

# Music for Harp and Alto Saxophone #01

by  
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I composed *Music for Harp and Alto Saxophone #01* in 1971 at the request of alto saxophonist Diane Foster and harpist Peggy Brown, who premiered it at a duo recital in the spring of that year. It was the first public performance of any of my works and was met with an instantaneous standing ovation. I was deeply moved.

The following year the duo attended the International Harp Convention in San Diego, CA and chose this piece to perform in a master's class. The other attendees did not care for the piece initially, but after repeated performances in the class during that week it became the favourite.

Internationally renowned harpist Gail Barber, in attendance at the convention, was intrigued by the piece and invited me to be a "secondary" guest composer at a prominent Texas Tech University music festival the following year. The major composer was Alan Hovhaness, whom I came to know rather well during my week's sojourn there.

This work is an early entry into my affair with bitonality. Shortly after this I composed "Song Cycle"—a setting of five American poems for mezzo-soprano and piano. This was a great step into my future, strongly portending the direction of my musical development.

*Music for Harp and Alto Saxophone #01* is built around two themes which, as with many of my works, freely evolve with developing variations. As with many of my earlier works that recently I have been putting into digital formats, I have made some minor revisions and extensions during the transferal process.

It always is an audience pleaser, regardless of the setting and program, appealing to a broad spectrum of music lovers and aficionados.

Vanessa McClintock  
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# Music for Harp and Alto Saxophone #01

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TIME: 6'00"

Alto Sax

Don't rush

$\text{♩} = 120$

*mf*

Harp

*mf*

$(\text{♩} = \text{♩} = 120)$

*poco rall.*

*mf*

*poco rall.*

$\text{♩} = 80$

*mf*

*mf*

10

*mf*

*mf*

*mf*

*mf*

14 *rallentando* *a tempo*

*mp* *mp* *mf*

17 *rit.*

*bisbigliando* *p* *f* *rit.*

19 *a tempo* *rit.* *f*

*ad lib. glissandi (4 beats, then 2)* *rit.*

21 *mf* *mf*

*♩ = 120*

23  $\text{♩} = 60$  *molto rit.*  $\text{♩} = 144$

27

31 *mf*

34

37

37

3

mf

f

40

40

mf

fff

f

44

44

mf

mf

f

47

47

mf

f



50

53

56

$\text{♩} = 80$

G#-G#-G#

$\text{♩} = 80$

Glissando

L.V.

( $\text{♩} = 60$ )

Molto espressissimo

58

*mf*

59  $\text{♩} = 92$

*mp* *mf*

63

*mp* *mf*

L.V.

67

*mp*

72

*mp*

76

*sf*

*sf*

L.V.

80

Cantabile ♩ = 80

*mf*

*mf*

84

88

*poco rit.*  $(\text{♩} = \text{♩} \cdot)$  *a tempo*

*poco rit.* *a tempo*

92

96 ( ♩ = ♩ = 160 )

100 *poco rall.* *Meno ♩ = ♩ = 126* *mf* *Play normally* *mf* *poco rall.*

104

Play at upper end of string

( ♩ = ♩ = 160 )

107

110

113

Meno ♩ = 130

116

118  $\text{♩} = 120$

*mp dolce*

120 *mp dolcissimo*

122 *accel.* *Freely*

*accelerando* *L.V.* *play within vibrations*

The image shows a musical score for Harp and Alto Saxophone, measures 118-122. The score is written for two staves: the top staff is for the Alto Saxophone and the bottom staff is for the Harp. The key signature is one sharp (F#) and the time signature is 4/4. Measure 118 starts with a tempo marking of quarter note = 120. The Alto Saxophone part features a melodic line with triplets and a crescendo. The Harp part provides a harmonic accompaniment with chords and moving lines. Measure 120 continues the melodic development in the Alto Saxophone, marked *mp dolcissimo*. Measure 122 begins with an *accel.* marking and a *Freely* instruction, leading into a section marked *accelerando* and *L.V.* (Liberamente). The Harp part in measure 122 includes the instruction *play within vibrations*.