

Christ, Our Cornerstone

Unison, SATB choir & congregation, piano & strings

Verses 1 & 3 based on Isaiah 28:16

Verse 2, 4, 5: Latin hymn c. 8th century tr. John Chandler

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Joyfully ♩ = 116

mf *f*

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note chord (F#4, A4) and moves through several chords, ending with a half note chord (F#4, A4). The bass line consists of quarter notes and half notes, providing a steady accompaniment.

6 Children unison: *mf*

1. Let us sing a song of thanks-giv-ing,

mf

This section begins at measure 6. The vocal line is a unison melody for children, starting with a half note chord (F#4, A4) and moving through several chords. The piano accompaniment is in the right hand, with a bass line in the left hand. The tempo and dynamics are marked *mf*.

11 Prais - ing God for all he has done; for his gra-cious gift of sal-va-tion, for send - ing Je-sus his

mf

This section begins at measure 11. The vocal line continues the unison melody, with a triplet of eighth notes at the end of the phrase. The piano accompaniment is in the right hand, with a bass line in the left hand. The tempo and dynamics are marked *mf*.

16 son. On Him we place our trust a-lone, On Christ, our pre-cious cor - ner-stone.

mf

This section begins at measure 16. The vocal line continues the unison melody, with a triplet of eighth notes at the end of the phrase. The piano accompaniment is in the right hand, with a bass line in the left hand. The tempo and dynamics are marked *mf*.

21

Here we build a sure found-a - tion, on Christ, our cor - ner -

24

stone.

f *slight rit.*

27

Adult choir:

f

2.Christ is our corn - er - stone; On him a - lone we build... With

32

his true saints a - lone the courts of heav'n are filled. On his great

This system contains measures 32 through 36. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part consists of chords in the right hand and a bass line in the left hand.

37

love our hopes we place of pre - sent grace and joys a -

This system contains measures 37 through 41. It continues the vocal line and piano accompaniment from the previous system. The piano part features a more active bass line with eighth-note patterns.

42

bove.

This system contains measures 42 through 45. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

92

And may that grace once giv - 'n be with us ev - er - more Un - til that day, when
 may that grace, once giv'n, Be with us ev - er - more Un - til that

97

all the blest are called a-way to end-less rest! Here we build a sure-found a - tion, on
 day When all the blest To end - less rest are called a -

Christ our cor - ner - stone.
way!

This system contains five measures of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. The lyrics "Christ our cor - ner - stone." are written under the first measure, and "way!" is written under the second measure. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand.

107 *mf*
Here we build a sure found-a - tion, on Christ our cor - ner -

This system contains five measures of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. The lyrics "Here we build a sure found-a - tion, on Christ our cor - ner -" are written under the notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the second measure of the piano part.

112
stone.

This system contains five measures of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. The lyrics "stone." are written under the first measure. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand, concluding with a double bar line.