

Tone 5

The sticheron melody for Tone 5 consists of three phrases (A, B, C,) which are sung in rotation up to the last line of the sticheron, which has its own independent phrase. If a sticheron is divided into 8 textual phrases, the musical lines will consist of A, B, C, A, B, C, A and *Final Phrase*.

PHRASE A

Phrase A begins with an *intonation* of a half note on *re*, followed by the *reciting tone*, sung on the same pitch. Preparatory notes precede this half note, sung on the same pitch, if the phrase begins with unaccented syllables.

The musical notation for Phrase A is shown on two staves. The first staff illustrates the structure: an *intonation* of a half note on *re*, followed by a *reciting tone* of a half note on *re*, and a *cadence* of a half note on *mi* followed by a quarter note on *do*. The second staff shows the same structure with preparatory notes: a quarter note on *re*, a quarter note on *re*, a half note on *re*, a half note on *re*, a half note on *mi*, and a quarter note on *do*.

Heav - en The most ho - ly

The *cadence* begins with a half note on *mi*, sung on the last internal accent, and then descends an interval of a third for the concluding syllables of the phrase. The *cadence* is used to sing two or more syllables.

con - tain God the name - sake of grace

Example of Phrase A (from the feast of Transfiguration, fourth sticheron at Litya)

Come, let us go up to the moun - tain of the Lord,

The *cadence* begins on the last internal accent and is used to sing two or more syllables. A preparatory note on *ti* precedes the *cadence*. If the last note before the cadence is an accented one-syllable word, then it is slurred.

hab - i - ta - tions

Ark of God goes to her rest

born— God the Word

Example of Phrase C (from the feast of Transfiguration, fourth sticheron at Litya)

and be-hold the glory of His Transfig - u - ra - tion,

FINAL PHRASE

The *Final Phrase* for the sticheron begins directly with the *reciting tone* (*mi*) and concludes with a *final cadence*, beginning on the second to last internal accent of the text.

mi re do ti do ti la

mi re do ti do ti la

The *cadence* consists of six pitches, forming two descending sequences, *re, do, ti*, and *do, ti, la*.

all - ho - ly Dor-mi - tion. the world His great mer - cy.

A - dam ris - es as the Dev - il falls.

Example of the Final Phrase (from the feast of Transfiguration, fourth sticheron at Litya)

and forever sing the praises of the consub-stan - tial Trin - i - ty!

Melodic Phrases in Four-Part Harmony - Common, Tone 5

Phrase A

intonation *reciting tone* *cadence*

Soprano
Alto

Tenor
Bass

Phrase B

reciting tone *cadence*

Phrase C

intonation *reciting tone* *prep* *cadence*

Final Phrase

reciting tone *cadence*

Stichera at the Litya

Holy Transfiguration of Our Lord - August 6

Common Chant
arr. from L'vov/Bakhmetev

Tone 5

Phrase A

Soprano
Alto

Come, let us go up to the moun - tain of the Lord,

Tenor
Bass

Phrase B

Phrase C

to the house of our God, and be - hold the glory of His Trans -

Phrase A

fig - u - ra - tion, the glo - ry of the only-begotten Son

Phrase B

of the Fa - ther! Let us receive light from His light!

Phrase C

Final Phrase

Let us be up - lift - ed in spir - it, // and forever sing

The first system of music features a vocal line 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: "Let us be up - lift - ed in spir - it, // and forever sing". The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. The music consists of a series of chords and single notes, with a double bar line and repeat sign after the word "it".

the praises of the consub - stan - tial Trin - i - ty!

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "the praises of the consub - stan - tial Trin - i - ty!". The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. The music consists of a series of chords and single notes, ending with a double bar line.

