

In Two Places

For Symphonic Band

Grade 4

by Haley Woodrow

Performance Time – 3:20

Instrumentation:

Conductor Score	Bb Trumpet 1 & 2
Flute 1 & 2	F Horn 1 & 2
Oboe 1 & 2	Trombone 1, 2 & 3
Bassoon 1 & 2	Bass Trombone
Bb Clarinet 1, 2 & 3	Euphonium
Bb Bass Clarinet	Tuba
Eb Alto Saxophone 1 & 2	Timpani
Bb Tenor Saxophone	Percussion 1 (Snare Drum, Bass Drum/
Eb Baritone Saxophone	Suspended Cymbal) Percussion 2 (Tambourine) Percussion (Marimba) Percussion 4 (Triangle/Xylophone)

In Two Places Notes

One thing you'd never expect to do after graduating from college, getting married and being a homeowner is to move back in with your parents. But, as it turned out, my husband and I found ourselves in this situation in the fall of 2013. Around the same time, I decided to finally follow my gut and go back to school for what I'd always wanted to do - music composition. Having a background as a jazz trumpet player, I luckily landed in a graduate assistantship in the jazz department at Texas Christian University while pursuing my Master's in Composition. As great as it was, I felt pulled in several directions, not having the typical schedule of a composer, but not having the life of a performance major either. In this season of my life, I experienced conflicting feelings attached to my experiences with adulthood vs. adolescence, homogeneity vs. diversity and the jazz approach vs. the contemporary classical approach. In so many ways, I literally felt in two places at once!

In Two Places begins with an oboe feature and utilizes a motivic tambourine part throughout the piece. It is comprised of two main sections, both with strong melodies and a near-constant eighth-note motor. The dotted-eighth sixteenth figures should be played lightly and legato. Present throughout the composition is a fight between the major and minor modes. The last statement of an open 5th is purposefully written to convey ambiguity.

About the Composer

Haley Woodrow believes in meeting people where they are. She loves to partner with performers in crafting musical experiences that offer listeners an active role. Since performing arts require a team effort – an audience’s engagement and response is essential to creating a living, breathing art form. Haley’s music reflects a broad range of influences and genres, and aims to successfully combine styles as a primary objective. She also consciously writes music utilizing each performer as much as possible, especially since she is scarred from counting hundreds of rests as a trumpet player!

Haley’s compositions have received awards from the National Band Association (for *And it Begins*), the Texas Music Educators Association (for *And it Begins* and *March for Jazz*) and the Hal-Leonard sponsored Noteflight Big Band Composition Contest (for *Something Entirely Different*). Alfred, Hal Leonard and MurphyMusicPress offer published versions of several of her compositions and she also actively self-publishes through her company, Woodrow Music. Copies of her music have been sold nationwide, as well as internationally in countries such as Germany and Canada.

Haley has been commissioned by the Kenosha Community Foundation, Walsh Middle School Trombone Choir, the Texas Christian University Trombone Summit, the Rising Star High School Jazz Band, the Santo High School Marching Band and the Killian Middle School Saxophone Trio. Her concert works have received performances at such events as the Texas Music Educators Association convention, the Society of Composers, Inc. Region VI conference, the Mississippi University for Women Music by Women Festival, the Houston Underground Saxophone Competition and the Big 12 Trombone Conference, hosted by Texas Tech.

As an educator, Haley currently serves as an Adjunct Instructor for both Tarrant County College and Weatherford College. She also teaches private and group composition, trumpet and jazz improvisation lessons. Haley offers her “Creating Composers Workshops” of various lengths, which are designed to give students the opportunity to write and customize the music they perform. This passion project received its inaugural debut during the 2016-2017 at Hillwood Middle School in Keller ISD. Haley currently lives in Bedford, Texas with her husband Jonathan Woodrow and is an avid CrossFitter and contributing member of Gateway Church of Southlake.



In Two Places

by Haley Woodrow

 $\text{♩} = 140$ Briskly

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2

Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭

Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone

Trumper in B♭ 1
Trumper in B♭ 2
Trumper in B♭ 3
Horn in F 1
Horn in F 2
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium
Tuba

Timpani

Percussion 1
Snare Drum, Bass Drum/
Suspended Cymbal
Percussion 2
Tambourine
Percussion 3
Marimba
Percussion 4
Triangle/Xylophone

$\text{♩} = 140$ Briskly

2 4 soli w/ clarinet
4 mf soli w/ clarinet
mf

soli w/ oboe
mf

alto 2 cues
tenor sax cues
bari sax cues

p

p

p

p

Tune: G,A,C,D

2 4 soli w/ oboe
4 mf Tri.
mf

9

Fl. 1
Fl. 2
Ob. 1 *f*
Ob. 2 *f*
Bsn. 1
Bsn. 2

Cl. 1 *f*
Cl. 2
Cl. 3
B. Cl. *mp*
A. Sav. 1 *mp*
A. Sav. 2
T. Sax. 1
Bari. Sax. *mp*

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.

Timpani
Perc. 1
Perc. 2
Perc. 3 *f*
Perc. 4

Tamb.

p

f

3 5 9 10

Musical score page 1. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Bassoon, Euphonium, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The score shows various musical staves with specific dynamics and performance instructions like "Play". Measures 1-15 are shown.

16

Fl. 1

Fl. 2

Oboe 1

Oboe 2

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

A. Sax. 2

T. Sax. 3

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn. 2

Thbn.

Tbn. 2

Tbn. 3

B. Thbn.

Euph.

Tba

Timp.

16

Musical score for Percussion 1-4. The score consists of four staves. Percussion 1 has a single note at measure 17. Percussion 2 starts with a cross at measure 17, followed by a sustained note from measure 18 to 20, and a cross at measure 22. Percussion 3 starts with a sixteenth-note pattern at measure 17, followed by a sustained note from measure 18 to 20, and a sixteenth-note pattern at measure 22. Percussion 4 starts with a cross at measure 17, followed by a sustained note from measure 18 to 20, and a cross at measure 22. Measure 19 has a dynamic *f*. Measure 20 has a dynamic *p*. Measure 21 has a dynamic *p* and the instruction "To Xyl.". Measure 22 has a dynamic *p*. Measure 23 starts with a dynamic *p*, followed by a dynamic *f*. The instruction "pick up 3rd mallet" is placed above the staff for Percussion 3 at measure 22. The instruction "Xylophone" is placed below the staff for Percussion 4 at measure 23.

24

7

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. San. 1
A. San. 2
T. San. 1
Bari. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.

24 S.D. lightly - snares off

Perc. 1
Perc. 2
Perc. 3
Xyl.

Perc. 1
B.D. *mf* muffle
Perc. 2
Perc. 3
Xyl.

24 25 26 27 28 29 30 31

32

Fl. 1 *f* Fl. 2 *f* Ob. 1 *mf* Ob. 2 *mf* Bsn. 1 *p* Bsn. 2 *mf*

C. 1 *f* C. 2 *f* C. 3 *f* B. Cl. *p*

A. Sax. 1 *p* A. Sax. 2 *p* T. Sax. 1 *p* Bari. Sax. *p*

Tpt. 1 *mf* Tpt. 2 *mf* Tpt. 3 *mf* Hn. 1 *mf* Hn. 2 Tbn. 1 *mf* Tbn. 2 Tbn. 3 B. Thbn. *p* Euph. *p* Tba.

Timpani *p*

32

Perc. 1 *p* Perc. 2 *f* Perc. 3 Xyl.

41 Lyrically

Musical score page 41, section "Lyrically". The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Euphonium, and Tuba. The score consists of two systems of music. The first system starts with dynamic *p* and transitions to *f* at measure 47. The second system starts with dynamic *p* and transitions to *mf* at measure 50. The score concludes with dynamics *muffle* and *sim.* at measure 51, followed by dynamic *f* at measure 52.

41 Lyrically

Musical score page 41 continuation, section "Lyrically". The score includes parts for Percussion 1, Percussion 2, Percussion 3, and Xylophone. The score consists of three systems of music. The first system starts with dynamic *p* and transitions to *f* at measure 47. The second system starts with dynamic *p* and transitions to *f* at measure 47. The third system starts with dynamic *p* and transitions to *f* at measure 47.

48

10

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1
Hrn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.

48

Perc. 1
Perc. 2
Perc. 3
Xyl.

55

11

Fl. 1

Fl. 2

Oboe 1

Oboe 2

Bsn. 1

Bsn. 2

C. 1

C. 2

C. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Thn. 1

Thn. 2

Thn. 3

B. Thn.

Euph.

Tba.

Timpani

55

Perc. 1

Perc. 2

Perc. 3

Xyl.

snares on

pp

pp

f

subito p

pp

55 56 57 58 *f* subito *p* 59 60

62 Briskly

BRIISKY

Fl. 1 ff mf f f
 Fl. 2 ff mf f f
 Ob. 1 ff mf f f
 Ob. 2 ff mf f f
 Bsn. ff mf f f
 Bass. ff mf f f
 Cl. 1 ff mf f f
 Cl. 2 ff mf f f
 Cl. 3 ff mf f f
 B. Cl. ff mf f f
 A. Sax. soli
 A. Sax. 2 ff mf f f
 T. Sax. 3 ff f mf
 Bari. Sax. ff mf f f
 Tpt. ff f
 Tpt. 2 ff f
 Tpt. 3 ff f
 Hn. ff mf f
 Hn. 2 ff mf f
 Thbn. 1 ff f
 Thbn. 2 ff f
 Thbn. 3 ff f
 B. Thbn. ff f
 Euph. ff soli
 Tba. ff f
 Timpani ff f

62 Briskly

Musical score for Percussion 1, Percussion 2, Percussion 3, and Xylophone. The score shows four staves. Percussion 1 starts with a dynamic ***ff***. Percussion 2 and 3 play eighth-note patterns. Xylophone plays sixteenth-note patterns. Measures 62-67 are shown.

68

13

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *dim.*

Bsn. 2 *dim.*

p *mf*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *dim.*

p *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

Bari. Sax. *dim.*

p *mf*

Tpt. 1 *f*

Tpt. 2

Tpt. 3 *f*

Hn. 1 *3*

Hn. 2 *mf*

Tbn. 1 *3*

Tbn. 2 *3*

Tbn. 3 *3*

B. Tbn. *dim.*

Euph.

Tba. *dim.*

p *mf* *3*

Tim. *mf*

p *muffle* *sim.*

68

(B.D. player - move to sus. cymbal)

Perc. 1 *dim.*

Perc. 2

Perc. 3 *f*

Xyl. *f*

pick up 3rd mallet

mf

p *mf*

f

p *3* *f*

68

69

70

71

72

73

14

74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sav. 1
A. Sav. 2
T. Sav. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1
Hrn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Thbn.
Euph.
Tba.
Tim.

74

Perc. 1
Perc. 2
Perc. 3
Xyl.

Sus. Cymbal w/ heavy mallet

4

74 75 76 77 78 79 80

Musical score page 81, measures 81-87. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, and Xylophone. The score features dynamic markings such as *f*, *p*, and *z*, and performance instructions like *3* and *v*. Measures 81-82 show woodwind entries with bassoon harmonics. Measures 83-84 feature woodwind entries with woodwind harmonics. Measures 85-86 show brass entries with brass harmonics. Measure 87 concludes with woodwind entries.

Continuation of musical score page 81, measures 81-87. The score includes parts for Percussion 1, Percussion 2, Percussion 3, and Xylophone. Measures 81-82 show percussive entries. Measures 83-84 show xylophone entries. Measures 85-86 show percussive entries. Measure 87 concludes with xylophone entries.

88 Lyrically

16 **88 Lyrically**

Fl. 1 *p*
 Fl. 2 *p*
 Oboe 1 *p*
 Oboe 2 *p*
 Bassoon 1 *f*
 Bassoon 2 *f*
 Clarinet 1 *p*
 Clarinet 2 *mf*
 Clarinet 3 *p*
 Bass Clarinet *f*
 Alto Saxophone 1 *p*
 Alto Saxophone 2 *mf*
 Tenor Saxophone 1 *p*
 Tenor Saxophone 2 *mf*
 Bass Saxophone *p*
 Trumpet 1 *p*
 Trumpet 2 *p*
 Trumpet 3 *p*
 Horn 1 *p*
 Horn 2 *p*
 Trombone 1 *p*
 Trombone 2 *p*
 Trombone 3 *p*
 Bass Trombone *p*
 Euphonium *p*
 Tuba *p*

 Timpani *muffle* *sim.*
 Timpani *mf*

88 Lyricaly

A musical score excerpt showing four staves for Percussion 1, Percussion 2, Percussion 3, and Xylophone across ten measures. The score uses a common time signature and includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Measures 1-3 show Percussion 1 playing eighth-note patterns, Percussion 2 playing eighth-note patterns, Percussion 3 playing eighth-note patterns, and Xylophone playing eighth-note patterns. Measures 4-6 show Percussion 1 playing eighth-note patterns, Percussion 2 playing eighth-note patterns, Percussion 3 playing eighth-note patterns, and Xylophone playing eighth-note patterns. Measures 7-9 show Percussion 1 playing eighth-note patterns, Percussion 2 playing eighth-note patterns, Percussion 3 playing eighth-note patterns, and Xylophone playing eighth-note patterns. Measure 10 shows Percussion 1 playing eighth-note patterns, Percussion 2 playing eighth-note patterns, Percussion 3 playing eighth-note patterns, and Xylophone playing eighth-note patterns.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timpani

Perc. 1
Perc. 2
Perc. 3
Xyl.

18

102

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sav. 1
A. Sav. 2
T. Sav. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hrn. 1
Hrn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Xyl.

102

102 103 104 105 106 107

108

19

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Ct. 1 *f* *p*

Ct. 2 *f* *p*

Ct. 3 *f* *p*

B. Ct. *p* *f*

A. Sax. 1 *f* *p*

A. Sax. 2 *f* *p*

T. Sax. 1 *f* *p* *f*

Bari. Sax. *f* *p* *f*

Tpt. 1 *f* *p* *f*

Tpt. 2 *f* *p* *f*

Tpt. 3 *f* *p* *f*

Hn. 1 *f* *p* *f*

Hn. 2 *f* *p* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

Tbn. 3 *f* *p* *f*

B. Tbn. *f* *p* *f*

Euph. *f* *p* *f*

Tba. *f* *p* *f*

Timpani *f* *p* *f* (muffle)

108

Perc. 1 *f* *p* *f* (muffle)

Perc. 2 *f* *p* *f*

Perc. 3 *f* *p*

Xyl. *f* *p*

108 109 110 *p* 111 112 113 *f* 114