

Sold to Michael Martinez by J. W Pepper & Son, Inc.

Let It Be

For 2-Part* and Piano

Duration: ca. 3:45

Arranged by
ROGER EMERSON

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Adagio (♩ = ca. 72)

Piano

mp

pedal freely

G D Em Cmaj7 C6 G D

Part I *mp* 5

When I find my - self in times of trou-ble,

Part II *mp*

When I find my - self in times of trou-ble,

C G G D

*Available separately:
3-Part Mixed (00284352), 2-Part (00284353), VoiceTrax CD (00284354)
halleonard.com/choral
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Moth-er Mar - y comes to me, — speak-ing words of wis - dom, let it

Moth-er Mar - y comes to me, — speak-ing words of wis - dom, let it

Em Cmaj7 C6 G D

6

più mosso

be. ————— And in my hour of dark-ness, she is

più mosso

be. ————— And in my hour of dark-ness, she is

C G/B Am G D

più mosso

8

stand-ing right ___ in front of me, ___ speak-ing words of wis - dom, let it

stand-ing right ___ in front of me, ___ speak-ing words of wis - dom, let it

Em Cmaj7 C⁶ G D

10

Detailed description: This system contains the first two vocal staves and the piano accompaniment for measures 10-12. The vocal parts are in two parts, both with lyrics. The piano accompaniment features a treble clef with chords and a bass clef with a moving bass line. Chords are labeled as Em, Cmaj7, C6, G, and D. Measure 10 is marked with the number 10.

be. ___ Let it be. ___ Let it be, ___ let it be. ___

be. ___ Let it be, ___ let it be, let it be. ___

C G/B Am G Em G/D C G

12

13

mf

mf

mf

Detailed description: This system contains the second two vocal staves and the piano accompaniment for measures 12-15. The vocal parts continue with lyrics. The piano accompaniment features a treble clef with chords and a bass clef with a moving bass line. Chords are labeled as C, G/B, Am, G, Em, G/D, C, and G. Measure 12 is marked with the number 12. Measure 13 is marked with a box containing the number 13 and the dynamic marking *mf*. Measure 14 also has the dynamic marking *mf*. Measure 15 has the dynamic marking *mf*.

mp

Whis - per words of wis - dom, let it be. 1. And
(2. And)

mp

Whis - per words of wis - dom, let it be. 1. And
(2. And)

D C G/B Am G

15

17

when the bro - ken heart - ed peo - ple liv - ing in _____ the world a - gree, —
when the night is cloud - y, there is still a light _____ that shines on me, —

when the bro - ken heart - ed peo - ple liv - ing in _____ the world a - gree, —
when the night is cloud - y, there is still a light _____ that shines on me, —

G D Em Cmaj7 C6

mp - mf

17

there will be an an - swer, let it be. _____ For
shine un - til to-mor - row, let it be. _____ I

there will be an an - swer, let it be. _____ For
shine un - til to-mor - row, let it be. _____ I

G D C G/B Am G

19

più mosso
though they may be part - ed, there is still a chance — that they will see, —
wake up to the sound of mu-sic, Moth-er Mar - y comes to me, —

più mosso
though they may be part - ed, there is still a chance — that they will see, —
wake up to the sound of mu-sic, Moth-er Mar - y comes to me, —

D Em Cmaj7 C6

più mosso

21

mf

there will be an an - swer, let it be. _____ } Let it be, _
 speak - ing words of wis - dom, let it be. _____ }

there will be an an - swer, let it be. _____ }
 speak - ing words of wis - dom, let it be. _____ }

G D C G/B Am G

23

25

_____ let it be, _____ let it be. _____ There will be an an - swer, let it

mf

Let it be, _____ let it be, let it be. _____ There will be an an - swer, let it

Em G/D C G D

mf

25

be. Let it be, ___ let it be, ___ let it be. ___

mf

be. ___ Let it be, ___ let it be, let it be. ___

C G/B Am G Em G/D C G

28

Whis - per words of wis - dom, let it be.

Whis - per words of wis - dom, let it be. ___

D C G/B Am G

31

1

33

37

f

Ah.....

f

Ah.....

G D Em Cmaj7 C6 G D C G

f

37

Ah. _____

Ah. _____

G D Em Cmaj7 C6 G D

41

45

Let it be, _____ let it be, _____ let it be. _____

Let it be, _____ let it be, _____ let it be. _____

C G/B Am G G/F# Em G/D C G

44

(to p. 6) *mf*

Whis - per words of wis - dom, let it be. 2. And

mf

Whis - per words of wis - dom, let it be. 2. And

(to p. 6)

47

rit. *f*
opt. div.

Ah.

rit. *f*

Ah.

rit. *f*

49



RANGES



PERFORMANCE NOTES

“Let It Be” was written primarily by Beatles singer-songwriter, Paul McCartney, in 1969. The song reflected the strife and hardship of the band’s last days together. As with many groups, the stress of touring and meeting recording deadlines had taken its toll on the young men from Liverpool.

“Mother Mary” (meas. 6) refers to Paul’s mother about whom he had a dream where she told him that things would work out in the end – a message that we all should remember.

CHORAL PREPARATION

When performing this song, pay special attention to the dynamics to assure there is contrast in each section.

In meas. 37-44, pretend your voices are a large symphony orchestra, singing boldly on a full and open “ah” vowel.

Enjoy this classic and heartfelt Beatles’ song.

Roger Emerson



ARRANGER

Roger Emerson is one of the leading choral composers in America today with over 500 titles in print and 15 million copies in circulation. After years of teaching music in the public schools and at the college level, Roger now devotes full time to composing, arranging and consulting. He is known for creating “songs kids love to sing.” He is the recipient of many ASCAP Standard Awards, and his works have been performed at the Kennedy Center, the White House and Carnegie Hall. In addition, Roger currently serves as the Northern California ACDA Representative and Board Member.



AUDIO

The VoiceTrax CD includes a full performance with vocals of the primary voicing, an instrumental only version, and individual part predominant tracks.

