

PraiseCharts Worship Orchestrations

A Mighty Fortress



Words & music by Frederick Hedge,
Martin Luther, and Matt Boswell,

Arranged and orchestrated by Brad Henderson

Based on the popular recording from the Matt Boswell album
"Messenger Hymns – Vol. 2"



PraiseCharts Worship Orchestrations are a group of contemporary arrangements in a time-tested format by PraiseCharts' best writers. The *Praise Band* level begins with a contemporary "R&B horns" praise band sound, while the *Orchestration* level incorporates instruments scalable up to a medium-sized "studio" orchestra.

Rhythm section: The *Rhythm* part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The *Lead Sheet* is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The *Piano, Vocal* part includes a full piano part in "songbook format" for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to "stay out of the way".

Vocals: Our charts can include a *SAT Lead Sheet*, a *SATB Vocal/Piano* score, and a *SATB Choir Sheet*. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing the melody (soprano) down an octave –

any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn manner.

Alternate keys: There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

Other notes: Each instrumental part includes *Lyric Cues* to aid the player in keeping their place.

Parts included in the PraiseCharts Worship Band Series

Praise Band (Level 1) vocal, rhythm and, instrumental parts:

Lead Sheet (SAT) – for the worship leader and vocal team

Piano/Vocal (SATB) – for the pianist and SATB choir

Choir Sheet (SATB) – for the SATB choir

Rhythm – a more detailed chart for keyboard, guitars, and drums.

Ac. Guitar – a modified Rhythm part in appropriate capo keys

Trumpet 1-2

Alto Sax

Trumpet 3 (doubles Alto Sax)

Trombone 1-2

Tenor Sax 1-2 (doubles Trombone)

Bass Trombone/Tuba

Bari Sax (doubles Bass Trb.)

Orchestration (Level 2) level instrumental parts (includes all Praise Band parts plus the following):

Percussion 1-2

Horn 1-2 (French Horn)

Flute/Oboe 1-3

Clarinet (doubles 3rd woodwind part)

Violin 1-2 (stacked parts are divisi unless otherwise indicated)

Viola

Cello-Bass (non-transposed)

String Reduction (string parts condensed for keyboard synth)

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(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
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16th Note Halftime feel ♩ = 120
Synth drone diamonds
Ac gtr finger pick
Kik on 1 & 3

7

1 Verse

1. A might - y for - tress is our God, a bul - wark nev - er fail - ing.
2. Did we in our own strength con - fide, our striv - ing would be los - ing

Our Help - er He right a - midst the flood of mor - tal ills pre - vail - ing. For
were not the right Man on our side, the Man of God's own choos - ing. Dost

still our an - cient foe doth seek to work us woe. His craft and pow'r are
ask who that may be? Christ Je - sus, it is He The Lord of Hosts His

great name, and from armed with cru - el hate. On earth is
and from age to age the same and He must

not his e - qual.
win the bat-

to 1

2 Drums in
Simple strong tom groove Steady Ac Gtr strum

31 tie.

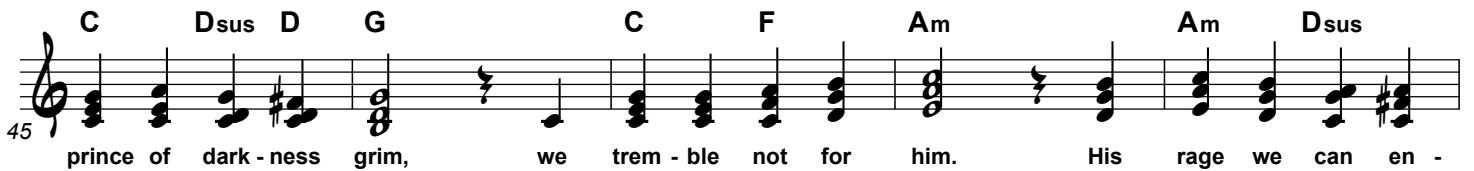
2 Verse

35 

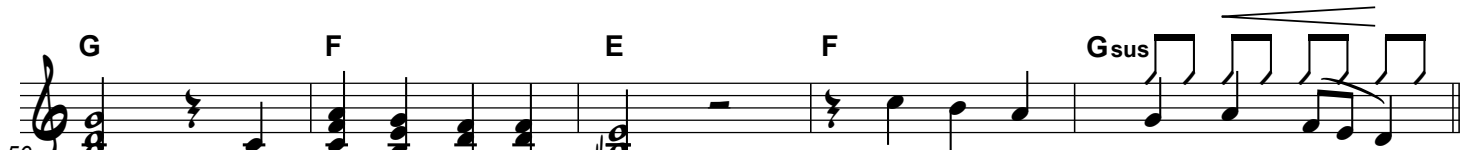
3. And though this world, with dev - ils filled, should threat - en to un - do us.

40 

We will not fear, for God hath willed His truth to tri - umph through us. The

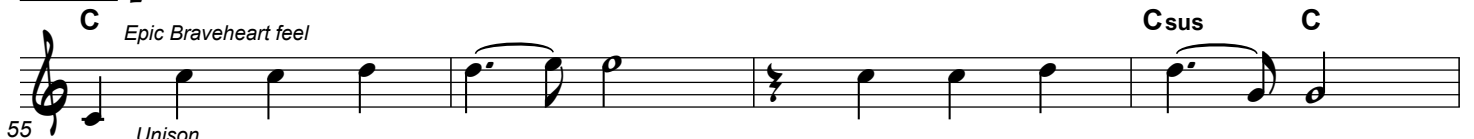
45 

prince of dark - ness grim, we trem - ble not for him. His rage we can en -

50 

dure, for lo, his doom is sure. One lit - tle word shall fell

3 Chorus

55 

Epic Braveheart feel

Unison

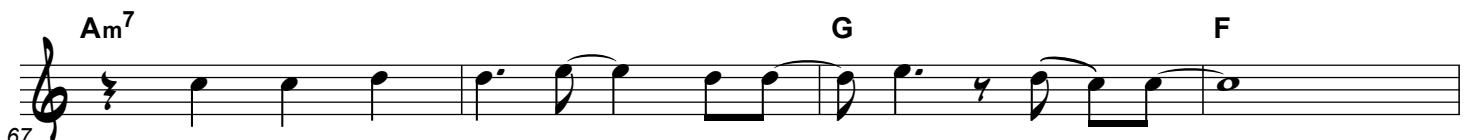
him. A might - y for - tress, a Rock un - fail - ing,

59 

the King of Glo - ry, For - ev - er A - men!

63 

For end - less ag - es, en - throned in prais - es,

67 

the King of Glo - ry, For - ev - er A - men!

71 **C** *Stay strong*

75 **4 Verse** **C** *Drums out Simple* **F** **C** **F** **Gsus** **C**

4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid - eth.

80 **C** **F** **C** **F** **Gsus** **C**

The Spi - rit and the gifts are ours. Through Him Who with us sid - eth. Let

85 *Full Band Begin building* **C** **Dsus** **D** **G** **C** **F** **Am** **Am** **Dsus** **D7**

goods and kin - dred go, this mor - tal life al - so. The bod - y they may

90 **G** **F** **E** **F** **Gsus**

kill; God's truth a - bid - eth still. His King - dom is for - ev -

95 **C** *Build, Build, Build*

er! For - ev - er and ev - er!

99 **5 Chorus** **C** **Csus** **C**

A might - y for - tress, a rock un - fail - ing,

103 **Am7** **G** **F**

the King of Glo - ry for - ev - er! A - men!

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16th Note Halftime feel ♩ = 120

(pads, kick)

Piano introduction in 4/4 time, 16th note halftime feel. The music features a steady bass line in the left hand and a melodic line in the right hand. Dynamics include piano (p) and mezzo-piano (mp). The piece is marked with '(pads, kick)'.

1 Verse

Vocal and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: 1. A might - y for - tress is our God, a bul - wark nev - er fail - 2. Did we in our own strength con - fide, our striv - ing would be los -

Vocal and piano accompaniment for the second verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are: ing. ing Our Help - er the He a - midst the flood, of mor - tal were not the right Man on our side, the Man of

ills pre - vail choos - ing. For still our an - cient foe doth
God's own choos - ing. Dost ask who that may be? Christ

F Gsus C C Dsus D G

15

seek to work us woe. His craft and pow'r are great and
Je - sus, it is He The Lord of Hosts His name, from

C F Am Am D G

19

armed with cru - el hate. On earth is not his e -
age to age the same and He must win the bat -

F E F Gsus

23

1 to 1

qual.

C

27

2

tle.

C

31

2 Verse

3. And though this world, with dev - ils filled, should threat - en to un - do

C F C F Gsus

35

us. We will not fear, for God hath willed His truth to

39

Detailed description: This system contains measures 39 through 42. The vocal line begins with a rest for 'us.' followed by the lyrics 'We will not fear, for God hath willed His truth to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as C, C, F, and C.

tri - umph through us. The prince of dark - ness grim, we

43

Detailed description: This system contains measures 43 through 46. The vocal line continues with 'tri - umph through us. The prince of dark - ness grim, we'. The piano accompaniment continues with the eighth-note pattern. Chords are indicated as F, Gsus, C, C, Dsus, D, and G.

trem - ble not for him. His rage we can en - dure, for

47

Detailed description: This system contains measures 47 through 50. The vocal line continues with 'trem - ble not for him. His rage we can en - dure, for'. The piano accompaniment continues with the eighth-note pattern. Chords are indicated as C, F, Am, Am, Dsus, D7, and G.

lo, his doom is sure. One lit - tle word shall fell

F E F Gsus

51

3 Chorus

Unison
him. A might - y for - tress, a Rock un - fail - ing,

C Csus C

55

the King of Glo - ry, For - ev - er A - men!

Am⁷ G F

59

For end - less ag - es, en - throned in prais - es,

C Csus C

63

Detailed description: This system contains measures 63 through 66. The vocal line (SATB) has lyrics: "For end - less ag - es, en - throned in prais - es,". The piano accompaniment features a steady bass line with chords in the right hand. Chord symbols C, Csus, and C are indicated above the piano staff.

the King of Glo - ry, For - ev - er A - men!

Am⁷ G F

67

Detailed description: This system contains measures 67 through 70. The vocal line has lyrics: "the King of Glo - ry, For - ev - er A - men!". The piano accompaniment continues with chords in the right hand. Chord symbols Am⁷, G, and F are indicated above the piano staff.

C

71

Detailed description: This system contains measures 71 through 74. The piano accompaniment continues with chords in the right hand. A chord symbol C is indicated above the piano staff.

4 Verse

4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid - eth.

75 C F C F Gsus C

The Spi - rit and the gifts are ours. Through Him Who with us sid - eth. Let

80 C F C F Gsus C

goods and kin - dred go, this mor - tal life al - so. The bod - y they may

85 C Dsus D G C F Am Am Dsus D7

kill; God's truth a - bid - eth still. His King - dom is for - ev -

G F E F Gsus

90

Detailed description: This system contains measures 90-94. The vocal line (treble clef) has lyrics: "kill; God's truth a - bid - eth still. His King - dom is for - ev -". The piano accompaniment (grand staff) features chords G, F, E, F, and Gsus. Measure 90 starts with a G chord and a vocal rest. Measure 91 has F and E chords. Measure 92 has F and Gsus chords. Measure 93 has F and Gsus chords. Measure 94 has Gsus and C chords. The piano part has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

er! For - ev - er and ev - er!

C

95

Detailed description: This system contains measures 95-98. The vocal line (treble clef) has lyrics: "er! For - ev - er and ev - er!". The piano accompaniment (grand staff) features a C chord. Measure 95 has a C chord and a vocal rest. Measure 96 has a C chord. Measure 97 has a C chord. Measure 98 has a C chord. The piano part has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

5 Chorus

Mel in TENOR

A might - y for - tress, a rock un - fail - ing,

C Csus C

99

Detailed description: This system contains measures 99-102. The vocal line (treble clef) has lyrics: "A might - y for - tress, a rock un - fail - ing,". The piano accompaniment (grand staff) features chords C, Csus, and C. Measure 99 has a C chord. Measure 100 has a C chord. Measure 101 has a C chord. Measure 102 has a C chord. The piano part has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

the King of Glo - ry for - ev - er! A - men!

Am⁷ G F

103

Detailed description: This system contains measures 103 to 106. The vocal line (SATB) has lyrics: "the King of Glo - ry for - ev - er! A - men!". The piano accompaniment features chords Am⁷, G, and F. The bass line has a melodic line in the right hand and a harmonic line in the left hand.

For end - less age - s en - throned in prais - es,

C Csus C

107

Detailed description: This system contains measures 107 to 110. The vocal line (SATB) has lyrics: "For end - less age - s en - throned in prais - es,". The piano accompaniment features chords C, Csus, and C. The bass line has a melodic line in the right hand and a harmonic line in the left hand.

the King of Glo - ry for - ev - er! A - men!

Am⁷ G F

111

Detailed description: This system contains measures 111 to 114. The vocal line (SATB) has lyrics: "the King of Glo - ry for - ev - er! A - men!". The piano accompaniment features chords Am⁷, G, and F. The bass line has a melodic line in the right hand and a harmonic line in the left hand. A first ending bracket labeled "1" spans measures 113 and 114, with a "to 5" instruction at the end.

2

er For-ev - er! A - men!

G F C

115

Csus C

119

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16th Note Halftime feel ♩ = 120

1 Verse

1. A might - y for - tress is our
2. Did we in our own strength con -

God, a bul - wark nev - er fail - - - ing. Our Help - er the
fide, our striv - ing would be los - - - ing were not the

9

He a - midst the flood of mor - tal ills pre - vail - ing. For still our an - cient
right Man on our side, the Man of God's own choos - ing. Dost ask who that may

13

foe doth seek to work us woe. His craft and pow'r are great and
be? Christ Je - sus, it is He The Lord of Hosts His name, from

18

armed with cru - el hate. On earth is not his e - -
age to age the same and He must win the bat-

23

qual. 1 to 1 2
tle.

27

2 Verse

3. And though this world, with dev - ils filled, should threat - en

35

to un - do us. We will not fear, for God hath willed His truth to

38

tri - umph through us. The prince of dark - ness grim, we trem - ble not for

43

48

him. His rage we can en - dure, for lo, his doom is sure.

Musical score for measures 48-52, featuring vocal lines and piano accompaniment. The lyrics are: "him. His rage we can en - dure, for lo, his doom is sure."

53

3 Chorus

One lit - tle word shall fell him. *Unison* A might - y for - tress, a Rock un -

Musical score for measures 53-57, featuring vocal lines and piano accompaniment. A "3 Chorus" section is indicated. The lyrics are: "One lit - tle word shall fell him. *Unison* A might - y for - tress, a Rock un -"

58

fail - ing, the King of Glo - ry, For - ev - er A - men!

Musical score for measures 58-62, featuring vocal lines and piano accompaniment. The lyrics are: "fail - ing, the King of Glo - ry, For - ev - er A - men!"

63

For end - less ag - es, en - throned in prais - es,

Musical score for measures 63-66, featuring vocal lines and piano accompaniment. The lyrics are: "For end - less ag - es, en - throned in prais - es,"

67

the King of Glo - ry, For - ev - er A - men!

Musical score for measures 67-71, featuring vocal lines and piano accompaniment. The lyrics are: "the King of Glo - ry, For - ev - er A - men!"

4 Verse

4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid -

75

eth. The Spi - rit and the gifts are ours. Through Him Who

79

with us sid - eth. Let goods and kin - dred go, this mor - tal life al -

83

so. The bod - y they may kill; God's truth a - bid - eth still.

88

His King - dom is for - ev - er! For - ev - er and ev - er!

93

5 Chorus

Mel in TENOR

A might - y for - tress, a rock un - fail - ing,

99

the King of Glo - ry for - ev - er! A - men!

103

For end - less age - s en - throned in prais - es,

107

the King of Glo - ry for - ev - er! A - men!

111

er For - ev - er! A - men!

115

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16th Note Halftime feel ♩ = 120 C5

Sim.

mp Synth drone diamonds
Ac Gtr finger pick
Kik on 1 & 3

1 Verse

Pattern cont.

mp - *mf*

1 C

mf Bass in (diamonds)
AG pattern cont.

to 1

2 C

Drums in
Simple strong tom groove
Steady Ac Gtr strum

2 Verse

C F C F Gsus C C

35 "And though this world..."

F C F Gsus C C Dsus D G

41

C F Am Am Dsus D⁷ G F E

47

3 Chorus

F Gsus C Csus C

53 *"A mighty fortress..."*

Am⁷ G F C

59

Csus C Am⁷ G F

65

4 Verse

C C F

71 *"That word above..."*

C F Gsus C C F C

77

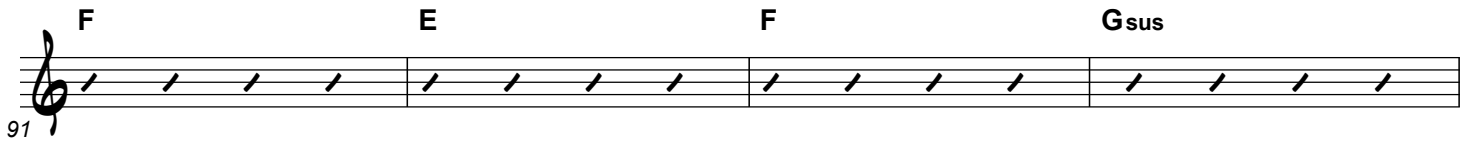
F Gsus C C Dsus D G

83

87 C F Am Am Dsus D⁷ G



91 F E F Gsus

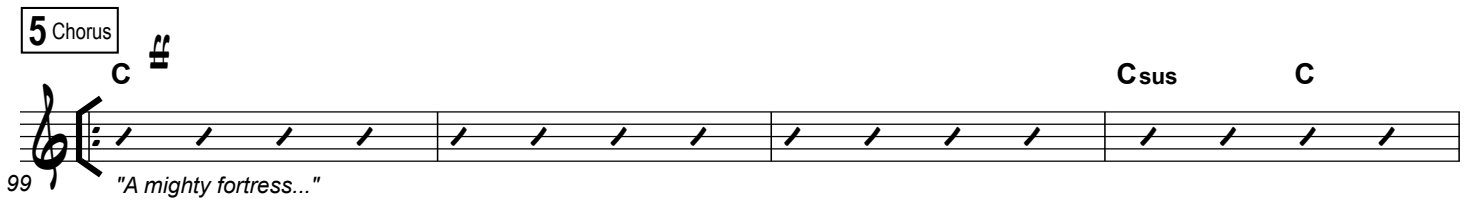


95 C



5 Chorus 99 C F# Csus C

"A mighty fortress..."



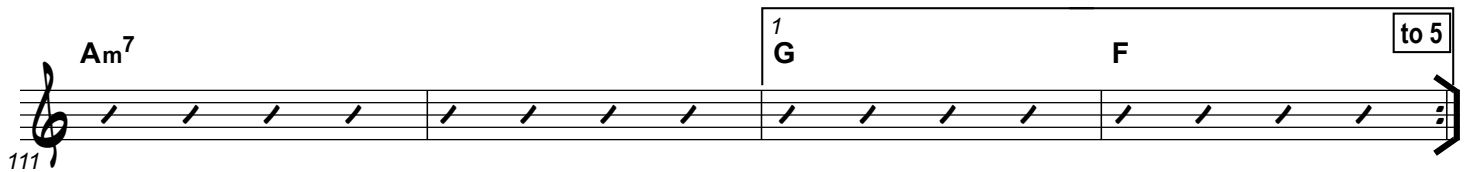
103 Am⁷ G F



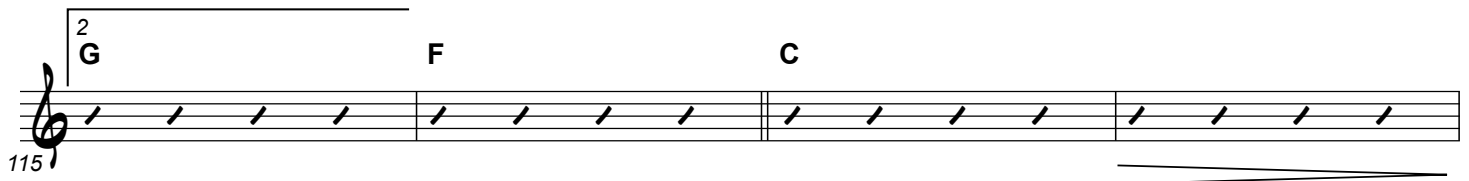
107 C Csus C



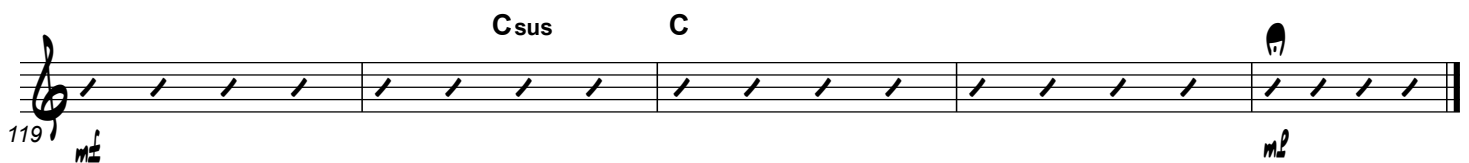
111 Am⁷ G F to 5



115 2 G F C



119 Csus C



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16th Note Halftime feel ♩ = 120

Synth drone diamonds
Ac Gtr finger pick
C5 Kik on 1 & 3
Sim.
mf

Musical staff in 4/4 time with a 16th note halftime feel. It features a series of rhythmic slashes representing chords. A C5 chord is indicated above the staff, and a 'Kik on 1 & 3' instruction is placed below. A 'Sim.' (simulacrum) instruction is placed above the staff. A dynamic marking of 'mf' is placed below the staff.

1 Verse

Musical staff showing the first five measures of the verse. Above the staff are the chords: C, F, C, F, Gsus. The first measure is labeled 'Pattern cont.'. A dynamic marking of 'mf-mf' is placed below the staff.

7

Musical staff showing measures 8-11. Above the staff are the chords: C, C, F, C. A dynamic marking of 'mf-mf' is placed below the staff.

11

Musical staff showing measures 12-15. Above the staff are the chords: F, Gsus, C, C, Dsus, D, G. A dynamic marking of 'mf-mf' is placed below the staff.

15

Musical staff showing measures 16-19. Above the staff are the chords: C, F, Am, Am, D, G. A dynamic marking of 'mf-mf' is placed below the staff.

19

Musical staff showing measures 20-23. Above the staff are the chords: F, E, F, Gsus. A dynamic marking of 'mf-mf' is placed below the staff.

23

Musical staff showing the first ending. Above the staff is a box containing '1 C'. The staff ends with a double bar line and a repeat sign. A dynamic marking of 'mf' is placed below the staff.

27

to 1

Musical staff showing the second ending. Above the staff is a box containing '2 C'. The staff ends with a double bar line and a repeat sign. A dynamic marking of 'mf' is placed below the staff.

31

2 Verse

C F C F Gsus C C

35 "And though this world..."

F C F Gsus C C Dsus D G

41

C F Am Am Dsus D⁷ G F E

47

3 Chorus

F Gsus C Csus C

53 "A mighty fortress..."

Am⁷ G F C

59

Csus C Am⁷ G F

65

4 Verse

C C F

71 "That word above..."

C F Gsus C C F C

77

F Gsus C C Dsus D G

83

87 C F Am Am Dsus D⁷ G

91 F E F Gsus

95 C

5 Chorus

99 C Csus C

"A mighty fortress..."

103 Am⁷ G F

107 C Csus C

111 Am⁷ G F

1 to 5

115 G F C

119 Csus C

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16th Note Halftime feel ♩ = 120

1 Verse

to 1

2 Verse

"And though this world..."

3 Chorus

"A mighty fortress..."

4 Verse

"That word above..."

91

95

5 Chorus

"A mighty fortress..."

99

103

107

111

115

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16th Note Halftime feel ♩ = 120

1 Verse

4 Verse

91

Musical staff 91-94: Treble clef, key signature of three sharps (F#, C#, G#). Measures 91-94 contain a melodic line with various note values and slurs.

95

Musical staff 95-98: Treble clef, key signature of three sharps. Measures 95-98 continue the melodic line with slurs and accents.

5 Chorus
99 "A mighty fortress..."

Musical staff 99-102: Treble clef, key signature of three sharps. Measure 99 starts with a double bar line and a key signature change to two sharps (F#, C#). The text "A mighty fortress..." is written above the staff. Measures 99-102 contain the beginning of the chorus melody.

103

Musical staff 103-106: Treble clef, key signature of two sharps. Measures 103-106 continue the chorus melody with slurs and rests.

107

Musical staff 107-110: Treble clef, key signature of two sharps. Measures 107-110 continue the chorus melody with slurs and accents.

111

Musical staff 111-114: Treble clef, key signature of two sharps. Measures 111-114 continue the chorus melody. Measure 113 has a first ending bracket labeled "1" and a fermata. Measure 114 has a first ending bracket labeled "to 5".

115

Musical staff 115-118: Treble clef, key signature of two sharps. Measures 115-118 continue the chorus melody. Measure 115 has a second ending bracket labeled "2". Measure 118 ends with a double bar line and a key signature change to one sharp (F#).

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16th Note Halftime feel ♩ = 120

1 Verse

Musical staff for the first verse, measures 1-4. It shows rests for 2, 4, 10, and 10 measures.

to 1

2 Verse

Musical staff for the second verse, measures 5-8. It shows rests for 3, 4, 10, and 7 measures.

27 "And though this world..."

3 Chorus

Musical staff for the chorus, measures 9-11. It contains notes and rests, with a 7-measure rest at the end.

52 "A mighty fortress..."

Musical staff for the chorus, measures 12-13. It contains notes and rests.

64

Musical staff for the chorus, measures 14-15. It contains notes and rests.

68

4 Verse

Musical staff for the fourth verse, measures 16-17. It shows rests for 2 and 10 measures, followed by notes.

72 "That word above..."

Musical staff for the fourth verse, measures 18-19. It contains notes and rests.

86

90

94

97

5 Chorus

"A mighty fortress..."

ff

101

105

109

113

1

to 5

2

sfz

117

5

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16th Note Halftime feel ♩ = 120

1 Verse

27

"And though this world..."

45

3 Chorus

55 "A mighty fortress..."

66

70

4 Verse

"That word above..."

85

89

93

97

5 Chorus "A mighty fortress..."

101

105

109

113

1 to 5 2

117

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16th Note Halftime feel ♩ = 120

1 Verse

to 1

2 Verse

3 Chorus

4 Verse

89

93

97

5 Chorus "A mighty fortress..."

101

105

109

113

117

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

"And though this world..."

Str Bass cues

3 Chorus

"A mighty fortress..."

TUTTI

4 Verse

"That word above..."

89

93

5 Chorus
"A mighty fortress..."

99

103

107

111

115

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
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Matt Boswell, Frederick Hedge,
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16th Note Halftime feel ♩ = 120

1 Verse

90

95

5 Chorus

99

"A mighty fortress..."

105

110

115

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Matt Boswell, Frederick Hedge,
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16th Note Halftime feel ♩ = 120

Sus cym

1 Verse

26

2 Verse

31

3 Chorus

55

61

Musical notation for measures 65-74. The top staff features a melody with notes G4, A4, B4, C5, and G4, with a fermata over the final G4. The notation includes 'Sus Cym' (Sustained Cymbal) and 'Tamb.' (Tambourine) markings. The bottom staff shows a bass line with a 5-measure rest in the first measure and a 2-measure rest in the fourth measure.

4 Verse

Musical notation for measures 75-81. The top staff contains the lyrics "That word above..." and features a melody with notes G4, A4, B4, and C5. The notation includes 'Tamb.' markings. The bottom staff shows a bass line with a 2-measure rest in the fourth measure.

Musical notation for measures 82-90. The top staff features a melody with notes G4, A4, B4, and C5, with a fermata over the final C5. The notation includes 'Sus Cym' and 'Tamb.' markings. The bottom staff shows a bass line with a 4-measure rest in the fifth measure.

Musical notation for measures 91-98. The top staff features a melody with notes G4, A4, B4, and C5, with a fermata over the final C5. The notation includes 'Sus Cym' and 'Tamb.' markings. The bottom staff shows a bass line with a 2-measure rest in the fourth measure and a 4-measure rest in the fifth measure.

5 Chorus

Musical notation for measures 99-102. The top staff features a melody with notes G4, A4, B4, and C5, with a fermata over the final C5. The notation includes 'Tamb.' markings. The bottom staff shows a bass line with a 2-measure rest in the fourth measure and a 2-measure rest in the fifth measure.

105

Musical notation for measures 105-108. The top staff is for Sus Cym (Suspended Cymbal) and the bottom staff is for Tamb. (Tambourine). Measure 105: Sus Cym has a whole note chord (F#4), and Tamb. has a whole note rest. Measure 106: Sus Cym has a half note chord (F#4), and Tamb. has a quarter note chord (F#4). Measure 107: Sus Cym has a half note chord (F#4), and Tamb. has a quarter note chord (F#4). Measure 108: Sus Cym has a half note chord (F#4), and Tamb. has a quarter note chord (F#4).

109

Musical notation for measures 109-114. The top staff is for Sus cym (Suspended Cymbal) and the bottom staff is for Chimes. Measure 109: Sus cym has a whole note chord (F#4), and Chimes has a whole note rest. Measure 110: Sus cym has a whole note chord (F#4), and Chimes has a whole note rest. Measure 111: Sus cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 112: Sus cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 113: Sus cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 114: Sus cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4).

115

Musical notation for measures 115-120. The top staff is for Sus Cym (Suspended Cymbal) and the bottom staff is for Chimes. Measure 115: Sus Cym has a whole note chord (F#4), and Chimes has a whole note rest. Measure 116: Sus Cym has a whole note chord (F#4), and Chimes has a whole note rest. Measure 117: Sus Cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 118: Sus Cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 119: Sus Cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4). Measure 120: Sus Cym has a half note chord (F#4), and Chimes has a quarter note chord (F#4).

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16th Note Halftime feel ♩ = 120

1 Verse

Musical staff for the first measure of the first verse, showing a 4/4 time signature, a key signature of one sharp (F#), and a 10-measure rest.

Musical staff for measures 17-21, including first and second endings with repeat signs and measure rests.

2 Verse

"And though this world..."

Musical staff for the second verse, starting at measure 35 with a melody line and a mezzo-forte (mf) dynamic marking.

Musical staff for measures 40-43, continuing the melody from the second verse.

3 Chorus

Musical staff for the start of the chorus at measure 43, including a 10-measure rest and the lyrics "A mighty fortress..."

Musical staff for measures 56-59, continuing the chorus melody.

Musical staff for measures 60-63, concluding the chorus melody.

64

69

74

4 Verse

"That word above..."

87

91

97

5 Chorus

"A mighty fortress..."

101

108

113

1 to 5 2

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16th Note Halftime feel ♩ = 120

1 Verse

27 1 to 1 2 2 Verse

"And though this world..." *mf*

46

51

3 Chorus "A mighty fortress..."

4 Verse

55 "That word above..."

87

92 1st Flutes only

97 5 Chorus "A mighty fortress..."

100

Musical staff 100-104: Treble clef, 3/4 time signature. Measures 100-104 contain a series of chords and melodic lines. Measure 100 starts with a treble clef and a key signature of one sharp (F#). Measure 104 ends with a double bar line.

105

Musical staff 105-108: Treble clef, 3/4 time signature. Measures 105-108 continue the musical piece. Measure 105 starts with a whole rest. Measure 108 ends with a double bar line.

109

Musical staff 109-112: Treble clef, 3/4 time signature. Measures 109-112 continue the musical piece. Measure 109 starts with a treble clef and a key signature of one sharp (F#). Measure 112 ends with a double bar line.

113

Musical staff 113-115: Treble clef, 3/4 time signature. Measures 113-115 include a first ending bracket labeled '1' and a second ending bracket labeled '2'. A box labeled 'to 5' is positioned above the second ending. Measure 113 starts with a whole rest. Measure 115 ends with a double bar line.

116

Musical staff 116-119: Treble clef, 3/4 time signature. Measures 116-119 continue the musical piece. Measure 116 starts with a treble clef and a key signature of one sharp (F#). Measure 119 ends with a double bar line.

120

Musical staff 120-123: Treble clef, 3/4 time signature. Measures 120-123 continue the musical piece. Measure 120 starts with a treble clef and a key signature of one sharp (F#). Measure 123 ends with a double bar line.

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Matt Boswell, Frederick Hedge,
Martin Luther
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16th Note Halftime feel ♩ = 120

1 Verse

to 1

2 Verse

"And though this world..."

3 Chorus

4 Verse

"A mighty fortress..."

"That word above..."

1st Flutes only

5 Chorus

"A mighty fortress..."

100

Musical staff 100-103: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains four measures of music. Measure 100 starts with a quarter rest followed by a quarter note G4. Measure 101 contains eighth notes A4, B4, C5, B4, A4. Measure 102 contains a half note G4. Measure 103 contains eighth notes A4, B4, C5, B4, A4.

104

Musical staff 104-107: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures. Measure 104 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 105 is a whole rest. Measure 106 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 107 contains eighth notes A4, B4, C5, B4, A4.

108

Musical staff 108-111: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures. Measure 108 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 109 contains eighth notes A4, B4, C5, B4, A4. Measure 110 contains a half note G4. Measure 111 contains eighth notes A4, B4, C5, B4, A4.

112

Musical staff 112-115: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures. Measure 112 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 113 is a whole rest. Measure 114 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 115 contains eighth notes A4, B4, C5, B4, A4. A first ending bracket labeled '1' spans measures 113 and 114. A second ending bracket labeled '2' spans measure 115. A box labeled 'to 5' is positioned above the first ending bracket.

116

Musical staff 116-119: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures. Measure 116 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 117 contains eighth notes A4, B4, C5, B4, A4. Measure 118 contains eighth notes A4, B4, C5, B4, A4. Measure 119 contains eighth notes A4, B4, C5, B4, A4. A hairpin crescendo is placed below the staff, starting under measure 117 and ending under measure 119. A dynamic marking 'mf' is placed below the staff at the end of measure 119.

120

Musical staff 120-123: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures. Measure 120 contains eighth notes A4, B4, C5, B4, A4. Measure 121 contains eighth notes A4, B4, C5, B4, A4. Measure 122 contains eighth notes A4, B4, C5, B4, A4. Measure 123 contains eighth notes A4, B4, C5, B4, A4. The staff ends with a double bar line.

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Martin Luther
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16th Note Halftime feel ♩ = 120

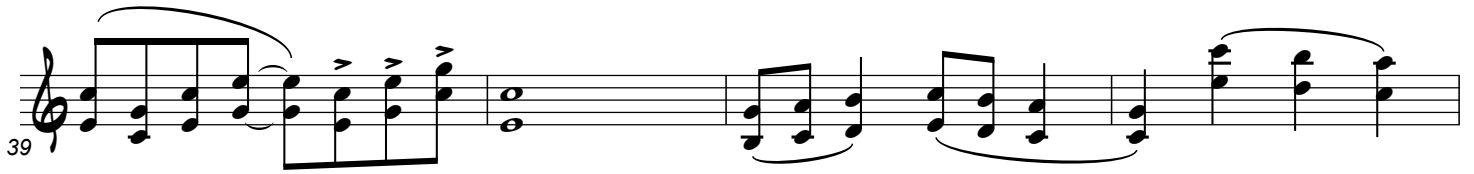
1 Verse

2nd X only

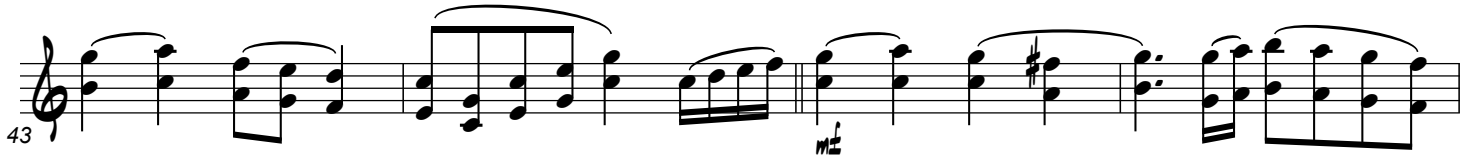
2 Verse

"And though this world..."

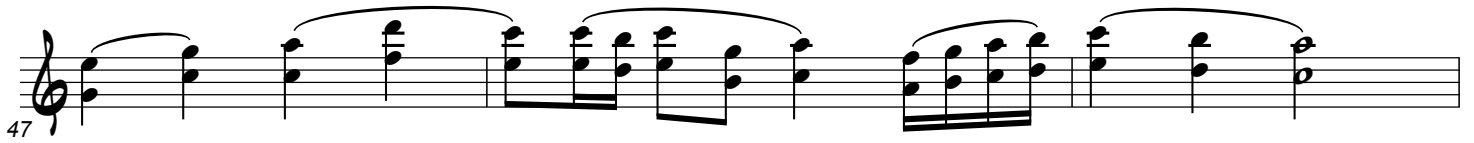
39




43



47

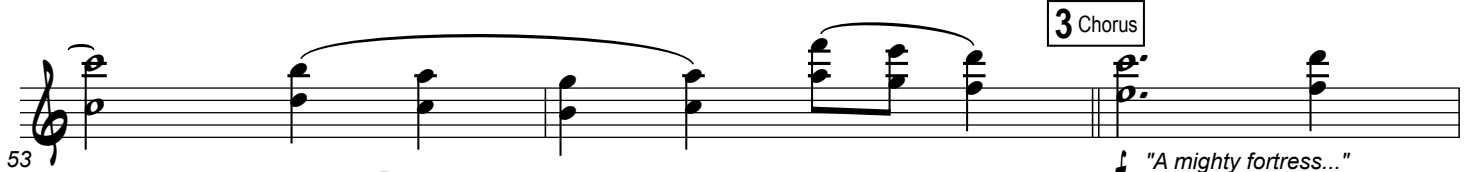


50



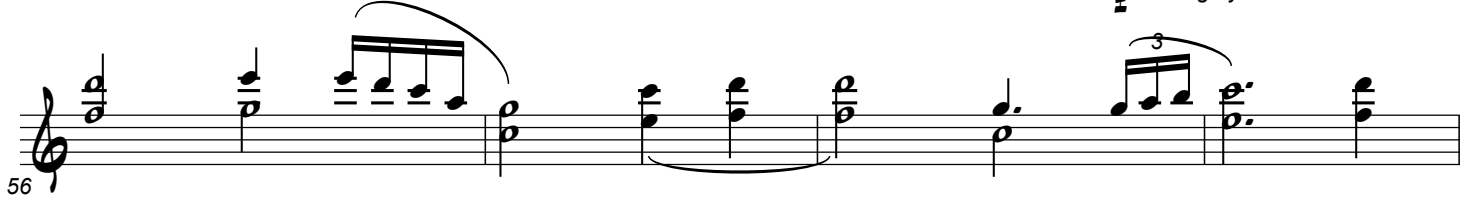
53

3 Chorus



"A mighty fortress..."

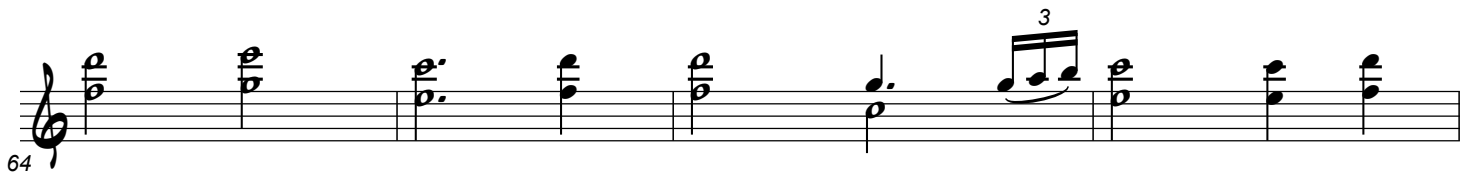
56



60



64



68



72

4 Verse

75 "That word above..."

80

86

91

95

5 Chorus

99 "A mighty fortress..."

104

109

Musical staff 113-116. It features a treble clef and a 4/4 time signature. The staff contains a sequence of chords and eighth notes. A first ending bracket labeled '1' covers measures 113-115, and a second ending bracket labeled '2' covers measures 116-117. A box labeled 'to 5' is positioned above the first ending. The staff concludes with a double bar line.

Musical staff 117-120. It features a treble clef and a 4/4 time signature. The staff contains a sequence of chords and eighth notes. A first ending bracket labeled '1' covers measures 117-118, and a second ending bracket labeled '2' covers measures 119-120. A box labeled 'to 5' is positioned above the first ending. The staff concludes with a double bar line.

Musical staff 121-124. It features a treble clef and a 4/4 time signature. The staff contains a sequence of chords and eighth notes. A first ending bracket labeled '1' covers measures 121-122, and a second ending bracket labeled '2' covers measures 123-124. A box labeled 'to 5' is positioned above the first ending. The staff concludes with a double bar line.

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16th Note Halftime feel ♩ = 120

Musical notation for the first staff, starting with a 4/4 time signature and a dynamic marking of *p*.

1 Verse

2nd X only

Musical notation for the first line of the first verse, starting at measure 7 with a dynamic marking of *mp*.

Musical notation for the second line of the first verse, starting at measure 15.

Musical notation for the third line of the first verse, starting at measure 19.

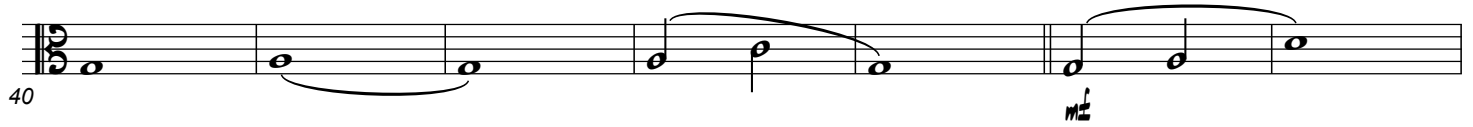
Musical notation for the fourth line of the first verse, starting at measure 23.

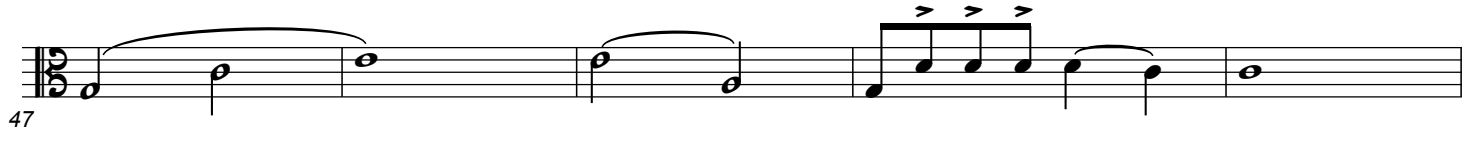
Musical notation for the fifth line of the first verse, starting at measure 27 with a dynamic marking of *mp* and a "to 1" instruction.

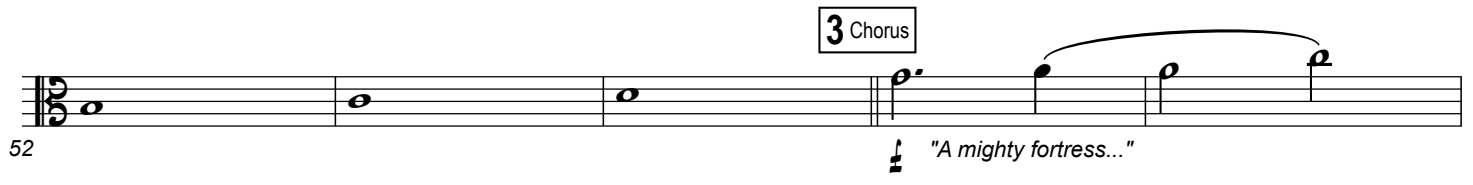
Musical notation for the sixth line of the first verse, starting at measure 31.

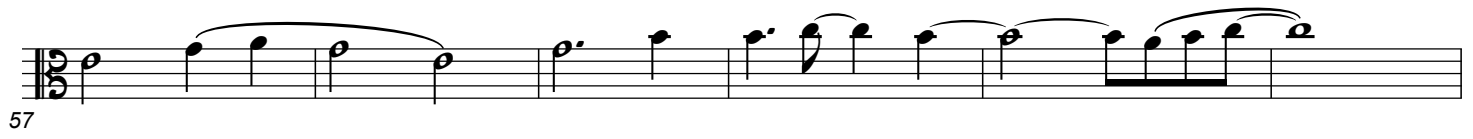
2 Verse

Musical notation for the first line of the second verse, starting at measure 35 with the lyrics "And though this world..."

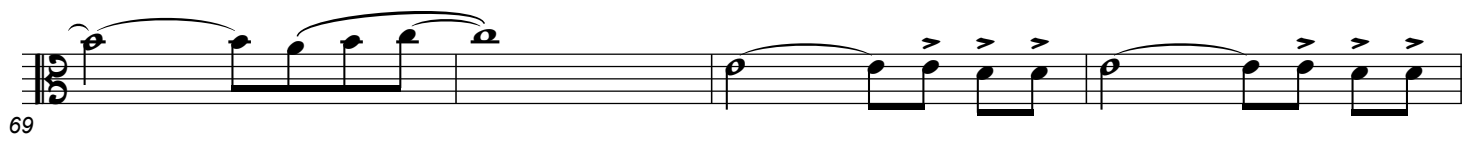
40  Musical notation for measures 40-46. Measure 40 starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of quarter and eighth notes with various phrasing slurs. A dynamic marking of *mf* is present in measure 45.

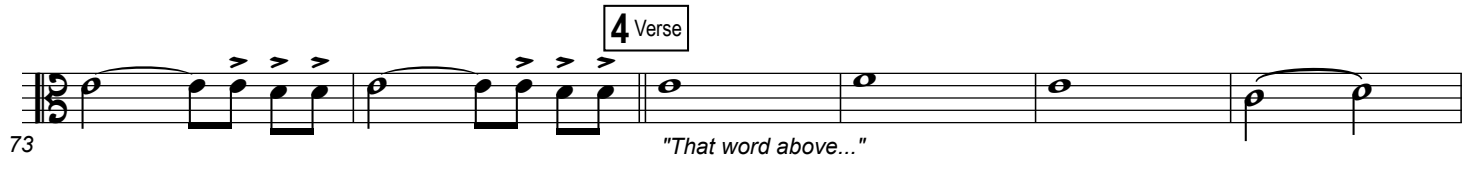
47  Musical notation for measures 47-51. Measure 47 begins with a new phrase. Measures 49-51 feature a triplet of eighth notes in measure 49, followed by quarter notes in measures 50 and 51.

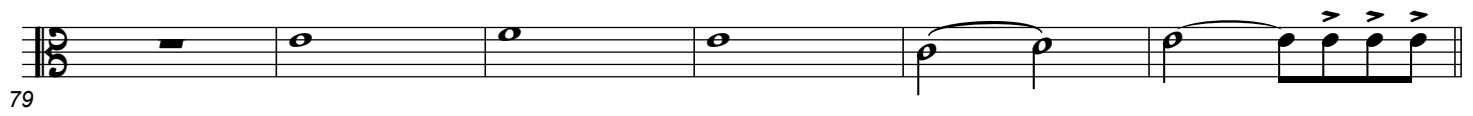
52  Musical notation for measures 52-56. Measure 52 is the start of the 3rd Chorus, indicated by a box labeled "3 Chorus". The music is marked with a double bar line and a repeat sign. The lyrics "A mighty fortress..." are written below the staff in measure 53.

57  Musical notation for measures 57-62. This section continues the 3rd Chorus with various phrasing slurs and eighth-note patterns.

63  Musical notation for measures 63-68. This section continues the 3rd Chorus with various phrasing slurs and eighth-note patterns.

69  Musical notation for measures 69-72. This section continues the 3rd Chorus with various phrasing slurs and eighth-note patterns.

73  Musical notation for measures 73-78. Measure 73 is the start of the 4th Verse, indicated by a box labeled "4 Verse". The lyrics "That word above..." are written below the staff in measure 74.

79  Musical notation for measures 79-84. This section continues the 4th Verse with various phrasing slurs and eighth-note patterns.

85  Musical notation for measures 85-90. This section continues the 4th Verse with various phrasing slurs and eighth-note patterns.

90

95

5 Chorus

99 "A mighty fortress..."

103

109

115

119

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16th Note Halftime feel ♩ = 120

1 Verse

2nd X only

2 Verse

47

3 Chorus

53

"A mighty fortress..."

57

65

71

4 Verse

75

"That word above..."

82

88

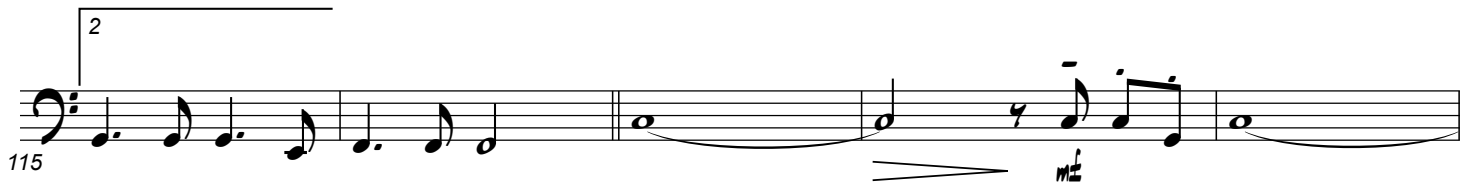
94

5 Chorus

99  *"A mighty fortress..."*

104 

109  1 to 5

115  2 *mf*

120  *mf*

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16th Note Halftime feel ♩ = 120

1 Verse

2nd X only

7

12

17

Musical notation for measures 21-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 21 starts with a treble clef and a bass clef. Measure 25 ends with a double bar line.

Musical notation for measures 26-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 26 is marked with a first ending bracket labeled '1' and '(play)'. The music features sustained chords in the bass and moving lines in the treble. Measure 30 ends with a double bar line and a 'to 1' instruction in a box.

Musical notation for measures 31-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 31 is marked with a second ending bracket labeled '2'. The music features rhythmic patterns of eighth notes and sixteenth notes. Measure 34 ends with a double bar line.

Musical notation for measures 35-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 35 is marked with a box labeled '2 Verse' and the lyrics '"And though this world...". The music features a vocal line in the treble and accompaniment in the bass. Measure 38 ends with a double bar line.

Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features rhythmic patterns of eighth notes and sixteenth notes. Measure 42 ends with a double bar line.

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many beamed notes and slurs. A dynamic marking of *mf* is present in measure 45. The key signature is one flat (Bb).

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with complex chordal textures and slurs. A dynamic marking of *mf* is present in measure 49. The key signature is one flat (Bb).

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with complex chordal textures and slurs. The key signature is one flat (Bb).

Musical notation for measures 55-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A box labeled "3 Chorus" is positioned above the first measure. The text "A mighty fortress..." is written in the left margin of the treble staff. The music features complex chordal textures and slurs. A dynamic marking of *mf* is present in measure 55. The key signature is one flat (Bb).

Musical notation for measures 59-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with complex chordal textures and slurs. The key signature is one flat (Bb).

Musical notation for measures 63-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in C major. Measure 63 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The bass line features a triplet of eighth notes (A2, B2, C3) in measure 64. Measure 65 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 66 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 67 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. A triplet of eighth notes (G4, A4, B4) is marked in the treble staff in measure 67.

Musical notation for measures 68-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in C major. Measure 68 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 69 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 70 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 71 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The bass line features a triplet of eighth notes (G2, A2, B2) in measure 71.

Musical notation for measures 72-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in C major. Measure 72 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 73 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 74 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The bass line features a triplet of eighth notes (G2, A2, B2) in measure 74.

4 Verse

Musical notation for measures 75-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in C major. Measure 75 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 76 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 77 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 78 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The text "That word above..." is written in the treble staff in measure 75.

Musical notation for measures 79-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in C major. Measure 79 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 80 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 81 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. Measure 82 has a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B2, D3. The bass line features a triplet of eighth notes (G2, A2, B2) in measure 82.

Musical notation for measures 84-87. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 84 begins with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G2, B1, D2, G2, B1, D2. Measures 85-87 continue with similar harmonic and melodic patterns, including a triplet of eighth notes in the treble staff in measure 85.

Musical notation for measures 88-91. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 88 begins with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G2, B1, D2, G2, B1, D2. Measures 89-91 continue with similar harmonic and melodic patterns, including a triplet of eighth notes in the treble staff in measure 89.

Musical notation for measures 92-95. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 92 begins with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G2, B1, D2, G2, B1, D2. Measures 93-95 continue with similar harmonic and melodic patterns, including a triplet of eighth notes in the treble staff in measure 93.

Musical notation for measures 96-98. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 96 begins with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G2, B1, D2, G2, B1, D2. Measures 97-98 continue with similar harmonic and melodic patterns, including a triplet of eighth notes in the treble staff in measure 97.

Musical notation for measures 99-102. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 99 begins with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a simple accompaniment with quarter notes: G2, B1, D2, G2, B1, D2. Measures 100-102 continue with similar harmonic and melodic patterns, including a triplet of eighth notes in the treble staff in measure 100.

5 Chorus

"A mighty fortress..."

Musical notation for measures 104-108. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff features a complex texture of chords and arpeggios, while the lower staff has a simpler melodic line. Measure numbers 104, 105, 106, 107, and 108 are indicated at the beginning of their respective measures.

Musical notation for measures 109-112. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A triplet of eighth notes is marked with a '3' above it in measure 110. Measure numbers 109, 110, 111, and 112 are indicated at the beginning of their respective measures.

Musical notation for measures 113-116. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A first ending bracket labeled '1' spans measures 113-115, and a second ending bracket labeled '2' spans measures 115-116. A 'to 5' instruction is placed above the staff between measures 115 and 116. Measure numbers 113, 114, 115, and 116 are indicated at the beginning of their respective measures.

Musical notation for measures 117-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Long horizontal lines (fermas) are used to hold notes in both staves across measures 117 and 118. Measure numbers 117, 118, and 119 are indicated at the beginning of their respective measures.

Musical notation for measures 120-122. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 120, 121, and 122 are indicated at the beginning of their respective measures.

1 Verse

SA
TB

1. A might - y in for - tress own is strength our God, a bul - wark nev - er fail - - -
2. Did we in our own strength con - fide, our striv - ing would be los - - -

Piano

C F C F Gsus

Rhythm

7 8 9 10

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

Blank staves for Tpt. 1-2, A. Sax (Tpt. 3), Trb. 1-2 (T. Sax 1-2), and B. Tbn.

Perc.

Blank staff for Perc.

Hrn. 1-2

Blank staves for Hrn. 1-2.

Fl. (Ob.) 1-3 (Clar.)

Blank staves for Fl. (Ob.) 1-3 (Clar.).

Vln.
Via.
Vc.-D.B.

2nd X only
m^f
2nd X only
m^f
2nd X only
m^f

SA
ing. ing
Our were Help not er the He right a - midst the flood side, of the mor - tal of

TB
were not er the right Man on our side, of the Man of

Piano
C F C

Rhythm
C C F C

11 12 13 14

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc-D.B.

ills pre - vail - - - ing. For still our an - cient foe doth
God's own choos - - - ing. Dost ask who that may be? Christ

F Gsus C C Dsus D G

F Gsus C C Dsus D G

15 16 17 18

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
TB

seek to work us woe. His craft and pow'r are great and
Je - sus, it is is He The Lord of Hosts His name, from

Piano

Rhythm

C F Am Am D G

C F Am Am D G

19 20 21 22

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
armed age with to cru age - el the hate. same On and earth He is must not win his e - - - bat-

TB

Piano
F E F Gsus

Rhythm
F E F Gsus

23 24 25 26

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

1 to 1

SA
qual.

TB

Piano
C

Rhythm
C Bass in (diamonds)
AG pattern cont.
me

27 28 29 30

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
CHIMES
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.
(play)
mp

Vla.
mp
(play)

Vc.-D.B.
mp

2

SA
tle.

TB

Piano
C

Rhythm
C
Drums in
Simple strong tom groove
Steady Ac Gtr strum

31 32 33 34

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2 Verse

SA
3. And though this world, with dev - ils filled, should threat - en to un - do

TB

Piano

C F C F Gsus

Rhythm

C F C F Gsus

35

36

37

38

Tpt. 1-2
"And though this world..."

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
us. We will not fear, for God hath willed His truth to

TB

Piano

Rhythm

39 40 41 42

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
tri - umph through us. The prince of dark - ness grim, we

TB

Piano
F Gsus C C Dsus D G

Rhythm
F Gsus C C Dsus D G

43 44 45 46

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.
Str Bass cues

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

SA
trem - ble not for him. His rage we can en - dure, for

TB

Piano

Rhythm

47 48 49 50

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
lo, his doom is sure. One lit - tle word shall fell

TB

Piano
F E F Gsus

Rhythm
F E F Gsus

51 52 53 54

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
TIMP

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

3 Chorus

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Vla.
Vc.-D.B.

Unison
him. A might - y for - - - tress, a Rock un - fail - - - ing,

C Csus C
C Csus C

55 56 57 58

"A mighty fortress..."

Tamb.

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Vla.
Vc.-D.B.

the King of Glo - ry, For - ev - er A - men!

Am⁷ G F

Am⁷ G F

59 60 61 62

2

Sus Cym

SA
TB

For end - less ag - - - es, en - throned in prais - - - es,

Piano

Rhythm

63 64 65 66

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vin.

Via.

Vc.-D.B.

TUTTI

Tamb.

C Csus C

C Csus C

3

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Via.
Vc.-D.B.

the King of Glo - ry, For - ev - er A - men!

Am⁷ G F

Am⁷ G F

67 68 69 70

Sus Cym
Tamb.

SA

TB

Piano

Rhythm

71 72 73 74

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc-D.B.

Sus Cym

Tamb.

4 Verse

SA *mf*
4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid - - eth.
TB

Piano
mf
C F C F Gsus C

Rhythm
mf
75 76 77 78 79

Tpt. 1-2
"That word above..."
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

Perc.
Tamb.

Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)

Vin.
Vla.
Vc.-D.B.

SA The Spi - rit and the gifts are ours. Through Him Who with us sid - - eth. Let

TB

Piano

Rhythm

80

81

82

83

84

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

Sus Cym
Tamb.

SA
goods and kin - dred go, this mor - tal life al - so. The bod - y they may kill; God's

TB

Piano
C Dsus D G C F Am Am Dsus D⁷ G

Rhythm
C Dsus D G C F Am Am Dsus D⁷ G

85 86 87 88 89 90

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
truth a - bid - eth still. His King - dom is for - ev - - - er!

TB

Piano
F E F Gsus C

Rhythm
F E F Gsus C

91 92 93 94 95

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
For - ev - er and ev - er!

TB

Piano

Rhythm

96 97 98

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)
1st Flutes only

Vin.

Vla.

Vc.-D.B.

3 3

5 Chorus

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Vla.
Vc.-D.B.

Mel in TENOR

A might - y for - tress, a rock un - fail - ing, the King of

C Csus C Am⁷

C Csus C Am⁷

99 100 101 102 103

"A mighty fortress..."

Tamb.

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Via.
Vc.-D.B.

Glo - ry for-ev - er! A - men! For end - less age - s en - throned in

G F C

104 105 106 107 108 109

Sus Cym Tamb.

1 to 5

SA
prais - es, the King of Glo - ry for-ev - er! A - men!

TB

Piano
Csus C Am⁷ G F

Rhythm
Csus C Am⁷ G F

110 111 112 113 114

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

2

SA
er For - ev - er! A - men!

TB

Piano
G F C

Rhythm
G F C

115 116 117 118

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA

TB

Piano

Rhythm

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

119 120 121 122 123

Csus C

Csus C

Sus Cym

Chimes

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

Synth drone diamonds
Ac gtr finger pick
Kik on 1 & 3

7

1 Verse

1. A might - y for - tress is our God, a bul - wark nev - er fail - ing.
2. Did we in our own strength con - fide, our striv - ing would be los - ing

12

Our Help - er He a - midst the flood of mor - tal ills pre - vail - ing. For
were not the right Man on our side, the Man of God's own choos - ing. Dost

17

still our an - cient foe doth seek to work us woe. His craft and pow'r are
ask who that may be? Christ Je - sus, it is He The Lord of Hosts His

22

great name, and from armed with cru - el hate. On earth is
name, and from armed with cru - el hate. same and He must

26

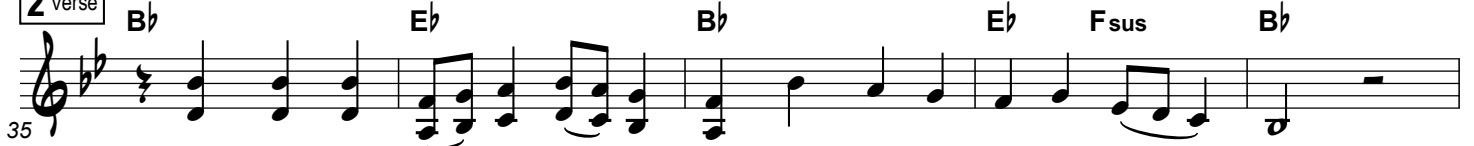
not his e - qual.
win the bat-

2
Drums in
Simple strong tom groove Steady Ac Gtr strum

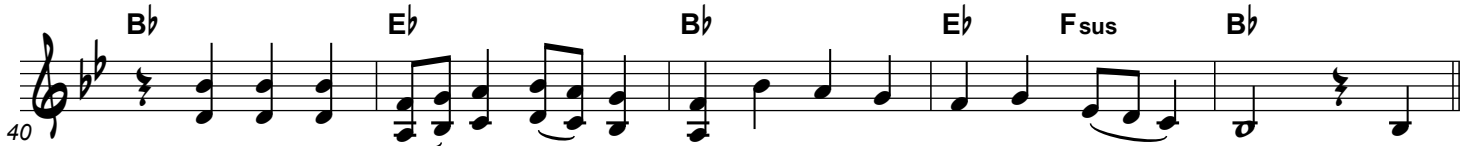
31

tle.

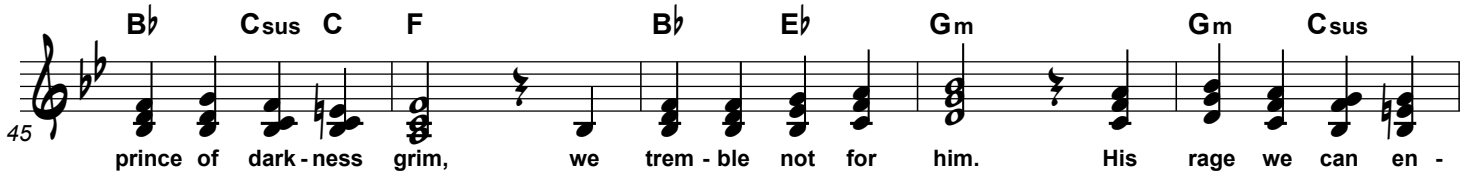
2 Verse

35 

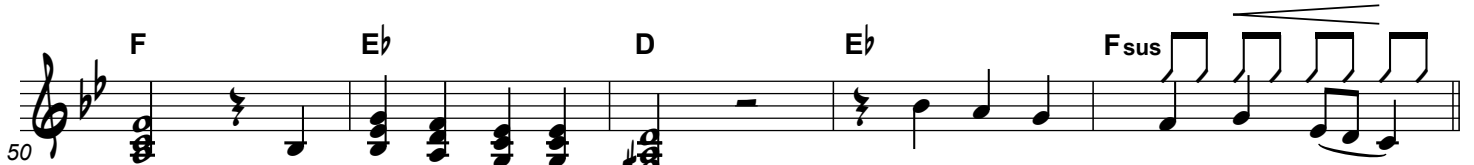
3. And though this world, with dev - ils filled, should threat - en to un - do us.

40 

We will not fear, for God hath willed His truth to tri - umph through us. The

45 

prince of dark - ness grim, we trem - ble not for him. His rage we can en -

50 

dure, for lo, his doom is sure. One lit - tle word shall fell


3 Chorus

55 


him. A might - y for - tress, a Rock un - fail - ing,

59 

the King of Glo - ry, For - ev - er A - men!

63 

For end - less ag - es, en - throned in prais - es,

67 

the King of Glo - ry, For - ev - er A - men!

107 **B \flat** **B \flat sus** **B \flat**
For end - less age - s en - throned in prais - es,

111 **Gm⁷** **F** **E \flat** **to 5**
the King of Glo - ry for - ev - er! A - men!

115 **F** **E \flat** **B \flat**
er For - ev - er! A - men! *mf*

119 **B \flat sus** **B \flat** *mf*

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120
(pads, kick)

Piano introduction in 4/4 time, key of B \flat . The right hand features a melodic line with eighth notes and a sustained chord. The left hand provides a bass line with quarter notes and sustained chords. Dynamics range from piano (p) to mezzo-forte (mf).

1 Verse

Vocal and piano accompaniment for the first verse. The vocal line has two verses. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chords are indicated below the piano part.

1. A might - y for - tress is our God, a bul - wark nev - er fail -
2. Did we in our own strength con - fide, our striv - ing would be los -

B \flat Eb B \flat Eb F_{sus}

Vocal and piano accompaniment for the second verse. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and bass lines.

ing. ing Our Help - er He a - midst the flood of mor - tal
were not the right Man on our side, the Man of

B \flat Eb B \flat

ills pre - vail choos - ing. For still our an - cient may foe doth
God's own choos - ing. Dost ask who that may be? Christ

E \flat F \sharp sus B \flat B \flat C \sharp sus C F

15

seek to work us woe. His craft and pow'r are great and
Je - sus, it is He The Lord of Hosts His name, from

B \flat E \flat G \flat G \flat C F

19

armed with cru - el hate. On earth is not his e -
age to age the same and He must win the bat -

E \flat D E \flat F \sharp sus

23

1 to 1

qual.

B \flat

27

2

tle.

B \flat

31

2 Verse

3. And though this world, with dev - ils filled, should threat - en to un - do

B \flat E \flat B \flat E \flat F \sharp sus

35

us. We will not fear, for God hath willed His truth to

39

Detailed description: This system contains measures 39 through 42. The vocal line begins with a rest for 'us.' followed by the lyrics 'We will not fear, for God hath willed His truth to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand. Chord changes are indicated above the staff: B \flat , B \flat , E \flat , and B \flat .

tri - umph through us. The prince of dark - ness grim, we

43

Detailed description: This system contains measures 43 through 46. The vocal line continues with 'tri - umph through us. The prince of dark - ness grim, we'. The piano accompaniment maintains the eighth-note accompaniment. Chord changes are indicated: E \flat , F sus , B \flat , B \flat , C sus , C, and F.

trem - ble not for him. His rage we can en - dure, for

47

Detailed description: This system contains measures 47 through 50. The vocal line continues with 'trem - ble not for him. His rage we can en - dure, for'. The piano accompaniment continues with the eighth-note accompaniment. Chord changes are indicated: B \flat , E \flat , G m , G m , C sus , C 7 , and F.

lo, his doom is sure. One lit - tle word shall fell

51

Chords: E \flat , D, E \flat , F sus

Detailed description: This system contains measures 51 through 54. The vocal line begins with a whole note chord in measure 51, followed by a half note in measure 52, and then a quarter note in measure 53. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 54 includes a fermata over the final chord.

3 Chorus

Unison
him. A might - y for - tress, a Rock un - fail - ing,

55

Chords: B \flat , B \flat sus , B \flat

Detailed description: This system contains measures 55 through 58. The vocal line is marked 'Unison' and consists of a single melodic line. The piano accompaniment provides harmonic support with chords and a bass line. Measure 58 ends with a fermata.

the King of Glo - ry, For-ev - er A - men!

59

Chords: G m^7 , F, E \flat

Detailed description: This system contains measures 59 through 62. The vocal line continues with a quarter note in measure 59, a half note in measure 60, and a quarter note in measure 61. The piano accompaniment maintains the harmonic structure with chords and a bass line. Measure 62 concludes with a fermata.

For end - less ag - es, en - throned in prais - es,

63

B \flat B \flat /sus B \flat

Detailed description: This system contains measures 63 through 66. The vocal line (SATB) has lyrics: "For end - less ag - es, en - throned in prais - es,". The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord symbols B \flat , B \flat /sus, and B \flat are indicated above the piano part.

the King of Glo - ry, For - ev - er A - men!

67

Gm 7 F E \flat

Detailed description: This system contains measures 67 through 70. The vocal line (SATB) has lyrics: "the King of Glo - ry, For - ev - er A - men!". The piano accompaniment features chords in the right hand and a bass line in the left hand. Chord symbols Gm 7 , F, and E \flat are indicated above the piano part.

71

B \flat

Detailed description: This system contains measures 71 through 74. The piano accompaniment features chords in the right hand and a bass line in the left hand. A chord symbol B \flat is indicated above the piano part.

4 Verse

4. That word a - bove all earth-ly pow'rs, no thanks to them a - bid - eth.

75

B \flat E \flat B \flat E \flat F \sharp B \flat

75

The Spi - rit and the gifts are ours. Through Him Who with us sid - eth. Let

80

B \flat E \flat B \flat E \flat F \sharp B \flat

80

goods and kin - dred go, this mor - tal life al - so. The bod - y they may

85

B \flat C \sharp C F B \flat E \flat G \flat G \flat C \sharp C \flat

85

90

kill; God's truth a - bid - eth still. His King - dom is for - ev -

F E \flat D E \flat F^{sus}

Detailed description: This system contains measures 90-94. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef with chords and a melodic line. Chords are labeled as F, E \flat , D, E \flat , and F^{sus}.

95

er! For - ev - er and ev - er!

B \flat

Detailed description: This system contains measures 95-98. The vocal line continues with lyrics. The piano accompaniment features a treble and bass clef with chords and a melodic line. A chord is labeled as B \flat .

5 Chorus

99

A might - y for - tress, a rock un - fail - ing,

Mel in TENOR

B \flat B \flat ^{sus} B \flat

Detailed description: This system contains measures 99-102. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass clef with chords and a melodic line. Chords are labeled as B \flat , B \flat ^{sus}, and B \flat .

the King of Glo - ry for - ev - er! A - men!

Gm⁷ F E \flat

103

Detailed description: This system contains measures 103 to 106. The vocal line (SATB) sings "the King of Glo - ry for - ev - er! A - men!". The piano accompaniment features chords Gm⁷, F, and E \flat . The piano part includes a melodic line in the right hand and a bass line in the left hand.

For end - less age - s en - throned in prais - es,

B \flat B \flat sus B \flat

107

Detailed description: This system contains measures 107 to 110. The vocal line (SATB) sings "For end - less age - s en - throned in prais - es,". The piano accompaniment features chords B \flat , B \flat sus, and B \flat . The piano part includes a melodic line in the right hand and a bass line in the left hand.

the King of Glo - ry for - ev - er! A - men!

Gm⁷ F E \flat

111

Detailed description: This system contains measures 111 to 114. The vocal line (SATB) sings "the King of Glo - ry for - ev - er! A - men!". The piano accompaniment features chords Gm⁷, F, and E \flat . The piano part includes a melodic line in the right hand and a bass line in the left hand. A first ending bracket labeled "1" and "to 5" spans measures 113 and 114.

2

er For-ev - er! A - men!

F Eb B \flat

115

B \flat sus B \flat

119

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

1. A might - y for - tress is our
2. Did we in our own strength con -

God, a bul - wark nev - er fail - - - ing. Our Help - er
fide, our striv - ing would be los - - - ing. were not the

He a - midst the flood of mor - tal ills pre - vail - ing. For still our an - cient
right Man on our side, the Man of God's own choos - ing. Dost ask who that may

foe doth seek to work us woe. His craft and pow'r are great and
be? Christ Je - sus, it is He The Lord of Hosts His name, and from

armed with cru - el hate. On earth is not his e - -
age to age the same and He must win the bat-

23

1
qual. to 1 2
tle. 3

27

2 Verse
3. And though this world, with dev - ils filled, should threat - en

35

to un - do us. We will not fear, for God hath willed His truth to

38

tri - umph through us. The prince of dark - ness grim, we trem - ble not for

43

48

him. His rage we can en - dure, for lo, his doom is sure.

Musical notation for measures 48-52, including vocal line and piano accompaniment.

53

3 Chorus

One lit - tle word shall fell him. *Unison* A might - y for - tress, a Rock un -

Musical notation for measures 53-57, including vocal line and piano accompaniment.

58

fail - ing, the King of Glo - ry, For - ev - er A - men!

Musical notation for measures 58-62, including vocal line and piano accompaniment.

63

For end - less ag - es, en - throned in prais - es,

Musical notation for measures 63-66, including vocal line and piano accompaniment.

67

the King of Glo - ry, For - ev - er A - men!

Musical notation for measures 67-70, including vocal line and piano accompaniment.

4 Verse

4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid -

75

eth. The Spi - rit and the gifts are ours. Through Him Who

79

with us sid - eth. Let goods and kin - dred go, this mor - tal life al -

83

so. The bod - y they may kill; God's truth a - bid - eth still.

88

His King - dom is for - ev - er! For - ev - er and ev - er!

93

5 Chorus

Mel in TENOR

A might - y for - tress, a rock un - fail - ing,

the King of Glo - ry for - ev - er! A - men!

For end - less age - s en - throned in prais - es,

the King of Glo - ry for - ev - er! A - men!

er For - ev - er! A - men!

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Matt Boswell, Frederick Hedge,
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16th Note Halftime feel ♩ = 120 B \flat 5

Sim.

m \sharp Synth drone diamonds
Ac Gtr finger pick
Kik on 1 & 3

1 Verse

Pattern cont.

B \flat E \flat B \flat E \flat F sus

m \sharp - *m \sharp*

B \flat B \flat E \flat B \flat

E \flat F sus B \flat B \flat C sus C F

B \flat E \flat G m G m C F

E \flat D E \flat F sus

1 B \flat to 1

m \sharp Bass in (diamonds)
AG pattern cont.

2 B \flat

Drums in
Simple strong tom groove
Steady Ac Gtr strum

2 Verse

35 *"And though this world..."*

Bb Eb Bb Eb Fsus Bb Bb

41

Eb Bb Eb Fsus Bb Bb Csus C F

47

Bb Eb Gm Gm Csus C7 F Eb D

3 Chorus

53 *"A mighty fortress..."*

Eb Fsus Bb Bbsus Bb

59

Gm7 F Eb Bb

65

Bbsus Bb Gm7 F Eb

4 Verse

71 *"That word above..."*

Bb Bb Eb

77

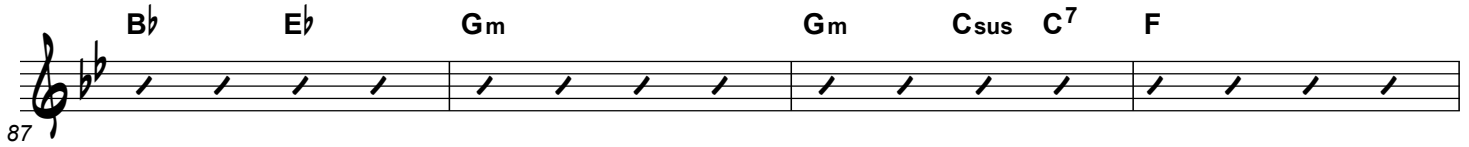
Bb Eb Fsus Bb Bb Eb Bb

83

Eb Fsus Bb Bb Csus C F

87

B \flat E \flat Gm Gm C \sharp C \flat F



91

E \flat D E \flat F \sharp sus



95

B \flat



5 Chorus

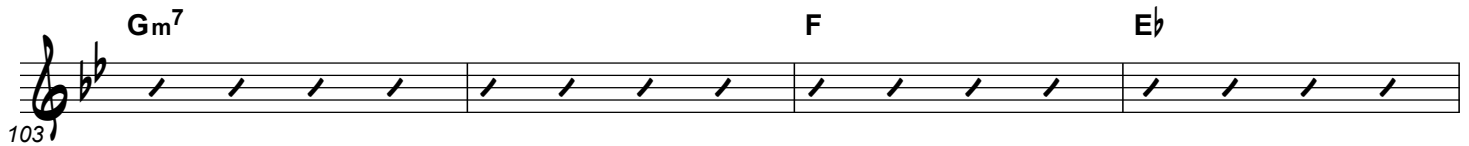
99 "A mighty fortress..."

B \flat sus B \flat



103

Gm \flat F E \flat



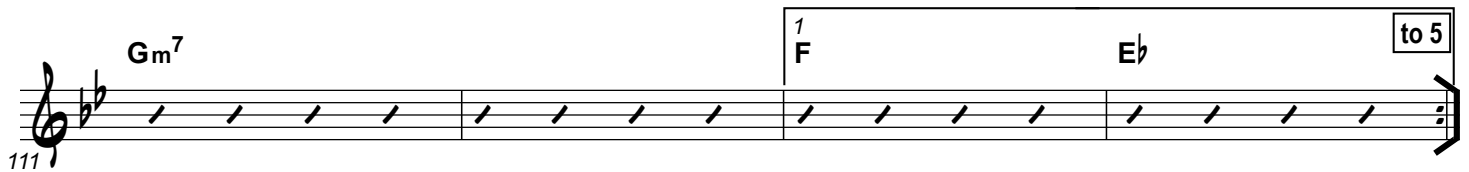
107

B \flat B \flat sus B \flat



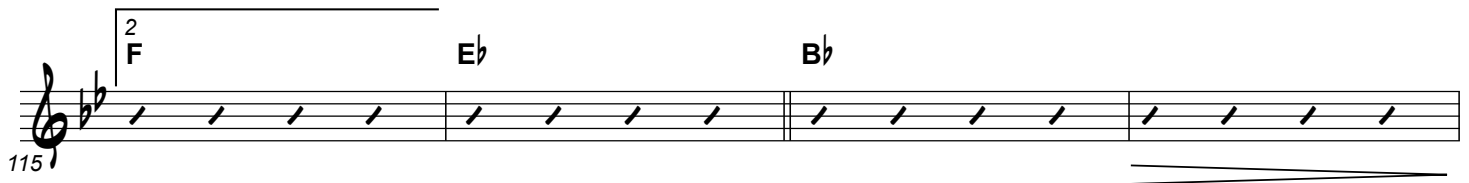
111

Gm \flat F E \flat to 5



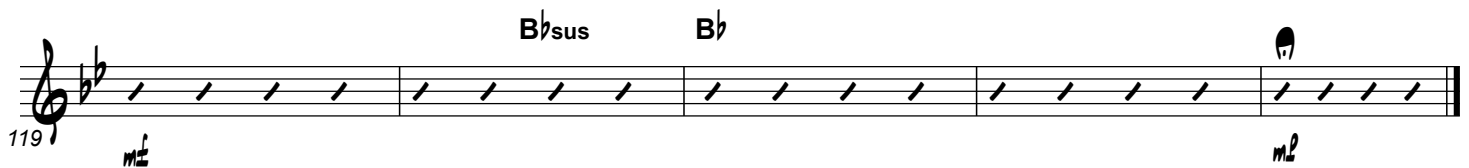
115

F E \flat B \flat



119

B \flat sus B \flat



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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

Capo 3 (to B \flat)
16th Note Halftime feel ♩ = 120

Musical staff with notes and slurs. Includes markings: **G⁵**, *Sim.*, *mp Synth drone diamonds*, *Ac Gtr finger pick*, *Kik on 1 & 3*

1 Verse

Musical staff with chords: **G** *Pattern cont.*, **C**, **G**, **C**, **Dsus**. Includes marking: *mp - mf*

Musical staff with chords: **G**, **G**, **C**, **G**

Musical staff with chords: **C**, **Dsus**, **G**, **G**, **Asus**, **A**, **D**

Musical staff with chords: **G**, **C**, **Em**, **Em**, **A**, **D**

Musical staff with chords: **C**, **B**, **C**, **Dsus**

Musical staff with chords: **1 G**, **to 1**. Includes marking: *mf*

Musical staff with chords: **2 G**

2 Verse

35 *"And though this world..."*

G C G C Dsus G G

41

C G C Dsus G G Asus A D

47

G C Em Em Asus A⁷ D C B

3 Chorus

53 *"A mighty fortress..."*

C Dsus G Gsus G

59

Em⁷ D C G

65

Gsus G Em⁷ D C

4 Verse

71 *"That word above..."*

G G C

77

G C Dsus G G C G

83

C Dsus G G Asus A D

87 **G C Em Em Asus A⁷ D**

91 **C B C Dsus**

95 **G**

5 Chorus

99 **G Gsus G**

♯ "A mighty fortress..."

103 **Em⁷ D C**

107 **G Gsus G**

111 **Em⁷ D C** **1** **D C** **to 5**

115 **2** **D C G**

119 **Gsus G**

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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

27

1 to 1 2

2 Verse

"And though this world..."

52

3 Chorus

"A mighty fortress..."

57

68

4 Verse

73

"That word above..."

87

91

95

5 Chorus

99

ff "A mighty fortress..."

103

107

111

1

to 5

115

2

A Mighty Fortress

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Martin Luther
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16th Note Halftime feel ♩ = 120

1 Verse

27

2 Verse

"And though this world..."

45

3 Chorus

"A mighty fortress..."

57

68

73

4 Verse

"That word above..."

87

91

95

5 Chorus

99

"A mighty fortress..."

103

107

111

1

stz

to 5

115

2

stz

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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

to 1

2 Verse

"And though this world..."

3 Chorus

"A mighty fortress..."

4 Verse

"That word above..."

90

94

5 Chorus

97

101

105

109

113

117

A Mighty Fortress

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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

27

"And though this world..."

45

55

3 Chorus

"A mighty fortress..."

66

70

4 Verse

"That word above..."

85

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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

89

93

97

5 Chorus

101

105

109

113

1 to 5 2

117

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www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

1

to 1

2

2 Verse

27

"And though this world..."

Str Bass cues

45

50

3 Chorus

TUTTI

55

"A mighty fortress..."

68

4 Verse

75

"That word above..."

89

93

5 Chorus

99

"A mighty fortress..."

103

107

111

1 to 5

115

2

5

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16th Note Halftime feel ♩ = 120

1 Verse

3 Chorus

4 Verse

90



95



5 Chorus

99



"A mighty fortress..."

105



110



1 to 5

115



2

5

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

Matt Boswell, Frederick Hedge,
Martin Luther

Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

Musical notation for the first system (measures 1-10). It consists of two staves: a top staff for snare drum and a bottom staff for bass drum. The top staff has a 4/4 time signature and contains rhythmic patterns: two measures of a 2-measure rest, two measures of a 3-measure rest, a measure with a suspended cymbal (Sus cym) and a quarter note, and two measures of a 10-measure rest. The bottom staff contains corresponding rests: two measures of a 2-measure rest, two measures of a 3-measure rest, a measure of a whole rest, and two measures of a 10-measure rest. A double bar line with repeat dots is at the end of the system.

Musical notation for the second system (measures 11-25). It consists of two staves: a top staff for snare drum and a bottom staff for bass drum. The top staff has a 4/4 time signature and contains a suspended cymbal (Sus cym) with a diamond-shaped note head and a fermata over it, spanning measures 11-25. The bottom staff contains rests for measures 11-24, followed by a measure with a chime (CHIMES) and a quarter note, and a final measure with a suspended cymbal (Sus cym) and a quarter note. A double bar line with repeat dots is at the end of the system.

26

Musical notation for the third system (measures 26-30). It consists of two staves: a top staff for snare drum and a bottom staff for bass drum. The top staff has a 4/4 time signature and contains rhythmic patterns: two measures of a 4-measure rest, two measures of a 10-measure rest, one measure of a 9-measure rest, and a measure with a suspended cymbal (Sus Cym) and a quarter note. The bottom staff contains corresponding rests: two measures of a 4-measure rest, two measures of a 10-measure rest, one measure of a 9-measure rest, and a measure with a timpani (TIMP) and a quarter note. A double bar line with repeat dots is at the end of the system.

31

3 Chorus

Musical notation for the fourth system (measures 31-54). It consists of two staves: a top staff for snare drum and a bottom staff for bass drum. The top staff has a 4/4 time signature and contains rests for measures 31-34, followed by a measure with a tambourine (Tamb.) and a quarter note, and two measures with a 2-measure rest. The bottom staff contains rests for measures 31-34, followed by a measure with a quarter note, and two measures with a 2-measure rest. A double bar line with repeat dots is at the end of the system.

55

Musical notation for the fifth system (measures 55-60). It consists of two staves: a top staff for snare drum and a bottom staff for bass drum. The top staff has a 4/4 time signature and contains a suspended cymbal (Sus Cym) with a diamond-shaped note head and a fermata over it, spanning measures 55-60. The bottom staff contains rests for measures 55-58, followed by a measure with a quarter note, and two measures with a 2-measure rest. A double bar line with repeat dots is at the end of the system.

61

Musical notation for measures 65-74. The top staff is marked with *Sus Cym* and *Tamb.*. The bottom staff shows a bass line with a 5-measure rest in the first measure and a 2-measure rest in the fourth measure.

4 Verse
Musical notation for measures 75-81. The top staff is marked with *Tamb.*. The lyrics "That word above..." are written below the staff. The bottom staff shows a bass line with a 2-measure rest in the fourth measure.

Musical notation for measures 82-90. The top staff is marked with *Sus Cym* and *Tamb.*. The bottom staff shows a bass line with a 4-measure rest in the sixth measure.

Musical notation for measures 91-98. The top staff is marked with *Sus Cym* and *Tamb.*. The bottom staff shows a bass line with a 2-measure rest in the fourth measure and a 4-measure rest in the sixth measure.

5 Chorus
Musical notation for measures 99-106. The top staff is marked with *Tamb.*. The lyrics "A mighty fortress..." are written below the staff. The bottom staff shows a bass line with a 2-measure rest in the fourth measure and a 2-measure rest in the sixth measure.

105

Musical notation for measures 105-108. The top staff is for Sus Cym and Tamb. The bottom staff is for a melodic line. Measure 105 has a whole rest in both staves. Measure 106 has a half note G \sharp in the top staff and a half note G \sharp in the bottom staff. Measure 107 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 108 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff.

109

Musical notation for measures 109-114. The top staff is for Sus cym and has a first ending bracket from measure 109 to 114. The bottom staff has a first ending bracket from measure 109 to 114. Measure 109 has a whole rest in both staves. Measure 110 has a whole rest in both staves. Measure 111 has a half note G \sharp in the top staff and a half note G \sharp in the bottom staff. Measure 112 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 113 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 114 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff.

115

Musical notation for measures 115-120. The top staff is for Sus Cym and has a second ending bracket from measure 115 to 120. The bottom staff has a second ending bracket from measure 115 to 120. Measure 115 has a whole rest in both staves. Measure 116 has a half note G \sharp in the top staff and a half note G \sharp in the bottom staff. Measure 117 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 118 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 119 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff. Measure 120 has a quarter note G \sharp in the top staff and a quarter note G \sharp in the bottom staff.

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Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

1 Verse

2 Verse

"And though this world..."

3 Chorus

64

69

4 Verse

74

"That word above..."

87

91

5 Chorus

97

"A mighty fortress..."

101

108

113

1 2

to 5

6

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Martin Luther
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16th Note Halftime feel $\text{♩} = 120$

1 Verse

2 Verse

3 Chorus

4 Verse

100

Musical staff 100-104: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a series of chords and melodic lines. It begins with a complex chordal structure, followed by a sequence of chords, and ends with a melodic phrase.

105

Musical staff 105-108: Treble clef, key signature of two flats. The staff starts with a whole rest, followed by a melodic line, and then continues with a series of chords.

109

Musical staff 109-112: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines, similar to the previous staff.

113

Musical staff 113-115: Treble clef, key signature of two flats. The staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. A box labeled 'to 5' is positioned above the second ending. The staff concludes with a double bar line.

116

Musical staff 116-119: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) appearing below the staff.

120

Musical staff 120-123: Treble clef, key signature of two flats. The staff contains a series of chords and melodic lines, ending with a double bar line.

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16th Note Halftime feel ♩ = 120

1 Verse

27 "And though this world..."

3 Chorus

4 Verse

55 "A mighty fortress..." "That word above..."

93 1st Flutes only

5 Chorus

97 "A mighty fortress..."

100

Musical staff 100-103: Treble clef, 2/4 time signature. Measures 100-103 contain a sequence of eighth and quarter notes, including a dotted quarter note in measure 100.

104

Musical staff 104-107: Treble clef, 2/4 time signature. Measures 104-107 continue the melodic line with eighth and quarter notes, including a quarter rest in measure 105.

108

Musical staff 108-111: Treble clef, 2/4 time signature. Measures 108-111 continue the melodic line with eighth and quarter notes, including a dotted quarter note in measure 108.

112

Musical staff 112-115: Treble clef, 2/4 time signature. Measures 112-115 include a first ending bracket labeled '1' and a second ending bracket labeled '2' with a 'to 5' instruction. Measure 115 ends with a double bar line.

116

Musical staff 116-119: Treble clef, 2/4 time signature. Measures 116-119 continue the melodic line with eighth and quarter notes. A 'ME' marking is present below the staff in measure 118.

120

Musical staff 120-123: Treble clef, 2/4 time signature. Measures 120-123 continue the melodic line with eighth and quarter notes, ending with a double bar line in measure 123.

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16th Note Halftime feel ♩ = 120

Musical notation for the first line, starting with a 2-measure rest and a piano (p) dynamic marking.

1 Verse

2nd X only

Musical notation for the first staff of the first verse, starting at measure 7 with a mezzo-forte (mf) dynamic marking.

Musical notation for the second staff of the first verse, starting at measure 13.

Musical notation for the third staff of the first verse, starting at measure 18.

Musical notation for the fourth staff of the first verse, starting at measure 22.

Musical notation for the fifth staff of the first verse, starting at measure 27 with a first ending bracket and a mezzo-forte (mf) dynamic marking.

Musical notation for the sixth staff of the first verse, starting at measure 31 with a second ending bracket.

2 Verse

Musical notation for the first staff of the second verse, starting at measure 35.

"And though this world..."

39

43

47

50

53

3 Chorus

"A mighty fortress..."

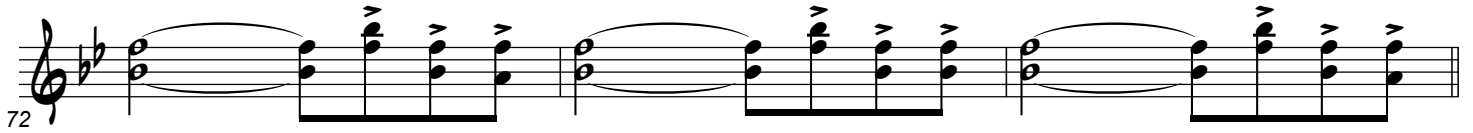
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60

64

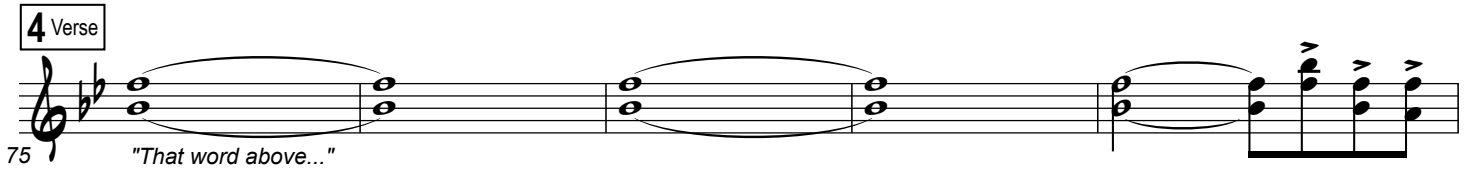
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72

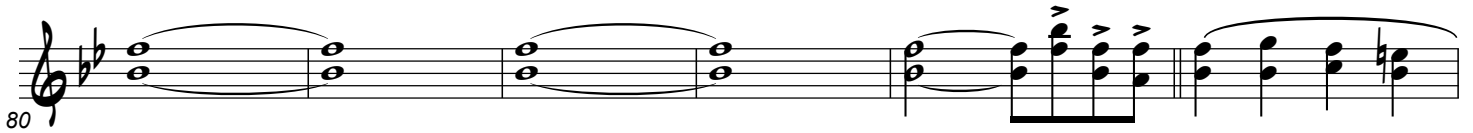


4 Verse

75 "That word above..."



80



86



91



95



5 Chorus

99 "A mighty fortress..."



104



109



113

1

to 5

2

Musical staff 113-116: This staff contains measures 113 through 116. It begins with a first ending bracket labeled '1' over measures 113-114, followed by a double bar line and a box labeled 'to 5' over measure 115. A second ending bracket labeled '2' covers measures 115-116. The music consists of eighth-note chords with stems pointing down.

117

Musical staff 117-120: This staff contains measures 117 through 120. It features a long note in measure 117, followed by rests in measures 118 and 119, and a final chord in measure 120. A hairpin crescendo is shown below the staff, starting under measure 117 and ending under measure 120. A dynamic marking of *mf* is placed below the final chord.

121

Musical staff 121-124: This staff contains measures 121 through 124. It features a long note in measure 121, followed by rests in measures 122 and 123, and a final chord in measure 124. A hairpin crescendo is shown below the staff, starting under measure 121 and ending under measure 124. A dynamic marking of *mf* is placed below the final chord.

A Mighty Fortress

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Matt Boswell, Frederick Hedge,
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16th Note Halftime feel ♩ = 120

Musical staff 1: Introduction. It begins with a 2-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter).

1 Verse

2nd X only

Musical staff 2: First line of the first verse. It starts with a 7-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter).

Musical staff 3: Second line of the first verse. It starts with a 15-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter).

Musical staff 4: Third line of the first verse. It starts with a 19-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter).

Musical staff 5: Fourth line of the first verse. It starts with a 23-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter).

Musical staff 6: Fifth line of the first verse. It starts with a 27-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter). The staff ends with a double bar line and a repeat sign.

Musical staff 7: Sixth line of the first verse. It starts with a 31-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter). The staff ends with a double bar line and a repeat sign.

2 Verse

Musical staff 8: First line of the second verse. It starts with a 35-measure rest, followed by a half-note melody: G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter), G \flat (quarter), F \flat (quarter). The lyrics "And though this world..." are written below the staff.

40 Musical staff 40: Treble clef, key signature of two flats. Measures 40-46. Measure 40 starts with a dynamic marking of *mf*. The staff contains a series of half notes and quarter notes, mostly with slurs.

47 Musical staff 47: Treble clef, key signature of two flats. Measures 47-51. Measure 47 starts with a dynamic marking of *mf*. The staff contains a series of half notes and quarter notes, mostly with slurs. Measure 51 features a triplet of eighth notes.

52 Musical staff 52: Treble clef, key signature of two flats. Measures 52-56. Measure 52 starts with a dynamic marking of *mf*. A box labeled "3 Chorus" is positioned above the staff. The staff contains a series of half notes and quarter notes, mostly with slurs. Below the staff, the text "A mighty fortress..." is written.

57 Musical staff 57: Treble clef, key signature of two flats. Measures 57-62. The staff contains a series of half notes and quarter notes, mostly with slurs.

63 Musical staff 63: Treble clef, key signature of two flats. Measures 63-68. The staff contains a series of half notes and quarter notes, mostly with slurs.

69 Musical staff 69: Treble clef, key signature of two flats. Measures 69-72. The staff contains a series of half notes and quarter notes, mostly with slurs. Measure 72 features a triplet of eighth notes.

73 Musical staff 73: Treble clef, key signature of two flats. Measures 73-78. A box labeled "4 Verse" is positioned above the staff. The staff contains a series of half notes and quarter notes, mostly with slurs. Below the staff, the text "That word above..." is written.

79 Musical staff 79: Treble clef, key signature of two flats. Measures 79-84. The staff contains a series of half notes and quarter notes, mostly with slurs. Measure 84 features a triplet of eighth notes.

85 Musical staff 85: Treble clef, key signature of two flats. Measures 85-90. The staff contains a series of half notes and quarter notes, mostly with slurs.

90

95

5 Chorus

99 "A mighty fortress..."

103

109

1

to 5

115

2

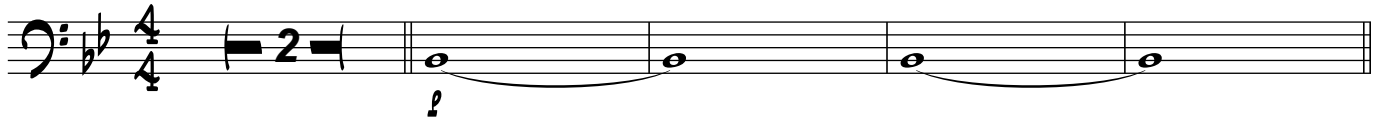
119

A Mighty Fortress

(based on the recording from the Matt Boswell album "Messenger Hymns-Vol. 2")
www.praisecharts.com/26906

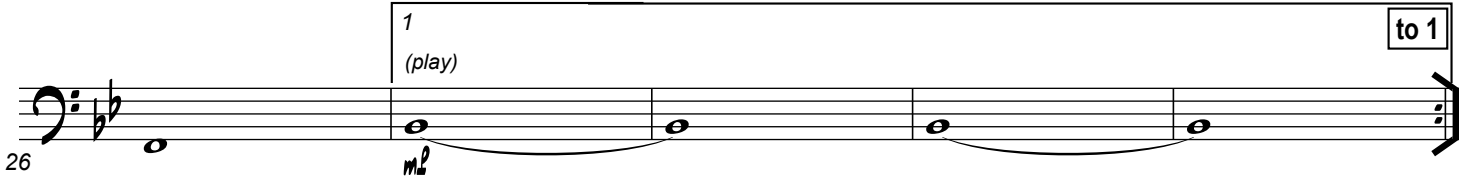
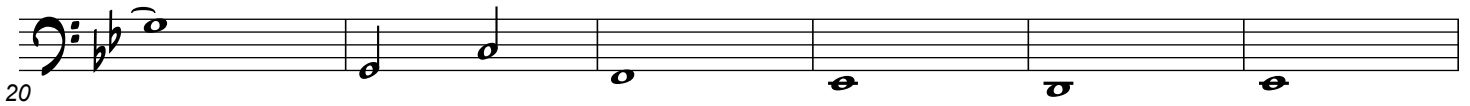
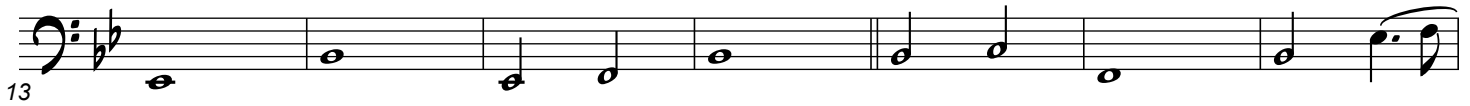
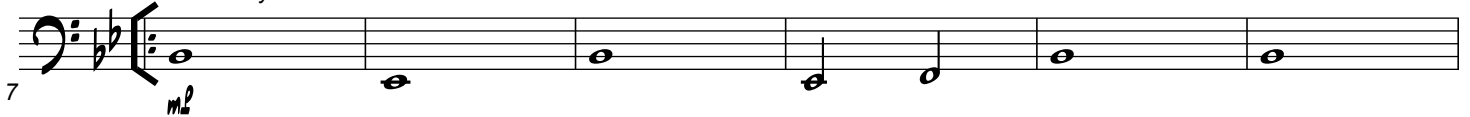
Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

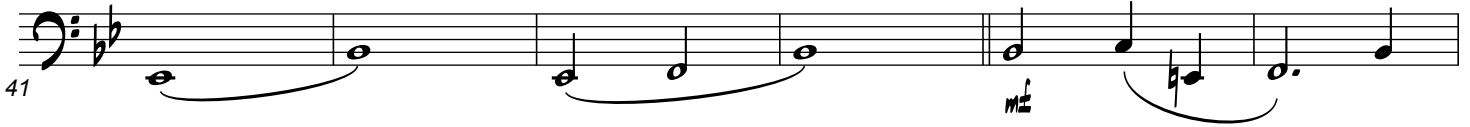
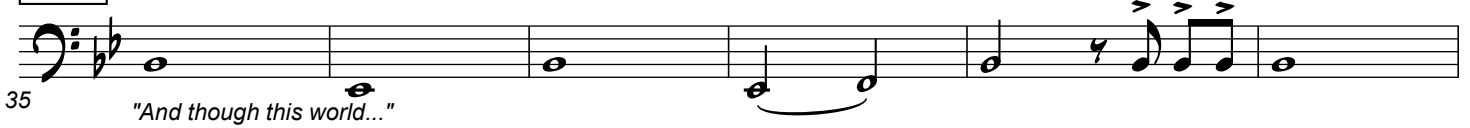


1 Verse

2nd X only



2 Verse



5 Chorus

99 "A mighty fortress..."

104

109

115

120

A Mighty Fortress

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Matt Boswell, Frederick Hedge,
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16th Note Halftime feel ♩ = 120

1 Verse

2nd X only

7

12

17

Musical score for measures 21-25. The piece is in B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measure 25 ends with a fermata over a chord.

Musical score for measures 26-30. Measure 26 is marked with a first ending bracket labeled '1' and '(play)'. The right hand has a melodic line with a repeat sign at the end. The left hand has a bass line with a fermata over a chord. A 'to 1' box is at the end of the system.

Musical score for measures 31-34. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes and some triplets. Measure 34 ends with a fermata over a chord.

Musical score for measures 35-38. A box labeled '2 Verse' is above the first measure. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. The first measure includes the lyrics "And though this world..".

Musical score for measures 39-42. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes and some triplets. Measure 42 ends with a fermata over a chord.

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 43 starts with a piano (p) dynamic. The music features a mix of chords and moving lines in both hands.

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 47 starts with a piano (p) dynamic. The music continues with complex chordal textures and melodic fragments.

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 51 starts with a piano (p) dynamic. The music features dense chordal passages and some melodic movement.

Musical notation for measures 55-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 55 starts with a piano (p) dynamic. A box labeled "3 Chorus" is positioned above the first measure. The text "A mighty fortress..." is written below the treble staff in the first measure. The music features sustained chords and some melodic lines.

Musical notation for measures 59-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 59 starts with a piano (p) dynamic. The music features sustained chords and some melodic lines.

Musical notation for measures 63-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 63 starts with a piano (p) dynamic. A triplet of eighth notes is marked with a '3' above it in measure 67.

Musical notation for measures 68-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measures 68-70 feature complex chordal textures with many beamed notes in the treble clef.

Musical notation for measures 72-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measures 72-74 feature complex chordal textures with many beamed notes in the treble clef.

4 Verse

Musical notation for measures 75-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measure 75 includes the lyrics *"That word above..."* written below the treble clef staff.

Musical notation for measures 79-82. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. Measures 79-82 feature complex chordal textures with many beamed notes in the treble clef.

Musical notation for measures 84-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. Measure 84 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. The music continues with various chords and melodic lines in both staves.

Musical notation for measures 88-91. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. Measure 88 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. The music continues with various chords and melodic lines in both staves.

Musical notation for measures 92-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. Measure 92 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. The music continues with various chords and melodic lines in both staves.

Musical notation for measures 96-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. Measure 96 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. The music continues with various chords and melodic lines in both staves. Measure 98 features a triplet of eighth notes in the treble staff.

Musical notation for measures 99-102. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major. Measure 99 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. The music continues with various chords and melodic lines in both staves. Measure 99 includes a box labeled "5 Chorus" and the text "A mighty fortress...". Measure 102 features a triplet of eighth notes in the treble staff.

104

Musical notation for measures 104-108. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

109

Musical notation for measures 109-112. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes is marked with a '3' above it in measure 110.

113

Musical notation for measures 113-116. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A first ending bracket labeled '1' spans measures 113-115, and a second ending bracket labeled '2' spans measures 115-116. A 'to 5' instruction is placed above the right hand in measure 115.

117

Musical notation for measures 117-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in measure 118.

120

Musical notation for measures 120-122. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major. The right hand features a complex texture of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in measure 122.

A Mighty Fortress

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Key: B \flat

Matt Boswell, Frederick Hedge,
Martin Luther
Arr./Orchestrated by Brad Henderson

16th Note Halftime feel ♩ = 120

SA

TB

Piano
(pads, kick)
1
mf
2

Rhythm
B \flat 5
Sim.
mf Synth drone diamonds
Ac Gtr finger pick
Kick on 1 & 3
2 3 4 5 6

Trumpet 1-2

Alto Sax
(Trumpet 3)

Trombone 1-2
(Tenor Sax 1-2)

Bass Trombone

1
Percussion
2
Sus cym

Horn 1-2

Flute (Oboe) 1-3
(Clarinet)

Violin

Viola

Cello-Bass

1 Verse

SA
TB

1. A might - y for - tress our God, a bul - wark nev - er fail - -
2. Did we in our own strength con - fide, our striv - ing would be los - -

Piano

Bb Eb Bb Eb Fsus
mf - mf

Rhythm

Bb Pattern cont. Eb Bb Eb Fsus
mf - mf
7 8 9 10

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 2nd X only
Via. 2nd X only
Vc.-D.B. mf 2nd X only

SA
ing. ing
Our were Help not er the He right a - midst the flood side, of the mor - tal of

TB

Piano
B \flat E \flat B \flat

Rhythm
B \flat B \flat E \flat B \flat

11 12 13 14

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

SA
ills pre - vail - - - ing. For still our an - cient foe doth
God's own choos - - - ing. Dost ask who that may be? Christ

TB

Piano

E \flat F \sharp sus B \flat B \flat C \sharp sus C F

Rhythm

E \flat F \sharp sus B \flat B \flat C \sharp sus C F

15

16

17

18

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA seek to work us woe. His craft and pow'r are great and
Je - sus, it is He The Lord of Hosts His name, from

TB

Piano

Bb Eb Gm Gm C F

Rhythm

Bb Eb Gm Gm C F

19

20

21

22

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
armed with cru - el hate. On earth is not his e -
age to cru age the same and He must win the bat-

Piano
Eb D Eb F^{sus}

Rhythm
Eb D Eb F^{sus}

23 24 25 26

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

1 to 1

SA
qual.

TB

Piano
B \flat

Rhythm
B \flat Bass in (diamonds)
AG pattern cont.

27 28 29 30

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
CHIMES
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.
(play)
m $\acute{2}$

Vla.
(play)
m $\acute{2}$

Vc.-D.B.
(play)
m $\acute{2}$

2 Verse

SA
3. And though this world, with dev - ils filled, should threat - en to un - do

TB

Piano

Bb Eb Bb Eb Fsus

Rhythm

Bb Eb Bb Eb Fsus

35 36 37 38

Tpt. 1-2
"And though this world..."

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
us. We will not fear, for God hath willed His truth to

TB

Piano

Rhythm

39 40 41 42

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

SA
tri - umph through us. The prince of dark - ness grim, we

TB

Piano
E \flat F \sharp sus B \flat B \flat C \sharp sus C F

Rhythm
E \flat F \sharp sus B \flat B \flat C \sharp sus C F

43 44 45 46

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.
Str Bass cues

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
trem - ble not for him. His rage we can en - dure, for

TB

Piano
B \flat Eb Gm Gm Csus C 7 F

Rhythm
B \flat Eb Gm Gm Csus C 7 F

47 48 49 50

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
lo, his doom is sure. One lit - tle word shall fell

TB

Piano
Eb D Eb F sus

Rhythm
Eb D Eb F sus

51 52 53 54

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
TIMP

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

3 Chorus

SA
Unison
him. A might - y for - - - tress, a Rock un - fail - - - ing,

TB

Piano

Rhythm

55 56 57 58

Tpt. 1-2
"A mighty fortress..."

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
the King of Glo - ry, For - ev - er A - men!

TB

Piano
Gm⁷ F Eb

Rhythm
Gm⁷ F Eb

59 60 61 62

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

SA For end - less ag - - - es, en - throned in prais - - - es,

TB

Piano

Rhythm

63 64 65 66

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn. *TUTTI*

Perc. *Tamb.*

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vin.

Vla.

Vc.-D.B.

SA
the King of Glo - ry, For - ev - er A - men!

TB

Piano
Gm⁷ F Eb

Rhythm
Gm⁷ F Eb

67 68 69 70

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA

TB

Piano

Rhythm

71 72 73 74

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

Sus Cym

Tamb.

4 Verse

SA
4. That word a - bove all earth - ly pow'rs, no thanks to them a - bid - - eth.

TB

Piano

B \flat E \flat B \flat E \flat F \sharp sus B \flat

Rhythm

75 76 77 78 79

Tpt. 1-2
"That word above..."

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
The Spi - rit and the gifts are ours. Through Him Who with us sid - - eth. Let

TB

Piano

Rhythm

80 81 82 83 84

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
goods and kin - dred go, this mor - tal life al - so. The bod - y they may kill; God's

TB

Piano
B \flat Csus C F B \flat E \flat Gm Gm Csus C 7 F

Rhythm
B \flat Csus C F B \flat E \flat Gm Gm Csus C 7 F

85 86 87 88 89 90

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Via.

Vc.-D.B.

SA
truth a - bid - eth still. His King - dom is for - ev - - er!

TB

Piano
E \flat D E \flat F^{sus} B \flat

Rhythm
E \flat D E \flat F^{sus} B \flat

91 92 93 94 95

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus Cym
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc. (Sus Cym, Tamb.)
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vin.
Vla.
Vc.-D.B.

For - ev - er and ev - er!

96 97 98

1st Flutes only

3 3

5 Chorus

SA
Mel in TENOR
A might - y for - tress, a rock un - fail - ing, the King of

TB

Piano

Rhythm

99 100 101 102 103

Tpt. 1-2
"A mighty fortress..."

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc. Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vin.

Vla.

Vc.-D.B.

SA
TB

Glo - ry for-ev - er! A - men! For end - less age - s en - throned in

Piano

Rhythm

104 105 106 107 108 109

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

Sus Cym Tamb.

SA
prais - es, the King of Glo - ry for-ev - er! A - men!

TB

Piano
B^b sus B^b Gm⁷ F E^b

Rhythm
B^b sus B^b Gm⁷ F E^b

110 111 112 113 114

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

7 to 5

2

SA
er For - ev - er! A - men!

TB

Piano
F Eb Bb

Rhythm
F Eb Bb

115 116 117 118

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus cym

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vin.

Vla.

Vc.-D.B.

