

Performance and Registration Suggestions

Sing this strong text and sturdy tune with a steady tempo (half note equals c. 46). Do take just a bit of extra time at the commas, both so the piece does not feel rushed and to give singers time to breathe. You may wish to slow slightly in bars 16 through 24, returning to the original tempo for the refrain. Also the final stanza may be sung just a bit more slowly and grandly if desired.

The registrations suggested are for a modest two-manual organ and a modest-sized choir. Those blessed with larger instruments or choirs are encouraged to be creative in expanding the basic sonorities proposed. If the congregation joins for the last stanza, one will want to increase the registration to balance the assembly's song.

Registrations given below match the numbers in the boxes in the score. This option reduces clutter on the pages of music.

Box 1: Sw. 8' Salicional, 4' Flute
Gt. 8' Gedackt, 4' Octave S/G
Ped. 16' & 8' Bourdon G/P, S/P

Box 2: Sw. 8' Salicional 4' Flute
Gt. 8' Gedackt, 4' Flute S/G
Ped. 16' & 8' Bourdon G/P, S/P

Box 3: Sw. 8' Salicional, 4' Flute, 8' Oboe

Box 4: Sw. 8' Flues, 4' Principal, 16' & 8' mezzo reeds
Gt. 8' Gedackt, 4' Octave S/G
Ped. 16' Bourdon, 8' Principal G/P, S/P

Box 5: Sw. 8' Salicional, 8' Gedackt, 4' Flute

Box 6: As box 1 above or to balance congregation

Box 7: As box 4 minus Sw. 16 reed

commissioned by First Presbyterian Church of Tupelo, Mississippi, in gratitude
for Dr. Ray Harris's twenty-two years of distinguished service as organist

My Hope Is Built on Nothing Less

for SATB voices and organ with opt. brass quartet*

Edward Mote, 1787–1874

MELITA
John B. Dykes, 1823–1876
arr. John Ferguson

$\text{♩} = \text{c. } 46$

The score is arranged for Soprano Alto, Tenor Bass, Organ, and a separate bass line. It begins with a 4/4 time signature and a tempo marking of quarter note = c. 46. The key signature has one sharp (F#). The piece features a 6/4 time signature change in the second measure. The organ part includes a guitar-like texture with a first ending bracket. The vocal parts enter in the second measure with the lyrics 'My hope is built on nothing less than Jesus' blood and righteousness; no'. The organ accompaniment provides harmonic support throughout.

Soprano Alto *unis. f*

Tenor Bass *unis. f* My

Organ Gt. { 1 } *f legato*

3 *rich bel canto tone* *mf*

hope is built on noth- ing less than Je - sus' blood and righ - teous-ness; no

rich bel canto tone *mf*

2

* Instrument parts are available at www.augsburgfortress.org.

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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

7

f

mer - it of my own I claim, but whol - ly lean on

10

11

Je - sus' name. On Christ, the sol - id rock, I stand; all

44 Soprano *rall.* *f* 45

When he shall come with trum - pet___ sound, oh,

Alto *rall.* *f*

When he shall come with trum - pet___ sound, oh,

Tenor *rall.* *f*

When he shall come with trum - pet___ sound, oh,

Bass *rall.* *f*

When he shall come with trum - pet___ sound, oh,

Trumpet I *rall.*

Trumpet II *f*

Trombone I *rall.* *f*

Trombone II

44 45

rall. 6

56

Optional Ending One

a tempo *div.*
sink - ing sand. Al - le - lu -
a tempo
sink - ing sand. Al - le - lu -
a tempo
sink - ing sand. Al - le - lu -
a tempo
sink - ing sand. Al - le - lu -

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *a tempo* marking and a fermata over the final measure.

56

Optional Ending One

a tempo
7

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A *a tempo* marking and a boxed number '7' are present.

My Hope Is Built on Nothing Less

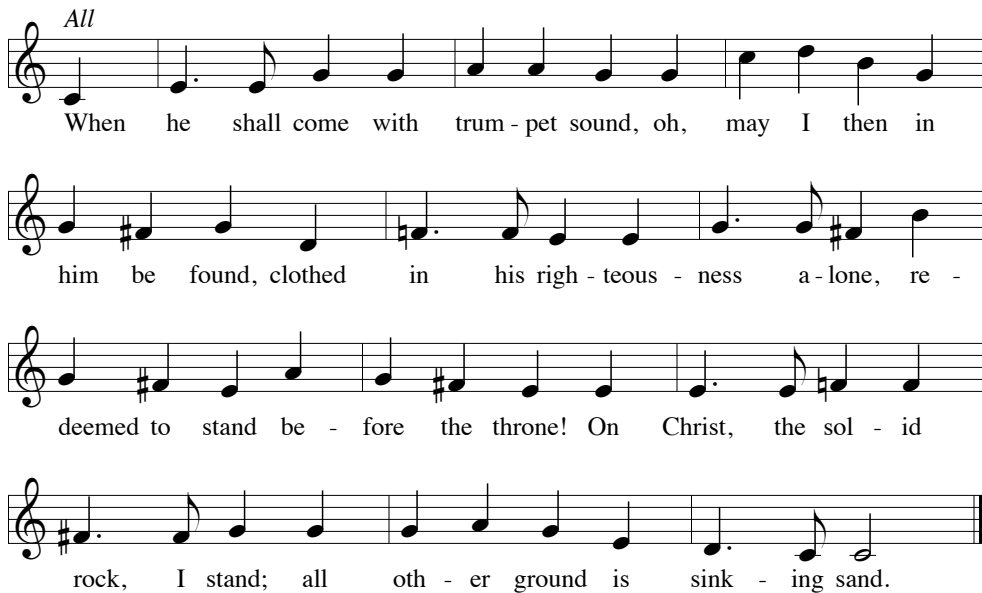
Choir

My hope is built on nothing less than Jesus' blood and righteousness;
no merit of my own I claim, but wholly lean on Jesus' name.
On Christ, the solid rock, I stand; all other ground is sinking sand.

When darkness veils his lovely face, I rest on his unchanging grace;
in ev'ry high and stormy gale my anchor holds within the veil.
On Christ, the solid rock, I stand; all other ground is sinking sand.

His oath, his covenant, his blood sustain me in the raging flood;
when all supports are washed away, he then is all my hope and stay.
On Christ, the solid rock, I stand; all other ground is sinking sand.

All



When he shall come with trum - pet sound, oh, may I then in
him be found, clothed in his righ - teous - ness a - lone, re -
deemed to stand be - fore the throne! On Christ, the sol - id
rock, I stand; all oth - er ground is sink - ing sand.

Text: Edward Mote, 1787–1874

Tune: MELITA, John B. Dykes, 1823–1876

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