

# Ariel's Songs

by **Pamela J. Marshall**  
for **voice & piano**

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with versions for high and medium voice

PREVIEW

The logo for Spindrift Music Company features a stylized, dark, curved shape resembling a wave or a musical note. The text "Spindrift Music Company" is written in a serif font, with "Spindrift" in a larger size than "Music Company". Below the company name, the website address "www.spindrift.com" is written in a smaller, sans-serif font. A solid black oval is positioned to the right of the website address, partially overlapping the wave-like shape.  
Spindrift Music Company  
[www.spindrift.com](http://www.spindrift.com)

# Ariel's Songs

From *The Tempest*  
by William Shakespeare

Act I, Scene ii

At Prospero's bidding, Ariel torments the shipwrecked Ferdinand with reminders of his drowned father while Prospero and Miranda watch and study his reactions. Ferdinand is the first young man that Miranda has ever met and she is ready to fall in love, as her father has planned.

## These Yellow Sands

Come unto these yellow sands,  
And then take hands.  
Curtstied when you have and kissed  
The wild waves whist,  
Foot it feately here and there;  
And, sweet sprites, the burden bear.  
Hark, hark!  
Bow-wow!  
The watchdogs bark.  
Bow-wow!  
Hark, hark! I hear  
The strain of strutting chanticleer  
Cry cock-a-diddle-dow.

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

## Notes

Years ago I wrote music for *The Tempest* and it remains my favorite Shakespeare play. The original songs fit into the dramatic flow with almost unison accompaniment on a hammered dulcimer. Recently I was inspired to look back at the texts and write songs for more skilled singers that would still be usable in a theatrical production.

# These Yellow Sands

Pamela J. Marshall

Moderato ♩ = 100

High Voice

Piano

4 *mf*

Come un - to these yel - low sands And then take hands.

7

Curt sied when you have, and kissed The wild waves whist.

11 *mp*

Foot it feat - ly here and there; And, sweet sprites, the bur - den bear.

*p* *mf* *mp*

15

*mf* > *mp*

Hark, hark! The watch-dogs bark.

19

*f* > *mf*

Hark, hark! I hear The strain of strut-ting chan-ti-

23

cleer Cry— cock-a did-dle dowe.

26

# Full Fathom Five

Pamela J. Marshall

High Voice

Piano

$\text{♩} = 72$

6

*p* Full fa-thom five — thy fa-ther lies. *mp* Of his bones are cor-al made.

11

Those are pearls that were his eyes.

*f*

14

*mf* No - thing of him that doth fade — But doth suf - fer a sea - change

18

*p* *mf*

In - to some - thing rich and strange.

*mf* *f* *p* *f* *mp*

22

*mf* *ritard.* *p*

Ring - Ring -

*f* *mf* *ritard.*

25

*mp* *p* *A tempo* ♩ = 72

Sea nymphs hour - ly ring his knell. Ding - dong. Ding - dong.

*mp* *p*

30

Spoken or sung:

Hark! Now I hear them; Ding - dong bell.

*pp* *pp*

# These Yellow Sands

Pamela J. Marshall

Moderato ♩ = 100

Medium  
Voice

Piano

The first system of the score consists of two staves. The top staff is a vocal line for a medium voice, which is currently silent, indicated by a horizontal line with a dash. The bottom staff is a piano accompaniment, starting with a dynamic marking of *mf*. It features a treble and bass clef with various chords and melodic lines.

The second system begins at measure 4. The vocal line starts with the lyrics "Come un - to these yel - low sands And then take hands." The piano accompaniment continues with a dynamic marking of *mf*. The key signature has one flat (B-flat major or D minor).

The third system begins at measure 7. The vocal line continues with the lyrics "Curt sied when you have, and kissed The wild waves whist." The piano accompaniment continues with a dynamic marking of *mf*. The key signature remains one flat.

The fourth system begins at measure 11. The vocal line continues with the lyrics "Foot it feat - ly here and there; And, sweet sprites, the bur - den bear." The piano accompaniment features dynamic markings of *p*, *mf*, and *mp*. The key signature remains one flat.

15

*mf* *mp*

Hark, hark! The watch-dogs bark.

19

*f* *mf*

Hark, hark! I hear The strain of strut-ting chan-ti-

23

cleer Cry\_ cock - a- did - dle dowe.

26



# Full Fathom Five

Pamela J. Marshall

Medium Voice

Piano

$\text{♩} = 72$

6 *p* Full fa- thom five — thy fa- ther lies. *mp* Of his bones are cor- al made.

11 Those are pearls that were his eyes.

14 *mf* No- thing of him that doth fade — But doth suf- fer a sea - change

18

*p* In - to some-thing rich and strange. *mf*

22

*mf ritard.* Ring Ring *p*

25

*mp* A tempo ♩ = 72 *p*

Sea nymphs hour - ly ring his knell. Ding - dong. Ding - dong.

30

Spoken or sung: *pp*

Hark! Now I hear them; Ding - dong bell.

# Spindrift Music Company

*Publishing contemporary classical music  
and promoting its performance and  
appreciation*

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## Selected Music by Pamela J. Marshall

### Orchestra

Triptoe Suite (2222-4221, 1pc, timp, strings) in 4 mvts  
Through the Mist (2222-2220, harp, 3pc, timp, strings) in 3 mvts  
A chill wind in autumn (solo voice, 2222-4221-3pc, strings)  
Traditional Christmas (treble chorus or soloist, 2222-4221, harp, 3pc, timp, strings)  
Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

### Keyboard

Suite for harpsichord or piano  
For piano: Daydream, Stomp, Imagine That Time Stops  
Wordless Prayer for piano or organ  
Playbook (Pacem Student Composing Project) for piano

### Vocal

The Future of Life for SATB chorus, trombone, piano  
Weaving the World for SATB chorus, oboe, piano  
Windshine for SATB chorus and cello  
Wordless Prayer for SATB chorus

Body and Soul Vol.1 for mezzo-soprano and string trio  
Body and Soul Vol.2 for soprano, flute, cello, piano  
Ariel's Songs for high or medium voice and piano  
Remember the Old Songs for high voice and piano  
Sky's Mirror for voice and cello  
A chill wind in autumn for voice and piano

### Strings

Arcanum for solo violin, Soliloquy for solo cello  
Elusive Sleep for cello and piano  
Pascal's Theorems for cello and doublebass  
Truth Becoming for string quartet  
Soliloquy for cello  
Rising for viola  
Quinteto sobre las poemas de Carlos Pintado for violin, viola, cello, doublebass, piano

### Winds & Brass

Communing with Birds for solo flute  
Enchanted for oboe and chamber orchestra or piano  
Waves and Fountains for oboe, horn, piano  
Wanderer for brass quintet  
Colored Leaves for solo horn  
"wild horn whose voice the woodland fills" for 8 horns  
Black Bear Dance for horn quartet (or choir) and drums

### Recordings

Noises, Sounds & Strange Airs (Clique Track): Soliloquy and Sky's Mirror  
Mandolin X 4 (Plucked String Inc.): Mandolin Night for mandolin performed by Neil Gladd  
Enigmatica (Uncommon Strings): Blue-Gold Variations from Loosely Blue for mandolin ens.  
Holidays of the New Era (ERMMedia): Windshine for SATB and cello  
Just In Time Then and Now (Living Artists): Elusive Sleep for cello and piano