

## Tone 4:

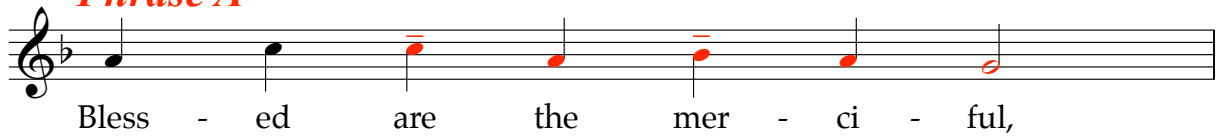
## from the Beatitudes (with troparia) - Tone 4

### Melodic Type 3

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

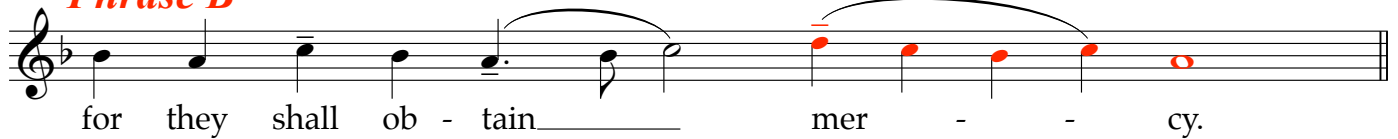
[Audio link](#)

#### *Phrase A*



Bless - ed are the mer - ci - ful,

#### *Phrase B*



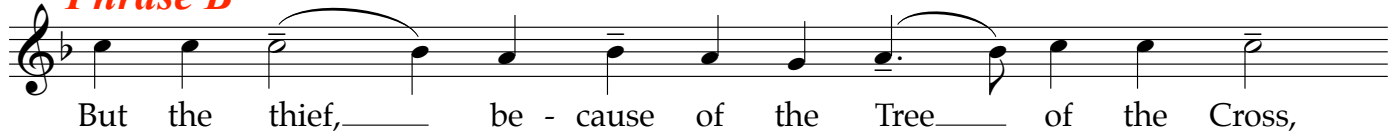
for they shall ob - tain mer - - cy.

#### *Phrase A'*



A - dam, be - cause of a tree, be - came es - tranged from par - a - dise.

#### *Phrase B'*



But the thief, be - cause of the Tree of the Cross,

#### *Phrase A''*

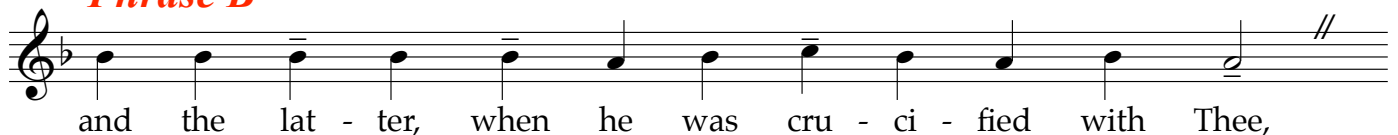


came to re - side in par - a - dise. The for - mer, when he tast - ed the fruit,



dis - o - beyed the com - mand - ment of the Cre - a - tor;

#### *Phrase B''*

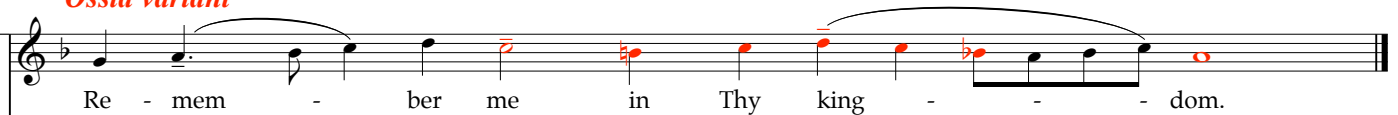


and the lat - ter, when he was cru - ci - fied with Thee,



con - fessed that Thou art God dis - guised, and cried:

#### *Ossia variant*



Re - mem - ber me in Thy king - - - dom.

#### *Phrase X (a variant of B)*



Re - mem - ber me in Thy king - - - dom.

## Hymn to the Theotokos - Irmos: Tone 4

### Phrase Ab (elided)

[Audio link](#)

It is tru - ly meet to bless you,

O The - - o - to - - kos,

a) ev - er bless - ed and most pure,

and the Mo - - ther of our God.

### Phrase Ab''

More hon - or - a - ble than the che - ru - bim,

and more glo - rious be - yond com - pare than the se - ra - phim!

### Phrase B

With - out de - file - ment you gave birth to God the Word;

### Phrase X (a variant of Ab)

b) True The - o - to - kos we mag - ni - fy you!

### Variant a

a) ev - er bless - ed and most pure,

### Variant b

b) True The - o - to - kos,

### Variant c

c) we mag - ni - fy you!

**Tonal Analysis** - The Tone 4 - type 3 melody is the basis of numerous hymns in the Osmoglasnik including the Antiphons, Canon, Beatitudes, Great Doxology and Prokeimena. It is generally syllabic in style with a couple of notable exceptions in the closing Beatitude verses and in the irmosi of certain feasts like Pentecost and the Entrance of the Theotokos into the Temple. In these latter cases a more elaborate form of the melody is used with a slightly different structure which is discussed below. We could call these type 3a and type 3b as has been done in some other tones. But as these structures - the Beatitudes and the Irmosi - are part of a class of hymns that also utilize the syllabic form of the melody (ie. the remaining Beatitudes verses and the Canon) it makes sense to just classify all these within the same melodic type and simply illustrate their differences and similarities by providing an example of each.

Tonally, this melodic type fills out the gamut between the pitch F and D. The pitch Eb is heard on rare occasions as an upper neighbor to D in the closing phrase. Most of the pitches however fall within the perfect 4th between the G and C. The opening phrase 'A' or 'Ab' generally starts on the mediant pitch A and progresses up to a C. All subsequent 'A' phrases will typically begin on a G while 'B' phrases will typically start on a Bb or C. The two phrases combine tonally to form an antecedent-consequent relationship, with all 'A' phrases cadencing on the supertonic G, and all 'B' phrases cadencing on the mediant pitch A. This see-sawing tonal pattern is clearly illustrated in the Beatitude example on page 1. The more elaborate form of the melody shown in the Irmos example on pg 2 condenses this tonal pattern into the single elided phrase 'Ab'. Observe how each phrase in this more elaborate form cadences on the mediant A. This is because the antecedent pitch G is now embedded within the structure of the elided phrase 'Ab' as can be seen in the analysis of the opening phrase which we have provided as a reference. The turn of the phrase on the word "you" (the pitch G) represents the end of the 'A' part of the phrase. An examination of all the other 'Ab' phrases in this irmos will reveal the exact same tonal structure, even though the surface pitch materials are varied. Not all irmosi use this type of elided phrase. The irmos for the Entrance of the Theotokos into the Temple (see Table I on pg 4) features the 'A' and 'B' phrases in their full form.

**Structural Analysis** - The use of a simple pair of phrases in an antecedent-consequent relationship is the foundation of this melodic type. However, this relationship can express itself in a wide variety of sometimes complex melodic forms as can be seen in Table I on page 4. The most straight forward examples are the last two Aposticha stihirs (no. 12 and 13) and the Beatitudes. Here the phrase order alternates in rather strict form. Keep in mind that the cadential phrase 'X' is a varied form of the 'B' phrase in this tonal and structural relationship. The first two Aposticha verses (no. 10 and 11) along with the Third Antiphon (no. 24) show that more varied and complex forms can arise within this basic A-B design. Here we can see both the antecedent 'A' and the consequent 'B' phrases repeated in succession. But this only reinforces the effect of their dynamic interaction.

The "Glory... now and ever" utilize a variant of the 'B' phrase that opens on the tonic pitch and closes with the characteristic cadence for this phrase, on the mediant pitch 'A' (see the example below). There is no hint of an antecedent in this phrase and it is furthermore tonally closed on both ends. It can be heard not only in the "Glory" but also in some Antiphon phrases (see the opening phrase of Song of Ascent "From my Youth" - [Anthology of Serbian Chant Vol 1 pg 159](#)).

### Phrase B

Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it,

### Phrase B'

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

