

Cornerstone

Text drawn from Psalm 118:22,
Isaiah 11:6, John 12:24, I Corinthians 15:55

Shawn Kirchner

With joy and freedom ♩ = 88-92

The musical score is written in 4/4 time with a tempo of 88-92 beats per minute. It features three vocal parts: Tenor 1 (T), Tenor 2 (B), and Bass 1 (B). The piano accompaniment is in the bass clef. The lyrics are: "O the stone that the build-ers re-ject-ed be-came the cor-ner-stone of a whole new world. The stone that the build-ers re-ject-ed be-came the cor-ner-stone of a whole new world. The stone that the build-ers re-ject-ed, the stone that the build-ers re-ject-ed." The score is divided into four systems, each with a measure number (3, 6, 9) at the beginning. Dynamics include *p* (piano) and *mp* (mezzo-piano).

System 1: Measure 3. Tenor 2 and Bass 1 enter with the lyrics "O the stone that the build-ers re-ject-ed be-came the".

System 2: Measure 6. Tenor 2 and Bass 1 continue with "cor-ner-stone of a whole new world. The stone that the build-ers re-ject-ed".

System 3: Measure 9. Tenor 2 and Bass 1 continue with "ed be-came the cor-ner-stone of a whole new world. The".

System 4: Measure 12. Tenor 2 and Bass 1 continue with "stone that the build-ers re-ject-ed, the stone that the build-ers re-ject-ed".

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12

T
T

ed, the stone that the build-ers re-ject - ed be-came the

B

ed, the stone that the build-ers re-ject - ed be-came the

B

(Bass 2) *mp*

the stone be - came the

15 Solo

T

(Solo) *mf*

A grain of wheat may be

T

cor - ner - stone of a whole new world.

B

cor - ner - stone of a whole new world.

B

cor - ner - stone of a whole new world.

mf

18 (Solo)

T

knocked to the ground and suf-fer through the win-ter's cold,

T

knocked to the ground and suf-fer through the win-ter's cold,

B

knocked to the ground and suf-fer through the win-ter's cold,

21 (Solo)

on - ly to rise right up a - gain — and bear its seed — a thou -

24 (Solo)

— sand - fold. —

Bass 1&2, unis. *mp*

O the stone that the build-ers re-ject - ed be-came the

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27

Tenor 1&2, unis. *mp*

The stone that the build-ers re-ject -

cor - ner - stone of a whole new — world. The stone that the build-ers re-ject -

30

- ed be-came the cor - ner - stone of a whole new_ world. The

- ed be-came the cor - ner - stone of a whole new_ world. The

Bass 1

33

stone that the build-ers re-ject - ed, the stone that the build-ers re-ject -

stone that the build-ers re-ject - ed, the stone that the build-ers re-ject -

Bass 2 *mp* The stone that the build-ers re-ject - ed, the

mf

mf

mf

mf

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36

ed, the stone that the build-ers re-ject - ed be-came the

ed, the stone that the build-ers re-ject - ed be-came the

stone that the build-ers re-ject - ed be - came the

Grb-1

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39 Solo (Solo) *mf*

Nev-er can our

cor-ner-stone of a whole new world.

cor-ner-stone of a whole new world.

cor-ner-stone of a whole new world.

mf

42 (Solo)

jour - ney fail; — a lit - tle child — will lead — the way, —

45 (Solo)

whose eyes are filled with a shin - ing light, — to whom the night — is bright

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48 (Solo)

— as — day. — *mp* The stone that the build - ers re - ject -
 Tenor 1&2, unis. *mp*
 O — the stone that the build - ers re - ject - ed be - came the
 Bass 1&2, unis. *mp*
 O — the stone that the build - ers re - ject - ed be - came the
mf

51 (Solo)

ed, _____ of _____ a whole new _____ world, _____ The

cor - ner - stone of a whole new _____ world. The stone that the build-ers re-ject -

cor - ner - stone of a whole new _____ world. The stone that the build-ers re-ject -

8[♭] 1

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54 (Solo)

stone that the build-ers re-ject - ed, _____ of _____ a whole new _____

ed be - came the cor - ner - stone of a whole new _____ world. The *mf*

ed be - came the cor - ner - stone of a whole new _____ world. The *Bass 1 mf*

(Solo)

57 *mf*

world, _____ a whole new world,

T
T
B
B

stone that the build-ers re-ject - ed, _____ the stone that the build-ers re-ject -

stone that the build-ers re-ject - ed, _____ the stone that the build-ers re-ject -

Bass 2 *f*

The stone that the build-ers re-ject - ed, _____ the

60 *f*

a whole new world, _____ be-came the

- ed, _____ the stone that the build-ers re-ject - ed _____ be-came the

- ed, _____ the stone that the build-ers re-ject - ed _____ be-came the

stone that the build-ers re-ject - ed be - came the

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(Solo)

63 *ff*

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

ff

f

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66 *mp*

The love that rolls the stone a-way

p

Grave, where is thy

mp

The love that rolls the stone a-way

p

Grave, where is thy

p poco a poco cresc.

The image shows a musical score for a vocal and piano piece. It consists of two systems of staves. The first system (measures 63-65) features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte (ff) dynamic and sing the lyrics 'corner-stone of a whole new world.' The piano accompaniment is also marked ff. The second system (measures 66-68) features the same four vocal staves and piano accompaniment. The vocal parts are marked with a mezzo-piano (mp) dynamic and sing the lyrics 'The love that rolls the stone a-way / Grave, where is thy'. The piano accompaniment is marked with a piano (p) dynamic and includes the instruction 'p poco a poco cresc.'.

69 (Solo)

gives us life that we may sing: - "Grave, where is thy vic -
 vic - to - ry? Death, O

mf

p poco a poco cresc.

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- to - ry? Death, O death, where is thy sting?
 death, where is thy sting?
 - to - ry? Death, O death, where is thy sting?
 death, where is thy sting?

f

75 (Solo) *ff*

O the stone that the build-ers re-ject - ed be-came the

O the stone that the build-ers re-ject - ed be-came the

O the stone that the build-ers re-ject - ed be-came the

O the stone that the build-ers re-ject - ed be-came the

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78

cor - ner - stone of a whole new world. The stone that the build-ers re - ject -

cor - ner - stone of a whole new world. The stone that the build-ers re - ject -

cor - ner - stone of a whole new world. The stone that the build-ers re - ject -

cor - ner - stone of a whole new world. The stone that the build-ers re - ject -

© protection

ed be-came the cor - ner - stone of a whole new__ world. The

ed be-came the cor - ner - stone of a whole new__ world. The

ff

84

(falsetto OK on top) The stone that the build-ers re - ject__ ed, the

stone that the build-ers re-ject - ed,__ the stone that the build-ers re-ject-

stone that the build-ers re-ject - ed,__ the stone that the build-ers re-ject-

stone that the build-ers re-ject - ed,__ the stone that the build-ers re-ject-

87 (Solo)

stone that the build - ers re - ject - ed, _____

ed, _____ the stone that the build - ers re - ject -

ed, _____ the stone that the build - ers re - ject -

ed, _____ The stone be -

89

be - came the cor - ner - stone of a whole new_ world, the

ed _____ be - came the cor - ner - stone of a whole new_ world, the

ed _____ be - came the cor - ner - stone of a whole new_ world, the

came the cor - ner - stone of a whole new_ world, the

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Broadening to the end

92 (Solo)

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

cor - ner - stone of a whole new world.

Broadening to the end

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The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is piano accompaniment. The tempo marking 'Broadening to the end' appears above the piano part. A large red watermark 'For Perusal Only' is overlaid on the bottom half of the page.