

Gordon Thornett

CHERUBIC HYMN

“Let all mortal flesh keep silence.”

**FOR MIXED CHOIR (SATB)
ORGAN AND ORCHESTRA
[or CHOIR + ORGAN]
with Fanfare**

VOCAL SCORE

(Organ Prelude available separately)



2018

Gordon Thornett

CHERUBIC HYMN

“Prelude and Cherubic Hymn” was commissioned by the John F Kennedy School in Berlin, to mark the 25th anniversary of their Advent services held in Berlin Cathedral every year. It was performed by joint choirs, drawn from students, parents and staff, together with choir members from the American Church in Berlin on 29 November 2017. The accompaniment was provided by the John F Kennedy School Orchestra.

The piece is built around the ancient hymn, “Let all mortal flesh keep silence”. After an opening fanfare-like section (played by brass instruments if the orchestral accompaniment is used), the hymn starts gently, with sopranos singing in unison, a cappella (or with accompanying oboe), with successive verses using contrasting choral forces to reflect the words. The music builds to a big climax, with a return of the fanfare opening, for the final verse, “At his feet the six-winged seraph”, ending with joyful “Alleluia”.

The piece may alternatively be performed without orchestra, using just organ or other keyboard instrument for accompaniment. In this case, it is suggested that the first six bars be omitted - and also the reprise of this passage (i.e. the first six bars at rehearsal letter F).

PLEASE NOTE The orchestral score and parts are obtainable from Swirly Music. The catalog number is **GTT-028B**.

The original performance included an organ prelude, which served as a processional, as the choirs took their places in the Cathedral. This was built around the fanfare motif, along with a number of hymn tunes associated with Advent. The prelude, which can also be used as a stand-alone Advent piece, can be ordered separately if desired. (ref. GTT-029 - duration about 3’ 50”)

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Available from Swirly Music
Catalog No. GTT-028A

Choir
Piano

Prelude and Cherubic Hymn

incorporating "Let all mortal flesh keep silence"
Part 2: - Choir (SATB) and Orchestra

Gordon Thornett

Andante ♩ = 72

Andante ♩ = 72

V.S.

6 - - - - **Meno mosso** ♩ = 60

10 **Vln. I**

solo strgs.

A

Choir, Piano

3

14

All Sopranos & Altos

f *expressively*

[long]

1. Let all mor-tal flesh keep_ si - lence, and with fear and trem - bling_ stand;

A

S/A (unacc or +ob.)

[long]

strgs

p

16

pon-der no-thing earth - ly - mind - ed, for with bless-ing in his__ hand,

(pizz.)

ww.

*mf**mf*

V.S.

18

Christ our God to earth de - scend - eth, our full hom-age to de - mand.

22

TUTTI
mf

Christ our God to earth de - scend - eth, our full hom-age to de - mand.

B

mf

strgs

26

C
mf tenderly

2, King of kings, yet born of Mar - y, as of old on earth he stood,

C
+ ww.

mf

29

Lord of lords, in hu - man ves- ture, In the bod-y and the blood; he will give to all the

+ strgs.
p

32

faith - ful his own self for heav'n-ly food.

Vln. I

V.S.

Choir, Piano

Altos

36

f

3. Rank on rank the host of heav - en

f

T&B: Mm

D

mf

mf

38

S: as the light de - scend - eth

f

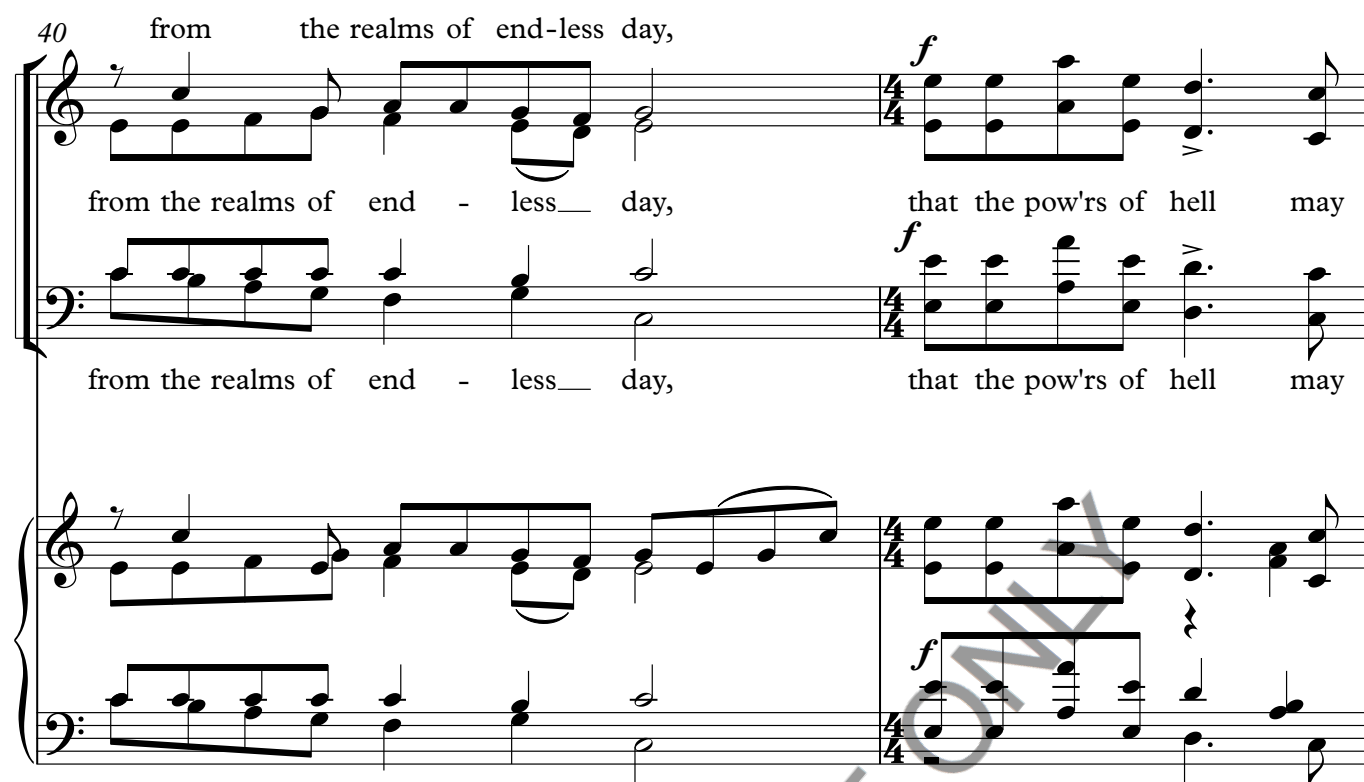
spreads its van-guard on the way, as the Light of light de - scend - eth

as the Light of light de - scend - eth

40 from the realms of end-less day,

from the realms of end - less day, that the pow'rs of hell may

from the realms of end - less day, that the pow'rs of hell may



42 van - ish as the dark-ness clears a - way.

van - ish as the dark-ness clears a - way.

timps.

mp

p



E

45

Musical score for measures 45-48. The vocal line (top staff) consists of whole rests. The piano accompaniment (bottom staff) features a melody in the right hand and a bass line in the left hand, both using eighth and quarter notes.

E

Ww.

Strgs.

oboe

*p**mp**mf*

Musical score for measures 49-52. The piano accompaniment (bottom staff) continues with a melody in the right hand and a bass line in the left hand. The woodwinds (Ww.) and strings (Strgs.) are indicated above the piano staff. The oboe part (top staff) is indicated above the woodwinds. Dynamics include *p*, *mp*, and *mf*.

49

Musical score for measures 53-56. The vocal line (top staff) consists of whole rests. The piano accompaniment (bottom staff) features a melody in the right hand and a bass line in the left hand, both using eighth and quarter notes. The score ends with a double bar line and repeat sign.

Musical score for measures 57-60. The piano accompaniment (bottom staff) continues with a melody in the right hand and a bass line in the left hand. The woodwinds (Ww.) and strings (Strgs.) are indicated above the piano staff. The oboe part (top staff) is indicated above the woodwinds. Dynamics include *p* and *mp*. The score ends with a double bar line and repeat sign.

Andante ♩ = 72

Choir, Piano

9

53

F

Musical notation for measures 53-54. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Both staves contain whole rests for measures 53 and 54.

Andante ♩ = 72

F

Musical notation for measures 55-56. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Measure 55: The top staff has a whole rest. The bottom staff has a piano accompaniment starting with a *mf* dynamic and a 'timps.' marking. Measure 56: The top staff has a bridge section marked 'br.' with a *f* dynamic. The bottom staff continues the piano accompaniment with a *f* dynamic.

55

Musical notation for measures 57-58. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Both staves contain whole rests for measures 57 and 58.

Musical notation for measures 59-61. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Measure 59: The top staff has a piano accompaniment starting with a *f* dynamic. The bottom staff has a piano accompaniment starting with a *f* dynamic. Measure 60: The top staff has a piano accompaniment with a *mf* dynamic. The bottom staff has a piano accompaniment with a *mf* dynamic. Measure 61: The top staff has a piano accompaniment with a *mf* dynamic. The bottom staff has a piano accompaniment with a *mf* dynamic. The notation includes triplets (marked '3') and a V.S. marking at the end of the measure.

V.S.

58

Pno. **molto rit.**

ff **f**

Maestoso ♩ = 60

G **ff**

62

4. At his feet the six - wing'd ser - aph, cher - u bim, with sleep - less_ eye,

ff

Maestoso ♩ = 60

G **ff**

ff

64

veil their fa-ces to the pres - ence, as with cease-less voice they cry:

66

S: Al-le lu - ia, Al - le - lu - ia, Lord most high, Lord most

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Lord most

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Lord most

69 high! **H** Tpt.

High!

H

73 *fff*

Al - le - lu - ia, Lord most high! _____

fff