

Tone 7

The sticheron melody for Tone 7 consists of two repeating phrases (A and B) and a final phrase. If a sticheron is divided into 6 textual phrases, the musical lines will consist of A, B, A, B, A and *Final Phrase*.

PHRASE A

Phrase A has an *intonation*, *reciting tone*, and a *cadence*. The first accented syllable of the phrase is a half note, sung on *ti*, and moves to the *reciting tone* (*re*) via a passing note, *do*. The *reciting tone* begins on the second accented syllable of the phrase. Unaccented syllables preceding the first accented syllable are sung half tone above, on *do*.

The musical notation for Phrase A is shown on two staves. The first staff is labeled with brackets: 'intonation' (covering the first three notes: *ti*, *do*, *re*), 'reciting tone' (covering the next three notes: *re*, *do*, *ti*), and 'cadence' (covering the final two notes: *do*, *ti*). The second staff shows the same phrase with a different starting note for the *ti* syllable.

The musical notation for Phrase A is shown on two staves. The first staff is labeled with brackets: 'intonation' (covering the first three notes: *do*, *ti*, *do*), 'reciting tone' (covering the next three notes: *re*, *do*, *ti*), and 'cadence' (covering the final two notes: *do*, *ti*). The second staff shows the same phrase with a different starting note for the *ti* syllable.

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Lord, I call A - dorn your bri - dal

She car - ries the King Sim - e - on re - ceiv - ing

The *cadence* is used to sing two or more syllables, beginning with an accented syllable sung on *do*, and concluding with the last syllable sung on *ti*.

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the Tem - ple and cried a - loud

Ma - ry car - ried in her arms

Example of *Phrase A* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

A - dorn your bridal chamber, O Zion, and welcome Christ the King!

PHRASE B

Phrase B consists of an *intonation*, *reciting tone*, and *cadence*. The *intonation* includes the first accented syllable of the phrase, sung as a half note on *re*. If the first accented syllable is preceded by one or more unaccented syllables, then these unaccented syllables are quarter notes sung on *ti*. The reciting tone directly follows, sung on *ti*, a third below the accented syllable.

Sim - e - on the One, Who was made flesh of

The *cadence* is used to sing two or more syllables, beginning with an accented syllable sung on *la*, and concluding with the last syllable sung on *sol*.

the Fath - er see Christ the Lord
com - mand - ment of the Law

Example of *Phrase B* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

The musical notation for Phrase B is on a single staff in G minor. It is divided into three sections: 'intonation' (four notes: G4, A4, Bb4, G4), 'reciting tone' (a dotted half note G4), and 'cadence' (four notes: G4, A4, Bb4, G4).

Sa-lute Mar-y, the heavenly gate, fashioned as the throne of the cher-u-bim!

FINAL PHRASE

The *Final Phrase* begins directly with the *reciting tone* (*re*) and concludes with a *cadence*, beginning on the second to last internal accent of the phrase with a half note (or dotted half, depending on the word), sung on the same pitch as the *reciting tone*.

The musical notation for the Final Phrase consists of two phrases, each on a single staff in G minor. The first phrase is 're do ti do ti la' and the second is 'O Sav - ior, glo - ry to You!'. Both phrases begin with a dotted half note 're' (G4) and end with a cadence (G4, A4, Bb4, G4).

re do ti do ti la

O Sav - ior, glo - ry to You!

Be - seech Him to save— our souls!

Example of *Final Phrase* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

The musical notation for the Final Phrase is on a single staff in G minor. It begins with a dotted half note 're' (G4) and ends with a cadence (G4, A4, Bb4, G4).

"He is the Master of life and death; the Sav - ior of the world!"

Melodic Phrases in Four-Part Harmony - Common, Tone 7

Phrase A

intonation *reciting tone* *cadence*

mi mi re mi fa fa mi re

do do ti do re re do ti

sol sol sol sol sol sol sol sol

do do sol sol sol sol do sol

Phrase B

intonation *reciting tone* *cadence*

re re fa re re do ti

ti ti re ti ti la sol

sol sol sol sol sol fi sol/re

sol sol sol sol sol re sol

Final Phrase

reciting tone *cadence*

fa fa fa fa mi re mi re do

re re re re do ti do ti la

sol sol sol sol sol sol sol si mi

sol sol sol ti do sol do mi la

Stichera at the Aposticha

*The Meeting of Our Lord - February 2*Common Chant
arr. from L'vov/Bakhmetev

Tone 7

Phrase A

Soprano
Alto

A - dorn your bridal chamber, O Zion, and welcome Christ the King!

Tenor
Bass

Phrase B

Sa-lute Mar - y, the heavenly gate, fashioned as the throne of the cher - u - bim!

Phrase A

Phrase B

She car - ries the King of Glo - ry!

The Vir - gin is a cloud of light:

Phrase A

She has borne in the flesh the Son begotten before the morn - ing star.

Phrase B Final Phrase

Sim - eon, taking Him in his arms, proclaimed to the peo - ples: // "He is the

Master of life and death;— the Sav - ior of the world!"