

Harlekin

Hans Josef Winkler

oder

Die Sinnlosigkeit von extremen Emotionen

Harlekin or: the pointlessness of extreme emotions

for piano and orchestra

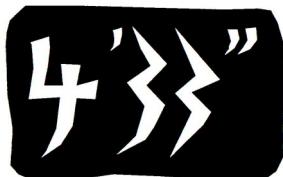
(1997)

translations of German instructions see last page.

duration: about 13 minutes.

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vierdreiunddreissig

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ISMN M-50098-213-5

Harlekin for piano and orchestra (Hans Josef Winkler)

- orchestra instrumentation -

2 Flöten, 2. mit Piccolo	2 flutes, 2 nd with piccolo
2 Oboen	2 oboes
2 Klarinetten (B), 2. auch Bassklar.	2 clarinettes (b flat), 2 nd with bass clarinet
2 Fagotte, 2. mit Kontrafagott	2 bassoons, 2 nd with contra bassoon
4 Hörner (F)	4 horns (F)
2 Trompeten (C)	2 trumpets (C)
2 Posaunen	2 trombones
<i>Schlagzeug:</i>	<i>percussion:</i>
Glockenspiel	carillon
Metall (Amboss)	metal (ambos/anvil)
Triangel	triangle
kleine Trommel	snare drum
große Trommel	big drum
HiHat	hi-hat
Tamtam	tamtam
3 Ständerbecken mit Kontrabassbogen	3 cymbals (with stand) with double bass bow
Pauken	timpani
Klavier	piano
Violine I	violin I
Violine II	violin II
Viola	viola
Violoncello	violoncello
Kontrabass	double bass

"Harlekin -oder- Die Sinnlosigkeit von extremen Emotionen"

für Klavier und Orchester (1995/97)

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Hans Josef Winkler

Fl.1 *Picc.* *f* *tr.* *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f* *tr.*

Kl.(B)1 *f*

Baßkl. (B) *f*

Kl.(B)2 *f*

Fg.1 *f* *fp* *Kontrafg.*

Fg.2 *fp*

Hr.(F)1,3 *f*

Hr.(F)2,4 *f*

(harmon mute) *tr.*

Tr.(C) 1 *f*

Tr.(C) 2 *f*

Pos. 1 *f* *mf* *(plunger)*

Pos. 2 *f*

Perc.

Triangl. *f*

Pk. *p* *molto* *f*

Pno. *p*

Vn.I *f*

Vn.II *f* *pizz.*

Va. *f* *pizz.* *arco*

Vc. *f* *p* *f*

Kb. *fp*

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Flute 1 (Piccolo), Flute 2, Oboe 1, Oboe 2, and Bassoon 1 (Bassoon B). The next three staves are for brass: Trombone 1 (C), Trombone 2, and Trombone 3 (Pos. 1 and Pos. 2). The next two staves are for percussions: Triangle and Timpani. The bottom three staves are for strings: Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics like f (fortissimo), p (pianissimo), and tr. (trill) are indicated throughout the score. Special effects like 'Kontrafg.' (contra bassoon) and '(plunger)' (trumpet) are also mentioned. Measure numbers 160 and 160 are marked above the first and last staves respectively.

7

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va

Vc

Kb

poco

mf

secco

mp

sim.

poco

poco

11

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

pizz.
gliss.

mf

15

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

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19

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Glockenspiel

Vn.I
Vn.II
Va.
Vc.
Kb.

pizz.

fp

mf

mp

f

mf

mf

mf

mf

23

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

p

mf

pizz.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.
Vn.I
Vn.II
Va.
Vc.
Kb.

31

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

mf

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

p

Vc.

p

Kb.

mp

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

f

$\bullet = 52$

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

 Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

 Perc.
Pk.

$\bullet = 52$

con ped.

Vn.I
Vn.II
Va.
Vc.
Kb.

con sord. *arco*
pp

con sord. *arco*
pp

pp

Solo 8^{vo} *con sord.* *Solo 8^{vo}*
pizz.

fp *>* *mp*

48

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

54

gr. Fl.

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

58

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

f

mp

mp

p

mf

mp

arco

pizz.

arco

mf

(Tutti)

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

§ Becken secco —
Tamtam æ mf — f

Vn.I
Vn.II
Va.
Vc.
Kb.

accel. e cresc. --->

Fl.1 *p*

Fl.2 *p*

Ob.1

Ob.2 *p*

Kl.(B)1

Kl.(B)2

Fg.1 **B**

Fg.2

Hr.(F)1,3

4.

Hr.(F)2,4 *p*

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

accel. e cresc. --->

Vn.I *p*
pizz.

Vn.II *sul tasto*
pp

Va.

Vc.

Kb.

70

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

nimmt Piccolo

poco

p

molto

f

p

pizz.

p

73

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

d = 160

Picc.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
(harmon mute)
Tr.(C) 1
Tr.(C) 2
(plunger)
Pos. 1
(plunger)
Pos. 2
Perc.
Triangl.
Pk.
p — *molto* *f*

d = 160

arco

Vn.I
Vn.II
Va.
Vc.
Kb.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

81

mf

mf

mp

f gliss.
a 2

senza sord.

f

senza sord.

senza sord.

f

Glockspiel

f

$\frac{5}{4}$

mf

Vn.I
Vn.II
Va.
Vc.
Kb.

mf

mf

mp

mf

mf

85

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

88

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

2. *div.* *mf*
gliss.

pizz.
mf

mf

92

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B) 1, Clarinet (B) 2, Bassoon 1, Bassoon 2, Horn (F) 1,3, Horn (F) 2,4, Trombone (C) 1, Trombone (C) 2, Trombone Pos. 1, Trombone Pos. 2, Percussion, Pk., Violin I, Violin II, Cello, Double Bass, Bassoon

mf

f

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

pizz.

mf

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

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100

Fl.1 f

Fl.2 f

Ob.1 f

Ob.2 f

Kl.(B)1

Kl.(B)2

Fg.1 mf

Fg.2

Hr.(F)1,3 mf

Hr.(F)2,4 mf

Tr.(C) 1

Tr.(C) 2

Pos. 1 f

Pos. 2 f

Perc.

Pk. mf

Vn.I

Vn.II

Va. mf

Vc. mf

Kb.

104

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

mf *f* *mp* *f* *mf* *f* *mp* *f* *mf*

a 2

mf <

f

mp

pizz.

mf

pizz.

mf

mf

108

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

This musical score page contains eight staves of music. From top to bottom, the staves are: Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Klavier 1 (Kl.(B)1), Klavier 2 (Kl.(B)2), Bassoon 1 (Fg.1), Bassoon 2 (Fg.2). Below these are four staves for brass: Horn (F) 1,3 and Horn (F) 2,4, Trombone (C) 1, Trombone (C) 2, and two positions for Trombone (C) 1,2. On the next line are Percussion (Perc.) and Pk. (Percussion Kick). At the bottom of the page are five staves for strings: Violin 1 (Vn.I), Violin 2 (Vn.II), Cello (Va.), Double Bass (Vc.), and Bassoon (Kb.). Various dynamic markings are present throughout the score, such as *f*, *mp*, *mf*, *pizz.*, *arco*, and *gliss.*. Time signature changes are indicated by *2/4*, *3/4*, and *4/4*.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

115 *f* *42*

nimmt Klarinette in (B)

nimmt Fagott

mp

Becken *S -* (mit Kontrabass-Bogen) *arco*

P (K)

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen
gissando auf der Saiten *f* (Klang)

mit Fingermagel über tiefe Basssaiten *f*

äußerst langsam Pedal lüften

Vn.I
Vn.II
Va.
Vc.
Kb.

3 Soli *ppp*
3 Soli *ppp*
2 Soli *ppp*
3 Soli *ppp*
Solo *ppp*

8va *15ma* *42*

121

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

(mit Fingernagel)

Vn.I
Vn.II
Va.
Vc.
Kb.

pp

pp

pp

pp

pp

Kl. (B)

pp

Fg.

pp

pp

poss.

con sord.

pp poss.

pp poss.

pp poss.

pp poss.

pp poss.

pp poss.

K

Tamtam

p

mp

arco

pp

æ

K

p

f

pp

Tutti div.

pp

Tutti div.

pp

Tutti div.

pp

Tutti

pp

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129

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

nimmt große Flöte

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

nimmt Baßkl. in (B)

nimmt Kontrafagott

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

143

gr. Fl. staccatissimo

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

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147

Fl.1

Fl.2

Ob.1 *p*

Ob.2

Kl.(B)1

Kl.(B)2 *Basskl. (B)*

Fg.1 *p*

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

Musical score page 37, system 151. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B) 1, Clarinet (B) 2, Bassoon 1, Bassoon 2, Horn (F) 1, Horn (F) 2, Trombone (C) 1, Trombone (C) 2, Trombone 1, Trombone 2, Percussion, Pk., Violin I, Violin II, Viola, Cello, and Double Bass.

Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet (B) 1, Clarinet (B) 2, Bassoon 1, Bassoon 2 play eighth-note patterns. Horn (F) 1, Horn (F) 2, Trombone (C) 1, Trombone (C) 2, Trombone 1, Trombone 2, Percussion, Pk. play sustained notes. Violin I, Violin II, Viola, Cello, and Double Bass play sustained notes or simple rhythmic patterns.

Dynamic markings: *p*, *pizz.*, *staccatissimo*.

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1 *staccatissimo*

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

poco a poco cresc.--->

spicc.

pp

marc.

arco

f

158

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

pp

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

spicc.

pp

ff

160

Fl.1
Fl.2 *mf*
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3 *p*
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2 *p*
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.
Vn.I
Vn.II
Va.
Vc.
Kb.

162

nimmt Piccolo

poco a poco accel. -->

f *p* *pos.*

f *p*

f *p*

Kontrafg. *f* *p*

p

mp

(harmon mute) *p*

mp

Glockenspiel

kl. Tr. *p* *pp*

p

8va *secco* *poco a poco accel. -->*

sub. mf *3* *cresc.*

8va *8vb*

p

spicc.

spicc.

p

p

165

Picc.

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

(8va)
Vn.I
Vn.II
Va.
Vc.
Kb.

168 *nimmt große Flöte*

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

ff

ff

170

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

(8va) $\text{♩} = 160$ sub.
secco
ff
f

Vn.I
Vn.II
Va.
Vc.
Kb.

pp
pp
pizz.
f
f

178

gr. Fl.

Fl.1 *p* *molto*

Fl.2 *p* *molto*

Ob.1 *p* *molto*

Ob.2 *p* *molto*

Kl.(B)1

Kl.(B)2

Fg.1 *p* *molto*

nimmt Fagott

Fg.2 *p* *molto*

Hr.(F)1,3 *fz*

Hr.(F)2,4 *p*

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk. *mf*

Vn.I *pp* *div.* *molto*

Vn.II *molto*

Va. *molto*

Vc. *p* *arco* *molto*

Kb. *p* *molto*

col legno batt.

183

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
fz
Kl.(B)2
fz
Fg.1
p
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
sul pont.
pp
Vc.
pizz.
Kb.

187

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Glockenspiel

p

Vn.I
Vn.II
Va.
Vc.
Kb.

pizz.

sul pont.

pp sul pont.

pp

191

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
fz
Kl.(B)2
fz
Fg.1
Fg.2
fz
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
fz
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

195

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

Metall (Amboß)

HiHat

geschlossen

f

p

secco

Tutti (div.) col legno batt.

p

ord. p

p

arco

fp

f

201

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

p

pp

senza sord.

mf

mf

p

gr. Tr. *mf*

mf

div.

pp

pp

mf

arc

mf

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Flt.zg.

Fl.1 *p*

Fl.2 *p*

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1 *f* *p*

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Glockenspiel

Pk.

f

(15^{ma})

Vn.I

Vn.II

Va.

Vc.

Kb.

col legno batt.

mf *col legno batt.*

div.

pizz.

f *p*

pizz.

f

pizz.

f

f

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

kl. Tr. (rim click)

Pk.

Vn.I

pizz.

mf pizz.

div.

mf arco

Vn.II

mf

mf

Va.

arco

Vc.

Kb.

215

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

a 2 $\frac{\circ}{\circ}$

f

f

p

p

p

p

p

f

gr. Tr.

mf

f

p

f

secco

f

div. col legno batt.

pizz.

arco

p

p

p

fp

fp

fp

fp

fp

fp

Metall (Amboß)

223

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
p
Kl.(B)2
p
Fg.1
p sub.
Fg.2
p sub.

Hr.(F)1,3
p
Hr.(F)2,4
p
Tr.(C) 1
p
Tr.(C) 2
p
Pos. 1
p
Pos. 2
f

Perc.
Pk.

gr. Tr. *mf*

Vn.I
Vn.II
Va.
Vc.
Kb.

arco ord.
p
col legno batt. div.
ord. arco
div.

marc.
fp
fp
mf

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

(8va)
Vn.I
Vn.II
Va.
Vc.
Kb.

229

This musical score page contains six staves of music for various instruments. The top staff includes Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet (Kl.) in B-flat (B), Trombone (Tr.) in C (1), Trombone (Tr.) in C (2), Bassoon (Pos.) 1, and Bassoon (Pos.) 2. The second section starts with Horn (Hr.) in F (1,3) and (2,4), Trombone (Tr.) in C (1), Trombone (Tr.) in C (2), Bassoon (Pos.) 1, and Bassoon (Pos.) 2. The third section features Percussion (Perc.) and a timpani (Pk.). The bottom section consists of strings: Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), Cello (Vc.), and Double Bass (Kb.). Measure 229 begins with dynamic marks 'p' for most instruments. The Flutes play eighth-note patterns. The Oboes play sustained notes. The Clarinets play eighth-note patterns. The Bassoon plays eighth-note patterns. The Horns play eighth-note patterns. The Trombones play eighth-note patterns. The Bassoon (Pos. 1) plays eighth-note patterns. The Bassoon (Pos. 2) rests. The Percussion and Timpani play eighth-note patterns. The strings play eighth-note patterns. Measures 8va and 8va' are indicated above the string staves. The score concludes with dynamic marks 'pp' and 'div.'.

234

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Perc.
Pk.

(8va)
(8va)
Vn.I
Vn.II
Va.
Vc.
Kb.

nimmt Piccolo

fz

p

f

fz

a 2

fz

a 2

fz

fz

f

fp

fz

gliss.

pizz.

sul tasto

p

molto vibrato

pizz.

f

239

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Kl.(B)1

Kl.(B)2

Fg.1

Fg.2

Hr.(F)1,3

Hr.(F)2,4

Tr.(C) 1

Tr.(C) 2

Pos. 1

Pos. 2

Perc.

kl. Tr.

(rim shot)

Pk.

Vn.I

Vn.II

Va.

Vc.

Kb.

243

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

249

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2

nimmt Kontrafagott

Kontrafg.

Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2

Glockenspiel

Perc.
Pk.

Vn.I
Vn.II
Va.
Vc.
Kb.

ff

div. col legno batt. p

col legno batt. p

arco p

col legno batt. p

arco p

gloss. p

sub. p

256

Fl.1
Fl.2
Ob.1 *p*
Ob.2
Kl.(B)1 *cresc.*
Kl.(B)2 *cresc.*
Fg.1 *cresc.*
Fg.2 *cresc.*

Hr.(F)1,3 *p*
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2 *p*

Perc.
Pk.

Vn.I *cresc.*
Vn.II
Va. *cresc.*
Vc.
Kb. *cresc.*

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

259

Fl.1
Fl.2
Ob.1
Ob.2
Kl.(B)1
Kl.(B)2
Fg.1
Fg.2
Hr.(F)1,3
Hr.(F)2,4
Tr.(C) 1
Tr.(C) 2
Pos. 1
Pos. 2
Perc.
Pk.

15^{ma}

Vn.I
Vn.II
Va.
Vc.
Kb.

8^{ma}
15^{ma}
8^{ma}
15^{ma}
ff

sub. ♩ = 46

ff

ff

ff

Harlekin for piano and orchestra (Hans Josef Winkler)

- Translation of German phrases -

Die Sinnlosigkeit von extremen Emotionen
the pointlessness of extreme emotions

nimmt (nimmt große Flöte /nimmt Piccolo / nimmt Fagott etc.)
change instrument to (flute, piccolo, bassoon etc.)

mit Kontrabaß-Bogen
with double bass bow

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen
for flageolets: right hand fingering of on the strings

mit Fingernagel über tiefe Baßsaiten
with finger nail over low bass strings

äußerst langsam Pedal lüften
lift pedal very slowly

glissando auf der Saite
glissando on the string

(Klang)
(sound)

mit Fingernagel
with finger nail

geschlossen
shut, closed

Harlekin

Hans Josef Winkler

oder

Die Sinnlosigkeit von extremen Emotionen

Harlekin or: the pointlessness of extreme emotions

for piano and orchestra

(1997)

piano reduction

www.verlag433.de

cover: Urte Girnatis



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ISMN M-50098-213-5

"Harlekin -oder- Die Sinnlosigkeit von extremen Emotionen"
für Klavier und Orchester (1995 / 1997)

Hans Josef Winkler

Pno.

Orch.

5

9

12

15

18

21

24

28

31

decresc.

f p

8va

con ped.

fp

52

43

p

>

pp loco

con ped.

Sva

48

(h)

pp

52

mp

3

3

3

55

mf

58

p

mp

60

f

3

mp

mf

62

63

mf

64

fz

accel. e cresc. --->

66

p

f

8va

8va

8va

8va

pp

6

6

68

8va -

6

6

6

6

molto

6

6

6

6

6

6

(8va)

6

8va -

6

6

f

8va --

3

6

6

6

6

74

8va

$\bullet = 160$

77

8va

f

mf

80

(8va)

p

f

mf

83

84

mf

(8vb)

85

f *mf* *p*

(8vb)

86

ff

87

88

f

89

ff

f

89

mf

90

92

95

f

mf

p

8va

mp

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *mp*, *mf*, and *p*. Time signatures change frequently throughout the score.

101

104

107

ISMN M-50098-214-2

110

8va

f

113

mp

ff

ff

mit Fingernagel über tiefe Baßsaiten

f

f

äußerst langsam Pedal lüften

v.

116

ff

f

f

(mit Fingernagel über die Saitenbespannung)

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen

119 *mp* *f* (Flügel-Innenraum)
 (Tastatur) *f* *p*

ppp 8va

123 *V* *f*

8va
loco

128 *mp* *f*

8va

132

p

8va

loco

p

8va

p

8va

ppp

p

p

Musical score for two woodwind instruments (1st and 2nd). The score consists of three staves of music, each with a treble clef and a bass clef. The first staff is for the 1st woodwind instrument, the second for the 2nd woodwind instrument, and the third for the bassoon.

The score is divided into three sections:

- Section 1 (Measures 145-147):** The 1st woodwind instrument starts with *ppp*, followed by *mf*. The 2nd woodwind instrument enters with *mp*. The bassoon provides harmonic support. The 1st woodwind then plays a melodic line with grace notes and slurs, leading to a dynamic of *mf*.
- Section 2 (Measure 148):** The 1st woodwind instrument begins with a rhythmic pattern of eighth and sixteenth notes. The 2nd woodwind and bassoon provide harmonic support. The 1st woodwind continues with a melodic line, ending with a dynamic of *p*.
- Section 3 (Measure 151):** The 1st woodwind instrument starts with a rhythmic pattern of eighth and sixteenth notes. The 2nd woodwind and bassoon provide harmonic support. The 1st woodwind continues with a melodic line, ending with a dynamic of *p*.

Performance markings include slurs, grace notes, and dynamic changes (e.g., *ppp*, *mf*, *mp*, *p*). Measure numbers 145, 148, and 151 are indicated above the staves.

154

poco a poco cresc.--->

156

mf

158

cresc.

160

8va - - - - - - - - - -

162

8va

8va

secco

f sub. mf

8vb

p

8va - - - - - - - - - -

164

poco a poco accel. -->

cresc.

8va

166 *secco*

f *mf*

cresc.

p

8va

168

ff

(8va)

8vb

8va

169 *secco*

ff

pp

172

178

181

184

fz fz fz

fz fz

187

fz fz fz fz fz fz

fz fz fz pp fz fz

190

fz fz fz

fz fz fz

193

p

mf

secco

3 3 3

f p *fp* *f* *mf*

8va 3 3 3 15^{ma}

pp *tr* (b)

196

197

198

199

200

201

202

15^{ma}

207 (8va) (8va)

ISMN M-50098-214-2

Musical score for two voices and piano, page 25.

Top System: Measure 216 (marked *secco*). The piano part starts with a forte dynamic (*f*) followed by eighth-note chords. The vocal parts enter with eighth-note patterns.

Second System: Measure 3. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns. Dynamics: *fp*, *fp*, *pp*, *fp*, *fp*.

Third System: Measure 222. The piano part has eighth-note chords. The vocal parts enter with eighth-note patterns. Key signature changes between measures.

Fourth System: Measure 3. Dynamics: *pp*, *(h) mf*, *cresc.*, *pp*, *mf*. The piano part includes dynamics *fp*, *fp*.

Fifth System: Measure 227. The piano part features eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 228 (dashed line): The piano part continues with eighth-note chords. The vocal parts enter with eighth-note patterns.

Sixth System: The vocal parts continue with eighth-note patterns.

8va

231

8va

p

pp

fp

gliss.

(8va)

235

238

fz

mf

8va

241

8vb

(8va) -----

p *f*
fp

244

8vb

f *fp*

248

ff

8vb

p sub. *pp*

252

p

256

cresc.

sub. ♩ = 46

259

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Harlekin

Hans Josef Winkler

oder

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ISMN M-50098-213-5

"Harlekin -oder- Die Sinnlosigkeit von extremen Emotionen"

für Klavier und Orchester (1995 / 1997)

Hans Josef Winkler

Pno.

Orch.

5

9

12

15

18

21

24

28

31

decresc.

f p

8va

con ped.

fp

52

43

p

>

pp loco

con ped.

Sva

48

(h)

pp

52

mp

3

3

3

55

mf

58

p

mp

60

f

3

mp

mf

62

63

64

fz

f

accel. e cresc. --->

66

p

f

pp

68

8va - - - - -

6

6

6

6

6

6

6

molto

8va - - - - -

6

6

6

6

6

6

6

(8va) 6

8va - - - - -

6

6

f > > >

8va - - - - -

6

6

3

6

6

6

6

6

74

8va

$\bullet = 160$

77

8va

f

mf

80

mf

(8va)

p

f

mf

83

86

f *mf* *p*

(8^{vb})

ff

mf

8^{va}

3 3 3 3

3

5 5

8^{vb}

3 3 3 3

3

5

8^{va}

92

93

f

mf

94

p

95

f

mf

p

96

f

mp

97

f

mp

98

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *f*, *mp*, *mf*, and *p*. Time signatures change frequently throughout the score.

101

104

107

ISMN M-50098-214-2

110

8va

3

f

113

8va

3

mp

116

15ma

ff

mit Fingernagel über tiefe Baßsaiten

f

äußerst langsam Pedal lüften

f

v.

$\bullet = 42$

(mit Fingernagel über die Saitenbespannung)

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen

119 *mp* *f* (Flügel-Innenraum)
 (Tastatur) *f* *p*

ppp 8va

123 *V* *f*

8va
loco

128 *mp* *f*
 8va

132

p

8va

loco

p

8va

p

8va

ppp

p

p

Musical score for two flutes (1. H. and 2. H.) and bassoon. The score consists of three systems of music.

System 1: Measures 145-147. Dynamics: *ppp*, *mf*, *mp*, *p*, *pp*. Performance instruction: *3* (triolet). Measure 148: Dynamics *p*, *p*. Performance instruction: *3*, *6* (triolet).

System 2: Measures 151-153. Dynamics: *p*, *pp*, *p*. Performance instruction: *3*.

System 3: Measures 154-156. Dynamics: *p*, *pp*, *p*. Performance instruction: *3*, *6*.

154

poco a poco cresc.--->

156

mf

158

cresc.

160

8va - - - - - - - - - -

162

8va

8va

secco

f sub. mf

8vb

p

8va - - - - - - - - - -

164

poco a poco accel. -->

cresc.

8va

166 *secco*

f *mf*

cresc.

p

8va

168

ff

(8va)

8vb

8va

169 *secco*

ff

pp

172

178

181

184

fz fz fz

fz fz

fz fz fz fz fz

fz fz fz fz fz

187

fz fz fz fz fz

fz fz fz pp

fz fz

190

fz fz fz

fz fz fz

fz fz fz

fz fz fz

193

194

mf

secco

195

196

197

198

199

200

201

202

8va

15ma

8va

pp

tr (b)

15^{ma}

207 (8va) (8va)

This musical score page contains three staves of music. The top staff consists of two treble clef staves, with measure 15 starting at 15^{ma}. It features eighth-note patterns with dynamic markings like f and v. Measure 207 starts at 207 and includes dynamic markings (8va), >, and gliss. The middle staff has a bass clef and a treble clef, with measure 207 continuing. The bottom staff also has a bass clef and a treble clef, with measure 210 starting at 210 and dynamic fp. Measures 207 and 210 are in common time, while measure 213 is in 5/4 time. Measures 207 and 210 feature sixteenth-note patterns, while measure 213 features eighth-note patterns.

210 fp

p f mf

213

v. f mf v. f

The score continues with another section of music, starting at measure 210 with dynamic fp. This section includes a bass clef staff with sixteenth-note patterns and a treble clef staff with eighth-note patterns. The dynamic changes to p, then f, followed by mf. The section concludes with another bass clef staff and a treble clef staff, both featuring eighth-note patterns. The dynamic changes to v. f, then mf, and finally v. f.

secco 

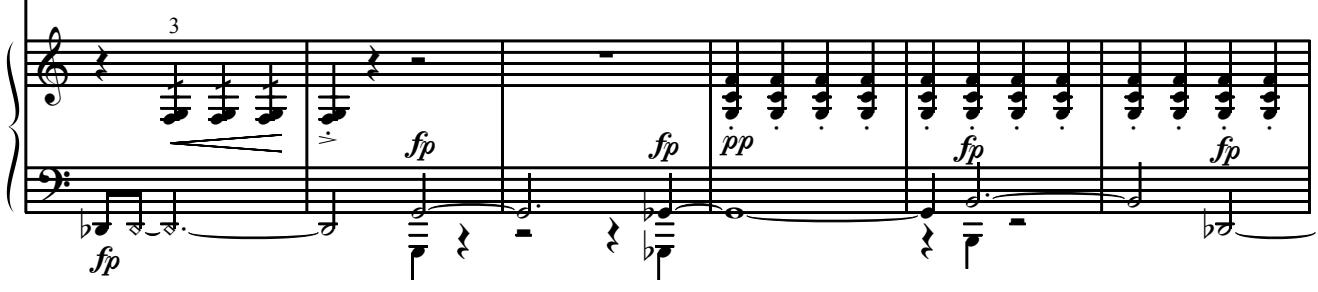
216

f



3

fp *fp* *pp* *fp* *fp*



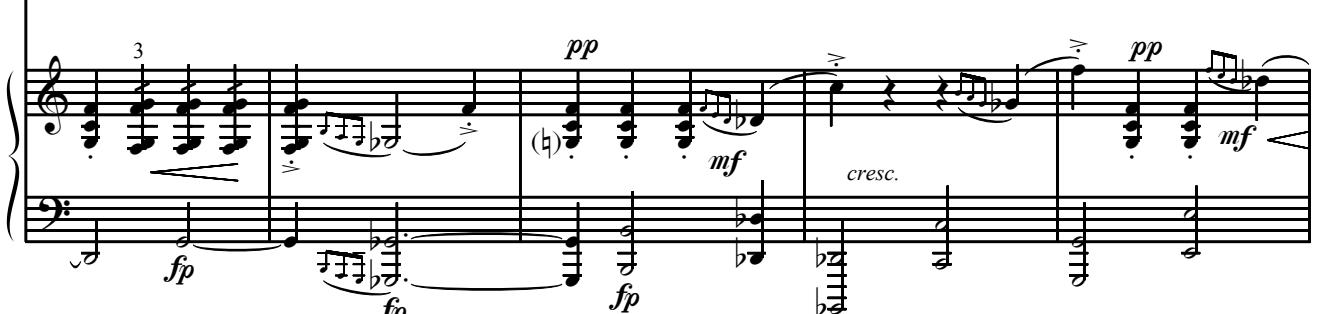
222



3

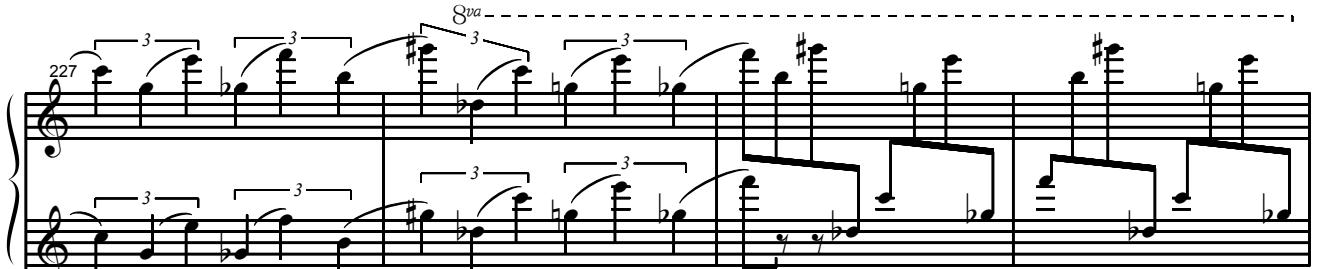
pp *mf* *cresc.* *pp* *mf*

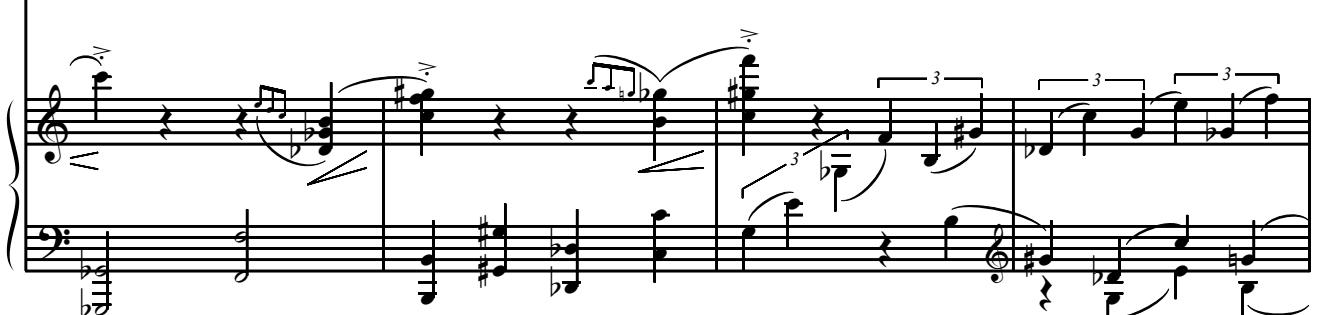
fp *fp*



227

8va





8va

231

8va

235

gliss.

fp

(8va)

238

fz

fz

mf

8va

241

(8va)-----

244

248

252

p

cresc.

8va

15ma

ff

sub. ♩ = 46

f

ff

Harlekin

Hans Josef Winkler

oder

Die Sinnlosigkeit von extremen Emotionen

Harlekin or: the pointlessness of extreme emotions

for piano and orchestra

(1997)

piano solo part

www.verlag433.de

cover: Urte Girnatis



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vierdreiunddreissig

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ISMN M-50098-213-5

"Harlekin -oder- Die Sinnlosigkeit von extremen Emotionen"
für Klavier und Orchester (1995 / 1997)

Hans Josef Winkler

Pno.

$\text{♩} = 160$

p

7

sim.

10

mf

13

v *v* *v* *cresc.*

16

8va *8va* *8va* *8va*

19

22

25

28

31

decresc.

34

37

$\text{♩} = 52$

con ped.

45

50

55

59

62

65

bd.

mp

mf

f

8va

8vb

acc. e cresc.-->

p

f

8va

8vb

69

molto

(*S^{va}*)—6— *S^{va}*—6—

72

f

74

S^{vb}—6— *gliss*—6— *gliss*—6— *S^{vb}*—6—

$\text{♩} = 160$

77

81

mf

84

86

89

ff

f

92

95

98

8va

f

101

104

107

110

113

117 $\bullet = 42$

mit Fingernagel über tiefe Bassaiten

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen

mp *f* (Klang)
(Flügel-Innenraum)

f (Tastatur) *f*

äußerst langsam Pedal lüften

121

(gliss. mit Fingernagel über Saitenbespannung)

p

f

127

132

139

143

146

149

152

poco a poco cresc.--->

155

157

159

161

163

8va

secco

8va

poco a poco accel.--->

f sub. mf

cresc.

8vb

(8va) - - - - -

165

8va - - - - -

167

cresc.

ff

8va - - - - -

169

secco

ff

8va - - - - -

173

f

ff

8va - - - - -

179

fp

8va - - - - -

183

fz

fz

fz

186

189

192

195

201

(15^{ma})

207

210

fp

213

216 *secco*

8va

(8va) - - - - - 8va - - - - -

8va - - - - -

233 *gliss.*

237

240

243

246

250

Musical score for two staves, measures 256-260.

Measure 256: Treble clef. Four measures of sixteenth-note patterns. Measure 4 includes a dynamic *Spn*.

Measure 258: Treble clef. Measures 1-3 continue. Measure 4 starts with a dynamic *Spn*, followed by a measure with a dashed line and a dynamic *Spn*.

Measure 260: Treble clef. Measures 1-3 continue. Measure 4 starts with a dynamic *ff*. The tempo is indicated as *sub. • = 46*.

Harlekin

Hans Josef Winkler

oder

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"Harlekin -oder- Die Sinnlosigkeit von extremen Emotionen"
für Klavier und Orchester (1995 / 1997)

Hans Josef Winkler

Pno.

$\text{♩} = 160$

p

7

sim.

10

mf

13

v *v* *v* *cresc.*

16

8va *8va* *8va* *8va*

19

22

25

28

31

34

decresc.

37

con ped.

45

50

55

59

62

65

accel. e cresc. -->

69

molto

(*S^{va}*)—6— *S^{va}*—6—

72

f

74

gloss *gloss*

S^{vb}—6— *S^{vb}*—6—

$\text{♩} = 160$

77

81

mf

84

86

89

ff

f

8va - ,

92

95

8va - ,

98

3

f

101

104

107

110

113

$\bullet = 42$

mit Fingernagel über tiefe Bassaiten

f

äußerst langsam Pedal lüften

Die entsprechenden Flageolett-Töne mit der rechten Hand auf den Saiten abgreifen

mp *f* (Klang)
 (Flügel-Innenraum)

f (Tastatur)

121

p

(gliss. mit Fingernagel über Saitenbespannung)

f

127

132

139

143

146

149

152

poco a poco cresc.--->

155

157

159

161

163

8va

secco

8va

poco a poco accel.--->

f sub. mf

cresc.

8vb

(8va) - - - - -

165

8va - - - - -

167

cresc.

ff

♩ = 160 sub.

169

secco

ff

173

f

8va - - - - -

179

fp

vib

8va - - - - -

183

fz

fz

fz

186

189

192

195

201

(15ma) -

207

210

213

216 *secco*

223

(8va) 8va

8va

237

240

243

246

250

Musical score for two staves, measures 256-260.

Measure 256: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 257: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 258: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 259: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Measure 260: Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note pairs.

Performance instructions: *sforzando*, *sub.*, $\bullet = 46$.