

The Solid Rock

♩ = 78, with steady rhythm

E♭5 B♭sus Cm A♭2 E♭5 B♭sus

Lead

Violin I

Violin II

Viola

Cello

mp

mp

mp

mp

V.1

Cm A♭2 E♭ B♭/E♭ A♭2 E♭5

7

1. My hope is built on noth - ing less than Je - sus' blood and right - eous - ness. I

Vln. I

Vln. II

Vla.

Vc.

TEXT: Edward Mote

MUSIC: William Bradbury

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13 Cm B \flat sus A \flat E \flat B \flat sus Cm

dare not trust the sweet-est frame, but whol-ly lean on Je-sus' name.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

19 V.2 A \flat 2 E \flat B \flat /E \flat A \flat 2 E \flat 5

2. When dark-ness seems to hide His face, I rest on His un - chang-ing grace. In

Vln. I

Vln. II

Vla.

Vc.

24 Cm B \flat sus A \flat E \flat B \flat sus

eve-ry high and storm-y gale, my an-chor holds with - in the veil. On

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Chorus 1

E \flat A \flat Cm7 B \flat sus E \flat /G

Christ, the sol - id rock I stand, all oth - er ground is sink-ing sand; all

Vln. I

Vln. II

Vla.

Vc.

33 $A\flat 2$ Cm $B\flat sus$ $E\flat$ $B\flat sus$ Cm $A\flat 2$

oth - er ground is sink - ing sand. 3. His

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

V.3

$E\flat 5$ $B\flat/E\flat$ $A\flat 2$ Cm $E\flat/B\flat$

oath, His cov - e - nant, His blood sup - port me in the whelm - ing flood; when all a - round my

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Chorus 2

43 $A\flat/B\flat$ $A\flat 2$ $E\flat$ $A\flat 2$ $E\flat$

soul gives way, He then is all my hope and stay. On Christ, the sol - id

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

48 $A\flat$ $Cm7$ $B\flat sus$ $E\flat/G$ $A\flat 2$ $Cm B\flat sus$

rock I stand, all oth - er ground is sink - ing sand; all oth - er ground is sink - ing

Vln. I $\frac{4}{4}$ $\frac{3}{4}$

Vln. II $\frac{4}{4}$ $\frac{3}{4}$

Vla. $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{3}{4}$

V.4

52

E \flat *B \flat sus* *B \flat /D* *Csus* *F5* *Csus*

sand. 4. When He shall come with trump-et sound, O

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

58

B \flat 2 *F5* *Dm* *Csus* *B \flat 2*

may I then in Him befoud; dressed in His right - eous - ness a-lone, fault - less to stand be -

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Chorus 3

63 $B\flat 2$ $B\flat 2$ F $B\flat$ Dm7

fore the throne. On Christ, the sol - id rock I stand, all oth - er ground is

Vln. I

Vln. II

Vla.

Vc.

f

Chorus 4

68 Csus F/A $B\flat 2$ Dm Csus F Csus F

sink-ing sand; all oth - er ground is sink-ing sand. On Christ, the sol - id

Vln. I

Vln. II

Vla.

Vc.

73 Gm7 Dm7 Csus F/A Bb2 Dm Csus

rock I stand, all oth - er ground is sink - ing sand; all oth - er ground is sink - ing

Vln. I

Vln. II

Vla.

Vc.

Outro

F5 Csus Dm Bb2 F5

sand.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

The Solid Rock

♩ = 78, with steady rhythm

The musical score is written for Violin I in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 78, with a steady rhythm. The score is divided into several sections:

- Measures 1-18:** Labeled **V.1**. Dynamics range from *mp* to *mf*.
- Measures 19-24:** Labeled **V.2**. Dynamics range from *mf* to *f*.
- Measures 25-31:** Labeled **Chorus 1**. Dynamics range from *f* to *mp*.
- Measures 32-42:** Labeled **V.3**. Dynamics range from *mp* to *p*. A 4-measure rest is indicated.
- Measures 43-50:** Labeled **Chorus 2**. Dynamics range from *mf* to *f*.
- Measures 51-58:** Labeled **V.4**. Dynamics range from *mp* to *f*.
- Measures 59-66:** Labeled **Chorus 3**. Dynamics range from *fp* to *f*.

The Solid Rock

♩ = 78, with steady rhythm

11

V.1

mp

11

V.2

mp

21

mf

28

Chorus 1

mp

V.3

Chorus 2

p *mf* *f*

48

V.4

mp *mf* *f*

57

fp

Chorus 3

Chorus 4

f

74

Outro

p

The Solid Rock

♩ = 78, with steady rhythm

The musical score is written for Viola in 3/4 time, with a tempo of 78 beats per minute. It consists of several sections:

- Measures 1-17:** Features a triplet of eighth notes followed by a quarter note, and a seven-measure rest. Dynamics include *mp* and *mf*. Marked with **V.1**.
- Measures 18-25:** A melodic line with eighth notes and quarter notes. Dynamics include *mf*. Marked with **V.2**.
- Measures 26-35:** A section with a 4/4 time signature change. Dynamics include *mp*. Marked with **Chorus 1**.
- Measures 36-45:** A section with a 3/4 time signature change. Dynamics include *p* and *mf*. Marked with **V.3**.
- Measures 46-54:** A section with a 4/4 time signature change. Dynamics include *f*, *mp*, and *mf*. Marked with **Chorus 2**.
- Measures 55-62:** A section with eighth-note patterns and accents. Dynamics include *f* and *fp*. Marked with **V.4**.
- Measures 63-71:** A section with a 4/4 time signature change. Dynamics include *f*. Marked with **Chorus 3**.
- Measures 72-80:** A section with a 3/4 time signature change. Dynamics include *p*. Marked with **Chorus 4** and **Outro**.

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4 7

mp *mp*

19

V.2

mf

27

Chorus 1

mp

37

V.3

p *mf*

Chorus 2

f *mp* *mf*

V.4

f *fp*

64

Chorus 3

Chorus 4

f

73

Outro

p