

Cherubic Hymn No. 1

KALINNIKOV, Victor Sergeyeovich—b. 1870, village of Voiny, Orlov District; d. 23 February 1927, Saltykovka, Moscow District. Brother of symphonist Vasily Kalinnikov. Studied at the Musical-Dramatic Institute of the Moscow Philharmonic School. From 1897 to 1923 was on the faculty of the Moscow Synodal School of Church Singing; from 1922 taught at the Moscow Conservatory. Also worked as a choral and orchestral conductor in various Moscow schools and musical theaters.

Kalinnikov belongs to the group of Russian choral composers whose activities centered around the Moscow Synodal School and its famed choir of men and boys in the first two decades of the 20th century. Along with his fellow “Synodals” Kastalsky, Chesnokov, Nikolsky, Shvedov, and Golovanov, Kalinnikov created sacred choral works of textural richness, timbral variety, and profound spiritual reverence, always maintaining the preeminence of the sacred liturgical text. In particular, his works are characterized by colorful harmonic writing, coupled with subtlety and delicacy of expressive means. Although he rarely used actual chant melodies (only one of his sacred works can be properly termed a chant arrangement), he frequently employed chant-like motives.

Kalinnikov’s sacred choral output was not prolific: he only composed 24 short sacred works. But although published individually, taken together, they include most of the main, unchanging hymns of both the All-Night Vigil and the Divine Liturgy, making it possible to program his works in larger liturgical units.

In a liturgical context the Cherubic Hymn serves as a musical backdrop to the Great Entrance, during which the Communion bread and wine are transferred in solemn procession from the Table of Oblation to the Altar Table for consecration. In the course of the procession various commemorations are pronounced, after which “Amen” is sung, and the hymn is concluded. In a concert setting the “Amen” should be omitted.

Victor Kalinnikov (1870–1927)
English setting by Vladimir Morosan

Moderato con moto.
p

Soprano
Alto
Tenor 1
Tenor 2
Bass 1
Bass 2

Let us who mys - tic' - ly, let us who
Let us who mys - tic' - ly, let us who
Let us who mys - tic' - ly, let us who
Let us who mys - tic' - ly, let us who
Let us who mys - tic' - ly, let us who

Moderato con moto. [$\text{♩} = 60-72$]

Piano
(for rehearsal only)

5

mys - tic' - ly rep - re - sent the Cher -

mys - tic' - ly rep - re - sent the Cher -

mys - tic' - ly rep - re - sent the Cher -

mys - tic' - ly rep - re - sent the Cher -

mys - tic' - ly rep - re - sent the Cher -

5

10

- u - bim, rep - re - sent, rep - re - sent the Cher -

- u - bim, rep - re - sent, rep - re - sent the Cher -

- u - bim, rep - re - sent, rep - re - sent the Cher -

- u - bim, rep - re - sent, rep - re - sent the Cher -

- u - bim, rep - re - sent, rep - re - sent the Cher -

10

Sostenuto.

Sostenuto.

[a tempo]

14 *p*

u - bim and who sing the thrice ho - ly

u - bim and who sing the thrice ho - ly

u - bim and who sing the thrice ho - ly

u - bim and who sing the thrice ho - ly

u - bim and who sing the thrice ho - ly

14 [a tempo]

19 *p*

hymn, to the life - cre - at - ing Trin -

hymn, to the life - cre - at - ing Trin -

hymn, to the life - cre - at - ing Trin -

hymn, to the life - cre - at - ing Trin -

hymn, to the life - cre - at - ing Trin -

19

24 **Sostenuto.**

- i - ty, to the life - cre - at - ing Trin -

- i - ty, to the life - cre - at - ing Trin -

- i - ty, to the life - cre - at - ing Trin -

- i - ty, to the life - cre - at - ing Trin -

- i - ty, to the life - cre - at - ing Trin -

24 **Sostenuto.**

28 **[a tempo]**
p

- i - ty, now lay a - side,

- i - ty, now lay a - side,

- i - ty, now lay a - side,

- i - ty, now lay a - side,

- i - ty, now lay a - side,

28 **[a tempo]**
p

33

now lay a - side all cares, lay a -

now lay a - side all cares, lay a -

now lay a - side all cares, lay a -

now lay a - side all cares, lay a -

now lay a - side all cares, lay a -

33

37

side all earth - ly cares, lay a - side all

side all earth - ly cares, lay a - side all

side all earth - ly cares, lay a - side all

side all earth - ly cares, lay a - side all

side all earth - ly cares, lay a - side all

37

42

earth - - - - -

earth - - - - -

earth - - - - -

earth - - - - -

earth - - - - -

42

46

- ly cares. A - men.

- ly cares. A - men.

- ly cares. A - men.

- ly cares. A - men.

- ly cares. A - men.

46

Allegro. *f*

Soprano 1, 2
That we may re - ceive _____ the King,

Alto 1, 2
That we may re - ceive the King of

Tenor 1, 2
That we may re - ceive _____ the King,
That we may re - ceive the King, of

Bass 1, 2
That we may re - ceive _____ the King,

Allegro. [*f* = 112-120]

55

re - ceive _____ the King _____ of _____ all who comes in -

all, King of all who comes in -

re - ceive _____ the King _____ of _____ all

all, King of all

re - ceive _____ the King _____ of _____ all

55

60

vis - i - bly up - borne by the an - gel - ic

vis - i - bly up - borne by the an - gel - ic

65

hosts, an - gel - ic hosts. *f* Al - le - lu - i - a, al - le - lu - i -

hosts, an - gel - ic hosts. *f* Al - le - lu - i - a, al - le - lu - i -

Al - le - lu - i - a, al - le - lu - i -

Al - le - lu - i - a, al - le - lu - i -