



mathias rüegg

just another lovely song

für Violoncello und Klavier
for Cello and Piano

  03 837
Doblinger

Allgemeine Spielanleitungen

Nachdem ich versuche, „klassische“ Musik aus der Perspektive eines Jazzmusikers zu schreiben, sollte Folgendes berücksichtigt werden: Alle rhythmischen Stellen beziehen sich auf den Grundbeat und müssen entsprechend rhythmisch, also ohne irgendwelche „Verzögerungen“ etc. gespielt werden. Die Phrasierung ist im Großen und Ganzen immer die gleiche: Die Bögen markieren die Längen (bzw. die melodischen Abschnitte) der Phrasen und oft auch ihre Akzente, sind aber hier, im Gegensatz zur klassischen Notation KEINE Legatoangaben. Das klassische Staccato kommt eigentlich fast nie vor, es handelt sich also um eine Art Attacca, d. h. die Bläser stoßen die Noten einzeln an, und die Streicher spielen „Alla Corda“ bzw. „Détaché“ und phrasieren jede einzelne Note. Im Jazz würde man die Phrasierung als nicht triolisierte Legatoachtel bezeichnen. Bei den Rubatostellen wird dann normal legato gespielt.

Hörproben gibt es unter:

<http://www.vao.at/v2/display.php?id=119>

PS: Komponisten (wie ich) liefern Vorschläge und legen keinen großen Wert auf Werktreuefetischismus. Wichtig ist das Erkennen der musikalischen Strukturen. Daraus ergibt sich zwangsläufig die „richtige“ Interpretation, vor allem, was die Rhythmik betrifft.

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General Performance Instructions

As I aim to write “classical” music from a jazz musician’s point of view one should remember the following: All rhythms refer to the fundamental beat and have to be executed accordingly, i.e. without any *ritardandos* etc. Phrasing is, generally speaking, always the same: the slurs indicate the length (or the melodic sections) of the phrases and often also their accents, but they are, contrary to classical notation, NO legato indications. Classical staccato almost never is called for, i.e. it is actually a kind of *attacca*, winds articulating every note separately, strings playing “*alla corda*” or “*détaché*”, phrasing every single note. In jazz one would call the phrasing non-triplet legato eighths. The rubato sections use normal legato.

Sound examples: <http://www.vao.at/v2/display.php?id=119>

PS: Composers (like me) make suggestions and do not emphasize any misguided fetishism of being “faithful to the work”. What is important is to recognize the musical structure. This necessarily results in the “correct” interpretation, especially regarding rhythm.

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♩ = 120 - 132

mathias rüegg (2008)

Measures 1-7 of the score. The cello part (top staff) begins with a melody marked *mp*. The piano accompaniment (middle and bottom staves) is mostly rests, with some chords in the right hand and bass notes in the left hand. A *p* dynamic is indicated in the piano part.

Measures 8-14 of the score. The cello part continues with a melodic line. The piano accompaniment features sustained chords in the right hand and moving bass lines in the left hand, marked with a *p* dynamic.

Measures 15-20 of the score. The cello part has a melodic line with some rests. The piano accompaniment features chords in the right hand and bass notes in the left hand, with dynamics ranging from *mf* to *p*.

Measures 21-24 of the score. The cello part continues with a melodic line. The piano accompaniment features chords in the right hand and bass notes in the left hand, marked with a *f* dynamic. The tempo marking *a tempo* is present.

68

Musical score for measures 68-72. The system includes a grand staff with treble and bass clefs. The key signature has two flats. Measure 68 starts with a piano introduction marked *mp*. Measures 69-71 feature complex chordal textures with accents and slurs. Measure 72 concludes with a triplet of chords marked *mf*.

73

Musical score for measures 73-77. The system includes a grand staff. Measure 73 begins with a melodic line in the upper voice marked *mf*. The piano accompaniment features a *sub. p* (subito piano) dynamic. Measures 74-76 show a *cresc.* (crescendo) in the piano part. Measure 77 ends with a *pizz.* (pizzicato) instruction.

78

Musical score for measures 78-81. The system includes a grand staff. Measure 78 starts with a melodic line marked *mp*. The piano accompaniment consists of a steady eighth-note pattern. Measures 79-81 continue this pattern with chromatic shifts in the bass line.

82

86

Musical score for measures 82-86. The system includes a grand staff. Measure 82 begins with a piano introduction marked *p*. Measures 83-85 feature complex chordal textures with slurs and accents. Measure 86 concludes with a melodic line in the upper voice.