

ANDREAS DOMBERT
MINIMAL MUSIC

for Guitar solo

ANDREAS DOMBERT MINIMAL MUSIC

Within the last years, from 2014–2016, my creative efforts resulted in the production of three CDs that are very important to me personally:

(1) DUO with Chris Gall

| Andreas Dombert/Chris Gall: *Duo*, Acoustic Music 2014

(2) TRIO with Henning Sieverts and Jochen Rueckert

| Andreas Dombert: *35*, Enja/Yellowbird 2016

(3) QUARTET with Pat Martino, Larry Coryell, Paulo Morello and others

| Night Of Jazz Guitars/Andreas Dombert/Paulo Morello: *Sound and Clouds*, Home.Fi-Records 2016

Those CDs were produced with much passion and combined many influences, what ultimately lead to their different musical settings. An artistic slowdown, that emerged afterwards from this variety of musical endeavours, began to dwindle, when I visited a seminar on *Minimal Music* at the University of Regensburg in 2016. The inspiration I took from this led me to a new idea, that I wanted to pursue:

Minimal Music for Solo Guitar

It seemed very attractive, as (to my knowledge) there was no such music or at least very little. In addition, I wanted to build a repertoire for my solo-performances, as I mostly worked in band settings up to then. Another idea, that I wanted to implement, was the adaption of tremolo-techniques of classical guitar playing to playing with a pick.

So I started to work on *Minimal*-compositions, or rather my personal and contemporary interpretation of the style, the first of which is given in this score. Now, after one year of intensive studies, it only feels like a beginning of what might evolve out of this journey...

Notes on performance:

(1) The number of repetitions for every section may be selected by the player. If there are written out suggestions (meant to describe my own recording of the piece), they may be used as a guideline, but don't have to be followed.

(2) The use of accents and dynamic changes in tempo within the repeating patterns can be adjusted to the feel of the player.

Andreas Dombert, 2017

To purchase my recording of the piece, write to info@andreasdombert.de

Also visit: www.andreasdombert.de

MINIMAL MUSIC

Andreas Dombert

♩ = 55 *accel.*

20x

p

2

♩ = 130

3x

4

5x

6

8

8x

10

3x

12

4x

14

16

6x

18



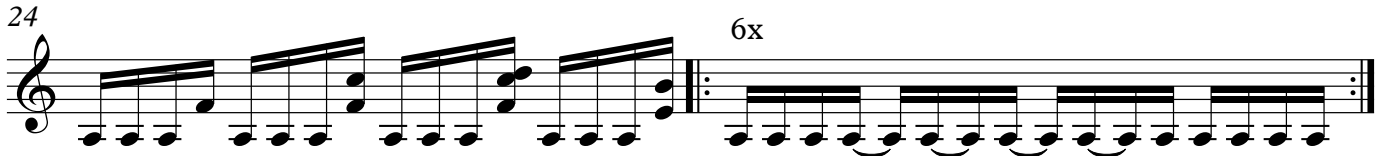
20



22 7x



24 6x



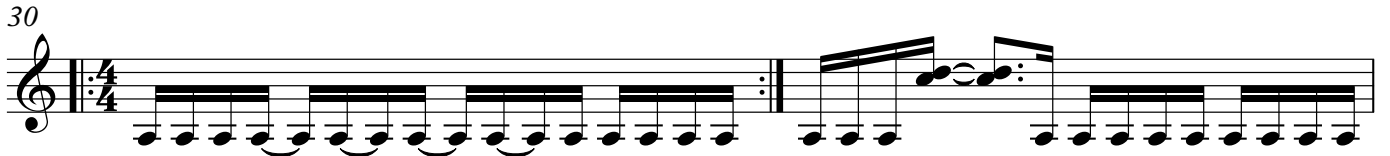
26




28



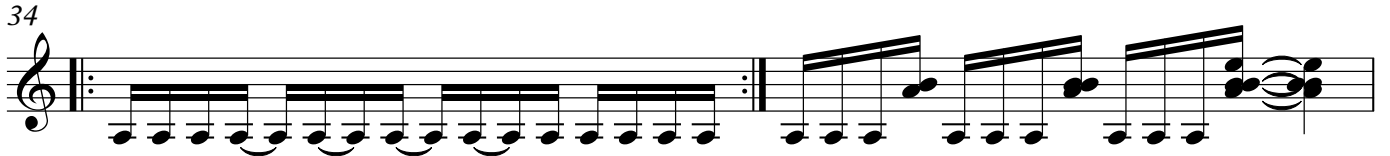
30



32



34



36 4x



38

Musical notation for measure 38, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a change to 3/4 time signature at measure 5 and back to 4/4 at measure 6.

40

Musical notation for measure 40, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6.

42

3x

Musical notation for measure 42, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '3x' marking is present above the first measure.

44

Musical notation for measure 44, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6.

46

3x

Musical notation for measure 46, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '3x' marking is present above the first measure.

48

7x

Musical notation for measure 48, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '7x' marking is present above the first measure.

49

3x

Musical notation for measure 49, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '3x' marking is present above the first measure.

51

3x

Musical notation for measure 51, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '3x' marking is present above the first measure.

53

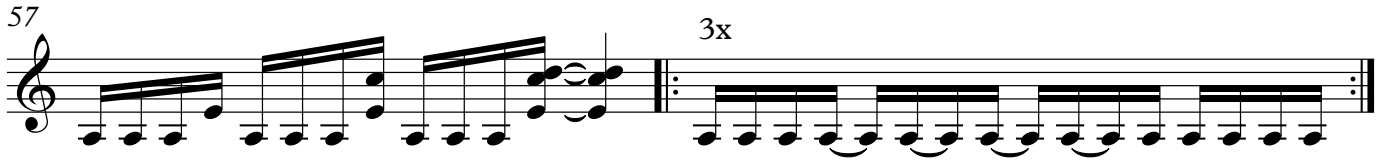
Musical notation for measure 53, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6.

55


5x

Musical notation for measure 55, starting with a treble clef and a 4/4 time signature. The notation shows a sequence of eighth notes, with a sharp sign on the second line at measure 5 and accents (>) under the notes at measure 6. A '5x' marking is present above the first measure.

57 3x



59 4x



61



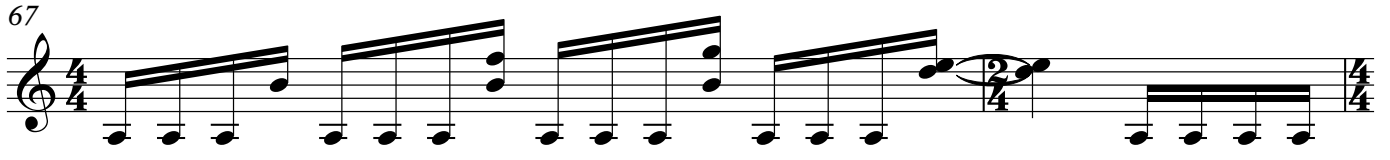
63 8x



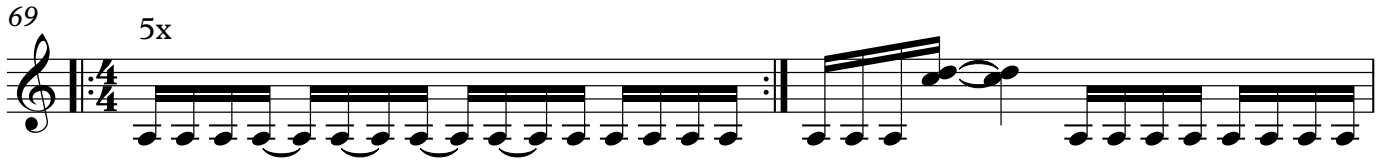
65



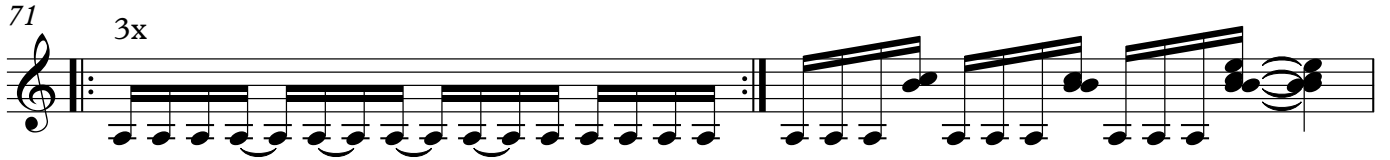
67




69 5x



71 3x



73 4x



75



78 8x

Musical staff 78: Treble clef, 8x barre, eighth notes with ties.

79

Musical staff 79: Treble clef, eighth notes with ties.

81

Musical staff 81: Treble clef, eighth notes with ties, ending with a half note.

83

Musical staff 83: Treble clef, eighth notes with ties, ending with a half note.

85 5x

Musical staff 85: Treble clef, 5x barre, eighth notes with ties.

87

Musical staff 87: Treble clef, eighth notes with ties.

89

Musical staff 89: Treble clef, eighth notes with ties.

91

Musical staff 91: Treble clef, eighth notes with ties.

93

Musical staff 93: Treble clef, eighth notes with ties.

increasingly overlap these two bars - - - - -

94

96

98

100

102

104

106

108

slides

110 12x change right hand position and make small changes in sound



increase heavy strumming and add open strings

128

*f cresc.**

130

132

134

136

138

140

142

* 1st time: *f* with the A-string prominently sounding and *mf cresc.* in the middle
 2nd time: *ff* with less A-string and more dead notes

144 ^{2.}

146

148

150

mf *ff*

slides

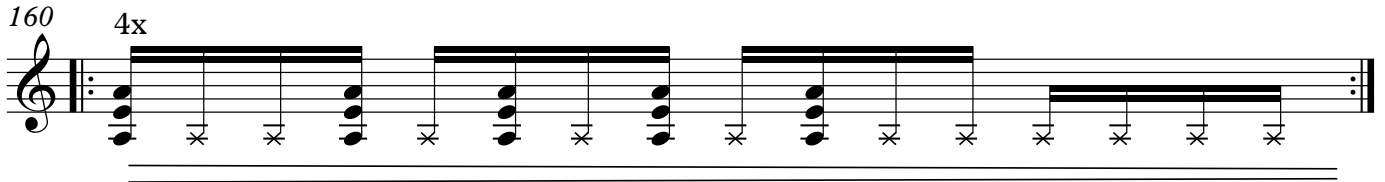
152

154

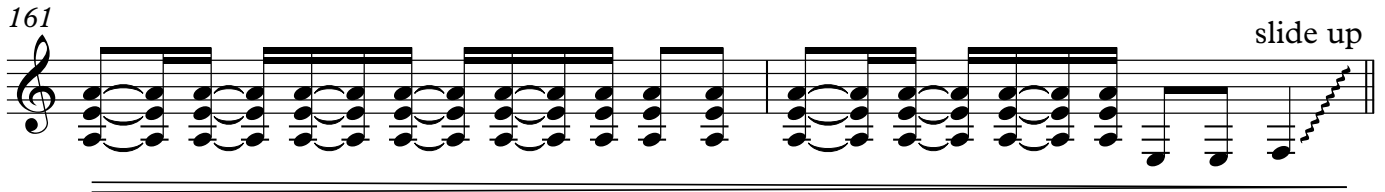
156

158

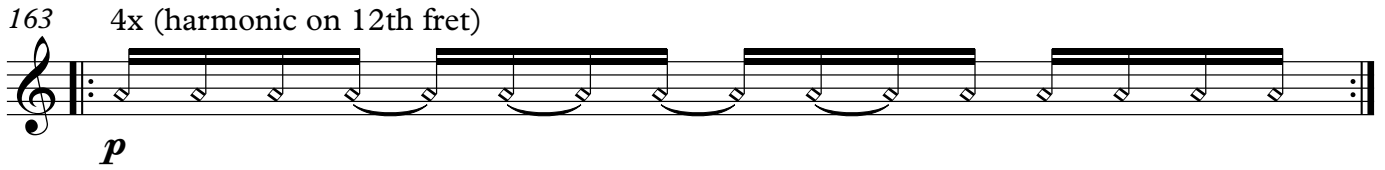
160 4x



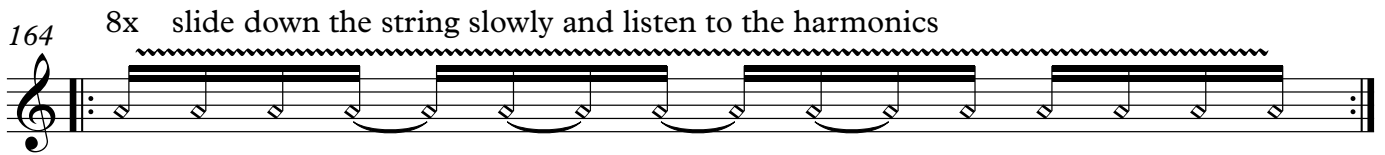
161 slide up



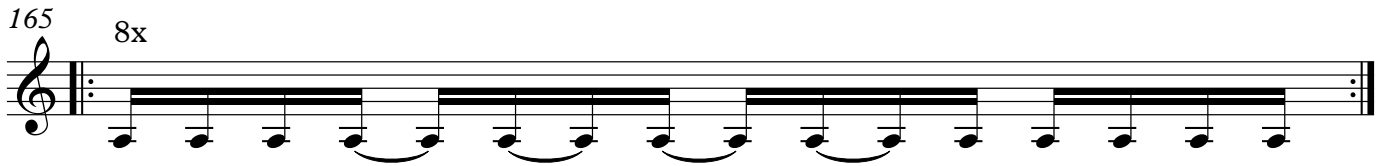
163 4x (harmonic on 12th fret)
p



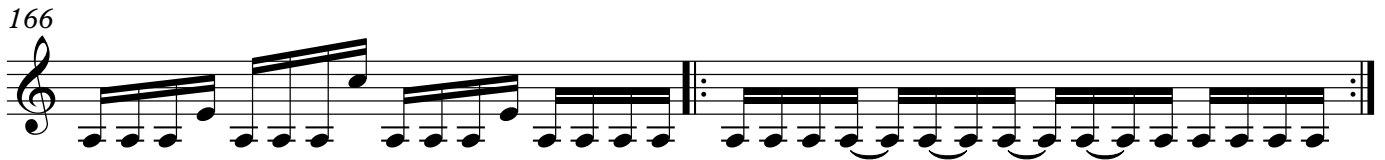
164 8x slide down the string slowly and listen to the harmonics



165 8x



166



168



170



172 FINE

