

DT0103.3 | TRUMBORE
THE SALLOW HARP | TB CHORUS, HARP & PIANO

THE SALLOW HARP

TB Chorus, Harp & Piano
Text by Julie Kane

The logo for Dale Trumbore, featuring a stylized musical note above the word "daletrumbore".
c o m p o s e r

THE OLD IRISH HARPERS

Those were not the instruments
of angels up in clouds
but of human beings
blinded by smallpox
Their hearing grown sharp as a fox's
Their nails grown long as the talons of eagles
to pluck strings of brass or silver
that would cut modern fingertips like razors

The last of them
Denis Hempson from Magilligan
Taught by Bridget O'Cahan
He lived to one hundred and eleven
Now he's buried in St. Aidan's
with the bones of my O'Cahans

And his songs are just symbols on a page
Oh I could steal a sallow harp
from a glass museum case
I could sharpen my nails
to quill-points

But who is left to teach me to play
those strings that ring like bells
but cut like knives,
the music of the old Irish harpers?

Julie Kane

*Note: O'Cahan is pronounced "oh KAH hen."
Sallow is another word for willow.*

PROGRAM NOTE

The Sallow Harp was commissioned by the Macalester College Chorale, directed by Michael McGaghie.

PERFORMANCE NOTE

Sopranos may omit the B below middle C if range is an issue.

The final measures of the piano part involve plucking the strings inside the instrument while the pedal is held. Small post-it flags may be placed in advance to identify the strings/pitches without damaging the strings. If the pianist plucks the wrong note by mistake, they should simply let the wrong note(s) be a half note, then continue on with the other note(s).

The Sallow Harp

for TB chorus, harp & piano

Text by Julie Kane

Music by Dale Trumbore

$\text{♩} = \text{ca. 100 or slower}$

The score is written in 4/4 time. It begins with a Harp part (measures 1-5) marked *mf*. The piano part (measures 6-10) starts at measure 6, marked *mp*, and includes a fermata at measure 10. The vocal parts (Tenor and Bass) enter at measure 11, marked *mp*, with the lyrics: "Those were not the instruments of angels up in clouds". The piano accompaniment continues from measure 11, marked *mp*, and includes a fermata at measure 15.

Harp

Harp

T.

B.

Harp

Those were not the instruments of angels up in clouds

Those were not the instruments of angels up in clouds

The Sallow Harp

15

T. *p*
not the in - stru-ments of an - gels but of

B. *p*
not the in - stru-ments of an - gels but of

Hp. *mp*

Pno.

19

T. *mf*
hu - man be-ings blind - ed by small-pox Their hear-ing grown sharp as a

B. *mf*
hu - man be-ings blind - ed by small-pox Their hear-ing grown sharp as a

Hp. *mf* *p* *mf*

Pno. *mf*

Red.

The Sallow Harp

25

T. fox - 's Their nails grown long as the

B. fox - 's Their nails grown long as the

Hp.

Pno.

29

T. tal - ons of ea - gles to pluck strings of brass or sil - ver that would

B. tal - ons of ea - gles to pluck strings of brass or sil - ver that would

Hp.

Pno.

The Sallow Harp

33

T. *mf*
cut mod - ern fin - ger-tips like ra - zors.

B. *mf*
cut mod - ern fin - ger-tips like ra - zors.

33

Hp. *f*

Pno. *f*

38

T. *p* *mf*
The last of them De - nis Hemp-son from Ma-gil - li-gan

B. *p* *mf*
The last of them De - nis Hemp-son from Ma-gil - li-gan

38

Hp. *mp* *p* *mf* *p*

Pno. *mp* *p* *p*

The Sallow Harp

43

T. *p*
Taught by Brid-get O - Ca - han He lived to one

B. *p*
Taught by Brid-get O - Ca - han He lived to one

Hp. *mf* *p* C#

Pno. *mf* *p*

48

T. *mf*
hun-dred and e - lev - en

B. *mf*
hun-dred and e - lev - en

Hp. *mf* B \flat

Pno. *mp*

The Sallow Harp

6

52

T. *p*
Now he's bur-ied in St. Ai - dan's with the

B. *p*
Now he's bur-ied in St. Ai - dan's with the

Hp. *p*

Pno. *p*

57

T. *p*
bones of my O' - Ca - hans And his songs are just sym-bols on a

B. *p*
bones of my O' - Ca - hans And his songs are just sym-bols on a

Hp. *mf* *p*

Pno. *mf* 5 *p*

The Sallow Harp

61 *f* *rit.* *p*
T. page. Oh
B. page. Oh
Hp. *f* *mf*
Pno. *f* *mp*

$\text{♩} = \text{ca } 88 \text{ or slightly slower}$
65 *mp* *mf*
T. I could steal a sal-low harp from a glass mu - se - um I
B. *mp* *mf*
I could steal a sal-low harp from a glass mu - se - um case
Hp. *mp* *mf*
Pno. *p* *mf*

The Sallow Harp

8

69

T. *8* could shar-pen my nails to quill - points I

B. I could shar-pen my nails to quill - points I

Hp. non arp. ord. *f*

Pno. bell-like Ped.

73

T. *8* could shar-pen my nails to quill - points But *p*

B. could shar-pen my nails to quill - points But *p*

Hp. *mf* *p*

Pno. *mf* *p*

The Sallow Harp

77

T. *rit.* *pp* $\text{♩} = \text{ca } 72$
who is left who is left who is left to

B. *pp*
who is left? who is left who is left to

Hp.

Pno.

82

T. *p* *mf*
teach me to play, to play those strings that ring like bells but

B. *p* *mf*
teach me to play, to play those strings that ring like bells but

Hp.

Pno.

The Sallow Harp

10

87

T. *f* cut like knives, *mp* the mu - sic of the old I - rish

B. *f* cut like knives, *mp* the mu - sic of the old I - rish

Hp. *ff non arp.* *mf* *mp*

Pno. *f* *mf*

92

T. *mf* har - pers? *rit.* *pp* = ca 66 But who is left?

B. *mf* har - pers? *pp* But who is left?

Hp. *mf*

Pno. *mf* *p* *pp*

96 *mp* who is left

8 T. *mp* who is left

B. *mf* *p*

Hp. *p*

Pno. *p* *f* *p*

102 **poco accel.** *mf* ♩ = ca. 72 the mu - sic of the old I - rish har - pers?

8 T. *mf* the mu - sic of the old I - rish har - pers?

B. *mf* the mu - sic of the old I - rish har - pers?

Hp. *p* *mf*

Pno.

The Sallow Harp

106

T. *pp* *poco* *p*
 the mu - sic of the old I - rish har - pers?

B. *pp* *poco* *p*
 the mu - sic of the old I - rish har - pers?

Hp. *p*

Pno. *pp*

110

T. *ppp* *rit.* ♩ = ca. 60

B. *ppp*

110

Pno. *mf* *f*

Inside the piano pizzicato (with fingernail) bell-like

Red.