

Opt. Fiddle, Flute, and Bodhran

TURNING

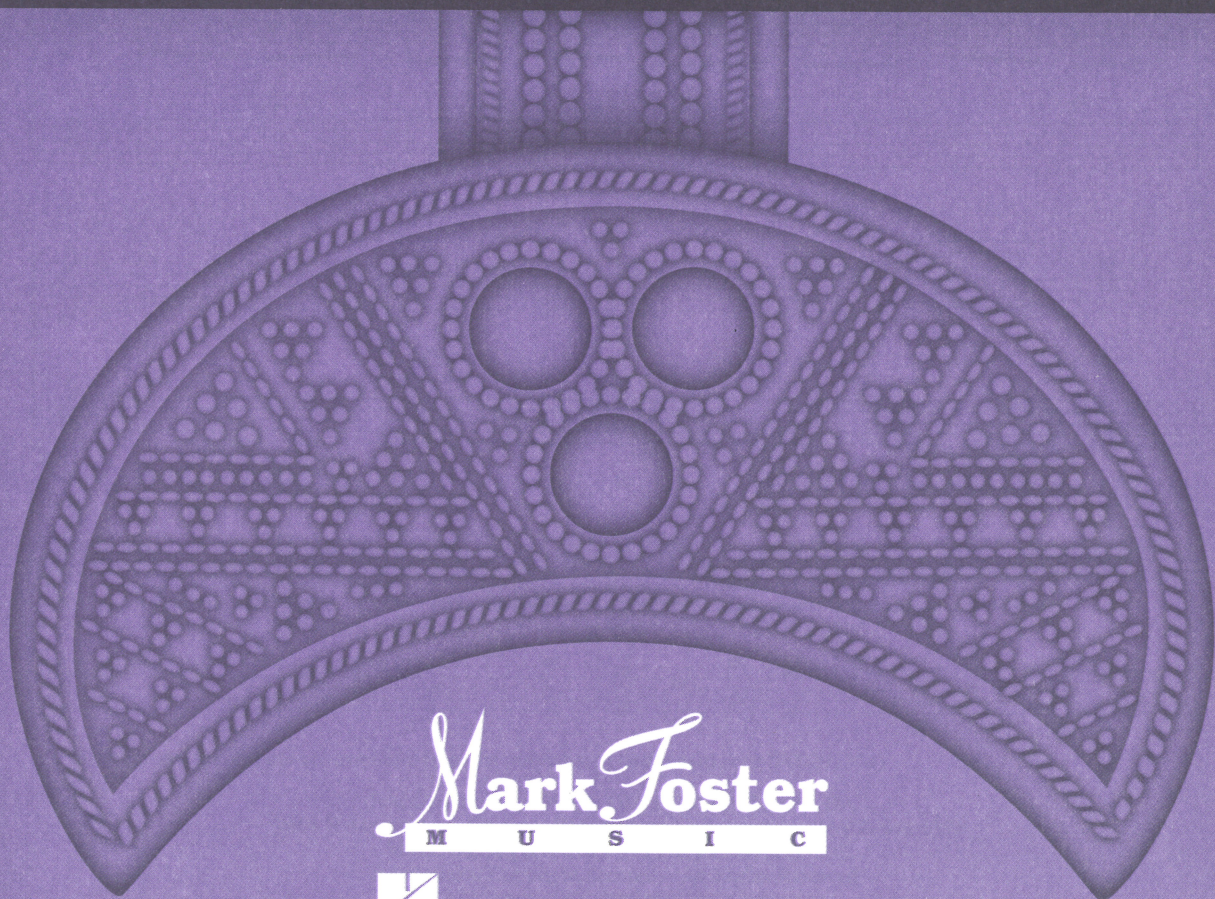
TEXT BY RORY COONEY

IRISH FOLK SONG

ARRANGED BY JONI JENSEN

JONI JENSEN

CHORAL SERIES



Mark Foster
M U S I C

 HAL • LEONARD®

For the Texas Woman's University Concert Choir and their performance
at the 2019 National American Choral Director's Association Conference

TURNING

For SSAA and Piano,
with optional Fiddle, Flute, and Bodhrán*

Words based on "Canticle Of The Turning" by
RORY COONEY

Music by JONI JENSEN

Slow and distant $\text{♩} = \text{ca. } 52$

Play only in absense of fiddle

Intense $\text{♩} = \text{ca. } 92$

Piano

mp

mp
Play

5 Soprano I, II

mp unis.

Lo lo lo lo

Alto I, II

mp unis.

Lo lo lo lo

9

cresc.

f

lo lo lo lo

unis.

cresc.

f

lo lo lo lo

cresc.

f

* Full score and set of parts are available from the publisher at halleonard.com (#00295244)

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Strong and Marcato $\text{♩} = \text{ca. } 96$

14

Tutti Voices ***f*****A**

My _____ soul cries out with a joy - ful shout that the God of my heart is

Tutti Voices ***f***

My _____ soul cries out with a joy - ful shout that the God of my heart is

Strong and Marcato $\text{♩} = \text{ca. } 96$

18

great, And my spir - it sings of the won-drous things that you bring to the ones who

great, And my spir - it sings of the won-drous things that you bring to the ones who

22

B

wait. You fixed your sight on your ser-vant's plight, and my weak-ness you did not

wait. You fixed your sight on your ser-vant's plight, and my weak-ness you did not

26

spurn, So from east to west shall my name be blest. Could the

spurn, So from east to west shall my name be blest. Could the

29

world be a-bout to turn? My heart shall sing of the day you bring Let the

world be a-bout to turn? My heart shall sing of the day you bring Let the

33

fires of your jus - tice burn. Wipe a - way all tears, For the dawn draws near, And the

fires of your jus - tice burn. Wipe a - way all tears, For the dawn draws near, And the

37 Sop. I C *p* *sim.*

world is a-bout Doo doo doo doo

Sop. II *mf*

world is a-bout to turn. Though—

A. I *p* *sim.*

world is a-bout to Doo doo doo doo

A. II

world is a-bout to turn.

42 **Slower, distant** $\text{♩} = \text{ca. } 88$

doo doo doo doo

I am small, my God, my all, you work great things in me. And your

doo doo doo doo

Slower, distant $\text{♩} = \text{ca. } 88$

p legato and dreamy

46

doo doo doo doo

mer - cy will last from the depths of the past to the end of the age to be. Your

— doo doo doo doo doo — doo —

p Doo doo doo doo *sim.*

50

doo doo doo

ver - y name puts the proud to shame, and to those who would for you

— doo — doo — doo —

doo doo doo

53

doo doo doo doo

yearn. You will show your might, put the strong to flight, for the world is a-bout to

doo doo doo doo doo

doo doo doo doo

57

poco accel.
cresc.

doo doo doo doo doo

poco accel. **f**

turn. From the

cresc. *poco accel.* *cresc.* **f**

doo doo doo doo doo doo From the

poco accel. *cresc.* **f**

doo doo doo doo From the

poco accel. *cresc.*

61 **D** Intense $\text{♩} = \text{ca. } 92$

doo

halls of power to the for-tress tower, not a stone will be left on stone. Let the

halls of power to the for-tress tower, not a stone will be left on stone. Let the

halls of power to the for-tress tower, not a stone will be left on stone. Let the

Intense $\text{♩} = \text{ca. } 92$

f

65

king be - ware for your jus - tice tears ev - ry ty - rant from his throne. *mf* The

king be - ware for your jus - tice tears ev - ry ty - rant from his throne. *mf* The

king be - ware for your jus - tice tears ev - ry ty - rant from his throne.

69 *mf*

oh, _____

hun - gry poor shall_ weep no more, for the food they can nev - er earn; There are

hun - gry poor shall_ weep no more, for the food they can nev - er earn; There are

mf

oh, _____

mf

73 *cresc.*

_____ world is a-bout to turn. _____

cresc.

ta - bles spread, ev-'ry mouth be fed, for the world is a-bout to turn. oh, _____

cresc.

ta - bles spread, ev-'ry mouth be fed, for the world is a-bout to turn. oh, _____

cresc.

cresc.

E Strong ♩ = ca. 96

77

f

Ah

f

My heart shall sing of the day you bring. Let the fires of your jus - tice

f

My heart shall sing of the day you bring. Let the fires of your jus - tice

f

My heart shall sing of the day you bring. Let the fires of your jus - tice

Strong ♩ = ca. 96

f

81

oh And the world is a - bout to

burn. Wipe a - way all tears, For the dawn draws near, And the world is a - bout to

burn. Wipe a - way all tears, For the dawn draws near, And the world is a - bout

burn. Wipe a - way all tears, For the dawn draws near, And the world is a - bout to

85

turn.

turn.

dim.

World is a-bout to turn, world is a-bout to turn,

dim.

turn. World is a-bout to turn, world is a-bout to

mp

89

world is a-bout to turn, world is a-bout to turn,

turn, world is a-bout to turn, world is a-bout to

dim.

93 **F**

mp
Lo _____ lo _____

mp
Lo _____ lo _____

mp
Lo _____ lo _____

mp
turn, _____

p

97

lo _____ lo _____

lo _____ lo _____

lo _____ lo _____

101

Musical score for measures 101-104. It features four vocal staves and a piano accompaniment. The vocal parts consist of four voices, each singing the syllable "lo" on a long note. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a simple harmonic accompaniment. The tempo/style marking is "legato and dreamy".

lo lo lo lo

lo lo lo lo

lo lo lo lo

lo lo lo lo

15^{ma}

legato and dreamy

105

Musical score for measures 105-108. It features four vocal staves and a piano accompaniment. The vocal parts consist of four voices, each singing the syllable "lo" on a long note. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a simple harmonic accompaniment. The tempo/style marking is "cresc.". The measure number "15" is written above the first measure of the piano accompaniment.

lo lo lo lo

lo lo lo lo

lo lo lo lo

lo lo lo lo

cresc.

cresc.

cresc.

cresc.

15

cresc.

109

f

Four vocal staves in a four-part setting. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The notes are whole notes. The lyrics "lo lo lo lo" are written below each staff. The first staff has a pitch of G4, the second of F4, the third of E4, and the fourth of D4.

(15)

Piano accompaniment for measures 109-112. The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a simple harmonic accompaniment with notes on the bass line.

113

cresc.

Four vocal staves in a four-part setting. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *cresc.*. The notes are whole notes. The lyrics "lo lo lo lo" are written below each staff. The first staff has a pitch of G4, the second of F4, the third of E4, and the fourth of D4. The third and fourth staves show a chromatic descent in the second and third measures.

(15)

Piano accompaniment for measures 113-116. The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a simple harmonic accompaniment with notes on the bass line. A *cresc.* marking is present at the beginning of the right hand part.

117

ff

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

ff

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

ff

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

ff

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

lo

lo

lo

lo

(15)

Piano accompaniment for measures 117-120. The right hand has a melodic line with eighth notes and a trill. The left hand has a bass line with quarter notes and half notes. The dynamic is *ff marcato*.

121

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

lo

lo

lo

lo

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

lo

lo

lo

lo

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

lo

lo

lo

lo

Musical staff with notes and rests. The notes are half notes on the lines G4, A4, B4, and C5. There are rests in the first and second measures.

lo

lo

lo

lo

(15)

Piano accompaniment for measures 121-124. The right hand has a melodic line with eighth notes and a trill. The left hand has a bass line with quarter notes and half notes.

125 *cresc.* **G** *ff* *marcato*

lo we re-

cresc. *ff marcato*

Though the na-tions rage from_ age to age, we re-

cresc. *ff marcato*

Though the na-tions rage from_ age to age, we re-

cresc. *ff marcato*

Though the na-tions rage from_ age to age, we re-

(15)

cresc. *ff marcato*

129

mem-ber who holds us fast: God's_ mer-cy must de - liv - er us from the

mem - ber who holds us fast: God's mer-cy must de - liv - er us from the

mem - ber who holds us fast: God's mer-cy must de - liv - er us from the

mem - ber who holds us fast: God's mer-cy must de - liv - er_ us from the

133

con-quer-or's crush - ing grasp. This sav - ing word that our for - bears heard Ah—

con-quer-or's crush - ing grasp. This sav - ing word that our for - bears heard is the

con-quer-or's crush - ing grasp. Ah _____ is the

con-quer-or's crush - ing grasp. Ah _____

mf

mf

p

p

mp legato

137

_____ 'Til the spear and rod can be crushed by God, who is

prom - ise that holds us bound, 'Til the spear and rod can be crushed by God, who is

prom - ise that holds us bound, 'Til the spear and rod can be crushed by God, who is

_____ 'Til the spear and rod can be crushed by God, who is

f

ff

f

ff

f

ff

f

ff

cresc. marcato

ff

141

turn-ing the world a - round. Ah— My—

turn-ing the world a - round. Turn-ing the world My—

turn-ing the world a - round. Turn-ing the world a - round. My

turn-ing the world a - turn-ing the world a - round. Turn-ing the world a -

mf *cresc.*

145 **H**

heart shall sing Ah— fires of your jus - tice burn. *sfz cresc.*

heart shall sing Ah— Let the fires of your jus - tice burn. *sfz cresc.*

heart shall sing of the day you bring. Let the fires of your jus - tice burn. *sfz cresc.*

round. of the day you bring. Let the fires of your jus - tice burn. *sfz cresc.*

f *cresc.* *sfz*

149

Wipe a - way all tears, _____ For the dawn draws near, _____

Wipe a - way all tears, _____ For the dawn draws near, _____

Wipe a - way, Wipe a - way all tears, _____ For the

Wipe a - way, Wipe a - way all tears, _____ For the

f

153

And the world is a - bout to turn. _____

And the world is a - bout to, World is a-bout to

dawn draws near, And the world is a - bout to turn.

dawn draws near, And the world is a - bout to turn. _____

ff *dim.*

ff *dim.*

ff *dim.*

157

turn, world is a-bout to turn,
 World is a-bout to turn, world is a-bout to

rit.

Fierce and Driving I

161 *ff a tempo*

Ah
a tempo
 Ah World a-bout to turn, oh,
 Ah
a tempo world a-bout to turn,
 Ah
a tempo World a-bout to turn, oh,
 Ah
a tempo World a-bout to turn,
 Ah My heart shall sing of the day you bring. Let the

Fierce and Driving
a tempo
ff con forza

164

world a - bout__ to turn, oh, world a - bout__ to turn,
 oh, world a - bout__ to turn, oh,
 world a - bout__ to turn, oh, world a - bout__ to turn,
 oh, world a - bout__ to turn__ oh,
 fires of your jus - tice burn. Wipe a - way all tears, For the

167

oh, world a - bout__ to turn, oh, ah Ah
 world a - bout__ to turn, oh, world a - bout__ to turn, oh, Ah
 world a - bout__ to turn, oh, world a - bout__ to turn, oh, Ah
 world a - bout__ to turn, oh, world a - bout__ to turn, oh, Ah
 dawn draws near, And the world is a - bout to turn. Ah

cresc.

170

Four vocal staves in G major (one sharp) and 4/4 time. Each staff contains a long note with a slur and a fermata. The notes are G4, G4, G4, and G4 respectively. The first two staves have the vocalization "Ah" written below the notes. The dynamic marking *cresc.* is placed above the first and third staves.

Piano accompaniment for measures 170-172. The right hand has whole rests in measures 170 and 171, followed by a series of chords in measure 172. The left hand has whole rests in measures 170 and 171, followed by a series of chords in measure 172. The dynamic marking *ff* is placed above the first chord in measure 172.

173

Four vocal staves in G major (one sharp) and 4/4 time. Each staff contains a long note with a slur and a fermata. The notes are G4, G4, G4, and G4 respectively. The dynamic marking *stomp, clap* is placed above the end of each staff.

Piano accompaniment for measures 173-175. The right hand has a series of chords in measures 173 and 174, followed by a final chord in measure 175. The left hand has a series of chords in measures 173 and 174, followed by a final chord in measure 175. The dynamic marking *cresc.* is placed above the first chord in measure 173, and *fff* is placed above the final chord in measure 175.