

in memory of Peg and Mil Davis

# AMAZING GRACE/PACHELBEL'S CANON

for S.A.T.B. voices, accompanied \*

Verses 1-2 by JOHN NEWTON (1725-1807)  
Verse 3, ANONYMOUS

TRADITIONAL FOLK HYMN  
and CANON IN D  
by JOHANN PACHELBEL (1653-1706)  
Arranged by JEAN ANNE SHAFFERMAN

Gently (♩ = ca. 92 - 96)

ACCOMP. *mp*

4 UNISON WOMEN *mp* 5

A - maz ing grace! How

7

sweet the sound that saved a

\* Also available for S.A.B. voices, No. 16096, and 2-Part voices, No. 16097.

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10 S. *unis.*

A. wretch like me! I

T. *mp unis.*

B.

13

once was lost but now am found; was

17

blind but now I see! 'Twas

*mf*

*mf*

'Twas

21

grace that taught my heart to fear, and

grace that taught my heart to fear, and

*mf*

fears re - lieved;

grace my fears, my fears re - lieved; How

grace my fears, my fears re - lieved;

re - lieved; How

How pre - cious did that grace ap - pear the

pre - cious did that grace ap - pear the

Pre - cious did that grace ap - pear the

*unis.*

33 hour I first be - lieved, first be -

*poco rit.*

hour I first be - lieved, the hour I first be -

hour I first be - lieved, I first be -

*poco rit.*

37 *a tempo* lieved. *mp*

lieved. *mp*

lieved.

*a tempo*

*mp*

40

*mf*

*cresc.*

44 SOPRANO

45

*f*

Al - le - lu - ia, al - le - lu - ia,

ALTO

When we've been there ten thou - sand years, bright

TENOR

When we've been there ten thou - sand years, bright

BASS

Al - le - lu - ia, al - le - lu - ia,

44

45

*f*

49

al - le - lu - ia, al - le - lu - ia; We've

shin - ing as the sun;

shin ing as the sun; We've

al - le - lu - ia, al - le - lu - ia;

49

53

no less days to sing God's praise than when we

*mf* Al - le - lu - ia, sing God's praise, *mp* al - le -

no less days, al - le - lu - ia, when we

*mf* Al - le - lu - ia, al - le - lu - ia al - le -

53

*mf* *mp*

58

*rit.*

Slower

*p*

first be - gun. A - men.

*rit.* lu - ia, a - men, a - men.

*rit.* first be - gun. A - men.

*rit.* lu - ia, a - men, a - men.

58

Slower

*p*

*rit.*

**Amazing Grace/Pachelbel's Canon** is an anthem that beautifully weds the famous *Canon in D* by Johann Pachelbel with the beloved traditional folk hymn, *Amazing Grace*. It is appropriate for performance by both church and school choirs.

In rehearsal, strive for a very legato sound enlivened by a strong sense of the underlying eighth-note pulse. Sing the melody in mm. 4-20 with all voices in unison on the neutral syllable "noo," pulsing eighth notes in precise alignment with the accompaniment. Add the text only after the underlying pulse is adequately internalized and the phrases are beautifully shaped.

In the middle verse (mm. 20-37), highlight the moving parts (alto, mm. 22, 26 & 34; tenor, mm. 28, 30-31 & 35-36, with special emphasis given the pick-up to m. 29). Similarly, in the final verse (mm. 44-62), clearly delineate the melody from the two contrapuntal "alleluia" voices. An excellent rehearsal technique for both verses is to sing them on staccato "doo" until the choir is keenly aware of all of the moving voices.

In the final verse, the stepwise descending soprano "alleluia" is taken by the altos in mm. 53-54, passed to the tenors in mm. 55-56, then passed to the basses in mm. 57-60. To illustrate this motion to the singers, ask them to rehearse this verse on "noo" except for the stepwise descending alleluias. A rather straight choral tone best enhances the luscious "stacked harmonies." Ask the choir to remove as much vibrato as possible.

When performed in worship services, this anthem may be appropriate for Lent, All Saints', Eastertide or general occasions. Suggested corresponding lectionary readings include Psalm 27, Isaiah 41, 2 Corinthians 9: 6-15, Ephesians 1: 1-10 and Ephesians 2: 1-10. One basic homiletical theme is praising the God of grace who guides us through our darkest moments and promises eternal life to all the faithful.

**Jean Anne Shafferman** is Director of Church Choral Publications for Alfred Publishing Company. A graduate of the University of Kentucky with a B.M.E. in vocal music education and an M.A. in music theory, she is active as a church musician, clinician, and composer and has served as the Eastern Division Music in Worship Chairperson for the American Choral Directors' Association.