# ROMANCES

FOR THE

# HARP

BY

# PARISH ALVARS.

EDITED

*by*

DAVID WATKINS

VOL III

CLIVE MORLEY HARPS LTD
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## 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 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 Zabaleta's 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.

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## THE ROMANCES

I have selected these Romances from John Thomas' late nineteenth century edition. They have been numbered to follow on from the earlier manuscripts in the Morley library. Romance MW17 exists in the collection of Parish Alvars MSS as number 12. MW93 is also among the earlier manuscripts and with MW95 and 96 was published by Artaria with the following dedication:-

"Scenes of my Youth" or the Pleasures and sorrows of an artist expressed in a series of characteristical romances for the harp, dedicated to the lady of my heart.

# 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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# ROMANCES.

MOTTO

Ben se' crudel, se tu già non ti duoli,
Pensando ciò ch' al mio cuor sannunziava:
E se non piangi di che pianger suoli?

DANTE.

PARISH ALVARS.

**Lento, mesto e pesante.**

ROMANCE.
No:95
Morley-Watkins

*p*

*cres.*

*f*

*dim.*

*mf*

(G♭)

*p*

*cres.*

*f*

*cres.*

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MOTTO

Amor ch'a null' amato amar perdona;
Presemi del costui piacer si forte,
Che come vedi ancor non m'abbandona

DANTE.

**Un poco accellerando.**

*f con passione.*

*p con grazia.*

*sost:*

**Tempo primo.**

*p*

*cres.*

*dim.*

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*p*

(Gb)

*sost:*

*f*

*ritard*

3

*a tempo*

8

*dim. e rall.*

*p*

*pp*

morleynam...com

MOTTO

I saw thee weep—

BYRON'S Hebrew melodies.

**ROMANCE.**

No:96

Morley-Watkins

Andante.

*pp* *penseroso.*

*cres.*

*cres.*

*fz*

*f* *con forza.*

*con passione.*

L'istesso tempo.

*con espress.*

*pp*

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*tr*

8

8

*ritard.*

**Tempo primo.**

*pp*

*f*

*cres.*

*fz*

*a piacere.*

8

*a piacere.*

*morendo.*

morleymarpa.com

MOTTO

It was enough for me to be
So near to hear and—oh! to see
The being whom I loved the most.

BYRON.

## ROMANCE.

No: 93

Morley-Watkins

**Andante con espressione.**

*p* *p*

(C♮) *mf* *cres.* *p* *cres.*

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*ritard.*

*a tempo*

*pp*

*pp*

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MOTTO.

And I must even survive this last adieu,
And bear with life, to love and pray for you.
BYRON.

**ROMANCE**

No: 97

Morley-Watkins

**Moderato legato dolce.**

*p*

*cres – – cen – – do*

*dim.*

*ritard.*

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*mf*

*f* *ritard* – – *dan* – *do*

*a tempo*

*p*

*cres* – *cen* – *do*

*f*

*ritard.*

*p*

notes.com

# GRETCHEN'S GEBET VOR DEM BILDE

DER

# MATER DOLOROSA.

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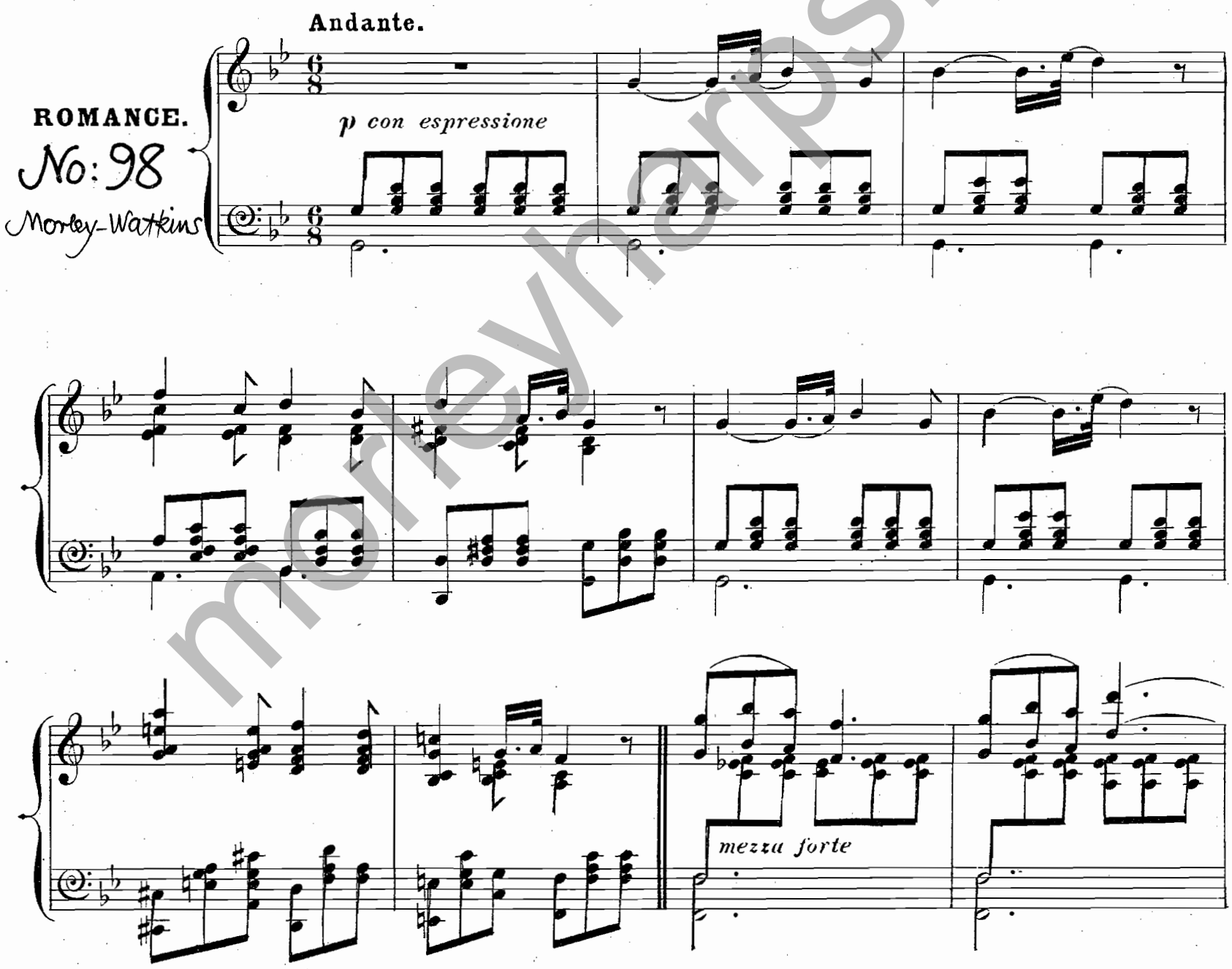
MOTTO

Wohin ich immer gehe,
Wie weh', wie weh', wie wehe
Wird mir im Busen hier.
Ich bin auch kaum alleine,
Ich wein', ich wein', ich weine,
Das Herz zerbricht in mir.

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fz>

cres.

marcato

f

sost:

p

cres.

f

dim

sost:

mf

ritard.

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agitato

mf

fz>

dim.

cres.

f

dim.

mf

fz>

sost:

p

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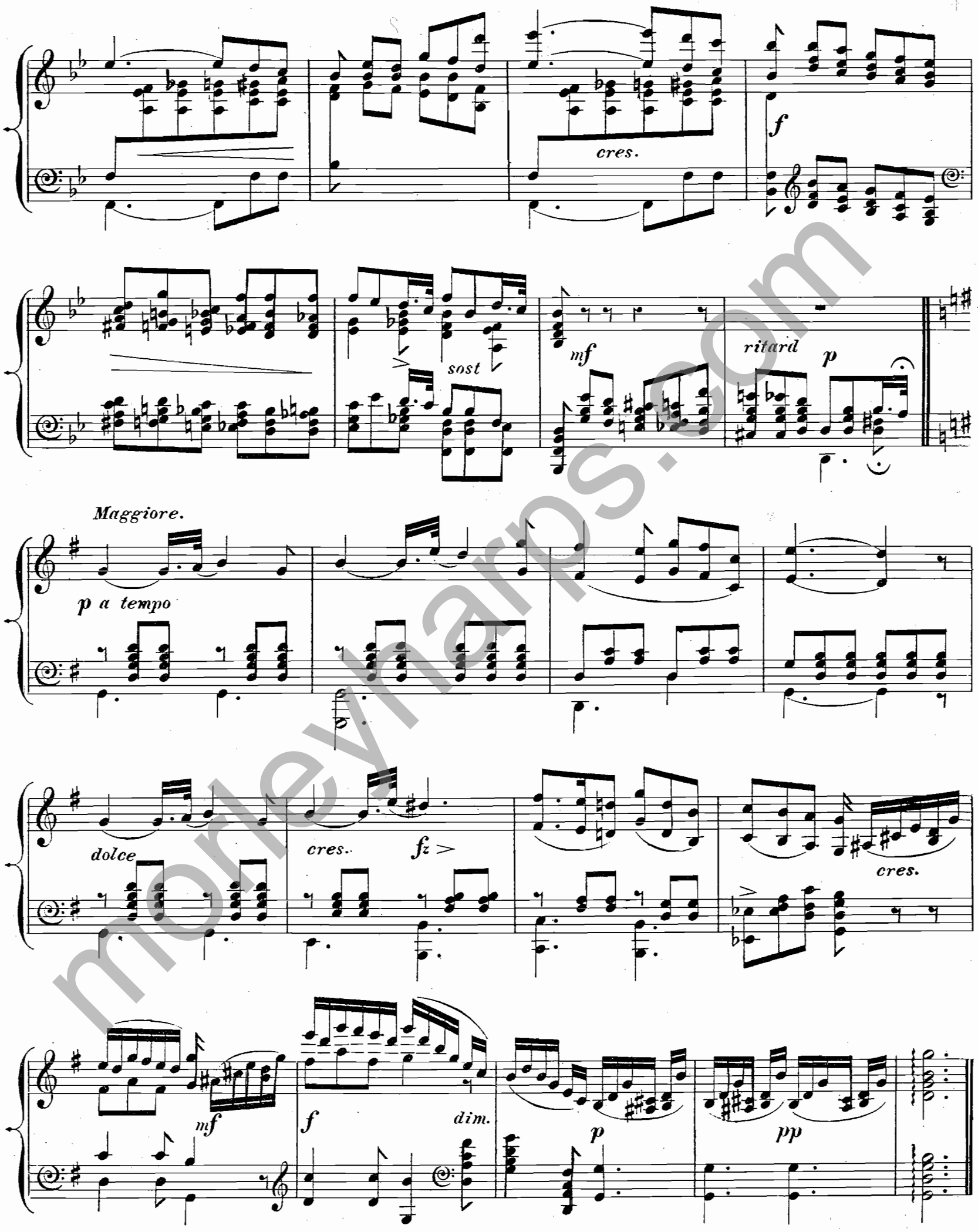


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# OEUVRE POSTHUME.

**ROMANCE.**

No:100

Morley-Watkins

Andante con moto.

*p*

*p dolce legato*

*f*

*cres.*

*mf*

*p*

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ff

tr

f

dim.

p

p

8

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**ROMANCE.**

No:17

Morley-Watkins

Moderato.

*p*

*mf* *cres.* *f* *mf* *dim.* *p* *ritard.*

*p a tempo*

Minore.

*f*

*cres*

*cres.* *f* *f*

Maggiore.

*Tempo primo.*

*p* *mf* *cres.* *fz* *f*

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# L'ADIEU.

MOTTO—Here's a sigh to those who love me
And a smile to those who hate,
And whatever sky's above me,
Here's a heart for ev'ry fate.

BYRON.

**ROMANCE.**

No:101
Morley-Watkins

**Larghetto.**

*Legato con espressione.*

*p*

*stentate.*

*p*

*mf*

*f*

*p*

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hr

*f*

*f*

*fz*

*marcato e cres:*

*con grazia*

*ff* (F♯)

*p*

3 2 1 + 3 2 1 + 8va

*legato.*

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8va

46

a piacere.

(A♯)

riten.

8va

p

Cadenza a piacere.

cres:

8va

f

ritenuto.

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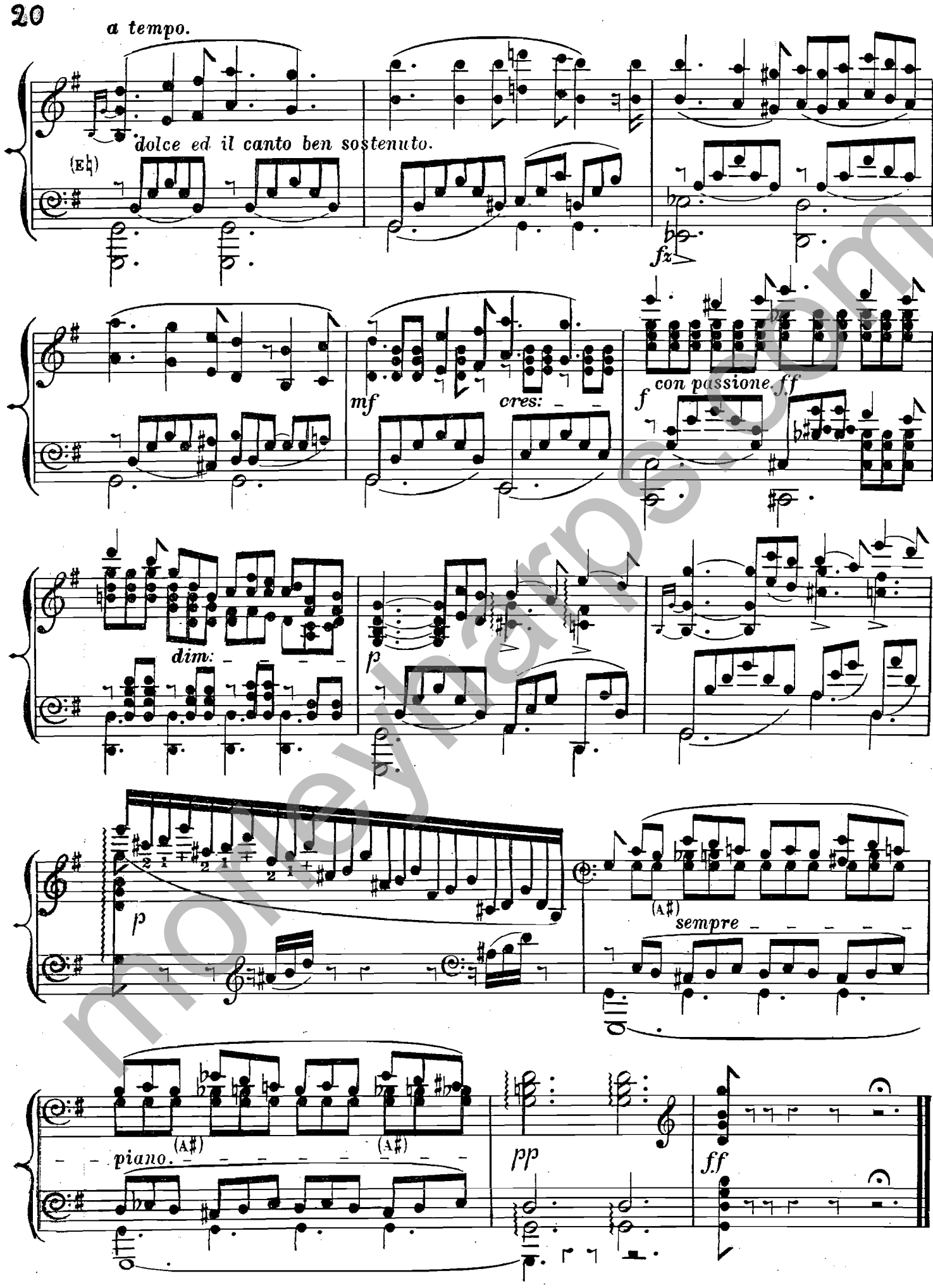


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# OEUVRE POSTHUME.

**Andante con moto.**

**ROMANCE.**

No:103

Morley-Watkins

*dolce.* *p* *legato.*

*cres* *mf*

*cres*

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MINORE.

*p*

*legato.*

(G♮)

*f*

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*Tempo primo.*

(F♮)

*dimin.* *ritard.* *p*

*dim.* *pp* *pp*

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**ROMANCE.**

No: 102

Morley-Watkins

Allegretto.

*p*

*mf*

*p*

*mf*

*p*

*crescendo*

*f*

*diminuendo*

*p*

*p dolce*

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*scherz.*

*cres.*

*f*

*dim*

*in*

*uendo*

*sempre piu pp*

*pppp*

*a piacere*

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