

YESTERDAY

for Young Women In Harmony (SSAA)

Words and Music by JOHN LENNON and PAUL McCARTNEY

Arranged by RENEE CRAIG

Soprano I
Soprano II

Yes - ter - day, _____ all my trou - bles seemed so far a - way. _____

Alto I
Alto II

all _____ and

Now it looks as though they're here to stay. Oh, I be - lieve in

now _____

yes - ter - day. Sud - den - ly _____ I'm not half the girl I used to be.

Sud - den - ly

Yes - ter - day

There's a sha - dow hang - ing o - ver me. _____ Oh, yes - ter - day _____ came

Yes - ter - day

The voice parts in barbershop harmony for women have different names and functions than they do in other SSAA vocal styles. The tenor part is equivalent to Soprano I but functions as a harmony part above the melody. The lead part (Soprano II) has the melody line. The baritone part (Alto I) fills in above and below the melody, and the bass part (Alto II) supplies the harmonic foundation (root or fifth) of the chord. The tenor sings the highest note in a chord, the bass the lowest, the lead the melody, and the baritone sings the all important missing note. Because one of the primary characteristics of barbershop music is its cone-shaped sound, the bass must sing with a heavier tone quality than that used by the upper voices. She will usually sing with more volume than the other three parts. Feel free to adjust the key of this arrangement to suit the vocal strengths of your ensemble.

* A dashed line indicates that the melody note is moving to another voice part. An X indicates tenor note below the lead.

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Yesterday - YWIH (SSAA)

sud - den - ly! Why he had to go, I don't know. He would - n't

say. I said

say. I said some - thing wrong. Now I long for yes - ter -

day. Yes - ter - day, love was such an eas - y

game to play. Now I need a place to hide a - way. Oh,

And now

I be - lieve yes - ter - day.

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

I be - lieve