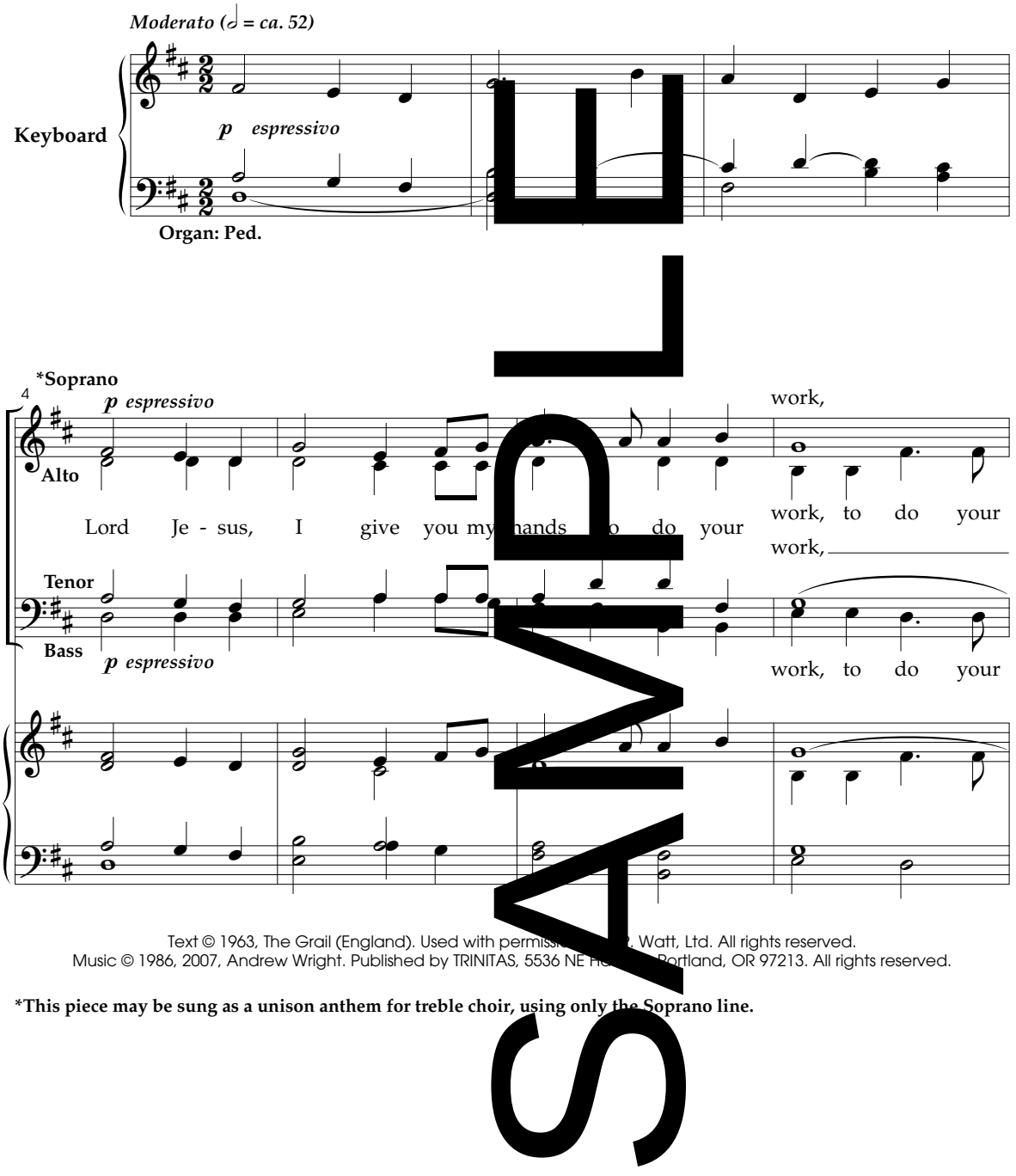
Prayer of Commitment

The Grail Prayer

Andrew Wright



SAMPLE

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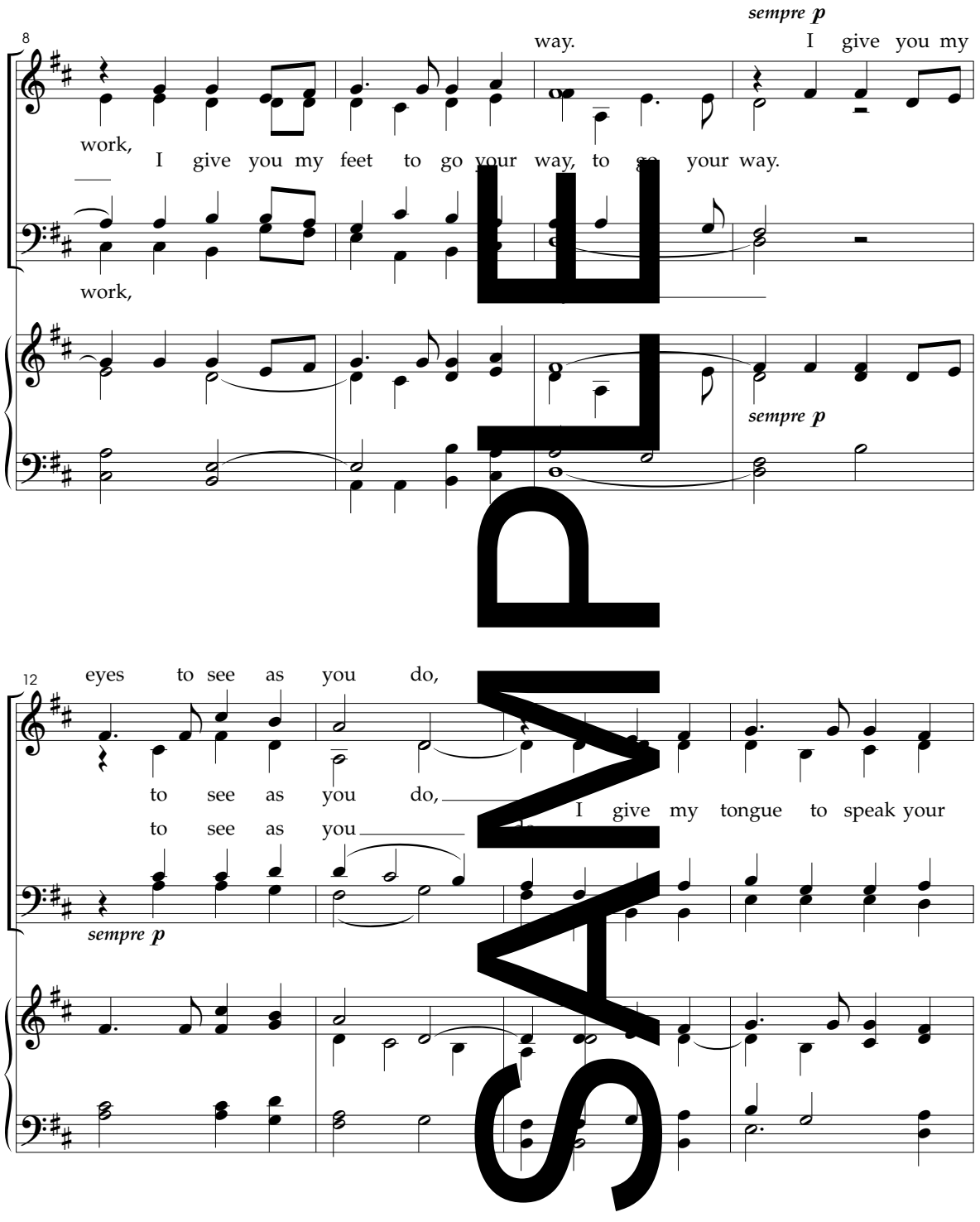
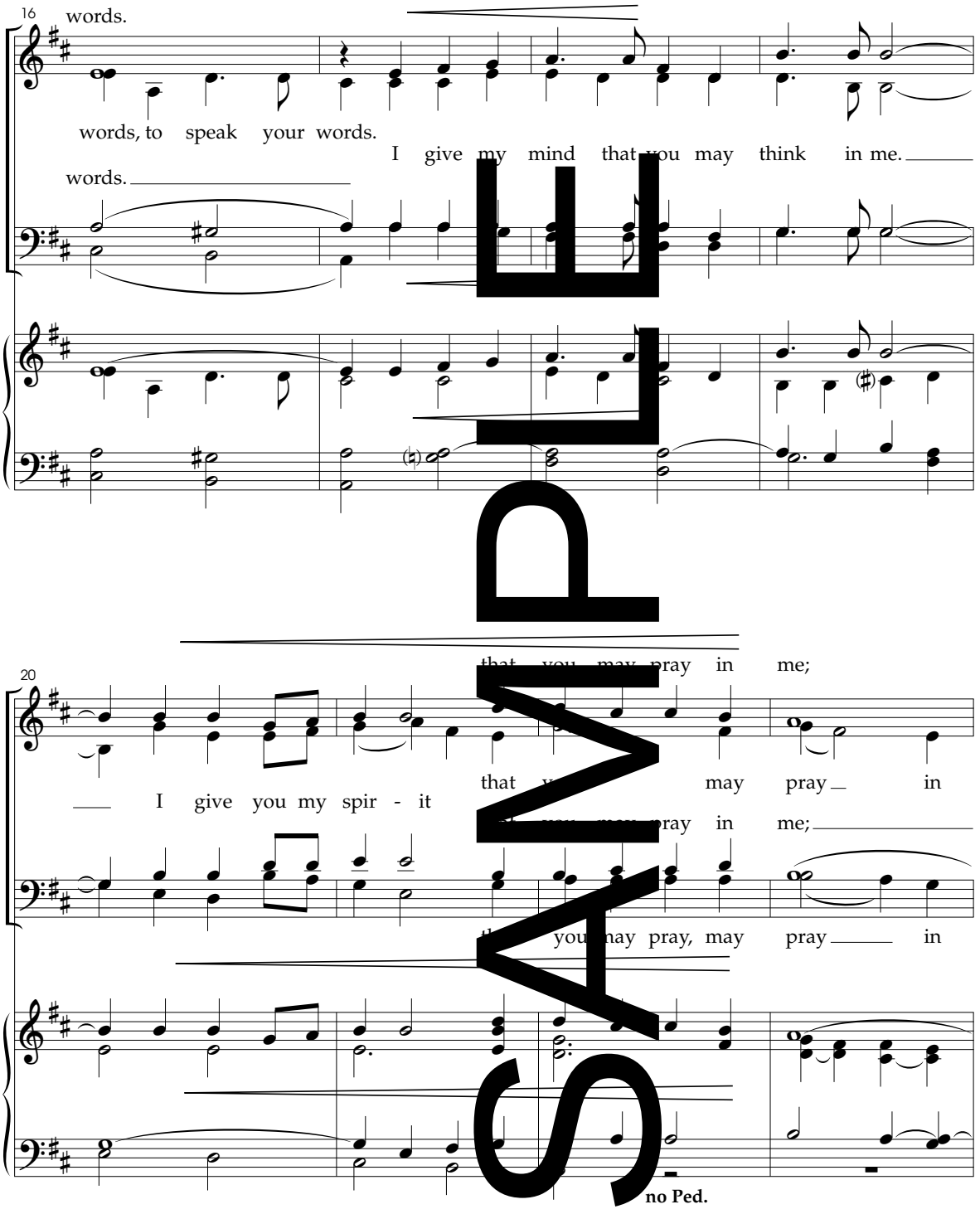
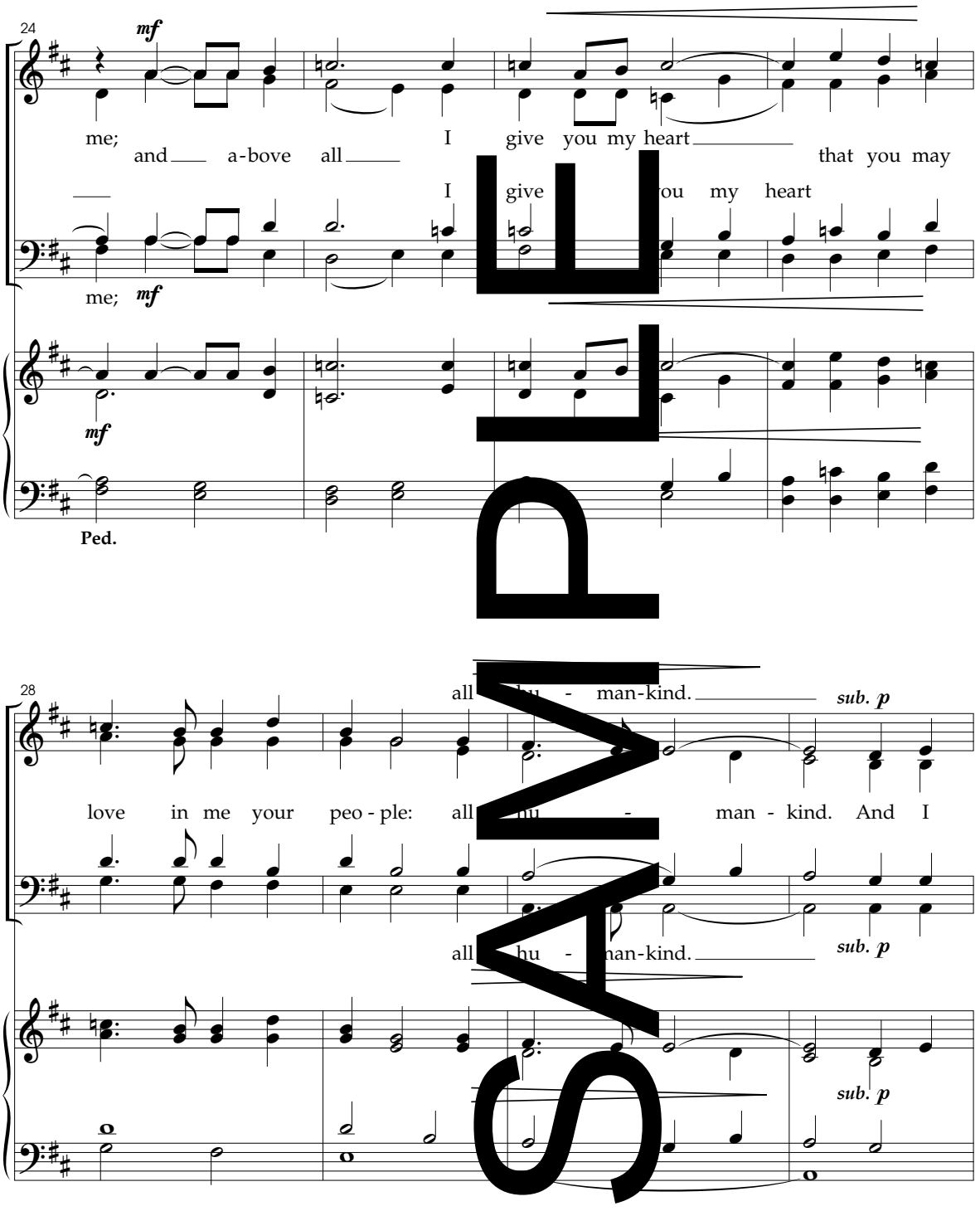
***This piece may be sung as a unison anthem for treble choir, using only the Soprano line.**

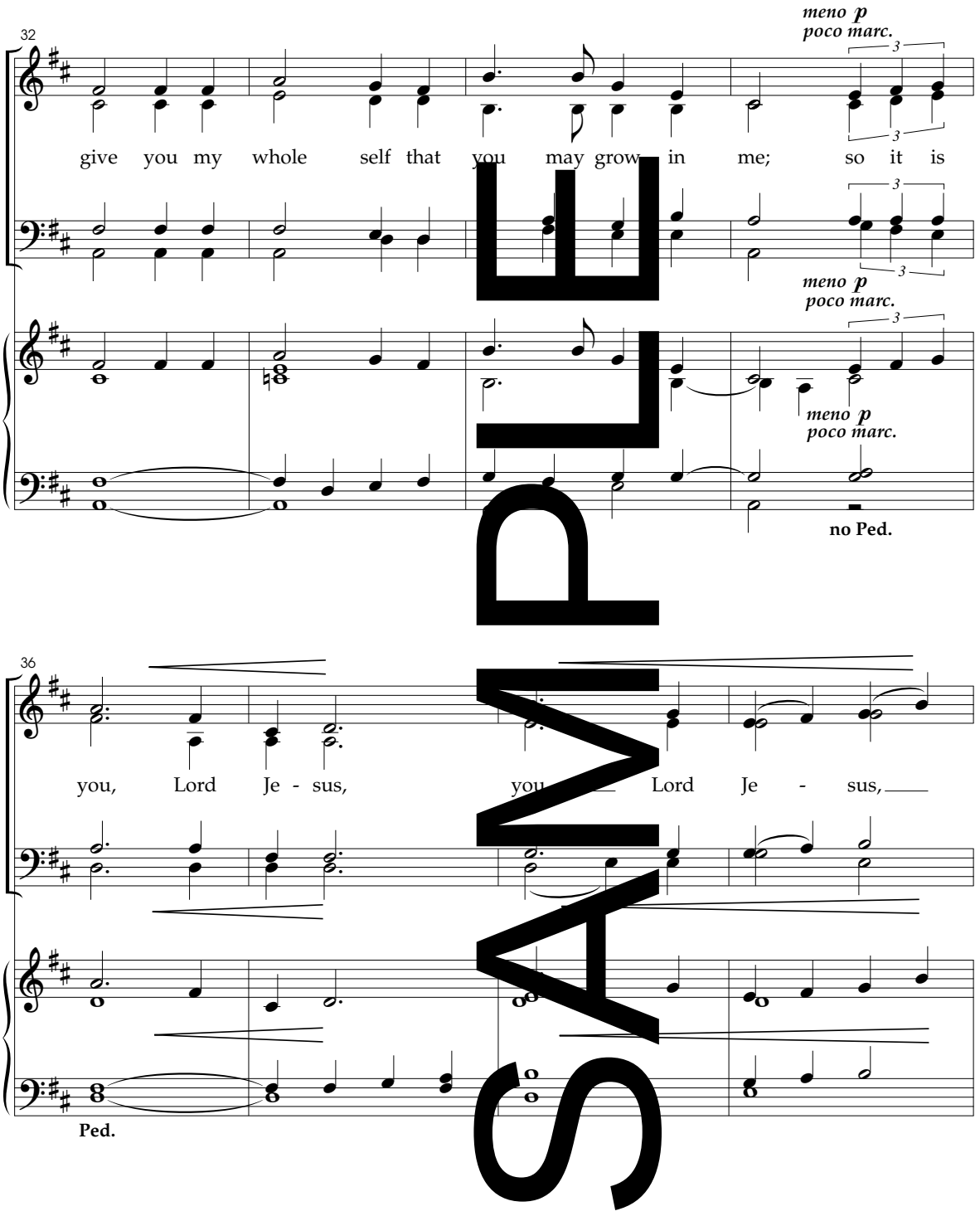

8
sempre p
way.
I give you my
work,
I give you my feet to go your way, to go your way.
work,
sempre p
12
eyes to see as you do,
to see as you do,
I give my tongue to speak your
to see as you
sempre p

SAMPLE

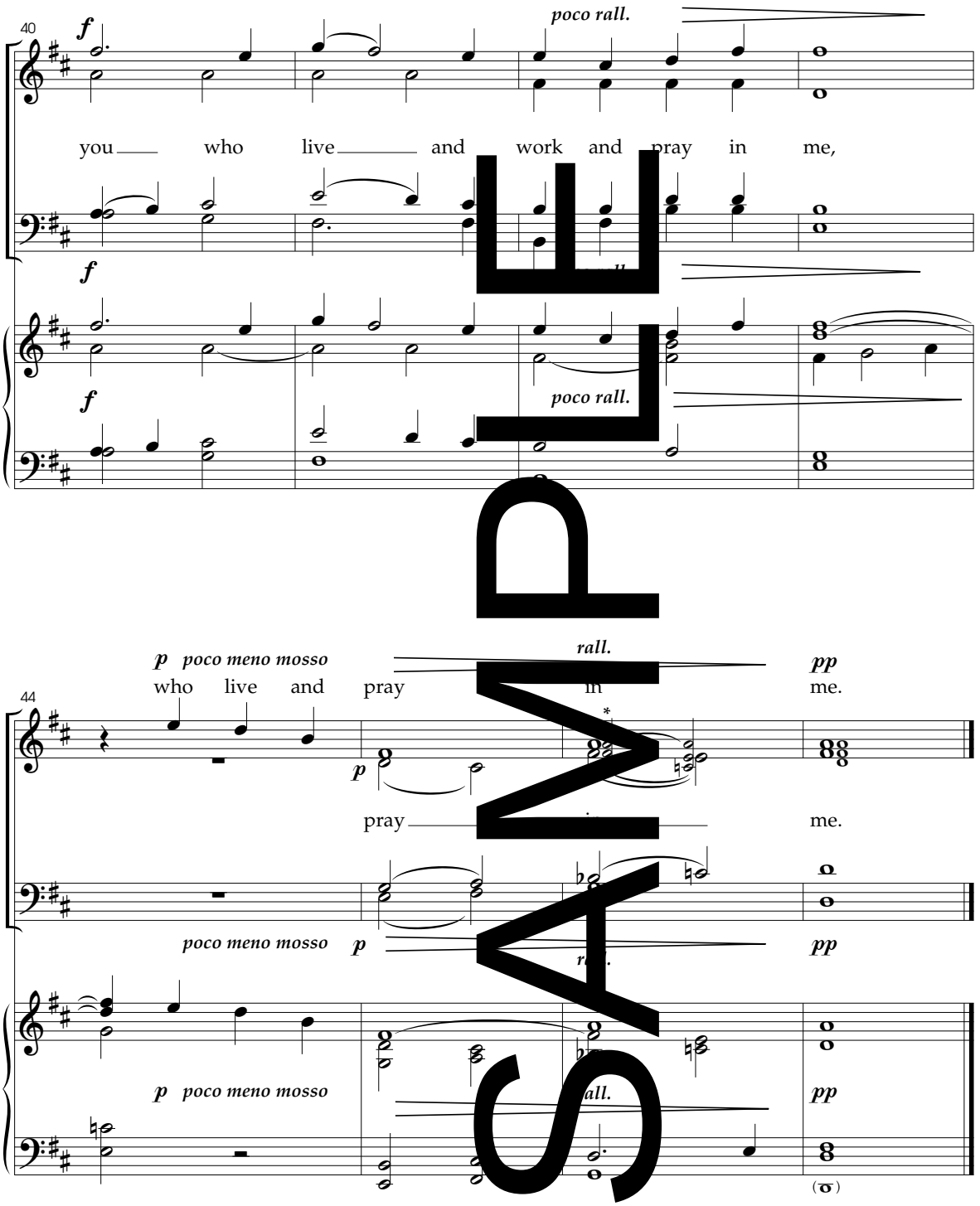

16
words.
words, to speak your words.
I give my mind that you may think in me.
words.
20
that you may pray in me;
I give you my spir - it
that you may pray in
you may pray, may pray in
no Ped.

SAMPLE


24
mf
me;
and a-bove all
I give you my heart
that you may
I give you my heart
me;
mf
mf
Ped.
28
all hu - man-kind.
sub. p
love in me your peo - ple: all hu - man - kind. And I
all hu - man-kind.
sub. p
sub. p
PLAY
SAMPLE


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.

SAMPLE



SAMPLE

***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

SAMPLE