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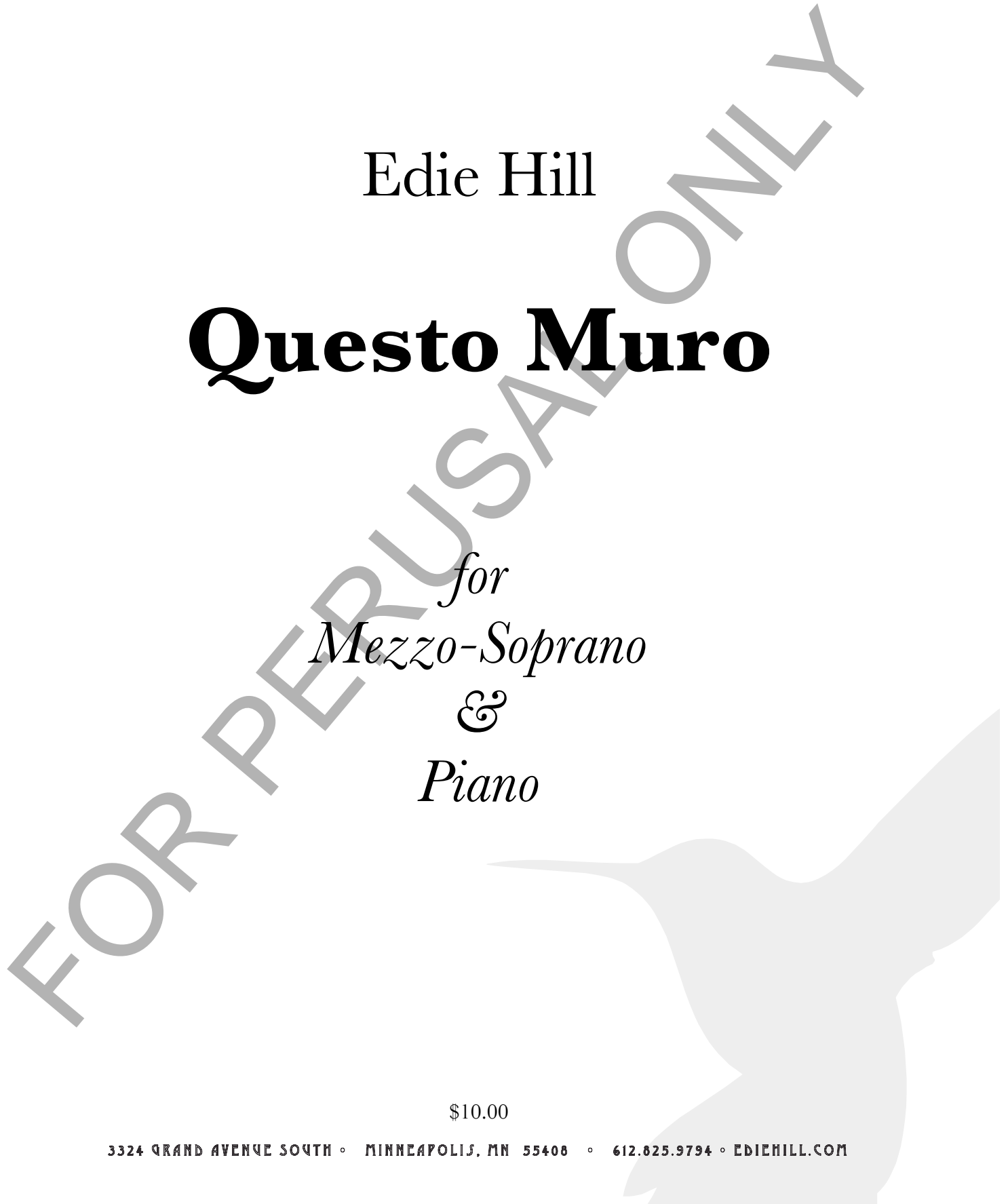
Edie Hill

Questo Muro

for
Mezzo-Soprano
&
Piano

\$10.00

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*Quando mi vide star pur fermo e duro
turbato un poco disse: "Or vedi figlio:
tra Beatrice e te è questo muro."*

(When he [Virgil] saw me standing there unmoving, he was a bit disturbed and said, "Now look, son, between Beatrice and you there is this wall.") -Dante, Purgatorio XXVII

Questo Muro

You will come at a turning of the trail
to a wall of flame

After the hard climb & the exhausted dreaming

you will come to a place where he
with whom you have walked this far
will stop, will stand

beside you on the treacherous steep path
& stare as you shiver at the moving wall, the flame

that blocks your vision of what
comes after. And that one
who you thought would accompany you always,

who held your face
tenderly a little while in his hands-
who pressed the palms of his hands into drenched grass
& washed from your cheeks the soot, the tear-tracks-

he is telling you now
that all that stands between you
& everything you have known since the beginning

is this: this wall. Between yourself
& the beloved, between yourself & your joy,
& the riverbank swaying with wildflowers, the shaft

of sunlight on the rock, the song.
Will you pass through it now, will you let it consume

whatever solidness this is
you call your life, & send
you out, a tremor of heat,

a radiance, a changed
flickering thing?

- Anita Barrows

QUESTO MURO

ANITA BARROWS

EDIE HILL

♩ = c.63

Piano

f *pp* *p* *p* *mp* *pp* *mp*

tr *tr* *tr* *tr* *tr* *tr* *tr*

Red. *Red.* *Red.* *Sub-Red.* *Red.*

5

8

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

You will come at a turn-ing of the

♩ = 58

5

Red.

11 *mf*

trail _____ to a wall of flame, _____ to a wall of

mf

Red. Red. Red.

13 *f* *ff* *p*

flame. _____ Oh _____

f *Sub* *7* *p* *pp* *mf* *p*

Red. Red. Red. Sub

16 *mf* *p*

— You will come at a turn-ing of the trail _____ to a wall of flame. _____

p *mf* *pp* *mp* *pp* *5* *Red. Red.*

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available for purchase.

Slightly slower

♩=c.88 recit., freely

27

this far _____ will stop, will stand be - side you,

Slightly slower ♩=c.88 recit., freely

Recit.

31

_____ will stand be - side you _____ on the treach - er - ous steep _____ path, and

34

stare as you shiv-er _____ at the mov - ing wall, _____ the

♩=c.63

pp

Recit. *Recit.* *Recit.* *Recit.*

36 *f* *p* *rit.* ♩ = c.50

flame that blocks your vi - sion of what comes af - ter. —

f *sub. pp* *p* *rit.* ♩ = c.50

Red. Red. Red. Red. Red.

39 *p* *mp*

And that one who you thought would ac - com - pa - ny you al - ways, — al - ways,

p *mp*

Red. Red. Red. Red. Red. Red. Red. Red. Red.

42 *f* *p*

al - ways, — that one who held your face ten - der - ly a

mf *p*

Red. Red. Red. Red. Red. Red. Red.

molto rit. --, a tempo

45

lit - tle while in his hands- who pressed the palms of his hands in - to drenched grass and

molto rit. --, a tempo

Red. Red. Red. Red. Red. Red. *

48

washed from your cheeks the soot, the tear tracks, — And that one who you thought would ac -

p mp

pp p mp

Red. Red. Red.

51

com - pa - ny you al - ways, — al - ways, al - 5 - - ways, —

f mf

Red. Red. Red. Red. Red. Red. Red. Red.

53 ♩ = c.72

mp *mf* *mf* *f*

he is tell-ing you now, _____ he is tell-ing you now, _____

tr *tr* *tr* *tr*

mp

tr *tr* *tr* *tr*

Red. *Red.* *Red.* *Red.*

55

mp *mf*

he is tell-ing you now that all _____ that

tr *tr*

Red.

58

stands be - tween you and ev - 'ry - thing you have known

3 *6* *3* *3*

Red. *Red.* *Red.* *Red.*

60 *mp* *3* *pp* *f* *f* *3*

since the be - gin - ning _____ is this: this wall, _____ this

Sva (allow ring to stop)

63 *mf* *ff* *mf* *3* *3*

wall. _____ Oh _____

Svb *7* *mf* *Red.* *Red.* *Red.*

66 *pp* *mp* *f* *mf* *f*

Svb *Red.* *Red.* *Red.* *Red.* *Red.*

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77 *mf*

all ——— that stands be-tween you and ev - 'ry - thing you have known

Red. *Red.* *Red.* *Red.* *Red.*

80 *mp* *pp* *f* *f*

since the be - gin - ning ——— is this: this wall. ———

(allow ring to stop)

p

Faster $\text{♩} = 76-80$

83 *pp* *mf* *p*

Be - tween your - self and the be - lov - ed, — be - tween your - self and — your

Faster $\text{♩} = 76-80$

pp *mf* *p*

86 *f* *mf*

joy, _____ the riv - er bank _____ sway - ing with wild flow'rs, _____ the

mf

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

89 *f* a little slower

shaft of sun - light on the rock, the song, _____ the

a little slower

mf

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

92 *ff* *f* *mp*

song, _____ the song. _____

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

95 *Suspended* *mp*

Will you pass through it

p *pp* *mp* *tr*

Sub.
Red.

97

now, will you let it con - sume what - ev - er sol - id - ness

tr

99

this is you call your life, — and send you out a trem - or ³of heat, — a

tr

101 *f* *tr* *3* *tr* *3* *ff*

ra - di - ance, a changed _____ flick - er - ing _____ thing?

mf *tr* *f* *ff*

Red. *Red.* *Red.* *Red.* *Red.*

FOR PERUSAL



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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