



# Clay Jug

for SATB divisi chorus, a cappella

## Eddie Hill

Text adapted from Robert Bly's versions of Kabir

# Clay Jug

*Inside this clay jug there are canyons and pine  
mountains,  
and the maker of canyons and pine mountains!  
All seven oceans are inside, and hundreds of millions  
of stars.  
The acid that tests gold is there, and the one who  
judges jewels.  
And the music from the strings no one touches, and  
the source of all water.*

*If you want the truth, I will tell you the truth:  
Friend, listen: the God whom I love is inside.*

*Movement III from "A Sound Like This"  
arranged for SATB voices*

# CLAY JUG

for Dr. Robert Bode, conductor  
and the University of Missouri -  
Kansas City Conservatory Singers.

KABIR  
ROBERT BLY

EDIE HILL

Rugged, Bold ♩=132

*mf*

Soprano

Alto

Tenor

Bass

*p*

In - side — this — clay — jug —

In - side — this — clay — jug —

Rugged, Bold ♩=132

for rehearsal only

The musical score is written for Soprano, Alto, Tenor, Bass, and piano. The tempo is marked 'Rugged, Bold' with a quarter note equal to 132 beats per minute. The key signature has one sharp (F#). The Soprano part begins with a rest, followed by a melodic line with lyrics 'In - side — this — clay — jug —' starting on the third measure. The Alto and Tenor parts have rests. The Bass part begins with a piano (*p*) dynamic and a melodic line with lyrics 'In - side — this — clay — jug —' starting on the first measure. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line. A rehearsal mark is placed at the beginning of the piano part.

5

S

A

T

Bari.

B

*p*

In - side — this — clay — jug —

*p*

In - side — this — clay — jug —

*p*

In - side this clay jug

*p*

In - side — this — clay — jug — there are can - yons and

5

9

S

A

T

Bari.

B

*mp* *p* *mp*

pine — moun - tains — and the mak - er of can - yons and pine — moun - tains. —

*f*

In - side —

9

12

S  
— this — clay — jug —

A  
*p*  
In - side — this — clay — jug —

T  
*p*  
In - side — this — clay — jug —

Bari.  
*mf*  
and

B  
*pp* *mf*  
In - side — this — clay — jug — there are can - yons and

12

S  
16

A

T

Bari.  
*p*  
pine — moun-tains — and the mak-er of can - yons and pine — moun - tains, — pine —

B  
pine — moun-tains — and the mak-er of can - yons, and can - yons and pine moun - tains, —

16

Detailed description: This is a page of a musical score for a vocal ensemble and piano. The page is numbered '3' in the top right corner. It features six staves: Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), Bass (B), and Piano. The vocal parts have lyrics written below them. The piano part is at the bottom. The score is divided into two systems. The first system starts at measure 12 and ends at measure 15. The second system starts at measure 16 and ends at measure 19. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also markings for *mf* and *p* with hairpins. A large watermark 'FOR PERUSAL ONLY' is printed diagonally across the page.

20

S

A

T

T

Bari.

B

*mf*

*mf*

*mf*

*mf*

there are can-yons and

mak-er of can-yons and pine— moun-tains, —there are can-yons and

mak-er of, In - side— this— clay— jug— there are can-yons and

moun - tains— and the mak-er of moun - tains, —

can-yons and pine— moun - - - - tains, —

20

FOR PERUSAL

Detailed description: This is a page of a musical score, page 4, numbered 20. It features six vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Baritone, Bass) and a piano accompaniment. The score is in 2/4 time and consists of four measures. The key signature changes from C major to F major (one flat) in the second measure. The lyrics describe a landscape with canyons, pine mountains, and a clay jug. The piano part provides a rhythmic accompaniment with chords and moving lines. A large watermark 'FOR PERUSAL' is overlaid diagonally across the page.

24 *mf*

S and the mak - er of can - yons and pine— moun - tains!—

A pine— moun - tains— and the mak - er of can - yons and pine— moun - tains!—

T pine— moun - tains— and the mak - er of can - yons and pine— moun - tains!—

Bari. Ah can - yons and pine— moun -

B Ah can - yons and pine— moun -

27

S

A *f* All sev - en

T *f* All sev - en o - ceans are in - side! *f* All sev - en

Bari. - tains! *f* All sev - en o - ceans,

B - tains! *f* All sev - en o - ceans are in - side,

27

30 *f* *mf*

S All sev - en o - ceans, — and hun - dreds and mil - lions of

S All sev - en o - ceans, — and hun - dreds and mil - lions of

A o - ceans — and hun - dreds and mil - lions of

T o - ceans are in - side, — and hun - dreds and mil - lions of

B and hun - dreds and mil - lions of

30

*f* *mf*

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The musical score consists of five vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piece begins at measure 30. The vocal parts enter with the lyrics 'All seven oceans, — and hundreds and millions of'. The piano accompaniment provides harmonic support with chords and melodic lines. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as treble and bass clefs, time signatures (2/4 and 4/4), and triplets.



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available for purchase.

Luxuriate

♩ = c.80-84

*mp* *f* *mp*

S <sup>37</sup>

and the mu - sic, — the mu - sic from the strings —

S

and the mu - sic, — the mu - sic from the strings no-one

A

and the mu - sic, — the mu - sic from the strings no-one

A

and the mu - sic, — the mu - sic from the strings no-one

T

one who judg-es jewels, and the mu - sic, —

T

one who judg-es jewels, and the mu - sic, —

Bari.

one who judg-es jewels, and the mu - sic, —

B

one who judg-es jewels. and the mu - sic, —

Luxuriate

♩ = c.80-84

♩=c.108

♩=132

41

*mf* (section or solo)

S

and the source of all wa - ter.

S *mf*

touch-es, and the source of all wa - ter.

A *mf*

touch-es, and the source of all wa - ter.

A *mf*

touch-es, and the source of all wa - ter.

T *mf*

source of all wa - - - ter.

T *mf* *p*

source of all wa - ter. In - side this clay jug,

Bari. *mf* *mp*

source of all wa - - - ter.

B *mf* *mp*

source of all wa - - - ter.

♩=c.108

♩=132

41

45

S

A

T

T

Bari.

B

45

*pp*

In - side this clay jug,

*pp*

In - side this clay jug,

*pp*

In - side this clay jug,

*pp*

In - side this clay jug, In - side this clay jug,

*pp*

In - side this clay jug, In - side this clay jug,

45

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48

S

A *mp*  
In - side — this — clay — jug — there are can - yons and pine — moun - tains

T *mp*  
In - side — this — clay — jug — there are can - yons and pine — moun - tains

Bari. *mp*  
In - side — this — clay — jug,

B *mp*  
In - side — this — clay — jug,

48

FOR PERUSAL

51 *mf*

S In - side this clay jug

A *mf* and the mak - er of can - yons and pine - moun - tains. In - side this clay jug

T *mf* and the mak - er of can - yons and pine - moun - tains.

Bari. *mf* In - side this clay jug.

B *mf* In - side this clay jug.

51 *mf*

FOR PERUSAL ONLY

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available for purchase.

57  $\text{♩} = \text{♩}$

S  
can-yons and pine— moun - tains.— In - side— this— clay— jug— there are can-yons and

A  
can-yons and pine— moun - tains.— In - side— this— clay— jug— there are can-yons and

T  
— this— clay jug.— In - side— this—

Bari.  
this— clay jug.— In - side— this—

B  
— this— clay jug.— In - side— this—

57  $\text{♩} = \text{♩}$



*ff*  
(section or solo)

S  
60 *ff*  
pine— moun - tains— and the mak - er of can - yons and pine— moun - tains.—

S  
*ff*  
pine— moun - tains— and the mak - er of can - yons and pine— moun - tains.—

A  
*ff*  
pine— moun - tains— and the mak - er of can - yons and pine— moun - tains.—

A  
*ff*  
pine— moun - tains— and the mak - er of can - yons and pine— moun - tains.—

T  
*ff*  
— clay — jug, — In - side — this — clay — jug, —

Bari.  
*ff*  
clay — jug, — In - side — this — clay — jug, —

B  
*ff*  
— clay — jug, — In - side — this — clay — jug, —

60  
Piano accompaniment with treble and bass staves.

*rallentando* -----

♩=116

**Solo**

S <sup>63</sup> Friend, \_\_\_\_\_

S

A

A

T In - side — this — clay jug,

Bari. In - side — this — clay jug, In - side — this — clay jug, In - side — this — clay jug,

B — In - side — this — clay jug, — In - side — this — clay jug, — In - side — this — clay jug,

*rallentando* -----

♩=116

<sup>63</sup>

66 *mp*

S Lis - ten, friend. If

A

T *p*  
8 In - side this clay jug, In - side this clay jug, In - side this clay jug,

Bari. *p*  
In - side this clay jug, In - side this clay jug, In - side this clay jug,

B *p*  
In - side this clay jug, In - side this clay jug, In - side this clay jug,

66

69 *Solo (different soprano) mp mf*

S you want the truth, Friend,

A

T *Solo mp*  
8 Lis - ten, friend,

Bari. In - side this clay jug, In - side this clay jug, In - side this clay jug,

B In - side this clay jug, In - side this clay jug, In - side this clay jug,

69

72 *p*  $\text{♩} = 108$  *mf*  $\text{♩} = 104$

S Lis-ten, friend. If you want the truth

S *p* Solo *mf* Lis-ten, friend. If you want the truth

A Solo *mf* If you want the

T Solo *mf* If you want the

Bari. In - side this clay jug, In - side this clay jug,

B In - side this clay jug, In - side this clay jug,

72  $\text{♩} = 108$   $\text{♩} = 104$

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available for purchase.

78 *pp* *p*

S *p*

S *p*

A

A *pp*

T

B

78

the the God, the God whom I love, the

the God whom I love is in - side, the

FOR PERUSAL ONLY



89 *p* *f*

S God whom I love is in - side, the God, the

S God whom I love, the God, the

S God whom I love is in - side, the

A — love is in - side, the God, the

A — love is in - side, the God, the

T — love is in - side, the

T *mp* *f* the God whom I love, the

Bari. *mp* *f* the God whom I love, the

B *mp* *f* the God whom I love, the

89



Dolce

*poco rit.*

95 *p*

S God whom I love, the God whom I love is in - side. \_\_\_\_\_

S God whom I love, the God whom I love is in - side. \_\_\_\_\_

S God whom I love, the God whom I love is in - side. \_\_\_\_\_

A God whom I love, the God whom I love is in - side. \_\_\_\_\_

A God whom I love, the God whom I love is in - side. \_\_\_\_\_

T God whom I love, the God whom I love is in - side. \_\_\_\_\_

T God whom I love, the God whom I love is in - side. \_\_\_\_\_

Bari. God whom I love, the God whom I love is in - side. \_\_\_\_\_

B God whom I love, the God whom I love is in - side. \_\_\_\_\_

95 *p*

Dolce *poco rit.*

FOR PERUSAL ONLY

FOR PERUSAL ONLY



From solo to orchestra, epigram to epic, Edie Hill's music unfolds seamlessly in all spaces and idioms. Born in New York City (1962), her works are performed all over the world. From Lincoln Center to Muis Sacrum in Arnhem, The Netherlands to Abu Dhabi, Hill's works have become part of the repertoire of many performers.

A three-time McKnight Artist Fellow and two-time Bush Artist Fellow, Hill has received grants and awards from the Jerome Foundation, ASCAP, Meet The Composer, and Chamber Music America among others. She cultivates the talents of young composers and musicians as well as educating and engaging the public in the music of today. She has been a guest lecturer at such institutions as Syracuse University, the American Composers Forum, the Iowa Composers Forum Nuts N' Bolts Festival, Tufts University, the University of Michigan, and Delft University (Netherlands).

Her music has been commissioned and performed by flutists Linda Chatterton and Susan Rotholz, clarinetist Andrew Lamy, the Cape May Festival Orchestra, Tantalus Guitar Quartet, Minneapolis Guitar Quartet, members of the Minnesota Orchestra, the Amarillo Symphony Orchestra, the Sherman Chamber Ensemble, Zeitegeist, The Schubert Club, Minnesota Public Radio for the Estonian Philharmonic Chamber Choir, The Mixed Flock Orchestra Project, and Cantus, among others. Her new CD of choral works, performed by The Crossing and produced by PARMA Recordings will come out in Spring 2017.

Commissions come from such diverse sources as elite professionals to community and amateur groups. One of Hill's strengths as a composer is the ability to write well off a soloist's or ensemble's expertise or a work that leads untrained voices through a gratifying and meaningful musical experience, for Hill the music comes from the same place. Writing music is always an opportunity for her to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life.

Hill earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, and then went on to earn her M.A. and Ph.D. degrees from the University of Minnesota with principal composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Dr. Hill is Composer-in-Residence at St. Paul's The Schubert Club where she has run the Composer Mentorship Program since 2005. She resides in Minneapolis where she works as a freelance composer and owns Hummingbird Press.



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