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# YOU RAISE ME UP

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

Arrangement by **JOE LILES**

**Intro**

Tenor Lead

1 2 3 4

do do do do do do You raise me up.

oh oh

Bari Bass

5 6 7

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

oh oh

## Verse 1 (and Verse 2 with optional solo with "oo" in parts)

8 9 10

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

*bass melody* When I am down  
 (There is no life)

## You Raise Me Up

11  
8  
p  
come and my heart bur - dene d be, then I am

12

13  
8  
p  
still and wait here in the si - lence un - til you

14

*To insert optional 2nd Verse, the solo pickup is here in 16. Skip the Chorus 1 pickup notes and return to measure 9. Harmony parts sing "oo" as shown below to accompany solo pickup, "There is no . . ." and sing "oo" until the pickup to Chorus 1*

15  
8  
p  
come and sit a - while with me. me. You raise me

16  
"oo"

17  
8  
p  
up so I can stand on moun - tains. You raise me up to walk on storm - y

18

19

raise me up

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

This block contains the first system of musical notation, spanning measures 20 to 22. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 20 begins with a half note chord in the bass clef. The vocal line starts in measure 21 with a quarter note 'I' and continues through measure 22 with a quarter rest. The piano accompaniment consists of chords and moving lines in both staves.

Chorus 2

*a tempo*

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

This block contains the second system of musical notation, spanning measures 23 to 25. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 23 begins with a quarter note 'up' in the vocal line. Measure 24 contains the phrase 'You raise me up' with a long note for 'up'. Measure 25 continues with 'so I can stand on'. The piano accompaniment includes chords and moving lines, with some notes in the bass clef marked with a '7' for a seventh.

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

raise me up

This block contains the third system of musical notation, spanning measures 26 to 28. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 26 begins with a quarter note 'moun - tains.' in the vocal line. Measure 27 contains the phrase 'You raise me up' with a long note for 'up'. Measure 28 continues with 'to walk on storm - y seas. I am'. The piano accompaniment includes chords and moving lines, with some notes in the bass clef marked with a '7' for a seventh.

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

This block contains the fourth system of musical notation, spanning measures 29 to 31. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 29 begins with a quarter note 'strong' in the vocal line. Measure 30 contains the phrase 'You raise me up' with a long note for 'up'. Measure 31 continues with 'to more than I can'. The piano accompaniment includes chords and moving lines, with some notes in the bass clef marked with a '7' for a seventh.

You Raise Me Up

Chorus 3

*rit.* *a tempo*

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

up — to walk on storm - y seas. I am strong when I am on your  
raise me up

See Performance Notes for simplified Tag version

Interlude

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

You raise me up, you raise me

Tag

up, you raise me up, — you raise me up, — you raise me up, —  
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 contains the first two staves of music. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line starting at measure 44 with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final G4. The bottom staff is in bass clef with the same key signature and time signature. It features a bass line starting at measure 44 with a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the final G2. The lyrics are written below the staves.

*Optional Tag*

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

be. You raise me up,

Detailed description: This system contains the 'Optional Tag' section, consisting of two staves. The top staff is in treble clef with a key signature of three flats and common time. It starts at measure 39 with a half note G4, followed by quarter notes A4, B4, and C5. A dashed line connects the G4 in measure 39 to the G4 in measure 40. The bottom staff is in bass clef with the same key signature and time signature. It starts at measure 39 with a half note G2, followed by quarter notes A2, B2, and C3. The lyrics are written below the staves.

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 contains the second two staves of music. The top staff is in treble clef with a key signature of three flats and common time. It starts at measure 41 with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final G4. The bottom staff is in bass clef with the same key signature and time signature. It starts at measure 41 with a half note G2, followed by quarter notes A2, B2, and C3. A fermata is placed over the final G2. The lyrics are written below the staves.

**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*

*Verse 2 optional Solo lines for either high voice or low voice.*

*Or, have low voice sing 8a through first half of 12a then high voice take the rest as a solo.*

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

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

**Chorus**  
**ms 16**

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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.

**NOTE TAG OPTION:** 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 SECOND VERSE OPTIONS:** 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. See the suggestion at the top of page 6.

For quartets that choose to use the optional second verse, we recommend going back from measure 16 to measure 8 and singing the lyrics of the second verse. Or, you can have one of your singers solo the lyrics and the harmony parts hum or use a neutral vowel, such as *oo* or *oh* (after you sing *me* in measure 16). 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.

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.