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Abide With Me, Tis Eventide (4): Unison Voices

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Dordt College

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Dale Grotenhuis

for Anna

In loving memory of her mother, Linda

ABIDE WITH ME - M. Lowrie Hofford
IN YOU IS GLADNESS - Lindeman, 1598

ABIDE WITH ME, TIS EVENTIDE (4)

~~Harrison Millard (1830-1895)~~
Dale Grotenhuis, 1994

tr. Catherine Winkworth, 1858, alt. *Tenderly*

Keyboard

The piano introduction is written for keyboard in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

p

A - bid with me, tis ev - en-tide, the day is past and

The first system of the song features the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and consists of a series of eighth and quarter notes. The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal melody.

cresc.

gone. The shad-ows of the ev-ening fall, the night is com-ing

cresc.

The second system continues the vocal and piano accompaniment. The vocal line includes a crescendo (*cresc.*) marking. The piano accompaniment also features a crescendo (*cresc.*) and includes some sixteenth-note passages in the right hand.

f *dim.*

on. With-in my heart a wel-come-quest, with-in my house a-

f *dim.*

The third system concludes the vocal and piano accompaniment. The vocal line features a forte (*f*) dynamic followed by a decrescendo (*dim.*). The piano accompaniment also includes a forte (*f*) dynamic and a decrescendo (*dim.*) marking.



bide. *p* O Sav-ior, stay this night with me, be - hold, tis ev - en -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'bide.' followed by the lyrics 'O Sav-ior, stay this night with me, be - hold, tis ev - en -'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is placed above the first measure of the piano part.

a bit faster *f*
 tide. In you is glad-ness a - mid all

The second system continues the piece with a tempo change indicated by the instruction '*a bit faster*' and a dynamic marking of *f* (forte). The vocal line has a fermata over 'tide.' and then sings 'In you is glad-ness a - mid all'. The piano accompaniment features a more rhythmic eighth-note pattern in the right hand and a steady bass line in the left hand.

sad - ness, Je - sus, sun-shine of my heart. By you are giv-en

The third system shows the vocal line with a fermata over 'sad - ness,' and the lyrics 'Je - sus, sun-shine of my heart. By you are giv-en'. The piano accompaniment continues with a similar eighth-note texture, providing harmonic support for the vocal melody.

p
 the gifts of heav - en, you the true Re-deem-er are. Our hearts are

The final system on the page features a dynamic marking of *p* (piano) at the beginning. The vocal line has a fermata over 'the gifts of heav - en,' and the lyrics 'you the true Re-deem-er are. Our hearts are'. The piano accompaniment concludes with a gentle, flowing eighth-note accompaniment.

cresc.

plead - ing, your pres - ence need - ing, liv - ing or dy - ing,

on Christ re - ly - ing, now and for - ev - er: Al - le

rit.

Tempo I

lu - ia!

A - bid with me, tis ev - en - tide, the day is past and

cresc.

gone. The shadows of the evening fall, the night is coming

cresc.

f *dim.*

on. With-in my heart a welcome guest, with-in my house a-

f *dim.*

p

bide. O Sav-ior, stay this night with me, be-hold, tis ev-en-

p

mp *p* *rit.*

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

mp *rit.*