

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

The musical score is written for Soprano, Alto, Tenor, and Bass voices. The tempo is 'Rugged, Bold' at 144 beats per minute. The Soprano part begins with a mezzo-forte (*mf*) dynamic and the lyrics 'In - side — this — clay — jug —'. The Bass part begins with a piano (*p*) dynamic and the same lyrics. A rehearsal section is provided at the bottom, marked 'for rehearsal only', which contains the instrumental accompaniment for the first two measures of the piece. The score is in 4/4 time and features a large diagonal watermark reading 'FOR PERUSAL 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

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 —

20

S

A

T

T

Bari.

B

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 -

24

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,—

27 $\text{♩} = 96$

27

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available for purchase.

Luxuriate

mp *f* *mp*

S ³⁷

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

³⁷

41

mf (section or solo)

$\text{♩} = c. 92$

$\text{♩} = 144$

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* 

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

Bari. *mf* 

source of all wa - - - ter.

B *mf* 

source of all wa - - - ter.



$\text{♩} = c. 92$

$\text{♩} = 144$



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 $\text{♩} = \text{♩}$

The musical score is for page 14, starting at measure 57. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bari.), and Bass (B), along with a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 5/4. The lyrics are: "can-yons and pine— moun - tains.— In - side— this— clay— jug— there are can-yons and". The piano part provides harmonic support with chords and melodic lines. A large watermark "FOR PERSAL ONLY" is overlaid diagonally across the page.

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 ² - side — this — clay — jug, —

Bari.
ff
clay — jug, — In ² - side — this — clay — jug, —

B
ff
— clay — jug, — In ² - side — this — clay — jug, —

60
Piano accompaniment with treble and bass staves.

rallentando -----

♩=116

Solo

63
S
Friend, _____

S

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,

rallentando -----

♩=116

63
Piano

FOR PERSAL ONLY

66

mp

S Lis - ten, friend. If

A

T *p*
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
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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available for purchase.

78 *pp* *p*

S the

S *p* 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, featuring five vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The score is in 4/4 time and begins at measure 78. The Soprano part starts with a half note G4, followed by a half note A4, and then rests. The Alto part starts with a half note G4, followed by a half note A4, and then rests. The Tenor part starts with a half note G3, followed by a half note A3, and then rests. The Bass part starts with a half note G2, followed by a half note A2, and then rests. The Piano accompaniment starts with a half note G2, followed by a half note A2, and then rests. The lyrics are: 'the', 'the God, the God whom I love,', 'the God whom I love is in - side, the'. Dynamics include *pp* (pianissimo) and *p* (piano). 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. _____

Dolce *poco rit.*

95

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, Zeigteist, 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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