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## STATEMENT REGARDING MAGNIFICAT

John Stanley Hilliard

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STATEMENT REGARDING MAGNIFICAT

by

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B.M., Ouachita University, 1969

Submitted to the Faculty of the School of the Arts  
of Virginia Commonwealth University

in Partial Fulfillment  
of the  
Requirements for the Degree  
Master of Music

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June 14, 1972

## Preface

This thesis statement presents an analysis and explanation of a music composition entitled: Magnificat. The full music score to the Magnificat may be found in the collection of the Music Department of the School of the Arts, Virginia Commonwealth University. The King James Version is the source for all of Biblical text. The presentation here of the text of the Magnificat corresponds to the manner it is introduced into the music score. Thus, the use of small case primarily to contrast those parts of the text of high volume intensity which are capitalized, and parallel text to show simultaneous reading.

I wish to acknowledge the assistance of Dr. Joseph Schwarz, Dr. Charles J. Campbell, and Dr. Paul A. Christianson in the preparation of the complete thesis.

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PART I. ANALYSIS OF THE COMPOSITION

The standard Magnificat text is taken from the New Testament; St. Luke Chapter One, verses 46-53. In this particular setting of the Magnificat, the standard text is framed within a context of many diversified texts. On page nine may be found the complete text and its sources.

The instrumentation of the Magnificat is as follows: three readers (one female, and two male), mixed chorus, two flutes (piccolo), clarinet, oboe, bassoon, saxophone quartet, three trumpets, two horns, three trombones, tuba, strings, organ, and four percussion players. The text is presented primarily through the readers.

The melodic and harmonic material is completely derived from the twelve-note theme below, (Figure 1)

Figure 1



and, its distributions given in Figure 2.



Figure II

Figure II shows three staves of musical notation, labeled A, B, and C. The notation is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The middle staff is also a treble clef. The notes are as follows:

- Staff A: Treble clef. Notes: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), B4 (measure 5), A4 (measure 6), G4 (measure 7), F4 (measure 8), E4 (measure 9), D4 (measure 10), C4 (measure 11), B3 (measure 12). There is a double bar line after measure 12.
- Staff B: Treble clef. Notes: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), B4 (measure 5), A4 (measure 6), G4 (measure 7), F4 (measure 8), E4 (measure 9), D4 (measure 10), C4 (measure 11), B3 (measure 12). There is a double bar line after measure 12.
- Staff C: Bass clef. Notes: G3 (measure 1), F3 (measure 2), E3 (measure 3), D3 (measure 4), C3 (measure 5), B2 (measure 6), A2 (measure 7), G2 (measure 8), F2 (measure 9), E2 (measure 10), D2 (measure 11), C2 (measure 12). There is a double bar line after measure 12.

Measure numbers 2, 4, 6, and 12 are written above the staves. The notes are mostly quarter notes, with some half notes in the later measures.

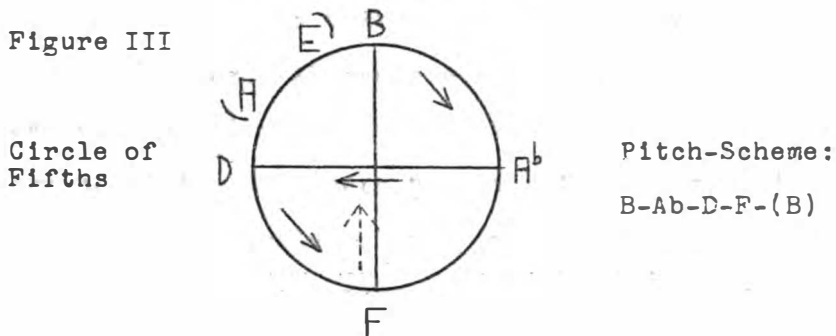
In Figure 2 the theme is divided by strata into three subordinate germs each with an ambitus of a third. The major-minor third, exemplified by the ambitus of each germ, becomes an important element throughout the work. These three strata are assigned letters. (a, b, & c)

The entire work is divided into three large sections. Section two (II) begins on page fifty-three of the score with the first statement of the Magnificat text. Section three (III) begins on page sixty-eight and can be considered as a coda in which a grand synthesis takes place.

Before a more specific analysis is given, one more macro-structure should be noted. There is a pitch-center scheme that gives shape to the total work. It is an alteration of tritone and minor third modulations that begin on B with the opening brass incipit and modulates to Ab at measure 299, then modulates to D at measure 431 and finally to F in Section III at measure 492. In the last few measures

of the work there is a hint of (E)-B, which never quite occurs. Therefore, according to Figure 3, this takes the work through the circle of fifths by process of minor thirds and tritones, but these pitch-centers do not necessarily mean tonal-centers.

Figure III



The pitch D is the most important pitch in the pitch-class scheme. It is used only at the very beginning, and only then with the chant sections of the chorus at 11 as a "Holy Pitch" (occurring only on words dealing with God, Thee, Thou, and Thy, referring to the diety or some connection thereof), at the zenith point of the repetition of the Magnificat text at measure 431, and in the synthesis of the coda. This pitch is otherwise excluded from all parts. Thus, there occurs the effect of a new aural area being entered when the D is encountered. This device is used throughout with other pitches as well.

The opening of the Magnificat is the full statement of the theme, beginning with the fifth and expanding to include all twelve pitches. This is done without meter as preparation for the chant section at measure 11. The chant begins with the ambitus of a major third then likewise expands to all twelve pitches. At measure 30 there begins a double canon. The clarinet begins with an idea taken from a transposition of strata b. This is in canon with the celesta. The cello is free imitation; strata c. Soon after the statement by the clarinet, the clarinet begins to canon the cello, thus a "circle" canon. During this section ten pitch-classes are used. Bb and Db are saved and enter at measure 64. This section supports the excerpt of Chaucer. At this point a perpetual motion theme, rhythmically two against three, is heard in the piano. This idea is repeated at 176, in the harmony at measure 291, and at measure 525 in the coda.

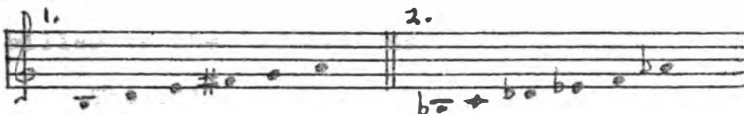
At measure 90 the major-minor third aspect of the theme enters. This is expanded to a cadence at measure 103 on A, which has been saved since measure 64 as a pitch-class. The material from measure 107 to 159 is developmental. At measure 159 the fifth is exposed as the beginning. The material from

measure 159 to 176 is from strata a. The pitches Eb and E are being saved for the male voices to enter at measure 176 with text from the Song of Solomon.

The ambitus of the third plays a large role in the forming of the melody for Song of Solomon. The minor third strata forms the basis for all material from measure 197 to 257. At measure 258 a return occurs of material transposed from measure 90. This section works toward a cadence at measure 264 in cello and trumpet, at which the chorus is whispering. All the running passages of this section stem from material in measure 197.

The theme is seen in part retrograde in the chorus at measure 299. Also, at this point the pitch-center shifts to Ab, which has been saved since measure 176. Another canon occurs at measure 315 between horns-tuba, and trombone-baritone saxophone. This canon melody is a preview of the melody used in the motet at measure 344. There is a variation of the theme which takes place at measure 315 and after 315 to measure 337. The Theme is divided into two hexachords and used as scales. (See Figure 4).

Figure IV



At measure 326 the canon is transposed and placed in three part trumpets on Ab. The canon melody is then in augmentation at measure 330 in saxophones.

A motet for five parts begins at measure 338 which is accompanied only by trumpet. The motet form is ABA, with reading being B. Free imitation is the main device, with the trumpet stating variants on the major-minor third aspect on Ab. At measure 392 the motet ends with homophonic texture. This is followed by text alone.

The opening brass incipit returns in inversion at measure 403. A large cadence occurs which leads into the F# at measure 407 in the cello. Beginning at measure 407 there is a quadruple canon, which is almost a note-for-note transposition of the double canon at measure 30. All the melodic material from measure 30 is repeated and varied here. The cello is in canon with the soprano saxophone, the viola is in canon with the trombone, the violin I in canon with the tenor saxophone, the violin II in canon with the baritone saxophone, and at measure 425 the cello suddenly is in canon with the viola. Thus, this section is very similiar to the "circle" canon at measure 30.

The pitch D enters at measure 431 along with a FFF repeat of the Magnificat text, which has been

shortened to accommodate the real time needed in the music. The pitch D has been saved since measure 107. Material from the male voices section of Song of Solomon becomes the basis for the piano work at measure 444. As the Magnificat text comes to its finish at measure 462, there is a transition that leads by way of the use of perfect fourths and fifths into the coda at measure 476. A variant of the theme is stated harmonically in the flutes at measure 467.

At the coda a synthesis of much of the material is heard. The text is synthetic; three readers reading simultaneously. The chant motives from measure 11 are used in the chorus. At measure 494 a step-wise quarter-note ascending line using the divided hexachords begins and continues in different tempi and in different instruments to the final measure. Also, a passacaglia (modern form) is started in the organ and contra-bass at measure 492 on the pitch-center F, using strata c with no transposition, and continues with rhythmic variation to the finish. The coda stays quiet and slow throughout to the ending of the text ("world without end"), which once spoken is the finish of the work. (536 measures)

On the following pages are the complete text and sources.

PART II. TEXT OF THE COMPOSITION

TEXT

I-Female reader  
II-Male reader  
III-Male reader

chorus-----

O, god, thou art my god, early will i seek thee  
my soul thirsteth for thee  
my flesh longeth for thee in a dry and thirsty land  
where no water is,  
longeth to see thy power and thy glory  
because thy lovingkindness is my life  
my lips shall praise thee  
thus will i praise thee while i live  
i will lift up my hands  
my soul shall be satisfied as with marrow and fatness  
and my mouth shall praise with joyful lips  
when i remember thee upon my bed,  
and meditate on thee in the night.....watches....

BECAUSE THOU HAST BEEN MY HELP  
IN THE SHADOW OF THY WINGS.....

will i rejoice  
my soul followeth hard after thee  
thy right hand upholdeth me  
but those that seek my soul,  
to destroy it  
shall go into the lower parts of the earth  
shall fall by the sword  
shall be a portion for foxes  
the mouth of them that speak lies shall be stopped...<sup>1</sup>

II

when in april the sweet showers fall  
and pierce the drought of march to the root,  
and all the veins are bathed in liquid  
of such strength as brings about the engendering  
of the flower,  
when also the west wind with his sweet  
breath

---

<sup>1</sup>The Bible, Psalm 63 (incomplete).



exhales an air in every grove and hill  
 upon the tender shoots, and the young sun  
 his half-course in the sign of the ram has run,  
 and the small fowl are making songs  
 that sleep away the night with open eye  
 then people long to go on pilgrimages.....<sup>2</sup>

## III

i have read my friend  
 the message of your trembling arrow  
 on velvet skies the message has come  
 to my eyes from forgotten stars  
 an infinity of illusion.....

tell me the tragedy of loving  
 speak again to me and i will remember<sup>3</sup>

## I

.....  
 .....  
 .....  
 .....  
 tell me with your mouth  
 .....  
 your tell me troubles and  
 i'll keep my ear inclined,  
 for my buttons you see  
 are round like yours,  
 my hair never stops its  
 growing like you and me,  
 tell me with your eyes  
 your look me troubled  
 sights and i'll treat my  
 .....  
 eyes to your coming love,  
 for your nights are dark  
 like mine and i dance just  
 .....  
 as quick when i'm asleep

## II

...and then i long to go  
 on  
 pilgrimages, when i  
 remember thee  
 upon my bed, and meditate  
 on  
 thee in the night watches  
 .....  
 open, open.....  
 speak again to me  
 .....  
 .....  
 .....  
 i have read my friend  
 the message of your  
 trembling  
 arrow on velvet skies  
 the message has come  
 to my eyes from forgotten  
 stars  
 an infinity of illusion..

---

<sup>2</sup>Geoffrey Chaucer, Canterbury Tales, from the Prologue, (Baltimore, Maryland: Penguin Books, Inc., 1964), p. 17.

<sup>3</sup>Joe Kirby, "Quintet" (unpublished poem, Arkadelphia, Ark., 1969).

as you in your quiet head  
 .....  
 .....  
 open, open, let me press  
 your green grass down,  
 visit, visit me in your  
 tell me troubles gown.<sup>4</sup>  
 .....  
 .....  
 .....  
 .....

.....  
 my soul followeth hard  
 after thee..  
 .....  
 .....  
 .....  
 tell me the tragedy of  
 loving  
 speak again to me and i  
 will  
 remember<sup>5</sup>.....

## III

stay me with flagons, comfort me with apples, for i<sup>6</sup>  
 am sick with love.

## I

be quiet and sleep  
 be still and balanced  
 be the warm summer snow  
 and accept whoever comes.....

## I

and when the canary stopped singing silence  
 fell where sounds had kept us all breathing

## II

it was in september i guess when i found myself  
 lying on the crown of the hill among hundreds  
 of dead birds and i could hear cannon fire  
 in the forest every tree was boasting a flag  
 or a banner approving the blood and  
 i was a bush alone on the crown of the hill

---

<sup>4</sup>J. S. Hilliard, "Song" (unpublished poem, Arkadelphia, Ark., 1969).

<sup>5</sup>Psalm 63, Chaucer, Hilliard, and Kirby, conglomerate text.

<sup>6</sup>The Bible, Song of Solomon 2:5.

among hundred of bright dead birds  
that had come in the night looking for each other

## I

and when the canary stopped singing silence  
fell where sounds had kept us all listening

## III

stay me with flagons, comfort me with apples for i  
am sick with love.....

## II

i guess it was in december of that same year  
that my father died and 208 million people decided  
to visit me and came in crowds and stood outside  
my door then shook my hand and smiled and  
i memorized all their names and gave them beer and  
cheese and i could hear cannon fire from the forest  
then we all drove to the sea and sang songs above  
the sound of the breakers  
then i remember my father had died and went home

## I

and when the substance of all things became  
the sound of sea gulls we all breathed the  
sound of sea gulls

## III

then i guess jenuary the 18th was the day  
the canary took me by the hand and led me  
to his cage and pointed out each bar and bolt  
and i could hear cannon fire in the trees because  
the forest was so near and i was a rock among  
myriad stalks of wheat in a sea of fields  
that had come in the night looking for each other<sup>7</sup>

---

<sup>7</sup>J. S. Hilliard, "and when the canary stopped  
singing" (unpublished poem, Richmond, Va., 1971).

## I

stay me with flagons,  
 comfort me with apples,  
 tell me the tragedy of  
 loving  
 speak again to me and i  
 will remember  
 for i am sick with  
 love.....<sup>8</sup>

## II

stay me with flagons  
 comfort me with apples  
 tell me the tragedy of  
 loving  
 speak again to me and i  
 will remember  
 for i am sick with  
 love.....

chorus

how beautiful are thy feet with shoes, o prince's  
 daughter,  
 the joints of thy thighs are like jewels, the work  
 of the  
 hands of a cunning workman.

## I

i have compared thee, o my love, to a company of  
 horses,  
 a bundle of myrrh is my well beloved unto me, he  
 shall lie  
 all night betwixt my breasts, behold thou art fair my  
 beloved, yes pleasant, also our bed is green, the  
 beams  
 of our house are cedar, and our rafters of fir

chorus

set me as a seal upon thy heart, as a seal upon thy  
 arm,

for love is strong as death

set me as a seal upon thy heart

as a seal upon thy arm,

for love is strong as

death  
 jealousy is cruel as the  
 grave,

.....  
 .....

## II

many waters cannot quench  
 love, neither can the  
 floods

drown it, for if a man  
 would

give all the substance  
 of his

---

<sup>8</sup>Song of Solomon and Kirby, conglomerate text.

.....  
 .....

house for love, it would  
 utterly be condemned.

## I

.....  
 i have compared thee,  
 oh my  
 love, to a company of  
 horses,  
 a bundle of myrrh is my  
 well  
 beloved unto me, he  
 shall lie  
 all night betwixt my  
 breasts,  
 make haste my beloved,  
 and  
 be thou like to a roe  
 or  
 to a young hart upon the  
 mountains of spices, and  
 lie all night betwixt my  
 breasts.....

## III

thy navel is like a round  
 goblet, which wanteth not  
 .....  
 liquor, thy belly is  
 like  
 a heap of wheat set  
 about  
 with lilies, thy two  
 breasts  
 are like two young roes  
 that  
 are twins, thy neck is  
 as  
 a tower of ivory, this  
 thy  
 stature is like to a palm  
 tree, and thy breasts to  
 clusters of grapes....<sup>9</sup>

## III

i lay white in thy feasting window  
 i hope in thy hallowed light  
 and fold my wings like a candle  
 and rain upon deserts like a mirror  
 and like wine i pour from miner's brow  
 for beneath the falls you spin your thread  
 for a lantern shines on every sparrow's back  
 for these seasons are their brother's keeper  
 for the fish are tea-sets and reflect thy shadow.....  
 nest thy elbows in scales with the weight of sleep...  
 be the lineage of david in the winter  
 be the fern that melts the snow of spring  
 be the bloom through the ice  
 be the rocks burning in the sea and melt to glass  
 be the sands of a corn storm and grow autumn in a  
 flames.....

---

<sup>9</sup>The Bible, Song of Solomon 7-8, (incomplete).

nest thy elbows in scales with the weight of sleep...  
 steal the net among the horns  
 steal the points of thorns among thy grapes  
 steal the seamen from the shores of the belfry sea  
 steal the drum, crush and fly the needle the nail of  
 oak  
 steal into caves among nurseries of wool and mince  
 steal thy own and spread your frosting from mouth to  
 mouth.....

nest thy elbows in scales with the weight of sleep...  
 nest thy limbs with mushroom palaces and stand in  
 your sleep where i lay white.....

## I

you are asleep now  
 you are flesh and puppet  
 for sleep is important to you  
 for light will require you soon

## II

LET US SPEAK OF CROWS IN REVERENCE FOR THEIR SHADOW  
 IS OUR  
 LIKENESS AND OUR LIKENESS HOLDS NO LIGHT AND AS  
 CROWS ARE  
 BLACK WE FLY IN THIS HOARY NIGHT AND SPREAD OUR WINGS  
 LIKE ARSONS!!!!!!!!!!!!<sup>10</sup>

chorus

o glad, exulting, culminsting song.  
 a vigor more than earth's is in thy notes....  
 a reborn race appears--a perfect world, all joy!

---

<sup>10</sup>J. S. Hilliard, "be quiet and sleep" (unpublished poem, Richmond, Va., 1971).

II

women and men in wisdom, innocence and health,

chorus

ALL JOY!!

II

riotous laughing bacchanals filled with joy.  
war, sorrow, suffering gone--the rank earth  
purged--nothing but joy left.  
the ocean filled with joy--the atmosphere all joy.  
joy, joy in freedom, worship, love, joy in the  
ecstasy of life.

enough to merely be, enough to breathe  
joy joy all over joy.<sup>11</sup>

III  
damn those bells  
god damn those ringing  
bells, those slicing  
screaming bells,  
splitting without  
mercy the body from  
the bloody soul,  
destroying, slaught-  
ering, in one blow  
the redsoft heart of  
eternity, damn those

.....  
.....  
.....  
.....  
.....  
damn those balls  
god damn those ringing  
bells, those slicing  
screaming bells,  
splitting without mercy

I  
.....  
.....  
damn those bells  
god damn those ringing  
bells, those slicing  
screaming bells,  
splitting without  
mercy the body from  
the bloody soul,  
damn, damn those

17

---

<sup>11</sup>Walt Whitman, "The Mystic Trumpeter", Leaves of Grass (New York: Modern Library) p. 368.

## III

bells in time with  
 pricking clocks forge  
 square corners for  
 warm butchery, piercing  
 are those bells, damn  
 paralyzing bells.<sup>12</sup>

## II

the body from the bloody  
 soul, damn those bells,  
 god damn those ringing  
 bells, those slicing  
 screaming bells, damn  
 paralyzing bells.

## I

bells, in time with  
 pricking clocks forge  
 square corners for  
 warm butchery, piercing  
 are those bells, damn  
 paralyzing bells.

---

<sup>12</sup>J. S. Hilliard, "song no. 7 (unpublished poem, Kansas City, Mo., 1970).



## I

and when the substance of all things became  
 the sound of sea gulls, we all breathed the  
 sound of sea gulls.....<sup>13</sup>

chorus

my soul doth magnify the lord  
 and my spirit hath rejoiced in the lord my perserver  
 for he hath regarded the low estate of his hand-  
 maiden  
 for, behold, from henceforth all generations shall  
 call me blessed  
 for he that is mighty hath done to me great things.

## II

and his mercy is on them that fear him from generation  
 to generation.

## III

he hath showed strength with his arm.

## II

he hath scattered the proud in the imagination of  
 their hearts.

## III

he hath put down the mighty from their seats, and  
 exalted them of low degree.

## II

he hath filled the hungry with good things, the rich he  
 hath sent away empty.

---

<sup>13</sup>J. S. Hilliard, "and when the canary stopped  
 singing" (unpublished poem, Richmond, Va., 1971).

chorus

he hath regarded the low estate of his handmaiden,  
and my spirit hath rejoiced in the lord my preserver.  
my soul doth magnify the lord.<sup>14</sup>

## III (tacet music)

i want to be clear  
would it be too naive for me to sing all creation?  
would it be worthless for me to commit myself  
to white union with the macrocosmos and  
try to be no more obscure than now in  
this almost pure articulation?  
should i write with complex syntax and drain the  
dictionary dry of adjectives than to speak  
the words of man, being man, so easily?  
my existence becomes a sphere when i am burning  
with ease, for the word love is over used.  
do i insult?  
is it the purities that deliver the greatest pain?  
i want to be clear.<sup>15</sup>

(section of music)

chorus

my soul doth magnify the lord  
and my spirit hath rejoiced in the lord my perserver  
for he hath regarded the low estate of his handmaiden  
for, behold, from henceforth all generations shall  
call me blessed  
for he that is mighty hath done to me great things,  
and his mercy is on them that fear him from generation  
to generation  
he hath showed strength with his arm  
he hath scattered the proud in the imagination of  
their hearts

---

<sup>14</sup>The Bible, St. Luke 1:46-53 (incomplete).

<sup>15</sup>J. S. Hilliard, "i want to be clear" (unpublished poem, Kansas City, Mo., 1970).

he hath put down the mighty from their seats, and  
exalted them of low degree  
he hath filled the hungry with good things,  
and the rich he hath sent away empty  
he hath regarded the low estate of his handmaiden  
AND MY spirit hath rejoiced in the lord my preserver  
my soul doth magnify the lord<sup>16</sup>

---

<sup>16</sup>The Bible, St. Luke 1:46-53 (incomplete).



chorus

(cont.)

I

self is, and  
whoever walks a  
furlong without  
sympathy walks to  
his own funeral  
drest in his  
shroud, and there  
is no object so  
soft but it makes  
a hub for the  
wheeled universe,  
and i say to any  
man or woman, let  
your soul stand  
cool and composed  
before a million  
universes.....  
august 12, 1959,  
dear billie, i am  
glad to hear that  
you have a paper  
route and doing  
quite well, it's  
very nice that  
you can help your  
mama out that way.  
la verne says you  
are staying at  
her house and  
paying for it.  
tell mr. lacey  
i would be happy  
if other members

II

nature, but per-  
haps we come  
closer to the  
truth thru lies,  
thru the so-called  
mask, the sign,  
thru our subject-  
ive sensibility it-  
self. like the  
state, each man  
must have his own  
constitution....  
how far is anyone  
justified, be he  
an authority or a  
layman, in express-  
ing or trying to  
express in terms of  
music (in sounds  
if you like) the  
value of anything,  
material, moral,  
intellectual, or  
spiritual, which  
is usually express-  
ed in terms other  
than music? how  
far afield can  
music go and keep  
honest as well as  
reasonable or  
artistic.....  
be quiet and

III

would it be  
worthless for me  
to commit myself  
to white union  
with the macro-  
cosmos and try to  
be no more obscure  
than now in this  
almost pure  
articulation?  
should i write  
with complex  
syntax and drain  
the dictionary dry  
of adjectives than  
to speak the words  
of man, being man,  
so easily? my exist-  
ence becomes a  
sphere when i am  
burning with ease,  
for the word love  
is over used. do  
i insult? is it  
the purities that  
deliver the great-  
est pain? i want  
to be clear. tell  
me with your mouth  
your tell me troub-  
les and i'll keep  
my ear inclined,  
for my buttons you

chorus

(cont.)

I

of his church  
would visit me.  
it's good to be  
able to talk  
things over about  
god with other  
christians. billy,  
it makes me happy  
to hear nice things  
about you. you  
come to see me when  
you can or write  
me a nice letter  
or card when you  
can. love to  
la verne and eddy,  
with love, daddy.  
for, lo, the win-  
ter is past, the  
rain is over and  
gone, the flowers  
appear on the  
earth, the time of  
the singing of  
birds, and the  
voice of the  
turtle is heard in  
our land:17.....

II

sleep be still  
and balanced  
be the warm summer  
snow and accept  
whoever comes....  
when in april  
the sweet showers  
fall and pierce  
the drought of  
march to the root,  
and all the veins  
are bathed in  
liquid of such  
strength as brings  
about the engend-  
ering of the  
flower, when also  
the west wind  
with his sweet  
breath exhales an  
air in every grove  
and hill upon the  
tender shoots, and  
the young sun his  
half-course in the  
sign of the ram has  
run, and the small  
fowl are making

III

see are round like  
yours, my hair  
never stops its  
growing like you  
and me, tell me  
with your eyes your  
eyes your look me  
troubled sights and  
i'll treat my eyes  
to your coming love,  
for your nights are  
dark like mine and  
i dance just as  
quick when i'm  
asleep as you in  
your quiet head...  
stay me with flagons,  
comfort me with  
apples, tell me the  
tragedy of loving,  
speak again to me  
and i will remember,  
for i am sick with  
love.....  
for, lo, the winter  
is past, the rain is  
over and gone, the  
flowers appear on

---

17Letter, Song of Solomon, and Whitman, conglomerate text.

ohorus

(cont.)

I

.....  
.....

II

songs that sleep  
away the night  
with open eye,  
then people long to  
go on pilgrimages.<sup>18</sup>

III

the earth, the time  
of the singing of  
birds, and the voice  
of the turtle is  
heard in our land.<sup>19</sup>  
.....  
.....  
.....  
.....  
sicut erat in  
principio, et nunc,  
et semper:  
in saecula  
saeculorum,  
amen.....<sup>20</sup>

(music finish)

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<sup>18</sup> Beethoven, Chaucer, Hilliard, and Ives, conglomerate text.

<sup>19</sup> Hilliard, Kirby, and Song of Solomon, conglomerate text.

<sup>20</sup> From "Ita Missa Est" of Latin Liturgical Mass.

PART III. BIBLIOGRAPHY



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