

# Jesus Calls Us O'er the Tumult

SATB and Keyboard,  
with opt. Flute and Drum

Cecil Frances Alexander

*arranged by*  
Sondra K. Tucker

**Driving ( $\text{d} = 63$ )**

Flute

Keyboard

Drum

Pedal lightly ad lib.

4

Flute and Drum Parts, Order No. MSM-50-3418A

Text: Cecil Frances Alexander, 1818-1895, alt. (PD).

Tune: JEFFERSON, Alexander Johnson's Tennessee Harmony, 1818 (PD).

Music: Sondra K. Tucker (ASCAP), newly arranged, and copyright © 2023 Birnamwood with this publication.

Musical score for measures 7-10. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff has a unique clef (square with a vertical line). Measure 7 starts with a sixteenth-note pattern. Measure 8 continues with eighth-note patterns. Measure 9 begins with a sixteenth-note pattern followed by a sustained note. Measure 10 concludes with a sixteenth-note pattern.

All *mf*  
Choir  
11

Musical score for measure 11. The choir part (treble clef) starts with a sixteenth-note pattern. The bass part (bass clef) and the third staff (unique clef) provide harmonic support. The lyrics begin: "Je - sus calls us o'er the tu - mult of our life's wild -"

*mf*  
Dr.

Musical score for measure 12. The choir part (treble clef) continues with eighth-note patterns. The bass part (bass clef) and the third staff (unique clef) provide harmonic support. The lyrics continue: "Je - sus calls us o'er the tu - mult of our life's wild -"

14

rest - less sea. Day by day his sweet voice sound - eth,

Musical score for measure 14. The choir part (treble clef) starts with a sixteenth-note pattern. The bass part (bass clef) and the third staff (unique clef) provide harmonic support. The lyrics continue: "rest - less sea. Day by day his sweet voice sound - eth,"

17

say - ing, — "Chris - tian, — fol - low me." As of old the a -

pos - tles heard it by the Gal - i - le - an lake,

20

pos - tles heard it by the Gal - i - le - an lake,

23

Turned from home and toil and kin - dred, leav - ing all for -

Turned from home and toil and kin - dred, leav - ing all for -

26

Fl.

*mf*

Choir Je - sus' sake.

Dr.

This section includes three staves: Flute (top), Choir (middle), and Drum (bottom). The Flute part has a treble clef and a key signature of one flat. The Choir part has a treble clef and a key signature of one flat. The Drum part has a bass clef and a key signature of one sharp. Measure 26 starts with a rest for the Flute, followed by eighth-note patterns. The Choir sings 'Je - sus' sake.' The Drum provides harmonic support with eighth-note patterns. Measures 27 and 28 continue with similar patterns, with the Flute taking a prominent role in measure 28.

29

This section continues the musical style from the previous page. The Flute, Choir, and Drum parts maintain their respective clefs and key signatures. The Flute's eighth-note patterns continue, and the Choir's vocal line is sustained. The Drum part provides rhythmic drive with eighth-note patterns throughout the measures.

33

S A

*mp*

Je - sus calls us from the wor - ship of the vain world's

T B

*mp*

Je - sus calls us from the wor - ship of the vain world's

*p*

This section introduces four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto sing the melody, while the Tenor and Bass provide harmonic support. The vocal line begins with 'Je - sus calls us from the wor - ship of the vain world's'. The Tenor and Bass entries begin in measure 34. The dynamic changes to *p* (pianissimo) for the bass line in measure 35.

36

gold - en store, from each i - dol that would keep us,  
gold - en store, from each i - dol that would keep us,

39

say - ing, "Chris - tian, love me more." In our joys and  
say - ing, "Chris - tian, love me more." In our joys and

42

in our sor - rows, days of toil and hours of ease,  
in our sor - rows, days of toil and hours of ease,

45

still he calls in cares and pleas - sures, "Chris - tian, love me  
still he calls in cares and pleas - sures, "Chris - tian, love me

48

Fl. *mf*  
S A more than these.  
T B more than these.

51

Dr. *mf*

54

A musical score page featuring five staves. The top staff is for Flute (Fl.), followed by three vocal staves (Soprano S., Alto A., Tenor T., Bass B.) grouped together, and a bottom staff for Drums (Dr.). The music is in common time, key signature is one flat. Measure 54 starts with a melodic line in the flute, followed by harmonic chords in the piano-like accompaniment. Measures 55-56 show sustained notes in the piano-like accompaniment with rhythmic patterns in the bass and drums. Measure 57 begins with a forte dynamic (f) in the flute, followed by sustained notes in the piano-like accompaniment and rhythmic patterns in the bass and drums. The vocal parts enter with the lyrics "Jesus calls us! By your mercies, Savior, may we". The piano-like accompaniment continues with sustained notes and rhythmic patterns.

57

Fl. *f*

S. *f*

A.

T. *f*

B.

Je - sus calls us! By your mer - cies, Sa - vior, may we

Je - sus calls us! By your mer - cies, Sa - vior, may we

Dr.

60

hear your call. Give our hearts to your o - be - dience,  
hear your call. Give our hearts to your o - be - dience,

63

serve and love you best of all! Serve and love you  
serve and love you best of all! Serve and love you

Musical score for piano and voice, page 11. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one flat, and the time signature is common time. Measure 66 starts with a rest followed by eighth-note patterns. The vocal line includes lyrics "best of all!" repeated twice. The piano accompaniment features eighth-note chords and a sustained bass note. Measure 67 begins with a forte dynamic (ff). The vocal line continues with "best of all!". The piano accompaniment consists of eighth-note chords. Measure 68 shows a melodic line in the voice with eighth-note patterns, supported by eighth-note chords in the piano. Measure 69 starts with a forte dynamic (ff) and continues the melodic line in the voice. The piano accompaniment consists of eighth-note chords.

66

ff

best of all!

best of all!

ff

69