

Tone 6:
Melodic Type 1


SERBIAN OSMOGLASNIK - TONE 6
VESPERS

Lord I Call Upon Thee

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

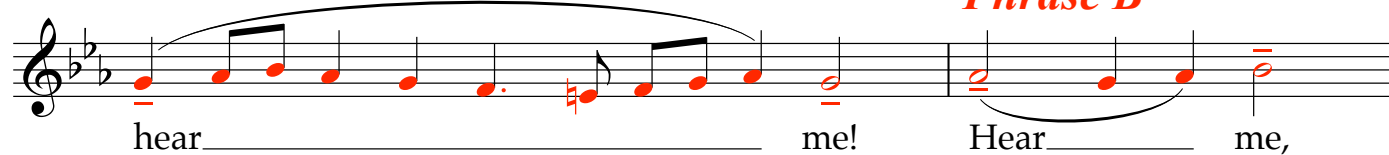
[Audio link](#)

Phrase A

1.  **Audio link**

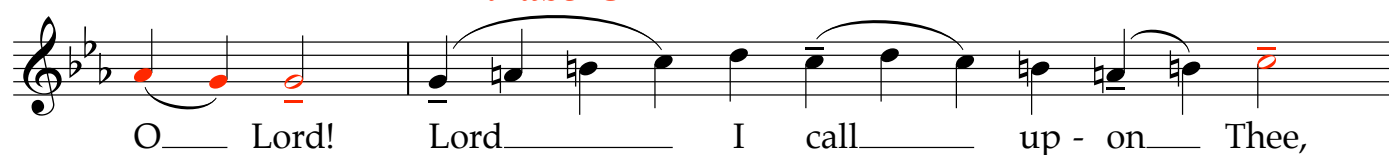
Lord I call up - on Thee,

Phrase B



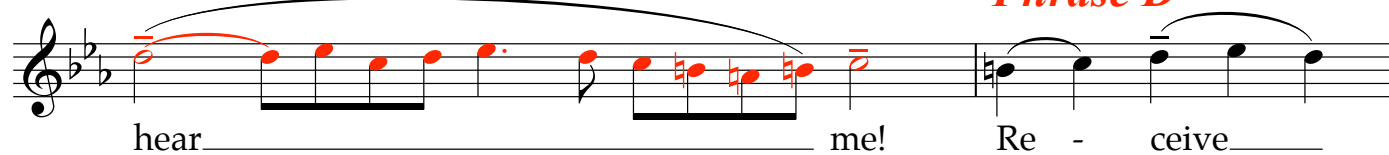
hear me! Hear me,

Phrase C

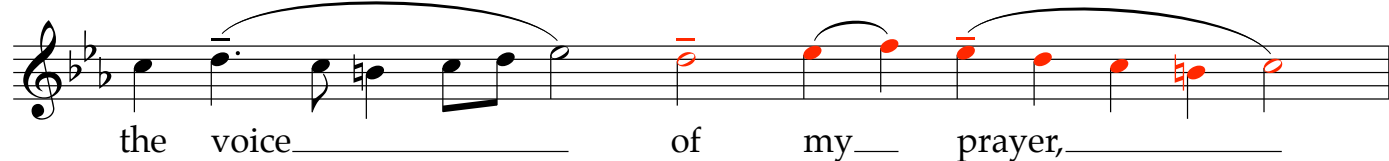


O Lord! Lord I call up - on Thee,

Phrase D

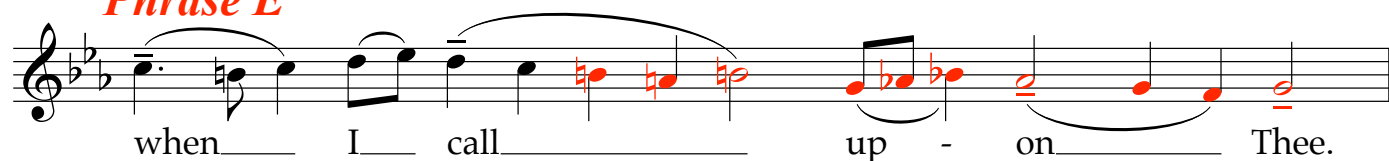


hear me! Re - ceive




the voice of my prayer,

Phrase E



when I call up - on Thee.

Phrase X

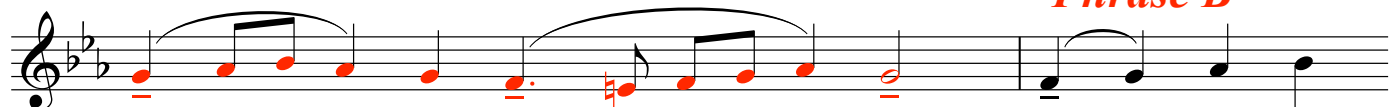


Hear me, O Lord!

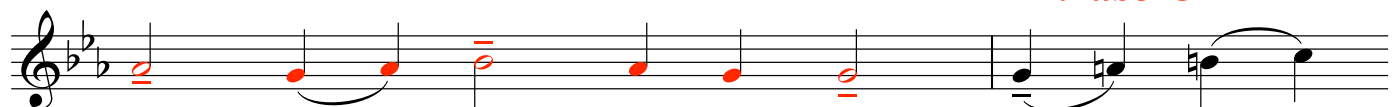
Phrase A


2. 
Let my prayer arise in Thy

Phrase B

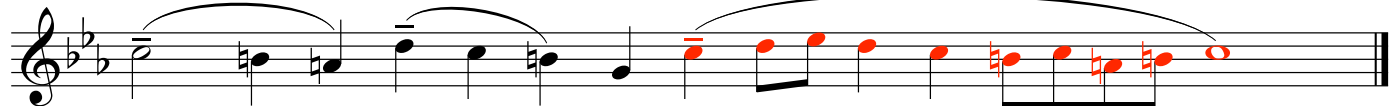

sight as in - - cense, and let the

Phrase C



lift - ing up of my hands be an


even - - ing sac - - - ri - fice.


Phrase X


Hear me, O Lord!

Phrase A1

3. 
Bring my soul out of pris - on that I may

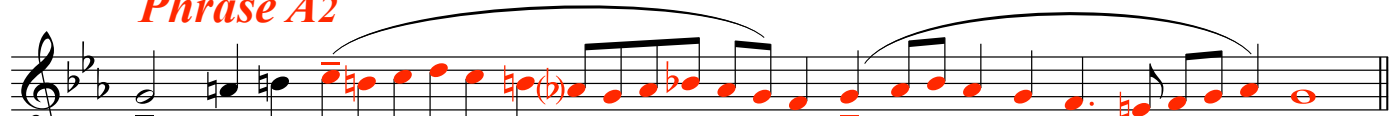
Phrase A2


give thanks to Thy Name.

Phrase A1

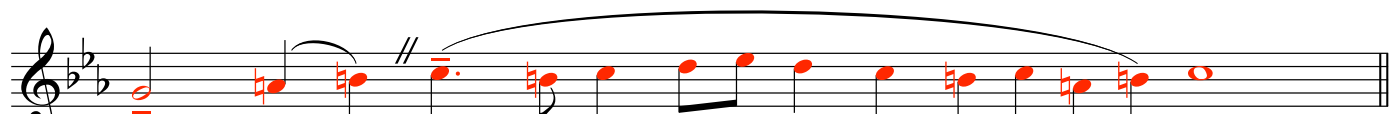
9. 
 Glo - ry to the Fa - ther, and to the Son,

Phrase A2


 and to the Ho - - - ly Spir - - - it,

Phrase Ax


 now and ev - er and un - to a - ges of


 a - ges. A - - - - - men.


Phrase D



 Who will not bless you, O most ho - ly Vir - gin?

Phrase D'-E (elision)


 Who will not sing of your most pure child - bear - ing?

Phrase Ax'


 The On - ly be - got - ten Son shone


 time - less - ly from the Fa - - - - - ther,

Phrase D'

but from you He was in - ef - fa - bly in - car - nate!

Phrase E

God by na - ture, He be - came man for our

Phrase A1

sake! Not di - vid - ed in - to two per - sons,

Phrase Ax''

but man - i - fest - ed as one

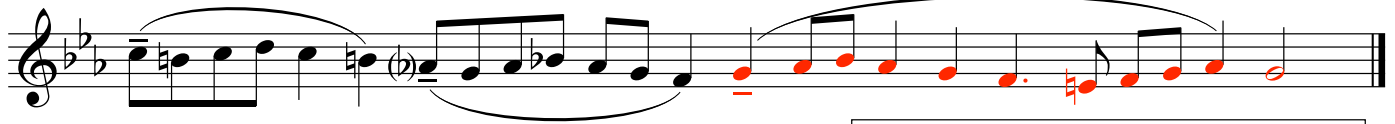
in two na - tures!

Phrase D''

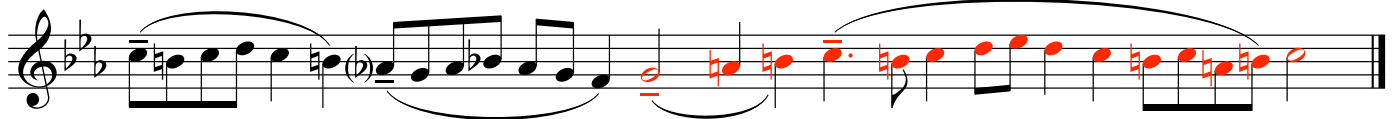
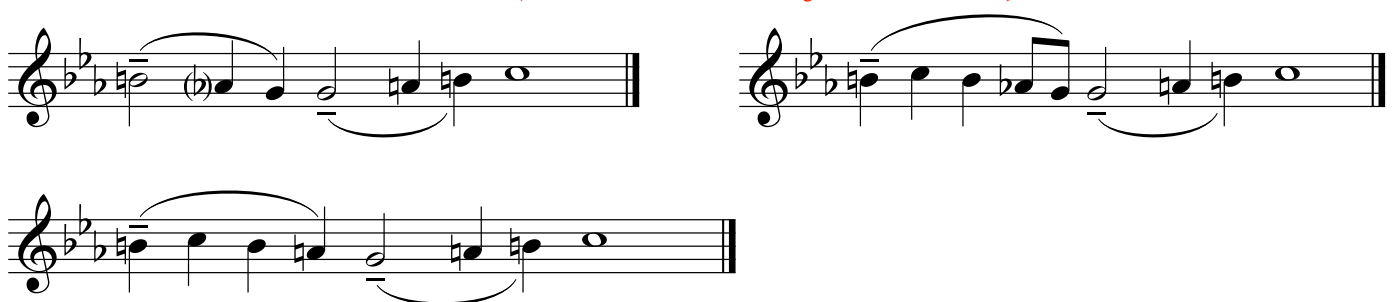
En - treat Him, O Pure and all bless - ed La - dy,

Phrase X

to have mer - cy on our souls!

Example 1: Typical phrase A or A2 ending:

The phrase A within the tone 6 type-1 melody systematically employs one of two different endings shown here in highlighted red notes

Example 2: Typical phrase Ax ending:**Common Phrase B variant:****Common Phrase D variant:****Common Phrase X variants (where Ax is used for the verse):**

Tonal Analysis: The Tone 6 - 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 minor mode. The melodic gamut is set higher and is wider than most other melodic types, moving between the F to F octave with frequent use of the leading tone E as the lowest pitch. The melody is also largely centered on the pitch C as a point of departure and return, thus resulting in perhaps the highest melodic tessitura of any of the melodic types. The Tone 6 type-1 melody has a very unique tonally ambiguous construction in so far as the melody, and even two of its phrases (Ax and E), tends to toggle between f-minor and c-minor. For example, the opening pitch C in the "Lord, I Call" melody is always interpreted as a functional dominant with the entire phrase 'A' being presented in the tonality of f-minor. The curious use of the augmented 2nd between the Ab and B, which might otherwise suggest a c-harmonic minor scale, is nothing more than a cultural idiom observed in a great many folk songs from the Balkans. This complete "Eastern European" scale would express itself as the pitch series F, G, Ab, B, C, D, Eb, F; it has the construction of a western c-harmonic minor scale, but the tonic is the pitch F and not C. The ensuing 'B' phrase continues this same f-minor tonal emphasis. This is then contrasted against the use of c-melodic minor in phrases C, D and X, each of which tonicize the pitch C and feature it cadentially using the raised A and B natural. The phrases 'E' and 'Ax' (see **Example 2** above and "Lord I Call") each modulate between these two tonalities, but in opposite directions. Phrase E moves from the pitch C as an implied tonic to end on the pitch G as a supertonic in f-minor. Phrase Ax begins with the pitch C as an implied dominant in f-minor and proceeds to tonicize C cadentially.

Tonal Analysis (continued): An examination of the cadential structures in the preceding melodies will show that phrases **A**, **A2**, **B** & **E** always end on a supertonic G in f-minor, while the phrases **C**, **D**, **X** and **Ax** always end on a tonicized C. Since phrases **A** is a composite structure, it is often presented in its two component parts - **A1** and **A2**, respectively. The first of these (**A1**) is unique in that it is the only phrase that ends on a tonic or mediant pitch (F or Ab). It is however, a commonly used phrase and thus adds to the tonal variety of the cadential structures.

Phrase **A** has another unique property in this tone; it presents itself in two tonally very different cadential forms - one ending on the supertonic G and the other on the tonicized C. These are shown in **Examples 1** and **2** on pg 5 and are identified as '**A**' (or **A2**) and '**Ax**', respectively. The structural implications of these two endings are discussed in the analysis on pg 7.

TABLE I: Tone 6 - Type-1 Phrase Structures

from the on-line Serbian Osmoglasnik: Tone 6 (pg 209)

1. Lord I Call.....	A, B, C, D, E, X
2. Let My Prayer arise.....	A, B, C, X
3. Bring my Soul (verse).....	A1, A2
Winning the Victory (stihir).....	B, C1, C2, D, E, X
4. The Righteous (verse).....	A1, Ax
Today is Christ Risen (stihir).....	D, E, Ax, D, X
5. Out of the Depths (verse).....	A1, Ax
O Lord, Who art in all (stihir).....	D, D', D'', E, Ax, D''', X
6. Let Thine Ears (verse).....	A1, Ax
We Sing and glorify (stihir).....	D, E, X
7. If Thou, O Lord (verse).....	A1, Ax
We Will Always Bless (stihir).....	D, D' X
8. For Thy Name (verse).....	A1, Ax
My Soul has Trusted (stihir).....	D, D', E, X
9. Glory....Now.....	A1, A2, // Ax
Dogmatikon.....	D, D-E, Ax, D, E, A1, Ax, D, X
28. Let Every Breath Praise.....	A, B, C, X
all verses.....	A1, A2
all stichera	B, (C), (D), etc... X

(from the Anthology of Serbian Chant vol 2: pg 216-217)

at the Vespers of Great and Holy Friday

Glory...Now..... A1, A2, // Ax

How does the Lawless Assembly..... B, C1, C2, D, D', E1, E2, B, C1, C2, D1, D2, D1', D2', E, X

Structural Analysis: The Tone 6 type 1 melody features a great diversity of phrase structures which, together with the tonal ambiguity and frequent chromatic inflections, make it perhaps the most distinctive and immediately recognizable melodic type. These aspects also make it one of the more challenging to sing. It is unparalleled in the beauty and tonal logic of its design and the flexibility of its forms. The "Lord I Call" melody is a repository of all of the basic phrase structures in their most typical order and should be thoroughly memorized. With the exception of the first verse, which like the Praises features the typical **A1**, **A2** phrase pair, all subsequent verses will feature the **A1**, **Ax** pair. Observe, that where a verse ends with **A2**, the following stihir begins with the '**B**' phrase. Conversely, where a verse ends with **Ax**, the following stihir will begin with the '**D**' phrase. The stihir for Great and Holy Friday, likely because of its sheer length and more dramatic character, is an exception to this rule. The reason for this variance of phrase order has to do with the tonal orientation of the two '**A**' phrases. As can be seen in **Example 1** on pg 5, the phrase **A2** ends the verse on the supertonic G in the tonality of f-minor. This tonal logic dictates that the '**B**' phrase which is also securely in f-minor should follow at the beginning of the related stihir. On the other hand, the phrase '**Ax**' in **Example 2** clearly ends the verse on a tonicized C. Phrase '**D**' which is centered in c-minor follows very logically from this point.

