

Eddie Hill

# Poem for 2084

*for SSAATTBB chorus*



text by *Joan Wolf Prefontaine*

## Poem for 2084

My breath has become water.  
Chokecherries and wild roses  
grow from the ashes of my bones.

You who wake in human form,  
healthy and vigorous,  
above the root-shaped rocks,

take heart, evolutionary spirits,  
many feared  
you would never appear.

If the rivers and oceans  
have begun to purify,  
if the lead contaminated earth

has begun to heal,  
if the mind has grown  
less separate from other minds,

rejoice - call  
your family and friends  
to hear these words

of a dead poet:  
gather rosehips for tea,  
share bread with chokecherry jelly...

*Joan Wolf Prefontaine*

# Poem for 2084

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.

Joan Wolf Prefontaine

Edie Hill

$\text{♩} = c.58$   
*Slowly unfolding, molto legato (stagger breath if necessary to m.8)*

*pp* *p* *mp*

Soprano 1  
My \_\_\_\_\_ breath, \_\_\_\_\_ my breath

Soprano 2  
My \_\_\_\_\_ breath, \_\_\_\_\_ my breath

Alto 1  
My \_\_\_\_\_ breath has be - come, \_\_\_\_\_ has

Alto 2  
My \_\_\_\_\_ breath \_\_\_\_\_ has be - come wa -

Tenor 1

Tenor 2

Baritone

Bass

$\text{♩} = c.58$   
for rehearsal only

8

S  
has be - come wa - ter, my breath has be - come wa - ter.

S  
has be - come wa - ter, my breath wa - ter.

A  
be - come wa - ter. My breath has be - come wa - ter.

A  
- ter, wa - ter, my breath.

T  
My breath has be - come wa - ter, has be - come wa -

T  
My breath has be - come wa - ter, has be - come wa -

B  
My breath.

B  
My breath.

8

12 *mp* *p* *niente*

S Choke - cher - ries and wild ros - es grow \_\_\_\_\_

S Choke - cher - ries and wild ros - es grow \_\_\_\_\_

A *mp* *p* *sub. pp* *ppp*

A Choke - cher - ries and wild ros - es grow from the ash - es of my bones.

A *mp* *p* *sub. pp* *ppp*

A Choke - cher - ries and wild ros - es grow from the ash - es of my bones.

T *p* *pp*

T ter. \_\_\_\_\_ ros - es grow. \_\_\_\_\_ My breath \_\_\_\_\_ has be - come \_\_\_\_\_

T *p* *pp*

T ter. \_\_\_\_\_ ros - es grow. \_\_\_\_\_ My breath \_\_\_\_\_ has be - come \_\_\_\_\_

B *mp* *p* *pp* *niente*

B Choke - cher - ries and wild ros - es — from the ash - es of my bones.

B *mp* *p* *pp* *niente*

B Choke - cher - ries and wild ros - es — from the ash - es of my bones.

12

3

16 **A** ♩=63

S  
S  
A  
A  
T  
T  
B  
B

take heart, take heart, take heart, ev - o - lu - tion - ar - y  
take heart, take heart, take  
wa - ter. niente  
wa - ter. niente  
take heart, ev - o - lu - tion - ar - y  
take

16 **A** ♩=63

**Boldly**

20 *f accel. poco a poco, building up to m. 25*

Soprano (S): You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

Alto (A): spir - its, — take heart, — take heart —

Tenor (T): You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

Bass (B): spir - its, — take heart, — take heart —

Heart, — take — heart, —

Dynamic markings: *f*, *mp*, *pp*, *mp*. Includes a triplet of eighth notes in the final measure of each part.

**Boldly**

20 *accel. poco a poco, building up to m. 25*

Piano accompaniment for the vocal score, starting at measure 20. The music is in 3/4 time and features a rhythmic accompaniment with a triplet of eighth notes in the final measure.

-----  $\text{♩} = 69$  *poco rit.* -----

24

S root - shaped — rocks, — take heart, — spir - its, —

S root - shaped — rocks, — take — heart, spir - its, —

A — take heart, — spir - its, —

A — take — heart, ev - o - lu - tion - ar - y spir - its, —

T root - shaped — rocks, — take — heart, spir - its, —

T root - shaped — rocks, — take heart, ev - o - lu - tion - ar - y spir - its, —

B — take — heart, spir - its, —

B — ev - o - lu - tion - ar - y spir - its, —

-----  $\text{♩} = 69$  *poco rit.* -----

24



**B**  $\text{♩} = 88$  poco rall. to  $\text{♩} = 80$  -----

28 *f* *pp*

S man - y feared, you would nev - er ap - pear.

S man - y feared, man - y feared, you would nev - er ap - pear.

A man - y, man - y feared, you would nev - er ap - pear.

A man - y feared, man - y feared, you would nev - er ap - pear.

T man - y feared, you would nev - er ap - pear.

T man - y feared, you would nev - er ap - pear.

B man - y feared, man - y feared, nev - er ap - pear.

B man - y feared, man - y feared, nev - er ap - pear.

**B**  $\text{♩} = 88$  poco rall. to  $\text{♩} = 80$  -----

28 *f* *pp*

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available for purchase.

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left blank. Full score  
available for purchase.

39  $\text{♩} = 72$  *Rallentando*

S  
joyce, \_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

S  
joyce, \_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

A  
joyce, \_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

A  
joyce, \_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

T  
\_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

T  
\_\_\_\_\_ if the mind \_\_\_\_\_ has grown \_\_\_\_\_ less \_\_\_\_\_ sep - ar - ate from oth - er minds, *p*

B  
\_\_\_\_\_

B  
\_\_\_\_\_

39  $\text{♩} = 72$  *Rallentando*

**E**  $\text{♩} = c.66$  *accel. poco a poco*

42 *p* *f* *ff* like a trumpet call

S re - joice, re - joice, re - joice - call your fam - i - ly and friends to

S re - joice, re - joice, re - joice - call your fam - i - ly and friends to

A re - joice, re - joice, re - joice, re - joice - call your fam - i - ly and friends to

A re - joice, re - joice, re - joice, re - joice - call your fam - i - ly and friends to

T re - joice, re - - - joice -

T re - joice, re - - - joice -

B re - joice, re - - - joice -

B re - joice, re - - - joice -

*f* *mf* *f* *mf* *f* *mf*

**E**  $\text{♩} = c.66$  *accel. poco a poco*

42

----- F ♩ = 63 *accel. poco a poco* -----

45

S hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy

S hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy

A hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy,

A hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy,

T hear these words, *very legato, freely flowing* ah

T *very legato, freely flowing* Take heart,

B re -

B re -

45

----- F ♩ = 63 *accel. poco a poco* -----

48 *mf* *f*

S if the lead - con - tam - i - na - ted earth has be - gun to heal, \_\_\_\_\_

S if the lead - con - tam - i - na - ted earth has be - gun to heal, \_\_\_\_\_

A if the lead - con - tam - i - na - ted earth, \_\_\_\_\_ re - joice - \_\_\_\_\_

A if the lead - con - tam - i - na - ted earth, \_\_\_\_\_ re - joice - \_\_\_\_\_

T \_\_\_\_\_ re - joice - \_\_\_\_\_ If the

T \_\_\_\_\_ re - joice - \_\_\_\_\_ If the

B \_\_\_\_\_ joice - \_\_\_\_\_

B \_\_\_\_\_ joice - \_\_\_\_\_

48 *f*





58  $\text{♩} = 60$  *mf* trumpet calls  $\text{♩} = c.50$  niente

S - joice - call your fam - i - ly and friends, niente

S - joice - call your fam - i - ly and friends, niente

Alto Solo *mp* Alto Solo "recitative", freely  
call your fam - i - ly and friends to hear these —

A *pp*  
re - joice -

A *pp*  
re - joice -

T *pp*  
re - joice -

T *pp*  
re - joice -

B *pp*  
joice -

B *pp*  
joice -

58  $\text{♩} = 60$   $\text{♩} = c.50$

**H** Tenderly,  $\text{♩} = c.50$

61

S *mp* gath - er rose-hips for tea, niente

S *mp* gath - er rose-hips for tea, niente

Alto Solo *mf* words of a dead po - et: *p*

A *mp* gath - er rose-hips for tea, niente

A *mp* gath - er rose-hips for tea, niente

T *mp* gath - er rose - hips for tea,

T *mp* gath - er rose-hips for tea,

B *mp* gath - er rose-hips for tea,

B *mp* gath - er rose-hips for tea,

**H** Tenderly,  $\text{♩} = c.50$

61

**Sop. Solo**

66 *mp* gath - er rose - hips for tea, *p* share — bread with choke - cher - ry *pp* jel - ly. —

S *niente* *p* *pp*

S *niente* *p* *pp*

A *niente* *p* *pp*

A *p* *pp*  
ah

T *niente*

T *niente*

B *niente*

B *niente*

66

**I** Slowly, sweetly (♩=c.60-66)

71 *pp* *sub. p* *pp*

S take heart, take heart, — spir - its,

S take heart, take heart, — spir - its,

Alto Solo *pp* *sub. p* *pp*

Alto Solo take heart, — take heart, — ev - o - lu - tion - ar - y spir - its,

A *pp* *sub. p* *pp*

A take heart, take heart, — spir - its,

A *pp* *sub. p* *pp*

A take heart, take heart, — spir - its.

T *pp* *pp*

T take heart, take heart, — take, —

T *niente* *pp*

T take heart, take —

B *niente*

B take heart, *niente*

B take heart,

**I** Slowly, sweetly (♩=c.60-66)

71



79

S *pp* take heart. *ppp*

S *pp* take heart. *ppp*

A *mf* root - shaped rocks, take heart. *pp* *ppp*

A *mf* root - shaped rocks, take heart. *pp* *ppp*

T *pp* take heart. *pp* *ppp*

T *pp* take heart. *pp* *ppp*

B *pp* heart. *ppp*

B *pp* heart. *ppp*

79



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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