

THE PRODIGAL SON

(Der Verlorene Sohn)

Libretto by
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Music by
BENJAMIN BRITTEN, Op. 81

The MONKS, ACOLYTES and INSTRUMENTALISTS walk singing in procession to the acting area.

Die singenden MÖNCH, AKOLUTHEN und INSTRUMENTALISTEN gehen prozessionsmässig zur Spielfläche.

With movement

Con moto

① ALL VOICES (except ABBOT)

ALLE STIMMEN (ausser dem ABT)

1. Jam lú - cis — ór - to — sí - de - re, Dé - - 'um pre - cé - mur súp - pli - ces,

All Voices *più f* Ut in — di - úr - - - nis — ác - ti - bus, *p* Nos — sér - vet — a no - cén - ti - bus.

All Voices *mf* 2. Lin - guam re - - frá - cés - nans — tém - pe - ret, Ne — lí - tis — hór - ror ín - so - net:
 (3. Sint pú - ra — cór - dis — ín - ti - ma, Ab - - sí - tat — et ve - cór - di - a:

All Voices *f* Ví - sum — fo - vén - - - do — cón - te - gat, *mf* Ne — va - ni - tá - tes háu - ri - at.
 Cár - nis — té - rat — su - pér - bi - am Pó - tus ci - bí - que pár - ci - tas.)

All Voices *p* 4. Ut cum dí - es ab - scés - se - rit, Noc - tém - que sors re - dú - xe - rit,

All Voices ② (*p*) Mún - di — per — ab - - - sti - nén - ti - am *dim.* Ip - si ca - ná - mus gló - ri - am. (♩ =

The TEMPTER (the ABBOT) is heard from the opposite end of the church.

Man hört den VERSUCHER (ABT) vom entgegengesetzten Ende der Kirche.

TEMPTER
VERSUCHER

A - men! — *cresc.* A - - - men! —

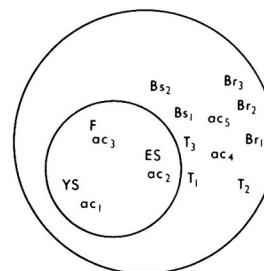
All Voices *pp* A - men. — *più p* A - men. —

① The Company process slowly up the Aisle in the following order:

T. 1 T. 3 Ac. 1 Y.S. Ac. 3 F. Ac. 4 Bs. 1 Bs. 2 Perc. D.B. Tpt. Hp.
 T. 2 Br. 1 Ac. 2 E.S. Ac. 5 Br. 2 Br. 3 Org. Hn. Fl. Vla.

The singing starts softly, but audibly. Verse 3 to be sung only when length of procession requires it. The monks who are to play roles in the Parable are preceded by their acolytes who carry the robes. The Father is followed by the two acolytes who will later attend the Abbot.

② The Company have arrived at the Acting Area and the Instrumentalists at their desks. See plan.



15 The TEMPTER comes forward and confronts the YOUNGER SON.
 Der VERSUCHER kommt nach vorne und tritt dem JÜNGEREN SOHN gegenüber.

51 *dying away*

Elder Son

T.

Bt.

B.

SERVANTS

dying away

dying away

dying away

own tempo – rather quick *poco allegro*

Harp

52 *sf*

53 *p*

(glissando with pedal)

54 TEMPTER *own tempo* *p*

For-give my ask-ing you, — Have_ you not had e - nough —
 Ver-zeih mir mei-ne Frag': — Hast_ du noch nicht ge - nug —

Harp

sf

p

sf

sim.

Tempter

— Of this — quiet, quiet life you — lead? —
 — Von die-sem ruhigen, ruhigen Le - ben — hier? —

Viola

55 *lively*

p cresc.

3

Harp

p

repeat ad lib.

sf

51 The Tempter enters up back steps.

52 He stops on seeing the Younger Son.

53 Tempter to upstage edge of Main Stage.

54 Tempter bows to Younger Son.

55 Younger Son turns away from Tempter.

Father *f* freely

the Lord bless you and keep you,
dich Gott seg - nen er - hal - ten!

ELDER SON *f* freely

So
Nun

SERVANTS

T. *f* Out in - to the wide world Where dan - gers are vast - er.
Drau-ssen in der Welt, dort Wirst du gar noch drei-ster.

Bt. *f* Out in - to the wide world Where dan - gers are vast - er.
Drau-ssen in der Welt, dort Wirst du gar noch drei-ster.

B. *f* Out in - to the wide world Where dan - gers are vast - er.
Drau-ssen in der Welt, dort Wirst du gar noch drei-ster.

Organ *p* *mf*

Horn *f* *p*

D. Bass

Gourd

Father

Elder Son

— he goes jaunt-ing, Goes off with his share
— ins Ver-gnü-gen, Er hat ja sein Teil, goes off with his share.
er hat ja sein Teil.

SERVANTS

T. *f* Wher-e - ver you wan-der, What - e - ver be-set you,
Wo-hin du auch wan-derst, Auch wenn du be-ses - sen,

Bt. *f* Wher-e - ver you wan-der, What - e - ver be-set you,
Wo-hin du auch wan-derst, Auch wenn du be-ses - sen,

B. *f* Wher-e - ver you wan-der, What - e - ver be-set you,
Wo-hin du auch wan-derst, Auch wenn du be-ses - sen,

Organ *p* *mf*

Horn *f* *p*

D. Bass

Gourd

(89) THE WALK: Using his pole as a pivoting support, the Younger Son mimes his walk through the desert sand, remaining on the spot. He now follows the rhythm of the gourd. The rest, as if not moving, move very

slowly backwards up the ramp and out of sight. All are out of sight by (90). The Sun is lowered into the trap which opened as it starts to move downwards.

The YOUNGER SON reappears, exhausted. (106)
 Der JÜNGERE SOHN erscheint wieder, erschöpft.

Trumpet *vibrato* *freely* *express.*

D. Bass *mf* *p*

Harp *mf* *p*

Drums *p* *pp* *più p*

Organ *mf*

Small Gong

Drums

Trumpet *freely* *p dim.* *(♩ = ♩)*

D. Bass *pp*

Harp *pp*

Drums *pp* *pp*

Organ *p*

Small Gong

Drums

(130) Father moves towards his son. They meet, motionless at Fig. **67**, when Father steps onto the raised circle. They embrace. *See picture.*



Abbot

His wil-ling ser-vants, Both his sons, — The el-der, stern and du - ti-ful,
 Die bra-ven Knech-te, Bei - de Söhn' — Den äl-tern, ernst und pflicht-be-zusst,

Organ

Drums

pp *p* *pp* *p* *pp*

cresc.

mf *mf*

Abbot

The youn-ger, By e - vil led a - stray (Have you not seen me, Did I not tempt him
 Den jün-ger, Vom rech-ten We - ge ab (Sahst mich ver-su - chen, Sahst mich ihn zie - hen,

Organ

Drums

f *p* *mf*

(dim.)

(151)

Abbot

Craf - ti - ly, craf - ti - ly a - way?)
 Heim-tük-kisch, heim-tük - kisch hin - ab),

Organ

Cymbal

with the stick

p *mf*

(151) He must indicate the parentheses with his gestures.