

BUTTERFLY EFFECT

EDIE HILL

FOR PERUSAL ONLY

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I. Butterflies

Very freely (♩=60) ♩=c.80 ♩=♩ throughout

Flute
Alto Flute
Piccolo

Oboe

Bb Clarinet

Bassoon

Horn (in F)

Trumpet (in Bb)

Trombone

1
Percussion

2

High susp. cym.
(come out of piano sound) *lv.*

Tam-tam
(come out of piano sound) *mf*

Freely temolo, palms inside keyboard
(ca. 4 beats) (ca. 2 beats) *ff lv.*

lv. poss.

Very freely (♩=60) ♩=c.80 ♩=♩ throughout

I
Violin

II

Viola

Violoncello

Contrabass

niente *p*

niente *p*

niente *p*

5

Fl. (to Alto Flute) *f* *pp* *mp* *n.*

Ob.

Cl. Bb Clarinet *pp* *mp* *n.*

Bsn. *n.*

Hn. (F)

Tpt. *pp* *ff* *p* *f*

Tbn.

1 Susp. Cym. *pp* *mf* *l.v.*

Perc. 2 *pp* *mf* *l.v.* Tam-tam *ppp*

5 Pno. *p* flux dynamic (ad lib.)

I Vln. *n.* *n.*

II Vln. *n.* *n.*

Vla. *n.* *n.*

Vnc.

Cb.

10

Alto Flute

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

(to Marimba) Marimba

Perc.

(to Vibraphone) Vibraphone
soft mallets; motor on: slow

Pno.

I

II

Vla.

Vnc.

Cb.

pp *mf* *pp*

p *mf* *p*

pp *mf* *pp*

p *f*

pp *mf* *pp*

n. *p*

pp *pp*

mf *n.*

mf *n.*

mf *n.*

mp *mf* *mp*

p

pizz.

15

Fl. *tr* *mp*

Ob. *(with Vla.)* *p* *pp*

Cl. *tr* *n.* *mf* *n.* *tr* *n.*

Bsn. *(with Vnc.)* *n.* *p* *pp*

15

Hn. (F) *very softly* *pp* *pp* *mp*

Tpt. *pp* *pp* *mp*

Tbn. *pp* *pp* *mp*

1

Perc. *n.*

2 *pp* *pp*

15

Pno. *flux dynamic (ad lib.)* *n.* *pp*

15

I *n.*

II *n.*

Vla. *mp* *f* *n.*

Vnc. *mp* *f* *n.*

Cb.

This page of a musical score, numbered 6, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section is divided into two parts, labeled 1 and 2. The piano (Pno.) part is shown in both grand and bass clefs. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Key musical details include:

- Measures 19-22 for Flute, starting with a *p* dynamic and a five-note slur, followed by a *f* dynamic section with triplets and further slurs.
- Measures 19-22 for Horn, Trumpet, and Trombone, all marked *n.* (normal).
- Piano part (measures 19-22) featuring a dovetail with strings, dynamics of *n.*, *pp*, and *mp*, and a *light Ped.* instruction.
- Violin I and II parts (measures 19-22) featuring dovetailing from the piano, with dynamics of *n.* and *p*.

Flute *tr*

23 *pp* *mf* *pp*

Ob. *(with Vla.) dolce* *mp*

Cl. *tr* *pp* *mf* *pp*

Bsn. *n.*

Hn. (F)

Tpt.

Tbn.

Perc. 1 *n.*

Perc. 2 *(Vibr.) pp*

Pno. *mf* *pp* *mp* *p* *mf* *f* *Spa* *Red.*

like splashing water

light Ped. (observe rests)

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *mp*

Vnc. *pp* *p*

Cb.

A

(dovetail w/ Mrba.)

26

Fl. *n.* *mf*

Ob. *mf* *n.*

Cl. (dovetail w/ Mrba.) *n.* *mp* *n.*

Bsn. *mp* *n.*

26

Hn. (F)

Tpt.

Tbn.

1

Perc. *ppp*

2

26

Pno. *sub. p* *p* *f*

Red.

again, like splashing water

A

26

I *n.* *mf*

II *n.* *mf*

Vla. *mf* *mf*

Vnc.

Cb. *n.* *p*

* grace notes occur just before downbeat, not on downbeat.

B Relax tempo a bit (♩=c.72)

29 (take Piccolo) Piccolo *tr.*

Fl. *n.* *p*

Ob. *p* *n.*

Cl. *n.* *mf* *n.* *tr.* *p*

Bsn. *p* *n.*

Hn. (F) *sing out* *mp* *p* *mf*

Tpt. *p* *mf*

Tbn. *n.* *mf* *p* *mf*

1 Perc. *n.* *p*

2 *mf*

Pno. *mp* *f* *Red.*

again, like splashing water

B Relax tempo a bit (♩=c.72)

29 *sing out*

Vln. I *sing out*

Vln. II

Vla.

Vnc. *n.*

Cb. *n.*

32

Fl. *mf* *p*

Ob.

Cl. *mf* *p*

Bsn.

Hn. (F) *f* *pp*

Tpt. *f* *pp*

Tbn. *f* *pp*

1

Perc.

2

(Sna)

Pno. *mp* *f* *mf*

I *mp* *f* *sing out*

II *mp* *f* *sing out*

Vla. *n.* *mp* *p* (dovetail w/ Mrba.)

Vnc. *n.* *mp* *p* (dovetail w/ Mrba.)

Cb.

C Very legato, freely flowing
gently undulating (♩=96)

36

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

36

p

S^{va} -----

S^{va} -----

C Very legato, freely flowing
gently undulating (♩=96)

softly, like high cirrus clouds
S^{va} -----

n. -----

softly, like high cirrus clouds
n. -----

n. -----

n. -----

n. -----

Vln. I

Vln. II

Vla.

Vnc.

Cb.

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45 *rall. moltissimo*

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Perc.

2 Perc.

Pno. *ppp*

I Vln.

II Vln.

Vla.

Vnc.

Cb.

rall. moltissimo

D Cadenza -c.56-60
Expressively, freely, legato

Pno. *mp* (ebbing and flowing) *pp*

Ped. *(Ped. sim.)*

Pno. *stormy* *lightly, quickly*

p *mf* *p* *light Ped.*

Pno. *more restless*

f

Pno. *letting down*

l.v. *pp*

Ped.

Pno. *light Ped.* *light Ped.*

Ped.

Pno. *mf* *sub. pp* *p* *f* *p* *pp*

E A tempo (♩=80) Joyously

71

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

n. *p* *n.* *pp* *mf* *mf*

flux dynamic (ad lib.)

E A tempo (♩=80) Joyously

71

I

Vln.

II

Vla.

Vnc.

Cb.

pp *mp* *n.*

pp *mp* *n.*

75 Picc.)

Fl. *mf* *mf*

Ob.

Cl. *tr* *n.*

Bsn.

Hn. (F)

Tpt. *p* *mf* *p* *mf*

Tbn.

1

Perc. **Vibraphone** *pp*

2

Pno.

I

Vln. *n.*

II *n.*

Vla.

Vnc.

Cb.

78

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

Marimba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vnc.

Cb.

mf *n.*

n. *mf* *n.*

p *mf*

mp *mf*

n. *mp*

f *8va* *Red.*

mf *n.*

mf *n.*

f

f

f

This page of a musical score, numbered 20, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.) with two parts, Piano (Pno.), and a Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The score is divided into three measures. The Oboe and Clarinet parts feature triplets and dynamic markings of *mp* and *f*. The Bassoon part also features triplets and dynamic markings of *mp* and *f*. The Horn and Trumpet parts feature triplets and a dynamic marking of *mp*. The Trombone part features a dynamic marking of *mp*. The Percussion part features two parts, with the first part featuring a dynamic marking of *mf*. The Piano part features a dynamic marking of *mf*. The Violoncello and Contrabass parts feature a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

88

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vnc.

Cb.

tr. (e)

mf *mf* *f*

mf *mf* *f*

mp *molto*

ff *ff* *ff* *ff*

II. Chaos

EDIE HILL

Fiercely, thunderously (♩=116)

Flute

Oboe

Bb Clarinet
Bb Bass Clar.

Bassoon

Horn
(in F)

Trumpet
(in Bb)

Trombone

1

Percussion

2

Piano Solo

p *ff*
light Ped.

pp *mf* *ff*
light Ped.

thunderously again

Fiercely, thunderously (♩=116)

I

Violin

II

Viola

Violoncello

Contrabass

6

Fl. *p* *n.*

Ob.

Cl. *Bb Clarinet* *p*

Bsn.

Hn. (F)

Tpt. *con sord. (straight mute)* *pp*

Tbn.

1 *Tom-toms* *soft mallet* *pp*

2 *Snare Drum* *pp* *mp* *pp*

Pno.

I *n.* *n.*

II *n.* *mf*

Vla. *n.* *n.*

Vnc. *n.* *mf*

Cb.

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18

Fl. *p* *n.*

Ob.

Cl. (take Bass Clarinet) *pp*

Bsn.

Hn. (F)

Tpt. *p* *n.*

Tbn.

1 *pp* *pp* *pp*

Perc. 2

Pno.

18

I *n.* *p* *n.*

II *n.* *n.*

Vla. *n.*

Vnc. *n.*

Cb.

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22

Fl.

Ob.

Cl. Bass Clarinet *f*

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Perc. *f* *p*

2

Pno. *p* *ff* *pp* *sed*

Restless - a low rustling or rumble

I Vln.

II

Vla. *n.*

Vnc. *n.*

Cb.

Detailed description: This page of a musical score, numbered 27, contains measures 22 through 24. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) with a Bass Clarinet part, and Bassoon (Bsn.). The second system includes Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The third system is for Percussion (Perc.), with two parts (1 and 2). The fourth system is for Piano (Pno.), with dynamics *p*, *ff*, and *pp*, and a marking *sed*. The fifth system is for Violins (Vln. I and II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Viola and Violoncello parts have a marking *n.*. The music is in 4/4 time and features various dynamics and articulations.

24

Fl.

Ob.

Cl. (take Bb Clarinet)

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln. *n. cresc.*

II

Vla. *n. cresc.*

Vnc. *n. cresc.*

Cb.

f

mp

pp

mp

n. cresc.

n. cresc.

n. cresc.

n. cresc.

mp

26

Fl. *mf* *ff*

Ob. *p* *ff*

Cl. *Bb Clarinet* *mf* *ff*

Bsn. *ff*

Hn. (F) *p* *ff*

Tpt. *senza sord.* *mp* *ff*

Tbn. *p* *ff*

1 Perc. *mp*

2

Pno. *ff*

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vnc. *ff*

Cb. *cresc.* *ff*

28

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

ff

With fury

ff

*(light or no ped.)
(clear completely if used)*

light Ped.

I

Vln.

II

Vla.

Vnc.

Cb.

A ♩=120

31

Fl. *ff*

Ob. *mp* *mf*

Cl. *sfp* *f*

Bsn.

Hn. (F)

Tpt.

Tbn.

Xylophone

1 *ff* *p*

2

Pno. *ff* *p* *ff* *f*

31

A ♩=120

I

Vln. II

Vla.

Vnc. *f* *ff*

Cb.

35

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

(match piano as much as possible)

p

f

n.

pp

ppp

mp

mf

sul pont.

pizz.

mf

pizz.

mf

5

5

mf

pp

f

n.

n.

pizz.

mf

pizz.

mf

39

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

mp *n.*

mp *n.*

mp *n.*

ppp

sfp

ff

p

molto

Red.

pizz.

f

arco sul pont.

mf

arco sul pont.

sfp

arco sul pont.

mf

f

f

f

(3 beats)

B a little faster (♩=126-132)

43

Fl. *mp* *f* *pp*

Ob. *p* *mp* *pp*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. (F)

Tpt.

Tbn.

1 Perc.

2

Pno. *mf* *ff*

Red.

B a little faster (♩=126-132)

43

I Vln. *f* *mf* *ff*

II Vln. *f* *mf* *ff*

Vla. *ff*

Vnc. *f*

Cb. *f*

46

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

(bring out animated figures)

mf *f* *sub. p*

n. *f*

sfz *sfz*

8va

f *raspy* *ff* *f*

arco *f* *ff* *f*

arco *f* *ff* *f*

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55

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

mp *mf* *mp* *mp*

mf *f* *ff* *mp poco a poco cresc. to m. 61*

Sua

poco accel.

D *a tempo*

59

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

59

poco accel.

D *a tempo*

I

Vln.

II

Vla.

Vnc.

Cb.

p < *f*

f

ff

f

f

6

62

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Marimba (match piano as much as possible) *n.* *mf*

2 Claves *f* Snare Drum *p*

Pno. *mf* *f* *fff* *ff*

I *pizz.* *ff* *f*

II *pizz.* *ff* *f*

Vla. *pizz.* *ff* *f* *pizz.*

Vnc. *f*

Cb. *pizz.* *f*

Detailed description: This page of a musical score, numbered 40, contains measures 62 through 65. The score is arranged in systems for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section (Perc.) includes Marimba (1), Claves (2), and Snare Drum. The piano (Pno.) part is shown in grand staff notation. The string section (Vln., Vla., Vnc., Cb.) is also present. Dynamics range from *mf* (mezzo-forte) to *fff* (fortississimo). Performance instructions include *pizz.* (pizzicato) and *n.* (noisy) for the marimba. A large watermark 'FOR PERSAL ONLY' is overlaid diagonally across the page.

67

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

rim shot

ff

pp

mf

pp

Claves

f

n.

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

ff

ff

f

ff

f

mf < *ff*

f

mf < *ff*

5

6

72 *poco rall.*

Fl. *f* 6

Ob.

Cl. *mp* *mf* *f* *p* (take Bass Clarinet)

Bsn.

Hn. (F)

Tpt.

Tbn.

1 *mf* *n.*

Perc. 2

Pno. *p* *ff* 6

I *poco rall.*

Vln. II

Vla.

Vnc.

Cb.

E

76

Fl.

Ob.

Cl.

Bsn.

76

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

all out

f *mf* *f* *mf* *ff*

3

E

76

I

Vln.

II

Vla.

Vnc.

Cb.

Very freely, mysteriously

F $\text{♩} = c.116-120$

80

Fl.

Ob.

Cl.

Bsn.

80

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

80

Pno.

mf

8vb -

8ed. -

Very freely, mysteriously

F $\text{♩} = c.116-120$

80

I

Vln.

II

Vla.

Vnc.

Cb.

rall.

83

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

pp

(S^{nb})

Red.

Red. sim.

83

I

Vln.

II

Vla.

Vnc.

Cb.

rall.

play like high cirrus clouds

n.

mp

play like high cirrus clouds

n.

play like high cirrus clouds

n.

play like high cirrus clouds

n.

87

Fl. *p* *mp* *mf* 6 *p*

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

(4)

(8^{va})

8^{va}

I

Vln. *n.*

II *mp* *n.*

Vla. *n.*

Vnc. *mp* *n.* *n.*

Cb. *n.* *p*

91 (take Piccolo)

Fl. *mp* *p* *n.*

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Perc.

2 Perc.

Pno.

I Vln. *n.* *mp*

II Vln. *n.*

Vla. *n.* *mp*

Vnc. *p* *n.* *n.*

Cb. *n.*

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104

Fl.

Ob.

Cl.

Bsn.

Bass Clarinet

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Snare Drum

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

p

mf

f

pp

mp

n.

107

Fl.

Ob. *mf* *p*

(take Bb Clarinet)

Cl.

Bsn.

Hn. (F) *mf*

Tpt.

Tbn.

1

Perc. *p*

2 *mf* *pp*

Pno. *mp* *f*

I

Vln. II

Vla.

Vnc.

Cb.

109

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

pp

rim shot

mp

f

f

Marimba

Xylophone

(spark marimba)

(fade into marimba trem.)

III Piccolo a little faster (♩=132)

Fl. *mf*

Ob. foreshadowing *p*

Bb Clarinet foreshadowing *p*

Bsn. *p*

Hn. (F) *n.*

Tpt. *n.*

Tbn. *n.*

1 Perc. *f* *mp* *ff*

2 Bass Drum *n.* *pp* *n.* *pp*

Pno. *ff*

Red. *Sva*

III a little faster (♩=132)

I Vln. *f*

II Vln. *f*

Vla. *f*

Vnc. *f* *pizz.*

Cb. *ff*

a little slower (♩=116-120)

114 (take Flute)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. (F) *f*

Tpt. *f*

Tbn. *f*

1 Tom-toms *p*

2 *mf* *pp* *p*

Pno. *p* *mp* *mp* *f* *ff* 8va

(light or no ped.)

a little slower (♩=116-120)

I *ff*

II *ff*

Vla.

Vnc.

Cb.

117

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

n. poco a poco cresc.

117

Pno.

mp *f* *mf* *ff*
light Ped.

all out to the end

I

Vln.

II

Vla.

Vnc.

Cb.

119

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

ff

119

Pno.

fff

Red.

119

I

Vln.

II

Vla.

Vnc.

Cb.

H Freely (♩=60)

Flute
Random whistle tones

122

Fl.

Ob.

Cl.

Bsn.

122

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

122

Pno.

fff

fff

ff

Play inside with palms on low strings

H Freely (♩=60)

122

I

Vln. II

Vla.

Vnc.

Cb.

p

p

harmonic gliss, sul C
sul pont.

harmonic gliss, sul C
sul pont.

127

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

f

mf

I

Vln.

II

Vla.

Vnc.

Cb.

n.

n.



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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