



HPo4-03

*Eddie Hill*

# A Little Lovely Dream

5 voice or choral (SATTB) a cappella

*text by Sarojini Naidu*



## A Little Lovely Dream

From groves of spice,  
O'er fields of rice,  
Athwart the lotus stream,  
I bring for you,  
Aglint with dew,  
A little lovely dream.

Sweet, shut your eyes,  
The wild fireflies  
Dance through the fairy neem;  
From the poppybole  
For you I stole  
A little lovely dream.

Dear eyes, good night,  
In golden light  
The stars around you gleam;  
On you I press  
With soft caress  
A little lovely dream.

Sarojini Naidu

*"Cradle Song," from The Golden Threshold, by Sarojini Naidu  
Published by William Heinemann, Ltd., London, 1915.*

for Mary Sawyers  
**A LITTLE LOVELY DREAM**

Commissioned by Music Saint Croix  
for Dare to Breathe

SAROJINI NAIDU

EDIE HILL

♩ = c. 40, very freely  
Sweetly, delicately, expressively

Soprano

Alto *p* slowly, freely

Tenor *p* (solo)  
From

Tenor

Bass

(for rehearsal only)

5 *p* like leaning into waves

S O'er fields A - thwart the lo - tus stream,

A fields A - thwart, a - thwart the lo - tus

T groves of spice, O'er fields of rice, A - thwart the lo - tus stream,

T oo A - thwart the stream,

B thwart the lo - tus

5 like leaning into waves

Music Preparation by  
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**Cradle Song** by Sarojini Naidu,  
from **The Golden Threshold**,  
published by William Heinemann Ltd., London, 1916

9 *f* *n* Tenderly

S  
oo I bring for you,

A  
stream, I bring for you, A lit-tle love-ly

T  
I bring for you, A-glint with dew, oo

T  
oo I bring for you, A-glint with dew, lit-tle love-ly

B  
stream, I bring for you, glint with dew, *pp*

9 Tenderly

13 *p* *n*

S  
oo oo

A  
dream. oo A lit-tle love-ly

T  
oo oo

T  
oo

B

13

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left blank. Full score  
available for purchase.

25 *mp* *n* *f*

S oh oh<sup>3</sup>

A dance oo oh

T fair - y neem; oh

T fair - y neem; oh oh

B oo oh

28 *mp* *pp* almost a whisper *Tenderly*

S - From the pop - py - bole For you I stole A

A - From the pop - py - bole For you I stole A lit - tle love - y

T - From the pop - py - bole you I stole A lit - tle love - ly

T - From the pop - py - bole you oo

B - From the pop - py - bole you

♩ = 50

32

S *p*

A *pp* *n* *p* oo

T *p* dream. oo

T *p* oo oo

B *p* oo oo *n*

32

36

S *lightly floating* *mp* ah (close to) oo

A *mp* ah

T *mp* ah

T *n* *mp* *n* ah

B *mp* *n* ah

36

rall. ----- a tempo

40

S oo dream. mm *pp*

A oo A lit - tle love - ly dream. mm *pp*

T oo lit - tle love - ly dream. mm *pp pp*

T

B

40

rall. ----- a tempo

44

S oo (gradually to) ah *n*

A oo (gradually to) ah

T oo (gradually to) ah

T (solo) *p warmly, sweetly* Dear eyes, good night, In gold - en light The stars a - round you

B mm oo (gradually to) ah

44

48

S *pp* On you I press with soft ca - ress *pp* A *pp*

A On you I press with soft ca - ress A *pp*

T *pp* On you I press with soft ca - ress A *pp*

T gleam; *pp* On you I press with soft ca - ress A *pp*

B On you I press with soft ca - ress A *pp*

52

S lit - tle love - ly dream. oo oo

A lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

B lit - tle love - ly dream. (close to mm)

The musical score consists of two systems. The first system covers measures 56 to 60, and the second system covers measures 61 to 65. The vocal parts are arranged in five staves: Soprano (S), Alto (A), Tenor 1 (T), Tenor 2 (T), and Bass (B). The piano accompaniment is shown in grand staff notation. Performance markings include 'rall.' (ritardando) above the vocal staves in measures 56-60 and below the piano staff in measure 56. Dynamic markings include 'n' (piano) and 'ppp' (pianissimo) with an asterisk. A 'mm' (momento) marking is present in measure 56. Breath marks are indicated by a '\*' above the vocal staves in measures 56 and 61. The score concludes with a double bar line in measure 65.

\* these are suggested breath marks for 5 voice ensembles. This section should be as seamless as possible. For ensembles with more than one singer on a part, this section should be sung with staggered breathing.



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Her music has been performed in such distinguished venues as Lincoln Center, LA County Museum of Art, the Library of Congress, The Schubert Club, Walker Art Center, Liviu Cultural Center (Romania) and Feszek Művészklub (Budapest). Her choral music is widely performed by renowned ensembles such as Cantus, the Rose Ensemble, VocalEssence, Dare to Breathe, The Dale Warland Singers, The Singers: Minnesota Choral Artists, Valborg Ensemble (The Netherlands), and Harmonium Choral Society, as well as by many collegiate and liturgical choirs throughout North America, Eastern and Western Europe. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has been awarded grants from the Jerome Foundation, ASCAP and Chamber Music America, to name a few. She actively cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan and Delft

University (Netherlands). She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Currently Composer-in-Residence at St. Paul's Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer.



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