

Lennart Westman

2016

stämma kontrafagott

I Annan Himmel

del I ur operadramat Ivan & Amora

Ouverture

akt I

akt II (s. 8)

akt III (s. 9)

kontrafagott

utan fasta förtecken

I Annan Himmel

del I

L. Westman
2016

1 $\text{♩} = 80$ **Ouverture** 8 2
Kontrafagott $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
mf >

1 $\text{♩} = 80$ $\text{♩} = 90$ $\text{♩} = 80$ **AKT I** 2 *rit.*
K. Fag. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

14 $\text{♩} = 70$ 11 5
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

32 *accel.* $\text{♩} = 90$ 6
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

40 40 $\text{♩} = 110$ 8
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mf

91
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

97
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
sf pp sf pp

103
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
sf pp sf pp $\text{♩} = 80$

109 sf pp sf pp sf pp sf pp
K. Fag. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

118 6 accel. $\text{♩} = 100$ 5
K. Fag. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

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132

K. Fag.

8 4 4

f *mp*

147

K. Fag.

f *mp* *f* *p* *f*

152

K. Fag.

rit. $\text{d} = 60$

159 17 3 2 4 5

K. Fag.

187

K. Fag.

f

191

K. Fag.

195

K. Fag.

7 7

sforzando

21 3 2 8

K. Fag.

247 rit. $\text{d} = 60$

K. Fag.

mf

The musical score consists of ten staves of music for Kontrafagott. The first staff starts at measure 132 with a dynamic of *f*, followed by *mp*. The second staff begins at measure 147 with *f*, followed by *mp*, *f*, *p*, and *f*. The third staff starts at measure 152 with a tempo of $\text{d} = 60$ and a 3/4 measure, followed by a 2/4 measure, a 4/4 measure, and a 5/4 measure. The fourth staff starts at measure 159 with a dynamic of *rit.*, followed by *f*. The fifth staff starts at measure 187 with *f*. The sixth staff starts at measure 191. The seventh staff starts at measure 195 with a dynamic of *sforzando*. The eighth staff starts at measure 212 with a tempo of $\text{d} = 60$ and a 4/4 measure, followed by a 2/4 measure and a 4/4 measure. The ninth staff starts at measure 247 with *rit.* and *mf*.

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255

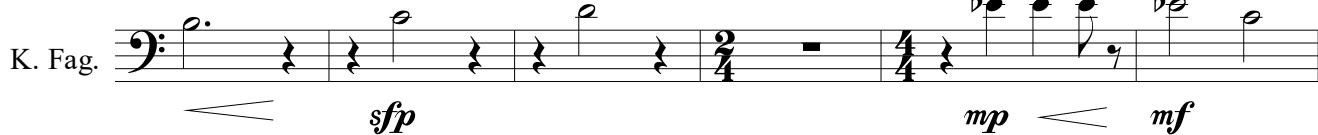


<

accel.

$\text{♩} = 80$

261



mp

mf

267



304

14

$\text{♩} = 60$

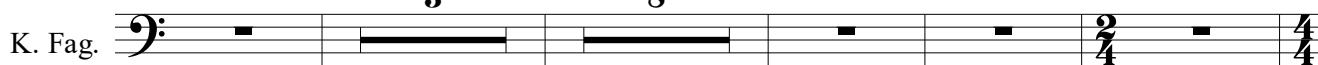


2

330 *sempre accel.*

3

$\text{♩} = 65$



molto rit.

a tempo

345

3

$\text{♩} = 90$

31



389

rit.

a tempo ($\text{♩} = 80$)

9

rit.



404 $\text{♩} = 60$

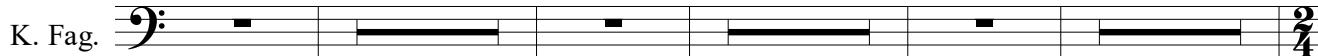
3

accel.

4

$\text{♩} = 40$ sub.

2



416

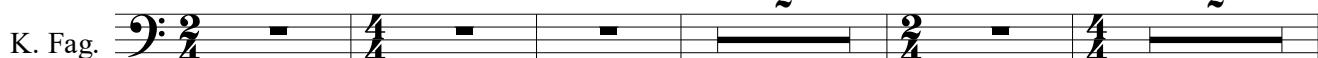
$\text{♩} = 80$

molto accel.

2

a tempo ($\text{♩} = 80$)

2



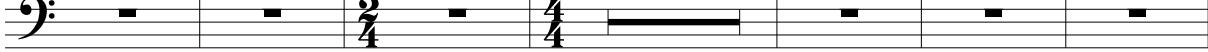
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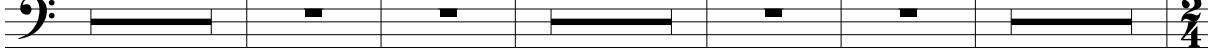
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424 *accel.* *a tempo* ($\text{♩} = 80$) **6** *rit.* $\text{♩} = 60$

K. Fag. 

436 **2** *accel.* $\text{♩} = 90$ **22** *rit.* $\text{♩} = 60$ **47**

K. Fag. 

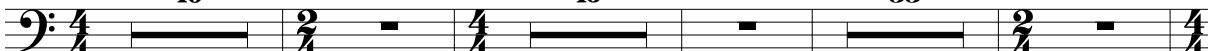
511 **6** $\text{♩} = 90$ **8** **20**

K. Fag. 

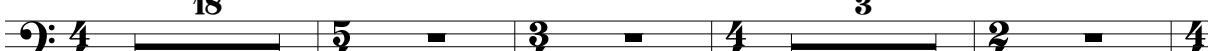
547 **5** **36**

K. Fag. 

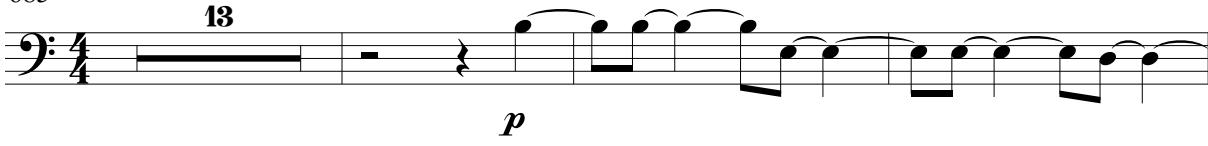
591 **19** **15** *rit.* $\text{♩} = 60$ **33**

K. Fag. 

661 **18** **3**

K. Fag. 

685 **13** *p*

K. Fag. 

701 *mf*

K. Fag. 

705 **3**

K. Fag. 

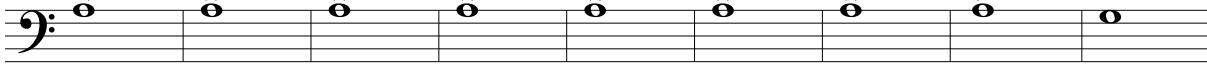
kontrafagott

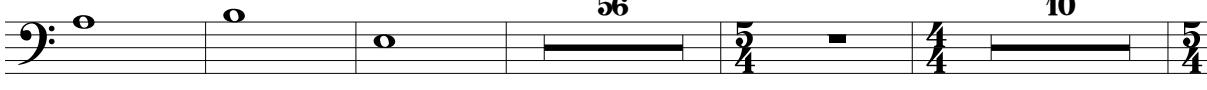
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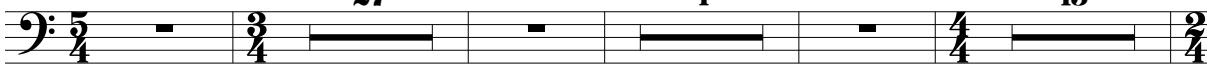
akt I

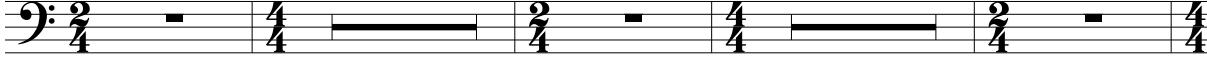
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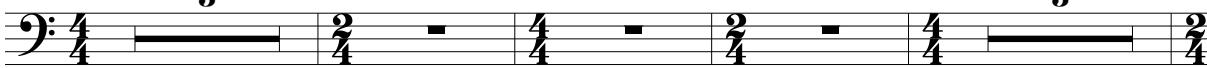
712 *accel.* **2** $\text{♩} = 80$ **6**
K. Fag. 

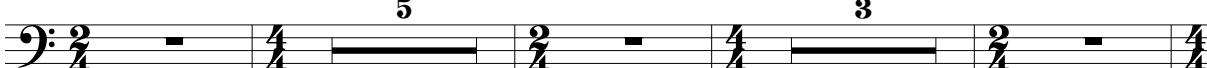
723
K. Fag. 

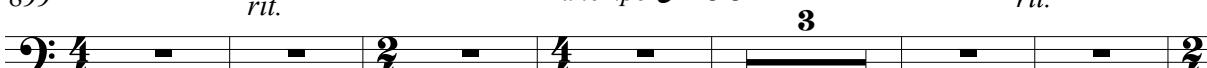
732
K. Fag. 

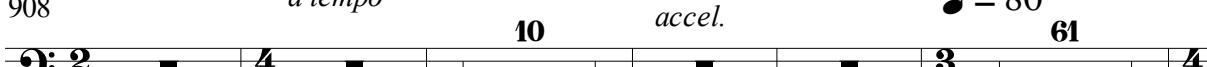
802 **27** *rit.* $\text{♩} = 60$ **4** *rit.* **13**
K. Fag. 

849 **25** **2**
K. Fag. 

879 **3** **3**
K. Fag. 

888 **5** **3**
K. Fag. 

899 *rit.* *a tempo* $\text{♩} = 60$ **3** *rit.*
K. Fag. 

908 *a tempo* **10** *accel.* $\text{♩} = 80$ **61**
K. Fag. 

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983

K. Fag.

6

ppp

3

2

997

K. Fag.

2

4

p

1004

$\text{♩} = 160$ *sempre molto ritardando.....*

4

sempre accel.

8

K. Fag.

6

8

molto rit.

1021 *molto rit.*

K. Fag.

4

$\text{♩} = 60$

8

$\text{♩} = 120$

molto rit.

1037

K. Fag.

23

$\text{♩} = 80$

14

6

2

1082

K. Fag.

4

3

2

1092

K. Fag.

5

18

4

2

1121

K. Fag.

10

molto rit.

3

1138 ($\text{♩} = 60$) *rit.*

K. Fag.

$\text{♩} = 80$

sfp

sfp

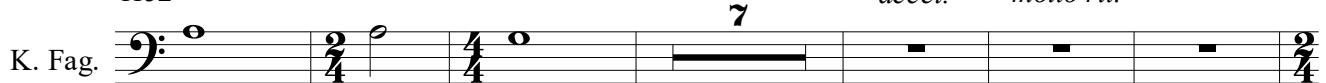
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1152



1165 **1** = 60



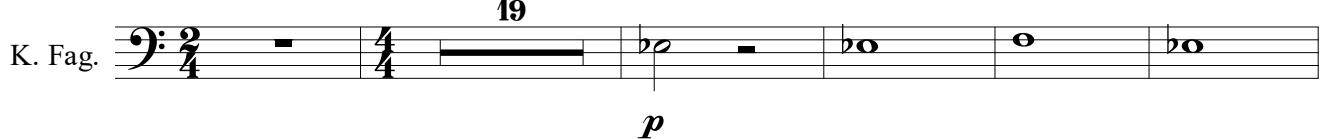
pp

1171 *accel.* **1** = 80



1207

19



p

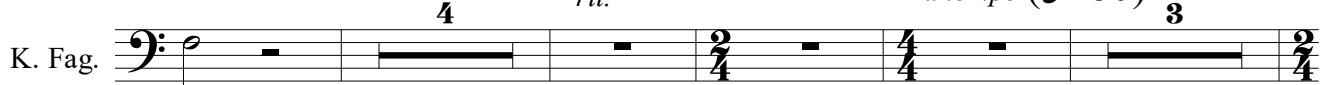
1231

4

rit.

a tempo (1 = 80)

3



1242

57



8

1310

2

2

sempre rit.



1317

3

16

molto rit.

4



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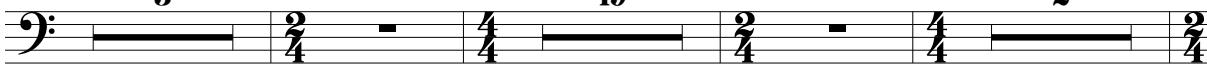
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AKT II

1 $\text{♩} = 60$

K. Fag. 

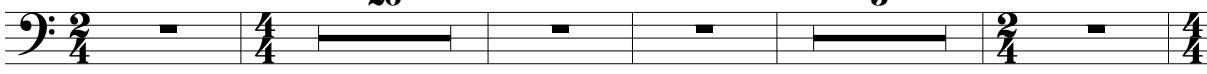
10 $\text{♩} = 80$

K. Fag. 

19 $\text{♩} = 90$

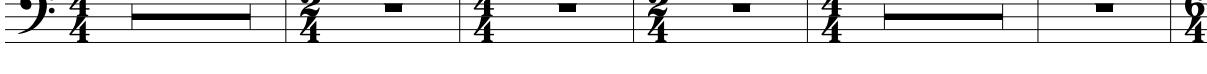
2 $\text{♩} = 90$

36 $\text{♩} = 40$ sub. *accel.*

K. Fag. 

26 $\text{♩} = 90$

69 $\text{♩} = 60$

K. Fag. 

115 $\text{♩} = 60$

K. Fag. 

143 $\text{♩} = 60$ sub.

K. Fag. 

15 $\text{♩} = 8$

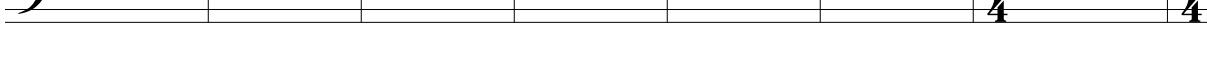
192 $\text{♩} = 60$ sub.

K. Fag. 

20 $\text{♩} = 5$

21 $\text{♩} = 2$

216 *accel.* $\text{♩} = 75$

K. Fag. 

rit. $\text{♩} = 70$

223 $\text{♩} = 2$

K. Fag. 

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230 **6** **2** *accel.* **6** = 80

K. Fag.

242 **13** *accel.* **15** *accel.*

K. Fag.

274 **4** = 80 **30** *rit.* **10** = 70

K. Fag.

AKT III

1 **8** **25** *poco a poco accel.*

K. Fag.

9 **15** **11**

K. Fag.

47 **78** *accel.* **3** *molto rit.* **6** *sempre accel.*

K. Fag.

92 **99** **4** **17** **16** *accel.* **6** = 120 *accel.* *a tempo*

K. Fag.

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137

K. Fag.

144 **46** **14** *sub. rit.* **49** **49** **4**
K. Fag. |**4**—|**4**—|—|—|**2**—|**4**—|**4**—|**6**

260

K. Fag.

270 **6** *accel.* **2** **30** *accel.* **3**
K. Fag. |**4**—|—|—|**4**—|—|**4**—|—|**4**

313 *a tempo* (**90**) *rit.* **13** **16**
K. Fag. |—|—|—|**4**—|—|**4**—|—|**4**

345 **2** **3** *rit.* *a tempo* (**70**) **2**
K. Fag. |**4**—|**4**—|**4**—|**4**—|—|**4**—|—|**4**

356

K. Fag.

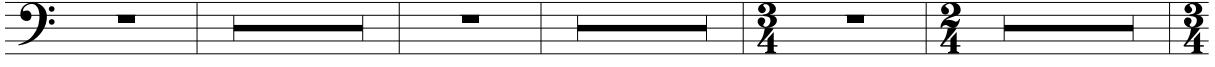
461 **60** **90** **60** **90** **9** **80**
K. Fag. |—|**4**—|—|**4**—|—|**4**—|—|**4**

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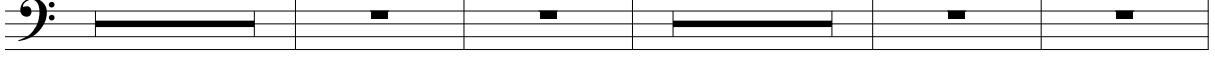
akt III

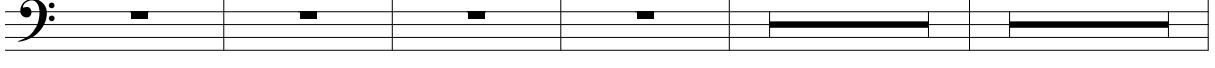
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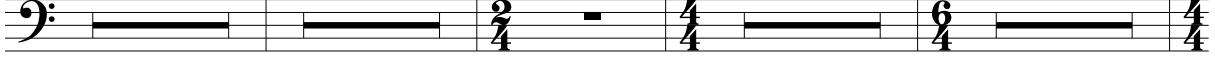
510 *rit.* **2** *a tempo* **3** **8**
K. Fag. 

526 **25** **8**
K. Fag. 

562 **22** **10** $\text{J} = 40$ sub. $\text{J} = 80$
K. Fag. 

598 **10** $\text{J} = 40$ sub. $\text{J} = 80$ **2** $\text{J} = 40$ sub. $\text{J} = 70$
K. Fag. 

614 $\text{J} = 90$ *accel.* $\text{J} = 120$ $\text{J} = 80$
K. Fag. 

637 **23** $\text{J} = 100$ $\text{J} = 80$ **7** **2**
K. Fag. 

673 **15** *accel.* **4**
K. Fag. 

696 $\text{J} = 100$ $\text{J} = 80$ **3** **3**
K. Fag. 

719 $\text{J} = 60$ sub. $\text{J} = 80$ **4** $\text{J} = 120$ sub. **17**
K. Fag. 

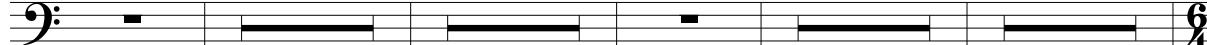
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akt III

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766 *rit.* 3 ♩ = 90 rit. 3 ♩ = 80

K. Fag. 

778 2 *rit.* ♩ = 60 5

K. Fag. 

789 42 *rit.* 3

K. Fag. 