

Amazing Grace

145 ₁

Words by John Newton
(1725-1807)

Early American Melody
arr. by Ron Small

Soprano *Slowly mp* *rit. --- , mf*
Alto *(div.) mp* *rit. ---*
Tenor *mp* *rit. ---*
Bass *mp* *rit. ---*
Piano (For rehearsal only) *Slowly mp* *rit. --- mf*

A
5 *a tempo*
mf a tempo
mf a tempo
mf a tempo
A *a tempo*

ma - zing_ grace! How sweet the sound that saved a —
ma - zing grace! How sweet the sound that saved a
ma - zing grace! How sweet the sound that saved a
ma - zing grace! How sweet the sound that saved a

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145 ²

10

wretch like me! I once was lost, but

wretch like me! I once was lost, but

wretch like me! I once was lost, but

wretch like me! I once was lost, but

musical notation for piano accompaniment

Detailed description: This block contains the first system of the musical score, measures 10 through 14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wretch like me! I once was lost, but". The music is in G major and 4/4 time. There are triplet markings over the notes for "me!" and "lost," in the vocal parts. A box labeled "B" is placed above the vocal staves at measure 12. The piano accompaniment consists of chords and moving lines in both hands.

15

now am found; was blind, but now I see.

now am found; was blind, but now I see.

now am found; was blind, but now I see.

now am found; was blind, but now I see.

musical notation for piano accompaniment

Detailed description: This block contains the second system of the musical score, measures 15 through 19. It features four vocal staves and a piano accompaniment. The lyrics are: "now am found; was blind, but now I see.". The music continues in G major and 4/4 time. There are triplet markings over the notes for "found;" and "see." in the vocal parts. The piano accompaniment continues with chords and moving lines in both hands.

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20

C

'Twas grace that taught my heart to fear, and

'Twas grace that taught my heart to fear, and

'Twas grace that taught my heart to fear, and

(div.)

'Twas grace that taught my heart to fear, and

C

25

grace my fears re - lieved, How pre - cious

(div.)

grace my fears re - lieved, re - lieved; How pre - cious

grace my fears re - lieved, re - lieved; How pre - cious

grace my fears re - lieved, re - lieved; How pre - cious

D

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30

did that grace ap - pear the hour I first be -

did that grace ap - pear the hour I first be -

did that grace ap - pear the hour I first be -

did that grace ap - pear the hour I first be -

(div.)

35

Solo *mf* **E**

Through ma - ny dan - gers, toils and

S. *mp* lieved! Doo Doo Doo Doo Doo Doo

A. *mp* lieved! Doo Doo Doo Doo Doo Doo

T. *mp* lieved! Doo Doo Doo Doo Doo Doo

B. *mp* lieved! **E** Doo Doo Doo Doo Doo Doo

mp

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40

snare I have al - rea - dy come; 'Tis -

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo, Oh

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo, Oh

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo, Oh

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo, Oh

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo, Oh

musical notation for piano accompaniment

Detailed description: This block contains the musical score for measures 40 through 44. It features five vocal staves and a piano accompaniment. The first staff is the vocal line with lyrics: "snare I have al - rea - dy come; 'Tis -". The following four staves are vocal parts with "Doo" syllables. The piano accompaniment is shown in the bottom two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 40 starts with a treble clef and a key signature change to two sharps.

F

45

grace hath brought me safe thus far, and grace will -

Ah Oh Ah, Ooo

Ah Oh Ah, Ooo

Ah Oh Ah, Ooo

Ah Oh Ah, Ooo

F

musical notation for piano accompaniment

Detailed description: This block contains the musical score for measures 45 through 49. It features five vocal staves and a piano accompaniment. The first staff is the vocal line with lyrics: "grace hath brought me safe thus far, and grace will -". The following four staves are vocal parts with "Ah" and "Ooo" syllables. The piano accompaniment is shown in the bottom two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measure 45 starts with a treble clef and a key signature change to two sharps. A fermata is placed over the first measure of the vocal line in measure 45. A triplet of eighth notes is marked in measure 46. A box containing the letter 'F' is placed above the first staff in measure 45, and another box with 'F' is placed above the piano accompaniment staff in measure 45.

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lead me home. When we've been there ten thousand years, bright shining as the sun in heaven.

(Ooo) When we've been there ten thousand years, bright shining as the sun in heaven.

(Ooo) When we've been there ten thousand years, bright shining as the sun in heaven.

(Ooo) When we've been there ten thousand years, bright shining as the sun in heaven.

(Ooo) When we've been there ten thousand years, bright shining as the sun in heaven.

55

there, been there ten thousand years, bright shining as the sun in heaven.

thou - sand years, bright shi - ning as the sun in heaven.

thou - sand years, bright shi - ning as the sun in heaven.

thou - sand years, bright shi - ning as the sun in heaven.

thou - sand years, bright shi - ning as the sun in heaven.

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59

H

Musical score for measures 59-63. The score includes vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are: sun, we've no less days to sing, (div.) sun, we've no less days to sing God's sun, (the sun,) we've no less, no less days to sing God's sun, (the sun,) we've no less days to sing God's. There are trills and triplets in the vocal lines. A 'H' marking is present above the piano accompaniment in measure 62.

64

Musical score for measures 64-68. The score includes vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are: to sing God's praise than when we first be - gun. There are trills and triplets in the vocal lines. A 'p' marking is present above the piano accompaniment in measure 68.

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I
69

S. ma - zing - grace! How sweet the sound that saved a —

A. ma - zing - grace! How sweet the sound that - saved a —

T. *P*
(Hum) —

B. *P*
(Hum) —

I

74

S. wretch like - me! I - once was - lost, but

A. (div.) wretch like me! I once was lost, but

T. * - - - ee. I once was lost, but

B. * - - - ee. I once was lost, but -

J

* Open to "Eee."

