

Give Me The Deeper Pearls

for SATB

Eddie Hill
text by Annabelle Moseley

GIVE ME THE DEEPER PEARLS

Give me the deeper pearls beneath the sand—
The hidden shells, the buried rings,
The calluses that mar your weary hand;
Give me your eyes when you are all alone,
When all your shows of strength are put to sleep—
I like the honest mystery of things.

Give me the wild roots below the tree—
The knots of wood, the mud that clings
And I will show you secret bits of me—
The undertow that comes to stir my sea—
My pale and salty skin when I emerge.

And even when I've glimpsed your truest side,
The hidden shells, the buried rings,
And any of the stories you confide—
I will remain your safest place to rest.
Give me the deeper pearls beneath the sand,
I like the honest mystery of things.

Annabelle Moseley

to the Rock Valley College Chamber Singers -
Paul Laprade, conductor

GIVE ME THE DEEPER PEARLS

ANNABELLE MOSELEY

EDIE HILL

♩ = c.60-66
niente *mf*

Soprano
oo ————— Give me the deep - er pearls be -

mp *mf*

Alto
Give me the deep - er pearls be - neath the sand, the deep - er pearls —

mf

Tenor
be - neath the sand, the deep - er pearls — be -

Bass

♩ = c.60-66

(for rehearsal only)

5 *mp* *mf*

S neath the sand— the bur - ied rings, the cal - lus - es that mar your wear - y

A — be - neath the sand— the bur - ied rings, the cal - lus - es that mar your wear - y

T neath the sand, The hid - den shells, — the bur - ied rings, the cal - lus - es that mar your wear - y

Bari The hid - den shells, — the bur - ied rings, the cal - lus - es that mar your wear - y

B The hid - den shells, — the bur - ied rings, the cal - lus - es that mar your wear - y

9 *mp* *mf*

S hand; — Give me your eyes when you are all a - lone, —

A hand; — Give me your eyes when you are all a - lone, When

T hand; — when you are all a - lone, When

B hand; — When

12 *mp* *f* *mp*

S — When all your shows of strength are put to sleep — I *mp*

S2 — When all your shows of strength are put to sleep — I *mp*

A — all your shows of strength are put to sleep — The hid-den shells, the bur-ied rings, I *mp*

T — all your shows of strength are put to sleep — The hid-den shells, the bur-ied rings, I *mp*

B — all your shows of strength are put to sleep — I *mp*

16 *mf* *p* *f*

S like the hon-est mys-ter-y of things. I like the hon-est mys-ter-y of

A like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of

T like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of

Bari like the hon-est mys-ter-y of things, I like the hone-est mys-ter-y of

B like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of

19 *mf* *p* *f*

S things. *mf* *p* *f* the

A things. *mf* *p* *mf* the

T things. *mf* *p* *mf* The knots of wood, the

Bari things. *mf* *mf* Give me the wild roots ³ be - low the tree- The knots of wood, the

B things. *mf* *mf* Give me the wild roots ³ be - low the tree- The knots of wood, the

19

23 *mp* *n* *mf* *f* *f*

S mud that clings *mp* ³ se - cret bits of me- *n*

A mud that clings And I will show you se - cret bits of me- *mf* *f*

T mud that clings And I will show you se - cret bits of me- un - der - tow that *mf* *f*

Bari mud that clings And I will show you se - cret bits of me- The un - der - tow *f*

B mud that clings And I will show you se - cret bits of me- The un ³ - ³ der-tow that *f*

23

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available for purchase.

33 *ff* *f* *ff* *sub. p*

S I e - merge, — when I e - merge. ³ And

S2 I e - merge, — when I e - merge. — And

A I e - merge, — when I e - merge. — And

A2 I e - merge, — when I e - merge. — And

T — — — — — *p* And

Bari — — — — — *p* And

B — — — — — *p* And

Piano accompaniment with measures 33-36.

FOR PERUSAL ONLY

36 *mp*

S e - ven, — e - ven when I've glimpsed your tru - est side, The

S2 e - ven, — e - ven when I've glimpsed your tru - est side, The

A e - ven, — e - ven when I've glimpsed your tru - est side, The

T e - ven, — e - ven when I've glimpsed your tru - est side, The

Bari e - ven, — e - ven when I've glimpsed your tru - est side, The

B e - ven, — e - ven when I've glimpsed your tru - est side, The

36

39

S
hid - den shells, — the bur - ied rings, And an - y of the sto - ries you con - fide—

S2
hid - den shells, — the bur - ied rings, And an - y of the sto - ries you con - fide—

A
hid - den shells, — the bur - ied rings, And an - y of the sto - ries you con - fide—

T
hid - den shells, — the bur - ied rings, And an - y of the sto - ries you con - fide—

Bari
hid - den shells, — the bur - ied rings, And an - y of the sto - ries you con - fide—

B
hid - den shells, — the bur - ied rings, And an - y of the sto - ries your con - fide—

39

42

S
I - will re - main your saf - est place to rest.

S2
I will re - main your saf - est place to rest.

A
— I will re - main your saf - est place to

T
— I will re - main your saf - est place to rest,

Bari
I will re - main your saf - est place to rest,

B
saf - est place — to

42

FOR PAPER ONLY

44

S *mf* I will re-main your saf-est place. Give me the deep-er pearls be-neath the sand, — I *mf*

S2 saf-est place to rest. Give me the deep-er pearls be-neath the sand, — I *mf*

A rest. — Give me the deep-er pearls be-neath the sand, — I *mf*

T I will re-main your saf-est place to rest. —

Bari to rest, — I will re-main your saf-est place — to rest.

B rest. —

48

S *f* like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of things. *mp* *f* *poco rit.* *p*

A like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of things. *f* *mp* *f* *p*

T like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of things. *f* *mp* *f* *p*

B like the hon-est mys-ter-y of things, I like the hon-est mys-ter-y of things. *f* *mp* *f* *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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