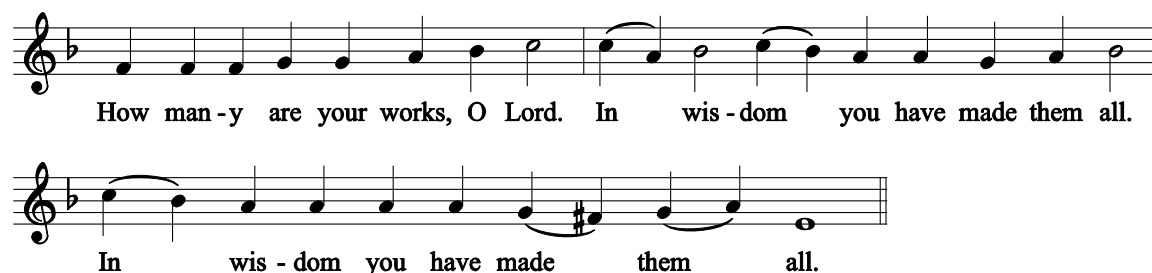


The Tone 4 Prokeimenon melody

The Tone 4 prokeimenon melody is one of the easiest of this family of melodies

Here is the Prokeimenon of the Resurrection in Tone 4, sung at the Divine Liturgy.



How man-y are your works, O Lord. In wis-dom you have made them all.
In wis-dom you have made them all.

The melody should always be sung smoothly, from one bar line to the next

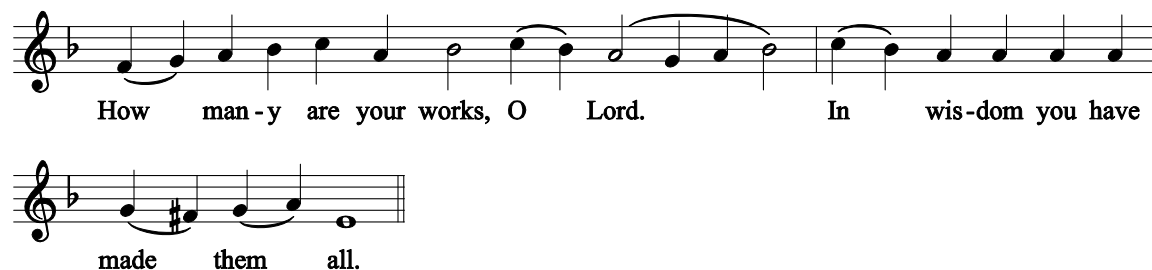
The form of the melody

Prokeimenon melodies are special, in that the same basic melody can sometimes be divided up in different ways. Although the Sunday prokeimenon above consists of three phrases, the basic form of the melody only has two:



do do do re re re mi fa so mi fa so fa mi re mi fa
so fa mi mi mi re di re mi ti

This form can be seen in a different setting of the same text as the Sunday prokeimenon in Tone 4; this is taken from the feast of the Transfiguration, where a different setting was inadvertently provided:



How man-y are your works, O Lord. In wis-dom you have
made them all.

These are both perfectly valid settings of the melody. The identity between the two will be clearer if, when singing the Sunday version, you make the pause at the first bar line very short.

The Alleluia in Tone 4

Here is the Alleluia melody in Tone 4:



Compare it to the form given above; the opening rhythm is different, and the *re* is omitted. Otherwise it is the exact same melody.

Note: you should sing the Alleluia a little more slowly than you would sing the prokeimenon melody, since the Alleluia is much shorter. This is a general rule in church singing: if a hymn goes by *too* quickly, the priest and people will wonder if something was left out.

Another example of the Tone 4 prokeimenon melody

Here is the prokeimenon of the Fathers, which is sung at commemorations of the various Ecumenical Councils, and also on the two Sundays before the feast of the Nativity:

Bless-ed are you and praise-wor-thy, O Lord, the God of our Fa - thers,
and glo - ri - ous for - ev - er is your name.

The image shows two lines of musical notation on a treble clef staff in a key signature of one flat (B-flat). The first line contains 14 notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, and G3. The notes are grouped into four measures: the first measure contains G4, A4, and Bb4; the second measure contains C5, Bb4, and A4; the third measure contains G4, F4, and E4; and the fourth measure contains D4, C4, and Bb3. The final note G3 is held for a longer duration. The second line contains 14 notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, and G3. The notes are grouped into four measures: the first measure contains G4, A4, and Bb4; the second measure contains C5, Bb4, and A4; the third measure contains G4, F4, and E4; and the fourth measure contains D4, C4, and Bb3. The final note G3 is held for a longer duration.