

# EDIE HILL



Dazzle of Day

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## Dazzle of Day

SSSSAAAATTTTBBBB chorus, S, A, T, Bari. Soloists and guitar text by Pablo Neruda, translated by Alastair Reid  
Commissioned by the Dale Warland Singers  
Premiered May, 1998 by the Dale Warland Singers, Minneapolis, MN  
Duration 6:13

Enough now of the wet eyes of winter.  
Not another single tear.  
Hour by hour now, green is beginning,  
the essential season, leaf by leaf,  
until in spring's name, we are summoned  
to take part in joy.

How wonderful, its eternal all-ness,  
new air, the promise of flower,  
the full moon leaving its calling card in the foliage,  
men and women trailing back from the beach  
with a wet basket  
of shifting silver.

Like love, like a medal,  
I take in,  
take in  
south, north, violins,  
dogs,  
lemons, clay,  
newly liberated air.  
I take in machines smelling of mystery,  
my storm colored shopping,  
everything I need:  
orange blossom, string,  
grapes like topaz,  
the smell of waves.  
I gather up,  
endlessly,  
painlessly,  
I breathe.

I dry my clothes in the wind,  
and open my heart.  
The sky falls  
and falls.  
From my glass  
I drink  
pure joy.

*Pablo Neruda, translation by Alastair Reid.*

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When the opportunity arose to write this piece for the Dale Warland Singers, my search for a text began. I found myself returning again and again to Pablo Neruda's "Deslumbra el dia" (Dazzle of Day), a poem that I often read because it brims with hope, joy and passion for life.

Neruda finds pleasure and beauty in simple things like smells and sounds in the air, drying clothes in the wind, and taking a breath. This poem is a celebration of rebirth, of life, and of beautiful simplicity.

Neruda summons his reader to "take part in joy" then sweeps us up into a whirlwind of things spring. I wanted to sweep the listener into a spring whirlwind. There is a fantastic ebbing and flowing in the poem. This fresh energy and motion were central to my setting of the text. The idea of a continuously moving, shimmering color became the structural core of the piece. The color begins subtly in the tenors as the words unfold in the foreground. The color weaves in and out of the text, remaining in the background until the very end when all voices join in, as it becomes a huge, wordless expression of joy.

Eddie Hill

# DAZZLE OF DAY

Commissioned by The Dale Warland Singers  
with major funding provided by the Jerome Foundation,  
and additional support from the Alice M. Ditson Fund of Columbia University.

PABLO NERUDA  
translation by Alastair Reid

EDIE HILL

$\text{♩} = 52$   
*moving, undulating with fluidity and momentum*

Soprano 1  
Soprano 2  
Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Baritone  
Bass  
Guitar

*stagger breath niente*  
*stagger breath niente* *p*

$\text{♩} = 52$   
*moving, undulating with fluidity and momentum*

*p* *mp*

\* all harmonics =  $\circ$  (notated at sounding pitch)



18 *rit.* *beginning slowly* *accel.* *a tempo*

S1

S2

A1 *niente* *niente* *pp*

A2

T1 *p* *niente*

T2 *niente* *pp*

B1 *p*

B2 *pppp* *niente*

mm

*beginning slowly* *accel.* *a tempo*

Gtr. 18 *rit.* *mp* *mf* *p*

E - nough now — of the wet eyes — of

23

S1

S2

1

A 2

3

T1

T2

B1

B2

Gtr.

*ppp* *mp*

Ho - ur by ho - ur

*niente* *ppp* *mp*

Ho - ur by ho - ur

*pp*

*pp*

*ppp*

um - min -

*niente* *niente* *ppp*

*niente* *mm* *ppp* *niente*

win - ter.

*p* *ppp* *niente*

Not a - noth - er sin - gle tear.

*p* *mp* *p* *mp*

28

S1

S2

1

A 2

3

T1

T2

B1

B2

Gtr

*ppp* *mp* *ppp* *pp* *ppp* *pp* *ppp* *f*

ho - ur by ho - ur  
ho - ur by ho - ur oo  
um - min - noo niente  
um - min - noo niente ho - ur by  
noo 3 um - min - noo 3 oo niente  
um - min - noo

32

S1 *p* ho - ur by ho - ur now, leaf by leaf,

S2 *p* ho - ur by ho - ur by hour ho - ur now, leaf by leaf, *niente*

1 um - min - noo oo *niente*

A 2 *p* oo

3 *p* ho - ur now, *ppp* oo um - min - noo oo

T1

T2 *niente* um - min - noo *niente* oo

B1

B2

Gtr. 32 *mp*

*accel. poco a poco, gently building to "green" (m.40)*

S1  
ho - ur by ho - ur, oo leaf by leaf, oo

S2  
ho - ur by ho - ur now, oo leaf by leaf,

A1  
ho - ur by ho - ur, oo leaf by leaf, oo green

A2  
ho - ur by ho - ur now, oo leaf by leaf, green

T1  
oo

T2  
ppp

B1  
p

B2  
p green green

Gtr  
37

A 41 ♩=58-60

S1 *pp* *niente* *pp*

um um um um um um umm

S2 *pp* *mm* *mf*

mm um um um um um um umm

A1 *mf*

is be - gin - ning, the es - sen - tial sea - son,

A2 *mf*

is be - gin - ning, the es - sen - tial sea - son,

T1 *ppp* *mf*

um - min - noo um - min - noo um - min - noo um - min - noo umm

T2 *pp* *mm* *mf*

mm um - min - noo um - min - noo um - min - noo um - min - noo

B1 *mf*

is be - gin - ning, the es - sen - tial sea - son,

B2 *mf*

is be - gin - ning, the es - sen - tial sea - son,

A 41 ♩=58-60

Gtr.

FOR PRACTICE

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55 *mf* *p*

Sop Solo

S1 *ppp* niente (Tutti) *mp* *p* *mp*

um um um um umm How won - der - ful, its e - ter - nal

S2 *ppp* 3 3 3 niente (Tutti) *p*

um - min - noo um - min - noo um - min - noo — won - der - ful,

A1 niente *ppp* *mp* *p* *mp*

um umm — won - der - ful, its e - ter - nal

A2 niente *ppp* 3 3 3 3 3 3 3 3

um - min - noo um um um um oo —

um - min - noo um - min - noo um - min - noo oo —

T1 *p* *mp*

its e - ter - nal

T2

B1 *p* *mp*

its e - ter - nal

B2

Gtr. 55

60 *poco rall.* -----, A bit slower *mp*

Sop Solo  
How won - der - ful

S1  
*pp* *mp* *pp* *mp*  
all - ness, \_\_\_\_\_ How <sup>3</sup> won - der -

S2  
*ppp* <sup>3</sup> <sup>3</sup> <sup>3</sup> *mp* *mp*  
oo \_\_\_\_\_ new air, \_\_\_\_\_ How <sup>3</sup> won - der -

A1  
*pp* *mp* *pp* *mp* *ppp*  
all - ness, \_\_\_\_\_ new air, \_\_\_\_\_ nn \_\_\_\_\_ (gradually opening to oo)

A2  
*ppp* *niente*  
\_\_\_\_\_ nn \_\_\_\_\_

T1  
*pp* *mp* *pp* *mp* <sup>3</sup> *ppp*  
all - ness, \_\_\_\_\_ new air, \_\_\_\_\_ nn <sup>3</sup> <sup>3</sup> <sup>3</sup> (gradually opening to ...) oo <sup>3</sup> <sup>3</sup> <sup>3</sup>

T2  
*ppp* *niente*  
\_\_\_\_\_ nn <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> \_\_\_\_\_

B1  
*pp* *mp* *pp*  
all - ness, \_\_\_\_\_

B2  
*pp* *mp* *pp*  
all - ness, \_\_\_\_\_

Gtr  
60 *poco rall.* -----, A bit slower

65

S1  
ful,

S2  
ful, (Tutti) *pp* 3 *niente* *p* *niente*  
prom - ise of flow'r nn

A1  
nn

A2  
*mp* 3 *ppp*  
the prom - ise of flow'r, nn

Tenor Solo  
*p* *dolce, espressivo* *mf*  
the full moon leav - ing it's call - ing card in the

T1  
*niente* *ppp*  
nn 3 (gradually open to . . .) oo 3 3

T2  
*ppp* *niente*  
oo 3 3 3 3 3

B1

B2

Gtr.  
65

70 C With ease (Tutti) *mp*

S1 men and wom - en

S2 men and wom - en

A1 *ppp*  
um um um um um um um um um um

A2 *niente* *ppp*  
um - min - noo - min - noo um - min - noo - min - noo um - min - noo -

Tenor Solo fo - liage,

T1 (Tutti) *mp*  
men and wom - en trail - ing back

T2 *ppp* (Tutti) *mp*  
oo men and wom - en trail - ing back

B1 *ppp* *niente*  
oo

B2 *ppp*  
oo mm

Gtr. 70 C With ease gently strumming  
*mp* *mf*

74 *rall.* -----

S1 trail - ing back from the beach

S2 trail - ing back from the beach

A1 um um um um with a wet bas - ket of shift - ing

A2 - - min - noo um - min - noo with a wet bas - ket of shift - ing

T1 from the beach oo with a wet bas - ket of shift - ing

T2 from the beach oo with a wet bas - ket of shift - ing

B1 um um um um um um um um um um um um um um

B2 um - min - noo - min - noo - min - noo - min - noo - min - noo - min - noo - min - noo -

Gtr 74 *rall.* -----



83

1 *mp* *pp* *pp*

S 2 *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp* *ppp*

3 *mp* *ppp* *ppp* *mp* *ppp* *ppp* *p* *ppp*

A1 *pp* *pp* *p* *pp* *pp*

A2

Tenor Solo *mp* *passionately* *mf*  
spring, joy,

T1

T2

B1

B2

Gtr. 83



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*boldy, as if singing from mountain tops*

*sfmf*  $\text{f}$

*pp*

*accel.*

S1

south, —

vi - - - o - lins, —

um um umm —

S2

south, —

vi - - - o - lins, —

um um umm —

1

um um oo — um um um um

dogs,

um um

A 2

um um um um um um um um

dogs,

um um

3

um - min - noo um - min - noo — um - min - noo

dogs,

oo —

T1

um - min - noo um - min - noo um - min - noo um - min - noo —

lem - ons,

T2

north, —

um umm — lem - ons, clay,

B1

north, —

um - min - noo - min - noo - min - noo —

B2

*niente*

*mf*

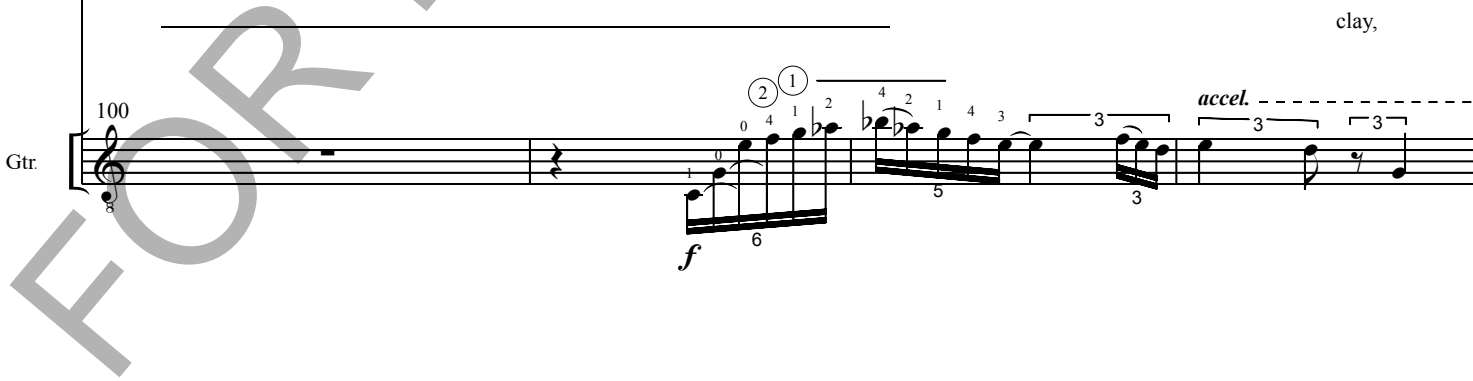
clay,

Gtr.

100

*f*

*accel.*



104  $\text{♩} = 72$

S1 *pp* oo\_ 3 um umm\_ um um umm\_ um

S2 *pp* oo\_ 3 nn\_

Alto Solo *mf* *f* new - ly li - ber - a - ted air. (Tutti) *p* *mf*

A1 *mp* *f* new - ly lib - er - a - ted air. take in

A2 *mp* *f* new - ly lib - er - a - ted air. take in,

T1 *pp* oo\_ 3 *mf* I take in, take in,

T2 *mf* I take in, take in,

Bari. Solo *mf* I take in

B1 niente

B2

Gtr.  $\text{♩} = 72$  104 *mf* 3 4 2 0 3 1 3 3 3 3 3

109 *f* *poco rall.* -----

1 ma - chines smell - ing of mys - ter - y.

S 2 um um umm umm

3 um - min - noo um - min - noo - - min - noo umm - - min - noo

A1 mach - ines smell - ing of mys - ter - y.

A2 *f* I take in *pp* um um - min - noo - min - noo um - min - noo

*f* I take in *pp* um um umm um umm

T1 *f* I take in *pp* oo

T2 *f* oo

Bari Solo *f* *spirited* my

B1

B2

Gtr. 109 *poco rall.* -----

112 a bit slower ♩=66-68

1 *ppp*  
umm um um umm

S 2 *ppp*  
um min - noo

3 *ppp*  
um um um umm

A1 *pp*  
um um um umm umm um

A2 *pp* *ppp*  
um - min - noo - - - min - noo - min - noo - min noo umm -

T1 *niente* *mp*  
ev -

T2 *pp* *niente* *mp*  
nn ev -

Bari. Solo  
storm - col - ored shop - ping, ev - 'ry - thing I need: 5

B1 *mp* (Tutti) 3  
ev -

B2 *mp* (Tutti) 3  
ev -

112 a bit slower ♩=66-68  
Gtr.

115

1 *pp*  
um umm

S 2 *pp*  
um um um um um - min - noo um - min - noo

3 *pp*  
um umm

A1 *ppp* *pp*  
um um um - min - noo umm

A2 *p*  
min - noo mm

T1 *f* *p*  
'ry - thing I need: mm

T2 *f* *mf*  
'ry - thing I need: string,

B1 *f* *mf* *mf*  
'ry - thing I need: or - ange blos - som, string,

B2 *f* *mf*  
'ry - thing I need: or - ange blos - som,

Gtr. 115 *f* *mf*  
CI 5 3 1 4 3 1 3 3

118 *savor* -----, *joyfully, like riding waves*

S1  
um um um um um um um um the smell of waves.

S2  
um um um um um min-noo oo

A1  
grapes like to - paz, um umm oo

A2  
grapes like to - paz, um um um um

T1  
the smell of waves.

T2  
um - min - noo - min - noo - min - noo

B1  
oo

B2  
oo oo

Gtr  
118 *savor* -----, *joyfully, like riding waves*

122 *f* *ff* *ff* *accel. poco a poco* ----- *f*

S1 oh I gath - er up, I

S2 oh I

A1 *mp* *ff* *mp* *f*

A2 *mp* niente *mp*

T1 *p*

T2 *mp* niente *p*

B1 *mp* *p*

B2 *mf* *p*

Gtr. 122 *accel. poco a poco* -----

125 ----- *poco rall.* ----- *accel.* -----

S1  
gath - er up,

S2  
gath - er up,

A1  
gath - er up, I gath - er up, end - less - ly, pain - less - ly,

A2  
gath - er up, I gath - er up, end - less - ly, pain - less - ly,

T1  
I gath - er up, oo

T2  
oo oo

B1  
I gath - er up,

B2  
oo niente

Gtr  
125 ----- *poco rall.* ----- *accel.* -----

129 ♩=96 *molto rall.* ----- G ♩=66

1

S 2 *p* *mp* *p*  
I breathe,

3 *pp* *mp*  
oo (gradually to ...) oh

1 *mp* *mf* *p* *mp* *p* *pp*  
I breathe, oo (gradually to oh)

A 2 *mp* *mf* *sub. pp* *mp* *pp* *p*  
I oo (gradually to ...) oh oo I breathe,

3 *mp* *mf* *sub. pp* *mp* *niente*  
I oo (gradually to ...) oh oo

T1 *p* *ppp*  
oo 3 3 3 oo 3 3 3

T2 *ppp* *pp*  
oo 3 3 3

B1 oo (gradually to ...) oh

B2

Gtr. 129 ♩=96 *molto rall.* ----- G ♩=66 *mf*

133 *p* *mp* *p* *p* *mf* *niente*

1 I breathe, oo spring, *mf* *niente*

S 2 *mp* like chiming bells *mf* *niente*

spring, oo

3 *p* *mp* *p* *pp*

I breathe, oo

1 *mp* *niente* *mp* like chiming bells *pp*

joy, oo

A 2 *mp* *p* *p* *mp* *mf*

oo I breathe,

3 *ppp* *pp*

oo

T1 *pp* *mp* *niente* *mf*

oo joy

T2 *pp* *mp* *niente* *pp*

oo (gradually to ...) oh oo

B1 *niente* *mp* like chiming bells *mf* *mf*

oo spring, breathe,

B2 *mp* *mf*

I breathe, I breathe,

Gtr. 133 *mf*

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149

S1  
 um um um umm— umm— The sky falls and falls.— *pp*  
 - - min-noo um-min-noo - min-noo— The sky falls and falls.— *pp*

S2  
*pp*  
*pp*

A1  
*ppp* niente *f*  
 mm— The sky falls and falls.—

A2  
 niente *f* *pp*  
 The sky falls and falls.— oo—

Tenor Solo  
*mf* *ff*  
 heart.—

T1  
 (Tutti) *f* *f*  
 falls.— The sky

T2  
 (Tutti) *f* *f*  
 The sky falls and falls.— The sky

B1  
 niente *f*  
 ah— The sky

B2  
 niente *mp*  
 ah—

Gtr.  
 149

154 *ff*

1 The sky falls and falls. pure *ff*

S 2 *ff* *mf* *ff*  
The sky falls and falls. ah pure

3 *ff* *mf* *ff*  
The sky falls and falls. ah drink pure

A1 *mp*  
oo

A2 *ff*  
From my glass, I drink pure

T1 *ff*  
falls and falls. From my glass, I drink pure

T2 *ff*  
falls and falls. From my glass, I drink pure

B1 *ff*  
falls and falls. From my glass, I drink pure

B2 *ff*  
From my glass, I drink pure

Gtr. 154



161 *accel. poco a poco*

Sop. Soli (2) *ff* joy, ah *ff* ah

1 *mf* ah *ff* ah

S 2 um um ah

3 um - min - noo *mf* ah *ff*

1 um um um um um um um um *mp* *mf*

A 2 *mp* um um um um um um um um

3 *mp* um - min - noo um - min - noo um - min - noo um - min - noo um - min - noo

T1 *mp* um um um um um um um um *mf*

T2 *mp* um - min - noo um - min - noo um - min - noo um - min - noo

B1 *mp* um - min - noo um - min - noo um - min - noo um - min - noo *mf*

B2 *mp* um um um um um um um um *mf*

Gtr 161 *accel. poco a poco*

**J**  $\text{♩} = 76$  165 *ff* ah  $\overset{-37-}{\text{3}}$

**Sop. Soli (2)**  
**S1**  
**S2** *(echo)* ah *(echo)* ah  
*(echo)* ah *(echo)* ah  
**A1** *mf* ah *ff* *mf*  
**A2** *ff* ah *(echo)* ah  
*ff* ah *(echo)* ah  
**T1** um um um um um umm ah *mf*  
 um - min - noo um - min - noo - min - noo ah  
**T2** um um um um um um um um um um um um  
 um - min - noo um - min - noo - min - noo um - min - noo  
**B1** *ff* um um um um um um um umm  
 um um um um um um um umm *ff*  
**B2** um - min - noo um - min - noo - min - noo um - min - noo  
 um - min - noo um - min - noo - min - noo um - min - noo  
**Gtr.** *ff*  $\text{♩} = 76$  165 *CI* *sim.* 9:2



173

Sop.  
Soli (2)

S1

S2

A1

A2

T1

T2

B1

B2

Gtr

*ff* *f* *cresc. poco a poco to end*

ah

ah ah ah ah

ah ah ah ah

ah - 3y - ah ah - 3y - ah

ah

um umm umm umm

min - noo min - noo min - noo

um um um um um um

um um um um um um

min - noo um - min - noo min - noo um - min - noo min - noo um - min - noo

ah

9:2 9:2 9:2

176 *ff* *fff*

Sop. Soli (2) ah

S1 *fff* ah ah ah ah ah ah ah ah ah ah ah ah

S2 *fff* ah ah ah ah ah ah ah ah ah ah ah ah  
*fff* ah - y - ah ah - y - ah ah - y - ah ah - y - ah ah - y - ah

A1 *ff* *fff* ah 3 3

A2 *fff* ah

T1 *fff*

T2 *fff* um um um um um um um um um um um um  
*fff* um - min - noo um - min - noo um - min - noo um - min - noo - min - noo um - min - noo

B1 *fff* um um um um um um um um um um um um

B2 *fff* min - noo um - min - noo min - noo um - min - noo min - noo um - min - noo

Gtr. 176 *fff* 9:2 9:2 9:2 5



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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