

*Eddie Hill*

*Thaw*

for SSAA a cappella chorus

FOR PERSONAL USE ONLY

# Thaw

Blow through me wind

As you blow through apple blossoms...

Scatter me in shining petals over the passers-by...

Joyously I reunite... sway and gather to myself...

Sedately I walk by the dancing feet of children—

Not knowing I too dance over the cobbled spring.

O, but they laugh back at me,

(Eyes like daisies smiling wide open),

And we both look askance at the snowed-in people

Thinking me one of them.

- Lola Ridge

Commissioned for the Twin Cities Women's Choir  
Mary Bussman, Artistic Director

# THAW

LOLA RIDGE

EDIE HILL

$\text{♩} = \text{c.}80$

Soprano  
Soprano  
Soprano  
Alto  
Alto  
Alto

*niente* *p* *p* *n*

*niente* *p* *n*

*niente*

*niente*

5

S  
S  
S  
A  
A  
A

through me wind, —

Blow through me wind,

Blow

*p* *pp* *mp*

8 *p* *p* *mf* *mf*

S Blow through me wind, Blow through me wind, oo

S oo Blow through me wind, oo

S through me wind, oo Blow through me wind as you

A Blow through me wind, oo Blow through me wind as you

A Blow through me wind,

A Blow through me wind,

10 *p* *mp*

S Scat-ter me in shin-ing pet - als, scat-ter me in shin-ing pet-als,

S Scat-ter me in shin-ing pet - als, scat-ter me in

S blow through ap-ple blos-soms... Scat-ter me in shin-ing pet - als,

A blow through ap-ple blos-soms... Scat-ter me in shin-ing pet - als,

A Blow through blos - soms...

A Blow through blos - soms...

a little faster

13

S

S

S

A

A

A

*mp* shin - ing pet - als, —

*mp* shin - ing pet - als, —

*mf* shin - ing pet - als,

*mp* Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

*mp* Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

*mp* Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

16

S

S

S

A

A

A

*f* Joy<sup>3</sup> - ous - ly I re - u - nite, I re - u - nite, sway, —

*f* Joy<sup>3</sup> - ous - ly I re - u - nite, I re - u - nite, I re - u - nite,

*f* re - u - nite, I re - u - nite,

*f* I sway, — I

*f* I sway, — I

*f* I sway, — I

20

*mp* *rallentando*

S sway \_\_\_\_\_ and gath - er to my - self.

S

S *f* sway, \_\_\_\_\_

A *mp* sway, \_\_\_\_\_ gath - er to my - self.

A *mp* *mp* sway, \_\_\_\_\_ sway, \_\_\_\_\_ gath - er to my -

24

**A** *a tempo*

S *p* Se - date - ly I walk by \_\_\_\_\_ the danc - ing feet \_\_\_\_\_ of child - ren, \_\_\_\_\_ Not

S *p* Se - date - ly I walk by \_\_\_\_\_ the danc - ing feet \_\_\_\_\_ of child - ren, \_\_\_\_\_ Not

A *p* Se - date - ly I walk by, \_\_\_\_\_ Not

A *p* self. Se - date - ly I walk by, \_\_\_\_\_ Not

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left blank. Full score  
available for purchase.

33 *mp*

S both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

S both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

A both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

A both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

36 *p* C

S think - ing me one of them. — (mm)

S think - ing me one of them. — (mm)

A think - ing me one of them. — (mm) *mf*

A think - ing me one of them. — (mm) *p* 3



39

S

S

S

A

A

A

*p*

*mp*

00

00

00

Blow

42

S

S

S

A

A

A

*mf*

*mf*

*mp*

3

3

3

3

3

3

Blow through me wind, Blow through me wind, as you

Blow through me wind, blow through me wind,

Blow through me wind,

through me wind,

44

S *p* blow through ap - ple blos - soms. Scat - ter me in shin - ing pet - als, shin - ing pet - als,

S *mf* *p* blow through ap - ple blos - soms. Scat - ter me in shin - ing pet - als, —

S *mf* blow through ap - ple blos - soms.

A

A

A

47

S *mf* Joy - ous, Joy<sup>3</sup> - ous - ly,

S *mf* Joy<sup>3</sup> - ous - ly, Joy<sup>3</sup> - ous,

S *mf* Joy<sup>3</sup> - ous - ly,

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

50

S Joy - ous-ly, Joy - ous-ly I re - u - nite, Joy - ous-ly I re - u - nite,

S Joy - ous-ly, Joy - ous-ly re - u -, Joy - ous-ly I re - u - nite,

S Joy - ous-ly I re - u - nite.

A

A

A

53

*mf* *mp* *p* *rallentando* -----

S sway and gath - er, sway and gath - er.

S sway and gath - er, sway and gath - er to my-self.

A sway and gath - er, sway and gath - er.

A sway and gath - er, sway and gath - er to my-self.



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**

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