

# The Sacred Lever Harp



single title, solo only:

## O Sacred Head

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

The arrangements in this book were written for a small lever harp. With the exception of “Fairest Lord Jesus”, all the selections can be performed as written on a harp of 27 or fewer strings. If you perform them on a larger instrument, feel free to add to the range by adding full octaves or larger chords in the bass. You may want to combine selections to provide a longer performance piece, or shorten one of the longer versions. If the range of your harp allows, you can add length by repeating one variation, moving it up an octave. If harmonics or other techniques used here are difficult for you, don’t be discouraged, just adapt the music to fit your ability. Feel free to change or leave out notes where the reach is too large or awkward and to embellish where you wish. Don’t feel that there is only one correct way to perform these arrangements. Use them as a starting point and make the music your own.



*The McDougal lever harp drawing was provided by Pat Dougal of Swanson Harps.  
Cover Design by Jaye Hansen, 1996.*

# O Sacred Head, Now Wounded

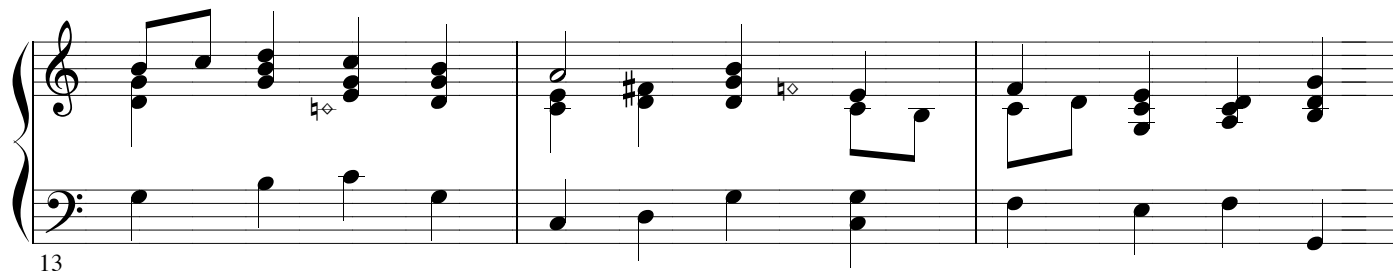
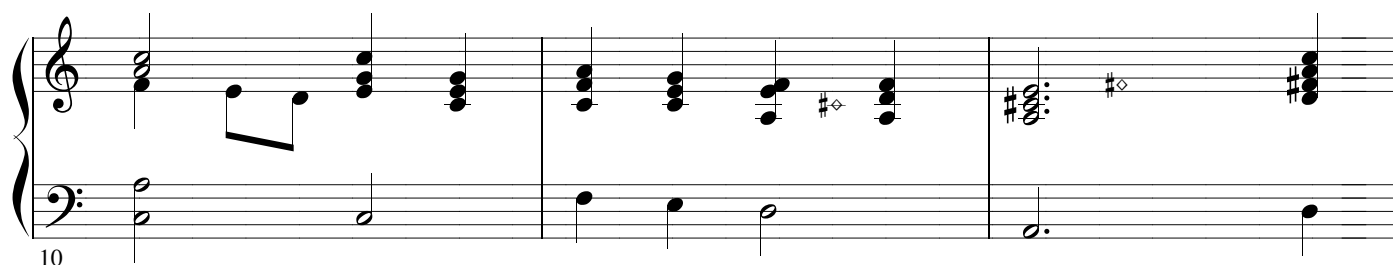
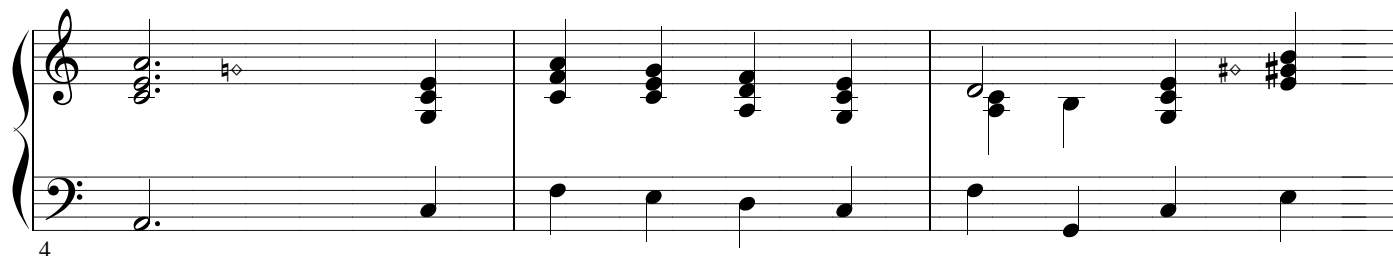
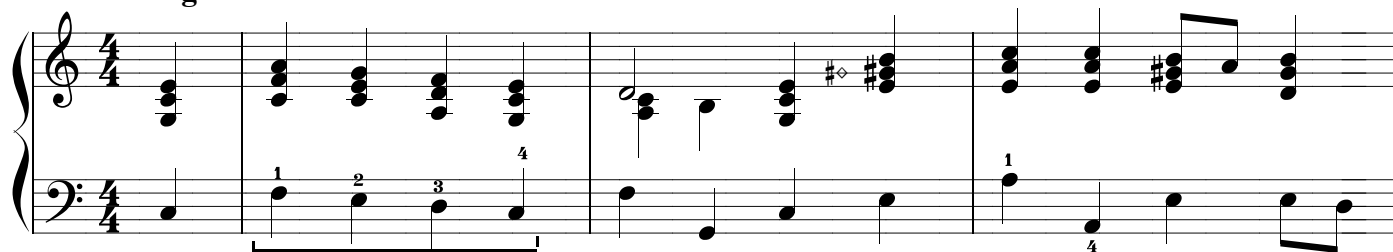
used in "St. Matthew's Passion" by Bach

Philippians 2:8 He humbled himself and became obedient to the point of death, even death on a cross.

Duration: 2'10"

Hans Leo Hassler  
arr. Barbara Fackler

**Largo**



*Harp without levers may omit all altered notes.*

16

This system contains measures 16 through 19. The key signature is one sharp (F#). The melody in the right hand features a series of eighth-note runs and chords, while the left hand provides a steady accompaniment of eighth notes.

20

This system contains measures 20 through 23. The musical texture continues with similar patterns of eighth-note accompaniment and melodic lines in the right hand.

23

This system contains measures 24 through 27. The progression of chords and melodic motifs is maintained throughout these measures.

26

This system contains measures 28 through 31. The musical phrase concludes with a final chord in the right hand and a sustained note in the left hand.

29

This system contains measures 32 through 35. The final measure (35) ends with a double bar line, indicating the end of the piece.



"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