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An introduction to the life and a cappella music of Sven-David Sandström and a conductor’s preparatory guide to Etyd nr 4, som i e-moll and Laudamus Te

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AN INTRODUCTION TO THE LIFE AND
A CAPPENDA MUSIC OF SVEN-DAVID SANDSTRÖM
AND
A CONDUCTOR'S PREPATORY GUIDE TO
ETYD NR 4, SOM I E-MOLL AND
LAUDA MUSE

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
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Doctor of Musical Arts

in

The School of Music

by
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B. S., University of Illinois at Urbana-Champaign, 1996
M. M., Louisiana State University, 2002
August, 2005
To Jena and the memory of Joan
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ABSTRACT

The choral literature of Sven-David Sandström has become standard literature for many choirs in Scandinavia, but has been given very little attention in English publications. His neo-romantic style uses dense harmonies and madrigalisms to portray the texts while remaining faithful to traditional formal structures. The purpose of this monograph is to offer comprehensive insight into some of his music.

This document focuses on the development of music in the life of Sven-David Sandström with particular attention given to his compositions, E tyd nr 4, som i e-moll and Laudamus Te. In chapter one, Sven-David Sandström’s influences, philosophies, and compositional styles are discussed through his music. E tyd nr 4, som i e-moll and Laudamus Te are analyzed structurally and stylistically in chapters two and three, respectively. Chapter four summarizes stylistic tendencies found in the analyzed pieces. A complete list of Sandström’s a cappella choral works to date and a pronunciation guide for E tyd nr 4, som i e-moll is also provided.
CHAPTER ONE
LIFE AND MUSICAL DEVELOPMENT OF SVEN-DAVID SANDSTRÖM

One of the most important composers of Sweden is Sven-David Sandström. He is the most performed living composer, exemplifying the music of 1970s and 1980s more than any other Swedish composer. Since 1972, he has composed works of nearly every genre including stage works, chamber music, choral music, but not electro acoustic; and has been an important figure in the transformation towards the aesthetic renewal through the number of styles he has applied. He has always tried to be honest with himself in his expression through art because of its liberating qualities. He describes, “Art is freedom. You want to be an artist because you want to be free and say the things you want to say in your own way, which is the beauty of it.” He describes his own philosophy of composition:

On the most basic level, music is the expression of feelings. As a composer I want to convey a vision of the artistic life through emotions. I want to move people, not necessarily by conveying only pleasant feelings, but also by challenging the audience. Today, as well as throughout most of my career, I work with a wide variety of modes of

3 Sven-David Sandström, interview by Karl Nelson, 22 April 2003, Bloomington, IN.
expression to achieve this goal: excessive beauty, naïve music, modernist techniques, and most lately, techniques that draw upon all my previous experiences as a composer. In my music, stylistic diversity serves a higher end. I believe I can be naïve or complex, if the mood of expression or the dramatic unfolding of a piece so demands.⁴

Through his different experiences, he has developed different styles of composition, always keeping himself fresh and true to his emotions.

Sandström was born on 30 October 1942 in Borensberg, Sweden, over 150 miles southwest of Stockholm, near the northeastern corner of Lake Boren.⁵ His father’s side of the family was in the clock and watch-making business while his mother’s father was a glassblower. When he was young, he assisted in his father’s workshop, and, in his spare time, he played the trumpet in the Baptist church.⁶ He was baptized on 31 December, 1955, at Salemkyrkan in Borensberg, where his parents were members and taught Sunday School for many years.⁷ In 1962, Sven-David moved to Stockholm to study musicology and art history at Stockholm University. Here, he joined the Hägerstens Motet Choir under the direction of Ingemar Månsson, an experience which spurred Sandström’s interest in choral music. He continued to be a member of the choir for the next twenty years and finished his studies at Stockholm University in 1967, with his thesis on Hilding Rosenberg, a composer of the 1920s.⁸

After graduation, he entered the Royal College of Music, where he was a composition student with Ingvar Lidholm, and also studied with guest teachers György

---

⁶ Lundberg, 2.
Ligeti and Per Nørgård. Ligholm taught Sandström about vocal counterpoint in a “modernistic free way” based on the counterpoint of Palestrina. He also learned to avoid any limitations on his own creativity and that every piece and every measure written should be something new. Lidholm’s philosophy of new discovery would remain with Sandström throughout his career. Like Lidholm, Sandström has made significant changes in style throughout his career and taken a central place in Swedish contemporary music. The premieres of many of his compositions have been major events.

After finishing the program, he became Lidholm’s assistant and taught composition and improvisation at the college until he was named Professor of Composition in 1985. His composition class was the only composition class offered in Sweden at that time. He held the position of prorector of the college from 1995 until 1998. Since the autumn of 1999, he has been Professor of Composition at the School of Music, Indiana University, in Bloomington, Indiana.

Sandström began composing in the late 1960s, although at that time he was not composing based on his expression of emotions. His creativity came from an initial idea. From that idea, he worked with form and parameter organization by means of serialist principles. Once he had made up his mind, there was no way of changing how the composition developed. He admits that these compositions were not particularly joyful or artistically interesting, but is pleased with the results in many of the pieces. The rows and the structures overcame the creative process and the works became coherent and

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9 Ibid.
10 Sandström interview.
11 Sparks, 72.
12 Sparks, 72.
13 Lundberg, 3.
14 Lundman.
convincing. In an interview with Christina Tobeck in 1986, he described his compositional style,

There was some sort of need to do things right. In part [being] stylistically right and in part developing the models correctly. You just didn’t not do it. Everything had to fit with the series and structures. It was essential to follow through on one’s idea on the structural level.

The goal of Sandström’s structural process was to move from one state to another through a perfunctory elaboration of the musical material. This approach to composition dominated his works throughout his career. One such structural process was his use of proportional canons, also using microtones and thick textures, often with powerful contrasts between different sounds and textures.

Most of the music written in the 1970s was instrumental, characterized by a “wealth of detail and often extremely complex.” There was a conflict between constructive and destructive forces in Sandström’s music which was apparent in his first piece of notoriety, Through and Through (1972) for orchestra, in which “an unbroken melodic line is buffeted by brutal tutti outbursts.” Göran Bergendal describes Sandström’s work as a dualism which “becomes a drama, with the indestructible melodic line of ‘faith’ surviving the orchestra aggressions of ‘evil.’” This breakthrough piece was performed at the 1974 ISCM Festival in Amsterdam, resulting in the 1974 Christ Johnson Prize and a BBC commission for Utmost.

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15 Sandström, Vision.
17 Broman, 485.
18 Sparks, 73.
19 Lundman.
21 Göran Bergendal, liner notes to Sven-David Sandström: Flute Concerto/ Guitar Concerto/ Cello Concerto, Caprice, CAP 21418 (1994), CD recording, 2; quoted in Sparks, 76.
This piece premiered in 1975, and was conducted by Pierre Boulez for 8 wind and brass players and 2 percussionists.\textsuperscript{22} Culminations for orchestra (1976) also shows Sandström’s uninhibited gestures meticulously worked out in a skillful manner which represents much of his music from the 1970s.\textsuperscript{23}

His first vocal piece was Invention (1969) for sixteen solo voices, inspired by Ligeti’s Aventures.\textsuperscript{24} Sandström then used the voice as an instrument in his next vocal compositions.\textsuperscript{25} Lamento (1971) was written for three choral groups and four trombones, and Just a bit (1972) was written for soprano, bassoon, violin and harp. The lost song (1974) was written for soprano and piano. Sandström’s first mixed a cappella piece was dedicated to the Hågerstens Motet Choir and Ingemar Månsson, Dilecte mi (1974), using proportional canons, spoken recitation, and timed synchronization.

It was Sandström’s introduction to poems of the 18\textsuperscript{th} century visionary, William Blake, and peer, Tobias Berggren, that truly freed his ability to express himself. The text allowed him to instill feeling into his music, and he was able to show who he was, instead of hiding behind a technical façade.\textsuperscript{26} This produced an emotional expressive force in his music which grew into “full-blooded romanticism.”\textsuperscript{27} Frequently, he uses illustrative madrigalisms and figurative word painting.\textsuperscript{28}

This change in style is represented in the composition of his first two significant choral pieces in 1978, Spring/Introduction/Earth’s Answer: Three Poems and A Cradle Song The

\textsuperscript{22} Sparks, 73.
\textsuperscript{23} Lundberg, 2.
\textsuperscript{24} Sparks, 73.
\textsuperscript{25} Broman, 571.
\textsuperscript{26} Camilla Lundberg, liner notes to A Cradle Song—The Tyger, Phono Suecia, PSCD 139 (2000) CD recording, 13.
\textsuperscript{27} Lundberg, Sandström, 2.
\textsuperscript{28} Ibid.
Tyger.\textsuperscript{29} The latter piece was premiered by Eric Ericson's Chamber choir, and shows a new romanticism with chords built on thirds and sixths (Example 1), which would dominate Sandström's style during the 1980s.\textsuperscript{30} His dualism of contrasting forces is present in A Cradle Song/ The Tyger as he combined two Blake poems, one from Songs of Innocence and one from Songs of Experience, respectively. The music begins with the soft lullaby and innocence of A Cradle Song, eventually sung in thirds and sixths as voices whisper “Tyger!” in the

\textsuperscript{29}Sparks, 73.
\textsuperscript{30}Broman, 571.
background. From this, there is a growth of *Innocence* from the very faint to a dramatic culmination, followed by a toning down to virtual silence. The *Tyger* music gradually overtakes *Innocence*, ending in fortissimo whispers of “*Tyger!*” Some of the material was created aleatorically, using cards, but retains strict structural principles. The gliding between voices of *Innocence* and complicated rhythms of *Tyger* cancels a sense of pulse. The *Tyger* music also uses clusters and quarter tones.\(^\text{31}\)

Camilla Lundberg describes Sandström’s *A Cradle Song/ The Tyger* in comparison with his earlier works:

> The dialectic which has pervaded Sven-David Sandström’s instrumental works—“dirty” timbres set against pure, superficial disturbances from an “invincible” principle—had now finally come to fruition in this Blake piece, taken from the collection of *Songs of Innocence and of Experience*. The lullaby of innocence against the dangerous tiger, the softly swinging thirds against hissing attacks. Both worlds are set against one another, forcing themselves on one another, in a conflict which never reaches a conclusion but which remains an existential condition.\(^\text{32}\)

The prevalent dualism of Sandström’s works—good and evil, sublime and banal, loud and quiet—becomes most apparent in his major oeuvre and especially in his most controversial work, *De ur alla minnen fallna—Missa da requiem* (Mute the Bereaved Memories Speak, 1979).\(^\text{33}\)

The *Requiem* was commissioned by the Swedish Radio, which also gave its first performance in 1982. Sandström worked closely with Berggren to depict the Nazi deportation, atrocities, and murder of Jewish children.\(^\text{34}\) Per Broman describes the piece as multifaceted, containing “black romanticism, grotesque scenes, and banalities that give the work an enormous expressivity.”\(^\text{35}\) It has only been performed one other time, in Copenhagen, largely due to the difficulty of the writing and the forces required: four soloists,

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\(^\text{31}\) Sparks, 73.
\(^\text{32}\) Lundberg, *Cradle Song/ Tyger*, 14.
\(^\text{33}\) Broman, 485-6.
\(^\text{34}\) Sparks, 76.
\(^\text{35}\) Broman, 486.
mixed choir, children’s choir (reaching up to eight part divisi) and a large orchestra with quadruple woodwinds. For the Requiem, Sandström received the Nordic Council Music Prize in 1984, Scandinavia's most prestigious musical award. This recognizes creative and practical musicians of a high artistic standard and is given annually to a living composer of Scandinavia.

All of the major music journals in Sweden printed articles about this work, including an entire issue of *Nutida Musik* (Contemporary Music) devoted to it. The popular press however, gave more attention to the “vulgarities” of the text than to the music. It has been noted internationally as one of the most controversial pieces ever written, and the most controversial piece of Swedish music. Newspapers and segments on television reported news of the rehearsal process and the refusal of the musicians and members of the choirs to participate before the premiere of the piece. During the premiere performance, groups demonstrated outside the concert hall, but were met by audience members who were deeply affected as they exited. The piece largely drew criticism for Berggren’s distortion of the Latin Requiem text and its use of offensive sexual language. It deals with humankind’s ability to forget its crimes, and scenes from World War II are used to illustrate this point. One example is found in the Agnus Dei movement where the children’s choir sing “Mary has a little lamb,” later followed by “Mary was a little whore.”

During the Dies Irae movement, the soprano solo addresses the atrocities of World War II, describing a rape scene:

But I look at you in the mirror, young and lovely...
Oh! The sky-blue ribbon they tied me with
I give to you as a remembrance, beloved...

36 Sparks, 76.
38 Sparks, 76.
39 Broman, 486.
Though it is a little mildewy... Look there on the window sill
In the dust there, there it is... the ribbon that they tied me with. Then they tore off my dress
And then they raped me all of them
Every one of them and with bottles
With whole ones and with broken ones

The quotation continues in greater detail of this cruelty. Broman writes, “The music turns this section into an outrageous and surrealist event.” All of Sandström’s compositional imagination and willpower were committed to interpreting and reinforcing the emotional impact of the words. The Requiem marks the end of Sandström’s first compositional period in many ways, while his choral music of the 1980s owes much more to his Blake settings.

Sandström became a leading figure in a movement to return to aspects of romanticism during the 1980s because of his dominant role in Swedish musical life. In the first half of the decade, he continued to simplify his tonal language and the directness of expression that had begun in his Blake settings. Sandström considers the 1980s a turning point in his composition, when he “discovered an approach to composition that combined some of my earlier methods but also allowed me to achieve the joy of composing using a less modernist tonal language.”

During this time, Sandström wrote a large number of works for the stage. He wrote several ballets in collaboration with choreographer Per Jonsson, including Den elfte gryningen.

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41 Broman, 486.
42 “The High Mass program notes” (Bloomington, IN: Indiana University, 14 November 2001), 2 acquired from http://broadcast.iu.edu/arts.
43 Sparks, 76.
44 Broman, 572.
45 Sparks, 87.
46 Sandström, Vision.
(The Eleventh Dawn, 1988),\textsuperscript{47} considered to be on a level with Stravinsky’s and Ravel’s twentieth century classics for the ballet stage.\textsuperscript{48} Sandström says that since ballets require a feeling of movement and drama, they transformed his writing, forcing him to become more immediate and quick changing.\textsuperscript{49} Three of his ballets include chorus: Convivere (1984), written for the five-voice male ensemble, Lamentabile Consort, A dmoria (1985) for choir and percussion, premiered by Anders Eby’s Mikaeli Chamber Choir, and the aforementioned Den elfte gryningen for a women’s choir of twelve voices.\textsuperscript{50} Doubts he felt towards opera disappeared with the 1984 premieres of Kejsaren Jones (Emperor Jones, 1980), H asta, o älskande brud (Make haste, O Beloved Bride, 1978), and The White Castle.\textsuperscript{51}

The early and mid 1980s were a very productive time for Sandström, who wrote fifteen choral pieces between 1980 and 1987. Several pieces were written for male choir, including Introduction (1981) for Eric Ericson and Orphei Drängar (The Sons of Orpheus),\textsuperscript{52} Stenar (1981), Tre stycken för manskör (Three pieces for male choir, 1984), Pater Noster (1986), and O me felicem (1987). In 1980 he composed pieces for a cappella mixed chorus, again using Blake texts in Three Poems of William Blake, which was premiered by the Chamber Choir at the College of Music in Göteborg and conducted by Gösta Ohlin. Also in 1980, Sandström composed Läge Januari 1980, a “Choral Fantasy” on a melody by Gustaf Düben, and Agnus Dei and its “sister,” En ny himmel och en ny jord (A New Heaven and a New Earth, text from Revelations), two pieces which would represent the continuous simplification and

\textsuperscript{47} Lundman.
\textsuperscript{48} Lundberg, Sandström, 2.
\textsuperscript{49} Sparks, 100-1
\textsuperscript{50} Ibid., 101.
\textsuperscript{51} Lundberg, Sandström, 2.
\textsuperscript{52} Sparks, 95.
approachability of his style. Both of these pieces were written for Ingemar Månsson’s Hägerstens Motet Choir.\textsuperscript{53}

Written six months apart, \textit{Agnus Dei} and \textit{En ny himmel och en ny jord} begin similarly with a unison middle C and quickly spread in a symmetric process to a thickly voiced chord where the basses fall to a low G and the sopranos reach a high F sharp and F, respectively (Examples 2 and 3). Both pieces build up tension in a series of long lines, expressive exclamations,\textsuperscript{54} slower tempo and harmonic rhythms nearing the end of the piece, and paired voice parts moving in parallel thirds, characteristic elements of Sandström’s style.\textsuperscript{55}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2.png}
\caption{Example 2. \textit{Agnus Dei}, mm. 1-6.}
\end{figure}

\textsuperscript{53} Ibid.
\textsuperscript{54} Lundberg, \textit{Cradle Song/Tyger}, 15.
\textsuperscript{55} Sparks, 95.
Example 3. E n ny himmel och en ny jord, mm. 1-6.
© Edition Wilhelm Hansen Stockholm, Sweden
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His dualism is present in his treatment of consonant and dissonant chords for both pieces, using the music to reinforce the text. In En ny himmel och en ny jord, the biblical text of Revelations’ certainty and ideals of beauty are shown in consonance (Example 3), but “sullied by the dirty timbres and painful glissandi of doubt”\textsuperscript{56} (Example 4). These dark clusters are interpreted as the time after the Apocalypse.\textsuperscript{57} The Agnus Dei swells and recedes, but is

\textbf{Example 4. En ny himmel och en ny jord, mm. 91-97.}
\textcopyright Edition Wilhelm Hansen Stockholm, Sweden
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\textsuperscript{56} Lundberg, Cradle Song, Tyger, 15.
\textsuperscript{57} Broman, 571.
broken up at its climax by painful dissonances of “miserere” (Example 5) before it finally concludes in a peaceful F major chord.\footnote{58 Lundberg, \textit{Cradle Song/Tyger,} 15.}

From 1983 to 1985, Sandström added movements to the “Agnus Dei,” creating a \textit{Missa Brevis} (except for a Credo, added in 2000). Each movement was written for a different occasion and choir, and, as late as 2001, the complete \textit{Missa Brevis} has never been performed. The “Kyrie” (1984) was commissioned by Art Sjogren and his Pro Arte Chamber Singers in

\footnote{58 Lundberg, \textit{Cradle Song/Tyger,} 15.}
Connecticut, the “Gloria” (1983) for the Radio’s Chamber Choir, the double chorus “Sanctus” (1984) for the Uppsala Academic Chamber Choir under Stefan Parkman, and “Osanna” (1985) for the Hägersten Motet Choir. In 1985, the “Bach Year,” he wrote another setting of the Osanna text for the Hägersten Motet Choir, Osanna, using extensive melismatic writing modeled after baroque music and set for double choir⁵⁹ (Example 6).

Example 6. Osanna, mm. 1-6.
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Inkräktare i paradiset (Trespasser in Paradise, 1983) is a setting of Swedish text by Bo Setterlind for “min vän” (my friend) Ingemar Månsson. At Gunnar Eriksson’s suggestion to write a piece using Henry Purcell’s Hear My Prayer, Sandström wrote his own version for Gunnar Eriksson’s Rilke Ensemble.⁶⁰ His own personal continuation was added to Purcell’s three-hundred year old, eight-voiced anthem in 1986.⁶¹ Purcell’s piece is quoted in its entirety, dissolving into his own setting at Purcell’s final cadence (Examples 7 and 8). Again,

-⁵⁹ Sparks, 97.
-⁶⁰ Sparks, 97.
-⁶¹ Lundberg, Cradle Song’ Tyger, 15.
Sandström uses an arching crescendo to reach an intense, powerful climax, which dies away to a final C major chord.62

Es ist genug (1986) was written for Eric Ericson and the Chamber Choir at the College of Music in Stockholm and is based on text from the Buxtehude cantata Eins bitte ich vom Herrn, BuxWV 24. The piece is structured around a recurring musical phrase and uses quotes of Buxtehude in the soprano part (measures 79-80 and 85-87). The opening text, “Es ist genug, Herr” is repeated by the first sopranos, then joined by additional voices, singing

Example 7. Hear My Prayer, end of Purcell’s setting.
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62 Sparks, 100.
progressively more chromatic, interweaving lines until the climax of all sixteen voices. This is followed by a gradual calming down, ending in an unresolved chord. *Etyd nr. 4, i som e-moll* was written in 1987 and is subsequently discussed at greater length. Sandström received the Buxtehude Award that same year.\textsuperscript{63}

\begin{example}

\includegraphics[width=\textwidth]{example.png}

\textsuperscript{63} Ludman.

\end{example}
Sandström primarily composed instrumental music between 1987 and 1992, but his neo-romantic style continued. In an interview with Lundberg in 1992 on the occasion of Sandström’s fiftieth birthday, she writes of his music:

All his recent works—the concertos for piano, violin, saxophone and cello as well as the chamber pieces—are imbued with a somewhat shockingly Romantic sense of beauty. With their virtuosity and showmanship they have an immediate appeal for audiences, quite unlike his earlier works or those of most other contemporary composers. The listener searches in vain for the fashionable post-modern qualities of irony, quotation or ostentatious superficiality. But this music flows without interruption, generously unfolding with an almost obscene attractiveness one aspect after another of harmonic beauty, rhythmic gameplaying or contrapuntal interplay.64

Sandström continues:

I want to surprise and also to tease a little. First and foremost, I do it [write in this style] because I find it beautiful. I enjoy being far ahead, not far behind!

I want to be alive, to make my voice heard. There is much greyness around in modern music. But entertainment was not part of my background, it is something I have had to study and research. Music today is treated in an almost religious manner, people are always looking for what is proper. Personally, I am tired of intellectual analysis. I don’t give a damn whether I am doing the right thing or the wrong thing. I know very well that I am capable of advanced constructions. I know my métier inside and out. To me composition is a matter of choice and more and more I let my heart choose.

Why do we still turn to Brahms when we seek a fulfilling experience? Does modern music really have to be so cold, only capable of delivering aesthetic, but seldom emotional, kicks? Perhaps music in our time has definitely taken off in another direction, away from being the art of emotion. I cannot take that course. I want my music to touch people, including children and the unsophisticated, yes even the stupid listener.65

Sandström began writing choral music again in 1992 with two pieces: 7 digte af Paul Borum (Seven Poems of Paul Borum) commissioned for and premiered by the Danish Radio Chorus under Stefan Parkman, and Mässordinarium och Psalterpsalm for the Cathedral in Uppsala, a Mass setting for choir, two organs, and brass quintet.66

65 Sparks, 134.
66 Ibid.
However, the most surprising change of the decade began in 1993 and 1994 when Sandström began using his own versions of minimalistic techniques, faster tempi, and a syncopated rhythmic style in his compositions.67 Continued from his earlier style, there are long crescendos or accelerandos in almost every piece.68 In 1993, he wrote Veni Sancte Spiritus for the St. Jacob’s Chamber Choir, conducted by Gary Graden; Laudamus Te, commissioned by the State College of Music in Piteå (subsequently discussed in greater detail); Ave Maria, which was commissioned by Sverige Körförbund (Swedish Choir League) and dedicated to Ingemar Månsson and the Hägersten Motet Choir; and then in 1994, Ave Maris Stella.

During this time, Sandström became the center of intense discussions concerning the stylistic premises of contemporary art music, though completely different from those surrounding the debate over his Requiem.69 Sandström’s The High Mass was premiered in 1994 at the Berwald Hall in Stockholm with Leif Segerstam leading the Swedish Radio Symphony Orchestra and Radio Choir, commissioned by The Swedish Broadcasting Co.70 This large-scale sacred work, almost two hours in length, utilizes a neo-romantic harmonic language,71 rhythmic drive, and numerical ratios.72 The clear, economical compositional style shown in The High Mass does not diminish the dramatic expression which has always been a fundamental condition of his music.73 Sandström states that The High Mass, stylistically far from his works in the 1970s, is similar in the fact that it is a highly structured piece and

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67 Sparks, 135.
68 Ibid., 137.
69 Broman, 490.
70 High Mass, 2.
71 Broman, 490.
72 Lundberg, Sandström, 2.
73 Ibid., 2-3.
different in that the foreground structures themselves are interesting, even beautiful.

Sandström received the Christ Johnson Major Award in 1995 for The High Mass.\textsuperscript{74}

The music appealed to a wide audience, provoking certain members of the art music quarters and generating a debate in the Swedish press about art music and its relation to audiences.\textsuperscript{75} An extensive article was written by Jan W. Mortheson entitled “The Vulgarization of the New Art Music” in the leading Swedish daily newspaper for art-music discussion, Svenska Dagsbladet. It began: “Enough is enough. The kitsch trend in the new Swedish concert music has taken on such huge proportions that the art of composition is seriously threatened.”\textsuperscript{76} Mortheson criticizes the instrumental and vocal music as concert music performed in the concert hall—not music drama on an opera stage. He continued his criticism beyond the realm of Swedish composers to Krystof Penderecki, Iannis Xenakis, and Karlheinz Stockhausen for having become too success driven.

He stated that Sandström’s compilation of “audience flattering effects” gave him a feeling of indignation unlike any music of any genre before. It created several more or less agitated responses and articles in newspapers resulting in university theses and articles, showing that there were still unresolved tensions between the modernist and traditionalist camps since the 1920s. Additional writings questioned the notion that it was problematic to have gained a positive public response to contemporary art music.\textsuperscript{77} The debate was probably the last attempt to maintain the division between high and popular culture within art music.\textsuperscript{78}

\textsuperscript{74} Sandström, Vision.
\textsuperscript{75} Lundman.
\textsuperscript{76} Jan W. Mortheson, “Den nya konstmusikens vulgarisering,” Svenska Dagbladet (Stockholm) 8 December 1994; quoted in Broman, 490-1.
\textsuperscript{77} Broman, 491.
\textsuperscript{78} Ibid., 492.
Nobelmusik (1994) is scored for brass quintet and choir and was written for the Nobel Prize ceremony, premiered by Eric Ericson’s Chamber Choir. Sandström’s next a cappella piece was Ultràa (1995), which was commissioned by Internationalen Forums Junge Chormusik. Frihetsmässa (Freedom Mass, 1996) was written in collaboration with Tomas Tranströmer. It uses soprano and clarinet solos, brass quintet, organ, and choir and was premiered by Gustaf Sjökvist with his own Chamber Choir and the Leksands Church Choir.  

During all of the stylistic changes Sandström has always strived to express himself through fresh approaches towards composition. He attributes these differences to changes in the establishment of his own life, and greater interest in what the general public will experience, not what his colleagues think. In a 1998 interview with Erik Wallrup, he states,

Previously I wanted to disrupt order, now I want to create order and in this way create a feeling of pleasure—out of pain, out of happiness, out of the positive. It’s partly a matter of age—agreeing with things is much easier when you grow older, you fight more when you’re young.

I think fighting is rooted in the need to become something. If you become something you have to find something else, a deeper foundation for wanting to express yourself. I’ve been struggling with that for ever such a long time, if you can get what I’ve done into a bit of perspective, you understand it, if you don’t bother, that’s different. Unlike the great majority of composers I’m a questing person, whereas they just keep going, seemingly without reflection. Which to me is incomprehensible. The result always turns out accordingly.

Later in the interview, Sandström discusses a quest which has taken him away from traditional avant-garde areas, into fields of music which were previously considered “unacceptable.” Since the 1970s, Sandström has always had the will to challenge, and to react

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79 Sparks, 134.
against a system. As Wallrup states, “and when the system changes, the challenge must change also.”

Sandström continues,

It’s the artist’s ability to change. At the same time, when as an artist you are capable of changing, you become doubtful and visible. So this is hard to find if you’re doing something you’ve never done before...

But most of what you’ve just observed has resulted from an analysis of what happened, not from anything I decided on. I think my need to change myself, to keep up with the changing times, is stronger than my will to be insistent. Suddenly it turns out this way, and I don’t give it another thought.

A complete list of Sven-David Sandström’s a cappella works can be found in Appendix C.

Sandström’s compositional style has changed over the years to allow for more expressive possibilities. He began composing music based on an initial idea that became the basis for each piece’s development based on serialist principles. The goal of Sandström’s structural process was to move from one state to another through embellished musical material. His discovery of texts by William Blake and Tobias Berggren during the 1980s inspired Sandström to compose with a new romanticism using chords built on thirds and sixths. He continued to simplify his tonal language and the directness of expression during this time. Sandström used a series of long lines to build up tension, expressive exclamations, slower tempo and harmonic rhythms towards the end of the piece. He began to use his own version of minimalistic techniques during the 1990s, using faster tempi and a syncopated rhythmic style. The artistic development of Sandström has changed over the past thirty years and has lead him to a modernist style that allows him to communicate the meaning of the poetry through music.

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83 Sandström, Wallrup interview.
CHAPTER TWO

ANALYSIS OF ETYD NR 4, SOM I E-MOLL

The E tyd nr 4, som i e-moll (Etude number 4, as in e minor) by Sven-David Sandström was written in 1987 for the Hägerstens Motettkö.84 His last choral piece of the 1980s, it is written for six-part divisi a cappella choir and is over eighteen minutes in length. This piece displays Sandström’s ability to unite poetic text with music by expressing the thoughts and meanings of the words through the music.

The text is taken from Tobias Berggren’s poem titled E tyd nr 4 from the collection, 24 Romantiska E tyder (24 Romantic Etudes), which was inspired by Chopin.85 The title of the poem itself suggests the mutual relationship of poetic and musical thought.86 Sandström also used Berggren’s text in his Requiem -- De ur alla minnen fallna (Those Fallen from all Memory), written in 1979 and premiered by the Swedish Radio, which commissioned it, in 1982.87

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87 Sparks, 76.
The piece represents a materialization of music from the 1970s, recalling works such as Through and Through, Culminations, and Utmost, thought to be the apex of his work during that time. The melodic lines are long, romantic gestures with rich textures in the choir which compliment the melody. Camilla Lundberg describes the piece:

Sandström has painted the feeling of late summer’s heavy lushness “right before a breakdown” in colors taken from the palette of late Romanticism, like a wink towards Richard Strauss’ luxuriously illustrative tonal world.

Recordings of Etyd nr. 4, i som E-moll can be found on two albums, both directed by Eric Ericson with the Eric Ericson Chamber Choir. The first was recorded in 1989 on Swedish Contemporary Vocal Music, V ol. 3, PSCD 44 and also in 2001 A Cradle Song: The Tyger, PSCD 139.

Text

Ombunkar vissnar här vid
Ferns are withering here by the swaying fruit
Ferns wilt here amongst
rönnarnas
the mountain ash
gungande rikedomar och gräset
swaying abundance and the grass
är strax före sitt sammanbrott lent
just before its dissolution in soft
is soon before sit same-fracture soft
som blygdhår, är könsligt
as pubic hair, is sexual
av underkastelse, självklar och
from submission, self-evident and
obönhörlig
unaltered
inordning i planetens inordning
placed in the planet’s place
in order in planets in order

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88 Peterson.
89 Lundberg, 16.
in the realm of the combusting cosmic
gravelslide

And quivering. The bark of the trees:
not scars, not skin:
sores of concessions
(as the skin of the palms of my hands) to a cruel

till en grym
to a cruel

and indifferent regime, existence, of a
bare and speechless
existence,
where the frenzied
condition of merciless change
is only jest.

We stand here: tree, human being
imprisoned in the same fact.

We stand here: tree, human being
imprisoned in presence,
en närvaro
a presence

omsluten
surrounded

av frånvaro,
by the absence

ett nu
of a now

förlett
beguiled

av det som aldrig hände,
for that which never happened

en konstans
a constant

leende tilltalad i förbifarten
smiling spoken to in passing

av förbifarten...
by passing...

Rönnarna håller ödmjukt,
Mountain ashes remain submissive

monotont och vemodigt
monotonously and melancholy

upp sina bärlasar
with their untied carrying bags

mot molnens vingårdsfolk
towards clouds vinyard worker

att plocka...
to pick...

De kommer med havsdjupens
They come with deep-sea

färg i ögonen,
color in eyes

a presence
enclosed
by absence,
a now
beguiled
by that which never happened,
a permanence
spoken to with a smile casually
in passing...
Humbly, monotonously and sadly the rowans
hold forth their berry clusters
for the vineyard-folk of the clouds to pluck...
They come with the colour of ocean depths in their eyes,
slår ned i det gungande
knocking down in it swaying
settling in the swaying, thinning

bio

thinning
glesnande
thinning

lövverket ovanför mig,
branches above me,
branches above me,

och ännu några dagar kan jag
and still some days can I
and still for a few days I can

berusa mig med mina syners beröring
become me with my sight touching
intoxicate myself by the touch of my sight

som av en älskande kvinnas hand.
as by the touch of a loving woman's
like by the in loving woman's hand.

Analysis

The poem E tyd nr 4, makes the comparison of a single human's existence within society with that of the rowan tree in its natural elements. Both subjects exist in a place without decision or choice. Life exists and submits itself to the changes of the surrounding world without the ability for an individual to affect its environment. It is not until the final lines of the poem that the speaker realizes that human life differs because of the love of a woman, which distances the sullen comparison. The descriptive text provides ample opportunity for Sandström to create musical effects by word painting. In this discussion, Tables 1-7 illustrate the overall structure in sections, and then each section is described in greater detail by its phrases.

90 Hilmer Youngberg, Batavia, IL, to Karl Nelson, Hattiesburg, MS, 23 July 2004.
91 Berlitz English-Swedish/Swedish-English Dictionary (Jordalis, Switzerland: Berlitz, [1981]).
The piece is divided into seven sections, divided as measures 1-31 (A), 32-54 (B), 55-90 (C), 91-106 (B\(^1\)), 107-130 (A\(^1\)), 131-169 (D), and 170-191 (coda). The A (Table 1) and A\(^1\) sections are largely defined by the three specific motives. The piece begins with a repeating e minor TBrB divisi harmonic progression in a 9/8 meter, \(i^6-4\cdot i^7-5\cdot V7-i\), hypnotically rising and falling in dynamics and creating the sensation of the pulsing breeze through the tree (Example 9). As this progression repeats, it creates an ominous ostinato beneath the opening imitative entrances of the women, Ormbunkar visnar här vid rönnarnas (Ferns are withering here amongst the rowan trees). This ostinato is similarly used when the imitative text returns to the rowan tree beginning in measure 107.

The second motive begins with the alto entrance in measure 3 (Example 10). This opening melody is tonally imitated by the mezzo-sopranos and the sopranos, continuing with free counterpoint and increasing dynamics that contrast the underlying ostinato. Its triple meter enhances the feeling of branches pendulating in the breeze. The melody continues with the repetition of gungande (swinging), and an overall crescendo by the ensemble and concluded by a hemiola in the mens’ voices to lead into the first homophonic
Table 1: Graphic Analysis of Section A, Etyd nr 4, som i e-moll by Sven-David Sandström

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### Section

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<td></td>
</tr>
</tbody>
</table>

#### Dynamic

- **Dyn:**
  - **pp**
  - **p**
  - **mp**
  - **mf**
  - **f**
  - **pp**
  - **ppp**
  - **<**
  - **>**
  - **<**
  - **<**
  - **p**
  - **>**
  - **<**
  - **>**
  - **<**
  - **<**
  - **<**
  - **f**
  - **cresc.**
  - **f**
  - **ff**
  - **cresc.**
  - **fff**

#### Tempo

- **Tmp:**
  - **qk**
  - **=32**
  - **accel.**
  - **qk**
  - **=58**
  - **rit.**
  - **qk**
  - **=32**
  - **accel.**
  - **qk**
  - **=96**
  - **rit.**
  - **qk**
  - **=96**
  - **rit.**

#### Key

- **Key:**
  - **e**
  - **E flat**
  - **G**
  - **D**

#### Time Signature

- **TS:**
  - **9/8**

#### Swedish text and English translation

- **Ormbunkar vissnar här vid rönnarnas gungande**
  - **Ferns are withering here by the swaying fruit**
  - **of the rowan trees,**
  - **soft as pubic hair,**
  - **exorably placed in the planet’s place**
  - **combusting cosmic gravelslide**
  - **sensuous from submission,**
  - **and inexorably placed in the planet’s place**

#### Melodic elements

- **M:**
  - **SMA:** imitative entrances of a (Ex. 10)
  - **S:** single melody, 8va divisi (Ex. 12)

#### Harmonic elements

- **H:**
  - **TBrB divisi:** iV 4 - iV 7 - V 7 - i (Ex. 9)
  - **Hemiola to climax**
  - **Imitative rhythms**

#### Rhythmic elements

- **R:**
  - **TBrB divisi:** ostinato (Ex. 8)
  - **Hemiola to climax (Ex. 11)**

#### Texture

- **Txtr:**
  - **SMA:** polyphonic, homophonic
  - **Homophonic, S melody**
  - **Homophonic**
  - **Unison/ divisi imitation (Ex. 15)**
statement, forte, of rikedomar (riches) showing the fullness of the tree overhead (Example 11).

It is common in this piece to use the hemiola during a crescendo and rising melodic line.
The third motive is the eighth note octave divisi sung by the soprano part in measure 16 (Example 12). Each of these motives is treated differently when it reappears in the A\textsuperscript{1} section, but is similar to its initial statement.

Example 12. E tyd nr 4, som i e-moll, mm. 15-16
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In Section A, phrase b, octave voice pairing is introduced. These pairs generally occur between soprano/ tenor, mezzo-soprano/ baritone, and alto/ bass parts throughout the piece (Example 13).

Example 13. E tyd nr 4, som i e-moll, m. 22
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Sandström uses a rising melodic sequence beginning in measure 26 to build the tension until its climax in measure 31. This is used in each part, but is most prevalent in the
soprano (Example 14). This common melodic characteristic is also used in measures 35-40, 45-50, 145-148, and 151-154. Tension is also intensified by the rhythmic use of hemiolas in measures 11 by the men’s parts (Example 11, pg. 30), and throughout the chorus in measures 21, 121, and 146-148.

In measures 28 and 29, the texture is thickened and metrically obscured by the imitation and repetition of unison/divisi parts (Example 15). At this point, all of the parts are singing homophonically, but within the first and second syllables of kosmiska (cosmic), each of the parts imitate the movement to a unison or 3rd divisi, dependent on its division before the imitation. It begins in the bass parts, with a move from the interval of a major third to a unison, and oscillates this movement until the word concludes. This is imitated by the baritone, although it moves from a sustained unison to a minor third, and repeats in movement similar to the bass part. This imitation continues through the tenor, alto, mezzo-soprano, and soprano parts, creating an ambiguous meter because of its repetition and changing volume based on the number of singers for each note. This could show Sandström’s interpretation of the mysterious, repetitive nature of the cosmos through the music.
The B sections are characterized by common time signatures and the use of consecutive sixteenth notes, rhythmic shifting, and textural dissipation to describe the meaning of the text (Table 2). Beginning in measure 32, homophonic pianissimo staccato sixteenth notes are used for Och darrande (And quivering) (just as a steady chill runs through the human body or the vibration of a tree and its shaken leaves (Example 16)). This e minor motive recedes, pivoting into imitative three and five note fragments in b which begin to
Table 2: Graphic Analysis of Section B, Etyd nr 4, som i e-moll by Sven-David Sandström

Section B

A B C B¹ A¹ D coda

<table>
<thead>
<tr>
<th>MM: 32</th>
<th>43</th>
<th>48</th>
<th>52</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dyn:</td>
<td>pp</td>
<td>p</td>
<td>mp</td>
</tr>
<tr>
<td>Tmp.</td>
<td>q = 46</td>
<td>accel.</td>
<td>j = 58</td>
</tr>
<tr>
<td>Key:</td>
<td>b</td>
<td>D</td>
<td>(d-D⁷-G⁷-c⁷)</td>
</tr>
<tr>
<td>TS:</td>
<td>4/4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Text: Och darrande. Trädens bark: inte ärr, inte hud; gyrm och sorglös regim, värandets, där förändringens vildsinta nådelöshet bara är narr
And quivering. The bark of the trees; not scars, not skin; cruel and indifferent regime, existence, where the frenzied condition of merciless change
sores of concessions as the skin of the palms of my hands to a cruel
is only jest.

M: Imitative entrances in three and five note fragments (Ex. 16) 8va pairings (Ex. 17) 8va pairings (Ex. 18)
Pairings beginning in m. 37  Circle of 5ths to F cadence (Ex. 18)
H: Repeated iv (Ex. 16)
R: Repeating 16th note motive (Ex. 16) Imitative triplets (Ex. 17)
Rhythmic shifting (Ex. 16)
Txtr: Repeated textural dissipation/ motivic imitation (Ex. 16)
SMA/ TBrB call and response (Ex. 17) Homophony
Homophony
ST mel/ MABrB acmp
describe the “bark of the trees as the palms of hands, wounded from the failed attempts toward progress.” The rhythmic shifting of additional beats of rest between the sixteenth note motives (blue) and repetitive textural dissipation (green) are shown in Example 16. The initial rest is on the downbeat of measure 32, for $\frac{3}{4}$ of a beat. The rhythmic shifting begins between the next two Och darrande statements, when the rest is increased to $1 \frac{1}{4}$ beats. An additional beat of rest is added between forthcoming statements ($2 \frac{1}{4}$ between the second and third, $3 \frac{1}{4}$ between the third and fourth, $4 \frac{1}{4}$ between the fourth and fifth, and $5 \frac{1}{4}$ between the fifth and sixth).
The repetitive textural dissipation is characterized by the loss of a part after each repetition of a motive. The homophonic sixteenth note motive loses its uppermost part after each repetition over the next five measures until the bass part is the alone in measure 37. The combination of textural dissipation and rhythmic shifting shows the “quivering”, which subsides over a period of time. These tendencies are used throughout the piece; however this is one of the few occurrences where they are combined.

The next phrase begins with the accelerando on the second beat of measure 43 (Example 17). The men’s voices begin a call and response which is answered by the women’s voices until the homophony in measure 46, another example of Sandström’s madrigalism with the text, det blotta och stumma (varandet) (of a bare and speechless existence). The text is treated with staccato markings, creating an effect in which each syllable is alone and exposed. The intermediate space may represent the feeling of emptiness when serious effort towards change is casually dismissed. The octave pairings, imitation, accelerando, and crescendo combine to build the intensity of the phrase to its fortissimo off of the downbeat in measure 50 (Example 17).

The harmony closely follows a circle of fifths, repeating its progression until it resolves on F (Example 18). Beginning on the third beat of measure 51, the harmonies are d-D7-G7-c7. Within this progression, the pairings continue as the soprano and tenor parts have the melody in measure 52, but quickly slow to where the quarter note equals 32 and has softened to a pianissimo. Beginning on the downbeat of measure 53, the progression begins again, though the c7 chord cadences on F, completing the circle of fifths. The thought concludes with the repetition of är narr (a joke), comically disappearing dynamically and tonally in measure 54 (Example 18).
For the first time, the soprano, mezzo-soprano, and alto parts sing a closed-mouth tone cluster building from individual entrances of an F triad in measure 55 (Example 19). This tone cluster is used as a transition between the B and C sections, creating a new mood poetically and musically.

Section C (Table 3) begins in the first person for the first time in the poem, Vi står här (We stand here), personalizing the comparisons of the rowan tree and human being. It is treated with imitative entrances of the bass entrance on A, separated by thirds, unlike any of the material that has been previously introduced. The slow development of the text creates a foundational build-up similar to that of the trunk of a tree. After the initial entrances by the bass, baritone, and tenor parts, the alto, mezzo-soprano, and soprano parts continue with
Example 19 E tyd nr 4, som i e-moll, SMA mm. 55-56
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Table 3: Graphic Analysis of Section C, Etydnr 4, somi emol by Sven-David Sandström

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B¹</th>
<th>A¹</th>
<th>D</th>
<th>coda</th>
</tr>
</thead>
</table>

**Section C**

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
</tr>
</thead>
</table>

**MM:** 55 68

**Dyn:** ppp cresc. f dim ppp < p > ppp mf < ff -> pp dim ppp < ff < > pp

**Tmp:** $q = 58$ $q = 46$

**Key:** e a (D¹⁵) b A g# F# E

**TS:** 4/4

**Text:** We stand here: tree, human being imprisoned in the same fact. Imprisoned in presence, a presence enclosed by absence, and now beguiled by that which never happened.

**M:** Outward imitation (Ex. 22)

**H:** Motivic development (Ex. 22)

**R:** Closed IV¹⁵ in m. 71 pivots as III¹⁵ in the new key (Ex. 22)

**Rx:** Falling 2nd sequence (Ex. 22)

**Txtr:** Sixteenth vs. thirty-second notes (Ex. 22)

Repetitive textural dissipation/ motivic development (Ex. 22)

Extended textural dissipation (mm. 76-83) (Ex. 22)

Extended textural dissipation (mm. 88-91) (Ex. 23)
the imitation in thirds, paired in octaves, respectively, until measure 61 (Example 20).

The music for inneslutna (enclosed, imprisoned) is repeated three times by the soprano and bass parts (Example 21). Sandström uses this outer-voice mirroring to restrict the ranges of the inner-voices like a prison would restrict mankind. This changes when the alto and tenor parts begin to closely mirror each other beginning in measure 68. The mezzo-soprano and baritone parts continue the mirroring in measure 69 as the outer voice repetition ends and in the soprano and bass enter in measure 70. This culminates in a closed D\(^{15}\) chord in root position (Example 22).
Example 21. E tyd nr 4, som i e-moll, SB mm. 63-69
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Example 22. Etyd nr 4, som i e-moll, mm. 68-87
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Example 22 continued.

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Beginning in measure 72 and spanning over the next twelve measures, Sandström combines the repetitive and extended textural dissipation. The repetitive textural dissipation is used for *omsluten* (enclosed) (green), as the dropped voice part becomes the newest component of the extended textural dissipation of *frånvaro, ett nu förlett* (absence, a now beguiled) (blue), reducing a part to create a thinner texture (Example 22). Each repetition of *omsluten* changes key in a sequence of falling 2nds beginning measure 73. The key of b minor is used for the first statement. *Omsluten* is sung in A major in measures 75-76 (Example 23), g sharp minor in measure 78, F sharp major in measure 81, and E major for its final statement sung by the soprano part in measures 84-85.

The extended textural dissipation is characterized by the continuation of a phrase after the completion of a similar phrase by other parts. Beginning in measure 74, the bass part continues one beat beyond the baritone part. In measure 76, the bass part continues 1 ½ beats beyond the completion of the baritone part, which continues one beat beyond the tenor part. This extended textural dissipation continues with the addition of mezzo-soprano and alto parts in measures 79 and 82, respectively. There is a slight difference in the voices when the crescendo dotted eighth/ sixteenth note pattern of *ett nu* (a now) dissipates and is replaced by the diminuendo double-dotted eighth/ thirty-second note pattern of *förlett* (beguiled) creating a slight extended textural dissipation (Example 22).

The texture becomes purely homophonic by the second beat of measure 87 and culminates in a fortissimo by the third beat of measure 88, using the extended textural dissipation on a changing A7 harmony to end the section (Example 23). Unlike the tone cluster connector sung by the soprano, mezzo-soprano, and alto parts in measure 55 (Example 20, pg. 40), this closed-mouth connector sung by the bass, baritone and tenor parts is used to reiterate the harmony (Example 24).
The return of the B section (Table 4) is identified by its consistent use of consecutive sixteenth notes and rhythmic shifting. However, the consecutive sixteenth notes are divided between the women’s and men’s parts and the text is telescoped (Example 24). Word painting is used again with material very similar to that of measure 32 (Example 16, pg. 35). Repeated sixteenth notes are used where the text is inneslutna i närvaro (imprisoned in presence). This creates a steadiness and confinement in the division of the beat despite the use of rhythmic shifting, most apparent in the men’s voices. Visually, the music appears similar to the bars of a prison (Example 24).
Table 4: Graphic Analysis of Section B¹, Etud nr 4, som i e-moll by Sven-David Sandström

| A | B | C | B¹ | A¹ | D | coda |

**Section B¹**

- **Key**: C           F
- **TS**: 4/4                                      9/8
- **Text**: imprisoned in some fact in presence by absence... spoken to with a smile casually in passing...

**M**: Motivic extension through repetition (Ex. 27)
- Pairing (Ex. 27)

**H**: IV⁷ connector, pivots as V⁷ ii in C (Ex. 23)
- Alternation of ii and V⁷ (Ex. 28)
- Circle of fifths to F (Ex. 28)

**R**: Repeating 16⁷ note motive (Ex. 24, 25)
- Hemiola transition in 9/8 meter to A¹ (Ex. 29)
- Rhythmic shifting (Ex. 25)

**Txtr**: Imitative within SMA and TBrB (Ex. 24, 25) Staggering parallel 3rds (Ex. 29)
The soprano, mezzo-soprano, and alto parts begin this motive together on the fourth beat of measure 91, inneslutna (imprisoned) (Example 25). The rhythmic shifting begins in measure 92, where the soprano and mezzo-soprano parts begin i närvaro (a presence) together, ¾ of a beat between the first and second statements, and the alto entrance is one beat later (red), 1 ¾ beats after its initial statement. Between the second and third statements, the soprano has ¼ beat of rest, but the mezzo-soprano rest is shifted to 1 ¼ beats, and the alto maintains its 1 beat rest after the mezzo-soprano entrance, creating an echo effect. This shifting occurs once more when the alto entrance of ett nu av det som
aldrig hände (and now by that which never happened) is one additional beat after the mezzo-soprano statement (green) (Example 25). Like its earlier counterpart, this motive also recedes to another motive. In this case it is to the text, en kòstans (a permanence).

This changes when the text en kòstans (a permanence) in measure 94 (Example 26). The beat is given greater emphasis and stability with the use of thirty-second notes as arsis to the dotted eighth notes as the thesis.

The text leende tilltalad i förbifarten... (spoken to with a smile casually in passing) is given special attention as it mocks the fate of mankind. Specifically, the words leende, (smile) and förbifarten, (passing) have musical importance. In measure 95, the text is sung homophonically by the entire ensemble in its initial statement (Example 27). Each repetition of leende in the alto and bass lines is rhythmically more extended than its previous statement. In its first statement, the first syllable is sung for 1½ beats, increasing the same syllable in the second 2½ beats, and finally the third statement, 3½ beats.

The final statement uses all six of the parts to extend the first syllable to five beats. It appears the idea of a passing smile has lingered until it is completely consumed in thought, just as leende overtake the texture. The word förbifarten is treated lightly and swiftly in
stepwise motion in sixteenth notes representing the approach and continuation of its flirtatious subject as mankind is destined to remain standing in one place. Each repetition reaches its dynamic peak at a softer dynamic level and is extended by the sopranos and tenors. The soft soprano solo serves as the laughter heard in the background (Example 27).

The arrival of F major at the end of the B\textsuperscript{1} section in measure 96 is the result of a circle of 5\textsuperscript{ths} which begins at the end of the C section in measure 85 (Example 28). From measure 85, E major is established from the falling 2\textsuperscript{nds} of omsluten (enclosed). The extended textural dissipation and connector of the C and B\textsuperscript{1} sections in measures 89-91 create a prominent A\textsuperscript{7} harmony, a fifth lower than E\textsuperscript{7}. The repeating harmony of the men’s parts is d, a fifth lower than A, and the repeating harmony of the women’s parts is G\textsuperscript{7}, a fifth lower than d. The alternation of these harmonies culminates in measures 94-95 on a C harmony.

Example 28. E tyd nr 4, som i e-moll, mm. 85-96
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Example 28 continued.

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with the word leende (smile), a fifth lower than G. In measure 96, the F major is established, a fifth lower than C, completing the circle of fifths.

Measures 104 - 107 function as a transition into the return to A material (Table 5). To do this, Sandström makes use of a thick texture of parallel thirds within each part (Example 29), which allows for the gradual, slow harmonic movement from F to e. Rhythmically, the fluctuation of movement is on the first/ third beats (mezzo-soprano, tenor, and bass) and second/ fourth beats (soprano, alto, baritone). Each note receives two beats, even when the time signature changes to the original 9/8. The time value of the dotted quarter note is the same as the previous quarter note in 4/4, creating a hemiola effect in the new time signature. The extended textural dissipation beginning in measure 106 is joined by

Example 29. E tyd nr 4, som i e-moll, mm. 102-107
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Table 5: Graphic Analysis of Section A¹, Etyd nr 4, som i e-moll by Sven-David Sandström

Section A¹

A B C B¹ A¹ D coda

MM: 107 120
Dyn: ppp pp < mp > p < mf asc f < ff > mf < > mp < > p < > pp
Tmp: j = 32 accel. j = 58 rit.
Key: e
TS: 9/8

Text: Rönnarna håller ödmjukt, monotont och vemodigt upp sina bärklasar mot molnens vingårdsfolk att plocka...
Humbly, monotonously and sadly, the rowans hold forth their berry clusters for the vinyard-folk of the couds to pluck...

M: TBrB: imitative initial SMA melody (Ex. 12, 31) Imitation of S motive (m. 16) in SMAT (Ex. 33)
H: SMA divisi: repeated i - iio 7 - V7 - i (Ex. 30, 31) III5-iv transition derived from repeating minims (Ex. 33)
R: SMA, TBrB: hemiolas to b (Ex. 32) SMA hemiola to climax (Ex. 26)
Txtr: SMA: homophonic (Ex. 31) Extended textural dissipation (Ex. 33)
TBrB: polyphonic (Ex. 31) Repetitive textural dissipation (Ex. 33)
a closed-mouth connector in measure 107 by the male voices. As in measure 90 (Example 23, pg. 46), the male voices confirm the prevailing harmony, except this time it is e.

The women’s parts re-establish the i-ii-V-V7-i progression beginning A\(^1\), which began the piece and may bring the listener back to the thoughts of the swaying rowan tree. Although it does not reappear in its original form in measure 107 (Example 30), it receives the same prominence as its initial statement (Example 9, pg. 29), an introduction to the melodic material and ostinato accompaniment to the second motive. This progression is slightly modified by inserting non-harmonic tones in the soprano and mezzo-soprano parts (arrows), but it still retains the melancholy steadiness from the opening measures as it is described in the text, Rønnarna hâller ödmjukt, monoton och vemodigt (Humbly, monotonously and sadly the rowans) (Example 31).

The second motive returns in measure 109 (Example 31), first sung by the tenor part, and repeated with a similar rhythm and contour as the initial alto melody in measure 3 (Example 10, pg. 30). The contour and rhythm are closely imitated by the baritone part, recalling the imitation used in measure 5 by the mezzo-soprano part.
Example 31. E tyd nr 4, som i e-moll, mm. 109-118
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The counterpoint continues until measure 119, when the men's parts sustain the first syllable of bärklasar (berry clusters), followed by the women's parts in measure 120 (Example 32). The hemiola is used again in three consecutive measures to heighten the rhythmic tension (Example 32). The women's parts use it to finish their harmonic ostinato in measure 119, fading away on an open “A” vowel. The men's parts use the hemiola to finish the text, again, fading in measure 120. It is not until measure 121, where the women's parts crescendo through the hemiola, that the phrase builds to a fortissimo in measure 122.

Sandström combines the use of repetitive and extended textural dissipation to conclude the phrase in measure 123. The text vingårdsfolk (vinyard worker) is initially sung by
the upper five parts, but, upon subsequent repetitions, it loses the lowest part until only the soprano and mezzo-soprano remain in measure 129 (Example 33).

The octave divisi motive which first appears in the soprano part of measure 16 (Example 12, pg. 31) also returns in the A¹ section. It is imitated in the upper four parts in measures 123-129 to the text att plocka... (come to pick) (red). In this return, the parts are already divided before the octave divisi, but remain in small intervals of either a second or third, compared to the unison melody introduced by the sopranos. The eighth note octaves may show the instantaneous moment that occurs when a berry is picked from the branch. The extended textural dissipation of this motive may illustrate the loss of fruit on the tree.
The dissipation of this motive gives way to the increasing prominence of molnens (clouds) in the lower parts (Example 33) (blue). These low chords are similar in character to the initial e progression because of its repetition and dynamic swelling; although it is not continuous and progressively softens after each repetition. The first two chords are a second inversion G⁹, and the second two chords alternate between the a and e, another repeated progression. The longer, sustained notes represent the clouds slowly passing in the sky. In measure 130, the first consonant is used as a III⁹-iv closed-mouth transition into the D section.

In the D section (Table 6), the chorus’ primary role is accompaniment to the baritone solo. The e minor transition fades by extended textural dissipation and replaced by a b minor imitative motive introduced by the soprano voices, D e kommer med.
Table 6: Graphic Analysis of Section D, Etyd nr 4, som i e-moll by Sven-David Sandström

Section D

A

B

C

B'1

A'1

D

coda

Section D

\( \text{Key: } b \quad \text{e} \)

**MM:** 131

**Dyn:** pp asc.  \( f < \text{fff} > \text{pp} < f > \text{mf} > \text{mp} < f > \text{p} < \text{fff} > \text{ppp} \quad \text{desc.} \quad \text{mf} > \text{mp} < \text{f} > \text{p} < \text{mf} > \text{mp} > \text{p} \\

**Tmp:** \( \text{qk} = 46 \) \( \text{rit.} \) \( \text{qk} = 32 \) \( \text{accel.} \) \( \text{qk} = 46 \) \( \text{rit.} \) \( \text{qk} = 32 \)

**Text:** De kommer med havsdjupens färg i ögonen, löverken ovanför mi och ännu några dagar kan jag berusa mig med mina syners beröring settling in the swaying, thinning.

**M:** Baritone solo (Ex. 36) Introduction of gungande motive (Ex. 36)

**H:** BrB: F/f mode changing (Ex. 39) ATBrB: repeated variations of i - i\(^7\) - V7 – i (Ex. 40, 41)

**R:** Hemiola to climax (Ex. 34) Shorter values to climax (Ex. 37) Grouped entrances (Ex. 36)

**Txtr:** Extended textural dissipation of connector (Ex. 34) Intrasyllabic imitation of ögonen (Ex. 35) Extended textural dissipation of B\(^7\) (Ex. 38)
havsdjupens färg i ögonen (They come with the colour of ocean depths in their eyes) (Example 34). The bitonality is reminiscent of the beginning the B section in measures 32-37. The imitative voices culminate through a crescendo in the third beat of measure 133 with a forte marking. The crescendo continues through the hemiola in measure 134 to the downbeat of measure 135, peaking at a fff marking and quickly softening to a pianissimo by the end of the measure. As in measures 28-29 (Example 15, pg. 33), Sandström uses intrasyllabic imitation between the first and second syllables of the word ögonen (eyes) (Example 35). Unlike the previous example, the imitation begins in the soprano part and ends in the bass part, creating an extended textural dissipation of the entire phrase, i ögonen havsdjupens färg (with the color of ocean depths in their eyes).
The baritone solo begins in measure 138 with a dramatic ascending leap of a minor sixth, balanced by a hemiola in a descending stepwise fashion, opposite of most of the melodic tendencies in the piece (Example 36). The chorus continues by imitating an ethereal, open A vowel, one beat after the previous phrase. In measure 139, this vowel is sung in duets until the imitation of the baritone gungande motive in measure 142 in three part blocks (soprano/mezzo-soprano/alto and tenor/baritone, bass).

The musical rhythm by the chorus in measure 145 may show the randomness described in the text, löverket ovanför mig (branches above me) (Example 37). The rising notes
Example 36. E tyd nr 4, som i e-moll, mm. 138-144
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of all of the parts in overlapping hemiolas are treated in a manner that may show the vision of the speaker looking upward at the branches of a tree from the ground. The first branches to be noticed would be the lowest and thickest which are represented by the initial entrance and sustained notes in the bass part. As the baritone, tenor, alto, mezzo-soprano and soprano parts enter, the pitches are higher and the entrance note values are shorter, similar to the thinning of the branches towards the top of a tree. The soloist also uses the hemiola in a rising melody above the choral hemiolas. The climax comes on the downbeat of measure 149 on an open A vowel, but softens as the extended textural dissipation is used for the next two measures to close the phrase (Example 38).

In section D, phrase c, the ensemble intersperses ethereal fragments such as mode changes, bass hemiolas, previously introduced motives with and without text, open A vowels, and harmonic shifts (Example 39) which lead to variations of the first harmonic progression, i⁶-iv⁷-V⁷-i. The bass and tenor parts continue in measure 151 with changes between F and f before V⁷-I cadences in C. The hemiolas in the bass part are reminiscent of those used for the same text, löverket (branches) in measure 146 (Example 37). The gungande (swaying) motive is prevalent throughout this section. The distinctive rhythm is found in different forms by the baritone (Example 39, blue), alto, and soprano parts. The ascending, imitative A vowels by the women’s parts beginning in measure 153 (Example 39) create a dream-like effect which introduces the new text and final thoughts delivered by the soloist, och ånnu några dagar kan jag berusa mig med mina syners beröring som av en älskande kvinnas hand (and still for a few days I can intoxicate myself by the touch of my sight as by the touch of a loving woman’s hand).
Example 37. E tyd nr 4, som i e-moll, mm. 145-148
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Example 38. E tyd nr 4, som i e-moll, mm. 149-150
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The men’s parts discontinue the mode changing repetition in measure 157 and reestablish the key of e in measure 159, singing a i-V\(^{4/3}\)-ii-V\(^7\)-i progression (Example 40) that leads to the initial i-ii\(^7\)-V\(^7\)-i progression in measure 161. In the next measure, the alto part joins the second half of the progression, pairing one octave above the bass part (Example 41). The mezzo-soprano part joins the second half of the progression in measure 167. This is repeated once more, closing the D section.
The coda does not introduce new material, but rather is characterized by its harmonic movement, dynamic contrast of the choral phrases, and the recurring några dagar (some days) motive (Table 7). Harmonic changes as a result of the mirrored chromatic movement of each part. The first occurrence of this chromatic mirroring is within the alto and tenor parts of measure 177 (Example 42), where the contrary motion is between the first and second altos and tenors. The mirroring within parts is then extended between the mezzo-soprano and baritone parts in measure 180 (Example 43). The mirrored changes occur from the inner parts outward, expanding chromatically and returning to the interval on the same beat as its counterpart. In measure 180, the alto and tenor parts move from a minor third to a perfect fourth on the first beat. On the second beat, the mezzo-soprano and baritone change from a major third to a tritone. This expansion is held until the third beat of measure 181 when the mezzo-soprano and baritone parts return to the major third and on the next beat, the downbeat of measure 182, the alto and tenor parts return to the minor third. This continues, including the soprano and bass parts also, until the final measure when the piece ends on a piccardy third, E.

Example 40. E tyd nr 4, som i e-moll, TBrB m. 157-161
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Example 41. E tyd nr 4, som i e-moll, mm. 162-171
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Table 7: Graphic Analysis of the Coda, Etyd nr 4, som i e-moll by Sven-David Sandström

- A
- B
- C
- B¹
- A¹
- D
- coda

Coda

A

MM: 170 173 176 179 183
Dyn: \textit{pp < p} > \textit{pp} < \textit{mp} > \textit{pp} < \textit{mf} > \textit{pp} < \textit{f} > \textit{ppp} < \textit{ff} > \textit{niente}
Tmp: \textit{qk} = 32
Key: e
TS: \textit{9/8}
M: Solo connects choral phrases (Ex. 43)
ST: några dagar motive is interspersed (Ex. 43)
H: Half cadences to V, v, or V (Ex. 43)
Mirrored chromaticism within the sustained i (Ex. 42, 43)
Picardy third ending (Ex. 43)
R:
Txtr: Homophonic

70
Example 42. Eksempel 4, som i e-moll, AT m. 177
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Example 43. Eksempel 4, som i e-moll, mm. 171-190
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Each phrase of the coda gradually swells to a louder dynamic (green), eventually intensifying the chromatic movement (red) (Example 43). The crescendo from the first phrase begins in measure 170, peaking at a piano in measure 171 before getting softer. At measure 173, the phrase begins to crescendo to a mezzo-piano in measure 174, and then a decrescendo. For the rest of the piece, the crescendos and decrescendos are longer, preparing for and returning from the mezzo-forte, forte, and fortissimo peaks of the remaining phrases.

The några dagar (some days) motive is introduced in measure 156 by the baritone solo (Example 43). It is also found in the tenor, solo, and soprano parts imitatively beginning in measure 171 and is used as a connector between soft endings and beginnings of the next
choral phrase (Example 43, blue). The chorus closes each phrase with a half cadence and
the baritone solo repeats the några dagar motive in measures 172, 178, and 182.

Étude nr. 4, som i e-moll shows Sandström’s ability to combine poetic text with music,
enhancing the text while maintaining a formal structure which is clearly defined. The
motivic development follows the descriptive poetry of Tobais Berggren, imitating swaying
rowan trees, quivering, speechlessness, imprisonment, as well as other words which elicit
images in the listener’s mind. The A-B-C-B¹-A¹-D-Coda formal structure keeps the listener
involved in the music by the introduction and repetition of rhythmic and melodic ideas. The
length of this piece may appear daunting, but its tonality and structure keep the piece
accessible to many advanced ensembles.
CHAPTER THREE
ANALYSIS OF LAUDAMUS TE

The texts that Sven-David Sandström uses in his religious pieces are meaningful to him. He shows this through his choral compositions by “bringing the depth to the surface” while still being pure and clear with the text. In turn, the text of his choral music attracts the participants closer to the piece. In his minimalistic presentation of Laudamus Te, Sandström shows the faith of Christian believers through constancy and repetition in their everyday lives, praising, blessing, worshipping, and glorifying God continually.

Sven-David Sandström’s Laudamus Te was commissioned by the Musikhögskolan i Pietå (School of Music in Pietå) and is written for SMATBB divisi a cappella choir. This piece is dedicated to Erik Westberg and was premiered by the Erik Westbergs Vokalensemble on November 13, 1993, at a fifteenth century church, Öjeby Kyrka in Pietå, Sweden, the group’s first premiere performance. The next day, it was performed again at

Luleå Cathedral. Since then, the Erik Westbergs Vokalensemble has premiered twenty-nine choral pieces.

After seeing his conducting professor’s name, Eric Ericson, on many scores, Westberg was “quite proud” to have his name on the score. Since then, it has become a popular piece throughout Sweden, including a performance at the conference on church music in Gothenberg, Sweden in 1996. The piece has been recorded by the St. Jacob’s Chamber Choir on Sonority, conducted by Gary Graden (BIS 789), and Mats Nilssons Vokalensemble, on Mats Nilssons Vokalensemble 1, conducted by Mats Nilsson (PSCD 139).

Analysis

Sandström’s Laudamus Te is divided into five sections, based on changes in key and text (Table 8). The piece begins in f minor, but modulates to its subdominant, b flat minor. This relation is used for each section change, continuing to e flat minor, a flat minor, and c sharp minor (d flat minor). He also adds one line of text to each section until the final section in which a word is stolen from each repetition of the final phrases.

The Laudamus Te is based on the development of motives through the use of Sandström’s minimalism. The motives of the upper five parts are based on the half step fragment introduced by the baritone part in the first measure (Example 44). This half step is present in each of the opening melodic segments that follow each part, heightening the intensity of each line (Examples 45-49). For this study, a melodic segment is established as one complete statement of “laudamus te,” “adoramus te,” “benedicimus te,” or “glorificamus te.”

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97 Email correspondence from Erik Westberg, 21 July 2004.
98 Ibid.
99 Ibid.
Table 8. Graphic Analysis of *Laudamus Te* by Sven-David Sandström

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MM:</strong> 1</td>
<td>16</td>
<td>36</td>
<td>69</td>
<td>105</td>
</tr>
<tr>
<td><strong>Dyn:</strong> pp</td>
<td>&lt; &gt; pp cresc.</td>
<td>&lt; &gt; f sempre cresc.</td>
<td>ff &lt; ffff &lt; p &lt; pp &lt; ppp &lt; pppp &lt; ppppp</td>
<td></td>
</tr>
<tr>
<td><strong>Tempo:</strong> ( \text{q=72} )</td>
<td>( \text{accel.} )</td>
<td>( \text{q=96} )</td>
<td>( \text{accel.} )</td>
<td>( \text{q=144 \text{ rit.} a tempo (} \text{q=144) rit.} )</td>
</tr>
<tr>
<td><strong>Key:</strong> f</td>
<td>b flat</td>
<td>e flat</td>
<td>a flat</td>
<td>c sharp</td>
</tr>
</tbody>
</table>

**Text:**

We praise thee we praise thee we praise thee we praise thee we glorify, we adore, we bless, we praise thee

we bless thee we bless thee we bless thee we bless thee we bless, we praise thee

we adore thee we adore thee we adore thee we glorify thee we adore, we bless, we praise thee

we glorify thee we praise thee we praise thee we bless, we praise thee

we bless thee we bless thee we glorify thee we bless, we praise thee

we praise thee we praise thee we praise thee we praise thee
Example 44. *Laudamus Te*, Br m. 1
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Example 45. *Laudamus Te*, S m. 17
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Example 46. *Laudamus Te*, M m. 6
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Example 47. *Laudamus Te*, A m. 2
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Example 48. *Laudamus Te*, T m. 13
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The bass part does not use the half-step motive, but rather accompanies with an ostinato of its divisi perfect fifth to the unison and back (Example 50).

From this point, each voice develops its own set of melodic segments using extended variations of the first statement. Throughout the piece, the half-step is most prevalent in the soprano, alto, tenor, and baritone voice parts, the half-step and major second are always present for the accented syllable of the text. For comparative analysis, each melodic segment is divided by syllables into three sections, a, b, and c, as shown in Table 9.

Table 9. Syllabic division for melodic segment analysis

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
</tr>
</thead>
<tbody>
<tr>
<td>lau-</td>
<td>da-</td>
<td>mus te</td>
</tr>
<tr>
<td>be-ne-</td>
<td>di-ci-</td>
<td>mus te</td>
</tr>
<tr>
<td>a-do-</td>
<td>ra-</td>
<td>mus te</td>
</tr>
<tr>
<td>glo-ri-</td>
<td>fi-ca-</td>
<td>mus te</td>
</tr>
</tbody>
</table>

Each melodic segment (MS#) is assigned a letter to designate the voice part and a number based on its order of appearance in the music (Tables 10-15). The measures column
designates where that specific segment appears throughout the music. The next column shows the key of the segment; its first appearance and its corresponding musical example in the melodic segment column. The development describes the variation of each melodic segment in its three divisions. The letter and number compare each MS# to its comparable division, followed by a description of how the current segment differs, if any. The developments of the melodic segments (MS#) for each part are shown in Tables 10 - 15.

The baritone, tenor, and alto parts use fragments within some of the melodic segments. The fragments do not use the complete text necessary to be considered as a melodic segment and are indicated by red brackets (Example 51). These fragments are not included in the comparative analysis. Fragments are also used to prepare or extend the melodic segments. The first fragment which prepares a melodic segment occurs in the tenor part of measure 42 (Example 52). The first fragment extending the melodic segment occurs in the alto part at measure 27 (Example 53), the only fragment of section B. These fragments become more frequent in the upper five parts creating a continuously thicker

Example 51. Laudamus Te, Br m. 8
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Example 52. Laudamus Te, T m. 42
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Table 10. The Development of Soprano Melodic Segments of *Laudamus Te* by Sven-David Sandström.

<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>17, 28</td>
<td>b flat</td>
<td></td>
<td>a: S1, retrograde</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S1, doubled</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: S1, first note doubled, added extension, resolves to dominant</td>
</tr>
<tr>
<td>S2</td>
<td>21</td>
<td>b flat</td>
<td></td>
<td>a: S2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: S1, doubled</td>
</tr>
<tr>
<td>S3</td>
<td>25</td>
<td>b flat</td>
<td></td>
<td>a: S3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: S5, resolves to the mediant</td>
</tr>
<tr>
<td>S4</td>
<td>32</td>
<td>b flat</td>
<td></td>
<td>a: S4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S5, resolves to the mediant</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: S5, resolves to the mediant</td>
</tr>
<tr>
<td>S5</td>
<td>37, 40, 51, 58, 61, 70, 73, 76</td>
<td>e flat</td>
<td></td>
<td>a: S1, transposed down m3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S1, last note doubled</td>
</tr>
<tr>
<td>S6</td>
<td>44, 48, 55</td>
<td>e flat</td>
<td></td>
<td>a: S2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: S4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: S5, resolves to the mediant</td>
</tr>
</tbody>
</table>
Table 10 continued.

S7 65 e flat

- a: S1
- b: S4
- c: S6, transposed up m6, dominant harmony for the first note

S8 80, 84 a flat

- a: S2
- b: S4
- c: S2

S9 87, 94 a flat

- a: S1
- b: S1
- c: S2 halved

S10 91 a flat

- a: S2
- b: S4
- c: S3, resolves to the subtonic

S11 97 a flat

- a: S1
- b: S1
- c: S9, resolves to the tonic

S12 99 a flat

- a: S2, transposed down m2
- b: S5, first note omitted
- c: S2, second note omitted
Table 10 continued.

S13 101 a flat

\[ \text{S10, octave displacement} \]

\[ \text{S10} \]

\[ \text{S10, resolves to tonic} \]
Table 11. The Development of Mezzo-soprano Melodic Segments of Laudamus Te by Sven-David Sandström.

<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>M1</td>
<td>6, 10</td>
<td>f</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M2</td>
<td>13, 17</td>
<td>f</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M3</td>
<td>21</td>
<td>b flat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M4</td>
<td>25</td>
<td>b flat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M5</td>
<td>28</td>
<td>b flat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M6</td>
<td>32, 44, 50</td>
<td>b flat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\( a: \text{M1} \)
\( b: \text{M1, halved} \)
\( c: \text{M1, first note halved} \)

\( a: \text{M1} \)
\( b: \text{M1} \)
\( c: \text{M1, transposed down m2, remains on the dominant} \)

\( a: \text{M1} \)
\( b: \text{M1} \)
\( c: \text{M2, doubled} \)

\( a: \text{M1, text declamation} \)
\( b: \text{M2, text declamation} \)
\( c: \text{M2} \)

\( a: \text{M5} \)
\( b: \text{M1, transposed up m3} \)
\( c: \text{M4} \)
Table 11 continued.

M7 37, 40, 70  e flat

M8 48  e flat

M9 51  e flat

M10 55, 65  e flat

M11 58, 61  a flat

M12 73, 76  a flat

a: M1
b: M2, transposed up m3
c: M2, quarter notes doubled

a: M5
b: M6
c: M7, first note doubled, resolves to mediant

a: M5
b: M5, transposed up m3
c: M7, resolves to the tonic

a: M5, second note raised m2
b: M1, transposed up m3
c: M9, first note doubled

a: M5, transposed down P4
b: M7, transposed down P4
c: M9, transposed down P5

a: M5
b: M9
c: M7
Table 11 continued.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>M13</td>
<td>80, 84</td>
<td>a flat</td>
</tr>
<tr>
<td>M14</td>
<td>87</td>
<td>a flat</td>
</tr>
<tr>
<td>M15</td>
<td>91</td>
<td>a flat</td>
</tr>
<tr>
<td>M16</td>
<td>94</td>
<td>a flat</td>
</tr>
<tr>
<td>M17</td>
<td>97</td>
<td>a flat</td>
</tr>
<tr>
<td>M18</td>
<td>101</td>
<td>a flat</td>
</tr>
</tbody>
</table>

a: M5  

b: M6  

c: M1, transposed up M03, harmonic P5, resolves to the subtonic

a: M5  

b: M7  

c: M13, first note halved

a: M5  

b: M6  

c: M13, no harmony on the first note, resolution to supertonic, dominant harmony retained,

a: M5  

b: M7  

c: M7, remains on the tonic

a: M5  

b: M7  

c: M16, resolution up m3

a: M5, P8 and m6 harmonies added  

b: M6, A4, P8, and m7 harmonies added  

c: M13, no harmony on the second note, resolution to mediant, last note tripled
Table 12. The Development of Alto Melodic Segments of *Laudamus Te* by Sven-David Sandström.

<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>2</td>
<td>f</td>
<td></td>
<td>a: A1, P5 &amp; UN harmony added</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: A1, second note doubled</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: A1, first note doubled</td>
</tr>
<tr>
<td>A2</td>
<td>5, 20</td>
<td>f</td>
<td></td>
<td>a: A2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: A2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: A2, harmonic dominant retained</td>
</tr>
<tr>
<td>A3</td>
<td>9, 24</td>
<td>f</td>
<td></td>
<td>a: A2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: A2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: A2, dominant retained</td>
</tr>
<tr>
<td>A4</td>
<td>13, 17, 28</td>
<td>f</td>
<td></td>
<td>a: A2</td>
</tr>
<tr>
<td></td>
<td>37, 40</td>
<td></td>
<td></td>
<td>b: A1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: A3, dominant retained</td>
</tr>
<tr>
<td>A5</td>
<td>31</td>
<td>b flat</td>
<td></td>
<td>a: A2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: A2, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: A2, dominant retained</td>
</tr>
</tbody>
</table>
Table 12 continued.

A6  43, 47, 64  e flat:

a: A2, harmonic inversion
b: A5, harmonic tonic retained for the first note
c: A5, last note quartered

A7  51  e flat:

a: A5
b: A6, text declamation
c: A6

A8  54  e flat:

a: A5
b: A6, last note omitted
c: A4

A9  58  e flat:

a: A5
b: A9

c: A4, last note quartered

A10  61  e flat:

a: A5
b: A8

c: A6

A11  64  e flat:

a: A5
b: A8

c: A6
Table 12 continued.

A12 70  a flat

A13 73, 76, 87  a flat

A14 79, 83  a flat

A15 90  a flat

A16 94, 97  a flat

A17 100  a flat

a: 88
Table 13. The Development of Tenor Melodic Segments of *Laudamus Te* by Sven-David Sandström.

<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1</td>
<td>13</td>
<td>f</td>
<td>lauda - mus te</td>
<td>a: T1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: T1, resolves to tonic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: T1, resolves to dominant</td>
</tr>
<tr>
<td>T2</td>
<td>17, 28, 37</td>
<td>b flat</td>
<td>lauda - mus te</td>
<td>a: T1</td>
</tr>
<tr>
<td></td>
<td>40</td>
<td></td>
<td></td>
<td>b: T2, UET, tonic doubled</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: T2, quarter note doubled</td>
</tr>
<tr>
<td>T3</td>
<td>20, 34</td>
<td>b flat</td>
<td>lauda - mus te</td>
<td>a: T1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: T3, resolves to upper tonic, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: T3, interval inverted</td>
</tr>
<tr>
<td>T4</td>
<td>43, 47</td>
<td>e flat</td>
<td>be - me - di - ci - mus te</td>
<td>a: T1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: T2, transposed up P8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: T4, first note halved</td>
</tr>
<tr>
<td>T5</td>
<td>51</td>
<td>e flat</td>
<td>be - me - di - ci - mus te</td>
<td>a: T1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: T4, text declaration</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: T4</td>
</tr>
</tbody>
</table>
Table 13 continued.

T7  58, 61  e flat

\begin{verbatim}
a: T6, added P8 for second note  
b: T5  
c: T5
\end{verbatim}

T8  64  e flat

\begin{verbatim}
a: T7  
b: T3  
c: T4
\end{verbatim}

T9  70  a flat

\begin{verbatim}
a: T9  
b: T2, resolves to subdominant  
c: T2, resolves to tonic
\end{verbatim}

T10  73  a flat

\begin{verbatim}
a: T9  
b: T10  
c: T10, added extension down M3
\end{verbatim}

T11  76  a flat

\begin{verbatim}
a: T9  
b: T3, second and third notes omitted  
c: T11, upper neighbor first note from T12b, last note halved
\end{verbatim}

T12  79  a flat

\begin{verbatim}
a: T9  
b: T12  
c: T12, last note omitted
\end{verbatim}

T13  83  a flat

\begin{verbatim}
a: T9  
b: T12  
c: T12, last note omitted
\end{verbatim}
Table 13 continued.

T14  87  a flat

T15  90  a flat

T16  94, 97  a flat

T17  100  a flat

\[\text{a: T9} \quad \text{b: T12} \quad \text{c: T13, transposed down m3}\]

\[\text{a: T9} \quad \text{b: T6} \quad \text{c: T4, second note quartered}\]

\[\text{a: T9} \quad \text{b: T6, second note omitted, descends} \quad \text{Ma3} \quad \text{c: T10}\]

\[\text{a: T9} \quad \text{b: T6} \quad \text{c: T15, first note quartered}\]
<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Br1</td>
<td>8, 19, 23</td>
<td>f</td>
<td><img src="image1" alt="MIDI-notation" /></td>
<td>a: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br1, added passing tone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50, 57, 60, 69</td>
<td></td>
<td>a: Br1, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br1, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1, upper neighbor extension</td>
</tr>
<tr>
<td>Br2</td>
<td>12, 16, 36, 39</td>
<td>f</td>
<td><img src="image2" alt="MIDI-notation" /></td>
<td>a: Br1, added passing tone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br1, added passing tone</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1</td>
</tr>
<tr>
<td>Br3</td>
<td>27</td>
<td>b flat</td>
<td><img src="image3" alt="MIDI-notation" /></td>
<td>a: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br1, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1</td>
</tr>
<tr>
<td>Br4</td>
<td>30, 42, 53</td>
<td>b flat</td>
<td><img src="image4" alt="MIDI-notation" /></td>
<td>a: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1, UET</td>
</tr>
<tr>
<td>Br5</td>
<td>46</td>
<td>e flat</td>
<td><img src="image5" alt="MIDI-notation" /></td>
<td>a: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>b: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1, upper neighbor extension</td>
</tr>
<tr>
<td>Br6</td>
<td>63</td>
<td>e flat</td>
<td><img src="image6" alt="MIDI-notation" /></td>
<td>a: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: Br1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: Br1, upper neighbor extension</td>
</tr>
</tbody>
</table>
Table 14 continued.

Br7 72, 75, 86 a flat

Br8 82 a flat

Br9 89 a flat

Br10 93 a flat

Br11 96 a flat

Br12 99 a flat

a: Br1
b: Br4
c: Br6

a: Br1
b: Br1
c: Br5, transposed up Ma3

a: Br1
b: Br1
c: Br1

a: Br1
b: Br1, last note raised P5

c: Br1, upper neighbor extension

a: Br1
b: Br10, submediant remains

c: Br10

a: Br1
b: Br11, first note raised P5, second note adds P8 harmony

c: Br1
Table 14 continued.

Br13 101 a flat

\[
\begin{array}{ccccccc}
\text{a: B1, inversion} \\
\text{b: B1, inversion, transposed up P5} \\
\text{c: Br10}
\end{array}
\]
Table 15. The Development of Bass Melodic Segments of *Laudamus Te* by Sven-David Sandström.

<table>
<thead>
<tr>
<th>MS#</th>
<th>MEASURES</th>
<th>KEY</th>
<th>MELODIC SEGMENT</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1</td>
<td>1, 12, 16, 36</td>
<td>f</td>
<td>Lau - da - mus te</td>
<td>a: B1</td>
</tr>
<tr>
<td></td>
<td>39, 69, 111</td>
<td></td>
<td></td>
<td>b: B1, tonic harmony retained</td>
</tr>
<tr>
<td></td>
<td>118, 124, 129</td>
<td></td>
<td></td>
<td>c: B1, dominant inserted</td>
</tr>
<tr>
<td>B2</td>
<td>4, 8, 19, 23</td>
<td>f</td>
<td>lau - da - mus te</td>
<td>a: B1, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: B1, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: B1</td>
</tr>
<tr>
<td>B3</td>
<td>27, 50, 53, 57, 60</td>
<td>b flat</td>
<td>be-ne-di-ci-mus te</td>
<td>a: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: B3, text declamation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: B2</td>
</tr>
<tr>
<td>B4</td>
<td>30, 42, 46</td>
<td>b flat</td>
<td>be-ne-di-ci-mus te</td>
<td>a: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: B2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: B2, subdominant &amp; supertonic added</td>
</tr>
<tr>
<td>B5</td>
<td>63, 78</td>
<td>e flat</td>
<td>a-do-ra-mus te</td>
<td>a: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: B1, subdominant &amp; supertonic added</td>
</tr>
<tr>
<td>B6</td>
<td>72, 75</td>
<td>a flat</td>
<td>be-ne-di-ci-mus te</td>
<td>a: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b: B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c: B1, subdominant &amp; supertonic added</td>
</tr>
</tbody>
</table>
Table 15 continued.

B7  82  a flat

B8  86  a flat

B9  89, 99  a flat

B10  93, 96  a flat

a: B3
b: B2
c: B5, subtonic & tonic added

a: B3
b: B1
c: B6, no subdominant

a: B3
b: B2, text declamation
c: B5, tonic harmony on first note, last note halved

a: B3
b: B1, tonic harmony added to last note
c: B8, second beat halved, last notes transposed up M2
texture until the climax of the piece, measure 105. Section C utilizes twenty-one fragments, which are doubled to forty-two in section D.

Fragments are also used to prepare key changes by creating the dominant harmony of iv, the new key, thus temporarily changing its mode to the relative major. In b flat minor, the B flat dominant seventh fragment in measures 34-35 prepare for the new key of e flat minor in measure 36 (Example 54).

Besides the dynamic swelling of the final phrase of each section, the dynamics change slowly for the first four sections (Table 8). No dynamic changes are indicated until
measure 16. The piece was composed with the idea that a group of people were praying to God from a distance and that they were coming closer and closer. In measure 16, the crescendo begins from the pp marking, only to reach a mp in measure 34, a span of nineteen measures. Then after a decrescendo to a pp, the crescendo begins again, reaching a f in measure 67 and keeping that level until the crescendo in measure 89. The ff marking is attained in measure 99, eventually leading to its peak seven measures later with a fff marking. The gradual crescendo is immediately balanced with a molto dim. marking over the next three beats to a p in measure 105 (Example 55). The music swells over periods of one and two measures, gradually getting softer until its final phrase to a pppp in measure 131 (Example 56).

Example 55. Laudamus Te, mm. 105-108.
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Email correspondence from Erik Westberg, 21 July 2004.
The overall tempo generally follows the dynamic level in this piece, accelerating during crescendos and slowing during diminuendos (Table 8). The initial tempo is set to the quarter note equaling seventy-two and does not change until measure 37, one measure after the beginning of the piece’s first significant crescendo. The quarter note equals ninety-six at the first marking in measure 67. The anomaly occurs in measure 71 when the music is marked accelerando, but the dynamic marking is specifically f sempre. The accelerando reaches a metronome marking of 144 in measure 99, concurrently achieving a fortissimo from the crescendo beginning in measure 89. According to Erik Westberg, maintaining the accelerando and reaching this tempo are the most difficult aspects of this piece.99
The combination of the ritardando and crescendo in measure 103 prepares for added emphasis to the climax on the downbeat of measure 105, where the tempo briefly returns to 144 (Example 55, pg. 99). The diminuendo is accompanied with a ritardando, eventually reaching a tempo marking of thirty-six in measure 129, exactly half the value of the opening tempo. At this point, the dynamic level is pppp (Example 56), exactly half of its opening marking, pp.

Sandström’s Laudamus Te is divided into five sections, based on changes in its key and text. The A section (Table 16) begins in f minor and each new section follows the circle of fifths, tonicizing the iv. A low closed mouth drone is used where the performers make the lowest solid tone possible, acting as a tone cluster in the low ranges of each performer. This is notated by using a downward pointed triangle with a ‘z’ character above it (Example 57). The half-step motive (C-D flat) is introduced in the baritone part (Example 44, pg. 78) and elaborated by the entrances of the mezzo-soprano and alto parts (Examples 46 & 47, pg. 78). The baritone entrance also uses the half-step, but in a descending manner (A flat-G) (Example 48, pg. 78).

Example 57. Laudamus Te, TBr mm. 2-3.
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The B section (Table 17) begins with its transition to b flat minor in measure 16. Voice pairings are clearly established and followed through the next two sections. These pairings are as follows: baritone and bass, alto and tenor, and soprano and mezzo-soprano
Table 16. Graphic Analysis of Section A, *Laudamus Te* by Sven-David Sandström

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
</table>

**Section A**

<table>
<thead>
<tr>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
</tr>
</thead>
</table>

**Key:** f

**Text:** *Laudamus te*

*We praise thee*
Table 17. Graphic Analysis of Section B, *Laudamus Te* by Sven-David Sandström

Section B

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MM: 16 19 23 27 30 34 34 34

Dyn: \( pp \rightarrow pp \rightarrow mp \rightarrow pp \rightarrow \) np < > np

Tmp: \( (q = 72) \)

Key: b flat  V7/iv

TS  \( (4/4) \)

Mtv: S1 S2 S3 S1 S4 S1 S4

Mtv: M2 M3 M4 M5 M6 M6

Mtv: A4 A2 A3 A4 A5 A5

Mtv: T2 T3 T3 T2 T3 T3

Text: *Laudamus te*  We praise thee

*We bless thee*
The melodic segments of the soprano/mezzo-soprano pair enter two beats after the alto/tenor pair in three measure phrases. The alto/tenor pair enters four beats after the baritone/bass pair and in four measure phrases, six beats (Example 58). These pairings become embedded in the fragments which begin during this section (Example 52, pg. 80).

The increased use of the fragments in section C (Table 18) creates a thicker texture and more rhythmic activity. The most prevalent fragments use syncopated rhythms of the alto voice (Example 59) and sets of four eighth notes from the soprano, mezzo-soprano, and tenor voices (Example 60). The number of these fragments increases from one in section B to twenty-one in section C, which obscures the beginning and ending of segments, as well as the voice pairings.

The use of forty-two fragments between the melodic segments in section D (Table 19) not only creates the thickest polyphonic texture of the piece, but also creates continuous
Table 18. Graphic Analysis of Section C, *Laudamus Te* by Sven-David Sandström

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
</tr>
</tbody>
</table>

**Section C**

- **MM:** 36 39 42 46 50 53 57 60 63 67
- **Dyn:** pp–ppp cresc. → f
- **Tmp:** (\(q = 72\)) accel... → (\(q = 96\))
- **Key:** e flat
- **TS:** (4/4) V\(^7\)/iv

<table>
<thead>
<tr>
<th>Mtv:</th>
<th>S5</th>
<th>S5</th>
<th>S6</th>
<th>S6</th>
<th>S5</th>
<th>S6</th>
<th>S6</th>
<th>S5</th>
<th>S5</th>
<th>S6</th>
<th>S7</th>
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<td>M7</td>
<td>M6</td>
<td>M6</td>
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<td>A8</td>
<td>A9</td>
<td>A10</td>
<td>A11</td>
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<td></td>
</tr>
<tr>
<td>T2</td>
<td>T2</td>
<td>T4</td>
<td>T4</td>
<td>T5</td>
<td>T6</td>
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<td>Br4</td>
<td>Br2</td>
<td>Br2</td>
<td>Br6</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>B1</td>
<td>B1</td>
<td>B4</td>
<td>B4</td>
<td>B3</td>
<td>B3</td>
<td>B3</td>
<td>B3</td>
<td>B5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Text:** laudamus te  benedicimus te   adoramus te  
we praise thee   we bless thee   we adore thee
Table 19. Graphic Analysis of Section D, Laudamus Te by Sven-David Sandström

Section D

A B C D E

MM: 69 72 75 78 82 86 89 93 96 99 104

Dyn: f sempre   a cresc...   ff <

Tmp: (j=96) add...   j=144   rit.

Key: a flat

TS (4/4)

Mtv: S5 S5 S5 S5 S8 S8 S8 S8 S9 S9 S10 S9 S11 S13

M7 M12 M12 M12 M13 M13 M13 M13 M14 M15 M16 M17 M18

A12 A13 A13 A14 A14 A13 A13 A15 A15 A16 A16 A17

T9 T10 T11 T12 T12 T13 T14 T14 T15 T16 T16 T17

Br2 Br7 Br7 Br8* Br8 Br7 Br9 Br10 Br11 Br12

B1 B6 B6 B5 B7 B8 B9 B10 B10 B9

Text: we praise thee we bless thee we adore thee we glorify thee

we praise thee we bless thee we adore thee we glorify thee
Example 59. Laudamus Te, A m. 45.
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Example 60. Laudamus Te, S m. 54.
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Example 61. Laudamus Te, S mm. 79-93.
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vocal lines in the upper four parts. The rests between the paired entrances that were prominent in section B have now been filled with fragments, making it more difficult to discern the entrances of the melodic segment. This occurs in the soprano part at measure 79, beginning with a fragment and interspersed with variations of its one-and-a-half and two-measure melodic segments (Example 61).

The gradual crescendo and accelerando of sections C and D attains its climax on the first beat of section E (Table 20), measure 105 (Example 55), reaching a fff and a tempo of 144. The half-step motive also achieves its climax as it is sung in each part divisi. The soprano and tenor parts are doubled in octaves, as well as the mezzo-soprano and baritone parts (Example 55).

For the first time, the ensemble is homophonic and each phrase consists of fragments stating the first word of the text in reverse order in which it was introduced. After each set of fragments, there is one melodic segment of laudamus te. The first word is eliminated for each new phrase. The result is shorter phrases which create greater drama in the music with the ritard and the increase in the number of silent beats anticipating the next phrase.

All of the fragments and melodic segments are new material except for the mezzo-soprano and bass parts. The mezzo-soprano part holds a 6-5 suspension at the end of each phrase, reminiscent of the fragments found in measures 35 (Example 54, pg. 98), 68 (Example 62), and 104 (Example 63), ending sections B, C, and D, respectively. The bass part contains the only melodic segment that is carried over from any of the previous four sections at the end of each phrase, “laudamus te” (Example 64).
Table 20. Graphic Analysis of Section E, *Laudamus Te* by Sven-David Sandström

**Section E**

- **A**
- **B**
- **C**
- **D**
- **E**

**MM**: 105 114 122 129

**Dyn**: fff \( \rightarrow \) p\( \rightarrow \) p\( \rightarrow \) p\( \rightarrow \) p\( \rightarrow \) fff

**Tmp**: a tempo \( (j=144) \) \( \rightarrow \) \( j=36 \)

**Key**: c sharp

**TS**: \( (4/4) \)

**Mtv**: B1 B1 B1 B1 B1

**Text**: glorificamus, adoramus, benedicimus, laudamus te
we glorify, we adore, we bless, we praise thee
adoramus, benedicimus, laudamus te
we adore, we bless, we praise thee
benedicimus, laudamus te
we bless, we praise thee
laudamus te
we praise thee
Example 62. *Laudamus Te*, mm. 67-68.

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Example 63. Laudamus Te, mm. 103-104.
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Example 64. Laudamus Te, bass, mm. 111-113.
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CHAPTER FOUR
DISCUSSION AND CONCLUSION

The study of *Etyd Nr. 4, som i E-moll* and *Laudamus Te* provides a variety of melodic, harmonic, rhythmic, and textural elements common in his music, which allows for a greater understanding of Sandström’s compositional style. In *Etyd Nr. 4, som i E-moll*, he uses the text of Tobias Berggren’s poem of the same name from the poetry collection *24 romantiska etyder* (24 Romantic Etudes) and sets it in his own Romantic style. In *Laudamus Te*, Sandström personalizes this mass text which has been used for hundreds of years.

In the analysis of *Etyd Nr. 4, som i E-moll*, Sandström’s melodic contour is generally upward in a stepwise motion, or fragmented to create a rising sequence reaching a climax and returning with a sudden descent. The stepwise motion is especially prevalent in the moments immediately preceding the highest point of the phrase. For example, in measures 20 through 23, the soprano and tenor parts use a generally stepwise motion to reach its B flat climax in m. 22, and then return to an immediate lower tessitura with the octave leap (Example 65).

This stepwise motion is also extended in the soprano melody of mm. 7-15, rising from the D sharp in m. 8 to the climax A in m. 12 and leaping to the leading tone and ending on the E tonic (Example 66). This stepwise motion is also present in many places of the music including the soprano and tenor melody of measures 48 through 51 (Example 67) and the baritone solo in measures 145 through 148 (Example 68).
Example 65. E tyd nr 4, som i e-moll, AT mm. 20-23
© Edition Wilhelm Hansen Stockholm, Sweden
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Example 66. E tyd nr 4, som i e-moll, S mm. 7-15
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Example 67. E tyd nr 4, som i e-moll, ST mm. 47-51.
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In addition, example 69 shows his use of a rising sequence, beginning on the D of m. 25, sequencing to F sharp and using stepwise motion to reach an A, which leads to the repeated B. The new melodic phrase begins in a complete contrast, one octave lower than its peak.

Sandström also pairs voice parts often, which when recognized, can aid in the preparation of the music during rehearsal. The first example of Sandström’s paired octaves is in measure 22 and continues through the first beat of measure 24 (Example 70). The pairs in this piece are usually the soprano and tenor, mezzo-soprano and baritone, and alto and bass. This pairing pattern is also present in measures 46-55 (Example 71). Octave pairs with the alto/bass parts only are in measures 162-166 (Example 72). Mezzo-soprano/ baritone and alto/bass pairs occur in measures 167-173 (Example 72). Pairs of intervals other than an octave are found in measures 96-101 (Example 27, pg. 50). Pairing of different voices is prevalent throughout Laudamus Te (Example 58, pg. 104).
Example 70. E tyd nr 4, som i e-moll, mm. 22-24
© Edition Wilhelm Hansen Stockholm, Sweden
Used with permission from Gehrmans Musikförlag AB, Stockholm.
Example 71. E tyd nr 4, som i e-moll, mm. 46-55.
© Edition Wilhelm Hansen Stockholm, Sweden
Used with permission from Gehrmans Musikförlag AB, Stockholm.
Example 72. Etyd nr 4, som i e-moll, mm. 162-173.

© Edition Wilhelm Hansen Stockholm, Sweden

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Many of Sandström’s harmonies tend to be tertian although frequent added tones create inverted harmonies of seventh, ninth, eleventh, thirteenth, and fifteenth chords. Beginning with the text, leende (smile), each divided part moves stepwise individually. In measure 102, these harmonies create ambiguity and return the listener to the initial key and harmonic progression in e minor (Example 73).

Sandström uses circle of fifths progressions to lead into new tonal areas. Beginning in measure 85 of E tyd Nr 4, Som i e-moll, there is an alternation of chords based on the E7 chord. In measure 90, the connector between sections is an A7 chord, which leads to d chord in the homophonic tenor, baritone, and bass parts. This is alternated with the soprano, mezzo-soprano, and alto parts on the G7 chord. These two harmonies eventually culminate in the sustained, homophonic C chord of leende and easily lending itself to the new key, F, firmly established in measure 96 (Example 18, pg. 38).
The tendency to use the circle of fifths is also present in Sandström’s *Laudamus Te*. It is extended through the whole piece, largely defining the major sections of the piece. The keys of f minor, b flat minor, e flat minor, a flat minor, and c sharp (d flat) minor, directly corresponding with the keys of sections A, B, C, D, and E, respectively (Table 8, pg. 77).

The hemiola is often used to create greater rhythmic tension. In the previous example, it is used to make a smooth connection between the 4/4 and 9/8 meters. In other instances where it is apparent, it is used in the approach of a climax of a phrase or leading into another formal section. In measure 11, the tenor, baritone, and bass parts use the hemiola of a 9/8 meter to reach the apex of a phrase described earlier. The measure begins with the division of the beat as three eighth notes, but the last two beats are divided into three distinct parts, each receiving the value of two eighth notes (Example 74).

Rhythmic shifting is used by extending the period of rest between repetitions. Examples of this occur in measures 32-37, 91-94 (TTB), and 96-100 (AB). In Example 75, the bass shifts one beat from the initial homophonic statement, measure 92 while the baritone continues homorhythmically with the tenor part (red). In its repetition, the baritone
shifts one beat later while the bass has shifted another beat, two beats after the tenor statement (blue).

In instances where an idea or theme fades, Sandström not only uses softer dynamic levels, but also reduces the number of parts to create a thinner sound. The motive either gives way to new material or dies away. This textural dissipation occurs in two different types: repeated and extended. The repeated textural dissipation loses a voice part after each repetition, present in measures 32-37 (Example 76), 73-81, and 123-129. In this three measure example, all of the parts begin with the text, Och darrande (And quivering). As this text is repeated, the soprano part has continued with a new melodic motive, leaving the five remaining parts. The mezzo-soprano part continues with its melody and the four lower voices are left with the three note motive. This continues until measure 37, when the bass part is the only voice with this statement.

The extended textural dissipation is the gradual loss of voice parts over a consecutive period of time, thinning the texture in a shorter span. This is used in the connecting tone cluster of measures 55-56, each repetition of frånvaro, ett nu förlätt of 74-84, 88-91, 105-107,
each repetition of vingårdsfolk att plocka... of 123-129, the connector of 130-132, and 149-150 (Example 77).

Sandström also extends the motives through repetition. This is prevalent in measures 73-84 with the text, frånvaro, ett nu förlett and 96-100, förbifarten av förbifarten. In Example 79, the bass part is the first to begin the extension, followed by the baritones and continued in other parts in ascending order, also creating greater textural dissipation for each repetition.

In both of these pieces there are different issues that the conductor must consider when rehearsing the choir for performance. These include developing a rehearsal strategy
Example 77. E tyd nr 4, som i e-moll, mm. 149-150
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Example 78. E tyd nr 4, som i e-moll, ATBrB mm. 73-77
© Edition Wilhelm Hansen Stockholm, Sweden
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for learning the pitches and rhythms, gaining familiarity with the Swedish text for E tyd nr 4, som i e-moll, and making deliberate tempo changes artistically.

These pieces should be performed by skilled and attentive choirs. The music is scored for SMATBrB, however each part is often divided into two and sometimes three parts. This divisi between each voice part includes consonant and dissonant intervals within the part which are usually approached in a stepwise fashion. In the style of Swedish choral singing, the music should be sung with very little or no vibrato, which could be challenging to the high soprano range. The ranges of the parts are listed in Tables 20 and 21 (middle c = c¹).

The rhythmic values are not extremely difficult, however they must be accurate. Hemiolas in the 9/8 meter and triplets over one and two beats in 4/4 are common in E tyd nr 4, som i e-moll, but special attention will have to be given to the difference between the dotted eighth/sixteenth note and double dotted eighth/thirty-second note patterns. This is most apparent in measures 86-87 (Example 80), when the extended textural dissipation is dependent on this rhythm. The syncopations of Laudamus Te are important to the vitality of each phrase and must be attacked accurately and with energy.

A challenge for the director and ensemble will be the Swedish text for E tyd nr 4, som i e-moll. It is especially important that the ensemble has a literal translation of the text because of Sandström’s detailed use of text painting, as discussed in the analysis of the piece. A pronunciation guide is provided in Appendix D.

One of the most difficult aspects of these pieces is the attention to the tempo changes and markings. Sandström gives tempo markings after each ritardando and accelerando. During the E tyd nr 4, som i e-moll, most of the changes are made over a few
Table 21. Vocal ranges for Etud nr 4, som i e-moll

<table>
<thead>
<tr>
<th>Voice part</th>
<th>Lowest pitch</th>
<th>Highest pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano 1</td>
<td>c¹</td>
<td>b²</td>
</tr>
<tr>
<td>Soprano 2</td>
<td>c¹</td>
<td>a²</td>
</tr>
<tr>
<td>Mezzo-soprano 1</td>
<td>e</td>
<td>g sharp²</td>
</tr>
<tr>
<td>Mezzo-soprano 2</td>
<td>e</td>
<td>e²</td>
</tr>
<tr>
<td>Alto 1</td>
<td>e</td>
<td>c²</td>
</tr>
<tr>
<td>Alto 2</td>
<td>d</td>
<td>c²</td>
</tr>
<tr>
<td>Tenor 1</td>
<td>d flat</td>
<td>c²</td>
</tr>
<tr>
<td>Tenor 2</td>
<td>c</td>
<td>a¹</td>
</tr>
<tr>
<td>Baritone 1</td>
<td>A</td>
<td>g³</td>
</tr>
<tr>
<td>Baritone 2</td>
<td>F</td>
<td>e³</td>
</tr>
<tr>
<td>Bass 1</td>
<td>E</td>
<td>c sharp¹</td>
</tr>
<tr>
<td>Bass 2</td>
<td>C</td>
<td>b</td>
</tr>
<tr>
<td>Baritone solo</td>
<td>d</td>
<td>a¹</td>
</tr>
</tbody>
</table>

Table 22. Vocal ranges for Laudamus Te

<table>
<thead>
<tr>
<th>Voice part</th>
<th>Lowest pitch</th>
<th>Highest pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano 1</td>
<td>b flat</td>
<td>c flat²</td>
</tr>
<tr>
<td>Soprano 2</td>
<td>b flat</td>
<td>c flat²</td>
</tr>
<tr>
<td>Mezzo-soprano 1</td>
<td>a</td>
<td>g flat²</td>
</tr>
<tr>
<td>Mezzo-soprano 2</td>
<td>a</td>
<td>f flat²</td>
</tr>
<tr>
<td>Alto 1</td>
<td>e</td>
<td>e flat²</td>
</tr>
<tr>
<td>Alto 2</td>
<td>e</td>
<td>e flat²</td>
</tr>
<tr>
<td>Tenor 1</td>
<td>c sharp</td>
<td>b flat¹</td>
</tr>
<tr>
<td>Tenor 2</td>
<td>c sharp</td>
<td>b flat¹</td>
</tr>
<tr>
<td>Baritone 1</td>
<td>G sharp</td>
<td>f¹</td>
</tr>
<tr>
<td>Baritone 2</td>
<td>G sharp</td>
<td>f¹</td>
</tr>
<tr>
<td>Bass 1</td>
<td>F</td>
<td>b flat</td>
</tr>
<tr>
<td>Bass 2</td>
<td>C sharp</td>
<td>g flat</td>
</tr>
</tbody>
</table>

---

measures, but during the *Laudamus Te*, the changes are more gradual. This will require more practice and preparation for the conductor to ensure a steady change.

Both of these pieces present their own unique set of challenges for a cappella choirs and their directors. The eighteen minute *E tyd nr 4*, *som i e-moll* requires a great deal of control to tell the story through the music. The markings of the music are important to reflect the text of the poem, including tempos, dynamics and articulations. Sandström’s detail to the
text should provide the proper setting for the oscillation of wind blowing through the trees, the nervousness of quivering branches, or the sturdiness of standing firm through his music. The change of meters from a 9/8 meter to 4/4 and transitioning back to 9/8 and its form of A-B-C-B¹-A¹-D-Coda makes it interesting for the listener. The variety keeps an uncertainty about the B-C-B¹ is resolved by the return of the material from the A section. This piece has not been recorded by any American choirs and is probably not performed very much, but it presents an interesting challenge to a choir looking for an a cappella, medium-length work which is in Swedish and offers a wide range of expressivity.

The Laudamus Te also requires its own set of challenges which make this work suitable for programming for concert or worship. It is challenging because of the steadiness that is required through the whole piece. It requires a steady change in tempo, gradually accelerating through a wide span of time. It begins slowly, but must steadily double its tempo until it reaches its climax. It also requires a steady change in dynamics, which has some dynamic swells, but generally must stay contained again, until its climax. Melodically, the slight differences in its evolving motive make it difficult for the choir to concentrate on its development. However, the result is an extremely dramatic work which shows the inner faithfulness of the Christian believer. This seven-minute work has become a well-received piece of the Swedish choral repertoire and should be considered by a conductor looking for an a cappella, sacred twentieth-century piece that will provide a challenge for the conductor and choir, while being satisfying for the listener.


Gustavsson, Pstr. Birgitta, Borensberg, to author, Hattiesburg, MS, 17 August 2004. E-mail correspondence.

Lundberg, Camilla. Liner notes to A Cradle Song—The Tyger, Phono Suecia, PSCD 139, 2000 CD recording, 13.


_______. Interview by author, 22 April 2003, Bloomington, IN. Tape recording.


Westberg, Erik, Piteå, Sweden to author, Hattiesburg, MS, 21 July 2004. Email correspondence.

Youngberg, Hilmer, Batavia, IL to author, Hattiesburg, MS, 23 July 2004.
APPENDIX A

MUSIC WITH ANALYSIS MARKINGS: ETYD NR 4, SOM I E-MOLL

Till Hägerstens Motettkör

A

Repetited iiio

Imitative melody

© 1987 AB Nordiska Musikförlaget/Edition Wilhelm Hansen Stockholm
ri - ke - dom - mar, grå - set är strax före sitt sam man-brott, lant, som blygd hår.

ri - ke - dom - mar och grå-set, grå-set lant, grå-set lant, lant, lant, blygd-hår.

ri - ke - dom - mar och grå-set, grå-set lant, grå-set lant, lant, blygd-hår.

ri - ke - dom - mar och grå-set, grå-set lant, grå-set lant, lant, blygd-hår.

ri - ke - dom - mar och grå-set, grå-set lant, grå-set lant, lant, blygd-hår.

ri - ke - dom - mar och grå-set, grå-set lant, grå-set lant, lant, blygd-hår.
Imitation/repetition
Rhythmic Shifting

Repeated Textural Dissipation
Rising melody
ri-ga ef-ter-gif-ter
sorg - los re-gen, va - ran-des, det
ri-ga ef-ter-gif-ter som mi-na han - ders in-nan-hud
sorg - los re-gen, va - ran-des, det
ri-ga ef-ter-gif-ter till en grym, grym och sorg - los re-gen, va - ran-des, det bli-ta
ri-ga ef-ter-gif-ter till en grym, grym och sorg - los re-gen, va - ran-des, det bli-ta
ri-ga ef-ter-gif-ter till en grym, grym och sorg - los re-gen, va - ran-des, det bli-ta
Variation of the
Repeated ivii-V7.

Imitative melody.
tont och ver - mo - digt öd - mjukt,
Rön - na håller öd - mjukt, upp si - na bär -

röntgen, mo - no - tont och ver - mo - digt öd - mjukt, ve - mo - digt öd - mjukt, öd - mjukt, öd - mjukt, upp si - na öd - mjukt, mo - no - tont och ve - mo - digt öd - mjukt, ve - mo - digt öd - mjukt, öd - mjukt, öd - mjukt,
Hemiola
Repeating Textural Dissipation
Extended Textural Dissipation
Passing Clouds
G9 a
G9 e
Extended Textural Dissipation
Paiiring

Variation of the Repeated i-7-V-7

Några Doppe Motive

Gun

e

Några Doppe Motive

Cirque du Motive

Några Doppe Motive

Cirque du Motive

Variation of the Repeated i-7-V-7
accol...
tutti cresc...

benedicimus te

Adoramus adoramus

benedicimus te

benedicimus te adoramus adoramus

benedicimus te adoramus adoramus

benedicimus te adoramus adoramus

benedicimus te adoramus adoramus
adoramus
adoramus te
adoramus
adoramus
adoramus te
adoramus
adoramus
adoramus
adoramus
adoramus te
Adoramus adoramus te adoramus laudamus damus

Adoramus adoramus te adoramus laudamus damus

Te adoramus te adoramus te adoramus laudamus

Adoramus adoramus te adoramus laudamus

Adoramus adoramus te adoramus laudamus

Adoramus adoramus te adoramus damus
lau - da - mus te
be - ne - di - ci-mus te
la - da - mus te
be - ne - di - ci-mus te
la - da - mus te
be - ne - di - ci-mus te
la - da - mus te
be - ne - di - ci-mus te
la - da - mus te
be - ne - di - ci-mus te
mu - ste
be - ne - di - ci-mus te
mu - ste
be - ne - di - ci-mus te
mu - ste
be - ne - di - ci-mus te
mu - ste
be - ne - di - ci-mus te
Soprano: te fì-cam-us glo-ri-fi-ca-mus

Mezzo: te glo-ri-fi-ca-mus
glo-ri-fi-ca-mus
glo-ri-fi-ca-mus

Alt: te glo-ri-fi-ca-mus
cam-us glo-ri-fi-ca-mus
cam-us glo-ri-fi-ca-mus

Tenor: te glo-ri-fi-ca-mus
cam-us glo-ri-fi-ca-mus
cam-us glo-ri-fi-ca-mus

Baritone: ficam-us te glo-ri-fi-ca-mus
glo-ri-fi-ca-mus
glo-ri-fi-ca-mus

Bass: mus te ficam-us
teglo-ri-fi-ca-mus
glo-ri-fi-ca-mus
APPENDIX C

A CAPPELLA CHORAL MUSIC OF SVEN-DAVID SANDSTRÖM

This appendix provides a list of a cappella titles by Sven-David Sandström along with the date of composition, the origin of text, language, voicing, duration, and publisher information. The Swedish Music Information Service (STIM) should be consulted for up-to-date lists of works. This information is available on STIM’s website (http://www.mic.stim.se).

| NMS | Nordiska Musikförlaget, |
| KMH | KMH-förlaget, |
| SK | Sveriges Körförbunds Förlag, and |
| WCM | Warner/Chappell Music Scandinavia AB can be ordered through |
| GE | Gehrmans Musikförlag |

Box 42026
SE-126 12 Stockholm
Sweden
Telephone: 46 8 610 06 10
Fax: 46 8 610 06 27
Email: sales@gehrmans.se
Website: www.gehrmans.se

| SMIC | STIM Svensk Musik (STIM’s publishing branch) |
| Sandhamngatan 79 |
| Box 27 327 |
| 102 54 Stockholm |
| Sweden |
| Telephone: 46 8 783 88 00 |
| Fax: 46 8 783 95 10 |
| E-mail: swedmic@stim.se |
| Website: www.mic.stim.se |
A Cappella titles by Sven-David Sandström

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Origin of text</th>
<th>Language(s)</th>
<th>Voicing</th>
<th>Time</th>
<th>Pub. number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1969</td>
<td>Invention</td>
<td>Phonetic</td>
<td></td>
<td>16 solo (SATBx4) mixed</td>
<td>9'</td>
<td>SMIC</td>
</tr>
<tr>
<td>1972</td>
<td>Herrens nåd</td>
<td>Bible</td>
<td>Swedish</td>
<td>SI, AI, TI, BI solos/ 8pt mixed</td>
<td>3'</td>
<td>Verbum</td>
</tr>
<tr>
<td>1972</td>
<td>Tre dikter</td>
<td>G. Seferis</td>
<td>Swedish</td>
<td>4pt female &amp; 4pt male choirs</td>
<td>11' 30&quot;</td>
<td>SMIC</td>
</tr>
<tr>
<td>1974</td>
<td>Dilecte mi</td>
<td>Bible</td>
<td>Latin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>Spring; Introduction; Earth’s Answer: Three Poems</td>
<td>William Blake</td>
<td>English</td>
<td>8pt mixed</td>
<td>12'</td>
<td>NMS 10382</td>
</tr>
<tr>
<td>1978</td>
<td>A Cradle Song/ The Tyger: Two Poems</td>
<td>William Blake</td>
<td>English</td>
<td>SI, SII, AI, AII TI, TII, BI, BII solos/ 8pt mixed</td>
<td>17'</td>
<td>NMS 10364</td>
</tr>
<tr>
<td>1980</td>
<td>Three poems by William Blake</td>
<td>William Blake</td>
<td>English</td>
<td>8pt mixed</td>
<td>14'</td>
<td>NMS</td>
</tr>
<tr>
<td>1980</td>
<td>Läge januari 1980</td>
<td>Jakob Arrhenius/ Olov Hartmann</td>
<td>Swedish</td>
<td>8pt mixed</td>
<td>7&quot;</td>
<td>NMS 06652</td>
</tr>
<tr>
<td>1980</td>
<td>Angus Dei</td>
<td>Mass</td>
<td>Latin</td>
<td>8pt mixed</td>
<td>5’</td>
<td>NMS 06655</td>
</tr>
<tr>
<td>1980</td>
<td>En ny himmel och en ny jord (A New Heaven and a new Earth)</td>
<td>Revelations 21</td>
<td>Swedish/ English</td>
<td>6pt mixed</td>
<td>8’ 30”</td>
<td>NMS 06656</td>
</tr>
<tr>
<td>1981</td>
<td>Stenar</td>
<td>Lars Forssell</td>
<td>Swedish</td>
<td>5 male solos/ male choir</td>
<td></td>
<td>NMS</td>
</tr>
<tr>
<td>1981</td>
<td>Introduction</td>
<td>William Blake</td>
<td>English</td>
<td>male</td>
<td>7’ 30”</td>
<td>NMS</td>
</tr>
<tr>
<td>1983</td>
<td>Og disse ly fra dette rum</td>
<td></td>
<td>Danish</td>
<td>12 soloists</td>
<td>10’</td>
<td>NMS</td>
</tr>
<tr>
<td>1983</td>
<td>Gloria</td>
<td>Mass</td>
<td>Latin</td>
<td>8pt mixed</td>
<td></td>
<td>NMS 10437</td>
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<tr>
<td>1983</td>
<td>Inkräktare i paradiset</td>
<td>Bo Setterland</td>
<td>Swedish</td>
<td>6pt mixed</td>
<td>7”</td>
<td>NMS 06703</td>
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<tr>
<td>1984</td>
<td>Kyrie</td>
<td>Mass</td>
<td>Latin</td>
<td>8pt mixed</td>
<td>10’</td>
<td>NMS 10448</td>
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<tr>
<td>1984</td>
<td>Sanctus</td>
<td>Mass</td>
<td>Latin</td>
<td>4pt &amp; 8pt mixed</td>
<td>12’</td>
<td>NMS 10453</td>
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<td>Year</td>
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<td>Language</td>
<td>Text Type</td>
<td>Duration</td>
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<tr>
<td>1984</td>
<td>Three pieces for male choir</td>
<td>Mass/ Bible</td>
<td>Latin/ Swedish / German</td>
<td>male</td>
<td>15'</td>
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<tr>
<td>1984</td>
<td>O sanna</td>
<td>Mass</td>
<td>Latin</td>
<td>2 choir mixed</td>
<td>4' 30&quot;</td>
<td></td>
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<tr>
<td>1985</td>
<td>Hear my prayer, O Lord (Henry Purcell)</td>
<td>Bible</td>
<td>English</td>
<td>8pt mixed</td>
<td>5' 30&quot;</td>
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<td>1985</td>
<td>Es ist genug</td>
<td>BuxWV 24</td>
<td>German</td>
<td>8pt mixed</td>
<td>7&quot;</td>
<td></td>
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<td>1986</td>
<td>Stille etter Gud</td>
<td>Eyvind Skeie</td>
<td>Norwegian</td>
<td>3 mixed choirs</td>
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<td>1986</td>
<td>Den enda stunden (Thomas Jennefelt)</td>
<td>Runeberg</td>
<td>Swedish</td>
<td>2 mixed choirs</td>
<td>SR</td>
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<tr>
<td>1986</td>
<td>Pater noster</td>
<td></td>
<td>male</td>
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<td>NMS</td>
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<tr>
<td>1986</td>
<td>O me felicem</td>
<td>Latin poet</td>
<td>Latin</td>
<td>male</td>
<td>8'</td>
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<td>1987</td>
<td>Etyd nr 4, i som e-moll (Etude No. 4, as in e minor)</td>
<td>Tobias Berggren</td>
<td>Swedish</td>
<td>6pt mixed</td>
<td>18'</td>
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<td>1992</td>
<td>O Guds lamm</td>
<td>Mass</td>
<td>Swedish</td>
<td>mixed</td>
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<td>7 digite af Poul Borum</td>
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<td>Danish</td>
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<td>Laudamus te</td>
<td>Mass</td>
<td>Latin</td>
<td>6pt mixed</td>
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<td>1993</td>
<td>Veni Sancte Spiritus</td>
<td>Mass</td>
<td>Latin</td>
<td>6pt mixed</td>
<td>8&quot;</td>
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<td>1994</td>
<td>Ave Maria</td>
<td>Antiphon</td>
<td>Latin</td>
<td>2 mixed choirs</td>
<td>8&quot;</td>
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<td>1994</td>
<td>Ave Maris Stella</td>
<td>Vesper hymn</td>
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<td>6pt mixed / s.m.a solo</td>
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<td>1995</td>
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<td>1996</td>
<td>April och tystnad</td>
<td>Tomas Tranströmer</td>
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<td>6pt mixed</td>
<td>WCM 1600130</td>
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<td>1997</td>
<td>In dulci jubilo</td>
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<td>2000</td>
<td>Birgittas bön</td>
<td>Heliga Birgitta</td>
<td>Eng/ French/ German/ Swe</td>
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<td>2000</td>
<td>Credo</td>
<td>Mass</td>
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<td>2003</td>
<td>Kyrkan som tecken</td>
<td>Caroline Krook</td>
<td>Swedish</td>
<td>mixed</td>
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<td>2003</td>
<td>Qui tollis – Osanna</td>
<td>Mass</td>
<td>Latin</td>
<td>female</td>
<td>GE 10498</td>
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<td>2003</td>
<td>Stundtals är min väg så enslig</td>
<td>Mark Levengood</td>
<td>Swedish</td>
<td>mixed</td>
<td>GE 10510</td>
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<td>2004</td>
<td>Lobet den Herr</td>
<td>German</td>
<td>2 9pt mixed choirs</td>
<td>6'</td>
<td>GE 10460</td>
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<td>2004</td>
<td>Pieces of Peace</td>
<td>Anonymous</td>
<td>English mixed</td>
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**Other titles using chorus mentioned in the text**

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<th>Text</th>
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<th>Time</th>
<th>Publisher</th>
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<td>1971</td>
<td>Lamento</td>
<td>Vokaliserande</td>
<td>3 choirs/ 4trb</td>
<td>18'</td>
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<td>1979</td>
<td>De ur minnen fallna: Missa da requiem</td>
<td>Tobias Berggren</td>
<td>SATBr soli/ children's choir/ mixed choir/ orchestra/ tape</td>
<td>99' 30”</td>
<td>SMIC</td>
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<td>1984</td>
<td>Convivere (ballet)</td>
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<td>5 voice male/ 2trb/ vla/ 2vlc/ perc</td>
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<td>1985</td>
<td>Admorica (ballet)</td>
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<td>mixed/ 4perc</td>
<td>30'</td>
<td>NMS</td>
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<tr>
<td>1988</td>
<td>Den elfte gryningen (ballet)</td>
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<td>female choir/ winds/ perc/ 2hp/ str</td>
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<td>1992</td>
<td>Mässordinarium och Psalterpsalm</td>
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<td>mixed choir/ 2org/ brass quintet</td>
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<tr>
<td>1994</td>
<td>The High Mass</td>
<td>Mass</td>
<td>3S, 2M soli/ mixed choir/ org/ orch</td>
<td>105'</td>
<td>SMIC</td>
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<td>1994</td>
<td>Nobelmusik</td>
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<td>mixed choir/ brass quintet/ organ</td>
<td>13'</td>
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<tr>
<td>1996</td>
<td>Frihetsmässa</td>
<td>Tomas Tranströmer</td>
<td>S, cl soli/ mixed choir/ brass quintet/ organ</td>
<td>20'</td>
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APPENDIX D

PRONUNCIATION GUIDE FOR ETYD NR 4, I SOM E-MOLL

_Etyd Nr. 4, i Som E-moll_
et yd num mer fy ra i som e mol

Ormbunkar vissnar här vid rönnarnas
_orm bon kar vis nar her vid ron nar nas_

gungande rikedomar och gräset
_guŋ an de ri ke do mar ok gre set_

är strax före sitt sammanbrott lent
_er straks før set sam man brot lent_

som blygthår, är könsligt
_som blygd hør er tføns ligt_

av underkastelse, självklar och obönhörlig
_av on der kas tel se felv klar ok u bøn hør lig_

inordning i planetens inordning
_in ord nj i pla ne tens in ord nj_

i det gnistrande kosmiska grusskeds vände
_i det ƞnist ran de kus mi ska gros ske dets vel de_

Och darrande. Trädens bark:
_ok dar ran de tre dens bark_

inte ärr, inte
_in te er in te_
hud; såriga eftergifter

hyd söriga efter jiffter

(som mina händers innanhud) till en grym

som mina händers innanhud till en grym

och sorglös regimen, varandets, det

ok sorglös regim var andets det

blotta och stumma

blot ta ok stym ma

varandets,

va ran dets

där förändringens

der för en drän ens

vildsinta nådelöshet

vild sin ta no de løs het

bara är narr.

ba ra er nar

V i står här: träd, människa

vi står her tred men niska

inneslutna i samma fak tum.

in ne slyt na i sam ma fak tym

Inneslutna i närvaro,

in ne slyt na i ner va ro

en närvaro

en ner va ro

omsluten

om sly ten

av frånvaro,

av från va ro
ett nu

förlett

av det som aldrig hände,

av förbifarten...

Rönnarna håller ödmjukt, monotont och vemodigt

upp sina bärklasar

mot molnens vingårdsfolk att plocka...

D e kommer med havsdjupens färg i ögonen,
berusa mig med mina syners beröring
be ry sa mej med mi na syners be rör in

som av en älskande kvinnas hand.
som av en el skan de kvin nas hand
APPENDIX E

LETTERS OF PERMISSION

Karl Nelson

From: <ann.marie.belfrage@stim.se>
To: <karl.nelson@wmcarey.edu>
Sent: Tuesday, June 15, 2004 6:03 AM
Subject: Translation from S-D Sandström /A Cradle Song - the Tyger

Dear Karl Nelson,
We hereby give you permission to use the translation by W. E. Ottercrans of Tobias Berggren's poem Etyd No.4 as in E-Minor published in the booklet of the Phono Suecia -cd with music by Sven-David Sandström. The permission covers the publication of your dissertation on the a cappella music of Sven-David Sandström.

With best regards

Ann Marie Belfrage
Phono Suecia
STIM/Svensk Musik
Swedish Music Information Centre
Tel: + 46 8 783 88 61 Fax: + 46 8 783 95 10
e-mail: annmarie.belfrage@stim.se
http://www.mic.stim.se
From: "Peter Magro" <peter.magro@gehrmans.se>  
To: <karl.nelson@wmcarey.edu>  
Sent: Thursday, June 17, 2004 11:33 AM

Dear Mr Nelson,

Of course you could use Etyd Nr. 4, som i E-moll and Laudamus Te by Sandström for such a purpose. Please include:

ETYD nr 4:  
(c) Edition Wilhelm Hansen Stockholm, Sweden. Used with permission from Gehrmans Musikförlag AB, Stockholm.

LAUDAMUS TE  
(c) Nordiska Musikförlaget AB, Sweden. Used with permission from Gehrmans Musikförlag AB, Stockholm.

Please send me two copies when they're printed. One I'll send to Mr Sandström who was here today by the way.

-Kind regards  
Peter Magro  
Gehrmans Musikförlag AB  
Box 6005  
SE- 102 34 Stockholm  
Sweden
Dr. Karl E. Nelson is currently an Instructor of Music and the Director of Choral Activities at William Carey College in Hattiesburg, Mississippi. He also directs the choir at First United Methodist Church in Laurel, Mississippi. He earned the degree of Doctor of Musical Arts in 2005 and Master of Music in 2002 from Louisiana State University in Baton Rouge, Louisiana, where he studied with Dr. Kenneth Fulton and Dr. Sara Lynn Baird. Dr. Nelson received a Bachelor of Science in Music Education from the University of Illinois at Urbana-Champaign in 1996. From 1996 to 1999, he taught at Great Bridge High School in Chesapeake, Virginia. Dr. Nelson has also been the choir director for St. Paul Lutheran Church and St. Alphonsus Catholic Church in Baton Rouge, teacher at St. Joseph’s Academy in Baton Rouge, and musical director for productions in Baton Rouge and Chesapeake.