



Adam D Brox

Canada, mississauga

Let Her Go Rosenberg, Michael David

A propos de l'artiste

Adam began writing music when he was 9, writing a song based on a poem that he found at McDonalds (of all places!). He started arranging music when he was in grade 8. He's never looked back.

But it wasn't until Adam attended university at The Faculty of Music University of Toronto that his arranging really took off. He dabbled in some arrangements in his first 3 years, and then in his 4th year, he took an arranging class with famed Canadian jazz composer/arranger/conductor/performer/legend Phil Nimmons that everything fell into place. Receiving some of the highest marks in his class, Adam set his sights on arranging music.

As his 4th year came to a close, he was commissioned by a woodwind trio in Toronto (under the direction of clarinetist Peter Stoll) to arrange 6 pieces for them. #65279;

Since 2000, Adam has arranged music for choir, big band, brass quintet, ukulele, and recorder ensemble. He has composed music for voice, brass, ukulele, to nam... (la suite en ligne)

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A propos de la pièce

Recorder Songbook
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Let Her Go
by Passenger

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Titre : Let Her Go
Compositeur : Rosenberg, Michael David
Arrangeur : Brox, Adam D
Droit d'auteur : The arrangement Copyright © 2013 Adam D Brox Designs
Editeur : Brox, Adam D
Instrumentation : Flûte à bec SSA
Style : Pop

Adam D Brox sur [free-scores.com](https://www.free-scores.com)



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Let Her Go

by Passenger

Let Her Go

for Recorder Ensemble and Accompaniment

Michael Rosenberg (aka Passenger)

arr. Adam Brox

Moderately ♩ = 130

Soprano Recorder 1 (Melody)

Soprano Recorder 2 (Harmony 1)

Alto Recorder (Harmony 2)

S1 (Mel)

S2 (Har 1)

A (Har 2)

S1 (Mel)

S2 (Har 1)

A (Har 2)

Let Her Go

2

15 $B\flat$ F C $B\flat$

S1 (Mel) love her when you let her go — On-ly know you've been high when you're feel-ing low —

S2 (Har 1)

A (Har 2)

20 F C Dm C $B\flat$

S1 (Mel) — On-ly hate the road when you're miss - ing home — On-ly know you love her when you let her go —

S2 (Har 1)

A (Har 2)

24 F C Dm $B\flat$ C

S1 (Mel) — and you let her go — (instrumental)

S2 (Har 1) (instrumental)

A (Har 2)

30 Am Dm $B\flat$ C Am Dm

S1 (Mel) — — — — — Star-ing at the bot-tom of your (melody)

S2 (Har 1) — — — — — (harmony)

A (Har 2)

36 B \flat C A m D m B \flat

S1 (Mel) glass ho - ping one day you'll make a dream last but dreams come slow and they go so fast

S2 (Har 1)

A (Har 2)

41 C A m D m B \flat C

S1 (Mel) You see her when you close your eyes may - be one day you'll un-der-stand

S2 (Har 1)

A (Har 2)

46 A m D m B \flat C

S1 (Mel) why ev-'ry-thing you touch oh it dies But you on-ly need the

S2 (Har 1) (melody)

A (Har 2)

51 B \flat F C D m C

S1 (Mel) light when it's bur-ning low On - ly miss the sun when it starts to snow On - ly know you

S2 (Har 1)

A (Har 2)

Let Her Go

4

55 $B\flat$ F C $B\flat$

S1 (Mel) love her when you let her go — On-ly know you've been high when you're feel-ing low —

S2 (Har 1) (harmony)

A (Har 2)

60 F C Dm $B\flat$

S1 (Mel) — On-ly hate the road when you're mis - sing home — On-ly know you love her when you let her go —

S2 (Har 1)

A (Har 2)

64 F C Am Dm $B\flat$

S1 (Mel) — Sta- ring at the cei- ling in the dark same — old

S2 (Har 1) (melody)

A (Har 2)

69 C Am Dm $B\flat$ C

S1 (Mel) emp - ty feel-ing in your heart cause love comes slow and it goes so fast —

S2 (Har 1) (harmony)

A (Har 2)

74 A m D m B^b C

S1 (Mel) Well you see her when you fall a - sleep but ne - ver to touch and ne-ver to keep

S2 (Har 1)

A (Har 2)

78 D m B^b C

S1 (Mel) — cause you loved her so much and you dived too deep Well you on-ly need the

S2 (Har 1) (melody)

A (Har 2)

83 B^b F C D m C

S1 (Mel) light when it's bur-ning low On - ly miss the sun when it starts to snow On - ly know you

S2 (Har 1)

A (Har 2)

87 B^b F C

S1 (Mel) love her when you let her go On - ly know you've been

S2 (Har 1)

A (Har 2)

Let Her Go

6

91

S1 (Mel) $B\flat$ F C Dm C
high when you're feel-ing low On-ly hate the road when you're mis-sing home On-ly know you

S2 (Har 1)

A (Har 2)

95

S1 (Mel) $B\flat$ F C F
love her when you let her go And you let her go oh

S2 (Har 1) (harmony)

A (Har 2)

100

S1 (Mel) $B\flat$ C $A\flat$ F $B\flat$ C
oh oh oh And you let her go oh oh oh

S2 (Har 1)

A (Har 2)

106

S1 (Mel) $A\flat$ Dm $B\flat$ C Dm
And you let her go

S2 (Har 1)

A (Har 2)

112 B^b C B^b F

S1 (Mel) Cause you on-ly need the light when it's bur-ning low On-ly miss the

S2 (Har 1) (melody)

A (Har 2)

117 C Dm C B^b F C

S1 (Mel) sun when it starts to snow On-ly know you love her when you let her go

S2 (Har 1)

A (Har 2)

122 B^b F C

S1 (Mel) On-ly know you'vebeen high when you're feel-ing low On-ly hate the road when you're mis-sing home

S2 (Har 1)

A (Har 2)

126 Dm C B^b F C

S1 (Mel) On-ly know you love her when you let her go Well you on-ly need the

S2 (Har 1)

A (Har 2)

Let Her Go

8

131

S1 (Mel) $B\flat$ F C Dm C
light when it's bur-ning low. On - ly miss the sun when it starts to snow. On - ly know you

S2 (Har 1)
(harmony)

A (Har 2)

135

S1 (Mel) $B\flat$ F C
love her when you let her go. On - ly know you've been

S2 (Har 1)
(melody)

A (Har 2)

139

S1 (Mel) $B\flat$ F C
high when you're feel - ing low. On - ly hate the road when you're mis - sing home.

S2 (Har 1)

A (Har 2)
(melody)

142

S1 (Mel) Dm C $B\flat$ F C Dm
On - ly know you love her when you let her go. And you let her go.

S2 (Har 1)

A (Har 2)

Let Her Go

for Recorder Ensemble and Accompaniment

Voice & Chords

Michael Rosenberg (aka Passenger)

arr. Adam Brox

Moderately $\text{♩} = 130$

1. B^b Dm F C B^b Dm

7 $A\ m/D$ C F C 2. $A\ m/D$ C F B^b

Well you onl - ly need the light when it's bur - ning low —

12 F C Dm C B^b F

— On - ly miss the sun when it starts to snow — On - ly know you love her when you let her go —

17 C B^b F

On - ly know you've been high when you're feel - ing low — On - ly hate the

21 C Dm C B^b F C

road when you're miss - ing home — On - ly know you love her when you let her go —

26 Dm B^b C $A\ m$ Dm B^b C

and you let her go —

34 $A\ m$ Dm B^b C $A\ m$

Star - ing at the bot - tom of your glass ho - ping one day you'll make a dream last but dreams come

39 Dm B^b C $A\ m$ Dm

slow and they go so fast — You see her when you close your —

Let Her Go

2

44 $B\flat$ C A m D m $B\flat$ C

eyes may - be one day you'll un-der-stand why ev-'ry-thing you touch oh ___ it dies _____

50 $B\flat$ F C

But you on - ly need the light when it's bur-ning low _____ On - ly miss the sun when it starts to snow _____

54 D m C $B\flat$ F C

_____ On-ly know you love her when you let her go _____ On-ly know you've been

59 $B\flat$ F C D m

high when you're feel- ing low _____ On-ly hate the road when you're mis - sing home _____ On-ly know you

63 $B\flat$ F C A m D m

love her when you let her go _____ Sta- ring at the cei-ling in the

68 $B\flat$ C A m D m $B\flat$

dark same ___ old emp - ty feel- ing in your heart cause love comes slow and it goes so fast _____

73 C A m D m $B\flat$ C

Well you see her when you fall a - sleep but ne - ver to touch _____ and ne- ver to keep _____

78 D m $B\flat$ C

_____ cause you loved her so much and you dived too deep _____ Well you on-ly need the

83 $B\flat$ F C D m C

light when it's bur-ning low _____ On - ly miss the sun when it starts to snow _____ On - ly know you

Let Her Go

87 $B\flat$ F C $B\flat$
 love her when you let her go _____ On-ly know you've been high when you're feel-ing low _____

92 F C Dm C $B\flat$
 _____ On-ly hate the road when you're mis - sing home _____ On-ly know you love her when you let her go _____

96 F C F $B\flat$ C $A\flat m$
 _____ And you let her go oh _____ oh oh oh And you let her

103 F $B\flat$ C $A\flat m$ Dm $B\flat$ C
 go oh _____ oh oh oh And you let her go _____

110 Dm $B\flat$ C $B\flat$
 _____ Cause you on-ly need the light when it's bur-ning low _____

116 F C Dm C $B\flat$ F
 _____ On-ly miss the sun when it starts to _____ snow On-ly know you love her when you let her go _____

121 C $B\flat$ F
 _____ On - ly know you've been high when you're feel - ing low _____ On - ly hate the

125 C Dm C $B\flat$ F C
 road when you're mis-sing home _____ On-ly know you love her when you let her go _____

130 $B\flat$ F C
 Well you on - ly need the light when it's bur-ning low _____ On - ly miss the sun when it starts to snow _____

Let Her Go

4

134 Dm C B \flat F C

_____ On-ly know you love her when you let her go _____ On-ly know you've been

Detailed description: This musical staff covers measures 134 to 138. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chord symbols Dm, C, Bb, F, and C are placed above the staff. The lyrics are: "_____ On-ly know you love her when you let her go _____ On-ly know you've been".

139 B \flat F C Dm C

high when you're feel - ing low _____ On-ly hate the road when you're mis - sing home _____ On-ly know you

Detailed description: This musical staff covers measures 139 to 142. It continues the melody from the previous staff. Chord symbols Bb, F, C, Dm, and C are placed above the staff. The lyrics are: "high when you're feel - ing low _____ On-ly hate the road when you're mis - sing home _____ On-ly know you".

143 B \flat F C Dm

love her when you let her go _____ And you let her go. _____

Detailed description: This musical staff covers measures 143 to 146. It concludes the phrase. Chord symbols Bb, F, C, and Dm are placed above the staff. The lyrics are: "love her when you let her go _____ And you let her go. _____".

Let Her Go

for Recorder Ensemble and Accompaniment

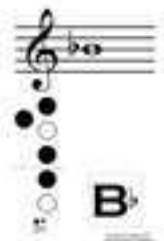
Soprano Recorder 1
(Melody)

Michael Rosenberg (aka Passenger)
arr. Adam Brox

Moderately ♩ = 130

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music. The first staff is an 8-measure introduction labeled "(intro)". The second staff begins at measure 6 and includes a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10, both labeled "1." and "2." respectively. The third staff continues the melody. The fourth staff starts at measure 17. The fifth staff starts at measure 23 and is labeled "(instrumental)". The sixth staff starts at measure 30 and is labeled "(melody)". The seventh staff starts at measure 36 and includes an asterisk (*) above the first measure. The eighth staff starts at measure 41.

*Bb fingering:



Let Her Go

2



93

97

102

115

121

127

133

139

143

Let Her Go

for Recorder Ensemble and Accompaniment

Soprano Recorder 2

(Harmony 1)

Michael Rosenberg (aka Passenger)

arr. Adam Brox

Moderately ♩ = 130

(intro)

6 1. 2. (melody)

13

20

27 (instrumental)

35 (harmony)

43

50 (melody)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff is an 8-measure introduction. The second staff begins at measure 6 and contains two first endings, with the second ending leading to measure 13. The third staff continues from measure 13. The fourth staff continues from measure 20. The fifth staff, starting at measure 27, is an instrumental section. The sixth staff, starting at measure 35, is a harmony section. The seventh staff, starting at measure 43, continues the melody. The eighth staff, starting at measure 50, concludes the melody.

119

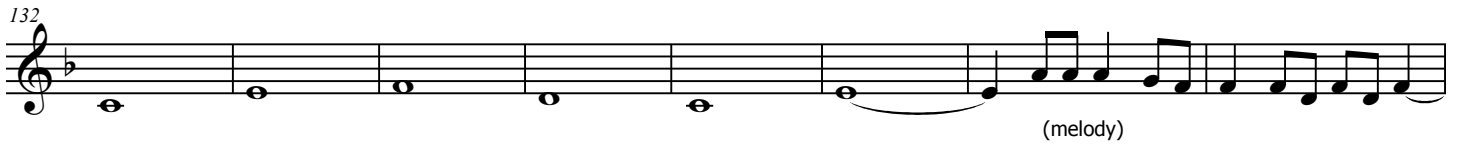


125



(harmony)

132



(melody)

140



143



Let Her Go

for Recorder Ensemble and Accompaniment

Alto Recorder
(Harmony 2)

Michael Rosenberg (aka Passenger)
arr. Adam Brox

Moderately ♩ = 130

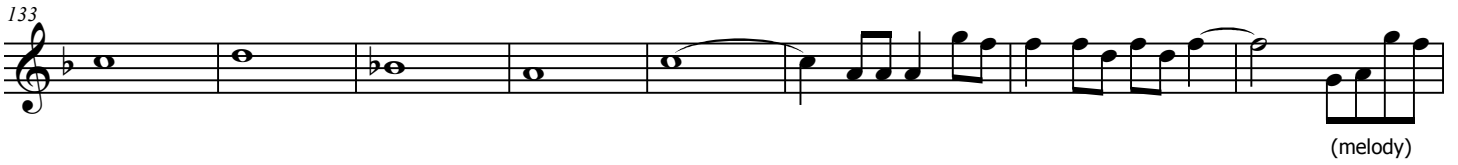
The musical score is written for Alto Recorder (Harmony 2) in a 4/4 time signature with a key signature of one flat (Bb). The tempo is marked 'Moderately' with a quarter note equal to 130 beats per minute. The score consists of seven staves of music, each starting with a measure number: 1, 7, 15, 23, 30, 38, and 45. The first staff begins with a repeat sign. The second staff includes first and second endings, marked '1.' and '2.'. The music features a mix of eighth and quarter notes, with some measures containing rests. The overall mood is calm and melodic.

125



Musical staff 125-132: Treble clef, key signature of one flat (Bb). The staff contains eight measures of music. Measure 125 starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5. Measure 126 has a dotted half note Bb4. Measure 127 has quarter notes D5, C5, Bb4, A4. Measure 128 has quarter notes G4, F4, E4, D4. Measure 129 has quarter notes C4, Bb3, A3, G3. Measure 130 has a dotted half note G3. Measure 131 has a whole note G3. Measure 132 has a whole note G3.

133



Musical staff 133-140: Treble clef, key signature of one flat (Bb). The staff contains eight measures of music. Measure 133 has a whole note G3. Measure 134 has a whole note G3. Measure 135 has a whole note Bb4. Measure 136 has a whole note Bb4. Measure 137 has a half note G4 with a slur over it. Measure 138 has quarter notes A4, G4, F4, E4. Measure 139 has quarter notes D4, C4, Bb3, A3. Measure 140 has quarter notes G3, F3, E3, D3. The text "(melody)" is written below the staff at the end of measure 140.

141



Musical staff 141-148: Treble clef, key signature of one flat (Bb). The staff contains eight measures of music. Measure 141 has quarter notes G4, A4, Bb4, C5. Measure 142 has quarter notes D5, C5, Bb4, A4. Measure 143 has quarter notes G4, F4, E4, D4. Measure 144 has quarter notes C4, Bb3, A3, G3. Measure 145 has a dotted half note G3. Measure 146 has a whole note G3. Measure 147 has a whole note G3. Measure 148 has a whole note G3.