

THE WATER IS WIDE

FOR
SSA CHORUS AND PIANO

ANDREW STEFFEN
TRADITIONAL AMERICAN

Perusal Only

PERFORMANCE NOTES:

The paradox of simplicity rests in how difficult it is to create it. Love is one of those simplicities. Its complexity and intricacy captures us when we experience it. However, we are not all fortunate to always keep that love in our life. Sometimes love finds us when we least expect it only to have it leave us as quickly as it arrived. This particular arrangement accentuates the simple melody through unison lines and accompaniment with constant tension and release.

The counter melody represents the perspective we encounter through love. The simple melody we encountered in the beginning has morphed into another melody we wouldn't have encountered without the initial melody. At the apex of the work, we have arrived at the height of our love. Both lines join together to create a sonic tapestry sewn together by a descant line. However that love is only to leave as quickly, tragically, and beautifully as it arrived, ending in unison.

Singers should strive for true unison while maintaining tone that is weightless and warm.

- Andrew Steffen

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For Cantamus at Oklahoma State University

The Water is Wide

Traditional American and
adaptation of Psalm 55:6

Traditional American
arr. Andrew Steffen

With longing ♩ = 82, con rubato

Piano



p *mp*

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a half rest in the right hand and a whole note chord (F#2, C#3, F#3, C#4) in the left hand. The right hand then plays a series of eighth notes: F#4, A4, B4, A4, G#4, F#4, E4, D4. The left hand continues with a steady accompaniment of quarter notes: F#2, C#3, F#3, C#4.

S 1

S 2

A

Pno.

7

poco rit. *mp dolce* *a tempo*

mp dolce *mp dolce* *a tempo*

poco rit. *a tempo*

The wa-ter is wide I can-not get

The wa-ter is wide I can-not get

The wa-ter is wide I can-not get



The vocal parts (S1, S2, A) and piano accompaniment (Pno.) are in 4/4 time with a key signature of two sharps. The vocal lines begin at measure 7. The lyrics are: "The wa-ter is wide I can-not get". The piano accompaniment provides a harmonic and rhythmic foundation, with dynamics ranging from *poco rit.* to *a tempo*.

2
12

S 1
o'er, and nei - ther I _____ wings to _____ fly.

S 2
o'er, and nei - ther I _____ wings to _____ fly.

A
o'er, and nei - ther I _____ wings to _____ fly.

Pno.

17

S 1
Give me a boat _____ that can car - ry _____ two, and both shall *mp*

S 2
Give me a boat _____ that can car - ry _____ two, and both shall *mp*

A
Give me a boat _____ that can car - ry _____ two, and both shall *mp*

Pno.

22 **poco rit.** **a tempo**

S 1
row _____ my love and I _____

S 2
row _____ my love and I _____

A
row _____ my love and I _____

Pno. **poco rit.** **a tempo**
mp

28

S 1

S 2

A

Pno.

4
32 *mf*

A

Love is hand - some and kind, _____ love's a jewel when it's new, but love grows

Pno.

37

A

old _____ and wa - xes cold, from love's swift sting _____

Pno.

42

S 1

S 2

A

_____ give my heart the wings when it fades a - way like mor - ning

Pno.

rit.

47

S 1 *f* Oh The wa - ter is

S 2 *f* Oh The wa - ter is

A dew.

Pno.

51 **a tempo**

S 1 wide I can-not get o'er, and nei - ther I

S 2 wide I can-not get o'er, and nei - ther I

A *f* Love is hand - some and kind, love's a jewel when it's new, but love grows

Pno. **a tempo**

56 *ff*

S 1 wings to fly. (ah) car - ry

S 2 wings to fly. Give me a boat that can car - ry

A old and wa - xes cold, from love's swift sting

Pno.

61 *dim. poco a poco* *mf*

S 1 two, and both shall row my love and I

S 2 two, and both shall row my love and I

A — give my heart the wings, as it fades a - way like mor - ning

Pno.

66 **meno mosso**

S 1 *mp* And _____ both shall row my love

S 2 *mp* And both shall row _____ my love

A way _____ And both shall row _____ my love

Pno. **meno mosso**

72 **rit.** **a tempo**

S 1 and I _____

S 2 and I _____

A and I _____

Pno. **rit.** **a tempo** *p*

Musical score for voices (S1, S2, A) and piano (Pno.) starting at measure 76. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The vocal parts (S1, S2, A) are written on three staves, each with a treble clef. The piano part (Pno.) is written on a grand staff (treble and bass clefs). The vocal parts feature a melodic line with a fermata over the final note. The piano part features a rhythmic accompaniment with a fermata over the final chord.

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