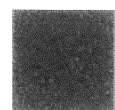


mathias rüegg

# für uns zwei ... drei, vier

für Vibraphon und Kontrabass  
*for Vibes and Double Bass*



 03 948  
Doblinge

Wien gilt als Stätte bedeutender großer klassischer Orchester, wobei ihr Stellenwert unterschiedlich eingeschätzt wird, wenn es um stilistische Vielfalt geht. Diese Orchester (z. B. Philharmoniker und Symphoniker) gelten als Garant einer traditionellen Bastion, die hauptsächlich vor dem 20. Jahrhundert geschriebene Musik für ein immer älter werdendes Abonnement-Publikum spielt, das hauptsächlich Musik hören will, die nicht nach der Romantik entstanden ist. Etwas, was in fast allen anderen Kunstrichtungen unmöglich wäre, hält sich hier nach wie vor aufrecht. Komponisten neuer Musik müssen in den Keller, man stelle sich das mal am Burgtheater vor! Von Schiller bis Hoffmannsthal erscheint alles auf der Bühne und von Brecht bis Botho Strauss muss das wenige Publikum in den Keller. Undenkbar? Aber vielleicht sollten die europäischen Komponisten auch mal über ihre Entfremdung der Musik in den letzten siebenzig Jahren nachdenken, ein Phänomen, das es in der Form jedenfalls in den USA nie gegeben hat. Ich versuche in meiner Naivität Musik zu schreiben, die nur mit Musik und nichts mit Soziologie, Terminologie, Philosophie, Mathematik, Weltverbesserung, Innovation, Politik oder sonstigen Schlagwörtern zu tun hat. Musik, die den Musikern und dem Zuhörer auch so etwas wie „Genießen“, bzw. „Nachvollziehen“ erlaubt. Und ich bin natürlich sehr froh, wenn ich dafür die richtigen Musiker finde wie z. B. Sie, werte Interpreten und Käufer dieses kleinen Werkes, oder wie z. B. Flip Philipp (Perkussion) bzw. Ernst Weissensteiner (Kontrabass), beide Stimmführer bei den Wiener Symphonikern und beide *auch* gewiefte Jazzmusiker mit Hang zu vielfältigen Experimenten in ihren eigenen Formationen. Also so etwas wie ein Versprechen für die Zukunft.

Und haben Sie im Übrigen mal die Noten eines Solos von Charlie Parker mit einer Geigenstimme von Bach verglichen? Der Unterschied auf dem Papier ist minimal, deswegen mag ich Noten so. Weil sie in der Analyse absolut neutral sind. Erst im Kontext der Aufführungspraxis werden sie weltanschaulich bzw. (kultur-)politisch und missbraucht und gegeneinander ausgespielt.

Ah ja: Und der dritte Satz von „für uns, zwei, drei, vier ...“ hat's in sich, dafür mit Applausgarantie! Und die Mollmedianten in der Vibraphonstimme wären einige genauere Überlegungen wert. Das Zauberwort heißt noch immer „Thesaurus of Scales and Patterns“, Nicolas Slonimskys geheimer Schlüssel zu der Musik des 20. Jahrhunderts.

mathias rüegg

Wien, März 2011



Vienna is famous as the home of important large classical orchestras whose individual importance is differently judged in regards to their stylistic variety. These orchestras (e.g. Vienna Philharmonics and Vienna Symphony Orchestra) are regarded as the guarantee of a traditional bulwark which performs music written mainly before the 20th century for an ageing audience of subscribers who, in the main, do not wish to hear music written after Romanticism. Something that would not be possible in almost any other art form is prolonged here: composers of new music are forced into the basement – just imagine the same thing in the theaters! Everything between Shakespeare and Hofmannsthal is acted on the main stage and the meager audience for everything from Brecht to Botho Strauss has to go to the basement. Unthinkable? But perhaps the European composers should also think a bit about the estrangement from their music in the last 70 years, a phenomenon that has never existed e.g. in the USA. In my naiveté I just try to write music which has nothing to do with sociology, terminology, philosophy, mathematics, saving the world, innovation, politics or any other isms, but just with music. Music that allows both musicians and audience to “savor” it, to “get” it. And of course I am very happy when I find the right musicians for this endeavor, so, for example, you, dear performers and buyers of this little piece; or, e.g., Flip Philipp (percussion) and Ernst Weissensteiner (double bass), both leaders of their respective groups in the Vienna Symphony and both *also* experienced jazz musicians with a penchant for experimenting in their own ensembles – something of a promise for the future. By the way, have you ever compared the sheet music of a Charlie Parker solo with a violin part by Bach? The difference on paper is minimal, that is why I like sheet music so much: because it is totally neutral in analysis. It is only in the context of performance practice that the different styles are abused in terms of world view and (culture) politics and are played out against each other. Oh: and the third movement of “for us two, three, four ...” is rather something, but at least it guarantees applause! And the minor mediants in the vibraphone part would also bear some scrutiny. The magical word still is “Thesaurus of Scales and Patterns”, the secret key to 20th century music by Nicolas Slonimsky.

mathias rüegg

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### III. Kurz, aber heftig

♩ = 132, sehr rhythmisch

Musical notation for measures 1-5. The piece is in 2/4 time. The treble clef part starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*). The bass clef part starts with a piano (*p*) dynamic and also crescendos to forte (*f*). The key signature has one flat (B-flat).

Musical notation for measures 6-10. The treble clef part begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*). The bass clef part starts with a piano (*p*) dynamic and crescendos to forte (*f*). The key signature has one flat (B-flat).

Musical notation for measures 11-15. The treble clef part starts with a piano (*p*) dynamic and crescendos to forte (*f*). The bass clef part begins with a forte (*f*) dynamic, then softens to piano (*p*) and crescendos back to forte (*f*). The key signature has one flat (B-flat).

Musical notation for measures 16-20. The treble clef part starts with a piano (*p*) dynamic and features accents (>) on several notes. The bass clef part also starts with a piano (*p*) dynamic and features accents (>) on several notes. The key signature has one flat (B-flat).

Musical notation for measures 21-25. The treble clef part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The bass clef part also starts with a piano (*p*) dynamic and includes a *cresc.* marking. The key signature has one flat (B-flat).

Musical notation for measures 26-30. The treble clef part starts with a piano (*p*) dynamic and crescendos to forte (*f*). The bass clef part also starts with a piano (*p*) dynamic and crescendos to forte (*f*). The key signature has one flat (B-flat).

56

5/4

60

*p*  
arco  
*p*

4/4

64

*mp*  
*cresc.*  
*f*

4/4

68

*mp*  
*pizz.*  
*arco*  
*mp*

4/4

72

*cresc.*  
*mf*  
*cresc.*  
*mf*

4/4

76

*p*  
*p*

4/4

10

31

sub. *p*

sub. *p*

36

cresc.

sul pont.

sub. *p*

41

cresc.

*f*

46

51

(ord.)

sub. *p*

*p* ————— *f*

————— *f*

56

61

sub. p

sub. p

Detailed description: This system contains measures 61 through 65. The upper staff features a melodic line with various intervals and accidentals, including a trill in measure 61. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking 'sub. p' is present in both staves.

66

cresc.

cresc.

Detailed description: This system contains measures 66 through 70. The upper staff has a melodic line with a 'cresc.' marking above it. The lower staff has a rhythmic accompaniment with a 'cresc.' marking below it. Both staves show a gradual increase in volume.

71

Detailed description: This system contains measures 71 through 75. The upper staff features a melodic line with a trill in measure 71 and a 'cresc.' marking above it. The lower staff has a rhythmic accompaniment with a 'cresc.' marking below it.

76

Detailed description: This system contains measures 76 through 81. The upper staff has a melodic line with a trill in measure 76 and a 'cresc.' marking above it. The lower staff has a rhythmic accompaniment with a 'cresc.' marking below it. The system ends with a 2/4 time signature change.

82

pp

pp

Detailed description: This system contains measures 82 through 86. The upper staff has a melodic line with a trill in measure 82 and a 'pp' marking above it. The lower staff has a rhythmic accompaniment with a 'pp' marking below it. The system ends with a 2/4 time signature change.