



mathias rüegg

I. klaviertrio

für Violine, Violoncello und Klavier
for Violin, Cello and Piano



 37 229
Doblinger

Danke, dass du dich auf dieses interaktive Spiel eingelassen hast, du wirst es nicht bereuen. Es funktioniert ähnlich einem Videospiel auf mehreren Ebenen. In jeder Stimme gibt es an bestimmten Punkten mehrere Möglichkeiten weiter zu spielen, wobei immer alles zueinander passt. Nehmen wir z. B. Takt 14: Wenn du dich z.B. hier für eine Stimme entschieden hast, dann musst du sie bis zum nächsten „Level“, also bis und mit Takt 21 (Streicher) bzw. bis und mit Takt 22 (Klavier) weiterspielen, du kannst also dazwischen nicht wechseln, was eigentlich klar ist. Je nachdem, welche Möglichkeiten man nun wählt, verändert sich das musikalische Gesamtbild: mal rhythmischer, mal melodischer, mal virtuoser. Aber trotzdem ändert sich der Charakter des Stückes nie. Du sollst alle Möglichkeiten vorbereiten, um dann spontan wählen zu können, was du genau spielen willst. Entsprechend soll/kann/darf man gegenseitig reagieren. Es gibt von diesem Stück also nie eine „gültige“ Version, sondern jedes Mal eine Uraufführung - es sei denn, man klebt sich eine Version zusammen, was aber nicht der Intention dieses Stückes und des Urhebers entspricht.

PS: Im Übrigen hast du richtig geraten. Die Anfangstöne D-Eb-C-H beziehen sich natürlich auf Dimitri Schostakowitsch, zu dessen 100. Geburtstag dieses Stück in Auftrag gegeben wurde.

mathias rüegg

Wien, Jänner 2011



Thanks for entering into the spirit of this interactive game, you won't regret it. It works, similarly to a video game, on several levels. At certain points, each part has several possibilities of continuing, everything always fitting together. Let's take, for example, bar 14: if you choose a part here, you have to continue playing it up to the next "level", i.e. up to and including bar 21 (strings) or bar 22 (piano); that is, you can't change parts in between - this, of course, should be clear anyway. According to the version one chooses to play the total musical effect changes: sometimes the result is more rhythmical, sometimes more melodious or more virtuosic - but the overall character of the piece never changes. You should practice all options in order to be spontaneously able to choose which one you want to play. One should/can/may also react to the other players' choices. Thus, there can never be such a thing as a "definitive" version of this piece; every performance is a world premiere - unless one cobbles together a performing version beforehand, which nevertheless runs contrary to the intentions of both piece and composer.

PS: Of course you have guessed correctly. The initial notes D-Eb-C-B (in German: D-Es-C-H) refer to Dmitri Shostakovich, for whose hundredth birthday this piece has been commissioned.

mathias rüegg

Vienna, January 2011

I. Klaviertrio

... ein Spiel auf mehreren Ebenen.

für Paul Gulda

mathias rüegg, 2006

$\text{♩} = 60$ (Rubato)

The first system of the musical score is in 4/4 time. It consists of three staves: a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The bass staff begins with a whole rest, followed by a half note G3, a quarter note F3, and a quarter note E3, also marked with *f*. The grand staff features a piano introduction with a forte (*f*) dynamic, a *loco* marking, and a double bar line. Below the grand staff, there is a dashed line labeled "8ba" indicating an octave transposition.

6

The second system of the musical score continues from the first system. It consists of three staves: a treble clef staff, a bass clef staff, and a grand staff. The treble staff begins with a half note G4, a quarter note A4, and a quarter note B4, followed by a whole note C5. The bass staff begins with a half note G3, a quarter note F3, and a quarter note E3, followed by a whole note D3. The grand staff features a piano introduction with a mezzo-piano (*mp*) dynamic, a piano (*p*) dynamic, and two triplet markings. Below the grand staff, there are two dashed lines labeled "8ba" indicating octave transpositions.

11

$\text{♩} = 100$

Musical score for measures 11-15. The score is written for a string quartet and piano. The top two staves are for the first and second violins, the middle two for the first and second violas, and the bottom two for the piano. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score includes dynamic markings such as *cresc.*, *pizz.*, and *arco*. The piano part features complex chordal textures and a bass line with an 8va (octave) marking. The string parts have melodic lines with slurs and ties.

16

Musical score for measures 16-20. The score continues from the previous system. It features a variety of musical textures, including melodic lines in the strings and complex chordal structures in the piano. Dynamic markings include *f* (forte). The piano part continues with an 8va marking. The string parts show more intricate phrasing and articulation.

20 *rit.*

p

p

8ba

8ba

24 $\text{♩} = 60$

pizz.

arco

28

Musical score for measures 28-31. The score is written for three staves: Violin I, Violin II, and Piano. The Violin I staff features a melodic line with a long slur across measures 28-31. The Violin II staff has a similar melodic line, with slurs and accents. The Piano accompaniment consists of chords and arpeggiated figures in both hands. Performance markings include *pizz.* (pizzicato) and *arco* (arco) for the violins. The key signature has two flats (B-flat and E-flat).

32

rit.

$\text{♩} = 132$

Musical score for measures 32-35. The score is written for three staves: Violin I, Violin II, and Piano. The Violin I staff has a melodic line with slurs and accents. The Violin II staff has a similar melodic line, with slurs and accents. The Piano accompaniment consists of chords and arpeggiated figures in both hands. Performance markings include *rit.* (ritardando), *arco* (arco), and *(pizz.)* (pizzicato). The key signature has two flats (B-flat and E-flat). A dynamic marking *8ba* is present in the piano part.

37 $\text{♩} = 160$

cresc.

cresc.

cresc.

cresc.

41

f *sub. p*

f *sub. p*

f *sub. p*

f *sub. p*