

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 a choir with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, plus a piano accompaniment. The score is in 3/4 time and begins with a tempo marking of quarter note = 55. The lyrics are: "We bloomed, We bloomed, We bloomed." The piano part includes a section labeled "for rehearsal only" with a tempo marking of quarter note = 55. The score features various dynamics such as *pp*, *mp*, and *p*, and includes triplets and slurs. A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

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*

life and death our eyes can suf - fer; ah

T *mf* ————— *mp*

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* $\text{♩} = 65$ *rall.* $\text{♩} = c. 50$ *ppp*

S self, they are God Him - self,

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

A

A The ap - *pp*

T 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 $\text{♩} = 65$ *rall.* $\text{♩} = c. 50$

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left blank. Full score
available for purchase.

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

mf $\text{♩} = \text{c. } 50$ *f* *mf* *f*

S
but our souls, — dear, but our souls, — dear,

S
but our souls, — dear, but our souls, — dear,

A
mf our — souls, — dear, souls, dear,

A
mf our — souls, — dear, souls, dear,

T
mf souls, — souls, dear, souls, —

T
mf souls, — souls, dear, souls —

B
mf souls, — souls, dear, souls, dear,

B
mf souls, — souls, dear, souls, dear,

mf $\text{♩} = \text{c. } 50$ *f* *mf* *f*

♩ = c. 75

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 ♩ = c. 75 *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.* $\text{♩} = c.50$



FOR PERUSAL ONLY





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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