

HP04-27

*Cancion de el Alma
en una noche escura*



FOR PERUSX ONLY

Edie Hill

for SATB divisi chorus

FOR PERUSAL ONLY

Canciones de el alma que se goza de aver llegado al alto estado de la perfección, que es la unión con Dios, por el camino de la negación espiritual

Songs of the soul which rejoices in having arrived at the highest state of perfection, which is the union with God, by the path of spiritual negation

En una noche oscura,
con ansias, en amores inflamada,
¡O dichosa ventura!
salí sin ser notada,
estando ya mi casa sosegada.

Asuras y segura
por la secreta escala, disfraçada,
¡O dichosa ventura!
a oscuras y en celada,
estando ya mi casa sosegada.

En la noche dichosa
en secreto, que nadie me veía,
ni yo mirava cosa,
sin otra luz y guía
sino la que en el corazón ardía.

Aquésta me guiava
más cierto que la luz de mediodía
adonde me esperaba
quien yo bien me sabía,
en parte donde nadie parecía.

¡O noche, que guiate!
¡O noche, amable más que el alborada!
¡O noche que juntaste
Amado con amada,
amada en el amado transformada!

En mi pecho florido,
que entero para él solo se guardaba
allí quedó dormido
y yo le regalaba
y el ventalle de cedros ayre daba.

El ayre del almena,
cuando yo sus cabelllos espaciá,
con su mano serena
en mi cuello hería,
y todos mis sentidos suspendía.

Quedéme y olvidéme,
el rostro recliné sobre el amado;
cessó todo, y dexéme,
dexando mi cuidado
entre las agujetas olvidado.

On a dark night
With anxiety inflamed into love
—Oh blessed fortune!—
I left, without being noticed,
My house being calmed.

In darkness and safety
Disguised by the secret stair,
—Oh blessed fortune!—
In darkness and concealed
My house being calmed.

In the blessed night,
In secret, where no one saw me,
Nor did I see any thing,
With no other light or guide
Except that which burned in my heart.

This [light] guided me
More surely than the light of midday
To where there waited for me
The one who knew me well
In a place where no one could see.

Oh night that guides!
Oh night friendlier than the dawn!
Oh night that joins
Lover with beloved,
Beloved into lover transformed!

On my flowering breast,
Which, entirely for him alone, kept itself
There he stayed, sleeping,
And I gave it to him;
And the fanning of the cedars gave breeze.

The breeze from the battlements,
As I parted his hair,
With its serene hand
Struck my neck,
And all my senses were suspended.

I stayed and forgot myself
My face laid back on the lover;
Everything ceased, and left me,
Leaving my care
Forgotten among the lilies.

FOR PEPERUS ONLY

Notes on the Text and Translation:

- Poetic structure: The stanza form, originally Italian, is called a *lira* and features two lines of 11-syllables and three of 7 syllables, rhyming ABABB.
- *En celada* means concealed in the sense of "lying in wait" and has connotations of surprise and/or ambush.
- The narrative voice of the poem is grammatically feminine. This is because "alma," the word for soul, is feminine. *Amado* (translated here as "lover") is masculine, as are both *Dios* and *Christo* (God and Christ, respectively) while *amada*, translated as "beloved," is feminine.
- John explains that the "secret stair" refers to a tenfold concept of divine love as elaborated by Aquinas and others.
- *Hería*, used to describe the wind on the lover's neck, has the sense of "struck" or "injured," so it gives a sense of mildly violent surprise here.

Pronunciation Guide

Note: The pronunciation of St. John's Spanish was similar to that of modern Northern Spanish with the exception of some sibilants (ç, x). A speaker of modern Spanish can effectively coach a performance of this text, but a pronunciation guide is included for convenience.

Vowels

a [a]
e [e]
i [i]
o [o]
u [u]

Consonants

b [b] initial, [β] between vowels	m [m]
c [k] before a, o, u [χ] before e, i	n [n]
ç [ts]	ñ [ɲ]
ch [tʃ]	p [p]
d [d] initial, [ð] between vowels, [ð] terminal	qu [k]
f [f]	r [ɾ]
g [g] before a, o, u, [χ] before e, I, [ɣ] between vowels	rr [r̩]
h - silent	s [s]
j [χ]	t [t]
k [k]	v [b]
l [l]	x [ʃ]
ll [ʎ]	y [j]
	z [θ]

Text translation, notes, and pronunciation guide by Tim O'Brien.

Dedicated to Tony Bol of Minnesota Public Radio,
whose creativity and passion have advanced choral music
across Minnesota, the nation, and the globe.

CANCION DE EL ALMA

en una noche escura

SAN JUAN DE LA CRUZ

EDIE HILL

With wonderous, anxious anticipation $\text{♩} = 70$

for rehearsal only

Soprano (S) staff: Treble clef, 2/4 time, key signature 0. Measures 1-5. Dynamics: p , mf .

Alto (A) staff: Treble clef, 2/4 time, key signature 0. Measures 1-5. Dynamics: p , mf . Solo: p . *En u-na no-che_e - scu-ra -*

Tenor (T) staff: Treble clef, 2/4 time, key signature 0. Measures 1-5.

Bass (B) staff: Bass clef, 2/4 time, key signature 0. Measures 1-5. Dynamics: mp . *En u-na no-che_e -*

Bass (B) staff: Bass clef, 2/4 time, key signature 0. Measures 1-5. Dynamics: mp . *En u-na no-che_e -*

Bottom staff: Bass clef, 2/4 time, key signature 0. Measures 1-5. Dynamics: p , mf . *En u-na no-che_e -*

(glottal stop on "an-")

p *mf > mp*

con an-si-as en a-mo-res in - fla - ma - da, con an-si-as en a-mo - res in-fla-

(glottal stop on "an-")

p *mf > mp*

con an-si-as en a-mo-res in - fla - ma - da, con an-si-as en a-mo - res in-fla-

niente *mp* *niente*

niente *mp > niente* *n*

ah

ah

< mf *p*

scu - ra

< mf *p*

scu - ra

6

with the quality of an ecstatic whisper

A hushed *poco accel.* - - -

S S A A T T B B

10

jo di - cho-sa ven - tu-ra!

ma - da jo di - cho-sa ven - tu-ra!

ma - da jo di - cho-sa ven - tu-ra! sa - li sa -

jo di - cho-sa ven - tu-ra!

jo di - cho-sa ven - tu-ra! sa - li sa

jo di - cho-sa ven - tu-ra! sa - li

sa - - - - li

sa - - - - li

14

c.75

p

S

S

A

A

T

T

B

B

niente

niente

OPERAUS

B ♩ = 70

17

S S A A T T B B

ga - da y se - gu - ra

ga - da y se - gu - ra

ga - da y se gu - ra dis - fra -

ga - da y se gu - ra dis - fra -

ga - da A - scu - ras

ga - da A - scu - ras

A - scu - ras por la se - cre - ta e - sca - la, dis - fra -

A - scu - ras gu - ra (ah)

molto
accel. C $\bullet=c.82$

Soprano (S) 25: *rall.* - - - - - *n* | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
cho - sa ven - tu - ra! _____

Soprano (S): *n* | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
cho - sa ven - tu - ra! _____

Alto Solo: *Solo mp* $\overbrace{\quad}^3 \overbrace{\quad}^3$ *mf p sub.* *pp* | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
jo di - cho - sa ven - tu - ra!

Alto (A): *n* | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
cho - sa ven - tu - ra! _____

Alto (A): *n* | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
cho - sa ven - tu - ra! _____

Tenor (T): $\frac{5}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
hushed, as if lying in wait *pp*

Tenor (T): $\frac{5}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
hushed, as if lying in wait *pp* *p*

Bass (B): $\frac{5}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
hushed, as if lying in wait *niente* $\overbrace{\quad}^3$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
a e - scu - ras y en ce -

Bass (B): $\frac{5}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ |
a e - scu - - -

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28

Soprano (S): Treble clef, 4/4 time.

Alto (A): Treble clef, 4/4 time.

Tenor (T): Treble clef, 4/4 time.

Bass (B): Bass clef, 4/4 time.

Measure 28:

- Soprano (S):** Rests throughout the measure.
- Alto (A):** Rests until the end of the measure, then a eighth note (mp).
- Tenor (T):** Eighth notes (p) followed by eighth notes (mp).
- Bass (B):** Eighth notes (p) followed by eighth notes (mp).

Lyrics:

8 scu - ras y en ce - la - da a e - scu - ras y
la - da a e - scu - ras y en ce - la - da e -
ras a e - scu - ras y
a e - scu - ras y en ce - la - da y

p hushed, as if lying in wait

D

rall. ----- $\text{♩} = 60$ $\text{♩} = 54$ *dolce, espressivo*

S S A A T T B B

31

so - se - ga - da. En la no-che di-cho - sa

so - se - ga - da. En la no-che di-cho - sa

stan - do ya mi ca - sa so - se - ga - da. En la no-che di-cho - sa en

stan - do ya mi ca - sa so - se - ga - da. En la no-che di-cho - sa en

en ce - la - - - da. En la no-che di-cho - sa en se -

stan - do ya mi ca - sa so - se - ga - da. En la no-che di-cho - sa en se -

en ce - la - - - da

en ce - la - - - da

31

FOR
REPRODUCTION
ONLY

Soprano (S) parts:

Alto (A) parts:

Tenor (T) parts:

Bass (B) parts:

Piano accompaniment:

Lyrics:

— se - cre - - to ni yo mi - ra - va co - sa — sin

— se - cre - - to ni yo mi - ra - va co - sa — sin

8 cre-to que nai-de me ve - ý - a ni yo mi - ra - va co - sa — sin

8 cre-to que nai-de me ve - ý - a, ni yo mi - ra - va co - sa — sin

8 cre-to que nai-de me ve - ý - a, ni yo mi - ra - va co - sa — sin

ni yo mi - ra - va co - sa — sin

Building in anticipation through m. 45

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Measure 38:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 45:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 46:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 47:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 48:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 49:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 50:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 51:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 52:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Measure 53:

- Soprano (S): Rest
- Alto 1 (A1): Rest
- Alto 2 (A2): Rest
- Tenor 1 (T1): Rest
- Tenor 2 (T2): Rest
- Bass 1 (B1): Rest
- Bass 2 (B2): Rest
- Bass 3 (B3): Rest

Lyrics:

o - tra luz y guí - a si - no la que en el co - - - ra - ción ar - - -

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like a shadow
or whisper

53

Soprano (S) vocal line:

mf *par - te don - de nai - de pa - re - cí - a.* pp

Soprano (S) vocal line:

mf *par - te don - de nai - de pa - re - cí - a.* pp

Alto (A) vocal line:

mf *don - de nai - de pa - re - cí - a.* pp

Alto (A) vocal line:

mf *pa - re - cí - a.* pp

Tenor (T) vocal line:

n *like a shadow or whisper*

Tenor (T) vocal line:

n *o*

Bass (B) vocal line:

Bass (B) vocal line:

mf *par - te don - de nai - de pa - re - cí - a.* pp

Bottom staff (likely Bassoon):

mf *par - te don - de nai - de pa - re - cí - a.* pp

FOR PERTUSAL ONLY

56

Soprano (S): tu - ra! _____ jo, _____ o di - cho - ³sa ven - tu - ra! _____ jo

Alto (S): _____ ³ jo di - cho - sa ven - tu - ra! _____ jo di - cho - sa ven - tu - ra! _____ jo

Alto (A): cho - ³sa ven - tu - ra, _____ ven - - - - tu - ra! _____ jo

Tenor (A): _____ ³ jo di - cho - sa ven - tu - ra, _____ ven - - - - tu - ra! _____ jo

Tenor (T): ⁸ _____ jo di - cho - ³sa ven - tu - - - ta! _____ jo

Bass (T): ⁸ _____ jo di - cho - sa ven - tu - ra! _____ jo

Bass (B): _____ ³ jo di - cho - sa ven - tu - ra! _____ jo

Bass (B): _____ ³ jo di - cho - sa ven - tu - ra! _____ jo

56

Bass (B): _____ ³ jo di - cho - sa ven - tu - ra! _____ jo

Bass (B): _____ ³ jo di - cho - sa ven - tu - ra! _____ jo

G

59

Soprano (S): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Soprano (S): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Alto (A): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Alto (A): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Tenor (T): 8 no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Tenor (T): 8 no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Bass (B): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Bass (B): no - che, _____ o no - che, ___ que guí - as - te! ___ jo

Piano: ff 65 l.v. ff

REPRODUCED

H

S no - che que jun - tas-te ____ a - ma³ - do con a - ma - da,

S no - che que jun - tas-te ____ a - ma³ - do con a - ma - da,

A no - che que jun - tas-te ____ a - ma - do con a - ma - da,

A no - che que jun - tas-te ____ a - ma - do con a - ma - da, a -

T 8 no - che que jun - tas-te ____ a - ma - do con a - ma - da, con a - ma - da, a -

T 8 no - che que jun - tas-te ____ a - ma - do con a - ma - da, a - ma - do

B no - che que jun - tas-te ____ a - ma - do

B no - che que jun - tas-te ____

66

3

3

70

Soprano (S):

me - no - che que jun - tas - te _____

Soprano (S):

me - no - che que jun - tas - te a -

Alto (A):

me - no - che que jun - tas - te a -

Alto (A):

ma - do con a - ma - da, a -

Tenor (T):

ma - do con a - ma - da, a - ma ³ - - do con a - ma - da, a -

Tenor (T):

con a - ma - da, a - ma ³ - - do con a - ma - da, a -

Bass (B):

a - ma - do con a - ma - da, a -

Bass (B):

70

73

Soprano (S) vocal line:

a - ma - da *en el a-ma-do trans-for - ma - da!*

Soprano (S) vocal line:

ma-do *con a - ma - da,* *a - ma - da* *en el a-ma-do trans-for - ma - da!*

Alto (A) vocal line:

ma-do *con a - ma - da,* *a - ma - da* *en el a-ma-do trans-for - ma - da!*

Alto (A) vocal line:

ma-do *con a - ma - da,* *a - ma - da* *en el a-ma-do trans-for - ma - da!*

Tenor (T) vocal line:

ma-do *con a - ma - da,* *a - ma - da* *en el a-ma-do trans-for - ma - da!*

Tenor (T) vocal line:

ma-do *con a - ma - da,* *a - ma - da* *en el a-ma-do trans-for - ma - da!*

Bass (B) vocal line:

a - ma - da *en el a-ma-do trans-for - ma - da!*

Bass (B) vocal line:

a - ma - da *en el a-ma-do* *oo*

Piano accompaniment (harmonies):

The piano part consists of a series of chords played in eighth-note patterns. The bass line provides harmonic support, with notes appearing below the treble clef staff.

I Light as air, suspended $\text{♩} = 70$

77

poco accel. ————— *poco rit.* $\text{♩} = 70$

The musical score consists of ten staves, each representing a different voice or instrument. The voices are labeled on the left: Soprano (S), Alto (A), Tenor (T), Bass (B), and three additional Basses (B). The tempo is marked as $\text{♩} = 70$. The dynamics and performance instructions are as follows:

- Soprano (S):** Stays silent throughout the section.
- Alto (A):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a series of sixteenth-note patterns with '3' over them, marked *ppp*, followed by a sustained note with a 'oo' instruction.
- Tenor (T):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Second Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Third Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Fourth Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Fifth Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.
- Sixth Bass (B):** Starts with a single note, followed by a sustained note with a 'oo' instruction. Later, it has a sustained note with a 'oo' instruction.

88

cantabile *mf*

S: mi - - - - do, que - dó dor - mi - do y yo le re - ga -

S: mi - - - - do, que - dó dor - mi - do y yo le re - ga -

A: mi - - - - do, que - dó dor - mi - do y to le re - ga -

A: mi - - - - do, que - dó dor - mi - do

T: *mf* *n*

T:

B:

B:

88

K

92

Soprano (S): la - ba _____

Alto (A): la - ba _____

Tenor (T): ah _____

Alto (A): ah y el ven - ta - lle de ce - dros

Tenor (T): ah _____

Bass (B): ah _____

Bass (B): oo

Bass (B):

Dynamic markings: *p*, *mp*, *mf*

Measure 92 starts with a forte dynamic. The vocal parts enter sequentially, starting with Soprano, followed by Alto, Tenor, Alto, Tenor, Bass, Bass, and Bass. The lyrics "ah" and "oo" are sustained notes. The vocal parts are mostly in unison or simple harmonies. The music ends with a forte dynamic.

95

Soprano (S) vocal line:

- Measure 1: Dynamics *p*, *f*, *mf*. Vocal parts: *a(y)*, *- - - - -*, *re da*² *- ba.*
- Measure 2: Dynamics *mf*. Vocal parts: *El*.

Alto (A) vocal line:

- Measure 1: Dynamics *n*, *mf*, *p*, *mf*. Vocal part: *ah*.
- Measure 2: Dynamics *mf*. Vocal part: *El*.

Alto (A) vocal line:

- Measure 1: Dynamics *mf*. Vocal part: *El*.
- Measure 2: Dynamics *f*. Vocal parts: *a(y)*, *- - - - -*, *re da*² *- ba.*

Tenor (T) vocal line:

- Measure 1: Dynamics *mf*. Vocal parts: *a(y)*, *- - - - -*, *re da*² *- ba.*
- Measure 2: Dynamics *mf*. Vocal part: *El*.

Bass (B) vocal line:

- Measure 1: Dynamics *n*. Vocal parts: *a(y)*, *- - - - -*, *re da*² *- ba.*
- Measure 2: Dynamics *n*. Vocal part: *ah*.

Bass (B) vocal line:

- Measure 1: Dynamics *n*. Vocal part: *ah*.
- Measure 2: Dynamics *mp*. Vocal part: *ah*.

Measure 3: Dynamics *p*. Vocal parts: *El*.

L

98

S

ay - re de la al-me-na _____ es - par - cí - a

S

ay - re al - me - na _____ quan-do yo sus ca - ve - llos es - par - cí - a

Alto Solo

ay - re de la al-me-na _____ quan-do yo sus ca - ve - llos es - par - cí - a con su

A

ay - re de la al-me-na _____ quan-do yo sus ca - ve - llos es - par - cí - a

A

ay - re al - me - na _____ quan-do yo sus ca - ve - llos es - par - cí - a

T

ay - re al - me - na _____

T

ah

B

ay - re _____

B

ay - re _____ al-me-na _____

98

Soprano: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Alto Solo: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Alto: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Tenor: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Bass: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Bassoon: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*
 Trombone: *to - dos mis sen - ti - dos sus - - - pen - di - - - a.*

Copreus Only

N $\text{♩} = 80-85$

108 *mf*

S dé - me — y ol - bi - dé - me, — y ol - bi - dé - me, — Que - dé - me —

S Que - dé - me — y ol - bi - dé - me, — y ol - bi - dé - me — el

A *mp* *mf*

A Que - dé - me — y ol - bi - dé - me, — y ol - bi - dé - me, — Que - dé - me —

A *mp* *mf*

T *mf*

T 8 Que - dé - me — y ol - bi - dé - me, —

T *mf*

B Que - dé - me — y ol - bi - dé - me, —

B *mf*

B Que - dé - me —

FOR PERTUSI ONLY

112 *f* *mp dolce*

S el - ros - tro re - cli - né so - bre el a - ma - do; — so - bre el a -

S *f* *mp dolce*

S ros - tro re - cli - né so - bre el a - ma - do; — so - bre el a -

A *mp dolce*

A ol - bi - dé - me so - bre el a - ma - do; —

A *mp*

A ol - bi - dé - me

T *mp*

T 8 ol - bi - dé - me ce - ssó to - do, —

T *mp*

T 8 ol - bi - dé - me ce - ssó to - do, —

B *mp*

B ol - bi - dé - me so - bre el a - ma - do; — ce - ssó

B *mp*

B ol - bi - dé - me so - bre el a - ma - do; —

112 *f* *mp dolce*

B *f* *mp dolce*

B *mf*

O *mf*

114

Soprano (S)

mezzo-soprano (S)

Alto (A)

Alto (A)

Tenor (T)

Tenor (T)

Bass (B)

Bass (B)

ma 3 - do; a - ma 3 -

ce - ssó ce - ssó to - do y de - xé - me

ce - ssó to - do, y de - xé - me

ce - ssó ce - ssó to - do, y de -

ce - ssó ce - ssó

P

ff 116 *mp*

S: do; ce - ssó to - do, y de - xé - me

S: do; ce - ssó to - do, y de - xé - me

A: y de - xé - me de - xan - do a - çu -

A: de - xan - do mi cuy - da - do y de - xé - me

T: 8 de - xan - do mi cuy - da - do y de - xé - me

T: 8 de - xan - do mi euy - da - do a -

B: xé - me de - xan - do mi

B: to - do, de - xan - do mi

ff 116 *3* *3*

126

Soprano (S) vocal line:

ce - - - - - nas

Second Soprano (S) vocal line:

p a - çu - ce - - - - nas

Alto (A) vocal line:

p en - tre ____ las a - çu - ce - - - - nas

Second Alto (A) vocal line:

p en - tre ____ las a - çu - ce - nas

Tenor (T) vocal line:

p 8 en - tre - las a - çu - ce - - - - nas

Second Tenor (T) vocal line:

p ce - - nas en - tre ____ las a - çu - ce - - - - nas

Bass (B) vocal line:

p en - tre ____ las

Second Bass (B) vocal line:

a - - - - çu - - - - ce - - - - nas

Musical notation includes dynamic markings like *p* (pianissimo), *mp* (mezzo-pianissimo), and *f* (fortissimo). Measure numbers 126 are indicated at the top left. The vocal parts are labeled S, S, A, A, T, T, B, B from top to bottom. The bass and second bass parts are grouped together by a brace.



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



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