

Holy Wednesday at the Apostikha of Matins
Mode VI: Given up as lost / Despaired of

This document contains

1. The Greek and post-Nikonian Slavonic texts of one of the stikhiry at the Apostikha of Matins of Holy Wednesday;
2. A new translation from the Greek, into both traditional liturgical English, and modern literary English;
3. Notes and comments;
4. A monophonic musical setting.

This stikhira is known in Greek and Slavonic by its incipit Ἡ ἀπεγνωσμένη Ἐ *apegnôsmenê*, Ѡчѧѧнѧѧ *otchajannaja*, or нѧнѧчѧѧѧ *Nenachaemaja*. When cited in English, it has often been called ‘The despairing’ or ‘The desperate’. In the translation that follows, I propose either ‘Despaired of’ or ‘Given up as lost’, since the original has a passive participle¹.

The Slavonic text is here presented along with the Greek. Although in this case it was not used in constituting the translation, it occasionally is witness to an earlier stage of the Greek, and where it is possible to have both texts, it is procedurally sound, and part of my standard process, to examine them side-by-side.

This stikhira is appointed as a model melody for other stikhiry that occur at various times throughout the year, particularly on the commemorations of the Fathers who attended the various Ecumenical Councils. In those places it is cited as the model, but in its own original place in Matins on Holy Wednesday, it is not so identified, but is sung as the last in a series of stikhiry designated as having their own proper melodies [*idiomela, samoglasny*].

I know of two melodies in the Slavic tradition, one from the Monastery of the Caves in Kiev², and one transcribed by Stephen Reynolds from the L’viv *Ir-mologion* of 1709³, with the pre-Nikonian text.

In the tradition of Znamenny Chant, there is no authentic model melody (*samopodoben*) to accompany this text. Among the Russian Old Believers, who still use the Znamenny chant, it has become customary to borrow the Mode VI model melody ‘On the third day’ (*V tretii den’* or *Tridnevno*) for this

text, and for its contrafacta. Nikita Simmons recently transcribed from the oral tradition a version of this melody, slightly more elaborate than versions found in the chant books, and it is this melody that I have chosen to use for the setting that follows the translation, both for its beauty and for its flexibility.

The melody is simply structured. There are four musical phrases; the first and last are sung once, and the others alternate: A- |: 1-2 :| -Z.⁴ This musical structure fits the literary structure of the stikhira, which starts out with a period of three clauses, then continues with alternating clauses of statement and answer, or statement and contrast, and ends with a long phrase.

Many thanks to Nikita Simmons for consulting with me on the origin and application of this music⁵.

The model melody is sometimes cited in the Slavonic books by the incipit of one of its contrafacta, which serves as a sort of substitute model, *Kto tvoju, Spase, rizu razdra?* ('Who rent Thy robe, O Savior?'), from the commemoration of the Fathers of the First Council, and the *General Menaion's* service for Fathers-in-Councils.⁶

The Greek text that serves as the basis for the translation is found in the *Anthologion* published by the Monastery of Grottaferrata⁷, while the Slavonic is found in the Triodion on line at orthlib.narod.ru, with a very nice font⁸, and also on the site Liturgy.ru, where each page has been scanned and saved as a separate file in GIF format⁹.

Greek	Slavonic
<p>Ἡ ἀπεγνωσμένη διὰ τὸν βίον, * καὶ ἐπεγνωσμένη διὰ τὸν τρόπον, * τὸ μύρον βαστάζουσα * προσῆλθέ σοι βοῶσα· * Μὴ με τὴν πόρνην ἀπορρίψης, * ὁ τεχθεὶς ἐκ Παρθένου· * μή μου * τὰ δάκρυα παρίδης, * ἡ χαρὰ τῶν Ἀγγέλων, * ἀλλὰ δέξαι με * μετανοοῦσαν, * ἣν οὐκ ἀπόσω ἁμαρτάνουσαν, Κύριε, * διὰ τὸ μέγα σου ἔλεος.</p>	<p>Ἐχάλλημα жηтїѧ ράδι, ἡ οὐβѣδομαα ηρᾶβα ράδι, μύρα νοιάψαα πρηстѣпнѣ тѣбѣ वोπїіѡи: да не ѿвѣржеши менѣ блѣднѣю, ροδнѣвыиѣа ѿ дѣвѣ: да не прѣзрѣши моѧ елѣзы ράδοште ἄγγλωβз. но прїиμή ма κάιουψδїоа, ἵже не ѿрнѣдлз εсн сοгрѣшάιουψдїо гдн, велнкіѧ ράди тѣоεѧ млтн.</p>

Modern Literary English

Given up as lost because of her profession¹⁰,
 and notorious because of her way of life,
 bearing the myrrh, <the woman> came to You crying out:
 Do not cast me away, a harlot¹¹,
 <You who were> born¹² of <the> Virgin;
 do not despise my tears,
 <You who are> the Joy¹³ of the angels;
 but accept me as a penitent
 whom You did not reject as a sinner¹⁴,
 Lord, through your great mercy.

Traditional Liturgical English

Despaired of because of her <way of getting her> living,
 and notorious because of her manner of life,
 bearing the myrrh, <the woman> came to Thee crying out:
 Cast me not away, a harlot,
 O <Thou>, born of <the> Virgin;
 despise not my tears,
 O Joy of the angels;
 but accept me as a penitent,
 which Thou rejectedst not as a sinner,
 O Lord, through Thy great mercy.

Great & Holy Wednesday at the Apostikha of Matins ~ Mode VI, Model Melody

NOTES:

¹ ἄπενωσμένη

² L. V. Vovchuk, *Podobny* (Kiev: Izdanie Svjatogo-Troitskogo Ioninskogo Monastyra, 2004 [in Russian and Slavonic]), pp. 124-125.

³ It may be found on line at these URL's:

<http://f1.grp.yahoofs.com/v1/EANPQ9RdyZPy1J1wNrjxqpabjuznjBRu8o1XsVwDHJvkB5UlG8i1KpZebYXh5eGoStlQxf9wjMb39HZ7yAV3nG7s1p6yFE6GjtC37A/1-Stichera/Tone%206/%22The%20Wretched%22%20%22...In%20despair%22/Nenacajemaja--1709.PDF>

and also at

http://www.synaxis.info/psalom/hymnography/1_sticheraric/e_prosomoia_stichera/sw_rus/6_Nenacajemaja-1709.PDF. These were both accessed on 13 October 2005.

The same melody, with adjustments for the longer Nikonian text, may be found in a harmonized version, in the compilation by Nikolai A. Trepachko, *Samopodobny* (Stafford, Virginia: Published by the compiler, 2000 [In Russian and Slavonic]), pp. 103-105, with the incipit *Otchajannaja*.

⁴ In writing of such structures, I have adopted a convention of using letters to designate musical phrases which come at the beginning and end of melodies, but are not repeated, and numbers to designate repeating phrases.

⁵ Nikita Simmons in a private communication, 14 October 2005.

⁶ Vovchuk, *op. cit.*, pp. 126-127; Trepachko, *op. cit.*, pp. 65-67 (Kievan Caves). I did a translation of these texts from the Greek, and set it to the L'viv Irmologion melody; it may be found at this URL: <http://www.billchurchill.com/Liturgical/GeneralMenaionHolyFathers.pdf>.

⁷ Vol. III (Rome, 1974), p. 1036.

⁸ The texts on this site are in HIP format, and use the Irmologion font family; they are also compressed into RAR files. With a bit of industry, and either gratis or for a small fee, one can find a program to open the RAR files, and a macro to enable Microsoft Word to open the files. For the texts, the URL is <http://orthlib.narod.ru/worship/triodion/index.html>; last accessed 13 October 2005.

⁹ <http://www.liturgy.ru/grafics/triod2/page.php?p=84&cd=&k=>; last accessed 13 October 2005; each page can be viewed separately through the browser.

¹⁰ Luke 7:36-49 has the longest account of this incident, and identifies the woman as a harlot. The other Gospels have shorter accounts (Mt 26:6-13; Mk 14:3-9; Jn 11:1 identifies Mary the sister of Lazarus as the woman in question, but recounts the incident in ch. 12:1-8).

¹¹ It is interesting to note that the Greek uses the word for 'harlot' or 'prostitute', while the Slavonic uses the same word here as for the Prodigal Son; it could be translated 'wanton'.

¹² Literally, 'having-been-born', perfect passive participle, as a vocative.

¹³ The original has a vocative, 'O Joy', which is in complete parallel with the vocative participle in the preceding clause; I have translated in such a way as to maintain the parallelism in modern English; the solution is slightly different in the traditional liturgical idiom.

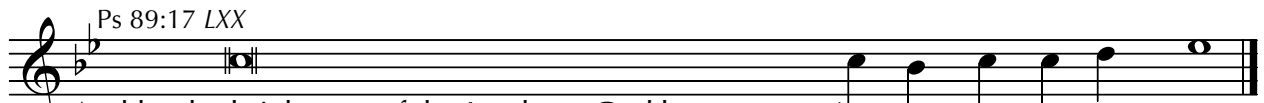
¹⁴ Literally, 'repenting' and 'sinning', participles in the accusative, referring to 'me' and 'whom'. While it would be possible to maintain these words as participles in the translation, it seemed to me that the second, at least, would be too far separated from its referent to be immediately clear, so I have made the two words nouns in English.

Given up as lost

Mode VI Substitute Model Melody
(Borrowed from *Tridnevno*)


Znamenny Chant
Transcribed by Nikita Simmons

Ps 89:17 LXX




And let the brightness of the Lord our God be upon us; *
and do You direct for us the work of our hands.

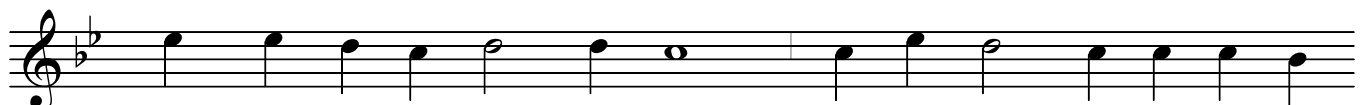
Stikhira




Given up as lost be-cause of her pro-fes - sion, and no - to - ri -



ous because of her way of life, bearing the myrrh, the



woman came to You cry - ing out: Do not cast me a - way, a




har - lot, You who were born of the Vir - gin.



Do not de - spise my tears, You who are



the Joy of the An - gels. But ac - cept me



as a pen - i - tent, whom You did not re - ject




as a sin - ner, Lord, in Your great mer - cy.

Despaired of...

Mode VI Substitute Model Melody
(Borrowed from *Tridnevno*)


Znamenny Chant
Transcribed by Nikita Simmons

Ps 89:17 LXX



And let the brightness of the Lord our God be upon us; *
and do Thou direct for us the works of our hands.

Stikhira



De-spaired of be-cause of her way of getting her liv - ing



and no - to - ri - ous because of her man - ner of life, bearing the myrrh,



the woman came to Thee, cry - ing out: Cast me not a - way a



har - lot, O Thou, born of the Vir - gin; de - spise



not my tears, O Joy of the An - gels; but ac - cept me as



a pen - i - tent, which Thou re - ject - edst not as a sin - ner,



O Lord, through Thy great mer - cy.