Tone 8

The sticheron melody for Tone 8 consists of three phrases (A, B, C, A’, B, C) which are sung in rotation up to the last line of the sticheron, and a final phrase. If a sticheron is divided into 7 textual phrases, the musical lines will consist of A, B, C, A’, B, C and Final Phrase.

PHRASE A

The very first line of the sticheron uses Phrase A (as opposed to A’) which begins with an intonation of a half note on fa for the first accented syllable of the phrase. If this first phrase begins with one unaccented syllable, this is sung as a quarter note on mi; if two or more unaccented syllables, then the first unaccented syllables are sung on re, and the last unaccented syllable is sung as a passing tone on mi. The reciting tone, sung on mi, follows this first accented syllable.

The cadence begins with a half note on fa, sung on the last internal accent, followed by two descending seconds. The cadence is used to sing one, two, or more syllables.

Lord, I call The Word of Your pre-cious Cross, O and Bride of God A - pos - tles, O Lord the Gen - tiles the Eld - er as on a throne
Christ took Peter, James and John alone to a high mountain,

**PHRASE A’**

The intonation of Phrase A is used only for the first line of the sticheron; all following uses of Phrase A begin directly with the reciting tone.

Moses and Elijah appeared talking with Him.

**PHRASE B**

Phrase B begins with a three or four note intonation, used to sing three or more syllables, which serves as a preparation for the reciting pitch, sung on fa. The reciting tone will begin on an accented syllable.
Christ took Peter, James and John alone to a high mountain, only be

gotten and as they proclaimed the things of God

glorified in heaven and on earth

Very short phrases might only have the intonation and the cadence.

The cadence begins on the last internal accent of the phrase. It is used to sing two or more syllables and begins with a preparatory note, sung on mi.

Most commonly, Phrase C begins directly with the reciting tone, sung on fa. (An alternative can be found in which an intonation is sung for unaccented syllables, beginning on mi (for one syllable) or re and mi (for more than one unaccented syllable.)
and let the lifting

The cadence begins on the next to the last internal accented syllable, sung as a half note on mi. The cadence includes a short melodic pattern which can accommodate six or more syllables.

the root of Jesse adorned in her majesty

Example of Phrase C (from the feast of Transfiguration, Doxastichon at the Praises)

His face shone like the sun, and His raiment became white as the light.

FINAL PHRASE

If the Final Phrase begins with an accented syllable, it begins directly with the reciting tone (fa). If this Final Phrase begins with one unaccented syllable, this is sung as a quarter note on mi; if two or more unaccented syllables, then the initial unaccented syllables are sung on re, and the last unaccented syllable is sung on mi.

as we worship
The Final Phrase concludes with an elongated final cadence, beginning on the second to last internal accent of the text. Long final phrases will usually have one or two preparatory notes before the beginning of the cadence; on mi if one preparatory note, and re and mi, if two. The first internal accented syllable is sung on fa, followed by two quarter notes, sol and mi, and the second accented note, sung also on fa. This is followed by a descending second, leading to the final syllable, which is sung on re.

A very short final phrase might use only the final cadence, beginning with an accented syllable.

Example of Final Phrase (from the feast of Transfiguration, Doxastichon at the Praises)
Melodic Phrases in Four-Part Harmony - Kievan, Tone 8

arr. from B. Ledkovsky

Phrase A

<table>
<thead>
<tr>
<th>intonation</th>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>re mi fa</td>
<td>mi</td>
<td>mi fa mi re</td>
</tr>
<tr>
<td>la do do fa sol do sol</td>
<td>do la do la sol fa</td>
<td></td>
</tr>
</tbody>
</table>

Phrase A'

<table>
<thead>
<tr>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>mi fa mi re</td>
</tr>
<tr>
<td>do sol</td>
<td>do la sol sol fa</td>
</tr>
</tbody>
</table>

Phrase B

<table>
<thead>
<tr>
<th>intonation</th>
<th>reciting tone</th>
<th>prep</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi fa sol fa</td>
<td>fa mi fa sol fa mi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>do do do sol la te la</td>
<td>do do do sol la te la</td>
<td></td>
<td></td>
</tr>
<tr>
<td>do do do fa</td>
<td>fa do fa mi fa do</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Phrase C

<table>
<thead>
<tr>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>fa</td>
<td>fa mi re fa mi re do</td>
</tr>
<tr>
<td>do la</td>
<td>do sol fa la sol fa mi</td>
</tr>
<tr>
<td>fa do la fa sol sol do</td>
<td></td>
</tr>
</tbody>
</table>
Kievan Chant

Melodic Phrases in Four-Part Harmony - Kievan, Tone 8

arr. from B. Ledkovsky

Final Phrase

intonation | reciting tone | prep | cadence
---|---|---|---
mi | fa | fa | mi | fa | mi | fa | mi | re

do | sol | la | do | do | do | do | do | la

fa | do | la | sol | la | te | sol | la | sol | fa

do | fa | fa | do | fa | do | fa | do | re
Christ took Peter, James and John alone to a high mountain, and was transfigured before them. His face shone like the sun, and His raiment became white as the light. Moses and Elijah appeared talking with Him. A bright cloud over them.
shad - owed them

and behold, a voice from the cloud said:

“This is My beloved Son, in Whom I am well pleased; hear Him!”