

# 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 ♩=144

*mf*

Soprano

Alto

Tenor

Bass

*p*

In - side — this — clay — jug —

In - side — this — clay — jug —

Rugged, Bold ♩=144

for rehearsal only

5

S

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

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

Bari.  
In - side this clay jug

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

5

9

S *f*  
In - side —

A

T

Bari.

B *mp* *p* *mp*  
pine — moun - tains — and the mak - er of can - yons and pine — moun - tains —

9



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

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  $\text{♩} = 96$

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,—





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available for purchase.

Luxuriate

*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

<sup>37</sup>

41

*mf* (section or solo)

♩ = c. 92

♩ = 144

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.

41

*c. 92* *144*



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

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*

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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 <sup>2</sup> - side — this — clay — jug, —

Bari.  
*ff*  
clay — jug, — In <sup>2</sup> - side — this — clay — jug, —

B  
*ff*  
— clay — jug, — In <sup>2</sup> - side — this — clay — jug, —

60  
Piano accompaniment with chords and melodic lines in both hands.

*rallentando*

♩=116

**Solo**

63

S Friend, \_\_\_\_\_

A

A

T *mp* 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,

63 *rallentando* ♩=116

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

S you want the truth, Friend, *Solo (different soprano) mp mf*

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

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

**Solo** *mf*  
A If you want the

**Solo** *mf*  
T 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

FOR PERUSAL ONLY

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78 *pp* *p*

S the

S the God, the God whom I love,

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

A *pp*

T

B

78

FOR PERUSAL ONLY

Detailed description: This is a page of a musical score, page 20. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 4/4 time. The Soprano part begins with a measure marked '78' and a dynamic of 'pp', followed by a long note and a rest, then a measure with a dynamic of 'p' and the word 'the'. The Alto part starts with a measure marked '78' and a dynamic of 'p', followed by a long note and a rest, then a measure with the lyrics 'the God, the God whom I love,'. The Alto part continues with a measure marked '78' and a dynamic of 'pp', followed by a long note and a rest, then a measure with the lyrics 'the God whom I love is in - side, the'. The Tenor and Bass parts have rests throughout. The piano accompaniment starts with a measure marked '78' and a dynamic of 'pp', followed by a long note and a rest, then a measure with the lyrics 'the God whom I love is in - side, the'. A large watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.



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



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. 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](http://ediehill.com)*



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*3324 Grand Avenue South • Minneapolis, MN 55408 • USA*  
*edie@ediehill.com*