

# Schewyings

Based on  
“Revelations of Divine Love”  
by Julian of Norwich

for women's choir  
by Joel Pierson, 2009  
running time: 15 minutes

## Performance Notes on “Schewyings”:

This piece is based on Julian of Norwich’s “Revelations of Love”, written somewhere between 1368 and 1393. Some of the text has been translated into modern English, some has been left in the original Middle English. For example, the letter “thorn” (þ) has been retained in a way similar to the English of the time. And the title, “Schewyings”, is an antiquated spelling of “Showings” (the name Julian gave to her visions). This has been done mainly for effect.

Many of the choral sections of the piece do not have specific lyrics assigned to them. These parts can be sung with “Ooo.”, or any vowel the conductor sees fit. What is important is that repeated notes are re-articulated clearly (in section “A”, for example).

Any number of soloists can be used.

The score contains an appendix to explain the way sections “D” and “K” should be performed. It was simpler to create a separate document that explains how to realize these particular passages than to complicate the score with extra staves.

Special thanks to Ryan McDermott for his help with the translation.

**Text:**

When I was þirty years olde & a halfe; God sent me a bodely sicknes, in which I lay þree days and þree nights. & being in youth as yet, I þought it great sorrow to die. For me þought all þe time I had lived here so short in regard to þat endles blis.

God of þy goodnes geue me þy selfe. & I maie nothing aske þat is lesse. & if I aske anything þat is lesse, ever me wanteth; but only in þe I haue all. These wordes of þe goodnes of God be full louesum to þe sowle, and full nygh touching þe will of our Lord.

& in þis he shewed me a lytil þyng, the quantite of a hasylnott, lyeng in þe palme of my hand, as it had semed, and it was as rounde as eny balle.

God for þy goodnes it are full louesum to the sowle. & full nygh touching þe will of our Lord. All shall be well. All shall be well. & all manner of things shall be well.

I looked upon it and thought: What may this be? & it was answered it is all þat is made. I marveled how it might laste, for me thought it might sodenly haue fallen to naught for littlenes. & I was answered in my vnderstandyng: It lasts and euer shall for God loues it; & so hath all thyngs þeir begyning by þe loue of God.

# Schewyings

**A**

Any music without lyrics should be sung, "Ooo."  
See performance notes for more information.

Musical score for Soloist, High, Middle, and Low voices. The Soloist part begins with a box labeled 'A' and a dynamic marking *p*. The Soloist line features a melodic line with a fermata over the first two measures. The High, Middle, and Low parts are accompanimental, with the Low part featuring a rhythmic pattern of eighth notes. All parts include the instruction "Ooo." with a line underneath. The key signature has one sharp (F#) and the time signature is 3/8.

Musical score for Soprano (S), Alto (H), Mezzo (M), and Bass (L) voices. The Soprano part begins with a measure number '5' and a fermata over the first two measures. The Alto, Mezzo, and Bass parts are accompanimental, with the Bass part featuring a rhythmic pattern of eighth notes. The Mezzo and Bass parts include the instruction "Zm." with a line underneath, and "zfp" below that. The key signature has one sharp (F#) and the time signature is 3/8.

**B** No Meter from B until D

S.

H. *mp* One voice - other voices sing with altos  
 When I was thir - ty years old and a half God sent me a bo-di-ly sick-ness

M. *ppp*  
 Ooo. \_\_\_\_\_

L.

Solo voice **C**  
*mp*

S. *mp*  
 Ooo. \_\_\_\_\_

H. In which I lay three days and three nights. And be ing in youth as yet I thought it great sor row to die

M.

L. *Zm.*  
*zmf*


S.


H. For me thought all the time I had lived here So short in re-gard to that end-less bliss.

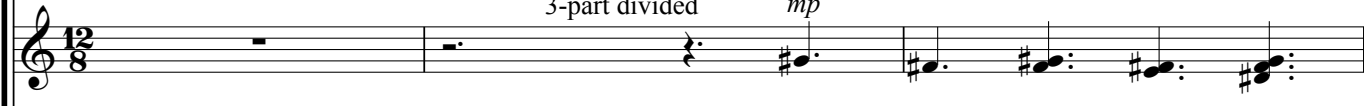
M.


L.

18 **D** Faster

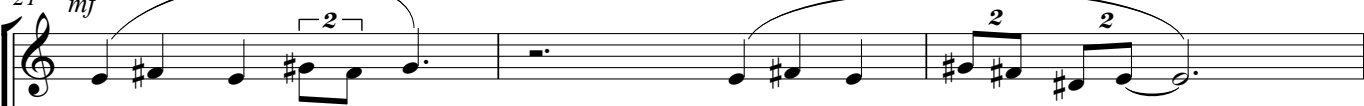
S. 


H.  *mp*


M.  3-part divided *mp*


L.  *p* Zm. to nothing

21 *mf*


S.  God of by good - nes geue un - to me\_ by selfe.---


H. 


M. 


L.  *mp* 3-part divided

24 *f*

S.  & I maie no - thing aske þat is

H. 

M. 

L. 

27

S. *lesse* & if I aske en - y-thing þat is

H.

M.

L.

30

S. *lesse,* ev - er me want - ith;

H.

M.

L.

32 Rit.

S.

H. *want - ith;* \*See Appendix *p* but

M.

L.

**E**

35 Much slower and freely - section E can be single voices if desired.

H. on - ly in þe I haue all. These wordes of þe good- nes of God

M. *p* in þe I haue all. of þe good- nes of God

L. *p* I haue all. good - nes of God

37

H. be full loue-sum to þe sowle, & full nygh touch-ing þe will of our Lord.\_\_\_\_\_

M. loue-sum to þe sowle, touch-ing þe will of our Lord.\_\_\_\_\_

L. to þe sowle, will of our Lord.\_\_\_\_\_

2 voices (only where there are two notes)

**F**

40 Faster *mf*

\* can be a solo part if range is a problem.

H. & in þis he shewed me a ly - til þyng, þe quan - ti - te of a ha - syl nott, ly - eng

M. *mf* & in þis he shewed me a ly - til þyng, þe quan - ti - te of a ha - syl nott, ly - eng

L. *mf* & in þis he shewed me a ly - til þyng, þe quan - ti - te of a ha - syl nott, ly - eng



6

44

H. *mf* *p echo*  
 in be palme of my hand, as it had semed,

M. *mf* *p echo*  
 in be palme of my hand, as it had semed,

L. *mf* *p echo*  
 in be palme of my hand, as it had semed,

47

H. *mp*  
 and it was as rownde as e - ny balle.

M. *mp*  
 and it was as rownde as e - ny balle.

L. *mp*  
 and it was as rownde as e - ny balle.

**G** Tempo I

49 *mp*

S. Ooo. Ooo.

H.

M.

L.

53

S. Ooo... Ooo...

H. One Voice

M.

L.

57 **H** Faster

S.

H.

M.

L.

Two sopranos overlap on this staff (as before).  
Others sing one staff down until "I"

60

S.

H.

M. *mf* All shall be well...

L. *mf* All shall be well...

63

S. God for by good nes it are full loue sum to the

H. *f*

M. All shall All shall be

L. All shall All shall be

66

S. sowle. & full nygh tou - ching

H. *f*

M. *f* well. *mf* All shall

L. well. All shall

68

S. be will of our Lord. Rit.

H. *f*

M. All shall be well. *f* and

L. All shall be well. *f* and

I

71 *Broadly*

S. All shall be well All shall be well

H. all man-ner of things shall be well and all man-ner of things shall be well and

M. all man-ner of things shall be well and all man-ner of things shall be well and

L. all man-ner of things shall be well and all man-ner of things shall be well and

75

S. All shall be well All shall be be well Ooo.

H. all man-ner of things shall be well and all man-ner of things shall be well

M. all man-ner of things shall be well and all man-ner of things shall be well

L. all man-ner of things shall be well and all man-ner of things shall be well

J

80 *Optional single voices until "K"*

S. \_\_\_\_\_

H. *p* I looked u - pon it and thought: What might bis

82

S. *mp* be? *mf* pat is made.

H. *mp* *mf* pat is made.

M. *mp* & it was an - swered it is all *mf* pat is made.

L. *mf* pat is made.

84

S.

H.

M.

L.

**K**

86 *Faster*

S. *mf* I mar - veled how it might laste.

H. 3-part divided (as before)

M. 3-part divided *mp*

L. *mp* 3-part divided

90

S. *2*  
for me thought it might *f* so - den - ly

H.

M.

L.

93

S. *Rit.*  
have fal - len to naught for lit - tle - nes.

H.

M.

L.

96

S. lit - tle - nes.

H. *\*As before* *p*  
but


M.

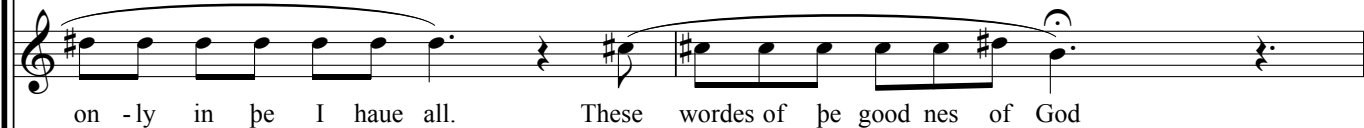
L.


99

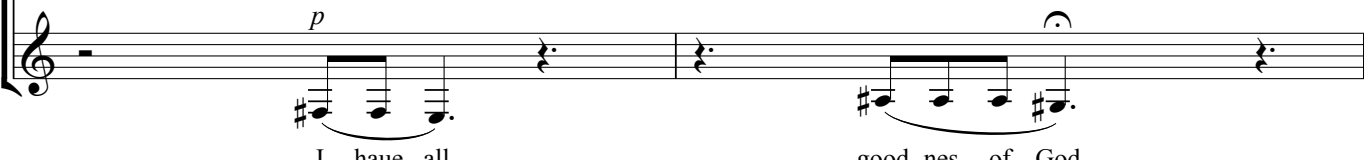
**L**

Single voice per staff optional until "M"

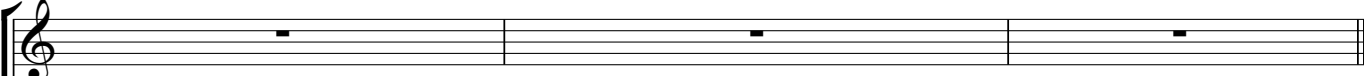
S. 

H. 

M. 

L. 

101

S. 


H. 


M. 


L. 

**M**

104 Faster

H. 

M. 

L. 

107

H. *mf* *p* *mp*  
so hath all thyngs þeir beg - yn - ning by þe loue of God.

M. *mf* *p* *mp*  
so hath all thyngs þeir beg - yn - ning by þe loue of God.

L. *mf* *p* *mp*  
so hath all thyngs þeir beg - yn - ning by þe loue of God.

so  
N

Tempo I

111

S. *p*

H.

M.

L.

115

S.

H.

M.

L.



## Schewyings Appendix: Letters "D" and "K"

The top example is the correct high voice orchestration for the first four bars of letter "D". Two solo voices alternate the E to D# and E to C# lines, while the rest of the high voice section sings the remaining note. This way, the two solo high voice parts sound continuous, and the B and As sound as full parts of the chord cluster that develop underneath them. The two solo high voices will have to sing loud enough that their parts are heard as melody of sorts, even over top the cluster. The same applies for letter "K".

Musical score for the first four bars of letter "D". The score is written in 12/8 time and consists of three staves. The top staff is labeled "Solo High Voice I" and the second staff is labeled "Solo High Voice II". The bottom staff is labeled "Section High Voice I". The score shows two solo voices alternating between E to D# and E to C# lines, while the rest of the high voice section sings the remaining note. The score ends with a "Rit." marking.

The bottom example represents the last two measure of letters "D" and "K". The fermata in the score applies to all three notes sounded in the last measure. Each note should be sung and held by a solo voice, and each one should cut off at different times, in order that they were sung. Since there is a ritardando leading up to this measure, the effect should be of a rising cluster, drawn out and slowly releasing until only the D# is left.

Musical score for the last two measures of letters "D" and "K". The score is written in 12/8 time and consists of three staves. The top staff is labeled "Solo High Voice I" and the second staff is labeled "Solo High Voice II". The bottom staff is labeled "Section High Voice I". The score shows two solo voices alternating between E to D# and E to C# lines, while the rest of the high voice section sings the remaining note. The score ends with a fermata over the last measure, with annotations "off second", "off first", and "off last" indicating the timing of the notes.