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**Turn To Me**  
SATB Choir, Cantor, Descant, Keyboard, Guitar,  
Violin I & II, Cello, Assembly

John Foley, S.J.

# GLORY & PRAISE S E R I E S

## Turn To Me

Based on Isaiah 45:22, 51:4, 6, 12

John Foley, S.J.

**INTRO:** *Gently* (♩ = ca. 108)

Keyboard

*mp*

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A Full Score is available from the publisher in manuscript form, edition 70058.

♩ REFRAIN: 1st time: Unison; 2nd time: Melody/Descant; 3rd and 4th time: SATB without Descant

Descant  
*mf*

Turn to me, O turn and be saved, says the Lord, for

Soprano/Melody  
*mf, mf, f*

Alto  
Turn \_\_\_ to me, \_\_\_ O turn and be saved, says the Lord, \_\_\_ for

Tenor  
turn and be

Bass  
*mf, mf, f*

*mf, mf, f*

I am God; there is no oth - er, none be -

I \_\_\_ am God; there is no oth - er, none \_\_\_ be -

1-3

side me. I call your name.

1-3

side me. I call your name.

1-3

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features the lyrics "side me." followed by a three-measure rest, and then "I call your name." with a "1-3" rehearsal mark above the first measure of the phrase. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, mirroring the vocal line's structure.

to Verses Final

to Verses Final *mf*

I call your name.

to Verses Final

*mp* *mf*

This system contains three staves. The top staff is a vocal line with a three-measure rest and a "Final" marking. The middle staff is piano accompaniment with a three-measure rest and a "Final" marking, followed by the lyrics "I call your name." with a "1-3" rehearsal mark and a dynamic marking of *mf*. The bottom staff is piano accompaniment with a three-measure rest and a "Final" marking, followed by a dynamic marking of *mp* and a crescendo hairpin leading to a dynamic marking of *mf*.

*mp* *rit.* **Fine**

This system contains two staves for piano accompaniment in treble and bass clefs. It begins with a dynamic marking of *mp* and a *rit.* (ritardando) marking. The system concludes with a double bar line and the word "Fine" in bold.

VERSE 1: Cantor

*mp*

1. I am God who com-forts you; \_\_\_\_\_

VERSE 2: Cantor

*mf*

2. Lis - ten to me, my peo - ple; \_\_\_\_\_ give

VERSE 3: Choir

S/Melody *mp*

A

3. Lift up your eyes to the heav - ens, \_\_\_\_\_ and

T

B

*mp, mf, mp*

1. who are you to be a - fraid \_\_\_\_\_ of

2. ear to me, my na - tion: \_\_\_\_\_ a

3. look at the earth down be - low. \_\_\_\_\_ The

*mp*

1. flesh that fades, is made like the grass of the

2. law will go forth from me, and my jus - tice for a

3. heav - ens will van - ish like smoke, and the earth will wear

1. field soon to with - er? *D.S.*

2. light to the peo - ple. *D.S.*

3. out like a gar - ment. *D.S.*



## VERSE 1: Cantor

(C) (Em/B) (Am) (C/G) (F)  
E G#m/D# C#m E/B A  
*mp*

1. I am God who com-forts you; \_\_\_\_\_ who are

(C/G) (G) (G7) (Am) (Em)  
E/B B B7 C#m G#m

1. you to be a - fraid \_\_\_\_\_ of flesh that fades, is

(Am) (C/G) (F) (D7/F#) (G) (G7)  
C#m E/B A F#7/A# B B7 *D.S.*

1. made like the grass of the field \_\_\_\_\_ soon to with - er?

## VERSE 2: Cantor/TB, Descant quietly

(C) (Em/B) (Am) (C/G) (F) (C/G)  
E G#m/D# C#m E/B A E/B  
Descant *mp*  
Melody *mf*

2. Lis - ten to me, my peo - ple; \_\_\_\_\_ give ear to me, my

(G) (G7) (Am) (Em) (Am)  
B B7 C#m G#m C#m

2. na - tion: a law will go forth from me, and my

(C/G) (F) (D7/F#) (G) (G7)  
E/B A F#7/A# B B7 *D.S.*

2. jus - tice for a light \_\_\_\_\_ to the peo - ple.

**\*VERSE 3: Choir**

(C) E (Em/B) G#m/D# (Am) C#m (C/G) E/B (F) A

Descant *f*

Melody *f*

3. Lift up your eyes to the heav-ens, \_\_\_\_\_ and look at the

Harmony *f*

(C/G) E/B (G) B (G7) B7 (Am) C#m (Em) G#m

3. earth down be-low. \_\_\_\_\_ The heav-ens will van-ish like

(Am) C#m (C/G) E/B (F) A (D7/F#) F#7/A# (G) B (G7) B7 *D.S.*

3. smoke, and the earth will wear out like a gar-ment.

\*For best choir effect, use tenors on descant, basses on harmony, women's voices on melody.

## Guitar Charts

Csus2  
x 0 0 0

C/G  
0 0 0

D7/F#  
0 0

Dm7/C  
x 0

Esus4/B  
x 0 0 0

Em/B  
x 0 0 0

G/B  
x 0 0 0

Gm/Bb  
x 0 0 0





# Turn To Me

VIOLIN I

John Foley, S.J.

INTRO: *Gently* (♩ = ca 108)

REFRAIN:

VERSE 1:

8 19 16

REFRAIN:

VERSE 2:

REFRAIN:

19 15

*mf*

VERSE 3:

*mf*

REFRAIN:

*f*

*mp* *rit.*

# Turn To Me

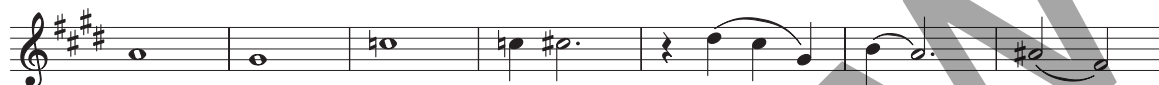
VIOLIN II

John Foley, S.J.

INTRO: *Gently* (♩ = 108)    REFRAIN:    VERSE 1:    REFRAIN:



VERSE 2:    REFRAIN:



VERSE 3:



REFRAIN:



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## Assembly Edition

### TURN TO ME

Based on Isaiah 45:22; 51:4, 6, 12 John Foley, S. J.

REFRAIN: All

I call your name.

VERSES: Cantor

1. I am God who comforts you;  
who are you to be afraid of flesh that fades,  
is made like the grass of the field  
soon to wither?
2. Listen to me, my people;  
give ear to me, my nation:  
a law will go forth from me,  
and my justice for a light to the people.
3. Lift up your eyes to the heavens,  
and look at the earth down below.  
The heavens will vanish like smoke,  
and the earth will wear out like a garment.

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