

HP01-10

EDIE HILL

RÜCKBLICK

Solo Piano



FOR PERUSAL ONLY

Commissioned by pianist Ann DuHamel
with funds provided by University of Minnesota Imagine Fund Award.

RÜCKBLICK

for Ann with deep appreciation

EDIE HILL

I. A Look Ahead

♩=190

♩=135-140

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins in 4/4 time with a tempo of 190. It features a series of chords and arpeggiated figures. The dynamic marking is *fff*. The system concludes with a change to 3/4 time and a tempo of 135-140. The dynamic marking changes to *pp*. Pedal markings include *ped.* and *light ped.*

The second system of the musical score consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins in 3/4 time with a dynamic marking of *ff*. It features a series of eighth notes and a triplet. The dynamic marking changes to *mp*. The system concludes with a triplet of eighth notes. Pedal markings include *ped.*

The third system of the musical score consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music begins in 3/4 time with a dynamic marking of *ff*. It features a series of eighth notes and a triplet. The dynamic marking changes to *p* and then *mf*. The system concludes with a triplet of eighth notes. Pedal markings include *ped.* and *sos. ped.*

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins in 3/4 time with a dynamic marking of *mp*. It features a series of half notes and a triplet. The dynamic marking changes to *f* and then *mf*. The system concludes with a triplet of eighth notes. Pedal markings include *ped.* and *light ped.*

light ped.

13 Gracefully, freely

Musical notation for measures 13-17. The piece is in 3/4 time. The upper staff features a melodic line with dynamics *ppp*, *mp*, *mf*, and *p*. The lower staff provides harmonic accompaniment with a steady eighth-note pattern.

Musical notation for measures 18-21. The upper staff contains triplets with dynamics *mf*, *pp*, *mp*, *pp*, and *mf*. The lower staff continues the accompaniment. A red watermark 'PREVIEW ONLY' is visible across the page.

with growing intensity

♩ = 100

Musical notation for measures 22-26. The upper staff has dynamics *f*, *mf*, and *mp*. The lower staff features a more active accompaniment. A red watermark 'PREVIEW ONLY' is visible across the page.

♩ = 120

♩ = 160 accel.

Musical notation for measures 27-30. The upper staff has dynamics *f*, *mp*, *sub. p*, and *ff*. The lower staff continues the accompaniment. A red watermark 'PREVIEW ONLY' is visible across the page.

sus. ped.
sos. ped.

♩ = 190

Musical notation for measures 31-34. The upper staff has dynamics *fff*, *p*, and *ff*. The lower staff features a complex accompaniment with a red watermark 'PREVIEW ONLY' visible across the page.

♩ = 135-140

light ped.

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accel.

$\text{♩} = 190$

53

f *mf* *ff* *fff*

Ped. *Ped.* *Ped.*

58

$\text{♩} = 135-140$ *molto rall.*

f *p*

light Ped.

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II. Memento

After Clara's "Gray Pearl"

EDIE HILL

♩ = 45 Graceful, legato
take liberty with tempo

rall. --- ♩ = 40

delicately

rall. -----

♩ = 60

♩ = 70

♩ = 80 dolce

♩ = 90 joyfully

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31

sub. *f* *ff*

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

This system contains measures 31, 32, and 33. The music is in 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics range from *sub. f* to *ff*. The word *Red.* is written below the bass staff in six instances.

34

p *mf* *p*

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

This system contains measures 34, 35, and 36. The music is in 3/4 time. The right hand has a melodic line with a crescendo and decrescendo. The left hand has a bass line with triplets. Dynamics include *p* and *mf*. The word *Red.* is written below the bass staff in eight instances.

37

rall. *Sva* $\text{♩} = 45$, graceful, legato

p *mf*

light Red.

Red. *Red.* *Red.*

This system contains measures 37, 38, and 39. The music is in 12/8 time. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with triplets. Dynamics include *p* and *mf*. Performance instructions include *rall.*, *Sva*, and $\text{♩} = 45$, graceful, legato. The word *Red.* is written below the bass staff in three instances, with *light Red.* written above the right hand.

40

$\text{♩} = 40$ *rall.* *Sva*

p *pp* *p* *ppp*

Red.

This system contains measures 40, 41, and 42. The music is in 3/4 time. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with triplets. Dynamics include *p*, *pp*, and *ppp*. Performance instructions include $\text{♩} = 40$ and *rall.*. The word *Red.* is written below the bass staff in one instance.

III. Here, Now

EDIE HILL

♩=c. 68
legato, anticipating exuberance

p *f*

6 7

6 7

Red.

rall. ----- ♩=78, *dolce, delicately, tenderly*

5

6

6

ppp

Red.

accel. ----- ♩=78 ----- *rall.* -----

9

6

6

mp

----- ♩=65 ----- *accel.* -----

13

p

Red.

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rall. ----- ♩=60

37

pp *mf* *p* *mf*

accel. ----- ♩=75

41

pp

6 6

45

f *p*

7 6

full, lush

50

ff

6 6 6 6

l.v.
c. 2-3"

IV. A Backward Glance

EDIE HILL

Suspended, distant $\text{♩} = c. 45$

molto rall. ----- *slow, spacious*

pp ppp pppp

8va 8va

Red.

a tempo

other-worldly legato

pp mp ppp

Red.

poco rit. -----

Red.

$\text{♩} = 60$

poco accel. ----- *poco rit.* ----- $\text{♩} = 60$

*legato, with fluidity,
echoing, folding
back on itself*

poco accel. ----- *molto rall.* -----

ppp mp ppp pp mp

Red. light Red.

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35 *warmly* $\text{♩} = c. 50$

mf *p* *mf* *pp*

Red. *Red.* *Red.*

39 *legato, warmly* $\text{♩} = 55-60$ $\text{♩} = 50$ $\text{♩} = 65$ *accel.* $\text{♩} = 75$

mf *pp* *p* *f* *p*

Red. *light Red.*

44 $\text{♩} = c. 50$ *other-worldly*

ff *p*

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

48 *suspended, distant* $\text{♩} = c. 45$

p *pp* *ppp*

Red.



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), Muis 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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