

Mysteria Incarnationis

**a song cycle for soprano, violin, and prepared piano
on texts by Ephrem the Syrian**

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Mysteria Incarnationis

for Far Song

Duration: ca. 37 minutes

- | | |
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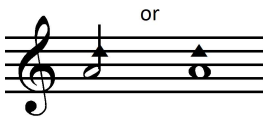
Performance Instructions

General

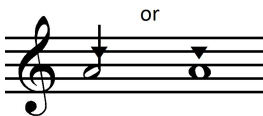
- If possible, the work should be performed with low stage lighting and/or candles to create a ritualistic atmosphere.
- A page turner/assistant will likely be needed for the pianist and violinist. Further details are provided below.
- In measures that begin or end with dashed barlines, accidentals only apply to notes that they directly precede.

Soprano

- The text, which is in Syriac, is written using IPA symbols.
- Special notations:



Sing a quarter tone higher than the indicated pitch.



Sing a quarter tone lower than the indicated pitch.



Sing the grace note on the beat rather than before the beat.

- The soprano doubles on the following instruments: 4 Thai button gongs, a small LP vibra-tone®, a toy piano, a decorative glass globe filled with water, and a finger cymbal. Further details are provided below.
- The 4 Thai button gongs should be tuned to the following pitches:

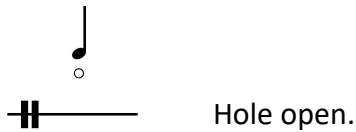


The gongs should be suspended from the boom arm of a microphone or cymbal stand and played with the same medium rubber mallet that is used for the vibra-tone (see below).

- The small LP vibra-tone® is the smaller of two models manufactured by Latin Percussion (LP775). It should produce the following pitch:



The vibra-tone should be played with the medium rubber mallet that comes included with it. Vibrato is produced by alternately covering and releasing the hole on the side with the thumb. The following notations are used to indicate the speed of the vibrato:



- The toy piano must have at least the following range:



The toy piano can be somewhat out-of-tune with itself and other instruments in the ensemble.

- The decorative glass globe must be large enough and filled with enough water to produce the following pitch:



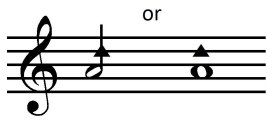
The globe must have an open top and be played by rubbing a moistened finger around the rim (in the same manner that a wine glass is played).

- The finger cymbal should be played with either a triangle beater or another finger cymbal.

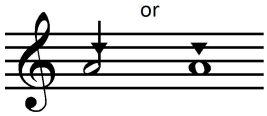
Violin

- The violinist will likely need the pianist's page turner/assistant to turn pages 6, 16, 18, 22, 36, 38, 40, and 42 (of the violin part).

- Special notations:



Play a quarter tone higher than the indicated pitch.



Play a quarter tone lower than the indicated pitch.

- A wooden mute is required.
- The violinist doubles on a specially-tuned autoharp. The following strings of the autoharp must be tuned as indicated:



All other strings should be tuned normally. The score shows the actual sounding pitches, while the part shows the strings that need to be played (i.e., the part is written transposed). The chord bars should be removed from the instrument, and the strings should be plucked with a plectrum.

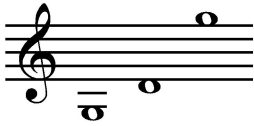
Prepared Piano

- The pianist doubles on the following instruments: a wine or snifter glass filled with water, and a harmonica in G. Further details are provided below.
- The wine or snifter glass must be large enough and filled with enough water to produce the following pitch:



The glass is played by rubbing a moistened finger around the rim. The glass should be taped to a flat surface so that the pianist can play it without holding the base. If necessary, the glass may be played or doubled by an assistant (see below).

- The harmonica in G should have most of its holes covered with tape. Only the following (blown) pitches should be open (i.e., not covered with tape):

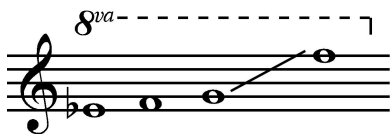


The pianist should use a neck-brace harmonica holder so that he or she has both hands free. If necessary, the harmonica may be played by an assistant (see below).

- A page turner will likely be required. If the pianist desires, the page turner can double as an assistant who plays the glass part and/or the harmonica part. If the glass will not sustain for the entire first song, the assistant can double that part on a second glass.
- Special piano techniques and preparations:
 - The sustain pedal must be fixed down for the entire piece.
 - The following pitches must be prepared by placing a vinyl machine screw between the second and third strings (i.e., the center and right strings). Unless noted otherwise, the screws should be placed—if possible—approximately midway between the damper and the bridge. All screws should fit tightly between the strings so as not to buzz (even at loud dynamics), and the heads of the screws should not touch the strings. Recommended screw sizes are $\frac{1}{4} \times 1''$ (for lower and mid-range strings), $10-24 \times 1''$ (for mid-range strings), and $8-32 \times 1''$ (for high strings), though the best choices will ultimately depend upon the construction of the piano being used.



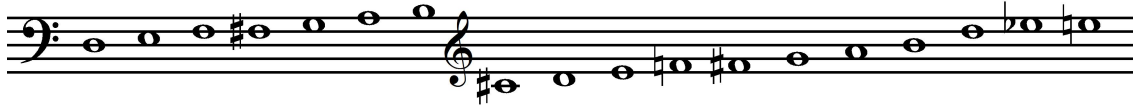
- For the following pitches, the screw must be positioned so that when the *una corda* pedal is depressed (see below for details on the *una corda* pedal), the sounding pitch is a minor third—give or take a quarter tone—lower than the written pitch:



- Special care must be taken to ensure that the *una corda* pedal mechanism is functioning properly. When the *una corda* pedal is depressed, only the second and third strings should be struck by the hammer, producing an audible change in both the timbre and pitch of the prepared notes. Unfortunately, most *una corda* mechanisms are out of adjustment, causing the hammers to strike all three strings when the pedal is depressed. It is crucial that this be

rectified in order for the correct timbres and pitches to be produced in the fourth and sixth songs.

- A plectrum is required for plucking the following strings in measures 502–553:



Only the first string (i.e., the leftmost string) of each pitch should be plucked, since the second and third strings will be prepared. These strings (or their hammers) should be marked so that they are easy to find inside the piano.

- In measures 306–499, a sheet of 8.5 x 11” paper must be laid sideways over (at least) the following strings between the screws and the bridge:



The paper should be positioned so that these pitches produce a consistent, sustaining, clearly audible buzz.

Texts, IPA Transliterations, and English Translations

Vocalizations and transliterations by Gabriel Aydin.

Literal English translations by Michael Graves.

Poetic English translations by Kathleen E. McVey.

I. Shbih hakimo

2. عجب	حكيم	دش	نفل
fbih	hakimo	dhojen	hólet ^c
glorious	wise one	who allied	joined
الهة	سام	مع	انسانية
álohúθo	sam	gam	nojúθo
divinity	with	with	humanity
واحد	رجال	واحد	من
hað	men	w'hað	men
one	from	and other	from
	رأى	من	عمق
	ráymo	from	súmgo
	height		depth
جنس	مختلج	أخ	سامة
kjóno	mózey	ax	samóne
natures	mingled	like	pigments

ܪܘܡܘܐ ܫܠܡܝܐ
 whówe tsálmo
 came into being image

ܐܠܘ ܒܪ ܒܢ
 álo bar nof
 god son of man

Ephrem the Syrian, *Hymns on the Nativity* 8:2

2. Glorious is the Wise One Who allied and joined
 Divinity with humanity,
 one from the height and the other from the depth.
 He mingled the natures like pigments
 and an image came into being: the God-man.

Ephrem the Syrian, *Hymns on the Nativity* 8:2

II. Man hi tamrah

1. ܡܢ ܗܝ ܕܡܝܪܗ
 man hi támrah
 who _____ will dare

ܝܘܪܗ ܠܒܪܐ
 tímar lábro
 speak to her son

ܐܝܟ ܕܫܠܡܝܐ
 ax batslúθo
 as in prayer

ܫܒܪܐ ܡܝܪܗ
 sábro déme
 hope of his mother

ܐܝܟ ܐܠܘܗܐ
 ax alóho
 as god

ܡܝܪܘܒܐ ܠܒܪܐ
 rḥúmo wábro
 beloved and her son

ܐܝܟ ܒܪ ܪܘܡܘܐ
 ax bar nójo
 as son of man

ܒܕܗܠܐ ܪܘܡܝܐ
 bdéhlo wróhmo
 in fear and love

ܐܝܟ ܠܡܘܟ
 zódeq lémox
 right for your mother

ܕܐܬܩܘܡ ܩܘܐܡܝܟ
 dátqum qúθmajk
 to stand before you

2. ܒܪ ܒܪܘܝܗܐ ܕܒܪܐ
 bar borújat dbr
 son of creator you _____

ܕܘܡܝܐ ܠܒܘܝܐ
 dóme lábuḡ
 resembling his father

ܐܝܟ ܕܒܪܐ
 ax ḡobúdo
 as maker

ܕܒܪܐ ܠܗ ܒܚܝܪܐ
 ḡbaḡ le bxárso
 he made himself in womb

ܕܝܢܘܐ ܕܢܘܦ
 fáyro náxfo
 body pure

ܠܒܝܗ ܘܢܩܐ
 lábje wánfaq
 he put on and emerged

ܘܠܒܝܗ ܕܩܘܒܐ
 wálbej júbho
 and he put on glory

ܠܡܫܠܝܘܬܐܢ
 lámhilúθan
 to our weaknesses

ܒܪܝܗܡܐ ܕܕܝܬܝ
 bráhme déḡti
 by mercy that he brought

ܡܢ ܬܫܝܐ ܕܒܪܐ
 men tseḡ ábuḡ
 from _____ his father

3. ܡܢ ܡܠܟܝܒܝܕܝܩ
 men melkízdeq
 from melchizedek

ܕܩܘܡܪܐ ܪܘܒܐ
 kúmro rábo
 priest high

ܙܘܦܘ zúfo hyssop	ܥܬܐ eθó came	ܠܟ lox to you
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ܟܘܪܫܘܘ kúrsjo throne	ܩܘܨܘܢܐ wtóyo and crown
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ܡܢ men from	ܒܘܝܬ beθ house of	ܕܘܘܕ dáwid david
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ܩܘܡܘܩܘܬܐ t'úhmo family	ܘܥܡܘܢ wgénso and people
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ܡܢ men from	ܥܘܪܘܚܐ abróhom abraham
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ܡܢ man who	ܗܝ hi	ܬܘܩܠ tímar will speak
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ܚܘܨܐܢ hóxan so	ܠܒܪܘܗܐ lábro to her son
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ܐܚܐ ax as	ܕܡܘܬܐ demóx your mother	ܠܟ lox to you
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Ephrem the Syrian, *Hymns on the Nativity* 9:1–3

- Who will dare speak to her son as in prayer, to the hope of his mother as God, to her beloved child and her son as man? In fear and love it is right for Your mother to stand before You.
- You are the Son of the Creator, Who resembles His Father. As Maker, He made Himself in the womb; He put on a pure body and emerged; He made our weakness put on glory by the mercy that He brought from His Father's presence.
- From Melchizedek, the high priest, the hyssop came to You; a throne and a crown from the House of David; a family and a people from Abraham. Who will speak so to her son as Your mother to You?

Ephrem the Syrian, *Hymns on the Nativity* 9:1–3

III. Manu yab lo (Lullaby 1)

19.	ܡܢ mánu who	ܥܘܒܐ jab has granted	ܠܐ lo to her
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ܠܡܓܙܝܬܐ
lámgazéjito
to barren one

ܕܬܝܒܬܐܢ
dtébt'an
to conceive

ܬܝܠܘܕܐ
tílað
give birth

ܗܘܐ ħað one	ܫܘܓܝܘܐ sagíjo many
-------------------	--------------------------

ܩܘܨܘܢܐ zšur small	ܥܘܕ of also	ܫܘܓܝܘܐ sági great
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ܕܬܫܘܥܐܝ dtséðaj who present me	ܟܘܠܐ kúle fully
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ܘܩܘܠܘܢ wtseð and present	ܟܘܠܐ kul all	ܟܘܠܐ kúle fully
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20.	ܝܘܡܘܢ jáyumo day	ܕܘܨܐܠ dšal when entered	ܥܘܒܐ be on it
-----	------------------------	-------------------------------	---------------------

ܗܘܐ ħay that	ܓܒܪܝܐܝܝܠ gabriel gabriel
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ܬܫܘܥܐ tseð presence	ܡܫܟܝܢܘܗ meskínuθ my poor
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ܗܝܪܘܬܐ hírto free woman	ܘܡܝܬܘܬܐ wámθo and maidservant
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ῥῶδῶν
ῥῶδῶν
servant

ῥῶ
men
immediately

ῥῶ
jel

ῥῶδῶν
ámtho
maidservant

ῥῶ
no
I

ῥῶ
ger
because

ῥῶδῶν
dálohúthox
of divinity

ῥῶδῶν
wémo
and mother

ῥῶ
no
I

ῥῶδῶ
tub
also

ῥῶδῶν
dnoῥúthox
of your humanity

ῥῶδῶ
móro
lord

ῥῶδῶ
wábro
and son

21.

ῥῶ
men
suddenly

ῥῶ
jel

ῥῶδῶν
ámtho
maidservant

ῥῶδῶ
hwiθ
has become

ῥῶδῶ
baθ
daughter of

ῥῶδῶ
málke
king

ῥῶ
box
by you

ῥῶ
bar
son of

ῥῶδῶν
málko
king

ῥῶ
ho
behold

ῥῶδῶν
mῥafálto
lowly one

ῥῶ
byau
in

ῥῶ
beθ
house of

ῥῶδῶν
dáwid
david

ῥῶδῶν
mét'ulóthox
because of you

ῥῶ
o
o

ῥῶ
bar
son of

ῥῶδῶν
dáwid
david

ῥῶ
ho
behold

ῥῶδῶ
baθ
daughter of

ῥῶδῶ
árῥo
earth

ῥῶδῶν
mt'oth
reached

ῥῶδῶν
lafmájjo
heaven

ῥῶδῶν
báfmajóno
by heavenly one

22.

ῥῶ
kmo
how

ῥῶ
kej
indeed

ῥῶδῶν
éθar
I am amazed

ῥῶδῶν
dármo
that set

ῥῶδῶν
qúθmaj
before me

ῥῶδῶν
ῥῶlo
babe

ῥῶδῶν
sóbo
aged

ῥῶδῶν
dkul
who entirely

ῥῶδῶν
lafmájjo
to heaven

ῥῶδῶν
táljo
lifts

ῥῶδῶν
ῥῶine
his eyes

ῥῶδῶν
kaθ
without

ῥῶδῶν
lo

ῥῶδῶν
jóle
ceasing

ῥῶδῶν
réθmo
murmuring

ῥῶδῶν
dfúme
of his mouth

ῥῶδῶν
mo
how

ῥῶδῶν
domé
it seems

ῥῶδῶν
li
to me

ῥῶδῶν
dῥam
as if with

ῥῶδῶν
alóho
god

ῥῶδῶν
málel
speaking

ῥῶδῶν
jétqe
his silence

23.

ῥῶδῶν
mánu
who

ῥῶδῶν
ῥῶzo
has seen

ῥῶδῶν
kaj
indeed

ῥῶδῶν
ῥῶlo
babe

ῥῶδῶν
dῥójar
who gazes

ῥῶδῶν
kúle
entirely

ῥῶδῶν
lkul
everywhere

ῥῶδῶν
duk

ῥῶδῶν
dóme
who

ῥῶδῶν
ῥῶzwe
gazes

ܕܗܘܝܘ
dhúju
as

ܡܕܒܪ
mdábar
director

ܟܠ
kul
all

ܒܪܝܫܘܬܐ
berjóθo
creation

ܕܠܝܠ
dálʕel
above

ܘܕܠܝܠ
wdáíθaht
and below

ܕܘܝܗ
dóme
who

ܡܝܝܪܝܢ
míjore
looks

ܠܗܘܘ
lháw
as

ܩܘܡܘܨ
foqúθo
commander

ܕܠܟܘܠ
dálkul
of every

ܩܘܡܘܨ
fóqeθ
command

24. ܐܝܟܢ
ájkan
how

ܐܝܬܐܗ
éftaħ
shall I open

ܡܒܘܨ
mábuṣ
fount of

ܡܠܚ
málbo
milk

ܠܘܚ
lox
for you

ܡܒܘܨ
mabúṣo
fount

ܐܝܟܢ
ájkan
how

ܐܝܬܐܗ
étel
shall I give

ܡܘܒܘܨ
móbuṣ
tub
even

ܡܘܒܘܨ
mozúno
sustenance

ܠܘܚ
lox
to you

ܠܘܚ
lojén
sustainer

ܟܠ
kul
all

ܡܢ
men
from

ܡܘܩܒܐ
foθúre
your table

ܐܝܟܢ
ájkan
how

ܐܝܩܪܘܒ
éqrub
shall I approach

ܡܝܬ
mseṯ
with

ܘܐܘܪܝܝܩ
ʕazrúrajik
swaddling clothes

ܡܝܬ
ʕtif
arrayed

ܘܐܠܩܐ
zalíqe
streams of light

9. ܐܝܟܢ
ájkan
what

ܐܝܩܪܝܩ
éqrex
can I call you

ܢܘܚܪܝܝܩ
núxroj
stranger

ܡܢ
ménan
to us

ܕܐܘܘ
dáwo
who was

ܡܢ
ménan
from us

ܒܪ
bro
son

ܚܐ
kaṣ
indeed

ܐܝܩܪܝܩ
éqrex
shall I call you

ܐܝܩܪܝܩ
áħo
brother

ܐܝܩܪܝܩ
éqrex
shall I call you

ܡܚܝܪܝܩ
mxíro
bridegroom

ܐܝܩܪܝܩ
éqrex
shall I call you

ܡܘܪܐ
móro
lord

ܐܝܩܪܝܩ
éqrex
shall I call you

ܡܘܪܝܠܐ
máwled
one who brought forth

ܡܘܪܝܠܐ
léme
his mother

ܐܝܠܕܐ
jáldo
birth

ܐܝܠܕܐ
ħrino
another

Ephrem the Syrian, *Hymns on the Nativity* 5:19–24, 16:9

- 19. Who has granted
to the barren one to conceive and give birth
to the One Who is also many, to the small Who is also great,
Who is fully present in me yet fully present in the universe?
- 20. The day when Gabriel entered
my poor presence, he made me immediately
a free woman and a servant; for I am a servant

of Your divinity, and I am also mother
of Your humanity, my Lord and my son.

21. Suddenly a handmaiden has become daughter of the King
by You, Son of the King. Behold, the lowly one is
in the House of David because of You!
O Son of David, behold, the daughter of the earth
has reached heaven by the Heavenly One.
22. Indeed, how much I am amazed that an aged Babe
is set before me—One Who lifts His gaze
entirely to heaven without ceasing.
The murmuring of His mouth—how it seems to me
as if His silence were speaking with God!
23. Indeed, who has seen a babe who gazes
entirely everywhere? He gazes
as the Director of all creation
above and below. He looks as
the Commander of the universe.
24. How shall I open the fount of milk
for You, the Fount? How shall I give
sustenance to You, the All-sustaining,
from Your own table? How shall I approach
with swaddling clothes the One arrayed in streams of light?
9. What can I call You, a stranger to us,
Who was from us? Shall I call You Son?
Shall I call You Brother? Shall I call you Bridegroom?
Shall I call You Lord, O You Who brought forth His mother
in another birth?

Ephrem the Syrian, *Hymns on the Nativity* 5:19–24, 16:9

IV. Manu mtse dñimar

193. ܡܢܘ mānu who	ܡܬܫܐ mtse is able	ܕܢܝܡܪ dñimar to speak	ܥܠ ʕal about	ܒܪ bar son of	ܚܝܫܘܢܐ kāsjo hiddenness
ܕܢܝܗܘܐ dánheθ who came down	ܘܘܫܬܐܬܘܫܐ weθšátʿaf and put on		ܦܝܢܐ fáyro body	ܒܚܝܪܫܘܢܐ bxárso in womb	
194. ܢܦܩ nfaq came out	ܘܘ wo he	ܘܦܪܟܐ wax and like	ܕܒܒܝܥܐ ʕúlo babe	ܫܘܩܥ ájneq sucked	ܚܠܒܐ hálbo milk
ܘܒܝܢܐ wbeθ and among	ܦܝܢܐ jábne infants	ܘܘܫܬܐܬܘܫܐ jáfef crawled	ܒܪ bar son of	ܦܝܢܐ moré ruler of	ܥܠ kul all

Ephrem the Syrian, *Hymns on the Nativity* 4:193–194

193. Who is able to speak about the hidden Son
Who came down and put on a body in the womb?
194. He came out and like a babe He sucked milk,
and the Son of the Ruler of All crawled among infants.

Ephrem the Syrian, *Hymns on the Nativity* 4:193–194

V. Lo atēn ber (Lullaby 2)

1. ܠܐ lo not	ܐܬܝܢ atʿén shall I be jealous	ܒܪ ber my son	ܕܘܫܩܥܐ dof that both	ܥܡܝ ʕam with me	ܕܘܫܩܥܐ téwe you are
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אכא wof and	חמ ʕam with	כלנא kúlnoʕ everyone	והו hwi be	אלוה alóho god
לדמוּדע ládmauḏé to one who confesses		בך box you	והו wáwi and be	מור móro lord
לדפולח ládfoláḥ to one who serves		לך lox you	והו wáwi and be	אח áho brother
לדרוּחמ ládrohéḡm to one who loves		לך lox you	דאלכ dáلك so that all	אח táḥe you might save

2. כא kaḏ while	בי bi in me	רע ʕre dwelt	והו wajṭ you	בי bi in me	והו walbár and outside	חמ men of me
רוּח ʕroḥ dwelt	רוּחמ rabúḥom your majesty		והו wkaḏ and while		והו ilédḥox I give birth to you	
אח tub indeed	גלגל galjóljiḥ openly		אח ḥájlox your power		אח kásjo hidden	
לו lo not	ע ʕaní removed	חמ men from me	אח at you	אח lyaw within	חמ men me	
והו wat and you	לח lbar outside	חמ men of me	אח máfhe mystifier		אח léme his mother	
3. דע déḥze when I see	אח tsálmox your image		אח haw it		אח barójo outward	
דא dáqḥom before	אח ʕáinaj my eyes		אח tsálmox your image		אח kásjo hidden	
אח tsor portrayed	אח bar apart from	אח ʕáinaj my eyes	אח btsálmox in your image		אח gáljo revealed	
אח ḥziḥe I saw	אח lóḥom adam		אח wábhaw but in one		אח kásjo hidden	
אח ḥziḥe I saw	אח lábox your father		אח dámmezéy who is united		אח box with you	

Ephrem the Syrian, *Hymns on the Nativity* 16:1–3

1. I shall not be jealous, my Son, that You are both with me and with everyone. Be God to the one who confesses You, and be Lord

to the one who serves You, and be Brother
to the one who loves You so that you might save all.

2. While You dwelt in me, both in me and outside of me
Your majesty dwelt. While I gave birth to You
openly, Your hidden power
was not removed from me. You are within me,
and You are outside of me, O Mystifier of His mother.
3. When I see Your outward image
before my eyes, Your hidden image
is portrayed in my mind. In Your revealed image
I saw Adam, but in the hidden one
I saw Your Father who is united with You.

Ephrem the Syrian, *Hymns on the Nativity* 16:1–3

VI. Brikh hu dlo sokh destayakh

2.	ܒܪܝܚ brix blessed	ܗܘ hu he	ܕܠܐ dlo who not	ܣܘܚ sox limited	ܕܘܫܬܝܚܐ destájax was limited
3.	ܕܪܒܘܬܐ rabuθóx your majesty	ܟܫܘܝ kasjóĭ is hidden	ܡܢ menán from us	ܩܕܡܝܢ qðomáĭn before us	
	ܕܪܒܘܬܐ tʿajbuθóx your grace	ܩܠܝܗ gáljo revealed		ܩܕܡܝܢ qðomáĭn before us	
ܐܝܗ éjle I will be silent	ܡܘܪ mor lord	ܥܢ men about	ܕܪܒܘܬܐ rabuθóx your majesty		
	ܘܡܠܝܠ wemalél but I will speak	ܥܢ ʕal about	ܕܪܒܘܬܐ tʿajbuθóx your grace		
ܕܪܒܘܬܐ tʿajbuθóx your grace	ܕܬܠܝܚܐ ettaljáθ seized hold	ܦܢ box you			
	ܘܡܠܝܠ warkenθóx and inclined you	ܥܝܢ tseθ toward	ܕܘܫܬܝܚܐ bijuθán our evil		
ܕܪܒܘܬܐ tʿajbuθóx your grace	ܩܘܠܐ ʕúlo babe	ܕܒܘܬܐ ʕbaθtóx made you			
	ܕܪܒܘܬܐ tʿajbuθóx your grace	ܢܫܐ nóʕo man	ܕܒܘܬܐ ʕbaθtóx made you		
ܩܦܫܘܬܐ qefsáθ contracted	ܕܦܬܘܩܐ feftʿáθ stretched out	ܕܪܒܘܬܐ rabuθóx your majesty			
	ܒܪܝܚ brix blessed	ܩܘܠܐ hájlo power	ܕܕܘܫܬܝܚܐ dázʕar that became small		ܘܘܝܒܐ wíreb and became great

4. כבוד júbho glory	לואו ldáwo to him who became	אדא tahtójo earthly		
	א kað although	אדא śáljo heavenly	א hu he	אדא bakjóné by his nature
לואו hwo became	אדא bhúbe by his love	אדא búxro firstborn	אדא lmárjam to mary	
	א kað although	אדא búxro is firstborn	אדא dálohúθo divinity	
לואו hwo became	אדא báfmo in name	אדא jálde child	אדא ljáusef of joseph	
	א kað although	אדא jálde child	א hu is	אדא dśelójo of heavenly one
לואו hwo became	אדא btsebjóné by his will	אדא barnójo son of man		
	א kað although	אדא alóháu is god	א hu is	אדא bakjóné by his nature
אדא jbiñ glorious	אדא tsebjonóx your will	אדא wakjonóx and your nature		
	אדא brix blessed	אדא júbhox your glory	אדא dalbéj that put on	אדא tsalmán our image

Ephrem the Syrian, *Hymns on the Nativity* 23:2–4

2. Blessed is the Unlimited Who was limited!
3. Your majesty is hidden from us; Your grace is revealed before us.
I will be silent, my Lord, about Your majesty, but I will speak about Your grace.
Your grace seized hold of You and inclined You toward our evil.
Your grace made You a babe; Your grace made You a human being.
Your majesty contracted and stretched out. Blessed is the power that became small and became great!
4. Glory to Him Who became earthly although heavenly by His nature!
By His love he became firstborn to Mary although He is Firstborn of Divinity.
He became in name the child of Joseph although He is Child of the Heavenly One.
He became by His will a human although He is God by His nature.
Glorious is Your will and Your nature! Blessed is Your glory that put on our image!

Ephrem the Syrian, *Hymns on the Nativity* 23:2–4