

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, key of D minor. It features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked as approximately 92 beats per minute. The introduction ends with a pedal point and a *sim.* (sostenuto) marking.

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

Yes - ter - day, —

The vocal part for Soprano/Alto unison begins at measure 4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part is marked *mp legato*.

6

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

The vocal part continues with the lyrics 'all my troubles seemed so far away'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

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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*

8

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 piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.

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.*

The piano accompaniment continues with the eighth-note pattern, and the vocal lines show a crescendo in dynamics.

20

*f*

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

*f*

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

*f*

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

*f*

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

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

40

long for yes - ter - day.

long for yes - ter - day.

long for yes - ter - day.

long for yes - ter - day.

rit. a tempo

rit. a tempo

rit. a tempo

rit. a tempo

Unis., Opt. Solo or Small Ensemble  
mp a tempo

Yes - ter-day, —

Yes - ter-day, —

mp a tempo

43

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

46

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

*rit.*



**Freely, unhurried**

YESTERDAY - SATB