

Edie Hill

SPECTRAL SPIRITS

a concert work for twenty-four voices

Nº 15.

PLATE LXII



Passenger Pigeon
COLUMBA MIGRATORIA, Linn.
Male 1, Female 2.

FOR PERUSAL ONLY

SPECTRAL SPIRITS

PRELUDE: THESE BIRDS

Take note. These birds are still singing to us. We must listen.
-Holly J. Hughes

FOR PERUSAL ONLY

PASSENGER PIGEON

Eyewitness: Henry David Thoreau and the Passenger Pigeon

Nº 15.

PLATE IXII

"Blue...dry slate...blue, like weather stained wood...a more subdued and earthy blue than sky...a fit color for this ariel traveller as its path is between sky and earth."

-Henry David Thoreau (1817-1862) American author and naturalist

-adapted from *Hope is the Thing with Feathers* by Christopher Cokinos

The Naming

Ectopistes migratorius. Wandering wanderer.

Passenger Pigeon

from the painting by James J. Audubon, 1824. On Sept. 1, 1914, Martha, the last passenger pigeon, died in the Cincinnati Zoo.

See how she bends to him, her beak held within his
while she waits for his food to rise up to her hunger.

He rests on the arcing branch, his neck a perfect answer to hers,
wings held aloft and slightly splayed while long tail feathers stream

away, Prussian blue going to dusk, breast russet, branch below
studded with viridian lichen to match his coat, colors chosen

by Audubon as he painted them in courtship *in situ*.
See how her colors foreshadow the fall—dun, mustard, black—

how her tail balances his wings painted in parallel planes,
how the drooping oak leaf holds them in place, stasis

in which they are aware of no one but each other.
Audubon captured then in gouache, graphite, and pastels,

not knowing they would soon be gone; in his time
they were more numerous than all other species combined.

They say the pigeons flew over the banks of the Ohio River
for three days in succession, sounding *like a hard gale at sea*.

Years later, guns spattered shot into skies stormy with pigeons.
Thousands plummeted, filling railroad cars bound for fine restaurants.

Now, of those hundreds of millions that once darkened
the skies, we are left with Martha, who never lived in the wild,

stuffed in the Smithsonian, Prussian-blue feathers stiff,
glass eyes staring, waiting, still, for her mate.

Passenger Pigeon
COLUMBA MIGRATORIA. Linn
Male 1, Female 2

-Holly J. Hughes

CAROLINA PARAKEET

Eyewitness: Gert Goebel and the Paroquets

N° 6.

PLATE 26.

“In winter...flocks of paroquets were a real ornament to the trees stripped of their foliage...a flock of several hundred...settled on a big sycamore...the bright green color of the birds...the many yellow heads looked like many candles.

[In Germany] a young birch...was set in a pail of water. In the warm room it produced delicate leaves...and on Christmas Eve, was decorated with gilded and silvered nuts, apples and candies, not unlike these bird-covered tree tops, these enormous Christmas trees of the forest.”

-Gert Goebel (1816-1896) German settler in eastern Missouri, from a translation of his 1877 autobiography
-adapted from *Hope is the Thing with Feathers* by Christopher Cokinos

The Naming

Puzzi la neé. 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.

-Holly J. Hughes

Carolina Parrots Males 1. F. & Young 3
PSITACUS CAROLINENSIS,
Plant. Vulgo. Cuckoo Bird.

From Illustrations of Published by John J. Audubon, F.R.S.E. 1805.

Reproduced & Colored by R. Harrell at San Antonio.

NORTHERN CURLEW

Eyewitness: Lucien M. Turner and the migration of the Curlews

"A most graceful undulation...like a cloud of smoke wafted by the lightest zephyr.
The whirl and rise...(Their) aerial evolutions...(are) most wonderful..."

-Lucien M. Turner (1848-1909) - American ethnologist and naturalist
-adapted from "Where Have All the Curlews Gone?" by Paul A. Johnsgard

The Naming

Numenius borealis. Swiftwing. Sweetgrass. Little Sicklebill.

Northern Curlew

I grew up reading The Last of the Curlews before bed,
your crescent-moon beak beckoning me north.

Even then you were almost gone, though millions of you
once filled the skies, migrating from the northern tundra

to South America, feeding on grasshoppers along the way.
Within twenty years, your vast flocks were brought down

by market hunters, fire suppression, tilling of the prairies,
eradication of grasshoppers. Before hunting was banned,

two million curlews were killed each year.
Here's the part that still makes me weep:

You were wiped out because you stayed
by your fallen companion; from you

I learned what loyalty means. Today, birders
search for you along Galveston's shore,

sometimes catch a glimpse, memory being so strong.
No one knows for sure you're gone. You live on

in the pages of a book, a waning crescent moon.

-Holly J. Hughes

N°42

PLATE CCVIII



Drawn from Nature by J. J. Audubon F.R.S. F.L.S.

NUMENIUS BOREALIS. Lach. Male 1. Female 2.

Engraved, Etched & Coloured by B. Bosc. 1828

IVORY-BILLED WOODPECKER

Eyewitness: Mr. Wilson and the Ivory-bill

"The first place I observed this bird at...was twelve miles north of Wilmington...North Carolina. There I found the bird from which my drawing was taken. ...

...
While taking the drawing, he cut me severely in several places...on the whole, displayed such a noble and unconquerable spirit, that I was...tempted to restore him to his native woods. He lived with me nearly three days...refused all sustenance, and I witnessed his death with regret."

-Alexander Wilson (1766-1813) Scottish-American poet and ornithologist, 1811

-adapted from *Hope is the Thing with Feathers* by Christopher Cokinos

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.

-Holly J. Hughes

PLATE XXV

Illustration by John Audubon, 1826

Campephilus principalis, Linn. Male/Female 2,3

Original from the Library of the Academy of Natural Sciences, Philadelphia

FOR PERUSAL ONLY

This work was commissioned for
The Crossing - Donald Nally, conductor -
with generous support provided by
John Hawthorn and Danielle Macbeth.

SPECTRAL SPIRITS

HOLLY J. HUGHES

Additional text by:
Henry David Thoreau, Gert Goebel
Christopher Cokinos, Lucien M. Turner
Paul A. Johnsgard, Alexander Wilson

EDIE HILL

PRELUDE: THESE BIRDS

♩ = c. 77-88, freely
With strength and conviction: you are the messenger...

Alto Solo

mf Take note. *f* Take note. *mf* Take note. *f* Take

5 *ff* note. *tenderly p* These birds, *mf* these birds *mf* are *f*

10 still sing-ing to us. *p* We must lis-ten. *mp* *mf*

15 We must lis-ten. *mp* These birds are still sing-ing to us. *mf* *p* We must lis-ten. *p*

Poetry from *Passings* by Holly J. Hughes
Permission granted by Holly J. Hughes.
First Published by Expedition Press 2016;
Republished by Wandering Aengus Press, 2019

Christopher A. Cokinos,
Hope is the Thing with Feathers (2000, 2009). Used with permission.

20 $\text{♩} = 80$

S1

S2

Alto Solo

A1

A2

T1

T2

Bar.

B

FOR PAPER ONLY

23

S1

S2

A1

A2

T1

T2

Bar.

B

n *p* *mp* *n*

We must lis - ten.

n *p* *mp*

must lis - ten. We must lis - ten.

n *p* *mp* *n*

We must lis - ten.

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

We must lis - ten. We must lis - ten.

p *mp* *n*

We must lis - ten.

p *mp*

We must lis - ten.

26

S1

S2

A1

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

We must lis - ten. _____ We must lis - ten. _____

A2

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

We _____ must lis - ten. _____ We _____

T1

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

We must lis - ten. _____ We must lis - ten. _____

T2

n *mp* *mf* *n*

We _____ must _____ lis - ten. _____

Bar.

mp *mf* *n*

We _____ must lis - ten. _____

B

n *mp* *mf*

We _____ must _____ lis - ten. _____

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available for purchase.

mf *f* *acc.* *mp* *ff*

S1 We _____ must lis - ten. _____ We _____ must lis - ten. _____ We _____

f *mf* *f* *ff* *mf* *ff*

S2 lis - ten. _____ We must lis - ten. _____ We must

p *mf* *f* *mf* *ff*

A1 _____ We must lis - ten. _____ We must lis - ten. _____

p *f* *ff* *mf* *f*

A2 _____ We _____ must lis - ten. _____ We _____

f *mp* *f* *ff* *ff*

T1 _____ lis - ten. _____ We must _____ lis - ten. _____ We must _____ lis - ten. _____

f *mp* *f* *ff*

T2 _____ lis - ten. _____ We _____ must _____ lis - ten, _____

ff *ff*

Bar. _____ must lis - ten. _____ We _____ must lis - ten. _____

f *ff* *ff*

B We must lis - ten. _____ We must _____ lis - ten. _____

♩ = 100

ff *fff* *mp*

S1
— must lis - ten. — We — must lis - ten. — We must lis - ten. —

S2
lis - ten. — We must lis - ten. — We must lis - ten. —

A1
mf *ff* *ff* *fff* *mf* *mf*
— We must lis - ten. — We must lis - ten, — lis - ten. — We must

A2
ff *ff* *fff* *f*
must lis - ten. — We — must lis - ten. — We — must

T1
ff *fff* *f*
We must lis - ten. — We — must lis - ten, — must lis - ten. — We must lis - ten. —

T2
ff *fff*
— lis - ten, — lis - ten. — We — must lis - ten. —

Bar.
ff *n*
We must lis - ten. —

B
ff *ff*
— lis - ten, — lis - ten.

Quietly, but still with intensity

38 *mf* *n*

S1 We must lis - ten. _____

S2 *mf* *n*
must - lis - ten. _____ We must lis - ten. _____

A1 *p* *mp* *mf*
lis - ten. _____ We must lis - ten. _____ We must lis - ten. _____

A2 *mp* *mf*
lis - ten. _____ We must lis - ten. _____

T1 *mp* *f* *mf* *mp* *mf*
We must lis - ten. _____ lis - ten, lis - ten, _____ lis - ten. _____ We must lis - ten.

T2 *mf* *mp* *f* *n*
_____ We _____ must _____ lis - ten. _____

Bar. _____

B _____

FOR PERSAL ONLY

41 *rit.* ♩ = c. 95

S1

S2

A1

A2

T1

T2

Bar.

B

p *mf* *n* *nn*

We must lis - ten. (nn)

mp *mf* *n*

lis - ten. (nn)

mp *mf* *n*

We must lis - ten. (nn)

p *mf* *n*

We must lis - ten. (nn)

n *nn*

EYEWITNESS: HENRY DAVID THOREAU
AND THE PASSENGER PIGEON

Score for "Eyewitness: Henry David Thoreau and the Passenger Pigeon". The score is written for a large ensemble, including Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor Solo, Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar.), and Bass (B). The music is in common time (4/4) and features a variety of dynamics and articulations.

Instrumental Parts:

- S1:** Soprano 1. Dynamics: *n* (normal), *mp* (mezzo-piano), *n* (normal). Includes a fermata.
- S2:** Soprano 2. Dynamics: *mp* (mezzo-piano), *n* (normal), *n* (normal), *mp* (mezzo-piano). Includes a fermata.
- A1:** Alto 1. Dynamics: *n* (normal), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo). Includes triplets and a fermata.
- A2:** Alto 2. Dynamics: *n* (normal), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo). Includes triplets and a fermata.
- Tenor Solo:** Tenor Solo. Dynamics: *mf* (mezzo-forte), *freely*. Includes a fermata.
- T1:** Tenor 1. Dynamics: *n* (normal), *mp* (mezzo-piano), *n* (normal). Includes a fermata.
- T2:** Tenor 2. Dynamics: *n* (normal), *mp* (mezzo-piano), *n* (normal). Includes a fermata.
- Bar.:** Baritone. Dynamics: *mp* (mezzo-piano), *n* (normal). Includes a fermata.
- B:** Bass. Dynamics: *n* (normal), *mp* (mezzo-piano), *n* (normal). Includes a fermata.

Vocal Parts:

- Tenor Solo:** Tenor Solo. Lyrics: "Henry David Thoreau" *freely* *mf* "Blue,"

Watermark: A large red diagonal watermark reading "FOR PERUSAL ONLY" is overlaid across the score.

This musical score is for the piece "Blue... (Reprise)" by John Williams. It is arranged for a large ensemble and includes a vocal solo. The score is written for the following parts:

- S1**: Soprano 1
- S2**: Soprano 2
- A1**: Alto 1
- A2**: Alto 2
- Tenor Solo**: Tenor Soloist
- T1**: Tenor 1
- T2**: Tenor 2
- Bar.**: Baritone
- B**: Bass

The score is in 5/4 time and consists of 8 measures. The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, n, mp, mf). A large red watermark "FOR PERUSAL ONLY" is overlaid on the score.

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available for purchase.

13 $\text{♩} = 80$

n *p* *n*

S1 ah

S2 oo

A1

A2 oo

Tenor Solo

8 sky... a fit col-or for this aer - - i-el trav - 'ler as its

T1

T2 oo *n* *mp*

Bar.

B *n* *mp* *n*

oo

FOR PERSAL ONLY

accel. $\text{♩} = 90$ *molto rall.*

pp

mp *n*

pp *n*

mp *n*

16 8 3

path is be-tween sky and earth."

T1 8

n

Bar.

B

The musical score is for page 14 of a piece. It features eight staves: S1, S2, A1, A2, Tenor Solo, T1, T2, Baritone (Bar.), and Bass (B). The key signature is 2 flats (B-flat and E-flat), and the time signature changes from 3/4 to 5/4 and back to 3/4. The score includes tempo markings 'accel.' and 'molto rall.', a tempo indication of 90 beats per minute, and dynamics 'pp' (pianissimo), 'mp' (mezzo-piano), and 'n' (normal). A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the score. The lyrics for the Tenor Solo part are 'path is be-tween sky and earth.'.

Free, quasi recitative

Alto Solo

mf

Ech - to - pis - tes mi - gra - to - ri - us _____ Wan - der - ing wan - der - er. _____

PASSENGER PIGEON

from the painting by James J. Audubon.

On Sept. 1, 1914, Martha, the last passenger pigeon, died in the Cincinnati Zoo.

HOLLY J. HUGHES

EDIE HILL

♩ = c. 65

p _____ *mf* _____ *p*

S See _____ how she _____ bends to him,

A _____ *p* tenderly, delicately _____ *pp*

T _____ *p* tenderly _____ *pp*

B _____ *p*

her beak held with-in his _____

held with-in his _____

while she

♩ = c. 55 poco accel. _____ *(♩ = 70) rit.* _____ *♩ = 50-55, ebb and flow*

S _____ *p* _____ *mf* _____ *p* _____ *pp*

A _____ *mp* _____ *mf* _____ *p*

T _____ *mp* _____ *p*

B _____ *p*

to her hun - ger. — He rests

up to her hun - ger. —

food to rise up to her He rests on the arc - ing branch,

waits for his food to rise

8 *p* *pp*

S a per - fect an - swer _____

A

T *mp* *mf* *p* *mf* *mp* *delicately*

8 _____ his neck _____ a per - fect an - swer to hers, _____ wings held a - loft and slight - ly splayed while

B *mp* *delicately*

wings held a - loft and slight - ly splayed

11 *accel.* ♩ = 70 savor, marvel

S

A

T *mf* *mf* *pp* *mp* *mf* *p*

8 long _____ tail feath - ers stream a - way, _____ Prus - sian _____ blue _____ go - ing to dusk,

bring out baritone
mp *mf* *p*

B

Prus - sian _____ blue _____ go - ing to dusk,

15 *p* *mf* ♩ = c. 65

S
breast rus-set, _____ stud-ded with vi-ri-di-an li-chen _____ to

A
breast rus-set, _____ branch be-low _____ stud-ded with vi-ri-di-an li-chen _____ to

T
breast rus-set, _____ branch be-low _____ stud-ded with vi-ri-di-an li-chen _____

B
breast rus-set, _____ branch be-low _____ stud-ded with vi-ri-di-an li-chen _____

18 ♩ = c. 55 ♩ = 65

S
match his coat, _____ col-ors _____ cho-sen by Au-du-bon _____ as he

A
match his coat, _____ col-ors _____ cho-sen Au-du-bon _____ as he

T
col-ors _____ cho-sen Au-du-bon _____ as he

B
Au-du-bon _____ as he

rit. $\text{♩} = \text{♩}$ $\text{♩} = 66$

mp *mf* *mp*

S *in si-tu. — See how her col-ors fore-shad-ow the*

A *paint-ed them in court-ship — in fore-shad-ow the*

T *paint-ed them in court-ship — in si-tu. —*

B

$\text{♩} = 72$

mp *mf* *f*

S *black— how her tail —*

A *fall— dun, mus-tard, black— bal-anc-es*

T *dun, mus-tard, black— ah —*

B *mus-tard, black— ah —*

28 $\text{♩} = c. 60$
sub. p

S his wings — paint-ed in par - al - lel planes, paint-ed in par - al - lel

A *sub. p* *bring out*
 his wings — paint-ed in par - al - lel planes, paint-ed in par - al - lel

T *sub. p*
 — paint-ed in par - al - lel planes, in par - al - lel, paint-ed in par - al - lel

B *sub. p*
 — paint-ed in par - al - lel planes, in par - al - lel, paint-ed in par - al - lel

32 *bring out mp* *mf*

S planes, — how the droop - ing oak leaf — holds — them

A *bring out mp* *mf*
 planes, — how the droop - ing oak leaf — holds — them

T *"back drop" line*
 8 planes, in par - al - lel planes, in par - al - lel, paint - ed in par - al - lel,

B *"back drop" line*
 planes, in par - al - lel planes, in par - al - lel, paint - ed in par - al - lel,

35

S

in place, sta - sis sta - sis in

A

in place, sta - sis sta - sis in

T

8 paint-ed in par - al - lel planes sta - sis sta - sis in

B

paint-ed in par - al - lel planes sta - sis sta - sis in

p < > *p* *p* *p*

pp *p* < > *p* *p*

pp *p* < > *p* *p*

38

S

intimate which they are a - ware of no one but each oth - er.

A

intimate which they are a - ware of no one but each oth - er.

T

8 intimate which they are a - ware of no one but each oth - er.

B

intimate which they are a - ware of no one but each oth - er.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

41 $\text{♩} = \text{c. } 80$

mf

S1 gouache, graph - ite, and pas - tels,

mf

S2 gouache, graph - ite, and pas - tels,

mf

A1 gouache, graph - ite, and pas - tels,

mf

A2 gouache, graph - ite, and pas - tels,

mp *mf*

T1 Au-du-bon cap - tured them in gouache, graph - ite, and pas - tels,

mp *mf*

T2 Au-du-bon cap - tured them in gouache, graph - ite, and pas - tels,

mp *mf*

Bar. ah gouache, graph - ite, and pas - tels,

mp *mf*

B ah gouache, graph - ite, and pas - tels,

FOR PERSAL ONLY

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available for purchase.

46 *f*

S1 pas - tels, _____

S2 pas - tels, _____

A1 *f* pas - tels, _____ *mf* in

A2 *mf* know-ing they would soon be gone, _____ *mf* not know-ing they would

T1 *f* pas - tels, _____ *mf* not know-ing they would soon be

T2 *mp* not know-ing they would soon be gone, _____ *mf*

Bar. *mf* not know-ing they would soon be

B *mf* they would

FOR PERSUASION ONLY

49

S1 *mf* in his time — they were more nu - mer - ous — than

S2 *mf* in his time — they were more nu - mer - ous — than

A1 *ff* his time — they were more nu - mer - ous — than all — oth - er

A2 *ff* soon be gone, — all — oth - er

T1 *mf* gone, — more nu - mer - ous, —

T2 *mf* more nu - mer - ous, —

Bar. gone, —

B soon be gone, —

FOR PERSAL

51 *mf*

S1 all, _____ in his time _____ they were more nu - mer - ous, _____

S2 all, _____ oth - er spe - cies _____ com - bined, _____

A1 *f* spe - cies _____ com - bined, _____ spe - cies _____ com - bined, _____

A2 *f* spe - cies _____ com bined, _____ they were more nu - mer - ous, _____ they were

T1 *mf* *ff* more nu - mer - ous than all _____ oth - er

T2 *mf* *ff* more nu - mer - ous than all _____ oth - er

Bar. _____

B _____

FOR SALE ONLY

53

S1 *f* in his time they were more nu - mer - ous than

S2 *f* more nu - mer - ous, more nu - mer - ous than

A1 *f* more nu - mer - ous, more nu - mer - ous than

A2 more nu - mer - ous, in his time they were more nu - mer - ous than

T1 *f* spe - cies com - bined, they were more nu - mer - ous than

T2 *f* in his time they were more nu - mer - ous than

Bar. *f* spe - cies com - bined, they were more nu - mer - ous than

B *f* in his time they were more nu - mer - ous than

55 *ff*

S1 all _____ oth - er spe - cies _____ com - bined. _____

S2 *ff* all _____ oth - er spe - cies _____ com - bined. _____

A1 *ff* 3 all _____ oth - er spe - cies _____ com - bined.

A2 *ff* 3 all _____ oth - er spe - cies _____ com - bined.

T1 *ff* 3 all _____ oth - er spe - cies _____ com - bined. _____

T2 *ff* 3 all _____ oth - er spe - cies _____ com - bined.

Bar. *ff* all _____ oth - er spe - cies _____ com - bined. *mp* They

B *ff* all _____ oth - er spe - cies _____ com - bined. *mp* They

FOR PERSAL ONLY

57

S1

S2

A1

A2

T1

T2

Bar.

B

pp *mf* *pp*

ah

pp *mf*

ah

pp

pp *mf*

ah

f *mf*

say the pi - geons flew o - ver the banks of the O - hi - o Riv - er for three days, — for

f *mf*

say the pi - geons flew o - ver the banks of the O - hi - o Riv - er for three days, — for

60

mf 3

S1 for three days,

mf 3

S2 of three days,

pp *mf*

A1 ah

pp *mf* 3 3 3 3

A2 They say the pi - geons flew o - ver the banks of the O -

pp *mf*

T1 ah

pp *mf* 3 3 3 3

T2 They say the pi - geons flew o - ver the banks of the O -

pp 3

Bar. three days, ah

pp 3

B three days, ah

FOR PERSAL ONLY

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available for purchase.

65

mf *f* *ff*

S1 sound-ing like a hard gale, — a hard gale — at sea.

mf *f* *ff*

S2 sound-ing like a hard gale, — a hard gale — at sea.

f *ff*

A1 in suc - ces - sion, — hard gale, — a hard gale — at sea.

f *ff*

A2 in suc - ces - sion, — hard gale, — a hard gale — at sea.

f *ff*

T1 in suc - ces - sion, — hard gale, — a hard gale — at sea.

f *ff*

T2 in suc - ces - sion, — hard gale, — a hard gale — at sea.

mf *f* *ff*

Bar. sound-ing like a hard gale, — a hard gale — at sea.

f *ff*

B a hard gale — at sea.

FOR PERSAL

69 *mf* *f* *poco rit.* ... ♩=95

S1 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

S2 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

A1 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

A2 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

T1 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

T2 Years lat - er, _____ guns spat - tered shot _____ in - to the skies

Bar. Years lat - er, _____ guns spat - tered shot _____ in - to the skies, shot _____ in - to the skies,

B Years lat - er, _____ guns spat - tered shot _____ in - to the skies, shot _____ in - to the skies,

72

S1 storm - - - - - y with pi - geons,

S2 storm - - - - - y with pi - geons,

A1 storm - - - - - y with pi - geons, Thou -

A2 storm - - - - - y with pi - geons, —

T1 *p* ah —

T2 *p* ah —

Bar. guns spat-tered shot — in - to the skies ah

B guns spat-tered shot — in - to the skies ah

75 $\text{♩} = 90$

S1 Thou - - - - sands, Thou - sands plum - met - ed, fill - ing

S2 Thou - sands plum - met - ed, ____ Thou - sands, Thou - sands plum - met - ed, fill - ing

A1 - - - - - sands plum - met - ed, ____ Thou -

A2 Thou - sands plum - met - ted, ____ Thou - - - - -

T1 8 ____ Thou - - - - sands, Thou - sands plum - met - ed, fill - ing

T2 8 ____ Thou - - - - sands, Thou - - - - -

Bar. ____ Thou - - - - sands, ____ ah Thou - - - - -

B ____ Thou - - - - sands, ____ ah Thou - - - - -

FOR PERSAL ONLY

78 *mf* Still ♩=55

S1 rail - road cars bound for fine res - t'raunts.

S2 rail - road cars bound for fine res - t'raunts.

A1 - sands bound for fine res - t'raunts. Now, Now, _____

A2 - sands bound for fine res - t'raunts. Now, Now, _____

T1 rail - road cars bound for fine res - t'raunts.

T2 sands bound for fine res - t'raunts.

Bar. sands, ah _____

B sands, ah _____

FOR PERSAL ONLY

84 *p*

S1 of those hun-dreds of mil-lions that once dark-ened the skies, we are left with Mar-tha, — who

S2 *p* Now, — Now, — Now,

A1 *p* Now, — Now, — Now,

A2 *p* of those hun-dreds of mil-lions that once dark-ened the skies, we are left with Mar-tha, —

T1

T2

Bar.

B

FOR PERUSAL ONLY

88

S1 nev - er lived in the wild, — Mar - tha, — who

S2 Mar - tha, —

A1 Now, —

A2 Now, — Mar - tha, —

T1 *p* Mar - tha — *mp* once dark - ened the skies, *p*

T2 *p* of those hun - dreds of mil - lions that once dark - ened the skies, *mp* *p*

Bar. *p* of those hun - dreds of mil - lions that once dark - ened the skies, *mp* *p*

B *mp* mil - lions that once dark - ened the skies, *p*

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available for purchase.

94 *mp* *n* *p*

S1 Mar - tha _____

S2 *mp* *p*
Prus - sian - blue feath - ers, stiff, Now, Now, _____

A1 *mp* *p*
Prus - sian - blue feath - ers, stiff, Now, Now, _____

A2 *mp* *n* *p*
Mar - tha _____

T1 *p*
glass eye star - ing, wait - ing, _____

T2 *p*
glass eye star - ing, wait - ing, _____

Bar. *p*
glass eye star - ing, wait - ing, _____

B *p*
glass eye star - ing, wait - ing, _____

FOR PERUSAL ONLY

98

S1

Mar tha _____

S2

Now, Now, Now

A1

Now, Now, Now

A2

Mar - tha _____

T1

8 still, for her mate.

T2

8 still, for her mate.

Bar.

still, for her mate.

B

still, for her mate.

EYEWITNESS: GERT GOEBEL AND THE PAROQUETS

Eyewitness: Gert Goebel, German settler in eastern Missouri,
from a translation of his 1877 autobiography.

♩=c. 90 Heartily, with wonderment - quasi recit., freely *slowing*

Bass Solo

In win - ter... — flocks of par - o - quets — were a real or - na - ment to the

♩=c. 70 *♩=80* *♩=c. 55-60, broadly*

trees stripped of their fo - liage... In win - ter... a flock of sev - 'ral hun - dred set - tled on a big syc - a - more...

with wonder accel. *♩=c. 70-75*

ah the bright green col - or of the birds... ah — the man - y yel - low heads looked like man - y

rit. *f* *♩=c. 70-75, remembering fondly*

can - dles. — [In Ger - man - y] — a young birch... was set in a pail of wa - ter. — In the

mf

warm room it pro - duced del - i - cate leaves and on Christ - mas Eve, — was de - co - ra - ted with

mf

gild - ed and sil - vered nuts, ap - ples and can - dies, — not un - like these bird - cov - ered tree tops,

Broadly *mf* *ff* *mf* *mp*

these e - nor - mous Christ - mas trees — of the for - est. —

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

♩ = 105-110 Bright, gleefully exuberant

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

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

S3 *f* ah _____

A1 *f* ah _____

A2 *mf* ah _____

A3 *mp* ah _____

T1 _____

T2 _____

Bar. _____

B _____

5

S1

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

8

T2

8

Bar.

B

FOR PERUSAL ONLY

9

S1 ah ah

S2 ah

S3 ah ah

A1 ah ah *mf* From

A2 ah ah ah *mf* *mp* *mf*

A3 *mp* *mf* *mp* *mf* ah ah

T1

T2

Bar.

B

FOR PERUSAL ONLY

12

mf *f*

S1 ah

mf *f*

S2 they flew

mf *f*

S3 ah they flew

f

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

n *f*

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

n *f*

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

f

T1 From

f

T2 From

Bar.

B

FOR PENTUSAL ONLY

15

S1 *f* *mf* *f*
tail feath - ers stream - ing, tail feath - ers

S2 *f* *mf*
tail feath - ers stream - ing,

S3 *f*
tail feath - ers

A1 *f*
ah ah

A2 *mf* *f*
they flew,

A3 *mf* *f*
they flew,

T1 8
Mex - i - co to New York they flew,

T2 8
Mex - i - co to New York they flew,

Bar.

B

* Grace notes occur on the beat

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available for purchase.

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

FOR PERUSAL ONLY

ff *c. 80* *rit.* *c. 70-75* *p* *mf* *p*

S1 star - tling in the mon - o - chrome of win - ter's eas - tern shore.

S2 star - tling in the mon - o - chrome of win - ter's eas - tern shore.

S3 star - tling in the mon - o - chrome of win - ter's eas - tern shore.

A1 *mp* *p* *mf* *p* of win - ter's eas - tern shore.

A2 *mp* *p* *mf* *p* of win - ter's eas - tern shore.

A3 *mp* *p* *mf* *p* of win - ter's eas - tern shore.

T1 *mf* *p* *mf* *p* win - ter's eas - tern shore. When their

T2 *mf* *p* *mf* *p* win - ter's eas - tern shore. When their

Bar. *mf* *p* *mf* *p* win - ter's eas - tern shore. When their

B *mf* *p* *mf* *p* win - ter's eas - tern shore. When their

FOR PREVIEW ONLY

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

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

The musical score is for page 50 of a piece. It features nine staves: three Soprano (S1, S2, S3), three Alto (A1, A2, A3), two Tenor (T1, T2), a Baritone (Bar.), and a Bass (B). The tempo is marked as 'c. 80' (crescendo) and 'c. 85' (crescendo). The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The lyrics are: 'in all their glory little faster they swooped to the for - ests were cut, they swooped, they swooped, they swooped, they swooped to the'. A large red watermark 'FOR PERSAL' is diagonally across the page.

$\text{♩} = \text{c. } 95$

f *mp*

S1 farm - lands, to the farm - lands in waves, in waves of col - or, in

S2 farm - lands, to the farm - lands in waves, in waves of col - or, in

S3 farm - lands, to the farm - lands in waves, in waves of col - or, in

A1 farm - lands, to the farm - lands in waves, in waves of col - or, in

A2 farm - lands, to the farm - lands in waves, in waves of col - or, in

A3 farm - lands, to the farm - lands in waves, in waves of col - or, in

T1 8 farm - lands, to the farm - lands in waves, in waves of col - or, in

T2 8 farm - lands, to the farm - lands in waves, in waves of col - or, in

Bar. farm - lands, to the farm - lands in waves, in waves of col - or, in

B farm - lands, to the farm - lands in waves, in waves of col - or, in



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- *mf* *f* *mf*

A3 waves of col - or- green, green- *mf* *f* *mf*

T1 waves of yel - low, green, green- *mf* *f* *mf*

T2 waves of yel - low, green, green- *mf* *f* *mf*

T3 waves of yel - low, yel - low, or-ange- *mf* *f* *mf*

B1 waves of yel - low, yel - low, or-ange- *mf* *f* *mf*

B2 waves of yel - low, yel - low, or-ange- *mf* *f* *mf*

B3 waves of yel - low, yel - low, or-ange- *mf* *f* *mf*

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45

mp

S1 lit in fruit trees,

mp

S2 lit in fruit trees,

n

S3

n

A1

mp

A2 trees, lit in fruit trees,

mp

A3 trees, lit in fruit trees,

n

T1

n

T2

p *mf*

T3 ah *p* *mf* *mp*

B1 ah *p* *mf* *mp*

B2 ah *p* *mf* *mp*

B3 ah *p* *mf* *mp*

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.

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

S1 in

S2 *mf* in

S3 *mf* 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* 8 they swooped, they swooped to the farm - lands, they swooped to the farm - lands in

T2 *mp* *mf* 8 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

f *mf* *mp*

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60

S1 *mf* *mp* *mf* *mp* *mf*
ah De - scend - ing ah

S2 *mp* *mf* *mp* *mf*
De - scend - ing ah

S3 *mp* *mf* *mp* *mf* *mf*
De - scend - ing ah De - scend - ing three hun - dred at a

A1 *mf*
ah

A2 *mf*
three hun - dred at a

A3 *mf*
ah

T1 *mf* *p* *mp*
waves, in waves

T2 *mf* *p* *mp*
waves, in waves

Bar. *mf* *p* *mp*
waves, in waves,

B *mf* *p* *mp*
waves, in waves,

FOR PREVIEW ONLY

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65 *mf* *mf* *f* *mf* *f* *mf* *p* *mf* *mp* *mf* *p* *mf but not harsh*

ah ah De - scend - ing three hun - dred ah De - scend - ing three hun - dred ah cra - yon - box flocks, in three hun - dred at a time, in ah in cra - yon - box flocks, time in cra - yon - box flocks, time in cra - yon - box flocks, waves, waves, waves, they were shot by farm - ers de - they were shot by farm - ers de - they were shot by farm - ers de -

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

S2 time, De - scend - ing, _____ De - scend - ing three hun -

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

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 -

FOR PAPER SALE ONLY

poco rit. ♩ = c. 85-90

76 *rit.* ♩ = 85

S1 *mf* *3* ah

S2 *mp* *3* *n* ah

S3 *p* *mp* *3* ah

A1 *p* *mp* *3* ah

A2 *mp* *3* 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

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available for purchase.

Sop. Solo
 S1
 S2
 A1
 A2
 T
 B

like wind whistling through a ship's rigging
 * *n* *p* *n*
 ×
 ss
 8
 oo
 oo

* place tongue just back of hard palate and/or front of soft palate to create quiet whistles mixed with “ss” sounds.
The sound should move/be variable.

8

Sop.
Solo

p *mp* *p*

The whirl _____ and rise _____

S1

** like wind whistling through a ship's rigging*
n *p* *n*

S2

SS _____

like wind whistling through a ship's rigging
** n* *p* *n*

A1

SS _____

A2

T

8

B

FOR PERUSAL ONLY

14

Sop. Solo *mf* *pp* *p* *p* *p*

a most grace-ful un-du-la-tion, a most grace-ful un-du-la-tion,

S1 *ppp* other-worldly echo *p*

a most grace-ful un-du -

S2 *n* oo

A1 *n* *mp* *pp* *p* *n* *n* oo

ss oo

A2 *ppp* *like the jingling of countless sleigh bells *n* oo

ch ch ch

T 8

B

* "ch" as in "chocolate", but a soft, distant "ch". Imagine sleigh bells and what they would sound like when they are so far away in the open sky, barely audible.

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available for purchase.

24 *mp* *pp* *p* 3 3 3 3 3

Sop. Solo
most won - der - ful, a most grace - ful un - du - la - tion, —

S1 *ppp* shadow-like 3 3 3
a most grace - ful un - du - la - tion, —

S2

A1 * like the jingling of countless sleigh bells
n *p*
ch ch ch

A2 * like the jingling of countless sleigh bells
n *p*
ch ch ch

T 8

B

FOR PAPER ONLY

27

Sop. Solo

p 3 3 3 3 3 3 *< mp > p*

a most grace - ful un - du - la - tion, like a cloud of smoke

S1

ppp other-worldly echo 3 3 3 3

a most grace - ful un - du - la - tion

S2

n *pp* *pp*

oo

A1

n *pp* *pp*

(ch-ch-ch) oo

A2

n *pp* *pp*

(ch-ch-ch) oo

T

8

B

FOR PERSAL ONLY

Sop. Solo

30 *p* *mp* *> pp* *p* *mp* *> p*

waft-ed by the light-est zeph-yr. The whirl and rise

S1 *n* *p* *n*

oo

S2 *p* *n* *n* *n*

ss

A1 *p* *n*

A2 *p* *n* *n* *p*

ch ch ch

T

B

FOR PERUSAL ONLY

Sop. Solo

mp *pp* *pp*₃ *ppp*

a most grace-ful un-du-la-tion.

S1

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

SS

S2

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

SS

A1

A2

n

(ch-ch-ch)

T

8

B

n

n

FOR PERUSAL ONLY

THE NAMING

mp dolce

Alto Solo

Nu - men - i - us bo - re - a - lis. Swift - wing. Sweet - grass. Lit - tle Sic - kle - bill.

NORTHERN CURLEW

HOLLY J. HUGHES

EDIE HILL

♩ = c. 65

S

mp tenderly

A

I _____ grew up read - ing The Last of the Cur - lews be - fore bed, _____ your

T

B

accel.

♩ = c. 95 *rit.* *♩ = c. 65*

S

3 *p* *pp* *mf* *p*

A

cres - cent - moon beak _____ beck - on - ing me north. E - ven then you were al - most _____ gone, _____ E - ven

p *p*

T

north. E - ven

pp *mf* *p*

B

E - ven then you were al - most _____ gone, _____ E - ven

15 *p* *p* *mf* *p*

S1 you once filled the skies,

S2 *mf* *p* *mp* *mf* *mp* ah mil-lions of

A1 *mp* *mf* *p* ah

A2 *p* *mf* *p* *p* mil-lions of you mil-lions of you once filled the

T1 *mp* *mf* *p* mi - - - grat - ing,

T2 *mf* *p* - - - - - grat - ing,

Bar.

B

FOR PERSAL ONLY

you once filled the skies, _____

mp _____ *mf* _____ *p* _____

ah _____

mf _____ *p* _____

skies, _____

mp _____ *f* _____

mi - - - - - grat - - - - - ing

mp _____ *mf* _____ *p* _____ *mp* _____ *f* _____

mi - grat - ing, _____ mi - - - - - grat - - -

mf _____

mi - grat - ing from the north - ern tun - dra, _____

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available for purchase.

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available for purchase.

28

f

S1 mar - ket hunt - ers, fire sup - pres - sion,

S2 mar - ket hunt - ers, fire sup - pres - sion,

A1 vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

A2 vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

T1 vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

T2 vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

Bar. vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

B vast flocks were brought down by mar - ket hunt - ers, fire sup - pres - sion,

32 $\text{♩} = \text{c. } 90$

S1 till - ing of the prai - ries, — Be - fore hunt - ing — was banned, *p* ₃

S2 till - ing of the prai - ries, — grass— Be - fore hunt - ing — was banned, *mp* *p* ₃

A1 till - ing of the prai - ries, — grass— hunt - ing — was banned, *mp* *p*

A2 till - ing of the prai - ries, — e - ra - di - ca - tion of hunt - ing — was banned, *mp* *p*

T1 till - ing of the prai - ries, — e - ra - di - ca - tion of hop - pers, banned, *mp* *mp*

T2 till - ing of the prai - ries, — hop - pers, banned, *mp* *mp*

Bar. till - ing of the prai - ries, —

B till - ing of the prai - ries, —

36 *mf* *p* *rit.* -----

S two mil - lion cur - lews — were killed each year.

A *mf* *p* *p* *mp* *p*
mil - lion cur - lews — were killed each year. Here's the part that still makes me weep:

T *mf* *p*
two mil - lion cur - lews — were killed each year.

B *mf* *p*
two mil - lion cur - lews — were killed each year.

41 ♩=75 *p* ♩=80 ♩=70

S be - cause you stayed, — you stayed by your fall - en — com -

A *p*
you stayed, — stayed by your fall - en — com -

T *mp* *p*
You were wiped out, You were wiped out you stayed by your fall - en — com -

B *mp* *p*
You were wiped out, You were wiped out you stayed

45

S pan - ion; from you I learned

A pan - ion; from you I learned what loyal - ty means.

T pan - ion; loyal - ty means.

B pan - ion; loyal - ty means.

48 $\text{♩} = \text{c. } 65$ *mp*

S To - day, bird - ers search for you a - long Gal - ves - ton's shore,

A *pp* oo

T *pp* oo

B *pp* oo

51

S some-times catch a glimpse, mem - o - ry be-ing so strong. No one knows for sure you're gone.

A

T

B

54

S *p* *mp* *p* *rit.* *pp*
You live on in the pag - es of a book, a wan - ing cres - cent moon.

A *pp*
moon.

T *pp*
moon.

B *pp*
moon.

EYEWITNESS: MR. WILSON AND THE IVORY-BILL

Eyewitness: Alexancer Wilson (1766-1813) Scottish-American poet and ornithologist, 1811
adapted from *Hope is the Thing with Feathers* by Christopher Cokinos

Baritone Solo

$\text{♩} = 64$...remembering, to yourself...
p

such a no - ble and un - con - quer - a - ble spir - it... such a no - ble and un - con - quer - a - ble

5 $\text{♩} = 100$, Remembering, outloud
mf

spir - it... The first place I ob - served_ this bird at was

8 $\text{♩} = \text{c. } 75$ $\text{♩} = \text{c. } 85$

twelve miles north of Wil-ming-ton, North Car - o - li-na_ There I found the bird_ from

12 *mp*

which my draw-ing was tak-en. such a no - ble and un - con - quer - a - ble spir - it... such a

16 $\text{♩} = \text{c. } 100$ *f*

no - ble and un - con - quer - a - ble spir - it... While tak-ing_ the drawing, he cut me se - vere - ly in

20 $\text{♩} = 80$ *mp* $\text{♩} = \text{c. } 60$

sev - 'ral plac-es..._ on the whole_ dis - played such a no - ble and un - con - quer - a - ble

24 *mf*

spir - it that I was tempt-ed to re - store him to his na - tive woods.

26 *f*

He lived with me near - ly three days, — re - fused all sus - ten - ance, — and I

29 *pp* *rit.*

wit - nessed his death — with re - gret. such a no - ble and un - con - quer - a - ble spir - it...

FOR PERUSAL ONLY

Alto Solo *mf*

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

f

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

IVORY-BILLED WOODPECKER

HOLLY J. HUGHES

EDIE HILL

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

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

ppp *p* *n*

S1 Lord God, look at that

ppp *p* *n*

S2 Lord God, look at that

pp *mp* *pp* *mp*

A1 Lord God, look at that

pp *mp* *pp* *mp*

A2 Lord God, look at that

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

pp *mp* *n*

T1 Lord God, look at that

pp *mp* *n*

T2 Lord God, look at that

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

ppp *mp*

Bar. Lord God, look at that

ppp *mp*

B Lord God, look at that

♩=250 ♩=♩ (♩=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*

FOR PERUSAL

6 *mp*

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

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

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

A2 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 PERSAL ONLY

90

p *mf* *p* *c. 95* *p*

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

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

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

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

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

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

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

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

The image shows a musical score for page 90, featuring eight vocal parts: S1, S2, A1, A2, T1, T2, Baritone (Bar.), and Bass (B). The score is written in 2/4 time and includes lyrics and dynamic markings. A large red watermark 'FOR PERS' is visible across the page.

The lyrics for all parts are: "I wish I'd been at the sight - ing that in - spired its nick - name, — the".

The dynamic markings are: *p* (piano), *mf* (mezzo-forte), and *p* (piano). The tempo marking is *c. 95*.

broadly

13

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

S1 Lord God _____ bird, _ the Lord God _____ bird. _

S2 Lord God _____ bird, _ the Lord God _____ bird. _

A1 Lord God _____ bird, _ the Lord God _____ bird. _

A2 Lord God _____ bird, _ the Lord God _____ bird. _

T1 Lord God _____ bird, _ the Lord God _____ bird. _

T2 Lord God _____ bird, _ the Lord God _____ bird. _

Bar. Lord God _____ bird, _ the Lord God _____ bird. _

B 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;

FOR PERSAL ONLY

♩ = 125

21 *mp* *pp* *mp* *pp* *mp*

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

S2 *mp* *pp* *mp* *pp* *mp*

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

A1 *mp* *pp* *mp*

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

A2 *mp* *pp* *mp*

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

T1 8 no one knows for sure. —

T2 8 no one knows for sure. —

Bar. *ppp* *n*

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

B *ppp* *n*

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

FOR PERSAL

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available for purchase.

28 *mf* *p* $\text{♩} = \text{c. } 95$ *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. _

FOR PERSU

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 Lord God bird. flash-y red crest, who

T2 Lord God bird. flash-y red crest, who

Bar. Lord God bird. flash-y red crest, who

B Lord God bird. flash-y red crest, who

37

whisper, with wonder
p *f* *p* *mp* *c. 75*

S1 would - n't say Lord God, look at that? — Once — it made its

S2 would - n't say Lord God, look at that? — Once — it made its

A1 would - n't say Lord God, look at that? —

A2 would - n't say Lord God, look at that? —

T1 would - n't Lord God, look at that? — *mp* 3 home —

T2 would - n't Lord God, look at that? — *mp* 3 home —

Bar. would - n't Lord God, look at that? —

B would - n't Lord God, look at that? —

FOR PREVIEW ONLY

♩ = 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

FOR PERSAL ONLY

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.

FOR PERSAL ONLY

46 $\text{♩} = \text{c. } 75-88$
sub. p

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

S2 *sub. p*
 E - ven so, — they were vul - ner - a - ble: —

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

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

T1 *sub. p* *mp*
 8 E - ven so, — they were vul - ner - a - ble: — pair — six square miles of

T2 *sub. p* *mp*
 8 E - ven so, — they were vul - ner - a - ble: — pair — six square miles of

Bar. *sub. p*
 E - ven so, — they were vul - ner - a - ble: —

B *sub. p*
 E - ven so, — they were vul - ner - a - ble: —

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53 *

sung/spoken on pitch *ppp*

S1

the last population vanished.

sung/spoken on pitch *mf*

S2

In the 1990s, explorers in the mountains near Moa found fresh signs of feeding

sung/spoken on pitch *mp* *f* *ppp*

A1

by 1970, logging had reduced its population to eight pairs.

sung/spoken on pitch *mp* *ppp*

A2

The Cuban subspecies survived a few more decades.

T1

sung/spoken on pitch *mf*

T2

found fresh signs of feeding,

Bar.

sung/spoken on pitch

logging had reduced its population

sung/spoken on pitch *mf* *ppp*

B

the last population vanished.

FOR PERUSAL ONLY

* 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

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.

FOR PERSAL ONLY

54 $\text{♩} = \text{c. } 70-75$

S1 $\text{♩} = \text{c. } 70-75$ 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, _____

FOR PERSALV ONLY

58

S1

S2

A1

re - ports have sur - faced sug - gest - ing may

A2

sug - gest - ing may

T1

the Lord God bird

T2

ah

Bar.

the Lord God bird,

B

ah the Lord God bird,

mf *p* *mp* *p* *pp* *mp* *mp* *f* *mp* *f* *mp* *f*

n *mp* *n* *mp* *f*

FOR PERUSAL ONLY

61

S1 *gossamer*
p
spec - tral spir - its, _____

S2 *p* *mp*
a few still hide, _____

A1 *gossamer*
p
not be gone, spec - tral spir - its, _____

A2 *n* *p* *n* *gossamer*
p
not be gone, ah spec - tral spir - its, _____

T1 *mp* *ppp* *n*
oo _____

T2 *n* *gossamer*
mp
spec - tral spir - its, _____

Bar. *mp* *ppp* *n* *gossamer*
mp
oo spec - tral spir - its, _____

B *mp* *ppp* *p* *n* *ppp*
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 PERUSAL ONLY

67

like silk ribbons
pp *mf* *pp* *p*

S1 a few still hide, re - mind - ing us of the shim -

S2 a few still hide, re - mind - ing us of

A1 sire, spec - tral spir - its,

A2 sire, spec - tral spir - its,

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

T2 *n* *pp*
ah

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

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

FOR PERSAL

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73 *p* *pp*

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

S2 *p* *pp*

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

A1 *p* *pp*

A1 — them, — ah — to save us all.

A2 *pp* *p* *pp*

A2 spec - tral spir - its, to save us all.

T1 *pp* *p* *pp*

T1 spec - tral spir - its, to save us all.

T2 *pp*

T2 — — — — —

Bar. *pp*

Bar. — — — — —

B *p* *pp*

B ah — — — — —

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. 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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