

00:00:00:00

Andante comodo q = 64



00:00:19:20



00:00:38:12



00:00:53:11



00:01:08:11



00:01:27:03



00:01:45:24



00:02:04:16



00:02:26:11



pp

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② 00:02:53:24

Keyboard



00:03:21:06

Andante comodo q = 64



00:03:43:05

Maestoso



00:04:07:14

Andante comodo q = 64



00:04:29:09



00:04:44:09



00:05:03:01



00:05:25:15



00:05:48:00



00:06:06:21



00:06:25:13



00:06:40:13



00:06:59:05



00:07:17:27



00:07:29:04



00:07:44:04



00:08:08:22



④ 00:08:39:17

Keyboard

Andante comodo q = 64

pp mf

00:09:04:01

tr

00:09:22:23

tr

00:09:41:14

tr

00:09:56:14

tr

00:10:15:06

tr

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tr

00:10:48:27

tr

00:11:07:19

tr

00:11:26:11



00:11:52:18



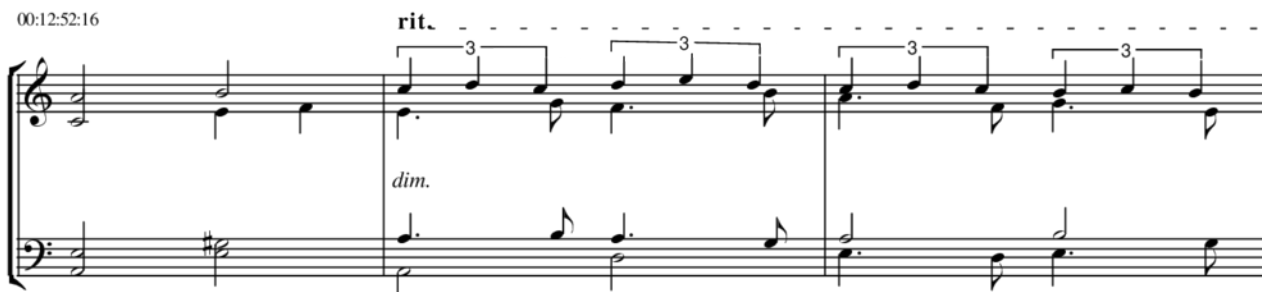
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*Type:* Sheet music

*Title:* [Complicompositio II \(piano reduction\)](#)

*Composer:* [Michael Drewes](#)

*Period:* Musica viva

*Theme:* .miscellaneous

*Series:* Symphonien

*Difficulty:* Mittel bis schwer

*Arrangement group:* Keyboard instruments solo

*Arrangement:* Piano

*Orchestration:* Piano (pianoforte) = Pf(1)

One of my compositions for film orchestra under the general heading "Complicompositio" (piano reduction).

This is a work for big film orchestra that belongs to the series named "Complicompositiones", a term I coined from the Latin complicatio = "complication" and compositio = "composition" for compositions that look complicated, because that is what a score for film orchestra looks, even though, when examining it closely, it might be rather simple. I created this designation as a mockery about the fact that nowadays music must be complicated and difficult to be understood in order to be taken serious. While Complicompositio III is rather dramatic, this one pretends to be somewhat romantic and dreamy.