

FULL CONDUCTOR SCORE

Catalog No: 011-4767-01

BRING A TORCH, JEANETTE, ISABELLA

AN EVENTIDE CAROL

Todd Phillips

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



BRING A TORCH, JEANETTE, ISABELLA

Todd Phillips

Instrumentation

Full Conductor Score	1	1st B \flat Trumpet.....	5
Flute	10	2nd B \flat Trumpet	5
Oboe	2	F Horn	4
1st B \flat Clarinet.....	5	Trombone.....	6
2nd B \flat Clarinet	5	Baritone B.C.	2
B \flat Bass Clarinet.....	2	Baritone T.C.....	2
Bassoon	2	Tuba	4
E \flat Alto Saxophone.....	6	Bells	4
B \flat Tenor Saxophone.....	2	Percussion 1: Tambourine, Sleigh Bells	2
E \flat Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Triangle	2

Program Notes

Bring a Torch, Jeanette, Isabella is a traditional Christmas carol, which originated as a dance for the nobles. Words were later added, and the song became a well-known Christmas carol. A common misconception is that Jeanette Isabella is one person; however, Jeanette and Isabella were two milkmaids that shared the good news of Jesus' birth with the villagers. In this setting, the beautiful melodic line moves throughout the ensemble.

Notes to the Director

In this arrangement, the percussion plays an important part in the overall timbre of the piece, presenting a great opportunity for teaching technique and critical listening.

The introduction statement should be played smoothly. The solo at m. 16 is written in the clarinet and trumpet part. At the conductor's discretion, both may play together as a duet, or either may play solo. In m. 25 all clarinets and trumpets join the soloist. The melody is treated as a round at m. 24, with the flute being the first statement. Ensure that all entrances are balanced through this section. Be careful that the low brass part does not cover up the instruments playing the round.

At m. 25 a suspended cymbal may be used as a substitute for the crash cymbal. The triangle has solos starting at m. 36. The dotted half notes in measures 35, 37, 42 and 44 need to be held for full value. At m. 63, another round begins, this time with the lower voices, and moving up. Make sure that all entrances are balanced.

M. 77 starts the transition into the new key at m. 81. This section builds in intensity utilizing a steady *crescendo* and *ritardando*. It is important that the suspension in the 2nd clarinet, alto and 2nd trumpet is heard in m. 80 right before the key change. At m. 81 the tempo is slower and the ensemble plays *forte*. This is an ensemble *forte* and no instrument should stand out over the others. At m. 90 the dynamics go back to piano as the introduction theme is reintroduced.

I hope you and your group will enjoy performing **Bring A Torch, Jeanette Isabella: An Eventide Carol**.

About the Composer



Todd Phillips hails from Northeast Indiana. At the age of six, he picked up his father's trumpet and has been playing ever since. His love of music and the ability to pass it on to future generations is manifested in his varied teaching career.

Todd Phillips is the band director for several Lutheran Elementary schools in the Fort Wayne area as well as the Jazz Band Director at Concordia Lutheran High School. Todd also assists with the state level Concordia High School Marching Band.

Over his 24 years of teaching, Todd has taught students from kindergarten through college and has been arranging and composing pieces for a variety of groups for over 25 years. His students are always excited to debut new pieces that were written or arranged for their bands. Todd received a Bachelor of Science in Music Education from Indiana University-Purdue University, Fort Wayne and a Master of Arts in Music from Ball State University. He has also continued his education at the Vandercook College of Music.

As a freelance musician, Todd has been featured on his trumpet, keyboard, and trombone in groups ranging from the nationally known Sammy Kay Orchestra to the Box Tops and as the opening act for Three Dog Night. He regularly plays around the Fort Wayne area with numerous groups and as a solo artist. Todd also lends his talents to two contemporary church groups and the Fort Wayne Area Community Band.

2019 Concert Band CD



WFR398

CATALYST

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Edward S. Petersen – Conductor

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BRING A TORCH, JEANETTE, ISABELLA

Conductor Score
011-4767-00

An Eventide Carol

Todd Phillips

Smoothly ♩ = 120

This musical score is for the piece "Bring a Torch, Jeanette, Isabella" by Todd Phillips. It is a conductor score for a full orchestra and includes parts for various instruments. The score is in 3/4 time and has a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes parts for Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone, Baritone B.C., Tuba, Bells, Percussion 1 (Tambourine and Sleigh Bells), and Percussion 2 (Suspended Cymbal and Triangle). The score includes dynamic markings such as *mf*, *mp*, and *p*, and articulation markings like accents and slurs. A large watermark "For Reference Only. Not Valid for Performance." is overlaid diagonally across the score.

12

Fl. *mf*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn.

A. Sx. *mf* *p*

T. Sx. *mf* *p*

B. Sx.

1st Tpt. *mf* *p*

2nd Tpt. *mf* *p*

Hn.

Tbn.

Bar.

Tuba *mp*

Bls.

Perc. 1

Perc. 2 *p*

8 9 10 11 12 13 14

Fl.

Ob.

1st Cl. *Solo*

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt. *Solo*

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1 *Tambourine*

Perc. 2 *S.C. (yarn mallets)*

mf

mp

mf

mp

mf

15 16 18 19 20 21

31

Fl. *f*

Ob. *mf*

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

31

1st Tpt. *p* *mf*

2nd Tpt. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Bar. *p* *mf*

Tuba *p* *mf*

Bls.

Perc. 1 *p*

Perc. 2

Fl. *mp*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sx.

T. Sx.

B. Sx. *mf*

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bls.

Perc. 1 *mp*

Perc. 2 Solo *mf*

36 37 38 39 40 41 42

Fl. *mf* *mf*

Ob. *mf* *mf*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

B. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Bls. *mf*

Perc. 1 *mf*

Perc. 2 Solo Solo

43 44 45 46 47 48 49

63

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

63

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

S.C. (with stick)

p *mf* *f*

58 59 60 61 62 64

Fl. *f*

Ob.

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx.

T. Sx. *mp*

B. Sx. *mp*

71

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bls. *mf*

Perc. 1 *mp*

Perc. 2

Fl. *mp* *f* *tr*

Ob. *mp* *f* *tr*

1st Cl. *f* *tr*

2nd Cl. *f* *tr*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *mp* *mf* *mp* *f*

T. Sx. *mf* *mp* *f*

B. Sx. *mf* *mp* *f*

1st Tpt. *mf* *mp* *f*

2nd Tpt. *mf* *mp* *f*

Hn. *mf* *mp* *f*

Tbn. *mf* *mp* *f*

Bar. *mf* *mp* *f*

Tuba *mf* *mp* *f*

Bls. *mp* *f*

Perc. 1

Perc. 2 *mp* *f* S.C. (yarn mallets)

mp *f*

72 73 74 75 76 77 78

rit. Slower ♩ = 108

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

mp *f* *mp* *f* *mp* *f* *mp*

79 80 81 82 83 84 85

90

Fl. *mf*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx.

B. Sx. *mp*

90

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bls. *mp*

Perc. 1

Perc. 2

f 86 87 88 *mp* 89 *f* 91 92

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Bls.

Perc. 1

Perc. 2

mp

f

mp

93 94 95 96 97 98 99