

INTRODUCTION

The arrangements in this book are from my 2014 album "Bernard's Christmas: Variations on Works by Bernard Andrès." Each piece combines a work by Mr. Andrès with a Christmas carol. The idea for this project arose during a holiday season many years ago after I had discovered the hauntingly beautiful music of Mr. Andrès. As Mr. Andrès' compositions shared the music stand with my holiday repertoire, one thing led to another and these arrangements began. Throughout this project, I have attempted to convey my love for Mr. Andrès' complex yet simple style and my appreciation for his contributions to the contemporary harp repertoire, both for the beginning and advanced harpist.

Some of these arrangements contain a small phrase of an Andres' composition juxtaposed with a carol; some are set as medleys, while others combine the two parts so that they are played simultaneously. Because most of the tracks were improvised in the recording studio, the arrangement on the page might differ slightly from the recording; nevertheless, I've done my best to notate what actually "happened."

I recorded these pieces on a 38-string lever harp, but I've included markings for both pedals and levers. Lever changes are indicated in the score with diamond-headed notes while pedal changes are written below the score. I did not add fingerings to Mr. Andrès' music unless they were indicated in the original publication. Chord symbols were added, when useful, in hopes that you will enjoy experimenting with these pieces as much as I have.

Les arrangements présentés dans ce livre sont tirés de mon album de 2014 « Bernard's Christmas: Variations on Works by Bernard Andrès. » Chaque morceau associe une œuvre de Bernard Andrès et un chant de Noël (Christmas Carol). Le projet repose sur une idée qui m'est venue il y a plusieurs années pendant les vacances de Noël après que j'eus découvert la musique ô combien envoûtante de Bernard Andrès. Sur mon pupitre se côtoyaient à la fois ses compositions et les partitions de mes répétitions quotidiennes. C'est ainsi que graduellement les arrangements ont pris forme. Tout au long du projet, j'ai voulu transmettre l'amour que je porte au style à la fois complexe et simple d'Andrès et ma perception de son apport au répertoire contemporain de la harpe, à la fois pour le débutant et l'artiste chevronné.

Certains arrangements contiennent une petite citation d'une composition d'Andrès juxtaposée à un chant de Noël ; d'autres sont des associations, d'autres encore combinent les deux facettes de sorte qu'elles sont jouées simultanément. Comme la plupart des pistes ont été improvisées en studio, l'arrangement écrit peut différer légèrement de l'enregistrement ; néanmoins, je me suis efforcée de retranscrire exactement ce qui s'est « passé ».

J'ai enregistré ces morceaux sur une harpe celtique à 38 cordes, mais j'ai ajouté des notes pour les pédales et les manettes. Les changements de manettes sont indiqués sur la partition avec des notes en forme de losange. Les changements de pédales sont indiqués sous la portée. Je n'ai pas ajouté les doigtés à la musique d'Andrès sauf lorsqu'ils étaient indiqués dans la publication originale. J'ai ajouté les symboles des cordes lorsque cela est utile, dans l'espoir que vous prendrez autant de plaisir que moi à improviser et vous immerger dans ces morceaux.

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RIBAMBELLE #5 / CAROL OF THE BELLS

for pedal or lever harp

Ribambelle #5: Bernard Andrès
Carol of the Bells: Mykola Leontovych
arranged by Megan Metheny

♩ = 54

mp

♩ = *a tempo*
(♩ = ♩.)

rit. *p*

To Coda ◊

mf

E♭

E♭ F♯

First system of musical notation. The treble clef contains a melodic line with eighth notes. The bass clef contains a harmonic accompaniment with chords. A piano (*p*) dynamic marking is present. Chord symbols $F \flat$ and $E \flat$ are indicated below the bass staff.

Second system of musical notation. The time signature changes to 4/4. The treble clef features a melodic line with slurs. The bass clef has a rhythmic accompaniment. A mezzo-piano (*mp*) dynamic marking is present. A tempo marking $(\text{♩} = \text{♩})$ is shown above the treble staff.

Third system of musical notation. Both staves feature complex textures with chords and melodic lines. The bass clef includes a chromatic descending line.

Fourth system of musical notation. The time signature changes to 3/4. The treble clef has a melodic line with slurs. The bass clef has a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present. A tempo marking $(\text{♩} = \text{♩})$ is shown above the treble staff. A chord symbol $E \flat$ is indicated below the bass staff.

Fifth system of musical notation. The treble clef features melodic lines with four-measure rests (marked '4'). The bass clef features rhythmic accompaniment with two-measure rests (marked '2'). Chord symbols $F \sharp$, $F \flat$, and $E \flat$ are indicated below the bass staff.