

The Woman at the Well

A Two-part Retelling of John 4:4-42
for alto/baritone duo or small male-female ensemble

Constance Morgenstern

initially plodding (♩ = c. 108) *mp*

One alto or S/A unison

She'd come to draw wa - ter a - bout high

Piano *mp*

Detailed description: This system contains the first musical staff. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for four measures, followed by a half note G4, quarter notes A4, B4, C5, D5, E5, and a final quarter note D5. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand starts with a half note G4, quarter notes A4, B4, C5, D5, E5, and a final quarter note D5. The left hand starts with a half note G3, quarter notes A3, B3, C4, D4, E4, and a final quarter note D4. The dynamic marking *mp* is placed below the piano part.

8

noon, in hopes the well was de - sert - ed per - haps. A man— it was Je - sus— buck - et - less,

Detailed description: This system contains the second musical staff. The vocal line continues from the first system, starting with a half note G4, quarter notes A4, B4, C5, D5, E5, and a final quarter note D5. The piano accompaniment continues with a half note G3, quarter notes A3, B3, C4, D4, E4, and a final quarter note D4. The dynamic marking *mp* is maintained.

16 *slightly faster*

thirst - y, asked her for wa - ter, just like that. She, a Sa - mar - i - tan;

16 *slightly faster*

Detailed description: This system contains the third musical staff. The vocal line starts with a half note G4, quarter notes A4, B4, C5, D5, E5, and a final quarter note D5. The piano accompaniment starts with a half note G3, quarter notes A3, B3, C4, D4, E4, and a final quarter note D4. The dynamic marking *mp* is maintained, and the tempo marking *slightly faster* is placed above the vocal line.

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The Woman at the Well

24

he, a Jew. How was it that he would e - ven ask? And then, he spoke, too, of a

32 *sl. rit.*

liv - ing wa - ter, a wa - ter for which she should ask him back.

39

T/B unison or solo

Less work! She

"It lasts, and springs up for e - tern - al life."

*The smaller notes offer a choice of music lines, but all male singers should use the same notes.

47

T/B unison or solo

want-ed what he de-scribed! She

47

"Come back to the well with your husband," he said.

54 *sl. rit.* *rit.*

balked— but he knew a-bout her hus-bands, five! "Sir, *mf*

Use these measures for duet

Use these measures for duet

Use these measures for duet

Choir goes here

Use these measures for choir *sl. rit.*

five! How did he know it? "Sir, (fewer female voices) (All)

Use these measures for choir

Use these measures for choir *sl. rit.*

The Woman at the Well

4
60

sl. rit.

sl. rit.

T/B unison
or solo

you are a proph-et! — Mes - si - ah, too?" *sl. rit.* Her *sl. rit.*

He an-swered, "I, speak-ing with you, am he."

sl. rit. *sl. rit.*

69

slightly faster again, to end

wa - ter jar left, she told all in the town, "He knows ev'-ry - thing in my his - to -

69

slightly faster again, to end

slightly faster again, to end

76

mf

ry!" Back to the well she went, now with more

76

76

84

T/B unison or solo

speed. Towns-people fol-lowed. They begged Je - sus, please stay with them there— and it *rit.*

and it

84

rit.

91

a tempo

filled him to see God's own liv - ing wa - ter, in-to man - y, re - ceived.

filled him to see God's own liv - ing wa - ter, in-to man - y, re - ceived.

91

a tempo

mp *mf*