

# Tone 1:

## Melodic Type 1

### SERBIAN OSMOGLASNIK - TONE 1

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

**Phrase B**

Hear me, O Lord!

**Phrase C**

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 A**

2. Let my prayer a - rise

**Phrase B**

in Thy sight as in - - cense.

**Phrase C**

And let the lift - ing up of my hands

**Phrase A'**

be an even - ing sac - - - ri - fice.

**Phrase X**

Hear me, O Lord!

**Phrase Dc**

Verse

3.

Bring my soul out of pris - - - on

**Phrase X**

that I may give thanks to Thy name.

**Tonal Analysis:** The Tone 1- 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 fluctuates between the Western major and minor modes. The leading tone (E natural) is never used. In fact, neither the pitch class E nor Eb is used, leaving the tonality of this melodic type somewhat ambiguous and making the melody a bit more difficult to learn. The melodic gamut fluctuates primarily between the pitch C as a starting note and G as a final note, with the occasional upper neighboring D and lower neighboring F. Observe that the cadential pitches for the three contrasting phrases used in this melodic type will tend to alternate Bb, G, & G, respectively. The melodic structure of the opening phrase (A) is typically a descending whole step from the pitch C at the beginning to the pitch Bb at the end of the phrase. Although subsequent phrase A variants can have different starting pitches, the A or A' phrases will always end on a the pitch Bb with the same distinctive melodic formula shown in red. Phrase B is more varied in terms of its starting pitches (G and C being the most common) but will always end on the pitch G with the melodic formula shown in red. Phrase C most commonly starts on a Bb and again ends on the pitch G with the melodic formula shown in red. The cadential phrase (X) is basically a large scale step progression from the pitch C through Bb & Ab, and finally down to G for the final note. The verses (see no. 3 above) are distinguished tonally by their use of the pitch F as a point of departure. Note however, that the opening phrase of any verse will end with the phrase C cadential formula, hence the designation 'Dc' for this phrase. Traditional 4-part harmonizations by Mokranjac and others have tended to render this melodic type in the tonality of F (Major/minor), or at least in a tonality that regards the final pitch as a supertonic to be harmonized with a dominant chord. In fact, this tonal construct is still quite common among clergy heard harmonizing the chant in today's services. However, if harmonized with an ison 'G' (with a penultimate 'F') the melody will assume a more Phrygian/minor modal character.

***common elaborations of phrase A ending******common elaboration of phrase B ending******common elaboration of phrase C ending***

**Structural Analysis:** The Tone 1- type1 melody features three distinctive phrases (A, B, C) not including the fourth distinctive cadential phrase (X). These phrases are typically recycled in the same order for longer hymns (see the Dogmatikon, **Table I** below). **Table I** - below shows a phrase analysis for all the stichera on "Lord I Call" as they exist in the published Serbian Osmoglasnik. Observe that the verses always begin with their own distinctive phrase (Dc) which starts on the pitch F but uses the same cadential formula as the phrase 'C'. The "Glory...Now and ever..." for this melodic type is never rendered in the manner of the verses but rather in the same manner as the stichera with the alternating of just the first two phrases (A & B).

**TABLE I - Tone 1 - Type 1 Phrase Structures****(from the Serbian Osmoglasnik: Tone 1)**

|                                 |   |
|---------------------------------|---|
| 1. Lord I Call.....             | A B C A' B' X                             |
| 2. Let My Prayer.....           | A B C A' X                                |
| 3. Bring my Soul (verse).....   | Dc X                                      |
| Accept (stihir).....            | A B C A' X                                |
| 4. The Righteous (verse).....   | Dc X                                      |
| Encircle (stihir).....          | A B C A' X                                |
| 5. Out of the Depths (verse)... | Dc X                                      |
| Come, O People (stihir)...      | A B C A' X                                |
| 6. Let Thine Ears (verse).....  | Dc X                                      |
| Rejoice, (stihir).....          | A B C A' X                                |
| 7. If Thou, Lord (verse).....   | Dc X                                      |
| He who was (stihir).....        | A B C A' X                                |
| 8. For Thy Name (verse).....    | Dc X                                      |
| Let us who (stihir).....        | A B C A' X                                |
| 9. Glory...Now.....             | A B A' B'                                 |
| Dogmatikon.....                 | A B C A' B' C' A" B" C" A'" B'" C'" A'" X |
| 28. Let Every Breath Praise.... | A B C X                                   |
| all verses.....                 | Dc X                                      |

**(from the Anthology vol. 2: pg 324)**

at the Litia of the Nativity..... A B C A' B' C' A" B" C" A'" B'" C'" A'" X

**Performance Suggestions:** The melody should have movement but not sound hurried. 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 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 (the last 6 - 10 notes). 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."

**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 3 of the Serbian Osmoglasnik](#) on-line. Don't be overly concerned if it's not exactly the same. There are many different but equally correct ways of adapting this or any text.

**A**                      **B**                                      **C**  
Encircle Zion// and surround her, O peoples.//Give glory in her to Him who resurrected from the dead.//

**A'**                                      **X**  
For He is our God//who delivers us from our transgressions.

**Exercise 2:** Try pointing the following verse and stihir from the praises and then singing it. After you've tried it a few times compare your work to the version found in the [Anthology of Serbian Chant - volume 1 on pg 284](#). Be sure to use the correct phrase structure for the verse and for the stihir (see **Table I**).

**Verse:**

Praise God in His sanctuary! Praise Him in His mighty firmament.

**Stihir:**

O Thou who didst submit to the cross and did abolish death, who didst arise from the dead,  
preserve our lives, O Lord. Since Thou alone art almighty.

[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.](#)