

John Newton

# **Amazing Grace**

arranged for solo vibraphone  
by Eric Rath



**Amazing Grace** by John Newton; arranged by Eric Rath  
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# Program Notes

Rather than try to change the melody drastically with harmonic or rhythmic elements, I approached this arrangement with as much reverence to the original hymn as possible. This can be heard in the unaccompanied statement of the of the melody after the introduction.

This arrangement is heavily influenced by jazz and specifically the great jazz artists who have made vibraphone their own means of music-making: Gary Burton, Lionel Hampton and Stefon Harris (who are among my favorites!). While the arrangement builds and changes using various forms of accompaniment, the melody is always clearly present and the tradition of the original hymn is never abandoned.

After one final flourish, the arrangement settles and the introduction is restated. The piece ends here as it has for hundreds of years, with a plagal “Amen.”

– Eric Rath

# Performance Notes

This arrangement frequently employs mallet dampening. Using mallet dampening, the head of the mallet presses gently into an already-ringing bar, while the sustain pedal stays depressed. In most cases, these notes are to be dampened at the same instance as the next note is struck (with the opposite mallet). These occurrences are shown with an X between pitches. In other cases, the X will appear as an actual notehead in which case it should be performed as a dead stroke in the specified rhythm.

Pedaling is left to the discretion of the performer and should be fairly intuitive when following the natural phrasing of the piece.

# Amazing Grace

John Newton  
arranged by Eric Rath

Solo Vibraphone

Slowly ♩ = 70

*pp*

rit.

A tempo

6

rit.

3 4 1 3 1 4 1 3

A tempo

11

*p*

**A** Moving ahead

16

*mp*

*cresc.*

1 1 3 1 1 3 1

20

Sample  
Image

**B** A tempo

24

*mf* *p* (simile) *mallet dampening*

32

**C**

41

*mf* 1 2 3 4 3 3 3 3 3 3 (simile) *stickings*

*molto rit.*

Sample  
Image

**D** A tempo

50

53

rit.

56

Meno mosso

**E** A tempo

59

62

Sample  
Image

64

rit.

**F** A tempo

67

rit.

3

6

3

A tempo

*p*

*ppp*

Sample  
Image

