

Tone 7

The sticheron melody for Tone 7 consists of two melodic phrases (A, B) which are sung in alternation up to the last line of the sticheron, and a final phrase. If a sticheron is divided into 6 textual phrases, the musical lines will consist of A, B, A, B, A and Final Phrase.

PHRASE A

Although Tone 7 is the least used sticheron tone, it has the most variations for the beginning of its first phrase. The *reciting tone* can either be on *sol* or on *mi* and the first accented syllable of the phrase included in the *intonation* can be either on *fa* or *mi*.

The musical examples show three different ways to begin the first phrase of Tone 7. Each example consists of three parts: intonation, reciting tone, and cadence. The first two examples use intonation A (fa, mi, fa), while the third uses intonation B (do, re, mi, fa).

Examples of the different variations for the *intonation* when the *reciting tone* is on *sol* are the following:

These musical examples illustrate various intonation patterns for the first phrase of Tone 7, specifically when the reciting tone is on *sol*. The lyrics provided are:

- Lord, I call up - on
- A - dam your bri - dal
- The Giv - er of the Law
- Know - ing you
- She car - ries the King
- Her-od was struck with a - maze-ment

A variant of *Phrase A* uses *mi* for the *reciting tone*, approached by an *intonation* of two or more syllables, the first accented syllable being sung as a half note, also on *mi*.

The musical notation consists of three staves of music in treble clef and one sharp key signature. The first staff is labeled "intonation" and shows a half note followed by a quarter note. The second staff is labeled "reciting tone" and shows a half note followed by a quarter note. The third staff is labeled "cadence" and shows a half note followed by a quarter note. The lyrics are: "Now the Mas - ter", "The choirs of An - gels", and "Like a ser - vant at".

The *cadence* is used to sing two or more syllables, beginning with an accented syllable sung on *fa*, approached from the *reciting tone* of *sol* for the first version or *mi* for the variant.

Phrase A cadence with reciting tone on sol.

The musical notation consists of two staves of music in treble clef and one sharp key signature. The lyrics are: "of glo - ry." and "the morn - ing star".

Phrase A cadence with reciting tone on mi (variant).

The musical notation consists of two staves of music in treble clef and one sharp key signature. The lyrics are: "the Tem - ple" and "and cried a - loud".

Example of *Phrase A* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

The musical notation consists of three staves of music in treble clef and one sharp key signature. The first staff is labeled "intonation" and shows a half note followed by a quarter note. The second staff is labeled "reciting tone" and shows a half note followed by a quarter note. The third staff is labeled "cadence" and shows a half note followed by a quarter note. The lyrics are: "A - dorn your brid - al chamber, O Zion, and welcome Christ the King!".

PHRASE B

Phrase B consists of a *reciting tone* on *mi*, approached by an *intonation* of two or more syllables. The *intonation* includes the first accented syllable of the phrase. If the first syllable is accented, it is sung as a half note on *sol*. If the first accented syllable is preceded by unaccented syllables, then the accented syllable, sung on *sol*, is a quarter note.

The musical notation is in G major (one sharp) and common time. It consists of three staves of music. The top staff shows 'intonation A' with a half note 'sol' followed by a quarter note 'fa', then a quarter note 'mi'. The middle staff shows 'intonation B' with a half note 'mi' followed by a quarter note 'fa', then another half note 'sol' followed by a quarter note 'fa', and finally a quarter note 'mi'. The bottom staff shows the lyrics 'Sim - e - on', 'the man-ner of', and 'whose ap-point-ed lot' corresponding to the notes in the middle staff. The music concludes with a 'reciting tone' on 'mi' and a 'cadence' on 're' and 'do'.

Example of *Phrase B* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

The musical notation is in G major (one sharp) and common time. It shows a single staff of music with an 'intonation' section starting with a half note 'fa', followed by a 'reciting tone' on 'mi', and a 'cadence' on 're' and 'do'. Below the staff, the lyrics 'Sa-lute Mar-y, the heavenly gate, fashioned as the throne of the Che-ru-bim!' are written.

FINAL PHRASE

The *Final Phrase* for the sticheron consists of a *reciting tone* (*mi*) which begins on the first accented syllable of the phrase. An *intonation* occurs if there are unaccented syllables preceding the first accented syllable; these unaccented syllables are quarter notes sung on *re*. The phrase concludes with an elongated final *cadence*, beginning on the second to last internal accent of the text, sung as a half note on *sol*. Depending on the amount of syllables in the phrase, the *cadence* is prepared by *fa*.

The musical notation consists of two staves of music in G major (one sharp). The first staff shows the intonation (three notes), reciting tone (two notes), prep (two notes), and cadence (six notes labeled mi, fa, sol, fa, mi, fa, mi, re). The second staff continues the melody. Below the music, lyrics are provided:

Who was made a Babe with-out un - der - go - ing change.

He is the Re-deem - er of our souls.

Example of *Final Phrase* (from the feast of the Meeting of Our Lord, first sticheron at the Aposticha)

The musical notation consists of one staff of music in G major (one sharp). It is divided into four sections: intonation (three notes), reciting tone (two notes), prep (two notes), and cadence (six notes). Below the music, the lyrics are:

"He is the Master of life and death; the Sav - ior of the world!"

Melodic Phrases in Four-Part Harmony - Kievan, Tone 7

arr. from B. Ledkovsky

Phrase A (reciting tone on sol)

Soprano
Alto
Tenor
Bass

intonation A

intonation B

reciting tone

cadence

Phrase A (variant - reciting tone on mi)

Phrase B

Final Phrase

Stichera at the Aposticha *The Meeting of Our Lord - February 2*

Tone 7

Phrase A

Soprano Alto

Tenor
Bass

A -dorn your brid - al chamber, O Zion, and welcome Christ the King!

Kievan Chant
arr. from B. Ledkovsky

Page 7

Phrase B

Sa-lute Mar-vy, the heavenly gate, fashioned as the throne of the Che-ru-bim!

Phrase A

Phrase B

She car - ries the King of Glo - ry!

The Vir - gin is a cloud

Phrase A (variant)

of light: she has borne in the flesh the Son begotten before

Phrase B

the Morn - ing Star. Sim - e - on, taking Him in his arms, proclaimed

Final Phrase

to the peo - ples: // "He is the Master of life and death; the Sav - ior

of the world!"

