

Violoncello

A Study in Minimalism

MICHAEL DREWES

Allegro q. = 92

11 October 2007



6



10



25



31



39

Meno mosso q. = 64



45



51

Tempo primo q. = 92



60 **Tempo primo** $q = 92$

65

Meno mosso $q = 64$

69

Tempo primo $q = 92$

79

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

98

104

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

122

126 **Meno mosso** $q = 64$

musicalion
click for more

Violoncello

3

133



140



146 **Tempo primo** q = 92



152



158



164



170 **E**

Meno mosso q = 64



177



183



190



V.S.

musicalion
click for more

198



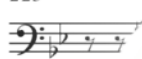
Tempo primo q = 92

205 **F**

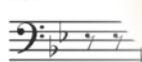
211

217 **G** Meno mosso q = 64

225



231

237 **H** pizz.

244



251



258

A graphic featuring musical notation, including a treble clef, a quarter note, and a half note, positioned above the word "musicalion".

musicalion

[click for more](#)

Violoncello 5

264 rit. - - -

mp

271 arco

p

276 2



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+Vlc]

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.