

Tone 8:
Melodic Type 1


SERBIAN OSMOGLASNIK - TONE 8

VESPERS

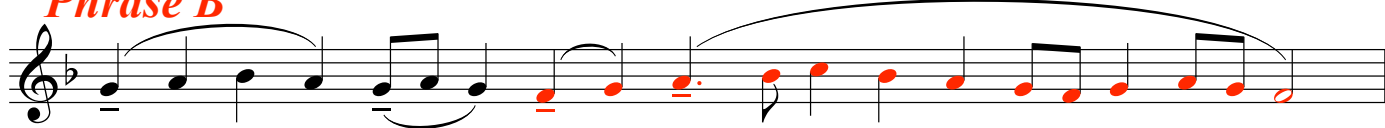
Lord I Call Upon Thee

[Audio link](#)

Phrase A

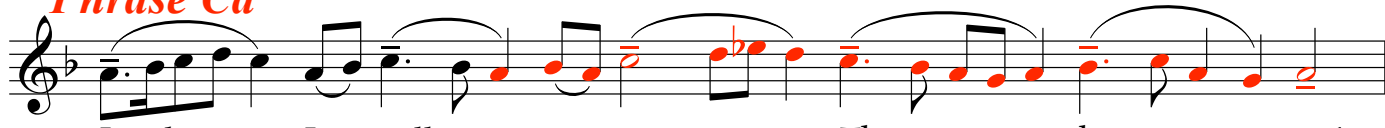
1. 
Lord I call up - on Thee, hear me!

Phrase B



Hear me, O Lord!

Phrase Ca



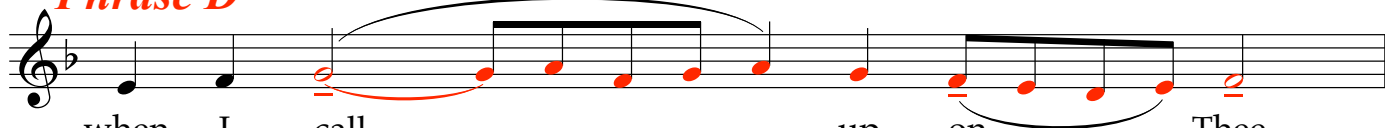
Lord I call up - on Thee, hear me!

Phrase B




Re - ceive the voice of my prayer

Phrase D




when I call up - on Thee.

Phrase X

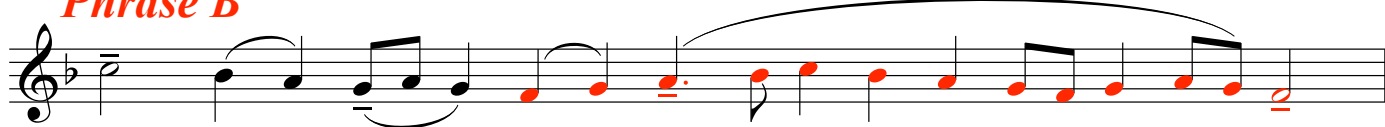


Hear me, O Lord!

Phrase A

2. 
Let my prayer a - rise

Phrase B



in Thy sight as in - - - - cense,

Phrase Ca

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)

3. Bring my soul out of pris - - on

Phrase B

that I may give thanks to Thy Name.

Tonal Analysis: The Tone 8 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 melismatic melody has a gamut that extends from the tonic pitch F up a sixth to the pitch D above. The pitch Eb is commonly used as a decorative neighboring tone above the D. On the rare occasions that the phrase D is used, the melody will also extend below the tonic to the submediant D. This phrase features the only occurrence of the leading tone E within the melodic type. The melody is decidedly in the major mode.

The opening phrase 'A' always rises from the tonic pitch F to the dominant C before cadencing on the mediant A. This phrase can be rendered in a more or less elaborate form (compare "Lord I Call" with the verse "Bring My Souls"). The 'B' phrase usually starts on a G or Bb, occasionally a C, and always cadences with a distinctive step progression down to the tonic F. Phrase 'Ca' uses the same tonic phrase ending as the 'A' phrase, but almost always starts from the mediant A and has a stronger emphasis on the dominant C within the body of the phrase. The phrase D is only very rarely used. Its English adaptation was shortened for the sake of the text, so we have provided its more complete form in **Example 2** on the next page. Interestingly, this example is the only occurrence of this particular phrase in the entire Mokranjac Osmoglasnik where it is used only as an extension of the Phrase 'B'. The final phrase 'X' typically features a strong emphasis on the dominant function in its first half and will always end in the same or similar manner as the 'B' phrase. All of the cadential pitches of this melodic type will be on either the mediant A or the tonic F, these will typically alternate although cadences on F or A can occur in successive phrases depending on the phrase order and type of hymn (see **Structural Analysis**).

Harmonizations of this melodic type are relatively straightforward due to the simple diatonic character of the melody and its strong dominant/tonic axis. The beginning of phrase 'B' can be used to tonicize the predominant function - g-minor as a point of tonal contrast. If rendered monophonically, a tonic ison - F may be used either throughout the melody or in alternation with the dominant G in certain phrases if desired.

Example 1) The anomalous first stihir**Type 3b-Phrase A**

We of - fer Thee, O Christ,

Type 3b-Phrase B

our even - ing song and our spir - it - u - al wor - ship,

Type 3b-Phrase A'--Type 1-Phrase X elision**Type 1-Phrase X**

for Thou didst will to have mer - cy

on us by Thy Res - ur - rec - tion!

Example 2) Phrase D in the Mokranjac Osmoglasnik

vneg-da voz - zva - ti mi kte - bje.

Example 3) The A-Ca phrase elision in the Dogmatikon

The King of heav - en, be - cause of His love for man - kind,

Structural Analysis: The Tone 8 type-1 melody features a rather uniform phrase structure which for the most part is formed around the antecedent consequent relationship of phrases 'A' and 'B' and phrases 'Ca' and 'B'. Phrase 'X' is closely related to phrase 'B' in terms of its cadential structure. Under closer observation a few different patterns of phrase structure do emerge. The prototype hymns "Lord I Call," "Let My Prayer" and "Let Every Breath Praise" all begin with the phrase order 'A, B, Ca'. This phrase order is largely preserved in the verse/stihir relationship with the "Lord I Call" verses all starting with phrases 'A, B' and some of the stichera continuing with the phrase 'Ca'. There are, however, several stichera in which phrase A is interpolated at the beginning creating an 'A, Ca, B' order and a repetition of the cadential mediant pitch A in successive phrases. In a couple of instances the interpolated 'A' phrase appears elided with the 'Ca' phrase. An example of this can be seen at the beginning of the Dogmatikon (see **Example 4** on page 3). Observe that all the stichera for the Praises feature a phrase 'A' followed by 'Ca' at the opening. The Dogmatikon further shows that in longer settings, besides the alternating 'Ca, B' phrases, the phrase 'A' can be interpolated after phrase 'B' as a point of variety.

There are a couple of significant anomalies within the melodic type as it is expressed in the Osmoglasnik. One of these is the appearance of a Phrase 'D' previously discussed which, despite its attractive contrasting features, remains unused in any of the remaining stichera. A second anomaly is the curious intrusion of the type-3 (Aposticha/Beatitudes) melodic type within first stichera and partially in the fifth stichera. These phrases are illustrated in **Example 1** on page 3. There is no other occurrence of this intrusion within the Osmoglasnik, neither can we offer an explanation for it.

TABLE I: Tone 8 - Type-1 Phrase Structures

from the on-line Serbian Osmoglasnik: Tone 8 (pg 291)

1. Lord I Call.....	A, B, Ca, B, D, X
2. Let My Prayer arise.....	A, B, Ca, B', X
3. Bring my Soul (verse).....	A, B
We offer Thee, O Christ (stihir).....	Type 3b - A, B, A'-X
4. The Righteous (verse).....	A, B
Lord, Lord (stihir).....	Ca, X
5. Out of the Depths (verse).....	A, B
Rejoice, O holy Zion (stihir).....	Ca, B, (type 3b - A), X
6. Let Thine Ears (verse).....	A, B
The Word of God (stihir).....	A, Ca, B, Ca', X
7. If Thou, O Lord (verse).....	A, B
Thy Resurrection (stihir).....	A-Ca, B, Ca, X
8. For Thy Name (verse).....	A, A', B
Glory to Thee (stihir).....	Ca, B, A', X
9. Glory...Now.....	A, B // A, B
Dogmatikon.....	A-Ca, B, Ca, B', Ca', B'', A, Ca'', B''', X
28. Let Every Breath Praise.....	A, B, Ca, B', X
all verses.....	A, B
all stichera	[A, Ca, B,] repeat as necessary...X

(from the Anthology of Serbian Chant vol 2: pg 172-173)

Open to Me the Doors of Repentance	
Glory.....	A, B
Open to Me.....	A, A', B, A'', X
Now and ever.....	A, B
Lead me on the paths.....	A, A', B, A', X
Have Mercy.....	(Tone 6 type-1)

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 text 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 292 of the Serbian Osmoglasnik on-line](#).

Verse:

A **B**
 Let Thine ears be attentive// to the voice of my supplication. //

Stihir:

A **Ca** **B**
 The Word of God the Father, // begotten before the ages, // in the latter times willed to be incarnate of the Virgin, //

Ca' **X**
 and endured crucifixion to death! // He has saved mortal man by His Resurrection.

Exercise 2: Using the form for "Let my prayer arise" (**A, B, Ca, B', 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 316](#). Be sure to use the compressed form of the Phrase 'A' illustrated in the verse #3 "Bring My Soul" on page 2.

Let every breath praise the Lord!

Praise the Lord from heaven! Praise Him in the Highest!

To Thee, O God is due a song!

[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.](#)