

Edie Hill

IVORY-BILLED WOODPECKER

from *Spectral Spirits*

for SSAATTB chorus

37 24

PLATE 181



FOR PERUSAL

ONLY

FOR PERUSAL ONLY

Program Note

Once, in the swampy, damp lands of the Southeastern United States, the Lord God Bird graced the canopy. “One pair needed six square miles of wet forest, with dead trees, in which to search for grubs,” says Holly J. Hughes in her poem. These birds needed what we all, as creatures of nature, need to survive - food, shelter and a safe place to raise our young. They were robbed of these necessities by human’s knack for destroying habitat and it cost the birds dearly. The last confirmed sighting was in Louisiana in 1944. However, recently birders have collected video footage. The footage is not clear enough to qualify as confirmation but there is an inkling of hope that these magnificent birds may not be gone.

FOR PERUSAL ONLY

The Naming

Campephilus principalis. Principal lover of grubs. Splendid recluse of the swamp.

Ivory-billed Woodpecker

I wish I'd been at the sighting that inspired its nickname,
the Lord God bird. I'd love to see this woodpecker,

perhaps extinct, perhaps not; no one knows for sure.
Standing twenty inches tall with white wing patches

and a flashy red crest, who wouldn't say *Lord God,*
look at that? Once it made its home in the hardwood

forests of the south; birders say its ivory bill could pierce
bark eight inches deep. Imagine the racket. Even so,

they were vulnerable: a single pair needed six square miles
of wet forest with dead trees in which to search for grubs.

In 1948, when a Louisiana forest was cleared for a soy plantation,
the last population vanished. The Cuban subspecies survived

a few more decades, but by 1970, logging had reduced its population
to eight pairs. In the 1990s, explorers in the mountains near Moa

found fresh signs of feeding, caught a glimpse of a bird that may
have been the ivory bill, but that sighting was never confirmed.

Since then, more reports have surfaced, suggesting
the Lord God bird may not be gone. A few still hide,

spectral spirits, reminding us of the shimmering line
linking memory and desire, reminding us that perhaps

it's not too late to save them, to save us all.

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

THE NAMING

Alto Solo

mf

Cam - pe - phi - li - us — prin - ci - pa - lis. —

f *p*

Prin - ci - pal lov - er of grubs. Splen - did re - cluse of the swamp.

IVORY-BILLED WOODPECKER

HOLLY J. HUGHES

EDIE HILL

$\text{♩} = 125$ In wonderment c. 15-20 sec.

whisper, repeat, ad lib., vary entrances and exits

S1 *ppp* Lord God, look at that *p* *n*

S2 *ppp* Lord God, look at that *whisper, repeat, ad lib., vary entrances and exits* *p* *n*

A1 *pp* Lord God, look at that *mp* *pp* *mp*

A2 *pp* Lord God, look at that *whisper, repeat, ad lib., vary entrances and exits* *mp* *pp* *mp*

T1 *pp* Lord God, look at that *mp* *n*

T2 *pp* Lord God, look at that *mp* *n*

Bar. *ppp* Lord God, look at that *mp*

B *ppp* Lord God, look at that *mp*

$\text{♩} = 250$ $\text{♩} = 125$

S1 *pp* *pp* *mp* *pp*
I wish I'd been at the sight-ing, — I wish I'd been at the sight-ing, —

S2 *pp* *pp* *mp* *pp*
I wish I'd been at the sight-ing, — I wish I'd been at the sight-ing, —

A1 *pp*
I wish I'd been at the

A2 *pp*
I wish I'd been at the

T1

T2

Bar *ppp* *mf* *ppp* *n*

B *ppp* *mf* *ppp* *n*

S1 *mp*
 I wish I'd been at the sight-ing, —

S2 *mp*
 I wish I'd been at the sight-ing, —

A1 *mp*
 sight-ing, — I wish I'd been at the sight-ing, —

A2 *mp*
 sight-ing, — I wish I'd been at the sight-ing, —

T1 *pp* *p* *pp*
 Lord God, look at that

T2 *pp* *p* *pp*
 Lord God, look at that

Bar *pp* *p* *pp*
 Lord God, look at that

B *pp* *p* *pp*
 Lord God, look at that

FOR PERUSAL ONLY

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broadly

13

S1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

S2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

A1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

A2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

T1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

T2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

Bar *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

B *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

$\text{♩} = 125$ *mp* *mf* *mp* $\text{♩} = \text{c. } 90$

S1 I'd love to see this wood-peck-er, —

S2 I'd love to see this wood-peck-er, —

A1 I'd love to see this wood-peck-er, —

A2 I'd love to see this wood-peck-er, —

T1 *mp* per - haps ex - tinct, — per - haps not;

T2 *mp* per - haps ex - tinct, — per - haps not;

Bar *mp* per - haps ex - tinct, — per - haps not;

B *mp* per - haps ex - tinct, — per - haps not;

♩ = 125

S1 *mp* *pp* *mp* *pp* *mp*
 no one knows for sure. — I wish I'd been at the sight-ing, — I

S2 *mp* *pp* *mp* *pp* *mp*
 no one knows for sure. — I wish I'd been at the sight-ing, — I

A1 *mp* *pp* *mp*
 no one knows for sure. — I wish I'd been at the sight-ing, — I

A2 *mp* *pp* *mp*
 no one knows for sure. — I wish I'd been at the sight-ing, — I

T1
 no one knows for sure. —

T2
 no one knows for sure. —

Bar *ppp* *n*
 no one knows for sure. — Lord God, look at that

B *ppp* *n*
 no one knows for sure. — Lord God, look at that



25

S1 wish I'd been at the sight-ing, _____ I *p*

S2 wish I'd been at the sight-ing, _____ I *p*

A1 wish I'd been at the sight-ing, _____ I *p*

A2 wish I'd been at the sight-ing, _____ I *p*

T1 *pp* *p* *pp* Lord God, look at that I *p*

T2 *pp* *p* *pp* Lord God, look at that I *p*

Bar *pp* *p* *pp* Lord God, look at that I *p*

B *pp* *p* *pp* Lord God, look at that I *p*

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28 *mf* *p* $\text{♩} = c. 95$ *p*

S1 wish I'd been at the sight - ing that in - spired its nick - name, — the

S2 wish I'd been at the sight - ing that in - spired its nick - name, — the

A1 wish I'd been at the sight - ing that in - spired its nick - name, — the

A2 wish I'd been at the sight - ing that in - spired its nick - name, — the

T1 wish I'd been at the sight - ing that in - spired its nick - name, — the

T2 wish I'd been at the sight - ing that in - spired its nick - name, — the

Bar wish I'd been at the sight - ing that in - spired its nick - name, — the

B wish I'd been at the sight - ing that in - spired its nick - name, — the

31

S1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

S2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

A1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

A2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

T1 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

T2 *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

Bar *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

B *mf* *p* *p* *ff* *mp*
Lord God _____ bird, _ the Lord God _____ bird. _

The image shows a musical score for a SATB choir. It consists of eight staves: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar), and Bass (B). The score is in 7/4 time and starts at measure 31. Each staff has a treble clef (except for Baritone and Bass which have bass clefs). The lyrics are: "Lord God _____ bird, _ the Lord God _____ bird. _". Above each staff, there are dynamic markings: *mf* (mezzo-forte) and *p* (piano) for the first part, and *p*, *ff* (fortissimo), and *mp* (mezzo-piano) for the second part. The score is overlaid with a large, semi-transparent watermark that reads "FOR PERSAL ONLY".

34 *pp* *f*

S1 Stand-ing twen-ty in-ches tall with white wing patch-es and a flash-y red crest, who

S2 Stand-ing twen-ty in-ches tall with white wing patch-es and a flash-y red crest, who

A1 Stand-ing twen-ty in-ches tall with white wing patch-es and a flash-y red crest, who

A2 Stand-ing twen-ty in-ches tall with white wing patch-es and a flash-y red crest, who

T1 *pp* *f*
8 Lord God bird. flash-y red crest, who

T2 *pp* *f*
8 Lord God bird. flash-y red crest, who

Bar *pp* *f*
8 Lord God bird. flash-y red crest, who

B *pp* *f*
8 Lord God bird. flash-y red crest, who

Detailed description: This is a musical score for a SATB choir. It consists of eight staves: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar), and Bass (B). The music is written in 4/4 time and features a dynamic range from *pp* (pianissimo) to *f* (forte). The lyrics are: "Stand-ing twen-ty in-ches tall with white wing patch-es and a flash-y red crest, who Lord God bird. flash-y red crest, who". The score includes various musical notations such as slurs, accents, and triplets. A large watermark "FOR PERSUSAL ONLY" is overlaid diagonally across the page.

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available for purchase.

$\text{♩} = c. 115$

40 *mf*

S1 home in the hard - wood for - est of the south; bird - ers say its iv - ory bill could

S2 home in the hard - wood for - est of the south; bird - ers say its iv - ory bill could

A1 *mp* *mf*
(4) for - est of the south; bird - ers say its iv - ory bill could

A2 *mp* *mf*
(4) for - est of the south; bird - ers say its iv - ory bill could

T1 *mf* *p*
8 hard - wood for - est of the south; oo

T2 *mf* *p*
8 hard - wood for - est of the south; oo

Bar *mp* *mf* *p*
for - est of the south; oo

B *mp* *mf* *p*
wood for - est of the south; oo

43 *f* *ff* ♩ = 120

S1 pierce bark eight in - ches deep. Im - ag - ine the rack - et.

S2 pierce bark eight in - ches deep. Im - ag - ine the rack - et.

A1 pierce bark eight in - ches deep. Im - ag - ine the rack - et.

A2 pierce bark eight in - ches deep. Im - ag - ine the rack - et.

T1 *mf* *mp* *ff* Im - ag - ine the rack - et.

T2 *mf* *mp* *ff* Im - ag - ine the rack - et.

Bar *mf* *mp* *ff* Im - ag - ine the rack - et.

B *mf* *mp* *ff* Im - ag - ine the rack - et.

$\text{♩} = c. 75-88$

46 *sub. p*

S1 E-ven so, — they were vul - ner - a - ble: —

sub. p

S2 E-ven so, — they were vul - ner - a - ble: —

sub. p *mp*

A1 E-ven so, — they were vul - ner - a - ble: — a sin - gle pair need - ed six square miles of

sub. p *mp*

A2 E-ven so, — they were vul - ner - a - ble: — a sin - gle pair need - ed six square miles of

sub. p *mp*

T1 E-ven so, — they were vul - ner - a - ble: — pair — six square miles of

sub. p *mp*

T2 E-ven so, — they were vul - ner - a - ble: — pair — six square miles of

sub. p

Bar E-ven so, — they were vul - ner - a - ble: —

sub. p

B E-ven so, — they were vul - ner - a - ble: —



50

S1 *mp* for - est with dead trees in which to search for grubs. - *pp*

S2 *mp* for - est with dead trees in which to search for grubs. *pp*

A1 wet for - est with dead trees. *ppp*

A2 wet for - est with dead trees. *ppp*

T1 8 wet for - est with dead *ppp*
sung/spoken on pitch

T2 8 wet for - est with dead trees. *ppp*

Bar *mp* for - est with dead trees. *ppp*

B *mp* for - est with dead trees. *ppp*

In 1948, when a Louisiana forest was cleared for a soy plantation, the last population vanished.

53 *

S1 *sung/spoken on pitch* *ppp*
the last population vanished.

S2 *sung/spoken on pitch* *mf*
In the 1990s, explorers in the mountains near Moa found fresh signs of feeding

A1 *sung/spoken on pitch* *mp* *f* *ppp*
by 1970, logging had reduced its population to eight pairs.

A2 *sung/spoken on pitch* *mp* *ppp*
The Cuban subspecies survived a few more decades.

T1

T2 *sung/spoken on pitch* *mf*
found fresh signs of feeding,

Bar *sung/spoken on pitch*
logging had reduced its population

B *sung/spoken on pitch* *mf* *ppp*
the last population vanished.

The musical score consists of eight staves, each representing a different voice part. The staves are labeled S1, S2, A1, A2, T1, T2, Bar, and B. Each staff contains a treble or bass clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in rectangular boxes below the notes. Performance instructions such as 'sung/spoken on pitch', 'ppp', 'mf', 'mp', and 'f' are placed above the notes. A large watermark 'FOR PEPUSAL ONLY' is oriented diagonally across the page.

* Stagger entrances, allow time to repeat each phrase 2-3 times

p *mf*

S1
caught a glimpse of a bird

mf *mp*

S2
caught a glimpse of a bird that may have been the ivory bill,
that sighting was never confirmed.

mf *niente*

A1
In the 1990's, explorers
near Moa . . . caught a glimpse . . .

mp *ppp*

A2
but that sighting
was never confirmed.

mp *ppp*

T1
may have been

ppp

T2
fresh signs of feeding

ppp *n*

Bar
caught a glimpse

ppp

B
that sighting was never confirmed.

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54 $\text{♩} = c. 70-75$

S1 *n*

S2 *n*

A1 *p* *mp* *mp*
Since then, _____ Since then, _____ more

A2 *p* *mp* *p* *mf*
Since then, _____ Since then, _____ more re - ports have sur - faced _____

T1 *pp* *mp* *mp*
more re - ports, _____ Since then, _____

T2 *mp*
Since then, _____

Bar *mp*
Since then, _____ Since _____ then, _____

B *mp*
Since then, _____

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available for purchase.

gossamer
p

S1 *61*
 spec - tral spir - its, _____

p *mp*

S2
 a few still hide, _____

gossamer
p

A1
 not be gone, spec - tral spir - its, _____

n *p* *n* *gossamer*
p

A2
 not be gone, ah spec - tral spir - its, _____

mp *ppp* *n*

T1
 oo _____

gossamer
mp

T2
 spec - tral spir - its, _____

mp *ppp* *n*

Bar
 oo _____ spec - tral spir - its, _____

gossamer
mp

mp *ppp* *p* *n* *ppp*

B
 oo _____ oo _____

64 *pp*

S1

S2

A1 *pp* *p*
re - mind - ing us of the shim - mer - ing line link - ing mem - o - ry and de -

A2 *pp* *p*
mem - o - ry and de -

T1 *pp* *mp*
A few — still hide —

T2 *pp* *n* *p*
ah —

Bar *pp* *n* *p*
ah —

B *n*

FOR PENSAL ONLY

like silk ribbons

S1 *pp* *mf* *pp* *p*
 a few still hide, re - mind - ing us of the shim -

S2 *pp* *mf* *pp* *p*
 a few still hide, re - mind - ing us of

A1 *ppp*
 sire, spec - tral spir - its,

A2 *ppp*
 sire, spec - tral spir - its,

T1 *p* *mp* *pp*
 spec - tral spir - its,

T2 *n* *pp*
 ah

Bar *n* *n* *pp* *n*
 ah

B *pp* *n* *pp*
 ah ah



70

S1
 mer - ing line link - ing mem - o - ry and de - sire, _____

S2
 the shim - mer - ing line link - ing mem - o - ry and de - sire, _____

A1
p
 re - mind - ing us that per - haps its not too late to save

A2
p
 re - mind - ing us that per - haps not too late

T1
ppp *pp*
 spec - tral spir - its, _____ spec - tral spir - its, _____

T2
p
 ah _____

Bar
pp
 ah _____

B
pp
 _____ spec - tral spir - its, _____



73 *p* *pp*

S1 per - haps its not too late to save them, to save us all.

S2 per - haps its not too late to save them, to save us all.

A1 — them, — ah ————— to save us all.

A2 *pp* *p* *pp*
3 spec - tral spir - its, to save us all.

T1 *pp* *p* *pp*
8 spec - tral spir - its, to save us all.

T2 *pp*

Bar *pp*

B *p* *pp*
ah —————

The image shows a musical score for SATB choir, page 25, starting at measure 73. The score is written for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar), and Bass (B). The lyrics are: "per - haps its not too late to save them, to save us all." for S1 and S2; "— them, — ah ————— to save us all." for A1; "spec - tral spir - its, to save us all." for A2 and T1; and "ah —————" for Bar and B. Dynamics include piano (*p*), fortissimo (*pp*), and piano (*p*). A large watermark "FOR PERUSAL ONLY" is overlaid on the score.

FOR PERUSAL 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

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