

Two Harps Plus: Information

I've always envied string players: there are so many duos, trios, and quartets written for them, and they can get together and sightread to their hearts' content. Two Harps Plus arrangements attempt to provide the same for harp players. And even better, not only can you play duos, trios, and quartets, but everyone can switch parts for variety!

Remember that in ensemble playing it's important to listen to your colleagues and try to achieve a unified sound ("ensemble" does mean "together", after all). For an additional challenge, invite a friend (or your teacher!) to act as conductor.

A few notes:

-If a duo is all you can muster, Parts One and Two make complete pieces. With more players, Parts Three and Four add harmonic, rhythmic, and/or tonal richness.

-Less advanced players may wish to play one hand at a time.

-There are rehearsal numbers at the start of each line to make it easier for everyone to find the same place.

Ideas for Variations

-If there are only two of you, play the melody (Part One) with Parts Three or Four instead of with Part Two.

-If there are several players, start with One and Two, add more parts on successive verses.

-Vary the dynamics.

-Play up an octave on one or more parts...experiment.

-Modulate into the second piece to make a medley.

-Invite players of other instruments to join in melody or harmony parts.

Above all, have fun!



CONTENTS

Jeannette Isabella, parts	Pp. 4 - 11
Jeannette Isabella, score	Pp. 12 - 15
Angels We Have Heard On High, parts	Pp. 16 - 23
Angels We Have Heard On High, score	Pp. 24 - 27



Bring A Torch, Jeannette Isabella

Harp 1

Arranged by Joyce Rice

The musical score is written for Harp 1 in 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 1-5) begins with a treble clef staff starting on a G4 and a bass clef staff starting on a G3. The first measure has a fingering of 1 2 4 above the treble staff and a dynamic marking of *mf*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *mf* and a fingering of 1 above the treble staff. The word *Simile* is written below the first measure of the second system. The second system (measures 6-11) continues with various fingering numbers (6, 3, 2, 2, 1, 3, 1) above the treble staff. The word *Simile* is written below the second measure of this system. The third system (measures 12-17) features a sequence of fingering numbers (2, 1, 3, 1, 3, 1, 2, 3, 1) above the treble staff and corresponding numbers (4, 3, 2, 1, 2, 3, 4, 2, 1) below the bass staff. The fourth system (measures 18-23) includes fingering numbers (2, 4, 1, 2, 3) above the treble staff. The fifth system (measures 24-29) includes fingering numbers (2, 1, 2, 3, 1) above the treble staff. The score concludes with a final chord in the fifth measure of the fifth system.

Harp 1

30 3 1 2 2 3 2 1 2 1

mf

RH 2

35 2 3 1 3 3 4 3 2 1 2 3

41 4 1 2 1 2 1 2 3 2 1 2 4 1 1

1 2 3 1 2 4

47 2 1 2 2 2 1 2 3 1 2 1

pp

53 2 2 2 1 2 3 1

rit.

1 2 3 4