

# Two Motets after Julian of Norwich

## I. God of Thy Goodness

SATB a cappella

Showings (Ch. 5)

Peter Pindar Stearns

Op. 208, No. 1

Slowly (♩ = ca. 76)

*p*

Soprano  
God of Thy Good - ness, give me Thy -

Alto  
God of Thy Good - ness, give

Tenor  
God of Thy Good - ness,

Bass  
God of Thy Good - ness,

For rehearsal only

4

- self, give me Thy - self,

me Thy - self, give me Thy - self,

give me Thy - self, give me Thy - self, and if I

give me Thy - self, Thy - self,

4

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8 *mp* > ev - er me want -

*mp* > ev - er me

ask an - y - thing that is less ev - er

*mp* > ev - er me

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key. The first vocal line starts with a measure rest, followed by notes for 'ev - er me want -'. The second vocal line starts with a measure rest, followed by notes for 'ev - er me'. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include *mp* and accents (>).

11 *rit.* *a tempo* *p*

- - eth, but on - ly in

*p* want - eth, want - eth, but on - ly in Thee, but on -

*p* me want - eth, want - eth, but

want - - eth,

11

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues from the previous system. The first vocal line has a measure rest followed by 'eth, but on - ly in'. The second vocal line has 'want - eth, want - eth, but on - ly in Thee, but on -'. The third vocal line has 'me want - eth, want - eth, but'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *rit.*, *a tempo*, and *p*.

15 *cresc.* *mf* *div.* *unis.*

Thee, but on - ly in Thee, on - ly in Thee, in

*cresc.* *mf*

- ly in Thee, but on - ly in Thee, on - ly in Thee, \_\_\_\_\_ in

*cresc.* *mf* *div.*

on - ly in Thee, on - ly in Thee, but on - ly in Thee, \_\_\_\_\_

*mp cresc.* *mf*

but on - ly in Thee, \_\_\_\_\_ on - ly in

19 *rallent.* *p* *pp*

Thee \_\_\_\_\_ have I all. \_\_\_\_\_

*p* *pp*

Thee, \_\_\_\_\_ in Thee have I all. \_\_\_\_\_

*p* *pp*

in \_\_\_\_\_ Thee have I all. \_\_\_\_\_

*p* *pp*

Thee, \_\_\_\_\_ in Thee have I all. \_\_\_\_\_

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## II. The Place that Jesus taketh in our Soul

SATB a cappella

Showings (Ch. 68)

Peter Pindar Stearns

Op. 208, No. 2

With gentle flow (♩ = ca. 84)

Soprano *p*  
The place that Je - sus tak - eth in our Soul, the

Alto *p*  
The

Tenor *p*  
The place that

Bass

For rehearsal only

4 *p*  
place that Je - sus tak - eth in our Soul, he

*p*  
place that Je - sus tak - eth in our Soul, he ne - ver shall there

*p*  
Je - sus tak - eth in our Soul, he ne - ver

*p*  
he ne - ver shall there from re -

4

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8 *allargando*, *pp*

ne - ver shall there from re - move, with - out end;

from re - move, ne'er re - move, with - out end;

shall there from re - move, with - out end;

- move, ne'er shall re - move, with - out end;

8

12 *a tempo* *p*

For in us is his home - li - est home, in us

For in us is his home - li - est home, in us

For in us is his home -

For in us is his

12

15 *rit.* *a tempo*  
*pp*  
 is his home - li - est home, and his end -  
 is his home - li - est home, and his end -  
 - li - est home, and his end -  
 home - li - est home, and his end -

15

18 *mf* *molto rall.* *pp*  
 - - - less dwell - ing.  
*mf* *pp*  
 - - - less dwell - ing. *div.* *unis.*  
*mf* *pp*  
 - - - less dwell - ing.  
*mf* *pp*  
 - - - less dwell - ing. *div.*

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