

Klara Mlakar

Cherubic Hymn  
Херувимская песнь  
[Heruvimskaya pesn']

for mixed choir (SATBdiv) unaccompanied /  
для смешанного хора (SATBdiv) а капелла



Ambrož Čopi  
Choral Series

AČCS 026



## ABOUT THE PIECE

Cherub is one of the angels and has many different roles.  
He is depicted as having two pairs of wings and four faces:  
a lion (representative of all wild animals),  
an ox (domestic animals),  
a human (humanity),  
and an eagle (birds).

In my mind, the image of cherubim is very complex as well as multilayered.  
The mysteriousness of Cherub inspired me to write a piece that seeks to capture the energy of extraterrestrial parallel worlds and duality of divine beings. I am also interested in the human perception of Cherub; to us, they are magnificent and beautiful but at the same time also wrapped in a veil of intimidating unknowingness.

The piece is divided into four different parts as a link to often repeated number four in Cherubs' appearance (four different heads, four wings,...). At the beginning, the duality of two different worlds, earthly and unearthly, is very evident, mostly through use of two different "languages". There is an ordinary singing that represents the language of humanity and on the other hand, there are spoken and whispering parts as a representative for angelic language. Latter represents the language that is hard to understand to humanity nowadays and can be understood only when humanity "lay aside all earthy cares" ("Vsakoye nynye zhityeskoye otlozhim popycheniye"). When we realise this, the urgent wish to relief yourself from all the worries is established. It is soaked with high tension like the torment of freeing yourself from the straitjacket. Only then we have a space in us to receive the Lord. Ready to receive, the apocalyptic praise of the God with bittersweet taste is revealed to us. The Earth we know is destroyed, but the sky glows with the light of celestial beings, led by the Lord. In the final part of the piece, there is the final reminder of invisible accompaniment of Cherubim.

Regardless the chaos of the apocalypse,  
Cherubim are peaceful, faithful and genuine companions of the Lord.

Klara Makar

# Cherubic Hymn

## Херувимская песнь

### [Heruvimskaya pesn']

for mixed choir (SATBdiv) unaccompanied /  
для смешанного хора (SATBdiv) а капелла

Izhe kheruvimy tayno obrazuyushche,  
i zhivotvoryashchey Troitsye trisvyatuyu pyesn' pripyevayushche,  
vsyakoye nynye zhityeskoye otlozhim poruyecheniye.  
(Amin.)

Yako da Tsarya vsyekh podmyem,  
angelskimi nyevidimo dorinosima chinmi.

Иже херувимы тайно образуше,  
и животворящей Троиць трисвятую пѣснь припѣваюше,  
всякое нынѣ житейское отложимъ полеченіе.  
(Аминь.)

Яко да Царя всѣх подыместъ,  
ангельскими невидимо дори-носима чинми.

Orthodox Hymn *Herouvikon* / *χερουβικόν* (Gr.),  
Text in [Old] Church Slavonic (Russian variant)

music by Klara Mlakar (born 1999)  
written in 2021

SENZA MISURA  
**Calmo misteriozo** ♩ = 55  
approx. 10''-16''

whispering (♩ = cca. 58)  
approx. 6''

Soprano I  
Soprano II  
Alto I  
Alto II  
Tenor  
Bass

(n) - I - zhe...  
(н) И - же...

The syllable "(n)" should be left out with the repetition of a pattern.

i - zhe...  
и - же...

I - zhe, hh rr ff...  
И - же, хх рр фф...

k,k,k,...  
К,К,К,...

\*1 Each at their own tempo, starting to divide from the very beginning.

\*2 There are 3 different types of special note heads; 1) speak-like 2.) 50% air: 3) 100% air

\*3 Exhale in the frame of written dynamics with repetitive sounds from the lyrics. Each at his/her own tempo from very fast to slow with the same beginning, but with different ending. Following rests can be ignored for the sake of one exhale frame.

9 ♩ = cca. 76

S I (n) \_\_\_\_\_  
(H) \_\_\_\_\_

S II i - zhe...  
и - же...

A I ...khe - ru - vi - - му, i - zhe khe - ru - vi - му...  
...хе - ру - ви - - мы, и - же хе - ру - ви - мы...

A II ...khe - ru - vi - - му...  
...хе - ру - ви - - мы...

T

B I \*3 ex. *mp*  
h,h,h,...  
x,x,x,...

B II \*3 ex. *mp*  
h,h,h,...  
x,x,x,...

**ASTRUM**

\*2 *p*  
I - zhe, hh rr ff...  
И-же, хх рр фф...

*pp* *mp*  
ff... k,k,k  
фф... ккк,

15

S I (n) \_\_\_\_\_ o - bra - zu - yu - shche,  
(H) \_\_\_\_\_ о - бра - зу - ю - ше,

S II khe - ru - vi - му, o - bra - zu - yu - shche,  
хе - ру - ви - мы, о - бра - зу - ю - ше,

A *mp* ...tay - no o - bra - zu - yu - shche, tay - no o - bra - zu - yu - shche,  
...тай - но о - бра - зу - ю - ше, ...тай - но о - бра - зу - ю - ше,

T

B \*5 *pp* between speaking and whispering  
Izhe kheruvimy тайно образуешь,  
Иже херувимы тайно образующе,

\*6 (...Izhe kheruvimy. /  
...Иже херувимы.)  
(...kheruvimy. / херувимы.)  
(...тайно образуешь. /  
...тайно образующе.)  
(...образуешь. / ...образующе.)

\*2 See page 3.

\*3 Exhale in the frame of written dynamics with repetitive sounds from the lyrics. Each at his/her own tempo

from very fast to slow with the same beginning, but with different ending. Following rests can be ignored for the sake of one exhale frame.

\*4 Exhale in the frame of written lengths and dynamics with repetitive sounds from the lyrics. Each at his/her own tempo from very fast to slow.

\*5 Each singer prays the text in his own tempo, very quietly and constantly on the edge between speaking and whispering.

\*6 Ending of the prayer (bar 19); there are few possibilities, depending on the word you are speaking exactly at the first beat of the bar 19:

a) If you are speaking the word "Izhe", you should say it entirely and add the word "kheruvimy" after it and then finish with speaking.

b) If you are speaking the word "kheruvimy" or "obrazuyushche", you should say it entirely and then finish with speaking.

c) If you are speaking the word "тайно", you should say it entirely and add the word "obrazuyushche" after it and then finish with speaking. ♩ = 76

21 **Largamente** (♩ = cca. 66)

S I i... и...  
 S II i... и...  
 A i... и...  
 T zhi vo-tvor - ya - shchey Tro - y - tsye, жи-во-твор - я - шей Тро-й - цѣ,  
 B zhi vo-tvor - ya - shchey Tro - y - tsye, жи-во-твор - я - шей Тро-й - цѣ,

tri-svya - tu - yu - - svya - tu - yu, pri -, три-свя - ту - ю - - свя - ту - ю, при -,

...tri - svya - ...три - свя -

ASTRUM

S I - tu - yu pri-rye - va - yu - shche, pri - rye - va - - - yu - - shh - ee...  
 - ту - ю при-рѣ - ва - ю - ще, при - рѣ - ва - - - ю - - шх - ee...

S II - tu - yu pri-rye - va -, pri - - rye - va - - - yu - - shh - ee...  
 - ту - ю при-рѣ - ва -, при - - рѣ - ва - - - ю - - шх - ee...

A I - tu - yu pri-rye - va - yu - shche, pri - rye - va - - - yu -,  
 - ту - ю при-рѣ - ва - ю - ще, при - рѣ - ва - - - ю -,

A II - tu - yu pri-rye - va -, pri - - rye - va - - - yu -,  
 - ту - ю при-рѣ - ва -, при - - рѣ - ва - - - ю -,

T pri - rye - va - - yu - shche, Тро - у - tsye pri - rye - va - yu -  
 при - рѣ - ва - - ю - ще, Тро - й - цѣ при - рѣ - ва - ю -

B I pri - rye - va - - yu - shche, Тро - у - tsye pri - rye - va - yu  
 при - рѣ - ва - - ю - ще, Тро - й - цѣ при - рѣ - ва - ю

B II ...rye... AEIUO.  
 ...рѣ... AEIUO.

\*7 Soft, gradual transitions; 1.) from the vowel "i" to random and slow "AEIUO" vowels; 2.) from ord. (ordinary) to the consonant "n" (n), which should be sung with open mouth and a relaxed tongue that does not touch the soft palate but simply rests behind the lower teeth.

\*8 Change the vowels very slowly, randomly and gradually.

\*9 Producing overtones; freely change the vowels that produce different overtones with mouth half opened. The curve above the fundamental note indicates this way of singing and not the exact heights of overtones. Text AEIUO is not meant as the lyrics, but rather as an indicator of ad libitum change of mouth position in order to produce different overtones.

\*10 Glissando that starts at the first beat of bar 29 and ends at the last beat of bar 29.

\*11 Exhale in the frame of the written lengths.  
Last note is held until the singer is out of air.

31 *gliss.* *p* *mf*

S *gliss.* *p* *mf*

A *p* *sub. pp*

T *p* *mf*

VI *p*

VI *p ex.* *gliss.*

р,р,р...  
П,П,П...  
vsya-ko - ye zhi - tye - sko - ye...  
вся - ко - е жи - тей - ско - е...

n → i → n → ye  
н → и → н → ье

- shche,  
- ще,  
- shche,  
- ще,  
shh ee shh ee...  
шх ее шх ее...

o - tlo - zhim...  
о - тлю - жимь...

**ASTAUM**

37 **Affettuoso** *pp* *mp* *pp* *mp > pp*

S *pp* *mp* *pp* *mp > pp*

A *p*

T *p*

A - mi - (n)...  
А - ми - (нь)...

...vsya - ko - ye o - tlo - zhim po - - rye - che  
...вся - ко - е о - тлю - жимъ по - - рые - че -  
...по - - пе - че -

**ASTAUM**

42 **Pesante** *mp* *mp* *mp* *mp*

S *mp* *mp* *mp* *mp*

A *mp* *mp* *mp* *mp*

T *mp* *mp* *mp* *mp*

B *mp*

- ni - ye, o - - - - zhi - tye - sko - - - - ye  
- нѣ - е, о - - - - жи - тей - ско - - - - е

- che - ni - - - ye,  
- че - нѣ - - - е,  
- che - ni - - - ye  
- че - нѣ - - - е

o - tlo - zhim, o - - - - tlo -  
о - жимъ, о - - - - тлю -

- tlo - - zhim,  
- тлю - - жимъ,

**ASTAUM**

zhi - tye - sko - - - - ye  
жи - тей - ско - - - - е

\*12 Each at their own tempo, starting to divide from the very beginning, with gradual changes of vowels.

47

*f* *rit.*

S  
- zhim, o - - - tlo - zhim, o - tlo - zhim, o - - - tlo -  
- ЖИМЪ, о - - - тло - жимъ, о - тло - жимъ, о - - - тло -

A  
o - tlo -  
o - тло -

T  
o - - tlo -  
o - - тло -  
o - - tlo -  
o - - тло -

B  
o - tlo -  
o - тло - жимъ, по-пе-че-ни - е,

o - tlo - zhim, o - tlo - -  
o - тло - жимъ, o - тло - -

o - tlo - zhim, o - tlo - -  
o - тло - жимъ, o - тло - -

**ASTRUM**



SENZA MISURA  
Calmo misterioso

♩ = сса. 66

53

*p* *mp* *pp*

S  
- zhim.  
- жимъ.

A  
- zhim.  
- жимъ.

T  
- zhim.  
- жимъ.

В I  
- zhim.  
- жимъ.


В II  
- zhim.  
- жимъ.

\*1 *mp* approx. 9"  
Ya - ko da Tsar-ya...  
Я - ко да Цар-я...

(n) khe - ru -  
(н) xe - ру -

khe - - ru -  
xe - - ру -

khe - - ru -  
xe - - ру -



rit.

turn the page quietly *before* the rest

59

S

\*8 ord. —

A

- vi - - - - - my,  
- ви - - - - - му,

\*8 c

T

khe - ru - vi - n  
xe - ru - vi - m

ASTAUM

B I

\*8 ord. → n

- vi - - - - - my, khe - ru - vi - - - - - my, a...  
- ви - - - - - мы, xe - ru - vi - - - - - мы, a...

*mp*

B II

...khe - ru - vi - - - - - my, tay-...  
...xe - ru - vi - - - - - мы, тай-...

\*13

- \*13 BII can be sung
- 1.) by one singer;
  - 2.) by the group of 2 or more singers (as long as the colour of the voices is still round as a whole);
  - 3.) an octave higher; when it gets too low (see grace notes).

SENZA MISURA

65 **Giacoso** (♩ = cca. 125)

S II

\*14 CANON a x in ♩

*p*

1. 2. 3. 4. 5. 6.

Ya-ko, ya-ko da Tsar - ya. \_\_\_\_\_  
Я - ко, я - ко да Цар - я. \_\_\_\_\_

A I

\*14 CANON a x in ♩

*p*

1. 2. 3. 4. 5. 6.

Ya-ko da Tsar - ya, \_\_\_\_\_ Tsar - ya.  
Я - ко да Цар - я, \_\_\_\_\_ Цар - я.

A II

\*14 CANON a x in ♩

*p*

1. 2. 3. 4. 5. 6.

Ya-ko da \_\_\_\_\_ Tsar - ya. \_\_\_\_\_  
Я - ко да \_\_\_\_\_ Цар - я. \_\_\_\_\_

T

\*15

*mp*

Ya...  
Я...

B

\*15

*mp*

Ya...  
Я...

\*14 Canon a x (x = the number of singers per voice). Singers should be one quarter note apart. If there is less than 6 singers per voice, then the cell is over and you should be moved on the next bar with canon. If there is more than 6 singers per voice, the cell can be extended until all the voices enter with canon. The end result should be constantly added voices in the one quarter note space, beginning with A II, continued with A I and then SII. Breathe at the end of your canon cell- you should never disturb the established rhythm of eighth notes. SI is added in the same principle of the Canon a x, except the entrances; they are every half note.

\*15 T&B entrance is somewhere in the middle of SII cell- based on conductor's feeling. Singer in the middle begins with singing and then gradually all the other men voices are added in the direction from the middle (inside: I) to the edges (E) of choir:



\*14 *mp* 68 1. 2. 3. 4. 5.

*gliss.* *gliss.* *gliss.*

S I o - - tlo - zhim...  
o - - тло - жимъ...

S II

A I

A II

T

B

**ASTAUM**

*f* *f* *f* *f* *f* *f*

Allegro energico (♩ = cca. 92)

Ya -  
Я -

Ya -  
Я -



74 *mf* *f*

S Ya - - - - - ko, ya - ko da Tsar-, ya - ko da Tsar -  
Я - - - - - ко, я - ко да Цар-, я - ко да Цар -

A *mf* *f*  
Ya - - - - - ko, ya - ko Tsar - ya, Tsar -  
Я - - - - - ко, я - ко Цар - я, Цар -

T *f*  
- ko da Tsar-, ya - ko da Tsar - ya, ya - ko da  
- ко да Цар-, я - ко да Цар - я, я - ко да

B *f*  
- ko da Tsar-, ya - ko da Tsar - ya, ya - ko da  
- ко да Цар-, я - ко да Цар - я, я - ко да

78 *mf* *f*

S  
- уа, уа - - ко, уа - ко да Tsar-, уа - ко да Tsar-  
- я, я - - ко, я - ко да Цар-, я - ко да Цар-

A  
- уа, уа - - ко, уа - ко Tsar - уа, Tsar -  
- я, я - - ко, я - ко Цар - я, Цар -

T  
уа - ко да Tsar-, уа - ко да Tsar-, уа - - ко, уа - ко да,  
я - ко да Цар-, я - ко да Цар-, я - - ко, я - ко да,

B  
уа - ко да Tsar-, уа - ко да Tsar-, уа - - ко, уа - ко да,  
я - ко да Цар-, я - ко да Цар-, я - - ко, я - ко да,

82 *mf*

S  
- уа, vsyekh - у - - - муем, pod -  
- я, всѣх - ы - - - мемь, под -

A  
- уа, vsyekh - у - - - муем, pod -  
- я, всѣх - ы - - - мемь, под -

T  
уа-ко да Tsar-, уа-1 - муем, pod - у-муем Tsar -  
я - ко да Цар-, я - 1 - мемь, под - ы-мемь, Цар -

B  
уа - ко да Tsar-, уа - ко vsyekh pod - - у - - - муем, pod - у-муем Tsar -  
я - ко да Цар-, я - ко всѣх под - - ы - - - мемь, под - ы-мемь, Цар -

**ASTRUM**

Allargando (♩. = cca. 76)

87 *ff*

S  
- у - - - муем ан - гел-, а  
- ы - - - мемь ан - гель-, а

A  
- у - - - муем ан - гел-, ан - гел - ски - ми, а  
- ы - - - мемь ан - гель-, ан - гель - ски - ми, а

T  
- уа vsyekh pod - у-муем, ан - гел-, ан - - - - гел - ски - ми,  
- я всѣх под - ы-мемь, ан - гель-, ан - - - - гель - ски - ми,

B  
- уа vsyekh pod - у-муем, ан - гел-, ан - - - - гел-, а  
- я всѣх под - ы-мемь, ан - гель-, ан - - - - гель-, а

Affettuoso, più lento (♩ = cca. 70)

93

*p* whisper very quietly

S II Angelskimi nyevidimo...  
Ангельскими невидимо...

S II *p* do - (n)  
до - (н)

A *sub. mp* an - - an - - *p* ri - (н)  
ан - - ан - - ри - (н)

T *sub. mp* an - - an - - *p* no - (н)  
ан - - ан - - но - (н)

B *mf* a... an - - a... ан - - *p* mi... mi...  
а... ан - - а... ан - - ми... ми...

**ASTAUM**

- - - - - 1 СЛЪ - СКИ - МИ, ...СКИ - - - - - ми...  
ан - гел - ски - - - ми, ...ски - - - - - ми...  
ан - гел - ски - - - ми, ...ски - - - - - ми...

approx. 7"

S I

S II

A chin - mi. *pp*  
чин - ми.

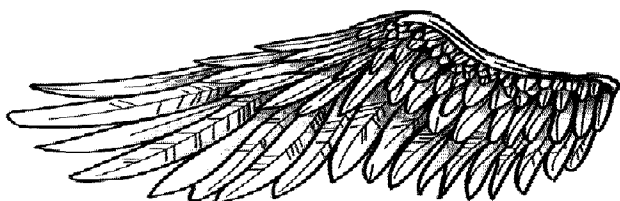
A chin - mi.  
чин - ми.

T *p* si - (n) chin - mi. *pp*  
си - (н) чин - ми.

T ma - (n) chin - mi.  
ма - (н) чин - ми.

B *pp* very quietly, somewhere between speaking and whispering

...dorinosima chinmi.  
...дори-носима чинми.



**MLAKAR KLARA**, rojena leta 1999, je študentka kompozicije in glasbene teorije na ljubljanski Akademiji za glasbo v razredu prof. Vito Žuraja. Poleg študija obiskuje pouk orgel v Zavodu sv. Stanislava v Šentvidu pri Daliborju Miklavčiču in je članica Komornega zbora Konservatorija za glasbo in balet Ljubljana pod vodstvom Ambroža Čopi.

Svojo glasbeno pot je začela v domačem zboru Sv. Peter Radeče in v Glasbeni šoli Laško-Radeče z igranjem violine in klavirja, nadaljevala pa na Konservatoriju za glasbo in balet v Ljubljani s smerjo glasbeni stavek, kjer sta bila njena prva mentorja kompozicije Vitja Avsec in Katarina Pustinek Rakar. Zaključila je tudi pouk klasičnega petja na nižji stopnji pri Mateji Arnež Volčanšek.

Redno se udeležuje se dodatnih izobraževanj (Poletni glasbeni tabor v Murski Soboti (2017-2019), Orkestrska dirigentska šola v okviru JSKD in ZSG (2015)), svoje znanje pa poglobljala pri priznanih skladateljih, kot so Dušan Bavdek, Nenad Firšt, Marko Mihevc in Gary Carpenter. Udeležuje se tekmovanj iz solfeggia (TEMSIG 2015/2016, MTS/ISC 2019), kjer dosega vidne rezultate.

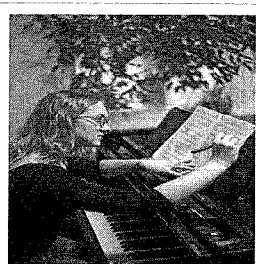
V juliju 2019 je bila kot komponistka del Sonc festivala, mednarodnega festivala komorne glasbe, ki ga vodita violinistka Tanja Sonc in homist Boštjan Lipovšek. V okviru cikla Sozvočje svetov je Komorni godalni orkester Slovenske Filharmonije novembra 2019 izvedel njeno skladbo *The Annunciation (Marijino ozanjenje)*. V študijskem letu 2019/2020 je del Classwork projekta z Ensemble Recherche iz Freiburga.

**MLAKAR KLARA**, born in 1999, is a student of composition and music theory at the Academy of Music in Ljubljana, Slovenia in the class of prof. Vito Žuraj. In addition to his studies, he also attends organ lessons at the St. Stanislav Institution at Šentvid near Ljubljana with Dalibor Miklavčič and is a member of the Chamber Choir of the Ljubljana Conservatory of Music and Ballet under the leadership of Ambroz Čopi.

She began her musical career in the St. Peter Radeče Parish Choir and at the Laško-Radeče School of Music playing violin and piano, and continued at the Conservatory of Music and Ballet in Ljubljana, studying musical composition, where her first mentors were composers Vitja Avsec and Katarina Pustinek Rakar. She also completed the lessons of classical singing at the lower level with Mateja Arnež Volčanšek.

She regularly attends additional music courses (Summer Music Camp in Murska Sobota (2017-2019), Orchestra Conducting School within JSKD and ZSG (2015)) and deepens his knowledge with renowned composers such as Dušan Bavdek, Nenad Firšt, Marko Mihevc and Gary Carpenter. She participates in solfeggio competitions (TEMSIG 2015/2016, MTS / ISC 2019), where she achieves visible results.

In July 2019, as a composer, she was part of the Sonc Festival, an international chamber music festival run by violinist Tanja Sonc and hornist Boštjan Lipovšek. As part of the Sozvočje svetov / Consonance of the Worlds cycle, the Slovene Philharmonic Chamber String Orchestra performed her composition *The Annunciation* in November 2019. During the 2019/2020 academic year, she is part of the Classwork project with the Freiburg Ensemble Recherche.



**MLAKAR KLARA**  
Osebni arhiv avtorja /  
Author's Personal Archive

*Izhe kheruvimy tajno obrazuyushche,* Иже херувимы тайно образующе,  
*i zhivotvoryashchey Trojtsy* и животворящей Тройць  
*trisyvatuyu pyesn' prip'yevayushche,* трисвятую пѣснь припѣвающе,  
*vsyakoye nynye zhityeskoye otlozhim popyecheniye.* всякое нынѣ житейское отложимъ попечение.  
(Amin.) (Аминь.)

*Yako da Tsarya vsyekh podymem,* Яко да Царя всѣхъ подыmemъ,  
*angelskimi nyevidimo dorinosima chinmi.* ангельскими невидимо дори-носима чинми.

*We who mystically represent the Cherubim,* Tako kot Kerubi, skozi nas skrivnostno predstavljani,  
*and who sing to the Life-Giving Trinity* oživljujoči Trojci pojemo  
*the thrice-holy hymn,* trikrat sveti spev,  
*let us now lay aside all earthly cares.* zdaj opustite vsako zemeljsko skrb.  
(Amen.) (Amen.)  
*That we may receive the King of all,* Da bi mogli sprejeti Kralja vseh,  
*escorted invisibly by the angelic orders.* ki prihaja nevidno nepremagljiv z angelskimi trumami.

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June 30, 2021

Dvorana Lucijana Marije Škerjanca / The Lucijan Marija Škerjanc Hall; KGBL, Ljubljana, Slovenia  
The Chamber Choir of the Ljubljana Conservatory for Music and Ballet, Slovenia; Ambroz Čopi, conductor



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