

I HEARD THE VOICE OF JESUS SAY.

5

Composed by C DARNTON.

Lento con espress:

Nº 3.

Piano introduction in D major, 3/4 time. The piece begins with a piano (*p*) dynamic. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

Voice.

First vocal entry in D major, 3/4 time. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

Piano accompaniment for the first vocal entry. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

Piano accompaniment for the second vocal entry. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

Piano accompaniment for the third vocal entry. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

Piano accompaniment for the fourth vocal entry. The melody is played in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Lento con espress'.

p poco più mosso. *cres:*

cres: *sf*

rall:

This musical score is for a piano piece, page 6, in D major (two sharps). It consists of four systems of music. The first system begins with a piano (*p*) dynamic and a tempo change to 'poco più mosso'. It features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. A crescendo (*cres:*) is indicated towards the end of the system. The second system continues the melodic development, reaching a fortissimo (*sf*) dynamic. The third system shows a continuation of the harmonic texture with sustained chords and moving lines. The fourth system concludes the piece with a 'rallentando' (*rall:*) marking, leading to a final cadence. The notation includes various note values, rests, and dynamic markings typical of 19th-century piano literature.