

Andrew E. Lawson

When I Behold

FANFARE AND CHORALE



Instrumentation

Piccolo
Flute 1-2
Oboe
Bb Clarinet 1-2-3
Bb Bass Clarinet
Bassoon
Eb Alto Saxophone 1-2
Bb Tenor Saxophone
Eb Baritone Saxophone

Horn in F 1-2
Bb Trumpet 1-2-3
Trombone 1-2
Euphonium (and Baritone T.C.)
Tuba
String Bass

Timpani (Eb, Bb, Db)
Mallet Percussion 1 - Glockenspiel
Mallet Percussion 2 - Xylophone
Mallet Percussion 3 - Vibraphone
Mallet Percussion 4 - Chimes (Tubular Bells)
Percussion 1 - Crash Cymbals & Triangle
Percussion 2 - Suspended Cymbal
Percussion 3 - Tom-Toms (4)
Percussion 4 - Snare Drum & Bass Drum

Performance Notes for the Conductor

1. This piece was written for a combined middle-high mass band and is constructed so that the parts decrease in difficulty further down the section. 1st Parts are the most difficult, 3rd parts are the easiest parts. Ranges for Part 1 fall within Grade 3 ranges, and Part 3 falls within Grade 1 ranges. This is not to say that strong players are not still needed in each part.
2. Most percussion parts can be doubled, except the suspended cymbal, crash cymbals, tom-toms, and bass drum. If using more than one snare drum, it is suggested that a concert snare be used with a deeper, lower-pitched field drum.
3. Solos may be made soli at the conductor's discretion.
4. Pay careful attention to balance and blend in bars 15 - 18, being careful not to cover up moving lines. Sustained pitches provide foundation, and moving the lines provide direction and color. Players must be confident, even when their pitch seems dissonant.

Program Notes

Commissioned by the Tri-Lakes Band Director's Association for the 2024 Tri-Lakes Honor Band Clinic, *When I Behold*, was written takes its title and inspiration from a poem written in 1802 by William Wordsworth.

My Heart Leaps Up

by William Wordsworth

*My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.*

This fanfare contains mostly original material, with brief references to *For the Beauty of the Earth*, a hymntune by Folliot S. Pierpoint written in 1864. The opening statements of heralding brass soon subside as the woodwinds present a pastoral choral, evoking images of vast fields. Soon, the heralding returns in a final crescendo to the end!

- Program Note by Andrew E. Lawson

About the Composer

Andrew E. Lawson is an American composer, arranger, orchestrator, and music educator. Since 2019, he has served as Director of Bands at the Innovation Academy of Robertson County in Springfield, TN. His responsibilities at Innovation Academy include directing the Beginning Band, Middle School Concert Band, High School Band, Jazz Band, Percussion Ensemble, and Athletic Bands. In 2022, Lawson was honored as a Marquis Who's Who in America Biographee for his contributions to music education and music literature. In the Spring of 2023, Mr. Lawson was also named Distinguished Educator of the Year at Innovation Academy.



As a composer, Lawson writes for a variety of ensembles, including band, orchestra, brass band, brass choir, and chamber ensembles. He is a three-time winner of the Dallas Wind Symphony's International Fanfare Composition Competition (2016, 2019, 2020) and, in 2020, had compositions named a semi-finalist and finalist for The American Prize in Wind Band Composition. In 2022, he joined the arranging staff at SouthCoast Music and Design. Over the last decade, Lawson has written over 250 arrangements for churches across the Southeastern United States and continues to write and arrange for the church on a regular basis. Andrew's music has been commissioned and performed by middle school, high school, collegiate, and professional ensembles across the United States, including the Roane County High School Wind Ensemble, Tullahoma High School Band, Tennessee Tech University Symphony Band, University of Georgia Wind Ensemble, Texas Tech Concert Band, Vandercook College of Music Symphonic Band, and most notably, the Dallas Wind Symphony. His music has also been featured at state and national band conferences including the Virginia Music Education Association Conference and the Midwest Band and Orchestra Clinic. His music is currently published with Lovebird Music, BrookWright Music, and Murphy Music Press.

Andrew is a graduate of Tullahoma High School in Tullahoma, TN, and holds a Bachelor's Degree in Instrumental Music Education from Tennessee Technological University. During his time at TTU, he was a member of the Wind Ensemble, Symphony Band, University Orchestra, Bryan Symphony Orchestra, Horn Choir, Clarion Wind Quintet, Aureus Wind Quintet, and the Golden Eagle Marching Band. Lawson has also performed as a guest artist with the Sewanee Symphony Orchestra. and serves as a counselor and instructor at the Summer Music Institute at Tennessee Tech University. During his undergraduate studies, Lawson studied under the instruction of Mr. Joseph Hermann, Dr. Eric Harris, Dr. Greg Danner, and Dr. Jeff Miller.

Lawson's professional affiliations include active memberships in the Middle Tennessee School Band and Orchestra Association (MTSBOA), Tennessee Music Educators Association (TMEA), Tennessee Bandmasters Association (TBA), High School Band Director's National Association (HSBDNA), National Band Association (NBA), American Society of Composers, Authors, and Publishers (ASCAP), and the National Association for Music Education (NAfME). When away from teaching, composing, and performing, Andrew spends his time hiking, bike riding, kayaking, volunteering at his church, spending time with friends and family, and playing disc golf.

When I Behold

ANDREW E. LAWSON
ASCAP

Joyfully! ♩ = 140 7

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horn in F 1 & 2, Trumpet in Bb 1 & 2, Trumpet in Bb 3, Trombone 1 & 2, Euphonium, Baritone T.C., and Tuba. The string section includes String Bass and Timpani. The percussion section includes Mallet Percussion 1 (Glockenspiel), Mallet Percussion 2 (Xylophone), Mallet Percussion 3 (Vibraphone), Mallet Percussion 4 (Chimes), Percussion 1 (Crash Cymbals/Triangle), Percussion 2 (Suspended Cymbal), Percussion 3 (Tom-toms (4)), and Percussion 4 (Snare Drum/Bass Drum). The score features dynamic markings such as *f*, *fp*, *ff*, *p*, *mf*, and *mp*, along with crescendos and decrescendos. The tempo is marked as Joyfully! at 140 beats per minute. A rehearsal mark '7' is placed above the first measure of the woodwind and brass sections.

This page of a musical score, numbered 19, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (Alto Sax. 1), Alto Saxophone 2 (Alto Sax. 2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Baritone/Tuba (Bar. T.C.), and Tuba (Tba.).
- Strings:** Solo for Timpani (Timp.).
- Percussion:** Glockenspiel (Glock.), Xylophone (Xyl.), Vibraphone (Vib.), Chimes (Chim.), and four Percussion parts (Perc. 1-4).

Dynamic markings include *f*, *mf*, *mp*, *fp*, *ff*, and *p*. A *Solo* instruction is present for the Timpani part.

24 25

Picc. *f* *mf* <

Fl. 1 *f* *mf* <

Fl. 2 *f* *mf* <

Ob. *f* *mf* <

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *fp* *ff* *fp*

Bsn. *fp* *ff* *fp*

Alto Sax. 1 *f* *mp*

Alto Sax. 2 *f* *mp*

Ten. Sax. *fp* *ff* *mp*

Bari. Sax. *f* *fp* *ff* *fp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Tpt. 1 *f* *fp* *ff* *fp*

Tpt. 2 *f* *fp* *ff* *fp*

Tpt. 3 *f* *fp* *ff* *fp*

Tbn. 1 *f* *fp* *ff* *fp*

Tbn. 2 *f* *fp* *ff* *fp*

Euph. *f* *fp* *ff* *f*

Bar. T.C. *f* *fp* *ff* *f*

Tba. *f* *fp* *ff* *fp*

S. Bass *f* *fp* *ff* *fp*

Timp. *mf* *f* *mp* *f* *mf* *f* *mf* < *f*

25

Glock. *mp*

Xyl. *f*

Vib. *mp*

Chim.

Perc. 1 *f* To Tri.

Perc. 2 *p* *f* *mf* *f* *mf* *f* *mf* *f* *mf* < *f*

Perc. 3 *p* *f* *mf* *f* *mf* *f* *mf* *f*

Perc. 4 *p*

35 rit. 38 Pastoral ♩ = 68 49

Picc. *f* *mp*

Fl. 1 *f* *mp* *mp*

Fl. 2 *f* *mp* *mp*

Ob. *f* *mp* *mp*

Cl. 1 *f* *mp* *mp*

Cl. 2 *f* *mp* *mp*

Cl. 3 *f* *mp* *mp*

B. Cl. *f* *mp* *mp*

Bsn. *f* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mp*

Alto Sax. 1 *f* *mp* *mp* *Solo* *mf* *mp*

Alto Sax. 2 *f* *mp* *mp* *mp*

Ten. Sax. *f* *mp* *mp* *mp*

Bari. Sax. *f* *mp* *mp* *mp*

Hn. 1 *f* *mp* *mp*

Hn. 2 *f* *mp* *mp*

Tpt. 1 *mp* *Solo* *mf* *mp*

Tpt. 2 *mp* *mp*

Tpt. 3 *mp* *mp*

Tbn. 1 *f* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tbn. 2 *f* *mp* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Euph. *f* *mp* *Solo* *mf* *mp* *tutti* *mf* *mp* *mf* *mp* *mf* *mp*

Bar. T.C. *f* *mp* *Solo* *mf* *mp* *tutti* *mf* *mp* *mf* *mp* *mf* *mp*

Tba. *f* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

S. Bass *f* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Timp. *f* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Glock. *f* *mf* *mp* *p* *mp*

Xyl. *f* *mf* *mp* *p* *mp*

Vib. *f* *mf* *mp* *p* *mp*

Chim. *mf* *f* *mp*

Perc. 1

Perc. 2 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 3

Perc. 4 *pp*

51 59 Allegro ♩ = 140

Picc. *mp* *f* *fp*

Fl. 1 *f* *fp*

Fl. 2 *f* *fp*

Ob. *f*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1 *mp* *f* *mp* *fp*

Alto Sax. 2 *mp* *f* *mp* *fp*

Ten. Sax. *mp* *f* *mp*

Bari. Sax. *mp* *f*

Hn. 1 *mp* *f* *mp* *fp*

Hn. 2 *mp* *f* *mp* *fp*

Tpt. 1 *mp* *mp* *fp*

Tpt. 2 *mp* *mp*

Tpt. 3 *mp* *mp*

Tbn. 1 *mp* *f* *mp* *fp*

Tbn. 2 *mp* *mp* *f* *f*

Euph. *mp* *f* *mp* *fp*

Bar. T.C. *mp* *f* *mp* *fp*

Tba. *mp* *mp* *f* *f*

S. Bass *f* *mp* *f*

Timp. *mp* *Solo* *ff* *f*

Glock. *f*

Xyl. *mp* *f*

Vib. *f*

Chim. *f*

Perc. 1 Triangle *mp* To Cym.

Perc. 2 *mp*

Perc. 3 *mf*

Perc. 4 *mp*

59 Allegro ♩ = 140

64 70

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Bsn. *f*

Alto Sax. 1

Alto Sax. 2

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1

Hn. 2

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Bar. T.C. *f*

Tba. *f*

S. Bass *f*

Timp. *f* *p* *f* *mf* *f* *mp*

Glock. *f*

Xyl. *f*

Vib. *f*

Chim.

Perc. 1 Cymbals *f*

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

Perc. 3 *f* *p* *f* *mf* *f* *mf*

Perc. 4 *f* *p* *f*

70

74

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Alto Sax. 1 *f* *ff*

Alto Sax. 2 *f* *ff*

Ten. Sax. *ff* *ff*

Bari. Sax. *ff* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Tpt. 3 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Euph. *ff* *ff*

Bar. T.C. *ff* *ff*

Tba. *ff* *ff*

S. Bass *ff* *ff*

Timp. *f* *mf* *f* *mf*

Glock. *ff*

Xyl. *ff*

Vib. *ff*

Chim. *ff*

Perc. 1

Perc. 2 *f* *mf* *f* *mf* *f* *mf*

Perc. 3 *f* *mf* *f* *f* *ff*

Perc. 4

80

Picc. *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

B. Cl. *fff*

Bsn. *fff*

Alto Sax. 1 *fff*

Alto Sax. 2 *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *fff*

Tpt. 2 *fff*

Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Euph. *fff*

Bar. T.C. *fff*

Tba. *fff*

S. Bass *fff*

Timp. *ff* Solo *fff*

Glock. *fff*

Xyl. *fff*

Vib. *fff*

Chim. *fff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *fff*

Perc. 4 *fff*