



Mike Magatagan

United States (USA), SierraVista

"The Water is Wide" for String Quartet Anonymous

About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title: "The Water is Wide" for String Quartet

Composer: Anonymous

Arranger: Magatagan, Mike

Copyright: Public Domain

Publisher: Magatagan, Mike

Instrumentation: String Quartet

Style: Folk

Comment: The Water Is Wide (also called O Waly, Waly or simply Waly, Waly) is a folk song of Scottish origin, based on lyrics that partly date to the 1600s. It remains popular in the 21st century. Cecil Sharp published the song in Folk Songs From Somerset (1906). O Waly, Waly has been a popular choice for arrangements by classical composers, in particular Benjamin Britten, whose arrangement for voice and piano was published in 1948. John Rutter u... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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- share your interpretation
- comment
- contact the artist



"The Water is Wide"

Anon. Traditional Folk Song ca. 1600

arr. Jenne Van Antwerpen, 2018

Arranged for String Quartet by Mike Magatagan 2018

Moderato ($\text{♩} = 96$)

Violin 1
p

Violin 2
p

Viola
p

Cello
p

9

V1
mp *p*

V2
mp *p*

Va
mp *p*

Vc
mp *p*

18

V1
p

V2
p

Va
p

Vc
p *dim.*

26

V1 *p*

V2 *p*

Va *p*

Vc *p*

34

V1

V2

Va *pp*

Vc *pp*

p

41

V1

V2

Va

Vc

48

V1 *mp* *mf* *mp*

V2 *mf* *mp* *dim.*

Va *cresc.* *mp* *p*

Vc *cresc.* *mp* *p*

56

V1 *p*

V2 *(dim.)* *p*

Va *p*

Vc *p*

63

V1 *dim.* *rit.* *pp*

V2 *pp*

Va *pp*

Vc *p* *dim.* *pp*

Violin 1

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p *mp*

11

p

21

p

32

p

43

mp *mf* *p*

53

p

62

dim. *pp*

Violin 2

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Musical notation for measures 1-12. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of eighth and sixteenth notes with various slurs and ties. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Hairpins indicate crescendos and decrescendos.

Musical notation for measures 13-25. The staff continues with eighth and sixteenth notes. A measure rest is present in measure 15. Dynamic markings include *p*. Hairpins indicate crescendos and decrescendos.

Musical notation for measures 26-37. The staff continues with eighth and sixteenth notes. Dynamic markings include *p*. Hairpins indicate crescendos and decrescendos.

Musical notation for measures 38-48. The staff continues with eighth and sixteenth notes. Hairpins indicate crescendos and decrescendos.

Musical notation for measures 49-59. The staff continues with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte), *mp*, and *dim.* (diminuendo). Hairpins indicate crescendos and decrescendos.

Musical notation for measures 60-64. The staff continues with eighth and sixteenth notes. A *rit.* (ritardando) marking is present above the final notes. Dynamic markings include *pp* (pianissimo). Hairpins indicate crescendos and decrescendos.

Viola

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Moderato (♩ = 96)

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1
2
3
4
5
6
7
8
9
10
11
12

p *mp* *p*

13
14
15
16
17
18
19
20
21
22
23
24

p

25
26
27
28
29
30
31
32
33
34
35

p *pp*

36
37
38
39
40
41
42
43
44
45

p

46
47
48
49
50
51
52
53
54
55
56

cresc. *mp* *p*

57
58
59
60
61
62
63
64

rit. *pp*

Cello

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Moderato (♩ = 96)

Measures 1-13 of the cello part. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a rest in measure 1, followed by a series of quarter notes and half notes, mostly beamed in pairs. A long slur covers measures 2 through 13. Dynamics include *p* at the start, *mp* in measure 10, and a crescendo leading to *p* in measure 13.

Measures 14-26 of the cello part. Measure 14 starts with a slur over a quarter note and eighth notes. Measure 15 has a rest. Measures 16-26 continue with quarter and eighth notes, some beamed. Dynamics include *p* at the start, *dim.* with a dashed line in measure 18, a decrescendo symbol, and *p* at the end.

Measures 27-39 of the cello part. Measure 27 starts with a slur over a quarter note and eighth notes. Measures 28-39 continue with quarter and eighth notes, some beamed. Dynamics include a decrescendo symbol, *pp* in measure 31, and a long decrescendo symbol at the end.

Measures 40-49 of the cello part. Measures 40-49 continue with quarter and eighth notes, some beamed. Dynamics include *p* at the start, a decrescendo symbol, and *cresc.* with a dashed line at the end.

Measures 50-59 of the cello part. Measures 50-59 continue with quarter and eighth notes, some beamed. Dynamics include *mp* at the start, a decrescendo symbol, and *p* at the end.

Measures 60-68 of the cello part. Measure 60 starts with a slur over a quarter note and eighth notes. Measures 61-68 continue with quarter and eighth notes, some beamed. Dynamics include a decrescendo symbol, *p* at the start of measure 64, *dim.* with a dashed line in measure 66, a decrescendo symbol, and *pp* at the end. A *rit.* marking is above the final slur.