

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 full orchestra and includes parts for Flute, Oboe, Bassoon, Clarinets (B♭, E♭ Alto, B♭ Bass), Saxophones (E♭ Alto, B♭ Tenor, E♭ Baritone), Trumpets (B♭), Horns (F), Trombones (1, 2, 3), Euphonium, Tuba, String Bass, Timpani, and Percussion. The score is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderato, rubato e legato, with a metronome marking of ♩ = 80. The score is divided into seven measures. The woodwinds and strings play a melodic line starting in measure 2, with dynamics ranging from mp to espressivo. The brass instruments are mostly silent, with some playing in measure 7. The percussion is also silent throughout the piece.

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* *mp* *st. mute*

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

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*

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*

62

rit. solo

p

pp

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.

mf

p

pp

p

pp

pp

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 *mf* *tutti* *f* *mf* 79 **Tempo I**

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.

75 76 77 78 79 80 81

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Timp.

Perc.

st. mute *mf* *mf* *mf* *mf* *mf* *mf* *div.* *mf*

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*

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