

Listen to the Lambs

A religious characteristic in the form of an anthem

R. Nathaniel Dett

**Transcribed by Clarence Barber
for CONCERT BAND**

Instrumentation

1 Full Score	2 E \flat , Alto Saxophone 1	2 Trombone 1
3 Flute 1	2 E \flat , Alto Saxophone 2	2 Trombone 2
3 Flute 2	2 B \flat , Tenor Saxophone	2 Trombone 3
1 Oboe 1	1 E \flat , Baritone Saxophone	2 Euphonium T.C.
1 Oboe 2	3 B \flat , Trumpet 1	3 Euphonium B.C.
1 Bassoon 1	3 B \flat , Trumpet 2	4 Tuba
1 Bassoon 2	3 B \flat , Trumpet 3	1 String Bass
4 B \flat , Clarinet 1	1 F Horn 1	1 Timpani
4 B \flat , Clarinet 2	1 F Horn 2	1 Percussion
4 B \flat , Clarinet 3	1 F Horn 3	(Crash Cymbals, Suspended Cymbal)
1 E \flat , Alto Clarinet	1 F Horn 4	
2 B \flat , Bass Clarinet		

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About the Composer

Nathaniel Dett was one of John Philip Sousa's favorite composers, even in a time when racial relations in the United States were less than optimal. Dett's music is filled with melodic charm and harmonic interest.

About the Arranger

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the band editor for LudwigMasters Publications and Southern Music Company, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. His compositions have been played around the world, including many written for his students at Midview and for members of the United States Air Force and Army Bands, and members of the Cleveland Orchestra. As a percussionist, he has been a member of the Akron and Canton (OH) Symphony Orchestras, the Blossom Festival Band, Blossom Festival Orchestra, Virginia Grand Military Band, Strongsville Community Band, and the Patriot Symphonic Band.

Program Notes

Listen to the Lambs is, in its original form, an *a cappella* choral work. Called "a religious characteristic in the form of an anthem" by its composer, the composition is one of breath-taking beauty and sensitivity. It was first published in 1914.

Performance Suggestions

The final two measures, a simple unison tonic repeated, should be considered as optional. The simplicity works well for voices, but somehow seems thin and anticlimactic within the sonority of the concert band. Best results with the work are achieved when players strive for a vocal quality to their playing that allows all instruments to be heard in the balance. Depth of tone in louder passages should supplant volume and intonation must be the band's best.

Listen to the Lambs

A religious characteristic in the form of an anthem

R. Nathaniel Dett
transcribed Clarence Barber (ASCAP)

Moderato, rubato e legato ♩ = 80

Flute 1 2

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

String Bass

Timpani

Percussion

The musical score is for a symphonic band or orchestra. It features a variety of instruments including woodwinds (flute, oboe, bassoon, clarinets, saxophones), brass (trumpets, horns, trombones, euphonium, tuba), and strings (string bass, timpani, percussion). The score is in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *espressivo*. The tempo is marked as Moderato, rubato e legato with a quarter note equal to 80 beats per minute. The score is divided into seven measures, with some instruments having multiple staves. A large watermark 'SAMPLE' is overlaid on the page.

8

Fl. 1 2 *a2* *f* *rit.*

Ob. 1 2 *a2* *f*

Bsn. 1 2 *mf* *f*

B^b Cl. 1 *mf* *f*

2 3 *mf* *f* *a2*

Alt. Cl. *mf* *f*

B. Cl. *f*

A. Sax. 1 2 *a2* *f*

T. Sax. *f*

Bar. Sax. *f*

8 9 10 11 12 13 14

Tpt. 1 *f* *st. mute* *mp*

2 3 *a2* *f* *st. mute* *a2* *mp*

Hn. 1 2 *mf* *f* *mp*

3 4 *mf* *f*

Tbn. 1 *f*

2 3 *mf* *f* *a2*

Euph. *f* *solo* *mp*

Tba. *f*

St. B. *f*

Timp. *f*

Perc. Cr. Cym. *f*

20

15 16 17 18 19 20 21

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

B[♭] Cl. 1 2 3 *mf* *f*

Alt. Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Tpt. 1 2 3 *mf* *open* *f*

Hn. 1 2 3 4 *mf* *f*

Tbn. 1 2 3 *mf* *f*

Euph. *tutti* *mf* *f*

Tba. *mf* *f*

St. B. *mf* *f*

Timp. *f*

Perc. *Sus. Cym.* *mf* *f*

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Fl. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28 29 30 31 32

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Perc.

33

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

33 34 35 36 37 38 39 40 41 42 43

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba. 1 player

St. B.

Timp.

Perc.

45 A Tempo e marcato

44

Fl. 1 2 *f* *a2*

Ob. 1 2 *f* *a2*

Bsn. 1 2 *f*

B^b Cl. 1 2 3 *f* *a2*

Alt. Cl. *f*

B. Cl. *f*

A. Sax. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

44 45 46 47 48 49 50 51 52

Tpt. 1 2 3 *f*

Hn. 1 2 3 4 *f*

Tbn. 1 2 3 *f* *a2*

Euph. *f*

Tba. *f* *tutti*

St. B. *f*

Timp.

Perc. Cr. Cym. *f*

53 A Tempo

Musical score for measures 53-61, first system. Includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Alto Clarinet (Alt. Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). Dynamics include mp, f, solo, and tutti.

53 54 55 56 57 58 59 60 61

Musical score for measures 53-61, second system. Includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), String Bass (St. B.), and Percussion (Perc.).

62

rit. solo

p

pp

Fl. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

Alt. Cl. 1 2

B. Cl. 1 2

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf

p

pp

p

pp

p

pp

62

63 64 65 66 67 68 69 70 71 72 73 74

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Perc.

75 $\text{♩} = \text{♩}$ *tutti* 79 **Tempo I**

Fl. 1 2 *mf* *f* *mf*

Ob. 1 2 *mf* *f* *mf*

Bsn. 1 2 *mf* *f* *mf*

B^b Cl. 1 2 3 *mf* *f* *mf*

Alt. Cl. *mf* *f*

B. Cl.

A. Sax. 1 2 *mf* *f*

T. Sax.

Bar. Sax.

75 76 77 78 79 80 81

Tpt. 1 2 3 *f* *mf* *mf* *st. mute*

Hn. 1 2 3 4 *mf* *mf*

Tbn. 1 2 3 *f*

Euph. *f* *div.* *mf*

Tba.

St. B.

Timp.

Perc.

85

82

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Bsn. 1 2 *a2*

B^b Cl. 1 2 3 *a2*

Alt. Cl. *a2*

B. Cl. *a2*

A. Sax. 1 2 *a2*

T. Sax. *a2*

Bar. Sax. *a2*

mf *f* *ff*

82 83 84 85 86 87 88 89 90

Tpt. 1 2 3 *open*

Hn. 1 2 3 4 *mf*

Tbn. 1 2 3 *mf* *a2*

Euph. *mf*

Tba. *mf*

St. B. *mf*

Timp. *ff*

Perc. *ff*

mf *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

91

97 optional Amen ending

The musical score is arranged in two systems. The first system covers measures 91 to 96, and the second system covers measures 97 to 100. Measure 97 is designated as an optional Amen ending. The instruments are listed on the left side of the score. Dynamics are indicated by *pp* (pianissimo) and *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

SAMPLE

SAMPLE

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