

The Sacred Lever Harp



single title, solo only:

Fairest Lord Jesus

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>

Fairest Lord Jesus

Silesian Folk Song

Duration: 3'40"

Isaiah 33:17

Your eyes will see the king in his beauty;
they will behold a land that stretches far away.

Arr. B. A. Fackler

Measures 1-5 of the piano arrangement. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1-4 above or below notes. The melody is in the right hand, and the accompaniment is in the left hand.

Measures 6-10 of the piano arrangement. The music continues with the same key signature and time signature. The left hand features a sixteenth-note pattern in measure 6, followed by a triplet in measure 10. The right hand continues with chords and single notes.

Measures 11-14 of the piano arrangement. The music continues with the same key signature and time signature. The left hand features a sixteenth-note pattern in measure 11, followed by a triplet in measure 14. The right hand continues with chords and single notes.

Measures 15-18 of the piano arrangement. The music continues with the same key signature and time signature. The left hand features a sixteenth-note pattern in measure 15, followed by a triplet in measure 18. The right hand continues with chords and single notes.

Measures 19-22 of the piano arrangement. The music continues with the same key signature and time signature. The left hand features a sixteenth-note pattern in measure 19, followed by a triplet in measure 22. The right hand continues with chords and single notes.

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Measures 23-26. The music is in G major (one sharp) and 4/4 time. Measures 23-26 feature a series of chords in the right hand, mostly triads and dyads, with accents (>) over the notes. The left hand provides a simple harmonic accompaniment with chords and single notes.

Measures 27-30. Measures 27-29 continue the chordal pattern from the previous system. Measure 30 features a melodic line in the right hand with a triplet of eighth notes (1, 2, 3) and a fermata over the final chord.

Measures 31-34. Measures 31-34 show more complex melodic lines in both hands. The right hand has eighth-note and quarter-note patterns, while the left hand features a prominent bass line with a triplet of eighth notes (1, 2, 3) in measure 32 and a quarter-note triplet (4) in measure 33.

Measures 35-38. Measures 35-38 continue the melodic and harmonic development. The right hand has a steady eighth-note melody, and the left hand provides a supporting bass line with some triplet figures.

Measures 39-42. Measures 39-42 conclude the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand. The right hand features a triplet of eighth notes (1, 2, 3) in measure 39.

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43

rit.

a tempo

47

51

58

gradually rit. to end

"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