

CHERUBIC HYMN

Duration: 3:45 + :30 + 1:00

Plagal First Mode

Intonation: #14 or #15

Adagio $\text{♩} = 72$

by Hieromonk Gregory
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The musical score for the Cherubic Hymn is presented in six staves. The lyrics are written below each staff, aligned with the corresponding musical notes. Red letters (D, C, Un., A↓) are placed above specific notes to indicate performance techniques such as dynamic changes or articulations.

Staff 1: Let us. *Otō ee tah*. **D** **Un.** **D**

Staff 2: who *χε heh*. **C** **D** **C** **D** **Un.** **D**

Staff 3: let *χε heh* us. **C** **D** who *βι roo vee*. **D** **C** **D**

Staff 4: my *(νι) (nee)* eem. **Un.** **D** rep *(ει) (neh)* ee. **A↓** **D**

Staff 5: mys *(νε) (neh)* mee. **D** **ti** *(στι) (mee)* stee. **c'ly** *(κως) (stee)* kos. **D**

Staff 6: re - sent *κο - νι - ko - νεe*. **C** **D** the *και keh*.

Cherubic Hymn - Plagal First Mode - Gregory

The musical score consists of six staves of music in G clef, mostly in common time, with some measures in 2/4. The lyrics are in both Greek and English, with some words written in full and others in Romanized form. Red annotations indicate specific notes: 'G' at the beginning of the first staff, 'A' at the end of the first staff, 'D' above the second staff, 'E' above the third staff, 'G' above the fourth staff, 'D' above the fifth staff, 'Un.' (Unterline) above the sixth staff, 'A' above the seventh staff, and 'D' above the eighth staff.

Staff 1: Che - - - ποι - - -
τη - - - ο - - - ποι - - -
tee - - - zo - - - pee - - -

Staff 2: - - - the Che - - - ru - - bim
ω και τη ζω - o - - ποι - ω - - - (υω)
o keh tee zo - o - - - pee - o - - - (no)

Staff 3: and chant
Τρι - α - - - - -
Tree - ah - - - - -

Staff 4: and chant
Τρι - α - - - - δι -
Tree - ah - - - - dhee -

Staff 5: the thrice - ho - - - ly - hymn -
τον τρι - σα - - - γι - ov - ν -
ton tree - sah - - - yee - on - ee -

Staff 6: to - the life - giv - - - ing - Trin - - -
μνον - προ - σα - - - δο - προ - - - σα -
mnon - pro - sah - - - dho - pro - - - sah -

Staff 7: i - ty -
δον - τες -
dho - ndes -

Staff 8: now -
πα - σαν - την - βι - ω -
pah - san - teen - vee - o -

Staff 9: lay - a - side
τι - - - κην -
tee - - - keen -

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A **A** **D**

X X ev - 'ry — earth — ly — care,
 α - πο - θω — με — θα — με — ρι — μναν
 ah - po - tho - meh - thah - meh - ree - mnan

that we may receive the King of all
 ώς τὸν Βασιλέα τῶν ὅλων ὑποδεξόμενοι
 os ton va-see-leh-ah ton o-lon ee-po-dhek-so-men-ee

*For brevity, the words in parentheses
may be chanted in a monotone, or as
follows if time allows:*

A **A** **G** **D**

X X that we may — re - ceive X X X X X X X X X X X X
 ως τὸν βα - σι - λε - α τῶν ο - λων λα - νον - ει - πο -
 os ton vah - see - leh - ah ton o - lon ee - po -

D

the — King — of — all
 δε - ξο - με - νη
 dhek - so - meh - nee

After the Great Entrance:

D **A** **D**

in - vis - i - bly es - cor - ted — by
 ταις αγ - γε - λι - καις α - ο - πα - τως δο - ρυ -
 tes ah - nge - lee - kes ah - o - rah - tos dho - ree -

the — an - ge - lic — or -
 φο - ρου - με - νον — τα -
 fo - roo - meh - non — tah -

Cherubic Hymn - Plagal First Mode - Gregory

(continue with anaphora
on page 339 or 343)

Ἡ Βυζαντινὴ μουσικὴ εἶναι ἡ μουσικὴ ποὺ
ἔχει ἱερότητα καὶ ἀγιοσύνη καὶ γι' αὐτὸ μ'
αὐτὴ μπορεῖ νὰ προσευχηθεῖ ὁ Χριστιανός.
Τὸ αἴσθημα ποὺ νοιώθει, ὅποιος εἶναι σὲ
θέσι νὰ τὴν καταλάβει, λέγεται κατάνυξη.
Οἱ λέξεις μ' αὐτὴ παίρνουνε τὴν πιὸ δυνα-
τὴ ἔκφρασή τους. Ἡ μουσικὴ αὐτὴ εἶναι τὸ
φυσικὸ ντύσιμό τους.

-Φώτιος Κόντογλου

Byzantine music is the only music that has sacredness and sanctity, and for this reason a Christian can pray with it. The feeling caused by chanting--if you are in a position to comprehend it--is called compunction. The words find their strongest expression in Byzantine music, because it is their natural raiment.

-Photios Kontoglou