

# ILLUMINATIONS OF JULIAN OF NORWICH

SSA with Piano, Solos, and Optional Handbells



**LYNNE GACKLE Choral Series**  
Choral Artistry for the Developing Singer

Music by  
**Daniel J. Hall**

Text by  
**Julian of Norwich**  
(1342-1416)



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## About the Text

Julian of Norwich (c. 8 November 1342 – c. 1416) is venerated in both Anglican and Lutheran traditions as a deeply devout and highly influential anchoress and mystic. It is widely held that her *Revelations of Divine Love* (c.1395) is the first book in the English language written by a woman. The text for this composition is a carefully selected amalgam of four fragments from Julian's revelations. These "illuminations" have been slightly reordered and linked together to fit the composer's creative designs. They are listed separately, and in their original form below:

- *It behoved that there should be sin; but all shall be well, and all shall be well, and all manner of thing shall be well.* (from Chapter 27)
- *And for Love He made mankind, And for the same love would be man.* (from Chapter 14)
- *Turning all our blame into endless worship.* (from Chapter 52)
- *Mercy is a sweet gracious working in love, mingled with plenteous pity, For mercy worketh in keeping us, And mercy worketh turning to us all things to good.* (from Chapter 48)

## About the Composition

The composition springs from two primary sources: The first employs the locrian mode and is presented in measure three ascending from E. The second employs the Arabic Maqam (mode) called Hijaz and is presented in measures nine and twenty-two ascending from E and B. These figures eventually reach their blended apex beginning in measure fifty-one with the advent of the alleluia section. The word "alleluia" does not appear in any of the selected Julian texts, but the composition gently requested such a culminating passage. The two solos represent celestial messengers – reminiscent of the traditional duo seraphim or "two angels" calling to one another as seen in settings by masters such as Victoria and Monteverdi. The messengers gently urge and teach the listener – very much in the manner of Julian herself. They should be seen as pillars, and it is recommended that the singers be placed on opposite sides of the stage. Handbells are ideal for performance, but in their absence, tone chimes or any number of bell-like instruments could serve.

### Illuminations of Julian of Norwich

All shall be well, and all manner of thing shall be well.

It behoved that there should be sin.  
And for Love He made mankind,  
And for the same Love would be man.  
Turning all our blame into endless worship. Alleluia

Mercy is a sweet gracious working in love,  
mingled with plenteous pity,  
For mercy worketh in keeping us,  
And mercy worketh turning to us all things to good.

All shall be well, and all manner of thing shall be well.

*-Julian of Norwich (1342-1416)*

## About the Composer

Daniel J. Hall holds the DMA in Choral Studies from the University of Miami, FL, the MM in Choral Conducting from Brigham Young University, and the Bachelor of Music/Liberal Arts in Voice from Weber State University. He began his appointment as Director of Choral Activities at Ohio University in August 2012, where he conducts the Ohio University Singers and Singing Men of Ohio. His teaching responsibilities include undergraduate and graduate courses in conducting, choral repertoire, and choral methods. As Director of Choral Activities at West Texas A&M University from 2003-2012, Dr. Hall conducted choirs and taught undergraduate and graduate courses in conducting, voice methods, composition, choral arranging, and music education.

As a clinician, guest conductor, and composer, Dr. Hall has travelled worldwide. Choirs under his direction have performed throughout major cities in the USA, and in England, Scotland, Belgium, France, Italy, and Spain, including venues such as St. Paul's Cathedral (London), Oxford University, Gloucester Cathedral, Church of the Madeleine (Paris), University of Leuven (Belgium), Saint Mark's Basilica (Venice), St. Giles Cathedral (Edinburgh), and Barcelona Cathedral. In May 2015, under Dr. Hall's direction, The Ohio University Singers performed with The Rolling Stones in Ohio Arena, and in February 2017, he conducted the Ohio University Singers and Canadian Brass as part of the Ohio University School of Music centennial.

As an actively commissioned composer, his works have been featured in venues such as Carnegie Hall and Lincoln Center, with performances as far away as Venezuela, and Ireland's Cork International Choral Festival. His music has been widely featured at festivals and conventions, including National American Choral Directors Association conventions in Chicago, Oklahoma City, New York, Salt Lake City, and Minneapolis. In recent years, all-state festival choruses in Alabama, Arizona, Florida, Kentucky, Minnesota, New Hampshire, New Jersey, New Mexico, New York, California, Texas, Colorado, and Utah have performed his music.

Duration: Approx. 6:00

# Illuminations of Julian of Norwich

SSA with Piano, solos, and Optional Handbells

JULIAN OF NORWICH (c. 1342-1416)

DANIEL J. HALL (b. 1971)

**Misterioso** (♩ = 72) \* (piano)

Piano *p*

*steadily* 6 6

*And.* *sim.*

\* (handbells)

5 *p* *sempre* \*\* ,

S All shall be well, \_\_\_\_\_ shall be well, and all

A *p*

All shall be well, \_\_\_\_\_ shall be

*sim.* 6 6

7 *poco rit.* *dim.* , *a tempo* Solo I *mf*

man - ner of thing \_\_\_\_\_ shall be well, shall be well. It be-

*dim.* ,

well, and all man - ner of thing \_\_\_\_\_ shall be well.

*8va - poco l.v.*

*poco l.v.*

*And.*

\* Top line – piano; bottom line – handbells. If no bells, piano plays both, omitting redundant LH notes in parenthesis.

\*\* ' indicates a very light breath, not a significant pause.

A separate handbell part is found on page 16.

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*ad libitum, molto espressivo*

Solo I

10

hoved \_\_\_\_\_ that there should be sin, \_\_\_\_\_ It be -

3

3

*poco*

12

hoved \_\_\_\_\_ that there should be

3

3

*poco*

*rit.*

//

12/8

12/8

Tempo I

*tutti p*

*poco rit.*

14

S

sin. *tutti p*

All shall be well, \_\_\_\_\_ shall be well, and all man-ner of thing \_\_\_\_\_ shall be

A

All shall be well, \_\_\_\_\_ shall be well, and all man-ner of thing \_\_\_\_\_ shall be well, shall be

*loco*

16

well.

well.

*mp*

6

6

6

6

*And. sim.*

19

*mp*

*poco rit.*

*dim.*

All shall be well, \_\_\_\_\_ shall be well, and all man-ner of thing \_\_\_\_\_ shall be

*mp*

*dim.*

All shall be well, \_\_\_\_\_ shall be well, and all man-ner of thing \_\_\_\_\_ shall be well, shall be

*p* steadily

*dim.*

21

*ad libitum, molto espressivo*

well.

Solo II *mf*

3

And for Love \_\_\_\_\_ He made man - kind, \_\_\_\_\_ And for the

*8va - poco*

*l.v.*

*poco*

*l.v.*

*And.*

25 *espress. cresc. f poco* *poco rit.*

Solo II

same Love would be

Tempo I *tutti mf* *poco rit.*

S

A

All shall be well, shall be well, but all shall be well, shall be well, shall be

man, All shall be well, shall be well, but all shall be well, shall be

*mf* *tutti* *dim.*

*mf* *steadily*

*Rea* *sim.*

29 *a tempo*

well,

well,

*mp* *pp*

*Rea*

**largo espress.** **rit.**

34 **pp** **p**

\*S Turn-ing all our blame, turn-ing all our blame,

\*S **pp** **p**

Turn-ing all our blame, — turn-ing all our blame, all our blame,

\*A **pp** **p**

Turn-ing all our blame, turn-ing all our blame, our blame, —

**accel. poco a poco**

38 **mp cresc.**

turn-ing all our blame in - to end - less wor - ship, end - less wor - ship,

**mp cresc.**

turn-ing all our blame — in - to end - less wor - ship, — end - less wor - ship, —

**mp cresc.**

turn-ing all our blame in - to end - less wor - ship, end - less wor - ship,

(Piano only)

**mp**

*And.* *sim.*

\* Split into 3 equal groups

41 *mf*

turn - ing all our blame — in - to end - less wor - ship, —

*mf*

turn - ing all our blame in - to end - less wor - ship,

*mf*

turn - ing our blame in - to end - less wor - ship,

*mf*

*For.* *sim.*

43

turn - ing all <sup>3</sup> our blame — in - to end - less wor - ship, —

turn-ing all our blame in-to end - less wor - ship, —

turn - ing our blame in - to end - less wor - ship,

<sup>3</sup> <sup>3</sup>



**stringendo****non rit.**

45

turn - ing all our blame in - to end - less, end - less wor - ship, \_\_\_

turn - ing all our blame in - to end - less, end - less wor - ship,

turn - ing all our blame in - to end - less, end - less wor - ship,

cresc. cresc. cresc. cresc.

**con gioia****f**

47

All shall be well, \_\_\_ All shall be well, \_\_\_

All shall be well, \_\_\_ All shall be well, \_\_\_

All shall be well, \_\_\_ All shall be

f f f

3 3 3 3 3 3 3 3 3 3 3 3

49 *non rit.* *ff*

3 3 3

All shall be well, all shall be, all shall be well.

3 3 3

— All shall be, all shall be, all shall be well.

3 3

well, — all shall be, all shall be well.

3 3 3 3

*ff* 3 3 3 3

51 *con anima* *f*

S

Al - le - lu - ia, al-le-lu - ia, Al -

A

Al - le - lu - ia, Al - le -

*f*

54

le - lu - ia, Al - le - lu - ia, al-le-lu - ia,  
 lu - ia, al-le-lu - ia, Al - le - lu - ia, al-le-lu - ia,

57

*rit. poco a poco*

Al - le - lu - ia, al-le-lu - ia, al - le - lu - ia,  
 Al - le - lu - ia, al-le-lu - ia, al - le -

*steadily*

60 *dying away* *poco*  
//

al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

*dying away* *poco*  
//

lu - ia, al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

*dying away* *poco*  
//

63 **Tenderly** (♩=60) *mp*

S Mer - cy is a sweet gra - cious work - ing in love, min - gled with plen - teous

S *mp* Mer - cy is a sweet gra - cious work - ing in love, min - gled with plen - teous

A *mp* Mer - cy is a sweet gra - cious work - ing in love, min - gled with plen - teous

*mp*

*Rec.* \_\_\_\_\_ *sim.*

66

pi - ty: Mer - cy is a sweet gra - cious work - ing in love, — for

pi - ty: Mer - cy is a sweet gra - cious work - ing in love, — for

pi - ty: Mer - cy is a sweet gra - cious work - ing in love, — for

poco accel.  
69 *mf*

mer - cy work-eth in keep - ing us, and mer - cy work - eth turn - ing to — us

mer - cy work-eth in keep - ing us, and mer - cy work - eth turn - ing to — us

mer - cy work-eth in keep - ing us, and mer - cy work - eth turn - ing to — us

*mf*

rall. *f* *mf* *p* **Tempo I** (♩ = 72)

all things to good, all things to good, — all things to good.

all things to good, all things to good, all things to good.

all things to good, all things to good, all things to good.

(Handbells re-enter)

Solo I (or section) *mp* 6 6 *tutti* *tutti mp* *tutti mp*

All \_\_\_\_\_ shall \_\_\_\_\_ be \_\_\_\_\_ well, All shall be well,

All shall be well, All shall be well,

All shall be well,

*p*

78 *dim. poco a poco*

All shall be well,

*dim. poco a poco*

All shall be well, \_\_\_\_\_ shall be well, and all

Solo II (or section)

6 6 *dim. poco a poco* , *tutti* ,

All \_\_\_\_\_ shall be well, all shall be well, and all

*Reo.*

80 *pp*

and all man-ner of thing, shall be well.

*pp*

man-ner of thing \_\_\_\_\_ shall be well, shall be well.

*pp*

man-ner of thing \_\_\_\_\_ shall be well, shall be well.

*pp*

*Reo.* *Reo.*

# Illuminations of Julian of Norwich

Handbells Used: 5

DANIEL J. HALL (b. 1971)



Misterioso (♩ = 72)

(♩ = ♪ sempre)

Hb

*p*

7

*poco l.v.*

4

Tempo I

*poco rit.*

16

*mp* < >

< >

*p*

*poco rit.*

*poco l.v.*

23

Tempo I

*mf*

*poco rit.*

a tempo

*mp* < >

30

< >

*pp*

*l.v.*

38

8

2

2

12

63

2

7

74

Tempo I (♩ = 72)

*p*

79

*pp*