



ABIDE WITH ME

EVENING ANTHEM FOR CHORUS & ORGAN

WORDS BY

Rev. Henry Francis Lyte

Verses 1, 3 & 5

SET TO MUSIC BY

Ivor Atkins

(1908)

Vocal Score

COVER IMAGE

“L’Ange du soir veillant sur une ville” by Alexandre Cabanel 1848



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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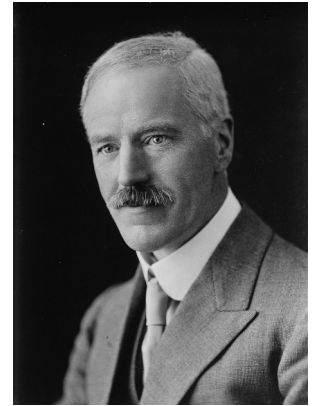
Source Information

<i>Full Score Manuscript</i>	n.a.
<i>Vocal Score</i>	The Musical Times Extra Supplement Vo. 49, no. 917, September 1, 1908
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 5.1.0.2068 *Audio Software:* NotePerformer 3 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Sir Ivor Algonern Atkins (29 November 1869 – 26 November 1953) was the choirmaster and organist at Worcester Cathedral from 1897 to 1950, as well as a composer of songs, church music, service settings and anthems. He is best known for editing Allegri's Miserere with the famous top-C part for the treble. He is also well known for "The Three Kings", an arrangement of a song by Peter Cornelius as a choral work for Epiphany.



Born into a Welsh musical family at Llandaff, Atkins graduated with a bachelor of music degree from The Queen's College, Oxford in 1892, and subsequently obtained a Doctorate in Music (Oxford). He was assistant organist of Hereford Cathedral (1890-1893) and organist of St Laurence Church, Ludlow from 1893 to 1897.[2] He directed the triennial Three Choirs Festival from his appointment at Worcester in 1897 through until 1948 (acting as conductor for 12 of them), and he succeeded in the difficult task of reviving the Festival in 1920 after a suspension of six years.

With his friend Edward Elgar he prepared what quickly became the standard edition of Bach's St. Matthew Passion. In 1904 Elgar dedicated the third of his Pomp and Circumstance Marches to him. Atkins also collaborated with Elgar on the cantata Hymn of Faith, which Atkins composed for the 1905 Three Choirs Festival in Worcester. Elgar prepared the text for him from the scriptures and took a great interest in its composition. It was revived in October 1995 at Worcester Cathedral and played by the BBC Philharmonic Orchestra and the Worcester Festival Choral Society, conducted by Donald Hunt. A BBC recording exists. And it was Atkins who later suggested that Elgar's Severn Suite—produced in 1930 as a brass band competition piece, and arranged for orchestra in 1932—should be transcribed for organ; Elgar suggested that Atkins do the arrangement himself. The resulting work—on which Elgar and Atkins worked together—was completed in 1932 and published as Elgar's 'Second Organ Sonata'.

Other compositions included a Magnificat and Nunc dimittis in G (which has been recorded by the Choir of Worcester Cathedral), the anthem If Ye then be Risen with Christ (published Novello, 1904), the Chorale Prelude on the tune 'Worcester' (published 1924) and songs such as The Shepherdess, The Years at the Spring, and Elleen, in Victorian ballad style. He was knighted in 1921 for services to music and was President of the Royal College of Organists from 1935 to 1936.

Atkins married Katherine Butler in 1899. Katherine became Mayor of Worcester in 1937. She died in 1954. Their ashes were interred in Worcester Cathedral. Their son, Edward Wulstan Ivor Atkins (1904-2003) was an engineer and writer. He was Elgar's godson and wrote The Elgar/Atkins Friendship in 1984. Ivor Atkins' students included composer Florence Margaret Spencer Palmer and the blind pianist and composer Alec Templeton.

https://en.wikipedia.org/wiki/Ivor_Atkins

ABIDE WITH ME

Rev. Henry Francis Lyte

1847

Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide;
When other helpers fail and comforts flee,
Help of the helpless, oh, abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see—
O Thou who changest not, abide with me.

I need Thy presence every passing hour;
What but Thy grace can foil the tempter's pow'r?
Who, like Thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies;
Heav'n's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

ABIDE WITH ME

Rev. Henry Francis Lyte

An Evening Anthem

Ivor Atkins

Andante ♩ = 92

p *espress.*

Soprano
Alto
Tenor
Bass

A - bide with me ; _____ fast falls the

Organ

Ch. 8 & 4 ft.
p

6

mf

pp

pp

mp

pp

mp

Solo

Sw.

Sw.

e - ven - tide, fast falls the e - ven - tide ; _____ The

fast _____ falls the e - ven - tide, the e - ven - tide ; _____

fast _____ falls, _____ fast falls the e - ven - tide ; _____ a - bide with me ; _

_____ fast _____ falls the e - ven - tide ; _____ a - bide with me ; _

11

dark - ness deep - ens; Lord, with me a - bide; _____

mf *cresc.*

The dark - ness
mf *cresc.*

Sw. coupled Gt. Claribel The dark - ness

16

f

Lord, with me a - bide; _____ When o - ther help - ers fail, _____

f

When help - ers

f

deep - ens; Lord, _____ with me, with me a - bide; When o - ther

f

deep - ens; Lord, with me, _____ with me a - bide;

f Full Sw. *dim.*

21

and com - forts flee, Help of the help - less, O a -
fail, and com - forts flee, Help of the help - less, O a -
help - ers fail, and com - - forts flee, Help of the help - less, -
When help - ers fail, and com - forts flee, Help of the help - less, -

sf
sf
f *dim.*
f *dim.*
f *dim.*

26

- bide with me.
- bide with me.
O a - bide with me.
O a - bide with me.

mp
mp
p *cresc. ed accel.* *sf* *sf*

31

poco rit. *Poco più mosso. mf* *espress.*

I need Thy pre - sence ev - 'ry pass - ing hour;

mf *espress.*

I need Thy

mf *espress.*

I need Thy

poco rit. *Poco più mosso. Sw.*

ff *p*

36

What but Thy grace can foil the tempt - er's power?

mf *cresc.*

What but Thy grace can foil the temp - ter's pow'r, can foil the

pre - sence ev - 'ry pass - - ing hour, ev - 'ry hour;

mf

pre - sence ev - 'ry pass - - ing hour; What but Thy grace can foil the

cresc.

41

tempt - er's pow'r?

Who like Thy - self my Guide and stay can

tempt - er's pow'r? Who like Thy - self my Guide and stay can

f *dim.* *f* *dim.*

mf *Gt.*

Detailed description: This block contains the musical score for measures 41 through 46. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'tempt - er's pow'r?' and 'Who like Thy - self my Guide and stay can'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *f* and *dim.* for the vocal line, and *mf* and *Gt.* for the piano part.

47

Who like Thy - self my Guide and stay can

Who like Thy - self, my Guide, my Guide and stay can

be?

be?

mf *dim.* *mf* *dim.*

Sw. *fp* *Ch.*

Detailed description: This block contains the musical score for measures 47 through 52. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'Who like Thy - self my Guide and stay can' and 'Who like Thy - self, my Guide, my Guide and stay can'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *mf* and *dim.* for the vocal line, and *Sw.*, *fp*, and *Ch.* for the piano part.

poco allarg.

52 *f* *ff* *molto dim.*

be? Thro' cloud and sun - - shine, Lord, Lord, a - bide

f *ff* *molto dim.*

be? Thro' cloud and sun - - shine, Lord, a - bide,

f *molto dim.*

Lord, a - bide with me,

f *molto dim.*

Lord, a - bide

poco allarg.

Full Sw. *f* reduce Sw.

Ped. 32 ft.

57 *mp*

with me Lord, a - bide with me,

p

a - bide with me, thro' cloud and sun - shine, Lord, a - bide with me,

p

a - bide with me, thro' cloud and sun - shine, Lord, a - bide with me,

with me,

cresc.

accel. poco a poco

62

Lord, a - bide with me.

Lord, a - bide with

Lord, a - bide with

Lord, a - bide with me.

accel. poco a poco

f

sempre cresc.

68

me.

me.

ff largamente.

ten.

Sw. meno f

74 *a tempo* **Allegro.** *f*

Hold Thou Thy Cross be - fore my clo - sing eyes ;

f Ch.

a tempo **Allegro.**

Ch. to Ped. senza 16 ft.

f legato

79

Shine thro' the gloom, thro' the gloom, shine thro' the

f Shine thro' the gloom, thro' the gloom, shine, and

Shine thro' the gloom, and point me to the skies,

f Shine thro' the gloom, and point me to the skies, shine thro' the

Full Sw.

Ped. 16 ft.

84

cresc.

ff

gloom, and point me to the skies; Heaven's morn - ing breaks, and

cresc.

ff

point me to the skies; Heaven's morn - ing breaks, and

cresc.

ff

Point to the skies, to the skies; Heaven's morn - ing breaks, and

cresc.

ff

gloom, and point me to the skies; Heaven's morn - ing

Gt.

cresc.

ff

89

sf

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

sf

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

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

cresc.

sf

breaks, and earth's vain shad - ows flee, earth's vain shad - ows

cresc. molto

ff

93 *allarg.* *sf* *a tempo* *mp*

earth's vain shad - ows flee ; In

earth's vain shad - ows flee, *ff* *sf*

flee ; *allarg.* *a tempo*

99 *p* *mp* *mp*

life, in death, O Lord, *mp*

pp In life, in death, O

pp In life, in death, O Lord, *mp*

In life, in death, O

Sw. *p* *pp* *mp* Gt. to Sw.

105 *p* *poco rall.*..... *Tempo I*
p *espress.*

a - bide with me. A - bide with

Lord, a - bide with me. *pp*

Lord, a - bide with me. *pp*

Lord, a - bide with me. *pp*

Sw. *p* *poco rall.*..... *Tempo I*
 Ch. *pp*

112

me ; fast falls the e - ven - tide, fast falls the

pp *pp*

A - bide with me ; fast falls the e - ven -

pp *pp*

A - bide with me ; fast falls the

p *espress.* *pp*

A - bide with me ; fast falls the

116

mf *p*

e - ven - tide, Lord, Lord, a - bide

- tide, Lord, a -

e - ven - tide, a -

e - ven - tide,

p. *cresc.* *p*

121

pp *ppp*

with me. A - - - men.

- bide with me. A - - - men.

- bide, a - bide with me. A - - - men.

Lord, a - bide with me. A - - - men.

Sw. *dim.* *pp* *ppp*



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Catalog Number

24.2/02