

Edie Hill

Apparent Solids

for
mezzo-soprano,
flute (doubling piccolo),
percussion,
violin,
viola,
& cello



FOR PERUSAL ONLY

Apparent Solids

I. Early Planting

The man leans on his rusty hoe,
pockets crammed with seed
for the early planting:
broccoli, beets, peas, lettuce,
whatever might tolerate frost
and laughs at the hungry boy
who steps out of him again.
He laughs and the boy laughs
and they stand together in the dirt
under the erratic April clouds.

The man thinks: *this boy comes
and goes like a flicker from his hole.*
Suddenly cold, the man turns his back
to the wind which blows in gusts
off Turtle Bay tipping the furry grass.
When he glances up, the face
more familiar than his own is gone.

The man hoes and plants his seed
all the while singing—or is it
the boy's voice—the lullabye
he once sang to his children:
“Over the rolling waters go,
Come from the dying moon and blow,
Blow him again to me, While my
little one, While my pretty one sleeps.”

Flying over the house from the lake
where the last ice-beads
have recently melted away,
a loon laughs—his strange
hysterical almost-human laugh.

The man rests, leans his hoe
Against winter's ragged edge
thinking about boy, loon, ice,
how all apparent solids
diffuse and begin to flow.

II. Edges

I am accustomed to journeying
toward childhood, that jagged shoreline
where, at dusk, numerous bats appear,
messages that never quite reach our dreams.

Dressed in a torn habit,
I walk among pines and cedars
Listening—the occasional echoes
of owls, water running steadily
over granite, the blinking signal lights
of fireflies that almost make a sound.

Once I startled a stranger
on this overgrown carriage path.
I looked into her face and my own face
was given back to me. After that,
it was impossible to withdraw completely.

At the diving rock there is peace.
I let my cloak slip off easily.
Waiting here, poised,
Until a desire for submergence
channels again through my skin,
I center myself like a sun;
then I fall through space
the way a planet does orbiting
that sun, one half exposed,
the other remaining in darkness.

III. The Birthday

No one can tell you
how many there are yet to be

but as soon as you had a body
you wanted this day to happen.

You had slipped so easily
from a past that cannot be recorded

into the attending spring world,
your fine hair-strands gleaming

from the heat and darkness of the long passage.
You watched brown grass turn to green,

listened to cardinals and woodpeckers for months
before learning their names,

smelled sweet apple blossoms on the May wind
and the earth with its crusty richness

at time of planting.
Like a skittish colt

you ran on all fours,
eyes fresh to witness the stir of life—

the miracle of hands holding up to your face
toys, food and flowers.

Perhaps even before you had a body
you wanted this day to come

and willed it
and created yourself

so those who love you today can surround you
with song and good wishes.

Joan Wolf Prefontaine

APPARENT SOLIDS

JOAN WOLF PREFONTAINE

EDIE HILL

I. Early Planting

for my family

Mezzo Soprano

Piccolo

Percussion

Violin

Viola

Violoncello

$\text{♩} = 80$

strike wind chimes

(to Vibes)

sfp *f* *sfp*

MS

Picc.

Prc.

f *mf* *f* *p*

Vibraphone (motor off)

MS

Picc.

Prc.

mp *pp*

♩=40 molto accel. ----- mf ----- ♩=80

MS
The man— leans on his rust - y—

Prc. *p*

MS
4 5 *mp*
— hoe, — pock - ets crammed with seed for the ear - ly—

Prc.

MS
6 *f* *mf* 3
plant - ing:— bro - co - li, beets, —

Prc.

MS
8
peas, let - tuce, what - ev - er might tol - er - ate frost

Prc.

MS
10 *f* *mp* *f*
and laughs — at the hun - gry boy

Prc.

21 ♩ = 108

MS *f* The

Picc. *mf* 6

Prc. *p* *f*

25

MS man thinks: this boy _____ comes and goes _____ like a flick - er from his

Picc. *sub. p*

Prc. *sub. p*

28 *rit.* 30 ♩ = 50 *mp* 3

MS hole. Sud - den - ly

Picc. *p* *mf* *p*

Prc. *mf* *p*

31 ♩ = 88

MS cold, _____ the

Prc. *p* 6

33 MS man turns— his back to— the wind which

Prc.

35 MS blows in gusts *mf*

Prc. *mp*

37 MS *mf* off Tur - tle Bay tip - ping the fur - ry grass.

Prc.

39 MS 40

Prc.

41 MS *rit.* $\text{♩} = 60$ 45

Picc. *f* *mp* *p*

Prc. *f* *mf* *mp*

46 *p dolce, freely* *mf*

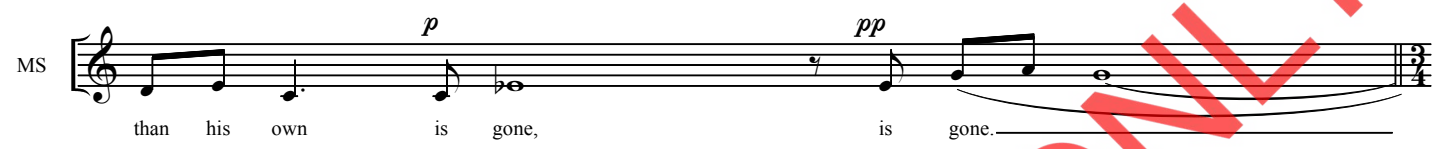
MS
When he glanc - es up, the face more fa - mil - iar

Picc.



MS
than his own is gone, is gone.

p *pp*



47 $\text{♩} = 100$ 50

MS

Vln. *niente* *mp*

Vla. *pp* *mp* *p* *mp* *p* *mp*

Vnc. *pp* *mp*



52 55

Vln.

Vla.

Vnc.



56 ♩ = 88

MS *mf*
The

Prc. *mp*

Vln. *mp*

Vla. *mp*

Vnc. *mp*

58

MS
man — hoes and — plants his — seed —

Prc.

Vln.

Vla.

Vnc.

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70

MS
go. Come from the dy - - - ing

Prc.

Vln. *arco, flautando*

Vla. *pizz.*

Vnc. *arco, flautando*

75

MS
moon and blow,

Prc.

Vln.

Vla.

Vnc. *pizz.*

MS
Blow him a - gain to me,

Prc.

Vln. *arco, flautando*

Vla. *arco, sul pont.*

Vnc.

MS
While my lit - tle one, While my

Prc.

Vln. *8va modo ord.*

Vla.

Vnc.

80

81 *rit.* $\text{♩} = 70$ $\text{♩} = 60$

MS
pret - ty one sleeps."

Prc.
6 6 6 *L.v.*
niente *p* *ppp*

(8va) $\text{♩} = 70$ $\text{♩} = 60$

Vln. *niente*

Vla.

Vnc.

MS *mf* *f* *mf*

Ely - ing o - ver the house from the lake

Prc. *mp* *mf* *f* *sub. p* *mp*

MS *mp*

where the last ice - beads have re - cent - ly melt - ed a - way

Prc.

MS

a loon laughs his strange hys - ter - i - cal,

Prc. *p*

accel. poco a poco -----

MS *al - most hu - man laugh.*

Picc.

Prc. *accel. poco a poco* -----

pp *ff*

MS

Picc.

Prc. *p* *pp* *l.v.*

Very freely, restfully (♩=c. 60)

MS *p*

The man— rests, leans— his hoe a - gainst win - ter's

Picc.

Prc.

MS *mp*

rag - ged edge, think - ing a - bout boy,

Picc. *mp*

Prc.



MS
loon, — ice, — how all ap - par - ent sol - ids —

Picc.
niente

Prc.
ppp *p* *accel.*

MS
dif - fuse — and be - gin — to —

Picc.

Prc.
p *Red.* *Red.*

82A $\text{♩} = 60$ *accel.* $\text{♩} = 80$
f

MS
flow.

Picc.

Prc.
mf *Red.* *Red.* *Red.* *sim.*

Vln.
détaché *mp* *mf*

Vla.
détaché *mp* *mf*

Vnc.
arco *détaché* *mp* *mf*

MS

Picc. *f* *ff*³

Prc. *f* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vnc. *f* *ff*

86

Picc. *mf* *rit. poco a poco* -----

Prc. *mf*

Vln. *mf* *rit. poco a poco* ----- *détaché*

Vla. *mf* *détaché*

Vnc. *mf* *détaché*

88 $\text{♩} = 60 \text{ rit.}$

Picc. *mp* *p*

Prc. *mp* *p*

Vln. *mp*

Vla. *mp*

Vnc. *mp*

90

Picc. *pp* *ppp* *niente*

Prc. (pick up bow) bow *niente* *p* *niente*

Vln.

Vla.

Vnc.

APPARENT SOLIDS

JOAN WOLF PREFONTAINE

EDIE HILL

II. Edges

Mezzo Soprano

Flute

Percussion

Violin

Viola

Violoncello

MS

FL

Prc.

Vln.

Vla.

Vnc.

♩ = 50

fltg. *pp* *6* *fltg.* *fltg.* *fltg.*

Vibraphone (*motor on*) bowed pick up mallets (soft) - to Crotales *pp* *6* *Crot.* *Vbr.* *Crot.*

niente *mp*

con sordino *flautando* *pp* *sul A (silvery shimmer)* *Sva* *sim.*

con sordino *pp* *mp*

con sordino *pp* *sim.* *pizz.* *p* *arco*

p *p* *fltg.* *fltg.*

n. *pick up bow - to Vbr.* *Vbr. (bowed)* *pp*

pp *Sva*

pp *pp* *p*

pp *sim.* *pp*

10 *p*

MS
— at dusk, — nu - mer - ous bats ap - pear, mes - sa - ges — that nev - er quite reach our

Fl.
fltg. *fltg.* *fltg.* niente

Prc.
Tpl. Blks. Crot. Vbr.
p

Vln.
flautando
p

Vla.
pizz.
p

Vnc.
p *arco*
p

MS
mf *pp*
dreams.

Fl.

Prc.
Vbr.
p *mp*

Vln.
legato
smfp

Vla.
legato
mf *p*

Vnc.
legato
p *mf*

15

MS *mp*
 Dressed in a torn ha-bit, I walk a-mong

Fl.

Prc.

Vln. *mp*

Vla. *mp* *port.*

Vnc. *p* *mp*

19

20

MS *mf* *sub. p* *pp* *mp* *p*
 pines and ce-dars Lis-ten-ing the oc-ca-sion-al ech-oes of owls,

Fl. *flg.~ flg.~*
p

Prc. *Tpl. Blks.* *strike*
p *Wind Chimes*

Vln. *mf* *p*

Vla. *mf* *p*

Vnc. *mf* *p*



MS *mf* wa - ter run - ning — stead - i - ly o - ver gran - ite, *p* the

Fl. *p* *tr* *ftg.* *ftg.* *ftg.*

Prc. *p* Tpl. Blks. *mf* to Vibr. and Crot.

Vln. *mf*

Vla. *mf*

Vnc. *mf*

25 ♩ = 60 *pp* blink - ing sig - nal lights of fire - flies — that al - most make a sound.

Fl. *niente*

Prc. *pp* Vbr. Crot. Vbr. Crot. *L.v.*

Vln. *sfpp* *niente*

Vla. *sfpp* *niente*

Vnc.

MS $\text{♩} = 72$ 30

Fl.

Prc.

Vln. $\text{♩} = 72$ *senza sord.* *mp* niente

Vla. *senza sord.* *mp* niente

Vnc. *senza sord.* *sfp*

MS *p* *mf* *mp* $\text{♩} = \text{♩}$

Once — I star tled a stran - ger — on this car - riage path.

Fl.

Prc.

Vln. *pizz.* $\text{♩} = \text{♩}$ *p grad. cresc, more and more agitated to m. 35*

Vla. *pizz.* *p* *grad. cresc, more and more agitated to m. 35*

Vnc. *grad. cresc, more and more agitated to m. 35*

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41 ♩ = c. 46

MS

Fl.

Vibraphone (motor on) bowed

Prc.

Vln.

Vla.

Vnc.

41 ♩ = c. 46

MS

Fl.

Prc.

Vln.

Vla.

Vnc.

At the div - ing rock — there is peace. — I let my cloak — slip off

strike Wind Chimes Lv. to Vibr.

sul C (silvery shimmer)

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MS
 eas - i - ly. Wait - ing here, poised, un - til a de - sire

Fl.
 flg. flg. p p

Prc.
 Vbr. (bowed) niente p flautando

Vln.
 niente pp niente

Vla.
 niente

Vnc.
 sim. niente p

MS
 — for sub - mer - gence chan - nels a - gain through my skin, I

Fl.
 niente

Prc.
 Tpl. Blks. Vbr. pp pp

Vln.
 niente

Vla.
 niente

Vnc.
 pizz. arco niente

MS
cen - ter my - self like a sun; then I fall through

Fl.

Prc. *Vbr. (bowed)*
mp *mf* *niente*

Vln.

Vla.

Vnc.

mf *Very freely p* *molto accel.* *f*

MS
space

Fl.

Prc. *Vbr.* 6 6 6 6 6 6
pp *p*

Vln.

Vla.

Vnc.

mp *56 accel.* *80*

pp *56 accel.* *80*

p

45

MS *mf*
the way a plan - et does or - bit - ing that

Fl.

Prc. *6*

Vln. *p*

Vla. *p*

Vnc.

MS *molto rit.*
sun,

Fl.

Prc. *6*

Vln. *molto rit.*

Vla.

Vnc.

48 $\text{♩} = 50$

MS
one half ex - posed, the oth - er re - main - ing in

Fl.

Prc.
pp
niente

Vln.
pp

Vla.
pp

Vnc.
pp

50

MS
dark - ness.

Fl.
flg.
pp
niente

Prc.
Vibraphone (motor off)
soft mallets
ppp

Vln.
niente

Vla.
niente

Vnc.
niente

APPARENT SOLIDS

JOAN WOLF PREFONTAINE

EDIE HILL

III. The Birthday

Mezzo Soprano

Flute

Percussion

Violin

Viola

Violoncello

♩ = 50 espressivo, dolce

con sord.

pp

p

pp

MS

Fl.

Prc.

Vln.

Vla.

Vnc.

mp

mf

mp

pp

mp

pp

pp

mf

mp

pp

mp

con sord.

12 *p*

MS
No one can tell you how man-y there are yet to be, but as soon as you had a bod-y you

Fl.

Prc.

Vln. *p* *sub. pp*

Vla. *p* *sub. pp*

Vnc. *p* *sub. pp*

15 *mp* *mf* *♩* = 56

MS
want-ed this day to hap - pen.

Fl.

Prc. *ppp* *soft mallet motor on: low Vbr.* *ppp* *Crot. Vbr. Crot.*

Vln. *f* *p* *pp* *♩* = 56

Vla. *f* *p* *pp*

Vnc. *f* *p* *pp*

MS *pp*
You had slipped so eas - i - ly from a

Fl. *niente ppp*

Prc. Vbr. Crot. Vbr. Crot. Vbr. Crot. Vbr. Crot. Vbr. Crot.

Vln. *niente ppp*

Vla.

Vnc.

MS *mp*
past that can - not be re - cord - ed in - to the at - tend - ing spring

Fl. *tr*

Prc. Vbr. Crot. Vbr. Crot.

Vln. *niente*

Vla. *niente*

Vnc. *niente*

MS *f* *pp* *p*
world, your fine hair - strands gleam - ing from the heat and

Fl. *mf* *niente*
Random whistle tones

Prc. pick up bow *pp* *Bowed Crotales*

Vln. *con sord.* *pp*
Vla. *con sord.* *pp*
Vnc. *con sord.* *pp*

MS *rit.* *mf*
dark-ness of the long pas - sage. You watched

Fl. *niente*
Vibraphone soft mallet motor off *p* *Red.* *Red.* *Red.* *Red.*

Prc. (to Vibraphone, soft mallet) *p*

Vln. *rit.* *mf*
Vla. *mf*
Vnc. *mf*

35 $\text{♩} = 80$

MS
brown grass turn to green,

Fl.

Prc.
mp
ped. *ped.* (*Ped. sim.*)

Vln.
pp niente *p* *senza sord.*

Vla.
pp niente

Vnc.
pp niente

37

MS
lis - tened to car - di - nals and wood - peck - ers for

Fl.
p

Prc.

Vln.
senza sord.

Vla.
p

Vnc.

38

MS months be - fore learn - ing their names, *tr*

Fl.

Prc.

Vln.

Vla.

Vnc.

39 $\text{♩} = 80$

MS *p dolce* smelled— sweet—

Fl. niente

Prc. *pp*

Vln. niente

Vla. niente

Vnc.

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49

MS *f* like a skit - tish

Fl. *f*

Prc. Tpl. Blks. Vbr. Tpl. Blks. Vbr.

Vln. *f*

Vla. *f*

Vnc. *f* pizz.

51

MS colt you ran on all fours,

Fl.

Prc. Tpl. Blks. Vbr.

Vln. 51

Vla.

Vnc. arco pizz. arco

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54
MS
eyes fresh to wit - ness — the stir of life—

Fl.
Tpl. Blks. Vbr. + +

Vln.
Vla.
Vnc. pizz.

57 $\text{♩} = 60$
MS
the mir - a - cle of hands — hold - ing up to your face,

Fl. *pp*

Prc.

Vln. *pp*

Vla. *pizz.* *pp*

Vnc.

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60 $\text{♩} = 116$ $\text{♩} = 60$

MS
toys, food, — flow - ers.

Fl.
f

Prc.
f *sub. p* *l.v.*

Vln.
f *arco* $\text{♩} = 116$ $\text{♩} = 60$

Vla.
f *arco*

Vnc.
f

63 $\text{♩} = 56$ *p* *mp*

MS
Per-haps e-ven be-fore you had a bod-y — you want-ed this day to come

Fl.
ppp *Random whistle tones*

Prc.
Crot. *ppp*

Vln.
ppp $\text{♩} = 56$

Vla.
ppp

Vnc.
ppp

MS *mf* and willed it, ——— and cre - at - ed your - self

Fl. *mf* *tr*

Prc. *mf*

Vln.

Vla.

Vnc.

MS ⁶⁴ so those who love you to - day ——— can sur - round you with songs ———

Fl. (to Piccolo)

Prc. **Vibraphone** *mf*

Vln. ⁶⁴

Vla. ⁶⁴

Vnc. ⁶⁴

66 *ff* ♩ = 80

MS
and good wish - es.

Picc. *f* Piccolo

Prc. *mf* *Red.* *Red.* *Red.* *(Ped. sim.)*

Vln. *p* *mf* ♩ = 80

Vla. *p* *mf*

Vnc.

68 *accel. poco a poco*

MS

Picc. *tr*

Prc. *6*

Vln. *f* *accel. poco a poco*

Vla. *f*

Vnc. *f*

70 ♩ = 100

MS

Picc.

Prc.

Vln.

Vla.

Vnc.

fff

mf

fff

fff

fff

fff

fff

fff

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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), Musis 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. The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). 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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