

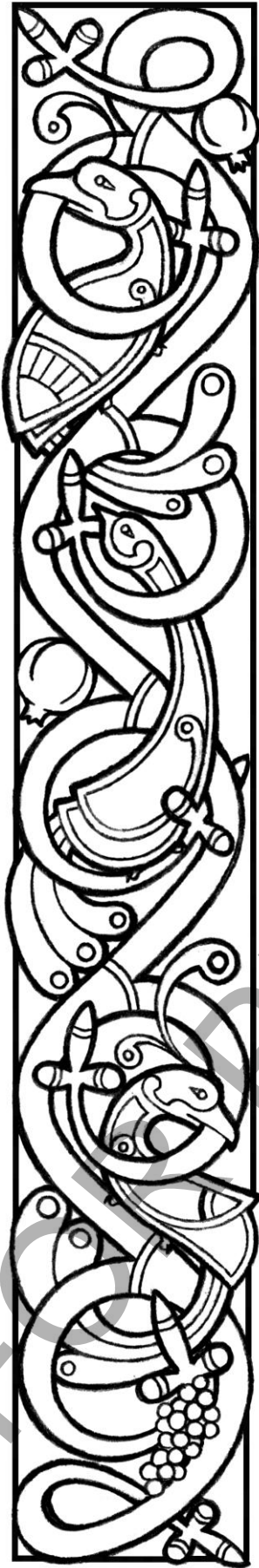
HP04-08

Eddie Hill

A Birthday

for SATB (divisi) a cappella chorus

text by Christina Rossetti



A Birthday

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love has come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

text of "A Birthday" from Christina Rossetti, *Poems* (1890)

COVER ART by ROBERT VORK

Commissioned by the Camerata Singers of West Michigan
for their 25th Anniversary Concert

A BIRTHDAY

CHRISTINA ROSSETTI

EDIE HILL

♩=c.100 Spirited, brightly

Soprano

p *crisp, lively (background)*

cher-ry up cher-ry dee— cher-ry up cher-ry dee— cher-ry up cher-ry

p *crisp, lively (background)*

cher-ry up cher-ry dee

Tenor

Bass

♩=c.100 Spirited, brightly

Piano
(for rehearsal only)

5

mf *singing out, joyfully*

S My heart— is like a sing - ing bird— Whose

S dee cher-ry up cher-ry dee— cher-ry up cher-ry dee—

A cher-ry up cher-ry dee— cher-ry up cher-ry dee cher-ry up cher-ry

T

B

5

9

S nest is in a wa - ter'd shoot; My heart_ is like an ap - ple tree_ Whose

S cher - ry up cher - ry dee My heart_ is like an ap - ple tree_

A dee cher - ry up cher - ry dee

T

B

mf *mf* *pp*

13

S boughs are bent, boughs_ are bent_ with thick - set fruit; *poco rit.* -----

A boughs_ are bent_ with thick - set oo. *mf*

T boughs are bent thick - set fruit; *mf*

B boughs are bent_ with thick - set fruit; *mf*

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

a little slower

molto rall.

$\text{♩} = c.76$

16 *sub. p* *mf* *pp*

S oo (grad. to) oh (grad. to) ah

S oo (grad. to) oh (grad. to) ah hal - cyon sea;

A My heart is like a rain - bow shell pad - dles in a hal - cyon sea;

T My heart is like a rain - bow shell pad - dles in a hal - cyon sea;

B My heart a rain - bow shell pad - dles in a hal - cyon sea;

16 a little slower *molto rall.* $\text{♩} = c.76$

21 With building exuberance, $\text{♩} = 100-104$

mf *f*

S My heart is glad - der than all these

A My heart is glad - der than all these, all these

T My heart is glad - der than all these ah

B Ah

21 With building exuberance, $\text{♩} = 100-104$

Solo *delicately, with joy*

25 ♩ = c.80

Sop. Solo *p* *mf* *p* *mf* *p* *mf* *p* my love has come to

S *mp* *mf* *p* Be - cause my love has come - to me,

A *mp* *mf* *p* Be - cause my love has come to me,

T *mf* *mp* *p* my love has come to me,

B *mf* *mp* *p* my love has come to me,

25 ♩ = c.80

again, *delicately, with joy*

Sop. Solo *p* *mp* *pp* *p* *mf* *pp* me, my love has come to me.

S *p* *mp* *p* love has come, has come to me,

A *p* *mp* *p* love come, has come to me.

Ten. Solo *mp* *mf* *mp* *pp* *mf* *pp* my love has come to me, has come to me.

T *p* *mp* *p* my love has come, has come to me.

B *p* *mp* *p* my love has come, has come to me.

29 ♩ = c.80

A $\text{♩} = 100-104$
lightly, lively, joyfully
Tutti (S1)
mp

35

S *mp* cher-ry up cher-ry dee — cher-ry up cher-ry dee *mp*

S my love— has come to me. cher-ry up cher-ry

A

T *p*

B *p*

35 $\text{♩} = 100-104$
lightly, lively, joyfully

40

S — cher-ry up cher-ry dee cher-ry up cher-ry dee — cher-ry

S dee cher-ry up cher-ry dee — cher-ry up cher-ry dee —

A *mp* la la — la la la la la la la la la *mp*

A la la

T

B

40

44

S up cher-ry dee cher-ry up cher-ry dee

S cher-ry up cher-ry dee cher-ry up cher-ry dee

A la la la la la la la la la la la

A la la la la la la la la la la la

T

B la la la la

44

The musical score is written for a vocal ensemble and piano accompaniment. It consists of six staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 44. The Soprano and Alto parts have lyrics: 'up cher-ry dee cher-ry up cher-ry dee' and 'cher-ry up cher-ry dee'. The Alto and Bass parts have lyrics: 'la la la la la la la la la la la'. The Tenor part is silent. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large watermark 'FOR PERSAL' is overlaid on the score.

47 *mf*

S cher-ry up cher-ry dee _____ cher-ry up_ cher-ry dee _____ cher-ry

S _____ cher-ry up cher-ry dee _____ cher-ry up cher-ry dee cher-ry

A la la la la _____ la

A la la la la _____ la la la la la la la la _____ la la _____ la la _____

T *mf*
8 la la la la _____ la la la la la la la la

B _____ la la la la _____ la la la

47

FOR PEARSON

B Robust, with vigor

50 *f* singing out

S up— cher-ry dee Raise me a da - is of silk and down;—

A *f* rum— rum— rum—

T *f* (close quickly to (mm) sound) singing out rum (mm) rum— rum— rum— rum— rum— rum— Raise me a da - is of

B *f* (close quickly to (mm) sound) rum (mm) rum— rum— rum— rum— rum— rum— rum— rum—

B Robust, with vigor

50

53

S Hang it with vair— and pur - ple dyes;

A rum— rum— rum— rum— Hang it with vair— and

T silk and down;— rum— rum— rum— rum—

B rum— rum— rum— rum— rum— rum— rum—

53

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available for purchase.

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available for purchase.

Solo *singing out, joyfully*
mp *mf*

C

71

Sop. Solo
My— love— is come to me. ——— *p*

S1
— is come, ——— *p* Tutti (S1) cher-ry up cher-ry dee ——— cher-ry

S2
— is come, ——— cher-ry up cher-ry dee ———

A
me, is come, ——— *p*

Ten. Solo
71
come— to me, ——— *p*

T
— is come, ——— *p*

B
— is come, ——— *p*

71

C

FOR PERSAL

76

S up — cher-ry dee — cher - ry up — cher - ry dee —

S - cher-ry up cher - ry dee — cher - ry up cher - ry

A cher - ry up cher-ry dee — cher - ry

T the birth - - - day

B the birth - - - day

76

79

S - cher-ry up cher - ry dee — cher - ry up — cher - ry

S dee cher - ry up cher - ry dee — cher - ry

A up cher-ry dee — cher - ry up cher - ry dee

T of my life is come, my *like trumpets*

B of my life is come, my *like trumpets*

79

82

S
de e cher - ry up — cher - ry dee cher - ry

S
up cher - ry dee cher - ry up cher - ry dee

A
cher - ry up cher - ry dee cher - ry up cher - ry dee

T
love — is come to me, my love — is come to

B
love — is come to me, my love — is come to

82

Solo

f again, singing out with joy, soaring

85

Sop. Solo

my love _____ is come to me.

mp < *mf*

S

up cher-ry dee _____ my love _____ is come to me.

mp < *mf*

S

_____ my love _____ is come to me.

mp < *mf*

A

_____ my love _____ is come to me.

Solo *f* again, singing out with joy

85

Ten. Solo

my love _____ is come to me.

mp < *mf*

T

me, _____ my love _____ is come to me.

mp < *mf*

B

me, _____ my love _____ is come to me.

85

FOR PAPER ONLY



Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.



COMPLETE CATALOG AND ONLINE ORDERING

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