

Edie Hill

# CAROLINA PARAKEET

from *Spectral Spirits*  
~  
for SATB divisi chorus

Nº 6

PLATE 26



*Carolina Parakeet* Males 1, F & Young 5  
PSITTACUS CAROLINENSIS.  
Plum. Vieillot. Ornith. Durr.

## Program Note

Before I read “Passings” by Holly J. Hughes, I had no knowledge of a parakeet who was indigenous to North America; a parakeet who endured winters here! These beautiful birds of yellow, green and orange were the only parrot species native to the eastern United States. They also, like many species, were driven to extinction by humans.

## The Naming

Puzzi la né. Head of yellow. *Conuropsis carolinensis*.

## Carolina Parakeet

*Incas, the last Carolina parakeet, died in his cage at the Cincinnati Zoo on Feb. 21 1918, only six months after the death of Lady Jane, his companion of thirty-two years.*

From Mexico to New York they flew, tail feathers streaming,  
startling in the monochrome of winter's eastern shore.

When their forests were cut, they swooped to the farmlands  
in waves of color—yellow, green, orange—lit in fruit trees,

found the soft squish of peaches, cherries, figs. Descending  
three hundred at a time, in crayon-box flocks, they were shot

by farmers defending their crops—who could fault them?  
Shot for their tail feathers, all the rage on ladies' hats,

shot because they would not desert each other, each staying  
by its wounded mate until hunters picked them off,

one by each last, bright, exotic, faithful one.

Poetry from *Passings* by Holly J. Hughes  
Permission granted by Holly J. Hughes.  
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*Spectral Spirits (of which Carolina Parakeet is an excerpt) was commissioned for  
The Crossing - Donald Nally, conductor - with generous support provided by John Hawthorn and Danielle Macbeth.*

## THE NAMING

Free, quasi recitative

Alto Solo *mf*

Puz - zi la ne - é. Head of yel-low. Con - ur - op - sis ca - ro - lin - en - sis.

## CAROLINA PARAKEET

*Incas, the last Carolina Parakeet, died in his cage at the Cincinnati Zoo  
on Feb. 21, 1918, only six months after the death of Lady Jane,  
his companion of thirty-two years.*

HOLLY J. HUGHES

EDIE HILL

$\text{♩} = 105-110$  Bright, gleefully exuberant

S1 *f* ah *f* ah *f* ah

S2 *f* ah *f* ah *mf* ah

S3 ah

A1 *f* ah

A2 *mf* ah

A3 *mp* ah

T1

T2

Bar.

B

5

S1 *f* *f* *ff* *f* ah ah

S2 *f* *f* *ff* *f* ah ah ah ah

S3 *f* *ff* ah ah ah

A1 ah ah

A2 ah

A3 *mp* 2 ah

T1

T2

Bar.

B

FOR PERUSAL ONLY

Detailed description: This is a musical score for a vocal ensemble and instrumental accompaniment. It consists of nine staves. The vocal staves are labeled S1, S2, S3, A1, A2, and A3. The instrumental staves are labeled T1, T2, Bar., and B. The score is in 4/4 time and features a key signature of one flat. The vocal parts have lyrics 'ah' and are marked with dynamic levels *f*, *ff*, and *mp*. The instrumental parts are mostly rests, with some notes in the A3 staff. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the score.

9

S1  
ah \_\_\_\_\_ ah \_\_\_\_\_

S2  
ah \_\_\_\_\_

S3  
ah \_\_\_\_\_ ah \_\_\_\_\_

A1  
ah \_\_\_\_\_ ah \_\_\_\_\_ From *mf*

A2  
ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ *mf mp mf*

A3  
ah \_\_\_\_\_ ah \_\_\_\_\_ *mp mf mp mf*

T1

T2

Bar.

B

FOR PERUSALVO ONLY

12

S1 *mf* *f* ah

S2 *mf* *f* they flew

S3 *mf* *f* ah they flew

A1 *f* Mex - i - co to New York they flew,

A2 *n* *f* From Mex - i - co to New York they flew,

A3 *n* *f* From Mex - i - co to New York they flew,

T1 *f* From

T2 *f* From

Bar.

B

*FOR PERSUAL ONLY*

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available for purchase.

19 *f*  
S1 stream - ing, ah \_\_\_\_\_

*f* *mf*  
S2 tail feath - ers stream - ing, ah \_\_\_\_\_

*mf* *mf*  
S3 stream - ing ah \_\_\_\_\_

*mf*  
A1 ah \_\_\_\_\_ ah \_\_\_\_\_

*mp* *mf* *p* *mf* <  
A2 ah \_\_\_\_\_ ah \_\_\_\_\_ They

*mp* *mf* *p*  
A3 ah \_\_\_\_\_ ah \_\_\_\_\_

*mf*  
T1 From Mex - i - co to New York they

*mf*  
T2 From Mex - i - co to New York they

Bar. \_\_\_\_\_

*n*  
B ah \_\_\_\_\_

*FOR PERSAL ONLY*



23 *f* *mf* *f* *mf*

S1 tail feath-ers stream - ing, tail feath-ers stream - ing, stream - ing,

S2 tail feath-ers stream - ing, tail feath-ers stream - ing,

S3 tail feath-ers stream - ing,

A1 ah

A2 flew, ah

A3 They flew, ah

T1 flew, ah

T2 flew, ah

Bar. ah ah

B *mf* *pp* ah

$\text{♩} = \text{c. } 80$

*rit.*

$\text{♩} = \text{c. } 70-75$

S1 *ff* star - tling in the mon - o - chrome of win - ter's eas - tern shore. *p* *mf* *p*  
 S2 *ff* star - tling in the mon - o - chrome of win - ter's eas - tern shore. *p* *mf* *p*  
 S3 *ff* star - tling in the mon - o - chrome of win - ter's eas - tern shore. *p* *mf* *p*  
 A1 *mp* of win - ter's eas - tern shore. *p* *mf* *p*  
 A2 *mp* of win - ter's eas - tern shore. *p* *mf* *p*  
 A3 *mp* of win - ter's eas - tern shore. *p* *mf* *p*  
 T1 *mf* win - ter's eas - tern shore. When their *mp*  
 T2 *mf* win - ter's eas - tern shore. When their *mp*  
 Bar. *mf* win - ter's eas - tern shore. When their *mp*  
 B *mf* win - ter's eas - tern shore. When their *mp*

$\text{♩} = c. 80$   
in all their glory    little faster  $\text{♩} = c. 85$

30

S1 they swooped to the

S2 they swooped to the

S3 they swooped to the

A1 they swooped, they swooped to the

A2 they swooped, they swooped to the

A3 they swooped, they swooped to the

T1 for-ests were cut, they swooped, they swooped, they swooped, they swooped to the

T2 for-ests were cut, they swooped, they swooped, they swooped, they swooped to the

Bar. for-ests were cut, they swooped, they swooped, they swooped, they swooped to the

B for-ests were cut, they swooped, they swooped, they swooped, they swooped to the

*mp* *mf* *p*

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

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

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

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



38 *ff* *mp* *mf* *accel.* ..... *f* *mp* *c. 115*

S1 waves yel-low, or - ange, yel - low, lit

S2 waves yel-low, or - ange, yel - low, lit

S3 waves yel-low, or - ange, yel - low,

A1 waves yel-low, or - ange, yel - low,

A2 waves of col - or - green, green -

A3 waves of col - or - green, green -

T1 waves of yel - low, green, green -

T2 waves of yel - low, green, green -

T3 waves of yel - low, yel - low, or - ange -

B1 waves of yel - low, yel - low, or - ange -

B2 waves of yel - low, yel - low, or - ange -

B3 waves of yel - low, yel - low, or - ange -

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45 *mp*

S1 lit in fruit trees,

S2 lit in fruit trees,

S3

A1

A2 *mp* trees, lit in fruit trees,

A3 *mp* trees, lit in fruit trees,

T1

T2

T3 *p* *mf* *mp*

B1 *p* *mf* *mp*

B2 *p* *mf* *mp*

B3 *p* *mf* *mp*

ah

The image shows a page of a musical score for a choir, numbered 45. It features 12 staves for different vocal parts: Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass 1 (B1), Bass 2 (B2), and Bass 3 (B3). The lyrics for the vocal parts are: 'lit in fruit trees,' for S1 and S2; 'trees, lit in fruit trees,' for A2 and A3; and 'ah' for T3, B1, B2, and B3. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *n*, *p*, *mf*, and *mp*. A large, diagonal watermark reading 'FOR PERUSAN ONLY' is superimposed over the entire page.

48  $\text{♩} = 70$  tenderly  
*p*

S1 found the soft squish of peach - es, cher - ries, figs.

S2 found the soft squish of peach - es, cher - ries, figs.

S3 found the soft squish of peach - es, cher - ries, figs.

A1 found the soft squish of peach - es, cher - ries, figs.

A2 the soft squish of peach - es, cher - ries, figs.

A3 the soft squish of peach - es, cher - ries, figs.

T1 soft squish of peach - es, cher - ries, figs.

T2 soft squish of peach - es, cher - ries, figs.

T3 soft squish of peach - es, cher - ries, figs.

B1 soft squish of peach - es, cher - ries, figs.

B2 soft squish of peach - es, cher - ries, figs.

B3 soft squish of peach - es, cher - ries, figs.

The image shows a musical score for 14 voices, labeled S1 through B3. The score is written in treble and bass clefs with a 2/4 time signature. The tempo is marked as 70 beats per minute and the mood is 'tenderly'. The dynamics are marked as 'p' (piano). The lyrics are: 'found the soft squish of peach - es, cher - ries, figs.' The score is divided into four systems of four voices each. A large watermark 'FOR PERUSAL ONLY' is overlaid on the score.



51  $\text{♩} = c. 95$  *accel.* -----  $\text{♩} = 100$  *mf*

S1 in

S2 in

S3 in

A1 *mf* they swooped to the farm - lands in

A2 *mf* they swooped to the farm - lands in

A3 *mf* they swooped to the farm - lands in

T1 *mp* *mf* they swooped, they swooped to the farm - lands, they swooped to the farm - lands in

T2 *mp* *mf* they swooped, they swooped to the farm - lands, they swooped to the farm - lands in

Bar. *mp* *mf* they swooped, they swooped to the farm - lands, they swooped to the farm - lands in

B *mp* *mf* they swooped, they swooped to the farm - lands, they swooped to the farm - lands in

56

S1 waves, in waves of col-or ah

S2 waves, in waves of col-or ah ah

S3 waves, in waves of col-or ah

A1 waves, in waves of col-or ah ah

A2 waves, in waves of col-or ah

A3 waves, in waves of col-or

T1 waves, in waves of col-or, in waves, in

T2 waves, in waves of col-or, in waves, in

Bar. waves, in waves of col-or, in waves, in

B waves, in waves of col-or, in waves, in

60 *mf* *mp* *mf* *mp* *mf*

S1 ah De - scend - ing ah

S2 De - scend - ing ah

S3 De - scend - ing ah De - scend - ing three hun - dred at a

A1 ah

A2 three hun - dred at a

A3 ah

T1 waves, in waves

T2 waves, in waves

Bar. waves, in waves,

B waves, in waves,

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

63 *f*  
S1 De - scend - ing three hun - dred at a time,

*mf* 3  
S2 ah

*f*  
S3 time, De - scend - ing three hun - dred at a time,

*f*  
A1 three hun - dred at a time in

A2 time,

*mf* 3  
A3 ah

*mf* *p* *f*  
T1 time in

*mf* *p*  
T2 in

*mf* *p*  
Bar. in

*mf* *p*  
B in

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left blank. Full score  
available for purchase.

68 *p* *mf* *p* *mp color background*

S1 waves \_\_\_\_\_ De - scend - ing three hun -

S2 waves \_\_\_\_\_ De - scend - ing three hun - dred at a

S3 waves \_\_\_\_\_

A1 waves \_\_\_\_\_

A2 *mf* *f* *mf*  
who could fault them? \_\_\_\_\_

A3 *mf* *f* *mf*  
who could fault them? \_\_\_\_\_

T1 *mp* *mf* *p* *mf bring out*  
in waves \_\_\_\_\_ shot for their

T2 *mp* *mf* *p* *mf bring out*  
in waves \_\_\_\_\_ shot for their

T3 *mp* *mf* *p* *mf bring out*  
in waves \_\_\_\_\_ shot for their

B1 *mf bring out*  
fend - ing their crops - shot for their

B2 *mf bring out*  
fend - ing their crops - shot for their

B3 *mf bring out*  
fend - ing their crops - shot for their

71

*mf*

S1  
dred at a time, ah \_\_\_\_\_

*mf* *mf*

S2  
time, De - scend - ing, \_\_\_\_\_ De - scend - ing three hun -

*mf* *mf*

S3  
De - scend - ing, \_\_\_\_\_ De - scend - ing

*mf*

A1  
all the rage on la - dies' hats, \_\_\_\_\_

*mf*

A2  
all the rage on la - dies' hats, \_\_\_\_\_

*mf*

A3  
all the rage on la - dies' hats, \_\_\_\_\_

T1  
tail feath-ers, \_\_\_\_\_

T2  
tail feath-ers, \_\_\_\_\_

T3  
tail feath-ers, \_\_\_\_\_

B1  
tail feath-ers, \_\_\_\_\_

B2  
tail feath-ers, \_\_\_\_\_

B3  
tail feath-ers, \_\_\_\_\_

73 *mf* *mf* *p*

S1 ah ah

S2 *mp* *mf* *p*  
dred at a time, ah

S3 *mp* *mf* *mp* *mf*  
three hun - dred at a time, ah ah

A1 *mf* *mp* *mf*  
three hun - dred at a time, in cra - yon - box flocks, ah

A2 *mf* *mp*  
time, in cra - yon box flocks, shot be-cause they would not de -

A3 *mp*  
shot be-cause they would not de -

T1 *mf* *mp*  
time, in cra - yon - box flocks, shot be-cause they would not de -

T2 *mf* *mp*  
time, in cra - yon - box flocks, shot be-cause they would not de -

Bar. *mp*  
shot be-cause they would not de -

B *mp*  
shot be-cause they would not de -



*poco rit.* ..... ♩ = c. 85-90

76 *rit.* ..... ♩ = 85

*mf* *mp* *p* *n* *mp* *mp* *mp* *mp* *mp*

S1 ah \_\_\_\_\_

S2 ah \_\_\_\_\_

S3 ah \_\_\_\_\_

A1 ah \_\_\_\_\_

A2 sert ah \_\_\_\_\_

A3 sert each stay-ing by its wound-ed mate

T1 *mp/mf* to be heard, but not harsh, matter of fact  
 8 sert each oth-er, — un-til hun-ters picked them off,

T2 *mp/mf* to be heard, but not harsh, matter of fact  
 8 sert each oth-er, — un-til hun-ters picked them off,

Bar. sert each oth-er, — each stay-ing by its wound-ed mate

B sert each oth-er, — mate

80

*mf* *mf < f*

S1 bright, ex - o - tic,

*mf* *mf < f*

S2 bright, ex - o - tic,

*pp*

S3 ah

*pp*

A1 ah faith - ful one.

*mf* *mf < f* *p*

A2 bright, ex - o - tic, faith - ful one.

*mp* *mf* *mf < f* *p*

A3 ah bright, ex - o - tic, faith - ful one.

*mf* *mf < f* *p*

T1 one by each last, bright, ex - o - tic, faith - ful one.

*mf* *mf < f* *p*

T2 one by each last, bright, ex - o - tic, faith - ful one.

Bar. last,

B last,

FOR PERSAL ONLY

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), 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. 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. 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 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](http://ediehill.com)*

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