

# Let it Be

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,

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

*più mosso*

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

*più mosso*

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

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

13

*mf*

be. \_\_\_\_\_ Let it be. \_\_\_\_\_ Let it be, \_\_\_\_\_ let it be. \_\_\_\_\_

*mf*

be. \_\_\_\_\_ Let it be, \_\_\_\_\_ let it be, let it be. \_\_\_\_\_

*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)

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, \_\_\_\_\_

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

*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, —

*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. \_\_\_\_\_ }

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

be. Let it be, \_\_\_\_\_ let it be, — let it be. —

*mf*

be. \_\_\_\_\_ Let it be, \_\_\_\_\_ let it be, let it be. —

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

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

33

<sup>1</sup> N.C.

37

*f*

Ah.

*f*

Ah.

Ah.

Ah.

45

Let it be, \_\_\_\_\_ let it be, \_\_\_\_\_ let it be. \_\_\_\_\_

Let it be, \_\_\_\_\_ let it be, let it be. \_\_\_\_\_

Detailed description: This block contains the first system of a musical score for two voices. The top staff is for the soprano and the bottom for the alto. The key signature has one sharp (F#). The music consists of four measures. The lyrics are: 'Let it be, \_\_\_\_\_ let it be, \_\_\_\_\_ let it be. \_\_\_\_\_' for the soprano and 'Let it be, \_\_\_\_\_ let it be, let it be. \_\_\_\_\_' for the alto. The soprano part has a melodic line with some slurs and a fermata at the end. The alto part has a more rhythmic accompaniment.

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

Whis - per words of wis - dom, let it be. \_\_\_\_\_ *mf* 2. And

Detailed description: This block contains the second system of the musical score. It consists of two measures. The lyrics are: 'Whis - per words of wis - dom, let it be. *mf* 2. And' for both voices. The soprano part has a melodic line with a fermata at the end. The alto part has a more rhythmic accompaniment. The dynamic marking *mf* is present at the end of both staves.

Ah. \_\_\_\_\_ *f* *opt. div.*

Ah. \_\_\_\_\_ *f*

Detailed description: This block contains the third system of the musical score. It consists of two measures. The lyrics are: 'Ah. \_\_\_\_\_ *f* *opt. div.*' for the soprano and 'Ah. \_\_\_\_\_ *f*' for the alto. The soprano part has a melodic line with a fermata at the end. The alto part has a more rhythmic accompaniment. The dynamic marking *f* is present at the end of both staves. The soprano part has a 'rit.' marking at the beginning of the second measure. The alto part has a 'rit.' marking at the beginning of the second measure. The soprano part has an 'opt. div.' marking at the end of the second measure.