



MUSIC LIKE WATER

for double chorus (SATB)

text by Jane Hirshfield

Katherine Saxon

5 minutes

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The Music Like Water

How, on a summer night,
the mysterious few bird notes rise
and break against the dark and stop,
and that music continues, afterward, for a long time;
how you move in me until silence itself is moving
precisely those few notes,
how they do not stop, the music like water
finding its way;
how what we begin we only think is ours,
how quickly it passes from reach,
some other life throating the air
until it is utterly lovely and changed;
how I am changed by you and change you,
how we willingly hollow our throats for the song,
how the music chains us, but the song—
on a summer night, how it breaks and stops,
how we falter and still the notes rise, beyond us,
how they complete themselves in the silence
and silence completes us, simple as those few notes
that answer the dark on the summer night and fall still.

- Jane Hirshfield

MUSIC LIKE WATER

Jane Hirshfield*

Katherine Saxon

Gently Flowing (♩ = c. 56)

Soprano 1

Alto 1

Tenor 1

Bass 1

How, on a sum-mer night,

How, — How, on a sum-mer night, —

How, on a sum-mer night, —

How, on a sum-mer night,

Soprano 2

Alto 2

Tenor 2

Bass 2

How, — How, on a sum-mer night, the my -

How, — How, on a sum-mer night, — the my -

How, — How, on a sum-mer night, — the my -

How, — How, on a sum-mer night, the my -

piano reduction for rehearsal only

p *mp* *mf*

* "The Music Like Water" from *Of Gravity and Angels*, copyright © 1988 by Jane Hirshfield. Used by permission.

5

Unhurried (♩ = c. 48)

S 1 *f* and break a - gainst the dark and stop,

A 1 *f* and break a - gainst the dark and stop,

T 1 *mp* and that mus - ic con -

B 1

Unhurried (♩ = c. 48)

S 2 ster - ious few bird notes rise, break a - gainst the dark and stop,

A 2 ster - ious few bird notes rise, break a - gainst the dark and stop,

T 2 *mp* ster - i - ous Oo and that

B 2 ster - i - ous Oo

f *mp*

10

S 1 *f* and that mus - ic con - tin - ues af - ter - ward,

A 1 *mf* and that mus - ic con - tin - ues af - ter - ward,

T 1 *mf* tin - ues, con - tin - ues, con - tin - ues af - ter -

B 1 *mp* and that mus - ic con - tin - ues, con - tin - ues, con - tin - ues af - ter -

S 2 *f* and that mus - ic con - tin - ues af - ter - ward,

A 2 *mp* and that mus - ic con - tin - ues, con - tin - ues af - ter - ward,

T 2 *f* mus - ic con - tin - ues, con - tin - ues, con - tin -

B 2 *f* and that mus - ic con - tin - ues, con - tin -

The piano accompaniment at the bottom of the page features a consistent triplet pattern in both the right and left hands. The right hand plays a sequence of eighth notes in a triplet, while the left hand plays a sequence of eighth notes in a triplet, creating a steady, rhythmic accompaniment for the vocal parts.

14

S 1
for a long time;

A 1
for a long time; How

T 1
ward, for a long time; How

B 1
ward, for a long time;

S 2
for a long time; mm...*

A 2
for a long time; mm...*

T 2
ues for a long time; mm...*

B 2
ues for a long long time; mm...*

ff *rit.* *mp* *ff* *rit.* *ff* *rit.*

* Close to a hum. Rearticulate repeated notes and phrase groupings.

18 Gently Flowing (♩ = c. 56)
mp

S 1
How you move in me un - til sil - ence * it - self is mov -

A 1
you move in me un - til sil - ence * it - self is mov -

T 1
you move in me un - til sil - ence * it - self is mov -

B 1
How you move in me un - til sil - ence * it - self is mov -

p *mf*

Gently Flowing (♩ = c. 56)
pp

S 2

A 2

T 2

B 2

mp *p* *mf*

* The closing [s] should be delicate and a tiny bit elongated

22

S 1
ing how they do not stop, the

A 1
ing how they do not stop, the

T 1
ing as those few notes, do not stop,

B 1
ing as those few notes, do not do not stop,

S 2
how they do not stop,

A 2
how they do not stop,

T 2
pre - cise - ly as those few notes, do not stop,

B 2
pre - cise - ly as those few notes, do not do not stop,

Piano Accompaniment
pp, mf, f

26

rit. -----
p

S 1
mu - sic like wa - - - ter find - ing its

A 1
mu - sic like wa - - - ter find - ing its way;

T 1
mf
the mu - sic like wa - - - ter find - ing its

B 1
mf
the mu - sic like wa - - - ter find - ing its way; find - ing its

rit. -----
pp

S 2
f
the mu - sic like wa - - - ter find - ing its way;

A 2
f
the mu - sic like wa - - - ter find - ing its way;

T 2
mf
the mu - sic like wa - - - ter find - ing its way;

B 2
mf
the mu - sic like wa - ter find - ing its

The musical score is for the song "Music Like Water" and is page 7. It features a vocal quartet (Soprano 1, Alto 1, Tenor 1, Bass 1) and a second vocal quartet (Soprano 2, Alto 2, Tenor 2, Bass 2), along with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes lyrics and dynamic markings such as *p*, *mf*, *f*, and *pp*. It features triplets and a ritardando section. A large watermark "Perusal Score do not copy" is overlaid on the page.

30 **Gently** (♩ = c. 56) **Flowing Forward** (♩ = c. 60)

S 1 *mf* how what we be - gin* nn... *p* *f* how

A 1 *mf* how what we be - gin* nn... *p* *f* how

T 1 *pp* way; *mf* we on - ly think is ours, —

B 1 *pp* way; *mf* we on - ly think is ours, —

S 2 *mf* how what we be - gin* nn... *p*

A 2 *mf* how what we be - gin* nn... *p*

T 2 *pp* way; *mf* we on - ly think is ours, —

B 2 *pp* way; *mf* we on - ly think is ours, —

mf *f*

pp

* Close to [n].

35 *p* **Delicately** (♩ = c. 54)

S 1 quick-ly it pass-es from reach, _____ un - til it is ut - ter - ly

A 1 quick-ly it pass-es from reach, _____ un -

T 1 *pp*

B 1 *pp*

mf **Delicately** (♩ = c. 54) *pp*

S 2 some o - ther life throat-ing the air [r] _____ *

A 2 *mf* *pp* some o - ther life throat-ing the air [r] _____ *

T 2 *pp* *mf* *pp* some o - ther life throat-ing the air [r] _____ *

B 2 *pp* *mf* *pp* some o - ther life throat-ing the air [r] _____ *

p *mf* *p*

* Close gently to an American [r]

39

S 1
love - ly love - ly love - - - - ly

A 1
til it is ut - ter - ly love - ly ut - ter - ly love - - - - ly

T 1
p
un - til it is ut - ter - ly love - - - - ly

B 1
p
un - til it is ut - ter - ly love - - - - ly

S 2
p
it is love - - - - ly and

A 2
p
it is love - - - - ly and

T 2
p
it is love - - - - ly and

B 2
p
it is love - - - - ly and

The piano accompaniment features a 2/4 time signature and a key signature of three flats. It includes several triplet markings and dynamic markings such as *p* and *f*. The score concludes with a double bar line and repeat signs.

43

p

S 1
how I am changed by you

A 1
how I am changed by you

T 1
8
how I am changed by you how we

B 1
how I am changed by you how we

p cresc.

S 2
changed. and change you,

A 2
changed. and change you,

T 2
8
changed. and change you,

B 2
changed. and change you,

p *fp* *fp* *fp* *fp*

p *p cresc.*

47

S 1
how we will - ing - ly hol - low our

A 1
mf
how we will - ing - ly hol - low our throats for the song, our

T 1
8
will - ing - ly hol - low our throats for the song, how we hol - low our

B 1
will - ing - ly hol - low our throats for the song, how we will - ing - ly hol - low our

S 2
—
how we will - ing - ly will - ing - ly hol - low our

A 2
—
f
how we will - ing - ly hol - low our throats for the song, our

T 2
8
mf
how we will - ing - ly hol - low our throats for the song, how we hol - low our

B 2
mf
how we will - ing - ly hol - low our throats for the song, will - ing - ly hol - low our

Piano accompaniment with triplets and dynamics.

51

S 1
throats for the song, how the mus - ic chains but the

A 1
throats for the song, how the mus - ic chains us,

T 1
throats for the song, how the mus - ic chains us,

B 1
throats for the song, how the mus - ic chains us,

S 2
throats for the song, how the mus - ic but the

A 2
throats for the song, how the mus - ic chains us,

T 2
throats for the song, how the mus - ic chains us,

B 2
throats for the song, how the mus - ic chains us,

do not copy

Suspendend (♩ = c. 54)

56

S 1 *p* song * *mp* on a sum-mer night, *mf* *p* *f* how it

A 1 *p* How, *mp* on a sum-mer night, *mf* *p* *f* how it

T 1 *p* How, *mp* on a sum-mer night, *mf* *p*

B 1 *p* How, *mp* on a sum-mer night, *mf* *p*

S 2 *p* song * *mp* on a sum-mer night, *mf* *p* *f* on a sum-mer night, how it

A 2 *p* How, *mp* on a sum-mer night, *mf* *p* *f* on a sum-mernight, how it

T 2 *p* How, *mp* on a sum-mer night, *mf* *p* on a sum - mer night,

B 2 *p* How, *mp* on a sum-mer night, *mf* *p* on a sum - mer night,

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

sum - mer night,

* The two soprano lines (mm. 55 - 57) may sung by a soloist from each section, or the entire section.

61

S 1 *p* breaks and stops *f* and still the notes

A 1 *p* breaks and stops *f* and still the notes

T 1 *p* how we falt - er

B 1 *p* how we falt - er

S 2 *p* breaks and stops,

A 2 *p* breaks and stops,

T 2 *p* how we falt - er

B 2 *p* how we falt - er

p

* The lower note may be treated as either an ossia, or as a divisi.

poco accel. ----- **Flowing Forward** (♩ = c. 60)

S 1
rise, — still rise — be — yond.

A 1
rise — stil rise — — be — yond,

T 1
8 and still the notes rise be — yond be — yond, be — yond.

B 1
be — yond be — yond.

poco accel. ----- **Flowing Forward** (♩ = c. 60)

S 2
and still the notes rise be — yond

A 2
and still the notes rise — be — yond

T 2
8 and still the notes rise be — yond. be — yond, be — yond

B 2
be — yond, be — yond

Piano
ff

71 **Unhurried** (♩ = c. 48) *pp* *p*

S 1 How _____ and

A 1 *pp* How _____ and

T 1 *pp* How _____ and

B 1 *pp* How _____ and

Unhurried (♩ = c. 48) *pp* *mp*

S 2 us, _____ how they com - plete them - selves in the si - lence

A 2 *pp* *mp* us, _____ how they com - plete them - selves in the si - lence

T 2 *pp* *mp* us, _____ how they com - plete them - selves in the si - lence

B 2 us, _____

pp *mp* *p*

75

pp *mf*

S 1 si - lence com - pletes us, that an - swer the dark on a sum - mer

pp *mf*

A 1 si - lence com - pletes us, that an - swer the dark on a sum - mer

pp *mf*

T 1 si - lence com - pletes us, that an - swer the dark on a sum - mer

pp *mf*

B 1 si - lence com - pletes us, that an - swer the dark on a sum - mer

mp *mf*

S 2 com - pletes us, on a sum - mer

mp *mf*

A 2 com - pletes us, on a sum - mer

mp *mf*

T 2 com - pletes us, on a sum - mer

mp *mf*

B 2 sim - ple as those few notes on a sum - mer

mp *mf*

79

pp *p* *rit.* *pp*

S 1 night and fall still. [1]...* and fall still.

pp *p* *pp*

A 1 night and fall still. [1]...* and fall still.

p *mp* *pp*

T 1 night and fall still. and fall still.

pp *p* *pp*

B 1 night and fall still. [1]...* and fall still.

pp *p* *rit.* *pp*

S 2 night and fall still. [1]...* and fall still.

pp *p* *pp*

A 2 night and fall still. [1]...* and fall still.

p *mp*

T 2 night and fall still. and fall still.

pp *p* *pp*

B 2 night and fall still. [1]...* and fall still.

p *mp* *p* *pp*