

Lennart Westman

2020

stämma Kontrafagott

Drömmar mot Toscana

del II ur operadramat Ivan & Amora

akt I

akt II (s. 7)

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L. Westman

Kontrafagott

del II ur operadramat

2020

Ivan & Amora

♩ = 90

AKT I

Kontrafagott

8 10

K.Fg.

21 2 rit. a tempo 5

K.Fg.

32 10 2 rit.

K.Fg.

47 a tempo 5 10

K.Fg.

65 4 accel. 18 rit. ♩ = 95

K.Fg.

90 a tempo rit. ♩ = 80 8

K.Fg.

102 accel. ♩ = 100 19 6

K.Fg.

130 accel. 2 rit. ♩ = 80

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Kontrafagott

akt I

137
K.Fg. *mp* *mp* *pp*

141
K.Fg.

146
K.Fg. *mp* *pp*

151
K.Fg. *fp fp fp fp* *accel.* *fp*

156
K.Fg. *accel.*

162
K.Fg. *p*

169
K.Fg. *mf*

173
K.Fg. *f* *accel.*

178
K.Fg. *rit.* *f*

Detailed description: This is a musical score for Contrabassoon (K.Fg.) in Act I, measures 137-178. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings. Measure 137 starts with a sixteenth-note triplet marked *mp*, followed by a crescendo and another triplet marked *mp*, ending with a *pp* dynamic. Measure 141 shows a change in time signature from 3/4 to 4/4. Measure 146 includes a sixteenth-note triplet marked *mp* and a half-note marked *pp*. Measure 151 begins with a tempo marking of quarter note = 70, followed by four *fp* dynamics, an *accel.* marking, and a tempo change to quarter note = 80. Measure 156 starts with quarter note = 70, an *accel.* marking, and a tempo change to quarter note = 80. Measure 162 features a four-measure rest followed by a *p* dynamic. Measure 169 includes a triplet marked *mf*. Measure 173 starts with a triplet, a 2/4 time signature, a 4/4 time signature, a *f* dynamic, and an *accel.* marking. Measure 178 begins with a tempo marking of quarter note = 100, a 7-measure rest, a *rit.* marking, a tempo change to quarter note = 60, a 3-measure rest, and a 2/4 time signature.

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akt I

191 *5* *2* *accel.*
K.Fg.

201 *♩ = 80* *♩ = 60*
K.Fg. *5* *4* *5* *p*

217 *♩ = 40 subito* *♩ = 60* *♩ = 40 subito*
K.Fg. *3*

225 *♩ = 90* *♩ = 80*
K.Fg. *11* *10* *4*

251
K.Fg. *6* *2* *2*

261 *2* *rit.* *♩ = 60* *3*
K.Fg.

269 *♩ = 80*
K.Fg. *5* *26* *mf*

302 *♩ = 60* *accel.* *♩ = 80*
K.Fg. *6* *7*

313 *♩ = 40 subito* *♩ = 80* *accel.* *♩ = 90* *rit.*
K.Fg. *6* *7*

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akt I

330 $\text{♩} = 40$ *accel.* $\text{♩} = 80$
21 2 *accel.*

357 $\text{♩} = 100$
4 *mf*

364 5 *accel.*

373 $\text{♩} = 120$ $\text{♩} = 80$ *accel.*
9

387 $\text{♩} = 90$
9 21 6

424 $\text{♩} = 90$
2 17 5

449 $\text{♩} = 60$ $\text{♩} = 90$ $\text{♩} = 60$ $\text{♩} = 90$
f

453 *p* *mf*

457

Detailed description: This is a musical score for Contrabassoon (K.Fg.) in Act I. It consists of nine staves of music. The first staff (measures 330-356) starts with a tempo of quarter note = 40, marked 'accel.', and changes to quarter note = 80 at measure 357. The second staff (measures 357-363) has a tempo of quarter note = 100 and a dynamic marking of 'mf'. The third staff (measures 364-372) has a dynamic marking of 'accel.'. The fourth staff (measures 373-386) has tempo markings of quarter note = 120 and quarter note = 80, with a dynamic marking of 'accel.'. The fifth staff (measures 387-423) has a tempo marking of quarter note = 90. The sixth staff (measures 424-448) has a tempo marking of quarter note = 90. The seventh staff (measures 449-452) has tempo markings of quarter note = 60 and quarter note = 90, and a dynamic marking of 'f'. The eighth staff (measures 453-456) has dynamic markings of 'p' and 'mf'. The ninth staff (measures 457-459) continues the piece.

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akt I

461

K.Fg. *subito p* *f*

466 ♩ = 80 5 9 *accel.*

483 ♩ = 90 7 4 7

502 9 5 7

524 5 6 *accel.*

538 *rit.* ♩ = 60 ♩ = 90 7 5

554 *rit.* ♩ = 60 ♩ = 90 4 ♩ = 60 *accel.* ♩ = 90

562 5 2 19 *rit.*

590 ♩ = 50 ♩ = 80 2 9 ♩ = 60

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akt I

604 $\text{♩} = 100$
3 *rit.* $\text{♩} = 80$ *accel.* $\text{♩} = 100$
11

621 $\text{♩} = 60$
15 3 *accel.*

641 $\text{♩} = 100$ *accel.* $\text{♩} = 120$ $\text{♩} = 80$
2 2 3

650 *accel.* $\text{♩} = 120$ *rit.* $\text{♩} = 100$ *accel.*
6

662 $\text{♩} = 120$ *rit.* $\text{♩} = 100$
4 5

674 *rit.* $\text{♩} = 80$ $\text{♩} = 50$
8

686 $\text{♩} = 60$
10 5

702 7 3

712 $\text{♩} = 60$ *rit.* $\text{♩} = 40$
5 2

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AKT II

1 $\text{♩} = 90$ 9 *rit.* 11

K.Fg.

22 $\text{♩} = 70$ $\text{♩} = 60$ *accel.* $\text{♩} = 90$
5 2 18

K.Fg.

49 *rit.* $\text{♩} = 90$ $\text{♩} = 60$
4 8 3 2

K.Fg.

67 *accel.* $\text{♩} = 70$ $\text{♩} = 90$
7 4 18

K.Fg.

98 $\text{♩} = 70$ *rit.*
2 3

K.Fg.

107 $\text{♩} = 80$ $\text{♩} = 70$ *rit.* $\text{♩} = 80$ $\text{♩} = 70$ *rit.*
2 11

K.Fg.

124 $\text{♩} = 80$ $\text{♩} = 80$ *accel.* $\text{♩} = 100$ *rit.*
9 10 10

K.Fg.

155 $\text{♩} = 80$ $\text{♩} = 100$ $\text{♩} = 80$
9 5 8

K.Fg.

178 3 9 20

K.Fg.

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akt II

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211

K.Fg.

9 4 2 5

231

K.Fg.

$\text{♩} = 95$
3 11 26 2

273

K.Fg.

rit. $\text{♩} = 70$
6 3 2 8

293

K.Fg.

accel. $\text{♩} = 80$
5 6 6

312

K.Fg.

$\text{♩} = 70$
4 2

320

K.Fg.

rit. $\text{♩} = 80$
28 2 3

355

K.Fg.

molto rit. $\text{♩} = 80$ $\text{♩} = 100$ subito $\text{♩} = 60$
6 13 13

389

K.Fg.

$\text{♩} = 100$ subito $\text{♩} = 60$ *accel.*
2 7 3

403

K.Fg.

$\text{♩} = 90$
11 6

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akt II

423 $\text{♩} = 70$
18 6 4

453 *rit.* $\text{♩} = 60$ *accel.* $\text{♩} = 80$
20 15

492 *rit.* $\text{♩} = 80$
16 6 4 6

525 *rit.* $\text{♩} = 80$ *accel.*
9

538 $\text{♩} = 100$
2 12 6

556 *rit.* $\text{♩} = 80$
6 9 6

579 *accel.* $\text{♩} = 90$
4 31

616 *rit.*
8 3