



mathias rüegg

# Zwei Nymphen, sich am Strande von Obango zweiundzwanzig Liebesgeheimnisse beichtend ...

für Viola und Englischhorn  
*for Viola and English Horn*



 06 717  
Doblinger

In diesem Duo sind die Spielanweisungen als „Beichten“, auf den Titel bezogen, verschlüsselt. Diese „Beichten“ sind zweiundzwanzig Titel von Standards, und wenn man sie alle oder einige davon anhört, dann ist man garantiert gewappnet, um dieses Stück „richtig“ zu interpretieren. Und falls doch nicht, hat man zumindest seinen Horizont erweitert. Der erste Teil ist lyrisch, melodiös und der zweite sehr rhythmisch. Am Schluss geht es nochmals zurück, und dann taucht kurz das Thema „Tango from Obango“ in Moll auf, ein Tango (original im 5/4-Takt), den ich 1979 komponiert habe und der zum Markenzeichen des *Vienna Art Orchestra* wurde. Die zusätzlichen Noten in der Bratschenstimme werden gesungen/gesummt, am besten so, dass daraus ein eigener Klang entsteht, d. h. die Stimme darf nicht zu laut sein.

mathias rüegg

Wien, März 2011



In this duet the performance instructions are coded as “confessions” in reference to the title. These “confessions” are the titles of 22 standards, and if one listens to all or some of them one is surely able to interpret the piece “correctly”. And if not, one has at least widened one’s horizon.

The first part is lyrical, melodious; the second very rhythmic. The final section reduces the tension and the theme “Tango from Obango” appears in minor, a tango (originally in 5/4 meter) I have written in 1979 and which was to become the hallmark of the Vienna Art Orchestra. The additional notes in the viola part are meant to be sung/hummed so that a unique combined sound results, i.e. the voice must not be too loud.

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Vienna, March 2011

# Zwei Nymphen, sich am Strande von Obango zweiundzwanzig Liebesgeheimnisse beichtend ...

für Viola und Englischhorn

mathias rüegg  
Weihnachten 2010

## Intro

Vocal 1  
Vocal 2

This could be our song

Viola

5

but may be yours as well

9 1 ♩ = 66

## Beichte 1

Englischhorn

Viola

*p*

13

18

22

193

Musical score for measures 193-196. The score is in 2/4 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of eighth notes with accents (^) and slurs. Dynamic markings include *f* and *ff*. The piece concludes with a double bar line and repeat dots.

197 **13**

Musical score for measures 197-200. The upper staff is empty. The lower staff is in bass clef and contains a continuous eighth-note pattern with accents (^) and slurs. The text *Beichte 16* is written above the first measure.

201

Musical score for measures 201-204. The upper staff is in treble clef and contains eighth notes with accents (^) and slurs. The lower staff is in bass clef and contains a continuous eighth-note pattern with accents (^) and slurs.

205

Musical score for measures 205-208. The upper staff is in treble clef and contains eighth notes with accents (^) and slurs. The lower staff is in bass clef and contains a continuous eighth-note pattern with accents (^) and slurs. The text *Beichte 17* is written above the second measure.

209

Musical score for measures 209-212. The upper staff is in treble clef and contains eighth notes with accents (^) and slurs. The lower staff is in bass clef and contains a continuous eighth-note pattern with accents (^) and slurs.

213

Musical score for measures 213-216. The upper staff is in treble clef and contains eighth notes with accents (^) and slurs, including triplets (3). The lower staff is in bass clef and contains eighth notes with accents (^) and slurs, including triplets (3).