

HP04-10

Edie Hill

A Voice

for SSA a cappella chorus



text by May Sarton

FOR PERUSAL ONLY

A Voice

Blurred as though it has been woken
From an underground and secret river,
This voice itself and not the language spoken
Has made the air around me shiver.

Seductive sound, mysterious chord
That speaks its message in the very timbre
And not in a to be deciphered word
That I might hunt down or remember.

It wanders through my dreams and there I learn
I have to make the journey, have to go,
Whatever I must change or overturn
To reach the source, so strong this undertow.

Like a tapped glass the shivered air
Echoes and echoes a single poignant note.
That voice, where does it live? I must go there,
Comfort, entreat, and bless the magic throat.

--May Sarton

FOR PERUSAL ONLY

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To the Cornell University Chorus,
Scott Tucker, Director.

A VOICE

MAY SARTON

EDIE HILL

Musical score for Soprano (S), Alto (A), and Piano (Piano for rehearsal only) for measures 1-6. The score is in 4/4 time. The tempo is marked as ♩=66. Dynamics include *pp*, *p*, and *pp*. The lyrics for Soprano and Alto are: "Blurred as though it has been". The Alto part includes the instruction "(gradually to oh)". The piano accompaniment consists of a simple harmonic accompaniment.

* start with lips barely open, move to "oo" gradually, then to "oh" by measure 6.

Musical score for Soprano (S), Alto (A), and Piano (Pno.) for measures 6-10. The score is in 4/4 time. The tempo is marked as ♩=c.80. Dynamics include *p*, *pp*, and *p*. The lyrics for Soprano and Alto are: "Blurred as though it has been wo³ - ken From an un - der -". The piano accompaniment includes triplets and dynamic markings. The score includes performance directions: *accel.* and *rit.*

10 a little slower ♩=72

S ground se - cret riv - er, wo - ken, — This

S se - - - - - cret riv - er, — This voice, —

A se - cret riv - - - er, — This voice, — This voice, —

Pno.

14 *molto accel.* ——— *rit.* ——— ♩=c.72

S voice, ——— this voice it - self and not the lan - guage spo - ken — has made the

S ——— this voice it - self and not the lan - guage spo - ken — has made the

A this voice it - self and not the lan - guage spo - ken — has made the

Pno.

♩=66 Slower

S *mf* *pp* *mf*

air, the air a - round me shiv-er. Se - duc - tive sound,

S *mf* *pp* *mf*

air a - round me shiv-er. Se - duc - tive sound,

A *mf* *pp* *mf*

air shiv-er. Se - duc - tive sound,

Pno. *mf* *pp* *mf*

18

accel. ----- *rall.*

S *f*

— mys - ter - ious chord — That speaks — its mes - sage in the ver - y tim - bre And

S *f*

— mys - ter - ious chord — That speaks - its mes - sage in the ver - y tim - bre — And

A *f*

— mys - ter - ious chord — speaks — its mes - sage in the ver - y tim - bre And

Pno. *f*

21

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available for purchase.

accel.

pp

p

mf

S 30 *pp* *p* *mf*

It wan - ders through my dreams.

S *pp* *p* It

It

A

accel.

Pno. 30 *accel.*

$\text{♩} = 72$

pp

pp

S 33 *pp* *pp*

It wan - ders

S wan - ders through my dreams.

wan - ders through my dreams.

A *mp*

It wan - ders through my dreams.

$\text{♩} = 72$

Pno. 33

p

35

S through my dreams. I have to

S — and there I learn I have to make the jour-ney, — have to go,

A — and there I learn I have to make the jour-ney, — have to go, — I

Pno.

38

S make the jour - ney, — have to go, — What - ev - er I must change or o - ver -

S — I have to make the jour-ney, — What - ev - er I must change or o - ver -

A have to make the jour - ney, — have to go, make the

Pno.

f *ff accel.* -----

ff *ff* *ff* *accel.* -----

41 $\text{♩} = 80$ ----- $\text{♩} = 88$ *poco rit.* $\text{♩} = 76$ *poco accel.* -----

S
turn to reach the source, so strong this un - der - tow,

S
turn to reach the source, so strong, *mf* What - ev - er I must change or

A
jour - ney so strong, this un - der - tow, so

Pno.

44 $\text{♩} = 80-88$ *f* *ff*

S
— What - ev - er I must change or o - ver - turn to reach the source, so strong this

S
o - ver - turn to reach the source, so strong, so strong this

A
strong, so strong, so strong this

Pno.

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54 *mp*

S
 poi - gnant— note. That voice, ——— that voice, ———

S
p Ech - oes and ech - oes a sin - gle ——— poi - gnant— note.

A
mp ——— That voice, ——— *mf*

Pno.

57 *f* *p* (*pick up alto's line*)

S
 where does it live? ——— poi - gnant sin - gle, ——— poi - gnant note.

S
pp Where does it live? *f* I must go ——— there.

A
mp Ech - oes and ech - oes a sin - gle ——— *(feed line to sop.1)* I must go there. ———
 I ———³ must go there. ———

Pno.

♩ = c.66

61 *p* *dolcissimo, molto espr.*

S Com - fort, en - treat and bless the

S *p* *dolcissimo, molto espr.*

S Com - fort, en - treat and bless the

A *p* *dolcissimo, molto espr.*

A Com - fort, en - treat and bless the

61 ♩ = c.66

Pno.

poco rit.

64

S mag - ic throat. oh (to "oo")

S mag - ic throat.

A mag - ic throat.

64 *poco rit.*

Pno.

FOR PERUSAL ONLY



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), Muis 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

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