

Lord, Make Us Turn to You  
*Ps. 80*

Gene Klosner  
Light the Fire! Music  
*www.LTFMusic.com*

Thank you for choosing **Cher & Gene Klosner's psalm series!**

All of our psalms are written in comfortable "congregational keys," and presented in SATB(+), but have been written so that all music ministry groups can use them, from soloist to duo, to contemporary praise teams (SAT), to full choirs. Also available in Soloist/Small Group format, and in Full Song (metered verses) format.

**This PDF contains the following versions:**

- Refrain Full Score + Verse chords (for director; piano accompanist)
- Refrain P/G/V + Verse chords (for piano accompanist)
- Refrain Lead Sheet + Verse chords (for cantor, guitar accompanist, piano "chorders" - similar to fake books)
- Refrain SATB (for choir members)
- Verse Full Score (for cantor, accompanist) - different sets of verses for different uses
- Refrain Assembly (for director; worship aid makers)

**Format:**

- Solo cantor refrain melody\*
- Choir and congregation respond in **unison** (melody) refrain
- Solo cantor verse
- Choir and congregation refrain with harmonies
- [Continue thru multiple verses and harmonized refrains]
- End with repeat of harmonized refrain (optional)

\*The melody line is the soprano part (male cantor sings an octave below), unless otherwise indicated.

Verses are by ONE **cantor**, chant-style (non-metered, free rhythm) using either of the two melodies, depending on their vocal range. Verses are not designed for multiple singers or harmonies.

For the **accompanist**, the rhythm resumes (a tempo) on the last word of each verse to bring choir and congregation in for the refrain, which then has **choir** harmonies from there on out.

We like to do a double refrain after the last verse to "close out" the song, so we use the turnaround accompaniment for repeating the refrain, then the Final ending at the very end.

**Note to accompanist:**

Follow the "turnaround" chords when repeating the refrain (refer to recording).

Use the "interlude into verses" when going into verses.

**Psalm Tones:**

Overall, we have 16 different melodies of psalm tones for the verses that get "mixed and matched" with all the hundreds of different psalm refrains throughout the 3-year cycle, one per psalm refrain. We give two options from which the cantor can choose, depending on the cantor's vocal range. Choose the smaller notes for the lower melody.

This way, a cantor doesn't have to learn hundreds of different verse melodies over the three-year cycle.

The particular psalm tones assigned to this refrain are Psalm Tone 6 in F, which starts up a fifth from the end of the refrain (Sol in solfege), and Psalm Tone 5 in F, which instead starts up a third from the end of the refrain (Mi in solfege). As an option, though, this psalm setting also has a full song version available with metered (non-psalm tone) verbatim verses in a tune of its own.

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**Other tips on "Lord, Make Us Turn to You":**

**Solo Cantor:** Use with Psalm Tone 5 or 6 (in F). Also can be used in Full Song format (in separate package from this).

**S, A and B:** there is a rest on m. 6 after "turn" (different from m. 2) to allow for a breath, since there's no rest on m. 5.

**S, T and B** all start on the same note (two octaves) - Do in solfege.

These harmonies can seem tricky, unless all parts simply think of their part as "their own counter-melody."

The feel for this piece is à la 5th Dimension's "Up, Up and Away" or Cowsills' "We Can Fly."

**Accompanists:** whether using full song version (metered verses) or psalm tone version,

go to V chord as last chord whenever going into chorus; the IV chord otherwise;

so the V chord is:

1) at end of intro

2) at end of verses

3) just before repeating chorus

...and the IV chord is when:

1) going into verses

2) going to final chord

Also see chord diagrams and commentary on alternate chord names on p.3 of Full Score.

We strongly recommend listening to the recordings of this psalm.

Musically yours,

Cher & Gene

DIFFICULTY LEVEL		
(easy/medium/advanced)		
melody	harmony	accompaniment
m	m	m

# Lord, Make Us Turn to You

Ps. 80

Light, Breezy, Uplifting

♩ = 120

© Joe Klosner

Capo 3:  
-4 *Dma9*  
*Fma9*

*D/G*  
*F/Bb*

*Dma9*  
*Fma9*

*Cus4*

Piano

The piano accompaniment for the first system is written in 4/4 time with a key signature of one flat (Bb). The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The music is marked with various chords including Dma9, Fma9, D/G, F/Bb, and Cus4.

Soprano/  
Alto

Tenor

Bass

Piano

The second system includes vocal parts for Soprano/Alto, Tenor, and Bass, along with piano accompaniment. The vocal lines are in 4/4 time and feature the lyrics: "Lord, make us turn to you;". The piano accompaniment continues with the same melody and accompaniment as the first system. Chords for the vocal parts are indicated as D, F, F#m, and Bb. The piano part includes chords D, F, F#m, and Bb. A large "SAMPLE" watermark is overlaid diagonally across the entire page.

Lord, Make Us Turn to You - Ps. 80

4 *Em*<sup>7</sup> *A*<sup>7sus</sup><sup>4</sup> *Dma*<sup>9</sup> *D* *F*<sup>#m</sup><sup>7</sup>  
*Gm*<sup>7</sup> *C*<sup>7sus</sup><sup>4</sup> *Fma*<sup>9</sup> *F* *Am*<sup>7</sup>

S  
A  
T  
B  
Pno

let us see\_\_ your face, make us to  
let us see\_\_ your face, make us turn\_ to you\_  
let us see\_\_ your face, e us turn\_ to you\_

7 *Em*<sup>7</sup> *A*<sup>7sus</sup><sup>4</sup> *Fma*<sup>9</sup> *D/G*  
*Gm*<sup>7</sup> *C*<sup>7sus</sup><sup>4</sup> *Fma*<sup>9</sup> *F/B*<sup>b</sup>

S  
A  
T  
B  
Pno

and shall be\_\_ saved.  
and we shall be\_\_ saved.  
and we shall be\_\_ saved.

11 *Dma9* *A7sus4*  
*Fma9* *C7sus4* **D.S.**

1. *turnarounds into repeated refrains*

13 *Dma9* *D/G* *Dma9*  
*Fma9* *F/Bb* *Fma9*

2. *interlude into verses / Final* *Final chord*

Some chords have alternate names; for example, *D/G* is essentially a *Gma9* chord, but to a guitarist, it's easier to think of the chord as a *D* with a *G* bass, whereas a *Dma9* (or *Dmaj9*) can also be *A/D*, but to a pianist, it's easier to think of it as a variation of a *D* chord (a *Dmaj7* but adding the open *E* note). To piano "chorders," it makes sense to think of the *D/G* chord as a *D* chord on the right hand with the *G* bass in the left hand. You can call that *Gma9* as well, however your brain likes to interpret it. You'll see that the names used in this score alternate between both methods, because that's what makes sense to me. — GK

<i>Dmaj9</i>  23	<i>D/G</i>  T 132	<i>Em7</i>  2 4	<i>Fmaj9</i>  3 1	<i>F/Bb</i>  113211	<i>Gm7</i>  131111	<i>C7sus4</i>  113141
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*Diagrams for familiar chords like Em7 and Gm7, are included to show the easy transition from those chords to the next.*

*Verse chords (Psalm Tone 5/6), Piano, Guitar, no capo: Verse chords (Psalm Tone 5/6), Guitar, capo 3:*

F | A7 | Gm7 | C |  
 A7aug\* | Dm | Gm7sus4 | F7sus4 |

D | F#m7 | Em7 | A |  
 F#7aug\* | Bm | Em7sus4 | A7sus4 |

*\*augmented chord is optional*

# Lord, Make Us Turn to You

Ps. 80

Light, Breezy, Uplifting

♩ = 120

Gene Klosner

Capo 3: *Dma9* *D/G* *Dma9*  
-4 *Fma9* *F/Bb* *Fma9*

Piano

*D* *F#m7* *Bm7*  
*F* *Am7* *Dm7*

1 Lord, \_\_\_\_\_ make us turn to you; \_\_\_\_\_

Piano

*Em7* *Dma9* *D* *F#m7*  
*Gm7* *F7sus4* *F* *Am7*

4 us see your face, \_\_\_\_\_ make us turn to you\_

Piano

7 *Em7* *A7sus4* *Dma9* *D/G*  
*Gm7* *C7sus4* *Fma9* *F/B*

and we shall be saved.

11 *Dma9* *Fma9* *C7sus4* *F/B* **D.S.**

1. *turnarounds into repeated refrains*

13 *Dma9* *D/G* *Dma9*  
*Fma9* *F/Bb* *Fma9*

2. *interlude into verses / Final* *Final chord*

See score for commentary on alternate chord names.








Verse chords (Psalm Tone 5/6), Piano, Guitar, no capo:

Verse chords (Psalm Tone 5/6), Guitar, capo 3:

F | G7 | C |  
 A7aug | Dm | Gm7sus4 | C7sus4 |

D | F#m7 | Em7 | A |  
 F#7aug\* | Bm | Em7sus4 | A7sus4 |

\*augmented chord is optional

 23	 T 132	 2 4	 3 1	 113211	 131111	 113141
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Diagrams to familiar chords, like Em7 and Gm7, are included to show the easy transition from those chords to the next.

# Lord, Make Us Turn to You

Ps. 80

Light, Breezy, Uplifting

Gene Klosner

♩ = 120

Capo 3: *Dma9* *D/G* *Dma9* *A7sus4*  
 -4 *Fma9* *F/B<sup>b</sup>* *Fma9* *C7sus4*

1 *D* *F#m7* *Bm7*  
*F* *Am7* *Dm7*

4 *Em7* *A7sus4* *Dma9* *F#m7*  
*Gm7* *C7sus4* *Fma9* *F* *Am7*

7 *Em7* *A7sus4* *Dma9* *D/G*  
*Gm7* *C7sus4* *Fma9* *F/B<sup>b</sup>*

11 1. *Dma9* *A7sus4* *Dma9* *D/G* *Dma9*  
*Fma9* *C7sus4* *Fma9* *F/B<sup>b</sup>* *Fma9*  
 1. *turnaround* **D.S.** 2. *interlude into verses / Final* *Final chord*

See full score for commentary and alternate chord names.

Verse chords (Psalm Tone 5/6), *Light*, Guitar, no capo:

F | A7sus4 | Gm7 | C7sus4 |  
 A7sus4\* | Dm | C7sus4 | C7sus4 |

Verse chords (Psalm Tone 5/6), Guitar, capo 3:

D | F#m7 | Em7 | A |  
 F#7aug\* | Bm | Em7sus4 | A7sus4 |

\*augmented chord is optional

*Dmaj9* *D/G* *Em7* *A7sus4* *Fmaj9* *F/B<sup>b</sup>* *Gm7* *C7sus4*  
  
 23 T 132 2 4 3 1 113211 131111 113141

Diagrams to familiar chords, like *Em7* and *Gm7*, are included to show the easy transition from those chords to the next.



# Lord, Make Us Turn to You

Ps. 80

Light, Breezy, Uplifting

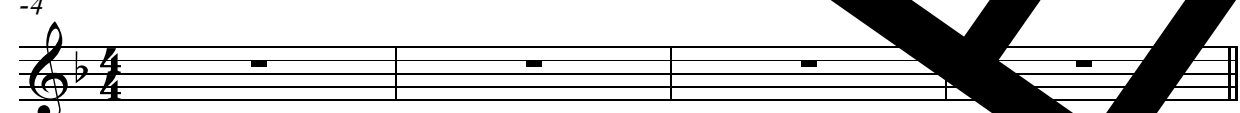
♩ = 120

Gene Klosner

NOTE: No harmonies until after 1st verse; follow Soprano line for melody (see format on next page).

-4

Soprano/  
Alto



1

Soprano/  
Alto

Tenor

Bass



Lord, \_\_\_\_\_ make us \_\_\_\_\_ turn \_\_\_\_\_ to you; \_\_\_\_\_

Lord, \_\_\_\_\_ make us \_\_\_\_\_ to you; \_\_\_\_\_

Lord, \_\_\_\_\_ make us \_\_\_\_\_ to you; \_\_\_\_\_

4

S  
A

T

B



let us see your face, \_\_\_\_\_ make us turn \_\_\_\_\_ to you\_

let us see your face, \_\_\_\_\_ make us turn\_ to you\_

let us see your face, \_\_\_\_\_ make us turn \_\_\_\_\_ to you\_

7

S  
A

T

B

and we shall be \_\_\_\_\_ saved. \_\_\_\_\_

and we shall be \_\_\_\_\_ ed. \_\_\_\_\_

and we shall be \_\_\_\_\_ saved. \_\_\_\_\_

11 **D.S.**

1. turnaround into repeated refrain (return to verses) | 2. Final chord

S  
A

**Format:**

- Solo cantor refrain melody\*
- Choir and congregation respond in **unison** (solo melody) refrain
- Solo cantor verse melody
- Choir and congregation refrain harmonies
- [Continue thru multiple verses and harmonized refrains]
- End with repeat of harmonized refrain (optional)

\*The melody line is the soprano part (male cantor sings an octave below).

SAMPLE

# Lord, Make Us Turn to You verses

Ps. 80:2-3, 15-16, 18-19 / Psalm Tones 5 & 6 in F  
1st Sunday of Advent B / 4th Sunday of Advent C

Freely chanted, non-metered, solo cantor only

Cherub Klosner-Larson / Gene Klosner

Capo 3: (D) F (F#m<sup>7</sup>) Am<sup>7</sup> (Em<sup>7</sup>) Gm<sup>7</sup> (A) C

PT 5\*/6  
\*opt. lower melody

1. O shepherd of Is - ra - el, heark - en, from your throne  
upon the cher - u - bim shine

2. Once again, O LORD of hosts,  
look down from heav - en and see; for the care of this vine,

3. May your help be with the man of your right hand, who is the son of man  
whom you your-self made strong.

3 (F#7aug) A7aug (Bm) Dm (Em7sus4) Gm7sus4

5/6

1. Rouse your - self - er, and come to

2. and protect what your right hand has planted, for the son of man whom you your-self made

3. Then we will no more with-draw from you; give us new life, and we will call up - on your

♩ = 120  
5 (A7sus4) C7sus4 *Ad lib*

5/6

1. save us.

2. strong.

3. name.

20  
*ad lib*

To m. 1 of refrain...

# Lord, Make Us Turn to You verses

Ps. 80:2-3, 15-16, 18-19 / Psalm Tones 5 & 6 in F  
Saturday of the 2nd Week of Advent

Freely chanted, non-metered, solo cantor only

Cherol Klosner-Larson Gene Klosner

Capo 3: (D) F (F#m<sup>7</sup>) Am<sup>7</sup> (Em<sup>7</sup>) Gm<sup>7</sup>

PT 5\*/6  
\*opt. lower melody

1. O shepherd of Is - ra - el, heark - en, from your throne up - on the  
2. Once again, O LORD of hosts, look down from heav - en and see; take care of this vine,  
3. May your help be with the man of your right hand, who is the son of man who will your-self made King.

Piano

3 (F#<sup>7</sup>aug) A<sup>7</sup>aug (Bm) Dm (Em<sup>7</sup>sus<sup>4</sup>) Gm<sup>7</sup>sus<sup>4</sup>

5/6

1. shine \_\_\_\_\_ Rouse \_\_\_\_\_ your \_\_\_\_\_  
2. and protect what your right hand has put - ed, \_\_\_\_\_ the son of man whom you your-self made  
3. Then we will no more with-draw from you, \_\_\_\_\_ we us new life, and we will call up - on your

Pno.

♩ = 120  
5 (A<sup>7</sup>sus<sup>4</sup>) C<sup>7</sup>sus<sup>4</sup> *allegro*

5/6

1. pow - er. \_\_\_\_\_  
2. strong. \_\_\_\_\_  
3. name. \_\_\_\_\_

20  
Pno. *allegro*



To m. 1 of refrain...

# Lord, Make Us Turn to You

Ps. 80

Gene Klosner

Lord, \_\_\_\_\_ make us turn to you; \_\_\_\_\_ us see your face,  
\_\_\_\_\_ make us turn to you \_\_\_\_\_ and we shall be \_\_\_\_\_ saved.

The musical score is written on two staves in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody features a triplet of eighth notes on the first line. The second staff continues the melody with another triplet of eighth notes. The lyrics are placed below the notes, with blank lines for the missing words.

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## Use for:

1st Sunday of Advent B (adv1B)  
4th Sunday of Advent C (adv4C)  
Saturday of the 2nd Week of Advent (adv2Sa)

Use in full song version or with Psalm Tone 7 in F

## Text version:

### Lord, Make Us Turn to You (Ps. 80) (Gene Klosner)

Lord, make us turn to you; let us see your face, make us turn to you and we shall be saved.

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This psalm rendition is USCCB-approved and uses Verbatim Text on refrain and verses.

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CCLI Song #714966

OneLicense Song ID 1000000000 (psalm tone version)

OneLicense Song ID 1000000000 (for just the refrain)

SAMPLE