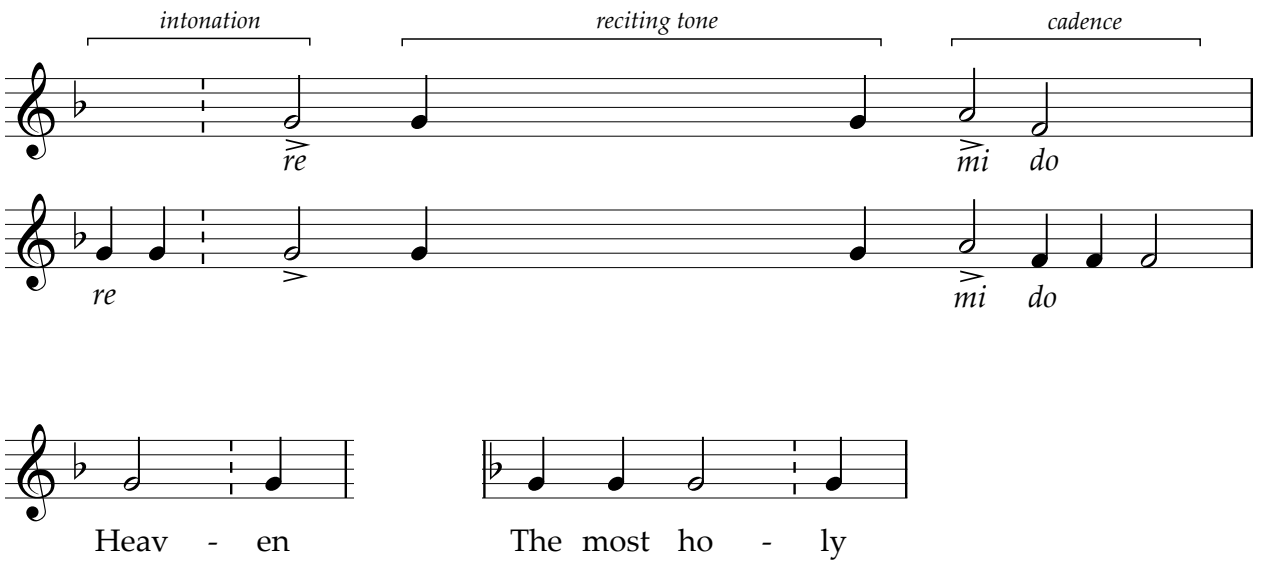
Tone 5

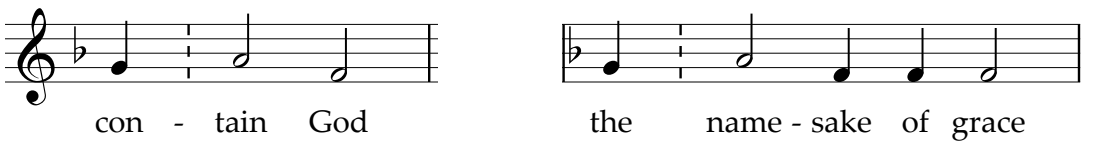
The sticheron melody for Tone 5 consists of three phrases (A, B, C,) which are sung in rotation up to the last line of the sticheron, which has its own independent phrase. If a sticheron is divided into 8 textual phrases, the musical lines will consist of A, B, C, A, B, C, A and *Final Phrase*.

PHRASE A

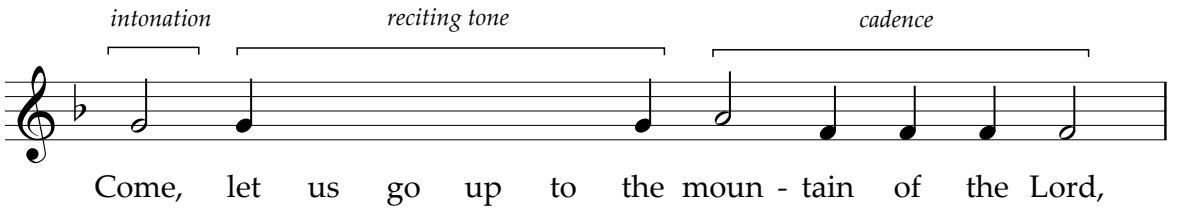
Phrase A begins with an *intonation* of a half note on *re* , followed by the *reciting tone*, sung on the same pitch. Preparatory notes precede this half note, sung on the same pitch, if the phrase begins with unaccented syllables.



The *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.

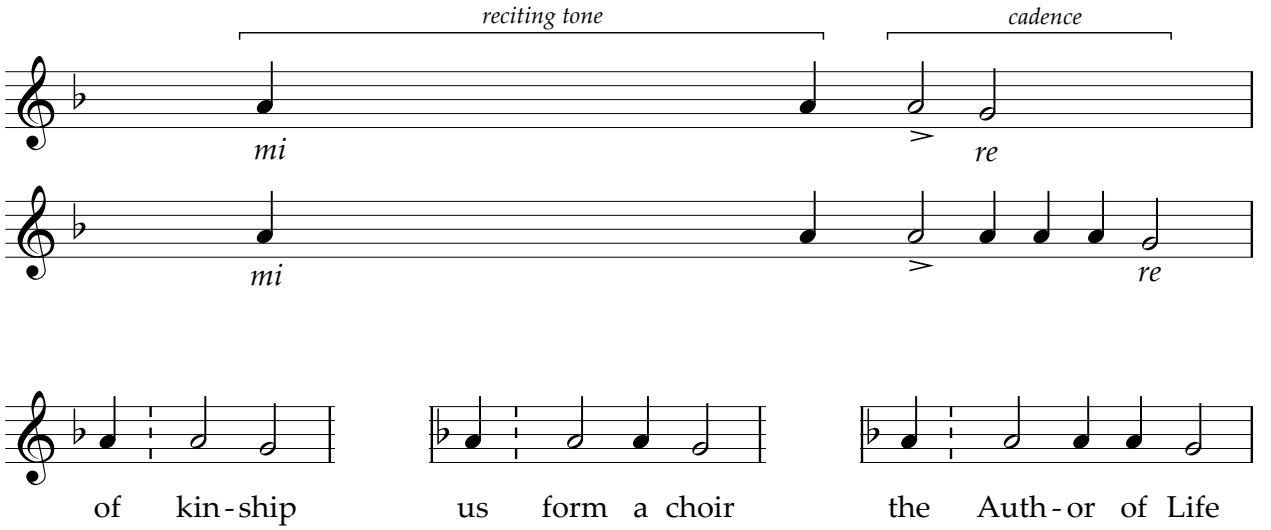


Example of Phrase A (from the feast of Transfiguration, fourth sticheron at Litya)

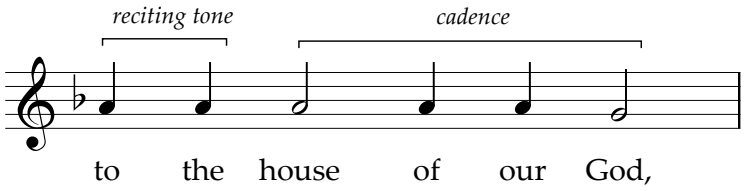


PHRASE B

Phrase B consists of a *reciting tone* (on *mi*,) and a *cadence* beginning with a half note on the last internal accent, sung on the same pitch (*mi*). The last syllable is a half note sung on *re*. Unaccented syllables between the accented syllable and the last syllable are sung on *mi*.

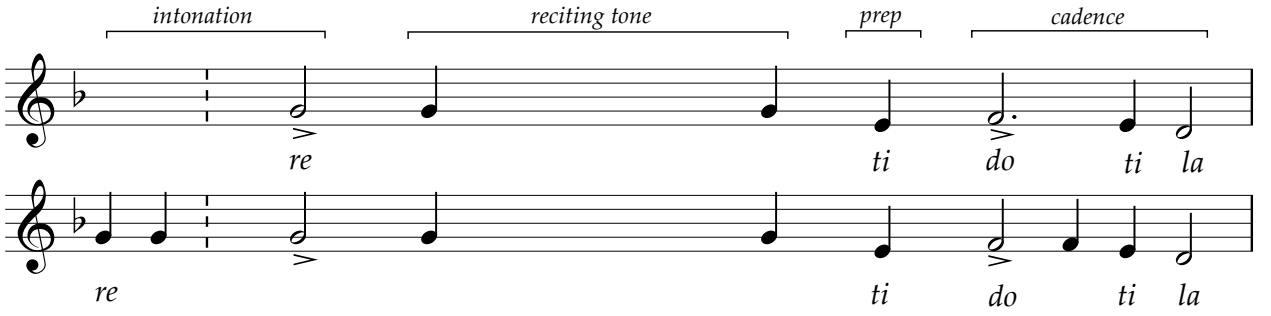


Example of Phrase B (from the feast of Transfiguration, fourth sticheron at Litya)

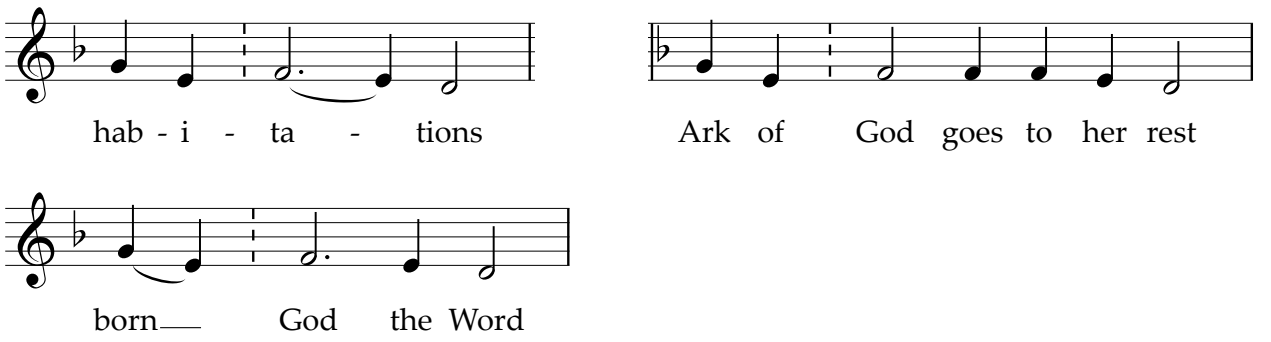


PHRASE C

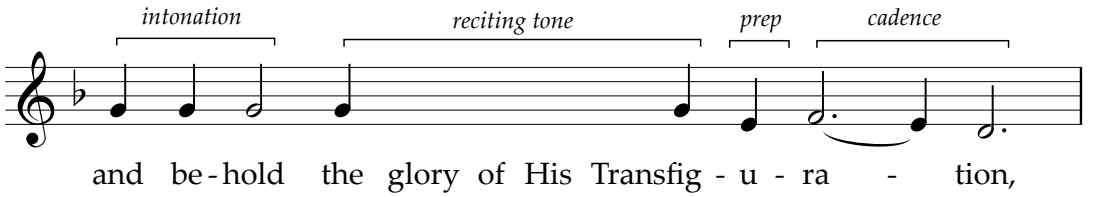
The phrase begins with an *intonation* that can be used with one, two or more syllables. The first accented syllable of the phrase is a half note on *re*. Unaccented syllables preceding this accented syllable are sung as quarter notes on the same pitch (*re*).



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.

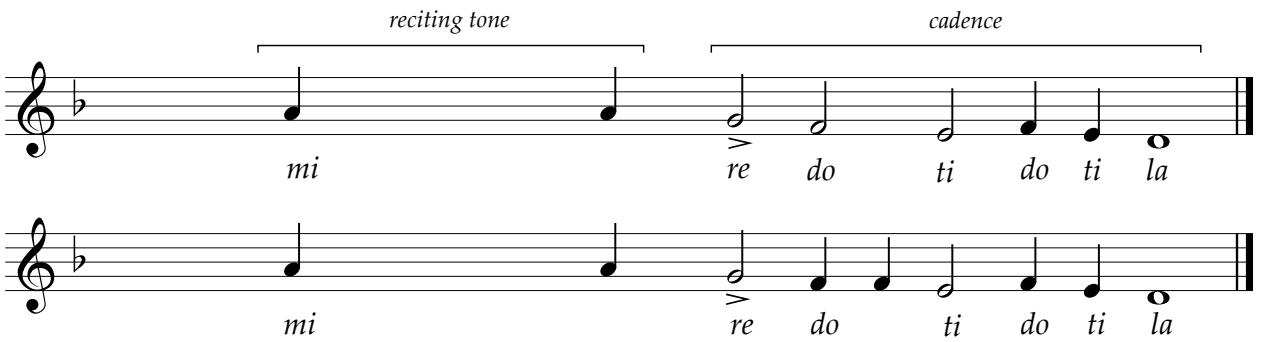


Example of Phrase C (from the feast of Transfiguration, fourth sticheron at Litya)

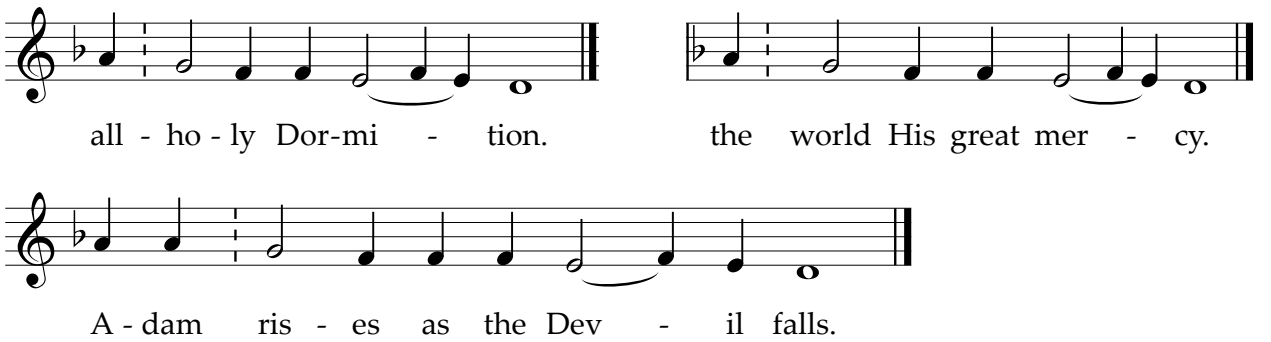


FINAL PHRASE

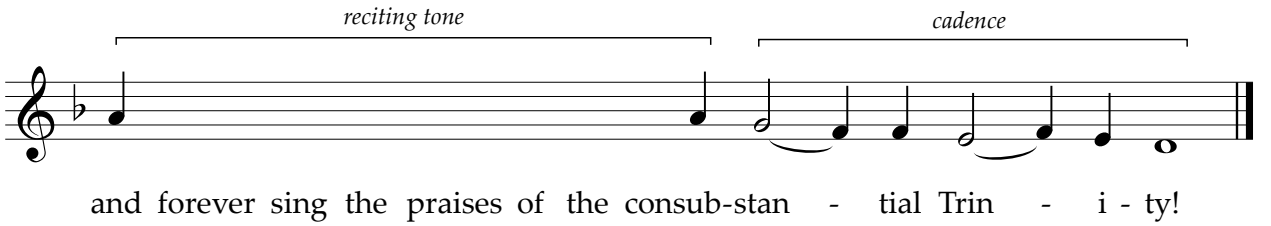
The *Final Phrase* for the sticheron begins directly with the *reciting tone* (*mi*) and concludes with a *final cadence*, beginning on the second to last internal accent of the text.



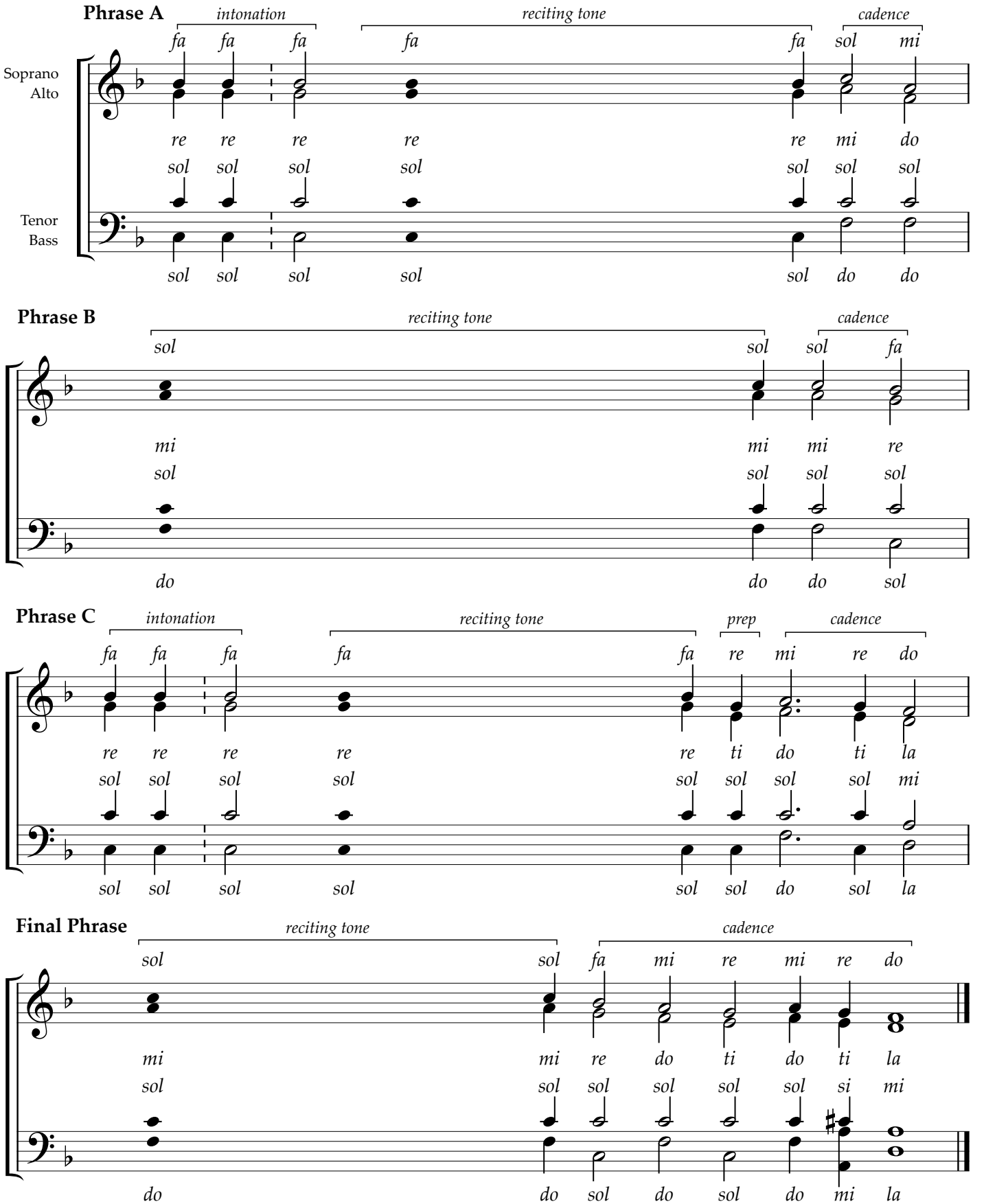
The *cadence* consists of six pitches, forming two descending sequences, *re*, *do*, *ti*, and *do*, *ti*, *la*.



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



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

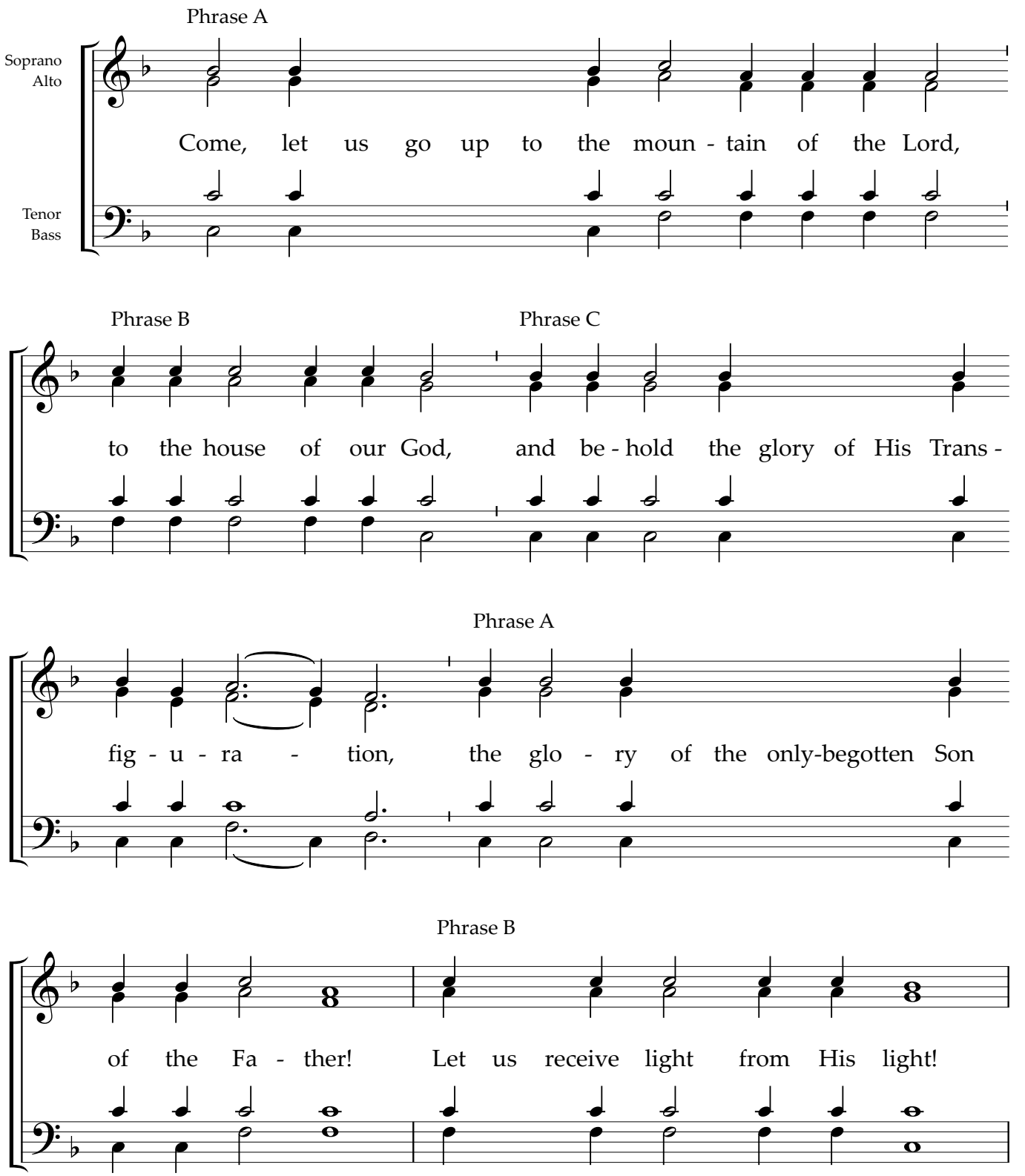


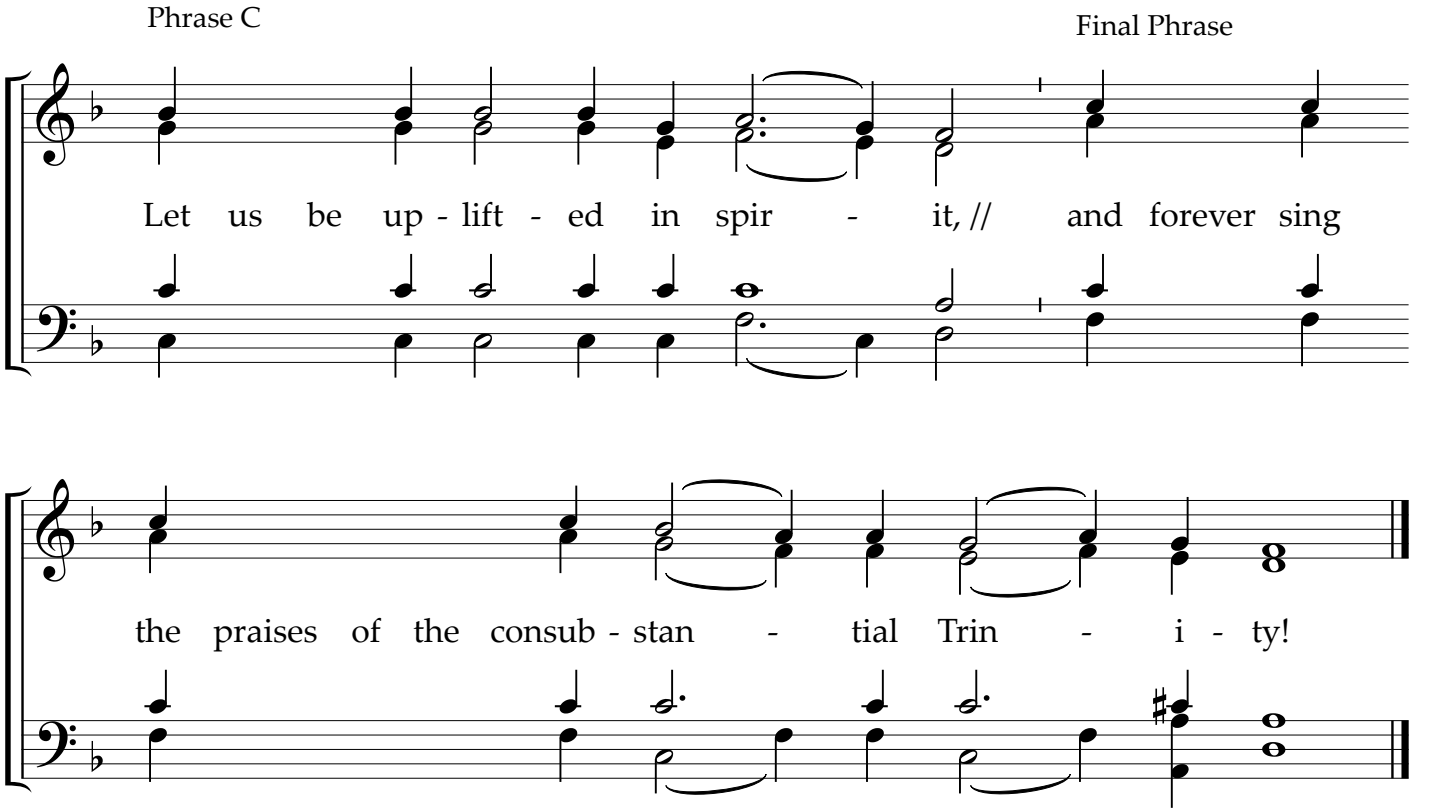
Stichera at the Litya

Holy Transfiguration of Our Lord - August 6

Tone 5

Common Chant
arr. from L'vov/Bakhmetev




Phrase C
Final Phrase
Let us be up - lift - ed in spir - it, // and forever sing
the praises of the consub - stan - tial Trin - i - ty!