

Edie Hill



Windhover

for solo organ

THE WINDHOVER

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, – the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! And the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

– Gerard Manley Hopkins

from The Poems of Gerard Manley Hopkins, Fourth Edition, Edited by W. H. Garsner and N.H. MacKenzie; OXFORD UNIVERSITY PRESS, 1967.

PROGRAM NOTE

I am often drawn to extra-musical things to generate motivic and structural ideas for a piece. I have loved this poem for many years and when the opportunity arose to compose a piece for solo organ, it immediately came to mind. The motion - "hurl and gliding," the structure, and the idea of a masterful, majestic beast, vulnerable to falling, were all central ideas in the process of composing.

Edie Hill

for Dean Billmeyer

WINDHOVER

commissioned by the Twin Cities Chapter
of the American Guild of Organists

EDIE HILL

Free, rubato

♩=c.40 *molto accel.* ----- ♩=c.88
(use flute stops)

The first system of the musical score for 'Windhover' is written for organ. It features a treble and bass staff. The treble staff begins with a diamond-shaped symbol containing 'Sw' and a dynamic marking of *p*. The bass staff has a diamond-shaped symbol containing 'Gr' and a dynamic marking of *mp*. The music is in 4/4 time and includes various rhythmic figures, including triplets and a sextuplet. A large slur covers the first two measures of the treble staff. The system ends with a measure in 3/4 time.

(16' Bourdon)

The second system of the musical score continues the piece. It features a treble and bass staff. The treble staff has a diamond-shaped symbol containing 'Sw' and a dynamic marking of *p*. The bass staff has a diamond-shaped symbol containing 'Gr' and a dynamic marking of *mp*. The music is in 4/4 time and includes various rhythmic figures, including triplets and a sextuplet. A large slur covers the first two measures of the treble staff. The system ends with a measure in 3/4 time.

The third system of the musical score continues the piece. It features a treble and bass staff. The treble staff has a diamond-shaped symbol containing 'Sw' and a dynamic marking of *mp*. The bass staff has a diamond-shaped symbol containing 'Gr' and a dynamic marking of *mp*. The music is in 4/4 time and includes various rhythmic figures, including triplets and a sextuplet. A large slur covers the first two measures of the treble staff. The system ends with a measure in 3/4 time.

a bit slower ♩=c.80
more muscular and vigorous

slow ----- ♩=c.88
*molto cresc.
again, more
muscular and vigorous*

* *tr*

* all trills are half-step unless otherwise indicated.

20

tr~ tr~ tr~ tr~ tr~ tr~ tr~ tr~

tr~ tr~ tr~ tr~ tr~ tr~ tr~ tr~

tr~ tr~ tr~ tr~ tr~ tr~ tr~ tr~

23 $\text{♩} = 69-72$

mp a whirling sound, almost blurred

Gr

slightly more prominent

mp

25

Measures 25-26 of a musical score. Measure 25 features a complex, fast-moving melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with sustained chords and some moving lines. Measure 26 continues the right-hand melody, which includes several triplet markings (indicated by a '3' over the notes). The left hand has a few notes and rests.

27

Measures 27-28 of a musical score. Measure 27 shows a continuation of the right-hand melody with some chromatic movement. The left hand has a few notes and rests. Measure 28 features a more active left hand with a series of chords and a melodic line, while the right hand has some rests and a few notes.

29

Measures 29-30 of a musical score. Measure 29 continues the right-hand melody. The left hand has a few notes and rests. Measure 30 features a more active left hand with a series of chords and a melodic line, while the right hand has some rests and a few notes.

31

Measures 31-32 of a musical score. Measure 31 features a complex, fast-moving melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with sustained chords and some moving lines. Measure 32 continues the right-hand melody, which includes several triplet markings (indicated by a '3' over the notes). The left hand has a few notes and rests.

$\text{♩} = c.76$
(fuller sound)

33

mp

more prominent, bright
mf

Gr

35

37

39

41 *accel.* ----- ♩ = c.76

42 43 44

43 *(add tierce or cornet)*

mf

44 45 46

45

46 47 48

47

48 49 50

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available for purchase.

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available for purchase.

72 *tr tr tr tr tr* *c.72-76*

Sw *f* *Gr*

mf

74

Pos *Gr*

76 (again, add fuller sound to swell division)

78 (change color open, closer to full, regal sound but pace, so that full is saved for the end)

Pos

80

Gr

3

3

3

(bigger, brighter, fuller sound, more high partials
bigger spectrum in single note)

82

f

84

$\text{♩} = 112$

Boldly

f

86

5

5

5

5

5

5

5

5

88

5 6 5 5 5 6 5 5

90

$\text{♩} = \text{c.108}$

5 5 5 5 5 5 5 5

92

5 5 5 5 6 6 6 6

94

6 6 6 6 6 6 6 6

Boldly

Measures 96-97. Treble and bass staves. Treble staff features sixteenth-note clusters with sixteenth-note arpeggios, marked with '6' and slurs. Bass staff features a steady eighth-note accompaniment. An 8va line is indicated above the treble staff.

Measures 98-99. Treble and bass staves. Treble staff features sixteenth-note clusters with sixteenth-note arpeggios, marked with '6' and slurs. Bass staff features a steady eighth-note accompaniment. An 8va line is indicated above the treble staff. A note in measure 99 is marked with a slur and the text "(mixture with prominent 5th overtone)".

Measures 100-103. Treble and bass staves. Treble staff features sixteenth-note clusters with sixteenth-note arpeggios, marked with '6' and slurs. Bass staff features a steady eighth-note accompaniment. An 8va line is indicated above the treble staff. A note in measure 100 is marked with a slur and the text "(ad lib - take one note away from cluster to the bottom leaving only E# at measure 104)". A note in measure 103 is marked with a slur and the text "loco".

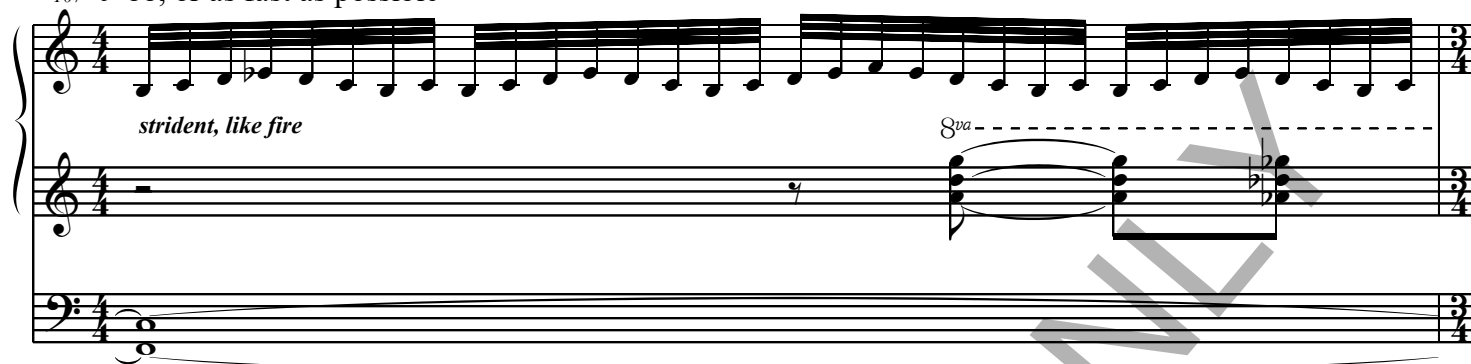
Free fall, tragic, glorious

Measures 105-108. Treble and bass staves. Treble staff features sixteenth-note clusters with sixteenth-note arpeggios, marked with '6' and slurs. Bass staff features a steady eighth-note accompaniment. An 8va line is indicated above the treble staff. A note in measure 105 is marked with a slur and the text "(8va)".

107 ♩=88, or as fast as possible

strident, like fire

8va



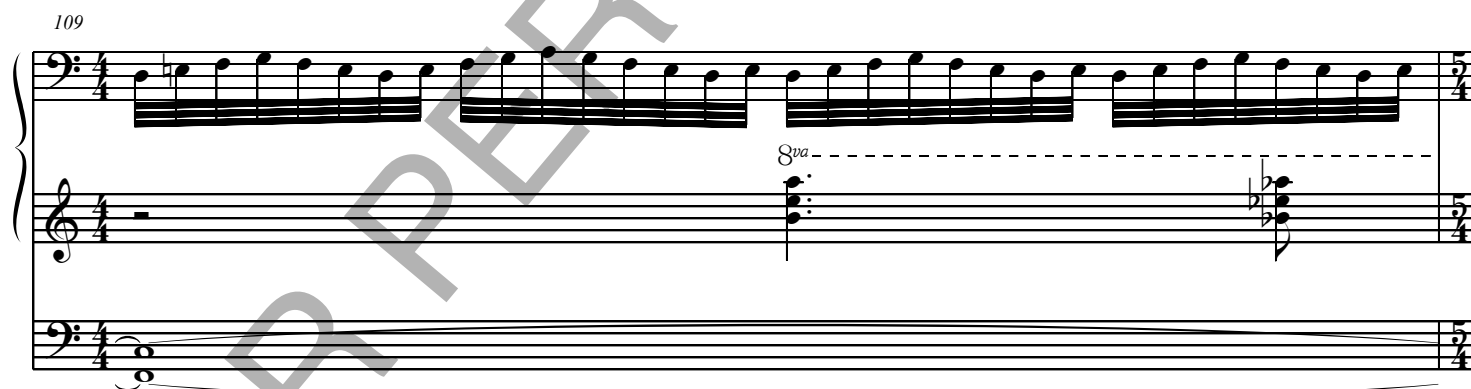
108

(8va)



109

8va



110

11

(8va)

3



♩=88 - other-worldly, as if floating

111

tr *tr* *tr* *tr*

ff *Gr*

115

tr *tr* *tr*

fff

fff

FOR PERUSIA



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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