

**Tone 4:**  
**Melodic Type 1**

**SERBIAN OSMOGLASNIK - TONE 4**  
**VESPERS**

**Lord I Call Upon Thee**

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

**[Audio link](#)**

**Phrase A** **Phrase B**

1.  Lord I call up - on Thee, hear me! Hear

me, O Lord! Lord I call up - on Thee, hear me!

**Phrase C**

Re - ceive the voice of my prayer

**Phrase B'**

when I call up - - on

**Phrase X**

Thee! Hear me, O Lord!

**Phrase A** **Phrase B**

2. Let my prayer a - rise in Thy

sight as in - cense.

**Phrase C**

And let the lift - - ing up of my hands

*Phrase B'*

be an even - ing sac - ri - fice.

*Phrase X*

Hear me, O Lord!

*Phrase A*  
Verse

Bring my soul out of pris - on that I

*Phrase B*

may give thanks to Thy Name.

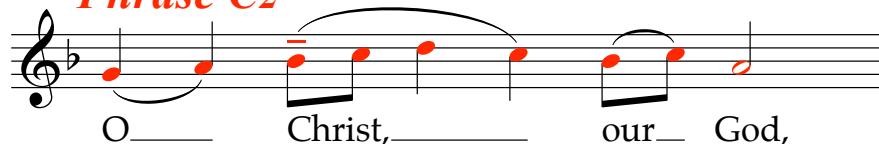
**Tonal Analysis:** The Tone 4 - type 1 melody is used for the "Lord, I Call" and for "The Praises" and for any other hymn where the Slavic term "Samoglasen" (Greek "Idiomelon") would be specified. The style of the hymn is generally melismatic and is in a major mode. Although, the leading tone (E natural) is never\* used in this melodic type, the Eb occasionally appears as an upper neighboring tone to the pitch D in cadential phrases. The gamut of this melody is securely anchored by the tonic F and dominant C above. The pitch D is a frequent upper neighboring tone to the C. Despite their highly varied beginnings, the phrases of this melodic type generally cadence on the mediant A; this is certainly true of all of the phrases shown above. However, it should be noted that phrase C, which is a composite structure, often appears in its antecedent-consequent form as C1, C2, in which case C1 commonly ends on the pitch G (see Ex. 1 on pg 3). The opening phrase 'A' always ascends either by step or by skip from the tonic F to the mediant A. The phrase ends on the pitch A with the cadential figure highlighted in red notes. Phrase B commonly begins with an emphasized dominant pitch C and moves melismatically between the pitch C and G several times before resting on the cadential pitch A. The highlighted pitches within phrase B are a distinctive feature of this melodic type (its most recognizable aspect) and should be maintained without alteration as much as possible. Phrase C typically involves an emphasized pitch C at or near the beginning of the phrase moving down to an emphasized G, then returning back up to a C before falling to the cadential pitch A. As such, the phrase forms an arch which when split, has the C1 moving structurally downward from A to G and C2 moving upward from G to A (Ex. 1). The cadential phrase 'X' is somewhat of a tonal summary of the entire melody, with a movement up from F to an emphasized C and then down to the final pitch A.

Four part harmonizations will render this melody in the major mode. The supertonic pitch G may be tonicized within phrase C to provide tonal contrast. The tonic pitch F can be used as an ison throughout the melody, or it may be alternated with the occasional dominant C if preferred.

\*The festive hymn "Make Glad, O Jerusalem" (Anthology Vol 2, pg 328) contains additional phrases not found in the Osmoglasnik settings featuring this melodic type (see Table I on pg 4). These additional phrases provide the necessary structural contrast for a lengthy hymn text while also increasing the melodic gamut from the E and D below the tonic F, to the Eb above. The reader is encouraged to study this highly festive and rather elaborate use of the Tone 4-type 1 melody.

**Example 1 - composite phrase C****Phrase C1**


We al - ways hon - or Thy Life - cre - a - ting Cross,

**Phrase C2**


O Christ, our God,

Compare this pair of phrases with the composite phrase C occurrences on page 1. Observe how C1 above expands the first part of the C phrase into a more complete antecedent structure for which C2 becomes an abbreviated consequent.

**Phrase A - cadential variants**


**Phrase B - cadential variant**

**Phrase X - cadential variants**



**Structural Analysis:** The Tone 4 - type 1 melody has as many as six distinct phrases, although like most other type 1 melodies it typically uses the first three of these phrases (A, B & C) along with the cadential phrase 'X'. **Table I** on page 4 illustrates a significant amount of flexibility as to how these phrases can be used. Some clear patterns emerge from the study of this table. The phrase pair A, B is always used for the verses and for "Glory...Now...". Similarly, most of the stichera show alternating patterns of C & B phrases. If the 'A' phrase is used at all, it occurs only at the beginning in the Osmoglasnik stichera. As with some of the other Tones, phrase C is used as a composite structure and can often be seen either as a single phrase or split into two phrases as shown in **Example 1** above. The 'Dc' phrase (see **Table I #6 & #7**) is curiously rare; it features the same C to A cadence as Phrase C, but places a stronger emphasis on the pitch D and even includes the chromatic tone - B natural. Its function seems to be more for contrast and variety within groups of stichera rather than one of necessity.

On the more unusual side of things, the "Make Glad, O Jerusalem" stihir from the Nativity compline is a stunning example of varied phrase structures possible within this melodic type. Likely due to its length and festive nature, the hymn setting includes two additional melodic phrases (D & E) not found in the comparable Osmoglasnik dogmatikon. It also features an atypical second appearance of the phrase A along with a rare elision of the D-B phrases near the end of the hymn. Phrase C, which is otherwise a staple of this melodic type, is only heard twice in this setting. It is phrase B - the most distinctive, regular and identifiable of the Tone 4 phrases - that serves as the unifying anchor for the melody, appearing no less than eight(!) times. This beautiful setting, although featuring a complexity not typical of Tone 4, is shown here as an example of the festive spirit of the tone and is worthy of further study and familiarization.

**TABLE I: Tone 4 - Type-1 Phrase Structures****from the on-line Serbian Osmoglasnik: Tone 4 (pg 123)**

1. Lord I Call.....	A, B, C, B', X
2. Let My Prayer arise.....	A, B, C, B', X
3. Bring my Soul (verse).....	A, B
We always Honor (stihir).....	C1, C2, B, C1, C2, B, X
4. The Righteous (verse).....	A, B
Thou didst loose (stihir).....	C1, C2, B, C, B, C2, X
5. Out of the Depths (verse).....	A, B
Thou didst Smash the Gates (stihir).....	C, B, C1, C2, B, X
6. Let Thine Ears (verse).....	A, B
Come you people (stihir).....	A, C, B, C', Dc, B', X
7. If Thou, O Lord (verse).....	A, A', B
Angels and Men Sing (stihir).....	C, B, C', Dc, B', X
8. For Thy Name (verse).....	A, A', B
Thou hast Shattered the Gates (stihir).....	C1, C2, B, C, X
9. Glory...Now.....	A, B, A', B'
Dogmatikon.....	A, B, C, B', C', B'', C'', B''', C''', B''''', C''''', X
28. Let Every Breath Praise.....	A, B, C, B' X
all verses.....	A, B

**(from the Anthology of Serbian Chant vol 2: pg 327)**

at the Nativity Compline

Glory...Now.....	A1, A2, A1', X
Make Glad, O Jerusalem.....	A, B, C, B', A', D, B'', E, B''', D', E', B''''', C', B''''', D'', B''''''', D-B''''''', X

**Performance Suggestions:** Due to the preponderance of eight-notes and the melismatic style of the melody, a slower to moderate tempo is suggested. One can slightly push the tempo during the more syllabic passages, but the melismata should not sound rushed. The "Glory...Now..." is usually sung a bit slower and statelier with the tempo resuming in the dogmatikon. 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 hymn 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 cadential structure of each phrase, these have been highlighted in red. 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" 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 128-129 of the Serbian Osmoglasnik on-line](#).

**C1**

**C2**

Thou hast shattered the gates of brass// and destroyed the chains of death, O Christ our God! //

**B**

**C**

Thou hast raised the fallen human race.// For which cause we cry to Thee in one voice: //

**X**

O Lord, risen from the dead, glory to Thee!

**Exercise 2:** Using the following form - verse **A, B, ;** stihir **C1, C2, X** - try pointing the text below 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 149-150](#).

**Verse:**

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

**Stihir:**

O Thou who suffered crucifixion and death, and didst rise from the dead; O Almighty Lord, we glorify Thy Resurrection!

[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.](#)