAY

Arranged by
GENE PUERLING

for mixed voices, unaccompanied

Words and Music by
JOHN LENNON and
PAUL MCCARTNEY

Slowly, freely

mp (unis.)

SOPRANO I
II

ALTO

TENOR I
II

BARITONE
BASS

mf Yes-ter-day, *mp* Doo *mp* doo all my trou-les seemed so

mp Doo *mp* doo

Slowly, freely

(for rehearsal only)

mf *mp*

(Stress marks show melody.)

doo doo doo

doo doo doo

doo doo doo

far a-way; Now it looks as tho' they're here to stay.

doo doo doo

doo doo doo

Performance time: approx. 3:20

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(A-1338)

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Oh, I be-lieve in yes - ter - day.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Oh, I be-lieve in yes - ter - day." with a long note on "day" that spans across the end of the system.

(A) *(mp)* doo doo doo

(mp) doo doo doo

(mf) Sud-den - ly, I'm not half the man I used to be;

(mp) doo doo doo

(mp) doo doo doo

The second system of the musical score is marked with a circled 'A'. It consists of five staves. The top four staves are vocal parts with "doo" vocalizations. The bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The lyrics for the vocal parts are "Sud-den - ly, I'm not half the man I used to be;". There are dynamic markings *(mp)* and *(mf)* throughout the system.

doo doo

doo doo

There's a shad-ow hang-ing o-ver me. Oh, yes-ter-day came

doo doo

(B)

oo oo

oo oo

sud-den-ly. (Opt. Ten. II solo) Why she had to go I don't

oo oo

know; she would-n't say. I said

ten. **C** Sop. I (opt. solo with Tenor) *mp* Yes-ter-day,
 (S. II) *p* Yes-ter-day,
 (Alto) *p* Doo
 some-thing wrong; now I long for yes - ter - day. Yes-ter-day,
 Doo
 Doo doo
 ten. *mf* Doo doo
 ten. *p*

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

doo doo doo

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

doo doo doo

doo doo doo doo doo doo

D (S. I, opt. solo) *mf*

hide a-way. — Oo

(S. II) *mp*

(A.) Doo

(T. I) *mp* Doo — doo

(T. II, tutti) Doo — doo doo

(Bar.) *mp* Doo

(Bass) Doo

mp (melody omitted)

hide a-way. — Oh, I be-lieve — in yes-ter-day. —

doo doo doo

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a 'doo' vocalization. The second and third staves are vocal staves with 'doo' vocalizations. The fourth staff is a vocal staff with 'doo' vocalizations. The fifth staff is a piano accompaniment with a complex, arpeggiated texture. The key signature is B-flat major, and the time signature is 4/4.

The second system of the musical score consists of six staves. The top staff is a vocal line with a melodic line and a 'doo' vocalization. The second staff is a vocal staff with 'doo' vocalizations. The third staff is a vocal staff with 'doo' vocalizations. The fourth staff is a vocal staff with 'doo' vocalizations. The fifth staff is a vocal staff with 'doo' vocalizations. The sixth staff is a piano accompaniment with a complex, arpeggiated texture. The key signature is B-flat major, and the time signature is 4/4.

(E) (Sop. I, opt. solo) (*mf*)

(S. II) (*mp*)

(A.) (*mp*)

(T. I) (*mp*)

(T. II, opt. solo)

(Bar.) (*mp*)

(Bass) doo

oo

doo doo doo

mf Sud-den-ly, I'm not half the man I used to be;

ten.

doo doo doo

(b)

doo

(mel.)

ten.

(S. II)

S. I & II, tutti *mp*

rit.

Deliberately (div.)

doo doo Yes-ter-day.

A. (*mp*) doo doo Yes-ter-day.

T. I (*mp*) doo doo Yes-ter-day.

T. II (opt. solo) (*mf*) There's a shad-ow hang-ing o - ver me. Oh, I be-lieve in yes-ter-day.

Bar. (*mp*) doo doo

Bass doo doo

rit.

Deliberately

(*mp*)

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