

94107

Prayer of Commitment

Andrew Wright

SATB
Keyboard

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Prayer of Commitment

The Grail Prayer

Andrew Wright

Moderato (♩ = ca. 52)

Keyboard *p espressivo*

Organ: Ped.

⁴ *Soprano *p espressivo* work,

Alto Lord Je - sus, I give you my hands to do your work, to do your work,

Tenor work, to do your

Bass *p espressivo* work, to do your

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*This piece may be sung as a unison anthem for treble choir, using only the Soprano line.

sempre p

8

work, I give you my feet to go your way, to go your way. way. I give you my

work, way.

sempre p

12

eyes to see as you do, to see as you do, to see as you do, I give my tongue to speak your

sempre p

16 words.

words, to speak your words. I give my mind that you may think in me. _____

words. _____

20 that you may pray in me;

— I give you my spir - it that you may pray — in

that you may pray in me; _____

that you may pray, may pray — in

no Ped.

24 *mf*

me; and a-bove all I give you my heart that you may

mf

me; *mf*

mf

Ped.

28

love in me your peo-ple: all hu - man-kind. *sub. p*

And I

all hu - man-kind. *sub. p*

sub. p

32

*meno p
poco marc.*

give you my whole self that you may grow in me; so it is

*meno p
poco marc.*

*meno p
poco marc.*

no Ped.

36

you, Lord Je - sus, you, Lord Je - sus,

Ped.

40 *f.* *poco rall.*

you — who live — and work and pray in me,

44 *p poco meno mosso* *rall.* *pp*

who live and pray in me.

p *poco meno mosso* *p* *rall.* *pp*

p poco meno mosso *rall.* *pp*

(σ)

*Optional *divisi* if sung as a unison anthem.

Composer Notes

The Prayer of Commitment was written for a choristers' commissioning ceremony at Brentwood Cathedral in the 1980s. The simple yet beautiful text, summing up the presence of Christ in all that we do, could not be more relevant to our ministry and lives as Christians, and is fitting for a host of liturgical contexts.

The piece was originally composed as an anthem for unison treble choir with keyboard accompaniment, and may still be performed as such, using just the soprano line and its optional three-part *divisi* at the end. The keyboard part essentially doubles the choir throughout, but on occasion is slightly more independent for the sake of sonority. The piece may also be sung SATB *a cappella*. The dynamic and intensity of the piece should grow gradually, as does the intensity of the text. Some melodic phrases (matching the text) are long, especially toward the end of the piece, for which good breathing and vocal support is important. The larger melodic intervals in the melody should be sung in a sustained and legato manner. The piece should end very quietly.

—Andrew Wright