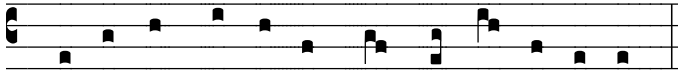


Christ a-scend-ed in-to hea-ven and pre-pared an ev- er-last-ing place



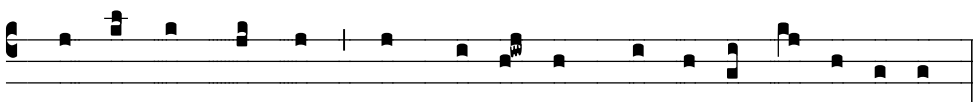
for his im-mac-u-late moth-er, al- le- lu- ia.

#### Explanation:

1. D, the dominant of the mode, is a structural pitch. I rearranged the first phrase so that the accented first syllable of “into” would fall on this note rather than the unaccented final syllable of “ascended.”
2. The four repeated Cs in phrase two, while not unknown, are not characteristic of simple antiphons like this. I composed a “bridge” to cover the first four syllables of “**and prepared an** everlasting place.” I could then use the second phrase from the source antiphon (intact) to set the remainder of the English phrase.
3. I used a stereotypical mode 7-final-alleluia formula for the final alleluia and then ran the final phrase of the antiphon into it in a characteristic way

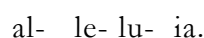
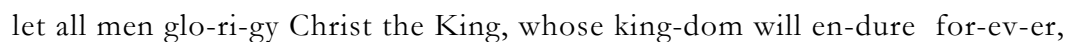
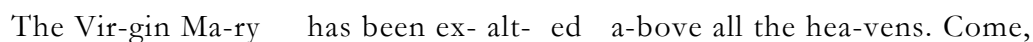


Through Eve the gates of hea-ven were closed to all man-kind; through



the Vir-gin Moth-er they were o-pened wide a-gain, al- le- lu-ia.

1. The musical phrases used for “gates of heaven” and “closed to all mankind” are formulas and word accents are (fairly) consistently lined up with the notes as I have lined them up. By the way, according to Webster’s 2<sup>nd</sup>, “mankind” means “humankind” when the **second** syllable is accented but refers to males when the first syllable is accented.
2. I expanded the final phrase and incorporated the the “alleluia” in this antiphon as in the first.
3. I left the quarter-bar after “Eve”; but I am wondering is if would not be better to remove it and simply place an episema over the last note of the climacus.



1. Frankly, I don't think I would have chosen this melody for this text; but—with significant recomposition— it can be made to work. (There is nothing wrong with significant recomposition if the result is satisfactory.)
2. In the first phrase the high D on the accented third syllable plays an important structural role. All that precedes it is merely prosthetic.
3. The first syllable of “above” is very weak. I don't think it merits two notes in this context.
4. You simply cannot set “Come, let us glorify Christ the King” to the second phrase without expanding it significantly. Perhaps you can re-compose the phrase better than I have; but it must be recomposed.
5. I used the same technique to fit the “alleluia” into the phrase that I used with the two preceding antiphons.