

# Ariel's Song

from *The Tempest* by William Shakespeare

for Soprano and Piano

and

for Soprano and String quartet

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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*Re-scored for Soprano and string quartet at the request of Laura Anderson.*

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

From Shakespeare's *The Tempest* (c. 1610). These two songs appear early in the first act when Prospero directs Ariel (the sprite) to tell Ferdinand that his father has died in the shipwreck. The first song is like an invitation to come to the site of the shipwreck and pay attention to the message of the next song; the second song tells of his father's death, ending with the 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"

(Ariel) **Come unto these yellow sands**    And then take hands.

Curtsied when you have, and kissed    The wild waves whist.

Foot it feately 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)*

(Ariel) **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.

# Ariel's Song

Carleton Macy

## 1. Come unto these Yellow Sands

Moderato (♩ = c. 90)

*f*

Soprano

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

Moderato (♩ = c. 90)

Violin I

Violin II

Viola

Cello

4

S

sands and then take hands

4

Vln. I

Vln. II

Vla.

Vc.

1. Come unto these Yellow Sands

2

7 *mp*

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

10 *rit.*

S foot it feat - ly here and there;

Vln. I *p* *rit.*

Vln. II *p*

Vla. *pizz.* *p* *ten.*

Vc. *pizz.* *ten.* *p*

1. Come unto these Yellow Sands

13 *meno mosso* *p* *a tempo*

S  
and - sweet - sprites

Vln. I  
*p*

Vln. II  
*p*

Vla.  
arco  
*p*

Vc.  
arco  
*p*

16  
S  
the bur - then bear Hark

Vln. I  
*f*

Vln. II  
*f fp*

Vla.  
*f fp*

Vc.  
*fp*

1. Come unto these Yellow Sands

19

S  
Hark  
bow - wow, bow - wow, bow - wow, bow - wow,

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf* pizz.

Vc.  
*mf*

22

S  
*mp*  
the watch dog barks  
*mf*  
bow - wow, bow - wow, bow - wow, bow - wow!

Vln. I  
*f*

Vln. II  
*f*

Vla.  
pizz.  
*f* arco

Vc.  
*f*

25

S  
Hark, Hark, I hear the strain of strut - ing chan - ti - cleer Cry

Vln. I

Vln. II

Vla.

Vc.

29

S  
Cock - a - did - dle - dow cry Cock - a - did - dle - dow! Attacca (after a 5 sec. break)

Vln. I

Vln. II

Vla.

Vc.

# 2. Full fathom five thy father lies

Carleton Macy

Moderato con forza (c. 90)

*rit.* *a tempo* *rit.* *a tempo*

Soprano

Violin I

Violin II

Viola

Cello

4

*rit.* *a tempo* *rit.*

S

4

Vln. I

Vln. II

Vla.

Vc.



2. Full fathom five thy father lies

**8** *Poco moderato* (♩ = c. 78) *rit.* *f* *a tempo*

S  
Full fa - thom five Thy

Vln. I *mf* *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

**12** *mp*

S  
fa - ther lies Full fa - thom five Thy fa - ther lies

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

18 *rit.*

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

18 *rit.*

Vln. I

Vln. II

Vla.

Vc.

23 *rubato (like a recitative)*

S No - thing of him that does fade — but doth suf - fer a sea —

23 *rubato (like a recitative)*

Vln. I

Vln. II

Vla.

Vc.

2. Full fathom five thy father lies

27 *pp* *Meno mosso* (♩ = c. 66)

S  
change, a sea change a

Vln. I  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
*pp*

31 *rit.*

S  
sea change in - to some - thing rich and

Vln. I  
*rit.*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

36 **Piu meno mosso** (♩=c. 102)

S  
strange.

Vln. I  
*p*

Vln. II  
*pp*

Vla.  
*pp*  
pizz.

Vc.  
*pp*

41 *rit.* *a tempo*

S  
sea - nymphs

Vln. I  
*rit.* *a tempo*  
*pp*

Vln. II  
*pp*

Vla.  
*pp*

Vc.  
arco  
*pp*

2. Full fathom five thy father lies

46

S

ho - ur-ly ring his knell: sea -

*mp*

Vln. I

Vln. II

Vla.

Vc.

52

S

nymphs ho - ur-ly ring his knell: Ding -

*mp*

Vln. I

Vln. II

Vla.

Vc.

2. Full fathom five thy father lies

58 *mf*

S  
Dong Ding - Dong Hark! Hark!

Vln. I

Vln. II

Vla.

Vc.

64 *p*

S  
now I hear them. Ding -

Vln. I

Vln. II

Vla.

Vc.

2. Full fathom five thy father lies

69

S

> dong, < Ding - > dong

Detailed description: This block shows the vocal line for measures 69-73. The soprano part begins with a dotted quarter note on G4, followed by a dotted quarter note on F4, and then a dotted half note on E4. The lyrics 'dong, Ding - dong' are written below the notes. There are accents (>) above the first and third notes, and a breath mark (<) below the second note. A fermata is placed over the final note. A hairpin crescendo is shown above the staff, starting at measure 69 and ending at measure 73.

69

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block shows the instrumental accompaniment for measures 69-73. It includes staves for Violin I, Violin II, Viola, and Cello. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a sixteenth-note pattern. The Cello part plays a simple harmonic accompaniment. The music is in 3/4 time and features a key signature of one flat.

74

S

*p*

bell

Detailed description: This block shows the vocal line for measure 74. The soprano part begins with a piano (*p*) dynamic and a half note on G4. The lyrics 'bell' are written below the note. A hairpin crescendo is shown above the staff, starting at measure 74 and ending at measure 74.

74

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block shows the instrumental accompaniment for measure 74. It includes staves for Violin I, Violin II, Viola, and Cello. The Violin I and II parts play a half note on G4. The Viola part plays a half note on G4. The Cello part plays a half note on G4. The music is in 3/4 time and features a key signature of one flat.