

- I. Analysis of the text
- II. Translation
- III. Proposal for music

I. Analysis of the text.

Let us have the Greek text before us:

Κύριε, \* ἀνελθὼν ἐν τῷ σταυρῷ \* τὴν προγονικὴν ἡμῶν κατάραν ἐξήλειψας·  
\* καὶ κατελθὼν ἐν τῷ Ἄδῃ \* τοὺς ἀπ' αἰῶνος δεσμίους ἠλευθέρωσας, \*  
ἀφθαρσίαν δωρούμενος \* τῶν ἀνθρώπων τῷ γένει· \* διὰ τοῦτο \* ὑμνοῦντες  
δοξάζομεν \* τὴν ζωοποιὸν καὶ σωτήριόν σου ἔγερσιν.

And also the Slavonic translation (the pre-Nikonian text may differ).

Γᾶν κοζιπέδζ на крѣтѣ, прѣдѣднѣю нѣшѣ κλάτѣδ ποτρεβѣлѣз љѣн, н љо-  
шѣдѣз во љдѣз, вѣчнѣлѣ оѣзникѣ кободѣлѣз љѣн, негѣлѣнѣ дѣрѣдѣ челоуѣ-  
чѣскомѣ рѣдѣ: егѣ рѣдѣ поѣцѣ елѣвнѣмѣ живѣотѣворѣцѣе н ѣпѣтѣлѣнѣоѣ  
тѣкоѣ козѣтѣнѣ.

The piece begins with a vocative, 'Lord', then proceeds with two clauses and a participial phrase; the two clauses also begin with participles.

1. The first clause begins with the participle ἀνελθὼν, 'having gone up', an aorist. Generally the aorist participle denotes action preceding the action of the main verb, though we may not always translate it with a past participle in English.
2. Then we have the rest of the clause, 'on the cross You cancelled our ancestral curse'. Here the phrase ἐν τῷ σταυρῷ (on the cross) looks like a dative of location, not as a limit of motion, though the construction found here is known from classical times; that is, a dative with ἐν can be used with a verb of motion, but focuses more on the permanence in the place after the arrival, than on the arriving there<sup>1</sup>. I am aware that this reading may be controversial, since other translations have expressed this phrase strictly as a limit of motion — 'having gone up on the cross', 'having ascended the cross' — starting with the Slavonic, which uses 'na' plus the

<sup>1</sup> Herbert Weir Smyth. *Greek Grammar* (Cambridge, Massachusetts: Harvard University Press, [1920, 1956] 1963), section 1659.

accusative; perhaps there was a Greek text with 'eis' plus the accusative, perhaps not. Other recent English translations of which I am aware also translate this phrase as a limit of motion. But the text as we have it calls for a more subtle reading. If anyone knows of a different Greek text, I would be most interested in hearing about it.

3. The next participle is *κατελθών*, 'katelthôn', 'having gone down'. This is parallel in construction with the first participle, 'having gone up', but obviously contrasts with it in meaning. This word is based on the same root, but makes the distinction by the prefix. In English, we make the distinction by using adverbs (going up, going down), or by adopting words of Latin origin, which also make the distinction by the use of prefixes (ascending, descending). Then *ἐν τῷ Ἄδη* (in hades) is parallel with the phrase 'on the cross' in the preceding line. And again, other translations have taken it as limit of motion; the remarks I made about 'on the cross' apply here as well.
4. The last participle is *δωρούμενος*, 'doroumenos', a present participle, 'granting', 'giving' (middle-passive form, active meaning).
5. Then in the concluding clause, we have a present participle, *ὑμνοῦντες*, 'hymnountes', 'hymning', modifying the 1<sup>st</sup> person plural subject of the verb *δοξάζομεν*, 'we glorify'. I have chosen to translate this participle and verb as 'in hymns we glorify', since 'hymning' seems ungraceful in the context.
6. Finally, at the very end we have the word *ἐγερσίν*, 'egersin', 'rising', or waking, as out of sleep. It is used as a synonym for *ἀνάστασις*, 'anastasis', which we usually translate 'resurrection'. Although some translations use 'resurrection' for this word also, since we have both 'resurrection' and 'rising' in English, it seems reasonable to use 'rising'. But somehow, 'rising' all by itself seems clumsy, so I have qualified it by adding, in angle brackets, the phrase 'from the dead'.
7. The Slavonic reflects the Greek, pretty much word-for-word, construction-for-construction, except for the items noted in 1 and 2 above.

To summarize, we find:

1. a vocative
2. a participle, introducing
3. a clause describing the action of the person addressed in 1

## Further thoughts on Mode IV [Lord, going up]

4. a second participle parallel in structure to the first, and based on the same root, but with opposite meaning, introducing
5. a second clause, describing a second action of the same person
6. a third participle, indicating the result of the actions of the preceding two clauses
7. an independent clause stating our reaction to what has preceded.

## II. English translation

Lord,

going up,

on the cross You cancelled our ancestral curse,

and going down,

in hades You freed those in bonds from the ages,

⟨so⟩ granting incorruption to the human race.

Because of this, in hymns we glorify Your life-giving and saving rising ⟨from the dead⟩.

## III. Proposal for music

As we know from the liturgical books, this piece serves as a model for others, particularly in the Pentecostarion. But in the Slavonic tradition, no specific melodies are transmitted in the currently-known collections of model melodies (*Podobniki*). In what follows, I concern myself only with music for the English translation.

Given the structure noted above, we would seek to construct our musical piece with

1. An introductory phrase, for the vocative
2. A first musical phrase, for the participle
3. A second musical phrase, for the clause
4. A repetition of the phrase in (2), or perhaps a mirror; in other words, if the phrase chosen in (2) ascends, perhaps this phrase could descend
5. A repetition of the phrase in (3)
6. A new phrase for the summary
7. A new, concluding phrase for our response.

Now, since this stikhira is appointed as a model for other stikhiry, we must ask whether a musical model so structured, would serve also to sing those other pieces.

Here is a translation of the stikhiry for the Lucernarium (Pss 140, 141, 129, 116) at Vespers for Mid-Pentecost, which are appointed to be sung to the model of our stikhira:

The middle of those days is here,  
which begin with the saving Rising ‹of Christ›  
and are sealed by the divine Pentecost;  
and it is radiant,  
having the radiance of both ‹feasts› and uniting the two,  
and, revealing that the glory of the Master's Ascension is near,  
it is held in great honor.

Zion heard and was glad,  
at the good tidings of Christ's resurrection.  
Her faithful children rejoiced,  
seeing him also washing away by the Spirit  
the stain of the Messiah's murder.  
With a festive assembly,  
she makes ready the joyful midpoint of both feasts.

As was written,  
the divine Spirit's abundant outpouring upon all has drawn near.  
This day is its herald,  
marking the half-way point ‹to the fulfillment› of the sure promise  
given to the Disciples by Christ  
after His death, burial, and resurrection,  
‹the promise› to make clear the epiphany of the Paraclete.

Though it is obvious that the literary structure is not the same as that of the 'model', it seems that each of these three stikhiry can be easily divided into seven phrases. In general, I find it desirable to have a verbal element in a sung phrase (finite verb, participle, gerund, infinitive, etc.), but this is not al-

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ways possible; as with the stikhiry here presented, it is sometimes necessary to divide the text with other words determining the phrase-breaks.

In light of the structure of the stikhiry to be sung to the model, perhaps we should leave the fourth phrase identical to the second.

And other, more generic, solutions are possible:

In what follows, A = Introductory phrase, Z = Concluding phrase, numbers represent succeeding phrases.

The original proposal here is:

A-1-2-1-2-3-Z

Other possibilities include:

A-1-2-1-2-1-Z (could be the same as 2)

A-1-2-3-1-2-Z (could be the same as 3)

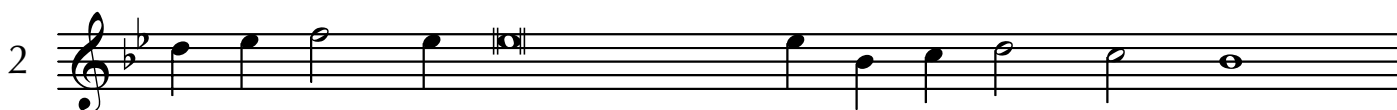
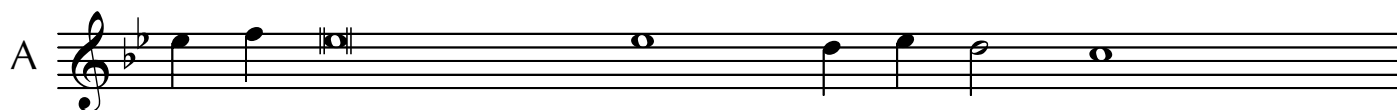
And so on....

Following are some examples of how this might work.

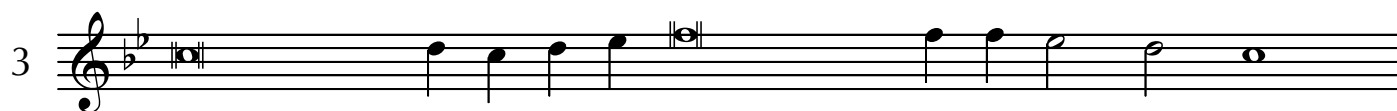
# Patterns ~ Lord, going up, on the Cross...

Mode IV

Much-adapted Znamenny



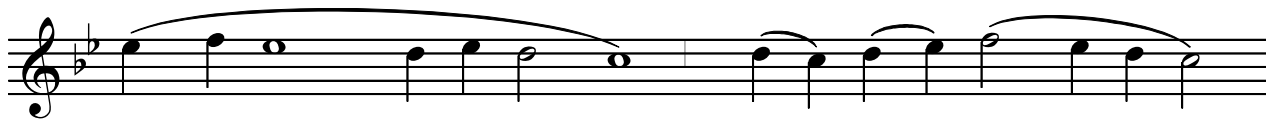
*Variant of 1*



# Lord, going up, on the Cross...

Mode IV

Much-adapted Znamenny



Lord, \_\_\_\_\_ go - ing\_\_ up, \_\_\_\_\_



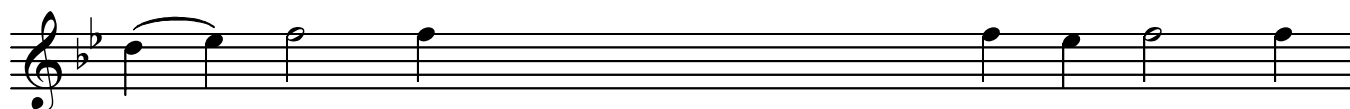
on the cross, You can - celled our an - ces - tral curse. and go - ing\_\_



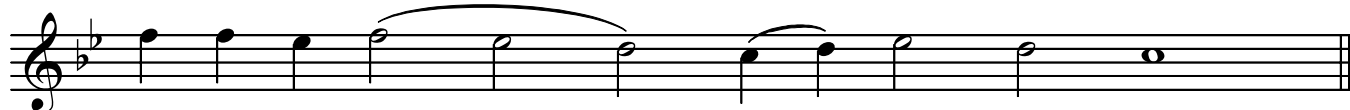
down, \_\_\_\_\_ in\_\_ ha - des You freed those in bonds from the a - - ges,



«so» grant-ing in - cor-rup - tion to the hu - man race. Because



of\_\_ this, in hymns we glo - ri - fy Your life - cre - at - - ing



and sav - ing Ris - - - - - ing\_\_ «from the dead».

# At the Lucernarium ~ Stikhira 1

Mode IV [Lord, going up]

Much-adapted Znamenny



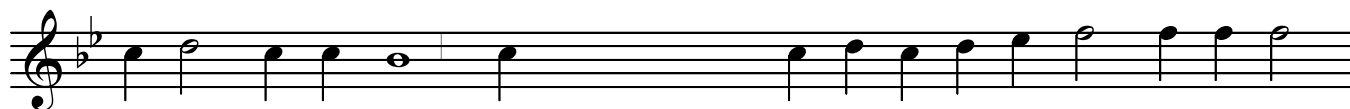
The mid-dle of those days\_\_\_\_\_ is here, which be-gin with the



sav-ing Ris - ing of Christ, and are sealed by the di - vine\_\_ Pen - te - cost;



and it\_\_ is\_\_ ra - - di-ant, hav-ing the ra - di-ance of both the feasts, and



u - nit - ing the two, and re-veal-ing that the glo-ry of the Mas - ter's A-scen -



sion is near, it is held in\_\_ great\_\_\_\_\_ hon - - - - - nor.



## At the Lucernarium ~ Stikhira 2

Mode IV [Lord, going up]

Much-adapted Znamenny



Zi - on heard, and was glad\_\_\_ at the good tid-ings of Christ's\_\_\_



re - sur-rec - - - - tion; her\_\_\_ faith - ful child-ren re - joiced,\_\_\_\_\_



see-ing Him al-so wash a - way\_\_\_ by the Spi - - - rit the\_\_\_ stain of the Mes-



si - ah's mur - - - der. With a fest - ive as-sem - - - - bly,



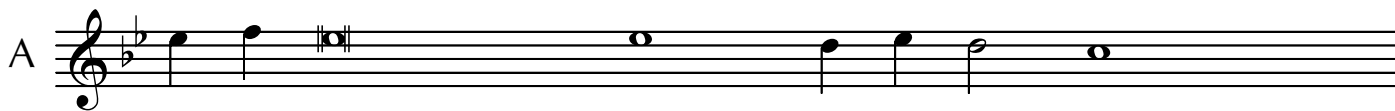
she makes\_\_\_ read - y the joy - ful\_\_\_ Mid - point of\_\_\_ both the Feasts.



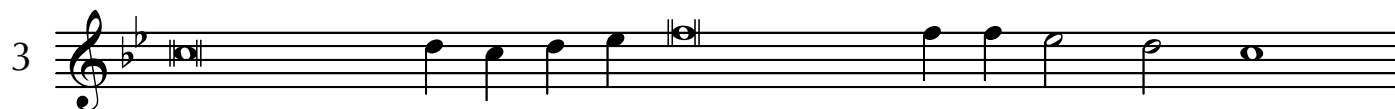
# Patterns ~ Lord, going up, on the Cross...

Mode IV

Much-adapted Znamenny  
Assimilated to Carpatho-Rusyn Chant



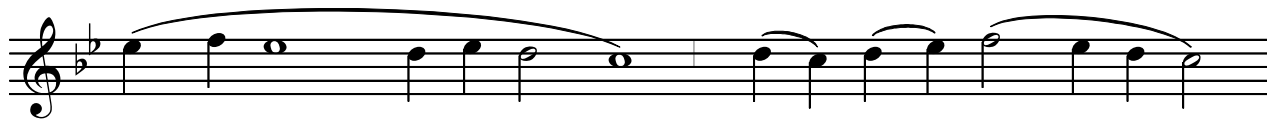
Variant of 1



# Lord, going up, on the Cross...

Mode IV

Much-adapted Znamenny  
Assimilated to Carpatho-Rusyn chant



Lord, \_\_\_\_\_ go - ing\_ up, \_\_\_\_\_



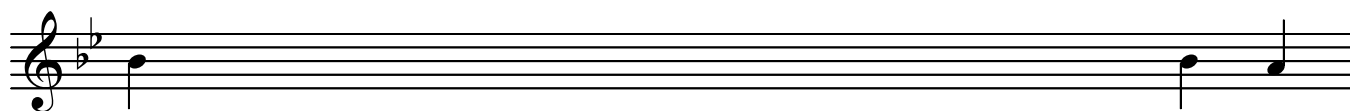
on the cross, You can - celled our an - ces - tral curse. and go - ing\_



down, \_\_\_\_\_ in\_ ha - des You freed those in bonds from the a - - - ges,



«so» grant - ing in - cor - rup - tion to the hu - man race. Because



of this, in hymns we glo - ri - fy Your life - cre - at - ing and



sav - - - - ing Ris - ing «from the dead».

# At the Lucernarium ~ Stikhira 1

Mode IV [Lord, going up]

Much-adapted Znamenny  
Assimilated to Carpatho-Rusyn Chant



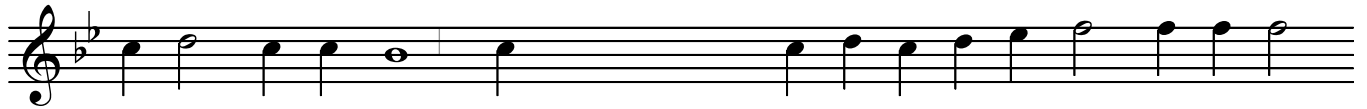
The mid-dle of those days\_\_\_\_\_ is here, which be-gin with the



sav-ing Ris - ing of Christ, and are sealed by the di - vine\_\_ Pen - te - cost;



and it\_\_ is\_\_ ra - - di-ant, hav-ing the ra - di-ance of both the feasts, and



u - nit - ing the two, and re-veal-ing that the glo-ry of the Mas - ter's A-scen -



sion is near, it is held in great\_\_\_\_\_ hon - - - or.

## At the Lucernarium ~ Stikhira 2

Mode IV [Lord, going up]

Much-adapted Znamenny  
Assimilated to Carpatho-Rusyn Chant



Zi - on heard, and was glad\_\_\_ at the good tid-ings of Christ's\_\_\_



re - sur-rec - - - - tion; her\_\_\_ faith - ful child-ren re - joiced,\_\_\_\_\_



see-ing Him al-so wash a - way\_\_\_ by the Spi - - - rit the\_\_\_ stain of the Mes-



si - ah's mur - - - der. With a fest - ive as-sem - - - - bly,



she makes read-y the joy-ful Mid - - - point of both\_\_\_\_\_ the Feasts.

## At the Lucernarium ~ Stikhira 3

Mode IV [Lord, going up]

Much-adapted Znamenny  
Assimilated to Carpatho-Rusyn Chant



As was writ - ten, the di-vine Spir-it's a-bund-ant out-pour-ing



up - on all has drawn near. To - - day is its her - - - ald,



mark-ing the half-way point to the ful - fil-ment of the sure pro - - - mise



giv - en to the dis - ci - ples by Christ af - ter His



death, bur - i - al and re - sur - rec - - - - tion, the pro-mise to make



clear the e - pi - - - pha - ny of the Pa - - - - ra - clete.