

Firm Foundation Medley

includes A Mighty Fortress Is Our God,
The Church's One Foundation, The Solid Rock,
and How Firm a Foundation

From DiscoverWorship.com

Arranged by
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Boldly (♩ = 84)

CHOIR unis. *ff*

A might-y for - tress is our
(Our) help - er He, a mid the

ff

God, A bul - wark nev - er fail -
flood Of mor - tal ills pre - vail

C C_{sus}₂⁴C C_{sus}₂⁴C C_{sus}₂⁴C C_{sus}₂⁴C F B^b C⁷ $\frac{F}{C}$ C

1. *(meas. 3) unis.* 2.

ing; Our ing:

1. F *Fsus₂⁴ F* *Fsus₂⁴ F* *(meas. 3)* 2. F *Fsus₂⁴ F*

9

mf

Let goods and kin - dred go, This

Fsus₂⁴ F *A m* *D m* *C* *E* *G* *C* *Csus₂* *C* *E* *F*

mf

12

mor - tal life al - so; The bod - y they may kill; God's

C *E* *F* *B^b* *G m6* *D m* *A* *C#* *D m* *A* *E* *D m* *F* *G* *C* *Csus₂* *C* *E* *B^b*

15

truth a - bid - eth still: His king - dom is for - ev - er. His

F⁷ D/F# Gm A Dm C(add4) B^b E/A B^b F^{sus}/G F C/E Dm

19

king - dom is for - ev - er. His king - dom is for - ev -

C(add4) B^b E/A B^b F^{sus}/G F C/E Dm C(add4) B^b E/A B^b F^{sus}/G E/A B^b B^b/C

23

Opt. Ending	Continuing
er!	er!

Opt. Ending	Continuing
F	F C ^{sus} C C ^{sus} D D ²

27

CHOIR unis.
add Congregation *mf*

The Church's one founda - tion Is

Dsus₂⁴ Em7(4) $\frac{GM7}{A}$ D² Dsus₂⁴ D² GM7 G 6

31

Je - sus Christ, her Lord; She is His new cre - a - tion, By

Em7(4) $\frac{G}{A}$ D Em7(4) $\frac{D}{F\#}$ F#m7(#5) F#7 Gdim⁷ G $\frac{D}{F\#}$

36

Spir - it and the Word; From heav'n He came and sought her To

Em7 $\frac{D}{F\#}$ GM7 Bm A D Em7 $\frac{D}{F\#}$ G $\frac{D}{F\#}$ Bm

40

unis.

be His ho - ly bride; With His own blood He bought her, And

F#7/A# Bm B# Em Em/A A D Dsus D GM7 G6

44

for her life He died.

(harm.)

Em7 G/A A7 D2 Dsus2 Em7(4)

48

CHOIR & CONGR. unis.

'Mid toil and trib - u - la - tion, And

AbM7/Bb Eb2 Ebsus2 Eb2 AbM7 Ab6

52

tu - mult of her war, She waits the con - sum - ma - tion Of

55

Fm7(4) A^b/_{B^b} E^b Fm7(4) E^b/_G Gm7(#5) G⁷ A^bdim⁷ A^b E^b/_G

peace for - ev - er - more; Till with the vi - sion glo - rious Her

59

Fm7 E^b/_G A^bM7 Cm B^b E^b Fm7 E^b/_G A^b E^b/_G Cm

unis.
long - ing eyes are blest, And the great Church vic - to - rious Shall

63

G⁷/_B Cm C E Fm Fm B^b B^b E^b E^b_{sus} E^b A^bM7 A^b6

CHOIR only

be the Church at rest. And

(harm.)

Fm7 A^b/B^b B^b7 E^b2 E^bsus⁴₂

67

the great Church vic - to - rious Shall be the Church at

dim.

E^b E^bsus A^bM7 A^b6 Fm7 A^b/B^b B^b7

70

dim.

rest.

Opt. Ending Continuing

E^b2 E^bsus⁴₂

Opt. Ending Continuing

E^b2 E^b2

74

rit.

C(no 3)

rit.

f

78

WOMEN mf

My hope is built on noth-ing less Than Je-sus' blood and

C7sus *F* *E/C* *C* *F* *Bb* *Gm/Bb*

82

righ-teous-ness;

MEN

(mel.) I dare not trust the sweet-est frame, But whol-ly lean on

E/C *C* *F* *Cunis.* *F* *E/C* *C* *F* *Bb* *Gm/Bb*

86

add Congregation *f*

On Christ, the sol - id Rock, I stand; All

Je - sus' name.

C_{sus} C F 3 C⁷_{sus} C⁷ F C⁷/_G E/A F B^b

90

oth - er ground is sink - ing sand, All oth - er ground is sink - ing sand.

F F E/A C C^b/_{B^b} E/A B^b D_m C F

94

When

G (no 3)

98

He shall come with trum-pet sound, Oh, may I then in Him be found; Dressed

G G/D D G C Am/C G/D D G Dunis.

102

in His righ-teous-ness a-lone, Fault-less to stand be-fore the throne.

G G/D D G C Am/C G/D D G

106

f
On Christ, the sol-id Rock, I stand; All oth-er ground is

D7sus D G D7/A B G C G

110

1. (meas. 111)

sink-ing sand, All oth - er ground is sink-ing sand. On

G G/B D D/C G/B C Em

1. D G 3 D7sus D

114

2. CHOIR only

sink - ing sand, All oth - er ground is sink - ing

2. D Em D/C G/B C Em Dunis. Dsus D

118

Opt. Ending Continuing

sand. sand.

Opt. Ending Continuing

G² G

121

add Congregation
rit. unis. f smoother, connected

How firm a foun - da - tion, ye saints of the

G Am7 G/B C G C G Em

127

Lord, Is laid for your faith in His ex - cel-lent Word! What

Dsus D C G C G/B Em G/D D G

132

more can He say than to you He hath said, To

Bm Em G Dsus D C

137

you who for ref - uge to Je - sus have fled? "The

G C G/B Em G/D D G G/F E^b_{sus} E^b D^b

141

soul that on Je - sus hath leaned for re -

A^b D^b A^b Fm⁷ Fm

146

pose I will not, I will not de -

E^b_{sus} E^b D^b A^b D^b A^b/C Fm

149

sert to his foes; That soul, though all

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a half note 'sert', followed by quarter notes 'to his foes;', a quarter rest, a half note 'That', a quarter note 'soul,', a quarter note 'though', and a half note 'all'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

152

f *legato*

The second system shows the piano accompaniment for measures 152-154. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Chord symbols A^b , E^b , A^b , and Cm are written above the staff. A dynamic marking of *f* and the instruction *legato* are present.

hell should endeavor to shake, I'll

unis.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'hell', quarter notes 'should endeavor', a quarter rest, a half note 'to shake,', and a half note 'I'll' followed by a line. The piano accompaniment continues with chords and a bass line. A dynamic marking of *unis.* is placed above the vocal line.

155

Fm *A^b* *E^b sus* *E^b* *D^b*

The fourth system shows the piano accompaniment for measures 155-157. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Chord symbols Fm , A^b , $E^b sus$, E^b , and D^b are written above the staff.

nev - er, no nev - er, no nev - er for -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note 'nev - er,', a quarter note 'no', a half note 'nev - er,', a quarter note 'no', a half note 'nev - er', and a half note 'for -'. The piano accompaniment continues with chords and a bass line.

158

as before

A^b *D^b* *A^b C* *Fm* *A^b E^b* *E^b*

The sixth system shows the piano accompaniment for measures 158-160. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Chord symbols A^b , D^b , $A^b C$, Fm , $A^b E^b$, and E^b are written above the staff. The instruction *as before* is written below the staff.

sake! *ff* I'll nev - er, no

A^b E^b D^b A^b D^b *ff*

161

nev - er, no nev - er for - sake!" *rall.*

A^b C F^m A^b E^b E^b *unis.* *rall.*

164

D^b A^b

167