

in memory of Peg and Mil Davis

AMAZING GRACE/PACHELBEL'S CANON

for S.A.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.T.B. voices, No. 16095, and 2-Part voices, No. 16097.

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10 s. *unis.*

A. wretch like me! I

B. *mp*

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

25 fears re - lieved;

grace my fears, my fears re - lieved;

grace my fears, my fears re - lieved; How

29 *unis.*

How pre - cious did that grace ap - pear the

pre - cious did that grace ap - pear the

33 *poco rit.*

hour I first be - lieved, first be -

hour I first be - lieved, the hour 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

BARITONE

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

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

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_

53

mf *mp*

58

rit.

Slower

first be - gun. A - men. _____

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

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

p

58

Slower

rit. *p*

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; baritone, 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 contrapuntal "alleluia." 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 baritones in mm. 55-56, then returned to the altos 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.