

## FOREWORD

This collection contains contrasting works of French, English, Italian, Russian, German, Danish, and Czechoslovakian composers. Where the foreign language is unfamiliar, or the text is of secondary importance, translations have been provided. In other instances, the original as well as the English version has been included. The translations have been kept simple, singable, and faithful to the original texts, as far as possible.

These duets may be sung by any combination of voices which can negotiate the vocal range involved. The upper part is rarely above G, while the lower part lies easily within the range of the middle voice. Where the second part is more suitable for a male voice, it has been written in the bass-clef. Many of the duets lend themselves to group-singing quite as readily as to two solo voices.

Northampton, Massachusetts  
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VICTOR PRAHL

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# Long Live Song

The name of Giovanni Carlo Maria Clari is little known, to-day. Born in Pisa, in 1669, he studied at Bologna with Colonna. While devoting himself to composition, he was organist and choirmaster in a number of churches in the larger Italian cities. Masses, a Requiem, a Stabat Mater, and a Credo are among his works for the church, while on the secular side, he wrote the opera *Il Savio delirante*, which was produced with considerable success in Bologna. In this humorous duet, his mastery of the contrapuntal idiom is evident. It is not an easy duet; each singer must be perfectly secure in his part, and announce his entrance with authority.

English version by  
Victor Prah!l

Giovanni Carlo Maria Clari  
(1669-1754)

**Maestoso**  
*mf*

Voice I  
Do re mi fa sol la, Che  
Do re mi fa sol *mf* la, The

Voice II  
Do  
Do

**PIANO**  
*mp*

**Maestoso**

bel - la co - sa, che bel - la co - sa é la mu - si - ca é la  
love - ly mu - sic, the love - ly mu - sic, Oh, how love - ly is

re mi fa sol la,  
re mi fa sol la,

mu - si - cal  
mu - sic! *mf* Do  
Do

Che bel - la co - sa, che bel - la  
The love - ly mu - sic, the love - ly