

Cherubic Hymn

Mirko Kolarić (1910–1945)

Adagio *p*

Let us who mys-tic-'ly rep - re - sent, mys - tic - 'ly

pp

p

rep - re - sent the Che - ru - bim, and who sing the thrice -

f

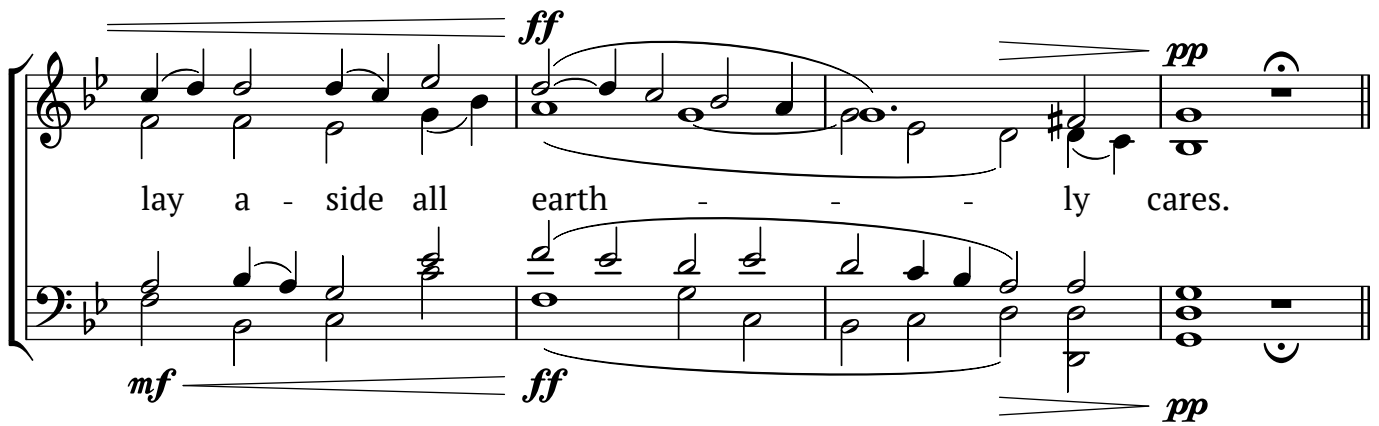
f

ho - ly hymn sing to the life - cre - a - ting Trin - i - ty,

pp

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

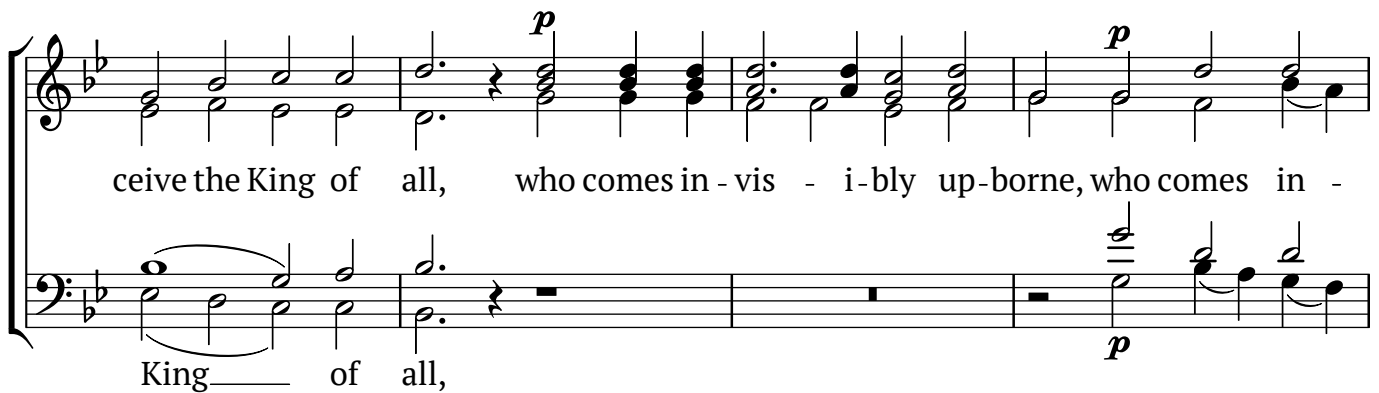
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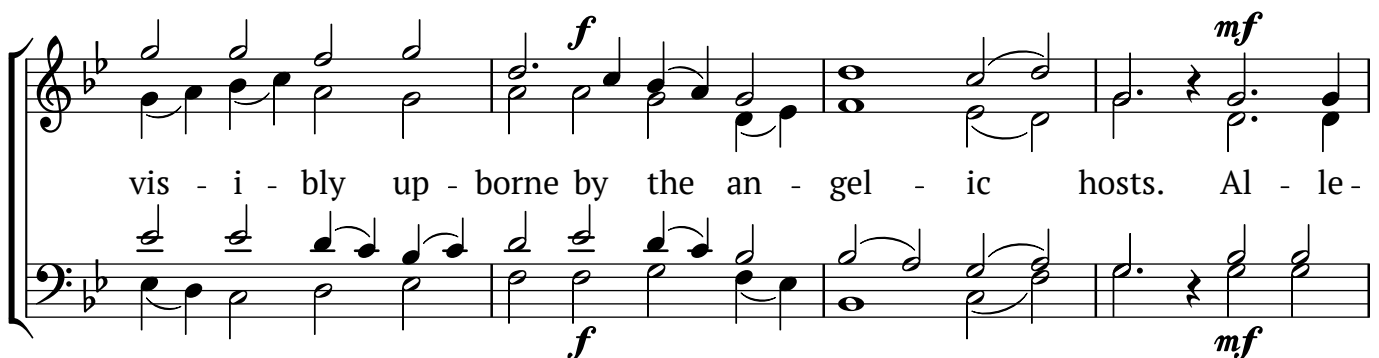
lay a - side all earth - - - ly cares.



A - - - men. That we may re-ceive, that we may re -
That we may re - ceive_____ the



ceive the King of all, who comes in - vis - i - bly up - borne, who comes in -
King_____ of all,



vis - i - bly up - borne by the an - gel - ic hosts. Al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

f

f

Detailed description: This is the first system of a musical score. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -' are placed between the staves. A dynamic marking of *f* (forte) appears above the first staff and below the second staff.

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

rit.

Detailed description: This is the second system of the musical score. It continues with two staves, treble and bass clefs. The lyrics 'lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' are placed between the staves. A dynamic marking of *rit.* (ritardando) is placed above the final measure of the treble staff. The system concludes with a double bar line.