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# An Original Song Cycle

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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

UMI Number: EP72676

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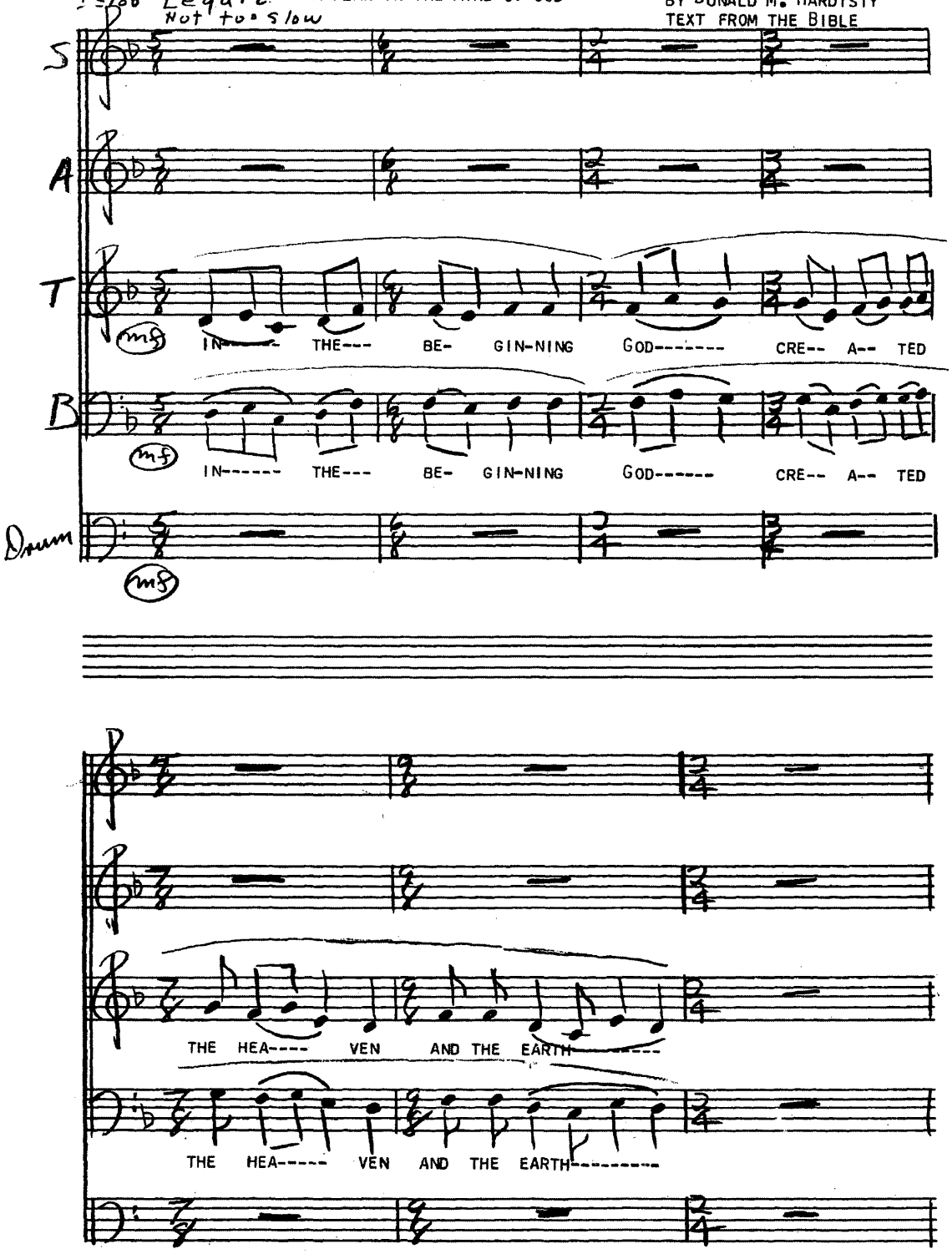
VII. THE ETERNAL SPIRIT

PAGE ONE SECTION ONE

♩=100 Legato Not too slow

# A PLAN IN THE MIND OF GOD

BY DONALD M. HARDISTY
TEXT FROM THE BIBLE



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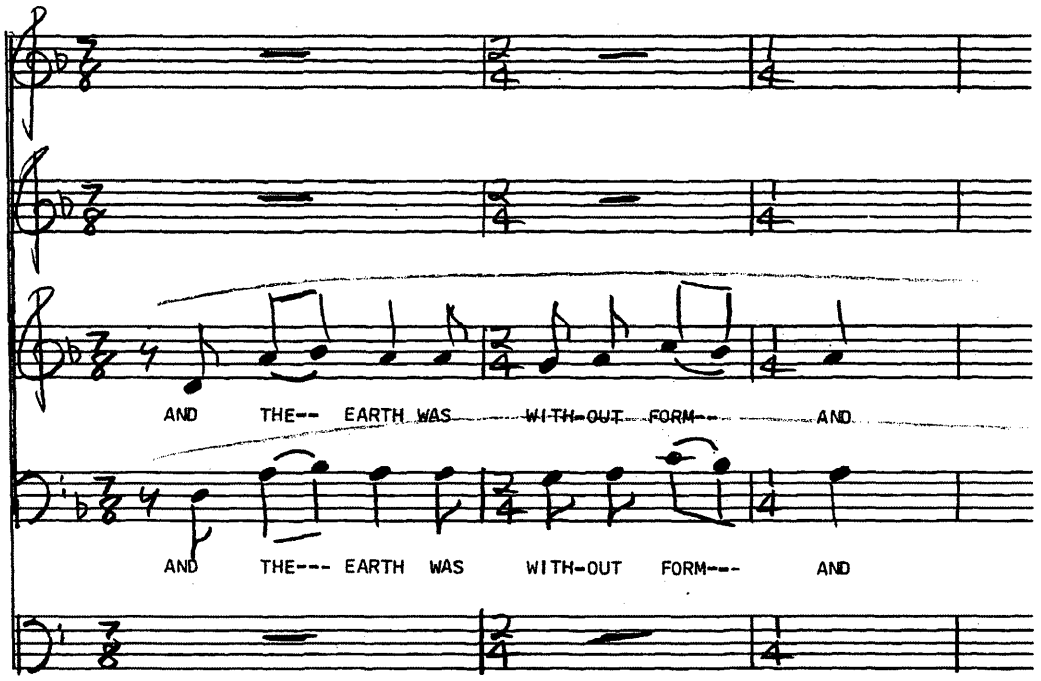
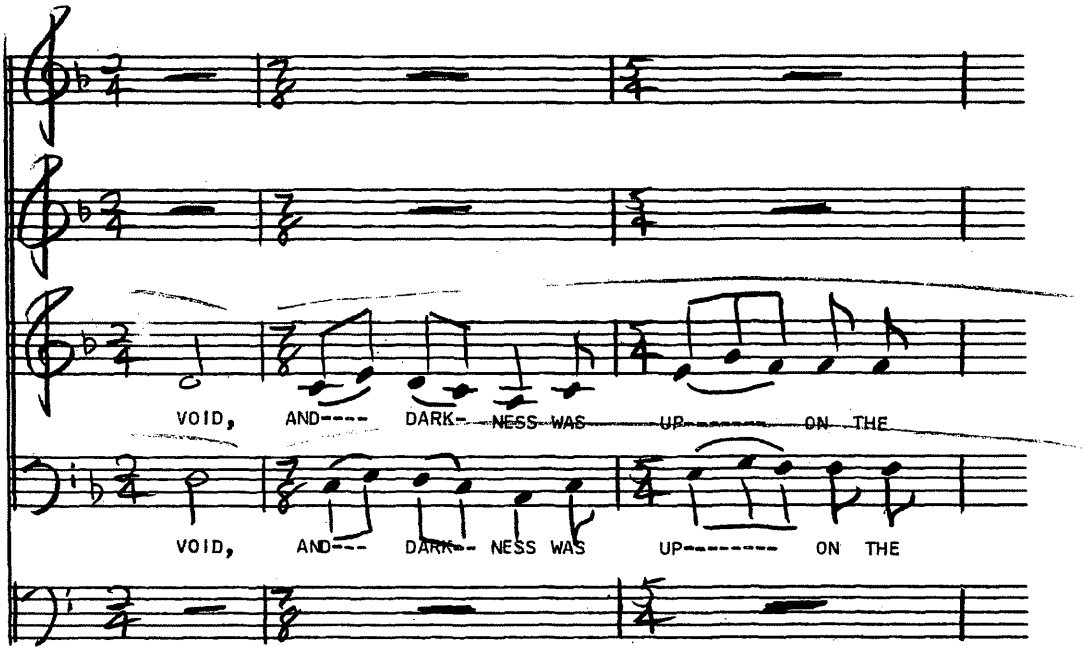
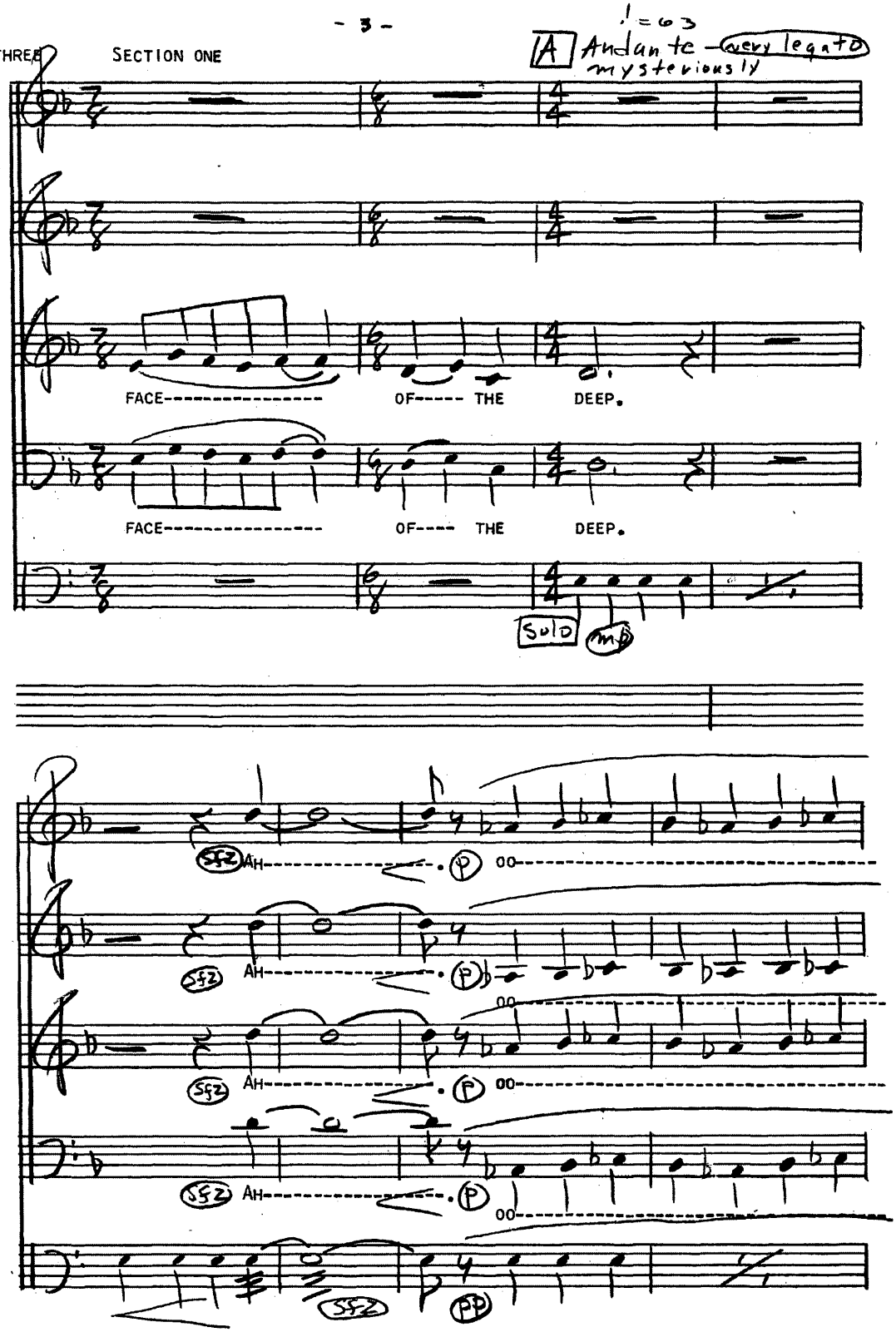

AND THE-- EARTH WAS WITH-OUT FORM-- AND
AND THE--- EARTH WAS WITH-OUT FORM--- AND


VOID, AND---- DARK- NESS WAS UP------ ON THE
VOID, AND--- DARK-- NESS WAS UP------- ON THE

PAGE THREE SECTION ONE



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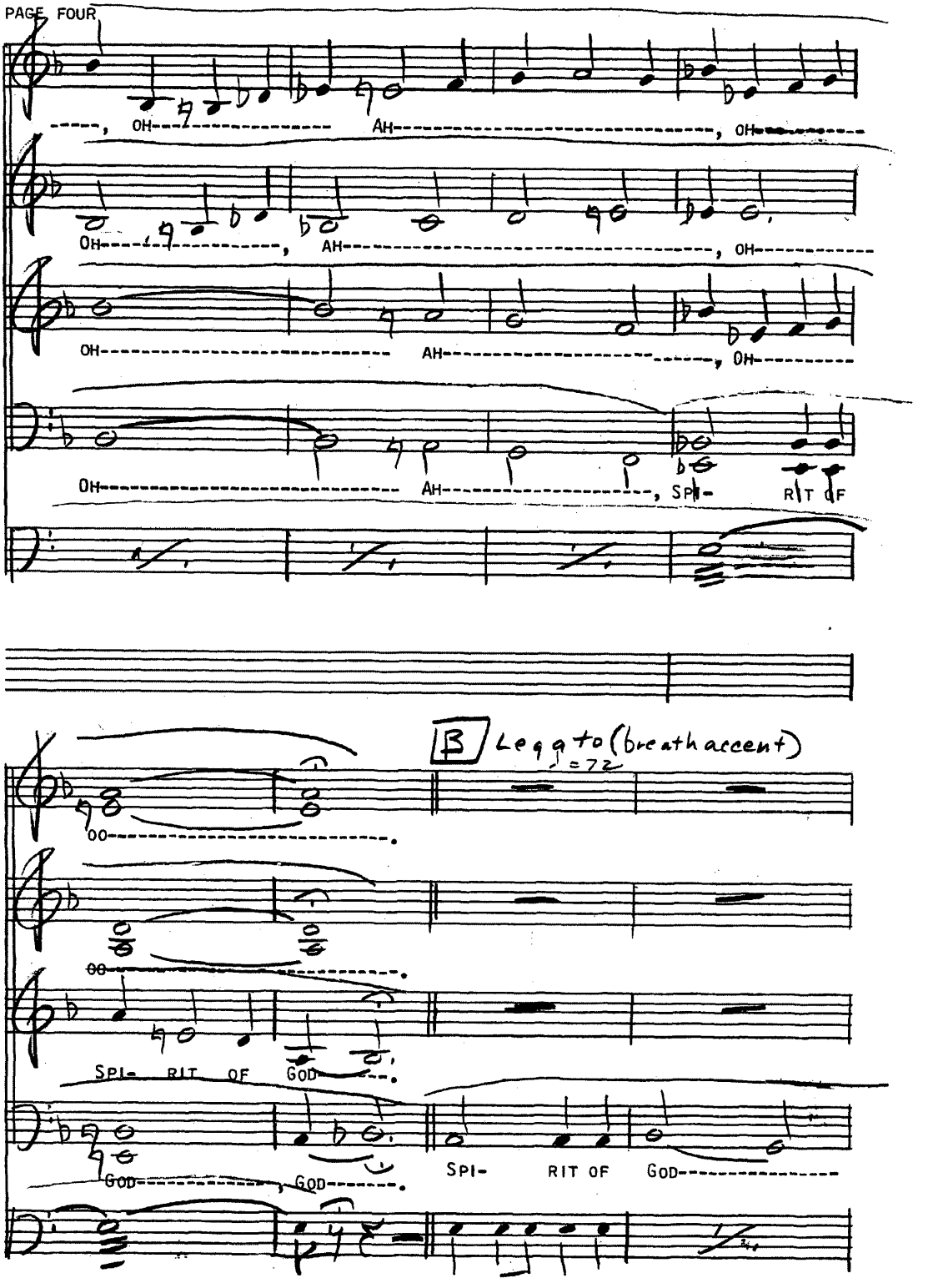
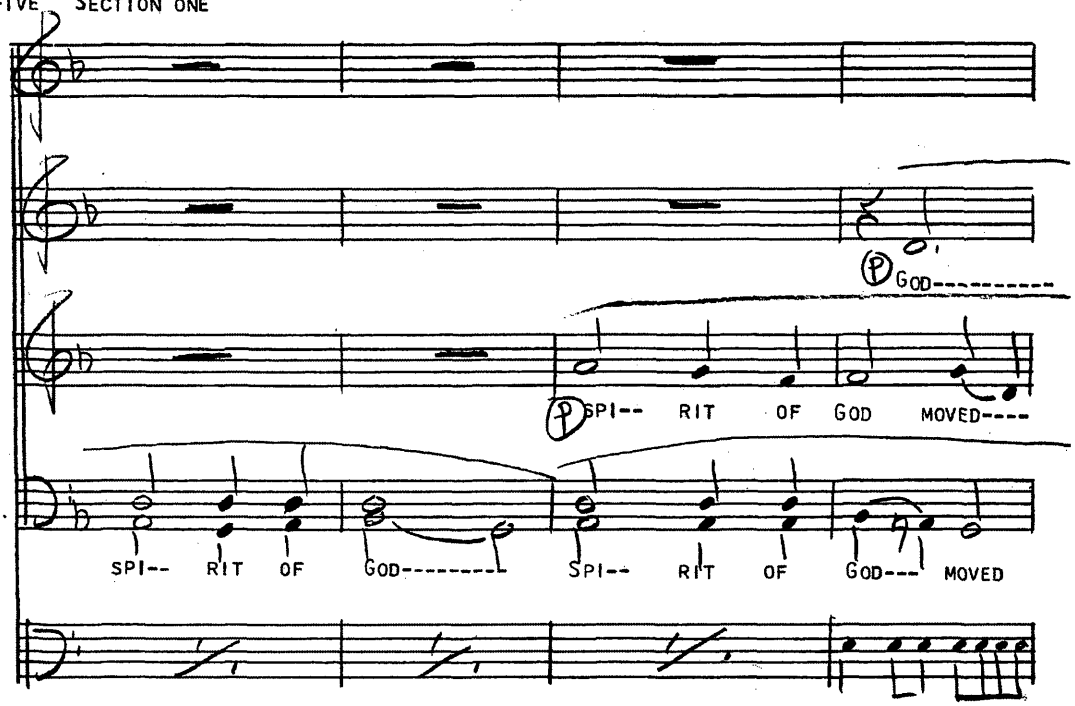
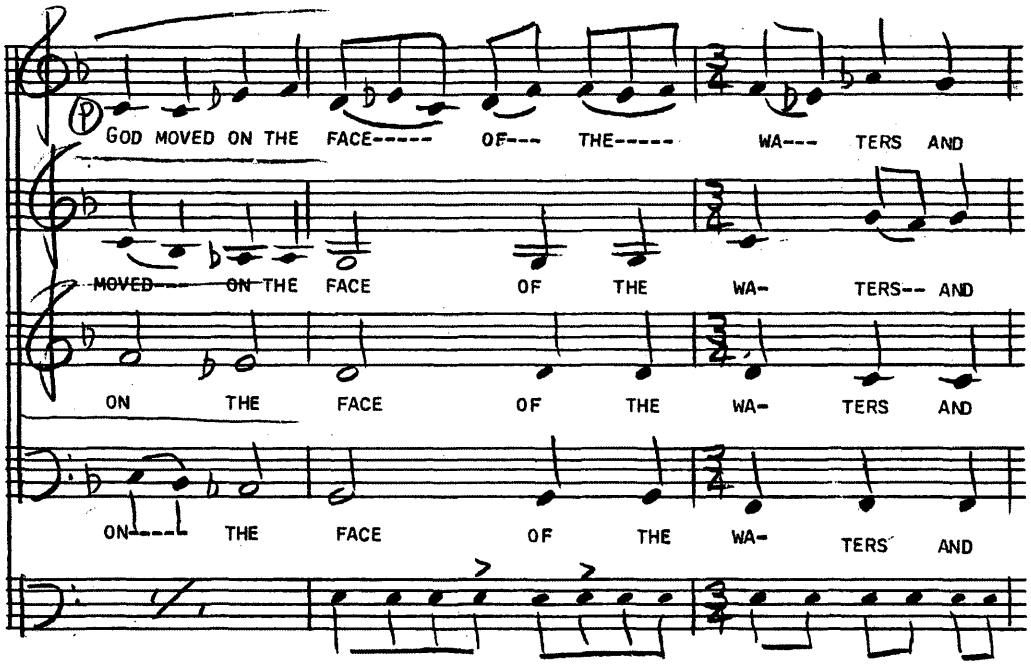
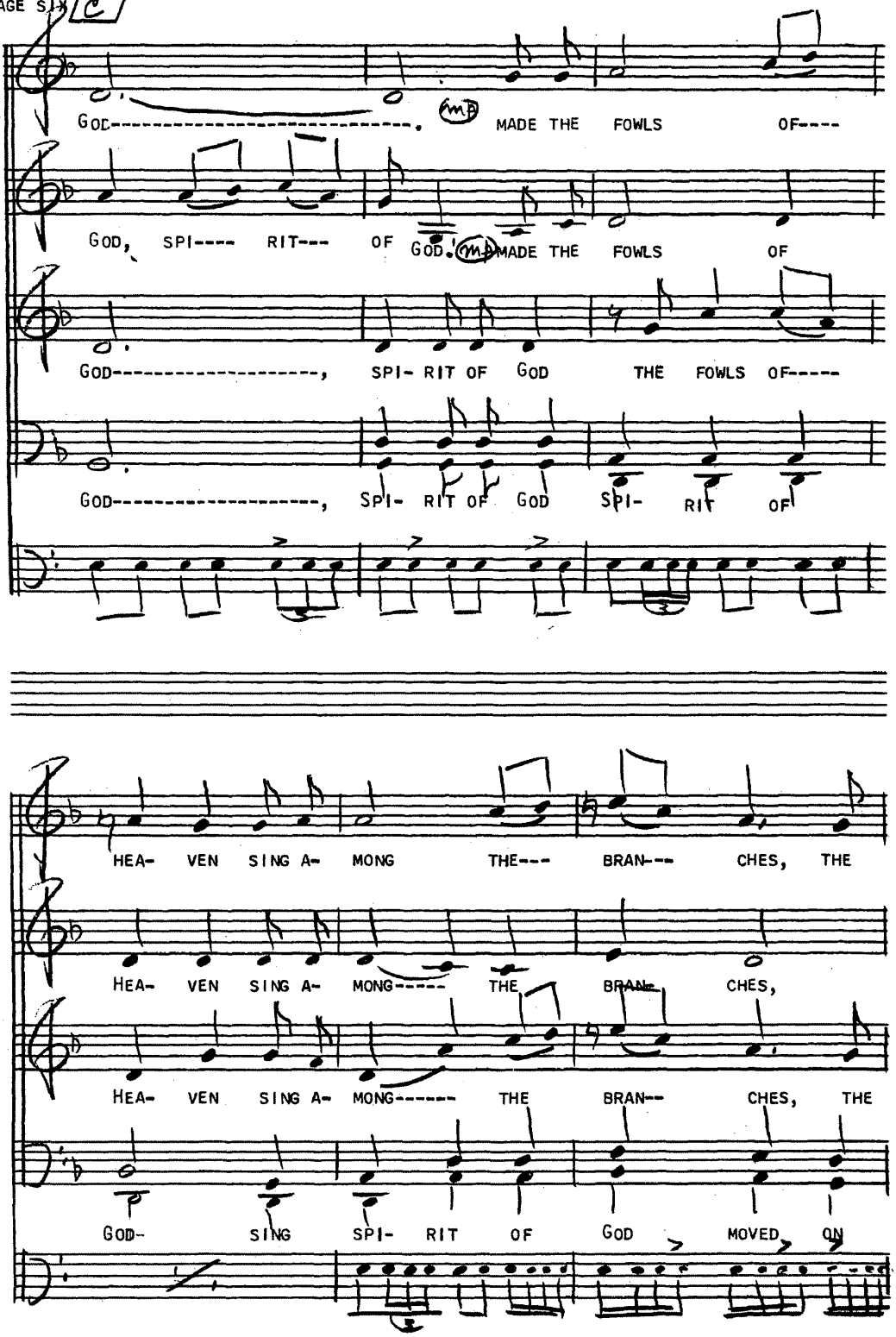
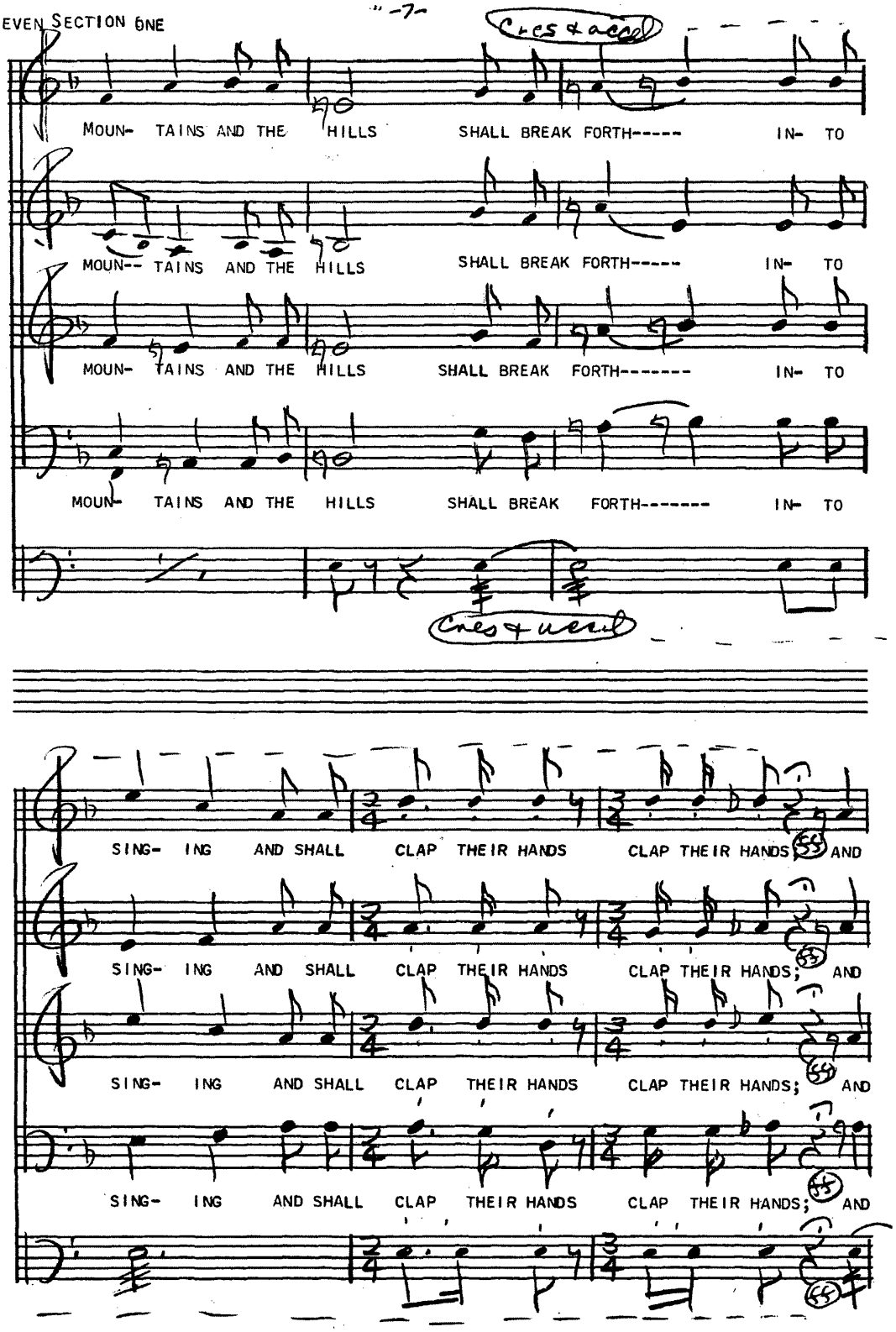

-----, OH---------- AH----------, OH----------
OH----------, AH----------, OH----------
OH---------- AH----------, OH----------
OH---------- AH----------, SPI- RIT OF
B Legato (breath accent)
♩=72
OO----------
OO----------
SPI- RIT OF GOD----------
GOD----------, GOD----------
SPI- RIT OF GOD----------


GOD----------
SPI-- RIT OF GOD MOVED----
SPI-- RIT OF GOD-------- SPI-- RIT OF GOD--- MOVED

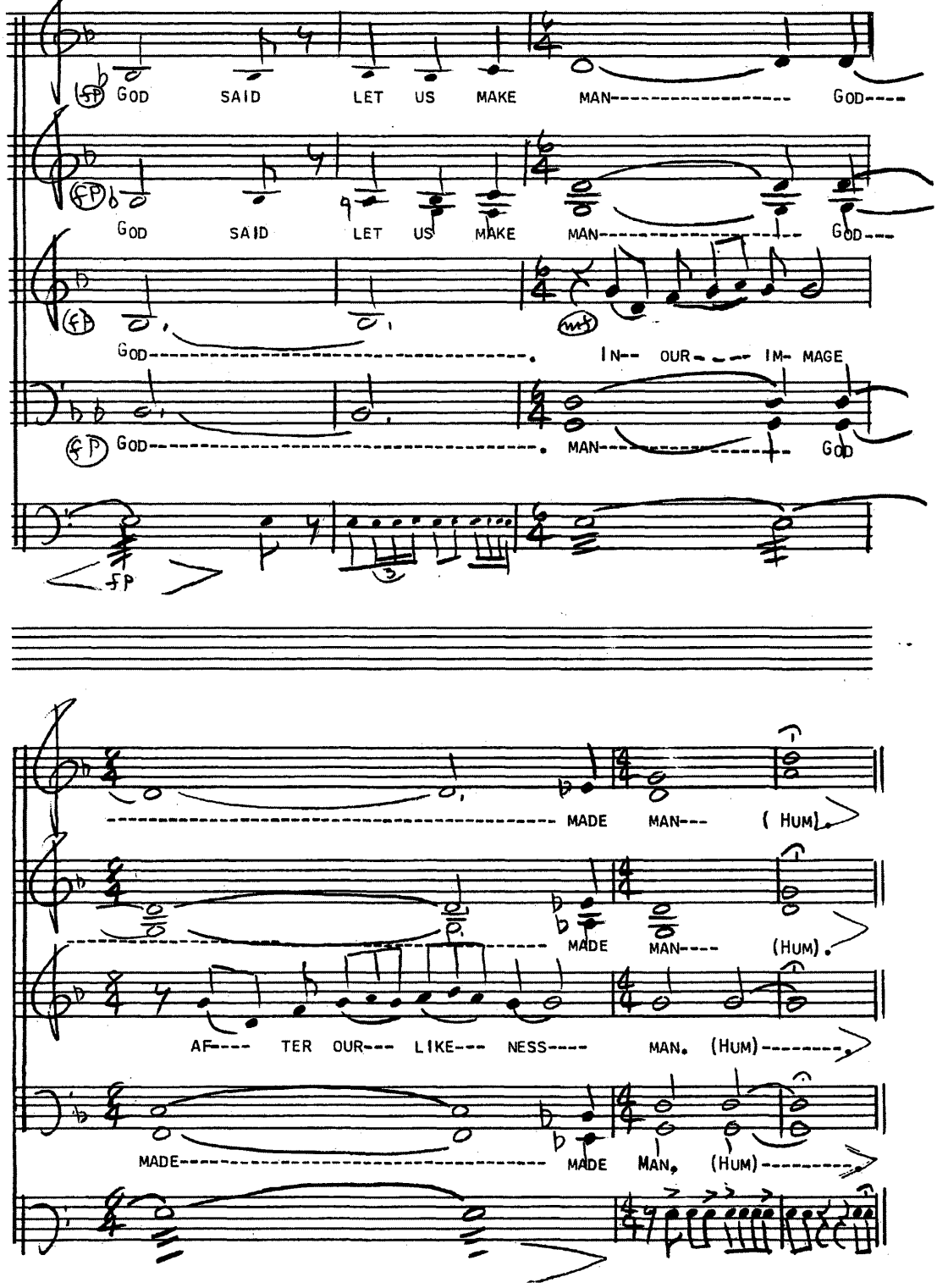

GOD MOVED ON THE FACE----- OF--- THE----- WA--- TERS AND
MOVED ON THE FACE OF THE WA- TERS-- AND
ON THE FACE OF THE WA- TERS AND
ON---- THE FACE OF THE WA- TERS AND

PAGE SIX C


GOD---------- MADE THE FOWLS OF----
GOD, SPI---- RIT--- OF GOD. MADE THE FOWLS OF
GOD----------, SPI- RIT OF GOD THE FOWLS OF----
GOD----------, SPI- RIT OF GOD SPI- RIT OF
HEA- VEN SING A- MONG THE--- BRAN--- CHES, THE
HEA- VEN SING A- MONG----- THE BRAN- CHES,
HEA- VEN SING A- MONG------ THE BRAN-- CHES, THE
GOD- SING SPI- RIT OF GOD MOVED ON

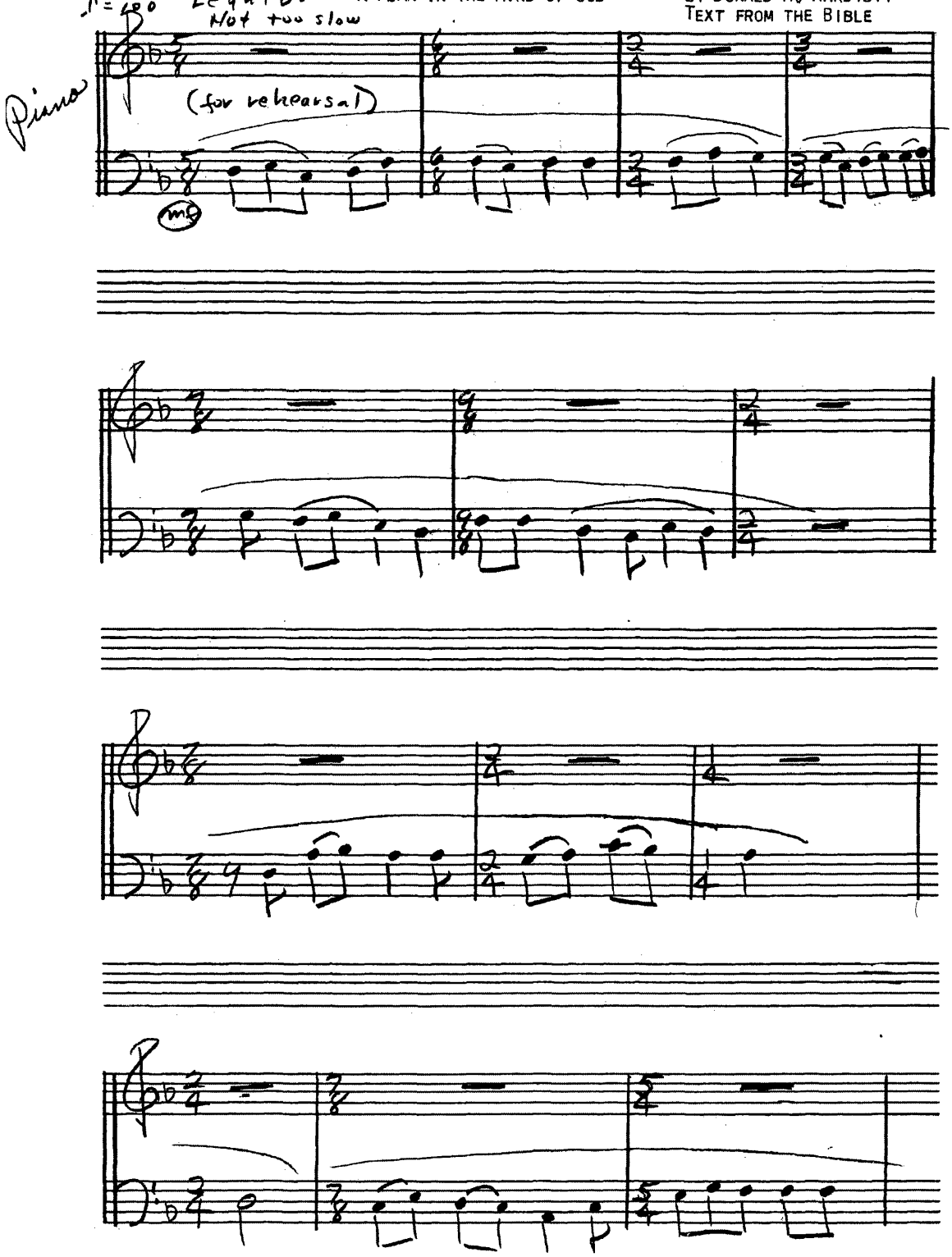

Cres & accel
MOUN- TAINS AND THE HILLS SHALL BREAK FORTH----- IN- TO
MOUN-- TAINS AND THE HILLS SHALL BREAK FORTH----- IN- TO
MOUN- TAINS AND THE HILLS SHALL BREAK FORTH------- IN- TO
MOUN- TAINS AND THE HILLS SHALL BREAK FORTH------- IN- TO
Cres & accel
SING- ING AND SHALL CLAP THEIR HANDS CLAP THEIR HANDS; AND
SING- ING AND SHALL CLAP THEIR HANDS CLAP THEIR HANDS; AND
SING- ING AND SHALL CLAP THEIR HANDS CLAP THEIR HANDS; AND
SING- ING AND SHALL CLAP THEIR HANDS CLAP THEIR HANDS; AND

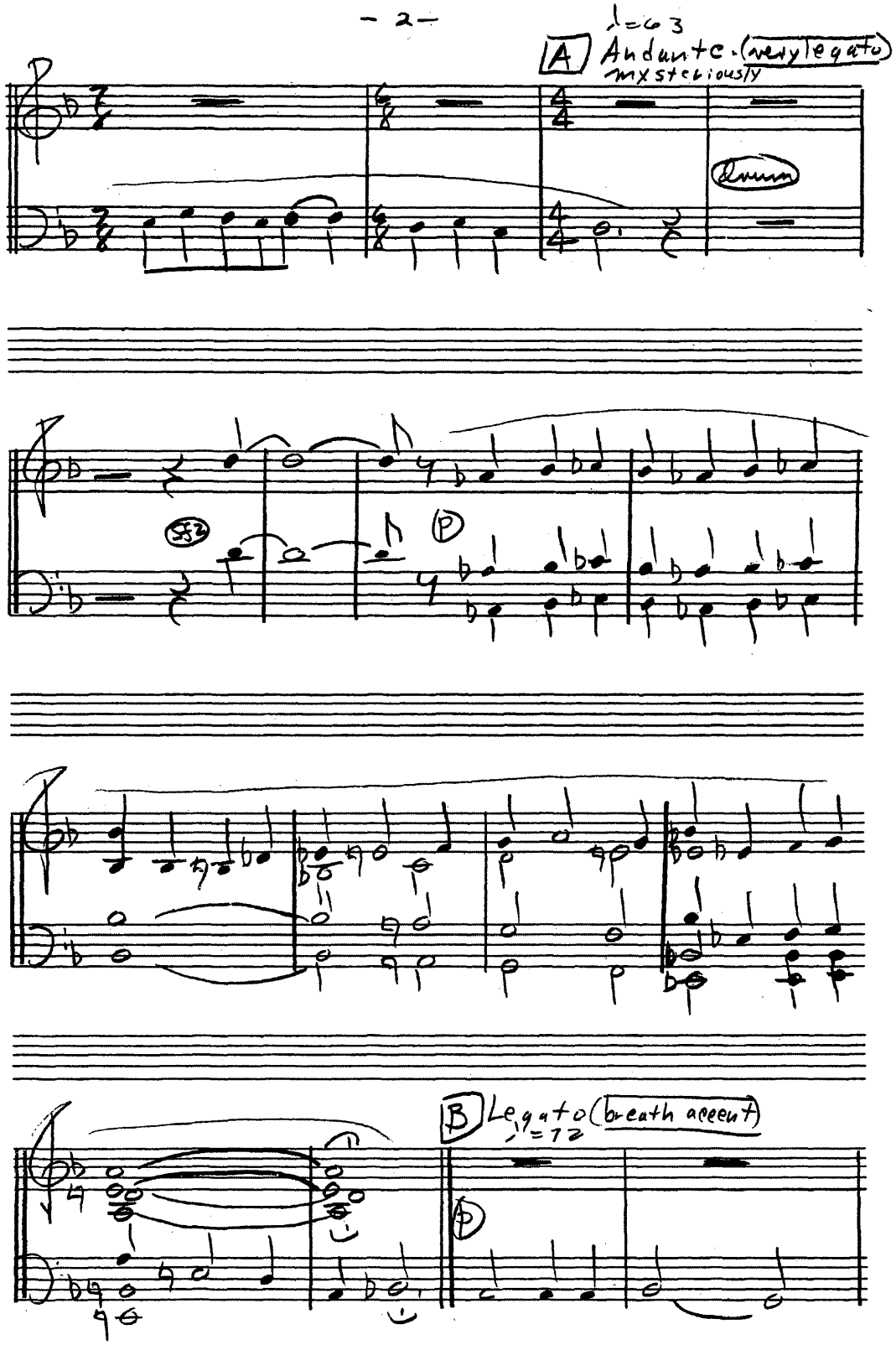
PAGE EIGHT D

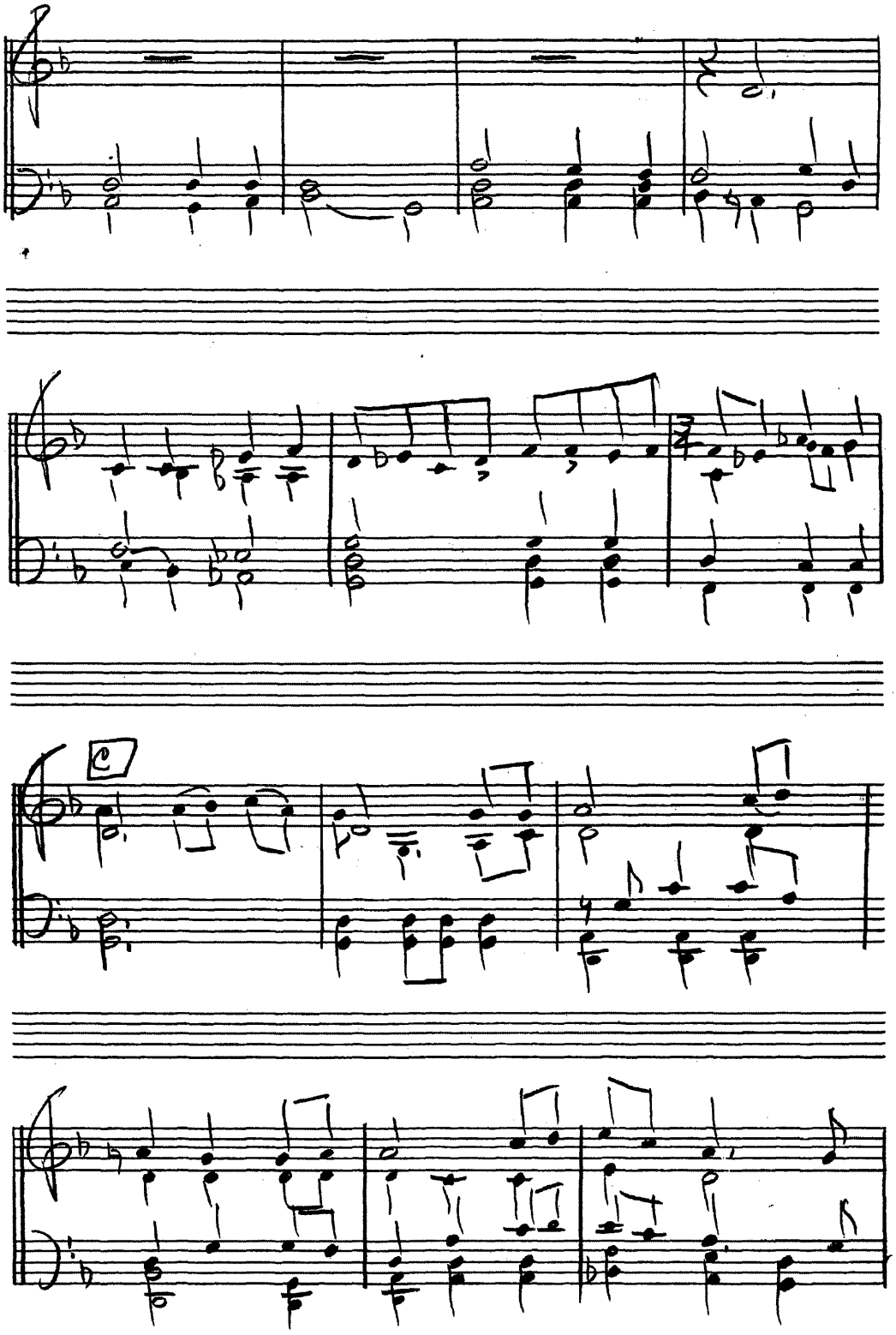

GOD SAID LET US MAKE MAN---------- GOD----
GOD SAID LET US MAKE MAN---------- GOD---
GOD---------- IN-- OUR--- IM- MAGE
GOD---------- MAN---------- GOD
MADE MAN--- (HUM)
MADE MAN---- (HUM)
AF---- TER OUR--- LIKE--- NESS---- MAN. (HUM)--------
MADE---------- MADE MAN. (HUM)---------

PAGE ONE SECTION ONE ♩ = 120 Legato. Not too slow A PLAN IN THE MIND OF GOD

BY DONALD M. HARDISTY
TEXT FROM THE BIBLE




♩=63
A Andante (very legato
mysteriously
drum
sfz
p
B Legato (breath accent)
♩=72
p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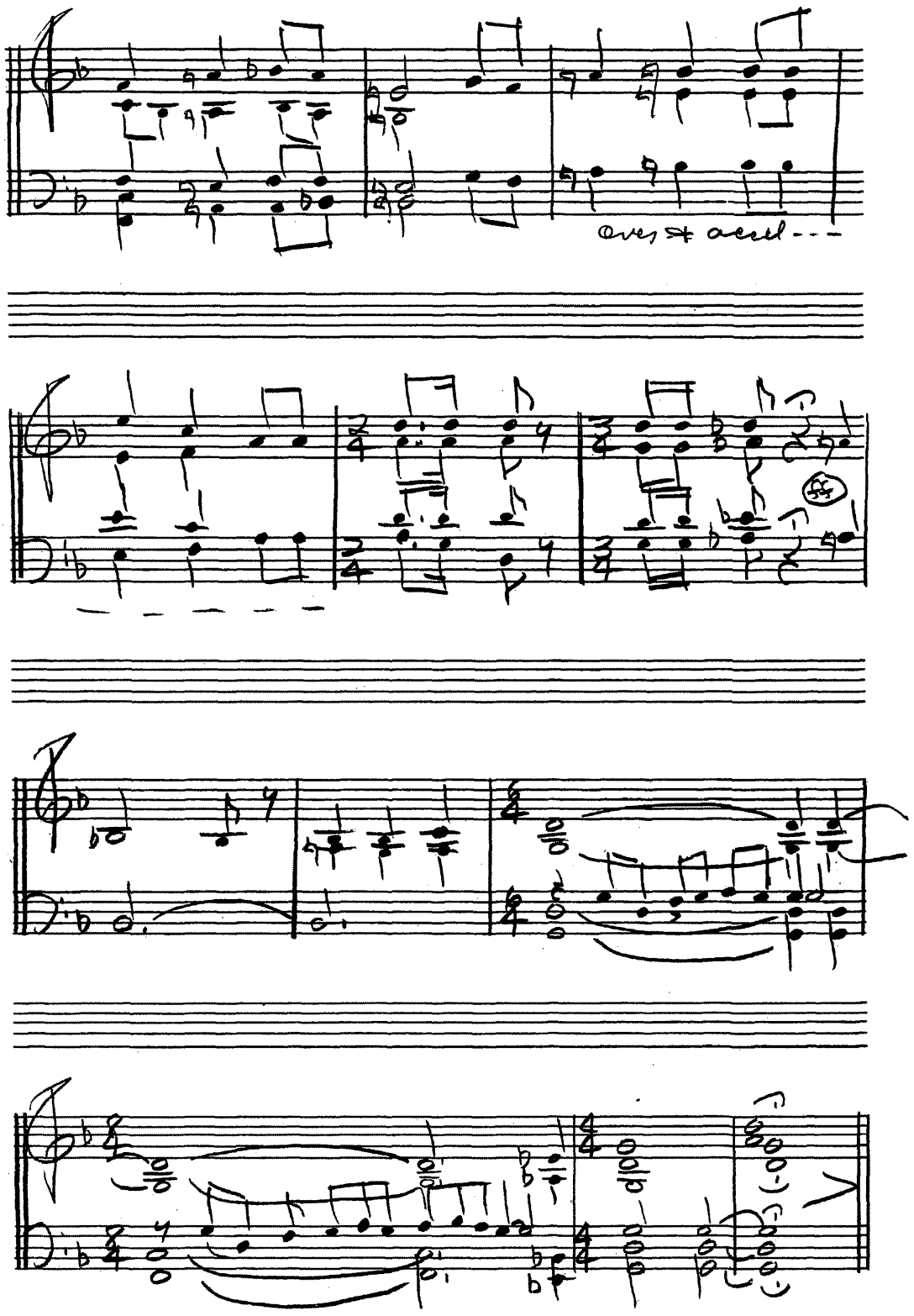
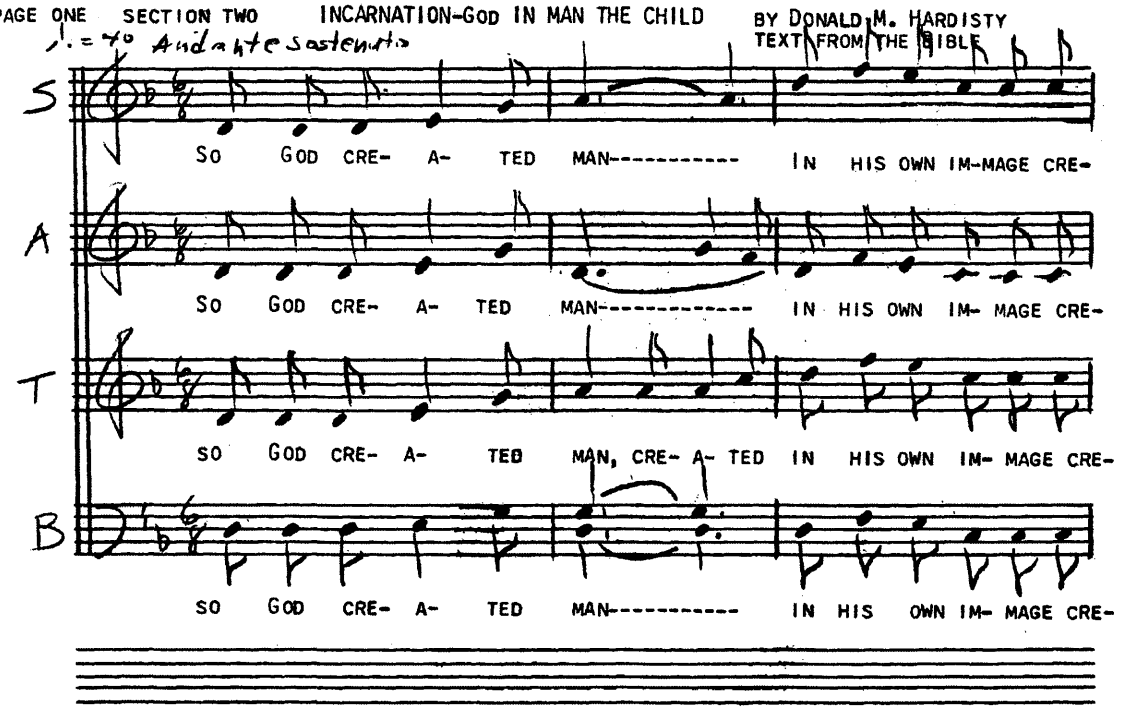
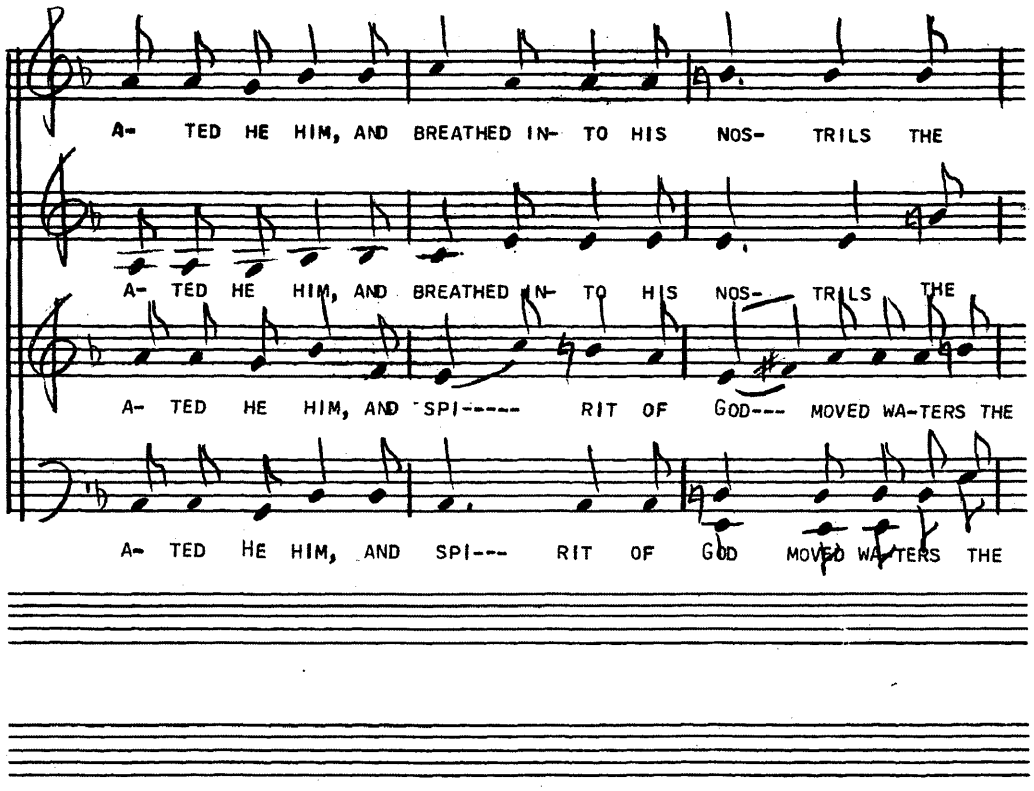
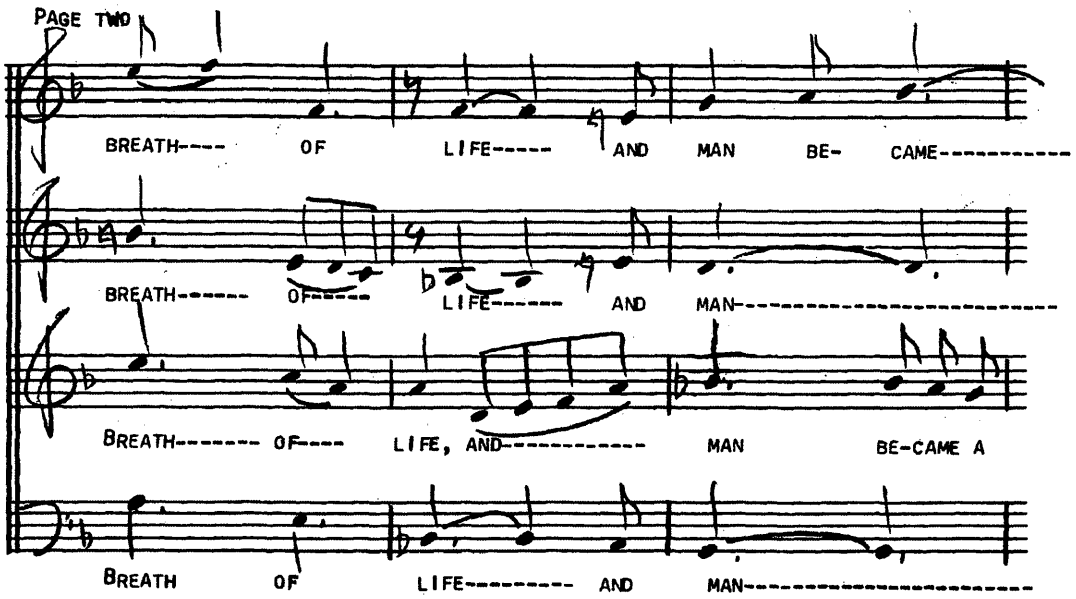

even + accel - - -

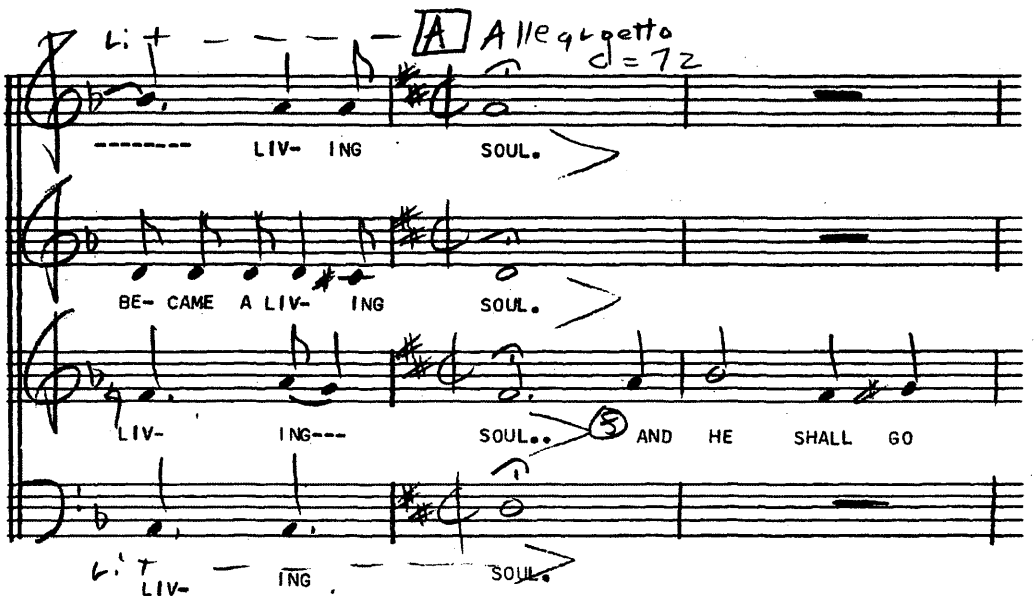
PAGE ONE SECTION TWO INCARNATION-GOD IN MAN THE CHILD BY DONALD M. HARDISTY
TEXT FROM THE BIBLE

♩.=40 Andante sostenuto

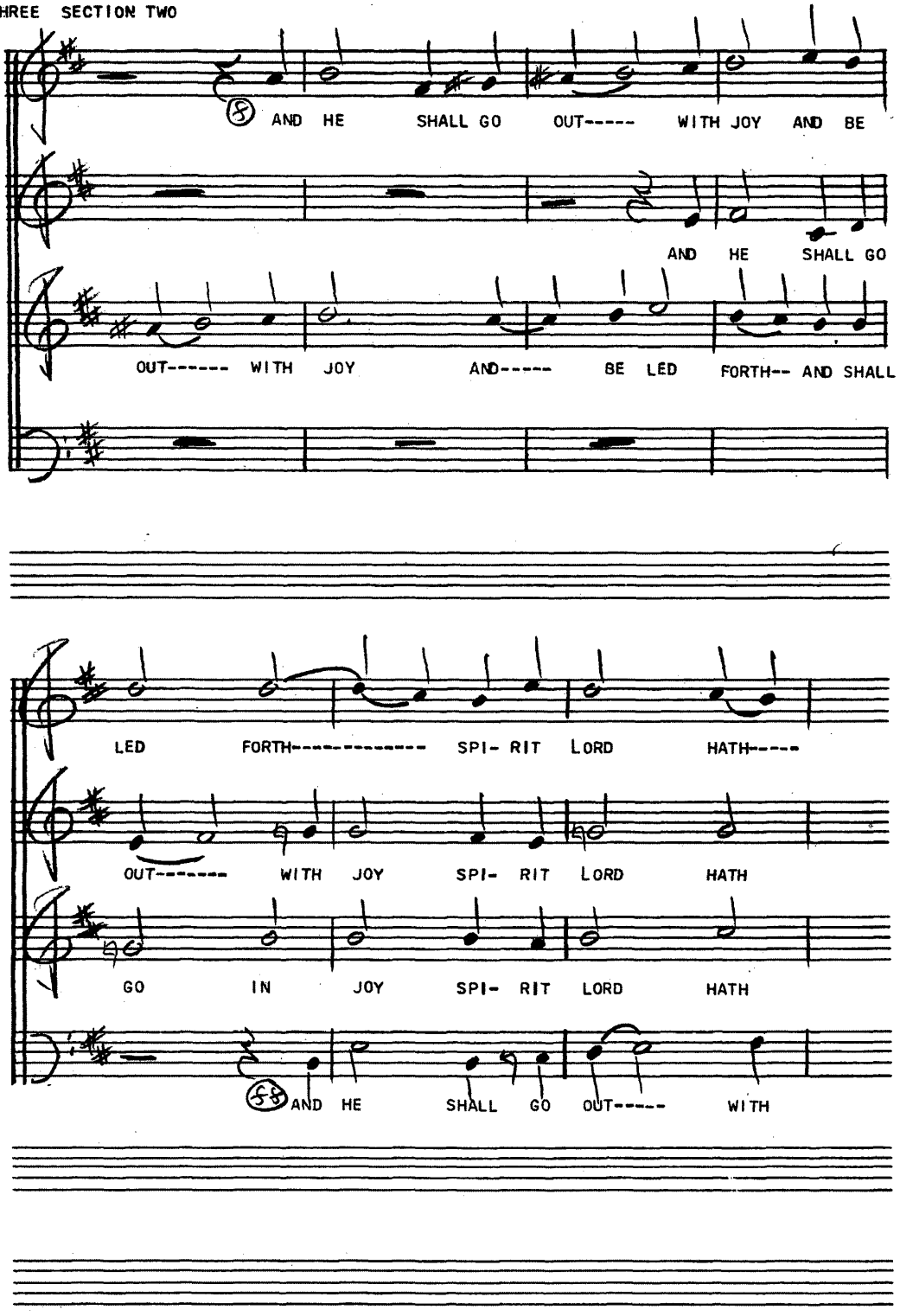


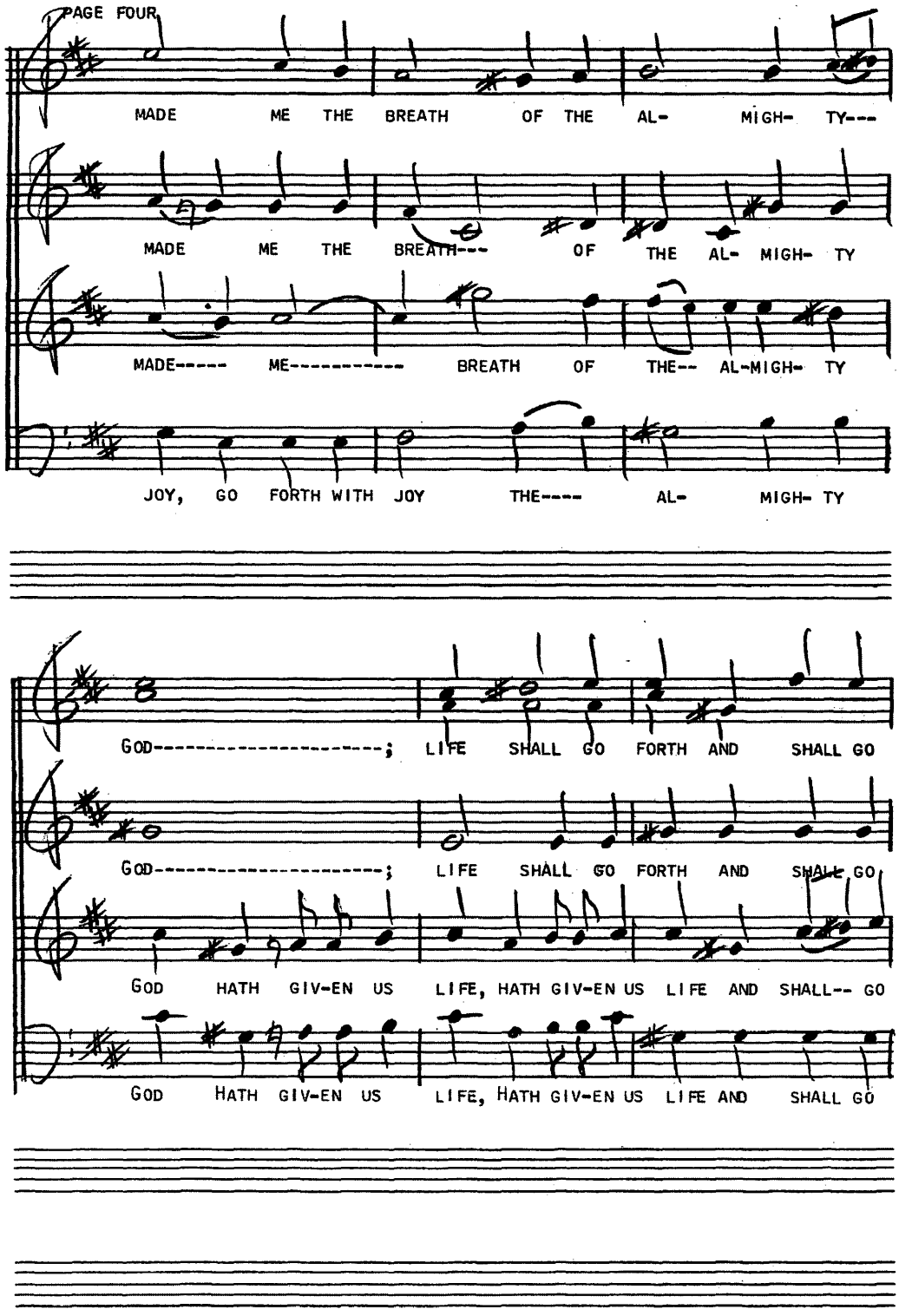




PAGE TWO
BREATH---- OF LIFE----- AND MAN BE- CAME----------
BREATH------ OF----- LIFE------ AND MAN----------
BREATH------- OF---- LIFE, AND---------- MAN BE-CAME A
BREATH OF LIFE--------- AND MAN----------

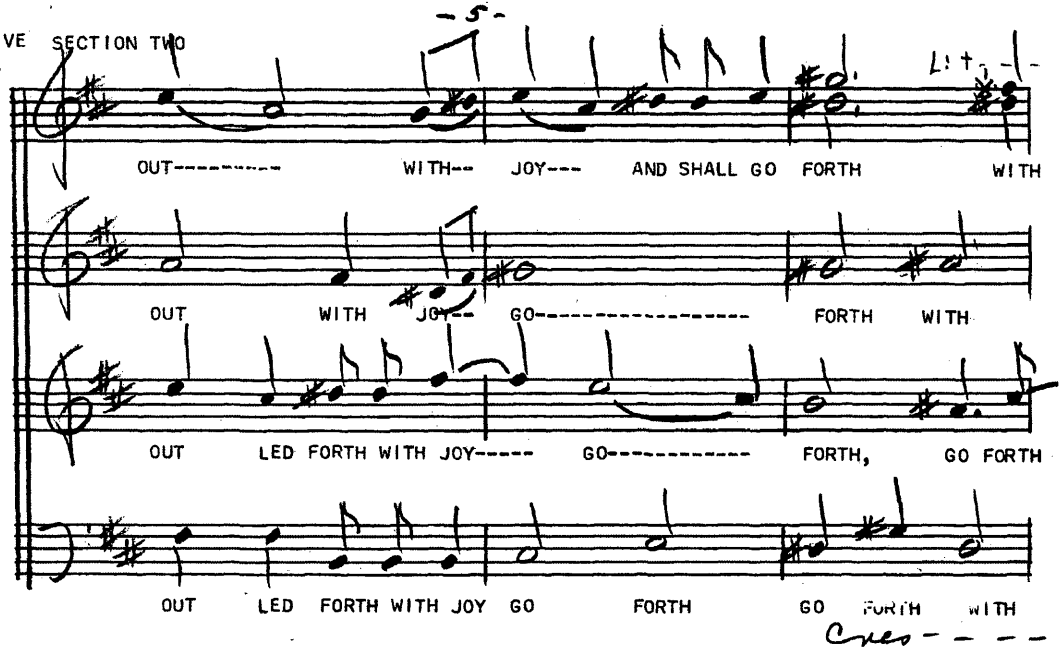

Lit
A Allegretto
♩ = 72
-------- LIV- ING SOUL.
BE- CAME A LIV- ING SOUL.
LIV- ING--- SOUL.. AND HE SHALL GO
Lit
LIV- ING SOUL.

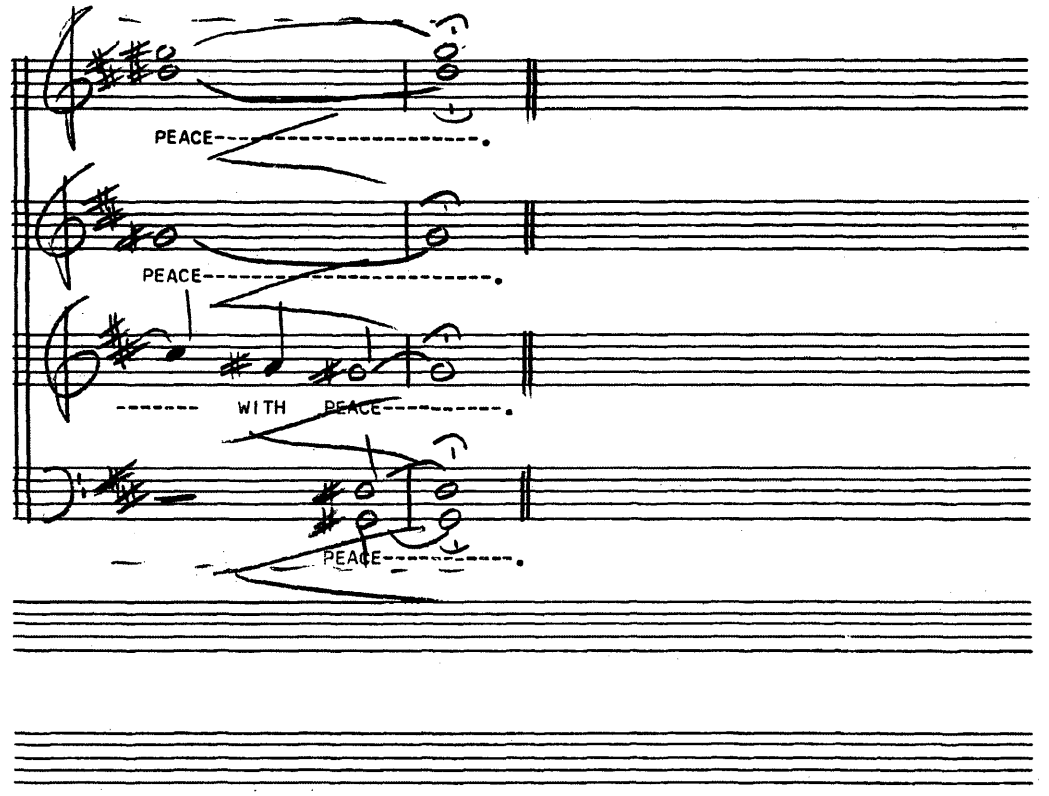
PAGE THREE SECTION TWO




PAGE FOUR
MADE ME THE BREATH OF THE AL- MIGH- TY---
MADE ME THE BREATH--- OF THE AL- MIGH- TY
MADE----- ME---------- BREATH OF THE-- AL-MIGH- TY
JOY, GO FORTH WITH JOY THE---- AL- MIGH- TY
GOD----------; LIFE SHALL GO FORTH AND SHALL GO
GOD----------; LIFE SHALL GO FORTH AND SHALL GO
GOD HATH GIV-EN US LIFE, HATH GIV-EN US LIFE AND SHALL-- GO
GOD HATH GIV-EN US LIFE, HATH GIV-EN US LIFE AND SHALL GO

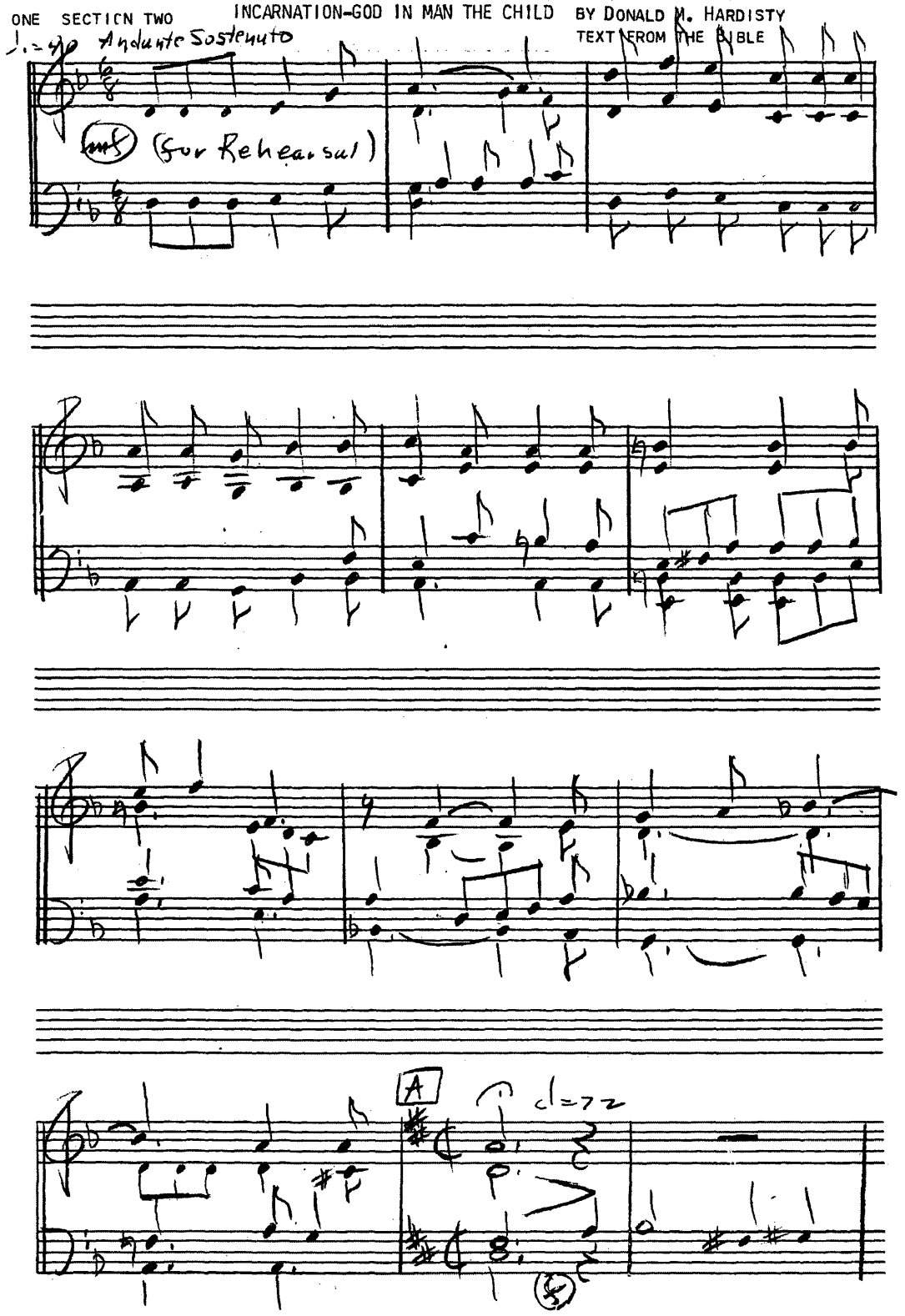
PAGE FIVE SECTION TWO



INCARNATION-GOD IN MAN THE CHILD

BY DONALD M. HARDISTY
TEXT FROM THE BIBLE



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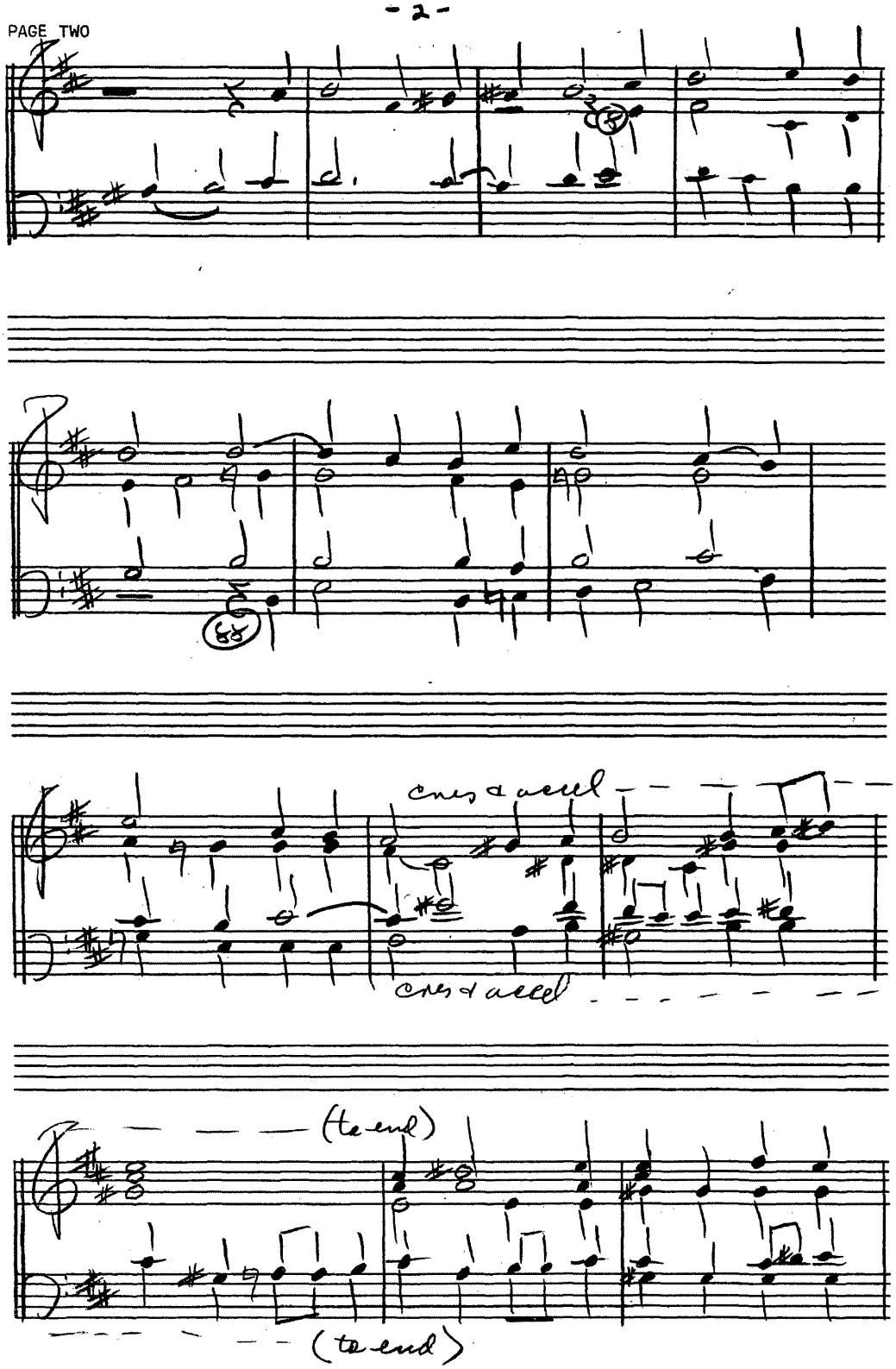
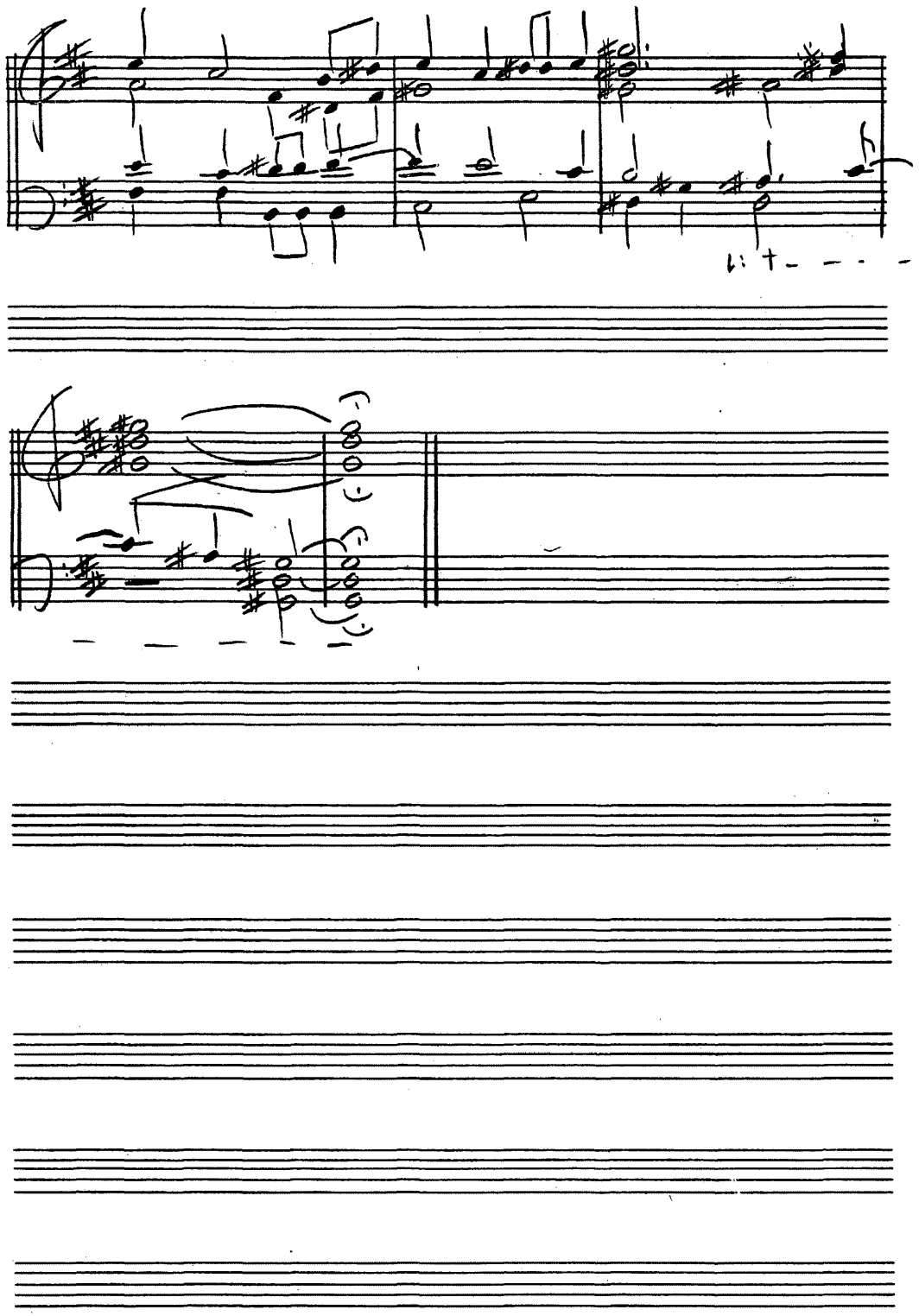
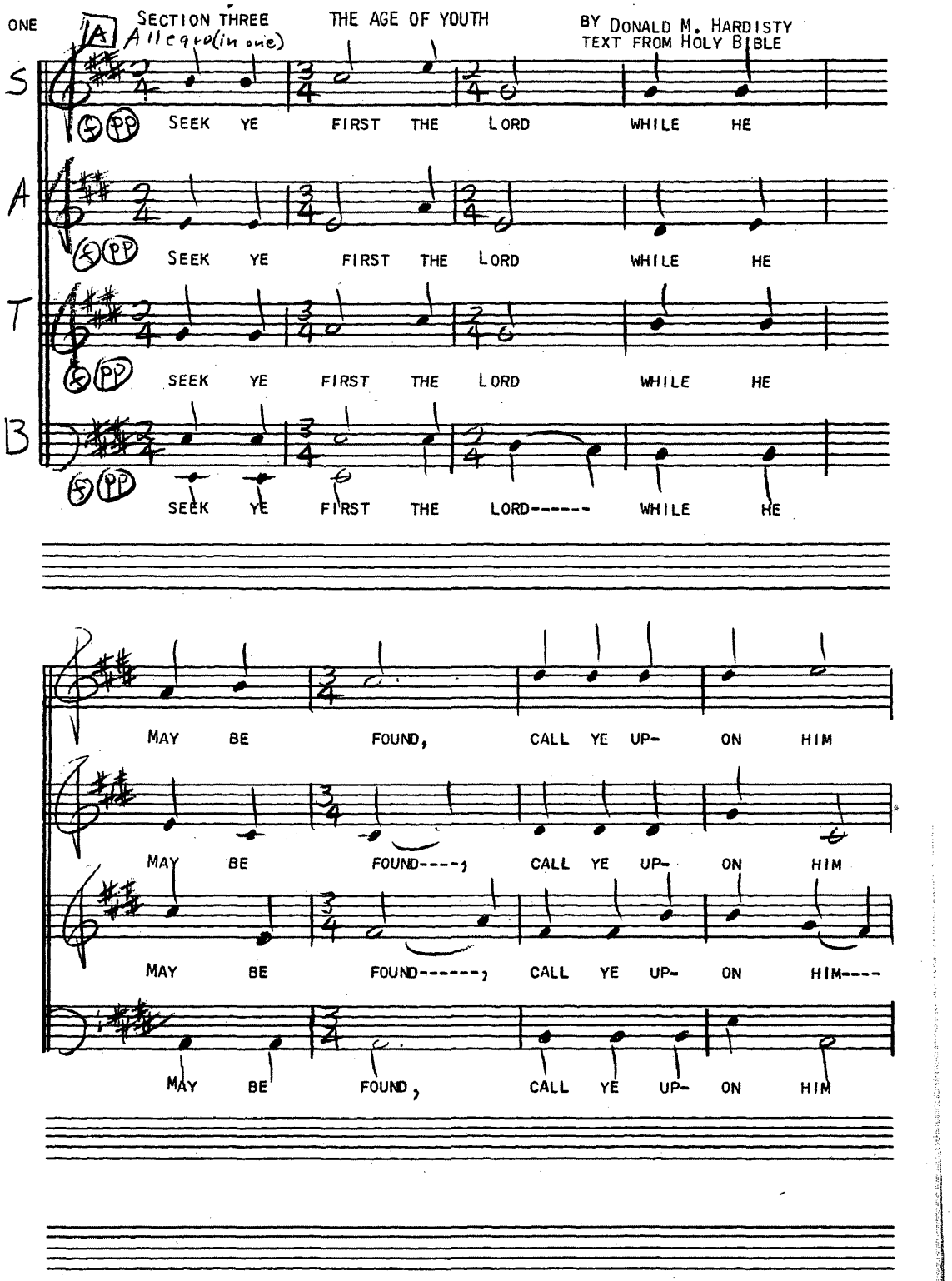
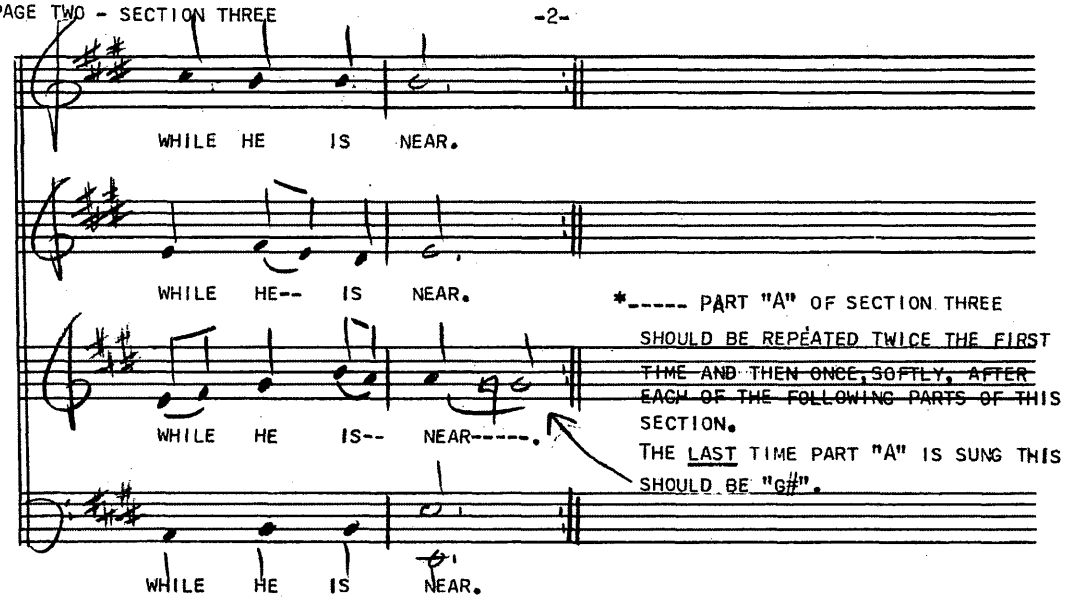
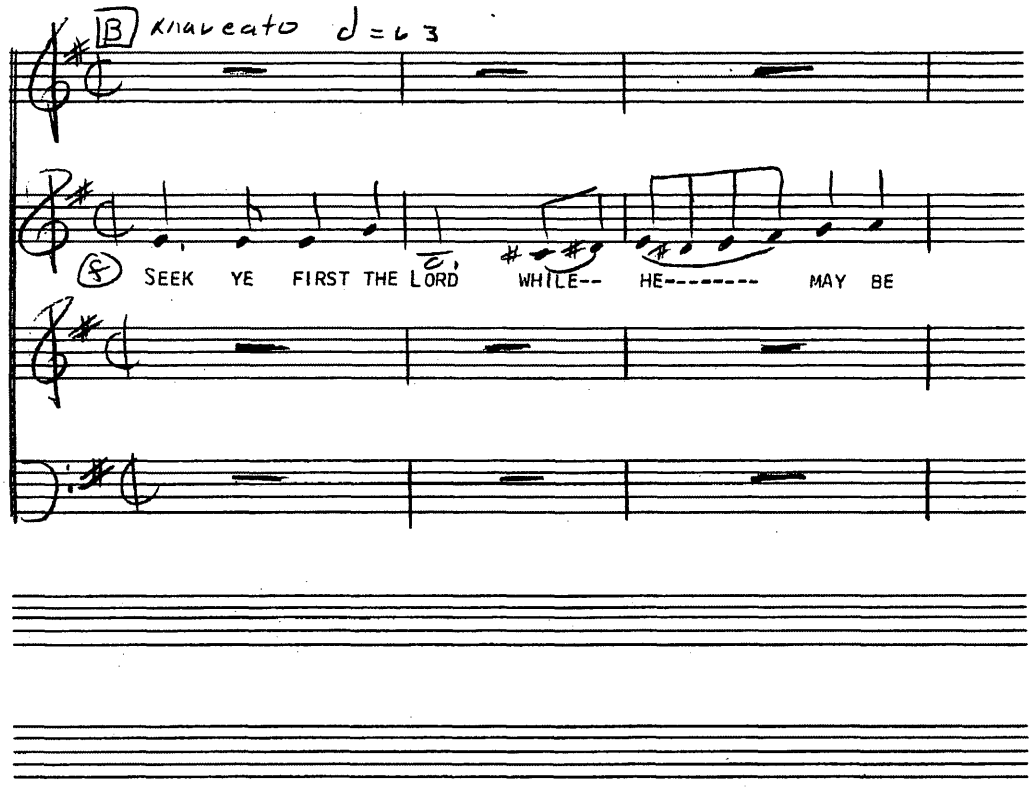


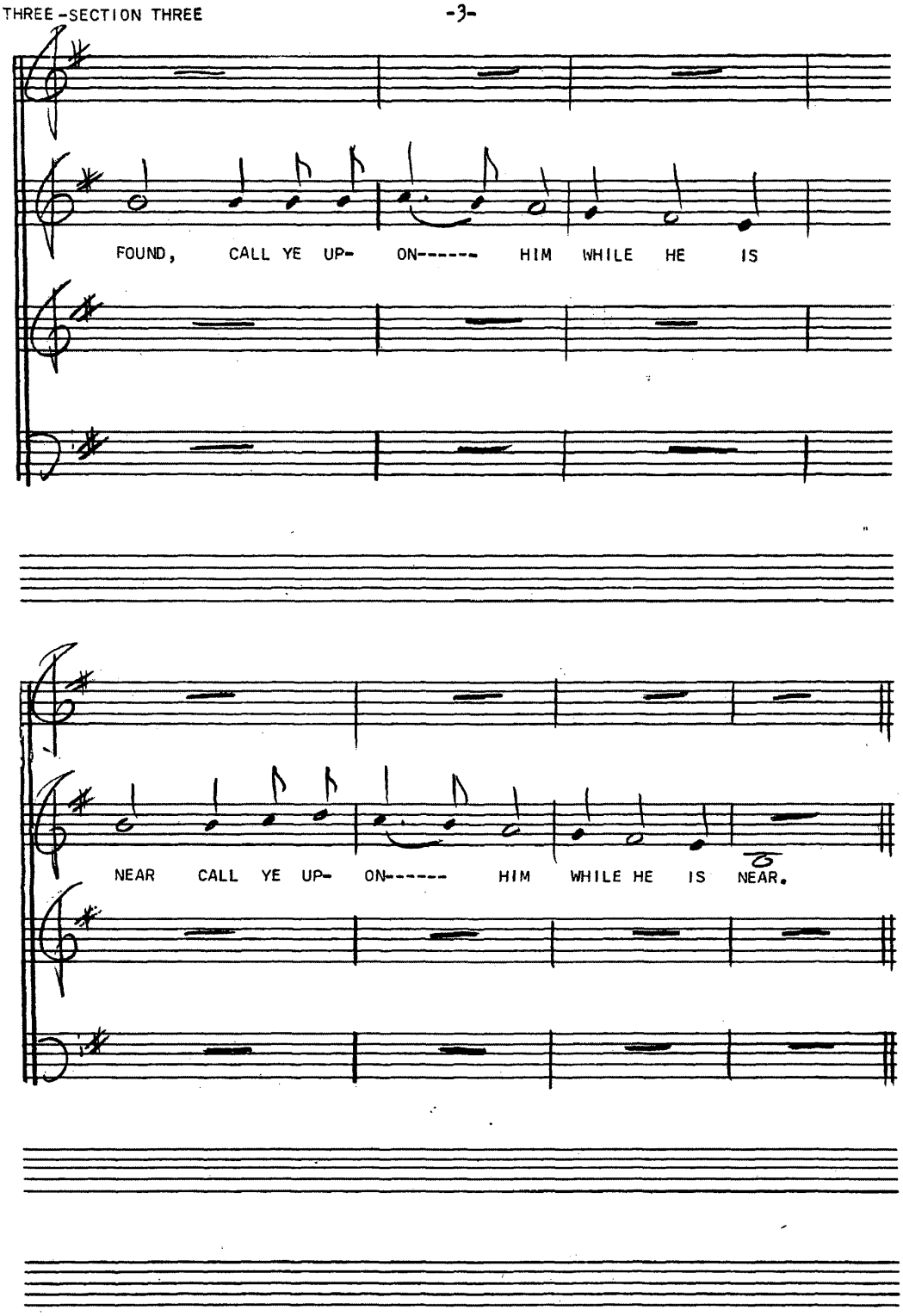


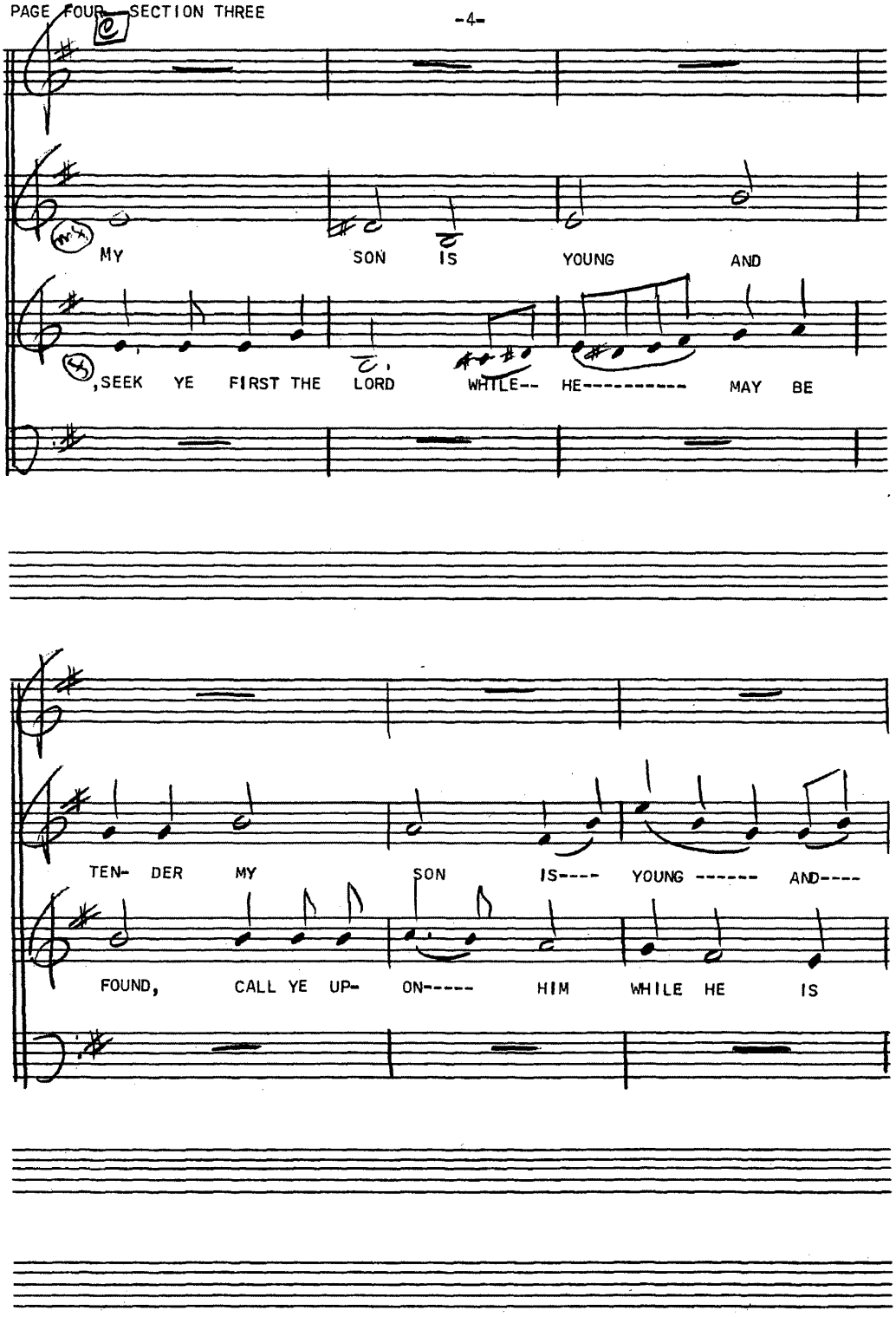

A
SECTION THREE
Allegro (in one)
THE AGE OF YOUTH
BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE
S
A
T
B
SEEK YE FIRST THE LORD WHILE HE
SEEK YE FIRST THE LORD WHILE HE
SEEK YE FIRST THE LORD WHILE HE
SEEK YE FIRST THE LORD----- WHILE HE
MAY BE FOUND, CALL YE UP- ON HIM
MAY BE FOUND----, CALL YE UP- ON HIM
MAY BE FOUND------, CALL YE UP- ON HIM----
MAY BE FOUND, CALL YE UP- ON HIM

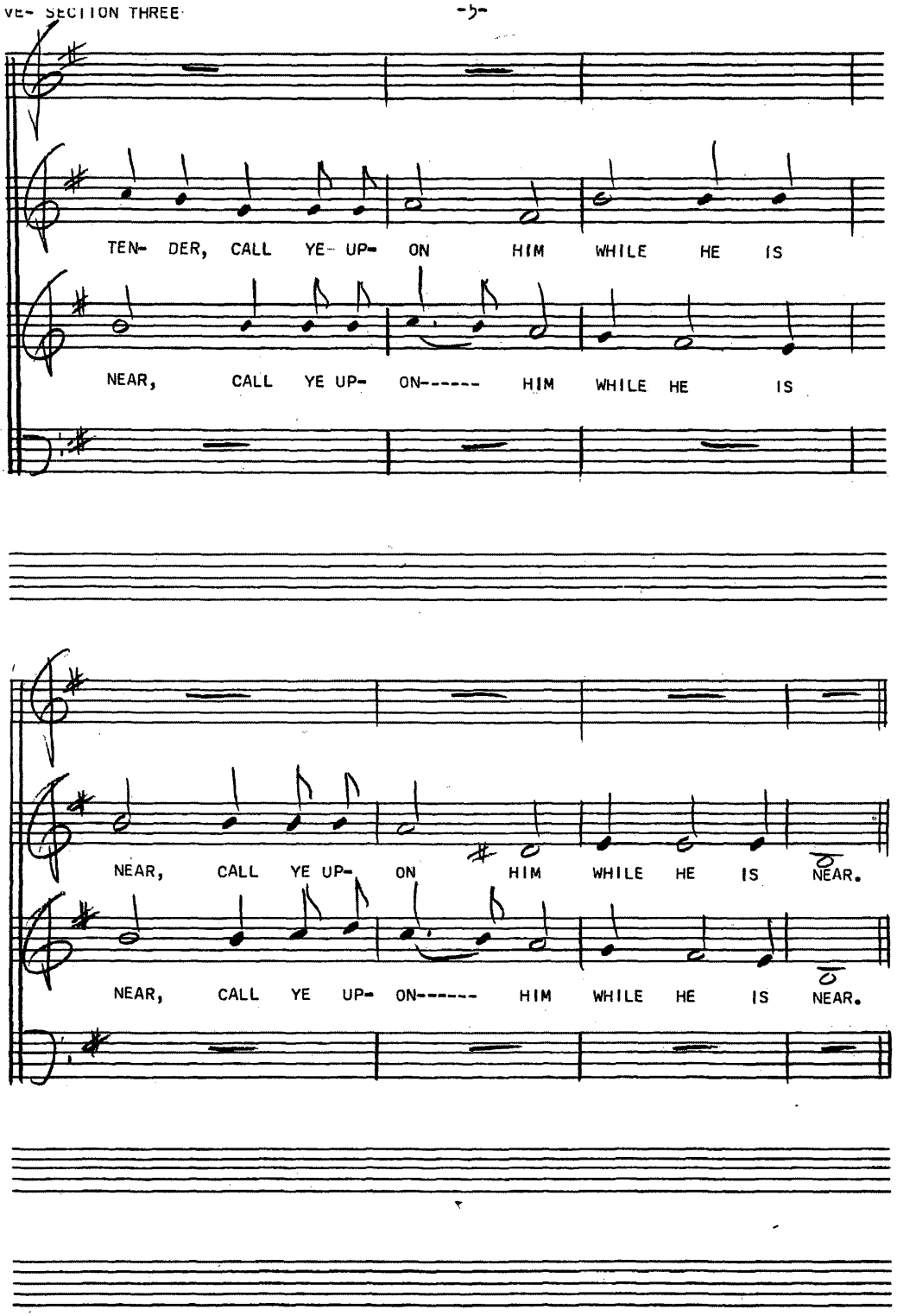



*----- PART "A" OF SECTION THREE SHOULD BE REPEATED TWICE THE FIRST ~~TIME AND THEN ONCE, SOFTLY, AFTER EACH OF THE FOLLOWING PARTS OF THIS~~ SECTION.
THE LAST TIME PART "A" IS SUNG THIS SHOULD BE "G#".

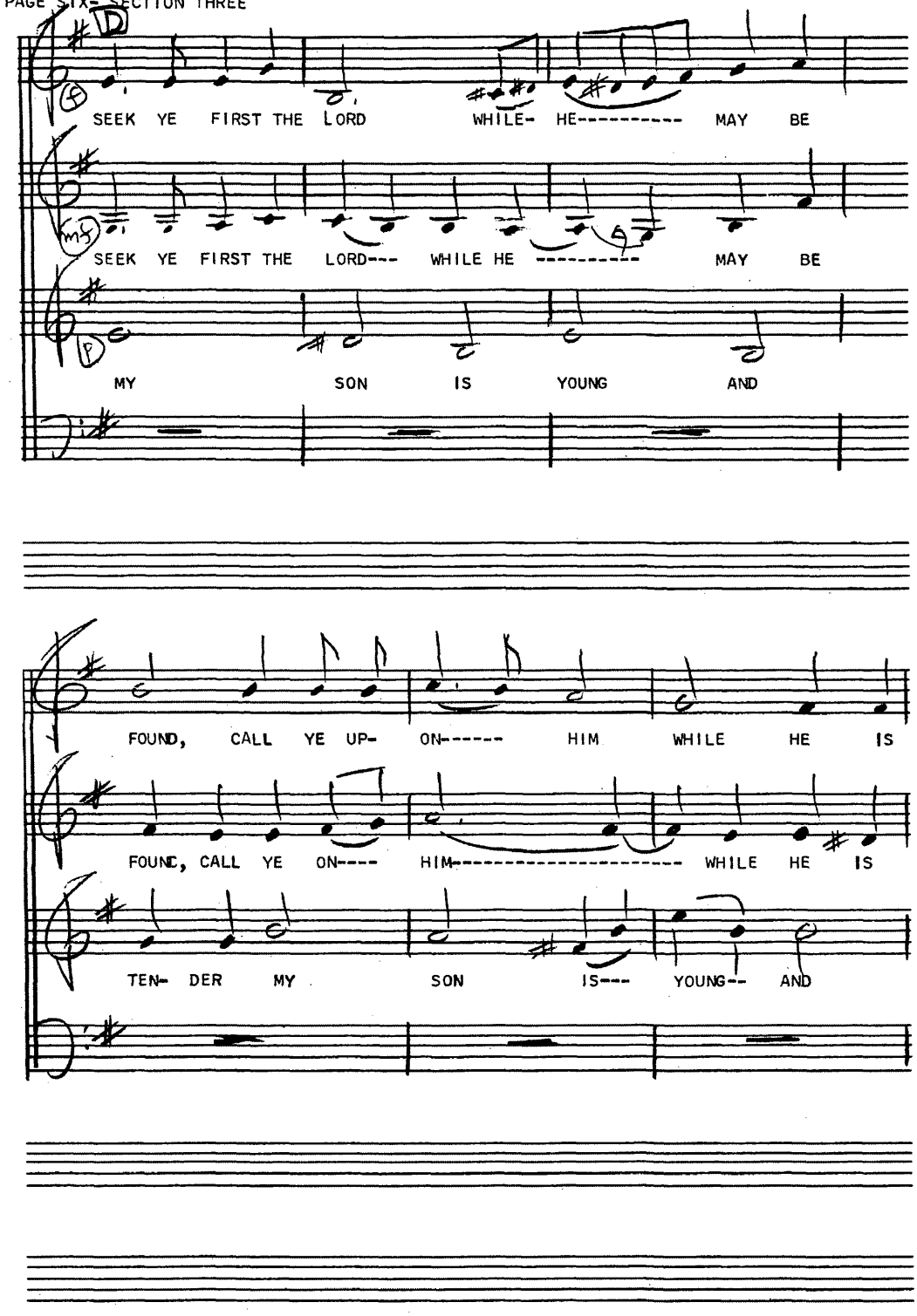


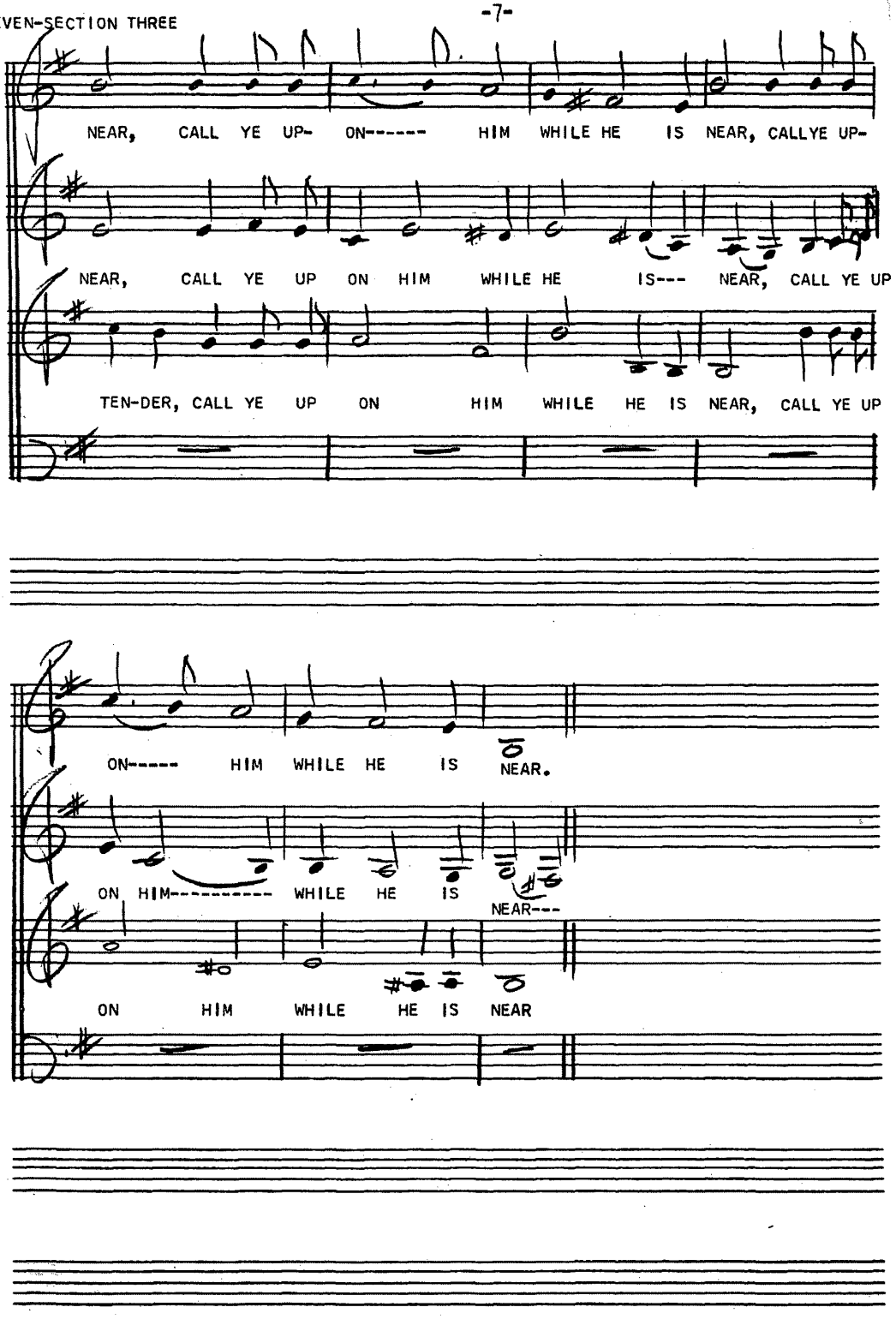

FOUND, CALL YE UP- ON------ HIM WHILE HE IS
NEAR CALL YE UP- ON------ HIM WHILE HE IS NEAR.


MY SON IS YOUNG AND
,SEEK YE FIRST THE LORD WHILE-- HE---------- MAY BE
TEN- DER MY SON IS---- YOUNG ------ AND----
FOUND, CALL YE UP- ON----- HIM WHILE HE IS

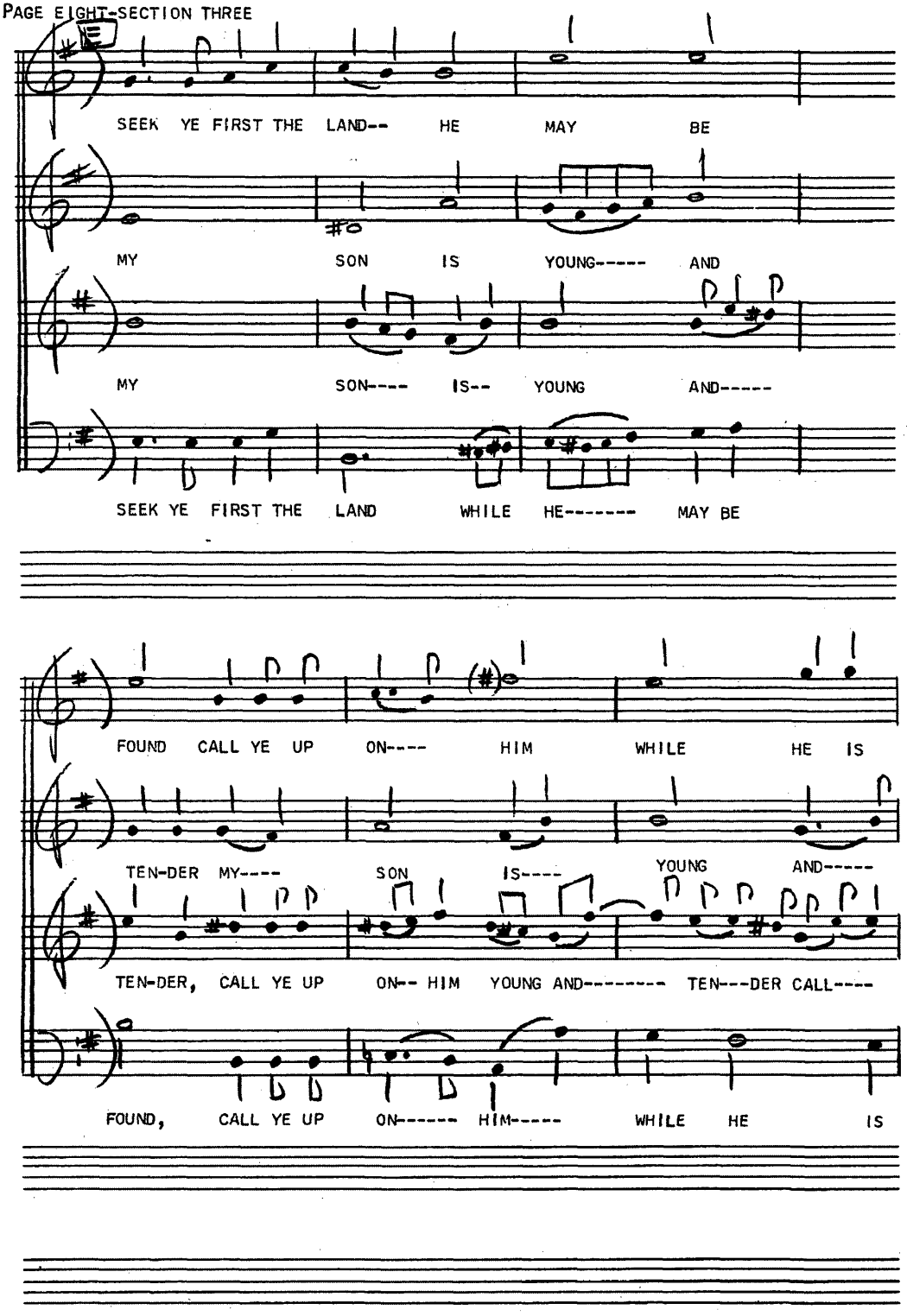

TEN- DER, CALL YE- UP- ON HIM WHILE HE IS
NEAR, CALL YE UP- ON------ HIM WHILE HE IS
NEAR, CALL YE UP- ON HIM WHILE HE IS NEAR.
NEAR, CALL YE UP- ON------ HIM WHILE HE IS NEAR.

PAGE SIX- SECTION THREE




NEAR, CALL YE UP- ON------ HIM WHILE HE IS NEAR, CALLYE UP-
NEAR, CALL YE UP ON HIM WHILE HE IS--- NEAR, CALL YE UP
TEN-DER, CALL YE UP ON HIM WHILE HE IS NEAR, CALL YE UP
ON----- HIM WHILE HE IS NEAR.
ON HIM---------- WHILE HE IS NEAR---
ON HIM WHILE HE IS NEAR

PAGE EIGHT-SECTION THREE



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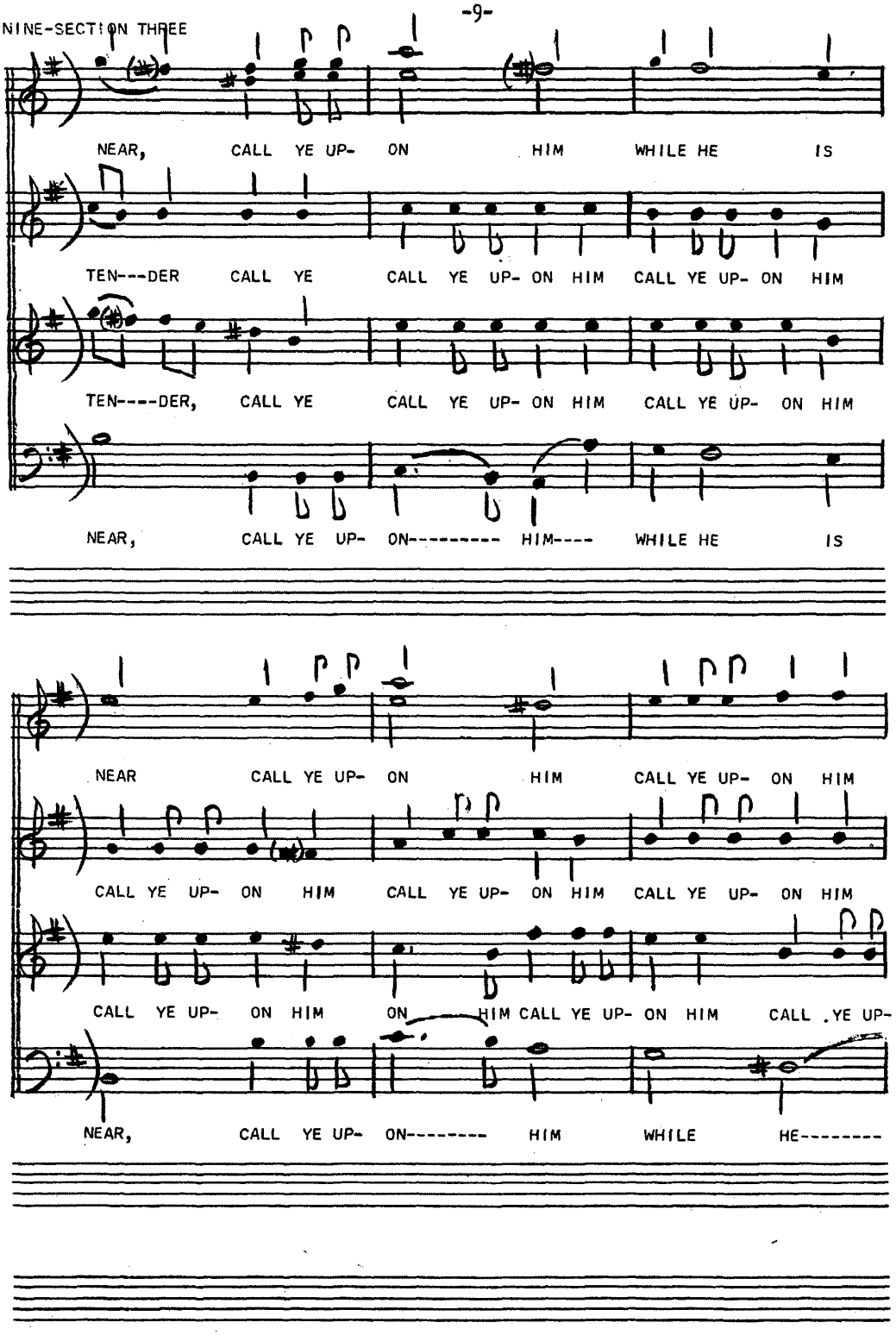

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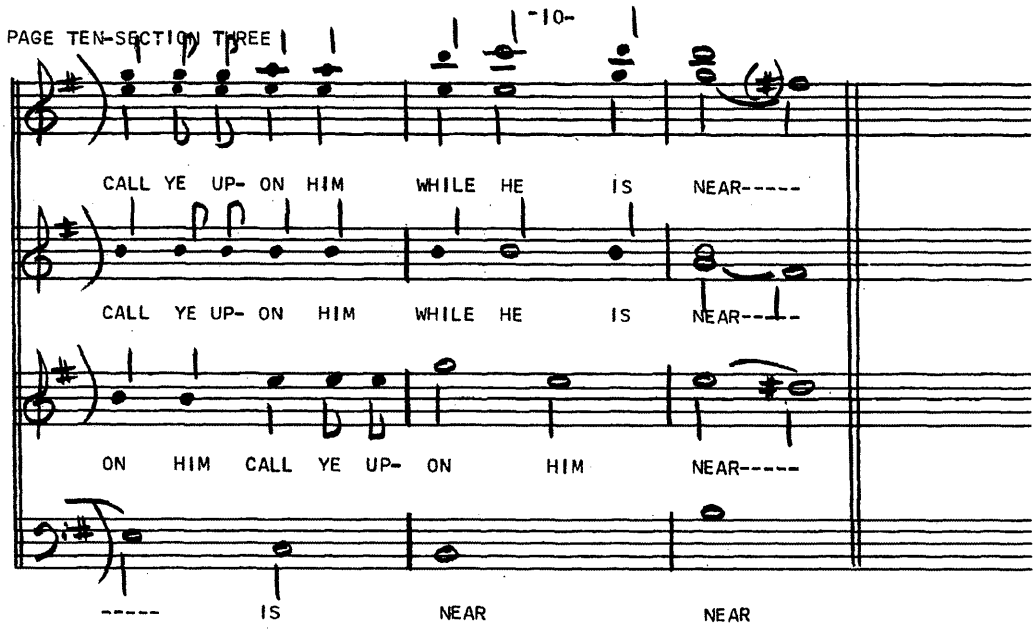
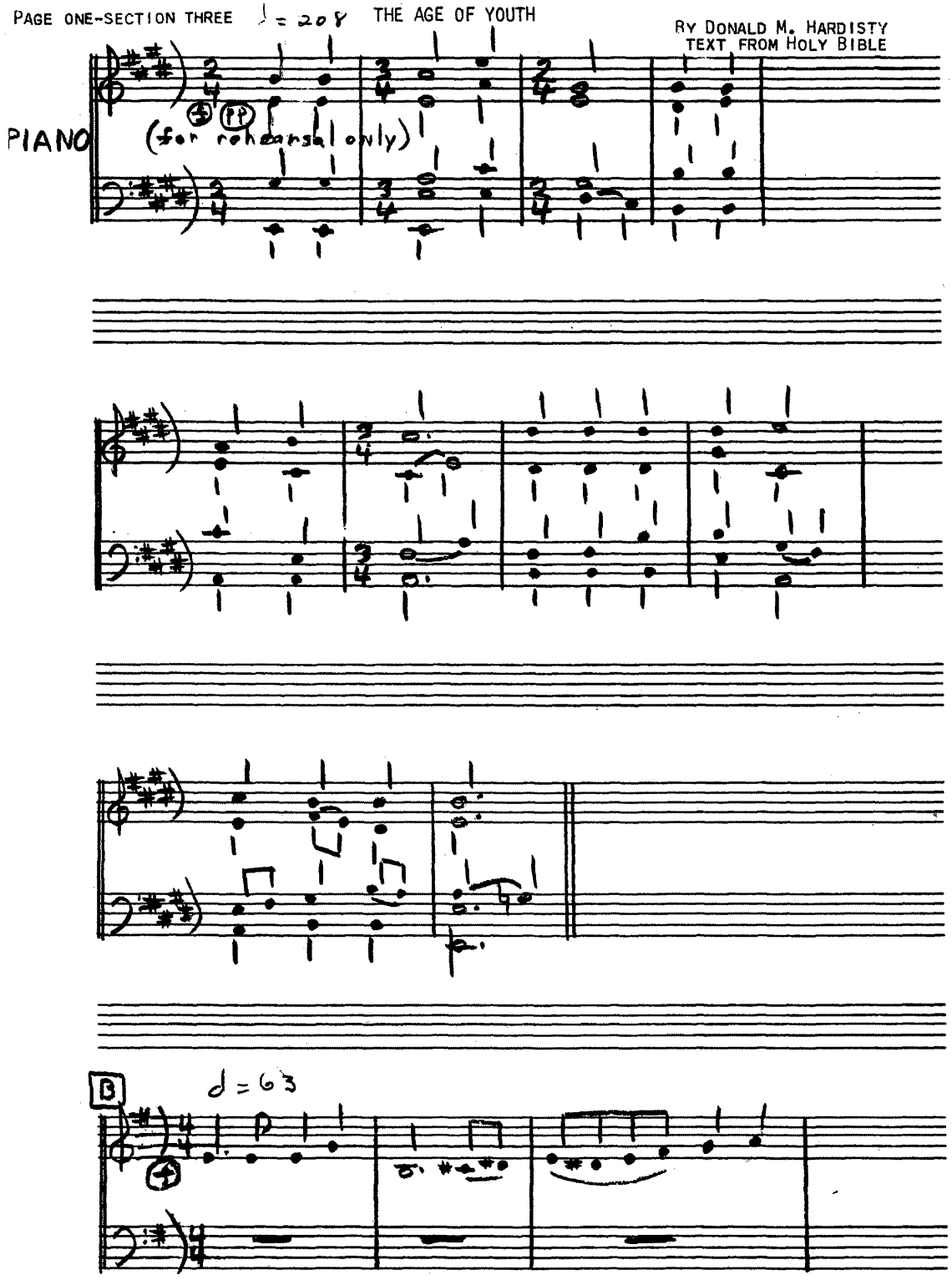
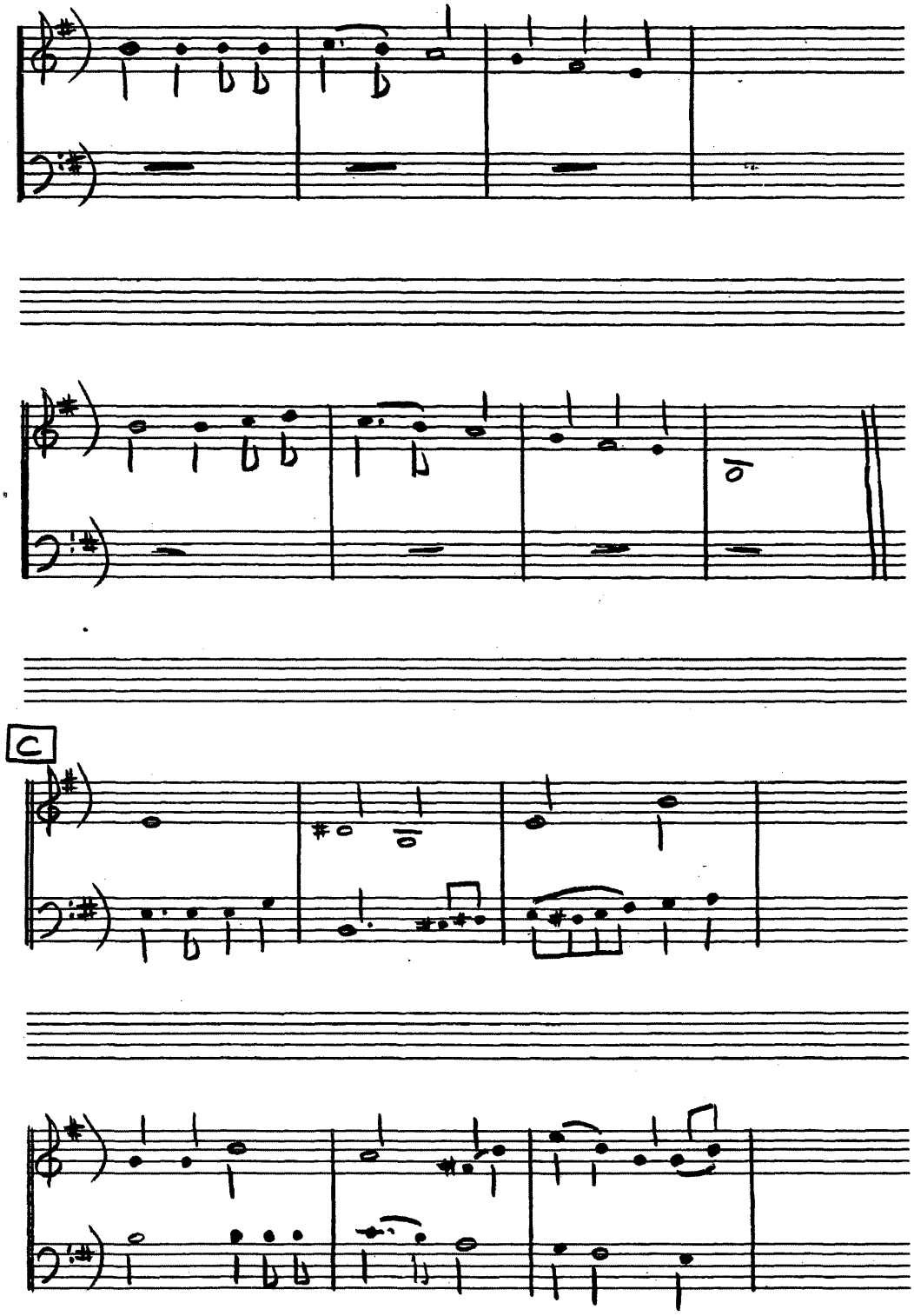


PAGE ONE-SECTION THREE ♩ = 208 THE AGE OF YOUTH

BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE

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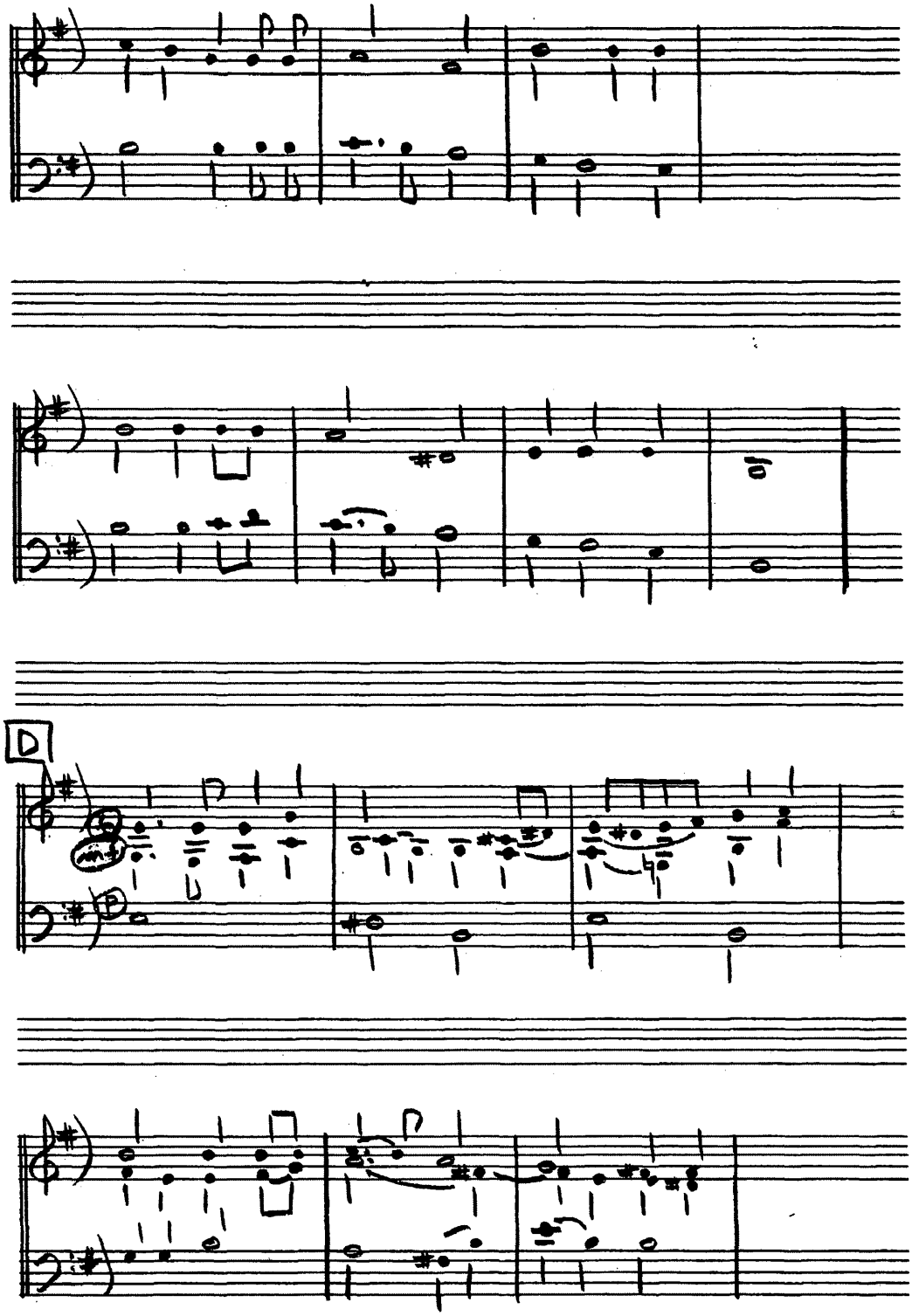
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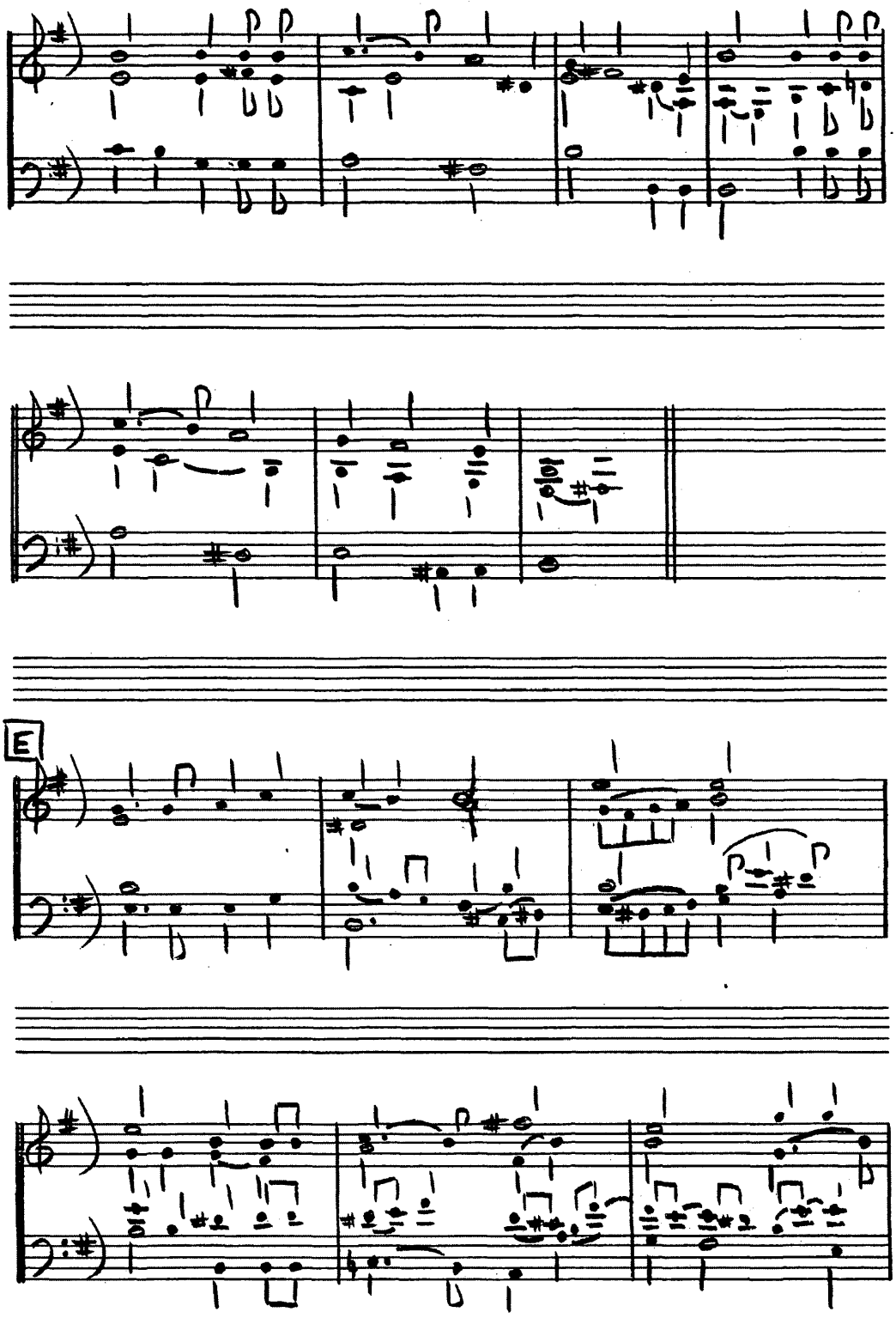
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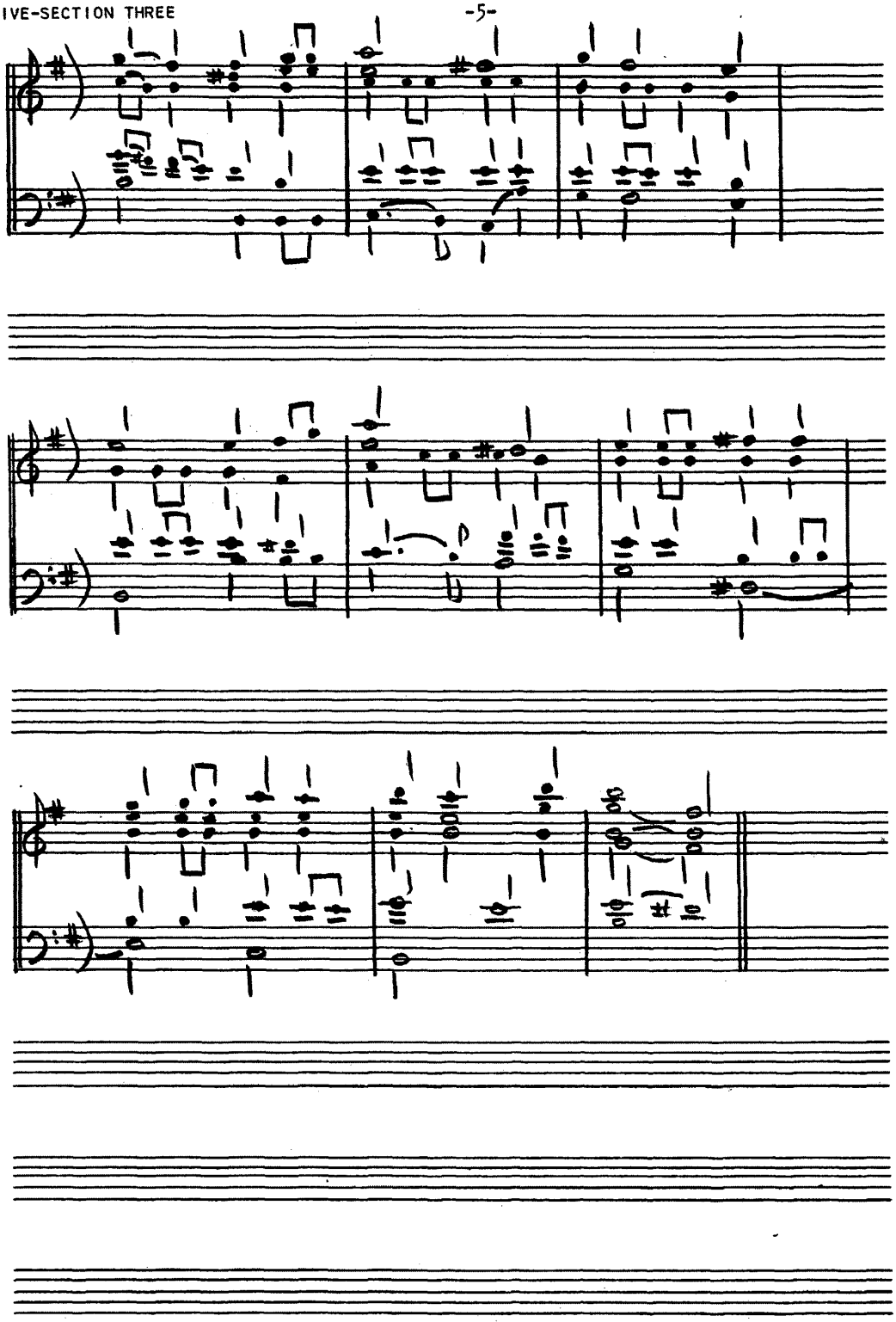
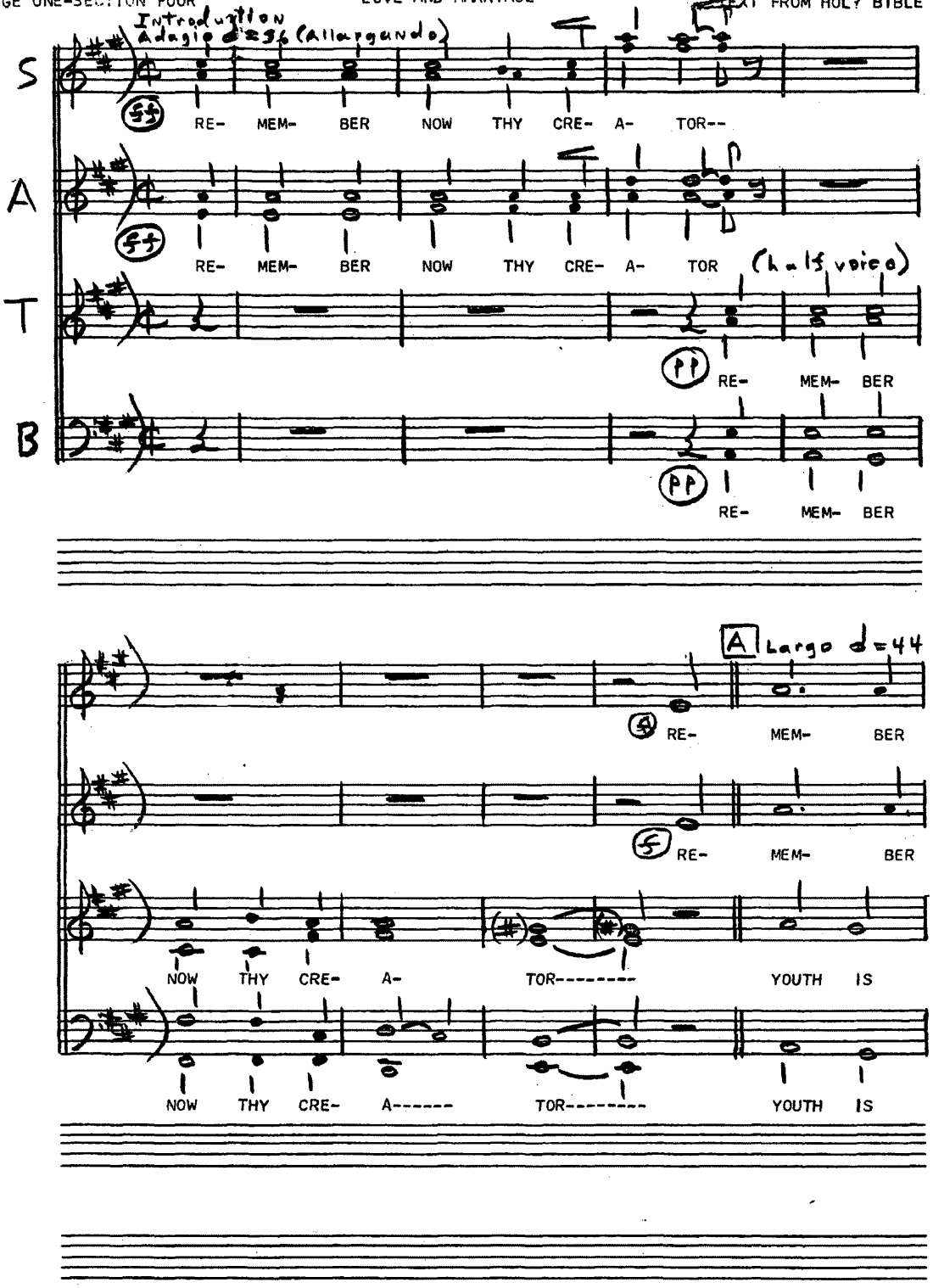
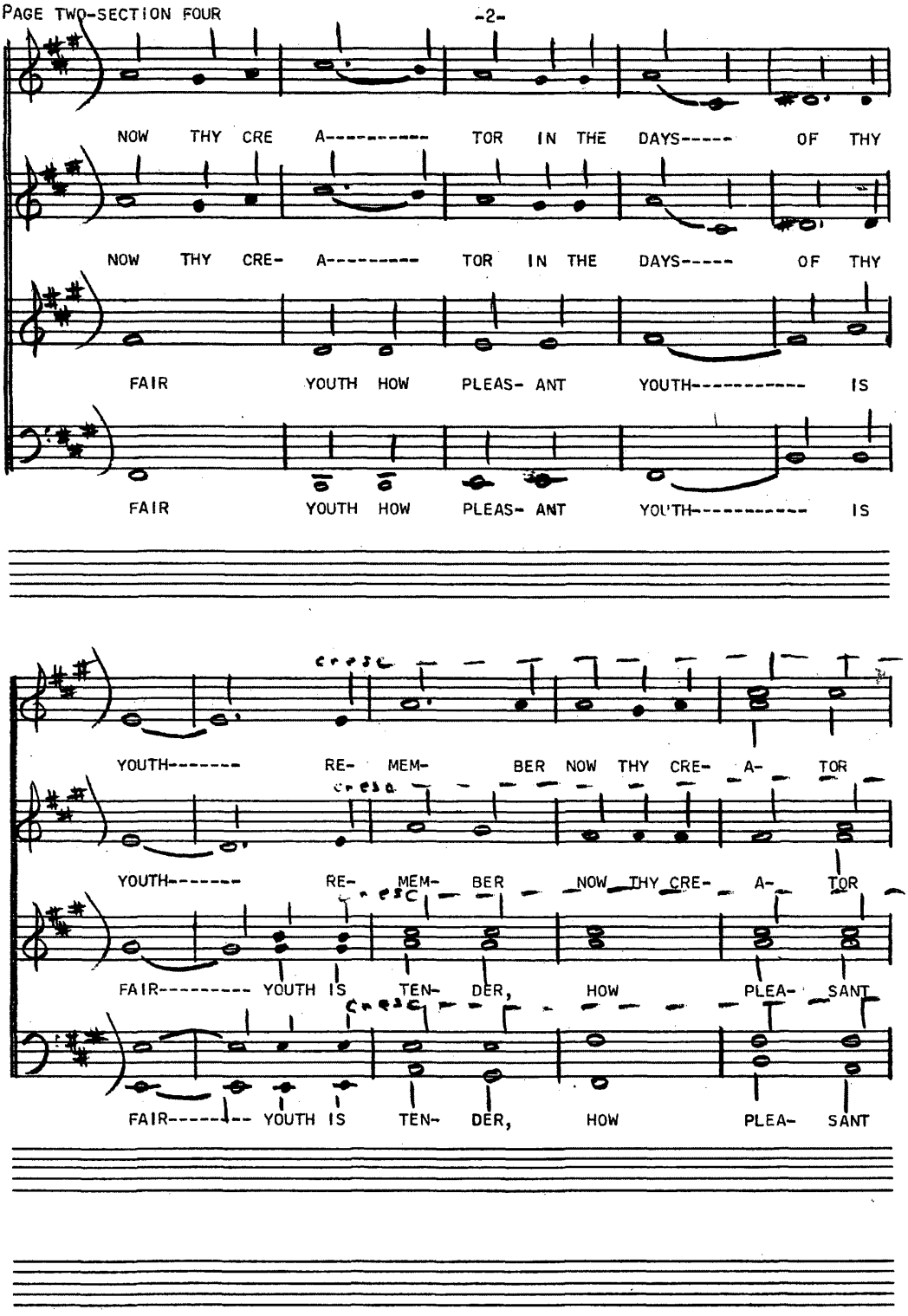


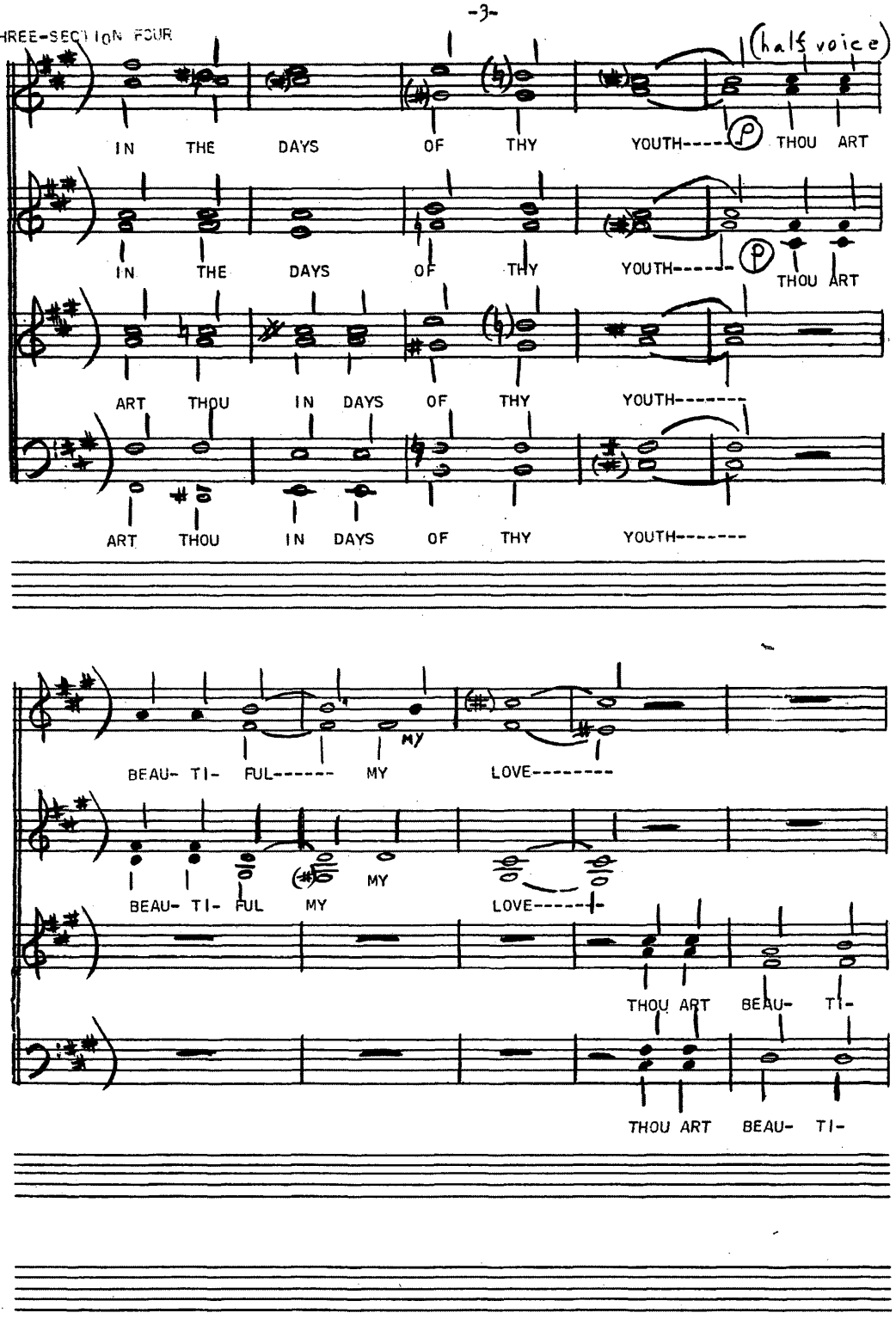
LOVE AND MARRIAGE

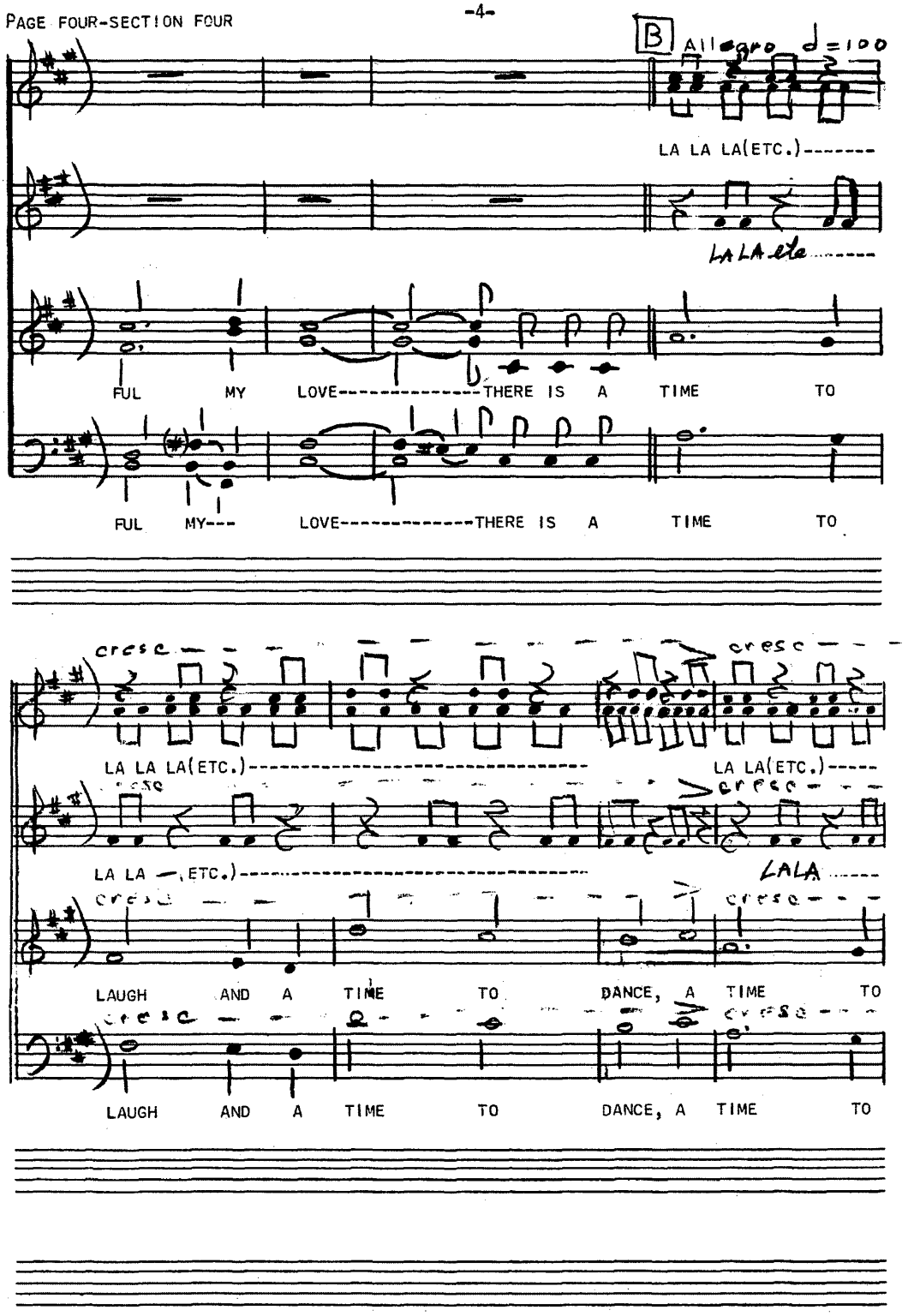
BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE

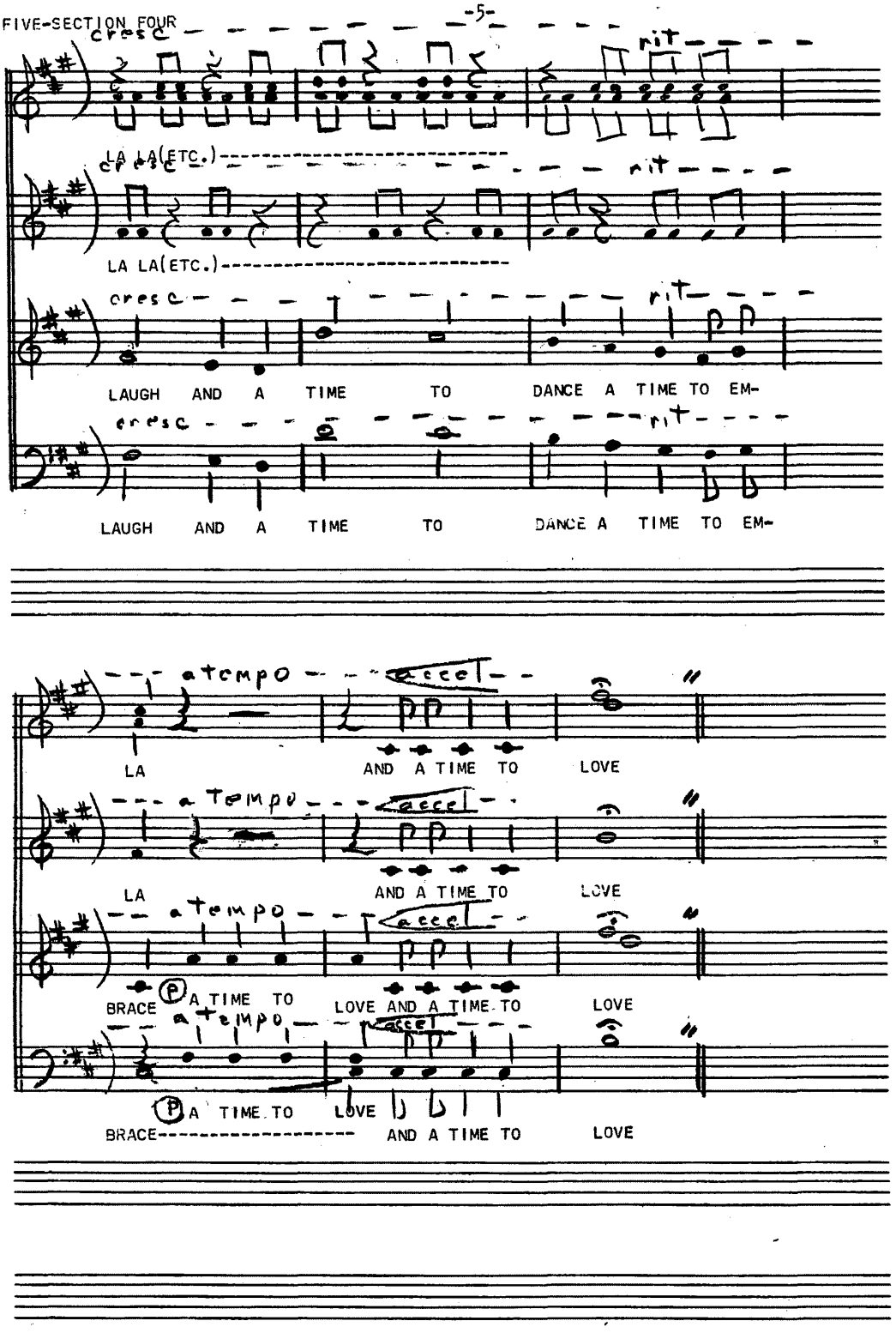


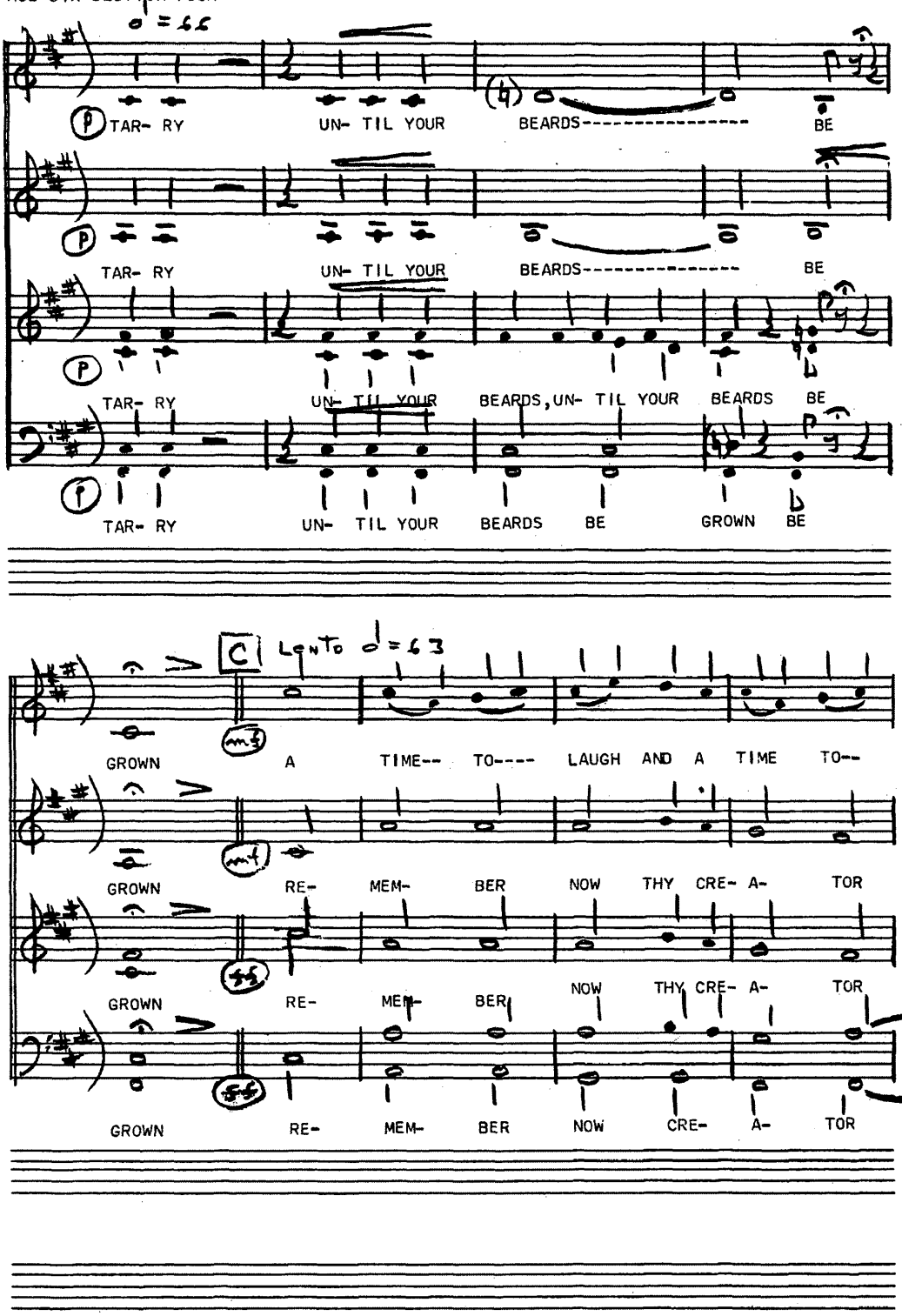

NOW THY CRE A---------- TOR IN THE DAYS----- OF THY
NOW THY CRE- A--------- TOR IN THE DAYS----- OF THY
FAIR YOUTH HOW PLEAS- ANT YOUTH---------- IS
FAIR YOUTH HOW PLEAS- ANT YOUTH---------- IS
cresc
YOUTH------- RE- MEM- BER NOW THY CRE- A- TOR
cresc
YOUTH------- RE- MEM- BER NOW THY CRE- A- TOR
cresc
FAIR--------- YOUTH IS TEN- DER, HOW PLEA- SANT
cresc
FAIR--------- YOUTH IS TEN- DER, HOW PLEA- SANT

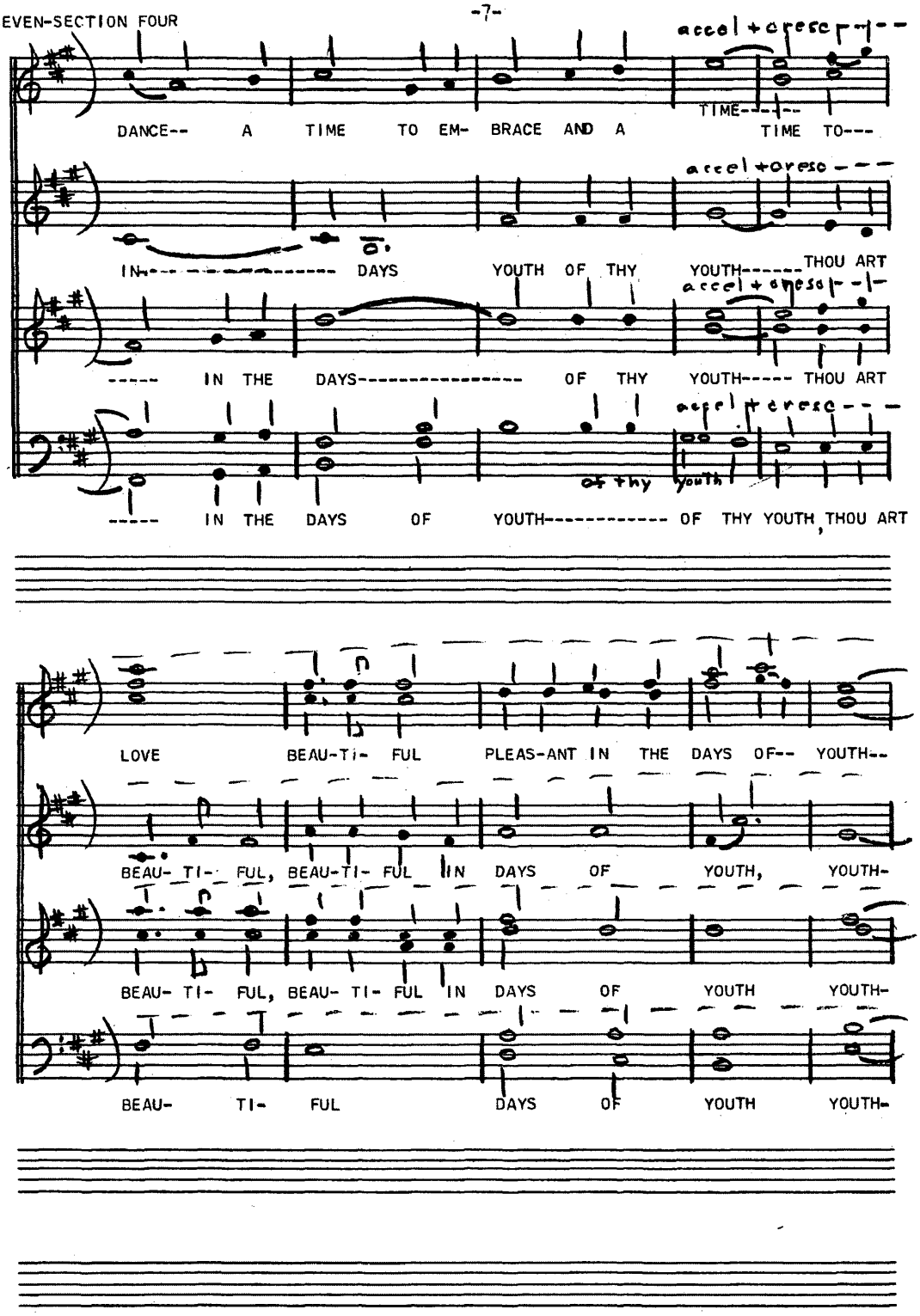
PAGE THREE-SECTION FOUR

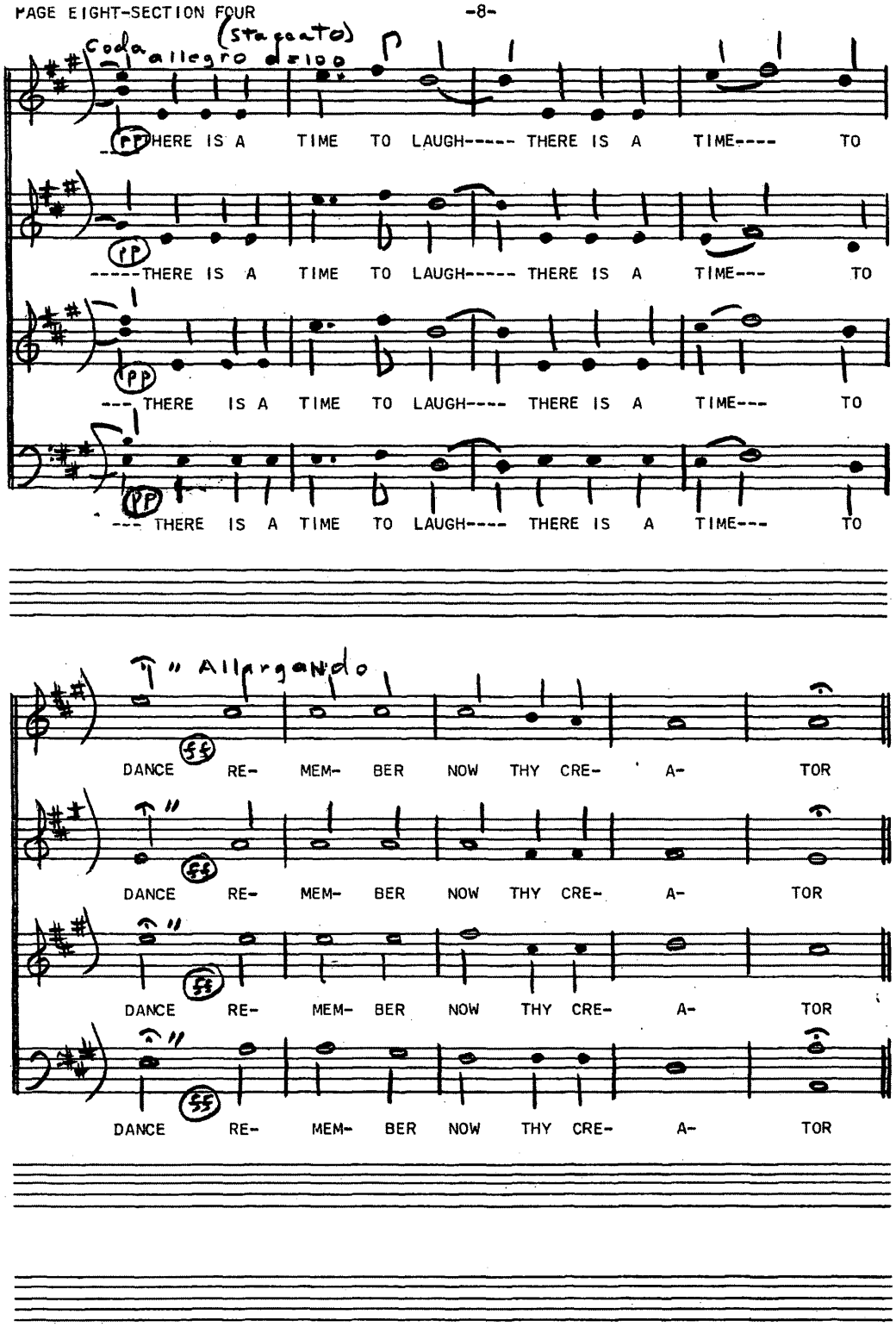



B
Allegro ♩=100
LA LA LA(ETC.)-------
LA LA LA.....
FUL MY LOVE----------THERE IS A TIME TO
FUL MY--- LOVE----------THERE IS A TIME TO
cresc
LA LA LA(ETC.)----------
LA LA(ETC.)-----
LA LA —,ETC.)----------
LALA.....
LAUGH AND A TIME TO DANCE, A TIME TO
LAUGH AND A TIME TO DANCE, A TIME TO


cresc
rit
LA LA(ETC.)
LAUGH AND A TIME TO DANCE A TIME TO EM-
LAUGH AND A TIME TO DANCE A TIME TO EM-
a tempo
accel
LA
AND A TIME TO
LOVE
BRACE
A TIME TO
LOVE AND A TIME TO
LOVE

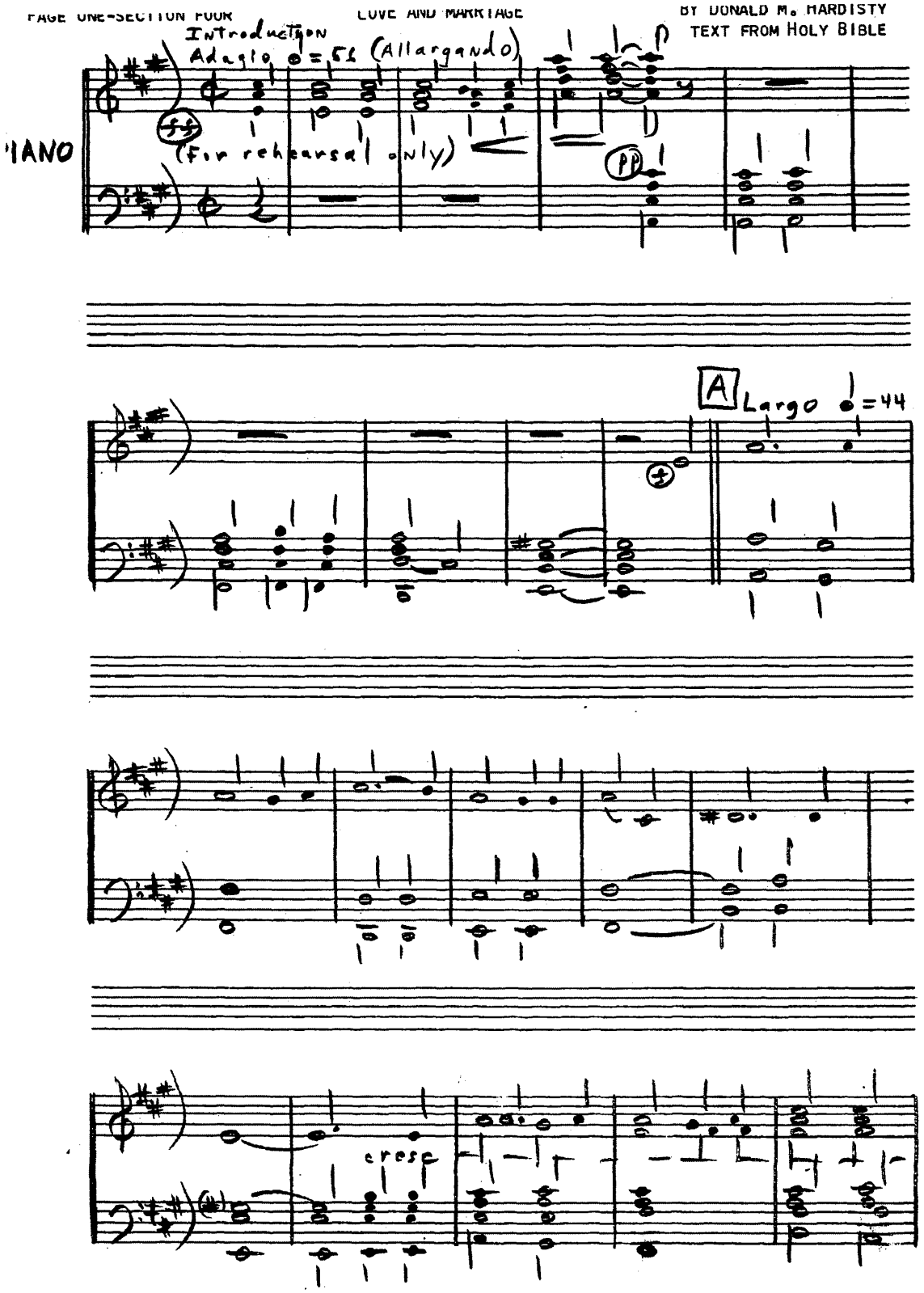

TAR- RY UN- TIL YOUR BEARDS---------- BE
TAR- RY UN- TIL YOUR BEARDS---------- BE
TAR- RY UN- TIL YOUR BEARDS, UN- TIL YOUR BEARDS BE
TAR- RY UN- TIL YOUR BEARDS BE GROWN BE
C Lento ♩= 63
GROWN A TIME-- TO---- LAUGH AND A TIME TO--
GROWN RE- MEM- BER NOW THY CRE- A- TOR
GROWN RE- MEM- BER NOW THY CRE- A- TOR
GROWN RE- MEM- BER NOW CRE- A- TOR

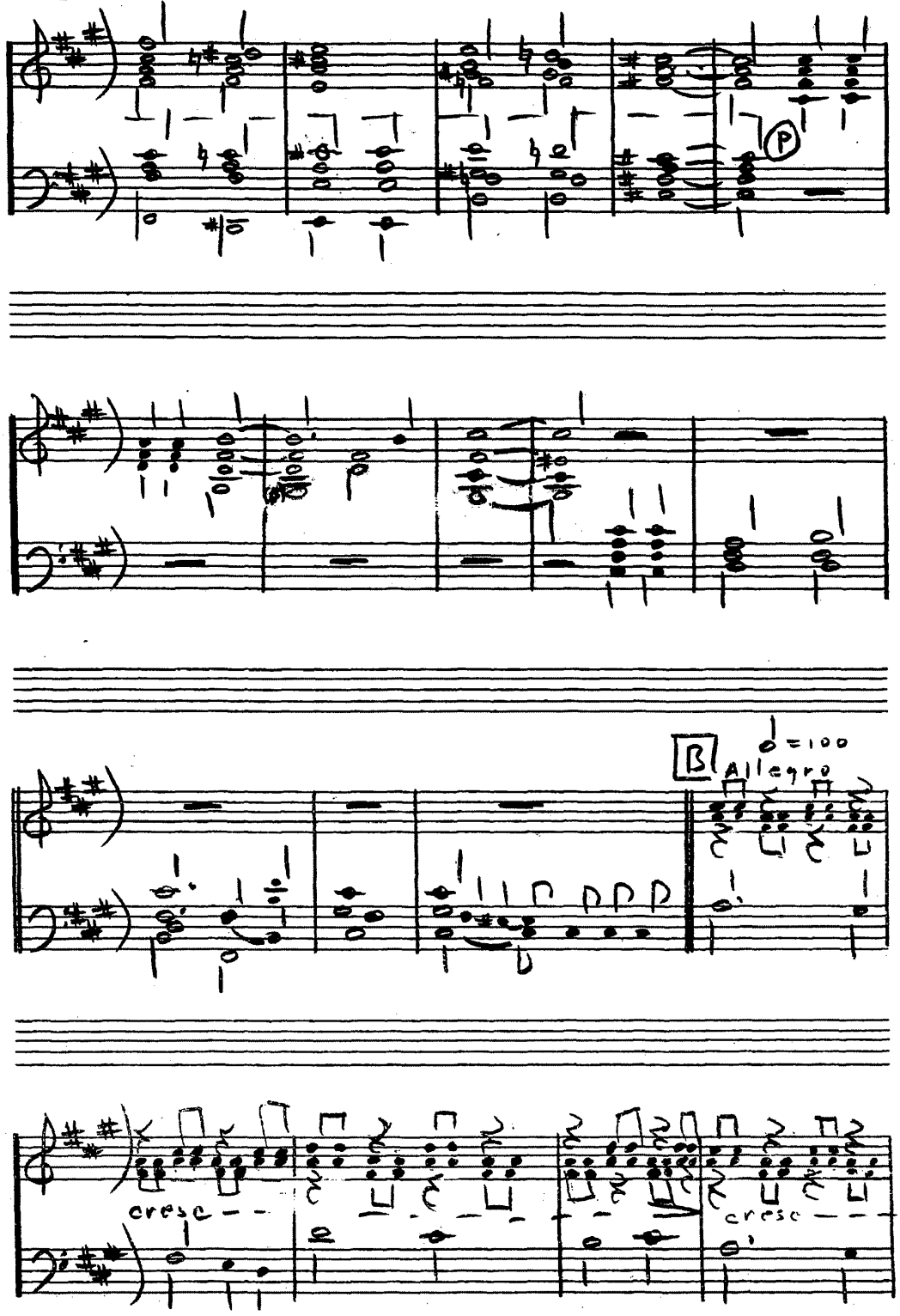

accel + cresc
DANCE-- A TIME TO EM- BRACE AND A TIME TO---
TIME---
accel + cresc
IN---------- DAYS YOUTH OF THY YOUTH------THOU ART
accel + cresc
----- IN THE DAYS---------- OF THY YOUTH----- THOU ART
accel + cresc
of thy youth
----- IN THE DAYS OF YOUTH---------- OF THY YOUTH, THOU ART
LOVE BEAU-TI- FUL PLEAS-ANT IN THE DAYS OF-- YOUTH--
BEAU- TI- FUL, BEAU-TI- FUL IN DAYS OF YOUTH, YOUTH-
BEAU- TI- FUL, BEAU- TI- FUL IN DAYS OF YOUTH YOUTH-
BEAU- TI- FUL DAYS OF YOUTH YOUTH-

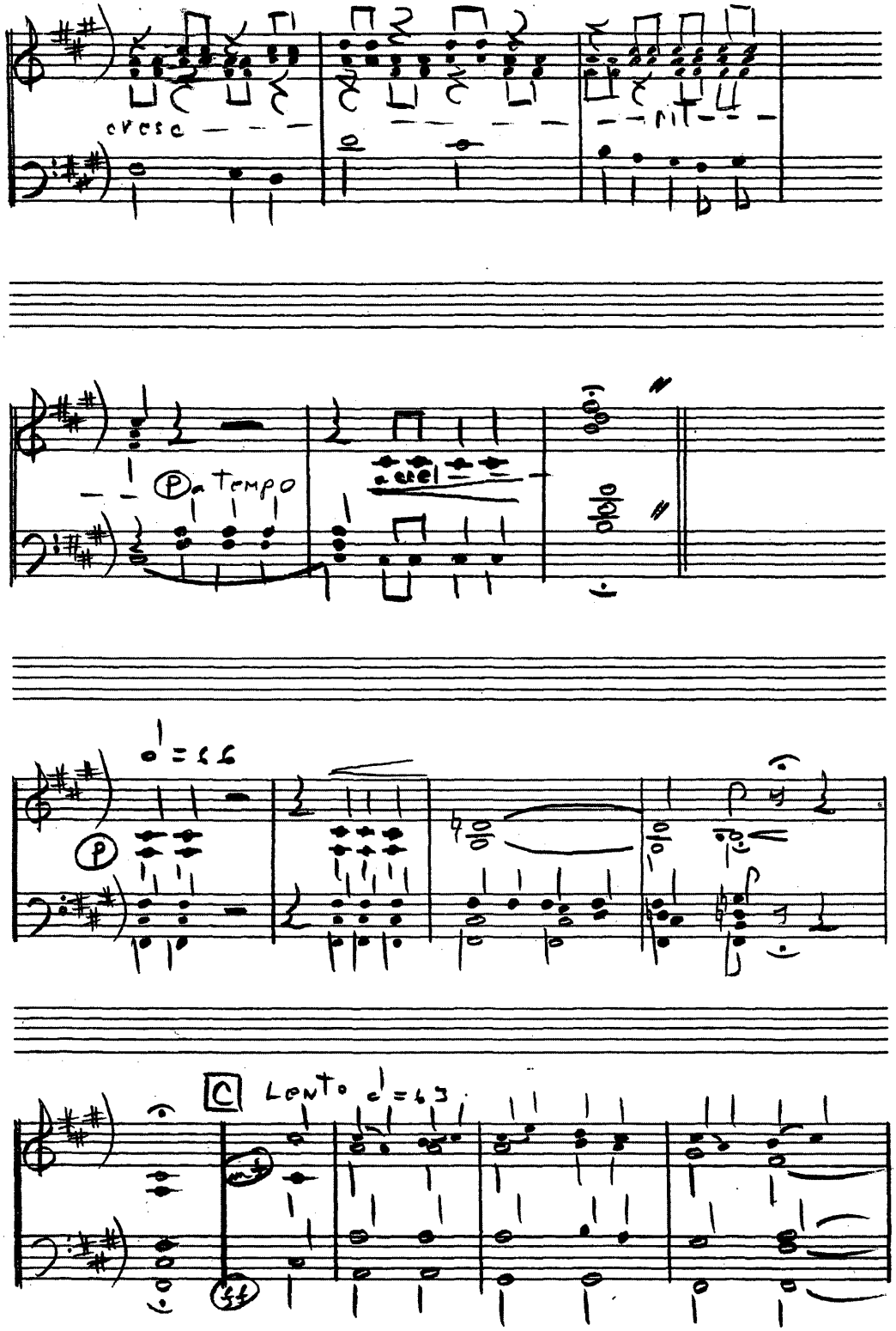

Coda allegro (staccato) d=100
pp THERE IS A TIME TO LAUGH----- THERE IS A TIME---- TO
pp -----THERE IS A TIME TO LAUGH----- THERE IS A TIME--- TO
pp --- THERE IS A TIME TO LAUGH---- THERE IS A TIME--- TO
pp --- THERE IS A TIME TO LAUGH---- THERE IS A TIME--- TO
" Allargando
ff DANCE RE- MEM- BER NOW THY CRE- A- TOR
ff DANCE RE- MEM- BER NOW THY CRE- A- TOR
ff DANCE RE- MEM- BER NOW THY CRE- A- TOR
ff DANCE RE- MEM- BER NOW THY CRE- A- TOR

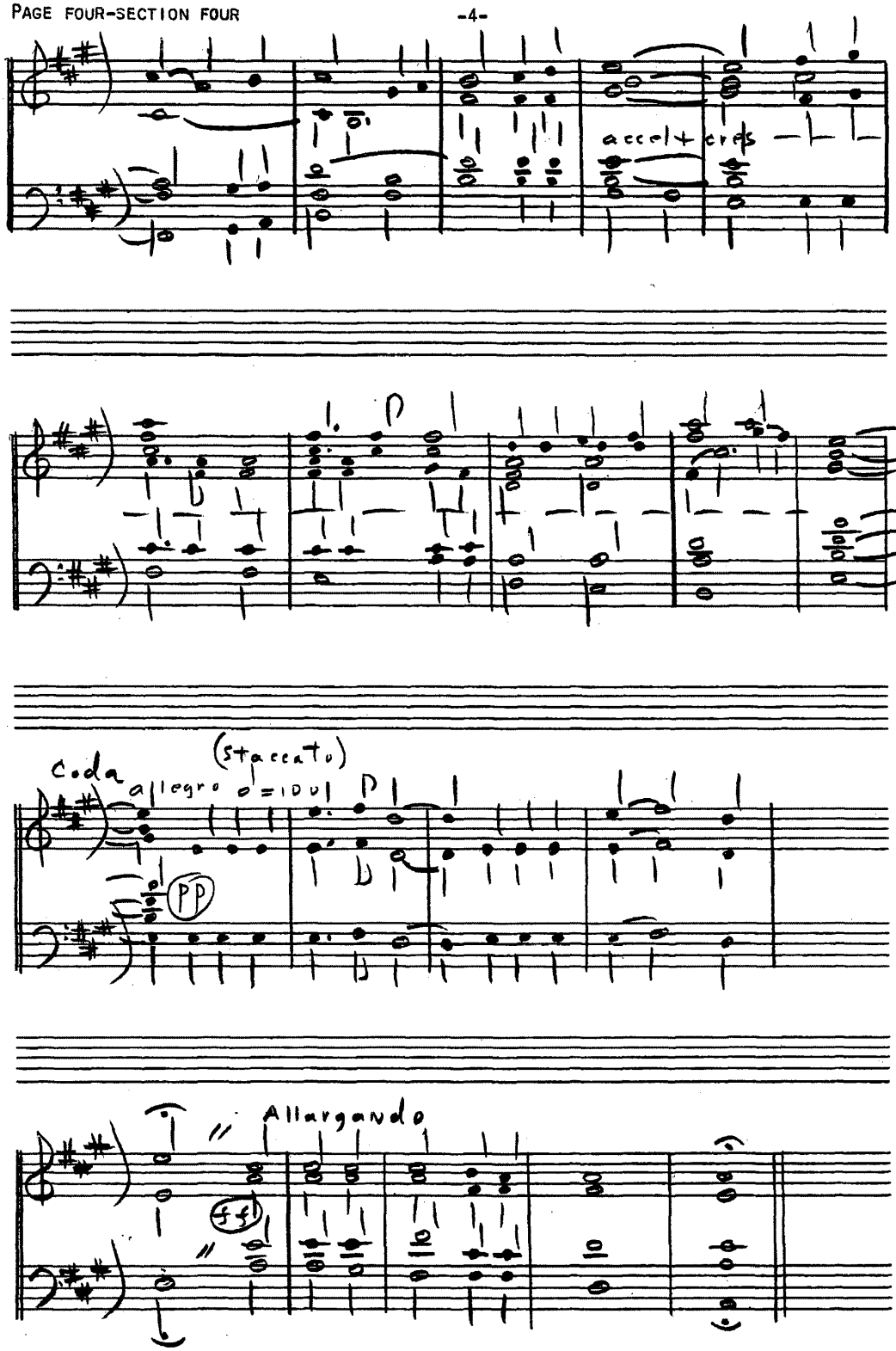
LOVE AND MARRIAGE

BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE



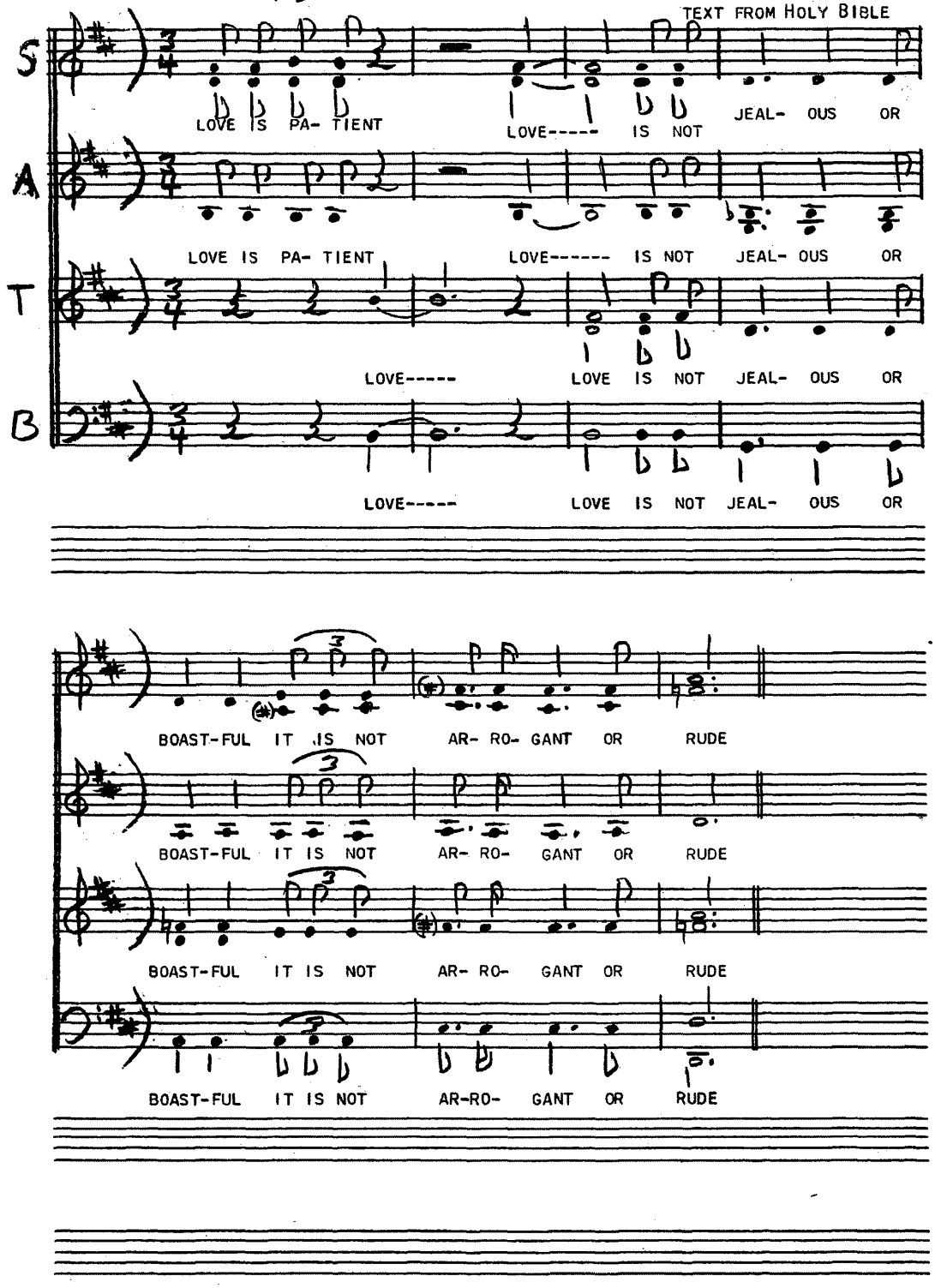

P
B
Allegro
♩=100
cresc
cresc

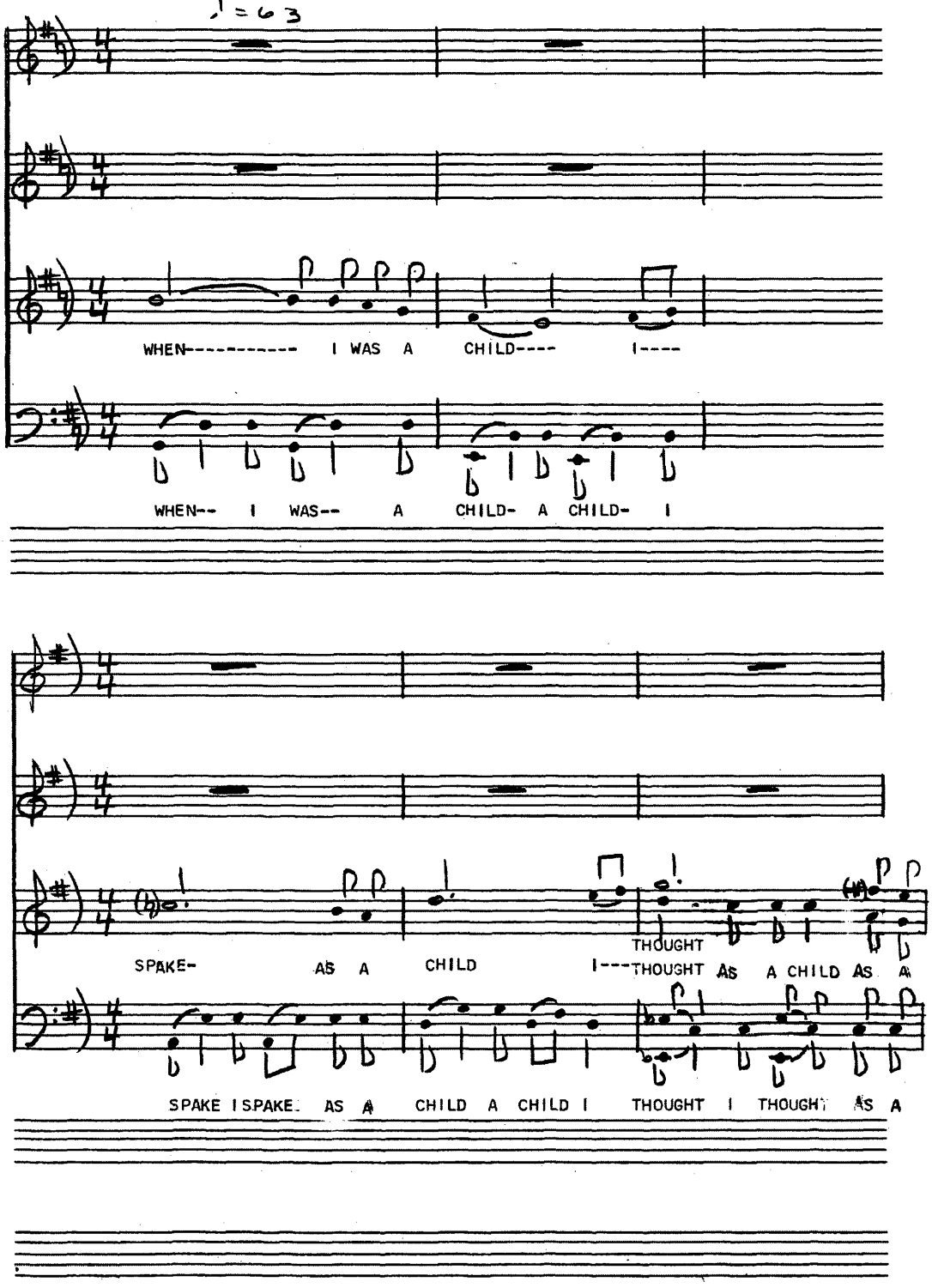

cresc
rit
P a tempo
accel
P
C
Lento

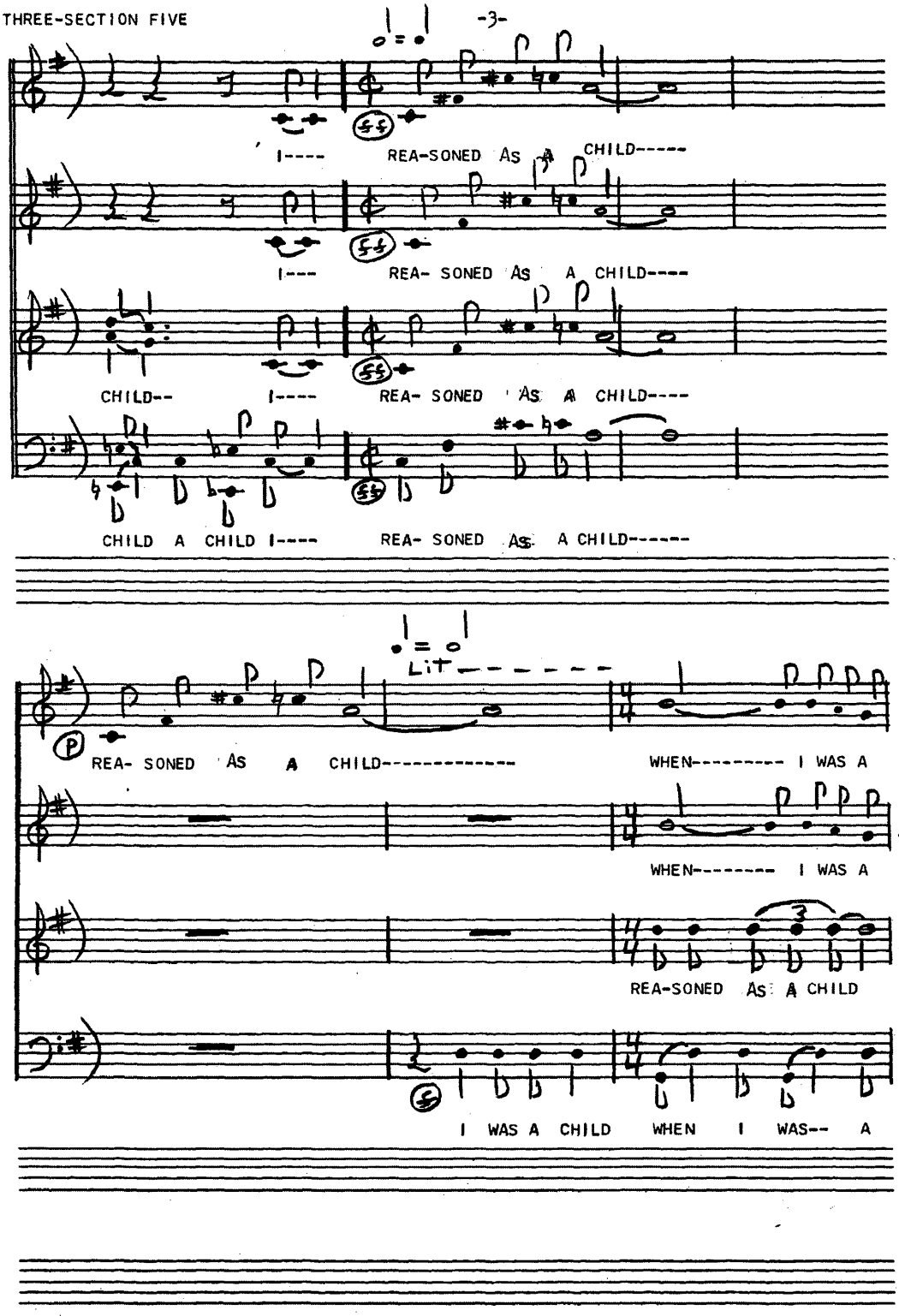

accel+ crds
(staccato)
Coda
allegro ♩=100
PP
Allargando
fff

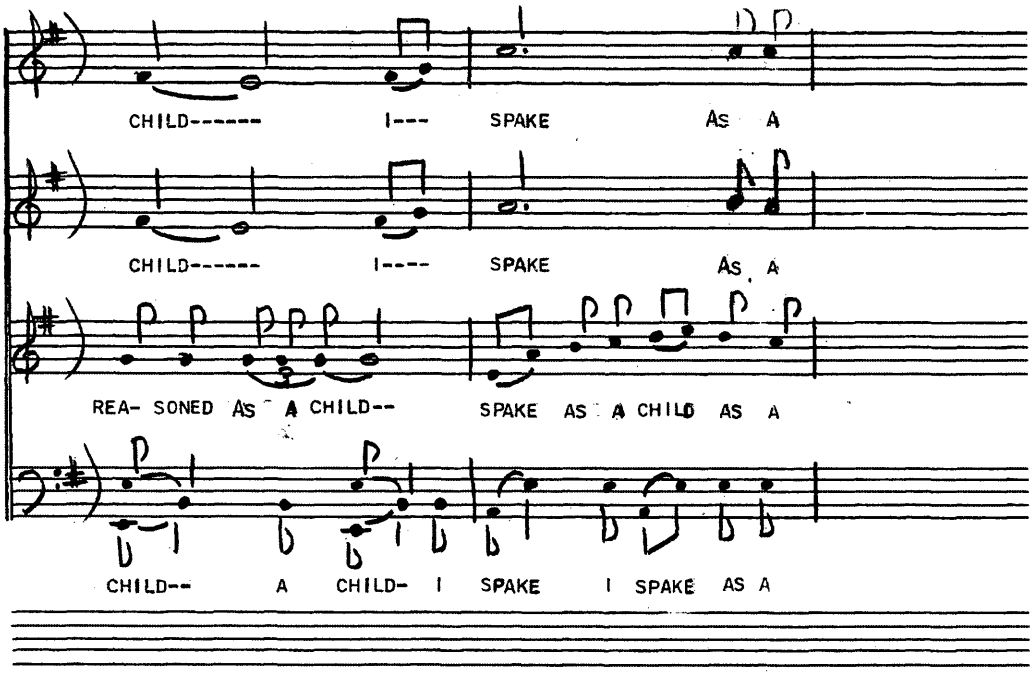
PAGE ONE-SECTION FIVE ♩=72 MATURE MAN

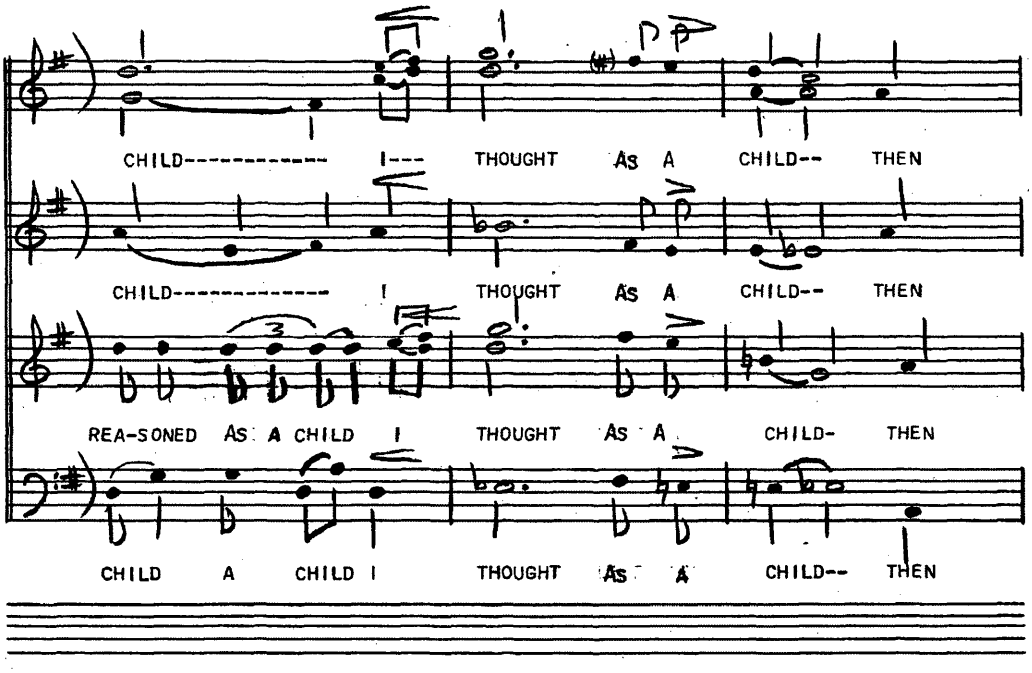
BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE

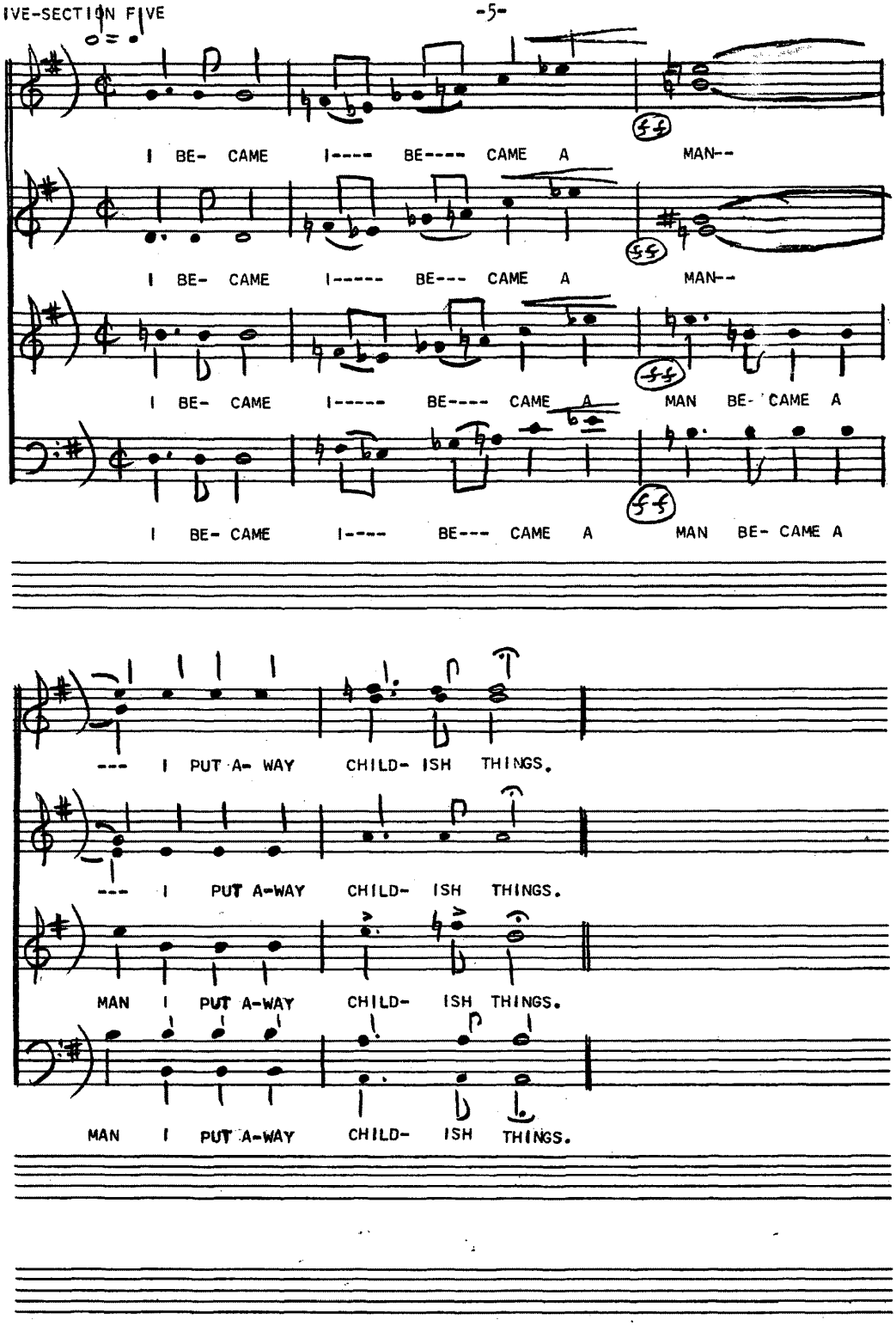


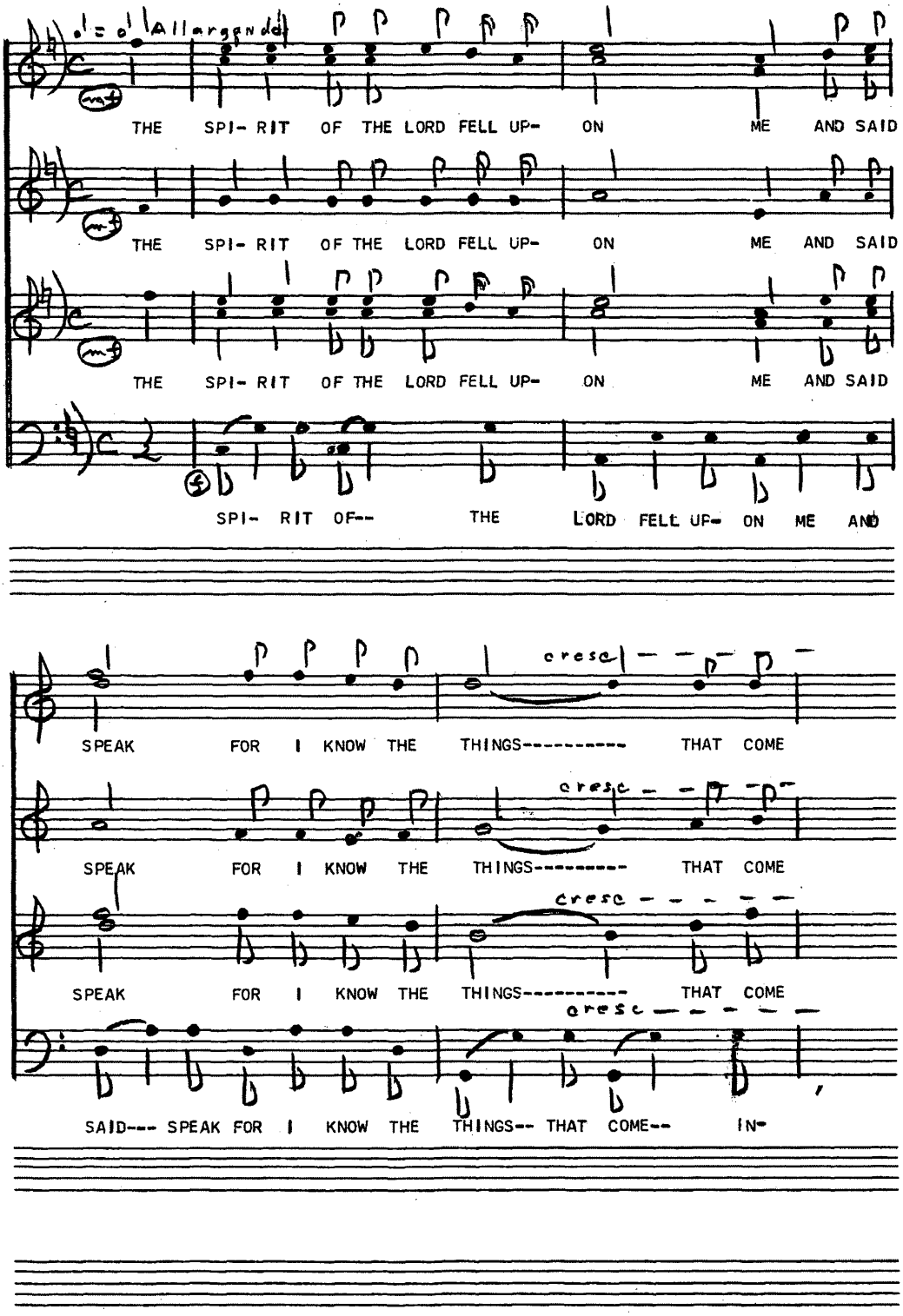

♩ = 63
WHEN---------- I WAS A CHILD---- I----
WHEN-- I WAS-- A CHILD- A CHILD- I
SPAKE- AS A CHILD I---
THOUGHT
THOUGHT AS A CHILD AS A
SPAKE I SPAKE AS A CHILD A CHILD I THOUGHT I THOUGHT AS A

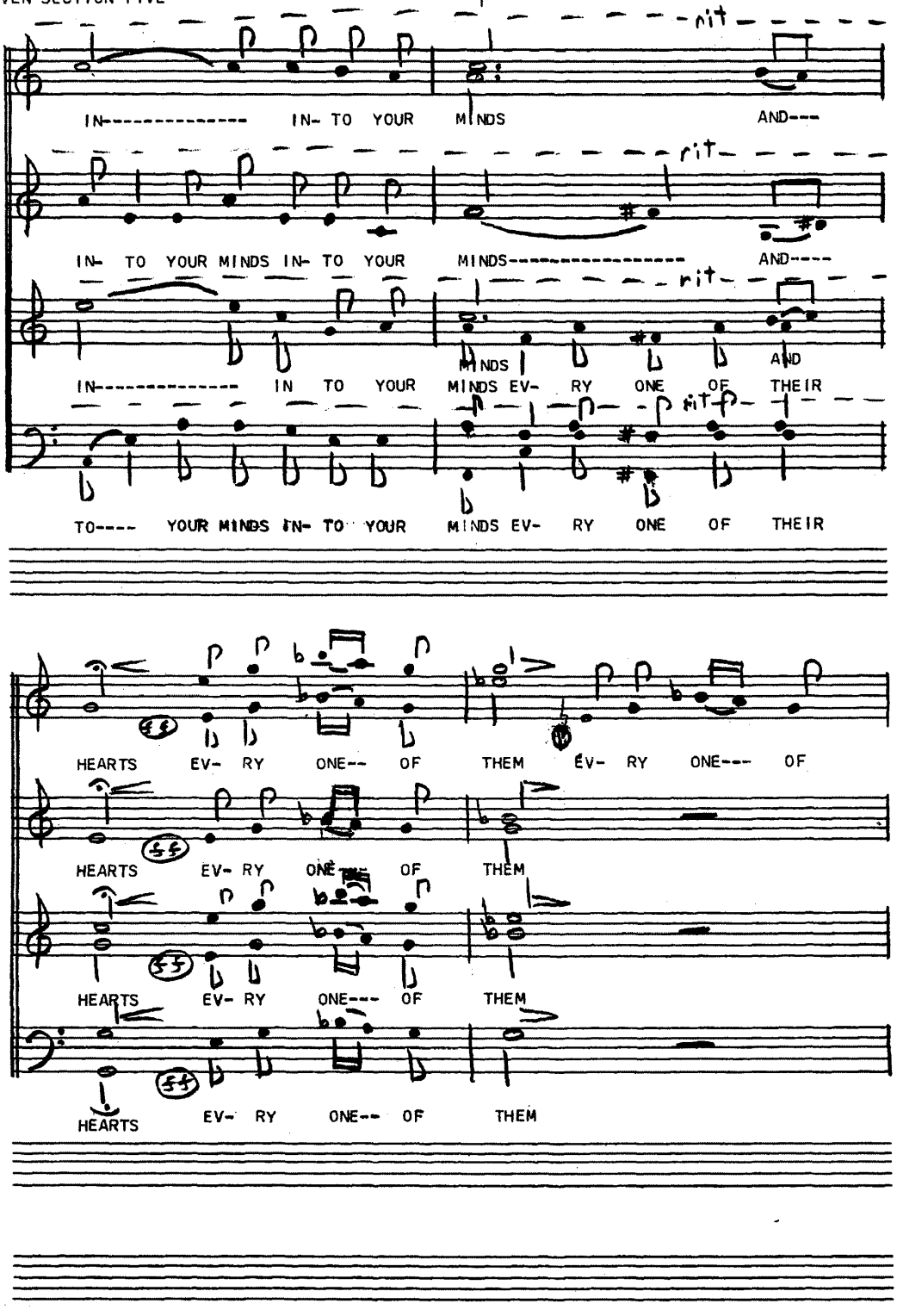

I---- REA-SONED AS A CHILD-----
I--- REA- SONED AS A CHILD----
CHILD-- I---- REA- SONED AS A CHILD----
CHILD A CHILD I---- REA- SONED AS A CHILD------
Lit
REA- SONED AS A CHILD---------- WHEN-------- I WAS A
WHEN-------- I WAS A
REA-SONED AS A CHILD
I WAS A CHILD WHEN I WAS-- A

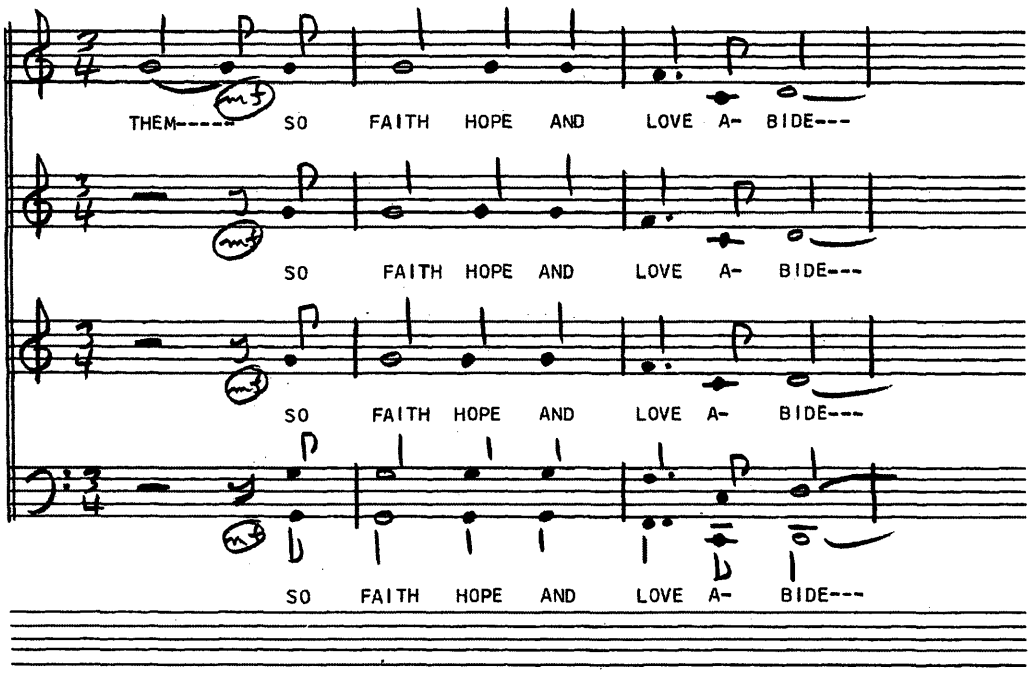

CHILD------ I--- SPAKE AS A
CHILD------ I---- SPAKE AS A
REA- SONED AS A CHILD-- SPAKE AS A CHILD AS A
CHILD-- A CHILD- I SPAKE I SPAKE AS A

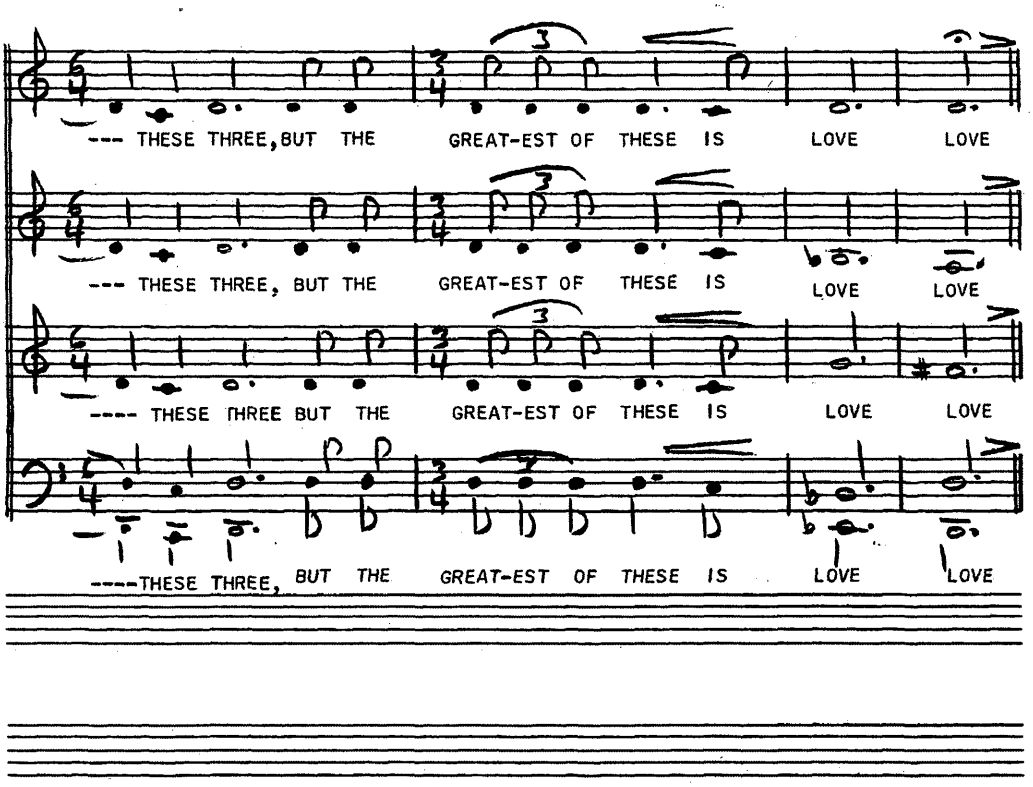

CHILD---------- I--- THOUGHT AS A CHILD-- THEN
CHILD---------- I THOUGHT AS A CHILD-- THEN
REA-SONED AS A CHILD I THOUGHT AS A CHILD- THEN
CHILD A CHILD I THOUGHT AS A CHILD-- THEN


I BE- CAME I---- BE---- CAME A MAN--
I BE- CAME I----- BE--- CAME A MAN--
I BE- CAME I----- BE---- CAME A MAN BE- CAME A
I BE- CAME I---- BE--- CAME A MAN BE- CAME A
--- I PUT A- WAY CHILD- ISH THINGS.
--- I PUT A-WAY CHILD- ISH THINGS.
MAN I PUT A-WAY CHILD- ISH THINGS.
MAN I PUT A-WAY CHILD- ISH THINGS.


Allargando
THE SPI- RIT OF THE LORD FELL UP- ON ME AND SAID
THE SPI- RIT OF THE LORD FELL UP- ON ME AND SAID
THE SPI- RIT OF THE LORD FELL UP- ON ME AND SAID
SPI- RIT OF-- THE LORD FELL UP- ON ME AND
cresc
SPEAK FOR I KNOW THE THINGS---------- THAT COME
cresc
SPEAK FOR I KNOW THE THINGS---------- THAT COME
cresc
SPEAK FOR I KNOW THE THINGS---------- THAT COME
cresc
SAID--- SPEAK FOR I KNOW THE THINGS-- THAT COME-- IN-

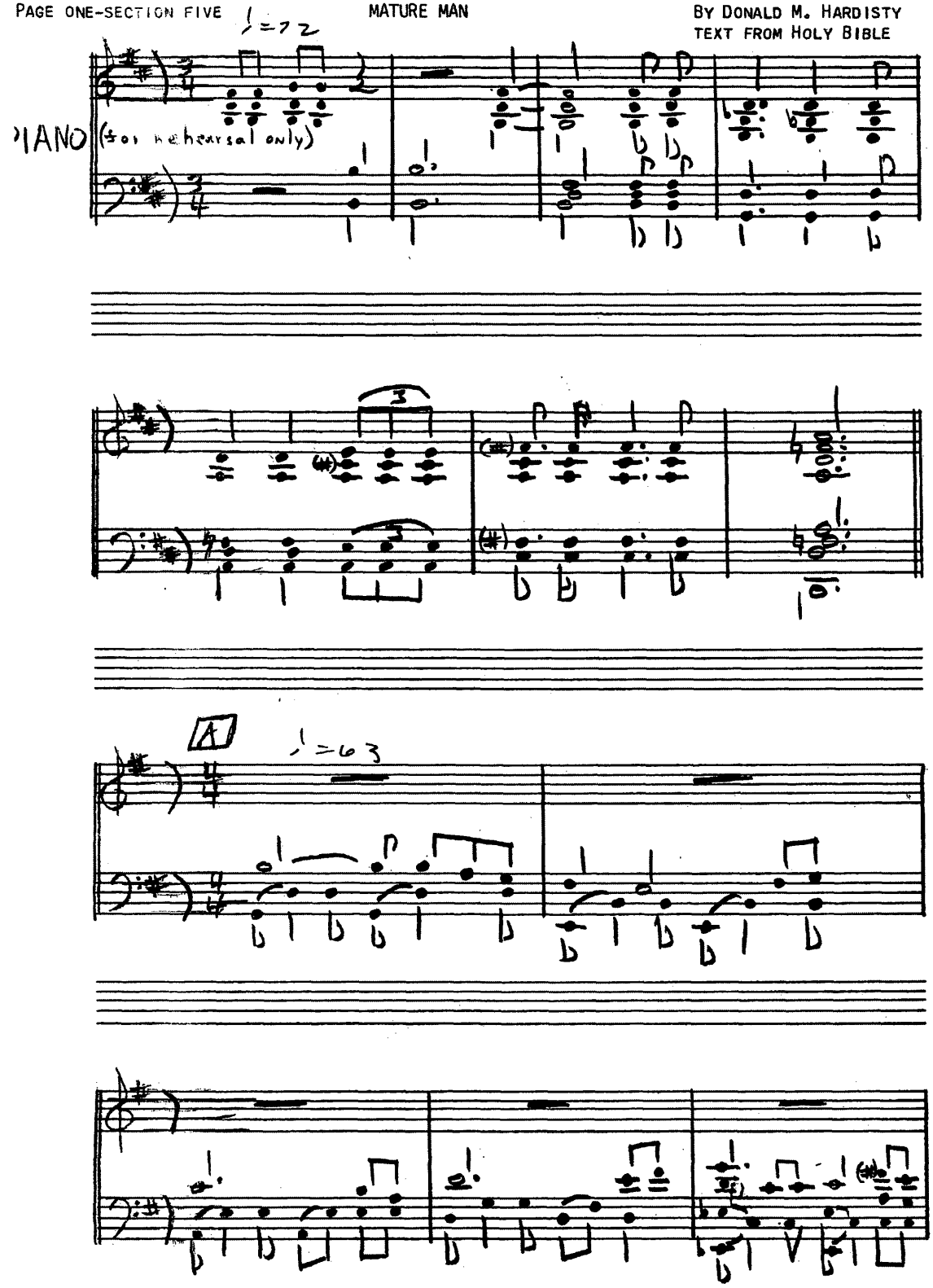

rit
IN---------- IN- TO YOUR MINDS AND---
rit
IN- TO YOUR MINDS IN- TO YOUR MINDS---------- AND----
rit
IN---------- IN TO YOUR MINDS EV- RY ONE OF THEIR
TO---- YOUR MINDS IN- TO YOUR MINDS EV- RY ONE OF THEIR
HEARTS EV- RY ONE-- OF THEM EV- RY ONE--- OF
HEARTS EV- RY ONE-- OF THEM
HEARTS EV- RY ONE--- OF THEM
HEARTS EV- RY ONE-- OF THEM

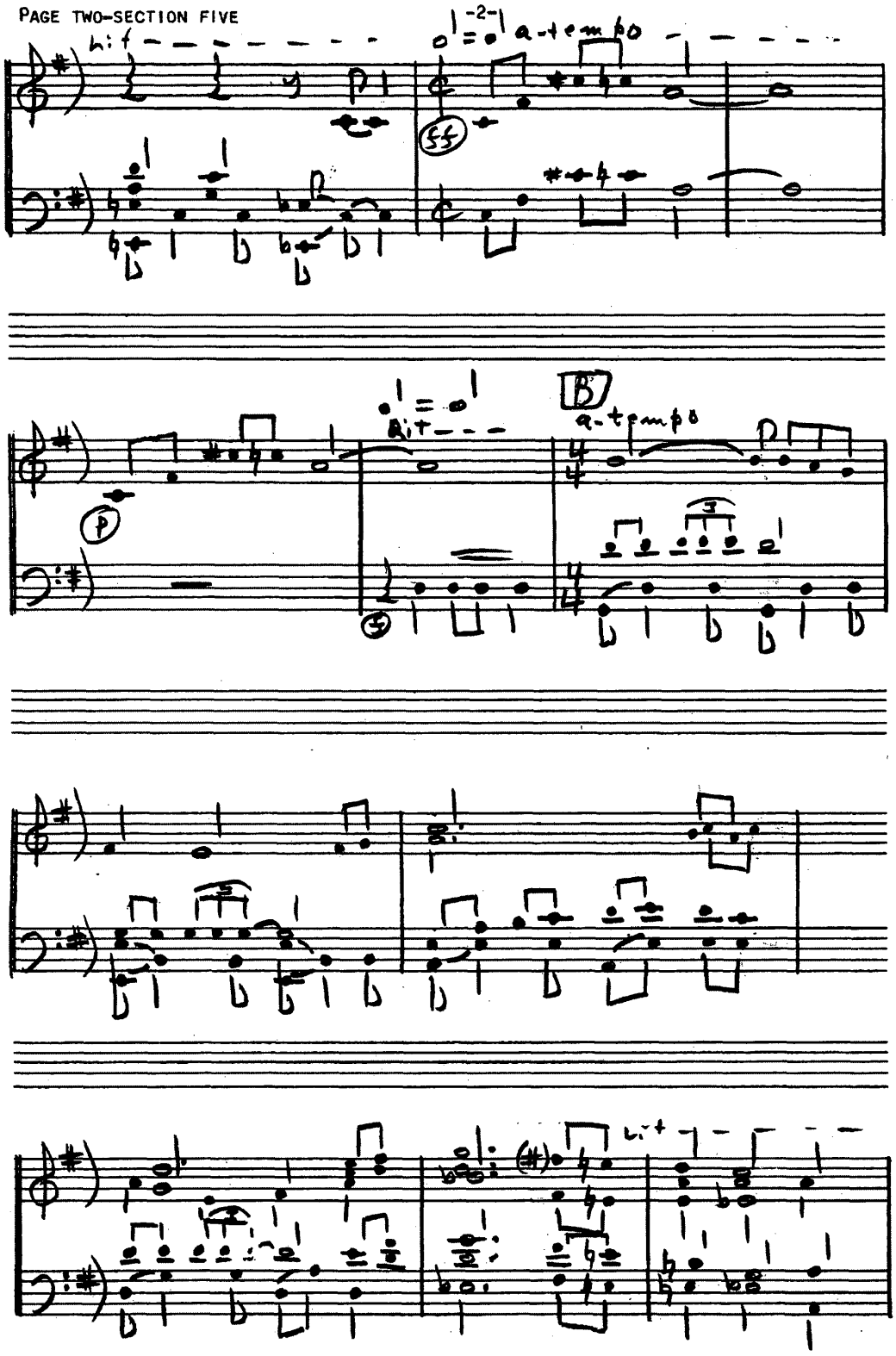

THEM----- SO FAITH HOPE AND LOVE A- BIDE---
SO FAITH HOPE AND LOVE A- BIDE---
SO FAITH HOPE AND LOVE A- BIDE---
SO FAITH HOPE AND LOVE A- BIDE---

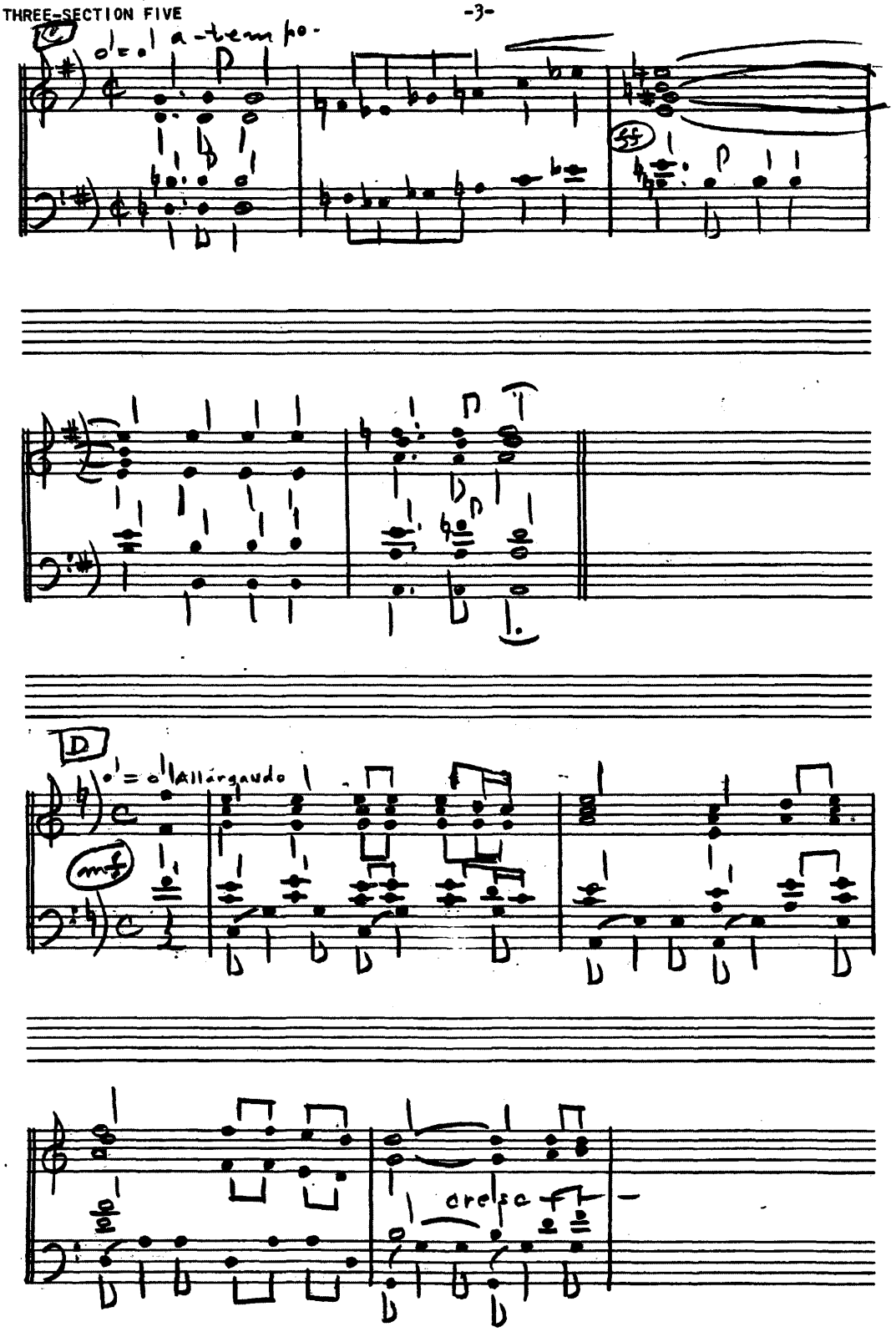

--- THESE THREE, BUT THE GREAT-EST OF THESE IS LOVE LOVE
--- THESE THREE, BUT THE GREAT-EST OF THESE IS LOVE LOVE
---- THESE THREE BUT THE GREAT-EST OF THESE IS LOVE LOVE
----THESE THREE, BUT THE GREAT-EST OF THESE IS LOVE LOVE

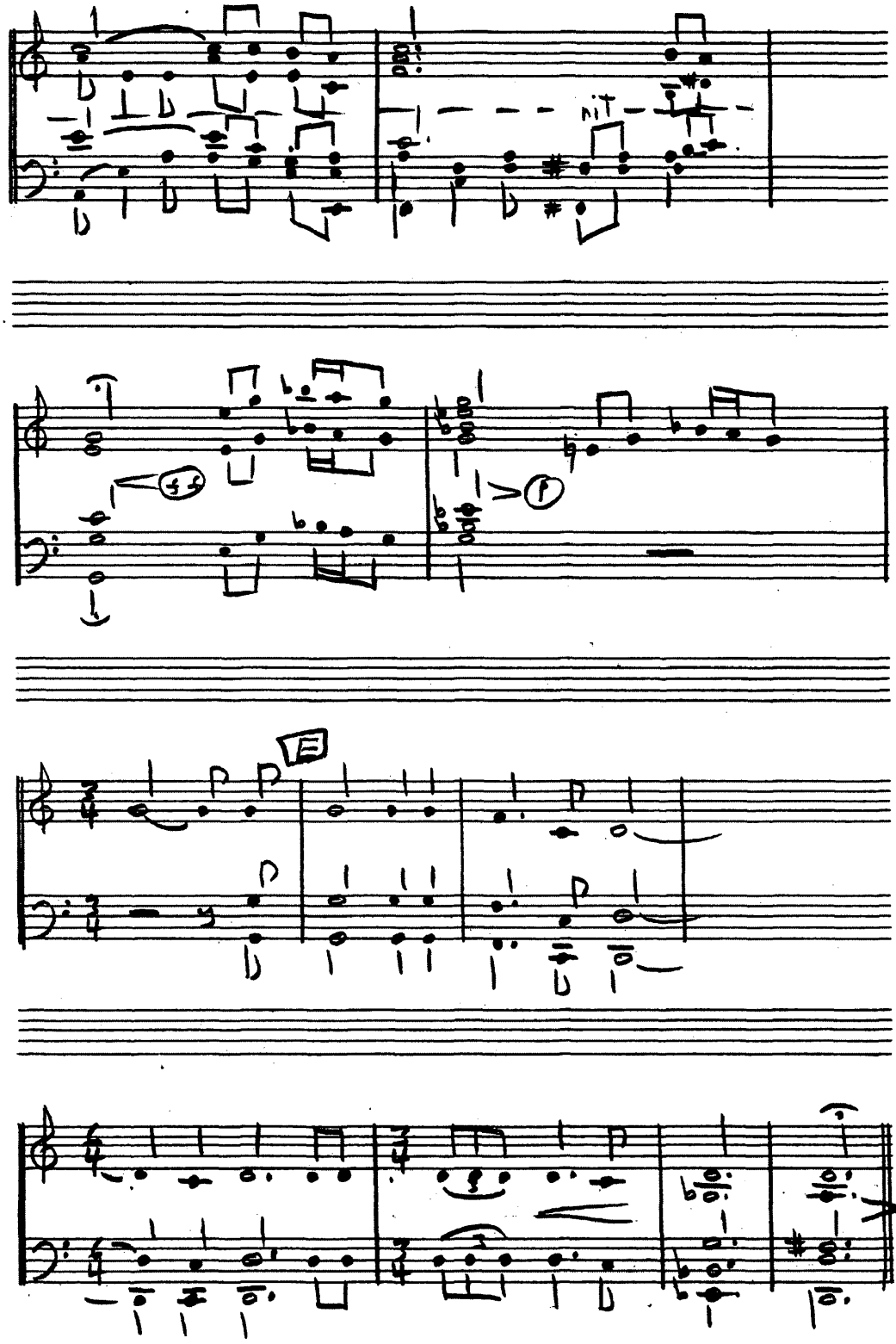
# MATURE MAN

BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE



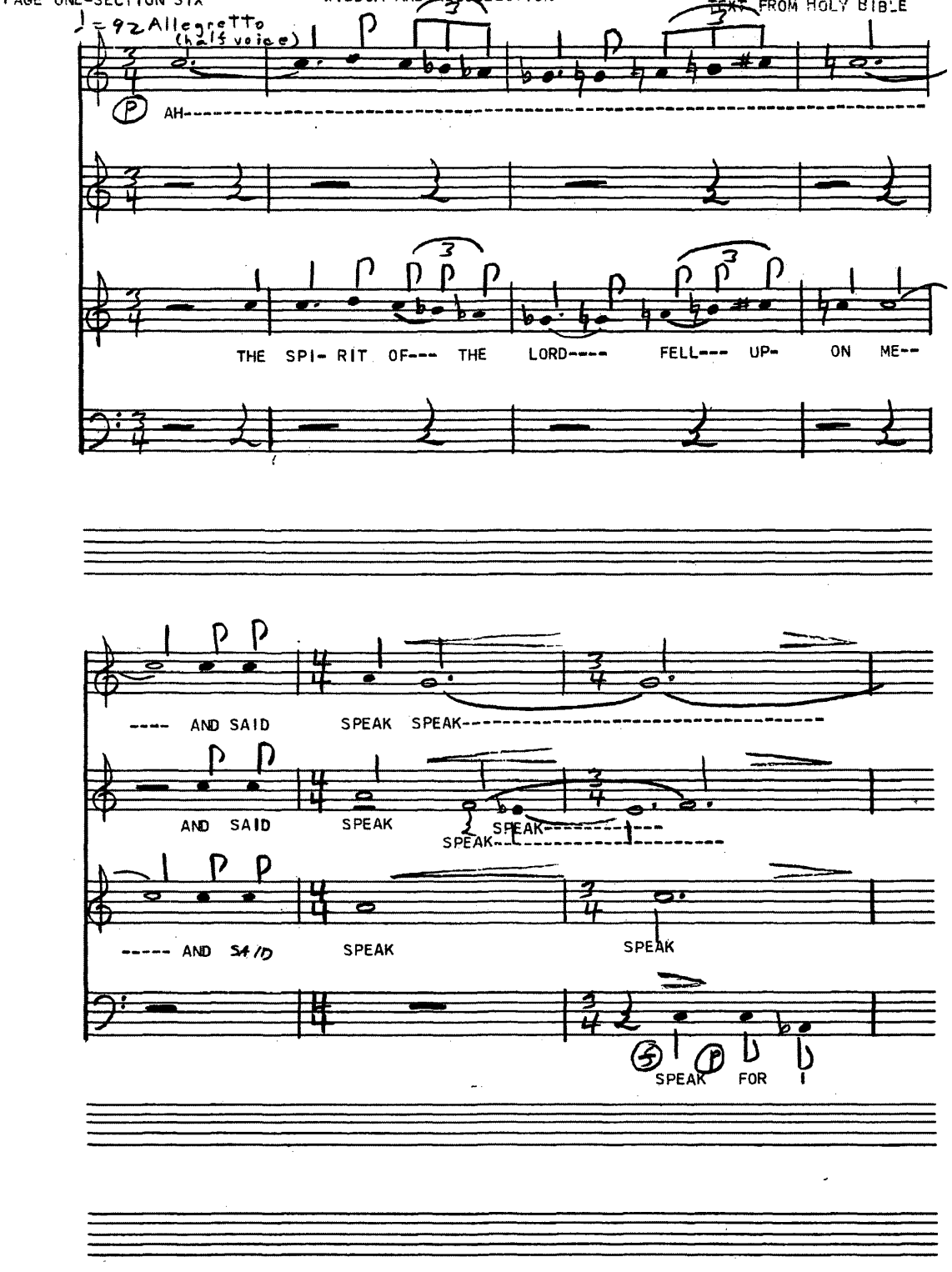

a tempo
B
a tempo

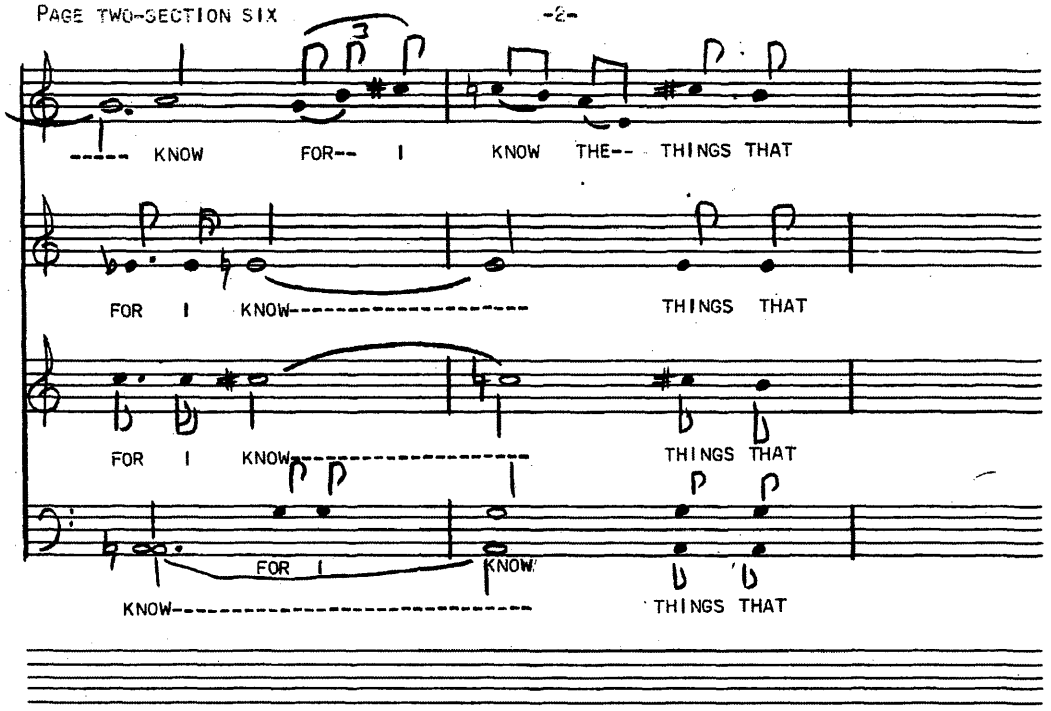

C
a-tempo
sf
D
Allargando
mf
cresc

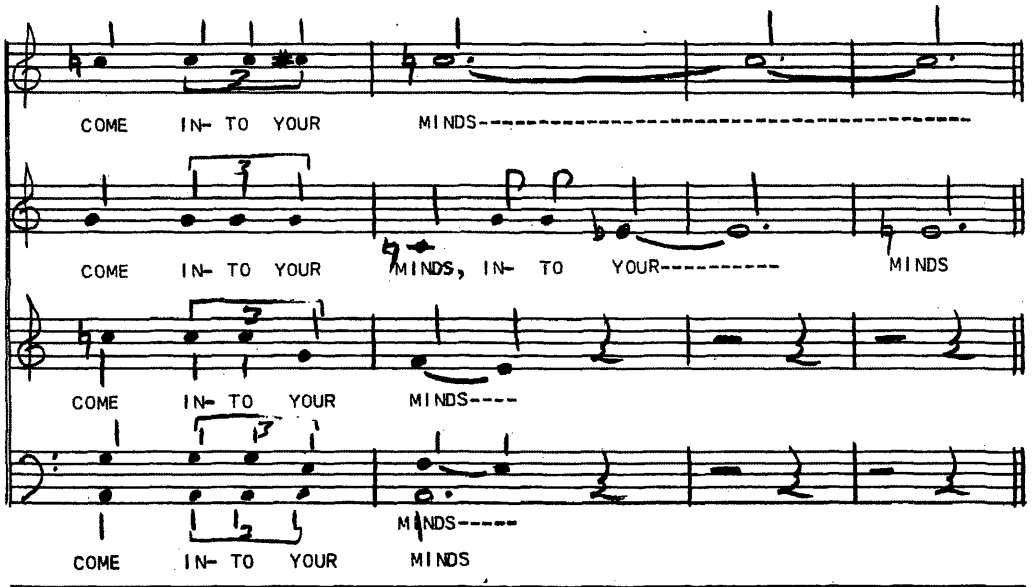

rit
ff
f
E

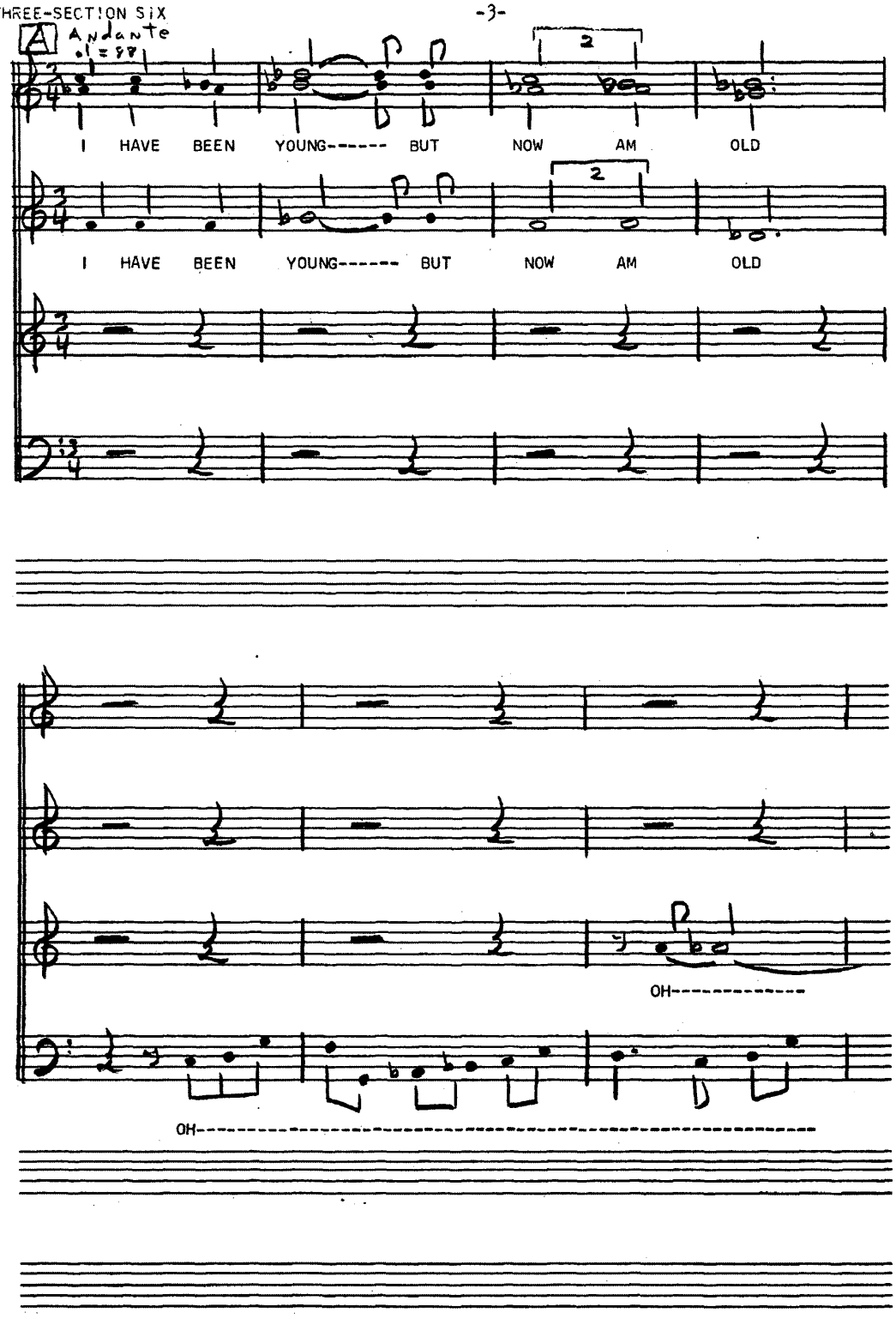
# WISDOM AND RECOLLECTION

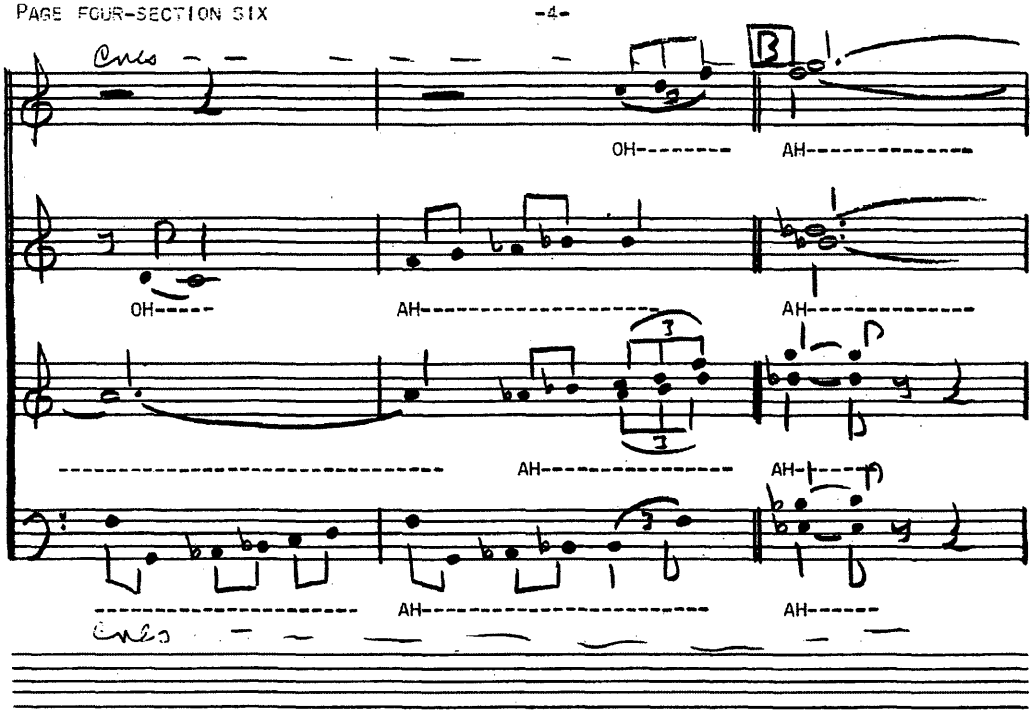
BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE

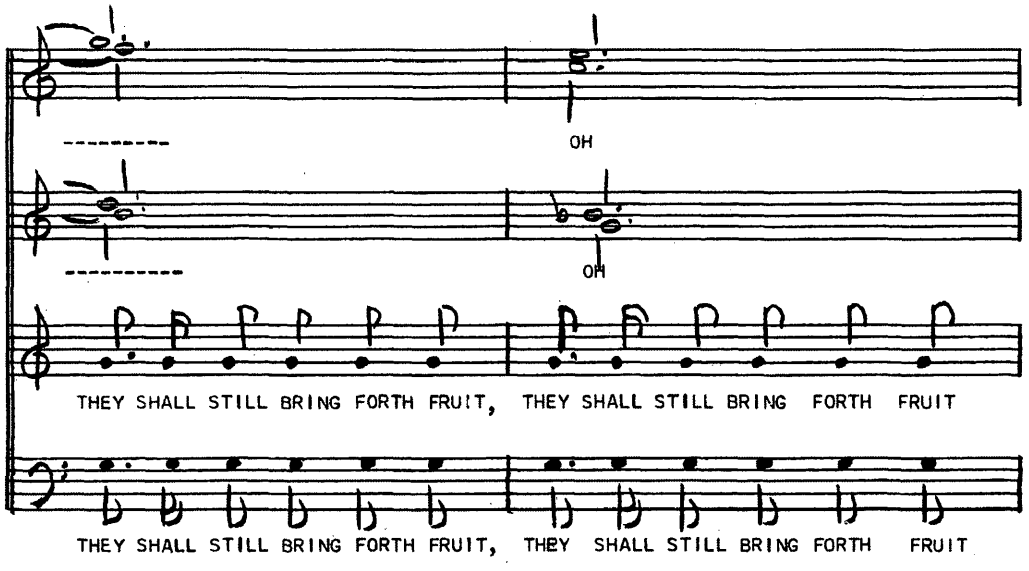


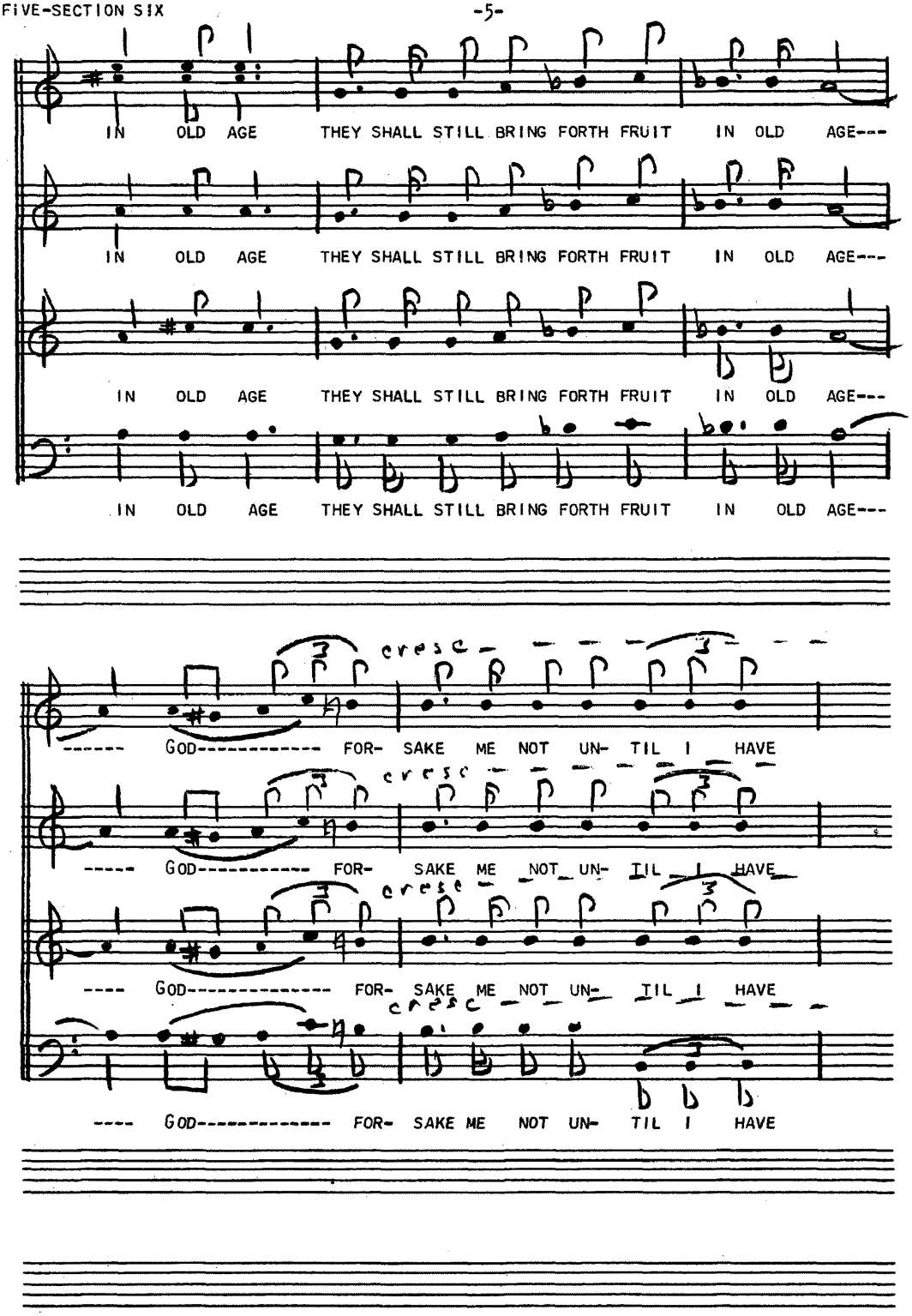

----- KNOW FOR-- I KNOW THE-- THINGS THAT
FOR I KNOW---------- THINGS THAT
FOR I KNOW---------- THINGS THAT
FOR I KNOW
KNOW---------- THINGS THAT

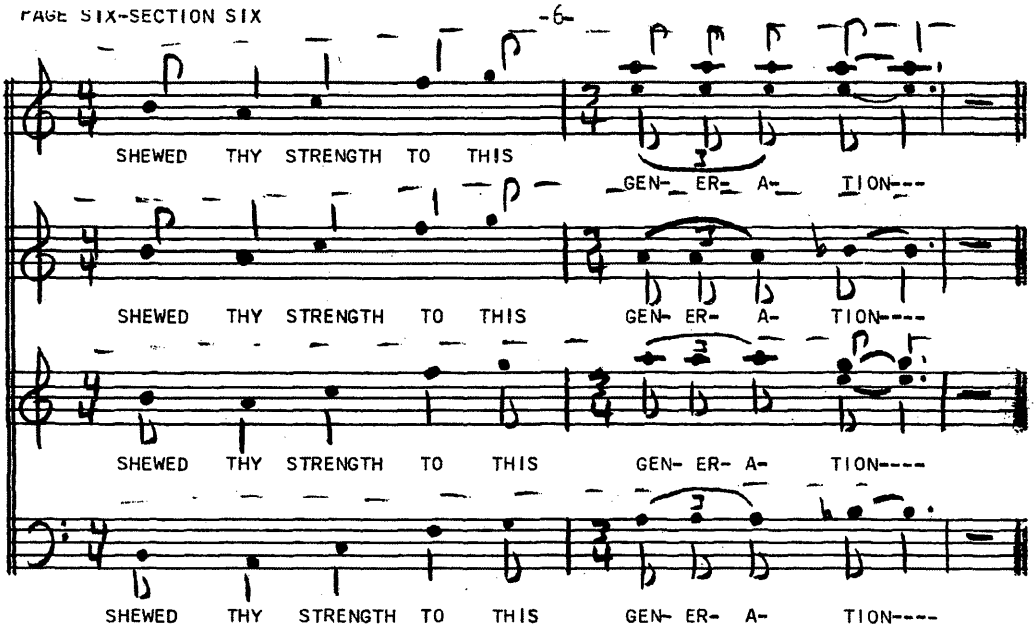

COME IN- TO YOUR MINDS----------
COME IN- TO YOUR MINDS, IN- TO YOUR---------- MINDS
COME IN- TO YOUR MINDS----
MINDS-----
COME IN- TO YOUR MINDS

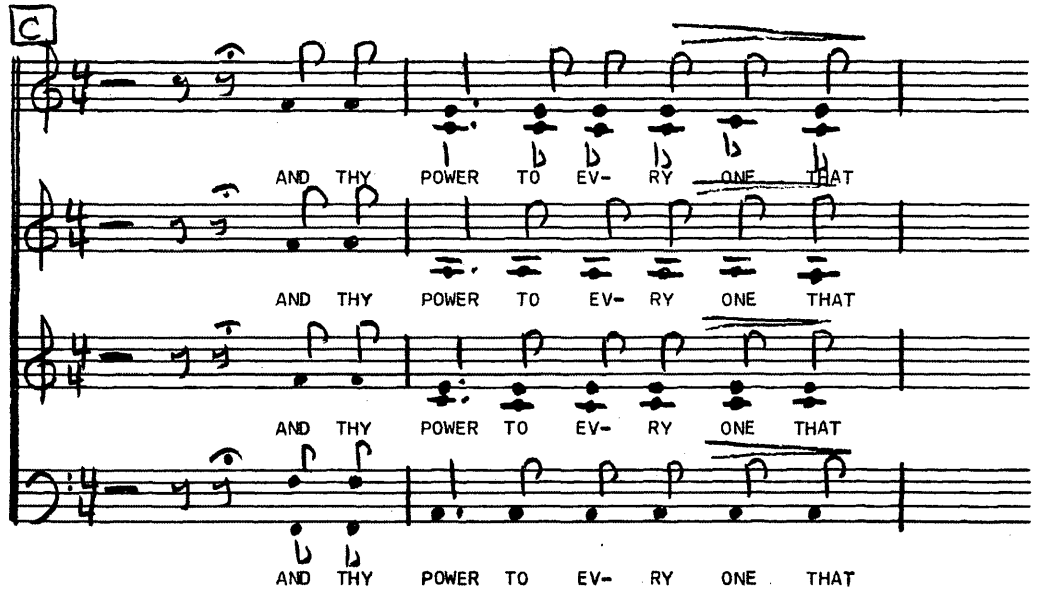

A
Andante
♩ = 88
I HAVE BEEN YOUNG------ BUT NOW AM OLD
2
I HAVE BEEN YOUNG------ BUT NOW AM OLD
2
OH----------
OH----------

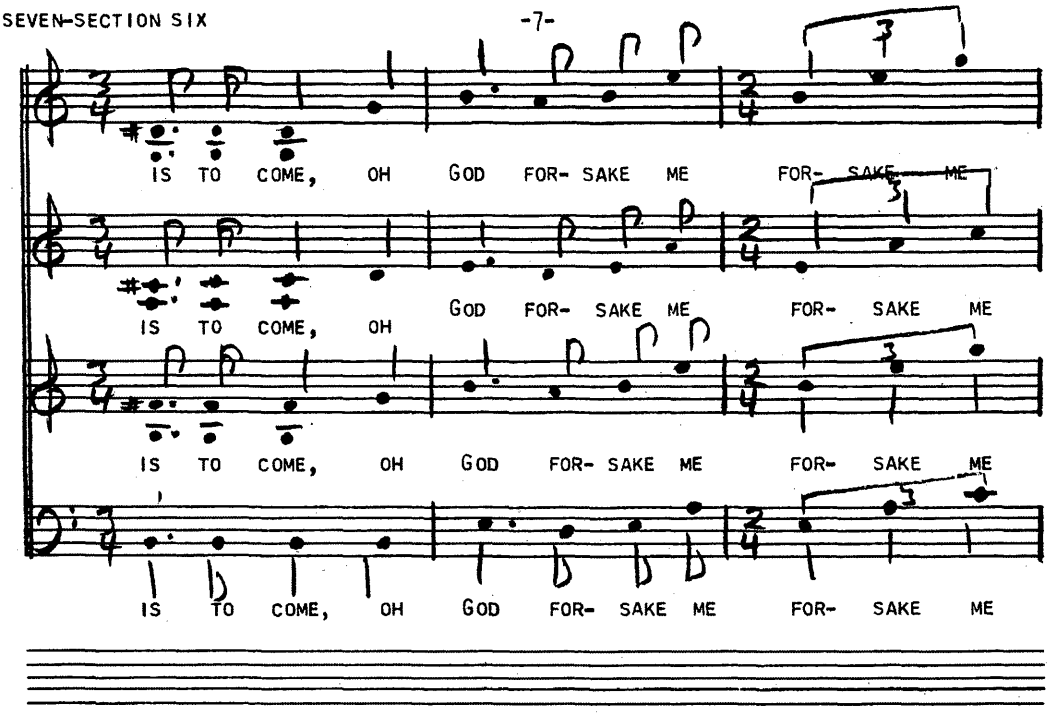

B
OH
AH
OH
AH
AH
AH
AH
AH
AH

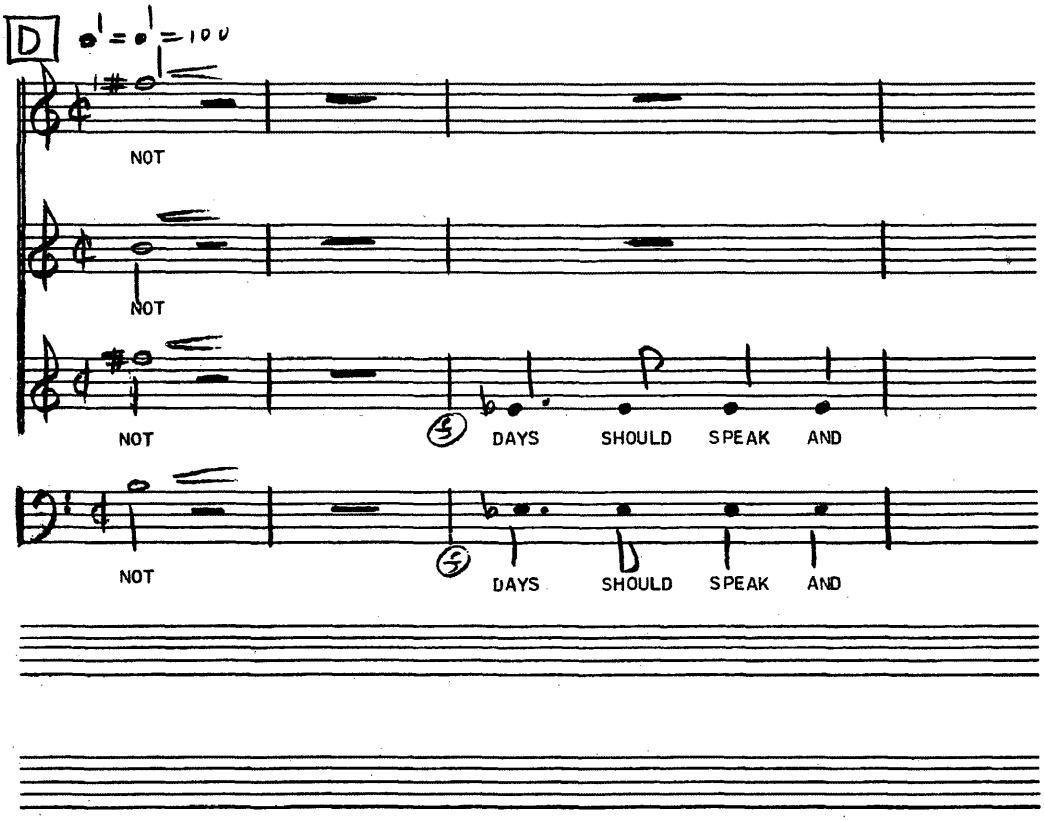

OH
OH
THEY SHALL STILL BRING FORTH FRUIT, THEY SHALL STILL BRING FORTH FRUIT
THEY SHALL STILL BRING FORTH FRUIT, THEY SHALL STILL BRING FORTH FRUIT

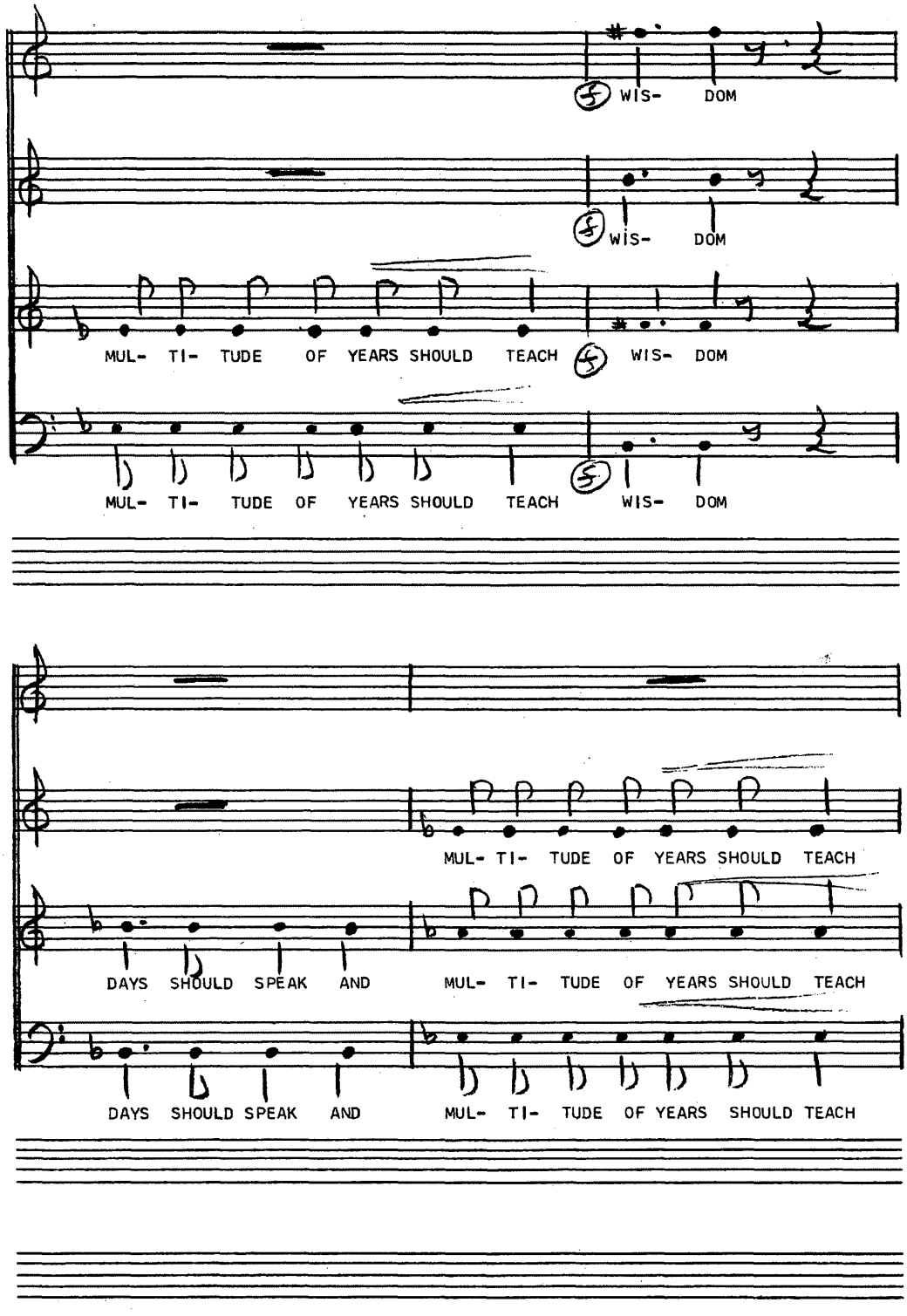

IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE---
IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE---
IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE---
IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE---
cresc
------ GOD---------- FOR- SAKE ME NOT UN- TIL I HAVE
cresc
----- GOD---------- FOR- SAKE ME NOT UN- TIL I HAVE
cresc
---- GOD---------- FOR- SAKE ME NOT UN- TIL I HAVE
cresc
---- GOD---------- FOR- SAKE ME NOT UN- TIL I HAVE


SHEWED THY STRENGTH TO THIS GEN- ER- A- TION---
SHEWED THY STRENGTH TO THIS GEN- ER- A- TION----
SHEWED THY STRENGTH TO THIS GEN- ER- A- TION----
SHEWED THY STRENGTH TO THIS GEN- ER- A- TION----


C
AND THY POWER TO EV- RY ONE THAT
AND THY POWER TO EV- RY ONE THAT
AND THY POWER TO EV- RY ONE THAT
AND THY POWER TO EV- RY ONE THAT


IS TO COME, OH GOD FOR- SAKE ME FOR- SAKE ME
IS TO COME, OH GOD FOR- SAKE ME FOR- SAKE ME
IS TO COME, OH GOD FOR- SAKE ME FOR- SAKE ME
IS TO COME, OH GOD FOR- SAKE ME FOR- SAKE ME


D
NOT
NOT
NOT
DAYS SHOULD SPEAK AND
NOT
DAYS SHOULD SPEAK AND


WIS- DOM
WIS- DOM
MUL- TI- TUDE OF YEARS SHOULD TEACH
WIS- DOM
MUL- TI- TUDE OF YEARS SHOULD TEACH
WIS- DOM
MUL- TI- TUDE OF YEARS SHOULD TEACH
DAYS SHOULD SPEAK AND
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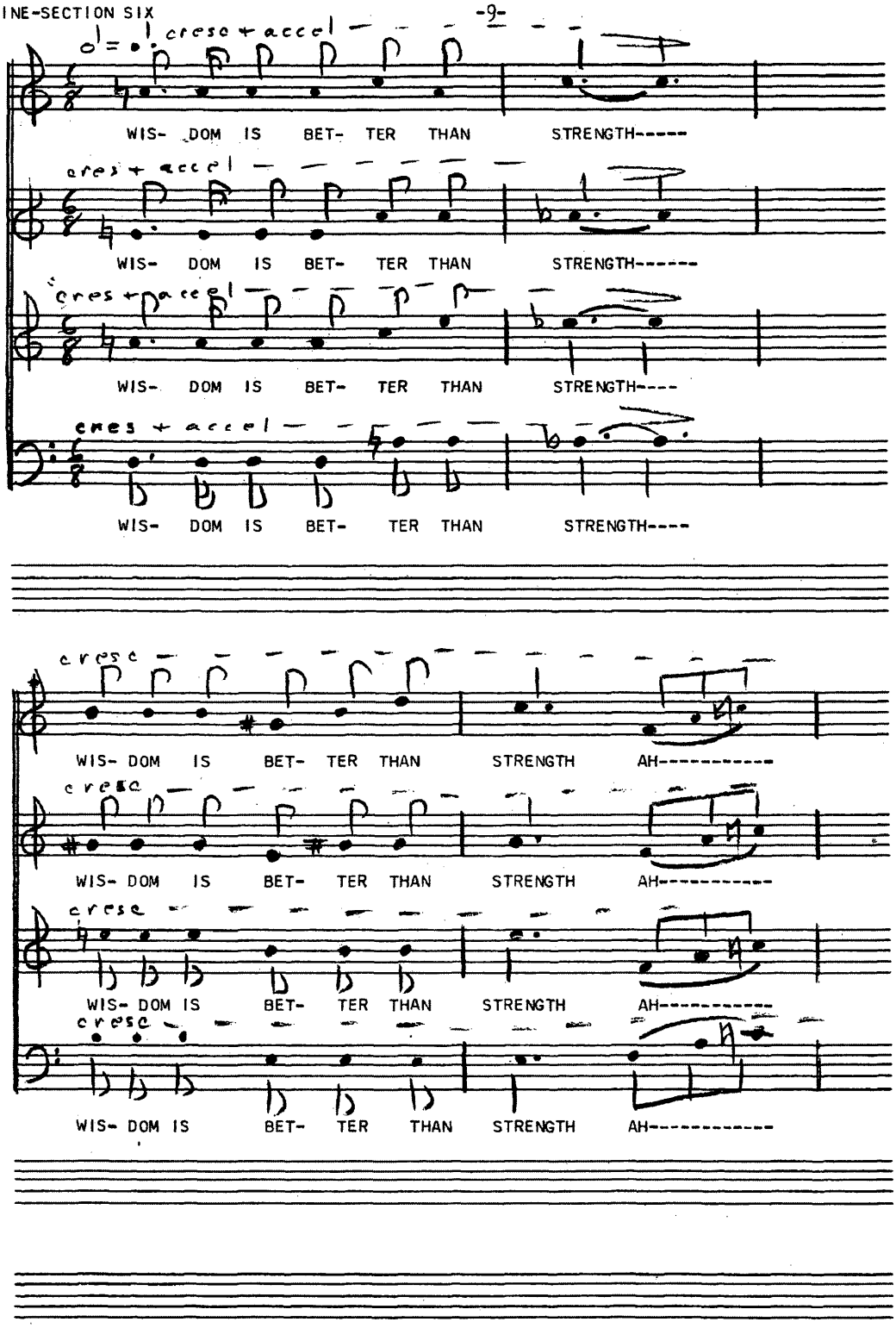
DAYS SHOULD SPEAK AND
MUL- TI- TUDE OF YEARS SHOULD TEACH


cresc + accel
WIS- DOM IS BET- TER THAN STRENGTH-----
cresc + accel
WIS- DOM IS BET- TER THAN STRENGTH------
cresc + accel
WIS- DOM IS BET- TER THAN STRENGTH----
cresc + accel
WIS- DOM IS BET- TER THAN STRENGTH----
cresc
WIS- DOM IS BET- TER THAN STRENGTH AH----------
cresc
WIS- DOM IS BET- TER THAN STRENGTH AH----------
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WIS- DOM IS BET- TER THAN STRENGTH AH----------
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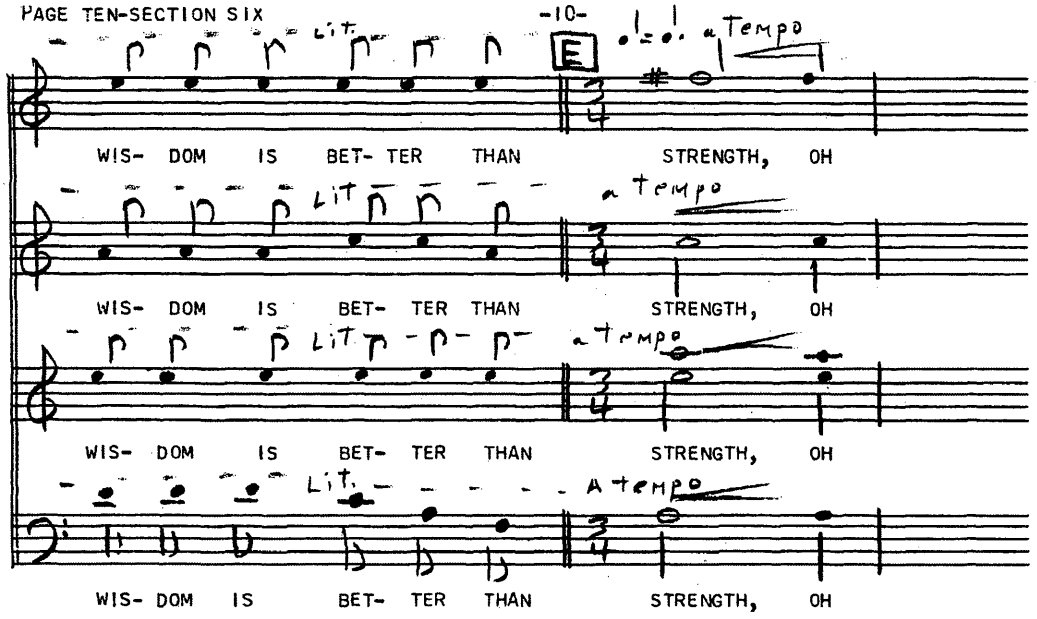
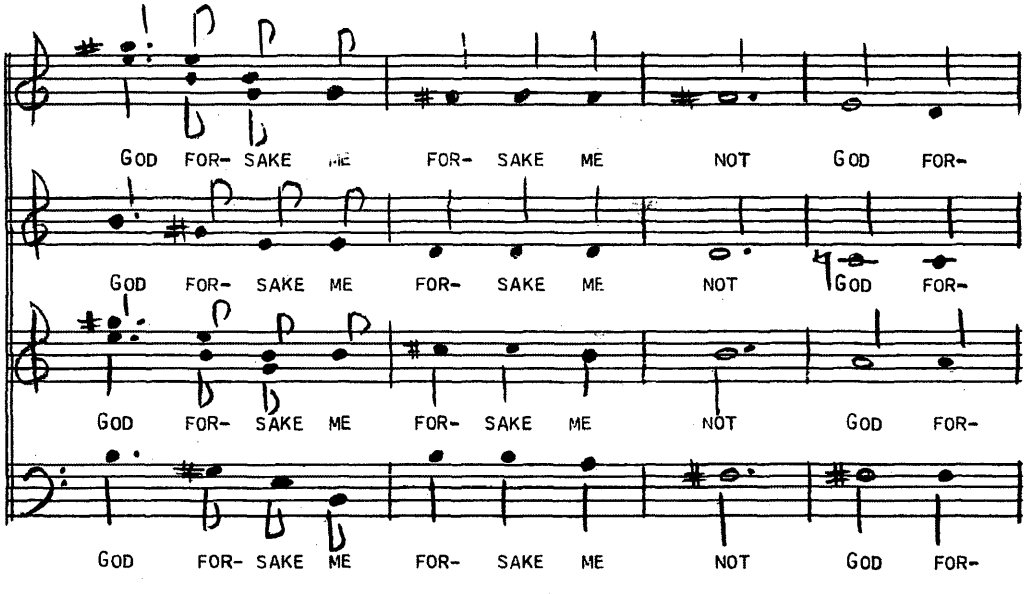

E
Lit.
a Tempo
WIS- DOM IS BET- TER THAN STRENGTH, OH
WIS- DOM IS BET- TER THAN STRENGTH, OH
WIS- DOM IS BET- TER THAN STRENGTH, OH
WIS- DOM IS BET- TER THAN STRENGTH, OH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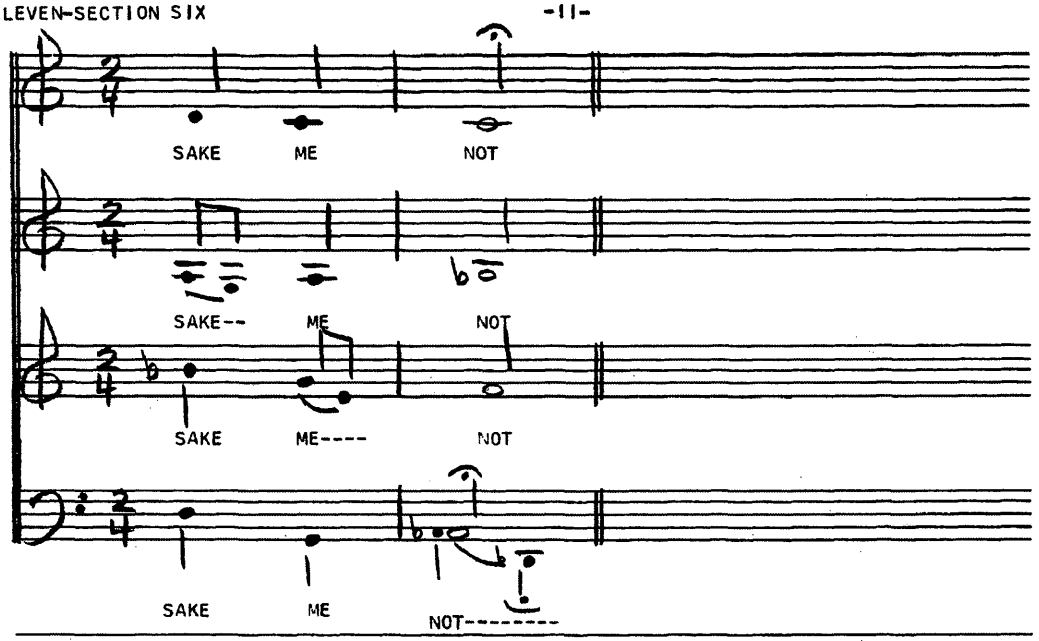
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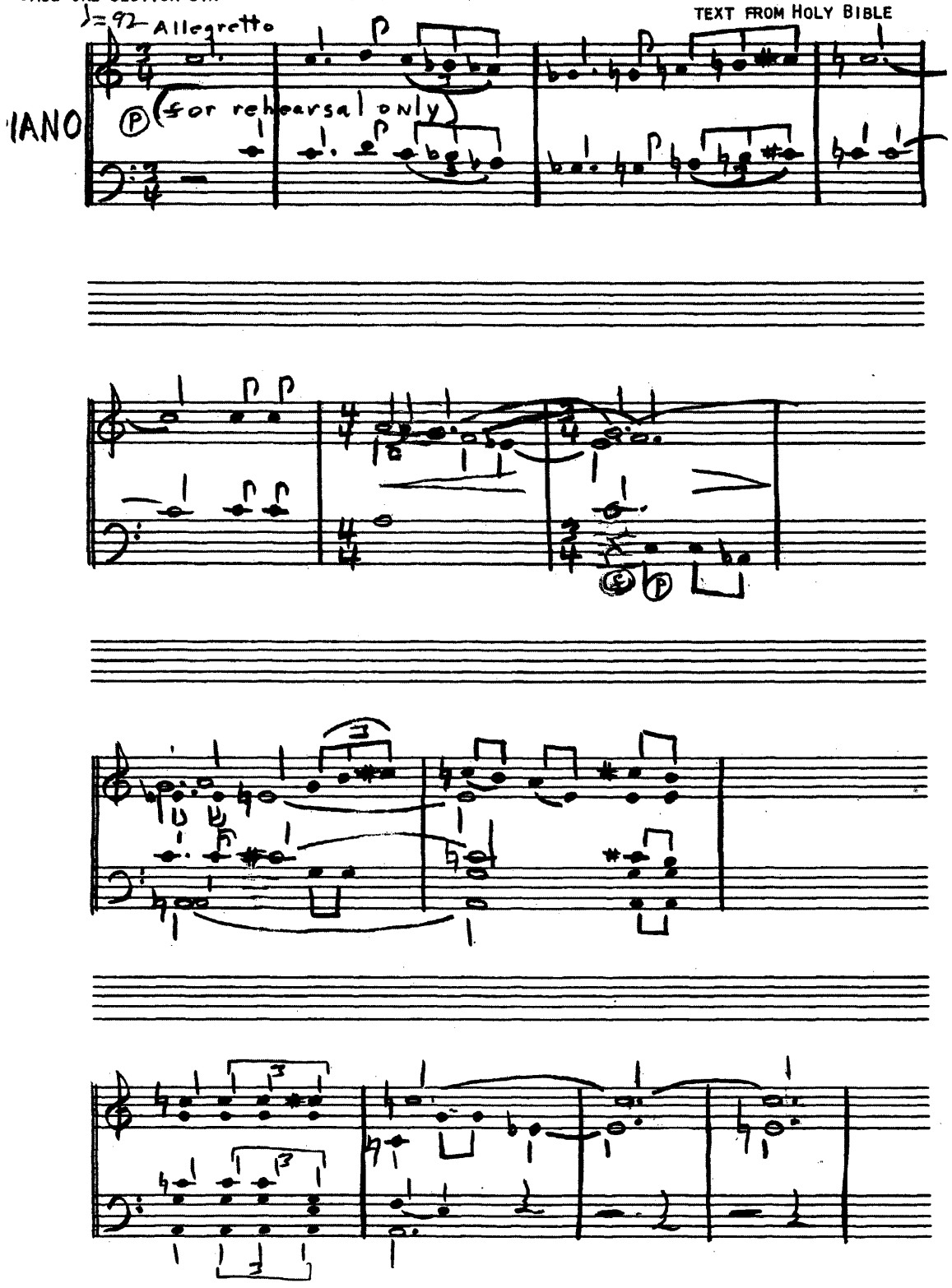
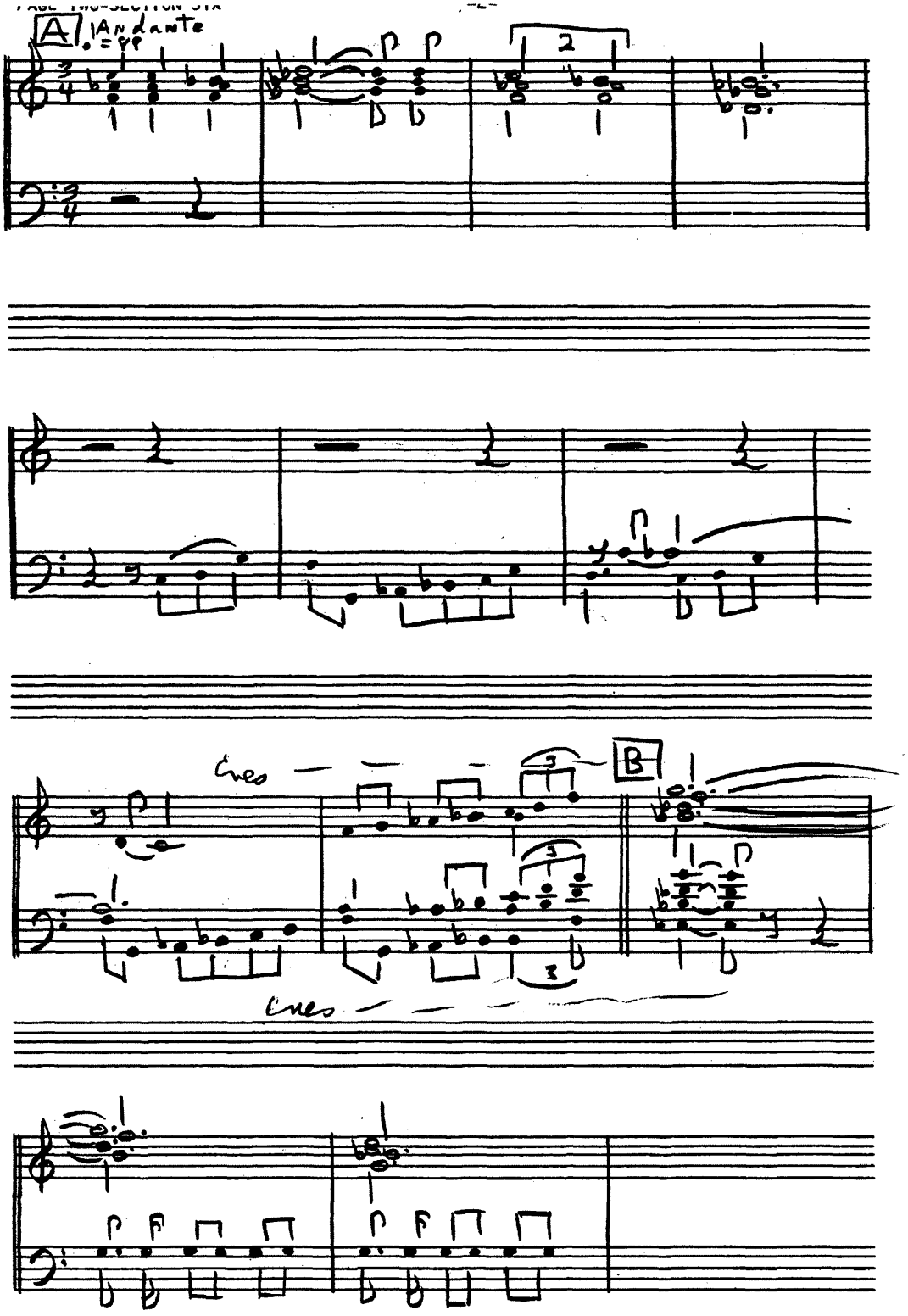
SAKE-- ME NOT
SAKE ME---- NOT
SAKE ME NOT--------

WISDOM AND RECOLLECTION

BY DONALD M. HARDISTY
TEXT FROM HOLY BIBLE




A
Andante
pp
2
Cues
B
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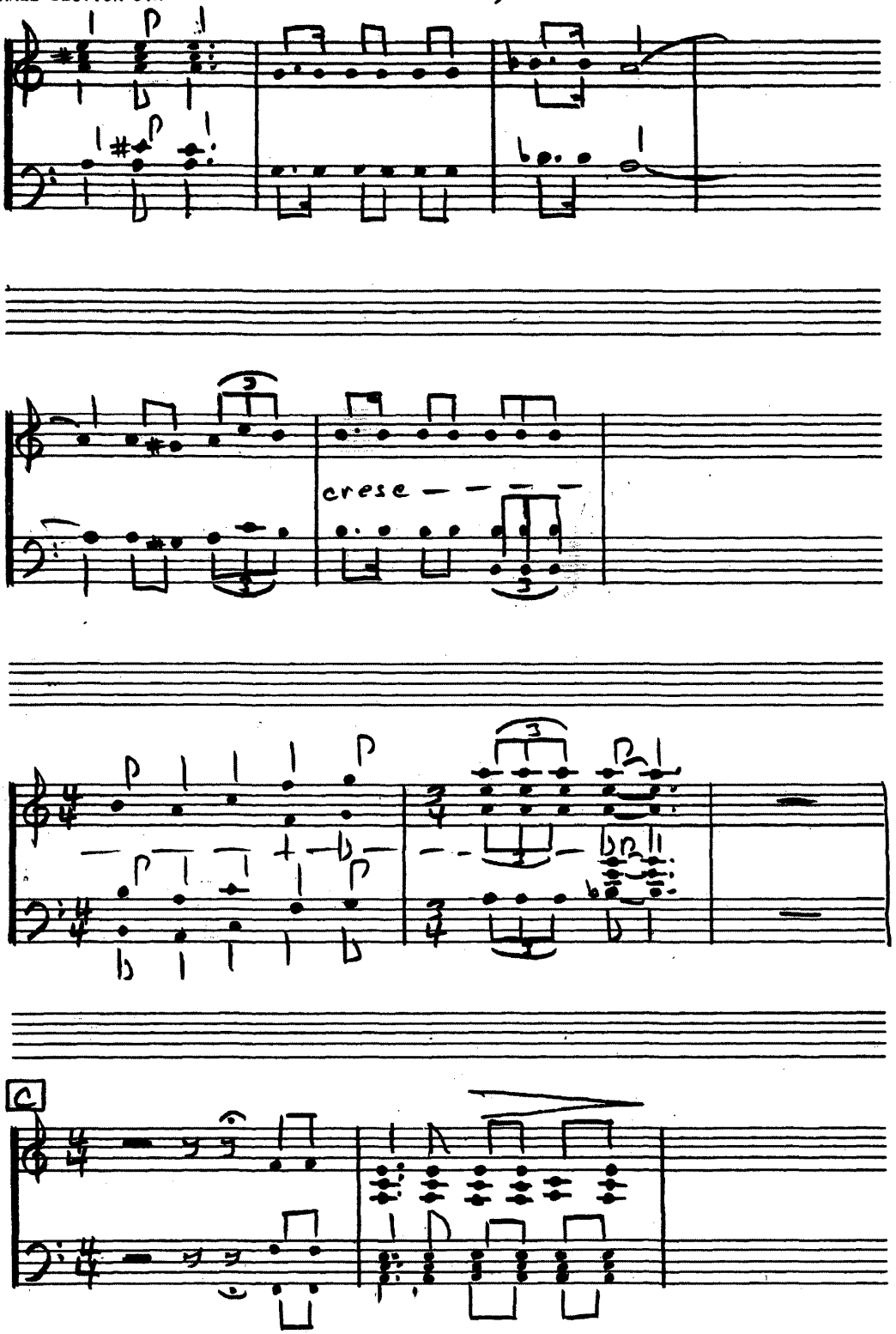
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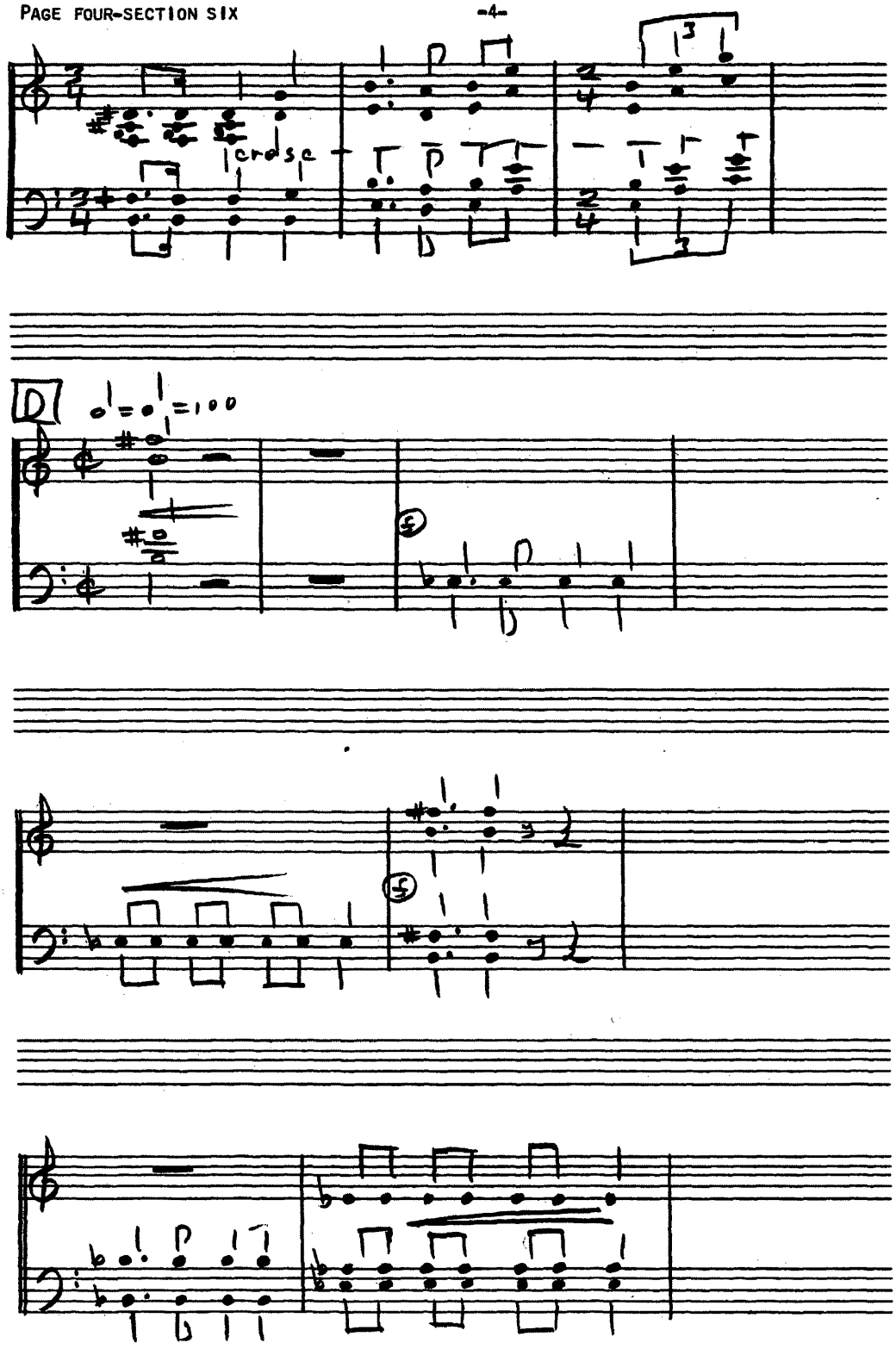
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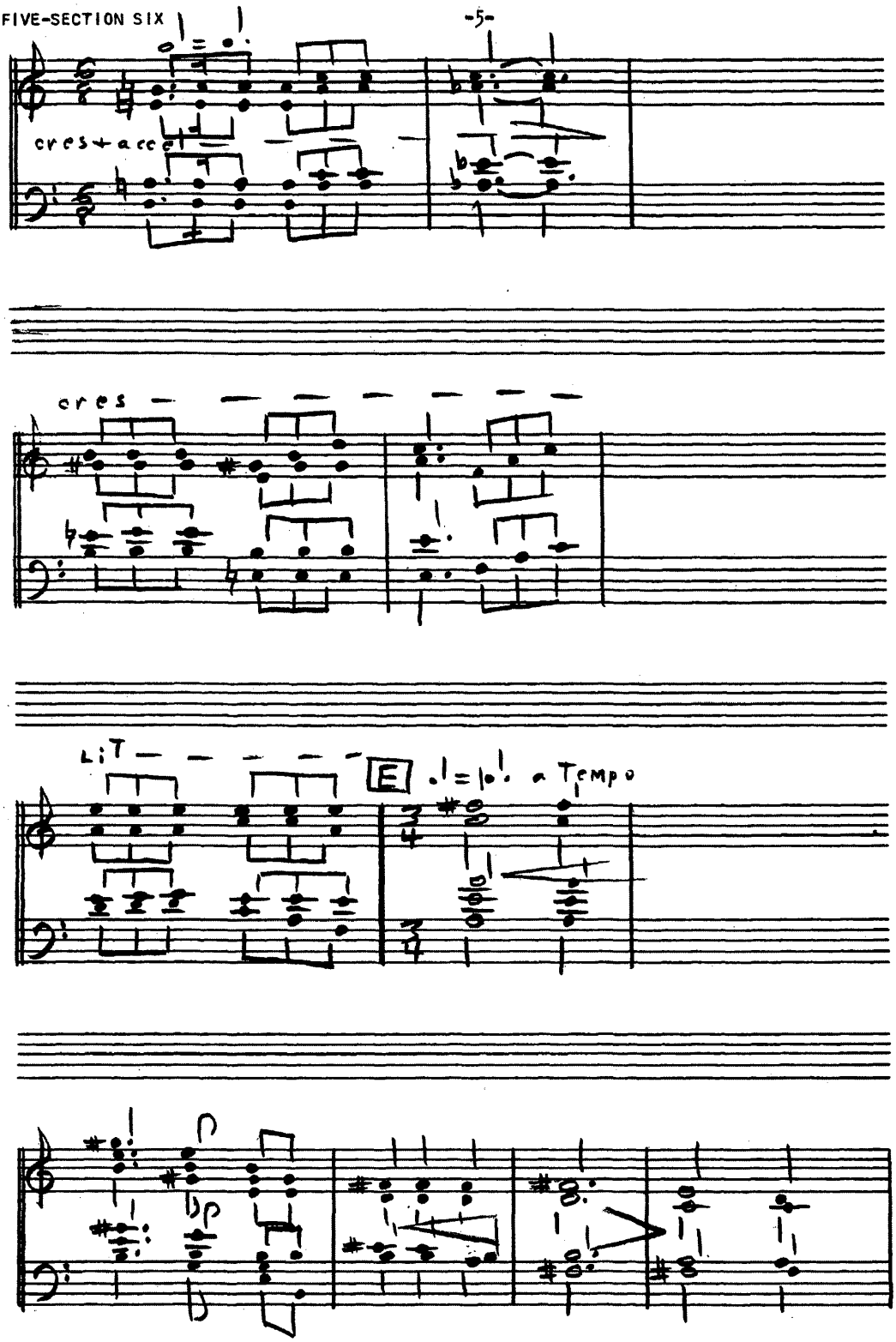
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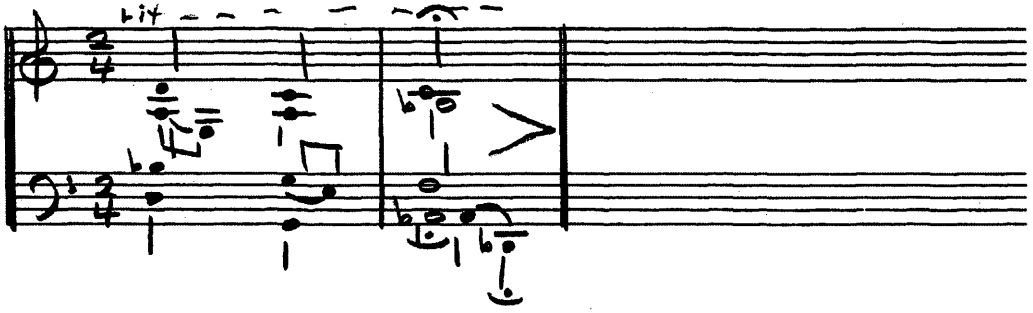
E
a Tempo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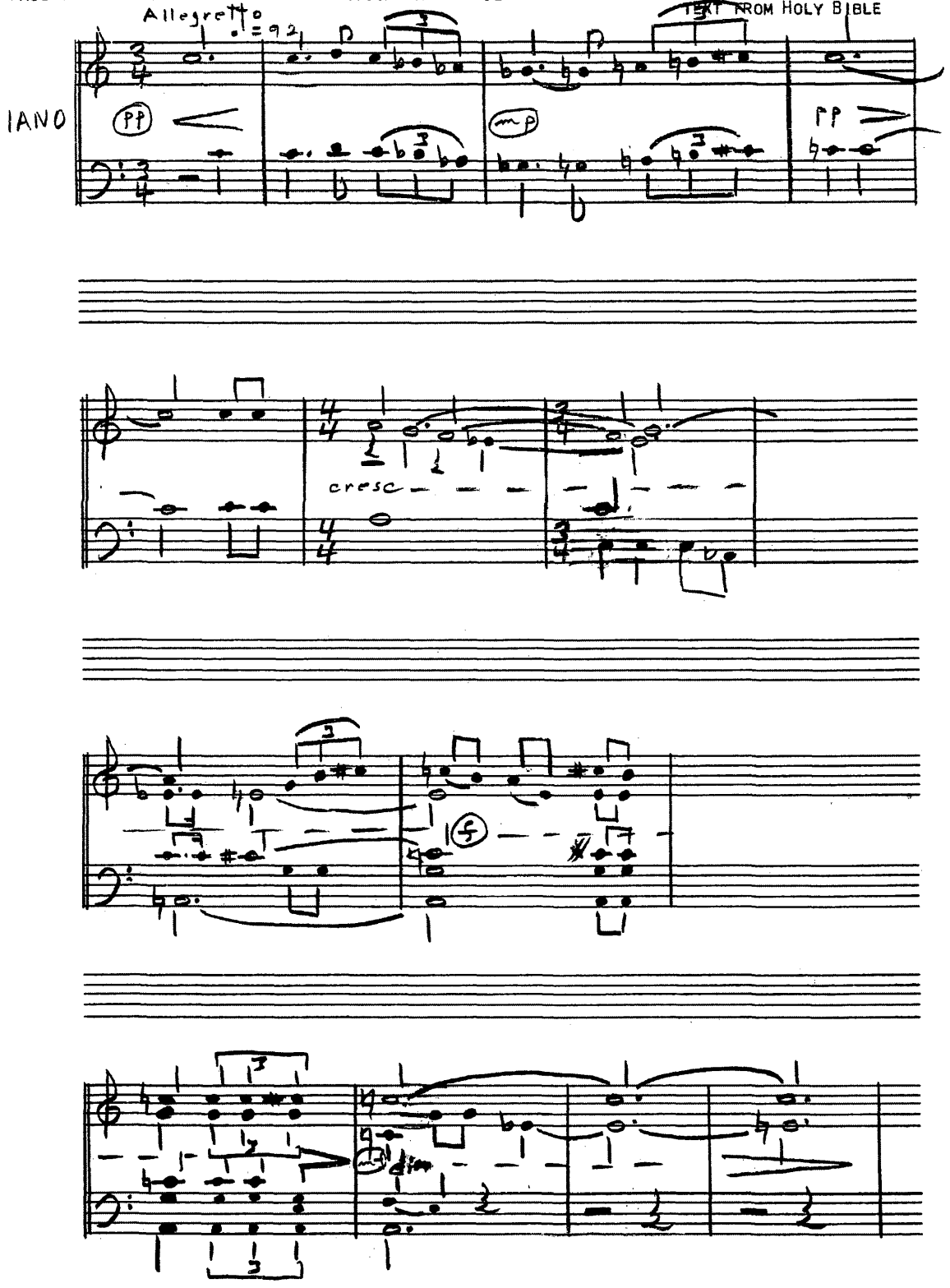
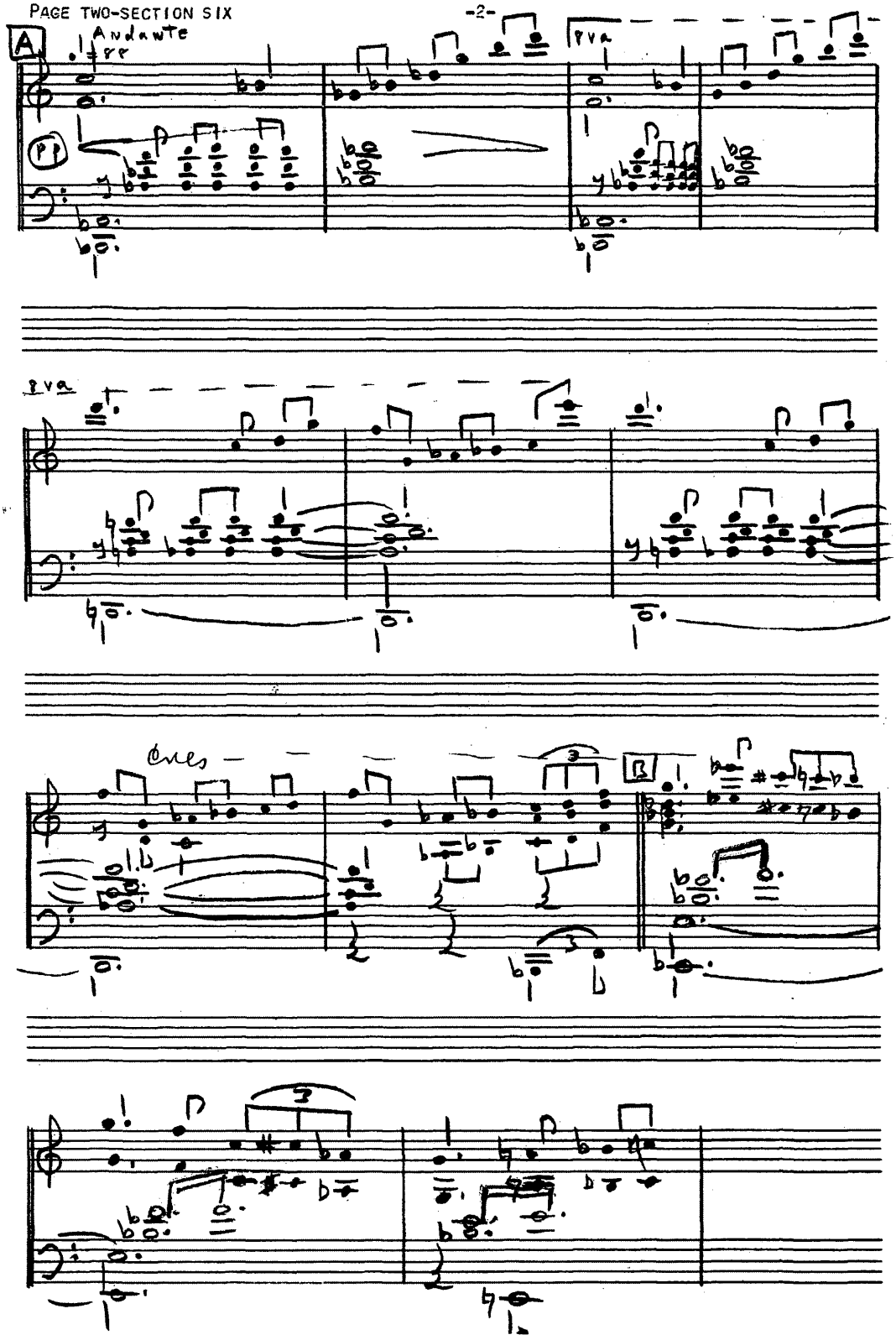
# WISDOM AND RECOLLECTION

BY DONALD M. HARDISTY

TEXT FROM HOLY BIBLE

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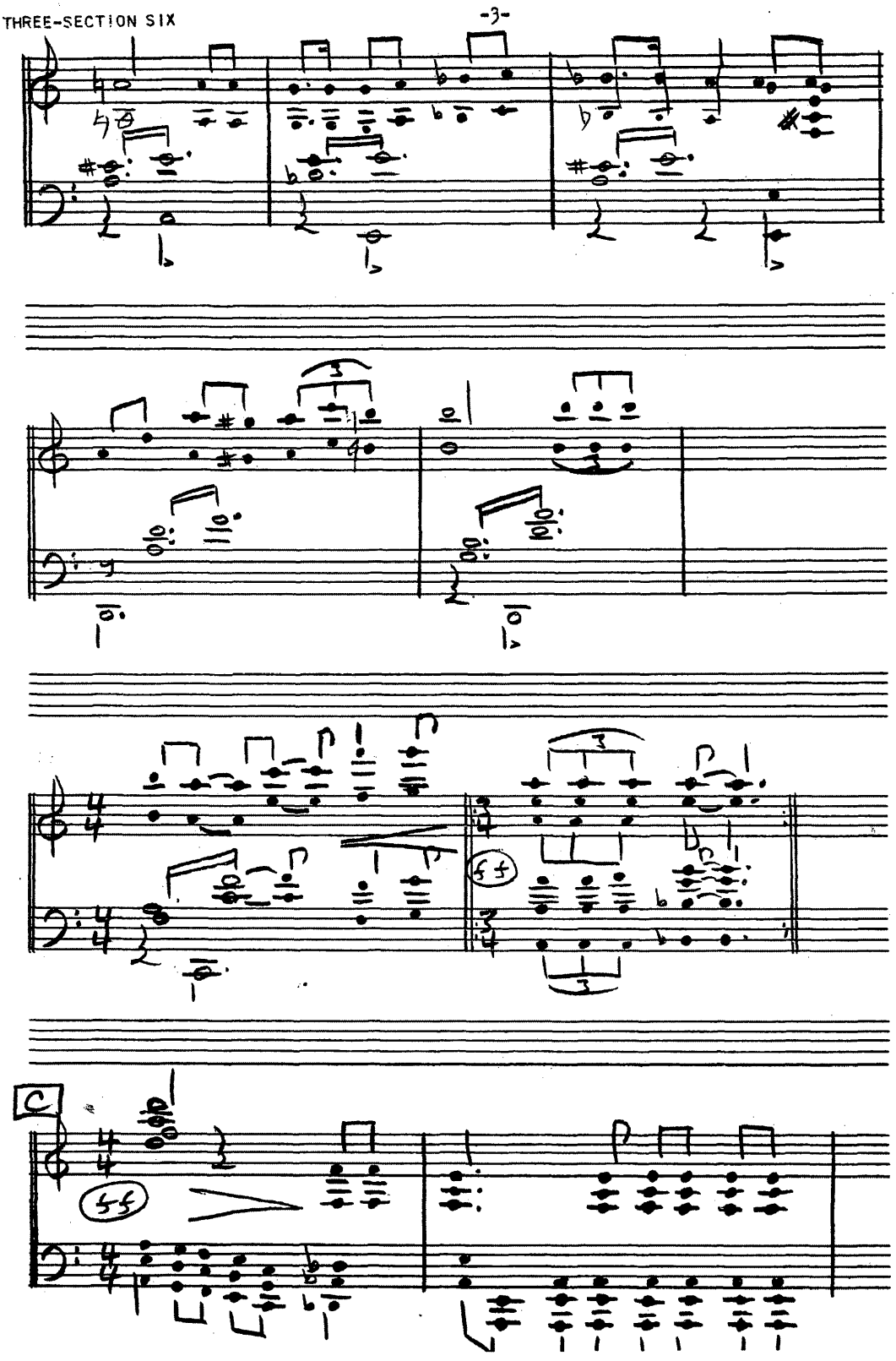
8va
B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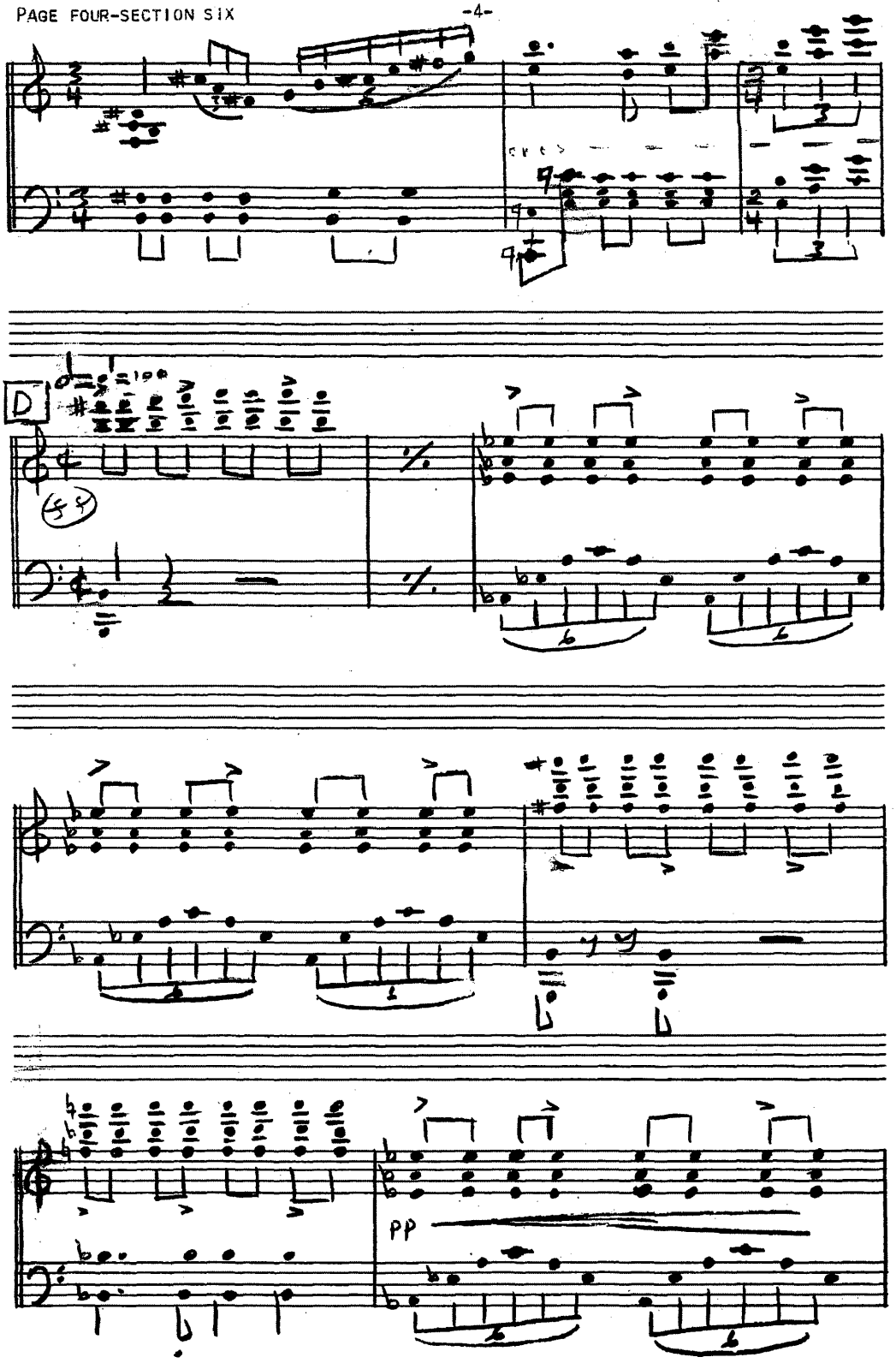
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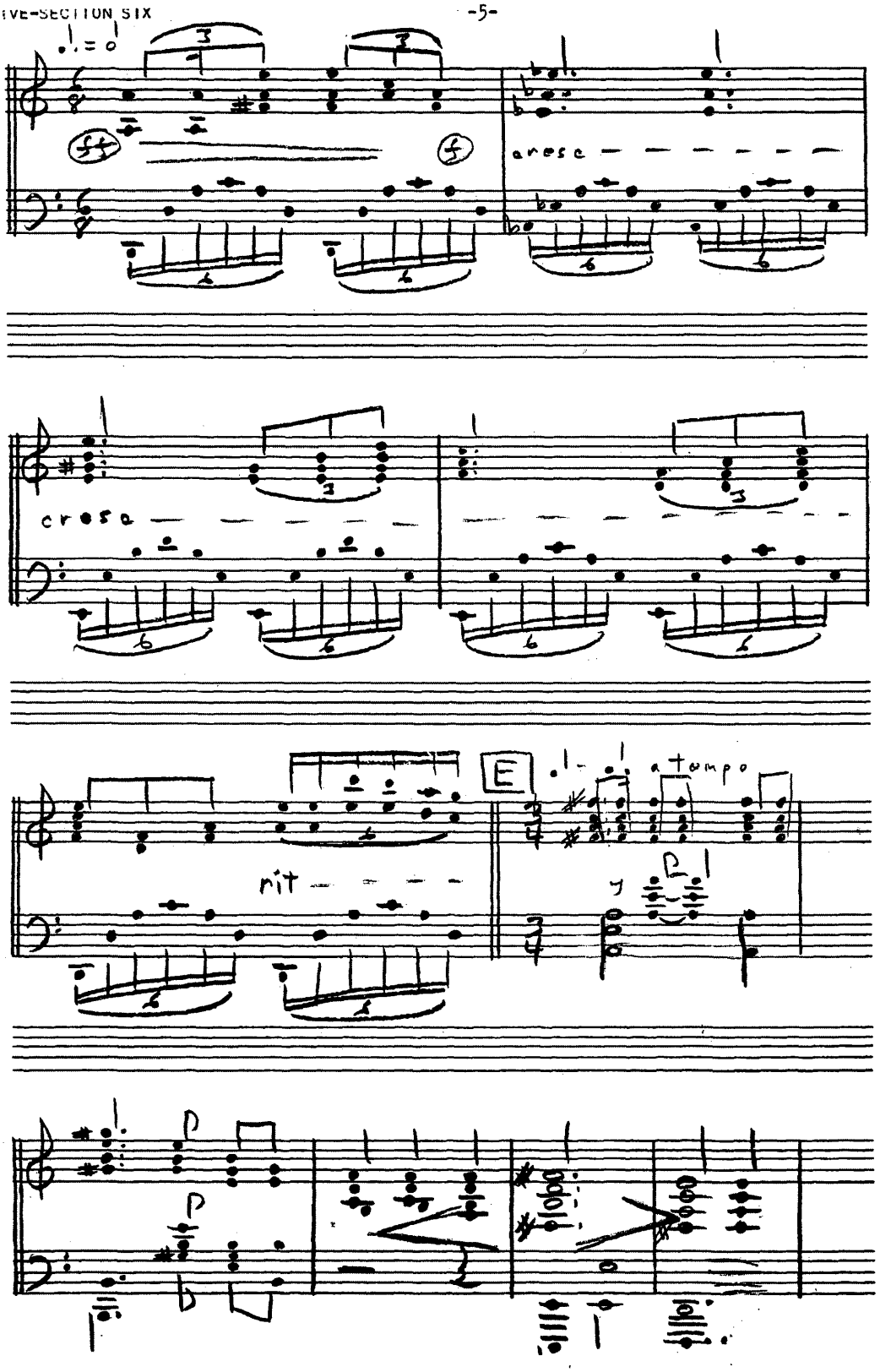
cresc
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E
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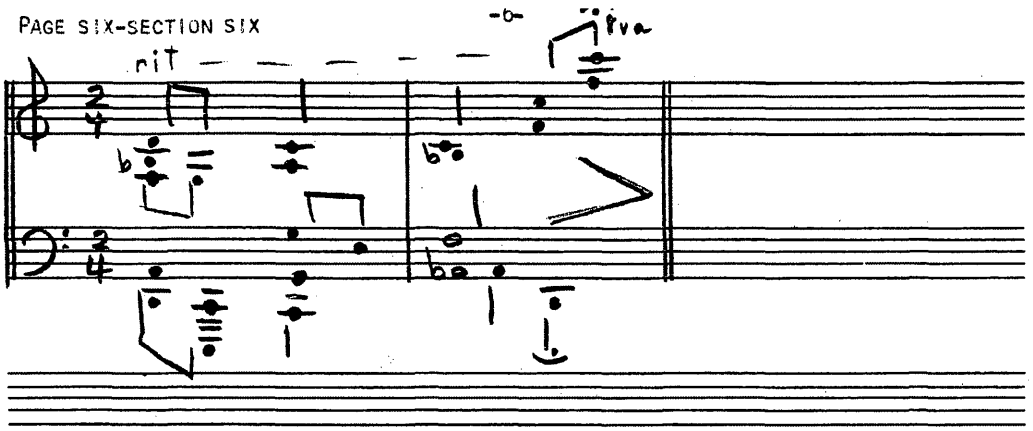
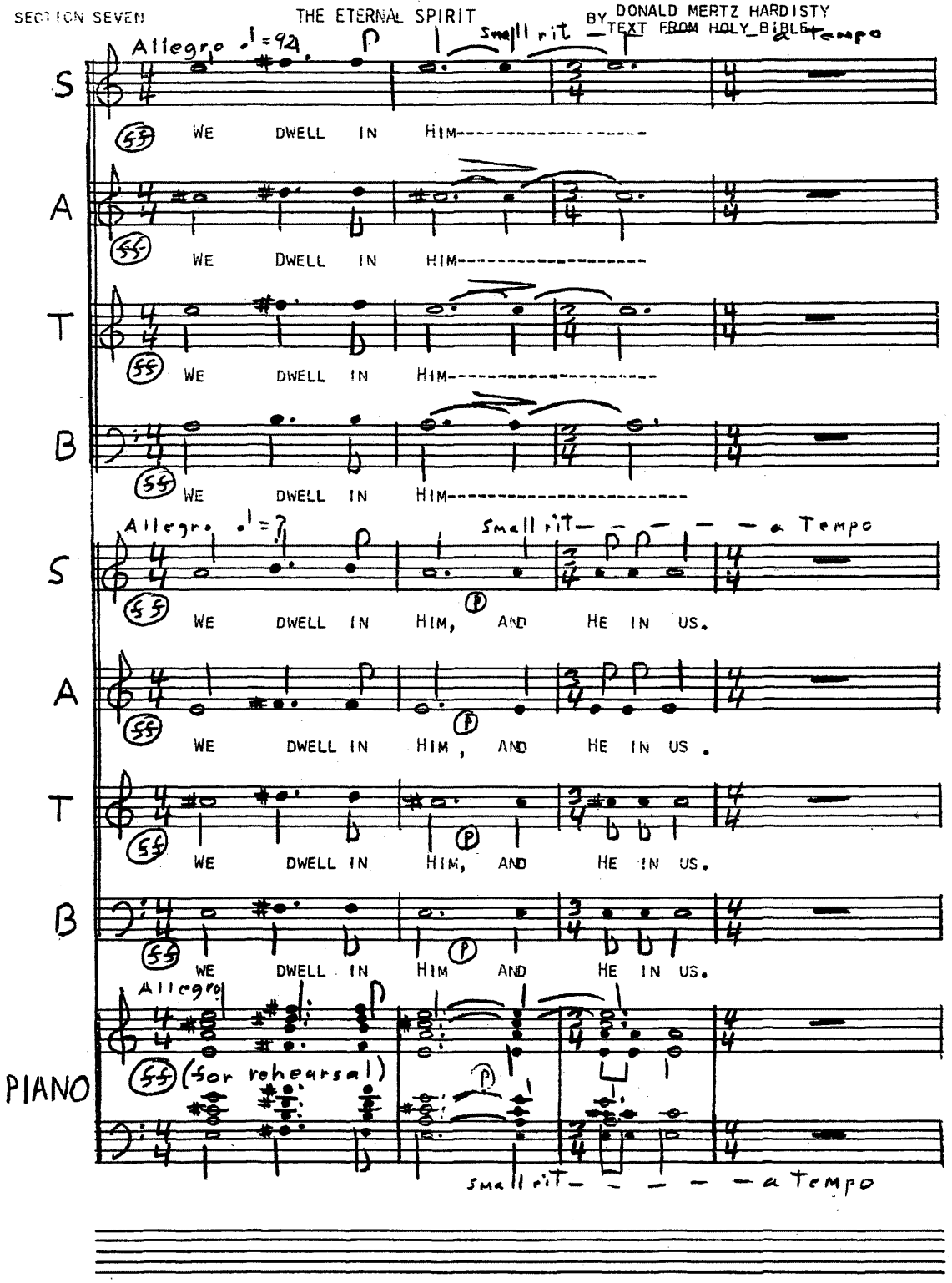
PAGE SIX-SECTION SIX

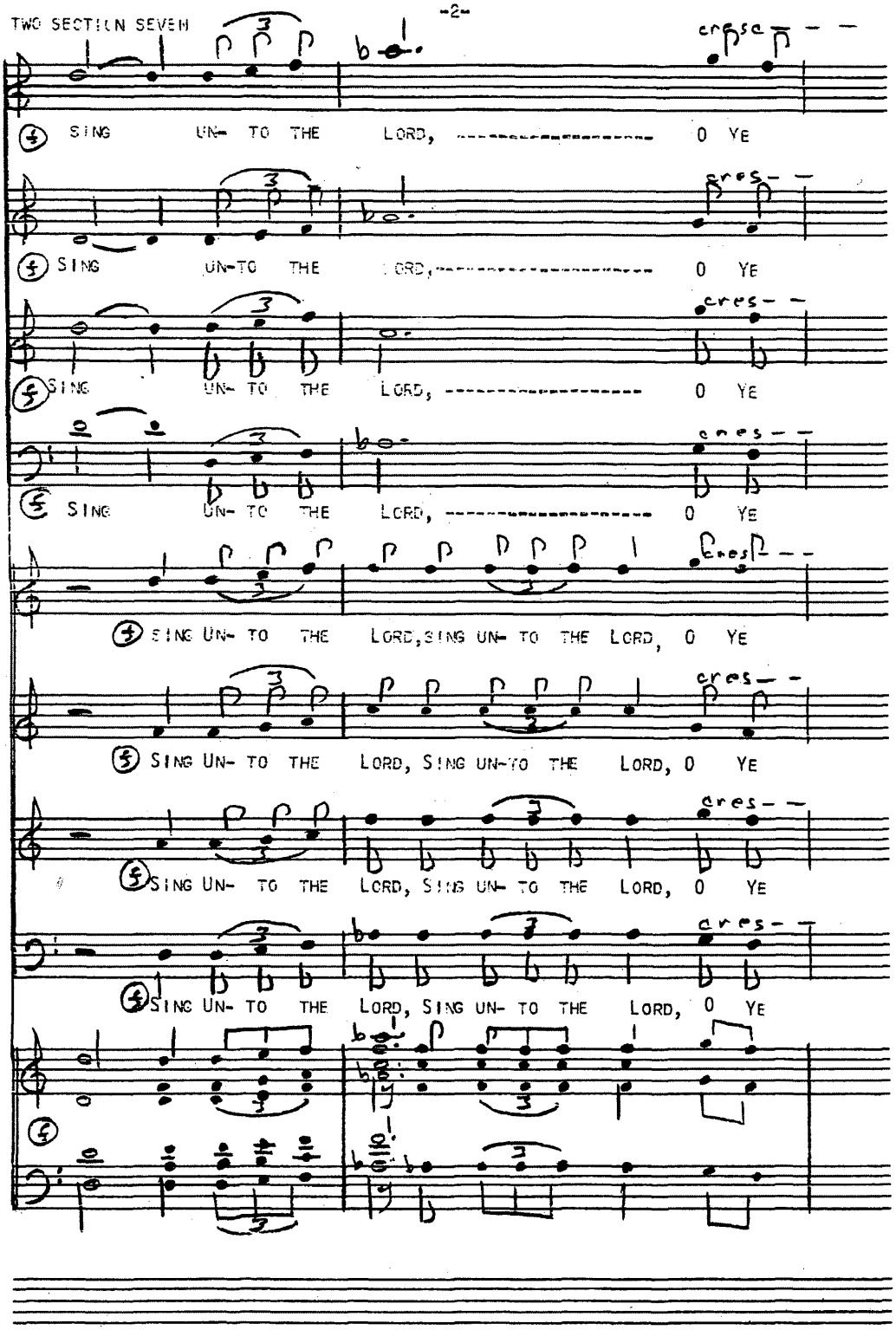


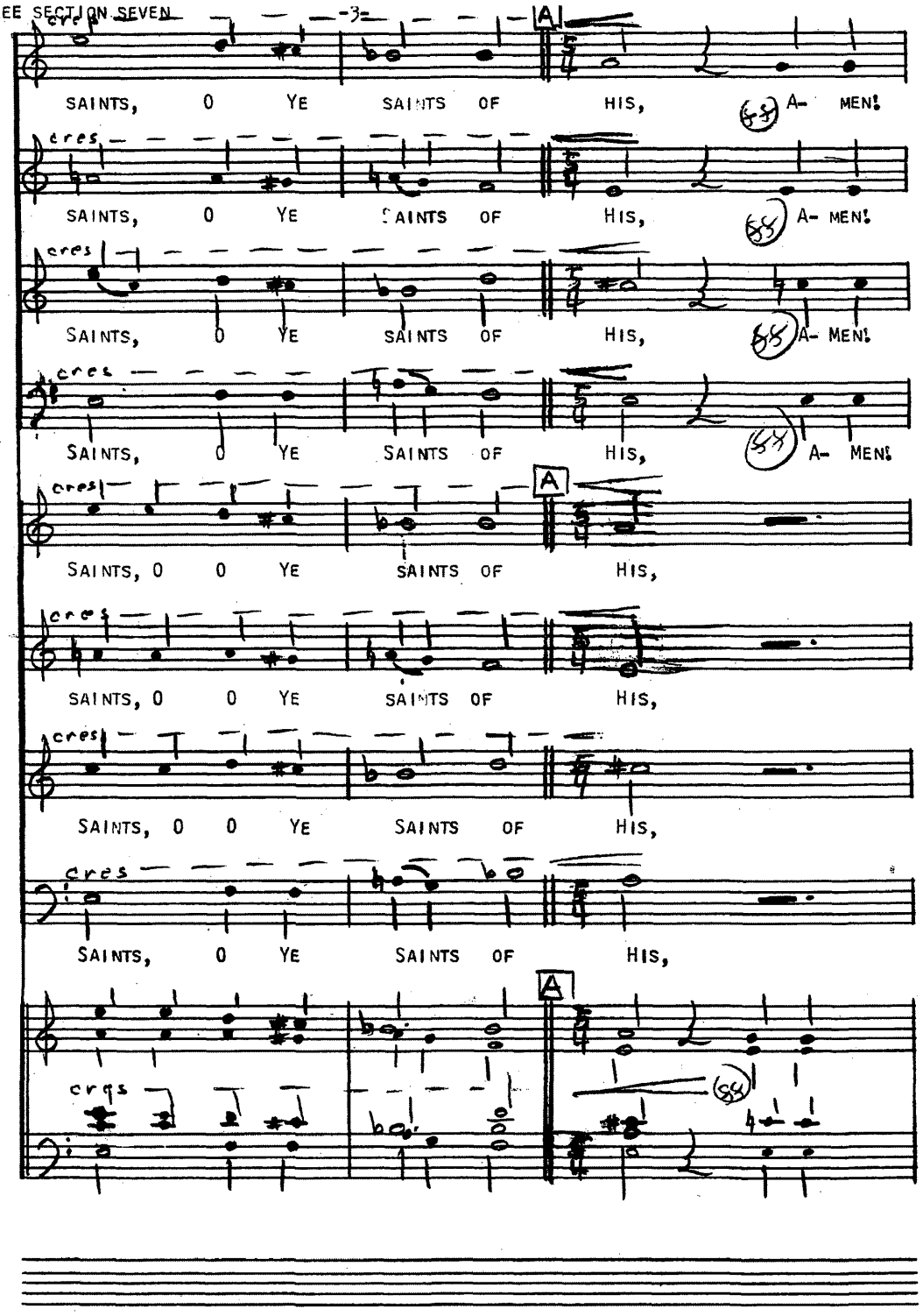
SECTION SEVEN

# THE ETERNAL SPIRIT

BY DONALD MERTZ HARDISTY
TEXT FROM HOLY BIBLE




SING UN- TO THE LORD, 0 YE
cresc
SING UN-TO THE LORD, 0 YE
cres
SING UN- TO THE LORD, 0 YE
cres
SING UN- TO THE LORD, SING UN- TO THE LORD, 0 YE
cres
SING UN- TO THE LORD, SING UN-TO THE LORD, 0 YE
cres
SING UN- TO THE LORD, SING UN- TO THE LORD, 0 YE
cres
SING UN- TO THE LORD, SING UN- TO THE LORD, 0 YE
cres


cres
SAINTS, O YE SAINTS OF HIS, A- MEN!
cres
SAINTS, O YE SAINTS OF HIS, A- MEN!
cres
SAINTS, O YE SAINTS OF HIS, A- MEN!
cres
SAINTS, O YE SAINTS OF HIS,
A
cres
SAINTS, O O YE SAINTS OF HIS,
cres
SAINTS, O O YE SAINTS OF HIS,
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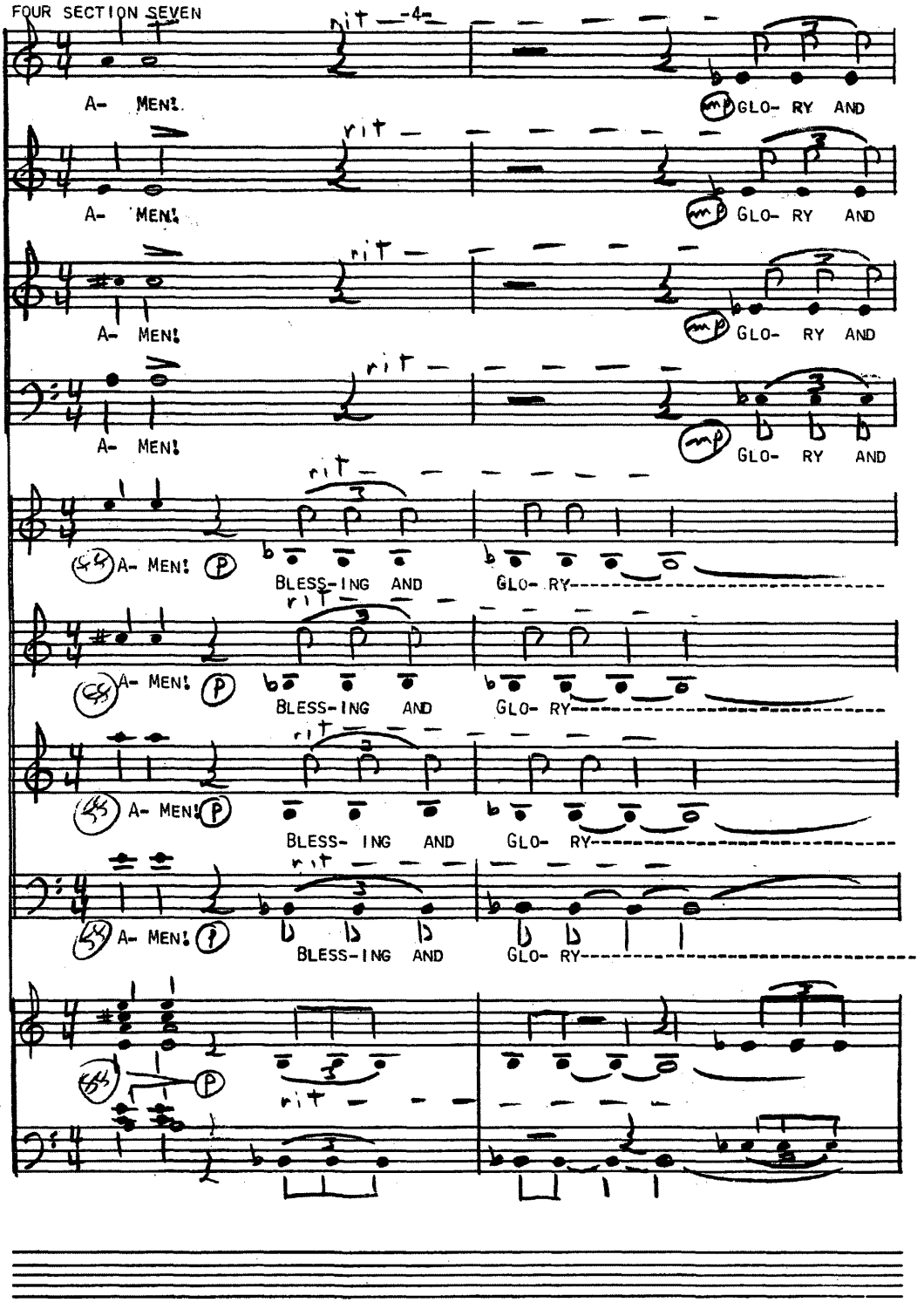
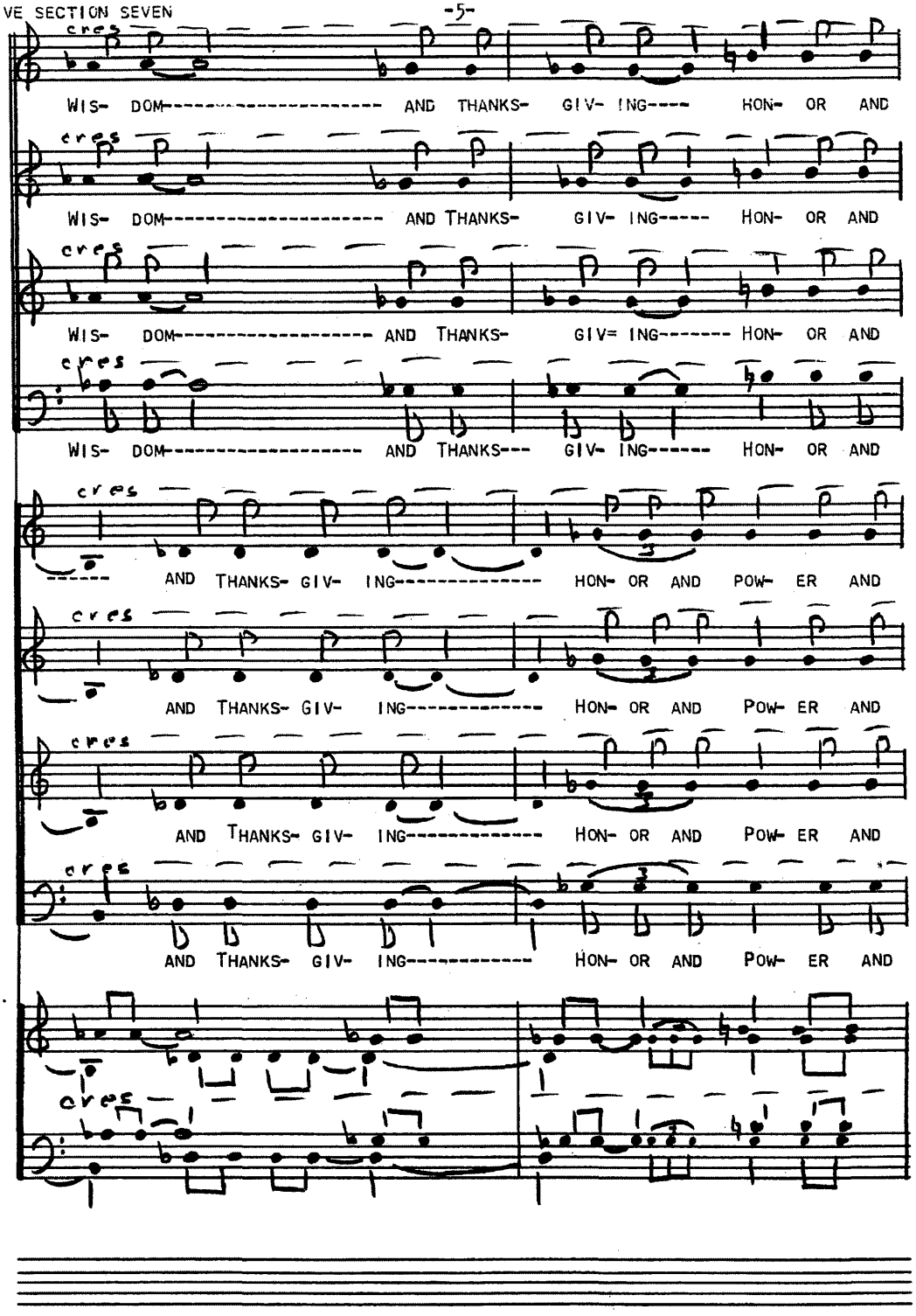
SAINTS, O O YE SAINTS OF HIS,
cres
SAINTS, O YE SAINTS OF HIS,
A
cres


-4-
rit
A- MEN!
GLO- RY AND
A- MEN!
GLO- RY AND
A- MEN!
GLO- RY AND
A- MEN!
GLO- RY AND
A- MEN!
BLESS-ING AND
GLO- RY
A- MEN!
BLESS-ING AND
GLO- RY
A- MEN!
BLESS- ING AND
GLO- RY
A- MEN!
BLESS-ING AND
GLO- RY


cres
WIS- DOM---------- AND THANKS- GIV- ING---- HON- OR AND
cres
WIS- DOM---------- AND THANKS- GIV- ING----- HON- OR AND
cres
WIS- DOM---------- AND THANKS- GIV= ING------- HON- OR AND
cres
WIS- DOM---------- AND THANKS--- GIV- ING------ HON- OR AND
cres
------ AND THANKS- GIV- ING---------- HON- OR AND POW- ER AND
cres
AND THANKS- GIV- ING---------- HON- OR AND POW- ER AND
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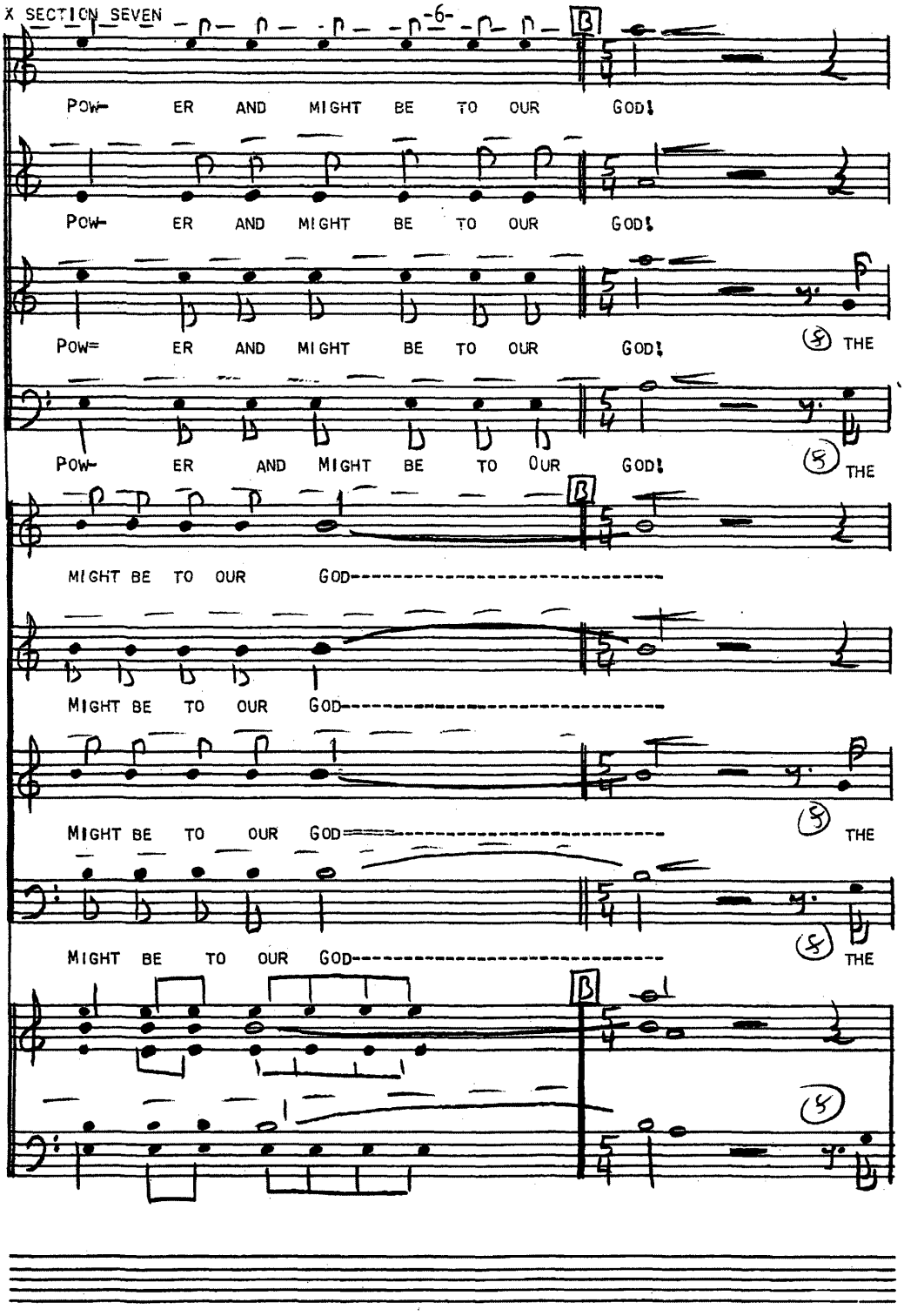
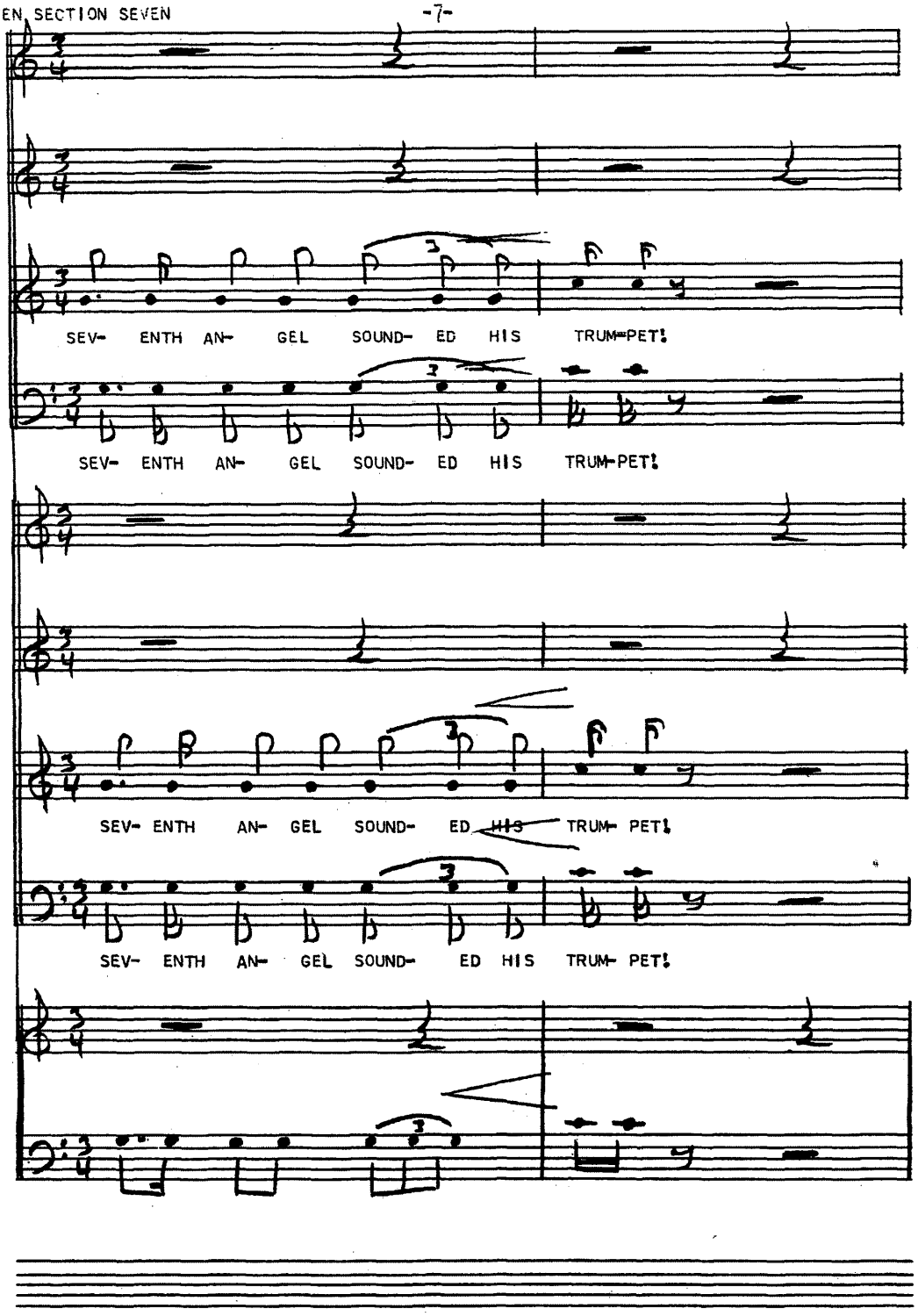
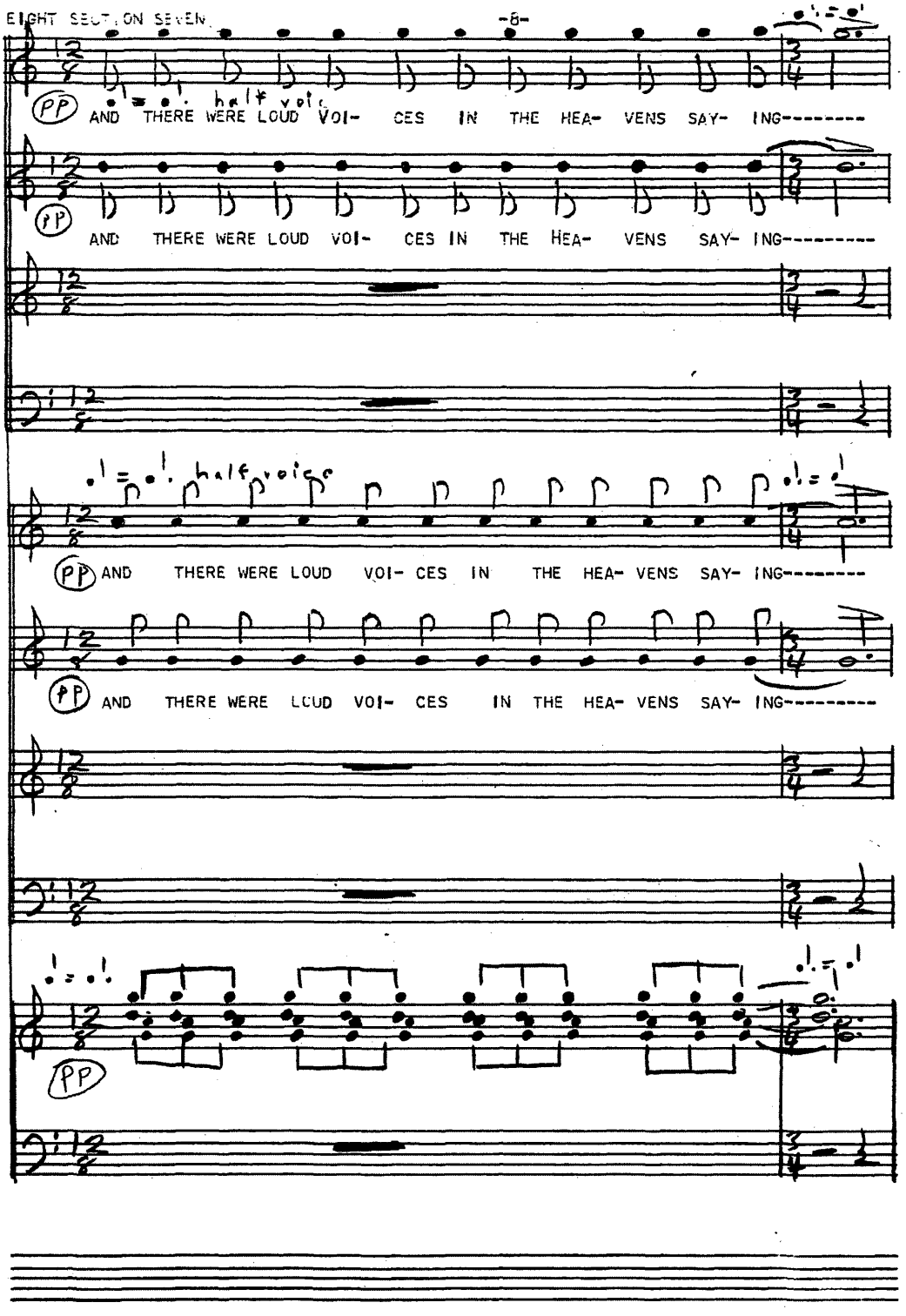
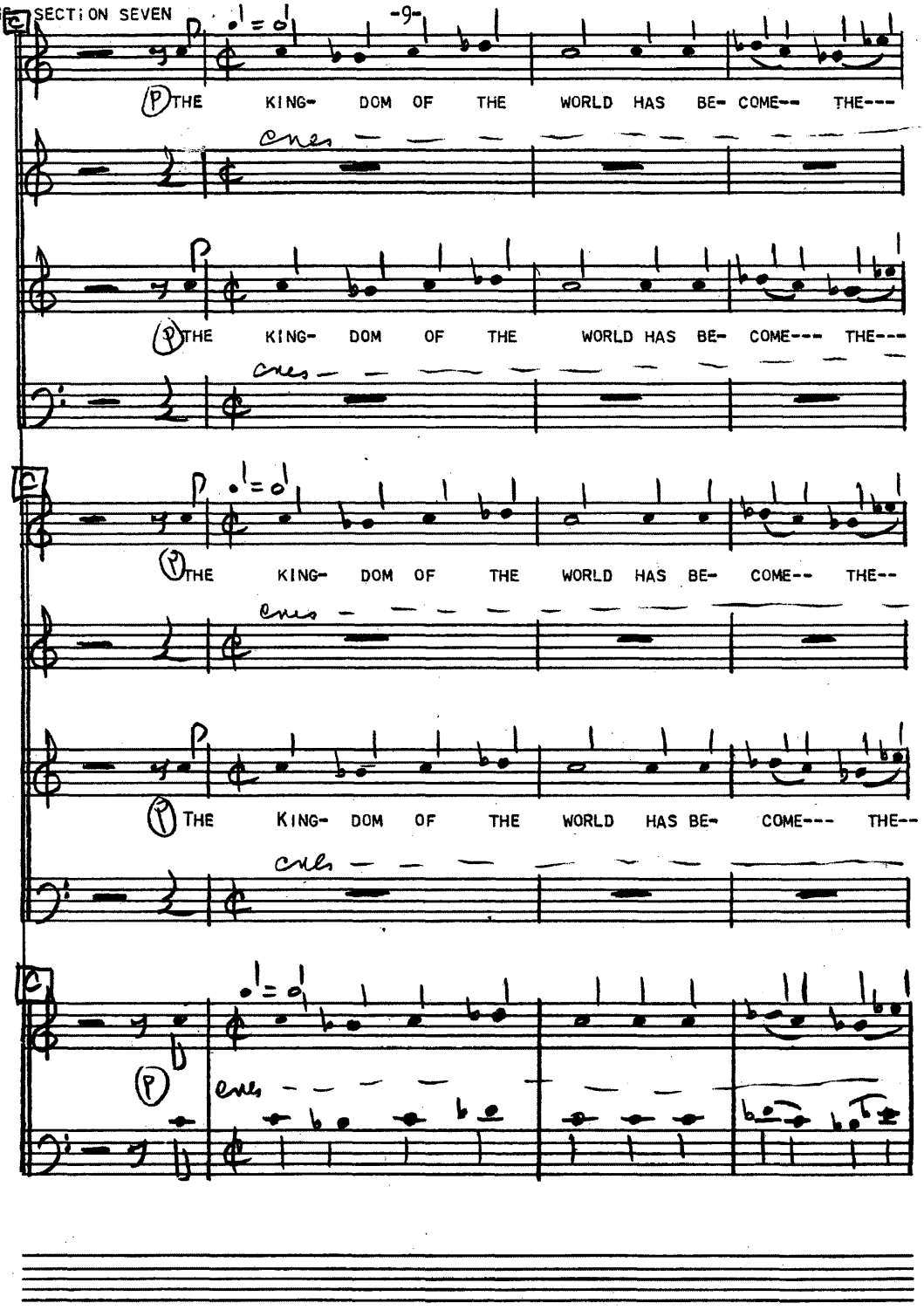
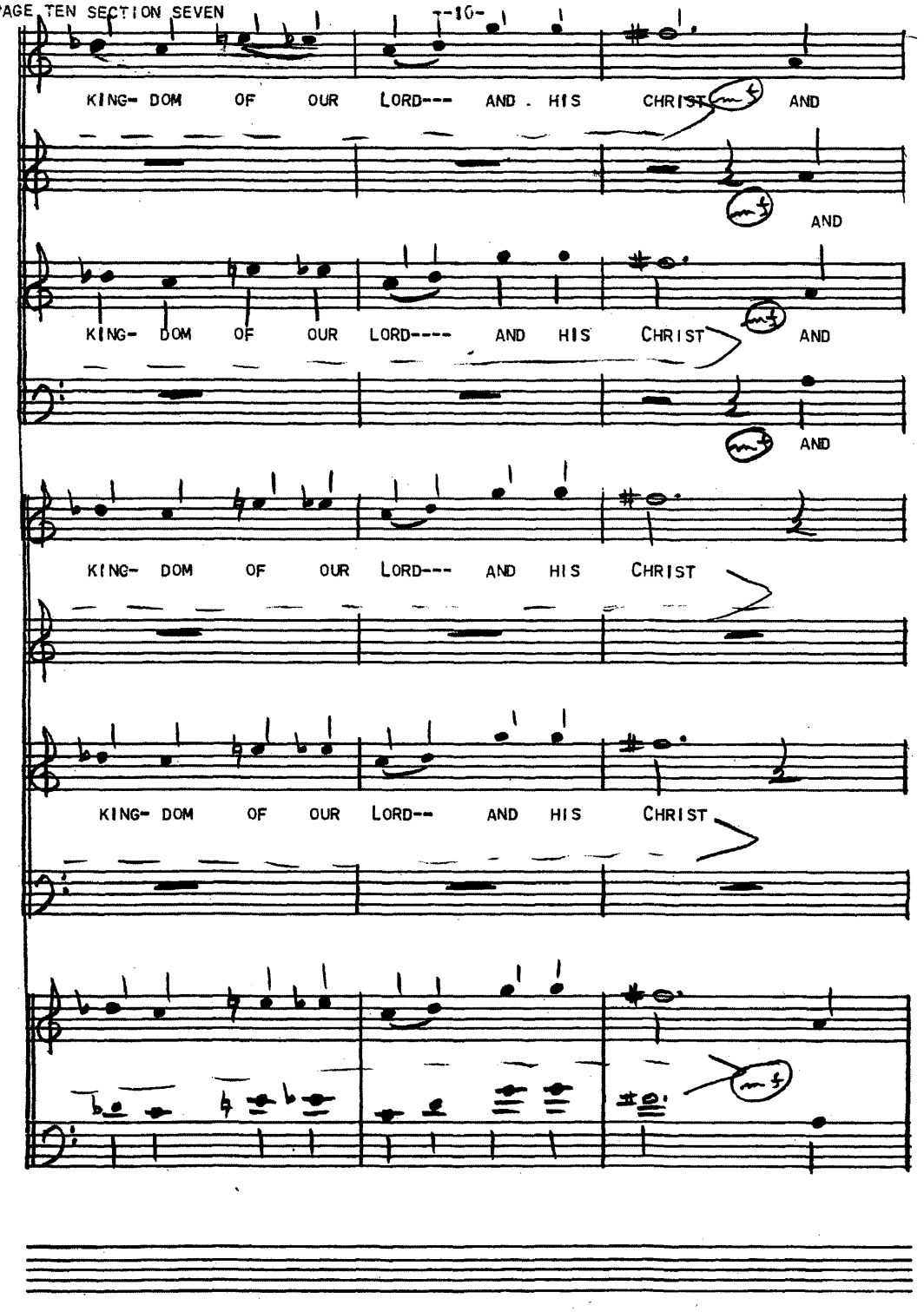
cres

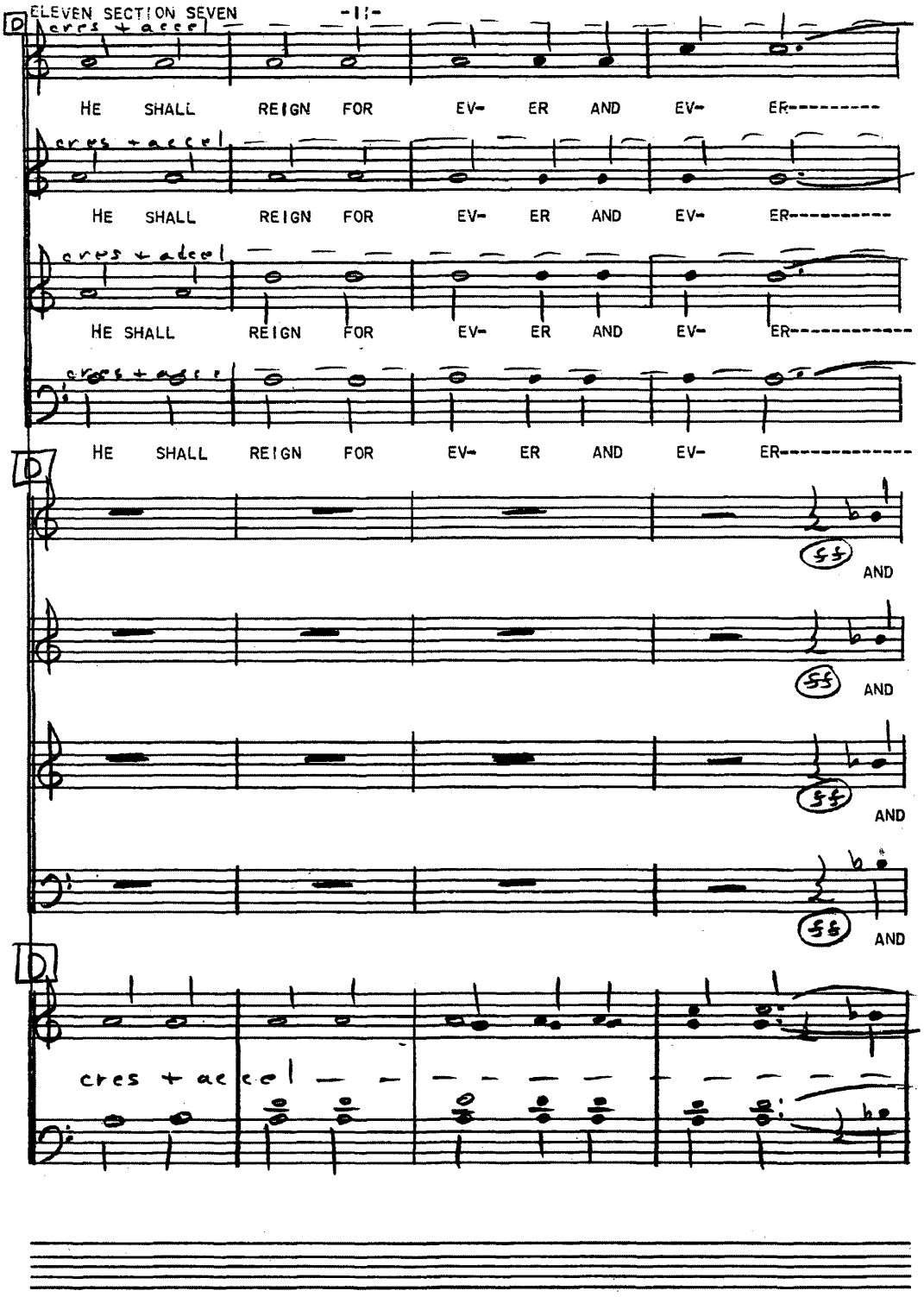

B
POW- ER AND MIGHT BE TO OUR GOD!
POW- ER AND MIGHT BE TO OUR GOD!
POW= ER AND MIGHT BE TO OUR GOD!
(S) THE
POW- ER AND MIGHT BE TO OUR GOD!
(S) THE
B
MIGHT BE TO OUR GOD----------
MIGHT BE TO OUR GOD----------
MIGHT BE TO OUR GOD----------
(S) THE
MIGHT BE TO OUR GOD----------
(S) THE
B
(S)

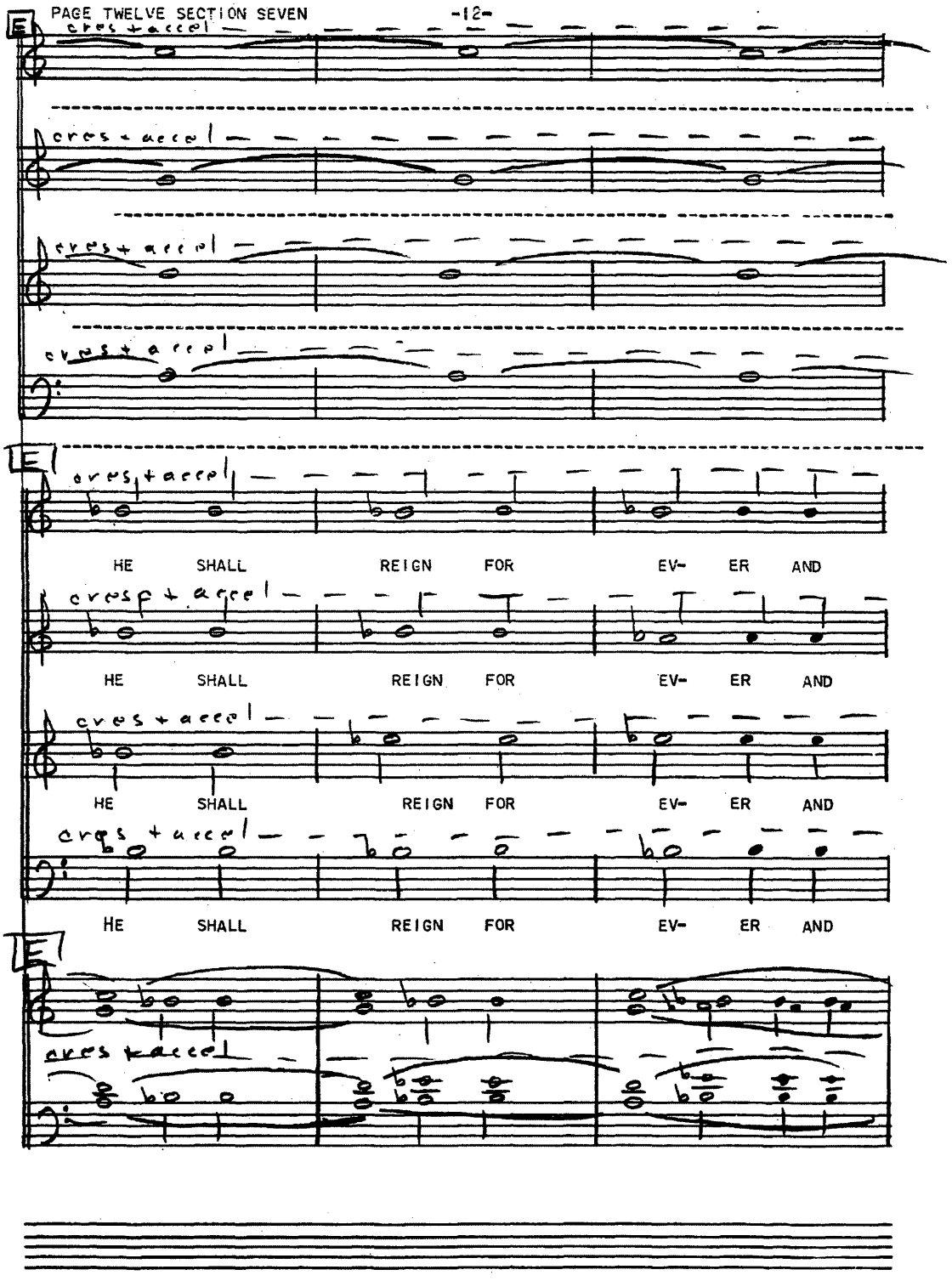

SEV- ENTH AN- GEL SOUND- ED HIS TRUM-PET!
SEV- ENTH AN- GEL SOUND- ED HIS TRUM-PET!
SEV- ENTH AN- GEL SOUND- ED ~~HIS~~ TRUM- PET!
SEV- ENTH AN- GEL SOUND- ED HIS TRUM- PET!

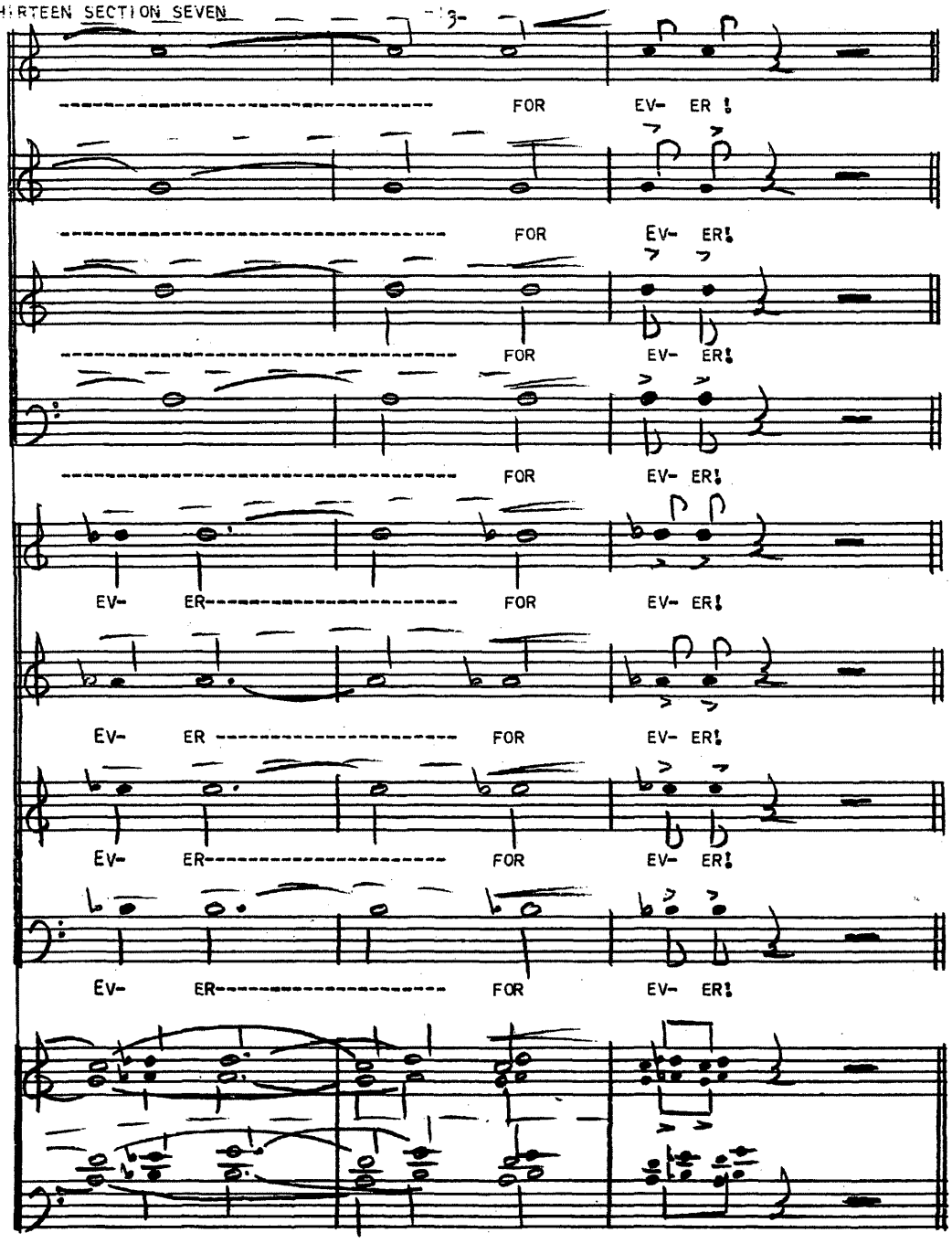

half voice
PP AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING--------
PP AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING---------
half voice
PP AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING---------
PP AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING---------
PP


(P) THE KING- DOM OF THE WORLD HAS BE- COME-- THE---
ones
(P) THE KING- DOM OF THE WORLD HAS BE- COME--- THE---
ones
(P) THE KING- DOM OF THE WORLD HAS BE- COME-- THE--
ones
(P) THE KING- DOM OF THE WORLD HAS BE- COME--- THE--
ones
(P)
ones


KING- DOM OF OUR LORD--- AND . HIS CHRIST AND
mf
AND
KING- DOM OF OUR LORD---- AND HIS CHRIST AND
mf
AND
KING- DOM OF OUR LORD--- AND HIS CHRIST
KING- DOM OF OUR LORD-- AND HIS CHRIST
mf


ELEVEN SECTION SEVEN
-11-
D
cres + accel
HE SHALL REIGN FOR EV- ER AND EV- ER---------
cres + accel
HE SHALL REIGN FOR EV- ER AND EV- ER----------
cres + accel
HE SHALL REIGN FOR EV- ER AND EV- ER----------
cres + accel
HE SHALL REIGN FOR EV- ER AND EV- ER----------
D
AND
AND
AND
AND
D
cres + accel


E
cres + accel
cres + accel
cres + accel
cres + accel
E
cres + accel
HE SHALL REIGN FOR EV- ER AND
cresc + accel
HE SHALL REIGN FOR EV- ER AND
cres + accel
HE SHALL REIGN FOR EV- ER AND
cres + accel
HE SHALL REIGN FOR EV- ER AND
E
cres + accel

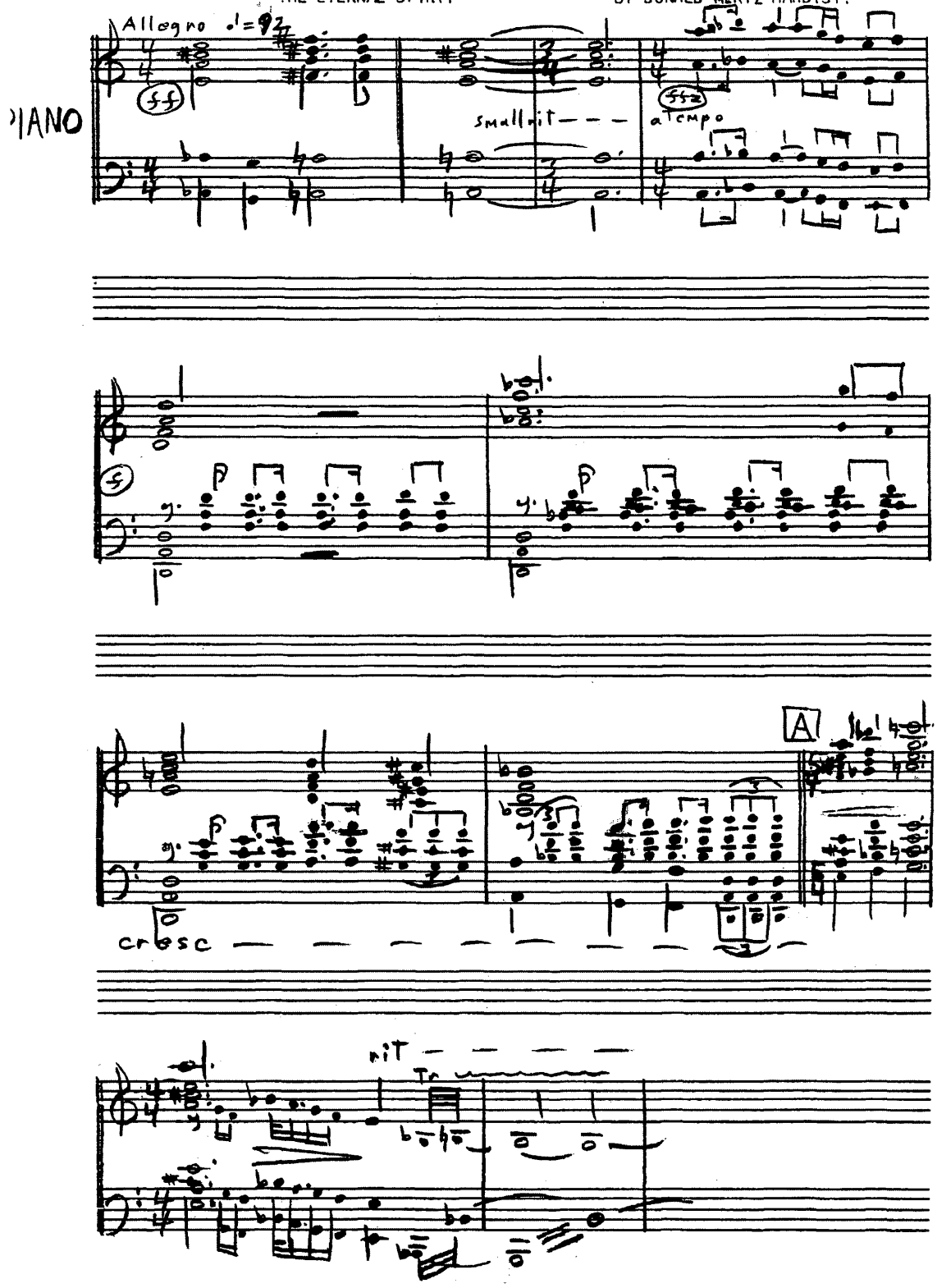

FOR EV- ER!
FOR EV- ER!
FOR EV- ER!
FOR EV- ER!
EV- ER FOR EV- ER!
EV- ER FOR EV- ER!
EV- ER FOR EV- ER!
EV- ER FOR EV- ER!
EV- ER FOR EV- ER!

THE POWER OF THE UNWRITTEN.

SECTION SEVEN

# THE ETERNAL SPIRIT

BY DONALD MERTZ HARDISTY



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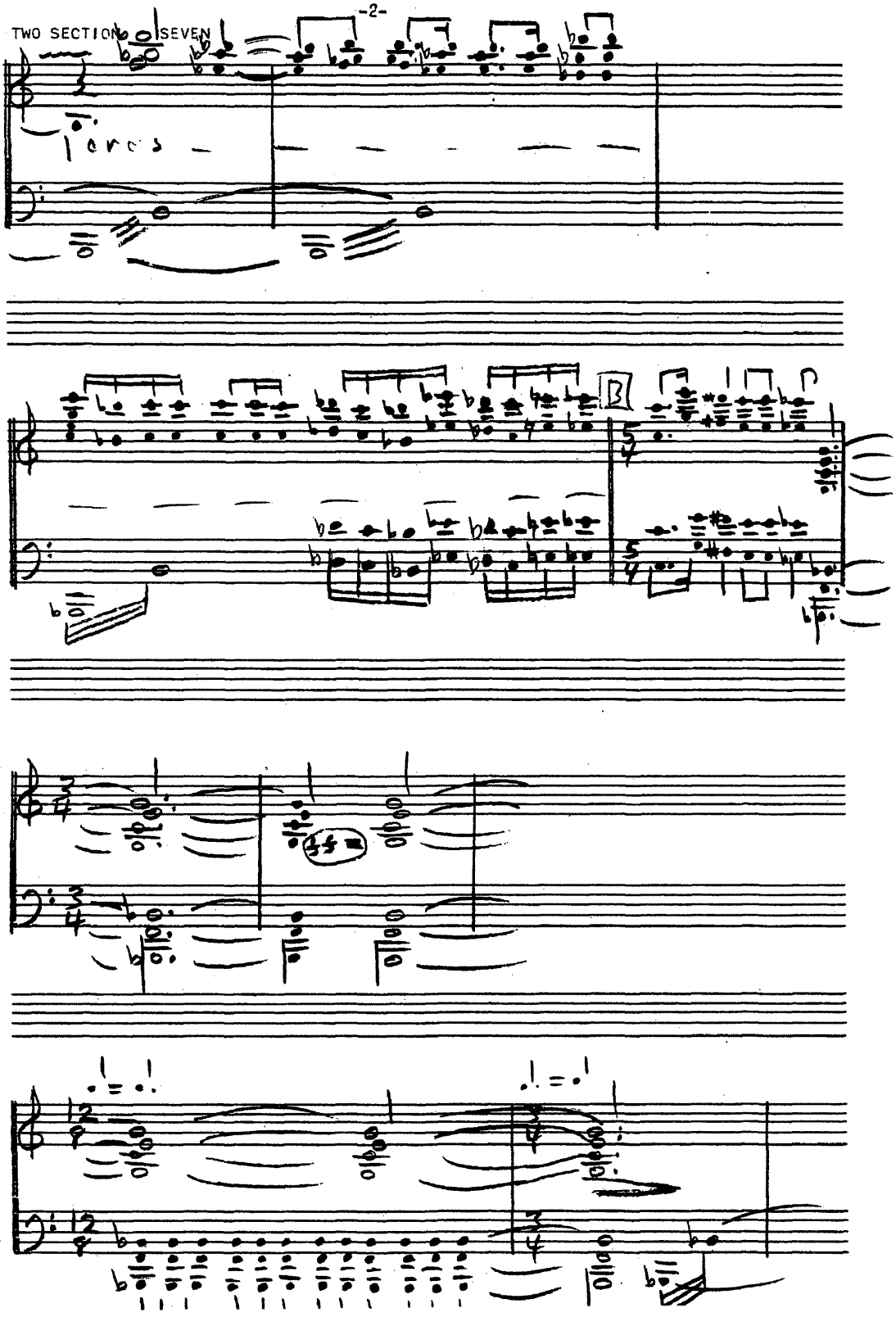
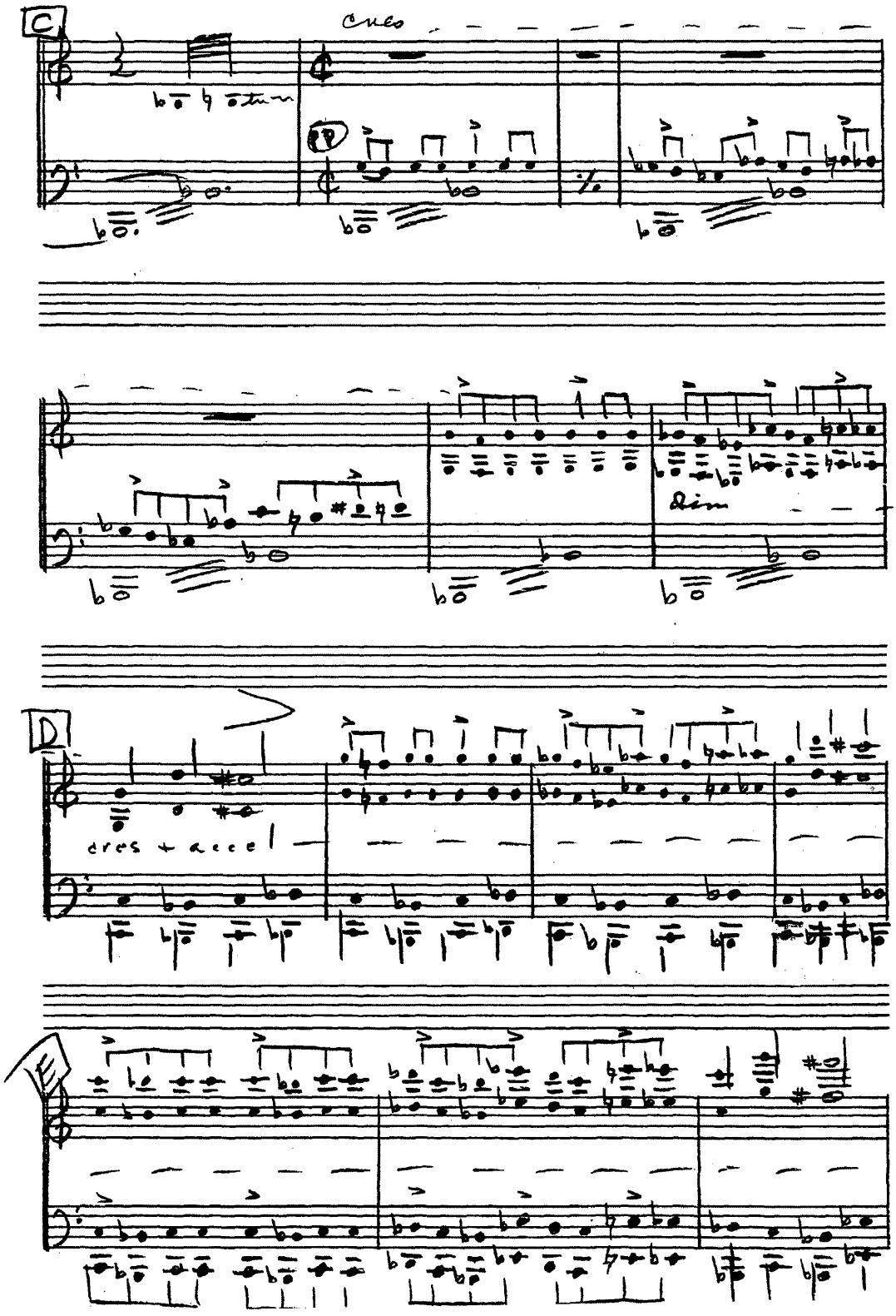
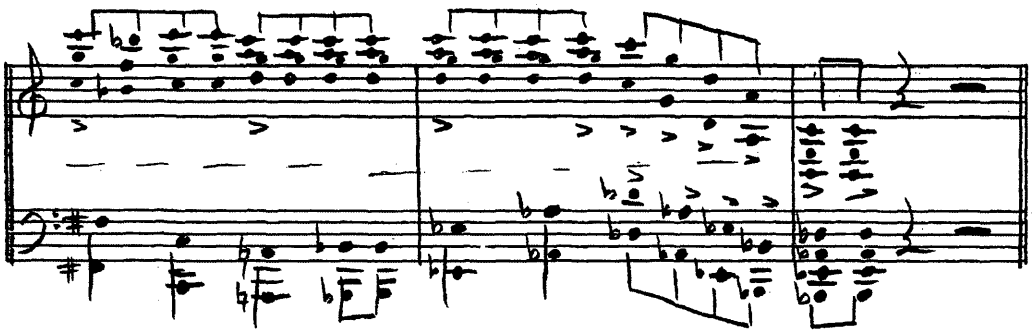



C
Cues
dim
D
cres + accel



# 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

L B Castle

Dean, Graduate School

May 29 1956

Date

5-31-56

## ACKNOWLEDGMENTS

In preparing this song cycle, the author profited greatly from the constructive criticism of Mr. Justin Gray and Mr. Eugene Andrie. To Mr. Lloyd Oakland he is especially indebted for his masterful assistance and thoughtful guidance in preparing and performing the work. Finally the author is sincerely grateful to his mother, Lauretta Mertz Walkup for gathering and compiling the Biblical text and helping him sustain his faith in God.

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

| Chronology | Periods in Music History | Trends in Musical Composition | Representative stage in man's life |
|---|---|---|---|
| BC-1300 | Oriental and Middle Ages | Monophony (Motet trb.) | Before birth; a plan in the mind of God |
| 14-1600 | Renaissance | Modal<br>Polyphonic | Incarnation<br>Man the child |
| 16-1700 | Baroque<br>Rococco | Tonality (Grd.B<br>Polyphonic rec.)<br>Madrigal | Youth and Precosity |
| 17-1830 | Classic | Formal manner<br>Homophonic<br>Clarity (Sonata ABA)<br>Dramatic | Young adult |
| 1830-70 | Romantic and Nationalism | Emotion<br>Deceptive<br>Mysticism<br>(folk material) | Matured adult<br>Love and Marriage |
| 1870-1920 | Impressionistic | Rebellion<br>Polyrhythmic | Man the aged<br>Full maturity<br>Wisdom and recollection |
| 1920-2000 | Modernistic<br>Neo-classic<br>Neo-romantic | Polytonality<br>Atonality<br>Futuristic | Immortality; eternal spirit |

## 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 1300 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 mens' and womens' 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, O 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 nears 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.