

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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There's Weeping In My Heart

(Il pleure dans mon cœur)

Although Debussy was a French composer, his teacher, Ernest Guiraud, was born in New Orleans, Louisiana, of French parentage. Guiraud was the only one who recognized the genius of Debussy and encouraged him in his modernistic ideas. This song is one of the finest examples of Debussy's work.

ACHILLE - CLAUDE DEBUSSY
(1862 - 1918)

Modérément anime (*triste et monotone*)

The musical score is written in G major and 3/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is simple and expressive, with lyrics in both English and French. The score is divided into four systems, each with a vocal line and a piano accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano). The tempo is *Modérément anime (triste et monotone)*.

There's weep - ing in my
Il pleu - - re dans mon

heart as it rains on the town
cœur Comme il pleut sur la vil - - le

Whence this lan - guor which steals soft - ly
Quelle est cet - te lan - gueur Qui pé -

With A Water Lily

Mit einer Wasserlilie

Usually published for soprano a tone higher. The editor finds this tonality too low for soprano and too high for contralto. The dramatic section expressing anxiety sets off well the more tranquil parts, and must be projected with adequate feeling.

HENRIK IBSEN
English version by
FRANK LA FORGE

EDVARD GRIEG, Op. 25, No. 4
(1843 - 1907)

Allegro grazioso

p

See, Ma - ri - a, what I'm
Sieh, Ma - ri - a, was ich

mf *poco rit.* *p a tempo*

bring - ing!
brin - ge:

Lil - ies white from wa - ter spring - ing
Blu - me mit der wei - ssen Schwin - ge,

p *cresc. molto*

On the riv - er calm - ly float - ing
auf des Stro - mes stil - len Wo - gen

pp *cresc. molto*