

Eddie Hill

Rincón del cielo

*for
Tenor
&
Guitar*

FOR PERUSAL ONLY

Rincón del cielo translates to "corner of the sky." This suite of fourteen short songs is based on texts by Spanish poet, Federico García Lorca (1898-1936). The poetry explores the night - from on the earth as well as in the skies. Lorca's poems have an elegant beauty, painting simple images: as in "Preludio" where a steer closing his eyes in the warm stable is "*el preludio de la noche*" ("the prelude to the night"). Likewise, in "Franja," Lorca juxtaposes the image of the *Camino de Santiago* (the great pilgrimage to Santiago de Compostela) with a children's song about a painted bird ("*Pájaras pinta, en la flor del limón*").

The whimsical, colorful imagery as well as the contrast of deep sadness to elation and humor is what drew me to these poems. I love the drama encapsulated in each gem.

FOR PERUSAL ONLY

Rincón del cielo

Texts by Federico García Lorca; Translations and Endnotes by Timothy O'Brien

Rasgosⁱ

Aquel caminoⁱⁱ
sin gente.
Aquel camino.

Aquel grillo
sin hogar.
Aquel grillo.

Y esta esquila
que se duerme.
Esta esquila...

Preludio

El buey
cierra sus ojos
lentamente . . .
(Calor de establo.)

Este es el preludio
de la noche.

Rincón del cielo

La estrella
vieja
cierra sus ojos turbios.

La estrella
nueva
quiere azular
la sombra.

(En los pinos del monte
hay luciérnagas.)

Total

La mano de la brisa
acaricia la cara del espacio
una vez
y otra vez.
Las estrellas entornan
sus párpados azules
una vez
y otra vez.

Brushstrokes

That road
without people.
That road.

That cricket
without a home
That cricket.

And this little bell
that sleeps.
This little bell...

Prelude

The steer
closes his eyes
slowly . . .
(Stable heat.)

This is the prelude
to the night.

Corner of the sky

The old
star
closes its cloudy^{iv} eyes.

The new
star
wants to blue
the shadow

(In the pines of the mountain
there are fireflies.)

Everything

The hand of the breeze
caresses the face of space
again
and again.^v
The stars close
their blue eyelids
again
and again.

Un lucero

Hay un lucero quieto,
un lucero sin párpados.
—¿Dónde?
—Un lucero . . .
En el agua dormida
del estanque.

Franja

El camino de Santiago
(Oh noche de mi amor,
cuando estaba la pájara pintaⁱⁱⁱ
pinta
pinta
en la flor del limón.)

Una

Aquella estrella romántica
(para las magnolias,
para las rosas.)

Aquella estrella romántica
se ha vuelto loca.

Balalín,
balalán.

(Canta, ranita,
en tu choza
de sombra.)

Madre

La osa mayor
de teta a sus estrellas
panza arriba.

Gruñe
y gruñe.

¡Estrellas niñas, huid,
estrellitas tiernas!

Recuerdo

Doña Luna no ha salido
Está jugando a la rueda
y ella misma se hace burla.
Luna lunera.

A Bright-star^{vi}

There is a tranquil bright-star,
a star without eyelids.
—Where?
—A bright star . . .
In the sleepy water
of the pond.

Fringe

The camino de Santiago^{vii}
(Oh night of my love,
when the painted bird
painted
painted
was in the flower of the lime-tree.)

One...^{viii}

That romantic star^{ix}
(for the magnolias,
for the roses.)

That romantic star
has gone crazy.

Balalín
balalán.

(Sing, little frog,
in your shack
of shadow.)

Mother

The great bear^x
gives breast to her stars
above the paunch.

(she) Growls
and growls.

Child stars, flee,
tender little stars!

Memory

Lady moon has not come out
She is playing at the wheel
and makes herself foolish.
Crazy moon.^{xi}

Hospicio

Y las estrellas pobres,
las que no tienen luz,

¡qué dolor,
qué dolor,
qué pena!

están abandonadas
sobre un azul borroso.

¡Qué dolor,
qué dolor,
qué pena!

Cometa

En Sirio
hay niños.

Venus

Ábrete, sésamo
del día.
Ciérrate, sésamo
de la noche.

Abajo

El espacio estrellado
se refleja en sonidos.
Lianas espectrales.
Arpa laberíntica.

La gran tristeza

No puedes contemplarte
en el mar.
Tus miradas se tronchan
como tallos de luz.
Noche de la tierra.

Poorhouse

And the poor stars,
those that do not have light,

what sorrow,
what sorrow,
what pain!^{xii}

are abandoned
above a **blurry** blue.

What sorrow,
what sorrow,
what pain!

Comet^{xiii}

On Sirius
there are children.

Venus^{xiv}

Open, sesame
by day.
Close, sesame
at night.

Below

The starry space
is reflected in sounds.
Spectral vines.
Labyrinthine harp.

The Great Sadness

You can't look at yourself
in the sea.
Your looks are cut off
like stalks of light.
Night of the earth.

Endnotes

-
- ⁱ This is a complex word that means brushstrokes & maybe sketches, but it also means "Characteristics" or "Features" as well as gesture. Given the tenor of the poem, the sense of "Outlines" or "Sketches" is generally right, but the verb *rasgar* carries connotations of tearing and fragmentation that seem to me to be important to the overall suite
- ⁱⁱ Camino has strong associations with the Pilgrimage to Santiago de Compostela (important here because of Franja)
- ⁱⁱⁱ Murky/turbid
- ^{iv} *una vez y otra vez*: lit: one time and another time. This is a common usage
- ^v Lucero does mean star, but with particular brightness implied
- ^{vi} *La pájara pinta* (The Painted (colorful) Bird) is a Spanish children's song; it reportedly goes back at least to the seventeenth century (Maurer has a note about this in your edition, p. 901). There are numerous recordings of modern versions on youtube or on Spotify. It reportedly accompanies a children's game in which kids select sweethearts.
- ^{vii} This connotes both the medieval pilgrimage route and the celestial phenomenon of the Milky Way (which pilgrims followed at night).
- ^{viii} Because this is "una" and not "uno," one particular something (as opposed to simply the number one) is implied. All of the nouns in the poem are feminine, and thus the title (an adjective (A...) or a noun-adjective (One who...)) could apply to any of them
- ^{ix} The text is ambiguous here. As Maurer points out (p. 901), this line could also be translated, "That star, romantic for the magnolias, for the roses". I translated it as that romantic star because it appears unambiguously below in the second stanza.
- ^x This is the name for the constellation, Ursa Major also.
- ^{xi} Rothenberg translates this as "Loony Moon"; it's technically correct, because it's really "moony moon". This phrase is often used by children offering wishes.
- ^{xii} Apparently this refrain also appears in another work by Lorca. See Maurer p. 901
- ^{xiii} This word also means "Kite"
- ^{xiv} The general sense here is of Venus as morning and evening star, but there may be an erotic note here too.

FOR PERUSAL ONLY

for Matthew Cochran

RINCÓN DEL CIELO

premiered by Gary Ruschman, tenor
and Kristian Anderson, guitar

FEDERICO GARCÍA LORCA

EDIE HILL

I. RASGOS

1 $\text{♩} = 80$

Tenor Voice

Guitar

sfz *mp* *sfz* *p sf*

3 *mf*

T

Gtr.

p *sf* *mp*

5 *mp*

T

Gtr.

mf *mp*

7 *no vibrato, meno mosso*

T

Gtr.

p *expressively* *mf* *p*

Lyrics: A - quel *ca mi - no A -
quel ca - mi - no sin gen - te. A -
quel ca - mi - no A - quel ca -

* camino has strong associations with the Pilgrimage to Santiago de Compostela.

9 *f* *mp*

T mi - - - - - no.

Gtr. *f* *mf* *p* *f*

3 *5* *pont.*

12 *mp no vibrato* *mp*

T A - quel gri - llo — A - quel

Gtr. *norm.* *pont.* *pont.* *f* *ff*

5 *5* *6*

p *f* *p* *f*

l.v. poss.

15 *mf* *p* *f* *mp* *p* *p* $\text{♩} = 75$

T gri - llo — sin ho - gar. — A - quel gri - llo. — Y es - ta — es -

Gtr. *p*

20 *mf* *p* *rit.* *p* $\text{♩} = 70$ *p* *3*

T qui - la — que se duer - me, — duer -

Gtr. *l.v. poss.*

24 *ppp* *p* $\text{♩} = 90$

T - me, — duer - - - me. Es - ta es - qui - la... —

Gtr. *pp*

II. PRELUDIO

Warm, calm $\text{♩} = 80$

Tenor

Guitar

6

T

Gtr.

12

T

Gtr.

18

T

Gtr.

23

T

Gtr.

p

pp

p

pp

p

mf

p

pp

attacca

El bu - ey ci - er - ra sus

o - jos len - ta - men - te... (Ca - lor de es - tab - lo,

Ca - lor de es - tab - lo.) El bu - ey ci -

er - ra sus o - jos len - ta - men - te... Es - te es el pre -

lu - di-o de la no - che.

III. RINCÓN DEL CIELO

♩ = 60

Tenor

Guitar

allow each note to ring
norm.

tasto
pp

tasto
norm.

tasto
norm.

pp

T

Gtr.

*mp*³

pp

tasto
norm.

pp

mp

poco rit.

♩ = 55

mp tenderly

T

Gtr.

tasto
mp

norm.
pp

tenderly
mp

La es -

T

Gtr.

10

2

8^{va} *ossia*

tre - lla vi - e - ja ci - e - rra sus o - jos tur - bi - os. —

8^{va} *ossia*

accel. *mf* $\text{♩} = 70$

T
8 La es - tre - lla nu - e - va qui - e - re a - zu -

Gtr.
8 *p* *mf*

T
8 *ff* *mf* *p* *mp* *p* *

Gtr.
8 *f* *l.v.* *p* *

T
20 $\text{♩} = 60$ *p* *3* (En los

Gtr.
8 *p* *3*

T
23 *mp* *p* *f* *pp* *almost a whisper, as if telling a secret*

Gtr.
8 *3* *3* *3*

T
8 pi - nos del mon - te hay lu - ciér - ne - gas.)

Gtr.
8 *3*

* wait for guitar ring to clear, ad lib. Time to begin at measure 20.

IV. TOTAL

$\text{♩} = 80$ Sweeping, big, broad

Tenor

mf *f* *mf*

La ma - no de la bri - sa, _____ La

Guitar

Ras. roll

f *f*

T

f *mp*

ma - no de la bri - sa _____ a - ca - ri - ci - a _____ la ca - ra del es -

Gtr.

ppp

T

ff *rit.*

pa - ci - o _____

Gtr.

f *p* *mp* *pp*

l.v. poss.

$\text{♩} = 70$

T

mf *p* *mp* *pp*

u - na vez _____ y o - tra vez, _____ u - na vez _____ y o - tra vez. _____

Gtr.

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

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available for purchase.

21 $\text{♩} = 75$ *rall.* *take time here **

T
8 pá - pa - dos _____ a - - zu - - - les _____

Gtr.
8 *mf* *pp*

23 $\text{♩} = 70$ *mf* *p* *mp* *pp*

T
8 u - na vez. _____ y o - tra vez, _____ u - na ves. _____ y o - tra vez. _____

Gtr.
8 *mf* *p* *mp* *p*

* ad lib. fade of major triad.

V. UN LUCERO

Free, Expressive (beat=50-55)

Tenor

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

un lu - ce - ro — Hay un lu - ce - ro qui - e - to, — un lu -

Guitar

ff *l.v. poss.*

T

mf *p* *p* *mf* *p* *mf* *no vibrato*

ce - ro, — un lu - ce - ro — sin pár - pa - dos. — —¿Don - de? —

Gtr.

T

norm. *p* *mp* *a little faster*

—¿Don - de? —Un lu - ce - ro... — —Un lu - ce - ro... — —Un lu - ce - ro...

Gtr.

T

cantabile *mf* *molto accel.* *rall.* *pp*

En el a - gua dor - mi - da del es - tan - que. —

Gtr.

VI. FRANJA

2 $\text{♩} = \text{c. } 80$ *rall. -*

Tenor

Guitar

f *lv. poss.* *p* *lv. poss.* *p* *f > p*

7 $\text{♩} = 70$, *Marveling* *accel. poco a poco*

T

Gtr.

mf *ppp*

11 (*accel.*) ----- $\text{♩} = \text{c. } 75$

T

Gtr.

f *p*

15 *as if recollecting a magical memory...* *pp*

T

Gtr.

pp

(...pin - ta, pin - ta, pin - ta...) (...pá - ja - ra, pá - ja - ra)

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available for purchase.

34 *mp* *col canto* *f*

T
8 mún, en la flor del li - mún,

Gtr.
8 *mp*

38 *mp* *p* *pp* *mp* $\text{♩} = c. 80$ *rall.*

T
8 en la flor del li - mún.) El ca -

Gtr.
8 *f* *mp*

41 $\text{♩} = 70$ *molto rall.* *ff* *p*

T
8 mi - - - no de San - ti - a - go.

Gtr.
8 *l.v. poss.*

VII. UNA

♩. = c. 58 Sweepingly dramatic, with rubato

Tenor

mf *f* *sub. p (you are now the frog)*

A - que - lla es - tre - lla ro - mán - ti - ca — Ba - la - lín, ba - la - lán. —

Guitar

full, bright *tasto*

mf

T

Ba - la - lín, ba - la - lán. — Ba - la - lín, ba - la -

Gtr.

mf *mf* *p* *mp*

6 *3 1*
8 8

T

mf *sub. p (not the frog)*

lán. — A - que - lla es - tre - lla ro - mán - ti - ca —

Gtr.

full, bright again

poco cresc. *a little slower* *mf* *p* *mp*

10 *2*

T

(pa - ra las mag - no - lias, — pa - ra las ro - sas.) — A -

Gtr.

f *p* *2*

14 *3 1*
8 8

18 *f*

T
que - lla es - tre - lla ro - mán - ti - ca — se ha vuel - to lo - ca. —

Gtr.
f

21 *mf* *mp*

T
Ba - la - lín, ba - la - lán. — Ba - la - lín, ba - la - lán. —

Gtr.
mf *mp*

25 *p* *f* *molto rall.*

T
Ba - la - lín, ba - la - lán. — Ba - la - lín, ba - la - lán. —

Gtr.
p *f*

29 *mp lightly*

T
(Can - ta, ra - ni - ta, en tu cho - za de som - bra.) —

Gtr.
pizz. *mp* *norm.* *p*

VIII. MADRE

2 Bigger than life $\text{♩} = 70$

Tenor

Guitar

fff *pont.* *p* *fff* *norm.*

7 *f* *tenderly, like a lullaby*

T

La o - sa ma - yor da te - ta

Gtr.

p *pont.* *norm.* *mf* *p* *tenderly, lullaby music*

11 *Big, fierce* *ff*

T

a sus es-tre-llas pan - za a-rrí - ba. Gru - ñe, gru - ñe,

Gtr.

sub. p *pont.* *ff*

14 *fff* $\text{♩} = 90$ *pp* *mp*

T

Gru - ñe y gru - ñe. ¡Es-tre - llas ni - ñas, huid,

Gtr.

norm. *pont.* *sub. pp* *mp* *fff*

17

♩ = c. 80

tenderly
pp *mp* *rall.* *pp*

T
8
huid, _____
es - tre - lli - tas tier - nas. _____

Gtr.
8
norm.
3 3
pp

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IX. RECUERDO

2 ♩=92 (making fun at the moon!)

Tenor

Guitar

ff *pont.* *f pp* *pizz.* *norm.* *ff*

4 ♩=88

T

Gtr.

ff *p* *ff* *sfpp*

7 *mp* *mf*

T

Gtr.

quick pizz. *snap* *mp*

Lu - na lu - ne - ra, Lu - na lu - ne - ra, Lu - na lu -

10 *f*

T

Gtr.

snap pizz. *mf*

ne - - - - ra, Lu - na lu - ne - ra, Lu - na lu -

12

mf *ff*

T
8 ne - ra, Lu - - - na lu - ne - ra.

Gtr.
8 *no ring*

♩ = c. 85, Quasi recitative, free
*calling her...
no vibrato*

mf *p* *mf* *p*

T
8 3 Do - ña Lu - na, Do - ña Lu - na,

Gtr.
8

♩ = c. 110 *mp* *p* *mf* *p* *f*

T
8 Do - ña Lu - na no ha - sa - li - do Lu - ña lu -

Gtr.
8 *f*

17

pp *mf*

T
8 ne - ra Es - tá ju - gan - do a la ru - e - da,

Gtr.
8 *quick snap
pizz.* *p* *mf*

19

T
8
Es - tá ju - gan - do a la ru - e - da,

Gtr.
8
ff

21

T
8
Lu - na lu - ne - ra

Gtr.
8
ff *p* *f* *p* *f*
short snap pizz.

f = c. 88

23

T
8
Lu - - - - - na lu -

Gtr.
8
mf *ff*

25

T
8
ne - ra Es - tá ju - gan - do a la ru - e - da y

Gtr.
8
mf *mp* *mf* *mp*
mf *mf*
snap

mf *mp* *mf* *mp*

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36

T

Gtr.

ad lib. on body of guitar alternating hands

39

T

Gtr.

p

♩ = c. 85, Quasi recitative (looking up, calling her, knowing she won't come out...)

p no vibrato

41

T

Gtr.

ff

Do - na Lu - na.

X. HOSPICIO

2 $\text{♩} = \text{c. } 68$

Tenor

Guitar *softly, gently*
mp

6 *p* *expressively* *mp* *p*

T
Y las es - tre - llas po - bres, las que no ti - en - en

Gtr.

9 *mp* *pp* *mp* *p* *mf*

T
luz, ¡Qué do - lor, qué do - lor, qué pe - na!

Gtr.

13 *mp* *f*

T
¡Qué do - lor, qué do - lor, qué pe - na!

Gtr. *again softly, gently*
p

18 *p* *mp* *pp*

T
8 Y las es - tre - llas po - bres,

Gtr.

22 *mp* *f*

T
8 las que no ti - en - en luz, es - tán a ban - do - na - das

Gtr.
p *mp* *mf* *mp*

25 *p* *pp* *p*

T
8 so - bre un a - zul borr - o - so. ¡Qué do - lor, qué do -

Gtr.
p *pp* *p*

29 *p* *pp* *p* *pp*

T
8 lor, qué pe - na! * *p* take time, freely ¡Qué do - lor, qué do - lor, qué pe - na!

Gtr.
pp

* let guitar fade before "¡Qué dolor"

XI. COMETA

Rest while harmonic rings c. 3-4" before singing ♩ = c. 80
pp **

Tenor

En Si - ri - o — hay ni - ños.

Guitar

fff *ppp* ————— *mf* ————— *niente*

* play strings above finger board near pegs

l.v.

* use fingers or a pick

** (for tenor) - these are approximate pitches.
The contour is more important than the actual written pitch.

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XII. VENUS

2 $\text{♩} = c. 87$

Tenor

Guitar

legato, warm

p *mp* *p* *pp*

7 *mp* *mf* *ff*

T

8 Á - bre - te, sé - sa - mo del dí - a.

Gtr.

mp *mp* *mp* *ff*

11 *mf* *p* *pp* *rit.* *ppp*

T

8 Cié - rra - te, sé - sa - mo de la no - che.

Gtr.

mp *p* *pp* *ppp*

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XIII. ABAJO

2 ♩=44, Expansive

Tenor

Guitar

Musical notation for Tenor and Guitar, measures 2-5. Tenor part is mostly rests. Guitar part features a melodic line with triplets and dynamics *p*, *mp*, *pp*, and *l.v.* (lento).

T

Gtr.

Musical notation for Tenor and Guitar, measures 6-8. Tenor part has lyrics "Él es - pa - - cio es - tre - lla - do". Dynamics include *p*, *f*, *n*, and *mp*. Guitar part has triplets and dynamics *pp*, *p*, and *p*.

T

Gtr.

Musical notation for Tenor and Guitar, measures 9-11. Tenor part has lyrics "se re - fle - ja en so - ni - dos". Dynamics include *p* and *mf*. Guitar part has triplets and the instruction "expressively".

T

Gtr.

Musical notation for Tenor and Guitar, measures 12-14. Tenor part has lyrics "Li - a - nas es - pec - tra - les. Ar -". Dynamics include *pp*, *mp*, *p*, and *mf*. Guitar part has triplets and dynamics *p*, *mf*, *ff*, and *p*.

T. *p* 15 8 - - pa la - be - rín - - - - - ti - ca. 3

Gtr. 5 5 5 5 5 5 5 5 5 5 *p*

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XIV. LA GRAN TRISTEZA

2 $\text{♩} = 60$

Tenor

Guitar

ff *ff* *pp*

7 *molto accel. . . .* *meno mosso*, $\text{♩} = 94$

T

Gtr.

ff *mf* *p* *pp* *p* *mf* *p* *mf*

No pue-des con-tem-plar-te en el

12 *mf* *mp* *slower, then accel. . . .* *mf*

T

Gtr.

p *mf* *p* *f*

mar. No

15 *meno mosso*, $\text{♩} = 96$

T

Gtr.

ff *rit.*

pue-des con-tem-plar-te en el mar.

mp *f* *mp* *f*

18 $\text{♩} = c. 80$

T
8 *p* Tus mi - ra - das, — *f* Tus mi - ra - das — se

Gtr.
8 *p*

21

T
8 tron - chan — co - mo ta - llos — de luz. *p* No - che — de la ti -

Gtr.
8 *f* *mp* *p*

25

T
8 err - a, — No - che — de la ti - err - - - - a, — *mf*

Gtr.
8 *p*

28

T
8 *p* No - che — de la ti - err - a. — *pp*

Gtr.
8 *pp* *pp* *ppp* *pppp*

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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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