

Eddie Hill

Poem for 2084

for SSAATTBB chorus



text by *Joan Wolf Prefontaine*

Poem for 2084

My breath has become water.
Chokecherries and wild roses
grow from the ashes of my bones.

You who wake in human form,
healthy and vigorous,
above the root-shaped rocks,

take heart, evolutionary spirits,
many feared
you would never appear.

If the rivers and oceans
have begun to purify,
if the lead contaminated earth

has begun to heal,
if the mind has grown
less separate from other minds,

rejoice - call
your family and friends
to hear these words

of a dead poet:
gather rosehips for tea,
share bread with chokecherry jelly...

Joan Wolf Prefontaine

Poem for 2084

Commissioned by The Dale Warland Singers
with major funding provided by the Jerome Foundation,
and additional support from the Alice M. Ditson Fund of Columbia University.

Joan Wolf Prefontaine

Edie Hill

$\text{♩} = c.58$
Slowly unfolding, molto legato (stagger breath if necessary to m.8)

pp *p* *mp*

Soprano 1
My _____ breath, _____ my breath

Soprano 2
My _____ breath, _____ my breath

Alto 1
My _____ breath has be - come, _____ has

Alto 2
My _____ breath _____ has be - come wa -

Tenor 1

Tenor 2

Baritone

Bass

$\text{♩} = c.58$
for rehearsal only

8

S has be - come wa - ter, _____ my _____ breath has be - come wa - ter. _____

S has be - come wa - ter, _____ my breath _____ wa - ter. _____

A be - come wa - ter. _____ My _____ breath has be - come wa - ter. _____

A - ter, _____ wa - ter, _____ my breath. _____

T My breath _____ has be - come wa - ter, _____ has be - come wa -

T My breath _____ has be - come wa - ter, _____ has be - come wa -

B My breath. _____

B My breath. _____

8

The musical score consists of eight staves. The top seven staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The eighth staff is for the piano accompaniment. The score begins with a measure number '8' in the top left. The lyrics are: 'has be - come wa - ter, _____ my _____ breath has be - come wa - ter. _____'. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. Dynamics include *mp*, *mf*, and *p*. There are also hairpins for crescendo and decrescendo. A large watermark 'FOR PAPER' is visible across the page.

12 *mp* *p* *niente*

S Choke - cher - ries and wild ros - es grow _____

S *mp* *p* *niente*

S Choke - cher - ries and wild ros - es grow _____

A *mp* *p* *sub. pp* *ppp*

A Choke - cher - ries and wild ros - es grow from the ash - es of my bones.

A *mp* *p* *sub. pp* *ppp*

A Choke - cher - ries and wild ros - es grow from the ash - es of my bones.

T *p* *pp*

T ter. _____ ros - es grow. _____ My breath _____ has be - come _____

T *p* *pp*

T ter. _____ ros - es grow. _____ My breath _____ has be - come _____

B *mp* *p* *pp* *niente*

B Choke - cher - ries and wild ros - es — from the ash - es of my bones.

B *mp* *p* *pp* *niente*

B Choke - cher - ries and wild ros - es — from the ash - es of my bones.

12

3

3

16 **A** ♩=63

S
S
A
A
T
T
B
B

take heart, take heart, take heart, ev - o - lu - tion - ar - y
take heart, take heart, take
wa - ter. niente
wa - ter. niente
take heart, ev - o - lu - tion - ar - y
take

16 **A** ♩=63

Boldly

20 *f accel. poco a poco, building up to m. 25*

S
You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

S
You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

A
mp spir - its, — *pp* take heart, — *mp* take heart —

A
mp heart, — *pp* take heart, —

T
You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

T
You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

B
mp spir - its, — *pp* take heart, — *mp* take heart —

B
mp heart, — *pp* take heart, —

Boldly

20 *accel. poco a poco, building up to m. 25*

20 *accel. poco a poco, building up to m. 25*

----- $\text{♩} = 69$ *poco rit.* -----

24

S root - shaped — rocks, — take heart, — spir - its, —

S root - shaped — rocks, — take — heart, spir - its, —

A — take heart, — spir - its, —

A — take — heart, ev - o - lu - tion - ar - y spir - its, —

T root - shaped — rocks, — take — heart, spir - its, —

T root - shaped — rocks, — take heart, ev - o - lu - tion - ar - y spir - its, —

B — take — heart, spir - its, —

B — ev - o - lu - tion - ar - y spir - its, —

----- $\text{♩} = 69$ *poco rit.* -----

24



B $\text{♩} = 88$ poco rall. to $\text{♩} = 80$ -----

28 *f* *pp*

S man - y feared, you would nev - er ap - pear.

S man - y feared, man - y feared, you would nev - er ap - pear.

A man - y, man - y feared, you would nev - er ap - pear.

A man - y feared, man - y feared, you would nev - er ap - pear.

T man - y feared, you would nev - er ap - pear.

T man - y feared, you would nev - er ap - pear.

B man - y feared, man - y feared, nev - er ap - pear.

B man - y feared, man - y feared, nev - er ap - pear.

B $\text{♩} = 88$ poco rall. to $\text{♩} = 80$ -----

28 *f* *pp*

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available for purchase.

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available for purchase.

39 $\text{♩} = 72$ Rallentando

S joyce, if the mind has grown less sep-ar-ate from oth-er minds,

A joyce, if the mind has grown less sep-ar-ate from oth-er minds,

T if the mind has grown less sep-ar-ate from oth-er minds,

B

39 $\text{♩} = 72$ Rallentando

3

E $\text{♩} = c.66$ *accel. poco a poco*

42 *p* *f* *ff* like a trumpet call

S re - joice, re - joice, re - joice - call your fam - i - ly and friends to

S re - joice, re - joice, re - joice - call your fam - i - ly and friends to

A re - joice, re - joice, re - joice, re - joice - call your fam - i - ly and friends to

A re - joice, re - joice, re - joice, re - joice - call your fam - i - ly and friends to

T re - joice, re - - - joice -

T re - joice, re - - - joice -

B re - joice, re - - - joice -

B re - joice, re - - - joice -

ff like a trumpet call

mf

mf

mf

mf

E $\text{♩} = c.66$ *accel. poco a poco*

42

----- F ♩ = 63 *accel. poco a poco* -----

45

S hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy.

S hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy.

A hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy,

A hear these words. If the riv - ers and o - ceans have be - gun to pu - ri - fy,

T hear these words, *very legato, freely flowing* ah

T *very legato, freely flowing* Take heart,

B re -

B re -

45

----- F ♩ = 63 *accel. poco a poco* -----

48 *mf* *f*

S if the lead - con - tam - i - na - ted earth has be - gun to heal, _____

S if the lead - con - tam - i - na - ted earth has be - gun to heal, _____

A if the lead - con - tam - i - na - ted earth, _____ re - joice - _____

A if the lead - con - tam - i - na - ted earth, _____ re - joice - _____

T _____ re - joice - _____ If the

T _____ re - joice - _____ If the

B _____ joice - _____

B _____ joice - _____

48 *f*

51 $\text{♩} = 76$ *f* *mf* *rall.* *p* **G** *molto accel.* *niente* *p*

S if the mind has grown less re-joyce, niente *p*

S If the mind has grown less re-joyce, niente *p*

A mind has grown less re-joyce, re-joyce, *p*

A mind has grown less re-joyce, re-joyce, *p*

T mind has grown less sep-ar-ate from oth-er minds, re-joyce, re-joyce, *p*

T mind has grown less sep-ar-ate from oth-er minds, re-joyce, re-joyce, *p*

B If the mind has grown less sep-ar-ate from oth-er minds, re-joyce, *p*

B If the mind has grown less sep-ar-ate from oth-er minds, re-joyce, *p*

51 $\text{♩} = 76$ *rall.* **G** *molto accel.*

The piano accompaniment consists of two staves. The right hand (treble clef) features a melodic line with triplets and a final section with a 'molto accel.' marking. The left hand (bass clef) provides harmonic support with a steady bass line and triplets. Dynamic markings include *f*, *mf*, and *p*. A large watermark 'YONLINE' is visible across the page.

58 $\text{♩} = 60$ *mf* trumpet calls $\text{♩} = c.50$ niente

S - joice - call your fam - i - ly and friends, niente

S - joice - call your fam - i - ly and friends, niente

Alto Solo *mp* Alto Solo "recitative", freely
call your fam - i - ly and friends to hear these -

A *pp*
re - joice -

A *pp*
re - joice -

T *pp*
re - joice -

T *pp*
re - joice -

B *pp*
joice -

B *pp*
joice -

58 $\text{♩} = 60$ $\text{♩} = c.50$

H Tenderly, $\text{♩} = c.50$

61

S *mp* gath - er rose-hips for tea, niente

S *mp* gath - er rose-hips for tea, niente

Alto Solo *mf* words of a dead po - et: *p*

A *mp* gath - er rose-hips for tea, niente

A *mp* gath - er rose-hips for tea, niente

T *mp* gath - er rose - hips for tea,

T *mp* gath - er rose-hips for tea,

B *mp* gath - er rose-hips for tea,

B *mp* gath - er rose-hips for tea,

H Tenderly, $\text{♩} = c.50$

61

Sop. Solo

66 *mp* gath - er rose - hips for tea, *p* share — bread with choke - cher - ry *pp* jel - ly. —

S *niente* *p* *pp*

S *niente* *p* *pp*

A *niente* *p* *pp*

A *p* *pp*
ah

T *niente*

T *niente*

B *niente*

B *niente*

66

I Slowly, sweetly (♩=c.60-66)

71 *pp* *sub. p* *pp*

S take heart, take heart, — spir - its,

S take heart, take heart, — spir - its,

Alto Solo *pp* *sub. p* *pp*

Alto Solo take heart, — take heart, — ev - o - lu - tion - ar - y spir - its,

A *pp* *sub. p* *pp*

A take heart, take heart, — spir - its,

A *pp* *sub. p* *pp*

A take heart, take heart, — spir - its.

T *pp* *pp*

T take heart, take heart, — take, —

T *niente* *pp*

T take heart, take —

B *niente*

B take heart, *niente*

B take heart,

I Slowly, sweetly (♩=c.60-66)

71

75

S *p* take heart, _____ 3

S *p* take heart, _____ 3

A *p* *mp* You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

A *p* *mp* You who wake in hu - man form, health - y — and vig - or - ous, — a - bove the

T *p* heart, _____ take heart, _____

T *p* heart, _____ take heart, _____

B

B

75 3

79

S *pp* take heart. *ppp*

S *pp* take heart. *ppp*

A *mf* root - shaped rocks, take heart. *pp* *ppp*

A *mf* root - shaped rocks, take heart. *pp* *ppp*

T *pp* take heart. *pp* *ppp*

T *pp* take heart. *pp* *ppp*

B *pp* heart. *ppp*

B *pp* heart. *ppp*

79



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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