

Edie Hill

Welcoming Blessing
for SSAA divisi chorus

FOR PERUSAL ONLY

Program Note

My friend, Marian Dolan introduced me to poet Jan Richardson. I was looking for a text on themes of welcoming and “Welcoming Blessing” came up. At the time I settled on this poem, I knew it would be a project which would give me “instructions for life.” I often look for texts that provide this kind of wisdom. I did not know that setting this text would lead me through one of the most difficult losses in my life. When I began setting this poem to music, my father had recently passed away. We were extremely close. Jan’s words were a balm to my soul. In my life, I have been fortunate to find projects uncannily relevant to my current experiences and/or fascinations. This was no exception.

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WELCOMING BLESSING

When you are lost
in your own life.

When the landscape
you have known
falls away.

When your familiar path
becomes foreign
and you find yourself
a stranger
in the story you had held
most dear.

Then let yourself
be lost.
Let yourself leave
for a place
whose contours

you do not already know,
whose cadences
you have not learned
by heart.
Let yourself land
on a threshold
that mirrors the mystery
of your own
bewildered soul.

It will come
as a surprise,
what arrives
to welcome you
through the door,
making a place for you
at the table
and calling you
by your name.

Let what comes,
come.
Let the glass
be filled.
Let the light
be tended.
Let the hands
lay before you
what will meet you
in your hunger.

Let the laughter.
Let the sweetness
that enters
the sorrow.
Let the solace
that comes
as sustenance
and sudden, unbidden
grace.

For what comes,
offer gladness.
For what greets you

with kindly welcome,
offer thanks.
Offer blessing
for those
who gathered you in
and will not
be forgotten—

those who,
when you were
a stranger,
made a place for you
at the table
and called you
by your name.

—Jan Richardson

“Welcoming Blessing” from *The Cure for Sorrow:
A Book of Blessings for Times of Grief*
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Commissioned by the College of Saint Benedict.

In the face of hardship, may you always find
the blessing, warmth, and welcoming of others.

WELCOMING BLESSING

JAN RICHARDSON

EDIE HILL

♩ = c. 65, Tenderly
p *mf* *mp*

Soprano 1
When you are lost in your own life. When the

Soprano 2
When you are lost in your own life. When the

Alto 1
When the

Alto 2
When the

Piano
(for rehearsal only)
♩ = c. 65, Tenderly

poco rit. *a tempo*
mf *p*

S1
land - scape you have known falls a - way.

S2
land - scape you have known falls a - way.

A1
land - scape you have known falls a - way. When your fa - mil - iar path be - comes

A2
land - scape you have known falls a - way. When your fa - mil - iar path be - comes

Pno.
poco rit. *a tempo*

7 $\text{♩} = 75$ *p* *mf* *poco rit. ----*

S1 and you find your - self a stran - ger in the sto - ry you had held most

S2 and you find your - self a strang - er in the sto - ry you had held most

A1 for - eign find your - self a strang - er in the sto - ry you had held most

A2 for - eign find your - self a strang - er in the sto - ry you had held most

Pno. 7 $\text{♩} = 75$ *poco rit. -----*

10 *A* $\text{♩} = 75-80$ Lightly, buoyant, letting go

S1 dear.

S2 dear.

A1 dear.

A2 dear. Then let your - self be lost,

Pno. 10 *A* $\text{♩} = 75-80$ Lightly, buoyant, letting go

13

S1

S2

A1

A2

Pno.

let your - self be lost, let your - self

let your - self be lost, let your -

13

16

S1

S2

A1

A2

Pno.

let your - self be lost, let your -

be lost, let your - self be

16

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available for purchase.

25 $\text{♩} = \text{c. } 58$ p 3 $\text{♩} = 70$ *poco cresc.* $\text{♩} = 80$ *sub. p* *mp* *mf* *< >*

S1 ca - den - ces you have not learned by heart. Let your - self land,

S2 ca - den - ces you have not learned by heart. Let your - self land,

A1 ca - den - ces you have not learned by heart. Let your - self land,

A2 ca - den - ces you have not learned by heart. Let your - self land,

Pno.

29 *mp* *mf* *< f >* *mp* *p* *f*

S1 Let your - self land Let your - self land on a thresh - old that _

S2 Let your - self land Let your - self land on the thresh - old that _

A1 Let your - self land Let your - self land on the thresh - old that _

A2 Let your - self land Let your - self land on the thresh - old that _

Pno.

$\text{♩} = c. 75$
33 *sub. pp*

S1
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

S2
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

A1
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

A2
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

Pno.

36

S1
It will come as a sur - prise, — what ar - rives — to

S2
It will come as a sur - prise, — what ar - rives — to

A1
It will come as a sur - prise, — what ar - rives — to

A2
It will come as a sur - prise, - - - what ar - rives — to

Pno.

C $\text{♩} = \text{c. } 80-85$

S1 *f* wel - come_ you_ through the door, mak - ing a

S2 *f* wel - come_ you, wel - come_ you through the door, mak - ing a

S3 *mf* wel - come_ you, wel - come_ you through the door, mak - ing a

A1 *mf* wel - come_ you through the door, a place_

A2 *mf* wel - come_ you through the door, a place_

C $\text{♩} = \text{c. } 80-85$

Pno.

S1 *mf* *poco rit.* $\text{♩} = \text{c. } 70$ place for you_ at the ta - ble and call - ing you_ by your

S2 *mf* *poco rit.* $\text{♩} = \text{c. } 70$ place for you_ at the ta - ble and call - ing you_ by your

A1 *mf* for you_ at the ta - ble your

A2 *mf* for you_ at the ta - ble your

Pno. *poco rit.* $\text{♩} = \text{c. } 70$ *poco rit.* $\text{♩} = \text{c. } 63$

p < mf > p mf

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50

mp *mf* *p*

S1 Let what comes, come. _____

mp *mf* *p*

S2 Let what comes, come. _____

mf *mp* *mf* *p* *mp*

A1 Let what comes, come. _____ Let the glass be filled. .

mp *mf* *p*

A2 Let what comes, come. _____

Pno.

Building, a little faster ♩=84

55

mp

S1 Let the

mp *mf*

S2 Let the light be tend - ed. .

p *mp* *mf* *p*

A1 Let the glass be filled. .

mp

A2 Let the light be tend - ed. .

Pno.

Building, a little faster ♩=84

59 *mf* *p* *mf* *p* 3

S1 light be tend - ed. Let the light be tend - ed. Let the

S2 *p* *mp* *p* *mf* *mp* *mf* 3
Let the glass be filled. hands, Let the

A1 *mp* *mf* 3
Let the hands, Let the

A2 *mp* *mf* 3
Let the hands, Let the

Pno. 59 3 3

63 *f* *mp* *mf* *poco rit.* *poco accel.* *p* *mf*

S1 hands lay be - fore you what will meet you in your

S2 *f* *mp* *mf* *p* *mf*
hands lay be - fore you what will meet you in your

A1 *f* *mp* *mf* *p* *mf*
hands lay be - fore you what will meet you in your

A2 *f* *mp* *mf* *p* *mf*
hands lay be - fore you what will meet you in your

Pno. 63 *poco rit.* *poco accel.*

66 *poco rit.* *mp* *p* E $\text{♩} = c. 65$

S1 hun - ger. — Let the laugh - ter, — Let the

S2 hun - ger. — Let the laugh - ter, ah — Let the

A1 hun - ger. — Let the laugh - ter, —

A2 hun - ger. — Let the laugh - ter, —

Pno.

70 *mp* *<mf>* *mp* *rit.* $\text{♩} = c. 65$ *pp*

S1 sweet - ness — that en - ters — the sor - row. — Let the sol - ace, — the

S2 sweet - ness — that en - ters — the sor - row. — Let the sol - ace, — the

A1 en - ters — the sor - row. — Let the sol - ace, — the

A2 en - ters — the sor - row. — Let the sol - ace, — the

Pno.

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available for purchase.

poco accel. ----- *poco rit.* -----

p ----- *mf*

79

S1 When the land - scape you have known_ falls a - way._

S2 When the land - scape you have known_ falls a - way._

A1 lost in your own life._ When the land - scape you have known_ falls a - way._

A2 lost in your own life._ When the land - scape you have known_ falls a - way._

Pno.

mp ----- *f* ----- *rall.* -----

82 ♩ = 80

S1 Let your - self land_ on a thresh - old_ that_

S2 Let your - self_ land, Let your - self land_ on a thresh - old_ that_

A1 Let your - self_ land, Let your - self land_ on a thresh - old_ that_

A2 Let your - self_ land, Let your - self land_ on a thresh - old_ that_

Pno.

82 ♩ = 80

rall. -----

86 $\text{♩} = c. 75$ *pp*

S1
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

S2
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

A1
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

A2
— mir - rors the mys - t'ry of your own be - wil - dered soul. —

Pno.

89 *p*

S1
It will come as a sur - prise, — what ar - rives — to

S2
It will come as a sur - prise, — what ar - rives — to

A1
It will come as a sur - prise, — what ar - rives — to

A2
It will come as a sur - prise, — what ar - rives — to

Pno.

90 $\text{♩} = \text{c. } 80-85$

f

S1 wel - come_ you_ through the door, mak - ing a

S2 wel - come_ you, wel - come_ you through the door, mak - ing a

S3 wel - come_ you, wel - come_ you through the door, mak - ing a

A1 **f** wel - come_ you through the door, a place -

A2 **f** wel - come_ you through the door, a place -

Pno. $\text{♩} = \text{c. } 80-85$

93 *rit.* $\text{♩} = \text{c. } 70$ *mf* *rit.* $\text{♩} = \text{c. } 42$ *p* *<mf>* *p* *mf*

S1 place for you_ at the ta - ble and call - ing you_ by your

S2 place for you_ at the ta - ble and call - ing you_ by your *mp* mf

A1 for you_ at the ta - ble, your *mp* mf

A2 for you_ at the ta - ble, your

Pno. *rit.* $\text{♩} = \text{c. } 70$ *rit.* $\text{♩} = \text{c. } 42$

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available for purchase.

105 *mf* *f*

S1
bless - ing, bless - ing for those who gath - ered you in and

S2
bless - ing, bless - ing for those who gath - ered you in and

A1
bless - ing, bless - ing for those who gath - ered you in and

A2
bless - ing, bless - ing for those who gath - ered you in and

Pno.

rit. *mp* *p* *p* *c. 70*

S1
will not be for - got - ten- those who, when

S2
will not be for - got - ten- those who, when

A1
will not be for - got - ten- those who, when

A2
will not be for - got - ten- those who, when

Pno.

114

f *mp*

S1 you were a stran - ger, made a place for you at the ta - ble and

S2 you were a stran - ger, made a place for you at the ta - ble and called

A1 you were a stran - ger, made a place for you at the ta - ble

A2 you were a stran - ger, made a place for you at the ta - ble

Pno.

poco rit. ----- a tempo

117

f *mf*

S1 called you by your name,

S2 you by your name,

A1 you by your name,

A2 and called

Pno.

poco rit. ----- 19

120

S1 *mf* *mp* *p* *pp*
and called _ you by your name.

S2 *mf* *mp* *p* *pp*
and called _ you by your name.

A1 *p* *mf* *mp* *p* *pp*
you by your name.

A2 *p* *mf* *mp* *p* *pp*
you by your name.

Pno. 120 *poco rit.*



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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