

No. 3501

A Mighty Fortress Is Our God

MARTIN LUTHER  
Arr. by W. B. Olds

DOUBLE CHORUS T. T. B. B.

18 CENTS

# HALL & MC CREARY CHORAL OCTAVOS

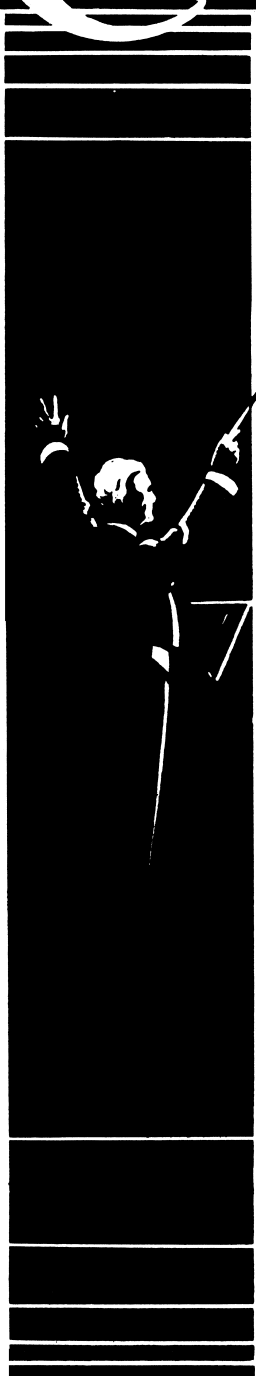
## MALE VOICES

*Sacred*

- 3501 A MIGHTY FORTRESS IS OUR GOD (*Double Chorus, T.T.B.B.-Accomp.*) . . . . . Luther-Olds
- 3502 DONA NOBIS PACEM (*T.B.B.-A Cap.*) . . . . . Arr. by Harry Robert Wilson
- 3503 HARK! THE VESPER HYMN IS STEALING (*T.T.B.B.-A Cap.*) . . . . . Arr. by Richard W. Grant
- 3504 WAKE, AWAKE, FOR NIGHT IS FLYING (*T.T.B.B.-A Cap.*) . . . . . Nicolai-Bach-Fishburn
- 3505 NOBODY KNOWS THE TROUBLE I'VE SEEN (*T.T.B.B.-A Cap.*) . . . . . Arr. by Richard W. Grant
- 3506 SEND FORTH THY LIGHT (*T.T.B.B.-Opt. A Cap.*) Balakirev-Cain
- 3507 O JESUS, GRANT ME HOPE AND COMFORT (*T.T.B.B.-Opt. A Cap.*) . . . . . Franck-Buszin



HALL & MC CREARY COMPANY · CHICAGO



# A Mighty Fortress Is Our God

MARTIN LUTHER

*Chorale for Double Male Chorus, Accompanied*

MARTIN LUTHER

Translated by

(T. T. B. B.)

Arranged by

FREDERICK H. HEDGE

W. B. OLDS


According to Dr. James Moffatt this chorale of Martin Luther is "the greatest hymn of the greatest man of the greatest century of German History." The arranger has here provided a majestic setting for the hymn. The full, rich harmony and the volume of the double male chorus produces a feeling of might, greatly augmenting the strength of the text.



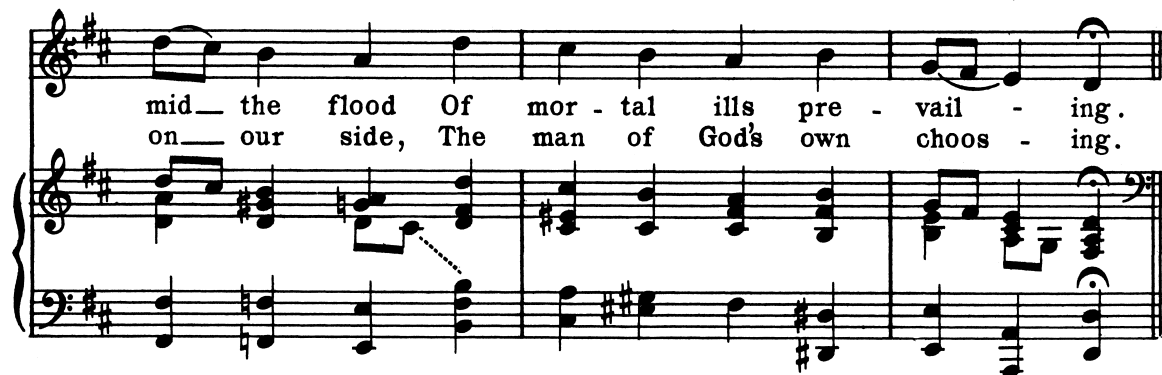
Piano introduction musical notation in G major, 3/4 time. The score consists of three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The piano accompaniment begins with a series of chords and moving lines in both hands.



5 UNISON  
1. A might - y for - tress is our God, A  
2. Did we in our own strength con - fide, Our  
Musical notation for the first two lines of the hymn. It features a vocal line with a circled '5' and the word 'UNISON' above it. Below the vocal line are two lines of lyrics. The piano accompaniment continues with a forte (f) dynamic.



10  
bul - wark nev - er fail - ing; Our help - er He, a -  
striv - ing would be los - ing, Were not the right man  
Musical notation for the third and fourth lines of the hymn. It features a vocal line with a circled '10'. Below the vocal line are two lines of lyrics. The piano accompaniment continues with a forte (f) dynamic.



mid the flood Of mor - tal ills pre - vail - ing.  
on our side, The man of God's own choos - ing.  
Musical notation for the fifth and sixth lines of the hymn. It features a vocal line with a circled '10'. Below the vocal line are two lines of lyrics. The piano accompaniment continues with a forte (f) dynamic.



1st CHORUS *mf* 15 *cresc.*

For still our an - cient foe Doth seek to work us  
 Dost ask who that may be? Christ Je - sus, it is

For still our an - cient foe Doth seek to work us  
 Dost ask who that may be? Christ Je - sus, it is

2nd CHORUS *mf*

For still our an - cient foe Doth  
 Dost ask who that may be? Christ

For still our an - cient foe Doth  
 Dost ask who that may be? Christ

*mf* *Voices alone*  
 (Piano for rehearsal) *cresc.*

woe; His craft and pow'r are great; And  
 He, Lord Sab - a - oth His name, From

woe; His craft and pow'r are great; And  
 He, Lord Sab - a - oth His name, From

seek to work us woe; His craft and pow'r are  
 Je - sus, it is He, Lord Sab - a - oth His

seek to work us woe; His craft and pow'r are  
 Je - sus, it is He, Lord Sab - a - oth His

20

armed with cru - el hate, On earth is not His  
age to age the same, And He must win the

great; And armed with cru - el hate, On  
name, From age to age the same, And

great; And armed with cru - el hate, On  
name, From age to age the same, And

1 25

e - qual. \_\_\_\_\_  
bat - tle, \_\_\_\_\_

e - qual. \_\_\_\_\_  
bat - tle. \_\_\_\_\_

earth is not His e - qual.  
He must win the

earth is not His e - qual.  
He must win the

*f* Piano

2

A might - y for - tress

A might - y for - tress

bat - tle. \_\_\_\_\_ A might - y

bat - tle. \_\_\_\_\_

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble and bass clefs, respectively, with lyrics underneath. The bottom three staves are piano accompaniment staves in treble and bass clefs. A first ending bracket labeled '2' spans the first two measures of the vocal staves. The lyrics are: 'A might - y for - tress' on the first line, 'A might - y for - tress' on the second line, 'bat - tle. \_\_\_\_\_ A might - y' on the third line, and 'bat - tle. \_\_\_\_\_' on the fourth line.

30 *cresc.*

is our God! \_\_\_\_\_

*cresc.*

is our God! \_\_\_\_\_

for - tress is our God! \_\_\_\_\_

A might - y for - tress is our God!

*cresc.*

The second system of the musical score consists of five staves. The top two staves are vocal staves in treble and bass clefs, with lyrics underneath. The bottom three staves are piano accompaniment staves in treble and bass clefs. A circled measure number '30' and the instruction 'cresc.' are at the beginning of the first vocal staff. The lyrics are: 'is our God! \_\_\_\_\_' on the first line, 'is our God! \_\_\_\_\_' on the second line, 'for - tress is our God! \_\_\_\_\_' on the third line, and 'A might - y for - tress is our God!' on the fourth line. The piano accompaniment includes a 'cresc.' instruction and a 'ff' dynamic marking.

## MIXED VOICES

### *Sacred*

- |      |   |                                  |
|------|---|----------------------------------|
| 1654 | OF THE FATHER'S LOVE BEGOTTEN (S.A.T.B.-<br>A Cap.) . . . . .                                 | Matthew N. Lundquist             |
| 1655 | WHEN IN THE HOUR OF UTMOST NEED<br>(S.A.T.B.-A Cap.) . . . . .                                | Matthew N. Lundquist             |
| 1656 | SING PRAISES (S.A.T.B.-Opt. A Cap.) . . . . .   | L. Stanley Glarum                |
| 1657 | O REST IN THE LORD (S.A.T.B.-Opt. A Cap.) . . . . .   | Mendelssohn-Glarum               |
| 1658 | SWING LOW, SWEET CHARIOT (S.S.A.A.T.T.B.B.-<br>A Cap.) . . . . .                              | Arr. by Donald R. Frederick      |
| 1659 | TE DEUM PATREM (S.A.T.B.-A Cap.) . . . . .  | Gabrieli-Niven                   |
| 1660 | IN MONTE OLIVETI (S.A.T.B.-A Cap.) . . . . .  | Palestrina-Niven                 |
| 1661 | NOWELL (S.A.T.B.-A Cap.) . . . . .  | Nelson Brett                     |
| 1662 | LORD GOD OF HOSTS (S.A.T.B.-Accomp.) . . . . .  | Francis S. Moore                 |
| 1663 | NOW LET THE HEAVENS BE JOYFUL (S.A.T.B.-<br>Accomp.) . . . . .                                | Arr. by Carl Halter              |
| 1664 | KING JESUS IS A-LISTENIN' (S.S.A.T.B.-<br>Opt. A Cap.) . . . . .                              | Arr. by Noble Cain               |
| 1665 | CHERUBIM SONG (No. 7) (S.A.T.B.-A Cap.) . . . . .   | Bortniansky-Tschaikovsky         |
| 1666 | BLESS THOU THE LORD (S.S.A.A.T.T.B.B.-<br>A Cap.) . . . . .                                   | Walter H. Hohmann                |
| 1667 | GOD IS OUR REFUGE (S.A.T.B.-A Cap.) . . . . .   | L. Stanley Glarum                |
| 1668 | PRAISE THE LORD (S.A.T.B.-Accomp.) . . . . .  | Homer Whitford                   |
| 1669 | HE NEVER SAID A MUMBALIN' WORD (S.A.T.B.-<br>A Cap.) . . . . .                                | Arr. by G. Wm. Henninger         |
| 1670 | THE NINETY-FIRST PSALM (S.A.T.B.-Opt.<br>A Cap.) . . . . .                                    | Raymond Rhea                     |
| 1671 | CHORAL RESPONSES FOR THE CHURCH YEAR—<br>GROUP ONE (S.A.T.B.-Accomp.) . . . . .               | Comp. or Arr. by Ruth<br>Bampton |
| 1672 | CHORAL RESPONSES FOR THE CHURCH YEAR—<br>GROUP TWO (S.A.T.B.-Accomp.) . . . . .               | Comp. or Arr. by Ruth<br>Bampton |
| 1673 | BEHOLD THE LAMB OF GOD (S.A.T.B.-Accomp.)   | Charles H. Marsh                 |
| 1674 | CHRISTMAS GLORIA (S.A.T.B. with Soprano<br>Solo-Accomp.) . . . . .                            | H. P. Hopkins                    |
| 1675 | CONSIDER AND HEAR ME (S.A.T.B.-A Cap.) . . . . .  | Lyndon Salathiel                 |
| 1676 | JESUS PUT FORTH HIS HAND (S.A.T.B.-Div.,<br>Opt. A Cap.) . . . . .                            | Walter H. Hohmann                |
| 1677 | O COME LITTLE CHILDREN (S.A.T.B. and<br>Unison Jr. Choir-A Cap.) . . . . .                    | L. Stanley Glarum                |
| 1678 | SONG OF BETHLEHEM (S.A.T.B. and Jr. Choir<br>with Narrator or Speech Choir-Accomp.) . . . . . | Ruth Bampton                     |
| 1679 | O HOLY NIGHT (S.A.T.B. with Jr. Choir-<br>Accomp.) . . . . .                                  | Ed. and Arr. by Ruth Heller      |
| 1680 | JOYFUL NEWS WE BRING (S.A.T.B.-Accomp.) . . . . .   | Lily Strickland                  |
| 1681 | DAY OF DAYS (S.A.T.B.-Accomp.) . . . . .  | Lily Strickland                  |
| 1682 | MAKE A JOYFUL NOISE UNTO GOD (S.A.T.B.-<br>Div., A Cap.) . . . . .                            | L. Stanley Glarum                |

# HALL & MCCREARY CHORAL OCTAVOS

## MALE VOICES

### Secular

- 3001 SHADOW MARCH (T.T.B.B.-A Cap.) . . . Noble Cain  
 3002 FINE KNACKS FOR LADIES (T.T.B.B.-Opt. A Cap.) Dowland-Andersen  
 3003 TI, TUM, TI (T.T.B.B.-Accomp.) . . . Reeve-Strickling  
 3004 TELL ME, ROSE (T.T.B.B.-A Cap.) . . . Richard W. Grant  
 3005 THE DESERT'S SONG OF PEACE (T.T.B.B.-Opt. A Cap.) . . . W. B. Olds  
 3006 SHIP AHOY! (T.T.B.B.-Accomp.) . . . Lily Strickland  
 3007 MARCHING DOWN THE AVENUE (T.T.B.B.-Opt. A Cap.) . . . Arthur Olaf Andersen  
 3008 A SAILOR'S WAY (T.T.B.B.-Accomp.) . . . Lily Strickland  
 3009 THE BAND (T.T.B.B.-Opt. A Cap.) . . . Hummel Fishburn  
 3010 THE OWL (T.T.B.B.-Opt. A Cap.) . . . W. B. Olds  
 3011 REVELLE (T.T.B.B.-Accomp.) . . . Rowland Leach  
 3012 SEAFARING (T.T.B.B.-Opt. A Cap.) . . . Don Dixon  
 3013 HOW HAPPY MUST HE BE (T.T.B.B.-Accomp.) Bach-Olds  
 3014 SO MOTE IT BE (T.T.B.B.-A Cap.) . . . Pisk-Olds  
 3015 HAIL! SMILING MORN (T.T.B.B.-A Cap.) . . . Spofforth-Grant  
 3016 HEAVEN BELLS (T.T.B.B.-A Cap.) . . . Arr. by George F. McKay  
 3017 MEN WHO GO DOWN TO THE SEA IN SHIPS (T.T.B.B.-A Cap.) . . . Ernest Lubin  
 3018 GOOD-BYE, OL' PAINT (T.T.B.B.-Opt. A Cap.) . . . Arr. by Harry Robert Wilson  
 3019 COME TO ME IN MY DREAMS (T.T.B.B.-A Cap.) Noble Cain  
 3020 THE ERIE CANAL (T.T.B.B.-Accomp.) . . . Arr. by Harry Robert Wilson  
 3021 'WAY DOWN SOUTH (T.T.B.B.-Accomp.) . . . A. Louis Scarmolin  
 3022 COME, LET US ALL A-MAYING GO (T.T.B.B.-A Cap.) . . . Atterbury-Strickling  
 3023 OLD KING COLE (T.T.B.B.-A Cap.) . . . Paul Tonner  
 3024 SEA DREAMS (T.T.B.B.-Opt. A Cap.) . . . Harry Robert Wilson  
 3025 KEMO KIMO (T.T.B.B.-Opt. A Cap.) . . . Arr. by Harry Robert Wilson  
 3026 WHEN TWILIGHT COMES (T.T.B.B.-Opt. A Cap.) Arthur Olaf Andersen  
 3027 LOVE OF THE SEA (T.T.B.B.-Accomp.) . . . Harry Robert Wilson  
 3028 WEEP YOU NO MORE, SAD FOUNTAINS (T.T.B.B.-A Cap.) . . . Lewis Henry Horton  
 3029 SONG OF THE WANDERLUST (T.T.B.B.-Accomp.) James C. McCollum  
 3030 THE POBBLE WHO HAS NO TOES (T.T.B.B.-A Cap.) . . . Dora Flick Flood  
 3031 WE'LL FIGHT FOR VICTORY (T.T.B.B.-Accomp.) Donald C. Tuttle  
 3032 BRAVE SONGS (T.T.B.B.-Accomp.) . . . W. B. Olds  
 3033 SWING ALONG WITH A SONG (T.T.B.B.-Accomp.) . . . Rutger Van Woert  
 3034 MONKEYDOODLE (T.T.B.B.-Accomp.) . . . Paul Tonner  
 3035 AMERICAN NAMES (T.T.B.B.-Opt. A Cap.) . . . Jane C. Watt  
 3036 HEE-HAW! (T.T.B.B.-A Cap.) . . . W. B. Olds  
 3037 KEEP IN THE MIDDLE OF THE ROAD (T.T.B.B.-A Cap.) . . . Hays-Groff  
 3038 CINDY (T.T.B.B.-Opt. A Cap.) . . . Arr. by Harry Robert Wilson

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