

NEW BRITAIN. C. M.

# AMAZING GRACE

*for Wind Band*

Grade 4

NOT FOR DISTRIBUTION OR PERFORMANCE

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# AMAZING GRACE

Commissioned by the University of Southern Mississippi Bands Department  
in honor and celebration of their 100th anniversary: Catherine Rand, Director of Bands

Duration: 4:30

Instrumentation (parts may be doubled)

Flute 1, 2  
Oboe  
Bassoon  
Clarinet 1, 2, 3, 4  
Bass Clarinet in Bb  
Contrabass Clarinet in Bb (optional)

Alto saxophone in Eb 1, 2  
Tenor Saxophone in Bb  
Baritone Saxophone in Eb

Trumpet in Bb 1, 2  
Horn in F 1, 2  
Trombone 1, 2, 3  
Euphonium  
Tuba 1, 2

Timpani  
Percussion 1 (Glockenspiel, Bass Drum)  
Percussion 2 (Vibraphone)  
Percussion 3 (Marimba)  
Percussion 4 (Chimes, Crash Cymbals)  
Percussion 5 (Snare Drum, Suspended Cymbal)

Program Notes

*Amazing Grace* is one of those songs that has touched nearly everyone in some way. Who among us hasn't been moved by the stirring stanzas and the soaring melody, sung or played by any number of different instruments? I remember when I was in high school I heard a college marching band play an arrangement of *Amazing Grace*. At that time I didn't know the music theory behind the rich harmonies that filled the air, and it didn't matter. The glorious sound that resonated throughout the stadium was overwhelming - it is one of those performances that reinforced my love of music, and one I'll never forget.

So when Catherine Rand at the University of Southern Mississippi asked me to create this arrangement in celebration of their band department's 100<sup>th</sup> anniversary, I was thrilled.

On January 30, 2020 I sat down to record a few initial ideas for the piece on my cell phone (I know this because I have a short audio recording on my phone from that date). I was letting those initial ideas and concepts ruminate during February, and in March, the COVID-19 pandemic became our new reality. I finished a few other projects before returning to *Amazing Grace* in May 2020, in the midst of shutdown and quarantine. Working on *Amazing Grace* during that time brought me a certain amount of peace that helped me navigate that uncertainty of the pandemic.

Even in January, prior to the pandemic, I had planned to start the piece in a quiet and somewhat mysterious way. I thought that perhaps this could represent several sentiments in the text of *Amazing Grace*, such as verse three: "Through many dangers, toils, and snares, I have already come; 'Tis grace has brought me safe thus far, and grace will lead me home." So I think the arc of the music reflects this idea of rising out of turmoil, and so the music begins with a certain austerity, which I felt like had to happen in order to create a journey. I also felt like this idea mirrored the hope that we would make it through this global pandemic.

When I read the full text of the hymn early on in my composition process, I was also struck by the imagery and the comfort of the 6<sup>th</sup> and final verse: "The earth shall soon dissolve like snow, the sun forbear to shine; But God, who call'd me here below, will be forever mine."

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Transposed Score  
Duration: 4:30

# Amazing Grace

Traditional  
arr. Steve Danyew

Reflective (♩ = c. 60)

mf 9

Flute 1: stagger breathe, divisi, unis., divisi, solo

Flute 2: divisi, stagger breathe, pp

Oboe: pp

Bassoon: pp

Clarinet in B $\flat$  1+2: stagger breathe, pp

Clarinet in B $\flat$  3+4: stagger breathe, pp, a2

Bass Clarinet: pp

Contrabass Clarinet: pp

Alto Sax 1+2: pp

Tenor Sax: pp

Baritone Sax: pp

Trumpet in B $\flat$  1: pp

Trumpet in B $\flat$  2: pp

Horn in F 1: pp

Horn in F 2: pp

Trombone 1: pp

Trombone 2+3: pp

Euphonium: pp

Tuba 1+2: pp

Timpani: pp

Percussion 1: Bass Drum, Glockenspiel, Bass Drum, p

Percussion 2: Vibraphone, p

Percussion 3: Marimba, p

Percussion 4: Chimes, Crash Cymbals, p

Percussion 5: Snare Drum, Suspended Cymbal, pp

Vibraphone: motor off, med. soft mallets, p

Marimba: soft mallets, p

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1+2

B♭ Cl. 3+4

B. Cl.

Cb. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

musical notation for woodwinds and strings

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2+3

Euph.

Tuba 1+2

musical notation for brass instruments

Timp.

Perc. 1  
Glock  
B.D.

Perc. 2  
Vib.

Perc. 3  
Mrb.

Perc. 4  
Chimes  
Crash cym

Perc. 5  
Snare  
Sus. cym.

musical notation for percussion instruments



Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1+2

B♭ Cl. 3+4

B. Cl.

Cb. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

*p*

*p*

*p*

*p*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2+3

Euph.

Tuba 1+2

*mf*

*mf*

*mf*

Timp.

Perc. 1  
Glock  
B.D.

Perc. 2  
Vib.

Perc. 3  
Mrb.

Perc. 4  
Chimes  
Crash cym

Perc. 5  
Snare  
Sus. cym.

Glockenspiel

*mf*

Chimes

*mp*

47

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1+2

B♭ Cl. 3+4

B. Cl.

Cb. Cl.

A. Sx. 1+2

T. Sx.

B. Sx.

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

*mp*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2+3

Euph.

Tuba 1+2

*mf*

*mp*

*mf*

*mp*

3

47

Timp.

Perc. 1  
Glock  
B.D.

Perc. 2  
Vib.

Perc. 3  
Mrb.

Perc. 4  
Chimes  
Crash cym

Perc. 5  
Snare  
Sus. cym.

Glockenspiel

*mf*

51

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

B♭ Cl. 1+2 *mf*

B♭ Cl. 3+4 *mf*

B. Cl. *mp* *mf*

Cb. Cl. *mp* *mf*

A. Sx. 1+2 *mf*

T. Sx. *mf*

B. Sx. *mp* *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mp* *mf*

Tbn. 2+3 *mp* *mf*

Euph. *mf*

Tuba 1+2 *mp* *mf*

51

Timp. *mf*

Perc. 1  
Glock  
B.D. *mf* Glockenspiel

Perc. 2  
Vib. *mf* Vibraphone

Perc. 3  
Mrb. *mf*

Perc. 4  
Chimes  
Crash cym *mf* Chimes

Perc. 5  
Snare  
Sus. cym. *mf*

51

