Three

Commissioned for the Killian Middle School Saxophone Trio

by Haley Woodrow

Performance Time: 3:47

Instrumentation

Eb Alto Saxophone 1
Eb Alto Saxophone 2
Eb Baritone Saxophone

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Eb Alto Saxophone 1
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Program Notes

Three was commissioned by Mr. Mark Smith, a close friend of mine, for his extremely talented saxophone trio at Killian Middle School in Carrollton, Texas. Mark drove his three saxophone students from Carrollton to the 2015 Houston Underground Saxophone Competition for the premiere of the work in which the trio placed 1st in their division. ***Three*** is certainly not a "young ensemble" composition, and as I was writing it, I aimed to stretch the premiering group in very specific ways, at the request of the director – such as the creation of independent parts, many meter changes, sections demanding fast tonguing and a section with aleatoric entrances of a trill. Additionally, Dr. David Maslanka's *Recitation Book* for saxophone quartet was of particular inspiration to me in the creation of this work.

Performance Notes

I have an indication written in the first measure for "slow, progressive vibrato" – and I mean it! My undergraduate trumpet teacher told me once that vibrato should be like a woman's make-up – something you might not notice at first, but in successful application enhances beauty without overwhelming it. M. 74-78 and m. 155-159 both include footnotes with further instructions, but generally my goal in these sections is to create random-sounding entrances. The goal of m. 74-78 and m. 155-159 is also to intensify, build excitement, and transition to either the next section or the end, respectively. A performing group can try and play exactly what I have written in these sections, or can choose to make them *quasi ad lib.* At m. 79, the quarter notes marked staccato should be given a generous length, like a "long lift." As always, please observe the tempo marking as closely as possible!

Composer Bio

Haley Woodrow is a composer, educator and trumpet player. Haley graduated summa cum laude with a Bachelor of Music degree in jazz studies from the University of Texas at Arlington, and magna cum laude from Texas Christian University, where she earned a Master's of Music in composition. She served as orchestra director and arranger for Cornerstone Baptist Church from 2006-2013.

She has been commissioned by the Kenosha Community Foundation, the Walsh Middle School Trombone Choir, and has been commissioned to write works for soloists such as Steve Norrell (Metropolitan Opera bass trombonist) and jazz tenor trombone soloist Michael Dease. 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 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.

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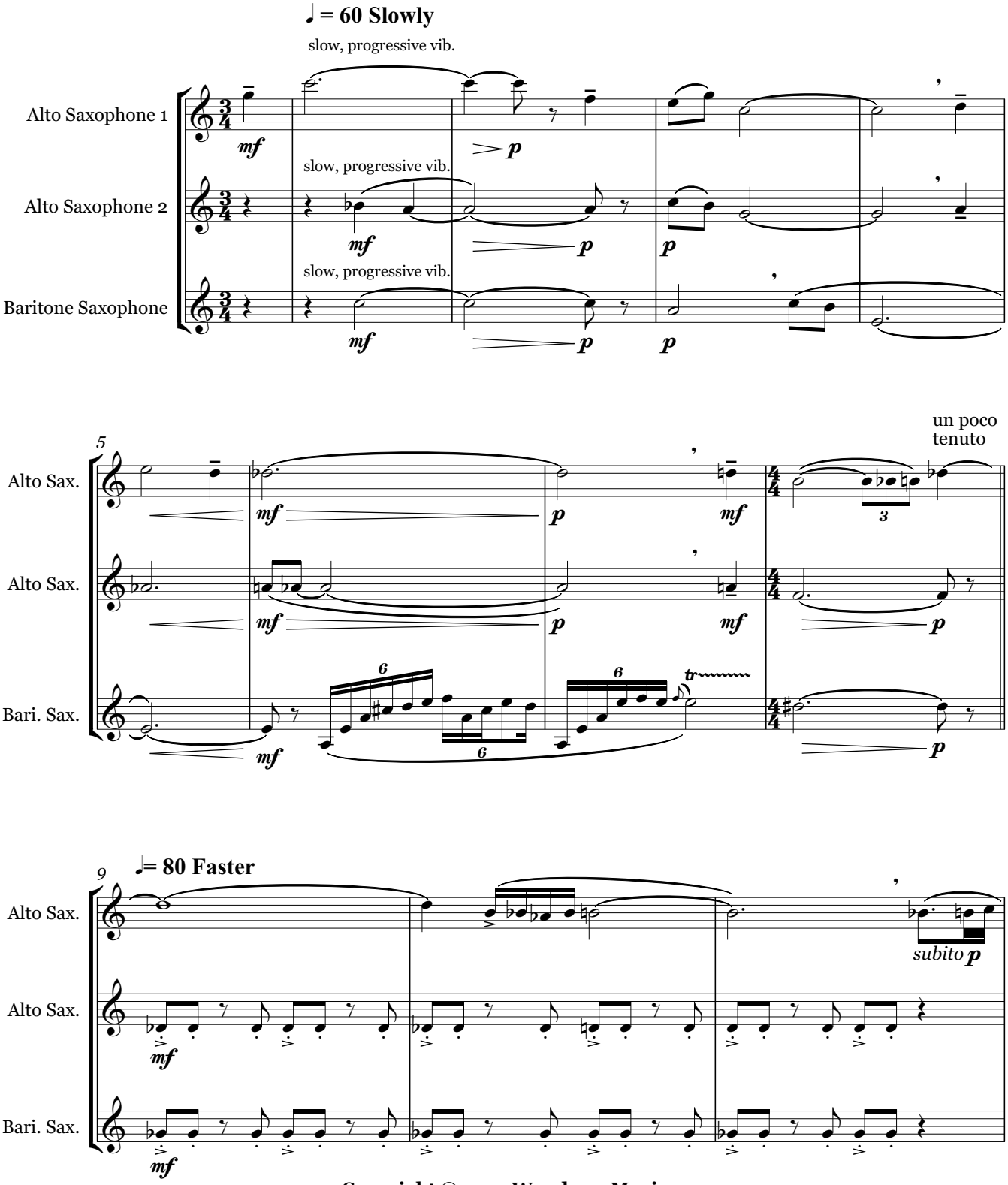

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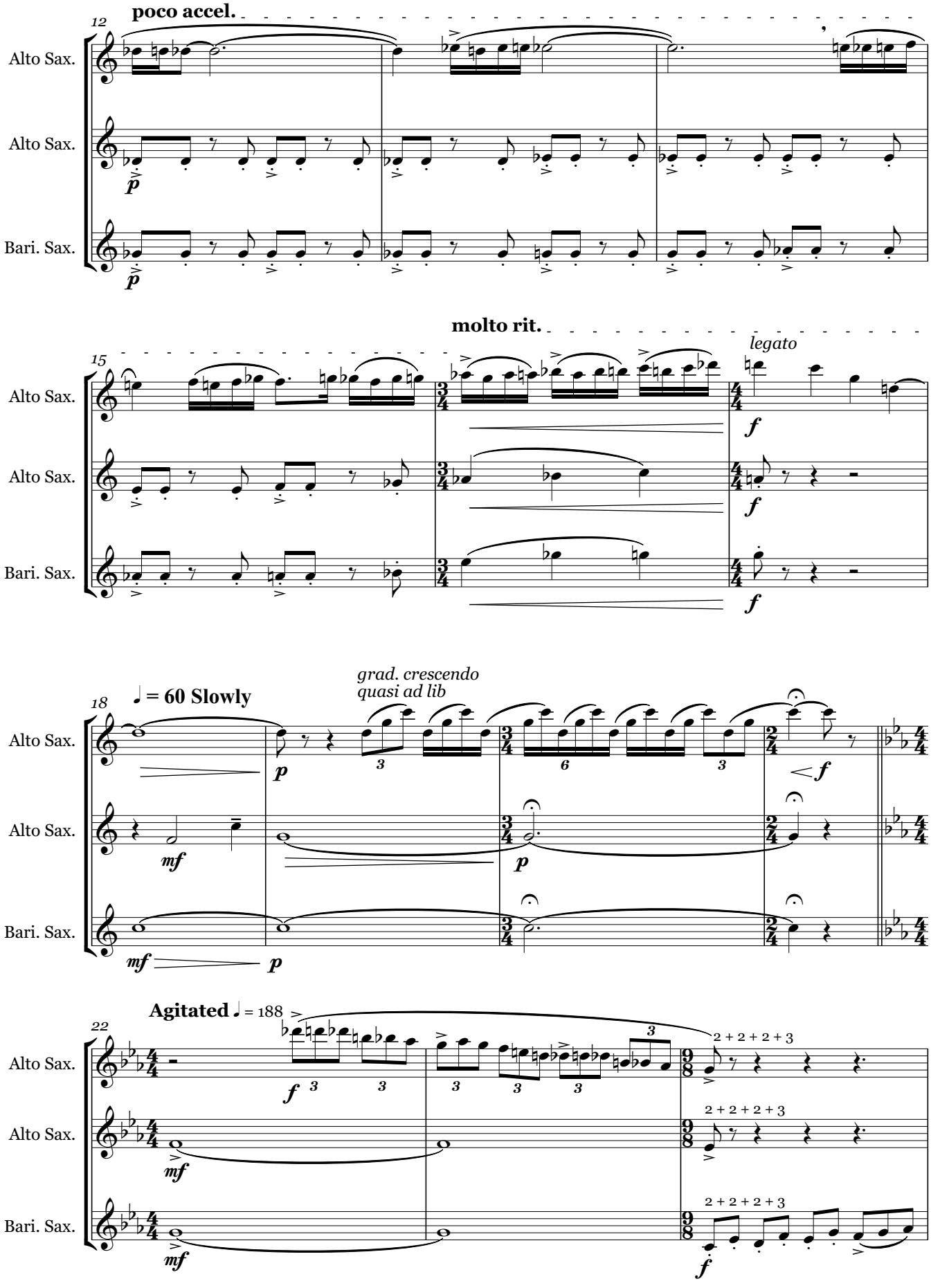
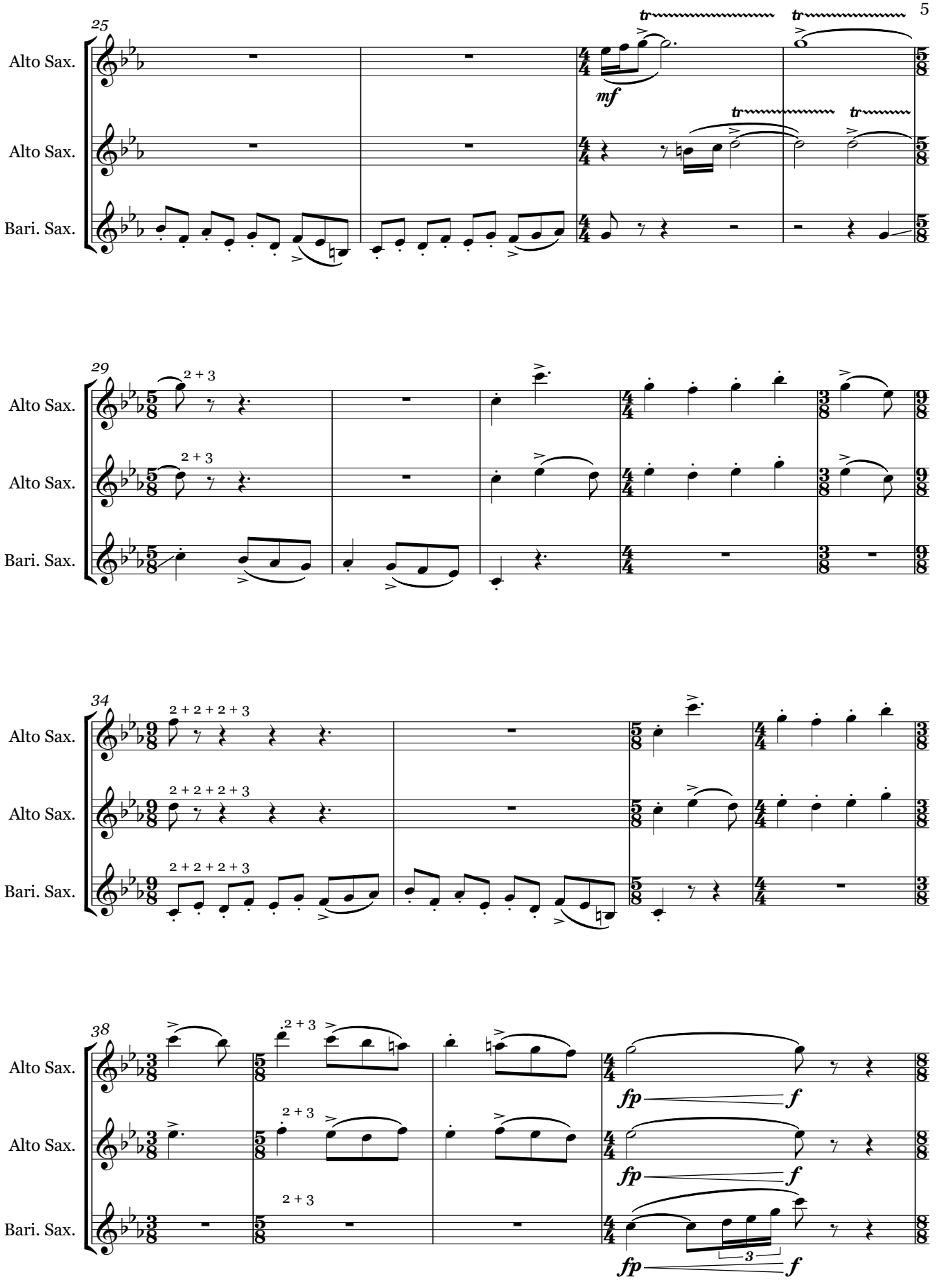
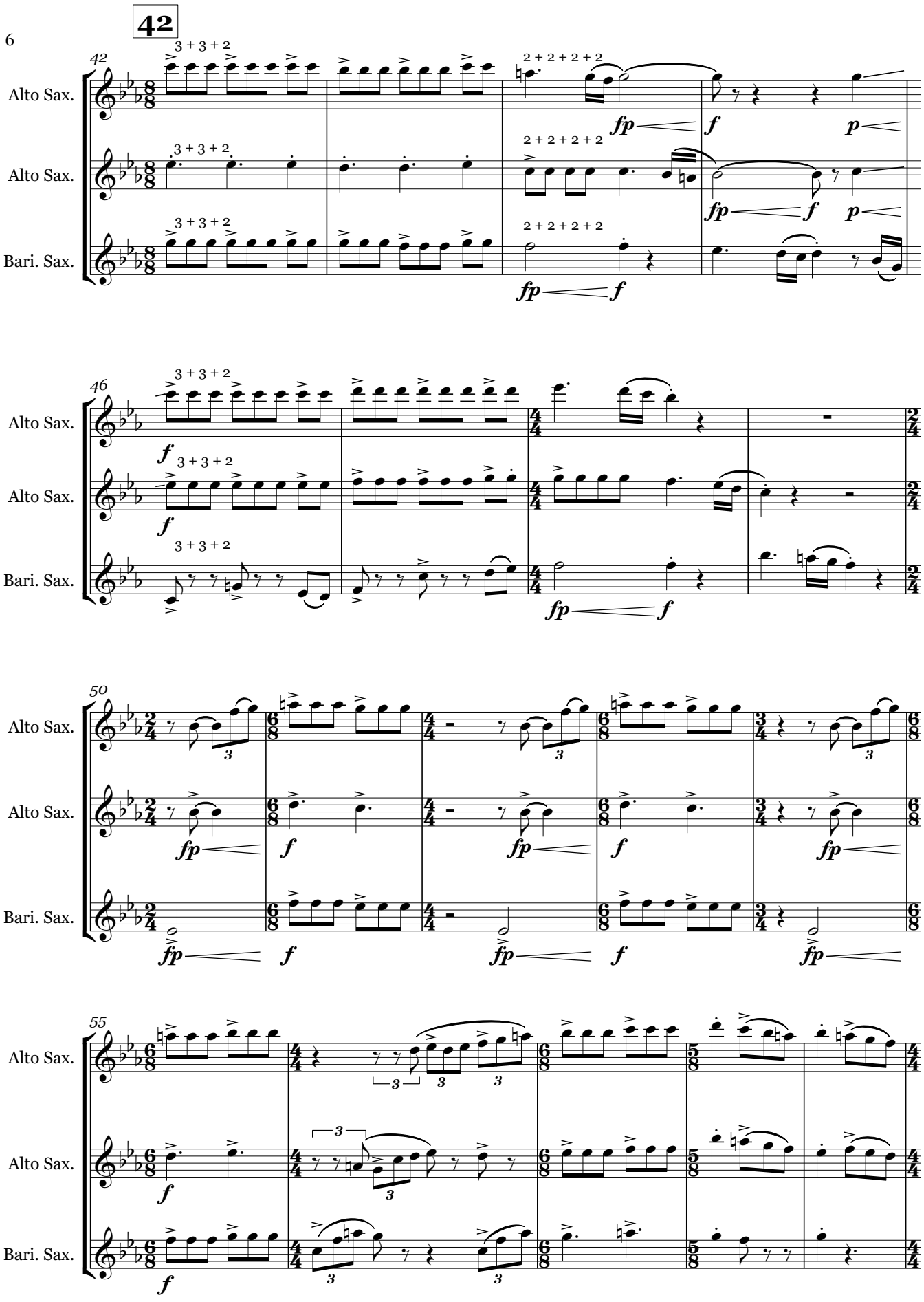
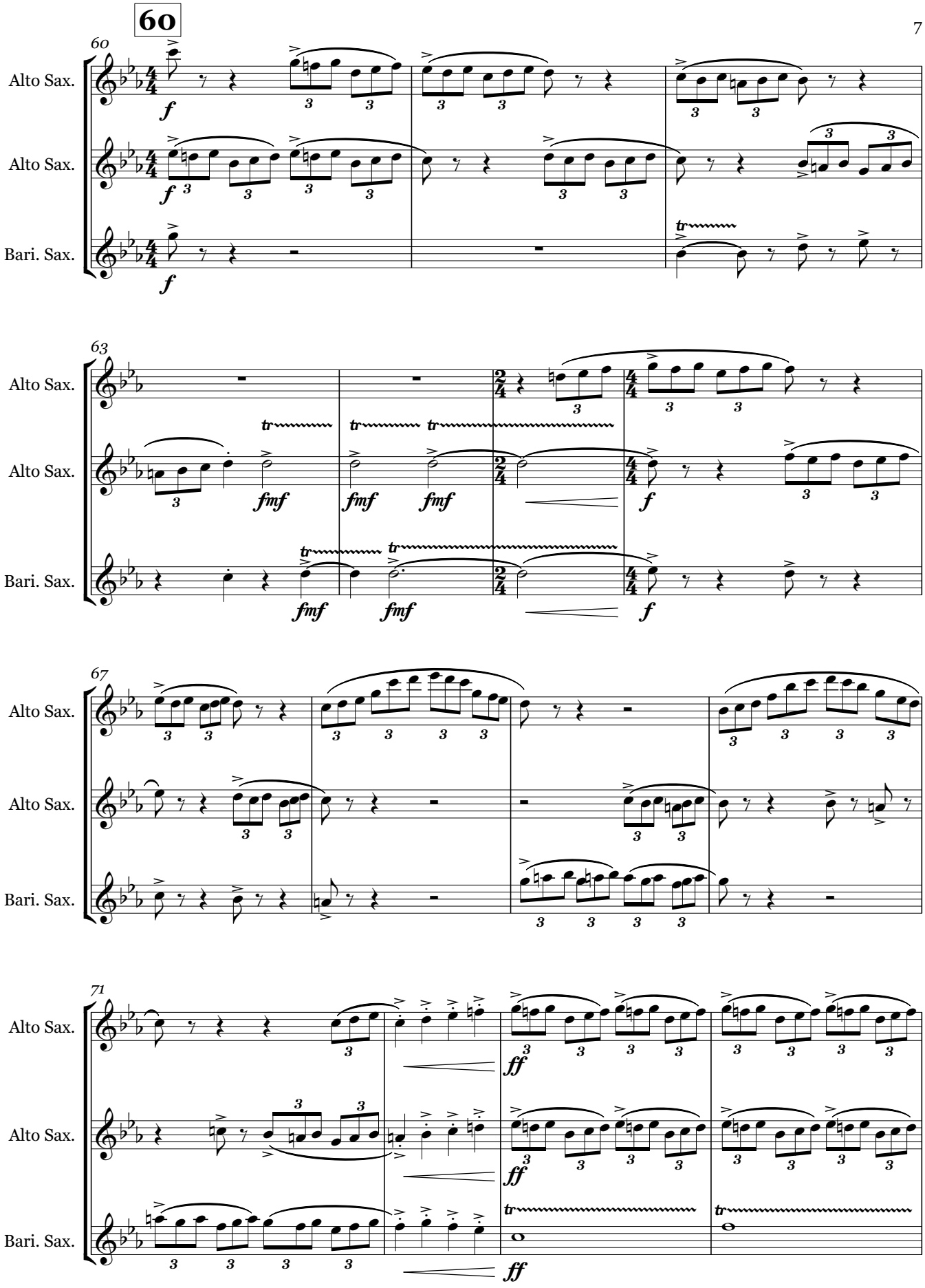
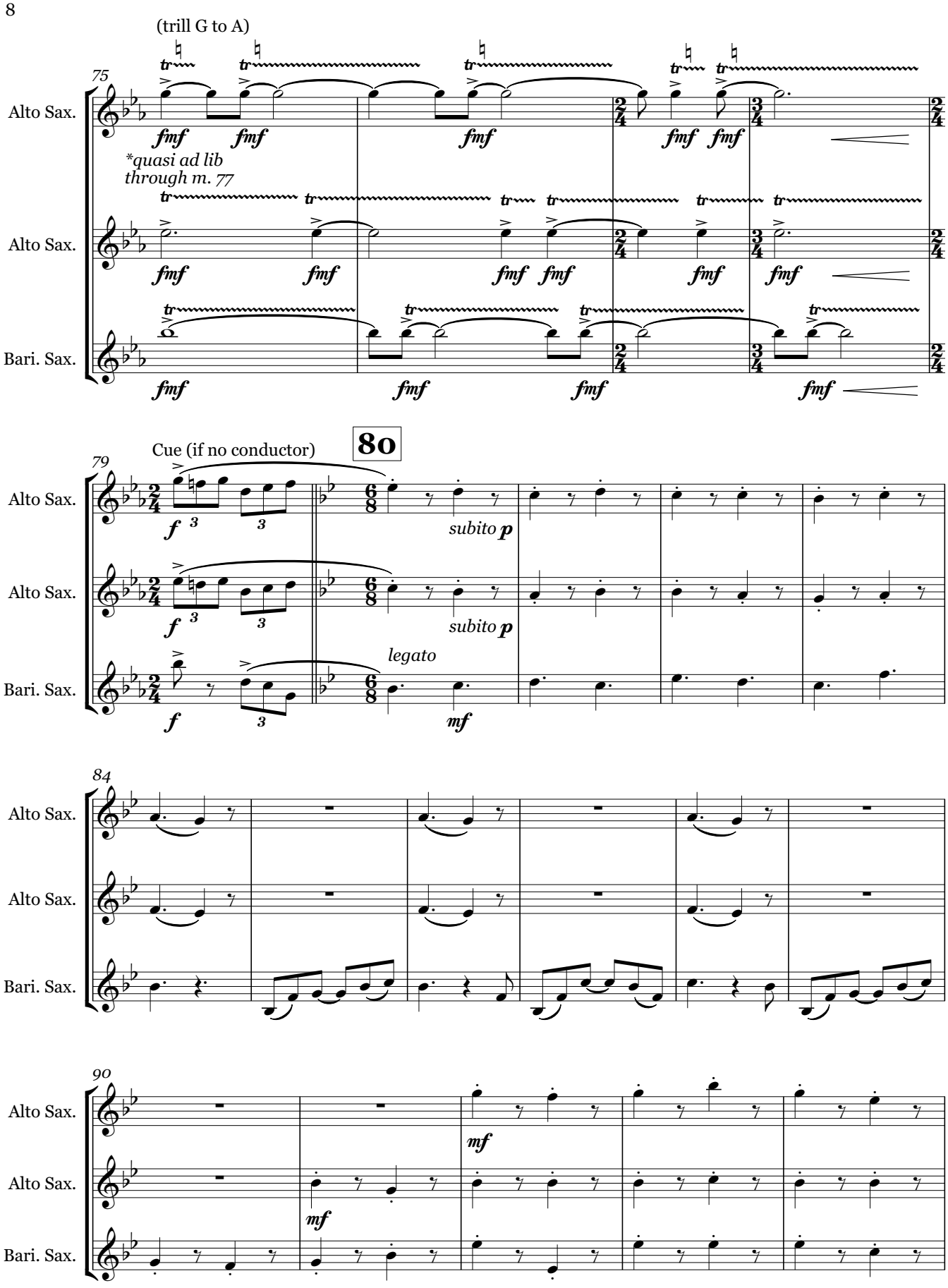

12
poco accel.
Alto Sax.
Alto Sax.
Bari. Sax.
p
p
15
molto rit.
legato
Alto Sax.
Alto Sax.
Bari. Sax.
f
f
f
18
♩ = 60 Slowly
grad. crescendo
quasi ad lib
Alto Sax.
Alto Sax.
Bari. Sax.
p
mf
p
mf
p
f
22
Agitated ♩ = 188
Alto Sax.
Alto Sax.
Bari. Sax.
f
mf
mf
2 + 2 + 2 + 3
2 + 2 + 2 + 3
2 + 2 + 2 + 3
f

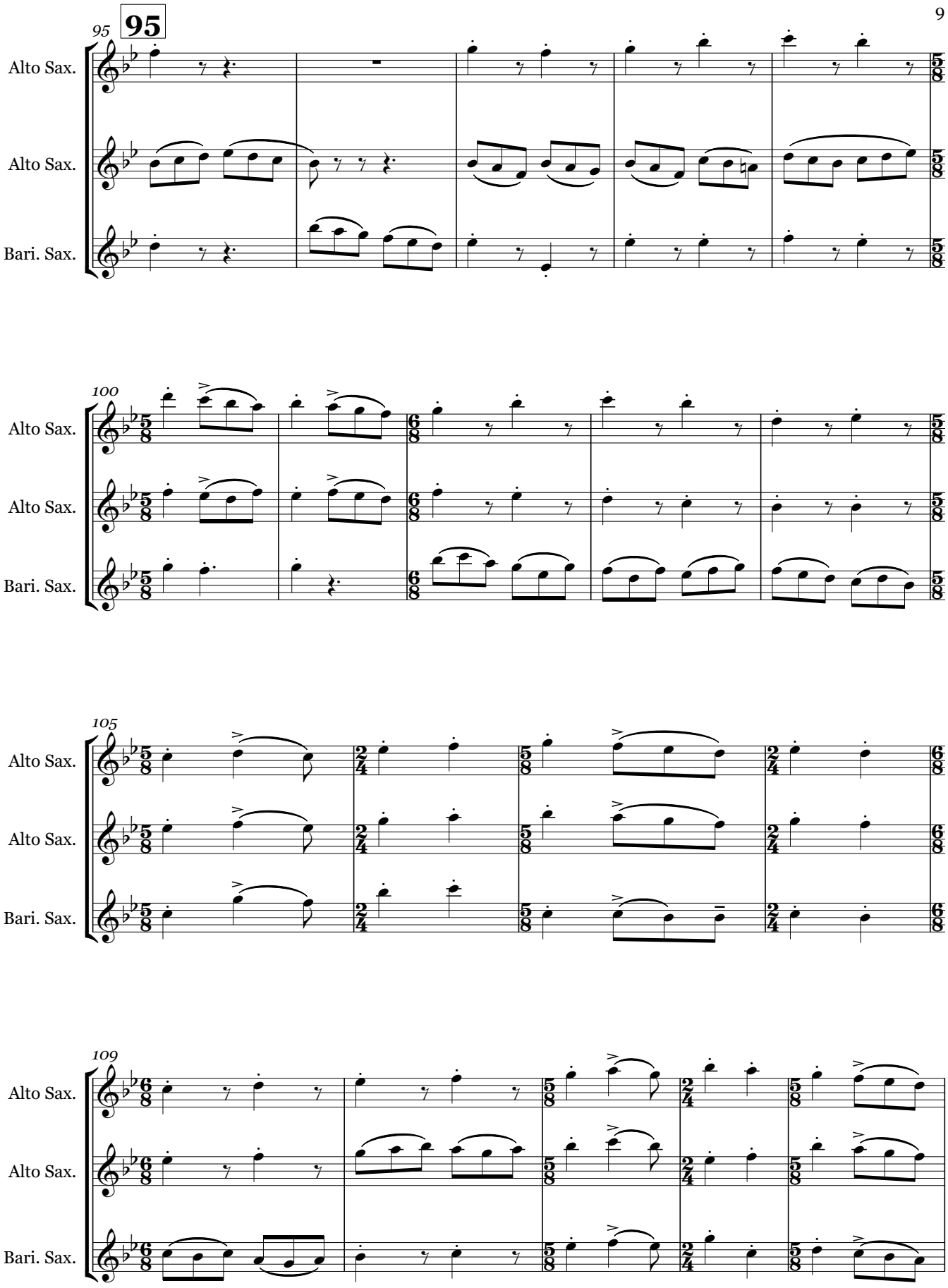

25
Alto Sax.
Alto Sax.
Bari. Sax.
tr
tr
mf
29
2 + 3
34
2 + 2 + 2 + 3
38
fp
f
3

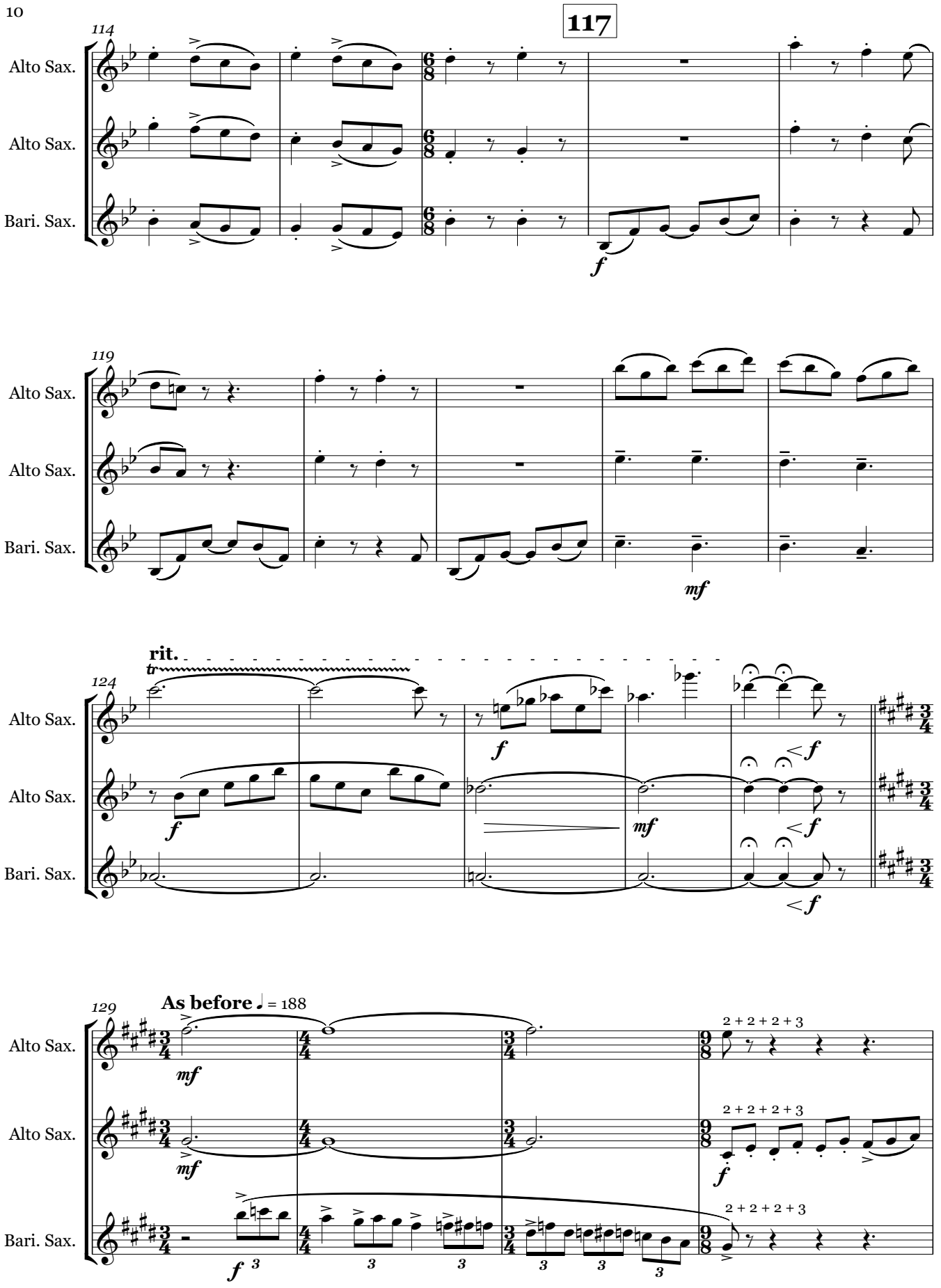

42
42
Alto Sax.
Alto Sax.
Bari. Sax.
3 + 3 + 2
2 + 2 + 2 + 2
fp
f
p
46
50
55

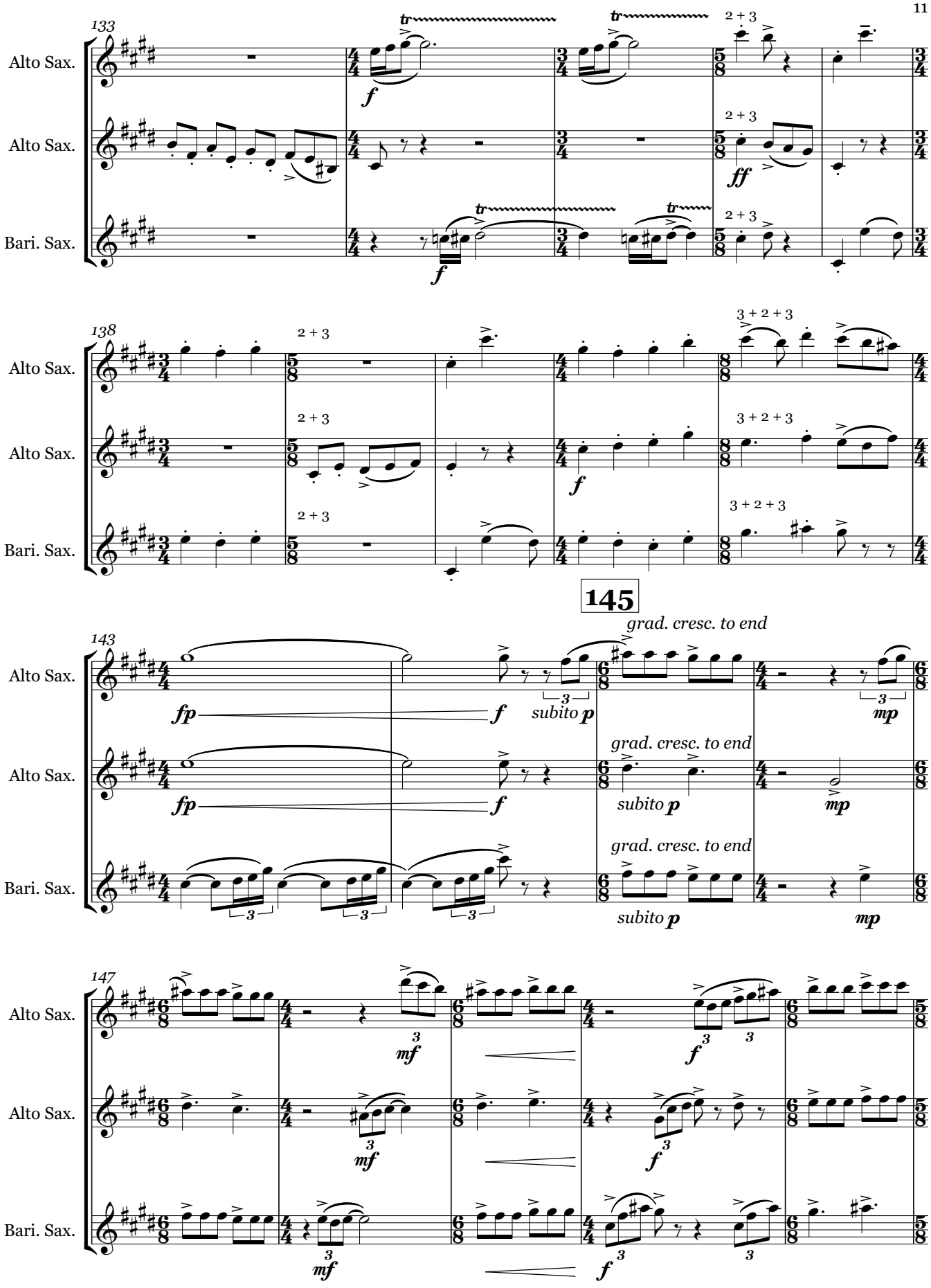

60
60
Alto Sax.
Alto Sax.
Bari. Sax.
f
63
Alto Sax.
Alto Sax.
Bari. Sax.
fmf
f
67
Alto Sax.
Alto Sax.
Bari. Sax.
71
Alto Sax.
Alto Sax.
Bari. Sax.
ff

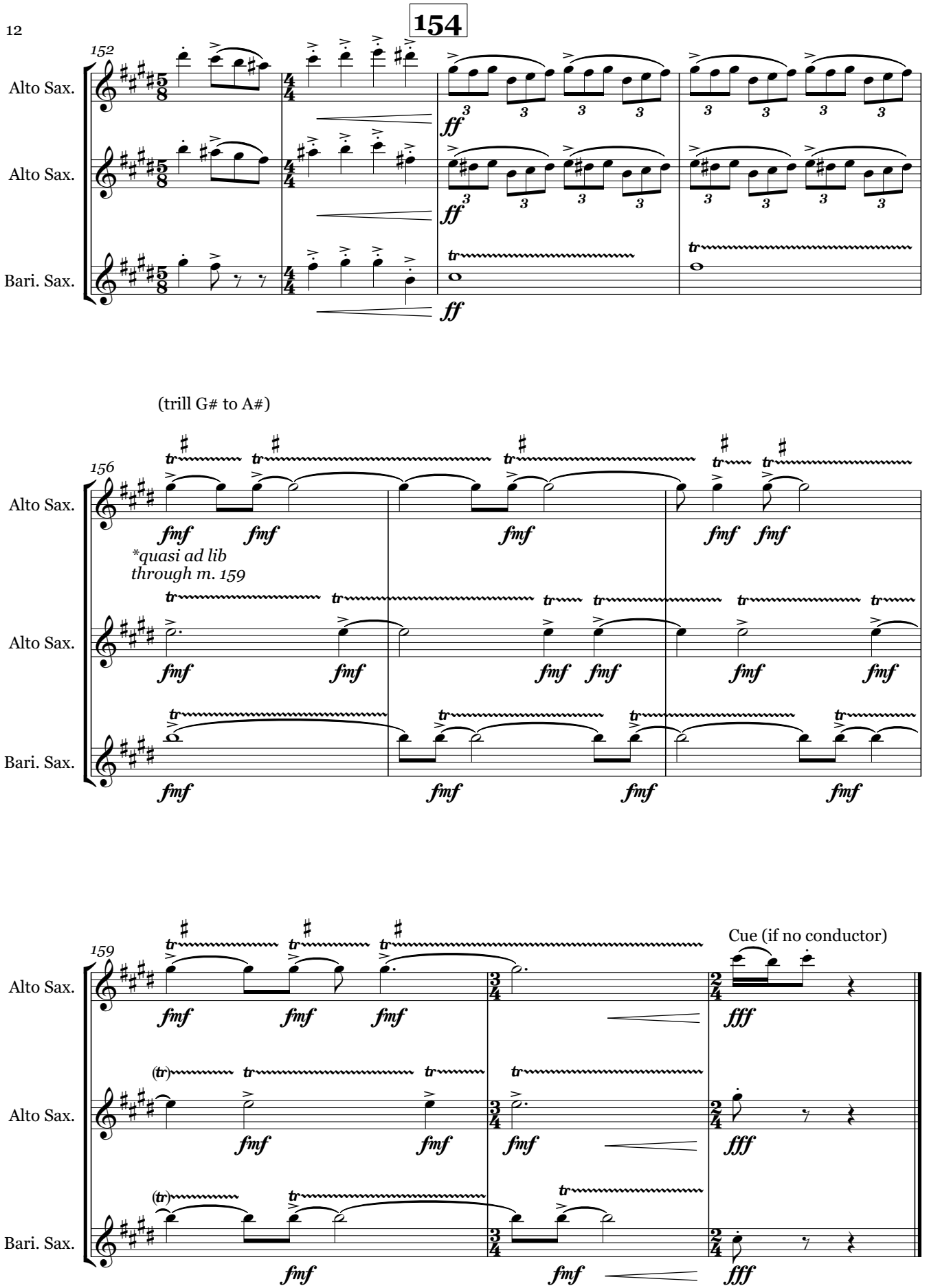


*m. 74-77 does not necessarily need to be played exactly as written. I am trying to acheive a randomness to the entrance of the trills, with the goal being to grow in excitement and intensity into m. 78. M. 74-77 should last around 5-6 seconds total, and m. 78 can be cued.


95
95
Alto Sax.
Alto Sax.
Bari. Sax.
100
Alto Sax.
Alto Sax.
Bari. Sax.
105
Alto Sax.
Alto Sax.
Bari. Sax.
109
Alto Sax.
Alto Sax.
Bari. Sax.


117
114
Alto Sax.
Alto Sax.
Bari. Sax.
f
119
Alto Sax.
Alto Sax.
Bari. Sax.
mf
rit.
tr
124
Alto Sax.
Alto Sax.
Bari. Sax.
f
mf
129
As before ♩ = 188
Alto Sax.
Alto Sax.
Bari. Sax.
mf
f
2 + 2 + 2 + 3


133
Alto Sax.
Alto Sax.
Bari. Sax.
tr
f
2 + 3
ff
138
3 + 2 + 3
145
143
fp
subito p
mp
grad. cresc. to end
147
mf



*m. 155-159 mirros m. 74-77, and also does not necessarily need to be played exactly as written. The only difference between the two sections is that m. 155-159 should last longer - around 7-8 seconds total, and grow into a louder dynamic of fff at m. 160.

Alto Saxophone 1

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♩ = 60 Slowly
slow, progressive vib.

mf *p*

6

mf *p* *mf*

un poco
tenuto

9

♩= 80 Faster

poco accel.

subito p

14

molto rit.

17

legato

f

♩ = 60 Slowly

p

grad. crescendo
quasi ad lib

21

f

Agitated ♩ = 188

f

24

2 + 2 + 2 + 2 + 3

2

mf

29

2 + 3

33

2 + 2 + 2 + 2 + 3

37

2 + 3

fp *f*

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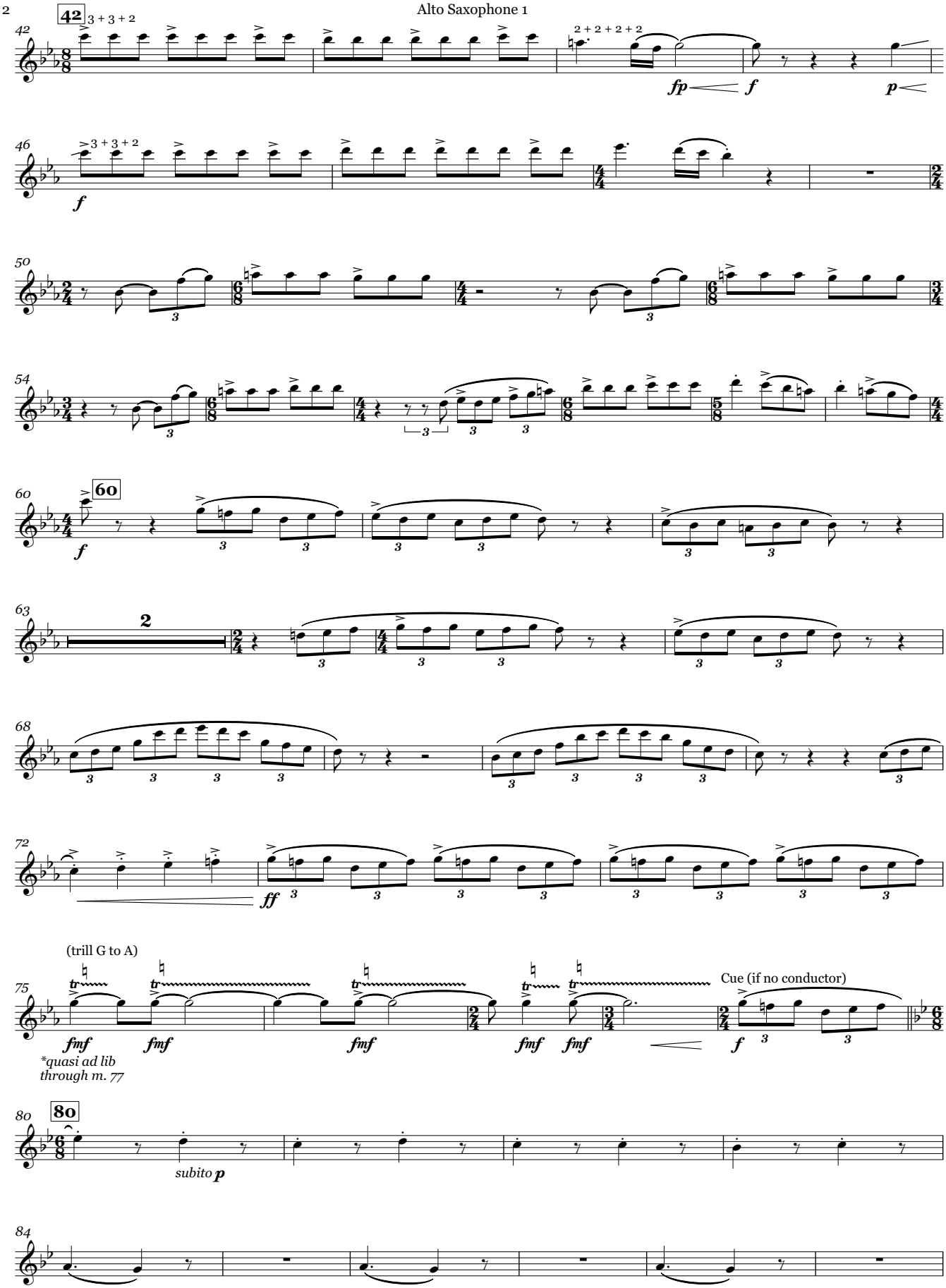

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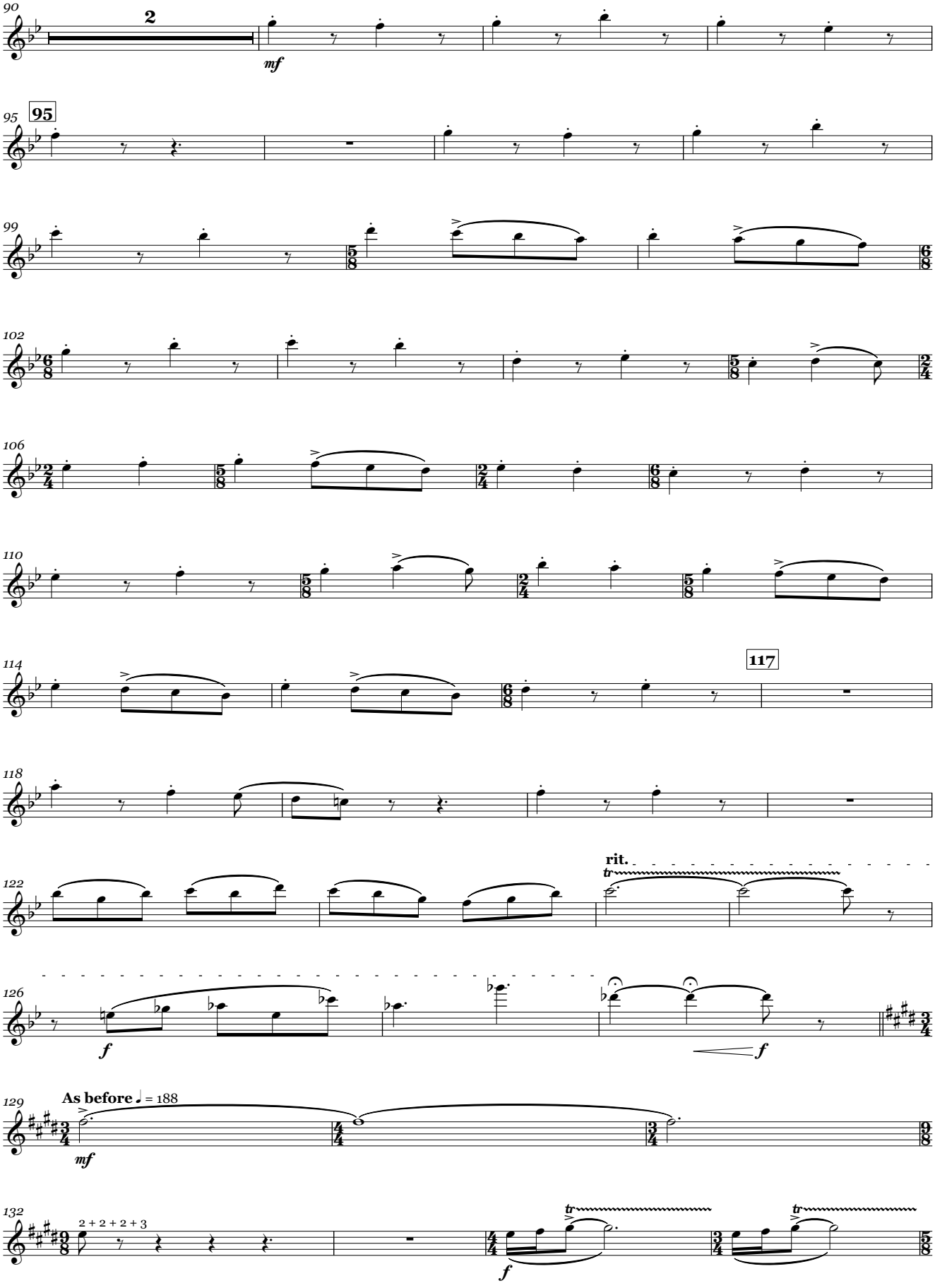
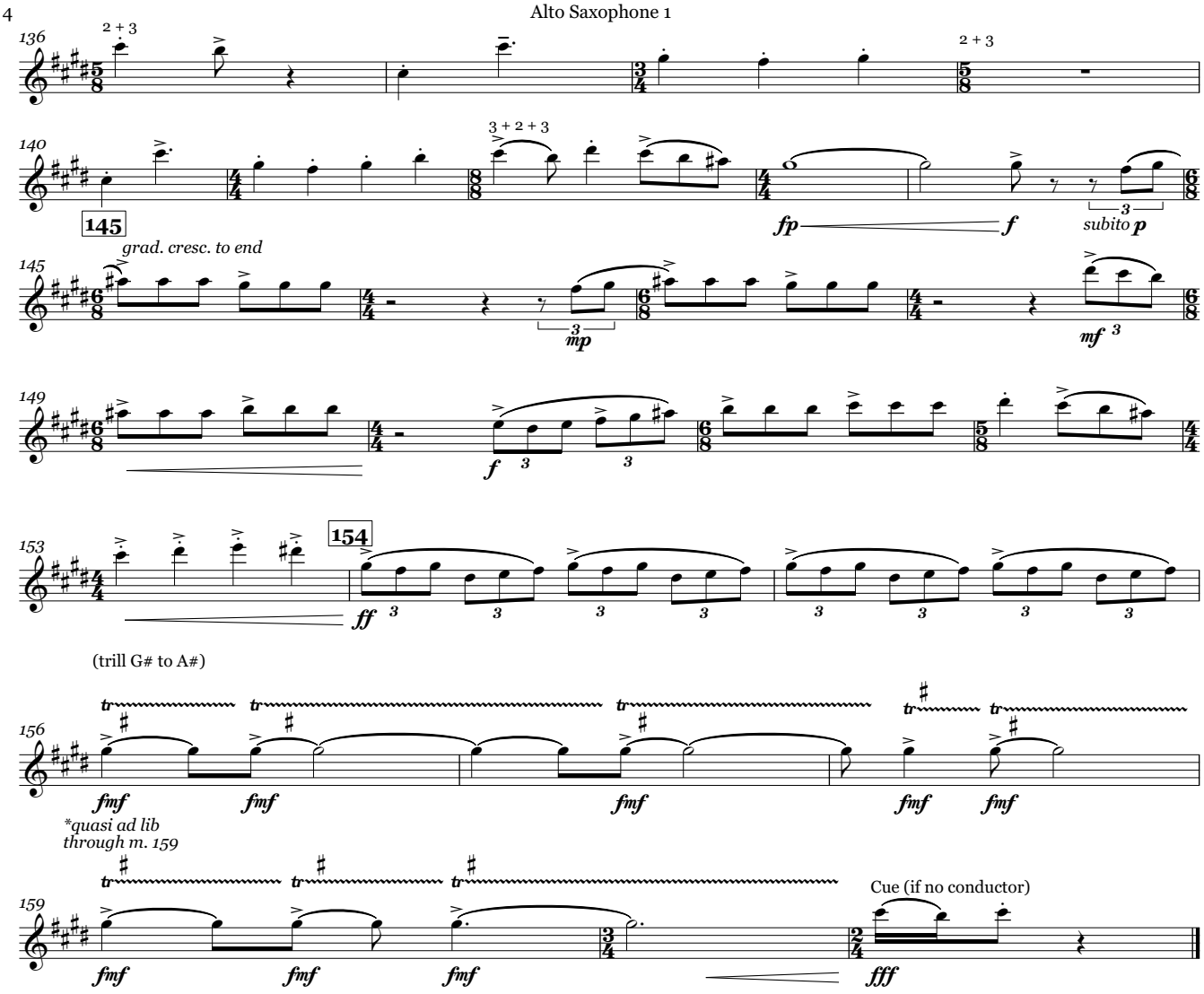

90
2
mf
95
95
99
102
106
110
114
117
118
122
rit.
tr
126
f
f
129
As before ♩ = 188
mf
132
2 + 2 + 2 + 3
f
tr
tr



*m. 155-159 mirros m. 74-77, and also does not necessarily need to be played exactly as written. The only difference between the two sections is that m. 155-159 should last longer - around 7-8 seconds total, and grow into a louder dynamic of fff at m. 160.

Alto Saxophone 2

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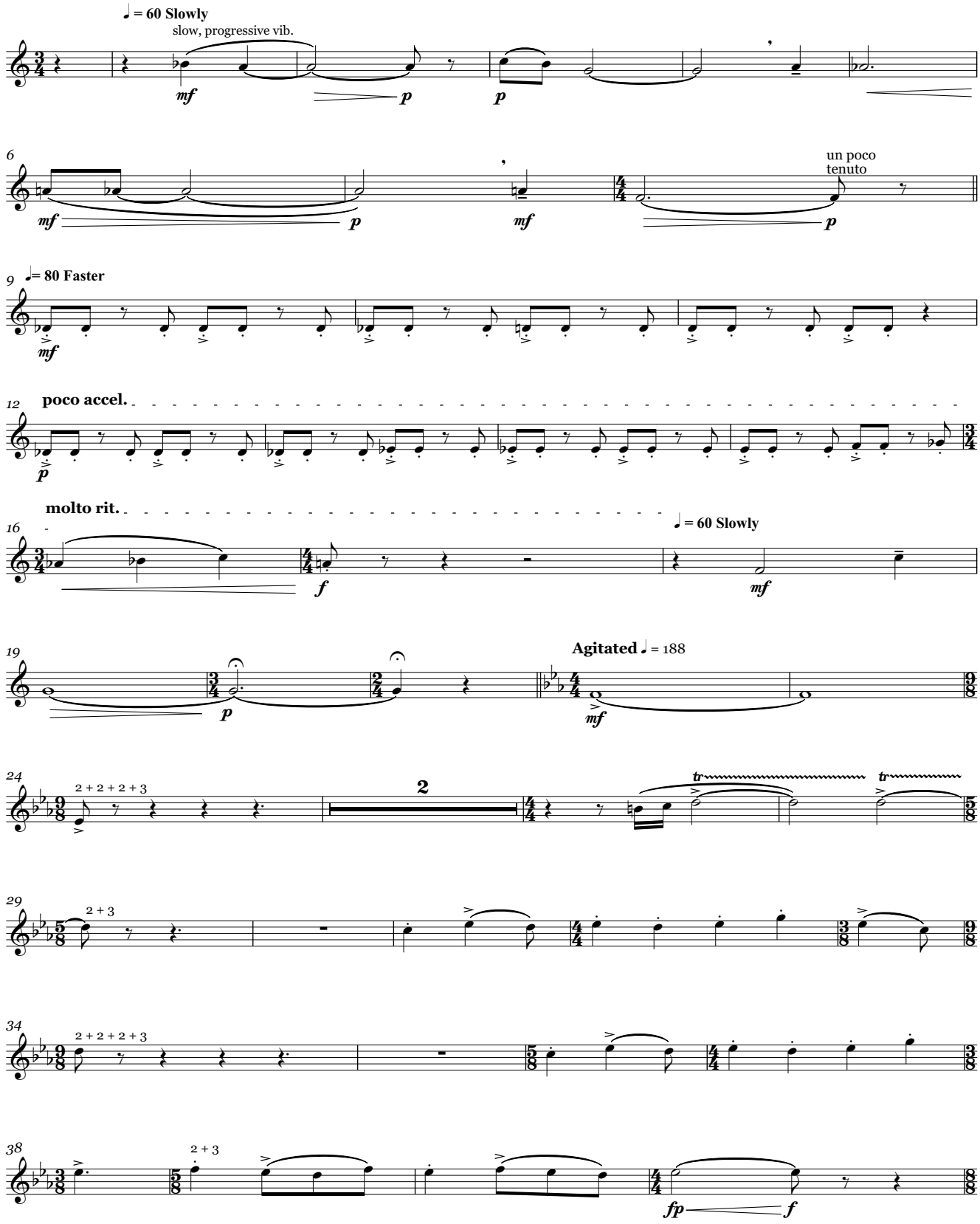

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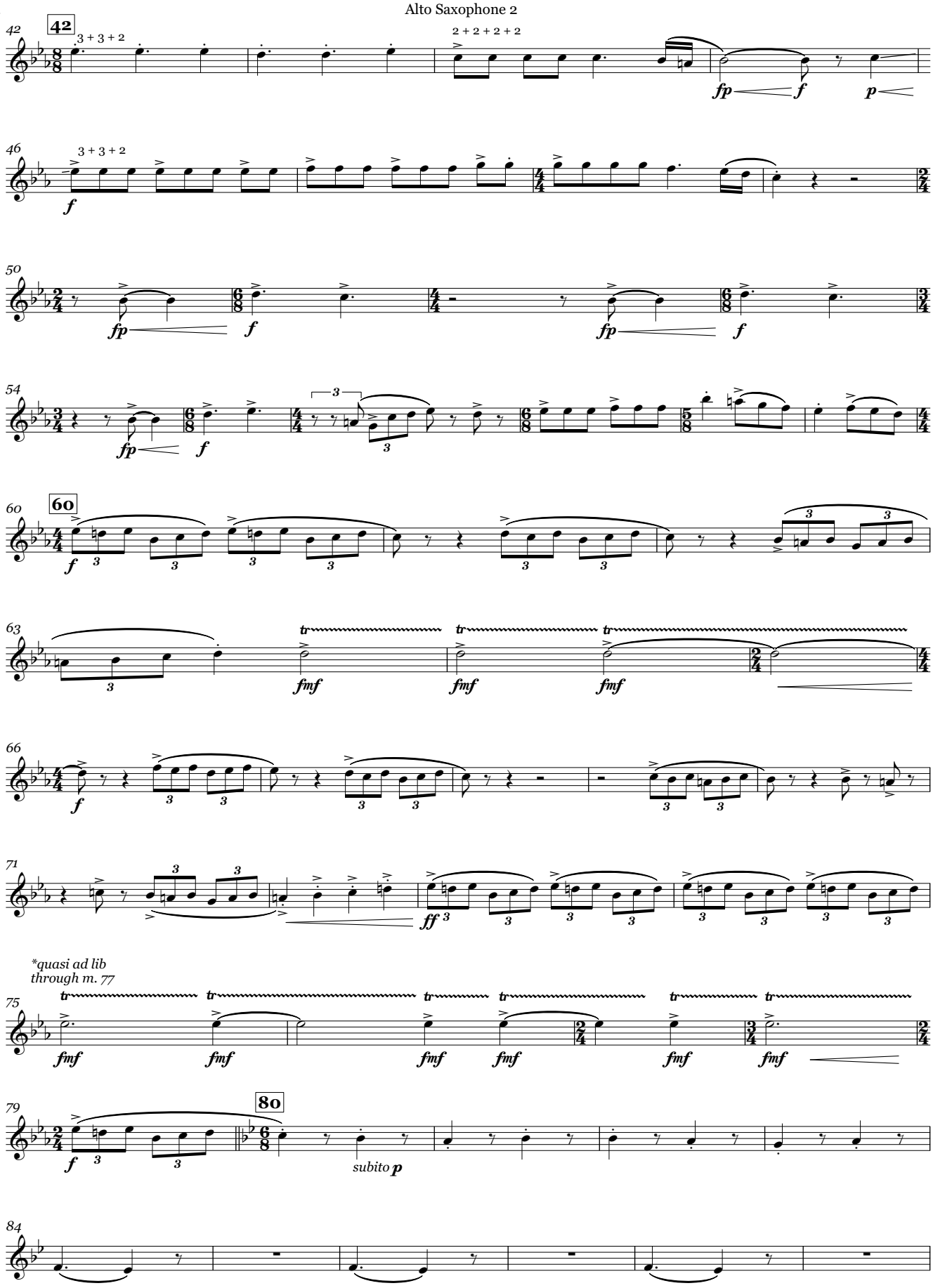
Alto Saxophone 2



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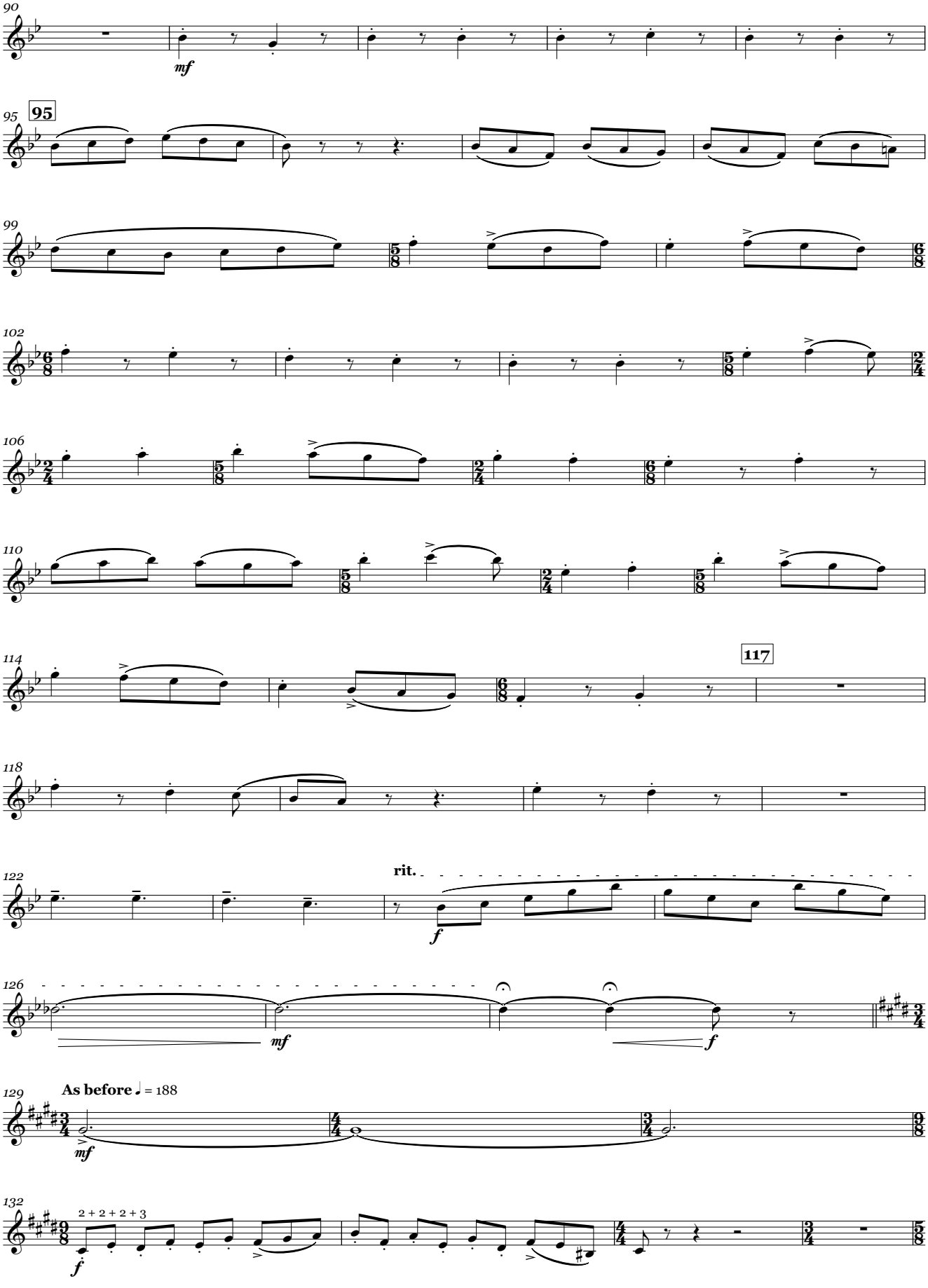
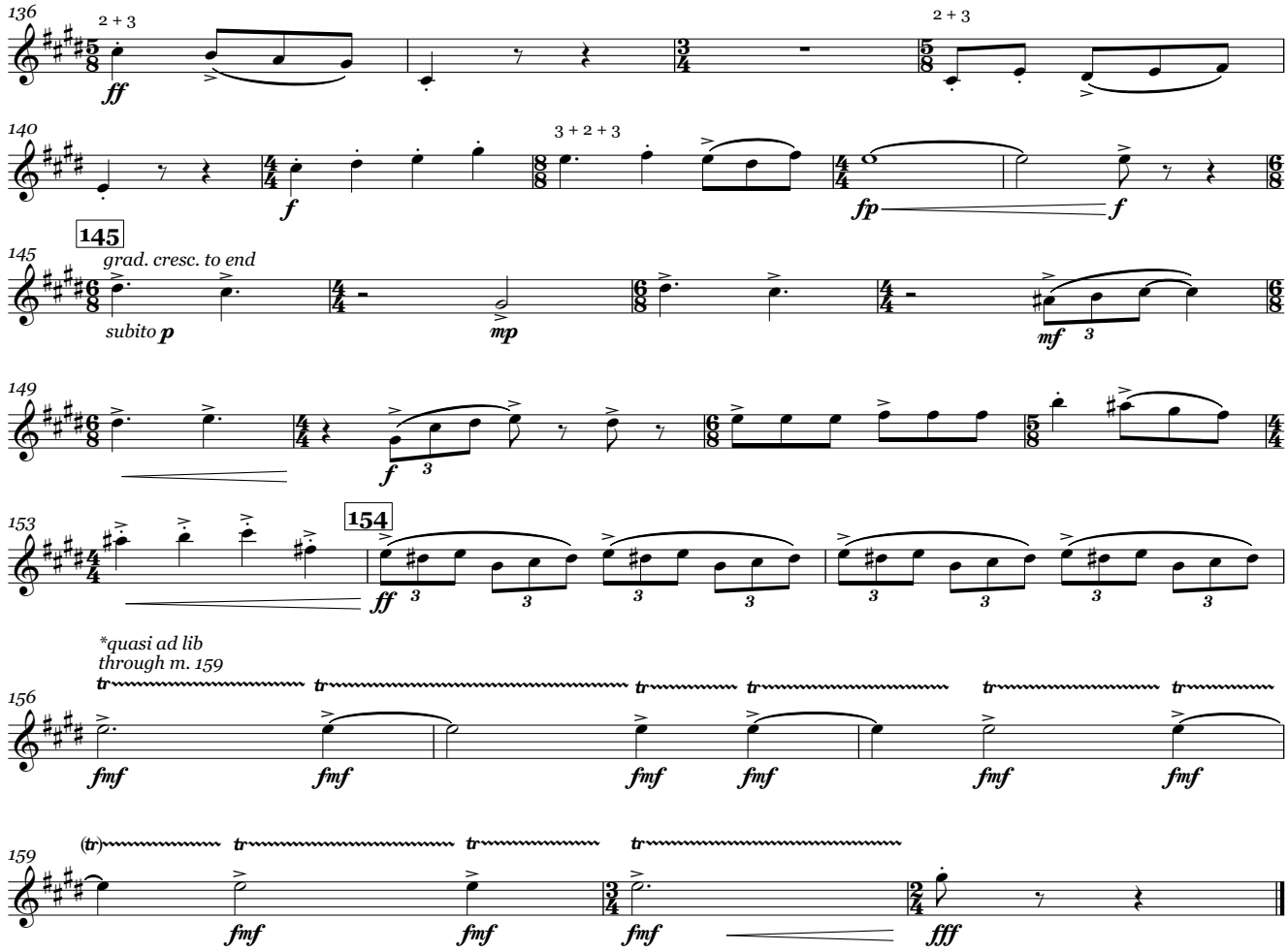

90
mf
95
95
99
102
106
110
114
117
118
122
rit.
f
126
mf
f
129
As before ♩ = 188
mf
132
2 + 2 + 2 + 3
f



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Baritone Saxophone

Three

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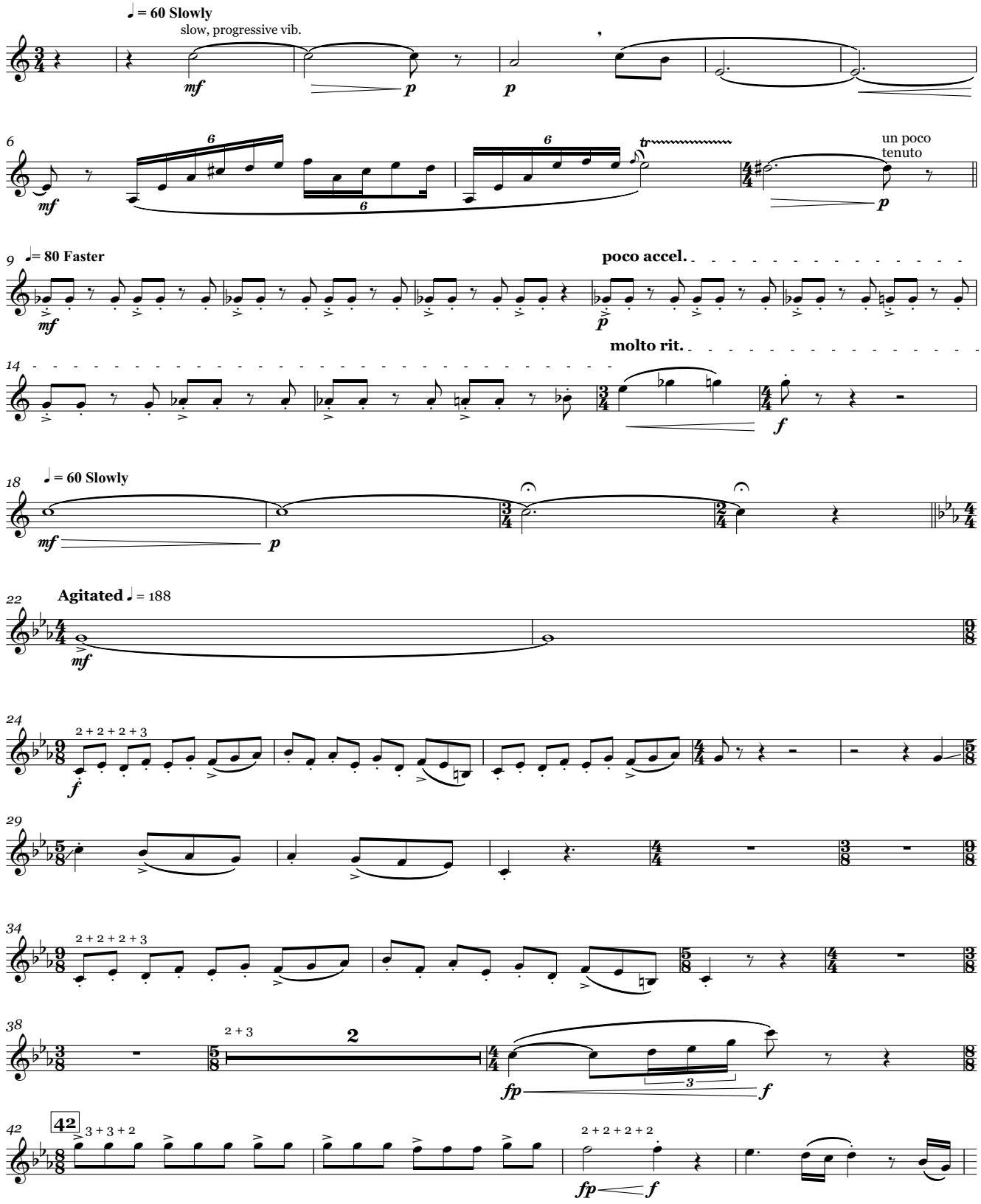

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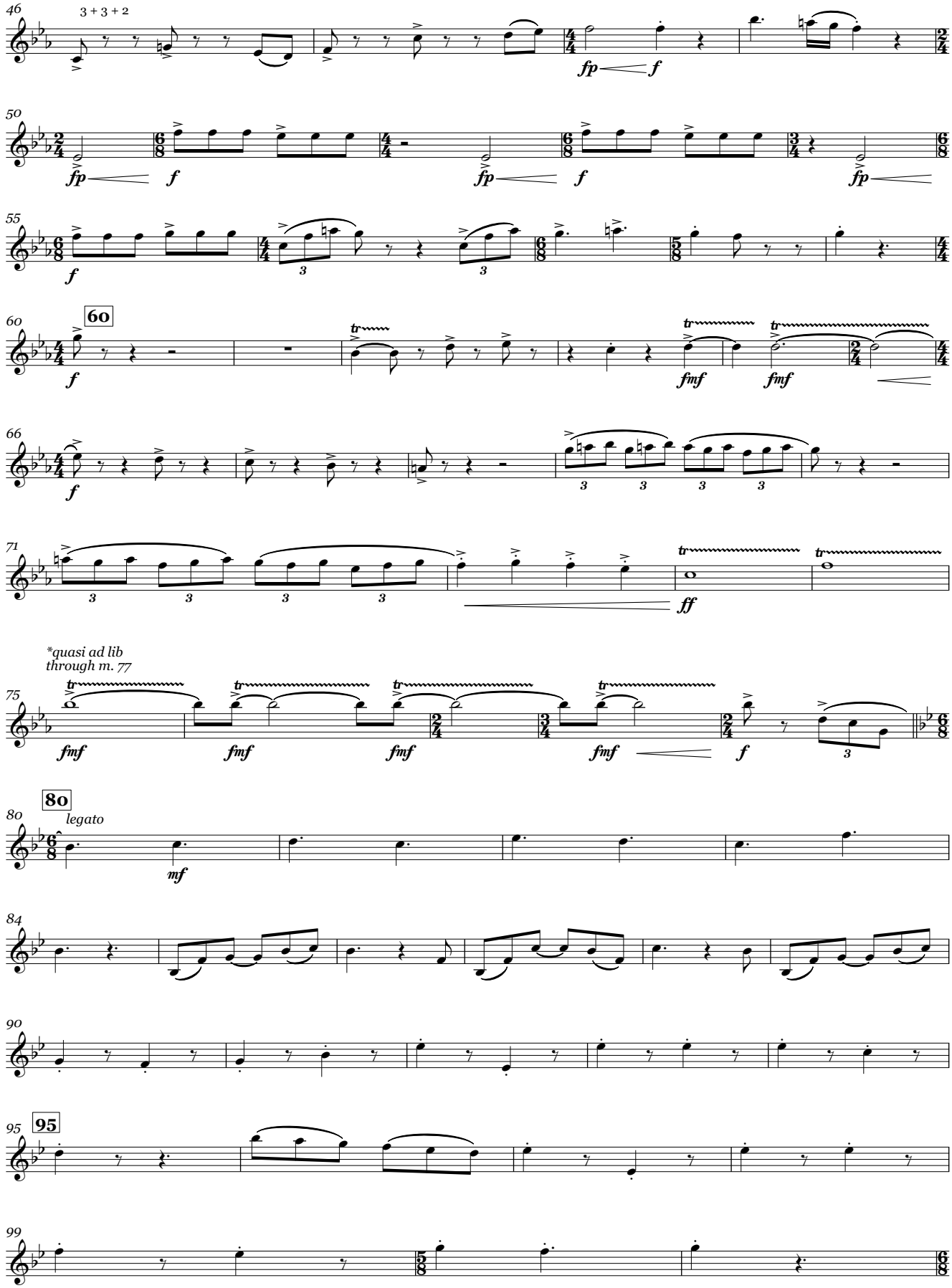

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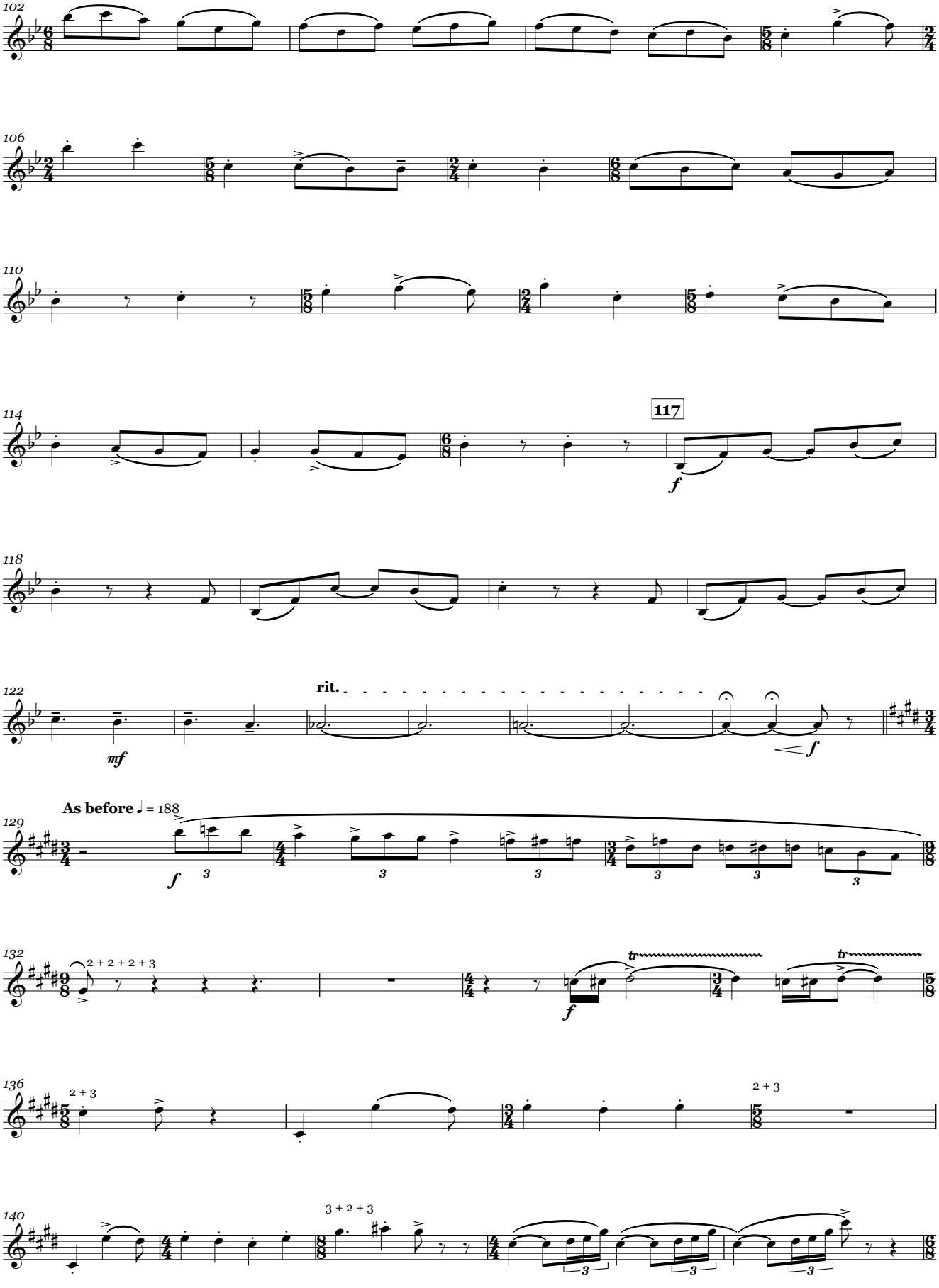
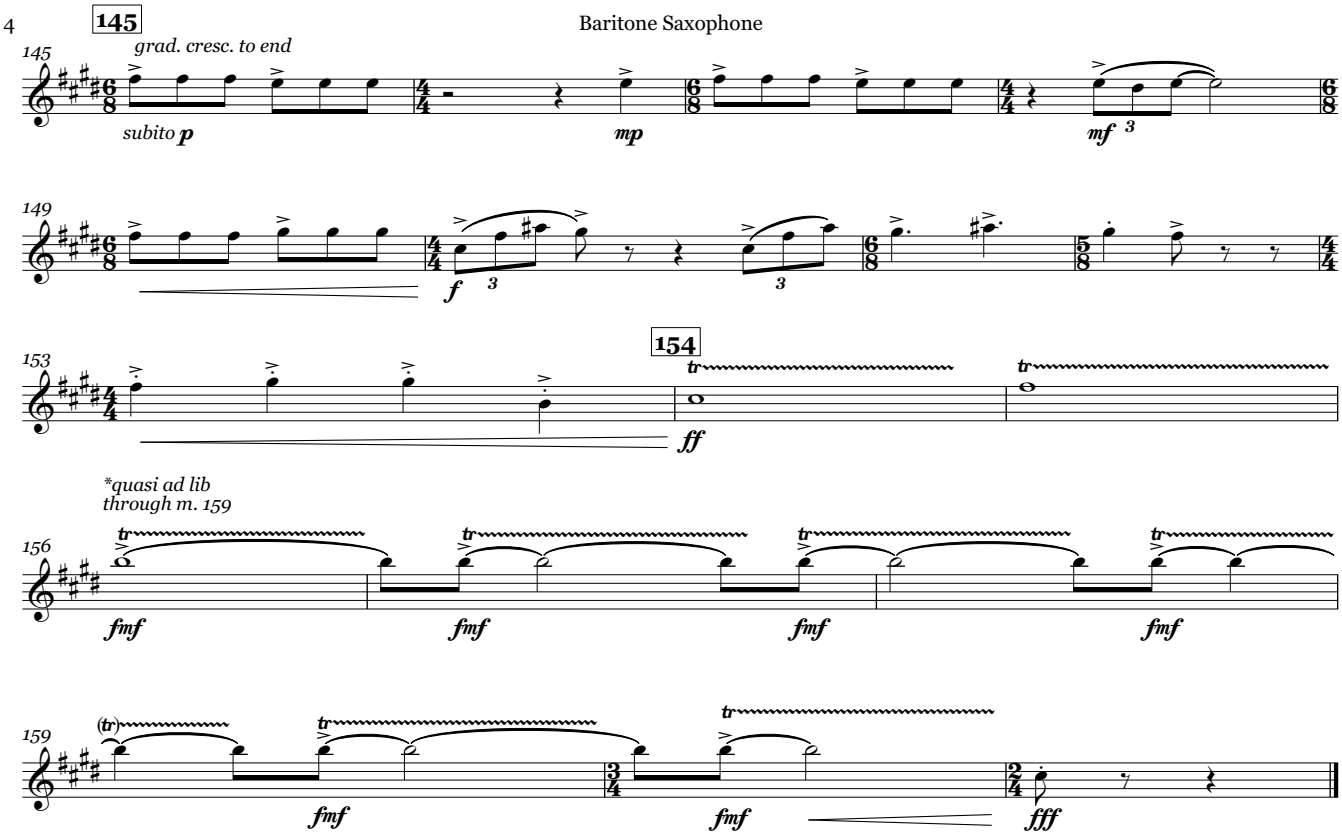

102
106
110
114
117
f
118
122
rit.
mf
f
As before ♩ = 188
129
f
132
2 + 2 + 2 + 3
f
tr
tr
136
2 + 3
2 + 3
140
3 + 2 + 3



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