

Be Thou My Vision

for pedal harp and lever harp
arranged by Barbara Ann Fackler

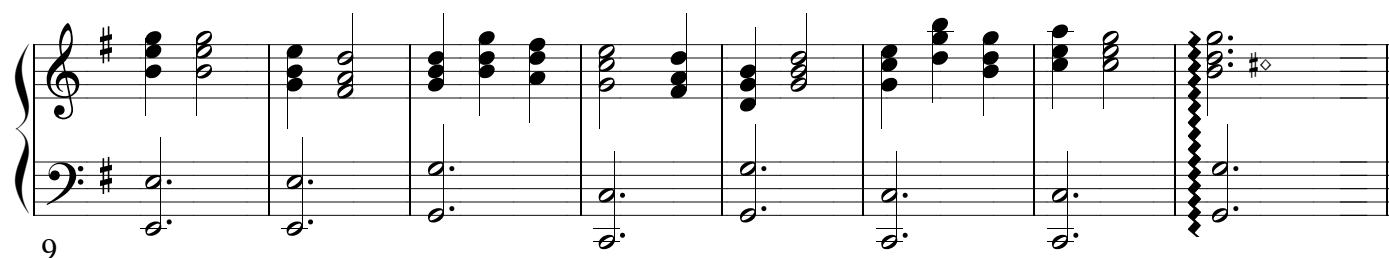
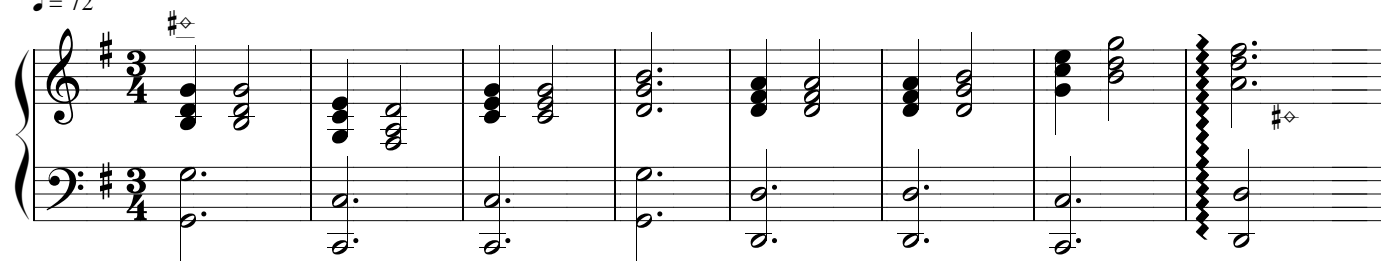
Be Thou My Vision

Slane
lever harp

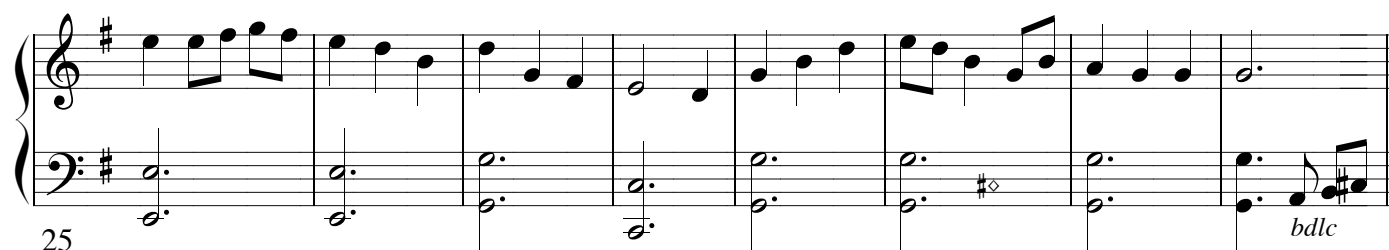
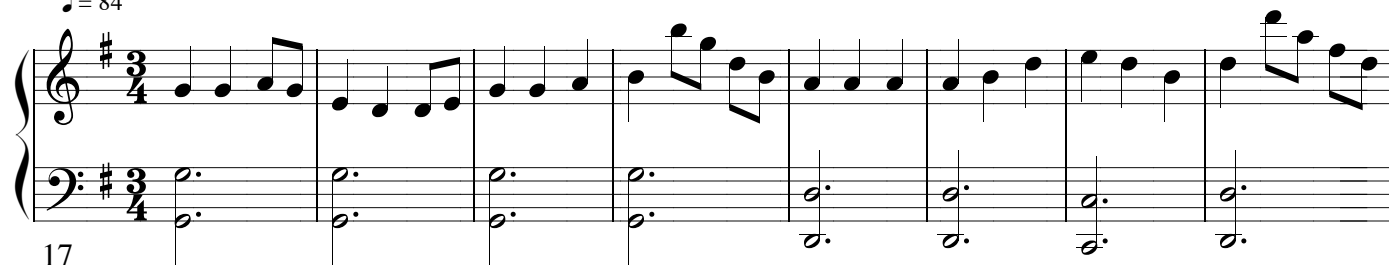
duration: 2'30"

arr. Barbara Ann Fackler

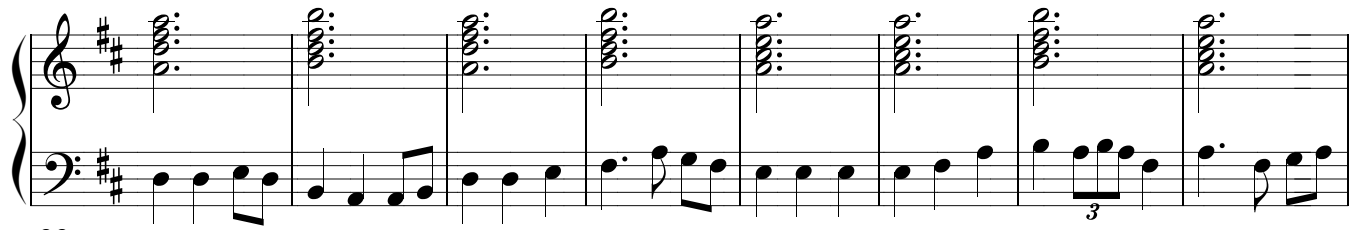
♩ = 72



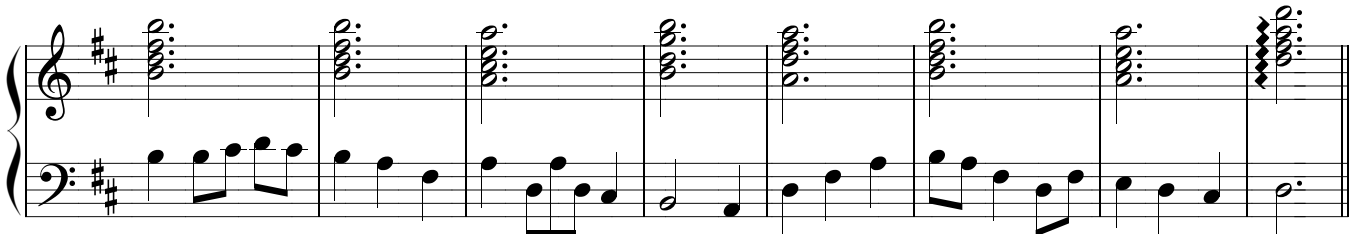
♩ = 84



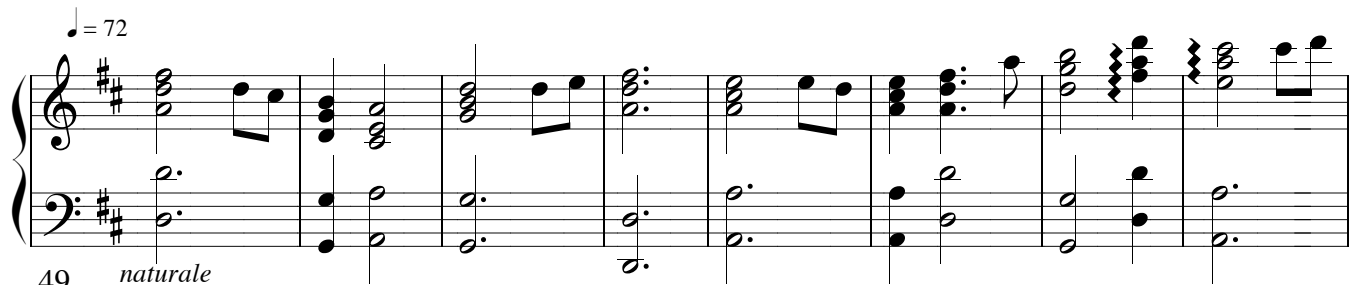
Be Thou My Vision lever harp 2 of 2



33

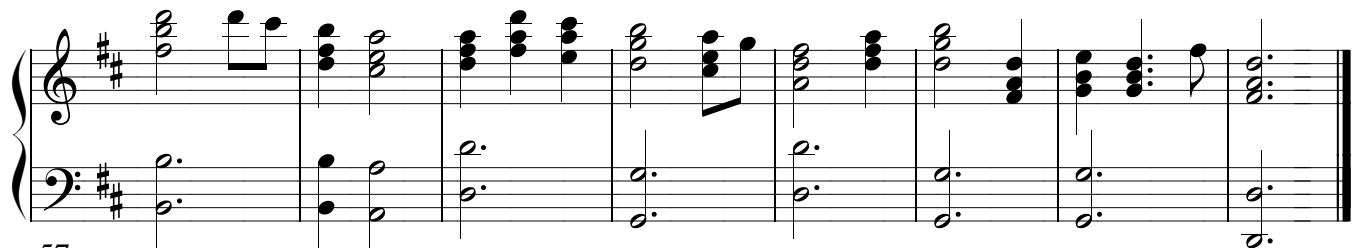


41



49

naturale



57

1. Be Thou my vision, O Lord of my heart;
Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night,
Waking or sleeping, Thy presence my light.

2. Be Thou my Wisdom, Thou my true Word;
I ever with Thee, Thou with me, Lord;
Thou my great Father, I thy true son;
Thou in me dwelling, and I with Thee one.

3. Be Thou my battle-shield, sword for my fight,
Be Thou my dignity, Thou my delight.
Thou my soul's shelter, Thou my high tower.
Raise Thou me heavenward, O Power of my power.

4. Riches I heed not, nor man's empty praise,
Thou mine inheritance, now and always:
Thou and Thou only, first in my heart,
High King of heaven, my Treasure Thou art.

5. High King of heaven, my victory won,
May I reach heaven's joys, O bright heav'ns Son!
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

Slane

Be Thou My Vision

pedal harp

duration: 2'30"

arr. Barbara Ann Fackler

♩ = 72

Musical notation for measures 1-8. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various chords and single notes, with a final double bar line at measure 8.

9

Musical notation for measures 9-16. The notation continues from the previous system, with measure numbers 9 through 16 indicated below the staff. It features similar harmonic structures with chords and single notes.

♩ = 84

17

Musical notation for measures 17-24. The tempo changes to a quarter note equals 84 (♩ = 84). The notation continues with measures 17 through 24, showing a more active melody in the treble clef.

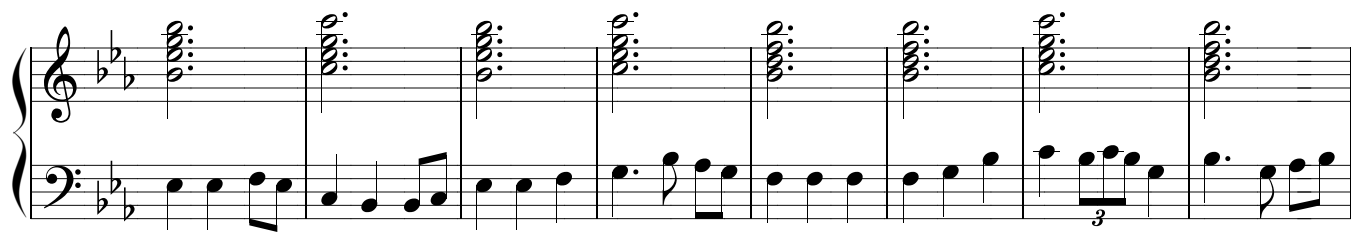
25

bdlc

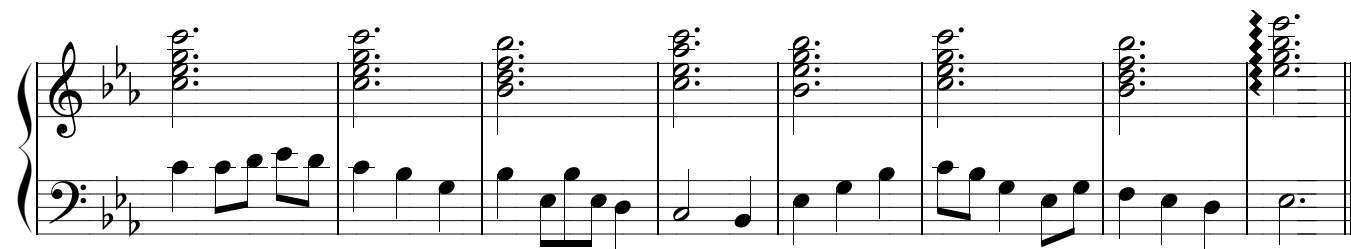
D₄

Musical notation for measures 25-32. The notation continues with measures 25 through 32. The final measure (32) includes the instruction *bdlc* (basso continuo) and a D₄ note in the bass clef.

Be Thou My Vision 2 of 2 pedal harp



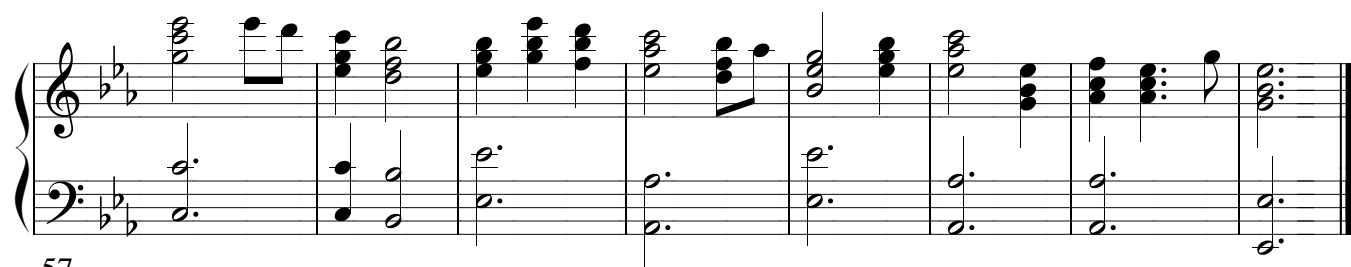
33



41



49



57

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Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night,
Waking or sleeping, Thy presence my light.

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May I reach heaven's joys, O bright heav'ns Son!
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

Slane

Be Thou My Vision

pedal harp - Skill Building

arr. Barbara Ann Fackler

$\text{♩} = 72$

The first system of music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble staff and a bass staff. The treble staff contains chords and some single notes, while the bass staff contains a steady eighth-note accompaniment. The system ends with a repeat sign.

The second system continues the piece with similar chordal textures in the treble and eighth-note accompaniment in the bass. It concludes with a double bar line and the word "Fine".

9

$\text{♩} = 84$

The third system introduces a more active melody in the treble staff, featuring eighth-note runs and triplets. The bass staff continues with the eighth-note accompaniment. Fingering numbers (1, 2, 3) are indicated above the treble staff notes. The system ends with a double bar line.

17

The fourth system continues the melodic development in the treble staff with eighth-note patterns and triplets. The bass staff maintains the accompaniment. The system concludes with a double bar line and the instruction "D.C. al Fine".

25

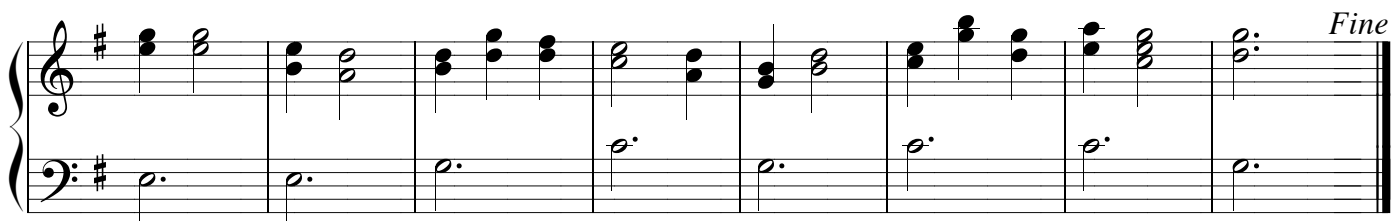
Be Thou My Vision

Slane

Skill Building Solo: lever free harp: 22 strings C-c

arr. Barbara Ann Fackler

♩ = 72



9



17



25

Be Thou My Vision

Slane
26 string lever harp: G-d

duration: 2'30"

arr. Barbara Ann Fackler

♩ = 72

The first system of musical notation for 'Be Thou My Vision' is written for a 26-string lever harp in G major (one sharp) and 3/4 time. It consists of two staves. The right staff features a series of chords, starting with a treble clef and a key signature of one sharp (F#). The left staff features a series of single notes, starting with a bass clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 72.

The second system of musical notation continues the piece. It consists of two staves. The right staff features a series of chords, starting with a treble clef and a key signature of one sharp (F#). The left staff features a series of single notes, starting with a bass clef and a key signature of one sharp (F#).

9

The third system of musical notation continues the piece. It consists of two staves. The right staff features a series of eighth notes, starting with a treble clef and a key signature of one sharp (F#). The left staff features a series of single notes, starting with a bass clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 84. Fingerings are indicated by numbers 1, 2, 3, and 4.

17

The fourth system of musical notation continues the piece. It consists of two staves. The right staff features a series of eighth notes, starting with a treble clef and a key signature of one sharp (F#). The left staff features a series of single notes, starting with a bass clef and a key signature of one sharp (F#). Fingerings are indicated by numbers 1, 2, 3, and 4.

25

bdlc

33

41

49 *naturale*

57

1. Be Thou my vision, O Lord of my heart;
Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night,
Waking or sleeping, Thy presence my light.

2. Be Thou my Wisdom, Thou my true Word;
I ever with Thee, Thou with me, Lord;
Thou my great Father, I thy true son;
Thou in me dwelling, and I with Thee one.

3. Be Thou my battle-shield, sword for my fight,
Be Thou my dignity, Thou my delight.
Thou my soul's shelter, Thou my high tower.
Raise Thou me heavenward, O Power of my power.

4. Riches I heed not, nor man's empty praise,
Thou mine inheritance, now and always:
Thou and Thou only, first in my heart,
High King of heaven, my Treasure Thou art.

5. High King of heaven, my victory won,
May I reach heaven's joys, O bright heav'ns Son!
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

Be Thou My Vision

Slane
26 string lever harp: C-g

duration: 2'30"

arr. Barbara Ann Fackler

♩ = 72

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Measure 8 ends with a repeat sign and a key signature change to one sharp (F#).

Musical notation for measures 9-16. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment. Measure 16 ends with a repeat sign and a key signature change to one sharp (F#).

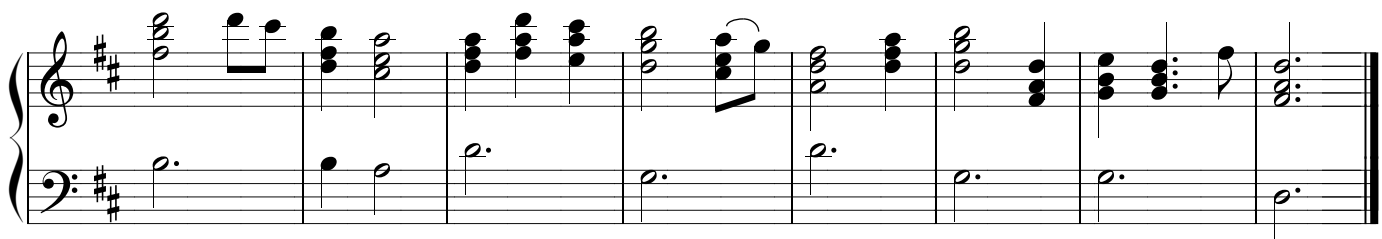
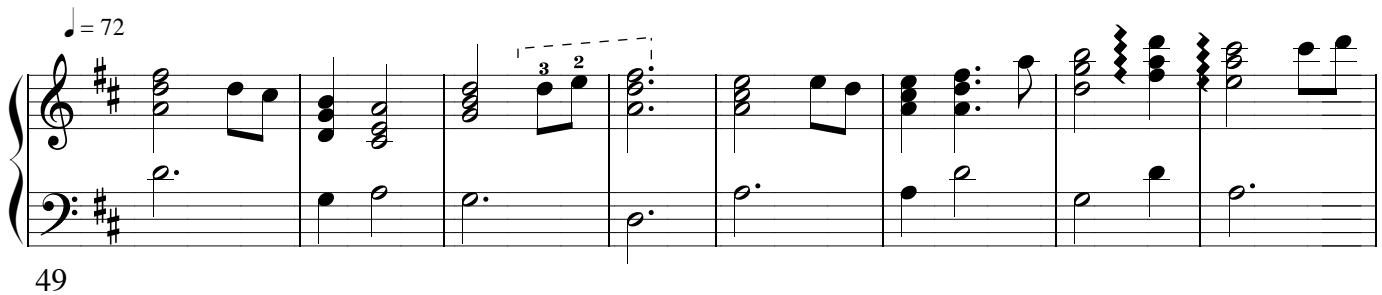
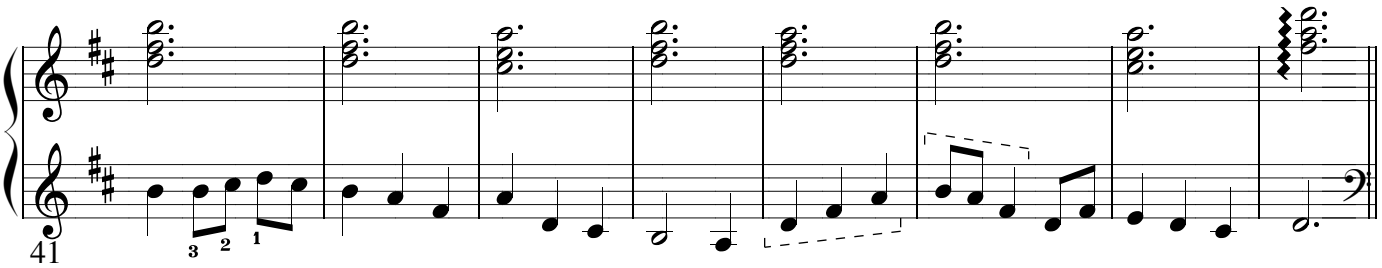
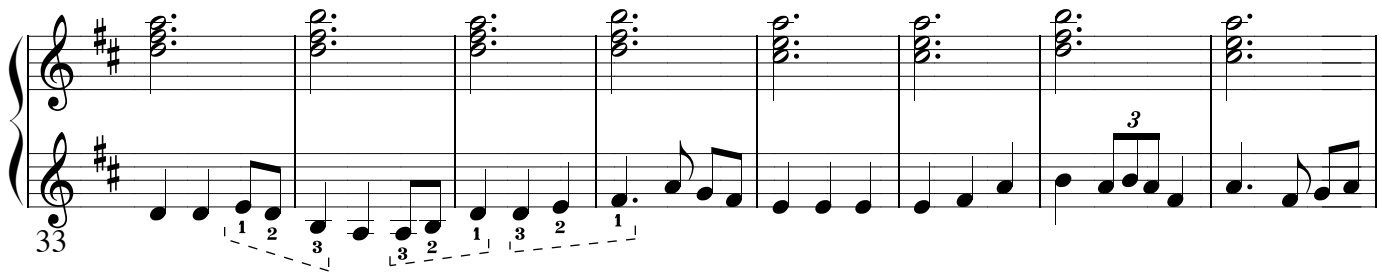
9

Musical notation for measures 17-24. The tempo is marked as ♩ = 84. The right hand features more complex melodic lines with fingerings (1, 2, 3, 4) and slurs. The left hand continues with the eighth-note accompaniment. Measure 24 ends with a repeat sign and a key signature change to one sharp (F#).

17

Musical notation for measures 25-32. The right hand continues with melodic lines and fingerings. The left hand maintains the eighth-note accompaniment. Measure 32 ends with a repeat sign and a key signature change to one sharp (F#).

25



57

1. Be Thou my vision, O Lord of my heart;
Naught be all else to me, save that Thou art.
Thou my best thought, by day or by night,
Waking or sleeping, Thy presence my light.

2. Be Thou my Wisdom, Thou my true Word;
I ever with Thee, Thou with me, Lord;
Thou my great Father, I thy true son;
Thou in me dwelling, and I with Thee one.

3. Be Thou my battle-shield, sword for my fight,
Be Thou my dignity, Thou my delight.
Thou my soul's shelter, Thou my high tower.
Raise Thou me heavenward, O Power of my power.

4. Riches I heed not, nor man's empty praise,
Thou mine inheritance, now and always:
Thou and Thou only, first in my heart,
High King of heaven, my Treasure Thou art.

5. High King of heaven, my victory won,
May I reach heaven's joys, O bright heav'ns Son!
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

Be Thou My Vision (Slane)

Skill Building, (lever free) version for beginner in the key of G for 22 strings, C-c, works for a Harpsicle if you tune with F# available

Skill Building, (pedal free) version for beginner in the key of Ab, just like the intermediate level pedal harp version

intermediate pedal harp: key of Ab with one pedal change, moving to the key of Eb

intermediate 5 octave lever harp: key of G with one lever preset and 3 lever changes, moving to the key of D

intermediate 26 string lever harp(G-up to d), same details as above

intermediate 26 string lever harp(C-up to g), same details as above, fits the range and available levers on a Harpsicle harp

Suggested fingerings and placing brackets are included. Lever changes and pedals are included.

Practice Notes:

If you aren't quite comfortable with four note chords yet, learn the 26 string version first, at least the second page. Once you can play the three note chords on that page, go back to the four note chords in the lever harp or pedal harp version. Once you realize that you know the shapes of all the triads, you can add 4th finger and it's easier for most people. There's an etude to help you work on inversions of chords if you need more practice.

The fingerings included here are suggestions to get you started. There are lots of other equally correct options. Decide what works for you and mark it on the music so that when you return to the music months after learning it you remember what you were doing. Leaving fingerings you don't use on the music can make relearning things more difficult.

Why so are many keys offered?

My first choice is always to perform hymns in their original key, or one of the commonly used hymnal keys. Very often I hear people singing along as I perform and they can't do that well if the key is too high or too low. This is particularly important if I'm playing for someone who is ill when the extra effort of an uncomfortable key would not be soothing to them.

In this arrangement, the pedal harp solo ends in a commonly used key in hymnals. It can be performed as an introduction to congregational singing and will set up the hymn very nicely for the congregation.

Because most lever harps are not tuned to have four flats available, the lever harp version is a half step away, not too far to be out of easy vocal range but within the limits of a lever harp tuned in either C or Eb.

Small harps add another level of complication with regard to keys and levers. Finding a key that allows for harps with partial levers and still fits the range of the instrument can be a challenge. In the case of this hymn, it was not necessary to change the key.

Why not play everything in either C or Eb and move fewer levers?

Most of us do not choose to live in a monochromatic world or to eat the same food every meal of every day. In the same way that we'd find that lack of variety monotonous, listening to the same key for hours on end can be monotonous, even irritating, for many people. Every key has its own character and color. Adding a variety of keys to your repertoire and even to individual arrangements adds interest for you and for your audience.