

## Amazing Grace

Der Text von *Amazing Grace* wird John Newton (1725–1807) zugeschrieben und wurde erstmals 1830 im Buch *Virginia Harmony* in Winchester (England) veröffentlicht. Er wurde mehrfach vertont, doch hat sich vor allem in den letzten Jahrzehnten die hier verwendete Melodie durchgesetzt. Ihr Urheber ist unbekannt, jedoch scheint sie bereits auf ein älteres weltliches Lied aus Schottland zurückzugehen. *Amazing Grace* wurde in dieser Fassung weltweit zu einem Standard, ob als Lied im Gottesdienst, als Dudelsackweise oder als Popsong.

### Hinweise zur Interpretation

Das vorliegende Arrangement für Solistin und Chor ermöglicht eine ausdrucksstarke Interpretation als inniges Gebet. Besonders die unbegleitete Strophe soll vom Solisten in Tempo und Ausdruck sehr frei gestaltet werden.

Der Chor achte in den begleitenden Sätzen auf einen ausgewogenen Vokalklang. Die Takte 17 bis 20 der zweiten und vierten Strophe sollen durch einen stärker chorischen „Response“ für Solistin etwas bewegter zu gestalten.

## Amazing Grace

The text of *Amazing Grace* is attributed to John Newton (1725–1807) and was first published in Winchester (England) in 1830 in a book called *Virginia Harmony*. It has since been set to music several times, especially in recent decades it is the melodious hymn tune that has established itself. The origin of the melody is unknown, but it seems to go back to an older Scottish song with no religious connection. In this version, *Amazing Grace* has become a standard throughout the world – as a hymn for religious services, as a piece for bagpipes and as a pop song.

### Notes on the interpretation

This arrangement for soloist and choir permits an expressive interpretation of the song as a fervent prayer. The soloist should be very free in her use of tempo and expression, especially in respect of the unaccompanied first verse.

In the sections in which they accompany the soloist, the choir should be careful to achieve a balanced vocal sound. Bars 17 to 20 of the second and fourth verses are to be performed with rather more feeling as a powerful choral “response” to the solo part.



# Amazing Grace

TTBB a cappella and Baritone Solo

Lyrics: John Newton

Instrumentation: Traditional  
Arrangement: Hammerstein

Softly  $\text{♩} = 75$

Solo

1. A - maz - ing grace, how sweet the sound that saved a wretch like me

Piano/Klavier (for rehearsal)

8 I once was lost, but now I'm found, was blind but now I see,

Piano/Klavier (for rehearsal)

Solo

17 2. 't was the grace that taught my heart to fear and grace my fears re -

T1

2. Mm, doo. Mm, ooh

T2

2. ooh, doo. Mm, ooh

B1

2. Mm, doo. Mm, ooh

B2

2. Mm, doo doo doo doo doo doo doo doo doo doo

Piano/Klavier (for rehearsal)



23

li-ved. How pre - cious did that ap - pe - the  
doo. Doo doo doo doo  
doo, a - maz - ing grace. Doo doo doo doo doo doo  
doo, a - maz - ing grace. Doo doo doo doo doo doo  
doo. Doo doo doo doo doo doo doo doo doo  
doo. Doo doo doo doo doo doo doo doo doo

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29

hour I first  
ooh. lov pre - cious did that grace ap -  
ooh. How pre - cious did that grace ap -  
ooh How pre - cious did that grace ap -  
doo doo doo doo doo doo. How pre - cious did that grace ap -  
doo doo doo doo doo doo. How pre - cious did that grace ap -

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36 *mf*

the hour I first be- lieved! 3. Through \_\_\_\_\_ gers, \_\_\_\_\_

pear, ooh. 3. Mm, ooh,

pear, ooh. 2. Mm, \_\_\_\_\_

pear, ooh. 3. Mm, ooh, \_\_\_\_\_

pear, ooh. 3. Mm, doo doo doo

43

toils and snares, I have - read - y come, 't is grace has \_\_\_\_\_

doo. ooh doo. Doo doo

doo. doo, a - maz - ing grace. Doo doo

doo. Mm, ooh doo, a - maz - ing grace. Doo doo

doo doo doo doo doo doo doo. Doo doo doo



50

bro't me safe thus far, and grace will lead

do do do do ooh.

do do do do ooh.

do do do do ooh.

do do do do do do do do do do do do do do do do.

57

4. When we've been thou- sand years, bright shin- ing as the sun,

4. Mm, Mm, ooh doo.

4. doo, Mm, ooh doo, a-maz- ing

4. Mm, ooh, Mm, ooh doo, a-maz- ing

4. Mm, doo doo doo doo doo doo doo doo doo doo.



