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Trusted

A Tribute to Amasa L. Clark

by

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Farmington, Utah 84025

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A tribute to Amasa L. Clark
 The poem, "Trusting", by Elwood S. Clark
 setting forth advice given the author by
 Amasa Clark, is the basis for the philosophy
 of life portion of this song.

Words and Music by
 Ruth B. Gatrell

Allegretto ♩=144 *cantabile*

a tempo

mp

Once a good man of com - pas - sion and love, — Who, for
 wil - ling - ly lis - tened to all that he met, — We'd —
 Each glo - rious day — as we first a - rise,

mp a tempo

man - y long years — served his Fath - er a - bove, — Was held in es -
do well to fol - low the ex - am - ple he set: — De - pend - a - ble,
Lord, help us ful - ty to re - a - lize — that Fam - i - ly.

teen — by both old and young; His prais - es were
hon - est, and faith - ful each day. I looked up to
friends, — and heav - en blessed land Our con - stant

sung — by man - y a tongue He went out of his
him, — and can still hear him say: — We must so
loy - al - ty — ev - er de - mand. — We must so

way to reach out to oth - ers; Shared what he
live that we can be trust - ed, We must so
live that we can be trust - ed, We must so

had, all were sis - ters and truth - ers; Looked af - ter
live that we can be trust - ed, We must so
live that we can be trust - ed, We must so

wid - ows and be - friend - ed youth. What - ev - er the
live that we can be trust - ed, Trust - ed by
live that we can be trust - ed, Trust - ed by

1, 2. 3.

cir - cum - stance, he told the truth. He selves.
 oth - ers and true to our - selves.
 oth - ers, and true to our -

1, 2. 3.

poco rit *poco meno mosso*

f

This earth is our her - i - tage

f *poco rit* *f*

f

Keep it each day. Free from things care - less - ly

tossed a - way. Size and age mat - ter but

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a long note on 'tossed', followed by a melodic phrase for 'a - way.' and another long note on 'Size'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

lit - tle, it's true. Char - ac - ter's built by the

The second system continues the musical score. The vocal line has a long note on 'lit - tle,' followed by 'it's true.' and another long note on 'Char - ac - ter's'. The piano accompaniment continues with chords and a bass line.

deeds we do. We must so live that

The third system concludes the musical score. The vocal line has a long note on 'deeds', followed by 'we do.' and another long note on 'We'. The piano accompaniment continues with chords and a bass line.

we can be trust - ed, We must so live that

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "we can be trust - ed, We must so live that". The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady bass line with chords in the right hand.

we can be trust - ed, We must so live that

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "we can be trust - ed, We must so live that". The piano accompaniment continues with similar harmonic support.

we can be trust - ed, Trust - ed by oth - ers and

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "we can be trust - ed, Trust - ed by oth - ers and". There are handwritten annotations above the system: a large number "7" above the first measure and the word "True" written in cursive above the last measure. The piano accompaniment continues with harmonic support.

true to our - selves. We must so - lve that we can be

trust - ed, Trust - ed ly oth - ers and true

to our - selves, true to our - selves...