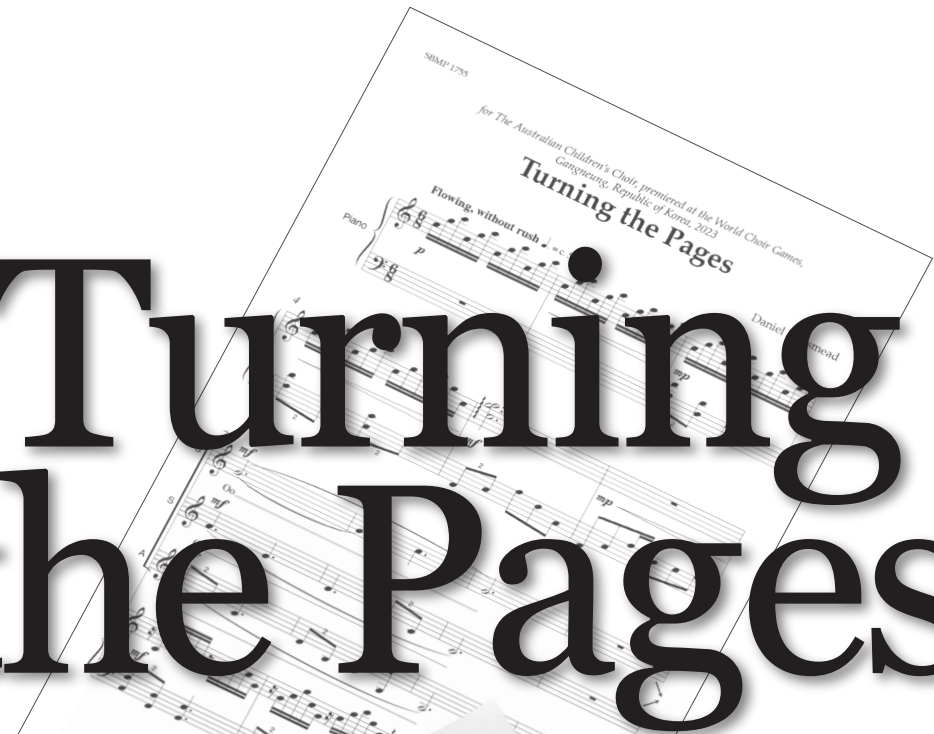


TURNING THE PAGES, Brinsmead  
SBMP 1755

SSA  
piano



# Turning the Pages

words and music by  
Daniel Brinsmead



Santa Barbara Music Publishing, Inc.



sbmp.com

## About the composer

Daniel Brinsmead (b. 1988) is an award-winning composer and graduate of the School of Music at the Australian National University where he received a Bachelor of Music with Honours for performance studies in Classical Voice. In 2016 he completed a Master of Music majoring in Choral Conducting at the Royal Welsh College of Music and Drama, Cardiff, UK. His choral compositions and arrangements have been performed worldwide. He was selected as one of eight winners from 918 international entries to record his composition, *Come Sleep*, for the Abbey Road Anthem Competition in 2011 to celebrate the studio's 80th anniversary. This recording was conducted and performed by Eric Whitacre and his singers. Daniel has several published choral titles and currently resides and works in Melbourne, Australia. He is the Musical Director of several choirs, a singing and piano tutor, accompanist, composer, arranger, and orchestrator.



Website: [www.danbrinsmead.com](http://www.danbrinsmead.com)

## Composer notes

When writing 'Turning the Pages', I was struck by the powerful effect of our choices and the experiences — both good, bad and everything in-between — that shape our lives.

'Turning the Pages' is a heartfelt and hopeful reflection that despite life's uncertainties and disappointments, there is also joy and wonder. I found myself celebrating this message in the chorus of the piece as choir and pianist open out together. A tapestry of sound is created in the final section, offering singers and listeners alike the chance to reflect positively on their own unfolding narratives.

'Turning the Pages' was premiered by the Australian Children's Choir on a wonderful tour to the World Choir Games in Gwangju, Republic of Korea, 2023. A rich and rewarding chapter for those young chorists forging and discovering their own life stories.

In the interest of making this piece accessible to a variety of choirs, cued notes are provided for additional harmonies, if desired. There are a few performance options from measure 76 onwards. Depending on vocal forces, conductors may sing the piece as written in six parts; or elect to remain in two parts by singing the Solo 2 and Solo 3 lines as soprano and alto parts, even omitting the accompanying 'oos', if necessary. If performing the piece as written, conductors may choose individual soloists or a small group of singers for each 'solo' line, leaving the rest of the choir to sing the accompanying 'oos'.

Depending on the balance with Solo 3 (or a small group of altos), Solo 1 (or a small group of soprano 1's), may join the Solo 2 part for measures 86-88. Otherwise, conclude with only the Solo 2 and Solo 3 parts joined by the final "oo" from the rest of the choir.

## Ranges

Solo 1 Solo 2 Solo 3



recording and rehearsal tracks  
available at [sbmp.com](http://sbmp.com)

for The Australian Children's Choir, premiered at the World Choir Games,  
Gangneung, Republic of Korea, 2023

# Turning the Pages

Daniel Brinsmead

Flowing, without rush ♩. = c. 54-56

Piano

The score consists of a piano accompaniment and three vocal parts. The piano part is in 6/8 time and features a flowing eighth-note melody in the right hand and a bass line in the left hand. The vocal parts (Soprano, Soprano, and Alto) enter at measure 7 with a melody of dotted half notes. The score includes dynamic markings such as *p*, *mp*, and *mf*, and performance instructions like "Flowing, without rush" and "c. 54-56". A large "PREVIEW" watermark is overlaid on the score.



It is illegal to duplicate this piece by photocopying or any other means.  
Those violating the copyright will be punished to the full extent of the law.  
© Copyright 2023 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

Printed in the U.S.A.

1755-3

11 Tutti, unis.  
*p*

Do you ev - er just won - der? What might have

14

hap - pened if you took the left turn? Have you ev - er just

16

won - dered, what might be wait - ing a - head?

19 *mp*

S Do you won - der?

A *mp*  
Do you ev - er just won - der? Why some things

*mp*

22

Why some things turn out? Do you find your - self ques - tion - ing,

turn out, but oth - er dreams fail? Do you ques - tion,

25 *mf*

what's in the sto - ry a - head? So man - y things left un - *mp*

what's in the sto - ry a - head? So

*mf*

28 *mp* *mf*

said, \_\_\_\_\_ As I'm turn-ing the pag - es of a

man - y things re - main un - said as I'm turn-ing the pag - es of a

*mp* *mf*

31

stor - y un - writ - ten, full of in - trigue and un - seen on the pag - es still hid - den, It's an

stor - y un - writ - ten, on the pag - es still hid - den, It's an

*mp* *mf*

34

un - fold - ing nar - ra - tive, ev'ry chap - ter I write, Yes, I'm

un - fold - ing nar - ra - tive, ev'ry chap - ter I write, Yes, I'm

37

turn - ing the pag - es \_\_\_\_\_

turn - ing the pag - es \_\_\_\_\_ of my life.

*mp*

*mp*

2

40

**PREVIEW**

*mp*

*mf*

2

2

43

*mf*

Do you start guess - ing?

*mf*

Do you find your - self guess - ing? Who might be

It is illegal to duplicate this piece by photocopying or any other means.  
Those violating the copyright will be punished to the full extent of the law.  
© Copyright 2023 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

46

Who might be wait - ing? Wait - ing to walk \_\_\_\_\_ with you,  
wait - ing, just a-round the next bend? Wait - ing to walk \_\_\_\_\_ with you,

49

talk \_\_\_\_\_ with you, and coun - ter the plot \_\_\_\_\_ twists a - head.  
talk \_\_\_\_\_ with you, coun - ter the plot \_\_\_\_\_ twists a - head.

51

*mf* There are chap - ters filled with  
*mf* There are chap - ters filled with



54

heart-ache, \_\_\_\_\_ and lessons to learn. \_\_\_\_\_

heart-ache, \_\_\_\_\_ and lessons to learn. \_\_\_\_\_

57

But we are all part of a story, \_\_\_\_\_ So many pages to turn. *mp* <

But we are all part of a story, \_\_\_\_\_ Man-y *mp*

60

*mf* \_\_\_\_\_ *f* \_\_\_\_\_  
For I'm turning the pages of a

*mf* \_\_\_\_\_ *f* \_\_\_\_\_  
pages still left to turn. \_\_\_\_\_ For I'm turning

*mp* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

It is illegal to duplicate this piece by photocopying or any other means.  
 Those violating the copyright will be punished to the full extent of the law.  
 © Copyright 2023 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

The musical score consists of three systems. The first system shows the piano accompaniment for the first four measures. The second system, starting at measure 66, includes vocal lines for soprano and alto, piano accompaniment, and lyrics: "un - fold - ing nar-ra-tive, ev'-ry chap - ter I write, Yes, I'm". The third system, starting at measure 69, includes vocal lines for soprano and alto, piano accompaniment, and lyrics: "turn-ing the pag - es, turn-ing the pag - es, of my". Performance markings include *mf*, *f*, and *sub. mp*. A large "PREVIEW" watermark is overlaid on the score.

\*Optional additional soprano harmonies, but if you do not have the forces, sing the larger bold notes.

73

life.

*sub. mp*

76 Solo 1 (or S.1) \* *2nd time only*

Solo 2 (or S.2 or S) \* *mp* (page - - - - - 2 - - - - -)

Solo 3 (or A) \* I'm turn-ing the pag - es. I'm turn - ing the pag -

S *mp* 00

S *mp* 00

A *mp* 00

\*Refer to "Composer notes" on page 2 for performance options.



82

es, I'm turn-ing the pag

es, I'm turn-ing the pag-

\* turn - ing the pag es, I'm turn-ing the pag-

**PREVIEW**

\*Optional lower notes for Solo 3 (or Alto)

85 **Meno mosso** *\* p freely* **molto rall.**

es. I'm turn-ing the pag - es.

es, I'm turn-ing the pag - es.

es, I'm turn-ing the pag es.

(oo) oo.

(oo) oo.

(oo) oo.

**Meno mosso** **molto rall.**

*p*

*pp*

\*Depending on the balance with Solo 3 (or a small group of altos), Solo 1 (or a small group of soprano 1's), may join the Solo 2 part for measures 86-88. Otherwise, conclude with only the Solo 2 and Solo 3 parts joined by the final "oo" from the rest of the choir.

\*\*The final "oo" may be brought in slightly later at the conductor's discretion.