

TO MADAME MARCELLA SEMBRICH-STENGEL

*Frank La Forge*



*TWO SONGS*

WITH PIANO ACCOMPANIMENT



*Net*

*Come unto these yellow sands* .60

WORDS FROM SHAKESPEARE'S "TEMPEST," Act I, Sc. 2

*For High Voice*

*Der Schmetterling (The Butterfly)* .60

WORDS BY EMIL ROBERT

*High in C      Low in A*

*New York : G. Schirmer*

### *Ariel's Song*

COME unto these yellow sands,  
And then take hands:  
Curt'sied when you have, and kiss'd,  
(The wild waves whist,  
Foot it featly here and there,  
And, sweet sprites, the burden bear.

Hark, hark!

*Bowgh, wowgh.*

The watch-dogs bark:

*Bowgh, wowgh.*

Hark, hark! I hear  
The strain of strutting chanticleer  
Cry Cock-a-doodle-doo.

SHAKESPEARE

# "Come unto these yellow sands"

Shakespeare  
"The Tempest," Act I, Sc. 2

Frank La Forge

Allegretto

Voice

Piano

*mf*

*p*

*mf*

*l. h.*

*mf*

Come un - to these yel -

low sands, And

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto'. The voice part starts with a whole rest for three measures. The piano accompaniment begins in the second measure with a melody in the right hand and a bass line in the left hand. The first system shows the piano introduction. The second system features the voice entry with the lyrics 'Come un - to these yel -' and a piano accompaniment with a 'l. h.' (left hand) marking. The third system continues the voice line with 'low sands, And' and the piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score concludes with a final piano accompaniment measure.

then take hands;

*p*

Foot it feat - - - - - ly here and there,

*l. h. mf* *dim.*

And let the rest the bur - then - bear, the

*mf* *p*

bur - then bear. Hark, hark! The watch-dogs bark:

*mf*

Hark, hark! I hear The voice of chan - ti - cleer.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

The second system continues the piano accompaniment. The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with chords. Performance markings include *r. h.* (right hand) and *l. h.* (left hand) above the respective staves, and *dim.* (diminuendo) below the right hand staff.

Come un - to these yel - low sands,

The third system features a vocal line and piano accompaniment. The vocal line has a long melisma over the words "yel - low sands,". The piano accompaniment continues with chords and some melodic movement. Performance markings include *l. h.* (left hand) and *dim.* (diminuendo) in the piano part.

And then take hands;

The fourth system features a vocal line and piano accompaniment. The vocal line has a long melisma over the words "And then take hands;". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Performance markings include *mf* (mezzo-forte) and *p* (piano) in the piano part.

Foot it feat - ly here and there;

*l. h.*

And let the rest the bur - then bear, the

*mf* *p*

bur - then bear. Hark, hark! The watch-dogs bark.

*mf*

Hark, hark! I hear The voice of chan - ti - cleer.

*p*

l.h. dim. r.h.

Come un-to these yel - - - - - low sands,

l.h.

And then take hands; \_\_\_\_\_ Come un-to these

mf p l.h.

yel - - - - - low sands.

broad rit. rit. broad

# ESPECIALLY PRETTY SONGS

## THE SECRET

High F—Low D

*Vivace*

The south wind told the—

brook - let, As— o - ver the field he— blew; The

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## OLEY SPEAKS

60 cents net

## GARDEN OF SHADOW

Medium D $\flat$

## Cecil Forsyth

60 cents net

*Moderato*

Love heeds no more the

sigh-ing of the wind A-gainst the per-fect flowers: thy gar-den's close Is grown a

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## ROSES

Medium G

## ELEANOR MARUM

60 cents net

## EYES OF IRISH BLUE

Medium E $\flat$

## MARGERY A. COOK

60 cents net

*Andante*

La - dy, when I be - hold the ros - es sprout - ing,

*cresc.* Which, clad in dam-ask mantles, deck the ar - bours, And then — be-hold your

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*Andante mestamente*

*riten.* *a tempo*

toil and I spin, but there's no one here to care; Oh! the

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## IF FLOWERS COULD SPEAK

High G—Low E $\flat$

## MANA-ZUCCA

60 cents net

## COME DOWN TO KEW

High G. Med. F. Low D

## CARL DEIS

60 cents net

*Moderato, con sentimento* *p dolce*

If flow'rs could speak, I'd send thee ev'-ry day A

rose of red to sing love's roun-de-lay; And ev'-ry pet-al with its per - fume rare Would

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Gaily (*♩ = 100*) (In the style of a folk-song)

Go

down to Kew in il - lac-time, in il - lac-time, in il - lac-time; Go

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