

35

fl

vn1

vn2

sop

Mer-ri-ly, mer-ri-ly shall I live now, un-der the blos-som that hangs on the

org

6 4 7 6 4 5 3 6 4 7 6 4

40

fl

vn1

vn2

sop

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

org

5 3 4 2 6 5 6 6 6 5 6 6 6 5 4 3 5 6

45

fl

vn1

vn2

sop

blos-som that hangs on the bough.

org

6 6 5 6 6 6 5 6 6 6 5 6 5 3

ARIEL'S SONG in The Tempest

by

THOMAS ARNE

London's Pleasure Gardens were an important part of life in the city during the 17th and 18th centuries. In their early days, these formal parks provided easy access to the open air, if not to a truly rural setting. As the Gardens developed, entertainment was laid on and the low cost of entry ensured that a wide cross-section of Londoners could enjoy visits to the Vauxhall, Ranelagh and Marylebone Gardens. Among the attractions were jugglers and conjurers, bowling, dances, fireworks displays, refreshments and, of course, music, often performed under cover in a Rotunda or Music Room. Goldsmith's Chinese Philosopher describes "the natural consort of birds,... vying with that which was formed by art", and was "lifted...into an extasy of admiration". When Haydn went to Vauxhall in 1792, he was a little more restrained, commenting that "the music is fairly good".

At first the music was instrumental, and there was an important role for the organist. Instrumental ensembles of up to 20 or 25 players would also perform, and occasionally larger groups would be gathered for special occasions, notably when Handel's Music for the Royal Fireworks was presented. Although the Gardens were intended to be popular attractions, the concerts gave opportunities for musicians and composers of the day to be seen and to become familiar names. The list is impressive and includes Handel, J.C. Bach, Giuseppe Sammartini, C. F. Abel, Johann Stamitz, Dittersdorf, Haydn and Mozart, as well as native English composers such as Samuel Arnold, James Hook, Thomas Arne, Charles Avison and William Boyce. Singers began to appear at the concerts in 1745, adding a new musical tradition and conferring star status on the performers. Composers felt free to experiment and explore when writing music for the concerts in the Gardens, and much of their output is varied and adventurous, with imaginative use of instrumental accompaniments.

Thomas Arne was born in 1710 and was a leading composer of English-style theatre music who lived a life of some notoriety. His Catholicism barred him from many church and court appointments, but he was also clearly a difficult man with "a God-given genius for melody" (John Stafford Smith). He married Cecilia Young, a singer for whom many of his songs were written, but later they were estranged and Arne's attention turned to Charlotte Brent, his pupil and later his mistress. Thomas and Cecilia Arne were reconciled shortly before Thomas's death in 1778.

Thomas Arne's songs for the Vauxhall Gardens were published in two volumes under the title *Lyric Harmony*. *Ariel's Song* from *The Tempest* is number 5 in Volume 2, published in 1746. This setting of Shakespeare was created by the tenor Thomas Lowe, who had long-running success at Vauxhall Gardens with ballads composed by Thomas Arne. The accompaniment is provided by an ensemble of flute and two violins with cello/bass with optional organ, the flute providing the owl cries. *Ariel's Song* was also published as a very popular separate song-sheet. This edition is based on the earlier publication, recently available as a reprint in *T. A. Arne, Lyric Harmony*, in the series entitled *Music for London Entertainment 1660-1800*. Both the organ continuo realisation (from the original figured bass) and the editing are the work of Dr L. Whitehead. The music was set by C.M.M. Nex and F.H. Nex.

Ariel's song in 'The Tempest'

Thomas Arne

organ continuo realisation and edition by Lance Whitehead

andante

flute
violin 1
violin 2
soprano
organ

5 6 6 4 3 6 7 6 4

flute
violin 1
violin 2
soprano
organ

5 6 6 6 5 4 3 6 6 6 5 3

flute
violin 1
violin 2
soprano
organ

Where the bee sucks there lurk I, in a cow-slip's bed I lie, there I

5 6 6 4 3 [6] 4 6 5 6

flute
violin 1
violin 2
soprano
organ

couch when owls do cry, when owls do cry, when owls do cry, on the bat's back do I

6 [5] 7 7 5 6 6 6

flute
violin 1
violin 2
soprano
organ

fly af-ter sun-set mer-ri-ly, mer-ri-ly, af-ter

[#] 5 4 6 6 6 # 2 6 7 6 4 5 6 6

flute
violin 1
violin 2
soprano
organ

sun-set mer-ri-ly. ly.

6 7 # [6] [7] [7] 6 7 6 4 5 6 6 5 6 6 5