

HP04-10

Edie Hill

A Voice

for SSA a cappella chorus



text by May Sarton

A Voice

Blurred as though it has been woken
From an underground and secret river,
This voice itself and not the language spoken
Has made the air around me shiver.

Seductive sound, mysterious chord
That speaks its message in the very timbre
And not in a to be deciphered word
That I might hunt down or remember.

It wanders through my dreams and there I learn
I have to make the journey, have to go,
Whatever I must change or overturn
To reach the source, so strong this undertow.

Like a tapped glass the shivered air
Echoes and echoes a single poignant note.
That voice, where does it live? I must go there,
Comfort, entreat, and bless the magic throat.

--May Sarton

FOR PERUSAL ONLY

To the Cornell University Chorus,
Scott Tucker, Director.

A VOICE

MAY SARTON

EDIE HILL

First system of the musical score. It features four staves: Soprano (S), Alto (A), and Piano (Piano for rehearsal only). The tempo is marked as ♩=66. The Soprano part begins with a dynamic of *pp* and a slur over the first three notes, with the instruction "Blurred" below. The Alto part starts with a dynamic of *niente* and a slur over the first three notes, with a * and "oo" below. The Piano part provides accompaniment. The system concludes with a tempo change to ♩=76 and dynamics of *pp*, *mp*, and *p* for the Soprano part, and *pp* and *p* for the Alto part. The lyrics "Blurred as though it has been" are written under the vocal lines.

* start with lips barely open, move to "oo" gradually, then to "oh" by measure 6.

Second system of the musical score, starting at measure 6. It features the same four staves. The tempo is marked as ♩=c.80. The Soprano part has dynamics of *p* and *pp*, with markings for *accel.* and *rit.*. The Alto part has dynamics of *pp* and *p*. The Piano part includes triplets. The lyrics "Blurred as though it has been wo³ - ken From an un - der -" are written under the vocal lines. The system concludes with a tempo change to ♩=c.80 and dynamics of *pp* and *p* for the Soprano part, and *pp* and *p* for the Alto part. The lyrics "wo - ken, wo - - - ken From an un - der - ground and" are written under the vocal lines.

10 a little slower ♩=72

S ground se - cret riv - er, wo - ken, This

S se - - - - - cret riv - er, This voice,

A se - cret riv - - - er, This voice, This voice,

Pno.

14 *mf* *mp* ♩=c.72 *mf* *p*

S voice, this voice it - self and not the lan - guage spo - ken — has made the

S this voice it - self and not the lan - guage spo - ken — has made the

A this voice it - self and not the lan - guage spo - ken — has made the

Pno.

♩=66 Slower

18

S *mf* *pp* *mf*

air, the air a - round me shiv-er. Se - duc - tive sound,

S *mf* *pp* *mf*

air a - round me shiv-er. Se - duc - tive sound,

A *mf* *pp* *mf*

air shiv-er. Se - duc - tive sound,

Pno. ♩=66 Slower

21

S *accel.* *rall.* *f*

— mys - ter - ious chord — That speaks — its mes - sage in the ver - y tim - bre And

S *f*

— mys - ter - ious chord — That speaks - its mes - sage in the ver - y tim - bre — And

A *f*

— mys - ter - ious chord — speaks — its mes - sage in the ver - y tim - bre And

Pno. *accel.* *rall.*

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available for purchase.

accel.

pp

p

mf

S 30 *pp* *p* *mf*

It wan - ders through my dreams.

S *pp* *p*

It

A

Pno. *accel.*

$\text{♩} = 72$

pp

pp

S 33 *pp*

It wan - ders

S *mp*

wan - ders through my dreams.

A *mp*

It wan - ders through my dreams.

Pno. $\text{♩} = 72$

p

35

S through my dreams. *mf* I have to

S — and there I learn I have to make the jour-ney, — have to go, *f*

A — and there I learn I have to make the jour-ney, — have to go, — I

Pno.

38 *f* *ff accel.* -----

S make the jour - ney, — have to go, — What - ev - er I must change or o - ver -

S — I have to make the jour-ney, — What - ev - er I must change or o - ver -

A have to make the jour - ney, — have to go, What make, the

Pno. *ff* *accel.* -----

41 $\text{♩} = 80$ ----- $\text{♩} = 88$ *poco rit.* $\text{♩} = 76$ *poco accel.* -----

S
turn to reach the source, so strong this un-der-tow,

S
turn to reach the source, so strong, *mf* What - ev - er I must change or

A
jour - ney so strong, this un - der - tow, so

A
make the jour - ney so strong this un - der - tow, so

Pno.

44 $\text{♩} = 80-88$ *f* *ff*

S
— What - ev - er I must change or o - ver - turn to reach the source, so strong this

S
o - ver - turn to reach the source, so strong, so strong this

A
strong, so strong, so strong this

Pno.

rall. ----- ♩ = 76

47 *mf* *p* (background) *pp*

S un - der - tow, — Ech - oes and ech - oes, —

S un - der - tow, — this un - der - tow. — Like a tapped glass

A un - der - tow, — un - der - tow — (to oh)

Pno.

47 *mf* *f* *mp*

rall. ----- ♩ = 76

51 *mp* *p* *mf* *mf*

S tapped glass, — Ech - oes and ech - oes, a sin - gle —

S — the shiv - ered air —

A — shiv - ered air —

Pno.

51 *mf* *mf*

♩ = 80

♩ = 80

54 *mp*

S
 poi - gnant— note. That voice, ——— that voice, ———

S
p Ech - oes and ech - oes a sin - gle ——— poi - gnant— note. ———

A
mp ——— That voice, ——— *mf*

Pno.

57 *f* *p* (*pick up alto's line*)

S
 where does it live? ——— poi - gnant sin - gle, ——— poi - gnant note. ———

S
pp ——— *f* Where does it live? I must go ——— there.

A
mp Ech - oes and ech - oes a sin - gle ——— (*feed line to sop.1*) I must go there. ———
 I ———³ must go there. ———

Pno.

♩ = c.66

p *dolcissimo, molto espr.*

S
Com - fort, — en - treat — and bless — the

S
Com - fort, — en - treat — and bless — the

A
Com - fort, — en - treat — and bless — the

Pno.

64

S
mag - ic — throat, oh — (to "oo") — *pp*

S
mag - ic — throat. — *pp*

A
mag - ic — throat. — *pp*

Pno.



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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