

# Introduction

This is a book of music designed for small harps of 20 or 26 strings. A full size 34 string lever harp is not always easily accessible or affordable for many people, especially if you are just starting out as an adult learner, or helping a young child get started on the harp, with no certainty as to whether it will be continued. 20 string and 26 string harps are a fabulous way to begin learning the harp and you will soon know whether or not you would like to eventually move on to a larger harp. Indeed, many experienced players enjoy playing a smaller harp in addition to a full size harp as it is much more portable and therefore suitable for taking out and about to play in sessions and with friends. It is my hope that you enjoy many hours of harp playing and that this book will help you establish a beautiful and varied repertoire of Irish traditional music on your small harp.

## **20 string/ 26 string harps**

I have made the assumption that your 20 string harp will have G3 as it's lowest string (that's the G below middle C, or C4). Although many of the 26 string arrangements may be played on the 20 string harp an octave above what is written, I have kept the melody as it would be on a 26 string harp and adjusted the left hand accompaniment to suit. As expected, these arrangements are more simple than the 26 string versions.

Most 26 string harps have a C3 as its lowest string and so I have extended the left hand accompaniments to make full use of the extra strings. These arrangements can of course be played on a full size harp too.

To accommodate harps without levers, all of the arrangements in this book can be played with the harp tuned in the key of G Major (with F strings tuned to F sharp), with the exception of the 26 string arrangement of Elizabeth Kelly's Favourite, which has an F natural in the accompaniment.

## **A Note on Fingering**

Suitable fingering is suggested on each score. Groups of fingers should be placed and replaced so as to achieve a smooth and legato tone and to ensure phrasing is smooth and uninterrupted.

Repeated notes are played with different fingers to achieve a smoother tone.

## **Ornamentation and Variation**

Stylish ornamentation and variation should be added to traditional music performance. As a general rule, it is good to learn the basic tune first, adding ornamentation and variation as fluency and confidence develops. Therefore, I have included ornamentation on the 26 string arrangements only. The ornaments included are by no means exhaustive; they simply offer suggestions as to the types of ornaments that might be added to a melody.

Melodic variation may also be included as the performer sees fit. Variation in the left hand accompaniment also adds interest, development and style to your performance.

I strongly encourage you to listen to a range of different players and instruments playing these tunes as it will help you establish your own individual sense of style and interpretation.

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# The South Wind / An Ghaoth Aneas

## Air

Arr. Katy Bustard  
for 20 string harp

Slow, gentle

Measures 1-8 of the piece. The treble clef staff contains a melody with fingerings: 1, 2, 3, 4, 3, 2, 1, 3, 2, 3, 1, 2, 3, 4, 2, 3, 2, 1, 3, 2. The bass clef staff features sustained chords with fingering numbers 1/2, 1/2, 1/2, 2, and 1/2.

Measures 9-16 of the piece. The treble clef staff continues the melody with a final fingering of 3. The bass clef staff continues with sustained chords.

Measures 17-24 of the piece. The treble clef staff includes a triplet of eighth notes in measure 17 and fingerings: 1, 1, 2, 3, 4, 3, 2. The bass clef staff includes a triplet of eighth notes in measure 17 and fingering numbers 4, 2, 1, 1/2, 1/2, 3, and 1/2.

Measures 25-32 of the piece. The treble clef staff includes a triplet of eighth notes in measure 25 and a final triplet in measure 31. The bass clef staff includes a triplet of eighth notes in measure 25 and fingering numbers 2 and 2.