

The Cherubic Hymn

P I Tchaikovsky
(1840 - 1893)

from: *The Liturgy of St John Chrysostom*
ed. W. Chimiak

Adagio 3 6 9

Soprano *pp*
All we who re - pre - sent, re - pre - sent the che - ru - bim,

Alto *Lento pp*
All we who re - pre - sent the che - ru - bim,

Tenor *pp*
All we, all we who re - pre - sent the che - ru - bim,

Bass *pp*
All we who re - pre - sent the che - ru - bim,

Reh only *pp Lento*
pp

This system of the musical score covers measures 1 through 9. It features five vocal parts: Soprano, Alto, Tenor, Bass, and a Piano/Rehearsal (Reh) part. The tempo is marked 'Adagio' and the time signature is 4/4. The key signature has one sharp (F#). The lyrics are: 'All we who re - pre - sent, re - pre - sent the che - ru - bim,'. Dynamics include *pp* (pianissimo) and *Lento* (slowly). The piano part includes a *pp* dynamic and a *Lento* marking.

12 15 18 21

S. *p* the che - ru - bim here on earth in my - stic form *pp*

A. *p* the che - ru - bim here on earth in my - stic form *pp*

T. *p* the che - ru - bim here on earth in my - stic form *pp*

B. *p* the che - ru - bim here on earth in my - stic form *pp*

Pno *p* *pp*

This system of the musical score covers measures 12 through 21. It features the same five vocal parts and piano part as the first system. The lyrics are: 'the che - ru - bim here on earth in my - stic form'. Dynamics include *p* (piano) and *pp* (pianissimo). The piano part includes a *p* dynamic and a *pp* marking.

24 27

S. *f* sing un-to the life - gi-ving Tri - ni - ty

A. *f* sing un-to the life - gi-ving Tri - ni - ty

T. *f* sing un-to the life - gi-ving Tri - ni - ty

B. *f* sing un-to the life - gi-ving Tri - ni - ty

Pno *f*

30 33 36

S. *p* the thrice ho - ly hymn, the thrice ho - ly hymn, *f* the thrice ho - ly hymn

A. *cresc* *p* the thrice ho - ly hymn, the thrice ho - ly hymn, *f* the thrice ho - ly hymn

T. *cresc* *p* *cresc* the thrice ho - ly hymn, the thrice ho - ly hymn, *f* the thrice ho - ly hymn

B. *p* the thrice ho - ly hymn, the thrice ho - ly hymn, *f* the thrice ho - ly hymn

Pno *cresc* *p* *cresc* *f*

39 42

S. to the Tri - ni - ty, *pp* the thrice ho - ly hymn to the Tri - ni - ty.

A. to the Tri - ni - ty, *pp* the thrice ho - ly hymn to the Tri - ni - ty.

T. to the Tri - ni - ty, *pp* the thrice ho - ly hymn to the Tri - ni - ty.

B. to the Tri - ni - ty, *pp* the thrice ho - ly hymn to the Tri - ni - ty.

Pno

45 48 51 54

S. *pp* Let us now lay a - side all *mf* care, let us *pp* lay a - side,

A. *pp* Let us now lay a - side all *mf* care, let us *pp* lay a - side,

T. *pp* Let us now lay a - side all *mf* care, let us *pp* lay a - side,

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

Pno

57 60 63

S. *mf* lay a - side all *p* ear - - thly care, *pp* lay, lay a - side, a - side all

A. *mf* lay a - side all *p* ear - - thly care, *pp* lay, lay a - side, a - side all

T. *mf* lay a - side all *p* ear - - thly care, *pp* lay, lay a - side, a - side all

B. *mf* lay a - side all *p* ear - - thly care, *pp* lay, lay a - side, a - side all

Pno *mf* *p* *pp*

66 69 72

S. ear - thly care. *f* That we may re - ceive. the king of all, we may re -

A. ear - thly care. *f* That we may re - ceive. the king of all, we may re -

T. ear - thly care. *f* That we may re - ceive. the king of all, we may re -

B. ear - thly care. *f* That we may re - ceive. the

Pno *morendo* *Allegro* *f*

75

S. ceive the king, the king of all in *ff* glo - ry, *f* Who

A. *cresc* ceive the king, the king of all in *ff* glo ry, *f* Who comes in - vi - si -

T. *cresc* ceive the king, the king of all in *ff* glo - ry,

B. *cresc* king the king of all in *ff* glo - ry,

Pno *cresc* *ff* *f*

78

S. comes in - vi - si - ble borne in tri-umph by the ranks of an - gels,

A. ble borne in tri - umph by the ranks, the ranks of an - gels,

T. *f* Who comes borne in tri-umph by the ranks of an - gels,

B. *f* Who comes in - vi - si - ble

Pno *f*

81 84

S. by the ranks of an - gels *f* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

A. by the ranks of an - gels *f* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

T. by the ranks of an - gels *f* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

B. borne by the ranks of an - gels *f* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

Pno

87 90 93

S. lu - ia, a - lle lu - ia, a - lle lu - ia, a - lle - lu - ia, *mf* a - lle lu - ia, a - lle lu - ia, a - lle lu - ia, *ff*

A. lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *mf* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *ff*

T. lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *mf* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *ff*

B. lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *mf* a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, *ff*

Pno

S.
a - lle - lu - - - ia.

A.
a - lle - lu - - - ia.

T.
a - lle - lu - - - ia.

B.
a - lle - lu - - - ia.

Pno

Detailed description: This is a musical score for a choral setting of 'Alleluia'. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano part begins with a whole note 'a', followed by a quarter note 'lle', and then a half note 'lu' with a fermata. The Alto, Tenor, and Bass parts follow a similar pattern, with the Bass part starting on a lower pitch. The Piano accompaniment consists of a simple harmonic accompaniment with chords in the right hand and single notes in the left hand. The lyrics 'a - lle - lu - - - ia.' are written below each vocal line.