

Hymn to the Theotokos

17-B

Op. 41, No. 11

Peter I. Tchaikovsky
(1840 - 1893)

Arranged & adapted into English by
Archpriest James C. Meena
(1924 - 1995)

Revised edition by Christopher Holwey

Adagio

Soprano

Alto

Tenor

Bass

p It is tru - ly meet, it is tru - ly meet,

p It is tru - ly meet, it is tru - ly meet,

p It is tru - ly meet,

p It is tru - ly meet,

it____ is tru - ly meet to bless thee, O The - o - to -

it____ is tru - ly meet to bless thee, O The - o - to

it____ is tru - ly meet to bless thee, O The - o - to -

it____ is tru - ly meet to bless thee, O The - o - to -

17-B

Hymn to the Theotokos Tchaikovsky/Meena

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The time signature changes between common time and 8/8. The lyrics are written below the notes, corresponding to the musical phrases. The score includes dynamic markings such as **f** (fortissimo) and **ff** (fortississimo). Measure numbers are present at the beginning of each staff.

Top Staff (Treble Clef):

- Measures 1-4: "kos, **f** who art____ ev - er bless'd and all -"
- Measures 5-8: "kos, **f** who art____ ev - er bless'd and all -"
- Measures 9-12: "kos, **f** who art____ ev - er bless'd"
- Measures 13-16: "kos, **f** who art____ ev - er bless'd"

Bottom Staff (Bass Clef):

- Measures 17-20: "blameless and the moth-er of our God. **ff** More"
- Measures 21-24: "blameless and the moth-er of our God."
- Measures 25-28: "and all - blame - less moth - er of____ our God."
- Measures 29-32: "and all - blame - less moth - er of our God."

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The musical score consists of four staves of music in G clef, 4/4 time. The first three staves are in common time, while the fourth staff is in 8/8 time. The lyrics are written below the staves, corresponding to the musical phrases. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as **ff** (fortissimo). The lyrics describe the Theotokos as more honorable than the cherubim, and more glorious than the angels.

hon'-ra-ble than the cher - u - bim, more hon'-ra-ble than the
ff More hon'-ra-ble than the cher - u - bim, more hon'-ra - ble
ff More hon - or - a - ble, more
ff More hon - 'ra - ble

cher - u - bim, _____ **ff** and more glo - - -
than the cher - u - bim, and more glo - - -
than the cher - u - bim, **ff** and more
more hon - 'ra - ble and more glo - ri - - - ous be - - yond com - -

17-B

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dim.

ri - ous be - yond com - pare than the ser - a -
dim.
ri - ous be - yond com - pare than the ser - a -
dim.
glo - i - ous be - yond com - pare than the ser - a -
dim.
pare____ be - yond com - pare than the ser - a -

p

phim, who with - out stain, who with - out stain
p
phim, who with - out stain, who with - out stain
p
phim, who with - out stain, who with - out stain
p
phim, who with - out stain, who with - out stain*

phim, who with - out stain, who with - out stain

(* Tchaikovsky has this bass note as a B-flat, not a B-natural.)

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17-B

cresc.

bear-est God the Word, and art tru - ly The - o - to -
cresc.

bear-est God the Word, and art tru - ly The - o - to -
cresc.

bear-est God the Word, and art tru - ly The - o - to -
cresc.

bear-est God the Word, and art tru - ly The - o - to -

f

f

kos: we mag - ni - fy _____ **p** thee, we mag - ni -

f

kos: we mag - ni - fy _____ **p** thee, we mag - ni -

f

8 kos: we mag - ni - fy _____ thee,

f

kos: we mag - ni - fy _____ thee, we

17-B

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fy thee, we mag - ni - fy thee,

thee, *
fy thee, we mag - ni - fy thee, *
we mag - ni - fy thee,

p we mag - ni - fy thee,
mag - ni - fy thee,

mag - ni - fy thee.

mag - ni - fy thee.

mag - ni - fy thee.

(* The tenors may sing an upper C if low C is too low. If so, split the bass part to have upper bass on the low C.)