

# Triodion: Sunday of the Prodigal Son

## Katavasia, Tone 2

### Ode 1

Lesser Znamenny Chant

S  
A

Take up the song of Moses and cry a-loud, — my — soul:

T  
B

Detailed description: This block contains the first line of the chant. It features two vocal staves, Soprano (S) and Alto (A), with lyrics underneath. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "Take up the song of Moses and cry a-loud, — my — soul:". The vocal lines consist of a series of quarter and eighth notes, with some notes beamed together. The Alto part has a longer note value than the Soprano part.

He is my help - er and pro - tec - - - - - tor,

Detailed description: This block contains the second line of the chant. It features two vocal staves, Soprano (S) and Alto (A), with lyrics underneath. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "He is my help - er and pro - tec - - - - - tor,". The vocal lines consist of a series of quarter and eighth notes, with some notes beamed together. The Alto part has a longer note value than the Soprano part.

and is be - come my sal - va - - - - - tion;

Detailed description: This block contains the third line of the chant. It features two vocal staves, Soprano (S) and Alto (A), with lyrics underneath. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "and is be - come my sal - va - - - - - tion;". The vocal lines consist of a series of quarter and eighth notes, with some notes beamed together. The Alto part has a longer note value than the Soprano part.

this — is my God and I will glo - ri - fy Him.

Detailed description: This block contains the fourth line of the chant. It features two vocal staves, Soprano (S) and Alto (A), with lyrics underneath. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "this — is my God and I will glo - ri - fy Him.". The vocal lines consist of a series of quarter and eighth notes, with some notes beamed together. The Alto part has a longer note value than the Soprano part.

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Ode 3

O God, the hus - band - man of all good trees and fruit,

make fruit-ful my bar - ren mind in Thy com-pas - sion.

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Ode 4

Fore-see-ing Thy birth from a Virgin, the prophet cried — a - loud:

I have heard the re - port of Thee and was — a - fraid;

for from Teman and the holy oversha-dowed moun - - - tain

hast Thou come, O Christ.

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Ode 5

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

and the light has shone forth on the world.

There-fore the ranks of angels sing Thy praises

and glorify Thee, Christ our God.

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Ode 6

I am held fast, Saviour, in the depth \_\_\_ of \_\_\_ sin

The first system of musical notation consists of a treble and bass staff joined by a brace on the left. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the treble staff. The melody is primarily composed of quarter and eighth notes, with some rests. The bass staff provides a harmonic accompaniment with chords and single notes.

and o - ver - whelmed \_\_\_ by the sea \_\_\_ of \_\_\_ life:

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the treble staff. The musical structure remains consistent with the first system, featuring a treble and bass staff with a key signature of one sharp.

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

The third system of musical notation continues the melody and accompaniment. The lyrics are written below the treble staff. The musical structure remains consistent with the previous systems, featuring a treble and bass staff with a key signature of one sharp.

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

The fourth system of musical notation concludes the Ode 6. The lyrics are written below the treble staff. The musical structure remains consistent with the previous systems, featuring a treble and bass staff with a key signature of one sharp. The final phrase includes a long note in the treble staff, indicating a sustained sound.

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Ode 7

As the cher-u-bim in hea - - - ven, the chil - dren sang

to-geth-er in the fur - - - nace: Bless-ed art Thou, — O God,

for in truth and judge - ment hast Thou brought all these things upon

us be-cause — of our sins; and Thou art praised above all for-ev - er.

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Ode 8

We praise, we bless, we wor - ship the Lord; praising and

supremely exalting Him unto all the a - - - ges.

Let us praise Him who, in the bush\_ of\_ old, pre-fig-ured the

mir-a-cle of the Vir - - - gin to Mo-ses on Mount Si - nai:

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

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Ode 9

Who a-mong those born — on — earth has ev - er seen, or heard

The first system of musical notation consists of a treble and bass staff in G major. The treble staff features a melody of eighth and quarter notes with some ties. The bass staff provides a simple harmonic accompaniment with chords and single notes.

of such — a — thing? That a Virgin should conceive and without

The second system continues the melody and accompaniment. The treble staff melody includes a phrase with a slur over two notes. The bass staff accompaniment remains consistent in style.

pain of tra-vail bear — a Child. Be-hold-ing this thy won - der,

The third system continues the hymn. The treble staff melody has a phrase with a slur over two notes. The bass staff accompaniment continues with chords and single notes.

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

The fourth system concludes the hymn. The treble staff melody ends with a final chord. The bass staff accompaniment ends with a final chord and a fermata over the final note.

English translation by Mother Mary and Archimandrite Kallistos Ware, "The Lenten Triodion"  
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