

HYMNS FOR THE ORTHODOX LITURGY

CHERUBIC HYMN (NO. 6)

Dmitry Stepanovich Bortniansky (1751-1825) stands as a giant among Russian composers of the Classical period. Although most of his 125 works for the Church are written in an Italian-inspired style, he was the first composer of his generation to recognize the beauty and liturgical importance of the ancient Russian chant melodies and attempted to render some of them in harmonized form.

Although the *Cherubic Hymn No. 6* (Catalog No. 16 in Chaikovsky's edition) is not a chant-based composition, certain passages in it bear some similarity to Bortniansky's harmonizations of Kievan Chant melodies. In his formal treatment of the Cherubic Hymn text--three identical or near-identical strophes in slow tempo, followed by an *Allegro* after the "Amen"--Bortniansky was considered an innovator, establishing a pattern that would be followed by composers for an entire century.

The present edition is based on the Slavonic version from Bortniansky's *Collected Sacred Works*, edited by P. I. Chaikovsky and published by P. Yurgenson of Moscow. All tempo, dynamic, and articulation markings have been preserved from the original.

Set in English and edited by
VLADIMIR MOROSAN

D. BORTNIANSKY
(1751-1825)

Slowly
p

Soprano
LET US WHO MYS

Alto
LET US WHO MYS

Tenor
LET US WHO MYS

Bass
LET US WHO MYS

Adagio
p

Piano
(for rehearsal only)

TI - C'LY REP - RE - SENT THE CHER - U - BIM, REP - RE - SENT THE

TI - C'LY REP - RE - SENT THE CHER - U - BIM, REP - RE - SENT THE

TI - C'LY REP - RE - SENT THE CHER - U - BIM, REP - RE - SENT THE

TI - C'LY REP - RE - SENT THE CHER - U - BIM, REP - RE - SENT THE

CHER - U - BIM, AND WHO SING THE THRICE

CHER - U - BIM, AND WHO SING THE THRICE

CHER - U - BIM, AND WHO SING THE THRICE

CHER - U - BIM, AND WHO SING THE

p
 HO - LY HYMN TO THE LIFE - CRE -
p
 HO - LY HYMN TO THE LIFE - CRE -
p
 HO - LY HYMN TO THE LIFE - CRE -
 THRICE HO - LY HYMN TO THE LIFE - CRE -

p

- AT - ING TRIN - I - TY,
p
 - AT - ING TRIN - I - TY,
p
 - AT - ING TRIN - I - TY,
p
 - AT - ING TRIN - I - TY,

p

p
NOW — LAY A - SIDE, LAY A - SIDE — ALL —
p
NOW — LAY A - SIDE, LAY A - SIDE — ALL —
p
8 NOW — LAY A - SIDE, — LAY A - SIDE — ALL
p
NOW — LAY A - SIDE — ALL

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "NOW — LAY A - SIDE, LAY A - SIDE — ALL —". The first vocal staff has a dynamic marking of *p*. The second and third vocal staves also have a dynamic marking of *p*. The fourth vocal staff has a dynamic marking of *p* and a circled number 8. The piano accompaniment has a dynamic marking of *p*. There is a large, faint watermark in the background that says "SAMPLE".

p *mf*
EARTH - LY CARES, NOW — LAY A - SIDE, LAY A - SIDE
p *mf*
EARTH - LY CARES, NOW — LAY A - SIDE, LAY A - SIDE
p *mf*
8 EARTH - LY CARES, NOW — LAY A - SIDE, LAY A - SIDE
p *mf*
EARTH - LY CARES, NOW — LAY A - SIDE, LAY A - SIDE

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "EARTH - LY CARES, NOW — LAY A - SIDE, LAY A - SIDE". The first vocal staff has a dynamic marking of *p* and *mf*. The second vocal staff has a dynamic marking of *p* and *mf*. The third vocal staff has a dynamic marking of *p* and *mf*. The fourth vocal staff has a dynamic marking of *p* and *mf* and a circled number 8. The piano accompaniment has a dynamic marking of *p* and *mf*. There is a large, faint watermark in the background that says "SAMPLE".

p ALL EARTH - LY CARES. A - MEN. *p*

p ALL EARTH - LY CARES. A - MEN. *p*

p ALL EARTH - LY CARES. A - MEN. *p*

p ALL EARTH - LY CARES. A - MEN. *p*

p *p*

Moderately fast

f THAT WE MAY RE -

f THAT WE MAY RE - CEIVE THE KING OF ALL, RE -

f THAT WE MAY RE - CEIVE THE KING OF ALL, RE -

f THAT WE MAY RE -

Allegro moderato

f

- CEIVE THE KING OF ALL, RE - CEIVE THE

- CEIVE THE KING OF ALL, RE - CEIVE THE

8 - CEIVE THE KING OF ALL, RE - CEIVE THE

- CEIVE THE KING OF ALL, RE - CEIVE THE

- CEIVE THE KING OF ALL, RE - CEIVE THE

KING OF ALL, WHO COMES IN - VIS

KING OF ALL, WHO COMES IN - VIS

8 KING OF ALL.

KING OF ALL.

KING OF ALL.

018/6-8 *) EDITOR'S NOTE: The Classical-period grace-note (appoggiatura) is to be performed in the manner notated in the score. The original notation is shown above the staff.

mf
I - BLY UP - BORNE BY THE AN - GEL

mf
I - BLY UP - BORNE BY THE AN - GEL

8
mf
BY THE AN - GEL

mf
BY THE

8
AN - GEL

*) See p.6

IC HOSTS. AL - LE - LU - IA,

IC HOSTS. AL - LE - LU - IA, AL - LE -

IC HOSTS. AL - LE - LU - IA, AL - LE

IC HOSTS. AL - LE - LU - IA,

AL - LE - LU - IA, AL - LE - LU - IA.

- LU - IA, AL - LE - LU - IA.

- LU - IA, AL - LE - LU - IA.

AL - LE - LU - IA, AL - LE - LU - IA.