

No.134

The Call

呼 召

Arranged by Gary Rhodes

Heartfelt J=85

N.C.

1

SLIDE 1

5

I'D RATHER HAVE JESUS (Miller/Shea)
SOLO: Bagpipe sound (with freedom)

The musical score consists of four staves of music. The top staff is treble clef, G major, common time. The second staff is bass clef, F major, common time. The third staff is treble clef, G major, common time. The bottom staff is bass clef, F major, common time. Measure 1 starts with a piano dynamic (P). Measure 2 begins with a solo bagpipe sound. Measures 3-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue the pattern. Measures 7-8 show a continuation of the pattern. Measures 9-10 show a continuation of the pattern. Measures 11-12 show a continuation of the pattern. Measures 13-14 show a continuation of the pattern. Measures 15-16 show a continuation of the pattern. Measures 17-18 show a continuation of the pattern. Measures 19-20 show a continuation of the pattern. Measures 21-22 show a continuation of the pattern. Measures 23-24 show a continuation of the pattern. Measures 25-26 show a continuation of the pattern. Measures 27-28 show a continuation of the pattern. Measures 29-30 show a continuation of the pattern. Measures 31-32 show a continuation of the pattern. Measures 33-34 show a continuation of the pattern. Measures 35-36 show a continuation of the pattern. Measures 37-38 show a continuation of the pattern. Measures 39-40 show a continuation of the pattern. Measures 41-42 show a continuation of the pattern. Measures 43-44 show a continuation of the pattern. Measures 45-46 show a continuation of the pattern. Measures 47-48 show a continuation of the pattern. Measures 49-50 show a continuation of the pattern. Measures 51-52 show a continuation of the pattern. Measures 53-54 show a continuation of the pattern. Measures 55-56 show a continuation of the pattern. Measures 57-58 show a continuation of the pattern. Measures 59-60 show a continuation of the pattern. Measures 61-62 show a continuation of the pattern. Measures 63-64 show a continuation of the pattern. Measures 65-66 show a continuation of the pattern. Measures 67-68 show a continuation of the pattern. Measures 69-70 show a continuation of the pattern. Measures 71-72 show a continuation of the pattern. Measures 73-74 show a continuation of the pattern. Measures 75-76 show a continuation of the pattern. Measures 77-78 show a continuation of the pattern. Measures 79-80 show a continuation of the pattern. Measures 81-82 show a continuation of the pattern. Measures 83-84 show a continuation of the pattern. Measures 85-86 show a continuation of the pattern. Measures 87-88 show a continuation of the pattern. Measures 89-90 show a continuation of the pattern. Measures 91-92 show a continuation of the pattern. Measures 93-94 show a continuation of the pattern. Measures 95-96 show a continuation of the pattern. Measures 97-98 show a continuation of the pattern. Measures 99-100 show a continuation of the pattern.

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(Solo coda)

26

f a tempo

slight rit.

slight rit.

slight rit.

slight rit.

34

slight rit.

mp

L.H.

legato

poco a poco decresc.

slight rit.

slight rit.

slight rit.

(resumere SOLO)

3

(This section of "The Call" opens with the instrumental theme of "I'm Abandoned" over which Worship Leader speaks, beginning at measure 45.)

41 SLIDE OUT

rit.

tempo

with pedal

2

WORSHIP LEADER: Throughout the ages, God has called to His people to

(end SOLO)

abandon their lives to Him. From a mountain top, He sent His message through Moses: "Love the Lord your

49

God with all your heart and with all your soul and with all your strength." (Deuteronomy 6:5) In the voice of

His own Son, He called again saying, "Come, take up your cross and follow Me." (Matthew 16:33) These

I'M ABANDONED (Fry)

Slower $\text{J} = 62$ Am7 E

A

2

legato

reasoning." It is an "absolute and irrevocable surrender—a shutting out of every other consideration," and

E^b7/A^bD^b2/A^bE^b7/A^bA^bD^b2/B^b

keeping myself "before God in this one thing only—
My Utmost for His Highest!"

SLIDE OUT

THE CALL (Cloninger/Rhodes)

New Tempo J. = 120

P(no3)

84

P

CHOIR with conviction!

unison *f*1. 历 史 长 叫 麻 那
2. 主 司 司 召 召 叫

Bb/F

Fmaj7/(no3) Bb

C

D

Fmaj7/(no3)

cue: 2nd time

Bb/F

F

Fsus4

F

Csus

Bb

C

F/C

C

Bb/C

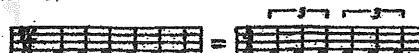
C

E

Fsus4

F

*NOTE: Quarter notes feel like triplets in 12/8 time.



女數堅呼信喚不我疑名

B^bF F F⁴sus Csus C

100 unison

祂但有少據數藏人珍從寶祂

Dm C B^b A Gm7 F2A

准用悟少性數才人能尊經找歷祂

B^b2 C7sus F/C F2/C Dm

惟活 獨出 虚他 心所 的人能得

1. Eb D

到——要求的生

2. Eb D

Csus C CIV BbC C BbC C BbC

109 (5) ff Big! 故主

C F/C B/C C

111

的 手 召 至 今 仍 遊 聲 “來 —

Fmaj7(no3)/B♭ B♭2 Fmaj7(no3)/B♭ B♭2

p

跟 随 我 !

C E P G7(no3) G F C E C A D C

仍 清 断 聲 在 頤 服 的 人 心

Fmaj7(no3)/B♭ B♭2 Fmaj7(no3)/B♭ B♭2 B♭ B♭maj7

p

Csus C Csus C BmC C

119

Fmaj7(no3)/Bb Bb2 Fmaj7(no3)/Bb Bb2 Bb

unison

Cf F C/B P C7(no3)/G F C/E Csus D

unison

願否故開你心門——
願？

Emaj7(no3)
Bb
Bb/F
Bb/Bmaj7
Csus
C
F(no3)

125

F
C
Fmaj7(no3)

8

Bb/F
Fmaj7(no3)
Bb
Fmaj7(no3)
Bb
Fmaj7(no3)
Bb
C
D

129

ff With abandon

主尋找熱切渴望的

137

unison

命 —— 道 是 驚
unison

Dsus D Em D C G
B Am7

喜 的 經 層 袤 圣 重

G2/B C2

居 住 你 心 裹 袪 生 命

D7sus G/D G2/D Em F

p.

(7)

成为你中

的呼召至今

仍迴響來

隨我

145

C/D **D** **Gmaj7(no3)/C** **C2**

Gmaj7(no3)/C **C2** **D/G** **G**

149

仍 清 晰 韶 在 二 音

D F# G D7(no3) A G D F# Dsus E D Gmaj7(no3) C C2

服 的 人 心 中

Gmaj7(no3) C C2 C Cmaj7 Dsus D

今 仍 呼 你 是

Dsus D C/D D Gmaj7/C C2

8

Gmaj7(no3)/C C2 C D/G G

unison

今 日 願 否 故 開 你 心

unison

D/F# G D7(no3) A G D/F# E D Gmaj7(no3) C C2 C Cmaj7

門 回 感?

Dsus D G(no3) C2/E

161

unison

感 今 日 願 否 故 開 你 心
 unison 今 日 願 否 故 開 你 心

D2/F1 C/B D C2 Gsus/A Gsus/B G/C

門 願 否 故 開 你 心 門 回 感 ?
 D7sus D G(no3)

164

fff

背 起 你 十 案 來 眼 徒 我 (你)
 三

G

D/G

G

C/G

fff

全心全意和全
力) 故主

C D(no3) C/E G(no3) G

169

的 手 名 至 今 仍 回 韶 你 願

D G G Gmaj7(no3) G G G Gmaj7(no3)

否 跟 隨 萬 王 之 王?

G G Gmaj7(no3) C Gmaj7(no3) C D E G(no3)