

FOREWORD

The particular purpose of these new volumes of "Pathways of Song" may best be explained by recalling to mind the statements made in the Foreword to the first two volumes regarding the aim of the series as a whole. That purpose, re-stated here in general terms, is to make available to students and teachers of voice, in studios, in classes in high schools, and wherever voice is studied, songs of great musical worth and authentic vocal style, that at the same time do not demand the advanced vocal technique of the mature artist for their adequate performance. In addition, translations are sought that reflect faithfully the subtle qualities of mood that distinguish all really fine songs; and these translations further seek vocal ease, and the placing of words of specific emotional hue at the points they occupy in the original poems, where they guided the composer's melody. Prompting the entire effort has been also the conviction that modest vocal accomplishments have no necessary correlation with the singing of empty and saccharine songs that contain no substantial musical or vocal values.

To these aims the present volumes adhere, while registering some advances in gradation. The songs of the first two volumes (which were equal in grade, one with the other) stayed within a limited compass, avoided dramatic declamation that might have proven dangerous to the cultivation of good voice quality and a controlled bel canto, and dealt largely with sustained tones. In the present pair of volumes the compass of each song is still not wide, but a little more of declamation finds entry and the development of agility and flexibility of voice is provided for by some songs of faster tempo and some with melodies of a more florid character. The proportion of comparatively unhackneyed songs included is, meanwhile, as great as before.

The Editors hope that the aims they have thus announced will be regarded as worthy, and that the songs in which they have been embodied will be found helpful and pleasing to the many who love songs and singing. The cordial acceptance accorded the first two volumes encourages their belief that such hopes will not prove to be wholly without foundation.

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AIDS IN PROGRAM BUILDING

In order to facilitate the arrangement of programs, the undersigned has selected groups of titles from the four volumes of *PATHWAYS OF SONG* with contrast of movement and of mood, but with due regard to the period and nationality of the composers. The extra numbers indicated in italics could be substituted, added or used as encores at the discretion of the singer.

With this nucleus other numbers may be added at will. The songs and arias by Handel could be used separately or combined as the singer desires. The groups of folksongs are very colorful and admit of various other arrangements as well as those suggested here.

Frank LaForge

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The Bells

Les Cloches

"Les Cloches" was composed approximately in 1887, when the composer was twenty-five years of age. The original and powerful style that later distinguished his work had not then matured, but something of the poetic atmosphere, subtle and haunting, that a later technique more perfectly expressed is still to be found in this song. Debussy's selection of the Bourget poem, filled as it is with delicate half-lights, is itself significant.

The rare atmosphere requires from the singer purity and restraint of style. The voice that speaks in the poem is not that of a hearty flesh-and-blood character, but is that of a mind detached in reverie so remote that only a tinge of earthly melancholy touches it. Such a mood—one often met in French works, and characteristic of Debussy—requires that the singer deliver the music instrumentally, as a flute might play it, avoiding all those dramatic, emotional emphases that in a song of another style might be imperatively needed.

PAUL BOURGET
English version by
WILL EARHART

CLAUDE ACHILLE DEBUSSY
(1862-1918)

Andantino quasi allegretto *p*

Un - fold - ed the
Les feuil - les sou -

leaves on boughs gen - tly bend - ing, Del - i - cate - ly fair,
vraient sur le bord des bran - ches, De - li - ca - te - ment,

Far bells, light and clear, their voic - es were blend - ing, In the heav'n - ly
Les clo - ches tin - taient, lé - ge - res et fran - ches, Dans le ciel clé -

p e leggiero

poco cresc.

ten.

Sleep, Little Angel

Hajej, můj andílku

Although little known in America, this lullaby is of rarest beauty and charm. Its flowing, undulant melody and somnolent cadences express the mood of the cradle song to perfection.

A small tone with the pervasive quality of the French Horn, rather than the pointed quality of the oboe, will best carry the echoing melody to the audience. It floats above a steadfast tonic bass that almost becomes a pastoral organ-point; and it is important that the accompanist give full value to this characteristic.

English version by
WILL EARHART

BOHEMIAN FOLKSONG

Andante *p*

Sleep, lit - tle_ an - gel, now hush thee in
Sleep, dear - est_ treas - ure, now hush thee in

sleep; Moth - er will rock thee and watch o'er thee keep.
sleep; Close lit - tle eye - lids in dream-slum - ber deep.

pp
Sleep, lit - tle_ an - gel, now hush thee in sleep;
Sleep, dear - est_ treas - ure, now hush thee in sleep;