

*Dedicated to the ministry of Dr. Barry Rock,  
in appreciation for his many years of faithful service in leading people to worship God.  
Commissioned by First Baptist Church, Arlington, Texas.*

Frances Havergal

# Let It Be

For SATB Choir and Piano

Reginal S. Wright (ASCAP)  
Incorporates "Take My Life and Let it Be"  
By Henri A. Cesar Malan 1827

ANT 0644

$\text{♩} = 60$  With Reverence

*mp*

*poco rit.* *a tempo* *mp*

*poco rit.* *a tempo*

3

3

6

6

be con - se - cra - ted Lord to Thee; take my

9 Sop  
Alto hands and let them move at the im-pulse of thy love, \_\_\_\_\_ at the im-pulse of thy

12 Soprano *mf*  
love, love. Take my life \_\_\_\_\_ and let it be, \_\_\_\_\_

Alto *mf*  
love, Thy Love \_\_\_\_\_ Take my life \_\_\_\_\_ and let it be, \_\_\_\_\_

15  
con - se - cra - ted Lord to Thee, to \_\_\_\_\_ Thee.

con - se - cra - ted Lord to Thee, to \_\_\_\_\_ Thee.

# Let It Be

*poco rit.*

3

18

18 *mp* *poco rit.*

21 *Sop/Alto a tempo mp*  
 Let them be beau - ti - ful to

*Tenor/Bass mp*  
 Take my feet and let them be swift and beau - ti ful to

21 *a tempo*

24  
 Thee; And let me sing

Thee; take my voice and let me sing al - ways on - ly for my King.

24

*mf*

Take my life and

*mf*

al - ways on - ly for my King, my King. Take my life and

*mf*

30

let it be, con - se - cra - ted Lord to Thee; Take my

let it be, con - se - cra - ted Lord to Thee;

30

33 Soprano

voice and let me sing, on - ly my King, al - ways on - ly for my

Alto

voice and let me sing, on - ly for my King, al - ways on - ly for my

Tenor

Bass voice and sing al - ways on - ly for my King,

33

36 King,  
King, my King

mf

mf

Take my lips and let them be

Take my lips and let them be

39 *mf* *molto rit.* *a tempo*  
filled with mes - se - ges from Thee Take my sil - ver

*mf*  
filled with mes - se - ges from Thee Take my sil - ver

Take my sil - ver

Take my sil - ver

39 *molto rit.* *a tempo*

42 *rit.*

and my gold, \_\_\_\_\_ not a mite would I \_\_\_\_\_ with - hold. \_\_\_\_\_

and my gold, \_\_\_\_\_ not \_\_\_\_\_ a mite would I with - hold. \_\_\_\_\_

8 and my gold, \_\_\_\_\_ not a mite would I with hold. \_\_\_\_\_

and my gold, not a \_\_\_\_\_ mite would I with - hold \_\_\_\_\_

42 *rit.*

*a tempo* ***mf***

45 ***mf***

Take my love \_\_\_\_\_ my God I pour \_\_\_\_\_ at Thy feet - its

***mf***

Take my love \_\_\_\_\_ my God I pour \_\_\_\_\_ at Thy feet \_\_\_\_\_ its

***mf***

8 Take my love \_\_\_\_\_ my God I pour \_\_\_\_\_ at Thy - feet \_\_\_\_\_ its

***mf***

Take my love \_\_\_\_\_ my God I pour \_\_\_\_\_ at Thy feet \_\_\_\_\_ its

*a tempo*

45 ***mf***

48

treas - ure store; Ev - er on - ly for

treas - ure store; Ev - er on - ly all for

treas - ure store; Take my - self and I will be ev - er all for

treas - ure store; Take my - self and I will be ev - er all for

48

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major (three flats). The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'treas - ure store; Ev - er on - ly for' for the first two staves, and 'treas - ure store; Take my - self and I will be ev - er all for' for the last two staves. The piano part has a measure rest at the beginning of the first two staves.

51

Thee

Thee.

Thee.

Thee.

*mp* Take my - self and I will

*mp* Take my - self and I will

51

*mp*

This system contains four vocal staves and a piano accompaniment. The vocal parts have long notes with ties, with lyrics 'Thee' and 'Thee.' followed by a line. The piano part has a measure rest at the beginning of the first two staves. The lyrics 'Take my - self and I will' appear on the third and fourth staves, preceded by a measure rest and the dynamic marking *mp*. The piano part has a measure rest at the beginning of the first two staves and a dynamic marking *mp* at the start of the third staff.

54

on - ly ev - er all for Thee for

on - ly ev - er all for Thee, \_\_\_\_\_ for

8 be, on - ly for

be, on - ly for

54

The first system of the musical score for 'Let It Be'. It consists of four vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'on - ly ev - er all for Thee for' on the first staff, 'on - ly ev - er all for Thee, \_\_\_\_\_ for' on the second staff, '8 be, on - ly for' on the third staff, and 'be, on - ly for' on the fourth staff. The piano accompaniment starts with a G major chord and continues with a simple harmonic pattern.

57 *mf* *poco rit.* *a tempo*

Thee, for \_\_\_\_\_ Thee \_\_\_\_\_

*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_

*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee, for \_\_\_\_\_ Thee \_\_\_\_\_

*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_

57 *poco rit.* *a tempo*

The second system of the musical score for 'Let It Be'. It consists of four vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'Thee, for \_\_\_\_\_ Thee \_\_\_\_\_' on the first staff, '*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_' on the second staff, '*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee, for \_\_\_\_\_ Thee \_\_\_\_\_' on the third staff, and '*mf* Thee, \_\_\_\_\_ for \_\_\_\_\_ Thee \_\_\_\_\_' on the fourth staff. The piano accompaniment starts with a G major chord and continues with a simple harmonic pattern.



Let It Be

9

60 *morendo* *mp*

for \_\_\_\_\_ Thee.

60 *morendo* *mp*

for \_\_\_\_\_ Thee.

8 *mp*

for \_\_\_\_\_ Thee.

*mp*

for \_\_\_\_\_ Thee.

60 *morendo* *mp*