



YOU PUT APPLES TO YOUR LIPS

for mixed chorus (SATBB)

Katherine Saxon

3 minutes

For A Wedding On Mount Tamalpais

July,
and the rich apples
once again falling.

You put them to your lips,
as you were meant to,
enter a sweetness
the earth wants to give.

Everything loves this way,
in gold honey,
in gold mountain grass,
that carries lightly the shadow of hawks,
the shadow of clouds passing by.

And the dry grasses,
the live oaks and bays,
taste the apples' deep sweetness,
because you taste it, as you were meant to,
tasting the life that is yours,

while below, the foghorns bend to their work,
bringing home what is coming home,
blessing what goes.

- Jane Hirshfield

YOU PUT APPLES TO YOUR LIPS

Jane Hirshfield*

Katherine Saxon

Abundantly (♩ = c. 60)

mf

Soprano
Alto
Tenor
Bass 1
Bass 2
piano for rehearsal

Ju - ly and the rich ap - ples once a - gain fall - ing.

5

S
A
T
B 1
B 2
piano for rehearsal

You put them to your lips, as you were meant to, en - ter a sweet - ness the

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You Put Apples to Your Lips

9

rit. ----- **Calmly flowing** (♩ = c. 72)

S *mp* Ev - 'ry thing loves this way,

A *mp* Ev - 'ry thing loves this way,

T *mp* earth wants to give. Ev - 'ry thing loves this

B 1 *mp* earth wants to give. Ev - 'ry thing loves this

B 2 *mp* earth wants to give. Ev - 'ry thing loves this

14

S *mf* loves this way, in *f* gold hon - ey, in gold moun - tain

A *mf* loves this way, in *f* gold hon - ey, in gold moun - tain

T *f* way, in *f* gold hon - ey, in gold moun - tain

B 1 *f* way, in *f* gold hon - ey, in gold moun - tain

B 2 *f* way, in *f* gold hon - ey, in gold moun - tain

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p delicately

S
grass, that car - ries light - ly the sha - dow of hawks,

A
grass, that car - ries light - ly the sha - dow sha - dow of hawks, the

T
grass, that car - ries light - ly the sha - dow the sha - dow of hawks, the

B 1
pp grass, gold moun - tain grass, *p* the sha - dow

B 2
pp grass, gold moun - tain grass, *p* the sha - dow

S
p *cresc. poco a poco* And the dry grass - es, the live oaks *mp*

A
sha - dow of clouds pass - ing by, pass - ing by. the

T
sha - dow of clouds pass - ing by, pass - ing by. *p* *cresc. poco a poco* And the dry grass - es, the

B 1
sha - dow of clouds pass - ing clouds pass - ing by. *p* *cresc. poco a poco* And the dry grass - es, the

B 2
sha - dow of clouds pass - ing clouds pass - ing by. the

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4

24

S — and bays, taste the ap - ples' deep sweet - - - - - ness, the

A live oaks and bays, taste the ap - ples' deep sweet - - - - - ness, the

T live oaks and bays, taste the ap - ples' deep sweet - ness, sweet - ness, the

B 1 live oaks and bays, taste the ap - ples' deep deep sweet - ness, the

B 2 live oaks and bays, taste the ap - ples' deep deep sweet - ness, the

27

rit. *ff* *mp* *mp* **Tenderly** (♩ = 54 - 60)

S ap - - - - - ples' deep sweet - ness be - cause you

A ap - - - - - ples' sweet - ness, deep sweet - ness be - cause you

T ap - - - - - ples' sweet - ness, deep sweet - ness, deep sweet - ness be - cause you

B 1 ap - ples' deep deep sweet - ness, deep sweet - ness, deep sweet - ness be - cause you

B 2 ap - ples' deep sweet - ness, deep deep sweet - ness be - cause you

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31

rit. ----- 5

S
taste it, as you were meant to,

A
taste it, as you were meant to, tast - ing the life that is

T
taste it, as you were meant _____ to, as you were meant to, taste the life that is

B 1
taste it, as you were meant _____ to, as you were meant to, taste the life that is

B 2
taste it, as you were meant to, taste the life that is

34

poco animato (♩ = 60 - 66)

S
mp while be - low, the fog - horns bend to their work, bring - ing

A
mp yours, while be - low, the fog - horns bend to their work, bring - ing

T
p yours, be - low, bend to their work,

B 1
p yours, be - low, bend to their work,

B 2
p yours, be - low, bend to their work,

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6

37

S
home what is com - ing home, _____ bless - ing what

A
home what is com - ing home, _____ bless - ing what

T
8 bring - ing home com - ing home, _____ bless - ing what

B 1
bring - ing home com - ing home, _____ bless - ing what

B 2
bring - ing home com - ing home, _____ bless - ing what

3

40

S
mf goes, *p* bless - ing what goes, _____

A
mf goes, *p* bless - ing what goes, bless - ing what

T
8 goes, *mf* bless - ing what *p* goes, bless - ing what

B 1
goes, *mf* bless - ing what *p* goes, what

B 2
goes, *mf* bless - ing what *p* goes, bless - ing what

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43

p freely ad. lib.

S
bless - ing what goes.

A
goes, bless - ing what goes. *mf* Ju - ly

T
goes, bless - ing what goes, *mf* Ju - ly

B 1
goes, bless - ing what goes. *mf* Ju - - ly

B 2
goes, bless - ing what goes. *mf* Ju - ly

The musical score consists of five vocal staves (Soprano, Alto, Tenor, Bass 1, Bass 2) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'bless - ing what goes.' for Soprano, 'goes, bless - ing what goes.' for Alto, Tenor, and Bass 2, and 'goes, bless - ing what goes.' for Bass 1. The vocal parts end with 'Ju - ly' or 'Ju - - ly'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. A large watermark 'Perusal Score do not copy' is overlaid on the page.