

festival arrangement
A Voice To Call

JÖRGEN IJSENDORN

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

Jörgen IJsendom

Andante ♩ = 60

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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

Key features of the score include:

- Tempo:** Andante, with a metronome marking of ♩ = 60.
- Time Signature:** 4/4.
- Key Signature:** Two flats (B♭ and E♭).
- Dynamic Markings:** *mp* (mezzo-piano) and *mf* (mezzo-forte) are used throughout. A crescendo is indicated in the Baritone and Trombone parts.
- Performance Techniques:** *solo 3* (triplets) are marked for the Solo Cornet and 2nd Horn. *tutti* is marked for the Soprano Cornet. *cymb.* (cymbal) is used in the Percussion I part.
- Rehearsal Markers:** Vertical lines indicate the start of new sections.

A

rall. Allegro ♩ = 144

10

Sop. Cor. *f* *mp* *f*

Solo Cor. *f* *mp* *f*

Ist. Cor. *f* *mp* *f* *mp*

2nd Cor. *f* *mp* *f* *mp*

Flug. *f* *mp* *f*

Solo Hn. *f* *mp* *fp* *f* *mp*

Ist Hn. *f* *mp* *fp* *f* *mp*

2nd Hn. *f* *mp* *fp* *f* *mp*

Ist Bar. *f* *mp* *fp* *f* *mp*

2nd Bar. *f* *fp* *f*

Ist Tbn. *f* *f*

2nd Tbn. *f* *f*

B. Tbn. *f* *fp* *f*

Euph. *f* *mp* *f*

E♭ Bass *f* *fp*

B♭ Bass *f* *fp*

Timp. *mf* *f* *f*

Dr. *f* *mp* *f*

Perc. I B.D. *f*

Allegro ♩ = 152

B

16

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

mp

ff

mf

ff

mf

ff

mf

mp

ff

mf

mp

ff

mf

mp

ff

mf

mp

ff

mf

mp

ff

mf

mp

ff

mf

tr

clash

B.D.

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.
 Perc. I

Musical score for page 23, featuring various instruments including horns, woodwinds, brass, and percussion. The score includes dynamic markings such as *mf* and *f*.

C

32

Sop. Cor. *ff*

Solo Cor. *ff* *cup mute* *f*

Ist Cor. *ff*

2nd Cor. *ff*

Flug. *ff* *f* *f*

Solo Hn. *ff* *f* *f*

Ist 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* *f*

Euph. *ff* *mp* *f*

E♭ Bass *ff* *f* *mp* *f*

B♭ Bass *ff* *f* *mp* *f*

Timp. *f*

Dr. *ff* *f*

Perc. I *f* *B.D.*

C

40

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

open

B.D.

To Glock.

f

48

Sop. Cor. mp

Solo Cor. mp

Ist Cor. mp

2nd Cor.

Flug. mf

Solo Hn. mp

Ist Hn. mp

2nd Hn.

Ist Bar. mp mf

2nd Bar. mp mf

Ist Tbn. mp mf

2nd Tbn. mp mf

B. Tbn. mp

Euph. mp mf

E♭ Bass. mp

B♭ Bass. mp

Timp.

Dr. mp

Perc. I.

D

Sop. Cor. *mf* *mf* *f* *ff* *mp*

Solo Cor. *mf* *mf* *f* *ff* *mp* two

Ist Cor. *mf* *f* *ff*

2nd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *mf* *f* *ff* *mp*

Ist Hn. *mf* *f* *ff* *mp*

2nd Hn. *f* *ff* *mp*

Ist Bar. *f* *ff* *mp*

2nd Bar. *f* *ff* *mp*

Ist Tbn. *f* *ff* *mp* one

2nd Tbn. *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *f* *ff* *mp*

E♭ Bass *mf* *f* *ff* *mp*

B♭ Bass *mf* *f* *ff*

Timp. *mf*

D

Dr. *mf* *f* *ff*

Perc. I Glockenspiel *mp* To Perc. Percussion

68 E

Sop. Cor. *mf* *tutti*

Solo Cor. *mf*

Ist. Cor. *mp* *mf*

2nd Cor. *mp* *mf*

Flug. *mf*

Solo Hn. *mp* *mf*

Ist Hn. *mp* *mf*

2nd Hn. *mp* *mf*

Ist Bar. *mf*

2nd Bar. *mf*

Ist Tbn. *mf* *tutti*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *one* *mp* *tutti* *mf*

E♭ Bass *mp* *mf*

B♭ Bass *mf*

Timp. *(tr)* *mp* *tr* *mp* *mf*

Dr. E

Perc. I

82

Sop. Cor. mp f

Solo Cor. mp f

Ist Cor. mp f

2nd Cor. mp f

Flug. mp f mp³

Solo Hn. mp f mp

Ist Hn. mp f mp

2nd Hn. mp f mp

Ist Bar. mp f mp

2nd Bar. mp f mp

Ist Tbn. mp f mp

2nd Tbn. mp f

B. Tbn. mp f

Euph. mp f

E♭ Bass mp f mp

B♭ Bass mp f mp

Timp. mp f

Dr. rall. **F** Andante ♩ = 64

Perc. I mp f

92

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Ist Cor. *mf* *f*

2nd Cor. *mf* *f*

Flug. *f*

Solo Hn. *mf* *f*

Ist Hn. *mf* *f*

2nd Hn. *mf* *f*

Ist Bar. *mf* *f*

2nd Bar. *mf* *f*

Ist Tbn. *mf* *f*

2nd Tbn. *mp* *f*

B. Tbn. *mf* *f*

Euph. *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timp. *mp* *mf* *f*

Dr. *mf* *f*

Perc. I *mp*

108 H

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

Detailed description: This page of a musical score, numbered 108, features a variety of instruments. The woodwinds (Sop. Cor., Solo Cor., Ist Cor., 2nd Cor., Flug., Solo Hn., Ist Hn., 2nd Hn.) and brasses (Ist Bar., 2nd Bar., Ist Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, B♭ Bass) are primarily playing a melodic line with a dynamic of mezzo-forte (mf). The Solo Cor. part includes a prominent sixteenth-note flourish. The Euphonium part has a dynamic range from mezzo-piano (mp) to forte (f). The percussion section consists of a steady drum pattern and a snare drum part with dynamic markings of mezzo-forte (mf) and forte (f). A rehearsal mark 'H' is placed at the beginning of the final measure of the score.

114

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

mf

f

122

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

ff *ffp* *f* *mf*

tr *fp* *f*

p *f*

Maestoso $\text{♩} = 74$

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♭ Bass

B♭ Bass

Timp.

Dr.

Perc. I

137

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

Detailed description of the musical score: This page contains measures 137 through 142 of a musical score. The score is written for a large ensemble. The top section includes vocal parts: Sopranos (Sop. Cor.), Solo Cornets (Solo Cor.), First Cornets (Ist Cor.), and Second Cornets (2nd Cor.). Below these are the woodwinds: Flute (Flug.), Solo Horns (Solo Hn.), First Horns (Ist Hn.), and Second Horns (2nd Hn.). The brass section consists of First Baritone (Ist Bar.), Second Baritone (2nd Bar.), First Trombone (Ist Tbn.), Second Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), and Euphonium (Euph.). The low brass section includes Eb Bass and Bb Bass. The percussion section includes Timpani (Timp.), Drums (Dr.), and Percussion I (Perc. I). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score features various musical notations, including rests, notes, beams, slurs, and triplets. The Solo Cornet part is particularly active, with many sixteenth and thirty-second notes. The woodwinds and brass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion parts are mostly rests, with some activity in the drums and timpani.

143

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

J

three
mf

mf

mf

B.D.

f

To Glock.
clash

Glockenspiel

To Perc.

Percussion

f

159 K Allegro ♩. = 144

Sop. Cor. ff

Solo Cor. ff

Ist. Cor. fp ff mp

2nd Cor. fp ff mp

Flug. fp ff

Solo Hn. fp ff mp

Ist Hn. fp ff mp

2nd Hn. fp ff mp

Ist Bar. fp ff mp

2nd Bar. fp ff

Ist Tbn. fp ff

2nd Tbn. fp ff

B. Tbn. ff

Euph. ff

E♭ Bass ff

B♭ Bass ff

Timp. f ff

Dr. ff mp

Perc. I B.D.

tr *tr*

closed hi-hat

166

Sop. Cor. mp f

Solo Cor. mp f

Ist Cor. f mp

2nd Cor. f mp

Flug. mp f

Solo Hn. fp f mp

Ist Hn. fp f mp

2nd Hn. fp f mp

Ist Bar. fp f mp

2nd Bar. fp f

Ist Tbn. f

2nd Tbn. f

B. Tbn. fp f

Euph. mp f

E♭ Bass fp

B♭ Bass fp

Timp. f

Dr. f

Perc. I B.D. B.D.

170

Sop. Cor. mp f fff

Solo Cor. mp f fff

Ist Cor. f fff

2nd Cor. f fff

Flug. mp f fff

Solo Hn. f fff

Ist Hn. f fff

2nd Hn. f fff

Ist Bar. mp f fff

2nd Bar. mp f fff

Ist Tbn. f fff

2nd Tbn. f fff

B. Tbn. mp f fff

Euph. mp f fff

E♭ Bass mp f fff

B♭ Bass mp f fff

Timp. mp f fff

Dr. fp fff

Perc. I B.D. f fff

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$ rall. . .

Soprano Cornet

Allegro $\text{♩} = 144$ mf

II A 2 2 6

Allegro $\text{♩} = 152$ mp f mp ff

20 B 7 2 ff

36 C 9 I. 2

53 2. mp mf mf f ff

60 D $\text{♩} = 66$ mp

68 E 9 mf 3 mp

85 F 6 Andante $\text{♩} = 64$ 2 mf 3

99 f molto rall. . .

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

122 ff ffp

Maestoso $\text{♩} = 74$

128 I 2 f

139 J 7

153 3 3 3 f fp

164 K Allegro $\text{♩} = 144$ 2 ff mp f

169 2 mp f fff

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorp

Solo Cornet

Andante ♩ = 60

4

solo 3

tutti

rall.

mf

mf

11

A

Allegro ♩ = 144

2

2

f

mp

f

mp

ff

20

Allegro ♩ = 152

B

mf

28

f

ff

37

C

2

cup mute

f

2

open

47

I.

2.

mp

56

D

♩ = 66

two

mf

mf

f

ff

mp

68

E

8

tutti

mf

3

mp

rall.

Andante ♩ = 64

85

F

7

f

mf

3

3

99

f

mp

molto rall.

107

G

Allegro ♩ = 152

3

H

4

f

118 *mf* *f* *ff* *ffp*

Maestoso ♩ = 74

127 *f*

133

139

144 *mf* *three*

151 *mp* *f* *tutti* *2* *3* *3* *3* *3* *3* *3*

160 *ff* *mp* *Allegro* ♩ = 144 *2*

168 *f* *mp* *f* *fff* *2*

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante ♩ = 60

Ist Cornet

6

mf

rall. . .

11 **A** Allegro ♩ = 144

f mp

15

f mp ff

Allegro ♩ = 152

20 **B** 5

f

33 **C** 7

ff

48 1. 2.

mp

56

mf f ff

60 **D** ♩ = 66 **E** 4

mp

75

mf 3 mp

85 rall. . . **F** 6 Andante ♩ = 64

f mf 3 3

99

f mp

107 **G** Allegro ♩ = 152

4

The musical score is written for Ist Cornet in a single system. It begins with a tempo of Andante (♩ = 60) and a dynamic of mf. Section A (measures 11-15) is marked Allegro (♩ = 144) and starts with a forte (f) dynamic. Section B (measures 20-32) is marked Allegro (♩ = 152) and starts with a forte (f) dynamic. Section C (measures 33-47) is marked Allegro (♩ = 152) and starts with a fortissimo (ff) dynamic. Section D (measures 60-69) is marked Andante (♩ = 66) and starts with a mezzo-forte (mf) dynamic. Section E (measures 75-84) is marked Andante (♩ = 64) and starts with a mezzo-forte (mf) dynamic. Section F (measures 85-98) is marked Andante (♩ = 64) and starts with a forte (f) dynamic. Section G (measures 107-110) is marked Allegro (♩ = 152) and starts with a forte (f) dynamic. The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

111 H
f mf

119
f ff ffp

Maestoso ♩ = 74

128 I
f

139 J
f 5

153
fp

164 K Allegro ♩ = 144

ff mp

168
f mp

171
f fff

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$ rall. .

2nd Cornet

6

mf

11 **A** Allegro $\text{♩} = 144$

f mp

15

f mp

Allegro $\text{♩} = 152$ ff

20 **B** 8

f ff

37 **C** 7

I.

51 2. 3

f ff

60 **D** $\text{♩} = 66$ 4 **E**

mp

75

mf mp

85 **F** 6 Andante $\text{♩} = 64$

f mf

99

f mp

Allegro $\text{♩} = 152$

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

mf

119

f ff ffp

Maestoso $\text{♩} = 74$

128 **I**

f

137 3

144 **J** 5

151

Musical staff 151: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes, eighth notes, and quarter notes. A dynamic marking 'f' is placed below the first note.

161

K Allegro ♩. = 144

Musical staff 161: Treble clef, key signature of two flats. The staff is divided into two sections by a double bar line. The first section has a dynamic marking 'fp' and a hairpin. The second section has a dynamic marking 'ff mp' and features a series of eighth notes with accents.

167

Musical staff 167: Treble clef, key signature of two flats. The staff contains a sequence of notes with a dynamic marking 'f mp' and a hairpin.

170

Musical staff 170: Treble clef, key signature of two flats. The staff contains a sequence of notes with a dynamic marking 'f' and a hairpin, ending with a dynamic marking 'fff'.

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante ♩ = 60

6

Flugel

mf

rall. . .

II

A Allegro ♩ = 144

2

f

mp

f

mp

ff

Allegro ♩ = 152

20

B

7

mf < f

ff

f

35

C

f

46

I.

53

2.

mf

f

ff

60

D ♩ = 66

4

E

8

mf

83

rall. . .

F Andante ♩ = 64

3

mp

f

mp

3

95

3

f

molto rall.

Allegro ♩ = 152

102

G

3

mp

f

113

H

mf

121

f

ff

ffp

Maestoso ♩ = 74

128

I

f

137

144

J

9

I55

Musical staff for measures 155-163. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f*. The music consists of a series of notes, including a half note, followed by a sequence of eighth notes. A slur covers the final seven notes, which are marked with a *7* (sevens). The piece concludes with a dynamic marking of *fp* and a fermata.

I64 K Allegro ♩. = 144

Musical staff for measures 164-168. The staff is in treble clef with a key signature of two flats. The time signature is 12/8. It begins with a dynamic marking of *ff*. A first ending bracket labeled *2* spans measures 164 and 165. The music features eighth and sixteenth notes. Dynamic markings include *mp* and *f*.

I69

Musical staff for measures 169-173. The staff is in treble clef with a key signature of two flats. It begins with a dynamic marking of *mp*. A first ending bracket labeled *2* spans measures 169 and 170. The music features eighth and sixteenth notes. Dynamic markings include *f* and *fff*.

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Solo Horn

Andante $\text{♩} = 60$

5

mf

rall. . .

II

Allegro $\text{♩} = 144$

A

f mp

fp

15

f mp

ff

Allegro $\text{♩} = 152$

20

B

mf

29

f

ff

f

f

37

C

47

I.

2.

54

mp

mf

f

ff

60

D

$\text{♩} = 66$

E

mp

mp

74

mf

mp

85

rall. . .

F

Andante $\text{♩} = 64$

f

mp

3

mf

96

f

104

molto rall. . .

G

Allegro $\text{♩} = 152$

2

mp

109 H

mf f mf

117

f

Maestoso ♩ = 74

125 I

ff ffp f

135

f

144 J

f

154

fp

164 K Allegro ♩ = 144

ff mp fp f mp

169

f fff

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$ rall. . .

Ist Horn 

II A Allegro $\text{♩} = 144$



15 

20 B Allegro $\text{♩} = 152$



28 

37 C 

47 D $\text{♩} = 66$ E 

54 

60 F $\text{♩} = 64$ G Allegro $\text{♩} = 152$

73 

85 

96 

104 molto rall. . . 

109 H

mf f mf

Detailed description: Musical staff 109-116. Treble clef, key signature of one flat. Measures 109-116. Dynamics: mf, f, mf. A box labeled 'H' is above measure 110. Slurs and accents are present throughout.

117

Maestoso ♩ = 74 f ff ffp

Detailed description: Musical staff 117-126. Treble clef, key signature of one flat. Measures 117-126. Dynamics: f, ff, ffp. Tempo marking: Maestoso ♩ = 74. A box labeled 'I' is above measure 127. Slurs and accents are present.

127 I

f

Detailed description: Musical staff 127-134. Treble clef, key signature of one flat. Measures 127-134. Dynamics: f. A box labeled 'I' is above measure 127. Slurs and accents are present.

135

3

Detailed description: Musical staff 135-143. Treble clef, key signature of one flat. Measures 135-143. A triplet of eighth notes is marked with a '3' in a box. Slurs and accents are present.

144 J

3

Detailed description: Musical staff 144-153. Treble clef, key signature of one flat. Measures 144-153. A triplet of eighth notes is marked with a '3' in a box. A box labeled 'J' is above measure 144. Slurs and accents are present.

154

fp

Detailed description: Musical staff 154-163. Treble clef, key signature of one flat. Measures 154-163. Dynamics: fp. A box labeled 'K' is above measure 164. Slurs and accents are present.

164 K Allegro ♩ = 144

ff mp fp f mp

Detailed description: Musical staff 164-168. Treble clef, key signature of one flat, 12/8 time signature. Measures 164-168. Dynamics: ff, mp, fp, f, mp. Tempo marking: Allegro ♩ = 144. A box labeled 'K' is above measure 164. Slurs and accents are present.

169

f fff

Detailed description: Musical staff 169-178. Treble clef, key signature of one flat. Measures 169-178. Dynamics: f, fff. Slurs and accents are present.

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

2nd Horn *Andante* ♩ = 60

mf rall. . .

II *Allegro* ♩ = 144

A

f mp fp

15

f mp ff

Allegro ♩ = 152

20

B

mf

28

f ff f f

37

C

f mp

46

I. II.

54

D

♩ = 66

f ff mp

68

E

mp mf mp

84

rall. . .

F

Andante ♩ = 64

f mp

95

mf f

103

molto rall. . .

G

Allegro ♩ = 152

mp

109 [H] *mf* *f* *mf*

117 *Maestoso* $\text{♩} = 74$ *f* *ff* *ffp*

127 [I] *f*

135 *3*

144 [I] *3*

154 *fp*

164 [K] *Allegro* $\text{♩} = 144$ *ff mp* *fp* *f mp*

169 *f* *fff*

A VOICE TO CALL

"I'll be a voice to call men to the Savior"

Jörgen IJsendorn

Andante $\text{♩} = 60$ **3** rall. .

Ist Baritone $\text{♩} = 60$ mp mf

A Allegro $\text{♩} = 144$ f mp fp

15 f mp mp ff

20 **B** mf

28 f ff f mp

37 **C** f

47 **I.** **2.** mp

54 mf f ff

60 **D** $\text{♩} = 66$ mp **E** **8** mf

78 mp mf ff

rall.

85 **F** Andante $\text{♩} = 64$ f mp

95 mf f

104 molto rall. **G** Allegro $\text{♩} = 152$ mp mp mf f

113 **H** mf

120 f **2**

Maestoso ♩ = 74

I24 I

ff mf f

I34

I43 J

I53

fp

I64 K Allegro ♩ = 144

ff mp fp f mp

I69

mp f fff

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2nd Baritone

Andante ♩ = 60

3

rall. .

mp mf

II

A Allegro ♩ = 144

2

f fp f mp

19

Allegro ♩ = 152

B

ff mf

27

f ff f

37

C

f

47

I. 2.

mp

54

mf f ff

60

D ♩ = 66

E

8

mp mf

82

rall. F Andante ♩ = 64

mp f mp

93

mf

99

molto rall.

f

106 - - - **G** Allegro ♩ = 152

Musical staff 106-112: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a series of eighth and sixteenth notes with dynamic markings: mp, mp, mf, f. The tempo is marked Allegro with a quarter note equal to 152 beats per minute.

113 **H**

Musical staff 113-119: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with dynamic markings: mf. A first ending bracket labeled 'H' spans the first six measures.

120

Musical staff 120-127: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: f, ff, mf. A first ending bracket labeled 'I' spans the first six measures.

Maestoso ♩ = 74

128 **I**

Musical staff 128-138: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: f. A first ending bracket labeled 'I' spans the first six measures.

139 **J**

Musical staff 139-149: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: f. A first ending bracket labeled 'J' spans the first six measures. A triplet of eighth notes is marked with a '3' above it.

150

Musical staff 150-160: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: f. A first ending bracket labeled 'K' spans the first six measures.

161 **K** Allegro ♩ = 144

Musical staff 161-168: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: fp, ff, fp, f. A first ending bracket labeled 'K' spans the first six measures. A second ending bracket labeled '2' spans the last two measures.

169

Musical staff 169-176: Treble clef, key signature of two flats. The staff contains a series of quarter notes with dynamic markings: mp, f, fff. A first ending bracket labeled 'L' spans the first six measures.

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Ist Trombone

Andante $\text{♩} = 60$

mp

rall. - - - - - Allegro $\text{♩} = 144$

10 **A** f

18 **B** ff 8 f ff

34 **C** f f

44 **I.** 3

53 **2.** mp mf f ff

60 **D** $\text{♩} = 66$ 2 one mp **E** 8 tutti mf 3

rall. - - - - - Andante $\text{♩} = 64$

82 **F** mp f mp 3

91 3 mf 3

98 molto rall. - - - - - mp

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

113 **H** 7 f ff ffp

Maestoso $\text{♩} = 74$

128 **I** f 3

139 **J** 3 3

150 3

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Andante ♩ = 60 rall.

2nd Trombone

Allegro ♩ = 144 mp

II [A] f Allegro ♩ = 152

19 [B] ff f ff

35 [C] f f

45 [I.] 3 mp 2.

55 mf f ff

60 [D] ♩ = 66 7 [E] 8 mf 3 mp

85 rall. [F] 5 Andante ♩ = 64 f mp mf 3

98 f molto rall. mp

107 [G] Allegro ♩ = 152 mp mf f

113 [H] 7 f ff ffp

Maestoso ♩ = 74

128 [I] f 3

139 [J] 3 3 3

150 3 f fp

164 [K] Allegro ♩ = 144 ff f

169 f fff

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Andante $\text{♩} = 60$ rall.

Bass Trombone

mp

II [A] Allegro $\text{♩} = 144$

20 [B] Allegro $\text{♩} = 152$

34 [C]

45 [I.] 2.

54

60 [D] $\text{♩} = 66$ [E]

85 [F] Andante $\text{♩} = 64$ rall.

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

111 [H]

122

Maestoso $\text{♩} = 74$

128 [I]

139 [J]

151

163 [K] Allegro $\text{♩} = 144$

169

mp f fff

A VOICE TO CALL

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Andante $\text{♩} = 60$ rall.

Euphonium 4 mp mf

II 12 **A** Allegro $\text{♩} = 144$ f mp f mp ff

20 4 **B** Allegro $\text{♩} = 152$ mf f

33 4 **C** ff mp f

44 4 I.

52 4 II. mp mf f ff

60 3 **D** $\text{♩} = 66$ mp

68 3 **E** one mp tutti mf

77 3 mp

rall. Andante $\text{♩} = 64$

85 4 **F** f mf

99 4 molto rall. mp

107 4 **G** Allegro $\text{♩} = 152$ mp mf f

113 4 **H** 6

120 **mf** **f** **ff** **mf**

Maestoso ♩ = 74

128 **f** **mf**

134

139

144 **mf** **f**

156 **f** **mf**

164 **ff** **mp** **f**

169 **mp** **f** **fff**

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Andante ♩ = 60

4

mp mf

rall.

II [A] Allegro ♩ = 144

2

f fp mp

Allegro ♩ = 152

19 [B]

ff mf

28

f ff

36 [C]

mp f

44 [I.]

53 [2.]

mp mf f ff

60 [D] ♩ = 66

mp

68 [E]

mp mf mp

84 [F] Andante ♩ = 64

rall. f mp mf

96

molto rall.

f

106 **G** Allegro ♩ = 152

mp mp mf f

113 **H**

mf

121

f ff ff

Maestoso ♩ = 74

128 **I**

f

136

144 **J**

mf

155

3 3

164 **K** Allegro ♩ = 144

ff fp

170

mp f fff

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Andante ♩ = 60

mp mf

rall. . .

II [A] Allegro ♩ = 144

f fp mp

19 [B] Allegro ♩ = 152

ff mf

28 f ff f

36 [C] mp f

44 [I.]

53 [2.] mp mf f ff

60 [D] ♩ = 66 [E] 4 8 mf

83 [F] rall. Andante ♩ = 64

mp f mp mf

96 molto rall. mp

107 [G] Allegro ♩ = 152

mp mf f

113 [H] mf

121 f ff ffp

Maestoso ♩ = 74

128 [I] f

136

144 [J]

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Andante ♩ = 60

rall. Allegro ♩ = 144

Timpani

8 12 2

mf < f f

15

mp ff

Allegro ♩ = 152

20

16 2 2

f f

44

3 I. 5 7

60

7 6 5

mf > mp mp < mf mp <

rall. Andante ♩ = 64

85

(tr) 7 2 2

f mp < mf < f

102

molto rall. G Allegro ♩ = 152

2 6

Maestoso ♩ = 74

113

H I

14 2

fp < f f f f f

139

J

2 5 6

f <

160

K

Allegro ♩ = 144

2 2

f < ff f

169

mp f fff

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Andante ♩ = 60

Drum Kit

5

p

3

3

3

3

3

3

3

rall. Allegro ♩ = 144

10

A closed hi-hat

f mp

14

f

19

Allegro ♩ = 152

B

6

p mf

32

C

2

ff f

41

48

54

mp mf f ff

60

D ♩ = 66

E

7 14 2

85

rall. F

7 Andante ♩ = 64

mf

99

f

molto rall. 2

G Allegro ♩ = 152

107 closed hi-hat

mp mf

111

H

f mf

117

122

2

ff

²Maestoso ♩ = 74

128 **I**

Musical staff 128-133: A series of six measures of eighth-note patterns. The first measure starts with a dynamic marking *f*. Each note has an accent (>).

134

Musical staff 134-138: A series of five measures of eighth-note patterns, continuing the sequence from the previous staff.

139

Musical staff 139-143: A series of five measures of eighth-note patterns, continuing the sequence.

144 **J**

B.D.

6

Musical staff 144-156: A series of seven measures. The first measure is a whole rest. The second measure is a half note. The third measure is a sixteenth-note triplet. The remaining four measures are eighth-note patterns with accents. A dynamic marking *f* is present at the start of the eighth-note section.

157

Musical staff 157-162: A series of six measures of eighth-note patterns with accents. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *ff*. The tempo changes to *Allegro* with a new tempo marking ♩ = 144. The notes are grouped into triplets.

Allegro ♩ = 144

163

K closed hi-hat

Musical staff 163-167: A series of five measures. The first measure is a quarter note. The second measure is a quarter note. The third measure is a quarter note. The fourth measure is a quarter note. The fifth measure is a quarter note. The notes are marked with 'x' and have accents. A dynamic marking *ff mp* is present. The tempo changes to 12/8. A dynamic marking *f* is present at the end of the staff.

168

Musical staff 168-170: A series of three measures of eighth-note patterns with accents. The notes are marked with 'x'.

171

Musical staff 171-175: A series of four measures. The first measure is a quarter note. The second measure is a quarter note. The third measure is a quarter note. The fourth measure is a quarter note. The notes are marked with 'x' and have accents. A dynamic marking *fp* is present at the start of the staff. The tempo changes to 12/8. A dynamic marking *fff* is present at the end of the staff.

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Andante ♩ = 60

4

cymb.

2

rall. . .

mp < mf

12

II [A] Allegro ♩ = 144 4

B.D.

3

Allegro ♩ = 152

f

20 clash [B] 16 [C] 2 B.D. 2 B.D. To Glock.

f

f

45 3 [I.] 5 7 [D] ♩ = 66 Glockenspiel To Perc. Percussion

mp

68 [E] 14

rall. . .

mp < f

molto rall. . .

87 [F] Andante ♩ = 64 7 3 5 2

Allegro ♩ = 152

mp < mf < f

107 B.D. [G]

113 [H] 13 [I] 15

p < f

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

f

164 [K] B.D. Allegro ♩ = 144 3 B.D. 3 B.D. 3 B.D.

f < fff