

'Come unto me' is intended to be like a lullaby, gently calling to people to God. It is not overly complex in terms of harmony which is intended to give a feeling of calm and safety. The interval of a semitone is used throughout the piece as an expressive device, as each line of text is developed.

The first 22 bars focus only on the first five words, "Come unto me, all ye". The piece opens quietly, the choir calling out gently to its listener in contemplative chords. The emphasis here is on the beauty of the voices, the silences as important as the sung notes, to give time for the sound to fill every corner of the church.

A falling semitone pattern is first introduced at bar 11, developing into an eerie humming passage, the upper voices weaving in and out of each other. The semitone figure is then made more explicit as a homophonic, chromatic rocking pattern, a metaphor for peace, security and constancy in God's love. This pattern is also preparation for the *pesante* style of the following section where, along with the time signature change to a more solid 4/4, it depicts the weighty footsteps of those that "labour and are heavy laden" in the lower voices.

Texture is stripped back for the next line, "Take my yoke upon you," as semitones form the harmony. The tension built up is resolved as the choir sings, "Learn of me". It flows into the penultimate section, "For my yoke is easy", triple time returning to give a lilting feel to mirror the meaning of the words.

The piece draws to a close as the first line of text is reprised, the chords heard at the opening calling once again to the listener. Finally, the listener is left alone with their thoughts as the upper voices interweave and fade away to nothing.