

HP02-01

LAND MEETING SKY

for Flute and Cello

EDIE HILL

For Susan Rotholz and Eliot T. Bailen, 1987

LAND MEETING SKY

Four Musical Sketches of New Mexico's Landscape
for Flute and Violoncello

EDIE HILL

I. Zenith

$\text{♩} = 88$ With Fierce Intensity
non vibrato
slap tongue

Flute

Violoncello

mf < *ff* > *p* *f* > *p* *f*

normal vibrato
slap tongue

vibrato quarter tone below note

3

4

4

snap pizz. *arco* V

ff

Fl.

Vc.

gl. *mf*

vibrato quarter tone below note

4

mp *ppp*

sul pont.

mp

accel. *non vibrato*

Fl.

Vc.

ff *p* *f*

modo ord.

sul pont.

fff *mf* *f*

* Accidentals apply only to the note following them and to tied notes.

Fl. *mp* *f* (8)

Vc. *modo ord.* *mp* *mf* *f* *gl.* *ff* *gl.*

Fl. *mp* *p* *ff* *p*

Vc. *mp* *ff* *p* *ff* *p* *sul pont.*

Fl. *f* *ff* *mf* *ff* *ffff*

Vc. *f* *p* *ff* *ffff*

Play like blinding light

Fl. *f* *f* *slap tongue*

Vc. *f* *mf* *p* *f* *gl.*

Fl. *f* 3 *p*

Vc. (*gl.*) *p*

Fl. *mp* *p* *ritard. to end* *non vibrato*

Vc. *sul pont. a la pointe* *p* *modo ord.* *mf* *mp*

Fl. *f* *p* *p* *ppp*

Vc. *p* *p* *gl.* *ppp*

FOR PERUSAL ONLY

II. Cumulonimbus

♩=60 With vigor and great anticipation

Fl. *like a breeze, freely* *flutter tongue* $\text{♩}=208$

Vc. *sul pont. like electric air* *modo ord.*

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

6 *windy, gusty sound*

Fl. *p* *ff* *pp*

Vc. *f*

14

Fl. *mf*

Vc. *Pesante* *f*

21

Fl. *5* *ff* *p* *f*

Vc. *mf* *f*

28 *flutter tongue*

Fl. *f*

Vc.

35

Fl. *p*

Vc. *p* *ff*

42

Fl. *p* *f* *ff*

Vc. *p* *f* *ff*

48

Fl. *p* *f* *p* *f* *fltg.*

Vc.

54 *ftg.* *ftg.* *ftg.*

Fl.

Vc.

f *ff* *mp* *ff*

p < *ff* *f*

62

Fl.

Vc.

p *f*

68

Fl.

Vc.

p *ff* *p* *ff*

74

Fl.

Vc.

ff *fff*

snap pizz.

accel. -----

78

Fl. *pp* ----- *fff* *f* *p*

Vc. *arco* ----- *fff* *mp* *sul pont.* -----

85

Fl. *ftg.* ----- *f* *f* *p*

Vc. ----- *f* *modo ord. raspy* ----- *p*

90

Fl. *ftg.* ----- *ff* ----- *ftg.* ----- 3

Vc. *col legno* ----- *arco modo ord.* ----- *col legno*

95

Fl. *tr* ----- *mf* ----- *ff* ----- *p* < *f* ----- *p* < *f* ----- *ff*

Vc. *arco sul pont.* ----- *f* ----- *p* ----- < *f* ----- *p* < *f* ----- *ff*

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available for purchase.

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150

Fl. *tr.* *ff* *fff*

Vc. *pp* *ff* *fff* *pizz. (slap)*

156

Fl. *tr.* *pp* *fff* *accel.* *a tempo*

Vc. *arco* *pp* *fff* *f* *3* *sul pont.*

164

Fl. *mp* *mf* *ff* *ftg.*

Vc. *col legno* *p* *arco* *mp* *ff* *modo ord.* *jeté*

169

Fl. *p* *f* *ff* *ftg.*

Vc. *modo ord.* *p* *f* *mf* *ff* *jeté* *sul pont.*

accel. to end *lightning speed*

175

Fl. *f ff mp*

Vc. *p f ff mp*

181

Fl. *fff ffff* *tr* *tr*

Vc. *fff ffff* *gl.*

III. Blazing Twilight

♩=72 *very legato, freely warmly, with rubato*

Fl.

Vc. *drone-like normal vibrato*

pp f pp mf ff p

5

Fl. *normal vibrato*

p p ff sub. p

Vc. *ff mf ff pp*

8

Fl. *mp* *pp* *ff* *pp* *mp* *ff*

Vc. *pp* *f* *pp* *ff*

11

Fl. *p* *mf* *mp*

Vc. *p* *p* *f*

14

Fl. *p*

Vc. *pp* *p* *fff* *mp* *f* *fff* *mp*

19

Fl. *ff*

Vc. *f* *mf* *ff* *mf* *ff* *p*

23

Fl. *p* *mf* *f* *p* *ff* *sub. p*

Vc. *p* *ff* *pp* *mf*

27

Fl. *pp* *ff*

Vc. *ff* *mf* *fff*

30

Fl. *mf* *f* *p* *ff* *p* *pp* *ppp* *p* *mf* *ppp*

Vc. *p* *ff* *pp* *p* *mf* *p* *ff* *ppp*

ritard. to end

IV. Moon Shadows

♩ = 54 Quietly, gently extremely legato and flowing

Fl. *ppp* *mp* *pp* *ppp* *mp* *pp*

Vc.

6

Fl. *pp* < *mp* *pp* < *mp* > *p* *ppp*

Vc. *p* *pp* < *mp*

tr

10

Fl. *pp* *pale sound*

Vc. *mp* > *ppp* *pp* *tr* *pizz.*

14

Fl. *pp* < *mp* > *pp* *p* < *mp* >

Vc. *pp* *p*

arco sul pont. a la pointe

18

Fl. *mp* *pp* *ppp* < *mp* > *pp*

Vc.

22

Fl. *pp* *mf* *p* *pp* *ppp* *mf*

Vc. *sul pont. a la pointe* *modo ord. gl.* *gl.* *pp* *ppp*

26

Fl. *flutter tongue* *p* *pp* *bend pitch*

Vc. *sul pont. a la pointe* *mp* *p < mf > p*

30

Fl. *mp* *mf* *pp* *mp* *pp* *mf* *pp*

Vc. *modo ord.* *tr.* *mp* *pp* *mf*

34

Fl.

Vc. *mp* *mp* *p < mp*

slap tongue

38 *bend pitch*

Fl. *p pp mp niente pp*

Vc. *pizz. mp*

tremolo ends on Bb

42 *bend*

Fl. *mp < mf ppp*

Vc. *arco mp*

tremolo ends on Bb

47

Fl. *mf ppp pp mf pp pp*

Vc. *mf ppp pp mf pp pp*

non vibrato

50 *poco cresc.*

Fl. *ppp mp pppp*

Vc. *mf pp ppp mp pppp*



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Her music has been performed in such distinguished venues as Lincoln Center, LA County Museum of Art, the Library of Congress, The Schubert Club, Walker Art Center, Liviu Cultural Center (Romania) and Feszek Művészklub (Budapest). Her choral music is widely performed by renowned ensembles such as Cantus, the Rose Ensemble, VocalEssence, Dare to Breathe, The Dale Warland Singers, The Singers: Minnesota Choral Artists, Valborg Ensemble (The Netherlands), and Harmonium Choral Society, as well as by many collegiate and liturgical choirs throughout North America, Eastern and Western Europe. A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has been awarded grants from the Jerome Foundation, ASCAP and Chamber Music America, to name a few. She actively cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan and Delft

University (Netherlands). She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Hill is Currently Composer-in-Residence at St. Paul's Schubert Club where she runs the Composer Mentorship Program. She resides in Minneapolis where she works as a freelance composer.



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