

Amazing Grace  
L4

arr. H. Dean Wagner  
3, 4, 5 or 6 octaves handbells with optional 2 or 3 octaves handchimes

CGB392



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# *Amazing Grace*

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### Composer's Notes

I had the pleasure of staying in the home of John and Pat Harvey on a choir tour. Both of their grown daughters, Mindy Fullerton and Marcy Olhausen, were members of the Renaissance Ringers, which I direct. We were all shocked when John was taken quickly by a heart attack.

This work is written in celebration of John's life, most obviously with the inclusion of "Taps" at measure 59. Great care should be taken to bring out this melody, and not allow it to be obscured by malleted bells or the Amazing Grace melody. The G2 bell represents John's bass voice. John enjoyed the West, so in the last stanza (beginning with measure 73) I have tried to include a canyon echo effect.

The final four measures represent eternity. The A6 and B6 in the last two measures are bells rung by his daughter, Mindy, in Renaissance Ringers. The final four measures should be extremely long, with the last being the longest.

— H. Dean Wagner

# Amazing Grace

3, 4, 5, or 6 octaves  
Handbells used: 22, (28), (34), (36)

optional

2 or 3 octaves  
Optional Handchimes used: 9, (11)

optional

3 octave choirs omit notes in ( ); 4 octave choirs omit notes in [ ];  
5 octave choirs omit notes in < > ; 6 octave choirs omit notes in { }.

Moderato (♩ = 64)

arr. H. Dean Wagner

1 *rubato* *mp* LV

2 *poco rit.*

3 *a tempo* LV

4 *poco rit.*

5 *a tempo* LV

6 *poco rit.*

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23 24 25

mp LV *poco rit.* a tempo LV

Measures 23-25: Treble and bass staves. Measure 23: Treble clef, key signature of one sharp (F#), 5/4 time signature, *mp* dynamic, *LV* marking. Measure 24: Treble clef, key signature of one sharp (F#), 5/4 time signature, *poco rit.* marking. Measure 25: Treble clef, key signature of one sharp (F#), 4/4 time signature, *a tempo* marking, *LV* marking. The bass staff continues the accompaniment with similar rhythmic patterns.

26 27 28

*poco rit.* a tempo LV *poco rit.*

Measures 26-28: Treble and bass staves. Measure 26: Treble clef, key signature of one sharp (F#), 5/4 time signature, *poco rit.* marking. Measure 27: Treble clef, key signature of one sharp (F#), 4/4 time signature, *a tempo* marking, *LV* marking. Measure 28: Treble clef, key signature of one sharp (F#), 6/4 time signature, *poco rit.* marking. The bass staff continues the accompaniment.

29 30 31 32

a tempo LV *mf* R LV LV LV

Measures 29-32: Treble and bass staves. Measure 29: Treble clef, key signature of one sharp (F#), 4/4 time signature, *a tempo* marking, *LV* marking. Measure 30: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. Measure 31: Treble clef, key signature of one sharp (F#), 4/4 time signature, *mf* dynamic, *R* marking, *LV* marking. Measure 32: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. The bass staff continues the accompaniment.

33 34 35 36

LV LV LV LV

Measures 33-36: Treble and bass staves. Measure 33: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. Measure 34: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. Measure 35: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. Measure 36: Treble clef, key signature of one sharp (F#), 4/4 time signature, *LV* marking. The bass staff continues the accompaniment.

37 *cresc.* 38 *f* 39 *mf*

LV LV LV

40 41 42 *mf* *mp*

LV LV LV LV

43 44 *dim.* 45 *mp*

LV LV LV

46 *poco rit.* 47 *a tempo*

LV LV



79 *LV* 3 3 3 *cresc.* 80 *R* *LV* 3 3 3

81 *ff* *LV* 3 3 3 3 3 82 *LV* 3 3 3

83 *LV* 3 3 3 3 3 84 *LV* 3 *dim. poco a poco* *LV* *LV* *LV* 3 3 3

85 *LV* 3 3 *rit.* 3 86 *LV* 3 *molto rit.* 3 3

87 *a tempo*  
*p* LV

88 *poco rit.*

89 *a tempo*  
LV

90 *poco rit.*

91 *a tempo*  
LV

92 *rit.*

Extremely slow, not in time

(ring G6 then random mallet)

93 *pp* (random mallet with soft mallets)

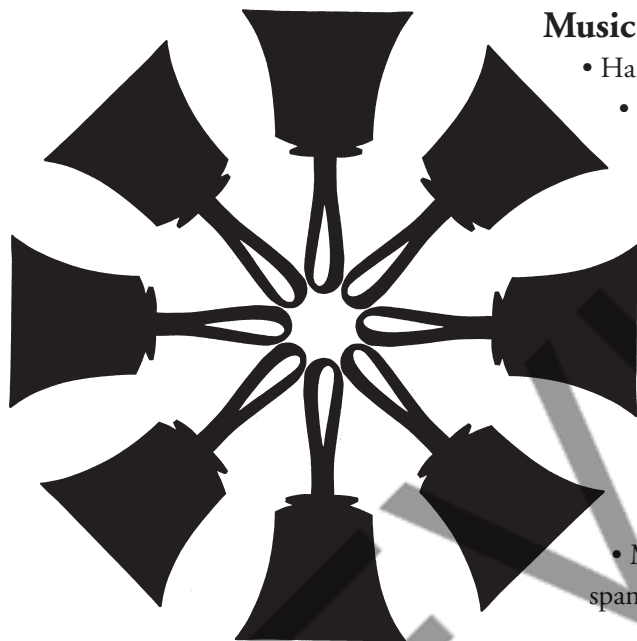
94 (continue random mallet)

95 (ring A6)

96 (ring B6) *very long, fading away*

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