

# 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 Kiss

## Der Kuss

This song is possibly more suitable for a man, but it has been in the repertoire of many of the greatest women singers. If one were to eliminate from the repertoires of women singers all the songs written for men and vice versa, the result would be too far reaching to be practical. The quaint humor which Beethoven expresses in this music is a fine example of his masterly handling of texts.

English version by  
FRANK LA FORGE

L. van BEETHOVEN  
(1770 - 1827)

### Allegretto

*p dolce*

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, creating a light, rhythmic accompaniment. The left hand starts with a bass clef and provides a steady bass line with eighth notes.

*A-lonewith  
Ich war bei*

*cresc.*

The first system of the song features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a rest, followed by the lyrics "A-lonewith" and "Ich war bei". The piano accompaniment continues with a rhythmic pattern, marked with a *cresc.* (crescendo) dynamic.

*(p)*

Chloe at e-ven - tide I — begg'd of — her a kiss, I begg'd, begg'd,  
Chlo - en ganz al - lein, und küs - sen wollt'ich sie, und küs - sen, küs - sen,

*(p)*

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "Chloe at e-ven - tide" and "Chlo - en ganz al - lein," followed by "I — begg'd of — her a kiss, I begg'd, begg'd," and "und küs - sen wollt'ich sie, und küs - sen, küs - sen,". The piano accompaniment is marked with a *(p)* (piano) dynamic.

# Love Has Eyes

The composer had many honors during his life-time. Knighthood was conferred upon him, as was also the degree of Doctor of Music by Oxford. His music was written largely for vocal effects. He was the composer of "Home, sweet Home."

Sir HENRY BISHOP  
(1776 - 1855)

C. DIBDIN

**Allegretto moderato**

The piano introduction consists of two staves. The right hand begins with a melody in G minor, marked *p* (piano). The left hand provides a rhythmic accompaniment of eighth notes. The tempo is **Allegretto moderato**. The piece concludes with a *sf sf* (sforzando) dynamic marking.

*p scherzando*

1. Love's blind, they say, — Oh! nev-er! nay, — Can words love's  
 2. Love's wing'd, they cry, — Oh! nev-er! I. — No pin - ions —

The first system features a vocal line with two parts and a piano accompaniment. The piano part is marked *pp* (pianissimo) and *p scherzando*. The vocal line includes the lyrics provided.

*rit.* *p a tempo* *cresc.*

grace im - part? — The fan - cy weak, — The tongue may speak, —  
 have to — soar. — De - ceiv - ers rove, — But nev-er love, —

The second system continues the vocal and piano accompaniment. The piano part includes markings for *rit.* (ritardando), *pp a tempo*, and *cresc.* (crescendo).

*f* (rit.) *(a tempo) dolce e cantabile*

But eyes a - lone the heart, In one soft look what lan - guage  
 At - tach'd he - roves no more. Can he have wings who nev - er

The third system concludes the piece. The piano part is marked *f* (forte) and includes markings for *rit.* and *p a tempo*. The vocal line ends with the lyrics provided.