

BANDURRIA 1^a

YESTERDAY

Para coro y orquesta de cuerda pulsada



JOHN LENON & PAUL McCARNEY

Arr coral: Pierre Huwiler

Arr. orquestal: Jesús Debón

Adaptación: Manuel Pérez-Gil (2023)

Andante

The musical score is written for Bandurria 1^a in G major (one sharp) and 4/4 time. It consists of ten staves of music. The tempo is marked 'Andante'. The score begins with a mezzo-piano (*mp*) dynamic. The first staff (measures 1-5) features a melodic line with a crescendo. The second staff (measures 6-10) starts with a piano (*p*) dynamic and includes a double bar line with an 8-measure rest. The third staff (measures 11-15) continues the melodic line with a piano (*p*) dynamic. The fourth staff (measures 16-20) shows a rhythmic pattern of eighth notes. The fifth staff (measures 21-26) includes a piano (*p*) dynamic and a fermata. The sixth staff (measures 27-34) features a melodic line with a crescendo. The seventh staff (measures 35-40) includes a 12-measure rest and a piano (*p*) dynamic. The eighth staff (measures 41-46) continues with a piano (*p*) dynamic. The ninth staff (measures 47-50) concludes with a mezzo-forte (*mf*) dynamic and a 'Ritardando' marking.

Ritardando

BANDURRIA 2ª

YESTERDAY

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Arr coral: Pierre Huwiler

Arr. orquestal: Jesús Debón

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Andante
divisi
mp

7

12

17

23

28

35

42

48

VIOLIN 1º

YESTERDAY

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Andante

7

mp

11

16

20

f

24

30

35

f

42

p

48

Ritardando

VIOLIN 2º



YESTERDAY

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Andante **14** *Muy ligado*

mp

20 *f*

26

32 *f*

38

43 *p*

48 *Ritardando*

Detailed description: This is a musical score for Violin 2nd part of the song 'Yesterday'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of seven staves of music. The first staff starts with a tempo marking of 'Andante' and a rehearsal mark '14'. The dynamics range from mezzo-piano (mp) to fortissimo (f). The phrasing is marked 'Muy ligado' (very legato). The score concludes with a 'Ritardando' marking.

LAÚD

YESTERDAY

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JOHN LENON & PAUL McCARNEY

Arr coral: Pierre Huwiler
Arr. orquestal: Jesús Debón

Adaptación: Manuel Pérez-Gil (2023)

Andante

8 *mf*

6 *p*

11 *mp*

16

22 *mp*

27 *f*

33

39

45 *p* *mf* *Ritardando*

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Andante

C. 5ª C. 4ª C. 3ª

mp f

8

C. 4ª C. 2ª

13

C. 4ª C. 2ª

18

C. 4ª C. 2ª

24

C. 4ª C. 2ª

30

C. 4ª C. 2ª

35

C. 4ª C. 2ª

41

C. 4ª C. 2ª

47

C. 2ª

Ritardando

mf

CONTRABAJO

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Adaptación: Manuel Pérez-Gil (2023)

Andante

The musical score is written for the double bass (contrabajo) in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The score consists of eight staves of music, each beginning with a measure number (8, 6, 17, 22, 34, 39, 44, 49) and an 8-measure rest. The dynamics are marked as *mp*, *p*, *f*, and *mf*. There are two 'Tutti' markings in boxes. The score includes various musical notations such as slurs, ties, and accents.

SOPRANOS

YESTERDAY

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Arr. orquestal: Jesús Debón

Adaptación: Manuel Pérez-Gil (2023)

Andante

mp Yes-ter-day all my Trou-bles see med far a-way

11 Now it looks as though they're to stay___ Oh I be-lieve in yes-ter-day.

15 Sud-den-ly, I'm not half the man I used to be___ There's a sha-dow han-ging

19 o-ver me, Oh yes-ter-day came sud-den-ly... Why she had to go I don't

24 know. She would-n't say. ___ I said some-thing wrong, now I long for yes-ter-day ___

30 Yes-ter-day love was such an ea-sy game to play Now I need a place to hide a-way, Oh

35 I be-lieve in yes-ter-day. Why she had to go I don't now she would-n't say. ___ I said

42 something wrong, now I long for yes-ter-day. ___ Yes-ter-day love was such an ea-sy game to play

48 now I need a place to hide a-way Oh I be-lieve in yes-ter-day. uh uh uh uh uh uh uh ___

Ritardando



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Andante **14** *Muy ligado*

mp Yes - ter-day yes-ter yes-ter yes-ter yes-ter day yes - ter

19 day Oh yes-ter-day came sud-den-ly... *f* Why she had to go I don't

24 know. She would - n't say. I said some - thing some-thing wrong

28 long for yes-ter - day. Yes - ter-day yes-ter yes - ter yes-ter yes-ter

33 day, yes - ter day Oh I be-lieve in yes-ter-day. *f* Why why she

38 had to go I don't now she would-n't say. I said some-thing some-thing wrong

43 long for yes-ter - day. *p* Yes - ter day yes-ter, yes - ter, yes-ter, yes-ter-

48 *Ritardando*
day, yes - ter day Oh I be-lieve in yes-ter-day. uh uh uh uh uh

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Andante **14**

mp Yes ___ ter yes - ter - day, yes-ter - day, yes-ter -

19
8 day Oh came, came sud-den-ly... *f* Why she had know. say

26
8 I ___ said some-ting long for yes-ter - day. Yes ___ ter, yes - ter

32
8 day, yes-ter - day yes-ter - day Oh I in yes - ter-day

37
8 *f* Why she had now say I ___ said some-ting long day

45
8 *p* Yes - ter, yes - ter day, yes-ter - day, yes-ter - day Oh I in

51
8 yes - ter - day. ___ uh uh uh uh uh ___

Ritardando

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Andante
14 Muy ligado

mp Yes - ter - day yes - ter - day yes - ter day Oh

20
came came sud - den - ly... *f* Why she had to go I know know say

26
I said some - thing wrong now yes - ter - day *mp* Yes - ter day yes - ter -

32
day in yes - ter - day Oh I in yes - ter - day *f* Why she

38
had to go I now now say I said some - thing wrong now Yes - ter

44
day *p* Yes - ter day yes - ter day in yes - ter - day Oh I in

51
Ritardando
yes - ter - day. — uh uh uh uh uh —