
Artistic Hymn Playing

Presented by

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Washington State Music Teachers Association (WSMSTA)

2021 Virtual State Conference

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What's so special about hymns?

- ❖ What is the purpose of a hymn?
 - ❖ Teach theology
 - ❖ Serve as a means of praise and worship
 - ❖ Inspire personal devotion
- ❖ Who is a hymn for?
 - ❖ The congregation

What's so special about hymns?

- ❖ What makes a hymn an artistic masterpiece in miniature form?
 - ❖ Poetry
 - ❖ Rhyme scheme
 - ❖ Rhythmic meter
 - ❖ Beauty of the language
 - ❖ Music
 - ❖ Melody
 - ❖ Harmonization/Voice Leading

Why sing hymns at all?

- ❖ Connection to those worshipers who have come before
- ❖ Hymns have stood the test of time
- ❖ Unites a congregation as a worship community— everyone is singing the same thing at the same time
- ❖ Another way to teach theology
“They may nod off or be looking at their cell-phones during the sermon, but they’re getting theology when they sing the hymns.” — Lutheran Pastor
- ❖ Memorable- When you put stories to music, you can remember the stories
- ❖ Repetition of singing hymns over the course of decades imprints the music and the words into long-term memory

Why sing hymns at all?

- ❖ “With a steady diet of merely new choruses, we can develop both modern idolatry and historical amnesia.”

Matt Boswell: “The Importance of Hymns: 5 Reasons You Should Keep Using Hymns in Your Worship Service.” (<https://churchleaders.com/worship/worship-articles/254977-vintage-worship.html>), January 14, 2021

The way many organists prepare hymns

- ❖ Sight read the music
- ❖ Fix technical difficulties in playing the music (or at least fix some of them)
- ❖ Done!

Would we play concert music in public with that level of preparation?

Artistic Preparation of Hymns: What's in it for me?

- ❖ Increased confidence when performing
- ❖ Spiritual edification during preparation
- ❖ Better recall the next time you need to play the hymn
- ❖ Fewer “oops” moments

O Little Town of Bethlehem

Phillips Brooks, 1867

Lewis Henry Redner

♩=105

The musical score is written for voice and piano. It features a treble and bass staff. The tempo is marked as quarter note = 105. The key signature has one flat (B-flat). The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system contains five verses of the hymn. The second system continues the lyrics. The third system continues the lyrics. The fourth system continues the lyrics. The fifth system concludes the hymn.

1. O lit - tle town of Bethle - hem, how still we see thee lie! A -
2. For Christ is born of Ma - ry, and ga - thered all a - bove, While
3. How si - lent - ly, how silent - ly, the won - drous Gift is giv'n; So
4. Where child - ren pure and hap - py pray to the bless - ed Child, Where
5. O ho - ly Child of Bethle - hem, de - scend to us, we pray; Cast

- bove thy deep and dream - less sleep the si - lent stars go by. Yet
mor - tals sleep, the an - gels keep their watch of won - dering love. O
God im - parts to hu - man hearts the bless - ings of His heav'n. No
mis - er - y cries out to Thee, Son of the mo - ther mild; Where
out our sin, and en - ter in, be born in us to - day. We

in thy dark streets shin - eth the ev - er - last - ing Light; The
morn - ing stars to - ge - ther, pro - claim the ho - ly birth, And
ear may hear His com - ing, but in this world of sin, Where
char - i - ty stands watch - ing and faith holds wide the door, The
hear the Christ - mas an - gels the great glad tid - ings tell; O

hopes and fears of all the years are met in thee to - night.
prais - es sing to God the King, and peace to men on earth!
meek souls will re - ceive Him still, the dear Christ en - ters in.
dark night wakes, the glor - y breaks, and Christ - mas comes once more.
come to us, a - bide with us, our Lord Em - man - u - el!

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Courtesy of the Cyber Hymnal™

“Oops” Moment 1— Registration doesn’t match the text

- ❖ Organist didn’t consult the text
- ❖ Organist decided to start quietly and build to louder registrations
- ❖ Stanza #3 was played with loud stops.
- ❖ Text of stanza #3 reads: “How silently, how silently...”

OOPS!

O Come, All Ye Faithful

1 O come, all ye faith - ful, joy - ful and tri - um - phant, O
2 Sing, choirs of an - gels, sing in ex - ul - ta - tion,
3 Yea, Lord, we greet thee, born this hap - py mor - ning,

come ye, O come ye to Beth - le - hem;
sing, all ye ci - ti - zens of heaven a - bove;
Je - sus, to thee be all glo - ry given;

Come and be - hold him, born the King of an - gels;
glo - ry to God, all glo - ry in the high - est;
Word of the Fa - ther, now in flesh ap - pear - ing;

Refrain
O come, let us a - dore him, O come, let us a - dore him,

O come, let us a - dore him, Christ, the Lord.

Text: Attr. John F. Wade (1711-1786);
tr. Frederick Oakeley (1802-1880)
Tune: John F. Wade's *Cantus Diversi*, 1751



Irregular
ADESTE FIDELES
www.hymnary.org/text/o_come_all_ye_faithful_joyful_and_triumph

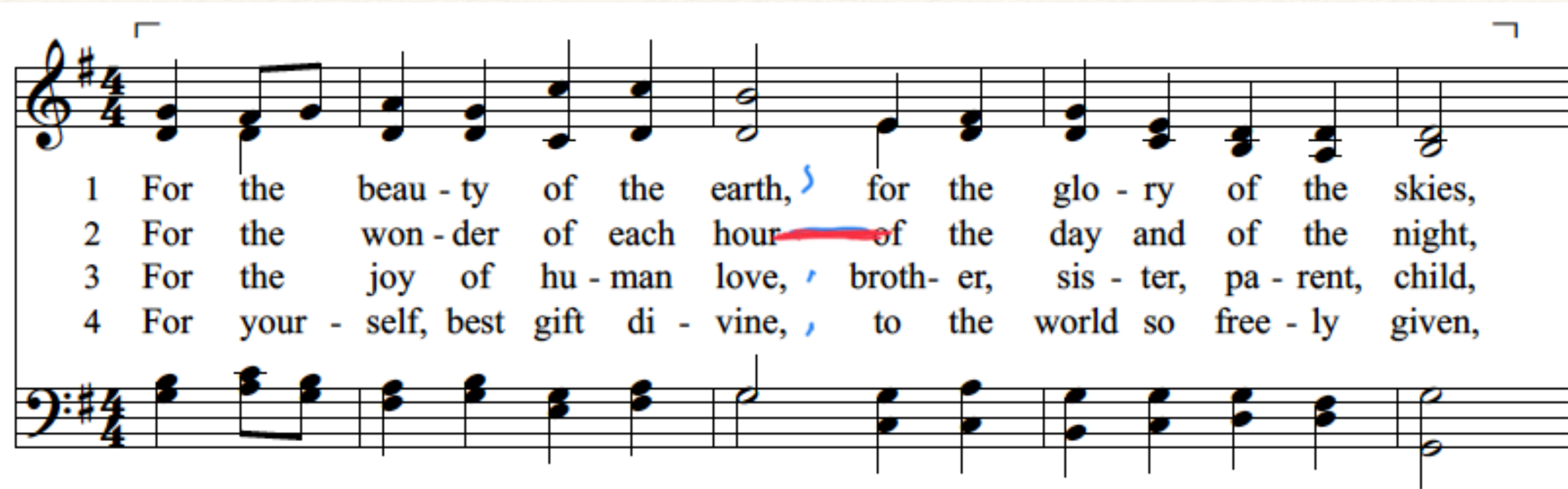
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“Oops” Moment 2— Playing notes where there are no words to sing

- ❖ Stanza #1— Pick-up note on word “O”
- ❖ Stanza #2—
 - ❖ Organist played pick-up note where none existed
 - ❖ Members of congregation sang where organist played pick-up note

OOPS!

“Oops” Moment 3— Breaking a phrase musically when the text continues



1 For the beau - ty of the earth, for the glo - ry of the skies,
2 For the won - der of each hour of the day and of the night,
3 For the joy of hu - man love, broth - er, sis - ter, pa - rent, child,
4 For your - self, best gift di - vine, to the world so free - ly given,

Text: Folliott S. Pierpont, 1864, alt.
Tune: Conrad Kocher, 1838; adapt. William
H. Monk, 1861



77 77 77
DIX
www.hymnary.org/text/for_the_beauty_of_the_earth

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- ❖ Stanza #2 has no break in punctuation
- ❖ Organist breaks the phrase
- ❖ “Mr. Pavarotti” in the congregation makes certain to sing loudly through the phrase, pointing out the organist’s mistake

OOPS!

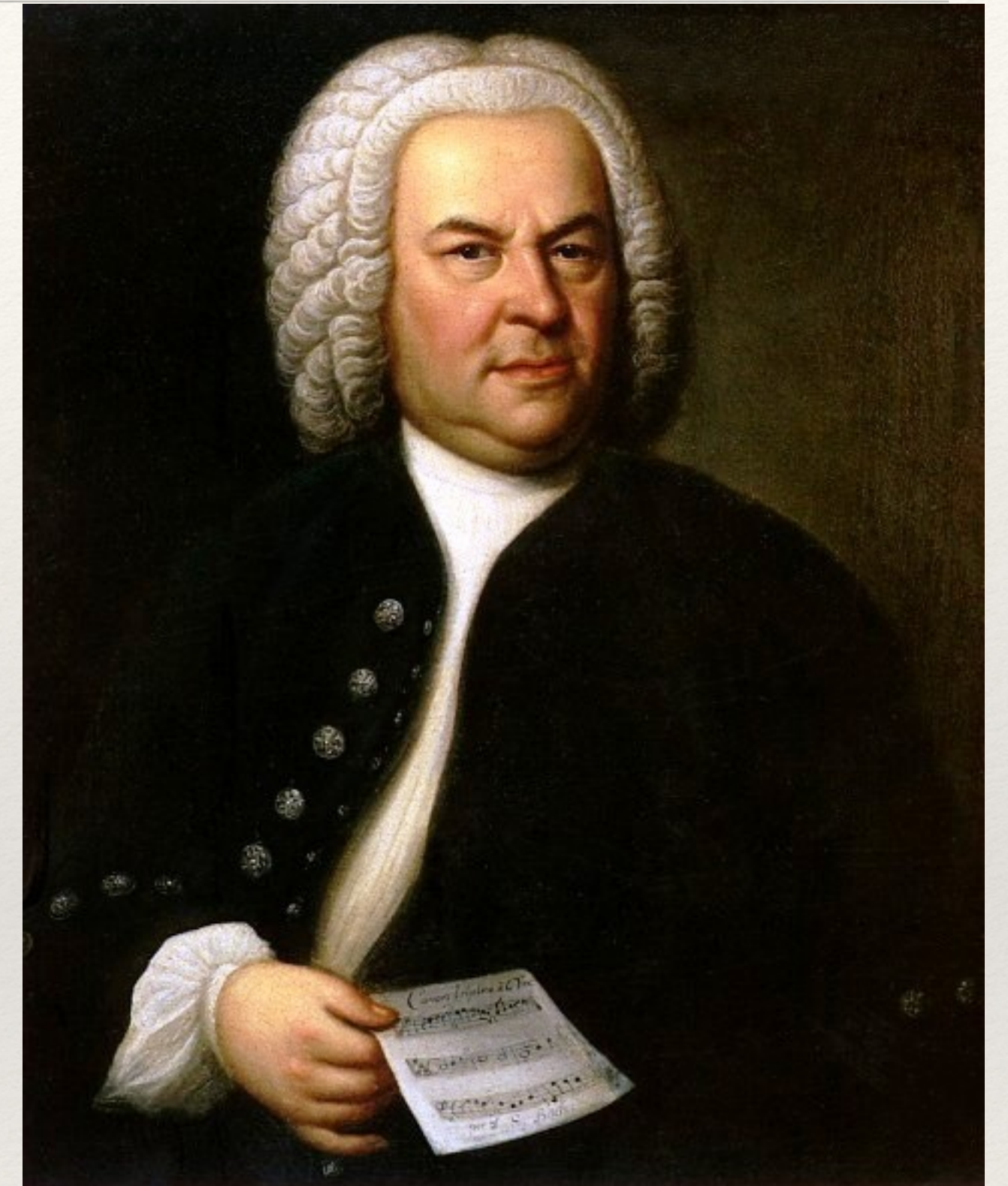
Artistic Preparation of Hymns: What's in it for the congregation?

- ❖ Hymn is easier to sing
 - ❖ Tempo and places to breathe are thought-out and led from the organ
 - ❖ Organist makes sure notes and text line up (and plays it that way)
- ❖ The text becomes clearer because of:
 - ❖ How the organist phrases the music
 - ❖ The registration of the organ

A change of mind-set:
It's not “just” a hymn—it's a mini-masterpiece of poetry and music!

When artistically preparing a hymn, it is helpful to treat hymn preparation with the same care that we would take to prepare a chorale from a Bach cantata.

- ❖ How might you prepare for the choir?— The congregation is the choir
- ❖ How might you prepare the orchestra?— The organ is your orchestra



By Elias Gottlob Haussmann -
<http://www.jsbach.net/bass/elements/bach-hausmann.jpg>,
Public Domain, <https://commons.wikimedia.org/w/index.php?curid=1270015>

Artistic preparation of hymns requires

- ❖ Sensitivity to congregational needs
 - ❖ Familiar versus unfamiliar hymn
 - ❖ Customary tempo
 - ❖ Tradition of singing in harmony

Artistic preparation of hymns requires

- ❖ Thoughtful examination of the text and music:
 - ❖ Hymn=text
 - ❖ Tune=music
- ❖ Technical work (fingering, pedaling, metronome practice, etc...)
- ❖ Adjustments of touch, registration, tempo for acoustic realities
 - ❖ Acoustics are different in a full church vs an empty church—adjustments may need to be made on the fly as the congregation is singing
- ❖ A thorough knowledge of the stops on the organ

Artistic preparation of hymns requires

- ❖ Working within the parameters of your skill-set as an organist— start with what you can do, then develop your skills in other areas
 - ❖ Transposition
 - ❖ Improvisation (introductions, alternate harmonizations, descants, interludes)
 - ❖ Pedal skills
 - ❖ Soloing the melody
 - ❖ Changing stops

But...don't be afraid to try something new

- ❖ You're going to make mistakes— lots of them, especially when learning new skills
 - ❖ Be kind to yourself
 - ❖ The sun will still rise the next day
 - ❖ People will still love you
- ❖ People won't hear most of your mistakes anyway— they'll be too busy singing!

The only people who don't make mistakes are people who don't do anything

Step-by-step procedure for artistic hymn preparation

Abide with Me

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

the dark - ness deep - ens; Lord, with me a - bide.
earth's joys grow dim, its glo - ries pass a - way.
What but your grace can foil the tempt - er's power?
though ills have weight, and tears their bit - ter - ness.
Shine through the gloom and point me to the skies.

When o - ther help - ers fail and com - forts flee,
Change and de - cay in all a - round I see.
Who like your - self my guide and strength can be?
Where is death's sting? Where, grave, your vic - to - ry?
Heaven's morn - ing breaks and earth's vain shad - ows flee;

Help of the help - less, O a - bide with me.
O Lord who chang - es not, a - bide with me.
Through cloud and sun - shine, O a - bide with me.
I tri - umph still, if you a - bide with me.
in life, in death, O Lord, a - bide with me.



Prepare for the choir (your congregation)

1. Consideration of the text (the hymn)
2. Consideration of the music (the tune)

Questions from my choir taught me how to better prepare to lead congregational singing.

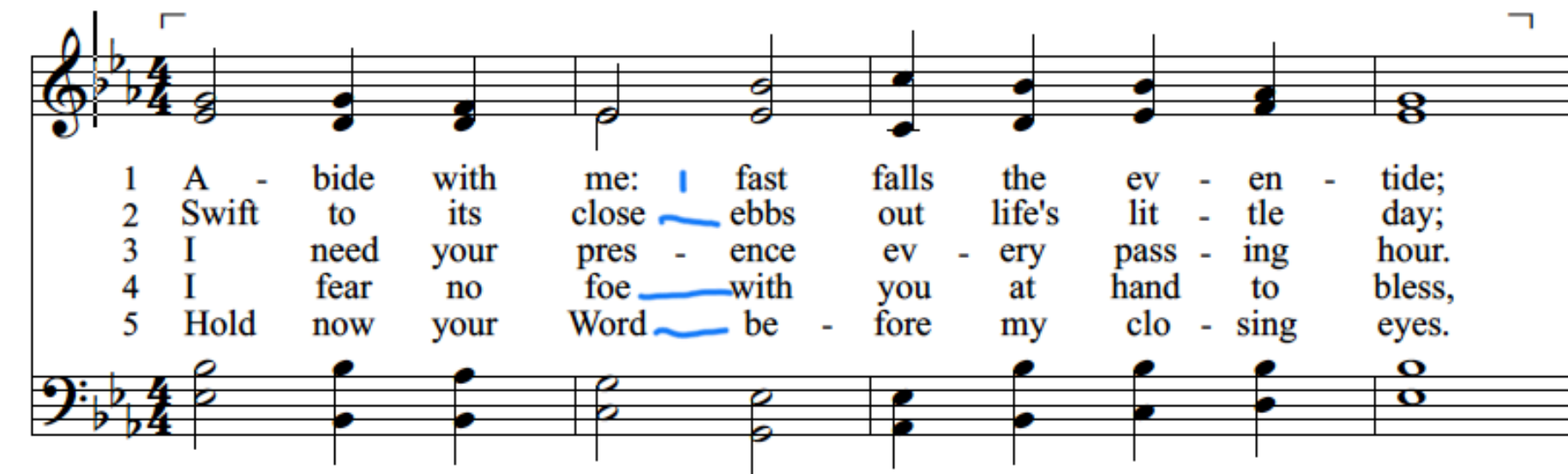
- ❖ *Where should I put breath marks?*
- ❖ *What should I do? — The text doesn't stop but I need to breathe.*
- ❖ *What does my part sound like?*
- ❖ *Should we sing the countermelody louder?*
- ❖ *When should we sing forte and when should we sing piano?*



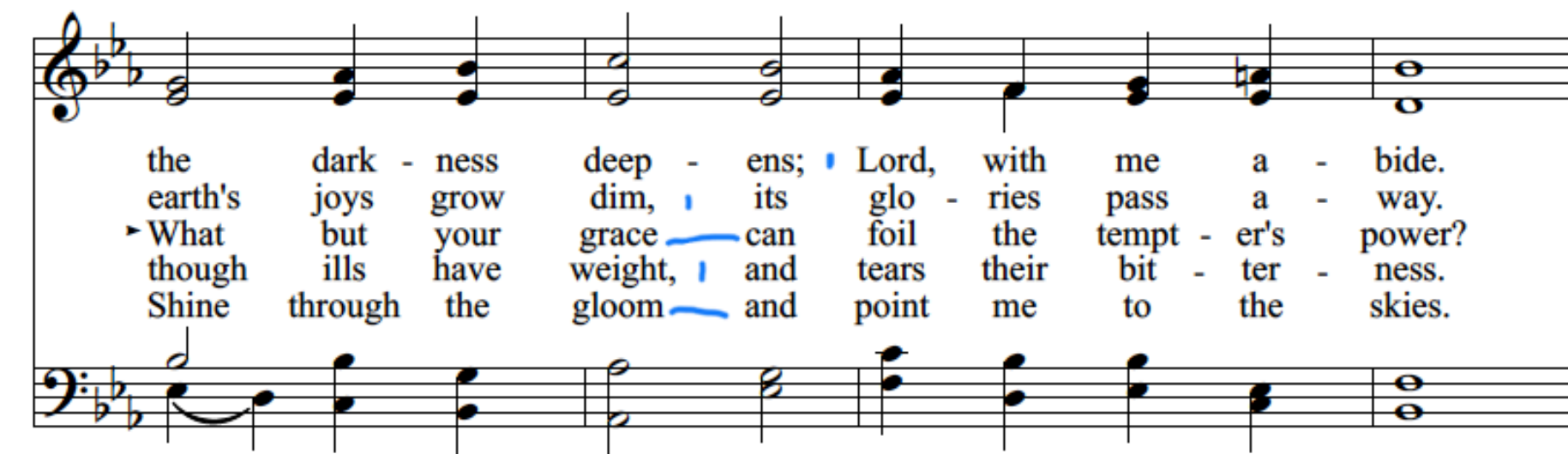
1. Consideration of the text (the hymn)

- ❖ Read the text (not in the rhythm of the music)-The text governs almost all decisions regarding hymn performance
- ❖ What is the meaning of the text? What is the mood of the text?
- ❖ Mark pauses versus continuations of textual phrases
- ❖ Mark places for breaths and / or for slight “lifts”
- ❖ Observe how the text relates to the music and mark any differences between stanzas (pick-up notes, number of syllables per note, punctuation)
- ❖ Look to the text for clues to inform registration and special treatment (descants, modulations)

Abide with Me



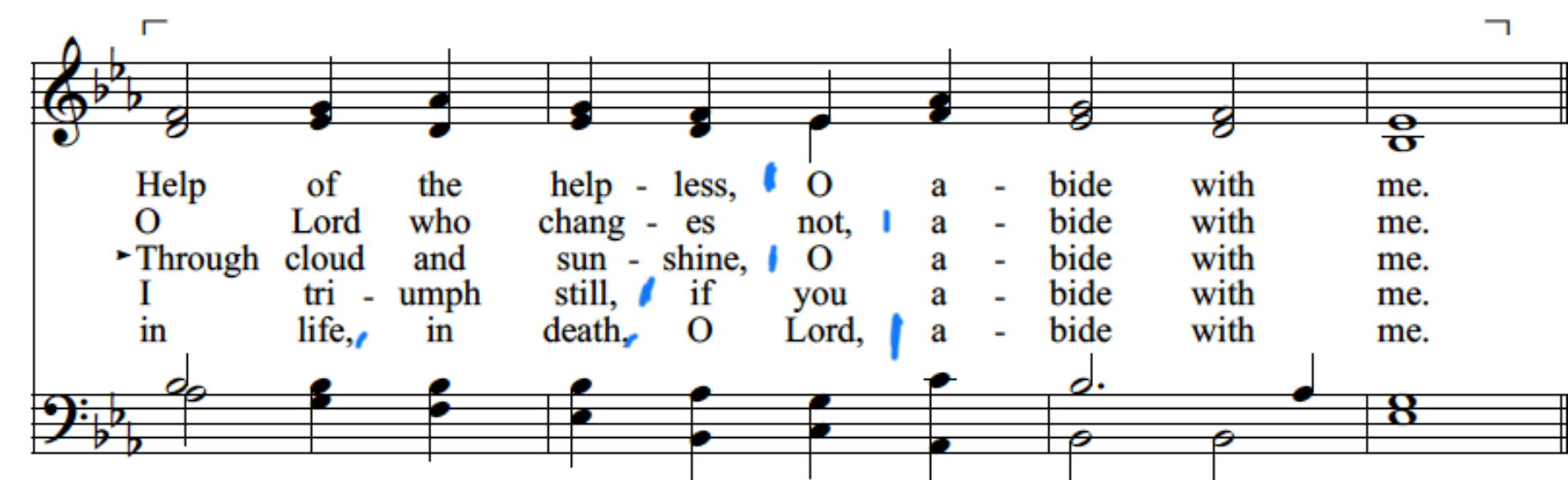
1 A - bide with me: fast falls the ev - en - tide;
 2 Swift to its close ebbs out life's lit - tle day;
 3 I need your pres - ence ev - ery pass - ing hour.
 4 I fear no foe with you at hand to bless,
 5 Hold now your Word be - fore my clo - sing eyes.



the dark - ness deep - ens; Lord, with me a - bide.
 earth's joys grow dim, its glo - ries pass a - way.
 What but your grace can foil the tempt - er's power?
 though ills have weight, and tears their bit - ter - ness.
 Shine through the gloom and point me to the skies.



When o - ther help - ers fail and com - forts flee,
 Change and de - cay in all a - round I see.
 Who like your - self my guide and strength can be?
 Where is death's sting? Where, grave, your vic - to - ry?
 Heaven's morn - ing breaks and earth's vain shad - ows flee;



Help of the help - less, O a - bide with me.
 O Lord who chang - es not, a - bide with me.
 Through cloud and sun - shine, O a - bide with me.
 I tri - umph still, if you a - bide with me.
 in life, in death, O Lord, a - bide with me.

Text: Henry F. Lyte, 1847, alt.
 Tune: William H. Monk, 1861



10 10 10 10
 EVENTIDE
www.hymnary.org/text/abide_with_me_fast_falls_the_eventide

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2. Consideration of the music

Rhythm and phrasing are the keys to success

- ❖ **Sing and play the melody**
 - ❖ Tempo— can untrained singers make it through a phrase comfortably?
 - ❖ Breath marks still work? Do you need more places to breathe?
 - ❖ Do you need to break a phrase of the text so your congregation won't feel winded?
 - ❖ How much punctuation will be illustrated from the keyboard?
 - ❖ Will the musical phrase be broken too much if every comma in the text is observed?

Help of the help-less, O abide with me.
 O Lord who changes not, a-bide with me.
 Through cloud and sun-shine, O abide with me.
 I triumph still, if you abide with me.
 in life, in death, O Lord, a-bide with me.

Text: Henry F. Lyte, 1847, alt.
 Tune: William H. Monk, 1861



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2. Consideration of the Music (Continued)

- ❖ **Sing and play all voice parts individually— take note of:**
 - ❖ Voice ranges (can they support transposition higher)
 - ❖ Any counter-melodies (“Joy to the World”, “God Be With You Till We Meet Again”)
 - ❖ Possibilities for organ descants (melodic tenor line; invert alto and soprano)

If your ear is trained to hear each voice part individually, you will be more likely to play the right notes when playing all four parts at once.

Descant
Possibilities

Tenor:
nice movement of line

Invert alto and soprano

Abide with Me

1 A - bide with me: fast falls the ev - en tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

the dark - ness deep - ens; Lord, with me a - bide.
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What but your grace can foil the tempt - er's power?
though ills have weight, and tears their bit - ter - ness.
Shine through the gloom and point me to the skies.

When o - ther help - ers fail and com - forts flee,
Change and de - cay in all a - round I see.
Who like your - self in my guide and strength can be?
Where is death's sting? Where, grave, your vic - to - ry?
Heaven's morn - ing breaks, and earth's vain shad - ows flee;

Help of the help - less, O a - bide with me.
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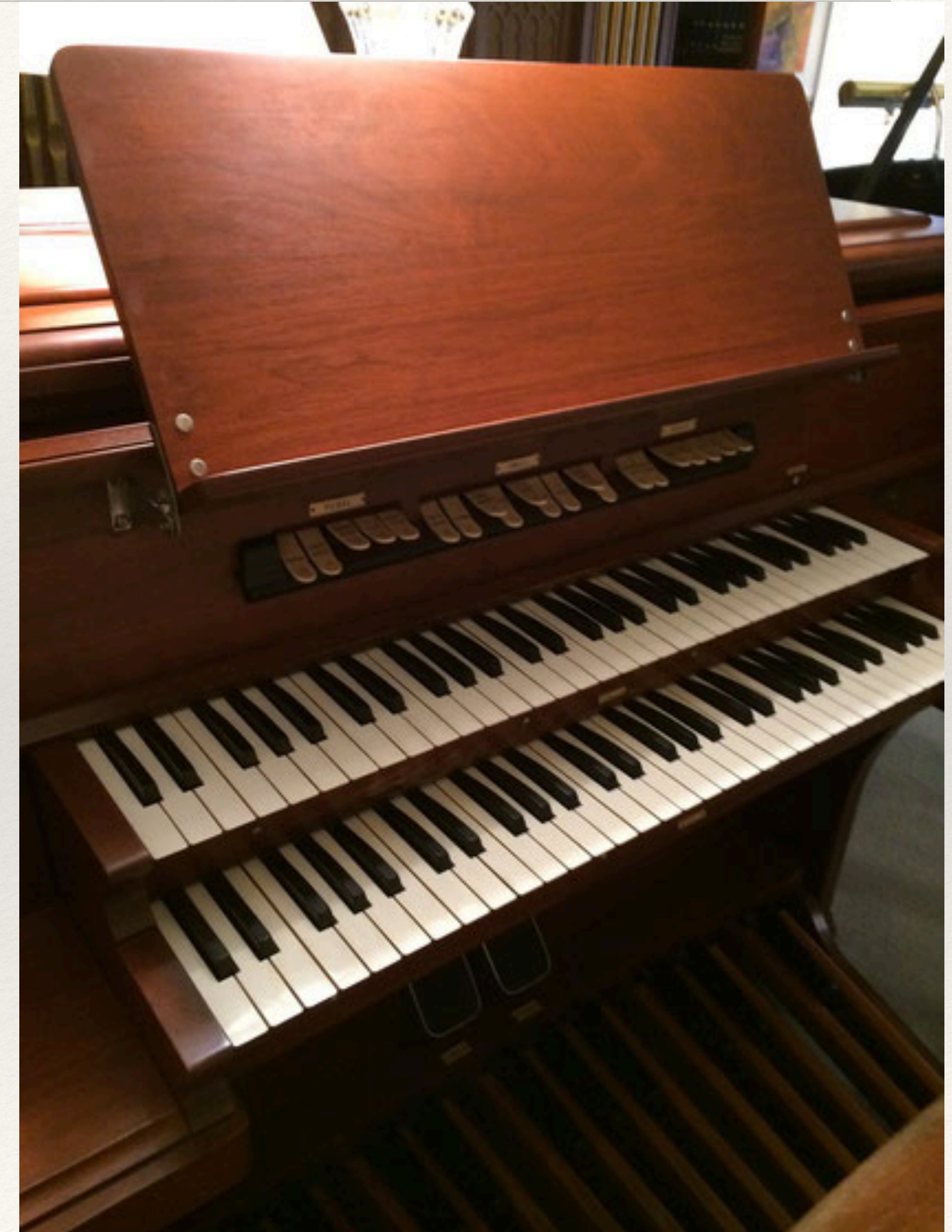


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Prepare the orchestra (the organ)

1. Articulation choices
2. Hymn introductions
3. Technical Preparation
 - A. Typical manner of playing hymn
 - B. Pedaling
 - C. Soloing the melody
 - D. Creating simple descants
 - E. Extras (interludes, modulations, key changes)
4. Choosing Registrations



1. Articulation choices

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

- ❖ Legato—Repeated-note rule: Tie all repeated notes except in soprano (good for dry acoustics)
- ❖ Articulated—All parts articulated as singers would do (good for most acoustics; articulate with greater space between the notes if the congregation is dragging)
- ❖ Combination of the two: use your ear, too many repeated pedal notes at 16' can sound pedantic

2. Hymn introductions

- ❖ As indicated in the hymnal (usually with brackets)
- ❖ Play the hymn in its entirety
 - ❖ Good for less-familiar hymns
 - ❖ Good for people who don't know the hymn (or for visitors)
 - ❖ Allows time to pick up hymnal, turn to the correct page, and be ready to sing on the first note
 - ❖ Allows those who want to sing in harmony to hum along with their voice part before needing to look at the text
- ❖ Play a few bars from the beginning or the end
- ❖ “Fancy”—your own or published

Abide with Me

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
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earth's joys grow dim, its glo - ries pass a - way.
What but your grace can foil the tempt - er's power?
though ills have weight, and tears their bit - ter - ness.
Shine through the gloom and point me to the skies.

When o - ther help - ers fail and com - forts flee,
Change and de - cay in all a - round I see.
Who like your - self my guide and strength can be?
Where is death's sting? Where, grave, your vic - to - ry?
Heaven's morn - ing breaks and earth's vain shad - ows flee;

Help of the help - less, O a - bide with me.
O Lord who chang - es not, a - bide with me.
Through cloud and sun - shine, O a - bide with me.
I triumph still, if you a - bide with me.
in life, in death, O Lord, a - bide with me.

Text: Henry F. Lyte, 1847, alt.
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3A. Technical preparation: different ways to play hymn

- ❖ Typical manner: hands play soprano, alto, tenor on one manual; feet play bass on the pedals
- ❖ Another way to play hymn: no pedal— all parts are played on one manual

16' stops are generally not used in the manuals—they can make the sound muddy

Re-distribute parts between the hands for intervals greater than an octave

When o - ther help - ers fail and com - forts flee,
Change and de - cay in all a - round I see.
Who like your - self in my guide and strength can be?
Where is death's sting? Where, grave, your vic - to - ry?
Heaven's morn - ing breaks and earth's vain shad - ows flee;

3B. Technical preparation: pedaling

- ❖ Practice feet
 - ❖ By themselves
 - ❖ With soprano (most important— if everything else falls apart and you can still play the soprano and bass in rhythm, then you can lead a congregation)
 - ❖ With tenor
 - ❖ Trains organist to not play the bass part with the LH
 - ❖ Opens possibilities for descants

Hint: keep foot over the last pedal it played as a frame of reference

$$\wedge = \text{toe}; \text{u or o} = \text{heel}$$

Left foot— marking goes below; Right foot— marking goes above

Legato

Heaven's morn - ing breaks and earth's vain shad - ows flee;

Articulated

Heaven's morn - ing breaks and earth's vain shad - ows flee;

3C. Technical preparation: soloing the melody

- ❖ Soprano: RH — forte registration; alto and tenor: LH— different manual, quieter registration; bass— pedal
- ❖ Practice LH alone; LH with pedal; LH with RH; All together

Great training for the eye, ear, and brain!

The image shows a musical score for the hymn "A-bide with me" in 4/4 time, key of B-flat major. The score is written for Soprano (RH), Alto and Tenor (LH), and Bass (Feet). The lyrics are: "A-bide with me: fast falls the ev-en-tide; Swift to its close ebbs out life's lit-tle day; I need your pres-ence ev-ery pass-ing hour. I fear no foe with you at hand to bless. Hold now your Word be-fore my clo-sing eyes." The score includes handwritten annotations: "RH" in green above the Soprano staff, "LH" in blue to the left of the Alto and Tenor staves, and "Feet" in red to the left of the Bass staff. Blue lines connect the lyrics to the corresponding notes in the staves.

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless.
5 Hold now your Word be - fore my clo - sing eyes.

3D. Technical preparation: descants

- ❖ From the hymn itself
 - ❖ Tenor line: change manual and register, add passing tones
 - ❖ Invert alto and soprano
- ❖ Compose or improvise your own
- ❖ Use a published descant composed by someone else

From the tenor line

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

The image shows a musical score for the hymn 'A - bide with me' in 4/4 time, key of B-flat major. The tenor line (middle staff) is highlighted with blue notes and stems, indicating a descant. The descant begins at the end of the phrase 'Word be - fore my' and continues through the final measure 'sing eyes.' The descant consists of a series of eighth and sixteenth notes, creating a melodic line that contrasts with the original hymn melody.

Invert alto and soprano at the end of a phrase

1 A - bide with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - every pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

The image shows the same musical score for 'A - bide with me' as above. In this version, the alto and soprano lines (top two staves) are inverted at the end of the phrase 'Word be - fore my'. The original notes are crossed out with blue 'X' marks, and new notes are written above them, indicating an inversion of the original melody. The descant continues through the final measure 'sing eyes.'

3E. Technical preparation: extras (interludes, alternate harmonizations, modulations, and transpositions)

- ❖ Improvise or compose your own
- ❖ Use a published source—lots of us do!
 - ❖ From a book of published interludes, modulations, alternate harmonizations, transpositions
 - ❖ From part of a hymn-tune arrangement

If your congregation sing hymns in harmony, then it will be greatly appreciated if you let them know in advance that you will be deviating from the harmonies in the hymnal.

A simple note in the bulletin such as “please sing the last stanza in unison” usually will suffice.

A word about key changes...

- ❖ Be careful!
 - ❖ Can make the hymn too high to sing
 - ❖ Can be seen as tacky if overdone
 - ❖ Make sure the text supports modulating
 - ❖ If the last stanza is “were you there when they laid Him in the tomb,” then you probably don’t want to be bringing the key 1 / 2 step higher
 - ❖ If the congregation sings in harmony, make sure you can play the correct harmonies (as opposed to “winging it” by ear)

4. Choosing Registration (orchestrating)

- ❖ Style of the hymn overall (joyful, reflective, somber)
- ❖ Specifics of each stanza of the text— is there a progression in the story-line
- ❖ Needs of the congregation
 - ❖ Weak singers = strong support from organ
 - ❖ Strong singers (or weak singers led by a strong choir) = less support needed from organ (a cappella stanzas can be effective)

When in doubt, give plenty of support so people won't feel timid about singing.

4. Choosing Registration: Registration Plans

Remember to consult the text to minimize OOPS moments

- ❖ A starting point: manual (usually the great)—principals 8' + 4'; Pedal— 16' + 8'
- ❖ Some “plans”
 - ❖ Start with fewer stops; Add stops on each stanza for a big ending
 - ❖ Start strong; quieter for 2nd stanza; build to big ending
 - ❖ Blend in with congregation: principals 8' + 4' only (no 16')
 - ❖ Start stronger, get quieter (often effective for Lenten hymns or “Silent Night”)

Reminder... changing stops requires practice

4. Choosing Registration: Reeds and Mutations

- ❖ Incorporate reeds and / or mutations (stops with fractions)
 - ❖ To solo the melody
 - ❖ As a descant
 - ❖ As part of a chorus of other stops
- ❖ In the pedal— especially effective when hymn has a moving pedal line (“For All the Saints,” “All Creatures of Our God and King”)

Choosing Registration: Mixtures

- ❖ Mixtures— groups of pipes higher in the overtone series that reinforce the foundation pitch
- ❖ Can add clarity, sparkle, and excitement
- ❖ Or... if the mixtures are too shrill, then they may cause you to get an earful of complaints during social hour!
- ❖ 16' in manual *may* balance out a shrill mixture

Choosing Registration: crescendo pedal

- ❖ Crescendo pedal—brings on stops gradually
 - ❖ Test by playing a chord with no stops pulled and listening to how the stops come on when you slowly move the crescendo pedal
 - ❖ You can choose to stop somewhere in the middle of the travel of the crescendo pedal
- ❖ Listen carefully during practice sessions— have pre-selected registrations set on all manuals and listen to how the stops come on as you open the crescendo pedal.
 - ❖ Example— Trumpet stops pulled on the swell? Some crescendo mechanisms will bring the trumpets on immediately, even if you are not playing on the swell

Always bring the crescendo pedal back to the off position immediately following use. This prevents nasty surprises!



Choosing Registration: sforzando (tutti)

- ❖ "Sforzando" or "tutti" piston/toe stud brings on all stops that contribute to the ensemble--full organ. Can be exciting (or overwhelming!)
- ❖ A **red light** will usually be lit somewhere on the console to warn the organist that the sforzando is activated

"It's not a good idea to spend too much time in the red light district." — Organ teacher

Demonstration of registration and some technicals skills applied to hymn

Registration for 3 rank
(principal, flute, string)
Möller Artiste Pipe Organ (1948)

Initial set up:

- ❖ Sw: flute 8', string 8'
- ❖ Gt: principal 8', octave 4'
- ❖ Ped: flutes 16', 8', 4'



Initial set up: Sw: flute 8', string 8'; Gt: principal 8', octave 4'; Ped: flutes 16', 8', 4'

- ❖ Introduction: *mf*: (Gt: S,A,T; Ped: B)— Brackets
- ❖ 1. *mf*: (Gt: S,A,T; Ped: B)—Legato (repeated notes tied)
- ❖ 2. *mp*: Gt: Solo melody; Sw: AT; Ped: B— Legato
- ❖ 3. *mf*: Manuals only first half
 - ❖ Add pedal 2nd half (Prepare Sw: + 4', 2-2/3', 2')— Gently articulated
- ❖ 4. *mf*: (Sw: Tenor Descant 8va; Gt: S, A; Ped: B) Combination articulation (gently articulated with some ties); Modulate 1/2 step higher into next stanza with crescendo pedal
- ❖ 5. *f*: E Major; Invert soprano and alto at end of hymn

Demonstration

Abide with Me

1 A - bid with me: fast falls the ev - en - tide;
2 Swift to its close ebbs out life's lit - tle day;
3 I need your pres - ence ev - ery pass - ing hour.
4 I fear no foe with you at hand to bless,
5 Hold now your Word be - fore my clo - sing eyes.

the dark - ness deep - ens; Lord, with me a - bid.
earth's joys grow dim, its glo - ries pass a - way.
What but your grace can foil the tempt - er's power?
though ills have weight, and tears their bit - ter - ness.
Shine through the gloom and point me to the skies.

When o - ther help - ers fail and com - forts flee,
Change and de - cay in all a - round I see.
Who like your - self my guide and strength can be?
Where is death's sting? Where, grave, your vic - to - ry?
Heaven's morn - ing breaks and earth's vain shad - ows flee;

Help of the help - less, O a - bid with me.
O Lord who chang - es not, a - bid with me.
Through cloud and sun - shine, O a - bid with me.
I tri - umph still, if you a - bid with me.
in life, in death, O Lord, a - bid with me.

Text: Henry F. Lyte, 1847, alt.
Tune: William H. Monk, 1861



10 10 10 10
EVENTIDE
www.hymnary.org/text/abide_with_me_fast_falls_the_eventide

This hymn is in the public domain. You may freely use this score for personal and congregational worship. If you reproduce the score, please credit Hymnary.org as the source.

Questions?

- ❖ If you have any questions that were not answered during the presentation, please feel free to email me.
- ❖ Thank you for attending this presentation. Hope to see you *in person* at next year's WSMTA conference!

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