

The long and winding road

Words and music by J. Lennon and P. McCartney

arr. R. Di Marino

Slowly $\text{♩} = 70$

mf

Soprano
The long and win - ding road that leads to your door

Alto
that leads to your door will

Tenor
that leads to your door will nev - er dis - ap -

Bass
that leads to your door will nev - er

Piano
mf *f* *p*

5

will nev - er dis - ap - pear, I've seen that road be - fore, it al - ways leads

nev - er dis - ap - pear, I've seen that road be - fore, it

pear, I've seen that road be - fore, it

dis - ap - - - pear, I have seen that road be - fore, it

10

— me here, lead me to your door. The wild and win - dy night that the rain

leads to your door. the rain washed a -

al - ways leads me here to your door. the rain washed a -

leads to your door. the rain washed a -

mf *f*

15

washed a - way — has left a pool of tears cry - ing for the day,
 way has left a pool of tears cry -
 way has left a pool of tears cry - ing for the
 way has left a pool of tears cry - ing

20

— why leave me stand - ing here, — let me know the way. —
 — ing for the day, let me know the way.
 day, — Why leave me stand - ing here, let me know the way.
 cry - ing for the day, let me know the way.

25

Ma-ny times — I've been a-lone — and ma-ny times — I've cried, A-ny-way — you'll ne-ver know — the ma-ny ways — I've tried but

29

the long wind - ing road, You left me stan - ding here, a
 the long wind - ing road, You
 still they lead me back to the long wind - ing road, You left me stand - ing
 the long wind - ing road, You left me stan - ding

34

long time a - go, O - Don't leave me wait - ing here,
 left me stan - ding here, a long time a - go, lead me
 here, a long long time a - go, Don't leave me wait - ing here,
 here, a long time long time a - go, lead me

39

lead me to your door.
 to your door.
 lead me to your door.
 to your door.

44

But still they lead me back to the long wind - ing road, You left me stan - ding here, a long long time a - go, Don't leave me wait - ing here, lead me to your door.

But still they lead me back the long wind - ing road, You left me stan - ding here, a long long time a - go, lead me to your door.

But still they lead me back the long wind - ing road, You left me stan - ding here, a long long time a - go, lead me to your door.

But still they lead me back the long wind - ing road, You left me stan - ding here, a long long time a - go, lead me to your door.

f *p*

49

You left me stan - ding here, a long long time a - go, Don't leave me wait - ing here, lead me to your door.

left me stan - ding here, a long long time a - go, lead me to your door.

here, a long long time a - go, Don't leave me wait - ing here, lead me to your door.

stan - ding here, a long long time a - go, lead me to your door.

54

ing here, lead me to your door. O me to your door. O leave me wait - ing here, lead me to your door. O me to your door. O

me to your door. O leave me wait - ing here, lead me to your door. O me to your door. O

me to your door. O leave me wait - ing here, lead me to your door. O me to your door. O

me to your door. O leave me wait - ing here, lead me to your door. O me to your door. O

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Musical notation for measures 1-4. The piece is in D major (two sharps) and common time (C). The first system includes dynamic markings: *mf* (measures 1-2), *f* (measure 3), and *p* (measure 4). The right hand features a melodic line with eighth notes and chords, while the left hand provides a bass line with quarter and eighth notes.

Musical notation for measures 5-9. The right hand continues with a steady eighth-note accompaniment pattern, and the left hand maintains a simple bass line with quarter notes.

Musical notation for measures 10-14. The right hand continues with eighth notes, and the left hand has a bass line. Dynamic markings *mf* and *f* appear in measures 13 and 14 respectively.

Musical notation for measures 15-19. The right hand continues with eighth notes, and the left hand has a bass line. A dynamic marking of *p* is present in measure 15.

Musical notation for measures 20-24. The right hand continues with eighth notes, and the left hand has a bass line.

Musical notation for measures 25-28. The right hand continues with eighth notes, and the left hand has a bass line.

29

Musical score for measures 29-33. The piece is in G major (one sharp) and 4/4 time. Measure 29 starts with a treble clef and a key signature of one sharp. The bass clef has a key signature of two sharps. Dynamics include *f* and *p*. The score features a mix of chords and melodic lines in both hands.

34

Musical score for measures 34-38. The piece continues in G major and 4/4 time. The bass clef has a key signature of two sharps. The score features a mix of chords and melodic lines in both hands.

39

Musical score for measures 39-43. The piece continues in G major and 4/4 time. The bass clef has a key signature of two sharps. The score features a mix of chords and melodic lines in both hands.

44

Musical score for measures 44-48. The piece continues in G major and 4/4 time. Measure 44 starts with a treble clef and a key signature of one sharp. The bass clef has a key signature of two sharps. Dynamics include *f* and *p*. The score features a mix of chords and melodic lines in both hands.

49

Musical score for measures 49-53. The piece continues in G major and 4/4 time. The bass clef has a key signature of two sharps. The score features a mix of chords and melodic lines in both hands.

54

Musical score for measures 54-58. The piece continues in G major and 4/4 time. Measure 54 starts with a treble clef and a key signature of one sharp. The bass clef has a key signature of two sharps. The score features a mix of chords and melodic lines in both hands, ending with a double bar line.