

**Tone 1:**

**Melodic Type 2b**

**The Serbian Osmoglasnik**  
**from The Beatitudes (with troparia) - Tone 1**

**[Audio link](#)**

**Phrase A**

37. Bless - ed are the mer - ci - ful,

**Phrase B**

 for they shall ob - tain mer - cy.

**Phrase Ca**

 The en - e - my led A - dam from par - a - dise be - cause he ate the fruit.

**Phrase B'**

 But Christ, by His Cross, ad - mit - ted the thief in his place:

**Phrase D**

 Re - mem - ber me, O Lord!

**Phrase X**

 When Thou

com - est in - to Thy king - dom.

**Phrase A**

38. Bless - ed are the pure in heart,

**Phrase B**

 for they shall see God.

*Phrase Ca*

I bow down to Thy Pas - sion.

*Phrase B'*

I glo - ri - fy Thy Res - - ur - rec - tion!

*Phrase Ca'*

And with A - dam and the thief I cry with plain - tive voice:

*Phrase D*

Re - mem - ber me, O Lord!

*Phrase X*

When Thou com - est in - to Thy king - dom.

**Tonal Analysis** - The Tone 1-type 2b melody follows the same tonal outlines as its type 2a counterpart. Tonally, the melody centers around an axis of C to the G below, typically starting the hymn on the former, and always ending the hymn on the latter. The range is extended by the inclusion of a phrase 'D' which is unique to this melodic type and basically forms part of a closing refrain for each Beatitude troparion. This extension takes the melody through an Eb up to a high G as can be seen in the examples above. The opening phrase (A) typically begins and always ends on the pitch C. The anticipation (i.e. the repeating C or C-D 1/8th notes) at the end of phrase 'A' and phrase 'Ca' is a common and distinctive feature of this melodic type. Occasionally, a pick-up G is heard at the beginning of phrase 'A'. The second phrase (B) can begin on a variety of pitches but always ends on the pitch G. The third phrase (Ca) most commonly starts from an F and progresses up to a C in a manner essentially the same as the opening phrase. The closing phrase (X) is actually a variant of phrase 'B' and will often start high and emphasize the pitch D before descending to the closing pitch G. Traditionally, Serbian composers have rendered 4-part harmonizations of this chant in the key of F, with the pitch C functioning as a dominant and the final G as a supertonic. More recently it can be heard sung in its original Byzantine tonal derivation with an ison on the G and a tonal orientation that is more G Aeolian/minor than the F major tonality to which Serbs have grown accustomed.

**Structural Analysis:** The Tone 1-type 2b melody consists of four contrasting phrases (A, B, Ca, D) and a closing phrase (X). It is essentially a more elaborate form of the Tone 1- type 2a melody. The only structural difference with its type 2a counterpart is the distinctive and climactic phrase 'D' which is actually part of the closing refrain for each of the troparia ("Remember me, O Lord..."). Otherwise, this melodic type follows the same phrase ordering as the type 2a melody. Table I below shows the form for the various troparia. Observe that phrases 'B' and 'Ca' will generally alternate with the longer troparia. Beyond this, the phrases follow their alphabetical order. Note that each Beatitude text is set to a complementary pair of A-B phrases. Each troparion will then begin with phrase Ca on the pitch F. Lastly, the "Remember me O Lord" refrain will be set to the closing pair of phrases D-X.

**Special Note:** Festal Irmosi in the first tone will typically use an elaborate form of the Tone 1-type 2a melody. It is much like that used for the Beatitude troparia in style but it does not feature the distinctive phrase 'D.' A couple of examples of these are shown on the table below. The form of each of these Irmosi reflect the refrain structure of the 9th ode of their respective canons. Keep in mind that the 'Ca' phrase in both melodic types 2a and 2b is essentially a variant of phrase 'A' but with an altered beginning (F or G instead of C). In like manner, the cadential phrase 'X' is a variant of phrase 'B'. So, as illustrated by the Paschal Irmos, the form is fundamentally that of two alternating phrases.

**TABLE I: Tone 1 - Type2b Phrase Structures**

**from the Serbian Osmoglasnik: Tone 1**

37. Blessed are the merciful..... A, B, Ca, B', D, X  
 38. Blessed are the pure in heart..... A, B, Ca, B', Ca', D, X  
 39. Blessed are the peacemakers..... A, B, Ca, B', Ca'-Ca", D, X  
 40. Blessed are those who are persecuted..... A, B, Ca, B', D, X

**from the Anthology of Serbian Chant (Vol II)**

- Nativity of Our Lord - Irmos (page 323)..... A, B, Ca // A, B, Ca, X  
 The Angel Cried - Irmos for Pascha (pg 263)..... A, B, Ca, B, Ca, B//A, B, Ca, B, X

**Performance suggestions:** The more melismatic style of this melody requires a slightly slower tempo than its type 2a counterpart. Nevertheless, the pace should still be fast enough so that the half-note is felt as the basic pulse and quarter notes flow in groups of twos and occasional threes according to the accent pattern of the text. Stress marks (tenuto marks) have been appended to the noteheads where appropriate to serve as an aid in performing the chant. The cadential structure (highlighted in red) should be adhered to as closely as possible. In cases such as the Irmosi of select feast days which happen to use this melody in its most elaborate form, a slower and more stately tempo is recommended.

**Exercise:** Practice singing the troparia on the preceding pages until you have them comfortably memorized. Then try applying the phrase order for the first troparion (Blessed are the merciful) to the text below. You can then compare your work to that found in either the online Serbian Osmoglasnik or the Anthology of Serbian Chant Vol 2 pg 21.

**Blessed are those who are persecuted for righteousness sake,  
 for theirs is the kingdom of heaven.  
 Thou didst raise Thy body on the third day of the burial, O Christ God.  
 Thou didst raise Adam and those who came from Adam:  
 Remember me, O Lord!  
 When Thou comest into Thy kingdom.**