

HP04-10

Edie Hill

# A Voice

*for SSA a cappella chorus*



text by May Sarton

FOR PERUSAL ONLY

*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

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To the Cornell University Chorus,  
Scott Tucker, Director.

# A VOICE

MAY SARTON

EDIE HILL

Musical score for the first system of "A Voice". It features four staves: Soprano (S), Alto (A), and Piano (Piano for rehearsal only). The tempo is marked as ♩ = 66, with a change to ♩ = 76 in the second measure. The Soprano part has dynamics *pp*, *p*, and *pp*, with the instruction "Blurred" under the first two notes. The Alto part has dynamics *pp*, *mp*, and *p*, with the instruction "Blurred" under the first two notes and "as though it has been" under the last three notes. The Piano part has dynamics *niente* and *p*, with the instruction "(gradually to oh)" under the last note. A large red watermark "FOR PUBLISHERS ONLY" is overlaid on the score.

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

Musical score for the second system of "A Voice". It features four staves: Soprano (S), Alto (A), and Piano (Pno.). The tempo is marked as ♩ = c.80, with an *accel.* marking at the start and an *rit.* marking at the end. The Soprano part has dynamics *p* and *pp*, with the instruction "Blurred" under the first two notes and "as though it has been wo<sup>3</sup> - ken" under the last three notes. The Alto part has dynamics *pp* and *p*, with the instruction "oh" under the first note and "wo - ken From an un - der-ground and" under the last three notes. The Piano part has dynamics *pp* and *p*, with the instruction "wo - ken From an un - der-ground and" under the last three notes. A large red watermark "FOR PUBLISHERS ONLY" is overlaid on the score.

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 *molto accel.* ——— *rit.* ——— ♩=c.72

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*

18

*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.*

21

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available for purchase.



*accel.*

*pp*

*p*

*mf*

S 30 *pp* *p* *mf*

It wan - ders through my dreams.

S *pp* *p* It

It

A

*accel.*

Pno. 30 *accel.*

$\text{♩} = 72$

*pp*

*pp*

S 33 *pp* *pp*

It wan - ders

S wan - ders through my dreams. *mp*

wan - ders through my dreams.

A It wan - ders through my dreams.

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, make the

Pno.

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

*ff* *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

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.

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

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

Pno.

♩ = c.66

61 *p* *dolcissimo, molto espr.*

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

S *p* *dolcissimo, molto espr.*

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

A *p* *dolcissimo, molto espr.*

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

61 ♩ = c.66

Pno.

*poco rit.* ———— *pp*

64

S mag - ic — throat. oh — (to "oo")

S mag - ic — throat.

A mag - ic — throat.

64 *poco rit.* ———— *pp*

Pno.

FOR PERUSAL 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.



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