Tone 4

The sticheron melody for Tone 4 consists of six (6) melodic phrases (A, B, C, D, E, F) and a Final Phrase for the last line of text. The first three phrases, A, B, and C are used only once, at the beginning of a sticheron, then D, E, and F are sung in rotation up to the last line of the text for the Final Cadence. If a sticheron is divided into 9 textual phrases, the musical lines will consist of A, B, C, D, E, F, D, E and Final Cadence.

**PHRASE A**

Phrase A begins directly with the reciting tone (ti) and concludes with the cadence. The reciting tone usually concludes with a preparation for the cadence, a quarter note sung a third above the reciting tone (i.e., re). The cadence is used to sing one, two, or more syllables.

Example of Phrase A (from the feast of Dormition, second sticheron at “The Praises”).
PHRASE B

An intonation begins Phrase B, only if there are unaccented syllables preceding the first accented syllable of the phrase. This intonation serves as a preparation for the reciting pitch. If there is one unaccented syllable, the intonation is sung as a quarter note on la, (i.e., a third below the final pitch of the first phrase.) If there are two unaccented syllables at the beginning of this phrase, the first is sung on la, the second on do. If three or more, then all but the last unaccented syllables are sung on la; or, as an alternative, the penultimate syllable is sung on ti.

The reciting pitch on re begins with the first accented syllable and continues until the cadence, which consists of two pitches, re and do, which can be used to sing two, three, or more syllables. The last syllable is sung on do, all preceding syllables are sung on re, with the first being an accented half note. A variation adds a preparatory note before the cadence on do.

Example of Phrase B (from the feast of Dormition, second sticheron at “The Praises”).
PHRASE C

The phrase begins with an intonation of a half note on the first accented syllable, sung on \textit{mi}, followed by a quarter note on \textit{re}, leading to the reciting tone. Preparatory notes precede this half note if the phrase begins with unaccented syllables.

\begin{align*}
\text{intonation} & \quad \text{reciting tone} \\
\begin{array}{c}
\mathcal{M} \mathcal{I} \mathcal{R} \mathcal{E} \mathcal{D} \\
\mathcal{D} \mathcal{R} \mathcal{M} \mathcal{I} \mathcal{R} \mathcal{D} \\
\mathcal{D} \mathcal{O} \mathcal{R} \mathcal{I} \mathcal{D} \mathcal{R} \mathcal{E} \mathcal{D} \mathcal{O}
\end{array} & \\
\text{thus proving themselves} & \quad \text{the whole earth is glad}
\end{align*}

The cadence of \textit{Phrase C} is the same as the cadence of \textit{Phrase B}. (Note, however, that the reciting tone, is \textit{do} for \textit{Phrase C}, as opposed to \textit{re} for \textit{Phrase B}).

Example of \textit{Phrase C} (from the feast of Dormition, second sticheron at “The Praises”).

\begin{align*}
\text{intonation} & \quad \text{reciting tone} & \quad \text{cadence} \\
\begin{array}{c}
\mathcal{D} \mathcal{O} \mathcal{R} \mathcal{I} \mathcal{D} \mathcal{R} \mathcal{E} \mathcal{D} \mathcal{O} \\
\mathcal{T} \mathcal{I} \mathcal{D} \mathcal{R} \mathcal{E} \mathcal{D} \mathcal{O}
\end{array} & \\
\text{and when they saw you being taken from the earth to heaven}
\end{align*}

PHRASE D

\textit{Phrase D} begins with the reciting tone (\textit{do}). Variations include the use of a half note if the first syllable is accented or the singing of unaccented syllables on \textit{la} before moving to the reciting tone. The cadence consists of three pitches, \textit{ti}, \textit{do}, and \textit{re}, and is used for two or more syllables, beginning with an accented half note on \textit{ti}. 
Example of Phrase D (from the feast of Dormition, second sticheron at "The Praises").

**PHRASE E**

Phrase E begins directly with the *reciting tone* (re) and concludes with a *cadence* consisting of an accented descending half note on do, followed by a five-note melodic pattern (re, mi, re, do, ti.)
Example of Phrase E (from the feast of Dormition, second sticheron at “The Praises”).

```
<table>
<thead>
<tr>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rejoice, chariot of the whole Godhead!</td>
<td></td>
</tr>
</tbody>
</table>
```

**PHRASE F**

Phrase F begins directly with the reciting tone (do) and concludes with a cadence that is used for two or more syllables. (This cadence for Phrase F is identical with the cadence of Phrase C.)

```
<table>
<thead>
<tr>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rejoice, for you alone by your childbearing //</td>
<td></td>
</tr>
</tbody>
</table>
```

**FINAL PHRASE**

The Final Phrase for the sticheron begins directly with the reciting tone (re) and concludes with an elongated final cadence, prepared by two ascending quarter notes on do and ti.

```
<table>
<thead>
<tr>
<th>reciting tone</th>
<th>prep</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your mercy Holly Trinity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```
A variation of the Final Cadence for Tone 4 includes a rhythmic preparation of two eighth notes followed by a quarter leading to a simple three-note cadence.

Example of Final Phrase (from the feast of Dormition, second sticheron at “The Praises”).

have joined together things on earth____ with those____ on high!”
Melodic Phrases in Four-Part Harmony - Kievan, Tone 4

Phrase A

Soprano
Alto
Tenor
Bass

Phrase B

Phrase C

Phrase D
Stichera at the Praises

Dormition of the Theotokos - August 15

At a di-vine com-mand the chief A-postles gathered from the ends of the earth to bur- y you, and when they saw you being taken from the earth to heav-en they cried out with joy in Ga-bri-el’s words: “Rejoice, chariot of
Kievan Chant

Phrase F

the whole Godhead! Rejoice, for you alone by

Final Phrase

your child-bearing have joined together things on earth

with those on high!”