

YOUNG JAZZ ENSEMBLE



You Raise Me Up

Words and Music by
ROLF LOVLAND and BRENDAN GRAHAM
Arranged by MIKE SMUKAL

INSTRUMENTATION

- | | |
|----------------------------------|-------------------------|
| Conductor | 1st Trombone |
| 1st E♭ Alto Saxophone | 2nd Trombone |
| 2nd E♭ Alto Saxophone | 3rd Trombone (Optional) |
| 1st B♭ Tenor Saxophone | 4th Trombone (Optional) |
| 2nd B♭ Tenor Saxophone | Guitar Chords |
| E♭ Baritone Saxophone (Optional) | Guitar (Optional) |
| 1st B♭ Trumpet | Piano |
| 2nd B♭ Trumpet | Bass |
| 3rd B♭ Trumpet | Drums |
| 4th B♭ Trumpet (Optional) | |

Optional Alternate Parts

- C Flute (Optional)
- Tuba (Optional)
- Horn in F (Doubles 1st Trombone)
- 1st Baritone Treble Clef (Doubles 1st Trombone)
- 2nd Baritone Treble Clef (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

There are several things for students to remember when performing this ballad. As a general suggestion, students should be reminded that listening to what they are playing is more important than reading what is on the page. The music is **what** we hear, not what we see on the paper. Playing all the right notes with a small, thin sound is not the correct way to make music. Every student must play with a good, full sound—even when they are sight-reading. It might be helpful first to review the three scales used in this arrangement. Direct the students to play the concert F major scale and then practice the first part of the arrangement. As the key signature changes, continue likewise with the concert G and A-flat major scales. Direct the students to play the scales using whole notes, and be critical that each student listen to the intonation, especially the low B-natural in the concert G scale. Make sure that the trombones are all the way out into seventh position and that the trumpets are using the third valve slide on their low C-sharp and D.

Common tones are notes that are the same in different scales. For example, G is found in the G major scale, the F major scale, and the A-flat scale. Examine the notes in the G, F, and A-flat major scales and **find the common tones**. Familiarizing your students with these similarities and differences will help them begin to understand chords and ultimately some basic improvisation concepts.

In this arrangement the tenor sax solo is written to be one dynamic level **higher** than the supporting background. Remind students that the dynamics are relative to the music being played. Again, **listening** is critical to a good performance. If the countermelody is louder than the melody, then the dynamics **must** be adjusted on the fly. The tenor sax can be flexible with the written rhythms in the solo part. It may be helpful to listen to the Josh Groban recording for ideas on interpreting the melodic rhythms. The rhythm section is usually responsible for setting dynamic levels. The piano player should be accurate and steady but always musical, especially in measure 9 behind the tenor sax soloist.

Trumpets, trombones, and the lower saxes should be aware of the articulation in measure 19; keep the eighth note short following the sixteenths. Remind the band about the key signature change in measure 27, especially the B- and A-naturals for the trombones.

Observe that in measure 44, the trombones and the baritone sax have a slur marking yet staccato marks on some eighth notes. These staccato notes need not be played really short but, more important, detached. Measure 51 calls for the trumpets to play the “and” of beat 2 with a rooftop accent. Play this accent (**A**) detached; think the syllable “daht.”

Above all else, whether in a rehearsal or a performance, remind students to have fun and enjoy the wonderful music they are making.

—Mike Smukal



Mike Smukal

Mike Smukal was a member of the U.S. Air Force with the Airmen of Note and played professionally in Las Vegas. He holds a master's degree from the University of Nevada, Las Vegas, and is currently the director of bands at Charles A. Silvestri Junior High School in Las Vegas. Mike is a prolific composer, having written many works for high school and middle school band.

CONDUCTOR
JEM04034C

YOU RAISE ME UP

Words and Music by
ROLF LOVLAND and BRENDAN GRAHAM
Arranged by MIKE SMUKAL

GENTLY $\text{d} = 66$

1 2 3 4 5 6 7 8

CONDUCTOR

- 2 -

YOU RAISE ME UP

(11)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 2

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

CONDUCTOR

- 8 -

YOU RAISE ME UP

(19)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

F/C C7sus C7 F Dmi C/Bb F/A Ami Dmi C/Bb F/A C F B1009/D F/C F/A B1009

F/C C7sus C7 F Dmi C/Bb F/A Ami Dmi C/Bb F/A C F B1009/D F/C F/A B1009

CROSS STICK

17 18 19 20 21 22 23 24

CONDUCTOR

- 4 -

YOU RAISE ME UP

A musical score page for the arrangement "YOU RAISE ME UP". The page includes ten staves of music for various instruments and voices, numbered 25 through 32 at the bottom. The staves are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GR2., PNO., BASS, and DRUMS. The title "YOU RAISE ME UP" is at the top right. A large red diagonal watermark reading "Preview requires purchase only" is overlaid across the page. Measure numbers 25 through 32 are at the bottom. Chord symbols are provided above the GR2. and PNO. staves:

F/C	C ¹⁵	C7	F	G	G/C	G	G/B	C	OSUS	D	C/E	C	G/B	C9
F/C	C ¹⁵	C7	F	G	G/C	G	G/B	C	OSUS	D	C/E	C	G/B	C9

Measure 30 is labeled "TOMS".

CONDUCTOR

-5-

YOU RAISE ME UP

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

YOU RAISE ME UP

preview requires purchase

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

YOU RAISE ME UP

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

41 42 43 44 45 46 47 48

G/D D7sus D7 G C/G G F#m E/B/D A/B/C E/B/G F#m E/B/D A/B/E A/B
G/D D7sus D7 G C/G G F#m E/B/D A/B/C E/B/G F#m E/B/D A/B/E A/B D

ON HEAD
TOMS

CONDUCTOR

-7-

YOU RAISE ME UP

A page of musical notation for a large ensemble, including voices, brass, woodwinds, strings, piano, and drums. The page is marked with a large red diagonal watermark reading "Review Requires Purchase".

The musical score consists of 12 staves:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

Measure numbers at the bottom of the page: 49, 50, 51 Toms, 52, 53, 54, 55, 56.

Key signatures and chords indicated in the GTR. and PNO. staves:

- Measures 49-50: Ab, F#m7, Ab/Eb, Ab, C/E
- Measures 51-52: F#m, Eb/D, Ab/C, Em/G
- Measures 53-54: F#m, Eb/D, Ab/Eb, Eb/Gsus, Eb, Ab, D
- Measures 55-56: Ab, F#m7, Ab/Eb, Ab, C/E

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR. 2
PNO.
BASS
DRUMS

57 58 59 60 61 62 63 64

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase