

# Ariel's Song

*from The Tempest by William Shakespeare*

*for Soprano and Piano*

*In Act I, Scene ii of William Shakespeare's **The Tempest**, the "airy Spirit" Ariel is directed by Prospero to tell Ferdinand that his father has died in the shipwreck. the first song, "Come unto these yellow sands," invites Ferdinand to the site of the shipwreck and pay attention to the message of the next song. She then sings "Full fathom five thy father lies" telling of his father's death. Shakespeare adds a somewhat comforting idea that, through a "sea-change" his father has become "something rich and strange." This is the origin of the term "sea-change."*

- 1. Come unto these yellow sands*
- 2. Full fathom five thy father lies*

*By*

*Carleton Macy*

*ASCAP*

*Composed for soprano, Laura Anderson, and pianist, Pauline Troia*

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## ***Ariel's Song***

(Ariel) **Come unto these yellow sands**

And then take hands.

Curtsied when you have, and kissed

The wild waves whist.

Foot it featly here and there,

And, sweet sprites, bear

The burden, Hark, hark!

(Spirits) Bow-wow.

(Ariel) The watchdogs bark

(Spirits) Bow-wow

(Ariel) Hark, hark! I hear

The strain of strutting chanticleer

Cry "Cock-a-diddle-dow"

*(Ferdinand enters)*

**Full fathom five thy father lies;**

Of his bones are coral made;

Those are pearls that were his eyes;

Nothing of him that does fade,

But doth suffer a sea-change

Into something rich and strange.

Sea-nymphs hourly ring his knell:

Ding-dong,

Hark! Now I hear them – Ding-dong, bell.

# Come unto these yellow sands

Carleton Macy

from Shakespeare's *The Tempest*

Moderato (♩ = c. 90)

*f*

Soprano

Come, Come, Come un - to theses yel - low

Piano

*f*

Ped. Ped. Ped.

4

sands and then take hands

Piano

Ped. Ped. Ped. *mp*

7 *mp*

Curt-sied when you have, and Kissed the wild waves whist,

*p*

7

*Subito meno mosso* *Subito meno mosso* *p*

Come unto these yellow sands

10 *accel.* *a tempo*

foot it feat - ly here and

8<sup>va</sup> *accel.* *a tempo*

*mp*

12 *rit.* *meno mosso* *p*

there; and - sweet

8<sup>va</sup> *rit.* *meno mosso*

*p*

*rit.* *meno mosso*

*p*

*rit.*

15 *a tempo*

sprites the bur - then bear

*a tempo*

*p*

*a tempo*

*p*

17

Musical score for measures 17-19. The vocal line starts with a rest in 4/4 time, then changes to 3/4 time for two measures, and returns to 4/4. The lyrics "Hark Hark" are written above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present. A fermata is placed over the piano accompaniment in measure 18. A *ped.* marking is located below the piano part in measure 19.

20

Musical score for measures 20-21. The vocal line has the lyrics "bow - wow, bow - wow, bow - wow, bow - wow,". The piano accompaniment includes a dynamic marking of *p* and a *ped.* marking below the piano part in measure 21.

22

Musical score for measures 22-23. The vocal line has the lyrics "the watch dog barks" and "bow - wow, bow - wow, bow - wow, bow -". Dynamic markings of *mp* and *mf* are present. The piano accompaniment includes dynamic markings of *mf* and *p*, and a *ped.* marking below the piano part in measure 23.

Come unto these yellow sands

24

wow! Hark, Hark, I hear the strain of

24

*f* Ped. Ped. Ped. Ped. Ped.

27

strut - ing chan - ti - cleer Cry Cock - a - did - dle - dow cry

27

*Ped.*

30

Cock - a - did - dle - dow!

30



Full fathom five thy father lies

13 *mp*

Full fa - thom five Thy fa - ther lies

13 *mp*

Ped. \*

17 *rit.*

of his bones are cor-al made, Those are pearls that were his

17 *rit.*

*pp*

22 *rubato (like a recitative)*

eyes, No - thing of him that does fade but doth suf - fer a sea

22 *rubato (like a recitative)*

Meno Mosso (♩=c. 66)

27 *pp*

change, a sea change a sea change in -

*pp*

*Leg.*

Piu Meno Mosso (♩=c. 102)

33

to some-thing rich and strange.

*pp*

*Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

*rit.*

39

*rit.* *8va-*

*Leg.* *Leg.* *Leg.* *Leg.*

Full fathom five thy father lies

44 *a tempo*  
*mp*  
 sea - nymphs ho - ur-ly ring his bell

44 *a tempo*  
*pp*  
 8<sup>va</sup>  
 8<sup>va</sup>  
 ped. (pedal sustained to the end)

50 *mp*  
 sea - nymphs ho - ur-ly ring his bell

50 8<sup>va</sup>  
 8<sup>va</sup>

56 *mp* *mf*  
 Ding - Dong Ding - Dong Hark!

56 8<sup>va</sup>  
 8<sup>va</sup>

63

Hark! now I hear them.

(8<sup>va</sup>)

63

(8<sup>va</sup>)

68 *p*

*p*

Ding - dong, Ding - dong

(8<sup>va</sup>)

68

(8<sup>va</sup>)

74 *p*

*p*

bell

(8<sup>va</sup>)

15<sup>ma</sup>

74

(8<sup>va</sup>)

loco

8<sup>va</sup>