

JANUARY 2025

LISTEN TO THE LAMB

MOTETS BY HILARION ESLAVA

LEAN ON ME (SCORE TO COME)

1. LISTEN TO THE LAMBS
A Religious Characteristic in the
Form of an Anthem for
SATB and Soprano Solo, Unaccompanied

R. Nathaniel Dett

Moderato
p weirdly

Soprano
Lis-ten to the lambs! Lis-ten to the lambs!

Alto
Lis-ten to the lambs! Lis-ten to the lambs!

Tenor
p All a - cry - ing!

Bass
p All a - cry - ing!

Moderato
p

for rehearsal only

Detailed description: This system contains the first four staves of the vocal parts and the beginning of the piano accompaniment. The Soprano and Alto parts have two measures of music, each with the lyrics 'Lis-ten to the lambs!'. The Tenor and Bass parts have two measures of music, each with the lyrics 'All a - cry - ing!'. The piano accompaniment starts with a *p* dynamic and includes a 'for rehearsal only' section. The tempo is marked 'Moderato' and the performance style is 'weirdly'.

4

mf

Lis-ten to the lambs! All a - cry - ing,

espr. All a - cry - ing! *cresc.* Lis-ten to the lambs! All a - cry - ing, all a - cry - ing,

espr. All a - cry - ing! *cresc.* All a - cry - ing, all a - cry - ing,

espr. All a - cry - ing! *cresc.* All a - cry - ing, all a - cry - ing,

All a - cry - ing! All a - cry - ing, all a - cry - ing,

cresc.

Detailed description: This system contains the vocal parts and piano accompaniment for measures 4 through 8. The Soprano part has two measures of music with lyrics 'Lis-ten to the lambs!' and 'All a - cry - ing,'. The Alto part has two measures of music with lyrics 'All a - cry - ing!' and 'Lis-ten to the lambs! All a - cry - ing, all a - cry - ing,'. The Tenor part has two measures of music with lyrics 'All a - cry - ing!' and 'All a - cry - ing, all a - cry - ing,'. The Bass part has two measures of music with lyrics 'All a - cry - ing!' and 'All a - cry - ing, all a - cry - ing,'. The piano accompaniment includes a *mf* dynamic and a *cresc.* marking. The tempo is 'Moderato'.

9

all a - cry - ing, cry - ing, *rit.* a tempo
all a - cry - ing, all, all a - cry - ing, lambs!
all a - cry - ing, cry - ing, lambs!
all a - cry - ing, all, all a - cry - ing, Lis-ten to the lambs!

14

All a-cry-ing, All a-cry-ing, *rit.* a tempo
All a-cry-ing, lambs! All a-cry-ing, lambs!
All a-cry-ing, lambs! All a-cry-ing, lambs!
Lis-ten to the lambs! Lis-ten to the lambs!

18 *molto cresc.* *f* *sf*
All a-cry-ing, all a-cry-ing, all a - cry - ing,
molto cresc. *f* *sf*
All a-cry-ing, all a-cry-ing, all a - cry - ing,
molto cresc. *f* *sf*
All a-cry-ing, all a-cry-ing, all a - cry - ing, all,
molto cresc. *f* *sf*
All a-cry-ing, all a-cry-ing, all a - cry - ing, all,

23 *mp* *p* *p* *pp*
all a - cry - ing, all a - cry - ing!
mp *p* *p* *pp*
all a - cry - ing, all a - cry - ing!
mp *p* *p* *pp*
all a - cry - ing, all a - cry - ing!
mp *p* *p* *pp*
all a - cry - ing, all a - cry - ing!

THE CAROL

Meno mosso

31

Soprano solo
con molto espr.

He shall feed his flock like a shep-herd, — and car-ry the young lambs in his bo-som.

end solo

p

* (hmm)

p

(hmm)

p

(hmm)

p

(hmm)

Meno mosso

p

38

mf

He shall feed his flock like a shep - - herd, and

mf

He shall feed his flock like a shep-herd, like a shep-herd, and

mf

He shall feed his flock like a shep - herd, like a shep-herd, and

mf

He shall — feed his flock — like a shep-herd, and

mf

*Omit this middle C of the Soprano in quartet performance.

42

rit.

car - ry the young lambs in his bo - som. He shall feed his

f marc.

car - ry the young lambs in his bo - som. He shall feed his

f marc.

car - ry the young lambs in his bo - som. He shall feed his

f marc.

car - ry the young lambs in his bo - som. He shall feed his

rit.

Più mosso

f marc.

47

dim. molto

flock like a shep-herd, and car - ry the young lambs in his bo

dim. molto

flock like a shep-herd, and car - ry the young lambs in his bo

dim. molto

flock like a shep-herd, and car - ry the young lambs in his bo

dim. molto

flock like a shep-herd, and car - ry the young lambs in his bo

dim. molto

53 **Meno mosso**
Soprano solo
mf con molto espr.

He shall feed his flock like a shep-herd, — and car-ry the young lambs in his bo-som, and
pp som.* (hmm) and *f*
pp som. (hmm) and *f*
pp som. (hmm) and *f*
pp som. (hmm) and *f*

Meno mosso
pp *f*

60

car-ry the young lambs in his bo-som, in his bo-som, in his bo-som,
pp
car-ry the young lambs in his bo-som, in his bo-som, in his bo-som,
mf *dim. poco a poco*
car-ry the young lambs in his bo- bo
mf *dim. poco a poco*
car-ry the young lambs in his bo- bo
pp
car-ry the young lambs in his bo-som, in his bo-som, in his bo-som,
mf *dim. poco a poco*

*See footnote page 6.

68

in his bo-som, in his bo-som, in his bo-som, the young lambs.

pp end solo

in his bo-som, in his bo-som, in his bo-som, lambs.

pp

som the young lambs.

pp

som the young lambs.

pp

in his bo-som, in his bo-som, in his bo-som, lambs.

pp

75

mf Ah! lis - ten!* Ah! lis - ten!* rit. marc. >>

mf Ah! lis - ten!* f Ah! lis - ten!* marc. >>

mf Ah! lis - ten!* f Ah! lis - ten!* marc. >>

mf Ah! lis - ten!* f Ah! lis - ten!* marc. >>

mf Ah! lis - ten!* Ah! rit. 3

mf f marc. 3

*Prolonged

79 **Tempo I^o**

mp Lis-ten to the lambs! *mf* All a - cry - ing! *mp* Lis-ten to the lambs!

mp Lis-ten to the lambs! *mf* All a - cry - ing! *mp* Lis-ten to the lambs!

mf All a - cry - ing!

mf All a - cry - ing!

All a - cry - ing!

Tempo I^o

mp *mf* *mp*

82

mf All a - cry - ing! *mp* Lis-ten to the lambs, *f* all a - cry - ing,

mf All a - cry - ing! *mp* Lis-ten to the lambs, *f* all a - cry - ing,

mf All a - cry - ing! *f marc.* Lis-ten to the lambs a-cry-ing,

mf All a - cry - ing! *f marc.* Lis-ten to the lambs a-cry-ing,

All a - cry - ing! *f marc.* Lis-ten to the lambs a-cry-ing,

mf *mp* *f*

marc.

86

Musical score for measures 86-90. It features four vocal staves and a piano accompaniment. The lyrics are: "all a - cry-ing, all a - -", "all a - cry-ing, all", "lis-ten to the lambs a-cry-ing, all a -", and "lis-ten to the lambs a-cry-ing, all a -". The piano part includes a section marked *ff* (fortissimo) with a *STP* (staccato) marking. The score is in a key with one flat and a common time signature.

91

Musical score for measures 91-95. It features four vocal staves and a piano accompaniment. The lyrics are: "cry - - - - - ing! A - men.", "a - cry - - - - - ing! A - men.", "cry - - - - - ing! A - men.", and "cry - - - - - ing! A - men.". The piano part includes a section marked *pp* (pianissimo). The score is in a key with one flat and a common time signature.

Eleven Sacred Choral Motets

From a Handwritten Journal of Unpublished Works By Hilarión Eslava

1. Et Incarnatus Est

And Was Conceived

Text from "Credo in Deum"

Soprano
Et in-car - na-tus est de Spi-ri-tu Sanc-to ex Ma - ri - a

Alto
Et in-car - na-tus est de Spi-ri-tu Sanc-to ex Ma - ri - a

Tenor
Et in-car - na-tus est de Spi-ri-tu Sanc - to ex Ma - ri - a

Bass
Et in-car - na - tus est de Spi-ri-tu Sanc - to ex Ma - ri - a

Piano
(practice only)

The first system of the musical score is for the vocal parts and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano staff. The vocal parts are in 4/4 time and have lyrics in Spanish. The piano accompaniment is marked '(practice only)' and consists of chords and melodic lines in both hands.

13

S.
Vir-gi- ne, et ho - mo fac - tus est fac - tus est.

A.
Vir - gi - ne, et ho - mo fac - tus est, fac - tus est.

T.
Vir - gi - ne, et ho - mo fac - tus est, fac - tus est.

B.
Vir - gi - ne, et ho - mo fac - tus est, fac - tus est.

Pno.

The second system of the musical score continues the vocal parts and piano accompaniment. It starts at measure 13. The vocal parts have lyrics in Spanish. The piano accompaniment continues with chords and melodic lines in both hands.

2. Et Vitam

And the Life

Text from "Credo in Deum"

Soprano
Et vi-tam, et vi-tam ven-tu-ri sae-cu-li, A-men, A-men, A-men

Alto
Et vi-tam, et vi-tam ven-tu-ri sae-cu-li, A-men, A-men, A-men

Tenor
Et vi-tam, et vi-tam ven-tu-ri sae-cu-li, A-men, A-men, A-men

Bass
Et vi-tam, et vi-tam ven-tu-ri sae-cu-li, A-men, A-men, A-men

Piano (practice only)

3. Erunt Signa in Sole

Adviento: Dominica 1ª (First Sunday of Advent)

Luke 21:25

Soprano
E-runt sig-na in so-le et lu-na, lu-na et stel-

Alto
E-runt sig-na in so-le et lu-na, et lu-na et stel-

Tenor
E-runt sig-na in so-le et lu-na et stel-

Bass
E-runt sig-na in so-le et lu-na et stel-

Piano (practice only)

8

S. *p*
lis, et in ter- ris pres-su-ra gen-ti - um, pres-su-ra gen-

A. *p*
lis, et in ter - ris pres-su-ra gen-ti - um, pres-su-ra gen-ti -

T. *p*
lis, et in ter - ris pres-su-ra gen-ti - um, pres-su-ra gen-ti -

B. *p*
lis, et in ter - ris pres-su-ra gen-ti - um, pres-su-ra gen-ti -

Pno.

14

S. *f*
ti-um praecon-fu - si - o- ne, so-ni-tus, so-ni-tus

A. *f*
um praecon - fu - si-o- ne, so-ni-tus, so-ni-tus

T. *f*
um praecon-fu - si - o- ne, so-ni-tus, so-ni-tus

B. *f*
um praecon-fu - si - o- ne, so-ni-tus, so-ni-tus

10. Pno.

21

S. ma - ris et fluc - tu - um.

A. ma - ris et fluc - tu - um.

T. ma - ris et fluc - tu - um.

B. ma - ris et fluc - tu - um.

Pno.

4. Adjuva Nos

Dies Cinerum (Ash Wednesday)

Psalm 79:9

Soprano Ad - ju - va nos, De - us, De - us sa - lu - ta - ris nos -

nd Soprano Ad - ju - va nos, De - us sa - lu - ta - ris nos -

Alto Ad - ju - va nos, De - us sa - lu - ta - ris nos -

Tenor Ad - ju - va nos, De - us sa - lu - ta - ris nos -

Piano (practice only)

32

S. ca- tis, pec-ca- tis. pec - ca- tis nos-

S.-2 ca- tis, pec - ca- tis nos-

A. ca- tis, pec - ca- tis nos-

T. ca- tis, pec - ca- tis nos-

Pno.

42

S. tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris, prop- ter no- men

S.-2 tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris, prop- ter no-

A. tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris,

T. tris, pec - ca - tis nos - tris, pec - ca - tis nos - tris,

no.

13

S. ter, et prop-ter glo-ri-am no-mi-nis tu-i, Do-

S.-2 ter, et prop-ter glo-ri-am no-mi-nis tu-i, Do-mi-

A. ter, et prop-ter glo-ri-am no-mi-nis tu-i, Do-mi-

T. ter, et prop-ter glo-ri-am no-mi-nis tu-i, Do-mi-

no.

23

S. mi-ne li-be-ra nos, li-be-ra nos, et pro-pi-ti-us es-to pec-

S.-2 ne, li-be-ra nos, li-be-ra nos, et pro-pi-ti-us es-to pec-

A. ne, li-be-ra nos, li-be-ra nos, et pro-pi-ti-us es-to pec-

T. ne, li-be-ra nos, li-be-ra nos, et pro-pi-ti-us es-to pec-

no.

53

S. tu - um, prop - ter no - mentu - um, prop - ter no - men tu -

S. - 2 men tu - um, prop - ter no - men tu -

A. prop - ter no - men tu - um, prop - ter no - men

T. prop - ter no - men tu - um, prop - ter no - men

no.

60

S. um.

S. - 2 um, prop - ter no - men tu - um.

A. tu - um, prop - ter no - men tu - um.

T. tu - um, prop - ter no - men tu - um.

5. Inter Vestibulum

Dies Cinerum (Ash Wednesday)

Joel 2:17

prano
Alto
Tenor
Bass
Piano
(actice only)

In-terves - ti - bu - lum et
In-terves - ti - bu - lum et al - ta - re, et al -
In-terves - ti - bu - lum et al - ta - re,
In-terves - ti - bu -

Detailed description: This system contains the first five staves of the musical score. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for Piano, labeled '(actice only)'. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are: 'In-terves - ti - bu - lum et' for Soprano and Bass; 'In-terves - ti - bu - lum et al - ta - re, et al -' for Alto; and 'In-terves - ti - bu - lum et al - ta - re,' for Tenor.

9

al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et
ta - re, al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et
et al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et
lum et al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et

Detailed description: This system contains the next five staves of the musical score, starting at measure 9. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and a Piano accompaniment. The lyrics are: 'al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et' for Soprano; 'ta - re, al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et' for Alto; 'et al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et' for Tenor; and 'lum et al - ta - re plo - ra - bunt sa - cer - do - tes, mi - nis - tri Do - mi - ni, et' for Bass. The piano accompaniment continues with chords and melodic lines.

17

S. di - cent: Par - ce Do - mi - ne, po - pu - lo tu - o, par - ce

A. di - cent: Par - ce Do - mi - ne, po - pu - lo tu - o, par - ce Do -

T. di - cent: Par - ce Do - mi - ne, po - pu - lo tu - o, par - ce

B. di - cent: Par - ce Do - mi - ne, po - pu - lo tu - o, par - ce

10.

26

S. Do - mi - ne, po - pu - lo - tu - o.

A. mi - ne, po - pu - lo - tu - o.

T. Do - mi - ne, po - pu - lo tu - o.

B. Do - mi - ne, po - pu - lo - tu - o.