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THE BULLY AND THE CORNERSTONE

*A discarded but destined stone lay on the scorched earth,
Made for a sure foundation.*

*A building formed to its angles, sure of its true worth,
Would've stood as a mighty creation.*

*A bully had tossed out this stone which made him stumble and grumble.
He turned and chiseled and sang with the gang.
But soon their building rumbled; he gasped and then it crumbled,
Collapsed in the dust with a bang.*

*He cried out, "Master Builder, please have mercy on us!
It fell without a clue,
Collapsed with a bang at our feet in a giant cloud of dust.
We don't know what to do."*

*The Master's fiery eyes danced slowly from stone to stone
In search of the very best.
The very stone they'd rejected, He stooped, picked up, and chose;
"This will be the cornerstone—above the rest!"*

*Love for the poor, disheartened. Love for the down, rejected.
Love for those not esteemed.
Love for the seniors, discarded. Love for the children, neglected.
Love that cannot be achieved.*

*Love, this fiery love, is the Cornerstone.
The chief Cornerstone.
Unconditional love, over which the bully stumbled,
Alone delights our soul.*

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MOVEMENTS

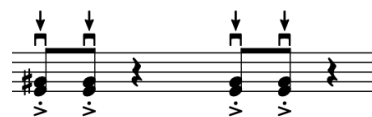
- I. Scisma
- II. Danza Lenta
- III. Con Fuoco

Duration: c. 20"

PERFORMANCE NOTE:

I. Scisma, viola part

Measure 2, the down arrow with a downbow signifies a vertical drop to produce a percussive sound.



Always: ♪ = ♪

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Commissioned by and Dedicated to Brett Deubner

CORNERSTONE

Sonata No. 1 for Viola and Piano

JUDITH MARKOVICH

I. Scisma

Determined (♩ = 54)

Piano

ff
Red. *f*

4 **A** Frenzied (♩ = 100)

Pno

mf
fz

Pno

fz
sempre

10 **B**

Vla

f
mf
fz

14

Vla

Pno

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Detailed description: This system covers measures 14 to 16. The Violin (Vla) part is in the alto clef, playing a rhythmic pattern of eighth and sixteenth notes. The Piano (Pno) part is in the grand staff, with the right hand playing chords and the left hand playing a bass line. The dynamic *fz* (forzando) is marked under the piano part in measures 14, 15, and 16.

17

Vla

Pno

ff *f*

Detailed description: This system covers measures 17 to 19. The Violin (Vla) part continues with its rhythmic pattern. The Piano (Pno) part features a change in dynamics, with *ff* (fortissimo) in measure 17 and *f* (forte) in measure 18. The right hand of the piano part has a more active melodic line.

20

Vla

Pno

C

f *pizz.*

Detailed description: This system covers measures 20 to 22. Measure 20 is marked with a box containing the letter 'C'. The Violin (Vla) part starts with a dynamic of *f* (forte) and ends with a *pizz.* (pizzicato) marking. The Piano (Pno) part has a more complex texture with many chords and moving lines in both hands.

23

Vla

Pno

p *mf*

Detailed description: This system covers measures 23 to 25. The Violin (Vla) part has a dynamic of *p* (piano) in measure 23. The Piano (Pno) part has a dynamic of *mf* (mezzo-forte) in measure 24. The piano part continues with a dense harmonic texture.

37

Vla

Pno

mf

6 6 3 3 3 6 6 3 3 3

39

Vla

Pno

f

6 6 3 3 3 6 6 3 3 3

41

Vla

Pno

ff

ffz

ffz

fz

fz

18

80

44

Vla

Pno

ffp

p

ffz

ppp

8ba

F ♩ = 84

8ba

21

poco rit.....

Vla *mf*

Pno

Red.

25

C a tempo

Vla *with passion*

Pno *p*

Red.

29

Vla

Pno

Red.

33

Vla

Pno

Red.

III. Con Fuoco

♩ = 138-144

Viola

Piano

5 **A**

Vla

Pno

9

Vla

Pno

13 **B**

Vla

Pno

Musical score for Violin (Vla) and Piano (Pno) from measures 189 to 193. The score is in 3/4 time and features a key signature of one sharp (F#). Measure 189 includes a box labeled 'W' above the violin staff. The violin part starts with sixteenth-note triplets (marked '6') and later includes a 'marcato' instruction. The piano accompaniment features a bass line with octaves (marked '8ba') and dynamic markings of *ffz*. Measure 193 includes a 'poco rit.' instruction. A large watermark 'FOR PERUSAL USE ONLY' is overlaid on the bottom half of the page.

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