

Edie Hill

# Questo Muro

*for*  
*Mezzo-Soprano*  
*&*  
*Piano*

FOR PERUSAL ONLY



*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.*

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left blank. Full score  
available for purchase.

Slightly slower  $\text{♩} = c.88$  recit., freely

27

this far \_\_\_\_\_ will stop, will stand be - side you,

Slightly slower  $\text{♩} = c.88$  recit., freely

*Recit.*

31

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

*mp* *f* *mp*

34

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

$\text{♩} = c.63$  *mp* *mf* *mp*

$\text{♩} = c.63$  *pp* *f*

*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.

*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.*





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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left blank. Full score  
available for purchase.

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*

*8vb.*  
*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 <sup>3</sup>of 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.*



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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