Plainchant: *Alleluia pascha nostrum*

Each word of the hymn is represented by various melodic lines which each have their own characteristics that signify the importance of each word.

This hymn is a celebration, so it comes as no surprise that the word “Alleluia” is said twice, once at the beginning and the other at the end. Each of those lines take up 30 seconds of the hymn which is nearly half of the hymns length all together. The text reads “…Christ, is sacrificed”, and although this is may seem sad, it is clear that this hymn is meant to celebrate his sacrifice. The word is meant to be pinnacle and the amount of time they give it signifies its worth.

The “Alleluia” melodies are among the more descriptive lines in the hymn. There are four lines that are sung before the hymn moves onto the next word. The first is an ascending line, then followed by a descending line, then a third that repeats the beginning of the second and expands on it, and finishes with a line that dips lower then the previous three had. Each line ends on the tonic of the piece. The melodies of these sections describe the word “Alleluia” itself. There are four syllables in “Alleluia” and there are four melodic lines. Furthermore, the contour of the lines match the contour of the word. For each syllable, the vowels represent the lower motifs and the consonants represent the higher. ‘Al’ starts low and then goes high, ‘le’ starts high and then goes low, ‘lu’ starts high and then goes low, and ‘ia’ stays low and even drops below tonic. This musical representation of the word is meant to allow those who may not be well versed in the meanings of the word to better spiritually feel it through musical elaboration.

The second most important word in the hymn is “immolatus”. It means “sacrificed” and its line is just as long as one of the “Alleluia” lines. This makes sense as it is the main subject of the hymn; it is the celebration of the sacrifice. On a similar vain as “Alleluia”, the lines of “immolatus” are syllabically descriptive. The lines are higher for each consonant and the lines are lower for each vowel. It is also interesting that this set of lines go significantly higher than the rest of the hymn. The higher lines represent its significance, giving it more attention and power than the rest. It is the climax of the hymn.

Notes:

* First 31 Seconds spent on the the word Alleluia, important
  + 3 Lines
    - Alleluia itself
    - An ascending and descending line
    - Another ascending and descending line which begins like the first, but has an expansion that is around a third lower than the high line
    - After the breath mark, a lower pitched expansion that dips under the tonic
* Páscha nostrum lasts 13 seconds
  + Very similar the the middle lines of Alleluia
  + Does not seems to stand out; Alleluia set a theme and this line followed it
* Imolatus lasts 33 seconds
  + 2 lines
    - Each line goes much higher than the previous
    - The first is shorter than the second
    - The second imitates the first line in the beginning, but then has multiple breath marks for expansion
    - After the breaths, each line is generally descending which end on the tonic
* Christus