

THE KEEL ROW,

Fantasia,

for the

HARP.

Composed and dedicated to

Mr. Adolphus Lockwood,

BY

CHARLES OBERTHÜR.

Ent. Sta. Hall.

OP. 166.

Price 4/6

London

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"THE KEEL ROW"

Op. 166

BY

CHARLES OBERTHÜR.

ALLEGRO
MODERATO.

mf

risoluto.

glissez. ora

ora

ora

ora

ora

ora

ora

ora

molto ritenuto.

(cbab)

ALLEGRETTO.

The musical score is written for a single harp. It consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'ALLEGRETTO.' The first system starts with a piano (p) dynamic. The second system ends with a piano (p) dynamic. The third and fourth systems feature fortissimo (fz) dynamics. The fifth system begins with a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of musical notation for harp, measures 1-4. It consists of two staves, treble and bass clef. The music features a rhythmic pattern of eighth notes and chords, with some triplets indicated by a '3' over the notes.

The second system of musical notation for harp, measures 5-8. It continues the rhythmic pattern from the first system, with similar chordal textures and eighth-note figures.

The third system of musical notation for harp, measures 9-12. It concludes with a double bar line and the instruction *risol:* written in the right margin.

The fourth system of musical notation for harp, measures 13-16. It begins with the instruction *leggiere.* in the left margin. The music features a series of arpeggiated chords, with the instruction *ova* written above the first two measures.

The fifth system of musical notation for harp, measures 17-20. It continues the arpeggiated texture, with the instruction *ova* written above the second measure. The system ends with a double bar line and the instruction *(F#)* written above the final chord.

cres.

pva

cresc.

pva

7#

ben legg

The musical score is arranged in five systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The first four systems feature a complex, rhythmic accompaniment with many beamed notes and rests. The fifth system is more melodic and includes several performance instructions: *ben marcato.*, *con poco riten.*, *fz* (for *forzando*), *(EbGb)*, *molto sosten.*, and *fz*. The piece concludes with a final *fz* marking.

HARP.

LENTO. *con molto espress.*

The first system of music features a treble and bass clef with a 6/8 time signature. The treble clef begins with a piano (*p*) dynamic and contains a melodic line with various ornaments and slurs. The bass clef provides a harmonic accompaniment with chords and moving lines. A chord symbol $(A\flat)$ is indicated at the end of the system.

The second system continues the piece. It includes a section marked *risoluto.* with a *ova* (ornament) above the treble clef. Below this, the instruction *sdruciolando.* is written. The treble clef has a sharp sign $E\sharp$ above it. A chord symbol $(G\flat)$ is present at the end of the system.

The third system features a *dolce cantabile.* instruction. The treble clef contains triplets and is marked with *fz* (forzando). The bass clef has a *lusingando.* instruction. The system concludes with a *delicato.* instruction.

The fourth system continues with the *delicato.* instruction. The treble clef features a melodic line with slurs and ornaments. The bass clef provides accompaniment with chords and moving lines.

The fifth system includes a *carrezzando.* instruction. The treble clef has a *fz* (forzando) instruction. A chord symbol $(C\flat)$ is indicated at the end of the system.

con molto passione e poco sosten.

First system of musical notation for harp. It consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music begins with a forte (*fz*) dynamic and includes a trill (*tr*) in the upper staff. A *p delicato.* instruction is placed in the upper staff towards the end of the system. The lower staff has a *fz* dynamic and a note marked "(near the sounding board)".

Second system of musical notation for harp. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music continues with a trill (*tr*) in the upper staff and various chordal textures in both staves.

Third system of musical notation for harp. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff, with a *pp e bisbigliando.* instruction in the lower staff. A *mf* dynamic is also present. A note in the lower staff is marked "(Ab)".

Fourth system of musical notation for harp. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff, with a *molto riten* instruction in the lower staff.

Fifth system of musical notation for harp. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a series of chords in the upper staff, with *e dim* and *estinto* instructions in the lower staff. The system ends with a double bar line and a *cb* marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a simpler accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The word *cresc* is written below the first measure of the upper staff. The word *ova* is written above the first measure of the upper staff. The word *fz >* is written below the final measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment. The word *ova* is written above the first measure of the upper staff. The word *fz >* is written below the first measure of the upper staff. The word *ova* is written above the second measure of the upper staff. The word *fz >* is written below the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The word *sempre cresc.* is written below the first measure of the upper staff. The word *ova* is written above the second measure of the upper staff. The word *ff* is written below the final measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a large, sweeping arpeggiated chord. The lower staff continues the accompaniment. The word *sempre f* is written below the first measure of the upper staff. The word *fz* is written below the second measure of the upper staff.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very

ALVARS, PARISH.		<i>s. d.</i>
a Fantasia, dedicated to Thalberg.....	5	0
b Introduction and variations on a favourite Air of Bellini.....	4	0
b Marche favorite du Sultan.....	2	6
c Twelve favourite airs.....	3	0
APTOMMAS.		
b WELSH MELODIES:		
1. The rising of the sun.....	2	6
2. Of noble race was Shenkin.....	2	6
3. Ap Shenkin.....	2	6
4. Poor Mary Anne.....	2	6
5. Love's fascination.....	2	6
6. Sweet Richard.....	2	6
b Aptommas's polka.....	3	0

BELLOTTA, F.		
b Galop brillant.....	2	6
b Il trovatore. Fantaisie sur l'opéra de Verdi.....	3	6

BOCHSA, N. C.		
b LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:		
1. Di Pescatore and Ama tua madre (Lucrezia).....	2	6
2. O divina Agnese (Beatrice di Tenda).....	2	6
3. Com'è bello (Lucrezia Borgia).....	2	6
4. Meco & Voga voga luna (La Straniera).....	2	6
5. March & Pas redoublé (Saffo).....	2	6
6. Voga, voga, & Sogno talor (Parisina).....	2	6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2	6
8. Ah! tu sei (Parisina).....	2	6
9. Quanto è bello (L'elisire d'amore).....	2	6
10. Io l'udia (Torquato Tasso).....	2	6

b Récitations pour les Harpistes de toutes les forces:		
1. My own blue bell.....	2	6
2. The bridal ring.....	2	6
3. The Prince of Wales' march.....	2	6
4. March in the old Irish style.....	2	6
5. Souvenir à l'Écossaise.....	2	6
6. The wild white rose.....	2	6
7. Rondo à la villageoise.....	2	6
8. L'invitation à la polka.....	2	6
9. Le moulinet.....	2	6
10. Welch polka.....	2	6

b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
1. Planxty Kelly and The old woman.....	2	6
2. Nancy Dawson and Savourneen Deelish.....	2	6
3. Sly Patrick and The Moreen.....	2	6

c Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books..... each	4	0
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b PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books..... each	3	0
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b ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.....	10	0
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b TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions.....	5	0
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b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys....	5	0
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c A te diro (Roberto Devereux). Transcription.....	3	0
b A temple to friendship (T. Moore). Variations.....	3	0
b Cease your funning. Fantasia and variations.....	4	0
c Cease your funning. (Variations as sung by Mrs. Salmon) ..	2	6
c Grand military march.....	2	6
c Grand parade march.....	2	6
d L'encouragement. Simple melodies arranged in a most easy style.....	2	6
b Partant pour la Syrie. Fantaisie martiale.....	4	0
c Petit souvenir (Tyrolienne de Guillaume Tell).....	2	6
c Tartar divertimento (introducing the Tartar drum).....	2	6
c The celebrated Rossignol waltz.....	1	6
c The last new French march.....	2	6
a Weber's last waltz. Grand and brilliant variations.....	5	0

CHATTERTON, FREDERICK.		
b Amor! possente nome. Petite fantaisie.....	3	0
b L'horloge des Tuileries. Petit amusement.....	3	0
a Le carnaval de Venise. Morceau fantastique.....	5	0
b The dawn of spring. Easter piece.....	3	0

CHATTERTON, J. BALSIR.		
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.....	5	0
b A SELECTION OF HIS FAVOURITE COMPOSITIONS:		
1. Annie Laurie. Scotch melody. Transcribed.....	3	0
2. Auld Robin Gray. Scotch melody. Transcribed.....	3	0
3. Bardic relics, No. 1. Sweet Richard.....	3	0
4. Bardic relics, No. 2. Nos galan.....	3	0
5. Bardic relics, No. 3. Llandovery and Serch hudol.....	3	0
6. Bardic relics, No. 4. Of noble race was Shenkin.....	3	0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.....	3	0
8. Bridal march.....	2	6
9. Chant des Croates (J. Blumenthal).....	3	0
10. Don Pasquale. Fantasia.....	3	0
11. Gems of Irish melody, No. 1.....	2	0
12. Gems of Irish melody, No. 2.....	2	0
13. God save the Queen. Variations.....	3	0
14. Gondolier row. Variations.....	3	0
15. Grand American march.....	2	6
16. Il trovatore (The prison scene).....	3	0
17. Kathleen Mavourneen and Dermot astore.....	3	0
18. L'elisire d'amore. Fantasia.....	3	0
19. La gitana. The new cachucha.....	2	6
20. Les noces. Fantasia, introducing Danish air.....	3	0
21. Relics of Wales (Three Welsh airs).....	3	0
22. Rousseau's dream. Capriccio.....	3	0
23. The bloom is on the rye (Bishop).....	3	0
24. The light of other days (Balfe).....	3	0
25. The old house at home (Lodei).....	3	0
26. Victoria march (introducing "The brave old oak") ..	3	0

CHIPP, T. P.		<i>s. d.</i>
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b I love but thee (T. Moore). Introduction and variations.....	3	0
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DUSSEK, O. B.		
d THE HARPIS'T'S FRIEND. A series of popular melodies:		
1. Merch Megan.....	1	0
2. The rising of the lark.....	1	0
3. March of the men of Harlech.....	1	0
4. Lilla's a lady.....	1	0
5. Savourneen deelish.....	1	0
6. La rosa waltz.....	1	0

GODEFROID, FELIX.		
b Lucrezia Borgia. Fantasia on Donizetti's opera.....	4	0
b Norma. Fantasia on Bellini's opera.....	4	0

HOLST, GUSTAVUS VON		
c "ÉTRENNES AUX DAMES." Select airs, &c.:		
1. True love, German air..... Keller	2	6
2. Le vaillant troubadour.....	2	6
3. The farewell of Raoul de Coucy..... Blaugini	2	6
4. Le départ du jeune Grec.....	2	6
5. Adolphe. German air.....	2	6
6. German Waltzes.....	2	6
7. Ye banks and braes o' bonny Doon.....	2	6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2	6
9. Stanco di pascolar. Venetian air.....	2	6
10. Di piacer (La gazza ladra).....	2	6

HUNT, W. R.		
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c The blue bells of Scotland. Introduction and variations.....	3	0
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LABARRE, THEODORE.		
b Non più mesta. Fantasia on Rossini's air.....	3	0
b The last rose of summer. Variations.....	2	6
b There is no home like my own. Variations.....	2	6

MEYER, F. C.		
b Auld Robin Gray. Divertimento.....	3	0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4	0

OBERTHÜR, CHARLES.		
b Op. 25. Addio, mia vita, addio! Barcarolle.....	2	6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6	0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera.....	3	0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7	0
b Op. 29. La mélancolie de F. Prume. Transcription.....	2	6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Élégie.....	5	0
b Op. 51. La belle Emmeline. Impromptu.....	3	6

b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1. La cascade.....	3	6
2. La coquette.....	2	0
3. La consolation.....	3	0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1. Adelaide..... Beethoven	3	0
2. The first violet..... Mendelssohn	2	0
3. Zuleika..... Mendelssohn	2	0
4. Cooling zephyrs..... Schubert	2	0
5. The huntsman, soldier, and sailor..... Spohr	2	6
6. A ride I once was taking (Trab, trab)..... Kücken	2	0
7. My harp now lies broken (Maid of Judah)..... Kücken	3	0
8. My heart's on the Rhine..... Speyer	3	0
9. From the Alp the horn resounding..... Proch	2	6
10. With sword at rest (The standard bearer) Lindpaintner	2	0
11. When the swallows fly towards home (Agathe)..... Abt	2	0
12. Oh! wert thou mine for ever..... Kücken	2	0

c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:		
1. Ye flow'rets that to me she gave.....	1	6
2. Praise of tears.....	1	6
3. Norman's Gesang.....	1	6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		
1. Streamlet cease..... Curschmann	2	0
2. Forth I roam..... Kalliwoda	2	0
3. If o'er the boundless sky..... Molique	2	0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1. Bâle.....	3	6
2. Zurich.....	3	6
3. St. Gallois.....	3	6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
1. Grace..... C. Mayer	2	6
2. La fontaine..... C. Mayer	3	0
3. Si oiseau j'étais..... A. Henselt	2	0

c Op. 106. Three characteristic melodies:		
1. Wenn ich ein Vöglein wär.....	3	0
2. Lisle laute, lisle linde.....	3	0
3. Virgo Maria (O Sanctissima).....	3	0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
1. Repose.....	2	0
2. Sorrow and relief.....	2	6
3. Cradle song.....	2	6

a Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....	6	0
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b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2	6
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b Op. 121. Trois morceaux caractéristiques:		
1. La gitana.....	3	0
2. Mélodie mazurque.....	3	0
3. La gazelle.....	3	0

b Op. 127. Sacred melodies:		
1. Martin Luther's hymn.....	2	6
2. Old hundredth psalm.....	2	6
3. Before Jehovah's awful throne.....	2	6
4. Airs from "The creation" (Haydn).....	4	0
5. Vital spark of heavenly flame.....	2	6
6. Agnus Dei (Mozart).....	2	6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
1. Nobles seigneurs. Cavatine du page.....	2	0
2. A ce mot tout s'anime. Air de Marguerite.....	2	0

OBERTHÜR, CHARLES—c		
b Op. 129. "ÆOLIAN CHORDS." Three mels:		
1. Gems of the crimson-coloured even ..		
2. She was a creature strange as fair.....		
3. 'Tis sweet when in the glowing west.....		

b Op. 132. Nereides. Sketch.....		
b Op. 142. L'invitatione del gondoliere. Skt.....		
b Op. 144. Il trovatore. Fantasia on Verdi's.....		
b Op. 146. La traviata. Souvenir de l'opéra c.....		

b Op. 149. "GEMS OF VERDI." Twelve op scribed:		
1. Ah! chela morte.....		
2. Il balen del suo sorriso.....		
3. Si la stanchezza.....		
4. Stride la vampa.....		
5. La mia letizia.....		
6. La donna è mobile.....		
7. Parigi, o cara.....		
8. Ah, fors'è lui.....		
9. Di Provenza il mar.....		
10. Libiamo (Brindisi).....		
11. Ernani involami.....		
12. Va pensiero.....		

b Op. 158. "SEASIDE RAMBLES." Four music:		
1. Sea nymphs.....		
2. Murmuring waves.....		
3. My bark glides through the silver wave.....		
4. Water sprites.....		

b Op. 159. Andalusia. Bolero brillant.....		
b Op. 166. The keel row. Fantasia.....		
b Op. 167. Santa Lucia. Neapolitan air.....		
b Op. 170. Un ballo in maschera. Fantaisie.....		

b Songs without words:		
1. Dans ces instants où le cœur pense.....		
2. Ich denke dein, wenn durch den Hain der Nachtigallen.....		
3. Eilende Wolken, Segler der Lüfte.....		
4. Emelina.....		
5. Selige Tage.....		
6. Nachgefühl.....		
7. Adieu, charmant pays de France.....		
8. For I, methinks, till I grow old.....		
9. L'air est doux, le ciel est beau.....		
10. Ange aux yeux bleus.....		
11. We rove among the roses.....		
12. Au bord du Rhin.....		
13. Au bord de la Lahn.....		
14. Au bord de la Nahe.....		
15. Au bord du Neckar.....		
16. Auf leichtem Zveig.....		
17. Ah! be not sad.....		
18. Remind me not.....		

b "VOYAGE LYRIQUE." Twenty-four National Airs..... each		
1. Norway.....	13. Romagna.....	
2. Sweden.....	14. Naples.....	
3. Denmark.....	15. Spain.....	
4. Russia (God save the Emperor).....	16. Portugal.....	
5. Prussia.....	17. Switzerland.....	
6. Prussia.....	18. France (La Marseillaise).....	
7. Poland.....	19. France (Les Girondins).....	
8. Saxony.....	20. Belgium.....	
9. Bavaria.....	21. Holland.....	
10. Austria (Haydn's hymn).....	22. England (Rule Britannia).....	
11. Hungary.....	23. America (Hail Columbia).....	
12. Sardinia.....	24. England (God save the Queen).....	

STEIL, W. H.		
b My lodging is on the cold ground (variations).....		

STREATHER, WILLIAM.		
b Deh vieni alla finestra. Serenade from Don Juan.....		
a Home, sweet home, of Thalberg, transcribed.....		

TAYLOR, GERHARD.		
a Com'è gentil (Don Pasquale). Transcript.....		
a Fantasia on Irish melodies (The harp that all and Meeting of the waters).....		
a Two favourite Irish melodies (Coolin and Variations).....		
a Rigoletto. Fantasia on Verdi's opera.....		

THOMAS, JOHN		
b WELSH MELODIES. Transcribed:		
1. The ash grove.....		
2. The bells of Aberdovey.....		
3. Sweet melody, sweet Richard.....		
4. The rising of the sun.....		
5. The march of the men of Harlech.....		
6. Riding over the mountain (original).....		
7. The plain of Rhuddlan.....		
8. Love's fascination.....		
9. The rising of the lark.....		
10. The camp (Of noble race was Shei).....		
11. Megan's daughter.....		
12. The minstrel's adieu to his native l by J. Thomas.....		
13. Watching the wheat.....		
14. New year's eve.....		
15. David of the white rock, or The d.....		
16. Over the stone.....		
17. The miller's daughter.....		
18. Come to battle.....		
19. All through the night.....		
20. The blackbird.....		
21. The dawn of day.....		
22. Britain's lament.....		
23. Black Sir Harry.....		
24. The departure of the king.....		

b La source. Caprice of J. Blumenthal, ti		
b The harmonious blacksmith, of Händel, d.....		

WRIGHT, T.		
b Caledonian Fantasia, introducing favour		
b Com'è gentil (Don Pasquale). Fantasi		
b Deh calma oh ciel (Otello). Transcription		
b Fra poco a me ricovero (Lucia). Ariange		