Common Chant

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").

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.

**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.
Common Chant

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

Example of Phrase E (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).

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

PHRASE F

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

```
   reciting tone
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

“Rejoice, chariot of the whole God - head!

**PHRASE F**

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.

```
   intonation
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

```
   reciting tone
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

```
   intonation    reciting tone
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

```
   intonation    reciting tone
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

O God made for from heav - en

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

```
   reciting tone
```

since they were to be with You

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

```
   reciting tone
\--------------------------------|
\--------------------------------|
\--------------------------------|
```

Rejoice, for you alone by your child - bear - ing //

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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*.

Chris-tians and save our souls. the The-o-to-

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 - Common, Tone 4

Phrase A

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>re</td>
<td>re</td>
<td>mi</td>
<td>mi</td>
</tr>
<tr>
<td>ti</td>
<td>ti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>sol</td>
<td>sol</td>
<td>sol</td>
<td>sol</td>
</tr>
<tr>
<td></td>
<td>sol</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td></td>
<td>re</td>
<td>re</td>
<td>do</td>
</tr>
</tbody>
</table>

Phrase B

<table>
<thead>
<tr>
<th>fa</th>
<th>fa</th>
<th>fa</th>
</tr>
</thead>
<tbody>
<tr>
<td>re</td>
<td>re</td>
<td>re</td>
</tr>
<tr>
<td>sol</td>
<td>sol</td>
<td>sol</td>
</tr>
<tr>
<td></td>
<td>sol</td>
<td>do</td>
</tr>
<tr>
<td></td>
<td>re</td>
<td>do</td>
</tr>
<tr>
<td></td>
<td>fa</td>
<td>mi</td>
</tr>
</tbody>
</table>

Phrase C

<table>
<thead>
<tr>
<th>mi</th>
<th>fa</th>
<th>sol</th>
<th>sol</th>
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</thead>
<tbody>
<tr>
<td>do</td>
<td>re</td>
<td>mi</td>
<td>re</td>
</tr>
<tr>
<td>sol</td>
<td>sol</td>
<td>sol</td>
<td>sol</td>
</tr>
<tr>
<td>do</td>
<td>do</td>
<td>ti</td>
<td>do</td>
</tr>
<tr>
<td>do</td>
<td>do</td>
<td>sol</td>
<td>do</td>
</tr>
<tr>
<td>mi</td>
<td>fa</td>
<td>mi</td>
<td></td>
</tr>
</tbody>
</table>

Phrase D

<table>
<thead>
<tr>
<th>mi</th>
<th>mi</th>
<th>re</th>
<th>mi</th>
<th>fa</th>
</tr>
</thead>
<tbody>
<tr>
<td>do</td>
<td>do</td>
<td>ti</td>
<td>do</td>
<td>re</td>
</tr>
<tr>
<td>sol</td>
<td>sol</td>
<td>sol</td>
<td>sol</td>
<td>sol</td>
</tr>
<tr>
<td>do</td>
<td>do</td>
<td>sol</td>
<td>sol</td>
<td>sol</td>
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<td></td>
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</tr>
</tbody>
</table>
Common Chant

Phrase E

Phrase F

Final Phrase
Stichera at the Praises

Dormition of the Theotokos - August 15

At a di-vine com-mand the chief Apostles 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
the whole God head! Rejoice, for you alone by

your child-bearing have joined together things on earth with

those on high!"