

A Study in Minimalism
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Allegro $q = 92$

Piccolo 1

Flute 1.2

Oboe 1.2

Cor Anglais 1.2

Clarinet in Bb 1.2

Bass Clarinet in Bb 1.2

Bassoon 1.2

Contrabassoon 1.2

Horn in F 1-4

Trumpet in C 1.2.3.4

Trombone 1.2

Bass Tuba 1

Timpani 1.2

Bass Drum

Tam-tam

Triangle

Tambourine

Guiro

Antique Cymbals

Harp

Allegro $q = 92$

Violin I

Violin II

Viola

Violoncello

Double Bass

musicalion

click for more

9

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

C Tpt.

Tbn.

B. Tba.

Timp.

Tri.

Tamb.

Guiro

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion

click for more

17

A

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Tri.

Tamb.

Hp.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

The image displays a page from a musical score, specifically measures 17 through 24. The score is written for a large symphony orchestra. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Bb Clarinet (BbCl.), Bb Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Triangle (Tri.), Tambourine (Tamb.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and features a key signature of one flat (Bb). A large, semi-transparent orange oval is overlaid on the bottom right of the page, containing the text 'musicalion' in a bold, sans-serif font, with 'click for more' in a smaller font below it. The oval also contains a small musical note icon. The page number '17' is in the top left corner, and a small '3' is in the top right corner. A section marker 'A' is placed above measure 17 and below measure 20.

25

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion

[click for more](#)

33 Meno mosso $q = 64$

Picc. Fl. Ob. C. A. BbCl. B. Cl. Bsn. Cbsn. Hn. C Tpt. Tbn. B. Tba. Timp. Hp. Vln. I Vln. II Vla. Vc. Db.

musicalion
click for more

7) MOSO $q = 64$

43

Tempo primo $q = 92$

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hr.

C Tpt.

Tbn.

B. Tbn.

Timp.

Guero

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

54

Picc.

Fl.

Ob.

C. A.

B. D.

T.-L.

Tri.

Tamb.

Guero

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tempo primo $q = 92$

musicalion

click for more

62

Picc.

Fl.

Ob.

B. D.

T.-L.

Guero

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

Meno mosso $q = 64$

69

Picc.

Fl.

Ob.

C. A.

BbCl.

Bsn.

Cbsn.

Hr.

C Tpt.

Tbn.

B. Tba.

B. D.

T.-L.

Guero

A. Cym.

Hp.

Meno mosso $q = 64$

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion

click for more

81 **B** Tempo primo $q = 92$

Picc.

Fl.

Ob.

C. A.

Bb Cl.

B. Cl.

B. D.

T. - L.

Guero

A. Cym.

B Tempo primo $q = 92$

Vln. I

Vln. II

Vla.

Vc.

88 **C** Meno mosso $q = 64$

Picc.

Fl.

Ob.

C. A.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tba.

Tri.

Tamb.

Guero

A. Cym.

C Meno mosso $q = 64$

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

99

Picc.

Fl.

Ob.

C. A.

BbCl.

Bsn.

Cbsn.

Hr.

C Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

T.-L.

Guero

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

The image displays a page from a musical score, specifically page 99. It features a large ensemble of instruments, including woodwinds (Piccolo, Flute, Oboe, Cor Anglais, B-flat Clarinet, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Tuba, Timpani, Bells, Triangle, Gong, Cymbals), and strings (Harp, Violins I & II, Viola, Violoncello, Double Bass). The score is written in a standard musical notation with staves for each instrument. A prominent watermark, 'musicalion', is overlaid in the center, accompanied by the text 'click for more'. The page number '99' is visible in the top left corner.

107 **Meno mosso** $q = 64$ **D** **Tempo primo** $q = 92$

BbCl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tbn.
B. Tbn.
Timp.
Guero
A. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

musicalion
click for more

120

C Tpt.
Tbn.
B. Tbn.
Timp.
B. D.
T.-L.
Guero
A. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

128 *Meno mosso* $q = 64$

128 *Meno mosso* $q = 64$

Hr.
C Tpt.
Tbn.
B. Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.

146 *Tempo primo* $q = 92$

146 *Tempo primo* $q = 92$

Picc.
Fl.
Ob.
C. A.
BbCl.
B. Cl.
Bsn.
Cbsn.
Hr.
C Tpt.
Tbn.
B. Tba.
B. D.
T.-L.
Tri.
Tamb.
Guero
A. Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

musicalion
click for more

153

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tba.

B. D.

T..L.

Tri.

Tamb.

Guero.

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

160

Picc.
Fl.
Ob.
C. A.
BbCl.
B. Cl.
Bsn.
Cbsn.
Timp.
B. D.
T. d.
Tri.
Tamb.
Guero
A. Cym.
Vln. I
Vln. II
Vla.
Vc.
Db.

musicalion
click for more

[illegible]

177

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

189

C. A.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

205 **F** Tempo primo $q = 92$

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hr.

C Tpt.

Tbn.

B. Tba.

Timp.

B. D.

T.-t.

Tri.

Tamb.

Guero

A. Cym.

F Tempo primo $q = 92$

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

212 **G** Meno mosso q. = 64

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tba.

Timp.

B. D.

T.-L.

Tri.

Tamb.

Guero.

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

G Meno mosso q. = 64

222

Hn.

C Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

T.-L.

Tri.

Tamb.

Guero.

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.



musicalion
click for more

234

Ob.

C. A.

BbCl.

B. Cl.

C Tpt.

Tbn.

B. Tbn.

Timp.

T.-L.

Tri.

Tamb.

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

H

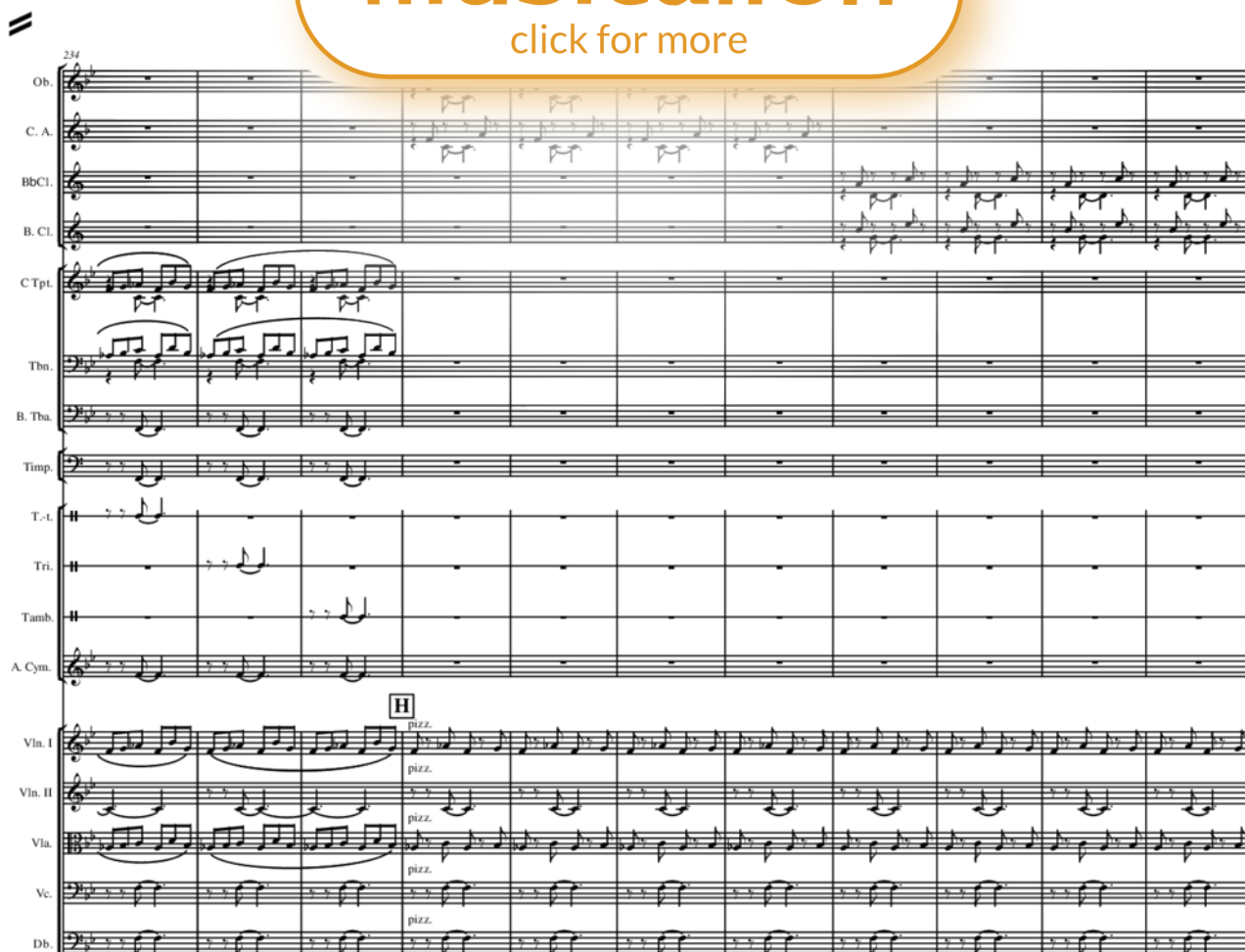
pizz.

pizz.

pizz.

pizz.

pizz.



245

Bsn.

Cbsn.

B. D.

T.-t.

Tri.

Tamb.

A. Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

256

Picc.

Fl.

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

B. D.

T.-t.

Tri.

Tamb.

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion
click for more

267 rit. - - -

Ob.

C. A.

BbCl.

B. Cl.

Bsn.

Cbsn.

Hr.

C Tpt.

Tbn.

B. Tba.

Timp.

A. Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

musicalion

click for more

752.6'

Type: Sheet music

Title: [Eine minimalistische Studie I \(A Minimalistic Study I\)](#)

Composer: [Michael Drewes](#)

Period: Musica viva

Theme: Exercises

Series: Symphonien

Difficulty: Mittel bis schwer

Arrangement group: Orchestra (mixed)

Arrangement: Flute

3+[Ob2+Ehn2+Cl4+Bn4]+[Hn4+Tbn2+Tpt4+Tb]+[Tmp+Perc]+Hp+[Vln2+Vla+

Orchestration: Flute (traverse flute) = fl(3), Bassoon = bn(4), Clarinet = cl(4), Double bass = Db(1), English horn = Ehn(2), Harp = Hp(1), Horn (french horn) = Hn(4), Oboe = ob(2), Percussion (incl. all drums etc.) = Perc(1), Timpani = Tmp(1), Trombone = Tbn(2), Trumpet = Tpt(4), Tuba = Tb(1), Viola = Vla(1), Violin (fiddle) = Vln(2), Violoncello (cello) = Vlc(1)

This is a big symphonic work in the minimalist style. I tried to compose something following the school of Musical Minimalism as established by the American composers Philip Glass (born 1937), Steven Reich (born 1936), Terry Riley (born 1935), La Monte Young (born 1935) and John Adams (born 1947). Around 1995, I had listened to Different Trains for String Quartet and tape, composed by Steven Reich in 1988. I created a sort of "compressed minimalism", because I thought that with repeating a motif only for four bars would be sufficient, and I tried to compensate for the harmonic and melodic monotony by rhythmical intricacy, as expressed especially by the percussion section in the version for big symphonic orchestra. I have now extended some motifs and added dynamics.