

Let It Be Done

Chris Muglia

Keyboard accompaniment by Ken Canedo and Gus Pappelis

INTRO (♩ = ca. 64)

A maj7 B/A A maj7

VERSES

1. When she heard the voice — call - ing her — to be —
 2. When he heard the voice — of God — call - ing him — to stand —
 3. When we hear the voice — of God — call - ing out — our names, —

B/A A maj7 B

1. — the in - mer - he need - ed — to
 2. — and take the vir - gin — his wife — and
 3. — Lord, we pray you give — us faith — to

E A E/G#

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1. bring our world ___ the King ___ of Kings, ___ she could not un - der - stand ___ the
 2. teach her child ___ to be ___ a man, ___ he could not un - der - stand ___ the
 3. an - swer you ___ in an - y - thing. ___ And we may not un - der - stand ___ the

B B#°7 C#m B/D#

1. wis - dom of ___ God's plan, ___ but all she a - swered: _____ }
 2. wis - dom of ___ God's plan, ___ but _____ ed: _____ } "Let it be. ___
 3. wis - dom of ___ your plan, ___ but we will an - swer: _____ }

G#7 C#m E/G#

1-3. ___ Let it ___ done ___ un - to me." ___

F#m7 E/G# A B Amaj7 D.S.

REFRAIN

2, 3

2, 3. — And we — say: “Yes, Lord, we’re

2, 3
A maj7 B/A A maj9 B

This system contains the first two lines of musical notation. The top line is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes followed by a quarter note. The piano accompaniment is in the same key signature and includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chord symbols A maj7, B/A, A maj9, and B are placed above the piano part. Large black letters 'U' and 'L' are overlaid on the piano part.

read-y to — re-ceive. — Yes, Lord, we’re read-y to — be-lieve. —

A/C# B/D# E A E/G# F#

This system contains the second two lines of musical notation. The vocal line continues with the lyrics 'read-y to — re-ceive. — Yes, Lord, we’re read-y to — be-lieve. —'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols A/C#, B/D#, E, A, E/G#, and F# are placed above the piano part. Large black letters 'R' and 'N' are overlaid on the piano part.

Let it be. — — — — — t it be — — — — — done — un - to me.” —

F#m7 E/G# A B

This system contains the final two lines of musical notation. The vocal line concludes with the lyrics 'Let it be. — — — — — t it be — — — — — done — un - to me.” —'. The piano accompaniment concludes with the same rhythmic pattern. Chord symbols F#m7, E/G#, A, and B are placed above the piano part. Large black letters 'A' and 'S' are overlaid on the piano part.

1 D.S.

1 A maj7 B/A A maj7 D.S.

2

2 F#m7 G# A E/G#

F#m7 E/G#

And we say:

Final

Final A maj7 B/A A maj7 rit.

LETTERS