**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*.

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

* A-dam rises 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

Soprano

\[ \text{Fa} \quad \text{Fa} \quad \text{Fa} \]

\[ \text{Re} \quad \text{Re} \quad \text{Re} \quad \text{Re} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

Alto

\[ \text{Fa} \quad \text{Sol} \quad \text{Mi} \]

\[ \text{Re} \quad \text{Mi} \quad \text{Do} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

Tenor

\[ \text{Fa} \quad \text{Sol} \quad \text{Mi} \]

\[ \text{Re} \quad \text{Re} \quad \text{Ti} \quad \text{Do} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

Bass

\[ \text{Si} \quad \text{Mi} \quad \text{La} \]

\[ \text{Do} \quad \text{Sol} \quad \text{Mi} \]

\[ \text{La} \quad \text{Fa} \quad \text{Mi} \]

Phrase B

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Mi} \quad \text{Mi} \quad \text{Re} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Do} \quad \text{Do} \quad \text{Do} \quad \text{Sol} \]

Phrase C

\[ \text{Fa} \quad \text{Fa} \quad \text{Fa} \]

\[ \text{Re} \quad \text{Re} \quad \text{Re} \quad \text{Re} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

Final Phrase

\[ \text{Sol} \quad \text{Fa} \quad \text{Mi} \quad \text{Re} \quad \text{Mi} \quad \text{Re} \quad \text{Do} \]

\[ \text{Mi} \quad \text{Re} \quad \text{Do} \quad \text{Ti} \quad \text{Do} \quad \text{Ti} \quad \text{La} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \quad \text{Sol} \]

\[ \text{Do} \quad \text{Sol} \quad \text{Do} \quad \text{Sol} \quad \text{Do} \quad \text{Mi} \quad \text{La} \]
Come, let us go up to the mountain of the Lord,
to the house of our God, and behold the glory of His Transfiguration,
the glory of the only-begotten Son of the Father!
Let us receive light from His light!

Stichera at the Litya
Holy Transfiguration of Our Lord - August 6
Let us be uplifted in spirit, // and forever sing the praises of the consubstantial Trinity!