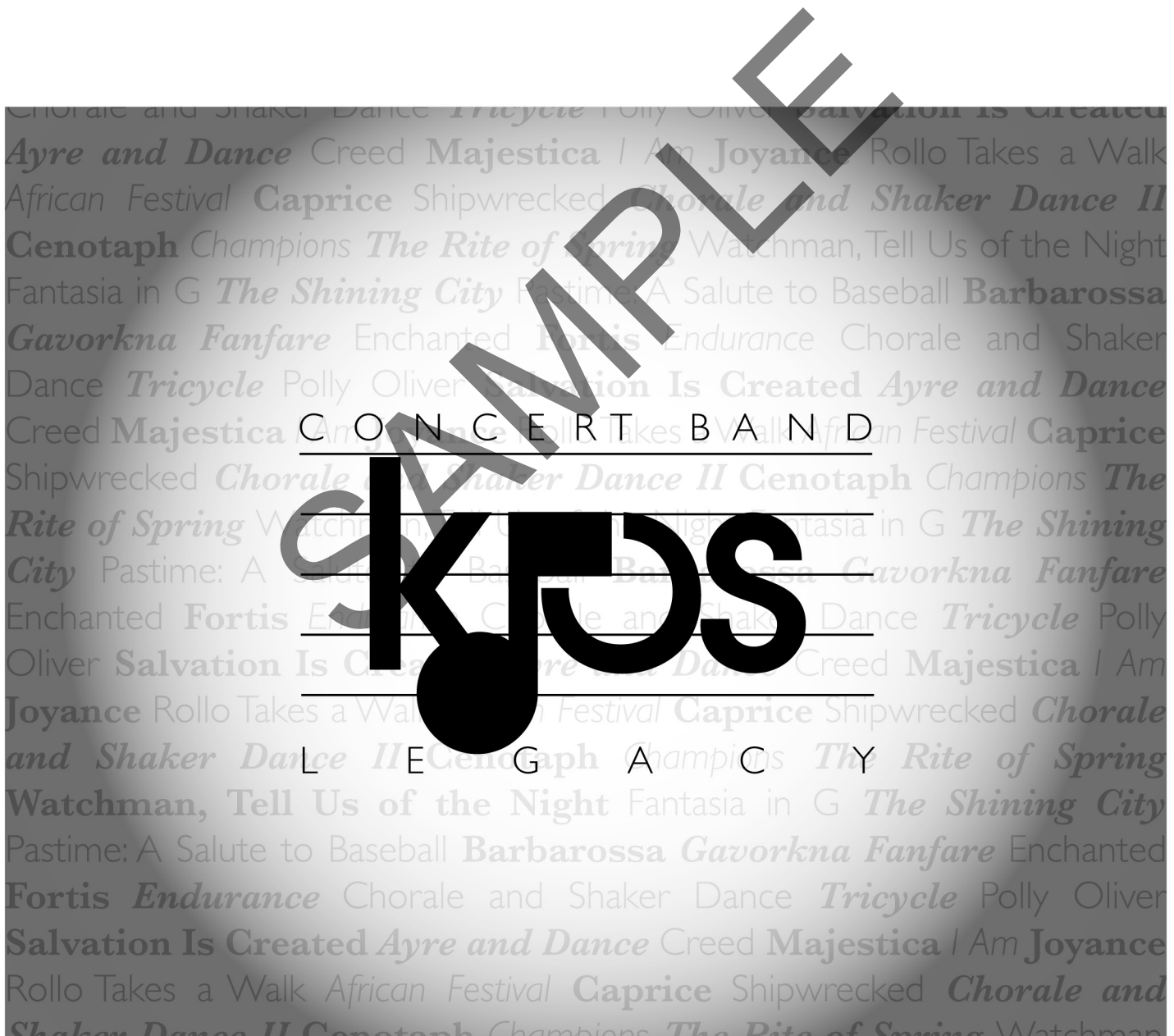


TIMOTHY BROEGE

The Water Is Wide

the fourth movement of

A JACK STAMP SUITE



About the Composer



Born November 6, 1947 and raised in Belmar, New Jersey, the composer Timothy Broege studied piano and theory with Helen Antonides during his childhood years. At Northwestern University he studied composition with M. William Karlins, Alan Stout, and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane, receiving the degree Bachelor of Music with Highest Honors in 1969.

From 1969 to 1971 the composer taught in the Chicago Public School system, after which he served as an elementary school music teacher in Manasquan, New Jersey until 1980. At the Monmouth Conservatory of Music he taught piano and recorder from 1985 to 1995. He currently holds the positions of Organist and Director of Music at First Presbyterian Church in Belmar, a position he has held since 1972, and Organist and Director of Music at the historic Elberon Memorial Church in Elberon, New Jersey.

The music of Timothy Broege has been performed throughout the world by, among others, the Monmouth Symphony Orchestra, the Garden State Philharmonic Orchestra, the Meadows Wind Ensemble, the U.S. Military Academy Band, the New Jersey Chamber Singers, the Atlantic String Quartet, the Cygnus Ensemble, pianist Robert Pollock, guitarist Francis Perry, and recorder virtuoso Jody Miller. He has received numerous grants and commissions from schools, universities, professional performers and Meet the Composer. His music is published by Boosey & Hawkes, Manhattan Beach Music, Bourne Company, Daehn Publications, Hal Leonard, Polyphonic Publications, Grand Mesa Music, Maestro & Fox, and Allaire Music/Woodbridge Wilson Music Publishers. Recordings issued on compact disc include his Sinfonias V and XVI on Mark Records and his Concerto for Marimba on Klavier. A disc of his harpsichord music was released by Northwestern University in the Music from Northwestern series in 1999. Other CD releases include Runes and Mets Rule, on Trope Note/Cambria, and No Sun, No Shadow on Albany.

His works include the twenty-one Sinfonias for large ensembles, the series of Songs Without Words for chamber ensembles, and a series of Fantasias for solo instruments, as well as music for voices, keyboards, guitar, recorders and school bands. His music has been featured at the Boston Early Music Festival, the Mid-West Band & Orchestra Clinic, and the College Band Directors National Association. He has appeared frequently as a guest composer/conductor and clinician, and has received the Edwin Franko Goldman Award from the American School Band Directors' Association. To honor his career as a composer he received the 2003 Award of Excellence from the New Jersey Education Association. He is a past-president of the Composers Guild of New Jersey, Inc., a member of the Organ Historical Society, the American Guild of Organists, and the Boston Clavichord Society and an affiliate of Broadcast Music, Inc. (BMI).

In addition to his compositional activities, Timothy Broege is an active recitalist on early keyboard instruments and recorder. He wrote the "On the Cutting Edge" column for The American Recorder magazine from 2000 to 2014 and maintains a teaching studio at his home in Bradley Beach, New Jersey. Since 2006 he has been the pianist with The John Gronert Jazz Trio.

About the Composition

This setting of the old English folk song “O Waly Waly” was composed for my good friend Dr. Jack Stamp as part of the celebration of his retirement in 2014 from a distinguished career at Indiana University of Pennsylvania. Renowned as a composer, conductor and educator, Jack was also responsible for commissioning my *Sinfonia XII* and *Sinfonia XXI*. In both cases he conducted the first performances of those works.

“The Water is Wide” is just one of many song or hymn texts that have been used with this folk melody. The melody itself fits into a pleasant triple meter, but I wanted to use more metrical variety in my setting. Expanding the traditional folk idiom through the addition of more dissonant harmonies was also important for me. I know how much Jack Stamp values classic hymn tunes and “good tunes” generally, so I wanted to make a fresh arrangement of the old tune specially for him.

Performance suggestions: observing the tempo indications carefully should take care of most expressive challenges. The “disruptive” section (bars 23-46) should not be overly aggressive; precise execution of the rhythmic notation is needed, however. The legato passages should be deeply expressive always.

—Timothy Broege

The movements of *A Jack Stamp Suite* may be performed separately. In the concert program, please list the title as:

The Water Is Wide from A Jack Stamp Suite, composed by Timothy Broege.

When performing the Suite in its entirety, the program listing should read:

A Jack Stamp Suite

- I. “Ankrovag” Fanfare, composed by Bruce Yurko
- II. *Romanza*, composed by Mark Camphouse
- III. *GF Redux: “It’s Yours”*, composed by Timothy Mahr
- IV. *The Water Is Wide*, composed by Timothy Broege
- V. *Stamp*, composed by Andrew Boysen Jr.

Instrumentation List

3 – 1st Flute	2 – 2nd F Horn
3 – 2nd Flute	2 – 3rd F Horn
2 – 1st Oboe	2 – 4th F Horn
2 – 2nd Oboe	3 – 1st Trombone
1 – E♭ Clarinet	3 – 2nd Trombone
3 – 1st B♭ Clarinet	3 – 3rd Trombone
3 – 2nd B♭ Clarinet	2 – Euphonium
3 – 3rd B♭ Clarinet	2 – Euphonium TC
2 – B♭ Bass Clarinet	4 – Tuba
2 – 1st Bassoon	2 – String Bass
2 – 2nd Bassoon	2 – Marimba, Xylophone
2 – 1st E♭ Alto Saxophone	2 – Vibraphone
2 – 2nd E♭ Alto Saxophone	2 – Orchestra Bells
2 – B♭ Tenor Saxophone	2 – Percussion:
2 – E♭ Baritone Saxophone	Tambourine
3 – 1st B♭ Trumpet	Wood Block
3 – 2nd B♭ Trumpet	Suspended Cymbal
3 – 3rd B♭ Trumpet	1 – Full Conductor Score
2 – 1st F Horn	

Approximate performance time—4:10

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

A JACK *for Jack Stamp* STAMP SUITE

IV. The Water is Wide

Approx. performance time—4:10

Variations on an English Folk Song

Timothy Broege
(BMI)

Very slowly (♩ = 54)

Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Very slowly (♩ = 54)

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

String Bass

Very slowly (♩ = 54)

Marimba

Xylophone

Vibraphone

Orchestra Bells

Percussion:
Tambourine
Wood Block
Suspended Cymbal

hold back

hold back

hold back

soft rubber mallets
motor on

12 a tempo

Fls. 1 2 *p* *pp* *mp* *pp*

Obs. 1 2 *p* *pp* *mp* *pp* *p*

E♭ Cl. *pp* *mp* *p*

B♭ Cls. 1 *pp* *mp* *pp* *p*

2 3 *pp* *mp* *pp* *p*

B♭ B. Cl. *pp* *mp* *pp* *p*

Bsns. 1 2 *p* *mp* *mf*

E♭ A. Sax. 1 2 *mp* *p*

B♭ T. Sax. *mp* *p*

E♭ B. Sax. *mp* *p*

12 a tempo

B♭ Tpts. 1 *p* *Str. Mute*

2 3 *p* *Str. Mute*

F Hns. 1 2 *l. Tutti* *p* *mf* *a2*

3 4 *p* *mf* *a2*

Trbs. 1 2 *p* *b8*

3 *p*

Euph. *p*

Tuba *p*

Str. Bass *mf*

12 a tempo

Mar. *p*

Vib. *p*

Bells *p*

Tamb. *p*

17 18 19 20 **slowing** 21 22

Fls. 1 2 *mp*

Obs. 1 2 *mp*

E♭ Cl. *mp*

B♭ Cls. 1 *mp*
2 3

B♭ B. Cl. *mp* *p*

Bsns. 1 2 *mp* *p* *a2*

E♭ A. Saxs. 1 2 *p*

B♭ T. Sax. *p*

E♭ B. Sax. *p*

slowing

B♭ Tpts. 1 *mp*
2 3 *mp*

F Hns. 1 2 *p*
3 4 *p*

Trbs. 1 2 *p*
3 *p*

Euph. *p*

Tuba *p*

Str. Bass *mp* *pizz.* *p* *arco*

slowing

Mar. *mp*

Vib. *mp*

Bells *mp*

Tamb. *mp*

23 A little faster (♩ = 66)

Fls. 1 2
Obs. 1 2
E♭ Cl.
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.

1. Solo
mp
24
25
26
a2
mf
Solo
mp
Tutti
p
p
mf
p
mf
p
mf
p

23 A little faster (♩ = 66)

B♭ Tpts. 1 2 3
F Hns. 1 2 3 4
Trbs. 1 2 3
Euph.
Tuba
Str. Bass

Open
mf
2.
mp
mp
pizz.
mf
p

23 A little faster (♩ = 66)

Mar.
Vib.
Bells
Tamb. W. Blk.

medium rubber mallet.
p
mp
Tambourine
p
Wood Block
mp

1. Tutti

27 *mf* *mp* *p* *mf* *lightly detached*

28 *mf* *lightly detached* *lightly detached* *p*

29

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

29

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

29

Mar.

Vib.

Bells

W. Blk.

arco *p*

Fls. 1 2 30 31 32

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Sax. 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Mar.

Vib.

Bells

Tamb. W. Blk.

33 34 35 36

Fls. 1 2 *p* *mp*

Obs. 1 2 *p* *mp*

E♭ Cl. *p* *mp*

B♭ Cls. 1 *p* *mp*

2 3 *p* *mp*

B♭ B. Cl. *p* *pp*

Bsns. 1 2 *p*

E♭ A. Saxs. 1 2 *mp* *mp*

B♭ T. Sax. *p*

E♭ B. Sax. *p* *pp*

B♭ Tpts. 1 *p*

2 3

F Hns. 1 2 *p* *pp*

3 4 *p* *pp*

Trbs. 1 2

3

Euph. *p*

Tuba

Str. Bass *pizz.* *p* *pp*

Mar. *p*

Vib. *mp* *pp*

Bells *

Tamb. Tambourine *p*

W. Blk. Wood Block *p*

37 Faster (♩ = 80)

38 39

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

37 Faster (♩ = 80)

B♭ Tpts. 1 2 3

2. Open *p* 3. Open *p*

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

37 Faster (♩ = 80)

Xyl.

Vib.

Bells

Tamb.

40 41

Fls. 1 2 *f*

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3 *f*

B♭ B. Cl. *mf* *f*

Bsns. 1 2 *mf* *f*

E♭ A. Saxs. 1 2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax.

B♭ Tpts. 1 2 3 *mf*

F Hns. 1 2 3 4 *a2* *mf*

Trbs. 1 2 3 *mf*

Euph. *mf*

Tuba *mf* *f*

Str. Bass

Xyl. *f*

Vib.

Bells

Tamb.

SAMPLE

Fls. 1 2
Obs. 1 2
E♭ Cl.
B♭ Cls. 1 2 3
B♭ B. Cl.
Bsns. 1 2
E♭ A. Saxes 1 2
B♭ T. Sax.
E♭ B. Sax.
B♭ Tpts. 1 2 3
F Hns. 1 2 3 4
Trbs. 1 2 3
Euph.
Tuba
Str. Bass
Xyl.
Vib.
Bells
Tamb.

Slowly (♩ = 66)

45 46 47 1. Solo

Fls. 1 2 *ff* *p*

Obs. 1 2 *ff*

E♭ Cl. *ff*

B♭ Cls. 1 *ff* *pp*

2 3 *ff* *pp*

B♭ B. Cl. *ff* *pp*

Bsns. 1 2 *ff* *pp*

E♭ A. Saxs. 1 2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

B♭ Tpts. 1 *ff*

2 3 *ff*

F Hns. 1 2 *ff*

3 4 *ff*

Trbs. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *ff* *pizz.* *arco* *pp*

Xyl. *ff*

Vib. *ff* *damp* *

Bells *ff* *damp* *

Tamb. *ff* *Tambourine* *>*

Slowly (♩ = 66)

p

A little faster ($\text{♩} = 72$)
Very sustained

p

a2

p

a2

p

a2

p

n

52 53 54

Fls. 1 2

Obs. 1 2

E♭ Cl.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Mar.

Vib.

Bells

S. Cym.

Suspended Cymbal

p

55 **hold back** **a tempo**

Fls. 1 2 *mf* *mp* *a2* *p*

Obs. 1 2 *mf* *mp* *a2* *p*

E♭ Cl. *mf* *mp* *a2* *p*

B♭ Cls. 1 2 3 *mf* *mp* *p*

B♭ B. Cl. *mf* *mp* *p*

Bsns. 1 2 *mf* *mp* *p*

E♭ A. Saxs. 1 2 *mf* *mp* *a2* *p*

B♭ T. Sax. *mf* *mp* *p*

E♭ B. Sax. *mf* *mp* *p*

55 **hold back** **a tempo**

B♭ Tpts. 1 2 3 *mf* *mp* *Solo* *mf* *mp* *Tutti* *Str. Mute* *p*

F Hns. 1 2 3 4 *mf* *mp* *p*

Trbs. 1 2 3 *mf* *mp* *p*

Euph. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Str. Bass *mf* *mp* *p*

55 **hold back** **a tempo**

Marimba *mf*

Vib. *mf*

Bells *mf* *choke*

S. Cym. *mf*

59 *slowing* 61 62 63

Fls. 1 2 *p* *pp*

Obs. 1 2 *p* *pp*

E♭ Cl.

B♭ Cls. 1 2 3 *p* *pp*

B♭ B. Cl. *pp*

Bsns. 1 2 *p* *pp*

E♭ A. Saxes 1 2 *pp*

B♭ T. Sax. *pp*

E♭ B. Sax. *pp*

slowing

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4 *p* *pp* 1. Solo *mp*

Trbs. 1 2 3 *pp*

Euph. *pp*

Tuba *pp*

Str. Bass *pp*

slowing

Mar.

Vib. *p*

Bells *p* *pp*

S. Cym.

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