

Brot und Spiele - Verwirrung und Flucht

Hans Josef Winkler

Bread and Games – Confusion and Flight
for accordion ensemble
(2005)

Note:

Partition is written in transposed notation.
Register symbols transpose the sound in each respective direction.
For example:
Register 4' lets sound the notes one octave higher.
Register 16' lets sound the notes one octave lower.
Sound and Notation of Register 8' is same.

www.verlag433.de

cover: Urte Girnatis



Alle Rechte vorbehalten. Vervielfältigungen jeglicher Art sind gesetzlich verboten.
All rights reserved. Reproduction of any sort is prohibited by law.

vierdreiunddreissig

© 2012

ISMN M-50098-257-9

Hans Josef Winkler wurde 1965 in Paderborn geboren. Er studierte an der Hochschule für Musik Detmold Komposition bei Prof. W. Steffens und Klavier bei Günther Herzfeld und Prof. Erika Kilcher.

Von 1992 bis 1999 betreute er einen Lehrauftrag für historischen Tonsatz an der Universität Paderborn, von 1994 bis 2005 hatte er einen Lehrauftrag an der Hochschule für Musik Detmold und seit 2005 ist er an der Hochschule für Kirchenmusik Herford tätig.

Seine Kompositionen wurden inzwischen u. a. beim Tanglewood-Festival (USA), in Osaka (Japan), Santa Fe (USA), Spanien, beim Kultursommer Bratislava und in der Berliner Philharmonie aufgeführt sowie von den Rundfunkanstalten WDR und MDR gesendet.

2002 erhielt er einen ersten Preis für seine Komposition „Perché“ für Sopran und Kammerensemble im Rahmen der 3. Weimarer Frühjahrstage für zeitgenössische Musik.

Kompositionsaufträge erhielt er unter anderem von der Franz-Liszt-Gesellschaft Weimar und für den Dalheimer Sommer 2001.

Eine CD mit Klavierwerken ist seit Dezember 2008 im Verlag vierdreunddreissig, München erhältlich.

Seit 2007 rege Konzerttätigkeit im In- und Ausland mit der Sängerin Katarina Michaelli.

Vorliegende Komposition entstand 2005 und dauert etwa 9 Minuten.

Hans Josef Winkler was born in Paderborn in 1965. At the Music Conservatory in Detmold he studied composition with W. Steffens and piano with Gunter Herzfeld and Erika Kilcher. From 1992 to 1999 he taught historical composition at Paderborn University, from 1994 to 2005 he taught at Detmold University. Since 2005 he teaches at Herford School for Church Music.

His work has been performed at Tanglewood Festival (USA), in Osaka (Japan), Santa Fe (USA), Spain, at Bratislava Cultural Summer (Czechia) and at the Berlin Philharmony (Germany).

Several of his compositions have been broadcasted in Germany (WDR and MDR). At the Third Weimar Spring Days of Contemporary Music 2002 Winkler won a first price for his composition "Perché" for soprano and chamber ensemble. He received composition grants from Weimar Franz-Liszt-Society and Dalheim Music Summer 2001.

A compact disk with a collection of his piano works is available from Verlag vierdreunddreissig since december of 2008. Since 2007 he regularly performs with singer Katarina Michaelli in Germany and abroad.

This composition was created in 2005. Its duration is about 9 minutes.

Anmerkung:

Die Partitur ist transponierend.
Die Registersymbole transponieren den Klang
in die jeweilige Richtung.

Beispiel:

Ist das 4' Register vorgeschrieben, klingen die
Noten eine Oktave höher. Dem entsprechend ist
der Klang des 16' Registers eine Oktave tiefer.
Der Klang und die Notation des 8' Registers ist gleich.

Brot und Spiele - Verwirrung und Flucht

für Akkordeon-Ensemble

(2005)

$\text{♩} = 112$ gelassen, nicht zu langsam

pp

pp

pp

pp

«

5

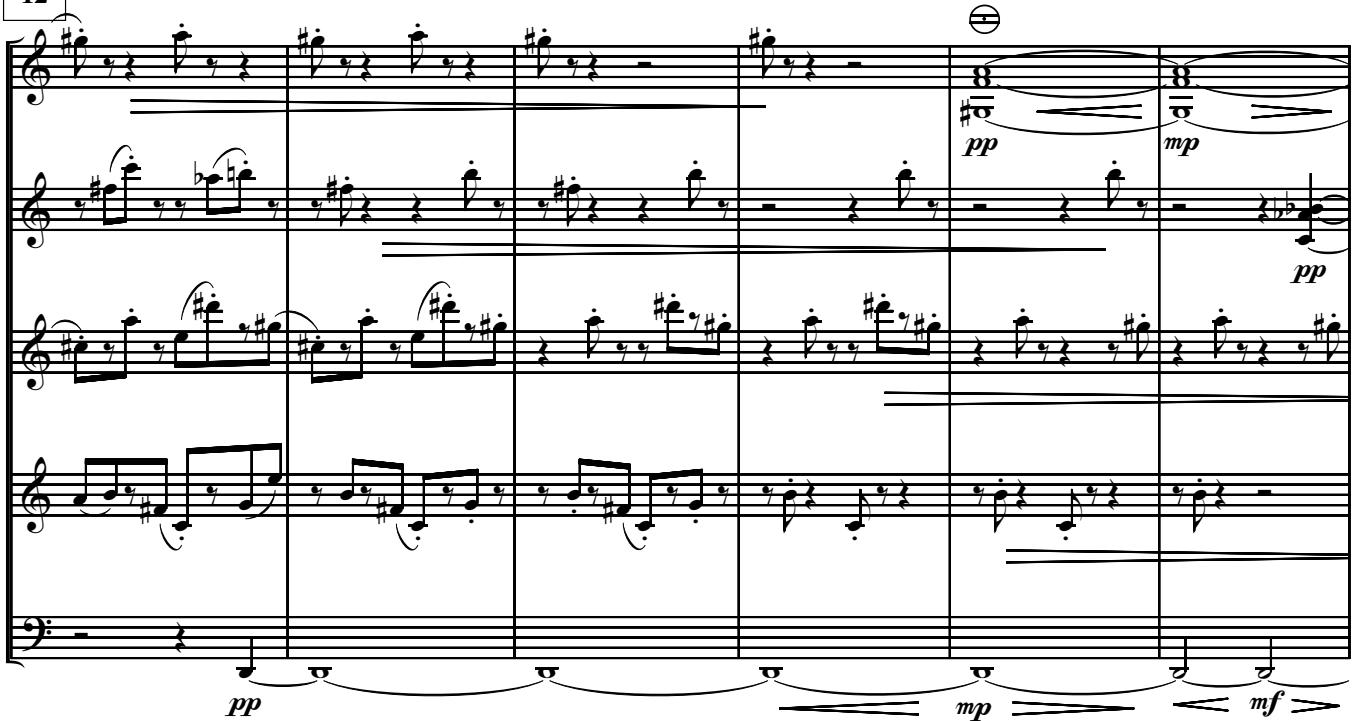
8



Musical score page 8. The score consists of five staves. The top four staves are treble clef and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The music features eighth-note patterns with various slurs and grace notes. Measure 8 concludes with a repeat sign and a double bar line.

<<

12



Musical score page 12. The score consists of five staves. The top four staves are treble clef and the bottom staff is bass clef. The key signature is A major. The music includes eighth-note patterns with slurs and grace notes. Measure 12 ends with a repeat sign, a double bar line, and dynamic markings: *pp*, *mp*, and *pp*. The bass staff concludes with a dynamic marking of *mf*.

18

belebt

8va----->

f > *fp* ----- *f*

f > *fp* ----- *f*

f > *fp* < *f*

f *mp*

f >

<<

22

mp ----- *pp*

pp 3 3 3 3 3 3 3 3 *f*

f *fp* < *f*

mp ----- *pp*

f *fp* ----- *f*

p *f* *mp*

p 3 3 3 3 *f* 3 *fp* ----- *f*

25

etwas ruhiger

Musical score for measure 25. The score consists of five staves. Measure 25 begins with dynamic *pp*. The first staff has a grace note followed by a dotted half note. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs. Measures 26-27 show similar patterns with dynamics *mp* and *pp*. Measure 28 begins with *pp*, followed by *mf*, then *p*, and finally *p*.

<<

30

Musical score for measure 30. The score consists of five staves. Measure 30 begins with *f*. The first staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs. Measures 31-32 show similar patterns with dynamics *mf*, *p*, and *f*.

34

34

f *pp*

f *pp*

f *pp*

pp

<<

39

mit Ruhe

mit Ruhe

espressivo

espressivo

espressivo

espressivo

pp

47

rit. -----
pp
rit. -----
pp
rit. -----
pp
rit. -----
p

<<

ruhig beginnend

51

p -----
pp -----
pp -----
p -----
pp -----

55

<<

58

erzählend

62

Musical score page 62. The score consists of five staves. Measure 1 starts with a dynamic of *p*. Measures 2 and 3 show various dynamics including *pp*, *mf*, and *mp*. Measure 4 begins with *f*. Measure 5 ends with *pp*. Measure 6 ends with *f*.

<<

65

Musical score page 65. The score consists of five staves. Measure 1 starts with *pp* and transitions to *mf*. Measures 2 and 3 show dynamics including *p* and *pp*. Measure 4 ends with *pp*.

69

f *pp* *f* *pp* *f*
mp
p
pp
mf *> pp*
pp

<<

75

p *f* *mf* *> pp*
p *f* *f*
f *pp* *f*
f *> pp* *f*
pp

80

8va---
f>
mf>
p>
f>
mf>
p>
f>
mf>
p>
f>
mf
p
f>
mf
p

<<

83

etwas zurückhaltend, nach und nach steigernd

mp
p
mf
p
pp
p
pp

86

<<

89

92

92

f

p

p

mp

p

mp

mf

mp

p

mp

mf

<<

95

f

p

p

f

p

97

Musical score for page 16, measure 97. The score is for a string quartet (two violins, one viola, one cello/bass). The music consists of five staves. The top two staves show eighth-note patterns with '3' below them. The third staff has a bassoon part with a dynamic 'f'. The bottom two staves also show eighth-note patterns with '3' below them.

<<

99

ruhig, aber
schnell steigernd

Musical score for page 16, measure 99. The score is for a string quartet (two violins, one viola, one cello/bass). The music consists of five staves. The first four staves have dynamics 'p', 'rit.', 'pp', and 'p' respectively. The fifth staff has dynamics 'pp', 'rit.', 'pp', and 'pp' respectively. The score includes slurs and grace notes.

102

drängend

<<

106

bewegt

110

110

<<

114

114

118

(* bending)

f

(* bending)

(* bending)

f

<<

122 ruhig

pp

p

pp

p

pp

p

pp

p

pp

p

pp

p

(* nur Luft)

129 wie am Anfang

Musical score for page 20, system 129. The score consists of five staves. The first three staves are treble clef, and the last two are bass clef. The music is in common time with a key signature of one sharp. Measure 129 begins with a dynamic of *p*, indicated by a horizontal line with a *p* below it. The music consists of six measures of eighth-note patterns. The first measure starts with a sixteenth-note rest followed by a sixteenth-note *p*. The second measure starts with a sixteenth-note *p*. The third measure starts with a sixteenth-note rest followed by a sixteenth-note *p*. The fourth measure starts with a sixteenth-note *p*. The fifth measure starts with a sixteenth-note rest followed by a sixteenth-note *p*. The sixth measure starts with a sixteenth-note *p*.

«

132

Musical score for page 20, system 132. The score consists of five staves. The first three staves are treble clef, and the last two are bass clef. The music is in common time with a key signature of one sharp. Measure 132 begins with a dynamic of *p*, indicated by a horizontal line with a *p* below it. The music consists of six measures of eighth-note patterns. The first measure starts with a sixteenth-note *p*. The second measure starts with a sixteenth-note *p*. The third measure starts with a sixteenth-note *p*. The fourth measure starts with a sixteenth-note *p*. The fifth measure starts with a sixteenth-note *p*. The sixth measure starts with a sixteenth-note *p*.

135

135

pp

pp

pp

<<

139

ISMN M-50098-257-9

144

Musical score for page 22, measure 144. The score consists of five staves. The top staff features sixteenth-note patterns with grace notes. The second staff contains eighth-note pairs. The third staff has eighth-note pairs with slurs. The fourth staff also has eighth-note pairs. The bottom staff concludes with eighth-note pairs. Dynamics include **f**, **pp**, **mp**, **f**, **p**, and **ff**.

<<

148

Musical score for page 22, measure 148. The score consists of five staves. The top staff features sixteenth-note patterns with grace notes. The second staff contains eighth-note pairs. The third staff has eighth-note pairs with slurs. The fourth staff also has eighth-note pairs. The bottom staff concludes with eighth-note pairs. Dynamics include **mf**, **pp**, **f**, **mp**, **p**, and **ff**.

152

Musical score for page 23, measure 152. The score consists of five staves. The top staff features sixteenth-note patterns with grace notes. The second staff begins with a dynamic marking *mp*. The third staff begins with a dynamic marking *pp*. The fourth staff begins with a dynamic marking *p*. The bottom staff begins with a dynamic marking *pp*.

<<

156

Musical score for page 23, measure 156. The score consists of five staves. The top staff features sixteenth-note patterns with grace notes. The second staff begins with a dynamic marking *f*. The third staff begins with a dynamic marking *pp*. The fourth staff begins with a dynamic marking *pp*. The bottom staff begins with a dynamic marking *f*.

160

Musical score for page 24, measure 160. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music is divided into measures by vertical bar lines. Measure 160 starts with a rest followed by a measure of eighth-note pairs. The second measure has a fermata over the first note. Measures 161 and 162 show eighth-note pairs. Measure 163 begins with a rest followed by eighth-note pairs. Measure 164 ends with a fermata over the first note. Measure 165 concludes with eighth-note pairs. Dynamics include *pp* (pianissimo) and a circled fermata symbol.

<<

163

Musical score for page 24, starting from measure 163. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music is divided into measures by vertical bar lines. Measure 163 starts with eighth-note pairs. Measure 164 begins with a rest followed by eighth-note pairs. Measure 165 ends with a fermata over the first note. Measure 166 concludes with eighth-note pairs. Dynamics include *pp* (pianissimo) and a circled fermata symbol.

166

Musical score for page 25, measure 166. The score is for a string quartet (two violins, viola, cello). The first staff begins with a forte dynamic (f) and ends with a piano dynamic (pp). The subsequent four staves end with a forte dynamic (f).

<<

170

nach und nach tonlos, in Luftrauschen übergehend

Musical score for page 25, measure 170. The score is for a string quartet (two violins, viola, cello). The dynamics are marked with *fp*, *ff*, and *ppp*. The text *nach und nach tonlos, in Luftrauschen übergehend* (gradually becoming toneless, transitioning into wind noise) is written above the staff.

Akkordeon 1

Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)

• = 112 gelassen, nicht zu langsam

Hans Josef Winkler

pp

5

7

11

belebt

8va

pp mp

f > fp < f

fp — f

22

etwas ruhiger

27

Akkordeon 1

32

mf

36

mit Ruhe 3

pp

44

pp *f*

rit. *ruhig beginnend*

49

pp *p* >

53

mp

57

mf *p* *pp*

60

erzählend

< > < > < > < >

64

mf *pp* *mf* *pp* *f*

Akkordeon 1

70

75

80

etwas zurückhaltend, nach und nach steigernd

83

86

90

94

96

Akkordeon 1

97

98

99

rit. -----

ruhig, aber

101 *schnell steigernd*

drängend

bewegt

106

112

118

(bending)*

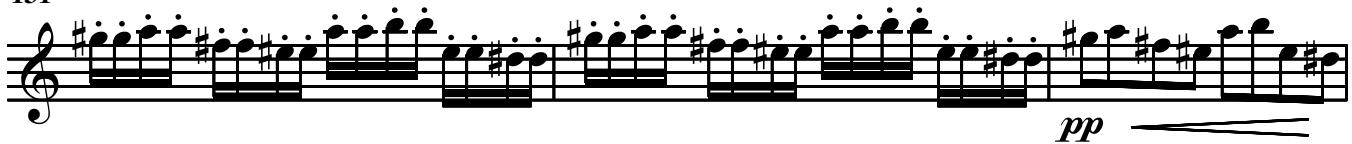
122 *ruhig*

Akkordeon 1

129 wie am Anfang



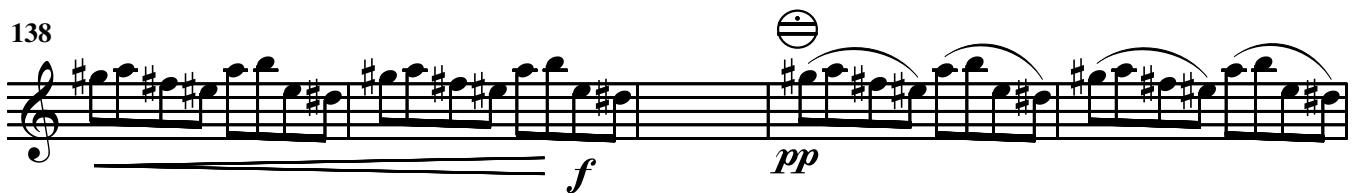
131



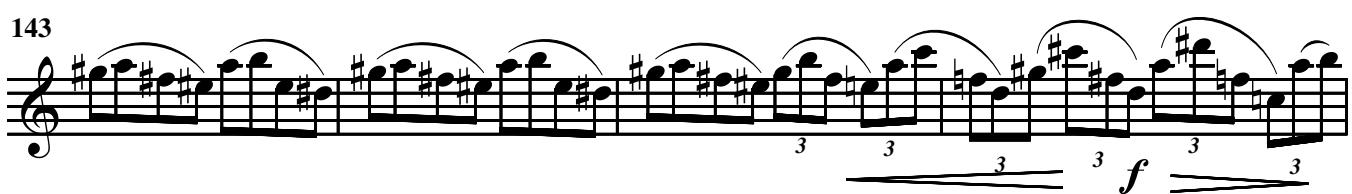
134



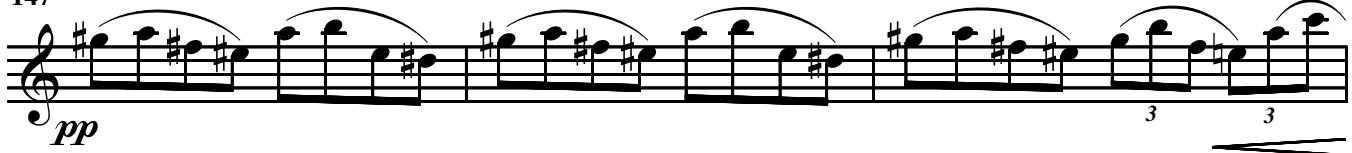
138



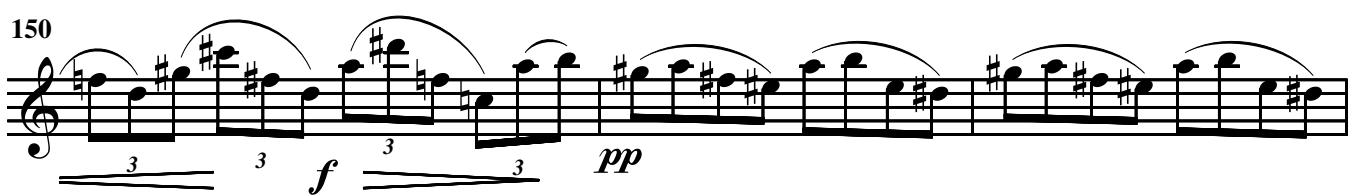
143



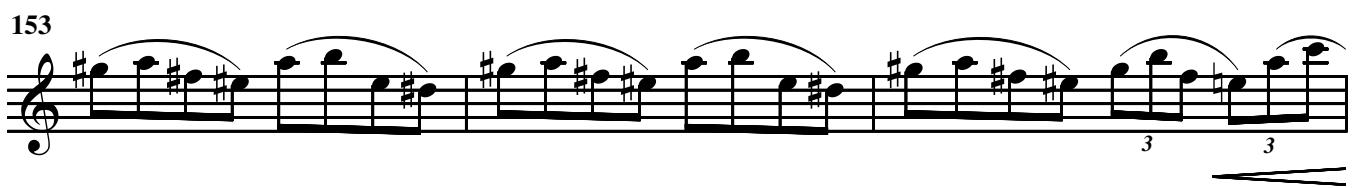
147



150



153



Akkordeon 1

156

f *pp*

159

2 *pp*

163

ff

165

pp

167

f

171

nach und nach tonlos, in Luftrauschen übergehend

fp *ff* *ppp*

Akkordeon 2

Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)

♩=112 gelassen, nicht zu langsam

Hans Josef Winkler

Musical score for Accordion Ensemble. Measure 1: Treble clef, 3/4 time, dynamic pp. Measure 2: Measures 2-4: Measures 2-4 show a repeating pattern of eighth-note chords. Measure 5: Measures 5-7: Measures 5-7 show a similar repeating pattern of eighth-note chords.

Musical score for Accordion Ensemble. Measures 5-7: Measures 5-7 show a similar repeating pattern of eighth-note chords.

Musical score for Accordion Ensemble. Measures 7-10: Measures 7-10 show a similar repeating pattern of eighth-note chords.

Musical score for Accordion Ensemble. Measures 10-13: Measures 10-13 show a similar repeating pattern of eighth-note chords.

Musical score for Accordion Ensemble. Measures 14-17: Measures 14-17 show a similar repeating pattern of eighth-note chords.

belebt

Musical score for Accordion Ensemble. Measures 18-21: Measures 18-21 show a similar repeating pattern of eighth-note chords.

Musical score for Accordion Ensemble. Measures 22-25: Measures 22-25 show a similar repeating pattern of eighth-note chords.

etwas ruhiger

Musical score for Accordion Ensemble. Measures 26-29: Measures 26-29 show a similar repeating pattern of eighth-note chords.

Akkordeon 2

31

mit Ruhe
espressivo

35

2

f *pp*

42

49

rit. -----

ruhig beginnend

pp *pp*

54

59

2

p *p* *pp*

64

mp *pp*

p *p*

68

3

mp *pp* *f*

Akkordeon 2

75

etwas zurückhaltend, nach und nach steigernd

83

87

91

95

ruhig, aber schnell steigernd
rit.

98

102

drängend

Akkordeon 2

bewegt

106

p

f

mf

f

112

f

mf

f

118

ruhig

mf

f

pp

p

124

wie am Anfang

pp

130

pp

132

pp

134

pp

137

f

Akkordeon 2

143

mp

mf

149

mp

153

>

mp

159

pp

161

163

pp

166

f

*nach und nach tonlos,
in Luftrauschen übergehend*

170

2

fp

ff

5

ppp

Akkordeon 3

Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)

$\text{♩} = 112$ gelassen, nicht zu langsam

Hans Josef Winkler

2 *pp*

6

8

11

15 *pp* <

20 *f* > *fp* < *f* > *fp* < *f* > *mp* — *pp*

23 *f* *fp* *f* *fp* — *f* > *mp* — *pp*

26 *etwas ruhiger* *pp* — 3 —

Akkordeon 3

31

35

f

pp

41 mit Ruhe
espressivo

41 mit Ruhe
espressivo

48

rit. ----- ruhig beginnend

pp

p

48

rit. ----- ruhig beginnend

pp

p

52

52

55

55

mf

p

pp

59

2

p

p

59

2

p

p

64

f

pp

p

p

64

f

pp

p

p

Akkordeon 3

69

75

3

pp — *f* —

f

pp —

79

f —

mf —

etwas zurückhaltend, nach und nach steigernd

82

p —

mf —

2

86

p — *pp* —

p — *pp* —

p —

89

pp —

p — *pp* —

p —

93

mp —

mf —

p —

97

rit. —

f —

3

Akkordeon 3

ruhig, aber
101 schnell steigernd drängend

105

108 bewegt

112

117 (*bending)

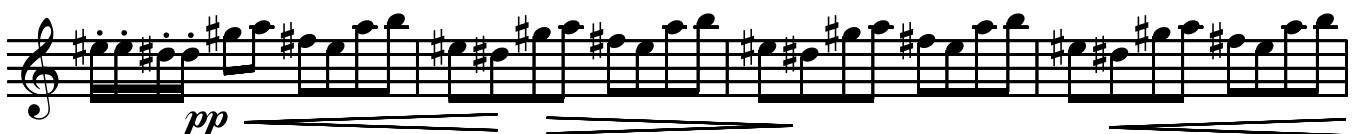
122 ruhig

128 wie am Anfang

133

Akkordeon 3

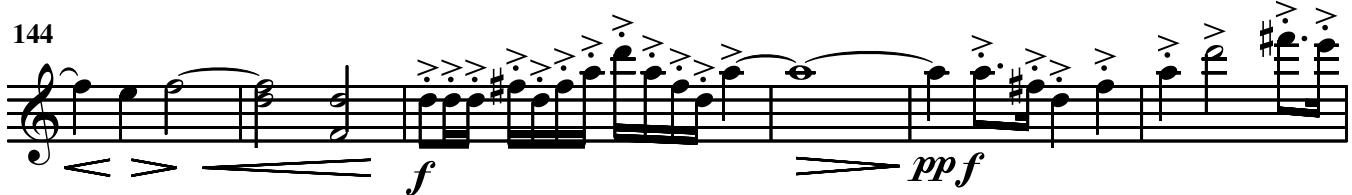
135



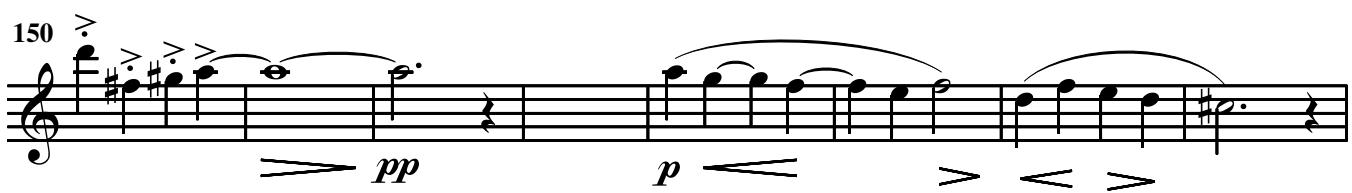
139



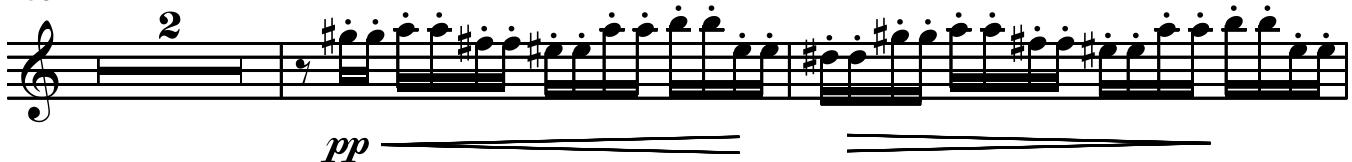
144



150



158



162



165



*nach und nach tonlos,
in Luftrauschen übergehend*

169



Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)

♩ = 112 gelassen, nicht zu langsam

Hans Josef Winkler

3
pp

7

10

14
pp

19
belebt
f mp mp p

23
f mp mp mf mp pp

26
etwas ruhiger
pp mp f

31
ff

Akkordeon 4

36 *mit Ruhe
espressivo*

42

49 *ruhig beginnend*

53

57

60

64

68 *3*

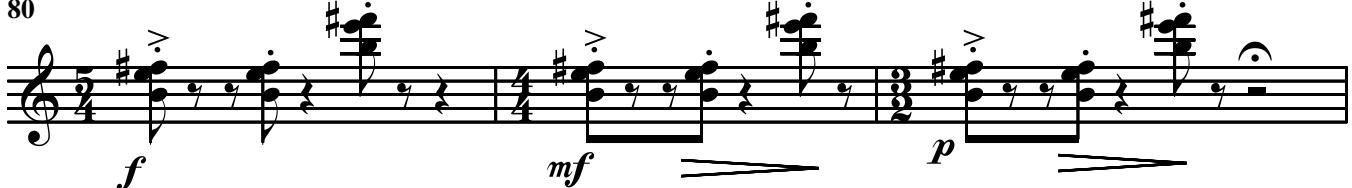
The musical score consists of ten staves of music for Accordion 4. The staves are arranged vertically, each starting with a treble clef and a key signature. Measure numbers are placed at the beginning of some staves: 36, 42, 49, 53, 57, 60, and 68. Measure 49 includes the instruction "ruhig beginnend". Measure 68 includes the number "3". Performance instructions are scattered throughout, such as "mit Ruhe espressivo" above staff 36, "pp" (pianissimo) under measure 53, "mf" (mezzo-forte) under measure 51, "p" (piano) under measure 58, "pp" under measure 60, and "pp" under measure 81. Articulation marks like dots and dashes are placed under various notes. Measure 36 features a circled dot above the first note. Measures 42 and 49 have slurs and small arrows indicating performance techniques. Measures 57 and 64 include slurs and triplets markings (the number "3" over a bracket). Measures 60 and 68 feature eighth-note patterns with grace notes and slurs.

Akkordeon 4

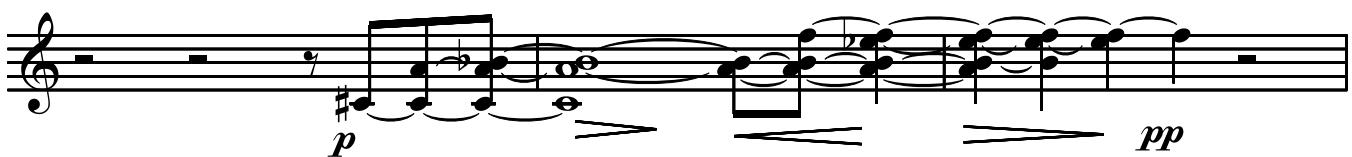
75



80



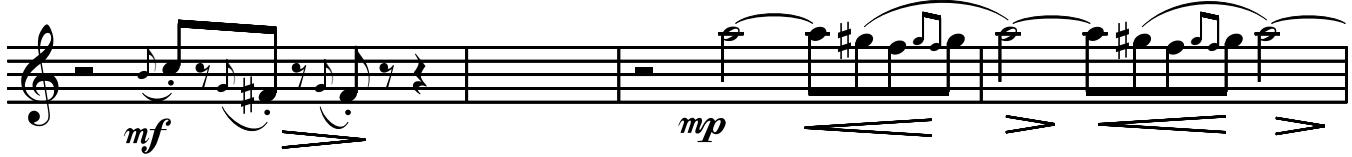
83 etwas zurückhaltend, nach und nach steigernd



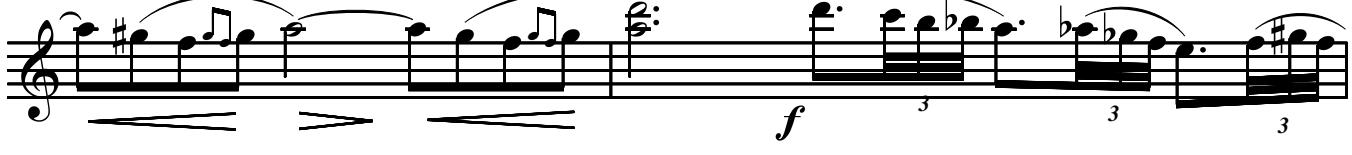
86



90



94



96

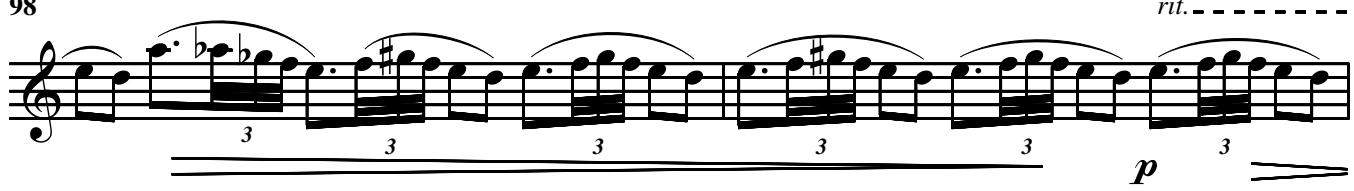


97



Akkordeon 4

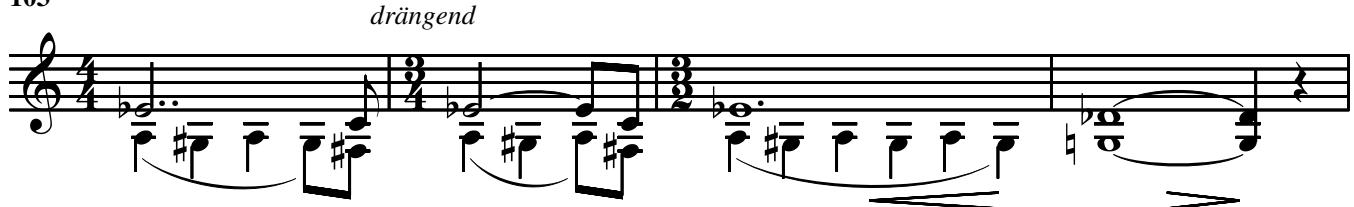
98



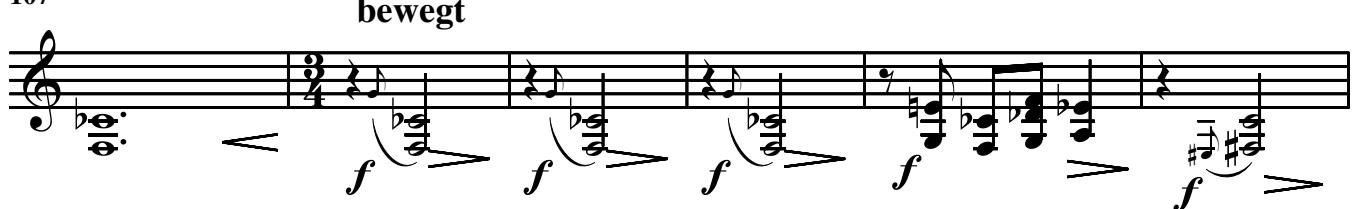
100



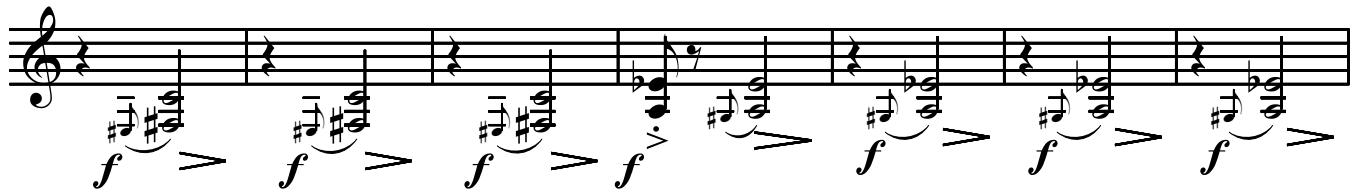
103



107



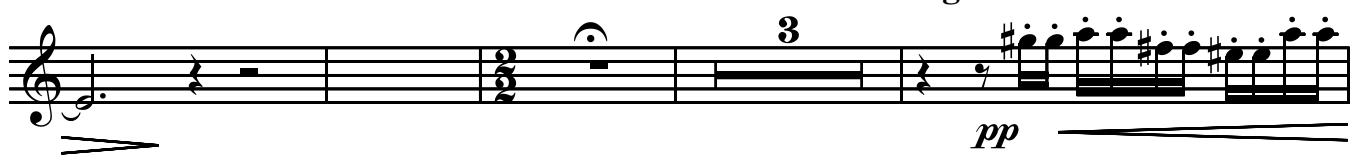
113



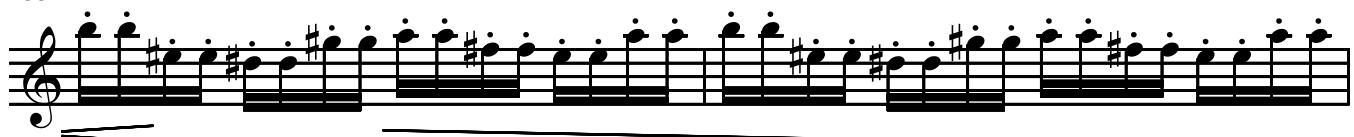
120



126

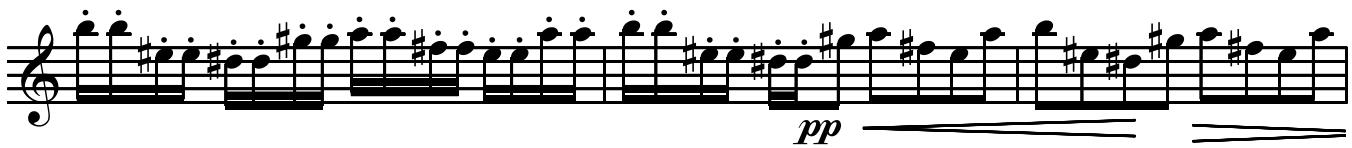


133



Akkordeon 4

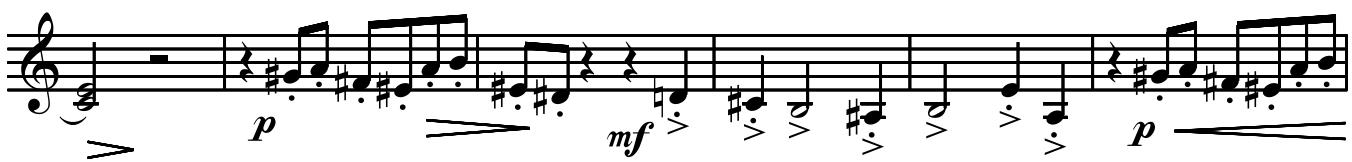
135



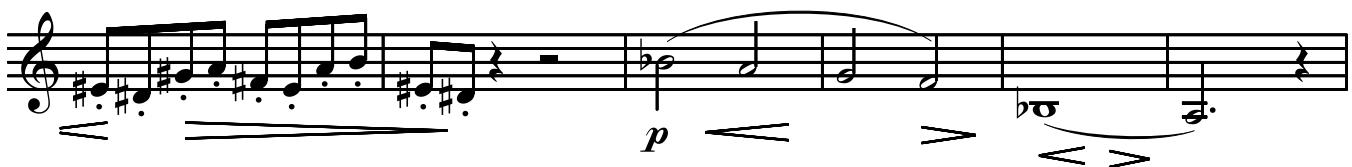
138



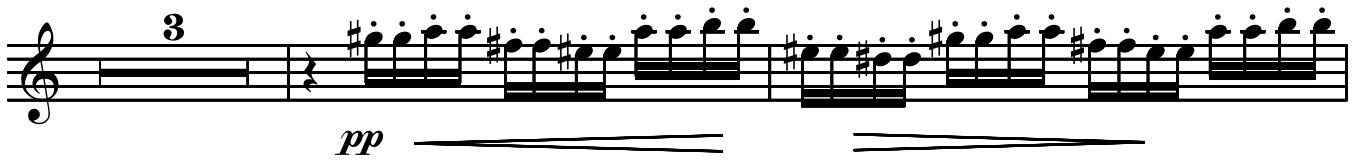
146



152



158



163



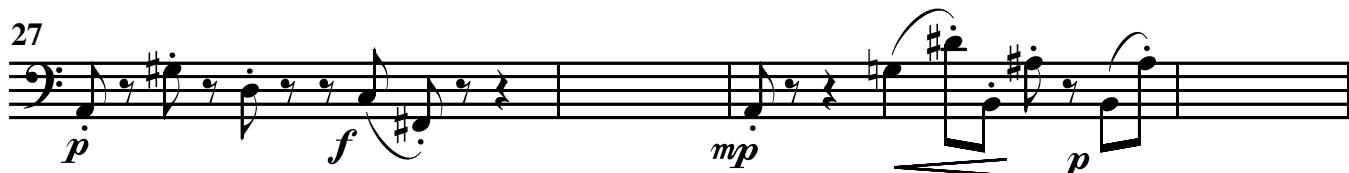
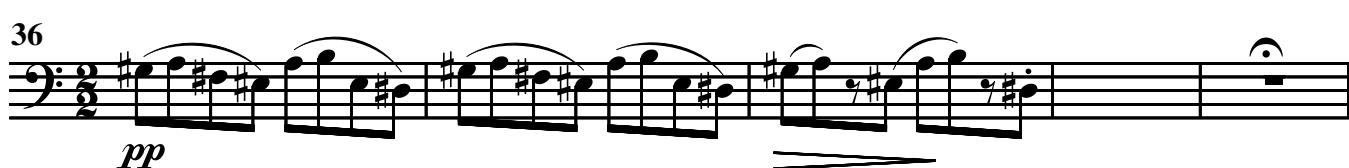
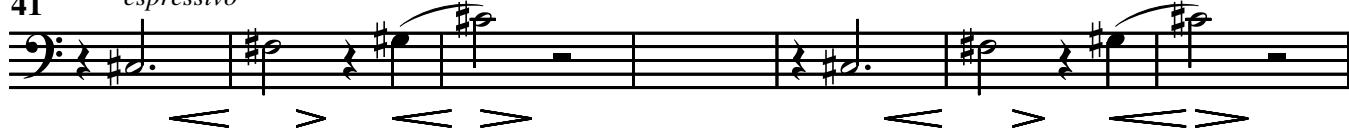
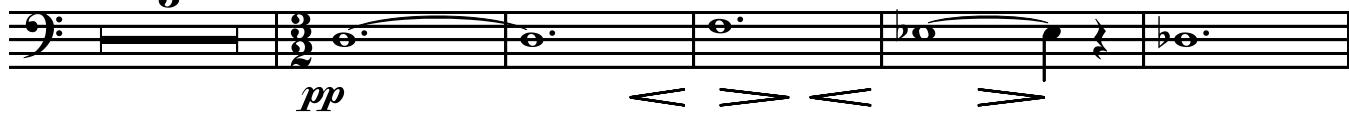
165



*nach und nach tonlos,
in Luftrauschen übergehend*

169



Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)***gelassen, nicht zu langsam****Hans Josef Winkler***11****belebt****18****23****27****31****36****mit Ruhe***espressivo***48****ruhig beginnend****3**

Akkordeon 5

56

3
pp
f

65

9
pp
f
f
pp

78

f
mf

etwas zurückhaltend, nach und nach steigernd

82

p
p
pp

88

p
pp
p
<>
>< mp >>

94

<> mf > < > pp < > < > < > < > < >

ruhig, aber
schnell steigernd

drängend

98

f
pp
< >

bewegt

105

< >
< >
< > f

Akkordeon 5

110

f > *f*

116

ruhig

f

123

(* nur Luft)

pp *p* *pp*

wie am Anfang

129

9

pp

142

88

< *f* *pp* = *f*

148

pp *f*

153

pp *f* *pp*

nach und nach tonlos,
in Luftrauschen übergehend

158

11

f *fp* <*ff*= *ppp*

3

Bassakkordeon

Brot und Spiele - Verwirrung und Flucht für Akkordeon-Ensemble (2005)***gelassen, nicht zu langsam****Hans Josef Winkler***11**

11

pp *mp* *mf*

belebt**18**

f

22

p *f* *fp* *f* *fp* *f*

25

p *f* *mp* *p*

31

mp *f* *p* *mp*

36

pp

mit Ruhe**41** *espressivo*

< >

48**ruhig beginnend**

pp

1

Bassakkordeon

56

65 9

78

etwas zurückhaltend, nach und nach steigernd

88 2

94

ruhig, aber schnell steigernd < drängend

98 2

105

bewegt

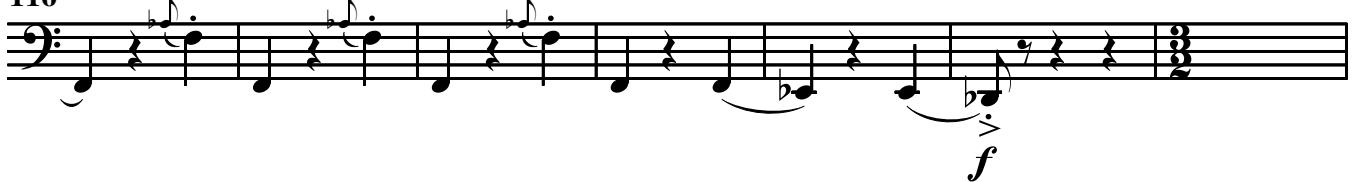
Bassakkordeon

110



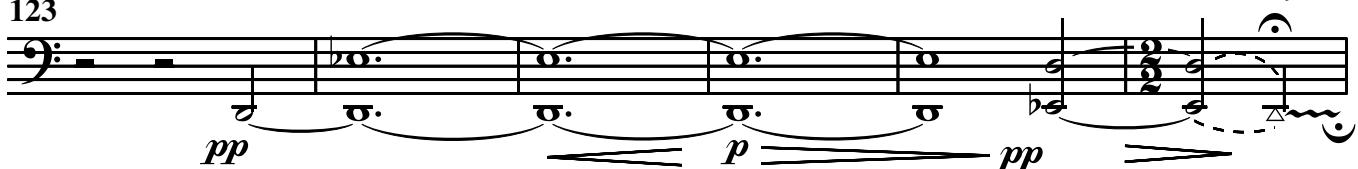
116

ruhig



123

(* nur Luft)



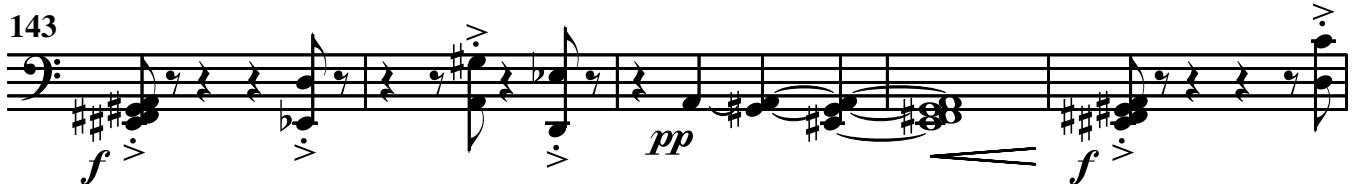
wie am Anfang

129

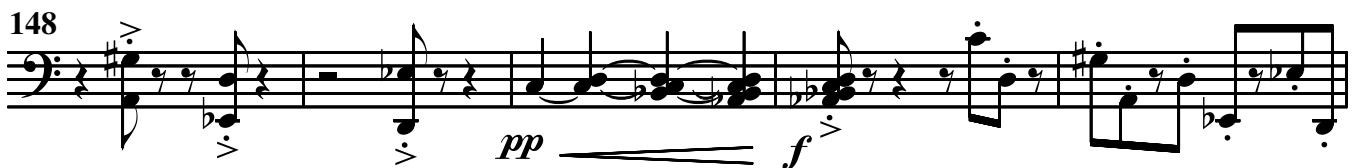
9



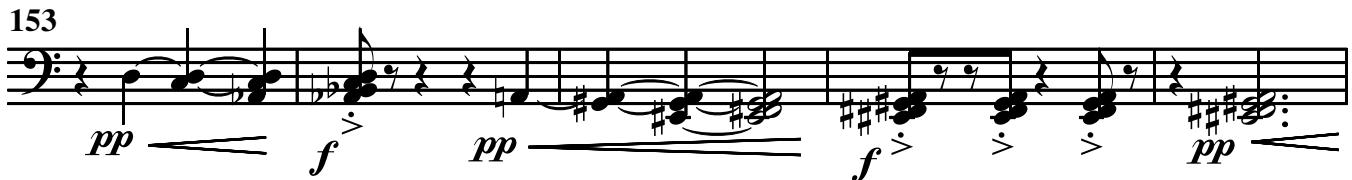
143



148



153



nach und nach tonlos,
in Luftrauschen übergehend

158

11

nach und nach tonlos,
in Luftrauschen übergehend

