

# 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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## 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 1<sup>st</sup> 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.



# Three

Haley Woodrow

*Commissioned for the Killian MS Saxophone Trio*

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Visit haleywoodrow.com for video

$\text{♩} = 60$  Slowly

slow, progressive vib.

Alto Saxophone 1

Alto Saxophone 2

Baritone Saxophone

Musical score for Alto Saxophone and Bassoon. The score consists of three staves. The top staff is for Alto Saxophone, the middle for Alto Saxophone, and the bottom for Bassoon. Measure 5 starts with a dynamic of *mf*. The Bassoon has sixteenth-note patterns in measures 6 and 7. Measure 8 is marked *un poco tenuto*. Measures 9 and 10 show sustained notes with grace notes.

9 **= 80 Faster**

Alto Sax.

Alto Sax. *mf*

Bari. Sax. *mf*

*subito p*

**poco accel.**

Alto Sax.  
Alto Sax.  
Bari. Sax.

**molto rit.**

Alto Sax.  
Alto Sax.  
Bari. Sax.

***grad. crescendo*  
quasi ad lib**

***J = 60 Slowly***

Alto Sax.  
Alto Sax.  
Bari. Sax.

**Agitated *J = 188***

Alto Sax.  
Alto Sax.  
Bari. Sax.

25

Alto Sax.

Alto Sax.

Bari. Sax.

*mf*

*tr* *tr* 5

*tr* *tr* 5

*tr* *tr* 5

29

Alto Sax.

Alto Sax.

Bari. Sax.

*2 + 3*

*2 + 3*

*tr* 9/8

*tr* 9/8

*tr* 9/8

34

Alto Sax.

Alto Sax.

Bari. Sax.

*2 + 2 + 2 + 3*

*2 + 2 + 2 + 3*

*tr* 9/8

*tr* 9/8

*tr* 9/8

38

Alto Sax.

Alto Sax.

Bari. Sax.

*2 + 3*

*2 + 3*

*fp* *f*

*fp* *f*

*fp* *f*

42

42

Alto Sax.      Bari. Sax.

3 + 3 + 2      2 + 2 + 2 + 2

*fp* — *f*      *p*

3 + 3 + 2      2 + 2 + 2 + 2

*fp* — *f*      *p*

3 + 3 + 2      2 + 2 + 2 + 2

*fp* — *f*

46

Alto Sax.      Bari. Sax.

3 + 3 + 2

*f*      3 + 3 + 2

*f*      3 + 3 + 2

*fp* — *f*

50

Alto Sax.      Bari. Sax.

*fp* — *f*      *fp* — *f*      *fp* — *f*

*fp* — *f*      *fp* — *f*      *fp* — *f*

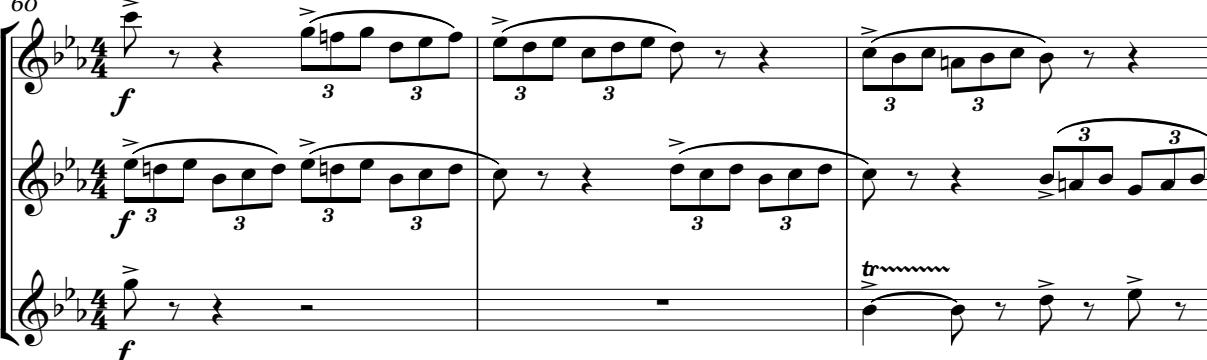
55

Alto Sax.      Bari. Sax.

*f*

*f*

**60**

Alto Sax. 

Alto Sax.

Bari. Sax. 

**63**

Alto Sax. 

Alto Sax.

Bari. Sax. 

**67**

Alto Sax. 

Alto Sax.

Bari. Sax. 

**71**

Alto Sax. 

Alto Sax.

Bari. Sax. 

(trill G to A)

75

Alto Sax. *fmf* *fmf* *fmf* *fmf* *fmf* *fmf*

\*quasi ad lib through m. 77

Alto Sax. *tr* *tr* *tr* *tr* *tr* *tr*

Bari. Sax. *tr* *tr* *tr* *tr* *tr* *tr*

79 Cue (if no conductor) **80**

Alto Sax. *f* *3* *3* *subito p*

Alto Sax. *f* *3* *3* *subito p*

Bari. Sax. *f* *3* *legato* *mf*

84

Alto Sax.

Alto Sax.

Bari. Sax.

90

Alto Sax.

Alto Sax. *mf*

Bari. Sax. *mf*

\*m. 74-77 does not necessarily need to be played exactly as written. I am trying to achieve 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

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.

10

114

Alto Sax.

Alto Sax.

Bari. Sax.

**117**

f

119

Alto Sax.

Alto Sax.

Bari. Sax.

**mf**

rit.

124

Alto Sax.

Alto Sax.

Bari. Sax.

129 As before  $\text{♩} = 188$

Alto Sax.

Alto Sax.

Bari. Sax.

$2 + 2 + 2 + 3$

$2 + 2 + 2 + 3$

$2 + 2 + 2 + 3$

133

Alto Sax.

Alto Sax.

Bari. Sax.

138

Alto Sax.

Alto Sax.

Bari. Sax.

145

grad. cresc. to end

143

Alto Sax.

Alto Sax.

Bari. Sax.

147

Alto Sax.

Alto Sax.

Bari. Sax.

154

152

Alto Sax.

Alto Sax.

Bari. Sax.

The musical score shows three staves. The top two staves are for Alto Saxophone, and the bottom staff is for Bassoon (Bari. Sax.). The key signature is A major (three sharps). The time signature changes from common time (4/4) to common time (4/4) and then to common time (4/4). Measure 152 starts with a dynamic of ***ff***. Measures 153 and 154 start with a dynamic of ***ff***. Measures 155 and 156 start with a dynamic of ***tr***.

(trill G# to A#)

Cue (if no conductor)

\*m. 155-159 mirror 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

# Three

Haley Woodrow

*Commissioned for the Killian MS Saxophone Trio*



Scan QR to listen on soundcloud!  
Visit haleywoodrow.com for video

$\downarrow = 60$  Slowly  
slow, progressive vib.

Sheet music for Alto Saxophone 1, featuring ten staves of musical notation. The music is composed by Haley Woodrow and commissioned for the Killian MS Saxophone Trio. The notation includes various dynamics (mf, p, f, fp), articulations (legato, poco accel., subito p, molto rit.), and performance instructions (un poco tenuto, grad. crescendo quasi ad lib). The music spans from measure 1 to 37, with time signatures changing frequently (e.g., 3/4, 6/8, 12/8, 2/4, 3/8, 5/8). Specific markings include 'Agitated' at measure 21 and 'Copyright © 2015 Woodrow Music' at the bottom.

1  $\downarrow = 60$  Slowly  
slow, progressive vib.

6 un poco tenuto

9  $\downarrow = 80$  Faster  
poco accel.  
subito p

14 molto rit.

17 legato  
 $\downarrow = 60$  Slowly  
grad. crescendo  
quasi ad lib

21 Agitated  $\downarrow = 188$

24 2 + 2 + 2 + 3  
2  
tr.  
mf

29 2 + 3  
2 + 2 + 2 + 3

33 2 + 2 + 2 + 3

37 fp — f

2

Alto Saxophone 1

42 **42**  $3 + 3 + 2$   $\text{fp} \xrightarrow{\text{f}} \text{p}$

46  $f$

50

54

60 **60**  $f$

63 **2**

68

72  $ff$   $f$

75 (trill G to A)  $fmf$   $fmf$   $fmf$   $fmf$   $fmf$  Cue (if no conductor)

\*quasi ad lib through m. 77

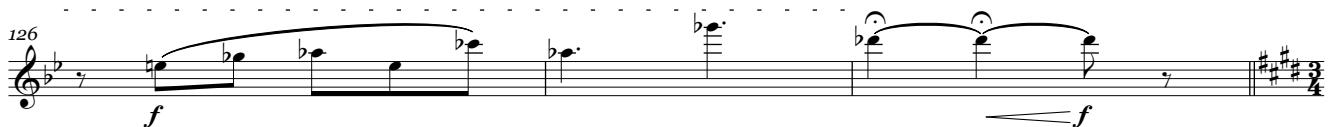
80 **80**  $\text{subito } p$

The sheet music consists of eight staves of musical notation for Alto Saxophone 1. The key signature is mostly B-flat major (two flats), with some changes in measure 54 and 75. Measure 42 starts with a sixteenth-note pattern followed by a dynamic change. Measures 46 and 50 show eighth-note patterns. Measure 54 features a complex rhythmic section with sixteenth-note patterns and a 6/8 time signature. Measures 60 and 63 continue the sixteenth-note patterns. Measure 68 begins a new section with eighth-note patterns. Measure 72 ends with a dynamic  $ff$ . Measure 75 includes a trill instruction and a dynamic  $fmf$ , followed by a cue for the conductor. Measure 80 concludes the page with a dynamic  $\text{subito } p$ .

\*m. 74-77 does not necessarily need to be played exactly as written. I am trying to achieve 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.

## Alto Saxophone 1

3



4

Alto Saxophone 1

136      2 + 3

140      3 + 2 + 3

**145**      grad. cresc. to end

149

153      **154**

(trill G# to A#)

156      *\*quasi ad lib  
through m. 159*

159      Cue (if no conductor)

\*m. 155-159 mirrors 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

# Three

Haley Woodrow



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*Commissioned for the Killian MS Saxophone Trio*

$\text{♩} = 60$  Slowly

slow, progressive vib.

Musical score for Alto Saxophone 2, page 1. The score consists of a single staff in 3/4 time. Measure 1 starts with a dynamic *mf*. Measures 2 and 3 show a progression of notes with dynamics *p* and *p*. Measure 4 continues with a note followed by a rest. Measure 5 ends with a note followed by a rest.

Musical score for Alto Saxophone 2, page 2. The score consists of a single staff in 3/4 time. Measure 6 starts with a dynamic *mf*. Measures 7 and 8 show a progression of notes with dynamics *p* and *mf*. Measure 9 ends with a note followed by a rest.

$\text{♩} = 80$  Faster

Musical score for Alto Saxophone 2, page 3. The score consists of a single staff in 3/4 time. Measure 9 starts with a dynamic *mf*. Measures 10 and 11 show a continuous sequence of eighth-note pairs. Measure 12 ends with a note followed by a rest.

poco accel.

Musical score for Alto Saxophone 2, page 4. The score consists of a single staff in 3/4 time. Measure 12 starts with a dynamic *p*. Measures 13 and 14 show a continuous sequence of eighth-note pairs. Measure 15 ends with a note followed by a rest.

molto rit.

$\text{♩} = 60$  Slowly

Musical score for Alto Saxophone 2, page 5. The score consists of a single staff in 3/4 time. Measure 15 starts with a dynamic *f*. Measures 16 and 17 show a continuous sequence of eighth-note pairs. Measure 18 ends with a note followed by a rest.

Agitated  $\text{♩} = 188$

Musical score for Alto Saxophone 2, page 6. The score consists of a single staff in 3/4 time. Measure 19 starts with a dynamic *p*. Measures 20 and 21 show a continuous sequence of eighth-note pairs. Measure 22 ends with a note followed by a rest.

$2 + 2 + 2 + 3$

2

*tr* ~~~~~ *tr* ~~~~~

Musical score for Alto Saxophone 2, page 7. The score consists of a single staff in 3/4 time. Measure 22 starts with a dynamic *p*. Measures 23 and 24 show a continuous sequence of eighth-note pairs. Measure 25 ends with a note followed by a rest.

$2 + 3$

Musical score for Alto Saxophone 2, page 8. The score consists of a single staff in 3/4 time. Measure 25 starts with a dynamic *p*. Measures 26 and 27 show a continuous sequence of eighth-note pairs. Measure 28 ends with a note followed by a rest.

$2 + 2 + 2 + 3$

Musical score for Alto Saxophone 2, page 9. The score consists of a single staff in 3/4 time. Measure 28 starts with a dynamic *p*. Measures 29 and 30 show a continuous sequence of eighth-note pairs. Measure 31 ends with a note followed by a rest.

$2 + 3$

Musical score for Alto Saxophone 2, page 10. The score consists of a single staff in 3/4 time. Measure 31 starts with a dynamic *fp*. Measures 32 and 33 show a continuous sequence of eighth-note pairs. Measure 34 ends with a note followed by a rest.

\*m. 74-77 does not need to be played verbatim. I am trying to achieve 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.

## Alto Saxophone 2

3

90

95 **95**

99

102

106

110

114

**117**

118

122

rit.

126

129 As before  $\text{♩} = 188$

132

$2+2+2+3$

## Alto Saxophone 2

136 *2 + 3*  
  
 140 *3 + 2 + 3*  
 145 *grad. cresc. to end*  
*subito p*  
 149 *f*  
 153 *ff*  
 \*quasi ad lib through m. 159  
 156 *fmf*  
 159 *(tr) fmf fmf fmf fff*

\*m. 155-159 mirrors 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.

Baritone Saxophone

# Three

Haley Woodrow

*Commissioned for the Killian MS Saxophone Trio*



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$\downarrow = 60$  Slowly  
slow, progressive vib.

6

9  $\downarrow = 80$  Faster  
poco accel.  
molto rit.

14

18  $\downarrow = 60$  Slowly

22 Agitated  $\downarrow = 188$

24

29

34

38

42 **42**

The sheet music consists of ten staves of musical notation for baritone saxophone. Staff 1 starts with a dynamic of *mf* and a tempo of  $\downarrow = 60$  with a instruction "slow, progressive vib.". Staff 2 begins at measure 6 with a dynamic of *mf*, a tempo of  $\downarrow = 80$ , and includes markings for "poco accel." and "molto rit.". Staff 3 starts at measure 14 with a dynamic of *f*. Staff 4 begins at measure 18 with a dynamic of *mf* and a tempo of  $\downarrow = 60$ . Staff 5 starts at measure 22 with a dynamic of *mf* and a tempo of  $\downarrow = 188$ , labeled "Agitated". Staff 6 begins at measure 24 with a dynamic of *f* and a tempo of  $\downarrow = 188$ , with a 2+2+2+3 measure count. Staff 7 begins at measure 29 with a dynamic of *f* and a tempo of  $\downarrow = 188$ , with a 2+2+2+3 measure count. Staff 8 begins at measure 34 with a dynamic of *f* and a tempo of  $\downarrow = 188$ , with a 2+2+2+3 measure count. Staff 9 begins at measure 38 with a dynamic of *fp* and a tempo of  $\downarrow = 188$ , with a 2+3 measure count. Staff 10 begins at measure 42 with a dynamic of *f* and a tempo of  $\downarrow = 188$ , with a 3+3+2 measure count. The score concludes with a final dynamic of *f*.

## Baritone Saxophone

46                    3 + 3 + 2

50

55

60                    [60]

66

71

\*quasi ad lib  
through m. 77

75

80                    [80] legato

84

90

95                    [95]

99

\*m. 74-77 does not need to be played verbatim. I am trying to achieve 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.

## Baritone Saxophone

3



4

**145** grad. cresc. to end

Baritone Saxophone

145 *subito p*      *mp*      *mf* <sup>3</sup>

149 *f* <sup>3</sup>

**153** *ff*

\*quasi ad lib through m. 159

**154** *tr* *tr*

156 *fmf*      *fmf*      *fmf*      *fmf*

159 *(tr)* *fmf*      *fmf*      *fff*

\*m. 155-159 mirrors 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.