

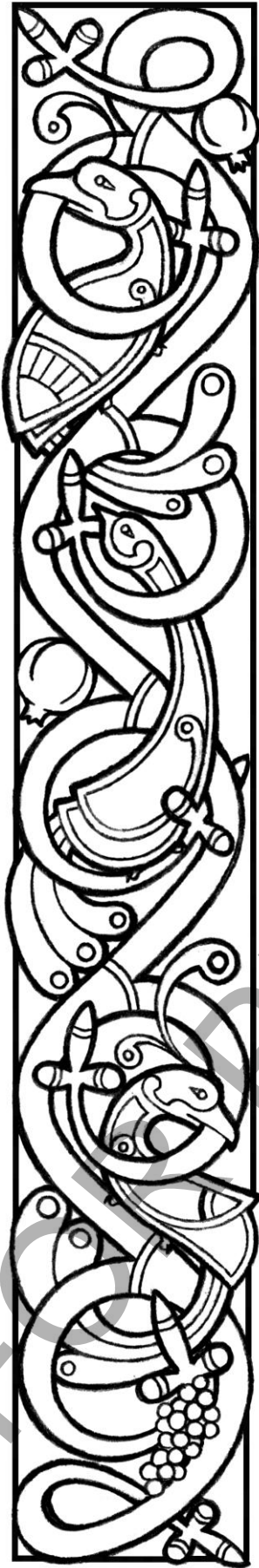
HP04-08

Eddie Hill

A Birthday

for SATB (divisi) a cappella chorus

text by Christina Rossetti



A Birthday

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love has come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

text of "A Birthday" from Christina Rossetti, *Poems* (1890)

COVER ART by ROBERT VORK

Commissioned by the Camerata Singers of West Michigan
for their 25th Anniversary Concert

A BIRTHDAY

CHRISTINA ROSSETTI

EDIE HILL

♩=c.100 Spirited, brightly

Soprano

p *crisp, lively (background)*

Soprano

cher-ry up cher-ry dee— cher-ry up cher-ry dee— cher-ry up cher-ry

p *crisp, lively (background)*

Alto

cher-ry up cher-ry dee

Tenor

Bass

♩=c.100 Spirited, brightly

Piano
(for rehearsal only)

5

mf *singing out, joyfully*

S

My heart— is like a sing - ing bird— Whose

p

S

dee cher-ry up cher-ry dee— cher-ry up cher-ry dee—

p

A

cher-ry up cher-ry dee— cher-ry up cher-ry dee cher-ry up cher-ry

T

B

5

9

S nest is in a wa - ter'd shoot; My heart_ is like an ap - ple tree_ Whose

S cher-ry up cher-ry dee My heart_ is like an ap - ple tree_

A dee cher-ry up cher-ry dee_ *pp*

T

B

13

S boughs are bent, *mp* boughs_ are bent_ with thick - set fruit; *poco rit.* *mf*

A boughs_ are bent_ with thick - set oo_ *p* *mf*

T boughs are bent thick - set fruit; *mf* *mp* *mf*

B boughs are bent_ with thick - set fruit; *mf* *mp* *mf*

13

poco rit.

a little slower

molto rall.

$\text{♩} = c.76$

16 *sub. p* *mf* *pp*

S oo (grad. to) oh (grad. to) ah

S oo (grad. to) oh (grad. to) ah hal - cyon sea;

A My heart is like a rain - bow shell pad - dles in a hal - cyon sea;

T My heart is like a rain - bow shell pad - dles in a hal - cyon sea;

B My heart a rain - bow shell pad - dles in a hal - cyon sea;

16 a little slower *molto rall.* $\text{♩} = c.76$

21 With building exuberance, $\text{♩} = 100-104$

mf *f*

S My heart is glad - der than all these

A My heart is glad - der than all these, all these

T My heart is glad - der than all these ah

B Ah

21 With building exuberance, $\text{♩} = 100-104$

Solo *delicately, with joy*

25 ♩ = c.80

Sop. Solo *p* *mf* *p* my love has come to

S *mp* *mf* *p* Be - cause my love has come - to me,

A *mp* *mf* *p* Be - cause my love has come to me,

T *mf* *mp* *p* my love has come to me,

B *mf* *mp* *p* my love has come to me,

25 ♩ = c.80

again, *delicately, with joy*

29 *p* *mp* *pp* *p* *mf* *pp*

Sop. Solo *p* *mp* *pp* me, my love has come to me.

S *p* *mp* *p* love has come, has come to me,

A *p* *mp* *p* love come, has come to me.

Ten. Solo *mp* *mf* *mp* *pp* *pp* my love has come to me, has come to me.

T *p* *mp* *p* my love has come, has come to me.

B *p* *mp* *p* my love has come, has come to me.

29

A $\text{♩} = 100-104$
lightly, lively, joyfully
Tutti (S1)
mp

35

S *mp* cher-ry up cher-ry dee — cher-ry up cher-ry dee *mp*

S my love— has come to me. cher-ry up cher-ry

A

T *p*

B *p*

35 $\text{♩} = 100-104$
lightly, lively, joyfully

40

S — cher-ry up cher-ry dee cher-ry up cher-ry dee — cher-ry

S dee cher-ry up cher-ry dee — cher-ry up cher-ry dee —

A *mp* la la — la la la la la la la la la *mp*

A la la

T

B

40

44

S up cher-ry dee cher-ry up cher-ry dee

S cher-ry up cher-ry dee cher-ry up cher-ry dee

A la la la la la la la la la la la

A la la la la la la la la la la la

T

B la la la la

44

The musical score is written for a vocal ensemble and piano accompaniment. It consists of six staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 44. The Soprano and Alto parts have lyrics: 'up cher-ry dee cher-ry up cher-ry dee' and 'cher-ry up cher-ry dee'. The Alto and Bass parts have lyrics: 'la la la la la la la la la la la'. The Tenor part is silent. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large watermark 'FOR PERSAL' is overlaid on the score.

47 *mf*

S cher-ry up cher-ry dee _____ cher-ry up_ cher-ry dee _____ cher-ry

S _____ cher-ry up cher-ry dee _____ cher-ry up cher-ry dee cher-ry

A la la la la _____ la

A la la la la _____ la la la la la la la la _____ la la _____ la la _____

T *mf* la la la la _____ la la la la la la la la

B _____ la la la la _____ la la la

47

B Robust, with vigor

50 *f* singing out

S up— cher-ry dee Raise me a da - is of silk and down;—

A *f* rum— rum— rum—

T *f* (close quickly to (mm) sound) singing out rum (mm) rum— rum— rum— rum— rum— rum— Raise me a da - is of

B *f* (close quickly to (mm) sound) rum (mm) rum— rum— rum— rum— rum— rum— rum— rum

B Robust, with vigor

50

S

A

T

B

53

S Hang it with vair— and pur - ple dyes;

A rum— rum— rum— rum— Hang it with vair— and

T silk and down;— rum— rum— rum— rum—

B rum— rum— rum— rum— rum— rum— rum— rum

53

S

A

T

B

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available for purchase.

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available for purchase.

Solo *singing out, joyfully*
mp *mf* *p*

71 C

Sop. Solo
My— love— is come to me. ———

S1
— is come, ——— *p* **Tutti (S1)**
cher-ry up cher-ry dee ——— cher-ry

S2
— is come, ———
cher-ry up cher-ry dee ———

A
me, is come, ——— *p*

Ten. Solo
71
come— to me, ——— *p*

T
— is come, ——— *p*

B
— is come, ——— *p*

71 C

76

S up — cher-ry dee — cher - ry up — cher - ry dee —

S - cher-ry up cher - ry dee — cher - ry up cher - ry

A cher - ry up cher-ry dee — cher - ry

T the birth - - - day

B the birth - - - day

76

79

S - cher-ry up cher - ry dee — cher - ry up — cher - ry

S dee cher - ry up cher - ry dee — cher - ry

A up cher-ry dee — cher - ry up cher - ry dee

T of my life is come, my *like trumpets*

B of my life is come, my *like trumpets*

79

82

S
de e cher - ry up — cher - ry dee cher - ry

S
up cher - ry dee cher - ry up cher - ry dee

A
cher - ry up cher - ry dee cher - ry up cher - ry dee

T
love — is come to me, my love — is come to

B
love — is come to me, my love — is come to

82

Solo

f again, singing out with joy, soaring

85

Sop. Solo

my love _____ is come to me.

mp < *mf*

S

up cher-ry dee _____ my love _____ is come to me.

mp < *mf*

S

_____ my love _____ is come to me.

mp < *mf*

A

_____ my love _____ is come to me.

Solo *f* again, singing out with joy

85

Ten. Solo

my love _____ is come to me.

mp < *mf*

T

me, _____ my love _____ is come to me.

mp < *mf*

B

me, _____ my love _____ is come to me.

85



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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