

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 musical notation for Phrase A is shown on two staves. The first staff illustrates the reciting tone (fa) and the cadence (fa mi). The second staff illustrates the reciting tone (fa) and the cadence (fa mi). Below the staves, three examples of text application are shown:

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 musical notation for Phrase A is shown on a single staff. The reciting tone (fa) and the cadence (fa mi) are indicated. The text is: Come, all you ends of the earth,

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 diagram illustrates the structure of *Phrase B* in Tone 3. It shows two staves of music. The first staff is labeled "reciting tone" and "cadence". The reciting tone is a single note on *fa*. The cadence consists of a dotted half note on *mi*, followed by a quarter note on *re*, and concluding with the final syllable sung on *do*. The second staff shows the same structure, but with the dotted half note on *mi* changed to a half note, and the final syllable sung 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").

The diagram shows an example of *Phrase B* in Tone 3. It consists of a single staff of music. The reciting tone is a single note on *fa*. The cadence consists of a dotted half note on *mi*, followed by a quarter note on *re*, and concluding with the final syllable sung on *do*.

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 fa do fa do fa do la la sol

fa do fa do mi do

fa fa do

Phrase B

reciting tone

cadence

la fa do fa do fa do la sol fa mi

fa do fa do mi do re do

fa do sol do

Final Phrase

reciting tone

cadence

la fa do fa do mi do sol mi fa sol la fa mi

fa do fa do mi do re mi fa re do

fa do sol do do do do do sol do

Dormition - August 15

Common Chant

arr. from L'vov/Bakhmetev

Phrase A

Phrase B

Phrase A

Phrase B

Phrase A

Phrase B

Final Phrase

with psalms and hymns and spir - it - ual songs // to - gether with

The first system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords: G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords: G3-A3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The lyrics are: "with psalms and hymns and spir - it - ual songs // to - gether with".

the An - gels and the A - pos - - - tles.

The second system of music consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords: G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords: G3-A3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The lyrics are: "the An - gels and the A - pos - - - tles.".