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AFTERGLOW

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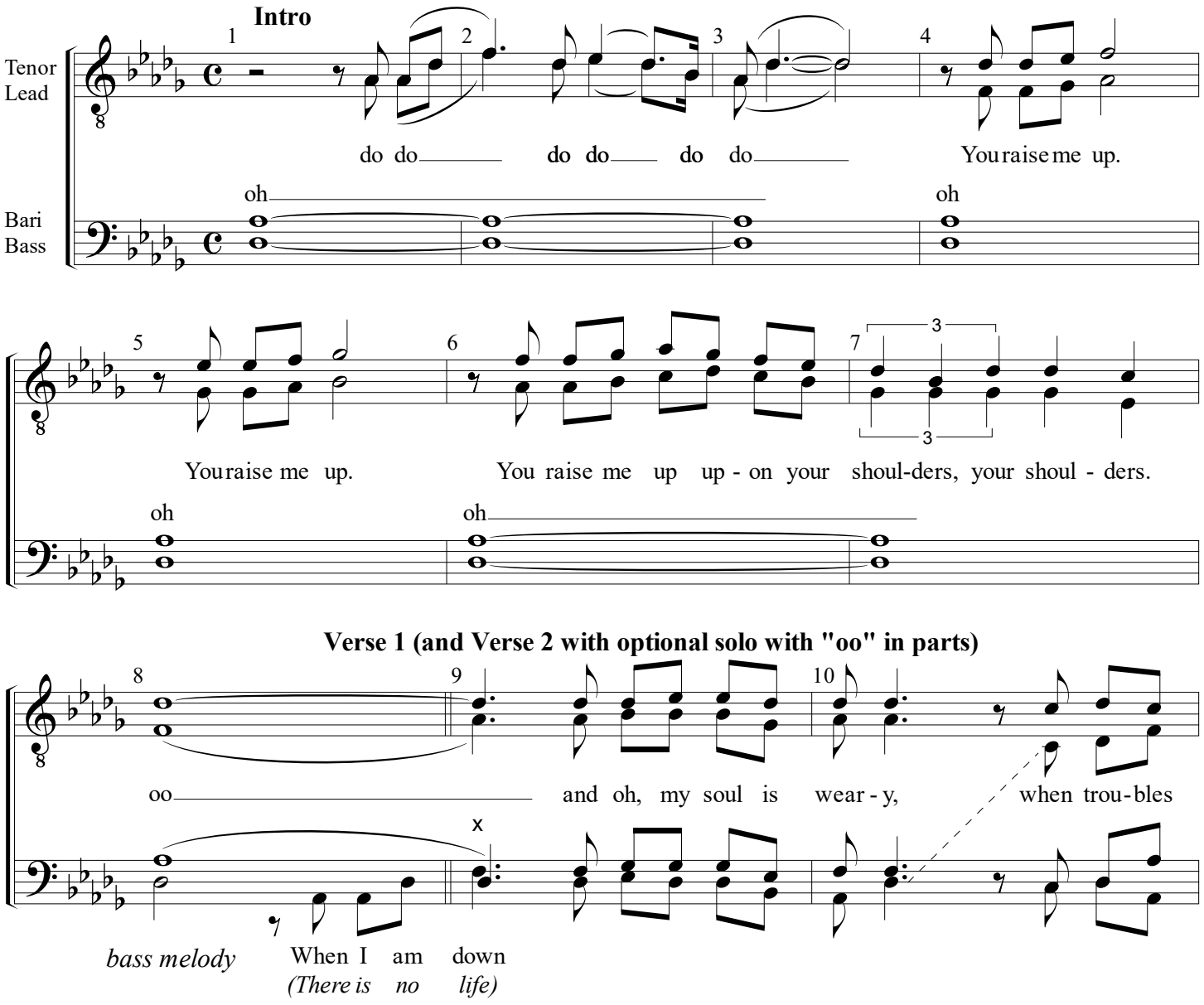
YOU RAISE ME UP

Words and Music by BRENDAN GRAHAM
and ROLF LØVLAND

Arrangement by JOE LILES



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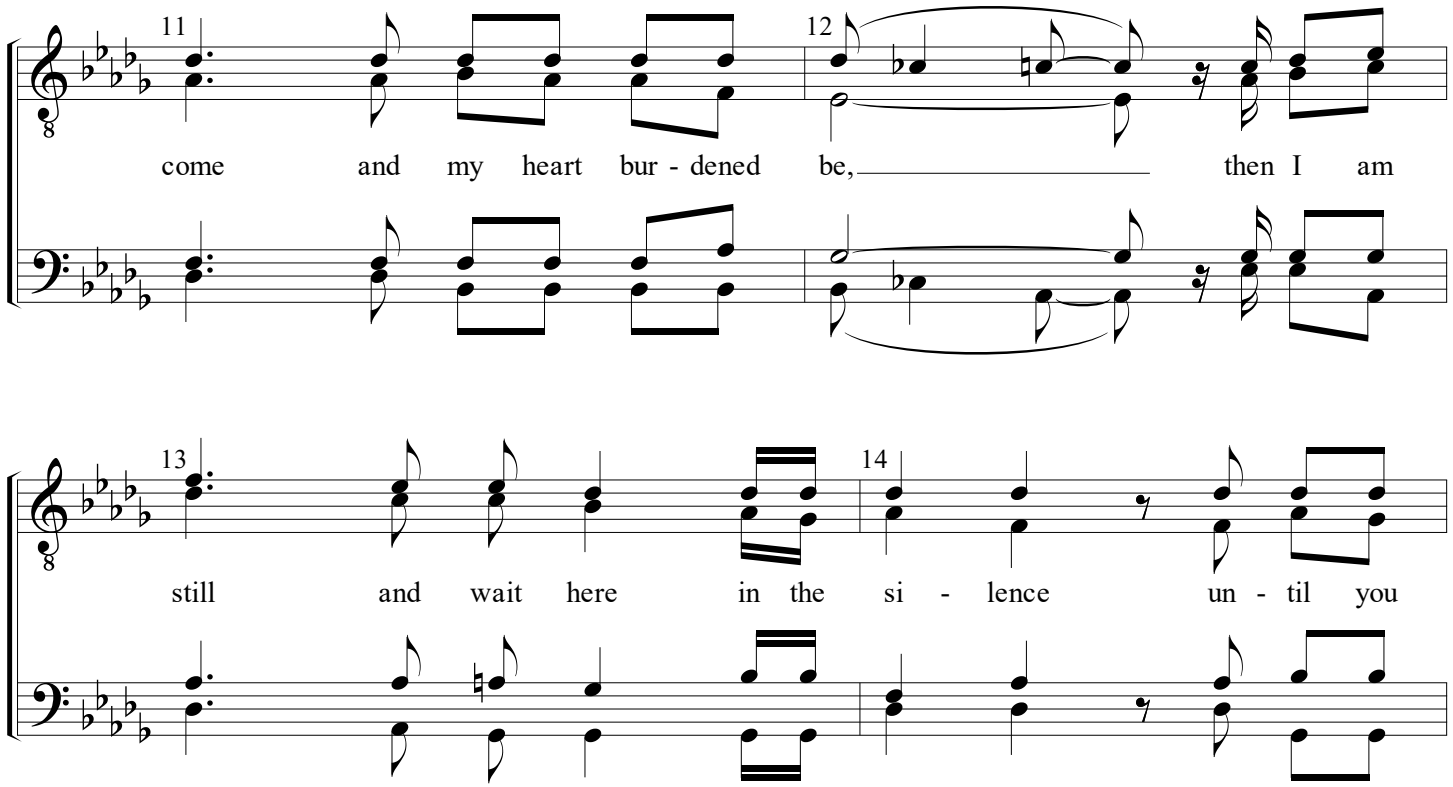
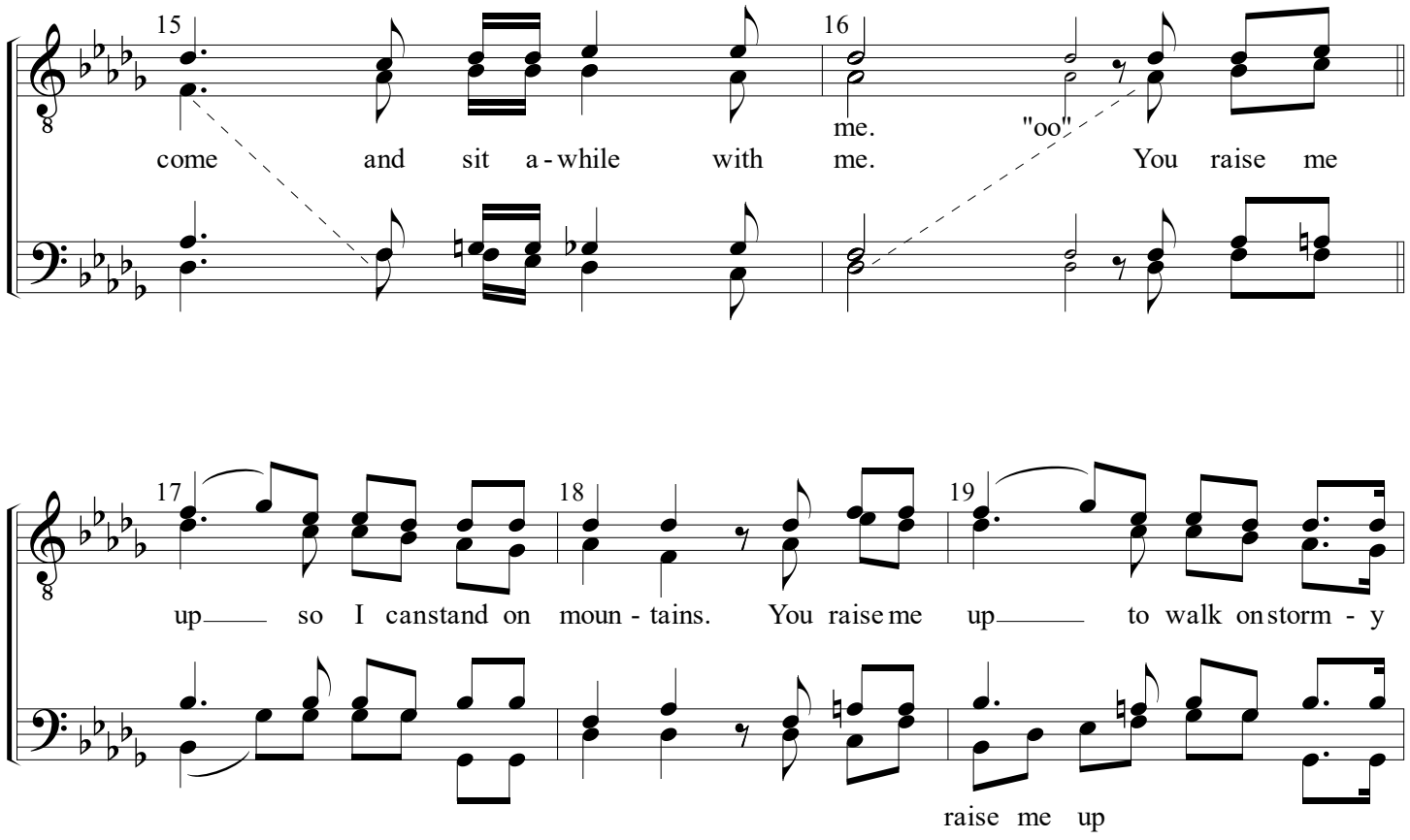
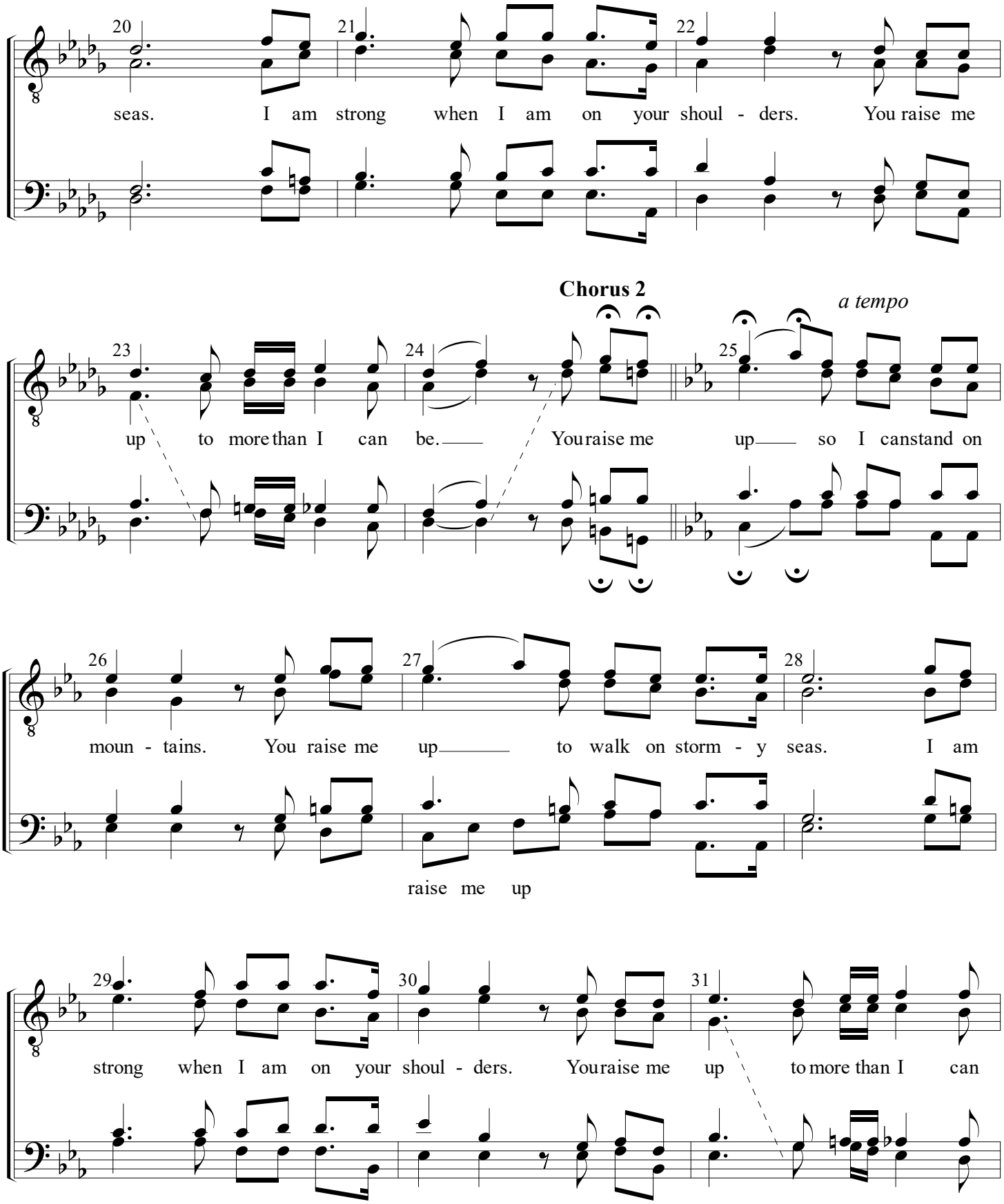


To insert optional 2nd Verse, the solo pickup is here in 16. Skip the Chorus 1 pickup notes and return to measure 9. Harmony parts sing "oo" as shown below to accompany solo pickup, "There is no . . . " and sing "oo" until the pickup to Chorus 1

Chorus 1




20
21
22
seas. I am strong when I am on your shoul - ders. You raise me
Chorus 2
a tempo
23
24
25
up to more than I can be. You raise me up so I can stand on
26
27
28
moun - tains. You raise me up to walk on storm - y seas. I am
raise me up
29
30
31
strong when I am on your shoul - ders. You raise me up to more than I can

Chorus 3

rit. *a tempo*

32 33 34

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

D♭ = C♯

35 36 37

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

38 39 40

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

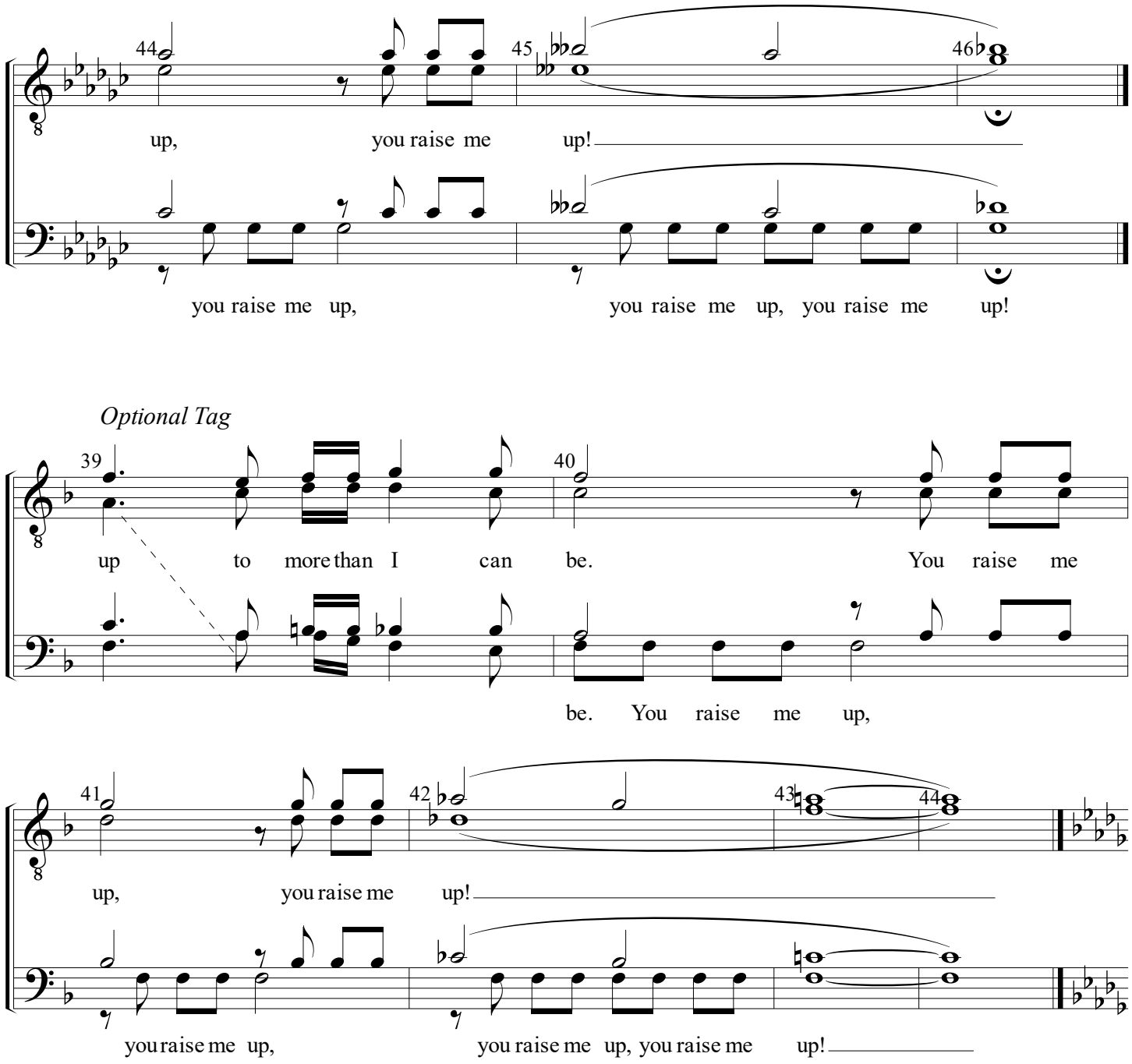
You raise me up, you raise me

Tag

41 42 43

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

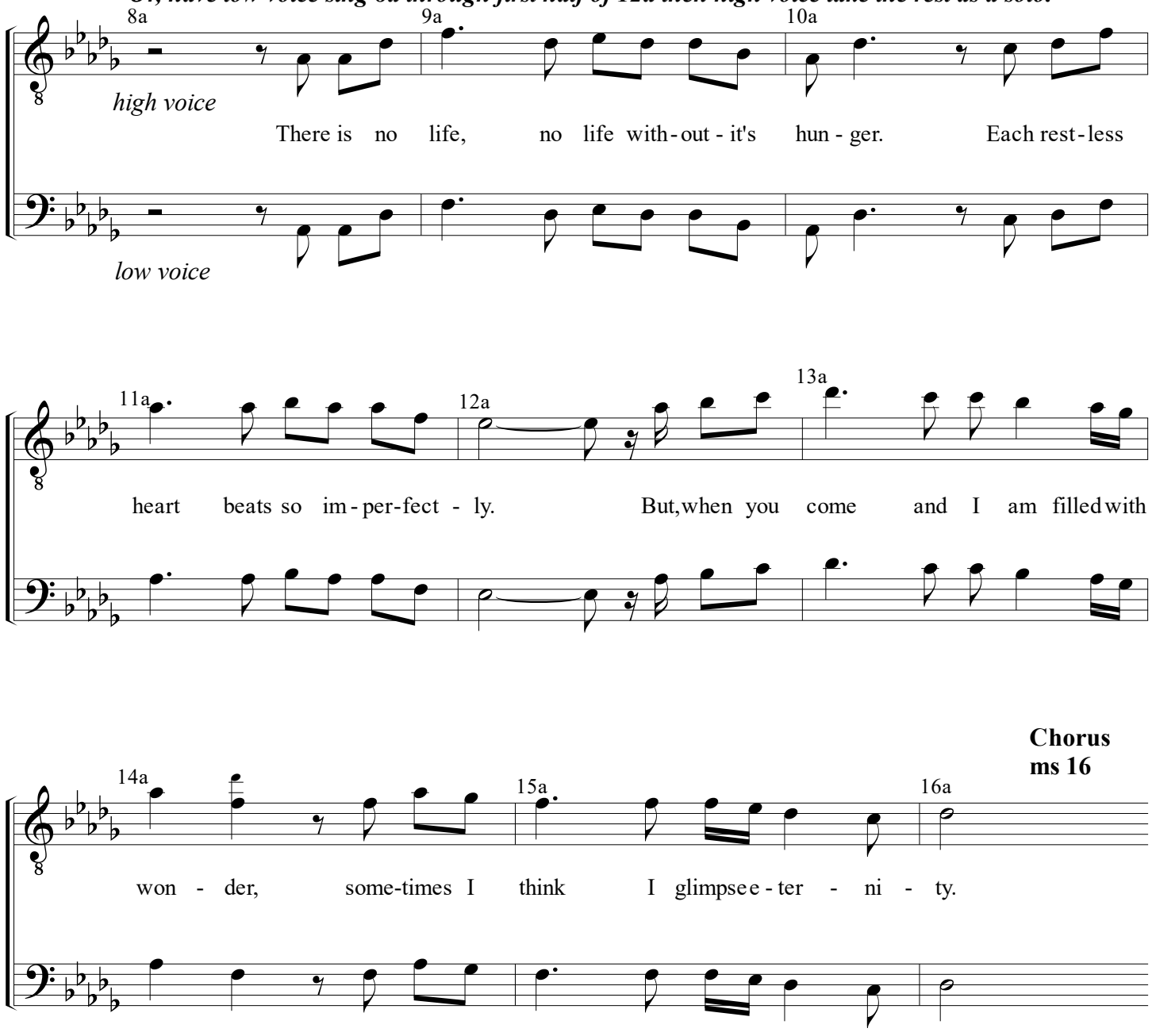
up, you raise me up, you raise me up, you raise me up,



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.

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.



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 arrangment of *You Raise Me Up* for the **Houston Horizons c**horus 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.