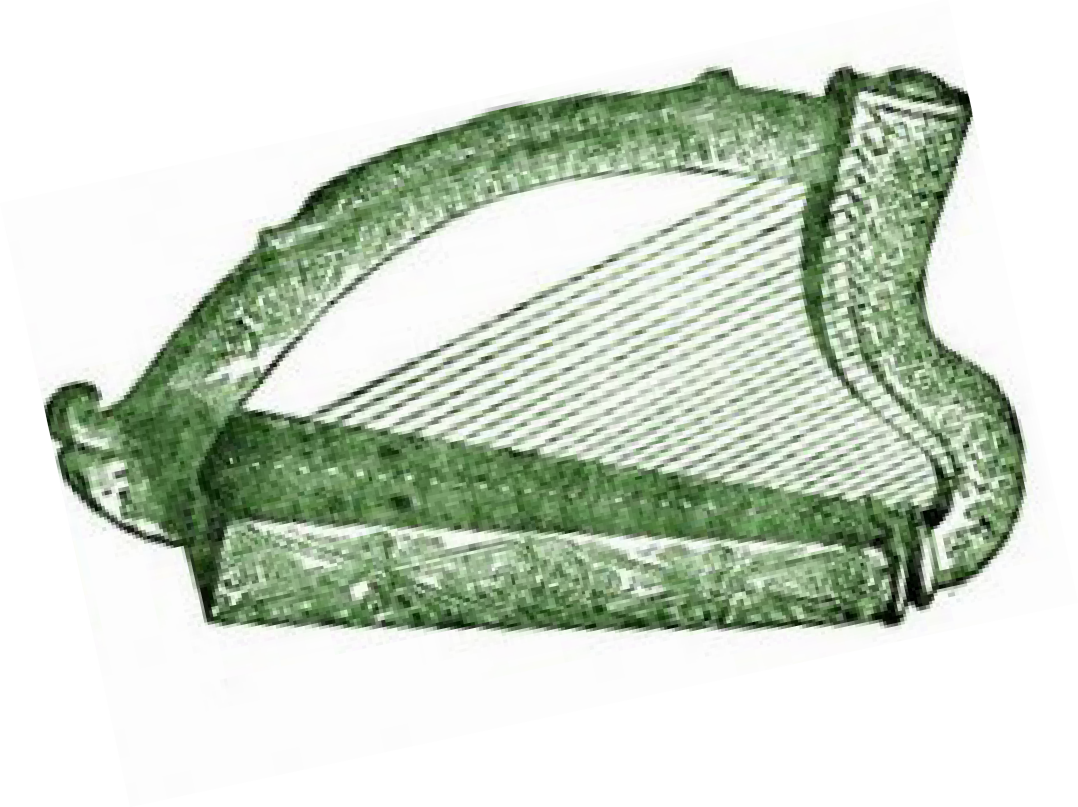


Be Thou My Vision

for pedal harp and lever harp

arranged by Barbara Ann Fackler

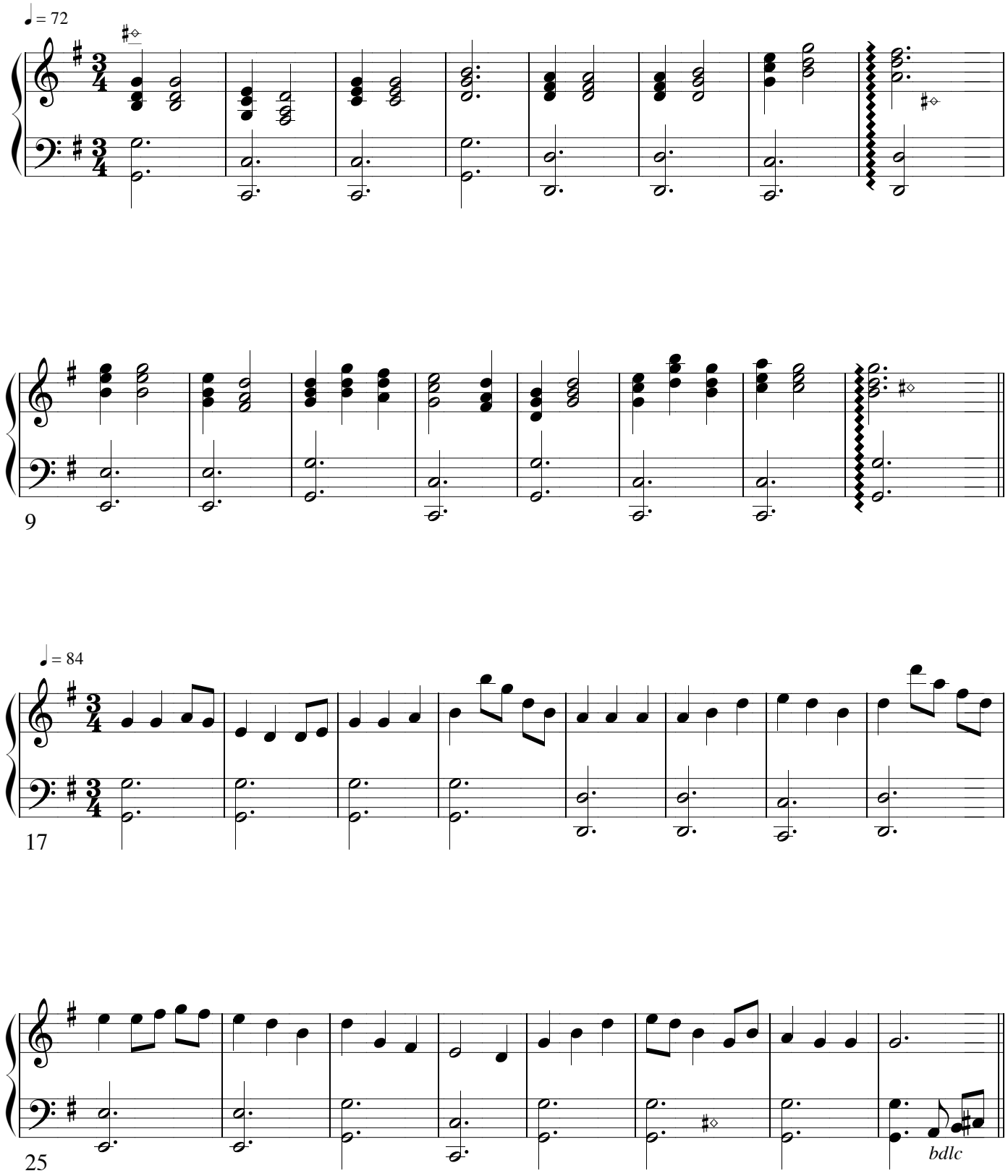
Be Thou My Vision

Slane

lever harp

duration: 2'30"

arr. Barbara Ann Fackler



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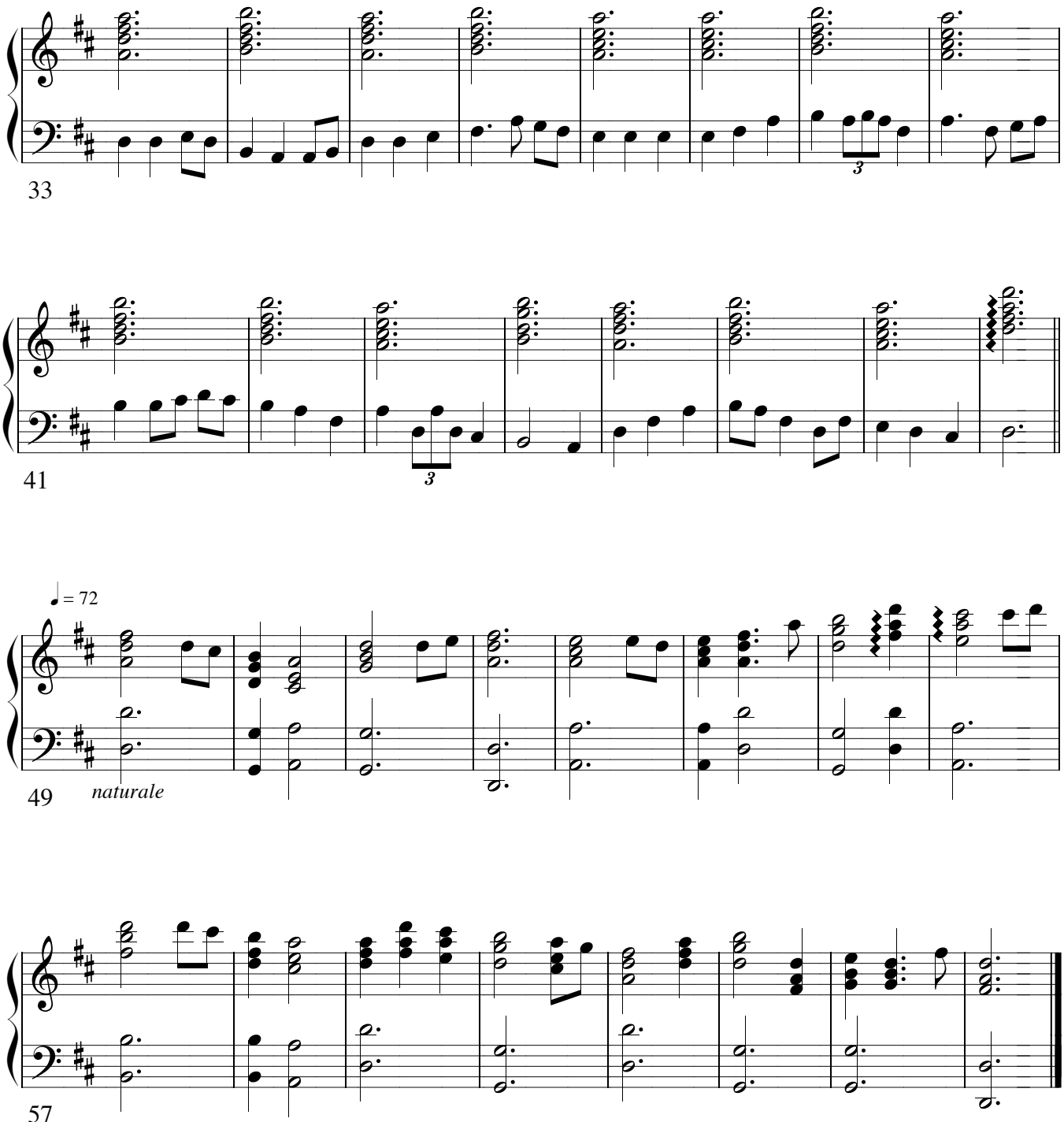

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Thou in me dwelling, and I with Thee one.

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.

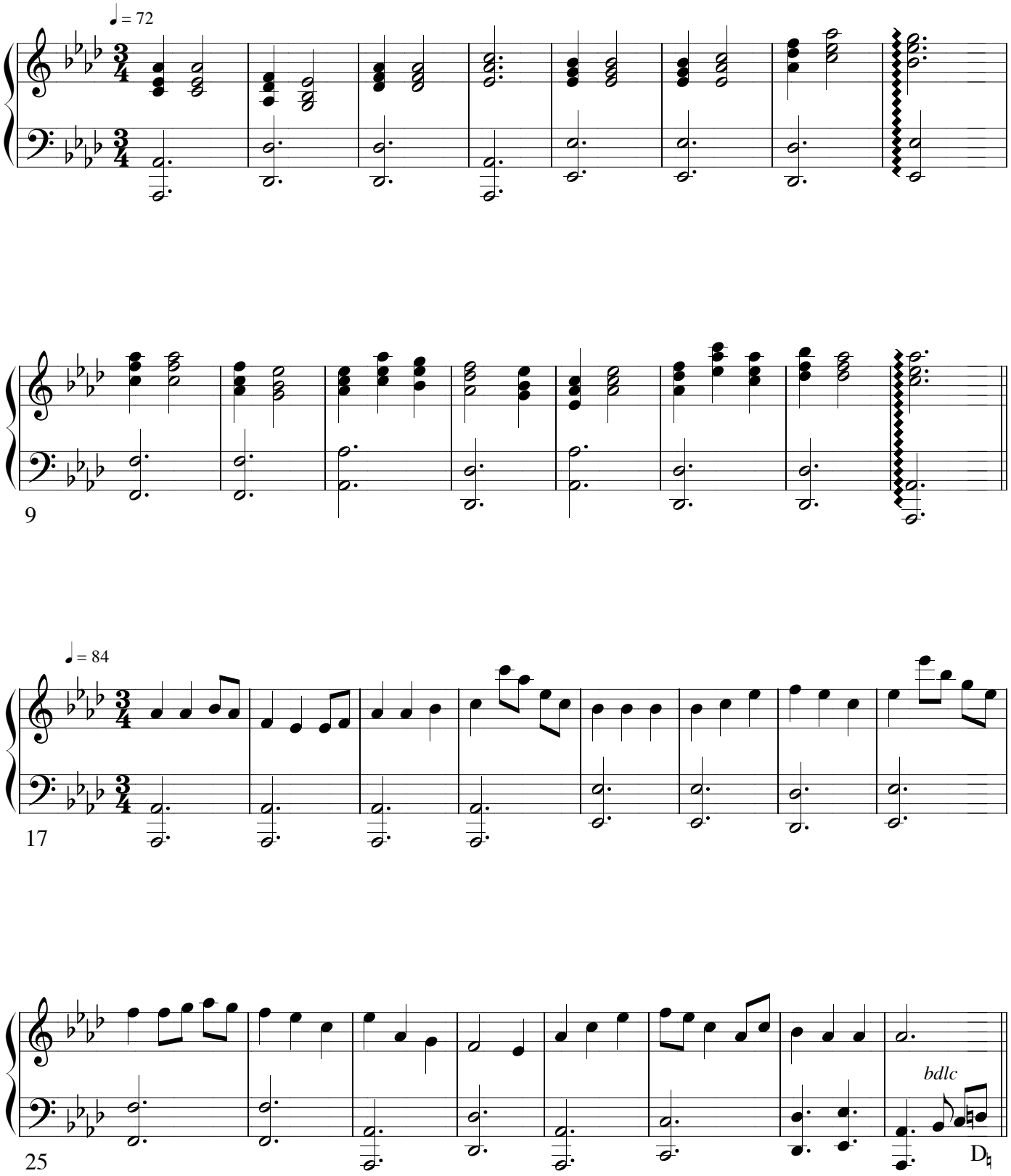
Slane

Be Thou My Vision

pedal harp

duration: 2'30"

arr. Barbara Ann Fackler



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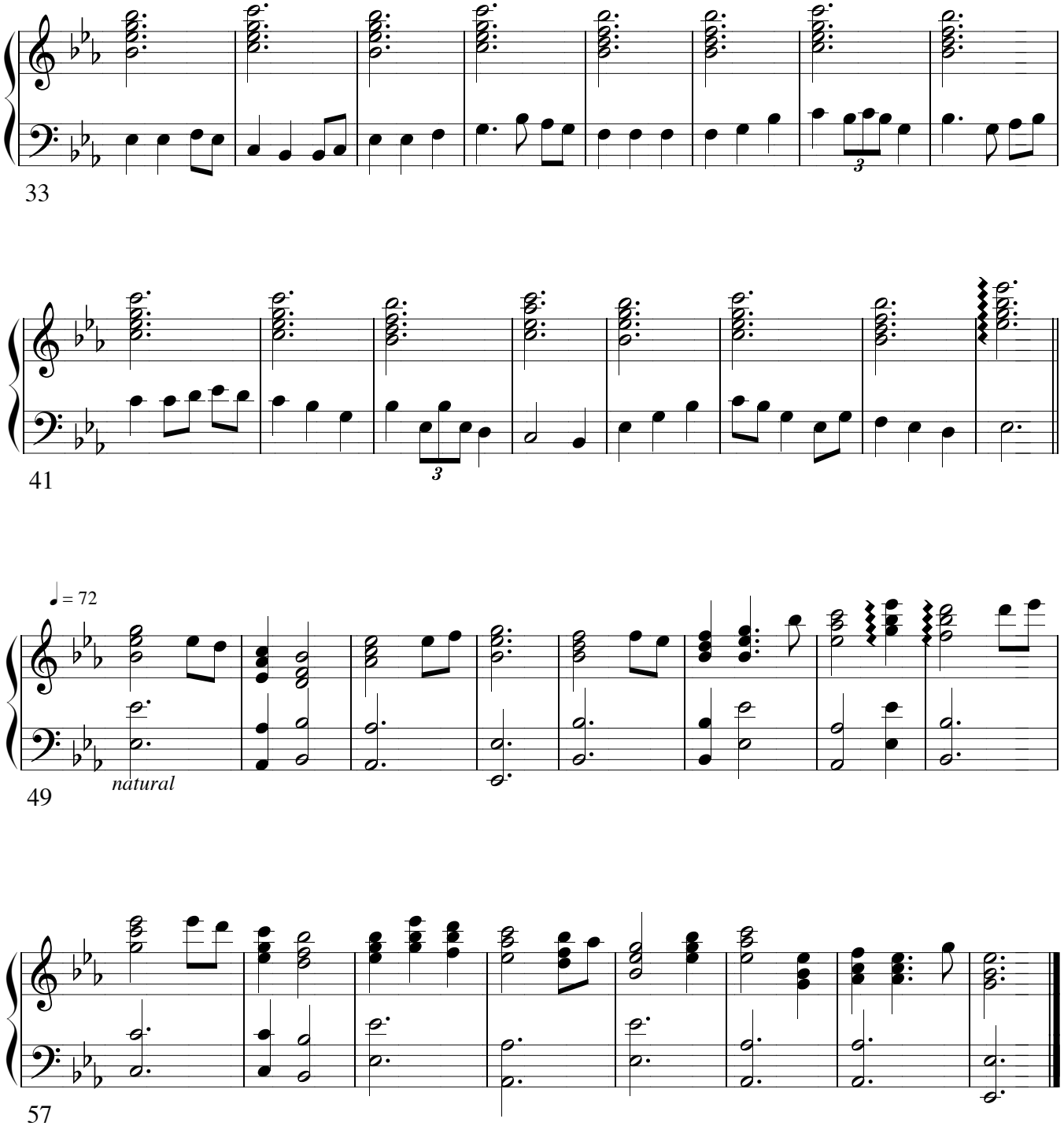

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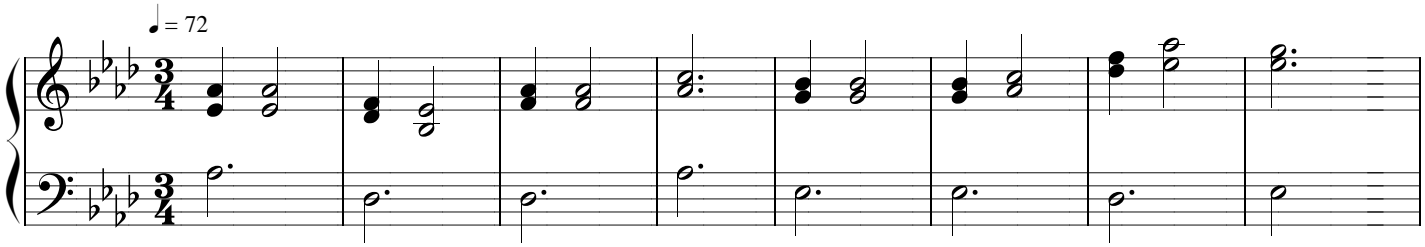
Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

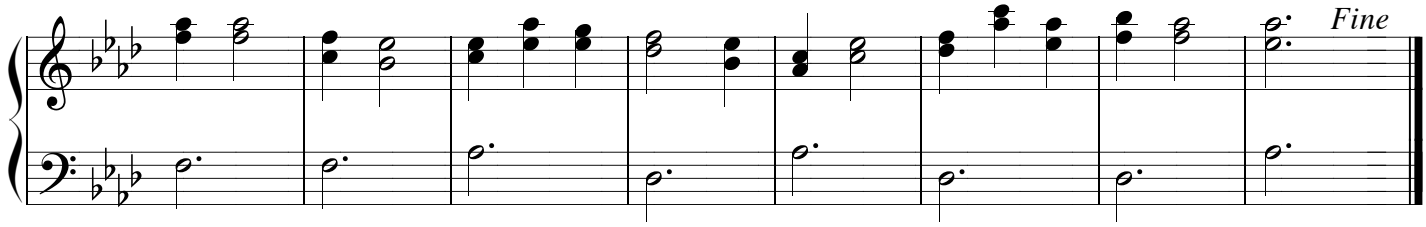
Slane

Be Thou My Vision

pedal harp - Skill Building

arr. Barbara Ann Fackler





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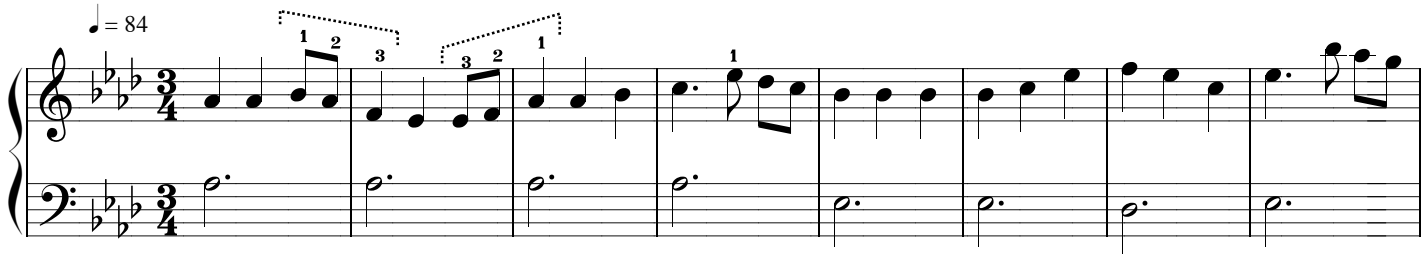

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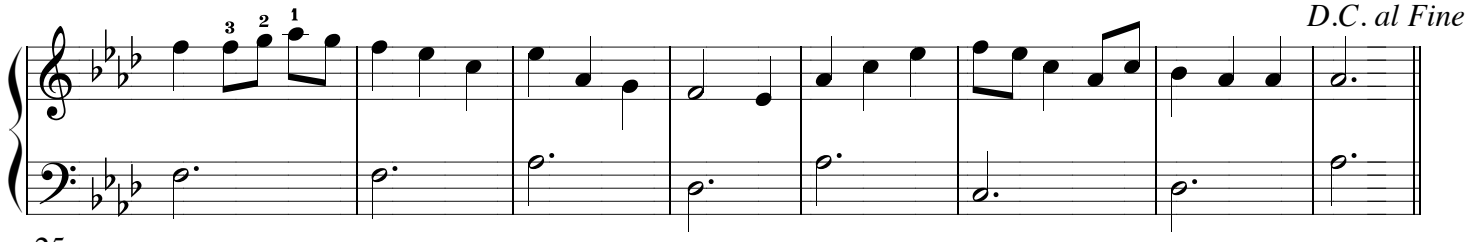

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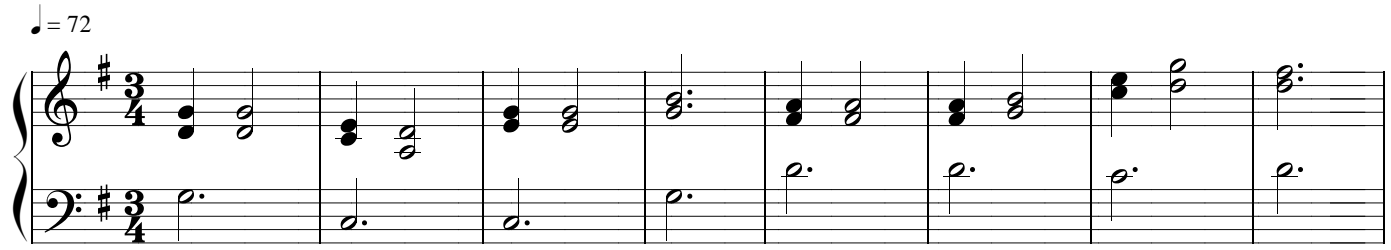
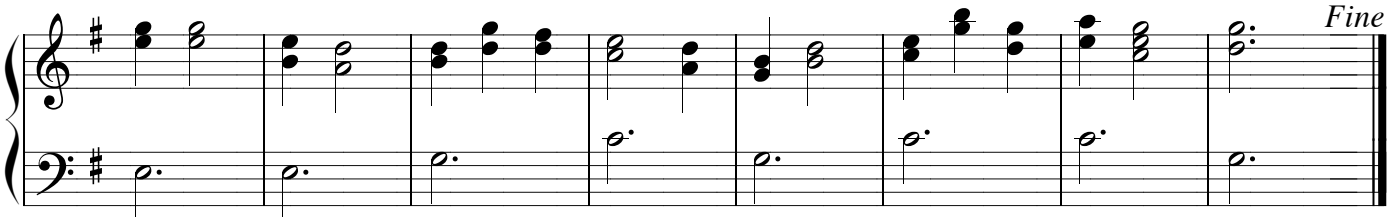
Be Thou My Vision

Slane

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

arr. Barbara Ann Fackler





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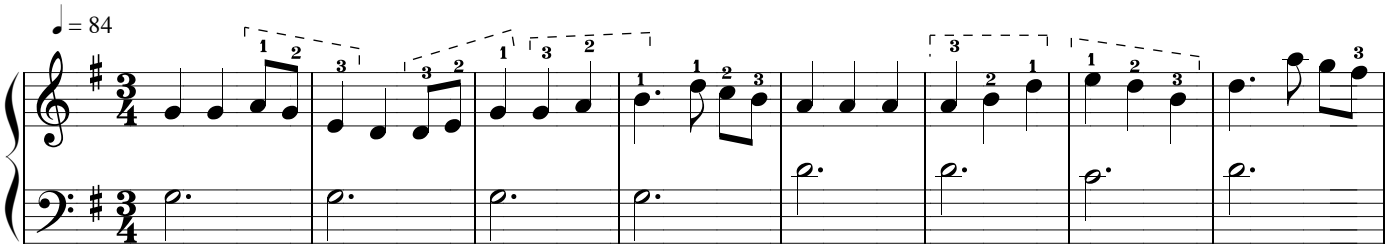

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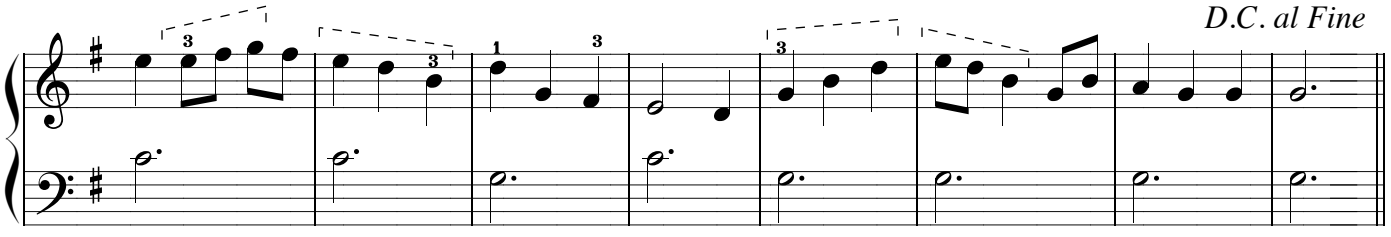

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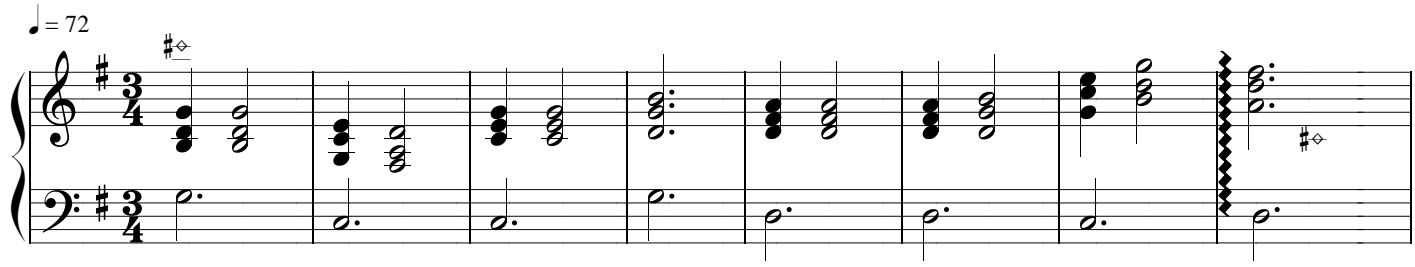
Be Thou My Vision

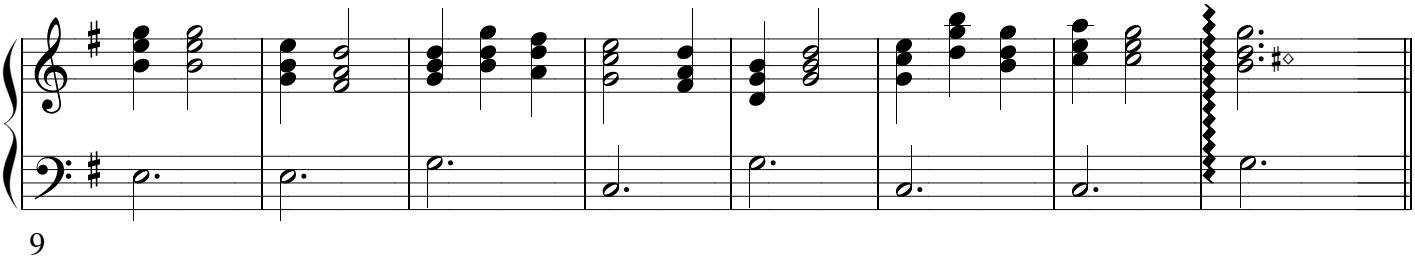
Slane

26 string lever harp: G-d

duration: 2'30"

arr. Barbara Ann Fackler





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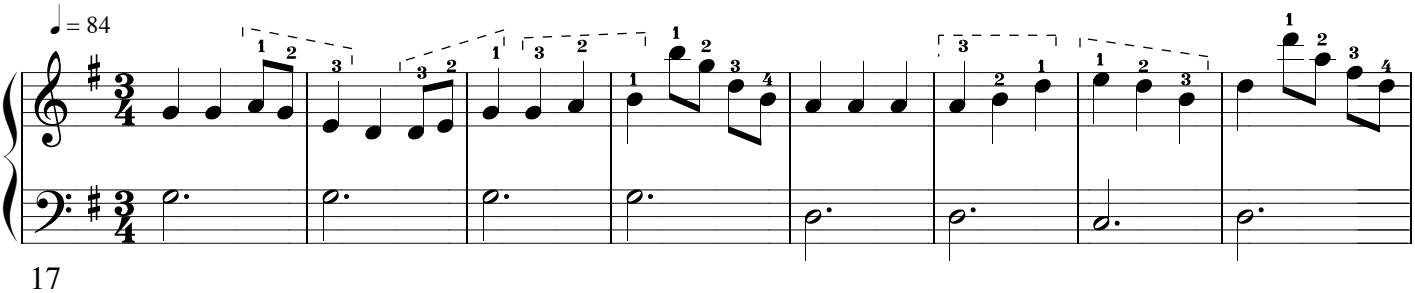

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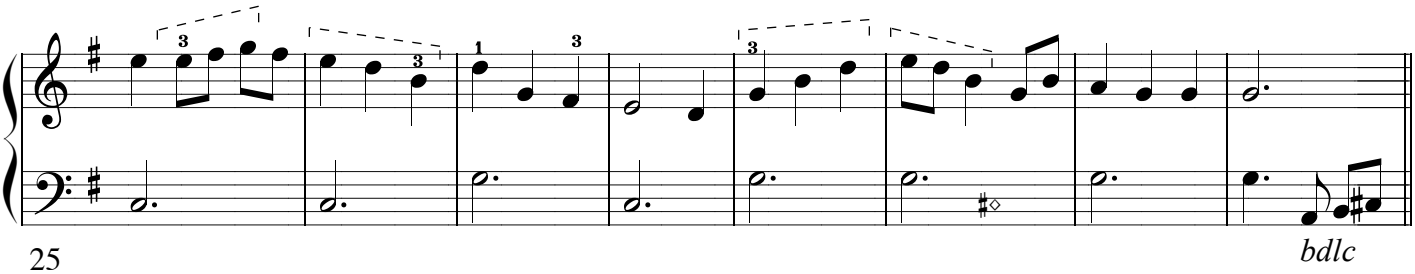

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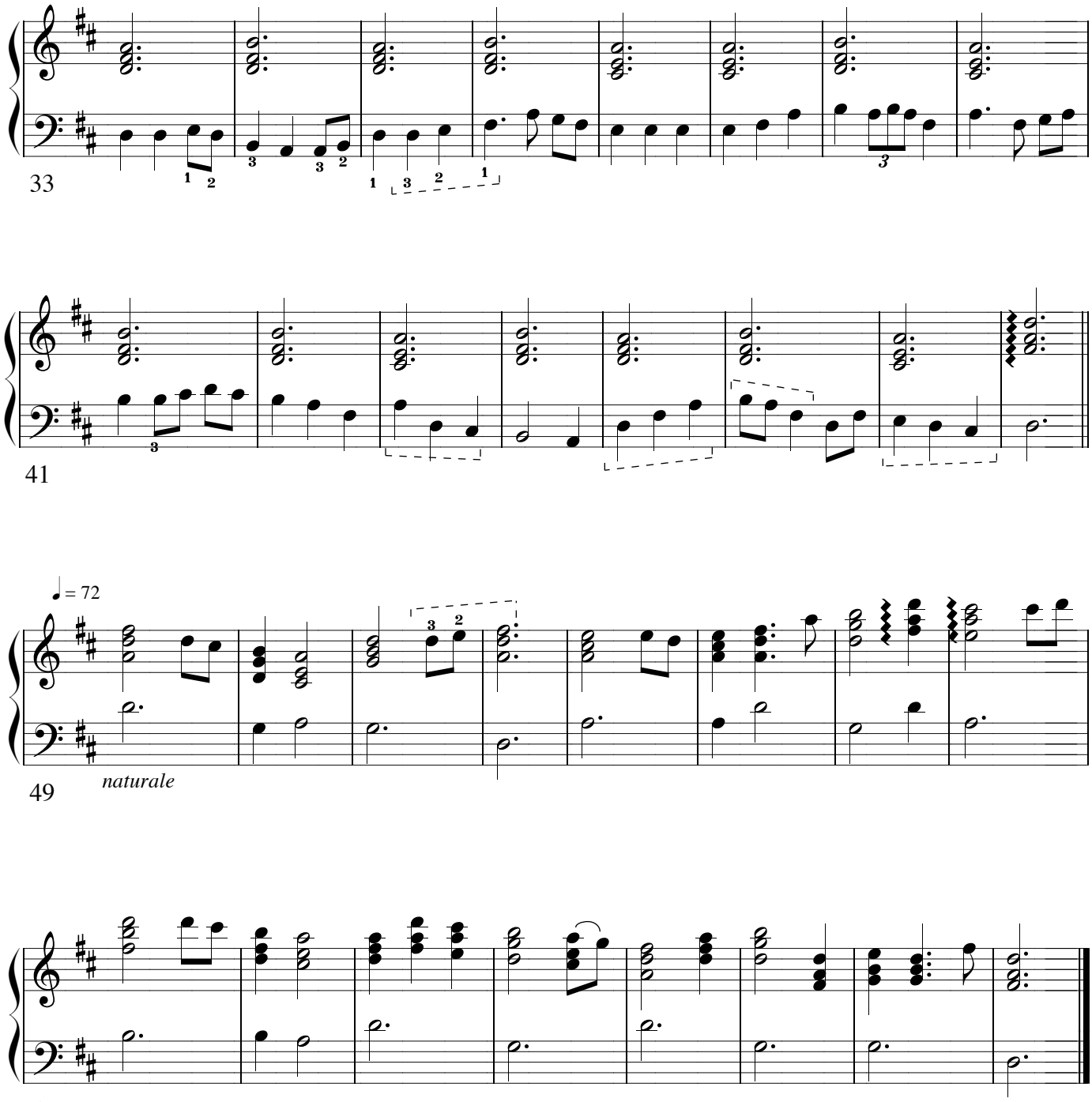

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High King of heaven, my Treasure Thou art.

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.

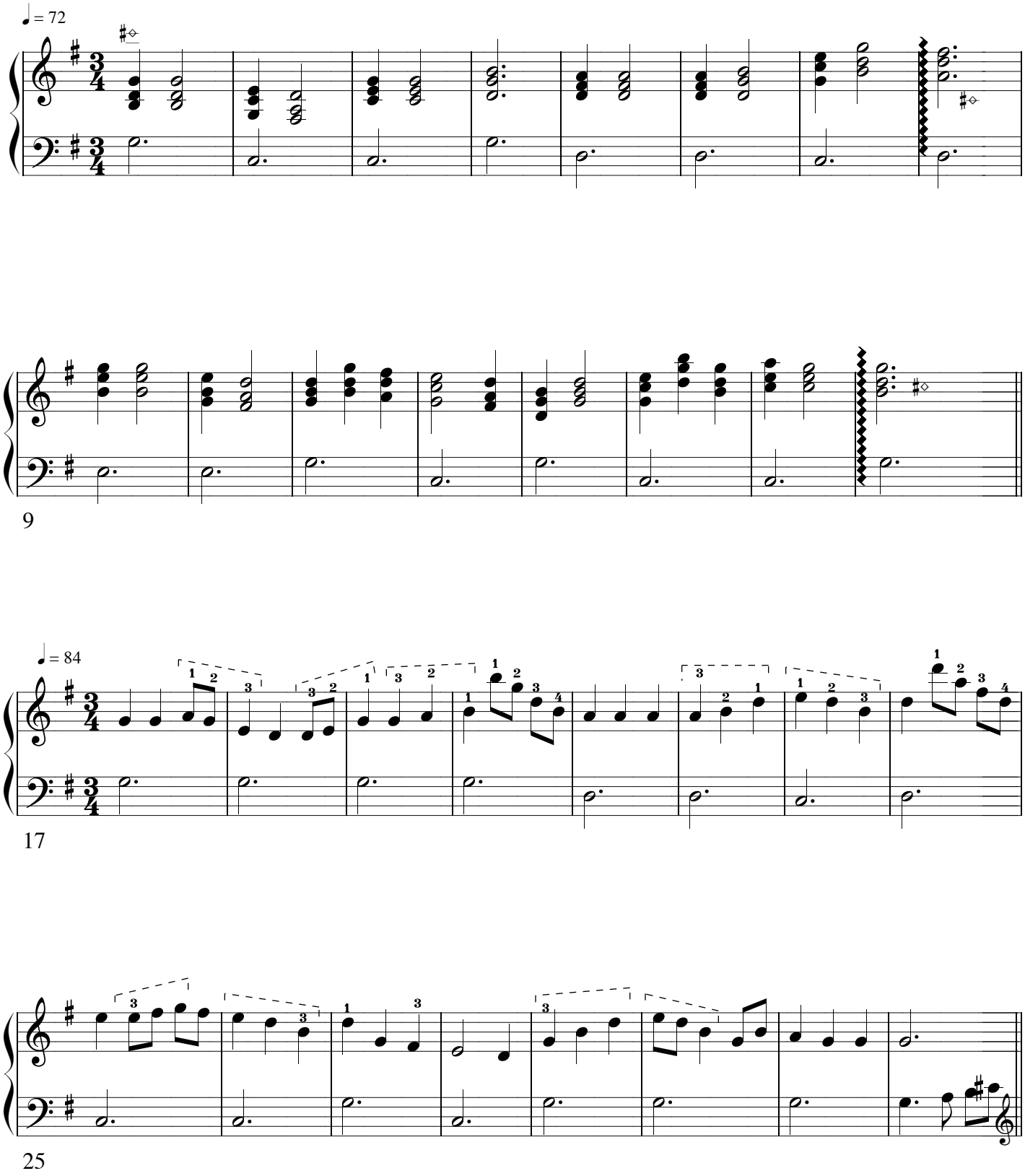
Be Thou My Vision

Slane

26 string lever harp: C-g

duration: 2'30"

arr. Barbara Ann Fackler



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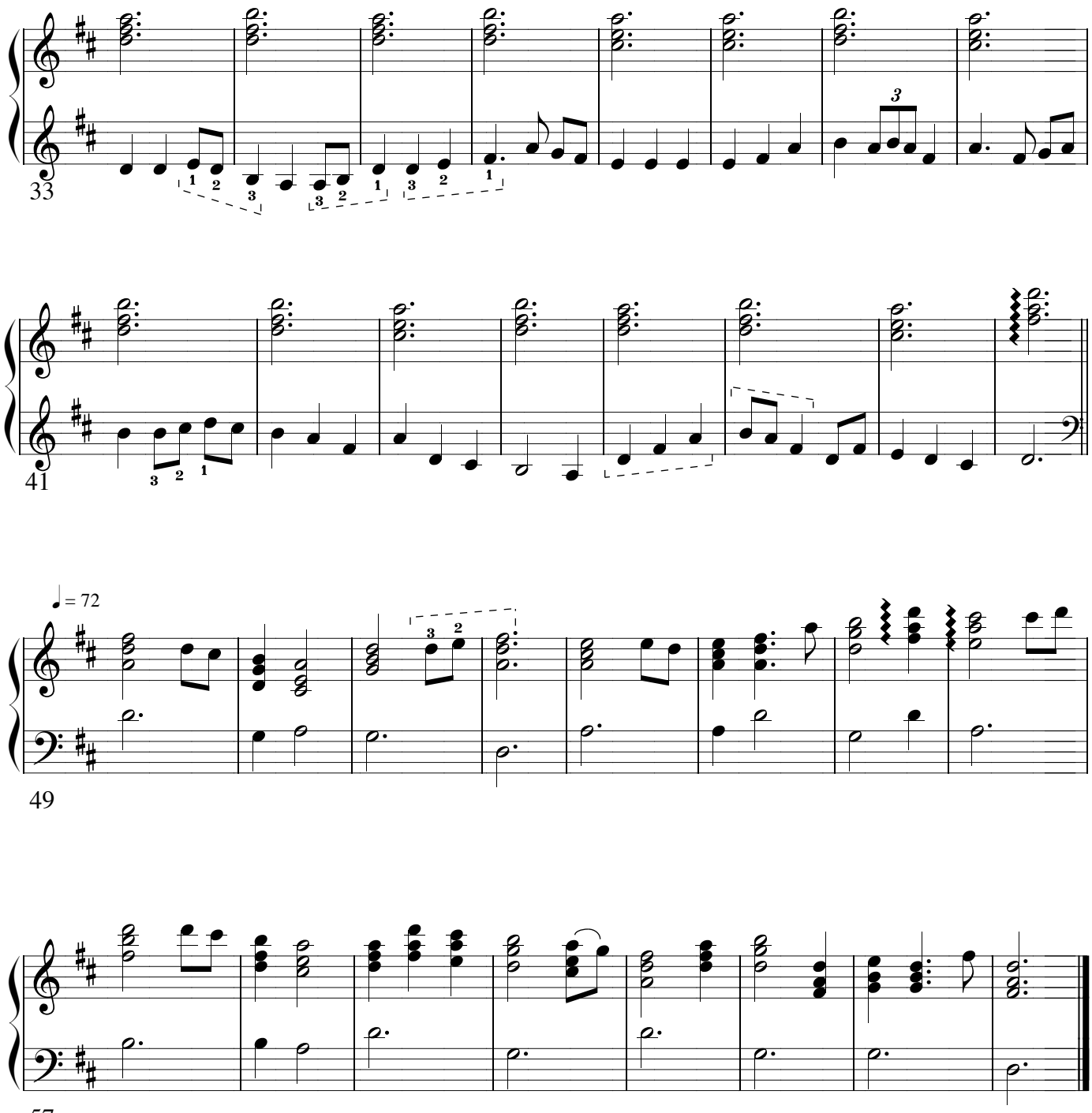

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Heart of my own heart, whatever befall,
Still be my vision, O ruler of all.

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 Sharpsicle 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.