

HP01-05

# Bow Echo



for solo amplified cello

FOR PERUSAL ONLY

EDIE HILL

*for Libby Larsen*

# I. Cloud to Ground

Edie Hill

176  
pizz.  
pp

p

accel. - - - - - 184  
mp

a tempo    accel. - - - - - 184  
p

a tempo    accel. - - - - - 184  
22 23 24 25 26

accel. - - - - - 184  
pp - - - - - mp

31 32 33 34 35

36 37 38 39 40 41

42 43 44 45 46 47 3  
8 *ppp* *mf* *pp*

48 49 50 51 52 53 54  
3 8

55 56 57 58 59 60  
8

61 62 63 64 65  
8 3 8

66 67 68 69 70  
8 8 8

71 72 73 74  
8 3 8 8

75 76 77 78 79  
8 8 8 8

80 81 82  
8 8 8

83 84 85 86  
8 8 8 8

*acc. poco a poco  
(build to m. 90)*

$\text{quarter note} = 184$

*p*

*f*

*p*

87

88

89

pizz. as high as possible, as fast as possible  
ca. 10"

90

91 pizz.  $\text{♩} = 144$   
senza sord.

92

93 arco, sul pont.

94 arco, sul pont.

95 pp

96 pizz. ff

97 arco, sul pont.

98 pp

99

100

101

102 pizz. ff

103 snap pizz.

104

105 arco, sul pont.

106 pp

107

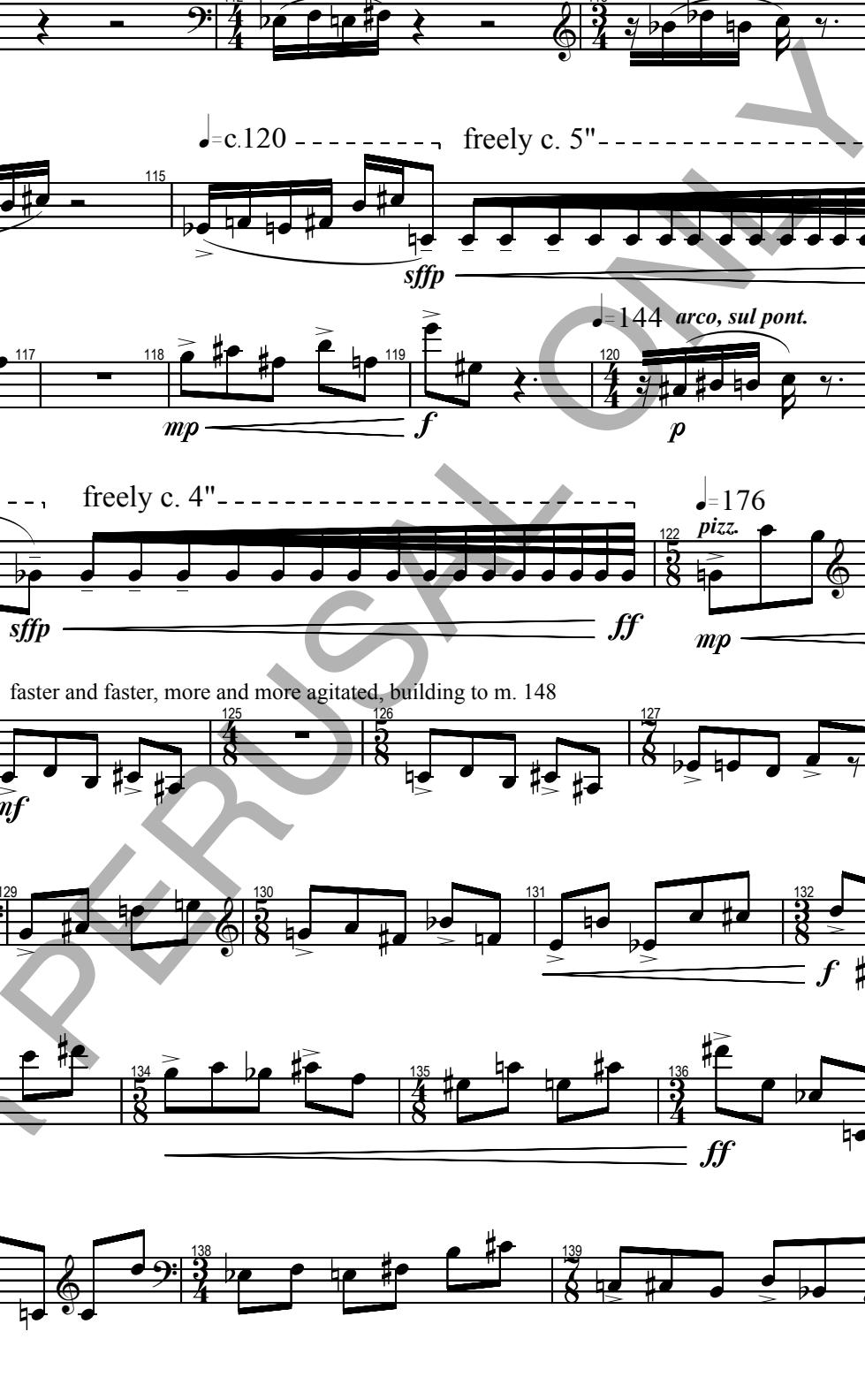
108

109

110 ff

5

6

111 *arco, sul pont.* 

112  *freely c. 5"*

113  *freely c. 5"*

114  *pizz.*

115  *sfff* 

116  *p*

117  

118  *144 arco, sul pont.*

119 

120 

121  *freely c. 4"* 

122  *pizz.* 

123  *faster and faster, more and more agitated, building to m. 148*

124 

125 

126 

127 

128 

129 

130 

131 

132 

133 

134 

135 

136 

137 

138 

139 

140 

141 

142 

Musical score for cello, page 5:

143-146: Treble clef, 2/4 time. Dynamics: *sfp*, *ff*. Measure 146 ends with a key change.

147-149: Bass clef, 2/4 time. Measure 147: *arco*, *sfp*. Measure 148: *molto espressivo*, *fff*. Measure 149: *fff*.

150-153: Bass clef, 2/4 time. Measure 150: *sfp*, *ff*. Measure 153: *sfp*, *ff*.

154-157: Bass clef, 2/4 time. Measure 154: *rall. poco a poco*, *f*. Measures 155-157: *poco rall.*, *p*, *niente*, *p*, *cantabile*.

158-162: Bass clef, 2/4 time. Measure 158: *p*. Measure 161: *pizz.*, *p*. Measure 162: *l.v.*

163-167: Bass clef, 2/4 time. Measure 163: *pp*. Measure 164: *pp*. Measure 165: *pizz.*, *pp*. Measure 166: *ppp*. Measure 167: *ppp*.

Performance instructions: *freely c. 3-4"*, *molto espressivo*, *arco*, *sfp*, *fff*, *poco rall.*, *rall. poco a poco*, *pizz.*, *arco, spiccato*, *cantabile*, *niente*, *l.v.*

This page intentionally  
left blank. Full score  
available for purchase.

This page intentionally  
left blank. Full score  
available for purchase.

- 3 -

3 3 3

*p* *mp* *f*

*col legno batt.* *arco*

*niente*

*pp poco a poco dim. to niente*

*sul G*

*continue improv. harmonics  
sul A as high as possible,  
ad lib. to the end*

*niente*

### III. Blue Jets

Edie Hill

Fiercely, with intensity and anticipation throughout

*c. 80* gradually moving to *sul pont.* ca. 5-6" *modo ord.* ca. 4-5"

*f* sub. *p* *molto cresc.* *ff* *f* sub. *p* *molto cresc.*

*c. 160* *modo ord.* *c. 160*

*ff* sub. *ff* *mf* *molto vibrato* *ff*

(*d*=*d*) *mf*

*sul pont.* *modo ord.* *sfp* *ff*

*snap pizz.* *arco* *ff* (*build to m. 29*)

*sul pont.* *modo ord.* *sfp* *ff* sub. *p* *molto cresc.*

*ff*

*sul pont.* *modo ord.*

## Moving forward

*molto espressivo*

***ff***    ***p*** *sub. molto cresc.* ————— ***ff***

***mf***

Music Preparation by  
*Music Advantage*  
952-448-7544

## Music Services by Paul Gerike

Musical score for double bass, page 2:

Measure 31: Bass clef, 8/4 time. Dynamics: ff, mf, ff.

Measure 32: Bass clef, 5/4 time. Dynamics: ff.

Measure 33: Bass clef, 10/4 time. Dynamics: ff, sub. p, molto cresc., ff, mp. Articulation: poco a poco rall.

Measure 34: Bass clef, 10/4 time. Dynamics: ff.

Measure 35: Bass clef, 3/4 time. Dynamics: ff.

Measure 36: Bass clef, 2/4 time, tempo = 184. Dynamics: sfp < ff.

Measure 37: Bass clef, 3/4 time, articulation: modo ord.

Measure 38: Bass clef, 5/4 time. Dynamics: sfp < ff.

Measure 39: Bass clef, 3/4 time, articulation: snap pizz.

Measure 40: Bass clef, 4/4 time, articulation: arco.

Measure 41: Bass clef, 5/4 time, dynamics: f, sfp < ff.

Measure 42: Bass clef, 5/8 time, dynamics: f.

Measure 43: Bass clef, 5/8 time, dynamics: f.

Measure 44: Bass clef, 3/4 time, articulation: sul pont.

Measure 45: Bass clef, 4/4 time, articulation: modo ord.

Measure 46: Bass clef, 4/4 time, dynamics: sub. p.

Measure 47: Bass clef, 3/4 time, dynamics: f.

Measure 48: Bass clef, 3/8 time, dynamics: p.

Measure 49: Bass clef, 4/8 time, dynamics: f.

Measure 50: Bass clef, 5/8 time, dynamics: f. Text: (build to m. 55).

Measure 51: Bass clef, 6/8 time.

Measure 52: Bass clef, 5/8 time.

Measure 53: Bass clef, 4/8 time.

Measure 54: Bass clef, 5/8 time.

Measure 55: Bass clef, 2/4 time, dynamics: f < ff.

Measure 56: Bass clef, 5/4 time, dynamics: f < ff.

Measure 57: Bass clef, 5/8 time, dynamics: mf.

Measure 58: Bass clef, 3/4 time, dynamics: cresc.

Measure 59: Bass clef, 2/4 time, dynamics: f < ff.

Measure 60: Bass clef, 2/8 time.

Measure 61: Bass clef, 3/16 time.

Measure 62: Bass clef, 3/4 time, dynamics: mf.

Musical score for cello, page 3, measures 63 to 102.

Measure 63:  $\text{Bass} \frac{2}{4}$ ,  $f < ff$ . Measure 64:  $\frac{16}{8}$ ,  $f$ . Measure 65:  $\frac{3}{4}$ ,  $mp$ . Measure 66:  $\frac{3}{8}$ , eighth-note pattern. Measure 67:  $\frac{3}{4}$ ,  $f < ff$ . Measure 68:  $\frac{4}{8}$ ,  $mp$ . Measure 69:  $\frac{3}{4}$ . Measure 70:  $\frac{8}{8}$ . Measure 71:  $\frac{2}{4}$ ,  $sul pont.$ . Measure 72:  $\frac{3}{4}$ . Measure 73:  $\frac{6}{8}$ ,  $p$ , *cresc.* Measure 74:  $\frac{3}{4}$ . Measure 75:  $\frac{6}{8}$ ,  $sfp < ff$ . Measure 76:  $\frac{5}{4}$ ,  $mf$ . Measure 77:  $\frac{7}{4}$ ,  $ff$ . Measure 78:  $\frac{3}{8}$ ,  $ff$ . Measure 79:  $\frac{4}{4}$ . Measure 80:  $\frac{5}{4}$ ,  $fff$ . Measure 81:  $\frac{3}{4}$ ,  $p$ , *snap pizz.*. Measure 82:  $\frac{5}{8}$ ,  $pizz.$ . Measure 83:  $\frac{3}{4}$ . Measure 84:  $\frac{4}{4}$ . Measure 85:  $\frac{9}{8}$ ,  $snap pizz.$ . Measure 86:  $\frac{5}{8}$ . Measure 87:  $\frac{6}{8}$ . Measure 88:  $\frac{7}{8}$ . Measure 89:  $\frac{4}{4}$ . Measure 90:  $\frac{3}{4}$ . Measure 91:  $\frac{4}{4}$ . Measure 92:  $\frac{3}{4}$ , *snap pizz.*. Measure 93:  $\frac{5}{8}$ ,  $p$ . Measure 94:  $\frac{4}{8}$ . Measure 95:  $\frac{5}{8}$ . Measure 96:  $\frac{9}{8}$ , *snap pizz.*. Measure 97:  $\frac{7}{8}$ . Measure 98:  $\frac{4}{8}$ ,  $p$ ,  $f$ . Measure 99:  $\frac{3}{8}$ ,  $f$ . Measure 100:  $\frac{13}{8}$ ,  $p$ . Measure 101:  $\frac{7}{8}$ . Measure 102:  $\frac{2}{4}$ .

103      104      105      106      107

*f*

Play percussively or improvise with D pedal

108      3      3      3

*f*

*arco*  
sul D - hold for c. 24 beats (•=•)

*sfp* ————— *fff*

109      pizz.      110      111      112

*f*

113      114      arco      115      116      117

*f*

*snap*  
*pizz.*

118      119      120      121      122

123      124      125      126      127

*ff*

*snap*  
*pizz.*

128      129      130      131

*f*

132      133      134

*ff*

135  
136  
137  
138  
139

140  
141  
142  
143

144  
145  
146  
147  
148

149  
150  
151

*ff*

152  
153  
154

155  
156  
157  
158

159

*sfpp* *molto cresc.* ----- *fff*



Described as "...bold...radiant, deftly crafted..." (Musical America), Edie Hill's music is performed all over the world. Venues have included Lincoln Center, Met Cloisters (NYC), Carnegie's Weill Recital Hall (NYC), Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis' Walker Arts Center, St. Paul's Schubert Club, Berwald Hall (Stockholm Sweden), Liviu Cultural Center (Romania), Feszek Müvészklub (Budapest), St. Peter's Basilica (Vatican City).

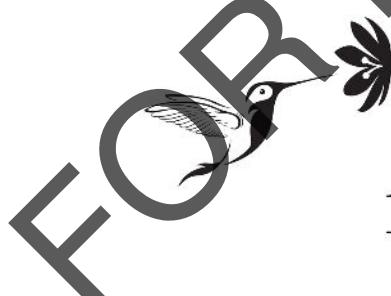
A three-time McKnight Artist Fellow and a two-time Bush Artist Fellow, Hill has received grants from the Jerome Foundation, ASCAP, New Music USA, Meet The Composer, Minnesota State Arts Board, Chamber Music America, and was awarded a Doctor of Humane Letters from Concordia College in Moorhead, Minnesota. The album, *Born: music of Edie Hill and Michael Gilbertson* won the 2023 GRAMMY® for "Best Choral Performance" for The Crossing (Donald Nally, conductor). She has a B.A. from Bennington College and earned her M.A. and Ph.D. degrees at the University of Minnesota.

Composer in Residence at Schubert Club from 2005-2017, she ran and grew the Mentorship Program for high school composers. She was Composer

Mentor for MN Varsity for composers 14-18 years of age co-sponsored by The American Composers Forum and Classical Minnesota Public Radio. She has lectured at colleges, universities and various institutions in the States and abroad.

For Hill, writing music is an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. Her compositions are fueled by her experiences, passions and curiosities.

*for complete biography as well as works for perusal and sale, visit [ediehill.com](http://ediehill.com)*



# HUMMINGBIRD PRESS THE MUSIC *of* EDIE HILL

**COMPLETE CATALOG AND ONLINE ORDERING**

[www.ediehill.com](http://www.ediehill.com)

3324 Grand Avenue South • Minneapolis, MN 55408 • USA  
[edie@ediehill.com](mailto:edie@ediehill.com)