

festival arrangement
A Voice To Call

JÖRGEN IJSENDORN

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Soprano Cornet

Solo Cornet

1st Cornet

2nd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Drum Kit

Percussion I

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IJsendorn Music

A

Allegro $\text{♩} = 144$

10 rall.

Sop. Cor. f

Solo Cor. f

Ist Cor. f mp

2nd Cor. f mp

Flug. f

Solo Hn. f mp

Ist Hn. f mp

2nd Hn. f mp

Ist Bar. f mp

2nd Bar. f

Ist Tbn. f

2nd Tbn. f

B. Tbn. f

Euph. f

E♭ Bass

B♭ Bass

Tim. mf f

Dr. 12/8 closed hi-hat
rall. f mp

Perc. I

16

Allegro $\text{♩} = 152$ B

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timpani

Dr.

Perc. I

This page contains musical staves for various instruments. The top section includes Soprano and Solo Clarinets, 1st and 2nd Corals, Flute, Solo Horn, 1st and 2nd Horns, and two bars of woodwind parts. The middle section includes 1st and 2nd Trombones, Bass Trombone, and Euphonium. The bottom section includes Double Basses, Timpani, and Drums/Percussion. The score features dynamic markings such as *mp*, *ff*, and *mf*, and performance instructions like *clash* and *B.D.*. Measure 16 begins with a forte dynamic for the woodwinds, followed by a piano dynamic for the brass. The tempo is Allegro at $\text{♩} = 152$.

23

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Dr.

Perc. I.

32

Sop. Cor. ff

Solo Cor. ff cup mute f

1st Cor. ff

2nd Cor. ff

Flug. ff f

Solo Hn. ff f f

1st Hn. ff f f

2nd Hn. ff f f

Ist Bar. ff f mp f

2nd Bar. ff f f

Ist Tbn. ff f f

2nd Tbn. ff f f

B. Tbn. ff f

Euph. ff mp f

E♭ Bass ff mp f

B♭ Bass ff mp f

Timp. f

Dr. ff f

Perc. I f

C

B.D.

40

Sop. Cor.

Solo Cor. open

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

Dr.

Perc. I. B.D. To Glock. f

Musical score for orchestra and percussion, page 48, measures 1-2.

The score consists of ten staves of music. The top section (measures 1-2) includes:

- Sop. Cor.: Rests in measure 1, eighth-note patterns in measure 2.
- Solo Cor.: Sixteenth-note patterns.
- 1st Cor.: Sixteenth-note patterns.
- 2nd Cor.: Sixteenth-note patterns.
- Flug.: Sixteenth-note patterns.

The middle section (measures 1-2) includes:

- Solo Hn.: Sixteenth-note patterns.
- 1st Hn.: Sixteenth-note patterns.
- 2nd Hn.: Sixteenth-note patterns.

The bass section (measures 1-2) includes:

- 1st Bar.: Sixteenth-note patterns.
- 2nd Bar.: Sixteenth-note patterns.

The brass section (measures 1-2) includes:

- 1st Tbn.: Sixteenth-note patterns.
- 2nd Tbn.: Sixteenth-note patterns.
- B. Tbn.: Sixteenth-note patterns.

The woodwind section (measures 1-2) includes:

- Euph.: Sixteenth-note patterns.

The double bass section (measures 1-2) includes:

- E♭ Bass: Eighth-note patterns.
- B♭ Bass: Eighth-note patterns.

Percussion (measures 1-2) includes:

- Dr.: Xylophone patterns.
- Perc. I: Maracas patterns.

68 E

Sop. Cor. mf

Solo Cor. tutti
mf

1st Cor. mf
mp

2nd Cor. mf
mp

Flug. mf

Solo Hn. mf
mp

1st Hn. mf
mp

2nd Hn. mf
mp

1st Bar. mf

2nd Bar. mf

1st Tbn. tutti
mf

2nd Tbn. mf

B. Tbn. mf

Euph. one
mp
mf
tutti
mf
3

E♭ Bass mf
mp

B♭ Bass mf
mf

Tim. trr~~~~~
mp
mf

Dr. mf
mp

Perc. I mf

rall.

F Andante $\text{♩} = 64$

82

Sop. Cor. Solo Cor. 1st Cor. 2nd Cor.

Flug.

Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

Euph.

E♭ Bass B♭ Bass

Tim. Dr. Perc. I

A detailed musical score for orchestra and percussion, page 92. The score includes parts for Sop. Cor., Solo Cor., Ist Cor., 2nd Cor., Flug., Solo Hn., Ist Hn., 2nd Hn., Ist Bar., 2nd Bar., Ist Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The music consists of ten staves of musical notation with various dynamics, articulations, and performance instructions like 'mf', 'f', 'mp', 'tr.', and '3'. The score is set in common time with a key signature of one sharp.

molto rall.

G Allegro ♩ = 152

Sop. Cor. 100

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

Ist Hn.

2nd Hn.

Ist Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Dr.

Perc. I

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Soprano Cor., Solo Cor., 1st Cor., and 2nd Cor. The fifth staff is for Flug. The next three staves show brass instruments: Solo Hn., Ist Hn., and 2nd Hn. The following two staves are for woodwind sections: Ist Bar. and 2nd Bar. The next three staves represent the brass section again: 1st Tbn., 2nd Tbn., and B. Tbn. The eighth staff is for Euph. The ninth staff shows bassoon parts: E♭ Bass and B♭ Bass. The tenth staff is for Timp. The bottom staff features the Percussion I section, which includes the Drum (Dr.) and Percussion I (Perc. I). Various dynamics are indicated throughout the score, such as 'molto rall.' (molto rallentando), 'mp' (mezzo-forte), and 'G Allegro ♩ = 152' (G major Allegro tempo with a quarter note value of 152). The score is written in common time (indicated by a 'C') and uses a key signature of one sharp (F#).

108

Sop. Cor. Solo Cor. Ist Cor. 2nd Cor.

Flug.

Solo Hn. Ist Hn. 2nd Hn.

Ist Bar. 2nd Bar.

Ist Tbn. 2nd Tbn. B. Tbn.

Euph.

E♭ Bass B♭ Bass

Timp.

Dr. Perc. I

H

122

Sop. Cor. ff ffp f

Solo Cor. ff ffp f

Ist Cor. ff ffp f

2nd Cor. ff ffp f

Flug. ff ffp f

Solo Hn. ff ffp f

Ist Hn. ff ffp f

2nd Hn. ff ffp f

Ist Bar. ff mf f

2nd Bar. ff mf f

Ist Tbn. ff ffp f

2nd Tbn. ff ffp f

B. Tbn. ff ffp f

Euph. ff mf f

E♭ Bass ff ffp f

B♭ Bass ff ffp f

Timp. fp f

Dr. ff f

Perc. I p f

I

130

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Dr.

Perc. I

The musical score page contains ten systems of music. The first system features woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The second system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The third system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The fourth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The fifth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The sixth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The seventh system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The eighth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The ninth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The tenth system includes woodwind parts: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I.

137

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E \flat Bass

B \flat Bass

Timp.

Dr.

Perc. I

143

Sop. Cor. Solo Cor. 1st Cor. 2nd Cor.

Flug.

Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar.

1st Tbn. 2nd Tbn. B. Tbn.

Euph.

E♭ Bass B♭ Bass

Tim. tr.

Dr. J B.D. f To Glock. clash ♫ Glockenspiel To Perc. Percussion

151

Sop. Cor.

Solo Cor. *tutti*
mp f

1st Cor. f

2nd Cor. f

Flug. f

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Ist Tbn.

2nd Tbn.

B. Tbn.

Euph. f 3 3 3

E♭ Bass

B♭ Bass

Tim. tr.....

Dr. 3 3

Perc. I

159

Sop. Cor. 

K Allegro $\text{♩} = 144$

Solo Cor. 

1st Cor. 

2nd Cor. 

Flug. 

Solo Hn. 

Ist Hn. 

2nd Hn. 

Ist Bar. 

2nd Bar. 

Ist Tbn. 

2nd Tbn. 

B. Tbn. 

Euph. 

E♭ Bass 

B♭ Bass 

Tim. 

K Allegro $\text{♩} = 144$
closed hi-hat

Dr. 

Perc. I 

B.D.

Musical score page 166 featuring a grid of 16 staves for various instruments. The instruments include: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Ist Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Timp., Dr., and Perc. I. The score is divided into four measures by vertical bar lines. Dynamics such as *mp*, *f*, *fp*, and *B.D.* are indicated throughout the score. Measure 1: Sop. Cor. rests. Solo Cor. eighth-note pattern. 1st Cor. eighth-note pattern. 2nd Cor. eighth-note pattern. Flug. eighth-note pattern. Measure 2: Solo Hn. eighth-note pattern. 1st Hn. eighth-note pattern. 2nd Hn. eighth-note pattern. Measure 3: 1st Bar. eighth-note pattern. 2nd Bar. eighth-note pattern. Measure 4: Ist Tbn. eighth-note pattern. 2nd Tbn. eighth-note pattern. B. Tbn. eighth-note pattern. Euph. eighth-note pattern. Eb Bass eighth-note pattern. Bb Bass eighth-note pattern. Timp. eighth-note pattern. Dr. eighth-note pattern. Perc. I eighth-note pattern.

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Soprano Cornet 6 rall.

Allegro $\text{♩} = 144$

II A 2 6

Allegro $\text{♩} = 152$

20 B 7 2 ff

36 C 9 I. 2

53 2. mp mf f ff

60 D 66 mp

68 E 9 mp

85 F 6 Andante $\text{♩} = 64$ 2 molto rall.

99

107 G Allegro $\text{♩} = 152$ H 6 mf f

122 Maestoso $\text{♩} = 74$ ff ff^p

128 I 2

139 J 7

153 3 3 fp

164 K Allegro $\text{♩} = 144$ 2 mp f

169 2 mp f fff

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Solo Cornet 4 solo 3 tutti rall.

II A Allegro $\text{♩} = 144$ 2 f mp f mp ff

20 Allegro $\text{♩} = 152$ B mf

28 f ff

37 C 2 cup mute f 2 open

47 I. 2. mp

56 D $\text{♩} = 66$ two mf f ff mp mp

68 E 8 tutti mf

85 F 7 Andante $\text{♩} = 64$ f mf 3

99 molto rall. mp

107 G Allegro $\text{♩} = 152$ 3 H 4 f

II8

Maestoso $d = 74$

I

127

133

139

J

three

mf

151

tutti

mp f

160

$d = 144$

K

ff

mp

168

f

mp

f

fff

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

1st Cornet 6 rall. . .

II [A] Allegro $\text{♩} = 144$
f mp

15 ff mp ff

Allegro $\text{♩} = 152$

20 [B] 5 f

33 ff [C] 7

48 1. 2. imp

56 mf f ff

60 [D] $\text{♩} = 66$ 4 [E] mp

75 mf 3 mp <

85 rall. [F] 6 Andante $\text{♩} = 64$ mf 3 molto rall.
f

99 mp

107 [G] Allegro $\text{♩} = 152$ 4

III [H] *mf*

119 *f* *ff* *ffp*

Maestoso $\downarrow = 74$

128 [I] *f*

139 [J] *f* **5**

153 *fp*

164 [K] Allegro $\downarrow = 144$ *ff mp*

168 *f*

171 *f* *fff*

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

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Andante $\text{♩} = 60$

2nd Cornet **6** **3** rall.

II **[A]** Allegro $\text{♩} = 144$ **f** mp ff

15 **8** f mp ff

Allegro $\text{♩} = 152$

20 **B** **8** f ff

37 **C** **7** **I.**

51 **2.** **3** f ff

60 **D** $\text{♩} = 66$ **E** **4** **3** mp

75 mf mp

85 rall. **F** **6** Andante $\text{♩} = 64$ mf molto rall.

99 f mp

Allegro $\text{♩} = 152$

107 **G** **4** **H** mf

119 f ff ffp

Maestoso $\text{♩} = 74$

128 **I**

137 **J** **3**

144 **5**

2

151



161

K Allegro $\text{♩} = 144$

162

163

164

165

170

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Flugel Andante $\text{♩} = 60$

6

rall.

II Allegro $\text{♩} = 144$

2

f mp f mp ff

Allegro $\text{♩} = 152$

B

mf < f ff f

35 C

f

46 I.

mf f ff

53 2.

mf f ff

60 D $\text{♩} = 66$

4 E 8

mf

83 F Andante $\text{♩} = 64$

3

mp f mp 3 3

95 molto rall. f

Allegro $\text{♩} = 152$

G 3

mp f

102 H

mf

113 I

f ff ffp

Maestoso $\text{♩} = 74$

128 J

f

137

144 J

9

2

155

[K] Allegro $d. = 144$

2

ff

mp

f

fff

169

2

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Solo Horn 5 rall.

II Allegro $\text{♩} = 144$

15 Allegro $\text{♩} = 152$

20 C

29

37

47 I. | 2.

54

60 D $\text{♩} = 66$ E

74

85 F Andante $\text{♩} = 64$

96

104 molto rall. G Allegro $\text{♩} = 152$ 2

This musical score for Solo Horn consists of ten staves of music. Staff 1 starts with an 'Andante' section at 60 BPM, followed by an 'Allegro' section at 144 BPM. Staff 2 begins with an 'Allegro' section at 152 BPM. Staff 3 continues the 'Allegro' section. Staff 4 starts with a section labeled 'C'. Staff 5 starts with a section labeled 'D' at 66 BPM. Staff 6 starts with a section labeled 'E'. Staff 7 starts with a section labeled 'F' at 64 BPM. Staff 8 starts with a section labeled 'G' at 152 BPM. The score includes various dynamics such as forte (f), mezzo-forte (mf), piano (p), and fortissimo (ff). Measure numbers are indicated above the staves, and section labels are enclosed in boxes.

2

109 H

117 Maestoso $\text{♩} = 74$

125 I

135

144 J

154 K Allegro $\text{♩} = 144$

169

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

1st Horn 5 mf rall.

II Allegro $\text{♩} = 144$ A f mp fp

15 f mp ff

Allegro $\text{♩} = 152$ B mf

20 ff

28 f

37 C

47 I. 2.

54 mp mf f ff

60 D $\text{♩} = 66$ E mp mp

73 mf mp

85 rall. F Andante $\text{♩} = 64$ 3 mf

96 3 f

104 molto rall. G Allegro $\text{♩} = 152$ 2

109 H

117 Maestoso ♩ = 74

127 I

135

144 J

154

164 K Allegro ♩. = 144

ff mp

fp

f

fff

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

2nd Horn 5 rall.

II Allegro $\text{♩} = 144$

15 Allegro $\text{♩} = 152$

20 Allegro $\text{♩} = 152$

28

37 C

46 I. 2.

54 3 D $\text{♩} = 66$

68 E

84 F Andante $\text{♩} = 64$

95

103 molto rall. G Allegro $\text{♩} = 152$

109 H

117 Maestoso $\text{♩} = 74$

127 I

135

144 J

154

164 K Allegro $\text{♩} = 144$

169

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

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Andante $\text{♩} = 60$

1st Baritone 3

II Allegro $\text{♩} = 144$

rall. .

15 f mp Allegro $\text{♩} = 152$

20 B

28 2

37 C

47 I. 2.

54

60 D $\text{♩} = 66$

E 8

78 rall. .

85 F Andante $\text{♩} = 64$

95

104 molto rall. .

G Allegro $\text{♩} = 152$

113 H

120 2

2

Maestoso $\dot{\text{d}} = 74$

124

134

143

J

153

164

K Allegro $\dot{\text{d}} = 144$

169

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

2nd Baritone 3 rall.

II [A] Allegro $\text{♩} = 144$ 2 mp mf mp

19 Allegro $\text{♩} = 152$ [B]

ff mf

27 ff f

37 [C]

f

47 |1. |2. mp

54 mf f ff

60 [D] $\text{♩} = 66$ mp mp

E 8 mf

82 mp f mp rall. [F] Andante $\text{♩} = 64$

93 mf 3 molto rall.

f

2

106 - - - [G] Allegro $\text{♩} = 152$

113 [H]

120 Maestoso $\text{♩} = 74$

128 [I]

139 [J]

150

161 [K] Allegro $\text{♩} = 144$

169

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

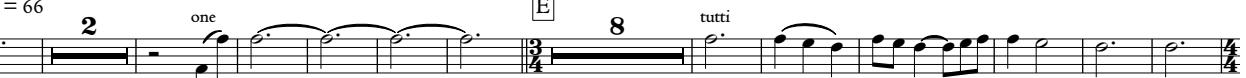
1st Trombone 

10 **A** Allegro $\text{♩} = 144$

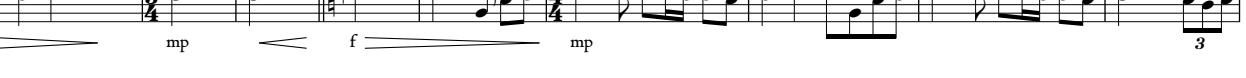
18 **B** 

34 **C** 

44 **I.** 

53 **2.** 

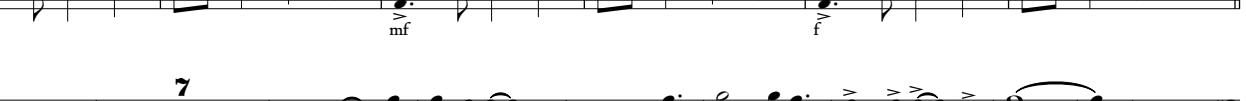
60 **D** $\text{♩} = 66$ **2** one 

60 **E** **8** tutti 

60 **F** Andante $\text{♩} = 64$ 

82 

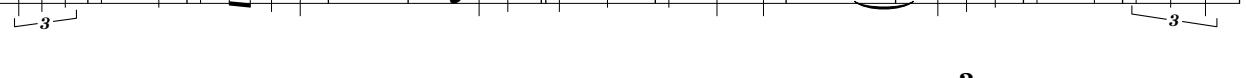
91 

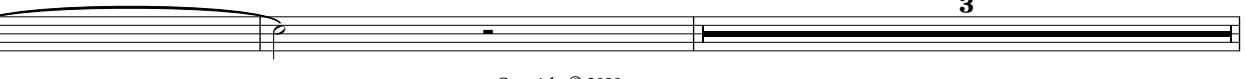
98 molto rall. 

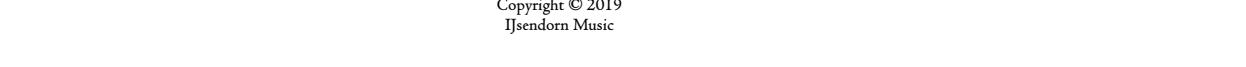
107 **G** Allegro $\text{♩} = 152$ 

113 **H** **7** 

Maestoso $\text{♩} = 74$ 

128 **I** 

139 **J** 

150 **3** 

155

A musical score page featuring three staves of music. Measure 155 starts with a dynamic 'f' and ends with a dynamic 'fp'. Measure 164 begins with a dynamic 'ff' and includes a tempo marking 'K Allegro ♩. = 144'. Measure 169 starts with a dynamic 'f' and ends with a dynamic 'fff'.

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

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Andante $\text{♩} = 60$

2nd Trombone Allegro $\text{♩} = 144$ mp $\text{♩} = 12$

II **A** rall..

Allegro $\text{♩} = 152$

19 **B** ff f ff

35 **C** f f

45 **I.** **3** **2.** mp

55

60 **D** $\text{♩} = 66$ **E** 7 8 mf f ff

85 rall.. **F** 5 Andante $\text{♩} = 64$ mp 3 mf 3 mp

98 molto rall.. f mp

107 **G** Allegro $\text{♩} = 152$

113 **H** 7 f ff ffp

Maestoso $\text{♩} = 74$

128 **I** f

139 **J** 3 3

150 3 f fp

164 **K** Allegro $\text{♩} = 144$ ff f fff

169

A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Bass Trombone 

rall.

II [A] Allegro $\text{♩} = 144$ **2**

Allegro $\text{♩} = 152$ [B] **7**

20 [C] **2** **2**

34 [D] **3** I. [E] 2.

45 [F] Andante $\text{♩} = 64$ 8

85 rall. [G] Allegro $\text{♩} = 152$

103 molto rall. [H] 6

III [I] Maestoso $\text{♩} = 74$

122 [J]

128 [K] Allegro $\text{♩} = 144$

139

151

163

169

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A VOICE TO CALL
 "I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Euphonium **4** mp ————— mf rall.

II Allegro $\text{♩} = 144$

A **2** f mp ————— f mp ————— ff

20 Allegro $\text{♩} = 152$ **B** **6** mf ————— f **2** **2**

33 **2** **C** ff mp ————— f **2**

44 **I.**

52 **2** mp ————— mf ————— f ————— ff

60 **D** $\text{♩} = 66$ **2** mp

68 **E** one mp tutti mf

77 rall. Andante $\text{♩} = 64$

85 **F** **8** f ————— mf

99 molto rall. mp

107 **G** Allegro $\text{♩} = 152$ mp ————— mf ————— f

113 **H** **6**

120

Maestoso $\dot{\text{J}} = 74$

128 **I**

134

139

144 **J**

156

164 **K** Allegro $\dot{\text{J}} = 144$

169

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$ 4 rall. .

E♭ Bass

II [A] Allegro $\text{♩} = 144$ 2 f fp mp

19 Allegro $\text{♩} = 152$ [B]

ff mf

28 f ff

36 C mp

44 I.

53 2. mp mf f ff

60 D $\text{♩} = 66$ mp

68 E mp

84 rall. F Andante $\text{♩} = 64$ f mp mf

96 molto rall.

$\leqslant \text{f}$

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2

106 **G** Allegro $\text{♩} = 152$


H

113 **H**


121

f


Maestoso $\text{♩} = 74$ **I**

128 **I**


136



J



155



164 **K** Allegro $\text{♩} = 144$

2



170



A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

B♭ Bass

4

mp — mf

rall. —

II [A] Allegro $\text{♩} = 144$

2

f fp — mp

Allegro $\text{♩} = 152$

B

19 ff mf

28 f ff

36 [C]

mp f

44 I.

53 2.

mp mf ff

60 [D] $\text{♩} = 66$

4 **E** **8**

rall. [F] Andante $\text{♩} = 64$

mf

83 mp f mp mf

molto rall.

96 mp

107 [G] Allegro $\text{♩} = 152$

mp mf f

113 [H]

mf

121 f ff pp

Maestoso $\text{♩} = 74$

128 [I]

f

136

144 [J]

2

145

A musical score page featuring four staves of music. Measure 145 starts with a bass note followed by a series of eighth notes. Measure 156 begins with a bass note, followed by eighth notes, then a sixteenth-note pattern, and concludes with a measure ending in 12/8 time. Measure 164 starts with a bass note, followed by a dynamic ff, a measure of rests, and then a dynamic fp. Measure 170 starts with a bass note, followed by a dynamic mp, a measure of rests, and then a dynamic f.

156

164 [K] Allegro $\text{♩} = 144$

2

170

A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

Timpani $\text{♩} = 144$

15 $\text{♩} = 144$

20 $\text{♩} = 152$

44 $\text{♩} = 66$

85 $\text{♩} = 64$

102 $\text{♩} = 74$

113 $\text{♩} = 144$

139 $\text{♩} = 144$

160 $\text{♩} = 144$

169 $\text{♩} = 144$

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A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

5

Drum Kit

rall.

Allegro $\text{♩} = 144$

10 A closed hi-hat

12 8 f mp

14

19 Allegro $\text{♩} = 152$ B

32 C 2 ff f

41

48 1. 2. 3. ff

54 mp mf f ff

60 D $\text{♩} = 66$

E 7 14 2

85 rall. F Andante $\text{♩} = 64$ 1. 2. 3. ff

99 molto rall. 2

G Allegro $\text{♩} = 152$ closed hi-hat

107 mp mf

H III f mf

117

122 2 ff

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2 Maestoso $\downarrow = 74$

128 [I]



134



139



144 [J]

B.D.

6

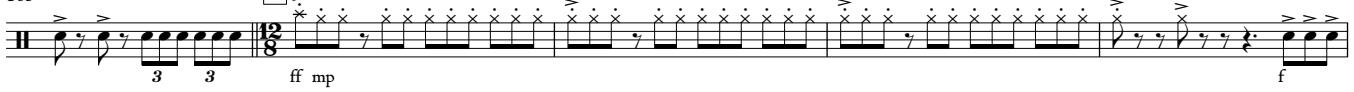


157



163

[K] closed hi-hat



168



171



A VOICE TO CALL
"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$

4 cymb. 2 rall. 8

II [A] Allegro $\text{♩} = 144$ 4 B.D. 3

12 8 Allegro $\text{♩} = 152$ f 20 clash B D. 16 2 B.D. 2 B.D. To Glock.

20 16 2 B.D. f 2 B.D. f To Perc. Percussion

45 3 I. 5 7 D $\text{♩} = 66$ 3 Glockenspiel To Perc. Percussion

68 E 14 rall. mp f molto rall.

87 F Andante $\text{♩} = 64$ 7 3 5 2 G

Allegro $\text{♩} = 152$ mp << ><

107 B.D. G mp mf f

113 H 13 Maestoso $\text{♩} = 74$ 15 p f

144 J To Glock. clash 12 Glockenspiel To Perc. Percussion

K B.D. Allegro $\text{♩} = 144$ 3 B.D. 3 B.D. 3 B.D. f fff

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