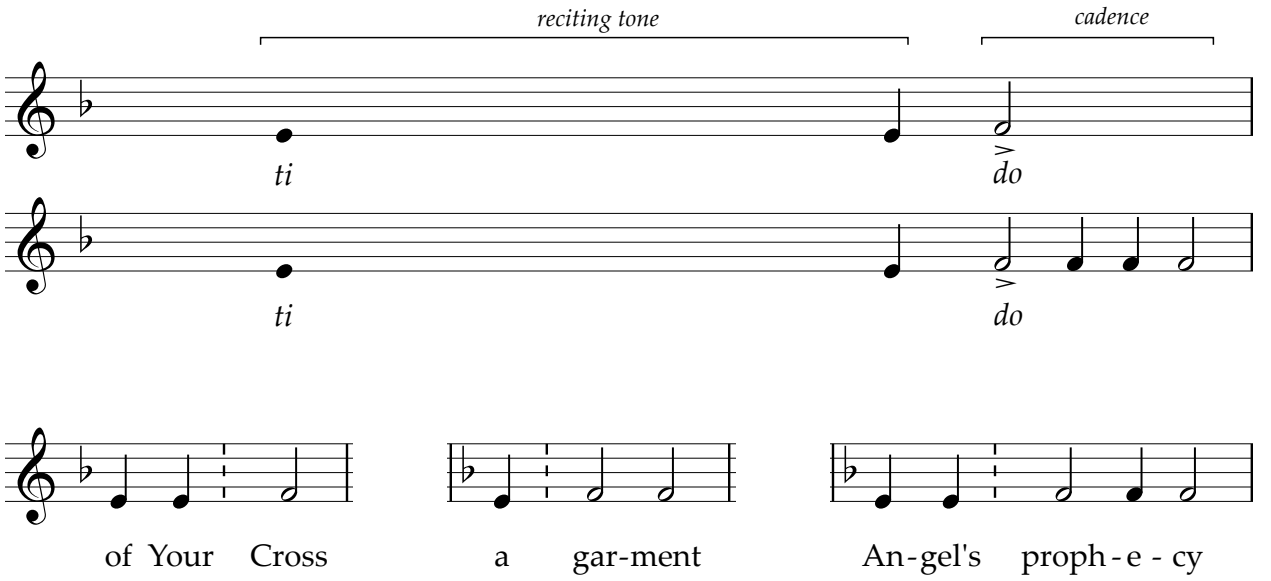
Tone 4

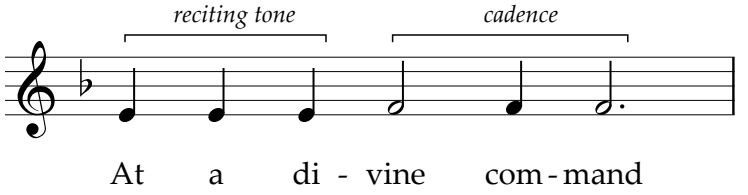
The sticheron melody for Tone 4 consists of six (6) melodic phrases (A, B, C, D, E, F) and a *Final Phrase* for the last line of text.. The first three phrases, A, B, and C are used only once, at the beginning of a sticheron, then D, E, and F are sung in rotation up to the last line of the text for the *Final Phrase*. 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 Phrase*.

PHRASE A

Phrase A begins directly with the *reciting tone* (*ti*) and concludes with the *cadence*. The *cadence*, is used to sing one, two, or more syllables and begins on the final accent of the phrase, sung on *do*, as are any unaccented syllables that follows.

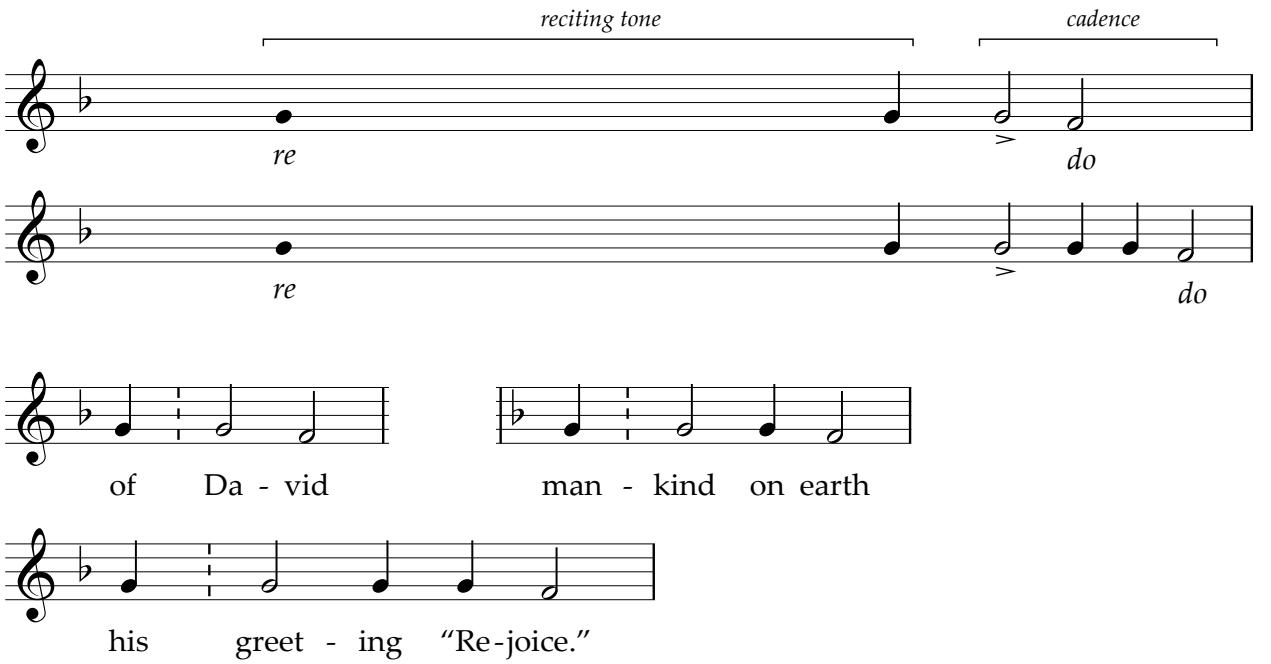


Example of *Phrase A* (from the feast of Dormition, second sticheron at *"The Praises"*).

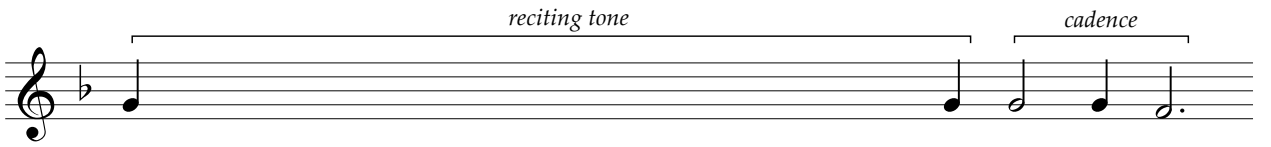


PHRASE B

Phrase B begins directly with the *reciting tone* (*re*) and moves to the *cadence*, used to sing two or more syllables, beginning with a half note on the last internal accented syllable. This accented syllable is sung on *re*, the same pitch as the *reciting tone*. The last syllable of phrase is sung one tone lower, on *do*. Unaccented syllables before the last note are sung on *re*.

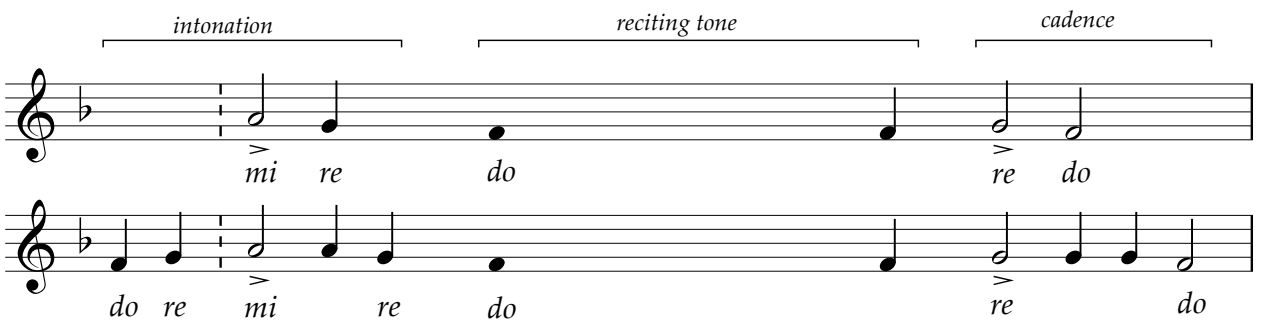


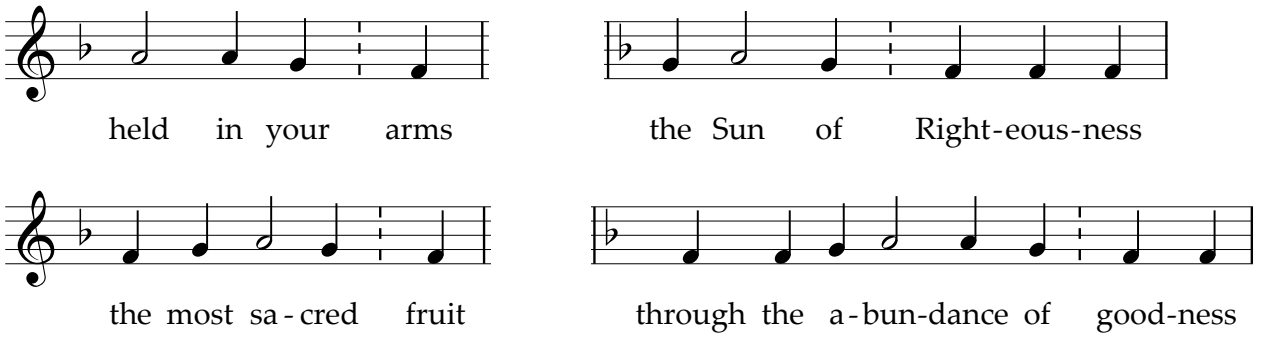
Example of *Phrase B* (from the feast of Dormition, second sticheron at *"The Praises"*).



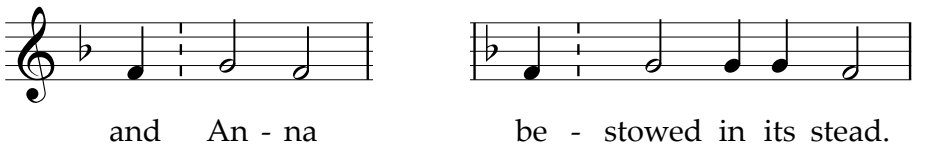
PHRASE C

The phrase begins with an *intonation* of a half note on *mi*, followed by a quarter note on *re*, leading to the *reciting tone* of *do*. Preparatory notes precede this half note if the phrase begins with unaccented syllables.

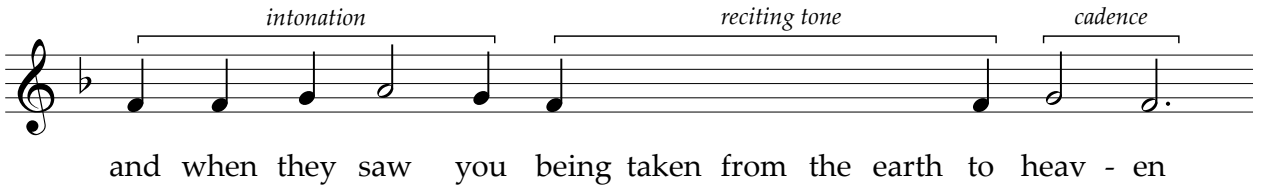




The *cadence* of *Phrase C* is the same as the *cadence* of *Phrase B*. (Note, however, that the *reciting tone*, is *do* for *Phrase C*, as opposed to *re* for *Phrase B*)

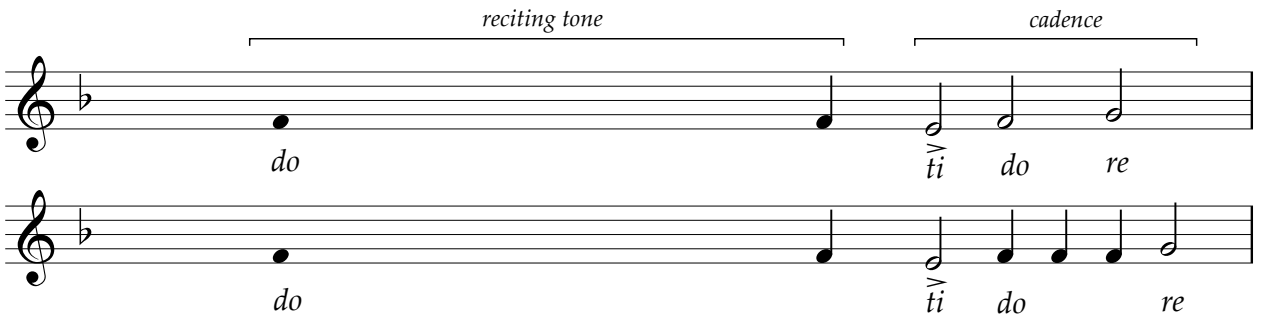


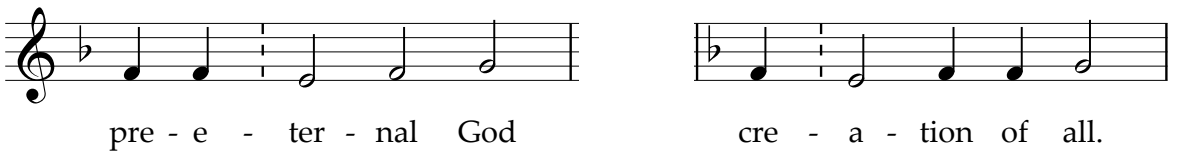
Example of *Phrase C* (from the feast of Dormition, second sticheron at *"The Praises"*).



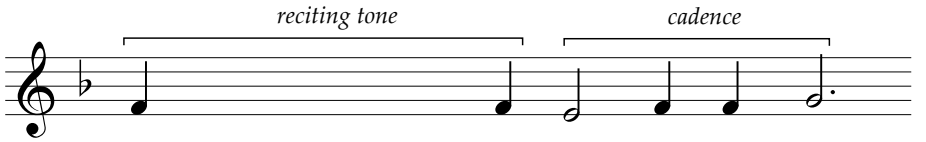
PHRASE D

Phrase D begins with the *reciting tone* (*do*). The *cadence* consists of three pitches, beginning with the last internal accented syllable on *ti*, followed by *do*, and *re*, and is used for two or more syllables, beginning with an accented half note on *ti*.



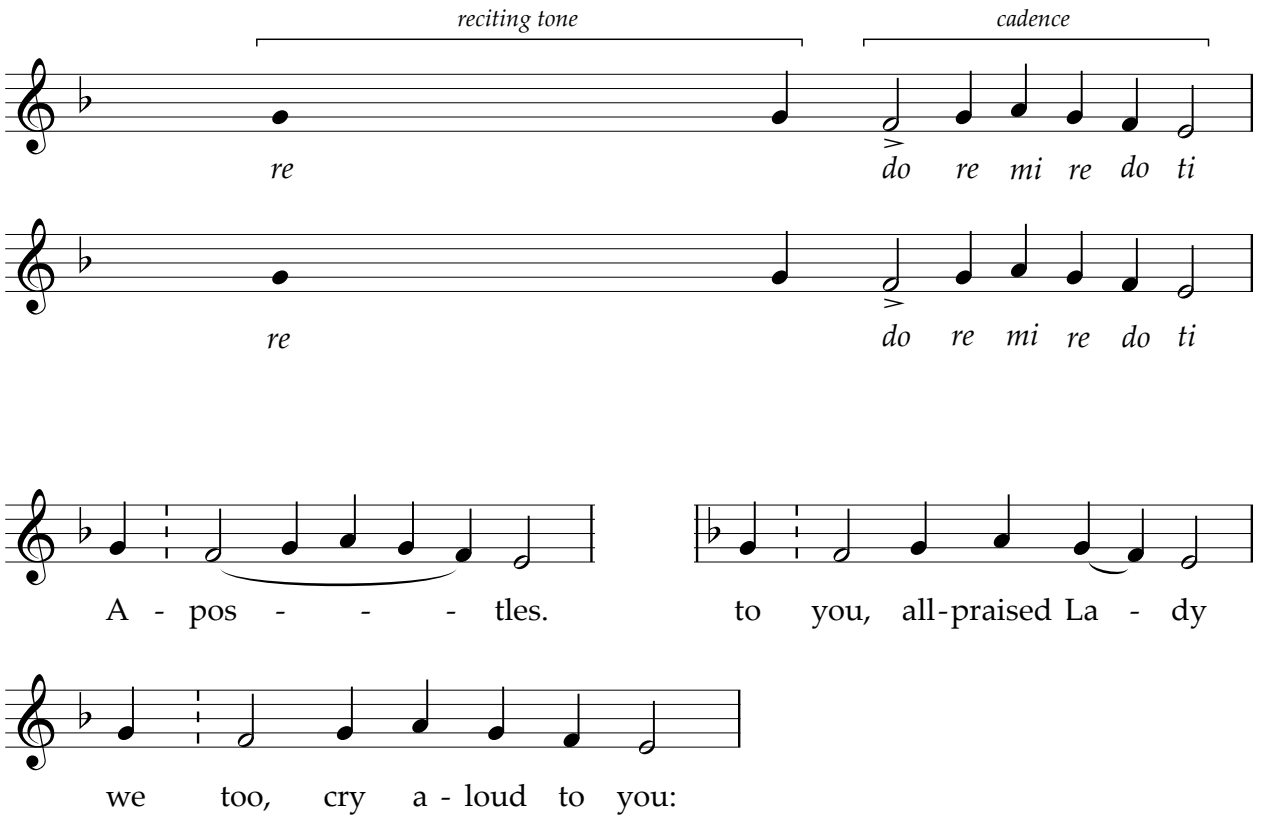


Example of *Phrase D* (from the feast of Dormition, second sticheron at *"The Praises"*).

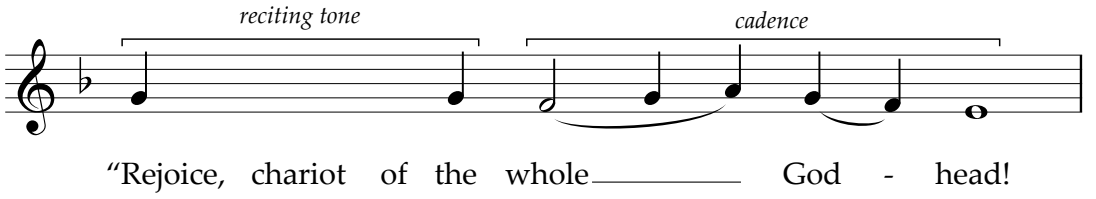


PHRASE E

Phrase E begins directly with the *reciting tone* (*re*) and concludes with an accented descending half note on *do*, followed by a five-note melodic pattern (*re*, *mi*, *re*, *do*, *ti*.)

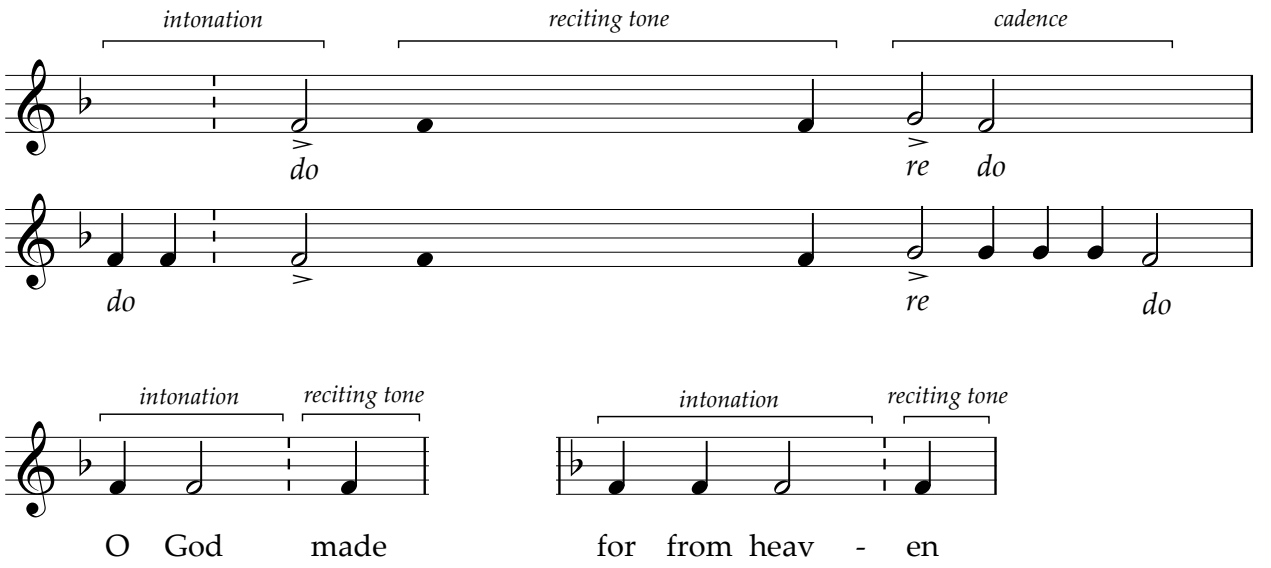


Example of *Phrase E* (from the feast of Dormition, second sticheron at *"The Praises"*).

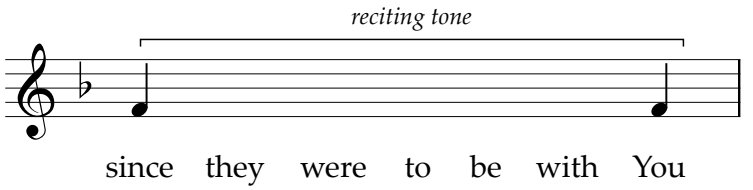


PHRASE F [1]

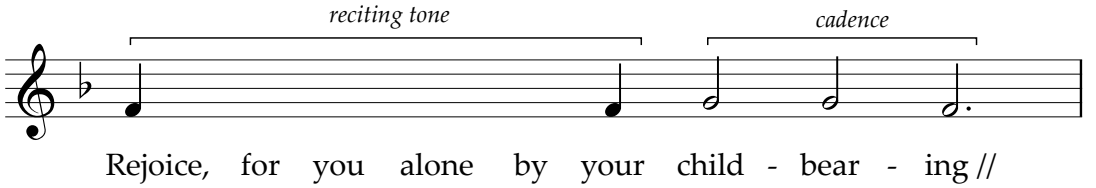
Phrase F begins with an *intonation*, a half note sung on *do*, on the first accented syllable of the phrase. Unaccented syllables preceding are quarter notes, also sung on *do* and the *reciting tone* is also *do*. The cadence for *Phrase F* is identical with the *cadence* of *Phrase C*.



A variation of *Phrase F* does not include an *intonation*, but begins immediately with the *reciting tone*.



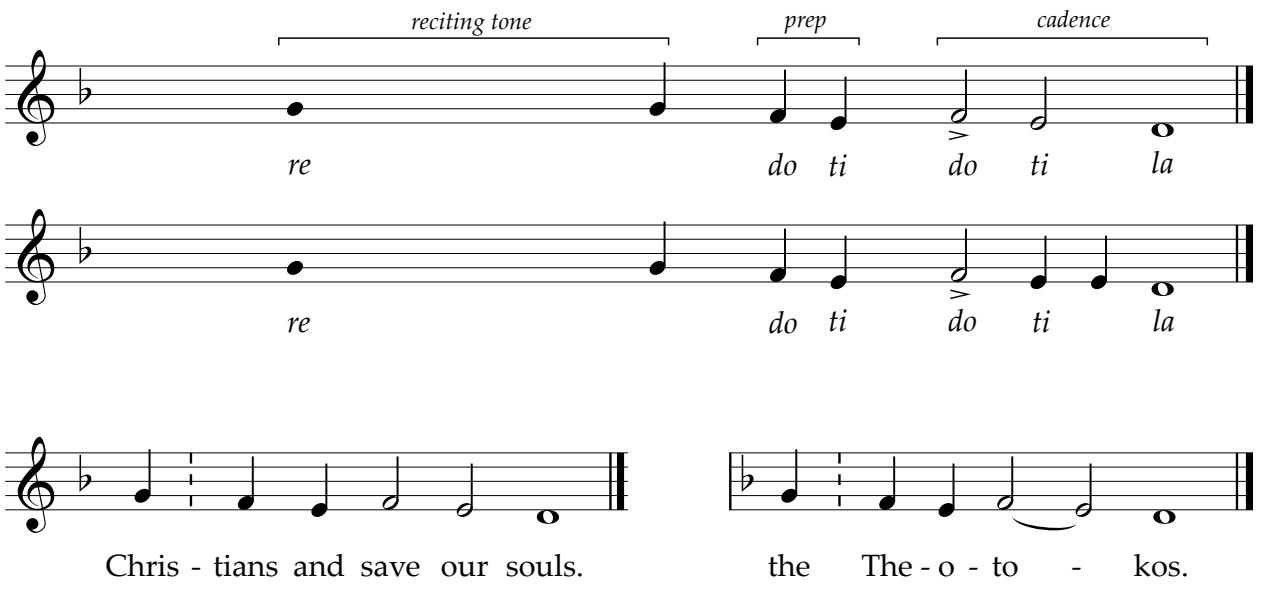
Example of *Phrase F* (from the feast of Dormition, second sticheron at *"The Praises"*).



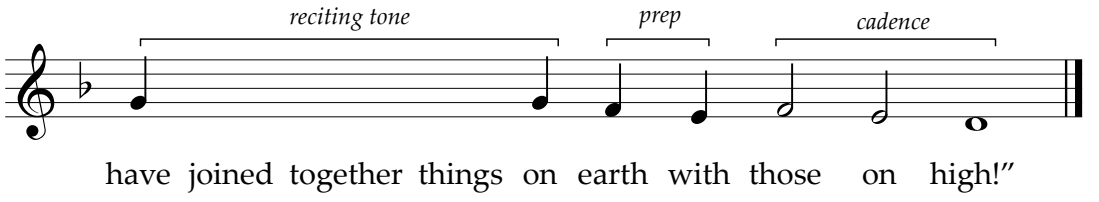
[1] In Bakhmetev's (Common Chant) arrangement *Phrase F* is considered a variation of *Phrase C*.

FINAL PHRASE

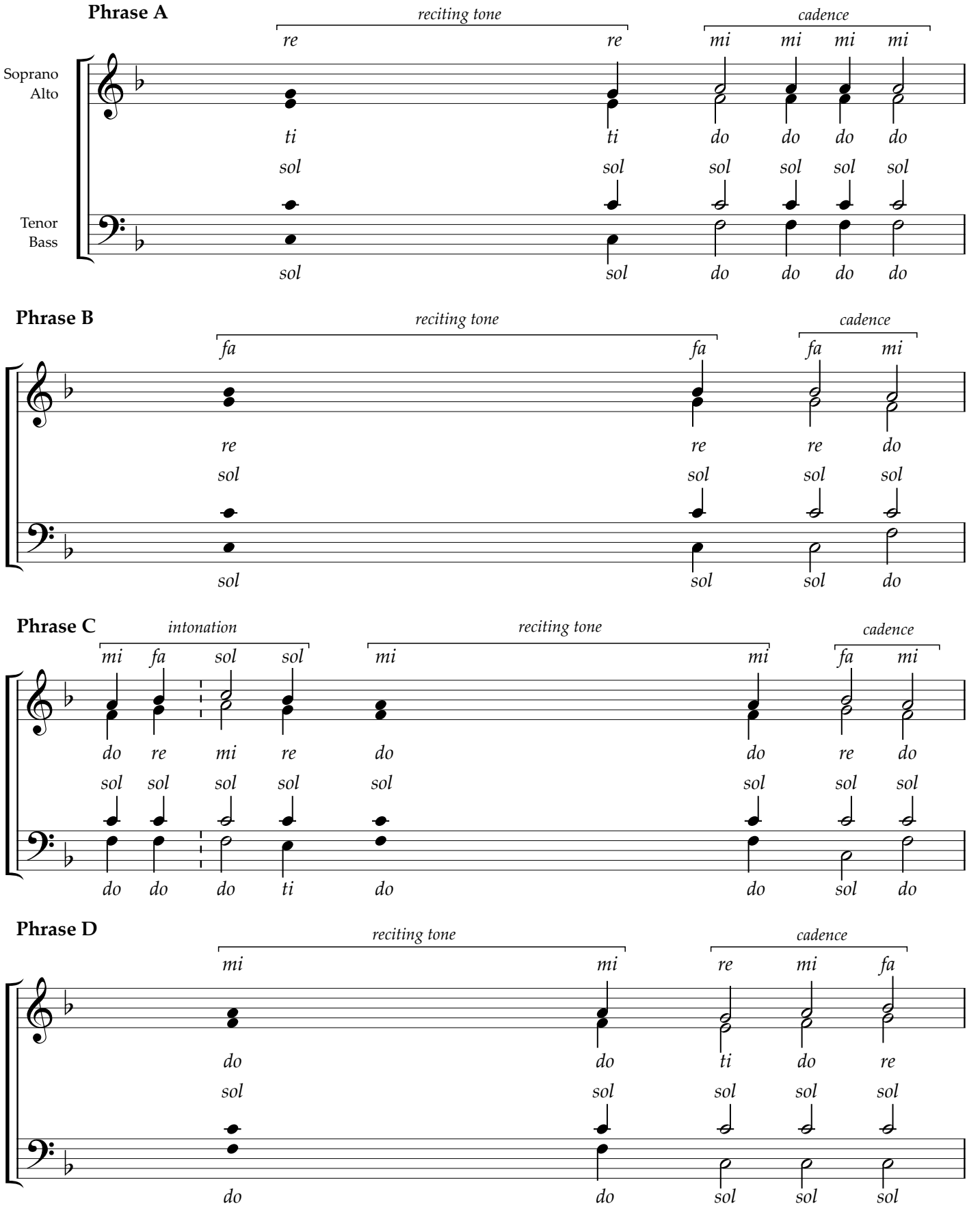
The *Final Phrase* for the sticheron begins directly with the *reciting tone* (*re*) and concludes with a final *cadence*, beginning on the last internal accented syllable. The *cadence* is prepared by two ascending quarter notes, *do* and *ti*.



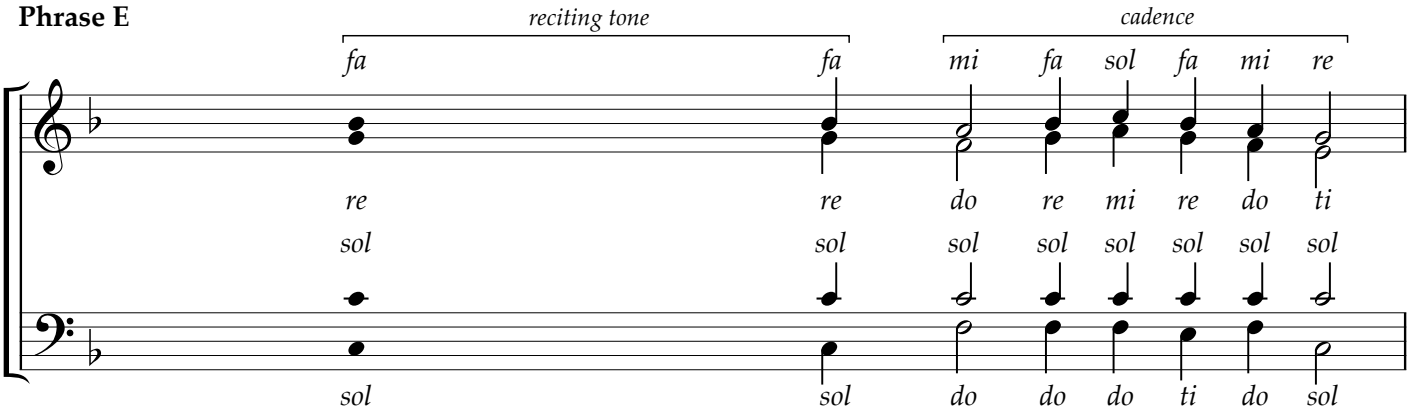
Example of *Final Phrase* (from the feast of Dormition, second sticheron at *"The Praises"*).



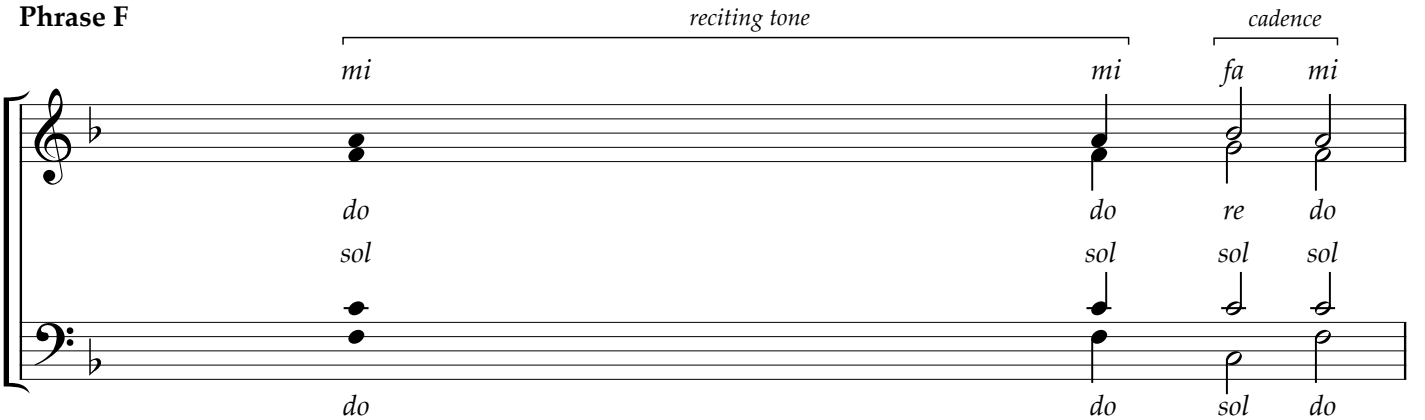
Melodic Phrases in Four-Part Harmony - Common, Tone 4



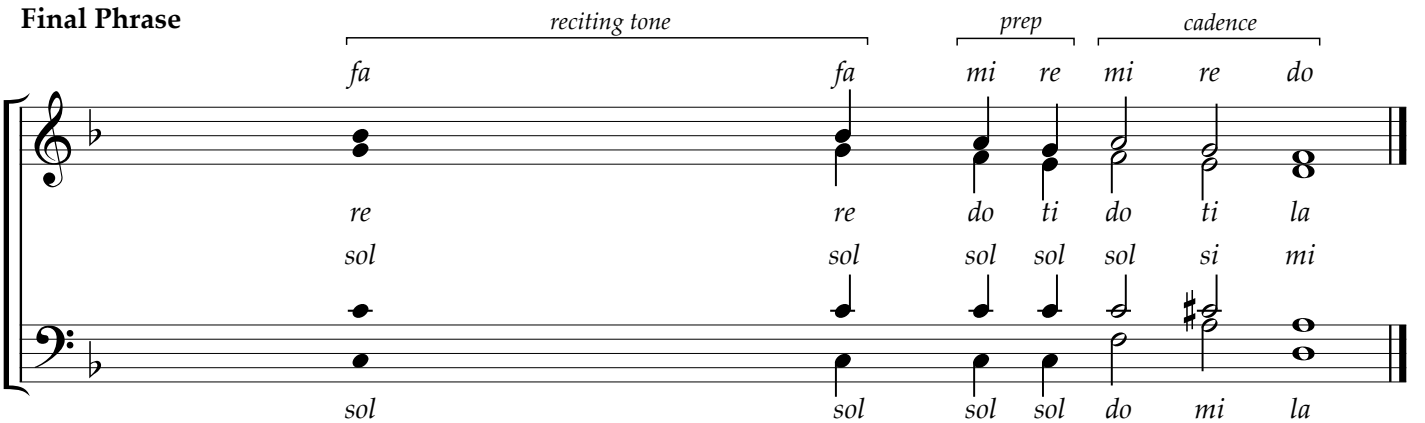
Phrase E



Phrase F



Final Phrase

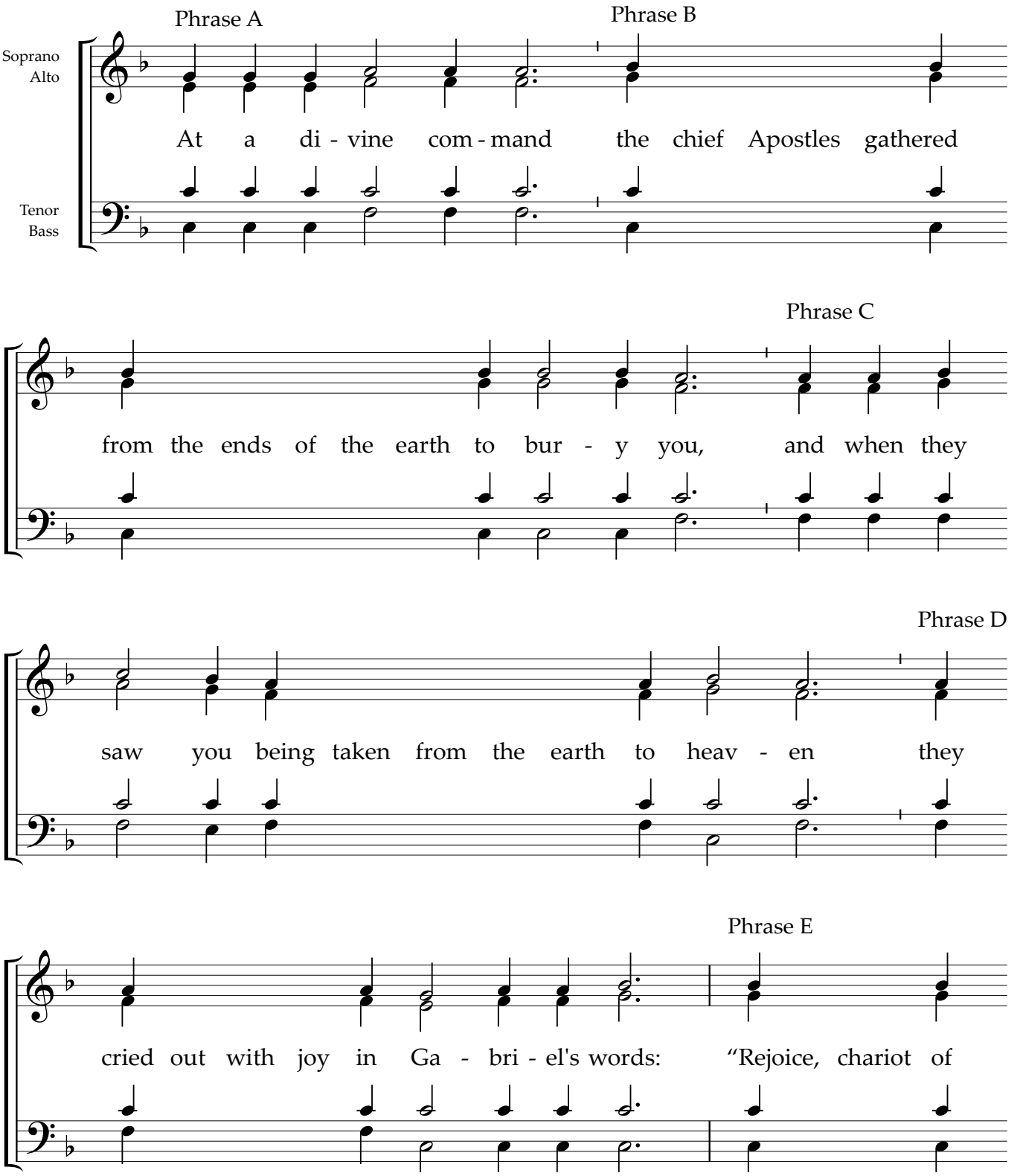


Stichera at the Praises

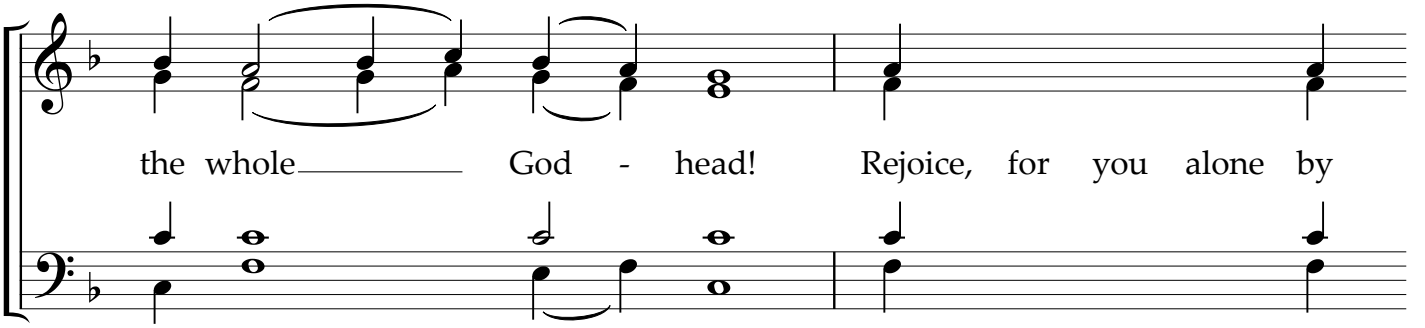
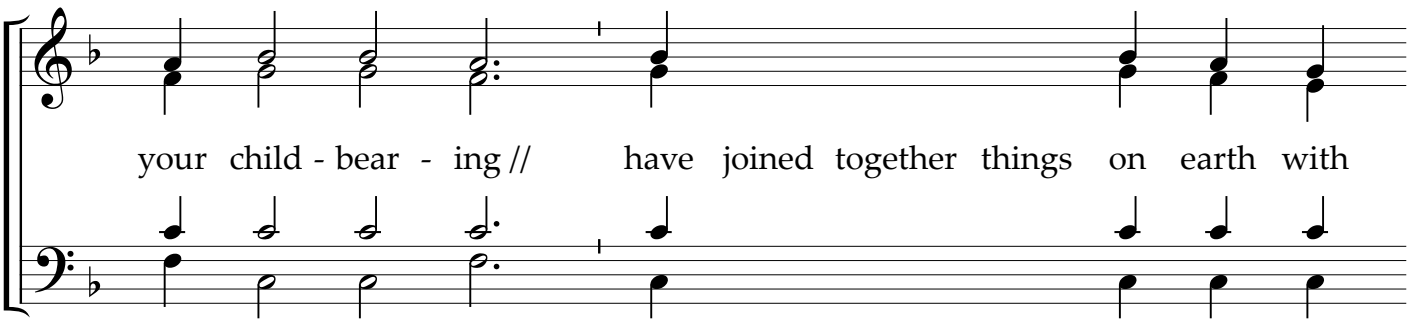
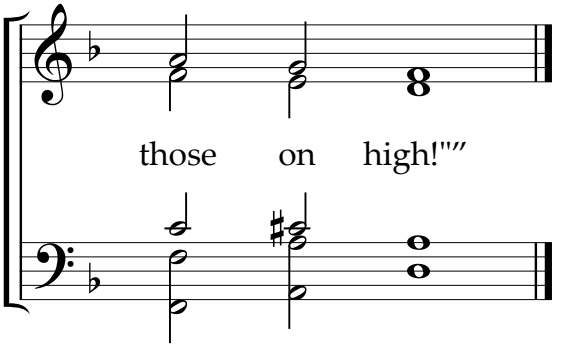
Dormition of the Theotokos - August 15

Common Chant
arr. from L'vov/Bakhmetev

Tone 4



Phrase F



Final Phrase