

# Clay Jug

for SATB divisi chorus, a cappella

## Edie 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

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*

*f*

In - side —

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

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

16

S

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, —

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 -

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

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



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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)  $\text{♩} = c. 92$   $\text{♩} = 144$

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

Bari. *mf* source of all wa - - - ter. *mp*

B *mf* source of all wa - - - ter. *mp*

41  $\text{♩} = c. 92$   $\text{♩} = 144$



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

*mf*

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

*mf*

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

*mf*

Bari. In - side this clay jug.

*mf*

B In - side this clay jug.

51 *mf*

Piano accompaniment with treble and bass staves.

FOR PERSAL ONLY

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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 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 accompaniment



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

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

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

S *p* Solo *mf*

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

A Solo *mf*

A If you want the

T 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

Piano accompaniment

FOR PERUSAL ONLY

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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

84

S  
God whom I love is in - side

S  
whom I love is in - side the

S  
*p*  
the

A  
*p*  
God whom I love, the God whom I love,

A  
*p*  
the God whom I love,

T  
*p*  
the God whom I love,

B

84

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



Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.



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