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## Blessing Ritual for a Sacred Object

Christopher Walker

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# Blessing Ritual for a Sacred Object

Christopher Walker

As the sacred object is brought forward, or as the priest processes to the sacred symbol, the choir sings:

*Peacefully* (♩ = ca. 84)

**Soprano Alto**

*mp*

Al - le - lu - ya, al - le - lu - ya, al - le - lu - y - a,

**Tenor Bass**

*mp*

*mf*

al - le - lu - y - a. Al - le - lu - ya, al - le - lu - ya,

*mf*

al - le - lu - y - a, al - le - lu - y - a.

**Priest/Deacon/Cantor:**

Blessed is the Lord our God, for ever and always, unto ages of ages. Amen.

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*mf*

Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,

*mf*

have mer - cy on us. A - men.

\*

**Priest/Deacon/Cantor:**

Yours, Lord, are the power and the glory, yours the communion and fulfillment,  
yours the love and the unending beauty of all that is. Amen.

*f*

Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,

*f*

have mer - cy on us. A - men.

\*

\*The choir may hum this chord under the prayer that follows.

Priest/Deacon/Cantor:

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4. The piano accompaniment (treble and bass clefs) starts with a mezzo-piano (*mp*) dynamic, marked with a hairpin that reaches a pianissimo (*pp*) dynamic. The lyrics "Ky - ri - e" are under the vocal line, and "e - le - i - son." are under the piano accompaniment. The piano accompaniment ends with a mezzo-forte (*mf*) dynamic, marked with a hairpin.

Christe eleison, Christe eleison, Christe eleison.

Musical score for the second system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4. The piano accompaniment (treble and bass clefs) starts with a pianissimo (*pp*) dynamic, marked with a hairpin that reaches a mezzo-forte (*mf*) dynamic. The lyrics "Chri - ste" are under the vocal line, and "e - le - i - son." are under the piano accompaniment. The piano accompaniment ends with a mezzo-forte (*mf*) dynamic, marked with a hairpin.

Kyrie eleison, Kyrie eleison, Kyrie eleison.

Musical score for the third system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4. The piano accompaniment (treble and bass clefs) starts with a pianissimo (*pp*) dynamic, marked with a hairpin that reaches a forte (*f*) dynamic. The lyrics "Ky - ri - e" are under the vocal line, and "e - le - i - son." are under the piano accompaniment. The piano accompaniment ends with a forte (*f*) dynamic, marked with a hairpin.

*f*

Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,

*f*

have mer - cy on us. A - men.

### PRAYER OF BLESSING

Priest/Deacon:

Lord, bless this \* sacred symbol of your love.  
 May it remind us that we are called to a life of faith in you.  
 Increase our faith and strengthen us to proclaim the Good News of salvation.  
 May the mystery of your life preserve us, and the mystery of your love  
 sustain us all the days of our life; until we come to the day of  
 fulfillment in your Kingdom. We ask this through Christ our Lord:

(\*\*Mm)

*mp*

A - men,

*mp*

\*Insert the name of the sacred object and/or the name of the saint associated with it; include a phrase about the use of the sacred object. See Composer Notes, page 12.

\*\*Optional choir humming under the prayers.

As the symbol is blessed with incense  
or sprinkled with holy water, the choir sings:  
*p*

a - le - lu - y - a. Ho - ly God, ho - ly and might - y,

*p*

ho - ly and im - mor - tal, have mer - cy on us.

*mp*

Ho - ly God, ho - ly and might - y, ho - ly and im -

*mf* *f*

mor - tal, have mer - cy on us.

*mf* *f*

*mf*

Al - le - lu - ya, al - le - lu - ya, al - le - lu - y - a,

*mf*

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bottom staff is in bass clef with the same key signature and time signature, also featuring a series of chords. The lyrics 'Al - le - lu - ya, al - le - lu - ya, al - le - lu - y - a,' are written below the staves. The dynamic marking *mf* (mezzo-forte) is placed above the first staff and below the second staff.

*mf*

al - le - lu - y - a. Al - le - lu - ya, al - le - lu - ya,

*mf*

Detailed description: This system contains the next two lines of music. The top staff continues the chordal progression from the first system, ending with a full triad. The bottom staff continues with similar chordal accompaniment. The lyrics 'al - le - lu - y - a. Al - le - lu - ya, al - le - lu - ya,' are written below the staves. The dynamic marking *mf* is placed above the first staff and below the second staff.

*f*

al - le - lu - y - a, al - le - lu - y - a.

*rall.* *pp*

*f* *rall.* *pp*

Detailed description: This system contains the final two lines of music. The top staff features a final chordal progression, including a half-diminished triad (F#m7b9) and a full triad. The bottom staff continues with similar accompaniment. The lyrics 'al - le - lu - y - a, al - le - lu - y - a.' are written below the staves. The dynamic marking *f* (forte) is placed above the first staff and below the second staff. The marking *rall.* (ritardando) is placed above the first staff and below the second staff. The marking *pp* (pianissimo) is placed above the first staff and below the second staff.

# Penitential Rite

from "Blessing Ritual for a Sacred Object"

Christopher Walker

Priest/Deacon/Cantor:

Blessed is the Lord our God, for ever and always, unto ages of ages. Amen.

Soprano *mf*

Alto

Tenor

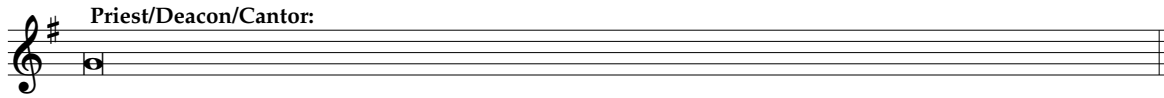
Bass *mf*

Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,

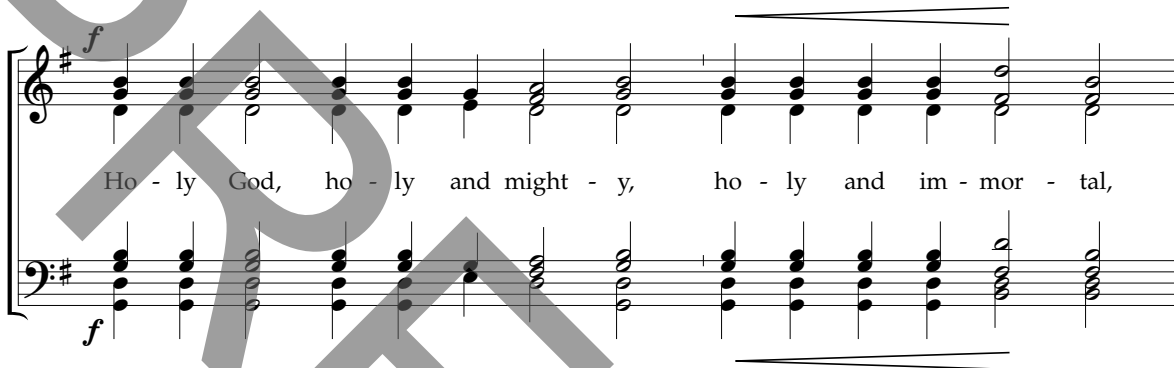
have mer - cy on us. A - men.



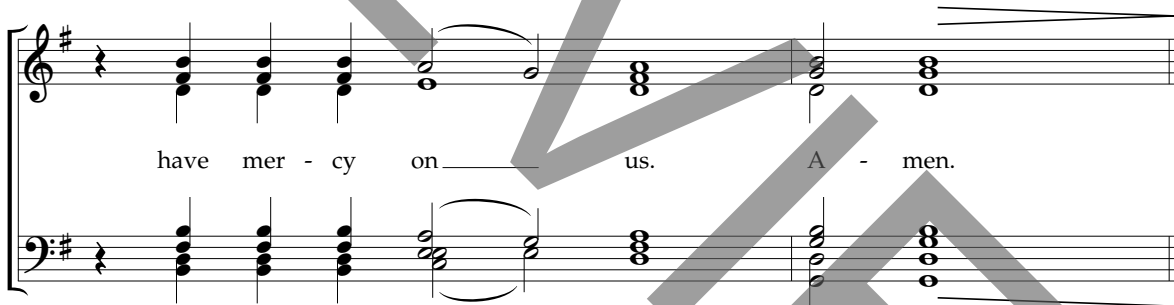
Priest/Deacon/Cantor:



Yours, Lord, are the power and the glory, yours the communion and fulfillment,  
yours the love and the unending beauty of all that is. Amen.

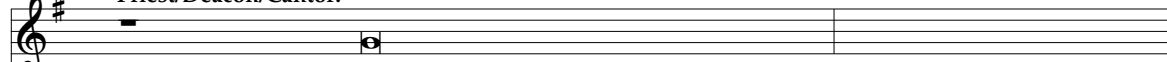


*f* Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,



*f* have mer - cy on us. A - men.

Priest/Deacon/Cantor:



Kyrie eleison, Kyrie eleison, Kyrie eleison.

mp pp mf

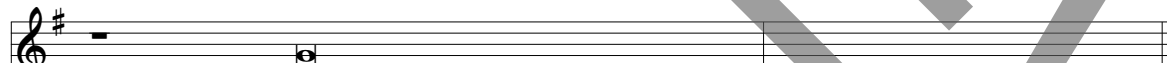
Ky - ri - e e - le - i - son.



Christe eleison, Christe eleison, Christe eleison.

pp mf

Chri - ste e - le - i - son.



Kyrie eleison, Kyrie eleison, Kyrie eleison.

pp f

Ky - ri - e e - le - i - son.

May Almighty God have mercy on us, forgive us our sins,  
and bring us to everlasting life.

A - men.

*mp*

Ho - ly God, ho - ly and might - y, ho - ly and im - mor - tal,

*mp*

have mer - cy on us. A - men.

# Trisagion

from "Blessing Ritual for a Sacred Object"

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Sing three times:  
*mp - mf - f*

Soprano Alto

Tenor Bass

*mp - mf - f*

Ho - ly God, ho - ly and might - y, ho - ly and im -

mor - tal, have mer - cy on us. A - men.

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## Composer Notes

The entire ritual may be used for the blessing of a sacred symbol, statue, ikon, processional cross, altar, tabernacle, ambo, banner, window, vessel or other item for sacred use—even a part of the blessing of a new church or chapel.

The Prayer of Blessing (page 5) is given as an example only. Feel free to replace it with a prayer more appropriate for the sacred object being blessed.

The priest's part may be spoken or sung. If spoken, or if the priest finds it difficult to hold pitch, the choir may hum a G or a G chord; alternatively, play a low octave G on the keyboard to maintain musical continuity. A cantor may sing the priest's invocations, but not the Prayer of Blessing.

The choral parts should be sung with passionate expression. Ideally, this piece should be sung unaccompanied, but gentle accompaniment may be added to support the singing.

The Kyrie section on page 4 may be sung for the Penitential Rite during Lent, or for penitential services. Or, for a more extended form, the Penitential Rite (page 8) may be used.

—Christopher Walker