

EDIE HILL

AN ILLUMINATED TRANSIENCE

for SATB a cappella chorus

I. LIGHT

that precise, fleeting mosaic of reflection impossible to catch

II. WATER LILIES

The flowers are just the accompaniment. The essence of the motif is the mirror of water.

III. OPTICKS

All the Colours in the Universe are made by Light

AN ILLUMINATED TRANSIENCE

Composing *An Illuminated Transience* was a wonderful journey into light color, and perception. Each movement opens a small window from which we can see a poet, a painter and a scientist observe, ruminate on, create and experiment with – LIGHT. Ultimately, the piece is a celebration of curiosity, passion and love of learning.

A special thanks to Robert Cowles and Cantori for commissioning and performing this piece on Hobart and William Smith Colleges Spring Tour Concert, April 2004

I. Light

No wonder scientists
and painters are drawn
to light – that precise
fleeting mosaic of reflection
impossible to catch:
Newton's prism colors
contracted, disappearing
into whiteness
Monet's water lilies
illuminated by transparent mist.

Poets, too, can be light-obsessed,
watching how a sudden
thought, like a shadow
from a passing cloud,
falls across a bright page.

*Joan Wolf Prefontaine **

II. Water Lilies

The Flower,
The Flowers
are just the accompaniment.
The essence of the motif
Is the mirror of water,
Changing at every moment
thanks to patches of sky,
reflected in it,
giving it light and movement.

Passing Cloud,
Refreshing breeze,
The light growing dim
And bright again,
transform the color,
the place of water,
the mirror of water.

after Claude Monet

III. Opticks

The sun shining into my darken'd room,
Through a small round hole,
Made in a plate of Lead,
I placed a Prism to refract the Light,
And form on the opposite wall
The Spectrum of Colours.

All the Colours in the Universe
Are made by Light.

Newton
Fortunate Newton,
Happy childhood of science,
Nature to him was an open book,
Beautiful Experiments,
Joy in Creation.

The Sun Shining into my darken'd room,
I turned two prisms
About their common axis.
There arose many slender Arcs of Colour:
White, blue, violet;
Black, red, orange, yellow.

All the Colours in the Universe
Are made by Light.

Sir Isaac Newton
Albert Einstein (italics) †

* Commissioned especially for this piece, "Light" is used with permission from the author, Joan Wolf Prefontaine.

† Grateful acknowledgement is due to the Albert Einstein Archives, The Hebrew University of Jerusalem, Israel for permission granted to set a portion of Einstein's Foreward to Newton's Opticks, 1929.

Commissioned by Cantori, Robert Cowles, Director
Hobart and William Smith Colleges, Geneva, New York

I. LIGHT

from
"An Illuminated Transience"

JOAN WOLF PREFONTAINE

EDIE HILL

mp =c.132-138 Lightly, with precision *p* *mf*

Soprano
No won - der sci - en - tists and paint - ers are drawn to

Alto
No won - der sci - en - tists and paint - ers are drawn to

Tenor
No won - der sci - en - tists and paint - ers are drawn to

Bass
No won - der sci - en - tists and paint - ers are drawn to

(for rehearsal only)

4 *sub. pp* *mf* *sub. pp* *mf*

S1 light— light—

S2 *sub. pp* *mf* *sub. pp* *mf*
light— light—

A *sub. pp* *mf* *sub. pp* *mf*
light— light—

T *sub. pp* *mf* *sub. pp* *mf*
light— light—

B *sub. pp* *mf* *sub. pp* *mf*
light— light—

8 *mf* *p* *mf*

S1 that pre - cise, fleet - ing mo - sa - ic of re - flec - tion—

S2 *mf* *p* *mf*
that pre - cise, fleet - ing mo - sa - ic of re - flec - tion—

A *mf* *p* *mf*
that pre - cise, fleet - ing mo - sa - ic of re - flec - tion—

T *pp*
im - pos - si - ble to catch:

B *pp*
im - po - si - ble to catch:

12 *p cantabile* *rall.* *mf* **A** *mp* *-c.116 More legato*

S light— New - ton's pris - m

A light— New - ton's pris - m

T light— New - ton's pris - m

B light— New - ton's pris - m

16 *mf* *p* *mp* *pp* *accel.* *♩=96-100* *Dreamy, very expressive*

S col - ors— con - tract - ed dis - ap - pear - ing in - to white - ness;—

A col - ors— con - tract - ed dis - ap - pear - ing in - to white - ness;— Mo - net's— wa - ter lil - ies—

T col - ors— con - tract - ed dis - ap - pear - ing in - to white - ness;— Mo - net's— wa - ter lil - ies—

B col - ors— con - tract - ed dis - ap - pear - ing in - to white - ness;— Mo - net's— wa - - ter lil -

16 *mf* *p* *mp* *pp* *accel.* *♩=96-100* *Dreamy, very expressive*

★ should be a delicate *mf*

B A tempo again, lightly, with precision

c.80-84

p *mf* *pp* *p*

S il - lu - mined, il - lu - mined by trans - par - ent mist. light-

A1 il - lu - mined, il - lu - mined by trans - par - ent mist. light-

A2 il - lu - mined, il - lu - mined by trans - par - ent mist. light-

T il - lu - mined, il - lu - mined by trans - par - ent

B *ppp* *p*

ies light-

c.80-84

B A tempo again, lightly, with precision

mf *pp* *mp*

S that pre - cise, fleet - ing mo - sa - ic of re -

A that pre - cise, fleet - ing mo - sa - ic of re -

T *p* *mf* *pp* *mp* light- that pre - cise fleet - ing mo - sa - ic of re -

B *pp* *mp* fleet - ing mo - sa - ic of re -

mf *pp* *mp*

31 *pp* *rall.*

S
flec - tion

A
pp *pp cantabile* *mp*
flec - tion

T
8
pp *p*
flec - tion im - pos - si - ble to catch: oo

B
pp *p*
flec - tion im - pos - si - ble to catch: oo

C ♩ = c.66, very freely

35 *p Solo* *mf*

S1
pp
Po-ets, too, Po-ets, too, can be light - ob -

S2
pp

A
niente *pp*

T
niente *pp*

B
niente

35 C ♩ = c.66, very freely

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available for purchase.

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5

S
de e dum dee dum dee dum dee dum dee dum dee dum dee dum dee dum

(pass to tenors) *ppp* *ppp* *p*

A
dee da da dee da da dee da da dee da da dee da da dee da da

mf *p* delicately, like lapping water (background) *ppp* *mp*

T
flow'rs dee da da dee da da dee da da dee da da dee da da The

mp *mf* *mp*

B
The flow'rs, the flow'rs are just the ac - com - pa - ni - ment. The

9

S
de e dum dee dum dee dum dee of the mo - tif is the

ppp *mp* *mf*

A
dee da da dee da da dee da da dee dum dee dum dee dum dee dum

mf

T
es - sence of the mo - tif, the es - sence of the mo - tif is the

p delicately, like lapping water (background)

B
es - sence, the es - sence da da dee da da dee da da dee da da dee da da

Sublimely

13 *pp* *mp* *p* *mf* *p*

S Mir - ror of wa - ter, the mir - ror of wa² ter,

A Mir - ror of wa - ter, the mir - ror of wa - ter,

T Mir - ror of wa - ter, the mir - ror of wa² ter,

B Mir - ror of wa - ter, the mir - ror of wa² ter,

13 *Sublimely*

2

again, sublimely,
a bit slower ♩=50

17 *mp* *p*

S Patch - es of sky re -

A Chang - ing at ev - 'ry mo - ment Thanks to Patch - es of sky re -

T Chang - ing at ev - 'ry mo - ment Thanks to Patch - es of sky re -

B Patch - es of sky re -

17 *again, sublimely,*
a bit slower ♩=50

Gently unfolding *poco accel.* -----

21 *mf* *p* *mf*

S flect - ed in it, Giv - ing it light,

A flect - ed in it,

T flect - ed in it, Giv - ing it light, giv - ing it light, Ah

B flect - ed in it, light, Giv - ing it light, giv - ing it light,

B flect - ed in it, Giv - ing it light, giv - ing it light,

21 *Gently unfolding* *poco accel.* -----

----- *Delicately, cascading* ♩ = c.66

25 *f* *mf* *mf*

S giv - ing it light and move - ment.

S2 giv - ing it light move - ment.

A giv - ing it light move - ment. dee dum dee dum dee dum dee dum

T dee da da dee da da dee da da dee da da

B *mf* *f* *niente*

Ah

----- *Delicately, cascading* ♩ = c.66

25

28 a little slower, floating $\text{♩} \sim c.56-58$

S *mp* Pass - ing cloud, *mf* Re - fresh - ing

A *mp* dee dum dee dum dee dum dee dum dee dum dee dum

T *mp* dee da da dee da da dee da da dee da da dee da da dee da da

B *mp* Pass - ing cloud, *mf* Re - fresh - ing breeze, *f*

28 a little slower, floating $\text{♩} \sim c.56-58$

32 *f* breeze, *mf* The light grow - ing dim *ff* And bright *rall. mp* a - gain, Trans -

A *ppp* dee dum dee dum dee dum dee da (ah) *mp* dee da (ah) Trans -

T *mp* dee da da dee da da dee da da (ah) *mp* dee da da (ah) Trans -

B *mp* The light grow - ing dim *ff* And bright

32 *rall. mp*

Again, sublime (♩=c.50)

35 *sub.p* *mf* *p* *mp* *mf* *p* *f* *p*

S
A
T
B

form the col - or, The plane of wa - ter, The mir - ror of wa - ter, the

form the col - or, The plane of wa - ter, The mir - ror of wa - ter, the

form the col - or, The plane of wa - ter, The mir - ror of wa - ter, the

plane of wa - ter, The mir - ror of wa - ter, the

Again, sublime (♩=c.50)

35

S
A
T
B

38 *mp* *p* *pp* *mp* *pp* *ppp* *p* niente

S
A
T
B

mir - ror of wa - ter. * oo oo niente

mir - ror of wa - ter. * oo oo niente

mir - ror of wa - ter. * oo oo niente

mir - ror of wa - ter. * oo oo niente

* singing with lips barely separated.

Commissioned by Cantori, Robert Cowles, Director
Hobart and William Smith Colleges, Geneva, New York

III. OPTICKS

from
"An Illuminated Transience"

SIR ISAAC NEWTON
ALBERT EINSTEIN

EDIE HILL

$\text{♩} = 58$ ($\text{♩} = 116$)

niente pp (fade into basses "oo") *niente*

Soprano
oo

pp almost a whisper (out of sops. "oo")
niente

Alto 1
oo-ah All the Co-lours in the U-ni-verse oo

Tenor Solo

pp almost a whisper
oo grad. to ah All the Co-lours in the U-ni-verse
niente (come out of sops. "oo") *pp*

Tenor Section

Bass
oo grad. to ah

$\text{♩} = 58$ ($\text{♩} = 116$)

(for rehearsal only)

6

S niente *pp*

A niente *pp*

T Solo *mp* *p* 3
dark - en'd Room — through a small round hole made in Plate of lead, I

T niente *pp*

B niente

FOR PERUSAL ONLY

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c.100 *=80 rall.*

S1
Ah ——— All the Co-lours ——— Ah

S2
mf All the Co-lours in the U-ni-verse, ——— *mp* All the Co-lours in the U-ni-verse are made by

A1
Ah

A2
mf Co - lours. ——— *mp niente* All the Co-lours ——— *mf* Ah

T1
3 *mf* Spec - trum of Co-lours. ——— *mp niente* All the Co-lours ——— *mf* Ah

T2
3 *mf* Spec - trum of Co-lours. ——— *mp niente* All the Co-lours ——— *mf* Ah

B
mf Ah ——— *mp* ——— *niente*

16 *c.100* *=80 rall.*

♩ = c.60

A

♩ = c.63-66 dolce

19 *p* *mf* *p* *mf* *p* *mp*

S1 Light, Light. New - ton, For - tu - nate New - ton, *niente*

S2 *p* *mf* *p* *mf* *p* *p* *niente*

A1 Light, Light. oo *p* *mp*

A2 *p* *mf* *p* *mf* *p* *p* *niente*

T Light, Light. oo

B *p* *mf* *p* *mf* *p*

Light, Light.

19 ♩ = c.60

A

♩ = c.63-66 dolce

19 *p* *mf* *p* *mf* *p* *mp*

Light, Light. oo

23

mf

S hap - py child - hood of science! Na - ture to him was an

A *mp* hap - py child - hood of science! For - tu - nate New - ton, Na - ture was an

T *mf* Na - ture to him was an

B Na - ture to him was an

23

23 *mp* *mf*

hap - py child - hood of science! For - tu - nate New - ton, Na - ture was an

rall. ----- ♩=c.54-56 a little slower,
full with joy and mystery

S1
o - pen book... beau - ti - ful ex - per - i - ments... joy in cre - a - tion.

S2
o - pen book... beau - ti - ful ex - per - i - ments... joy in cre - a - tion oh

A1
o - pen book... beau - ti - ful ex - per - i - ments... joy in cre - a - tion oh beau - ti - ful ex -

A2
o - pen book... beau - ti - ful ex - per - i - ments... joy beau - ti - ful ex -


T
o - pen book... beau - ti - ful ex - per - i - ments... joy in cre - a - tion,

B
beau - ti - ful ex - per - i - ments... joy,

rall. ----- ♩=c.54-56 a little slower,
full with joy and mystery

26
2

FOR PREVIEW

B 

29

S1 *ppp* *mp* *pp*
Oh All the Co-lours in the U-ni-verse

S2 *ppp* *mp* *pp*
Oh All the Co-lours in the U-ni-verse

A1 per-i-ments... joy Oh

A2 per-i-ments... joy Oh

T *mf* *p*
beau-ti-ful ex-per-i-ments, joy. All the Co-lours

B *mf* *p*
beau-ti-ful ex-per-i-ments, joy in cre-a-tion. Oh

29





31 *p* *pp* *p* $\text{♩} = c.60$

S
A
T Solo
T
B

mf Light oo
All the Co-lours are made by Light.

mf *p niente* *p* Solo *mp* The Sun shin - ing in - to my
niente *pp*

Oh (to) All the Co-lours oo
mf *niente* *pp* *p niente*

Ah grad. to ... oo

31 $\text{♩} = c.60$

34 *ppp* like a shadow *pp* *niente*

S
A
T Solo
T
B

ppp *p* *niente* *ppp* There

p as if telling a secret
dark - en'd room, I turned two Pris - ms a - bout their com - mon ax - is,

niente *ppp*

niente *p* *niente*

34

37 *pp* *mp* *poco accel.* *p* *mp*

S there a - rose — man - y slen - der Arcs of Co - lours, — there

A *p* a - rose, there a - rose — man - y slen - der

T Solo *mp* *mf* *mp* there a - rose — man - y slen - der Arcs of Co - lours. —

T *p* *niente* *ppp* Ah

B *ppp* *p* oo

37 *poco accel.*

poco rall. *f* *mf* *c.60*

S *mf* a - rose — man - y slen - der Arcs of Co - lours. — Ah

A1 *mf* Arcs of Co - lours, — white, blue, vi - o - let; black, red, or - ange, yel - low;

A2 *mf* *f* Arcs of Co - lours, — white, blue, vi - o - let; black, red, or - ange, yel - low;

T *mf* *f* white, blue, vi - o - let; Ah black, red, or - ange, yel - low;

B

40 *poco rall.* *c.60*

43 *f*

S1 beau - ti - ful ex - per - i - ments, joy _____ in cre - a - tion; white, blue, vi - o - let;

S2 beau - ti - ful ex - per - i - ments, joy _____ in cre - a - tion; white, blue, vi - o - let;

A1 white, blue, vi - o - let; black, red, or - ange; beau - ti - ful ex - per - i - ments,

A2 white, blue, vi - o - let; black, red, or - ange, yel - low; _____

T 8 *f* Ah joy _____ in cre - a - tion, _____

B *f* beau - ti - ful ex - per - i - ments, joy, beau - ti - ful ex - per - i - ments,

43

The musical score consists of six vocal staves and a piano accompaniment. The vocal parts are labeled S1, S2, A1, A2, T, and B. The piano part is at the bottom. The music is in 3/4 time and features a forte (f) dynamic. The lyrics are: 'beau - ti - ful ex - per - i - ments, joy _____ in cre - a - tion; white, blue, vi - o - let;'. The piano part includes complex rhythmic patterns with triplets and quintuplets.

C ♩=80 Building to the end

46

S1 black, red - or-ange, yel-low. _____ the Spec-trum of

S2 black, red, or-ange, yel-low. _____ the Spec-trum of

A1 joy _____ in cre - a - tion. _____ All the Co-lours in the U - ni-verse Ah

A2 joy _____ in cre - a - tion. _____ All the Co-lours in the U - ni-verse Ah _____

T joy _____ in cre - a - tion. _____ All the Co-lours in the U - ni-verse Ah _____ the

B joy, Ah All the Co-lours, _____ Ah

46

C ♩=80 Building to the end

*Exuberantly
a little slower* ♩=c.66

S1 *f* *ff* *f* *ff*
Co - lours, _____ All the Co-lours in the U-ni-verse are made by Light, _____ Ah Light. _____

S2 *f* *ff* *f* *ff*
Co-lours, _____ All the Co-lours in the U-ni-verse are made by Light, _____ Ah Light. _____

A1 *f* *ff* *f* *ff*
_____ All the Co-lours in-the U-ni-verse are made by Light, _____ Ah Light.

A2 *f* *ff* *f* *ff*
_____ All the Co-lours in the U-ni-verse are made by Light, _____ Ah Light.

T *f* *ff* *f* *ff*
Spec-trum of Co - lours, _____ All the Co-lours in the U-ni-verse are made by Light, Light, _____ Light.

B *ff* *f* *ff*
_____ All the Co-lours in the U-ni-verse are made by Light, _____ Light. _____

*Exuberantly
a little slower* ♩=c.66

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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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[email: edie@ediehill.com](mailto:edie@ediehill.com)

3324 Grand Avenue South • Minneapolis, MN 55408

612.825.9794