

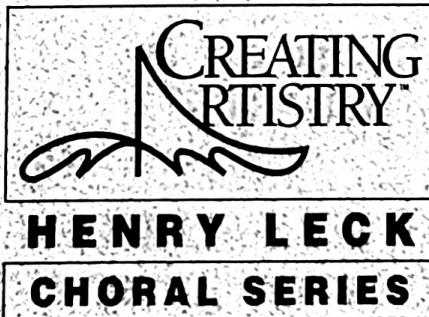
Amazing Grace

Traditional American Melody

Words by JOHN NEWTON

Arranged with Additional Words and Music by ROLLO DILWORTH

The Music of Rollo Dilworth



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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.

Commissioned by the Canterbury Choral Society - New York City, Jonathan De Vries, Artistic Director and Conductor

Amazing Grace

For 2-Part and Piano

Duration: ca. 3:30

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Graceful and rhythmic ($\text{♩} = \text{ca. } 84$)

Piano



Part I

mf [5]

A - maz - ing grace, how

Part II

mf

A - maz - ing grace, how



sweet

the sound,

That saved

a

sweet

the sound,

That saved

a



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**DO NOT
PHOTOCOPY**



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

see.

see.

19

22

26

Through man - y dan - gers, —

Through man - y dan - gers,

25

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

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

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

poco rit.

poco rit.

70