

A collection of white musical notes, including eighth, quarter, and sixteenth notes, along with stems and beams, scattered across a light blue sky. The notes are of various sizes and orientations, creating a sense of movement and melody.

# THE FACE OF THE WATERS

A CHORAL SONG CYCLE

FOR FOUR-PART CHOIR  
SOLOISTS & PIANO

MUSIC BY JEREMY RAWSON

# The Face of the Waters

A Choral Song-Cycle

*To Helen, whose idea it was.*

Music by Jeremy Rawson

*Contents:*

The Cloud	1
There They Return Again (solo)	10
A Single Boat	12
All Day I Hear the Noise of Waters (solo)	17
Sonnet on the Sea	18
Sea Fever	23
There They Return Again (choral reprise)	31

The solo movements can be sung by either male or female soloist, and do not have to be sung by the same person.

# The Cloud

Words from a poem by Shelley  
Music by Jeremy Rawson

Quite slow  $\text{♩} = c. 65$

Musical score for the first system of "The Cloud". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "Quite slow" with a metronome marking of approximately 65 beats per minute. The dynamic marking is *p* (piano). The lyrics are: "I bring fresh showers for the thirs-ty flowers / From the seas and the streams".

Musical score for the second system of "The Cloud". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The dynamic marking is *p* (piano). The lyrics are: "I bear light shade for the leaves when laid / In their noon - day dreams".

From my wings are sha-ken the dews that wa-ken The sweet buds ev-'ry one, When

From my wings When

From my wings When

From my wings When

rocked to rest on their mo-ther's breast As she dan-ces a-bout the sun

rocked to rest on their mo-ther's breast As she dan-ces a-bout the sun

rocked to rest on their mo-ther's breast As she dan-ces a-bout the sun

rocked to rest on their mo-ther's breast As she dan-ces a-bout the sun

wield the flail of the lash-ing hail And

*f* And whit-en the green plains un - der

*f* I wield the flail of the lash - ing hail

*f* And whit-en the green plains

then a-gain I dis-solve it in rain And laugh as I pass in thun-der.

And laugh as I pass in thun-der.

And then a-gain I dis - solve it in rain And laugh as I pass in thun-der.

un-der And laugh as I pass in thun-der.

*p*  
I sift the snow on the moun - tians be - low,

*p*  
I sift the snow on the moun - tains, And

*p*  
I sift the snow on the moun - tains, And

*p*  
I sift the snow on the moun - tains, And

*pp*

*mf*  
And their great pines groan a - gha - st;

*p*  
And all the night

*mf*  
their great pines groan a - gha - st;

*p*  
And all the night 'tis

*mf*  
their great pines groan a - gha - st;

*p*  
And all the night 'tis

*mf*  
their great pines groan a - gha - st;

*p*  
And all the night 'tis

*f*

*p*

'tis my pil - low white, While I sleep in the arms of the  
 my pil - low, While I sleep in the arms of the  
 my pil - low, While I sleep in the arms of the  
 my pil - low, While I sleep in the arms of the

*p* *f*

blast. Sub - lime on the towers of my ski - ey bowers,  
 blast. Sub - lime on  
 blast. Sub - lime on  
 blast. Sub - lime on

*p*

*f* sub. 3

Light - ning, my pi - lot, sits; In a ca - vern un - der

*f* towers, In a ca - vern un - der

*f* towers, In a ca - vern un - der

*f* towers, In a ca - vern un - der

*mf* 3 *mf* *mf* *mf*

is fet-tered the thun - der, It strug - gles and howls at fits. \_\_\_\_\_

*mf* 3 *mf* *mf* *mf*

is fet-tered the thun - der, It strug - gles and howls at fits. \_\_\_\_\_

*mf* 3 *mf* *mf* *mf*

is fet-tered the thun - der, It strug - gles and howls at fits. \_\_\_\_\_

*mf* 3 *mf* *mf* *mf*

is fet-tered the thun - der, It strug - gles and howls at fits. \_\_\_\_\_



*p*  
 O-ver earth and o - cean with gen - tle mo - tion  
 This pi - lot is guid - ing  
*p*

Lured by the love of the ge-nii that move  
 me. In the depths of the pur-ple  
 Lured by the love of the ge-nii that move  
 In the depths of the pur-ple

O - ver the rills, and the crags and the hills, O - ver the lakes and the sea. O - ver the

plains, Moun - tain or stream, And plains, Moun - tain or stream plains, Wher - e - ver he dreamun - der moun-tain or stream, or stream plains. The Spi - rit he loves re - mains.

*f*  
I all the while bask in Hea-ven's blue smile,

*mp*  
And I all the while bask in Hea-ven's blue smile,

*mf*  
And I all the while bask in Hea-ven's blue smile,

*p*  
And I all the while bask in

*f* *dim.* *mf* *mp* *p*

*p*  
Whilst he is dis - solv - ing in rains.

*p*  
Whilst he is dis - solv - ing in rains.

*p*  
Whilst he is dis - solv - ing in rains.

*p*  
Whilst he is dis - solv - ing in rains.

Hea - ven's blue smile, Whilst he is dis - solv - ing in rains.

# There They Return Again

Words: Ecclesiastes 1:7  
Music: Jeremy Rawson

Slowly, Flowing ♩=80

The musical score is written for Voice and Piano. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Slowly, Flowing' with a quarter note equal to 80 beats per minute. The score consists of four systems of music. The first system shows the beginning of the piece with the piano accompaniment starting in the right hand with a piano (*p*) dynamic. The voice part begins with a whole rest. The second system contains the lyrics 'flow in - to the sea,' with a triplet of eighth notes in the voice part. The third system contains the lyrics 'yet the sea is ne - ver' and the fourth system contains 'full. To the'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

Voice

Piano

*p*

All streams

flow in - to the sea,

yet the sea is ne - ver

full. To the

place the streams come from,

there they re - turn a -

gain.

*poco rit.*

# A Single Boat

Words: Hayeswater, by Matthew Arnold  
Music: Jeremy Rawson

Slow, atmospheric  $\text{♩} = 69$

Soprano *pp* Black

Alto *pp* A re-gion de-so-late and wild Black

Tenor

Bass

Piano *pp*  
*ped.*

cha-fing wa-ter, and a-float, And lone-ly as a tru-ant child in a

cha-fing wa-ter, and a-float, *pp* And lone-ly as a tru-ant child in a

And lone-ly as a tru-ant child in a

*pp*

✿

*mf* waste wood, a sin-gle boat. No mast, *cresc.* no sails are set there -  
*mf* waste wood, a sin-gle boat. No mast, *cresc.* no sails are set there -  
*mf* waste wood, a sin-gle boat. No mast, *cresc.* no sails are set there -  
*mf* No mast, *cresc.* no sails there -

*f*  
*f*  
*f*

*f* on: *f* It moves, but ne-ver mov-eth on: *mf* And wel-ters  
*f* on; *f* It moves, but ne-ver mov-eth on: *mf* And wel-ters like a  
*f* on; *f* It moves, but ne-ver mov-eth on: *mf* And wel-ters like a hu-man  
 on; It moves but ne-ver on: *mf* And wel-ters like a hu-man thingl

*f*  
*f*  
*f*

*mp* like a hu-man thing *mp* A - mid the wild waves wel - ter - ing. *p* Be -  
*mp* hu-man thing *mp* A - mid the wild waves wel - ter - ing, *p* Be -  
*mp* thing *mp* A - mid the wild waves wel - ter - ing. *p* Be -  
 A - mid the wild waves wel - ter - ing. Be -

*Red.* \* *Red.*

*mf* hind, a bu-ried vale doth sleep, Far down, the tor-rent cleaves its way: *mf* In front the dumb rock  
*mf* hind, a bu-ried vale doth sleep, Far down, the tor-rent cleaves its way: *mf* In front the dumb rock  
*mf* hind, a bu-ried vale doth sleep, Far down, the tor-rent cleaves its way: *mf* In front the dumb rock  
 hind, a bu-ried vale doth sleep, Far down, the tor-rent cleaves its way: In front the dumb rock

*Red.* \* *col Red. ad lib.*



ri-ses steep, A fret-ted wall of blue and grey. Ah

ri-ses steep, A fret-ted wall of blue and grey. Ah

ri-ses steep, A fret-ted wall of blue and grey. Of shoot-ing cliff and crum-bled

ri-ses steep, A fret-ted wall of blue and grey. Of shoot-ing cliff and crum-bled

*mf*

*f*

*f*

*Red.*

Ah All else, black wa-ter

Ah All else, black wa-ter

stone With ma - ny a wild weed ov-er grown: All else, black wa-ter

stone With ma - ny a wild weed ov-er grown: All else, black wa-ter

*Red.*

and a-float, *mp* One rood from shore, that sin-gle boat. \_\_\_\_\_

and a-float, *mp* One rood from shore, that sin-gle boat. \_\_\_\_\_

and a-float, *mp* One rood from shore, that sin-gle boat. \_\_\_\_\_

and a-float, *mp* One rood from shore, that sin-gle boat, \_\_\_\_\_

*p* *pp*

*Red.* *col Red. ad lib.* \* *Red.*

# All Day I Hear the Noise of Waters

Words: James Joyce  
Music: Jeremy Rawson

Quite slowly  $\text{♩} = 60$

Voice *mp*

All day I hear the noise of wa-ters

Piano *mp*



Ma-king moan, Sad as the sea-bird is when, go-ing Forth a-lone, He



hears the winds cry to the wa-ter's mo-no-tone. The



grey winds, the cold winds are blow-ing Where I go. I hear the noise of ma-ny wa-ters



Far be-low. All day, all night, I hear them flow-ing To and fro.



# Sonnet on the Sea

Words: John Keats (1795-1821)

Music: Jeremy Rawson

Slowly  $\text{♩} = 50$

Soprano *pp* *mm* e - ter - nal whis-per-ings a-round *poco*

Alto *pp* *mm* It keeps e-ter-nal whis-prings *mm*

Tenor *pp* *mm* It keeps e-ter-nal whis-prings *mm*

Bass *pp* *mm* e - ter-nal whis-per-ings a-round

Piano *pp*

*ped.*

de-so-late shores, *mm* And with its migh-ty swell Gluts twice ten *p*

keeps e - ter-nal whis-per-ings a-round *poco* de-so-late shores *mm* *p*

*mm* *mm*

*ped.* *col Ped*

thou-sand ca - verns, *pp* *mm* *pp* *mm*  
 their old sha-do-wy sound.  
 till the spell Of He-cate leaves them their old sha-do-wy sound, their old

*mp* *Piu mosso* ♩=120  
*mm* Of - ten 'tis in such gen-tle tem-per found,  
 their old sha-do-wy sound. *mp* That scarce-ly  
*mm* Of - ten is in such gen-tle tem-per found,  
 sha-do-wy sound. *mp* That scarce-ly

Be moved for days from whence it some-time fell,  
 will the ve-ry smal-lest shell When the last winds of

*mf*  
 Oh ye! who have your eye-balls vexed and tired, Feast them on the  
 hea- ven were un - bound. Oh ye! Oh ye! Feast them on the

Tempo primo

wide-ness of the Sea; whose ears are dinned with up-roar rude, Or fed too much with cloy-ing

wide-ness of the Sea; Oh ye! whose ears are dinned \*sea

wide-ness of the Sea; Oh ye! whose ears are dinned \*sea

wide-ness of the Sea; whose ears are

ears are dinned, are dinned with up-roar rude, \*sea

\*sea \*sea

Or fed too much with cloy-ing

dinned with up-roar rude, \*sea

Ced.

\* - all the long "sea \_\_\_" words should be pronounced with a slightly extra sibilant "s"

Sit ye near some old ca-vern's mouth, and brood \*sea  
 \*sea - \*sea -  
 me - lo-dy, \*sea \*sea -  
 \*sea Un-til ye start, as if the

*pp* \*sea \*sea  
 the sea- nymphs choired! the sea- nymphs choired!  
*pp* \*sea \*sea \*sea  
 sea- nymphs choired! the sea- nymphs choired! \*sea



# Sea Fever

Words: John Masefield

Music: Jeremy Rawson

Moderately ♩=82

Soprano *p* I must, I must go down to the

Alto *p* I must go

Tenor *p* I must go

Bass *p* I must go down to the seas a - gain, go

Piano *p*

seas a - gain, To the lone-ly sea and the sky, And all I ask is a tall ship and a

down to the seas a - gain, And all I ask is a tall ship and a

down to the seas a - gain, All I ask, and a

down to the seas a - gain.

*mf*

star to steer her by. kick, *f*

star to steer her by. kick, *f*

star to steer her by. *mf* wheel's kick, *mf*

*mf* And the wheel's kick *f* And the

*mf* *sfz*

wind's song, *mf* And the white sail's shak - ing, *mf* And the

wind's song, *mf* And the white sail's shak - king *mf* And the

wind's song, *mf* And the white sail's shak - ing, *mf* And the

wind's song, *mf* And the white sail's shak - ing, *mf* And the

grey mist on the sea's face and a grey dawn break - ing.

grey mist on the sea's face and a grey dawn break - king.

grey mist on the sea's face and a grey dawn break - ing.

grey mist on the sea's face and a grey dawn break - ing.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "grey mist on the sea's face and a grey dawn break - ing." The piano part is mostly rests, with some notes in the bass line.

I must, I must go down to the

I must go

I must go

I must go down to the seas a-gain, go

The second system continues the vocal and piano parts. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "I must, I must go down to the", "I must go", "I must go", and "I must go down to the seas a-gain, go". The piano part features a melodic line in the right hand and a bass line in the left hand, with some triplets and a *ped.* (pedal) marking.

seas a - gain, For the call of the run-ning tide. Is a wild call, Is a  
 down to the seas a - gain, Is a wild call  
 down to the seas a - gain, Is a wild call, Is a  
 down to the seas a - gain. Is a wild call

*mp*

wild call, Is a wild call. that may not be de - nied. And  
 and a clear call that may not be de - nied. And  
 wild call, Is a wild call. that may not be de - nied. And  
 and a clear call that may not be de - nied. And

*mf*  
*sempre f*  
*mf*  
*mf*  
*p*

*cresc.*

all I ask is a win - dy day with the white clouds fly - ing. flung spray!

*cresc.*

all I ask is a win - dy day with the white clouds fly - ing flung spray!

*cresc.*

all I ask flung spray!

*cresc.*

all I ask And the flung spray, and the

*mf*

*f*

blown spume! cry - ing, cry - ing. cry - ing, cry - ing.

blown spume! cry - ing, cry - ing. cry - ing, cry - ing.

blown spume! sea - gulls cry - ing.

blown spume, and the sea - gulls cry - ing.

*p*

I must, I must go down to the

*p*

I must go

*p*

I must go

*p*

I must go down to the seas a - gain, go

*p*

*Red.* \*

seas a - gain, To the va - grant gyp - sy life, To the gull's way

down to the seas a - gain, To the gull's way

down to the seas a - gain, To the

down to the seas a - gain. To the

*f*

*f*

*f*

*f*

*ff* where the wild wind's like a whet-ted knife; — *mf* And

*ff* where the wild wind's like a whet-ted knife; — *mf* And

whale's way, wild wind's like a whet-ted knife; — *mf* And

whale's way wild wind's like a whet-ted knife; — *mf* And

all I ask is a mer - 3 - ry yarn from a laugh - ing fel - low ro - ver, *mp* And

all I ask is a mer - 3 - ry yarn from a laugh - ing fel - low ro - ver, *mp* And

all I ask is a mer - 3 - ry yarn from a laugh - ing fel - low ro - ver, *mp* And

all I ask is a mer - 3 - ry yarn from a laugh - ing fel - low ro - ver, *mp* And

*dim.* *p*  
quiet sleep and a sweet dream when the long trick's o - - ver. \_\_\_\_\_

*dim.* *p*  
quiet sleep and a sweet dream when the long trick's o - - ver. \_\_\_\_\_

*dim.* *p*  
8 quiet sleep and a sweet dream when the long trick's o - - ver. \_\_\_\_\_

*dim.* *p*  
quiet sleep and a sweet dream when the long trick's o - - ver. \_\_\_\_\_

*p*

*ed.*



# There They Return Again

Words: Ecclesiastes 1:7  
Music: Jeremy Rawson

Slowly, Flowing ♩=80

Soprano  
Alto  
Tenor  
Bass  
Piano

*p* All streams  
*p* All streams  
*p* All streams  
*p* All streams

flow in - to the sea Yet  
flow in - to the sea  
flow in - to the sea  
flow in - to the sea

Yet the sea, ne -  
 Yet, Yet, the sea is  
*mp* Yet the sea is ne - ver full.  
 Yet, the

ver full. To the place the  
 ne - ver full. To the  
*p* ne - ver full. To the  
 sea is ne - ver full.

streams come from, there they  
 place where streams come  
 place where streams come  
 To the place the streams come

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "streams come from, there they place where streams come place where streams come To the place the streams come". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

re - turn a - gain.  
 from, there they re - turn.  
 from, they re - turn.  
 from, they re - turn.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "re - turn a - gain. from, there they re - turn. from, they re - turn. from, they re - turn." The piano accompaniment includes a *poco rit.* (ritardando) marking in the final measure of the system. The overall structure remains consistent with the first system, with vocal lines in treble clef and piano accompaniment in bass clef.