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# YOU RAISE ME UP

Words and Music by **BRENDAN GRAHAM**  
 and **ROLF LØVLAND**

Arrangement by **JOE LILES**

**Intro**

Tenor Lead

Do do do do You raise me up.

Bari Bass

Oh oh

You raise me up. You raise me up up - on your shoul - ders, your shoul - ders.

Bari Bass

oh oh

**Verse**

Oo, and oh, my soul is wear-y, when trou-bles

Bari Bass

*bass melody* When I am down

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You Raise Me Up

11 come and my heart bur - dened be, 12 then I am

13 still and wait here in the si - lence 14 un - til you

Chorus 1

15 come and sit a - while with me. 16 You raise me

17 up — so I can stand on moun - tains. 18 You raise me up — 19 to walk on storm - y

raise me up

20 seas. 21 I am strong when I am on your shoul - ders. 22 You raise me

Musical notation for measures 20-22, including vocal line and piano accompaniment.

See Performance Notes for optional Verse 2

Chorus 2

*a tempo*

23 up to more than I can be. 24 You raise me up 25 so I can stand on

Musical notation for measures 23-25, including vocal line and piano accompaniment.

26 moun - tains. 27 You raise me up 28 to walk on storm - y seas. I am

raise me up

Musical notation for measures 26-28, including vocal line and piano accompaniment.

29 strong when I am on your shoul - ders. 30 You raise me up 31 to more than I can

Musical notation for measures 29-31, including vocal line and piano accompaniment.

You Raise Me Up

Chorus 3

*rit.*

*a tempo*

32 be. You raise me up so I can stand on moun-tains. You raise me

33

34

35 up to walk on storm-y seas. I am strong when I am on your

36

37

raise me up

See Performance Notes for simplified version

Interlude

38 shoul-ders. You raise me up to more than I can be. You raise me

39

40

You raise me up, you raise me

Tag

41 up, you raise me up, you raise me up, you raise me

42

43

up, you raise me up, you raise me up, you raise me up,

44 up, you raise me up! 45 46

you raise me up, you raise me up, you raise me up!

Detailed description: This system of music covers measures 44 to 46. It features a vocal line and a piano accompaniment. The vocal line starts with a half note 'up,' followed by quarter notes 'you raise me' and a half note 'up!' with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. Measure numbers 44, 45, and 46 are indicated above the vocal staff.

*Optional Tag*

39 up to more than I can be. You raise me 40

be. You raise me up,

Detailed description: This section is an optional tag, covering measures 39 to 40. The vocal line begins with a half note 'up' followed by quarter notes 'to more than I can be.' and a half note 'You raise me'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 39 and 40 are indicated above the vocal staff.

41 up, you raise me up! 42 43 44

you raise me up, you raise me up, you raise me up!

Detailed description: This system of music covers measures 41 to 44. The vocal line starts with a half note 'up,' followed by quarter notes 'you raise me' and a half note 'up!' with a fermata. The piano accompaniment continues with harmonic support. Measure numbers 41, 42, 43, and 44 are indicated above the vocal staff.

**Lyrics to optional Verse 2:**

**There is no life — no life without its hunger.  
Each restless heart beats so imperfectly.  
But, when you come and I am filled with wonder,  
sometimes I think I glimpse eternity.**

## You Raise Me Up

Solo lines for high voice or low voice for optional Verse 2

8a 9a 10a

high voice

There is no life, no life with-out - it's hun-ger. Each rest-less

low voice

11a 12a 13a

heart beats so im-per-fect - ly. But, when you come and I am filled with

14a 15a 16a **Chorus**

won - der, some-times I think I glimpse e - ter - ni - ty.

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## *Performance Notes*

*You Raise Me Up* is a popular song in the inspirational mold, with music by Rolf Løvland and lyrics by Brendan Graham. The song has been recorded more than 125 times around the world, in several different languages.

*You Raise Me Up*, which has a melody similar to the traditional Irish folk song *Danny Boy*, was originally written as an instrumental piece. Løvland approached Irish novelist and songwriter Graham to write lyrics to his melody after reading Graham's epic first novel, *The Whitest Flower*. *You Raise Me Up* was originally released on the 2001 Secret Garden album **Once in a Red Moon**, with vocals by Irish singer Brian Kennedy, and sold well in Ireland and Norway. The song was used for commemorations of the September 11, 2001 terrorist attack on the United States even though it had not been released in America at that time.

Later in 2003, after hearing Brian Kennedy's recording, American Josh Groban recorded the song, which proved very popular in the U.S.A. His version made it to the top of the Billboard Adult Contemporary Charts and remained there for six weeks. Groban also performed it at Superbowl 2004, in a special NASA tribute to the crew of the space shuttle Columbia disaster. His recording was nominated for a 2005 Grammy award.

Composer and arranger Joe Liles was commissioned to do an arrangement of *You Raise Me Up* for the **Houston Horizons** chorus of Sweet Adelines International. This is the male version of that arrangement, which includes the option to sing a second verse that the first arrangement did not contain.

Also, since the interlude leading into the tag, measures 40-42, could be challenging for some singers, an option is offered that will allow you to avoid that section and go right into the tag without changing key. Simply skip from measure 38 to the Optional Tag.

Note to performers who choose to sing the second verse: When you reach measure 24, sing the word *be* but start using the notation in measure 8.

For quartets that choose to use the optional second verse, we recommend that the harmony parts hum or use a neutral vowel, such as *oo* or *oh* (after you sing *be*). Since the bass sings the melody in measures 8-10, your quartet will need to decide whether to split the solo chores between two voices or not. If some notes in 8-10 are too low for the soloist, a bit of creative stylizing or revoicing may be in order.

Choruses can be more flexible. All singers except the soloist sing their normal voice part on a hum or neutral vowel, even when this involves doubling the melody. The solo can be sung by one voice or divided among multiple singers. If you have a fine tenor soloist in your group, he could sing the entire melody, or just part of it, an octave higher than written.

As a final note: Questions concerning the contest suitability of this or any other song/arrangement should be directed to the contest and judging community and measured against current contest rules. Ask *before* you sing.