



This Floating World

Solo Flute

Edie Hill

This Floating World

Each movement of *This Floating World*
was inspired by the corresponding haiku:

I.
Midfield,
attached to nothing,
the skylark singing.

II.
Harvest moon—
the tide rises
almost to my door.

III.
Winter solitude
in a world of one color,
the sound of wind

IV.
A petal shower
of mountain roses,
and the sound of the rapids.

V.
A wild sea -
and flowing out toward Sado Island,
the Milky Way.

THIS FLOATING WORLD

for Linda Chatterton

Edie Hill

I. Skylark

♩ = 208 *as if singing and skipping across the sky*

Flute

p *mf* *f* *mf* < *f* *ftg.*

5 *ftg.* *ftg.* *ftg.*

8 *ftg.* *f* *sub.mp*

12 *mf* *ftg.*

17 *p* *mf* *f* *mp* *f* *mf* *ftg.*

21 *p* *mf* *f*

24 *ftg.* *ftg.*

28 *ff*

* grace notes occur before the beat

Music Preparation by

Music Advantage

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II. Harvest Moon and Tide

♩=c.60, Peacefully, mysteriously

*like a rising moon, beckoning the tide
pale sound with little or no vibrato*

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a tempo of ♩=c.60 and performance instructions: "Peacefully, mysteriously" and "like a rising moon, beckoning the tide, pale sound with little or no vibrato". The dynamics range from *pp* to *mp*. The second staff starts at measure 6 with a tempo change to ♩=c.72 and instructions: "play like rising water, very fluid, free, ebbing and flowing (normal vibrato)". It includes a section marked "A" and dynamics from *pp* to *mf*. The third staff features a dynamic range from *f* to *pp*. The fourth staff includes trills and dynamics from *pp* to *f*. The fifth staff includes a 7-measure rest and dynamics from *p* to *f*, with a note marked "n" for *no vibrato*.

* Accidentals apply throughout a bar-free system, and to that system only.

$\text{♩} = c.63$ like a bright, white moon

mf *pp* *pp < mp > ppp* *ppp* *mp* *f* *mp*

$\text{♩} = 60$, a little slower

no vibr. *normal vibrato*

pp *niente (poss.)* *pp*

A2

p *f*

molto rall.-----

pp *mf* *pp* *pp < mp > pp*

III. Winter Solitude

$\text{♩} = c.44$ Free, meditative, quiet
(no pitch)

c. 6 beats c. 4 beats

niente $\langle p p \rangle$ n n $\langle m p \rangle$ n $p p \langle p \rangle p p$

3 1

$p p \langle p \rangle p p$ $p p$ n $\langle m p \rangle$ n

pale, breathy
no vibr.

2 3

$p p p \langle p p p \rangle n$ p $p p p$

$\text{♩} = c.50$

p 3 n $p p p \langle p \rangle p p p$

no vibr.

1 $\text{♩} = c.44$

$p p$ $p p p$ $p p p \langle p \rangle n$

c. 15 beats - random whistle tones
(or blow through instrument, no pitch
as in the beginning)

free

n $\langle m p \rangle$ n niente $\langle m p \rangle$ n n

The musical score is written on a single treble clef staff. It begins with a tempo marking of approximately 44 beats per minute and a performance instruction of 'Free, meditative, quiet (no pitch)'. The first system contains two measures of rests, each marked with a circled 'x' and a dynamic range from 'niente' to 'pp' or 'mp'. The second system features a melodic line starting with a triplet of eighth notes, followed by a half note, and ending with a quarter note. Dynamics range from 'pp' to 'p'. The third system continues the melodic line with a triplet of eighth notes and a half note, marked 'pale, breathy, no vibr.'. Dynamics include 'ppp' and 'p'. The fourth system starts with a tempo change to approximately 50 beats per minute, followed by a melodic line with a triplet of eighth notes and a half note, marked 'no vibr.'. Dynamics range from 'p' to 'ppp'. The fifth system returns to approximately 44 beats per minute, with a melodic line starting with a quarter note and a half note, marked 'no vibr.'. Dynamics range from 'pp' to 'p'. The sixth system is a rest of approximately 15 beats, labeled 'c. 15 beats - random whistle tones (or blow through instrument, no pitch as in the beginning)'. The final system is a rest, labeled 'free', with dynamic markings 'niente', 'mp', and 'n'.

* Accidentals apply throughout a system, and to that system only.

FOR PERUSAL ONLY

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to facilitate
page turns.*

IV. Petal Shower

♩ = 84, delicately, like falling petals

The musical score is written for a single melodic line in treble clef. It begins in 9/8 time and changes to 12/8 time at measure 5. The tempo is marked as quarter note = 84, with the instruction 'delicately, like falling petals'. The dynamics range from *p* (piano) to *f* (forte). The score includes several dynamic markings: *p*, *mp*, *pp*, *ppp*, *mf*, *sub.ppp*, and *f*. There are also tempo markings: *molto accel.* starting at measure 9 and a tempo change to 144-152 starting at measure 13. The score is divided into measures 1-4, 5-8, 9-12, 13-17, 18-22, 23-27, and 28-31. A large watermark 'FOR PUPILS ONLY' is visible across the score.

1 *p* *mp*

5 *p* *pp* *ppp* *pp* *p*

9 *mp* *pp* *molto accel.*

13 *mf* *sub.ppp* *♩ = 144-152*

18 *ppp*

23 *f*

28 *ppp* *f*

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available for purchase.

V. A Wild Sea

♩=c.120 Wild, with abandon

Musical score for measures 1-10. The piece is in 3/4 time. Measure 1 starts with a *mf* dynamic and a five-measure rest, followed by a five-measure phrase that builds to *f*. Measure 2 continues with a *ff* dynamic. Measure 3 features a triplet. Measure 4 has a *f* dynamic. Measure 5 has a *pp* dynamic. Measure 6 has a *mp* dynamic and a five-measure rest, followed by a five-measure phrase that builds to *f*. Measure 7 has a triplet. Measure 8 has a *pp* dynamic. Measure 9 has a *f* dynamic. Measure 10 has a *sub. pp* dynamic.

♩.=66 cantabile, pulling back a bit but building intensity

Musical score for measures 11-21. The piece is in 6/8 time. Measure 11 starts with a *p* dynamic and a triplet. Measure 12 has a *ftg.* dynamic. Measure 13 has a *ftg.* dynamic. Measure 14 has a *ftg.* dynamic. Measure 15 has a *ftg.* dynamic. Measure 16 has a *f* dynamic. Measure 17 has a *mp* dynamic. Measure 18 has a *p* dynamic. Measure 19 has a *ftg.* dynamic. Measure 20 has a *tr* dynamic. Measure 21 has a *ftg.* dynamic and a triplet.

25 *ftg.* *accel.* $\text{♩} = 120$ *again, wild, with abandon*

29 $\text{♩} = 72$ *ftg.* $\text{♩} = 120$

32 $\text{♩} = 72$ *ftg.* $\text{♩} = 120$

36 $\text{♩} = 72$ *legato, panoramic*

40 *molto rall.*
like twinkling stars



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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