

*HYMN ACCOMPANIMENTS*  
*FOR ALL HARPISTS*

**VOLUME 1: ADVENT / CHRISTMAS**

with Organ harmonizations  
and Handbell accents (2 octaves / 4 ringers)

by

*Ray Pool*

VENI EMMANUEL (*O come, O come, Emmanuel*)

MUELLER (*Away in a manger*)

THREE KINGS (*We three Kings of Orient are*)

ADESTE FIDELIS (*O come, all ye faithful*)

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## *Introduction*

I present workshops for harpists on harmony, lead sheet performance, improvisation and modulation throughout the country. Many of the participants are harpists who frequently perform in church. They represent all levels of achievement. They are often adult beginners who are eager to share their love for the harp. Many are developing students whose first public performance experiences are in church. Seasoned professionals participate in the workshops, too. They frequently perform larger works with chorus for special services in churches. A common bond among these three types of harpists is the desire to provide hymn accompaniment for congregational singing.

This series of arrangements is designed to serve multiple purposes for congregational singing, harp, organ, handbell players and another harmonic instrument such as guitar, if desired. Three different settings of hymn accompaniment that embellish the organ harmonization are provided for the harpist. A traditional rendition of four part harmony for organ also includes a single verse of handbell accent chords. The handbell parts may be used on a single verse, every other verse, the first and last verse – whatever serves the individual situation. Or, if handbells are unavailable, their omission is not a deterrent to the performance by harp and organ. A melody line with chord symbols in the handbell part provides optional use for a guitarist. The harp settings are diatonic, facilitating performance on either lever or pedal harp. No levers or pedals are required for notes outside the key signature. (Experienced harpists are welcomed to fill in chords with more notes if they so choose.) These arrangements have been prepared for maximum use in multiple situations by a broad range of musicians. With such flexibility as a goal, variations from customary notation are required.

Why are no words provided in the organ part? The hymntunes are titled by ecclesiastical name rather than the first line of text – "Mueller" instead of "Away in a manger." They appear with alternate texts and different numbers of verses in hymnals of varying denominations. In order to provide the broadest use possible, lyrics are omitted. Consult the hymnal of choice for applicable lyrics and the number of verses to be played.

Why is there no full score? The bell harmonies are given in long values that usually occupy the space of a full measure. They are intended for easy preparation by experienced performers or for relatively accessible performance by less experienced players. They provide an ongoing harmonic color rather than complicated phrases requiring detailed rehearsal. They are provided on a single sheet with the melody line for the use of the handbell players (and chord symbols for an optional guitarist). This page may be photocopied to provide a separate part for each player. Handbell cues are also provided on the organ part for the information of the organist or choir director. The harp parts are written to embellish the melody a full verse at a time. Three verses are provided. In a hymn with four or more verses, obviously the harp will have to rest for a full verse, or repeat a verse. This is, once again, up to the discretion of the organist or choir director. It may be desirable to have bells only with the organ on a single verse in such a case. A performance suggestion would include the following combinations. Verse 1: Organ and first harp setting. Verse 2: Organ and handbells. Verse 3: Organ and second harp setting. Verse 4: Organ, third harp setting and bells. The ultimate choice is up to the director of music and should be decided in advance.

Ray Pool  
New York City  
August 18, 2000

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## Instrument Parts:

(these may be photocopied for multiple use)

<i>Handbells</i>	14 – 17
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## *Dedication*

The arrangements in this series are a product of my performance in church in New York City. With great affection, I acknowledge the advice of my friend who has led me to many resources. I appreciate his involvement in discussion, preparation, rehearsal and performance of these arrangements. They are dedicated, with thanks, to

John Kubiniec, Director of Music  
The Church of St. John the Baptist  
New York City

Harp

# Veni Emmanuel

O come, O come, Emmanuel

MUSIC: 15TH cent. French  
HARM. by Thomas Helmore, 1854  
arr. by RAY POOL

The musical score is arranged in four systems. The first system includes a Melody line and a Harp section with two staves. The second system continues the Harp section. The third system includes a Melody line and a Harp section, with a 'Refrain' section starting at measure 11. The fourth system continues the Harp section, starting at measure 17. Chord symbols are placed above the melody line. Fingering numbers (1-3) are placed above or below notes in the Harp parts. A smiley face symbol (:) is used above notes in measures 10 and 16.

Chord symbols: Em, Am, Em D, G, D, G, C, G, F#°, Em Bm, Em, Am, F#°, Em, D, A, D, Em, D, G, Am, Bm, D, G, G, D, Em, Bm, Am, Bm, D, Em, D, G, C, Am, D, Em, Bm, Em.

Refrain fingering: 3 2 1 2 3 2 1 (top staff), 3 2 1 2 3 2 1 (bottom staff).

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Em Am Em D G D G C G

21 *Simile*

F#° Em Bm Em Am F#° Em D A D Em

26

D G Am Bm D G G D Em Bm

31 *Refrain*

Am Bm D Em D G C Am D Em Bm Em

37