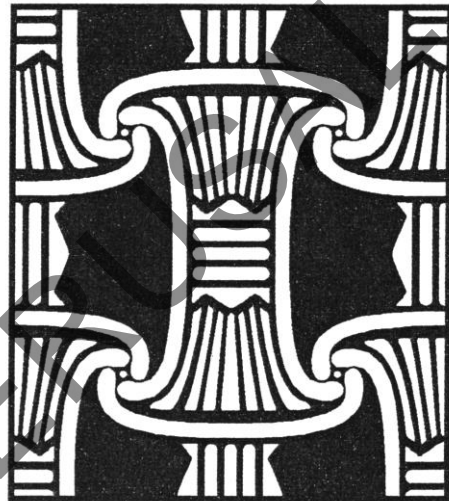


HP04-04

Edie Hill



Alma Beata et Bella

for SSATB (div.) Chorus

text by Jacopo Sannazaro

PRONUNCIATION GUIDE

Alma beata et bella,
[ahl-mah bey-ah-tah ett bell-lah]

Che da'ligami sciolta
[kay dah lee-gah-mee schohl-tah]

Nuda salisti ney superni chiostri,
[noo-dah sah-lee-esti ney(ee) soo-pehr-nee kee-oh-stri]

Ove con la tua stella
[oh-vey kohn lah too-ah stell-lah]

Ti godi insieme accolta;
[tee goh-di een-syeh-mee ah-kohl-tah]

Quasi un bel sol ti mostri
[kwah-zee oon bell sohl tee moh-stri]

Tra li piu chiari spirti.
[trah lee pyoo kee-ah-ree spear-tee]

Altri monti, altri piani,
[ahl-tree mohn-tee, ahl-tree pyah-nee]

Altri boschetti et rivi
[ahl-tree bohs-ke-tee ett ree-vee]

Vedi nel cielo et piu novelli fiori.
[vey-dee nell tchey-loh ett pyoo noh-vell-lee
fyoh-ree]

Tal fra suavi odori
[tahl frah swah-vee oh-doh-ree]

Dolce cantando all'ombra
[dohl-tchey cahn-tahn-doh ahl ohm-brah]

Siede il nostro Androgeo
[syeh-dey eel noh-stroh ahn-droh-gey-oh]

Et di rara dolcezza il cielo ingombra,
[ett dee rah-rah dohl-tchets-sah eel tchey-loh]

Temprando gli elementi.
[temp-rahn-doh lyi ell-ee-men-tee]

Alma beata et bella,
Quasi un bel sol ti mostri
Tra li piu chiari spirti.

Delightful and beautiful soul,

Free from bondage,

You have risen naked to celestial cloisters,

Where, together with your star,

You may be gathered in joy.

Like a beautiful sun, you reveal yourself

Among the most luminous spirits.

Other mountains, other plains,

Other groves and streams,

You see in heaven and in the newly
bloomed flowers.

Betwixt sweet scents,

Sweetly singing in the shade,

Dwells our Androgeo,

Encumbering the heavens with rare
sweetness,

Tempering the elements.

Delightful and beautiful soul,
Like a beautiful sun, you reveal yourself
Among the most luminous spirits.

Commissioned by the Rose Ensemble with major funding support provided by a grant from the Jerome Foundation facilitated by fiscal agency from the Schubert Club. Additional funding provided by the Metropolitan Regional Arts Council.

ALMA BEATA ET BELLA

for the Rose Ensemble

JACOPO SANNAZARO
(1458-1530)

EDIE HILL

♩ -c. 50

Soprano 1

Soprano 2

Alto *p dolce cantando*

Tenor *dolce cantando p*

Bass

(for rehearsal only)

5

S1

S2

A *n pp n pp mp*

T *p dolce 3 mp pp*

Bar *pp p n pp mp*

B *pp p n pp mp*

Al - ma be - a - ta et bel - la, Che da' - li - ga - mi sci - ol - - - ta

9 freely, moving

S1 *mp* O - ve con la tu - a stel - la Ti

S2 *n* *mp* *mf* *pp* O - - - - - ve Ti

A *n* *mp* *mf* *pp* *pp* *p* O

T *p* *mp* *p* Nu - da sa - lis - ti ney Al - ma be - a - ta et bel - la, O

Bar. *p* *mf* sa - lis - ti ney su - per - ni chio - stri,

B *p* *mf* sa - lis - ti ney su - per - ni chio - stri,

9 freely, moving

12 *mf* *mp* *f* *rall.* *dim. poco a poco*

S1 go - di in - sie - me ac - col - ta; Qua - si un bel bel sol ti mos - tri bel sol

S2 *mf* *mp* *mf* *dim. poco a poco* go - di in - sie - me ac - col - ta; Qua - si un bel sol ti mos - tri bel sol

A *mp* *f* Ah bel sol bel sol

T *pp* *f* *p* Ah bel sol bel

Bar. *f* *pp* *p* bel sol O

B *f* *pp* *p* bel sol

12 *rall.*

(rall.) ----- c. 42

S1: *pp* *mf*
 bel sol Nu - da sa - lis - ti ney su - per - ni chio - stri,

S2: *pp* *mf*
 bel sol Nu - da sa - lis - ti ney su - per - ni chio - stri,

A: *pp* *mf*
 - bel sol ney

T: *mp* *mf*
 sol O ney

Bar.: *mp* *mf*
 Nu - da sa - lis - ti ney

B: *mp* *mf*
 Nu - da sa - lis - ti ney

Piano: *pp* *mf*
 (rall.) ----- c. 42

18 [B] *pp* *p*

S1: *pp* *p*
 - bel sol

S2: *pp* *pp* *mp* *pp* *p*
 - O bel sol

A: *p* *p*
 su - per - ni chio - stri, Qua - si un bel bel sol bel sol

T: *p* *p*
 su - per - ni chio - stri, Qua - si un bel sol ti mos - tri

B: *pp*
 su - per - ni chio - stri,

Piano: [B]
 18

Very slowly, freely

a tempo

21 *p* *f* *pp*

S1 Tra li piu chia - ri spir - ti.

S2 Tra li piu chia - ri spir - ti.

A

T *p dolce cantando*

B

Very slowly, freely

a tempo

21

accel poco a poco
(moving into m. 26)

dolce cantando

24 *n* *pp* *n* *n*

S1 oo *n*

S2 oo *n*

A *p* Al - ma be - a - ta et bel - la, Che da' - li - ga - mi sci - ol - - - - ta

T *n*

B

accel poco a poco
(moving into m. 26)

24

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available for purchase.

Warmly, moving forward, a little faster

S1 *mp* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o,

S2 *mp* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o,

A *mp* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o, *p* *mp* *n*

A2 *mp* Dol - - - - - ce *p* *mp* *n*

T *mp* Dol - - - - - ce Dol - ce can - tan - do all' - om - bra *p* *mp* *n*

T2 *mp* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o, oo - dol - ce can -

B *mp* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o,

Warmly, moving forward, a little faster

S1 *p* Dol - ce can - tan - do all' -

S2 *p* Dol - ce can - tan - do all' -

A *Tutti* *p* *mp* Dol - ce can - tan - do all' - om - bra *n* *mp* *3*

T Dol - - - - - ce, Dol - ce can - tan - do, oo -

T2 tan - do all' - om - bra O Dol - ce can - tan - do, oo -

B *mp* O *3*

molto rall. ----- D Slowly, wafting, dolce (♩=c. 48)

mp *pp* *mp* *p*

S1
om - bra Et di ra - ra dol - cez - za il cie - lo in - gomb - ra, Tem - pran - do gli e - li - men - ti.

S2
om - bra Et di ra - ra dol - cez - za il cie - lo in - gomb - ra, Tem - pran - do gli e - li - men - ti.

A
p *pp*
Dol - ce can - tan - do ra - - - - ra

T
pp
(oo) ra - - - - ra

B

molto rall. ----- D Slowly, wafting, dolce (♩=c. 48)

38

Delicately, sweetly

41 *p* *mf* *mp*

S1
Al - tri mon - ti, al - tri pia - ni, Al - tri bos - chec - ti et ri - - - vi

S2
oo

A
p
Al - tri mon - ti, al - tri pia - ni, oo

T
p
Al - tri mon - ti, al - tri pia - ni, oo

B

Delicately, sweetly

41

With wonder, moving forward

S1 *f* Ve - di nel cie - lo et piu no - vel - li fio - ri.

S2 *f* Ve - di nel cie - lo et piu no - vel - li fio - ri.

A *f* Ve - di nel cie - lo et piu no - vel - li fio - ri. Tal fra sua - vi o - do - - - ri

T *mp* Tal fra sua - vi o - do - - - ri

B

With wonder, moving forward

Piano accompaniment for the first system.

S1 *mf* Dol - - - ce can - tan - do *n*

S2 *mf* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o, *n*

A *mf* Dol - ce can - tan - do all' - om - bra Sie - de il nos - tro An - dro - ge - o, *n*

T *mp wafting* Et di ra - ra dol - cez - za il cie - lo in - gom - bra, Tem -

B *mp* ra - - - - ra

Gently, take time, savor

Gently, take time, savor

Piano accompaniment for the second system.

49 *rall.* ----- (♩ = c. 40) *p* (*stagger breath*)

S1 oo

S2 oo

A *p* (*stagger breath*)
pran - do gli e - li - men - ti. oo

T *singing out*
pran - do gli e - li - men - ti, Tem - pran - do gli e - li - men - ti. Al - ma be - a - ta et

B pran - do gli e - li - men - ti, pran - do gli e - li - men - ti.

49 *rall.* ----- (♩ = c. 40)

52 *mf*
Qua - si un

S2 *mf*
Qua - si un

A

T *poco* *mf*
bel - la, Qua - si un bel sol, Qua - si un bel sol,

B *n*
Ah

52

Slowly letting down

dim. poco a poco to the end

E

55 **ff** *dim. poco a poco to the end*

S1 bel, bel sol ti mos - tri bel sol
 (Solo 2) (Solo 1)

S2 **ff** *dim. poco a poco to the end*
 bel sol ti mos - tri bel sol bel sol

A **ff** *dim. poco a poco to the end*
 bel sol, bel sol, bel sol

T **ff** *dim. poco a poco to the end*
 bel sol, bel sol, bel sol

B **ff** *dim. poco a poco to the end*
 bel sol, bel sol

E

Slowly letting down

55 *dim. poco a poco to the end*

55 *dim. poco a poco to the end*

Very freely

Tutti mp

58 *mp* *p* *n*
 S1 Tra li piu chia ri spir - ti.

S2 *mp* *p* *n*
 Tra li piü chia ri spir - ti.

A *mp* *p* *n*
 Tra li piü chia - ri spir - ti. oo

T *p* *n*
 oo

B *p* *n*
 spir - ti.

dolce cantando p

dolce cantando p

Very freely

58 *mp* *p* *n*

FOR

PERUSAL

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FOR

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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 performed all over the world. From Lincoln Center to Muis Sacrum in Arnhem, The Netherlands to Abu Dhabi, Hill's works have become part of the repertoire of many performers.

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 music has been commissioned and performed by flutists Linda Chatterton and Susan Rotholz, clarinetist Andrew Lamy, the Cape May Festival Orchestra, Tantalus Guitar Quartet, Minneapolis Guitar Quartet, members of the Minnesota Orchestra, the Amarillo Symphony Orchestra, the Sherman Chamber Ensemble, Zeigteist, The Schubert Club, Minnesota Public Radio for the Estonian Philharmonic Chamber Choir, The Mixed Flock Orchestra Project, and Cantus, among others. Her new CD of choral works, performed by The Crossing and produced by PARMA Recordings will come out in Spring 2017.

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 off a soloist's or ensemble's expertise or a work that leads 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. Dr. Hill is Composer-in-Residence at St. Paul's The Schubert Club where she has run the Composer Mentorship Program since 2005. She resides in Minneapolis where she works as a freelance composer and owns Hummingbird Press.



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