The Litany for Ordinations

words from

The Book of Common Prayer 1979

music by

Christopher Smith

written for

Karen Pisarz Boyd

on the occasion of her ordination to the diaconate at The Church of the Heavenly Rest, Abilene, Texas, on January 30, 2018 This setting of the Litany was composed as a more engaging alternative to the conventional monotone, adding texture to the service without calling disproportionate attention to itself. All of the petitions resolve to the identical musical conclusion typically used for the litanies, and this setting may be used as a "drop-in" replacement when the congregation is already familiar with the traditional responses without any changes in printed materials.

The music is intended to be approachable for an ordinary singer, and as usual the petitions may be assigned to different cantors. The division in the petitions between prayers for the Church, the ordinand, and the world is marked in the score and by musical transitions and may be a convenient grouping for that purpose.

This score uses the two-line staff notation from The Hymnal 1982, and the organ accompaniment is notated with the reciting tone at Bb (mode 2 on D), but as with any modal chant it is appropriate to transpose as may be convenient for the cantor. Note that the organ line descends to a D, so that transposition of more than a whole step down may reach the end of some ranks. One interval in petition 10 may be difficult at some transpositions, and an alternate is provided.

Tempo markings are recommendations. Lines that are not otherwise marked should be sung according to ordinary chant practice; in a handful of cases where the emphasis within a line is difficult to see at a glance, it has been noted with a tenuto mark. Certain petitions (and the last half of the final petition) are marked as *in time* and should be sung to a strict tempo, even where phrases may have an unequal number of beats.

The organ registration suggested is a starting point and should be adapted as suitable to the instrument, the room, and the cantor. The final line of each petition but the last is unaccompanied.

I would like to thank Michael for introducing me to the tradition of plainchant, David and Eric for making the sung liturgy the normal manner of Heavenly Rest and for initiating me into the Hymnal Apocrypha, Priscilla and Josiah for their feedback in the development of this setting, and of course Karen for giving me free rein and not asking inconvenient questions.

Christopher Smith Abilene, Texas January 2018

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