

# The Sacred Lever Harp



single title, solo only:

## Come, Thou Almighty King

A collection of hymns for lever harps  
arranged by Barbara Ann Fackler

There are many creative ways to play these arrangements. Use them as a starting point and make the music your own. Dynamic markings have not been included in every selection in order to allow room for individual musical expression. A unique and thoughtful interpretation of any piece of music can be found by controlling the direction of the musical lines with subtle phrasing and dynamics. Use your skills to the fullest as you make decisions about this music. Music that suits your ear and abilities becomes the most satisfying to play and to share with others.

Feel free to change or leave out notes where the reach is too large or awkward and to embellish where you wish. Lengthen or shorten as you need, combine arrangements together. My students have made creative use of the music in this collection showing me interesting combinations and alterations as they incorporated their own ideas to the notes on the page.

While the solos exist independently, there are ensemble parts which may be added as you wish. Harp duo parts can be combined with the instrumental parts as you wish. While the treble parts were created with flute in mind, any C instrument with the proper range can play them. The same is true of the bass clef parts which were created for cello. Adapt as needed. The intent of these arrangements was that they be accessible to as many harpists as possible.

Bass and treble parts are available to add to all of the solos, for use as duos or trios.

A few have second (and a few third) harp parts to expand them into harp ensembles, which are available free. Please check our website or email to request these parts.

Versions of these included on the CD *THIS I KNOW* include some new material, lengthening the arrangements. It is our hope that this will inspire your creativity as you work with this music.



The McDougal lever harp drawing was provided by Pat Dougal of Swanson Harps.  
Cover Design by Jaye Hansen, 1996.  
<http://hornandharp.com>

# Come Thou Almighty King

Italian Hymn 1769

Psalm 29:2 Ascribe to the Lord the glory of his name; worship the Lord in holy splendor.

arr. Barbara Ann Fackler

Duration: 2'10"

The first system of musical notation is in G major (one sharp) and 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords, while the left hand plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. Fingering numbers 4, 3, 2, 1 are shown below the notes.

Note: When played as a harp duo, harp II has a 4 bar introduction before harp I enters

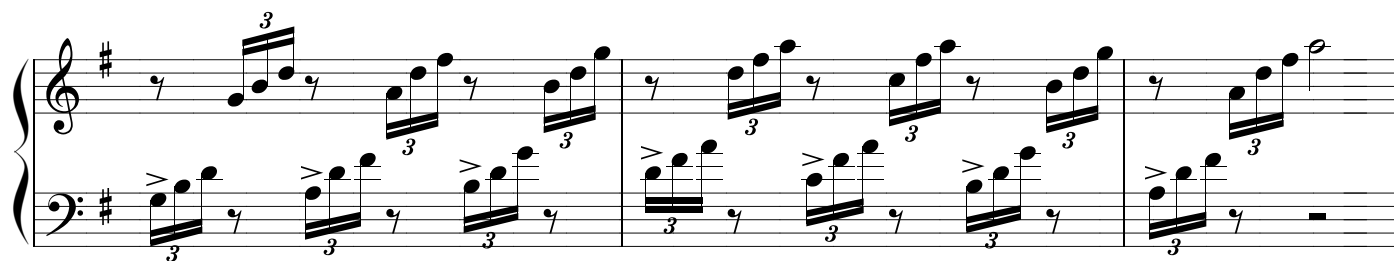
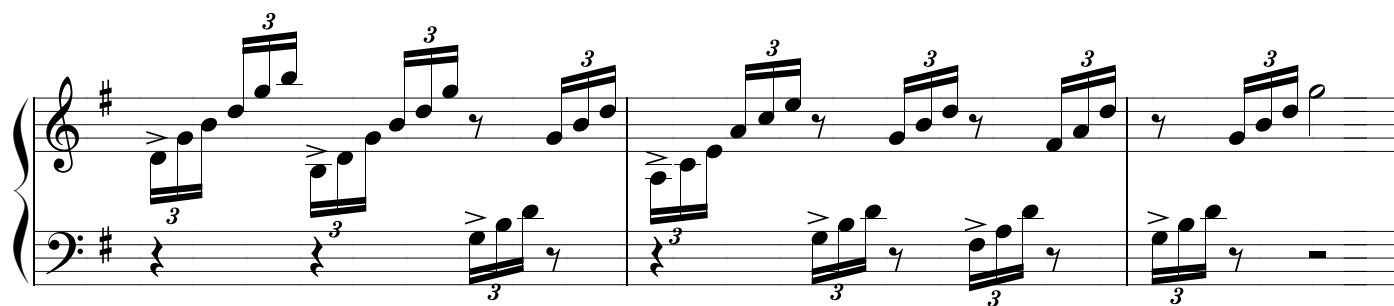
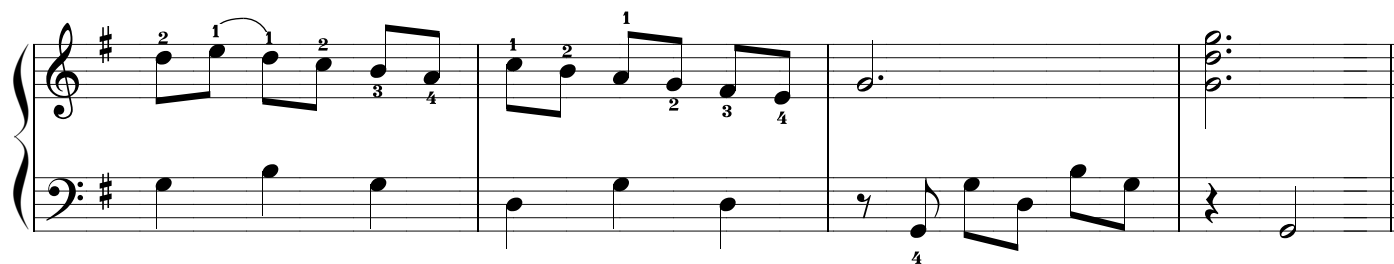
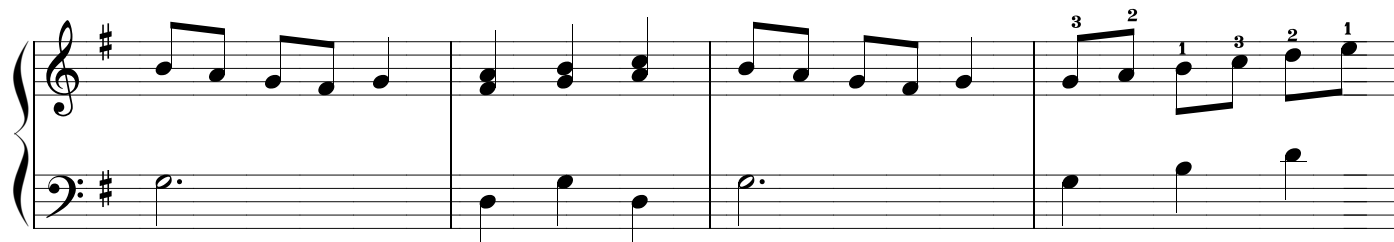
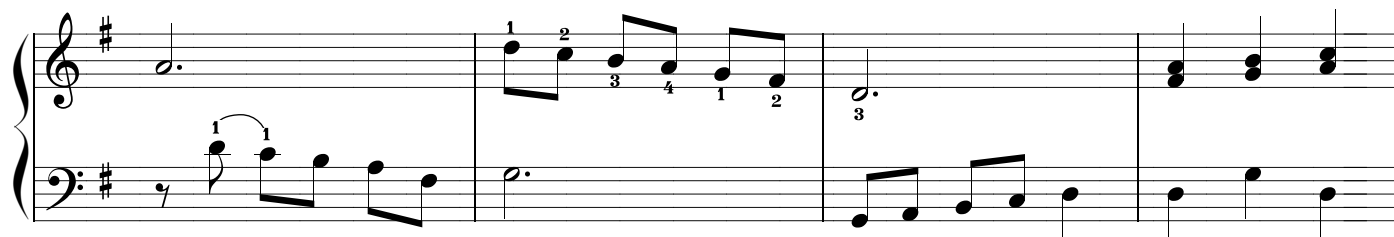
The second system continues the piece. The right hand has a melodic line with eighth notes and chords. The left hand continues the descending eighth-note scale. Fingering numbers 2, 4, 1, 2, 3, 4 are shown below the notes.

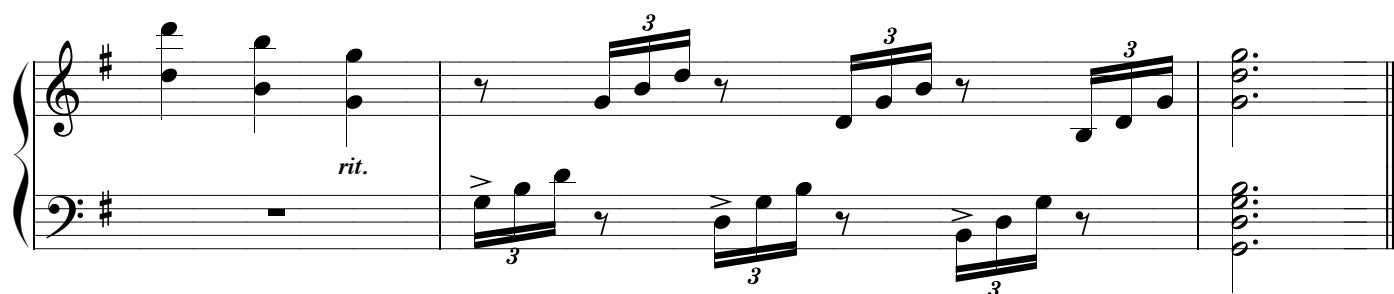
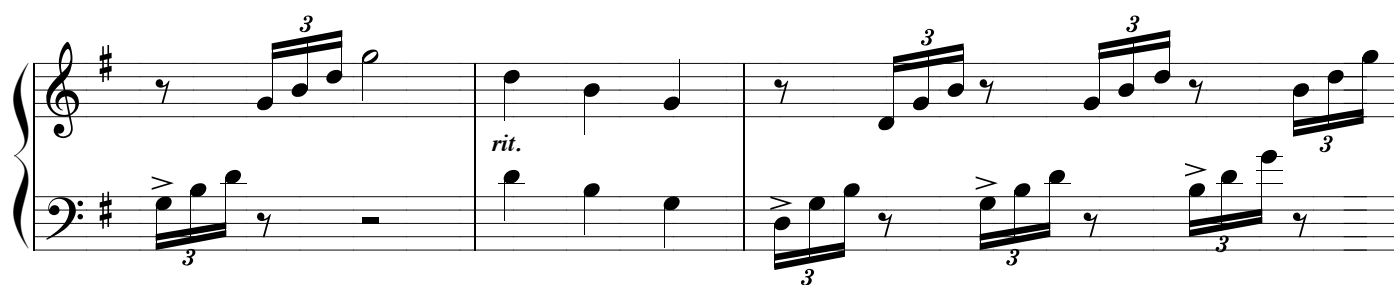
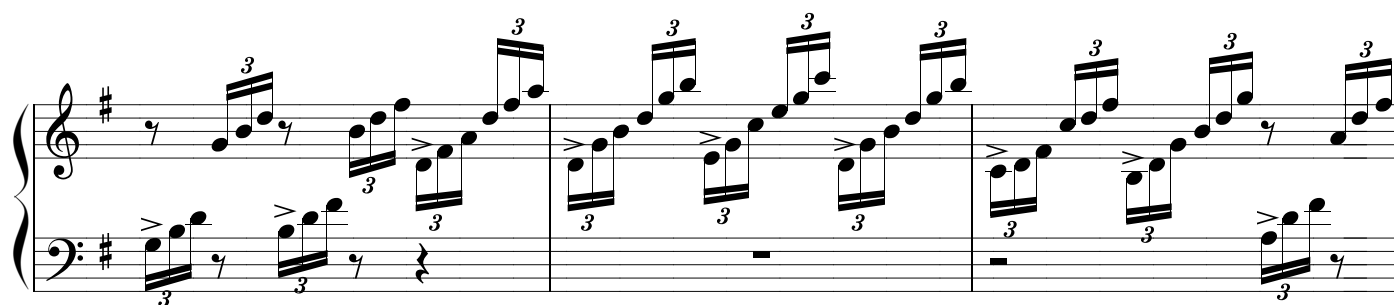
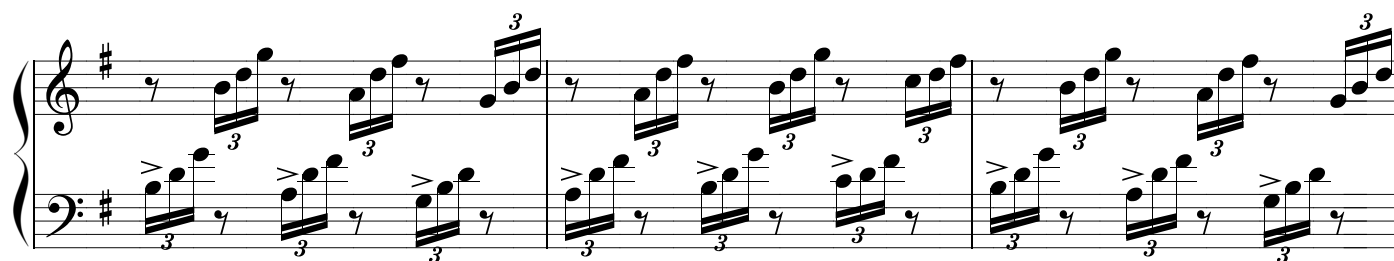
The third system features a more active right hand with eighth-note chords and a steady eighth-note bass line in the left hand.

The fourth system continues with a melodic right hand and a steady eighth-note bass line. Fingering numbers 3, 2, 1 are shown below the notes.

The fifth system concludes the piece. It features a melodic right hand and a descending eighth-note bass line. Dynamics include mezzo-forte (*mf*) and piano (*p*). Fingering numbers 1, 2, 1, 2, 4, 2, 1, 4 are shown below the notes.







"The aim  
and final reason  
of all music should be  
nothing else but the  
**Glory of God**  
and the refreshment  
of the Spirit."

J.S. Bach