

HP06-01

Edie Hill

# Invocation

*a flute concerto in one movement*

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## INVOCATION

Come out of the dark earth  
Here where the minerals  
Glow in their stone cells  
Deeper than seed or birth.

Come under the strong wave  
Here where the tug goes  
As the tide turns and flows  
Below that architrave.

Come into the pure air  
Above all heaviness  
Of storm and cloud to this  
Light-possessed atmosphere.

Come into, out of, under  
The earth, the wave, the air.  
Love, touch us everywhere  
With primeval candor.

May Sarton

for Susan Rotholz  
**INVOCATION**

EDIE HILL

"Come out of the dark earth . . ."

♩ = 50

Bb Clarinet (Bb Bass Clar.) 10 (beats) 1 10

Bassoon 10 (beats) 10

Horn (in F) 10 (beats) 10

Percussion 5 (beats) 4 stopped stopped 2  
an homage to Eric Stokes  
Low Susp. Cymbal  
draw head of super ball mallet across bell  
*n* *p* *n* *pp* *n* *pp*  
Large soft beaters  
tremolo on low tone cluster

Harp D $\sharp$  C $\sharp$  B $\sharp$  E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$  *n* *ppp*

Solo Flute ♩ = 50 10 (beats) 1 10

Violin I 10 (beats) 10

Violin II 10 (beats) 10

Viola 10 (beats) 10

Violoncello 10 (beats) 10

Contrabass 10 (beats) 10

FOR PERSAL

Bass Clarinet  
Key Clicks  
follow basic contour, use most sonorous pitches

Clar. *pp* *n* *n* *p* *n*

Bsn. 10 10

Horn 10 10

Perc. 9 8 *Vibraphone motor on: slow* *bend* *ppp* *Low Susp. Cymbal draw mallet sim.* *n*

Harp

Flute 10 3 10

I 10 10

Vln. II 10 10

Vla. 10 10

Vnc. 4 *Sul C sul pont. silvery shimmer (begin with downward slide)* *n* *pp*

Cb. 10 10

Clar. *sub-tones* *ppp* *Key Clicks sim.* *pp* *p* *n* *pp*

Bsn. *8* *come out of Vibr. tone* *bend* *ppp* *9*

Horn *10* *10*

Perc. *l.v.* *Vibr.* *arco (lead into bsn. tone)* *Low Susp. Cymbal stopped* *Tam-tam* *2*  
*p* *ppp* *bend* *ppp* *n* *pp* *pp* *pp* *p*  
(circle around original cluster, spiraling back to it) *1* *ca. 2* *7* *6* *sim. ca. 1* *3*

Harp *ppp < p > ppp* *ppp < p > ppp*

Flute *4* *10* *5* *10*

I Vln. *10* *10*

II Vln. *10* *10*

Vla. *10* *10*

Vnc. *3* *Sul E sul pont.*

Cb. *n* *pp*

Clar. ca. 3 10 3 7 10

Bsn. 10 7 warm, quiet glow n p

Horn 10 3 warm, quiet glow n pp

Perc. 3 Tam-tam (pick up bow) 2 2 Vibr. (bowed) 4 n p pp

Harp ca. 3 4 ca. 3 6 4 glissandi to lowest cluster possible (w/ mallets) l.v. possibile mf n 4

Flute 6 10 7 10

Vln. I 10 10

Vln. II 10 10

Vla. 10 5

Vnc. ca. 6 modo ord. (dovetail with bass clar.) ca. 4 ca. 6 n p n div. n p

Cb. n pp ca. 6 4

Chord symbols: D $\flat$  C $\sharp$  B $\flat$  E $\sharp$  F $\flat$  G $\sharp$  A $\sharp$

Clar. 8 10 9 *sub-tones* *ppp* Key Clicks *sim. 5* 6 *n*

Bsn. 9 *n* 10

Horn 8 10 *n*

Perc. 10 7 2 Crotales *ppp*

Harp *freely ca. 2* *pp* *pp* *n* 9 9 *8<sup>vb</sup>*

Flute 8 10 9 8 Alto Flute *pp*

I 10 10

Vln. II 10 10

Vla. 10 10

Vnc. *n unis.* 8 *ppp*

Cb. 6 *modo ord.* 4 *n ppp*

FOR PERUSAL ONLY



Clar. 12 4 6 13 *sub-tones* 5 *sub-tones* 9  
Bsn. 10 10  
Horn 10 10  
Perc. 10 2 Crotales 6  
3 Vibr. (mallets) 5 2 Vibr. 6  
ppp  
Harp 2 2 l.v. 5 10  
Sub. Fl.  
2 2 n < p > n  
Flute 12 4 3 13 2 3  
pp < p > pp pp < mp > pp  
I 10 10  
Vln. II 10 10  
Vla. 10 10  
Vnc. 3 modo ord. 7  
n n pp  
Cb.

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available for purchase.

*poco accel.* ----- *a tempo*

Clar. 16 11 17 9

Bsn. 10 *n* 10

Horn 10 10

Perc. 10 10

Harp  
D $\sharp$  C $\sharp$  B $\sharp$   
E $\sharp$  F $\sharp$  G $\sharp$  A $\sharp$   
10 Large soft beaters  
tremolo on low tone cluster  
*n* *pp*

Flute 16 *flg.* *p* *poco accel.* 5 *a tempo* 3 17 3  
*mf* *mp* *p* < *mf* > *p*

Vln. I 10 10

Vln. II 10 10

Vla. 10 5

Vnc. 8 2 2 8 *n* *pp*

Cb. 8 9 *sul pont.* *Sul E*  
*n* *ppp* *n*

*accel. poco a poco* ----- *Pick up Bb Clarinet*

Clar. 18 9 19 6

Bsn. 10 10

Horn 10 10

Perc. Low Susp. Cymbal  
draw head of super ball mallet across bell  
(mallets) *n* *p* *pp* *p* *pp*  
Vibr. Tam-tam Susp. Cyms. Cym. *p* *pp*  
ca. 2 9 ca. 2 7

Harp

Flute 18 6 *accel. poco a poco* 19 2 3  
*p* *f* *p* *f* *mp*

I Vln. 10 10

II Vln. 10 10

Vla. 9 3 4  
*n* *p* *n*  
Sul C *sul pont.*

Vnc. *n* *pp*

Cb. *pp*

*a little faster, moving forward*

Clar. 20 6 21 11

Bsn. 6 11

Horn 6 11

Perc. Susp. Cyms. *ppp* *pp* *mf* 11

Harp ca. 3 ca. 3 *l.v.* 11  
D $\flat$  C $\sharp$  B $\flat$   
E $\flat$  F $\sharp$  G $\flat$  A $\sharp$  11  
*f*

*a little faster, moving forward*  
Flute 20 3 5 2 21 *(fade into Vla. trill) freely, legato* ca. 2  
*f* *mp* *<mf>* *ppp* *<p>* *n* *pp* *p*

I 6 11  
Vln. II 6 11

Vla. 6 5 *(appear out of flute trill)* 6  
*n* *ppp* 11

Vnc. 6 *n*

Cb. 6 11 *n*

Clar. <sup>22</sup> <sub>10</sub>

Bsn. <sub>10</sub>

Horn <sub>10</sub>

Perc. <sub>3</sub> Crotales <sub>4</sub>  
*pp*

Harp <sub>3</sub> *pp* <sub>4</sub>

Flute <sup>22</sup> <sub>5</sub> <sub>4</sub>  
*pp* *p* gracefully, answering

Vln. I <sub>3</sub> *n* *mp* *n* <sub>4</sub>

Vln. II <sub>3</sub> *n* *mp* *n* <sub>4</sub>

Vla. <sub>3</sub> <sub>4</sub>

Vnc. <sub>10</sub>

Cb. <sub>10</sub>

Clar. 23 9

Bsn. 9

Horn 9

Perc. 4 Crotales *p* 2

Harp 3 *pp* 6 6 6 6 2

Flute 23 4 *mp* 2

Vln. I 3 *n* *mp* *n* 2

Vln. II 3 *n* *mp* *n* 2

Vla. 2

Vnc. 9

Cb. 9

FOR PAPER ONLY

*moving forward* -----

Clar. <sup>24</sup> 10

Bsn. 10

Horn 10

Perc. 10

Harp 10

*moving forward*  
*push gestures*

Flute <sup>24</sup> *ca. 3* *ca. 3*  
*p mp pp*

I Vln. 10

II Vln. 10

Vla. 

Vnc. 10

Cb. 10



*a little faster*

Clar. 25 10 26 5 Bb Clarinet *pp* *p*

Bsn. 10 10

Horn 10 10

Perc. Crotales Vibr. 9 3 3 Vibr. *pp* *n* *pp* *n*

Harp D $\sharp$  F $\sharp$  6 6 (appear out of viola trill) *bisbigliando* *n* *p*

Flute 25 *a little faster* *mp* *p* *slight accel.* *rall.* *flg.* 26 [pick up flute] 9 *mp* *n*

I 10 10

Vln. I 10 10

II 10 10

Vla. (fade into harp tremolo) 4 1 9 *n*

Vnc. 10 10

Cb. 10 10

27 *accel.* 28 10

Clar. *n*

Bsn. 10 10

Horn 10 10

Perc. *n* 6 Crotales *ppp* 1 10

Harp 8 8 (*appear out of violin trem.*) *n* *p* *bisbigliando*

Flute 27 9 C Flute 28 *p* *pp* *ca. 3*

I (*appear out of harp trem.*) *n* *pp* *n* 2 10

II (*fade into harp trem.*) 2 9

Vla. *answering clarinet* *p* *mp* *n* 5 10

Vnc. 10 10

Cb. 10 10

A " . . . come under the strong wave . . . "

♩ = 100 (♩ = ♩. throughout)

(coming out of flute trill, invoking flute)

Clar. Bb Clarinet

Bsn.

Horn

Perc. *Vibr. motor on: slow*  
*Very legato (flowing like a continuous swimming ribbon, background color)*

Harp

Flute

Vln. I

Vln. II

Vla.

Vnc.

Cb.

*ppp*

*tr*

*ppp*

*p > ppp*

*mf*

*mf*

*tr*

*pp*

*pizz.*

*p*

*pizz.*

*p*

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8 (♩-♩)

Clar. *p* *pp*

Bsn. *p* *mp* *pp*

Horn *p* *n*

Perc. (*ppp*) 2 3

Harp

Flute 8 (♩-♩) *mp* *f* 3

I Vln. *p* 3 (invoking flute) Solo

II Vln.

Vla.

Vnc. *p* *arco* *p*

Cb. *p* *arco* *p*

Detailed description: This page of a musical score, numbered 19, features ten staves. The top staff is for Clarinet (Clar.), with a measure number 8 and a dynamic marking of *p*. The second staff is for Bassoon (Bsn.), with dynamics *p*, *mp*, and *pp*. The third staff is for Horn, with dynamics *p* and *n*. The fourth staff is for Percussion (Perc.), starting with a *ppp* dynamic and including a triplet of eighth notes. The fifth staff is for Harp. The sixth staff is for Flute, with a measure number 8, dynamics *mp* and *f*, and a triplet of eighth notes. The seventh staff is for Violin I (Vln. I), with a dynamic marking of *p* and a triplet of eighth notes, including the instruction "(invoking flute) Solo". The eighth staff is for Violin II (Vln. II). The ninth staff is for Viola (Vla.). The tenth staff is for Violoncello (Vnc.), with dynamics *p* and *arco*. The eleventh staff is for Contrabass (Cb.), with dynamics *p* and *arco*. The score includes various musical notations such as slurs, ties, and dynamic markings.

12 *surging ahead* -----

Clar. 

Bsn. 

Horn 

Perc.   
*(ppp)*

Harp 

Flute   
*mp* *mf* *f*  
*tr* *surging ahead* -----

I Vln.   
*mf* *p* *Solo* *(again, invoking flute)*

II Vln. 

Vla.   
*p* *mp*

Vnc.   
*pizz.* *arco* *p* *mf*

Cb.   
*pizz.* *p*

16 (♩=♩) (approaching ♩=120)

Clar. *p*

Bsn.

Horn *pp*

Perc. *(ppp)*

Harp

Flute *mf* *f* *mf*

Vln. I *mf* *tr* (#*e*)

Vln. II

Vla. *n*

Vnc. *n* *pizz.* *p*

Cb. *p* *p*

Detailed description: This page of a musical score, page 21, contains staves for Clarinet, Bassoon, Horn, Percussion, Harp, Flute, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and begins at measure 16. The tempo is marked as '(♩=♩) (approaching ♩=120)'. The Clarinet part starts with a rest and then plays a melodic line starting in measure 18, marked *p*. The Bassoon and Horn parts also have rests until measure 18, where the Horn part begins with a *pp* dynamic. The Percussion part features triplet patterns starting in measure 16, marked *(ppp)*. The Harp part is silent. The Flute part begins in measure 16 with a *mf* dynamic, playing a melodic line with triplets, reaching a *f* dynamic in measure 18, and returning to *mf* in measure 20 with doublets. The Violin I part starts in measure 16 with a *mf* dynamic, playing a melodic line with a trill marked *tr* (#*e*) in measure 18. The Violin II part is silent. The Viola part is silent. The Violoncello part is silent until measure 18, where it plays a pizzicato line marked *pizz.* and *p*. The Contrabass part is silent until measure 18, where it plays a line marked *p*.

lines should surge forward  
19 ♩=120+

Clar. *mp*

Bsn. *p*

Horn *mp* *n*

Perc. *(ppp)*

Harp

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

I Vln.

II Vln.

Vla.

Vnc. *arco* *p* *pizz.*

Cb. *arco* *p* *pizz.*

Detailed description of the musical score: The score is for page 22 of a piece, starting at measure 19. The tempo is marked as ♩=120+. The key signature has one sharp (F#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Clarinet part (top) has a melodic line starting in measure 19 with a dynamic of *mp*. The Bassoon part has a triplet of eighth notes in measure 20 with a dynamic of *p*. The Horn part has a long note in measure 19 with a dynamic of *mp* and a fermata. The Percussion part has a rhythmic pattern of eighth notes starting in measure 19 with a dynamic of *(ppp)*. The Harp part is silent. The Flute part has a melodic line starting in measure 19 with a dynamic of *ff*, followed by a dynamic change to *mp* in measure 20, then back to *ff* and *f* in measure 21. The Violin I and II parts are silent. The Viola part is silent. The Violoncello and Contrabass parts have a bass line starting in measure 19 with a dynamic of *p*, marked *arco*, and then *pizz.* in measure 20. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.



25

Clar. *pp* *tr* *relax tempo just a bit*

Bsn.

Horn

Perc. *(ppp)* 2 4 2

Harp

Flute *p* *p* *f* *relax tempo just a bit triumphantly* *f* *ff* *f*

I Vln.

II Vln. *p* *mp*

Vla. *mp*

Vnc. *arco* *ppp* *p*

Cb. *arco* *ppp*

28

Clar.

Bsn.

Horn

Perc.

Harp

Flute

*Tutti*

Vln. I

Vln. II

Vla.

Vnc.

Cb.

28

28

*ppp*

*ff*

*f*

*mp*

*pp*

*mf*

*n*

*mf*

31 (♩ = ♩)

Clar. *mf* *f*

Bsn.

Horn *mf*

Perc. *(ppp)* 3

Harp

$D\flat C\sharp B\sharp$   
 $E\sharp F\sharp G\sharp A\sharp$

*mf* *f*

13

Flute 31 (♩ = ♩)

I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mp*

Vnc.

Cb.

35 (♩=♩)

Clar. *p* *n*

Bsn.

Horn *p*

Perc. *(ppp)* *4* *4*

Harp *mf* *mp* *mf* *7*

Flute *35* (♩=♩)

Vln. I *2* *2* *2* *2* *2* *2*

Vln. II *2* *2* *2* *2* *2* *2*

Vla. *2* *2* *2* *2* *2* *2*

Vnc. *mp*

Cb. *mp*

FOOTNOTES ONLY

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42

Clar.

Bsn. *trill*

Horn

Perc. *(ppp)*

Harp

Flute *mp* *ff* *p*

I Vln. *mp*

II Vln. *like lapping waves* *ppp* *p*

Vla.

Vnc. *pizz.* *p*

Cb. *pizz.* *p*

45

Clar.

Bsn.

Horn

Perc.

(*ppp*)

Harp

Flute

45

*f* *ff* *mp*

Vln. I

Vln. II

Vla.

Vnc.

Cb.

*undercurrent*

*ppp*

*n*

*p*

*p*

48

Clar. *mp* *mf* *tr* *(extending 'cello and bass line)*

Bsn. *pp*

Horn *pp*

Perc. *(ppp)* 4 4 3 3

Harp *gliss.* *ppp* *p* *Sua*

Flute *tr* *f*

I *Solo* *mp* *mf* *tr*

Vln. II

Vla. *ppp* *arco* *ppp*

Vnc. *smfpp* *smfpp* *smfpp*

Cb. *arco* *smfpp* *smfpp* *smfpp*

51 *poco rall. -----* ♩ = c.108

Clar. \_\_\_\_\_

Bsn. \_\_\_\_\_ *tr* *sfpp*

Horn *p* \_\_\_\_\_ *pp*

Perc. *(ppp)* *3* \_\_\_\_\_

Harp *ppp* \_\_\_\_\_ *legato, dovetailing string underpinning* *pp*

Flute 51 *mf* \_\_\_\_\_ *ff* \_\_\_\_\_ *poco rall. -----* ♩ = c.108 *p* *ff* *possibile* *tr*

*Tutti like lapping waves soft currents*

I Vln. *ppp* \_\_\_\_\_ *pp* \_\_\_\_\_ *sim.* *ppp*

II Vln. \_\_\_\_\_

Vla. \_\_\_\_\_ *n*

Vnc. \_\_\_\_\_ *ppp* \_\_\_\_\_ *5*

Cb. \_\_\_\_\_ *sfpp*

54

Clar. *tr* *pp* *mp* *n* (fade into flute tone)

Bsn. *mp* *pp*

Horn

Perc. *(ppp)* 4 3 3 3

Harp *pp* 2

Flute *mf* *mp* (come out of clarinet tone)

I Vln. *p* *n*

II Vln.

Vla.

Vnc. *mp* *pp* *pizz.*

Cb. *pp* *pizz.*

Detailed description: This page of a musical score, numbered 33, contains measures 54 through 56. The score is for a full orchestra and includes parts for Clarinet (Clar.), Bassoon (Bsn.), Horn, Percussion (Perc.), Harp, Flute, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The music is in 4/4 time. The Clarinet part begins with a tremolo (tr) and a piano (pp) dynamic, followed by a triplet (3) at a mezzo-piano (mp) dynamic, and ends with a note (n) that fades into the flute's tone. The Bassoon part starts with a mezzo-piano (mp) dynamic and then moves to piano (pp). The Percussion part features a series of rhythmic patterns, including a four-note group (4) and three triplet (3) groups, all marked piano-pianissimo (ppp). The Harp part begins with a piano-pianissimo (pp) dynamic and includes a second (2) marking. The Flute part starts with a mezzo-forte (mf) dynamic and later (mp) dynamic, with a note (n) that comes out of the clarinet's tone. The Violin I part starts with a piano (p) dynamic and then moves to a note (n). The Violoncello part features a five-note group (5) at a mezzo-piano (mp) dynamic, followed by a piano (pp) dynamic and a pizzicato (pizz.) instruction. The Contrabass part also features a five-note group (5) at a mezzo-piano (mp) dynamic, followed by a piano (pp) dynamic and a pizzicato (pizz.) instruction. A large 'FOR PAPER ONLY' watermark is visible across the page.

57 *[pick up bass clarinet]*

Clar.

Bsn. *tr* *p* *tr*

Horn

Perc. *(ppp)*

Harp *ppp*

Flute 57 *mf* *ff possibile* *mf* *ff mf poss.* *like riding waves*

I Vln. *ppp* *flautando* *ppp* *pp*

II Vln. *ppp*

Vla.

Vnc. *pp*

Cb. *pp*





67

Clar. *p* *mf*

Bsn. *sfpp* *f*

Horn

Perc. (*ppp*)

Harp *gliss* *pp*

Flute *mf* *ff* *f* *ff* *f* *ff* *triumphantly*

I *triumphantly* *mf*

Vln. II *triumphantly* *mf*

Vla.

Vnc.

Cb. *sfmp* *f*

Detailed description: This page of a musical score, numbered 37, contains measures 67 through 70. The score is for a full orchestra and includes parts for Clarinet (Clar.), Bassoon (Bsn.), Horn, Percussion (Perc.), Harp, Flute, Violins I and II (Vln. I and II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The music is in 4/4 time, which changes to 3/4 time in measure 69. The Clarinet and Bassoon parts feature dynamic markings of *p* (piano) and *mf* (mezzo-forte), with a crescendo leading to *f* (forte). The Percussion part is marked *ppp* (pianissimo) and includes triplet rhythms. The Harp part features a glissando and is marked *pp*. The Flute part is marked *mf* and *ff* (fortissimo), with a *triumphantly* marking and triplet rhythms. The Violin I and II parts are marked *mf* and *triumphantly*, also featuring triplet rhythms. The Viola and Violoncello parts have melodic lines with slurs. The Contrabass part is marked *sfmp* and *f*. A large watermark 'FOR PIRATES ONLY' is visible across the score.

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available for purchase.

73

Clar. *mp*

Bsn. *sfmp* *mf* *p*

Horn *mp*

Perc. *(ppp)* 3 3 3 3

Harp

Flute *f* *mf* *f*

I Vln. *mf* *f*

II Vln. *mf* *f* *mf*

Vla.

Vnc.

Cb. *sfmp* *mf* *p*

**C**  $\text{♩} = 112$

76

Clar. *n* *mf*

Bsn. *p*

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

Perc. *(ppp)* *f* *l.v.*

Harp *l.v. poss.*

$D\sharp C\sharp B\sharp$   
 $E\flat F\sharp G\flat A\flat$

*very freely, disappearing into wave* *l.v. poss.*

**C**  $\text{♩} = 112$

76

Flute *ff* *n*

I *mf* *f*

Vln. II *f*

Vla.

Vnc.

Cb. *p*

**D** Building to "crest" at page 45-46 (m. 87-89)

Clar. <sup>79</sup>

Bsn. *smfp*

Horn *f*

Perc. [to Bass Drum] Bass Drum (soft beaters) *n*

Harp *n*

**D** Building to "crest" at page 45-46 (m. 87-89)

Flute <sup>79</sup>

I *mf* *f*

II *mf* *f*

Vla. *dim. poco a poco*

Vnc. *detaché* *mp* *cresc. poco a poco to "crest" at p. 45-46*

Cb. *smfp* *cresc. poco a poco to "crest" at p. 45-46*



83

Clar. *mf* *f*

Bsn.

Horn *f* *mf*

Perc. *p*

Harp

83

Flute

I

Vln. II

Vla. *5*

Vnc. *5*

Cb.

Detailed description: This page of a musical score, page 43, contains measures 83 and 84. The score is for a full orchestra. The woodwind section includes Clarinet (mf, f), Bassoon, and Horn (f, mf). The percussion part is marked piano (p). The harp part consists of sustained chords. The flute part is silent in these measures. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The violins and violas play a complex, fast-moving melodic line with many slurs and accents. The cellos and double basses play a rhythmic accompaniment with slurs and accents. The contrabass part consists of sustained chords. A large watermark 'FOR PERSAL' is visible across the page.





Cadenza ♩=108-112

E

"Come into the pure air above all heaviness of storm and cloud."

89 [pick up bass clar.]

Clar.

Bsn.

Horn

Perc.

Harp

ff

Sub - - -

89

7 7 5

ff

6

E Cadenza ♩=108-112

I

Vln. ff

II

Vla.

Vnc.

Cb.

Flute

2 *sfp* *f*

3 *sfp* *f* *mp* *ff*

4 *mp* *a little slower - - - - -*

5 *f* *sfp* *ff* *mf* *mf* *ff*

6 *mp* *molto rall. - - - - -*  $\square = 80$

7 *mp* *mf*

8 *mp* *mf*

9 *mp* *mf*

10 *f* *sfp* *ff* *mf* *ff*

11 *mp* *molto rall. - - - - -*  $\square = 80$

12 *mp* *mf*

13 *mp* *mf*

14 *sfp* *f* *mf*

15 *mp* *mf*

16 *mp* *mf*

17 *mp* *mf*

18 *mp* *mf*

19 *mp* *mf*

20 *mp* *mf*

21 *mp* *mf*

22 *mp* *mf*

23 *mp* *mf* *gracefully, finding flight, soaring*

24 *mp* *mf*

25 *mp* *mf*

26 *mp* *mf* *like riding a breeze*

27 *mp* *mf*

28 *mp* *mf* *freely, rall.*

29 *mp* *pp*

30 *p* *mf* *poco accel.*

31 *p* *pp* *mf*

32 *pp* *mf*

33 *mp*

"... to this light possessed atmosphere ..."

**F**  $\text{♩} = c.42$

Clar. 10 (beats) 10

Bsn. 10 (beats) 10

Horn 10 (beats) 10

Perc. 6 (beats) *Vibr. motor on: slow pedal depressed arco* *n* *pp* *n* *dolce, delicately, like light sparkling here and there* *S<sub>va</sub>*

Harp *D<sub>4</sub> C<sub>4</sub> B<sub>3</sub> E<sub>4</sub> F<sub>4</sub> G<sub>4</sub> A<sub>4</sub>* 10 (beats) 8 *ppp* *S<sub>va</sub>* ★

Flute **F**  $\text{♩} = c.42$  *dolce* *p* *p* *fade into vibr. tone* *n* *Sul E* 3 *[pick up picc.]*

I 10 (beats) 6 *n* *mp* *n*

Vln. II 10 (beats) 10

Vla. 10 (beats) 10

Vnc. 10 (beats) 10

Cb. 10 (beats) 10

★ harp harmonics same as written

2 10 3 10

Clar.

10 10

Bsn.

10 10

Horn

4 3 2 3 2

Crotales  
ord.  
*pp* *pp* *pp* *p* *pp*

(softly invoking piccolo)

8va 3 4 8va 2 3

Harp

F# G#

2 8 3 2

Piccolo  
(answering crotales)

*pp* *p* *pp* *mp*

8va

I 4 10

Vln. *Sul E* *pp* *n*

II 3 7

*pp* *mp* *n*

Vla. 10 2 *n* *p*

Vnc. 10 10

Cb. 10 5 *Sul D* *n* *p*

4

Clar. 10 5 10

Bsn. 10 10

Horn 10 10

Perc. Crotales (pick up bow) arco Vibr. ord. 2 2 Crotales 4

Harp 8va 5 3 4 4

Flute 4 mp mf 3 pp tr tr

I Vln. 10

II Vln. 7 Sul D 10

Vla. 8 10

Vnc. 3 Sul G 2 10

Cb. 6 10

*n* *p* *mf* *pp*

6 10 7 10

Clar.

Bsn.

Horn

Perc. 3 Crotales *p* 4 Crotales *ppp* 7 (pick up bow) Vibr. arco *n*

Harp 10 10 10 10

Flute 6 *tr tr tr* *pp* *mf* *p* *f* 7 2 *[pick up Alto FL]*

I Vln. 10 10

II Vln. *n* 6 10

Vla. 2 *n* *pp*

Vnc. 10 10

Cb. 10 10

Detailed description: This page of a musical score, page 51, contains staves for Clarinet (Clar.), Bassoon (Bsn.), Horn, Percussion (Perc.), Harp, Flute, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.). The Clarinet, Bassoon, and Horn parts are marked with a '10' at measures 6 and 7. The Percussion part features Crotales at measures 3 and 4, and a bow pick-up at measure 7. The Harp part has a '10' at measures 6 and 7. The Flute part begins with trills at measure 6 and includes dynamic markings of *pp*, *mf*, *p*, *f*, and *p*. The Violin I and II parts have a '10' at measures 6 and 7. The Viola part has a '2' at measure 6 and a 'pp' dynamic at measure 7. The Violoncello and Contrabass parts have a '10' at measures 6 and 7. A large 'FOR PERSUSAL ONLY' watermark is overlaid on the score.

"... come into, out of, under the earth, the wave, the air ..."

Clar. *like the sun* *p* *mf* *dolce* *p* *mf* *p* *rall.* 8 9 10 10 10

Bsn. *like the sun* *p* *mf* *p* 10 10 10

Horn *like the sun* *p* *mf* 10 10 10

Perc. *like the sun* *mp* *mf* *n* *Crotales ord.* 5 2 10 *ppp*

Harp 10 8 10 10 10

Flute *Alto Flute* *like a large, graceful bird* *rall.* *very freely, take time* 8 5 9 10 8 *f* *f* *p* *n*

Vln. I 5 10 5 *n*

Vln. II 10 5 *n*

Vla. *n*

Vnc. 7 *n*

Cb. 10 *n*



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), Muis 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](http://ediehill.com)*

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