

Tone 3

The sticheron melody for Tone 3 consists of two (2) melodic phrases (A and B) and a *Final Phrase*. Phrases A and B are sung in alternation up to the last line of the text, which has its own melodic text (Final Cadence). If a sticheron is divided into five textual phrases, the musical lines will consist of A, B, A, B, and *Final Phrase*.

PHRASE A

Phrase A consists of an intonation (a half note, *sol*, on the first accented syllable, a *reciting tone* on *la*, ending with a weak preparatory note on *te* (or, as a variation, *sol*) which leads to the cadence: a half note (on *la*) on the last internal accent, followed by two quarter notes on *sol* and *fa* and a final whole note on *sol*.

The musical notation for Phrase A is shown on two staves in D major. The first staff is labeled with 'intonation', 'reciting tone', 'prep', and 'cadence' above the notes. The notes are: a half note on G (sol), a half note on A (la), a quarter note on B (te), a quarter note on A (la), a quarter note on G (sol), a quarter note on F (fa), and a whole note on G (sol). The second staff shows the same melody with the lyrics 'sol la te la sol fa sol' written below the notes.

The *intonation* can be one accented syllable or several unaccented syllables followed by the first accented syllable of the phrase. Unaccented syllables preceding the first accented syllable of the *intonation* are quarter notes sung on *sol*, the same pitch of the accented syllable.

Three musical examples of intonation are shown on separate staves in D major. The first example is for the word 'Come', with a quarter note on G (sol) followed by a half note on A (la). The second example is for 'For she', with a quarter note on G (sol) followed by a half note on A (la). The third example is for 'Let us praise', with a quarter note on G (sol) followed by a half note on A (la).

The *cadence* begins on an accented syllable that precedes the last syllable of the text. 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.

Two musical examples of cadence are shown on separate staves in D major. The first example is for 'Dor - mi - tion', with a quarter note on G (sol) followed by a half note on A (la), and then two quarter notes on G (sol) and F (fa). The second example is for 'her spot - less soul', with a quarter note on G (sol) followed by a half note on A (la), and then two quarter notes on G (sol) and F (fa).

you ends of the earth en-light-ened in our hearts

Example of *Phrase A* (from the feast of Dormition, fourth sticheron at “*Litya*”).

Come, all you ends of the earth,

PHRASE B

Phrase B consists of an *intonation* (half note on the first accented syllable, on *sol*), a *reciting tone* on *la*, and a *cadence*, beginning with a dotted half note (on *sol*) on the last internal accent, a quarter note on *fa*, and the final note on *mi*. (A slight variation consists of the last note of the *reciting tone* descending a third to *fa*, forming a *prep*) As in *Phrase A*, unaccented syllables preceding the first accented syllable of the *intonation* are quarter notes sung on *sol*, the same pitch of the accented syllable. Likewise, if there is more than one syllable following the internal accented syllable of the *cadence*, then these syllables are sung as quarter notes on the same pitch as the internal accent.

sol la la sol fa mi
sol la la sol fa mi

the peo - ples

and God of all

and glo - ry of God

with pow - er from on high

Example of *Phrase B* (from the feast of Dormition, fourth sticheron at “*Litya*”).

let us praise the most holy translation of the Mother of God;

FINAL PHRASE

The *Final Phrase* consists of a *reciting tone* on *la* and a two-part cadence which can be used with two or more accented syllables. The first part of the cadence serves as a preparation for the second part. It consists of a four-note melodic pattern, quarter notes on *sol, fa, mi, fa*, which leads to the second part: a half note on *sol* on an accented syllable, a half note on *fa* (or two or more quarter notes on unaccented syllables), and a whole note on *mi* for the final syllable of the sticheron.

la sol fa mi fa sol fa mi

God in the high - est.

reigns for - ev - er.

An-gels and A - pos - tles.

wor-ship the Sav-ior of our souls.

A variation of this four-note melodic pattern consists of quarter notes on *sol, la, sol, and fa*.

la sol la sol fa sol fa mi

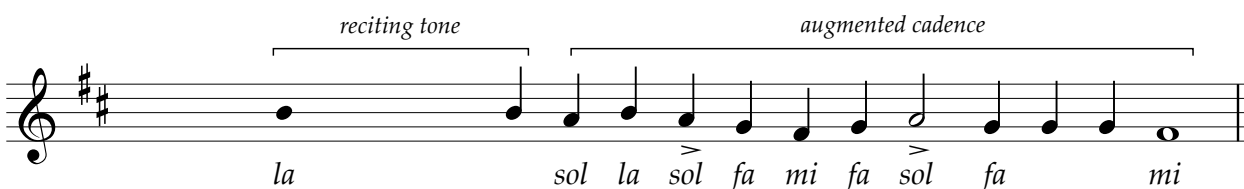


de - liv - er our souls from harm.



wor - ship the Sav - ior of our souls.

An augmented variation consists of two notes, *sol* and *la*, preceding the four-note melodic pattern.



An - gels and the A - pos - tles.

Example of *Final Phrase* (from the feast of Dormition, fourth sticheron at "Litya").



together with the An - gels and the A - pos - tles.

Melodic Phrases in Four-Part Harmony - Kievan Chant, Tone 3

arr. from B. Ledkovsky

Phrase A

intonation *reciting tone* *prep* *cadence*

Soprano
Alto

Tenor
Bass

sol sol sol la la te la sol fa sol
mi mi mi fa fa fa fa mi fa mi
do do do do do re do do la do
do do do fa fa fa fa do do do

Phrase B

intonation *reciting tone* *cadence*

Soprano

Bass

sol sol sol la la sol fa mi
mi mi mi fa fa mi re do
do do do do do do ti sol
do do do fa fa sol sol do

Final Phrase

reciting tone *cadence*

Soprano

Bass

la la sol fa mi fa sol fa mi
fa do do do do mi do do
do do do do do te la sol la do te la sol
fa fa mi fa do fa do fa do

Final Phrase (with "Augmented Cadence")

reciting tone *augmented cadence*

Soprano

Bass

la la sol la sol fa mi fa sol fa mi
fa do do do do mi do do
do do do do do te la sol la do te la sol
fa fa do fa mi fa do fa do fa do

Sticheron at the Litya

Dormition - August 15

Kievan Chant
arr. from B. Ledkovsky

Phrase A Phrase B

Soprano
Alto

Tenor
Bass

Come, all you ends of the earth, let us praise the most

Phrase A

holy translation of the Moth - er of God; for she has placed her

Phrase B Phrase A

spot - less soul in - to the hands of her Son. There - fore the

Phrase B

world, restored to life by her holy Dor - mi - tion, in rad - iant

joy celebrates this feast with psalms and hymns and spir - it - ual songs //

The first musical system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and single notes, ending with a double bar line and repeat dots. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with single notes and chords.

Final Phrase

together with the An - gels and the A - pos - tles.

The second musical system, labeled 'Final Phrase', also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various note values and rests, ending with a final cadence. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with single notes and chords.

