

# **Carle Jordan Wirshba**

## **The Castle of Dromore**

*for singing string quartet,  
doubled with tenor banjo and mandolin*

Full Score

ca. 8½"

**2018**

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# *The Castle of Dromore*

*Carle Jordan Wirshba*

*for the Invoke Ensemble  
and the 2018 Fresh Inc Festival*

*this commission was made possible by the Steven R. Gerber Trust*

*additional support by Syracuse University's The Graduate School,  
the Syracuse University Graduate Student Organization,  
SU's College of Visual and Performing Arts Minor Fund*

After the traditional Irish Lullaby "*October Winds*"  
Original Irish folk melody titled "*My Wife Is Sick*"

## **Quartet Instrumentation:**

-  
Player I (Zachariah)  
*Violin I & Tenor I*

-  
Player 2 (Nick)  
Violin II,  
Tenor Banjo (Irish Tenor Tunning-E-A-D-G),  
& Bass/Baritone II

-  
Player 3 (Karl)  
Viola,  
Mandolin (E-A-D-G),  
& Tenor II

-  
Player 4 (Geoff)  
Violoncello & Bass/Baritone I

## **Video:**

Available here: <https://www.youtube.com/watch?v=WNy2Yvd7eko>  
or by going to *YouTube* and typing in "*invoke Plays Wirshba's The Castle of Dromore at the 2018 Fresh Inc Festival*" into the search bar

## **Text by Sir Harold Boulton**

### **Stanza I**

The October winds lament  
Around the castle of Dromore  
Yet peace is in her lofty halls  
A Phaliste gheal a stoir.  
Though autumn vines may  
droop and die  
A bud of spring are you.

### **Stanza II**

Bring no ill wind to hinder us  
My helpless babe and me  
Dread spirit of the Blackwater  
Clan Eoan's wild banshee  
And holy Mary pitying us in heaven  
For grace doth sue

### **Chorus**

Sing hushabye low, lah, loo, lo, lan  
Sing hushabye low, lah, loo

### **Stanza III**

Take time to thrive my ray of hope  
In the garden of Dromore  
Take head young eaglet till your wings  
Are feathered fit to soar  
A little rest and then our land  
Is full of things to do

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After the traditional Irish  
Lullaby "October Winds"  
Text by Sir Harold Boulton

Carle Jordan Wirshba

Musical score for measures 0-4. The score is in 6/8 time with a tempo of quarter note = 48. The key signature has one sharp (F#). The instruments are Violin, Tenor Banjo, Viola, and Violoncello. The Violin part starts with a *mp* dynamic. The Tenor Banjo part starts with a *mp* dynamic. The Viola part starts with a *f* dynamic and is marked *molto espressivo*. The Violoncello part starts with a *mp* dynamic and includes markings for *pizz.* and *arco*.

Musical score for measures 5-7. The instruments are Violin 1 (Vln. 1), Tenor Banjo (T. Ban.), Viola (Vla.), and Violoncello (Vc.). The Vln. 1 part includes a triplet of eighth notes in measure 5. The T. Ban. part continues with a rhythmic pattern. The Vla. and Vc. parts provide harmonic support.

Musical score for measures 8-11. The instruments are Violin 1 (Vln. 1), Tenor Banjo (T. Ban.), Viola (Vla.), and Violoncello (Vc.). Measure 8 is marked *mp*. Measure 9 is marked *mf*. Measure 10 is marked *p*. Measure 11 is marked *pp*. The T. Ban. part has a *p* dynamic in measure 8 and a *pp* dynamic in measure 11. The Vln. 1 part has a *p* dynamic in measure 10. The Vla. and Vc. parts have a *p* dynamic in measure 10.

12 17

Vln.1 *p* *p* *pp* *ppp*

T.1 oh round the ah

T. Ban.

Bar.2 *pp* *mp* *mf* *p*  
oh round the ah

Vla. *p* *pp* *ppp*

T.2 hm round the ah

Vc. *p* *pp* *ppp*

Bar.1 *mf*  
The Oc - to-ber winds la ment a round the ca -stle of Dro

20 25

T.1 *mp* *mf* *p* *mp*  
oh peace oh halls my love hm oh

T. Ban. *pp* *mp*

Bar.2 *mp* *mf* *p*  
oh peace oh halls My love hm

T.2 *mp* *mf* *p* *mf* *f*  
oh peace oh halls my love hm Though au - tum vi -nes may

Bar.1 *mp* *mf* *mp*  
more Yet peace is in her lo -fty halls My lov-ing trea-sure store... oh

26

Vln.1 *mf* *ppp*

T.1 bud - ing you

T. Ban. To Vln. *mf*

Bar.2 hush

T.2 dro - op and die A bud of spri - ng are you. Sing hush -

Vc. *mf* *mp* *p* *pizz.*

Bar.1 bud - ing you hush

31

Vln.1 *p* *pp* *ppp* *f* *3*

Vln.2 *ff* *mf*

Bar.2 low\_ loo lan hush low\_

Vla. *ff* *mf*

T.2 low\_ loo lan hush low\_

Vc. *arco* *ff* *mf*

Bar.1 *mp* *ff* *mf*

a-bye low\_ lah, loo, lo lan Sing hush a-bye low, lah\_

34 *rit.*  $\text{♩} = 172$

3+3+4 3+3+2

35

Vln.1

Vln.2

Vla.

Vc.

*f* *>mf* *ff* *mf* *f* *ff* *mf* *f*

*f* *>mf* *ff* *mf* *f* *ff* *mf* *f*

*f* *>mf* *ff* *mf* *>mf* *ff* *mf* *f*

*ff* *ff* *mf* *f* *ff* *f*



40

43

Vln.1

Vln.2

Vla.

Vc.

*ff* *mf* *f* *ff > p* *ff* *mf* *ff* *mf*

*ff* *mf* *f* *ff > p* *ff* *mf* *ff* *mf*

*ff* *mf* *f* *ff > p* *ff* *mf* *ff* *mf*

*ff* *f* *ff > p* *ff* *ff*

*8va* *pizz.* *(pizz.)* *arco*

*pizz. arco* *(arco)*

*pizz.* *(pizz.)*

*pizz.* *(pizz.)*



45

48

Vln.1

Vln.2

Vla.

Vc.

*ff* *mf* *ff* *mf* *fff* *f*

*arco pizz.* *arco pizz.* *fff* *f* *arco*

*ff* *mf* *ff* *mf* *fff* *f*

*arco pizz.* *arco* *pizz.* *arco*

*ff* *mf* *ff* *f* *fff* *f*

*ff* *mf* *ff* *f* *fff* *f*

*ff* *mf* *ff* *fff*

49 **molto rit.** . . . . .

Vln.1 *mp f mp f mp > p < f p*

Vln.2 *mp f mp f mp > p < f p*

Vla. *mp f mp f mp > p < f p*

Vc. *f mf > < f mf > p*

arco

55  $(\text{♩} = 172)$   
A tempo

57

Vln.1 *< mf f mp f mp f mp > p < f*

Vln.2 *< mf f mp f mp f mp > p < f*

Vla. *< mf f mp f mp f mp > p < f*

Vc. *< mf f mf > < f*

arco

60 **molto rit.** . . . . .

$(\text{♩} = 172)$   
A tempo

Vln.1 *p mf ff mf ff mf* pizz. arco

Vln.2 *p mf ff mf ff mf* pizz. arco

Vla. *p mf ff mf ff mf* pizz.

Vc. *mf p mf ff ff* pizz.

arco

8 65 *rit.* *pizz.*  $\text{♩} = 150$  arco *pizz.* 69 arco

Vln.1 *ff* *mf* *ff* *mf* *ff* *pp* *pp*

Vln.2 *ff* *mf* *ff* *mf* *ff* *pp* *pp*

Vla. *ff* *mf* *ff* *mf* *f* *ff* *pp*

Vc. *ff* *mf* *ff* *pp* *ff* *pp*

70 *molto rit.*  $\text{♩} = 48$  *less stress on added accent note* 75

Vln.1 *mp* *mf*

Vln.2 *mf* *less stress on added accent note*

Vla. *mp* *less stress on added accent note* *mf*

Vc. *mp* *mp* *f*

77 79

Vln.1 *mf*

Vln.2 *f*

Vla. *f*

Vc. *f*

83 87  $\text{♩} = 182$

Vln.1 *f* *ff*

Vln.2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *f*



89 9

Vln. 2 *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *ff* — *f* *ff* — *f* *ff* =

94 97

Vln. 1 *f* molto espressivo

Vln. 2 *f* *ff* — *p* *ff*

Vla. *f* *ff* — *p* *ff*

Vc. *f* *ff* — *f*

99

Vln. 1 *f* *ff* *mp* — *mf*

Vln. 2 *f* *ff* *mp* — *mf*

Vla. *f* *ff* *mp* — *mf*

Vc. *ff* — *f* *f* — *mf* *f* — *mf*

104 *molto rit.* 107

*♩* = 96

Vln. 1 *mf* *mp* — *p* *p* —

Vln. 2 *mp* *mp* — *p* *p* —

Vla. *mp* *mp* — *mf* *f* —

Vc. *mp* *mp* — *mf* *f* —

10

109 pizz. ♩ = 182

Vln.1 *f* *ff* pizz. arco *f* *mf* pizz. *ff*

Vln.2 *f* *ff* pizz. arco *f* pizz. *ff*

Vla. *ff* *ff* arco *f* pizz. *ff*

Vc. *ff* *ff* arco *f* *ff*

*ff* *ff* *f* *ff* *f* *ff*



114 arco pizz. arco 118 pizz.

Vln.1 *f* arco *ff* pizz. *f* arco *ff* pizz.

Vln.2 *f* arco *ff* pizz. *f* arco *ff* pizz.

Vla. *f* arco *ff* pizz. *f* arco *ff* pizz.

Vc. *f* *ff* *f* *ff*



119 arco 122 pizz. arco

Vln.1 *f* arco *ff* pizz. *f* arco

Vln.2 *f* arco *mp* *mf*

Vla. *f* arco *mp* *mf*

Vc. *f* *ff* *f* *f* *mf*



124 molto rit. ♩ = 96

Vln.1 *mp* *p* *pp* *pp*

Vln.2 *p* *p* *pp* *pp*

Vla. *p* *mp* *mf*

Vc. *f* *mf* *p* *mp* *mf*

130  $\text{♩} = 48$  **132**

Vln.1 *<mf* *p* *ppp*

T.1 no oh help less

Vln.2 *<mf* *p* *ppp* *mf*

Bar.2 Bring no ill wind to hind-er us my help-less babe and

Vla. *<f* To Mand. Mandolin *mp*

Vc. *<f* *p*

Bar.1 no oh help

136 **141**

Vln.1 *pp* *mf*

T.1 me spi-rit the Black Eoan's ban-shee

Bar.2 me Dread spi-rit of the Black wa-ter Clan Eoan's wild ban-shee And ho-ly Ma-ry

Mand. *mf*

T.2 ho-ly

Vc. *mp* *f*

Bar.1 me spi-rit the Black wa-ter Eoan's ban-shee

12 145

Vln.1 *p*

T.1 *mf* — *mp*  
hush low loo lan

Bar.2 *f* — *mf*  
pi-ty - ing us in hea - ven for grace doth sue. Sing hush-a-bye low, lah, loo, lo lan Sing

Mand.

T.2  
us Hea - ven sue.

Vc. *p*

Bar.1 *mf* — *mp*  
hush low loo lan

147 3+3+2 ♩ = 168

Vln.1

T.1  
hush low

Bar.2  
hush-a-bye low, lah

Mand. *To Vla.* *Viola* *f* — *p* *f*

Vc. *f*

Bar.1  
hush low

152 156 13

Vln. 1  
Vln. 2  
Vla.  
Vc.

*f* *mf* *f* *f*

This system contains measures 152 through 156. The music is in a key with two flats and a 4/4 time signature. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. Measure 152 has a dynamic of *f*. Measure 153 has a dynamic of *mf*. Measure 154 has a dynamic of *f*. Measure 155 has a dynamic of *f*. Measure 156 has a dynamic of *f*. The page number 13 is in the top right corner.

Vln. 1  
Vln. 2  
Vla.  
Vc.

This system contains measures 157 through 160. The music continues in the same key and time signature. The dynamics are not explicitly marked in this system.

161 164

Vln. 1  
Vln. 2  
Vla.  
Vc.

*mf* *f* *mf*

This system contains measures 161 through 164. The music continues in the same key and time signature. Measure 161 has a dynamic of *mf*. Measure 162 has a dynamic of *f*. Measure 163 has a dynamic of *mf*. Measure 164 has a dynamic of *mf*.

166 molto rit.

Vln. 1  
Vln. 2  
Vla.  
Vc.

*f* *mp* *mp* *mp*

This system contains measures 166 through 169. The music continues in the same key and time signature. Measure 166 has a dynamic of *f*. Measure 167 has a dynamic of *mp*. Measure 168 has a dynamic of *mp*. Measure 169 has a dynamic of *mp*. The tempo marking *molto rit.* is present above the staves.

169  $\text{♩} = 72$  177

Vln.1 *p* *mf* *p* *mf* *p* *f* *p*

Vln.2 *p* *mf* *p* *mf* *p* *f* *mp* *p*

Vla. *p* *mf* *p* *mf* *p* *f* *mp* *p*

Vc. *p* *mf* *p* *mf* *p* *f* *mp* *p*

Detailed description: This system of music covers measures 169 to 177. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 72. The music consists of long, flowing lines with dynamic markings ranging from piano (p) to forte (f). A box containing the number 177 is placed above the first staff at the end of the system.



178

Vln.1 *<mf>mp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *mf* *mp* *mf*  
*molto espressivo*

Vln.2 *mf* *p* *mf* *mp* *mf* *p*

Vla. *mf* *p* *mf* *mp* *mf* *p*

Vc. *mf* *p* *mf* *mp* *mf* *p*

Detailed description: This system covers measures 178 to 185. The Violin 1 part is highly expressive, marked 'molto espressivo', with frequent dynamic shifts between mezzo-forte (mf) and mezzo-piano (mp). The other instruments provide a steady accompaniment with dynamic markings of mf, p, and mp.



186  $\text{♩} = 144$

Vln.1 *p* *mf* *mp* *p* *f* *mp* *f* *mp* *f* *mp*

Vln.2 *mp* *mf* *mp* *p* *f* *mp* *f* *mp* *f* *mp*

Vla. *mp* *mf* *mp* *p* *mf* *pizz.*

Vc. *mp* *mf* *mp* *p* *mf* *pizz.*

Detailed description: This system covers measures 186 to 193. The tempo is significantly increased to quarter note = 144. The music is in 4/4 time, with some measures changing to 3/4. The Violin 1 part features a series of dynamic contrasts (p, mf, mp, p, f, mp, f, mp, f, mp). The Viola and Violoncello parts include 'pizz.' (pizzicato) markings in the later measures.

195

Vln.1 *mf* *pp* *mf* *pp* *mf* *pp*

Vln.2 *mf* *pp* *mf* *pp* *mf* *pp*

Vla. *mf* *pp* *mf* *pp* *mf*

Vc. *mf* *pp* *mf* *pp* *mf*

Annotations: pizz., arco

==

208

204

Vln.1 *mp* *p* *fff* *mp* *mf* *mp*

T.1 *mp* *mf* *mp*

Vln.2 *mp* *p* *fff* *mp* *mf* *mp*

Bar.2 *mp* *mf* *mp*

Vla. *fff*

T.2 *mf* *f* *mf*

Vc. *fff* *mp* *mf* *mp*

Bar.1 *fff* *mp* *mf* *mp*

Annotations: rit., pizz., l.v.,  $\text{♩} = 48$

Lyrics: time ray hope in the ah Dro -

Lyrics: To T. Ban.

Lyrics: To Mand.

Lyrics: Take time to thrive my ray of hope In the gar-den of Dro

211

T.1 *mf*  
more... head ea-glet till wings fea - ther soar... oh rest

T. Ban. *f* *mf*

Bar.2  
more... head ea-glet till wings fea - ther soar...

T.2 *f* *mf*  
more... Take head young ea-glet till your wings are fea-thered fit to soar... A li - tle rest... and

Bar.1 *mf*  
more... head ea-glet till wings fea - ther soar... oh rest



217 arco

Vln.1 *p* *mp* *mf* **223**

T.1  
then land full things do... hush low

T. Ban. *mf*

Bar.2 *mf*  
full things to do...

Mand. *mf*

T.2  
then... our land Is full of things to do...

Vc. arco *p* *mp* *mf* *f*

Bar.1  
then land Sing hush-a-bye low, lah,



Vln.1

T.1  
loo lan hush low loo

T. Ban.  
l.v.

Mand.

Bar.1  
loo, lo lan Sing hush - a - bye low, lah loo

Vln.1

T.1  
hush low loo lan hush

T. Ban.  
l.v.

Bar.2  
hush low loo lan hush

Mand.  
l.v.

T.2  
f  
Sing hush - a-bye low, lah, loo, lo lan Sing hush

Vc.  
f

Bar.1  
hush low loo lan hush

Vln.1  
p molto espressivo pp

T.2  
mp  
a - bye - low

Vc.  
pp