

HP06-01

Edie Hill

Invocation

a flute concerto in one movement

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INVOCATION

Come out of the dark earth
Here where the minerals
Glow in their stone cells
Deeper than seed or birth.

Come under the strong wave
Here where the tug goes
As the tide turns and flows
Below that architrave.

Come into the pure air
Above all heaviness
Of storm and cloud to this
Light-possessed atmosphere.

Come into, out of, under
The earth, the wave, the air.
Love, touch us everywhere
With primeval candor.

May Sarton

for Susan Rotholz
INVOCATION

EDIE HILL

"Come out of the dark earth . . ."

♩ = 50

Bb Clarinet (Bb Bass Clar.) 10 (beats) 1 10

Bassoon 10 (beats) 10

Horn (in F) 10 (beats) 10

Percussion 5 (beats) 4 stopped stopped 2
an homage to Eric Stokes
Low Susp. Cymbal
draw head of super ball mallet across bell
n *p* *n* *pp* *n* *pp*
Large soft beaters
tremolo on low tone cluster

Harp D \sharp C \sharp B \sharp E \sharp F \sharp G \sharp A \sharp *n* *ppp*

Solo Flute ♩ = 50 10 (beats) 1 10

Violin I 10 (beats) 10

Violin II 10 (beats) 10

Viola 10 (beats) 10

Violoncello 10 (beats) 10

Contrabass 10 (beats) 10

Bass Clarinet
Key Clicks
follow basic contour, use most sonorous pitches

Clar. 2 3 5 3 4 4
pp *n* *n* *p* *n*
Key Clicks *sim.*

Bsn. 10 10

Horn 10 10

Perc. 9 8
Vibraphone *motor on: slow*
ppp *bend*
Low Susp. Cymbal *draw mallet sim.* *n*

Harp

Flute 2 10 3 10

Vln. I 10 10

Vln. II 10 10

Vla. 10 10

Vnc. 4
Sul C
sul pont.
silvery shimmer (begin with downward slide)
n *pp*

Cb. 10 10

Clar. 4 4 sub-tones ppp 3 5 3 Key Clicks sim. pp < p > n pp

Bsn. 8 come out of Vibr. tone bend ppp 9

Horn 10 10

Perc. l.v. Vibr. arco (lead into bsn. tone) Low Susp. Cymbal stopped Tam-tam 2
p > ppp ppp bend n < pp > pp pp p
(circle around original cluster, spiraling back to it) 1 ca. 2 7 6 sim. ca. 1 3

Harp ppp < p > ppp ppp < p > ppp

Flute 4 10 5 10

Vln. I 10 10

Vln. II 10 10

Vla. 10 10

Vnc.

Cb. 3 Sul E sul pont. n < pp >

Clar. ca. 3 10 3 7 10

Bsn. 10 7 warm, quiet glow n p

Horn 10 3 warm, quiet glow n pp

Perc. 3 Tam-tam (pick up bow) 2 2 Vibr. (bowed) 4 n p pp

Harp ca. 3 4 ca. 3 6 4 glissandi to lowest cluster possible (w/ mallets) l.v. possibile mf n 4

Flute 6 10 7 10

Vln. I 10 10

Vln. II 10 10

Vla. 10 5

Vnc. ca. 6 modo ord. (dovetail with bass clar.) ca. 4 ca. 6 n p n div. n p

Cb. n pp ca. 6 4

Chord symbols: D \flat C \sharp B \flat E \sharp F \flat G \sharp A \sharp

Clar. 8 10 9 *sub-tones* *ppp* Key Clicks *sim. 5* 6 *n*

Bsn. 9 *n* 10

Horn 8 10 *n*

Perc. 10 7 2 Crotales *ppp*

Harp *freely ca. 2* *pp* *pp* *n* 9 9 *8^{vb}*

Flute 8 10 9 8 Alto Flute *pp*

I 10 10

Vln. II 10 10

Vla. 10 10

Vnc. *n unis.* 8 *ppp*

Cb. 6 *modo ord.* 4 *n ppp*

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Clar. 12 4 6 13 *sub-tones* 5 *sub-tones* 9
pp *pp*

Bsn. 10 10

Horn 10 10

Perc. 10 2 Crotales 6
3 Vibr. (mallets) 5 2 Vibr. 6
ppp *pp*

Harp 2 5 10
2 Sub. Fl.
pp *l.v.* *pp* *n* *p* *n*

Flute 12 4 *tr* 3 13 2 3
pp *p* *pp* *pp* *mp* *pp*

I 10 10
Vln. II 10 10
Vla. 10 10

Vnc. 3 *modo ord. 7*
n *n* *pp*

Cb.

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poco accel. ----- *a tempo*

Clar. 16 11 17 9

Bsn. 10 *n* 10

Horn 10 10

Perc. 10 10

Harp

D \sharp C \sharp B \sharp
E \sharp F \sharp G \sharp A \sharp

10 Large soft beaters
tremolo on low tone cluster

n *pp*

Flute 16 *flg.* *p* *poco accel.* 5 *a tempo* 3 17 3 *mf* *mp* *p* *<mf>p*

I 10 10

Vln. II 10 10

Vla. 10 5

Vnc. 8 2 2 8 *n* *pp*

Cb. 8 *n* *ppp* 9 *sul pont. Sul E* *n*

accel. poco a poco ----- *Pick up Bb Clarinet*

Clar. 18 9 19 6

Bsn. 10 10

Horn 10 10

Perc. Low Susp. Cymbal
draw head of super ball mallet across bell
(mallets) *n* *p* *pp* Vibr. Tam-tam Susp. Cyms. Tam Cym. *p* *pp* Vibr.

Harp ca. 2 9 ca. 2 7

Flute 18 6 *accel. poco a poco* 19 2 3 *p* *f* *p* *f* *mp*

I Vln. 10 10

II Vln. 10 10

Vla. 9 3 4 *n* *p* *n*
Sul C *sul pont.*

Vnc. *n* *pp*

Cb. *pp*

a little faster, moving forward

Clar. 20 6 21 11

Bsn. 6 11

Horn 6 11

Perc. Susp. Cyms. *ppp* *pp* *mf* 11

Harp ca. 3 ca. 3 *l.v.* 11
D \flat C \sharp B \flat
E \flat F \sharp G \flat A \sharp 11
f

a little faster, moving forward
Flute 20 3 5 2 21 *(fade into Vla. trill) freely, legato* ca. 2
f *mp* *<mf>* *ppp* *<p>* *n* *pp* *p*

I 6 11

Vln. II 6 11

Vla. 6 5 *(appear out of flute trill)* 6
n *ppp* 11

Vnc. 6 *n*

Cb. 6 11 *n*

This musical score page includes the following parts and markings:

- Clarinet (Clar.):** Treble clef, measure 22, rests for measures 10 and 4.
- Bassoon (Bsn.):** Bass clef, rests for measures 10 and 4.
- Horn:** Treble clef, rests for measures 10 and 4.
- Percussion (Perc.):** Includes Crotales, marked *pp*, with rests for measures 3 and 4.
- Harp:** Treble and Bass clefs, marked *pp*, with sixteenth-note patterns and rests for measures 3 and 4.
- Flute:** Treble clef, measure 22, marked *pp*, rests for measures 5 and 4, ending with a *p* dynamic and the instruction "gracefully, answering".
- Violins (Vln. I & II):** Treble clefs, marked *n* and *mp*, with rests for measures 3 and 4.
- Viola (Vla.):** Treble clef, wavy line indicating a tremolo effect.
- Violoncello (Vnc.):** Bass clef, rests for measures 10 and 4.
- Contrabass (Cb.):** Bass clef, rests for measures 10 and 4.

Clar. 23 9

Bsn. 9

Horn 9

Perc. 4 Crotales *p* 2

Harp 3 *pp* 6 6 6 6 2

Flute 23 4 *mp* 2

Vln. I 3 *n* *mp* *n* 2

Vln. II 3 *n* *mp* *n* 2

Vla. *pp*

Vnc. 9

Cb. 9

FOR PAPER ONLY

moving forward -----

Clar. ²⁴ 10

Bsn. 10

Horn 10

Perc. 10

Harp ¹⁰
₁₀

moving forward -----
push gestures

Flute ²⁴ *ca. 3* *ca. 3*
p mp pp

I Vln. 10

II Vln. 10

Vla. 

Vnc. 10

Cb. 10



a little faster

Clar. 25 10 26 5 Bb Clarinet *pp* *p*

Bsn. 10 10

Horn 10 10

Perc. Crotales Vibr. 9 3 3 Vibr. *pp* *n* *pp* *n*

Harp D \sharp F \sharp 6 6 (appear out of viola trill) *bisbigliando* *n* *p*

Flute 25 *a little faster* *mp* *p* *slight accel.* *rall.* 26 *flg.* *mp* *n* [pick up flute] 9

I 10 10

Vln. I 10 10

II 10 10

Vla. (fade into harp tremolo) 4 1 9 *n*

Vnc. 10 10

Cb. 10 10

27 *accel.* 28 10

Clar. *n*

Bsn. 10 10

Horn 10 10

Perc. 6 Crotales 1 10
n *ppp*

Harp 8 8 (appear out of violin trem.)
n *n* *p*
bisbigliando

Flute 27 9 C Flute 28 3 *p* *pp* *ca. 3*
Very freely, moving into rhythm and meter as if discovering currents to ride

Vln. I (appear out of harp trem.) 2 10
n *pp* *n*

Vln. II 2 (fade into harp trem.) 9
n *pp* *n*

Vla. answering clarinet 5 10
p *mp* *n*

Vnc. 10 10

Cb. 10 10

A " . . . come under the strong wave . . . "

♩ = 100 (♩ = ♩. throughout)

(coming out of flute trill, invoking flute)

Clar. Bb Clarinet

Bsn. *tr* *ppp* *tr* *p* *ppp*

Horn

Perc. *ppp* Vibr. motor on: slow
Very legato (flowing like a continuous swimming ribbon, background color)

Harp *n*

Flute *mf* *mf* *tr*

Vln. I *legato* *pp*

Vln. II

Vla.

Vnc. *pizz.* *p* *pizz.*

Cb. *p*

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8 (♩-♩)

Clar. *p* *pp*

Bsn. *p* *mp* *pp*

Horn *p* *n*

Perc. (*ppp*) 2 3

Harp

Flute 8 (♩-♩) *mp* *f* 3

I (invoking flute) Solo *p* 3

Vln. II

Vla.

Vnc. *p* *arco* *p*

Cb. *p* *arco* *p*

Detailed description: This page of a musical score, numbered 19, features ten staves. The top staff is for Clarinet (Clar.), starting at measure 8 with a dynamic of *p* and a melodic line marked with a slur and a fermata. The second staff is for Bassoon (Bsn.), with dynamics *p*, *mp*, and *pp* and a melodic line. The third staff is for Horn, with dynamics *p* and *n* (natural). The fourth staff is for Percussion (Perc.), starting with a triplet of eighth notes marked (*ppp*) and a dynamic of 2. The fifth staff is for Harp, which is silent. The sixth staff is for Flute, starting at measure 8 with a dynamic of *mp* and a melodic line marked with a slur and a fermata, ending with a triplet of eighth notes marked *f*. The seventh staff is for Violin I (Vln. I), with a dynamic of *p* and a melodic line marked with a slur and a fermata, ending with a triplet of eighth notes marked *p*. The eighth staff is for Violin II (Vln. II), which is silent. The ninth staff is for Viola (Vla.), which is silent. The tenth staff is for Violoncello (Vnc.) and Contrabass (Cb.), with dynamics *p* and *arco* (arco) and a melodic line. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

12 *surging ahead* -----

Clar.

Bsn.

Horn

Perc.

Harp

Flute

I Vln.

II Vln.

Vla.

Vnc.

Cb.

(again, invoking flute) Solo

16 (♩=♩) (approaching ♩=120)

Clar. *p*

Bsn.

Horn *pp*

Perc. *(ppp)*

Harp

Flute *mf* *f* *mf*

Vln. I *mf*

Vln. II

Vla. *n*

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

Cb. *p* *p*

The musical score is arranged in a standard orchestral format. The top staves are for Clarinet, Bassoon, and Horn. The Percussion part is on a single staff with triplet markings. The Harp is represented by two staves. The Flute part includes dynamic markings and a trill. The string section consists of Violin I and II, Viola, Violoncello, and Contrabass. The score is marked with a tempo change from 120 to 120 (approaching) and includes various dynamic levels and performance techniques.

lines should surge forward
19 ♩ = 120+

Clar. *mp*

Bsn. *p*

Horn *mp* *n*

Perc. *(ppp)*

Harp

Flute *ff* *mp* *ff* *f*

I Vln.

II Vln.

Vla.

Vnc. *arco* *p* *pizz.*

Cb. *arco* *p* *pizz.*

Detailed description of the musical score: The score is for page 22 of a piece, starting at measure 19. The tempo is marked as ♩ = 120+. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Clarinet part has a melodic line starting in measure 19 with a dynamic of *mp*. The Bassoon part has a triplet of eighth notes in measure 20 with a dynamic of *p*. The Horn part has a long note in measure 19 with a dynamic of *mp* and a fermata. The Percussion part has a rhythmic pattern of eighth notes starting in measure 19 with a dynamic of *(ppp)*. The Harp part is silent. The Flute part has a melodic line starting in measure 19 with a dynamic of *ff*, followed by a dynamic shift to *mp* in measure 20, and then *ff* and *f* in measures 21 and 22. The Violin I and II parts are silent. The Viola part is silent. The Violoncello and Contrabass parts have a bass line starting in measure 19 with a dynamic of *p*, marked *arco*, and then *pizz.* in measure 21. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.

22

(invoking flute) *tr*

Clar. *mf* ³ *tr*

Bsn. *mf* *p*

Horn

Perc. *(ppp)* ³

Harp

Flute *tr tr* ² ² ₄ ₅

I Vln. *p*

II Vln. *p*

Vla. *p*

Vnc. *p*

Cb. *p*

25

Clar. *pp* *tr* *relax tempo just a bit*

Bsn.

Horn

Perc. *(ppp)* 2 4 2

Harp

Flute *p* *p* *f* *relax tempo just a bit triumphantly* *f* *ff* *f*

I Vln.

II Vln. *p* *mp*

Vla. *mp*

Vnc. *arco* *ppp* *p*

Cb. *arco* *ppp*

28

Clar.

Bsn.

Horn

Perc.

Harp

Flute

Tutti

Vln. I

Vln. II

Vla.

Vnc.

Cb.

28

28

ppp

ff

f

mp

pp

mf

n

mf

31 (♩=♩)

Clar. *mf* *f*

Bsn.

Horn *mf*

Perc. (*ppp*) 3

Harp

D \flat C \sharp B \sharp
E \sharp F \sharp G \sharp A \sharp

mf *f*

13

Flute 31 (♩=♩)

I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mp*

Vnc.

Cb.

Detailed description: This page of a musical score, numbered 26, contains staves for Clarinet, Bassoon, Horn, Percussion, Harp, Flute, Violins (I and II), Viola, and Cello. The music is in 2/4 time and begins at measure 31. The Clarinet part features a dynamic shift from mezzo-forte (mf) to forte (f). The Horn part starts at mf. The Percussion part has a triplet of notes marked ppp. The Harp part includes a chord progression: D \flat C \sharp B \sharp / E \sharp F \sharp G \sharp A \sharp , followed by a triplet of notes marked mf and f. The Flute part begins at measure 31. The Violin I and II parts play a melodic line with dynamics ff and mf. The Viola part has a triplet of notes marked mp. The Violoncello part has a triplet of notes marked mp. The Cello part is silent. A large watermark 'FOXPAPERUSA' is visible across the page.

35 (♩=♩)

Clar. *n*

Bsn.

Horn *p*

Perc. *(ppp)* *4*

Harp *mf* *mp* *mf* *7*

Flute *35* (♩=♩)

I *2*

Vln. II *2*

Vla. *2*

Vnc. *mp*

Cb. *mp*

The musical score is for page 27, starting at measure 35. It features a woodwind section with Clarinet, Bassoon, and Horn, a Percussion part, a Harp, a Flute, and a string section with Violins I and II, Viola, Violoncello, and Contrabass. The Clarinet part has a dynamic marking of *n* (normal) and a slur over the final notes. The Horn part has a dynamic marking of *p* (piano). The Percussion part has a dynamic marking of *(ppp)* (pianississimo) and a *4* indicating a four-measure rest. The Harp part has dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano), with a *7* indicating a seven-measure rest. The Violin I and II parts have a *2* indicating a two-measure rest. The Violoncello and Contrabass parts have a dynamic marking of *mp* (mezzo-piano).

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42

Clar.

Bsn. *trill*

Horn

Perc. *(ppp)*

Harp

Flute *mp* *ff* *p*

I Vln. *mp*

II Vln. *like lapping waves* *ppp* *p*

Vla.

Vnc. *pizz.* *p*

Cb. *pizz.* *p*

45

Clar.

Bsn.

Horn

Perc.

(*ppp*)

Harp

Flute

45

f *ff* *mp*

Vln. I

Vln. II

Vla.

Vnc.

Cb.

undercurrent

ppp

n

p

p

48

Clar. *mp* *mf* *pp* (extending 'cello and bass line)

Bsn. *pp*

Horn *pp*

Perc. (*ppp*)

Harp *ppp* *p* *gliss.* *Sua*

Flute *f* *tr.*

I Vln. *mp* *mf* *Solo* *tr.*

II Vln.

Vla. *ppp* *arco* *ppp*

Vnc. *smfpp* *smfpp* *smfpp*

Cb. *smfpp* *smfpp* *smfpp*

Detailed description: This page of a musical score, page 31, contains staves for Clarinet, Bassoon, Horn, Percussion, Harp, Flute, Violin I and II, Viola, and Cello/Double Bass. The music is in 4/4 time. The Clarinet part starts at measure 48 with a triplet of eighth notes (marked *mp*), followed by a trill (marked *tr.*) and a half note (marked *mf*). The Bassoon and Horn parts enter in measure 50 with a half note (marked *pp*). The Percussion part features a complex rhythmic pattern with triplets and sixteenth notes, marked *(ppp)*. The Harp part has a glissando (marked *gliss.*) and a dynamic change from *ppp* to *p*. The Flute part has a trill (marked *tr.*) and a half note (marked *f*). The Violin I part has a solo section (marked *Solo*) with a trill (marked *tr.*) and a dynamic change from *mp* to *mf*. The Violin II part has a melodic line. The Viola part has a melodic line with a dynamic change from *ppp* to *ppp* and the instruction *arco*. The Cello and Double Bass parts have a melodic line with a dynamic change from *smfpp* to *smfpp* and the instruction *arco*.

51 *poco rall. ----* ♩ = c.108

Clar. *tr* *sfpp*

Bsn. *tr* *sfpp*

Horn *p* *pp*

Perc. *(ppp)* *3*

Harp *ppp* *legato, dovetailing string underpinning* *pp*

Flute *51* *mf* *ff* *p* *ff* *possibile* *tr* *2* *3* *5*

Tutti like lapping waves soft currents *sim.*

I Vln. *ppp* *pp* *ppp*

II Vln. *ppp*

Vla. *n* *5*

Vnc. *ppp*

Cb. *sfpp*

54

Clar. *tr* *pp* *mp* *n* (fade into flute tone)

Bsn. *mp* *pp*

Horn

Perc. *(ppp)* 4 3 3 3

Harp *pp* 2

Flute *mf* *mp* (come out of clarinet tone)

I Vln. *p* *n*

II Vln.

Vla.

Vnc. *mp* *pp* *pizz.*

Cb. *pp* *pizz.*

Detailed description: This page of a musical score, page 33, contains measures 54 through 56. The score is for a full orchestra and includes parts for Clarinet, Bassoon, Horn, Percussion, Harp, Flute, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time. The Clarinet part begins with a tremolo, followed by a *pp* dynamic, then a triplet of eighth notes with *mp* dynamic, and finally a melodic line that fades into the flute's tone. The Bassoon part starts with a *mp* dynamic and then moves to *pp*. The Percussion part features a rhythmic pattern of eighth notes, starting with a *(ppp)* dynamic and including triplet markings. The Harp part has a *pp* dynamic and includes a double-measure rest. The Flute part starts with a *mf* dynamic and then moves to *mp*, with a note circled and labeled "(come out of clarinet tone)". The Violin I part begins with a *p* dynamic and then moves to *n*. The Violoncello part has a *mp* dynamic, followed by a *pp* dynamic and a *pizz.* instruction. The Contrabass part has a *pp* dynamic and a *pizz.* instruction. A large "FOR PAPER ONLY" watermark is visible across the page.

57 *[pick up bass clarinet]*

Clar.

Bsn. *tr* *p* *tr*

Horn

Perc. *(ppp)*

Harp *ppp*

Flute 57 *mf* *ff possibile* *mf* *ff mf poss.* *like riding waves*

I Vln. *ppp* *flautando* *ppp* *pp*

II Vln. *ppp*

Vla.

Vnc. *pp*

Cb. *pp*

67

Clar. *p* *mf*

Bsn. *sfpp* *f*

Horn

Perc. (*ppp*)

Harp *gliss* *pp*

Flute *mf* *ff* *f* *ff* *f* *ff* *triumphantly*

I Vln. *triumphantly* *mf*

II Vln. *triumphantly* *mf*

Vla.

Vnc.

Cb. *sfmp* *f*

Detailed description: This page of a musical score, numbered 37, contains measures 67 through 70. The score is for a full orchestra and includes parts for Clarinet (Clar.), Bassoon (Bsn.), Horn, Percussion (Perc.), Harp, Flute, Violins I and II (Vln. I and II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The music is in 4/4 time, which changes to 3/4 time in the final measure of the page. The Clarinet and Bassoon parts feature dynamic markings of *p* (piano) and *mf* (mezzo-forte) for the Clarinet, and *sfpp* (sforzissimo piano) and *f* (forte) for the Bassoon. The Percussion part is marked *ppp* (pianissimo). The Harp part includes a glissando and is marked *pp*. The Flute part starts at measure 67 with a dynamic of *mf*, then moves to *ff* (fortissimo), and features a *triumphantly* marked section with dynamics of *f* and *ff*. The Violin I and II parts also feature a *triumphantly* section with a dynamic of *mf*. The Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns. The page is marked with a large 'FOR PUBLICATION ONLY' watermark.

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73

Clar. *mp*

Bsn. *sfmp* *mf* *p*

Horn *mp*

Perc. *(ppp)* 3 3 3 3

Harp

Flute *f* *mf* *f*

I *mf* *f*

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

Vla.

Vnc.

Cb. *sfmp* *mf* *p*

C $\text{♩} = 112$

76

Clar. *n* *mf*

Bsn. *p*

Horn *mf* *n* *mp* *mf*

Perc. *(ppp)* *f* *l.v.*

Harp *l.v. poss.*

$D\sharp C\sharp B\sharp$
 $E\sharp F\sharp G\sharp A\sharp$

very freely, disappearing into wave *l.v. poss.*

C $\text{♩} = 112$

76

Flute *ff* *n*

I *mf* *f*

Vln. II *f*

Vla.

Vnc.

Cb. *p*

D Building to "crest" at page 45-46 (m. 87-89)

Clar. *mf*

Bsn. *smfp*

Horn *f*

Perc. [to Bass Drum] Bass Drum (soft beaters) *n*

Harp *n*

D Building to "crest" at page 45-46 (m. 87-89)

Flute

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *dim. poco a poco*

Vnc. *detaché* *mp* *cresc. poco a poco to "crest" at p. 45-46*

Cb. *smfp* *cresc. poco a poco to "crest" at p. 45-46*

83

Clar. *mf* *f*

Bsn.

Horn *f* *mf*

Perc. *p*

Harp

83

Flute

I

Vln. II

Vla. *5*

Vnc. *5*

Cb.

Detailed description: This page of a musical score contains measures 83 and 84. The instruments are arranged in a standard orchestral layout. The Clarinet part starts with a *mf* dynamic and a slur over two measures, with a *f* dynamic marking in the second measure. The Bassoon part has a similar slur and dynamic change. The Horn part features a triplet in the first measure, followed by a *f* dynamic, and then a *mf* dynamic. The Percussion part has a *p* dynamic. The Harp part consists of sustained chords with a crescendo and decrescendo. The Flute part is silent. The Violin I and II parts play a melodic line with slurs and accents. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment with slurs and accents. A large watermark 'FOR PERSAL' is visible across the page.

87

Clar.

Bsn.

Horn

f

Perc.

Tam-Tam

n

Harp

87

Flute

*emerging into air,
from under strong waves,
with tremendous force*

ff

I

Vln.

II

Vla.

Vnc.

Cb.

Cadenza ♩=108-112

E

"Come into the pure air above all heaviness of storm and cloud."

89 [pick up bass clar.]

Clar.

Bsn.

Horn

Perc.

Harp

ff

Sub - - -

89

7 7 5

ff

6

E Cadenza ♩=108-112

I

Vln. ff

II ff

Vla.

Vnc.

Cb.

Flute

2 *sfp* *f*

3 *sfp* *f* *mp* *ff*

4 *mp* *a little slower - - - - -*

5 *f* *sfp* *ff* *mf* *mf* *ff*

6 *mp* *molto rall. - - - - -* $\square = 80$

7 *mp* *mf* *ff*

8 *mp* *mf* *ff*

9 *mp* *mf* *ff*

10 *f* *sfp* *ff* *mf* *mf* *ff*

11 *f* *sfp* *ff* *mf* *mf* *ff*

12 *f* *sfp* *ff* *mf* *mf* *ff*

13 *f* *sfp* *ff* *mf* *mf* *ff*

14 *sfp* *f* *mf* *molto rall. - - - - -* $\square = 80$

15 *sfp* *f* *mf* *molto rall. - - - - -* $\square = 80$

16 *sfp* *f* *mf* *molto rall. - - - - -* $\square = 80$

17 *sfp* *f* *mf* *molto rall. - - - - -* $\square = 80$

18 *sfp* *f* *mf* *molto rall. - - - - -* $\square = 80$

19 *mp* *mf* *molto rall. - - - - -* $\square = 80$

20 *mp* *mf* *molto rall. - - - - -* $\square = 80$

21 *mp* *mf* *molto rall. - - - - -* $\square = 80$

22 *mp* *mf* *molto rall. - - - - -* $\square = 80$

23 *mp* *mf* *molto rall. - - - - -* $\square = 80$

24 *mp* *mf* *molto rall. - - - - -* $\square = 80$

25 *mp* *mf* *molto rall. - - - - -* $\square = 80$

26 *mp* *mf* *molto rall. - - - - -* $\square = 80$

27 *mp* *mf* *molto rall. - - - - -* $\square = 80$

28 *mp* *mf* *molto rall. - - - - -* $\square = 80$

29 *mp* *mf* *molto rall. - - - - -* $\square = 80$

30 *p* *mf* *p* *pp* *mf* *mp*

31 *p* *mf* *p* *pp* *mf* *mp*

32 *p* *mf* *p* *pp* *mf* *mp*

33 *p* *mf* *p* *pp* *mf* *mp*

ite

like riding a breeze

freely, rall.

gracefully, finding flight, soaring

poco accel.

"... to this light possessed atmosphere ..."

F $\text{♩} = c.42$

Clar. 10 (beats) 10

Bsn. 10 (beats) 10

Horn 10 (beats) 10

Perc. 6 (beats) *Vibr. motor on: slow pedal depressed arco* *n* *pp* *n*

Harp *D \sharp C \sharp B \flat E \sharp F \sharp G \sharp A \sharp* 10 (beats) 8 *ppp* *8va* *dolce, delicately, like light sparkling here and there* *8va* *n*

Flute **F** $\text{♩} = c.42$ *dolce* *p* *p* *fade into vibr. tone* *n* *Sul E* 3 *[pick up picc.]*

Vln. I 10 (beats) 6 *n* *mp* *n*

Vln. II 10 (beats) 10

Vla. 10 (beats) 10

Vnc. 10 (beats) 10

Cb. 10 (beats) 10

★ harp harmonics same as written

Clar. 2 10 3 10

Bsn. 10 10

Horn 10 10

Perc. Crotales ord. 4 2 3 2
pp pp pp p pp
(softly invoking piccolo)

Harp 8va 3 4 8va 2 3
F# G#

Flute 2 8 3 2
pp p pp mp
Piccolo (answering crotales)

I 4 10
Vln. Sul E *pp n*

II 3 7
pp mp n

Vla. 10 2
n p

Vnc. 10 10

Cb. 10 5 Sul D
n p

4 10 5 10

Clar.

Bsn.

Horn

Perc. Crotales (pick up bow) arco Vibr. ord. 3 2 2 4

Harp 8va 5 3 4 4

Flute 4 5 3 *mp* *mf* *pp* *tr* *tr*

I Vln. 7 Sul D 10

II Vln. 7 *n* *p*

Vla. 8 *n* 10

Vnc. 3 Sul G 2 *n* *p* *n* *n* *p* *n*

Cb. 6 10 *n*

6 10 7 10

Clar.

10 10

Bsn.

10 10

Horn

3 Crotales 4 Crotales 7 (pick up bow) Vibr. arco

p *ppp* *n*

10 10

Harp

10 10

6 *tr tr tr* *singing out expressively* [pick up Alto FL] 2

pp *mf* *p* *f* *p*

10 10

I Vln.

6 10

II Vln. *n*

2 *n* *pp*

Vla.

10 10

Vnc.

10 10

Cb.

"... come into, out of, under the earth, the wave, the air ..."

Clar. *like the sun* *p* < *mf* *dolce* *p* < *mf* > *p* *rall.* 10 10 10

Bsn. *like the sun* *p* < *mf* > *p* 10 10 10

Horn *like the sun* *p* < *mf* > 10 10 10

Perc. *like the sun* *mp* < *mf* > *n* *Crotales ord.* 5 2 10 *ppp*

Harp 10 8 10 *p* 10 10

Flute *Alto Flute* *like a large, graceful bird* *rall.* *very freely, take time* 8 5 9 10 8 *f* *f* *p* *n*

Vln. I 5 10 5 *n*

Vln. II 10 5 *n*

Vla. *n*

Vnc. 7 *n*

Cb. 10 *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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