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L. CARACCILO
SIX
TUSCAN FOLK SONGS

FOR
Two Voices

WORDS BY
THEO. MARZIALS

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Schirmer's Edition

Six Tuscan Folk Songs

for Two Voices

WORDS

BY

THEO. MARZIALS.

MUSIC BY

LUIGI CARACCIOLO.

Price. 75¢ net.

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A STREAMLET FULL OF FLOWERS.

TUSCAN FOLK SONGS.

Nº 1.

LUIGI CARACCIOLO.

Moderato. (♩ = 96)

1st VOICE.

2nd VOICE.

PIANO.

mp

semplice.

A stream-let full of

decresc. *p*

flow-ers blow - ing sweet - ly, There's the im - age of the

love, I love com - plete - ly. ———

An al-mond bough where

birds are sing-ing clear - ly, That's the image of the love I loveso

Lento.
pp con espress.

O fair one! O rare one! I

dear - ly. ——— O fair one! O rare one! I

Lento.
pp

Red. * *Red.* *

pp *con anima.*
 love thee, I love thee, I love thee. In all the wide, wide world,
pp *con anima.*
 love thee, I love thee, I love thee. In all the wide, wide world,

pp
rit. *

p *ritard.* **Tempo I.**
 What could I set a - bove thee?
p *ritard.* **Tempo I.**
 What could I set a - bove thee?
Tempo I.
p *mp*

The

decresc. *p*

moonlight dawn, when stars and day are meet - ing, Is like the

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "moonlight dawn, when stars and day are meet - ing, Is like the".

eyes that set my heart a - beat - ing. — The lark that waked that

The second system of the musical score. The vocal line continues with the lyrics: "eyes that set my heart a - beat - ing. —". The piano accompaniment continues. The lyrics "The lark that waked that" appear below the piano part.

day had nev - er moved me, As did the voice that

The third system of the musical score. The vocal line continues with the lyrics: "day had nev - er moved me, As did the voice that". The piano accompaniment concludes the piece.

pp Lento.

O fair one! O

pp

shook, so much it loved me. O fair one! O

Lento.

pp

Ad. *

pp

rare one! I love thee, I love thee, I love thee! In all the

rare one! I love thee, I love thee, I love thee! In all the

pp

Ad. * *Ad.* * *Ad.* * *Ad.* *

pp rit.

wide, wide world, What could I set a - bove thee?

pp

wide, wide world, What could I set a - bove thee?

pp rit.

FROM FAR AWAY. TUSCAN FOLK SONGS.

Nº 2.

LUIGI CARACCIOLO.

1st VOICE. *Allegretto moderato. (♩ = 104.)* *semplice.*
From far a-way in qui-et A - pril

2nd VOICE.

PIANO. *Allegretto moderato. (♩ = 104.)*
f
And. * *legato il basso.*

weath-er, — *semplice.*
Some-times a voice goes singing thro' the gloam-ing, —

And maidens hand in hand go forth to - geth - er, — *And*

cresc.

And sigh and say, And sigh and say, "Oh!

cresc.

sigh and say, And sigh and say, "Oh!

decresc. e rit.

where's my true-love roam - - ing? Oh!

decresc. e rit.

where's my true-love roam - - ing?

decresc. e rit.

un poco meno mosso.

where's my true-love roaming, hith - er, thith - er? Oh!

un poco meno mosso.

Oh! where's he roam - ing,

where's my true - love roam - ing, hith - er, thith - er?
Oh! where's he roam - ing?

cresc. ed accel.
I hear his voice, — I hear his voice, — And
cresc. ed accel.
I hear his voice, — I hear his

cresc. knew not — whence or — whith - er. — Oh!
rall. voice and knew not whence or — whith - er. — Oh!
cresc. *rall.*

a tempo.

where's my true - love roam - ing, far - ther, near - er? Oh!

a tempo.

where's my true - love roam - ing, far - ther, near - er? Oh!

f a tempo.

where's my true - love roam - ing, far - ther near - er?

where's my true - love roam - ing, far - ther near - er?

p cresc. ed accel.

Oh! where's he roam - ing? Oh! where's he roam - ing? When

p cresc. ed accel.

Oh! where's he roam - ing? Oh! where's he roam - ing? When

p cresc. ed accel.

rit. e f *a tempo. p*

none in all the world can love him dear - - er! Oh! where's he

none in all the world can love him dear - - er! Oh! where's he

rit. e f *a tempo. p*

rit. e f *p*

rit. e decresc.

roam - ing? When none in all the world can love him dearer. Oh! there's none can love him

roam - ing? When none in all the world can love him dearer. Oh! there's none can love him

rit. e decresc.

rit. e decresc.

pp

dear - - er!"

pp

dear - - er!"

pp

WHEN I AM DEAD.

TUSCAN FOLK SONGS.

Nº 3.

LUIGI CARACCIOLO.

1st VOICE. Grave. (♩ = 56.) *mf*

Oh! twine when I am dead, a wreath of

2nd VOICE. *mf*

Oh!

PIANO. Grave. (♩ = 56.) *mf* *marcato*

ro - ses, Of ro - ses gath - er'd where we used to

twine when I am dead, a wreath of ro - ses, Of ro - ses

wan - der; And in my hand, oh! lay the poor dead

gath - er'd where we used to wan - der; And

cresc.

cresc.

cresc.

decresc.

rose - bud, The one you gave that day when you were

decresc.

in my hand, oh! lay the poor dead rose-bud, The one you

decresc.

p

fond - er, And in my hand, oh! lay the poor dead

p

gave that day when you were fond - er, And

p

più p

rose - bud, The one you gave that day when you were

più p

in my hand, oh! lay the poor dead rose - bud. And

più p

rit. fond - - er, And *pp a tempo.* leave me there a-lone and un-la -
rit. leave me there a-lone, And *pp a tempo.* leave me there a-lone and un-la -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a *rit.* marking and a fermata over the word 'er'. It then transitions to *pp a tempo.* The middle staff is the vocal line for the second voice part, also starting with *rit.* and *pp a tempo.* The bottom staff is the piano accompaniment, featuring a *rit.* marking and *pp a tempo.* The key signature has two flats, and the time signature is 4/4.

ment - ed, For while I die for you, I die con - tent - ed. And
 ment - ed, For while I die for you, I die con - tent - ed. And

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'ment - ed, For while I die for you, I die con - tent - ed. And'. The middle staff is the vocal line for the second voice part, with the same lyrics. The bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

cresc. when the moon looks down and dews are weep - ing, I still shall
cresc. when the moon looks down and dews are weep - ing, I still shall

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'when the moon looks down and dews are weep - ing, I still shall'. It features a *cresc.* marking. The middle staff is the vocal line for the second voice part, also with lyrics 'when the moon looks down and dews are weep - ing, I still shall' and a *cresc.* marking. The bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

decresc. p
 dream of you in that long lonely sleeping. And when the moon looks down and dews are
decresc. p
 dream of you in that long lonely sleeping. And when the moon looks down and dews are

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The first vocal line starts with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

cresc. molto. *f*
 weep-ing, I'll dream of you in that long lone-ly sleep - -
cresc. molto. *f*
 weep-ing, I'll dream of you in that long lone-ly sleep - -

The second system continues the musical score. It features two vocal lines and a piano accompaniment. The vocal lines show a crescendo leading to a forte (f) dynamic. The piano accompaniment also follows this dynamic progression, with a 'cresc. molto.' marking. The system ends with a 'Ped.' marking and an asterisk.

decresc. *pp*
 ing, I still shall dream of you! _____
decresc. *pp*
 ing, I still shall dream of you! _____

The third system concludes the piece. It features two vocal lines and a piano accompaniment. The music decrescendos to a pianissimo (pp) dynamic. The vocal lines end with a long note and a fermata. The piano accompaniment also decrescendos and ends with a long note and a fermata. The system ends with a 'Ped.' marking and an asterisk.

A FLIGHT OF CLOUDS.

TUSCAN FOLK SONGS.

LUGI CARACCIOLO.

No 4.

Lento.

Andante (♩ = 80.)

1st VOICE.

pp

A flight of

2nd VOICE.

pp

A flight of

Lento.

Andante (♩ = 80.)

PIANO.

pp sempre legato.

clouds are sail - ing thro' the e - ther, Like freighted

clouds are sail - ing thro' the e - ther, Like freighted

ships with sil - ver moonlight lad - en, A - cross the
ships with sil - ver moonlight lad - en, A - cross the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "ships with sil - ver moonlight lad - en, A - cross the" for both parts. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

moon and thro' the night be - neath her, And all to
moon and thro' the night be - neath her, And all to

The second system continues the musical score. The vocal staves have the lyrics: "moon and thro' the night be - neath her, And all to" for both parts. The piano accompaniment continues with the same rhythmic pattern, but with some melodic variation in the right hand.

greet thee, o my fair - est maid - en! And all to
greet thee, o my fair - est maid - en! And all to

The third system concludes the musical score. The vocal staves have the lyrics: "greet thee, o my fair - est maid - en! And all to" for both parts. The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand.

greet thee o my fair-est maid - - en. And all to
 greet thee o my fair-est maid - - en. And all to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "greet thee o my fair-est maid - - en. And all to". The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with chords and single notes.

guard thee while you lie a - sleep - - ing, The an-gel
 guard thee while you lie a - sleep - - ing, The an-gel

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "guard thee while you lie a - sleep - - ing, The an-gel". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

cresc. crew their watch and ward are keep - - ing; And all to
cresc. crew their watch and ward are keep - - ing; And all to
decesc.
decesc.

The third system of the musical score includes two vocal staves and piano accompaniment. The lyrics are "crew their watch and ward are keep - - ing; And all to". The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with chords. Dynamic markings include *cresc.* (crescendo) and *decesc.* (decrescendo).

poco rit.

tell thee while they float a - bove thee, That on - ly

poco rit.

tell thee while they float a - bove thee, That on - ly

poco rit.

pp a tempo.

angels love as I can love thee, That on - ly an - gels love as I can

pp a tempo.

angels love as I can love thee, That on - ly an - gels love as I can

pp a tempo.

rit.

ppp

love thee.

ppp

love thee.

ppp a tempo.

OH! HAPPY ARE THE BLIND.

TUSCAN FOLK SONGS.

No 5.

Andante mosso. (♩ = 100.)
con anima.

LUIGI CARACCIOLO.

1st VOICE.



Oh! hap - py are the blind that can - not see you, Ye deep dark

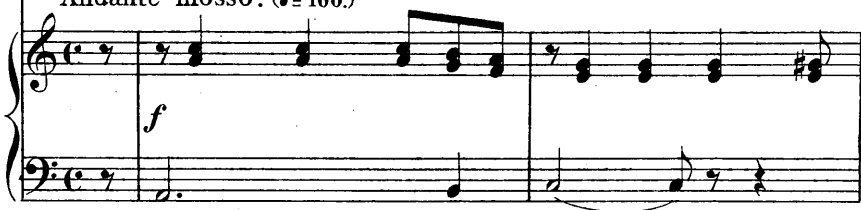
2nd VOICE.



Oh! hap - py are the blind that can - not see you, Ye deep dark

Andante mosso. (♩ = 100.)

PIANO.



eyes, and lose all pow'r to flee you! Oh! hap - py are the deaf that cannot

eyes, and lose all pow'r to flee you! Oh! hap - py are the deaf that cannot

hear you, Ye melt-ing words and, have no need to fear you! Oh!

hear you, Ye melt-ing words and, have no need to fear you!

The first system consists of three staves. The top staff is a vocal line with lyrics: "hear you, Ye melt-ing words and, have no need to fear you! Oh!". The middle staff is another vocal line with lyrics: "hear you, Ye melt-ing words and, have no need to fear you!". The bottom staff is a piano accompaniment with chords and a simple melodic line.

sempre f

hap - py are the dumb who nev - er told you Their

sempre f

Oh! hap - py are the dumb who nev - er

The second system consists of three staves. The top staff is a vocal line with lyrics: "hap - py are the dumb who nev - er told you Their". The middle staff is another vocal line with lyrics: "Oh! hap - py are the dumb who nev - er". The bottom staff is a piano accompaniment with chords and a simple melodic line. The dynamic marking *sempre f* is present above the first and second vocal staves.

love, to see it spurn'd and nev - er hold you! Oh!

told you Their love, to see it spurn'd and nev - er

The third system consists of three staves. The top staff is a vocal line with lyrics: "love, to see it spurn'd and nev - er hold you! Oh!". The middle staff is another vocal line with lyrics: "told you Their love, to see it spurn'd and nev - er". The bottom staff is a piano accompaniment with chords and a simple melodic line.

cresc. *ff*

hap - py are the dead, so deep - ly sleep - ing, They nev - er - more can

cresc. *ff*

hold you, They nev - er, nev - er - more can

rit. *a tempo.* *p*

wake to pain and weep - ing! They nev - er more can

wake to pain and weep - ing! They nev - er more can

a tempo.

decresc. *pp*

wake _____ to pain and weep - ing.

decresc. *pp*

wake _____ to pain and weep - ing.

decresc. *pp*

Nearest and Dearest

TUSCAN FOLK SONGS

LUIGI CARACCIOLO

N^o 6.

Allegretto con brio (♩ = 176)

1st VOICE

2nd VOICE

PIANO.

On Mon-day morn I think my love is
Allegretto con brio. (♩ = 176.)

pp *mp*

And yet when Tues-day comes my love is dear - er,
dear - est, On We'nes-day

Then Thurs-day brings my dar-ling one day
too, one tri - fle, quite the me - rest,

mf con brio.

nearer. Then thou art near - er, Then thou art dear - er!

Then thou art near - er, Then thou art dear - er!

mf con brio.

Ah!

Ah!

p

p

p con brio.

Now Fri-day's here, I think my love is

Yet Sa - tur - day we've vow'd shall be the one day.
sweet - est, When Sunday

Ah! yes my love is nearer, dearer Sunday!
comes we walk in all our neat - est.

mf Then thou art near - est, Then thou art dear - est!
Then thou art near - est, Then thou art dear - est!

Ah!

Ah!

mf

p Then thou art near - est near - est! *rit. e f* Then thou art

p Then thou art near - est near - est! *rit. e f* Then thou art

p *mf* *colla voce.*

dear - est dear - est!

dear - est dear - est!

a tempo. *f* *colla voce.*

*Red. * Red. * Red. **

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