

# The Prodigal Son

AN ORATORIO FIRST PERFORMED AT  
THE WORCESTER MUSICAL FESTIVAL  
SEPTEMBER 8, 1869

**THE WORDS SELECTED FROM  
THE HOLY SCRIPTURES**

**THE MUSIC COMPOSED BY**

ARTHUR S. SULLIVAN

THE ORCHESTRAL ACCOMPANIMENTS  
ARRANGED FOR THE PIANO  
BY FRANKLIN TAYLOR

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## PREFACE

It is a remarkable fact that the Parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so thoroughly Christian; the characters, though few, are so perfectly contrasted, and the opportunity for the employment of “local colour” is so obvious, that it is indeed astonishing to find the subject so long overlooked.

The only drawback is the shortness of the narrative, and the consequent necessity of filling it out with material drawn from elsewhere.

In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition, – a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father’s farm, going forth in the confidence of his own simplicity and ardour, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him.

The episode with which the parable concludes has no dramatic connection with the former and principal portion, and has therefore not been treated.

ARTHUR S. SULLIVAN

## HISTORICAL NOTE

On 10 February 1869, Dr. Philip H. Williams, Honorary Secretary for the Three Choirs Festival which was to be held in Worcester that year, wrote to Sullivan saying that the Executive Committee had heard with great pleasure that he might be willing to write “a work” for the Festival the following September. The work was to be an oratorio – a musical setting of a religious text for solo singers, chorus and orchestra in dramatic form – and the subject Sullivan chose was *The Prodigal Son*.

Sullivan selected his own text from the scriptures, and composed the music astonishingly quickly in a little over three weeks. He asked Rachel Scott Russell, a young lady with whom Sullivan had a romantic liaison and who was constantly urging him to concentrate his energies into serious music, to copy the music. She replied:

“The *Prodigal* is too beautiful and it made me weep to read it. I rejoice to do the copying, and I want you to conduct from my copy – will you, I should so like it, and I will try to do it beautifully and make as few mistakes as possible.”<sup>1</sup>

*The Prodigal Son* received its first performance in Worcester Cathedral on 10 September 1869 with great success. Sullivan conducted, the soloists being Therese Titiens, Zelia Trebelli, Sims Reeves and Charles Santley. Rachel Scott Russell was there and the following day wrote to Sullivan

“I am far prouder of the *Prodigal* than of anything. The *divinity* of your gift of God breathes through the whole work and it is a glory to have written a thing which will stir men’s souls to their depths, as it does, and make them feel better and nobler, even if it is transient. You know now what your gift is – and you will use it. That hour in the Cathedral yesterday was perfect happiness and everyone is talking even here of your success.”<sup>2</sup>

After the Worcester premiere, a further performance was scheduled for 18 December 1869 in London at the Crystal Palace. Sims Reeves found himself double booked for that occasion, and the performance was brought forward a week. However, Sims Reeves still failed to appear, absenting himself on his frequently applied plea of illness. Two days after the performance, in a letter to the critic Charles Gruneisen, Sullivan wrote:

“...and finally I am thrown back upon Perren! The choruses went well, Santley as usual was magnificent, giving me the idea that he was working all the harder to make up for my

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<sup>1</sup>undated letter

<sup>2</sup>letter dated 11 September 1869

disappointment...[But] as far as the *Prodigal's* part, thank God not a note was heard except the accompaniment – it left no impression at all upon the audience. In fact it was *Hamlet* with the part of Hamlet omitted. I must say the public were very good natured and ... enthusiastic to me personally ... *In Memoriam* went superbly.<sup>3</sup>

Reeves was not the only original soloist who was absent on that occasion: a Mlle. Vanzini substituted for Titiens.

Sullivan's old teacher, Sir John Goss attended the Crystal Palace performance and wrote a long letter containing many complimentary remarks to Sullivan on 22 December 1869. However, he closed with a note of caution:

"You are an admirable conductor. The band seemed to me most capital in your hands, the Chorus seemed to do very well...All you have done is most masterly – Your orchestration superb, & your effects many of them original & first rate...Some day you will I hope try another oratorio, putting out all your strength, but not the strength of a few weeks or months, whatever your immediate friends may say ... only don't do anything so pretentious as an oratorio or even a Symphony without *all your power*, which seldom comes in one fit."<sup>4</sup>

The following year there was a performance of *The Prodigal Son* in Manchester conducted by Hallé, it was repeated at the Three Choirs Festival at Hereford in September, and in November it was performed in Edinburgh with Sullivan conducting. During his visit to America to supervise the "official" New York production of *H.M.S. Pinafore* and launch *The Pirates of Penzance*, Sullivan found time to conduct a performance by the Handel and Haydn Society in Boston on 23 November 1879.

However, it seems that despite its initial success, the work did not establish a regular place on the concert platform. Writing in 1899, B. W. Findon states:<sup>5</sup>

That the work is now only heard at long intervals is no disparagement to its worth as a composition, for although the oratorio-loving public will courteously listen to novelties, perhaps give a grateful ear to them a second time, their standard is the *Messiah* and *Elijah*, and unless an oratorio has the

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<sup>3</sup>letter dated 13 December 1869

<sup>4</sup>letter dated 22 December 1869

<sup>5</sup>B. W. Findon: *Sullivan as a Composer* in Arthur Lawrence: *Sir Arthur Sullivan*, 1899

captivating power of Handel, or the mellifluous quality of Mendelssohn, it has no chance of being even temporarily enrolled among the people's favourites.

Of the music of *The Prodigal Son*, Percy Young writes<sup>6</sup>:

*The Prodigal Son*, as Goss suggests, betrays a lack of commitment. In this work Sullivan, like many other composers, was unable to escape from the limitations placed upon him by a God-fearing public which misread respectability for piety. But there are a number of places where the music comes to life, often stimulated by fine details of orchestration. In bar 5 the side-drum enters, followed at a distance of three bars by timpani and wood-wind. Five bars later the double-bassoon is introduced. In the tenor aria 'How many hired servants' (No. 11) there is beautiful colouring by solo oboe, muted strings and delicately shaded flutes, while in 'There is joy' (No. 2) – which was written in D but marked 'a note lower' in the autograph – a background of clarinets, bassoons, four horns and organ effectively gives way to organ only. In 'My son attend to my words' (No. 4) the exhortation to 'trust in the Lord' swings into a broad, confident tune in 3/4 time, cheerfully anticipating the virile measure of Parry. In 'Let us eat and drink' (No. 6) a tiny 'oriental' figure, such as Sullivan frequently used in his operas, flickers across the score. In 'They went astray' (No. 15) there is some splendidly dramatic writing in gaunt canon – first for soprano and bass, and then for alto and tenor – against an empty orchestral background. Here Sullivan is at his most economical and his most effective, and way ahead of his British contemporaries.

Like all British composers of his generation, Sullivan not unreasonably believed that if music for great occasions was to be written it was best done by paying due regard to Handel. The last fugal chorus of *The Prodigal Son* is Handelian in outline, but is, alas, too restricted in movement to carry conviction.

He later concludes:

As a composer of oratorio, Sullivan was obviously not uninfluenced by Handel and Mendelssohn, but certainly in *The Prodigal Son* ... he attempted definitions of character and of scene that removed their subjects some way from the pulpit interpretations of the period.

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<sup>6</sup>Percy M. Young: *Sir Arthur Sullivan*, Dent, 1971

# The Prodigal Son

## No. 1 INTRODUCTION

### No. 2. CHORUS

There is joy in the presence of the angels of God over one sinner that repenteth.

Like as a father pitieth his own children, even so is the Lord merciful to them that fear Him. They shall hunger no more, neither thirst any more; and God shall wipe away all tears from their eyes. *Luke xv. 12; Psalm ciii. 13; Rev. viii 16,17*

### No. 3. SOLO (*Tenor*)

A certain man had two sons; and the younger said unto his father: Father, give me the portion of goods that falleth to me. For I know that there is no good but for a man to rejoice, and also that every man should eat and drink and enjoy the good of his labour. *Luke xv. 11, 12; Eccles. iii 12, 13.*

### No. 4. RECITATIVE AND ARIA

(*Bass*) My son, attend to my words, incline thine ear unto my sayings; Honour the Lord with thy substance, and with the first-fruits of all thine increase.

Trust in the Lord with all thine heart, and in all thy ways acknowledge Him; for the path of the just is as the shining light, that shineth more and more unto the perfect day.

*Prov. iv. 18, 20; iii 6, 9.*

### No. 5. RECITATIVE (*Soprano*)

And the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

*Luke xv. 13.*

### No. 6 SOLO (*Tenor*) AND CHORUS

THE REVEL

Let us eat and drink, for to-morrow we die.

Fetch wine, and we will fill ourselves with strong drink; and to-morrow shall be as this day and much more abundant. Let us eat and drink. *Isaiah xxii 13; lvi. 12.*

### No 7. RECITATIVE (*Contralto*) AND CHORUS

Woe unto them that rise up early morning that they may follow strong drink, that continue until night till wine inflame them. And the harp and the viol, the tabret and pipe are in their feasts; but they regard not the work of the Lord, neither consider the operation of His hands.

The mirth of tabrets ceaseth, the noise of them that rejoiceth endeth; the joy of the harp ceaseth.

*Isaiah v. 11, 12; xxiv. 8*

### No. 8. SONG (*Contralto*)

Love not the world, nor the things that are in the world: for the world passeth away and the lust thereof, but he that doeth the will of God abideth for ever. *I John ii. 17.*

### No. 9. RECITATIVE (*Soprano*)

And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled himself

with the husks that the swine did eat; and no man gave unto him.  
*Luke xv. 14-16.*

**No.10. ARIA (Soprano)**

O that thou hadst hearkened to my commandments! then had thy peace been like a river, and thy righteousness as the waves of the sea. Turn ye, turn ye, why will ye die?  
*Isaiah xivii. 18.*

**No.11. SOLO (Tenor)**

How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, 'Father, I have sinned against Heaven and before thee, and I am no more worthy to be called thy son; make me as one of thy hired servants.'" (*Luke xv. 17 - 19.*)

**No.12 CHORUS**

There is joy in the presence of the angels of God over one sinner that repenteth. The sacrifices of God are a broken spirit; a broken and contrite heart, O God, Thou wilt not despise.  
*Luke xv. 10; Psalm li. 17.*

**No.13. RECITATIVE (Soprano)  
AND DUET (Tenor and Bass)**

And he arose and came to his father, but when he was yet a great way off his father saw him, and had compassion, and ran, and fell on his neck and kissed him. *Luke xv. 20.*

**DUET (Tenor and Bass)**

*Son.* Father, I have sinned against Heaven and in thy sight, and am no more worthy to be called thy son.  
*Father.* My son is yet alive! Now let me die, since I have seen thy face, and thou art yet alive.  
*Luke xv. 21; Gen. xiv. 28; xlvii. 30.*

**No.14. RECITATIVE AND ARIA  
(Bass)**

Bring forth the best robe and put it on him, and bring hither the fatted calf, and kill it, and let us eat and be merry. For this my son was dead and is alive again; he was lost and is found. Like a father pitieth his own children, even so is the Lord merciful to them that fear Him. Blessed be God who hath heard my prayer, and not turned his mercy from me. *Luke xv. 2; Psalms ciii. 13; lxvi. 20.*

**No.15. CHORUS**

O that men would praise the Lord for His goodness, and declare the wonders that he doeth for the children of men.  
Let them give thanks whom the Lord hath redeemed. They went astray in the wilderness out of the way; hungry and thirsty their souls fainted in them; yet when they cried unto the Lord in their trouble He delivered them out of their distress.  
O that men would therefore praise the Lord for His goodness, and declare the wonders that he doeth for the children of men.  
*Psalm cvii. 4 - 6, 8.*

**No.16. RECITATIVE AND ARIA  
(Tenor)**

No chastening for the present seemeth to be joyous but grievous; nevertheless, afterwards it yieldeth the peaceable fruit of righteousness; for whom the Lord loveth He chasteneth, and scourgeth every son whom He receiveth.  
Come, ye children, and hearken unto me: I will teach you the fear of the Lord. Lo, the poor crieth, and the Lord heareth him; yes and saveth



him out of all his troubles.  
*Heb. xii. 11, 6; Psalm xxxiv. 6, 11.*

**No.17. QUARTETT**  
*(unaccompanied)*

The Lord is nigh unto them that are  
of contrite heart, and will save such  
as be of an humble spirit. Thus saith  
the Lord, I have seen his ways, and  
will heal him: I will lead him also,

and restore comforts unto him and  
to his mourners. *Psalm xxxiv. 18;*  
*Isaiah lvii. 18.*

**No.18. CHORUS**

Thou, O Lord art our Father, our  
Redeemer; Thy name is from ever-  
lasting. Hallelujah! Amen.  
*Isaiah lxiii. 16.*

## CONTENTS

NO.		PAGE
1.	INTRODUCTION	1
2.	CHORUS        There is joy in the presence of the angels of God	4
3.	TENOR SOLO        A certain man had two sons	20
4.	RECIT. AND AIR, BASS        My son, attend to my words	26
	Trust in the Lord	
5.	RECIT., SOPRANO        And the younger son	31
6.	TENOR SOLO AND CHORUS    Let us eat and drink	32
7.	RECIT., CONTRALTO AND CHORUS	
	Woe unto them	46
8.	AIR, CONTRALTO        Love not the world	48
9.	RECIT., SOPRANO        And when he had spent all	52
10.	AIR, SOPRANO        O that thou hadst hearkened	55
11.	TENOR SOLO        How many hired servants	57
12.	CHORUS        The sacrifices of God	63
13.	RECIT., SOPRANO AND DUET, TENOR AND BASS	
	And he arose, and came to his father	67
14.	RECIT AND ARIA, BASS        Bring forth the best robe	71
15.	CHORUS        O that men would praise the Lord	79
16.	RECIT. AND ARIA, TENOR    Come, ye children	106
17.	UNACCOMPANIED QUARTET    The Lord is nigh	110
18.	CHORUS        Thou, O Lord, art our Father	118

# The Prodigal Son

## No. 1:

## INTRODUCTION

Andante tranquillo (♩ = 132)

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, key of B-flat major. The tempo is marked 'Andante tranquillo' with a quarter note equal to 132 beats per minute. The piano part starts with a series of chords in the right hand and single notes in the left hand, marked with dynamics *p*, *f*, and *p*. The vocal part enters in the second system with a melody in the right hand and accompaniment in the left hand. The score continues with five systems of piano and vocal staves, featuring various musical notations including notes, rests, and dynamic markings.

# The Prodigal Son

A musical score for a piano piece titled "The Prodigal Son". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The piece begins with a piano (*p*) dynamic. The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melodic development. The third system features a *dim.* (diminuendo) marking in the treble staff and a *pp* (pianissimo) marking in the bass staff. The fourth system includes a *cresc.* (crescendo) marking in the bass staff and a *f* (forte) marking in the treble staff. The fifth system continues the *cresc.* in the bass staff. The sixth system concludes with a *ff* (fortissimo) marking in the bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

## The Prodigal Son

First system of musical notation. The treble staff begins with a *dim.* marking. The bass staff has a *p* marking. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation. The treble staff has a *dim.* marking. The bass staff has a *pp* marking. The music continues with complex harmonic textures.

Third system of musical notation. The treble staff features a melodic line with a *dim.* marking. The bass staff has a *pp* marking. The music continues with complex harmonic textures.

Fourth system of musical notation. The treble staff features a melodic line with a *dim.* marking. The bass staff has a *pp* marking. The music continues with complex harmonic textures.

Fifth system of musical notation. The treble staff features a melodic line with a *dim.* marking. The bass staff has a *pp* marking. The music continues with complex harmonic textures.

Sixth system of musical notation. The treble staff features a melodic line with a *dim.* marking. The bass staff has a *pp* marking. The music continues with complex harmonic textures.

# The Prodigal Son

## No. 2:

## CHORUS

’There is joy in the presence of the angels of God’

Allegro moderato e tranquillo (♩ = 100)

SOPRANO

*mf*

There is joy in the pres-ence of the

ALTO

TENOR

BASS

Allegro moderato e tranquillo (♩ = 100)

*p*

*And.* \* *And.* \* *And.* \* *And. sempre.*

an - gels of God o - ver one sin - ner that re - pent-

## The Prodigal Son

First system of musical notation for 'The Prodigal Son'. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: '-eth, there is joy in the pres - ence of the an - gels of'. The piano part features a melody in the right hand and chords in the left hand, with a 'pp' (pianissimo) dynamic marking. A 'Ped.' (pedal) marking is present under the first measure of the piano part.

-eth, there is joy in the pres - ence of the an - gels of

There is joy in the pres - ence of the an - gels of

There is joy in the pres - ence of the an - gels of God o - ver

There is joy in the pres - ence of the an - gels of

*pp*

Ped.

Second system of musical notation. It continues the four vocal parts and piano accompaniment. The lyrics are: 'God o - ver one sin - ner that re - pent - eth, there is'. The piano part continues with a melody in the right hand and chords in the left hand, with a 'p' (piano) dynamic marking. A section marked 'A' is indicated by a bracket above the vocal staves.

God o - ver one sin - ner that re - pent - eth, there is

God o - ver one sin - ner that re - pent - eth, there is

one sin - ner that re - pent - eth, there is joy

God o - ver one sin - ner that re - pent - eth, there is

*p*

A

## The Prodigal Son

joy in the pres-ence of God, there is joy in the  
joy in the pres-ence of God, there is joy in the  
in the pres - ence of God, there is joy in the  
joy in the pres-ence of God, there is joy in the

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte).

pres - ence of the an - gels of God o - ver one sin - ner that re-  
pres - ence of the an - gels of God o - ver one sin - ner that re-  
pres - ence of the an - gels of God o - ver one sin - ner that re-  
pres - ence of the an - gels of God o - ver one sin - ner that re-

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).



## The Prodigal Son

**B**

-pent - eth, there is joy in the pres - ence of the

-pent - eth, there is joy in the pres - ence of the

-pent - eth, there is joy in the pres - ence of the

-pent - eth, there is joy in the pres - ence of the

*p*

*p*

*p*

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

an - gels of God o - ver one sin - ner that re - pent-

an - gels of God o - ver one sin - ner that re - pent-

an - gels of God o - ver one sin - ner that re - pent-

an - gels of God o - ver one sin - ner that re - pent-

*dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

# The Prodigal Son

eth. eth. eth. -pent eth. eth.

*p* *cresc.*

*mf*

Like as a fa - ther

*sf* *p*

Detailed description: This musical score is for a piece titled 'The Prodigal Son'. It features five vocal staves and a piano accompaniment. The first system shows the vocal staves with lyrics 'eth. eth. eth. -pent eth. eth.' and a piano accompaniment starting with a piano (*p*) dynamic and a crescendo (*cresc.*). The second system shows the vocal staves with lyrics 'Like as a fa - ther' and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes various dynamics such as *sf* (sforzando) and *p* (piano).

## The Prodigal Son

pit - ieth his own chil - dren, e - ven so is the Lord merciful to

This system contains the first four measures of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are mostly rests, with the bass line providing the melody. The piano accompaniment consists of chords and moving lines in both hands.

Like as a fa - ther  
them that fear Him, like as a

*mf*  
*cresc.*

This system contains the next four measures. The vocal parts enter with the lyrics 'Like as a father'. The piano accompaniment continues with a crescendo. The system concludes with the lyrics 'them that fear Him, like as a'.

## The Prodigal Son

pit - ieth his own chil - dren, e - ven so is the Lord mer-ci - ful to

fa - ther pit - ieth his own chil - dren, e - ven

The first system of the musical score for 'The Prodigal Son'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is D major (two sharps). The lyrics are: 'pit - ieth his own chil - dren, e - ven so is the Lord mer-ci - ful to' for the upper voice and 'fa - ther pit - ieth his own chil - dren, e - ven' for the lower voice. The piano part provides harmonic support with chords and moving lines.

Like as a fa - ther *cresc.*

them that fear Him, like as a

so is the Lord mer - ci - ful to them that fear

*sempre cresc.*

The second system of the musical score. It continues the vocal and piano parts. The upper voice has the lyrics 'Like as a fa - ther' with a *cresc.* marking. The lower voice has 'them that fear Him, like as a'. The piano accompaniment continues with a *sempre cresc.* marking. The system concludes with a dynamic *f* (forte) marking.

## The Prodigal Son

*cresc.* pit - ieth his own chil - dren, e - ven so is the Lord mer-ci-ful to  
fa - ther pit - ieth his own chil - dren.  
Like as a fa - ther pit - ieth his own  
Him,  
*cresc.*

them that fear Him.  
chil - dren, e - ven so is the Lord mer-ci - ful to  
*cresc.* e - ven so is the Lord mer - ci - ful to them that

# The Prodigal Son

Like as a fa - ther

*cresc.* To them that fear Him, as a fa - ther

them that fear Him, as a fa - ther

fear Him. Like as a fa - ther

pit - ieth his own chil - dren, e - ven so is the Lord mer - ci-

pit - ieth his own chil - dren, e - ven so is the Lord

pit - ieth his own chil - dren, e - ven so is the Lord

pit - ieth his own chil - dren, e - ven so is the Lord

# The Prodigal Son

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "-ful to them that fear Him, is mer - ci-ful to them that mer - ci-ful to them that fear Him, mer - ci-ful, like as a fa - ther mer - ci-ful to them that fear Him,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "fear Him, like as a fa - ther pit - ieth his own -ful to them that fear Him, like as a fa - ther pit - ieth his own pit - ieth his own chil - dren, like as a fa - ther pit - ieth his own like as a fa - ther pit - ieth his own chil - dren,". The piano accompaniment features more complex chords and a more active bass line. Dynamic markings include **F** (forte) and **ff** (fortissimo).

## The Prodigal Son

chil - dren, e - ven so is the Lord mer - ci - ful to

chil - dren, e - ven so is the Lord mer - ci - ful to

chil - dren, e - ven so is the Lord mer - ci - ful to

e - ven so is the Lord mer - ci - ful to them that

them that fear Him. There is joy in the

them that fear Him. There is joy in the

them that fear Him. There is joy in the

fear Him. There is joy in the

*Ped.* *f* *Ped.*



## *The Prodigal Son*

pres - ence of the an - gels of God o - ver one sin-

pres - ence of the an - gels of God o - ver one sin-

pres - ence of the an - gels of God o - ver one sin-

pres - ence of the an - gels of God o - ver one sin-

The first system of the musical score for 'The Prodigal Son' features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The lyrics are 'pres - ence of the an - gels of God o - ver one sin-'. The piano accompaniment consists of chords and moving lines in both hands.

- ner that re - pent - eth, o - ver one sin - ner that re-

- ner that re - pent - eth, o - ver one sin - ner that re-

- ner that re - pent - eth, o - ver one sin - ner that re-

- ner that re - pent - eth, o - ver one sin - ner that re-

The second system of the musical score continues the vocal and piano parts. It begins with a 'G' time signature change to common time (C). The lyrics are '- ner that re - pent - eth, o - ver one sin - ner that re-'. The piano accompaniment continues with chords and moving lines.

## The Prodigal Son

First system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp). The lyrics are: -pent - eth, -pent - eth, o - ver one sin - ner that re- -pent - eth. Like as a fa - ther. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

-pent - eth,

-pent - eth, o - ver one sin - ner that re-

-pent - eth,

-pent - eth. Like as a fa - ther

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: there is joy in the pres-ence of the -pent - eth. there is joy in the pres - ence of the an - gels of pit - ieth his own chil - dren, e - ven so is the Lord mer-ci-ful to. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *cresc.* (crescendo).

there is joy in the pres-ence of the

-pent - eth.

there is joy in the pres - ence of the an - gels of

pit - ieth his own chil - dren, e - ven so is the Lord mer-ci-ful to

## The Prodigal Son

**H**

*ff*

an - gels of God. They shall

*ff*

They shall

*ff*

God o-ver one sin - ner that re - pent - eth. They shall

*ff*

them, mer - ci - ful to them that fear Him. They shall

*cresc.*

*dim.*

hun - ger no more, nei - ther thirst an - y more, they shall

*dim.*

hun - ger no more, nei - ther thirst an - y more, they shall

*dim.*

hun - ger no more, nei - ther thirst an - y more, they shall

*dim.*

hun - ger no more, nei - ther thirst an - y more, they shall

*ff*

*dim.*

*p*

## The Prodigal Son

hunger no more, nei - ther thirst. And

hunger no more, nei - ther thirst. And

hunger no more, nei - ther thirst. And

hunger no more, nei - ther thirst. And

*pp*

*pp*

God shall wipe a - way all tears from their eyes,

God shall wipe a - way all tears, God shall

God shall wipe a - way all tears, and God shall

God shall wipe a - way all tears, and God shall

*pp*

*pp*

*pp*

*pp*

# The Prodigal Son

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "shall wipe a - way all tears from their eyes." The vocal parts are marked with *p rall.* and *dim.*. The piano part includes a fermata and a *p* marking.

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano part includes a *p* marking and a *pp* marking. The system concludes with a *pp* marking and a *Red.* instruction.

# The Prodigal Son

## No. 3:

## TENOR SOLO

“A certain man had two sons”

*Andante* *Recit.*

A cer - tain man had two sons. And the

*p*

*Allegro* (♩ = 80)

young - er said un - to his fa - ther:

*p*

Fa-

-ther, give me the por - tion of goods that

## The Prodigal Son

fall - eth to me, \_\_\_\_\_ give me the

This system contains the first two staves of music. The vocal line is in G minor (three flats) and begins with a half note G4, followed by a quarter note Bb4, and a half note D5. The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and a steady quarter-note bass line in the left hand.

por - tion of goods that fall - eth to me.

This system continues the musical piece. The vocal line has a half note G4, a quarter note Bb4, a half note D5, and a quarter note E5. The piano accompaniment continues with the arpeggiated pattern, featuring some chordal textures in the right hand.

For I know that there

*p dim.* *pp e legato*

This system includes a dynamic change. The vocal line has a half rest followed by a half note G4. The piano accompaniment features a half rest followed by a half note G4. The system concludes with a double bar line and a key signature change to G major (one sharp).

is no good but for a man to re-

This system continues in G major. The vocal line has a half note G4, a quarter note B4, a half note D5, and a quarter note E5. The piano accompaniment features a steady eighth-note arpeggiated pattern in the right hand and a steady quarter-note bass line in the left hand.

## The Prodigal Son

-joice, and al - so that e - v'ry man should eat and

drink, and en - joy the good of his la - bour; I

know that there is no good but for a man

*pp* *cresc.*

to re - joice, and that e - v'ry man should

*cresc.* *f*



# The Prodigal Son

eat and drink, and en - joy the good of his la-

-bour.

*sf* *sf* *dim.*

*Recit.*

Fa - ther, give me the

*p*

*And.*

*a tempo*

por - tion of goods that fall - eth to me.

*sf*

\* *And.* \* *And.* \*

## The Prodigal Son

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line has a whole rest followed by a half note G4. The piano accompaniment consists of a continuous eighth-note melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *dim.* (diminuendo).

Second system of the musical score. The vocal line continues with the lyrics "know that there is no good but for a man". The piano accompaniment continues with the same eighth-note melody. Dynamics include *p* (piano) and *cresc.* (crescendo).

Third system of the musical score. The vocal line continues with the lyrics "to re-joice, and that e-v'ry man should". The piano accompaniment continues with the same eighth-note melody. Dynamics include *f* (forte).

Fourth system of the musical score. The vocal line continues with the lyrics "eat and drink, and en-joy the good of his la-". The piano accompaniment continues with the same eighth-note melody. Dynamics include *dim.* (diminuendo).

## The Prodigal Son

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by the lyrics: "-bour; I know that there is no good but for a". The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The right hand features a melody with a slur over the first four measures, while the left hand provides a steady bass line with eighth notes.

Second system of the musical score. The vocal line continues with the lyrics: "man to re - joice, I know there". The piano accompaniment features a crescendo leading to a forte (*f*) dynamic. The right hand has a melodic line with a slur, and the left hand continues with a steady bass line. The instruction "*f with fervour*" is written above the vocal line.

Third system of the musical score. The vocal line continues with the lyrics: "is no good but for a man". The piano accompaniment maintains the forte (*f*) dynamic. The right hand has a melodic line with a slur, and the left hand continues with a steady bass line.

Fourth system of the musical score. The vocal line concludes with the lyrics: "to re - joice." The piano accompaniment features a piano (*pp*) dynamic. The right hand has a melodic line with a slur, and the left hand continues with a steady bass line. The system ends with a double bar line.

# The Prodigal Son

## No. 4:

## RECIT. & AIR (BASS)

“My son, attend to my words”

**Allegro** (♩=72)

Piano introduction in D major, 2/4 time. The right hand plays a continuous eighth-note pattern. The left hand has a few chords and a triplet of eighth notes. Dynamics: *f* (forte), *sf* (sforzando), *sf* (sforzando). A fermata is placed over the final chord in the right hand.

*Red.*

**Recit.**

Vocal entry in D major, 2/4 time. The bass line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of eighth notes. Dynamics: *p* (piano). A crescendo hairpin is shown over the first two measures.

My son, at - tend to my words,

\* *Red.*

Vocal continuation in D major, 2/4 time. The bass line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with eighth notes. Dynamics: *p* (piano).

in - cline thine ear un - to my say - ing:

\*

**a tempo più lento** (♩=100)

Vocal entry in D major, 2/4 time, at a slower tempo. The bass line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of chords. Dynamics: *p* (piano).

Hon - our the Lord with thy sub - stance and with the

## The Prodigal Son

first - fruits of all thine in - crease.

Andante con moto (♩=66)

Trust in the Lord with

all thine heart, and in all thy ways ac-

-know ledge Him. Trust in the Lord,

# The Prodigal Son

trust in the Lord, and in all thy ways ac-

This system features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'trust', followed by a quarter note 'in', a half note 'the', a quarter note 'Lord,', a quarter note 'and', a quarter note 'in', a half note 'all', a quarter note 'thy', a half note 'ways', and a quarter note 'ac-'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

-know - ledge Him. *Recit.* My son, at-

This system continues the vocal line with a half note '-know', a half note '- ledge', and a half note 'Him.'. The tempo changes to 'Recit.' (recitative). The vocal line then has a quarter rest, followed by a quarter note 'My', a half note 'son,', and a quarter note 'at-'. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *p* (piano). There are two 'Red.' (Reduction) markings with asterisks at the bottom of the system.

-tend to my words, in - cline thine ear un - to my say - ings:

This system continues the vocal line with a quarter note '-tend', a quarter note 'to', a quarter note 'my words,', a quarter note 'in -', a quarter note 'cline', a quarter note 'thine ear', a quarter note 'un -', a quarter note 'to my', a quarter note 'say -', and a quarter note 'ings:'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. There is a 'Red.' (Reduction) marking with an asterisk at the bottom of the system.

*a tempo*  
*f* Trust in the Lord with all thine heart, and in

This system begins with the tempo marking '*a tempo*'. The vocal line starts with a half note 'Trust', followed by a quarter note 'in', a half note 'the', a quarter note 'Lord', a quarter note 'with', a quarter note 'all', a half note 'thine heart,', and a quarter note 'and in'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (fortissimo) and *p* (piano).

## The Prodigal Son

all thy ways ac - know - ledge Him, in

*cresc.*

*cresc.*

This system features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The vocal line begins with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *cresc.* in both the vocal and piano parts.

all thy ways ac - know - ledge

*dim.*

*dim.*

This system continues the vocal and piano parts. The vocal line has a long note followed by a half note. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *dim.* in both parts.

Him. For the path of the

*p*

*marcato ma p*

This system includes a vocal line and piano accompaniment. The vocal line has a half note followed by quarter notes. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *p* (piano) and *marcato ma p* (marcato mezzo piano).

just is as a shin - ing light that

*cresc.*

*cresc.*

This system continues the vocal and piano parts. The vocal line has a half note followed by quarter notes. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *cresc.* in both parts.

# The Prodigal Son

shin - eth more and more

*ff*

*ff* *p*

un - to the per - fect day, that shi - neth more and

*dim.*

*ff* *dim.*

more to the per - fect day! My

*p* *p tranquillo*

son, trust in the Lord.

*p* *p colla voce*



# The Prodigal Son

## No. 5:

## RECIT. (SOPRANO)

“And the younger son”

*Allegro vivace*

The piano introduction is in D major, 2/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a forte (f) dynamic. The right hand plays a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) with slurs. The left hand plays a similar pattern an octave lower. The piece concludes with a rallentando (rall.) and a diminuendo (dim.) over a sustained chord of D major.

*Recit.*

The recitative line is in D major. It begins with a whole rest, followed by a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). The lyrics are: "And the young - er son gath - er'd all to-". The piano accompaniment consists of a single chord of D major in the right hand and a single note (D3) in the left hand.

The recitative line continues with the lyrics: "geth - er, and took his jour - ney in - to a far coun - try,". The piano accompaniment features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand plays a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) with slurs. The left hand plays a similar pattern an octave lower.

The recitative line concludes with the lyrics: "and there wast - ed his sub - stance with ri - ot - ous liv - ing." The piano accompaniment features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand plays a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) with slurs. The left hand plays a similar pattern an octave lower.

# The Prodigal Son

## No. 6: SOLO (TENOR) & CHORUS

“Let us eat and drink”

**Allegro vivace. (♩=84)**

*p staccato*

The piano introduction consists of three measures. The right hand plays a continuous eighth-note pattern in D major, while the left hand has whole rests.

**SOPRANO & ALTO**

**TENOR & BASS**

*p*

Let us eat and drink,

The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the second measure with the lyrics 'Let us eat and drink,'. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

*p*

Let us eat and drink,

to - mor - row we

The vocal parts continue with the lyrics 'to - mor - row we'. The piano accompaniment remains consistent with the eighth-note pattern in the right hand and a simple bass line in the left hand.

## The Prodigal Son

to - mor - row we die,

die.

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a half note 'to', a quarter note 'mor', a half note 'row', a quarter note 'we', and a half note 'die,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

**A** *cresc.* let us eat, let us drink,

let us eat, let us drink, let us eat and

This system is marked with a section letter 'A'. The vocal melody continues with 'let us eat,' and 'let us drink,'. The piano accompaniment features a crescendo marked 'cresc.' and a melodic line in the right hand that rises and then falls, also marked 'cresc.'.

for to - mor - row we

drink, for to - mor - row we

This system continues the vocal melody with 'for to - mor - row we' and 'drink, for to - mor - row we'. The piano accompaniment includes a forte 'f' dynamic and a decrescendo 'dim.' marking. The right hand features a melodic line that rises and then falls, while the left hand provides a steady eighth-note accompaniment.

# The Prodigal Son

die!

die!

*p*

TENOR SOLO

*p* **B.**

Fetch wine, and we will fill our - selves with

*pp*

Ped.

strong drink, and to - mor - row shall

Ped.

\*

be as this day. Fetch wine,

Ped.

\*

## The Prodigal Son

and we will fill our-selves with strong drink, and to-

-mor - row shall be as this day,

**C** *cresc.* to - mor - row shall be as

this day, and much more

a - bun - dant, more a-

*dim.*

The musical score is written for a voice and piano. The key signature is D major (two sharps). The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The vocal line consists of a single melody line with lyrics. The score is divided into five systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system begins with a 'C' time signature change and a 'cresc.' marking. The fourth system contains the next two lines of music. The fifth system contains the final two lines of music, ending with a 'dim.' marking and a double bar line. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

# The Prodigal Son

8 *f* -bun - dant. Fetch wine! **D**

*f* Let us eat and drink!

*f* Let us eat and drink!

*p*

*p* Let us eat and

*p* Let us eat and drink,

*p* *il basso staccato*

This phrase:  is carried through every bar until the end.

drink, to-

to - mor - row we die.

# The Prodigal Son

-mor - row we die. *cresc.* Let us

*cresc.* Let us eat,

*cresc.* 8

eat, let us drink, for to-

let us drink, let us eat and drink, for to-

*f dim.* -mor - row we die! *p*

*f dim.* -mor - row we die! *p*

*f dim.* *p*

8

## *The Prodigal Son*

The musical score is for a piece titled "The Feast of the Epiphany". It is written for a Tenor Soloist and Piano. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into four systems, each with a Tenor line, a Piano line, and a Bass line. The lyrics are: "Fetch wine, and we will fill our - selves with strong drink, and to - mor - row shall Let us eat and drink! be as this day. Fetch wine, Let us eat and drink!". The score includes various musical notations such as rests, notes, beams, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like "TENOR SOLO" and "Fetch wine, and we will". The score is marked with "Red." and asterisks at the end of the first and third systems.

**TENOR SOLO**

Fetch wine, and we will

fill our - selves with strong drink, and to - mor - row shall

Let us eat and drink!

be as this day. Fetch wine,

Let us eat and drink!



## The Prodigal Son

and we will fill our-selves with strong drink, and to-

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right hand with eighth-note chords and a left hand with eighth-note chords. The lyrics are: "and we will fill our-selves with strong drink, and to-".

-mor - row shall be as this day,

This system contains measures 5 through 8. The vocal line continues with the lyrics: "-mor - row shall be as this day,". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "-mor - row shall be as this day,".

**F** *cresc.*  
to - mor - row shall be as

This system contains measures 9 through 12. It begins with a forte (F) dynamic marking and a crescendo (cresc.) instruction. The vocal line continues with the lyrics: "to - mor - row shall be as". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "to - mor - row shall be as".

this day, and much more

This system contains measures 13 through 16. The vocal line continues with the lyrics: "this day, and much more". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "this day, and much more".

## *The Prodigal Son*

Musical score for "Agnus Dei" by Franz Schubert, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a vocal line (Soprano and Alto) and a piano accompaniment. The lyrics are "a - bun - dant, more a - bun - dant. Let us eat and". The piano part includes a "dim." (diminuendo) marking and a "p" (piano) marking.

The image displays a musical score for the song "The Rose Tree." It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The piano accompaniment line begins with a bass clef, a key signature of two sharps, and a common time signature. The second system continues the vocal line with the lyrics "Let us eat and" and the piano accompaniment with the lyrics "drink!". The third system continues the vocal line with the lyrics "drink!" and the piano accompaniment with the lyrics "drink!". The piano accompaniment line features a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The score is written in a standard musical notation style with a key signature of two sharps and a common time signature.

The image displays a musical score for the hymn "Let Us Eat and Drink." It is arranged for voice and piano. The score is divided into two systems. The first system includes vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Let us eat and drink,". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The second system continues the vocal parts and the piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 4/4. The score includes lyrics for the vocal parts: "Let us eat and drink,". The piano part includes a melodic line in the right hand and a harmonic line in the left hand. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 4/4. The score includes lyrics for the vocal parts: "Let us eat and drink,". The piano part includes a melodic line in the right hand and a harmonic line in the left hand.

## The Prodigal Son

The musical score is written for a vocal soloist and piano. It is in the key of D major (two sharps) and 8/8 time. The score is divided into two systems. The first system contains the vocal entry and the piano accompaniment. The vocal part begins with a long note on 'die.' followed by a rest, then enters with 'to - mor - row we' on a new line. The piano part features a continuous eighth-note melody in the right hand and a bass line with chords and single notes in the left hand. Dynamics include *f* (forte) and *p* (piano). The second system continues the vocal and piano parts. The vocal part has a crescendo leading to a final note. The piano part continues with similar textures. The score includes various musical notations such as slurs, ties, and dynamic markings.

*f*  
-mor - row we die.  
to - mor - row we  
to - mor - row we  
*8va*  
*p*  
*f*  
*f* *cresc. al fine*  
Let us eat and drink,  
die,  
die,  
*8va*  
*p*

## The Prodigal Son

to - mor - row we

let us eat and drink,

let us eat and drink,

*f*

*sf*

*Red.*

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a quarter note F#4. The lyrics 'to - mor - row we' are written below. The middle two staves are a piano accompaniment in treble and bass clefs. The treble staff has a key signature of two sharps and contains the lyrics 'let us eat and drink,'. The bass staff also has a key signature of two sharps and contains the same lyrics. The piano part features a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *sf* (sforzando). The system ends with a double bar line and the instruction *Red.* (Reduction).

die,

to - mor - row we

to - mor - row we

*p*

*p*

*p*

*\* Red.*

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with a whole note G4, followed by a whole rest. The lyrics 'die,' are written below. The middle two staves are a piano accompaniment in treble and bass clefs. The treble staff has a key signature of two sharps and contains the lyrics 'to - mor - row we'. The bass staff also has a key signature of two sharps and contains the same lyrics. The piano part features a series of eighth-note chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano). The system ends with a double bar line and the instruction *\* Red.* (Reduction).

## *The Prodigal Son*

The image displays a musical score for a vocal and piano arrangement of 'The Lord's Prayer'. The score is written for Soprano, Alto, Tenor, and Piano. The key signature is D major (two sharps) and the time signature is 8/8. The lyrics are: 'to - mor - row shall be as die, let us eat and'. The piano part includes a harp icon at the bottom center. The score features various musical notations such as rests, notes, and dynamic markings like 'cresc.' and '8va'.

The musical score is for a piece titled "This Day and Much More". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first line of the lyrics. The second system continues the vocal melody and piano accompaniment for the second line of the lyrics. The third system features a more complex piano accompaniment with a prominent eighth-note pattern in the right hand and a bass line in the left hand, with the vocal melody continuing above. The lyrics are: "this day, and much more\_ a- drink, let us eat and drink, to- drink, let us eat and drink, to-". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like *f* and *8va*.

## The Prodigal Son

8 -bun - dant. *f* Let us eat and

-mor - row we die, *f* let us eat and

-mor - row we die, *f* let us eat and

*8va*

*ff*

8 drink, let us eat and drink, let us

drink, for to - mor - row we die, let us

drink, for to - mor - row we die, let us eat,

*8va*

*sf* *ff*

3 3 3

## The Prodigal Son

eat, let us drink, for to-mor - row we die! *ff*

eat, let us drink, let us eat and drink, for tomorrow we die! *ff*

let us drink, let us eat and drink, for tomorrow we die! *ff*

*8va*

*tr*

*sf ff*

*Red.*

*sf ff*

*Red.*

# The Prodigal Son

## No. 7: RECIT. (CONTRALTO) & CHORUS

“Woe unto them”

**Andante Recit. *con gran forza***

Woe un-to them that rise up ear-ly in the morn-ing, that they may  
fol-low strong drink; that con-tin-ue un-til night, till wine in-flame them.

**Moderato (♩=100) *p a tempo***

And the harp and the viol, the ta-bret and  
pipe are in their feasts. But they re-



# The Prodigal Son

-gard not the work of the Lord, nei - ther con - sid - er the op - er - a - tion of His hands. segue

**Andante (♩=80)**  
**SOPRANO & ALTO (unison)** *p*  
 The mirth of ta - brets

**TENOR & BASS (unison)** *p*  
 The mirth of ta - brets

**Andante (♩=80)**  
*p*

*cresc.*  
 ceas - eth, the noise of them that re-joyce

*cresc.*  
 ceas - eth, the noise of them that re-joyce

*cresc.*

## The Prodigal Son

end - eth, the joy of the harp ceas - eth.

end - eth, the joy of the harp ceas - eth.

*dim. rall. p.*

*f dim. rall. pp*

*And.*

### No. 8:

### CONTRALTO ARIA

“Love not the world”

**Andante tranquillo** (♩ = 76)

Love not the world, nor the

things that are in the world; for the world pass - eth a - way, and the

*p*

*And.*

# The Prodigal Son

lust there - of. Love not the world, nor the

things that are in the world; for the world pass - eth a - way, for the

*cresc.*

world pass - eth a - way, the world pass - eth a - way, and the

*f* *dim.*

lust there - of. But he that do - eth the

*p* *cresc.*

will of God a - bid - eth for e -

*f*

# The Prodigal Son

*dim.*

-ver, a - bid - eth for e-

*p*

-ver, he that do - eth the

*p*

*Red.*

*[dim.]*

will of God a - bid - eth for e -

*dim.*

*rall.* *p [a tempo]*

-ver, Love not the world, nor the things that are in the

*rall.* *p [a tempo]*

# The Prodigal Son

world; for the world pass - eth a - way, and the lust there-

*cresc.*

*cresc.* *sf*

-of. But he that do - eth the will of God, a-

*f* *[dim.]*

*f* *dim.*

-bid - eth for e - ver, a - bid - eth, a - bid - eth for e -

*p*

*pp*

-ver, a - bid-eth for e - ver.

*p* *tranquillo*

*pp*

*Red.* \* *Red.* \*

# The Prodigal Son

## No. 9:

## RECIT. (SOPRANO)

“And when he had spent all”

*Allegro agitato* (♩=72)

*p*

*[simile]*

*f*

*cresc.*

*3*

*3*

*3*

*And.*

✿

## The Prodigal Son

*ff* 3 *dim.*

*Recit.*  
And

*p*

when he had spent all, there a - rose a might - y fam - ine in that

land, and he be - gan to be in want.

*pp*

And he went and

The musical score is for 'The Prodigal Son'. It features a piano accompaniment and a vocal line. The piano part begins with a forte (*ff*) dynamic, marked with a triplet of eighth notes in the bass clef. The vocal line starts with a recitative (*Recit.*) section. The piano accompaniment includes various dynamics such as *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'when he had spent all, there a - rose a might - y fam - ine in that land, and he be - gan to be in want. And he went and'.

## The Prodigal Son

join - ed him - self to a cit - i - zen of that

coun - try; and he sent him in - to his fields to feed

swine. And he would fain have

*dim.* *p*

fill - ed him - self with the husks that the swine did eat;

and no man gave un - to him.

*pp*



# The Prodigal Son

## No. 10

## ARIA (SOPRANO)

“O that thou hadst hearkened”

Andante espressivo non troppo lento. (♩=80)

*p* [*dolce*]  
O that thou hadst heark - en - ed to my com - mand - ments!

*pp*

Then had thy peace been like a ri - ver, and thy

*cresc.*  
right - eous - ness, and thy right - eous-ness as the

*cresc.*

1. *dim.* waves of the sea. 2. sea.

*mf* *dim.* *dim.*

## The Prodigal Son

*p*

O that thou hadst heark - en - ed to my com - mand - ments!

Then had thy peace been like a ri - ver, and thy

right - eous - ness as the waves of the sea, as the

waves, the waves of the sea.

*pp* *p*

*p* Turn ye, turn ye, why will ye die? *pp*

*pp*

# The Prodigal Son

## No. 11:

## TENOR SOLO

“How many hired servants”

Andante con moto (♩=132)

*pp una corda*

*p*

*8va*

*8va*

*dim.*

*p tre corde*

*p*

How man - y hir - ed ser - vants

*sempre p*

# The Prodigal Son

of my fa - ther's have bread e-nough

*simile*

and to spare, and I

*cresc.*

per - ish with hun - ger!

*p*

*p*

*Red.* \*

# The Prodigal Son

First system of the musical score. The vocal line (treble clef) contains the lyrics: "I will a - rise \_\_\_\_\_ and go to my fa -". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a key signature change to one sharp (F#) in the final measure.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "-ther, I will a - rise \_\_\_\_\_ and go to my". The piano accompaniment (grand staff) continues the eighth-note pattern. A *mf* (mezzo-forte) dynamic marking is present above the vocal line and below the piano accompaniment.

Third system of the musical score. The vocal line (treble clef) contains the lyrics: "fa - ther, and will say un - to him: \_\_\_\_\_". The piano accompaniment (grand staff) continues the eighth-note pattern. A *dim.* (diminuendo) dynamic marking is present below the piano accompaniment, and a *p* (piano) dynamic marking is present above the vocal line.

Fourth system of the musical score. The vocal line (treble clef) contains the lyrics: "'Fa - ther, fa-ther, I have sin - ned a-against Heav'n and be - fore". The piano accompaniment (grand staff) features a *pp* (pianissimo) dynamic marking and a long, sustained chord in the left hand. The system concludes with a double bar line and a decorative flourish.

## The Prodigal Son

thee, \_\_\_\_\_ and am no more wor - thy to be

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

call - ed thy son. \_\_\_\_\_

*dim.* *pp*

This system contains measures 5 through 8. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) and *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Make me as one of thy

*pp*

This system contains measures 9 through 12. The vocal line begins with a rest in the first measure, followed by the phrase "Make me as one of thy". The piano accompaniment includes a dynamic marking of *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

hir - ed ser - vants, make me as one of thy

This system contains measures 13 through 16. The vocal line continues with the phrase "make me as one of thy". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

# The Prodigal Son

hir - ed ser - vants." *mf* I will a - rise and

*cresc.* go to my fa - ther, and will say \_\_\_\_\_ un - to

him: "Fa - ther, fa -

-ther, I have sin - ned a - gainst Heav'n,

# The Prodigal Son

*ff* *rit.*

a - gainst Heav'n, a - gainst Heav'n and be -

*ff* *rit.* *colla voce*

*a tempo* *p*

-fore thee, and am

*dim. a tempo* *p*

*And.* \*

no more wor - thy to be call - ed

*dim.* *rall.*

*pp*

thy son.

*pp*



# The Prodigal Son

## No. 12:

## CHORUS

“The sacrifices of God”

**Andante (♩=72)**

**SOPRANO** *pp*  
There is joy in the pres - ence of

**ALTO** *pp*  
There is joy in the pres - ence of

**TENOR** *p*  
There is joy in the pres - ence of the an - gels of God o - ver

**BASS** *pp*  
There is joy in the pres - ence of

**Andante (♩=72)**

*p*

God o - ver one sin - ner that re - pent - eth,

God o - ver one sin - ner that re - pent - eth,

one sin - ner that re - pent - eth, there is joy in the pres - ence of the

God o - ver one sin - ner that re - pent - eth,

*Red.* ❁

## The Prodigal Son

there is joy o - ver one sin - ner that re - pent -

there is joy o - ver one sin - ner that re - pent -

an - gels of God o - ver one sin - ner that re - pent -

there is joy o - ver one sin - ner that re - pent -

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "there is joy o - ver one sin - ner that re - pent -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

**A** *p*  
-eth. The sac - ri - fic - es of God are a bro - ken spi - rit;

-eth.

-eth.

-eth.

-eth.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The sac - ri - fic - es of God are a bro - ken spi - rit;". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

## The Prodigal Son

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal and piano parts, with dynamic markings *p* and *cresc.* indicating changes in volume. The lyrics are: "a bro-ken and con-trite heart, O God, Thou wilt not des - pise, Thou wilt not des-".

a bro-ken and con-trite heart, O God, Thou wilt not des - pise, Thou wilt not des-

*p* *cresc.*  
a bro - ken and con - trite heart, a bro - ken and

*p* *cresc.*  
-pise a bro - ken and con - trite heart, a

*p* *cresc.*  
a bro - ken and con - trite heart, a

*p* *cresc.*  
a bro - ken and con - trite heart, a

*cresc.*

# The Prodigal Son

**B**

*f* con - trite heart, O God, *ff* O God, Thou

con - trite heart, a con - trite heart, O God, Thou

con - trite heart, a con - trite heart, O God, Thou

con - trite heart, a con - trite heart, O God, Thou

*f*

*rf* wilt not des - pise, wilt not des - pise. *slower p dim. pp*

*dim.* wilt not des - pise, wilt not, wilt not des - pise. *p dim. pp*

*dim.* wilt not des - pise, wilt not, wilt not des - pise. *p dim. pp*

*dim.* wilt not des - pise, wilt not, wilt not des - pise. *p dim. pp*

*slower pp*

*8vb*

# The Prodigal Son

## No. 13: RECIT. (SOPRANO) & DUET (TENOR & BASS)

“And he arose, and came to his father”

*Andante* (♩=80) *Recit. SOPRANO* *p*

And he a-

-rose, and came to his fa - ther. But when he was yet a great way

off, his fa - ther saw him, and had com - pas - sion, and

ran and fell on his neck and kiss - ed him.

*cresc. molto* *accel.* *cresc. molto* *accel.* *f*

*pp*

*And.*

# The Prodigal Son

**TENOR** *p*

8 Fa - ther, fa - ther, I have sin - ned a-against

*a tempo* **Oboe** *ff* *pp* *And. sempre*

8 Heav'n and in thy sight, and am no more wor - thy to be

**TENOR** *dim.* *pp*

call - ed thy son.

**BASS** *pp*

My son is yet a -

*dim.* *pp* *pp*

-live! Now let me die, since I have seen thy

# The Prodigal Son

8 Fa - ther, face, and thou art yet a - live! My son is yet a -

*f* *cresc.*

8 fa - ther, I have sin - ned a - gainst Heav'n, and in - live! Now let me die, since I have seen thy

*pp*

8 thy sight, and am no more wor - thy, no more wor - thy face, have seen thy face, have seen thy

*pp*

## The Prodigal Son

*dim.*

to be call - ed thy son.

*dim.*

face, and thou art yet a - live! My son is yet a-

*dim.* *pp*

*dim.*

Fa - ther, I have sin - ned a-against

*dim.*

live! My son is yet a - live! Now let me die, since I have

*dim.*

Heav'n and in thy sight.

seen thy face, and thou art yet a - live!

*pp* *Red.*



*The Prodigal Son*

**No. 14:**

**RECIT. & ARIA (BASS)**

“Bring forth the best robe”

**Allegro** *Recit.*

Bring forth the best robe,

and put it on him, and bring hi - ther the fat - ted calf, and

kill it; and let us eat, and be mer - ry.

*Attacca subito*

**Allegro vivace** (♩ = 88)

*ff*

*Ced.*

*sf*

*Ced.*

## The Prodigal Son

*Aria.* *f*

For this, my

The first system of the musical score for 'The Prodigal Son'. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment consists of a series of eighth and sixteenth notes in the right hand and chords in the left hand. A forte (f) dynamic is indicated at the start of the vocal line.

son, \_\_\_\_\_ was dead, and is a - live a - gain; he was

*sf* *p* *p*

The second system of the musical score. The vocal line continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment features a series of chords and moving lines. Dynamics include sf (sforzando) and p (piano).

lost, \_\_\_\_\_ and is found, \_\_\_\_\_ he \_\_\_\_\_ was \_\_\_\_\_

*cresc.*

The third system of the musical score. The vocal line continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment features a series of chords and moving lines. A crescendo (cresc.) dynamic is indicated.

lost, \_\_\_\_\_ and is found. For this my

*f* *f*

The fourth system of the musical score. The vocal line continues with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The piano accompaniment features a series of chords and moving lines. Dynamics include f (forte).

# The Prodigal Son

son \_\_\_\_\_ was dead, and is a - live a - gain; he \_\_\_\_\_ was \_\_\_\_\_

lost, \_\_\_\_\_ and \_\_\_\_\_ is \_\_\_\_\_ found, \_\_\_\_\_ he was \_\_\_\_\_

lost, \_\_\_\_\_ and \_\_\_\_\_ is found.

Like as a

## *The Prodigal Son*

fa - ther pit - ieth his own

This system contains the first four measures of the song. The vocal line is in bass clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'fa - ther pit - ieth his own'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

chil - dren, e - ven so is the

This system contains measures 5 through 8. The vocal line continues with the lyrics 'chil - dren, e - ven so is the'. The piano accompaniment maintains the same rhythmic pattern as the first system.

Lord mer - ci - ful to them that \_\_\_\_\_

This system contains measures 9 through 12. The vocal line includes the lyrics 'Lord mer - ci - ful to them that \_\_\_\_\_'. The piano accompaniment continues with the established musical texture.

fear Him. Like as a

This system contains measures 13 through 16. The vocal line concludes with the lyrics 'fear Him. Like as a'. The piano accompaniment features a more active right hand in the final measures, while the left hand remains steady.

## The Prodigal Son

fa - ther pit - ieth his own

This system contains the first four measures of the song. The vocal line is in the bass clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'fa - ther pit - ieth his own'. The piano accompaniment consists of a treble and bass staff. The right hand plays a continuous eighth-note melody, while the left hand plays a steady eighth-note bass line.

chil - dren e - ven so is the

*pp*

This system contains measures 5 through 8. The vocal line continues with the lyrics 'chil - dren e - ven so is the'. A piano dynamic marking of *pp* (pianissimo) is placed above the vocal staff at the start of measure 7. The piano accompaniment continues with the same rhythmic pattern as the first system.

Lord mer - ci - ful to them that

This system contains measures 9 through 12. The vocal line continues with the lyrics 'Lord mer - ci - ful to them that'. The piano accompaniment continues with the same rhythmic pattern.

fear Him. Bless - ed be

This system contains measures 13 through 16. The vocal line continues with the lyrics 'fear Him. Bless - ed be'. A slur is placed over the first two measures of the vocal line. A piano dynamic marking of *p* (piano) is placed above the vocal staff at the start of measure 15. The piano accompaniment continues with the same rhythmic pattern.

# The Prodigal Son

God, who hath heard my pray'r, and not turn - ed His

*p*

mer - cy from me! Bless - ed be God, who hath heard my\_\_

pray'r, and not turn - ed His mer - cy from me!

Bless - ed be God, \_\_\_\_\_

*p*

who hath heard my

*cresc.*

# The Prodigal Son

pray'r, and not turn - ed His

8<sup>va</sup>

*f*

mer - cy from me! For

8<sup>va</sup>

*ff*

*sf*

*p*

this my son was dead, and is a - live a - gain;

*ff*

*sf*

*p*

he was lost, and is found,

*mf*

*p*

# The Prodigal Son

he was lost\_ and is found.\_\_\_\_\_ Bless - ed be God, who hath

*rall.* *f* *rall.* *ff*

heard my pray'r,\_\_\_\_\_ and not turn - ed His

*And.* *And.* *And.*

mer - cy from\_\_\_\_\_ me!\_\_\_\_\_

*rall.* *colla voce* *ff*

*ff* *ff*



# The Prodigal Son

## No. 15:

## CHORUS

“O that men would praise the Lord”

**Andante maestoso. (♩=66)**

**SOPRANO** *f* O that men would praise the Lord for His good -

**ALTO** *f* O that men would praise the Lord for His good -

**TENOR** *f* O that men would praise the Lord for His good -

**BASS** *f* O that men would praise the Lord for His good -

**Andante maestoso. (♩=66)**

*ff*

*ff*

-ness, and de - clare the wonders that He do - eth for the chil - dren of men.

-ness, and de - clare the wonders that He do - eth for the chil - dren of men.

-ness, and de - clare the wonders that He do - eth for the chil - dren of men.

-ness, and de - clare the wonders that He do - eth for the chil - dren of men.

*ff*

# The Prodigal Son

Let them, let them give thanks, let them \_\_\_\_\_ give thanks,  
 Let them, let them, let \_\_\_\_\_ them give  
 Let them, let them, let \_\_\_\_\_ them give thanks, whom the  
 Let them, let them, let them \_\_\_\_\_ give thanks, whom

whom the Lord hath re - deem - ed. *rit.*  
 thanks, whom the Lord hath re - deem'd. *rit.*  
 Lord \_\_\_\_\_ hath \_\_\_\_\_ re - deem - ed. *rit.*  
 the \_\_\_\_\_ Lord \_\_\_\_\_ hath re - deem - ed. *rit.*

# The Prodigal Son

**Moderato** (♩=104)

They went a - stray \_\_\_\_\_ in the

They went a - stray \_\_\_\_\_ in the wil - der-ness, in \_\_\_\_\_

**Moderato** (♩=104)

wil - der-ness, in \_\_\_\_\_ the wil-der - ness **A** out of the way.

\_\_\_\_\_ the wil-der - ness out of the way. Hun - gry and

## The Prodigal Son

First system of the musical score. It features a vocal line in the treble clef, a piano accompaniment in the right hand of the grand staff, and a bass line in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line has lyrics: "Hun - gry and thirst - y their soul faint - ed with-". The piano accompaniment consists of chords and single notes. The bass line has lyrics: "thirst - y their soul faint - ed with - in them, their".

Hun - gry and thirst - y their soul faint - ed with-

thirst - y their soul faint - ed with - in them, their

Second system of the musical score. It continues the vocal line, piano accompaniment, and bass line. The vocal line has lyrics: "-in them, their soul faint - ed with - in them, their". A section marker "B" is placed above the vocal line. The piano accompaniment continues with chords and single notes. The bass line has lyrics: "soul faint - ed with - in them, their soul faint - ed with-". The word "dim." (diminuendo) is written above the final notes of the bass line.

-in them, their soul faint - ed with - in them, their

soul faint - ed with - in them, their soul faint - ed with- *dim.*

## The Prodigal Son

dim.

soul\_ faint - ed with - in them.

-in them.

This musical system contains vocal and piano staves. The vocal part begins with a melodic line in the treble clef, marked with a *dim.* (diminuendo) hairpin. The lyrics "soul\_ faint - ed with - in them." are written below the notes. The piano accompaniment consists of four staves: three treble clefs and one bass clef. The first three treble staves contain whole rests, while the bass staff has a half note followed by a whole rest. The piano part continues with a series of chords and eighth notes in both hands, ending with a melodic flourish in the right hand.

**C**

*p*

They went a - stray \_\_\_\_\_

*p*

This musical system continues the composition. It begins with a key signature change to C major, indicated by a 'C' in a circle. The vocal part has a whole rest in the first measure, followed by a half note and a whole note, with the lyrics "They went a - stray \_\_\_\_\_" below. A piano (*p*) dynamic marking is placed above the first note of the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes and chords in both hands, with a piano (*p*) dynamic marking in the right hand.

## *The Prodigal Son*

in the wil - der - ness, in

They went a - stray in the

This system contains the first vocal and piano staves. The vocal staves are in 3/4 time with a key signature of three flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

the wil - der - ness out of the

wil - der - ness, in the

This system contains the second vocal and piano staves. The vocal staves continue the melody from the first system. The piano accompaniment maintains the same rhythmic pattern.

## *The Prodigal Son*

**D**

way. Hun - gry and

wil - der - ness out of the way.

thirst - y their soul faint -

Hun - gry and thirst - y

## *The Prodigal Son*

First system of the musical score. It features four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics: "ed with - in them, their" (Soprano), "their soul faint - ed with -" (Alto), and "their soul faint - ed with -" (Bass). The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Second system of the musical score. It features four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics: "soul faint - ed with - in them," (Soprano), "-in them, their soul" (Alto), and "soul faint - ed with - in them," (Bass). The piano accompaniment continues with chords and moving lines.



## *The Prodigal Son*

First system of the musical score. It features four staves: a vocal line (treble clef) with lyrics, a piano accompaniment (treble and bass clefs), and two empty staves. The vocal line has lyrics: "their soul faint - ed with -". The piano accompaniment has lyrics: "faint - ed with - in them, their".

Second system of the musical score. It features four staves: a vocal line (treble clef) with lyrics, a piano accompaniment (treble and bass clefs), and two empty staves. The vocal line has lyrics: "-in them.". The piano accompaniment has lyrics: "soul faint - ed with - in".

## The Prodigal Son

them.

Yet

Yet when they cried \_\_\_\_\_ un - to the

Yet when they cried \_\_\_\_\_ un - to the

Yet when they cried \_\_\_\_\_ un - to the Lord in their

when they cried \_\_\_\_\_ un - to the Lord in their trou - ble,

*sf*

*sf*

*sf*

*sf*

*f*

*f*

*f*

*f*

## *The Prodigal Son*

Lord in their trou - ble, He de - liv - 'red

Lord in their trou - ble, He

trou - ble, He de - liv - 'red them out of

He de - liv - 'red them out of their dis -

**E**

them out of their dis - tress; when they

de - liv - 'red them out of their dis - tress;

their dis - tress; when they cried un - to the

-tress; when they cried un - to the Lord, He de -

## *The Prodigal Son*

cried un - to the Lord, He de - liv - 'red them,  
when they cried un - to the Lord, He de -  
Lord, He de -  
-liv - 'red them, He de - liv - 'red

He de - liv - 'red them out of their dis -  
-liv - 'red them, when they cried un - to the  
-liv - 'red them out of their dis - tress,  
them out of their dis - tress,

## The Prodigal Son

**F**

-tress; when they cried, He de -

Lord, when they cried, He de -

when they cried, He de -

when they cried, He de -

*p più f sf sf*

-liv - 'red them out of their dis -

-liv - 'red them out of their dis -

-liv - 'red them out of their dis - tress.

-liv - 'red them out of their dis -

*sf*

# The Prodigal Son

**Vivace (♩=80)**

-tress.

-tress.

*ff*

O that men would there - fore praise the Lord, would

-tress.

**Vivace (♩=80)**

O that men would there - fore praise the

there - fore praise the Lord, would praise the Lord! O

## *The Prodigal Son*

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Lord, would there - fore praise the Lord, would there - fore praise the that men, O that men, that". The piano accompaniment consists of two staves, a treble and a bass clef, both with a key signature of one flat. The melody is simple and follows the vocal line.

Lord, would there - fore praise the Lord, would there - fore praise the  
that men, O that men, that

Second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "O that men would there - fore praise the Lord! O Lord! O men would there - fore praise the Lord, praise the". The piano accompaniment consists of two staves, a treble and a bass clef, both with a key signature of one flat. The melody is simple and follows the vocal line. A large 'G' is written above the first measure of the vocal line.

**G**  
O that men would there - fore praise the Lord! O  
Lord! O men would there - fore praise the Lord, praise the

## *The Prodigal Son*

Lord, would there-fore praise the Lord, would praise the  
that men, O that men would praise the  
Lord, praise the Lord! O praise the  
O that men would

Lord! O that men, O that  
Lord, praise the Lord, praise the Lord!  
Lord, praise the Lord, praise the Lord,  
there-fore praise the Lord, would there-fore praise the Lord, would



## *The Prodigal Son*

**H**

men would there - fore praise the Lord, praise the

O that men would there - fore praise the

there - fore praise the Lord, would praise the Lord! O

The musical score consists of five staves. The first staff is a vocal line in G major (one sharp) with lyrics 'men would there - fore praise the Lord, praise the'. The second staff is a vocal line with lyrics 'O that men would there - fore praise the'. The third staff is a vocal line with lyrics 'there - fore praise the Lord, would praise the Lord! O'. The fourth and fifth staves are a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

Lord, praise the Lord!

Praise the Lord, Praise the Lord!

Lord, would there - fore praise the Lord, would there - fore praise the

that men, O that men would praise the

The musical score continues with five staves. The first staff is a vocal line with lyrics 'Lord, praise the Lord!'. The second staff is a vocal line with lyrics 'Praise the Lord, Praise the Lord!'. The third staff is a vocal line with lyrics 'Lord, would there - fore praise the Lord, would there - fore praise the'. The fourth and fifth staves are a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

## *The Prodigal Son*

O that men would there-fore praise the Lord, would  
O that men would there-fore praise the Lord!  
Lord! O that men would there-fore praise the  
Lord, praise the Lord,  
Lord, praise the Lord, Lord, praise the Lord!

there-fore praise the Lord! O that men  
O that men would there-fore praise the Lord, would  
Lord, would there-fore praise the Lord, praise the Lord!  
praise the Lord! O that

# The Prodigal Son

Musical score for "The Prodigal Son". The score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "would there - fore praise the Lord, would there - fore praise the Lord, there - fore praise the Lord! O that men would there - men would there - fore praise the Lord, would there - fore praise the". The piano accompaniment includes a "Ped." (pedal) marking and a decorative asterisk symbol.

Continuation of the musical score. The lyrics continue: "praise the Lord! that men would there - fore praise the Lord, would there - fore praise the Lord, praise the Lord! O that men would there - fore praise the". The piano accompaniment continues with various chords and melodic lines.

## The Prodigal Son

**K**

O that men would there - fore praise the Lord, would  
praise the Lord!  
O that men,  
Lord!  
O that men would there - fore praise the  
Lord, praise the Lord!  
O that men  
there - fore praise the Lord for His good - ness,  
O that men would praise the Lord,  
Lord, would praise Him for His good - ness,  
would there - fore praise Him for His good - ness,

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a common time signature (C). The vocal part is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The score is divided into two systems. The first system contains the first four staves, and the second system contains the next four staves. The piano accompaniment features a steady rhythm with chords and single notes, providing a harmonic foundation for the vocal melody. The lyrics are: "O that men would there - fore praise the Lord, would praise the Lord! O that men, Lord! O that men would there - fore praise the Lord, praise the Lord! O that men there - fore praise the Lord for His good - ness, O that men would praise the Lord, Lord, would praise Him for His good - ness, would there - fore praise Him for His good - ness,"

## The Prodigal Son

**L** *p*

and de - clare the won - ders, and de -

and de - clare the won - ders, and de -

and de - clare the won - ders, and de -

and de - clare the won - ders, and de -

-clare the won - ders, the won - ders that He do - eth

-clare the won - ders, the won - ders that He do - eth

-clare the won - ders, the won - ders that He do - eth

-clare the won - ders, the won - ders that He do - eth

## The Prodigal Son

**M**

for the chil - dren of men,

for the chil - dren of men,

for the chil - dren of men,

for the chil - dren of men,

*p*

*pp*

and de - clare the won - ders, and de - clare the

*pp*

and de - clare the won - ders, and de - clare the

*pp*

and de - clare the won - ders, and de - clare the

*pp*

and de - clare the won - ders, and de - clare the

*pp*

*And.* \*

# The Prodigal Son

*cresc.*

won - ders that He do - eth for the chil - dren of

*cresc.*

won - ders that He do - eth for the chil - dren of

*cresc.*

won - ders that He do - eth for the chil - dren of

*cresc.*

won - ders that He do - eth for the chil - dren of

**N**

*f*

men. O that men would therefore praise the

*f*

men. O that

*f*

men. O that men would

*f*

men, and de - clare the won - ders,

## *The Prodigal Son*

Lord, would there - fore praise the Lord, would there - fore praise the  
men would there - fore praise the Lord, would there - fore praise the  
there - fore praise the Lord, would there - fore praise the Lord,  
and de - clare the won - ders, the  
Lord for His good - ness, would praise the Lord!  
Lord, would praise the Lord for His good - ness!  
would therefore praise the Lord for His good - ness!  
won - ders that He do - eth for the chil - dren of men!

The musical score is written for voice and piano. The vocal part consists of four staves, and the piano accompaniment consists of two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios. The vocal melody is simple and hymn-like, with lyrics written below the notes. The score is divided into two systems, each with four vocal staves and two piano staves. The first system ends with a repeat sign, and the second system ends with a final cadence marked with a double bar line and a fermata.



## *The Prodigal Son*

O that men would therefore praise the Lord, would therefore praise the  
 O that men would therefore praise the Lord, would therefore praise the  
 O that men would therefore praise the Lord, would therefore praise the  
 O that men would therefore praise the Lord, would therefore praise the

Lord, would praise the Lord for His good - ness!

Lord, would praise the Lord for His good - ness!

8 Lord, would praise the Lord for His good - ness!

Lord, would praise the Lord for His good - ness!

Red.

## The Prodigal Son

**P** **ff**

O that men would there - fore praise the\_

O that men, that men would

O that men, that men would

O that men, that men would

**1st BASS**

O that men, that men would

Lord, would there - fore praise the\_ Lord for His good -

there - fore praise the Lord! O\_ that

there - fore praise the Lord, would praise

there - fore praise the Lord, that men would

# The Prodigal Son

-ness, that men would praise the Lord for His  
 men would there - fore praise the Lord for His  
 the Lord! O that  
 there - fore praise the Lord! O that

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked *ff*. The piece concludes with a *Red.* (Reduction) symbol.

good - ness, would praise the Lord!  
 good - ness, would praise the Lord!  
 men would there - fore praise the Lord!  
 men would praise the Lord!

The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked *rit.* (ritardando). The piece concludes with a *Red.* (Reduction) symbol.

# The Prodigal Son

## No. 16:

## RECIT. & ARIA (TENOR)

“Come, ye children”

*Andante*  
*Recit.*

No chas - ten - ing for the pre - sent seem - eth to be joy - ous, but

*p*

*quasi a tempo*

griev - ous; ne - ver - the - less, af - ter - wards it yield - eth the peace - a - ble

fruit of right - eous - ness: for whom the Lord lov - eth, He

chas - ten - eth, and scourg - eth ev - 'ry son whom He re - ceiv - eth.

# The Prodigal Son

Andante con moto (♩=76)

Aria.

First system of the musical score. The vocal line (treble clef) begins with a piano (*p*) dynamic and the lyrics "Come, ye chil - dren, and heark - en un - to me;". The piano accompaniment (grand staff) also begins with a piano (*p*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Second system of the musical score. The vocal line continues with the lyrics "I will teach you the fear of the Lord." The piano accompaniment continues with a piano (*p*) dynamic. The key signature and time signature remain the same.

Third system of the musical score. The vocal line begins with a repeat of the first phrase "Come, ye chil - dren, and heark - en un - to me;". The piano accompaniment begins with a piano (*p*) dynamic. A section marked "A" begins at the end of the system. The key signature and time signature remain the same.

Fourth system of the musical score. The vocal line begins with a crescendo (*cresc.*) and the lyrics "teach you the fear of the Lord, I will". The piano accompaniment also begins with a crescendo (*cresc.*) and a forte (*f*) dynamic. The key signature and time signature remain the same.

# The Prodigal Son

*dim.* **B**

teach you the fear of the Lord.

*p*

Lo! the poor cri - eth,

and the Lord\_ hear - eth him; lo, the poor

*f*

cri - eth, and the Lord\_ hear - eth him, yea, and

*f*

*Red.* \* *Red.* \*

## The Prodigal Son

sav - eth him out of all his trou - ble.

*dim.*

Lo, the poor cri - eth, and the Lord hear - eth him.

*pp*

*Cres.*

Come, ye chil - dren, and heark - en un - to me; I will

*cresc.*

*p*

teach you the fear of the Lord. O come, O come, and

*cresc.*

*sf*

## The Prodigal Son

I \_\_\_\_\_ will\_ teach you the fear of the Lord. Come, \_\_\_\_\_ ye\_

chil - dren, heark - en\_ un - to me.

Musical notation includes a vocal line with lyrics and piano accompaniment. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

## No.17: UNACCOMPANIED QUARTET

“The Lord is nigh”

**Allegro moderato** (♩ = 104)  
**SOPRANO**  
**ALTO**  
**TENOR**  
**BASS**

**Allegro moderato** (♩ = 104)  
*p* *cresc.*

Musical notation for an unaccompanied quartet and piano accompaniment. The quartet parts (Soprano, Alto, Tenor, Bass) are shown with rests, indicating they are to be filled in by the performers. The piano accompaniment includes dynamics *p* (piano) and *cresc.* (crescendo).



## The Prodigal Son

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts enter with the lyrics "The Lord is" on a half note. The piano accompaniment begins with a melodic line in the right hand and a harmonic line in the left hand. The piano part includes the markings *dim.* and *(for practice only)*.

*mf* The Lord is

*mf* The Lord is

*mf* The Lord is

*mf* The Lord is

*dim.*

*(for practice only)*

Continuation of the musical score. The vocal parts continue with the lyrics "nigh un - to them that are of a con - trite heart, and will". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

# The Prodigal Son

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "save \_\_\_\_\_ such as be of a hum - ble spir - it." The tempo/mood is marked *dim.* (diminuendo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score, starting with a section marked **A**. It consists of four vocal staves and a piano accompaniment. The lyrics are: "The Lord is nigh un - to them that are of a". The tempo/mood is marked *p* (piano) and *cresc.* (crescendo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

# The Prodigal Son

con - trite heart, and will save such as be of an  
of a con - trite heart, and will save such as  
of a con - trite heart, and will save such as  
con - trite heart, and will save such as

*f*

*dim.* hum - ble spir - it. **B** *f* Thus saith the Lord:  
*dim.* be of an hum - ble spi - rit. *f* Thus saith the Lord:  
*dim.* be of an hum - ble spi - rit. *f* Thus saith the Lord:  
*dim.* be of an hum - ble spi - rit. *f* Thus saith the Lord:

*dim.*

# The Prodigal Son

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "I have seen his ways, and will heal him. Thus saith the". The first four vocal staves have a *dim.* (diminuendo) marking above the first measure and an *f* (forte) marking above the last measure. The piano accompaniment also has a *dim.* marking above the first measure and an *f* marking above the last measure.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "Lord: I have seen his ways, and will heal him, and re-store". The first four vocal staves have a *dim.* marking above the last measure. The piano accompaniment has a *dim.* marking above the last measure. A common time signature 'C' is placed above the first measure of the Soprano staff.

# The Prodigal Son

*p* and re-store com - forts un - to him and to his mourn - *rall.*

*p* and re-store com - forts un - to him and to his mourn - *rall.*

*p* com - forts un - to him and to his mourn - *rall.*

*p* and re-store com - forts un - to him and to his mourn - *rall.*

*p* *rall.*

*p a tempo* -ers. The Lord is nigh un - to them that are of a con - trite

*p a tempo* -ers. The Lord is nigh un - to them that are of a con - trite

*p a tempo* -ers. The Lord is nigh un - to them that are of a con - trite

*p a tempo* -ers. The Lord is nigh un - to them that are of a

*p a tempo*

# The Prodigal Son

**D** *f*

heart. Thus saith the Lord: I have seen his

heart. Thus saith the Lord: I have seen his

heart. Thus saith the Lord: I have seen his

con - trite heart. Thus saith the Lord: I have seen his

*dim.* *p*

ways, and will heal him, and re - store com - forts

*dim.* *p*

ways, and will heal him, and re - store com - forts

*dim.* *p*

ways, and will heal him, and re - store com - forts

*dim.* *p*

ways, and will heal him, and re - store com - forts

# The Prodigal Son

*cresc.* *dim.* *p* *dim.*

un-to him and to his mourn - ers, re - store com -

*cresc.* *dim.* *p* *dim.*

un - to him and to his mourn - ers, re - store com -

*cresc.* *dim.* *p* *dim.*

un - to him and to his mourn - ers, re - store com -

*cresc.* *dim.* *p* *dim.*

un - to him and to his mourn - ers, re - store com -

*cresc.* *dim.* *pp* *dim. p*

*pp slower*

- forts un-to him and to his mourn - ers, and his mourn - ers.

*pp slower*

- forts un-to him and to his mourn - ers, and his mourn - ers.

*pp slower*

- forts un - to him and to his mourn - ers, and his mourn - ers.

*pp slower*

- forts un - to him and his mourn - ers, and his mourn - ers.

# The Prodigal Son

## No. 18:

## CHORUS

“Thou, O Lord, art our Father”

**Allegro con brio ma moderato** (♩=104)

**SOPRANO** *f* Thou, O

**ALTO** *f* Thou, O

**TENOR** *f* Thou, O

**BASS** *f* Thou, O

*f*

Lord, art our Fa - ther, our Re - deem - er; Thy name is from e - ver -

Lord, art our Fa - ther, our Re - deem - er; Thy name is from e - ver -

Lord, art our Fa - ther, our Re - deem - er; Thy name is from e - ver -

Lord, art our Fa - ther, our Re - deem - er; Thy name is from e - ver -

*non legato*



## The Prodigal Son

-last - ing. Thou, O Lord, art our Fa - ther, our Re-

-deem - er; Thy name is from e - ver - last - ing. Hal - le -

**A**

## *The Prodigal Son*

Hal - le -

Hal - le - lu - jah! Hal - le - lu - jah!

-lu - jah! Hal - le - lu - jah! Hal - le - lu -

-lu - jah! Hal - le - lu - jah! Hal - le - lu -

-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu -

## The Prodigal Son

**B**

The musical score is written for a vocal ensemble and piano. It begins with a section marked 'B'. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics: '-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The score continues with more vocal entries and piano accompaniment, including a section with the lyrics 'Thou, O' and a final section with a piano (p) marking.

-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

-jah! Hal - le - lu - jah! Hal - le - lu -

-lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

-lu - - jah! Hal - le - lu - jah! Thou, O

-jah! Hal - le - lu - - jah! Thou, O

-le - lu - - jah! Thou, O

- jah! Hal - le - lu - - jah!

*p*

# The Prodigal Son

**C**

Lord, art our Fa-ther, our Re-deem-er. Hal-le-lu -

Lord, art our Fa-ther, our Re-deem-er. Hal-le-lu - jah! Hal-le -

Lord, art our Fa-ther, our Re-deem-er. Hal-le-lu -

Thou, O Lord, art our Re-deem-er. Hal-le-lu - jah! Hal -

*f* *p* *cresc.*

-jah! Hal-le-lu - jah! Thou, O

- jah! Hal-le-lu - jah!

- jah! Hal-le-lu - jah! Thou, O

-le-lu - jah! Hal-le-lu - jah!

*f*

## *The Prodigal Son*

Lord, art our Fa - ther, our Re - deem - er; Thy

Thou art our Fa - ther, our Re - deem - er; Thy

Lord, art our Fa - ther, our Re - deem - er; Thy

Thou art our Fa - ther, our Re - deem - er; Thy

The first system of the musical score for 'The Prodigal Son'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Lord, art our Fa - ther, our Re - deem - er; Thy' for the Soprano, 'Thou art our Fa - ther, our Re - deem - er; Thy' for the Alto, 'Lord, art our Fa - ther, our Re - deem - er; Thy' for the Tenor, and 'Thou art our Fa - ther, our Re - deem - er; Thy' for the Bass. The piano accompaniment consists of a treble and bass staff with arpeggiated chords and sustained bass notes.

name is from e - ver - last -

name is from e - ver - last -

name is from e - ver - last -

name is from e - ver - last -

The second system of the musical score. The lyrics continue: 'name is from e - ver - last -' for all four vocal parts. The piano accompaniment continues with arpeggiated figures in the treble and sustained chords in the bass.

## The Prodigal Son

-ing, Thy name is from e - ver -

-ing, Thy name is from e - ver -

-ing, Thy name is from e - ver -

-ing, Thy name is from e - ver -

**D**  
-last - ing. Hal - le - lu - - jah!

-last - ing. Hal - le - lu - - jah!

-last - ing. Hal - le - lu - - jah!

-last - ing. Hal - le - lu - - jah!

# The Prodigal Son

Hal - le - lu - jah! Thou, O

Hal - le - lu - jah! Hal -

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah!

*meno f*

Lord, art our Fa - ther, our Re - deem - er, Thou, O

-le - lu - jah! Thou, O

Thou, O

Hal - le - lu - jah! Thou, O

*sf cresc.*

*Red.* \*

## The Prodigal Son

Lord, art our Fa - ther, our Re - deem - er, Hal - le -

Lord, art our Fa - ther, our Re - deem - er, Hal - le -

Lord, art our Fa - ther, our Re - deem - er, Hal - le -

Lord, art our Fa - ther, our Re - deem - er, Hal - le -

*sf* *ff*

*Red.* \*

-lu - jah! Hal - le - lu - jah!

-lu - jah! Hal - le - lu - jah! Hal - le -

-lu - jah! Hal - le - lu - jah! Hal - le -

-lu - jah! Hal - le - lu - jah! Hal - le -

**G**



# The Prodigal Son

Thou, O Lord, \_\_\_\_\_

-lu - jah! Thou, O Lord, art our

-lu - jah!

-lu - jah! \_\_\_\_\_

8va

pp

Red. \*

Thou \_\_\_\_\_ art our Fa -

Fa - ther, our Re - deem - er, Thou, O Lord, art our Fa - ther,

Thou, O Lord, art our Fa - ther, our Re -

8va

cresc.

f

# The Prodigal Son

First system of musical notation for 'The Prodigal Son'. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: -ther, our Fa - ther, our Fa - ther, our Re - deem - er, our Fa - ther, -deem - er, our Fa - ther, our Fa - ther, Thou, O Lord, art our Fa - ther. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both in a key with two flats. Dynamics include *ff* (fortissimo) and *f* (forte). The system ends with a double bar line and a small asterisk.

Second system of musical notation for 'The Prodigal Son'. It continues the four vocal parts and piano accompaniment. The lyrics are: our Re - deem - er. Hal - le - lu - jah! Hal - le - lu - jah! The piano part continues with the same melodic and harmonic lines. Dynamics include *H* (Hallelujah), *p* (piano), and *ff* (fortissimo). The system ends with a double bar line and a small asterisk.

# The Prodigal Son

*cresc.* *cresc. molto* *ritard. al fine*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*cresc.* *cresc. molto* *ritard. al fine*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*cresc.* *cresc. molto* *ritard. al fine*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*cresc.* *cresc. molto* *ritard. al fine*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*p cresc.* *ritard. al fine*

*ff* A - men! A - men!

*ff* A - men! A - men!

*ff* A - men! A - men!

*ff* A - men! A - men!

*ff* *pesante* *sf* *sf* *sf*

*ff* *sf* *sf* *sf*