

Cherubic Hymn

Op. 41, No. 6

13-G

Peter I. Tchaikovsky
(1840 - 1893)

Adapted into English by
Archpriest James C. Meena
(1924 - 1995)

Lento

Soprano *pp* A - men. We, _____ we _____ who

Alto *pp* A - men. We, _____ who

Tenor *pp* We _____ who

Bass *pp* We _____ who

S *mf* *pp*
mys - ti - c'ly rep - re - sent the cher - u - bim,

A *mf* *pp*
mys - ti - c'ly rep - re - sent the cher - u - bim,

T *mf* *pp*
mys - ti - c'ly rep - re - sent the cher - u - bim,

B *mf* *pp*
mys - ti - c'ly rep - re - sent the cher - u - bim,

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f *p* *pp* *poco a poco rit.*

S
we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

A
we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

T
we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

B
we who mys - ti - c'ly, mys - ti - c'ly rep - re - sent the

f

S
cher - - u - bim, And who sing to the life - giv-ing

A
cher - - - u - bim, And who sing to the life - giv-ing

T
cher - - - u - bim,

B
cher - - - u - bim,

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S
Trin - i - ty,

A
Trin - i - ty,

T
8
And who sing to the life-giv-ing Trin - i - ty,

B
8
And who sing to the life-giv-ing Trin - i - ty,

Detailed description: This system contains the first vocal entries for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts begin with a long note on 'Trin - i - ty,'. The Tenor and Bass parts enter with a rhythmic accompaniment of eighth notes, marked with a forte (f) dynamic. The key signature has two sharps (F# and C#), and the time signature is 8/8.

S
p cresc. the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty, *f*

A
p cresc. the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty, *f*

T
p cresc. the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty, *f*

B
p cresc. the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty, *f*

Detailed description: This system continues the vocal entries from the first system. All four parts (Soprano, Alto, Tenor, and Bass) sing the same text: 'the thrice-ho-ly hymn, the thrice-ho-ly hymn to the Trin - i - ty,'. The music is marked with a piano (p) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The rhythmic accompaniment continues with eighth notes.

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S *pp*
to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,

A *pp*
to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,

T *pp*
to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,

B *pp*
to the Trin - i - ty, sing the ho - ly hymn to the Trin - i - ty,

S *pp* *mf*
let us now lay a - side all earth - ly care, let

A *pp* *mf*
let us now lay a - side all earth - ly care, let

T *pp* *mf*
let us lay a - side all earth - ly care, let

B *pp* *mf*
let us lay a - side all care, let

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S *dim. pp* *f*
us now, let us now, let us lay a - side,

A *dim. pp* *f*
us now, let us now, let us lay a - side,

T *dim. pp* *f*
us — now, let us now, let us lay a - side, —

B *dim. pp* *f*
us now, let us now, let us lay a - side, —

S *pp*
let us lay a - side all earth - ly care,

A *pp*
let us lay a - side all earth - ly care,

T *pp*
let us lay a - side all earth - ly care,

B *pp*
let us lay a - side all earth - ly care,

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S
let us lay a - side all earth - - ly care...

A
let us lay a - side all earth - - ly care...

T
8
let us lay a - side all earth - - ly care...

B
let us lay a - side all earth - - ly care...

repeat as necessary **f** *Allegro*

S
A - men. ...that we may re - ceive the King of

A
A - men. ...that we may re - ceive the King of

T
8
A - men. ...that we may re - ceive the King of

B
A - men.

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S *cresc.*
all who _____ comes in - vis - i - bly up - borne _____

A *cresc.*
all who comes in - vis - i - bly up - borne

T *cresc.*
all who comes in - vis - i - bly up - borne _____

B *f* *cresc.*
...that _____ we may re - ceive the King who comes up - borne _____

S *ff*
by the An - gel - ic Hosts, that

A *ff*
by _____ the An - gel - ic Hosts, that we may _____ re - ceive _____

T
by _____ the An - gel - ic Hosts,

B
by _____ the An - gel - ic Hosts,

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S
we may re - ceive the King of all the King who

A
the King of all who comes in -

T
8 that we may re - ceive the King who

B
8 that

ff

ff

S
comes in - vis - i - bly up - borne by the An -

A
vis - si - bly up - borne by the An -

T
8 comes in - vis - i - bly up - borne by the An -

B
we may re - ceive the King who comes up - borne by the An -

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S *f*
gel - ic Hosts. _____ Al - le - lu - ia. Al - le - lu - ia. Al - le -

A *f*
gel - ic Hosts. _____ Al - le - lu - ia. Al - le - lu - ia. Al - le -

T *f*
8
gel - ic Hosts. _____ Al - le - lu - ia. Al - le - lu - ia. Al - le -

B *f*
gel - ic _____ Hosts. _____ Al - le - lu - ia. Al - le - lu - ia. Al - le -

S
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -

A
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -

T
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -

B
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -

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S
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -
mf cresc. ff

A
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -
mf cresc. ff

T
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -
mf cresc. ff

B
lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le -
mf cresc. ff

S
lu - ia. Al - le - lu - ia.

A
lu - ia. Al - le - lu - ia.

T
lu - ia. Al - le - lu - ia.

B
lu - ia. Al - le - lu - ia.

[At the conclusion of the Cherubic Hymn (before the Litany of the Anaphora), the choir sings
Many years, master (once) as the bishop blesses the congregation.
Sing it straight, using the same note as the "ia" of the final Alleluia.]