

For the 2010 St. Olaf Chapel Choir Vespers

# Hymn of Light

*For perusal only.*  
from the Bridegroom Matins

SATB and soloist a cappella

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Prostopinije, 67  
Carpathian-Rus', Byzantine Chant  
arr. Christopher Aspaas (ASCAP)

Transliteration by Kevin Lawrence. Used by permission.

*freely*

Cher - tog \_\_\_\_\_ tvoi,

*hum or sing a neutral syllable ([u], [o], or [a]) throughout*

<sup>2</sup>

Spa - - - - - s'e moi,

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vi - zhdu u - kra - sh'e - nyi,

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4

i o - d'e-zhdu n'e i - mam da vni - du von:

5

pro-cv'e - ti o - d'e-ya - ni - e du - shi mo - ye - ya,

6

Sv'e - to - dav - che, i spa - si m'a.

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## PRONUNCIATION GUIDE

\* Vowels pronounced as in Latin.

\* This is the contemporary Russian pronunciation of Church Slavonic. I believe the music is Carpathian (Byzantine Catholic) though, so if preferred, the two words related to light (pro-cv'e-ti and Sv'e-to-dav-che, might be pronounced the Ukrainian way: pro-cvi-ti and Svi-to-dav-che)

\* ' + vowel = palatized vowel (m'a is about the same as mya)

\* y in "u-kra-sh'e-nyi" = Russian vowel *yery*, often described as the vowel in the second syllable of the English word "table"

## TRANSLATION

*I see your bridal chamber completely engulfed with light, O my Savior,  
and I do not have a wedding garment to enter and enjoy your brightness;  
fill the garment of my soul with light, and save me, O Lord, save me.*

## PERFORMANCE RECOMMENDATIONS

This setting makes for an excellent introit or processional with the choristers either in performance position or in the round. Begin with the tenors and basses in drone on the given pitches on either a hum or pure vowel such as [u] or [a]. All sopranos and altos should sing the melody in unison once through, followed by a tenor/bass soloist who should sing the melody from the back of the performance space and move forward while singing. The third and final iteration of the melody should be the sopranos and altos singing through each phrase in an aleatoric style. After the final release, one could move directly into an anthem such as *Tebye poyem* of Rachmaninoff. The key of this piece should be adjusted to fit the needs of the ensemble and program.