

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,
Ut in__ di - úr - - nis__ ác - ti - bus, Nos__ sér - vet__ a no - cén - ti - bus.

2. Lín-guam re - fráe - 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:

Ví - sum__ fo - vén - - do__ cón - te - gat, Ne__ va - ni - tá - tes háu - ri - at.
Cár - nis__ té - rat__ su - pér - bi - am Pó - tus ci - bí - que pár - ci - tas.)

4. Ut cum dí - es ab - scés - se - rit, Noc - tém - que__ sors re - dú - xe - rit,
Mún - di__ per__ ab - - sti - nén - ti - am 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!__ A - men!__

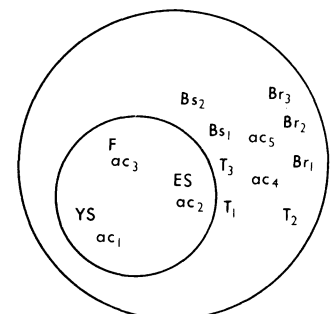
A - men. A - men.

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

T. 1 T. 3 Ac. 1 Y.S. Ac. 4 Bs. 1 Bs. 2 Perc. D.B. Tpt. Hp.
T. 2 Br. 1 Ac. 2 E.S. Ac. 3 F. 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.



Tempter

f I - ma - gine! Be - den - ke! I - ma - gine, i - ma - gine! Be - den - ke, be - den - ke!

Younger Son

f Giv - - ing them shape as I have nev - er dared to do? Gibt ihm Ge - stalt, wie ich es nie - mals so ver - mocht?

own tempo
Tpt. (muted)

f *fp cresc.* *trem.* *ff*

INSTR.

f *cresc.* *ff*

Cymbal

p *cresc.* *ff*

The TEMPTER begins to withdraw as the ELDER SON and SERVANTS are heard singing at their work.

Der VERSUCHER beginnt, sich zurückzuziehen, da man den ÄLTEREN SOHN und die KNECHTE bei der Arbeit singen hört.

Tempter

f Act out your de-sires! Mach wahr dei-ne Lust! **Energetic Energico**

ELDER SON (62) *f dim.* *p*

Tenors *f dim.* *p* There is time when young Es ist gut wenn jung,

Baritones *f dim.* *p* There is time, there's time when young Es ist gut, 's ist gut, wenn jung,

Basses *f dim.* *p* There is time, there's time when young Es ist gut, 's ist gut, wenn jung,

Instr. (61) Tpt. *f* Hn. *f dim.* *trem.* *pp*

Organ

Drums

Cymbal

(61) Tempter makes strong gesture over Younger Son's shoulder towards city in corrupt version of Gesture of Longing.

(62) During this passage the Elder Son and chorus continue movements of work while the Tempter slowly withdraws on the path of his entry.

The musical score is for a piece titled "The Great Gates". It features four parts: Tempter, Younger Son, INSTR. (Instrumental), and Gourd. The score is written in G major (one sharp) and 8/8 time. The Tempter and Younger Son parts are vocal lines with lyrics in English and German. The INSTR. part consists of a piano and a double bass. The Gourd part is a single line at the bottom. The score includes dynamic markings such as *f*, *sf*, *pp*, and *ff*, as well as performance instructions like "p slow cresc. and accel.". A rehearsal mark (96) is present at the beginning of the instrumental section.

Tempter
f
 You see the great gates. The great gates are wide o - pen, O - pen for
Das mäch-ti - ge Tor, Ja, dies Tor ist weit of - fen, Of - fen für

Younger Son
f
 The great gates are wide o - pen, O - pen for
Ja, dies Tor ist weit of - fen, Of - fen für

INSTR.
fp
p slow cresc. and accel. *sf* *ff*

Gourd

-

The last part of the YOUNGER SON'S robe is removed.

Sie bemächtigen sich des letzten Teils der Erbschaftskleidung des JÜNGEREN SOHNES.

55 Slow Lento *sf*

Tempter *pay.* _____ *f* Now you have no-thing, *f* You are _____ no-thing. *p*
- zahlt. _____ Nun hast du gar nichts, Du bist _____ gar nichts. (110)

Organ *dim.* *pp*

Drums *f* very dry *fp* *f* *fp* *f* *f* *mf* *p*

= ♩ He turns away. **Very lively (as before)** **Slow (as before)**
Er wendet sich ab. *Molto vivace (come sopra)* YOUNGER SON *Lento (come sopra)*

Trumpet (muted) (111) *p* 3

Organ (very slow)

I have drunk, _____
 Ja, ich trank, _____

Lively Vivace *rall.* **Slow (as before)**
Lento (come sopra)

Younger Son *I have drunk and I have diced,*
Ich be-trank mich, hab' ver - spielt, (8)

Organ (8)

Wood Blocks *p* (8)

(109) The Younger Son's original garment, in which he was dressed during the Ceremony (18), is removed. (See Introductory Note on Portion Robes, etc.)

(110) The Younger Son falls on to the edge of the raised circle. Tempter moves on to Upper Ramp, followed by Parasites, who group sycophantically

around him. NB: The pause is *held* until this movement is almost complete. The end of the organ's descending phrase must coincide with the end of the movement.

(111) Younger Son half raises himself.

Younger Son

is home a - gain!
da - heim bei euch!

Father

is home a - gain!
da - heim bei euch!

Servants unis.

p *mf* *cresc.*

mar-vel-lous things. Show your - selves glad un - to the
Wun - der uns hier. Zeu - get Dank, Freu - de uns' - rem

Stage Perc.

mf *p* *cresc.* *cresc.*

Piccolo

f

INSTR.

mf *cresc.*

Organ

mf (*mf*)

Drums

p *pp cresc.*

The TEMPTER reappears, transformed into the ABBOT.
Der VERSUCHER kehrt als ABT zurück. *f*

INSTR.

Drums

The ABBOT comes forward. (150)
Der ABT kommt nach vorne.

INSTR.

Drums

86

ABBOT *mf*

Organ

Viola

Drums

My child-ren, you have seen A wor - - thy fa-mi-ly.
Ihr Kin-der habt ge-seh'n Die gu - te Fa-mi-li-e:

(150) On the main stage. His two acolytes follow him, one with his staff.