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 *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.

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

**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.
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.

A variation of this four-note melodic pattern consists of quarter notes on sol, la, sol, and fa.
deliver our souls from harm.

worship the Savior of our souls.

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

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

together with the Angels and the Apostles.
Melodic Phrases in Four-Part Harmony - Kievan Chant, Tone 3

**Phrase A**

- **Intonation**
  - Soprano: Sol, Sol, Sol
  - Alto: Mi, Mi, Mi, Fa, Do, Do, Do
  - Tenor: Do, Do, Do, Fa
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Reciting Tone**
  - Soprano: La
  - Alto: Fa
  - Tenor: Fa, Fa, Mi, Fa, Mi
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Prep Intonation**
  - Soprano: Te, Fa, Sol, Fa, Sol
  - Alto: Te, Fa, Sol, Fa, Sol
  - Tenor: Fa, Fa, Mi, Fa, Mi
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Cadence**
  - Soprano: La, La, La
  - Alto: Sol, Fa, Mi, Fa, Sol
  - Tenor: Sol, Fa, Mi, Fa, Sol
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

**Phrase B**

- **Intonation**
  - Soprano: Sol, Sol, Sol
  - Alto: Mi, Mi, Mi, Fa, Do, Do, Do
  - Tenor: Do, Do, Do, Fa
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Reciting Tone**
  - Soprano: La
  - Alto: Fa
  - Tenor: Fa, Mi, Fa, Sol
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Cadence**
  - Soprano: Sol, Fa, Mi
  - Alto: Fa, Fa, Fa, Fa, Fa, Mi
  - Tenor: Fa, Fa, Fa, Fa, Fa, Mi
  - Bass: Fa, Fa, Fa, Fa, Fa, Mi

**Final Phrase**

- **Reciting Tone**
  - Soprano: La, La
  - Alto: Sol, Fa, Mi, Fa, Sol
  - Tenor: Fa, Fa, Fa, Fa, Do, Do, Do, Do
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Cadence**
  - Soprano: Fa, Fa, Fa, Fa, Fa, Fa
  - Alto: Fa, Fa, Fa, Fa, Fa, Fa
  - Tenor: Fa, Fa, Fa, Fa, Fa, Fa
  - Bass: Fa, Fa, Fa, Fa, Fa, Fa

**Final Phrase (with “Augmented Cadence”)**

- **Reciting Tone**
  - Soprano: La, La
  - Alto: Sol, La, Sol, Fa, Mi, Fa, Sol
  - Tenor: Fa, Mi, Fa, Do, Do, Do, Mi, Do, Do
  - Bass: Fa, Fa, Fa, Fa, Do, Do, Do, Do

- **Augmented Cadence**
  - Soprano: Fa, Fa, Fa, Fa, Fa, Fa
  - Alto: Fa, Fa, Fa, Fa, Fa, Fa
  - Tenor: Fa, Fa, Fa, Fa, Fa, Fa
  - Bass: Fa, Fa, Fa, Fa, Fa, Fa
Come, all you ends of the earth, let us praise the most holy translation of the Mother of God; for she has placed her spotless soul into the hands of her Son. Therefore the world, restored to life by her holy Dormition, in radiant
joy celebrates this feast with psalms and hymns and spiritual songs //

together with the Angels and the Apostles.