

# Behold, the Bridegroom Comes

**RIMSKY-KORSAKOV, Nikolai Andreyevich** (b. 1844, Tikhvin; d. 1908, Lubensk Estate, near Luga, Pskov District)—began writing church music upon his appointment in 1883, together with Miliy Balakirev, to head the Imperial Court Chapel in St. Petersburg. Altogether he wrote forty choral works for the Russian Orthodox Church: fourteen titles were published in two series in 1884 and 1886, respectively; a setting of “*Ťebě Bóga hváľim*” [Te Deum laudamus] appeared in 1893; and a collection of 25 more works was published posthumously in 1913 by Evstafy Azeyev.

In his sacred choral works Rimsky-Korsakov made extensive use of authentic chant melodies as well as melodies he himself composed in the style of chant. The polyphonic treatment of the melodies is quite varied and innovative. Some melodies serve as motives for imitative counterpoint, while others are harmonized homorhythmically, using a thick choral texture replete with doublings. The harmony is often modal, preserving the archaic flavor of the chant. The present setting constitutes a set of variations in which the iterations of the Kievan Chant melody (marked in the score with Roman numerals) are presented in an array of different choral textures.

“Behold, the Bridegroom Comes” is the Troparion sung at the Orthodox Matins of Great and Holy Monday, Tuesday, and Wednesday (popularly known as “Bridegroom Matins”), when the services focus on Jesus’s parables of the “last days” (Matt. 23-25), including the parable of the wise and foolish virgins (Matt. 25:1-13); in the Orthodox Church’s theology, Christ is clearly identified as the bridegroom in the parable, who shall return at an unexpected time, as well as the “Bridegroom of the Church,” who sacrificially lays down his life for his beloved bride.

The present English adaptation is based upon the Russian first edition and the original-language edition with phonetics, available from Musica Russica. All the composer’s markings have been preserved. Tempo and expressions markings have been translated from Russian to their Italian equivalents; all editorial editions are enclosed in brackets.

Nikolai Rimsky-Korsakov (1844-1908)

Arrangement of Kievan Chant

English setting by Vladimir Morosan

**Moderato**

**I.**

Soprano

Al - le - lu - i - a, al - le -

Alto

Al - le - lu - i - a, al - le -

Tenor

Al - le - lu - i - a, al - le -

Bass

Piano

(for rehearsal only)

\*) In the triple rhythmic figures marked with a bracket the pulse of the quarter note remains constant.

Copyright © 2009, by Orthodox Music Press.

All rights reserved.



IV.

12

lu - i - a. Be - hold, the Bride-groom comes at mid - night,

lu - i - a. Be - hold, the Bride-groom comes at mid - night,

lu - i - a.

lu - i - a.

V.

16

and bless - ed is the ser - vant whom He shall find watch - ing; \_\_\_\_\_

and bless - ed is the ser - vant whom He shall find watch - ing;

and bless-ed is the ser - vant whom He shall find watch - ing; \_\_\_\_\_

and bless-ed is the ser - vant whom He shall find watch - ing;

20 VI. *p cresc.*

and, a - gain, un - wor - thy is the ser - vant whom He shall find

*p cresc.*

and, a - gain, un - wor - thy is the ser - vant whom He shall find

*p cresc.*

and, a - gain, un - wor - thy is the ser - vant whom He shall find

*p cresc.*

and, a - gain, un - wor - thy is the ser - vant whom He shall find

20

*p cresc.*

22 VII. *dim.* [ ] *p* \*) 5

heed - less. Be - ware, there - fore,

*dim.* *p* 5

heed - less. Be - ware, there - fore,

*dim.* *p* 5

heed - less. Be - ware, there - fore,

*dim.* *p* 5

heed - less. [ ] Be - ware, there - fore,

22 *dim.* *p*

\*) In the rhythmic figures marked "5" the pulse of the quarter note remains the same as it was before.

## VIII.

26

*p*

O my soul, do not be weighed

O my soul, do not be weighed

O my soul, do not be weighed

O my soul, do not be weighed

26

## IX.

29

*p*

down with sleep, lest you be given up to death,

down with sleep, lest you be given up to death,

down with sleep, lest you be given up to death,

down with sleep, lest you be given up to death,

29

X.

33 \*) *mf* and lest you be shut out of the King - dom; *p*

\*) *mf* and lest you be shut out of the King - dom; *p*

\*) *mf* and lest you be shut out of the King - dom; *p*

\*) *mf* and lest you be shut out of the King - dom; *p*

33 \*) *mf* *p*

XI.

37 *f* but rouse your - self, cry - ing:

*f* but rouse your - self, cry - ing:

*f* but rouse your - self, cry - ing:

*f* but rouse your - self, cry - ing:

37 *f*