

You Raise Me Up

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Arr. Cameron Weitz

Marimba

Tenor

$\text{♩} = 110$

pp

mf pp

5

Mar.

T.

mf

9

Mar.

T.

pp mf

13

Mar.

T.

17

2

Mar.

Maracas (Mar.) part, measures 17-20. The part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The dynamics are marked *pp* (pianissimo) in the first measure, *p* (piano) in the second, *mp* (mezzo-piano) in the third, and *mf* (mezzo-forte) in the fourth. The Tuba (T.) part is represented by a bass clef and a whole rest in each of the four measures.

Mar.

Maracas (Mar.) part, measures 21-24. The part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The dynamics are marked *f* (forte) in the first measure. The Tuba (T.) part is represented by a bass clef and a whole rest in each of the four measures.

Mar.

Maracas (Mar.) part, measures 25-27. The part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The dynamics are marked *f* (forte) in the first measure. The Tuba (T.) part is represented by a bass clef and a whole rest in each of the three measures.

Mar.

Maracas (Mar.) part, measures 28-30. The part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The dynamics are marked *f* (forte) in the first measure. The Tuba (T.) part is represented by a bass clef and a whole rest in each of the three measures.

Mar.

Maracas (Mar.) part, measures 31-33. The part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 8/8. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The dynamics are marked *f* (forte) in the first measure. The Tuba (T.) part is represented by a bass clef and a whole rest in each of the three measures.

34 3

Mar.

T.

38 $\text{♩} = 85$

Mar.

T.

41

Mar.

T.

mf

When I am down and Oh- my soul so

45

Mar.

T.

mp

wea-ry When Trou-bles come and

48

Mar.

T.

mp

my heart burd- ened be

Mar.

T.

and I am still and wait here in the

53

Mar.

T.

si - lence un-til you come and

56

Mar.

T.

sit a-while with me - you raise me

59

Mar.

T.

up so I can stand on Moun-

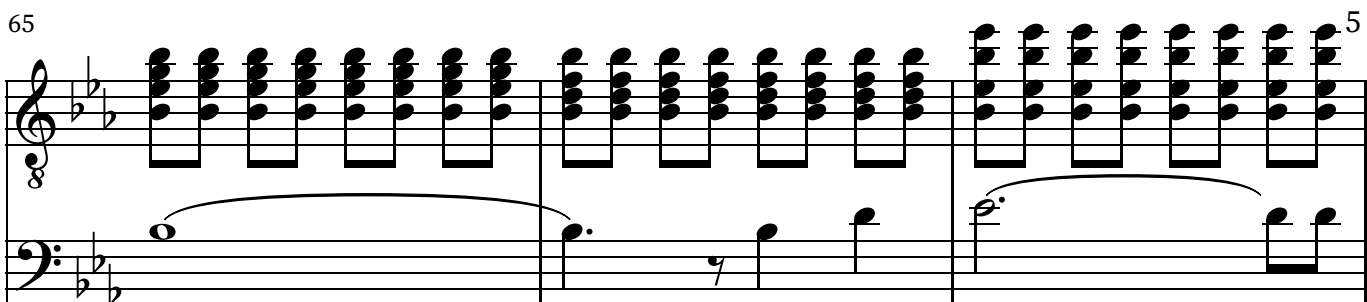
62

Mar.

T.

tains you raise me up to walk on sto-r-my

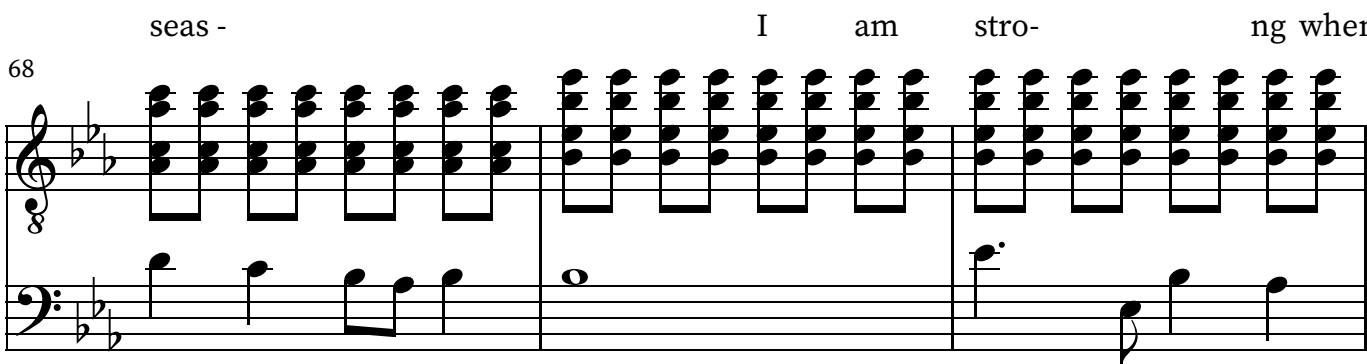
65

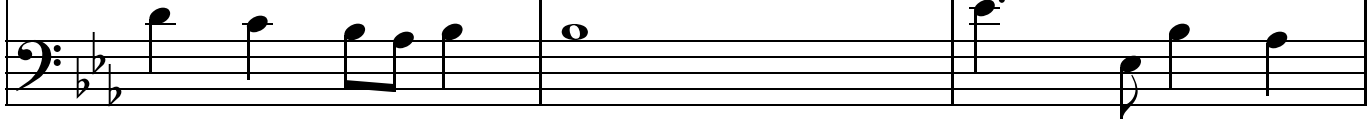
Mar. 

T. 

seas - I am stro- ng when

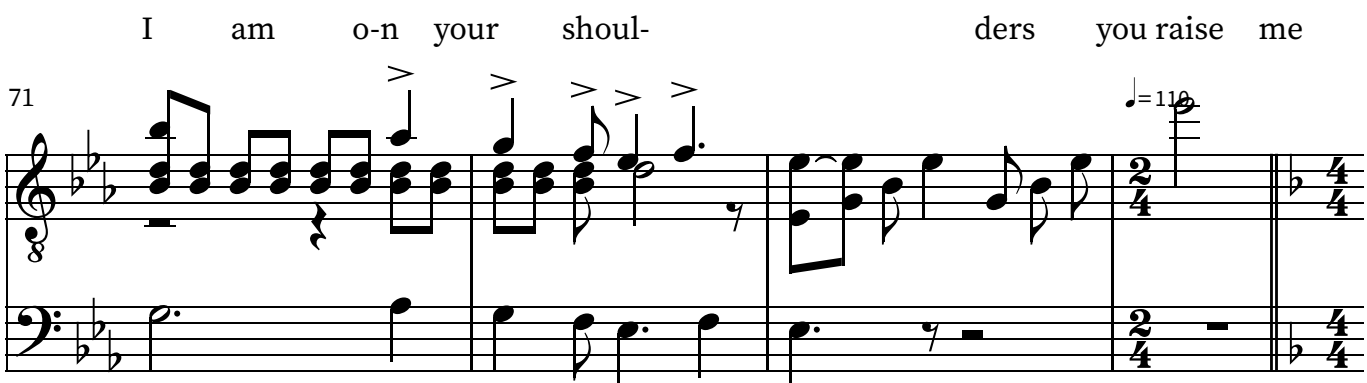
68

Mar. 

T. 

I am o-n your shoul- ders you raise me

71

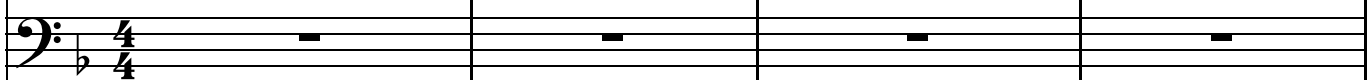
Mar. 

T. 

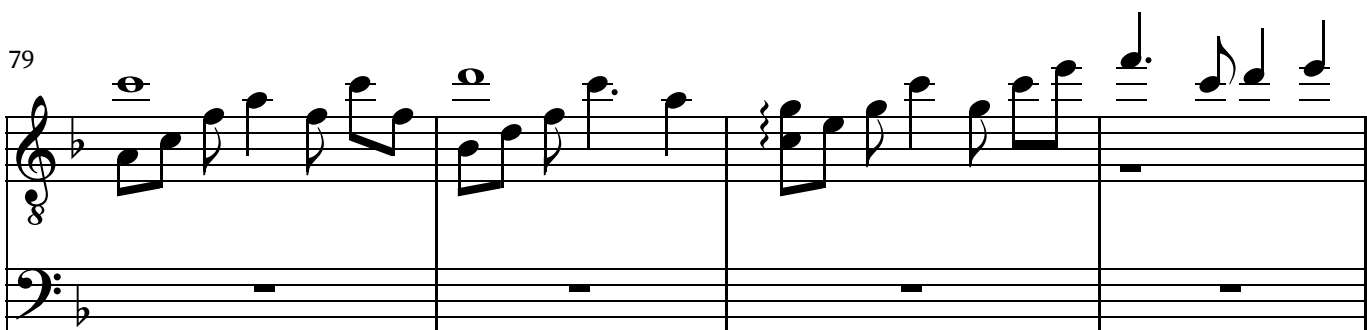
up to more than I can be

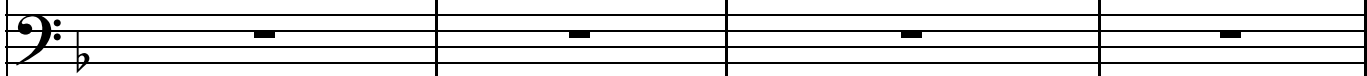
75

Mar. 

T. 

79

Mar. 

T. 

83

Mar.

T.

Measures 83-86: The Mar. part begins with a half rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a quarter note D4, an eighth note C4, and a quarter note B3. The melody continues with a quarter note A3, an eighth note G3, and a quarter note F#3. The T. part is silent throughout these measures.

87

Mar.

T.

Measures 87-90: The Mar. part continues with a quarter note E3, an eighth note D3, and a quarter note C3. This is followed by a quarter note B2, an eighth note A2, and a quarter note G2. The melody continues with a quarter note F#2, an eighth note E2, and a quarter note D2. The T. part is silent throughout these measures.

91

Mar.

T.

Measures 91-94: The Mar. part features a continuous eighth-note pattern starting on G4. The T. part is silent throughout these measures.

95

Mar.

T.

Measures 95-98: The Mar. part continues the eighth-note pattern. The T. part is silent throughout these measures.

99

Mar.

T.

Measures 99-102: The Mar. part continues the eighth-note pattern. The T. part is silent throughout these measures.

103

7

Mar.

Musical score for Maracas (Mar.) and Trombone (T.) from measure 103 to 104. The Maracas part is in treble clef with a key signature of one flat and a time signature of 8. It features a steady eighth-note pattern. The Trombone part is in bass clef and remains silent, indicated by a whole rest in each measure.

rit.

105

♩ = 50

Mar.

Musical score for Maracas (Mar.) and Trombone (T.) from measure 105 to 106. The Maracas part continues with eighth notes in measure 105 and ends with a triplet of eighth notes in measure 106. A dashed line labeled 'rit.' spans measures 105 and 106. A tempo marking '♩ = 50' is placed above the final measure. The Trombone part remains silent with whole rests. Dynamic markings *mp pp ppp* are written below the Maracas staff in the final measure.

mp pp ppp

T.