

The Wandering Folk Harp

by

Beth A. Kollé

*Seventeen Pieces from Around the World
for the Lever Harp*

Intermediate to Advanced Level

*Includes Seven Flute/Fiddle Harmony Parts
And Two Harp Duets*

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The Author



Photograph by Jack J. Kollé

Beth Kollé pursues her love of traditional and traditionally-inspired music in this collection of beautiful and interesting music. She enjoys bringing different kinds of music to her harp, a Dusty Strings FH36 bubinga lever harp, and sharing her arrangements with other harpers.

Beth performs and presents workshops throughout the United States on harp, flute and voice. She has produced several acclaimed recordings on the harp and flute. This is the sixth of Beth Kollé's books for lever harp. Beth lives in Seattle, Washington, a veritable hotbed of harpers, as well as Celtic and Nordic music.

Introduction

This book is the third in what has turned out to be a series. It started with me scribbling a few arrangements down, which with Harper Tasche's help turned into *The Northern Folk Harp*. As it gained recognition around the United States, pressure grew for another book. *The Scandinavian Folk Harp* followed, which has introduced many lever harpers to the beautiful music of the Nordic countries.

Now *The Wandering Folk Harp* brings you engaging and exotic songs from around the world for you to play on your lever harp. Some are traditional, some are composed, some are medium-easy and some are challenging. There is an interesting mix of nationalities in this book, ranging from Scandinavia to the Mediterranean Sea. Bowing to requests from my fellow harpers, there are seven flute/fiddle parts included with harmonies or counter-melodies, and there are two harp duets.

When I make an arrangement for the harp, I try to show the musician taking-off points for creativity. You may notice that if a section repeats and I have written that repeat out, there will be variations in the repeat. This is to help you develop ideas for creating your own interpretation. In other words, feel free to experiment with these songs and find new variations to make them your own.

There is a range of difficulty presented in these pieces, with the easier ones at the beginning. If a piece seems too difficult for you, I encourage you to skip some notes until you feel more comfortable with the piece and then work those notes back in as your skill level increases. The arrangements are written for a 36-string harp, but players of smaller harps can easily play the lower notes up an octave.

Included in this collection are three well-loved pieces I have received many requests for: *Saguaro*, *The Humours of Ballyloughlin* and *The Lass of Aughrim*. All three are very rewarding to play and make fabulous performance pieces. The *Lass of Aughrim* is arranged here both as a solo piece, and as a harp duet. *Saguaro* may be played as a solo (Harp One), or duet (add Harp Two).

I know all of these pieces will make beautiful additions to your repertoire, whether you play for your own pleasure or for the pleasure of others.

Beth A. Kollé

A Bruxa

'The Sorceress'

Antón Seoane

I learned this sultry piece from my friend, Paula Lalish, who lives on an island in northwestern Washington State. Paula got it from Patrice Haan, formerly of Victoria, BC and now of the Bay Area.

Patrice helped me find the composer, Antón Seoane of the Galician musical group *Milladoiro*. The song, a love song inspired by a woman, appears in the first of *Milladoiro*'s recordings, called '*A Galicia de Maeloc*'. The group's career has taken them all around the world with their music and the song has been recorded by artists in Europe, North America and Australia.

I particularly enjoy the interplay of major and minor in this song. I have not heard the composer play it, but I sense it should be played not too strictly to the notated rhythm.

A Bruxa

'The Sorceress'

Antón Seoane

Rubato

A

Musical notation for system 1, measures 1-3. The piece is in 3/4 time and D major. The right hand plays a melodic line, and the left hand provides harmonic accompaniment. Chords are labeled as Amin, Dmin, and E7.

Set this G # only

Musical notation for system 2, measures 4-6. The right hand continues the melodic line. Chords are labeled as Amin, Dmin, E, and Amin. Fingerings '1' are indicated above the final notes of measures 5 and 6.

Musical notation for system 3, measures 7-10. The right hand continues the melodic line. Chords are labeled as F, C, Dmin, and Amin/E. A box labeled 'B' is placed above measure 7.

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