

Ascending Cadence Gestures, A New Historical Survey, Part 5b1: Hymnals by Augustus and Frederick Fillmore, 1847-1893

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Abstract:

Part 5b1 is a supplement to Part 5b of the *New Historical Survey*. Where Part 5b offered examples from Shaker and Mormon hymnals published between 1893 and 1909, Part 5b1 covers six earlier hymnals compiled and partly written by the Fillmores and published in Cincinnati between 1847 and 1893. The earliest of them, *The Christian Psalmist*, was co-authored by Silas W. Leonard and Augustus D. Fillmore; it combined standard notation with two other formats and was one of the commercially most successful American hymnals of the 19th century.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs. Musical examples come from public domain sources, most of them from the Internet Archive and IMSLP. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](https://creativecommons.org/licenses/by-nc-nd/3.0/). All new material and the compilation copyright David Neumeyer 2022.

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Introduction

The *New Historical Survey* is a multi-part essay or essay series that gathers music from the 15th through the 20th centuries in a variety of genres. Part 1 is the general introduction. Part 2 includes music from Dunstable through 1650, Part 3 from 1650 to 1780, Part 4 from 1780 to 1860, and the present Part 5 from about 1860 through the US copyright barrier, which is currently the end of 1926. For background information and discussion of goals and methods, please refer to *Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction*: [link to Part 1](#). That file also contains a bibliography (with abstracts) of all my essays on ascending cadence gestures published up to May 2019. An updated index (January 2022) for the entire *Survey*, including prospective compositions for Part 5, may be found here: [link to Survey index](#).

My highest priority in the *Survey* is documentation. “The main point, in other words, regardless of interpretative work, is in the number of pieces [with ascending and upper-register cadences], the fact that they exist, and their presence in well-known collections that saw significant use by musicians, the teachers of musicians, and religious congregations” (quoted from Part 1, the introduction to the *New Historical Survey*).

Part 5b1 is a supplement to Part 5b, which offered examples from Shaker and Mormon hymnals published between 1893 and 1909.

Neumeyer, David. 2020 July. [Ascending Cadence Gestures, A New Historical Survey, Part 5b: Music from Hymnals, 1893-1909](#).

Part 5b of this multi-part essay that gathers compositions with ascending and upper-register cadence gestures in European and European-influenced music is given over to examples from Shaker and Mormon hymnals published in the United States between 1893 and 1909.

It may also be regarded as complementary to two other essays published earlier on the Texas ScholarWorks platform:

Neumeyer, David. 2015 April/2018 October. [Kingsbury Hymns of Praise: Rising Lines](#).

Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School*. Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co., ©1922. A hymn book from my father's collection. Because of their largely nineteenth century origins, it seemed reasonable to think that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.

Neumeyer, David. 2022 January. [Ascending Cadence Gestures, A New Historical Survey, Part 4d: Hymns, c1780-1860](#).

Part 4 of the *New Historical Survey* series covers the years 1780-1860. Part 4d samples hymn collections from that period, including one published for the United Brethren (Moravian) in London in 1826 but drawn mostly from an earlier volume published in 1784, the *Harmonia coelestis* (Hartford, 1799), *Harmonia sacra* (Andover, 1816), *Songs of Zion* (New York, 1851), the *Wesleyan Hymn and Tune Book* (Nashville, 1860), and *The Polyphonic or Juvenile Choralist* (Cincinnati, 1863).

Part 5b1 covers six hymnals compiled and partly written by the Fillmores and published in Cincinnati between 1847 and 1893. The earliest of them, *The Christian Psalmist*, was co-authored by Silas W. Leonard and Augustus D. Fillmore; it combined standard notation with two other formats and was one of the most successful American hymnals of the 19th century.

The six hymnals, with their complete subtitles, are:

Silas W. Leonard and Augustus D. Fillmore, *The Christian Psalmist, A Collection of Tunes and Hymns of Various Metres, Original and Selected: For the Use of the Church of God, Bible Classes, and Singing Societies, Embracing the Round Note, the Numeral, and the Patent Note Systems of Notation* (Cincinnati: self-published, 1847). n = 7 out of ~210.

Augustus D. Fillmore and Comfort L. Fillmore, *The Polyphonic; or Juvenile Choralist; Containing a Great Variety of Music and Hymns, New and Old, Designed for Schools and Youth Generally, Also Adapted to Use in Religious Meetings and the Home Circle. In Three Parts* (Cincinnati: R. W. Carroll, 1863). n = 4 out of ~105.

Augustus D. Fillmore, *The Little Minstrel: A Collection of Songs and Music, With Lessons of Instruction, and Mathematically Arranged Plan of Notation* (Cincinnati: R. W. Carroll, 1867). n = 8 out of ~95.

Augustus D. Fillmore, *The Violet: A Book of Music and Hymns, With Lessons of Instruction, Designed for Sunday-Schools, Social Meetings, and Home Circle* (Cincinnati: R. W. Carroll, 1867). n = 10 out of ~100.

Frederick A. Fillmore, *Songs of Rejoicing: A Collection of New Songs for the Sunday School* (Fillmore Bros., Cincinnati: 1888). n = 11 out of ~145.

Frederick A. Fillmore, *Heart Songs: A New Collection for Sunday Schools* (Cincinnati: Armstrong & Fillmore, 1893). n = 22 out of ~165.

The results of the work agree with what I called in the introduction to Part 5b “three possible explanations” for the presence of ascending and upper-register cadences:

- (1) the hymns in Part 5b were written in the second half of the 19th century, by which point more attention was being given generally to figures in the upper tetrachord, including ascending lines;
- (2) the hymnbooks in Part 5b belong to non-mainstream evangelistic or charismatic religions, where one might expect to find departures from musical clichés in order to assist through music reaching an unmediated spiritual experience; and
- (3) the treatment of melody in closing cadences may have been influenced by a variety of practices of descant singing.

The one consequential new point to be made is a correction of (1) above: although the numbers increase considerably in the later books here, till we reach the surprisingly large number of 22 out of ~165 in *Heart Songs*, some upper-register cadences can be found as early as 1847. This does not affect (2) or (3), however; in the case of (2) the Fillmores were publishing for non-mainstream, “Western” (now Midwestern) audiences, many in churches or denominations that grew out of the revival movements—and they were very successful at it: *The Christian Psalmist* alone went through 8 editions and sold 500,000 copies; in the case of (3) the six books contain a variety of setting types, including descant singing.

Two final points: First, in Part 4d the examples were gathered topically. In Part 5b and here, on the other hand, they appear according to the collection's year of publication, not the original date of composition or individual publication, and are given in page order, not in alphabetical order. Second, since this is not a hymnological exercise, I have made no attempt to situate the individual books or hymns in the context of their use, theological framework, or history, beyond the simple statement in the previous paragraph.

* * *

On Text Expression. I repeat a conclusion from Part 5b: "In all of my work on this topic, I have found no consistent relationship between ascent and text expression. In music before 1600, for example, closing 'alleluias' are as likely to go down as up. In this hymn repertory, we see much the same thing." I will provide a number of examples below that would seem to contradict this claim. Recall, however, that hymns with ascending and/or upper-register cadences are a fraction of those in these six hymnals: the numbers (see under titles on the previous page) are only 72 out of a rough total of 820. In the remainder of this section, I will discuss a number of examples and counter-examples for direct text expression in the music.*

In upper-register cadences, one typically finds these five basic figures comprised of linear fragments covering the upper tetrachord of the major key (a & b) or different neighbor groups about \wedge^8 (c-e):



"Better World" from *The Little Minstrel* provides an example of cadence type (a) aligned in a direct way with text expression, the heavenly better world of the first phrase being followed by a rapturous description as a refrain: "O, so bright! O, so bright."

66 **BETTER WORLD.** E.T.

Moderate

1. There is a bet-ter world they say, O, so bright! O, so bright!}
D. C. And Where sin and woe are done a-way, O, so bright! O, so bright!}
O, so bright! O, so bright!

There mu-sic fills the bal-my air, And an-gels with bright wings are there, D. C.

* For strophic songs and hymns, of course, the problem is compounded by the fact that the music is repeated to a different set of words, often multiple times.

In the Easter hymn “Hail the Risen King” from *Songs of Rejoicing*, the cadence is type (b) above (circled) but it is preceded by a shape I have repeatedly found in early music and have dubbed “expressive highpoint”—see the arrow pointing to E5. Here the cry “Hail the risen King” is an outburst and the cadence simply confirms and closes.

CHORUS.

Glo - ry! glo - ry! death is vanquished,

Ter - ror from the grave is banished, Hail the ris - en King, Hail the ris - en King.

Copyright, 1888, by FILLMORE BROS.

“Morning Song,” also from *The Little Minstrel*, focuses on figures around $\wedge 5$ (circled) but then closes the verse with a slight variation on $\wedge 5$ - $\wedge 7$ - $\wedge 8$ (beamed notes). In the refrain, a focal note $\wedge 8$ is much more easily heard and the figure, sounded twice, is thus a double-neighbor, C5-B4-C5-D5-(B4)-C5, or similar to cadence (e). Connection to text expression is less clear, but the generally positive mood amounting to “Let’s sing!” might help to explain it.

MORNING SONG. Words and Music by W. A. F.

Lively.

1. Come join us, com - pan - ions, Come join the hap - py throng: All voice - es a - rising To
Here sor - row and sad - ness, Ne'er min - gle with the lay, Here pleasure and gladness Will
2. Our school - days seem brighter, And swift - ly glide a - long; Our tasks all seem lighter From
For mu - sic will give us Pure hap - pi - ness and zest, From stud - ies re - lieve us, And

Come join us, come join us, And swell the hap - py
sing our morn - ing song.
drive dull care a - way.
this our morning song;
prove a wel - come rest.

We come, we come, Nor would we roam, To swell the hap - py
Come join us, etc.

num - bers, With pleas - ure a - r - is - ing, To drive dull care a - way.
lay, With hearts so light, 'Tis our de - light To drive dull care a - way.

Augustus Fillmore's "Salvation! O the joyful sound!" from *The Polyphonic; or Juvenile Choralist* is still another hymn whose melody is firmly grounded in the interval $\wedge 5\text{-}\wedge 8$ (G4-C4 here) and neighbor figures about $\wedge 8$. The expressive highpoint E5 is reinforced by repetition but clearly is no competition for the salience of C5 in each two-bar unit.

OREGON. C. M.

A. D. F.

1. Salvation! O the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial [for our fears].
 2. Salvation! Let the echo fly The spacious earth around; While all the armies of the sky Conspire to [raise the sound].
 3. O happy period! glorious day! When heaven and earth shall raise, With all their powers, the raptured [lay, To celebrate thy praise.

Thomas Hastings, *Light of Those*, from *The Christian Psalmist*, uses light/dark, up/down, heaven/earth images throughout, and figures of register, line, and cadence follow in a very unusual level of detail. "Light of those whose . . ." rises and "dreary dwelling" falls, then "Borders on the shades of death" stays in the dismal register of $\wedge 3$. "Rise on us, thyself . . ." is obvious in the consequent phrase, "revealing" less so, but the cadence is a perfect match for "Rise, and chase the clouds beneath."

28 $\wedge 5$ **LIGHT OF THOSE.** TH. HASTINGS.

Light of those whose dreary dwelling Borders on the shades of death! Rise on us, thy-self re - veal - ing, Rise, and chase the clouds be - neath.

The figure $\wedge 6\text{-}\wedge 9\text{-}\wedge 8\text{-}\wedge 7\text{-}\wedge 8$, incidentally, appears a number of times in hymns from the Fillmore collections. It can represent an elaborated rising line, as $\wedge 6\text{-}(\wedge 9\text{-}\wedge 8)\text{-}\wedge 7\text{-}\wedge 8$, which may or may not merge with a covering $\wedge 10\text{-}\wedge 9$. . ., or the covering figure may form a "wedge" with the two lines converging on $\wedge 8$ from both directions. (I have published a historical survey of such "wedge" figures on the Texas ScholarWorks platform: [link](#).)

The text/music details in the second half: upper-register ^9 (D5) with ^10 (E5) as a brief neighbor for “Thou, of life and light creator” then a drop away for “In our deepest darkness rise.” And in the end repetition of the upper-register cadence for “Pour the day upon our eyes.”

Thou, of life and light cre-

a - tor! In our deep - est darkness rise; Scat-ter

LIGHT OF THOSE. Continued. 29

all the night of na - ture, Pour the day up-on our eyes.

Frederick Fillmore's title hymn, *Song of Rejoicing*, from that collection has several of the same features:

Songs of Rejoicing.

JESSE H. BROWN. FRED A. FILLMORE.

1. Songs of sal - va - tion, Dai - ly we raise, — Glad ad - o - ra - tion, Heart-spok-en praise.
2. Joys with - out num - ber Shine on our ways; Care o'er our slum - ber, Strength for our days.
3. Mer - cy and bless - ing Bloom like the flow'rs; Je - sus pos - sess - ing, All things are ours.

CHORUS.

SONGS OF RE - JOIC - ING, Dai - ly we sing; Grate - ful - ly voic - ing, Praise to our King.

Copyright, 1888, by FILLMORE BROS. (3)

Come Children from *The Little Minstrel* uses the clear distinction of register we noted in “Morning Song,” also from that collection. See the unfolded interval $\wedge 5\text{-}\wedge 8$ at the beginning and the leap through that interval for the final exhortation to “come to the Sunday-school.”

COME, CHILDREN.

Words by Mrs. M. M. B. GOODWIN. A. D. FILLMORE. 95

1. Come Children, come Children, where-ev - er you roam, O come to the Sun - day - school; }
From mansions of wealth, and from pover - ty's home, O come to the Sun - day - school; }

The glad bells are ringing, The children are singing, O come to the Sun - day - school; }
There's work here for all, Who at - tend to the call-- Then come to the Sun - day - school. }

Jones, from *The Polyphonic; or Juvenile Choralist*, is the simplest example I have found, little more than a fanfare. The melody or “Air” is in the third staff. (The tenor, at the top, could also be used as a soprano descant if one chose.) Here, at the Last Judgment, rising is clearly the theme.

JONES. 6s & 5s.

Words and Music by A. D. FILLMORE.

TENOR.

1. When the Savior appears With the heavenly throng, Then we'll join with rapture Heaven's immortal song.

ALTO.

2. While on earth we remain In this pris'n of clay, Longing for deliv'rance, We a - wait that day--

AIR.

3. When the trumpet shall sound, And the dead arise, May we then behold thee, From the upper skies.

BASS.

It is certainly not difficult to find counter-examples, that is, where music and direct text expression are not aligned. In *Midway*, from Augustus Fillmore's last collection, *The Violet* (1867), all that I have said above about "heaven," "skies," "praise" and rising figures is contradicted by the strong scalar ascent to "O'er the stormy hills of darkness" [and in the repetition "All the promises of travail"] as well as by the subsequent descent—not in "be still and gaze"—but in "With a glorious day of grace." Another strong ascent to "Blessed jub'lee" corrects the first lines, but an equally strong linear descent for "Let thy glorious morning dawn" is again deflating.

96 **MIDWAY.** Arranged by A. D. FILLMORE.

1 O'er the stormy hills of darkness, Look, my soul, be still and gaze;
All the promis - es of travail With a glo - rious day of grace:

Blessed jub' - lee, Blessed jub' - lee, Bles - sed jub'lee, Let thy glorious morn - ing dawn.

A topical or genre suggestion may help: *Midway* is not a hymn of praise or jubilation but a hymn of grace, that is, its subject is the Christian's release from (original) sin and the experience and promise of personal salvation. Understood that way, the descent and what one can call confirming or reassuring scale figures to close each section are appropriate.

This association of text and figure is identical but seems to me more extreme in *Heaven is My Home*. "Heaven" (circled) is the lowest note in the first four bars—and it is present there in the lines for all three verses. "Earth is a desert drear" and "Short is my pilgrimage" lie above it, in the register of \wedge^5 , not \wedge^3 , and then "Heaven" reappears within another firm linear descent to \wedge^1 .

As happened in *Midway*, "Danger and sorrow" here head off to the upper octave (in this context, too, an expression of tension or anguish), and the final phrases confirm. *Heaven is My Home* lies between the private hymn of grace and the public hymn of praise and heavenly expectation—it is a *private* hymn of heavenly expectation, but akin to the more public expression of consolation in funerary hymns.

HEAVEN IS MY HOME.

W. H. DOANE.

(lower register) (upper register) (lower register)

1. I'm but a stranger here, Heaven is my home; Earth is a desert drear, Heaven is my home;
 2. What though the tempest rage, Heaven is my home; Short is my pilgrimage, Heaven is my home;
 3. There at my Savior's side, Heaven is my home; I shall be glo-ri-fied, Heaven is my home;

(upper register) (lower register and descending —)

Danger and sorrow stand Round me on ev-ery hand, Heaven is my fatherland, Heaven is my home.
 Time's cold and wintry blast Soon will be over - past, Heaven is my fatherland, Heaven is my home.
 There are the good and blest, There, too, I soon shall rest, Heaven is my fatherland, Heaven is my home.

Both of my counter-examples above use figures in relation to text in a consistent way that can be taken as appropriate or at least plausible based on genre. Many other hymns are not so clear or simply seem indifferent. My last example is one of the latter. Augustus Fillmore's *Contentment* from *The Little Minstrel* is based on a youth-to-age narrative where the mood of a phrase changes from the first verse to the second. The upper-register cadence for the final phrase, "Then be happy, be content," certainly makes sense, but note that the immediately preceding phrase, plausible in the first verse ("Mid the sparkling dewdrops gleaming"), is not so for "Put away all vain reproaches." The same disparity between the verses holds in the two phrases before that.

122

CONTENTMENT.

Words and Music by A. D. FILLMORE.

1. When the morn of life is beaming, When the birds of spring-time sing, When the
 2. When the noon of life ap-proach-es, With its toils and anx-ious care, Ere en-

youth - ful heart is 'dream - ing, Of the joys that age will bring, 'Mid the
fee - bling age ap - proach - es, For its dark - er days pre - pare; Put a-

spark - ling dew - drops gleam - ing, Then be hap - py, be con - tent.
way all vain re - proach - es, Then be hap - py, be con - tent.

Finally, we have to acknowledge that some texts simply have no obvious (or more or less likely) musical analogues or even genre expectations, an assertion hardly new for the hymn repertoire broadly. I conclude this introduction by quoting the final sentence of Part 4d (p. 29): “In the end, one can only applaud the variety of historical musical practices.”

§1. Silas W. Leonard and Augustus D. Fillmore, *The Christian Psalmist* (1847)

10. Lowell Mason, *Hebron*, “Thus far the Lord has led me on”

We begin with the less common example of a strongly defined focal tone \wedge^3 (as \wedge^{10} , here D5)—see the arrows. The boxed simple ascending lines in the first and last lines are of interest.

The combination of the higher focal tone and the cadence produces one of those “wedge” figures I mentioned in the introduction. The annotated score at the lower left of the page shows it, including the surprisingly common lack of a \wedge^2 in the upper line: we are obliged to imagine it as filling in the interval of the third D5-Bb4.

10 HEBRON. L. M. L. MASON.

Thus far the Lord hath led me an, Thus
far his power pro-longs my days; And eve-ry even-ing
shall make known, Some fresh memo-rial of his grace.

2 I lay my body down to sleep;
Peace is the pillow for my head;
While well appointed angels keep
Their watchful stations round my bed.

\wedge^3 (\wedge^2) \wedge^1
 \wedge^5 \wedge^6 \wedge^7 \wedge^8

shall make known, Some fresh memo-rial of his grace.

28. Thomas Hastings, "Light of those whose weary dwelling" — see the introduction

118. S. Wakefield, *Heavenly Vision*, "The City of our God"

Unique in this repertory—assuming the notation is correct—by not closing on $\wedge 1$. This hymn is not really a counter-example—instead, it's an anomaly. I include it because of its upper-register close; note that the melody never goes beyond $\wedge 3$ (C#5). Overall the hymn has more the character of a chant than a clear and spun-out melody.

118 HEAVENLY VISION. 8 SIXES. S. WAKEFIELD.

The ci - ty of our God Now bursts up - on my

sight, And hosts of the re-deemed Arrayed in spotless white;

The crown of righteous-ness En - cir-cles eve - ry brow;

The toils and cares of earth Are all for - got-ten now.

134. G. J. Webb, "How cheering the thought"

This project is beginning with a group of exceptions! Here again a definite focal tone $\wedge 3$ (C#5) —see arrows. In the final cadence a wedge figure but with the elements consecutive rather than simultaneous.

134 HOW CHEERING THE THOUGHT. G. J. WEBB.

How cheer-ing the thought that the spi - rits of

bliss Will bow their bright wings to a world such as

this; Will leave the sweet joys of the mansions a-

bove, To breathe o'er our bo-soms some message of love.

140. *Louisville*, “There’s music in the upper heavens”

Recall that the subtitle of *The Christian Psalmist* includes the phrase “Embracing the Round Note, the Numeral, and the Patent Note Systems of Notation.” “Round note” is standard musical notation, the “Numeral” system is a scale-degree-number scheme illustrated below by *Louisville* and which the Fillmores credit to T. H. Harrison, and “patent note” is a version of seven-shape notation. Roughly a third of the hymns in *The Christian Psalmist* is given over to each type.

“A” is “Air” or the melody, “D” is descant, and “B” is bass. Clear definition of the upper tetrachord (box), and expressive \wedge^3 (first arrow), and a neighbor-note final cadence (circle) with an over-reaching \wedge^4 (second arrow).

[illegible]

144. *Tranquility* [no text]

Combination of rising line and neighbor-note cadence.

144

TRANQUILITY. L. M.

The musical score for 'Tranquility' is written in L. M. notation. It consists of two systems, each with three staves (D, A, B). The first system shows a rising line and neighbor-note cadence. The second system shows a similar pattern. Circled annotations highlight specific notes and groups of notes.

System 1:

- Staff D:** 3 1 3 | 3 4 3 2 | 1 | 1- | 3 | 3 2 | 3 5 4 3 | 2 1 | || 3 | 3 4 3 2 | 1 6 5 4 |
- Staff A:** 5 3 5 | 5 6 5 4 | 3 2 | 1- | 5 | 7 | ' ' ' ' | 7 6 | 5- | 5 | 5 6 5 4 | 3 ' 7 6 |
- Staff B:** 1 1 | 1- 4 5 | 1- | 1 1 5 | 3 1 5 1 | 2 2 | || 1 | 1- 1 | 1- 1 |

System 2:

- Staff D:** 3 4 3 2 | 1 6 5 4 | 3 4 5 | 6 6 5 | 4 3 2 1 | 1 | || 3 | 4 4 3 2 | 3 2 | . 3 |
- Staff A:** 5 6 5 4 | 3 ' 7 6 | 5 6 7 | ' 7 | 6 5 4 3 | 3 2 | 5 6 7 | ' ' | 7 | ||
- Staff B:** 1- 1 | 1- 1 | 1 4 2 | 1 1 | || 1 | 1 2 3 4 | 5 | . 1 |

§2. Augustus D. Fillmore and Comfort L. Fillmore, *The Polyphonic, or Juvenile Choralist* (1863)*

A. D. Fillmore, *Oregon*, “Salvation! Oh the joyful sound!” — see the introduction

A. D. Fillmore, *Jones*, “When the Saviour appears with the heavenly throng” — see the introduction

Trenton, “Now condescend, Almighty King”

Common designs in the hymns are simple or expanded AB; verse/chorus or refrain, where the latter can be brief or more developed, reiterating material from the verse or independent of it; and ABA where B is most often what William Caplin, writing about earlier instrumental music, calls a “contrasting middle,” an obviously subordinate formal section typically featuring the dominant. This last is the case here. As we saw particularly in songs and fiddle tunes from the 18th century ([link 1](#); [link 2](#); [link 3](#)), an expressive highpoint (or at least a cover-tone-height pitch) is often found in the B-section. The double arrow emphasizes that the music of the second A is identical to that of the first A.

78 TRENTON. D. C. M.

1. Now condescend, Almighty King, To bless this youthful throng; } We come to own the power di-
And kindly lis - ten, while we sing Our grateful morning song. }

2. We come to learn thy Ho-ly Word, And ask thy ten-der care; } May we in safe - ty pass this
Before thy throne, Almighty Lord, We bend in hum-ble prayer. }

vine, That watches o'er our days; For this our cheerful voices join, In hymns of grateful praise.
day, From sin and danger free; And ever tread the narrow way Which leads to heaven and thee.

* Hymns from this collection are also included in Part 4d of the *New Historical Survey*.

C. L. Fillmore, *Welcome*, "Welcome, delightful morn"

WELCOME. 6s. 113

C. L. FILLMORE.



1. Welcome, de-light - ful morn, Sweet day of sa - cred rest, I hail thy kind re - turn;

Chorus.

Lord, make these moments blest. Welcome! welcome! welcome! de - light-ful morn.

§3. Augustus D. Fillmore, *The Little Minstrel* (1867)

66. E. T., *Better World*, "There is a better world, they say" — see the introduction

67. *Fidelity*, "As down the stream of time"

FIDELITY. 67

1. As down the stream of time we are glid-ing, We'll trust in
2. When morn-ing dawns, with birds sweet-ly slug-lug, Our voic-es

God with faith all con-fid-ing; He'll nev-er for-sake, He'll nev-er for-sake.
too, their trib-ute bringing, Sing praise to the Lord, Sing praise to the Lord.

95. A. D. Fillmore, "Come, Children" — see the introduction

101. A. D. Fillmore, *Father is Coming*, "See, now it is the hour of six"

FATHER IS COMING. 101

Words by MARY HOWITT. A. D. FILLMORE.

1. See, now it is the hour of six, The father's work is done; Sweep up the hearth and mend the fire,
And put the kettle on; The wild night-wind is blowing cold, 'Tis dreary crossing o'er the wold.

120. *Yellow Springs*, "Now I have found a friend"

Focal tone \wedge^3 (C5) with an interesting wedge figure brought out by the distinctive rhythms of the ascending line.

120 **YELLOW SPRINGS.**

1. Now I have found a friend, Je - sus is mine; }
His love shall nev-er end, Je - sus is mine. } Though earthly joys decrease;

Though human friendships cease, Now I have last-ing peace; Je - sus is mine.

121. "Songs of Praise awoke the morn"

Legato. **SONGS OF PRAISE.** 121

1. Songs of praise a - woke the morn, } When the Prince of Peace was born; }
Songs of praise a - rose when he } Cap - tive led cap - tiv - i - ty. }

Praise the Lord for ev - er - more, } Sound his praise for ev - er, ev - er - more.

124. W. A. F., *Morning Song*, "Come join us, companions"

§4. Augustus D. Fillmore, *The Violet: A Book of Music and Hymns* (1867)

19. A. D. Fillmore, "Nearer to Thee"

NEARER TO THEE.

A. D. FILLMORE.

1 Nearer, my God, to thee, Near-er to thee! E'en though it be a cross That rais-eth me;
2 Though like the wanderer Day-light all gone, Dark-ness be o-ver me, My rest a stone;

Still all my song shall be—Near-er, my God, to thee, Nearer, my God, to thee, Nearer to thee!
Yet in my dreams I'd be Near-er, my God, to thee, Nearer, my God, to thee, Nearer to thee!

34. A. D. Fillmore, *Hayden*, "Flee as a bird to your mountain"

HAYDEN. 8s & 7s.

A. D. FILLMORE.

34

1. Flee as a bird to your moun-tain! Thou who art wea-ry of sin Go to the clear flow-ing
2. He will pro-ect thee for - ev - er, Wipe ev-e-ry fall-ing tear; He will for-sake thee, O,

foun-tain, Where you may wash and be clean. Fly, for th'aveng-er is near thee: Call, and the Savior will
nev - er, Shel-tered so ten-der-ly there. Haste, then, the hours are fly - ing, Spend not the moments in

hear thee; He, on his bos - om will bear thee, O, thou who art wea - ry of sin.
sigh - ing, Cease from your sor - row and cry - ing, The Sav - ior will wipe ev - ery tear.

38. A. D. Fillmore, *Children Singing*, "I love to hear the children singing"

38

CHILDREN SINGING.

Words by Mrs. M. M. B. Goodwin.

A. D. FILLMORE.

1. I love to hear the children sing - ing In the Sun - day School; Hap - py voic-es sweetly ring - ing,
2. I love to join the children sing - ing In the Sun - day School; Child-like faith to Je-sus bring - ing,

Youthful praise to Jesus bringing, In the Sun-day School Then sing, children sing. Repeat the sad sweet story Of
Fond-ly to his prom ise chinging, In the Sun-day School.

him who did sal - va - tion bring, Of him who reigns in glo - ry, Of him who reigns in glo-ry.

8 9 7 9 8

40. A. D. Fillmore, "Shall we sing in heaven forever"

40 **SHALL WE SING.** A. D. FILLMORE.

1. Shall we sing in heaven forever, Shall we sing, shall we sing? Shall we sing in heaven forever, In that
2. Shall we know each other ever, In that land, in that land? Shall we know each other ever, In that
hap - py land? Yes, O yes, O yes! In that land, that happy land, They that meet shall sing for-
hap - py land? Yes, O yes, O yes! In that land, that happy land, They that meet shall know each
ev - er, Far be - yond the roll-ing riv - er, oth - er, Far, etc. Meet to sing and love for-ev - er, In that hap-py land.

"Come Let Us Sing" from *The Violet Book* expands on the potential of $\wedge 8$ (as C5) in "Morning Song" to be a focal tone with explicit statements throughout: at the beginning ($\wedge 8$ as D5 circled), then confirmed in the second short phrase, then confirmed again in proximity to the final cadence. In this context, F#5 is plainly an expressive highpoint, and a salient line from it, F#5-E5-D5, is nevertheless secondary to the neighbor figure.

52 **COME, LET US SING.**

1. Oh come, let us sing! Our youthful hearts now swelling, To God a-bove, a God of love: Oh come, let us sing.
2. The full notes pro-long; Our fes-tal cel-e-brat-ing, We hail the day with cheerful lay, And full notes prolong.
Our joy-ful spir-its glad and free, With high e-motions rise to thee, In heavenly mel-o-dy—O come, let us sing!
Both cheerful youth and silvery age, And childhood pure, the gay, the sage, These thrilling scenes engage, Full notes to prolong.

110. A. D. Fillmore, *The Violet*, "Out in the wild wood and the grove"

110 **THE VIOLET.**
Words by JENNETTE KNIGHT. A. D. FILLMORE.

Andante.

I. Out in the wild wood and the grove, In the bright bowers, where're we rove, One little flowret may be

met That we all love, called Violet. Violet songs, sweet Violet songs, Cheerfully singing Violet songs.

CHORUS C# D

§5. Frederick A. Fillmore, *Songs of Rejoicing* (1888)

3. F. A. Fillmore, "Songs of salvation, daily we raise" — see the introduction

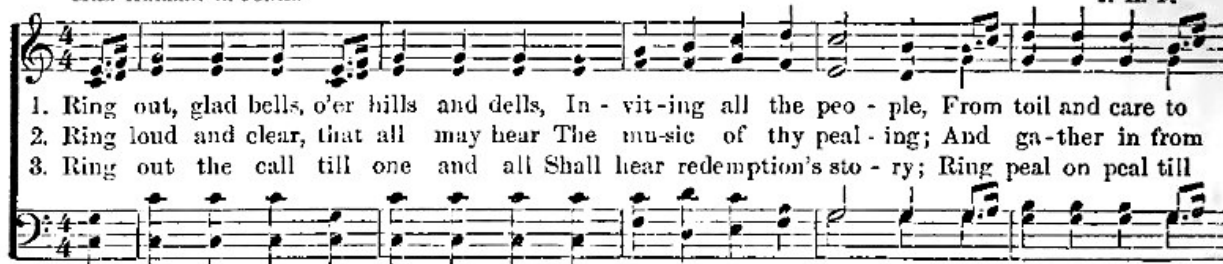
10. C. H. Fillmore, "Ring out, glad bells!"

10

Ring Out, Glad Bells.

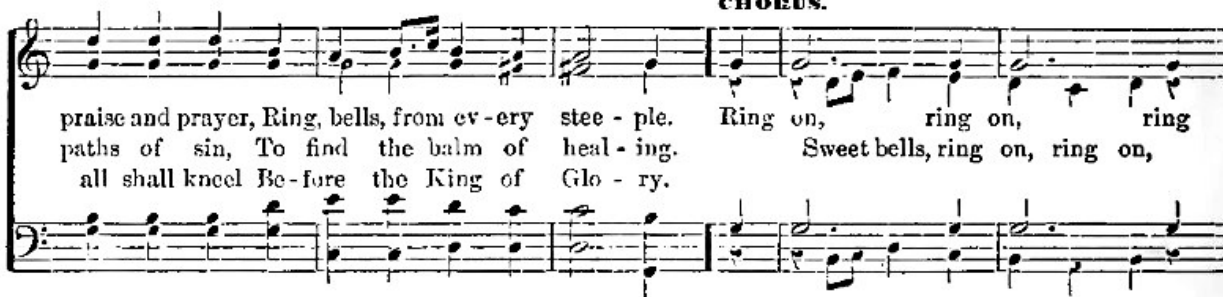
MRS. HARRIET E. JONES.

J. H. P.



1. Ring out, glad bells, o'er hills and dells, In - vit-ing all the peo - ple, From toil and care to
 2. Ring loud and clear, that all may hear The mu-sic of thy peal - ing; And ga-ther in from
 3. Ring out the call till one and all Shall hear redemption's sto - ry; Ring peal on peal till

CHORUS.



praise and prayer, Ring, bells, from ev-ery stee - ple. Ring on, ring on, ring
 paths of sin, To find the balm of heal - ing. Sweet bells, ring on, ring on,
 all shall kneel Be-fore the King of Glo - ry.



on, ring on, Ring on, ring on.
 Sweet bells, ring loud and clear, Sweet bells, ring on, ring on, Till all the world shall hear.

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15. F. A. Fillmore, *Lead Me*, "Jesus, my Saviour dear"

Lead Me.

Words arranged. FRED A. FILLMORE.

1. Je - sus, my Sav-iour dear, Clasp thou my hand in thine; When lonely is the way, O,
 2. Deep-er the shadows grow, Fierc - er the threat'ning storm; Lead me, my Sav-iour dear; O,
 3. If up the mountain high, Or thro' the val - ley low, Or rough or smooth my path, O,

CHORUS. May repeat softly.

give me help di - vine! O, lead me, my Sav-iour! O, give me help di-vine!
 guard me till the morn!
 lead wher-e'er I go! O, lead and clasp my hand in thine!

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17. J. H. Tenney, "Come to the Fountain"

Come to the Fountain.

MRS. HARRIET E. JONES. J. H. TENNEY. 17

1. Come to the fountain of mer - cy, Come with thy sin and thy woe; Bathe in the life-giv - ing
 2. Come to this fountain of heal - ing, Wea - ry ones waiting be - low; Come, and find rest in its
 3. Hear the sweet promise of Je - sus, Wait - ing his mer - cy to show; "Come, tho' your sins be like
 4. Je - sus "delight-eth in mer - cy," All his sal - vation may know; Come, all the world to this

CHORUS.

wa - ters, Come, and be white as the snow.
 wa - ters, Come, and be white as the snow. Come to the fountain of love, . . . Come to the
 crim-son, 'They shall be white as the snow.' Come to the fountain of love, . . .
 fountain, Come, and be white as the snow.

fountain of love, 'Tis open and free, and waiting for thee, O come to the fountain of love.
 Come to the fountain,

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21. J. H. Fillmore, *Little Ones Come*, "Jesus said when here below"

Little Ones Come. 21

Words and Music by J. H. FILLMORE.

CHORUS.



1. Je - sus said when here be - low, Lit - tle ones come, lit - tle ones come; And he calls them
D. C. For he said when here be - low, etc.

2. Thus he keeps them day by day, Lit - tle ones come, lit - tle ones come, In the true and



Fine. **DUET.**



still, we know, Lit - tle ones, come to me. Tho' we may not be so blest
 hap - py way, Lit - tle ones, come to me. In his king - dom grand and fair,



B. C.



As were those up - on his breast, Yet to us his word is true, That he loves us too.
 All the lit - tle chil - dren are; Those on earth and those a - bove Share his precious love.



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23. F. A. Fillmore, *Hail the Risen King*, "Oh lips break forth in song" — see the introduction

58. F. A. Fillmore, *A Bright and Starry Crown*, "I want to know each day and hour"

58

A Bright and Starry Crown.

E. R. LATTI. F. A. F.

1. I want to know, each day and hour I here on earth may spend, Whatev - er to my lot may fall, That
 2. I want to feel, as on I go, My weakness and my need; And that I tread the nar-row way That
 3. I want to hear his bless-ed voice My name in glo-ry call; I want to stand with spirits blest, With-

Je - sus is my friend. I want to feel that on me rests His *smile*, and not his *frown*; And
 doth to glo - ry lead. I want to ev - er feel that he Ac - cepts me for his own; That
 in the jas - per wall. If I am faithful here be - low Un - til life's work is done, I

CHORUS.

that there is re-served for me A bright and star-ry crown. A crown of life, A
 he will give me, in that day, A bright and star-ry crown. A crown of life, a crown of life, A
 know I shall for - ev - er wear A bright and star-ry crown.

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bright and star-ry crown. A crown of life that ne'er shall fade, A bright and star-ry crown.
 bright, a bright and star-ry crown;

104. J. H. Rosecrans, "O sing the sweet story again"

"He came from above" neatly identifies the expressive highpoint \wedge^3 (E5) above \wedge^1 (C5).

104

MRS. HARRIET E. JONES.

Sing the Sweet Story.

J. H. ROSECRANS.

1. O sing the sweet story a - gain, How Jesus came down from above, To wash from the heart ev'ry stain,
2. O sing the sweet story, yes, sing, He came the poor sinner to own; To make him the child of a King,
3. O sing the sweet story so old, The sto - ry we love to re - peat; The sto - ry, the more it is told,
And fill with his wonder - ful love. O sing, . . . yes, sing, . . . O sing the sweet
To make him an heir to his throne.
Becomes more entrancing - ly sweet. O sing the sweet story, yes, sing the sweet story;
sto - ry a - gain, . . . He came from above to pardon and love, O sing it, yes, sing the sweet story.
and again,

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126. F. A. Fillmore, *Joy among the Angels*, "There is a joy in heaven"

126 **Joy among the Angels.** JESSIE H. BROWN. FRED A. FILLMORE.

1. There is joy in heav'n a-mong the an - gels When a wan-der-er re-turms to the fold, -
 2. There is joy on earth a-mong the right-eous, There are faithful hearts that thrill with delight,
 3. You can give that joy to saints and an - gels, For the lov-ing Shepherd calls you to - day;
 When he comes to seek a place of safe - ty, Aft-er stray-ing in the dark and cold.
 When a soul is giv-en to the Sav - iour—Led to trust the gen - tle Shepherd's might.
 Heav'n and earth will join to bid you wel - come, Do not liu - ger, do not lon - ger stray.

CHORUS.
 There is joy a-mong the an - gels, There is joy among the angels when a
 There is joy, yes, there is joy among the an-gels,
 wan-der-er returns; There is joy a-mong the an - gels When a
 There is joy, yes, there is joy a-mong the an - gels,
 wan-der-er returns to the fold (to the fold).

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§6. Frederick A. Fillmore, *Heart Songs: A New Collection for Sunday Schools* (1893)

14. J. H. Rosecrans, *Hope Cheers Us On*, "Our journey lies"

Hope Cheers Us On.

J. S. MOHLER. J. H. ROSECRANS.

1. Our jour-ney lies a-cross A wide and dan-gerous sea, With roll-ing bil-lows toss'd
4. The storms will soon be o'er, Fair Ca-naan's land ap-pear. We get a glimpse of shore.

^5 ^6 ^5 ^7 ^8
Chorus. Repeat pp.

On rag-ing Gal-i-lee. Hope cheers us on when storms arise, Our anchor cast beyond the skies.
Our bark is draw-ing near. With cheerful hope we now ex-plore The beauties of the distant shore.

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20. F. A. Fillmore, "Go and Work for Jesus"

20

Go and Work for Jesus.

F. A. F.

FRED A. FILLMORE.

1. Go and work for Je - sus, there is much, much to do. And the Lord need - eth work - ers,
2. Go and work for Je - sus, 'tis a grand work for all. Serve him now. la - bor ear - nest -
3. Go and work for Je - sus, he will bless and reward, All his ser - vants who love him

he hath work for you; See the grain is rip - ning in the broad fields to - day,
ly what - e'er be - fall; In the fields of har - vest, you should ear - ly be found,
and o - bey his word; At the last day's la - bor, at the last set - ting sun,

CHORUS.

Stand ye not then i - dle, to the work a - way. O gath - er the beau - ti - ful
With your sick - les gleaming and your sheaves well bound. O gath - er, gath - er the beau - ti - ful
Hear the words of Je - sus "faithful servant, well done." O gath - er, gath - er the beau - ti - ful

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Go and Work for Jesus. Concluded.

21

grain. Bind the sheaves, and gar - ner them in. O
grain, beau - ti - ful grain, Bind the sheaves, the gold - en sheaves, and gar - ner them in, gar - ner them in. O
gath - er the beau - ti - ful grain. Bind the sheaves and gar - ner them in.
gath - er, gath - er the beau - ti - ful grain, beau - ti - ful grain, Bind the gold - en sheaves, and gar - ner them in, gar - ner them in.

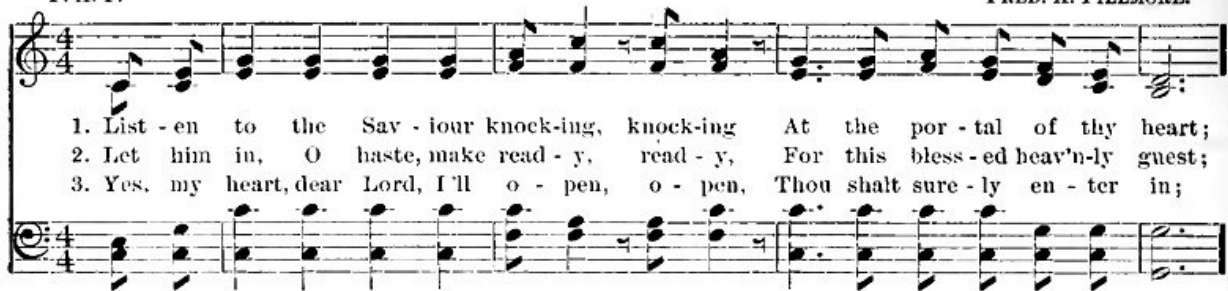
34. F. A. Fillmore, *The Saviour Knocking*, "Listen to the Saviour knocking"

34

The Saviour Knocking.

F. A. F.

FRED. A. FILLMORE.



1. List - en to the Sav - iour knock-ing, knock-ing At the por - tal of thy heart;
 2. Let him in, O haste, make read - y, read - y, For this bless - ed heav'n-ly guest;
 3. Yes, my heart, dear Lord, I'll o - pen, o - pen, Thou shalt sure - ly en - ter in;



Bid him en - ter with - out wait-ing, wait-ing, Bid him nev - er-more de - part.
 While he's knock-ing bid him en - ter, en - ter, Thou shalt be su - preme-ly blest.
 Thou shalt come and cleanse me whol - ly, whol - ly From my guilt, and from my sin.

CHORUS.



Sav-iour, en-ter, en-ter this poor heart of mine, Make me whol-ly thine, make me whol-ly thine,

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Sav-iour, en-ter, en-ter this poor heart of mine. Make me whol-ly, whol-ly thine.

47. J. H. Fillmore, "Beneath His wing I safely rest"

Beneath His Wing. 47

EDWIN H. NEVIN, D. D. J. H. FILLMORE.

1. Be - neath his wing I sweet - ly rest, While bahn - y peace reigns in my breast; I
 2. A - midst all dan - gers, seen or known, His guar - dian wing is o'er me thrown; It
 3. This heav'n - ly wing, so wide - ly spread, Is o - ver me wher - e'er I tread; It
 4. When wast - ing on the bed of death, I still can sing with dy - ing breath, For

nev - er need a foe to dread, While his bright wing is o'er me spread.
 soothes me with, its mag - ic power, And turns to light the dark - est hour.
 ban - ish - es all gloom and fear To feel as - sured his wing is near.
 round me I can clear - ly see Christ's wing of love o'er - arch - ing me.

REFRAIN.

Be - neath his wing, be - neath his wing.
 Be - neath his wing, my heart doth sing, be - neath, be - neath his wing.

repeat softly.

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57. F. A. Fillmore, "My peace is like a river"

Peace Like a River. 57

Mrs. H. E. JONES. FRED. A. FILLMORE.

1. My peace is like a riv - er; All glo - ry to the name Of him I'm trust - ing
 2. He soothes in times of sad-ness, Upholds when burdens weigh; He turns my grief to
 3. He cheers when I am lone - ly, This Sav-iour ev - er near, 'Tis Je - sus, Je - sus
 4. O come, my doubt - ing broth-er, And take my Saviour's hand, He'll lead you like no

CHORUS.

ev - er, Each day and hour the same. My peace is like a riv - er, All glo - ry to the
 glad-ness. And takes the load a - way.
 on - ly, Can light the path-way drear.
 oth - er, Thro' hap - py Beu-lah land.

Giv - er, In whom I'm trust-ing, trust-ing ev - er, Hal - le - lu - jah, hal - le - lu - jah!

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58. D. B. Towner, *Marching to Zion*, "Christian soldier, rally"

58 **Marching to Zion.** **D. B. TOWNER.**
MARY SPARKES WHEELER.

1. Chris - tian sol - dier, ral - ly, in the fight be brave! Let the crim - son ban - ner
 2. 'Tis a glo - rious war - fare; come and join our Band. True, and tried, and val - iant,
 3. O this bless - ed ser - vice! 'tis a joy to be Where the great Com - mand - er

ev - er o'er you wave! Take the gos - pel trum - pet, give a cer - tain sound; Let the
 heart to heart we stand; Hel - mets of sal - va - tion on our heads we wear, And to
 can make use of me; When with con - flicts end - ed, we our home shall gain. He will

tid - ings of sal - va - tion thro' the earth re-sound! We are march - ing with trumpets and
 conquer all our foes, the Spir - it's sword we bear. We are marching with trum - pets and
 crown us, and with him we shall for - ev - er reign.

CHORUS.

Copyright, 1900, by D. B. TOWNER.

Marching to Zion. Concluded. **59**

ban - ners, And with hearts full of glad - ness we come, For in
 ban - ners a - long. And with hearts full of glad - ness we come, we joy - ful - ly come,

tri - umph our army's ad - vanc - ing. We are march - ing to Zion, our home.
 For in triumph our ar - my's ad - vanc - ing to - day. We are marching, marching to Zi - on, our heav'nly home.

62. Charles H. Gabriel, “Praise the Lord whose loving kindness”

A well-managed larger form where the repetitions of “Praise the Lord” gradually rise over the course of the hymn, which closes emphatically in the upper register.

62 Praise the Lord.

Rev. WM. APPEL.

CHAS. H. GABRIEL.

1. Praise the Lord, whose loving kindness endeth never more. Praise the Lord, (praise the Lord,) Praise the
2. Praise the Lord for he is good, his mer-cy doth endure, Praise the Lord, (praise the Lord,) Praise the
3. Praise the Lord, his ev-er-last-ing grace is free to all. Praise the Lord, (praise the Lord,) Praise the

Lord; (praise the Lord;) Praise the Lord and sing the joy-ful an-them o'er and o'er. Praise the
Lord; (praise the Lord;) Praise the Lord whose kind-ly prov-i-dence is ev-er sure, Praise the
Lord; (praise the Lord;) Praise the Lord, his ho-ly cov-e-nant shall nev-er fall, Praise the

Lord, (praise the Lord,) praise the Lord, (praise the Lord,) All the twinkling stars, so beau-ti-ful, so
Lord, (praise the Lord,) praise the Lord, (praise the Lord,) All the sing-ers of the woods, so hap-py,
Lord, (praise the Lord,) praise the Lord, (praise the Lord,) All the saints in heav-en, glow-ing-ly ar-

Copyright, 1901, by CHAS. H. GABRIEL.

Praise the Lord. Concluded. 63

fair and bright, All the rays of gold - en sun - shine, fill'd with life and light, Join in
gay and light, All the sweet per - fum - ing flow - ers, and the li - lies white, Join in
rayed in white, All the saints on earth, thro' Je - sus saved from sin and night, Join in

sing - ing joy - ful lays to him with all their might. Praise the Lord, (praise the Lord,) praise the Lord, (praise the Lord.)
sing - ing joy - ful lays to him with all their might. Praise the Lord, (praise the Lord,) praise the Lord, (praise the Lord.)
sing - ing joy - ful lays to him with all their might. Praise the Lord, (praise the Lord,) praise the Lord, (praise the Lord.)


78. F. A. Fillmore, "Tell the sweet story of Christ and his love"

78

Tell the Sweet Story Again.

JENNIE WILSON.

FRED. A. FILLMORE.



1. Tell the sweet sto - ry of Christ and his love, How he came down from his king-dom a-bove;
 2. Tell me the les - sons of truth that he taught, Tell of the mer - ci-ful deeds that he wrought;
 3. Tell how his death on the Cal - va - ry tree, Purchas'd re - demp-tion for you and for me;



Shar - ing hu - man - i - ty's sor - row and pain. Tell the sweet sto - ry a - gain and a - gain.
 Ho - ly and meek was his life a - mong men, Tell the sweet sto - ry a - gain and a - gain.
 Tell how for - ev - er with him we shall reign. Tell the sweet sto - ry a - gain and a - gain.

CHORUS.



Tell . . . the sweet sto - ry, . . . Tell the sweet sto - ry of Je - sus a - gain,
 Tell the sweet sto - ry a - gain and a - gain.

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Tell the sweet sto - ry, . . . Tell the sweet sto - ry a - gain.
 Tell the sweet sto - ry a - gain and a - gain.

86. F. A. Fillmore, "Joy, joy 'tis our Bible"

86

Joy, Joy, 'Tis our Bible.

E. E. HEWITT.
DUET.

FRED. A. FILLMORE.



1. Joy, joy, 'tis our Bi - ble, The whole bless - ed Book. Sal - va - tion we find there,
 2. Joy, joy, 'tis our Bi - ble, This mes - sage Di - vine, Each word is a jew - el.
 3. Joy, joy, 'tis our Bi - ble, Its tid - ings of love, Ring down like sweet mu - sic
 4. Joy, joy, 'tis our Bi - ble, We'll sing and give praise, And take it, a light that



wher - ev - er we look, Each Tes - ta - ment pre - cious, the Old and the New,
 each chap - ter a mine, In - spired by God's spir - it, a voice from each page,
 from heav - en a - bove, It gives a bright prom - ise, to suit ev - 'ry need,
 will shine on our ways; We'll stud - y it, love it, o - bey its com - mands.



CHORUS.

Vigorously.



Both tell us of Je - sus, The Faith - ful and True, Joy, joy, joy, The
 Speaks bless - ing and guid - ance From child - hood to age.
 In all times of tron - ble, a com - fort in - deed.
 And send it to oth - ers in far dis - tant lands.



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Repeat m.



whole blessed Bi - ble we love, A Saviour we see, for you and for me, And mausions of glory a - bove.



99. Charles H. Gabriel, "Marching on the heavenly way"

On the Heavenly Way.

99

FRED WOODROW.
March tempo.

CHAS. H. GABRIEL.

1. March-ing on the heav'nly way, Home to glo - ry and to God. Mov-ing on the
2. Cares may come, and trib-u-la-tion, And the cross we all must bear. But we seek the
3. Sins and doubts and sorrows man-y, Wea-ry watch-es in the night, But be-yond the
4. March-ing on the heav'nly way, Ends the jour-ney soon or late, And we all with

CHORUS

old, old route Where the saints of old have trod. Marching on. Marching on-ward
Jasper ram-parts, Of the cit-y bright and fair.
gloomy shad-ows. Shines the ev-er-last-ing light.
shouts and singing, En-ter in the pearl-y gate. We are march-ing, march-ing on-ward,
With the host that went be-fore. Marching on, march-ing onward. Marching to the shin-ing shore.
Marching on-ward, ev-er on-ward.

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111. J. H. Fillmore, *Send Me*, "Master of the world's great harvest"

Send Me.

J. H. F.

Mrs. M. J. BITTLE.

1. Mas-ter of the world's great harvest, Whiten'd fields all round I see; But the la-bor-ers seem want-ing-
2. To the hum-ble, sim-ple du-ties, All un-no-ticed tho' they be; To the sick, the poor, the dy-ing-
3. In the high-way, in the hedg-es, Where the hire-ling would flee, Where the sheep are torn and scattered-
4. Should the way be full of dan-ger, Full of sor-row tho' it be, Thou wilt help-in thee re-ly-ing-
Here am I, send me, send me. Here am I, (send me,) send me, Here am I, send me.

CHORUS.

Here am I, send me, send me. Here am I, (send me,) send me, Here am I, send me.

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112. Charles H. Gabriel, *We Are Sailing*, "O'er the ocean dark and troubled"

112

We Are Sailing.

FRED WOODROW.

CHAS. H. GABRIEL.

1. O'er the o - cean dark and troubled, Shines the bright ce - les - tial shore, Where the saints, in glo - ry
 2. All who sail with - out a pi - lot, Fail to reach the port at last; Some to dan - ger are a -
 3. Ho! ye sail - ors on the o - cean, Where the wick - ed sink and die, Spread the sail and catch the

CHORUS.

land - ed, There a - bide for - ev - er - more. We are sail - ing, . . . we are sail - ing, Sail - ing
 wak - ing, On - ly when all hope is passed. we are sail - ing, we are sail - ing, Sail - ing
 breez - es, Ere the Pi - lot pass - es by.

on the stormy sea, . . . And a pas - sage . . . safely granted, To the poor - est sin - ner free.
 on a storm - y, storm - y sea, and a pas - sage safe - ly granted,

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119. J. H. Rosecrans, "Behold! I stand at the door and knock"

Behold! I Stand and Knock. 119

CHAS. M. FILLMORE. J. H. ROSECRANS.

1. Be-hold! I stand at the door and knock, Oh, will you not let me come in? With you in
 2. See! oth - ers knock and an en-trance find, Tho' oft - en un-worthy they be; Oh, why ad -
 3. The time will come when I will not knock. And ask to a - bide in your heart, But leav - ing

CHORUS.

bless-ing I will a-bide, And cleanse you from all of your sin. I knock — knock — o - pen to me,
 mis-sion to such al - low, Re - fus - ing to o - pen to me?
 you to your i - dols joined, Forev - er from you I'll de - part.

O - pen the door of thy heart; I knock — knock — o - pen to me, O - pen — I soon may de - part.

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124. F. A. Fillmore, "Tell the story, children"

124

Tell the Story, Children.

A. P. COBB.

FRED. A. FILLMORE.

1. Tell the sto - ry, children! Tell it far and wide. How the Lord of glo - ry has for sin - ners died.
 2. Tell the sto - ry, children! Tell it yet a - gain. Of a Sav - iour's love un - to the sons of men!
 3. Tell the sto - ry, children! With the mes - sage haste; Plant the Rose of Sharon, mid the desert's waste.
 4. Tell the sto - ry, children, Thro' the wide, wide world! Let the crimson banner nev - er - more be furled;

How he left high heav - en. How the cross he bore, To re - deem our souls from death forev - er - more.
 Till the hor - rid sin Of war and strife shall cease. And the thousand years begin of world - wide peace.
 Neath the trop - ic sun, And midst the po - lar snow, Grace will guard the flower, love will make it grow.
 Neath its folds we'll rally; Who would danger shun! In the cross we'll conquer, till the world be won.

CHORUS.

Tell the sto - ry, chil - dren! Tell it o'er and o'er; Let the gos - pel message spread from shore to shore,

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Till the isles of o - cean, With the notes resound; Till the dead shall live a - gain, the lost be found.

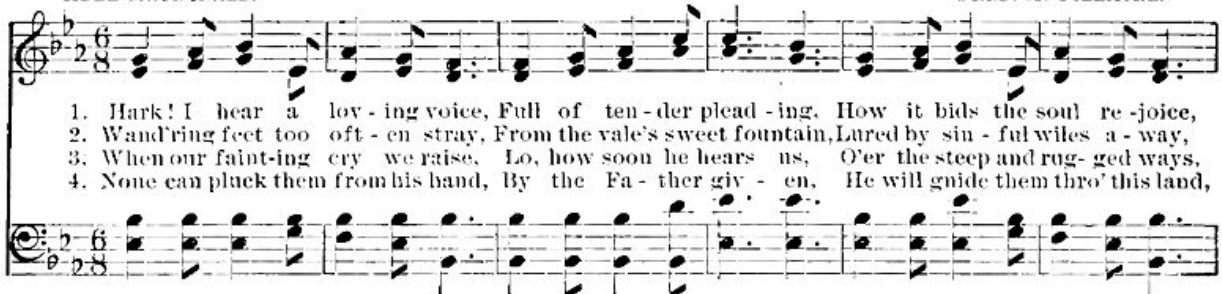
164. F. A. Fillmore, *The Shepherd's Voice*, "Hark! I hear a loving voice"

164

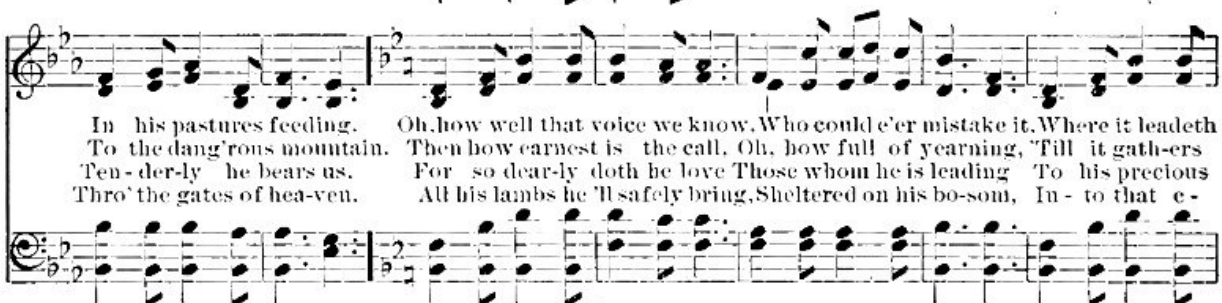
The Shepherd's Voice.

ADEL MACDONALD.

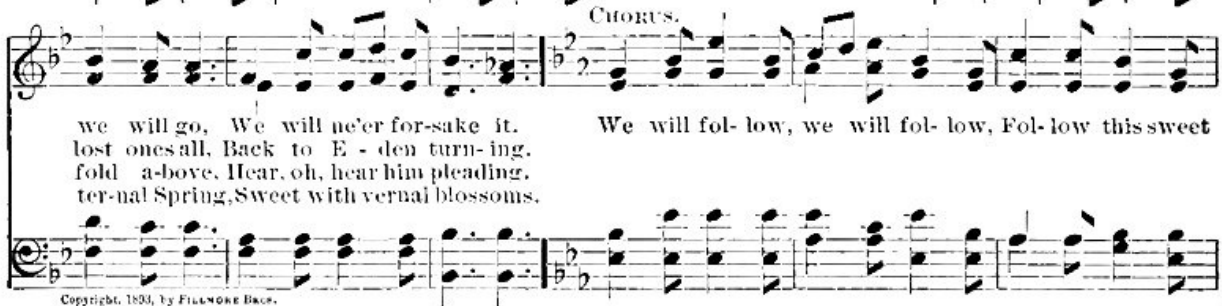
FRED. A. FILLMORE.



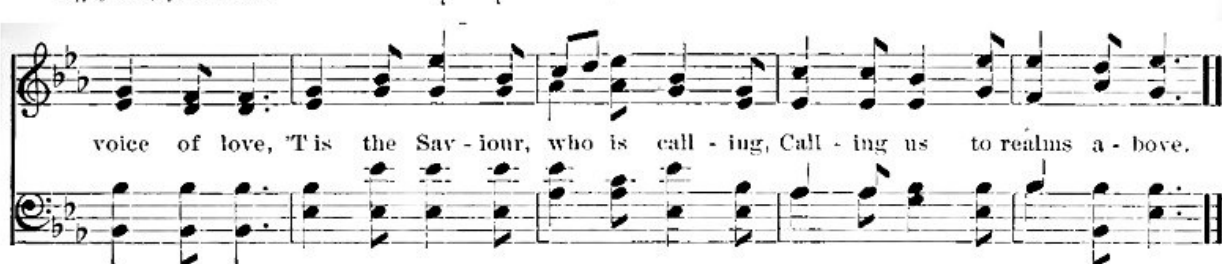
1. Hark! I hear a lov - ing voice, Full of ten - der plead - ing. How it bids the soul re - joice,
 2. Wand'ring feet too oft - en stray, From the vale's sweet fountain, Lured by sin - ful wiles a - way,
 3. When our faint - ing cry we raise, Lo, how soon he hears us, O'er the steep and rug - ged ways,
 4. None can pluck them from his hand, By the Fa - ther giv - en. He will guide them thro' this land,



In his pastures feeding. Oh, how well that voice we know, Who could e'er mistake it, Where it leadeth
 To the dang'rous mountain. Then how earnest is the call, Oh, how full of yearning, 'Till it gath - ers
 Ten - der - ly he bears us. For so dear - ly doth he love Those whom he is leading To his precious
 Thro' the gates of hea - ven. All his lambs he'll safely bring, Sheltered on his bo - som, In - to that e -



CHORUS.
 we will go, We will ne'er for - sake it. We will fol - low, we will fol - low, Fol - low this sweet
 lost ones all. Back to E - den turn - ing.
 fold a - bove. Hear, oh, hear him pleading,
 ter - nal Spring, Sweet with vernal blossoms.



voice of love, 'Tis the Sav - iour, who is call - ing, Call - ing us to realms a - bove.

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172. Charles M. Fillmore, *Choose Today*, "Now is the time to accept the Lord"

172 **Choose To-day.**

C. M. F. CHAS. M. FILLMORE.

1. Now is the time to ac-cept the Lord, Now is the time to o-bey his word;
 2. Yes-ter-day's rec-ord is all com-plete, Its oppor-tu-ni-ties no more you'll meet;
 3. Put not your trust in a fu-ture day, Weakness not strength comes from vain de-lay;
 Do not de-lay for an-oth-er day, Come and be pardoned while yet you may.
 What has been done is for-ev-er lone, Nev-er re-turn-eth the day that's gone.
 When once to-day with its chance has fled, Death may be yours in to-mor-row's stead.

Choose To-day. Concluded. 173

Time was is past, . . . Thou canst not it re-call; . . . Time is thou hast, . . . Im-
 CHORUS.

Time was is past, is past, Thou canst not it re-call; Time is thou hast, thou hast, Im-
 prove the por- tion small; Time fu- ture is not, and may nev- er
 prove the por- tion small; Time fu- ture is not, and may
 nev- er be; . . . Time pres- ent is the on- ly time for thee, the time for thee.

181. F. A. Fillmore, "O praise the Lord"

O Praise the Lord. 181

ANTHEM. FRED. A. FILLMORE.

O praise the Lord, Praise him, all ye na - tions, Praise the Lord, Praise him, all ye peo - ple,

DUET.

For his mer - ci - ful kindness is great to - ward us, his mer - ci - ful kindness is great toward us,

And the truth of the Lord, and the truth of the Lord, en - dur -

eth for - ev - er.

Praise ye the Lord, Praise ye the Lord.

Praise ye the Lord, Praise ye the Lord.

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