

Colin Bright

## There Ain't No Harps In Hell, Angel!

2001

for harp & CD

Primarily because of the association of angels with their instrument, harpists are under the illusion that they will go to heaven. This piece demonstrates that this is not true. As much as the music is beautiful and heavenly ( $\sharp=99.9$ ), the player, nevertheless, cannot help but get 'down and dirty', thus - via a tour of purgatory ( $\sharp=83.25$ ) - ending up in hell ( $\sharp=66.6$ ), which is where all harpists really belong!

Samples: -

AC/DC's *Highway to Hell*  
George F. Handel's *Hallelujah Chorus*

and fragments of

Led Zeplin (heaven) and Jerry Lee Lewis (hell)  
+ Raging guitar, bass 'n' drums.

The piece plays with the idea of heaven and hell in a quirky way, simply juxtaposing them as opposites. The association of angels with the instrument is seriously questioned as the harpist plays bluesy riffs and at one point employs a guitar slide. We begin at heaven and before too long begin our descent - 'go in' down' - via purgatory, where things get a bit dirty - 'great balls of fire'. But we manage to find heaven again, with the assistance of Handel's *Hallelujah Chorus*, and, after some treatment, we truly descend to the satanic voices of a new chorus - 'There Ain't No Harps In Hell, Angel!'. Finally, the harp is crackling - afire!