



5

mon - - - - - tes un - de ve - ni - et aux - i - li - um

*f*

5

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

9

me - um aux - i - li - um me - um a Do - mi - no fac - to - re cae - li et

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. A circled number '9' is at the beginning of the system.

9

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics continue from the previous system. A circled number '9' is at the beginning of the system.

13 *ff* *f* *mp*

ter - rae non det in com-mo-ti - o-nem pe - dem tu - um nec dor-mi-tet qui cus - to - dit te

*ff* *f* *mp*

13 *ff* *mf*

16 *p*

ec - ce non dor - mi - ta - bit ne - que dor - mi - et qui

*p*

16

*p*

*p*

*p*

*p*

19

cus - to - di - et Is - ra - el

This system shows the vocal line for measures 19, 20, and 21. The melody consists of a sequence of eighth notes in measure 19, followed by rests in measures 20 and 21. The lyrics "cus - to - di - et Is - ra - el" are aligned with the notes in measure 19.

19

*pp*

*pp*

*loco*

*p*

*pp*

This system shows the piano accompaniment for measures 19, 20, and 21. It features a complex texture with multiple staves. The right hand has a melodic line with slurs and a fermata in measure 21. The left hand has a bass line with a fermata in measure 19 and a rhythmic pattern of eighth notes in measures 20 and 21. Dynamics include *pp* (pianissimo) and *p* (piano). The instruction *loco* is placed above the bass line in measure 20.

Three interludes Knut Nystedt in memoriam

Score

# 2. Super flumina Babylonis

Soprano (S) and Alto (A) parts are shown with rests. Tenor (T) and Bass (B) parts are also shown with rests.

Violin 1 (Vln 1) part: *Gentle, ad lib.*  $\text{♩} = 100$ . The first measure starts with a *p* dynamic. The melody consists of eighth and sixteenth notes with slurs.

Violin 2 (Vln 2) part: The melody begins in the third measure with a *p* dynamic and continues with slurs and a crescendo hairpin.

Violin 3 (Vln 3) part: Rests throughout.

Viola 1 (Vla 1) and Viola 2 (Vla 2) parts: Rests throughout.

Violoncello (Vlc) and Contrabass (Cb) parts: Rests throughout.

Gentle ♩ = 100

6

*mp*

Su - per flu - mi - na Ba - by - lo - nis i - bi se - di - mus et

*mp*

All passages without stemmed notes should be sung non-metrically, following the rhythm of the words.

Gentle ♩ = 100

6

*pp* < >

*simile*

*pp*

*pp* < >

*pp* < >

*pp* < >

*pp*

*ppp* < >

*simile*

10

fle - vi - mus

Detailed description: This block shows the vocal line for measures 10 through 13. Measure 10 starts with a circled '10' and contains the lyrics 'fle - vi - mus'. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. Measures 11, 12, and 13 each contain a whole rest. The staff is a single treble clef line.

10

espr. mp pp espr. mp pp < > simile

Detailed description: This block shows the piano accompaniment for measures 10 through 13. Measure 10 starts with a circled '10'. The score is arranged in a grand staff with three systems of two staves each. The first system (treble and alto clefs) has dynamics *mp* and *pp* in the first and second staves respectively, and an *espr.* marking above the first staff. The second system (treble and alto clefs) has an *espr.* marking above the second staff and an *mp* marking below the first staff. The third system (bass and bass clef staves) has a *pp* marking with a hairpin below the first staff and a *simile* marking below the second staff. The piano part features a steady accompaniment of dotted half notes with slurs across measures.

Espressivo e recitando

14

*p*

Su - per flu - mi - na Ba - by - lo - nis i - bi se - di - mus

*p*

The first system consists of two staves. The upper staff is a vocal line in treble clef with a 3/4 time signature. It begins with a whole rest, followed by a series of chords and melodic fragments. The lower staff is a piano accompaniment in bass clef, also starting with a whole rest and providing harmonic support with chords and moving lines. The lyrics are written below the vocal staff.

14

*pp*

The second system contains seven staves. The top two staves are vocal lines in treble clef, with the lower one marked *pp*. The remaining five staves are instrumental parts in various clefs (treble and bass). The system is divided into measures by vertical lines, with a dashed line indicating a section boundary. The music features melodic lines with slurs and rests.

17

et — fle - vi - mus cum re - cor - da - re - mur Si - on su - per sa - li - ces in me - di - o

20

e - ius sus - pen - di - mus ci - tha - ra nos - tras, sus - pen - di - mus ci -

24

tha - ras no - stras, sus - pen - di - mus ci - tha - ra nos - tras, sus -

**poco meno mosso**

27

pen - di - mus ci - tha - ras nos - tras:

30  $\text{♩} = 100$  *mp*

Su-per flu-mi-na Ba-by-lo - nis \_\_\_\_\_ quo-mo-do can-ta - bi-mus,

*mp*

30  $\text{♩} = 100$

*p*

*p*

*p*

34

*f*

quo - mo - do can - ta - bi - mus can - ti - cum can - ti - cum Do - mi - ni in

*f*

34

*cantando*

*mf*

*f*

*f*

*espr.*

*f*

*f*

*dolce, espr.*

38 *p* poco rit.

ter - ra a - li - e - na, in ter - ra a - li - e - na?

*p*

38 *mp* *p* *p* *p* *p*

*mp*

*p*

*p*

*p*

*p*

43 **meno mosso** *pp* **rit.** *ppp*

43 **meno mosso** **rit.** *ppp*

Three interludes Knut Nystedt in memoriam

Score

# 3. Dominus custodiet te

S  
A

*mp*

T  
B

Do-mi - nus cus-to-di-et te Do-mi-nus pro-tec-ti - o tu - a su-per ma-num dex-te - ram tu-am

Vln 1

Vln 2

Vln 3

Vla 1

Vla 2

Vlc

Cb

Tranquillo ♩ = 50

④ *mp*

Do - mi - nus cus - to - di - et te Do - mi - nus pro - tec - ti - o tu - a su - per ma - num

Tranquillo ♩ = 50

④

*p*

*p*

*flautando*

*p*

7

dex - te - ram — tu - am

per di - em sol non per - cu - ti - et te ne - que lu - na per noc - tem

The first system of music consists of two staves. The top staff is a vocal line in treble clef, starting with a circled '7' above it. It contains the lyrics 'dex - te - ram — tu - am'. The bottom staff is a bass line in bass clef, containing the lyrics 'per di - em sol non per - cu - ti - et te ne - que lu - na per noc - tem'. Both staves are in 4/4 time and feature various note values and rests.

7

The second system of music consists of seven staves. The top two staves are vocal lines in treble clef, both containing rests. The third staff is a vocal line in treble clef with a long melisma line. The fourth staff is a piano accompaniment line in bass clef with a long melisma line. The fifth and sixth staves are piano accompaniment lines in bass clef, both containing rests. The seventh staff is a piano accompaniment line in bass clef with a long melisma line. All staves are in 4/4 time.

10 ♩ = 50 *mf*

per di - em sol non per - cu - ti - et te ne - que lu - na per

The first system of music consists of a vocal line and a bass line. The vocal line is in 4/4 time, starting with a measure of rest, followed by a series of eighth and quarter notes. The lyrics are: "per di - em sol non per - cu - ti - et te ne - que lu - na per". The dynamic marking is *mf*. The tempo is indicated as ♩ = 50. The bass line is mostly empty, with a few notes in the final measure.

10 ♩ = 50

*mp*

*mp*

*mp*

The second system of music features piano accompaniment in 4/4 time. It consists of six staves: two grand staves (treble and bass clef) and two sets of double bass staves (treble and bass clef). The dynamic marking is *mp*. The tempo is indicated as ♩ = 50. The piano accompaniment is sparse, with notes primarily in the lower registers of the grand staves and the bottom double bass staff.

13 *f* *più f*

noc - - - tem Do-mi-nus cus - to - di-et te, cus - to - di-et te ab

13 *f* *f* *f* *f* *f* *f*

*p*

17

om - ni ma - lo \_\_\_ cus - to - di - at a - ni - mam tu - am Do - mi - nus cus - to - di - et ex - i - tum

17

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

poco rit.

20

tu - um et in - tro - i - tum tu - um

a - mo - do et us - que in ae - ter - num.

poco rit.

20

tu - um et in - tro - i - tum tu - um

a - mo - do et us - que in ae - ter - num.

23 ♩ = 50 *p* rit.

a - mo - do et us - que a - mo - do et us - que in ae - ter - - num

23 ♩ = 50 rit.

*p*

*p*

(flautando)

*p*

meno mosso

27 *p* *mf* *pp* *ppp*

et us - que in - ae - ter - num, in ae - ter - - - - num.

*p* *mf* *pp* *ppp*

meno mosso

27

*p*