

The 1970 #1 Pop Hit by THE BEATLES

# Let It Be

For SAB\* and Piano  
Performance Time: Approx. 3:40

Arranged by  
KIRBY SHAW

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Slowly, soulfully

F F/A B $\flat$  C6 A/C $\sharp$  Dm Dm/C F/A

Piano

The piano introduction is written in a 4/4 time signature with a key signature of one flat (Bb). It begins with a whole rest in both staves. The right hand starts with a half note chord of F major (F-A-C) on the first beat, followed by a half note chord of F/A major (F-A-C) on the second beat. The left hand plays a simple bass line: a half note Bb on the first beat, a half note C on the second beat, a half note D on the third beat, and a half note E on the fourth beat. The piece concludes with a half note chord of F/A major in the right hand and a half note C in the left hand.

Soprano  
2 *very slow*

*mf* Solo **A** *molto rubato*

Alto

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

B $\flat$  F/A Gm7 B $\flat$ /C F C/E

*very slow* *mf molto rubato*

The vocal line for Soprano and Alto is written in a 4/4 time signature with a key signature of one flat. The Soprano part begins with a whole rest, followed by a half note G on the first beat, a half note A on the second beat, a half note Bb on the third beat, and a half note C on the fourth beat. The Alto part begins with a whole rest, followed by a half note G on the first beat, a half note A on the second beat, a half note Bb on the third beat, and a half note C on the fourth beat. The piano accompaniment is written in a 4/4 time signature with a key signature of one flat. It begins with a whole rest in both staves, followed by a half note chord of Bb major (Bb-F-C) in the right hand and a half note Bb in the left hand. The piece concludes with a half note chord of F major (F-A-C) in the right hand and a half note C in the left hand.

4 5

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

Dm Dm/C Eb/B $\flat$  B $\flat$  Bdim7 F/C B $\flat$ 6/C C7

The vocal line for Soprano and Alto continues in a 4/4 time signature with a key signature of one flat. The Soprano part begins with a half note G on the first beat, a half note A on the second beat, a half note Bb on the third beat, and a half note C on the fourth beat. The Alto part begins with a half note G on the first beat, a half note A on the second beat, a half note Bb on the third beat, and a half note C on the fourth beat. The piano accompaniment is written in a 4/4 time signature with a key signature of one flat. It begins with a half note chord of Dm (D-F-A) in the right hand and a half note D in the left hand. The piece concludes with a half note chord of C7 (C-E-G-Bb) in the right hand and a half note C in the left hand.

\*Available for SATB, SAB and 2 Part  
ShowTrax Cassette also available



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6 7

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

Fsus F B♭/C C7/E F C/E

8 9

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

F/E♭ B♭/D Gm7(b5)/D♭ F/C G/B

10 11

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

B♭ F/A Gm7 F B♭maj7/C C#dim Dm Cm7sus F7 F7(b13)

12 13

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

B♭ Gm7 F B♭/C C6 B♭/C

LET IT BE - SAB

14 15

whis-per words — of wis - dom, she whis-pers words \_ of wis - dom, let it

C6 Bb/C C6 Bb6/C Bb/CC7

Gospel Rock (♩ = 66)

Soprano

16 17 *Duet mf*

Alto be. \_\_\_\_\_ *And*

Baritone *Duet mf*

F F2/A Eb/Bb Cm7 Bb/C F F2/A Eb/Bb Cm7 Bb/C

**B** 19

when the brok - en heart - ed peo-ple liv-ing in \_\_\_ the world \_ a - gree, \_

F C/E Dm Dm/C Eb/Bb Bb

LET IT BE - SAB

20 *All mf* let it be. 21 *Duet*

there will be an an - swer, let it be, let it be. For

*All mf* *Duet mel.*

F/C Bb C F/A Bb Gm7 Ab/A Bb6 Fm/C Gm/C

22 23 *All*

though they may be part - ed, there is still a chance that they will see,

*All*

F C/E F/Eb Bb/D Gm7(b5)/Db

24 *mel.* let it be. 25 *Duet*

there will be an an - swer, let it be, let it be. Let it be,

*Duet*

F/C Bb C F Bb F/A Gm7 F Bb maj7/C C#dim

LET IT BE - SAB

26 *All*  
 — let it be, — let it be, — let it be. — *All*

Dm Cm7sus F7 Bb Gm7 F F/A

28 *Duet*  
 There will be — an an - swer, let it be, let — it be. Let it be, — *Duet*

F/C Bb C F Bb Gm7 F Bb maj7/C C#dim

30 *All*  
 — let it be, — let it be, — let it be. — *All*

Dm Cm7sus F7 Bb Gm7 F

LET IT BE - SAB

32 33

There will be — an an - swer, — there will be — an an - swer, yes,

F/C Bb C F Bb/D C 8va-1

34 35 36

let it be. — there will be — an an - swer, let it be, let it be.

F/A Bb C F Bb F/A Gm7 F Bb Am Gm7 F Eb Bb/D

37

*f* Unis. C

And when the night — is cloud - y, there is

*f*

C Bb Bb/C F2 C/E

39 still a light that shines on me, shine un-til 40 to-mor-row, let it

Dm Dm7/C Eb/Bb Bb F/C Bb C F/A

be, let it be. be. I wake up to the sound of music, 41 Unis. 42

Bb F/A Gm7 F Bb/C F2 C/E

43 Moth-er Mar-y comes to me, 44 speak-ing words of wis-dom, let it

Dm Dm7/C Eb/Bb Bb F/C Bb C F/A

LET IT BE - SAB

45 be, let — it be. 46

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

Bb F/A Gm7 F A/C# Dm Cm7sus F7

47 — let it be. — 48 There will be — an an - swer, let it

Bb Gm7 F F/C Bb C F/A

49 be. — 50

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

Bb Gm7 F A/C# Dm Cm7sus F7



51 let it be. — 52 There will be — an an - swer, —

Bb Gm7 F F/C Bb C

**Suddenly slow**  
*mf Solo*

53 there will be — an an - swer, — 54 there will be — an an - swer, let it

F Bb/D C 8va F/A Bb C F/A

be. —

55 56

mf mf

Bb Gm7 Bb/C F

LET IT BE - SAB