



# Brooke Joyce

## The Showing of Love

dance opera for mezzo-soprano, dancers and electronics  
based on the writings of Julian of Norwich

toydogmusic



## The Showing of Love

a dance opera for mezzo-soprano, dancers and electronics

Text by Julian of Norwich, adapted from *The Revelations of Divine Love*

Additional words by Brooke Joyce, Kate Narveson and Lisa Neher

60 minutes

Brooke Joyce (2019)

Workshopped by Lisa Neher at Good Shepherd Lutheran Church, Decorah, IA, March 2020

Premiered by Lisa Neher and dancers from Luther College, May 2021

Program Note: Julian of Norwich, writing in a cloistered cell in the 14th century, described her visions as "revelations of divine love." Julian's writings became the first book in English to be written by a woman, and her ideas are as progressive ("God is our Mother") and comforting ("All shall be well") today as they were in the turbulent times in which she lived.

### Technical Requirements:

8 channel audio (via Reaper)

Sound engineer to trigger samples/patches

Live keyboard player for virtual instruments

# The Showing of Love

for Lisa Neher

Text adapted from *The Revelations of Divine Love*  
by Julian of Norwich

Additional words by Kate Narveson, Lisa Neher and Brooke Joyce

Music by Brooke Joyce (2019)

## I. Benedicite

**Senza Misura**

*mf* freely, naturally

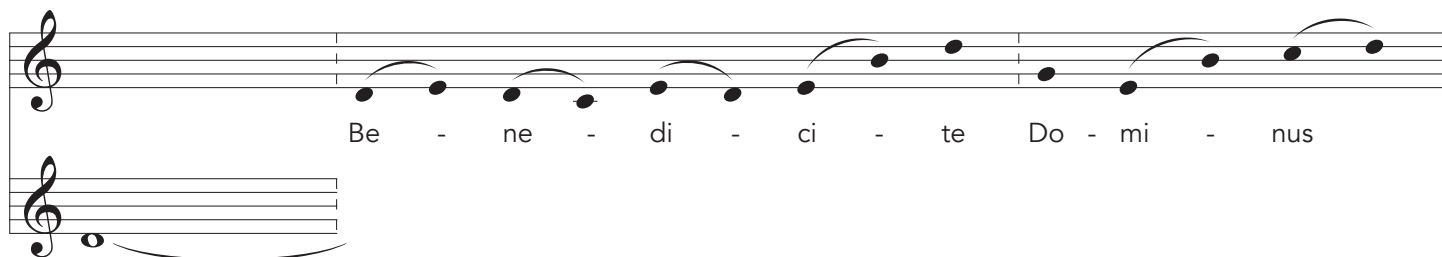
Voice



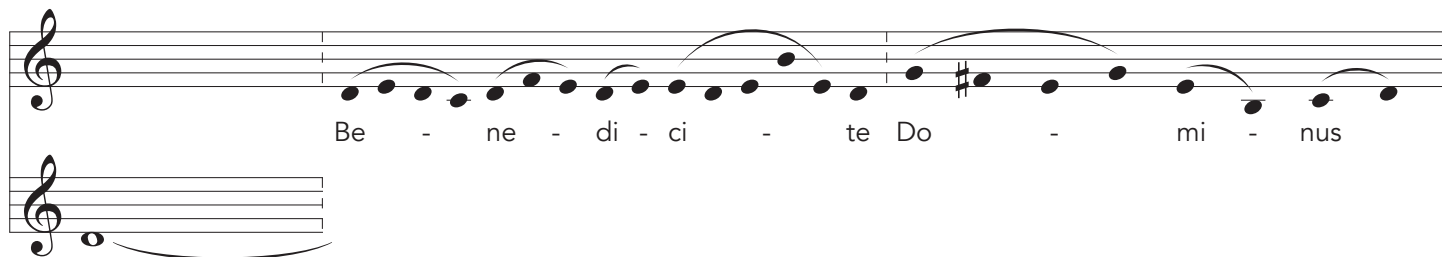
Electronics



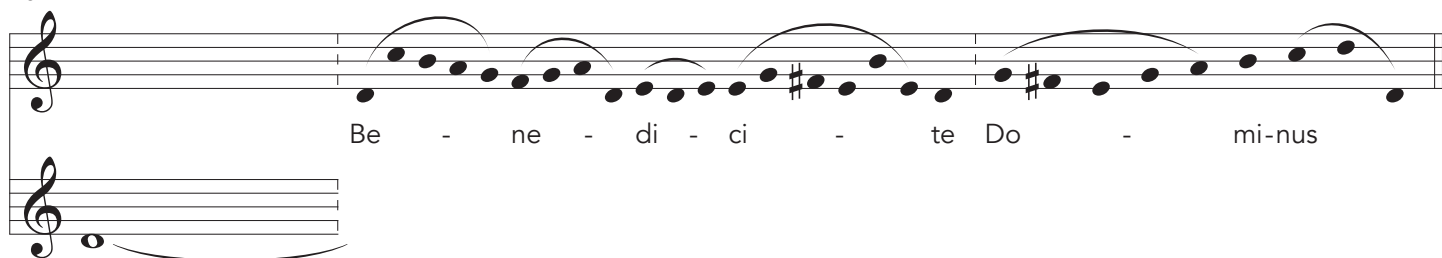
4



7



10



[segue "Interlude 1 (Bells)"]

## II. Hazelnut

Freely ♩ = 60

He showed me a lit-tle thing, The

[Chime]

quan-ti-ty of a ha-zel-nut, Ly - in the palm of my hand. And it was

round as a - ny ball. I looked there u -

pon with the eye of my un - der - stand - ing, And

I thought, "What may this be?" And I was an-swered

gen-er-al-ly thus, "It is all that is made." I

40

46

52

58

71

79

The musical notation for the vocal line is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a triplet of eighth notes B4, A4, and G4. This is followed by a quarter note F#4, a half note E4, and another whole rest. The melody continues with a quarter note D4, a half note C4, and a triplet of eighth notes B3, A3, and G3. This is followed by a quarter note F3, a half note E3, and a triplet of eighth notes D3, C3, and B2. The line ends with a quarter note A2, a half note G2, and a final whole rest.

The lyrics are: Their be - gin - ning by the love - of God.

85

Musical score for measures 85-92. The melody is in treble clef with a key signature of one flat (B-flat). It features eighth and sixteenth notes, with some measures containing rests. Fingerings of 5 are indicated above the notes in measures 88 and 90. The lyrics are: "In this lit-tle-ness, I saw three pro-per-ties, God made it,". Below the melody are two empty bass staves.

In this lit-tle-ness, I saw three pro-per-ties, God made it,

93

Musical score for measures 93-98. The melody continues in treble clef. Fingerings of 5 are indicated above the notes in measures 93, 95, 96, and 98. The lyrics are: "God loves it, God keeps it.". Below the melody are two empty bass staves.

God loves it, God keeps it.

99

Musical score for measures 99-105. The melody continues in treble clef. The lyrics are: "But what be-held I there - in? Tru - ly, the". Below the melody is one empty bass staff.

But what be-held I there - in? Tru - ly, the

106

Musical score for measures 106-112. The melody continues in treble clef. The lyrics are: "ma - ker, The keep - er, The lo - ver.". Below the melody is one empty bass staff.

ma - ker, The keep - er, The lo - ver.