

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

be. — Let it be. — Let it be, — let it be. —

be. — Let it be, — let it be, let it be. —

mf 13

mf

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

mf

12

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)

15

D C G/B Am G

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, _____

mp - mf

G D Em Cmaj7 C6

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

Musical score for measures 33-36. The top two staves are vocal lines, both containing whole rests. The piano accompaniment starts at measure 33 with a first ending bracket labeled '1'. The piano part features chords and melodic lines in both hands, with some notes marked with 'N.C.' (No Chords).

Musical score for measures 37-40. Measures 37 and 38 feature vocal lines with the lyrics "Ah." and a dynamic marking of *f*. The piano accompaniment includes a first ending bracket labeled '1' and a dynamic marking of *f*. Chord symbols are provided above the piano part: G, D, Em, Cmaj7, C6, G, D, C, G.

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

D C G/B Am G (to p. 6)

47

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "Whis - per words of wis - dom, let it be. 2. And". The piano accompaniment is in treble and bass clefs. The right hand has chords D, C, G/B, Am, and G. The left hand has a melodic line. A rehearsal mark "47" is at the start.

rit. *f* *opt. div.*

Ah.

rit. *f*

Ah.

rit. *f*

² N.C. D C G

49

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics "Ah." and "Ah." with a fermata. The piano accompaniment has a "rit." (ritardando) marking and a "f" (forte) dynamic. A second ending bracket is marked with a "2" and "N.C." (No Chords). Chords D, C, and G are indicated above the piano staff. A rehearsal mark "49" is at the start.

LET IT BE - 2-Part



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.



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

AUDIO