

HUMNS FOR ORTHODOX LITURGY

CHERUBIC HYMN

Grigory Fyodorovich Lvovsky (1830-1894) was one of the most prominent church choir directors in 19th-century Russia, occupying posts at the Alexander Nevsky Lavra and St. Isaac's Cathedral, both in St. Petersburg, from 1856 until his death. Most of his 100-plus works for the Orthodox liturgy are based on ancient chants of the Russian Church.

Unlike many of his predecessors in the field of chant harmonization, Lvovsky usually kept the original melodies intact and retained their modal character. However, in the *Cherubic Hymn*, Opus 5, which is based on a Russian "Greek" Chant, he departs from a strict treatment of the chant; rather than keeping the chant exclusively in the top voice, Lvovsky uses the germinal motive of the melody imitatively in all of the voices, in a manner reminiscent of Western polyphonic masters.

The present English edition is based on the original Slavonic version published in Russia. The composer's tempo and dynamic markings have been retained. Additional editorial markings are enclosed in brackets. The piano reduction has been supplied by the editor.

*Set in English and edited by
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GRIGORY LVOVSKY
(1830-1894)
Op. 5

Slowly and calmly [♩ = 72-80]

Soprano 1, 2
1. *p*

Alto
p

Tenor 1, 2
p

Bass 1, 2
p

Piano (for rehearsal only)
Andante

6.

TIC' - LY REP - RE -

TIC' - LY REP - RE - SENT

TIC' - LY REP - RE - SENT

11.

RE - SENT THE CHER - U - BIM,

SENT THE CHER - U - BIM,

REP - RE - SENT THE CHER - U - BIM,

REP - RE - SENT THE CHER - U - BIM,

THE CHER - U - BIM,

15.

3

[*p*] [AND WHO SING THE THRIC] - - HO - -

[*p*] AND WHO SING THE THRIC] - - HO - -

AND WHO SING THE THRIC] - -

[*p*] AND WHO SING THE THRIC] - -

AND WHO SING THE THRIC] - -

[*p*] AND WHO SING THE THRIC] - -

[*p*] AND WHO SING THE THRIC] - -

19.

[*p*] [TO THE LY HYMN] - -

[*p*] LY HYMN TO THE

HO LY HYMN

HO LY HYMN

HO LY HYMN

[*p*] [TO THE LY HYMN] - -

23.

LIFE - CRE - AT - ING — TRIN - - I - TY, *p*, *pp*
 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

TO THE

27.

TRIN - I - TY, *p*
 NOW LAY A - SIDE, LAY A -

TRIN - - I - TY, *p*
 NOW LAY A - SIDE, LAY A -

TRIN - - I - TY, *p*
 NOW LAY A - SIDE, LAY A -

TRIN - - TY, NOW LAY A - SIDE,

32.

SIDE ALL

SIDE ALL

SIDE ALL

LAY A - SIDE ALL

36.

CARES, NOW LAY A -

CARES, NOW LAY A -

NOW [p]

CARES, NOW LAY A - SIDE,

40.

SIDE ALL EARTH - - LY CARES, ALL

SIDE ALL EARTH - - LY CARES,

LAY A - SIDE ALL EARTH - - LY CARES,

— LAY A - SIDE ALL EARTH - - LY CARES,

LAY A - - SIDE ALL

44.

EARTH - - LY CARES. [rit.] [p] [p] [p]

A - - -

ALL - - -

EARTH - - LY CARES. [p] [p] [p]

ALL - - -

EARTH - - LY CARES. [p] [p] [p]

A - - -

EARTH - - LY CARES. [rit.] [p] [p] [p]

L'istesso tempo

48. [With motion $\text{♩} = 120-132$] mf

MEN. THAT WE MAY RE - CEIVE THE
MEN. THAT WE MAY RE - CEIVE THE
MEN. THAT WE MAY RE -

Allegro

KING, THE KING OF ALL,
KING, THE KING OF ALL,
CEIVE THE KING OF ALL,
[mf] THAT WE MAY RE - CEIVE THE KING OF ALL,

56.

WHO COMES IN - VIS - I - BLY UP -
 WHO COMES IN - VIS - - I - BLY UP -
 WHO COMES IN - VIS - - I - BLY UP -
 WHO COMES IN - VIS - I - BLY UP -

60. BORNE.
 BORNE.
 BORNE.

BORNE, UP - BORNE BY THE AN - GEL - IC HOSTS.
 UP BORNE BY THE AN - GEL - IC HOSTS.

rit.

[a tempo]

64. *p*

AL - LE - LU - I - A, AL-LE - LU - - -

AL - LE - LU - I - A, AL - - - LE - -

AL - LE - LU - I - A, AL - - - LE - -

AL - LE - LU - I - A, AL - LE - LU - -

p *B a tempo*

69. *[rit.]* *[Meno mosso]* *[rit.]*

- - I - A, AL - LE - LU - - I - A.

LU - I - A, AL - LE - LU - - I - A.

LU - (H) - I - A, AL - LE - LU - - I - A.

- I - A, AL - LE - LU - - IA.

Meno mosso

rit. *rit.*