

Fashion Me, Lord

(SATB, piano)

Andante (♩ = c. 82)

Paul F. Page
ASCAP

piano

mf

ped. harmonically throughout

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes and quarter notes, with a fermata over the final two measures. The bass line is primarily whole notes and half notes. A dynamic marking of *mf* is present. A pedaling instruction *ped. harmonically throughout* is written below the bass line.

guitar:

5 E Am 3 E Am 3 E

unison choir/Assembly

Lord, _____ fash-ion me as your own. _____ Shape me and mold me, Lord.

mf

legato sempre *segue simile*

This system contains the first line of the vocal melody and piano accompaniment. The guitar part is written above the vocal line with chords E, Am, and E, and a triplet of eighth notes. The vocal line is for a unison choir/assembly. The piano accompaniment is in the right and left hands, with a dynamic marking of *mf*. The right hand has a fermata over the first two measures. The left hand has a melodic line with a dynamic marking of *legato sempre* and *segue simile*.

10 Am E Am E Am

I am yours. _____

10

This system contains the second line of the vocal melody and piano accompaniment. The guitar part is written above the vocal line with chords Am, E, Am, E, and Am. The vocal line is for a unison choir/assembly. The piano accompaniment is in the right and left hands, with a dynamic marking of *mf*. The right hand has a fermata over the first two measures. The left hand has a melodic line with a dynamic marking of *legato sempre* and *segue simile*.

15 E A E A

SA 1. Give me your life, O Lord. *TB* Give me your strength, O Lord.

19 E A E/B A (Am) E/G# F#m7 B7

unison choir 1. Give me your light to find the way. *(guitar seque simile)*

25 *TB / Assembly*

Lord, _____ fash-ion me as your own. _____ Shape me and mold me, Lord.

SA

30

I am yours.

35

SA

2. Come with your sav - ing bread. Come with the cup of life. Fill me with

TB

40

your most ho - ly food.

45 *SATB / Assembly*

Lord, fash-ion me as your own. Shape me and mold me, Lord.

45

45

45

45

50

I am yours.

50

50

50

50

55 *SA*

3. Make me be one with you; con-firmed in love for you. Al-ways be

55 *TB*

55

55

55

60

at my side, O Lord.

60

65 SATB / Assembly

Lord, fashion me as your own. Shape me and mold me, Lord.

65

70

I am yours.

70

75

4. Send forth your Spi - rit now to build up strength with-in. Come set your

75

75

80

fire with-in our hearts.

80

80

85

SATB / Assembly / unison

Lord, fash-ion me as your own. Shape me and mold me, Lord.

85

85

90 *SATB only*

90 I am yours. I am yours.

94 I am yours. Yours.

94 *p*

Winter 1986

There is an odd story associated with this composition. Written in the Winter of 1986, I had scribbled out a choir score for a rehearsal, not having completed a legible "fair copy" yet. During our rehearsal in the evening, a stranger appeared in the church and sat in the back listening to us. The choir members noticed him and were a little worried about this interloper. After we had rehearsed the number, the stranger approached the choir and I turned around to see who it was. I did not recognize him. He, though, in a very calm voice, said that he really liked what we were singing and inquired after the composer of the music. I told him that I had written it. He then asked if I wouldn't mind sending him a copy. I handed him my original score, somewhat difficult to read but nevertheless all that I had available, and I told him he could take it with him. He offered me his thanks, smiled at the choir, and quietly exited the church. I never saw him or heard from him again.