

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.*

5

8

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

You will come at a turn-ing of the

♩ = 58

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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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

Red.

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

♩=c.63 *mp* *mf* *mp*

pp *tr* *tr* *f* *Red.*

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

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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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 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



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 Művészklub (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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