

Piano,
with percussion suggestions

The Younger Son

a dramatization from Jesus' parable in Luke 15:11-32

for baritone voice, guitar, bass, piano, and percussion

Constance Morgenstern

with motion ($\text{♩} = \text{c. } 84$)

The musical score is written for baritone voice and piano. It consists of three systems of music. The first system shows the voice part with a rest followed by the lyrics 'Things had been' and the piano accompaniment. The second system continues the voice part with lyrics 'build - ing, and one day, they blew. ___ I said to Fa - ther, "I want what I'm' and the piano accompaniment. The third system continues the voice part with lyrics 'due." So it sounds bet - ter, I tack on a thought: ___ "Men make de -' and the piano accompaniment. The piano part features a mix of chords and melodic lines, with some chords being triads or dyads and others being full chords. The voice part is written in a baritone clef with a key signature of one sharp (F#) and a common time signature (C).

Percussion suggestions: Verse 1 could use a shaker. Verse 2 could use a light bit of tambourine. There can be some light hand drumming on the choruses. Verses 3 and 4 should be dismal, without the hand drumming, except around m. 90 and just before m. 179. Full drums enter boldly and enthusiastically at m. 179, then continue through the end.

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The Younger Son

18

ci - sions. Is - n't that what you want?" So he breaks up his hold - ings, and I make mine

24

cash— then take it to go start my own life at last. Now ____

31

coins in your bag make a mu - sic that's strong. The

35

coun - try was diff - 'rent, but new friends were drawn. Laugh - ing, at - trac - tive folk

41

gath - ered all right. Our feasts and wine ran long through the nights... We toast - ed each

48

o - ther, the inn, and that land, — far and free — from my old man. He's

55

fun - ny, my fa - ther. My friends would a - gree he's so far off, —

62

— I shrink as I think how he comes a - cross.

The Younger Son

68

Then things got tight - er. My friend - ships felt

68

74

dead when I had to ask for a flop or some bread. "Em - ploy - ment with live - stock" I

74

81

heard of one day, and I quick - ly took it, though out - side our

81

86

ways. But yes, it did of - fer me fin - ly one laugh: — Feed - ing those

86

92

pigs, I said, "Don't squeal to Dad." He's fun - ny, my fa - ther.

99

Most folk would de - clare him so far off, ____

104

I won - dered how, there, he'd have come a - cross.

109

Lean times got lean - er as ev - 'ry month passed. My life and

p
mp

The Younger Son

116

mon - ey bag both re - mained flat. Last week, I trad - ed that bag for some food. My

116

123

comp - an - y, pigs now, I call to them, "Soo! "Hey, pig - gies! Come, get ____ it! This slop looks

123

130

fine," and, may - be, I mean it. No hu - mor. No line.

130

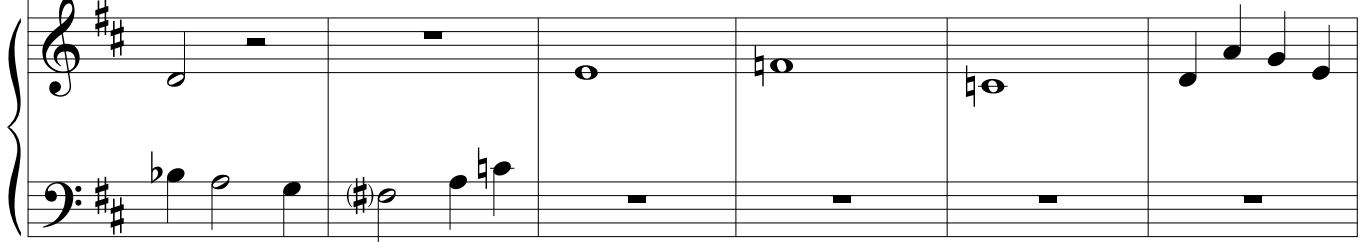
The Younger Son

136



Then I say how ser - vants at Fa - ther's had food; how

136



142

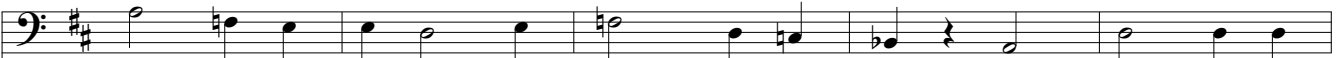


e - ven a ser - vant was al - ways seen to. If

142

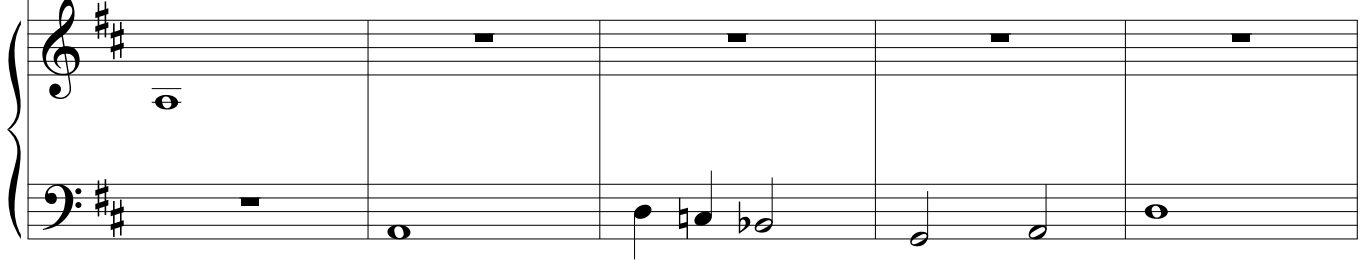


146

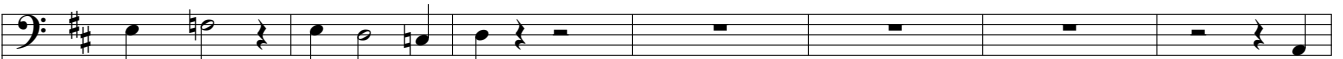


I went to Fa - ther, con - fessed what I'd done, asked in as a

146

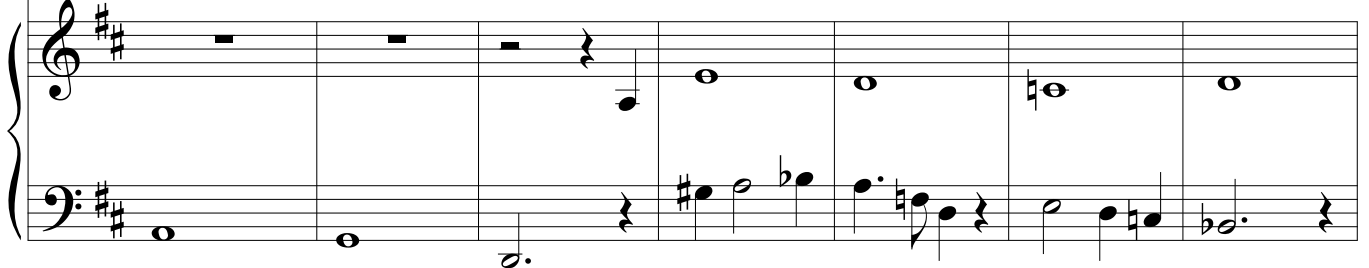


151



hired man— no way, a son... So,

151

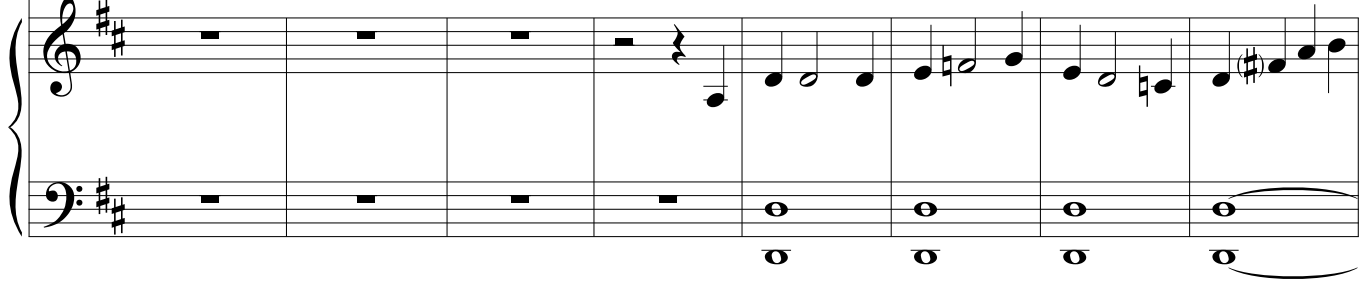


158



I've stum - bled home - ward, and this far, I've come.

158

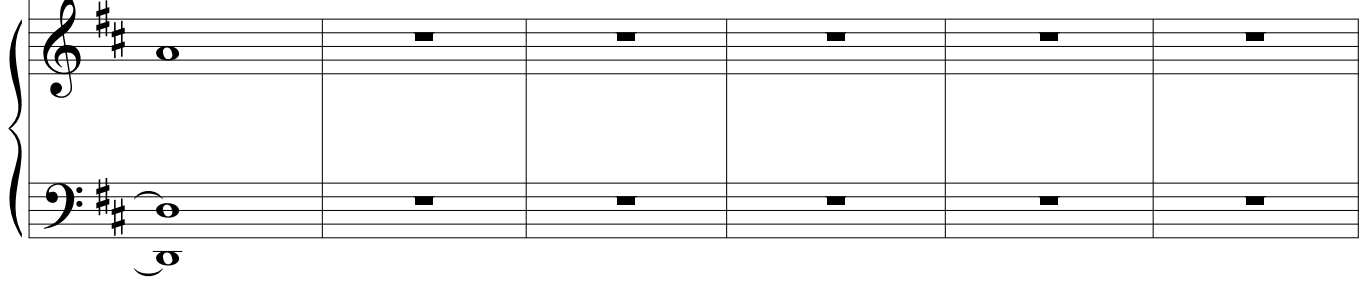


166



There! It's our home - stead, but will my feet work? Now Fa - ther comes run - nng! It's

166

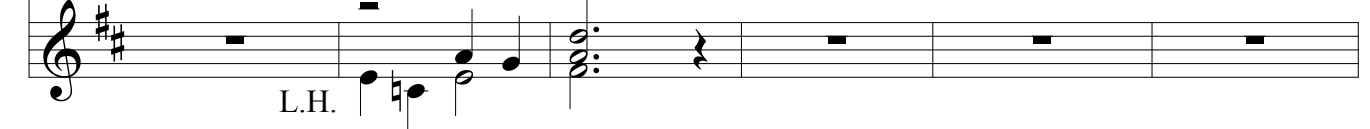


172



wrong! It's re - versed. He holds me tight - ly, and weak is my speech. But

172



L.H.

178

Fa - ther shouts, "Bring the best robe! Start a feast!"

178

Piano accompaniment for measures 178-181, featuring chords and melodic lines in both hands.

182

It's true, he's a - stound - ing - ly so far off, —

182

Piano accompaniment for measures 182-185, featuring chords and melodic lines in both hands.

189

It floors me still now, how he comes a cross. —

189

Piano accompaniment for measures 189-192, featuring chords and melodic lines in both hands, including triplets and a *rit.* marking.