

Amazing Grace

SSAATTBB - Orchestra

Traditional
Arr. Alfred Kunz

1 Slow, tranquil, gently $\text{♩} = 60$

Flute

Oboe

Clarinet in Bb

Bassoon

French Horn I

French Horn II

Trumpet I

Trumpet II

Trombone

Tuba

Timpani

G, C, D Soft mallets

Percussion I

Susp cym. Soft mallet on Bs dr.
Lg Trgl
Sh Dr.
Bk Dr.
H.H.

Soprano

Piano

Synth pp

Violin I

Con sord. Div a 2

Violin II

Con sord.

Violin III

Con sord. Div a 2

6

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

Pno.

Vln I

Vln II

colla voce

S/A unis. mf

pp

A - maz - ing - grace, how

11

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

sweet the sound that saved a wretch like me!

Pno.

Vln I

Vln II

Vla

16

Fl. *mf*

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp. *tr* *mp* *pp* *p* *pp*

Perc. I

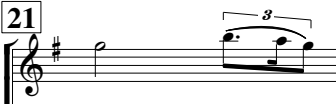
S


I once was lost, but now am found was

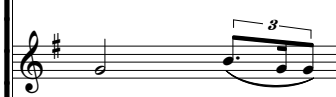
Pno.

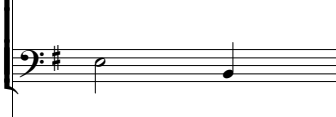
Vln I


Vln II

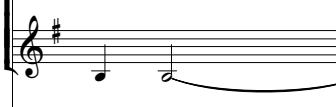
Fl.  *pp*


Ob.  *pp*


Bb Cl.  *pp*


Bsn.  *pp*

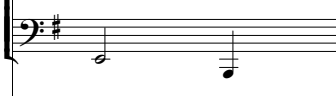
Hn. I  *pp*

Hn. II  *pp*

Tpt. I  *pp*


Tpt. II  *pp*

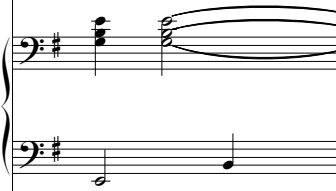
Trb.  *pp*

Tba.  *pp*

Timp.  *tr*

Perc. I  *pp*

S  *pp*
 blind, but now I see.

Pno.  *pp*

Vln I  *Senza sord.*

Vln II  *Senza sord.*

Vla  *Senza sord.*

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

B

Pno.

Vln I

Vln II

Vla

mf

wood mallets

pp

soft mallets on susp. cym

pp

S/A Unis.

Twas _____ grace that _____

T/B unis.

A

Pont d' arco

pp

Pont d' arco

pp

Pont d' arco

32

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

B

Pno.

Vln I

Vln II

taught my heart to fear, and grace my fears re -

Fl. *p* *mf*

Ob. *p* *mf*

Bb Cl. *p* *mf*

Bsn. *p* *mf*

Hn. I *mf*

Hn. II *mf*

Tpt. I *p* *mf*

Tpt. II *p* *mf*

Trb. *mf*

Tba. *mf*

Timp. *mf*

Perc. I

S *div.*

lieved; how pre cious did that grace ap

B

Pno.

Vln I *mf* *pp* *mf*

Vln II *mf* *pp* *mf*

Fl. *p*

Ob. *p*

Bb Cl. *p*

Bsn. *p*

Hn. I *p*

Hn. II *p*

Tpt. I *p*

Tpt. II *p*

Trb. *p*

Tba. *p*

Timp. *p*

Per. I

S pear the hour I first be- lieved.

B

Pno.

Vln I *pp*

Vln II *pp*

47

B

Poco meno mosso

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

B

Pno.

Vln I

Vln II

mf

mf

p

mf

p

mf

p

mf

p

mf

p

Senza sord.

f

p

mf

p

Senza sord.

mf

f

p

mf

mf

Triangle

mf

p

Modo ord.

mf

Modo ord.

52

Fl. *f*

Ob. *mf*

Bb Cl. *pp*

Bsn. *pp*

Hn. I *pp*

Hn. II *pp*

Tpt. I

Tpt. II

Trb. *f* *Colla voce*

Tba. *f* *Colla voce*

Timp. *p* *tr*

Perc. *Bs. Dr.* *p*

S **Soprano** Through man - y

A **Alto** Through man y

B **Tenor** **Bass** Through man - y dan - gers

Pno.

Vln I *mf*

Vln II *mf*

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc.

S

A

B

Pno.

Vln I

Vln II

dan - gers, toils, and snares, I have al

dan gers, toils, and snares, I have al

toils, and snares, I have al read - y

60

D

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc I

S

A

B

Pno.

Vln I

Vln II

read - y come; 'tis grace has

read - y come al - read - y come; 'tis grace has

come; 'tis grace has brought me

64

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

B

Pno.

Vln I

Vln II

brought me safe thus far, and grace will
brought me safe thus far, and grace wil
safe thus far, and grace will lead me

68

Fl. *mf*

Ob. *mf* *pp*

Bb Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. I *pp*

Hn. II *pp*

Tpt. I *mf*

Tpt. II *mf*

Trb. *pp*

Tba. *pp*

Timp.

Perc.

S
lead me home.

A
lead me home, lead me home.

B
home.

Pno. *pp*

Vln I

73

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

Pno.

Vln I

Vln II

to A,E,Bb

stick on rim or on block of wood with hard object

f

s

s

(h)

(h)

(h)

76

$\text{♩} = 110$ Fast and Light

Fl. *Play 3.x only*
f

Ob. *colla voce*
p *f*

Bb Cl. *Colla voce*
1.x p, 2.x mf, 3.x f

Bsn. *Colla voce*
1.x p, 2.x mf, 3.x f

Hn. I *Play 2.&3.x's Only*
p *mf* *p*

Hn. II *p* *mf*

Tpt. I *p*

Tpt. II *fp* *mf*

Trb. *p* *mf* *Play 3.x only*

Tba. *mf* *Play 2.&3.x's only*
p

Timp. *p* *mf* *Play 1.&3.x's only*
p

Per. I *mf*

S *f*
 A - maz ing grace
 'Twas Through grace man - ing that taught
 Through man - y dan -

A *f*
 A - maz ing grace
 grace man - y taught dan how
 man - y taught dan gers,

Pno. *To Piano* *f*

Vln I *Play 3.x only*
f

Vln II *Play 3.x only*

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I *mf*
pp

Hn. II *p*
Play 2&3x's only

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S
 how my sweet the sound that saved a wretch,
 gers, heart to_ fear, and I grace my_ fears,
 toils to_ and snares, have al_ read,

A
 sweet the_ sound that saved a_ wretch,
 heart to_ and snares, have my_ fears,
 toils to_ and snares, have al_ read,

Pno.

Vln I

Vln II

84

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

Pno.

Vln I

Vln II

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Trb.), Tuba (Tba.), and Timpani (Timp.). Percussion I (Perc. I) is also present. The music is in G major and 4/4 time. A key signature change to F major is indicated by a box containing the letter 'F' above the staff at measure 84. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

S
 saved a wretch like me! I once was lost, but now
 grace my fears re-lieved; how pre-cious did that grace
 have al-read-y come; 'tis grace has brought me safe

A
 saved a wretch like me! I once was lost, but now am
 grace my fears re-lieved; how pre-cious did that grace ap-
 have al-read-y come; 'tis grace has brought me safe thus

Piano accompaniment (Pno.) part of the musical score. It features a right-hand melody with a dynamic marking of *f* (forte) and a left-hand accompaniment. The music is in G major and 4/4 time.

Violin I (Vln I) and Violin II (Vln II) parts of the musical score. Both parts start with a dynamic marking of *f* (forte). The music is in G major and 4/4 time.

89

1,2,3.

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

Pno.

Vln I

Vln II

95G

Fl. *ff*

Ob. *ff*

Bb Cl. *f*

Bsn. *f*

Hn. I

Hn. II

Tpt. I *ff*

Tpt. II *ff*

Trb.

Tba. *ff*

Timp. *ff*

Perc. I

B

Pno. *ff*

Vln I *ff*

Vln II *ff*

Vla

100

This page of a musical score, page 22, begins at measure 100. It features a full orchestral arrangement with the following parts:

- Flute (Fl.):** Melodic line with eighth and sixteenth notes.
- Oboe (Ob.):** Melodic line with eighth and sixteenth notes.
- Bassoon (Bsn.):** Sustained notes with a long slur.
- Clarinet (Bb Cl.):** Sustained notes with a long slur.
- Horn I (Hn. I) and Horn II (Hn. II):** Sustained notes with a long slur.
- Trumpet I (Tpt. I) and Trumpet II (Tpt. II):** Melodic lines with eighth and sixteenth notes.
- Trombone (Trb.):** Melodic line with eighth and sixteenth notes.
- Tuba (Tba.):** Sustained notes with a long slur.
- Timpani (Timp.):** Rhythmic accompaniment with eighth and sixteenth notes.
- Percussion (Perc):** Rhythmic accompaniment with eighth and sixteenth notes.
- Bass (B):** Sustained notes with a long slur.
- Piano (Pno.):** Accompaniment with chords and moving lines in both hands.
- Violin I (Vln I) and Violin II (Vln II):** Melodic lines with eighth and sixteenth notes.

105

This page of a musical score, numbered 105, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Clarinet in B-flat (Bb Cl.). The brass section consists of Horns I and II (Hn. I, Hn. II), Trumpets I and II (Tpt. I, Tpt. II), Trombone (Trb.), and Tuba (Tba.). The percussion section includes Timpani (Timp.) and Percussion I (Perc. I). A Bass (B) part is also present. The piano (Pno.) part is written in grand staff notation. The string section includes Violin I (Vln I) and Violin II (Vln II). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is organized into five measures, with various rhythmic patterns and articulations across the different parts.

110

H

8^{va}

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

B

Pno.

Vln I

Vln II

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc I

B

Pno.

Vln I

Vln II

(S^{co})

Colla voce

ff

Colla voce

ff

ff

ff

Colla voce

ff

Hard mallets on B. D.

tr

pp

TBB or TTB unis.

ff

The

(S^{co})

Colla voce

ff

120

Play 2.&3.xs only

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

B

Pno.

Vln I

1x Voices Verse 1

2x Orchestra Only

3x Voices Verse 2

div.

1. Lord	has	prom	ised	good
2. Orchestra Only	this	flesh	and	heart
3. when				

(8th)

Play 2.&3.xs only

Divisi as needed

125

8^{va}

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc.

B

Pno.

Vln I

Vln II

Musical notation for Flute (Fl.), Oboe (Ob.), Bb Clarinet (Bb Cl.), and Bassoon (Bsn.). The Flute part features a melodic line with eighth-note patterns and slurs. The Oboe, Bb Clarinet, and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns.

Musical notation for Horn I (Hn. I) and Horn II (Hn. II). Both parts play sustained, low-register notes, often with long slurs across measures.

Musical notation for Trumpet I (Tpt. I) and Trumpet II (Tpt. II). The parts feature rhythmic patterns of eighth and sixteenth notes.

Musical notation for Trombone (Trb.) and Tuba (Tba.). The Trombone part has long, sustained notes, while the Tuba part provides a steady bass line.

Musical notation for Timpani (Timp.) and Percussion (Perc.). The Timpani part includes a trill (tr) and a triplet (3) with a dynamic marking of *mf*. The Percussion part features a steady rhythmic pattern.

Musical notation for Bass (B) and Piano (Pno.). The Bass part includes lyrics: "to shall fail, me, His and His word mor my tal." with dynamic markings *unis.* and *div.* The Piano part provides a complex harmonic accompaniment with a dynamic marking of *mf*.

Musical notation for Violin I (Vln I) and Violin II (Vln II). The Violin I part has a melodic line with slurs, while the Violin II part provides harmonic support.

130

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc I

B

Pno.

Vln I

Vln II

hope se cures;
life shall cease;

Scal

135

J

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc.

B

Pno.

Vln I

Vln II

tr
mf \triangleleft *f*

(8^{va})

He will my shield,
I shall possess.

A full orchestral score page for measures 135-140. The score includes parts for Flute, Oboe, B-flat Clarinet, Bassoon, Horn I and II, Trumpet I and II, Trombone, Tuba, Timpani, Percussion, Bass, Piano, Violin I, and Violin II. The key signature is B-flat major (two flats). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *f*. A trill is marked in the Timpani part. The Bass part includes lyrics: "He will my shield, I shall possess." The Piano part has a *(8^{va})* marking. A rehearsal mark 'J' is placed at the beginning of the second measure.

140

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc.

B

Pno.

Vln I

Vln II

unis.

div.

unis.

my shield and por - tion be as
with - in with - in the veil a

(8^{vb})

tr
mf

145

8^{va}

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

B

Pno.

Vln I

Vln II

long as life en - dures.
life of joy and peace.

(8^{va})

150

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Per.

B

Pno.

Vln I

Vln II

The musical score for page 32, starting at measure 150, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with eighth and sixteenth notes, often with slurs.
- Oboe (Ob.):** Plays a similar melodic line to the flute, with some sustained notes.
- Bb Clarinet (Bb Cl.):** Mirrors the oboe's part.
- Bassoon (Bsn.):** Provides a steady bass line with quarter and eighth notes.
- Horn I (Hn. I) and Horn II (Hn. II):** Play sustained notes, often with long slurs.
- Trumpet I (Tpt. I) and Trumpet II (Tpt. II):** Enter in the second system with a rhythmic pattern of eighth notes.
- Trombone (Trb.):** Plays sustained notes, mirroring the horns.
- Tuba (Tba.):** Provides a steady bass line.
- Timpani (Timp.):** Features a single roll (tr) in the second system.
- Percussion (Per.):** Plays a rhythmic pattern of eighth notes.
- Bass (B):** Plays sustained chords and notes.
- Piano (Pno.):** Features a complex accompaniment with chords and moving lines in both hands. A *8va* marking is present in the lower register.
- Violin I (Vln I):** Plays a melodic line with eighth and sixteenth notes.
- Violin II (Vln II):** Provides harmonic support with sustained notes and chords.

Piper enters*
poco a poco rit.

Fl. *1.2. 2.x only*
Ob. *2.x only*
Bb Cl. *2.x only*
Bsn. *3.*

Hn. I
Hn. II

Tpt. I
Tpt. II
Trb.
Tba.

Timp.
Perc. I

B
unis.
3. And

Pno.

Vln I *2.x only*
Vln II

Very slow - as beginning

161

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

Sop. 1

Sop. 2, Alto

Tenor

Bass

Pno.

To Synth

Vln I

When we've maz - been ing

f

mf

8^{va}

167

Fl.
Ob.
Bb Cl.
Bsn.

Hn. I
Hn. II
Tpt. I
Tpt. II
Trb.
Tba.

Timp.
Per.

S
A
T
B

there grace, ten how thou sweet - sand the years, sound bright that shin saved - ing a

Pno.

Vln I

171

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc I

S

A

T

B

Pno.

Vln I

as wretch the like sun, me! we've I

as wretch the like sun, me! we've I

as wretch the like sun, me! we've I

as wretch the like sun, me! we've I

174M

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

T

B

Pno.

Vln I

The musical score consists of multiple staves for various instruments and voices. The instruments include Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone (Trb.), Tuba (Tba.), Timpani (Timp.), Percussion I (Perc. I), Piano (Pno.), and Violin I (Vln I). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf* and *p*. The lyrics for the vocal parts are: "no once less was days lost to but sing now God's am".

no once less was days lost to but sing now God's am

no once less was days lost to but sing now God's am

no once less was days lost to but sing now God's am

no once less was days lost to but sing now God's am

177

Fl.

Ob.

Bb Cl.

Bsn.

Hn. I

Hn. II

Tpt. I

Tpt. II

Trb.

Tba.

Timp.

Perc. I

S

A

T

B

Pno.

Vln I

praise than when we first be gun. A
 found was blind but now I see.

praise than when we first be gun. A
 found was blind but now I see.

praise than when we first be gun. A
 found was blind but now I see.

praise than when we first be gun. A
 found was blind but now I see.

Becoming slower to end

182

2.

Fl. *p* *f* *pp*

Ob. *mf* *f* *pp*

Bb Cl. *p* *f* *pp*

Bsn. *p* *f* *pp*

Hn. I *p* *f* *pp*

Hn. II *p* *f* *pp*

Tpt. I *p* *mf* *f* *pp*

Tpt. II *p* *f* *pp*

Trb. *p* *f* *pp*

Tba. *p* *f* *pp*

Timp. *tr* *pp* *f* *pp*

Perc. *p* *f* *pp*

S *p* *ppp* *f* *pp*

— was blind, but now I see.

A *p* *ppp* *f* *pp*

— was blind, but now I see.

T *p* *ppp* *f* *pp*

— was blind, but now I see.

B *p* *ppp* *f* *pp*

— was blind, but now I see.

Pno. *p* *ppp*

Vln I *p* *f* *pp*