

The Revelation of St. Julian
for SATB choir and CD

Brooke Joyce (2006)

From the **Divine Revelations** of St. Julian of Norwich (1373)

(freely adapted from the Westminster Manuscript)

He showed me a little thing, the quantity of a hazel nut. And it was round as any ball.

I looked thereupon with the eye of my understanding and I thought, "What may this be?"

And it was answered generally thus: "It is all that is made."

I marveled how it might last, for methought it might suddenly have fallen to naught for

littleness.

And I was answered in my understanding: It lasteth and ever shall for God loveth it.

And so hath all things their beginning by the love of God.

Performance Notes

The conductor needs to be aware of the precise elapsed time on the CD in order to coordinate the choral parts. This can be accomplished either with a playback system which allows the conductor to view the counter on the CD player or computer, or by coordinating the operation of the CD player with a stopwatch or other timekeeping device.

The CD begins the piece; the choir enters after 1 minute.

All moments in the piece that need to be precisely coordinated are indicated with elapsed time enclosed by **[brackets]**; times given in **(parenthesis)** are rough guidelines.

The speakers for the CD playback should be placed at either end of the choir so that the recorded sounds emerge from the same acoustic space as the choir; the sound should not be played back through speakers in other places in the performance space.

The choir should not be amplified—therefore, the CD level should be adjusted so that it does not overpower the choir.

Once the CD level has been set, it should not be adjusted during the piece.

The choir may stand in any configuration, either mixed or in sections.

The Revelation of St. Julian

for Craig Arnold and Nordic Choir, Luther College

Words adapted from St. Julian of Norwich

Music by Brooke Joyce (2006)

Begin CD, choir enters exactly at :20

[0:00] [:20]

\downarrow p $\text{♩} = 90$

Soprano 1

(CD introduces the pitch "F") begin conducting two full measures of 3/4 at :16)

lih lih lih lih

Alto 1

p $\text{♩} = 90$

lih lih

4

S.1

lih lih lih lih lih

S.2

p $\text{♩} = 90$

lih lih lih lih lih lih

A.1

lih lih lih lih lih lih

A.2

p $\text{♩} = 90$

lih lih lih lih

7

S.1
lih lih lih lih lih lih-

S.2
lih lih lih lih lih

A.1
lih lih lih lih lih

A.2
lih lih lih lih lih

[:36]

10

S.1
lih lih lih tul tul

S.2
lih lih lih lih lih

A.1
lih lih lih tul tul

A.2
lih lih lih lih lih

13

S.1

S.2
lih lih lih lih

A.1
 tul tul tul

A.2
 lih lih

[:46]

15

S.1
a lit-tle thing a lit-tle thing a lit-tle thing a lit-tle

S.2
 a lit-tle thing

A.1
a lit-tle thing a lit-tle thing a lit-tle thing he

A.2
a - lit-tle thing a lit-tle thing a lit-tle thing

17

[52]

S.1
 thing a lit-tle thing he showed he showed

S.2
 thing a lit-tle thing a lit-tle thing he showed he

A.1
 he showed he

A.2
 a lit-tle thing a lit-tle thing he showed

19


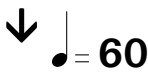
[56]

S.1
 he showed he showed me a lit - tle thing showed me a

S.2
 showed he showed showed me a lit - tlething

A.1
 showed heshowed he showed me a lit - tle thing showed

A.2
 he showed he showed showed me a lit - tle

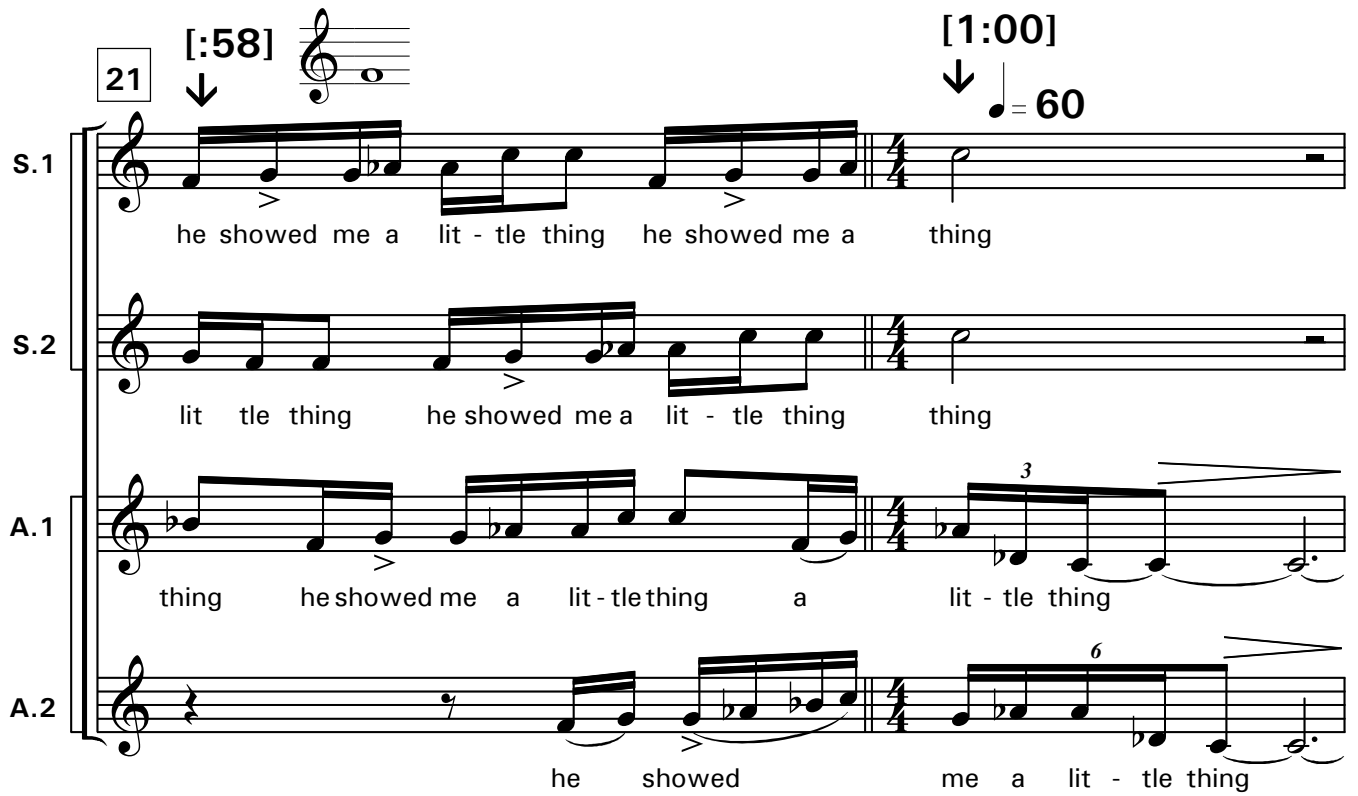
21 **[:58]**  **[1:00]**  \downarrow ♩ = 60

S.1 he showed me a lit - tle thing he showed me a thing

S.2 lit tle thing he showed me a lit - tle thing thing

A.1 thing he showed me a lit - tle thing a lit - tle thing

A.2 he showed me a lit - tle thing



23 **2 soli mp**

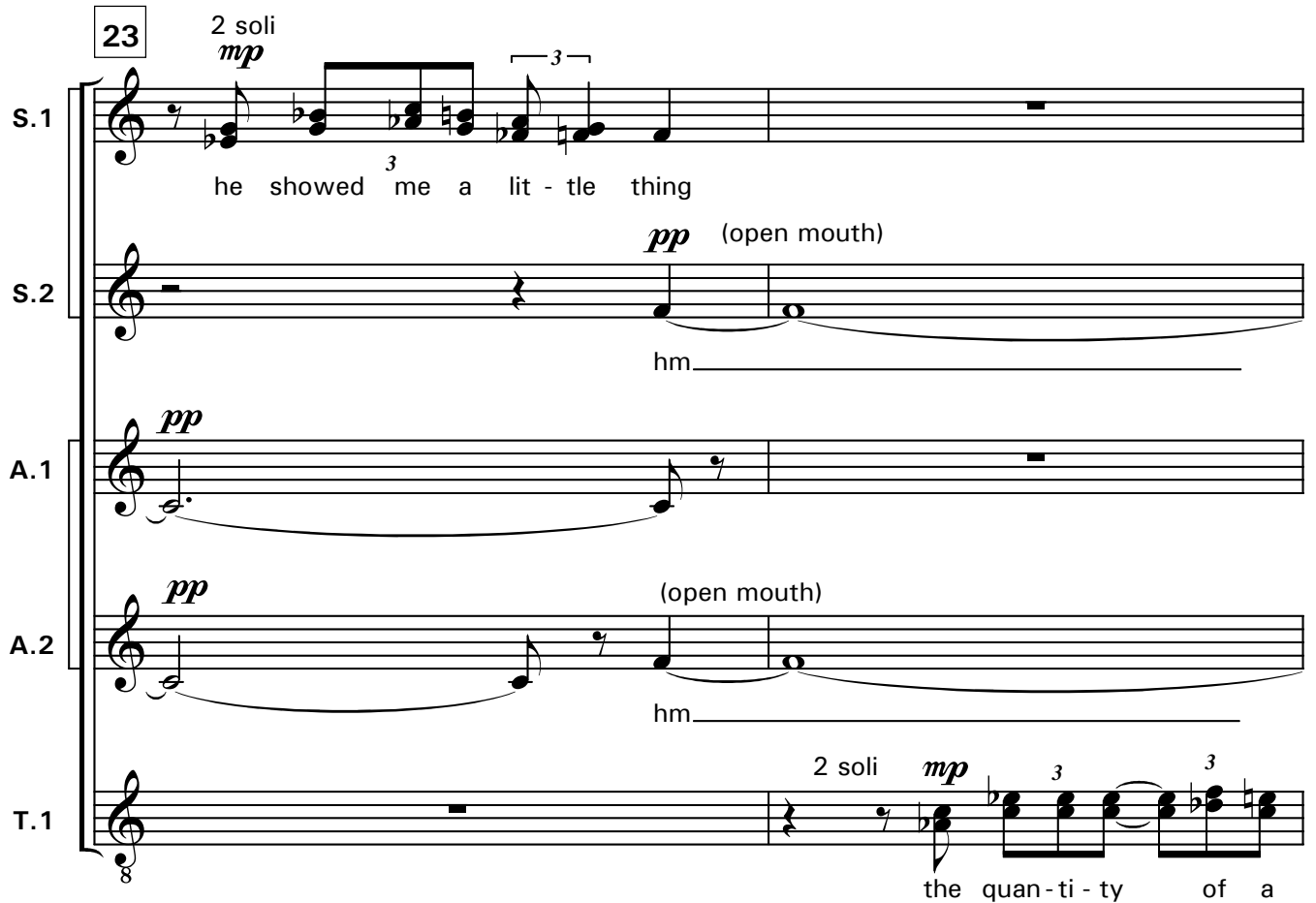
S.1 he showed me a lit - tle thing

S.2 **pp** (open mouth) hm

A.1 **pp**

A.2 **pp** (open mouth) hm

T.1 **2 soli mp** the quan - ti - ty of a



Musical score for voices and piano, measures 25-27. The score includes parts for Soprano 2 (S.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). The lyrics are: "haz - el nut ly - ing in the palm of my hand".

Measures 25-27:

- S.2:** Treble clef, notes G4, A4, B4, C5, D5.
- A.1:** Treble clef, notes G4, A4, B4, C5, D5. Dynamics: *tutti p*.
- A.2:** Treble clef, notes G4, A4, B4, C5, D5. Dynamics: *p*.
- T.1:** Treble clef, notes G3, A3, B3, C4, D4. Dynamics: *tutti*. Includes a triplet of eighth notes (G3, A3, B3) and a triplet of eighth notes (C4, D4, E4).
- T.2:** Treble clef, notes G3, A3, B3, C4, D4. Dynamics: *pp* (open mouth). Includes a triplet of eighth notes (G3, A3, B3).
- B.1:** Bass clef, notes G2, A2, B2, C3, D3. Dynamics: *mp*. Includes a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (C3, D3, E3).
- B.2:** Bass clef, notes G2, A2, B2, C3, D3. Dynamics: *mp*. Includes a triplet of eighth notes (G2, A2, B2) and a triplet of eighth notes (C3, D3, E3).