



Brooke Joyce

The Revelation of St. Julian

for SATB choir and electronics

toydogmusic



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)

[0:00] **Begin CD, choir enters exactly at 1:00**

[1:00] *p* ♩ = 90

Soprano 1

(CD introduces the pitch "F")
begin conducting one full measure of 6/4 at :56)

lit-tle lit-tle lit-tle lit-tle
annunciated as clearly as possible

3 (1:04)

S.1
little little little little little little little little

S.2
p
little little little little little little little little
annunciated as clearly as possible

A.1
p
little little little little
annunciated as clearly as possible

5 (1:12)

S.1
little little little little little little little

S.2
little little little little little little little

A.1
little little little little little little little little

A.2
p
little little little little little little little little
annunciated as clearly as possible

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7 (1:20)

S.1
little little little little little little little little

S.2
little little little little little little little little

A.1
little little little little little little little little

A.2
little little little little little little little little


9 (1:28)

S.1
lit - tle lit - tle lit - tle lit - tle

S.2
lit - tle lit - tle lit - tle lit - tle

A.1
lit - tle lit - tle lit - tle lit - tle

A.2
lit - tle lit - tle lit - tle lit - tle

10 [1:32] 

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

S.2
lit - tle lit - tle lit - tle

A.1
lit - tle lit - tle lit - tle lit - tle

A.2
lit - tle lit - tle lit - tle lit - tle

11 (1:36)

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

S.2
lit - tle thing lit - tle thing lit - tle thing lit - tle thing

A.1
lit - tle lit - tle lit - tle

A.2
lit - tle lit - tle lit - tle lit - tle

12 (1:40)

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

S.2
lit-tle thing lit-tle thing lit-tle thing lit-tle thing

A.1
lit-tle thing lit-tle thing lit-tle thing lit-tle thing

A.2
lit - tle lit - tle lit - tle

13 (1:44)

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

S.2
lit-tle thing lit-tle thing lit-tle thing lit-tle

A.1
lit-tle thing lit-tle thing lit-tle thing lit-tle thing

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

(1:48)

14

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

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

A.1
lit-tle thing lit-tle thing lit-tle thing lit-tle

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

[1:52]

15

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

S.2
a lit-tle thing a li-tle thing a lit-tle thing a lit-tle

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

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

16 (1:56)

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

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

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

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

17 (2:00)

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

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

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

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

[2:04]

18

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

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

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

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

19 (2:08)

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

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

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

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

[2:12]

20

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

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

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

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

[2:16]

21

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

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

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

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

(2:20)

22

$\text{♩} = 60$

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

S.2 thing *pp* ah

A.1 *pp* lit - tle thing *mp* the quan-ti-ty of a

A.2 *pp* me a lit - tle thing ah

25

(2:32)

S. *p* mf ah

A.1 *p* mf 3 haz-el nut ah And it was

A.2 *p* mf 3 ah And it was

T. *pp* mf ah

B.1 *mp* mf ly - ing in the palm of my hand ah

B.2 *pp* mf ah

(2:48)

29

$\text{♩} = 90$

mf

S. And it was round _____

A. round _____ as a - ny ball

T. *mf* And it was round _____ as a - ny ball

B. *mf* And it was round _____ as a - ny

30

S. as a - ny ball _____ And it was

A. And it was round _____ as a - ny ball

T. And it was round _____ as a - ny

B. ball _____ And it was round _____

31

cresc.

S. round _____ as a - ny ball

A. *cresc.*
And it was round _____ as a - ny

T. *cresc.*
ball And it was round _____

B. *cresc.*
as a - ny ball And it was

32 (2:56)

S. And it was round _____ as a - ny ball

A. ball And it was round _____

T. *8*
as a - ny ball And it was

B. round _____ as a - ny ball

33

S. And it was round _____ as a - ny

A. as a - ny ball _____

T. round _____ as a - ny ball _____

B. And it was round _____ as a - ny ball _____

(3:01)

34

f ♩ = 60

S. ball _____ ah _____

A. *f* _____ ah _____

T. *f* _____ ah _____ *mp* _____ *pp* _____

B.1 *f* _____ ah _____ *mp* _____ *p* _____

B.2 *f* _____ ah _____ *pp* _____

ah _____ ah _____

40 (3:25)

S. *pp*
ah

A. *pp*
ah

B. solo *mp* solo - freely
I looked there u - pon

43 (3:37)

S.

A.

B. solo
with the eye of my un - der - stand - ing

45 (3:45)

S. *mp* *mf*
ah ah

A. *mp* *mf*
ah ah

T. *mp* *mf*
ah ah

solo

B. and I thought, "What may this be?" *mp* *mf*

altri

[3:57] CD sounds begin



(4:05)

48

f = 90

S. *f* *f* *f* *f*
 And it was an - swered

A. *f* *f* *f* *f*
 And it was an - swered

T. *f* *f* *f* *f*
 And it was an - swered

B. *f* *f* *f* *f*
 And it was an - swered

(4:13)

52

S. *f* *f* *f* *f*
 gen - er - al - ly thus: "It is all that is made."

A. *f* *f* *f* *f*
 gen - er - al - ly thus: "It is all that is made."

T. *f* *f* *f* *f*
 gen - er - al - ly thus: "It is all that is made."

B. *f* *f* *f* *f*
 gen - er - al - ly thus: "It is all that is made."

56 [4:24] (tape contains steady stream of 16th notes through m.70)

S.1 *ff* Ay Ay

S.2 *ff* Ay Ay

A.1 *ff* Ay Ay

A.2 *ff* Ay Ay

T. *ff*

B. *ff*

58 [4:32]

S.1 Ay Ay

S.2 Ay Ay

A.1 Ay Ay

A.2 Ay Ay

60

Musical score for voices and piano. The score is written for five vocal parts (S.1, S.2, A.1, A.2, T.) and two piano parts (B.). The tempo is marked 60. The dynamics are *mf* for the vocal parts and *f* for the piano parts. The lyrics are "Ah" for the vocal parts and "I mar - veled" for the piano parts.

62 [4:40]

S.1
Ah Ah

S.2
Ah

A.1
Ah

A.2
Ah

T.
8
how it might last, for me -

B.
how it might last, for me -

64

[4:48]

The musical score consists of six staves. Staves S.1, S.2, A.1, and A.2 are vocal lines for Soprano 1, Soprano 2, Alto 1, and Alto 2, respectively. Each of these staves contains a melodic line with eighth-note patterns and includes the vocalization 'Ah' at two points. Staff T. is the Tenor line, and staff B. is the Bass line. Both the Tenor and Bass lines feature lyrics: 'thought it might suddenly have fallen to naught'. The lyrics are aligned with the vocal lines. The Tenor line includes a triplet of eighth notes under the word 'den' and a fermata over the final note of the phrase. The Bass line includes a triplet of eighth notes under the word 'den' and a fermata over the final note of the phrase. The score is in a key with one flat (B-flat) and a 4/4 time signature.

66

S.1 lit-tleness lit-tleness lit-tleness lit-tleness lit-tleness lit-tleness

S.2 lit-tleness lit - tleness lit-tleness lit-tleness lit-tleness lit -

A.1 lit-tleness lit-tleness lit-tleness lit-tleness lit-tleness

A.2 lit - tleness lit-tleness lit-tleness lit-tleness lit -

T. 8 for lit-tle-ness 3

B. for lit-tle-ness 3

68 [4:56]

S.1 lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle

S.2 tleness lit-tle lit-tle lit-tle lit-tle lit - tle lit-tle lit-tle lit-tle lit-tle

A.1 lit-tleness lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle

A.2 tleness lit-tleness lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle lit-tle

[5:04]

70

♩ = 72

p

S.1 lit-tle lit-ah And I was an-swered

S.2 lit-tle lit-ah And I was an-swered

A.1 lit-tle lit-tle lit-ah And I was an-swered

A.2 lit-tle lit-tle lit-ah And I was an-swered

T. ah And I was an-swered

B. ah And I was an-swered

74 (5:13)

mp

mp

mp

mp

S. It last - eth and ev - er - shall for

A. It last - eth and ev - er - shall for

T. in my un - der - stand - ing: It last - eth and ev - er - shall for

B. in my un - der - stand - ing: It last - eth and ev - er - shall for

78

(5:34)

S. *mp*
 God lov-eth it (d) And so hath all

A. *mp*
 God (d) And so hath all

T. *mp*
 God (d) And so hath all

B. *mp*
 God (d) And so hath

82

S. things their be - gin-ning

A. things their be - gin-ning their be - gin - ning

T. things their be - gin-ning

B. all things their be-gin-ning

86 (5:54)

S. their be-gin-ning By the love

A. the love

T. their be-gin-ning the love of

B. their be - gin-ning the love

90 (6:08]

S. of God of God

A. of God of God

T. God of God

B. of God

[6:30] Expressively, yet precise

95 $\text{♩} = 90$ (6:36)

S. *mp*
Ah _____ *sim.*

A. *mp*
Ah _____ *sim.*

T. *mp*
Ah _____ *sim.*

B. *mp*
Ah _____ *sim.*

101 (6:42) (6:48)

S.

A.

T.

B.

107 [6:54] CD enters—stay in tempo [7:00]

Musical score for measures 107-112, featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a key signature of one flat (B-flat major/D minor) and a common time signature. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3, then a half note D3. The music is characterized by long, sweeping melodic lines with many ties across the measures.

113 [7:06] [7:12]

Musical score for measures 113-118, featuring four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a key signature of one flat (B-flat major/D minor) and a common time signature. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3, then a half note D3. The music is characterized by long, sweeping melodic lines with many ties across the measures.

119 [7:18]

[7:24]

S. *p*

A. *p*

T. *p*

B. *p*

125 [7:30]

[7:36]

A. *pp*

T. *ppp*