

# *The Northern Folk Harp*

*Music from Celtic and Nordic Lands*

*by Beth A. Kollé*

25 Arrangements for Lever Harp  
Including Parts for Flute  
and for Harp Duets

*New!* Greener, Paper-Saving Edition! Same content, just fewer pages

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## INTRODUCTION

This book of harp arrangements was written to provide you with beautiful, interesting and unusual harp music suitable for various settings. Whether you play for weddings, festivals, concerts or solely for pleasure, this book offers songs and dances quite out of the ordinary to spice up your repertoire. Also included are a few more commonly heard favorites of mine. I hope these arrangements will inspire you to improvise, harmonize, and take your music to the next level.

For many harpers, Celtic music is a mainstay of their repertoire, as it is of mine. The music of Ireland and Scotland has captured a large part of my heart. The folk harp figures largely in the styles of these countries, but I have drawn also from the fiddle repertoire, just for fun.

Nordic music is another strong interest of mine, but I have found few harpers who have ever heard more than a polka (played on a huge accordion, of course) in their lives. The folk harp as a solo instrument or dance accompaniment has roots in the medieval traditions of Scandinavia. With this book I present to my fellow harpers the exquisitely modal and lyrical music of Norway, Sweden and Finland in hopes that the fascinating harmonies and rhythms will captivate others as they have me.

In case Celtic or Nordic music is new to you, here are a few pointers to help you out. Most Celtic and Nordic and indeed much of Western European folk music follows a pattern of playing a section of music (an A part), repeating it, and then playing another complementary section of music (a B part) and repeating it. Usually pieces constructed in this manner are played more than once, often three times through. The occasional piece will have a C or even D or E part, and the rare piece has only one part. Many Celtic musicians string pieces together to form medleys, while that practice is rare in Scandinavian music.

I have labeled the sections as I thought best. Repeats and endings are indicated, with CODA

endings where necessary. I used double bar-lines to indicate section divisions which don't normally repeat, and you may choose to repeat them or not.

It is important in folk music to play rhythmically when required, as in a dance piece, or with rubato, as in an air or song. I have provided metronome markings where useful, and descriptions of tempo or feeling in other songs.

The best way to learn how traditional music is to be played is to increase your knowledge of the style, and that is best accomplished by listening to other performers as often as possible. If you can, go to an Irish session (like a jam session) or ceilí (dance party), or a Nordic or Celtic concert or folkdance in your area.

Listening to recordings is also an excellent way to learn styling. Many of these pieces are found on the recordings listed at the back of this book.

I hope you enjoy playing these songs, and please feel free to drop me a line with your comments, at [bethkollé@comcast.net](mailto:bethkollé@comcast.net).

For this latest edition of *The Northern Folk Harp*, I have reduced the number of pages by eliminating blank pages, which were originally meant for the player's notes. This 'greener' edition will serve to decrease paper use and shipping costs.

Beth Kollé

## ABOUT THE AUTHOR



Beth Kollé performs on harp, flute, pennywhistle and vocals. She has produced five CDs and seven books of harp music and has been a featured musician in many festivals and retreats in the United States, Canada, Scandinavia and Ireland.

Beth studied Norwegian and Swedish folkdance and music while living and traveling for two years in Scandinavia. She is one of few singers in the old “kveding” style of singing from Norway, performing a repertoire of ballads, love songs and song-dances.

She studied classical piano and flute at the University of Washington and received a BA in Music. More recently, Beth has immersed herself in the world of Celtic flute and harp music, and has enjoyed finding the parallels between Nordic and Celtic folk music.

Beth Kollé lives in Seattle, Washington with her husband, Jack, and their two children, Lily and Reijer.

# IRELAND

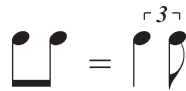
## *The Bold Princess Royal*

### *Traditional Irish Set Dance*

I owe thanks to Mike Saunders for this arrangement. He performs it admirably on the guitar (the six-stringed fretted harp, as we call it) on *Voyage North*, and I borrowed much of the arrangement for the harp.

There's something so pompous and self-assured in this song, especially the pair of b-naturals in measure 20 - they just make me laugh.

Although this piece is written with an even beat of quarter notes and eighth notes, it is played almost as if it were written in triplets:



# The Bold Princess Royal

Traditional Irish Setdance

The musical score is written in G major (one sharp) and common time (C). The tempo is marked as quarter note = 112. The piece is in 2/4 time. It consists of four systems of piano accompaniment, each with a treble and bass clef staff. The first system is marked with a box 'A' above the first measure. The second system has a box '3' above the first measure. The third system has a box '6' above the first measure and a box '1' above the first measure of the final measure. The fourth system has a box '9' above the first measure and a box 'B' above the first measure of the final measure. Chords are indicated by letters (Em, D, G, Bm, C, E) and triplets are indicated by a '3' over a group of notes. The piece ends with a double bar line and repeat dots.

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