

# Splash! Leap!

For SSAA chorus and piano



Photo by Tibor Nemeth

by Edie Hill

# Splash! Leap!

## I. GRACE

*“Grace. The pull of earthly passions and the compelling spiraling course of rivers is a balancing act. I want to feel my body as a river, with its tributaries to the spine and alluvial streams coursing outward; a witness trying to find her bearings, bearing witness to the waters that hold her in thrall.”*

## II. PASSION PLAY

*“Splash. Leap...I fish all day—in the morning the beavers’ flooded willow valley, later back up into the basin meadows.*

*Splash. Leap...I fish all day--Splash. Leap... I stand up and play the speckled brookie, landing it before it tangles us in the dam, and flip it off the hook into its glassy pool again.*

*Splash. Leap..I fish all day--Splash. Leap...I want to play in dappled light, in the foam line, arc over grasses and into pools of fading stars.”*

## III. REPLACED BY STREAMS

*“Evening comes too soon. A breeze tosses the grasses, a thrush chimes from the woods...I have just witnessed a passion play of insects, water and fish, I feel as if finally my circulatory system has been replaced by streams.”*

Ailm Travler

From *Run-Off*

Commissioned by Punch Van Grastek  
for the Twin Cities Women's Choir  
Mary Bussman, Artistic Director

# SPLASH! LEAP!

AILM TRAVLER

EDIE HILL

## I. Grace

$\text{♩} = \text{c. } 80$

Soprano 1

Soprano 2

Alto 1

Alto 2

Piano

$\text{♩} = \text{c. } 80$   
*legato, like a swirling pool*

*pp* *mp* *p*

Grace

*pp* *mp* *p*

Grace

*p*

*Red.* *Red.*

S1

S2

A1

A2

Pno.

3

*p* *mp*

Grace

*p* *mp*

Grace

*Red.* *Red.*

5

S1

S2

A1 *pp*

A2 *pp*

Pno.

*mf*  
*ℓed.*

*ppp*  
*ℓed.*

7

S1 *pp*  
Ah —

S2

A1 *mf*

A2 *mp* *mf*  
Grace

Pno.

*mp* *ℓed.* *ℓed.*

9 *mp*

S1

S2 *mp* 3 *mp* 3

A1 *f* *mp*

A2 *mf* *p*

Pno.

The pull, The

11 *animated* *f* 3 3

S1 pel - ling spi - ral - ing course\_ of

S2 *f* 3 3 3 pull of earth - ly pas - sions and the com - pel - ling spi - ral - ing course\_ of

A1

A2

Pno. 6 3 6 6 Red. Red. Red. Red.

13 *mf*  
S1 riv - ers is a bal - anc - ing act.  
S2 riv - ers is a bal - anc - ing act.  
A1  
A2 *niente*  
Ah  
Pno. *Red.*

15 *mp*  
S1 Grace  
S2 *mp* Grace,  
A1 *mp* *mf* *mp* Grace Ah  
A2 *mf* *p*  
Pno. *Red.* *Red.*

17

S1

S2

A1

A2

Pno.

the com - pel - ling, spi - ral - ing, spi - ral - ing course of riv - ers,

The pull,

spi - ral - ing, spi - ral - ing, course of riv - ers,

19

S1

S2

A1

A2

Pno.

Ah

The pull

and the com -

The pull of earth - ly pas - sions, and the com -

21

S1  
pel - ling, spi - ral - ing, spi - ral - ing, spi - <sup>3</sup>ral - ing riv - ers \_\_\_\_\_

S2  
pel - ling, spi - ral - ing, spi - ral - ing - riv - ers \_\_\_\_\_

A1  
\_\_\_\_\_ niente \_\_\_\_\_

A2  
\_\_\_\_\_

Pno.  
\_\_\_\_\_ <sup>6</sup> \_\_\_\_\_ <sup>6</sup> \_\_\_\_\_ <sup>6</sup> \_\_\_\_\_ <sup>6</sup> \_\_\_\_\_ <sup>6</sup> \_\_\_\_\_

23

*molto rall.* Gently flowing ♩=c. 69

S1  
\_\_\_\_\_

S2  
\_\_\_\_\_ niente \_\_\_\_\_

A1  
\_\_\_\_\_ *mp* \_\_\_\_\_ *n* \_\_\_\_\_ *n* \_\_\_\_\_

A2  
\_\_\_\_\_ niente \_\_\_\_\_ *mp* \_\_\_\_\_ *n* \_\_\_\_\_

Pno.  
*molto rall.* Gently flowing ♩=c. 69  
*molto legato*  
\_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ *Sub. 1* \_\_\_\_\_ *ad lib.* \_\_\_\_\_



26 *niente* *mp* *n*

S1

S2 *mp* *n* *n*

A1 *mp* *n*

A2 *p*

Pno.

I want to feel my bod - y as a riv - er, —

Sub

29 *n* *mp*

S1

S2 *mp* *n*

A1 *p* *mp*

A2 *p* *mp*

Pno.

want to feel my bod - y as a riv - er, —

I want to feel my bod - y as a riv - er, —

32 *n* *mf*  
S1 I

*mp*  
S2 I want to feel my bod - y as a

*mf* *n*  
A1 want to feel my bod - y as a riv - er, oo

*mp* *n*  
A2 I want to feel my bod - y as a riv - er, oo

Pno.

35 *mf* *n*  
S1 want to feel my bod - y as a riv - er, I want to feel my bod - y as a

S2 riv - er, with its tri - bu - tar - ies to the spine

A1 *mf* *n*  
with its tri - bu - tar - ies

A2 *mf*

Pno.

38

S1 riv - er with its tri - bu - tar - ies to the spine and al - lu - vi - al streams

S2 ah and al - lu - vi - al streams

A1 to the spine ah and al - lu - vi - al streams

A2 with its tri - bu - tar - ies to the spine and al -

Pno. *p* *mf*

41

S1 cours - ing out - ward; a

S2 cours - ing out - ward; a

A1 cours - ing out - ward; a

A2 lu - vi - al streams cours - ing out - ward; a

Pno. *mf*

$\text{♩} = c. 76$

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available for purchase.

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available for purchase.

51

S1

S2

A1

A2

*ff*

53

S1

S2

A1

A2

# II. PASSION PLAY

AILM TRAVLER

EDIE HILL

♩ = 132

*8va -*

Piano

*ff*

*Red.*

5

S1

S2

A1

A2

*ff*

*exaggerate gliss.*

Splash! Leap! \_\_\_\_\_

Splash! Leap! \_\_\_\_\_

Splash! Leap! \_\_\_\_\_

Splash! Leap! \_\_\_\_\_

*sub. p*

*ff*

*f*

*8va -*

*Red.* *Red.* *Red.* *Red.* *Red.*

8 *ff* *exaggerate gliss.* ♩ = 132

S1 Splash! Leap! \_\_\_\_\_

S2 Splash! Leap! \_\_\_\_\_

A1 Splash! Leap! \_\_\_\_\_

A2 Splash! Leap! \_\_\_\_\_

*white key gliss.* ♩ = 132

*white key gliss.*

*white key gliss.*

*white key gliss.*

*f* *mf*

*occasional light Ped. unless otherwise indicated*

*Red.* *Red.* *Red.* *Red.*

(\* non specific pitches)

12

S1

S2

A1 *mf* I fish all

A2 *mf* I fish all

*white key gliss.*

*ff white key gliss.* *mf*

*Red.* \*



16 *f*

S1 I fish all day— I fish all

S2 I fish all day— I fish all

A1 day— I fish all day—

A2 day— I fish all day—

20 a little slower (♩=c.116)

S1 day—

S2 day— *mf* in the morn - ing\_\_ the bea - ver's

A1 *mp* in the morn - ing\_\_ the bea - ver's flood - ed wil - low val - ley, \_\_

A2 *mp* in the morn - ing\_\_ the bea - ver's flood - ed wil - low val - ley, \_\_

a little slower (♩=c.116)

*mp*

*Red.* *Red.* *Red.* *Red.*

23

S1 *f* La - ter back up in - to the ba - sin mea - dows. *mf* *mp*

S2 flood - ed wil - low val - ley, back up in - to the ba - sin mea - dows. *mf* *mp*

A1 *f* La - ter back up in - to the ba - sin mea - dows. *mf* *mp*

A2 back up in - to the ba - sin mea - dows. *mf* *mp*

*Red.* *Red.* *Red.*

26  $\text{♩} = 132$

S1

S2

A1

A2

$\text{♩} = 132$  *ff* *Sva.* *Sva.*

*Red.*

30 *ff* *again, exaggerate gliss.*

S1 *ff* Splash! Leap! \_\_\_\_\_

S2 *ff* Splash! Leap! \_\_\_\_\_

A1 *ff* Splash! Leap! \_\_\_\_\_

A2 *ff* Splash! Leap! \_\_\_\_\_

*Red.* *f* *Red.* *Red.*

33 *ff* *exaggerate gliss.*

S1 *ff* Splash! Leap! \_\_\_\_\_

S2 *ff* Splash! Leap! \_\_\_\_\_

A1 *ff* Splash! Leap! \_\_\_\_\_

A2 *ff* Splash! Leap! \_\_\_\_\_

*white key gliss.* *f* *splasy clusters, then white key gliss*

*Red.* *Red.*

37

S1 *f* I fish all

S2

A1 *f* I fish all day— I

A2 *f* I

*mf*

*occasional light Ped.*

41

S1 day, I fish all day, I

S2 *f* I fish all day,

A1 fish all day, I fish, I

A2 fish all day, I fish all day,

45 *mf* *ff* *f* *playful, animated*

S1 fish, I fish all day. I stand up and play the

S2 *mf* *ff* I fish all day.

A1 *mf* *ff* fish, I fish all day.

A2 *mf* *ff* I fish all day.

*playful, animated*

49 *f*

S1 speck - led brook - ie, land - ing it be - fore it tan - gles us in the dam,

S2

A1 *f* land - ing it be - fore it tan - gles us in the dam,

A2

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available for purchase.

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66 *ff* *exaggerate gliss.*

S1 Splash! Leap! —

S2 *ff* Splash! Leap! —

A1 *ff* Splash! Leap! —

A2 *ff* Splash! Leap! —

*Sva* *f* *mf*

*white & black key cluster with palm or forearm*

*Red. Red. Red.*

70 *f*

S1 I fish all

S2 *f* I fish all day—

A1 *f* I

A2 *f* I



♩ = 126 With daylight

73

S1 day— I want to play in dap - pled

S2 I fish all day— I want to play in dap - pled

A1 fish all day— I want to play —

A2 fish all day— I want to play —

♩ = 126 With daylight

light led.

76

S1 light, I want to play, to play in dap - pled

S2 light, I want to play, to play in dap - pled

A1 in dap - pled light, I want to play in dap - pled

A2 in dap - pled light, I want to play in dap - pled

78 *mp*

S1 light, \_\_\_\_\_ in the *mp*

S2 light, \_\_\_\_\_ in the *mp*

A1 light, \_\_\_\_\_ in the *mp*

A2 light, \_\_\_\_\_ in the *mp*

*Red. Red. Red.*

80 *f*

S1 foam line, arc o - ver grass - es \_\_\_\_\_ and

S2 foam line, arc o - ver grass - es \_\_\_\_\_ and

A1 foam line, arc o - ver grass - es \_\_\_\_\_ and

A2 foam line, arc o - ver grass - es \_\_\_\_\_ and

*mp mf*

*Red. Red. Red.*

83 *mf* *mp*

S1 in - to pools of fad - ing stars. *mp*

S2 in - to pools of fad - ing stars. *mp*

A1 in - to pools of fad - ing stars. *mp*

A2 in - to pools of fad - ing stars. *mp*

*p* *pp*

5 5 5 3 3 3

8<sup>vb</sup>

85 *ppp* *ff* *exaggerate gliss.*

S1 *ppp* *ff* Splash! Leap! *ff*

S2 *ppp* *ff* Splash! Leap! *ff*

A1 *ppp* *ff* Splash! Leap! *ff*

A2 *ppp* *ff* Splash! Leap! *ff*

*ppp* *ff* *f*

8<sup>va</sup>

Red. Red. Red. Red. \*

# III. REPLACED BY STREAMS

AILM TRAVLER

EDIE HILL

*♩* = c. 54

Piano

*mf* *p* *pp* *ff* *p*

*Red. Red. Red. Red. Red. Red. Red. Red.*

S1

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

Eve - ning comes too soon. Eve - ning comes too soon. A

S2

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

Eve - ning comes too soon. Eve - ning comes too soon. A

A1

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

Eve - ning comes too soon. Eve - ning comes too soon. A

A2

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

Eve - ning comes too soon. Eve - ning comes too soon. A

Pno.

*mf* *mp* *p*

*Red. Red. Red. Red. Red.*

9 *mf* *p*

S1 breeze toss - es the grass - es, a

S2 breeze toss - es the grass - es, a

A1 breeze toss - es the grass - es, a

A2 breeze toss - es the grass - es, a

Pno. *lightly* *p* 18:2 6 6

10 *f* *mf*

S1 thrush chimes from the woods...

S2 thrush chimes from the woods...

A1 thrush chimes from the woods...

A2 thrush chimes from the woods...

Pno. *mf* *mp* *p* 6 6 6

*Red.* *Red.* *Red.* *Red.*

*mf*

S1 *p* Eve - ning comes too soon. *mf* Eve - ning comes too

S2 *p* Eve - ning comes too soon. *mf* Eve - ning comes too

A1 *p* Eve - ning comes too soon. *mf* Eve - ning comes too

A2 *p* Eve - ning comes too soon. *mf* Eve - ning comes too

Pno. *p* *mf* *p*

*Red.* *Red.* *Red.*

15 *p* *mp* *p* *p*

S1 soon. *p* *mp* *p* *p* A

S2 soon. *p* *mp* *p* *p* A

A1 soon. *p* *mp* *p* *p* A

A2 soon. *p* *mp* *p* *p* A

Pno. *mf* *p* *mf* *p*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Detailed description: This page of a musical score contains measures 12 through 15. It features four vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2) and a piano accompaniment. The vocal parts have lyrics: 'Eve - ning comes too soon. Eve - ning comes too'. The piano part includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte), along with performance instructions like 'Red.' and 'A'. The score is written in 4/4 time and includes various musical notations like slurs, ties, and triplets.

18 *mp* *mf* *mp* *mf* *f* *p*

S1 breeze toss - es the grass - es, a thrush chimes from the woods...

S2 breeze toss - es the grass - es, a thrush chimes from the woods...

A1 breeze toss - es the grass - es, a thrush chimes from the woods...

A2 breeze toss - es the grass - es, a thrush chimes from the woods...

Pno. *mp* *lightly* 18:2 6 6

*Red.* *Red.* *Red.* *Red.* *Red.*

20  $\text{♩} = 63$

S1

S2

A1 *p* Ah

A2 *p* *mp* I have just wit-nessed a pas-sion play, I have just wit-nessed a

$\text{♩} = 63$   
*sprightly*

Pno. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

22

S1 *f* I have just wit-nessed a

S2 *f* I have just wit-nessed a

A1 *f* pas - sion play, —

A2 *mf* pas - sion play, — *f* I have just wit-nessed a pas - sion play, —

Pno. *mp* Red. Red. Red. Red.

24

S1 pas - sion play, — a pas - sion play — of in - sects, wa - ter and fish,

S2 pas - sion play, — a pas - sion play — of in - sects, wa - ter and fish, Ah —

A1 a pas - sion play — of in - sects, wa - ter and in - sects, wa - ter and

A2 a pas - sion play — of in - sects, wa - ter and fish,

Pno. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This is a page of a musical score for voice and piano. It contains two systems of music, measures 22-24. The first system (measures 22-24) features four vocal parts (S1, S2, A1, A2) and a piano accompaniment. The vocal parts enter with the lyrics 'I have just witnessed a passion play, —'. The piano accompaniment consists of a rhythmic pattern of eighth notes. The second system (measures 24) continues the vocal parts with the lyrics 'a passion play — of insects, water and fish, Ah —'. The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *mp* and *f*, and some fingerings like '5' and '2'. There are also some 'Red.' markings under the piano part, likely indicating redactions or specific performance instructions.



26

S1 Ah

S2 *pp*

A1 fish, a pas-sion play — of in - sects, wa - ter and fish. *p mp*

A2 I have just wit-nessed a pas-sion play — of in - sects, wa - ter and fish. I *p mp*

Pno. *mp*

Red. Red. Red. Red. Red.

28 =63-66 With quiet anticipation

S1

S2

A1 feel as if fi - nal - ly, I feel as if

A2 feel as if fi - nal - ly, I feel as if

Pno. =63-66 With quiet anticipation

Red. Red. Red. Red. Red.

31

S1 *mp* has been re -

S2 *p* I feel as if *mp* fi - nal - ly *pp* has been re -

A1 *mp* fi - nal - ly I feel as if, fi - nal - ly my cir - cu - la - tor - y sys - tem has been re -

A2 *mp* fi - nal - ly I feel as if, fi - nal - ly my cir - cu - la - tor - y sys - tem has been re -

Pno. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Ethereal

34

S1  
placed by streams. *p*

S2  
placed by streams. *ppp* *mp* *ppp*  
oo/oh

A1  
placed by streams. oo/oh

A2  
placed by streams. oo/oh

Pno.  
Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Ethereal

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of five staves. The vocal parts are S1, S2, A1, and A2, all in 4/4 time. The piano part is in 4/4 time. The lyrics are 'placed by streams.' followed by 'oo/oh'. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *ppp*, and *mp*. There are asterisks above the 'oo/oh' lyrics in the vocal parts. The word 'Ethereal' is written above the piano part.

\* sing on the vowel that is most comfortable, somewhere between oo and oh is a suggestion.

*ppp* *mp* *ppp*

37

S1  
oo/oh  
*pp* *mp* *ppp*

S2  
oo/oh  
*ppp* *p* *ppp*

A1  
*ppp*

A2  
*ppp*

S2Pno.  
*ppp*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*S<sup>va</sup>*



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](http://ediehill.com)*

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