

# The Nashville Call

Bonnie Nichols

Wyvette:

Well, Mo-ses led God's peo-ple out\_ of bond - age, And King Da-vid sure-ly heard the call.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment consists of sustained chords in the right hand and rests in the left hand.

Sol-o mon be-came a man of great ac-claim, and Mar-y shared her bles-sing with us

The second system continues the piece. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with sustained chords in the right hand and rests in the left hand.

all. Now Esth-er saved her peo-ple from de- struc-tion, and Me - thu-sla was the

The third system begins with a tempo marking 'all.' (allegretto). The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

old-est in the land. Sto - ries\_ are told\_ of might-y ones so bold who

The fourth system continues the piece. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with active bass and right-hand lines.

29

built up on the Rock not sink-ing sand. Well, I have been a wit - ness to God's

35

— won- ders, and I have had my back a-against the wall. But my

41

life was changed, com - plete - ly re - ar- ranged the

45

Jesse:

day I got that Nash - ville call! There were

49

Oo

an-gels sing-in' in the heav - ens, and the saints came march-ing in - to town. (drum cadence fill)

56

I swear I could hear their voic-es loud and clear the day I laid my heav-y bur - dens

63

down. Oh, the spir-it of the Lord is up on me to preach the Good

70

News night and day. As sure as I stand the King-dom is at hand, so

77

**Jesse, Wyvette  
& Zeb:**

fol - low me I'll show you the way! — Well, I have been a wit - ness to God's

83

**Jesse:**

won - ders, and I have had my back a - gainst the wall. — But my

89

**Wyvette:**

**Zeb:**

life was changed, — com - plete - ly re - ar - ranged — the day I got that Nash - ville call! —  
(harmonica solo)

96

*(fade to dialog)*

**Beth Sheila:**

Oh, the Lord — spoke to His

104

peo ple through the pro - phets, and He said, "Great - er things than these you will a chieve."

110

So let your de - sire burn like Ho - ly Fire, and call up on the Lord if you be lieve.

117

**C. Moore:** Praise God, the Lord Al - might - y he an - noints me!

**Louis Fate:** He has set His

124

**Jude:** feet on ho - ly ground.

**Tiffany Dawn:** The streets shall be paved with sil - ver and gold, and

131

**All:** who - ev - er's lost shall be found. Well, I have been a wit - ness to God's won - ders,

138

and I have had my back a-against the wall. But my life was changed,

144

**Narrator:**

com-plete-ly re-ar ranged the day I got that Nash - ville call! Some

151

say\_ they are born of the Spir-it. But\_ I say, be war - y\_ my friends. They're

159

just like\_ ven - eer and of-ten times ap - pear to be\_ the real\_ thing when they're just pre tend.\_

166 **C. Moore:** **Louis Fate:**

Oh, the door \_\_\_\_\_ to hea-ven it is nar-row, and the path to sin, it is

173 **Jude:**

wide. Man - y will call on the name of the

178 **Tiffany Dawn & Beth Sheila:** **All:**

Lord, and sad - ly some of them will be de nied. Well, I have

183

been a wit - ness to God's won-ders, and I have had my back a-against the wall.

189 Voice 1:

But my life was changed, completely re-arranged the

195 *a tempo* Voice 2: All:

day I got that Nash-ville call! the day I got that Nash-ville call! the

*drums only*

203 *(ad lib.)*

day I got that Nash-ville call!

207 **Rubato** Ay *(long fall)*

Ay Ay men mm

*(on cue)*