

Some Aspects of the Choral Music of Halsey Stevens

THOMAS SOMERVILLE

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Thirty-three of Halsey Stevens' published compositions to date are choral works. Eight of these are longer than five minutes in duration, and four may be considered major works for chorus and instruments: *The Ballad of William Sycamore* (1955), *A Testament of Life* (1959), *Magnificat* (1962), and *Te Deum* (1967). Dr. Stevens' choral music is performed throughout the United States and Europe, and it would seem appropriate to examine three aspects of his choral music that may well influence its success: a particular sensitivity to the musical setting of texts, a linear approach to vertical sonorities, and the viability of performance of his choral music by high school, college, university, and church choirs.

Halsey Stevens was born in Scott, New York on December 3, 1908. His formal study of composition began at Syracuse University (1926-31, 1935-37), where he studied with William H. Berwald. For a short time in 1944, during his term of service in the Navy, he also studied with Ernest Bloch at the University of California (Berkeley). In 1966, Syracuse University awarded him the Litt.D., *honoris causa*.

Dr. Stevens has taught at Dakota Wesleyan University (1937-41), Bradley University (1941-46), and the University of Redlands (1946). He joined the faculty of the School of Music of the University of Southern California in 1946 and has served as chairman of the Department of Composition since 1949. In 1972, he was appointed Composer-in-residence. He has served as visiting professor at a number of distinguished institutions, including Pomona College (1954), University of Washington (1958), Yale University (1960-61), University of Cincinnati (1968), and William College (1969); and has lectured in more than 60 universities and colleges in the United States and abroad, including Budapest, Belgrade, Zagreb, Milan, and Copenhagen. His book, *The Life and Music of Béla Bartók* (Oxford University Press, 1953; revised edition, 1967), was hailed by Zoltán Kodály in 1966 as "the high point in Bartók scholarship to the present," and he has published numerous articles in such journals as the *Musical Quarterly*, *Musical America*, *Journal of Research in Music Education*, *Tempo*, *Slavic Review*, and *New Hungarian Quarterly*.

Dr. Stevens is a member of Phi Beta

Kappa, Phi Kappa Phi, Phi Mu Alpha, and Pi Kappa Lambda. His honors and awards include two Guggenheim Fellowships (1964-65 and 1971-72); a citation and grant from the National Institute of Arts and Letters (1961); an appointment as Research Scholar to the Cultural Center of the Rockefeller Foundation in Bellagio, Italy (1971); as well as numerous composition awards. He has published more than 80 compositions for a variety of orchestral, chamber, and choral resources, and thirteen recordings have been made of his music. His many commissions include two from the Louisville Orchestra (1953 and 1957), the University of Redlands (1953), the University of Southern California (1955), the Fromm Foundation and University of Illinois (1956), the San Francisco Symphony (1958), Georgia Southern College (1967) and the New Haven Symphony (1968). One of his most recent commissions was by the Alchin Fund, which resulted in a double concerto for violin and cello performed on the occasion of the U.S.C. Symphony Orchestra's debut in the Los Angeles Music Pavilion November 4, 1973.

Even in a cursory reading of a random selection of Dr. Stevens' choral music, one is immediately impressed by the composer's penchant for letting the natural declamation of the text determine the musical rhythms. A more thorough examination reveals that the rhythms chosen also give insight into Dr. Stevens' dramatic interpretation of the text. For example, in *An Epitaph for Sara and Roland Cotton* (SATB unaccompanied), one is struck by the simplicity of the setting, achieved through the use of quarter notes offset by a metrical imbalance that gently underscores the natural metric accents of the poetry and by the use of two eighth notes on the two syllable word that falls in the middle of each phrase (example 1). This pattern is retained until the last stanza of the poem, each line of which is set in quarters and half-notes; thus maintaining the simplicity of the poem, while adding a feeling of complete calm and confidence to the epitaph for the cotton children:

That thou hast took them in thine arms,
And on them put thine hand,
And blessed them with sight of thee,
Wherein our blessings stand.

Even experienced performers are sometimes intimidated by the apparent complexity of asymmetrical rhythmic groupings, perhaps because these groupings seem to imply a metrical anarchy associated with certain contemporary music. However, the asymmetry in Dr. Stevens' choral music is the natural asymmetry of speech, and thus is so formally appropriate that a dynamic rhythm through metric diversity is achieved without sacrificing structural stability. For example, the first phrase of *Psalm 98* (SSA and piano) seems terribly complicated:

7/8 (2 plus 2 plus 3) 9/8 (2 plus 2 plus 3) 9/8 (3 plus 2 plus 4)
7/8 (3 plus 2 plus 2) 5/8 (3 plus 2)
7/8 (3 plus 4) 8/8 (3 plus 3 plus 2).

However, when the text is read, the setting's metric/rhythmic proximity to natural speech is so clear that the music flows easily and naturally. Furthermore, the piano material is derivative and thus no less clear in its appropriateness (example 2).

The sensitivity of Dr. Stevens' musical setting of texts is not limited to metric and rhythmic ingenuity. Often the melodic structure of the musical phrase is a clear reflection of the vocal rise and fall one would expect in an expressive reading of the text. The tenor line that begins number two of the *Campion Suite* (SATB unaccompanied), "Thrice toss these oaken ashes," duplicates the sudden lift of the voice on "this enchanted chair;" the gradual decreasing of intensity on "then thrice three times tie up this true love's knot;" and the capricious lilt of "She will, or she will not" (example 3). The slight dropping of the voice at the end of a line of verse is heard in the dropping of pitch by all four voices in number five of the *Campion Suite*, "Night as well as brightest day"

Literal word painting is quite infrequent in Dr. Stevens' music, and when it does occur, the device is developed structurally so as not to distract from the flow of the music. For example, the principal imagery in Gerald Bullett's poem, *Lady, as Thy Fair Swan* (SATB unaccompanied), is that of reflection as in a mirror. Thus, through most of the piece the men mirror the women; i.e., the men's lines are an exact inversion of the women's lines. At several points, the technique is relaxed just enough to avoid monotony and contrived cadences. In *Psalm 98*, the text "Let the sea roar and the fulness thereof" is accompanied by a sixteenth-note figure that comes rumbling out of the piano's lower register. However, this figure is derived from an earlier motive used with the text "Sing unto the Lord with the harp and the voice of a psalm" (example 4), and therefore the "roaring sea" figure does not intrude as a musical contrivance.

More often, Dr. Stevens' music enhances the words by reflecting the general character or atmosphere of the textual phrase. In his *Magnificat*, for example, the melismatic setting of "For he that is mighty hath magnified me" seems not so much a literal amplification of the word "magnified" as a joyous spinning out of sound akin to the jubilation of an alleluia (example 5). Later in the work, the text "He hath showed strength with his arm" is given a powerful setting by means of an energetic eighth note rhythmic figure and sharp accents that contrast strongly with the preceding section.

Dr. Stevens' ability to establish an appropriate musical atmosphere is nowhere more apparent than in his setting of the Stephen Vincent Benet poem, *The Ballad of William Sycamore*, commissioned by and dedicated to the University of Southern California in celebration of its 75th anniversary in 1955. The composer states in his notes accompanying the score that he did not consciously employ thematic motives from specific folksong and square dance music, though he drew freely from the characteristics of such music remembered from his childhood and youth in mid-state New York. These characteristics are effectively used in the orchestral section that prepares the text,

There are children lucky from dawn

STEVENS . . .

till dusk,

But never a child so lucky!

For I cut my teeth on "Money Musk"

In the Bloody Ground of Kentucky!

The music evokes images of the American frontier, its pioneers and their celebrations, by utilizing solo violin and vigorous dance rhythms.

Later in *Ballad*, the aging protagonist resists the fencing in of the great plains by asserting his freedom in one final, heroic gesture:

I saddled a red, unbroken colt

And rode him into the day there;

And he threw me down like a thunder-bolt

And rolled on me as I lay there.

Dr. Stevens sets this scene magnificently in an orchestral allegro that gathers in intensity with all the violence of a huge storm, continues through the choral statement of the first three lines of the stanza, and spends itself in brass and low strings as the chorus basses sing the last, descending line. Not only is this section a particularly fine example of Dr. Stevens' skill in providing the text with characteristic music, but also it demonstrates his ability to compose a dramatic climax that is extremely satisfying structurally in preparing the work's *dénouement*.

Dr. Stevens' wit is well-known, and it is not surprising that in his most recent choral composition he should be drawn to A. E. Housman's wryly humorous poem about a fabled two-headed lizard, *The Amphisbaena* (SATB and piano.)

"In the back, back garden, Thomasina,
Did you recently vociferate a squeal?"

"Oh, I trod upon an amphisbaena,

And it bit me on the toe and on the heel.

Yes it bit me (do you know)

With its tail upon the toe,

While it bit me with its head upon
the heel."

The composer utilizes both literal word painting and the establishing of a general character in this piece. For example, the

fast sixteenth notes and the contrary motion of the piano introduction suggest the rapid scurrying back and forth of a tiny-toed lizard whose two heads keep him moving first one way and then another (example 6). The role of Thomasina is assigned to the women, and the men sing the part of her interrogator. When Thomasina tells how she "snipped" the amphisbaena "irretrievably in two," one can almost hear the garden scissors click on an accented, crisp eighth note sung in unison by the women. When asked where the two sections of the beast are now, Thomasina replies, "Oh, they ran away in opposite directions, / And they vanished in the east and in the west." The women sing this line on sixteenth notes in contrary motion, appropriately slowing to eighth notes as the lizard vanishes in both directions (example 7). It is characteristic of Dr. Stevens that he avoids the completely obvious at this point by writing a crescendo, reserving the *diminuendo* for the amphisbaena's final disappearance in the last four measures of the piece.

Some of Dr. Stevens' most expressive writing is found in his settings of 16th- and 17th-century English poetry, such as *Weepe O Mine Eyes* (SSATB unaccompanied), composed for Dr. Charles C. Hirt and the University of Southern California Chamber Singers; or *Go, Lovely Rose* (SATB unaccompanied) and *Champion Suite*, dedicated to the composer's wife, Harriett. In *Weepe O Mine Eyes*, the phrase "O when begin you/To swell so high that I may drowne me in you?" achieves tremendous intensity by means of the sudden use of the upper register throughout the chorus, and the stark contrast of textures between the unison tenor line and the tutti chorus that surrounds it. The gradual relaxation of tension as the chorus moves to the D major cadence further enhances the expressiveness of the text.

Go, Lovely Rose is one of Dr. Stevens' most inspired miniatures, and his setting of Edmond Waller's famous poem represents the epitome of his sensitivity

in enhancing the text by means of rhythmic declamation; melodic and phrase structure; and expressive, characteristic writing. The phrase,

Then die that she

The common fate of all things rare

May read in thee;

is a perfect summary of Dr. Stevens' skill (example 8).

A contemporary composer who chooses to affirm the viability of tonality and eschew the use of electronic devices in his music, as Halsey Stevens does, is faced with the problem of achieving sonorities that express the increasing intensity of the twentieth century's musical vocabulary. Dr. Stevens has solved this problem by developing a technique based upon a musically logical linear approach to vertical sonorities. That is, the harmonies of his music are to a great extent the result of the independent movement of various vocal lines, which are generally oriented around a tonal center on which they converge at cadential points.

Often these vocal lines are in some form of polyphonic imitation, as in the beginning of *Nunc dimittis* (SATB unaccompanied). The tenor-bass are in an almost exact canon at the third with the soprano-alto. Although both pairs of voices center on an E major tonality, the interval of imitation gives an appearance of bitonality — E major over G# minor (example 9). The canon ends, but the voices continue to develop the material in pairs; the soprano-alto pair sings mostly in thirds and the tenor-bass pair mostly in sixths, often resulting in sonorities of inverted seventh and ninth chords. At the final phrase before the closing Gloria, a climactic intensity is achieved by changing the horizontal pairing of the voices to soprano-tenor against alto-bass, by sending the soprano to the highest note of the composition, and by converging all voices on an E major triad for the first time in the piece (example 10).

It is characteristic of Dr. Stevens to use an imitative device structurally rather than as an occasional convenient procedure to solve a problem of the moment. The "amen" section of the *Nunc dimittis* both retains the vocabulary of imitation that begins the piece and also fulfills the tonal expectations inherent in the composition. The brief "amen" begins with a canon between soprano-alto and tenor-bass outlining the "e" tonality at the interval of an octave. On the second phrase however, the interval of imitation is changed to a ninth, creating a mild bitonal flavor similar to the beginning of the piece. On the final phrase of the "amen," the voices converge on the E major tonality as might be expected. Interestingly enough, this is achieved without altering the tenor-bass lines' continued imitation of the "amen" theme. The vertical logic that provides the structural base of the music serves to lead the vocal lines to a satisfying conclusion.

Although polyphonic imitation is characteristic of Dr. Stevens' writing, a certain freedom is often maintained within the framework of such imitation. For example, the *Te Deum* for mixed choir, brass, timpani, and organ is replete with canon and fugal imitation. Usually the imitation is exact, in the manner of the *Nunc dimittis*. However, at the phrase, "When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers," the

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imitation between the soprano-alto and tenor-bass takes on freedom in pitch while maintaining an exact imitation in rhythm and in general direction of the pairs of lines. The result is an open sonority that vividly portrays the sense of the text without sacrificing a basic structural concept of the piece.

A frequent result of Dr. Stevens' linear approach is a basic two part texture in four-part writing. For example, only 35 of the 80 measures of *In te, Domine, speravi* ("In Thee, O Lord, have I put my trust" — SATB and keyboard) have more than two basic parts, and these almost always occur at cadential points. The two-part texture is introduced immediately by the keyboard and then confirmed by the opening vocal statement. Imitation is always in pairs (soprano-alto, tenor-bass) except for one four-measure cadential phrase that utilizes a free, four-part fugal imitation. Characteristic is the use of two voices in counterpoint with two other voices doubling one another at more or less fixed distances which are more often consonant than dissonant, as in example 11 where soprano-bass lines move in contrary motion and alto-tenor lines double one another at the third.

The vertical sonorities of Dr. Stevens' music are conditioned by the intervals written for the combinations of voices (usually pairs) pursuing their linear logic, usually intervals of fourths and fifths or thirds and sixths. The harmonies are most often tertian, occasionally quartal, with nonharmonic dissonance resulting from the melodic structure of independent vocal lines. These sonorities are as appropriate to the textual atmosphere as are the rhythmic and melodic considerations discussed earlier; the open quartal and quintal sonorities that sing of the vast plains in *The Ballad of William Sycamore* or of the harp, trumpets, and cornet making a joyful noise in *Psalm 98*: the close, dark sonorities of "The Waning Moon" (number 2 of *A Set of Three* for TTBB unaccompanied); the calm, confident tertian sonorities that conclude *An Epitaph for Sara and Roland Cotton*. In Dr. Stevens' music, artistic sensitivity combines with mastery of technique, resulting in an expressiveness that achieves the delicate balance between unconscious spontaneity and self-conscious manipulation.

In reviewing the music of any composer, the choral conductor must raise the practical questions regarding the viability of performance by a high school, college or university, or church choir. Are the performance problems of tessitura, pitch, rhythm, etc. solvable, given the musical talent and limited rehearsal time most of these ensembles have in common?

It would be foolish to suggest that Halsey Stevens' music is easy; it presents a challenge for any chorus to master. However, the challenge is a practical one that a well-disciplined conductor and chorus need not hesitate to accept.

The vocal demands of Dr. Stevens' music vary according to the composition but are always realistic. Almost all the shorter pieces are well within the vocal possibilities of a well-trained high school chorus as well as a college or university ensemble, and the anthem-length works with sacred text are quite realistic in range and tessitura for a well-trained church choir. For example, in the *Nunc dimittis*, composed for Dr. James H. Vail and the Choir of St. Alban's Episcopal

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STEVENS . . .

Church, Westwood, California, the voices lie as follows:

soprano - e1-g2 with a tessitura around b1;
alto - b-c2 with a tessitura around f#1;
tenor - d#-g#1 with a tessitura around b;
bass - G#-c#1 with a tessitura around e.

The major works are somewhat more demanding, but are not unreasonable for college and university choirs or well-rehearsed community choruses. The *Ballad of William Sycamore* employs wide ranges for the voices, but the extremes of range are not unduly exploited and high notes are always approached with consideration for the singer:

soprano - b-flat-a2 with a tessitura around d2 (the b-flat is doubled by the altos each time);

alto - g-d2 with a tessitura around g1;
tenor - d-a1 with a tessitura around d1;
bass - E-flat-e1 with a tessitura around g.

The *Te Deum*, composed in 1967, was commissioned by the Music Division of Georgia Southern College, Statesboro, Georgia, for the dedicatory concerts of the Foy Fine Arts Center. The vocal demands on the sopranos and tenors are considerable, but the rise and fall of these lines are intelligently written to relieve the voices as well as provide va-

ried levels of tension and relaxation in the music. The sopranos are assigned only a few high a's and only one high b-flat, although the tenors have their work cut out for them, they sing only four high a's:

soprano - e1-b2 with a tessitura around d2;
alto - f#-e2 with a tessitura around a1;
tenor - e-a1 with a tessitura around d1;
bass - F#-e1 with a tessitura around a.

As discussed earlier, no matter how complex the vertical sonorities of Dr. Stevens' choral music may be, these sonorities are the result of voice leading that is quite sensible and seldom difficult in itself. Thus, as each singer comes to hear the logic of his own vocal line, the problems of vertical dissonance become much more manageable, virtually taking care of themselves in most instances. For example, the aural problem of parallel seconds between soprano-bass and alto-tenor in example 10 should not be introduced to the chorus until the soprano-alto and tenor-bass duets are clearly heard. In this phrase, the soprano-alto lines are always in consonant intervals except for one minor ninth which is traditionally resolved to an octave. Likewise, the tenor-bass lines are consonant except for one major second and one minor seventh, also traditionally resolved to a third and a fifth respectively. Furthermore, each line and its partner has a pleasing contour that moves inexorably to its melodic and implied harmonic cadence. When these lines are in the ears of the chorus, the vertical dissonances of the phrase are surprisingly easy to sing. Indeed, conductors who program Dr. Stevens' music are delighted consistently to discover that it is eminently singable.

Finally, since the rhythms of Dr. Stevens' choral music are so firmly grounded in those of natural speech, the rhythmic problems encountered are readily solved by speaking the phrase that is causing momentary difficulty. The asymmetrical metric patterns that give a chorus pause are more often a problem for the eye than for the ear and are readily appropriated after several hearings. Of course, the conductor must be able to maintain absolute control of the eighth note (or less often the quarter note) in irregular meters and must occasionally make a decision regarding priority of conducting pattern when faced with a phrase that simultaneously employs one meter in soprano-alto voices and another meter in tenor-bass voices (as in the *Nunc dimittis* and *In te, Domine, speravi*). This latter problem invariably is the result of contrapuntal imitation and usually is more disconcerting to the conductor than to the singers.

In summary, the choral music of Halsey Stevens reflects his skill in providing the texts he chooses with musical settings that are extremely appropriate in both rhythmic realization and nuance of expression. The vertical sonorities of his music, no matter how complex, are the result of linear writing that is essentially tonal and logical in its structure. Because of intelligent and practical writing for voices, his music is available to a wide spectrum of well-trained choral ensembles. Perhaps most striking of all, his work is permeated by an integrity that combines Dr. Stevens' mastery of his craft and thorough knowledge of vocal writing with a genuine musical impulse, resulting in choral music that abounds in conviction and communication.

A LIST OF THE PUBLISHED CHORAL MUSIC OF HALSEY STEVENS

- 1938 - When I Am Dead, My Dearest (SATB), (1:20), AMP.
1942 - Go, Lovely Rose (SATB), (1:32), Helios.
1951 - A Set of Three (TTBB), (5:30), Helios; Weeping-Cross, The Waning Moon, She That Denies Me.
Three Hungarian Folksongs (SATB), (2:18), Marko.
1952 - Four Carols (TBB), (8:50) Peer-Southern; All This Night Shril Chanticleer, What Sweeter Music, As I Rode This Enderes Night, A Virgin Most Pure.
1953 - Psalm 148: Praise Ye the Lord (SATB), (2:45), Helios.
1954 - Like as the Culver on the Bared Bough (SSATB), (2:05), AMP.
Old Rhymes for Treble Voices (SSA), (3:30), AMP; Good King Arthur (SSA), Anna Elise (SSA), When I Was a Little Boy (SS), Infirtaris (SSA).
1955 - The Ballad of William Sycamore (Mixed Chorus and Orchestra or Piano Four-Hands), (18:30), Highgate (Galaxy).
Psalm 98: O Sing Unto the Lord a New Song (SSA and piano), (3:00), Peer-Southern.
1959 - Weep O Mine Eyes (SSATB), (1:56), Helios.
A Testament of Life (SATB, TB soli, orchestra or organ), (23:24), Marko.
1960 - A New Year Carol (SATB), (1:00), Helios.
1962 - Magnificat SATB, trumpet, keyboard or string orchestra), (8:45), Marko.
Le Mo's de mai (SATB), (1:00), Marko.
In te, Domine, speravi (SATB, organ), (3:00), Peters.
1963 - Blessed Be Thy Glorious Name (SATB), (2:20), Marko.
O God, the Refuge of Our Fears (SATB), Marko.
The Way of Jehovah (SATB and keyboard), (1:32), Marko.
1964 - Of Heavenly Bodies (SATB), (1:18), Helios.
1966 - Psalm I: Beatus vir (SATB), (1:50), Marko.
Lady, as Thy Fair Swan (SATB), (1:20), Marko.
God Is My Strong Salvation (SATB), (1:48), Marko.
O Worship the King: Hymn-anthem on "Lyons" (SATB and organ), (3:10), Helios.
1967 - Te Deum (SATB, brass septet, organ, timpani), (13:00), Marko.
Campion Suite (SATB), (6:50), Westwood Press (World Library); There Is a Garden in Her Face, Thrice Toss These Oaken Ashes, When to Her Lute Corinna Sings, To Music Bent, Night as Well as Brightest Day.
Chansons courtoises (TBB), (5:19), Marko; Li mouviaus tans, Au cum encier le trouva si douce, Las! pour koi l'ai demes iex resgardee, De mil soupirs ke je li doi par dute, Sur toutes choses est ele couronnee.
1968 - Remember Me (TBB), (2:05), Helios.
1969 - Praise the Lord Who Reigns Above (Canon for equal or unequal voices), (2:09), Helios.
1970 - Psalm 8: O Lord Our Governor (SATB), (2:15), Helios.
1971 - Nunc dimittis (SATB), (1:25), Marko.
An Epitaph for Sara and Roland Cotton (SATB), (1:52), Marko.
1972 - The Amphisbaena (SATB and piano), (1:11), Marko. ❧

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EXAMPLE 1

An Epitaph for Sara and Roland Cotton, measures 1-4. © Marko Press, 1972

mf *sempre crescendando*
 "Glad - ly" saith Christ, "your lit - te ones To come forth, me un - to."
 For of such ones my king - dom is, Of grace and glo - ry too."

EXAMPLE 2

Psalm 98, measures 1-6. © Peer International Corporation, 1968.

Allegro ma non troppo (J. 104)
 SOPRANO I
 O sing un - to the Lord a new song:
 SOPRANO II
 O sing un - to the Lord a new song:
 ALTO
 O sing un - to the Lord a new song:
 PIANO

for he hath done mar - vel - lous things:
 for he hath done mar - vel - lous things:
 for he hath done mar - vel - lous things:
 1096-14 S.P.

EXAMPLE 3

Campion Suite, No. 2. "Thrice Toss These Oak Ashes," measures 1-10. © Westwood Press, Inc., 1967.

p mezza voce
 Thrice toss these oak - en ash - es in the air.
 Thrice all thou muse in this en - chant - ed chair,
 Then thrice three times tie up this true love's knot, And mur - mur
 soft, she will, or she will not.

EXAMPLE 4

Psalm 98, measures 54-55. © Peer International Corporation, 1968.

With trum - pets and sound of cor -
 With trum - pets and sound of cor -
 With trum - pets and sound of cor -

EXAMPLE 5

Magnificat, measures 35-40. © Marko Press, 1965.

poco più mosso
 For he that in
 night-y hath mag - ni - fied us, mag - ni -
 fied us;
 40

EXAMPLE 6

The Amphisbaena, measures 1-4. © Marko Press, 1973.

Allegro moderato J. 36
 PIANO

EXAMPLE 7

The Amphisbaena, measures 36-41. © Marko Press, 1973.

mf
 'Oh, they ran a - way in
 'They ran a - way in
 op - po - site di - rec - tions, And they vanished in the east and in the west. And the
 op - po - site di - rec - tions, And they vanished in the east and in the west. And the

EXAMPLE 8

Go, Lovely Rose, measures 20-29. © Halsey Stevens, 1954.

molto espr.
 so to be ad - mired. Then die - that she The com - mon fate of
 all things rare May read in thee: How small a part of time they
 share That are so won - drous sweet and fair!
 109-110

EXAMPLE 9

Nunc dimittis, measures 1-9. © Marko Press, 1972.

Moderato con moto J. 108
 SOPRANO
 ALTO
 TENOR
 BASS
 Lord, now let - test thou thy ser - vant de - part in
 peace, ac - cord - ing to thy word, ac -
 Lord, now let - test thou thy ser - vant de - part in peace, ac -
 cord - ing to thy word.
 cord - ing to thy word.

EXAMPLE 10

Nunc dimittis, measures 20-27. © Marko Press, 1972.

light to light - en the Gen - tles, and to be the
 glo - ry of thy peo - ple Is - ra -
 el.

EXAMPLE 11

In te, Domine, speravi, measures 39-42. © C. F. Peters Corporation, 1962.

dim.
 In - to Thy hands I com - mend my spir - it;
 In - to Thy hands I com - mend my spir - it;
 In - to Thy hands I com - mend my spir - it;
 In - to Thy hands I com - mend my spir - it;
 In - to Thy hands I com - mend my spir - it;

