



mathias rüegg

a little story in blue

für Klavier zu vier Händen
for Piano Four Hands



 01 962
Doblinger

Einer der großen Unterschiede zwischen Jazz und Klassik ist die Form, die im Jazz eine große Rolle spielt. Die Periodik ist gleichsam das Innenleben bzw. das notwendige Gerüst für die Improvisation, wobei die meisten Formen auf den Zahlen Acht und Vier basieren. Deswegen haben viele Jazzstandards zweiunddreißig Takte (A/A/B/A), der Blues hingegen meist zwölf, aufgeteilt in drei mal vier Takte. Diese Bluesform findet sich leicht zweckentfremdet in diesem Stück wieder, d. h. die zwölftaktige Periode bleibt (mit Ausnahme von *Artifiziell*, wo es nur zehn Takte, bezogen auf die Halftime, gibt) bestehen, aber der Inhalt entfernt sich doch relativ stark vom Blues. Es dreht sich um einen Ritt durch alle zwölf Tonarten im Quintenzirkel von G bis D, wobei im letzten Chorus die Reise taktweise noch einmal wiederholt wird, in dem Fall von D nach G. Das ganze Stück basiert auf demselben Tempo, und die Aufteilung für die zwei Spieler entspricht den Funktionen im Jazz: Spieler eins ist der Solist und Spieler zwei die Rhythmusgruppe. Jener ist also verantwortlich für die „Grooves“, z. B. in *Fiskalisch*, *Hypertroph* oder *Artifiziell*, oder die stilisierte Boogie-Woogiefigur in *Dionysisch*.

A Little Story in Blue könnte man als rhythmische Schulung, einen Puls über einen längeren Zeitraum durchzuhalten, sehen und eignet sich besonders gut als Schlusstück oder Zugabe.

mathias rüegg

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One of the great differences between jazz and classical music is form, which is hugely important in jazz. The periodic layout is, so to speak, the inner life and the necessary scaffolding for improvisation, most forms being based upon the numbers four and eight. This is why many jazz standards consist of 32 bars (A/A/B/A), blues mainly of 12 bars arranged in three times four bars. This blues form is used for slightly other purposes than intended in this piece, i.e. the twelve-bar period remains (with the exception of *Artifiziell* (artificially), which consists of only ten bars, referring to the half time), but the content does in fact move rather far away from blues. The idea is a ride through all twelve keys in the circle of fifths between G and D, the last chorus repeating this voyage one key per bar from D to G. The entire piece is based upon the same tempo, and the distribution among the two players adheres to their function in jazz: player one is the soloist, player two the rhythm group – the latter being responsible for the “grooves”, e.g. in *Fiskalisch* (fiscally), *Hypertroph* (hypertrophically) or *Artifiziell* (artificially), or the stylized boogie woogie figure in *Dionysisch* (dionysiac).

A Little Story in Blue could also be viewed as a rhythmical exercise in sustaining one pulse over an extended amount of time and is highly successful as a final piece or as an encore.

mathias rüegg

Vienna, March 2011

A Little Story in Blue

für Klavier zu vier Händen

mathias rüegg, 2008

$\text{♩} = 120$, funk
Geriatrisch

Saiten mit der anderen Hand dämpfen (bis *)

mf

Saiten mit der anderen Hand dämpfen (bis *)

mf

5

p

*

9 Central

p

13

Musical score for measures 13-16. The system consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. Measure 13 starts with a treble clef and a bass clef. The music features complex chordal textures and melodic lines. There are dynamic markings like *mp* and *mf*. A fermata is present over a chord in measure 16. A triplet of eighth notes is marked with a '3' in measure 16.

17

Musical score for measures 17-20. The system consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. Measure 17 starts with a treble clef and a bass clef. The music continues with complex textures. There are dynamic markings like *mp* and *mf*. A fermata is present over a chord in measure 20. Triplet markings with '3' are present in measures 19 and 20.

21 Fiktiv

Musical score for measures 21-28. The system consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. Measure 21 starts with a treble clef and a bass clef. The music features complex textures. There are dynamic markings like *mp* and *mf*. A fermata is present over a chord in measure 28. The left hand part has a consistent rhythmic pattern of eighth notes with accents.

25

29

Bengalisch

33

mf

37

p
sub. p

41

mf
sub. p

Essentiell

45

mf

(8th)

48

Measures 48-50 of a piano piece. The score is written for four staves: two treble clefs and two bass clefs. Measures 48 and 49 feature a 12-measure melodic line in the upper treble staff, with a piano (*p*) dynamic. Measure 50 introduces triplet patterns in the upper treble and bass staves. The key signature has one flat (B-flat).

51

Measures 51-53 of a piano piece. Measures 51 and 52 continue the melodic lines from the previous system. Measure 53 features a fortissimo (*f*) dynamic and dense chordal textures in the upper treble and bass staves, with triplet patterns in the lower staves. The key signature has one flat (B-flat).

54

Measures 54-56 of a piano piece. Measures 54 and 55 feature dense chordal textures in the upper treble and bass staves, with triplet patterns in the lower staves. Measure 56 continues the melodic lines. The key signature has one flat (B-flat). A dashed line at the bottom of the page is labeled "8^{va}".