

Gisle Kverndokk

# "Yellow Sands"

Four songs for Ariel

Text from "The Tempest" by William Shakespeare

for Counter-Tenor / Alto Voice and Piano

Commissioned by Daniel Sæther

Supported by

The Arts Council Norway

2020 / 2024

Gisle Kverndokk:

## "Yellow sands" - Four songs for Ariel:

1. "Come Unto These Yellow Sands"
2. "Full Fathom Five"
3. "While You Here Snoring Lie"
4. "Where The Bee Sucks"



Score

# "Come Unto These Yellow Sands"

Act One, Scene Two from William Shakespeare's "The Tempest"

For Counter-Tenor / Alto Voice and Piano

Music by Gisle Kverndokk

Andante con moto (♩ = 92)

Piano

*p*

The piano introduction consists of six measures in 4/4 time. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

Measures 7-12 of the piano introduction. The right hand continues with chords and moving lines, and the left hand maintains the accompaniment.

13

*pp* *mp*

Come un - to these yel -

Measures 13-17. The vocal line begins with the lyrics "Come un - to these yel -". The piano accompaniment features a prominent eighth-note pattern in the right hand.

18

*p* *mp*

low sands, And then take

Measures 18-22. The vocal line continues with the lyrics "low sands, And then take". The piano accompaniment features a prominent eighth-note pattern in the right hand.

"Come Unto These Yellow Sands"

23

*mf*

hands:

Court - sied

when you have and kiss'd \_\_\_\_\_

The

23

*mp*

27

*f*

wild

waves

whist, \_\_\_\_\_

*p*

Foot \_\_\_\_\_

27

*f*

*p*

31

*mf*

\_\_\_\_\_ it feat - ly

here and

there; \_\_\_\_\_

And,

31

*mf*

*f*

35

*f*

sweet

sprites, \_\_\_\_\_

the

bur - then

bear. \_\_\_\_\_

*Red.*

35

*mp*

\*

*Red.*

Poco piu mosso (♩ = 108)

39 *f*

\* >

43 *f*

Hark, hark! Hark, hark! The watch-dogs bark!

43 *mp* *f* *p*

47 The watch-dogs bark! The watch-dogs bark!

47 *f* *p* *f*

50 *f*

Hark, hark! Hark, hark!

50 *p* *f*

"Come Unto These Yellow Sands"

*mf*

54

*mp*

I hear, Hark, hark! I

57

*f*

I hear The strain of strut - ting chan - ti - cleer,

61

*mp*

*mf*

Cry, Cock - a - did - dle - dow. Cry, Cock - a - did - dle -

65

*f*

*mp*

dow. Cock - a - did - dle - dow, Cock - a - did - dle - dow,

"Come Unto These Yellow Sands"

68 *rit. mp* **Tempo 1**

Cock-a-did-dle-dow.

*pp* *mp*

74 Come un - to these yel -

79 low sands. Come

83 un - to these yel - low sands,

"Come Unto These Yellow Sands"

88 *f*  
yel - low sands...  
88 *f*  
Ped. rit. Ped.  
92  
92 *p* *pp*  
Ped. \*  
Ped.

The musical score is presented in two systems. The first system (measures 88-91) features a vocal line with the lyrics "yel - low sands..." and a piano accompaniment. The piano part includes a dynamic marking of *f* and a *rit.* (ritardando) instruction. Pedal points are indicated by "Ped." markings. The second system (measures 92-95) continues the piano accompaniment with dynamic markings of *p* and *pp*. A fermata is placed over the final note of the piano part in measure 95. A watermark for "NB noter" is visible over the lower portion of the score.



# "Full Fathom Five"

Act One, Scene Two from William Shakespeare's "The Tempest"

For Counter-Tenor / Alto Voice and Piano

Music by Gisle Kverndokk

**Poco Adagio** (♩ = 66)

Counter-Tenor

*tenuto*

*p*

Full fa-thom five thy fa-ther

Piano

*p*

C-Ten.

lies; Full fa-thom five thy fa-ther lies; Of his bones

Pno.

C-Ten.

are co-ral made; Those are pearls that were his eyes:

Pno.

*mp*



"Full Fathom Five"

41 *p*

C-Ten. Full fa-thom five thy fa-ther

Pno. *p*

Red.

46 *mf*

C-Ten. lies; Full fa - thom five thy fa - ther lies;

Pno. *mf*

Red.

51 *mp*

C-Ten. Of his bones are co - ral made; Those are pearls that were his

Pno. *p*

5 5

3 3 3 3 3 3 3

\*

C-Ten. 53  
eyes: \_\_\_\_\_ that were his eyes: \_\_\_\_\_ No - thing of

Pno. 53  
5 5

*And.* *And.*

C-Ten. 55  
him that doth fade, \_\_\_\_\_

Pno. 55  
*mf* 5 *f* 5

*And.* *And.*

C-Ten. 57

Pno. 57

*\**

Pno. 59

*mp*

C-Ten. 62 *4* But doth suf - fer a sea - change,

Pno. 62 *p*

C-Ten. 64 *3* In - to some - thing rich and

Pno. 64

C-Ten. 66 strange.

Pno. 66 *mp* *4* *4* *4* *mf* *3*

Pno. 70 *4* *4* *f*

Pno.

74

*f* *ff*

Pno.

78

*f* *ff*

CADENZA (molto rubato)

Pno.

83

*p*

10

Pno.

87

*mf* *f*

Ped.

C-Ten. *mf*

89

Sea - nymphs hour - ly ring his knell.

Pno. *p*

C-Ten. *mf*

91

\* Led. Led. Led. Led.

C-Ten. *f*

93

Sea - nymphs hour - ly ring his knell.

Pno. *f* *ff*

C-Ten. *ff*

95

Hark! Now I hear them,

Pno. *p*

Poco Allegro (♩ = 120)

99 *f*

C-Ten. Ding-dong, bell. Ding-dong, bell. Ding-dong, bell. Ding-dong, bell. Ding-dong,

Pno. *fp* *fp* *fp*

\*

103

C-Ten. bell. Hark! Now I hear them! Hark! —

Pno. *fp* *fp* *fp* *fp*

107

C-Ten. Hark! Hark!

Pno. *f*

110 *mp*

C-Ten. Ding-dong, bell. Ding - dong, bell. Ding - dong, bell.

Pno. *p* *mp*

3



"Full Fathom Five"

C-Ten. *f*  
113  
Ding - dong, bell. Hark! Hark! Hark!

Pno.  
113  
*f*

C-Ten.  
117  
Now I hear them. Now I hear them!

Pno.  
117

C-Ten. *ff* *rit.*  
120  
Hark! Now I hear them!

Pno.  
120

Poco Adagio (♩ = 66)

Pno. *ff*

123  
*ff*

Ped.

"Full Fathom Five"

C-Ten. *p*  
Full fa-thom five thy fa-ther lies; Full fa-thom five thy fa-ther

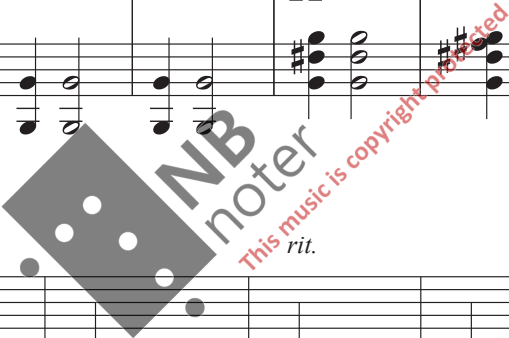
Pno. *p*  
\*

C-Ten. *pp*  
lies; thy fa-ther lies; Full fa-thom five thy

Pno. *pp*  
*pp*

C-Ten. *rit.*  
fa - ther lies.

Pno. *ppp*  
*Ped.*



Score

# "When You Here Do Snoring Lie"

Act Two, Scene One from William Shakespeare's "The Tempest"

For Counter-Tenor / Alto Voice and Piano

Music by Gisle Kverndokk

**Allegro con brio** (♩ = 120)

Piano

**Moderato** (♩ = 80)

Voice

*f* bocca chiusa

mmm mm mm

Pno.

Red.

Voice

*m* *m*

**Allegro con brio** (♩ = 120)

Pno.

"When You Here Do Snoring Lie"

♩ = 72  
ord. *f*

10

Voice

Piano

oh

5

5

6

6

*f*

ord.

♩ = 72

13

Voice

Piano

oh oh oh oh

3

3

6

6

6

6

*f*

ord.

♩ = 72

15

Voice

Piano

ah ah ah ah

3

3

3

3

6

6

6

6

*f*

ord.

♩ = 72

18

Piano

*f*

5

3

♩ = 120

Pno.

22

3

5

3

3

Ped.

Voice

26

$\text{♩} = 72$

*f*

While you — here do sno-ring lie,

3

Pno.

26

3

3

3

3

*fz*

Ped.

\* This music is copyright protected

Voice

29

*p* *f*

sno-ring lie, — sno-ring lie... While you — here do sno-ring lie, — sno-ring lie,

3

3

3

3

3

Pno.

29

*p* *f* *p*

Ped.

\* This music is copyright protected

Voice

32

*p* *f*

sno-ring lie, — O - pen - eyed con - spi - ra - cy, —

3

3

Pno.

32

*mp*

Ped.

\* This music is copyright protected

34

Voice

His time doth take. If of life you keep a care,

Pno.

36

Voice

Shake off slum - ber, shake off slum - ber, shake off slum - ber, and be -

Pno.

38

Voice

ware: A wake, a - wake, a - wake, a -

Pno.

*ff*

40

Voice

wake!

Pno.

*ff*

Piano accompaniment for measures 45-50. The right hand features a melodic line with slurs and accents, while the left hand plays a steady bass line with slurs and accents. A trill is marked above the final measure of this system.

Voice and Piano accompaniment for measures 50-51. The voice part begins with a fermata and the syllable "Ah!". The piano accompaniment is marked *ff* and features a melodic line with slurs and accents.

Voice and Piano accompaniment for measures 51-53. The voice part includes the syllable "Ah," followed by a triplet of notes. The piano accompaniment features a melodic line with slurs and accents, and includes a triplet of notes in the right hand.

Voice and Piano accompaniment for measures 53-55. The voice part includes a triplet of notes. The piano accompaniment features a melodic line with slurs and accents, and includes a triplet of notes in the right hand.

24  
54

# "When You Here Do Snoring Lie"

*f*

Voice

While you \_\_\_\_\_ here do sno - ring lie, \_\_\_\_\_

Pno.

*mf*

55

*Leg.*

Voice

\_\_\_\_\_ sno - ring lie, \_\_\_\_\_ sno - ring lie... \_\_\_\_\_

Pno.

56

Voice

Ah!

Pno.

57

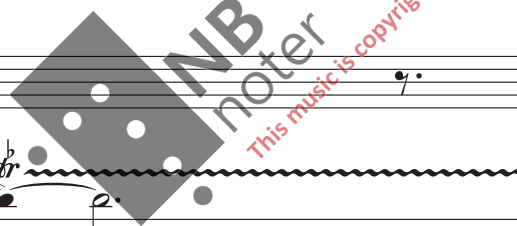
*Leg.*

Voice

Ah, \_\_\_\_\_ ah, \_\_\_\_\_

Pno.

*Leg.*





58

Voice

ah a a a

Pno.

6 3 6 6 6 6

6 6 6 6

ped.

60

Voice

While you here do sno - ring lie,

Pno.

6 3 6 6

ped.

61

Voice

O - pen - eyed con -

Pno.

3 6 6

ped.

"When You Here Do Snoring Lie"

62

Voice

spi - ra - cy, His time doth

Pno.

*p*

63

Voice

take. Oh,

Pno.

*mf* *f*

64

Voice

oh, oh,

Pno.

*ff*

65

Voice

oh, oh.

Pno.

3 6 6 6

7

ped.

66

Voice

Ah,

Pno.

9 6 6 6

NB noter

this music is copyright protected

67

Voice

If of life you keep a - care, Shake off slum - ber,

Pno.

6 6

*p*

69

Voice

shake off slum - ber, shake off slumber!

Pno.

71

Voice

Ah, ah, ah, ah,

Pno.

73

Voice

ah, ah, And be -

Pno.

75

Voice

ware: A - wake, a - wake, a - wake, a -

Pno.

77  $\text{♩} = 120$

Voice

wake!

Pno.

*ff*

81

Pno.

85  $\text{♩} = 72$   $\text{♩} = 120$

Voice

Ah, Ah!

Pno.

*mp* *ff*

88  $\text{♩} = 72$   $\text{♩} = 120$

Voice

Ah, ah!

Pno.

*fz mp* *ff*

91

Voice

*p*

A-wake! A-wake!

Pno.

*sub. p*

96

Voice

*mf* *f*

A - wake! A - wake! A - wake! A - wake!

Pno.

*mf* *f*

100

Voice

*ff*

Be-ware, be - ware, be-ware: A - wake, a - wake!

Pno.

*ff* *fz*

3 3 3 3 6

Score

# "Where The Bee Sucks"

Act Five, Scene One from William Shakespeare's "The Tempest"

For Counter-Tenor / Alto Voice and Piano

Music by Gisle Kverndokk

Andantino (♩ = 60)

Piano



*p* *mf* *p* *mf*

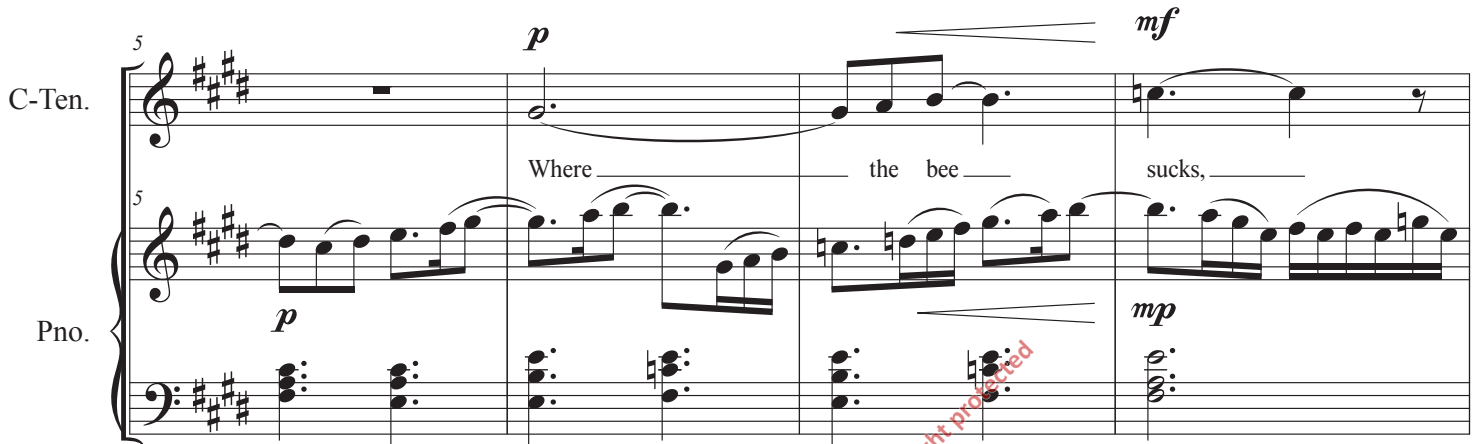
The piano introduction consists of four measures. The first two measures are marked *p* (piano) and the last two are marked *mf* (mezzo-forte). The music features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bass line consists of block chords in the left hand.

C-Ten.

5 *p* *mf*

Where the bee sucks,

Pno.



*p* *mp*

Measures 5-8. The counter-tenor part begins with a whole note rest in measure 5, followed by the lyrics "Where the bee sucks," in measures 6-8. The piano accompaniment continues with a treble clef and a key signature of three sharps. Dynamics range from *p* to *mp*.

C-Ten.

9 *mf* *mp*

there suck I: In a cows-lip's bell

Pno.



*mf* *p*

Measures 9-12. The counter-tenor part continues with the lyrics "there suck I: In a cows-lip's bell". The piano accompaniment features a treble clef and a key signature of three sharps. Dynamics include *mf* and *p*.

C-Ten.

13 *p*

I lie; There

Pno.



*mp* *p* *mp*

Measures 13-16. The counter-tenor part continues with the lyrics "I lie; There". The piano accompaniment features a treble clef and a key signature of three sharps. Dynamics include *mp* and *p*.

"Where The Bee Sucks"

C-Ten. *mf*

17 I couch when owls do cry.

Pno.

C-Ten.

20

Pno.

Pno.

24 *ff*

6 6 6

Pno.

26 *tr*

9



Pno.

28

*mf* *p* *pp*

C-Ten.

31

*p*

On the bat's back I do fly, I do fly, on the

Pno.

31

*p*

C-Ten.

35

bat's back I do fly.

Pno.

35

Pno.

37

*f* *p*

"Where The Bee Sucks"

C-Ten. *mp* *dolce* *p*

39 I do fly, Af - ter sum - mer mer - ri - ly.

Pno. *pp*

3 3

Red.

C-Ten. Mer - ri - ly, mer - ri - ly shall I live now, Mer - ri - ly, mer - ri - ly,

Pno. *p dolce*

Red.

C-Ten. mer - ri - ly, mer - ri - ly shall I live now.

Pno. *f*

Red.

Pno. *p*

Pno.

55

*f* *pp*

C-Ten.

61

*a tempo* *mf*

Un-der the blos - som that hangs on the bough. Mer - ri - ly, mer - ri - ly shall I live

Pno.

61

*p*

*a tempo* *mf* *p*

C-Ten.

66

*p*

now, Un - der the blos - som that hangs on the bough.

Pno.

66

*p*

*p*

C-Ten.

70

*f*

Pno.

70

*ff*

*f* *ff*

Pno.

72

6 6 9

tr tr tr

Scherzando (♩. = 80)

Pno.

74

f

6 6 9

tr tr tr

Pno.

78

6 6 9

tr tr tr tr

Pno.

82

6 6 9

tr tr tr

Pno.

85

6 6 9

tr tr tr tr

Ped.

Pno.

Pno.

C-Ten.

*p rit.* **Andantino** (♩ = 60)

Where, \_\_\_\_\_ where the bee \_\_\_\_\_ sucks,

Pno.

Gliss. *pp* L.V. *p*

C-Ten.

**Giacoso** (♩ = ♩)

*f*

there suck I: \_\_\_\_\_ In a cows-lip's bell I lie;

Pno.

*f* 5 5

C-Ten. 101  
 There I couch when owls do cry. On the bat's back I do

Pno. *p* *mf*

Ad.

C-Ten. 104  
 fly.

Pno. *f*

Ad.

C-Ten. 106

Pno. *mf*

Ad.

Andante con moto (♩. = 50)

C-Ten. 108  
 Af-ter sum - mer mer-ri-ly. —

Pno. *pp* *p*

Ad.

*accelerando*

C-Ten. 112 Mer-ri-ly, mer-ri-ly shall I live now, Mer-ri-ly, mer-ri-ly, shall I live now.

Pno. 112

*Leg.*

**Scherzando** (♩. = 80)

C-Ten. 117 Mer-ri-ly, mer-ri-ly, mer-ri-ly...

Pno. 117

*f*

*Leg.*

C-Ten. 121

Pno. 121

*poco rit.*

**Andantino** (♩. = 60)

C-Ten. 126 On the bat's back I do fly, I do fly, on the

Pno. 126

*mp*

*pp*

*p*

*Leg.*

C-Ten. *130*  
 bat's back I do fly.

Pno. *130*  
*f*

C-Ten. *133*  
*rit.* *p* **Andante con moto** (♩. = 50)  
 Af - ter sum - mer mer - ri - ly.

Pno. *133*  
*p*

C-Ten. *136*  
 Mer - ri - ly, mer - ri - ly shall I live now.

Pno. *136*

C-Ten. *140*  
 Un - der the blos - som that hangs on the

Pno. *140*  
*mf* *p*



146 *p*

C-Ten. *bough.* That hangs on the *bough,* that hangs on the

Pno. *Leg.* *Leg.*

150 *p*

C-Ten. *bough.*

Pno. *Leg.* *Leg.*

154 *ppp* *morendo* L.V.

Pno. *Leg.*

