

HP04-28

We Bloomed in Spring

Eddie Hill

for SATB divisi chorus

FOR PERUSAL ONLY

I WILL JUST SAY THIS

We
bloomed in Spring.

Our bodies
are the leaves of God.

The apparent seasons of life and death
our eyes can suffer;

but our souls, dear. I will just say this forthright:
they are God
Himself,

we will never perish
unless He
does.

-Daniel Ladinsky

to Philip Brunelle and Plymouth Congregational Church
in appreciation for the generous gift of space to teach the Apprentices of
The Schubert Club Composer Mentorship Program

WE BLOOMED IN SPRING

DANIEL LADINSKY

EDIE HILL

The musical score is arranged for SATB voices and piano. It begins with a tempo marking of quarter note = 55. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "We bloomed, We bloomed, We bloomed." The score includes dynamic markings such as *pp*, *mp*, and *p*. There are also trill ornaments and triplet markings. A section of the piano accompaniment is labeled "for rehearsal only".

5 *mf* *mp* *f* *p* $\text{♩} = c.60$

S bloomed in Spring. Our bod-ies are the leaves of God.

S bloomed in Spring. Our bod-ies are the leaves of God.

A Our bod-ies are the leaves of God.

A bloomed. Our bod-ies are the leaves of God. ah

T Our bod-ies are the leaves of God. The ap - par - ent sea-sons of

T Our bod-ies are the leaves of God. The ap - par - ent sea-sons of

B bod-ies are the leaves of God. ah

B bod-ies are the leaves of God. ah

5 $\text{♩} = c.60$

9

S

S

A *mp* ————— *f*

The ap - par - ent sea - sons of life and death our

A *mp* ————— *f*

The ap - par - ent sea - sons of life and death our

T *mf* ————— *mp*

8 life and death our eyes can suf - fer; ah

T *mf* ————— *mp*

8 life and death our eyes can suf - fer; ah

B *mf* ————— *n*

B

9

13 *mp* *dolce* *mf* $\text{♩} = \text{c. } 60$

S but our souls, dear. but our souls, dear.

S but our souls, dear. but our souls, dear.

A eyes can suf - fer; but our souls, dear. but our souls,

A eyes can suf - fer; but our souls, dear. but our souls,

T *n*

T *n*

B *n*

B

13 $\text{♩} = \text{c. } 60$

16 *mp* *f* *mf* *ff* *mf* $\text{♩} = 75$

S I will just say this, — I will just say this forth - right: — they are God Him -

S I will just say this, — I will just say this forth - right: — they are God Him -

A I will just say this, — I will just say this forth - right: —

A I will just say this, — I will just say this forth - right: —

T

T

B *mf* they — are God

B *mf* they are

16 $\text{♩} = 75$

19 *f* ♩=65 *rall.* ♩=c. 50 *ppp*

S self, they are God Him - self, *ppp*

S self, they are God Him - self, *ppp*

A *pp* 3 The ap -

A *pp* 3 The ap -

T *f* are God *ppp*

T they are God *ppp*

B Him - self, they are God *ppp*

B God Him - self, God they are God *ppp*

19 ♩=65 *rall.* ♩=c. 50

23 *pp* *n*
S ah

23 *pp* *n*
S ah

p *mf*
A par - ent sea - sons of life and death our eyes can suf - fer, _____

p *mf*
A par - ent sea - sons of life and death our eyes can suf - fer, _____

p
T ah _____ The ap -

p
T ah _____ The ap -

B

B

23 *p*

26

S

S

A *p* ————— *mp*

our eyes ————— can suf - fer;

A *p* ————— *mp*

our eyes ————— can suf - fer;

T *mf* ————— *p*

par - ent sea - sons of life and death our eyes can suf - fer; but our

T *mf* ————— *p*

par - ent sea - sons of life and death our eyes can suf - fer; but our

B *p* ————— *mf* ————— *p*

ah ————— but our

B *p* ————— *mf* ————— *p*

ah ————— but our

26

34 *mf* *f* *p* *rall.* -----

S they are God Him - self, they are God Him - self.

S they are God Him - self, they are God Him - self.

A God Him - self.

A God Him - self.

T *mf* *p* Him - self, they are God Him - self.

T *mf* *p* Him - self, they are God Him - self.

B *mf* *p* they are God, they are God Him - self.

B *mf* *p* they are God, they are God Him - self.

34 *mf* *p* *rall.* -----

38 $\text{♩} = 55$ *p* *f* *mp* *rall.* $\text{♩} = c.50$ *p* *pp*

S We _____ will nev - er per - ish _____ un - less He does.

S We _____ will nev - er per - ish _____ un - less He does.

A We _____ will nev - er per - ish _____ un - less He does.

A We _____ will nev - er per - ish _____ un - less He does.

T We _____ per - ish _____ un - less He does.

T We _____ per - ish _____ un - less He does.

B We _____ per - ish _____ un - less He does.

B We _____ per - ish _____ un - less He does.

38 $\text{♩} = 55$ *rall.* $\text{♩} = c.50$







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.



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