

# 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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# Calm At Sea

## Meeresstille

In 1815, the year in which *Meeresstille* was written, Schubert composed one hundred and forty-six songs, an incredible amount of other music, and taught regularly in his father's school. He was then in his nineteenth year.

In singing *Calm at Sea* the voice should be as motionless, as free from tremulous disquiet, as the sea itself. The vocalist's habit of making the initial moment of a tone stronger than the portion that succeeds it must be avoided. The pattern may be  $\underline{\hspace{1cm}}$ , or slightly  $\underline{\hspace{1cm}}$  or  $\underline{\hspace{1cm}}$ , but not  $\underline{\hspace{1cm}}$ .

W. von GOETHE  
English version by  
WILL EARHART

FRANZ SCHUBERT, Op. 3, No. 2

*Sehr langsam, ängstlich (Very slowly, with anxiety)*

Deep-est still-ness on the wa-ter, Sleeps the sea in calm pro-found,  
Tie - fe Stil - le herrscht im Was - ser, oh - ne Re - gung ruht - das Meer,

And the sail - or sees, de - ject - ed, Glass - y flat - ness all a - round.  
und be - küm - mert sieht - der Schif - fer glat - te Flü - che rings um - her.

Not a breeze from an - y heav - en; Qui - et as of fear - some  
Kei - ne Luft von kei - ner Sei - tel! To - des - stil - le fürch - ter -

grave. In the vast un - bro - ken dis - tance Not a rip - ple moves the wave.  
lich! In der un - ge - heu - ern Wei - te re - get kei - ne Wel - le sich.

# Below In The Valley

## Da unten im Tale

The directness and simplicity of the typical folksong are here apparent. In a musing that holds something of the fragrance of tender memories, something of disillusionment that yet harbors no bitterness, a view of life is disclosed and withdrawn. Brahms' power to add strength and richness to the folksongs he loved, without in the slightest impairing their simplicity or otherwise altering their character, is marvelously illustrated by this accompaniment.

English version by  
WILL EARHART

JOHANNES BRAHMS

Sanft bewegt (Mildly moving)

1. Be - low in the val - ley dark wa - ters run  
 2. Of love speak you ev - er, and how love is  
 1. Da - unten im Ta - le läuft's Was - ser so  
 2. Sprichst all - weil von Lieb', sprichst all - weil von

*p dolce*

cold, — And I nev - er can tell you the love that I  
 true, — But a wee bit of false - hood is mixed with it,  
 trüb — und i kann dir's nit sa - gen, i hab' di so  
 Tren', — und a bis - se - le Falsch - heit is au wohl da -

*dim.*

hold.  
 too.  
 lieb.  
 bei!

Original key \*As a prelude it would be well to use the interlude from the last half of measure one of the last line on this page.  
 M.W. & Sons 19438-5