Tone 2

The sticheron melody for Tone 2 consists of four (4) melodic phrases (A, B, C, D) and a Final Phrase for the last line of the text. The first phrase (A) is only used for the first line of the sticheron. Phrases B, C, and D are then sung in alternation and repeated in that fashion, depending upon the number of phrases in the text. Thus, if there are nine lines in the text, the sequence of the melodic phrases are: A, B, C, D, B, C, D, B, and Final Phrase.

PHRASE A

Phrase A consists of an intonation (two quarter notes on the first accented syllable, re and mi), a reciting tone on re, a weak preparatory note on fa, and a cadence beginning with a half note (on mi) on the last internal accent. The last syllable of the text is a half note on re.

Unaccented syllables preceding the first accented syllable of the intonation are quarter notes sung on re, the first pitch of the accented syllable.

The cadence is prepared by leap of a third on the last syllable of the reciting tone. If there is more than one syllable following the internal accented syllable of the cadence, then these syllables are quarter notes, sung on the same pitch as the internal accent.
Example of *Phrase A* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

$$\text{intonation reciting tone prep cadence}$$

To-day Gabriel announces the good tidings to her who is full of grace:

**PHRASE B**

*Phrase B* consists of a *reciting tone* on re, followed by a *cadence*, beginning on the last internal accent, and is used to sing two or more syllables.

$$\text{reciting tone cadence}$$

Example of *Phrase B* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

$$\text{intonation reciting tone cadence}$$

“Rejoice, unwedded Maiden!”
PHRASE C

Phrase C consists of an intonation, reciting pitch, and cadence. The first accented syllable of the intonation is a half note on fa, followed by a quarter note on mi, leading to the reciting tone on re. If the phrase begins with unaccented syllables, the syllable preceding the accented syllable is a quarter note on mi, and any syllables before it are sung on re.

The cadence consists of two pitches, a half note on mi for the last internal accent, followed by a half note descending an interval of a third, to do. If there is more than one syllable following the internal accented syllable of the cadence, then these syllables are quarter notes, sung on do, the same note as the final note of the phrase.

Example of Phrase C (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).
PHRASE D

Phrase D consists of an intonation, reciting pitch, and cadence. The first accented syllable of the intonation is a half note on mi, followed by a quarter note on re, leading to the reciting tone on do. If the phrase begins with one unaccented syllable, this is sung on do; if more than one accented syllable, the last unaccented syllable is sung on re.

The cadence can begin on either the last accented syllable or the last internal accented syllable of the phrase. The first note is a half note, sung on do, followed by a pattern of three notes, quarter notes on ti and do, and a half note on re. If the cadence consists of more than four syllables, the additional unaccented syllables following the accented syllable are also sung on do.

Example of Phrase D (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).
**FINAL PHRASE**

The Final Phrase consists of four parts: an intonation, reciting tone, preparation (quarter notes on re and an accented syllable on mi), and reciting tone on re. (A variation of the Final Phrase eliminates the intonation at the beginning, thus consisting of only the reciting tone, prep, and cadence.)

The last syllable of the reciting tone descends to do, serving as a preparation for the cadential melody, which consists of two parts; a half note on mi, on an accented syllable, followed by a descending half note on re (or quarter notes if more than one syllable), leading to the second part of the cadence. This second part of the cadence consists of a half note on do on the last internal accented syllable, followed by a dotted quarter on re, an eighth note on do and a concluding whole note on ti.

Example of Final Phrase (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).
Melodic Phrases in Four-Part Harmony – Kievan Chant

harmonization B. Ledkovsky

Phrase A

Phonetic intonation

reciting tone

preparation

cadence

Phrase B

reciting tone

cadence

Phrase C

intonation

reciting tone

cadence

Phrase D

intonation

reciting tone

cadence
Melodic Phrases in Four-Part Harmony – Kievan Chant

Final Phrase

intonation

reciting tone

prep

cadence

Final Phrase

intonation reciting tone prep cadence
Post-Gospel Sticheron

Annunciation of the Theotokos - March 25

Today Gabriel announces the good tidings to her who is full of grace: “Rejoice, unwedded Maiden! Be not amazed at my strange appearance, nor be afraid. I am an Archangel. The serpent once beguiled Eve, but now I announce to you the good tidings...
of joy, O most pure one.// You shall remain inviolate and shall give

birth to the Lord.”