

sempre p

8

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

work, I give you my

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure rest, followed by the lyrics "work, I give you my feet to go your way, to go your way." The middle staff is a piano accompaniment in bass clef, starting with the word "work,". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. A large, bold, black watermark letter "W" is superimposed over the piano accompaniment staves.

sempre p

12

eyes to see as you do,

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

to see as you

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure rest, followed by the lyrics "eyes to see as you do,". The middle staff is a piano accompaniment in bass clef, starting with the word "to see as you do, I give my tongue to speak your". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. A large, bold, black watermark letter "S" is superimposed over the piano accompaniment staves.

16 words.

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

words. _____

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'words, to speak your words. I give my mind that you may think in me.' followed by a long horizontal line. The piano accompaniment provides harmonic support with chords and moving lines. A large, bold black watermark 'W' is superimposed over the center of the system.

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.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'that you may pray in me;' followed by 'I give you my spir - it that you may pray in' and 'that you may pray in me;'. The piano accompaniment continues with similar harmonic patterns. A large, bold black watermark 'S' is superimposed over the center of the system. At the bottom right of the system, the instruction 'no Ped.' is written.

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. And I

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

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,

f *poco rall.*

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

who live and pray in me.

p *pp*

pray — me.

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 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

SAMPLE