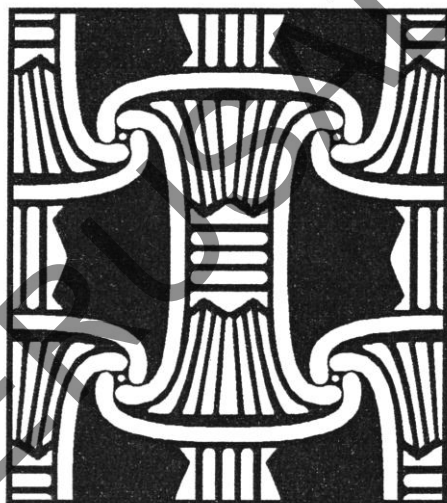


HP04-04

Edie Hill



Alma Beata et Bella

for SSATB (div.) Chorus

text by Jacopo Sannazaro

Pronunciation Guide

Alma beata et bella,

[ahl-ma bey-ah-tah ett bell-lah]

Che da'lingami sciolta

[kay dah lee-gah-mee schohl-tah]

Nuda salisti ney superni chiostri

[noo-dah sah-lee-sti 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]

Wuasi un bel sol ti mostri

[kwah-zee oon bell sohl tee moh-stri]

Tra li piu chiari spiriti.

[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 et tree-vee]

Vedi nel cielo et piu novella fior.i

[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-than-doh ahl ohm-brah]

Siede il nostro Androgeo

[syeh-dey eel noh-stroh ahn-droh-gey-oh]

Et di rara dochezza il cielo ingombra,

[ett dee rah-rah dohl-tchets-sah eel tchey-loh]

Temprando gli elimenti.

[temp-rahn-doh lyi ell-ee-men-tee]

Alma beata et bella,

Quasi un bel sol ti mostri

Tra li piu chiari spiriti

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.

Jacopo Sannazaro, translation by Alexander Shundi

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 O

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*

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* bel — sol — O —

B *f* *pp* 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*
Musical accompaniment for the first system.

18 B

S1: *pp* *p*
- bel sol

S2: *pp* *pp* *mp* *pp* *p*
- 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: *pp* *p*
Musical accompaniment for the second system.

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

S2 oo

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 O *n* *mp* *3*

T *p* Dol - - - ce, *p* Dol - ce can - tan - do, *n* *mp* *3* oo - - -

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

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 Dol - ce can - tan - do ra - - - - ra

T (oo) ra - - - - ra

B

Delicately, sweetly

p *mf* *mp*

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

S2 oo

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

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

B

Delicately, sweetly

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

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

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

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)

Piano accompaniment with triplets and a final sustained chord.

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 Piano accompaniment with flowing lines and a final chord.

Slowly letting down

dim. poco a poco to the end

E

55 *ff*

S1 bel, bel sol ti mos - tri bel sol

S2 bel sol ti mos - tri bel sol bel sol

A bel sol, bel sol, bel sol

T bel sol, bel sol, bel sol

B bel sol, bel sol

(Solo 2) (Solo 1)

dim. poco a poco to the end

dim. poco a poco to the end

dim. poco a poco to the end

dim. poco a poco to the end

dim. poco a poco to the end

dim. poco a poco to the end

55 *ff*

Slowly letting down

Very freely

Tutti

mp

58 *mp*

S1 Tra li piu chia - ri spir - ti. n

S2 Tra li più chia - ri spir - ti. n

A Tra li più chia - ri spir - ti. oo dolce cantando *p* n

T oo dolce cantando *p* n

B spir - ti. n

58 *mp*

Very freely

FOR PERUSAL ONLY

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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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