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The Treasury Hymnal.

Hymns $\frac{£.600.0}{24}$
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The hymns are selected from Dr. Bonar's "Hymns of Faith and Hope." The Letter-note Method of musical notation, by permission of Messrs. Colville & Bentley, is introduced as a help to young singers.

FORWARD.

Words by HORATIUS BONAR, D.D.

Old Melody.

Softly and with feeling. Met. 50 = ♩

TREBLE. *1. Shall this life of mine be was - ted? Shall this vine - yard lie un-*

ALTO. *2. Shall I see each fair sun wak - ing, And not feel it wakes for*

TENOR. *1. Shall this life of mine be was - ted? Shall this vine - yard lie un-*

BASS.

ACCOMP.

-till'd? Shall true joy pass by un - tas - ted? And this soul re-main un-

me? Each glad morn - ing bright - ly break - ing, And not feel it breaks for

-till'd? Shall true joy pass by un - tas - ted? And this soul re-main un-



FORWARD.

-fill'd? Shall the God - giv'n hours be scat - ter'd, Like the leaves up - on the
me? Shall I see the ro - ses blow - ing, And not wish to bloom as
-fill'd? Shall the God - giv'n hours be scat - ter'd,

plain? Shall the blos - soms die un - wa - ter'd By the drops of heav'n - ly rain?
they? Ho - ly fra - grance round me throw - ing, Lur - ing o - thers on the way.
Shall the blos - soms die un - wa - ter'd By the drops of heav'n - ly rain?

3.
Shall I hear the free bird singing,
In the summer's stainless sky,
Far aloft its glad flight winging,
And not seek to soar as high?
Shall these lips of mine be idle;
Shall I open them in vain?
Shall I not, with God's own bridle,
Their frivolities restrain?

4.
Shall these eyes of mine still wander?
Or, no longer turn'd afar,
Fix a firmer gaze and fonder
On the bright and morning Star?
Shall these feet of mine, delaying
Still in ways of sin be found,
Braving snares and madly straying
On the world's bewitching ground?

5.
No, I was not born to trifle
Life away in dreams or sin!
No, I must not, dare not stifle
Longings such as these within!
Swiftly moving, upward, onward,
Let my soul in faith be borne;
Calmly gazing, skyward, sunward,
Let my eye unshrinking turn!

6.
Where the Cross, God's love revealing,
Sets the fetter'd spirit free,
Where it sheds its wondrous healing,
There my soul, thy rest shall be.
Then no longer idly dreaming
Shall I fling my years away;
But, each precious hour redeeming,
Wait for the eternal day.

Six. & six. verses to be sung quicker.

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A BETHLEHEM HYMN.

Words by HORATIUS BONAR, D.D. Music arranged from MOZART.

TREBLE. *With dignity and emphasis. Andante, Met. 96 = ♩*

Musical staff for Treble voice part. The staff contains a series of notes with letter-note annotations: M, S, D, R-M, S-P, M-R, D, T, D, L, T, D, R-M, F, M, R, M, S.

ALTO. He has come! the Christ of God; Left for us his glad a - bode; Stooping

Musical staff for Alto voice part. The staff contains a series of notes with letter-note annotations: S, S, S, L, S, S, S, F, F, S, T, S, S.

TENOR.

Musical staff for Tenor voice part. The staff contains a series of notes with letter-note annotations: D, R, M, D, S, F, M, R, D, D, D, R, S, S, S, D, R.

BASS. He has come! the Christ of God; Left for us his glad a - bode; Stooping

Musical staff for Bass voice part. The staff contains a series of notes with letter-note annotations: D, T, L, M, R, F, S, M, D, F, R, M, D.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

Musical staff for Treble voice part. The staff contains a series of notes with letter-note annotations: D, R-M, S-P, M-R, D, T, D, L, F, R, M, F, M, S.

from his throne of bliss, To this dark - some wil - der - ness, To this

Musical staff for Alto voice part. The staff contains a series of notes with letter-note annotations: S, S, S, L, S, S, S, F, F, S, T, S, S.

Musical staff for Tenor voice part. The staff contains a series of notes with letter-note annotations: M, D, S, F, M, R, D, D, D, R, S, S, F, M, R, D.

Musical staff for Bass voice part. The staff contains a series of notes with letter-note annotations: L, R, S, S, D, F, S, S, D, F, R, M, D.

from his throne of bliss, To this dark - some wil - der - ness, To this

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

A BETHLEHEM HYMN.

dark-some wil-der-ness. He has come! the Prince of Peace; Come to bid our sor-rows

cease; Come to scat-ter with his light, All the sha-dows of our night,

He the Mighty King has come!
 Making this poor earth his home;
 Come to bear our sin's sad load;
 Son of David, Son of God.
 He has come, whose name of grace
 Speaks deliv'rance to our race;
 Left for us his glad abode;
 Son of Mary, Son of God!

Unto us a child is born!
 Ne'er has earth beheld a morn
 Among all the morns of time,
 Half so glorious in its prime.
 Unto us a Son is given!
 He has come from God's own heaven;
 Bringing with him from above,
 Holy peace and holy love.

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THE FRIEND.

Words by HORATIUS BONAR, D.D.

Music from HAYDN.

Andante. Met. 90 = ♩

TREBLE. *s m s d d t r s r f f m s d m u*
 There is a star in yon - der sky, A - bove all

ALTO. *m d m m f f s s s m s s*

TENOR. *s s s s t r r d d d d*
 There is a star in yon - der sky, A - bove all

BASS. *d d d r r t t d d m m*

ACCOMP. *(Piano accompaniment)*

s f m r d d m r d d d t l s s s r f
 stars it seems to shine, 'Tis long since first it fix'd my

s f m
 stars it seems to shine,

f m d t d

f f s s

(Piano accompaniment)

* * * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

THE FRIEND.

eye, And I have learned to call it mine: 'Tis long since.

'Tis long since

first it fix'd my eye, And I have learn'd to call it mine.

first it fix'd my eye, And I have learn'd to call it mine.

It rose out of my own blue sea,
Then pass'd above those mountains green,
Moving along all placidly
As if it lov'd to watch the scene.

Far up the heav'ns it floated slow,
Gleaming across yon solemn tow'r,
As if it lov'd the scene below;—
A willing lingerer hour by hour.

It seem'd to take its place each night,
A sentinel to guard my rest,
An eye of love and gentle light,
Pouring sweet thoughts into my breast.

In through my lattice as I lay
Half sooth'd to sleep, it nightly shone,
And as I gaz'd upon its ray
I felt that I was not alone.

What tears that gentle star has dried,
What joy that sparkling orb has giv'n;
Thoughts for this earth too high, too wide,
Dreams of its own all-radiant heav'n.

It spoke of day beyond this night,
In the glad land where all is fair;
It pointed to the home of light,
And bid me rest my spirit there.

It spoke of Him whose love is light,
Whose death is life, whose cross is peace,
Whose favour is the star of night,
The source and pledge of endless bliss.

May I not love that star on high?
May not its light the fairest seem?
May I not trace a loving eye,
A kindly smile in every beam?

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LOST BUT FOUND.

Words by HORATIUS BONAR, D.D.

Music from PLEVEL.

With tenderness. Not too fast; Met. 150 = ♩

TREBLE.  1. I was a wan - d'ring sheep, I did not love the

ALTO.  2. The Shep-herd sought his sheep, The Fa-ther sought his

TENOR.  1. I was a wan - d'ring sheep, I did not love the

BASS.  1. I was a wan - d'ring sheep, I did not love the

ACCOMP. 

 fold; I did not love my Shep-herd's voice, I would not be con-

 child, They fol- low'd me o'er vale and hill, O'er de- serts waste and

 fold; I did not love my shep-herd's voice, I would not be con-





LOST BUT FOUND.

-troll'd. I was a way-ward child, I did not love my home, I
 wild. They found me nigh to death, Famish'd, and faint and lone; They
 -troll'd. I
 did not love my fa-ther's voice, I lov'd a-far to roam.
 bound me with the bands of love; They sav'd the wan-d'ring one.
 did not love my fa-ther's voice, I lov'd a-far to roam.

3.

They spoke in tender love,
 They rais'd my drooping head:
 They gently clos'd my bleeding wounds,
 My fainting soul they fed.
 They wash'd my filth away,
 They made me clean and fair,
 They brought me to my home in peace,—
 The long-sought wanderer!

4.

Jesus my shepherd is,
 'Twas He that lov'd my soul,
 'Twas He that wash'd me in his blood.
 'Twas He that made me whole.

'Twas He that sought the lost,
 That found the wand'ring sheep;
 'Twas He that brought me to the fold,
 'Tis he that still doth keep.

5.

I was a wand'ring sheep,
 I would not be controll'd:
 But now I love my Shepherd's voice,
 I love, I love the fold!
 I was a wayward child;
 I once prefer'd to roam,
 But now I love my Father's voice,
 I love, I love his home!

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A LITTLE WHILE.

Words by HORATIUS BONAR, D.D. Music adapted from MENDELSSOHN.

With expression. Andante, Met. 80 = ♩

TREBLE. 1. Be-yond the smil - ing and the weep - ing I shall be

ALTO. 2. Be-yond the bloom - ing and the fad - ing I shall be

TENOR. 1. Be-yond the smil - ing and the weep - ing I shall be

BASS. 1. Be-yond the smil - ing and the weep - ing I shall be

ACCOMP.

cres.

soon ; Be-yond the wak - ing and the sleep - ing, Be-yond the sow - ing and the

soon ; Be-yond the shin - ing and the shad - ing, Be-yond the hop - ing and the

soon ; Be-yond the sow - ing and the

* * * The letter is placed to the right when the note is sharp and to the left when it is flattened.



A LITTLE WHILE.

The musical score is arranged in three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the third line of the vocal melody and the piano accompaniment. The third system contains the fourth line of the vocal melody and the piano accompaniment. The score includes dynamic markings such as *p*, *pp*, and *f*, and a *CODA.* marking at the end of the first system. The lyrics are written below the vocal lines.

Beyond the rising and the setting
 I shall be soon ;
 Beyond the calming and the fretting,
 Beyond rememb'ring and forgetting,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

Beyond the gath'ring and the strowing
 I shall be soon ;
 Beyond the ebbing and the flowing,
 Beyond the coming and the going,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

Beyond the parting and the meeting
 I shall be soon ;
 Beyond the farewell and the greeting,
 Beyond this pulse's fever-beating,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

Beyond the frost-chain and the fever
 I shall be soon ;
 Beyond the rock-waste and the river,
 Beyond the ever and the never,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

The Treasury Hymnal.

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A STRANGER HERE.

Words by HORATIUS BONAR, D.D.

Music from PLEYEL.

Andante. Met. 90 = ♩

TREBLE. I miss the dear pa - ter - nal dwell - ing, Which

ALTO. I miss the dear pa - ter - nal dwell - ing, Which

TENOR. I miss the dear pa - ter - nal dwell - ing, Which

BASS. I miss the dear pa - ter - nal dwell - ing, Which

ACCOMP.

mem' - ry still un - dimm'd re - calls, A thou - sand

mem' - ry still un - dimm'd re - calls, A thou - sand

mem' - ry still un - dimm'd re - calls, A thou - sand

mem' - ry still un - dimm'd re - calls, A thou - sand

* * * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

A STRANGER HERE.

I miss the chamber of my childhood,
I miss the shade of boyhood's tree,—
The glen, the path, the cliff, the wild-wood,
The music of the well-known sea.

I miss the ivied haunt of moonlight,
I miss the forest and the stream,
I miss the fragrant grove of noonlight,
I miss our mountain's sunset gleam.

I miss the green slope, where reposing
I mus'd upon the near and far,
Mark'd, one by one, each flow'ret closing,
Watch'd, one by one, each op'ning star.

I miss the well-remember'd faces,
The voices, forms of fresher days;
Time ploughs not up these deep-drawn traces,
These lines no ages can erase.

I miss them all, for, unforgetting,
My spirit o'er the past still strays,
And, much its wasted years regretting,
It treads again these shaded ways.

I mourn not that each early token
Is now to me a faded flower,
Nor that the magic snare is broken,
That held me with its mystic power.

I murmur not that now a stranger,
I pass along the smiling earth;
I know the snare, I dread the danger,
I hate the haunts, I shun the mirth.

My hopes are passing upward, onward,
And with my hopes my heart has gone;
My eye is turning skyward, sunward,
Where glory brightens round yon throne.

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THE BLANK.

Words by HORATIUS BONAR, D.D

Music from PLEYEL.

With feeling. Met. 80 = ♩

TREBLE. The flow'rs of Spring have come and gone; Bright were their
(Da capo). One blast of earth swept o'er the flow'r, It died, the

ALTO.

TENOR. The flow'rs of Spring have come and gone; Bright were their
(Da capo). One blast of earth swept o'er the flow'r, It died, the

BASS.

ACCOMP.

Fine.
 blo - som, brief their stay; They shone, and they were shone up -
 blo - som of an hour.

Fine.

Fine.
 blo - som, brief their stay; They shone, and they were shone up -
 blo - som of an hour.

Fine.

Fine.

** The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

THE BLANK.

on, They flou - rish'd, fad - ed, pass'd a - way. So, hid - den

on, They flou - rish'd, fad - ed, pass'd a - way. So, hid - den

from our sor - rowing eyes, Our young, sweet, spring-bloom bu - ried lies ;

from our sor - rowing eyes, Our young, sweet, spring-bloom bu - ried lies ;

from our sor - rowing eyes, Our young, sweet, spring-bloom bu - ried lies ;

The Summer flow'rs are freshly blowing
 Beneath glad July's genial morn ;
 Like smiles the face of earth bestowing,
 For fragrance and for beauty born ;
 My summer-flow'r has pass'd away,
 'Tis now a blank, where all was gay ;
 (*Da capo*). A blank where at each evening's close,
 I hoped to watch my budding rose.

Soon Autumn, with o'er-flowing measure,
 Will hang upon each bending tree
 The clusters of its golden treasure,
 The life of earth's vast family.

Alas, in one disastrous hour,
 From my green vine has fall'n the flow'r ;
 (*Da capo*). A blighted hue its branches wear,
 My autumn-tree looks cold and bare.

And Winter, with its blast wide-roaming,
 In cloud and darkness shall come forth ;
 Beneath its grave of snow entombing
 The varied verdure of the earth.
 But my sweet blossom safely laid,
 Beneath yon cloister's solemn shade,
 (*Da capo*). In gentle undisturb'd repose,
 Shall sleep in winter's grave of snows.

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THE NIGHT AND THE MORNING.

Words by HORATIUS BONAR, D.D.

Music adapted from RODE.

With tenderness. Met. 96 = ♩

TREBLE.  To dream a trou - bled dream, and then a - wa - ken

ALTO. 

TENOR.  To dream a trou - bled dream, and then a - wa - ken

BASS. 

ACCOMP. 

 To the soft glad - ness of a sum - mer sky ; To dream our -



 To the soft glad' - ness of a sum - mer sky ; To dream our -





* * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

THE NIGHT AND THE MORNING.

The musical score consists of two systems. Each system includes a vocal line with lyrics and a piano accompaniment. The first system's lyrics are: '-selves a - lone, un-lov'd, for - sa - ken, And then to wake 'mid'. The second system's lyrics are: 'smiles, and love, and joy, And then to wake 'mid smiles, and love, and joy;'. The piano accompaniment features chords and melodic lines in both hands, with some fingerings indicated by letters like L, R, M, T, S, F, and D.

To look at ev'ning on the storm's rude motion,
 The cloudy tumult of the fretted deep;
 And then at day-burst upon that same ocean,
 Sooth'd to the stillness of its stillest sleep,—
 So runs our course, so tells the church her story,
 So to the end shall it be ever told;
 Brief shame on earth, but after shame the glory,
 That wanes not, dims not, never waxes old.
 Lord Jesus, come, and end this troubled dreaming!
 Dark shadows vanish, rosy twilight break!
 Morn of the true and real, burst forth, calm-beaming,
 Day of the beautiful, arise, awake!

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THE CLOUDLESS.

Words by HORATIUS BONAR, D.D.

Music from HAYDN.

With expression. Moderate, Met. 80 = ♩

TREBLE. No sha - dows yon - der! All light and song ;

ALTO. s s s s s s s L L s

TENOR. No sha - dows yon - der! All light and song ;

BASS. D D s M s M L F s.

ACCOMP. (Piano accompaniment)

Each day I won - der, And say, How long Shall time me

Each day I won - der, And say, How long Shall time me

(Piano accompaniment)



THE CLOUDLESS.

The musical score consists of two systems. The first system includes a vocal line with lyrics: "sun - der From that dear throng? No sha - dows". The piano accompaniment features chords and melodic lines. The second system continues the vocal line with lyrics: "yon - der! All, All - - - light and song." and includes dynamic markings like *Ad lib.* and *ff*.

No weeping yonder!
 All fled away;
 While here I wander
 Each weary day;
 And sigh as I ponder
 My long, long stay.
 (No weeping yonder!
 All—all fled away.)

No partings yonder!
 Time and space never
 Again shall sunder;
 Hearts cannot sever;
 Dearer and fonder
 Hands clasp for ever.
 (No partings yonder!
 Hands—hands clasp for ever.)

None wanting yonder!
 Bought by the Lamb!
 All gather'd under
 The ever-green palm;
 Loud as night's thunder
 Ascends the glad psalm.
 (None wanting yonder!
 Bought—bought by the Lamb.)

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THE SUBSTITUTE.

Words by HORATIUS BONAR, D.D.

Music from HAYDN.

Andante. Met. 96

TREBLE. I lay my sins on Je - sus, The spot - less Lamb of

ALTO. I lay my sins on Je - sus, The spot - less Lamb of

TENOR. I lay my sins on Je - sus, The spot - less Lamb of

BASS. I lay my sins on Je - sus, The spot - less Lamb of

ACCOMP.

God; He bears them all and frees us From their ac - cur - sed

God; He bears them all and frees us From their ac - cur - sed

* * * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

THE SUBSTITUTE.

load. I bring my guilt to Je - sus, To wash my crim - son

load. I bring my guilt to Je - sus, To wash my crim - son

stains, White in his blood most pre - cious, Till not a spot re - mains.

stains, White in his blood most pre - cious, Till not a spot re - mains,

I lay my wants on Jesus ;
 All fulness dwells in Him :
 He heals all my diseases,
 He doth my soul redeem.
 I lay my griefs on Jesus,
 My burdens and my cares ;
 He from them all releases,
 He all my sorrows shares.

I rest my soul on Jesus,
 This weary soul of mine ;
 His right hand me embraces,
 I on his breast recline.

I love the name of Jesus,
 Immanuel, Christ, the Lord ;
 Like fragrance on the breezes,
 His name abroad is pour'd.

I long to be like Jesus,
 Meek, loving, lowly, mild.
 I long to be like Jesus,
 The Father's holy child.
 I long to be with Jesus
 Amid the heav'nly throng,
 To sing with saints his praises,
 To learn the angel's song.

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THY WAY, NOT MINE.

Words by HORATIUS BONAR, D.D.

Music altered from PLEYEL.

Met. 80 = ♩


TREBLE. 
 Thy way, not mine, O Lord, How - e - ver dark it be!

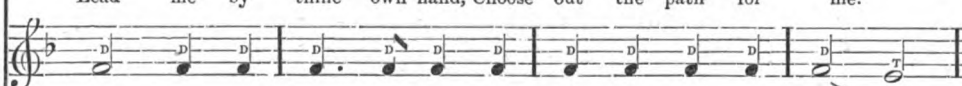
ALTO. 
 Thy way, not mine, O Lord, How - e - ver dark it be!

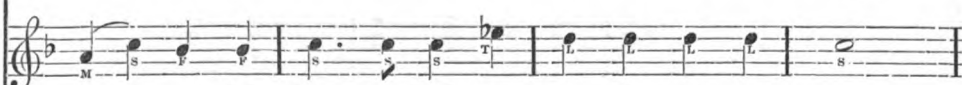
TENOR. 
 Thy way, not mine, O Lord, How - e - ver dark it be!

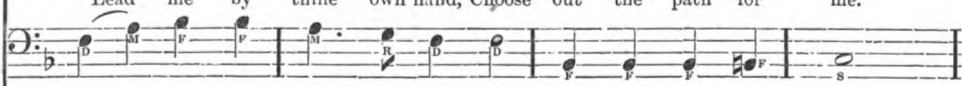
BASS. 
 Thy way, not mine, O Lord, How - e - ver dark it be!


ACCOMP. 


 Lead me by thine own hand, Choose out the path for me.


 Lead me by thine own hand, Choose out the path for me.


 Lead me by thine own hand, Choose out the path for me.


 Lead me by thine own hand, Choose out the path for me.



*** The letter is placed to the right when the note is sharp, and to the left when it is flattened.



THY WAY, NOT MINE.

The musical score is arranged in two systems. Each system contains four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are printed below the vocal staves.

Smooth let it be or rough, It will be still the best,
 Smooth let it be or rough, It will be still the best,
 Wind - ing or straight, it leads Right on - ward to thy rest.
 Wind - ing or straight, it leads Right on - ward to thy rest.

I dare not choose my lot :
 I would not, if I might ;
 Choose thou for me, my God,
 So shall I walk aright.
 The kingdom that I seek
 Is thine ; so let the way
 That leads to it be thine,
 Else I must surely stray.

Choose thou for me my friends,
 My sickness or my health,
 Choose thou my cares for me,
 My poverty or wealth.
 Not mine, not mine the choice,
 In things or great or small ;
 Be thou my guide, my strength,
 My wisdom, and my all.

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REST YONDER.

Words by HORATIUS BONAR, D.D.

Music from STEIBELT.

Andante. Met. 96 = ♩ *p cres.*

TREBLE. *p cres.*
This is not my place of rest-ing, Mine's a ci - ty yet to

ALTO. *p cres.*
This is not my place of rest-ing, Mine's a ci - ty yet to

TENOR.
This is not my place of rest-ing, Mine's a ci - ty yet to

BASS.
This is not my place of rest-ing, Mine's a ci - ty yet to

ACCOMP. *p*



come; On - wards to it I am hast-ing, On to my e - ter - nal

come; On - wards to it I am hast-ing, On to my e - ter - nal



* * * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

REST YONDER.

home. In it all is light and glo - ry, O'er it shines a night-less

home. In it all is light and glo - ry, O'er it shines a night-less

Detailed description: This system contains the first two stanzas of the hymn. Each stanza is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: "home. In it all is light and glo - ry, O'er it shines a night-less". The first two stanzas are identical. The notes are in a key with one flat (B-flat major or D minor).

day ; Ev' - ry trace of sin's sad sto - ry All the curse has pass'd a - way.

day ; Ev' - ry trace of sin's sad sto - ry, All the curse has pass'd a - way.

Detailed description: This system contains the second two stanzas of the hymn. Each stanza is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: "day ; Ev' - ry trace of sin's sad sto - ry All the curse has pass'd a - way." and "day ; Ev' - ry trace of sin's sad sto - ry, All the curse has pass'd a - way." The notes are in a key with one flat (B-flat major or D minor).

There the Lamb our Shepherd leads us,
By the streams of life along ;
On the freshest pastures feeds us,
Turns our sighing into song.

Soon we pass this desert dreary,
Soon we bid farewell to pain ;
Never more be sad or weary,
Never, never sin again.

16 JA 66

The Treasury Hymnal.

The hymns are selected from Dr. Bonar's "Hymns of Faith and Hope." The Letter-note Method of musical notation, by permission of Messrs. Colville & Bentley, is introduced as a help to young singers.

EVER NEAR.

Words by HORATIUS BONAR, D.D.

German Melody.

Slowly and with feeling. Met. 120 = ♩

TREBLE. *p* I close my hea - vy eye, — Sa - viour, e - ver *cres*

ALTO. *p* M M M M M M M *cres* F M S

TENOR. *p* I close my hea - vy eye, — Sa - viour e - ver *cres* R D D

BASS. *p* D D D D D D D *cres* T L M

ACCOMP. *p* *cres*

f near! I lift my soul on high Thro' the dark-ness *pp*

f near! I lift my soul on high Thro' the dark-ness *pp*

f *pp*



EVER NEAR.

dear. Be thou my light, I cry, Sa - viour, e - ver

dear. Be thou my light, I cry, Sa - viour, e - ver

dear! Be thou my light, I cry, Sa - viour, e - ver dear!

dear! Be thou my light, I cry, Sa - viour, e - ver dear!

Ad lib.

I feel thine arms around,
Saviour, ever near!
With thee let me be found,
So shall I never fear,
Whatever ills abound;
Saviour, ever dear!

Thine is the day and night,
Saviour, ever near;
Thine is the dark and light;
Be thou my covert here;
O shield me with thy might,
Saviour, ever dear!

And when I come to die,
Saviour, ever near,
Receive my parting sigh:
And in the hour of fear,
Be to my spirit nigh,
Saviour, ever dear!

The Treasury Hymnal.

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QUIS SEPARABIT.

Words by HORATIUS BONAR, D.D.

Music from BEETHOVEN.

Andante. Met. 90 = ♩

TREBLE. *'Tis thus they press the hand and part,*

ALTO. *'Tis thus they press the hand and part,*

TENOR. *'Tis thus they press the hand and part,*

BASS. *'Tis thus they press the hand and part,*

ACCOMP.

Thus have they bid fare - well a - gain ; Yet still they

Thus have they bid fare - well a - gain ; Yet still they

* * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

QUIS SEPARABIT.

com - mune, heart with heart, Link'd by a ne - ver

com - mune, heart with heart, Link'd by a ne - ver

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

bro - ken chain.

bro - ken chain.

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The bottom two staves are a grand staff for piano accompaniment. The key signature and time signature remain the same as in the first system.

Still one in life and one in death,
 One in their hope of rest above,
 One in their joy, their trust, their faith,
 One in each other's faithful love.

Yet must they part, and parting, weep ;
 What else has earth for them in store ?
 These farewell pangs, how sharp and deep,
 These farewell words, how sad and sore !

Yet shall they meet again in peace,
 To sing the song of festive joy,
 Where none shall bid their gladness cease,
 And none their fellowship destroy.

Where none shall beckon them away,
 Nor bid their festival be done ;
 Their meeting-time th'eternal day,
 Their meeting-place th'eternal throne.

There, hand in hand, firm link'd at last,
 And, heart to heart, enfolded all,
 They'll smile upon the troubled past,
 And wonder why they wept at all.

Then let them press the hand and part,
 The dearly lov'd, the fondly loving,
 Still, still in spirit and in heart,
 The undivided, unremoving.

The Treasury Hymnal.

ALL WELL.

Words by HORATIUS BONAR, D.D.

Music from HAYDN.

In a smooth and flowing style. Met. 60 = ♩

TREBLE. No seas a - gain shall se - ver; No de - sert in - ter -

ALTO. No seas a - gain shall se - ver; No de - sert in - ter -

TENOR. No seas a - gain shall se - ver; No de - sert in - ter -

BASS. No seas a - gain shall se - ver; No de - sert in - ter -

ACCOMP.

-vene; No deep, sad - flow - ing ri - ver Shall roll its tide be - tween.

-vene; No deep, sad - flow - ing ri - ver Shall roll its tide be - tween.

No bleak cliffs upward towering,
 Shall bound our eager sight;
 No tempest darkly lowering,
 Shall wrap us in its night.

Love, and unsevered union
 Of soul with those we love,
 Nearness and glad communion
 Shall be our joy above.

No dread of wasting sickness,
 No thought of ache or pain,
 No fretting hours of weakness,
 Shall mar our peace again.

No death our homes o'ershading,
 Shall e'er our harps unstring,
 For all is life unfading
 In presence of our King.



The Treasury Hymnal.

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DISAPPOINTMENT.

Words by HOBATIUS BONAR, D.D.

Music from HAYDN.

Met. 80 = ♩

TREBLE. Trust not these seas a - gain, Tho' smooth and fair ;

ALTO. Trust not these seas a - gain, Tho' smooth and fair ;

TENOR. Trust not these seas a - gain, Tho' smooth and fair ;

BASS. Trust not these seas a - gain, Tho' smooth and fair ;

ACCOMP.

TREBLE. Trust not these waves a - gain, Ship-wreck is there. Trust not these

ALTO. Trust not these waves a - gain, Ship-wreck is there. Trust not these

TENOR. Trust not these waves a - gain, Ship-wreck is there. Trust not these

BASS. Trust not these waves a - gain, Ship-wreck is there. Trust not these

ACCOMP.

* * * The letter is placed to the right when the note is sharpened, and to the left when it is flattened.

DISAPPOINTMENT.

stars a - gain, Tho' bright and fair ; Trust not these skies a - gain,

stars a - gain, Tho' bright and fair ; Trust not these skies a - gain,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "stars a - gain, Tho' bright and fair ; Trust not these skies a - gain,". The first vocal staff has lyrics under the first two lines, and the second vocal staff has lyrics under the next two lines. The piano accompaniment provides harmonic support for the vocal lines.

Ad lib.

pp Tem - pest is there.

Ad lib.

pp Tem - pest is there.

The second system of the musical score continues the piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "Tem - pest is there." and "Tem - pest is there." The first vocal staff has lyrics under the first line, and the second vocal staff has lyrics under the second line. The piano accompaniment provides harmonic support for the vocal lines. The first vocal staff has a dynamic marking of *pp* and the second vocal staff has a dynamic marking of *pp*.

Trust not that breeze again,
 Gentle and fair ;
 Trust not these clouds again,
 Lightning is there.
 Trust not these flow'rs again,
 Fragrant and fair ;
 Trust not that rose again,
 Blighting is there.

Trust not that earth again,
 Verdant and fair ;
 Trust not its fields again,
 Winter is there.

Trust not these hopes again,
 Sunny and fair ;
 Trust not that smile again,
 Peril is there.

Trust not this world again,
 Smiling and fair ;
 Trust not its sweets again,
 Wormwood is there.
 Trust not its love again,
 Sparkling and fair ;
 Trust not its joy again,
 Sorrow is there.

The Treasury Hymnal.

CHILD'S PRAYER.

Words by HORATIUS BONAR, D.D.

Music from WEBER.

TREBLE. *With solemnity. Met. 60 = ♩*

ALTO. Ho - ly Fa - ther! hear my cry, Ho - ly Sa - viour! bend thine ear,

TENOR.

BASS. Ho - ly Fa - ther! hear my cry, Ho - ly Sa - viour! bend thine ear,

Ho - ly Spi - rit! come thou nigh; Fa - ther, Sa - viour, Spi - rit, hear.

Ho - ly Spi - rit! come thou nigh; Fa - ther, Sa - viour, Spi - rit, hear.

Father, save me from my sin,
Saviour, I Thy mercy crave;
Gracious Spirit, make me clean;
Father, Son, and Spirit, save.

Father, let me taste Thy love,
Saviour, fill my soul with peace,

Spirit, come my heart to move;
Father, Son, and Spirit, bless.

Father, Son, and Spirit,—Thou
One Jehovah, shed abroad
All Thy grace within me now;
Be my Father and my God.

16 JA 66