

As a composer and arranger, I often have the feeling that every song has a life of its own. If that's true, then no song has had a more interesting life than *Let There Be Peace on Earth*.

It began in 1955 at a summer workshop for teenagers in California. When those teenagers, of all races and religions, returned to their homes throughout the country, they continued to sing the song and share it with others. Before long, *Let There Be Peace On Earth* was being sung at concerts, celebrations and ceremonies throughout all fifty states. Eventually, it was recorded by dozens of popular singers and spread throughout the world. It was a theme for Human Rights Day, United Nations Day, the American Legion, the B'nai B'rith, and the Congress of Racial Equality (CORE), as well as many other groups.

A true song of brotherhood, *Let There Be Peace On Earth* has been awarded the George Washington Honor Medal by the Freedoms Foundation of Valley Forge as well as a Brotherhood Award from the National Conference of Christians and Jews.

From its humble beginnings, *Let There Be Peace On Earth* has traveled around the globe spreading a message of world peace and understanding. . . a message that has as much meaning today as it did in 1955.

JAY ALTHOUSE

LET THERE BE PEACE ON EARTH

for T.B.B. voices and piano
with optional instrumental packet and SoundTrax CD*

Arranged by
JAY ALTHOUSE

Words and Music by
SY MILLER and JILL JACKSON

Tenderly, with freedom of movement throughout (♩ = ca. 84+)

PIANO

The piano introduction is written in 3/4 time with a tempo of approximately 84+ beats per minute. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

5 TENOR

Let there be peace on earth and

BAR., BASS, unis. (opt. solo)

p

Measures 5-8 of the vocal line. The tenor part begins with a rest, followed by the lyrics "Let there be peace on earth and". The piano accompaniment continues with a similar harmonic pattern to the introduction. A piano (*p*) dynamic is indicated.

9

let it be - gin with me.

poco cresc.

Measures 9-12 of the vocal line. The tenor part begins with a rest, followed by the lyrics "let it be - gin with me.". The piano accompaniment continues with a similar harmonic pattern. A *poco cresc.* (poco crescendo) marking is present over the final notes of the vocal line.

* Also available for S.A.T.B., Level Four (11379), S.A.B., Level Three (11380), S.S.A., Level Three (11381) and 2-part, Level Two (11382).
SoundTrax CD available (11865).
SoundPax available (7243)-includes score and set of parts for 3 Trumpets, Trombone, Alto Sax, Tenor Sax, Bass and Drums.

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13

mp (opt. solo)

Let there be peace on earth, the

mp

17

peace that was meant to be. With *tutti mf*

cresc.

21

God as our Fa - ther,
(God, our cre - a - tor,

mf

25

broth - ers all are we.
neigh - bors)

29

Let me walk with my broth - er in
(Let us walk with each oth - er)

33

per fact har - mo - ny, har - mo - ny.

decresc. , *molto rit.* ***p*** ,

decresc. , ***p*** ,

37 *a tempo*
mp unis.

Let peace be - gin with me.

Let _____ peace _____ be - gin _____ with me. Let

mp

a tempo

mp

41

Let this be the mo - ment.

this be the mo ment now.

45

cresc. *mf*

With ev - 'ry step I take, let

cresc. *mf*

With ev - 'ry step _____ I take let

cresc. *mf*

49

53 With increasing intensity

gradual cresc.

With increasing intensity

gradual cresc.

57

61

f

Let there be peace on earth and

f

Piano accompaniment for measures 61-64. The right hand features chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f* and *cresc.*

65

let it be - gin with me And

f

Piano accompaniment for measures 65-68. The texture continues with chords and moving lines in both hands. Dynamics include *f* and *cresc.*

69

cresc.

rit.

ff

let it be - gin with me.

cresc.

ff

Piano accompaniment for measures 69-72. The right hand has more active lines with accents and dynamics like *ff* and *va*. The left hand continues with chords and moving lines. Dynamics include *cresc.*, *rit.*, and *ff*.

