

# Built on the Rock

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## Built on the Rock

Two-part mixed voices, keyboard, opt. cong., opt handbells (2 octaves)

Nikolai Grundtvig, 1854; tr. Carl Doving, 1909, alt.

Tune: KIRKEN, Ludwig M. Lindeman, 1840  
Setting by Alfred V. Fedak

Firm and rhythmic (♩ = ca. 144)

Handbells

Keyboard

Gt.

6

Ped.

**A** Male voices

*f* 1. Built on the Rock, the church shall stand, e - ven when steep - les are fall -

Treble voices

ing. Christ builds his church in ev - ery land; bells still are chim - ing and

Man.

Sw. *f*

26 **B**

*f*

All voices

call - ing, call - ing the young and old to rest, call - ing the

Ped.

33

Treble voices

souls of those dis - tressed, long - ing for life ev - er - last - ing.

Sw.

Man.

40 **C**

*sfz*

Gt.

Ped.

Sw.

*dim.*

S.A. *mf* 2. Not in a tem - ple built with hands God the Al -

T.B. *mf* 2. Not in a tem - ple built with hands

might - y is dwell - ing; high in the heavens his

God the Al - mighty is dwell - ing;

tem - ple stands, all earth - ly tem - ples ex - cell -

high in the heavens his tem - ple stands, all earth - ly

**D** All voices

ing. Yet he who dwells in heaven a - bove

tem - ples ex - cell - ing.

[+ Handbells]

Man.

choos - es to live with us in love, mak - ing our bod - ies his tem - ple.

[+ Handbells]

Gt.

Ped.

**E**

83

Soprano

*f* We are his

A.T.B. + Congregation

*f* 3. We are God's house of liv - ing stones,

90

house, his hab - i - ta - tion;

built for his own hab - i - ta - tion; he fills our hearts, his

96

*f* fills — our hearts and grants sal - va - tion.

hum - ble thrones, grant - ing us life and sal - va - tion.

Yet to this place, we come — with thanks — to

Yet to this place, an earth - ly frame, we come with thanks to

**F** *Allargando molto*

*ff*

praise his name; — God grants us — bless - ing.

praise his name; God grants his peo - ple true bless - ing.

*Allargando molto*

*ff*

# Built on the Rock

Bells used: 23 (24)

Handbell part

Setting by Alfred V. Fedak, 1990

The score is written for two staves, Treble and Bass clef, in 3/4 time. It begins with a melodic line in the bass clef and a series of chords in the treble clef. The piece is divided into sections A through F. Section A (measures 11-16) features a melodic line in the treble and chords in the bass. Section B (measures 17-26) continues with similar textures. Section C (measures 27-36) includes a melodic line in the treble and chords in the bass, with a dynamic marking of *sfz*. Section D (measures 37-46) features a melodic line in the treble and chords in the bass. Section E (measures 47-56) includes a melodic line in the treble and chords in the bass, with a dynamic marking of *f*. Section F (measures 57-66) is marked *Allargando molto* and *ff*, featuring a melodic line in the treble and chords in the bass. The score concludes with a final chord in the treble and a whole note in the bass.