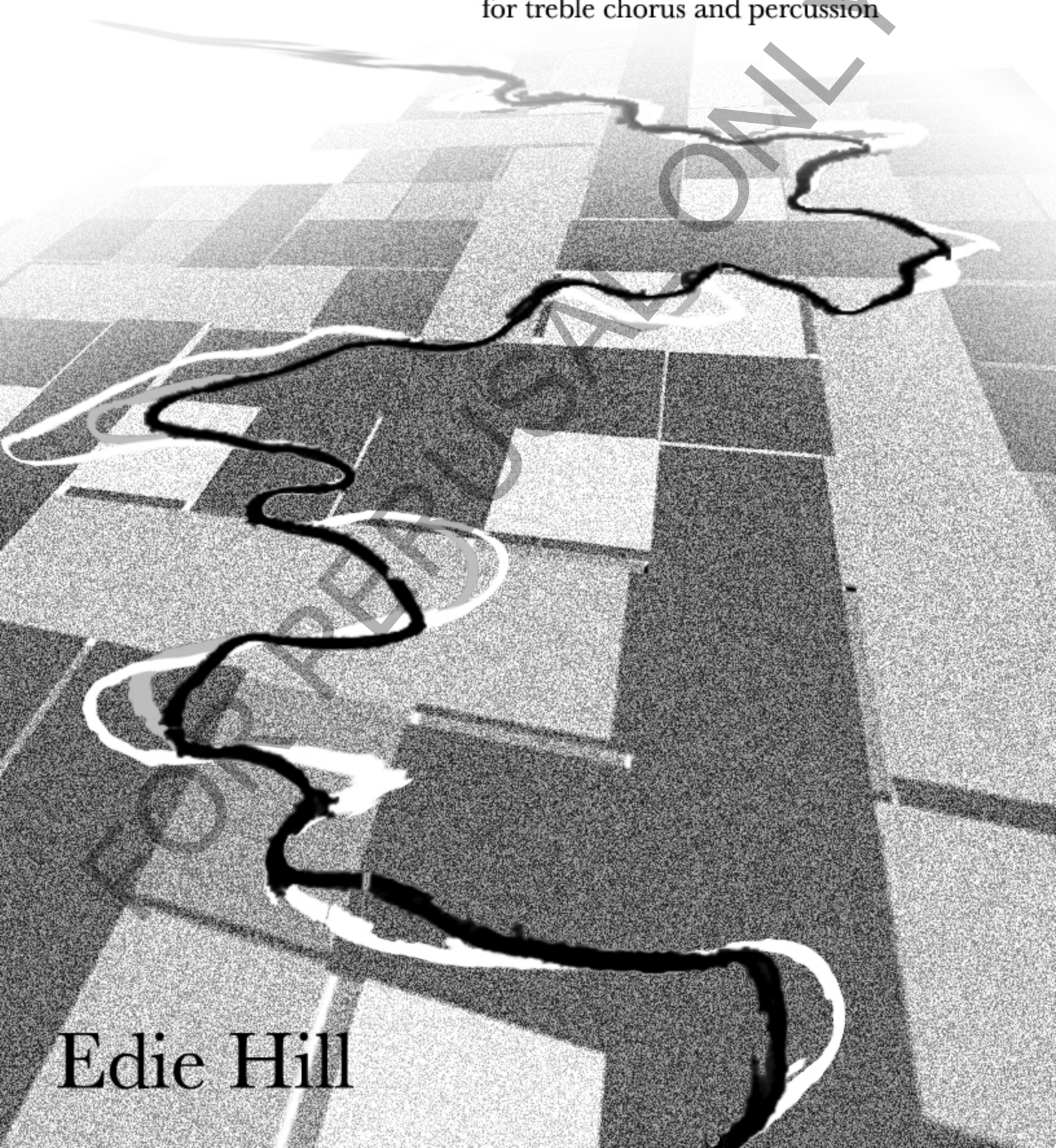


HP04-20

Circle of the River

for treble chorus and percussion

Eddie Hill



Circle of the River

How long has our history run?
How far does the water flow?
The circle of the river carries more
Than we will ever know.

Oh Great River, Mississippi,
Your waters carry life and memory.

Circle, cycle, river, water
Oh Great Mississippi
Circle, cycle, river, water
Boundless Mississippi.

How long has the river run?
How far has our history come?
The circle of the river carries
Everything back to its home.

Noah Keesecker

Circle of the River was commissioned for Minnesota Voices,
sponsored by the American Composers Forum in celebration of Minnesota's Sesquicentennial.
Premiered by the Minneapolis Youth Chorus under the musical direction of Patrice Arasim.

CIRCLE OF THE RIVER

NOAH KEESECKER

EDIE HILL

The musical score is arranged in three systems. The first system (measures 1-5) features two vocal parts (Part 1 and Part 2) and three percussion parts (Orff Tone bells, Shakers, and Drums). The tempo is marked as c. 66. Dynamics include *f* for the vocal parts and *f* for the Orff Tone bells. The second system (measures 6-10) continues the vocal parts with lyrics: "Mis-sis-sip-pi, Great Riv-er! How long has our his-t'ry run?". Dynamics include *mf* for the vocal parts. The percussion parts continue with dynamics *p*, *f*, and *mp*. The score includes a large watermark reading "FOR PUBLICATION".

9

1 How far does the wa - ter flow? _____ The cir - cle of the riv - er car - ries more than we will ev - er

2 How far does the wa - ter flow? _____ The cir - cle of the riv - er car - ries more than we will ev - er

1

2

3

p

12

1 cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter,

2 know. _____

1

2

3

14

1 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

2 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle riv-er, wa-ter,

16 *mf*

1 How long does our his - t'ry run? How far does the wa - ter flow? _____

2 *mf* cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1 *mf*

2 *mf*

3 *mf*

18

1 — The cir - cle of the riv - er car - ries more than we will ev - er

2 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1

2

3

20

1 know. _____

2 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter.

1

2

3

22

1

2

1

2

3

cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

Detailed description: This system contains measures 22 and 23. It features four staves. Staff 1 (top) is a vocal line in treble clef with lyrics. Staff 2 is a vocal line in treble clef with rests. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns. A large watermark 'FOR PUPILS ONLY' is visible across the page.

24

1

2

1

2

3

f cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

Detailed description: This system contains measures 24 and 25. It features four staves. Staff 1 (top) is a vocal line in treble clef with lyrics and a forte (*f*) dynamic marking. Staff 2 is a vocal line in treble clef with lyrics and a forte (*f*) dynamic marking. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns and a forte (*f*) dynamic marking. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns and a forte (*f*) dynamic marking. A large watermark 'FOR PUPILS ONLY' is visible across the page.

How long does our his - t'ry run? How far does the wa - ter flow? _____

Detailed description: This system contains the lyrics for measures 24 and 25. It features four staves. Staff 1 (top) is a vocal line in treble clef with lyrics. Staff 2 is a vocal line in treble clef with lyrics. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns. A large watermark 'FOR PUPILS ONLY' is visible across the page.

1

2

1

2

3

f

Detailed description: This system contains measures 24 and 25. It features four staves. Staff 1 (top) is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 2 is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns and a forte (*f*) dynamic marking. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns and a forte (*f*) dynamic marking. A large watermark 'FOR PUPILS ONLY' is visible across the page.

1

2

1

2

3

f

Detailed description: This system contains measures 24 and 25. It features four staves. Staff 1 (top) is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 2 is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns and a forte (*f*) dynamic marking. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns and a forte (*f*) dynamic marking. A large watermark 'FOR PUPILS ONLY' is visible across the page.

1

2

1

2

3

f

Detailed description: This system contains measures 24 and 25. It features four staves. Staff 1 (top) is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 2 is a vocal line in treble clef with rests and a forte (*f*) dynamic marking. Staff 3 is a piano accompaniment line in treble clef with eighth-note patterns and a forte (*f*) dynamic marking. Staff 4 is a piano accompaniment line in bass clef with eighth-note patterns and a forte (*f*) dynamic marking. A large watermark 'FOR PUPILS ONLY' is visible across the page.

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available for purchase.

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37

1 wa - ters car - ry life _____ and mem - o - ry, _____ your wa - ters car - ry life _____ and

mf cantabile

2 _____ Your wa - ters car - ry life _____ and mem - o - ry, _____ your wa - ters car - ry

1

2

3

40

1 mem - o - ry, _____ your wa - ters car - ry life _____ and mem - o - ry. _____

2 life _____ and mem - o - ry, _____ your wa - ters car - ry life _____ and mem - o - ry. _____

1

2 *p* *f*

3 *f* <

43 *p* *mf*

1 Cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

2 *p* *niente*

1 *p*

2 *p*

3 *ff* *mf*

45 *mf*

1 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-ver-wa-ter,

2 *mf*

How long has the riv - er run? How far has our his - t'ry come? _____

1

2 *mf*

3

47

1

2

1

2

3

— The cir - cle of the riv - er car - ries ev - 'ry - thing back to its

49

1

2

1

2

3

home.

51 *ff sing out*

1 How long has the riv - er run? How far has our his - t'ry come? _____

2 How long has the riv - er run? How far has our his - t'ry come? _____

3 *ff sing out*
cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1

2 *f*

3 *f*

53

1 — The cir - cle of the riv - er car - ries ev - 'ry - thing back to its

2 — The cir - cle of the riv - er car - ries ev - 'ry - thing back to its

3 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1

2

3

55

1 home. cir-cle, cy-cle, riv-er, wa - cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter.

2 home. cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter.

3 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

57 *mf*

1 The cir - cle of the riv - er car - ries ev - 'ry - thing back to its

2 *mf* The cir - cle of the riv - er car - ries ev - 'ry - thing back to its

3 *mf* cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1

2 *mf*

3 *mf*

59 *decresc. poco a poco*

1 home. cir-cle, cy-cle, riv-er, wa-ter, cir-cle, -cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

2 home. cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

3 *decresc. poco a poco*
cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1 *mf*

2 *decresc. poco a poco*

3 *decresc. poco a poco*

61

1 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

2 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

3 cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter, cir-cle, cy-cle, riv-er, wa-ter,

1

2

3

63

1 *mp*
cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter. cir - cle, cy - cle,

2 *mp*
cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter. cir - cle, cy - cle,

3
cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle, riv - er, wa - ter, cir - cle, cy - cle,

1 *mp*

2 *mp*

3 *mp*

65

1 *p* *pp*
riv - er, wa - ter, cir - cle, cy - cle, riv - er.

2 *p* *pp*
riv - er, wa - ter, cir - cle, cy - cle, riv - er.

1 *p* *pp*

2 *p* *pp* *ff* niente

3 *p*



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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