



QUIETLY COME AND WHISPER

SETTING OF BRING A TORCH, JEANNETTE, ISABELLA

Arranged by

Craig Alberty

Instrumentation

- | | |
|----------------------------------|----------------------------------|
| 1 - Conductor's Full Score | 3 - F Horn |
| 8 - Flute | 6 - Trombone |
| 2 - Oboe | 2 - Baritone/
Euphonium |
| 1 - Bassoon | 2 - Baritone T.C. |
| 6 - B $\flat$ Clarinet 1 | 3 - Tuba |
| 6 - B $\flat$ Clarinet 2 | 1 - Bells |
| 2 - B $\flat$ Bass Clarinet | 2 - Snare Drum
Bass Drum |
| 6 - E $\flat$ Alto Saxophone | 2 - Triangle
Suspended Cymbal |
| 2 - B $\flat$ Tenor Saxophone | |
| 1 - E $\flat$ Baritone Saxophone | |
| 4 - B $\flat$ Trumpet 1 | |
| 4 - B $\flat$ Trumpet 2 | |





The Arranger

Craig Alberty has composed several works for concert band, jazz band, and brass ensemble, and has also written a jazz improvisation method. His music has been heard at the Midwest Clinic, the World Saxophone Congress, and at state and regional music conventions, and can be found on contest lists in the United States and Australia.

Trained as a trumpet player, Mr. Alberty now performs regularly on wind-controlled synthesizer and saxophone. He operates an audio production studio specializing in the creation of accompaniment materials for educational publications; serves as an adjudicator and clinician; and routinely fills commissions for new works. He has taught instrumental music at all levels and is currently Director of Instrumental Activities at Francis Marion University in South Carolina.

About the Music

This elegantly simple French carol has been scored to display the lyrical qualities of the concert band. The setting attempts to preserve the beautiful clarity of the melody while presenting numerous instrumental color combinations.

In performance, it is essential to maintain forward motion and flow while retaining smoothness in articulation. All tongued notes should be *legato*, and eighth notes with a *legato* marking should have a lift. Smooth and moving will be a challenging concept for some younger players; make it an objective.

The two *molto rit.* markings will produce dramatic moments if observed and executed properly. As always, dynamic indications are essential. However, balance of melody and accompaniment is of even greater importance. The melody should be clearly heard at all times. Most of the accompaniment lines are melodies as well and should be interpreted melodically, following the same dynamic nuances as the carol melody.

QUIETLY COME AND WHISPER

Setting of *Bring a Torch, Jeannette, Isabella*

TRADITIONAL
Arranged by
CRAIG ALBERTY
(ASCAP)

Moderately (♩ = 104)

Flute *p* *mf*

Oboe *p* *mf*

Bassoon *mf*

B♭ Clarinets 1 *p* *mf*
2 *p* *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 *mf*
2 *mf*

F Horn *mf*

Trombone *mf*

Baritone/Euphonium *mf*

Tuba *mf*

Bells *p* *mf*

Snare Drum *S.D.*

Bass Drum *B.D.*

Triangle *Sus. Cym.* *mf*

Suspended Cymbal *mf*

2 3 *p* 4 5 *mf*

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

6

7 *p*

8

9 *mf*

10

Preview Only Requires Purchase

a2

16

21

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax

T. Sax.

B. Sax.

21

Tpts. 1

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

17 18 19 20 21 22

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

23 24 25 26 27 28

p

B1141

38

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax

T. Sax.

B. Sax.

38

1

Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

dampen

Bells

S.D.
B.D.

Tri.
Sus. Cym.

35 36 37 38 39 40 *p*

molto rit.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax

T. Sax.

B. Sax.

molto rit.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

41 42 *f* 43 44 *p* 45

46 A tempo

Fl. *p*

Ob. *p*

Bsn. *mf*

1 Cls. *p*

2 Cls. *p*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

46 A tempo

1 Tpts. *mf* a2

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Bells

S.D. B.D.

Tri. Sus. Cym. *mf*

46 *f* 47 48 49 50 51

54

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax

T. Sax.

B. Sax.

54

1

Tpts.

2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

52 53 54 55 56 57

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Tri.
Sus. Cym.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax

T. Sax.

B. Sax.

1
2
Tpts.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

64

65 *p*

66

67 *mf*

68

dampen dampen

71 *molto rit.*

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. *f*

2 *f*

B. Cl. *f*

A. Sax *f*

T. Sax. *f*

B. Sax. *f*

71 *molto rit.*

Tpts. 1 *f*

2 *f*

Hn. *f*

Tbn. *f*

Bar./
Euph. *f*

Tuba *f*

Bells *f*

S.D. *f*

B.D. *f*

Tri. *f*

Sus. Cym. *f*

69 *p* 70 71 *f* 72 73

Slowly

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax

T. Sax.

B. Sax.

Slowly

a2

1

2

Tpts.

Hn.

Tbn.

Bar./
Euph.

Tuba

Bells

S.D.
B.D.

Tri.
Sus. Cym.

74 75 76 77 78 79