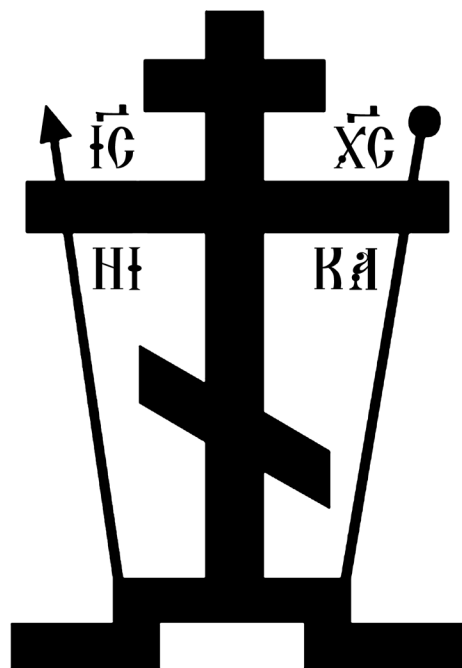


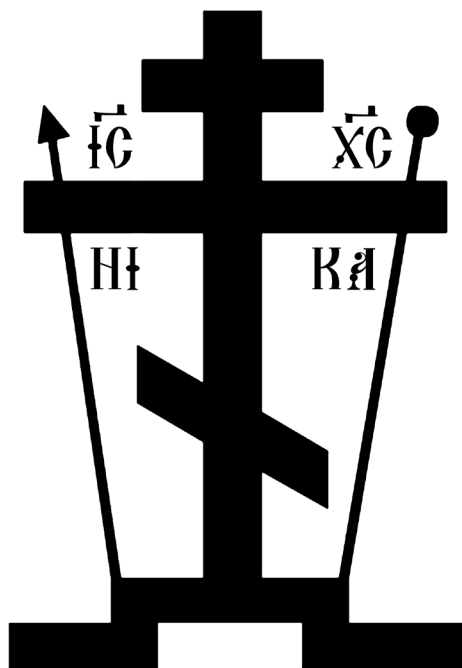


Music for the Sunday of the Prodigal Son

Δόμνις εἰγίχη γενίχη μὲρονοίετιχη
Holy Myrrh-bearers
Ο Οἶκος τῶν Ἀγίων Μυροφόρων

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The Lenten Triodion
© 1977 Mother Mary of the Monastery of the Veil and Kallistos Ware

Choral arrangements from
The Music for the Sunday of the Prodigal Son
© 1996 Timothy J. Clader

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Music for the Sunday of the Prodigal Son

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Great Vespers

Lord, I Have Cried

To Lord, I have cried, ten stichera are sung: six of the Resurrection in the Tone of the week from the Octoechos, and the following two from the Triodion, each of them being repeated:

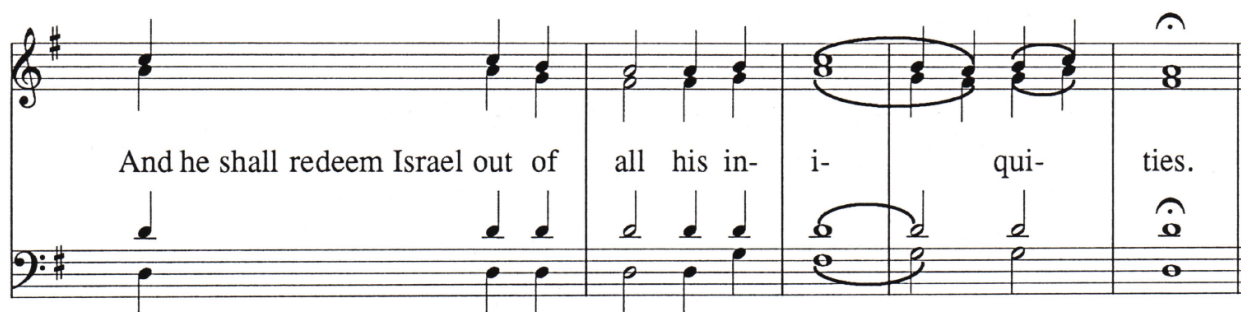
Tone I

Stichos: From the morning watch until night, from the morning watch:



I was entrusted with a sinless and living land,/ but I sowed the ground with sin/ and reaped with a sickle the ears of slothfulness;/ in thick sheaves. I garnered my actions,/ but winnowed them not on the threshing floor of repentance./ But I beg Thee, my God,/ the pre-ëternal husbandman,/ with the wind of Thy loving-kindness winnow the chaff of my works,/ and grant to my soul the corn of forgiveness;// shut me in Thy heavenly storehouse and save me.

Stichos: For with the Lord there is mercy, and with Him is plenteous redemption:



I was entrusted with a sinless and living land,/ but I sowed the ground with sin/ and reaped with a sickle the ears of slothfulness;/ in thick sheaves. I garnered my actions,/ but winnowed them not on the threshing floor of repentance./ But I beg Thee, my God,/ the pre-ëternal husbandman,/ with the wind of Thy loving-kindness winnow the chaff of my works,/ and grant to my soul the corn of forgiveness;// shut me in Thy heavenly storehouse and save me.

Stichos: O praise the Lord, all ye nations:



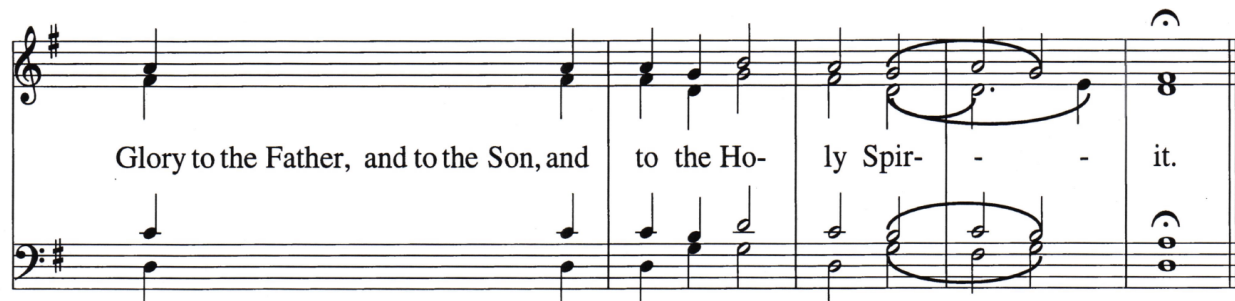
Brethren, let us learn the meaning of this mystery./ For when the Prodigal Son ran back from sin to his Father's house,/ his loving Father came out to meet him and kissed him./ He restored to the Prodigal the tokens of his proper glory,/ and mystically He made glad on high, sacrificing the fatted calf./ Let our lives, then, be worthy of the loving Father who has offered sacrifice,// and of the glorious Victim who is the Saviour of our souls

Stichos: For He hath made His mercy to prevail over us:



Brethren, let us learn the meaning of this mystery./ For when the Prodigal Son ran back from sin to his Father's house,/ his loving Father came out to meet him and kissed him./ He restored to the Prodigal the tokens of his proper glory,/ and mystically He made glad on high, sacrificing the fatted calf./ Let our lives, then, be worthy of the loving Father who has offered sacrifice,// and of the glorious Victim who is the Saviour of our souls

Glory, Tone II



Of what great blessings in my wretchedness have I deprived myself! / From what a kingdom in my misery have I fallen! / I have wasted the riches that were given to me, / I have transgressed the commandment. / Alas, unhappy soul / I Thou art henceforth condemned to the eternal fire. / Therefore before the end cry out to Christ our God: // Receive me as the Prodigal Son, O God, and have mercy upon me.

Both now...

Then the Dogmatic Theotokion in the Tone of the week from the Octoechos.

Aposticha

We sing the Aposticha in the Tone of the week from the Octoechos, and then:

Glory, Tone VI

Glory to the Father, and to the Son, and to the Ho- ly Spir- it.

The musical score for 'Glory, Tone VI' is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the treble clef. The lyrics are: 'Glory to the Father, and to the Son, and to the Ho- ly Spir- it.' The music features a mix of eighth and sixteenth notes, with some measures containing rests. The final measure of the first system is a whole note chord in the bass clef.

I have wasted the wealth which the Father gave to me,/ and in my wretchedness I have fed with the dumb beasts./ Yearning after their food, I remained hungry and could not eat my fill./ But now I return to the compassionate Father and cry out with tears:/ I fall down before Thy loving-kindness,// receive me as a hired servant and save me.

Both Now, Theotokion, Tone IV

Both now and ever, and unto the a- ges of a- ges. A- men.

The musical score for 'Both Now, Theotokion, Tone IV' is written for two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the treble clef. The lyrics are: 'Both now and ever, and unto the a- ges of a- ges. A- men.' The music features a mix of eighth and sixteenth notes, with some measures containing rests. The final measure of the first system is a whole note chord in the bass clef.

Christ the Lord, my Maker and Deliverer,/ came forth from thy womb. all-hallowed Queen,/ and clothing Himself in me/ He delivered Adam from the curse of old./ Therefore with never-silent voices/ we praise thee as true Mother of God and Virgin,/ and with the salutation of the Angel/ we cry unto thee:// Rejoice! Lady, guardian and protection and salvation of our souls.

Matins

By the Waters of Babylon

After the usual verses of the Polyeleos, we sing Psalm 136:

By the wat- ers of Bab- y- lon There we sat down and we

The first system of musical notation for the song. It consists of two staves, treble and bass, in the key of D major (one sharp). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "By the wat- ers of Bab- y- lon There we sat down and we".

wept when we re- mem- bered Si- - on. Al- le-

The second system of musical notation. The melody continues in the treble staff. The lyrics are: "wept when we re- mem- bered Si- - on. Al- le-".

lu- - a. Up- on the wil- lows in the midst there

The third system of musical notation. It begins with a repeat sign (//) and a fermata over the first measure. The lyrics are: "lu- - a. Up- on the wil- lows in the midst there".

of did we hang our in- stru- ments. Al- le- lu- - -ia.

The fourth system of musical notation. The melody concludes with a fermata. The lyrics are: "of did we hang our in- stru- ments. Al- le- lu- - -ia."

For there they that had tak-en us cap-tive asked us for words of

song and they that had led us aw-ay asked us for a hymn say-ing

sing us one of the songs of Si- - on. Al- le- lu- - ia.

How shall we sing the Lord's song in a strange

land? Al- le- lu- - ia. If I for- get thee

O Jer- u- sa- lem Let my right hand be for- got- -

ten. Al- le- lu- - ia. Let my tongue cleave to my

throat if I re- mem- ber thee not if I set not Je-

ru- sa- lem a- bove all oth- - er as the head

of my joy. Al- le- lu- - ia. Re- mem- ber O Lord the

sons of E- - dom In the day of Je- ru- - sa-

lem Who said lay waste, lay waste to her e- ven to the foun-

da- tions there- of. Al- le- lu- - ia. O dau- ghter of Bab- y- lon

Thou wretch- ed one Bles- sed shall he be

who shall re- ward thee where- with thou hast re-

war- - ded us. Al- le- lu- - ia. Bles- sed shall he be

who shall seize and dash thine in- fants a- gainst the rock.

Al- le- lu- ia.

Stichera Following Psalm 50

Obikhod, Tone VIII and VI

Glory to the Father, and to the Son, and to the Ho- ly Spir-

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly Spir-". The system ends with a double bar line and a repeat sign.

it. The doors of re- pen- tance do Thou

The second system of musical notation continues the melody from the first system. It features a treble and a bass staff. The lyrics are: "it. The doors of re- pen- tance do Thou". The system ends with a double bar line and a repeat sign.

open to me, O Giv- er of life,

The third system of musical notation continues the melody. It features a treble and a bass staff. The lyrics are: "open to me, O Giv- er of life,". The system ends with a double bar line and a repeat sign.

for my spirit waketh at dawn toward Thy ho- ly tem- ple,

The fourth system of musical notation concludes the Stichera. It features a treble and a bass staff. The lyrics are: "for my spirit waketh at dawn toward Thy ho- ly tem- ple,". The system ends with a double bar line and a repeat sign.

bearing a temple of the body all de- filed.

But in Thy compassion, cleanse it

by the lov- ing kind- ness of Thy mer- cy. Both now and ever, and unto the

a- ges of a- ges. A- - men.

Guide me in the paths of salvation, O The- o- tok- os,

for I have defiled my soul with shame- ful sins,

and have wasted my life in sloth- ful- ness, but by thine in- ter- ces- sions

de- liv- er me from all un- clean- ness. Have mercy on me, O God,

according to Thy great mer- cy;

This musical system consists of a treble and bass staff in G major (one sharp). The treble staff has a melody starting on G4, moving to A4, then a half note G4-A4, and ending on G4. The bass staff provides a harmonic accompaniment, starting on G3, moving to A3, then a half note G3-A3, and ending on G3. The lyrics are placed below the notes.

and according to the multitude of Thy com- pas- sions,

This musical system continues the melody. The treble staff has a melody starting on G4, moving to A4, then a half note G4-A4, and ending on G4. The bass staff provides a harmonic accompaniment, starting on G3, moving to A3, then a half note G3-A3, and ending on G3. The lyrics are placed below the notes.

blot out my trans- gres- sion.

This musical system continues the melody. The treble staff has a melody starting on G4, moving to A4, then a half note G4-A4, and ending on G4. The bass staff provides a harmonic accompaniment, starting on G3, moving to A3, then a half note G3-A3, and ending on G3. The lyrics are placed below the notes.

When I think of the evil things I have done, I, a wretch- ed one,

This musical system continues the melody. The treble staff has a melody starting on G4, moving to A4, then a half note G4-A4, and ending on G4. The bass staff provides a harmonic accompaniment, starting on G3, moving to A3, then a half note G3-A3, and ending on G3. The lyrics are placed below the notes.

I tremble at the fearful day of judge-ment;

but trusting in the mercy of Thy loving-kind-ness,

like David do I cry un-to Thee: Have mer-cy on me, O God,

ac-cor-ding to Thy great mer-cy.

The Canon

We use four troparia (including the Irmos) from the Canon of the Resurrection, two troparia from the Canon of the Cross and the Resurrection, two troparia from the Canon to the Theotokos, all in the Tone of the week from the Octoechos; and then the Canon of the Triodion with six troparia, by Joseph.

Ode I

Refrain: Have mercy on me, O God, have mercy on me.

O Jesus my God, as the Prodigal Son now accept me also in repentance. All my life I have lived in carelessness and provoked Thee to anger.

The divine wealth that once Thou gavest me I have sinfully wasted. I have departed far from Thee and lived as the Prodigal, O compassionate Father. Accept me also now as I return.

Open Thy fatherly embrace now and accept me also as the Prodigal Son, O most merciful Lord, that I may glorify Thee with thanksgiving.

Theotokion

O God, bestow the fullness of Thy grace upon me. Be Thou my Benefactor, and at the holy prayers of Thy Mother pass over the multitude of my offences.

Katavasia - Ode I
Tone II

Take up the sons of Moses and cry a- loud, O my soul:

The first line of musical notation is in G-clef (treble clef) and F-clef (bass clef). The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

He is my helper and pro- tec- - tor,

The second line of musical notation continues the melody and bass line. The lyrics are written below the notes.

and is become my sal- va- tion;

The third line of musical notation continues the melody and bass line. The lyrics are written below the notes.

this is my God and I will glor- i- fy Him.

The fourth line of musical notation concludes the piece with a double bar line. The lyrics are written below the notes.

Ode III

Refrain: Have mercy on me, O God, have mercy on me.

Utterly beside myself, I have clung in madness to the sins suggested to me by the passions.
But accept me, O Christ, as the Prodigal.

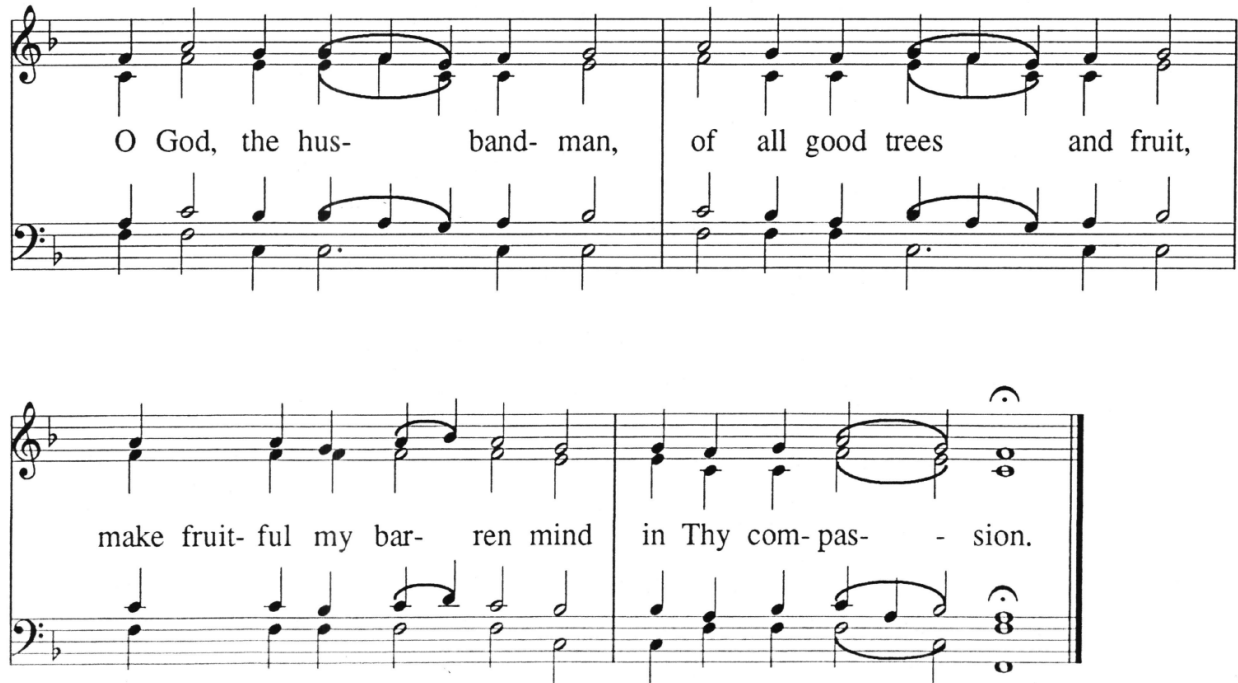
With the words of the Prodigal I cry aloud: I have sinned, O Father; like him, receive me now in Thine embrace and reject me not.

Open Thine arms, O Christ, and in loving-kindness receive me as I return from a far country of sin and passions.

Theotokion

O fair among women, my many sins have brought me to poverty: enrich me, O pure Virgin, with the vision of beauty, that I may glorify thee.

Katavasia – Ode III



O God, the hus- band- man, of all good trees and fruit,
make fruit- ful my bar- ren mind in Thy com- pas- - sion.

The musical score is written for two staves, Treble and Bass clef, in a single system. The melody is primarily in the Treble clef, with the Bass clef providing a harmonic accompaniment. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into two measures by a vertical bar line. The first measure contains the lyrics 'O God, the hus- band- man,' and the second measure contains 'of all good trees and fruit,'. The second system of the score contains the lyrics 'make fruit- ful my bar- ren mind in Thy com- pas- - sion.' and ends with a double bar line.

Sessional Hymn

Tone I

Make haste to open unto me Thy fatherly embrace, for as the Prodigal I have wasted my life. In the unfailing wealth of Thy mercy, O Saviour, reject not my heart in its poverty. For with compunction I cry to Thee, O Lord: Father, I have sinned against heaven and before Thee.

Glory to the Father...

Repeat.

Both now...

Theotokion

O pure Theotokos Virgin who hast not known man, thou art the only guardian and protection of the faithful: deliver from danger and affliction and distress all who have put their hope in thee, O Maiden, and save our souls by thy divine intercession.

Ode IV

Refrain: Have mercy on me, O God, have mercy on me.

The wealth of blessings which Thou gavest me, heavenly Father, have I wrongly wasted and become the slave of strangers. Therefore I cry aloud to Thee: I have sinned against Thee; receive me like the Prodigal of old, opening Thine arms to me.

I have become enslaved to every evil and in my wretchedness I have bowed down before the demons that provoke the passions; through heedlessness I have lost possession of myself. O Saviour, heavenly Father, take pity on me as I flee for refuge to Thy many mercies.

I am filled with every shameful thing and dare not look up at the height of heaven, for I have foolishly bowed down to sin. But now I return and cry aloud in compunction: I have sinned against Thee; receive me, King of all.

Theotokion

Thou art the help of men, the sure hope of all Christians, O Virgin undefiled, and the refuge of the saved. Save me by thy motherly intercessions and count me worthy of the life to come.

Katavasia – Ode IV

Fore- see- ing Thy birth from a Vir- gin,

the pro- phet cried a- loud:

I have heard the report of Thee and was a- afraid;

for from Teman and the holy

overshadowed mountain hast Thou come, O Christ.

The image shows a musical score for two voices, likely soprano and alto, in a single system. The music is written on two staves, both with a key signature of one flat (B-flat). The lyrics are: "overshadowed mountain hast Thou come, O Christ." The melody for the upper voice starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a whole note E5. The lower voice starts on a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a whole note E4. The piece concludes with a double bar line.

Ode V

Refrain: Have mercy on me, O God, have mercy on me.

I was enslaved to strangers, an exile in the land of corruption, and I was filled with shame. But now I return, merciful Lord, and cry to Thee: I have sinned.

Accept me now, O heavenly Father, in Thy fatherly compassion as I return from evil, and reject me not in Thine exceeding mercy.

I have angered Thee beyond measure, O Christ, and I dare not look up at the height of heaven. But knowing Thy compassion, merciful Lord, I cry: I have sinned, be merciful to me and save me.

Theotokion

All-holy Virgin, full of grace, who hast borne the propitiation of all, by thy prayers lighten the heavy burden of my sins.

Katavasia – Ode V

The night is far spent, the day is at hand,

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of half notes and whole notes, with a fermata over the word 'day'. The bass staff provides a simple harmonic accompaniment with whole notes.

and the light has shone forth in the world.

This musical system continues the melody from the first line. It features a fermata over the word 'forth'. The notation remains consistent with the first system, using a treble and bass staff in one flat and common time.

and the light has shone forth in the world.

This musical system is identical to the second system, featuring the same melody and accompaniment for the phrase 'and the light has shone forth in the world.'.

Therefore, the ranks of angels sing Thy praises

This musical system begins a new phrase. The treble staff melody includes a half note followed by a quarter note, then a half note with a fermata. The bass staff accompaniment consists of whole notes.

Ode VI

Refrain: Have mercy on me, O God, have mercy on me.

The depth of sin ever holds me fast, and the tempest of transgressions overwhelms me. Pilot me, O Christ my God, to the haven of life and save me, King of glory.

I have wasted in evil living the riches which the Father gave me, and now am brought to poverty. I am filled with shame and enslaved to fruitless thoughts. Therefore I cry to Thee who lovest mankind: Take pity on me and save me.

I am wasted with hunger, deprived of every blessing, and an exile from Thy presence, O Christ supreme in loving-kindness. Take pity on me as I now return, and save me as I sing the praises of Thy love for mankind.

Theotokion

O Maiden who hast conceived Christ the Saviour and Master, though in my poverty I lack all good, count me worthy of salvation, O pure Virgin, that I may sing the praises of thy majesty.

Katavasia – Ode VI

I am held fast, Sav- iour, in the depth of sin

The first system of musical notation for 'Katavasia – Ode VI'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is composed of eighth and quarter notes, with a final phrase 'of sin' marked by a fermata. The bass staff provides a harmonic accompaniment with similar rhythmic values.

and ov- er- whelmed by the sea of life:

The second system of musical notation. It continues the melody from the first system. The treble staff features a fermata over the word 'sea'. The bass staff continues with a steady accompaniment.

but as Thou hast brought out Jonah from the bel- ly of the whale,

The third system of musical notation. The treble staff has a long rest for the first half of the system, followed by a series of eighth notes. The bass staff continues with a steady accompaniment.

bring me out from the pas- sions and save me.

The fourth and final system of musical notation. It concludes with a double bar line. The treble staff has a fermata over the word 'save'. The bass staff concludes with a final chord.

Kontakion, Tone III

Hav- ing foolishly abandoned Thy pa- ter- nal glo- ry,

The first line of the Kontakion, Tone III, is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The lyrics are: "Hav- ing foolishly abandoned Thy pa- ter- nal glo- ry,". The word "glo-" is followed by a long note in the treble clef, indicating a melisma.

I squandered on vices the wealth which Thou gav- est me.

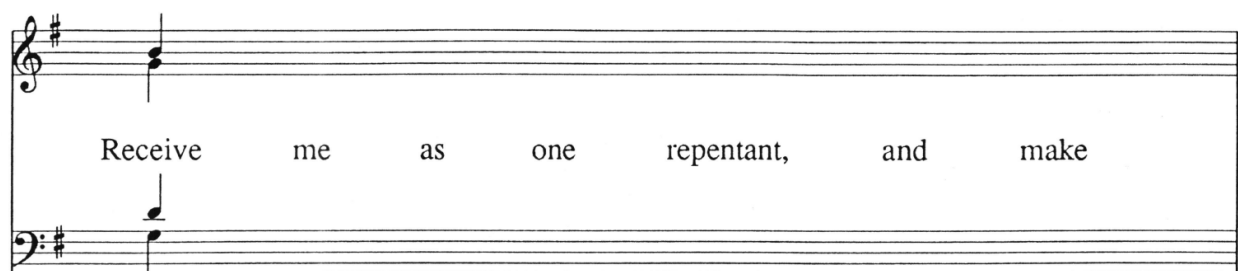
The second line of the Kontakion, Tone III, continues the melody. The lyrics are: "I squandered on vices the wealth which Thou gav- est me." The word "gav-" is followed by a long note in the treble clef, indicating a melisma.

Wherefore I cry unto Thee with the voice of the Pro- di- gal:

The third line of the Kontakion, Tone III, continues the melody. The lyrics are: "Wherefore I cry unto Thee with the voice of the Pro- di- gal:". The word "Pro-" is followed by a long note in the treble clef, indicating a melisma.

I have sinned before Thee, O com- pas- sion- ate Fath- er.

The fourth line of the Kontakion, Tone III, concludes the melody. The lyrics are: "I have sinned before Thee, O com- pas- sion- ate Fath- er." The word "Fath-" is followed by a long note in the treble clef, indicating a melisma.



Ikos

Our Saviour teaches us every day with His own voice: let us therefore hearken to the Scriptures concerning the Prodigal who became wise once more, and with faith let us follow the good example of his repentance. With humbleness of heart let us cry out to Him who knows all secrets: We have sinned against Thee, merciful Father, and are not worthy ever again to be called Thy children as before. But since Thou art by nature full of love for man, accept me and make me as one of Thy hired servants.

Ode VII

Refrain: Have mercy on me, O God, have mercy on me.

I have bowed down miserably to the pleasures of the body and have become wholly enslaved to the demons that provoke the passions; and I have become a stranger to Thee who lovest mankind. But now I cry with the voice of the Prodigal: I have sinned, O Christ, despise me not, for Thou alone art merciful.

I call out, "I have sinned," and I dare not look up at the height of heaven, O King of all; for in my foolishness I alone have angered Thee, rejecting Thy commandments. Therefore, since Thou alone art good, cast me not away from Thy presence.

At the prayers of the apostles, the prophets, the saints, the holy martyrs and the righteous, O Christ my Lord, forgive me all the offences which have provoked Thee to anger in Thy goodness, and I shall sing Thy praises for evermore.

Theotokion

O Theotokos, thou art more glorious than the cherubim and seraphim and all the heavenly hosts. With them, O Virgin undefiled, entreat Him who took flesh from thee, God the Word from the Father without beginning, that we may all be counted worthy of eternal blessings.

Katavasia – Ode VII

As the cher- u- bim in hea- - ven,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

the Chil- dren sang together in the fur- - nace:

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Bles- sed art Thou, O God,

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a long horizontal slur spanning the final two measures. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

for in truth and judgement hast Thou brought all these things

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The melody is composed of half notes and quarter notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes. The lyrics are written below the staves.

upon us be- cause of our sins;

and Thou art praised above all and glor-i-fied for-ev-er.

Ode VIII

Refrain: Have mercy on me, O God, have mercy on me.

O Thou who in great mercy hast come down upon earth to save the world through Thy voluntary poverty, in Thy compassion save me, for I am poor in all good works.

I have departed far from Thy commandments and in utter wretchedness I am enslaved to the deceiver. But now I turn back as the Prodigal of old: accept me as I fall before Thee, heavenly Father.

We bless Father, Son and Holy Spirit: the Lord.

Ruled by corrupting thoughts, I am full of darkness and separated far from Thee, and I have lost all possession of myself, O merciful Lord. Therefore save me as I fall before Thee in repentance.

Both now and ever and unto the ages of ages. Amen.

Theotokion

O pure Mother of God, the only restoration of the fallen, raise me up, for I am wholly crushed and humbled by every kind of sin.

We Praise, We Bless
Tone II

First system of musical notation for the hymn. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "We praise, we bless we wor- ship the Lord,". The word "wor-" is split across the two staves, with "wor-" on the treble staff and "ship" on the bass staff. The music ends with a double bar line.

Second system of musical notation for the hymn. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "praising and supremely exalting Him un- to all a- ges." The word "un-" is split across the two staves, with "un-" on the treble staff and "to" on the bass staff. The music ends with a double bar line.

Katavasia – Ode VIII

Let us praise Him Who, in the bush of old,

This musical system consists of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of half notes and quarter notes, with a half note 'bush' and a quarter note 'of' tied across the bar line. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of half notes and quarter notes, with a half note 'bush' and a quarter note 'of' tied across the bar line.

pre-fig-ured the miracle of the Vir- - gin

This musical system continues the melody and accompaniment. The treble staff has a half note 'Vir-' and a quarter note 'gin' tied across the bar line. The bass staff has a half note 'Vir-' and a quarter note 'gin' tied across the bar line.

to Moses on Mount Si- nai:

This musical system continues the melody and accompaniment. The treble staff has a half note 'Si-' and a quarter note 'nai:' tied across the bar line. The bass staff has a half note 'Si-' and a quarter note 'nai:' tied across the bar line.

let us bless and exalt Him above all for- ev- er.

This musical system concludes the piece. The treble staff has a half note 'ev-' and a quarter note 'er.' tied across the bar line. The bass staff has a half note 'ev-' and a quarter note 'er.' tied across the bar line. The system ends with a double bar line.

Ode IX

Refrain: Have mercy on me, O God, have mercy on me.

Behold, O Christ, the affliction of my heart; behold my turning back; behold my tears, O Saviour, and despise me not. But embrace me once again in Thy compassion and count me with the multitude of the saved, that with thanksgiving I may sing the praises of Thy mercy.

As the Thief I cry to Thee, "Remember me". As the Publican, with eyes cast down to earth, I beat my breast and say, "Be merciful". As the Prodigal deliver me from every evil, O King who pities all, that I may sing the praises of Thy boundless compassion.

Groan now, my soul, all-wretched, and cry aloud to Christ: O Lord who for my sake hast become poor of Thine own will, in my poverty I lack every good work: make me rich with the abundance of Thy blessings, for Thou alone art full of love and mercy.

O loving Lord, once Thou hast rejoiced at the voluntary return of the Prodigal: rejoice now because of me, wretched though I am: open Thy holy embrace to me, that saved I may sing the praises of Thy boundless compassion.

Theotokion

I pray thee, Virgin, through thy light-giving intercessions enlighten the eyes of my mind darkened by evil, and lead me into the paths of repentance. So shall I sing thy praises as is right: for thou hast given flesh to the Word that is beyond all speech.

Katavasia – Ode IX

Let us Who among those born on earth has ever seen or heard of such a thing?

That a Vir- gin should con- ceive

and without pain of tra- va- il bear a Child.

Beholding this thy wonder, O Ma- - ry,

pure Mother of God, we mag- ni- fy thee.

This musical score is written for two voices, likely Soprano and Alto, in a G major key. The melody is simple and homophonic, with the lyrics 'pure Mother of God, we magnify thee.' written below the notes. The score consists of two staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, homophonic style, with the lyrics 'pure Mother of God, we magnify thee.' written below the notes. The score ends with a double bar line.

Exapostilarion

The appointed Exapostilarion of the Resurrection, and then:

The wealth of grace that Thou hast given me, in my wretchedness I have wasted sinfully; all to no purpose I have left my true home, and as the Prodigal I have scattered my riches deceitfully among the demons. But now on my return accept me as the Prodigal, merciful Father, and save me.

Glory to the Father...

Another Exapostilarion

I have wasted and spent all Thy riches, O Lord, and in my misery have become the servant of the evil demons. But, compassionate Saviour, take pity on the Prodigal, cleanse me from filth, and give me back once more the robe of Thy Kingdom.

Both now...

Theotokion

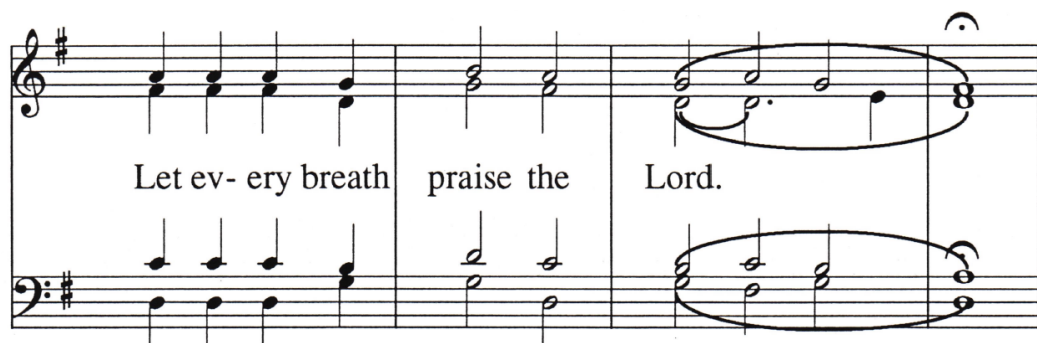
O holy Virgin Mother of God, boast and glory of the apostles, martyrs, prophets and the saints, gain the gracious favour of thy Son and Lord towards us thy servants, when He shall sit to judge each man according to his due.

Psalms of Praise

Five stichera of the Resurrection in the Tone of the week, from the Octoechos, and then the following three stichera from the Triodion:

Tone II

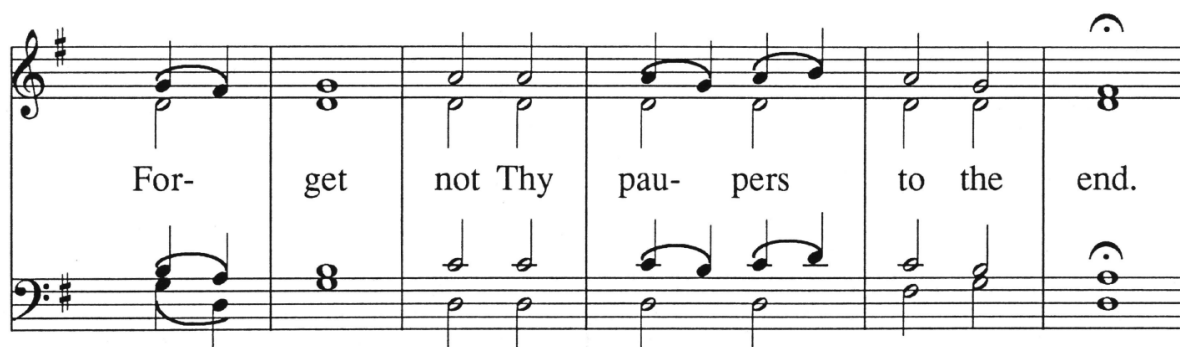
Stichos: Praise Him with tuneful cymbals, praise Him with cymbals of jubilation:



I come before Thee, Lord, with the cry of the Prodigal:/ I have sinned in Thy sight, gracious Master;/ I have wasted the riches of Thy gifts of grace.// But receive me in repentance, Saviour, and save me.

Tone IV

Stichos: Arise, O Lord my God, let Thy hands be lifted high:



As the Prodigal Son I come to Thee, merciful Lord./ I have wasted my whole life in a foreign land;/ I have scattered the wealth which Thou gavest me, O Father.// Receive me in repentance, O God, and have mercy on me.

Tone VIII

Stichos: I will confess Thee, O Lord, with my whole heart:

Stichos: I will confess Thee, O Lord, with my whole heart:

I will tell of all Thy won- - ders.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The lyrics are: "I will tell of all Thy won- - ders." The word "won-" is followed by a long dash, indicating a melisma or a long note. The piece concludes with a final cadence in the Treble staff.

As the Prodigal I have wasted the riches which the Father gave me;/ I have spent them all and now am destitute,/ dwelling in the land of evil citizens./ No longer can I bear to live among them,/ but turning back I cry to Thee, merciful Father:/ I have sinned against heaven and before Thee,/ and I am not worthy to be called Thy son:/ make me as one of Thy hired servants, O God,// and have mercy upon me.

Glory, Tone VI

Glory to the Father, and to the Son, and to the Ho- ly

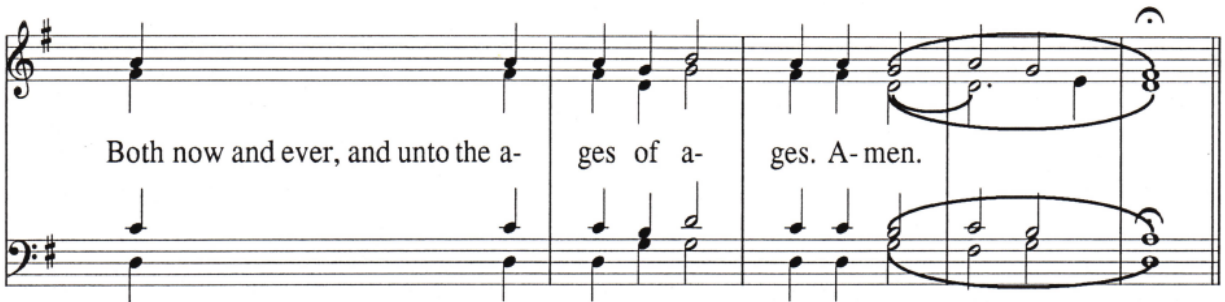
The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The lyrics are: "Glory to the Father, and to the Son, and to the Ho- ly". The word "Ho-" is followed by a long dash, indicating a melisma or a long note. The piece concludes with a final cadence in the Treble staff.

Spir- - it.

The musical score is written for two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. The lyrics are: "Spir- - it." The word "Spir-" is followed by a long dash, indicating a melisma or a long note. The piece concludes with a final cadence in the Treble staff.

O loving Father,/ I have departed far from Thee,/ but forsake me not,/ neither reject me from Thy Kingdom./ The evil enemy has stripped me and taken all my wealth;/ I have wasted like the Prodigal the grace given to my soul./ But now I have arisen and returned,/ and to Thee I cry aloud:/ Make me as one of Thy hired servants./ For my sake on the Cross Thou hast stretched out Thy sinless hands,/ to snatch me from the evil beast and to clothe me once again in my first raiment,// for Thou alone art full of mercy.

Both Now, Theotokion, Tone II



Most blessed art Thou, O Virgin Theotokos,/ for through Him Who became incarnate of Thee is hades led captive,/ Adam recalled, the curse annulled, Eve set free,/ death slain, and we are given life./ Wherefore, we cry aloud in praise:/ Blessed is Christ God// Who hast been so pleased, glory to Thee.

КОНЕЦЪ, ѿ БГ҃Ъ НАШЕМОУ СЛАВА.
The end, and to our God be the glory!

Δόμῃ ἐγγίχῃ ἡείνῃ μὲροπόεινῃ

Holy Myrrh-bearers

Ὁ Οἶκος τῶν Ἀγίων Μυροφόρων

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✠ΒΚΔ.
MMXXIV