1956

An Original Song Cycle

Donald Mertz Hardisty

The University of Montana

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AN ORIGINAL SONG CYCLE

DONALD MERTZ HARDISTY

B.M., Montana State University, 1955

Presented in partial fulfillment of the requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY
1956
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A PLAN IN THE MIND OF GOD

TEXT FROM THE BIBLE

GOD: THE BEGINNING CREATED

THE HEAVEN AND THE EARTH
GOD moved on the face of the waters and
moved on the face of the waters and
on the face of the waters and
God, Spirit of God, made the fowls of God—

Heaven sing among the branches, the God—
spirit of God moved on.
MOUNTAINS AND THE HILLS SHALL BREAK FORTH INTO

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND

SINGING AND SHALL CLAP THEIR HANDS; AND
God said let us make man—God

In our image

Made man

After our likeness—man, (Hum)

Made—

Made man, (Hum)
So God created man—

in his own image created he him, and breathed into his nostrils the spirit of life.
PAE TWO

BREATH OF LIFE AND MAN BECAME

BREATH OF LIFE AND MAN

BREATH OF LIFE AND MAN BECAME A

LIVING SOUL

BE-CAME A LIVING SOUL

LIVING SOUL AND HE SHALL GO

LIVING SOUL

LIVING SOUL
AND HE SHALL GO OUT WITH JOY AND BE LED
FORTH—AND SHALL GO IN JOY SPIRIT LORD HATH—
OUT—— WITH JOY SPIRIT LORD HATH
AND HE SHALL GO OUT—— WITH
MADE ME THE BREATH OF THE ALMIGHTY

JOY, GO FORTH WITH JOY THE ALMIGHTY

GOD HATH GIVEN US LIFE, HATH GIVEN US LIFE AND SHALL GO
OUT—— WITH— JOY—— AND SHALL GO FORTH WITH

OUT WITH JOY—— FORTH WITH

OUT LED FORTH WITH JOY—— FORTH, GO FORTH

OUT LED FORTH WITH JOY GO FORTH GO FORTH

PEACE——

PEACE——

PEACE——

PEACE——
TEXT FROM HOLY BIBLE

Seek ye first the Lord while He

May be found, call ye upon Him

May be found, call ye upon Him

May be found, call ye upon Him

May be found, call ye upon Him
FOUND, CALL YE UP-ON HIM WHILE HE IS NEAR.

FOUND, CALL YE UP-ON HIM WHILE HE IS NEAR.
My son is young and tender my son is young and

Seek ye first the Lord while he may be

Found, call ye upon him while he is
TENDER, CALL YE UPON HIM WHILE HE IS NEAR, CALL YE UPON HIM WHILE HE IS NEAR.

NEAR, CALL YE UPON HIM WHILE HE IS NEAR.

NEAR, CALL YE UPON HIM WHILE HE IS NEAR.
WHILE HE SEEK YE FIRST THE LORD MAY BE

MY SON IS YOUNG AND

FOUND, CALL YE UPON HIM WHILE HE IS TENDER MY SON IS YOUNG AND
SEEK YE FIRST THE LAND— HE MAY BE
MY SON IS YOUNG--- AND
MY SON IS YOUNG AND---
SEEK YE FIRST THE LAND WHILE HE------ MAY BE

FOUND CALL YE UP ON--- HIM WHILE HE IS
TENDER MY--- SON IS--- YOUNG AND---
TENDER, CALL YE UP ON--- HIM YOUNG AND------ TENDER CALL---
FOUND, CALL YE UP ON----- HIM------ WHILE HE IS
Near, call ye upon him while he is

Tender, call ye upon him call ye upon him

Near, call ye upon him while he is

Call ye upon him call ye upon him call ye upon him

Near, call ye upon him while he———

Call ye upon him on him call ye upon him call ye upon him

Near, call ye upon him while he———
CALL YE UP-ON HIM WHILE HE IS NEAR----

CALL YE UP-ON HIM WHILE HE IS NEAR----

ON HIM CALL YE UP-ON HIM NEAR----

---- IS NEAR NEAR
LOVE AND MARRIAGE

Introduction
Adagio D=44 (Allargando)

REMEMBER NOW THY CREATOR—

A

REMEMBER NOW THY CREATOR (half voice)

T

REMEMBER

B

REMEMBER

A Largo d=44

REMEMBER

REMEMBER

NOW THY CREATOR——— YOUTH IS

NOW THY CREATOR——— YOUTH IS
NOW THY CREATOR IN THE DAYS OF THY
FAIR YOUTH HOW PLEASANT YOUTH
YOUTH RE-MEMBER NOW THY CREATOR
FAIR YOUTH IS TENDER, HOW PLEASANT
THOU ART YOUTH—THY DAYS THE

IN THE DAYS OF THY YOUTH

ART THOU IN DAYS OF THY YOUTH

BEAUTIFUL—MY LOVE

THOU ART BEAUTIFUL
FULL MY LOVE——THERE IS A TIME TO

FULL MY LOVE——THERE IS A TIME TO

LAUGH AND A TIME TO DANCE, A TIME TO
PAGE FIVE-SECTION FOUR

LA LA (ETC.)

LA LA (ETC.)

LAUGH AND A TIME TO DANCE A TIME TO EM-

LAUGH AND A TIME TO DANCE A TIME TO EM-

LOVE

LOVE

LOVE

LOVE

BRACE AND A TIME TO LOVE

BRACE AND A TIME TO LOVE
TARRY UNTIL YOUR BEARDS

GROWN A TIME-- TO-- LAUGH AND A TIME TO--

GROWN RE--MEM--BER NOW THY CRE--ATOR
DANCE A TIME TO EMBRACE AND A TIME TO

IN THE DAYS OF THY YOUTH THOU ART

LOVE BEAUTIFUL PLEASANT IN THE DAYS OF YOUTH

BEAUTIFUL BEAUTIFUL IN DAYS OF YOUTH YOUTH

BEAUTIFUL BEAUTIFUL IN DAYS OF YOUTH YOUTH

BEAUTIFUL DAYS OF YOUTH YOUTH
PAGE EIGHT-SECTION FOUR

Coda

(Allegro molto)

DANCE REMEMBER NOW THY CREATOR

Allargando

DANCE REMEMBER NOW THY CREATOR

DANCE REMEMBER NOW THY CREATOR

DANCE REMEMBER NOW THY CREATOR

DANCE REMEMBER NOW THY CREATOR
Love is patient. Love is not jealous or boastful.

Love is patient. Love is not jealous or boastful.

Love is patient. Love is not jealous or boastful.

Love is patient. Love is not jealous or boastful.
CHILD----- I SPAKE AS A CHILD

CHILD----- I SPAKE AS A CHILD

REASONED AS A CHILD I SPAKE AS A CHILD

THOUGHT AS A CHILD THEN

REASONED AS A CHILD I THOUGHT AS A CHILD

CHILD A CHILD I THOUGHT AS A CHILD THEN
I BECAME I BECAME A MAN

CHILDISH THINGS I PUT AWAY

I PUT AWAY CHILDISH THINGS.

MAN I PUT AWAY CHILDISH THINGS.
THE SPIRIT OF THE LORD FELL UPON ME AND SAID

SPIRIT OF-- THE LORD FELL UPON ME AND

SPEAK FOR I KNOW THE THINGS-- THAT COME

SPEAK FOR I KNOW THE THINGS-- THAT COME

SPEAK FOR I KNOW THE THINGS-- THAT COME

SPOKE-- SPEAK FOR I KNOW THE THINGS-- THAT COME-- IN
IN-TO-YOUR-MINDS

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IN-TO-YOUN
THESE THREE, BUT THE GREATEST OF THESE IS LOVE LOVE LOVE
By Donald M. Hardisty

Wisdom and Recollection

From Holy Bible

Page one—section six

AND SAID SPEAK

THE SPIRIT OF THE LORD FELL UPON ME—
PAGE TWO-SECTION SIX

Know for—I know the things that
come into your minds.

Know for—I know the things that
come into your minds.

Know for—I know the things that
come into your minds.

Know for—I know the things that
come into your minds.

Know for—I know the things that
come into your minds.
I have been young—— but now am old

I have been young—— but now am old

Oh——

Oh——
THEY SHALL STILL BRING FORTH FRUIT, THEY SHALL STILL BRING FORTH FRUIT
They shall still bring forth fruit old age—

In old age they shall still bring forth fruit old age—

G—

God—

G—

God—

G—

God—

God—

God—

God—

God—

God—
FAN-6 SECTION SIX

SHEWED THY STRENGTH TO THIS GENERATION

SHEWED THY STRENGTH TO THIS GENERATION

SHEWED THY STRENGTH TO THIS GENERATION

SHEWED THY STRENGTH TO THIS GENERATION

SHEWED THY STRENGTH TO THIS GENERATION

SHEWED THY STRENGTH TO THIS GENERATION

AND THY POWER TO EVERY ONE THAT

AND THY POWER TO EVERY ONE THAT

AND THY POWER TO EVERY ONE THAT

AND THY POWER TO EVERY ONE THAT

AND THY POWER TO EVERY ONE THAT

AND THY POWER TO EVERY ONE THAT
IS TO COME, OH GOD FORSAKE ME FORSAKE ME

IS TO COME, OH GOD FORSAKE ME FORSAKE ME

IS TO COME, OH GOD FORSAKE ME FORSAKE ME

NOT TO TIP I

NOT

NOT

NOT

DAYS SHOULD SPEAK AND

DAYS SHOULD SPEAK AND

DAYS SHOULD SPEAK AND
WISDOM

MULTITUDE OF YEARS SHOULD TEACH WISDOM

MULTITUDE OF YEARS SHOULD TEACH WISDOM

DAYS SHOULD SPEAK AND MULTITUDE OF YEARS SHOULD TEACH
Wisdom is better than strength, oh

God for-sake me for-sake me not God for-
SAKE -- ME NOT

SAKE ME---- NOT

SAKE ME NOT------
SECTION SEVEN
THE ETERNAL SPIRIT
BY DONALD MERTZ HARDISTY
TEXT FROM HOLY BIBLE

Allegro \( \cdot \frac{4}{4} \)

S

We dwell in Him

A

We dwell in Him

T

We dwell in Him

B

We dwell in Him

S

Allegro \( \cdot \frac{4}{4} \)

We dwell in Him, and He in us.

A

We dwell in Him, and He in us.

T

We dwell in Him, and He in us.

B

We dwell in Him and He in us.

PIANO

\( \text{for rehearsal} \)

small rit - - - - a Tempo
SING UNTO THE LORD, O YE
SAINTS, 0 YE SAINTS OF HIS,

SAINTS, 0 YE SAINTS OF HIS,

SAINTS, 0 YE SAINTS OF HIS,

SAINTS, 0 YE SAINTS OF HIS,

SAINTS, 0 YE SAINTS OF HIS,
PAGE SIX SECTION SEVEN

POWER AND MIGHT BE TO OUR GOD!

POWER AND MIGHT BE TO OUR GOD!

POWER AND MIGHT BE TO OUR GOD

MIGHT BE TO OUR GOD

MIGHT BE TO OUR GOD

MIGHT BE TO OUR GOD

MIGHT BE TO OUR GOD
SEVENTH ANGEL SOUNDED HIS TRUMPET

SEVENTH ANGEL SOUNDED HIS TRUMPET

SEVENTH ANGEL SOUNDED HIS TRUMPET
AND THERE WERE LOUD VOICES IN THE HEAVENS SAYING———

AND THERE WERE LOUD VOICES IN THE HEAVENS SAYING———

AND THERE WERE LOUD VOICES IN THE HEAVENS SAYING———
AGE N T  N E N S E C T I O N SEVEN

WORLD HAS BECOME
KING - DOM OF
THE WORLD HAS BECOME
THE KINGDOM OF THE WORLD HAS BECOME
THE KINGDOM OF THE WORLD HAS BECOME
THE KINGDOM OF THE WORLD HAS BECOME
THE KINGDOM OF THE WORLD HAS BECOME
LORD—KINGDOM OF OUR AND HIS CHRIST AND

KINGDOM OF OUR LORD—AND HIS CHRIST AND

KINGDOM OF OUR LORD—AND HIS CHRIST AND

KINGDOM OF OUR LORD—AND HIS CHRIST AND

KINGDOM OF OUR LORD—AND HIS CHRIST AND

KINGDOM OF OUR LORD—AND HIS CHRIST AND
He shall reign for ever and ever.

He shall reign for ever and ever.
HE SHALL REIGN FOR EVER AND
THE POWER OF THE UNWRITTEN.
SECTION SEVEN

THE ETERNAL SPIRIT

BY DONALD KERTZ HARDISTY

PIANO
AN ORIGINAL SONG CYCLE

AN ANALYSIS AND EVALUATION OF THIS WORK

by

DONALD MERTZ HARDISTY

B.M., Montana State University, 1955

Presented in partial fulfillment of the
requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY

1956

Approved by:

Justin Gray
Chairman, Board of Examiners

B. B. Castle
Dean, Graduate School

May 29, 1956
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D.M.H.
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INTRODUCTION

The author's purpose in composing this song cycle was to present an original contribution to the field of music education by composing seven songs which were convincing music in their own rights and would fulfill their educational aims: (1) by being technically feasible, (2) by having a certain amount of appeal to young people, (3) by stimulating thinking on an important phase of music history.

The first five sections, except for the bongo drum solo in Section one, are scored for unaccompanied soprano, alto, tenor and bass voices. Section six has a piano accompaniment and the final song utilizes two choirs of SATB with piano accompaniment. Each section is in itself complete and may be performed as a separate number of from one to three minutes in length. Textual references are the King James and the new Revised Standard Version of the Holy Bible. The text has been selected and organized in such a way that when the seven songs are performed in proper sequence, they tell the story of man's life from a plan in the mind of God through incarnation, childhood, youth, adulthood, old age, and the return to heaven. The stages of growth are representative and characteristic periods through which a person passes as he matures and learns to live with God.

The compositional and musical considerations warrant a brief explanation. The songs represent seven chronologically selected periods in music history and attempt to illustrate the trends of musical composition and styles prevalent in each period. Even
though one might see a correlation between the physical growth of man from simple childhood to the wisdom and the complexities of old age, and the gradual growth of musical composition from its genetic stages to the advanced harmonic, rhythmic and melodic forms of today, this correlation was not an intentional objective. Further discussion of these points may be found in the body of the analysis. For the pattern of composition which was followed, see Table number one.

No restrictions have been made on the composer regarding technical difficulty except his common sense, musical knowledge, and realization of the fact that the music was not written merely for analyzation or to expose a new technique, but for possible performance by people who enjoy singing praises to their Creator.
TABLE ONE

A PATTERN TO FOLLOW WHEN INTEGRATING, CONNECTING, AND CORRELATING THE SONG CYCLE

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<td>Modal Polyphonic</td>
<td>Incarnation Man the child</td>
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<td>Tonality (Grd.B Polyphonic rec.) Madrigal</td>
<td>Youth and Precocity</td>
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<td>17-1850</td>
<td>Classic</td>
<td>Formal manner Homophonic Clarity (Sonata ABA Dramatic)</td>
<td>Young adult</td>
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I. A PLAN IN THE MIND OF GOD

Genesis 1: 1&2  "In the beginning God created the heaven and the earth."
"And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

Psalms 104: 12 "the fowls of the Heaven sing among the branches."

Isaiah 55: 12 "the mountains and the hills shall break forth into singing ......shall clap their hands."

Genesis 1: 26 "And God said, 'Let us make man in our image, after our likeness'."

The first section acts as an introduction to the song cycle and shows how God makes the plan of creation become a reality. The music attempts to convey the ideas set forth in the Bible that man becomes incarnate, or flesh, and is given power to subdue the earth and have dominion over every living thing. Chronologically, with regards to music history, the time represented could be any time from the birth of Christ up to 1500 A.D. The trends in musical composition utilized are monophony and the plain song.

The beginning of creation is characterized musically by a one line chant melody in the mens' voices. Being in the Dorian Mode and written with care to avoid any metric feeling, the chant should be performed with very little emotion and the idea of monks singing sincere reverence to God should prevail. After a bridge section with a gradual crescendo produced by opening vowels from "oo" to "ah", the men proceed with a canonic chant in G minor, portraying the Spirit of God and the intriguing beginnings of creation. It should be noted that historical authenticity is retained by a predominance of the intervals: fourths, fifths and octaves.
II. INCARNATION-GOD IN MAN THE CHILD

Genesis 1:27 "So God created man in his own image, in the image of God created he him."

Genesis 2: 7 "and breathed into his nostrils the breath of life; and man became a living soul."

Isaiah 55:12 "Ye shall go out with joy, and be led forth with peace"

Job 33:4 "The Spirit of God hath made me, and the breath of the Almighty hath given me life."

This section begins in the Dorian Mode giving a feeling of antiquity and attempts to represent the Renaissance period in music history. An alla breve portion follows and is almost strict imitation of the Cantus firmus started in the tenor voice and imitated by the sopranos at the octave and the altos at the fifth. When the basses enter, they provide a solid foundation for a rich harmonic section that starts in B minor, progresses through several keys, and finally ends in the key of G# Major. Historical authenticity is once again retained by ending on open fifths in all voices. Even though this section contains considerably more complex harmonies than those usually found in 16th century music, it is quite reminiscent of the contrapuntal style of the time.

The conductor should make special effort to emphasize the gradual climax started at letter "B" and continued to the end-"go forth with peace".
III. THE AGE OF YOUTH

Isaiah 55: 6  "Seek ye the Lord while he may be found, call ye upon him while he is near."

1 Chronicles 22: 5  "my son is young and tender."

This section will undoubtedly be one of the most difficult to interpret. Instead of depicting the grandeur of the late Baroque period, an attempt is made to represent the Baroque musical trends found in the voice parts of the madrigal. Rhythmic interest is sustained through changing the meter from 2/3 to 3/4, but herein lies an interpretation difficulty. Every time the first section is repeated, it should be conducted in one beat to the measure, and end with a G natural, uncommon to the original key of E Major. The G natural also acts as a unifying factor connecting this first madrigal to the four preceding sections in the key of E minor.

When interpreting this section, the conductor should try to sustain both the counterpoint introduced in the alto part, "Seek ye first the Lord" and also the melody which is first used in the alto part, "my son is young", while the tenor repeats the "seek ye first the Lord". Throughout the last part of Section three the mood should be quite forceful and create a feeling characteristic to that of the uncultured precocious youth.
IV. LOVE AND MARRIAGE

Ecclesiastics 12: 1 "Remember now thy Creator in the days of thy youth"

Song of Solomon 7: 6 "How fair and how pleasant art thou, O love!"

Song of Solomon 6: 4 "Thou art beautiful O my love!"

Ecclesiastics 3: 1,4,5,8 "There is a time to laugh
And a time to dance
A time to embrace
And a time to love."

2 Samuel 10: 5 "Tarry...........until your beards be grown"

The musical era represented in this fourth section is the classic period and could be characterized by the following:
dramatic contrast sustained through the use of four part writing in both men's and women's choirs; the use of men and women as separate units, producing many sudden dynamic changes and adding homophonic coloring to the melody introduced with the text, "Remember now thy Creator." The bass and tenor parts supporting the text, "Youth is pleasant", harmonically progress from tonic to submediant to subdominant, through dominant and back to tonic. They also act as a solid foundation for the repeat of part A of a three part song form. B section is in the subdominant.

The short coda section at the end illustrates a strong desire to create music worth singing to God. It emphasizes the urgent need for men to remember their Creator, especially in the days of their youth.
V. MATURE MAN

1 Corinthians 13: 4,5 "Love is patient and kind; love is not jealous or boastful; it is not arrogant or rude."

1 Corinthians 13: 11, 13 "When I was a child, I spake like a child, I thought like a child, I reasoned like a child; when I became a man, I gave up childish ways."

Ezekiel 11: 5 "The Spirit of the Lord fell upon me and said, 'Speak', for I know the things that come into your mind......every one of them"

1 Corinthians 13: 13 "So faith, hope, love abide, these three; but the greatest of these is love."

In this section the composer has made an effort to illustrate the Romantic period in music history. The concept of love, simplicity and faith as a unified ideal is suggested by the emotional content of this music. "Romantic" harmonies, cadence evasion, and a chromatic melodic line constitute the technical means of achieving this end.

The introduction opens with a homophonic passage in B minor, and progresses down a third to the key of G Major and ends with an extremely deceptive sound produced by a minor dominant triad in a major key. The tenors and basses sing the main theme to a group of words that are reminiscent of childhood. After a few sudden interruptions in the rhythm and a melody containing an augmented fourth leap, with the words, "reasoned like a child", the full choir continues to build toward the secondary climax, "I became a man". All forces are joined in the return of the main theme, this time in C Major and the section ends with a chant to the text: "So faith, hope, love abide, these three; but the greatest of these is love."
VI. WISDOM AND RECOLLECTION

Ezekiel 11: 5 "The Spirit of the Lord fell upon me and said, 'Speak', for I know the things that come into your mind."

Psalms 37:25 "I have been young, but now am old."

Psalms 92:14 "They shall still bring forth fruit in old age."

Psalms 71:18 "forsake me not, until I have showed thy strength to this generation, and thy power to everyone that is to come."

Job. 32:7 "Days should speak, and multitudes of years should teach wisdom."

Ecclesiastics 9:16 "wisdom is better than strength"

Supposedly portraying the impressionistic period, this section in some ways, could be correlated with old age. Man, being fully matured, looks reminiscently back upon the days of youth. With such Biblical text as "I have been young, but now am old", "they shall still bring forth fruit in old age", and "wisdom is better than strength", the composer tried to picture, through impressionistic techniques such as moving the roots of chords up and down, intervals of major and minor thirds, whole tone pentatonic scale, chords of sixth and ninth, and parallelisms with intervals of fifth and octave, the hopeful days preceding man's journey to his eternal home.

Performance of this section will present some problems. The intervals will be mastered by rehearsing without the written piano accompaniment. At "D" the rhythms should be quite striking and should depict the driving force behind the thought, "wisdom is better than strength". The meter should remain constant and the unit merely shift from quarter note to half note. The same
principle, letting the dotted quarter note equal the half note unit and quarter note, can be applied at the change to 6/8 meter and the change to 3/4 meter at letter "E". The section ends on the mournfully, hopeful sound produced by a major seventh chord with an added sixth degree of the scale.
VII. THE ETERNAL SPIRIT

I John 4:13 "Hereby we know that we dwell in Him, and He in us, because He hath given us of His spirit."

Psalms 30:4 "Sing unto the Lord, 0 ye saints of His, and give thanks at the remembrance of His holiness."

Revelation 7:12 "Amen!" Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God forever and ever."

Revelation 11:15 "Then the seventh angel blew his trumpet, and there were loud voices in the heaven saying, 'the kingdom of the world has become the kingdom of our Lord and of His Christ, and He shall reign forever and ever.'"

Since this is the last section of the song cycle and chronologically, with regards to music history, represents the present day, some recent compositional techniques were used which retained historical authenticity and aided in bringing the cycle to an appropriate close.

After a short introduction, built on an exotic scale accompanied by rough rhythmic figures, it is possible to sense a partial absence of tonality, which becomes more convincing as one hears the end of the section. Our imaginary man has passed into the arms of God, and in the opening measures of the music it is possible to feel the power and revelation of knowing we are in God's care, and also to sense the mysteries connected with the idea of resurrection and re-birth.

In the next part, by superimposing perfect fourth intervals, a bitonal effect is suggested and helps in maintaining the thought of the text, "power and might be to our God." At this point in the accompaniment, rhythmic and melodic fragments are introduced which are organically utilized throughout the rest of the section.
After a brief interlude of trumpet effects using the text, "the seventh angel sounded his trumpet," a climax is started which contains both augmentation and diminution of the theme introduced in the piano accompaniment one measure before "B". The interval of a perfect fourth is one again used, this time in a pyramiding function, epitomized through the use of sustained tones in a double choir scoring. It builds, while accompanied by cross rhythms, gradual tension in polytonality and progresses to atonality giving an unearthly spiritual effect.
SUMMARY AND CONCLUSIONS.

To the composer’s knowledge no thesis has been written in the specific field which has been chosen. True, many song cycles have been composed, but it might be safe to say that none of these musical compositions attempt to illustrate the following considerations which help to make this thesis an original contribution to the field of Music Education. An attempt has been made to create a set of songs which, when viewed by intelligent receptive performers and listeners, could reveal a chronological representation of seven selected periods in music history and the growth of musical composition through the exposition of certain selected musical forms and styles prevalent in each of these seven periods. Analysis of the cycle and a reading of this paper should expose the compositional techniques which were chosen to represent each period.

Even though it would be wrong to assume that music has developed toward a higher aesthetic ideal or even that it had progressed technically beyond the 18th century, music has undergone revolutionary changes in compositional techniques in its movement toward the present period. However, it is interesting to note how very dependent today’s composers are on the structures and forms found in medieval melodies, rhythms and harmonies.

The following are a few reasons for selecting seven as the number of sections to be included in the song cycle. Seven occurs in the Holy Bible more times than any other number. From the beginning of Genesis to the book of Revelation, seven is the outstanding number. A few significant examples help to illustrate
this point. The Sabbath day was the seventh day. In Egypt there were seven years of plenty and seven years of famine. When the city of Jericho was captured, the people and seven priests who had seven trumpets marched around the city seven times. Every seventh year the land of the Israelites was not to be cultivated or planted. Solomon was seven years building the temple. After its completion he held the feast for seven days. Naaman washed seven times in the river. In the book of Revelation, from which the concluding text was selected, the number seven is especially outstanding. Seven churches, seven lampstands, seven seals, seven trumpets, seven vials, seven stars and seven spirits are a few examples.

Many scholars have written books regarding mathematical proof that the Bible is the divinely inspired Word of God; and at the same time they have discovered that the number seven also occurs in mysterious and peculiar places, beneath the very surface of the Hebrew Old Testament text and the Greek New Testament text. The discussions are too lengthy and scientific for our consideration at this time, but their mention makes the reasons for selecting this number more significant.

It is interesting to note in section seven the use of the text from Revelation 11:15, "Then the seventh angel blew his trumpet, and there were loud voices in the heaven, saying, 'the kingdom of the world has become the kingdom of our Lord and of His Christ, and He shall reign forever and ever." By combining this text with music utilizing several contemporary techniques of composition, the cycle is brought to a dramatic conclusion, and proper emphasis is given
the completion significance of the number seven.

Any attempts to determine the "everlasting" value of these compositions would not only be out of place in the thesis but would leave the composer liable to criticism for making presumptuous value judgments. However, assuming that we are dealing with Christian believing people, the composer has made a serious attempt to coordinate music with the thesis of the Christian creed — thus striving to present music that was not merely a pleasant or unpleasant play of sounds, but that which recognizes the important moral, musical and theological role music can play in promoting and creating in us a willingness towards constructive mental activity, the turning of our lives toward noble ideals, and ultimately stimulating a deeper love for God—the savior of our souls.