



Western Michigan University
ScholarWorks at WMU

Masters Theses

Graduate College

4-2005

Showings

Karen J. Olson
Western Michigan University

Follow this and additional works at: https://scholarworks.wmich.edu/masters_theses



Part of the Composition Commons

Recommended Citation

Olson, Karen J., "Showings" (2005). *Masters Theses*. 5260.
https://scholarworks.wmich.edu/masters_theses/5260

This Masters Thesis-Open Access is brought to you for free and open access by the Graduate College at ScholarWorks at WMU. It has been accepted for inclusion in Masters Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact wmu-scholarworks@wmich.edu.



SHOWINGS

by

Karen J. Olson

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
April 2005

Copyright by
Karen J. Olson
2005

SHOWINGS

Karen J. Olson, M.M.

Western Michigan University, 2005

Showings is a setting of excerpts from the writings of Julian of Norwich, a 14th-century anchoress and mystic. While in her middle life, Julian fell ill, and, during the course of her illness, she received sixteen revelations of the love of God. She recorded these showings in two texts: a short version, apparently written soon after her recovery, and a longer one, written years later after she had reflected on the meaning of her visions.

Within the frame of an exploration of Julian's experience of the humbling and generative power of divine love, *Showings* focuses on her questions concerning the nature of sin and salvation. Great care is used to delineate who is speaking in this ongoing dialog: the soprano soloist sings Julian's own words, choral unisons and soli sections are used for the words directly spoken to Julian by God in her visions, and choral writing in parts indicates Julian's expansions and interpretations of those divine replies. Instrumentally, much of the orchestration is drawn from the demonic fever Julian suffered before her final vision, which she describes as chattering, unintelligible conversations coming from all sides. This imagery inspired the rapid wind and string figurations and rattling, thumping percussion that persistently, but ultimately unsuccessfully, attempt to envelope the vocal lines.

TABLE OF CONTENTS

INSTRUMENTATION.....	iii
TIMPANI AND PERCUSSION NOTES.....	iv
SCORE TO <i>SHOWINGS</i>	1

INSTRUMENTATION

2 flutes
2 oboes
2 clarinets in B-flat
2 bassoons

4 horns in F
2 trumpets in B-flat
2 trombones
tuba

timpani

3 percussionists

soprano solo
SATB choir

strings

This score has been transposed.

Duration 21:10

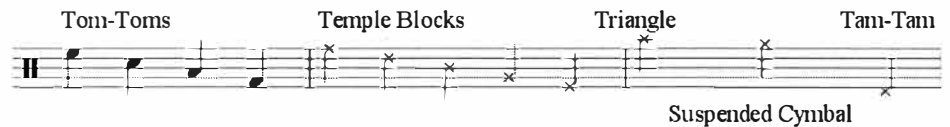
TIMPANI AND PERCUSSION NOTES

The timpani and percussion parts are divided and notated as follows. Mallet requirements are also given.

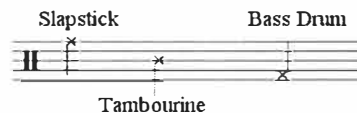
Timpani: 4 timpani, medium thin suspended cymbal to be inverted and played on the drumhead, medium yarn mallets, medium felt timpani mallets

Percussion 1: glockenspiel, quad tom-toms, large suspended cymbal, tam-tam, temple blocks, triangle, plastic mallets, medium yarn mallets, hard rubber mallets, bass drum beater, triangle beater

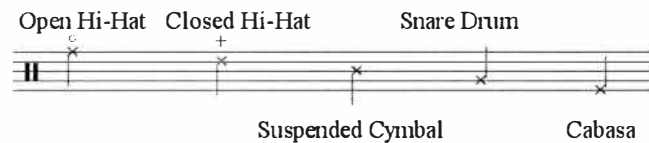
To facilitate reading the intertwined temple block and tom-tom parts, the tom-toms are notated using pitched noteheads rather than x-noteheads, as in the chart below.



Percussion 2: bass drum, slapstick, tambourine, vibraphone, medium yarn mallets, bass drum beater



Percussion 3: cabasa, celesta, hi-hat, snare drum, medium thin suspended cymbal, medium yarn mallets, snare sticks



SHOWINGS

Julian of Norwich (1342 - c. 1423)
trans. Edmund Collidge and James Walsh

Karen J. Olson

Mysteriously, $\text{♩} = 100$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn 1-2 in F

Horn 3-4 in F

Trumpet in B \flat

Trombone

Tuba

Timpani: G \sharp -G \flat -D \flat -F invert medium thin suspended cymbal on 28"-29" drum head play with yarn mallets

Percussion 1
Glockenspiel
Suspended Cymbal
Tam-Tam
Triangle

Percussion 2
Vibraphone (motor off)
Bass Drum
Slapstick
Tambourine
Vibraphone

Percussion 3
Celesta
Cabasa
Celesta
Hi-Hat
Snare Drum
Suspended Cymbal

Violin I

Violin II

Viola

Violoncello

Contrabass

Mysteriously, $\text{♩} = 100$

[illegible]

[illegible]

[illegible]

[illegible]

34

Fl. *mf*

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

S.
he, I am he,

A.
he, I am he, I am he, I am he whom you love. *mp*

T.
he, I am he, I am he who is high - est. I am he,

B.
he, I am he, I am

Vln. I *arco* *div. pizz.* *unis.* *arco* *mp*

Vln. II *div.* *unis.* *arco* *mp*

Vla. *arco* *mp*

Vc. *mp*

Cb. *mp*

[illegible]

50 Sinuously, $\text{♩} = 90$

p

S. I am he for whom you long —

A.

T. *p* I am he whom you de- 3

B.

Vln. I 3

Vln. II *p*

Vla. *p*

Vc. arco *p*

Cb. *p*

==

55

S.

A. *p* I am he whom you in- tend.

T. sire.

B. *p* 3 3 3 *mp* I am he who is all. I am he who is all.

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp I am he for whom you long. *mf* I am

mp I am he whom you in - tend. *mf* I am

mp I am he whom you de - sire. *mf* I am

mp I am he who is all.

mp *pizz.* *mf*

mp *pizz.* *mf*

mp *mf*

mp *mf*

mp *mf*

65 **Triumphantly**

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

he for whom you long. I am he for whom you long. I am

he whom you in - tend. I am he whom you in - tend. I am

he whom you de - sire. I am he whom you de - sire. I am

I am he who is all. I am he who is all. I am

div. pizz.

pizz.

mf *f* *f*

70 rit. . . . Slightly more slowly, $\text{♩} = 77$

Fl. -

Ob. -

Cl. -

Bsn. -

Hr. 1-2 f ff

Hr. 3-4 f ff

Tpt. f ff

Tbn. f ff

Tba. f ff

Timp. ff

S. cresc. ff rit. Slightly more slowly, $\text{♩} = 77$

A. cresc. ff

T. cresc. ff

B. cresc. ff

Vln. I cresc. ff arco pizz. div. pizz. arco

Vln. II cresc. ff arco pizz. div. pizz. arco

Vla. cresc. ff arco

Vc. cresc. ff arco pizz.

Cb. cresc. ff arco pizz.

he. I am he. I am he. I am he who is all.

he. I am he. I am he. I am he who is all.

he. I am he. I am he. I am he who is all.

he. I am he. I am he. I am he who is all.

unis. div. unis. arco 3 pizz. div. pizz. arco

arco 3 pizz. div. pizz. arco

arco

arco pizz.

arco pizz.

75 Pensively, $\text{♩} = 40$

Fl. *f* *mf* *p*

Ob. *f* *mf* *p*

Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn. 1-2 *ff* *f* *mf* *p*

Hn. 3-4 *ff* *f* *mf* *p*

Tpt. *ff* *f* *mf* *p*

Tbn. *ff* *f* *mf* *p*

Tba. *ff* *f* *mf* *p*

Timp. Tune 30"-32" to A-flat

S. *f* *p*
I am he who is all. I am he who showed him - self be - fore to you.

A. *f* *p*
I am he who is all. I am he who showed him - self be - fore to you.

T. *f* *p*
I am he who is all. I am he who showed him - self be - fore to you.

B. *f* *p*
I am he who is all. I am he who showed him - self be - fore to you.

Vln. I *p*, non vibrato with a transparent sound divisi

Vln. II *p*, non vibrato with a transparent sound pizz.

Vla. *p*, arco

Vc. *p*, non vibrato with a transparent sound pizz.

Cb. *p*

80

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp, with a fluid rhythmic sense

S. Solo

And in this he showed me some - thing small, no big - ger than a ha - zel - nut, ly - ing in the

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. *1.* *a2* *2* *with the soloist* *legato* *fp*

Ob.

Cl. *2.* *a1* *2* *with the soloist* *legato* *mp*

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *Suspended Cymbal* *yarn mallets* *mp*

S. Solo *4* *4* *4* *3* *mp* *quasi-recitative*
 palm of my hand, as it seemed to me, and it was as round as a ball I looked at it with the

Vln. I *2* *mf*

Vln. II *2* *mf*

Vla. *arco* *2* *mf*

Vc. *mf*

Cb. *mf*

93

Fl. eye of my un - der - stand - ing and thought:

Ob. *p*

Cl. eye of my un - der - stand - ing and thought:

Bsn. *p*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 Glockenspiel *p*

Perc. 2

Perc. 3

S. Solo *mp*
eye of my un - der - stand - ing and thought: What can this be? I was a - mazed that it could

Vln. I *p*
unis.

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pp*

99

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *cresc.* *mf* *2* *2* *2*

mp *cresc.* *1 mf legato* *2 mf legato* *a2 2* *2*

cresc. *mf* *2*

mf *f* *4*

— last, for I thought that be- cause of its lit- tle- ness it would sud- den- ly — have fal- len in - to

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf* *mp*

105

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo *subito p* *mp* quasi-recitative *mf*

noth - ing. — And I was an - swered in my un - der - stand - ing:

S. *mf* It lasts and al - ways will be - cause

A. *mf* It lasts and al - ways will be - cause

T. *mf* It lasts and al - ways will be - cause

B. *mf* It lasts and al - ways will be - cause

Vln. I *p* *pp* niente

Vln. II *p* *pp* niente

Vla. *p* *pp* niente

Vc. *p* *pp* niente

Cb. *p*

112

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

God___ loves it; and thus ev - ery - thing has be - ing through the love___ of

God___ loves it; and thus ev - ery - thing has be - ing through the love___ of

God___ loves it; and thus ev - ery - thing has be - ing through the love___ of

God___ loves it; and thus ev - ery - thing has be - ing through the love___ of

117

Fl. *mp* 1.

Ob. *mp* 1. 2.

Cl.

Bsn.

Hn. 1-2 *mp* 1.

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p* Suspended Cymbal

S. Solo *mf* In this love we have our be -

S. *mf* God.

A. *mf* God.

T. *mf* God.

B. *mf* God.

Vln. I *mp* *b.e.*

Vln. II *mp*

Vla. *mp* *b.e.*

Vc. *mp* *b.e.*

Cb. *mp* *pizz.* *b.e.*

[illegible]

Joyfully, ♩ = 144
 Tune 25"-26" to D-flat
 Tune 23" to E-flat

128

Timp. *p*

S. *f* I am God. I am God.

A. *f* See, I am God. See, I am in all things. See, I am God. See, I do

T. *f* See, I am God. See, I am in all things. See, I am God. See, I do

B. *f* I am God. I am God.

Vin. I *p* niente

Vin. II *p* niente

Vla. *p* niente

Vc. *p* niente

Cb. *p* niente

134 *mf*

S. *mf* See. See, see. from my works, nor ev - er shall with -

A. *mf* all things. See, I nev - er re - move my hands from my works, nor ev - er

T. *mf* all things. See. See. See. nor ev - er shall with -

B. *mf* See. See. See. See. from my works, nor ev - er

141 *f*

S. *f* - out end. See, see, I guide all things to the end that I or - dain them for be

A. *f* shall, with - out end. See, see, I guide all things to the end that I or - dain them for

T. *f* out end. See, see, I guide all things to the end that I or - dain them for

B. *f* shall with - out end. See, see, I guide all things to the end that I or - dain them for

149

S. fore time be - gan, with the same pow - er and wis - dom and

A. be - fore time be - gan, with the same pow - er and wis - dom and

T. be - fore be - fore be - fore time be - gan, with the same pow - er and wis - dom and

B. be - fore time be - gan, with the same pow - er and wis - dom and

mf

156

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. love with which I made them; How should an - y - thing, how should, how should an - y - thing,

A. love with which I made them; How should an - y - thing, how should an - y - thing,

T. love, and love with which I made them; How should, how should,

B. love, and love with which I made them; How should

p

\equiv [illegible]

176

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Quad Toms and Temple Blocks
hard rubber mallets

Bass Drum
bass drum beater

f

a2

mf

f

[illegible]

184

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tambourine

thumb roll

pp

thumb roll

thumb roll

Hi-hat (pedaled) and Cabasa

pp

Ah, good Lord, how could all things be well, be-

ord.

pp

bow behind the bridge

ord.

pp

bow behind the bridge

bow behind the bridge

bow behind the bridge

ord.

190

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Suspended Cymbal
yarn mallets

Tam-Tam

scrape with triangle beater

thumb roll

roll down inner arm

cause of the great harm which has come through sin to your crea- tures?

ord.

pp *mp*

ord.

pp *mp*

bow behind the bridge

ord.

pp *mp*

bow behind the bridge

ord.

pp *mp*

bow behind the bridge

ord.

pp *mp*

bow behind the bridge

ord.

pp *mp*

bow behind the bridge

197 Solemnly, $\text{♩} = 144$

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 *scrape*

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p All _____ will be well, *mp* and all will be well, *mf* and ev - ery

p All _____ will be well, *mp* and all will be well, *mf* and ev - ery

p All _____ will be well, *mp* and all will be well, *mf* and ev - ery

p All _____ will be well, *mp* and all will be well, *mf* and ev - ery

p *ord.* *mp* *ord.* *mp* *pizz.* *mp* *pizz.* *mp* *p* *mp*

p *ord.* *mp* *ord.* *mp* *pizz.* *mp* *pizz.* *mp* *p* *mp*

204 rit. A tempo, joyfully

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hn. 1-2

Hn. 3-4

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mp* *mf*

Perc. 1 Quad Toms and Temple Blocks, hard rubber mallets *mp* *mf*

Perc. 2

Perc. 3 snares on Suspended Cymbal snare sticks Snare and Hi-Hat *mf* *p* *mf*

S. kind of thing will be well.

A. kind of thing will be well.

T. kind of thing will be well.

B. kind of thing will be well.

Vln. I rit. A tempo, joyfully *mp* *mf*

Vln. II *mp* *mf*

Vla. arco *mp* *mf* pizz.

Vc. arco *mp* *mf* pizz.

Cb. *mf*

[illegible]

214

Fl. *a²* *f* *p*

Ob. *a²* *f* *p*

Cl. 1. *p*

Bsn. 1. *p*

Hn. I-2 *f* *p*

Hn. 3-4

Tpt.

Tbn.

Tba.

S. and ev - ery kind of thing will be well.

A. and ev - ery kind of thing will be well. *p* For since I have set right the great - est

T. and ev - ery kind of thing will be well.

B. and ev - ery kind of thing will be well. *pizz.*

Vln. I *p*

Vln. II *p*

Vla. *pizz.*

Vc. *pizz.*

Cb.

226

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. 1-2

Hn. 3-4

Tpt. *p* 1.

Tbn. *p* 2.

Tba. *mp*

Timp.

S.

A. set right ev - ery - thing which is less.

T.

B. set right ev - ery - thing which is less.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

Cb. *mp*

Martial

233

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* 1. 2

Hn. 1-2

Hn. 3-4

Tpt. *mp* *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf* Tune 23" to D-sharp

Perc. 1 Quad Toms *mf*

Perc. 2 snares on

Perc. 3 Hi-Hat
snare sticks
mf

S. *mf* 1 may make all things well,

A. *mf* and I can make all things well,

T. *mf* and I shall make all things well,

B. *mf*

Vln. I **Martial** *mf* crunchy and aggressive

Vln. II *mf* crunchy and aggressive

Vla. *mf* crunchy and aggressive

Vc. *mf* pizz. 2

Cb. *mf* pizz. 2

24/11

Fl. *mp* *mf*

Ob. *mf* a2 2

Cl. *mf* 2

Bsn. *mf* a2 2

Hn. 1-2

Hn. 3-4

Tpt. *mf* 2

Tbn. *mf* a2 2

Tba. *mf* 2

Timp.

Perc. 1

Perc. 2

Perc. 3 Snare Drum snares off

S. *mf* may I can I

A. *mf* may I can I

T. *mf* may I can I

B. *mf* will make all things well. I may I can I

Vln. I

Vln. II

Vla.

Vc. *mf* 2

Cb. *mf* 2

246

Fl. *a2*

Ob. *p*

Cl. *p*

Bsn.

Hn. 1-2 *mp* 1.

Hn. 3-4 *mp* 3.

Tpt.

Tbn.

Tba. *mf*

S. shall 1 will

A. shall 1 will

T. shall 1 will

B. shall 1 will

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* arco

Cb. *mp*

[illegible]

260 *a2* *rit.*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1-2 *a2*

Hn. 3-4 *a2*

Tpt. *a2*

Tbn. *a2*

Tba. *a2*

Timp. *mf* *f* *mf*

Perc. 1

Perc. 2

Perc. 3

S. *f* *2* and you will see your-self that ev-erykind of thing will be

A. *f* *2* and you will see your-self that ev-erykind of thing will be

T. *f* *2* and you will see your-self that ev-erykind of thing will be

B. *f* *2* and you will see your-self that ev-erykind of thing will be

Vln. I *rit.*

Vln. II

Vla.

Vc.

Cb.

267 Agitated chattering, $\text{♩} = 67$

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Soprano

Alto

Tenor

Bass

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mp

p

Cabasa

mp

mf

O, wretch - ed sin, _____

well.

mp

well.

mp

well.

mp

well.

mp

well.

mp

Agitated chattering, $\text{♩} = 67$

mp

pizz.

arco

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

[illegible]

[illegible]

[illegible]

292

Fl. *p*

Ob. *p* 1. *p* a2 *mp* 7.

Cl. *p*

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

S. Solo *mp*
For I saw that God is in ev-ery thing; I did not see you.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *arco*

Vc. *arco*

Cb.

297

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

pizz.

arco

And when I saw that God has made ev-ery-thing,

301

FL.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p \leftarrow *mf*

mp *mf*

mf

mf

pizz.

arco

1. did not see you. And when I saw,

mf

mf

mf

mf

mf

mf

306

Fl. *mf*

Ob.

Cl. *mf* 1.

Bsn. 1. 2.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 Cabasa *f*

S. Solo
and when I saw, and when I saw that God is in ev-ery-thing, I did not see

Vln. I

Vln. II

Vla. arco

Vc.

Cb.

3/0

Fl. *f*

Ob. *mf* 1. 2.

Cl.

Bsn. *mf* $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 Quad Toms *mf*

Perc. 2

Perc. 3

S. Solo you

Vln. I *p*

Vln. II *p* *divisi*

Vla. *pizz.* *p*

Vc. *p*

Cb. *p*

314

Fl. *mf*

Ob.

Cl. 1. *mf*

Bsn. *mp* *a2* *mf*

Hn. 1-2

Hn. 3-4 3. *mf*

Tpt. 1. *mp* 2. *mf*

Tbn. 1. *mp* *mf*

Tba. *mp* *mf*

Timp.

Perc. 1 *mp*

Perc. 2

Perc. 3 *p* *mf* *p* *mf*

S. Solo *mf*
And when I saw that God does ev-ry-thing, ev-ry-thing that is

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mp*

318

Fl. *mf* *a2*

Ob.

Cl. 2. 1.

Bsn.

Hn. 1-2 *mf* *mp*

Hn. 3-4 *mp*

Tpt. *mp*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

S. Solo *mp* *mf*
done, the less and the great er,

Vln. I

Vln. II

Vla. *arco*

Vc.

Cb.

322

Sweetly flowing

Fl. *f* *pp*

Ob. *a2* *mf* *f* *p*

Cl. *a2* *mf* *f*

Bsn. *mf* *f* *mp*

Hn. 1-2 *f* *pp*

Hn. 3-4 *f* *pp*

Tpt.

Tbn.

Tba. *f*

Temp.

Perc. 1 *p*

Perc. 2

Perc. 3 *p*

S. Solo *f*

I did not see you.

Sweetly flowing

Vln. I *f* *mp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *arco* *f* *mp*

Cb. *f*

327

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mp

p

332 Exuberantly

Fl.

Ob. 1. *mp* *mf* *a2* *mf*

Cl.

Bsn. *mf*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I Exuberantly

Vln. II *pizz.* *mf* *pizz.* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

337

Fl.

Ob. *a2*

Cl.

Bsn. *a2*
mf

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1 Quad Toms and Temple Blocks
mp

Perc. 2 Vibraphone (motor off)
yarn mallets *mp*

Perc. 3 Cabasa

S. Solo *mp*
And when I saw our Lord Je- sus Christ

Vln. I

Vln. II

Vla.

Vc. *pizz.*
mp

Cb. *mp*

342 1.

Fl. *mp* *mf*

Ob.

Cl. 1. *mf*

Bsn. *mp* *mf* *mf*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp. *mf*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf*

S. Solo *mf*

and when I saw our Lord Je - sus Christ seat - ed in our soul... so hon - our - a - bly,

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf*

[illegible]

351

Fl. *Exultantly* $\text{♩} = \text{♩}$ *pp* *mf* *a2*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hn. 1-2

Hn. 3-4

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp.

Timp.

Perc. 1 *Quad Toms* *mf* *f* *mf*

Perc. 2 *Tambourine* *tr* *mf*

Perc. 3 *Cabasa* *f*

S. Solo all ____ that he has made,

Vln. I *Exultantly* $\text{♩} = \text{♩}$ *pp* *mf* *arco*

Vln. II *mp* *pp* *mf*

Vla. *pp* *mf*

Vc. *mp* *pp* *mf*

Cb. *pp* *pizz.* *mf*

357

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

S. Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

pizz.

pizz.

pizz.

pizz.

pizz.

361

Fl. *ff* *a2* *p* *a2* *f*

Ob. *ff* *p* *a2* *f*

Cl. *ff* *fp* *f*

Bsn. *ff* *a2* *p* *f*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tpt. *mf* *< ff* *mf* *< ff*

Tbn. *a2* *f* *ff*

Tba. *f* *ff*

Timp. Tune 25"-26" to C-sharp

Perc. 1 *pp*

Perc. 2 Vibraphone (motor off) *p* *ped.*

Perc. 3

S. Solo *f* *ff*
I did not see you.

Vln. I *arco* *pp subito*

Vln. II *arco* *p*

Vla.

Ve.

Cb.

366

Fl. *p* *mp* *mp*

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *mp* *mf* *mp*

Perc. 3 *mp*

S. Solo *mf* And so

Vln. I *mp* *mp*

Vln. II *mp* arco

Vla. *mp*

Vc. arco *p* *mp*

Cb.

1. 2. 7. 7. 1.

p *mp* *mp*

mp *mf* *mp*

mp

mf And so

mp *mp*

mp arco

arco *p* *mp*

371

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

a2

1.

a2

mf

f

2nd

I am cer - tain that you, that you are, —

376 Eerily

Fl.

Ob. *a2* *mf*

Cl.

Bsn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f* 3. 4. 1.

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff* damp immediately Tune 25"-26" to E
Tune 30"-32" to E

Perc. 1 *f* *ff* *f* *ff*

Perc. 2

Perc. 3 Hi-Hat *pp* yam mallet

S. Solo *ff* *p subito*
that you are noth ing. Eerily

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *pizz.* *p*

Vla. *f* *ff* *pizz.* *p*

Vc. *f* *ff* *pizz.* *p*

Cb. *f* *ff* *pizz.* *p*

381

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

1.

pizz.

arco

II

I

II

I

bow behind the bridge

bow behind the bridge

bow behind the bridge

388 $\text{♩} = \text{♩}$ rit. Richly, $\text{♩} = 112$

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

Tenor Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

niente

p

mp

my dar - ling, dar

my dar

tutti *mp*

See how I love you... my dar

mp

my dar

393 $\text{♩} = \text{♩}$

S. *mf* ling, be - hold, be - hold and see the Lord, your God, who

A. *mf* ling, be - hold, be - hold and see the Lord, your God, who

T. *mf* ling, be - hold, be - hold and see the Lord, your God, who

B. *mf* ling, be - hold, be - hold and see the Lord, your God, who

399 *gaily* *mf* *rit.*

S. is your Cre - a - tor and your end - less joy, and your end - less

A. *gaily* is, who is your Cre - a - tor and your end - less joy, and your end - less, end - less

T. *gaily* is your Cre - a - tor and your end - less joy, and your end - less, end - less

B. *gaily* is, who is your Cre - a - tor and your end - less joy, and your end - less, end - less

403 *Gently, ♩ = 53* *f* *mp* *Still gently, but slightly faster* $\text{♩} = 96$ *mp*

S. joy, see your sav - iour, my child, be -

A. *Alto Solo freely* *mf* *mp* *rejoin the alto section* see your own broth er, your sav - iour;

A. *f* *mp* joy, see your sav - iour, my child, be -

T. *f* *mp* joy, see your sav - iour, my child, be -

B. *f* *mp* joy, see your sav - iour, be -

411

S. *p* *mp* hold and see what de - light and bliss I have in your sal - va - tion,

A. *p* *mp* *mf* hold and see what de - light and bliss I have in your sal - va - tion, and

T. *p* *mp* hold and see what de - light and bliss I have in your sal - va - tion,

B. *p* *mp* hold and see what de - light and bliss I have in your sal - va - tion,

418

S. *mf gaily* *f* and for my love, and for my love re - joice with

A. *gaily* *f* for my love, my love, my love, my love re - joice with

T. *mf gaily* *f* my love, my love, my love, my love re - joice with

B. *mf gaily* *f* and for my love, my love, my love, my love, and for my love re - joice with

424 Gaily, ♩ = ♩

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Ve.

Cb.

me.

me.

me.

me.

Gaily, ♩ = ♩

f

f

ord.

ord.

pizz.

pizz.

pizz.

f

a2

mf

a2

mf

f

[illegible]

435

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

mp

p

mp

p

mp

pizz.

solo arco

f

tutti

mp

mp

mp

pizz.

arco

mp

pizz.

unis. pizz.

mp

pizz.

mp

be - hold and see that I loved you so much be - fore I died for you, that I

be - hold and see I loved you so much be - fore I died for you that I

be - hold and see I loved you so much I died for you that I

be - hold and see I loved you so much I died for you that I

pizz.

solo arco

f

tutti

mp

mp

mp

pizz.

arco

mp

pizz.

unis. pizz.

mp

pizz.

mp

[illegible]

[illegible]

This page contains musical notation for measures 452 through 454. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

The vocal soloists (S., A., T., B.) have lyrics under their staves:

- S.: and my hard la - bour... is turned in - to ev - er - last - ing
- A.: and my hard la - bour... is turned in - to ev - er - last - ing
- T.: and my hard la - bour... is turned in - to ev - er - last - ing
- B.: and my hard la - bour... is turned in - to ev - er - last - ing

The orchestral parts include various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Specific performance instructions like "unis. arco" (unison, arco) and "pizz." (pizzicato) are present for some instruments.

[illegible]

[illegible]

462

Fl. *f* 6 a2 6 *f* 6

Ob.

Cl. 3 7 6

Bsn. a2 6 *f* 6 6 6

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp. 3 3 3 3 3 3

Perc. 1 3 3 3 3 3 3

Perc. 2

Perc. 3

Vln. I 3 3 3 3 3 3 6 6

Vln. II 3 3 3 3 3 3 3 3

Vla.

Vc. 6 6 6 6

Cb.

465

Fl. *ff* *f* *f* *f*

Ob. *f* *f* *f*

Cl. *f* *f* *f*

Bsn. *f* *f* *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tpt.

Tbn.

Tba.

Timp. Tune 25"-26" to C-sharp

Perc. 1 *ff* *f* *f*

Perc. 2 Tambourine *f*

Perc. 3 Suspended Cymbal and Hi-Hat
yarn mallets *ff* *f* on dome

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb. *ff*

4/8

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

471

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vin. I

Vin. II

Vla.

Vc.

Cb.

on edge

arco

pizz.

mf

f

p

480 $\text{♩} = \text{♩}$

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. 1-2 *p* 1. 3 *p*

Hn. 3-4 3. 3 *p*

Tpt. 1. 3 *p* 2. 3 *p* 1. 3 *mp*

Tbn. 1. 3 3 *p legato*

Tba.

Vln. I *p* 6 6 6 6 6 6

Vln. II pizz. *p*

Vla. pizz. *p*

Vc. arco *p* 3 3 3 3 3 3

Cb. arco *p*

483 1. 6 *mp* 2. 6 *mp* a2

Fl.

Ob. 2. 3 *mp* 1. 3

Cl.

Bsn.

Hn. 1-2 2. 3 *mp*

Hn. 3-4 4. 3 *mp*

Tpt. 2. 3 *mp* 1. 3 *mf*

Tbn. 2. 3 *mp legato* 3

Tba.

Vln. I 6 *mp* 6 6 6

Vln. II *mp*

Vla.

Vc. *mp* 3 3 3 3

Cb. *mp*

Detailed description: This page of a musical score covers measures 483 and 484. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). In measure 483, the Flute plays a sixteenth-note scale (first ending) marked *mp*. The Oboe plays a triplet marked *mp*. The Horns 1-2 and 3-4 play triplets marked *mp*. The Trumpet plays a triplet marked *mp*. The Trombone plays a triplet marked *mp legato*. The Violin I plays a sixteenth-note scale marked *mp*. The Violoncello and Double Bass play triplets marked *mp*. In measure 484, the Flute plays a sixteenth-note scale (second ending) marked *mp*. The Oboe plays a triplet marked *mp*. The Horns 1-2 and 3-4 play triplets marked *mp*. The Trumpet plays a triplet marked *mf*. The Trombone plays a triplet marked *mp legato*. The Violin I plays a sixteenth-note scale marked *mp*. The Violoncello and Double Bass play triplets marked *mp*.

485

Fl. *mf* 6

Ob. *mf* a2 3

Cl. *mf* a2 3

Bsn. *mf* a2 3

Hn. 1-2 *mf* 1. 3 2. 3

Hn. 3-4 *mf* 3. 3 4. 3

Tpt. *mf* 2. 3 1. 3 *f*

Tbn. *mf legato* 1. 3

Tba.

Timp.

Perc. 1 Quad Toms and Temple Blocks *mf* 3

Perc. 2

Perc. 3

Vln. I *mf* 6

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz. 3

Cb. *mf* pizz. 3

487

Fl. *f*

Ob. *f* 3

Cl. *f* 3

Bsn. *f* 3

Hn. 1-2 *f* 3

Hn. 3-4 *f* 3

Tpt. *f* 3

Tbn. *f* legato 3

Tba. *f*

Timp. *f*

Perc. 1 *f* 3 6

Perc. 2 Bass Drum, bass drum beater *f*

Perc. 3 snares on Snare Drum, Hi-Hat, Suspended Cymbal snare sticks *f* 3

Vln. I *f* 6

Vln. II *f*

Vla. *f* 3

Vc. *f* 3

Cb. *f*

489

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1-2

Hn. 3-4

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*
Tune 25"-26" to D
Tune 30"-32" to G

Perc. 1 *ff*
Tam-Tam
bass drum beater *p* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Vln. I *ff*

Vln. II *ff*
arco

Vla. *ff*

Vc. *ff*
arco

Cb. *ff*

492 rit. Reverently, ♩ = 85

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

1.

3.

p

1.

3.

p

pp

p

ff

pp

snare off

Suspended Cymbal
scrape with tip of
snare stick

pp

rit. Reverently, ♩ = 85

pizz.

div. arco

pp

arco

pp

[illegible]

[illegible]

508 Lilting, ♩ = ♩

Fl. *f*

Ob. *f*

Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt.

Tbn.

Tba.

S. *f* *mf* *p*
I am he, the wis - dom and lov - ing - ness of moth - er - hood; I am

A. *f* *mf* *p*
I am he, the wis - dom and lov - ing - ness of moth - er - hood; I am

T. *f* *mf* *p*
I am he, wis - dom lov - ing - ness I am

B. *f* *mf* *p*
I am he, wis - dom lov - ing - ness I am

Vln. I *f* *mf* *p*
pizz. arco

Vln. II *f* *mf* *p*
pizz. arco

Vla. *f* *mf* *p*
pizz. arco

Vc. *f* *mf* *p*
pizz. arco

Cb. *f* *mf*

514

Fl. *p legato* 1.

Ob.

Cl. *p legato* 1.

Bsn.

Hn. 1-2 *mf* 1.

Hn. 3-4 *mf*

Tpt.

Tbn.

Tba.

S. *mf* 2
he, I am he, I am he, I am he, the grace, I am he, I am he, and the

A. *p* 2 *mf*
he, I am he, the light, I am he, I am he, I am he, I am he, the light and the

T. *p* 2
he, I am he, the light, I am he, I am he, I am he, I am he, the light and the

B. *mf* 2
he, I am he, I am he, I am he, the grace, I am he, I am he, and the

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

520

Chattering, ♩ = ♩

Fl. *mp*

Ob. 1. *mp*

Cl. a2 *mp*

Bsn. *mp*

Hn. 1-2

Hn. 3-4

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp. *mf* *mp*

S. grace which is all bles-sed love;

A. grace which is all bles-sed love;

T. grace which is all bles-sed love;

B. grace which is all bles-sed love;

Vln. I Chattering, ♩ = ♩ *mp*

Vln. II *mp*

Vla. pizz. *mp*

Vc. *mf*

Cb. arco *mf* pizz. *mp*

[illegible]

530 **Brightly**

F1. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Timp. *mf* *f*

Perc. 1 Quad Toms and Temple Blocks
hard rubber mallets *mf*

Perc. 2 *mf*

Perc. 3 Snare drum, Hi-Hat, Suspended Cymbal
snare sticks *mf*

S. *mf*
I am he, _____ the Trin - i - ty; I am he, _____ the u - ni - ty;

A. *mf*
I am he, _____ the Trin - i - ty; I am he, _____ the u - ni - ty;

T. *mf*
I am he, _____ the Trin - i - ty; I am he, _____ the u - ni - ty;

B. *mf*
I am he, _____ the Trin - i - ty; I am he, _____ the u - ni - ty;

Brightly

Vln. I *mf* pizz. *2*

Vln. II *mf* pizz. *2*

Vla. *mf* pizz. *2*

Vc. *mf* pizz. *2*

Cb. *mf* *2*

535

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *mf* *f*

Bass Drum
bass drum beater

f *mp* *f* *mf* *f* *mp* *f*

538

Fl. *f* 1. *f* 2. *f* a2

Ob.

Cl.

Bsn. *f* 2

Hn. 1-2 *f* 1.

Hn. 3-4 *f*

Tpt. *f* 1.

Tbn. *f* 2

Tba. *f* 2

Timp. 2

Perc. 1 3

Perc. 2 3

Perc. 3 *f* on dome on edge

S. *f* 1 am he, the su - preme good - ness of ev - ery kind_ of thing;

A. *f* 1 am he, the su - preme good - ness of ev - ery kind_ of thing;

T. *f* 1 am he, the su - preme good - ness of ev - ery kind_ of thing;

B. *f* 1 am he, the su - preme good - ness of ev - ery kind_ of thing;

Vln. I *arco* *mf* 3 *pizz.* *arco* *mf* 6 *f* *pizz.* 2

Vln. II *arco* *mf* 3 *pizz.* *arco* *mf* 6 *f* *pizz.* 2

Vla. *arco* *mf* 3 *pizz.* *arco* *mf* 6 *f* *pizz.* 2

Vc. *arco* *mf* 3 *pizz.* *arco* *mf* 6 *f* *pizz.* 2

Cb. *arco* *mf* 3 *pizz.* *arco* *mf* 6 *f* *pizz.* 2

543

Seamlessly

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

1.

2.

a2

Seamlessly

arco

l am

549

Fl.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

2.

p

he who makes you to love; I am he who makes you to long;

he who makes you to love; I am he who makes you to long;

he who makes you to love; I am he who makes you to long;

he who makes you to love; I am he who makes you to long;

555

Fl. *mp* *mf* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. *mf*
I am he, the end - less ful - fil - ling of all true.

A. *mf*
I am he, the end - less ful - fil - ling of all true.

T. *mf*
I am he, the end - less ful - fil - ling of all true.

B. *mf*
I am he, the end - less ful - fil - ling of all true.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

559 *Majestically*

Fl. *f* *a2* *f*

Ob. *mf* *f*

Cl.

Bsn. *f*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn. *f*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *f*

S. *f* de - sires. —

A. *f* de - sires. —

T. *f* de - sires. —

B. *f* de - sires. —

Majestically

Vln. I *f* *2*

Vln. II *f* *2*

Vla. *f*

Vc. *f*

Cb. *arco* *f*

563

Fl. *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *mf*

Hn. 1-2

Hn. 3-4

Tpt.

Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I *mf* pizz. 2

Vln. II *mf* pizz. 2

Vla. *mf* pizz. 2

Vc. *mf* pizz.

Cb. *mf*

568

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff* *p* niente

Tba. *f* *ff* *p* niente

Timp.

Perc. 1 Temple Blocks *f* *ff*

Perc. 2

Perc. 3

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff* *p* niente

574 Austerely, $\text{♩} = 72$

FL.

Ob.

Cl.

Bsn.

Hn. 1-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Soprano

Alto

Tenor

Bass

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp What, do you wish to know _____ your Lord's _____ mean - ing in this thing? Know it well, love _____ was his

mp What, do you wish to know _____ your Lord's _____ mean - ing in this thing? Know it well, love _____ was his

mp What, do you wish to know _____ your Lord's _____ mean - ing in this thing? Know it well, love _____ was his

mp What, do you wish to know _____ your Lord's _____ mean - ing in this thing? Know it well, love _____ was his

Austerely, $\text{♩} = 72$

580

Fl.

Ob.

Cl.

Bsn.

Hn. I-2

Hn. 3-4

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *mf* *f* *rapturously*

mean - ing. Who re - veals it to you? Love. What did he re - veal to you? Love. Why does he re - veal it to you? For

p *mp* *mf* *f* *rapturously*

mean - ing. Who re - veals it to you? Love. What did he re - veal to you? Love. Why does here - veal it to you? For

p *mp* *mf* *f* *rapturously*

mean - ing. Who re - veals it to you? Love. What did he re - veal to you? Love. Why does here - veal it to you? For

p *mp* *mf* *f* *rapturously*

mean - ing. Who re - veals it to you? Love. What did he re - veal to you? Love. Why does here - veal it to you? For

[illegible]

[illegible]

[illegible]

Karen Olson
School of Music/Dalton Center
Western Michigan University
Kalamazoo, MI 49008

16 January 2005

Permissions Department
Paulist Press
997 Macarthur Blvd.
Mahwah, NJ 07430

To the Permission Department:

I am a candidate for the degree of master of music in composition at the Western Michigan University School of Music. For my thesis composition, I propose to compose a large choral/orchestral work using texts from Julian of Norwich's *Showings*, as translated by Edmund Colledge and James Walsh (ISBN 0-8091-2081-7). I request your permission to include passages from this text in my work. I have included with this letter an outline of the passages I propose to use; the appropriate page numbers are given in parentheses following each extract.

I currently have no intention of releasing this composition commercially. At this time, I intend to make four copies for the members of my thesis committee, a fifth copy for the records of the Western Michigan University Graduate College, and a sixth copy for my personal files. Additional copies may be made to include in portfolios for applications for doctoral studies, and for the purposes of read-throughs or performances, should such opportunities arise.

I look forward to receiving your reply. Information may be sent to me at:

Karen Olson
School of Music/Dalton Center
Western Michigan University
Kalamazoo, MI 49008
Fax: 269 387 1113 (attn: Karen Olson)

Thank you for your assistance.

Sincerely,



Karen J. Olson

Enc: text outline *Acknowledgment line: for all handouts*

PERMISSION GRANTED WITHOUT FEE

Not for profit.

Credit title, author, publisher and www.paulistpress.com

Permissions Dept., Barbara McCormick

PAULIST PRESS

Address: 997 Macarthur Blvd., Mahwah, NJ 07430

By: *Barbara McCormick*

Date: *2/04/2005*

Limited copies as outlined in L of C.

Excerpts from *JULIAN OF NORWICH: Showings*, translated from the critical text with an introduction by Edmund Colledge, O.S.A. and James Walsh, S.J. from *The Classics of Western Spirituality*, Copyright © 1978 by Paulist Press, Inc., New York/Mahwah, N.J. Used with permission of Paulist Press. www.paulistpress.com