

SERBIAN OSMOGLASNIK - TONE 2

VESPERS


Lord I Call Upon Thee

Tone 2: Melodic Type 1

Cadential structure highlighted in red noteheads.
Click on any RED text to link to sound files

[Audio link](#)

Phrase A

1. 

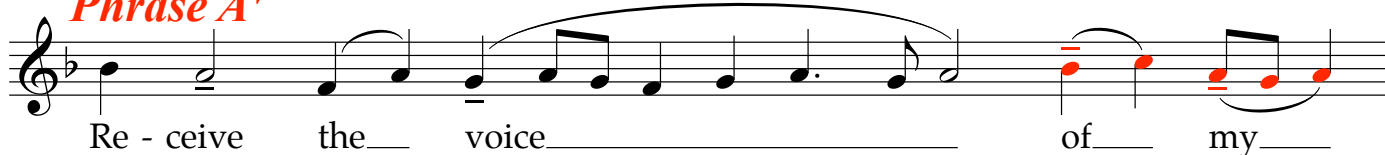
Phrase B




Phrase C



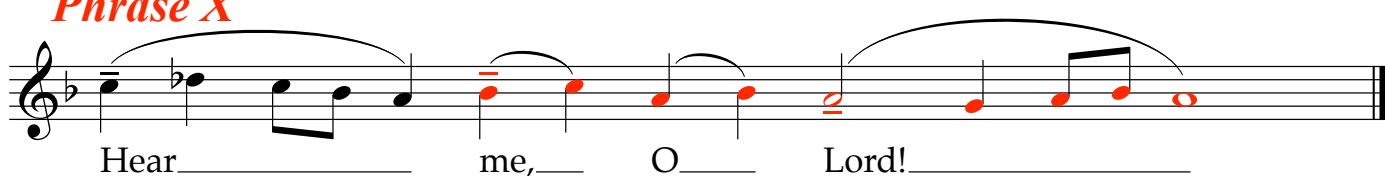
Phrase A'



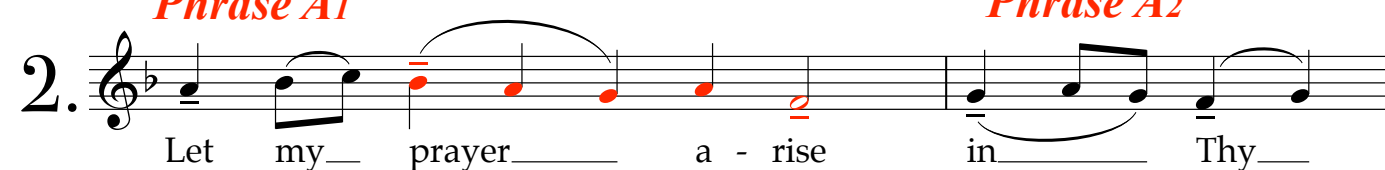
Phrase B

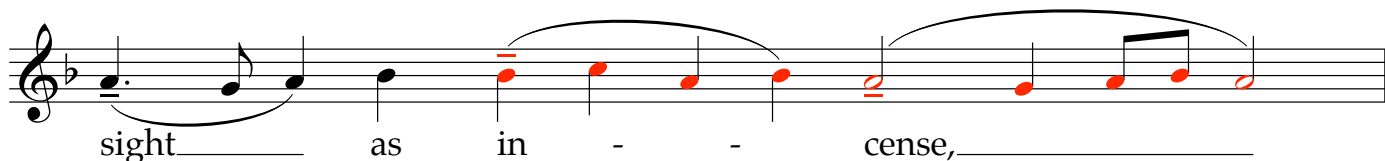


Phrase X



Phrase A1 **Phrase A2**

2. 



Phrase B

and let the lift - ing up of my hands

Phrase C

be an even - - ing sac - ri - fice.

Phrase X

Hear me, O Lord!

Phrase A1

Verse

3. Bring my soul out of pris - - on,

Phrase A2

that I may give thanks to Thy Name.

Tonal Analysis: The Tone 2 - type 1 melody is used for the "Lord, I Call" and for "The Praises" and for any other hymn where the Slavic term "Samoglasen" (Greek "Idiomelon") would be specified. The style of the hymn is generally melismatic and is in a major mode with an occasional "borrowed" Db. Interestingly, the leading tone (E natural) is never used in this melodic type. The melody is centered around the pitch A as a starting and ending note and has a gamut from the F below to the C above, with the borrowed Db commonly used as an upper neighbor to the C. Observe that the cadential pitches for the three contrasting phrases used in this melodic type will tend to alternate A, A, & F, respectively, with the final of cadential phrase (X) always ending on the pitch A. The opening phrase 'A' is a composite structure and is typically expressed as two shorter contrasting phrases (A1 & A2) in the verses and the stichera (see 2 & 3 above). As such, its opening tonal structure always moves from the pitch A as a starting note gradually down to an F, often following the cadential pattern shown in the highlighted red notes of phrase A1 in the verse above. The rest of phrase A (also phrase A2) will progress melismatically through a step progression from G to A to Bb and then back to A at the end of the phrase. This important structure is shown in **Ex. 1** on the next page. Phrase B can start on any pitch between F and Bb above but will always end on the pitch A with a distinctive cadential pattern similar to the highlighted red notes. Phrase C can also begin a variety of different ways as shown above, often featuring a rise to the Db, but will always end on the pitch F with a cadential pattern that is essentially the same as that of the composite phrase A1 - a progression from Bb down to F. Like phrase C, the cadential phrase 'X' often features the borrowed Db. The ending of phrase X is essentially the same as that of phrase A, or A2.

Four part harmonizations will render this melody in the major mode despite the phrygian 'lean' of the Bb to A; this is because of prominence of F as a cadential pitch. As such an F ison can be used throughout this melodic type if desired.

Common phrase A (or A2) variants.

Ex. 1: *structural outline*

Ex. 2:

Ex. 3:

Ex. 4:

Ex. 5:

Common cadential variants for phrase X.

Observe that the final phrase (X) features the same cadential structure as the A or A2 phrases shown above.

Ex. 1:

Ex. 2:

Structural Analysis: The Tone 2 - type 1 melody features three distinctive phrases (**A, B, C**) not including a fourth cadential phrase (**X**), which incorporates the same cadential structure as phrase **A** (or **A2**). The first of these phrases (**A**) is most commonly rendered as a composite pair of otherwise contrasting phrases - **A1 & A2**, respectively. The ordering of these phrases can appear highly varied when compared to other melodic types. However, a closer look at **Table I** shows that the phrases do in fact tend to keep to their order. Phrase **A**, or **A1** is always used at the outset, phrase **C** is only used following phrase **B**, and phrase **X** is always used to end the stihir. The variety of structures one sees in **Table I** is in large part due to the composite nature of phrase **A** and its highly varied use. Keeping in mind that phrase **A** = phrase **A1+A2**, we often see the first part of the phrase (**A1**) repeated, but never without either a phrase **A2** or a phrase **X**, which has the same cadential structure, immediately following. Thus, much of the structure of this chant is woven around a tonal dialogue between the cadential pitch F as an antecedent (see phrase **A1 & C**) and the cadential pitch A as a consequent (see phrase **A2, B & X**). The verse structure - **A1, A2** - or **A1, A1', A2** illustrates this relationship best.

TABLE I: Tone 2 - Type-1 Phrase Structures

from the on-line Serbian Osmoglasnik: Tone 2 (pg 43)

1. Lord I Call.....	A, B, C, A', B, X
2. Let My Prayer arise.....	A1, A2, B, C, X
3. Bring my Soul (verse).....	A1, A2
Come let us Worship (stihir).....	A1, A1', A2, B, C, B, X
4. The Righteous (verse).....	A1, A2
Christ, our Savior (stihir).....	A1, A2, B, X
5. Out of the Depths (verse).....	A1, A2
With the Archangels (stihir).....	A1, A2, B, B', X
6. Let Thine Ears (verse).....	A1, A2
The Angel proclaimed (stihir).....	A, B, C, A2, B, C, X
7. If Thou, O Lord (verse).....	A1, A1', A2
By Thy Cross (stihir).....	A1, A, B, C, B, X
8. For Thy Name (verse).....	A1, A1', A2
The Gates of Death (stihir).....	A1, A, B, C, X
9. Glory...Now.....	A, A'
Dogmatikon.....	A, B, C, B', C', X
28. Let Every Breath Praise.....	A, B, C, X
all verses.....	A1, A2

(from the Anthology of Serbian Chant vol 2: pg 136)

Glory...Through the Intercessions.....	A1, A2, A1', X
Now....Through the Intercessions.....	A, A1', X

Performance Suggestions: The melody should flow evenly at a moderate tempo with the half note felt as the overall pulse. When learning to sing these melodies it is suggested that one memorize the "Lord I Call...Let my Prayer.." as these are common to vespers and they contain the basic elements to be used by a cantor in adapting other texts extemporaneously. When singing a text adaptation it is important to adhere to the order of the phrases as described and illustrated above and to maintain as much as possible the structural features of each phrase, in particular those highlighted in red. Due to the varied and composite nature of phrase A there may be more flexibility in making choices during a text adaptation with this Tone than with some others. This can be both a benefit and an added challenge depending on the experience of the cantor. The reader is encouraged to observe how these melodic formulae are both maintained and varied by studying the presentation of this melodic type in all the stichera for "Lord I Call" and in the "Praises" which can be found in the [on-line Serbian Osmoglasnik](#).

Exercise 1: Memorize the "Lord I Call" melody, then try adapting the following pointed text using the phrases indicated at the points suggested. Try to preserve the distinctive cadential formula within each phrase, and try to observe the stress patterns of the text. After you've sung it a few times, compare your work to the setting found on [pg 49 of the Serbian Osmoglasnik on-line](#).

A **B**
 The shadow of the law passed away with the coming of Grace.// As the bush burned yet was not consumed,//

C **B** **C**
 so the Virgin gave birth yet remained a Virgin.// The Righteous Sun has risen // instead of a pillar of flame.//

X
 Instead of Moses, Christ the Salvation of our souls.

Exercise 2: Try pointing the following verse and stihir from the praises and then singing it. After you've tried it a few times compare your work to the version found in the [on-line Serbian Osmoglasnik on pg 68-69](#). Be sure to use the correct phrase structure for both the verse and for the stihir (see **Table I**).

Verse:

To execute on them the judgement written: This glory is for all his saints!

Stihir:

Every breath and every creature glorifies Thee, O Lord, for by Thy Cross Thou didst abolish death,

that Thou mightest manifest to all the nations Thy resurrection from the dead; For Thou alone art the Lover of mankind.

[Click here to access audio and pdf's for the "Lord I Call" stichera and Dogmatikon in the 8 Tones in both English and Church Slavonic.](#)