

# 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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# Have You Seen But A Whyte Lillie Grow

Although the composer of this number has never been definitely determined, it is generally credited to John Dowland, an English composer (1562-1626). The poem is by Ben Jonson (1573-1637) one of the greatest English dramatists of his time and an intimate friend of William Shakespeare. Shakespeare acted in several of Ben Jonson's dramas. The poet has used the five senses to express his love.

True sincerity, simplicity of style, and a good command of pianissimo are required. If rendered in the proper manner it is one of the most effective concert songs. Unfortunately it has been modernized in several editions almost to the point of making it an insipid ballad. In this arrangement by Arnold Dolmetsch the original quaintness of the setting has been preserved.

BEN JONSON

ANONYMOUS  
(1614)

(Andante)

(p)

Have you seen but a whyte Lil-lie grow \_\_\_\_\_ be-

fore rude hands had touch'd it; Have you mark't \_ but \_ the \_ fall of the snow

be - fore the Earth hath \_ smucht it. Have you felt the wool of Beav - er,

# When Love Is Kind

An old English song which lends variety to a program and which is, at the same time, vocally grateful.

THOMAS MOORE

ANONYMOUS

## Allegretto

*mf scherzando* *rit.*

## Moderato

*p*

When Love is kind, — cheer-ful and free, — Love's sure to find — wel-come from  
If Love can sigh — for one a - lone, — Well pleas'd am I — to be that

## con espress.

*con espress.*

me. But when love brings — heart-ache and pang, — Tears and such things, —  
one. But should I see — Love giv'n to rove — To two or three, —

## risoluto

*risoluto* *scherzando* *rit.*

Love may go hang.  
then good-bye Love!