

HP04-10

Edie Hill

A Voice

for SSA a cappella chorus



text by May Sarton

A Voice

Blurred as though it has been woken
From an underground and secret river,
This voice itself and not the language spoken
Has made the air around me shiver.

Seductive sound, mysterious chord
That speaks its message in the very timbre
And not in a to be deciphered word
That I might hunt down or remember.

It wanders through my dreams and there I learn
I have to make the journey, have to go,
Whatever I must change or overturn
To reach the source, so strong this undertow.

Like a tapped glass the shivered air
Echoes and echoes a single poignant note.
That voice, where does it live? I must go there,
Comfort, entreat, and bless the magic throat.

--May Sarton

FOR PERUSAL ONLY

To the Cornell University Chorus,
Scott Tucker, Director.

A VOICE

MAY SARTON

EDIE HILL

Soprano (S): $\text{♩} = 66$ *pp* *p* *pp* Blurred. $\text{♩} = 76$

Alto (A): *niente* *p* *pp* *mp* *p* Blurred as though it has been (gradually to oh) -----

Piano (Piano for rehearsal only): $\text{♩} = 66$ $\text{♩} = 76$

* start with lips barely open, move to "oo" gradually, then to "oh" by measure 6.

Soprano (S): *p* *accel.* $\text{♩} = c.80$ *rit.* Blurred as though it has been wo³ - ken From an un - der -

Alto (A): *pp* *p* -- oh wo - ken From an un - der - ground and

Piano (Pno.): *accel.* $\text{♩} = c.80$ *rit.*

10 a little slower ♩=72

S ground se - cret riv - er, wo - ken, This

S se - - - - cret riv - er, This voice,

A se - cret riv - - - er, This voice, This voice,

Pno.

14 *mf* *mp* ♩=c.72 *mf* *p*

S voice, this voice it - self and not the lan - guage spo - ken — has made the

S this voice it - self and not the lan - guage spo - ken — has made the

A this voice it - self and not the lan - guage spo - ken — has made the

Pno.

♩=66 Slower

S *mf* *pp* *mf*

air, the air a - round me shiv-er. Se - duc - tive sound,

S *mf* *pp* *mf*

air a - round me shiv-er. Se - duc - tive sound,

A *mf* *pp* *mf*

air shiv-er. Se - duc - tive sound,

Pno. *mf* *pp* *mf*

♩=66 Slower

accel. ----- *rall.*

S *f*

— mys - ter - ious chord — That speaks — its mes - sage in the ver - y tim - bre And

S *f*

— mys - ter - ious chord — That speaks - its mes - sage in the ver - y tim - bre — And

A *f*

— mys - ter - ious chord — speaks — its mes - sage in the ver - y tim - bre And

Pno. *accel.* ----- *rall.*

This page intentionally
left blank. Full score
available for purchase.

accel.

pp

p

mf

S 30 *pp* *p* *mf*

It wan - ders through my dreams.

S *pp* *p*

It

A

accel.

Pno. 30

$\text{♩} = 72$

pp

pp

S 33 *pp*

It wan - ders

S *mp*

wan - ders through my dreams.

A *mp*

It wan - ders through my dreams.

$\text{♩} = 72$

Pno. 33

p

35

S through my dreams. I have to

S — and there I learn I have to make the jour-ney, — have to go,

A — and there I learn I have to make the jour-ney, — have to go, — I

Pno.

38

S make the jour - ney, — have to go, — What - ev - er I must change or o - ver -

S — I have to make the jour-ney, — What - ev - er I must change or o - ver -

A have to make the jour - ney, — have to go, What make, the

Pno.

f *ff accel.* -----

ff *ff* *accel.* -----

41 $\text{♩} = 80$ ----- $\text{♩} = 88$ *poco rit.* $\text{♩} = 76$ *poco accel.* -----

S
turn to reach the source, so strong this un-der-tow,

S
turn to reach the source, so strong, *mf* What - ev - er I must change or

A
jour - ney so strong, this un - der - tow, so

A
make the jour - ney so strong this un - der - tow, so

Pno.

44 $\text{♩} = 80-88$ *f* *ff*

S
— What - ev - er I must change or o - ver - turn to reach the source, so strong this

S
o - ver - turn to reach the source, so strong, so strong this

A
strong, so strong, so strong this

Pno.

rall. ♩=76

47 *mf* *p* (background) *pp*

S un - der - tow, — Ech - oes and ech - oes, —

S un - der - tow, — this un - der - tow. — Like a tapped glass

A un - der - tow, — un - der - tow — (to oh)

Pno.

47 *mf* *f* *mp*

rall. ♩=76

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

S tapped glass, — Ech - oes and ech - oes, a sin - gle —

S — the shiv - ered air —

A — shiv - ered air —

Pno.

51 *mf* *mf*

♩=80

♩=80

54 *mp*

S
 poi - gnant— note. That voice, ——— that voice, ———

S
p Ech - oes and ech - oes a sin - gle ——— poi - gnant— note. ———

A
mp ——— That voice, ——— *mf*

Pno.

57 *f* *p* (*pick up alto's line*)

S
 where does it live? ——— poi - gnant sin - gle, ——— poi - gnant note. —

S
pp ——— *f* Where does it live? I must go ——— there.

A
mp Ech - oes and ech - oes a sin - gle ——— *(feed line to sop.1)* I must go there. ———
 I ———³ must go there. ———

Pno.

♩ = c.66

p *dolcissimo, molto espr.*

S
Com - fort, — en - treat — and bless — the

S
Com - fort, — en - treat — and bless — the

A
Com - fort, — en - treat — and bless — the

Pno.

64

S
mag - ic — throat, oh — (to "oo")

S
mag - ic — throat.

A
mag - ic — throat.

Pno.

pp

pp

pp



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Born in New York City (1962), her works are widely performed in the United States, Canada, and Europe in such prestigious and varied venues as Lincoln Center, the LA County Museum of Art, the Library of Congress, Minneapolis' Walker Arts Center, St. Paul's The Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), as well as venues in Bangkok (Thailand), Dublin (Ireland), Moscow (Russia), Iceland, Great Britain, Germany, The Netherlands, the Minnesota State Fair, classrooms and cafes, basilicas and back yards.

A three-time McKnight Artist Fellow and two-time Bush Artist Fellow, Hill has received grants and awards from the Jerome Foundation, ASCAP, Meet The Composer, and Chamber Music America among others. She 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).

Her choral music has been commissioned and performed by The Estonian Philharmonic Chamber Choir, under the auspices of Classical Minnesota Public Radio, Cantus, The Rose Ensemble, The Twin Cities Women's Choir, The Dale Warland Singers, The Singers, the Valborg Choir of Zeist (The Netherlands), VocalEssence, Harmonium Choral Society of New Jersey, numerous choirs at colleges and universities in the US and Canada, the Minnesota All-State Women's Choir under the auspices of Minnesota ACDA and Joyful Noise to name a few.

Commissions come from such diverse sources as elite professionals to community and amateur groups. One of Hill's strengths as a composer is the ability to write well for musicians of all skill levels. Whether she is composing a virtuosic piece to show off a soloist's expertise or a work that leads a choir of untrained voices through a gratifying and meaningful musical experience, for Hill the music comes from the same place. Writing music is always an opportunity for her to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life.

Hill earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, and then went on to earn her M.A. and Ph.D. degrees from the University of Minnesota with principal composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Composer-in-Residence at St. Paul's The Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer and owns Hummingbird Press.



COMPLETE CATALOG AND ONLINE ORDERING

www.ediehill.com

3324 Grand Avenue South • Minneapolis, MN 55408 • USA
612.825.9794 • edie@ediehill.com