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BOOK 2

EDITED
by
JOHN THOMAS
Harpist to His Majesty the King.

ROMANCES

FOR THE

HARP

PARISH ALVARS.

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John Thomas

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MOTTO.

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

BYRON.

Andantino

ROMANCE
No. 7.

The musical score for Romance No. 7 is written in 3/8 time with a key signature of two flats (B-flat and E-flat). It consists of a piano accompaniment and a vocal line. The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line enters with a piano (*p*) dynamic and includes dynamic markings such as *f*, *cresc.*, and *con espress.*. The score is divided into four systems, each with a double bar line at the end. The final system concludes with a *pp* (pianissimo) dynamic marking.

8.....
ff
p
tr

cres.

Ritornello
p

f

p
sost.
p

MOTTO.
Like music on the waters,
Is thy sweet voice to me.
BYRON.

Andante con espressione.

ROMANCE
No 8.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Andante con espressione' and 'p legato'. The piano part features a steady eighth-note accompaniment. The vocal line enters with a melody in the treble clef. The score includes various musical notations such as dynamics (p, f, dim., rit., a tempo), articulation (accents, slurs), and fingerings. Chord symbols are provided throughout, including A# C#, A# C# D#, G# C#, A# C#, D# C#, G# C#, A# C#, and E#b. The lyrics 'cres. cen do' are written under the vocal line. The piece concludes with a 'rit.' section followed by 'a tempo' and a final chord of E#b.

The first system of musical notation features a treble and bass clef. The treble clef contains a melodic line with slurs and accents, and a ten-note scale-like passage at the end. The bass clef contains a complex accompaniment with chords and moving lines. Handwritten annotations include $A\sharp$, $A\flat$, $A\flat$, $A\sharp$, $A\flat$, f , and $A\sharp$. Fingering numbers 1, 2, 3, 4, and 10 are present.

The second system continues the piece with similar notation. The treble clef has a melodic line with slurs and accents, and a descending scale-like passage. The bass clef has a complex accompaniment. Handwritten annotations include $E\sharp$. Fingering numbers 1, 2, 3, 2, 1, 3, 2, 3, 4, 3, 2, 1, 2, 3, 1 are present.

The third system features a treble clef with a melodic line including trills and slurs, and a descending scale-like passage. The bass clef has a complex accompaniment. Handwritten annotations include $F\flat$, $G\sharp$, $A\sharp$, and $F\sharp$. Trills are marked with tr . Fingering numbers 1, 2, 3, 2, 1, 3, 2, 1, 2, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1 are present.

The fourth system continues with a treble clef melodic line and a bass clef accompaniment. Handwritten annotations include $D\sharp$, $C\flat$, $A\flat$, and $A\sharp$. Fingering numbers 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 are present.

The fifth system features a treble clef melodic line and a bass clef accompaniment. Handwritten annotations include $A\flat$ and *ritard.*. Fingering numbers 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 are present.

a tempo

p *mf* *cres.* *ritard.* *sempre dim.* *p* *pp*

D₄ C#-₄ A# C# A₄ C₄ A# C#-₄ A₄ C₄ D# F A₄ C₄

MOTTO.

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

BYRON.

ROMANCE
 No 9.

Moderato legato dolce.

p *cres.* *cen-do* *dim.* *ritard.*

B₄-_b E₄-_b F#-₄ G# B₄ E₄-_b D_b-₄

mf G# Bb E G# Bb C# Bb

ritard a tempo G# Bb Db Bb D G# E# Bb

cres - cen - do Bb C# Eb F#

f Bb Gb Bb

ritard. Bb Eb p

TRAUM AM BACHE.

MÄRCHEN VOM MUMMELSEE IM SCHWARZWALDE.

Im Mummelsee, im dunkeln see
 Da blüh'n der Lilien viele,
 Sie wiegen sich, sie biegen sich,
 Dem losen Wind zum Spiele;
 Doch wenn die Nacht hernieder sinkt,
 Der volle Mond am Himmel blinkt,
 Entsteigen sie dem Bache
 Als Nymphen an's Gestade.

Es braust der Wind, es saust das Rohr
 Die Melodie zum Tanze,
 Die Lilienmädchen schlingen sich,
 Als wie zu einem Kranze;
 Und schweben leis umher im Kreis,
 Gesichter weiss, Gewänder weiss,
 Bis ihre bleichen Wangen
 Mit zarter Röthe prangen.

Es braust der Sturm, es saust das Rohr
 Es pfeift im Tannenwalde
 Die Wolken ziehn am Monde hin,
 Die Schatten auf der Halde,
 Und auf und ab, durchs nasse Grass
 Dreht sich der Reigen ohne Maas,
 Und immer lauter schwellen
 An's Ufer an die Wellen.

Da bebt ein Arm sich aus der Fluth,
 Die Riesenfaust geballt,
 Ein tiefend Haupt dann, schilfbekränzt,
 Vom langen Bart umwallt,
 Und eine Donnerstimme schallt,
 Dass im Gebirg' es wiederhallt:
 "Zurück in eure Wogen
 Ihr Lilien ungezogen!"

Da stockt der Tanz— die Mädchen schrein
 Und werden immer blässer:
 "Der Vater ruft! puh! Morgenluft!
 Zurück in das Gewässer!
 Die Nebel steigen aus dem Thal
 Es dümmert schon der Morgenstrahl
 Und Lilien schwanken wieder
 Im Wasser auf und nieder.

SCHNEZLER.

TRAUM AM BACHE.

Allegretto con grazia.
ritornello

ROMANCE
No 10.

The first system of music is in 3/4 time and F major. It features a treble and bass clef. The treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats and a 3/4 time signature. The music is marked *p dolce e legato mormorando*. There are fingerings indicated in the treble clef: 2, 1, 2, 1, 2, 1, 4, 3, 4, 3, 4, 3. Chord symbols Fb and F# are present.

The second system continues the piece. It includes markings for *dolce*, *rall.*, and *a tempo*. Chord symbols include Ab, F#, Bb, and Bb. There are also some handwritten notes like 'Fb' and 'D#'. The music is marked *p*.

The third system continues the piece. It includes markings for *cres.* and *mf*. Chord symbols include Db, Fb, and Bb. There are also some handwritten notes like 'Fb' and 'D#'. The music is marked *p*.

The fourth system continues the piece. It includes markings for *mf* and *f*. Chord symbols include Ab, Db, and Db. There are also some handwritten notes like 'A#'. The music is marked *p*.

The fifth system continues the piece. It includes markings for *cres.* and *f*. Chord symbols include Eb, Db, and Db. There are also some handwritten notes like 'F#'. The music is marked *p*. The system ends with the instruction *leggiere il basso*.

p con grazia

dim. F# C# Db p dol. B# b D#-b

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords. Handwritten annotations include 'dim.' above the first measure, 'F#' above the second, 'C#' above the third, 'Db' above the fourth, 'p dol.' above the fifth, 'B#' above the sixth, 'b' above the seventh, and 'D#-b' above the eighth.

mf B#-b cres. D#-b f p amabile

This system contains measures 3 through 6. The dynamics range from mezzo-forte to piano. Handwritten annotations include 'mf' above the first measure, 'B#-b' above the second, 'cres.' above the third, 'D#-b' above the fourth, 'f' above the fifth, and 'p amabile' above the sixth.

Gb B#-b cres. Gb f A# dim.

This system contains measures 7 through 10. The dynamics range from piano to forte. Handwritten annotations include 'Gb' above the first measure, 'B#-b' below the first, 'cres.' above the third, 'Gb' above the fourth, 'f' above the fifth, 'A#' above the sixth, and 'dim.' above the seventh.

p con duolo E# crescendo e sempre piu agitato G# Eb A# B# F#

This system contains measures 11 through 14. The dynamics range from piano to forte. Handwritten annotations include 'p con duolo' above the first measure, 'E#' above the second, 'crescendo e sempre piu agitato' above the third, 'G#' above the fourth, 'Eb' above the fifth, 'A#' above the sixth, 'B#' above the seventh, and 'F#' above the eighth.

F# B# stretto f Db dim. D# Eb p

This system contains measures 15 through 18. The dynamics range from piano to forte. Handwritten annotations include 'F#' above the first measure, 'B#' above the second, 'stretto' above the third, 'f' above the fourth, 'Db' above the fifth, 'dim.' above the sixth, 'D#' above the seventh, and 'Eb p' above the eighth.

p tranquillo
A4

A#

mf
F#

F# C#

A#

8.....
ff con fuoco
F#

fz
Ab

Bb

D# B# E#

ff
Db

dim. *con grazia* Eb Db Bb D \flat -

Db B \flat - *crescendo* - Eb *poco* b D \flat -

F# a Db Eb *poco* B \flat - b F \sharp ff p

morendo > a *poco* - a - *poco* p

F \sharp b pp *ritard.*

GRETCHEN'S GEBET VOR DEM BILDE

DER

MATER DOLOROSA.

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.

ROMANCE.
 N^o 11.

Andante.
p con espressione

mezza forte

First system of musical notation. Treble clef, key signature of two flats. The right hand features a complex melodic line with many beamed sixteenth notes. The left hand plays a steady accompaniment of quarter notes. Dynamics include *fz* and *cres.*

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a more melodic line with some slurs. The left hand continues with quarter notes. Dynamics include *f*, *marcato*, and *sost:*.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some slurs. The left hand continues with quarter notes. Dynamics include *p* and *cres.*

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some slurs. The left hand continues with quarter notes. Dynamics include *f*, *dim*, and *sost:*.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with some slurs. The left hand continues with quarter notes. Dynamics include *mf* and *ritard.*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *agitato*. The dynamics and articulations are as follows:

- System 1:** Treble staff starts with *mf*. Bass staff starts with *mf*. The system ends with a *fz* (forzando) accent.
- System 2:** Treble staff starts with *dim.* (diminuendo). Bass staff starts with *mf*. The system ends with a *cres.* (crescendo) marking.
- System 3:** Treble staff starts with *f* (forte). Bass staff starts with *f*. The system ends with a *mf* (mezzo-forte) marking.
- System 4:** Treble staff starts with *f*. Bass staff starts with *f*. The system ends with a *fz* (forzando) accent.
- System 5:** Treble staff starts with *sost.* (sostenuto). Bass staff starts with *p* (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). It includes dynamic markings such as *cres.* and *f*.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sost*, *mf*, *ritard*, and *p*.

Maggiore.

Third system of musical notation, starting with the tempo change *Maggiore.* and dynamic marking *p a tempo*.

Fourth system of musical notation, featuring dynamic markings such as *dolce*, *cres.*, *fz*, and *cres.*

Fifth system of musical notation, featuring dynamic markings such as *mf*, *f*, *dim.*, *p*, and *pp*.

THE LAMENT.

MOTTO. If thou deem'st me false of heart,
Doom'd as thus - as thus to part
Reckless what may be my fate,
The world to me is desolate;
Created things henceforth will be,
A mirror'd wilderness to me.

What has passed to me will seem
The false fond vision of a dream;
And those sweet Elysian hours,
Whose perfume was the breath of flowers,
Though by thee remembered not,
Ne'er can be by me forgot.

ROMANCE.
No 12.

Andantino.

p staccato

fz

cres.

f

sost.

legato

mf

cres.

sost.

(P. Alvars.)

a tempo
p *cres.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. The tempo is marked 'a tempo' and the dynamics start at 'p' (piano) and increase through a 'cres.' (crescendo) marking.

mf *agitato*

The second system continues the piece with two staves. The upper staff has a more active melodic line with slurs and accents. The lower staff provides a steady accompaniment. The dynamics are marked 'mf' (mezzo-forte) and the tempo is 'agitato' (agitated).

e piu stretto *f* *ritard.*

The third system features two staves. The upper staff has a complex melodic texture with many slurs and accents. The lower staff has a rhythmic accompaniment. The dynamics reach 'f' (forte) and the tempo is marked 'e piu stretto' (and more strict) and 'ritard.' (ritardando).

piu facile
a tempo
ff con passione

The fourth system consists of two staves. The upper staff has a melodic line with a long slur, marked 'piu facile' (more facile). The lower staff has a rhythmic accompaniment. The tempo is 'a tempo' and the dynamics are 'ff con passione' (fortissimo with passion).

The fifth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. The dynamics are 'ff' (fortissimo).

The musical score consists of six systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has three staves: two treble clefs and one bass clef. The third system has three staves: two treble clefs and one bass clef. The fourth system has three staves: two treble clefs and one bass clef. The fifth system has three staves: two treble clefs and one bass clef. The sixth system has three staves: two treble clefs and one bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions include *dim.*, *p*, *sost.*, *a tempo*, and *p staccato*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a series of chords and melodic lines. Dynamic markings include *f* (forte) and *p* (piano). A *fz* (forzando) marking is present above the final measure of the system.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked *legato con espress.* (legato with expression). The dynamic marking is *mf* (mezzo-forte).

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked *marcato* (marked). The dynamic marking is *dim.* (diminuendo), followed by *fz* (forzando) in the final measure.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked *sost.* (sostenuto), *p* (piano), and *cres.* (crescendo).

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music is marked *cres.* (crescendo), *p* (piano), and *pp* (pianissimo).

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