

Amazing Grace

Arranged by Roy Vombrack

Broadly (Note: If 2 violins, play lower part as "C" ♩ - no rhythm until ms. 9)

Part 1

The musical score is written for a piano part in 3/4 time. It begins with a 'Broadly' tempo marking and a note for two violins. The score is divided into measures 1 through 54. Chords are indicated above the staff, and lyrics are written below the staff. The score includes a key signature change to one flat (Bb) at measure 21. The piece concludes with a 'mp' (mezzo-piano) dynamic marking at measure 53.

Chords: C⁵, C, Em, G, F, C/E, F², G, G⁷, C/E, C, G, F, G⁶, G, F, C/E, G (no 3 or 5), A, F, C, G⁷, C, Em, F², G, C, C, C⁷/E, F, C, Em/B, Am, D⁷, G⁷ sus, G, C, C/B, C/A, C/G, F, C.

Lyrics: Thru man - y dan - gers toil and snares, we have all read - y come, T'was grace that brought us safe thus far and grace will lead us home. A - ma - zing grace how sweet the sound that saved a wretch like me, I once was lost but now am found was blind but now I see.

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Part 2

Broadly

(A) Solo

mp A - ma - zing — grace how sweet the sound that

9 saved a — wretch like — me. — I —

13 once was — lost but now am found was

17 blind but — now I see. —

(B)

21-27 28 *mp* 29 30

31 32 33 34

35 36 *mf* 37 *rall.* (C) A little slower 38

39 40 41 42

43 44 45 46

47 48 49 50

51 52 53 *mp* 54

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Part 3

Broadly

(A)

1 *p* 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20 *mp*

(B)

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36 *rall.*

(C) A little slower

37 38 39 40

41 42 43 44

45 46 47 48 49

50 51 52 53 54 (*mp*)

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Amazing Grace

Broadly (Note: If 2 violins, play lower part as "C" C^5 - no rhythm until ms. 9)

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System 1: Treble staff: C^5 (half note), D^5 (half note), E^5 (half note), F^5 (half note), G^5 (half note). Bass staff: C^4 (half note), D^4 (half note), E^4 (half note), F^4 (half note), G^4 (half note). Dynamics: p . Measure numbers: 1, 2, 3, 4.

System 2: Treble staff: C^5 (half note), D^5 (half note), E^5 (half note), F^5 (half note), G^5 (half note). Bass staff: C^4 (half note), D^4 (half note), E^4 (half note), F^4 (half note), G^4 (half note). Dynamics: p . Measure numbers: 5, 6, 7, 8. Lyrics: ma - zing - grace how sweet the sound that.

System 3: Treble staff: C^5 (half note), D^5 (half note), E^5 (half note), F^5 (half note), G^5 (half note). Bass staff: C^4 (half note), D^4 (half note), E^4 (half note), F^4 (half note), G^4 (half note). Dynamics: p . Measure numbers: 9, 10, 11, 12. Lyrics: saved a wretch like me. I.

System 4: Treble staff: C^5 (half note), D^5 (half note), E^5 (half note), F^5 (half note), G^5 (half note). Bass staff: C^4 (half note), D^4 (half note), E^4 (half note), F^4 (half note), G^4 (half note). Dynamics: p . Measure numbers: 13, 14, 15, 16. Lyrics: once was lost but now am found was.

Amazing Grace

2 B

Musical score for 'Amazing Grace' in 2 B. The score is written for voice and piano. It consists of 36 measures. The key signature is one flat (B-flat). The tempo is marked 'rall.' (rallentando) at the end. The score includes lyrics and musical notation for both voice and piano parts. The piano part features a steady bass line and a treble line with chords and melodic lines. The voice part includes lyrics and musical notation. The score is divided into systems of four measures each. The first system starts with a C5 note. The second system starts with a C note. The third system starts with a C note. The fourth system starts with a C note. The fifth system starts with a C note. The sixth system starts with a C note. The seventh system starts with a C note. The eighth system starts with a C note. The ninth system starts with a C note. The tenth system starts with a C note. The eleventh system starts with a C note. The twelfth system starts with a C note. The thirteenth system starts with a C note. The fourteenth system starts with a C note. The fifteenth system starts with a C note. The sixteenth system starts with a C note. The seventeenth system starts with a C note. The eighteenth system starts with a C note. The nineteenth system starts with a C note. The twentieth system starts with a C note. The twenty-first system starts with a C note. The twenty-second system starts with a C note. The twenty-third system starts with a C note. The twenty-fourth system starts with a C note. The twenty-fifth system starts with a C note. The twenty-sixth system starts with a C note. The twenty-seventh system starts with a C note. The twenty-eighth system starts with a C note. The twenty-ninth system starts with a C note. The thirtieth system starts with a C note. The thirty-first system starts with a C note. The thirty-second system starts with a C note. The thirty-third system starts with a C note. The thirty-fourth system starts with a C note. The thirty-fifth system starts with a C note. The thirty-sixth system starts with a C note.

17 C 18 Em 19 G 20 C/E *mp*
 man - y dan - gers toil and snares, we
 21 C 22 23 F² 24 G G⁷
 have all read - y come, T'was
 25 C/E 26 C 27 G F 28 C/E
 grace that brought us safe thus far and
 29 F 30 G⁶ 31 F 32 C/E G (no 3 or 5) *rall.*
 grace will lead us home. *mf* A -
 33 34 35 36

Introduction

After seeing the good works and friendship of the women's clubs that she performed for, violinist Jennifer Silk was inspired to start a club for women like herself. In October of 2004, the Women's Professional Musicians Club was formed. Its mission is to help support women musicians in all of life's trials and celebrations, meet new people, improve one's professional skills and fulfill the heart's desire of spreading the joy of music to the world.

These music arrangements were first created as pieces to be played (and taken home) by attendees of the monthly meetings of the club. They were designed to be played by any 3-part (or larger) mixed ensemble of concert-pitched instruments, although transposing instrumentalists were free to take a crack at transposing them for their particular instruments.

As such, the goal of these arrangements (with a few exceptions) is to present the basic melodies without elaborate introduction or extended variations. Performers can extend each piece's length by repeating the arrangement *ad lib* as they desire. They are well-suited for occasions both formal and casual: parties, receptions, musical *soirees*, etc.

They have been collected here and reflect a variety of genres: classical, popular, patriotic, holidays, etc. They are most effectively played by a String Trio (violin I, violin II or viola, 'cello), and some have bowings reflecting this usage. However, Part 1 may also be played by flute. Chords symbols are supplied for accompaniment by guitar or keyboard. Bassists can also join in by playing a hybrid of the piano part and chords *ad lib*.

These arrangements have all been "field-tested" by having been performed live and with input from other musicians. We hope you will find them a useful and enjoyable addition to your repertoire.



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