

YOU RAISE ME UP

SSA, accompanied, with optional bass, guitar, drums and violin solo*

Words and Music by
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and BRENDAN GRAHAM
Arranged by TEENA CHINN

Performance time: approx. 4:30

Freely, with expression

SOPRANO I
SOPRANO II

ALTO

Freely, with expression

ACCOMP.

mp

D 3 D/F# G 3

6 *mf*

Oo

mf

Oo

Asus A 6 G/B D/A G(9)

*Bass/Guitar/Drums and Violin see pages 13 - 15.

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rit. **Slowly** (♩ = 62) **SOLO (or unison)** *mp*

(unison) *rit.* *mp* When I am

decresc. *rit.* *mp* **Slowly** (♩ = 62)

G(9)/B D/A A7sus D

12 down, and oh, my soul, so wea-ry, when trou-bles come and my heart bur-dened

12 12

G/D D D/F# G(9)

16

be, then I am still and wait here in the si - lence un - til you

16

Asus A G D(9)/F# G(9)

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins at measure 16 with the lyrics "be, then I am still and wait here in the si - lence un - til you". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes chord markings: Asus, A, G, D(9)/F#, and G(9). A large red watermark "Preview Only" is overlaid diagonally across the page.

(end solo) 20

come and sit a while with me

mf 20

You raise me up so I can stand on

mf

You raise me up so I can stand on

20

D/A A7 D Bm A/G G

This system contains the next two staves of music. The top staff is a vocal line in treble clef. It begins with "(end solo)" and measure 20, with the lyrics "come and sit a while with me". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part includes chord markings: D/A, A7, D, Bm, and A/G G. A dynamic marking of *mf* is present. A large red watermark "Preview Only" is overlaid diagonally across the page.

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

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

D/F# A/C# Bm A/G G D/F# A

24 strong when I am on your shoul - ders. You raise me

strong when I am on your shoul ders. You raise me

24 D G(9) B D/A D/F# G

28 up to more than I can be.

up to more than I can be.

D/A A7sus A7 D Bsus 28 E A/E

32

mp

mp

32

E E/G# A Bsus B A/C# A

E(9)/G# A(9) A E/B B7sus E

36

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

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

36

C#m B/A A E/G# B(9)/D#

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

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

C#m B/A A E/B Bsus B E A/C#

mf

40

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). A dynamic marking of *mf* is present above the piano part. A rehearsal mark '40' is enclosed in a box above the piano part. A large red watermark 'Preview Only! Learning requires purchase' is overlaid diagonally across the page.

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

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

E/B E/G# A(9) E/B B7sus B E A/E

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in a grand staff. A dynamic marking of *mf* is present above the piano part. A rehearsal mark '40' is enclosed in a box above the piano part. A large red watermark 'Preview Only! Learning requires purchase' is overlaid diagonally across the page.

SOLO (or small group)

45

f
You raise me up so I can stand on

45

f
You raise me up so I

f
You raise me up so I

45

E

C

Dm

Bb

moun - tains. You raise me up to walk on storm - y

stand on moun - tains. Oo

stand on moun - tains. Oo

F/A

C/E

Dm

Bb

49 seas. I am strong when I am on your shoulders. You raise me

storm - y seas. I am strong. You raise me

storm - y seas. I am strong. You raise me

F/C Csus C 49 F Bb F Dm

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

up to more than I can be. Oo

up to more than I can be. Oo

F/C C7sus C F 53 A/C# Dm Bb

(end solo)

moun - tains. You raise me up to walk on storm - y seas.

stand on moun - tains. Oo I am

stand on moun - tains. Oo I am

F/A C/E Dm Bb F/C Csus C

mf

57 *decresc. poco a poco*

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

decresc. poco a poco

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

57 F Bbsus/F Bb/F F Dm F/C C7sus C

decresc. poco a poco

62

be. You raise me up to

be. You raise me up to

Dm Bb F/C C F/C

more than I can be.

more than I can be.

C F Bb/F F

rit. p

Bass/Guitar/Drums*

Freely, with expression

Drums: tacet to m. 44

Guitar: tacet to m. 45

D D/F# G
mp

Asus A 6 G/B D/A G(9)

G(9)/B D/A A7sus Slowly ($\text{♩} = 62$)
decresc. *rit.* *mp*

12 16 20 Bm A/G G D/F# A/C#

Bm A/G G D/F# A 24 D G(9)/B D/A D/F# G

D/A A7sus A7 D 28 Bsus E A/E E

E/G# A Bsus B 32 A/C# A E(9)/G# A(9) A

E/B B7sus E 36 C#m B/A A E/G# B(9)/D#
f

*Bass: Play the part as written.

Guitar: Play ad lib., beginning in m. 45.

Drums: The basic pattern is eighth notes on hi-hat, beats two and four on snare drum and the rhythm of the bass on bass drum.

C#m B/A A E/B Bsus B E A/C# E/B E/G# A(9)

mf

E/B B7sus B E A/E E C Dm Bb

Drums: fill C

Guitar: play pattern

f

F/A C/E Dm Bb F/C Csus C F Bb

Drums: fill (49) pattern

F Dm F/C C7sus C F A/C# Dm Bb

Drums: fill (53) pattern

F/A C/E Dm B F/C Csus C

Drums: fill

mf

pattern

57 F Bbsus/F Bw/F F Dm F/C C7sus C Dm Bb

decresc. poco a poco

Drums: cymbal color to end

62 F/C C F/C C F Bw/F F

rit.

p



Violin

Freely, with expression

The musical score consists of seven staves of music in treble clef, key signature of one sharp (F#), and 4/4 time signature. The first staff begins with a *mp* dynamic and includes a triplet of eighth notes. The second staff ends with a *decresc.* marking. The third staff is marked *rit.* and *mp*, with a tempo indication of *Slowly (♩ = 62)*. It features a fermata over measures 12-16 and 20-24. The fourth staff starts with a triplet and a *mf* dynamic. The fifth staff includes a triplet and an accent. The sixth staff contains measures 36-53 with various fingerings (4, 5, 4, 4, 4) and a fermata. The seventh staff includes measures 57-62 with fingerings (5, 2) and a *rit.* marking.

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