



mathias rüegg

untitled, but lovely

für Oboe und Klavier
for Oboe and Piano

 P 05 26
Dobling

Im Jahre 1992, in dem Jahr, als ich das Porgy & Bess gründete, meine Tochter auf die Welt kam und ich nebenbei noch zwei Monate lang musikalischer Direktor der Vereinigten Bühnen Wiens war, hatte ich infolge einer künstlerischen Krise beschlossen, einen längeren Zeitraum im Jazz nichts mehr zu komponieren, sondern mit einer Ausnahme (*VAO plays for Jean Cocteau*) nur noch bestehendes Material zu arrangieren. So entstanden Alben wie *American Rhapsody*, *European Song Book*, *Ballads*, *Nine Immortal NonEvergreens for Eric Dolphy* oder *Duke Ellingtons Sound of Love*. Erst im Jahr 2000 meldete ich mich als Jazzkomponist mit *Artistry in Rhythm* wieder zurück.

1994 bekam ich vom französischen Klarinettenisten Michel Portal den Auftrag, ein Stück für ihn und Kammerorchester zu schreiben. Wir einigten uns darauf, dass Michel mir ein paar Skizzen geben sollte, die ich als Grundlage für eine dreißigminütige Komposition verwenden würde. Es waren nur ein paar wenige Akkordfolgen und Melodien, aber die hatten es in sich und öffneten meinen Horizont in ungeahnter Weise. Und nun fing ich wieder verstärkt an, klassische (Kammer-) Musik zu schreiben, wobei *Untitled, but lovely* das erste Stück war. Alles dreht sich um dieses Anfangsmotiv, eine jener Skizzen Portals, das sich durch das ganze Stück zieht. Immer hart an der Grenze der Tonalität, aber im Gestus sehr lyrisch, klanglich und sangbar. Es ist das einzige all meiner komponierten Stücke, in dem die Rhythmik und die dazugehörige Phrasierung nur eine untergeordnete Rolle spielen, ein Stück also, das man hundertprozentig „klassisch“ interpretieren kann, wenn man will.

Es gibt aber auch ein paar Stellen, die man etwas anders spielen könnte. Etwa so, wie es die weiter hinten im Heft abgedruckte Spielanweisung verrät. Und Sie finden garantiert heraus, welche ... :))

mathias rüegg

Wien, März 2011



In 1992, the year I founded the Porgy & Bess, my daughter was born and I was musical director of the Vereinigte Bühnen Wien for two months, I decided, after an artistic crisis, to refrain from composing jazz for an extended period of time and to restrict my activities (with one exception, *VAO plays for Jean Cocteau*) to arranging existing material. This resulted in albums such as *American Rhapsody*, *European Song Book*, *Ballads*, *Nine Immortal NonEvergreens for Eric Dolphy* and *Duke Ellington's Sound of Love*. It was only in 2000 that I made my comeback as a jazz composer with *Artistry in Rhythm*.

In 1994 I received the commission from French clarinetist Michel Portal to write a piece for him and chamber orchestra. We came to the agreement that Michel would provide me with a few sketches upon which I was to base a 30-minute composition. These sketches were just a few chord sequences and melodies, but they were quite something and opened up my horizon in an unexpected way. I now (re)commenced to write classical (chamber) music, *Untitled, but lovely* being the first piece. Everything revolves around this initial motif, one of Portal's sketches, which pervades the entire piece. Always narrowly at the borders of tonality, but of very lyrical, songlike and resonant character. It is the only one among all my composed pieces in which rhythm and the phrasing derived from it play only a minor role; a piece which one can perform to one-hundred percent "classically", if one wishes to do so. But of course there are some places one can play a bit differently, e.g. in a manner described in the performance instructions below. I'm sure you'll discover which one applies ... :))

mathias rüegg

Vienna, March 2011

für Vasile Marian & Oskar Aichinger

Untitled, but lovely

mathias rüegg
16. Februar 1995

Slow Valse

Oboe

Klavier

p

Measures 1-6: Oboe part starts with a quarter rest, followed by a quarter note G4, eighth notes F4 and E4, and a quarter note D4. A dynamic marking *p* is present. Klavier accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The right hand melody features dotted half notes and quarter notes, with a dynamic marking *p*.

7

Measures 7-12: Oboe part continues with a quarter note G4, eighth notes F4 and E4, and a quarter note D4. A dynamic marking *p* is present. Klavier accompaniment continues with a steady eighth-note bass line and a melody in the right hand. The right hand melody features dotted half notes and quarter notes, with dynamic markings *f* and *mf*. An 8va marking is present above the right hand melody in measures 10 and 11.

13

Measures 13-18: Oboe part continues with a quarter note G4, eighth notes F4 and E4, and a quarter note D4. A dynamic marking *p* is present. Klavier accompaniment continues with a steady eighth-note bass line and a melody in the right hand. The right hand melody features dotted half notes and quarter notes, with dynamic markings *f* and *mf*. A 3-measure triplet marking is present above the right hand melody in measure 13.



18

Musical score for measures 18-20. The piano part (bottom staff) features a descending line of notes with dynamics *f*, *mf*, and *p*. The right-hand part (middle staff) features chords and triplets with dynamics *ff*, *f*, and *pp*. Performance instructions include "I.H." and accents.

21

Musical score for measures 21-25. The piano part (bottom staff) features a descending line of notes with dynamics *mf* and *p*. The right-hand part (middle staff) features chords and triplets with dynamics *mf* and *p*. Performance instructions include "8va" and "mf".

26

Musical score for measures 26-30. The piano part (bottom staff) features a descending line of notes with dynamics *mf* and *p*. The right-hand part (middle staff) features chords and triplets with dynamics *mf* and *p*. Performance instructions include "8va" and "mf".

31

Musical score for measures 31-35. The piano part (bottom staff) features a descending line of notes with dynamics *p* and *f*. The right-hand part (middle staff) features chords and triplets with dynamics *p* and *f*. Performance instructions include "8ba" and "f".

34

p *p* *f* *p*

p *mf* *f* *p*

8va

38

p

pp *p*

42

p

mf *p*

45

f *mf*

mf *ff* *f*

5

Musical score for measures 5-51. The top staff features a melodic line with triplets and dynamics *mf*, *f*, *p*, and *f*. The middle and bottom staves provide harmonic accompaniment with chords and triplets, including dynamics *mf*, *sub.p*, and *ff*.

52

Musical score for measures 52-54. The top staff has a melodic line with triplets. The middle and bottom staves provide harmonic accompaniment with chords and triplets, including dynamics *ff*.

55

Musical score for measures 55-59. The top staff has a melodic line with triplets and dynamics *p* and *mf*. The middle and bottom staves provide harmonic accompaniment with chords and dynamics *pp* and *mf*.

60

Musical score for measures 60-64. The top staff has a melodic line with triplets and dynamics *f*. The middle and bottom staves provide harmonic accompaniment with chords and triplets, including dynamics *mf*, *f*, *ff*, and *8ba*.