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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

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SECTION ONE

A PLAN IN THE MIND OF GOD

BY DONALD M. HARDISTY  
TEXT FROM THE BIBLE

*♩ = 100 Legato.  
Not too slow*

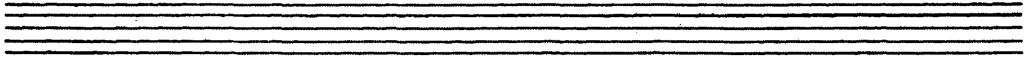
S

A

T *mf* IN THE BE- GIN-NING GOD CRE-- A-- TED

B *mf* IN THE BE- GIN-NING GOD CRE-- A-- TED

Drum *mf*



THE HEA--- VEN AND THE EARTH

THE HEA--- VEN AND THE EARTH

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

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

The first system of the musical score consists of five staves. The top two staves are piano accompaniment in G major, 3/8 time, with rests. The third staff is the vocal line, starting with a treble clef and a key signature of one flat (F major). The lyrics are: "AND THE-- EARTH WAS WITH-OUT FORM-- AND". The fourth staff is the vocal line in bass clef with the same lyrics: "AND THE--- EARTH WAS WITH-OUT FORM--- AND". The fifth staff is piano accompaniment in bass clef, 3/8 time, with rests.

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

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

The second system of the musical score consists of five staves. The top two staves are piano accompaniment in G major, 3/8 time, with rests. The third staff is the vocal line, starting with a treble clef and a key signature of one flat (F major). The lyrics are: "VOID, AND--- DARK- NESS WAS UP----- ON THE". The fourth staff is the vocal line in bass clef with the same lyrics: "VOID, AND--- DARK- NESS WAS UP----- ON THE". The fifth staff is piano accompaniment in bass clef, 3/8 time, with rests.

**A**  $\text{♩} = 63$   
Andante - very legato  
mysteriously

FACE----- OF--- THE DEEP.

FACE----- OF--- THE DEEP.

Solo *mp*

*Sfz* AH----- *p* 00-----

*Sfz* AH----- *p* 00-----

*Sfz* AH----- *p* 00-----

*Sfz* AH----- *p* 00-----

*Sfz* *pp*

PAGE FOUR

Handwritten musical score for the first system, consisting of five staves. The top four staves are vocal lines with lyrics: ", OH--- AH---, OH---", "OH---, AH---, OH---", "OH--- AH---, OH---", and "OH--- AH---, SPI- RIT OF". The bottom staff is a piano accompaniment line. The music is in a key with one flat and a common time signature.

Two empty musical staves, likely representing a break in the score or a section that was not fully transcribed.

Handwritten musical score for the second system, consisting of five staves. The top staff has a tempo marking: **[B] Legato (breath accent)** with a metronome marking of  $\text{♩} = 72$ . The lyrics for the vocal lines are: "SPI- RIT OF GOD", "GOD--- GOD--- SPI- RIT OF GOD---", and "GOD--- GOD--- SPI- RIT OF GOD---". The bottom staff is a piano accompaniment line. The music is in a key with one flat and a common time signature.



Musical score for the first system. It consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The fifth staff is a piano accompaniment line in bass clef. The lyrics are: SPI-- RIT OF GOD--- SPI-- RIT OF GOD--- MOVED

Two empty musical staves, one in treble clef and one in bass clef.

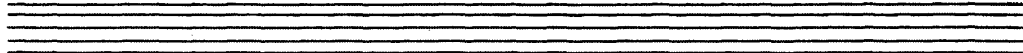
Musical score for the second system. It consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The fifth staff is a piano accompaniment line in bass clef. The lyrics are: 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

GOD-----, *mp* MADE THE FOWLS OF---

GOD, SPI--- RIT--- OF GOD. *mp* 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

"-7-

*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

**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 MAN, (HUM)



**A**  $\text{♩} = 63$   
Andante. (very legato)  
mx staccato

Handwritten musical notation for the first system. It consists of a treble clef staff and a bass clef staff. The treble staff contains several measures with notes and rests. The bass staff contains a series of notes, some with slurs. A circled word "Lumina" is written in the right-hand margin of the system.

Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation for the second system. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with slurs and a circled marking "SFZ". The bass staff contains notes with slurs.

Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation for the third system. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with slurs and various rhythmic markings. The bass staff contains notes with slurs.

Two empty musical staves, one for the treble clef and one for the bass clef.

**B** Legato (breath accent)  
 $\text{♩} = 72$

Handwritten musical notation for the fourth system. It consists of a treble clef staff and a bass clef staff. The treble staff contains notes with slurs and a circled marking "P". The bass staff contains notes with slurs.

Handwritten musical notation for the first system. The treble clef staff contains mostly rests. The bass clef staff contains several chords and notes, including a half note chord in the first measure and a quarter note chord in the second measure.

Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation for the second system. The treble clef staff shows a more active melody with eighth and quarter notes. The bass clef staff contains chords and notes, including a half note chord in the first measure.

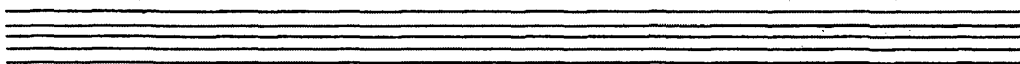
Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation for the third system. A circled 'c' is written above the treble clef staff. Both staves show active melody and chords, with the bass clef staff featuring a half note chord in the first measure.

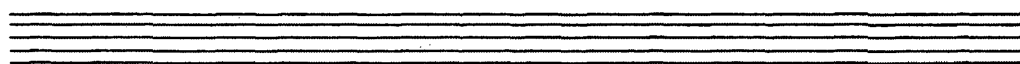
Two empty musical staves, one for the treble clef and one for the bass clef.

Handwritten musical notation for the fourth system. Both staves show active melody and chords, with the bass clef staff featuring a half note chord in the first measure.

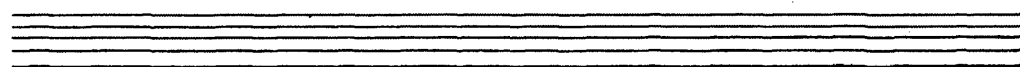
Handwritten musical notation for the first system. It consists of a treble staff and a bass staff. The treble staff contains a series of notes, including quarter and eighth notes, with some accidentals. The bass staff contains a series of notes, including quarter and eighth notes, with some accidentals. The text "over & over" is written below the bass staff.



Handwritten musical notation for the second system. It consists of a treble staff and a bass staff. The treble staff contains a series of notes, including quarter and eighth notes, with some accidentals. The bass staff contains a series of notes, including quarter and eighth notes, with some accidentals. There is a circled symbol in the treble staff towards the end of the system.



Handwritten musical notation for the third system. It consists of a treble staff and a bass staff. The treble staff contains a series of notes, including quarter and eighth notes, with some accidentals. The bass staff contains a series of notes, including quarter and eighth notes, with some accidentals. There are some markings in the treble staff, including a circled symbol and some lines.



Handwritten musical notation for the fourth system. It consists of a treble staff and a bass staff. The treble staff contains a series of notes, including quarter and eighth notes, with some accidentals. The bass staff contains a series of notes, including quarter and eighth notes, with some accidentals. There are some markings in the treble staff, including a circled symbol and some lines.



*♩ = 70 Andante sostenuto*

S  
SO GOD CRE- A- TED MAN----- IN HIS OWN IM-MAGE CRE-

A  
SO GOD CRE- A- TED MAN----- IN HIS OWN IM- MAGE CRE-

T  
SO GOD CRE- A- TED MAN, CRE- A- TED IN HIS OWN IM- MAGE CRE-

B  
SO GOD CRE- A- TED MAN----- IN HIS OWN IM- MAGE CRE-

A- TED HE HIM, AND BREATHED IN- TO HIS NOS- TRILS THE

A- TED HE HIM, AND BREATHED IN- TO HIS NOS- TRILS THE

A- TED HE HIM, AND SPI----- RIT OF GOD--- MOVED WA-TERS THE

A- TED HE HIM, AND SPI--- RIT OF GOD MOVED WA-TERS THE

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-----



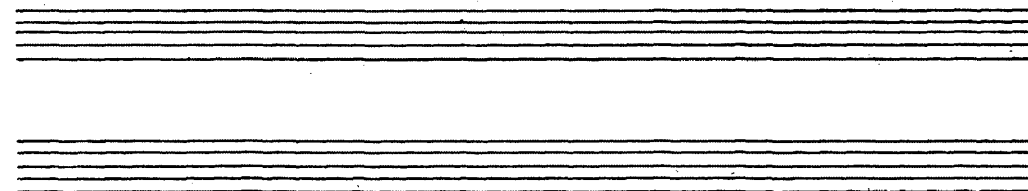
*lit* ----- **A** *Allegretto*  
*♩ = 72*

----- LIV- ING SOUL. >

BE- CAME A LIV- ING SOUL. >

LIV- ING--- SOUL.. (5) AND HE SHALL GO

*lit* LIV- ING . SOUL. >



AND HE SHALL GO OUT----- WITH JOY AND BE  
AND HE SHALL GO  
OUT----- WITH JOY AND----- BE LED FORTH-- AND SHALL

LED FORTH----- SPI- RIT LORD HATH-----  
OUT----- WITH JOY SPI- RIT LORD HATH  
GO IN JOY SPI- RIT LORD HATH  
AND HE SHALL GO OUT----- WITH

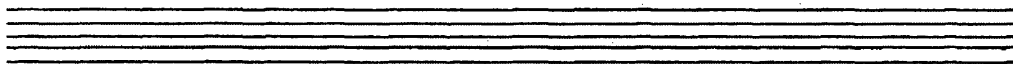
PAGE FOUR

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

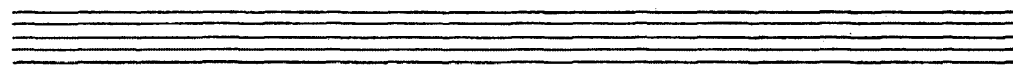
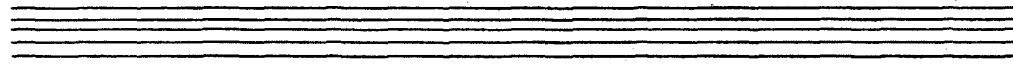


GOD-----; LIFE SHALL GO FORTH AND SHALL GO

GOD-----; LIFE SHALL GO FORTH AND SHALL GO

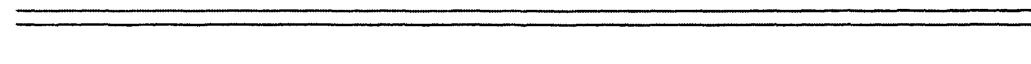
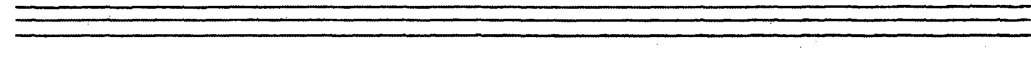
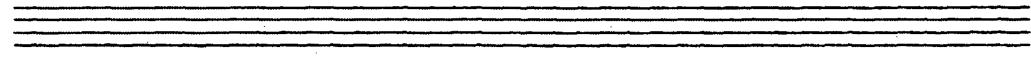
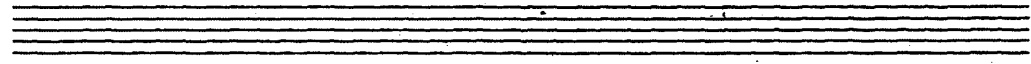
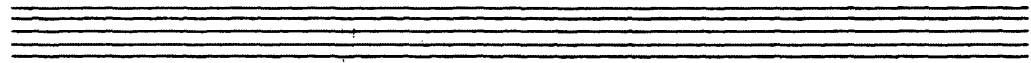
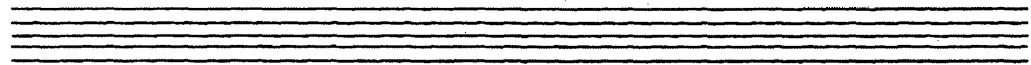
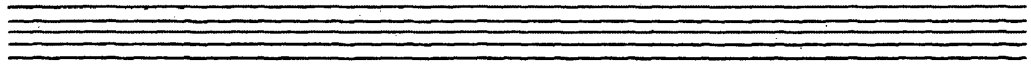
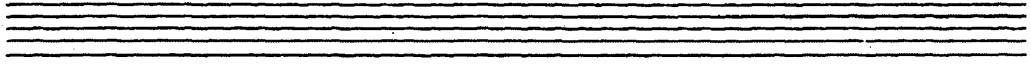
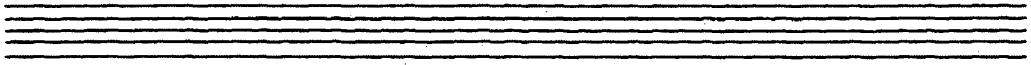
GOD HATH GIV-EN US LIFE, HATH GIV-EN US LIFE AND SHALL-- GO

GOD HATH GIV-EN US LIFE, HATH GIV-EN US LIFE AND SHALL GO



Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "OUT WITH JOY AND SHALL GO FORTH WITH OUT WITH JOY GO FORTH WITH OUT LED FORTH WITH JOY GO FORTH, GO FORTH OUT LED FORTH WITH JOY GO FORTH GO FORTH WITH". The score includes a handwritten "-5-" above the first staff and "Cres - - -" below the last staff. The music is written in treble clef for the first three parts and bass clef for the fourth.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "PEACE PEACE WITH PEACE PEACE". The score includes a handwritten "1" above the last staff. The music is written in treble clef for the first three parts and bass clef for the fourth.



INCARNATION-GOD IN MAN THE CHILD

BY DONALD M. HARDISTY

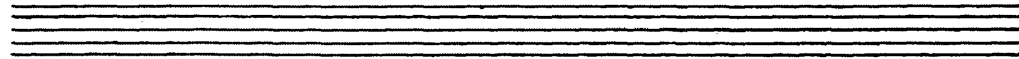
TEXT FROM THE BIBLE

*♩ = 40 Andante Sostenuto*

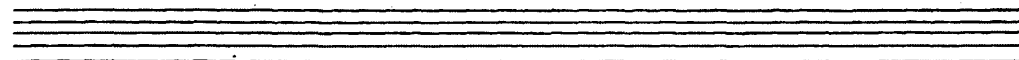
Handwritten musical notation for the first system, consisting of a treble and bass staff. A circled 'ms' is written in the treble staff, followed by the text '(for Rehearsal)'. The music is in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat).



Handwritten musical notation for the second system, consisting of a treble and bass staff. The music continues from the first system, maintaining the 4/4 time signature and one-flat key signature.



Handwritten musical notation for the third system, consisting of a treble and bass staff. The music continues, with some notes in the treble staff appearing to be in a different key signature (two flats).



Handwritten musical notation for the fourth system, consisting of a treble and bass staff. A circled 'A' is written above the treble staff, and 'cl=72' is written to the right. The music concludes with a double bar line. A circled 'S' is written below the bass staff.

Handwritten musical notation for the first system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and quarter notes with some accidentals.

Two empty musical staves.

Handwritten musical notation for the second system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. A circled "55" is written in the bass staff.

Two empty musical staves.

Handwritten musical notation for the third system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The word "cresc accel" is written above and below the staves.

Two empty musical staves.

Handwritten musical notation for the fourth system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The phrase "(to end)" is written above and below the staves.



Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of several measures of notes, including quarter and eighth notes, with some accidentals. The notation is somewhat sketchy and appears to be a draft.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the second system of notation.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a few notes and a large scribble. The bottom staff has a bass clef and a key signature of one sharp (F#). It contains a few notes and a large scribble. The notation is very messy and appears to be a rough sketch.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the third system of notation.

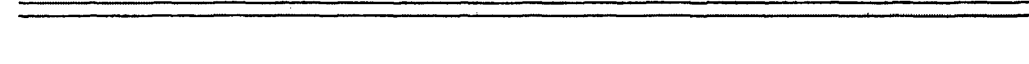
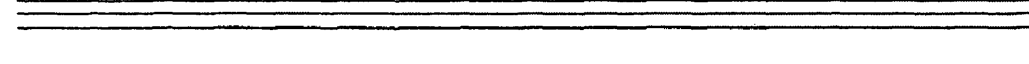
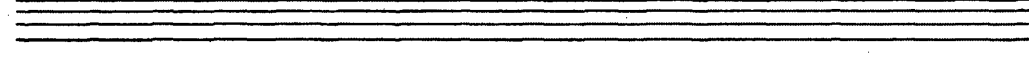
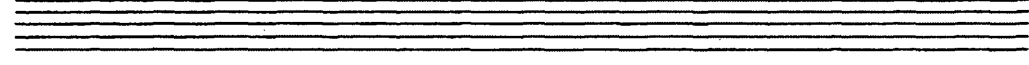
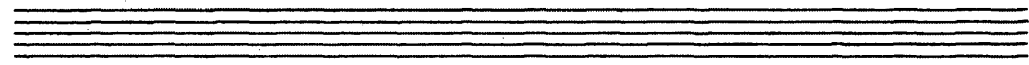
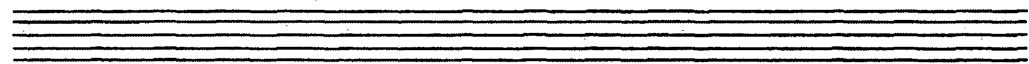
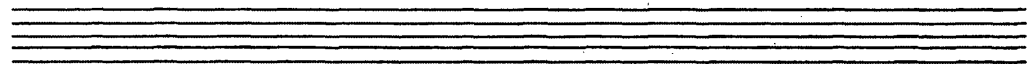
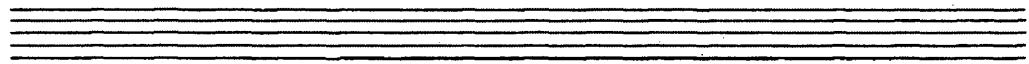
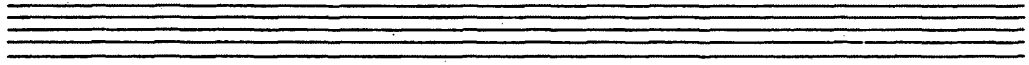
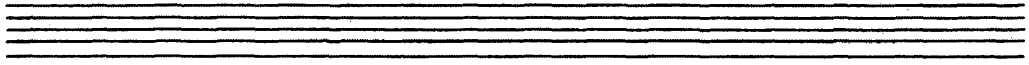
Two empty musical staves, one in treble clef and one in bass clef, positioned above the fourth system of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the fifth system of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the sixth system of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the seventh system of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned above the eighth system of notation.



**A** SECTION THREE  
*Allégo (in one)*

THE AGE OF YOUTH


BY DONALD M. HARDISTY  
TEXT FROM HOLY BIBLE

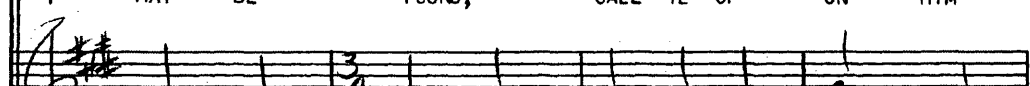
S  SEEK YE FIRST THE LORD WHILE HE

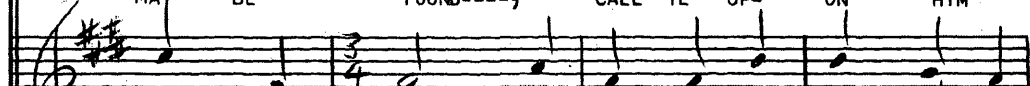
A  SEEK YE FIRST THE LORD WHILE HE

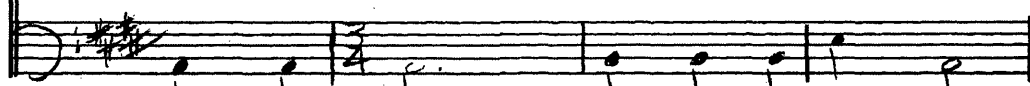
T  SEEK YE FIRST THE LORD WHILE HE

B  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

WHILE HE IS NEAR.

WHILE HE-- IS NEAR.

WHILE HE IS-- NEAR-----.

WHILE HE IS NEAR.

\*----- 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#".

**B** *ritardato*  $\text{♩} = 63$

SEEK YE FIRST THE LORD WHILE-- HE----- MAY BE

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a whole rest. The second staff is a vocal line with a treble clef, key signature of one sharp, and a common time signature. It contains the melody for the lyrics: "FOUND, CALL YE UP- ON----- HIM WHILE HE IS". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The third staff is a treble clef with a key signature of one sharp and contains a whole rest. The fourth staff is a bass clef with a key signature of one sharp and contains a whole rest. Below the system are two empty staves.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and contains a whole rest. The second staff is a vocal line with a treble clef, key signature of one sharp, and a common time signature. It contains the melody for the lyrics: "NEAR CALL YE UP- ON----- HIM WHILE HE IS NEAR.". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), E4 (quarter), D4 (half). The third staff is a treble clef with a key signature of one sharp and contains a whole rest. The fourth staff is a bass clef with a key signature of one sharp and contains a whole rest. Below the system are two empty staves.

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: MY SON IS YOUNG AND SEEK YE FIRST THE LORD WHILE HE MAY BE. There are handwritten annotations: a circled 'c' above the first measure, a circled 'x' above the second measure, and a circled '2' above the fourth measure. The piano part has some handwritten markings, including a circled 'x' and some sharp signs.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.

Handwritten musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: TENDER MY SON IS YOUNG AND FOUND, CALL YE UPON HIM WHILE HE IS. The piano part has some handwritten markings, including a circled 'x' and some sharp signs.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the second system.

Two empty musical staves, one in treble clef and one in bass clef, positioned at the bottom of the page.

Musical score for the first system. It consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are vocal lines. The lyrics for the second staff are: "TEN- DER, CALL YE- UP- ON HIM WHILE HE IS". The lyrics for the third staff are: "NEAR, CALL YE UP- ON----- HIM WHILE HE IS". The bottom staff is a piano accompaniment line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment line.

Musical score for the second system. It consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are vocal lines. The lyrics for the second staff are: "NEAR, CALL YE UP- ON # HIM WHILE HE IS NEAR.". The lyrics for the third staff are: "NEAR, CALL YE UP- ON----- HIM WHILE HE IS NEAR.". The bottom staff is a piano accompaniment line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment line.

SEEK YE FIRST THE LORD WHILE- HE----- MAY BE

SEEK YE FIRST THE LORD--- WHILE HE ----- MAY BE

MY SON IS YOUNG AND

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are: "SEEK YE FIRST THE LORD WHILE- HE----- MAY BE". The piano accompaniment has a bass clef and a key signature of one sharp. There are handwritten annotations: a circled 'D' above the first measure and a circled 'ms' above the second measure of the vocal line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment.

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

FOUND, CALL YE ON--- HIM----- WHILE HE IS

TEN- DER MY SON IS--- YOUNG-- AND

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "FOUND, CALL YE UP- ON----- HIM WHILE HE IS". The piano accompaniment continues with a bass clef and a key signature of one sharp.

Two empty musical staves, one for the vocal line and one for the piano accompaniment.

Two empty musical staves, one for the vocal line and one for the piano accompaniment.



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

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  
 TEN-DER MY--- SON IS--- YOUNG AND-----  
 TEN-DER, CALL YE UP ON-- HIM YOUNG AND----- TEN---DER CALL---  
 FOUND, CALL YE UP ON----- HIM----- WHILE HE IS

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

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

Musical score for three voices and bass. The score is written on four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Bass. The lyrics are: 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

Eight empty musical staves, arranged in four pairs of two staves each, for additional parts or rehearsal.

PIANO

Musical notation for the first system, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in treble and bass clefs. The first measure of the treble staff contains a circled '3' and a circled 'PP' (pianissimo), with the handwritten note "(for rehearsal only)" written below it. The notation includes various note values and rests.

Two empty musical staves, one for the treble clef and one for the bass clef.

Musical notation for the second system, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various note values and rests.

Two empty musical staves, one for the treble clef and one for the bass clef.

Musical notation for the third system, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various note values and rests.

Two empty musical staves, one for the treble clef and one for the bass clef.

Musical notation for the fourth system, consisting of two staves. It begins with a boxed letter 'B' and a tempo marking  $\text{♩} = 63$ . The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various note values and rests.

Handwritten musical notation for the first system. The treble clef has a key signature of one sharp (F#). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains whole rests for the first three measures and a half rest for the fourth measure.

Empty musical staves for the first system.

Handwritten musical notation for the second system. The treble clef has a key signature of one sharp (F#). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains whole rests for the first three measures and a half rest for the fourth measure.

Empty musical staves for the second system.

**C**

Handwritten musical notation for the third system, marked with a circled 'C'. The treble clef has a key signature of one sharp (F#). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2.

Empty musical staves for the third system.

Handwritten musical notation for the fourth system. The treble clef has a key signature of one sharp (F#). The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2.

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The notation includes quarter notes, eighth notes, and rests across four measures.

Two empty musical staves, one treble and one bass, positioned between the first and second systems of notation.

Handwritten musical notation for the second system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The notation includes quarter notes, eighth notes, and rests across four measures.

Two empty musical staves, one treble and one bass, positioned between the second and third systems of notation.

Handwritten musical notation for the third system, consisting of a treble and bass staff. A boxed letter 'D' is written above the first measure of the treble staff. A circled 'mf' marking is written below the first measure of the treble staff. The notation includes quarter notes, eighth notes, and rests across four measures.

Two empty musical staves, one treble and one bass, positioned between the third and fourth systems of notation.

Handwritten musical notation for the fourth system, consisting of a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The notation includes quarter notes, eighth notes, and rests across four measures.

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature. The music features several measures with notes and rests, including dynamic markings 'p' and 'pp'.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of notation.

Handwritten musical notation for the second system, consisting of two staves. The notation continues from the first system, with notes, rests, and dynamic markings.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the second and third systems of notation.

Handwritten musical notation for the third system, consisting of two staves. A square box containing the letter 'E' is placed at the beginning of the system. The notation includes notes, rests, and dynamic markings.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the third and fourth systems of notation.

Handwritten musical notation for the fourth system, consisting of two staves. The notation continues with notes, rests, and dynamic markings.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with similar rhythmic values and rests.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the first and second systems of notation.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with similar rhythmic values and rests.

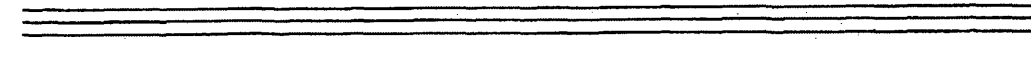
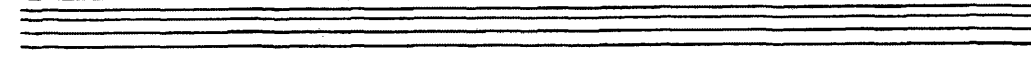
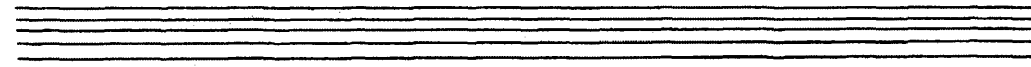
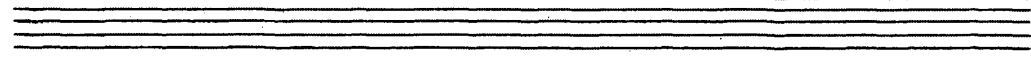
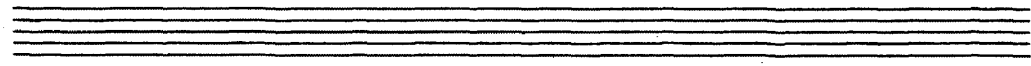
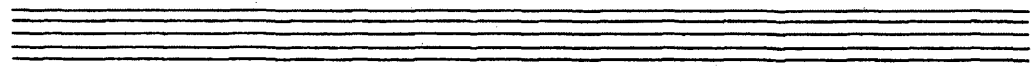
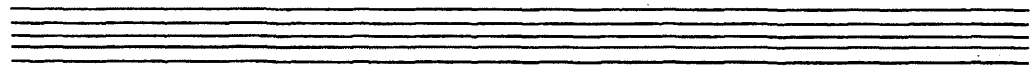
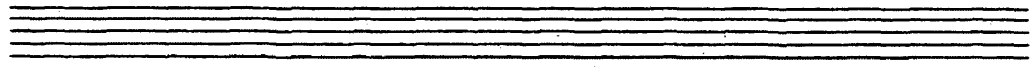
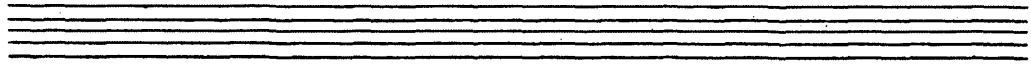
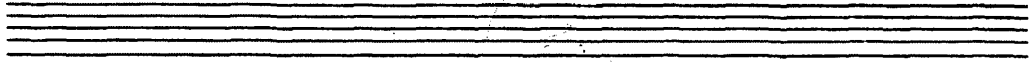
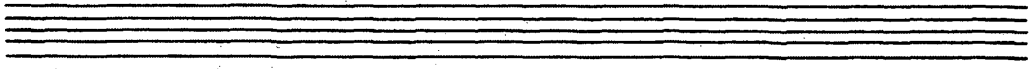
Two empty musical staves, one in treble clef and one in bass clef, positioned between the second and third systems of notation.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with similar rhythmic values and rests.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the third and fourth systems of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the fourth and fifth systems of notation.

Two empty musical staves, one in treble clef and one in bass clef, positioned between the fifth and sixth systems of notation.



LOVE AND MARRIAGE

BY DONALD M. HARDISTY  
TEXT FROM HOLY BIBLE

*Introduction*  
Adagio  $\text{♩} = 36$  (Allargando)

S RE- MEM- BER NOW THY CRE- A- TOR--

A RE- MEM- BER NOW THY CRE- A- TOR (half voice)

T RE- MEM- BER

B RE- MEM- BER

**A** Largo  $\text{♩} = 44$

S RE- MEM- BER

A RE- MEM- BER

S NOW THY CRE- A- TOR----- YOUTH IS

A NOW THY CRE- A----- TOR----- YOUTH IS

Musical score for the first system, featuring four staves. The lyrics are: NOW THY CRE A----- TOR IN THE DAYS----- OF THY FAIR YOUTH HOW PLEAS- ANT YOUTH----- IS. The music is in G major (one sharp) and 4/4 time. The first two staves are vocal parts, and the last two are piano accompaniment.

Two empty musical staves, likely for a second vocal part or piano accompaniment.

Musical score for the second system, featuring four staves. The lyrics are: YOUTH----- RE- MEM- BER NOW THY CRE- A- TOR FAIR----- YOUTH IS TEN- DER, HOW PLEA- SANT. The music continues in G major and 4/4 time. The first two staves are vocal parts, and the last two are piano accompaniment. There are some handwritten annotations above the notes, including 'cresc' and 'cresc'.

Two empty musical staves, likely for a second vocal part or piano accompaniment.

Two empty musical staves, likely for a second vocal part or piano accompaniment.

(half voice)

IN THE DAYS OF THY YOUTH--- (p) THOU ART

IN THE DAYS OF THY YOUTH--- (p) THOU ART

ART THOU IN DAYS OF THY YOUTH---

ART THOU IN DAYS OF THY YOUTH---

BEAU- TI- FUL--- MY LOVE---

BEAU- TI- FUL MY LOVE---

THOU ART BEAU- TI-

THOU ART BEAU- TI-

**B** Allegro  $\text{♩} = 100$

LA LA LA(ETC.)-----  
 LA LA etc-----  
 FUL MY LOVE-----THERE IS A TIME TO  
 FUL MY--- LOVE-----THERE IS A TIME TO

*cresc* LA LA LA(ETC.)----- *cresc* LA LA(ETC.)-----  
*cresc* LA LA (ETC.)----- *cresc* LALA-----  
 LAUGH AND A TIME TO DANCE, A TIME TO  
*cresc* LAUGH AND A TIME TO DANCE, A TIME TO

*cresc* - - - - - *rit* - - - - -

LA LA (ETC.) - - - - - *rit* - - - - -

*cresc* - - - - - *rit* - - - - -

LAUGH AND A TIME TO DANCE A TIME TO EM-

*cresc* - - - - - *rit* - - - - -

LAUGH AND A TIME TO DANCE A TIME TO EM-

*a tempo* - - - - - *accel* - - - - -

LA AND A TIME TO LOVE

*a tempo* - - - - - *accel* - - - - -

LA AND A TIME TO LOVE

*a tempo* - - - - - *accel* - - - - -

BRACE (P) A TIME TO LOVE AND A TIME TO LOVE

*a tempo* - - - - - *accel* - - - - -

BRACE (P) A TIME TO LOVE AND A TIME TO LOVE

$\text{♩} = 66$

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*  $\text{♩} = 63$

GROWN A TIME TO LAUGH AND A TIME TO

GROWN RE- MEM- BER NOW THY CRE- A- TOR

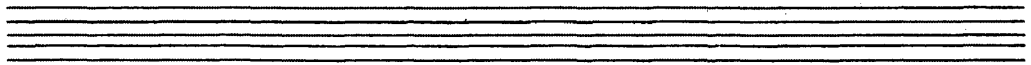
GROWN RE- MEM- BER NOW THY CRE- A- TOR

GROWN RE- MEM- BER NOW CRE- A- TOR

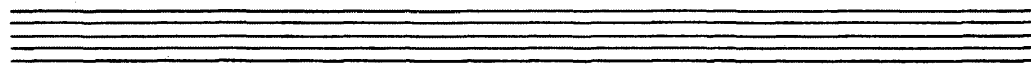
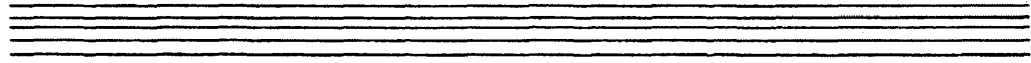


DANCE-- A TIME TO EM- BRACE AND A TIME TO--  
 IN-- DAYS YOUTH OF THY YOUTH-- THOU ART  
 IN THE DAYS-- OF THY YOUTH-- THOU ART  
 IN THE DAYS OF YOUTH-- OF THY YOUTH, THOU ART

*accel + cresc*  
*accel + cresc*  
*accel + cresc*  
*accel + cresc*

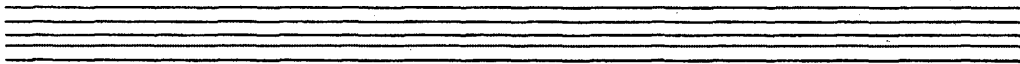


LOVE BEAU-TI- FUL PLEAS-ANT IN THE DAYS OF-- YOUTH--  
 BEAU- TI- FUL, BEAU-TI- FUL IN DAYS OF YOUTH, YOUTH--  
 BEAU- TI- FUL, BEAU- TI- FUL IN DAYS OF YOUTH YOUTH--  
 BEAU- TI- FUL DAYS OF YOUTH YOUTH--



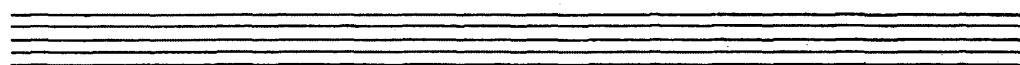
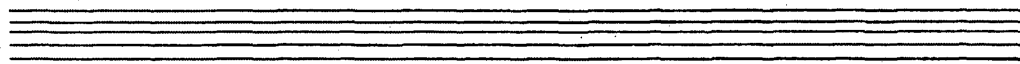
*Coda* *allegro* *♩ = 100* *(staccato)*

(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*

DANCE (ff) RE- MEM- BER NOW THY CRE- A- TOR  
 DANCE (ff) RE- MEM- BER NOW THY CRE- A- TOR  
 DANCE (ff) RE- MEM- BER NOW THY CRE- A- TOR  
 DANCE (ff) RE- MEM- BER NOW THY CRE- A- TOR



PIANO

Introduction  
Adagio ♩ = 52 (Allargando)

ff (For rehearsal only)      pp

A Largo ♩ = 44

cresc

Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A circled 'P' is present in the final measure of the system.

Two empty musical staves, one treble and one bass, positioned between the first and second systems of notation.

Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps. The notation includes various note values and rests.

Two empty musical staves, one treble and one bass, positioned between the second and third systems of notation.

Handwritten musical notation for the third system. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps. A boxed 'B' marking is present, followed by the tempo instruction 'Allegro' and the tempo marking '♩ = 100'. The notation includes various note values and rests.

Two empty musical staves, one treble and one bass, positioned between the third and fourth systems of notation.

Handwritten musical notation for the fourth system. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps. The notation includes various note values and rests. The word 'cresc' is written below the bass staff in two locations.

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music consists of several measures with notes and rests. The word "cresc" is written below the first measure. There are some handwritten annotations above the notes, including a circled '2' and a circled '4'.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of two sharps.

Handwritten musical notation for the second system. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music includes a circled 'p' dynamic marking and the word "tempo" written above the staff. There are also some handwritten annotations, including a circled '1' and a circled '2'.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of two sharps.

Handwritten musical notation for the third system. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music includes a tempo marking of a quarter note equal to 56 (♩ = 56). There are also some handwritten annotations, including a circled 'p' and a circled '4'.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of two sharps.

Handwritten musical notation for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The music includes a tempo marking of a quarter note equal to 63 (♩ = 63) and the word "Lento" written above the staff. There are also some handwritten annotations, including a circled '4' and a circled '1'.

accel + cresc

p

Coda allegro  $\text{o} = 100$  (staccato)  
p  
pp

Allargando  
ff

S  
LOVE IS PA-TIENT LOVE----- IS NOT JEAL- OUS OR

A  
LOVE IS PA-TIENT LOVE----- IS NOT JEAL- OUS OR

T  
LOVE----- LOVE IS NOT JEAL- OUS OR

B  
LOVE----- LOVE IS NOT JEAL- OUS OR

BOAST-FUL IT IS NOT AR- RO- GANT OR RUDE

BOAST-FUL IT IS NOT AR- RO- GANT OR RUDE

BOAST-FUL IT IS NOT AR- RO- GANT OR RUDE

BOAST-FUL IT IS NOT AR-RO- GANT OR RUDE

*♩ = 63*

WHEN----- I WAS A CHILD---- I----

WHEN-- I WAS-- A CHILD- A CHILD- I

SPAKE- AS A CHILD I---THOUGHT AS A CHILD AS A

THOUGHT

SPAKE I SPAKE. AS A CHILD A CHILD I THOUGHT I THOUGHT AS A



1 = 1 -3-

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----

1 = 1  
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* *p p p p p*

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

SPEAK FOR I KNOW THE THINGS----- THAT COME

SPEAK FOR I KNOW THE THINGS----- THAT COME

SAID--- SPEAK FOR I KNOW THE THINGS-- THAT COME-- IN-

-7- rit

IN----- IN- TO YOUR MINDS AND---

IN- TO YOUR MINDS IN- TO YOUR MINDS----- AND---

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

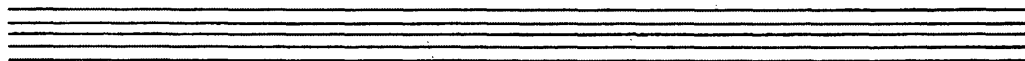
---THESE THREE, BUT THE GREAT-EST OF THESE IS LOVE LOVE

PIANO

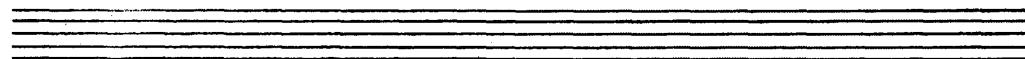
*♩ = 72*

(for rehearsal only)

The first system of music is a piano accompaniment for the first three measures. It is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 72. The first measure contains a block chord in the right hand and a single note in the left hand. The second and third measures feature more complex chordal textures with moving lines in both hands.

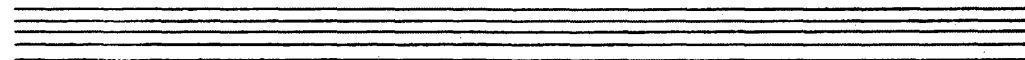


The second system of music covers measures 4 through 6. It continues the piano accompaniment with similar chordal and melodic patterns in both hands.



**A** *♩ = 63*

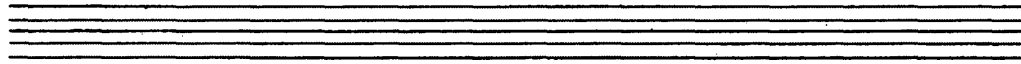
The third system of music covers measures 7 through 8. It begins with a boxed letter 'A' and a tempo change to quarter note = 63. The notation shows a continuation of the piano accompaniment with a slightly slower pace.



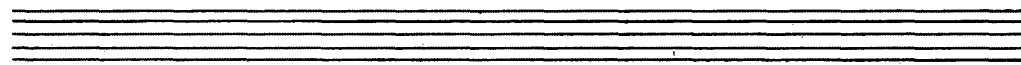
The fourth system of music covers measures 9 through 11. It concludes the piano accompaniment for this section with final chords and melodic fragments in both hands.

PAGE TWO-SECTION FIVE

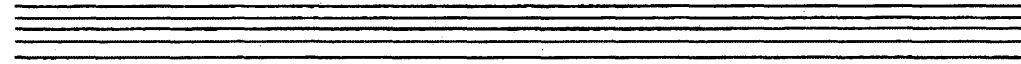
Handwritten musical notation for the first system. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a half rest followed by a dotted quarter note, and a measure with a circled 'ff' dynamic marking. The bass clef staff contains a series of notes, some with stems pointing down, and a circled 'ff' dynamic marking. Above the treble staff, there are handwritten annotations: 'hi f' with a dashed line, and '1-2-1 a-tempo' with a circled '1' and a note.



Handwritten musical notation for the second system. The treble clef staff starts with a key signature of one sharp (F#) and a common time signature (C). It features a circled 'p' dynamic marking and a circled 'ff' dynamic marking. The bass clef staff contains notes and rests, with a circled 'ff' dynamic marking. Above the treble staff, there are handwritten annotations: '1-2-1 a-tempo' with a circled '1' and a note, and a boxed 'B' above the word 'a-tempo'.



Handwritten musical notation for the third system. The treble clef staff contains several measures of music with notes and rests. The bass clef staff contains notes and rests, with stems pointing down.



Handwritten musical notation for the fourth system. The treble clef staff starts with a key signature of one sharp (F#) and a common time signature (C). It contains notes and rests, with a circled 'ff' dynamic marking. The bass clef staff contains notes and rests, with stems pointing down.



*a-tempo*

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings. A circled 'sf' (sforzando) is present in the treble staff. The system concludes with a double bar line and a fermata over the final notes.

Handwritten musical notation for the second system, consisting of two staves (treble and bass clefs). The notation includes notes, rests, and dynamic markings such as 'p'.

**D** *Allargando*

Handwritten musical notation for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is common time (C). The notation includes notes, rests, and dynamic markings. A circled 'mf' (mezzo-forte) is present in the bass staff. A boxed 'D' is written above the treble staff. The system concludes with a double bar line.

*cresc.*

Handwritten musical notation for the fourth system, consisting of two staves (treble and bass clefs). The notation includes notes, rests, and dynamic markings such as 'cresc.' (crescendo).

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, some beamed together, and rests. The bass staff contains notes and rests, including a sharp sign (#) on a note. The notation is dense and appears to be a complex piece of music.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned above the second system of notation.

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff has a circled annotation containing the number '33' and a circled annotation containing the letter 'P'. The bass staff has a circled annotation containing the letter 'P'. The notation includes notes, rests, and dynamic markings.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned above the third system of notation.

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff has a boxed annotation containing the letter 'E'. The notation includes notes, rests, and dynamic markings such as 'p'.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned above the fourth system of notation.

Handwritten musical notation for the fourth system, consisting of a treble staff and a bass staff. The notation includes notes, rests, and dynamic markings. The system ends with a double bar line and a fermata over the final notes.



Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "KNOW FOR-- I KNOW THE-- THINGS THAT". The second staff is a vocal line with lyrics: "FOR I KNOW----- THINGS THAT". The third staff is a vocal line with lyrics: "FOR I KNOW----- THINGS THAT". The bottom staff is a piano accompaniment line with lyrics: "KNOW----- THINGS THAT". There are handwritten annotations including a triplet of notes in the first measure of the top staff and various dynamics like *p* and *pp*.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "COME IN- TO YOUR MINDS-----". The second staff is a vocal line with lyrics: "COME IN- TO YOUR MINDS, IN- TO YOUR----- MINDS". The third staff is a vocal line with lyrics: "COME IN- TO YOUR MINDS-----". The bottom staff is a piano accompaniment line with lyrics: "COME IN- TO YOUR MINDS". There are handwritten annotations including a triplet of notes in the second measure of the second staff and various dynamics like *p* and *pp*.

**A** *Andante*  
♩ = 98

I HAVE BEEN YOUNG----- BUT NOW AM OLD

I HAVE BEEN YOUNG----- BUT NOW AM OLD

OH-----

OH-----

Ones

OH----- AH-----

OH----- AH----- AH-----

----- AH----- AH-----

----- AH----- AH-----

Ones

-----

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

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE---". The score includes handwritten dynamics such as *p* and *f*, and a key signature of one sharp (F#).

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "GOD--- FOR- SAKE ME NOT UN- TIL I HAVE" and "GOD--- FOR- SAKE ME NOT UN- IIL I HAVE". The score includes handwritten dynamics such as *p*, *f*, and *cresc.*, and a key signature of one sharp (F#).

-6-

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



-7-

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** ♯ = ♭ = 100

NOT

NOT

NOT DAYS SHOULD SPEAK AND

NOT DAYS SHOULD SPEAK AND

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 WIS- DOM

MUL- TI- TUDE OF YEARS SHOULD TEACH WIS- DOM

MUL- TI- TUDE OF YEARS SHOULD TEACH

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

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-----

*cresc*

WIS- DOM IS BET- TER THAN STRENGTH AH-----

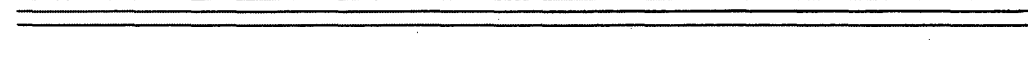
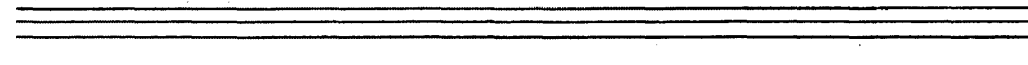
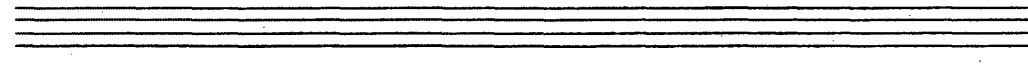
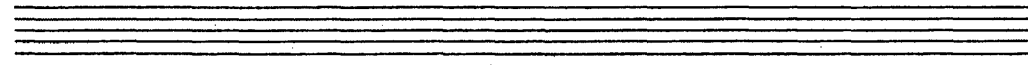
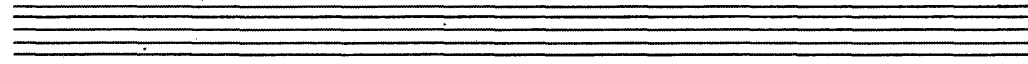
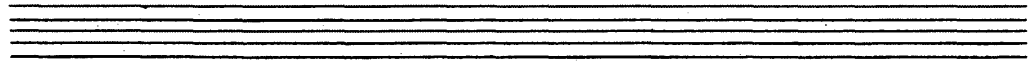
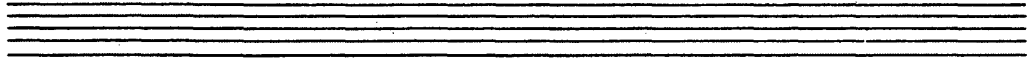
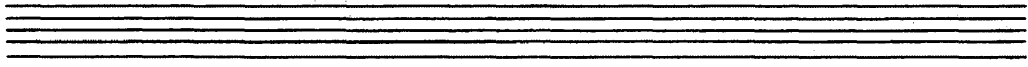
*cresc*

WIS- DOM IS BET- TER THAN STRENGTH AH-----



The musical score consists of four staves. The first staff is in treble clef with a 2/4 time signature. It contains three measures of music with lyrics 'SAKE', 'ME', and 'NOT' written below the notes. The second staff is also in treble clef with a 2/4 time signature, showing a different melodic line for the same lyrics. The third staff is in treble clef with a 2/4 time signature and a key signature of one flat (B-flat), with lyrics 'SAKE', 'ME', and 'NOT' below. The fourth staff is in bass clef with a 2/4 time signature and a key signature of one flat, with lyrics 'SAKE', 'ME', and 'NOT' below. The lyrics 'SAKE ME NOT' are repeated across the staves with varying musical notations and phrasing.


Seven empty musical staves are provided below the first four staves, each consisting of five horizontal lines.



*♩ = 92 - Allegretto*

*PIANO*

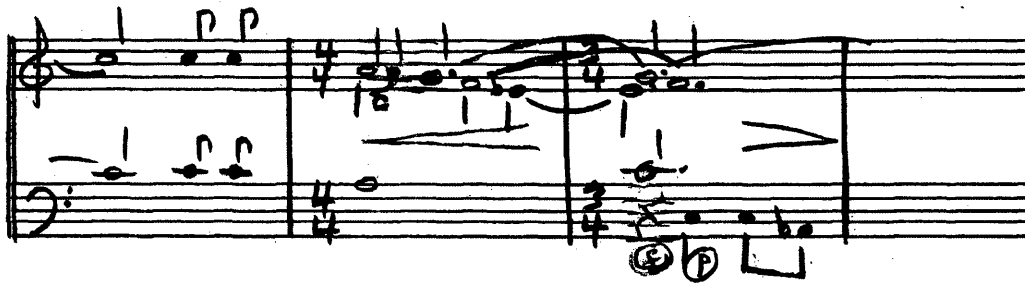
*(p) (for rehearsal only)*



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The dynamic is 'piano' (p). There are several measures of music with notes, rests, and dynamic markings. A handwritten note '(p) (for rehearsal only)' is written above the first few measures.



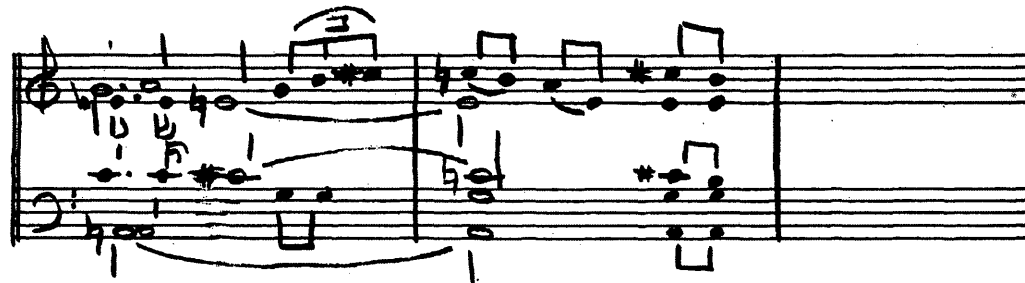
Two empty musical staves, one treble and one bass clef.



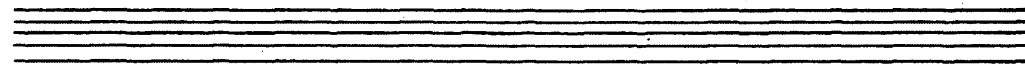
The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a treble clef and a 4/4 time signature. The dynamic is 'piano' (p). There are several measures of music with notes, rests, and dynamic markings. A handwritten note '(p)' is written below the first few measures.



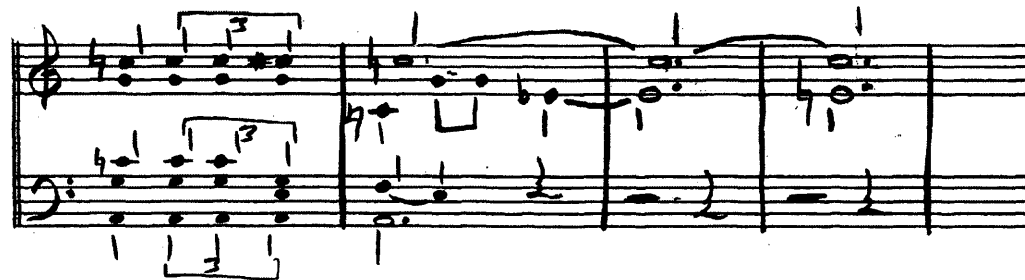
Two empty musical staves, one treble and one bass clef.



The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a treble clef and a 4/4 time signature. The dynamic is 'piano' (p). There are several measures of music with notes, rests, and dynamic markings. A handwritten note '(p)' is written below the first few measures.



Two empty musical staves, one treble and one bass clef.



The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The music begins with a treble clef and a 4/4 time signature. The dynamic is 'piano' (p). There are several measures of music with notes, rests, and dynamic markings. A handwritten note '(p)' is written below the first few measures.

TABLE TRANSPOSITION 3/4

**A** *Andante*  
= *pp*

Handwritten musical notation for system 1. Treble clef, 3/4 time signature. The first staff contains chords and notes with dynamics 'p' and 'pp'. The second staff contains a bass line with notes and rests. A '2' is written above the second measure of the treble staff.

Empty musical staves for system 2.

Handwritten musical notation for system 3. Treble clef, 3/4 time signature. The first staff contains rests. The second staff contains a bass line with notes and rests.

Empty musical staves for system 4.

*Cres*

**B**

*Cres*

Handwritten musical notation for system 5. Treble clef, 3/4 time signature. The first staff contains notes with dynamics 'p' and 'pp', and a 'Cres' marking. The second staff contains notes with dynamics 'p' and 'pp', and a 'Cres' marking. A '3' is written above the second measure of the treble staff.

Empty musical staves for system 6.

Handwritten musical notation for system 7. Treble clef, 3/4 time signature. The first staff contains chords. The second staff contains notes with dynamics 'p' and 'pp'.



AGE THREE-SECTION SIX

Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a dynamic marking of *p*. The second measure contains a half note chord with a dynamic marking of *p!*. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a whole note chord with a dynamic marking of *p!*. The second measure contains a half note chord with a dynamic marking of *p!*. The system concludes with a final measure in both staves.

Two empty musical staves, one treble and one bass, positioned between the first and second systems of music.

Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note chord with a triplet of eighth notes above it. The second measure contains a half note chord. The third measure contains a half note chord with a dynamic marking of *cresce* and a dashed line extending to the right. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord with a dynamic marking of *cresce* and a dashed line extending to the right. The system concludes with a final measure in both staves.

Two empty musical staves, one treble and one bass, positioned between the second and third systems of music.

Handwritten musical notation for the third system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note chord with a dynamic marking of *p*. The second measure contains a half note chord with a dynamic marking of *p*. The third measure contains a half note chord with a dynamic marking of *p*. The fourth measure contains a half note chord with a dynamic marking of *p*. The fifth measure contains a half note chord with a dynamic marking of *p*. The sixth measure contains a half note chord with a dynamic marking of *p*. The seventh measure contains a half note chord with a dynamic marking of *p*. The eighth measure contains a half note chord with a dynamic marking of *p*. The ninth measure contains a half note chord with a dynamic marking of *p*. The tenth measure contains a half note chord with a dynamic marking of *p*. The eleventh measure contains a half note chord with a dynamic marking of *p*. The twelfth measure contains a half note chord with a dynamic marking of *p*. The thirteenth measure contains a half note chord with a dynamic marking of *p*. The fourteenth measure contains a half note chord with a dynamic marking of *p*. The fifteenth measure contains a half note chord with a dynamic marking of *p*. The sixteenth measure contains a half note chord with a dynamic marking of *p*. The system concludes with a final measure in both staves.

Two empty musical staves, one treble and one bass, positioned between the third and fourth systems of music.

Handwritten musical notation for the fourth system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note chord with a circled *c* above it. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The thirteenth measure contains a half note chord. The fourteenth measure contains a half note chord. The system concludes with a final measure in both staves.

Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cresc' (crescendo). There are also some handwritten annotations like '-4-' and a bracketed '3' over a group of notes in the treble staff.

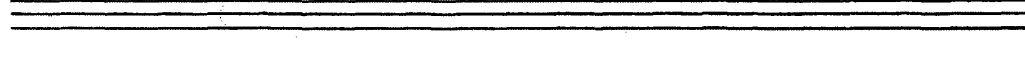
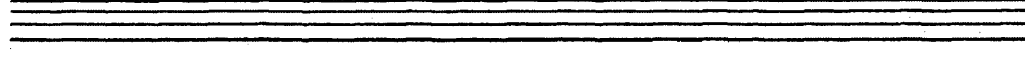
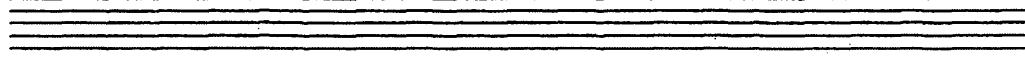
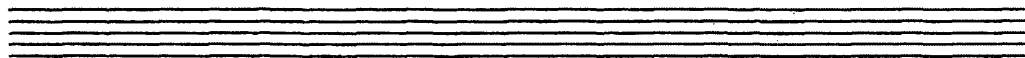
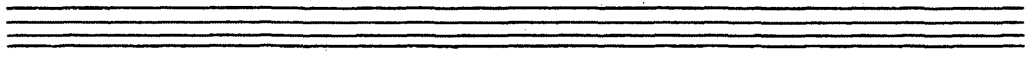
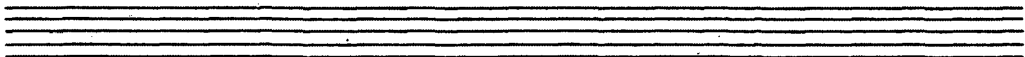
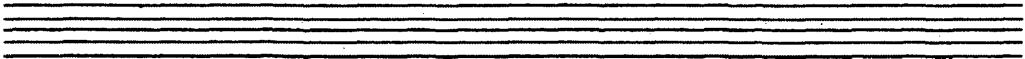
Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes notes, rests, and dynamic markings like 'p'. A tempo marking is present: a circled 'D' followed by a quarter note and an equals sign and the number 100 (♩ = 100). A circled '5' is written in the bass staff.

Handwritten musical notation for the third system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes notes, rests, and dynamic markings like 'p'. A circled '5' is written in the bass staff.

Handwritten musical notation for the fourth system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes notes, rests, and dynamic markings like 'p'.



Handwritten musical notation on a grand staff. The notation includes a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The music consists of several measures with notes, rests, and accidentals. A large handwritten 'V' is present in the second measure of the upper staff. Above the first measure, there is a handwritten note 'b4' with a dashed line extending to the right. The notation is somewhat sketchy and appears to be a working draft.



WISDOM AND RECOLLECTION

BY DONALD M. HARDISTY  
TEXT FROM HOLY BIBLE

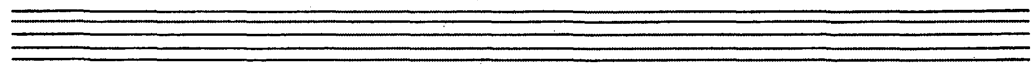
Allegretto  $\text{♩} = 92$

IANO

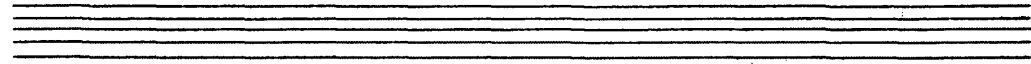
The first system of music consists of two staves, treble and bass clef, in 3/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The piece is in G major. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a piano (*pp*) dynamic. There are triplets in the second and third measures. The system ends with a fermata over the final notes.



The second system of music continues with two staves. The time signature changes to 4/4. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a piano (*pp*) dynamic. A 'cresc' (crescendo) marking is present between the second and third measures. There are triplets in the first and second measures. The system ends with a fermata over the final notes.



The third system of music continues with two staves. The time signature is 4/4. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a piano (*pp*) dynamic. A circled '5' is written in the bass staff of the second measure. There are triplets in the first and second measures. The system ends with a fermata over the final notes.



The fourth system of music continues with two staves. The time signature is 4/4. The first measure has a piano (*pp*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third measure has a piano (*pp*) dynamic. A circled '5' is written in the bass staff of the second measure. There are triplets in the first and second measures. The system ends with a fermata over the final notes.

**A** *Andante*

pp

-2-

pva

pva

*crus*

**B**

Handwritten musical notation system 1, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff contains a bass line with chords and single notes. A circled '55' is written in the left margin.

Handwritten musical notation system 2, consisting of a treble and bass staff. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff contains chords and single notes. A circled '55' is written in the left margin.

Handwritten musical notation system 3, consisting of a treble and bass staff. The treble staff features a triplet of eighth notes and a fermata. The bass staff contains chords and single notes. A circled '55' is written in the left margin.

Handwritten musical notation system 4, consisting of a treble and bass staff. The treble staff contains a melodic line with a fermata. The bass staff contains chords and single notes. A circled '55' is written in the left margin.

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with a sharp sign and a slur. The bass clef staff contains a bass line with a 7+ chord marking and a slur. The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the second system. It begins with a key signature change to one sharp (F#) and a circled number '59'. The treble clef staff has a melodic line with accents. The bass clef staff has a bass line with a 6 chord marking and a slur. A double bar line with a repeat sign is present.

Handwritten musical notation for the third system. It features a key signature change to one sharp (F#). The treble clef staff has a melodic line with accents. The bass clef staff has a bass line with a 'y g' marking and a slur. A double bar line with a repeat sign is present.

Handwritten musical notation for the fourth system. The treble clef staff has a melodic line with accents. The bass clef staff has a bass line with a 'pp' (pianissimo) dynamic marking and a slur. A double bar line with a repeat sign is present.



Handwritten musical notation for the first system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a circled '5' and a circled '5' with a plus sign. There are two triplets of eighth notes. The lower staff is in bass clef and contains a bass line with sixteenth-note patterns, some marked with a '6'. The word 'cresc' is written above the second measure.

Handwritten musical notation for the second system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a circled '3'. The lower staff is in bass clef and contains a bass line with sixteenth-note patterns, some marked with a '6'. The word 'cresc' is written above the first measure.

Handwritten musical notation for the third system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a circled 'E' and a circled '5'. The lower staff is in bass clef and contains a bass line with sixteenth-note patterns, some marked with a '6'. The word 'rit' is written above the first measure, and 'a tempo' is written above the second measure.

Handwritten musical notation for the fourth system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a circled 'P' and a circled 'P'. The lower staff is in bass clef and contains a bass line with sixteenth-note patterns, some marked with a '6'. The word 'p' is written above the first measure, and 'p' is written above the second measure.



SECTION SEVEN

THE ETERNAL SPIRIT

BY DONALD MERTZ HARDISTY

TEXT FROM HOLY BIBLE

Allegro ♩ = 92. *p* | *small rit* | *a Tempo*

S  
(*ff*) WE DWELL IN HIM-----

A  
(*ff*) WE DWELL IN HIM-----

T  
(*ff*) WE DWELL IN HIM-----

B  
(*ff*) WE DWELL IN HIM-----

Allegro ♩ = ? *p* | *small rit* | *pp* | *a Tempo*

S  
(*ff*) WE DWELL IN HIM, (P) AND HE IN US.

A  
(*ff*) WE DWELL IN HIM, (P) AND HE IN US.

T  
(*ff*) WE DWELL IN HIM, (P) AND HE IN US.

B  
(*ff*) WE DWELL IN HIM (P) AND HE IN US.

PIANO  
(*ff*) (for rehearsal) (P)

*small rit* | *a Tempo*

③ SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, SING UN- TO THE LORD, O YE

③ SING UN- TO THE LORD, SING UN- TO THE LORD, O YE

AGE THREE SECTION SEVEN

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-MEN!

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

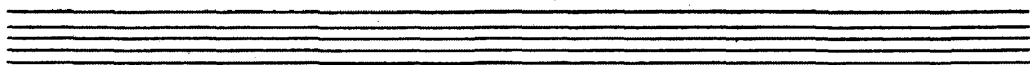
*cres* SAINTS, O O YE SAINTS OF HIS,

*cres* SAINTS, O O YE SAINTS OF HIS,

*cres* SAINTS, O O YE SAINTS OF HIS,

*cres* SAINTS, O YE SAINTS OF HIS,

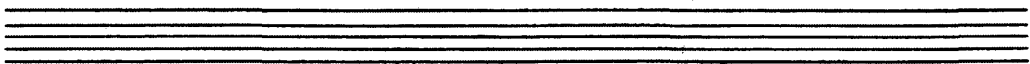
*orgs*







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



POW- ER AND MIGHT BE TO OUR GOD!

POW- ER AND MIGHT BE TO OUR GOD!

POW- ER AND MIGHT BE TO OUR GOD! (5) THE

POW- ER AND MIGHT BE TO OUR GOD! (5) THE

MIGHT BE TO OUR GOD-----

MIGHT BE TO OUR GOD-----

MIGHT BE TO OUR GOD----- (5) THE

MIGHT BE TO OUR GOD----- (5) THE

MIGHT BE TO OUR GOD----- (5) THE

MIGHT BE TO OUR GOD----- (5) THE



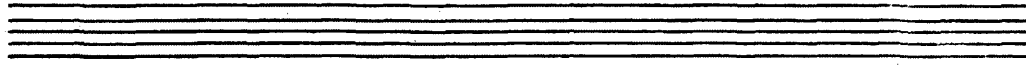
Handwritten musical score for a choir and instruments. The score is written in 3/4 time and consists of 12 staves. The first two staves are for the vocal parts, with lyrics: SEV- ENTH AN- GEL SOUND- ED HIS TRUM- PET!. The next two staves are for the piano accompaniment, with lyrics: SEV- ENTH AN- GEL SOUND- ED HIS TRUM- PET!. The following two staves are for the trumpet part, with lyrics: SEV- ENTH AN- GEL SOUND- ED HIS TRUM- PET!. The final two staves are for the bass part, with lyrics: SEV- ENTH AN- GEL SOUND- ED HIS TRUM- PET!. The score includes various musical notations such as notes, rests, and dynamics.

Handwritten musical score for voice and piano. The score is organized into three systems, each consisting of a vocal line and a piano accompaniment line. The vocal lines include lyrics and dynamic markings such as *pp* and *half voice*. The piano accompaniment includes chords and melodic lines.

System 1:  
Vocal line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----  
Piano line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----

System 2:  
Vocal line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----  
Piano line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----

System 3:  
Vocal line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----  
Piano line: *pp* AND THERE WERE LOUD VOI- CES IN THE HEA- VENS SAY- ING-----



Handwritten musical score for four voices. The score is organized into four systems, each with a vocal line and a bass line. The lyrics are: "THE KING- DOM OF THE WORLD HAS BE- COME--- THE---" and "ens".

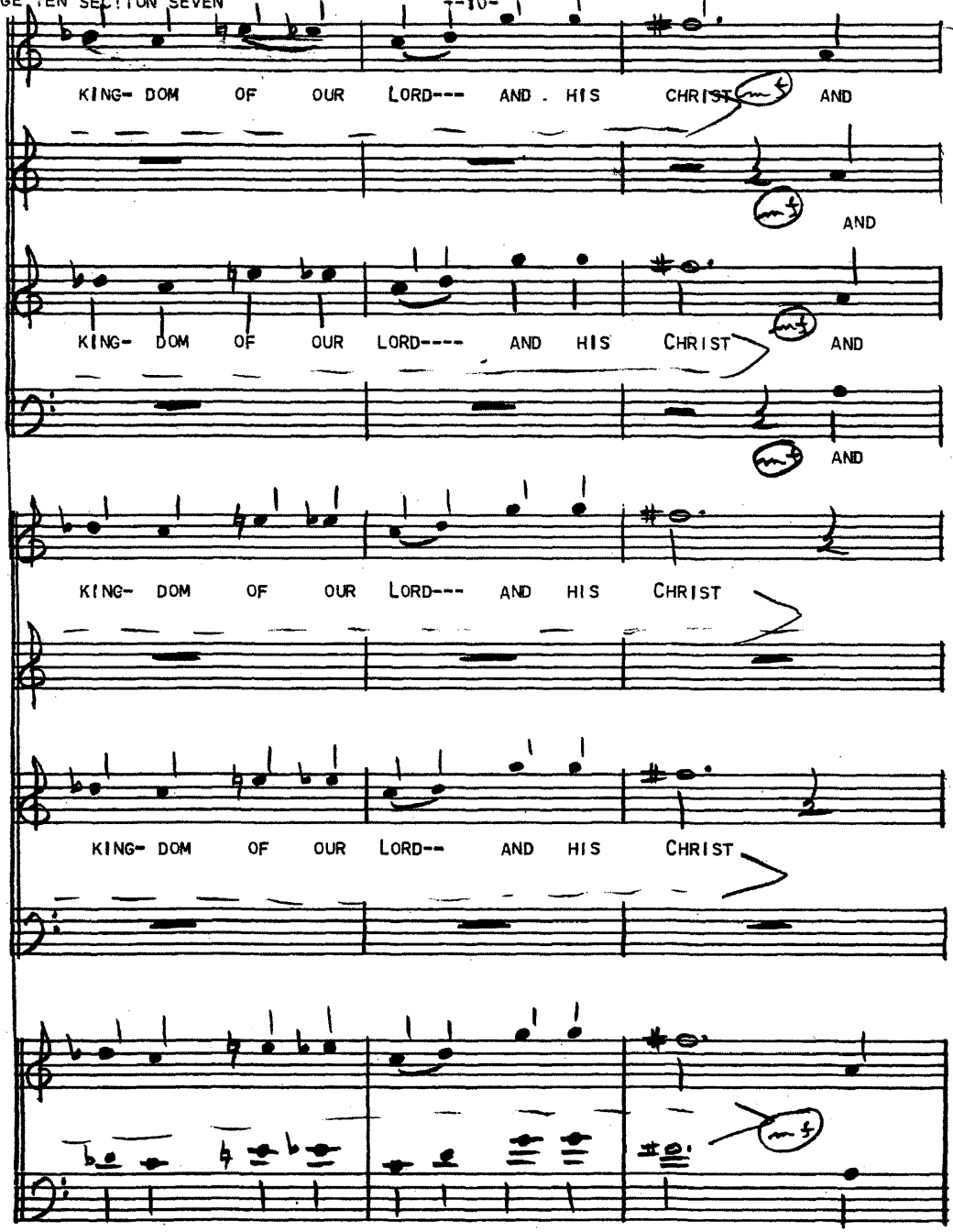
System 1: *P* THE KING- DOM OF THE WORLD HAS BE- COME--- THE---  
*ens*

System 2: *P* THE KING- DOM OF THE WORLD HAS BE- COME--- THE---  
*ens*

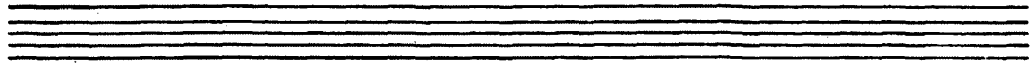
System 3: *P* THE KING- DOM OF THE WORLD HAS BE- COME--- THE---  
*ens*

System 4: *P* *ens* - - - - -  
- - - - -  
- - - - -  
- - - - -





Musical score for voice and piano. The score consists of eight systems, each with a vocal line and a piano accompaniment line. The lyrics are: KING- DOM OF OUR LORD--- AND HIS CHRIST AND. The piano part includes a key signature change to one sharp (F#) in the final system. There are handwritten annotations in circles and arrows throughout the score, including a circled 'mf' above the first 'CHRIST' and another circled 'mf' below the second 'CHRIST'. A circled '3' is also present in the piano part of the final system.



ELEVEN SECTION SEVEN

-11-

*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

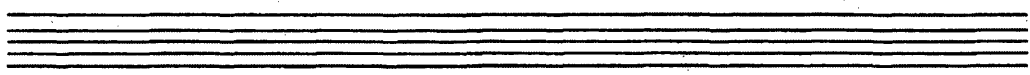
AND

AND

AND

**D**

*cres + accel*



*cres + accel*

*cres + accel*

*cres + accel*

*cres + accel*

*cres + accel*

HE SHALL REIGN FOR EV- ER AND

*cres + accel*

HE SHALL REIGN FOR EV- ER AND

*cres + accel*

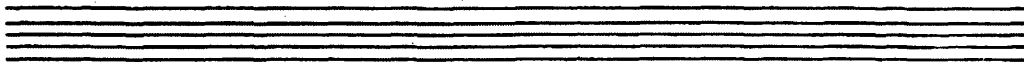
HE SHALL REIGN FOR EV- ER AND

*cres + accel*

HE SHALL REIGN FOR EV- ER AND

*cres + accel*

HE SHALL REIGN FOR EV- ER AND



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!



THE POWER OF THE UNWRITTEN.



SECTION SEVEN

THE ETERNAL SPIRIT

BY DONALD MERTZ HARDISTY

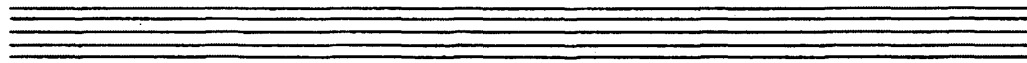
Allegro  $\text{♩} = 92$

**PIANO** *sf*

small rit - - - *sfz* *atempo*

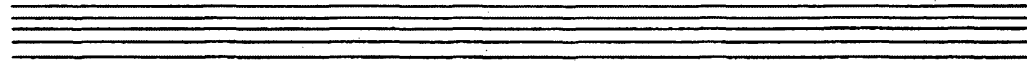


*f* *p*



*p* *cresc*

**A**



rit - - -

Handwritten musical notation for the first system. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A vocal line is written below the bass staff with the lyrics "Tercos". The notation includes various notes, rests, and accidentals.

Handwritten musical notation for the second system. It continues the melodic and bass lines from the first system. A section of the notation is enclosed in a rectangular box. The system concludes with a double bar line and a fermata-like symbol.

Handwritten musical notation for the third system. The notation shows a change in rhythm and complex chordal structures. A circled section of the notation is present. The system ends with a double bar line.

Handwritten musical notation for the fourth system. The notation is set in a 12/8 time signature. It features complex rhythmic patterns and chordal structures. The system concludes with a double bar line.

**C** *cres*

*b b return*

*pp*

*dim*

**D** *cres + accel*

*cres + accel*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and rests. The lower staff is in bass clef and contains a bass line with various chords and notes. There are several dynamic markings, including accents (>) and hairpins (> and <), throughout the system. The system concludes with a double bar line.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

A single blank musical staff consisting of five horizontal lines.

AN ORIGINAL SONG CYCLE  
AN ANALYSIS AND EVALUATION OF THIS WORK

by

DONALD MERTZ HARDISTY  
B.M., Montana State University, 1955

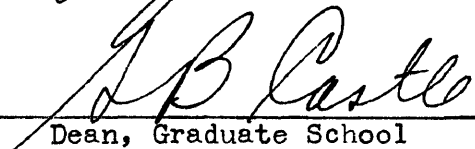
Presented in partial fulfillment of the  
requirements for the degree of  
Master of Music Education

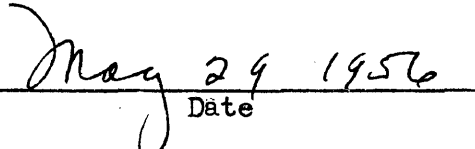
MONTANA STATE UNIVERSITY

1956

Approved by:

  
Chairman, Board of Examiners

  
Dean, Graduate School

  
Date

## 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, Laretta 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 Polyphonic	Incarnation Man the child
16-1700	Baroque Rococco	Tonality (Grd.B Polyphonic rec.) Madrigal	Youth and Precosity
17-1830	Classic	Formal manner Homophonic Clarity (Sonata ABA) Dramatic	Young adult
1830-70	Romantic and Nationalism	Emotion Deceptive Mysticism (folk material)	Matured adult Love and Marriage
1870-1920	Impressionistic	Rebellion Polyrhythmic	Man the aged Full maturity Wisdom and recollection
1920-2000	Modernistic Neo-classic Neo-romantic	Polytonality Atonality 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.