



CAROL BARNETT

# LET IT GO

*for Soprano and Piano*

Text by Michael Estok



  
BEADY EYES PUBLISHING  
[www.carolbarnett.net](http://www.carolbarnett.net)

LET IT GO

let it go  
it's only the body  
in vulnerable flower  
only beauty  
let it go

it's only mean measurable truth  
and scant that we can know  
let certainties dissolve  
let limits go

it's only childish affectation  
what we called noble pride  
burn all those callow hero-books  
and let the great tales fade

let music deafen us  
and keep us numb  
on a solitary note  
as we stumble to our dim partner's  
lead, and dance ourselves to death

let go  
this thin  
vibrating dust  
let magic all dissolve

Michael Estok, from *A Plague Year Journal*,  
published in 1989 by Arsenal Pulp Press, Vancouver, BC, Canada.  
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*let it go* was written for the Minneapolis version of the AIDS Quilt Songbook 1992,  
originally conceived by New York-based singer William Parker and locally organized by  
Marsha Hunter and Brian Kent.

Sample audio available at [carolbarnett.net](http://carolbarnett.net)

# let it go

Michael Estok (1939-1989)

Carol Barnett

**Flowing;** ♩ = c. 76

Soprano

**Flowing;** ♩ = c. 76

Piano

*pp*

*Ped. ad lib.*

*p*

let it

3

Sop.

go

Pno.

5

Sop. Sop. it's on - ly the bod - y in

Pno.

Detailed description: This system contains measures 5 through 8. The soprano part begins with a quarter rest, followed by a quarter note G4 (sharp), a quarter note A4, a quarter note B4, a quarter note C5 (sharp), and a quarter note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melodic line in the right hand with a triplet of eighth notes (G4, A4, B4) in measure 5. The piano part is marked with a '3' above the triplet.

6

Sop. Sop. vul - ner - a - ble flow'r

Pno.

Detailed description: This system contains measures 6 through 9. The soprano part has a quarter note G4 (sharp), a quarter note A4, a quarter note B4, a quarter note C5 (sharp), and a half note D5. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

7

Sop. Sop. on - ly

Pno.

Detailed description: This system contains measures 7 through 10. The soprano part has a quarter rest, followed by a quarter note G4 (sharp), a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

8

Sop.

beau

Pno.

9

Sop.

ty

Pno.

10

Sop.

Pno.

*pp sub.*

11

Sop.

Pno.

*mp*

12

Sop.

Pno.

13

Sop.

Pno.

*pp sub.*

*p*

let

14

Sop.

Pno.

it

Detailed description: This system shows measure 14. The Soprano part (Sop.) begins with a whole note G4, followed by a whole rest, and then a whole note Bb4. The Piano part (Pno.) consists of four measures of accompaniment. Each measure features a treble clef with a half-note chord (F#4, G4, A4) and a bass clef with a half-note chord (F#3, G3, A3). The piano part includes a complex melodic line in the treble clef with many beamed notes and slurs.

15

Sop.

Pno.

go

Detailed description: This system shows measure 15. The Soprano part (Sop.) begins with a whole note G4, followed by a whole rest, and then a whole note Bb4. The Piano part (Pno.) consists of four measures of accompaniment, similar to measure 14, with a treble clef chord (F#4, G4, A4) and a bass clef chord (F#3, G3, A3).

16

Sop.

Pno.

Detailed description: This system shows measure 16. The Soprano part (Sop.) begins with a whole note G4, followed by a whole rest, and then a whole note Bb4. The Piano part (Pno.) consists of four measures of accompaniment. The first three measures are similar to the previous measures, but the fourth measure has a treble clef chord (F#4, G4, A4) and a bass clef chord (F#3, G3, A3) with a flat sign (b) above the treble clef chord.

17 **meno mosso;** ♩ = c. 60  
*mp*

Sop. it's on - ly mean mea-sur - a - ble truth and scant that we can

Pno. *p*

*mp* Ped.

19

Sop. know

Pno.

20

Sop. let cer - tain - ties dis - solve

Pno.



22

Sop.

Pno.

*p*

let

24

Sop.

Pno.

lim - its go

*pp*

26

Sop.

Pno.

*poco meno mosso; ♩ = c. 56*

*mp*

it's on - ly child - ish af - fec -

*poco meno mosso; ♩ = c. 56*

*p*

28

Sop.

ta - - - - - tion

Pno.

31

Sop.

what we called no - ble pride

Pno.

33

Sop.

burn all those cal - low he - ro - books and

*f* *poco rall.*

Pno.

*f* *poco rall.*

35

Sop. *let the great tales*

Pno.

37

Sop. *fade*

Pno. *mp*

*a tempo; ♩ = c. 56*

40

Sop. *let ah*

Pno. *poco rall.* *ff* *ff possibile* *Ped. sempre*

*♩ = c. 52*

44

Sop.

let mu - sic deaf - en us and keep us

Pno.

(Ped. sempre)

47

Sop.

numb on a sol - i - tar - y note

*f* *mp* *p* *poco rit.*

Pno.

(Ped. sempre)

50

Sop.

as we stum - ble to our dim part - ner's

*p*

$\text{♩} = \text{c. } 50$

Pno.

*p*

$\text{♩} = \text{c. } 50$

53

Sop. lead, and dance our - selves to

Pno.

56

Sop. death let go this thin vi - brat - ing

Pno.

recit. *p*

*pp*

8<sup>va</sup>

60

Sop. dust let mag - ic all dis - solve niente

Pno.

*ppp*

8<sup>va</sup>

8<sup>vb</sup>

♩ = c. 44