

HP04-30

EDIE HILL

FOR PERUSAL ONLY

WILD WOODDOVE

for SATB a cappella choir

PEACE

*When will you ever, Peace, wild wooddove, shy wings shut,
Your round me roaming end, and under be my boughs?
When, when, Peace, will you, Peace?—I'll not play hypocrite*

*To own my heart: I yield you do come sometimes; but
That piecemeal peace is poor peace. What pure peace allows
Alarms of wars, the daunting wars, the death of it?*

*O surely, reaving Peace, my Lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter. And when Peace here does
house*

*He comes with work to do, He does not come to coo,
He comes to brood and sit.*

Gerard Manley Hopkins

To Acappellago, Dennis R. Smith, Music Director,
on the occasion of its fifteenth season.

WILD WOODDOVE

GERARD MANLEY HOPKINS

EDIE HILL

The musical score is for the song "Wild Wood Dove" by Gerard Manley Hopkins, set to music by Edie Hill. It is a four-part setting for Soprano (S), Alto (A), Tenor (T), and Bass (B), with piano accompaniment. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The tempo is marked as "c. 70" (circa 70 beats per minute). The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). The lyrics are: "When, When will you ev - er, Peace, wild wood - dove, Peace,". A large diagonal watermark "FOR REHEARSAL ONLY" is overlaid on the score. The piano part includes a section labeled "for rehearsal only" in the first system.

mp again, lightly *p* *mf* *p* *mf*

S wood - dove, shy wings shut, Your round me roam - ing

A shy wings shut,

T round me roam - ing

B

poco rit. *p* *mf lightly* *f* **A** *Expressive*

S end, and un - der be my boughs? wild wood - dove, When,

A and un - der be my wood - dove, O, When,

T end, boughs? O When,

B Peace, When,

poco rit. *p* *f* *Expressive*

18

S *mf* when, Peace, when, Peace, *mp* will you? *p* Peace?

A *mf* when, Peace, when, Peace, *mp* will you? *p* Peace?

T *mf* when, Peace, when, Peace, *mp* will you? *p* Peace?

B *mf* when, Peace, when, Peace, *mp* will you? *p* Peace?

B

22 *mp legato*

S *mp legato* I'll not play hyp - o - crite To own ___ my ___ heart: ___

A *mp legato* I'll not play hyp - o - crite To own ___ my ___ heart: ___ I yield you do come some - times;

T *mp legato* I'll not play hyp - o - crite To own ___ my ___ heart: ___ I yield you do come _ some - times;

B *mp legato* I'll not play hyp - o - crite To own ___ my ___ heart: oo ___ but That

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available for purchase.

34

S

A

T

B

larms of wars, —

larms of wars, — the death of it? —

larms of wars, — the death of it? — the death of it? — the death of it?

mp *p*

FOR PERUCAL ONLY

D ♩=75

38

S

A

T

B

Wild wood - dove, — wood - dove, —

wood - dove, —

wild wood -

mp *pp* *mp* *p*

FOR PERUCAL ONLY

38 ♩=75

FOR PERUCAL ONLY

43 *mp*
S wood - dove, _____

p *mf* *p* *mf* *mp*
A When will you ev - er, _____ when will you ev - er, _____ Your

p *mf* *p* *mf* *p*
T dove, _____ When will you ev - er, _____ when will you ev - er, _____ Your

B

46 *rit.* ♩=65

S

mf *p*
A round me roam - ing end, _____ and un - der be my boughs? _____

mf *p* *p*
T round me roam - ing end, _____ and un - der be my boughs? _____ O

p *p*
B _____ end, _____ and un - der be my boughs? _____ O

46 *rit.* ♩=65

E

50 *mf* *f* *mf* $\text{♩} = 60$

S1 sure - ly, reav - ing Peace, my Lord should leave in lieu Some good! - And so he does leave

A O sure - ly, reav - ing Peace, my Lord should leave in lieu Some good! - And so he does leave

T sure - ly, reav - ing Peace, my Lord should leave in lieu Some good! And so he does leave

B sure - ly, reav - ing Peace, my

54 *f* *mf* *f* *pp*

S1 Pa - tience ex - quis - ite, — That plumes — to Peace there - af - ter. — *pp*

S2 Pa - tience ex - quis - ite, — That plumes — to Peace there - af - ter. — *pp*

A Pa - tience ex - quis - ite, — That plumes — to Peace there - af - ter. — *pp*

T Pa - tience ex - quis - ite, — That plumes — to Peace there - af - ter. — *pp*

B Pa - tience ex - quis - ite, — That plumes — to Peace there - af - ter. — *pp*

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64 *p* *mp* *mf* *p*

S1 sit, brood and sit,

S2 brood and sit, brood and

A *p* *p* *mf* *p*
sit, brood and sit, wood - dove,

T *p* *mf* *p*
brood

B *p* *mf*
brood

64

FOR PERUSAL ONLY

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of six staves: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass (B), and Piano. The score begins at measure 64. The vocal parts feature lyrics: S1: 'sit, brood and sit,'; S2: 'brood and sit, brood and'; A: 'sit, brood and sit, wood - dove,'; T: 'brood'; B: 'brood'. The piano accompaniment includes triplets and various melodic lines. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is marked 'FOR PERUSAL ONLY' diagonally across the page.

67 *mp* *mf* *p* *mp* *mf*

S1 brood and sit, brood and

S2 sit, brood and sit, brood

A brood and sit, brood

T brood Shy wings shut

B wood - dove Shy wings shut brood

67 *mp* *mf* *p* *mp* *mf*

The musical score is arranged in five systems. The first system contains vocal staves S1 and S2, and piano accompaniment. The second system contains vocal staves A, T, and B, and piano accompaniment. The third system contains vocal staves S1, S2, A, T, and B, and piano accompaniment. The fourth system contains vocal staves S1, S2, A, T, and B, and piano accompaniment. The fifth system contains vocal staves S1, S2, A, T, and B, and piano accompaniment. The lyrics are: S1: brood and sit, brood and; S2: sit, brood and sit, brood; A: brood and sit, brood; T: brood Shy wings shut; B: wood - dove Shy wings shut brood. Dynamic markings include *mp*, *mf*, and *p*. There are also markings for *mp lightly* and *p*. The piano accompaniment features triplet patterns in the right hand and sustained chords in the left hand.

71 *p* *pp* *mp* *pp* *rall.* *p* *pp*

S1 sit, brood and sit. Shy wings shut.

S2 *mf* *p* *pp* *mp* *pp* *p* *pp*
and sit, brood and sit. Shy wings shut.

A *mf* *p* *mp* *pp* *mp* *p* *pp*
— and sit, wood - dove, brood. Shy wings shut.

T *p* *p* *mp* *pp* *p* *pp*
Shy wings shut brood and sit. Shy wings shut.

B *p* *p* *mp* *p* *pp*
— Shy wings shut brood. Shy wings shut.

71 *rall.*

FOR PERSAL ONLY

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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 performed all over the world. From Lincoln Center to Muis Sacrum in Arnhem, The Netherlands to Abu Dhabi, Hill's works have become part of the repertoire of many performers.

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, members of the Minnesota Orchestra, the Amarillo Symphony Orchestra, the Sherman Chamber Ensemble, Zeitegeist, The Schubert Club, Minnesota Public Radio for the Estonian Philharmonic Chamber Choir, The Mixed Flock Orchestra Project, and Cantus, among others. Her new CD of choral works, performed by The Crossing and produced by PARMA Recordings will come out in Spring 2017.

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 off a soloist's or ensemble's expertise or a work that leads 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. Dr. Hill is Composer-in-Residence at St. Paul's The Schubert Club where she has run the Composer Mentorship Program since 2005. She resides in Minneapolis where she works as a freelance composer and owns Hummingbird Press.



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3324 Grand Avenue South • Minneapolis, MN 55408 • USA
612.825.9794 • edie@ediehill.com