

# The Solid Rock

Lyrics: Edward Mote  
Music: William B. Bradbury  
Arrangement: Jefferson W. Crane

**Piano**

$\text{♩} = 160$

$F_{\text{sus}}^4/B\flat$   $F/A$   $G_{\text{sus}}^4$   $G_{\text{sus}}^4/C$

**3**

$F_{\text{sus}}^4/B\flat$   $F/A$   $G_{\text{sus}}^4$   $C$   $F_{\text{sus}}^4/B\flat$   $F/A$   $G_{\text{sus}}^4$

1. My

**6**

$F^2$   $C^6/F$   $F^2$   $C_{\text{sus}}^4/F$

NOTE: With the purchase of this musical arrangement (which is based on an otherwise public domain song), you are granted permission to make the appropriate quantity of copies of this arrangement for use by your musicians for congregational worship and singing only. All other uses of this song require permission from the arranger.

9

hope is built on no-thing less Than Je - sus' blood and  
 2.dark-ness veils His love-ly face, I rest on His un -  
 3.oath, His cov- e -nant, His blood Sup -port me in the  
 4.He shall come with trump-et sound, O may I then in

F F/C C<sup>2</sup> F<sup>sus</sup> 4/B $\flat$

12

right - eous - ness; I dare not trust the  
 chang - ing grace; In ev - 'ry high and  
 whelm - ing flood; When all a - round my  
 Him be found, Dressed in His right eous -

F<sup>2</sup> F

15

sweet-est frame, but whol - ly lean on Je - sus' name.  
 storm - y gale My an - chor holds with - in the veil.  
 soul gives way, He then is all my hope and stay.  
 ness a - lone, Fault - less to stand be - fore the throne.

F/C C<sup>2</sup> F<sub>sus</sub><sup>4</sup>/B $\flat$  F F<sup>2</sup>

18

On

F<sup>2</sup> C $\text{min}$ /A $\flat$

20

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

*Amin*<sup>7</sup> *Bb* *F*<sup>2</sup>/*A* *F*<sup>2</sup>/*G*

23

sink - ing sand, All

*F* *C*<sup>2</sup>

26

oth - erground is sink - ing sand.

*Dmin*<sup>7</sup> *Bb*<sup>2</sup> *F*/*Bb* *C*<sup>2</sup> *F*<sup>2</sup> *F*<sup>2</sup>/*G*

29

Last Time To Coda  $\Phi$

On Christ the sol - id Rock, I

F/A Dmin<sup>7</sup> B $\flat$  F/B $\flat$  C<sup>2</sup>

32

stand. He's the sol - id. Rock;

F<sup>2</sup> F sus<sup>4</sup>/B $\flat$  F/A G sus<sup>4</sup>

35

the sol - id. Rock; the

C F sus<sup>4</sup>/B $\flat$  F/A G sus<sup>4</sup> C

38

sol - id Rock on which I stand!

$F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$   $F^2$   $C^6/F$   $F^2$

41

He's the sol - id Rock; the

$F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$   $C$

44

sol - id Rock; the sol - id Rock

$F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$   $C$   $F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$

47 Verse Repeat Ending

on which I stand! 2. When  
3. His  
4. When

F<sup>2</sup> F<sup>2</sup>

50 Chorus Repeat Ending D.S. al Coda Coda

On stand

F<sup>2</sup> C<sup>min</sup>/A<sup>b</sup> F<sup>2</sup>

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**♩ = 160**       $F_{sus}^4/B\flat$     $F/A$        $G_{sus}^4$        $G_{sus}^4/C$

3  $F_{sus}^4/B\flat$     $F/A$        $G_{sus}^4$     $C$        $F_{sus}^4/B\flat$     $F/A$        $G_{sus}^4$

$F^2$     $C^6/F$        $F^2$        $C_{sus}^4/F$

6 **1. My**

9  $F$        $F/C$     $C^2$        $F_{sus}^4/B\flat$

hope is built on no-thing less Than Je - sus' blood and  
 2. dark-ness veils His love - ly face, I rest on His un -  
 3. oath, His cov - e - nant, His blood Sup - port me in the  
 4. He shall come with trump-et sound, O may I then in

12  $F^2$        $F$

right - eous - ness; I dare not trust the  
 chang - ing grace; In ev - 'ry high and  
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 Him be found, Dressed in His right eous -

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15 F/C C<sup>2</sup> F<sup>sus4</sup>/B $\flat$  F F<sup>2</sup>

sweet-est frame, but whol-ly lean on Je - sus' name.  
 storm - y gale My an - chor holds with - in the veil.  
 soul gives way, He then is all my hope and stay.  
 ness a - lone, Fault - less to stand be - fore the throne.

18 F<sup>2</sup> C $\text{min}$ /A $\flat$  A $\text{min}$ <sup>7</sup> B $\flat$

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

22 F<sup>2</sup>/A F<sup>2</sup>/G F C<sup>2</sup>

oth - er ground is sink - ing sand,

25 D $\text{min}$ <sup>7</sup> B $\flat$ <sup>2</sup> F/B $\flat$  C<sup>2</sup> F<sup>2</sup> F<sup>2</sup>/G

All oth - er ground is sink - ing sand.

29 F/A D $\text{min}$ <sup>7</sup> B $\flat$  F/B $\flat$  C<sup>2</sup> Last Time To Coda  $\text{\textcircled{C}}$

On Christ the sol - id Rock, I

32 F<sup>2</sup> F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup> C

stand. He's the sol - id Rock; the

36 F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup> C F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup>

sol - id Rock; the sol - id Rock

39 F<sup>2</sup> C<sup>6</sup>/F F<sup>2</sup> F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup>

on which I stand! He's the sol - id Rock;

43 C F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup> C F<sup>sus4</sup>/B<sup>b</sup> F/A G<sup>sus4</sup>

the sol - id Rock; the sol - id Rock

Verse Repeat Ending	Chorus Repeat Ending
	D.S. al Coda
	⊕ Coda

47 F<sup>2</sup> F<sup>2</sup> F<sup>2</sup> C<sup>min</sup>/A<sup>b</sup> F<sup>2</sup>

on which I stand! 2. When On stand  
3. His  
4. When



## Birdnote Music

### A word about Birdnote organ parts

When you first distribute a Birdnote hymn arrangement, your organist may look at you quizzically and question the organ part as printed. That is likely because Birdnote organ parts are not typical "organ music."

As is the case with many other church organists, your organist quite possibly learned that he or she should never have any "space" between the notes, or that all notes should always be connected. However, our organ parts are written to (1) complement the piano/keyboard and vocal parts and (2) work with a rhythm section. Thus Birdnote organ parts often include rests, staccatos, glissandos and other musical devices that are usually not used by the typical Sunday morning worship organist. However, rest assured that the part will work and that it will sound good provided you observe one basic "rule of thumb."

The key to help the organ part sound good is to make sure that the organ part is heard "in the mix" during your worship services. In other words, make sure your organist doesn't overpower the other instrumental and vocal parts or else the music will quite possibly sound strange.

Additionally, if you have a synthesizer instead of an organ, the organ parts will work for your worship situation as well.

May God bless you as you bless Him in your worship services!



9

hope is built on no-thing less Than Je - sus' blood and  
 2.dark-ness veils His love-ly face, I rest on His un -  
 3.oath, His cov- e - nant, His blood Sup - port me in the  
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 soul gives way, He then is all my hope and stay.  
 ness a - lone, Fault - less to stand be - fore the throne.

18

On

20

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

23

sink - ing sand, All

26

oth - erground is sink - ing sand.

29

Last Time To Coda ☩

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 2/4 at measure 30. The lyrics are: "On Christ the sol - id Rock, I".

32

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is one flat. The time signature is 4/4. The lyrics are: "stand. He's the sol - id Rock;".

35

Musical score for measures 35-37. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is one flat. The time signature is 4/4. The lyrics are: "the sol - id Rock; the".

38

Musical score for measures 38-40. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is one flat. The time signature is 4/4. The lyrics are: "sol - id Rock on which I stand!".

41

He's the sol - id Rock; the

Musical notation for measures 41-43, including vocal line and piano accompaniment.

44

sol - id Rock; the sol - id Rock

Musical notation for measures 44-46, including vocal line and piano accompaniment.

47

on which I stand!

2. When  
3. His  
4. When

Musical notation for measures 47-49, including vocal line and piano accompaniment. Includes a 'Verse Repeat Ending' box.

50

On stand

Chorus Repeat Ending D.S. al Coda Coda

Musical notation for measures 50-52, including vocal line and piano accompaniment. Includes 'Chorus Repeat Ending', 'D.S. al Coda', and 'Coda' markings.

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♩ = 160

Organ

Piano

Chords:  $F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$   $G_{sus^4}/C$

Detailed description: This block contains the first three measures of the musical arrangement. The Organ part is in the top system, and the Piano part is in the middle system. Both are in 4/4 time. The Organ part starts with a whole rest in measure 1, followed by a chord in measure 2 and a melodic line in measure 3. The Piano part has a melodic line in measure 1, followed by chords in measure 2 and a melodic line in measure 3. The chords are labeled as  $F_{sus^4}/B\flat$ ,  $F/A$ ,  $G_{sus^4}$ , and  $G_{sus^4}/C$ .

3

Chords:  $F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$   $C$   $F_{sus^4}/B\flat$   $F/A$   $G_{sus^4}$

Detailed description: This block contains measures 4 through 6. The Organ part continues with chords in measure 4, a melodic line in measure 5, and chords in measure 6. The Piano part has chords in measure 4, a melodic line in measure 5, and chords in measure 6. The chords are labeled as  $F_{sus^4}/B\flat$ ,  $F/A$ ,  $G_{sus^4}$ ,  $C$ ,  $F_{sus^4}/B\flat$ ,  $F/A$ , and  $G_{sus^4}$ .

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6

Musical score for measures 6-7. The system includes a vocal line, a piano accompaniment, and chord symbols: F<sup>2</sup>, C<sup>6</sup>/F, F<sup>2</sup>.

8

Musical score for measures 8-10. The system includes a vocal line with lyrics, a piano accompaniment, and chord symbols: C<sup>sus4</sup>/F, F, F/C, C<sup>2</sup>.

1. My hope is built on no-thing less Than  
 2. dark-ness veils His love-ly face, I  
 3. oath, His cov-e-nant, His blood Sup-  
 4. He shall come with trump-et sound, O

11

Je - sus' blood and right - eous - ness; I  
 rest on His un - chang - ing grace; In  
 port me in the whelm - ing flood; When  
 may I then in Him be found, Dressed

$F_{sus}^4/B\flat$   $F^2$

14

dare not trust the sweet-est frame, but whol - ly lean on  
 ev - 'ry high and storm - y gale My an - chor holds with -  
 all a - round my soul gives way, He then is all my  
 in His right eous - ness a - lone, Fault - less to stand be -

F                      F/C    C<sup>2</sup>                      F<sup>sus4</sup>/B $\flat$

17

Je - sus' name. On  
in the veil.  
hope and stay.  
fore the throne.

F F<sup>2</sup> F<sup>2</sup> Cmin/A $\flat$

Detailed description: The score consists of four systems. The first system contains vocal staves for Soprano and Bass with lyrics. The second system contains piano accompaniment for the vocal lines. The third system contains piano accompaniment for the organ/piano, with chord symbols F, F<sup>2</sup>, F<sup>2</sup>, and Cmin/A $\flat$  written above the treble clef staff. The fourth system continues the piano accompaniment for the organ/piano.

20



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

Amin<sup>7</sup> B<sup>b</sup> F<sup>2</sup>/A F<sup>2</sup>/G

23

sink - ing sand, All

F C<sup>2</sup>

26

oth - erground is sink - ing sand.

Dmin<sup>7</sup> B<sup>b</sup>2 F/B<sup>b</sup> C<sup>2</sup> F<sup>2</sup> F<sup>2</sup>/G

29

Last Time To Coda ⊕

On Christ the sol - id Rock, I

F/A Dmin<sup>7</sup> B<sup>b</sup> F/B<sup>b</sup> C<sup>2</sup>

32

stand. He's the sol - id Rock;

F<sup>2</sup> F<sup>sus4</sup>/B $\flat$  F/A G<sup>sus4</sup>

35

the sol - id Rock; the

C F<sup>sus4</sup>/B $\flat$  F/A G<sup>sus4</sup> C

38

sol - id Rock on which I stand!

Chord progression: F<sup>sus4</sup>/B $\flat$  F/A G<sup>sus4</sup> F<sup>2</sup> C<sup>6</sup>/F F<sup>2</sup>

41

He's the sol - id Rock; the

Chord progression: F<sup>sus4</sup>/B $\flat$  F/A G<sup>sus4</sup> C

44

sol - id Rock; the sol - id Rock

Fsus<sup>4</sup>/B $\flat$  F/A Gsus<sup>4</sup> C Fsus<sup>4</sup>/B $\flat$  F/A Gsus<sup>4</sup>

47

on which I stand!

2. When  
3. His  
4. When

F<sup>2</sup> F<sup>2</sup>

50 Chorus Repeat Ending D.S. al Coda Coda

On stand

F<sup>2</sup> C<sup>min</sup>/A<sup>b</sup> F<sup>2</sup>