

HP 02-14

Edie Hill

BUTTERFLY EFFECT

for piano and chamber orchestra



FOR PERUSAL ONLY

BUTTERFLY EFFECT

“The edge of chaos is where life has enough stability to sustain itself and enough creativity to deserve the name life. The edge of chaos is where new ideas and innovative genotypes are forever nibbling away at the edges of the status quo, and where even the most entrenched old guard will eventually be overthrown. The edge of chaos is where centuries of slavery and segregation suddenly give way to the civil rights movement of the 1950's and 1960's; where seventy years of Soviet communism suddenly give way to political turmoil and ferment; where eons of evolutionary stability suddenly give way to wholesale species transformation. The edge of chaos is the constantly shifting battle zone between stagnation and anarchy, the one place where a complex system can be spontaneous, adaptive, and alive.”

- Frank L. Wolf

I read this statement in my late Father-in-law's memorial service program. A brilliant man, Frank was a bright light in our family and a bright light in the Carlton College Community where he headed up the math department and taught for many years. We had a strong, unspoken bond – he, always interested in my music and I, awed by his abilities in mathematics and his inquisitive mind. Reading this statement sent me on a journey into chaos theory. I read the book he was reading just before he passed away in 2000 and discovered “The Butterfly Effect” which was a theory put forth by one of the world's first chaologists, meteorologist, Edward Lorenz. Simply put, the theory poses the question “can the fluttering of a butterfly's wings in Madagascar cause a tornado in Texas?”

I loved the idea of using *The Butterfly Effect* as a structural point of departure for this piece. I also felt a connection with Frank in writing this piece. For piano and chamber orchestra, *Butterfly Effect* is a musical illustration of cause and effect.

Eddie Hill

BUTTERFLY EFFECT

for piano solo and chamber orchestra
(transposed score)

INSTRUMENTATION

Piano Solo

Flute in C (*doubling alto flute and piccolo*)

Oboe

Clarinet in Bb (*doubling bass clarinet*)

Bassoon

Horn in F

Trumpet in Bb

Tenor Trombone

2 Percussion (*suspended cym., tam tam, marimba, vibes, xyl., snare drum, 4 tom toms, claves, bass drum*)

Violin I

Violin II

Viola

Violoncello

Contrabass

BUTTERFLY EFFECT

EDIE HILL

I. Butterflies

Very freely (♩=60) ♩=c.80 ♩=♩ throughout

Flute
Alto Flute
Piccolo

Oboe

Bb Clarinet

Bassoon

Horn (in F)

Trumpet (in Bb)

Trombone

1
Percussion

2

Piano Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

High susp. cym.
(come out of piano sound)

Tam-tam
(come out of piano sound)

Freely temolo, palms inside keyboard
(ca. 4 beats) (ca. 2 beats)

niente

ff l.v.

l.v.

mf

l.v. poss.

p

mf

5

Fl. (to Alto Flute) *f* *pp* *mp* *n.*

Ob.

Cl. Bb Clarinet *pp* *mp* *n.*

Bsn. *n.*

Hn. (F)

Tpt. *pp* *ff* *p* *f*

Tbn.

1 Susp. Cym. *pp* *mf* *l.v.*

Perc. 2 *pp* *mf* *l.v.* Tam-tam *ppp*

5 Pno. *p* flux dynamic (ad lib.)

I Vln. *n.* *n.*

II Vln. *n.* *n.*

Vla. *n.* *n.*

Vnc.

Cb.

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10

Alto Flute

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

(to Marimba) Marimba

1

Perc.

(to Vibraphone) Vibraphone
soft mallets; motor on: slow

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

pp *mf* *pp*

p *mf* *p*

pp *mf* *pp*

p *f*

pp *mf* *pp*

pp *pp*

mf *n.*

mf *n.*

mf *n.*

mf *mp* *mf* *mp*

p

pizz.

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This page of a musical score, numbered 6, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section consists of two parts, labeled 1 and 2. The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Key musical details include:

- Flute (Fl.): Measures 19-22. Measure 19 starts with a piano (*p*) dynamic and a five-measure slur. Measure 20 features a forte (*f*) dynamic with a triplet of eighth notes. Measures 21-22 contain complex rhythmic patterns with slurs and fingerings (2, 5).
- Clarinet (Cl.): Measure 19 has a breath mark and a *n.* (normal) dynamic marking.
- Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.): Measures 19-22. Horn and Trumpet have breath marks and *n.* dynamics. Trombone has a breath mark and *n.* dynamic.
- Piano (Pno.): Measures 19-22. Measure 19 has a *n.* dynamic. Measure 20 has a *pp* dynamic. Measure 21 has a *n.* dynamic. Measure 22 has a *mp* dynamic and a *light Ped.* marking. The piano part includes a "dovetail with strings" annotation and complex rhythmic patterns with slurs and fingerings (2, 5).
- Violin I (Vln. I) and Violin II (Vln. II): Measures 19-22. Both have "dovetail from Pno." annotations. Violin I has a *n.* dynamic in measure 20 and a *p* dynamic in measure 22. Violin II has a *n.* dynamic in measure 20 and a *p* dynamic in measure 22.

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B Relax tempo a bit (♩=c.72)

29 (take Piccolo) Piccolo *tr.*

Fl. *n.* *p*

Ob. *p* *n.*

Cl. *n.* *mf* *n.* *tr.* *p*

Bsn. *p* *n.*

Hn. (F) *sing out* *mp* *p* *mf*

Tpt. *p* *mf*

Tbn. *n.* *mf* *p* *mf*

1 Perc. *n.* *p*

2 *mf* *p* *mf*

Pno. *mp* *f*

again, like splashing water
8va

Red.

B Relax tempo a bit (♩=c.72)

29 *sing out*

I Vln. *sing out*

II Vln.

Vla.

Vnc. *n.*

Cb. *n.*

32

Fl. *mf* *p*

Ob.

Cl. *mf* *p*

Bsn.

Hn. (F) *f* *pp*

Tpt. *f* *pp*

Tbn. *f* *pp*

1

Perc.

2

(Sna)

Pno. *mp* *f* *mf*

I *mp* *f* *sing out*

Vln. II *mp* *f* *sing out*

Vla. *n.* *mp* *p* *(dovetail w/ Mrba.)*

Vnc. *n.* *mp* *p* *(dovetail w/ Mrba.)*

Cb.

C Very legato, freely flowing
gently undulating (♩=96)

36

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

p

S^{va} -----

S^{va} -----

C Very legato, freely flowing
gently undulating (♩=96)

softly, like high cirrus clouds
S^{va} -----

n. -----

softly, like high cirrus clouds
n. -----

n. -----

n. -----

n. -----

Vln. I

Vln. II

Vla.

Vnc.

Cb.

39

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

dolce

n.

mp

mp

n.

8va

n.

n.

n.

p

n.

42 *accel.* ----- *rall.* -----

Fl.

Ob. *mp*

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno. *pp* *mp*

I *p* *n.* *accel.* ----- *rall.* -----

II

Vla.

Vnc.

Cb.

45 *rall. moltissimo*

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Perc.

2 Perc.

Pno. *ppp*

45 *rall. moltissimo*

I Vln.

II Vln.

Vla.

Vnc.

Cb.

D Cadenza -c.56-60
Expressively, freely, legato

48 *mp* (ebbing and flowing) *pp*

Ped. (Ped. sim.)

51 *stormy* *lightly, quickly*

p *mf* *p* *light Ped.*

54 *more restless*

f

56 *letting down*

l.v. *pp*

Ped.

61 *light Ped.* *light Ped.*

Ped.

66 *mf* *sub. pp* *p* *f* *p* *pp*

E A tempo (♩=80) Joyously

71

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

n. *p* *n.* *pp* *mf* *mf*

flux dynamic (ad lib.)

E A tempo (♩=80) Joyously

71

I

Vln.

II

Vla.

Vnc.

Cb.

pp *mp* *n.*

pp *mp* *n.*

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This page of a musical score, numbered 18, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Marimba and two other percussion parts (Perc. 1 and 2). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The score begins at measure 78. The Clarinet part starts with a *mf* dynamic and a *n.* (noisy) marking. The Bassoon part has a *mf* dynamic and *n.* markings. The Horn in F part has a *p* dynamic that changes to *mf*. The Trombone part has a *mp* dynamic that changes to *mf*. The Marimba part has a *mp* dynamic and *n.* markings. The Piano part has a *f* dynamic and *8va* markings. The Violin I and II parts have *mf* dynamics that change to *f*. The Viola part has a *f* dynamic. The Violoncello and Contrabass parts are mostly silent.

Musical score for orchestra and woodwinds, measures 82-84. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc. 1 and 2), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).

Measures 82-84 are marked with a rehearsal sign (82). The woodwinds (Cl., Bsn., Ob.) feature trills (tr.) and dynamics of *p*, *mf*, and *p*. The Percussion part (Perc. 1) includes a *n.* (noisy) section. The Piano part (Pno.) features a *f* (forte) section with a double bar line (||). The Violin I part (Vln. I) features a trill (tr.) and a triplet (3). The Violoncello (Vnc.) and Contrabass (Cb.) parts feature a *n.* (noisy) section and a *mf* (mezzo-forte) section.

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This page of a musical score, numbered 20, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn in F (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The piano (Pno.) part is also present. The score is divided into three measures. The Oboe and Clarinet parts feature triplets in the third measure, with dynamics ranging from *mp* to *f*. The Bassoon part also has a triplet in the third measure, with dynamics from *mp* to *f*. The Horn in F and Trumpet parts have triplets in the third measure, with a dynamic of *mp*. The Trombone part has a dynamic of *mp*. The Percussion (Perc.) section is divided into two parts, 1 and 2. Part 1 shows sustained chords in both hands. Part 2 shows a rhythmic pattern in the right hand. The Piano part features complex chordal textures with markings for *pp* and *f*, and includes a section labeled "Red." in the third measure. The Violin I and II parts have sustained notes. The Viola part has a sustained note. The Violoncello and Contrabass parts have sustained notes, with a dynamic of *mf* in the third measure. A large watermark "FOR PERSAL ONLY" is overlaid diagonally across the page.

88

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vnc.

Cb.

mf

mf

f

mp

molto

ff

ff

ff

ff

ff

ff

tr

(e)

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II. Chaos

EDIE HILL

Fiercely, thunderously (♩=116)

Flute

Oboe

Bb Clarinet
Bb Bass Clar.

Bassoon

Horn
(in F)

Trumpet
(in Bb)

Trombone

1

Percussion

2

Piano Solo

p *ff*
light Ped.

pp

mf *ff*
light Ped.

thunderously again

Fiercely, thunderously (♩=116)

I

Violin

II

Viola

Violoncello

Contrabass

6

Fl. *p* *n.*

Ob.

Cl. *Bb Clarinet* *p*

Bsn.

Hn. (F)

Tpt. *con sord. (straight mute)* *pp*

Tbn.

1 *Tom-toms* *soft mallet* *pp*

2 *Snare Drum* *pp* *mp* *pp*

Pno.

I *n.* *n.*

Vln. II *n.* *mf*

Vla. *n.* *n.*

Vnc. *n.* *mf*

Cb.

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This page of a musical score, numbered 24, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn in F (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section (Perc.) includes two parts, with the second part specifically labeled as Bass Drum. The piano (Pno.) section is shown with both left and right hands. The string section (Vln.) includes Violin I (I) and Violin II (II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The score is in 5/4 time and features dynamic markings such as *pp*, *p*, *f*, and *n.* (normal). A large, diagonal watermark reading "FOR PEPUSAL ONLY" is overlaid across the page.

14

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

p

n.

\wedge

(let B fade)

18

Fl. *p* *n.*

Ob.

Cl. (take Bass Clarinet) *pp*

Bsn.

Hn. (F)

Tpt. *p* *n.*

Tbn.

1 *pp* *pp* *pp*

Perc. 2

Pno.

18

I *n.* *n.*

II *n.* *n.*

Vla. *n.*

Vnc. *n.*

Cb.

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26

Fl. *mf* *ff*

Ob. *p* *ff*

Cl. Bb Clarinet *mf* *ff*

Bsn. *ff*

Hn. (F) *p* *ff*

Tpt. *senza sord.* *mp* *ff*

Tbn. *p* *ff*

1 Perc. *mp*

2

Pno. *ff*

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vnc. *ff*

Cb. *cresc.* *ff*

28

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

ff

With fury

ff

*light or no ped.
(clear completely if used)*

light Ped.

A ♩=120

31

Fl. *ff*

Ob. *mp* *mf*

Cl. *sfp* *f*

Bsn.

Hn. (F)

Tpt.

Tbn.

Xylophone

1 *ff* *p*

2

Pno. *ff* *p* *ff* *f*

31

A ♩=120

I

Vln. II

Vla.

Vnc. *f* *ff*

Cb.

35

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

(match piano as much as possible)

p

f

n.

pp

ppp

mp

mf

sul pont.

pp

f

n.

pizz.

mf

pizz.

mf

39

Fl.

Ob.

Cl.

Bsn.

39

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

39

Pno.

39

I

Vln.

II

Vla.

Vnc.

Cb.

B a little faster (♩=126-132)

43

Fl. *mp* *f* *pp*

Ob. *p* *mp* *pp*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. (F)

Tpt.

Tbn.

1 Perc.

2

Pno. *mf* *ff*

Red.

B a little faster (♩=126-132)

43

I Vln. *f* *mf* *ff*

II Vln. *f* *mf* *ff*

Vla. *ff*

Vnc. *f*

Cb. *f*

46

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

(bring out animated figures)

mf *f* *sub. p*

n. *f*

sfz *sfz* *sfz*

8va

f *ff* *f*

arco *raspy* *f*

f *ff* *f*

f *ff* *f*

49

Fl. *f* *ff*

Ob.

Cl. *f* *ff*

Bsn. *ff*

Hn. (F) *n.*

Tpt. *n.*

Tbn. *n.*

1 Perc. *5*

2

Pno. *ringing out* *ff* *Red.*

I Vln.

II

Vla. *ff*

Vnc. *ff*

Cb. *ff*

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55

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

mp *mf* *mp* *mp* *mf* *mp*

mf *f* *ff* *mp poco a poco cresc. to m. 61*

Sua

poco accel.

D *a tempo*

59

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

poco accel.

D *a tempo*

I

Vln.

II

Vla.

Vnc.

Cb.

p *f* *ff*

3

6

62

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn.

Hn. (F)

Tpt.

Tbn.

1 Marimba (match piano as much as possible) *n.* *mf*

2 Claves *f* Snare Drum *p*

Pno. *mf* *f* *fff* *ff*

I Vln. *pizz.* *ff* *f*

II Vln. *pizz.* *ff* *f*

Vla. *pizz.* *ff* *f* *pizz.*

Vnc. *f*

Cb. *pizz.* *f*

67

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

rim shot

ff

pp

mf

pp

Claves

f

n.

Pno.

67

I

Vln.

II

Vla.

Vnc.

Cb.

ff

ff

f

ff

f

mf < ff

f

mf < ff

FOR PERSAL ONLY

72 *poco rall.*

Fl. *f*

Ob.

Cl. *mp* *mf* *f* *p* (take Bass Clarinet)

Bsn.

Hn. (F)

Tpt.

Tbn.

1 *mf* *n.*

Perc. 2

Pno. *p* *ff*

I *poco rall.*

Vln. II

Vla.

Vnc.

Cb.

FOR PERUSAL ONLY

E

76

Fl.

Ob.

Cl.

Bsn.

76

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

all out

f *mf* *f* *mf* *ff*

3

E

76

I

Vln.

II

Vla.

Vnc.

Cb.

Very freely, mysteriously

F $\text{♩} = c.116-120$

80

Fl.

Ob.

Cl.

Bsn.

80

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

80

Pno.

mf

Sub.

Very freely, mysteriously

F $\text{♩} = c.116-120$

80

I

Vln.

II

Vla.

Vnc.

Cb.

rall.

83

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

83

pp

8vb

Red.

8vb

Red. sim.

8vb

I

Vln.

II

Vla.

Vnc.

Cb.

rall.

play like high cirrus clouds

n.

mp

play like high cirrus clouds

play like high cirrus clouds

n.

mp

play like high cirrus clouds

n.

87

Fl.

p *mp* *mf* 6 *p*

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

87

Pno.

(4) 8vb

8vb

87

I

Vln.

n.

II

mp *n.*

Vla.

p *n.*

Vnc.

mp *n.* *n.*

Cb.

n. *p*

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G

99

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

pp *f* *p*

sfz *mf*

1 Perc.

2 Bass Drum

Tom-toms

Pno.

G

99

I Vln.

II Vln.

Vla.

Vnc.

Cb.

n. *p*

104

Fl.

Ob.

Cl.

Bsn.

Bass Clarinet

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Snare Drum

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

p

mf

f

pp

mp

n.

107

Fl.

Ob. *mf* *p*

Cl. (take Bb Clarinet)

Bsn.

Hn. (F) *mf*

Tpt.

Tbn.

1

Perc. *p*

2 *mf* *pp*

Pno. *mp* *f*

I

Vln. II

Vla.

Vnc.

Cb.

109

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

pp

rim shot

mp

f

f

Marimba

Xylophone

(spark marimba)

(fade into marimba trem.)

FOR PERUSAL ONLY

III Piccolo a little faster (♩=132)

Fl. *mf*

Ob. foreshadowing *p*

Bb Clarinet foreshadowing *p*

Bsn. *p*

Hn. (F) *n.*

Tpt. *n.*

Tbn. *n.*

1 Perc. *f* *mp* *ff*

2 Bass Drum *n.* *pp* *n.* *pp*

Pno. *ff* *Sva*

Red.

III a little faster (♩=132)

I Vln. *f*

II Vln. *f*

Vla. *f*

Vnc. *f* *pizz.*

Cb. *ff*

a little slower (♩=116-120)

114 (take Flute)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. (F) *f*

Tpt. *f*

Tbn. *f*

1 Tom-toms *p*

2 *mf* *pp* *p*

Pno. *p* *mp* *mp* *f* *ff* *8va*

(light or no ped.)

a little slower (♩=116-120)

I *ff*

II *ff*

Vla.

Vnc.

Cb.

117

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

n. poco a poco cresc.

117

Pno.

mp *f* *mf* *ff*
light Ped.

all out to the end

I

Vln.

II

Vla.

Vnc.

Cb.

119

Fl.

Ob.

Cl.

Bsn.

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

Pno.

I

Vln.

II

Vla.

Vnc.

Cb.

ff

fff

Red.

H Freely (♩=60)

Flute
Random whistle tones

122

Fl.

Ob.

Cl.

Bsn.

122

Hn. (F)

Tpt.

Tbn.

1

Perc.

2

122

Pno.

fff

fff

ff

Play inside with palms on low strings

H Freely (♩=60)

122

I

Vln. II

Vla.

Vnc.

Cb.

p harmonic gliss, sul C sul pont.

p harmonic gliss, sul C sul pont.

This page of a musical score, numbered 58, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section has two staves labeled 1 and 2. The piano (Pno.) part is shown in grand staff notation with dynamics *f* and *mf*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Flute part begins at measure 127 with a melodic line. The strings play a rhythmic pattern of eighth notes with a crescendo leading to a forte (*f*) dynamic. A large watermark 'FOR PEPUSAL ONLY' is overlaid diagonally across the page.



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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