

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.

CONTENTS

	PAGE		PAGE
BACH, JOHANN SEBASTIAN		HANDEL, GEORGE FREDERICK	
Blessed Redeemer (<i>Liebster Herr Jesu</i>)	5	Here Amid The Shady Woods (<i>from "Alexander Balus"</i>) . . .	37
Golden Sun Streaming (<i>Die gold'ne Sonne, voll Freud' und Wonne</i>)	7	Vouchsafe, O Lord	40
CALDARA, ANTONIO		HAYDN, JOSEPH	
As From The Sun A Ray (<i>Come raggio di sole</i>)	9	A Very Ordinary Story (<i>Eine sehr gewöhnliche Geschichte</i>) . . .	42
Soul Of My Heart (<i>Alma del core</i>)	12	Equals (<i>Der Gleichsinn</i>)	44
DEBUSSY, CLAUDE-ACHILLE		SCHUBERT, FRANZ	
The Bells (<i>Les Cloches</i>)	16	Heaven-Rays (<i>Himmelsfunken</i>)	46
FOLKSONGS		Night and Dreams (<i>Nacht und Träume</i>)	48
Sleep, Little Angel (<i>Hájej, muj andilku</i>) [<i>Bohemian</i>]	19	Now Love Has Falsely Played Me (<i>Die liebe hat gelogen</i>) . . .	51
Now Suffer Me, Fair Maiden (<i>Erlaube mir, fein's Mädchen</i>) [<i>German</i>]	21	SCHUMANN, ROBERT	
To Part, Ah Grief Unending (<i>Ach Gott, wie weh tut Scheiden</i>) [<i>German</i>]	23	The Rose And The Lily (<i>Die Rose, die Lilie, die Taube</i>) . . .	53
Cicerenella [<i>Neapolitan</i>]	26	Thou Art A Tender Blossom (<i>Du bist wie eine Blume</i>) . . .	55
Ah, No Stormy Wind [<i>Russian</i>]	28	The Song Of The Nightingale (<i>Wehmut</i>)	57
The Jailer's Slumber Song [<i>Russian</i>]	30	STRAUSS, RICHARD	
GRIEG, EDVARD		Night (<i>Die Nacht</i>)	59
Good Morning (<i>God Morgen</i>)	32	Tomorrow (<i>Morgen</i>)	62
Mother (<i>Gamle Mor</i>)	34		
Return To The Mountain Home (<i>Auf der Reise zur Heimat</i>)	35		

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

	<i>Vol.</i>	<i>Page</i>
BACH		
BLESSED REDEEMER	IV	5
WILT THOU THY HEART SURRENDER	III	36
COME SWEET DEATH	III	9
IF THOU BE NEAR	II	41
GOLDEN SUN STREAMING	IV	7
MOZART and BEETHOVEN		
CRADLE SONG — Mozart	I	11
LONGING FOR SPRING—Mozart	I	17
I LOVE THEE—Beethoven	II	36
THE KISS — Beethoven	III	10
<i>To The Beloved—Beethoven</i>	II	44
HAYDN		
SERENADE	II	11
A VERY ORDINARY STORY	IV	42
EQUALS	IV	44
IN THE COUNTRY	I	13
<i>To Friendship</i>	II	10
OLD ITALIAN		
AMARILLI	III	16
THE SUN O'ER THE GANGES	III	56
THOU KNOWEST WELL	III	63
DANCE, MAIDEN, DANCE	III	24
BELoved STRAND	III	38
SOUL OF MY HEART	IV	12
TO BE NEAR THEE	III	54
CICERINELLA	IV	26
<i>Pan's Angelicus</i>	I	25
<i>As From The Sun A Ray (Contralto)</i>	IV	9
OLD ENGLISH		
HAVE YOU SEEN BUT A WHYTE LILLIE GROW	III	5
WHEN LOVE IS KIND	III	7
PASSING BY	I	15
LOVE HAS EYES	III	14
LOVE IS A BAUBLE	III	53
OH, 'TIS THE MELODY	II	28
WATCHMAN'S SONG	II	19
SCHUBERT		
IN EVENING'S GLOW	I	56
NIGHT AND DREAMS	IV	48
CRADLE SONG	III	61
NOW LOVE HAS FALSELY PLAYED ME	IV	51
<i>Farewell</i>	I	39
<i>Heaven-Rays</i>	IV	46
<i>Calm At Sea (Contralto)</i>	II	9
FRANZ		
DEDICATION	II	30
THE ROSE COMPLAINS	III	34
REQUEST	II	39
FEAST OF LOVE	I	36
FAREWELL!	II	17
HARK! HOW STILL	III	32
FOR MUSIC	I	34
A WOODLAND JOURNEY	I	59

	<i>Vol.</i>	<i>Page</i>
SCHUMANN		
THE LOTUS FLOWER	I	29
THOU ART A TENDER BLOSSOM	IV	55
THE SONG OF THE NIGHTINGALE	IV	57
THE ROSE AND THE LILY	IV	53
SNOWBELLS	I	42
TO THE SUNSHINE	I	49
GRIEG		
THE FIRST MEETING	III	46
THE FIRST PRIMROSE	I	32
WITH A WATERLILY	III	41
RETURN TO THE MOUNTAIN HOME	IV	35
GOOD MORNING	IV	32
<i>Mother</i>	IV	34
FRENCH SONGS		
THE CRADLES	II	52
LIED	II	25
THE BELLS	IV	16
THERE'S WEEPING IN MY HEART	III	19
BY THE LIGHT OF THE MOON	II	32
THE SONG OF THE DRUMMER	II	46
CZECH FOLKSONGS		
SECRET LOVE	I	19
MAIDEN TELL ME	I	21
PLAINT	III	27
SLEEP LITTLE ANGEL	IV	19
THE FALLING DEW	I	22
DANCE SONG	I	20
MISCELLANEOUS FOLKSONGS		
RUSSIAN:—AH! NO STORMY WIND	IV	28
THE JAILER'S SLUMBER SONG	IV	30
GERMAN:—THE MILL-WHEEL	II	23
THE SANDMAN	I	9
IRISH:— EILEEN AROON	II	15
KITTY OF COLERAINE	III	28
<i>Spanish:—I Don't Wish To Marry</i>	III	30
FIVE FOLKSONGS ARR. BY BRAHMS		
TO PART, AH GRIEF UNENDING	IV	23
NOW SUFFER ME, FAIR MAIDEN	IV	21
CRADLE SONG	II	34
BELOW IN THE VALLEY	II	13
MY DEAR ONE'S MOUTH IS LIKE THE ROSE	II	21
A Mixed Group of Classics including some which have been listed in other groups		
IN EVENING'S GLOW — Schubert	I	56
TO THE SUNSHINE—Schumann	I	49
IT MUST BE WONDERFUL INDEED—Liszt	I	23
NIGHT — Strauss	IV	59
TOMORROW — Strauss	IV	62
A WOODLAND JOURNEY—Franz	I	59
EIGHT HANDEL ARIAS		
VERDANT MEADOWS	I	44
GRACE THY FAIR BROW	I	52
OH, SLEEP WHY DOST THOU LEAVE ME?	III	48
VOUCHSAFE, O LORD	IV	40
CARE SELVE (AIR)	III	51
LEAVE ME IN SORROW	II	48
NE'ER SHADE SO DEAR	II	57
HERE AMID THE SHADY WOODS	IV	37

Blessed Redeemer

Liebster Herr Jesu

The first appearance of this sensitive melody was in a book by Schemelli published in 1736. It contained a large number of songs and hymns for which the melody and bass only were printed. In his preface Schemelli states that all the pieces were composed or "improved" by J. S. Bach. Musicologists since have spent much time in trying to discover which songs were composed and which simply improved by the master.

The song below, through extrinsic evidence as well as by reason of depth and sincerity of feeling and integrity of structure, appears to be certainly Bach's own composition. The necessary largeness and dignity of feeling, as distinguished from lachrymose and theatrical expression, can be secured by abstaining from sudden dynamic changes and by a broad, flowing sketching of the phrases. This to be sung in the manner of a choral.

AUTHOR UNKNOWN

English version by
WILL EARHART

JOHANN SEBASTIAN BACH
(1685 - 1750)

(Lento)

Bless - ed Re - deem - er, O why now for - sake me? Come, for up -
It is e - nough, Lord, now bring Thy sal - va - tion! Res - cue my
Lieb - ster Herr Je - su, wo bleibst du so - lan - ge? Komm doch, mir
Es ist ge - nug, Herr, d'rum komm zu er - lö - sen mei - ne be -

on the earth ter - rors o'er - take me! Come and de - liv - er me, Lord, at Thy will,
troub - led soul from its temp - ta - tion. I am so wea - ry of mourning and sighs;
wird hier auf Er - den so ban - ge! Komm doch und nimm mich, wenn dir es ge - fällt,
drän - ge - te See - le vom Bö - sen! Ich bin von Kla - gen und Seuf - zen so matt

Red. *

Golden Sun Streaming

Die gold'ne Sonne, voll Freud' und Wonne

This noble melody first appeared in 1708 in Freylinghausen's well known *Gesangbuch*. It was subsequently included in the Schemelli collection which J.S. Bach edited. While the origin of the melody is obscure, the treatment of it reflects the sterling attributes of the great Leipzig master.

Inner warmth that should be reflected in a rich-toned, broadly flowing delivery pervades the composition. If we may picture dynamic contours—amount of tone and intensity, or earnestness of delivery—as mountains in silhouette against the sky, then these outlines here will not be jagged and precipitous, but will display long sweeps of elevation and subsidence. For single tones the dynamic shape of the organ tone and not that of the piano should largely prevail. This is to be sung in the manner of a choral.

PAUL GERHARDT
English version by
WILL EARHART

JOHANN SEBASTIAN BACH
(1685 - 1750)

(Andante con moto)

f

Gold - en sun stream - ing, with glad - ness beam - ing,
See I, im - pas - sioned, what God has fash - ioned,
Die gol - d'ne Son - ne, voll Freud' und Won - ne,
Mein Au - ge schau - et, was Gott ge - bau - et

f

Leg. *

mf *cresc.*

Brings to our port - al, dark - ened and mor - tal, Heart - cheer - ing,
To teach the sto - ry of His great glo - ry, and how His
bringt un - sern Gren - zen mit ih - rem Glän - zen ein herz - er -
zu sei - nen Eh - ren und uns zu leh - ren, wie sein Ver -

mf *cresc.*