



HPo4-03

*Eddie Hill*

# A Little Lovely Dream

5 voice or choral (SATTB) a cappella

*text by Sarojini Naidu*



## A Little Lovely Dream

From groves of spice,  
O'er fields of rice,  
Athwart the lotus stream,  
I bring for you,  
Aglint with dew,  
A little lovely dream.

Sweet, shut your eyes,  
The wild fireflies  
Dance through the fairy neem;  
From the poppybole  
For you I stole  
A little lovely dream.

Dear eyes, good night,  
In golden light  
The stars around you gleam;  
On you I press  
With soft caress  
A little lovely dream.

Sarojini Naidu

*"Cradle Song," from The Golden Threshold, by Sarojini Naidu  
Published by William Heinemann, Ltd., London, 1915.*

for Mary Sawyers

# A LITTLE LOVELY DREAM

Commissioned by Music Saint Croix  
for Dare to Breathe

SAROJINI NAIDU

EDIE HILL

♩ = c. 40, very freely  
Sweetly, delicately, expressively

Soprano

Alto *p* slowly, freely

Tenor *p* (solo)

Tenor

Bass

(for rehearsal only)

5 *p* like leaning into waves

S O'er fields A - thwart the lo - tus stream,

A fields A - thwart, a - thwart the lo - tus

T groves of spice, O'er fields of rice, A - thwart the lo - tus stream,

T oo A - thwart the stream,

B thwart the lo - tus

5 like leaning into waves

Music Preparation by  
**Music Advantage**  
(952) 448-7544  
Music Services by Paul Gerike

Copyright © 1998, Edie Hill.  
All Rights Reserved.

Cradle Song by Sarojini Naidu,  
from **The Golden Threshold**,  
published by William Heinemann Ltd., London, 1916

9 *f* *n* Tenderly

S oo I bring for you,

A stream, I bring for you, A lit-tle love-ly

T I bring for you, A-glint with dew, oo

T oo I bring for you, A-glint with dew, lit-tle love-ly

B stream, I bring for you, glint with dew, *pp*

9 Tenderly

13 *p* *n*

S oo oo

A dream. oo A lit-tle love-ly

T oo oo

T oo

B

13

This page intentionally  
left blank. Full score  
available for purchase.

25 *mp* *n* *f*

S oh oh<sup>3</sup>

A dance oo oh

T fair - y neem; oh

T fair - y neem; oh oh

B oo oh

28 *mp* *pp* almost a whisper *Tenderly*

S - From the pop - py - bole For you I stole A

A - From the pop - py - bole For you I stole A lit - tle love - y

T - From the pop - py - bole you I stole A lit - tle love - ly

T - From the pop - py - bole you oo

B - From the pop - py - bole you

♩ = 50

32

S

A

T

T

B

*pp* *p* *n* *oo*

dream. *oo*

dream. *oo*

*p* *oo* *oo* *3* *n*

*oo* *oo*

*lightly floating* *mp*

36

S

A

T

T

B

*mp* *mp* *mp* *mp* *n*

ah (close to) *oo*

ah

ah

ah

ah

*rall.* ----- *a tempo*

40

S oo dream. mm *pp*

A oo A lit - tle love - ly dream. mm *pp*

T oo lit - tle love - ly dream. mm *pp pp*

T

B

40

*rall.* ----- *a tempo*

44

S oo (gradually to) ah *n*

A oo (gradually to) ah

T oo (gradually to) ah

T (solo) *p warmly, sweetly* Dear eyes, good night, In gold - en light The stars a - round you

B mm oo (gradually to) ah

44



48

S *pp* On you I press with soft ca - ress *pp* A *pp*

A On you I press with soft ca - ress A *pp*

T *pp* On you I press with soft ca - ress A *pp*

T gleam; *pp* On you I press with soft ca - ress A *pp*

B On you I press with soft ca - ress A *pp*

52

S lit - tle love - ly dream. oo oo

A lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

B lit - tle love - ly dream. (close to mm)

The musical score consists of two systems. The first system covers measures 56 to 60, and the second system covers measures 61 to 65. The vocal parts are arranged in five staves: Soprano (S), Alto (A), Tenor 1 (T), Tenor 2 (T), and Bass (B). The piano accompaniment is shown in grand staff notation. Performance markings include 'rall.' (ritardando) above the vocal staves in measures 56-60 and below the piano accompaniment in measure 56. Dynamic markings include 'n' (normal) and 'ppp' (pianissimo) with an asterisk. A 'mm' (momento) marking is present in measure 56. Breath marks are indicated by slanted lines above notes in measures 56-60. The score concludes with a double bar line in measure 65.

\* these are suggested breath marks for 5 voice ensembles. This section should be as seamless as possible. For ensembles with more than one singer on a part, this section should be sung with staggered breathing.



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**

[www.ediehill.com](http://www.ediehill.com)

3324 Grand Avenue South • Minneapolis, MN 55408 • USA  
612.825.9794 • [edie@ediehill.com](mailto:edie@ediehill.com)