



**Micro Pro Musica Press
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**William Severson Compositions
MPMP01002MC**

Toleration

William Severson (1941-)

for

A Capella Male Chorus (TTBB)

By

William Severson (1941-)

\$10.00 US

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USA

Toleration

John Barford (1886-193?)

William Severson (1941-)

Moderato ♩ = 60

Is it too much to ask that I should be Al-owed to prove God's gift of
mp *cresc.*

Is it too much to ask that I should be Al-owed to prove God's gift of
mp *cresc.*

Is it too much to ask that I should be Al-owed to prove God's gift of
mp *cresc.*

Is it too much to ask that I should be Al-owed to prove God's gift of
mp *cresc.*

for rehearsal only

in-fi-nite va - ri - e - ty In hu-man love? I do not seek that all should
mf *mp* *mf*

in-fi-nite va - ri - e - ty In hu-man love? I do not seek that all should
mf *mp* *mf*

in-fi-nite va - ri - e - ty In hu-man love? I do not seek that all should
mf *mp* *mf*

in-fi-nite va - ri - e - ty In hu-man love? I do not seek that all should
mf *mp* *mf*

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un - der - stand, Much less for - give; But sure - ly heed man's com - mon -

un - der - stand, Much less for - give; But sure - ly heed man's com - mon -

un - der - stand, Much less for - give; But sure - ly heed man's com - mon -

un - der - stand, Much less for - give; But sure - ly heed man's com - mon -

cresc. *f*

sense com - mand 'Live and let live,' And, if the Great - est Lov - er's

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sense com - mand 'Live and let live,' And, if the Great - est Lov - er's

sense com - mand 'Live and let live,' And, if the Great - est Lov - er's

mf *p*

word di - vine Fur - ther can move, (Who had Him - self all na - tures,
cresc. *f* *cresc.*

word di - vine Fur - ther can move, (Who had Him - self all na - tures,
cresc. *f* *cresc.*

word di - vine Fur - ther can move, (Who had Him - self all na - tures,
cresc. *f* *cresc.*

word di - vine Fur - ther can move, (Who had Him - self all na - tures,

ev - en mine,) Love and let love.
p

ev - en mine,) Love and let love.
p

ev - en mine,) Love and let love.
p

ev - en mine,) Love and let love.

Performance notes: The rhythm should be flexible to get as much intensity of expression as possible. In fact, think more towards chant than a rhythmic piece. The words should define the accents in the music, not the accents defined by the measures. This composition is very suitable for very large choruses.