

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 phrase. 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 begins directly with the reciting tone (*fa*) and concludes with the cadence, used to sing two or more syllables of text. The cadence consists of a half note on the last internal accented syllable, followed by a descent of a half tone (*mi*) for the final syllable. Unaccented syllables that fall between the accented syllable and the final syllable are sung on *do*.

The diagram illustrates the structure of Phrase A. It shows two examples of the reciting tone and cadence. The first example shows a reciting tone on *fa* followed by a cadence on *fa mi*. The second example shows a reciting tone on *fa* followed by a cadence on *fa do do do mi*. Below these are three examples of text phrases with their corresponding musical notation:

all na-tions the fi - ery tongues ac - cord-ing to the flesh

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

The diagram shows the musical notation for Phrase A with the text: "Come, all you ends of the earth,". The reciting tone is on *fa* and the cadence is on *fa do do do mi*.

PHRASE B

Phrase B also begins directly with the *reciting tone* (*fa*) and concludes with the *cadence*, used to sing two or more syllables. The *cadence* begins with the last internal accented syllable, sung as a dotted half note on *mi*, followed by a quarter note on *re*, and concluding with the final syllable sung on *do*. If there are more than three syllables in the *cadence*, then these additional unaccented syllables are sung on *mi*, and the dotted half is changed to a half note.

The first staff shows a reciting tone on *fa* (quarter note) followed by a cadence: a dotted half note on *mi*, a quarter note on *re*, and a quarter note on *do*. The second staff shows a reciting tone on *fa* followed by a cadence: a half note on *mi*, a quarter note on *re*, and a quarter note on *do*.

di - vine ——— grace 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 Moth - er of God;

FINAL PHRASE

The *Final Phrase* consists of a *reciting tone* on *fa*, and a two-part *cadence*, which can be used with two or more internal accented syllables. The cadence begins with a half note on *mi*, followed by a quarter note on *do* and a quarter note on *re*; then the second part of the cadence begins with a quarter note on *mi* and quarter note on *fa*, descending to a half note on *re*, and concluding with a whole note on *do* for the final syllable of text. Accented syllables will fall on the half note *mi* in the first part of the *cadence*, and on the quarter note *mi* in the second part of the *cadence*.

reciting tone
cadence

fa *mi do re mi fa re do*
fa *mi do re mi fa re do*

which reigns for - ev - - - er.

evening song O — Lov - er of man.

to wor - ship the Sav - ior of our souls.

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

reciting tone
cadence

to-gether with the An - gels and the A - pos - - - tles.

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

Phrase A

reciting tone *cadence*

Soprano
Alto

Tenor
Bass

la *la* *la* *sol*

fa
do *fa*
do *fa*
do *mi*
do

fa *fa* *fa* *do*

Phrase B

reciting tone *cadence*

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

fa
do *fa*
do *mi*
do *re*
do *ti*
sol

fa *fa* *do* *sol* *do*

Final Phrase

reciting tone *cadence*

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

fa
do *fa*
do *mi*
do *do*
sol *re*
sol *mi*
do *fa*
do *re*
do *ti*
sol

fa *fa* *do* *do* *do* *do* *do* *do* *sol* *do*

