

The Turning
TTBB a cappella
TCT-CTS-006

Maura Bosch

pdf download - \$4.00
printed - \$7.50



THE TURNING

- I. Some things you don't know about me
II. Then and now
III. If I could say

TTBB a cappella

Maura Bosch



Text:

I. Some things you don't know about me

I have been homeless.
I have been to China.
I am a quiet person.
I like to work outdoors.
I have made mistakes.
Some things you don't know about me.
I believe in myself.
I believe in change, but it takes time.

Some things you don't know about me:
I lost my cool trying to protect my daughter.
The cops showed up, and I could not find
nobody to help me.

I have been homeless.
I once was married.
I am a quiet person.
I believe in fairness.
I believe we're equal.

II. Then and now

Then my life was upside-down.
I was always confused.
I was drunk again with a new baby.
All I wanted was to make my family happy.

Then no two days were the same.
There was too much drama.
Someone got angry and pushed me,
and I pushed back.
I really could have used a friend.

Now, I am a proud father, I'm proud of myself.
Now I know I won't make the same mistakes again.

Now, I am a proud father, I am Mister Mom!
Still, I miss my childhood, the summers, my freedom,
still I feel alone.
One year later I'm still trying, trying
to work this out on my own.

III. If I could say

It was her twenty-ninth birthday in three days.
I was outside playing, she was inside, in her room.
She had a heart attack.
The last thing I said before I went out, it was lucky I guess,
I know I said, I love you, I love you very much.
If I could say to her, if I could say
I love you, I love you very much.
And then, I would say: look I'm grown.
Look, you have two grandsons now.
And then I would say: look there is the tree
You planted so long ago, it shades the
whole house now.

- Poetry by participants in an anger management class

Note:

My assignment was to listen to a group of men in an anger management class and to write songs that incorporated their stories. The men were required to attend the class because they had committed an offense involving family violence. These songs are about their thoughts and feelings as they reached this turning point in their lives. It was pure graciousness mixed with some vague hope of being heard that the men spoke to me at all.

I asked very specific questions to which the men gave verbal and written responses. The first song is a collage of short responses from nine men to several different questions. I asked everyone to tell something about himself that the others would not already know. At one point I asked them to complete the sentence "I believe...", which gave me a long list to choose from, including "I believe in change but it takes time." When I asked the men about how they came to be assigned to the group, I got stories with similar themes, "I lost my cool trying to protect my daughter," and "the cops showed up and I couldn't find nobody to help me."

For the second song, I asked them to write about what they were doing a year ago and also about the present. The first part of this song is a compilation of two men's responses and the second part is the response of one man. For the final song, I asked each participant to think about someone he had lost and to write about what happened, what was said, and the last time he saw that person. Then I asked what he might say to the person if he saw him or her again. This song is mostly the response of one participant writing about his mother. The final sentence about the tree is from a second participant, writing about his grandfather.

Please listen to these songs with the understanding that these men are not asking for sympathy or even forgiveness. They are only asking to be heard."

- Maura Bosch, 2007

Maura Bosch is an unashamed melodist. Since 1990, she has composed over fifty songs, nearly a dozen choral works and four operas. Then in 2015, she switched her focus from vocal music to instrumental chamber music. Recent works include two string quartets, a piano trio, a suite for solo cello-by-the-lake, and an evening-length work for solo piano inspired by the poetry of Elizabeth Bishop. She can be reached at maurabosch.com.

Cantus is widely known for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. The Washington Post has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. The Philadelphia Inquirer called the group nothing short of "exquisite."

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio. Cantus has released 18 recordings on the group's self-titled label.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country.

The Turning is underwritten by the Community Partners Program of the American Composers Forum.

The Turning

for TTBB a cappella

I. Some things you don't know about me

Participants in an anger
management class

Maura Bosch

**For perusal purposes only.
Do not use, copy, or distribute.**

Timothy C Takach.com

Participants in an anger management class

Tenor 1

Tenor 2

Baritone

Bass

I have been home - less. I have been to Chi - na.

Timothy C Takach.com

**For perusal purposes only.
Do not use, copy, or distribute.**



Timothy C. Takach Publications

© 2019 Timothy C. Takach Publications.
All Rights Reserved.



The music from this
publisher is exclusively
distributed by Graphite.
GraphitePublishing.com

The Turning / Maura Bosch / I. Some things you don't know about me

5

T 1 *mf* I am a qui - et per - son. I like to work out - doors.

T 2 *mf* I am a qui - et per - son. I like to work out - doors.

Bar. *mf* I am qui et I like to work

B *mf* I am qui - et I like to work out - doors.

9

T 1 *f* I have made mis - takes. *mf* Some things you don't know

T 2 *f* I have made mis - takes. *mf* Some things you don't know

Bar. *f* I have made mis - takes. *mf* Some things a -

B *f* I have made mis takes. *mf* Some things a -

The Turning / Maura Bosch / I. Some things you don't know about me

12

T 1 *f* I be-lieve in my - self. *mf* I be-lieve in

T 2 *f* I be-lieve in my - self. *mf* I be-lieve in

Bar. bout me. I be-lieve in

B bout me. I be-lieve in my - self. *f* I be-lieve in

For perusal purposes only, or distribute.

Do not use, copy, or distribute.

16

T 1 *f* change, but it takes time. *mp* I be-lieve in change.

T 2 *f* change, but it takes time. *mp* I be-lieve in change.

Bar. change, — it takes — in change. *mp*

B change, it takes I have *mf*

For perusal purposes only, or distribute.

Do not use, copy, or distribute.

The Turning / Maura Bosch / I. Some things you don't know about me

21 *mp*

T 1 I have been home-less. I once was mar-ried.

T 2 *mp* I have been home-less. I once was mar-ried.

Bar. *mp* I have been home-less. I once was mar-ried.

B *mp* been have been home-less. I once was mar-ried.

For perusal purposes only. Do not use, copy, or distribute.

25 *mf*

T 1 I am a qui-et per-son. I be-lieve in fair-ness.

T 2 *mf* I am a qui-et per-son. I be-lieve in fair-ness.

Bar. *mf* I am qui-et. I be-lieve in fair-ness.

B *mf* I am qui-et. I be-lieve in fair-ness.

For perusal purposes only. Do not use, copy, or distribute.

Quicker, with rubato ♩ = 80

29

f

T1 I be - lieve we're e - qual. Some things you don't know a bout me:

f

T2 I be - lieve we're e - qual. Some things you don't know a - bout me:

f

Bar. I be - lieve we're e - qual. Some things you don't know a - bout me:

f

B I be - lieve we're e - qual. Some things Some things you don't know a - bout me:

Quicker, with rubato ♩ = 80

Timothy C Takach.com

34

ff

T1 I lost my cool try - ing to pro - tect my daugh - ter.

ff

T2 I lost my cool try - ing to pro - tect my daugh - ter.

ff

Bar. I lost my cool try - ing to pro - tect my daugh - ter.

ff

B I lost my cool try - ing to pro - tect my daugh - ter.

The Turning / Maura Bosch / I. Some things you don't know about me

38 *mp* *mf* *ff*

T 1 The cops showed up, and I could not find I could not find

T 2 The cops showed up, and I could not find I could not find

Bar. The cops showed up, and I could not find I could not find

B The cops showed up, and I could not find I could not find

For perusal purposes only. Do not use, copy, or distribute.

42 *mp* *delicately* **Tempo I**

T 1 no - bod - y to help me, no - bod - y.

T 2 no - bod - y to help me, no - bod - y.

Bar. no - bod - y.

B no - bod - y. I be -

Tempo I

For perusal purposes only. Do not use, copy, or distribute.

The Turning / Maura Bosch / I. Some things you don't know about me

47

mf *f*

T 1 I be-lieve in my-self. I be-lieve in change.

T 2 I be-lieve in my-self. I be-lieve in change,

Bar. I be-lieve I be-lieve in change, —

B lieve be - lieve in my - self. I be - lieve in change,

For perusal purposes only, or distribute.

51

mf *mp*

T 1 but it takes time. I be-lieve in change.

T 2 but it takes time. I be-lieve in change.

Bar. it takes in change.

B it takes I have

For perusal purposes only, or distribute.

55

mp

T 1 I have been home - less. I once was mar - ried.

T 2 I have been home - less. I once was mar - ried.

Bar. I have been home - less. I once was mar - ried.

B been have been home - less. I once was

58

T 1 I am a qui - et per - son.

T 2 I am a qui - et per - son.

Bar. I am qui - et

B mar - ried. I am qui - et

The Turning / Maura Bosch / I. Some things you don't know about me

61

mf *f*

T 1 I be - lieve in fair - ness. I be - lieve we're

T 2 I be - lieve in fair - ness. I be - lieve we're

Bar. I be - lieve in fair - ness. I be - lieve we're e -

B I be - lieve in fair - ness. I be - lieve we're

64

Emphatic, Deliberate = 66 *mf*

T 1 e - qual. I be - lieve we're e - qual.

T 2 e - qual. I be - lieve we're e - qual.

Bar. qual. I be - lieve we're e - qual.

B e - qual. I be - lieve we're e - qual.

Emphatic, Deliberate = 66

The Turning is underwritten by the Community Partners Program of the American Composers Forum.

The Turning

for TTBB a cappella

II. Then and now

Participants in an anger management class

Maura Bosch

management class

For perusal only, do not use, copy, or

Do not use, copy, or

Timothy C Takach.com

4

T 1 gain with a a new, a new ba - by. *p* All I want - ed was to

T 2 gain with a a new, a new ba - by. *p* All I want - ed was to

Bar. gain with a new, a new ba - by. *p* All I want - ed was to

B gain with a new, *mf* new ba - by. *p* All I want - ed

8

T 1 make my fam - 'ly hap - py, make my fam 'ly hap - py. *f* *mp*

T 2 make my fam - 'ly hap - py, make my fam 'ly hap - py. *f* *mp*

Bar. make my fam - 'ly hap - py, make my fam 'ly hap - py. *f* *mp*

B was to make my fam - 'ly hap - py, make my fam - 'ly hap - py. *f* *mp*

11

T 1 *mf* There was too much

T 2 *mf* There was too much

Bar. *mp* All I want-ed no two days were the same. too

B *mp* All I want-ed was to make my fam-ly hap-py, Then too

mf

15

T 1 *f* dra - ma. Some-one got an - gry and pushed me, and I pushed back. *mp* *mf* *f*

T 2 *f* dra - ma. Some-one got an - gry and pushed me, and I pushed back. *mp* *mf* *f*

Bar. *f* much Some - one got an - gry and pushed and I pushed back. *mf* *f*

B *f* much Some - one got an - gry and pushed I pushed back. *mf*

19 *mp* *ff*

T 1 I real - ly could have used a friend, I could have used a

T 2 I real - ly could have used a friend, I could have used a

Bar. I real I could have used a friend, I could have used a

B I could have used a friend, I could have used a

For perusal purposes only. Do not use, copy, or distribute.

22 *f* *mf* *p* *rit.*

T 1 friend, a friend.

T 2 friend, a friend.

Bar. friend, a friend. could have used a

B friend, a friend. I could have used a friend, I real - ly could have used a

For perusal purposes only. Do not use, copy, or distribute.

The Turning / Maura Bosch / II. Then and now

25 *a tempo*
mp

T 1 Now, I am a proud fa-ther, I'm proud of my -

T 2 Now, I am a proud fa-ther, I'm proud of my -

Bar. Now, I am a proud fa-ther, I'm proud of my -

B *p*
friend, 3

a tempo

29 *mf* *f* *p*

T 1 self. Now I know I won't make, I won't make the same mis-takes, the

T 2 self. Now I know I won't make, I won't make the same mis-takes, the

Bar. self. Now I know I won't make, I won't make the same mis-takes, the

B *mf* *f* *p*
Now I know I won't make, same mis-takes, the

34 *mf* *mp* *f*

T 1 same mis-takes a - gain. Now, I am a proud fa-ther, I am Mis-ter

T 2 same mis-takes a - gain. Now, I am a proud fa-ther, I am Mis-ter

Bar. same mis-takes a - gain. Now, I am a proud fa-ther, I am Mis-ter

B same mis - takes

For perusal purposes only, or distribute.

Do not use, copy, or distribute.

39 *mf* *f* *p*

T 1 Mom! Still, I miss my free - dom. Still, I miss my child - hood, the

T 2 Mom! Still, I miss my free - dom. Still, I miss my child - hood, the

Bar. Mom! Still, I miss my free - dom. Still, I miss my child - hood, the

B Mom! Still, I miss my free - dom. child - hood, the

For perusal purposes only, or distribute.

Do not use, copy, or distribute.

The Turning / Maura Bosch / II. Then and now

44 *mf* *p* *mf*

T 1 sum - mers, my free - dom. Now, I am a proud fa - ther, I'm proud of my -

T 2 sum - mers, my free dom. Now, I am a proud fa - ther, I'm proud of my -

Bar. sum - mers, my free dom. Now, I am a proud fa - ther, I'm proud of my -

B sum - mers, free - dom.

49 *f* *slight rit.* *a tempo*

T 1 self. Still I feel a - lone, I feel a - lone. One year

T 2 self. Still I feel a - lone, I feel a - lone. One year

Bar. self. Still I feel a - lone, I feel a - lone. One year

B self. Still I feel a - lone.

slight rit. *a tempo*

The Turning / Maura Bosch / II. Then and now

53

mf *f* *rit.*

T 1 lat - er I'm still try - ing, I'm still try - ing to work

T 2 lat - er I'm still try - ing, I'm still try - ing to work

Bar. lat - er I'm still try - ing, I'm still try - ing to work

B *p* *f*
One year lat - er I'm still try - ing

rit.

56

mp *p*

T 1 this out on my own. On my own.

T 2 this out on my own. On my own.

Bar. this out on my own. On my own.

B to work this out on my own.

mp *p*

The Turning is underwritten by the Community Partners Program of the American Composers Forum.

The Turning

for TTBB a cappella

III. If I could say

Maura Bosch

Participants in an anger
management class

For perusal purposes only. Do not use, copy, or distribute.

♩ = 88

Tenor 1
It was her ———— twen-ty-ninth birth-day in three days.

Tenor 2
It was her ———— twen-ty-ninth birth-day in three days.

Baritone
It was her ———— twen-ty-ninth birth-day in three days.

Bass
It was her ———— twen-ty-ninth birth-day in three days.

Timothy C Takach.com

♩ = 88



Timothy C. Takach Publications

© 2019 Timothy C. Takach Publications.
All Rights Reserved.



The Turning / Maura Bosch / III. If I could say

6 *p* *mf*

T 1 I was out - side play - ing, she was she was in -

T 2 I was out - side play - ing, she was she was in -

Bar. I was out - side play - ing, she was she was in -

B I was out - side play - ing, she was she was in -

she was in -

12 *f* *mp* *p*

T 1 side, in her room. She had a heart at - tack. The last

T 2 side, in her room. She had a heart at - tack. The last

Bar. side, in her room. a heart at - tack. The last

B side, in her room.

The Turning / Maura Bosch / III. If I could say

18

T 1 *mf* *p*
 thing — I — said be-fore I went out, — it was just —

T 2 *mf* *p*
 thing — I — said be-fore I went out, — it was just —

Bar. *mf* *p*
 thing I said be-fore I went out, — it was just

B *mf* *p*
 I went out, —

For perusal purposes only. Do not use, copy, or distribute.

25

T 1 *mf* *f* *mp*
 luck - y I guess, I know I said, I love you, ³ — I love you

T 2 *mf* *f* *mp*
 luck - y I guess, I know I said, I love you, ³ — I love you

Bar. *mf* *f* *mp*
 luck - y I guess, I know I said, I love you I —

B *mf* *f*
 I know I said, I love you,

For perusal purposes only. Do not use, copy, or distribute.

Very Legato ♩ = 92

31

mf *mf* *f*

T 1 ver - y much. If I could see her now, if I could see her now,

T 2 ver - y much. If I could see her now, if I could see her now,

Bar. — love you If I could see her now, if I could see her now,

B If I could see her now, if I could see her now,

Very Legato ♩ = 92

36

mf *rit.* *mp* *p* = 88

T 1 if I could see her now, if I could... I would...

T 2 if I could see her now, if I could... I would...

Bar. if could see her now, if could... I would...

B if could see her now if could...

Very Legato ♩ = 92

Very Legato ♩ = 88

The Turning / Maura Bosch / III. If I could say

42

T 1 *f* *mp* *p*
start up right wehre I left off. would say

T 2 *f* *mp* *p*
start up right wehre I left off. would say

Bar. *f* *mp* *p*
start up right wehre I left off. I would say

B *f* *mp*
I left off.

49

T 1 *f* *mf*
to her, if I could say I love you. I love you ver - y much.

T 2 *f* *mf*
to her, if I could say I love you. I love you ver - y much.

Bar. *f* *mf*
to her, if I could say I love you. love you

B *mf* *f*
if I could say I love you.

Very Legato ♩ = 92

55 *f* *ff* *f*

T 1 And then, I would say, and then I would say: look I'm grown.

T 2 And then, I would say, and then I would say: look I'm grown.

Bar. And then, I would say, and then I would say: look I'm grown.

B And then, I would say, and then I would say: look I'm grown.

Very Legato ♩ = 92

60 *ff* *f* *ff* *f* *rit.*

T 1 Look, you have two grand - sons now, two grand - sons

T 2 Look, you have two grand - sons now, two grand - sons

Bar. Look, you have two grand - sons now, two grand - sons

B Look, you have two grand - sons now, two grand - sons

rit.

The Turning / Maura Bosch / III. If I could say

♩ = 88

65

T 1

T 2

Bar.

B

now. *p*

now. *p*

now. *p*

And then, then I would say: *mp* look at the

now. *p*

then, then I would say: *mp* look at the

♩ = 88

72

T 1

T 2

Bar.

B

mf

mf

mf

mf

The tree you plant-ed, it shades the

The tree you plant-ed, it shades the

tree, the tree you plant-ed so long a - go. The tree you plant-ed, it shades the

tree, the tree you plant-ed so long a - go. The tree you plant-ed, it shades the

♩ = 88

The Turning / Maura Bosch / III. If I could say

80

f

T 1 whole house now. It shades the whole house now. It shades the

T 2 whole house now. It shades the whole house now. It shades the

Bar. whole house now. It shades the whole house now. It shades the

B whole house now. It shades the whole house now. It shades the

84

rit. *ff* *a tempo* *mp* *rit.* *p*

T 1 whole house now. you plant-ed long a - go.

T 2 whole house now. you plant-ed long a - go.

Bar. whole house now. you plant-ed long a - go.

B whole house now. The tree you plant-ed so long a - go.

rit. *ff* *a tempo* *mp* *rit.* *p*

whole house now. The tree you plant-ed so long a - go.