**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 *do* 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 *ti*; if two or more unaccented syllables, then the first unaccented syllables are sung on *la*, and the last unaccented syllable is sung as a passing tone on *ti*. The *reciting tone*, sung on *ti*, follows this first accented syllable.

The *cadence* begins with a hold on *do*, (either a half note or dotted half, depending on the text), sung on the last internal accent. Following the hold, unaccented syllables prior to the penultimate syllable are sung on *do*. The penultimate syllable is sung on *ti* and the final syllable of the text on *la*.

**The Lord**  
**I**  
**The King**  
**of**  
**Your precious Cross,**  
**O**

**the Virgin.**  
**O Christ our God**  
**re-calling of Eve**

**the Elder as on a throne**
Example of *Phrase A* (from the feast of Transfiguration, Doxastichon at the Praises)

```
\[ \text{intonation} \quad \text{reciting tone} \quad \text{cadence} \]
```

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 and are referred to as *Phrase A’*.

```
\[ \text{reciting tone} \quad \text{cadence} \]
```

Example of *Phrase A’* (from the feast of Transfiguration, Doxastichon at the Praises).

```
\[ \text{reciting tone} \quad \text{cadence} \]
```

Moses and Elijah appeared talking with Him.

**PHRASE B**

*Phrase B* has only a *reciting tone* and a *cadence*. The phrase begins directly with the *reciting tone*, sung on *do*.

```
\[ \text{reciting tone} \quad \text{cadence} \]
```

60
The *cadence* begins on the last internal accent of the phrase. It is used to sing two or more syllables and begins with a half note, sung on do, the same pitch of the *reciting tone*.

Example of *Phrase B* (from the feast of Transfiguration, Doxastichon at the Praises).

**PHRASE C**

*Phrase C* is comprised of the *reciting tone*, sung on do, and a two-part *cadence*, which uses the last two internal accents of the phrase. The *cadence* begins with an accent, and usually has a second accent at the start of the second three-pitch pattern.
Example of *Phrase C* (from the feast of Transfiguration, Doxastichon at the Praises).

**FINAL PHRASE**

If the *Final Phrase* begins with an accented syllable, it begins directly with the *reciting tone* (do) and concludes with two part *cadence*, beginning on the second to last internal accent of the text. If this *Final Phrase* begins with unaccented syllables, these are sung as quarter notes on la.

---

From *error, glory to You!*

Us *worthy of Your King-dom, O Lord*

A very short *Final Phrase* might use only the second half of the cadence.

---

Hear me, O Lord

---
It is sometimes customary to find an alternate Final Phrase, consisting only of a reciting tone on re and a cadence of only the last three pitches, beginning with a half note on do, followed by a descending half tone (ti) using one or more syllables, and concluding with the final syllable of the sticheron sung on la.

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

“This is My beloved Son, in Whom I am well pleased; hear Him!”
Melodic Phrases in Four-Part Harmony - Common Chant, Tone 8

**Phrase A**

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

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

**Phrase A’**

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

|          |          |          |
| ti        | ti do ti la |
| sol       | sol sol mi |

**Phrase B**

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

| do          | do re do ti |
| sol         | sol sol sol |

**Phrase C**

<table>
<thead>
<tr>
<th>reciting tone</th>
<th>cadence</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>re do mi re do ti</td>
</tr>
</tbody>
</table>

| do          | do ti do sol |
| sol         | sol sol sol |

| do          | do sol do re re sol |
| sol         | sol fi sol / re    |
Doxastichon at the Praises

Transfiguration of Our Lord - August 6

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 overshadowed them and behold, a voice from the cloud said:

“This is My beloved Son, in Whom I am well pleased; hear Him!”
them and behold, a voice from the cloud said: // “This is My beloved Son, in Whom I am well pleased; hear Him!”