

### 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 musical notation for Phrase A is shown in three staves. The first staff illustrates the *intonation* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The second staff shows the *cadence* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The third staff shows the *cadence* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The text below the staves is: Lord I The King of Your pre-cious Cross, O

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 musical notation for Phrase A is shown in three staves. The first staff illustrates the *intonation* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The second staff shows the *cadence* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The third staff shows the *cadence* (a half note on *do*) and the *reciting tone* (a half note on *ti*). The text below the staves is: the Vir - gin. O Christ our God re - call-ing of Eve the Eld - er as on a throne

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

Musical notation for *Phrase A* in G major (one flat). The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Brackets above the staff label the first two notes as *intonation*, the next three as *reciting tone*, and the final two as *cadence*. The lyrics are: Christ took Peter, James and John alone to a high moun - tain,

*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'*.

Musical notation for *Phrase A'* in G major. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Brackets above the staff label the first three notes as *reciting tone* and the last three as *cadence*. The lyrics are: ti do ti la. The word 'do' is marked with a fermata.

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

Musical notation for *Phrase A'* in G major. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Brackets above the staff label the first three notes as *reciting tone* and the last three as *cadence*. The lyrics are: Moses and Elijah appeared talk - ing 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*.

Musical notation for *Phrase B* in G major. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Brackets above the staff label the first three notes as *reciting tone* and the last three as *cadence*. The lyrics are: do do re do ti. The word 'do' is marked with a fermata.

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*.

three Per - sons all things through the Son  
is glo - ri - fied with the Son

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

A bright cloud over - shad - owed them

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.

do ti la do ti la sol  
do ti la do ti la sol  
the root — of Jes - se a - dorned in her maj - es - ty  
ov - er threw Am - a - lek and put him to flight.

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

and behold, a voice from the cloud—— said: //

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*.

do re do ti la

la do re do ti la

la do re do ti la

from er - ror, glo - ry to You!

us wor - thy 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*.

The image shows two musical staves in G-clef with a key signature of one flat (B-flat). The first staff is labeled with a bracket above it as 'reciting tone' and 'cadence'. The notes are: a half note on 're' (second line), a half note on 'do' (first line), a quarter note on 'ti' (second line), and a half note on 'la' (third line). The second staff shows the same notes but with a different rhythmic grouping for the cadence: a half note on 'do', a quarter note on 'ti', and a half note on 'la'.

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

The image shows a musical staff in G-clef with a key signature of one flat (B-flat). The notes are: a half note on 're' (second line), a half note on 'do' (first line), a quarter note on 'ti' (second line), and a half note on 'la' (third line). Below the staff, the text reads: "This is My beloved Son, in Whom I am well pleased; hear— Him!"



**Final Phrase**

*intonation*                      *reciting tone*                      *cadence*

do do                      mi mi                      fa mi re do

la la                      do do                      re do ti la

mi mi                      la la                      la la si mi

la la                      la la                      re mi mi la

**Final Phrase (alternate)**

*reciting tone*                      *cadence*

fa                      fa                      mi re do

re                      re                      do ti la

la                      la                      la si mi

re                      re                      mi mi la

# Doxastichon at the Praises

*Transfiguration of Our Lord - August 6*

Common Chant  
arr. from L'vov/Bakhmetev

Tone 8

## Phrase A

Soprano Alto

Christ took Peter, James and John alone to a high moun - tain,

Tenor Bass

## Phrase B

## Phrase C

and was transfigured be - fore \_\_\_\_\_ them. His face shone like

## Phrase A'

the sun, and His rai - ment be - came white as the light. Mo - ses and

## Phrase B

Elijah appeared talk - ing with Him. A bright cloud over - shad - owed



Phrase C

Final Phrase

them and behold, a voice from the cloud — said: // "This is My

The musical notation consists of two staves, Treble and Bass clefs, in a key signature of one flat. The melody is primarily homophonic, with chords and single notes. The lyrics are placed below the notes. The phrase ends with a double bar line and repeat sign.

beloved Son, in Whom I am well pleased; hear — Him!"

The musical notation continues on two staves, Treble and Bass clefs. The melody continues with chords and single notes. The lyrics are placed below the notes. The phrase ends with a double bar line.