An Original Song Cycle

Donald Mertz Hardisty

The University of Montana

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AN ORIGINAL SONG CYCLE

DONALD MERTZ HARDISTY

B.M., Montana State University, 1955

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

MONTANA STATE UNIVERSITY

1956
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A PLAN IN THE MIND OF GOD

by DONALD M. HARDISTY

TEXT FROM THE BIBLE

GOD—THE BEGINNING CREATED

THE HEAVEN AND THE EARTH...
AND THE EARTH WAS WITHOUT FORM AND

AND THE EARTH WAS WITHOUT FORM AND

VOID, AND--DARKNESS WAS UP-- ON THE VOID, AND--DARKNESS WAS UP-- ON THE
PAGE FIVE  SECTION ONE

GOD

SPIRIT OF GOD MOVED

GOD MOVED ON THE FACE OF THE WATERS AND

ON THE FACE OF THE WATERS AND

ON THE FACE OF THE WATERS AND
God, spirit of God, made the fowls of God.

Heaven among the branches, the god-sing spirit of God moved on.
Mountains and the hills shall break forth into
Mountains and the hills shall break forth into
Mountains and the hills shall break forth into
Singing and shall clap their hands and
Singing and shall clap their hands and
Singing and shall clap their hands and
Singing and shall clap their hands and
God said, "Let us make man---"

God said, "In our image---"

After our likeness---

Made man---

Made man--- (Hum)---
PAGE ONE  SECTION ONE  A PLAN IN THE MIND OF GOD  BY DONALD M. HARDISTY

Text from the Bible

Piano

(f. rehearsal)
So God created man----- in his own image created

So God created man in his own image created

So God created man, created in his own image created

So God created man in his own image created

So God created man, and breathed into his nostrils the

So God created man, and breathed into his nostrils the

So God created man, and spirit of God moved waters the

So God created man, and spirit of God moved waters the
PA6E TWO

- 2 -

BREATH-- OF LIFE-- AND MAN BECAME--------

BREATH-- OF-- LIFE AND MAN---------------

BREATH-- OF-- LIFE, AND-- MAN BECAME A

BREAT-- OF LI FE---- AND MAN------------------

LVING SOUL:

BE-CAME A LIVING SOUL.

LIV--ING SOUL-- AND HE SHALL GO

LIV--ING SOUL--
AND HE SHALL GO OUT---- WITH JOY AND BE

S P I-- R I T L O R D H A T H

GO IN JOY S P I-- R I T L O R D H A T H

AND HE SHALL GO OUT---- WITH
MADE ME THE BREATH OF THE ALMIGHTY

MADE ME THE BREATH--- OF THE ALMIGHTY

MADE----- ME-------- BREATH OF THE--- ALMIGHTY

JOY, GO FORTH WITH JOY THE--- ALMIGHTY

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
OUT WITH JOY AND SHALL GO FORTH WITH
OUT WITH JOY AND SHALL GO FORTH WITH
OUT LED FORTH WITH JOY AND SHALL GO FORTH WITH
OUT LED FORTH WITH JOY AND SHALL GO FORTH WITH
OUT LED FORTH WITH JOY AND SHALL GO FORTH WITH

PEACE

PEACE

PEACE

PEACE

PEACE
Seek ye first the Lord while He may be found, call ye upon Him.
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#".

WHILE HE IS NEAR.

---

Seek ye first the Lord while— HE——— may be
FOUND, CALL YE UP-ON----- HIM WHILE HE IS NEAR.
My son is young and tender, my son is young and tender.

Seek ye first the Lord while he may be found, call ye upon him while he is.
Tender, call ye upon him while he is near.

Near, call ye upon him while he is near.
SEEK YE FIRST THE LORD WHILE HE——— MAY BE

MY SON IS YOUNG AND

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

TENDER MY SON IS--- YOUNG-- AND
SEEK YE FIRST THE LAND—— HE MAY BE

MY SON IS YOUNG——— AND

SEEK YE FIRST THE LAND WHILE HE—— MAY BE

FOUND CALL YE UP ON——— HIM WHILE HE IS

TENDER MY——— SON IS——— YOUNG AND———

TENDER, CALL YE UP ON——— HIM YOUNG AND——— TENDER CALL———

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

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

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

---- IS NEAR NEAR
LOVE AND MARRIAGE

BY DONALD M. HARDISTY

EXTRACT FROM HOLY BIBLE

REMEMBER NOW THY CREATOR—
NOW THY CREATOR IN THE DAYS OF THY
FAIR YOUTH HOW PLEASANT YOUTH IS

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

IN THE DAYS OF THY YOUTH——
THOU ART

ART THOU IN DAYS OF THY YOUTH——

BEAUTIFUL——MY LOVE——

THOU ART BEAUTIFUL——MY LOVE——

THOU ART BEAUTIFUL——MY LOVE——
DANCE—A TIME TO EMBRACE AND A TIME TO—

IN THE DAYS OF THY YOUTH—THOU ART

LOVE BEAUTIFUL PLEASANT IN THE DAYS OF YOUTH—

BEAUTIFUL, BEAUTIFUL IN DAYS OF YOUTH—

BEAUTIFUL DAYS OF YOUTH—
HERE IS A TIME TO LAUGH---- THERE IS A TIME----

DANCE RE-MEMBER NOW THY CRE-A-TOR

DANCE RE-MEMBER NOW THY CRE-A-TOR

DANCE RE-MEMBER NOW THY CRE-A-TOR
WHEN I WAS A CHILD
I spoke as a child—

AS A CHILD

thought as a child—

THOUGHT AS A CHILD

reasoned as a child—

REASONED AS A CHILD

as a child—

AS A CHILD

I thought as a child—

THOUGHT AS A CHILD

then

THEN

as a child—

AS A CHILD

then

THEN

as a child—

AS A CHILD

then

THEN

as a child—

AS A CHILD

then

THEN
I BECAME I---- BE---- CAME A MAN----

I BECAME I---- BE---- CAME A MAN----

I BECAME I---- BE---- CAME A MAN BECAME A

I PUT A-WAY CHILDISH THINGS.

I PUT A-WAY CHILDISH THINGS.

MAN I PUT A-WAY CHILDISH THINGS.

MAN I PUT A-WAY CHILDISH THINGS.
THE SPIRIT OF THE LORD FELL UPON ME AND SAID

THE SPIRIT OF THE LORD FELL UPON ME AND SAID

SPIRIT OF THE LORD FELL UPON ME AND

SPEAK FOR I KNOW THE THINGS--THAT COME

SPEAK FOR I KNOW THE THINGS--THAT COME

SPEAK FOR I KNOW THE THINGS--THAT COME

SPEAK--SPEAK FOR I KNOW THE THINGS--THAT COME--IN--
FAITH HOPE AND LOVE A-BIDE

THESE THREE, BUT THE GREATEST OF THESE IS LOVE

FAITH HOPE AND LOVE A-BIDE
PAGE TWO-SECTION SIX

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

COME IN TO YOUR MINDS
COME IN TO YOUR MINDS, IN TO YOUR MINDS
COME IN TO YOUR MINDS
COME IN TO YOUR MINDS
I HAVE BEEN YOUNG---- BUT NOW AM OLD

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

OH---------

OH------------------
THEY SHALL STILL BRING FORTH FRUIT, THEY SHALL STILL BRING FORTH FRUIT
THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE--

IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE--

IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE--

IN OLD AGE THEY SHALL STILL BRING FORTH FRUIT IN OLD AGE--

--- God------ for-sake me not un-til I have

--- God------ for-sake me not un-til I have

--- God------ for-sake me not un-til I have

--- God------ for-sake me not un-til I have
SHEWED THY STRENGTH TO THIS GENERATION---
SHEWED THY STRENGTH TO THIS GENERATION---
SHEWED THY STRENGTH TO THIS GENERATION---
SHEWED THY STRENGTH TO THIS GENERATION---
SHEWED THY STRENGTH TO THIS GENERATION---

AND THY POWER TO EVERY ONE THAT
AND THY POWER TO EVERY ONE THAT
AND THY POWER TO EVERY ONE THAT
AND THY POWER TO EVERY ONE THAT
AND THY POWER TO EVERY ONE THAT
NOT TO COME, OH GOD FORSAKE ME FORSAKE ME

NOT D TV SHOULD SPEAK AND

NOT DAYS SHOULD SPEAK AND

D
MULTITUDE OF YEARS SHOULD TEACH WISDOM

DAYS SHOULD SPEAK AND MULTITUDE OF YEARS SHOULD TEACH
PAGE NINE-SECTION SIX

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.

Cresc + Accel

Wisdom is better than strength.
Wisdom is better than strength, oh

God for-sake me for-sake me not God for-

God for-sake me for-sake me not God for-

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

SAKE ME NOT

SAKE ME-- NOT

SAKE ME NOT-----
PAGE FIVE-SECTION SIX
SECTION SEVEN

THE ETERNAL SPIRIT

BY DONALD MERTZ HARDISTY

TEXT FROM HOLY BIBLE

DWELL IN HIM

DWELL IN HIM

DWELL IN HIM

WE DWELL IN HIM

WE DWELL IN HIM

WE DWELL IN HIM

WE DWELL IN HIM, AND HE IN US.

WE DWELL IN HIM, AND HE IN US.

WE DWELL IN HIM, AND HE IN US.

Piano

Allegro

Small rit.

A Tempo
SING UNTO THE LORD, O YE
SAINTS, 0 0 YE SAINTS OF HIS,
POWER AND MIGHT BE TO OUR GOD!

POWER AND MIGHT BE TO OUR GOD!

POWER AND MIGHT BE TO OUR GOD!

POWER AND MIGHT BE TO OUR GOD!

MIGHT BE TO OUR GOD——

MIGHT BE TO OUR GOD——

MIGHT BE TO OUR GOD——

MIGHT BE TO OUR GOD——

THE

THE

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

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

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

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

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

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

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

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

AND THERE WERE LOUD VOICES IN THE HEAVENS SAYING———
Page Nine: Section Seven

The kingdom of the world has become the...
KINGDOM OF OUR LORD--- AND HIS CHRIST

AND

KINGDOM OF OUR LORD--- AND HIS CHRIST

AND

KINGDOM OF OUR LORD--- AND HIS CHRIST

AND

KINGDOM OF OUR LORD--- AND HIS CHRIST

AND

KINGDOM OF OUR LORD--- AND HIS CHRIST

AND

KINGDOM OF OUR LORD--- AND HIS CHRIST
He shall reign for ever and ever...
He shall reign for ever and ever.
THE POWER OF THE UNWRITTEN.
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
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1956

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May 29, 1956
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D.M.H.
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INTRODUCTION

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

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

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

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

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

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

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

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

The first section acts as an introduction to the song cycle and shows how God makes the plan of creation become a reality. The music attempts to convey the ideas set forth in the Bible that man becomes incarnate, or flesh, and is given power to subdue the earth and have dominion over every living thing. Chronologically, with regards to music history, the time represented could be any time from the birth of Christ up to 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 men's and women's choirs; the use of men and women as separate units, producing many sudden dynamic changes and adding homophonic coloring to the melody introduced with the text, "Remember now thy Creator." The bass and tenor parts supporting the text, "Youth is pleasant", harmonically progress from tonic to submediant to subdominant, through dominant and back to tonic. They also act as a solid foundation for the repeat of part A of a three part song form. B section is in the subdominant.

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

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

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

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

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

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

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

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

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

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

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

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

Ecclesiastics 9:16 "wisdom is better than strength"

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

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

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

Psalms 30:4 "Sing unto the Lord, 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.