



# This Floating World

Solo Flute

Edie Hill

# This Floating World

Each movement of *This Floating World*  
was inspired by the corresponding haiku:

I.  
Midfield,  
attached to nothing,  
the skylark singing.

II.  
Harvest moon—  
the tide rises  
almost to my door.

III.  
Winter solitude  
in a world of one color,  
the sound of wind

IV.  
A petal shower  
of mountain roses,  
and the sound of the rapids.

V.  
A wild sea -  
and flowing out toward Sado Island,  
the Milky Way.

# THIS FLOATING WORLD

for Linda Chatterton

Edie Hill

## I. Skylark

$\text{♩} = 208$  *as if singing and skipping across the sky*

Flute

*p* *mf* *f* *flt.* *mf < f* *flt.* *flt.*

5 *flt.* *f* *sub.mp*

8 *flt.* *f* *flt.*

12 *mf*

17 *p* *mf* *f* *mp* *f* *mf*

21 *p* *mf* *f*

24 *flt.* *flt.*

28 *ff*

\* grace notes occur before the beat

Music Preparation by  
**Music Advantage**  
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## II. Harvest Moon and Tide

♩=c.60, Peacefully, mysteriously

*like a rising moon, beckoning the tide  
pale sound with little or no vibrato*

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of five systems of music. The first system has a tempo of ♩=c.60 and includes dynamics *pp*, *p*, *niente*, *pp*, and *mp*. The second system starts at measure 6 with a tempo change to ♩=c.72 and includes dynamics *pp*, *p*, *mp*, *pp*, and *mf*. A box labeled 'A' contains the tempo change instruction. The third system includes dynamics *f* and *pp*. The fourth system includes dynamics *mf*, *pp*, *f*, and *n*. The fifth system includes dynamics *pp*, *f*, *sub. pp*, *f*, *mf*, *pp*, *n*, and *sub. poss.*. The score features various musical notations including slurs, trills, triplets, and dynamic hairpins.

\* Accidentals apply throughout a bar-free system, and to that system only.

$\text{♩} = c.63$  like a bright, white moon

*mf* *pp* *pp < mp > ppp* *ppp* *mp* *f* *mp*

$\text{♩} = 60$ , a little slower

*pp* *niente (poss.)* *pp*

*no vibr.* *normal vibrato*

A2

*p* *f*

*molto rall.*-----

*pp* *mf* *pp* *pp < mp > pp*

### III. Winter Solitude

$\text{♩} = c.44$  Free, meditative, quiet  
(no pitch)

c. 6 beats      c. 4 beats

niente  $\langle p p \rangle$  n      n  $\langle m p \rangle$  n       $p p \langle p \rangle p p$

3      1

$p p \langle p \rangle p p$        $p p$       n  $\langle m p \rangle$  n

pale, breathy  
no vibr.

2      3

$p p p \langle p p p \rangle n$       p       $p p p$

$\text{♩} = c.50$

p      3      n       $p p p \langle p \rangle p p p$

no vibr.

1       $\text{♩} = c.44$

$p p$        $p p p$        $p p p \langle p \rangle n$

c. 15 beats - random whistle tones  
(or blow through instrument, no pitch as in the beginning)

free

n  $\langle m p \rangle$  n      niente  $\langle m p \rangle$  n      n

\* Accidentals apply throughout a system, and to that system only.

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to facilitate  
page turns.*

## IV. Petal Shower

♩ = 84, delicately, like falling petals

The musical score is written on a single treble clef staff. It begins with a tempo of 84 beats per minute and a dynamic of *p*. The piece is characterized by delicate, falling-petal-like textures. The score is divided into several measures, with dynamics ranging from *ppp* to *f*. A tempo change to 76 beats per minute with a *molto accel.* marking occurs at measure 9. Another tempo change to 144-152 beats per minute is indicated at measure 13. The piece concludes with a dynamic of *f*.

Measures 1-4: *p*, *mp*

Measures 5-8: *p*, *pp*, *ppp*, *pp*, *p*

Measures 9-12: *mp*, *pp*

Measures 13-17: *mf*, *sub.ppp*

Measures 18-22: *ppp*

Measures 23-27: *f*

Measures 28-32: *ppp*, *f*



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available for purchase.

V. A Wild Sea

♩=c.120 Wild, with abandon

Musical notation for measures 1-3. Measure 1 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a series of eighth notes with a dynamic marking of *mf* and a crescendo leading to *f*. A slur covers measures 1-3, with a triplet of eighth notes in measure 3. A dynamic marking of *ff* is present in measure 3.

Musical notation for measures 4-5. Measure 4 continues the eighth-note pattern with a dynamic marking of *f*. Measure 5 ends with a dynamic marking of *pp*.

Musical notation for measures 6-8. Measure 6 starts with a treble clef, a key signature of one flat, and a 7/4 time signature. It features a series of eighth notes with a dynamic marking of *mp* and a crescendo leading to *f*. Slurs and triplets are used throughout. Measure 8 ends with a dynamic marking of *f*.

Musical notation for measures 9-10. Measure 9 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth notes with a dynamic marking of *pp* and a crescendo leading to *f*. Measure 10 ends with a dynamic marking of *sub. pp*.

♩.=66 *cantabile, pulling back a bit but building intensity*

Musical notation for measures 11-15. Measure 11 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a series of eighth notes with a dynamic marking of *p* and a crescendo leading to *ftg.*. Slurs and triplets are used throughout. Measure 15 ends with a dynamic marking of *ftg.*

Musical notation for measures 16-20. Measure 16 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a series of eighth notes with a dynamic marking of *f* and a crescendo leading to *mp*. Slurs and triplets are used throughout. Measure 20 ends with a dynamic marking of *f*.

Musical notation for measures 21-25. Measure 21 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a series of eighth notes with a dynamic marking of *ftg.* and a crescendo leading to *tr*. Slurs and triplets are used throughout. Measure 25 ends with a dynamic marking of *f*.

25 *ftg.* *accel.*  $\text{♩} = 120$  *again, wild, with abandon*

*f* 5

29  $\text{♩} = 72$  *ftg.*  $\text{♩} = 120$

*p mp ff*

32  $\text{♩} = 72$  *ftg.*  $\text{♩} = 120$

*mp ff sub.ppp ppp*

36  $\text{♩} = 72$  *legato, panoramic*

*f*

40 *molto rall.* *like twinkling stars*

*mf p niente*



Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnegie's Weill Recital Hall (NYC), Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), St. Peter's Basilica (Vatican City).

A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota. She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She

has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

*for complete biography as well as works for perusal and sale, visit [ediehill.com](http://ediehill.com)*

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