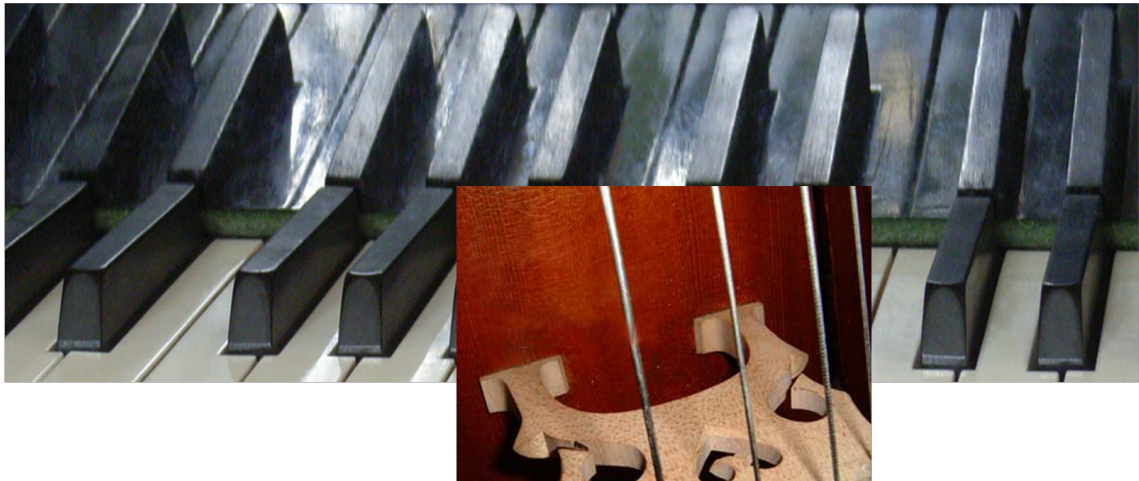


**Martin Lichtfuss**

# ***Trilogie***

**3 Stücke für Violoncello und Klavier  
3 Pieces for Violin and Piano**

**(2006 / rev. 2024)**



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## MARTIN LICHTFUSS

\* 1959 in Innsbruck



Nach umfangreichen Studien am Tiroler Landeskonservatorium und an der Wiener Musikuniversität (Komposition, Dirigieren) sowie an den Universitäten Innsbruck und Wien (Germanistik) erwarb sich M.L. im Laufe von 10 Jahren als Dirigent an mehreren Theatern umfassende praktische Erfahrungen. 1995-2008 leitete er am Tiroler Landeskonservatorium eine Klasse für Komposition; 2005 wurde er als Professor für Tonsatz/ Komposition an die Wiener Musikuniversität berufen, wo er von 2008-11 die Leitung des Instituts für Komposition und Elektroakustik innehatte.

In seinen Werken, für die er mehrere Preise erhielt, versucht er, divergierende Tendenzen der Neuen Musik auf persönliche Weise miteinander zu verbinden und so die Vielfalt zeitgenössischer Tonsprachen zu nutzen, ohne sich ideologisch festzulegen.

*After wide-ranging studies at the Tyrolean State Conservatory in Innsbruck and at the University of Music in Vienna [composition, conducting], Martin Lichtfuss acquired extensive practical experience during 10 years as a conductor at German and Austrian theatres. From 1995-2005 he was head of Department I for music theory/musical directing, at the same time instructing a class in composition at the Tyrolean State Conservatory. In 2005, he followed a call from the University of Music in Vienna, where he was given a professorship in composition.*

*In his compositions – for which he has been awarded several prizes – Martin Lichtfuss attempts to combine the diverging trends of New Music in a personal manner so as to use the variety of contemporary musical languages without committing to any specific ideology.*

Martin Lichtfuss

***TRILOGIE***

**3 STÜCKE FÜR VIOLONCELLO UND KLAVIER**

***3 PIECES FOR VIOLONCELLO AND PIANO***

**(2006 / rev. 2024)**

I. Quasi recitativo (ca. 4')

II. Schwungvoll – *Buoyant* (ca. 4')

III. Verträumt; sehr langsam und frei –  
*Dreamy; very slow and free* (ca. 9')

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✕ col legno battuto - ohne Haare / without bow hairs  
 \* col legno battuto - mit Haaren / with bow hairs

# I

zögernd beginnen; frei (♩ ~ 100)  
 start hesitatingly; free

Martin Lichtfuss (\* 1959)

10 - 15 sec. *col legno battuto*

*p* *ff*

Violoncello

X 10 - 15 sec.  
X

Piano

*pp* zunächst mit den Fingerkuppen,  
dann auch mit den Fingernägeln in unterschiedlichen Registern  
und in unregelmäßigen Bewegungen zart über die Saiten streichen –  
*gently stroke over the strings in different registers and in irregular movements –*  
first with the fingertips, then also with the fingernails

Sost.-Red.

*ritardando e diminuendo*

*f* *mf* *ff*

Vc.

Pf.

2  
4

2 fließend/  
flowing (♩ ~ 138)

frei  
free *sul ponticello*

*sff* *mp*

Vc.

Pf.

2  
4 3 3 3 3 3 4 4 7 8

Sost.-Red.

5 energisch/  
vigorously (♩ ~ 100)

2

Vc. *(s.p.)* → *ordin.*  
*sf mf* → *sf*

Pf. *ff* *8va*

7 ruhig/calm (l'istesso tempo)

Vc. *p*

Pf. *mp* → *pp* *(8va) dolce*

10

ruhig/calm (rit.)

Vc. *ff* *mp* → *p*

Pf. *f* *p* *pp*

3

etwas langsamer, aber fließend  
*slightly slower, but flowing* (♩ ~ 69)

13

Vc.

Violin part for measures 13-14. Measure 13 is a whole rest. Measure 14 begins with a *p* dynamic, a half note G#4, followed by a slur over sixteenth notes: A4, B4, C5, B4, A4, G#4. There are triplet markings over the last two notes of the slur.

Pf.

Piano part for measures 13-14. Measure 13 has a 2/4 time signature. The right hand has a slur over sixteenth notes: G#4, A4, B4, C5, B4, A4, G#4. The left hand has a slur over sixteenth notes: G3, F3, E3, D3, C3, B2. Measure 14 has a 3/4 time signature. The right hand has a slur over sixteenth notes: G#4, A4, B4, C5, B4, A4, G#4. The left hand has a slur over sixteenth notes: G3, F3, E3, D3, C3, B2. There are triplet markings over the last two notes of the slur in both hands.

15

Vc.

Violin part for measures 15-16. Measure 15 has a half note G#4. Measure 16 has a half note G#4, followed by a triplet of eighth notes: F#4, E4, D4. A *rit.* marking is above the triplet.

Pf.

Piano part for measures 15-16. Measure 15 has a 4/4 time signature and a *p* dynamic. The right hand has a chord of G#4 and B4. The left hand has a chord of G3 and B2. Measure 16 has a 3/4 time signature and a *pp* dynamic. The right hand has a chord of G#4 and B4, marked *(una corda)*. The left hand has a triplet of eighth notes: G3, F3, E3, marked *secco (tre corde) 3*. Measure 17 has a 4/4 time signature and a *rit.* marking. The right hand has a chord of G#4 and B4. The left hand has a triplet of eighth notes: G3, F3, E3.

18

Vc.

Violin part for measures 18-19. Measure 18 has a whole note G#4. Measure 19 has a half note G#4, followed by a triplet of eighth notes: F#4, E4, D4. A *sf* dynamic is below the triplet.

Pf.

Piano part for measures 18-19. Measure 18 has a 4/4 time signature and a *p* dynamic. The right hand has a chord of G#4 and B4. The left hand has a slur over sixteenth notes: G#3, A3, B3, C4, B3, A3, G#3. Measure 19 has a 3/4 time signature. The right hand has a slur over sixteenth notes: G#4, A4, B4, C5, B4, A4, G#4. The left hand has a slur over sixteenth notes: G#3, A3, B3, C4, B3, A3, G#3. There are triplet markings over the last two notes of the slur in both hands. A *8va* marking is above the right hand's slur. There are 'X' markings above the right hand's staff in measure 19.

20

an der Spitze ("murmeln") / at the tip of the bow ("murmuring")

a tempo, etwas zurückgehalten <sup>4</sup>  
(♩=132) holding back a little

Vc.

*p*

(8va)

X X

*f*

*p*

4 8 3 4

\*

22

*pizz.* *arco*

Vc.

3 4 6:4 5 9 16

*pizz.* *arco*

*Red.* *Red.* *Red.*

\*

24

*pizz.* *arco*

Vc.

9 5 3 16 8 4

*mf*

*pizz.* *arco*

26

Vc.

Pf.

*pizz.* *arco*

*mf* *f* *mf*

3 4 6 5 8 2 4

28

Vc.

Pf.

*mf*

*Red.*

2 4 5 8 4

31

Vc.

Pf.

2 6 8

34

Vc.

Pf.

*pizz.* *arco* *pizz.* *arco*

6 8 5 8 3



37 *pizz.* *arco* 6

Vc.

Pf.

6/16 9/16 7/8

40 *wild* *s.p.*

Vc.

Pf.

7/8 5/16 4/4 7/8

*ff* *ff*

43 *ordin.* *pizz.* *arco*

Vc.

Pf.

7/8 3/4

*sf* *ff* *sfz*

7

5- 10 sec. *ruhig/calm*  
*dolce*

47

Vc. *p*

Pf. *pp* *p*

Sost.-Ped. ----- \*

51

Vc. *gliss*

Pf. *pp*

Sost.-Ped. ----- Ped. -----

53

Vc. *mf sf*

Pf. *pp*

falls kein Sost.-Ped. vorhanden /  
in case no Sost.-Ped. is available

Sost.-Ped. ----- \*

55

Vc.

Pf.

*p*

3

7

4  
8

7

Leg. \*

57

Vc.

Pf.

3

Leg. \*

\* Sost. Leg.

59

Vc.

Pf.

*p*

*pp*

attacca

Leg.

# II

mit Schwung/buoyant (♩ ~ 80)

Violoncello

Piano

Measures 1-3 of the first system. The Violoncello part is mostly rests. The Piano part features a dynamic of *f* in measure 1, a triplet in measure 2, and a dynamic of *mp* in measure 3. Fingerings 5 and 6 are indicated for the right hand.

Vc.

Pf.

Measures 4-6 of the second system. The Violoncello part has a dynamic of *f* in measure 5. The Piano part has a dynamic of *mf* in measure 5. Fingerings 11/16 and 5/8 are indicated for the right hand.

Vc.

Pf.

Measures 7-9 of the third system. The Violoncello part has a dynamic of *p* in measure 7 and *mf* in measure 8. The Piano part has a dynamic of *mf* in measure 8. Fingerings 5/8 and 11/16 are indicated for the right hand.

Vc.

Pf.

Measures 10-12 of the fourth system. The Violoncello part has a dynamic of *f* in measure 10 and *mf* in measure 11. The Piano part has a dynamic of *f* in measure 10 and *mf* in measure 11. Fingerings 5/8 and 3 are indicated for the right hand.

13

Vc. *mf* *f* 3 3 3 3

Pf. *f* 3 4 8

16

Vc. 3 3 3

Pf. 4 8 3 3 3 5 16 9 16 *sfz* *sfz*

20

Vc. *mf* 9 16 11 16

Pf. *sfz* *mf*

23

Vc. 11 16 5 8 11 16 *f*

Pf. *f* 3 *mf* 3

26 *pizz.* *arco*

Vc.

Pf. *mf* *f*

28

Vc.

Pf. *mf*

31 *pizz.* *dolce* *p*

Vc.

Pf. *p*

33 *arco* *mf* *mf*

Vc.

Pf.

35

Vc.  Pf. 

37

leggiero

Vc.  Pf. 

41

Vc.  Pf. 

45

Vc.  Pf. 

49

Vc. Pf.

Measures 49-52. Violoncello part: 3/8, 9/16, 5/16, 3/4. Piano part: 3/8, 9/16, 5/16, 3/4.

53

Vc. Pf.

Measures 53-55. Violoncello part: 3/4, 11/16, 3/8, 11/16. Piano part: 3/4, 11/16, 3/8, 11/16. Dynamics: *f*, *mf*.

56

Vc. Pf.

Measures 56-58. Violoncello part: 11/16, 3/8, 5/8. Piano part: 11/16, 3/8, 5/8. Performance markings: *pizz.*, *arco*.

59

Vc. Pf.

Measures 59-61. Violoncello part: 5/8, 11/16, 10/16, 2/4. Piano part: 5/8, 11/16, 10/16, 2/4. Dynamics: *f*.



62

Vc. II

*p dolce*

Pf. *p*

65

Vc.

Pf.

68

Vc.

Pf.

Vc.

*p*

*cresc.*

Pf. *p* *cresc.*

15

75

Vc.

Pf.

7 16

2 4

*mf*

77

Vc.

Pf.

4 4

2 4

79

Vc.

Pf.

2 4

5 16

*p*

*mp*

83

Vc.

Pf.

88

Vc. *Pf.*

93

Vc. *Pf.*

98

Vc. *Pf.*

*pizz.* *arco* II III *ppp*

7 16

*pp* *ppp*

104

Vc. *Pf.*

*pizz.* *arco*

7 16 11 16 3 5 8 11 16

107

Vc. *pizz.* *arco*

Pf.

11 16 3 3 3 3 5 8

110

Vc. *pizz.*

Pf. *mf*

5 8 11 16 3 3 5 8

113

Vc. *arco*

Pf. *f* *mf*

5 8 3 3 3 3 3 3 3 3 5 16

117

Vc.

Pf. *sfz*

5 16

123

Vc. *mf*

Pf.

127

Vc. *f*

Pf. *f*

131

Vc.

Pf.

135

Vc. *mf* *pizz.* *secco* *arco* *ff*

Pf. *sfz* *p*

140

Vc. *f* 11 16 3 5 8 11 16 3

Pf. *f* 3 *p* *mf*

143

Vc. *pizz.* *arco* 3 5 8 11 16

Pf. *f* 3

146

Vc. *cresc.* 11 16 3

Pf. *mf* *cresc.*

148

Vc. *pizz.* *arco* *mf* *ff*

Pf. *sfz* *mf* *f*



# III

▭ = lange Fermate / long fermata

◌ = mittlere Fermate / medium fermata

△ = kurze Fermate / short fermata

**Verträumt; rubato, senza tempo – sehr langsam und frei (♩ = 40-50)**  
**Dreamy; rubato, senza tempo - very slow and freely**

Violoncello

Piano

8va

*mf p mp*

*mf pp*

*ppp*

Led. Led. Led.

Vc.

Pf.

con sord.

*p*

gliss

*pp*

*(mf)*

\*

zart fließend (die ca. 69, immer etwas flüchtig; die ◌ ca. 1 sec.)  
 delicately flowing (the ~ 69, always somewhat ahead; the ◌ ~ 1 sec.)

2

Vc.

Pf.

col legno battuto

*p*

zögernd/ mit etwas Schwung/ wieder langsamer/ vorsichtig/ schnell/  
 hesitating with a little verve slower again carefully fast

8va

*mp mf pp mf*

Led. Led.



*ordin.*

Vc. *mf* *p*

quasi a tempo

Pf. *p* *zögernd/hesitating*

*8va*

*Red.* *simile* *Red.*

Vc. *sf* *p*

schnell/fast

ruhig, gleichmäßig/calm, evenly

Pf. *mf* *p* *8va*

*Red.* *Red.* *simile*

Vc. *8va* *8va*

Pf. *8va*

Vc. *8va* *8va* *4* *4*

*Red.*

*ppp*

*appassionato ed espressivo* (♩ ca. 50)

4

Vc.

Pf.

7

Vc.

Pf.

10

Vc.

Pf.

13

Vc.

Pf.

15

Vc. *mf*

Pf. *mf*

18

Vc. *pp*

Pf. *pp*, *sf*, *mp*, *pp*

frei / freely

8va

Red.

20 *a tempo*

Vc. *mf*

Pf. *p*, *mf*

3/4

3

7

4/4

Red.

23

Vc. *f*, *p*, *sf*

Pf. *f*

3/4

5

26

Vc.

Pf.

30

Vc.

Pf.

33

Vc.

Pf.

35

Vc.

Pf.

39 *ritardando*

Vc. *f*

Pf. *f* *ritardando*

42 *p*

Vc.

Pf. *p*

*ped.*

44 *col legno battuto*

Vc.

Pf. *simile*


46 *ordin.*


Vc.

Pf.

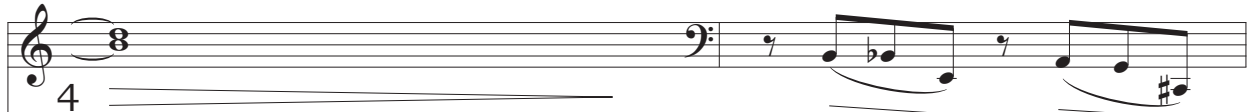
48


frei / freely

Vc. 

Pf. 

50

Vc. 

Pf. 

52

rit.


wild

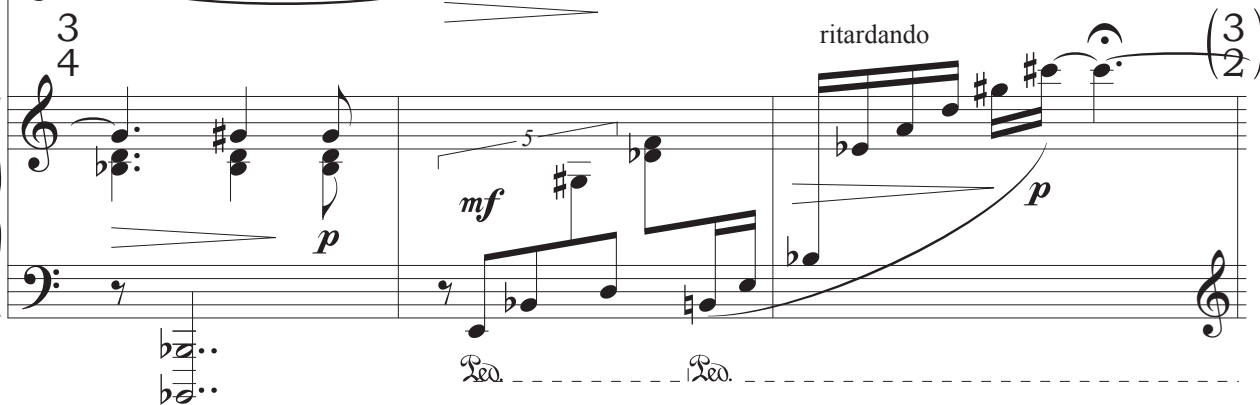
Vc. 

Pf. 

54

ritardando

Vc. 

Pf. 

57

Vc.

Pf.

(a tempo) *f*

*f* *sf* *p*

\* Led.

59

Vc.

Pf.

65

Vc.

Pf.

*p* *pp* *ppp*

# MARTIN LICHTFUSS – COMPOSITIONS

## ORCHESTRAL WORKS

<i>Re-Cycle II</i> for small orchestra (2023; commissioned by <i>InnStrument</i> )	ca. 14'00"
<i>...luceat...</i> for chamber orchestra (2019; commissioned by <i>InnStrument</i> )	ca. 13'00"
<i>In Nuce</i> for orchestra (2008)	ca. 1'15"
<i>Adieu</i> for small orchestra (2004)	ca. 14'00"
<i>Earobics</i> for orchestra (2000; commissioned by <i>Klangspuren Schwaz</i> )	ca. 12'00"
<i>Concerto for orchestra</i> (1992/93; commissioned by the city of Innsbruck)	ca. 28'00"
<i>Kafka-Fragments</i> for narrator, baritone, chorus, orchestra and synthesizer (1983/85)	ca. 28'00"

## WORKS FOR ENSEMBLE

<i>Stage Music</i> to Ibsen's <i>Peer Gynt</i> (1985)	ca. 20'00"
<i>Stage Music</i> to Schiller's <i>Kabale und Liebe</i> (1985) (commissioned by <i>Tiroler Landestheater</i> )	ca. 17'00"
<i>Interferenzen</i> for solo clarinet and 15 players (1987/88) (commissioned by <i>Tiroler Landesregierung</i> )	ca. 32'00"

## CHAMBER MUSIC

<i>Piano Trio</i> (2018/19)	ca. 16'00"
<i>Re-cycle</i> for woodwind-quintet (2011)	ca. 10'00"
<i>K*tzbühel. A patriotic tribute</i> for string quartet and accordion (2008)	ca. 17'00"
<i>Trilogie</i> for violoncello and piano (2006)	ca. 17'00"
<i>"Auf dem Kratzbaum"/ "On the scratcher" – Smart violin pieces for the young</i> (2002/03)	ca. 11'00"
<i>Rhapsodies I &amp; II</i> for soprano and viola d'amore (2002/03)	ca. 15'00"
<i>Rhapsody I</i> – version for altus, violin and accordion	ca. 8'00"
<i>Mobile</i> for 5 flutes (2002)	ca. 10'00"
<i>4 Pieces</i> for violoncello & accordion (2001)	ca. 12'00"
<i>Entartung 2000. 3 ab-reactions</i> for flute and guitar (2000)	ca. 13'00"
<i>Monumentum – for H.</i> Music for piano quintet (1998)	ca. 8'00"
<i>Straightforward</i> for string sextet (1994/2017; commissioned by <i>Tiroler Landesregierung</i> )	ca. 13'00"



<b>5 Chansons</b> after H. C. Artmann's <i>Aus meiner Botanisiertrommel</i> (1994)	ca. 9'00"
<b>Rotationen</b> for brass quintet (1992)	ca. 8'30"
<b>2 Portraits</b> for flute and harp (1992)	ca. 7'30"
<b>Tête-à-tête</b> for two flutes (1982/83)	ca. 13'00"
<b>Sonata</b> for violin and piano (1982/83)	ca. 17'00"
<b>Drei Aspekte/Three Aspects</b> for brass quintet (1981/82)	ca. 10'00"
<b>Epilog</b> for flute and piano (1982)	ca. 7'30"
<b>To Eurydike.</b> Music for string quartet (1981)	ca. 19'00"
<b>4 Pieces</b> for clarinet, trumpet, piano and percussion (1980/81)	ca. 18'00"

### PIANO WORKS

<b>... sehr wohl temperiert ...</b> – 12 preludes and fugues for piano (2008-2023)	5'–7' each
<b>Hyperion-Fragmente</b> for piano (2009/18)	ca. 15'00"
<b>Straightforward II</b> for piano (1999; commissioned by <i>Tiroler Landesregierung</i> )	ca. 5'00"
<b>11 Minutes</b> for piano (1983)	ca. 11'00"

### ORGAN WORKS

<b>3 Choral Preludes</b> for christmas (2012/2024)	ca. 7'30"
<b>3 Pieces</b> for organ (2003/2006)	ca. 6'30"
<b>Toccata</b> for organ from the <i>Psalmmesse</i>	ca. 3'00"
<b>Hände. 3 meditations</b> for organ after sculptures by A. Rodin (1996)	ca. 19'00"
<b>Suite</b> for organ (1982)	ca. 12'30"
<b>Fantasy</b> for organ (1979)	ca. 10'00"

### SCIENTIFIC PUBLICATIONS:

*Operette im Ausverkauf.* Studien zum musikalischen Unterhaltungstheater im Österreich der Zwischenkriegszeit. Wien-Graz-Köln 1989.  
Critical edition of Carl Millöcker's operetta *Der Bettelstudent* (1993/1998)