

I HEARD THE VOICE

For SATB Choir and Piano

Horatius Bonar, 1808–1889, alt.

Robert E. Wooten, Sr. 1930–2008

Gospel Swing ♩ = 50

swing sixteenths *mf*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, often beamed together, creating a swinging feel. The left hand provides a steady bass line with eighth notes. The key signature is three flats (B-flat major or D-flat minor).

S, A *mf*

T, B *mf*

The vocal entry for Soprano and Alto (S, A) and Tenor and Bass (T, B) begins at measure 3. Both parts enter with a half note chord on the word "I". The dynamics are marked *mf*.

The piano accompaniment continues from measure 3 to measure 4. The right hand plays chords and moving lines, while the left hand maintains the eighth-note bass line. The texture is consistent with the introduction.

5

heard down, the thou voice wea - - - of ry

The vocal line for Soprano and Alto (S, A) and Tenor and Bass (T, B) continues from measure 5. The lyrics are: "heard down, the thou voice wea - - - of ry". The notes are connected by a long slur, indicating a sustained phrase. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment continues from measure 5 to measure 6. The right hand features a triplet of eighth notes in measure 6, marked with a '3' above the notes. The left hand continues with the eighth-note bass line.

7

Je - sus say, "Come
one, - lay down thy

f *mf*

f *mf*

f *mf*

9

un - to me and
head - up - on my

f *mf*

f *mf*

f *mf*

11

rest; breast." lay

1.

13

I came to

2.

ff