

CHAPTER 36

ANALYTICAL DISCOURSE ON THE SECURITY POTENCY STRUCTURE OF ABIDE WITH ME

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Abstract

The artistic blending of sound in relation to the integration of the music components embedded in it has become a central issue in analytical musicology. Possibly, the most stimulating area of musical analysis is the boundary between music and its intent as perceived by the composer and analyst. Musical analysis provides a structure for an inventive erudition relevant to the construction procedure of a piece. The limitation of the piece permits a range of comprehension, but the designs needs not be similar in all respects in order to be shared duplication of structural ideas. “Abide with me” the case study of this research is an Art piece and reveals the status of the consciousness of the poet and the composer along with the peculiarity that music achieves in the security of the mind. Interview and bibliographic methods were used in the study. The findings reveal that the dimensions of replication of innovative artistic creation in the hymn to provide succor in times of grief is ultimately affirmed in the study. The paper also reveals the psychological disposition of the hymn and how it addresses the problems related to psychological well-being. Finally the efficacy of the hymn based on the communicative, and aesthetic relevance is asserted

Keywords: Analytical, discourse, security, structure, Abide with-Me.

Introduction

The comprehensiveness of the connection between music and other approaches of music construction and the consistency of its occurrences in forms, texture and dynamics of writing in relation to sounds-analysis is categorized as analytical musicology. Abide with me is a poem by

Henry Lyte, the texts of the poem are focused practice of artistic formation that ventures into definite expression forms and regular structure to construct meanings that may term to be sacred, reassuring, appealing with an intended consequence on security. “Security is about Man” Ekoko, (2013) beyond this definition, security is about self and the determination to ensure that man is safeguarded. Man's ideas and the safekeeping of the culture that guides these ideas are also essential. As noticeable in the book of 1 Samuel, King Saul in the Bible also needed music to stabilize his emotion as applicable. Music is a holding mind against the invasion of territorial and global agents of insanity that are responsible for metal intimidation. Downloading of music has been made easy via the You Tube media. Security is required globally, continentally, nationally, locally and family wise. The 21st century Knowledge has increased so much that the whole world has been turned into a global village. The creative discipline and industry has benefited significantly from the emergence of the social media. This has also improved in no small measure the economic status of scholars and the artistes. It has also increased the risk of insecurity of the labour of these people. Social devices has provided a verve for unguided circulation of people ideas without through copy right permission on the contrary, the popularity of the artistes and composers have also grown beyond their present location, opening door to divers opportunities around the globe .

Intellectual discourse has been informed by its imperial history of intercultural association among nations; hymn singing in Nigerian churches, schools and homes is one of the influences of such interrelationships. Though the singing of hymns were forcefully impacted by the legacies of colonialism that ban the singing of indigenous songs and the use of local instruments, objectively, hymn tunes now exists beyond colonialism. Theoretically, Brown's idea guides the study as he examines the relationship between African and the music from other sources and presents this analytical model thus: 'The diffusion's model' which deals with the analysis of elements that have been transmitted from a specific source into another and with time diffused within the new location' Brown (1989:118). Hymn tunes were imported into Africa by the missionaries; who transmitted their music from Europe, making it an integral part of the religion that they brought with them. These hymn tunes with time have diffused within the new location and have become an important part of Christian worship in Nigeria. According to Idamoyibo (2016) the diffusion of hymns as popular gospel songs is an outcome of its good word setting and the philosophical teachings embedded within the lyrics. “Abide with me” the case study of this article exhibits a bridging of the duality of a vocal song and its healing potency. Focusing on the spiritual dimension of the worth or value of this hymn we assess its capacity to relief grief by securing the mind in times of tragedy.

The security of the mind is significant in the development of a people; this is because innovative ideas that leads to the development of man and its environment starts from the mind. Vocal music as an assurance of God's divine security in times of tragedy focuses on the calmness or peace that music gives to the mind of the bereaved, the terminally sick person (who knows that regardless of

the efforts of doctors, death would come in few weeks or months), the mentally and the economically depressed people (the paper focuses on the assurance that music gives to bereaved persons). According to Idamoyibo (2017) Music, (especially vocal) secures the mind against the invasion of depression that arises from the loss of a loved one, loss of property and the invasion of the demons of fear that might also attempt to hold the mind to ransom.

The Security Potency of Abide with Me

Hymns may be presented in different ways with or without modification or variation in tones, tempo, expression and character, but the unity that must be achieved for composition to be classified as spiritually effective and efficient is subject to analysis. In the context of this discourse, music is used as soothing balm to temper the emotions of the bereaved and the terminally deceased persons by appealing to them psychologically, therefore lifting up their frame of mind. Productivity is a function of a sound mind. Philosophical reasoning that yields innovative ideas for productivity requires the security of the mind against the invasion of fear in times of tragedy. The need for protection and preservation is paramount in the agenda of man especially in the midst of so much insecurity in Nigeria today. Life without security is like a house with a poor foundation. Security is required at the national, state, local government, community, family and individual levels. Insecurity is capable of reducing human and material productivity. The objective of the study is to assess through the analysis of the hymn the extent of relief that vocal music gives in times of tragedy. The problem analysis reveals that man's response to music is diversified, can the diversification be reconciled? The bibliographic method of data collection used in the study highlights the potency of words or text of the hymn tune, by Henry Lyte, 'who despite the news of the severity of his illness, received internal strength to compose the words of this hymn' McClelland (2002)

McClelland (2002) explains the significance of the usage of hymns in Christian churches thus: 'In the Christian church there is a hymn for every occasion. There are hymns of praise and thanksgiving; uplifting the heart, there are hymns of testimonies and witness; proclaiming the truth. There are hymns anticipating heaven and encouraging the saints to press on to glory. And there are hymns for special occasions like Christmas, Easter, wedding and even funerals.' Death subjects people to fear, destroys hope and weakens the strength of man and without inner strength we know that man cannot defend himself. From war films one discovers that soldiers, when faced with defeat, often resort into singing. Layade (2019) Songs have the potency of relieving tension and reducing fear to its barest minimum at the point of death. Christian's songs create security alliances between God and man. Man's hope is often raised or lifted when he relates with his maker in praises, adoration, worship and thanksgiving.

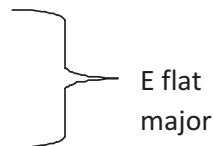
The Analysis of Abide with Me

Audissino (2017:112) affirms that “most of the connotations which music arouses are based upon similarities which exist between our experience of the materials of music and their organization, - --. Both music and life are experienced as dynamics processes of growth and decay, activity and rest, tension and release, calm or violence”. Omibiyi-Obidike(1998), writes that music in healing processes features as an aid to healing and as medicine or drug that effect healing. This is true of the use of music for therapy in the security of the mind of the bereaved and the terminally sick. “Abide with me” is a therapeutic hymn that guarantees the assurance of God's divine presence in times of tragedy. The hymn tune was composed by William Henry Monk (1823-1889) and the words were written by Henry F. Lyte (1793 1847). Lyte got his inspiration from the Gospel according to Saint Luke, chapter 24 and verse 29. “They urged him ... stay with us” (NIV) Abide with me is a hymn tune in four stanzas, the most popular of these is the first stanza; the words are as follow:

Abide with me:

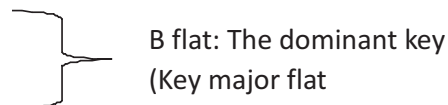
Fast falls the even tide.

The darkness deepens;



Lord with me abides;

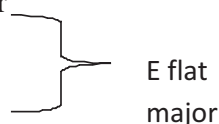
When other helpers fail



And comfort flee, — E flat major

Help of the helpless,

Abide with me!



In the analysis of the song, one observes from the quotation above that the motive of the inspiration of the hymn is a consequence of Jesus's conversation with two of his disciples on their way to Emmaus from Jerusalem. They were confused because Jesus that was acclaimed a prophet and deliverer had been crucified. They had the hope that Christ would set Israel free from the Roman Administration. This is the reason for their confusion, as they were made hopeless by Jesus's death therefore losing the assurance of freedom and security.

The Relevance of key to Funeral Hymns

Idamoyibo (2019) explains that key in music is used in relation to a tonal composition that centers on the relationships between musical notes to a tonal center. “Abide with me” for example is a tonal kind of music composed in the key of E flat major. Hymn tunes are text based. The composer of hymns generally set the poem to music, and for the music to be suitable to the poem it must

fulfill certain compositional requirement, the paramount of which is the key and the synchronization of the music with the text. Flat keys are generally associated with sober reflection (there is no scientific proof to this assertion nevertheless, most of the common hymns for burial agrees with this submission) and music that captures this mood centers on the tonality that the key provides. Burial hymn tunes composed in this key are to punctuate soberness that the song captures. Idamoyibo describes key having an emotional connotation that makes the bereaved to weep, weeping is a therapeutic solution to grief. It lightens the heart, giving room to peace that penetrates the mind in order for divine healing to take place; this secures the mind against the invasion of fear. The assurance of God's presence is made quite obvious through the relief that music gives to the bereaved.

The key in which a piece of music is written suggests a lot on the mood the composer intend to achieve. The modulatory points of the work also reveal the fluctuation of man's mood due to fear and anxiety or joy and pleasantness as the case may be. The hymn resides in the home key of E flat major, the third in the series of flat keys in music that is capable of reflecting sober mood, confused situation and a hopeless state. Yet, the composer craftily used the same key to heighten the assurance of the restoration of hope to the bereaved at the final cadence point. . The second musical sentence of the work resolves on the dominant key of B flat major, showing a modulation in mood from the tonic to the dominant position of the key. The third sentence resides in the key of E flat major. This reveals the intensity of the grief and the need for immediate human/divine intervention. The last sentence is also in the tonic or the home key. The poet having roamed around in search of help from man confides in God as the help of the helpless. He concludes by requesting the abiding presence of God.

The analysis of the key reveals that the writer of the words of the hymn must have been confronted with a very grievous situation when he wrote this work. The reflection of a sober reflection of the hymn is a proof of this assertion. The two keys used in the hymn agree with the capacity of the text to comfort in the time of grief which suggests the assurance of God's presence in times of trouble, sickness, war and insecurity.

The Melodic Impact of the Work

Melody is a concept in music that implies an orderly succession of notes founded on some keys and leading to a final recognizable resolution in the home key. Idamoyibo and Akuno (2019) asserts: The melody of a hymn is not as satisfying as when combined with its accompanying harmony (Idamoyibo and Akuno 2019). This hymn tune is characterized by a prevailing homophonic style as the melodic part takes prominence over every other part. it is the melodic parts of the hymn that dictates the rhythmic pattern of the work, the regularity of the rhythm (regular use of crotchet and minim, few differences in the rhythmic patterns of the hymn is in the first bar of the bass line of the second musical sentence, the first two bars of the third musical

sentence and the third bar of the tenor part of the fourth musical sentence) summarizes the simplicity of the melody.. Monk utilizes a combination of clef, key, metric pattern and musical symbols etc. in the formation of melody of his hymn. Melody as the name suggests means tunes/sounds composed for a treble voice. William Byrd expressing the importance of melodic singing asserts that “the exercise of singing is delightful to nature and good to preserve the health of man William Byrd (1588). We associate with the views of Byrd because melodies are capable of relieving grief by temporarily taking the mind of the bereaved from the burden of the loss. The motive of the work is built on three (3) out of the seven (7) tonic solfa in music in major keys (see bars 1 and 2). The Theme of the work is constructed on six (6) distinct tones thus: m r d s I f m. This is in descending, ascending and descending orders respectively, revealing the first sentence of the work. Descending in the context of this work is with regards to sorrow or grief of fear that the hymn reflects while the ascending signifies a relief from the burden of grief. The contour of the work is in association with the texts of the hymn, this revelation is noticed in the drawing of the tones from the third degree of the scale the first degree (Mediant down to the tonic). The second sentence of the work is also built on six distinct tones with a different version of the subdominant tone from fah to fe, and a variance of the tone resulting into a modulation from E flat major to B flat major. The progression fah to fe as used in the study depicts a change of mood. The third sentence is also constructed on the six tonal configurations, though the melody did not show any sharp modulation sign yet there is a change of key from B flat to E flat major. The last sentence is more condensed than the other sentences, registering only five tones, the absence of the dominant and the leading note is quite obvious. The gravity of the need for security is heightened in the second sentence of the work than in the other sentences. This second sentence highlights the looming darkness of the night that requires the abiding presence of God. The relationship between the texts and the music complement each other as perfectly as the music enhances the mood of the hymn coherently Idamoyibo (2003).

See figure 1:

1 2 3 4

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

Figure 1: First musical sentence

The harmonic segment of the analysis was made easy by the downloading facility of the social media. The first musical sentence of work is in two phrases. The first phrase of the hymn ends with an interrupted cadence that presents the melody as perfect but the harmonic integration of the work shows chord V to VI. The interruption was used to reveal the fear associated with darkness or evenings (darkness is used in this context to represent tragedy) nullifying the perfect impression that the melody prescribes yet the perfect progression on the soprano line shows a ray of hope that comes with the abiding presence of God as revealed in the hymn tune.. The assertion of the poet in the first sentence of the hymn as shown in bars 1-4 reveals the confidence of God's abiding presence as evening approaches. The second sentence may be assumed to have progressed from the sub-dominant chord to the tonic (IV-1) (plagal resolution) if the melody is isolated this is as a result of the adoption of the seventh (7th) note of the chord in the melody in the last beat of bar 3. But if melody is combined with other parts a perfect conclusion of chord V-1 is obvious. The adoption suggests a deliberate use of the interrupted cadence (in the 4th bar of the hymn) in an excitingly dramatic way to create suspense. When death strikes anxiety arises. The uncertainty that the vacuum creates is always accompanied with fear, the composer employs the dynamic usage of chords to illustrate the variances in the experiences of man as revealed in the following text in verse form thus:

Abide with me:

Fast falls the even tide.

The above text is a desperate request of the poet being aware of life circumstances that holds man to ransom despite his desires to be free from fear and efforts towards security and life assurance. He is therefore compelled to seek God's divine intervention in his day to day activities.

The main melodic motive and the theme are registered in the first four bars of the hymn. The range of the melody covers an interval of a 6th (sixth), this is from E- C. This is quite narrow compared to other hymn tunes. However, a hymn in sober mood does not require vast ranges. The first four bars that serve as theme is repeated again in bars 9 -12 but with a slight dramatic progression in bars 11 and 12, showing repetition in music or songs serves as re assurance to man

Figure 1: First musical sentence

The Second Musical Sentence

Text: The darkness deepens:

Lord, with me abide.

Ajah (2004: 137) sees value system as a branch of philosophy known as axiology. According to him:

This branch of philosophy is normally referred to as “the theory of value”. Here, the concern is on how human beings place their values of this life. In this way, people are able to sacrifice the satisfaction of one need or another in order to pursue or satisfy the one they have chosen to pursue. This shows that there are some things which people, or an individual can value more than other

things that may equally be important. However, I think that a person who does not have a sense of values cannot see any reason for life because it is value that makes you have or see the reason to live

We agree absolutely with the above quotation as it falls in line with the thought of the poet of the hymn that asserts the abiding presence of God (that guarantee security) as against the presence of man as darkness deepens. 'When darkness deepens sorrow deepens, he equally did not seek relief from medicine. The second verse is however an assurance that God abides with His children in times of grief. The harmonic resolution of the work is a proof of this assurance. The usage of the text in the second verse is also a request, the alternation of the harmony at the end of the cadence from chord VII to I in place of chord V to I shows the changes in mood at God's intervention.

The harmonic segment of the analysis was made easy by the downloading facility of the social media. The second musical sentence is in two equal phrases of two bars each, from bar 5 to bar 8.

See figure 2 from bar 5:

The musical score for Figure 2 shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat major). The time signature is 4/4. The music is divided into four bars, numbered 5, 6, 7, and 8. The lyrics are: "The dark-ness deep - ens; Lord, with me a - bide:". The melody in the treble staff starts on G4 in bar 5, moves to A4 in bar 6, B4 in bar 7, and ends on C5 in bar 8. The bass staff provides harmonic support with chords and single notes.

Figure 2: The second musical sentence

This is the 3rd (third) and the 4th (fourth) phrases of the hymn. The melodic fragments are in ascending, descending and ascending order. The rhythmic fragments of the work show the usage of three distinct musical notes of crotchet, minim and semibreve, which is regular and divisive in nature. The harmonic segment of the analysis is as follows: first phrase progresses from chord I⁷IVbIc IV and then to chord I. The bass part shows a descending dramatic effect from the tonic to the subdominant notes respectively before ascending to tonic, all in the key of E flat major. The progression from IV to I shows a rare cadential point that reflects soberness in mood. "The darkness deepens" of the text dominates and prescribes the harmonic structures of the work. When darkness deepens, fear increases and further intervention of God's divine security becomes

necessary. The second phase of the sentence reveals a harmonic progression thus:

Chords II⁷Vb I VIIb and later to chord I in the dominant key of B flat major; the cadence end VIIb - I is a perfect resolution that confirms the relief that comes when God respond to man's plea for His abiding presence. The alternative usage of the seventh (7th) chord in an inverted form is used here as a substitute for chord V to describe the rest man enjoys when God abides with him. The key modulates from E flat major to B flat major between bars 4 and 5 showing a diversion in life.

Figure 3:



Figure 3: The third musical sentence

The harmonic segment of the analysis was made easy by the downloading facility of the social media. The first two phrases of the third sentence is an exact repetition of the first phrase of the first sentence but the text differs remarkably.

Here is the complete sentence of the text:

When other helpers fail,
 And comforts flee.

When other helper fail and comfort flee may mean inequality of man against man and man's general tendency to disappoint in times of need. This is a state of hopelessness that is most often experienced when one puts trust in man. Absolute security is an illusion when man is independent of God. Hymn singing has a restorative power that relief the grief of disappointment that arise in times of grief. Praising God helps us to focus on heavenly things and helps us to appreciate the character of the Almighty God who is our father).

The harmonic progression of the work is as follows: Chord I III b V⁷ VI 1⁷ b-1V⁹ IV⁹ d and chord VI II which is an imperfect cadence. The progression from 1V9 IV9d takes its bearing from the echo effect of the “A” sound from the previous chord progressing logically to the full impression of the ninth note as it occurs at the root position in its extended status. This harmonic impression as used by Monk is quite rare; the ninth note used in its extended form in the bass is unique in character. Its usage is unconventionally adopted to create harmonic variety and anxiety, the two running concurrently as harmonic spices). The arrangements of the notes that form the harmony is a bit skeptical to conventional rules, Vi - 11 resolutions in the key of E flat is a flexible one that is required in order to compel the harmony to suit the composer's intention. This suggests restoration

of hope that was enhanced through the singing. This also is an assurance of God's divine security as restoration of hope goes with the renewal of strength for a new beginning Layade (2020). See figure 3:

The Fourth Musical Sentence and Submissiveness to the Power of God that Abides

Ethics as defined by Hoskyns (1996: 240) is:

The branch of philosophy that attempts to determine what is good for the people and is right for them to do; examination of human behaviour, the proper relation of one person to another, and the ultimate ends of human life; explore the nature and limits of obligation.

He also discusses axiology as 'the subdivision of philosophy that studies value (the right, the good, the beautiful, the approved); and inquiry into the nature, criteria and application of value judgment'. He reinvents Plato's philosophical explanation of ethics which influences the idealistic terminology known as the meta-ethical theories that attempt to look for the source of morality in God and the logical principles of man. He further reinvents Aristotle's views on naturalistic ethical theory that takes into account the tendencies, attitudes and aspirations of man.

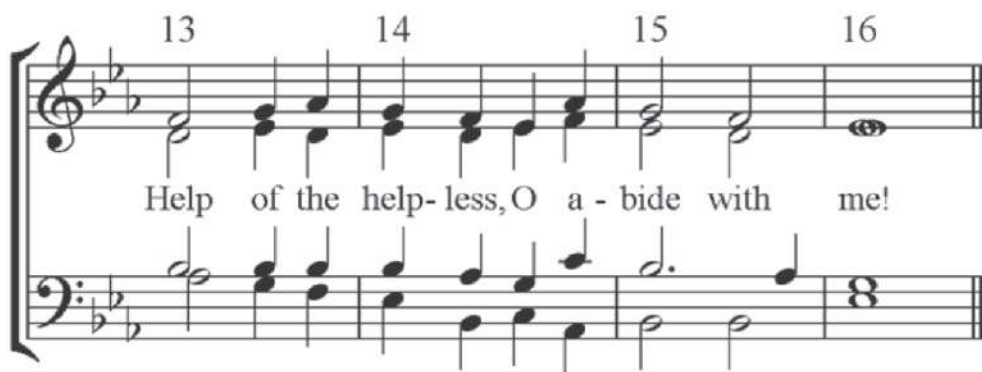
A Hoskyns view relates with the views of Lyte in the hymn "Abide with me". In the last sentence of the work (in tonic key in bar 13-16)

The assurance of God's divine security in times of tragedy was created by the poet in such a vivid and concise way. Lyte knows that death is bound to come and man is bound to submit to its cruelty but he also knows that with God's input relief is assured. The text reveals man's submissiveness to the power of God and the internal security that follows immediately after such submission. The text is written thus:

'Help of the helpless',
O Abide with me'.

The poet referred to God as the "Help of the helpless". He had confidence in the power of God to protect in times of insecurity. The poet had the conviction that if God will chose to abide with one the agony of insecurity will be reduced to its barest minimum.

See Figure 4:



The harmonic segment of the analysis was made easy by the downloading facility of the social media. It is as follows: chord V^7 d lb V^{7c} I V^7 - VI 1 lb - I^C V^7 with the final resolution on chord I. The modulation from the first half of bar 11 to the second half of the same bar reveals a final return to the tonic key. The poet having realized the nature of man to disappoint seeks divine intervention from God as the Help of the helpless.

The Cadence Impact

The segmental ends of the hymns are of many phases' but the perfect resolution at the end of each sentences vary as shown in the analysis below. The cadence aspect of the work is grouped into eight phrases (of two bars each) resulting into four sentences (of four bars each). The first sentence cadence from the last beat of bar 3 to the 4th bar ends with a perfect cadence (V^7 I). The second sentence cadence from the last beat of bar 7 to the 8th bar of the dominant key of B flat major also ends with a perfect cadence (VIIb I). The third sentence cadence from the last beat of bar 11 to the 12th bar ends with an imperfect cadence moving from chord VII- 11 in the key of E flat major. The last sentence cadence from the last beat of bar 15 to the 16th bar ends with a perfect cadence (V^7 I) in the tonic key. Chord V with the inclusion of the seventh (7th) note gives a heightened and richer version of the chord. All the sentences are perfectly resolved. The composer introduced a new dimension of a perfect cadence at the end of the second sentence chord VII- 1 with a dissonance effect. Dissonances in life contradict man's proposal and dreams for a secured circumstance, but when it occur management strategies is required Layade (2021b). The strategy adopted is measured vis a vis the gravity of the tragedy.

The Rhythmic Impact

The regularity of the time signature is evident in the divisive nature of the beats. The use of three (3) different notes value, crotchet, minim and semibreve dominate the hymn. There is only one record of an additive note in form of dotted crotchet in the eleventh bar of the bass part of the hymn, and only one appearance of a quaver note in the same bar. The use of crotchet to semibreve, (four crotchet beats in one) punctuates the first, second and third cadence points, while the use of the minim to minim progression punctuates all the phrases. The hymn ended with a dynamic combination of minim to minim to semibreve progression. All the symbols in the notation integrate to achieve the intention of the composer; there is need for man to trust in God for relief in times of tragedy. Singing of hymns with divers' symbols also reminds us that nothing in life is constant; changes in life circumstances are inevitable.

The Texture of the Hymn

Texture in this discourse implies the qualities of a creative work as determined by its musical fabric. The composition of a hymn is generally associated with chords that make it homophonic in texture. In this study the melody plays the supreme role and the alto, tenor and bass play the

harmonic functions respectively besides this fact the parts move together based on the same or almost the same rhythmic patterns. The harmonic segment is derived from the melody. The tune may be sung alone, but for other parts if sung without the melody creates an unsatisfied impression. 'Abide with me' has a limited variety in texture, lacking elaborate changes. This observation may mean that tragedy in life (does not last forever as the grief can be) curtailed through the singing of hymns. The hymn is short because of its simple musical idea; attention is focused rather on the tonal movement of the work. The only noticeable phrasing change in the hymn is in bars 13 16 which show the concluding part of the work. The details of the consonance attribute of the work are found in the regularity of musical symbols. The work registered very little dissonance effect as seen in bars 7 and 11 of the hymn is a result of variances in tonal attributes. The monophonic nature of the work makes it easy for singing and its concise nature makes it pleasant for learning.

Conclusion

Technology has improved the reasoning ability of man and has also diversified the carriage possibility of audio and video compartment. Man has also provided means of securing himself and his device. This device has made listening to music accessible and moderately cheap. Aluede and Omoera, (2009) assert that “music heals in a number of ways that cannot be immediately imagined. And so should be closely studied and put into use for it does not have any known side effects when matched side by side with other kind of therapies”. The capacity of music to secure healing and relief grief is evident in the above statement and with healing wellness is guaranteed for the security of the mind. Music plays a functional role in health security and has not registered much negative effect. Hymn singing and the roles they play are important in a study like this. By nature, the basic function of music is healing, because of its psychological relevancies. Besides this basic role, it functions as means of communication, exercise, relaxation and reassurance in times of grief. Bereaved persons need a reassurance of God's abiding presence. Variance in life's situation does not suggest the absence of God's divine presence, as changes in a man's circumstances is inevitable Layade (2021a). Singing in times of tragedy does not remove the consequence of loss but it reduces the burden of grief and lightens the heart for positive thinking. The textual analysis of “Abide with me” is an exposition on the assurances music gives in times of tragedy. Funeral service is not only to bid the dead farewell rather; it is to uplift the spirit of the living. We conclude, with this quotation where Ben Beecham's views were reiterated thus: “Singing enables a man to let off the entire emotional stream with which he may be seething, without hearing in the glorious welter of noise around him either the sound of his neighbor's voice or that of his own”. (Crofton and Fraser (1985: 135) singing makes the heart rejoice, the concentration here is what singing does to the heart and not the mere physical art. Tangible security is good, for it gives an assurance of safety but no matter how good a security device may be it has a life span. The intangible security if integrated with the tangible gives balanced security.

The music therapy works for the poet because of his confidence in God's ever abiding presence' he was comforted in the midst of tragedy. Nothing gives confidence of safety or security in the midst of tragedy as much as the Lord.

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ABIDE WITH ME

[Eventide]

H.F. Lyte (1793-1847)

W. H. Monk (1823-89)

Musical score for the first system of the hymn 'Abide with Me'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'A - bide with me: fast falls the e-ven - tide;'. The system is divided into four measures, numbered 1 through 4.

Musical score for the second system of the hymn 'Abide with Me'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'The dark-ness deep - ens; Lord, with me a - bide:'. The system is divided into four measures, numbered 5 through 8.

9 10 11 12

When oth-er help - ers fail, and com-forts flee, I

This musical system contains measures 9 through 12. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "When oth-er help - ers fail, and com-forts flee, I".

13 14 15 16

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

This musical system contains measures 13 through 16. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Help of the help- less, O a - bide with me!".