

Sir Michael Tippett

1905 – 1998

Songs for Ariel

for voice and ensemble

texts from Shakespeare's *The Tempest*

(1962)

ED 13715

ISMN 979-0-2201-3618-4

Full Score

A set of instrumental parts are available to [request](#).

PREVIEW
Low Resolution

Songs for Ariel were part of Tippett's incidental music for a production of Shakespeare's *The Tempest* at London's Old Vic which opened on 29 May 1962.

Duration: c. 5 minutes

Instrumentation:

Flute / Piccolo

Clarinet in B flat

Horn in F

Percussion (optional): Small bass drum, Bells (E flat and F)

Harpsichord (or piano)

Composer's note:

These songs were written for the Old Vic production of Shakespeare's *The Tempest* in 1962. The original orchestration was Piccolo, Flute, Clarinet, Horn, Timpani, Harpsichord and Piano. The present revised orchestration is for Piccolo/Flute, Clarinet in B flat, Horn in F, optional Percussion (small bass drum and bells) and Harpsichord or Piano.

Michael Tippett (1964)

Tippett's version of Songs for Ariel for *The Tempest* is also available from Schott Music (ED 10871)

1. Come up, then, when you come
Come unto these yellow sands,
And then this shell shall ring
The sea-cave's echo back to thee.
Hark! Now I hear
The strain of strutting chanticleer
Cry, "Cock-a-diddle-dow."

2. Full fathom five

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange:
Sea-nymphs hourly ring his knell.
Ding-dong, Ding-dong,
Hark, now I hear them, Ding-dong, bell.

3. Where the bee sucks

Where the bee sucks there suck I;
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily do I live now
Under the blossom that hangs on the bough.
Where the bee sucks there suck I.

Michael Tippett

Songs for Ariel

from Shakespeare's *The Tempest*

for voice and ensemble

(Score in transposition)

1. Come unto these yellow sands

Allegretto (♩ = c. 88)

Piccolo

Musical score for the first system of "Come unto these yellow sands". The score is in 2/4 time and includes parts for Piccolo/Flute, Clarinet in B, Horn in F, Percussion (optional), Voice, and Harpsichord (optional). The Piccolo/Flute part begins with a *p leggiero* marking and features a triplet of eighth notes. The Clarinet in B part begins with a *p espr.* marking and features a triplet of eighth notes. The Voice part is currently blank. A large "PREVIEW" watermark is overlaid diagonally across the score.

Musical score for the second system of "Come unto these yellow sands". This system shows the continuation of the Piccolo/Flute and Clarinet in B parts. The Piccolo/Flute part includes a *poco* marking and a triplet of eighth notes. The Clarinet in B part includes a *molto p* marking and a triplet of eighth notes. The Voice part remains blank. A large "PREVIEW" watermark is overlaid diagonally across the score.

Più mosso (♩ = ♩.)

8

Cl. *p*

Hn. *p dolce* *poco* *p*

Voice *mp* *poco*
 Come, come, come un-to these yel nds. And

Hpsd. (Pno.) *mp un poco secco*

Più mosso (♩ = ♩.)

13

Cl. *p* *non troppo*

Voice *ten.* *p* *poco*
 then take hands. Curt-sied when you have and kissed The wild waves

Hpsd. (Pno.) *sonoro*

17

Cl. *p* *legg.* *poco* *poco*

Hn. *ten.* *legg.* *poco* *poco*

Voice *leggero* *poco sc.*
 whist: Foot it feat - ly here and there: ... the

Hpsd. (Pno.)

22

Cl. *mp*

Hn. *mp*

Perc. *small drum* *poco f*

Voice *poco f* *p*
 bar-then bear. Hark, hark! Bow-wow, Bow-wow. The watch - dogs...

Hpsd. (Pno.) *poco f* *pesante*

* Bar 24 should be spoken, different pitches and directions, accent on "wow"; if preferred the words may be sung, in which case the given note (B) applies.

26

Cl. *poco f*

Hn. *poco f*

Perc. small bass drum *poco f*

Voice *poco f*
bark; Bow-wow, Bow-wow, Hear the

Hpsd. (Pno.) *poco f*
pesante

* Bar 27 should be spliced, different dynamics used if preferred the words may be

30

Cl.

Hn.

Voice *mf*
poco f (imitando)
of wa-tung chan-ti-cleer Cry, Cock-a-did-dle dow, Cock-a-did-dle dow.

34

Fl. *p leggiero*

Cl. *p espr.*

Picc. *3* *3* *3*

Cl.

Hpsd. (Pno.) *p (pp) sonoro*

2. From five

PREVIEW

LOW Resolution

Cl. *Lento* *p dolce*

Voice *p sotto voce mesto* *ten.*

Full fa-thom five thy fa-ther lies; of his

Hpsd. (Pno.) *Lento* ($\text{♩} = \text{c. } 54$) *p dolce* *p sotto voce, sonoro*