

Complicompositio I

MICHAEL WOLFGANG DREWES

①

00:00:00:00

3
4

Andante $\text{♩} = 80$
00:00:02:07

00:00:04:14

00:00:06:22

00:00:08:29

00:00:11:07

00:00:13:14

00:00:15:22

00:00:17:29

00:00:20:06

00:00:22:14

00:00:24:21

Flute

Oboe

Clarinet in A

Bassoon

Horn in F

Trumpet in A

Trombone

Timpani

Soprano

Contralto

Tenor

Bass

musicalion

klicken für mehr

3
4

Andante $\text{♩} = 80$

1

2

3

4

5

6

7

8

9

10

11

12

Harp

Keyboard

Violin I

Violin II

Viola

Violoncello

Contrabass

Ob.

Cl.

Bsn.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13 14 15 16 17 18 19 20 21 22 23 24 25

musicalion
klicken für mehr

00:00:56:05

00:00:58:13

00:01:00:20

00:01:02:28

00:01:05:05

00:01:07:13

00:01:09:20

00:01:11:27

00:01:14:05

00:01:16:12

00:01:18:20

FL.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion
klicken für mehr

26 27 28 29 30 31 32 33 34 35 36

The image displays a musical score for a symphony orchestra, featuring various instruments and a vocal soloist. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Strings (S., C., T., B.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). A central graphic overlay features the word "musicalion" in a large, orange, sans-serif font, with the text "klicken für mehr" (click for more) below it. The graphic is surrounded by musical notes and a glowing orange oval. The vocal soloist part (S.) includes the lyrics: "I think of the old coun - try." with measure numbers 37 through 50 indicated below the staff.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S.

C.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion
klicken für mehr

I think of the old coun - try.

37 38 39 40 41 42 43 44 45 46 47 48 49 50

p *mf* *p* *pizz.* *p* *mf* *p* *pizz.* *p* *mf* *p* *pizz.* *p* *mf* *p*



musicalion
klicken für mehr

Fl.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64 65 66 67 68 69 70 71 72 73 74 75 76

mf

mf

mf

musicalion

klicken für mehr



musicalion
klicken für mehr

Kbd.

00:03:11:01 [86] 00:03:13:09 [87] 00:03:15:16 [88] 00:03:17:24 [89] 00:03:20:01 [90] 00:03:22:08 [91] 00:03:24:16 [92] 00:03:26:23 [93]

mf *p* *p* *tenuto sempre* *mf* *p*

Kbd.



Fl.

Ob.

Cl.

Bsn.

Presto $\text{♩} = 120$

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion
klicken für mehr



Kbd.

00:04:10:00

00:04:11:00

00:04:11:29

00:04:12:29

00:04:13:29

00:04:14:29

00:04:15:29

00:04:16:29

00:04:17:29

Fl.

Ob.

Cl.

Bsn.

Timp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120 121 122 123 124 125 126 127 128 Solo

musicalion
klicken für mehr

00:04:18:29 00:04:19:29 00:04:20:29 00:04:21:29 00:04:22:29 00:04:23:29 00:04:24:29 00:04:25:29 00:04:26:29 00:04:27:29

FL.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129 130 131 132 133 134 135 136 137 138

musicalion
klicken für mehr



00:04:28:29 139 00:04:29:29 140 00:04:30:29 141 00:04:31:29 142 00:04:32:29 143 00:04:33:29 144 00:04:34:29 145 00:04:35:29 146 00:04:36:29 147

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:04:37:29 00:04:38:29 00:04:39:29 00:04:40:29 00:04:41:29 00:04:42:29 00:04:43:29 00:04:44:28 00:04:45:28 00:04:46:28

FL.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

148 149 150 151 152 153 154 155 156 157



00:04:47:28 00:04:48:28 00:04:49:28 00:04:50:28 00:04:51:28 00:04:52:28 00:04:53:28 00:04:54:28 00:04:55:28

musicalion

klicken für mehr

FL.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

158 159 160 161 162 163 164 165 166

Fl. *cantabile*

Ob. *cantabile*

Cl.

Bsn.

Tpt.

Tbn.

Vln. I *cantabile*

Vln. II

Vla.

Vc.

Cb.

167 168 169 170 171 172 173 174 175

musicalion
klicken für mehr

Vln. I

Vln. II

Vla.

3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:05:22:27 00:05:23:27 00:05:24:27 00:05:25:27 00:05:26:27 00:05:27:27 00:05:28:27 00:05:29:27 00:05:30:27 00:05:31:27 00:05:32:27 00:05:33:27

Ob.

Hn.

Tpt.

Tbn.

193 194 195 196 197 198 199 200 201 202 203 204

Vln. I

Vln. II

Vla.

Vc.

Cb.



musicalion

klicken für mehr

Fl.
Cl.
Hn.
Tpt.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

205 206 207 208 209 210 211 212 213 214

musicalion

klicken für mehr

00:05:44:27 00:05:45:27 00:05:46:27 00:05:47:27 00:05:48:27 00:05:49:27 00:05:50:27

Fl.

Cl.

Bsn.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

215 216 217 218 219 220 221

Solo

00:05:51:26 00:05:52:26 00:05:53:26 00:05:54:26 00:05:55:26 00:05:56:26 00:05:57:26

Fl.

Ob.

Bsn.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

222 223 224 225 226 227 228

Solo

musicalion
klicken für mehr

00:05:58:26 00:05:59:26 00:06:00:26 00:06:01:26 00:06:02:26 00:06:03:26 00:06:04:26 00:06:05:26 00:06:06:26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

C.

T.

B.

Hp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The sum-mers are ve - ry hot in New York, and the win - ters are ve - ry cold.

229 230 231 232 233 234 235 236 237

Tutti



musicalion

klicken für mehr

00:06:07:26 00:06:08:26 00:06:09:26 00:06:10:26 00:06:11:26 00:06:12:26 00:06:13:26 00:06:14:26 00:06:15:26 00:06:16:26

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

238 239 240 241 242 243 244 245 246 247

00:06:17:26 00:06:18:26 00:06:19:26 00:06:20:26 00:06:21:26 00:06:22:26 00:06:23:26 00:06:24:26 00:06:25:26 00:06:26:26

Ob.

Bsn.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

248 249 250 251 252 253 254 255 256 257

musicalion
klicken für mehr

Ob.

Cl.

C.

T.

Sum - mers are stea-my hot in New York, and win - ters

258 259 260 261 262 263 264 265 266 267 268

Vln. I

Vln. II

Vla.

Vc.

Cb.



musicalion

klicken für mehr

Ob.

Cl.

Bsn.

C.

mers are stea-my hot in New York, and win - ters are i - cy cold. Sum - mers are stea-my hot in

T.

are i - cy cold. Sum - mers are stea-my hot in New York, and win - ters are i - cy cold.

B.

Sum - mers are stea-my hot in New York, and win -

269 270 271 272 273 274 275 276 277

Vln. II

Vla.

Vc.

Cb.

00:06:47:25

00:06:48:25

00:06:49:25

00:06:50:25

00:06:51:25

00:06:52:25

00:06:53:25

00:06:54:25

00:06:55:25

Ob.

Cl.

Bsn.

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

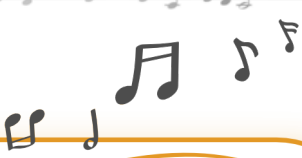
Sum - mers are stea-my hot in New York, and win - ters are i - cy cold. Sum - mers are stea-my.

New York, and win - ters are i - cy cold. Sum - mers are stea-my hot in New York, and win - ters

Sum - mers are stea-my hot in New York, and win - ters are i - cy cold. Sum - mers are stea-my

ters are i - cy cold. Sum - mers are stea-my hot in New York, and win - ters are i - cy cold. Sum - mers

[278] [279] [280] [281] [282] [283] [284] [285] [286]



musicalion

klicken für mehr

00:06:56:25 00:06:57:25 00:06:58:24 00:06:59:24 00:07:00:24 00:07:01:24 00:07:02:24 00:07:03:24 00:07:04:24

Fl.

Ob.

Cl.

Bsn.

S.

hot in New York, and win - ters are i - cy cold. Sum - mers are stea-my hot in New York, and

C.

are i - cy cold. Sum - mers are stea-my hot in New York, and win - ters are i - cy cold.

T.

hot in New York, and win - ters are i - cy cold. Sum - mers are stea-my hot in New York, and

B.

are hot in New York.

287 288 289 290 291 292 293 294 295

Vln. I

Vln. II

Vla.

Vc.

Cb.



musicalion
klicken für mehr

00:07:05:24

00:07:06:24

00:07:07:24

00:07:08:24

00:07:09:24

00:07:10:24

00:07:11:24

00:07:12:24

00:07:13:24

FL.

Ob.

Cl.

Bsn.

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

win - ters are i - cy cold Sum - mers are ve - ry hot in New York.

Sum - mers are ve - ry hot in New York, and win - ters are ve - ry cold. On the roof, hur - ray, on the

win - ters are i - cy cold Sum - mers are ve - ry hot in New York. On the roof, hur - ray, on the

Are i - cy cold Sum - mers are ve - ry hot in New York. On the roof, hur - ray, on the

296 297 298 299 300 301 302 303 304



musicalion

klicken für mehr

Fl.

Ob.

Cl.

S.

C.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

roof, hur - ray, the spar - row has its young ones, has its young ones. On the roof, hur - ray, on the roof, hur - ray. On the

305 306 307 308 309 310 311 312 313

musicalion

klicken für mehr

00:07:23:24 00:07:24:24 00:07:25:24 00:07:26:24 00:07:27:24 00:07:28:24 00:07:29:24

Fl.

Ob.

Cl.

Bsn.

S.
C.
T.

roof, hur-ray, on the roof, hur-ray, the spar-row has its young ones.

roof, hur-ray, on the roof, hur-ray, the spar-row has its young ones.

roof, hur-ray, on the roof, hur-ray, the spar-row has its young ones.

314 315 316 317 318 319 320

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion

klicken für mehr

Musical score for a symphony orchestra, measures 321-328. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Keyboard (Kbd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various musical notations, including triplets, solo markings, and measure numbers (321, 322, 323, 324, 325, 326, 327, 328). The keyboard part includes a 'Solo' marking and a '3' marking. The violin and viola parts also feature '3' markings. The cello and contrabass parts are marked with '3'.

musicalion
klicken für mehr

00:07:38:23

00:07:39:23

00:07:40:23

00:07:41:23

00:07:42:23

00:07:43:23

00:07:44:23

00:07:45:23

00:07:46:23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

C.

T.

B.

Hp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion

klicken für mehr

They are ve-ry hot in New York, and the win-ters are ve-ry cold.

329 330 331 332 333 334 335 336 337

Solo

ry cold.

ve-ry cold.

Sum-

are ve-ry cold.

Sum-mers are

S. Sum - mers are stea-my hot in New York, and win - ters are i - cy cold.

C. mers are stea-my hot in New York, and win - ters are i - cy cold.

T. stea-my hot in New York, and win - ters are i - cy cold.

B. Sum - mers are stea-my hot in New York, and win - ters are i - cy cold.

[338] [339] [340] [341] [342] [343] [344] [345] [346]

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:07:56:23 [347] 00:07:57:23 [348] 00:07:58:23 [349] 00:07:59:23 [350] 00:08:00:23 [351] 00:08:01:23 [352] 00:08:02:23 [353] 00:08:03:23 [354] 00:08:04:22 [355]

Vln. I

Vln. II

Vla.

Vc.

Cb.



00:08:05:22 00:08:06:22 00:08:07:22 00:08:08:22 00:08:09:22 00:08:10:22 00:08:11:22 00:08:12:22

Fl.

Cl.

Bsn.

Tbn.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

356 357 358 359 360 Solo 361 362 363

musicalion
klicken für mehr

The image displays a page from a musical score for 'The Summertime' by George Gershwin. The score is arranged for a full orchestra and vocal soloist. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Timp. (Timpani), S. (Soprano), C. (Contralto), T. (Tenor), B. (Bass), Hp. (Harp), Kbd. (Keyboard), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The vocal soloist part is written for Soprano (S.). The score includes various musical notations such as treble and bass clefs, key signatures (one sharp for F#), time signatures (4/4), and dynamic markings. A large, stylized watermark 'musicalion' is overlaid on the center of the page, with the text 'klicken für mehr' (click for more) below it. The watermark is accompanied by musical notes and a play button icon. The lyrics of the song are visible at the bottom of the page, starting with 'The sum-mers are ve-ry hot in New York, and the win-ters are ve-ry cold...'. The page number '28' is in the top left corner, and the timecode '00:08:13:22' is in the top right corner.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

S.

C.

T.

B.

Hp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

musicalion

klicken für mehr

The sum-mers are ve-ry hot in New York, and the win-ters are ve-ry cold...

364 365 366 367 368 369 370 371

00:08:21:22 00:08:22:22 00:08:23:22 00:08:24:22 00:08:25:22 00:08:26:22 00:08:27:22 00:08:28:22 00:08:29:22 00:08:30:22

FL.

Ob.

Cl.

Bsn.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

372 373 374 375 376 377 378 379 380 381

Solo

musicalion
klicken für mehr

00:08:31:22 00:08:32:22 00:08:33:22 00:08:34:22 00:08:35:22 00:08:36:22 00:08:37:22

FL.

Cl.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

382 383 384 385 386 387 388

00:08:38:21 00:08:39:21 00:08:40:21 00:08:41:21 00:08:42:21 00:08:43:21 00:08:44:21 00:08:45:22 00:08:46:23

Fl.

Ob.

Cl.

Timp.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

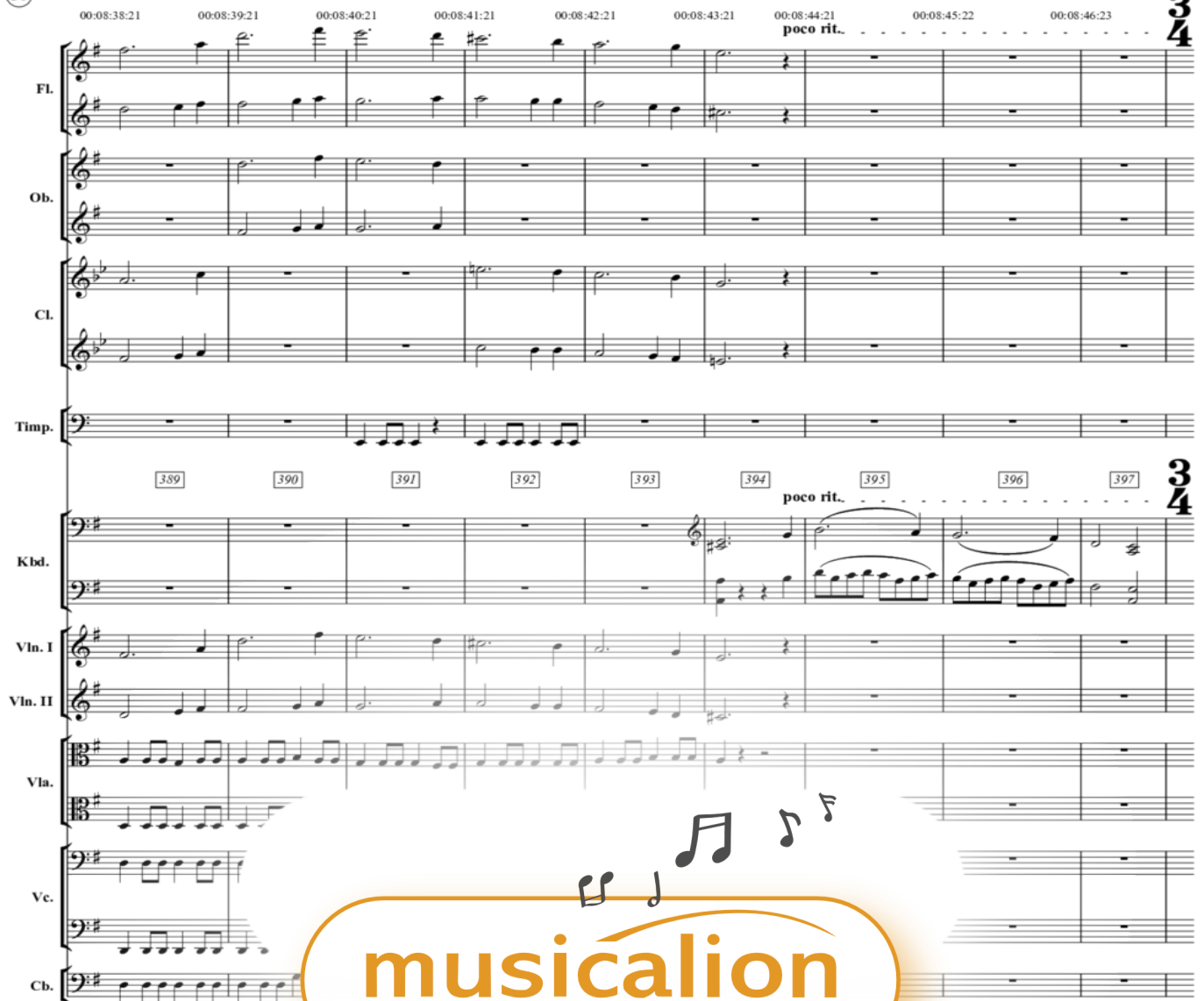
poco rit.

389 390 391 392 393 394 395 396 397

poco rit.

3 4

3 4



musicalion

klicken für mehr

00:08:47:26

3
4

Andante

00:08:50:04
♩ = 80

00:08:52:11

00:08:54:18

00:08:56:26

00:08:59:03

00:09:01:11

00:09:03:18

00:09:05:26

00:09:08:09

00:09:11:03

31

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

Timp. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

3 *mf*
4 Andante ♩ = 80

398 399 400 401 402 403 404 405 406 407 408

rall.

musicalion

klicken für mehr

Typ: Digitale Noten zum Download

Titel: [Complicompositio I](#)

Komponist: [Michael Drewes](#)

Epoche: 20. Jahrhundert

Thema: .Ohne Thema

Reihe/Zyklus: Complicompositiones

Schwierigkeit: Mittel bis schwer

Instrumentierung Gruppe: Gemischter Chor mit (Kammer-)Orchester

Arrangement:

Chor>SATB+Klavier+[Trp2]+Pk2+[Fl2]+[Pos2+Hn2]+[Fg2]+[VI2]+[Ob2]+[Kb+V

Instrumentierung: Klavier = Kl(1), Fagott = Fg(2), Flöte (Querflöte) = Fl(2),
Gesang Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1),
Gesang Chor>Sopran-Stimmen = S(1), Gesang Chor>Tenor-Stimmen = T(1),
Harfe = Hf(1), Horn = Hn(2), Kontrabass = Kb(1), Oboe = Ob(2), Pauken =
Pk(2), Posaune = Pos(2), Trompete = Trp(2), Viola (Bratsche) = Vla(1), Violine
(Geige) = Vl(2), Violoncello (Cello) = Vc(1)

Der Ausdruck „Complicompositio“ ist eigentlich mehr eine Spottbezeichnung, zusammengesetzt aus dem lateinischen complicatio = „Komplikation“ und compositio = „Komposition, Zusammenstellung.“ Dazu wurde ich durch eine E-Mail von Herrn Gerhard Müllritter vom 18. Mai 2006 angeregt, welcher schrieb: „Ich finde es manchmal auch ermüdend, dass man meint, der Ernsthaftigkeit willen immer fürchterlich schwere (technisch und musikalisch) Stücke komponieren zu müssen.“ Zuerst hatte ich Werke von Bach studiert, und so stand mir die Barockschreibweise für Musik vor Augen. Damals, 1961-1965, war ich auch ein großer Anhänger Tschaikowskij, dessen Schriftbild sich sehr dem Barock nähert. Als ich aber anfang, mich mit Beethoven zu beschäftigen, war ich überrascht, wie verblüffend einfach das Notenbild bei ihm aussah. Dabei denke ich an den ersten Satz der „Eroica“-Symphonie und ebenso an den der „Fünften.“ Ich meinte: „Fast wie im Solfège beim Musikunterricht in der Schule!“ Dazu muss ich allerdings bemerken, dass die langsamen Sätze auch bei

Beethoven komplizierter erscheinen, denn während in den schnelleren Stücken der kleinste Notenwert das Achtel ist, gibt es Sechzehntel und Zweiunddreissigstel in den langsameren. Viel später musste ich bei mir selbst feststellen, dass einige meiner Werke zumindest vom Aussehen her erschreckend einfach waren. Aufgrund der Korrespondenz mit Herrn Müllritter gab ich dann einigen meiner Werke, die für Filmorchester geschrieben waren und dadurch trotz ihrer Einfachheit recht kompliziert aussahen, den Titel „Complicompositio“ nebst Nummer zur Unterscheidung voneinander.