

Music for Harp and Alto Saxophone #02

by
Vanessa McClintock

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Music for Harp and Alto Saxophone #02 followed *#01* about one year later, in 1972. Internationally renowned harpist Gail Barber premiered this and an extensive work for solo harp Texas Tech University as part of the (then) university's International Center for Arid and Semi-Arid Land Studies (ICASALS) major music festival around 1973. Ms. Barber had encouraged me to compose *#02* and the solo work.

The pairing of harp and saxophone is not common. Audiences tend to think of the saxophone as a jazz instrument only (at least in America), and often are not aware of its use in concert halls by French and Russian composers. If played as a fluid orchestral instrument the saxophone (especially the alto) offers an extensive palette from very fluid to very contrasty for expressiveness unlike what is commonly heard outside the "classical" arena. With repeated hearings, this combination truly grows on the listener and performer, in large part by the very nature of its contrast, whereas the more common pairing with flute readily wears thin.

For decades I had favoured *#01*, and frankly did not really care as much for this piece. However, recently I have had another look at the work and, with a few minor tweaks and enhancements to timing, articulations, harmonies, and transitions, have made it a work I am pleased to include in this online catalog.

Music for Harp and Alto Saxophone #02 is set in an "olden style." It is built around a few themes which, as with many of my works, freely evolve with developing variations—more as a "romance." *#01* has a somewhat "French" characteristic, and this one, *#02*, flirts with a "romantic Russian" flavor, and although it is more conventional sounding than *#01*, it does have some interesting harmonic and rhythmic treatments and permutations.

In its original form, it was politely received at the premiere. *#01* always is the audience pleaser, regardless of the setting and program, appealing to a broad spectrum of music lovers and aficionados. This version will likely find favour and will pair well with *#01* on the same program. *#02* offers greater challenges from a technical aspect and thus might appeal to the performer more.

Harpists should adjust tempi to match the technical demands with their ability.

Music for Harp and Alto Saxophone #02 will play well with piano substitution whereas *#01* is better suited for the harp, though both were written for it.

Vanessa McClintock

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SCORE

Music for Harp and Alto Saxophone #02

TIME: c. 9'20"

Vanessa McClintock

Harp: play chords *flat* (but with a hint of a brisk roll when possible) unless otherwise noted.

Alto Sax

$\text{♩} = 72$
Freely

f *mf* *f* *mp* *rit.* *f* *mp*

$\text{♩} = 60$ *mp* *mp*

21

$\text{♩} = 88$ *mf* play lower on strings

26

This musical score is for Harp and Alto Saxophone #02 by Vanessa McClintock, covering measures 32 to 54. The score is written for two staves: a single treble staff for the Alto Saxophone and a grand staff (treble and bass) for the Harp. The key signature is B-flat major (two flats). The tempo is marked as $\text{♩} = 88$. The score is divided into systems, with measure numbers 32, 38, 44, 50, and 54 indicated on the left. The dynamics *f* (forte) and *mf* (mezzo-forte) are used. The harp part features complex chordal textures, including triads and dyads, while the saxophone part plays melodic lines with various articulations like accents and slurs. A double bar line with repeat dots appears at measure 49, leading to a key change to D major (no sharps or flats) at measure 50. The score ends at measure 54.

32 *f*

38

40 41 42 43

44

45 46 47 48 49

50 *mf* $\text{♩} = 88$ *f*

51 52 53 54

55

56 57 58

59

60 61 62

63

64 65 66

67

68 69 70

71

72 73

mf *f*

mf

⊕⊕

74

modo ordinario

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

rit.

mf

rallentando

mf

rit.

Cantabile ♩ = 60

Detailed description: This musical score is for Harp and Alto Saxophone. It consists of four systems of staves. The first system (measures 74-79) features a treble staff with a key signature of three flats and a common time signature, and a grand staff (treble and bass) with a key signature of two sharps. Measures 74-75 are marked 'modo ordinario'. Measures 76-79 contain triplets and chords. The second system (measures 80-83) continues the grand staff with triplets and chords. The third system (measures 84-87) includes a 'rallentando' marking and triplets. The fourth system (measures 88-91) changes to a 6/8 time signature and includes 'rit.' and 'mf' markings. A 'Cantabile' tempo marking with a quarter note equal to 60 is present above measure 89. The score uses various musical notations including triplets, slurs, and dynamic markings.

This musical score is for measures 92 through 103 of a piece for Harp and Alto Saxophone. The key signature is B-flat major (two flats). The score is written for two staves: the upper staff for Alto Saxophone and the lower staff for Harp. Measure numbers 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, and 103 are indicated at the beginning of their respective measures. The Alto Saxophone part features melodic lines with various articulations, including slurs and accents. The Harp part provides accompaniment with chords and moving lines. Performance markings include *rit.* (ritardando) at measures 95 and 96, *a tempo* at measures 96 and 97, *rall.* (rallentando) at measure 101, *sf* (sforzando) at measures 101 and 102, and *accel.* (accelerando) at measures 101 and 103. A four-measure rest is marked with a '4' under a bracket in measure 101.

(♩. = 60)
a tempo

mp

104

mp
a tempo

105 106

107

108 109 110

rall. *rit.*

rall. *rit.*

♩ = 100

f

111

112 113 114

mf < 3

115

116 117 118

mf < 3

119 *f* 120 121 122

123 *f* 124 125 126

127 *mf* *f* 128 129 130

131 132 133 134

135

136 137 138

139

mf

140 141 142 143 144

145

$\text{♩} = 80$

P.D.L.T.

146 147 148 149

150

Play normally

151 152

153

154 155 156

157

158 159 160

161

rall. ♩ = 56

162 163 164

mf

165

166 167

168 *rit.*

169 *rit.*

170

171 *a tempo*

172 *a tempo*

173

174 *rall.* **Lento**

175 *rall.* ***sf***

176

177 *acc.* *mp* *♩ = 56*

178

179

180 *mp*

181

182

183

Detailed description: This page contains musical notation for measures 168 through 183. The score is written for Harp and Alto Saxophone. Measures 168-170 feature a 'rit.' (ritardando) marking. Measures 171-173 are marked 'a tempo'. Measures 174-176 include a 'rall.' (ritardando) marking and a 'Lento' tempo change, with a forte 'sf' dynamic in measure 176. Measures 177-179 show an 'acc.' (accelerando) marking, a mezzo-piano 'mp' dynamic, and a tempo of 56 beats per minute. Measures 180-183 continue the piece with a mezzo-piano 'mp' dynamic and a four-measure phrase in measure 183.

184

rit.

$\text{♩} = 72$

mf

8^{va}

185

186

6

6

3

187

$\text{♩} = 80$
($\text{♩} = \text{♩}$)

mp

3

3

188

mp

189

190

mf

3

mf

191

192

Maestoso
a tempo

193

mp *rit.* *mf*

194

195

196

cresc. poco a poco *mf* *cresc.*

197

198

f *mf* *cresc.*

199

200

rit. *mf* *cresc.*

Glissando

201

rit. a tempo *accel.* *cresc.* *3* *3* *3*

f *mp*

(gliss. ad lib.) *mp cresc.* *accel.* *Glissando*

202

203

a tempo *accel.* *f* *mp* *non legato*

a tempo *accel.* *3* *ΦΦ* *mp* *P.D.L.T.*

204 205

206

207 208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

rit.

rit.

rit.

rit.

p

rit.

rit.

$\oplus\oplus$

, End P.D.L.T.

$\text{♩} = 60$

The musical score is written for Harp and Alto Saxophone. It consists of five systems of staves. The first system (measures 209-211) is in treble and bass clef with a key signature of two sharps. The second system (measures 212-214) continues in the same clefs and key signature. The third system (measures 215-217) features a 'rit.' marking and a double bar line. The fourth system (measures 218-222) is in 3/4 time, marked 'p' (piano), and includes a tempo marking '♩ = 60'. It also features 'rit.' markings and a 'End P.D.L.T.' instruction with a double bar line. The score is written for Harp and Alto Saxophone.

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This musical score is for measures 239 through 251 of a piece for Harp and Alto Saxophone. The score is written for two staves: the Alto Saxophone (treble clef, key of D major) and the Harp (grand staff, key of D major). The tempo is 4/4.

Measure 239: The Alto Saxophone plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf* to *f*.

Measure 240: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 241: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 242: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 243: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*. The text "modo ordinario" is written below the Harp staff.

Measure 244: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 245: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 246: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *sfp* to *f*.

Measure 247: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 248: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *f*.

Measure 249: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 250: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

Measure 251: The Alto Saxophone plays a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Harp provides a harmonic accompaniment with chords. Dynamics: *mf*.

$\text{♩} = 48$

mp

252 *mp* *in a reminiscent mode*

253 254 255

256 *mf* *rit.*

257 258 259

mp

mf *a tempo*

260 261 262 263 264 *mf* *poco rall.*

265 *mf* *mp* *mf* *mp*

266 267 268