

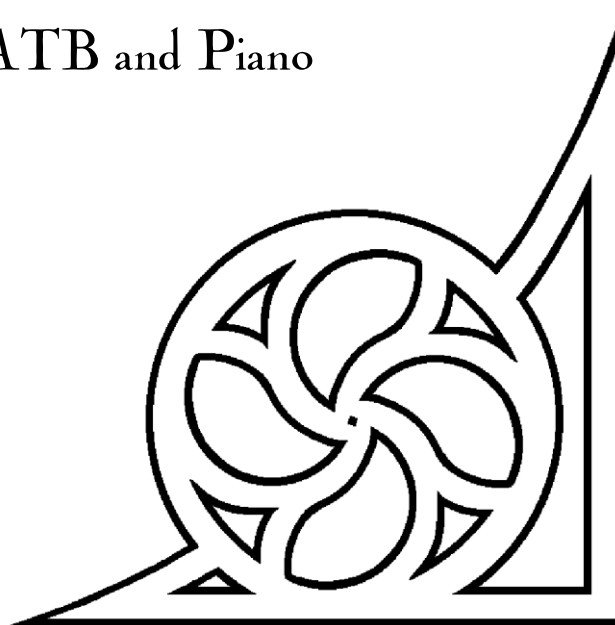
HP04-07



Eddie Hill

For God So Loved the World

for SATB and Piano



FOR PERSAL ONLY

For God So Loved The World

John 3:16

For God so loved the world,
that He gave His only begotten Son,
that whosoever believeth in Him
should not perish,
but have everlasting life.

Cover Art by Robert Work

Commissioned for Douglas R. Roper;
on the occasion of his retirement
and in honor of his devoted service as
Pastor of Minnewashta Church, Shorewood, Minnesota -
June 3, 2001

FOR GOD SO LOVED THE WORLD

John 3:16

Eddie Hill

Piano

$\text{♩} = c.72$
legato, rubato *pp* *dolce* *molto rall.*

8vb - - -
Red. ———— Red.

6 a bit faster ($\text{♩} = c.96-100$)

S
A
T
B

p For

6 a bit faster ($\text{♩} = c.96-100$)
gently rocking For God so loved the

Pno.

p

Red. ———— *sim.*

Music Preparation by
Music Advantage
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13 *pp dolce, legato, gently rocking*

S

A *mp dolce*

T

B

Pno.

world, For God so loved the world, world, For God so loved the world,

13 *mp*

Red.

20 a bit faster (♩=c.104-108)

S

A *p* *pp dolce, legato, gently rocking*

T

B

Pno.

world, world, For God so loved the world, For God so loved the world, For God so loved the world, For God so loved the world, For God so loved the world,

20 a bit faster (♩=c.104-108)

pp

sim.

27 *cresc. poco a poco* *mf*

S God so loved the world, so loved the world, For

A *cresc. poco a poco*
God so loved the world, so loved the world,

T *cresc. poco a poco*
world, the world, so loved the

B *cresc. poco a poco*
world, the world, so loved the

Pno. *mp*

33 *mf* *p* *pp* slower, sotto voce

S God so loved the world, that He gave His on - ly be - got - ten

A *mf* *p* *pp*
so loved the world, that He gave His on - ly be - got - ten

T *mf* *p* *pp*
world, so loved the world, that He gave His on - ly be - got - ten

B *mf* *p* *pp*
world, so loved the world, that He gave His on - ly be - got - ten

Pno. *mf* *pp* slower, sotto voce

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available for purchase.

53 *cresc. poco a poco* *ff* (Solo or divisi)

S who - so - ev - er be - liev - eth in Him, be - liev - eth in Him, *sub. p*

A who - so - ev - er be - liev - eth in Him, be - liev - eth in Him, that

T who - so - ev - er be - liev - eth in Him, be - liev - eth in Him,

B who - so - ev - er - be - liev - eth in Him, be - liev - eth in Him,

Pno. *p* *f* *mf* *sub. pp*

Red.

59 *sotto voce* *sub. pp* *molto rall.*

S mm should not

A who - so - ev - er be - liev - eth in Him should not

T *sub. pp* mm should not

B *sub. pp* mm should not

59 *Slower, gently rocking* *molto rall.*

Pno. *Red.*

64

Sublime, like a flower blooming
cresc. poco a poco

S
per - ish, — but have — ev - er - last - ing, — ev - er -

A
per - ish, — but have — ev - er - last - ing, — ev - er -

T
per - ish, — have ev - er - last - ing, ev - er,

B
per - ish, — but have ev - er - last - ing, ev - er -

Pno.

64

mf *mp*

Red.

68

Tempo primo *molto rall.* -----

S
last - ing life.

A
last - ing life.

T
ev - er - last - ing life.

B
last - ing life.

Pno.

68

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

dolce *Tempo primo* *molto rall.* -----

Sub. *Red.*



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.



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