



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

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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 with a tempo change to ♩=c.72 and includes dynamics *pp*, *p*, *mp*, *pp*, and *mf*. 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 bar-free systems. A box labeled 'A' is placed above the second system, and an asterisk is placed above the first measure of the bar-free system in the second system.

* 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*

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to facilitate
page turns.*

IV. Petal Shower

♩ = 84, delicately, like falling petals

The musical score is written for a single melodic line in treble clef. It begins in 9/8 time and changes to 12/8 time at measure 5. The tempo is marked as quarter note = 84, with the instruction 'delicately, like falling petals'. The score is divided into measures 1-8, 9-12, 13-17, 18-22, 23-27, and 28-31. Dynamics range from *p* (piano) to *f* (forte). Performance markings include accents, slurs, and hairpins. A 'molto accel.' marking is present at measure 12, and a tempo change to 144-152 is indicated at measure 13. A large watermark 'FOR PREVIEW ONLY' is overlaid on the score.

1 *p* *mp*

5 *p* *pp* *ppp* *pp* *p*

9 *mp* *pp* *molto accel.*

13 *mf* *sub. pp* *♩ = 144-152*

18 *ppp*

23 *f*

28 *ppp* *f*

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available for purchase.

V. A Wild Sea

♩=c.120 Wild, with abandon

Musical notation for measures 1-4. Measure 1 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line with a five-measure phrase marked *mf* and *f*, and a dynamic marking of *ff*. Measure 4 ends with a dynamic marking of *f* and *pp*.

Musical notation for measures 5-8. Measure 5 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line with a five-measure phrase marked *mp* and *f*. Measure 8 ends with a dynamic marking of *pp*, *f*, and *sub. pp*.

Musical notation for measures 9-15. Measure 9 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked *♩.=66 cantabile, pulling back a bit but building intensity*. The music features a melodic line with a three-measure phrase marked *ftg.* and *p*.

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. The music features a melodic line with a three-measure phrase marked *ftg.* and *f*. 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. The music features a melodic line with a three-measure phrase marked *ftg.* and *tr*. 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



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, Abu Dhabi, 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 music has been commissioned and performed by flutists Linda Chatterton and Susan Rotholz, clarinetist Andrew Lamy, the Cape May Festival Orchestra, Tantalus Guitar Quartet, Minneapolis Guitar Quartet, Arc Duo, members of the Minnesota Orchestra, the Amarillo Symphony Orchestra, the Sherman Chamber Ensemble, Zeitgeist, The Schubert Club, Minnesota Public Radio for the Estonian Philharmonic Chamber Choir, The Mixed Flock Orchestra Project, and Cantus, among others.

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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