

# The Harpa Tunebook

Exquisite Nordic, Celtic and Original Tunes  
Arranged for Lever Harp

by Beth A. Kollé

Twenty-One Arrangements  
Beginner through Upper Intermediate Level

Includes several recipes and knitting projects

*This book conserves paper resources*

*Cover art by Paula Lalish and Joseph Juiliani*

*Author's Photo by Teresa Bailey*

Text typeface: Calligraph Titles: Calligraph

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# TABLE OF CONTENTS

Introduction .....	4
The Musicians .....	5
<i>BACK TO THE OLD COUNTRY</i> .....	7
<i>Emma's Waltz</i> , Traditional Finnish .....	8
<i>Norra Råda</i> , Traditional Swedish .....	10
<i>Harpa Vals</i> , Beth Kollé .....	14
<i>Polonaise</i> , Traditional Swedish, transcribed by Andreas Gravelius .....	16
<i>Gråtarevalsen</i> , Anders Fredrik Lindel .....	18
<i>Reversible Lace Shawl</i> , Sue's Kintting Pattern .....	22
<i>INSPIRATION</i> .....	23
<i>Who Can Say?</i> , Kevin Holsinger .....	24
<i>Crossing the Divide</i> , Charlotte Roe .....	26
<i>Harpa Pols</i> , Beth Kollé .....	28
<i>HEART</i> .....	31
<i>Oh Shenandoah</i> , Traditional American Riverboat Song .....	32
<i>On the Way to Stavanger</i> , Fred Aalto .....	36

<i>The Rights of Man</i> , Traditional Irish .....	40
<i>Fanny Po'er</i> , Turlough O Carolan .....	42
 <i>CREATIVITY</i> .....	 47
 <i>Amerikaturen</i> , Traditional Norwegian .....	 48
<i>Norwegian Salmon Dinner</i> , Recipes .....	49
<i>Blind-Olav Reinlendar</i> , Traditional Norwegian .....	50
<i>Walking Tune</i> , Gånglåt efter Hammare, Traditional Swedish .....	52
<i>Schottis</i> , efter Martin Fornander Fjärås, Traditional Swedish .....	56
<i>Dorothy's Tea Cosy</i> , Knitting Pattern .....	58
 <i>MAGIC</i> .....	 59
 <i>J'ai Passé</i> , Traditional Cajun Ballad .....	 60
<i>Cornish Dance</i> , Traditional Cornish .....	62
<i>Fyrstekake</i> , 'Prince's Cake' recipe .....	65
<i>Waltz for Kuisma</i> , Lauri Keskinen .....	66
<i>Kari Trestakk</i> , Traditional Norwegian .....	70
<i>Nordsetervalsen</i> , Traditional Norwegian .....	74
 Acknowledgments .....	 76
Books & CDs by Beth .....	77

# INTRODUCTION

This book was created to honor the spirit of creativity experienced during the two Harpa folkharp concert tours to Scandinavia, in 2006 and 2008. It celebrates both the music we brought with us and the music that we learned from new friends we met along the way.

In these pages you will find many of the tunes we played on our travels. Players of all levels will find these tunes fresh, different, fun to play, and very gig-worthy.

You'll find a mix of genres, because that is what we brought to the tour as individuals; there are many Nordic tunes, several Celtic tunes and four compositions inspired by our travels.

When the Harpa tour members met for the first time in Oslo, it quickly became evident how much talent each person brought to the group. This was true of both tour groups. Our 'treasury of talent' seemed to grow as the tour went on and we discovered new abilities in each other.

We not only shared music and learned from each other, but we also shared knitting patterns and recipes. I've tucked a few of both in these pages for fun.

Enjoy taking your own musical tour through the northern countries!

Beth Kollé

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# THE MUSICIANS



HARPA 2006 from back: Hogne Tellnes, Carol and Kevin Holsinger, Judy Cook, John Peekstok. Teresa Bailey, Sue Richards, Kathy Elarte, Beth Kollé, Aryeh Frankfurter, Sharon Knowles, Cheyenne Brown, Barbara Tronsgard and Susan Easthouse (incognito)



HARPA 2008 from left: Trixie Stowell, Kevin and Carol Holsinger, Sue Richards (seated), Bette Vidrine (standing) Wayne and Jo Morrison, Nancy Schroeder, Kit Stowell, Beth Kollé, Dorothy Cook and Charlotte Roe.



Borgund Stavkirke - Borgund Stave Church  
Built in late 1100s

# BACK TO THE OLD COUNTRY

It is likely that anyone whose family comes from Northern Europe has Viking blood in them. The Nordic races traveled extensively by sea and by land and their influence touched nearly every culture from the top of the Scandinavian peninsula to the Mediterranean Sea, and from Russia to the New World. The Harpa tours came about because of a desire to bring back music that is the legacy of the Scandinavian emigrants, music that has been adopted and changed by our culture. We wanted to bring music from the cultures that define us to the Old World for the Scandinavians' entertainment. There was also a strong desire to learn from the Nordic cultures - learn about their music, their language, food and customs.

Because we were each interested enough in Scandinavia to go visit, it was inevitable that some of us would want to play Scandinavian music during our concert set. But would our listeners appreciate our appreciation for their music? Would they be critical, or possessive of their traditions? Or worse, would they laugh at our attempts to play their music?

The harp is now a relatively rare instrument in the Nordic lands, and that fact worked in our favor. Instead of feeling like we were 'bearing coals to Newcastle', we felt a strong message of fascination as people heard well-known tunes played on an instrument they stood in awe of. We heard nothing but positive words from our audiences.

Emma's Waltz, a traditional Finnish tune, was a group tune we all performed together.

Polonaise was performed by the duo HEN, Sue Richards and Sharon Knowles. It is a stately, haunting melody with the tendency of most Swedish folk tunes to stick fast in your head. The duet version is included in The Harp Ensemble Book.

Norra Råda and Gråtarevalsen are two traditional Swedish tunes arranged by Aryeh Frankfurter.

Harpa Vals came about as I was starting to plan the second tour, my head buzzing with ideas and details while this serene tune waltzed in the background.

# Emma's Waltz

Traditional Finnish

$\text{♩} = 138$  INTRODUCTION

Musical notation for the introduction of Emma's Waltz, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 138. The introduction consists of four measures. The first measure has a box labeled 'Set G#' above the bass line. Chords are indicated as A min, D min/A, A min, and E.

Musical notation for Emma's Waltz, measures 5-7. Measure 5 is marked with a box labeled 'A' above the treble line. The chord is A min.

Musical notation for Emma's Waltz, measures 8-10. The chord E is indicated above the bass line in measure 9.

Musical notation for Emma's Waltz, measures 11-14. Measure 11 is marked with a box labeled '1' above the treble line. Measure 12 is marked with a box labeled '2' above the treble line. The chord A min is indicated above the bass line in measure 11.

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