

# Yesterday

John Lennon / Paul McCartney  
Arr. Harry Dexter

*p* -

S  
Yes - ter - day,  
Sud - den - ly,

C  
yes - ter - day,  
Sud - den - ly,

T  
Yes - ter - day,  
Sud - den - ly,

B  
*p* -

all my trou - bles seems so far a - way,  
I'm not half the man I used to be,

all my trou - bles seems so far a - way,  
I'm not half the man I used to be,

all my trou - bles seems so far a - way,  
all my trou - bles seems so far a - way,

4

S  
Now it looks as though they're here to stay, ,  
There's a sha - dow hang - ing o - ver me,

C  
Now it looks as though they're here to stay,  
There's a sha - dow hang - ing ov - er me,

T  
Now it looks as though they're here to stay,  
There's a sha - dow hang - ing o - ver me,

B  
Now  
There's

Oh I be - lieve in yes - ter - day.  
Oh yes - ter - day came sud - den - ly.

Oh I be - lieve in yes - ter - day.  
Oh yes - ter - day came sud - den - ly.

Oh I be - lieve in yes - ter - day.  
Oh yes - ter - day came sud - den - ly.

## Yesterday

8 *f*

S Why she had to go I don't know, she would - n't say! I said

C Why she had to go I don't know, she would - n't say! I said

T Why she had to go I don't know, she would - n't say! I said

B *f*

Detailed description: This system contains the first four staves of the musical score. The vocal parts (Soprano, Contralto, Tenor, and Bass) are written in G major with a key signature of one flat. The music begins with a forte (*f*) dynamic. The lyrics are: 'Why she had to go I don't know, she would - n't say! I said'. The Soprano and Tenor parts have a '8' above the first measure. The Bass part has a 'f' above the first measure. There are hairpins above the vocal lines indicating a crescendo and then a decrescendo.

13 *p*

S some thing wrong, now I long for yes - ter - day. Yes-ter-day,

C some thing wrong, now I long for yes - ter - day. Yes - ter -

T some thing wrong. now I long for yes - ter - day. Yes - ter -

B *p*

Detailed description: This system contains the next four staves of the musical score. The lyrics continue: 'some thing wrong, now I long for yes - ter - day. Yes-ter-day,'. The Soprano part has a '13' above the first measure. The dynamics are marked piano (*p*). The Soprano and Tenor parts have a '8' above the first measure. There are hairpins above the vocal lines indicating a decrescendo.

17

S love was such an ea - sy game to play, now I need a pla - ce

C day, love was such an ea - sy game to play, now I need a pla - ce

T day, love was such an ea - wy game to play, now I need a pla - ce

B

Now

Detailed description: This system contains the final four staves of the musical score. The lyrics continue: 'love was such an ea - sy game to play, now I need a pla - ce'. The Soprano part has a '17' above the first measure. The lyrics for the Tenor part contain a typo: 'ea - wy' instead of 'ea - sy'. The word 'Now' is written below the Bass staff at the end of the system. There are hairpins above the vocal lines indicating a decrescendo.

20

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

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

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

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

Wesley Jorge Freire (2018)