

Lennart Westman

2016

stämma engelskt horn

# **I Annan Himmel**

del I ur operadramat Ivan & Amora

Ouvertyr

akt I

akt II (s. 10)

akt III (s. 13)

engelskt horn

# I Annan Himmel

L. Westman  
2016

Utan fasta förtecken

del I

## Ouvertyr

♩ = 80

Engelskt horn

E. Hn.

1    ♩ = 120    ♩ = 90    ♩ = 80    **AKT I**

14    ♩ = 70    **11**    **5**    *rit.*

33    ♩ = 90

38

41

47    ♩ = 110    **36**    **16**

103    ♩ = 80    **6**

# I Annan Himmel

akt I

E. Hn. 114

*p* < *pp* *p* << >>

E. Hn. 120

*accel.*  
*fp* >>

E. Hn. 126

$\text{♩} = 100$   
4 6  
*f*

E. Hn. 140

4  
*f* *mp* *f*

E. Hn. 148

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

E. Hn. 153

3 6  
>

E. Hn. 165

3 10  
*ff* *mp*

E. Hn. 178


$\text{♩} = 60$   
3 20  
*p*

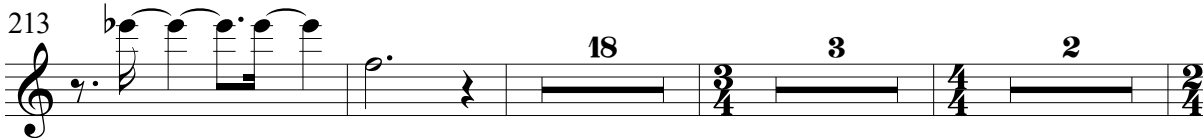
E. Hn. 204

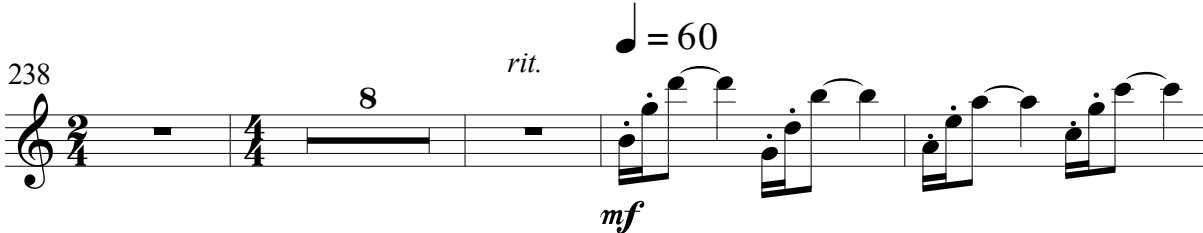
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akt I


208  
E. Hn. 

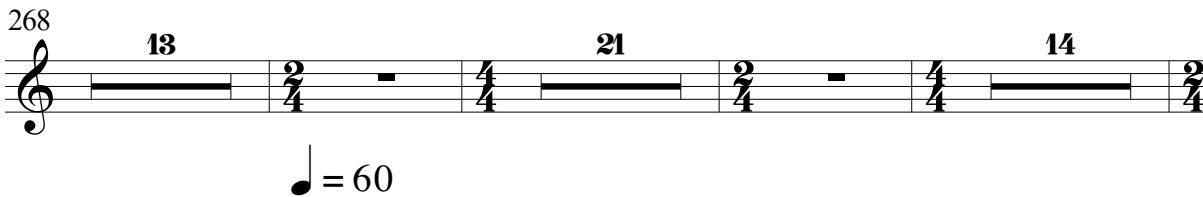
213  
E. Hn. 

238  
E. Hn. 

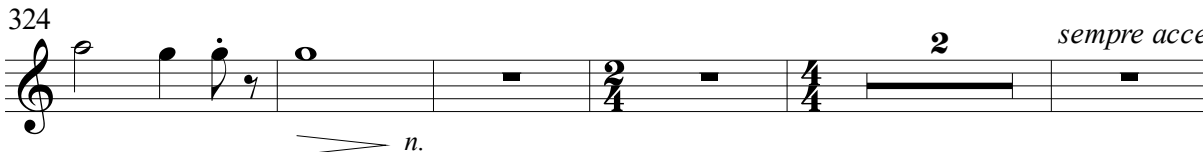
250  
E. Hn. 

255  
E. Hn. 

262  
E. Hn. 

268  
E. Hn. 

318  
E. Hn. 

324  
E. Hn. 

# I Annan Himmel

akt I

331  $\text{♩} = 65$  *a tempo*

E. Hn.

348 *rit.*

E. Hn.

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

E. Hn.

409  $\text{♩} = 40$  sub.

E. Hn.

416  $\text{♩} = 80$  *molto accel.*

E. Hn.

421 *a tempo* ( $\text{♩} = 80$ ) *accel.*

E. Hn.

426 *a tempo* ( $\text{♩} = 80$ ) *rit.*

E. Hn.

435  $\text{♩} = 60$  *accel.*  $\text{♩} = 90$

E. Hn.

444 *mf* *rit.*

E. Hn.

# I Annan Himmel

akt I

463  $\text{♩} = 60$   
34 2  $\flat$   $\flat$  3

E. Hn. *mf* *p*

503

E. Hn. *f*

507

E. Hn. *mf*

511  $\text{♩} = 90$   
6 8 20

E. Hn.

548  
5 36

E. Hn. *f*

593

E. Hn. *mf*

597

E. Hn.

601  
2

E. Hn.

606  
15

E. Hn.

# I Annan Himmel

akt I

626 *rit.* ♩ = 60  
33 18

E. Hn.

681 3 10  
mf *sfp* mf 3

E. Hn.

697 3  
*sfp*

E. Hn.

701 mf

E. Hn.

705 f

E. Hn.

709 3 *accel.* 3 ♩ = 80  
p

E. Hn.

716 *sfp* < > *sfp*

E. Hn.

722 68 10 27  
pp ppp

E. Hn.

830 *rit.* ♩ = 60 *rit.* 13  
mp

E. Hn.

# I Annan Himmel

akt I

851  
E. Hn.

856  
E. Hn. *fp* 3

865  
E. Hn. *mf* 3 3 3 3

871  
E. Hn. 3 3

875  
E. Hn. 2 3

883  
E. Hn. 3 5

894  
E. Hn. 3 *rit.*

902 *a tempo* ♩ = 60 4 *a tempo* 10

920 *accel.*

922 *p* ♩ = 80 *f* *mp* *f*

928  
E. Hn. *mf* 7 *pp* 2



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akt I

942

E. Hn.

36

983

E. Hn.

11

*pp*

1003

E. Hn.

♩ = 160

*sempre molto ritardando.....*

5

*sempre accel.*

1013

E. Hn.

7

*mf*

*molto rit.*

*f*

1023

E. Hn.

3

3

3

5

♩ = 120

1024

E. Hn.

♩ = 60

2

8

*molto rit.*

1037

E. Hn.

♩ = 80

23

14

6

1082

E. Hn.

4

3

1092

E. Hn.

5

18

4

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akt I

1121 *molto rit.* 10 3

1138 (♩ = 60) *rit.* ♩ = 80 7 #♭ #♭ ♭

1151 *sfp* *f* *p* *f* *accel.* 7

1163 ♩ = 60

1170 *accel.* ♩ = 80 *pp* 31

1207 *rit.* 28 *a tempo* (♩ = 80) *mp* 3

1239 *fp* *fp* *fp* *fp*

1247 *fp* *fp*

1251

1256 *p*

1260 35

# I Annan Himmel

akt I

1300

E. Hn.

1316 *sempre rit.*

E. Hn.

1320

E. Hn.

## AKT II

1

E. Hn.

12

E. Hn.

20

E. Hn.

24

E. Hn.

35

E. Hn.

39

E. Hn.

# I Annan Himmel

akt II

45  
E. Hn. 4 9

61  
E. Hn.  $\text{♩} = 40$  sub. *accel.* 3 3

67  
E. Hn.  $\text{♩} = 90$  16 *mf*

85  
E. Hn.  $\text{♩} = 60$  26 4 *p* 3 3

120  
E. Hn. 3 3 3 3 3 3 3 3

124  
E. Hn. 3 2 2 4

131  
E. Hn. 4 *mf* 3 *f* 3 4 4

142  
E. Hn. *mp*

149  
E. Hn. 13 24

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## akt II

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2016

191  $\text{♩} = 60$  sub. 7 4

E. Hn.

204 *mf*

E. Hn.

206 6 6 6 6

E. Hn.

207 *f* *mp*

E. Hn.

211 *f* *p* *rit.* *accel.*  $\text{♩} = 75$  2

E. Hn.

218  $\text{♩} = 70$  *mp* 3 3

E. Hn.

222 2

E. Hn.

229 *accel.* 6 2

E. Hn.

241  $\text{♩} = 80$  14 *accel.*  $\text{♩} = 70$  15 *accel.*

E. Hn.

274  $\text{♩} = 80$  4  $\text{♩} = 90$  30 *rit.*  $\text{♩} = 70$  10

E. Hn.

# I Annan Himmel

## AKT III

1  $\bullet = 80$

E. Hn. *p* *mp*  $\text{3}$

7

E. Hn.

15 *mf*  $\text{5}$

25 *f* *p*  $\text{17}$  *poco a poco accel.*  $\text{15}$

62  $\bullet = 80$   $\text{7}$  *p* *f*

74  $\text{3}$  *accel.*  $\bullet = 90$   $\text{2}$  *molto rit.*

E. Hn. *pp*

84 *sempre accel.*

E. Hn. *mf* *sempre cresc.*

91  $\bullet = 120$  *accel.*

E. Hn. *p*

98 *a tempo*  $\text{16}$  *accel.*  $\text{4}$   $\bullet = 140$   $\text{53}$

E. Hn.

# I Annan Himmel

## akt III

L. Westman  
2016

E. Hn. 173 *mp* *f*

E. Hn. 181 *pp* 6 13 *sub. rit.*

E. Hn. 206 *f* 20

E. Hn. 228 *mf* 21 3

E. Hn. 255 4 5 2

E. Hn. 269 *f* 3

E. Hn. 273 *accel.* 3 2 29 *accel.*

E. Hn. 311 *ff* 3 *a tempo* (♩ = 90)

E. Hn. 314 *rit.* *mf* 13 16 2

# I Annan Himmel

akt III

347 *rit.* *a tempo* ( $\text{♩} = 70$ )  
E. Hn. **3** *mf*

355 *molto rit.*  $\text{♩} = 80$   
E. Hn. **7** **27** **13**

405  $\text{♩} = 60$   
E. Hn. *f* *f*

409 *accel.*  $\text{♩} = 80$   
E. Hn. *mf* *f* *fp* **6**

420  
E. Hn. *fp* *fp* *fp* *mf*

426 **30**  
E. Hn. *fp*

461  $\text{♩} = 60$   $\text{♩} = 90$   $\text{♩} = 60$   $\text{♩} = 90$   $\text{♩} = 80$  *rit.*  
E. Hn. **4** **11** **32**

511 *a tempo*  
E. Hn. **2** **3** **8**

527  
E. Hn. **25** **8**



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akt III

L. Westman  
2016

563 E. Hn.  $\text{♩} = 40 \text{ sub.}$   $\text{♩} = 80$   
22 10 3 3 11  
*ff*

608 E. Hn.  $\text{♩} = 40 \text{ sub.}$   $\text{♩} = 80$  2  $\text{♩} = 40 \text{ sub. accel.}$   $\text{♩} = 70$

614 E. Hn.  $\text{♩} = 90 \text{ accel.}$   $\text{♩} = 120$  3  $\text{♩} = 80$   
15

637 E. Hn.  $\text{♩} = 100$  23  $\text{♩} = 80$  3 7 2  
4 4 6 4 4

673 E. Hn. 15 *accel.* 4  
4 4 4 4 4 4

696 E. Hn.  $\text{♩} = 100$   $\text{♩} = 80$  14 3  
4 4 2 4 2 4 4

716 E. Hn.  $\text{♩} = 60 \text{ sub.}$   $\text{♩} = 80$   
*mf* 3 3 3 23  
4 4 4 4 4 4 2 4

744 E. Hn.  $\text{♩} = 120 \text{ sub.}$  *rit.*  $\text{♩} = 90$   
4 17 3 2  
4 4 4 4 4 4

772 E. Hn. *rit.* 3 2  
4 4 4 6 4

# I Annan Himmel

akt III

778 E. Hn. *p*

780 E. Hn. *rit.* ♩ = 60

789 E. Hn. *f*

806 E. Hn. *fp*

812 E. Hn. *mp*

818 E. Hn.

824 E. Hn. *rit.*

Detailed description: This page contains seven staves of music for the English Horn. The first staff (778) features a melodic line with slurs and a piano (*p*) dynamic. The second staff (780) includes a triplet, a ritardando (*rit.*) marking, a tempo of ♩ = 60, and a 4-measure rest. The third staff (789) has a 14-measure rest followed by a melodic line with a forte (*f*) dynamic. The fourth staff (806) shows a melodic line with a fortissimo (*fp*) dynamic. The fifth staff (812) contains a melodic line with a mezzo-piano (*mp*) dynamic and a triplet. The sixth staff (818) features a melodic line with triplets. The seventh staff (824) includes a melodic line with triplets, a 4-measure rest, a ritardando (*rit.*) marking, and a 3-measure rest.