

HP04-06

Edie Hill



The Bells

5 voice or choral (SSATB) a cappella

text by Edgar Allan Poe



Edie Hill THE BELLS

Commissioned by Dr. Richard and Mrs. Louise Varco for Dare to Breathe
Premiere Performances: December 11, 2000, Schubert Club Concert, Abbott
Northwestern Hospital Chapel, Minneapolis, MN; December 17, Minnesota
History Center, St. Paul, MN; December 28, 2000, University
Children's Hospital, Minneapolis, MN

Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

Edgar Allan Poe
from The Bells, Stanza I



Commissioned by Dr. Richard and Mrs. Louise Varco
for ensemble, Dare to Breathe

THE BELLS

EDGAR ALLAN POE

EDIE HILL

♩ = c. 120

p distant

Soprano ring-a-ding ding-a-ding

p distant

Soprano ring-a-ding ding-a-ding ding-a-

♩ = c. 120

(for rehearsal only)

3

playful

S ding ding ding ring-a-ding ding ring-a-ding ring

playful

S ring-a-ding ding ring-a-ding ding ring-a-ding ring

mp

A Hear the sled-ges with the

mp

T Hear the sled-ges with the

mp

B Hear the sled-ges with the

5 *p* *pp*

S - Sil - ver bells! Sil - ver - bells!

S - Sil - ver bells! Sil - ver bells! ring - a - ding ding ding - a - ding ding ring - a

A bells— Sil - ver bells! Sil - ver bells! ring - a - ding ding ding - a - ding ding ring - a - *mp with wonder*

T bells— What a world of

B bells— Sil - ver bells!

8

S

S ding ding ding - a - ding ding ring - a ding ding ding - a ding ding ring - a - ding ding ding - a - ding ding ring - a

A ding ding ding - a - ding ding ring - a - ding ding ding - a - ding ding ring - a - ding ding ding - a - ding ding ring - a

T mer - ri - ment their mel - - - o - - - dy — fore - tells! —

B

11

mf *mp dolce*

S Sil - ver bells! ——— Sil - ver

S ding ring ———

A ding ring ——— *mp* Sil - ver bells! ———

T *mp* Sil - ver bells! ———

B *mf cresc.* What a world of mer-ri-ment ———

11

c. 108, suspended, magical

15

p

S bells! oo ———

S *mp* How they tin - kle, tin - kle, tin - kle in the ic - y air of night! — While the

A *mp* tin - kle, tin - kle, tin - kle in the ic - y air of night!

T *pp almost a whisper* Sil - ver bells! ———

B

15 *c. 108, suspended, magical*

18

S *p* All the heav-ens, seem to twin-kle, All the heav-ens

S *p* stars that ov-er-sprin-kle All the heav-ens, seem to twin-kle, oo

A *p* oo *p* heav-ens *mp*

T 8 All the

B

21

S *mf* *rall.* *ff* twin - kle With a crys - tal - line de - light; Keep - ing

S *mf* *ff* twin - kle With a crys - tal - line de - light;

A *mp* *ff* oo crys - tal - line de - light;

T 8 *ff* heav - ens seem to twin - kle with a crys - tal - line de - light;

B *mp* *ff* heav - ens seem to twin - kle with a crys - tal - line de - light;

rall.

21

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available for purchase.

28 *f* freely, cascading

S 'ly wells— tin - tin - nab - u - la - tion that so mus - ic - 'ly wells From the *p*

S - ring ring - a - *p*

A la - tion— *mf* ring ring - a -

T tin - tin - nab - u - la - tion that so mus - ic - 'ly wells From the *mf*

B la - tion tin - tin - nab - u - la - tion

28

30

S bells, bells, bells, bells, Bells, bells, bells, From the

S ding ding ring - a - ding ring ring ring - a - ding ding ring - a - ding ring From the *mp*

A ding ding ring - a - ding ring ring ring - a - ding ding ring - a - ding ring From the *mp*

T bells, bells, bells, bells, Bells, bells, bells

B bells, bells, bells, bells, Bells, bells, bells

30

32 **broadening** *f* Tempo I° (♩ = c. 120) *mp*

S jing-ling and the tink-ling of the bells. ring-a-ding ring-a

S jing-ling and the tink-ling of the bells ring-a - ding ding-a-ding ring-a-ding ding

A jing-ling and the tink-ling of the bells

T

B

32 **broadening** Tempo I° (♩ = c. 120)

35

S ding

S ring ring ding - a ding ding ding - a - ding

A ring ding - a - ding ding ding - a - ding ring ding - a - ding ding ding - a - ding

T ring ding - a - ding ding ding - a - ding ring ding - a - ding ding ding - a - ding

B ring ding - a - ding ding ding - a - ding ring ding - a - ding ding ding - a - ding

35

FOR PERUSAL ONLY



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Born in New York City (1962), her works are widely performed in the United States, Canada, and Europe in such prestigious and varied venues as Lincoln Center, the LA County Museum of Art, the Library of Congress, Minneapolis' Walker Arts Center, St. Paul's The Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), as well as venues in Bangkok (Thailand), Dublin (Ireland), Moscow (Russia), Iceland, Great Britain, Germany, The Netherlands, the Minnesota State Fair, classrooms and cafes, basilicas and back yards.

A three-time McKnight Artist Fellow and two-time Bush Artist Fellow, Hill has received grants and awards from the Jerome Foundation, ASCAP, Meet The Composer, and Chamber Music America among others. She 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).

Her choral music has been commissioned and performed by The Estonian Philharmonic Chamber Choir, under the auspices of Classical Minnesota Public Radio, Cantus, The Rose Ensemble, The Twin Cities Women's Choir, The Dale Warland Singers, The Singers, the Valborg Choir of Zeist (The Netherlands), VocalEssence, Harmonium Choral Society of New Jersey, numerous choirs at colleges and universities in the US and Canada, the Minnesota All-State Women's Choir under the auspices of Minnesota ACDA and Joyful Noise to name a few.

Commissions come from such diverse sources as elite professionals to community and amateur groups. One of Hill's strengths as a composer is the ability to write well for musicians of all skill levels. Whether she is composing a virtuosic piece to show off a soloist's expertise or a work that leads a choir of untrained voices through a gratifying and meaningful musical experience, for Hill the music comes from the same place. Writing music is always an opportunity for her to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life.

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



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