



mathias rüegg

just another lovely song

für Violoncello und Klavier
for Cello and Piano

 P 03 83
Dobling

Dieses Stück ist ein Arrangement von Francesco Assisis Sonnengesang, den ich 2006 im Rahmen der Trilogie „3“, meiner letzten großen Arbeit im Jazz, vertont habe. Es geht dabei um dreizehn musikalische Portraits amerikanischer Schauspielerinnen (Hundert Jahre USA), dreizehn musikalische Portraits europäischer Geisteswissenschaftler (Tausend Jahre Europa) und schließlich um dreizehn Begegnungen. Das Cello übernimmt in dieser Version den Vokalpart, und in der Klavierstimme wird das zusammengefasst, was im Original vier Posaunen, vier Holzbläser und die Rhythmusgruppe spielen. Zu hören unter: <http://www.vao.at/v2/display.php?id=113>.

mathias rüegg

Wien, März 2011

Und hier Assisis eindrucksvolles Gebet aus dem 13. Jahrhundert in einer adaptierten Fassung:
And here Assisi's impressive 13th-century prayer in an adapted version:

*Brother Sun and Sister Moon
Most High, all powerful, good Lord,
Yours are the praises, the glory, the honor, and all blessing.
To You alone, Most High, do they belong,
And no man is worthy to mention Your name.*

*Praised be You, my Lord, through Sister Moon
And the stars, in heaven you formed them
Clear and precious and beautiful.*

*Praised be You, my Lord, through Brother Wind,
And through the air, cloudy and serene,
And every kind of weather through which
You give sustenance to Your creatures.*

*Praised be You, my Lord, through our Sister Water,
Which is very useful and humble and precious and chaste.*

*Praised be You, my Lord, through Brother Fire,
Through whom you light the night and he is beautiful
And playful and robust and strong.*

*Praised be You, my Lord, through Sister Mother Earth,
Who sustains us and governs us and who produces
Varied fruits with colored flowers and herbs.*

*Praised be You, my Lord,
Through those who give pardon for Your love,
And bear infirmity and tribulation.*

*Blessed are those who endure in peace
For by You, most High, they shall be crowned.*

*Praised be You, my Lord,
Through our Sister Bodily Death,
From whom no living man can escape.*

*Woe to those who die in mortal sin.
Blessed are those whom death will find
In Your most holy will,
For the second death shall do them no harm.*

*Praise and bless my Lord,
And give Him thanks
And serve Him with great humility.*

This piece is an arrangement of Francesco Assisi's *Sun Canticle*, which I have set to music in 2006 in my trilogy "3", my last large-scale jazz work. This trilogy consists of thirteen musical portraits of American actresses (one hundred years of the USA), thirteen musical portraits of European philosophic luminaries (one thousand years of Europe) and of thirteen encounters. The cello takes over the sung part of the original; the piano incorporates the original's four trombones, four woodwinds and rhythm section. The piece can be heard at: <http://www.vao.at/v2/display.php?id=113>.

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Vienna, March 2011

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♩ = 120 - 132

mathias rüegg (2008)

Measures 1-7 of the score. The cello part (bass clef) begins with a melody marked *mp*. The piano part (grand staff) is mostly silent, with some chords appearing in measures 6 and 7, marked *p* and *mp* respectively.

Measures 8-14 of the score. The cello part continues with a melody, featuring triplets in measures 10 and 11. The piano part (treble and bass clefs) provides accompaniment with sustained chords, marked *p*.

Measures 15-20 of the score. The cello part continues with a melody, marked *mp*. The piano part (grand staff) features chords, with the first measure marked *mf* and subsequent measures marked *p*.

Measures 21-24 of the score. The cello part continues with a melody. The piano part (grand staff) features chords, with the first measure marked *a tempo* and the final measure marked *f*.

Musical score for measures 27-32. The system includes a bass line and two piano staves. Measure 27 features a *mf* dynamic. Measures 28-32 show piano accompaniment with dynamics *mf*, *mp*, *p*, *mp*, and *mf*. A *sed.* (sordid) marking is present in measure 32, and an asterisk (*) is at the end of the system.

Musical score for measures 33-37. The system includes a bass line and two piano staves. Measure 33 features a *mf* dynamic. Measures 34-37 show piano accompaniment with dynamics *mp*, *p*, and *mp*. Triplet markings (3) are present in measures 34 and 37.

Musical score for measures 38-42. The system includes a bass line and two piano staves. Measure 38 features a *mf* dynamic. Measures 39-42 show piano accompaniment with dynamics *p* and *mf*. Triplet markings (3) are present in measures 39 and 41. A *b* (flat) marking is present in measure 40.

Musical score for measures 43-47. The system includes a bass line and two piano staves. Measure 43 features a *mf* dynamic. Measures 44-47 show piano accompaniment with dynamics *f* and *sub. p* (subito piano).

49

mf mp cresc.

mf mp cresc.

Detailed description: This system covers measures 49 to 53. The upper staff (bass clef) features a melodic line with slurs and dynamic markings of *mf*, *mp*, and *cresc.*. The lower staff (grand staff) includes piano accompaniment with chords, triplets, and dynamic markings of *mf*, *mp*, and *cresc.*.

54

f sub. p

Detailed description: This system covers measures 54 to 58. The upper staff (bass clef) has a melodic line with slurs and a dynamic marking of *f*. The lower staff (grand staff) features piano accompaniment with chords and a dynamic marking of *sub. p*.

59

mp cresc. f

cresc. f

Detailed description: This system covers measures 59 to 62. The upper staff (bass clef) has a melodic line with slurs, triplets, and dynamic markings of *mp*, *cresc.*, and *f*. The lower staff (grand staff) includes piano accompaniment with chords, triplets, and dynamic markings of *cresc.* and *f*.

63

dim. mp

dim. p

Detailed description: This system covers measures 63 to 66. The upper staff (bass clef) has a melodic line with slurs, accents, and dynamic markings of *dim.* and *mp*. The lower staff (grand staff) features piano accompaniment with chords and dynamic markings of *dim.* and *p*.