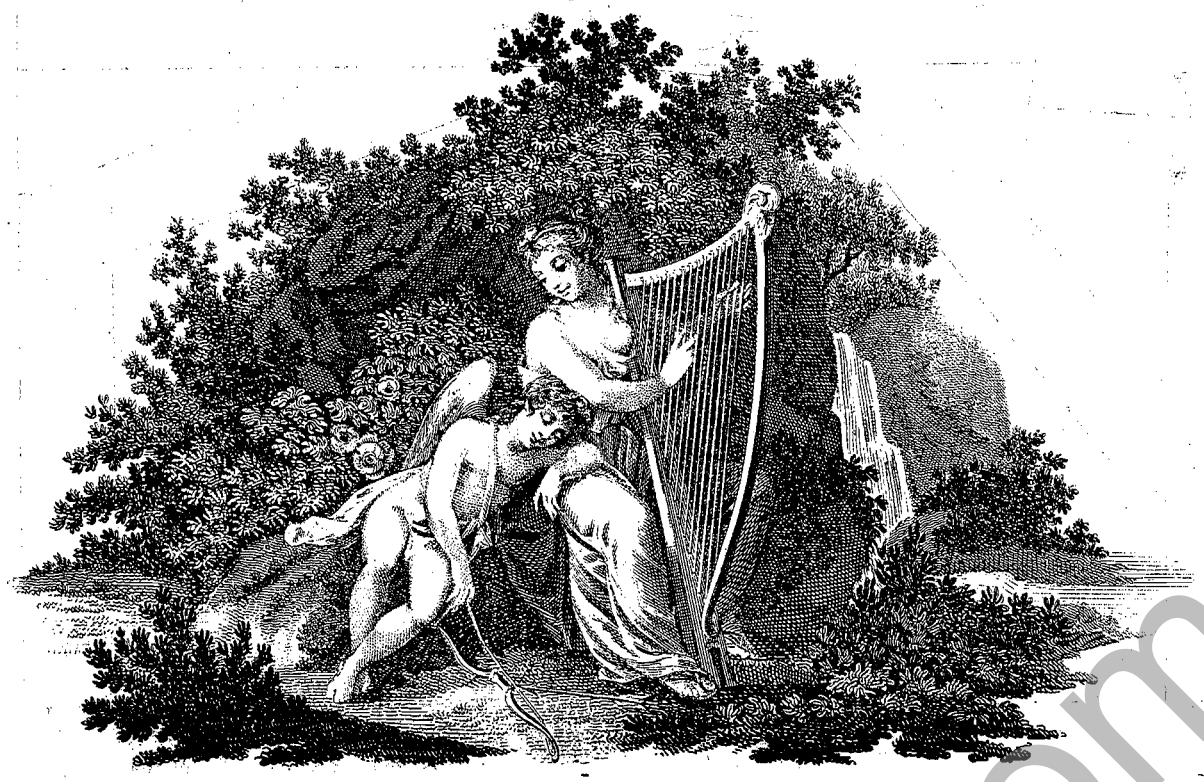

# ROMANCES

FOR THE

# HARP

BY

# PARISH ALVARS.

EDITED
*by*
DAVID WATKINS

VOL I

CLIVE MORLEY HARPS LTD
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THE CLIVE MORLEY COLLECTION
500317

# THE ROMANCES

These short pieces will appeal to many harpists. With one or two exceptions they are of easy to medium grade. In groups, they will be welcome additions to Recitals, or individually, as encore pieces. Students can also acquaint themselves with the sensitive poetical phrasing needed in the performance of romantic music.

To this end, I have also included some of the poems which inspired Parish Alvars.More than anything they will give the " feeling " of the romantic sensibility of the period. I have chosen 24 of the 94 Manuscripts and have included a list of the complete set. Parish Alvars only occasionally indicated dynamics and so most of these and the phrasing are my own.

## ELIAS PARISH ALVARS

**Parish Alvars was the most famous harpist of the nineteenth century and his spectacular playing prompted Berlioz to call him the "Liszt of the harp".**

**He was born in Teignmouth in Devon on the 28th February 1808. He studied with Dizi, Labarre and Bochsa and at the age of sixteen was already well known as a performer. His successful concert tours took him to Germany in 1831 and Italy in 1834. In 1836 he lived in Vienna for two years with occasional visits to London. From 1838 to 1842 he toured the Middle East, collecting folk melodies he used in many of his successful salon pieces. In 1846 he stayed in Leipzig where his friendship with Mendelssohn had a powerful effect on his last compositions. In 1847 he settled in Vienna and was appointed Chamber Musician to the Emperor. He died there on the 25th January 1849.**

**Today much of the revival of interest in Parish Alvars has been stimulated by Ann Griffiths' research and Nicanor Zabaletas performances and recordings of his important compositions. Indeed Nicanor Zabaleta, in the World Harp Congress Review Spring 1989, reflects on his visits to the Morley shop in Kensington where John Sebastian Morley gave him, as a present, the original orchestral parts of the Parish-Alvars Harp Concerto op.81 and which he subsequently recorded.**

## MOTTO FOR ROMANCE (M.W.17)

**T'is done! I saw it in my dreams;**

**No more with hope the future beams;**

**My days of happiness are few**

**chill'd by misfortunes wintry blast**

**My dawn of life is overcast;**

**Love, Hope and Joy, alike adieu !**

**Would I could add REMEMBRANCE too !**

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**FOR FRANK STERNEFELD**

## MOTTO FOR ROMANCE (M.W.29)

**I give thee all , I can no more**

**Though poor the offering be,**

**My heart and harp are all the store**

**that I can bring to thee.**

**A harp whose gentle song reveals,**

**the soul of love full well,**

**and better far a heart that feels**

**much more than Harp can tell.....MOORE**

## SOURCE

In the late nineteenth century, the manuscripts of these delectable pieces were purchased from Monsieur J Dubez in Vienna. He had studied with Parish Alvars and he and his family were friends of the Morleys. For nearly a hundred years these pieces have lain in the Morley Library. Of these ninety-four Romances only two are known and appear as Nos: 3 and 21 in the John Thomas Collection. (M.W. 93 and 17 respectively)

David Watkins

## THE MORLEY COLLECTION

At the end of the nineteenth century 56 Old Brompton Road ( then Sussex Place ) in London became the meeting place for harpists from all over the world. John George Morley made and repaired harps, sold music and strings. His wife Cecilia, herself a harpist, was the dedicatee of many compositions and received presents and tributes from famous musicians. Together they collected a huge library of important music and this was handed down to John Sebastian Morley and thence to Clive Morley

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# DAVID WATKINS

**David Watkins studied at the Royal Academy of Music and won a French Government Scholarship to study in Paris with Solange Renie. His "Petite Suite" won first prize in an International Competition for harp Composition in the United States in 1961. Four years followed at the Royal Opera House, Covent Garden, where he played for such artists as Callas, Sutherland, Fonteyn and Nureyev. Afterwards he became Principal Harpist with the London Philharmonic Orchestra, under the batons of Boult, Haitink, Solti and Tennstedt.**

**He made his highly acclaimed solo records for RCA and now has an exclusive solo contract with pyramid Records (EMI Distribution). His solo recitals and concerts take him all over the world and he performs regularly with his sister Helen Watkins (Mezzo-Soprano). Judith Hall (flute) and his own London Harp Quintet (flute, violin, viola, cello and harp).**

**His lecture recitals are celebrated and many composers have written works for him. His "Complete Method for the harp" is a standard work for students. He is Professor of harp at the Guildhall School of Music, and a member of the Athenaeum. He is selecting and editing rare and out of print editions in the Clive Morley Harp Library for republication.**

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# THE ROMANCES OF PARISH ALVARS

**(Manuscripts in the Morley Collection)**

| Morley–Watkins Number | | Key | Time | Old Number |
|---|---|---|---|---|
| 1 | Andantino | Bb | 2/4 | 1 |
| 2 | Andante | Ab | 6/8 | 4 |
| 3 | Andante | C min | 6/8 | 4 |
| 4 | Andante | Db | 6/8 | 4 |
| 5 | Andantino | Ab | 2/4 | 5 |
| 6 | Andantino | F | 6/8 | 5 |
| 7 | Allegro | Bb min | 2/4 | 6 |
| 8 | Moderato | Bb | C | 6 |
| 9 | Andante | Eb | C | 7 |
| 10 | Andantino | Bb | 6/8 | 8 |
| 11 | Moderato | G | 6/8 | 8 |
| 12 | Allegro | G | C | 8 |
| 13 | Andante | C | 6/8 | 9 |
| 14 | Andantino | Gb | 6/8 | 9 |
| 15 | Andante | F | 6/8 | 10 |
| 16 | Andante | Bb | 2/4 | 11 |
| 17 | Andante | Bb | 3/4 | 12 |
| 18 | Moderato | Bb | C | 12 |
| 19 | Andantino | G | 6/8 | 13 |
| 20 | Moderato | D | C | 13 |
| 21 | Andante | G | 2/4 | 14 |
| 22 | Moderato | G | C | 15 |
| 23 | Larghetto | Bb | 6/8 | 15 |
| 24 | Andante | Bb | 6/8 | 16 |
| 25 | Alegretto | G | 6/8 | 16 |
| 26 | Andante | Eb | 3/4 | 17 |
| 27 | Andante | C | C | 18 |
| 28 | Moderato | G | C | 19 |
| 29 | Andante | G | 2/4 | 20 |
| 30 | Andantino | Eb | 12/8 | 21 |
| 31 | Andante | Ab | 6/8 | 21 |
| 32 | Andantino | Bb | 6/8 | 22 |
| 33 | Andante | G min | 2/4 | 23 |
| 34 | Moderato | Ab | 2/4 | 23 |
| 35 | Andante Con Moto | C | 2/4 | 24 |
| 36 | Andante | Bb | 6/8 | 25 |
| 37 | Andantino | G | 6/8 | 25 |
| 38 | Andante | G min | 6/8 | 26 |
| 39 | Andante | Eb | 6/8 | 27 |

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# THE ROMANCES OF PARISH ALVARS

**(Manuscripts in the Morley Collection)**

| Morley–Watkins Number | | Key | Time | Old Number |
|---|---|---|---|---|
| 40 | Andante | F | 2/4 | 28 |
| 41 | Andantino | A | 6/8 | 28 |
| 42 | Andante | C | 2/4 | 28 |
| 43 | Andante | Bb | 6/8 | 29 |
| 44 | Andantino | Ab | 6/8 | 29 |
| 45 | Moderato | Ab | C | 30 |
| 46 | Moderato | Gb | 3/8 | 30 |
| 47 | Allegro | C min | 2/4 | 31 |
| 48 | Andante | Bb | C | 31 |
| 49 | Andantino | Ab | 6/8 | 32 |
| 50 | Andante | Gb | 6/8 | 32 |
| 51 | Moderato | C | C | 33 |
| 52 | Allegro Moderato | Eb | C | 33 |
| 53 | Andante | Db | 12/8 | 34 |
| 54 | Allegretto | Eb | 2/4 | 35 |
| 55 | Andantino | E min | 3/8 | 35 |
| 56 | Mesto | G min | 2/4 | 36 |
| 57 | Moderato | Bb | C | 36 |
| 58 | Andantino | F | 6/8 | 37 |
| 59 | Andante | Db | 6/8 | 38 |
| 60 | Andante | Eb | 6/8 | 38 |
| 61 | | Bb | 6/8 | 39 |
| 62 | Andantino | Ab | 6/8 | 39 |
| 63 | Andante | G | 2/4 | 40 |
| 64 | Alegretto | D | 6/8 | 40 |
| 65 | Andante | Bb min | 6/8 | 41 |
| 66 | Andante | Ab | 6/8 | 41 |
| 67 | Lento | F min | 2/4 | 42 |
| 68 | Moderato | Bb | C | 43 |
| 69 | Andantino | F | 6/8 | 44 |
| 70 | Andante | G | 2/4 | 44 |
| 71 | Andante | F | 2/4 | 45 |
| 72 | Andante | G | 2/4 | 46 |
| 73 | Andante | Db | 6/8 | 46 |
| 74 | Andantino | G | 6/8 | 47 |
| 75 | Andante | Eb | 6/8 | 47 |
| 76 | Allegretto | Bb | 6/8 | 48 |
| 77 | Moderato | Bb | C | 49 |
| 78 | Allegretto | Bb | 2/4 | 49 |
| 79 | Andante | Ab | 6/8 | 50 |
| 80 | Andantino | G | 4/4 | 50 |
| 81 | Andantino | Bb | 6/8 | 51 |

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# THE ROMANCES OF PARISH ALVARS

**(Manuscripts in the Morley Collection)**

| Morley–Watkins Number | | Key | Time | Old Number |
|---|---|---|---|---|
| 82 | Allegretto | Bb | 2/4 | 52 |
| 83 | Andante Sostenuto | F | C | 55 |
| 84 | Andantino | Bb | 2/4 | 57 |
| 85 | Andante | F | 6/8 | |
| 86 | Andantino | C | 3/4 | |
| 87 | Andante | G | C | |
| 88 | Andante | Ab | 6/8 | |
| 89 | Andante | Eb | 6/8 | |
| 90 | Andantino | Bb | 3/8 | |
| 91 | Andantino | G | 12/8 | |
| 92 | Andantino | Eb | C | |
| 93 | Andantino | Gb | 6/8 | |
| 94 | Andantino | Eb | 12/8 | |

**Note**

No 17 (M.W.) is No 21 in the John Thomas Collection

No 93 (M.W.) is No 3 in the John Thomas Collection

No 87 (M.W.) is sketched as a song

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# TWELVE ROMANCES FOR THE HARP

## BY

## PARISH ALVARS

## INDEX TO VOLUME 1


| | | |
|---|---|---|
| Romance in Eb | (M.W.30) | 2 |
| Romance in F | (M.W. 6) | 4 |
| Romance in Bb | (M.W.78) | 6 |
| Romance in Db | (M.W.59) | 8 |
| Romance in Gb | (M.W.14) | 10 |
| Romance in G minor | (M.W.56) | 12 |
| Romance in G | (M.W.72) | 14 |
| Romance in C minor | (M.W. 3) | 16 |
| Romance in G | (M.W.37) | 18 |
| Romance in C | (M.W.86) | 20 |
| Romance in Bb | (M.W.23) | 22 |
| Romance in F | (M.W.83) | 25 |
| Romance in F | (M.W.83) | 29 |
| (Facsimile of Parish Alvars Manuscript) | | |


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# Romance in Eb

Andantino

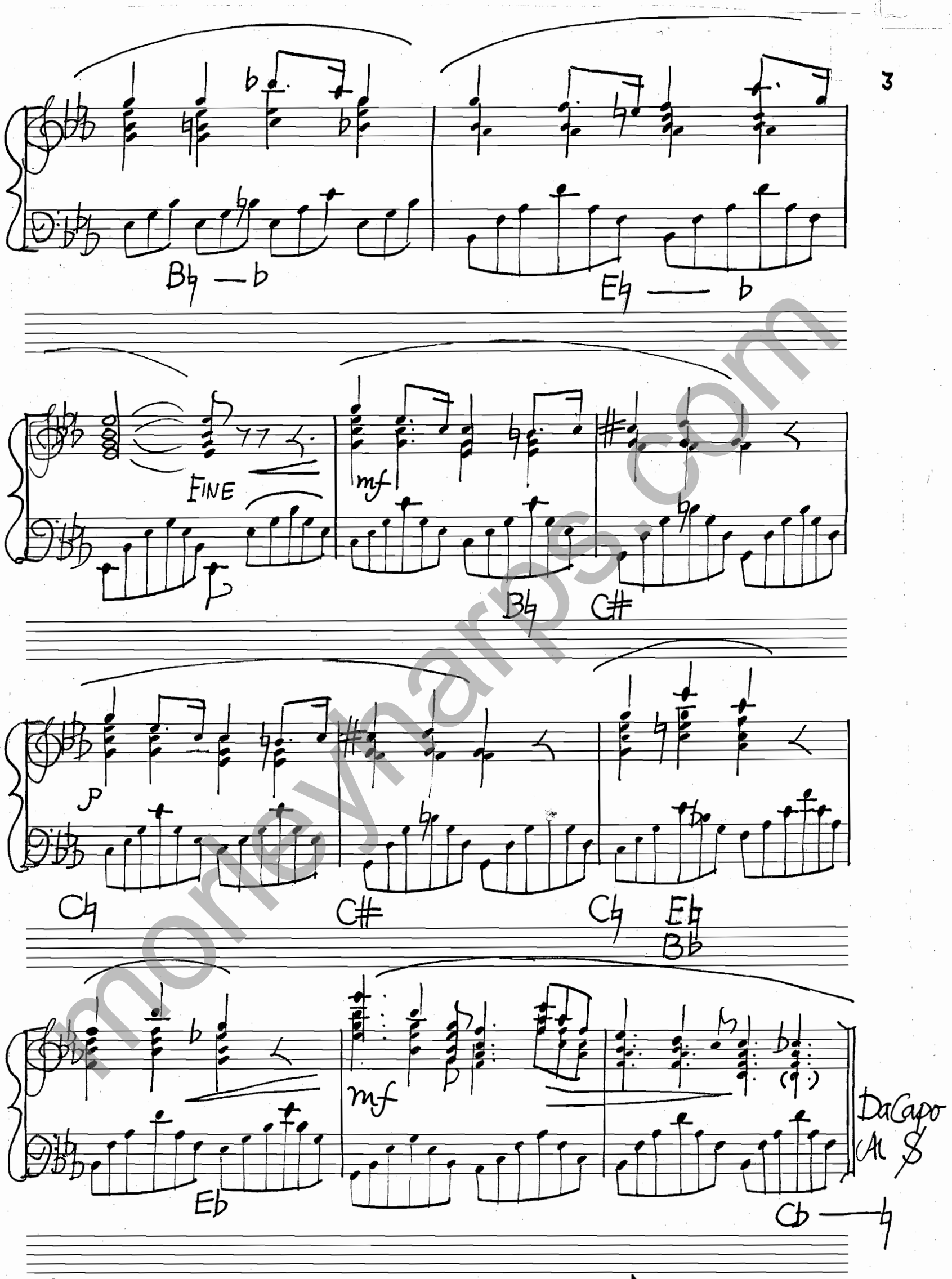
Sostenuto

p

Bb — b

Eb —— Eb C# —

— C

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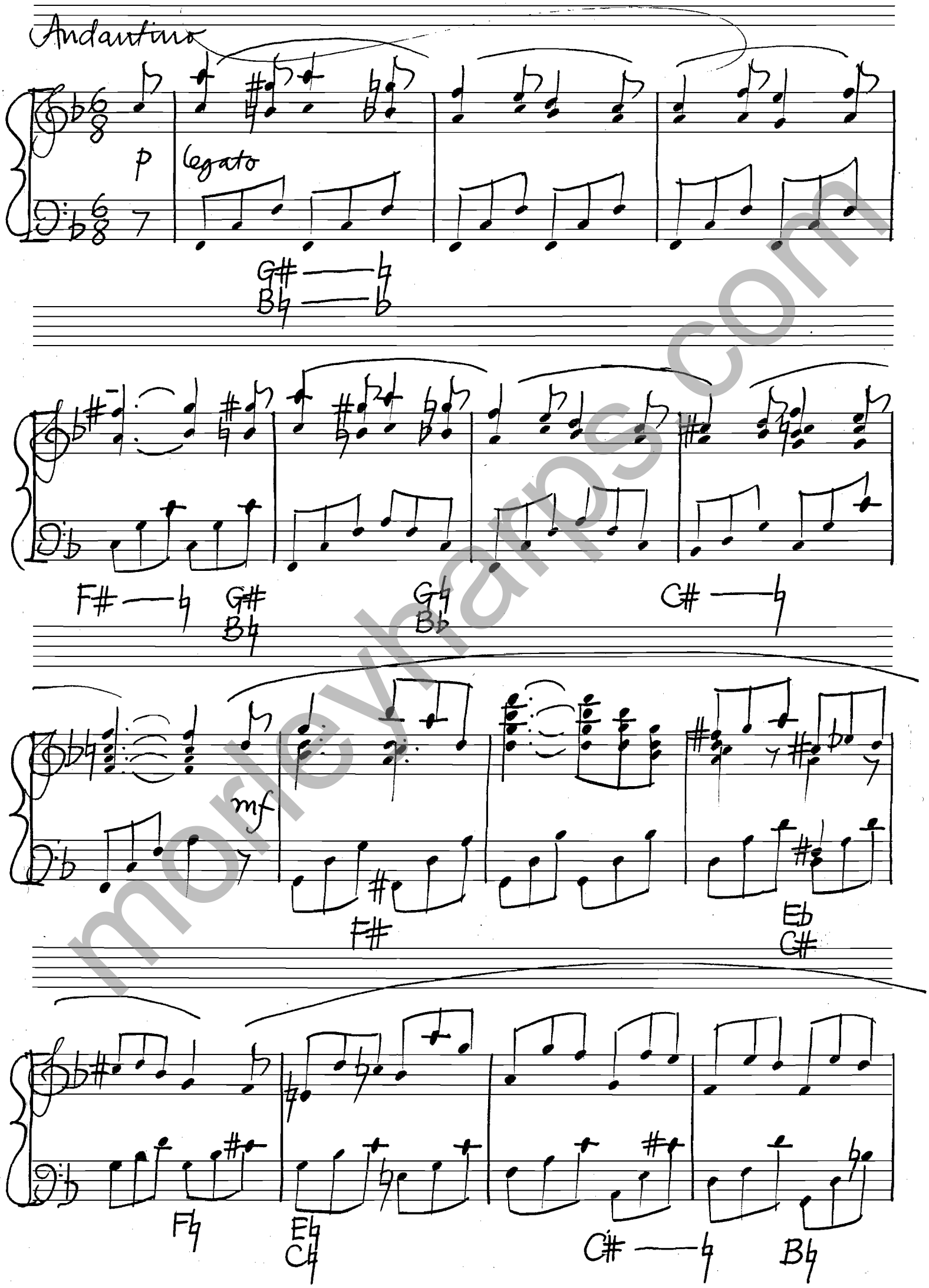
Elias Parish Alvars

Morley-Watkins
No: 30

# Romance in F

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Bb

P

G#
Bb

F#
G#
Bb

Gb
Bb

G#

Gb
Eb

Db

G#
Bb

Bb

Elias Parish Alvars

Morley-Watkins
No: 6

morleymanps.com

# Romance in Bb

Allegretto

(Scherzando)

(Eb)

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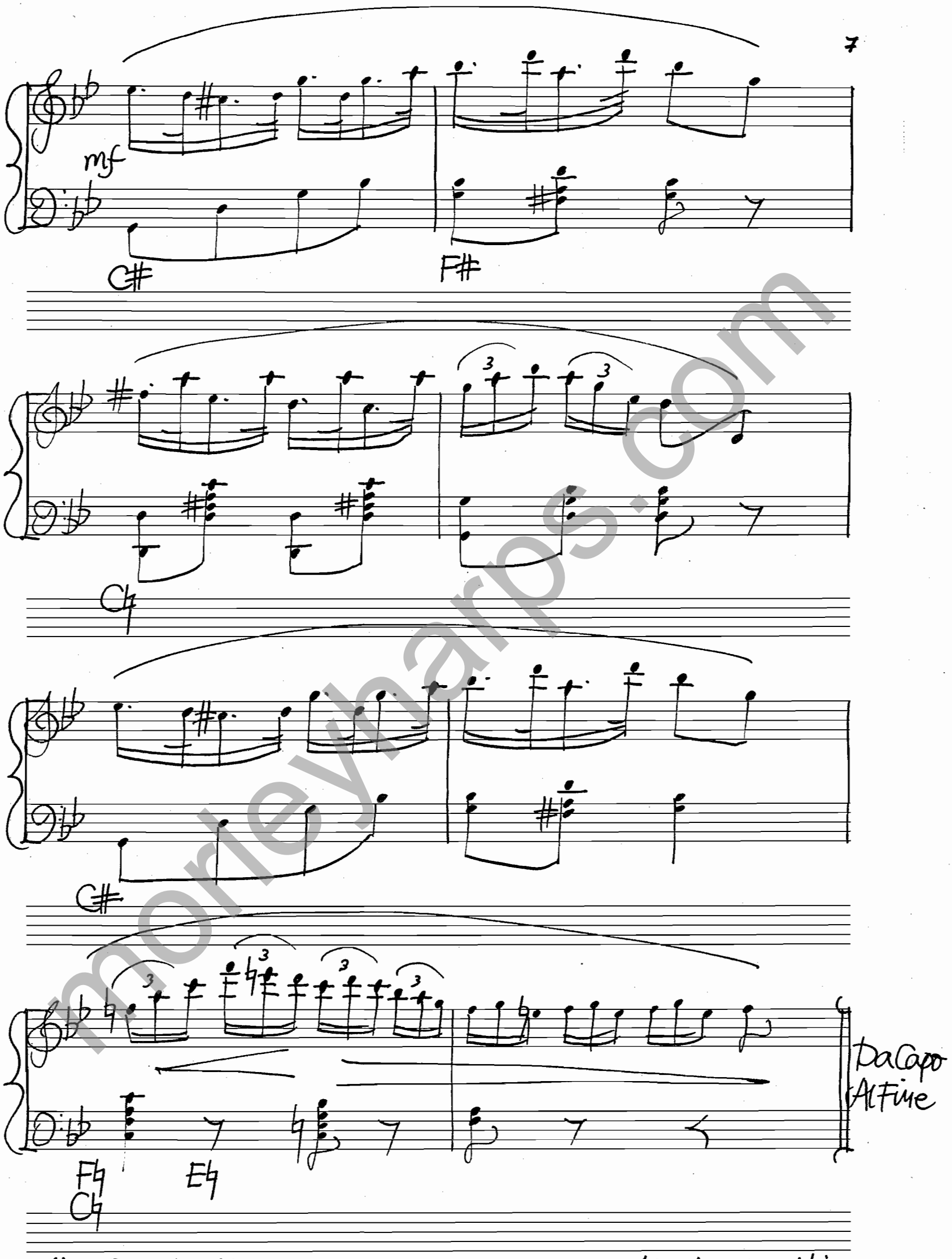


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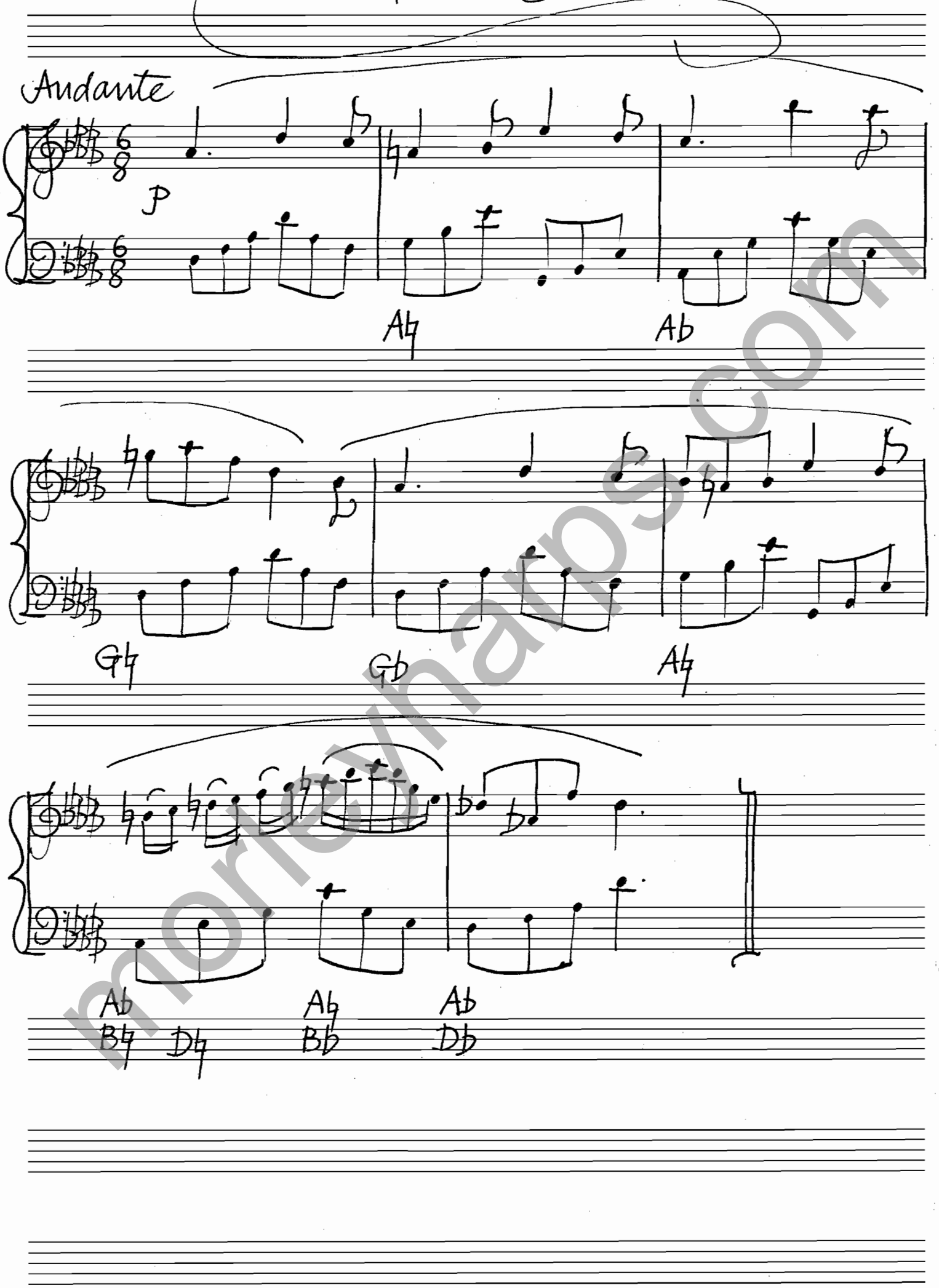
Elias Parish Alvars

Morley-Watkins
No: 78

# Romance in D♭

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mf

Db Eb — b Gb — b

Db Eb — b

rit: & dim:

Da Capo

Gb Gb



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# Romance in Gb

Andantino

mp

pp

p

mf

8ve

15

Coco

p

crescendo

p

Db — b

Ab
Cb

Ab
Cb

Gb

Gb

Db

f

Cb

Db

p

Cb

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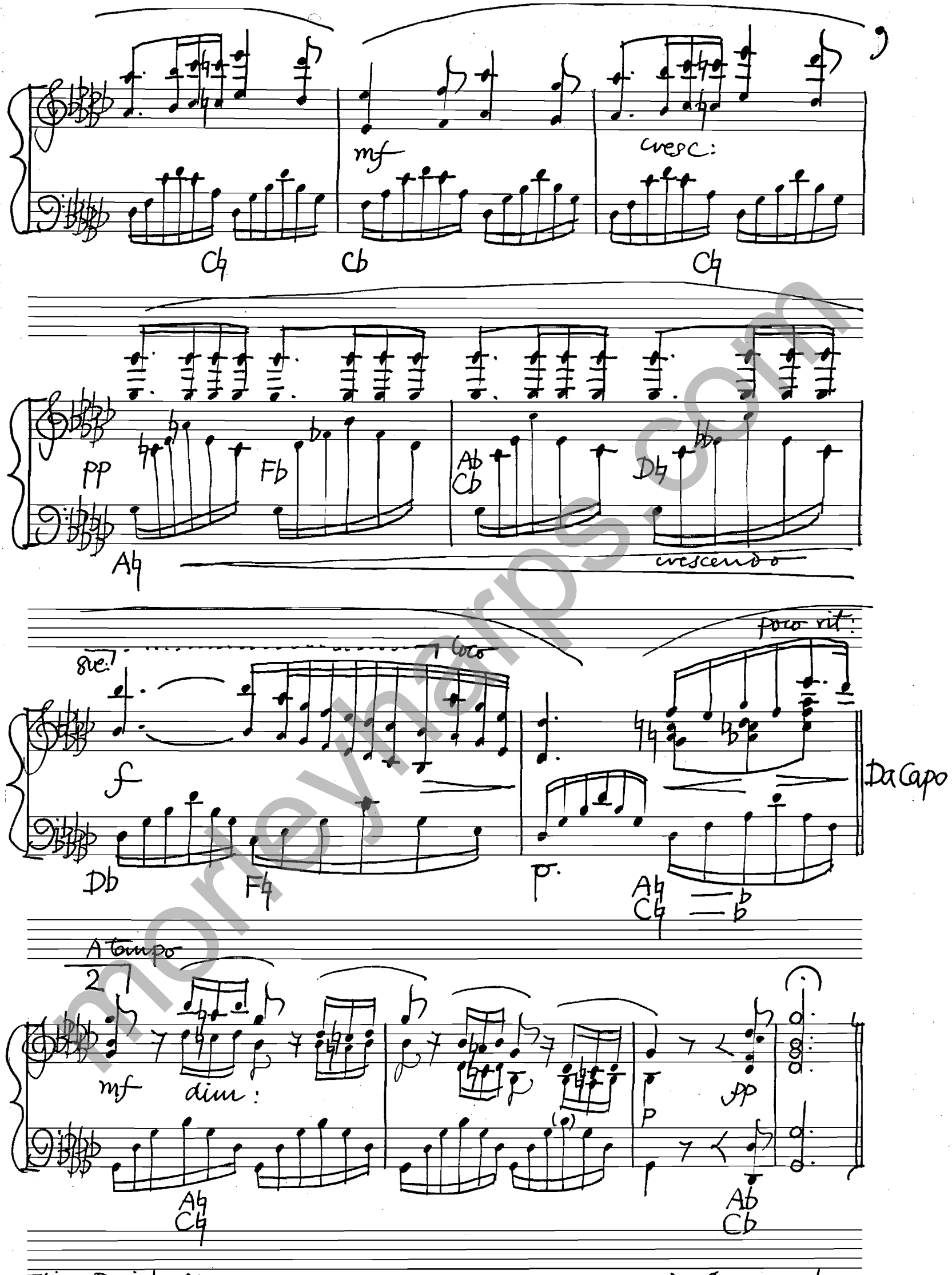


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Elias Parish Alvars

Morley-Watkins
No: 14

# Romance in G minor

Mesto

p

pp

F#

Eb

Eb

FINE

mf

morleymharps.com

Fb Eb
Eb C#

PP

Gb Gb
Cb Gb

Eb Eb
Eb C#

Da Capo

Gb Gb
Cb Gb

Elias Parish Alvars

Morley-Watkins No:56

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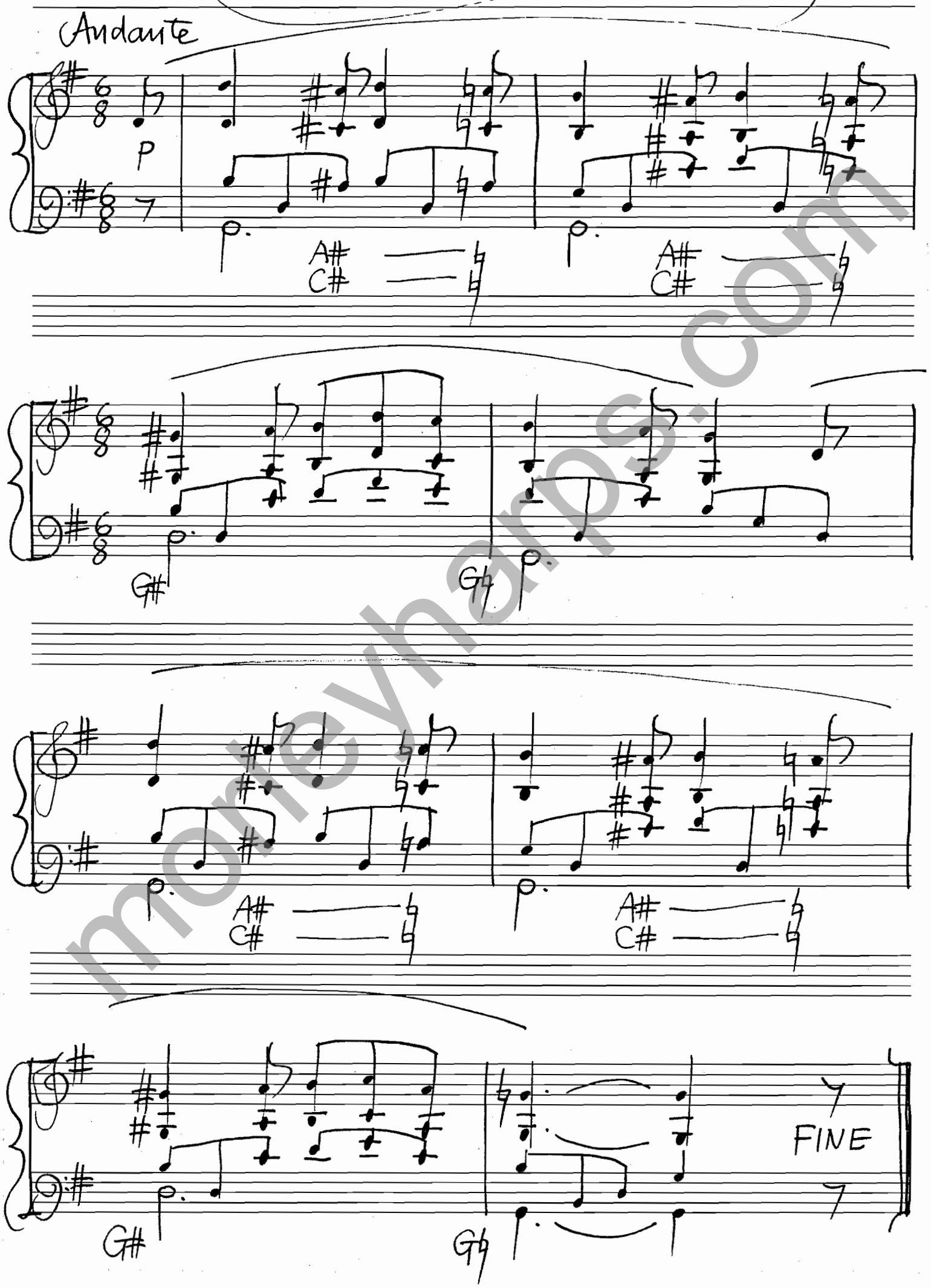
# Romance in G




morleyharps.com

mf

A♯
C♯

P

A♭

A♯

A♭

mf

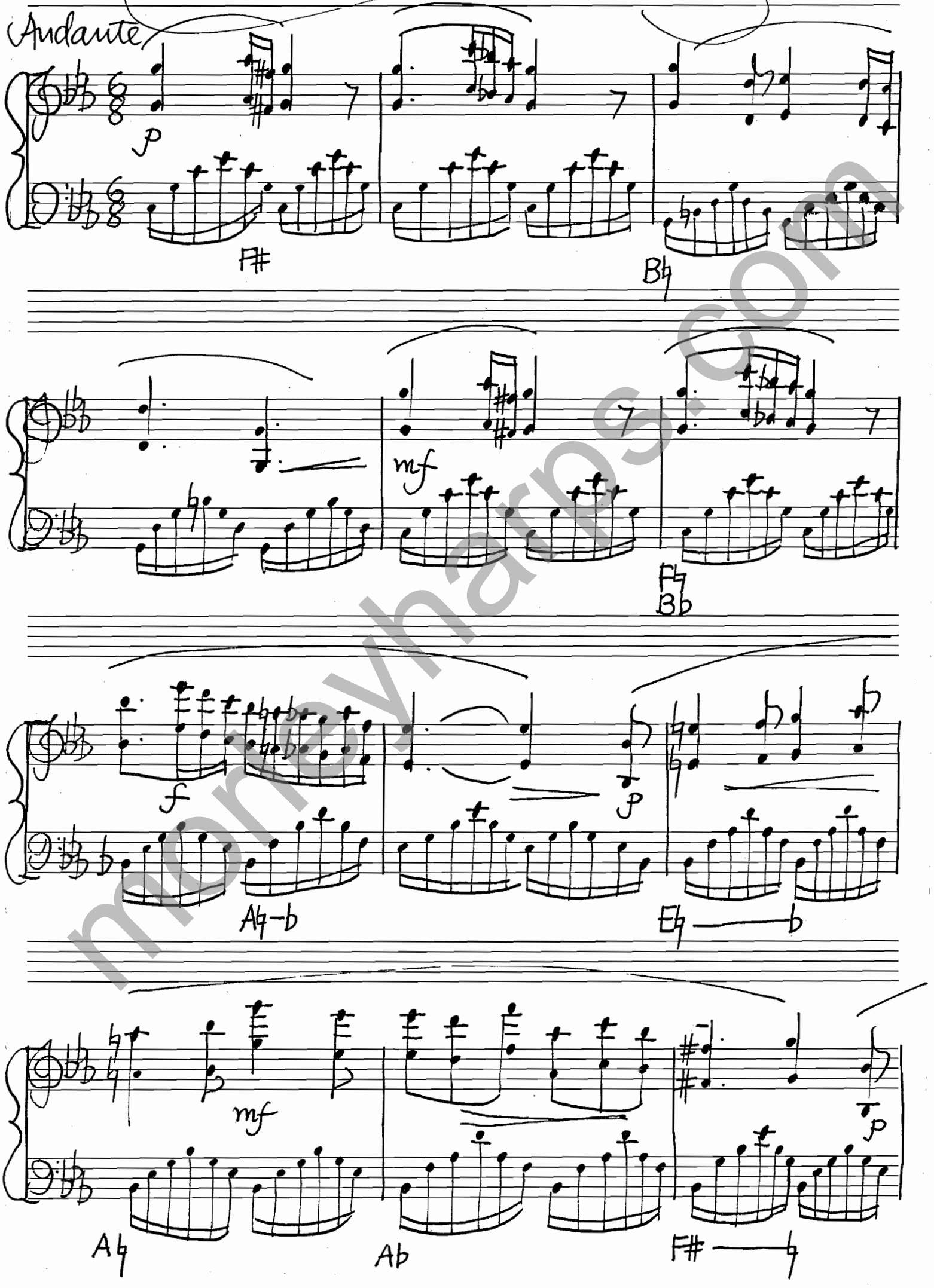
D♯

D♭

Da Capo

morleyhal.com

# Romance in Cminor

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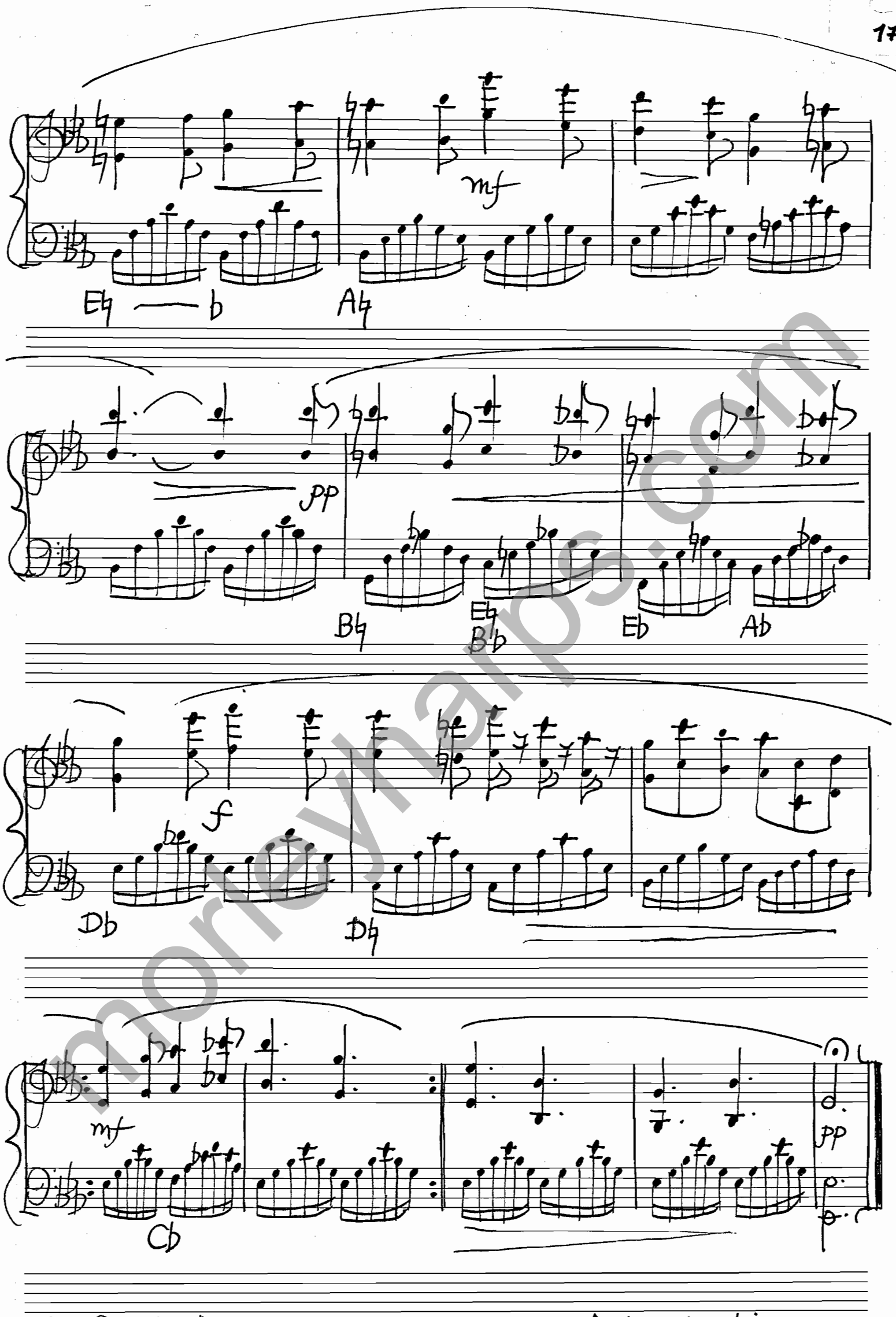


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Elias Parish Alvars

Morley – Watkins
No: 3

# Romance in G

Andantino

S

P

G#

mf

G4

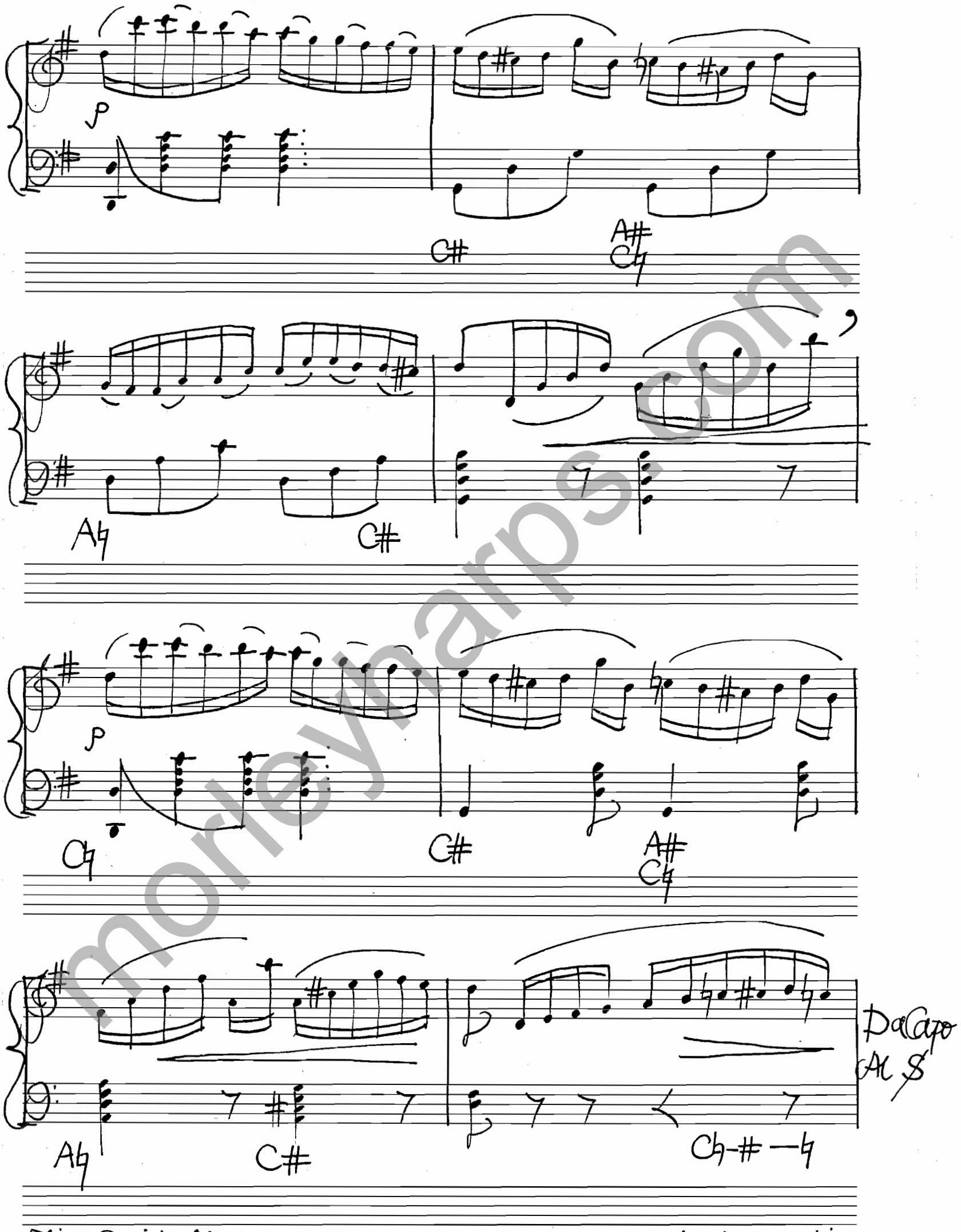
f

FINE

G#

G4

morleyharps.com

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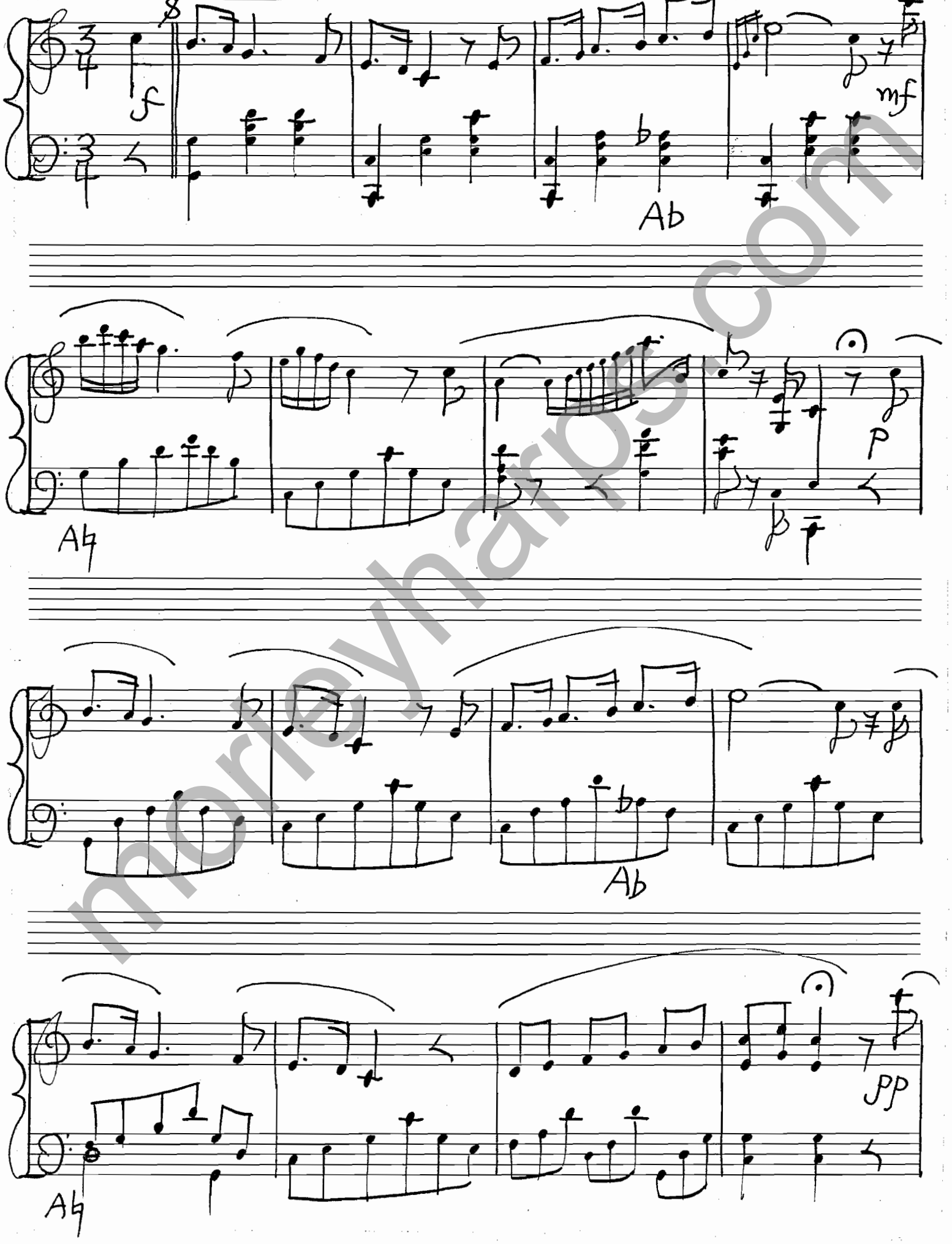
Elias Parish Alvars

Morley-Watkins
No: 37

# Romance in C

Andantino

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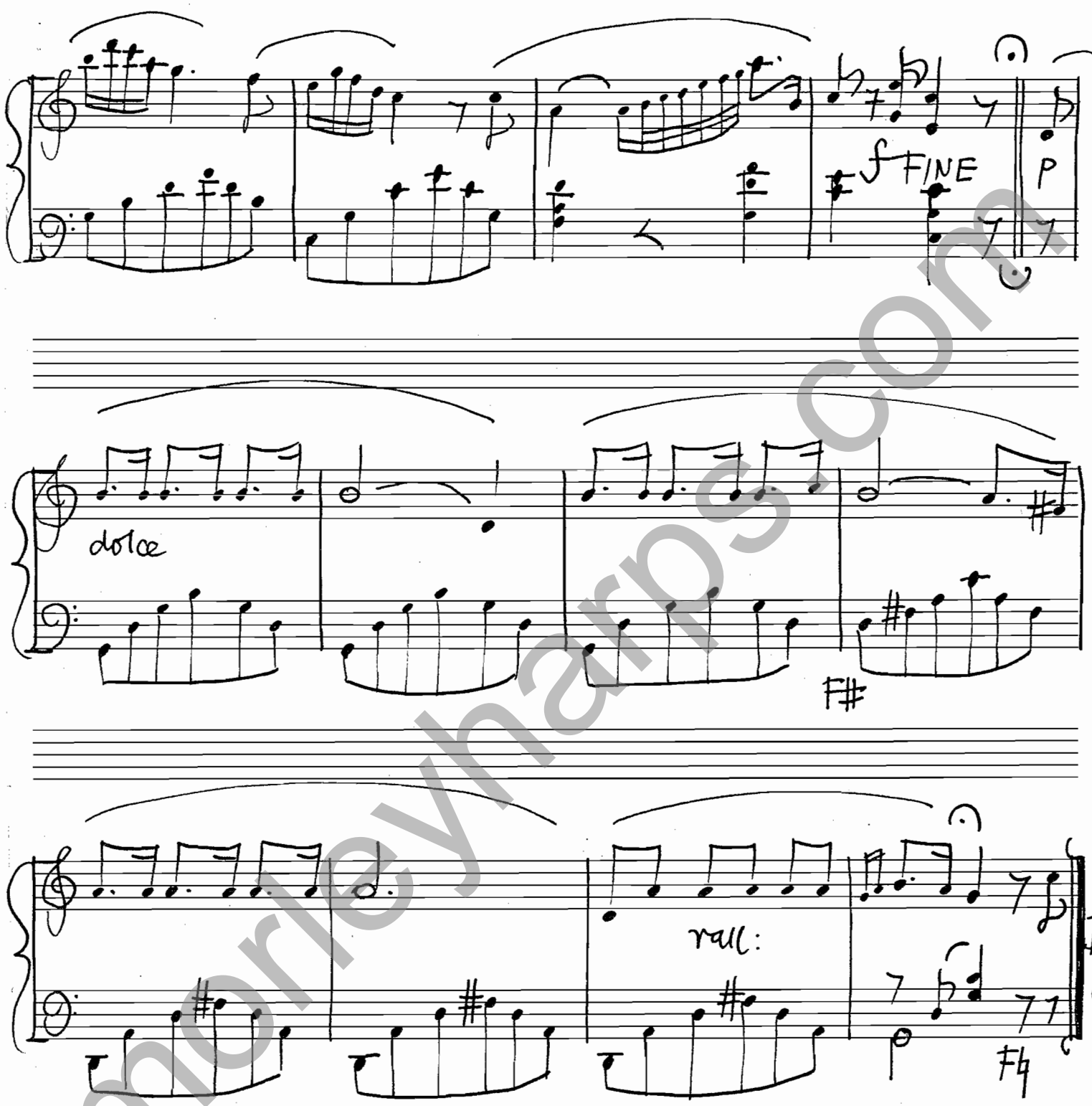


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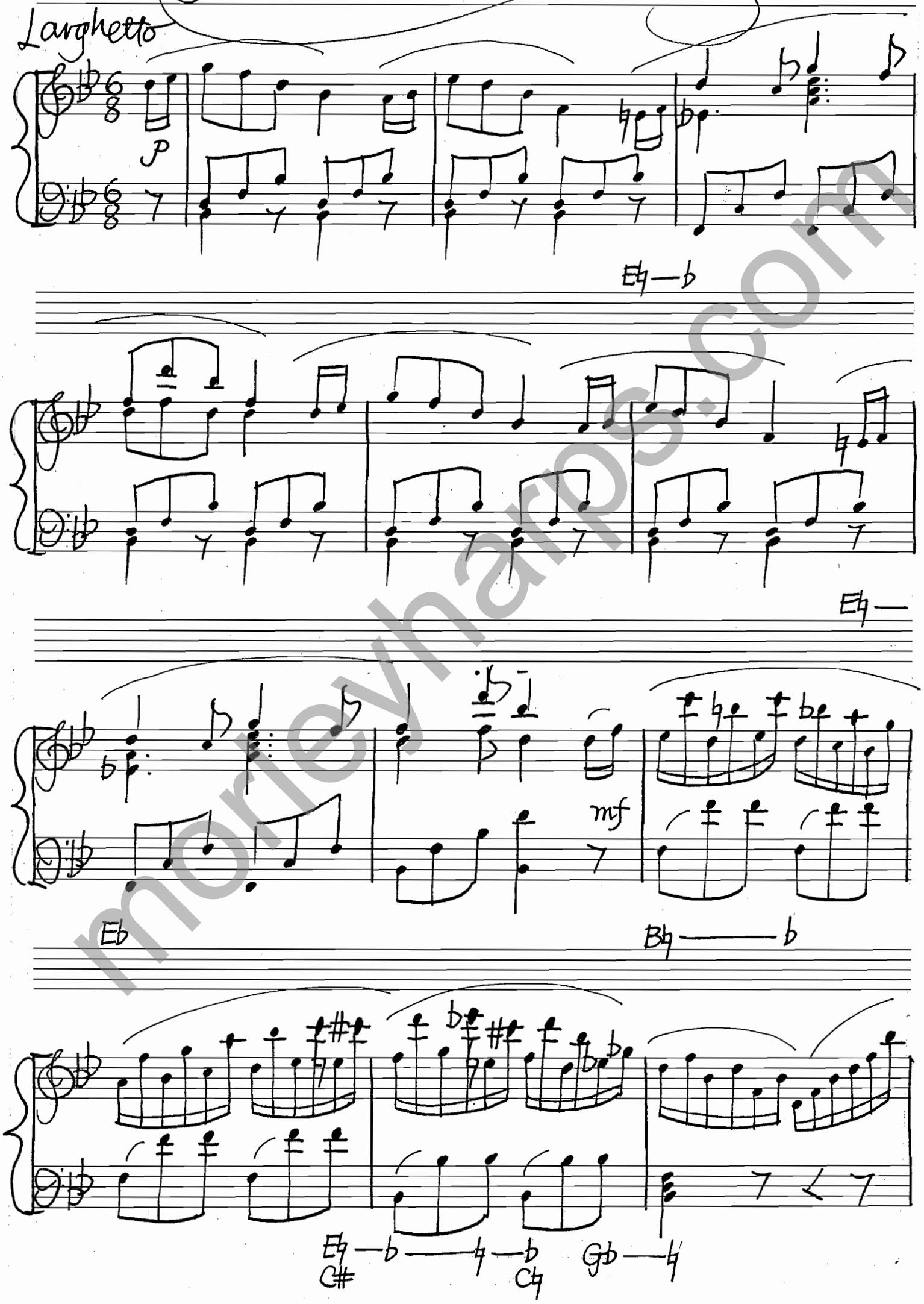
Elias Parish Alvars

Morley-Watkins
No: 86

# Romance in B♭

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Bb — b

Eb — b
C# — b
Gb — b

f

Bb

Bb

F#

poco rall:

A tempo

p

C#

C

C# — b

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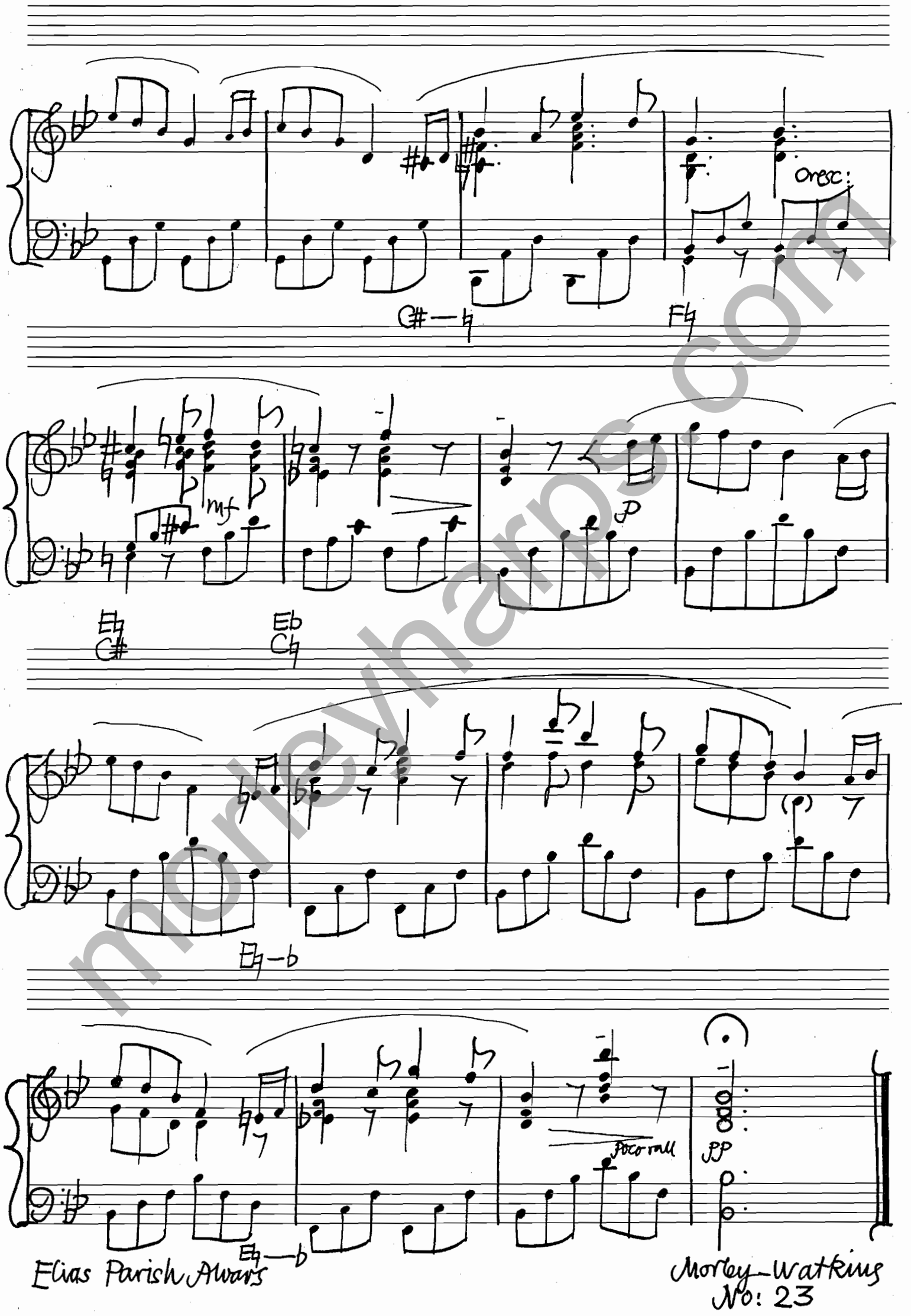


Elias Parish Alvars

Morley-Watkins
No: 23

morleyharps.com

# Romance in F

And wilt thou weep when I am low?
Sweet Lady! speak those words again.
Yet, if they grieve thee, say not so —
I would not give that bosom pain.

My heart is sad, my hopes are gone,
My blood runs coldly through my breast;
And when I perish, thou alone
Wilt sigh above my place of rest.

And yet, methinks, a gleam of peace
Doth through my cloud of anguish shine;
And for awhile my sorrows cease,
To know thy heart hath felt for mine.

Elias Parish Alvars

Morley-Watkins
No: 83

morleyhall.com

# Romance in F

Andante Sostenuto

p

pp

p

mf

C♯ — ♮

Poco Più Mosso

mf

B♭

A♭

A♮

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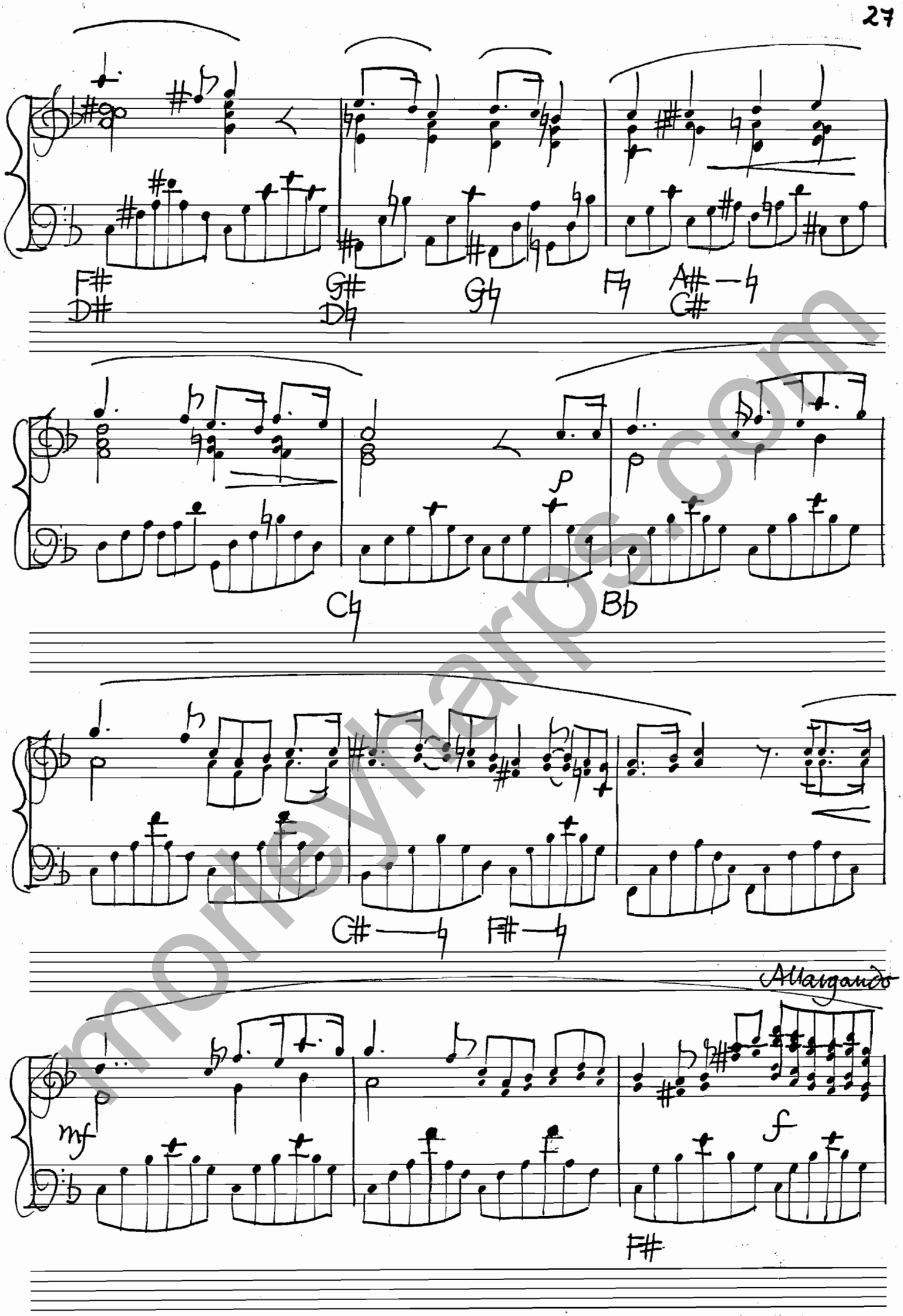


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Tempo I

pp

F♮ B♭ — b

p

mf

dim

C♯ — ♮

p

morleyhall.com

And wilt thou weep when I am low?
Sweet Lady! speak those words again:
Yet, if they grieve thee, say not so —
I would not give that bosom pain.

My heart is sad, my hopes are gone,
My blood runs coldly through my breast;
And when I perish, thou alone
Wilt sigh above my place of rest.

And yet, methinks, a gleam of peace
Doth through my cloud of anguish shine;
And for awhile my sorrows cease,
To know thy heart hath felt for mine.

Andante Lent:

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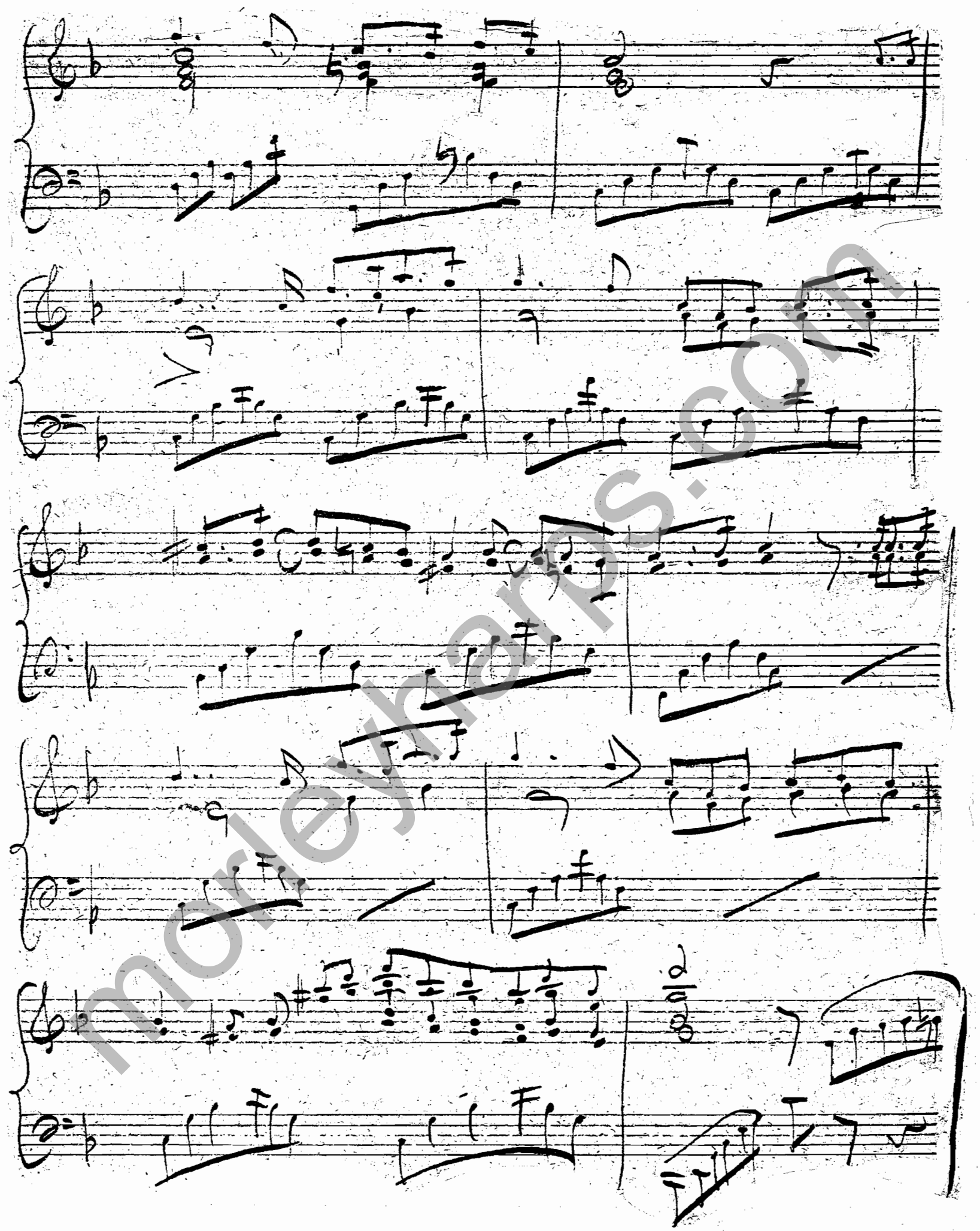
mezzo forte

morleymarks.com



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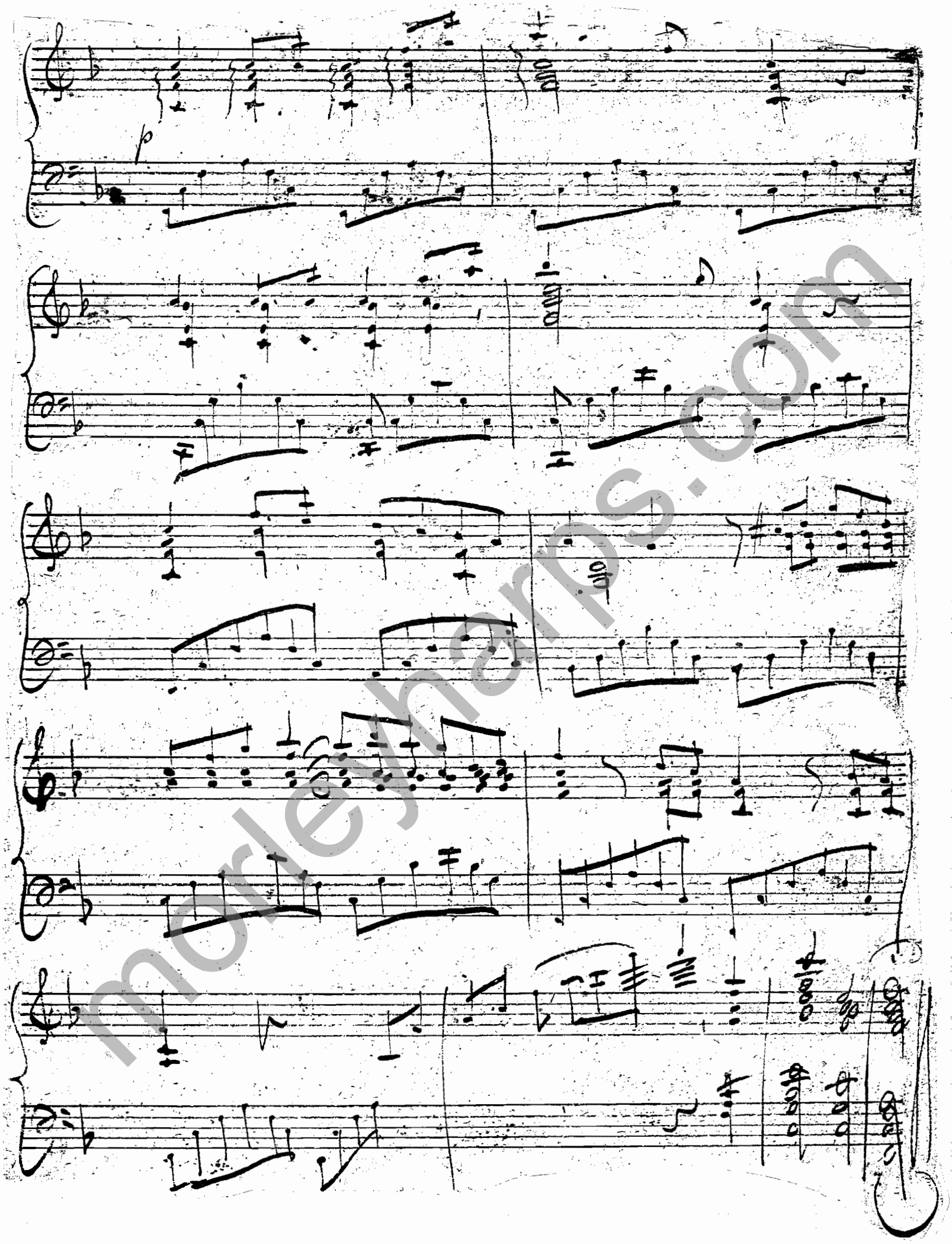


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