

Tone 3:
Melodic Type 1a

SERBIAN OSMOGLASNIK - TONE 3

VESPERS

Lord I Call Upon Thee

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

[Audio link](#)

1. *Phrase A*

Lord I call up - on Thee,

Phrase B

hear me! Hear

Phrase C

me, O Lord! Lord

I call up - on Thee, hear me!

Phrase A'

Re - ceive the voice of my prayer

Phrase B

when I call up - on Thee!

Phrase X

Hear me, O Lord!

Phrase A1 **Phrase A2**

2.

Let my prayer a - rise in Thy

sight as in - - - - cense,

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

3.

Bring my soul out of pris - - - on,

Phrase A2

that I may give thanks to Thy Name.

Common variant for Phrase 'A' ending:*Common variant for Phrase 'B' ending:**Common variant for Phrase 'C' ending:**Common variant for cadential Phrase 'X' ending:**Phrase 'D' example (from the Tone 3-Dogmatikon)*

was born of you at the ful - ness of time.

Tonal Analysis: The Tone 3 - type 1a 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 Tone 3 - type 1a melody differs from its type 1b counterpart (see Troparion) only in the degree of elaboration, with the former being more melismatic and the latter more syllabic. As such, the following tonal analysis reads essentially the same as that for the type 1b melody.

The Tone 3 type-1b melody has a wider gamut than most other melodic types and spans the full major 9th from C below the tonic F, to the D a 6th above the tonic. It also exhibits much greater tonal variety in terms of its phrase endings than most other melodic types, with endings on D, C, A & F. The opening phrase will always start on the mediant A, and depending on the hymn text will either end on an A or will continue down to the pitch D with the characteristic phrase ending shown in the "Lord I Call" on page 1. The reason for this is that the 'A' phrase in the "Lord I Call" melody is actually a composite of two phrases. This important feature is discussed in the Structural Analysis on the next page. Although the distinctive 'B' phrase in the preceding examples may not occur in certain types of hymns, where it does occur it invariably begins on a supertonic G and always ends with the descent to the low C. The lengthy phrase 'C', also a composite phrase, may begin on the tonic F or on the mediant A, but will always feature the distinctive ending on the pitch A. The 'D' phrase, where it occurs, will typically start on a G and ascend to a strongly emphasized high C or D. This phrase will typically end on the mediant A, however, it may also serve a pivotal function and fold back into an 'A' phrase with a descent to the pitches F and then D. The 'D' phrase does not occur in either the "Lord I Call" or "Let My Prayer Arise", but it can be found in #5 & #7 of the on-line Serbian Osmoglasnik and also in #9 - the Dogmatikon. For the readers reference we have included an example of the phrase 'D' above. The cadential phrase 'X' can begin any number of ways but will always emphasize the pitch C before progressing to the cadential pitch F through a neighboring leading tone E.

Harmonizations of this melodic type traditionally treat the varied phrase endings as modulations or tonicizations of the respective pitches D - the relative minor, and C - the dominant, with everything else functioning in F major. The opening phrase could begin with F or D as an ison and end with D, but would have to shift to C at the end of phrase 'B', and back to F for the duration of the hymn.

Structural Analysis: With the exception of the kontakia, Tone 3 possesses only one basic melodic type. The distinction between the melodic type 1a and 1b is primarily in the degree of elaboration, with 1a being more elaborate or melismatic. Although this distinction is rather marginal and even vague at times, a case for it can certainly be made when comparing the "Lord I Call" melody with that of the Troparion. Tone 3 type 1 (a or b) is without a doubt one of more structurally varied and complex of the Serbian chant melodic types. Part of this complexity is due to the sheer number of varied phrases (as many as five). Another reason, however, lies in the fact that it also contains a number of composite phrases - single phrases that can be split up and treated as two discrete but complementary phrases. In a typical analysis of phrase relationships such composite pairs would be analyzed as two contrasting phrases (i.e. **A, B**). However, for purposes of showing this composite relationship the reader will see the designation (**A1, A2**) as an illustration that the two phrases are often treated as components of a single composite phrase within that melodic type. This feature may be observed by comparing the opening phrase of "Lord I Call" against the two phrases used to open "Let My Prayer" or the verse "Bring My Soul." The contrasting but complementary phrases **A1** and **A2** are in effect composited in the phrase '**A**' of "Lord I Call." The phrase '**C**' also features a composite structure and is occasionally rendered as two contrasting phrases **C1** and **C2** (see **Table I** - stichera). As with the Tone 3 - type 1b melodies of the Troparia and Aposticha, the composited '**C**' phrases are consistently used to begin the stichera, while the '**A**' phrases are used for the verses. A closer examination of **Table I** shows that **C, A, B, X** or more specifically **C1, C2, A2, B, X** is the most common form. Looking at the litiya for Palm Sunday (below) we can see that for a very long hymn text the phrase order **C1, C2, A2, B** can be recycled. Clearly the slightly more anomalous '**D**' phrase is used for variety or for contrast, particularly in longer hymn texts.

TABLE I: Tone 3 - Type-1a Phrase Structures

from the on-line Serbian Osmoglasnik: Tone 3 (pg 83)

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
By Thy Cross (stihir).....	C1, C2, A2, B, X
4. The Righteous (verse).....	A1, A2
All has been Enlightened (stihir).....	C1, C2, A2, B, X
5. Out of the Depths (verse).....	A1, A2
I Glorify the Power (stihir).....	C1, C2, D, A2, X
6. Let Thine Ears (verse).....	A1, A2
We Bow Down in Worship (stihir).....	C, A, X
7. If Thou, O Lord (verse).....	A1, A2
We Praise the Savior (stihir).....	C, D, A2, X
8. For Thy Name (verse).....	A1, A2
My Soul has Trusted (stihir).....	C1, C2, A2, B, X
9. Glory...Now.....	A, A'
Dogmatikon.....	C, A, B, C, D, D', A2, 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 201)

(at the litiya for Palm Sunday)

Glory...Now.....	A, A
Six Days Before the Feast.....	C1, C2, A2, B, C1, C2, A2, B, C1, C2, D, A2, B, X

