

A Processional Anthem at Candlelighting

*Let my Prayer come up
as the Incense*

Peter R. Hallock

1987

for unison choir, mixed choir, organ
and optional handbells

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Choral Score

CH-1007

PERFORMANCE NOTES

Let my prayer come up as the Incense is appropriate as an Introit or as entrance music for an Evening service. It alternates a chant setting in Latin (for unison choir) of verse 2 of Psalm 141 with a choral setting of the same verse in English.

A considerable distance may exist between the organ and the choirs in as much as a critical “correspondence” between organ and singers is not intended.

At its initial performance the music of Choir I was sung by men, who, together with the bell ringers, formed part of the entrance procession. Another method of performance might be for the mixed choir to sing all of the music and play the two repeated handbell chords. In that case the men could sing the chant sections and the final chord of the mixed choir part would be shorted by one beat. Another possibility is for a choir of treble voices to sing the parts of Choir I. In that case it is necessary to transpose the part up one octave and to consider the part writing for Choir I on page 8 as optional.

This anthem is most effective when sung in semi-darkness or candlelight. When performed under those circumstances, it might be practical for one or both of the choirs to memorize their parts.

Let my prayer come up as the Incense is especially useful for the Service of Light at Evening Prayer (Vespers) as provided in the Roman Catholic General Instruction on the *Liturgy of the Hours* (1971), the *English Book of Common Prayer* (1970), the *American Episcopal Book of Common Prayer* (1976) and the *Lutheran Book of Worship* (1978).

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LET MY PRAYER COME UP AS THE INCENSE

for unison choir, mixed choir, organ and handbells

Text: Psalm 141: 2

PETER R. HALLOCK

Seattle, November 1987

edited by Carl Crosier

Handbells *p*

Choir I (unison choir in procession)

p Di - ri - ga - tur o - - ra - ti - o me - a -

si - - cut in - - cen - sum

Handbells

Choir I (unison choir in procession)

Choir II in con - spec - tu tu - o

Organ Swell: Gemshorn 8, celeste
Positive: Gedeckt 8
Pedal: Subbass 16, Sw./Ped. *Sw. p*

The musical score is arranged in systems. The first system includes Handbells and Choir I. The second system continues the Handbells and Choir I parts, with lyrics 'si - - cut in - - cen - sum'. The third system introduces Choir II and the Organ. The Organ part includes a Swell section and a Pedal line. The lyrics 'in con - spec - tu tu - o' are placed between the Choir I and II staves.

pp

mf

8 e - le - va - ti - o man - u - um me - a - rum

mp

sac - ri - fice.

f *mp*

Add 32'

Detailed description: This page of a musical score contains four systems of music. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*pp*) dynamic and includes rests in the first two measures. The second system continues the vocal line, with a mezzo-forte (*mf*) dynamic, and includes the lyrics "e - le - va - ti - o man - u - um me - a - rum". The third system shows a vocal line in treble clef with a mezzo-piano (*mp*) dynamic, including the lyrics "sac - ri - fice.", and a bass line in bass clef with a forte (*f*) dynamic that transitions to mezzo-piano (*mp*). The fourth system is a piano accompaniment for the right and left hands, with a "32'" marking in the right hand. The score concludes with a fermata over the final notes.

The musical score is written in G major (one sharp) and 4/4 time. It consists of several staves:

- Two empty treble clef staves at the top.
- A treble clef staff with a vocal line. The lyrics are: "Let my prayer come up as the in - cense, _____ and let the lift - ing". Above the notes are dynamic markings: *legato unison p*, *p*, and *p*. Slurs connect the notes across the phrases.
- A bass clef staff with a vocal line. The lyrics are: "Let my prayer come up as the in - cense, _____". Above the notes are dynamic markings: *legato unison mp*. Slurs connect the notes across the phrase.
- A grand staff (piano accompaniment) at the bottom, consisting of three staves: two for the right hand and one for the left hand. The right hand plays a melodic line with slurs, and the left hand plays a bass line with slurs.

pp

mf

sac - ri - fi - ci - um

mf

sac - ri - fi - ci - um

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a piano (*pp*) dynamic and playing chords. The second staff is a vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic and singing the lyrics "sac - ri - fi - ci - um". The bottom staff is a piano accompaniment line in bass clef, also starting with a mezzo-forte (*mf*) dynamic and playing the same lyrics. The key signature has two sharps (F# and C#).

ppp

ppp

Detailed description: This system contains the third and fourth staves of music. The top staff is a piano accompaniment line in treble clef, starting with a pianissimo (*ppp*) dynamic and playing sustained chords. The bottom staff is a piano accompaniment line in bass clef, also starting with a pianissimo (*ppp*) dynamic and playing sustained chords. The key signature has two sharps (F# and C#).

Detailed description: This system contains the fifth, sixth, and seventh staves of music. The top staff is a piano accompaniment line in bass clef, playing sustained chords. The middle staff is a piano accompaniment line in bass clef, playing sustained chords. The bottom staff is a piano accompaniment line in bass clef, playing sustained chords. The key signature has two sharps (F# and C#).