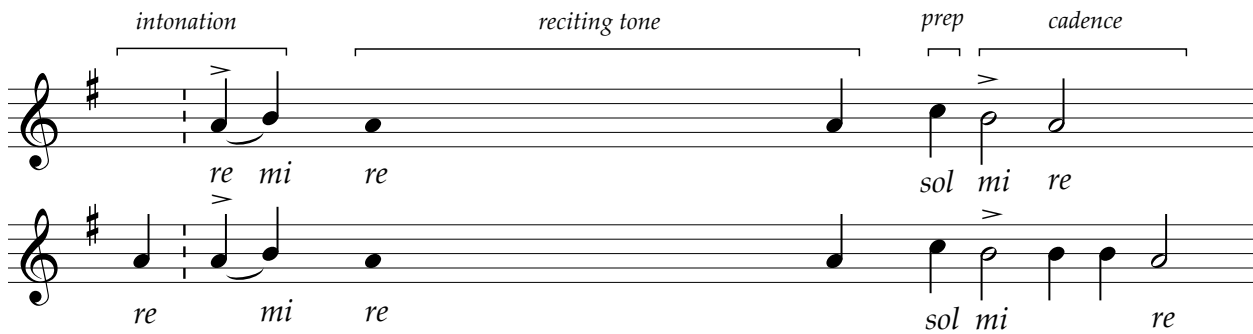


Tone 2

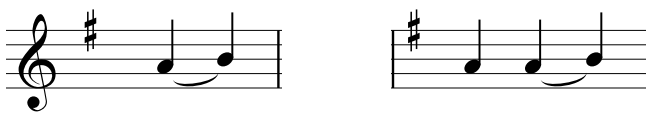
The sticheron melody for Tone 2 consists of four (4) melodic phrases (A, B, C, D) and a *Final Phrase* for the last line of the text. The first phrase (A) is only used for the first line of the sticheron. *Phrases B, C, and D* are then sung in alternation and repeated in that fashion, depending upon the number of phrases in the text. Thus, if there are nine lines in the text, the sequence of the melodic phrases are: A, B, C, D, B, C, D, B, and *Final Phrase*.

PHRASE A

Phrase A consists of an *intonation* (two quarter notes on the first accented syllable, *re* and *mi*), a *reciting tone* on *re*, a weak *preparatory* note on *fa*, and a *cadence* beginning with a half note (on *mi*) on the last internal accent. The last syllable of the text is a half note on *re*.



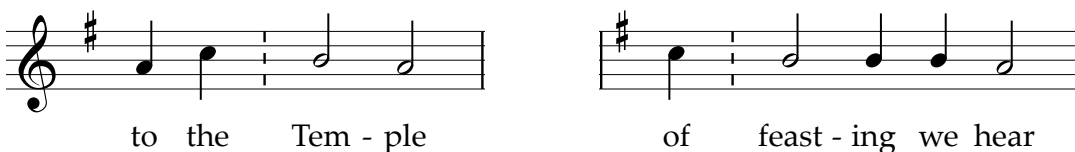
Unaccented syllables preceding the first accented syllable of the *intonation* are quarter notes sung on *re*, the first pitch of the accented syllable.



How

To-day—

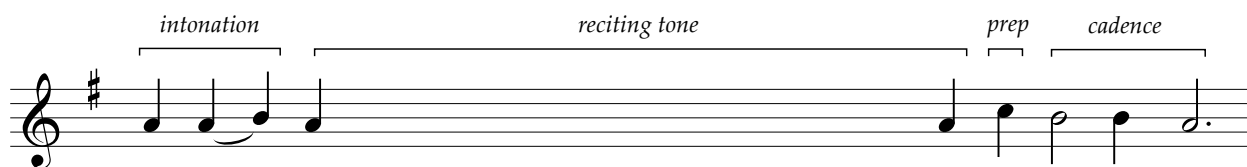
The *cadence* is prepared by leap of a third on the last syllable of the *reciting tone*. If there is more than one syllable following the internal accented syllable of the *cadence*, then these syllables are quarter notes, sung on the same pitch as the internal accent.



to the Tem - ple

of feast - ing we hear

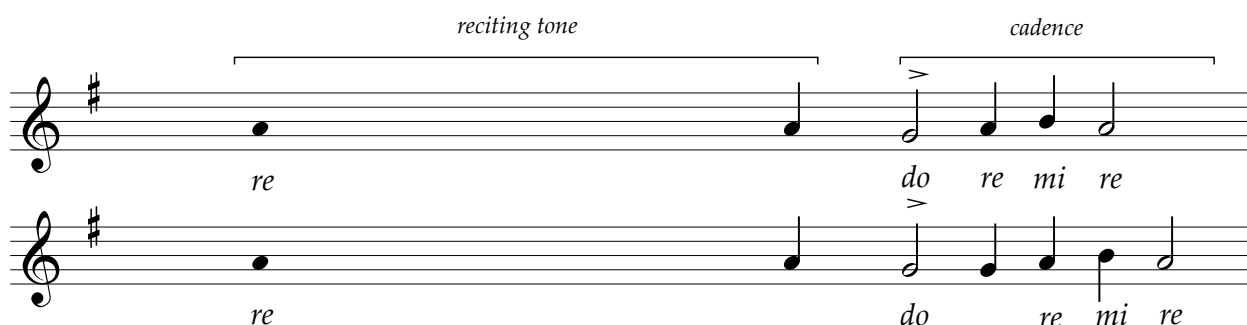
Example of *Phrase A* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).



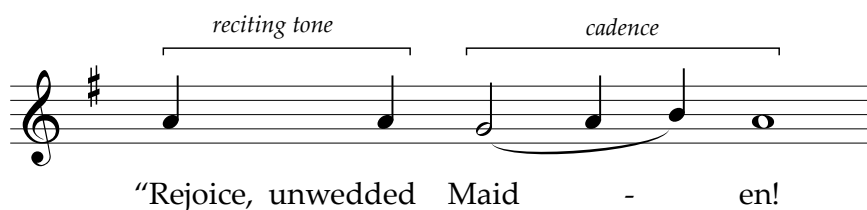
To-day— Gabriel announces the good tidings to her who is full of grace:

PHRASE B

Phrase B consists of a *reciting tone* on *re*, followed by a *cadence*, beginning on the last internal accent, and is used to sing two or more syllables.



Example of *Phrase B* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).



PHRASE C

Phrase C consists of an *intonation*, *reciting pitch*, and *cadence*. The first accented syllable of the *intonation* is a half note on *fa*, followed by a quarter note on *mi*, leading to the *reciting tone* on *re*. If the phrase begins with unaccented syllables, the syllable preceding the accented syllable is a quarter note on *mi*, and any syllables before it are sung on *re*.

Examples of Phrase C structure:

- Intonation: *sol mi re* (half note *sol*, quarter note *mi*, half note *re*)
- Cadence: *mi do* (half note *mi*, half note *do*)
- Example 1: *To her let us cry* (Intonation: *To her let us cry*)
- Example 2: *who sus-tains our* (Intonation: *who sus-tains*)
- Example 3: *to be the dwell-ing place* (Intonation: *to be the dwell-ing*)

The *cadence* consists of two pitches, a half note on *mi* for the last internal accent, followed by a half note descending an interval of a third, to *do*. If there is more than one syllable following the internal accented syllable of the *cadence*, then these syllables are quarter notes, sung on *do*, the same note as the final note of the phrase.

Examples of cadence structure:

- whole life* (half note *mi*, half note *do*)
- de - parts to life* (quarter note *mi*, quarter note *do*, half note *do*)

Example of *Phrase C* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

Example of *Phrase C* structure:

- Intonation: *Be not a-mazed at my* (half note *fa*, quarter note *mi*, half note *re*)
- Reciting tone: *strange appearance, nor be* (half note *re*)
- Cadence: *a - fraid.* (half note *mi*, half note *do*)

PHRASE D

Phrase D consists of an *intonation*, *reciting pitch*, and *cadence*. The first accented syllable of the *intonation* is a half note on *mi*, followed by a quarter note on *re*, leading to the *reciting tone* on *do*. If the phrase begins with one unaccented syllable, this is sung on *do*; if more than one accented syllable, the last unaccented syllable is sung on *re*.

The musical notation illustrates the structure of *Phrase D* in Tone 2. It consists of three staves. The first staff shows the *intonation* (half note on *mi*, quarter note on *re*) and the *reciting tone* (half note on *do*). The second staff shows the *cadence* (half note on *do*, quarter notes on *ti* and *do*, half note on *re*). The third staff shows the *intonation* for the phrase "to - day de - liv - ers" and the *intonation* for the phrase "she, who by rea - son of".

The *cadence* can begin on either the last accented syllable or the last internal accented syllable of the phrase. The first note is a half note, sung on *do*, followed by a pattern of three notes, quarter notes on *ti* and *do*, and a half note on *re*. If the *cadence* consists of more than four syllables, the additional unaccented syllables following the accented syllable are also sung on *do*.

The musical notation illustrates the structure of *Phrase D* in Tone 2. It consists of three staves. The first staff shows the *intonation* (half note on *mi*, quarter note on *re*) and the *cadence* (half note on *do*, quarter notes on *ti* and *do*, half note on *re*). The second staff shows the *intonation* for the phrase "ap - prach - a - ble light," and the *intonation* for the phrase "cre - a - tor and her God". The third staff shows the *intonation* for the phrase "of ho - lies".

Example of *Phrase D* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

The musical notation illustrates the structure of *Phrase D* in Tone 2. It consists of two staves. The first staff shows the *intonation* (half note on *mi*, quarter note on *re*) and the *cadence* (half note on *do*, quarter notes on *ti* and *do*, half note on *re*). The second staff shows the *intonation* for the phrase "I am an Arch - an - gel.".

FINAL PHRASE

The *Final Phrase* consists of four parts: an *intonation*, *reciting tone*, *preparation* (quarter notes on *re* and an accented syllable on *mi*), and *reciting tone* on *re*. (A variation of the *Final Phrase* eliminates the *intonation* at the beginning, thus consisting of only the *reciting tone*, *prep*, and *cadence*.)

The musical notation for the Final Phrase in Tone 2 is shown on two staves. The first staff includes labels for 'intonation', 'reciting tone', 'prep', and 'cadence'. The lyrics are: 're mi re do mi re do re do ti'. The second staff shows the same melody without labels. Below the staves, the lyrics are: 'Re - joice, on - ly the sal - va - tion'.

The last syllable of the *reciting tone* descends to *do*, serving as a *preparation* for the cadential melody, which consists of two parts; a half note on *mi*, on an accented syllable, followed by a descending half note on *re* (or quarter notes if more than one syllable), leading to the second part of the *cadence*. This second part of the *cadence* consists of a half note on *do* on the last internal accented syllable, followed by a dotted quarter on *re*, an eighth note on *do* and a concluding whole note on *ti*.

The musical notation for the Final Phrase in Tone 2 is shown on two staves. The first staff includes labels for 'prep' and 'cadence'. The lyrics are: 'of im - mor - tal glo - ry.'. The second staff shows the same melody without labels. Below the staves, the lyrics are: 'One, — bless - ed a - mong wom - an.'.

Example of *Final Phrase* (from the feast of the Annunciation, the Post-Gospel Sticheron at Matins).

The musical notation for the Final Phrase in Tone 2 is shown on a single staff. It includes labels for 'intonation', 'reciting tone', 'prep', and 'cadence'. The lyrics are: 'You shall re-main inviolate and shall give birth to the Lord.' —

Melodic Phrases in Four-Part Harmony – Kievan Chant

harmonization B. Ledkovsky

Phrase A

intonation *reciting tone* *prep* *cadence*

re re mi re re fa mi re

ti ti do ti ti re do ti

sol sol sol sol sol la sol sol

sol sol sol sol sol sol do sol

Soprano
Alto
Tenor
Bass

Phrase B

reciting tone *cadence*

re re re do re mi re

ti ti sol do ti

sol fa mi fa sol sol

sol sol do do sol

Phrase C

intonation *reciting tone* *cadence*

re mi fa mi re re mi do

ti do do do ti ti do sol

sol sol la sol sol sol mi

sol do fa do sol sol do do

Phrase D

intonation *reciting tone* *cadence*

do re mi re do do do ti de re

sol sol do sol sol sol sol ti

mi fa sol fa mi mi re mi sol

do do do do do do sol sol

Final Phrase

intonation *reciting tone* *prep* *cadence*

re re mi re re re do mi re do re do ti

ti ti do ti ti ti do do ti sol sol

sol sol sol sol sol fa mi sol sol fa mi fa mi re

sol sol do sol sol sol do do sol do ti do sol

Post-Gospel Sticheron

Annunciation of the Theotokos - March 25

Kievan Chant
arr. from B. Ledkovsky

Phrase A

Soprano
Alto

Tenor
Bass

To-day — Gabriel announces the good tidings to her who is full of

Phrase B

Phrase C

grace: "Rejoice, unwed-ded Maid - en! Be not a-mazed at my strange

Phrase D

Phrase B

appearance, nor be a-fraid. I am an Arch-an - gel. The ser-pent

Phrase C

once be-guiled — Eve, but now I an-nounce to you the good tidings

Final Phrase

of joy, O most pure one. // You shall re-main inviolate and shall give

birth to the Lord."

