

ARIEL'S SONG

8 Women's Voices a cappella

Recording: XI 107

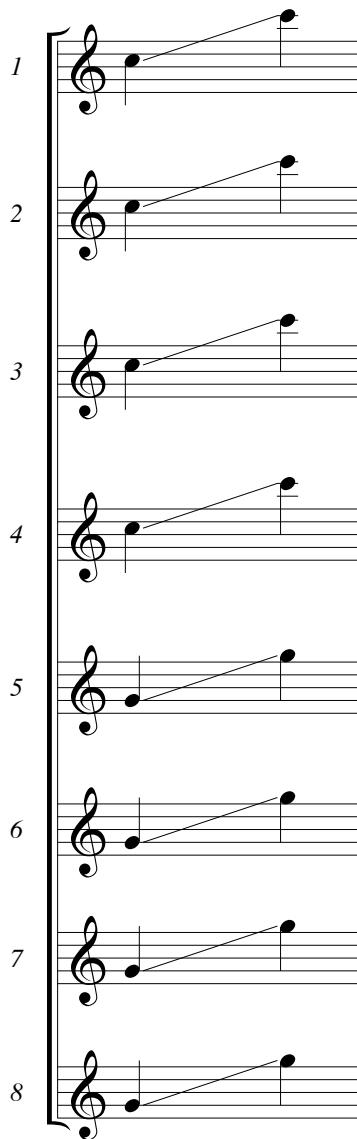
Duration: ca. 11 minutes



MARY JANE LEACH

Ariadne Press 87008

Vocal ranges:



Vocal grouping.

The singers should be spread around the performing space in this configuration:

4 & 5

1 & 8

3 & 6

2 & 7

Everybody should sing the same vowel. A series of vowels can be decided on, so that the whole piece isn't sung using only one vowel sound. Each note should be held for its entirety with entries clearly articulated, so that the rhythm and pulse of the piece is evident. I have put in articulations, primarily attacks on the first note of a phrase and on quarter note dissonances, and agogic accents on longer notes reinforcing tonality, and as secondary accents in longer phrases. Phrase markings indicate that the phrase should be sung legato

In a piece such as this, in which each part usually enters independently, it is difficult to notate dynamics, especially since a lot of them are written into the piece, created by the voicings. It would be best to let the conductor determine the parameters and pace of changes. In all cases, a gradual change from one level to another is preferred, rather than abrupt changes.

ARIEL'S SONG

Mary Jane Leach
(1987, revised 2001)

1

2

3

4

5

6

7

8

5

6

7

8

9

1 2 3 4 5 6 7 8

FOR PERTUSA
ONLY

13

1 2 3 4 5 6 7 8

17

1
2
3
4
5
6
7
8

21

1
2
3
4
5
6
7
8

1

2

3

4

5

6

7

8

25

=

1

2

3

4

5

6

7

8

29

FOR PUPERUSAL ONLY

33

1 2 3 4 5 6 7 8

37

1 2 3 4 5 6 7 8

41

1
2
3
4
5
6
7
8

=

45

1
2
3
4
5
6
7
8

49

1 2 3 4 5 6 7 8

53

1 2 3 4 5 6 7 8

57

This section contains four systems of musical notation, each consisting of eight staves. The key signature is one flat (B-flat). Measure 57 starts with a whole note followed by eighth-note patterns. Measures 58-60 continue with eighth-note patterns, with measure 60 concluding with a half note.

61

This section contains four systems of musical notation, each consisting of eight staves. The key signature is one flat (B-flat). Measure 61 starts with a whole note followed by eighth-note patterns. Measures 62-64 continue with eighth-note patterns, with measure 64 concluding with a half note.

64

1 2 3 4 5 6 7 8

67

1 2 3 4 5 6 7 8

70

1
2
3
4
5
6
7
8

74

1
2
3
4
5
6
7
8

77

1 2 3 4 5 6 7 8

80

1 2 3 4 5 6 7 8

83

1 2 3 4 5 6 7 8

87

1 2 3 4 5 6 7 8

Sheet music for Ariels' Song, page 13, featuring eight staves of musical notation. The music is in 2/4 time and consists of two systems of five measures each. The key signature is one flat (B-flat). Measure 91 starts with a half note followed by eighth-note patterns. Measures 92-94 show eighth-note patterns with various dynamics like forte (f), piano (p), and accents. Measure 95 begins with a half note. The music is divided into systems by a double bar line with repeat dots at the start of measure 95.

91

1 2 3 4 5 6 7 8

95

1 2 3 4 5 6 7 8

98

1
2
3
4
5
6
7
8

101

1
2
3
4
5
6
7
8

104

1 2 3 4 5 6 7 8

108

1 2 3 4 5 6 7 8

113

1 2 3 4 5 6 7 8

119

1 2 3 4 5 6 7 8

127

1 2 3 4 5 6 7 8

135

1 2 3 4 5 6 7 8

143

1
2
3
4
5
6
7
8

151

1
2
3
4
5
6
7
8

159

1
2
3
4
5
6
7
8

166

1
2
3
4
5
6
7
8

173

1 2 3 4 5 6 7 8

177

1 2 3 4 5 6 7 8

181

1
2
3
4
5
6
7
8

185

1
2
3
4
5
6
7
8

189

1
2
3
4
5
6
7
8

#

193

1
2
3
4
5
6
7
8