

JULIAN OF NORWICH

REVELATIONS
of Divine Love

for Soprano and Piano

webber music
200105

Dame Julian of Norwich
REVEALIONS OF DIVINE LOVE

AND when I was thirty years old and a half, God sent me a bodily sickness, in which I lay three days and three nights; and on the fourth night I took all my rites of Holy Church, and weened not to have lived till day. And after this I languored forth two days and two nights, and on the third night I weened oftentimes to have passed; and so weened they that were with me.

And being in youth as yet, I thought it great sorrow to die; but for nothing that was in earth that me liked to live for, nor for no pain that I had fear of: for I trusted in God of His mercy. But it was to have lived that I might have loved God better, and longer time, that I might have the more knowing and loving of God in bliss of Heaven. For me thought all the time that I had lived here so little and so short in regard of that endless bliss, I thought it was as nothing. Wherefore I thought: Good Lord, may my living no longer be to Thy worship! And I understood by my reason and by my feeling of my pains that I should die; and I assented fully with all the will of my heart to be at God's will.

Thus I dured till day, and by then my body was dead from the middle downwards, as to my feeling. Then was I minded to be set upright, backward leaning, with help, for to have more freedom of my heart to be at God's will, and thinking on God while my life would last.

My Curate was sent for to be at my ending, and by that time when he came I had set my eyes, and might not speak. He set the Cross before my face and said: I have brought thee the Image of thy Master and Saviour: look thereupon and comfort thee therewith.

Me thought I was well as it was, for my eyes were set uprightward unto Heaven, where I trusted to come by the mercy of God; but nevertheless I assented to set my eyes on the face of the Crucifix, if I might; and so I did. For me thought I might longer dure to look even forth than right up.

After this my sight began to fail, and it was all dark about me in the chamber, as if it had been night, save in the Image of the Cross whereon I beheld a common light; and I wist not how. All that was away from the Cross was of horror to me, as if it had been greatly occupied by the fiends.

After this the upper part of my body began to die, so far forth that scarcely I had any feeling; with shortness of breath. And then I weened in sooth to have passed.

And in this moment suddenly all my pain was taken from me, and I was as whole (and specially in the upper part of my body) as ever I was afore.

I marvelled at this sudden change; for methought it was a privy working of God, and not of nature. And yet by the feeling of this ease I trusted never the more to live; nor was the feeling of this ease any full ease unto me: for methought I had liefer have been delivered from this world.

Then came suddenly to my mind that I should desire the second wound of our Lord's gracious gift: that my body might be fulfilled with mind and feeling of His blessed Passion. For I would that His pains were my pains, with compassion and afterward longing to God. But in this I desired never bodily sight nor shewing of God, but compassion such as a kind soul might have with our Lord Jesus, that for love would be a mortal man: and therefore I desired to suffer with Him.

"Lord, blessed mayest Thou be, for it is thus: it is well"

Transcribed by John Funchion

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durata circa 9 minutes

REVELATIONS

of Julian of Norwich
for soprano and piano

Intensely (♩=120)

AND when I was thir-ty years old and a
half, God sent me a bo-di-ly sick-ness, in which I lay three days
and three nights; and on the fourth night I took all my
rites of Ho-ly Church, and weened not to have lived till day.

14

And af-ter this I lan-guored

18

forth two days and two nights, and on the third night

21

I weened of-ten-times to have passed; and so weened they that were with me.

Molto meno (♩=84)

24

And be-ing in youth as yet, I thought it great sor - row

27

to die; but for no-thing that was

30

in earth that me liked to live for,

33

nor for no pain that I had fear of: for I trusted in God of His mercy.

36

But it was to have lived that I might have

39

loved God bet - ter, and lon - ger

41

time, that I might have the more know - ing and lov - ing of God

43

in bliss of Hea - ven. For me -

47

thought all the time that I had lived here so lit - tle and so short in re - gard of that

49

end - less bliss, I

51

thought it was as no-thing. Where-fore I

54

thought: Good Lord, may my li-ving no lon - ger be to Thy

57

wor-ship.

60

And I un-der-stood by my rea-son and by my fee-ling of my pains

(colla parte)

63

that I should die; and I as-sen-ted

(a tempo)

(colla parte)

67

and I as-sen-ted ful-ly with all the will of my heart to be at God's will.

71 Nervously (♩=100)

Thus I dured till day, and by then my bo - dy was

73

dead from the mid - dle down - wards, as to my feel - ing.

75

Then was I min - ded to be set up -

77

right, back - ward lean - ing, with help,

79

for to have more free - dom of my heart to be at

81

God's will, and think-ing on God while my life would last.

(attacca)

86 Restlessly, faster (♩=120)

My

91

Cu-rate was sent for to be at my en-ding, and by that

95 (short)

time when he came I had set my eyes, and might not speak.

99

He set the Cross be - fore my face and said:

103

I have brought thee the I - mage of thy Mas-ter and

106

Sa - viour:

110

look there - u - pon and com-fort thee there-with.

114 Excitedly (♩.=80)

Musical score for measures 114-118. The score is in 6/8 time and consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal line is mostly rests in these measures.

119
Me-thought I was well as it was, for my eyes were set up -

Musical score for measures 119-122. The vocal line begins with the lyrics "Me-thought I was well as it was, for my eyes were set up -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

123
right-ward un-to Hea-ven, where I trus-ted

Musical score for measures 123-126. The vocal line continues with the lyrics "right-ward un-to Hea-ven, where I trus-ted". The piano accompaniment continues with its rhythmic accompaniment.

127
to come by the mer-cy of God;

Musical score for measures 127-130. The vocal line concludes with the lyrics "to come by the mer-cy of God;". The piano accompaniment features a more active melodic line in the right hand.

131

but ne-ver-the-less

This system contains measures 131 through 134. The vocal line begins with a whole rest in measure 131, followed by a half rest in measure 132. The lyrics "but ne-ver-the-less" are written above the vocal line starting in measure 133. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes with various accidentals, and the left hand plays a bass line with eighth notes and rests.

135

I as-sen-ted to set my eyes on the face of the Cruci-fix,

This system contains measures 135 through 138. The vocal line starts with a whole rest in measure 135, followed by a half rest in measure 136. The lyrics "I as-sen-ted to set my eyes on the face of the Cruci-fix," are written below the vocal line starting in measure 137. The piano accompaniment continues with similar rhythmic patterns in both hands.

139

if I might; and so I did. For me-thought

This system contains measures 139 through 141. The vocal line begins with a half rest in measure 139, followed by a quarter rest in measure 140. The lyrics "if I might; and so I did. For me-thought" are written below the vocal line starting in measure 141. The piano accompaniment features a more active right hand with sixteenth-note runs and a left hand with eighth-note chords, some marked with a 'q' for quarter notes.

142

I might lon - ger dure to look e - ven forth than right up.

This system contains measures 142 through 144. The vocal line starts with a half rest in measure 142, followed by a quarter rest in measure 143. The lyrics "I might lon - ger dure to look e - ven forth than right up." are written below the vocal line starting in measure 144. The piano accompaniment continues with complex rhythmic textures in both hands.

Solemnly (♩=72)

145

Musical score for measures 145-148. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and rests. The key signature has one sharp (F#) and the time signature is 4/4.

149

Musical score for measures 149-152. The vocal line contains the lyrics: "Af-ter this my sight be-gan to fail, and it was all dark a-bout me in the". The piano accompaniment includes chords and melodic lines in both hands.

153

Musical score for measures 153-154. The vocal line contains the lyrics: "cham-ber, as if it had been night, save in the I-mage". The piano accompaniment features a section marked "(agitated)" with sixteenth-note runs in both hands.

155

Musical score for measures 155-158. The vocal line contains the lyrics: "of the Cross whereon I beheld a common light; and I wist not how.". The piano accompaniment includes sixteenth-note runs and chords.

157

All that was a-way from the Cross was of hor³ - ror to

160

Tempo I (♩=120)

me, as if it had been great - ly oc-cu-pied by the fiends. Af-ter

163

this the up-per part of my bo-dy be - gan to die,

166

so far forth that scarce-ly I had a - ny feel - ing; with short - ness of

169

breath. And then I weened in sooth to have

tr

172 Peacefully, ♩=100

passed. And in this mo-ment sud-den-ly all my

p

177

pain was ta-ken from me, and I was as whole (and spe-cially in

tr

181

the up-per part of my bo-dy) as e-ver I was a-fore. I mar-velled

pp

186

at this sud-den change; for me-thought it was a pri-vy wor-king of God,

191

and not of na-ture. And yet by the fee-ling of this ease I trus-ted ne-ver the

196

more to live; nor was the feel-ing of this ease any full

200

ease u - to me: for me-thought I had lie-fer have been de - li-vered from this world.

204 Meno, ♩=84

Then came sud-den-ly to my mind

Musical score for measures 204-206. The vocal line features a triplet of eighth notes and a quarter note. The piano accompaniment includes a descending eighth-note scale in the left hand and a melodic line in the right hand with a quintuplet.

207

that I should de - sire the se - cond wound of our

Musical score for measures 207-208. The vocal line features a triplet of eighth notes and a quarter note. The piano accompaniment consists of sustained chords in both hands.

209

Lord's gra - cious gift: that my bo - dy might be ful - filled

Musical score for measures 209-210. The vocal line features a triplet of eighth notes and a quarter note. The piano accompaniment includes a descending eighth-note scale in the left hand and a melodic line in the right hand with a quintuplet.

211

with mind and feel - ing of His bles - sed Pas - sion.

Musical score for measures 211-212. The vocal line features a triplet of eighth notes and a quarter note. The piano accompaniment includes a descending eighth-note scale in the left hand and a melodic line in the right hand with a quintuplet.

214

For I would that His pains were my pains, with com-pas-sion and af-ter-ward

217

long-ing to God. But in this I de - sir-ed ne-ver bo-di-ly

220

sight nor shew-ing of God, but com-pas - sion such as a kind soul might have with

223

our Lord Je-sus, that for love would be a mor-tal

228

man: and there-fore I de-sired to suf-fer with Him. "Lord,

The musical score for measures 228-232 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "man: and there-fore I de-sired to suf-fer with Him. "Lord,". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature. It features a complex texture with many beamed sixteenth notes in the bass line and block chords in the treble line.

233

bles-sed mayest Thou be, for it is thus: it is well"

The musical score for measures 233-237 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "bles-sed mayest Thou be, for it is thus: it is well". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. It features a simple accompaniment with block chords in both the treble and bass lines.