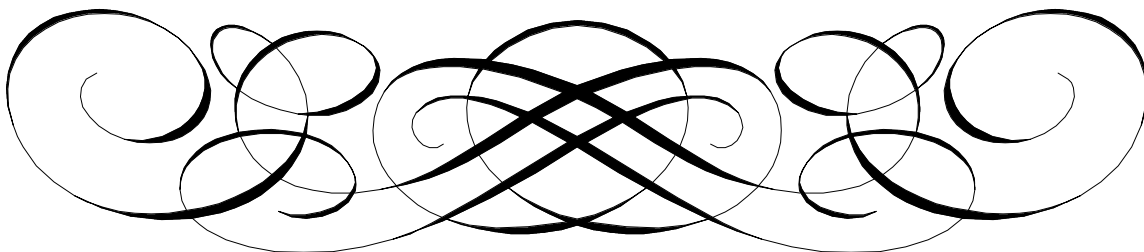
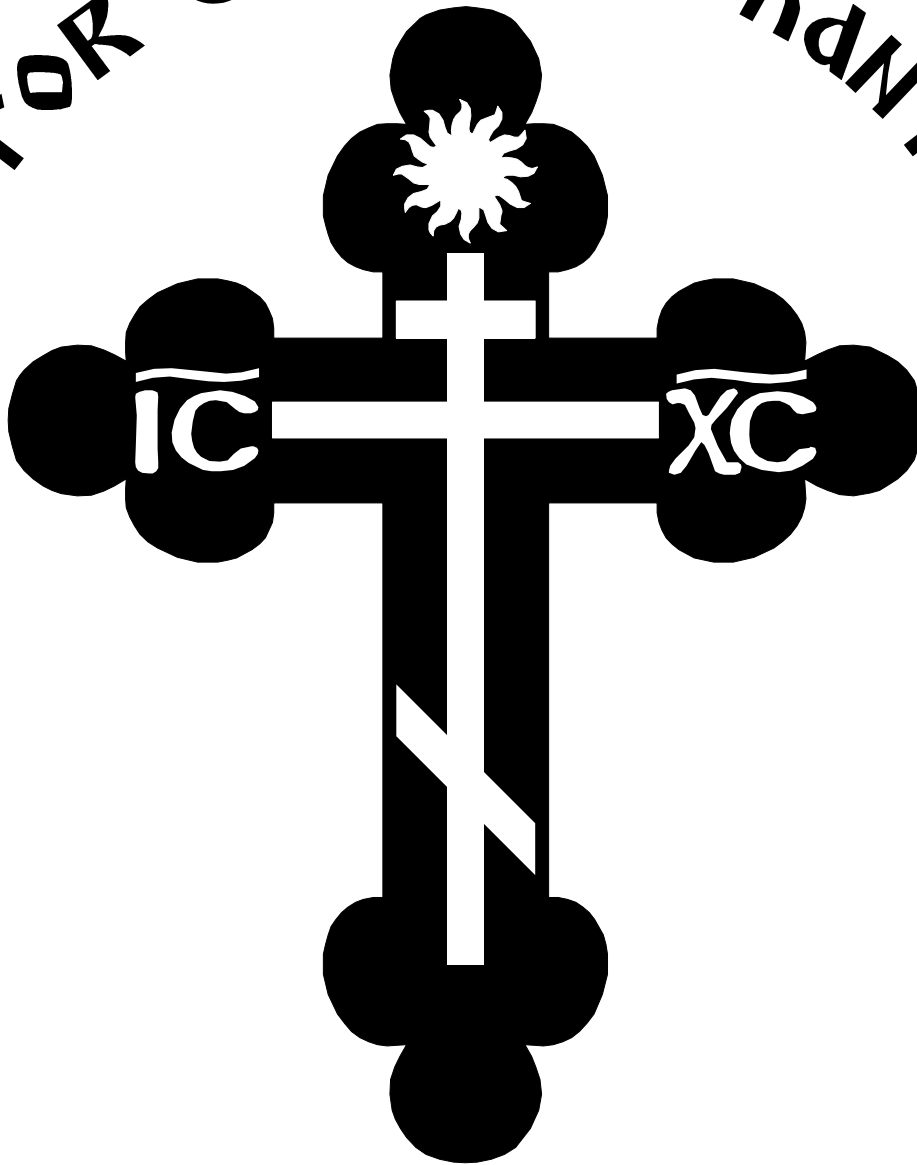


OCTOECHOS GUIDE
FOR GALICIAN CHANT



This guide was created to help cantors and singers understand the various tones used in Galician Chant. The music here has been selected based on the usage of the Ukrainian-Greek Catholic Church. The principle source is common Galician parish practice in the United States with augmentation from the 1904 L'vov Irmologian, Oleksander Osthajm-Dzerovych's 1959 *Napivnyk Tserkovnyj* along with Joseph Roll's *Music of the Ukrainian Catholic Church for Congregational Singing*.

In this second edition of this guide, I have re-harmonized the music for four-part: Soprano, alto, tenor, and bass. Originally, I put every thing in the key of G. In this edition I have adjusted the tones to be in keys for standard voices. The melody is in the soprano line. Some items have been left unharmonized, others are three part.

Each of the eight tones has several melodies that are used (although not limited only to this list).

1. *Samohlas*. This consists of two parts:
 - a) Stikhiron tone. This is used for the opening psalms and stikhira or verses of Psalm 140 at vespers ("Lord, I call..."), for the apostikha, the praises at matins and other texts used at matins. Generally, if a text consists of a verse followed by a psalm verse and another verse and is not a prokeimenon, it will use the *samohlas* tone.
 - b) Psalm or *Pripiv* tone. The psalm verses that are sung between the verses have a related tone. I have included them on their own page. Each one consists of two or three parts. A complete division of a psalm verse uses all of the tone.
2. Troparion and Kontakion tones. Often they use the same tone. However, some have different tones for troparion and kontakion. When troparion and kontakion are separated by a doxology, the doxology is sung in the kontakion tone.
3. Sessional or *S'idalen* Troparia tones. These tones are used for the kathisma hymns used at matins.
4. Prokeimenon/Alleluia tones. The prokeimenon and alleluia both use these same tones. The verses for both are typically sung recitative.
5. *Irmosi* tones. These tones are used for the *irmoi* of the canon for matins. These tones are generally not patterns and are therefore not a part of this guide. The *irmosi* tones are generally similar in each tone but are generally crafted to uniquely fit each ode of the canon.
6. *Bulharski* tones. The *Bulharski* or "Bulgarian" tones consists of a single melody for special feastal hymns. The Bulgarian are not actually be from Bulgarian. But they are used in the Galician, Carpatho-Rusyn, and Russian traditions. They are similar to the *samohlas* tones, each having two parts, and are used for festal stikhira, especially for Litiya.
7. *Samopodobny*, that is, special melodies, are generally used in place of a *samohlas* tone. Like the *samohlas* they can have both a stikhiron and a psalm tone. Those without their own psalm tone, if one is required, use the *samohlas* psalm tone melody of the same tone.

As a note on terminology and organization, keep the following items in mind. I have used terms that are borrowed from Gregorian chant. Each tone has at least one repeating phrase. Some also have an intonation. An intonation, called an incipit in some sources, is a phrase that is used only once at the beginning of a song. It usually replaces phrase number one. Some tones also have a termination, which is used as the closing phrases. Generally this will follow the last repeating phrase. However, in *samohlas* and other stikhiron tones the termination can follow any of the repeating phrases. In troparia tones a termination that can follow a phrase other than the last repeating phrase will be noted. Keep in mind also, that in this book the music is laid out showing the intonation, the repeating phrases, and the

intonation in that order, but this is not necessarily the order they are sung. For example, the tone one troparion melody has an intonation, two repeating phrases, and a termination, but one would sing it in the following order: intonation, phrase two, phrase one, phrase two (repeating phrases one and two as needed), and then termination. Prokeimena/alleluia tones do not have repeating phrases; however, some have optional phrases then can be added if needed for longer texts.

Although many of these melodies are semi-structured patterns (having melodic kernels linked by recitative sections), they are not as simple as the Bakhmetev-L'vov model melodies. Therefore, they do not completely lend themselves to pointed texts. Rather, I have compiled these melodies to be written out with the music so that the notes can be shaped to fit the text, not text crammed into the melodies. This means, for example, that lengthening recitative notes in the middle of the phrase is worth doing so that textual accent can be maintained. Likewise, the addition of notes, lengthening or shortening notes, and even dropping occasional notes is not undesirable if it serves the text. These melodies are models, not rules.

While these melodies have been drawn from Galician sources, I do not declare them to be the definitive word on the subject. Rather, they are a selective compilation of existing sources, practices, and interpretations. They are one variation in an ever evolving system. By the very fact that they have been recorded, harmonized, categorized, codified, and reshaped, they have become their own variation of a greater tradition. The intent is not to supercede other variations, but to share one church musician's interpretation. If they can be used to the glory of God and dissemination of the Gospel of our Lord Jesus Christ, then they have served a righteous end.

Rev. Deacon Silouan Rolando

This and other free liturgical settings and music are available from Unmercenary Sacred Music at <http://www.unmercenary.com/index.html>.

Version 3.01 (20060102)

STONE ONE

SAMOHLAS

Stikhiron: Two repeating phrases and termination. Order: 1, 2, 1, 2...Termination.

Phrase 1

Phrase 2

Termination

Psalm:

TROPARION AND KONTAKION

Intonation, two repeating phrases and termination. Order: Intonation, 1, 2, 1, 2, Termination.

Intonation

Phrase 1

Phrase 2


Termination

ТОНЕ ОДН


Женико Гробу Приїдоша... *"The Women Coming Early to Your Tomb..."*

Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.


Phrase 1



Phrase 2



Termination



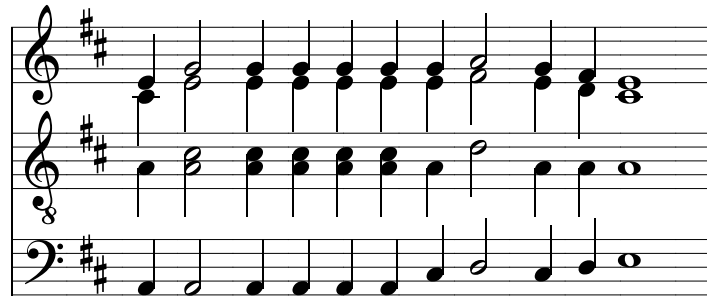
Optional Repeat of intonation

САМОРОДОБЕН


Небесних Чинов... *"Joy of the Heavenly Host..."*

Three repeating phrases and termination. Order: 1, 2, 3, 1, 2, 3, ..., Termination.

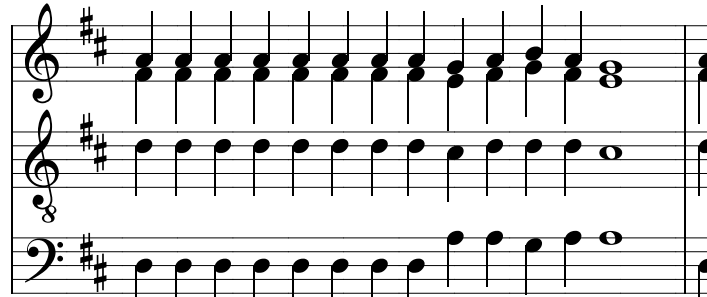
Phrase 1



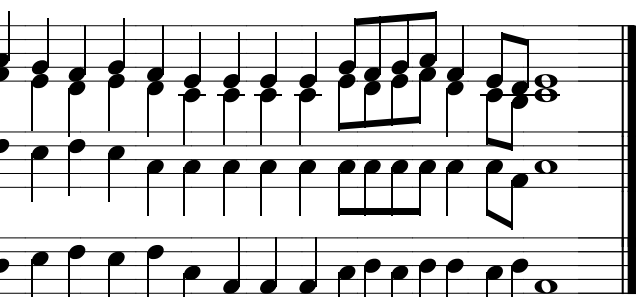
Phrase 2



Phrase 3




Termination




Прехвальніи Мученици... *"All Praised Martyrs..."*

Five phrases and termination.

Phrase 1



Phrase 2



STONE ONE

Phrase 3

Phrase 4

Musical notation for Phrase 3 and Phrase 4. The notation is arranged in two systems. Each system contains three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The time signature is 8/8. The first system is labeled 'Phrase 3' and the second system is labeled 'Phrase 4'. The notation consists of chords in the treble and bass staves and a melodic line in the alto staff.

Phrase 5

Termination

Musical notation for Phrase 5 and Termination. The notation is arranged in two systems. Each system contains three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The time signature is 8/8. The first system is labeled 'Phrase 5' and the second system is labeled 'Termination'. The notation consists of chords in the treble and bass staves and a melodic line in the alto staff. The 'Termination' section ends with a double bar line.

О Дивное Чудо... "O Marvelous Wonder..."

All phrases are unique plus the common termination as used in the above *samopodobny*.

Six staves of musical notation for the vocal line of "O Marvelous Wonder...". The notation is in a single system and consists of six staves, all using a treble clef. The key signature is two sharps (F# and C#). The time signature is 8/8. The notation consists of a melodic line with various note values and rests.

TONE TWO

SAMOHLAS

Stikhiron: Intonation, two repeating phrases and termination. Order: Intonation, 2, 3, 1, 2, 3... Termination.

Intonation Phrase 1

Phrase 2 Phrase 3

Opt. Notes

Termination

* Note on intonation: the second note is accented. Therefore, if accent in stikhera falls on the first word, the music starts on the second note. The first note is for unaccented syllables and may be repeated.

Psalm:

TROPARION AND KONTAKION

One repeating phrase.

STONE TWO

PROKEIMENON/ALELUIA

Musical score for Prokeimenon/Aleluia in D major, 8/8 time. It consists of two systems of three staves (treble, alto, and bass clefs). The first system includes an 'Optional' section indicated by a bracket above the staff. The second system ends with a double bar line.

BULHARSKI

Stikhiron: Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2... Termination.
Psalm: Use Intonation and Termination.

Musical score for Bulharski in D major, 8/8 time. It consists of two lines of a single staff. The first line is labeled 'Intonation' and 'Phrase 1'. The second line is labeled 'Phrase 2' and 'Termination'.

SESSIONAL TROPARION

Благообразний Йосиф... *"The Noble Joseph..."*
One repeating phrase.

Musical score for Sessional Troparion in D major, 8/8 time. It consists of three staves (treble, alto, and bass clefs) with a repeating phrase.

STONE TWO

САМОРОДОБЕН

Єгда от Древа... "Joseph of Arimathea..."

Three repeating phrases and termination. Order: 1, 2, 3, 1, 2, 3... Termination.

Phrase 1

Phrase 2

Phrase 3

Termination

Доме Ефратов... "House of Ephrata..."

Five phrases, which do not repeat.

Кіи ми похвальними... "What garlands of song shall we weave for Peter and Paul..."

All phrases are unique and do not repeat.

TONE TWO

The image displays a musical score for a piece titled "TONE TWO". The score is written for a single melodic line in G major, indicated by two sharps (F# and C#) in the key signature. The music is presented on five staves, each beginning with a treble clef. The notation consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the fifth staff.

STONE THREE

SAMOHLAS

Stikhiron: two repeating phrases and termination. Order: 1, 2, 3... Termination.

Phrase 1

Phrase 2

Termination

Psalm:

TROPARION

One repeating phrase and termination.

Phrase 1 (preceded by a two note intro used only once)

Phrase 1 with optional intro

These 2 notes can be D's depending on text accent

STONE THREE

Termination

Musical score for Termination, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in the treble and bass clefs, with some chromatic movement in the alto clef.

KONTAKION

One repeating phrase and termination.

Phrase 1

Musical score for Phrase 1, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in the treble and bass clefs, with some chromatic movement in the alto clef.

Termination

Musical score for Termination, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in the treble and bass clefs, with some chromatic movement in the alto clef.

PROKEIMENON/ALLELUIA

Musical score for Prokeimenon/Alleluia, consisting of three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a series of chords and single notes, primarily in the treble and bass clefs, with some chromatic movement in the alto clef.

TONE FOUR

SAMOHLAS

Stikhiron: Intonation, three repeating phrases and termination. Order: Intonation, 2, 3, 1, 2, 3, 1... Termination.

Intonation

Phrase 1

Musical notation for Intonation and Phrase 1. The Intonation section consists of 12 measures. The first six measures feature a series of chords in the right hand and a melodic line in the left hand. The last six measures conclude with a final chord. Phrase 1 consists of 12 measures, repeating the structure of the Intonation section.

Phrase 2

Phrase 3

Musical notation for Phrase 2 and Phrase 3. Both phrases consist of 12 measures each, following the same structural pattern as the previous phrases.

Termination

Musical notation for Termination, consisting of 12 measures. It follows the same structural pattern as the previous phrases, ending with a final chord.

Psalm:

Musical notation for Psalm, consisting of 12 measures. It follows the same structural pattern as the previous phrases, ending with a final chord.

TONE FOUR

TROPARION

Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ... 1, Termination.

Intonation

Phrase 1

Musical notation for the Troparion section, showing Intonation and Phrase 1. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). The Intonation consists of a series of chords and single notes. Phrase 1 is a repeating pattern of chords and single notes.

Phrase 2

Termination

Musical notation for the Troparion section, showing Phrase 2 and Termination. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Phrase 2 is a repeating pattern of chords and single notes. Termination is a final sequence of chords and single notes.

KONTAKION

Two repeating phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

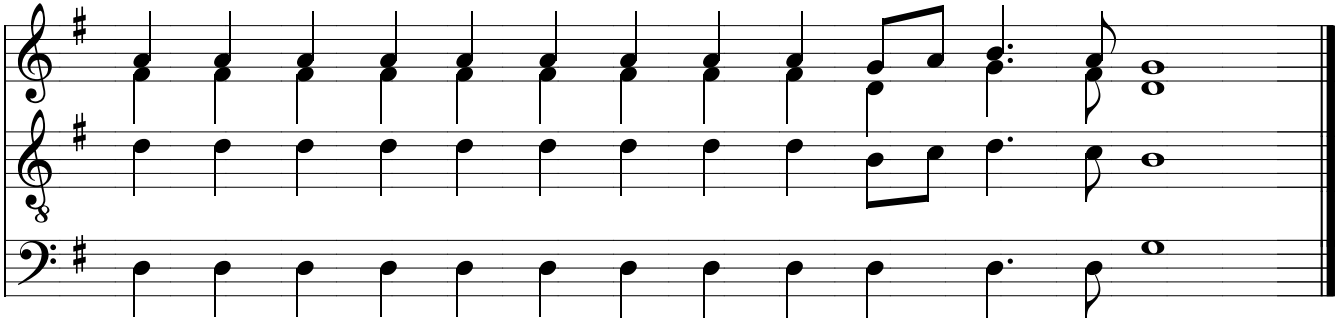
Musical notation for the Kontakion section, showing Phrase 1 and Phrase 2. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). Phrase 1 is a repeating pattern of chords and single notes. Phrase 2 is a repeating pattern of chords and single notes.

PROKEIMENON/ALLELUIA

Musical notation for the Prokeimenon/Alleluia section. The notation is written on three staves (treble, alto, and bass clefs) in a key signature of one flat (B-flat). It consists of a repeating pattern of chords and single notes.

TONE FOUR

Termination



САМОПОДОБЕН

Яко Добля... *“Valiant Among Martyrs...”*

Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation

Phrase 1



Phrase 2

Phrase 3



Termination



Дал Єси Знаменіє... *“You Have Given Us a Sign...”*

Phrases are unique.



TONE FIVE

SAMOHLAS

Stikhiron: Three repeating phrases and termination. Order: 1, 2, 3, 1, ..., Termination.

Phrase 1

Phrase 2

Phrase 3

Termination

Psalm:

TROPARION AND KONTAKION

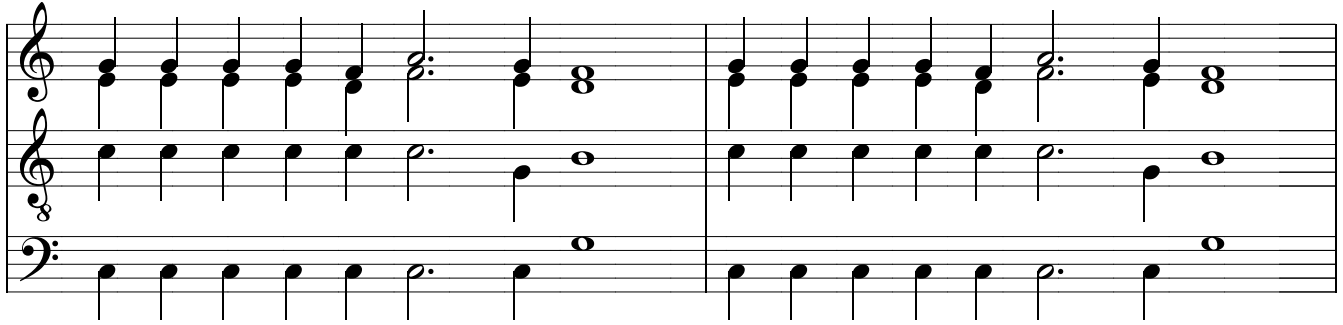
One repeating phrase and termination.

Phrase

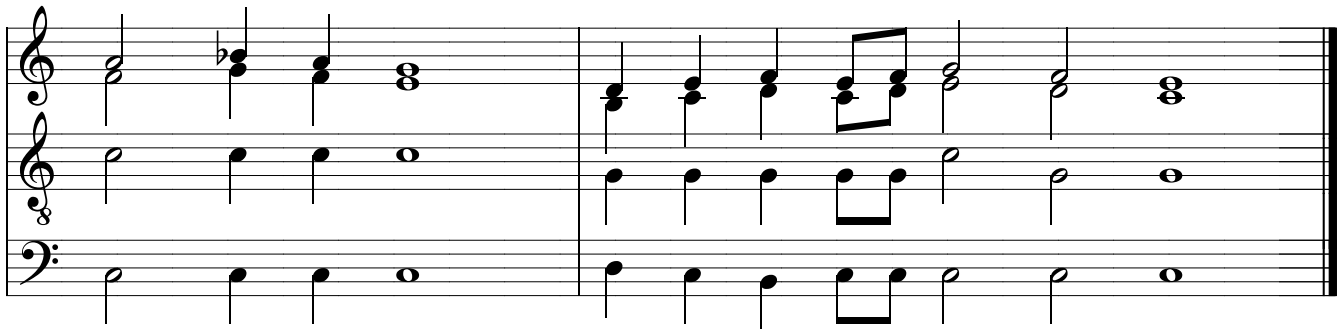
Termination

TONE FIVE

PROKEIMENON/ALLELUIA



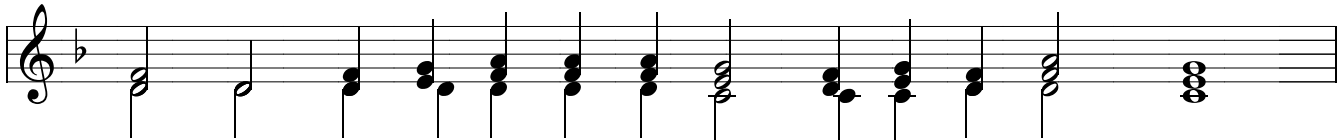
Optional



BULHARSKI

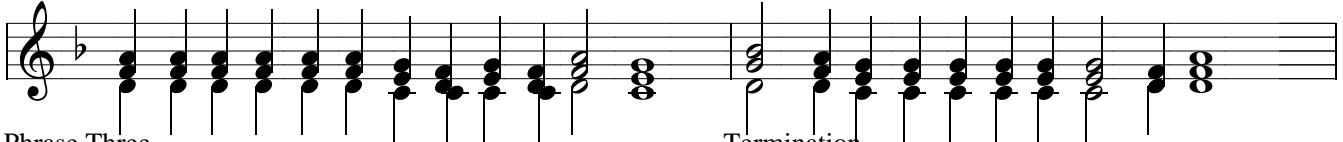
Stikhiron Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation



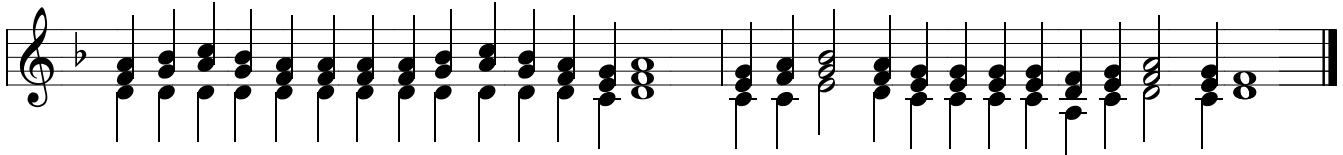
Phrase One

Phrase Two



Phrase Three

Termination



TONE FIVE

Psalm: Based on these doxology verses.

Glory...

Glo - ry to the Fa - ther, and to the Son

and to the Ho - ly Spi - rit.

Now and ever...

Now and ev - er and un - to a - ges of a - ges. A - men.

SESSIONAL TROPARION

Собезначальное Слово... *“O Word, Who with the Father and the Spirit, Have No Beginning...”*

Two repeating phrases. Order: 1, 2, 1, 2.

Phrase 1

Phrase 2

САМОРОДОБЕН

Радуйся... *“Rejoice, O Life-giving Cross...”*

Intonation, four repeating phrases, and Termination. Order: Intonation, 2, 3, 4, 1, 2, 3, 4,... Termination.
N.B. The chant melody is found in the second part in the harmonized sections.

Intonation

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Termination

Psalm:

TONE SIX

SAMOHLAS

Stikhiron: Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3 ..., Termination

Intonation

Phrase 1

Musical notation for Intonation and Phrase 1. The Intonation section consists of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The melody is primarily in the treble clef, with accompaniment in the alto and bass clefs. The Phrase 1 section follows, also in three staves, with a similar structure.

Phrase 2

Phrase 3

Musical notation for Phrase 2 and Phrase 3. Both phrases are presented in three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). Phrase 2 and 3 follow the same structural pattern as the previous sections.

Termination

Musical notation for Termination, consisting of three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The notation ends with a double bar line.

Psalm:

Musical notation for Psalm, consisting of a single staff with a key signature of one sharp (F#). The notation ends with a double bar line.

TONE SIX

TROPARION

Two repeating phrases. Order: 1, 2, ..., 1, 2, 1 (terminate on phrase 1).

Phrase 1

Phrase 2

Musical notation for Troparion, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

KONTAKION

Two repeating phrases.

Phrase 1

Phrase 2

Musical notation for Kontakion, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

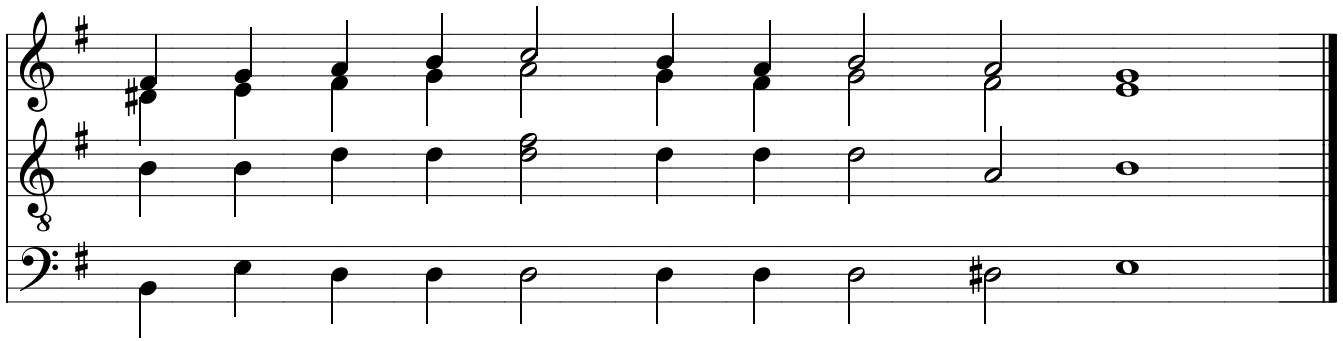
PROKEIMENON/ALELUIA

Musical notation for Prokeimenon/Aleluia, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

Optional Measures

Musical notation for Optional Measures, showing two phrases in three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The notation consists of chords and single notes across the staves.

TONE SIX



BULHARSKI

Stikhiron: Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ..., Termination

Psalm: Use Intonation.

Intonation

Phrase One



Phrase Two

Termination



SESSIONAL TROPARION

Гробу Отверзту... "The Tomb Was Open ..."

Phrases are unique. .



STONE SIX

САМОРОДОВЕН

Ангельскія... "Proceed, O Angelic Powers..."

Phrases are unique (Some are repeated as necessary).

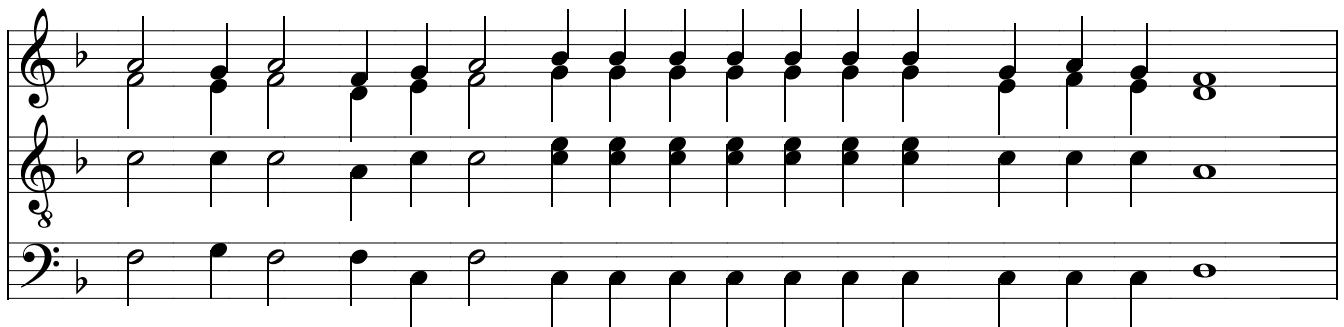


The musical score for 'SAMORODOBEN' is written in G major (one sharp) and consists of five staves. The music is polyphonic, with each staff containing multiple voices. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The texture is dense, with many chords and intervals. The piece concludes with a double bar line.

Вси Отложше... "Having Placed All Their Hope in Heaven..."

Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation



The 'Intonation' section is written in B-flat major (two flats) and consists of three staves. The first staff uses a treble clef, the second a soprano clef, and the third a bass clef. The music is primarily chordal, with many whole and half notes. The texture is homophonic, with a clear harmonic structure. The piece ends with a double bar line.

Phrase 1

Phrase 2



The 'Phrase 1' and 'Phrase 2' section is written in B-flat major (two flats) and consists of three staves. The first staff uses a treble clef, the second a soprano clef, and the third a bass clef. The music is polyphonic, with each staff containing multiple voices. The texture is dense, with many chords and intervals. The piece concludes with a double bar line.

STONE SIX

Phrase 3

Termination

Musical score for Phrase 3 and Termination. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines. The Termination section is marked with a double bar line.

Psalm:

Musical score for the Psalm. The score is written for a single staff in Treble clef. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines.

Тридневен... "You Rose on the Third Day..."

Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

Musical score for Phrase 1 and Phrase 2. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines. The Termination section is marked with a double bar line.

Termination

Musical score for the Termination. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines. The Termination section is marked with a double bar line.

Psalm:

Musical score for the Psalm. The score is written for a single staff in Treble clef. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines.

TONE SEVEN

SAMOHLAS

Stikhiron: Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

Termination

Psalm:

TROPARION AND KONTAKION

Two repeating phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

TONE SEVEN

PROKEIMENON/ALELUIA

BULHARSKI

Stikhiron: Two repeating phrases and termination. Order: 1, 2, ..., Termination.

Phrase 1

Phrase 2

Termination

Psalm: Use one of the following model phrases.

-or-

SAMOPODOBEN

Не ктому възбращаєми ... “*We are no longer held back...*”

Two repeating phrases and termination. Order: 1, 2, 1, 2, ..., Termination.

Phrase 1

Phrase 2

* Optional note that can added to either the end of phrase one or the beginning of phrase two

STONE SEVEN

Termination

Musical notation for the Termination section, consisting of three staves (treble, alto, and bass clefs) in G major. The treble staff features a melodic line with eighth-note patterns and a final cadence. The alto and bass staves provide harmonic support with a steady eighth-note accompaniment.

Psalm:

Musical notation for the Psalm section, consisting of a single treble clef staff in G major. It features a series of vertical stems, each topped with a chord, creating a rhythmic and harmonic pattern.

TONE EIGHT

SAMOHLAS

Stikhiron: Intonation, two repeating phrases, and termination. Order: Intonation, 2, 1, 2, ..., Termination.

Intonation Phrase 1

Phrase 2 Termination

Psalm: These two notes are often slurred.

TROPARION

One repeating phrase and termination.

Phrase Termination

TONE EIGHT

KONTAKION

Two repeating phrases and termination. Order: 1, 2, ..., 1, 2, Termination.

Phrase 1

Phrase 2

Musical notation for Phrase 1 and Phrase 2. The score is written in three staves (treble, alto, and bass clefs) with a key signature of two sharps (F# and C#). The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with rests. The notation is organized into two distinct sections, labeled 'Phrase 1' and 'Phrase 2'.

Termination

Musical notation for the Termination. It consists of three staves (treble, alto, and bass clefs) in the same key signature as the previous sections. The notation features a series of rhythmic patterns, including eighth and sixteenth notes, leading to a final cadence marked by a double bar line.

PROKEIMENON/ALELUIA

Musical notation for the first system of the Prokeimenon/Aleluia. It consists of three staves (treble, alto, and bass clefs) in the same key signature. The notation features a series of rhythmic patterns, including eighth and sixteenth notes, with some rests.

Musical notation for the second system of the Prokeimenon/Aleluia. It consists of three staves (treble, alto, and bass clefs) in the same key signature. The notation features a series of rhythmic patterns, including eighth and sixteenth notes, with some rests, and concludes with a double bar line.

TONE EIGHT

BULHARSKI

Stikhiron: Intonation, three repeating phrases, and termination. Order: Intonation, 2, 3, 1, 2, 3, ..., Termination.

Intonation Phrase 1

Phrase 2 Phrase 3

Termination

Psalm: Use “Now and Ever” phrase or build from elements of the “Glory” and “Now and Ever” phrases.

Glo - ry to the Fa - ther and to the
 Son and to the Ho - ly Spir - it.
 Now and ev - er and un - to a - ges of a - ges. A - men .

SESSIONAL TROPARION

Возлег На Перси Ісусови... “*You Were Called the Son of the Thunder of God ...*”

Four phrases and termination. Order: 1, 2, 3, 4, 5, 4, 5, 4, 3, Termination.¹

Glory...Now and Ever verse uses phrases one and two.

Phrase 1 Phrase 2

Phrase 3 Phrase 4

¹ In Oleksander Osthajm-Dzerovych’s *Напіви́ник Церковний* (Rome: Ukrainian Catholic College of St. Josaphat, 1959, p. 27), it states that all of the phrases are unique (всі члени свойственні); however, a pattern emerges that shows that phrases one and two are done once, followed by three, then four and five are repeated as needed but always ending with four, followed by three, and then ending with the termination.

TONE EIGHT

Phrase 5 Phrase 4

Phrase 3 Termination

Повелінное Тайно... *“When the Archangel Understood the Mysterious Command...”*

Two phrases. Order: 1, 2, ..., 1, 2.

Phrase 1

Phrase 2

SAMOPODOBEN

О Преславнаго Чудесе... *“O Most Glorious Wonder...”*

Stikhiron: Six repeating phrases and termination. Order: 1, 2, 3, 4, 5, 6, ..., Termination.

Phrase 1 Phrase 2

Phrase 3 Phrase 4

TONE EIGHT

Phrase 5

Phrase 6

Termination

Psalm:

Что Ви Наречем... "What Shall We Call You..."

Intonation, three repeating phrases, termination. Order: Intonation, 2, 3, ..., 2, 3, 4, ..., 4, Termination.

Intonation

Phrase 2

Phrase 3

Phrase 4

Termination