

For the Lehi Stake Choir

# How Firm a Foundation

for SATB Chorus and Piano, Four-Hands

Attr. to Robert Keen, ca. 1787

Anon., ca. 1889  
arr. STEVEN SMITH

With conviction,  $\text{♩} = 62$

Soprano & Alto

Tenor & Bass

Primo

Secondo

5

SA

TB

I

II

9

SA

TB

I

II

*mf*

*mp*

(continue pedal)

13

SA

TB

I

II

Soprano & Alto  
*mp*

How

17

SA  
firm a foun - da - tion, ye Saints of the Lord, Is

TB

I

II

21

SA  
laid for your faith in his ex - cel - lent word! What

TB

I

II

25

SA more can he say than to you he hath said, Who

TB

I

II

29

SA un - to the Sav - ior, who un - to the Sav - ior, Who

TB

I

II

*fp*

*mp*

*pp*

33

SA un - to the Sav - ior for ref - uge have fled?

TB

I *mf*

II *pp* *mf*

37

SA

TB

I

II

41

SA

TB

Tenor & Bass  
*mf*

When through the deep

I

II

*p*

*f*

45

SA

TB

wa - ters I call thee to go, The riv - ers of

I

II

*mf*

49

SA

TB

I

II

sor - row shall not thee o'er - flow, For I will be

*pp*

53

SA

TB

I

II

Soprano & Alto  
*mp*

And

with thee, thy trou - bles — to bless, — And sanc - ti - fy

*mf*

*p* *mp* *fp*

(off)

*p*

HOW FIRM A FOUNDATION / ARR. SMITH

8  
57

SA  
sanc - ti - fy to thee, and sanc - ti - fy to thee,

TB  
to thee, and sanc - ti - fy to thee, and sanc - ti - fy

I

II

61

SA  
sanc - ti - fy to thee thy dis - tress.

TB  
to thee thy deep - est dis - tress.

I

II

65

SA

TB

I

II

69

SA

TB

I

II

*p*  $\triangleleft$  *mp* *a tempo, but slightly slower*

*poco rit.*

E'en down to old age, all my peo - ple shall

*p*  $\triangleleft$  *mp* *a tempo, but slightly slower*

*poco rit.*

*a tempo, but slightly slower*

*p*

*a tempo, but slightly slower*

*p*

74

SA  
TB

prove My sov - 'reign, e - ter - nal, un - change - a - ble love; And

*mf* *p* slightly slower

I

II

79

S  
A  
T  
B

then, when gray hair shall their tem - ples a - dorn, Like

then, when gray hair shall their tem - ples a - dorn, Like

then, when gray hair shall their tem - ples a - dorn, Like

then, when gray hair shall their tem - ples a - dorn, Like

then, when gray hair shall their tem - ples a - dorn, Like

*mp* *poco rit.* *pp* *mp*

*mp* *poco rit.* *pp*

*mp* *poco rit.* *pp*

*mp* *poco rit.* *pp*

*poco rit.* *p*

I

II

83

S  
lams shall they still, like lams shall they still, like

A  
*mp*  
Like lams shall they still, like lams shall they still,

T  
*p*  
Like lams shall they still, like lams shall they

I  
*mp*

II

Detailed description: This is a musical score for a SATB choir and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of five systems. The first system contains the vocal staves for Soprano (S), Alto (A), and Tenor (T). The Soprano part has lyrics: "lams shall they still, like lams shall they still, like". The Alto part has lyrics: "Like lams shall they still, like lams shall they still,". The Tenor part has lyrics: "Like lams shall they still, like lams shall they". The piano accompaniment (I and II) begins in the second system. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *mp*. The piano part includes a repeat sign in the second system. The piano accompaniment ends in the fifth system with a final chord.

87

S  
lams shall they still in my bo - som be borne.

A  
like lams shall they in my bo - som be borne.

T  
still, Like lams in my bo - som be borne.

B  
Like lams in my bo - som be borne.

Detailed description: This block contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and 4/4 time. The lyrics are: 'lams shall they still in my bo - som be borne.' for Soprano and Alto; 'like lams shall they in my bo - som be borne.' for Tenor; and 'still, Like lams in my bo - som be borne.' for Bass. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The Soprano and Alto parts have a melodic line with some slurs. The Tenor part has a more rhythmic line. The Bass part has a simple harmonic line.

I

II

Detailed description: This block contains the piano accompaniment for the first system, labeled I and II. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The right hand (I) plays a melodic line with slurs and dynamics like *mf*. The left hand (II) plays a bass line with dynamics like *p* (piano) and *mf*. There are some rests in the left hand in the first few measures.

91

I

II

Detailed description: This block contains the piano accompaniment for the second system, labeled I and II. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The right hand (I) plays a melodic line with slurs and dynamics like *mf*. The left hand (II) plays a bass line with dynamics like *mf*. There are some rests in the left hand in the first few measures.

95

Soprano & Alto *f*

Tenor & Bass *f*

The soul that on

I

II

8va

99

Soprano & Alto

Tenor & Bass

Je - sus hath leaned for re - pose I will not, I can - not, des -

I

II

(8va)

104

SA *ff*

sert — to his foes; — That soul, though all hell shall en - deav - or — to

TB *ff*

(S<sup>va</sup>)

I *ff* *f*

II *ff* *f*

109

S *mf*  
shake, I'll nev - er, no nev - er, I'll nev - er, no - nev - er, I'll

A *p*  
shake, I'll nev - er, no nev - er, I'll nev - er, no - nev -

T *Tenor p*  
shake, I'll nev - er, no nev - er, I'll nev - er, no

B *p*  
shake, I'll nev - er, no nev - er, I'll nev - er, no - nev - er, I'll

(Sra)

I *mp*

II *p* *cresc.* *mp*

114

S *f*

A *mf* nev - er, no ne - ver, no nev - er for - sake!

T *mf* ver, I'll nev - er, *f* ne - ver, nev - er for - sake!

B *mf* nev - er, I'll nev - er, no nev - er for - sake!

nev - er, no ne - ver, no nev - er for - sake!

(Sva)

I *mf* *cresc.* *ff*

II *mf* *cresc.* *f* *ff*

118

SA *f* *poco rit.* I'll nev - er, no ne - ver, no nev - er for -

TB *f* *poco rit.*

(S<sup>va</sup>)

I *f* *poco rit.*

II *f* *poco rit.*

123

SA *a tempo, but slightly broader* *ff* *allarg.* sake! A - men!

TB *ff*

(S<sup>va</sup>) *a tempo, but slightly broader*

I *ff* *ff* *allarg.* *ff*

II *a tempo, but slightly broader* *ff* *ff* *allarg.* *ff*