



HPo4-03

Eddie Hill

A Little Lovely Dream

5 voice or choral (SATTB) a cappella

text by Sarojini Naidu



A Little Lovely Dream

From groves of spice,
O'er fields of rice,
Athwart the lotus stream,
I bring for you,
Aglint with dew,
A little lovely dream.

Sweet, shut your eyes,
The wild fireflies
Dance through the fairy neem;
From the poppybole
For you I stole
A little lovely dream.

Dear eyes, good night,
In golden light
The stars around you gleam;
On you I press
With soft caress
A little lovely dream.

Sarojini Naidu

*"Cradle Song," from The Golden Threshold, by Sarojini Naidu
Published by William Heinemann, Ltd., London, 1915.*

for Mary Sawyers

A LITTLE LOVELY DREAM

Commissioned by Music Saint Croix
for Dare to Breathe

SAROJINI NAIDU

EDIE HILL

♩ = c. 40, very freely
Sweetly, delicately, expressively

Soprano

Alto *p* slowly, freely

Tenor *p* (solo)

Tenor

Bass

(for rehearsal only)

5 *p* like leaning into waves

S O'er fields A - thwart the lo - tus stream,

A fields A - thwart, a - thwart the lo - tus

T groves of spice, O'er fields of rice, A - thwart the lo - tus stream,

T oo A - thwart the stream,

B thwart the lo - tus

5 like leaning into waves

Music Preparation by
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Cradle Song by Sarojini Naidu,
from **The Golden Threshold**,
published by William Heinemann Ltd., London, 1916

9 *f* *n* Tenderly

S oo I bring for you,

A stream, I bring for you, A lit-tle love-ly

T I bring for you, A-glint with dew, oo

T oo I bring for you, A-glint with dew, lit-tle love-ly

B stream, I bring for you, glint with dew, *pp*

9 Tenderly

13 *p* *n*

S oo oo

A dream, oo A lit-tle love-ly

T oo oo

T oo

B

13

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left blank. Full score
available for purchase.

25 *mp* *n* *f*

S oh oh³

A dance oo oh

T fair - y neem; oh

T fair - y neem; oh oh

B oo oh

25 *mp* *n* *f*

S oh oh³

A dance oo oh

T fair - y neem; oh

T fair - y neem; oh oh

B oo oh

28 *mp* *pp* almost a whisper Tenderly

S - From the pop - py - bole For you I stole A

A - From the pop - py - bole For you I stole A lit - tle love - y

T - From the pop - py - bole you I stole A lit - tle love - ly

T - From the pop - py - bole you oo

B - From the pop - py - bole you

28 *mp* *mf* *p* *n* Tenderly

28 *mp* *pp* almost a whisper Tenderly

S - From the pop - py - bole For you I stole A

A - From the pop - py - bole For you I stole A lit - tle love - y

T - From the pop - py - bole you I stole A lit - tle love - ly

T - From the pop - py - bole you oo

B - From the pop - py - bole you

28 *mp* *mf* *p* *n* Tenderly

rall. ----- a tempo

40

S oo dream. mm *pp*

A oo A lit - tle love - ly dream. mm *pp*

T oo lit - tle love - ly dream. mm *pp pp*

T

B

40

rall. ----- a tempo

44

S oo (gradually to) ah *n*

A oo (gradually to) ah

T oo (gradually to) ah

T (solo) *p warmly, sweetly* Dear eyes, good night, In gold - en light The stars a - round you

B mm oo (gradually to) ah

44

48

S *pp* On you I press with soft ca - ress *pp* A *pp*

A On you I press with soft ca - ress A *pp*

T On you I press with soft ca - ress A *pp*

T gleam; On you I press with soft ca - ress A *pp*

B On you I press with soft ca - ress A *pp*

52

S lit - tle love - ly dream. oo oo

A lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

T lit - tle love - ly dream. oo oo

B lit - tle love - ly dream. (close to mm)

The musical score consists of two systems. The first system covers measures 56 to 60, and the second system covers measures 61 to 65. The vocal parts are Soprano (S), Alto (A), Tenor 1 (T), Tenor 2 (T), and Bass (B). The piano accompaniment is shown in grand staff notation. Performance markings include 'rall.' (ritardando) above the vocal staves in measures 56-60 and below the piano accompaniment in measure 56. Dynamic markings include 'n' (normal) above the vocal staves in measures 56-60 and below the piano accompaniment in measure 56. A 'ppp' (pianissimo) marking is present in measure 61. A 'mm' (momento) marking is present in measure 56. Breath marks are indicated by a '*' above the vocal staves in measures 56 and 61. The score concludes with a double bar line in measure 65.

* these are suggested breath marks for 5 voice ensembles. This section should be as seamless as possible. For ensembles with more than one singer on a part, this section should be sung with staggered breathing.



Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.



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