

Amazing Grace

For 2-Part and Piano

Duration: ca. 3:30

Arranged by
ROLLO DILWORTH

Words by **JOHN NEWTON**
Traditional American Melody
Additional Words and Music by
ROLLO DILWORTH

Graceful and rhythmic (♩ = ca. 84)

Piano

mf

Part I *mf* 5

Part II *mf*

A - maz - ing grace, how

A - maz - ing grace, how

sweet the sound, That saved a

sweet the sound, That saved a

4

7

halleonard.com/choral

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.



Copyright © 2018 by HAL LEONARD LLC
International Copyright Secured All Rights Reserved

child like me! I

child like me! I

10

13

once was lost but now I'm

once was lost but now I'm

13

found, Was blind but now I

found, Was blind but now I

16

AMAZING GRACE – 2-Part

see. _____

see. _____

19

22

26

Through man - y dan - gers, ____

Through man - y ____ dan - gers,

25

AMAZING GRACE – 2-Part

toils and snares, I have al -

toils and snares, I have al -

28

read - y come; 'Twas

read - y come; 'Twas

31

34

grace that brought me safe thus

grace that brought me safe thus

34

AMAZING GRACE – 2-Part

far, And grace will lead me

far, And grace will — lead me

37

home. _____

home. _____

40

42

Hal - le - lu - jah! Bound for Glo - ry,

Hal - le - lu - jah! Bound for Glo - ry,

42

bound for Glo - ry Land.

bound for Glo - ry Land.

44

Hal - le - lu - jah! Bound for Glo - ry,

Hal - le - lu - jah! Bound for Glo - ry,

46

bound for Glo - ry. Hal - le - lu - jah!

bound for Glo - ry. Hal - le - lu - jah!

48

Detailed description: This block contains the musical notation for measures 44 through 48 of a two-part setting of 'Amazing Grace'. The score is written for two vocal parts (Soprano and Alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measures 44 and 45 show the vocal parts singing 'bound for Glo - ry Land.' with a long note on 'Land.' The piano accompaniment features chords and moving lines. Measures 46 and 47 show the vocal parts singing 'Hal - le - lu - jah! Bound for Glo - ry,'. The piano accompaniment continues with chords and moving lines. Measures 48 show the vocal parts singing 'bound for Glo - ry. Hal - le - lu - jah!'. The piano accompaniment features chords and moving lines.

AMAZING GRACE – 2-Part

Bound for Glo - ry Land! When ____

Bound for Glo - ry Land!

50

52 *f*
we've been there ten

f
When we've been there, way up in Glo - ry,

52

thou - sand years, Bright

ten thou - sand years, Bright

54

shin - ing as the

shin - ing as the

56

sun, We've no less

sun, the shin - ing sun, We've no less

58

days to sing God's praise Than

days to sing God's praise Than

61

when we'd first be - gun. *div.*

when we'd first be - gun.

64

mf

67

poco rit.

poco rit.

mp *poco rit.*

70

PERFORMANCE NOTES

“Amazing Grace” is the fourth movement from a larger choral-orchestral work entitled *Bound for Glory*. *Bound for Glory* is a five-movement work that celebrates the influences of African musical traditions on American folk tunes, European melodies, and the African American spiritual. These genres of music, though inspired and developed from both similar and disparate circumstances, can often communicate the common themes of faith, hope, and perseverance. These timeless familiar and timeless melodies that have permeated the American musical landscape seem to speak of present day tests and trials associated with earthly existence, while at the same time pointing towards an anticipation of the afterlife to come. The people who created these songs - both slave and free - were undoubtedly passionate about using both oral and vocal traditions to express their values, their faith, and their culture.

Bound for Glory

Movement I. This Train is Bound for Glory (SATB)

Movement II. City Called Heaven (SATB)

Movement III. Going Home (SATB)

Movement IV. Amazing Grace (2-Part)

Movement V. No Ways Tired (SSATB)

“Amazing Grace” is perhaps one of the most recognized melodies across the world. Written by John Newton (1725-1807), the penitent British captain of an African slave ship, this arrangement opens with unison voices declaiming the melodic line, which is supported by syncopated and extended chord harmonies. In the second verse, the melody is presented in the lower voice while the upper voice provides call and response style vocals. Prior to a modulation into the last verse, the interpolated words “Hallelujah! Bound for Glory, bound for Glory Land” appear. These words are meant to represent the voices of African slaves, whose pentatonic-based musical traditions may have influenced the melody of this well-known song.