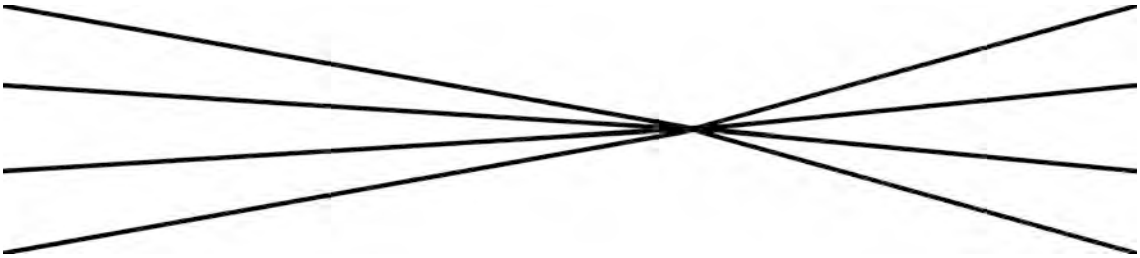
Martin Lichtfuss

...LUCEAT...

für Kammerorchester

for chamber orchestra

(2019)



Kompositionsauftrag von / *commissioned by* INNSTRUMENTI

Dauer / *duration:* 14'00"

PARTITUR / SCORE

© 2019

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.

I. Ruhig fließend / *With calm motion*

II. Passacaglia. Mäßig bewegt / *Moderately moving*

INSTRUMENTE DES ORCHESTERS / *ORCHESTRATION*

Flöte/Piccolo	*Flute/Piccolo*
Oboe	*Oboe*
Klarinette (in B)	*Clarinet (in B♭)*
Fagott	*Bassoon*
Horn in F (auch straight-mute)	*Horn in F (including straight mute)*
Trompete in C (auch straight-mute, cup-mute, harmon mute with stem)	*Trumpet in C (including straight, cup and harmon mutes with stem)*
Posaune (auch straight-mute, plunger mute, harmon mute with stem)	*Trombone (including straight, plunger and harmon mute with stem)*
Vibraphon	*Vibraphone*
Akkordeon	*Accordion*
Streicher	*Strings*

Dauer: ca. 14 Minuten

duration: c. 14 minutes

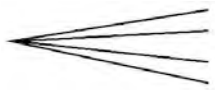
Partitur / *Score* in C

English translation of terms and instructions:

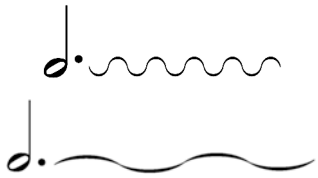
alle gliss. sehr langsam	*all gliss. very slowly*
allmählich immer kürzer	*gradually shorter and shorter*
bewegter	*more animated*
erregt	*excitedly*
etwas nachgeben	*slow down a little*
Flatterzunge	*flutter tongue*
frei	*freely*
hervortretend	*to the fore*
individuelle Bogenführung	*individual bowing*
Klappengeräusch	*key clicks*
langsames ¼-Ton-Vibrato	*slow ¼-tone-vibrato*
leicht öffnen und schließen	*slightly opening and closing*
mäßig bewegt	*moderately moving*
Motor an/aus	*motor on/off*
nicht hervortretend	*not prominent*
nur l.H.: mit den Fingern die Saiten auf das Griffbrett schlagen	*only left hand: beat the strings on the fingerboard*
perkussiv	*percussive*
ruhig fließend	*flowing calmly*
schütteln	*shake*
starkes, mäßig schnelles ¼-Tonvibrato	*strong and moderately fast ¼-tone-vibrato*
Ventilklicks	*valve clicks*
wie vorher	*as before*
Xylophonschlägel	*xylophone sticks*
Zeit lassen!	*take time!*

HINWEISE UND ZEICHENERKLÄRUNGEN:
INSTRUCTIONS AND SYMBOLS :

kurze/ mittlere/ lange Fermate –
short/ middle/ *long fermata*



molto crescendo

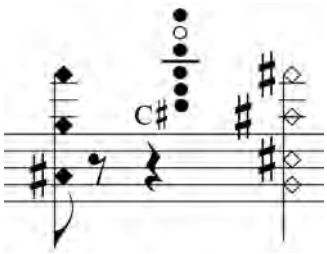


¼-Tonvibrato (mittelschnell/ langsam)
¼-tone-vibrato (medium/ slow)

aeolian sounds: Töne mit sehr hohem Luftanteil
sounds with high air content

Bläser: Klappen-/ Ventilklicks
Wind instruments: keyclicks/ valveclicks

Streicher/ *Strings* : col legno



Multiphonics – die Tonhöhenangaben dienen nur der Orientierung / *pitch indications are approximative*

Nicht nur in der Welt des Sehens, auch in der Welt des Hörens kann es "leuchten". Was den Augen die Farben, sind den Ohren die Klänge. Ihre unerschöpfliche Vielfalt erstreckt sich von allen Arten an Harmonien bis zu Geräuschhaftem, von sinnlich Betörendem bis zu verstörender Dunkelheit. Wie eine Vielzahl von Kompositionen der Gegenwartsmusik begibt sich auch dieses Stück auf die Suche nach Klangschattierungen und orchestralen Farbnuancen.

Dabei ergibt sich die Frage nach der Wechselwirkung mit der Gestaltung der Zeitachse: Vollzieht sich das Ausleuchten und Umkreisen von Klang"objekten" in zumeist statischen Flächen, steht das in gewissem Gegensatz zu traditioneller Phrasenbildung: Kann man in die Tiefen orchestraler Klangschichten eindringen und gleichzeitig melodische Bögen und Kulminationen bauen?

Während das Erforschen von Klängen in Neuer Musik oft mit einem Verzicht auf narrative Gestaltung einhergeht, thematisiert dieses Stück genau das Spannungsfeld zwischen "horizontalem" Fluss und "vertikalem" Innehalten. Im ersten Satz durch eine breit ausschwingende Trompetenmelodie, die sich aus unterschiedlichen Klangzuständen allmählich herausschält und schließlich wieder in sich zusammenfällt; und im zweiten Satz durch die Gattung der Passacaglia, die durch ihr Grundkonzept wie kaum ein anderes Formmodell den Ablauf der Zeit selbst zum Thema erhebt. Die zyklische Wiederkehr eines Modells und seine Variationen repräsentieren Kreisen und Fluss zugleich, Bewegung, aber nicht *Fort*bewegung, Pantha Rhei: eine menschliche Vorstellung von Ewigkeit.

"Luceat": Der Wortsplitter aus dem *Lux æterna* des Requiems unterdrückt den verbalen Kontext mit Absicht. Der erste Satz greift zwar zunächst die Vorstellung eines statischen "ewigen Lichts" auf; der zweite hingegen erinnert an das Feuer als an dessen energetischen Ursprung. Auch wenn uns das Bild einer transzendenten Ruhe fasziniert: Wir, in unserer *endlichen* Wirklichkeit, können auf dynamische Verläufe letztlich nicht verzichten.

M.L.

It can be “shining” not only in the world of sight, but also in the world of hearing. What color is to the eyes, sound is to the ears. Its inexhaustible variety ranges from all kinds of harmonies to all manner of noise, from sensual infatuation to spheres of disturbing darkness. Like a multitude of compositions in contemporary music, this piece sets out to explore shades of timbres and nuances in orchestral color.

The question thereby arises regarding interaction with the temporal axis: if sound “objects” are illuminated and encircled in mostly static environments, which would appear to be in contrast to traditional types of phrasing, is it then possible to examine the depths of orchestral soundscapes while simultaneously building melodic spans and culminations?

Whereas the focus on timbre in new music is often accompanied by an abandonment of narrative design, this piece specifically addresses the tension between “horizontal” musical flow and “vertical” pauses. This is represented in the first movement by an extensive trumpet melody that gradually emerges from different sound states and finally collapses in on itself, and in the second movement by the genre of the Passacaglia, which, by its very definition, raises the passage of time as its subject more than almost any other musical form. The cyclical recurrence of a model and its variations represents both circulation and flux concurrently, motion but not progression, panta rhei: a human conception of eternity.

“Luceat”: This fragment from the Lux æterna of the Requiem Mass deliberately suppresses its verbal context. The first movement takes up the idea of a static “eternal light”; the second, on the other hand, evokes fire as its energetic origin. Even if we are fascinated by the idea of a transcendent standstill – we, in our finite reality, cannot ultimately exist without dynamic progressions.

M.L.

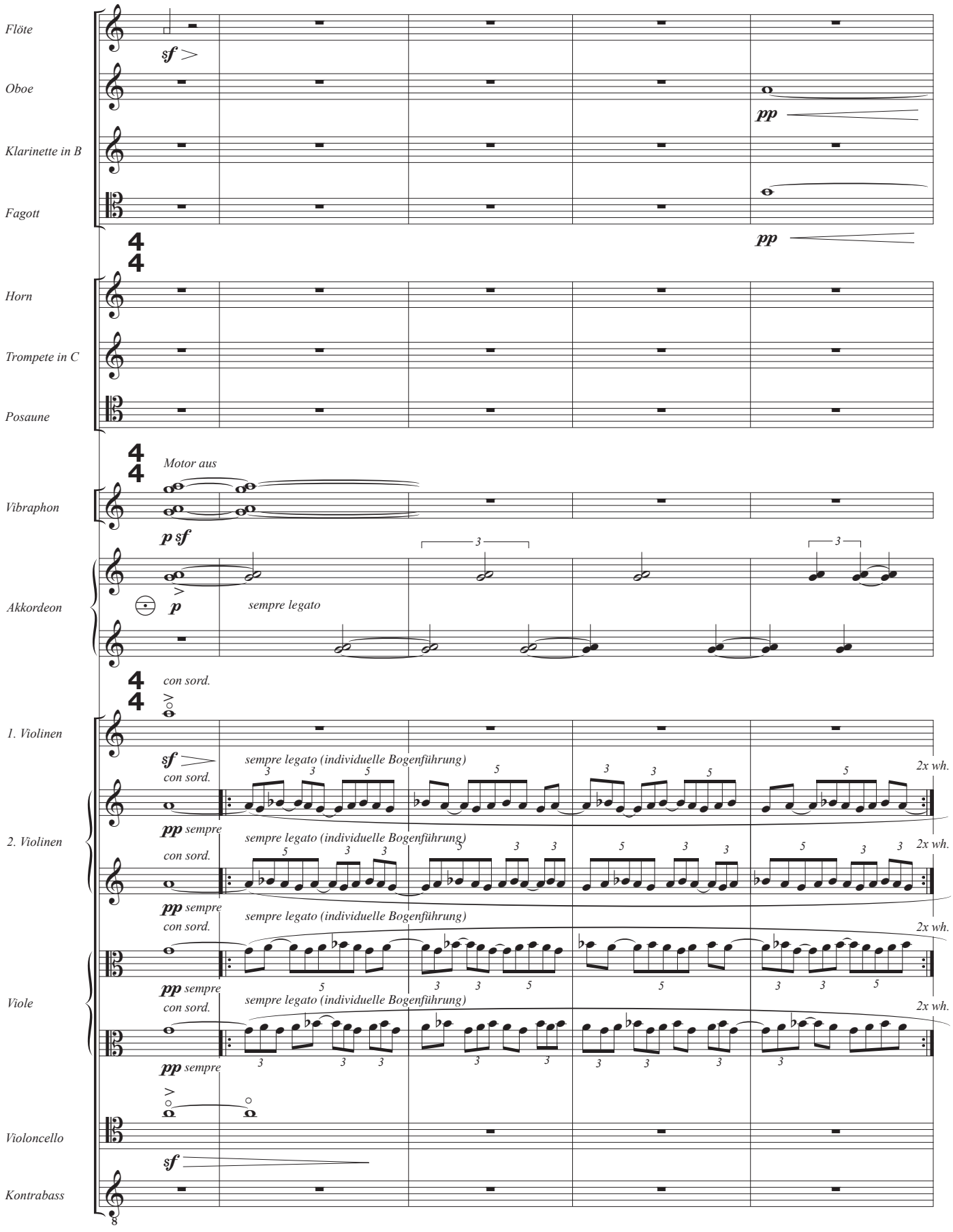
... luceat...

I.

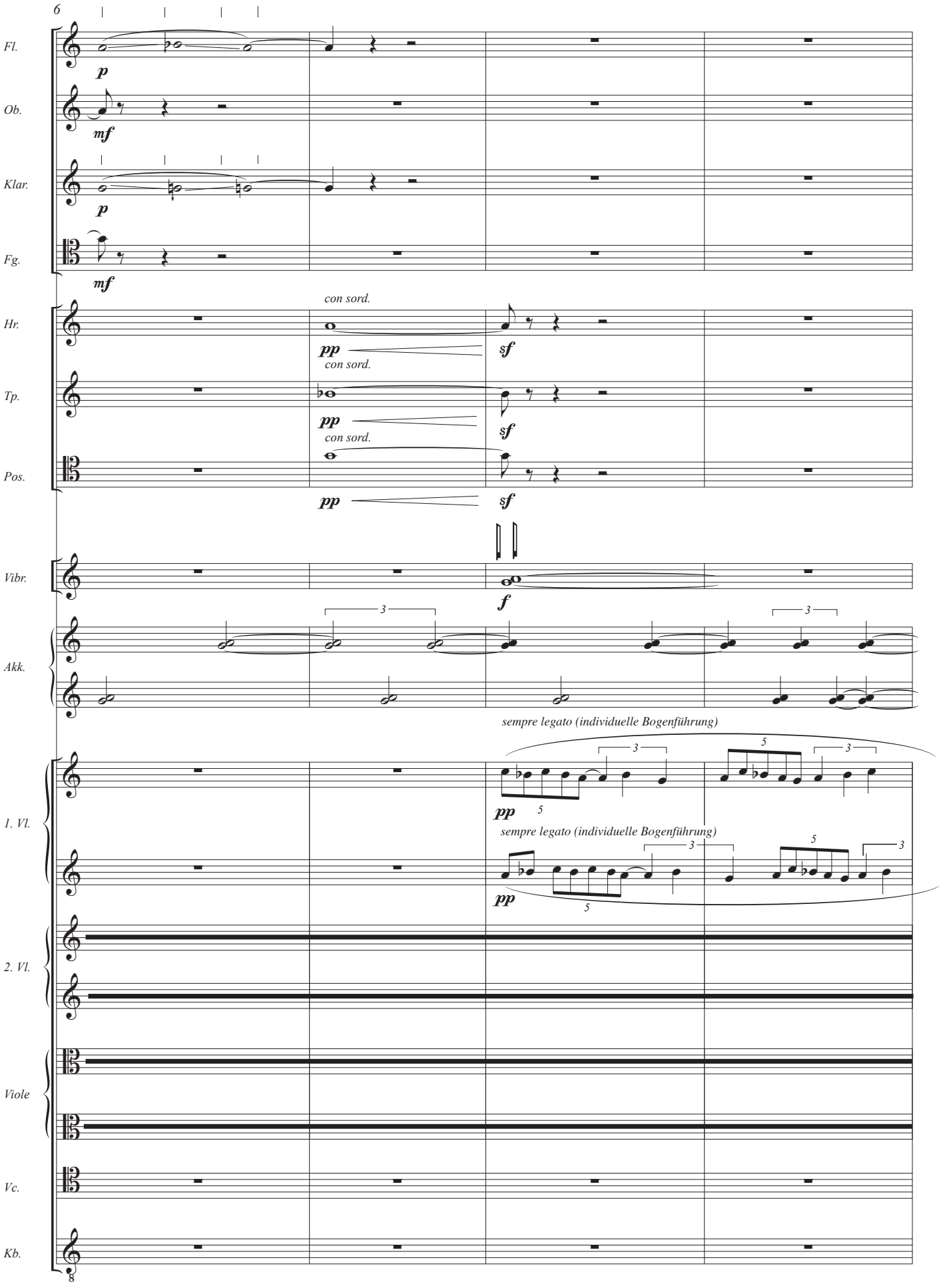
Ruhig fließend (♩~72)

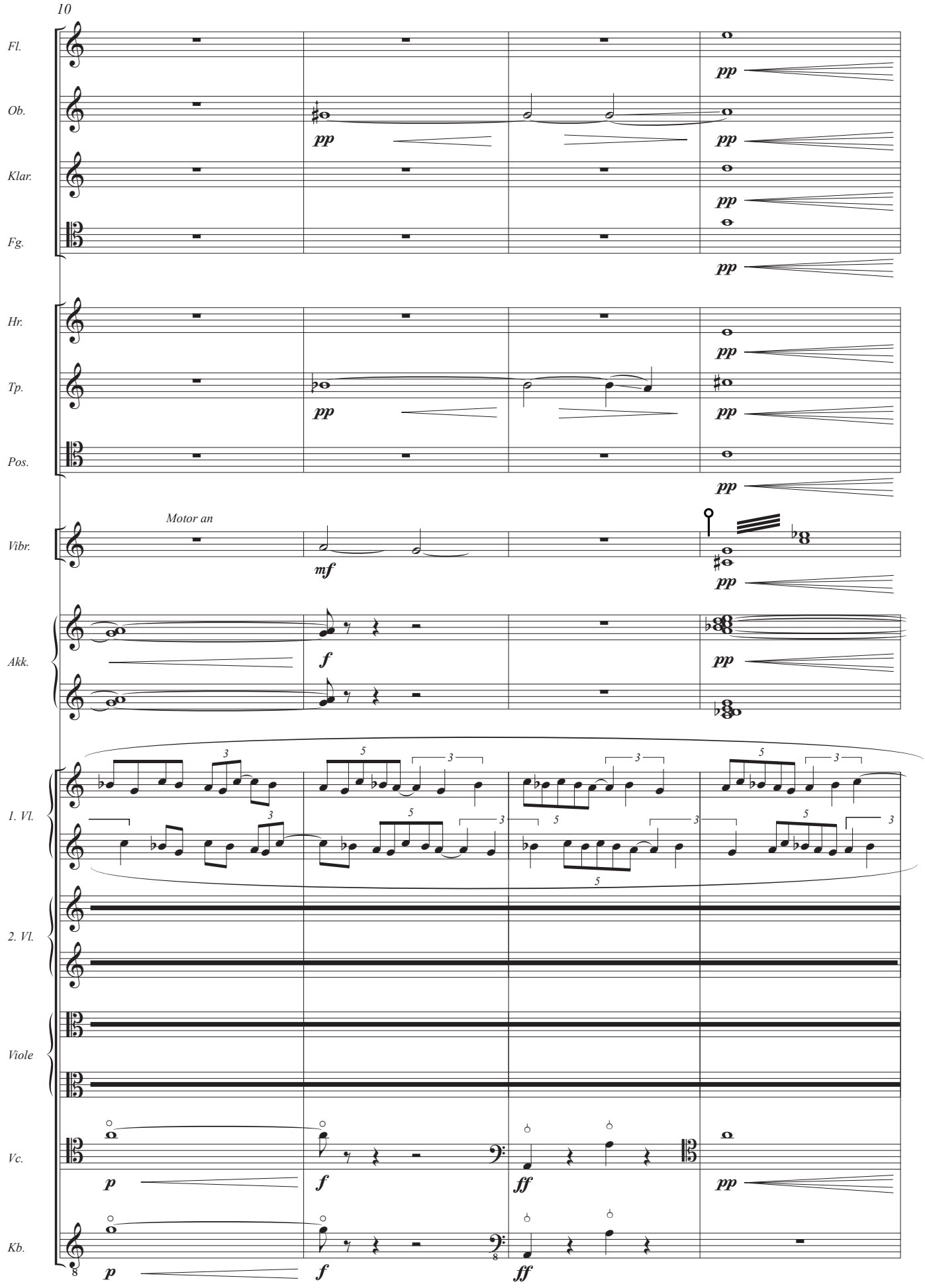
aeolian sound

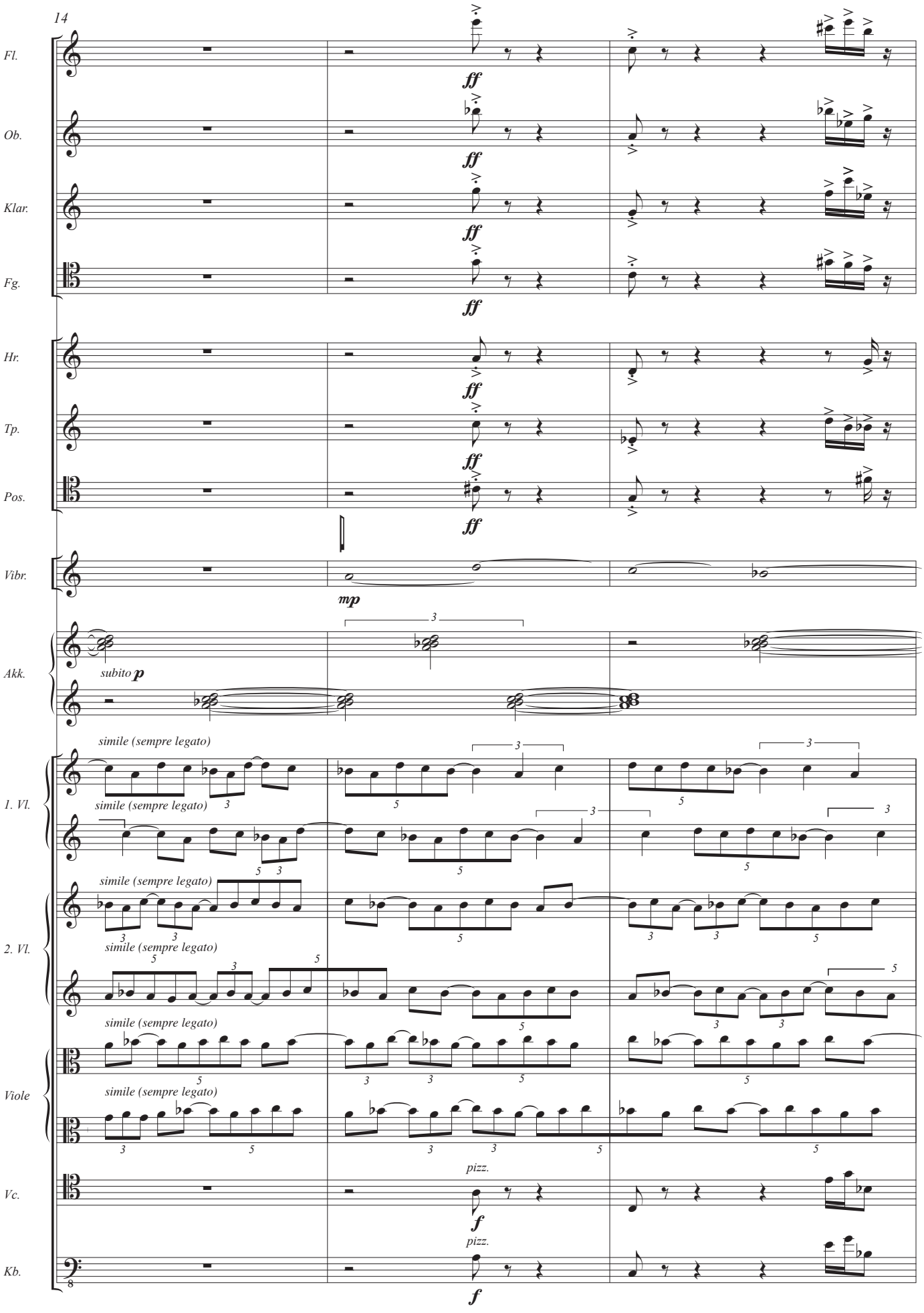
*Martin Lichtfuss (*1959)*

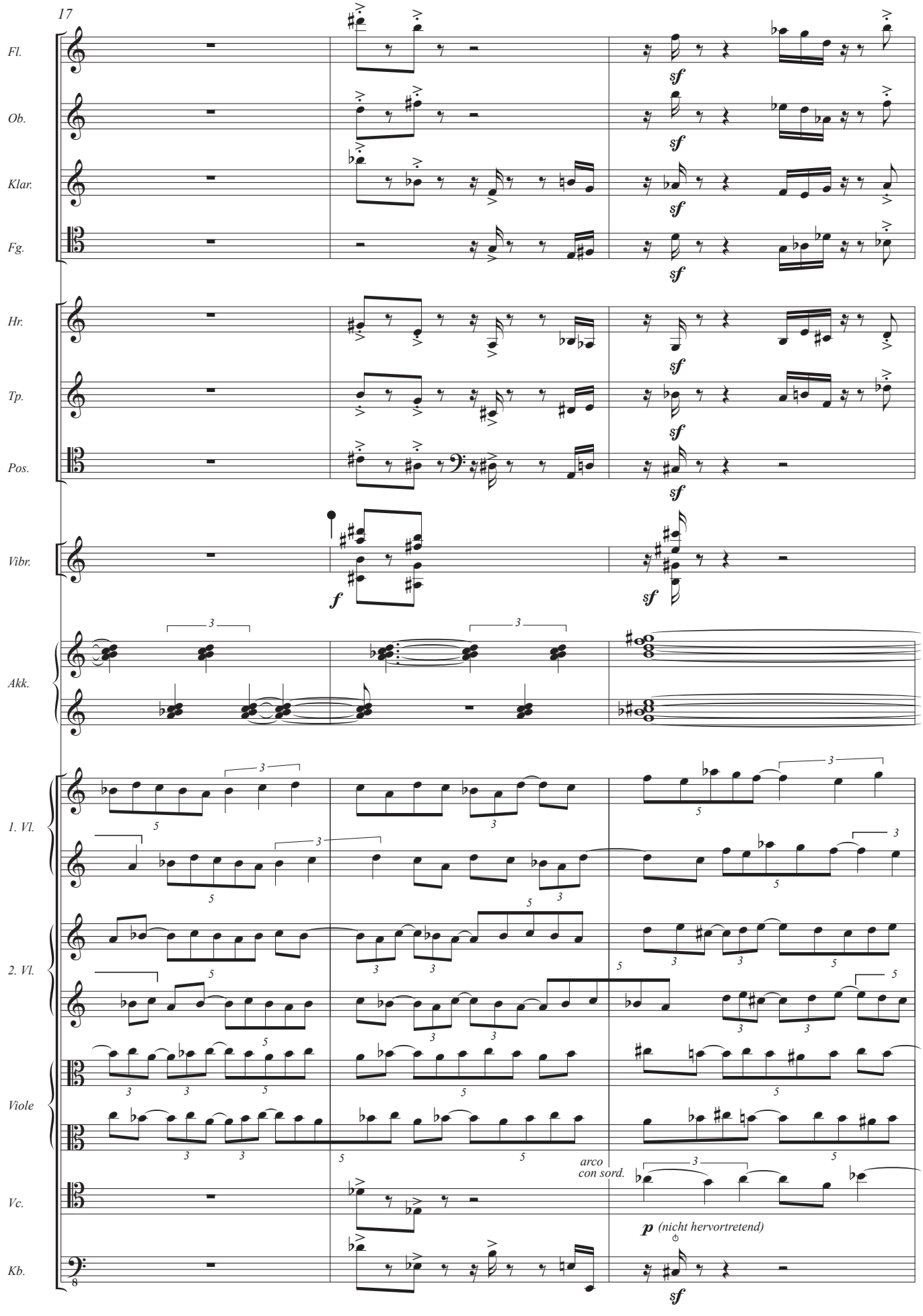


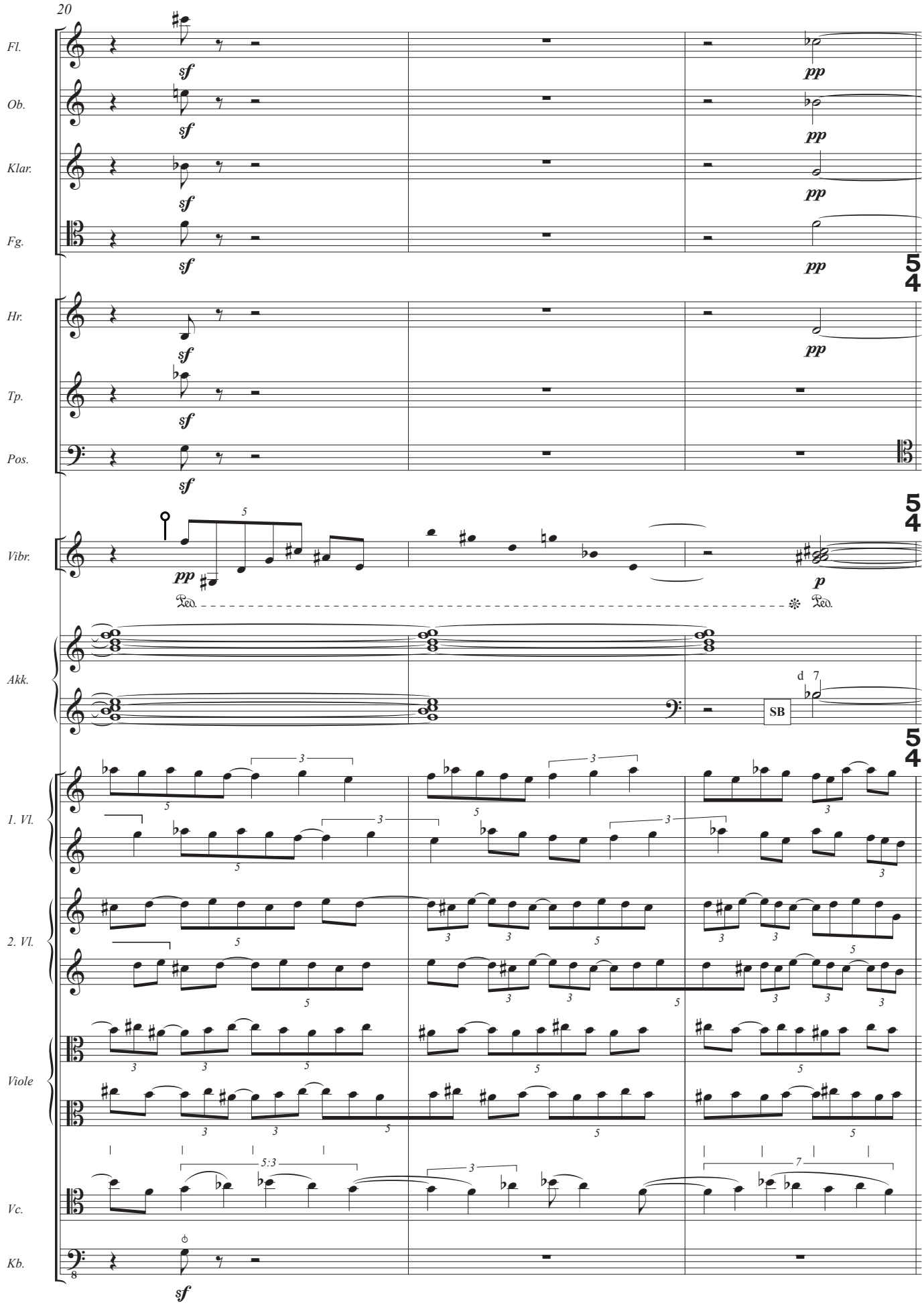
© 2019

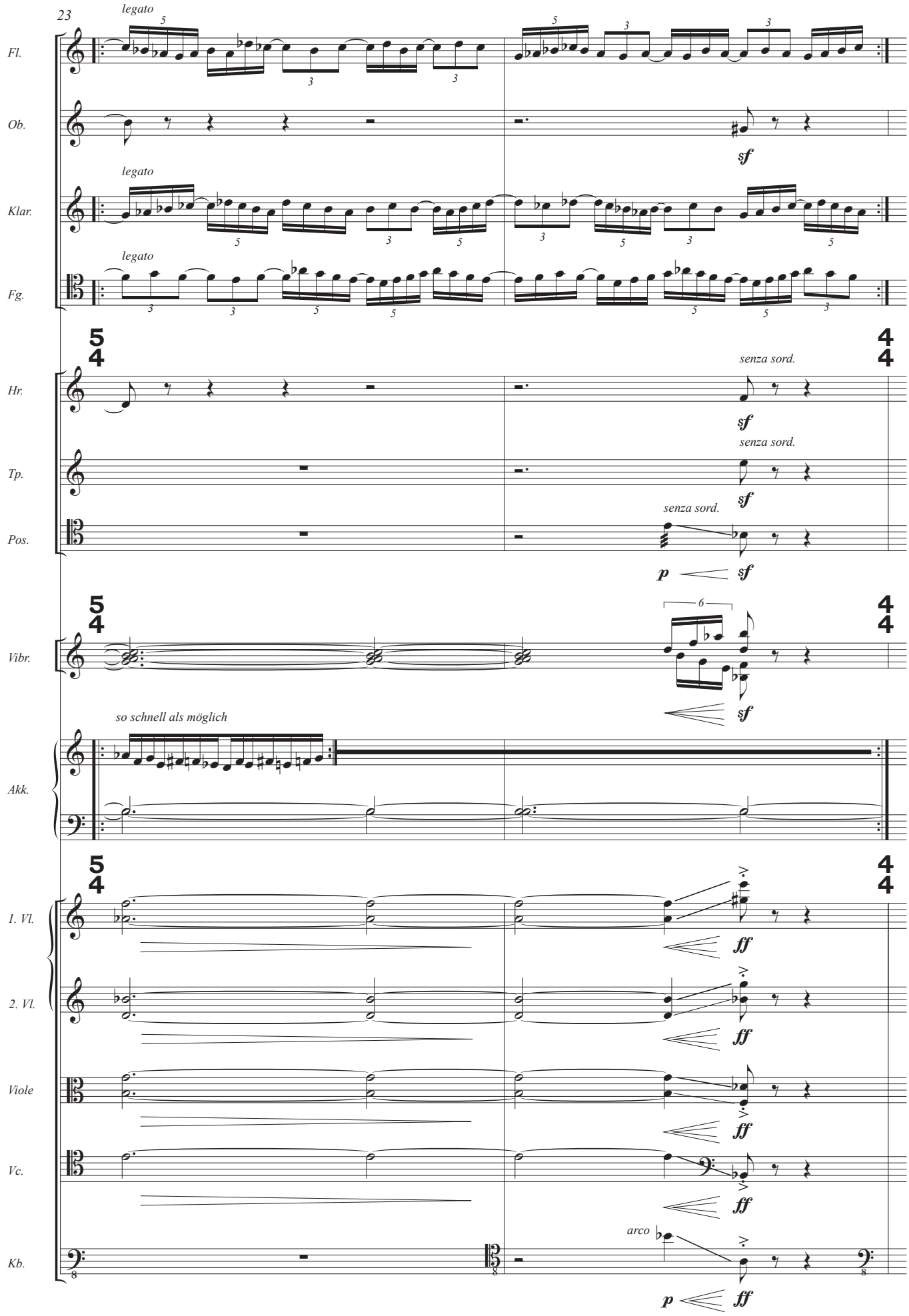

6
Fl.
p
Ob.
mf
Klar.
p
Fg.
mf
con sord.
Hr.
pp
sf
con sord.
Tp.
pp
sf
con sord.
Pos.
pp
sf
Vibr.
f
Akk.
3
3
sempre legato (individuelle Bogenführung)
1. Vl.
pp
5
3
5
3
sempre legato (individuelle Bogenführung)
pp
3
5
5
3
2. Vl.
Viole
Vc.
Kb.
8

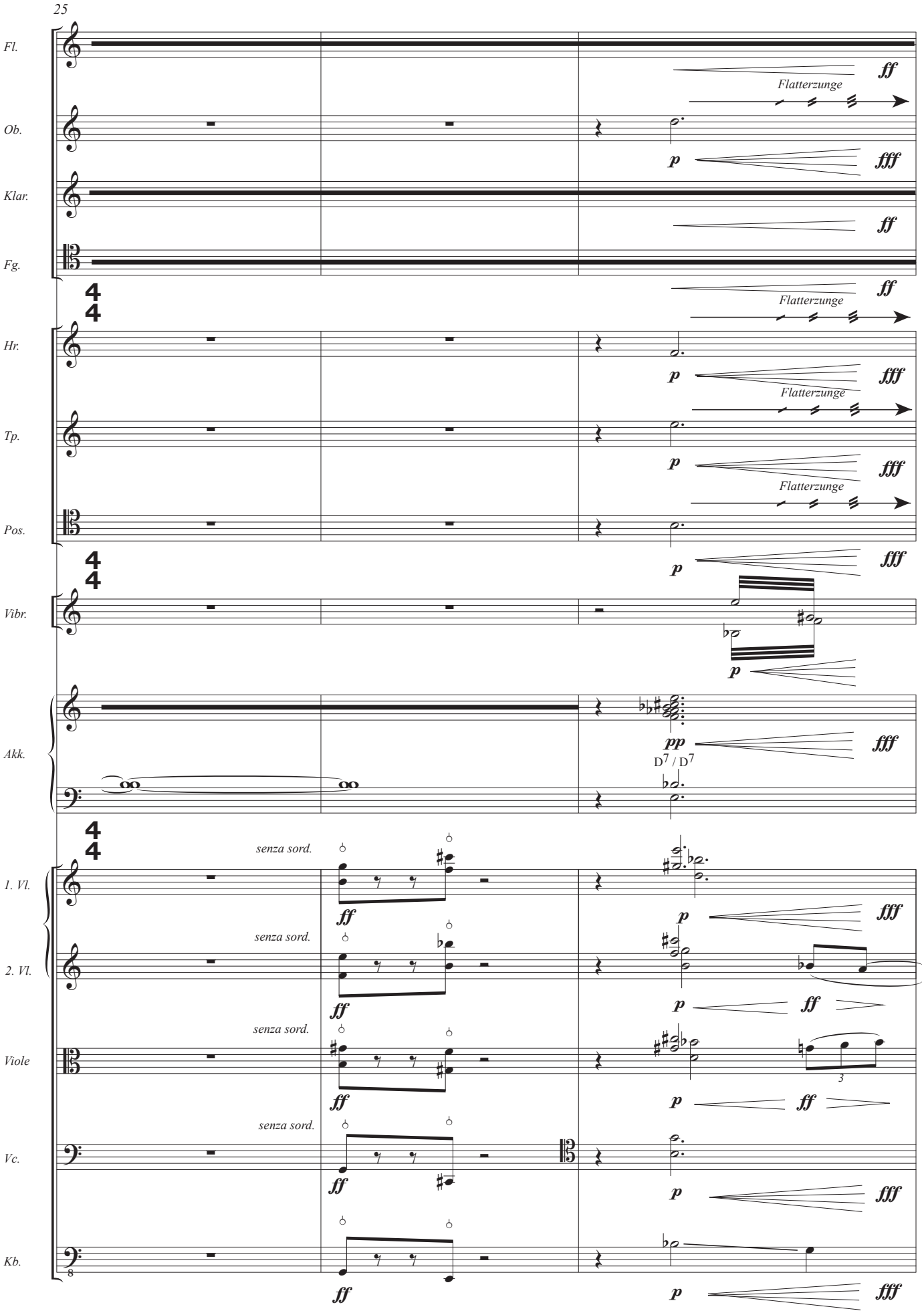

10
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Motor an
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
pp
mf
f
ff
p

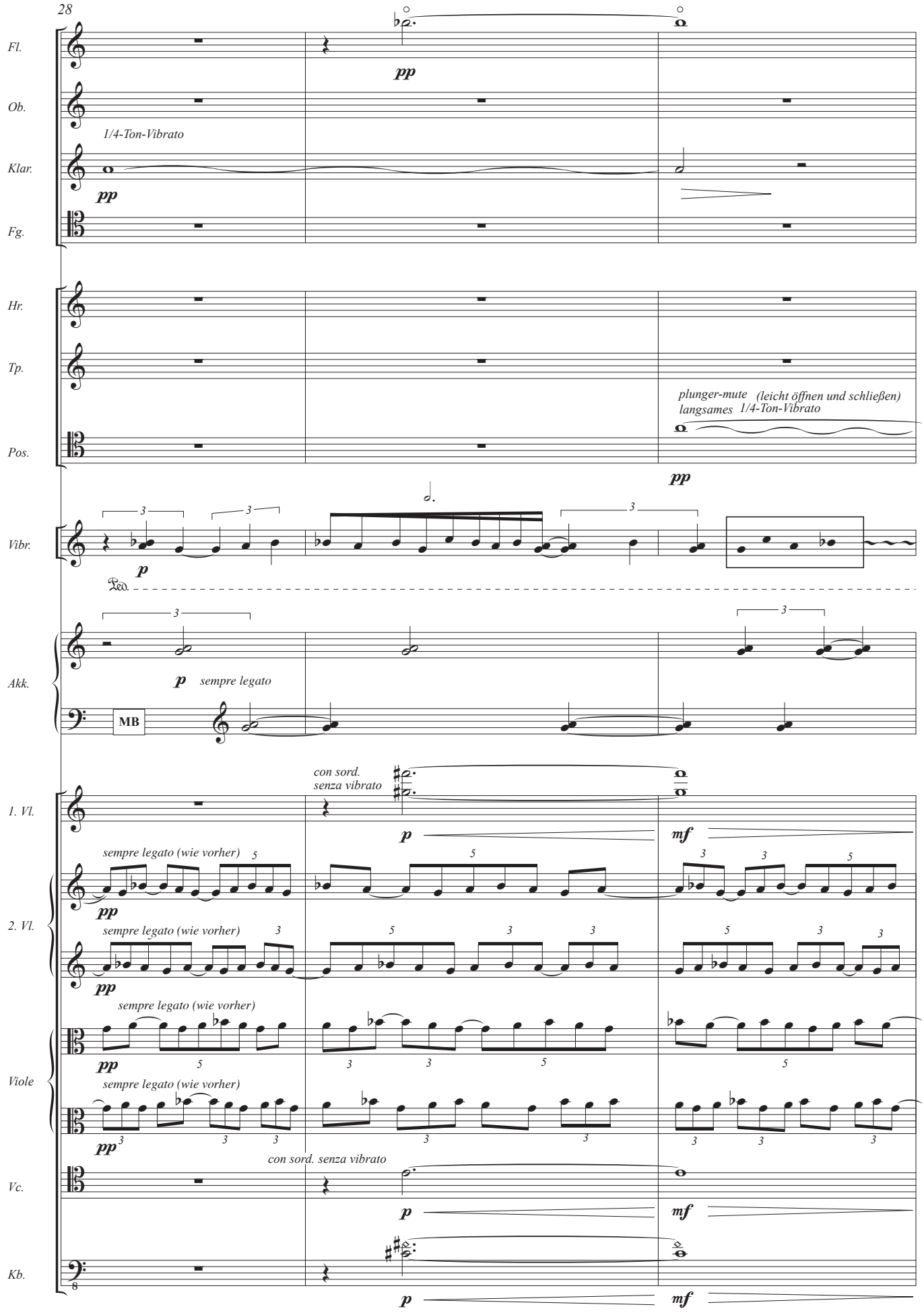

14
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
ff
mp
subito p
simile (sempre legato)
pizz.
f


17
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
sf
f
arco
con sord.
p (nicht hervortretend)


20
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
sf
pp
p
Ped.
SB
d 7
5:3
7


23
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
legato
sf
senza sord.
p
6
so schnell als möglich
ff
arco


25
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
Flatterzunge
senza sord.
ff
fff
p
pp
D7 / D7


28
Fl.
Ob.
1/4-Ton-Vibrato
Klar.
Fg.
Hr.
Tp.
plunger-mute (leicht öffnen und schließen)
langsames 1/4-Ton-Vibrato
Pos.
Vibr.
Akk.
sempre legato
MB
con sord.
senza vibrato
1. Vl.
sempre legato (wie vorher)
2. Vl.
Viole
Vc.
Kb.

(ca. 10 sec.)

31

Fl. Klappengeräusch pp

Ob. Klappengeräusch pp

Klar. Klappengeräusch pp

Fg. Klappengeräusch pp

Hr. Ventilklicks pp

Tp. Ventilklicks pp

Pos. pp

Vibr.

Akk. pp Tastengeräusch (Luftgeräusch)

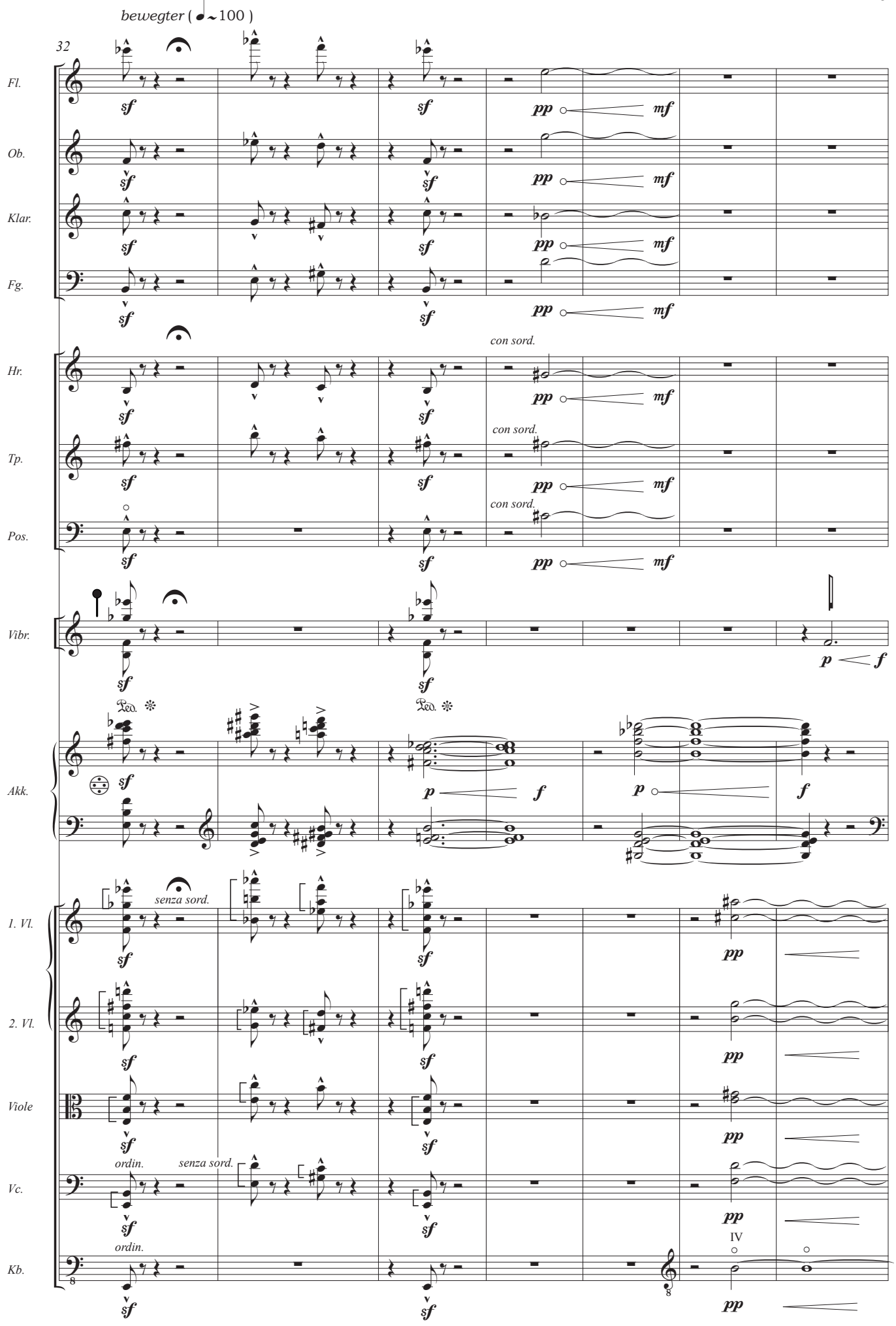
1. Vl. col legno batt. pp

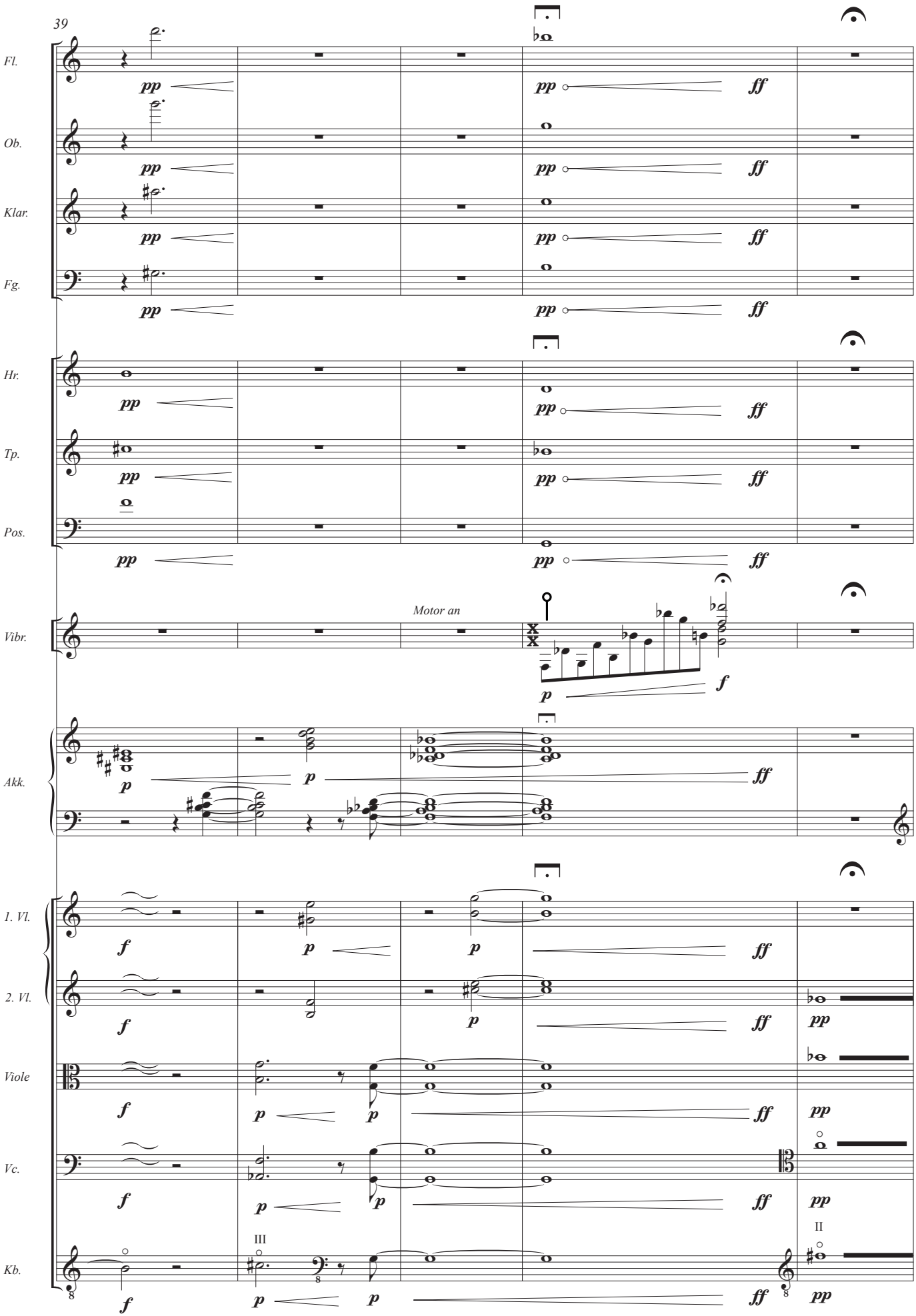
2. Vl. pp

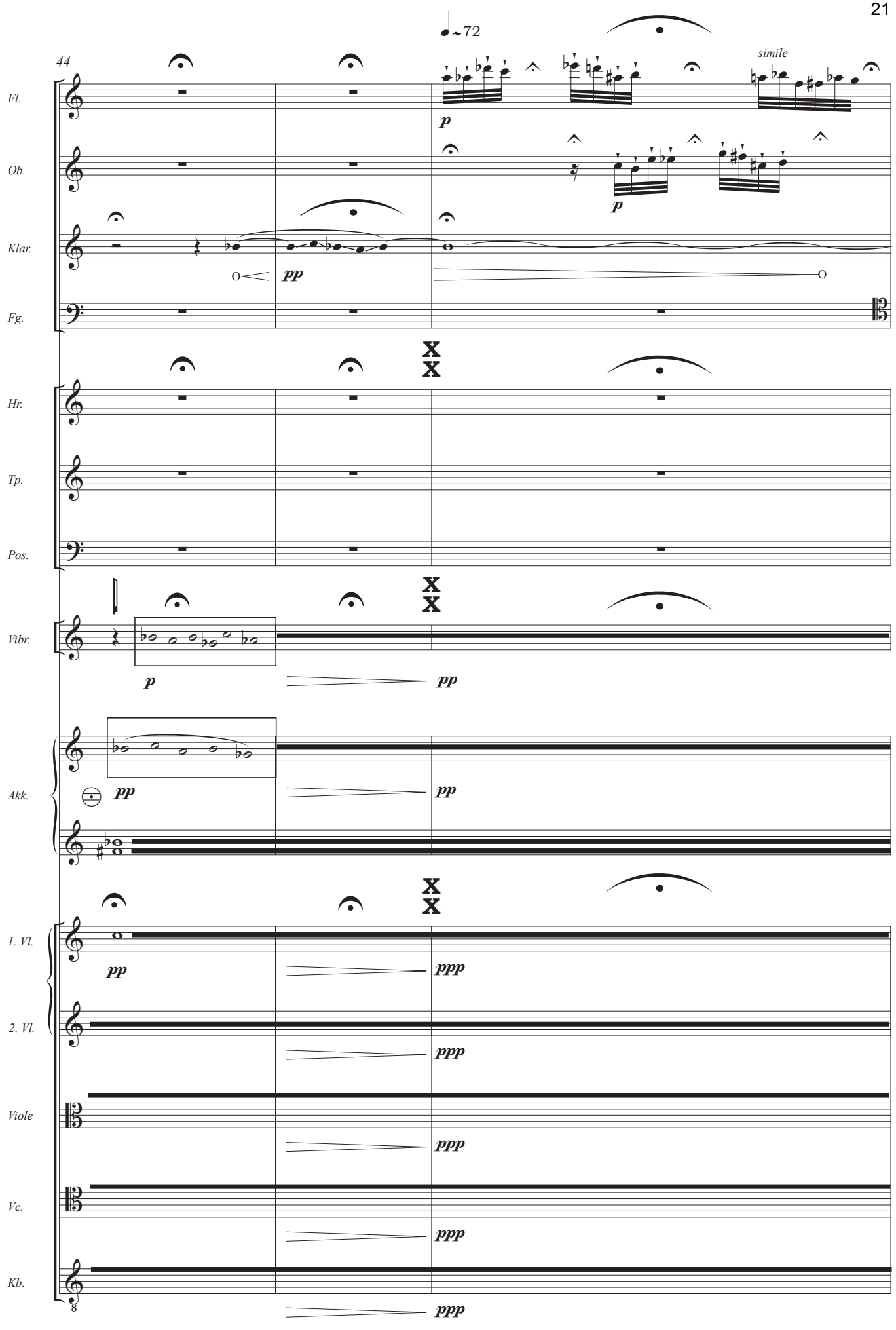
Viole pp

Vc. pp col legno batt.

Kb. pp nur l.H.: mit den Fingern die Saiten auf das Griffbrett schlagen


bewegter (~100)
32
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
con sord.
senza sord.
ordin.
IV


39
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Motor an
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
III
II
pp
ff
p
f


~72
44
simile
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
p
pp
ppp
8

(ca. 6-10 sec.)

47

Fl.

Ob. *simile*

Klar. *simile*

p

Fg. *simile*

p

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl. *legato flautando*

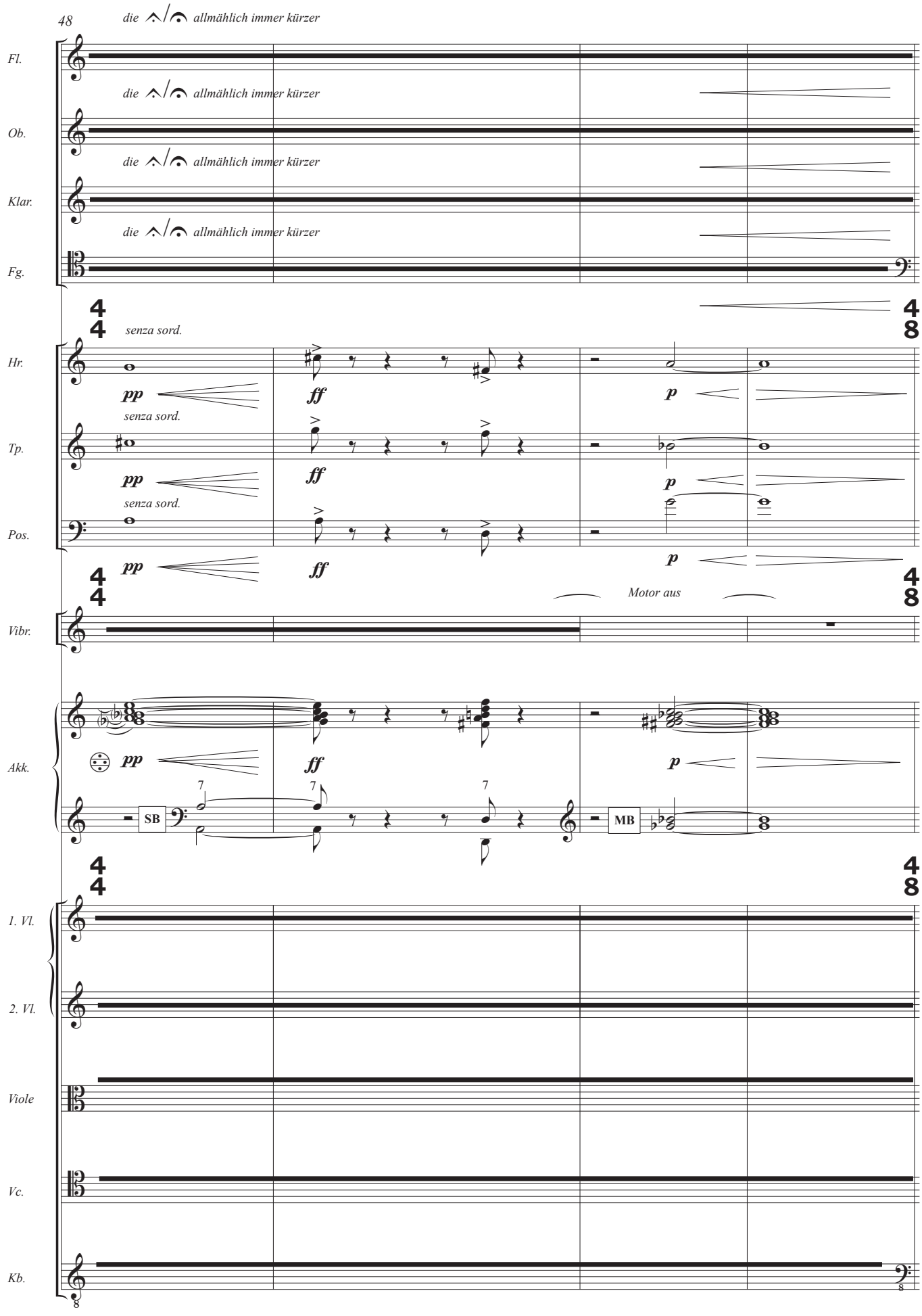
2. Vl. *legato flautando*

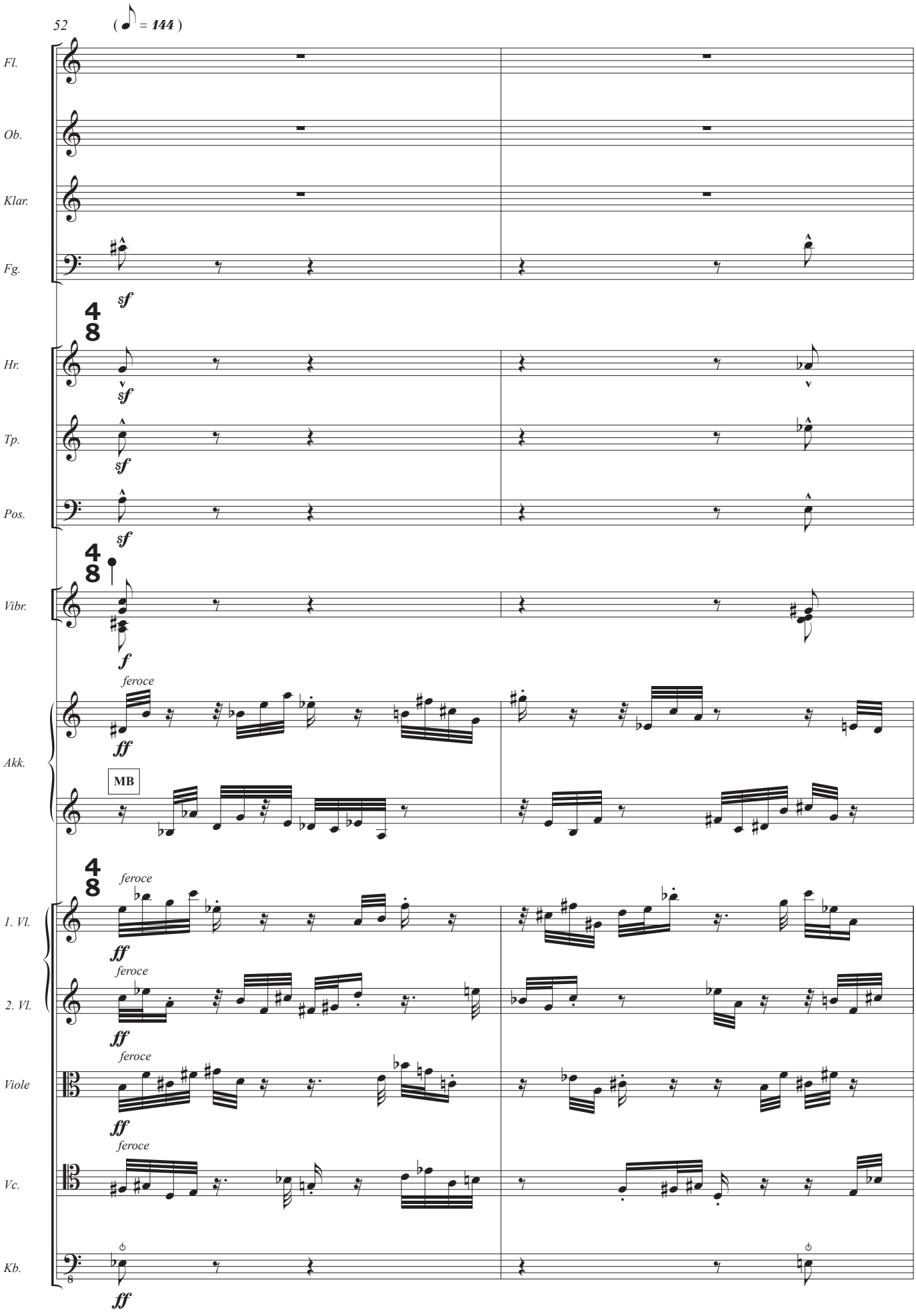
pp

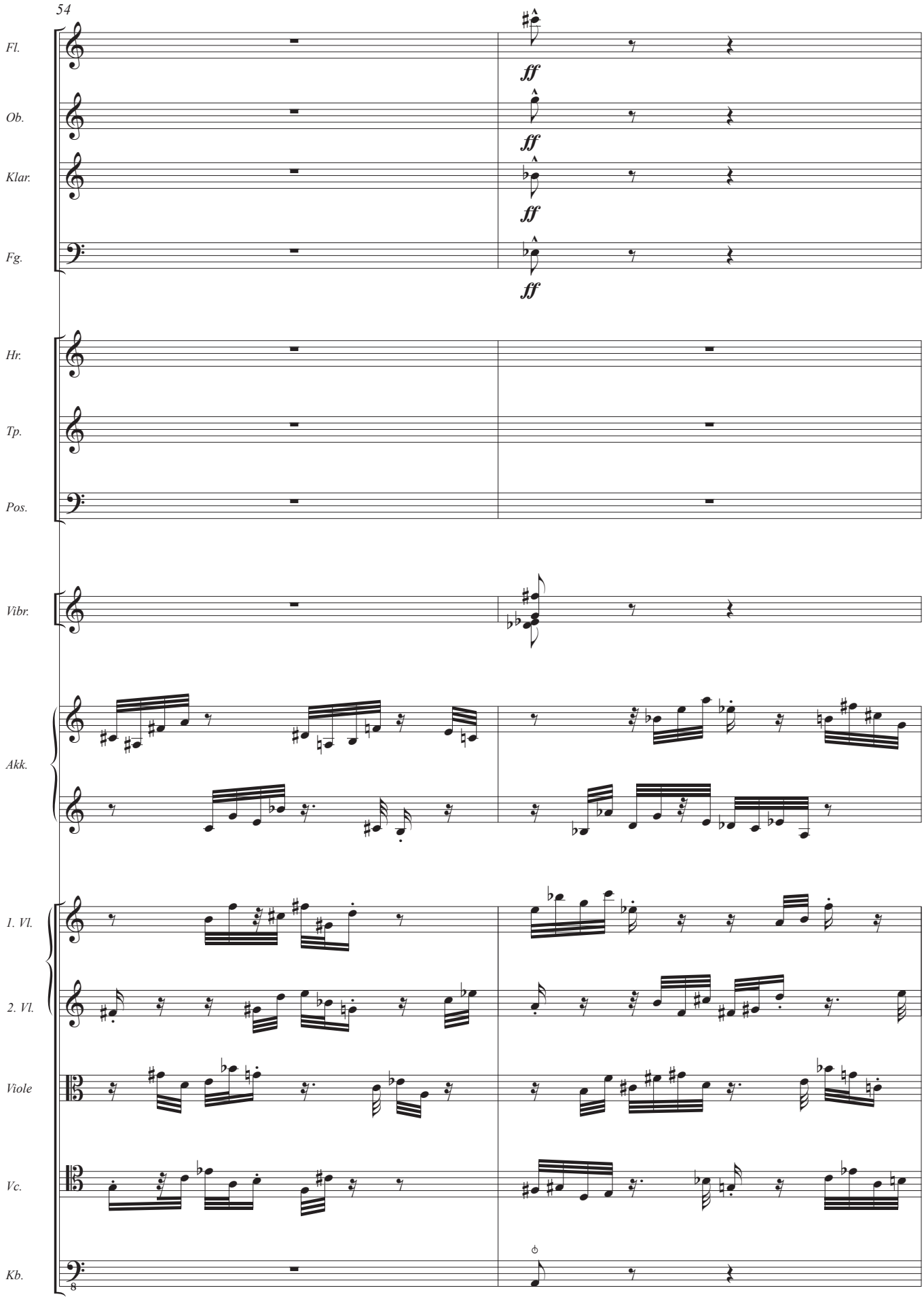
Viole

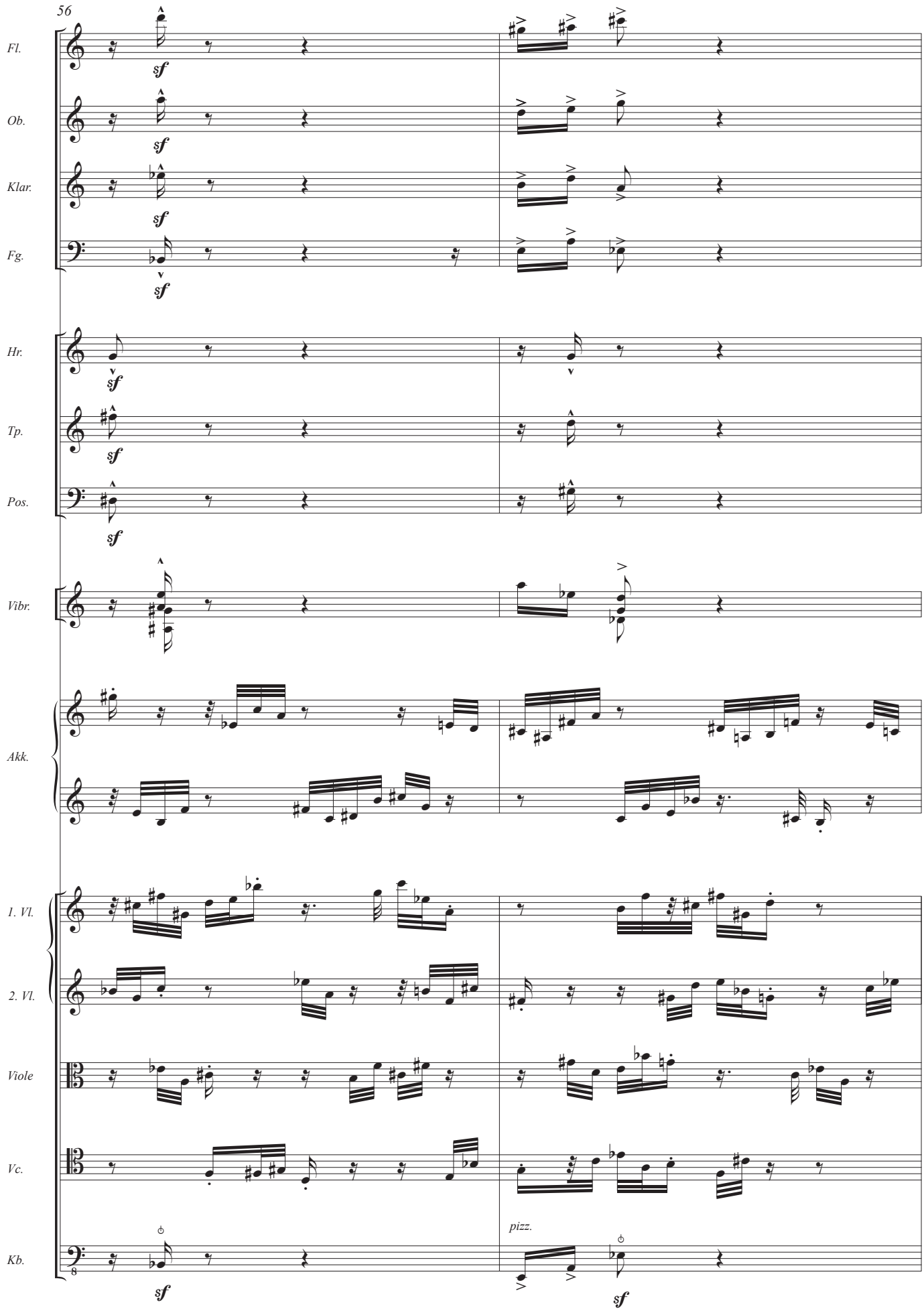
Vc.

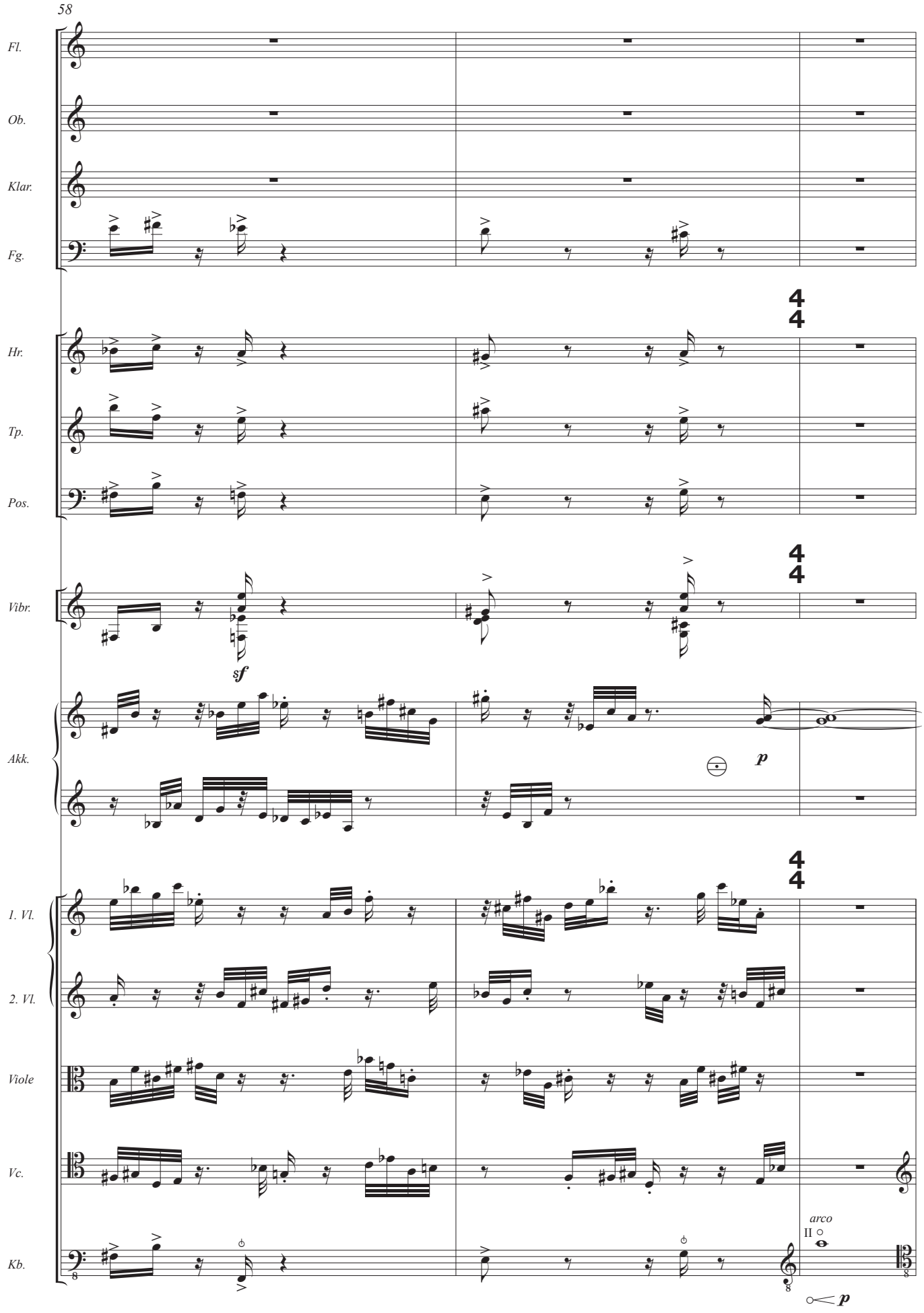
Kb.

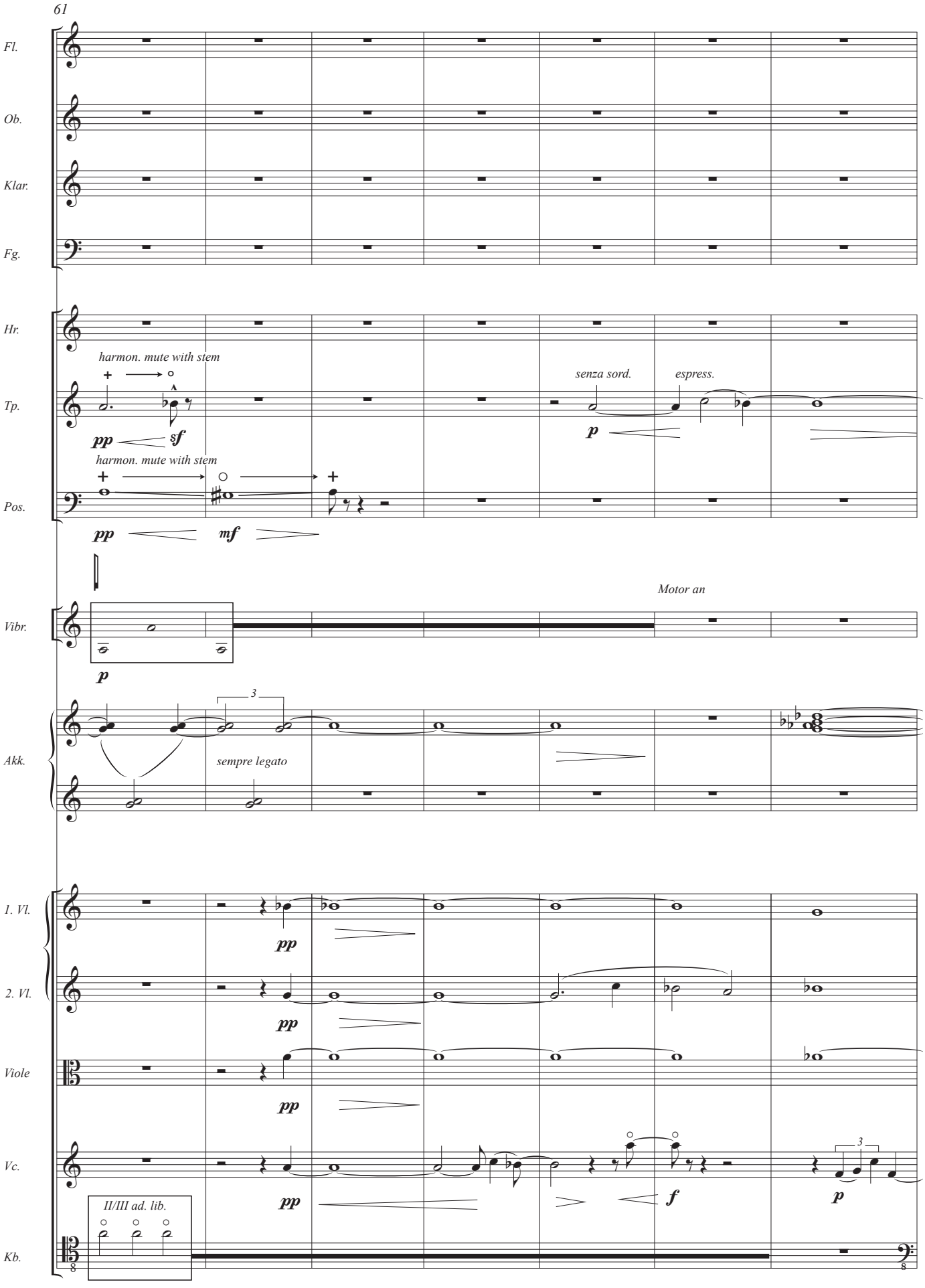

48
die allmählich immer kürzer
Fl.
Ob.
Klar.
Fg.
senza sord.
Hr.
Tp.
Pos.
Vibr.
Motor aus
Akk.
SB
MB
1. Vl.
2. Vl.
Viole
Vc.
Kb.

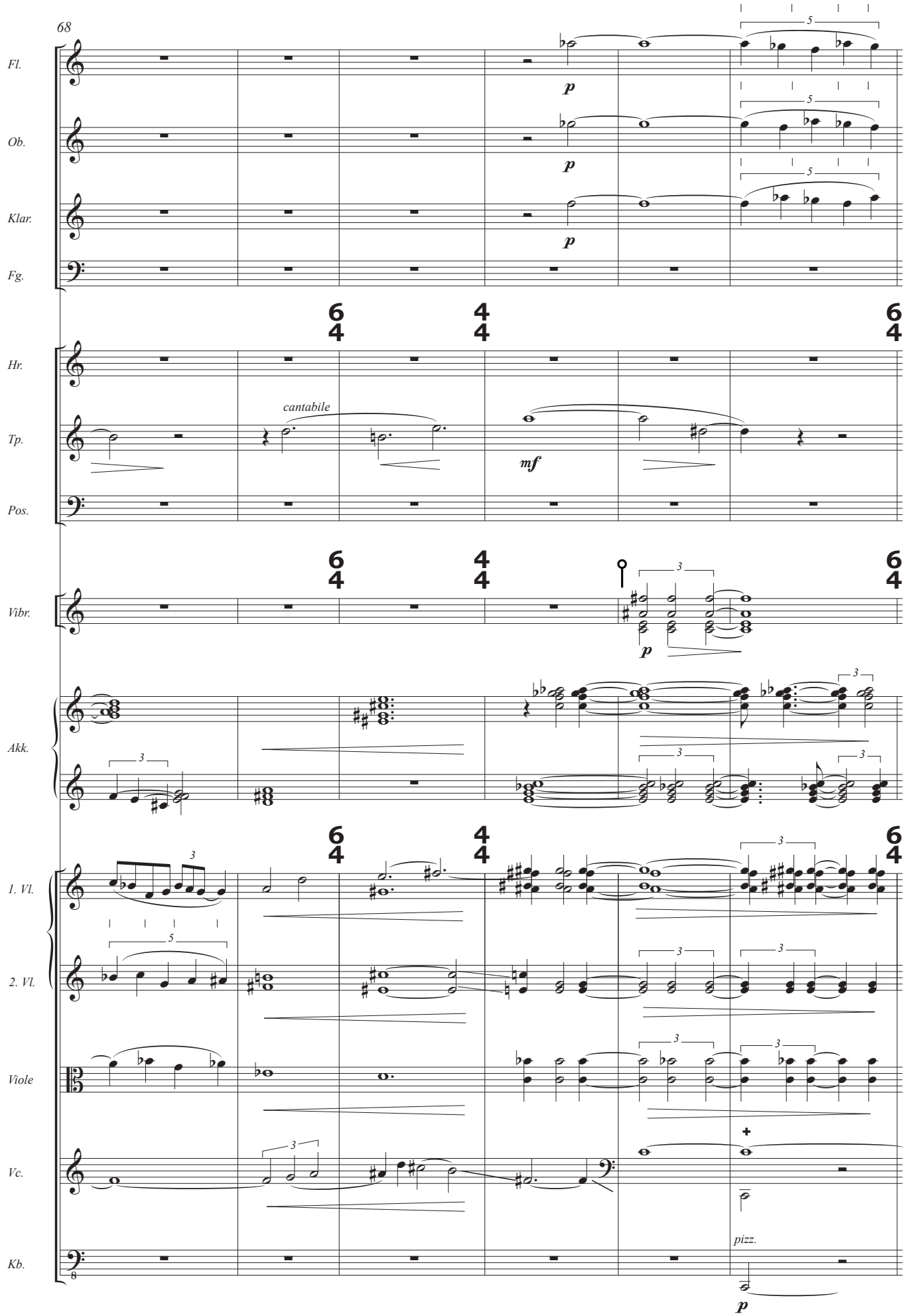

52
(= 144)
Fl.
Ob.
Klar.
Fg.
sf
4/8
Hr.
Tp.
Pos.
Vibr.
f
Akk.
feroce
ff
MB
1. Vl.
2. Vl.
Viole
Vc.
Kb.

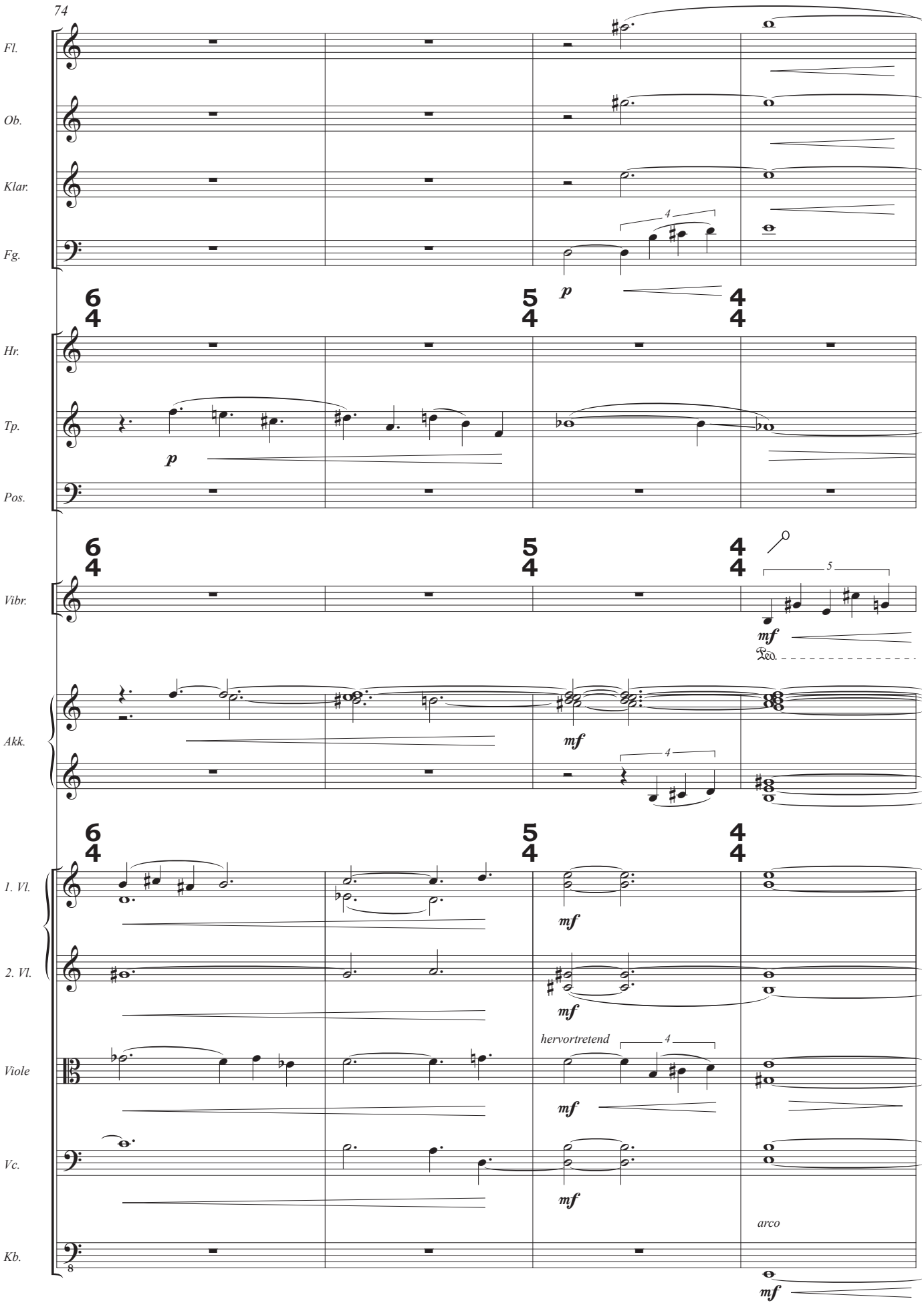

54
Fl.
Ob.
Klar.
Fg.
ff
ff
ff
ff
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
8

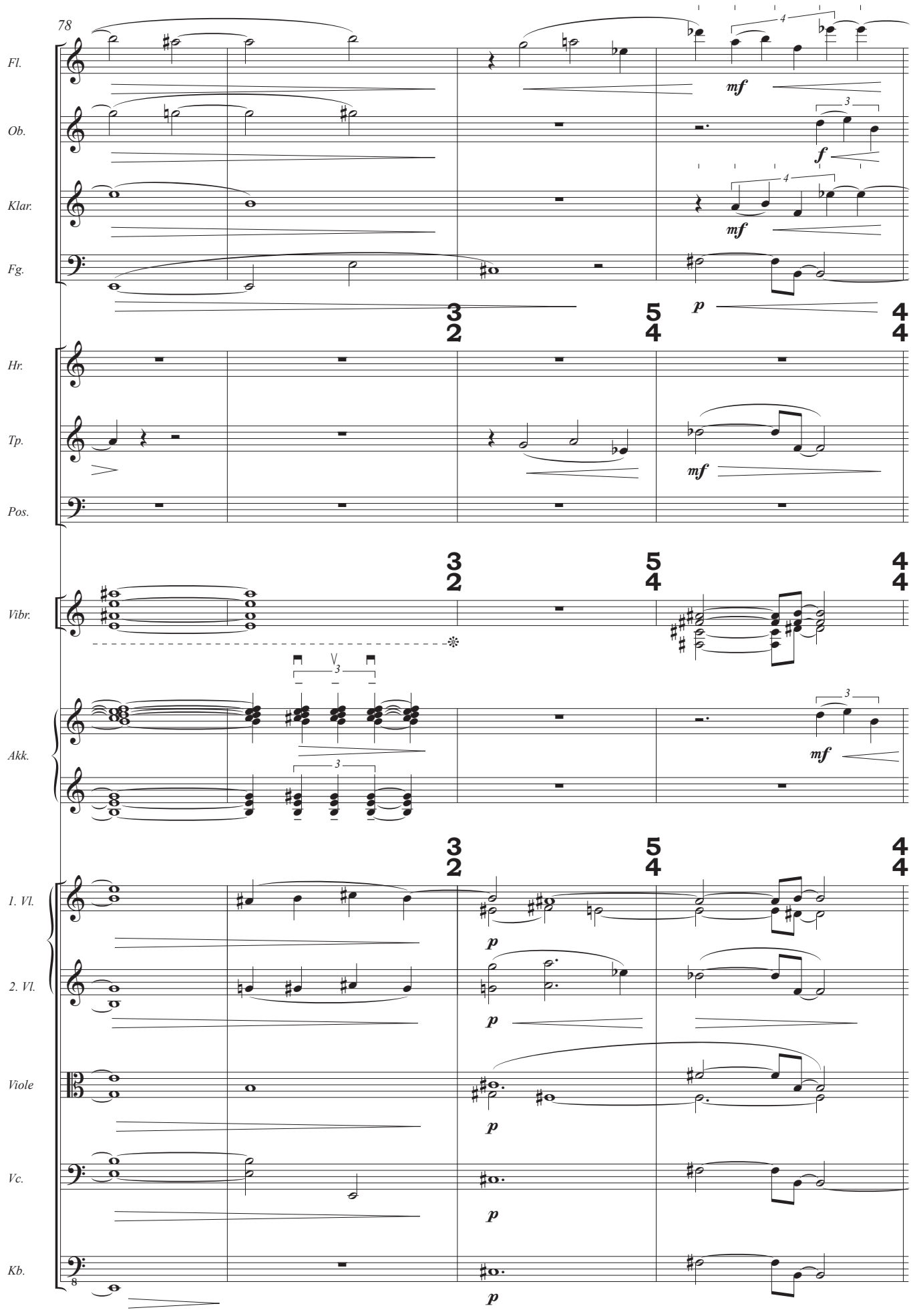

56
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
sf
pizz.

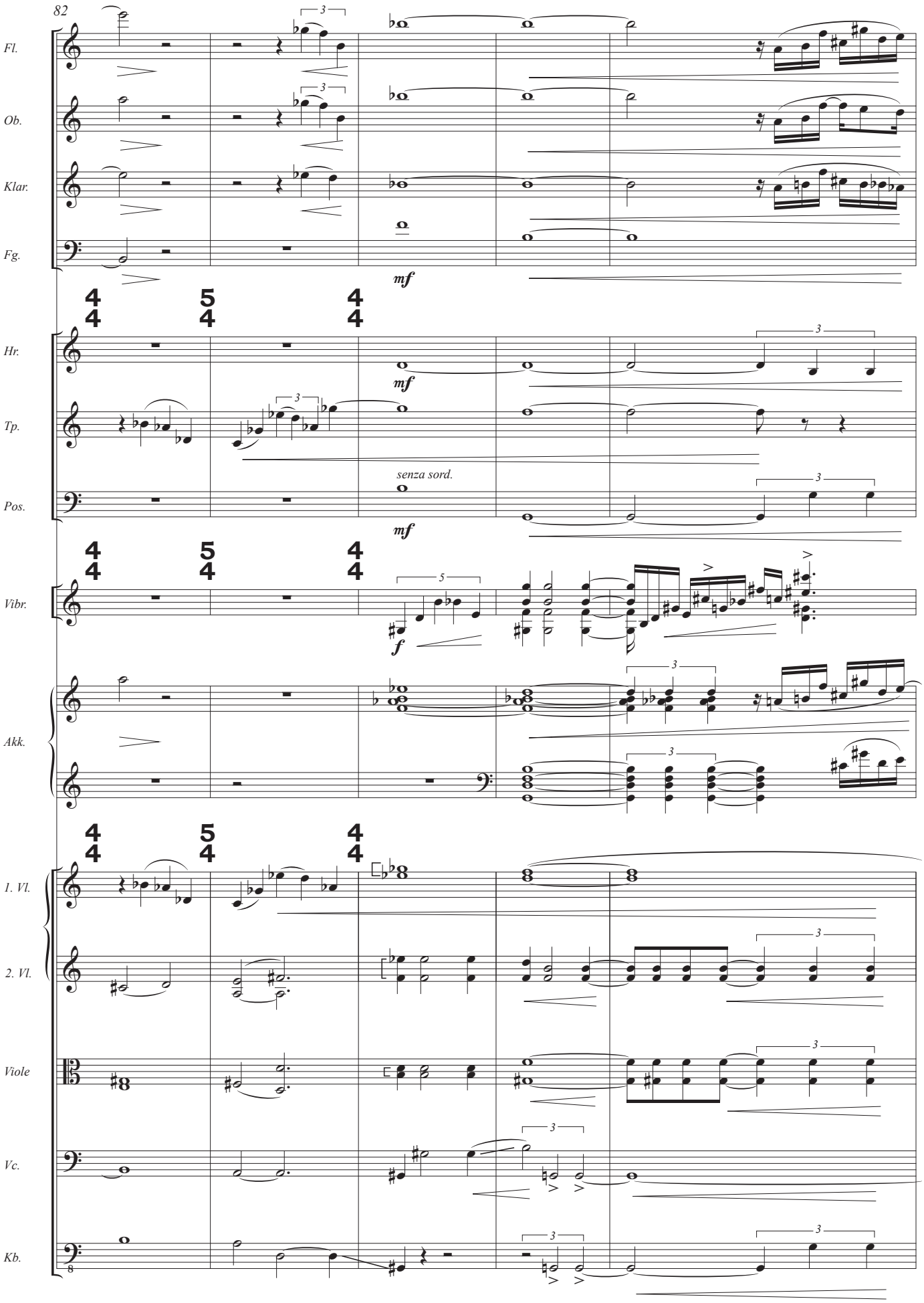

58
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
4
4
sf
p
arco
II
p

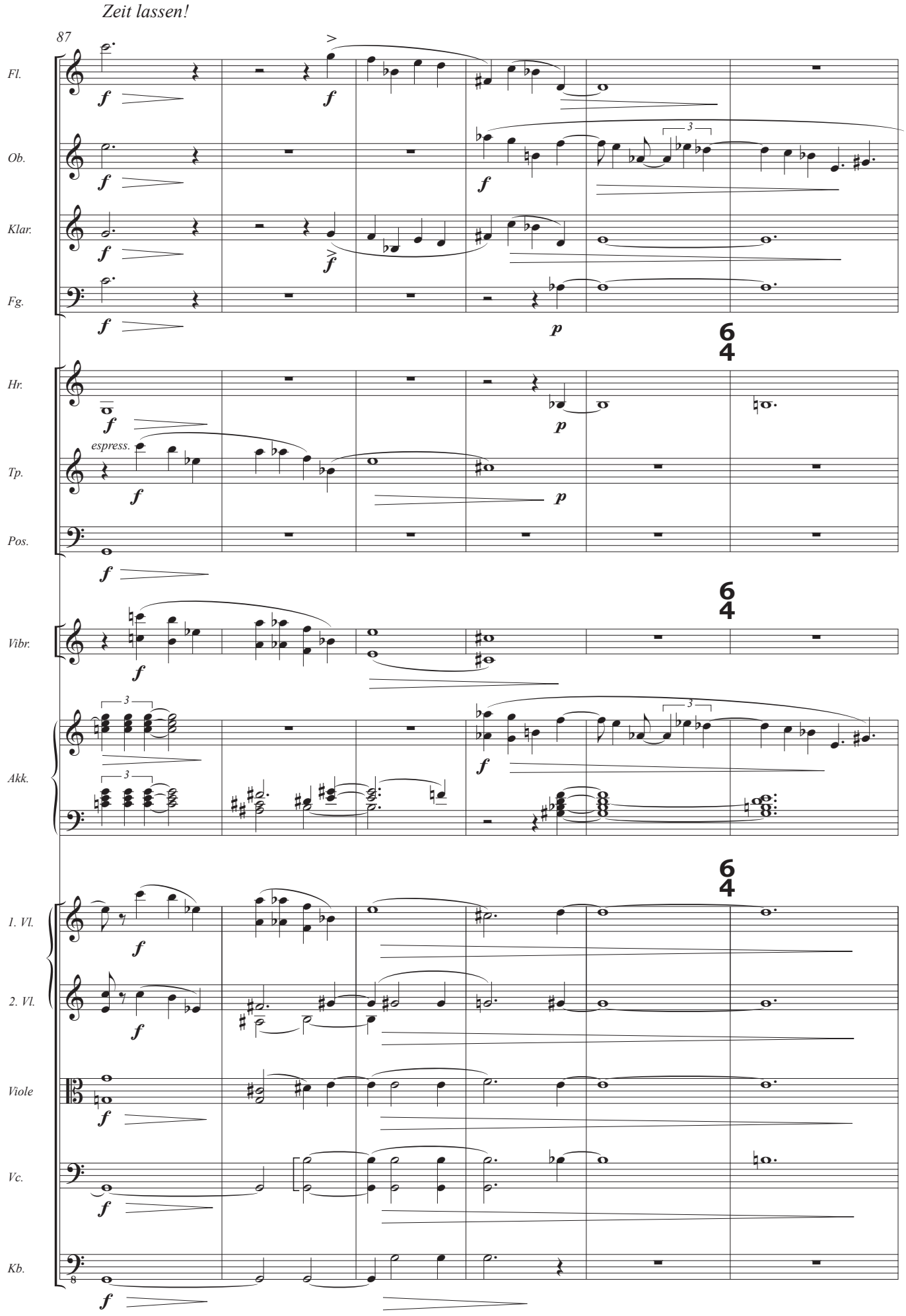

61
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
harmon. mute with stem
pp
sf
harmon. mute with stem
pp
mf
senza sord.
espress.
p
Motor an
Vibr.
p
Akk.
3
sempre legato
1. Vl.
pp
2. Vl.
pp
Viole
pp
Vc.
pp
f
3
p
II/III ad. lib.
Kb.

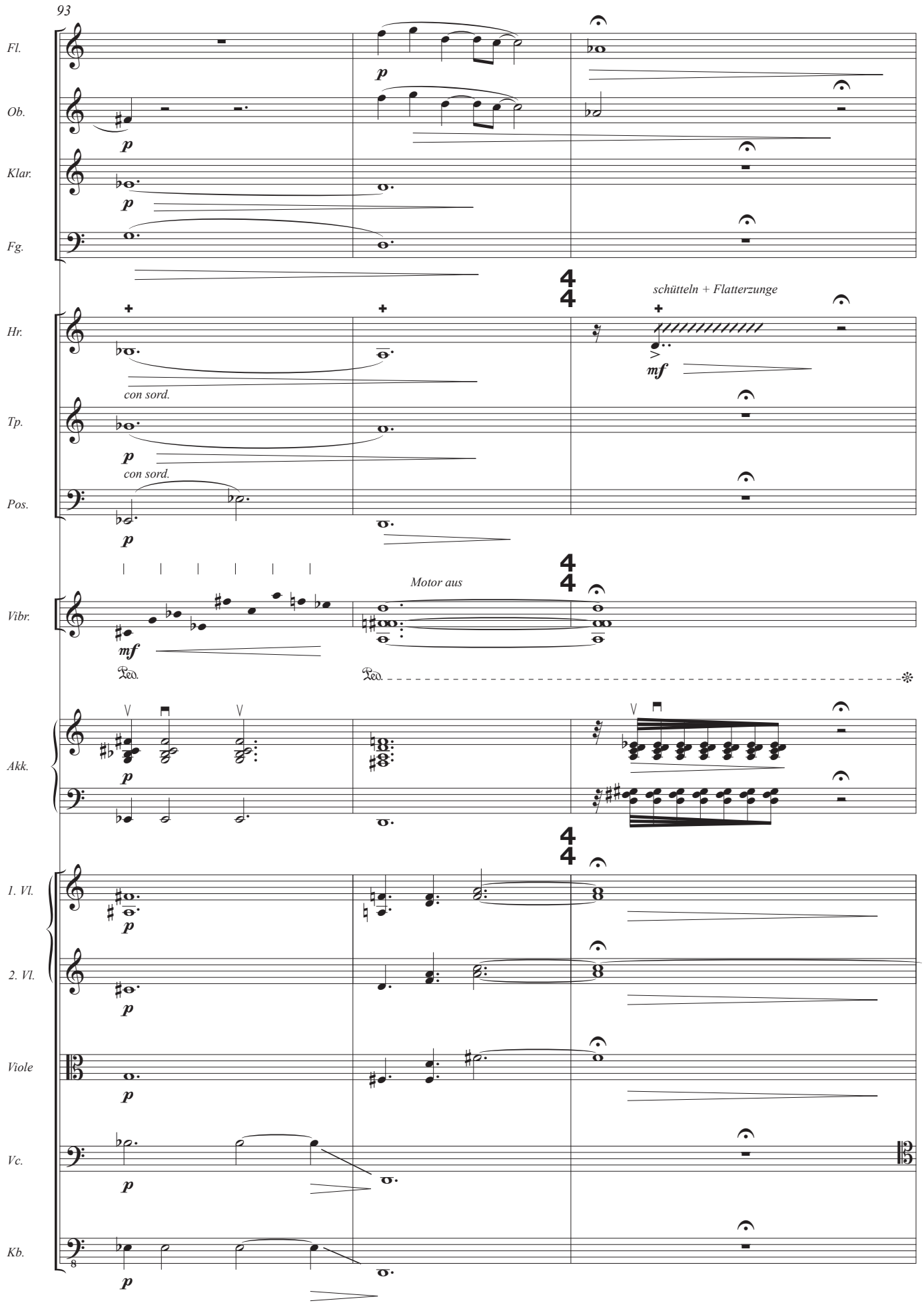

68
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
cantabile
p
mf
pizz.

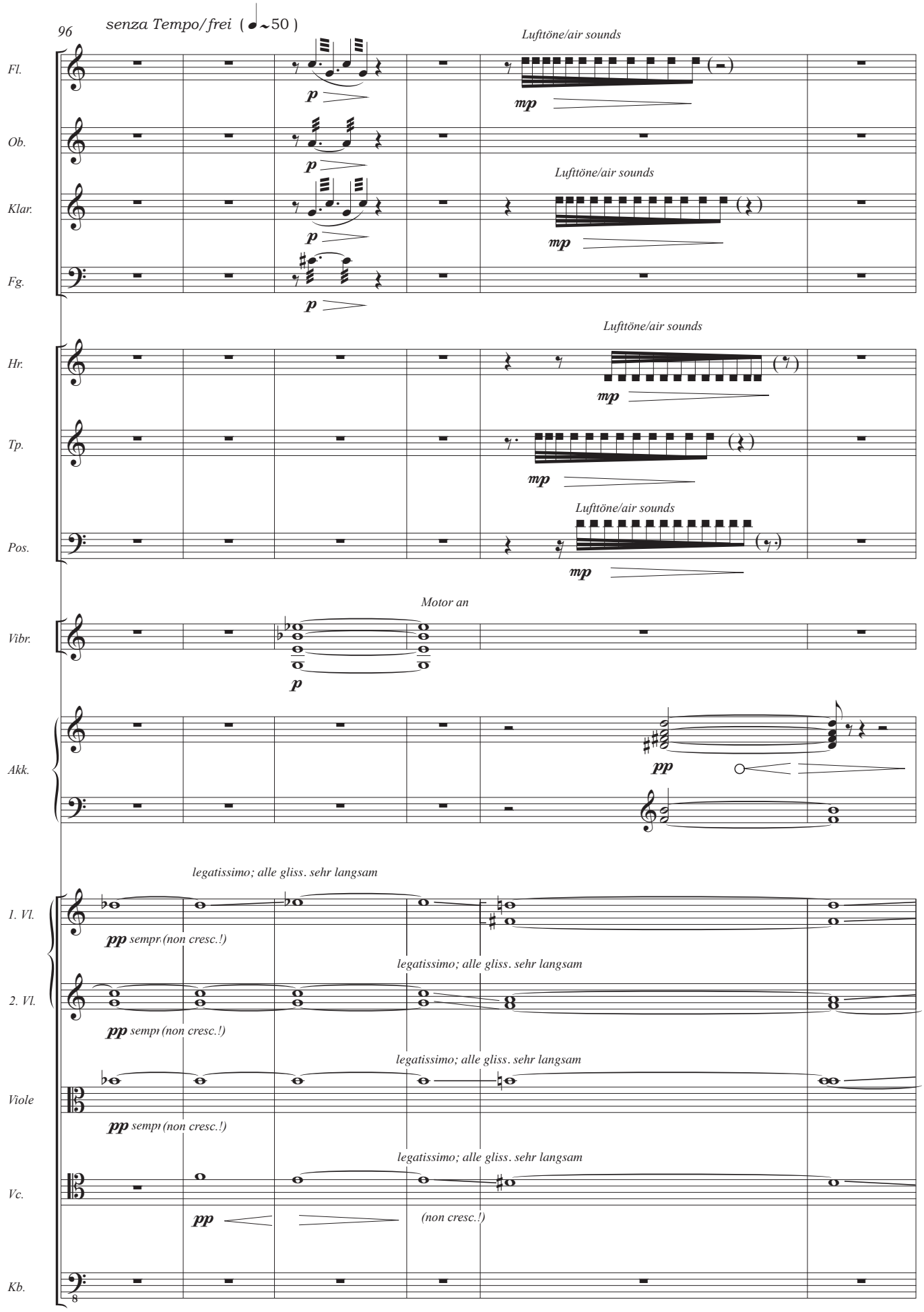

74
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
6 4
5 4
4 4
p
mf
Ped.
4
5
hervortretend
arco
8

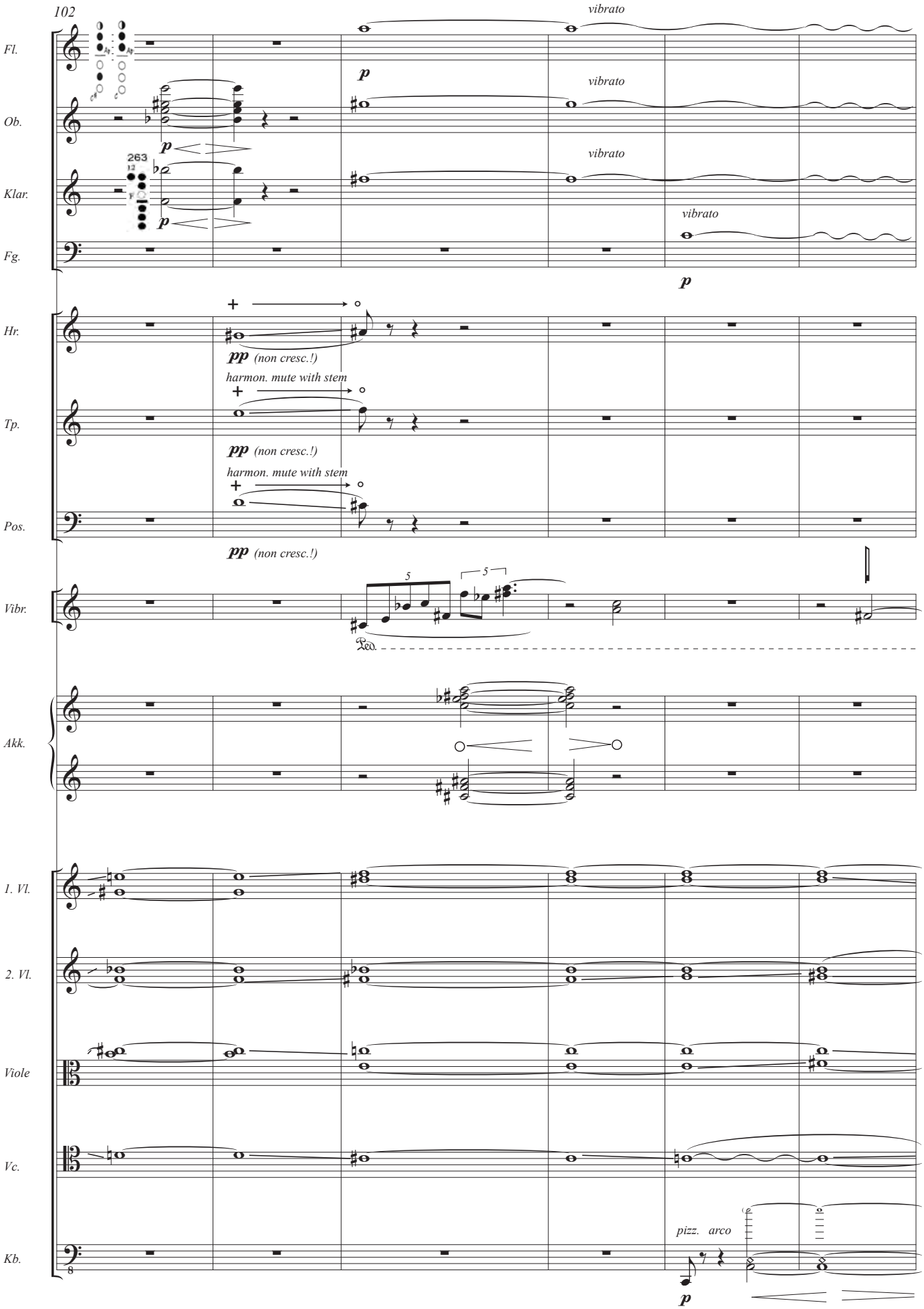

78
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
mf
f
p
3/2
5/4
4/4

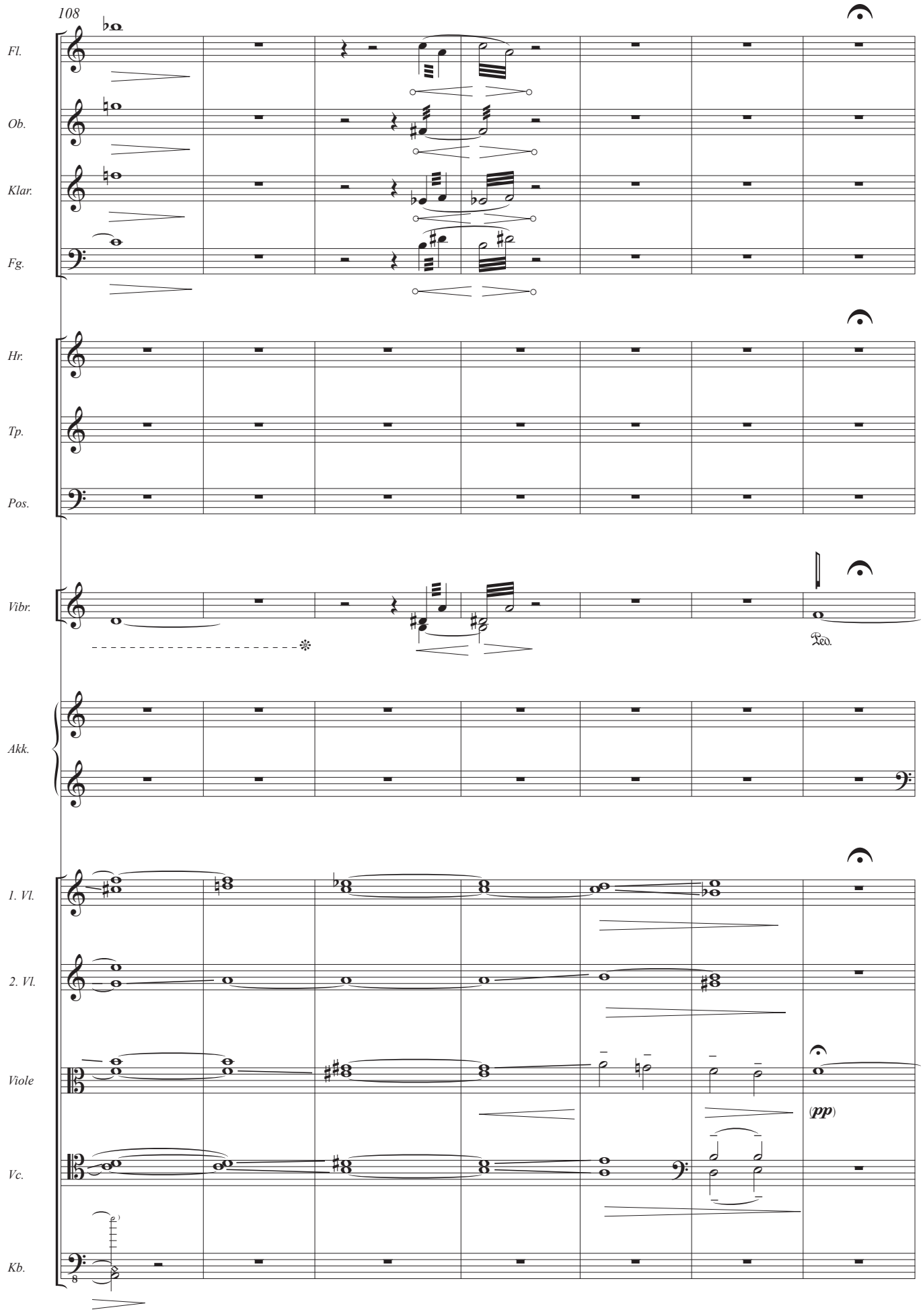

82
Fl.
Ob.
Klar.
Fg.
mf
Hr.
Tp.
Pos.
senza sord.
Vibr.
f
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.

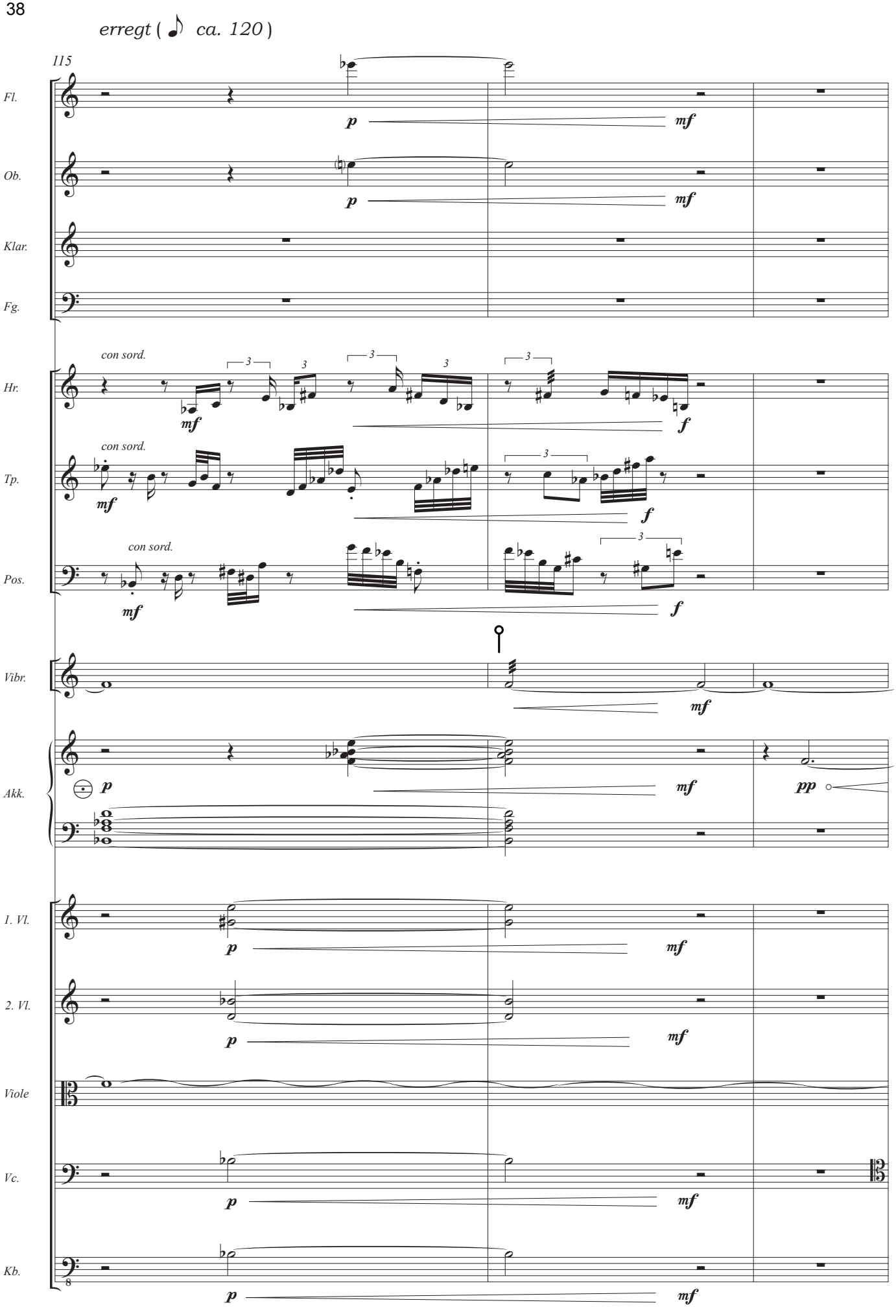

Zeit lassen!
87
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
espress.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
6
4

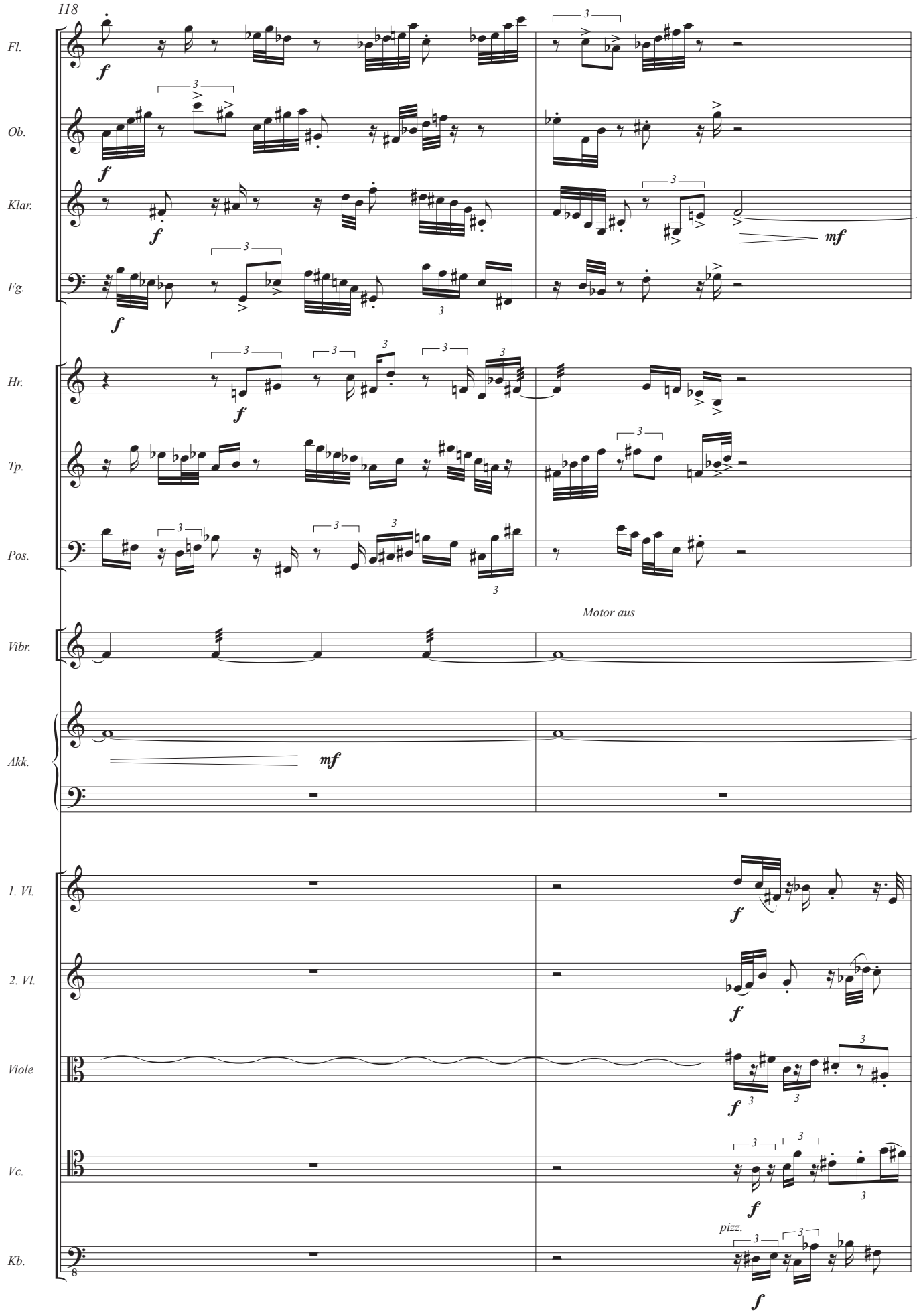

93
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
con sord.
con sord.
schütteln + Flatterzunge
Motor aus
Ped.
Ped.

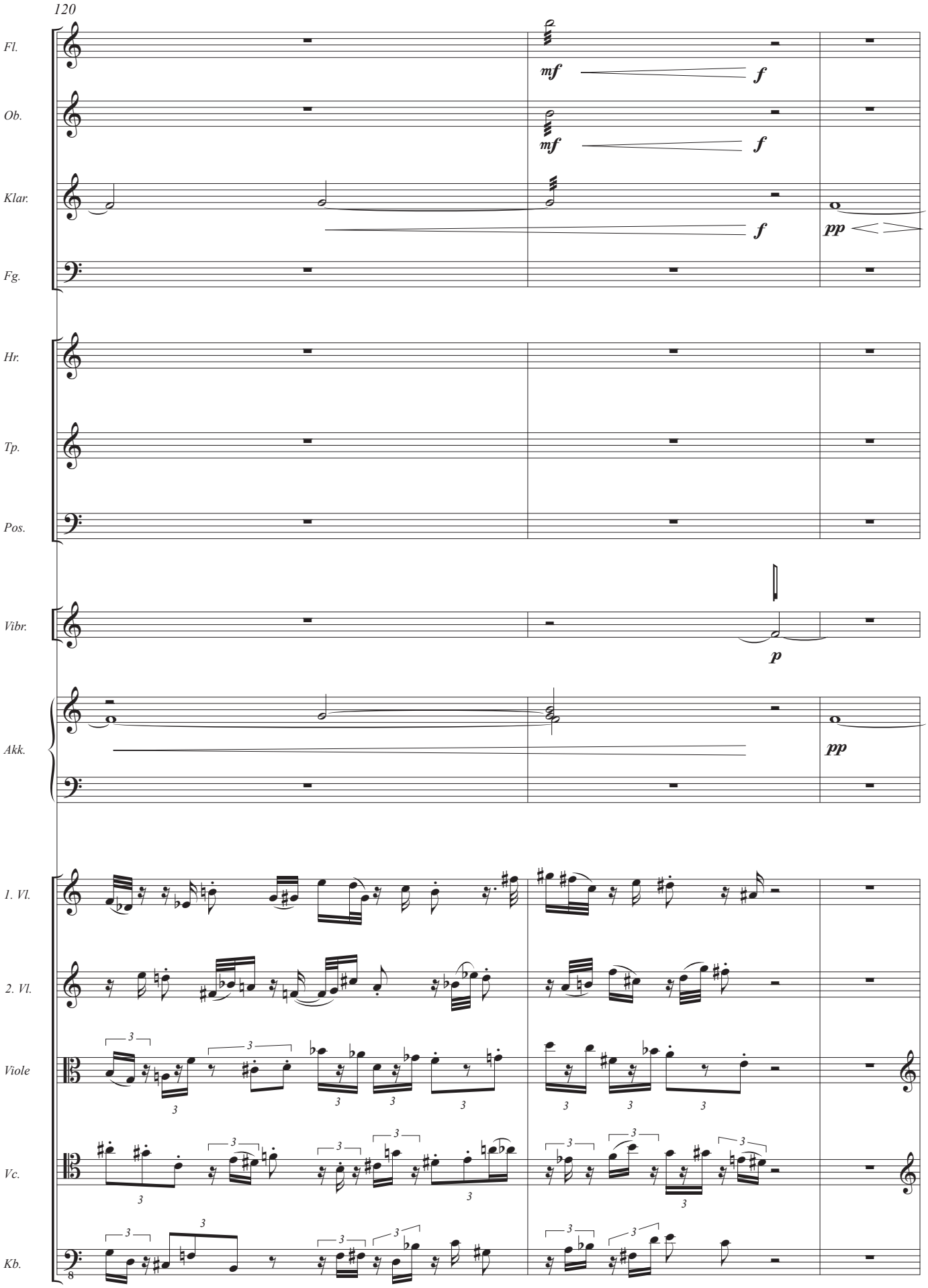

96
senza Tempo/frei (♩~50)
Luftтöne/air sounds
Fl.
Ob.
Klar.
Fg.
Lufttöne/air sounds
Hr.
Tp.
Pos.
Motor an
Vibr.
Akk.
legatissimo; alle gliss. sehr langsam
1. Vl.
2. Vl.
Viole
Vc.
Kb.
(non cresc.!)

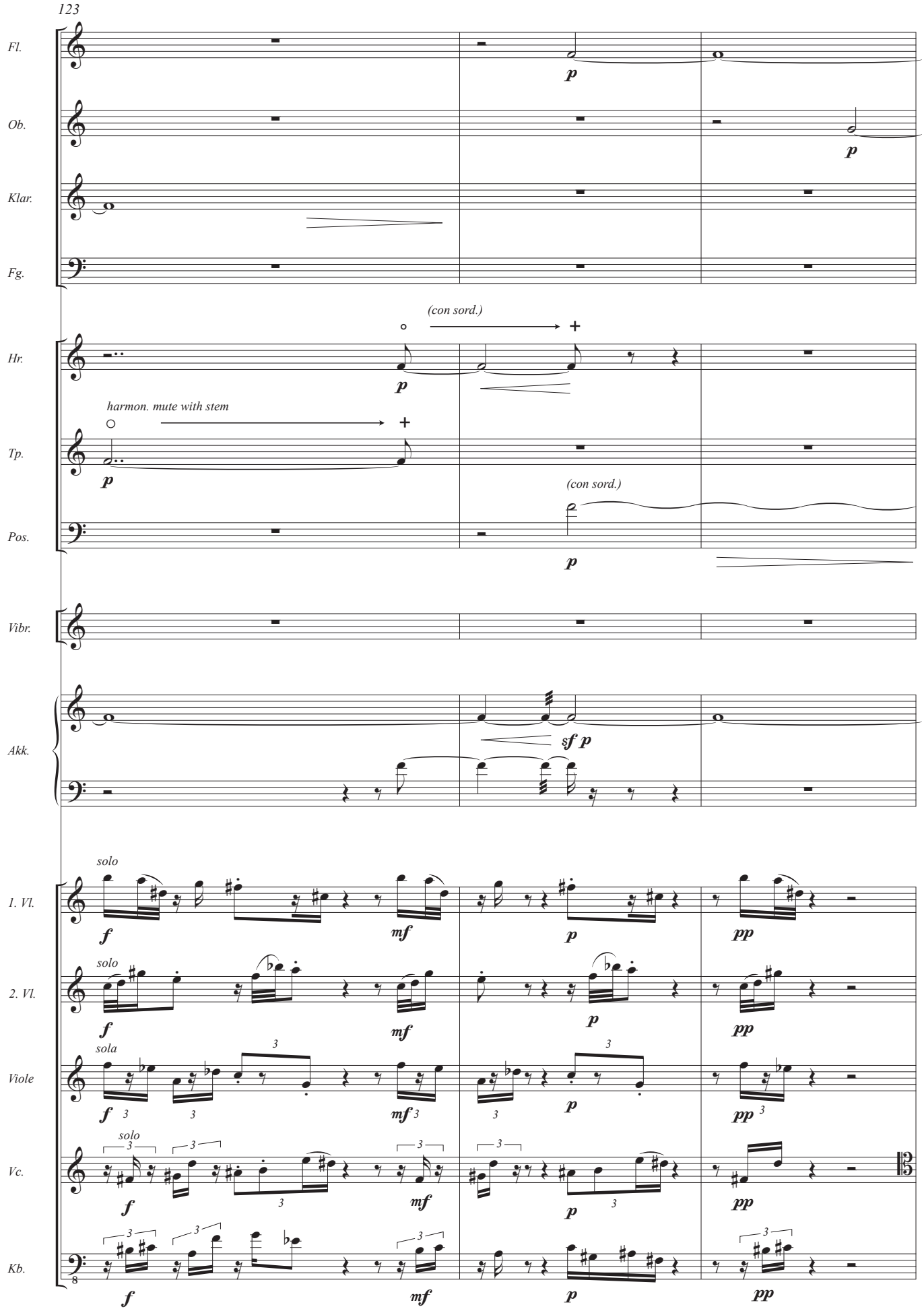

102
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
vibrato
p
263
pp (non cresc.!)
harmon. mute with stem
5
Ped.
pizz. arco
8

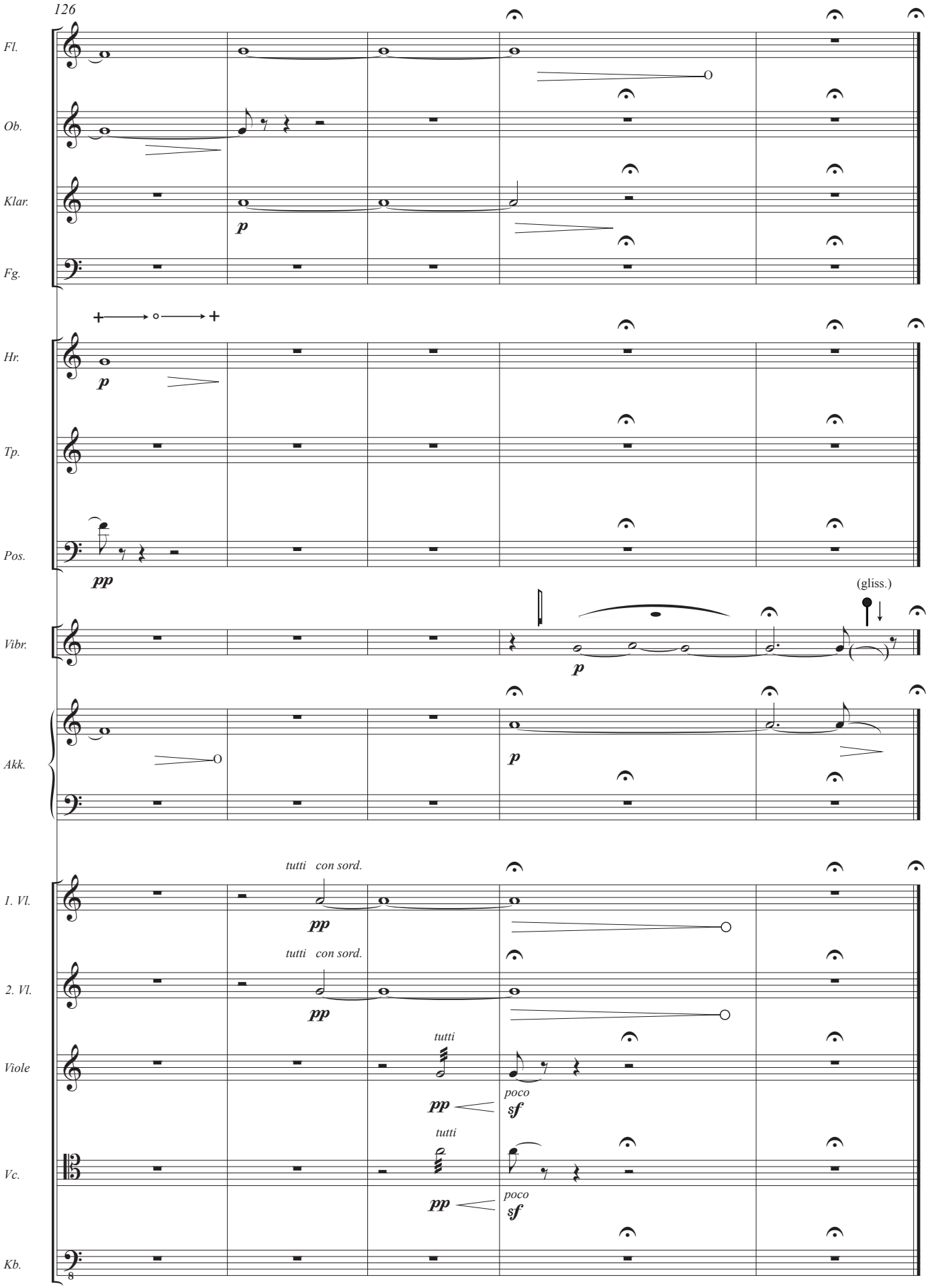

108
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Ped.
Akk.
1. Vl.
2. Vl.
Viole
(pp)
Vc.
Kb.


erregt (♪ ca. 120)
115
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
con sord.
p
mf
f
pp

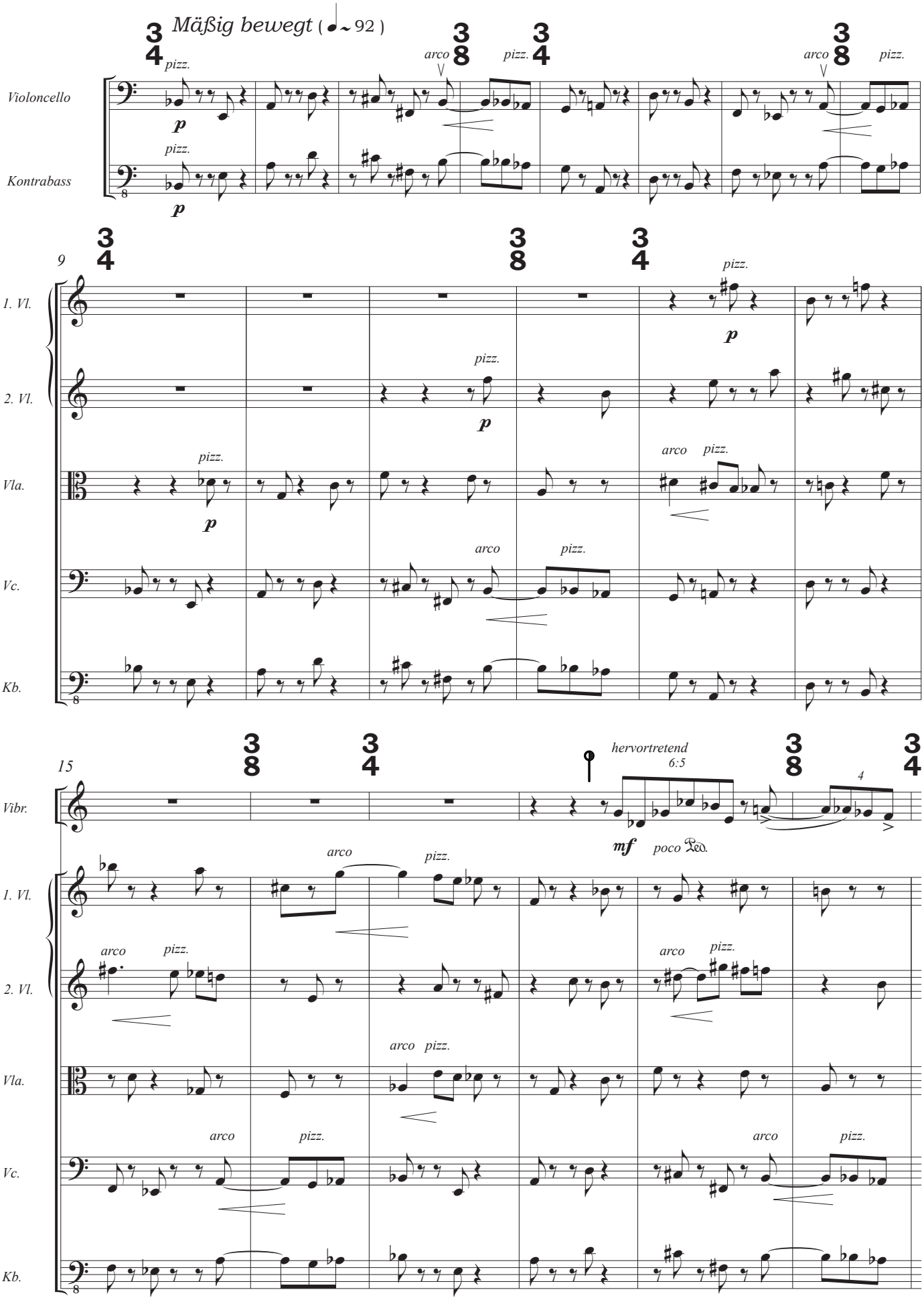

118
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Motor aus
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
pizz.
Kb.

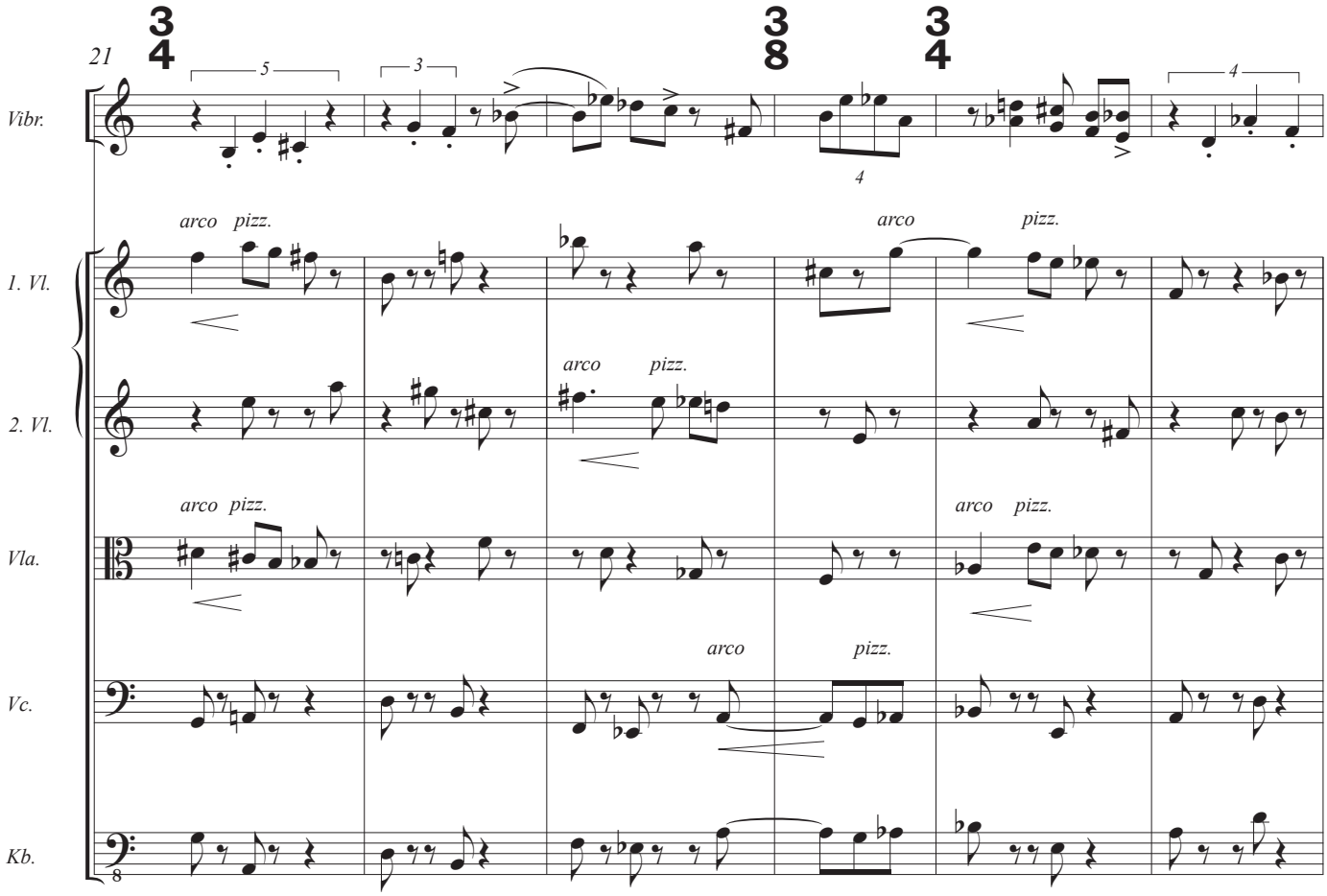

120
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
mf
f
pp
p

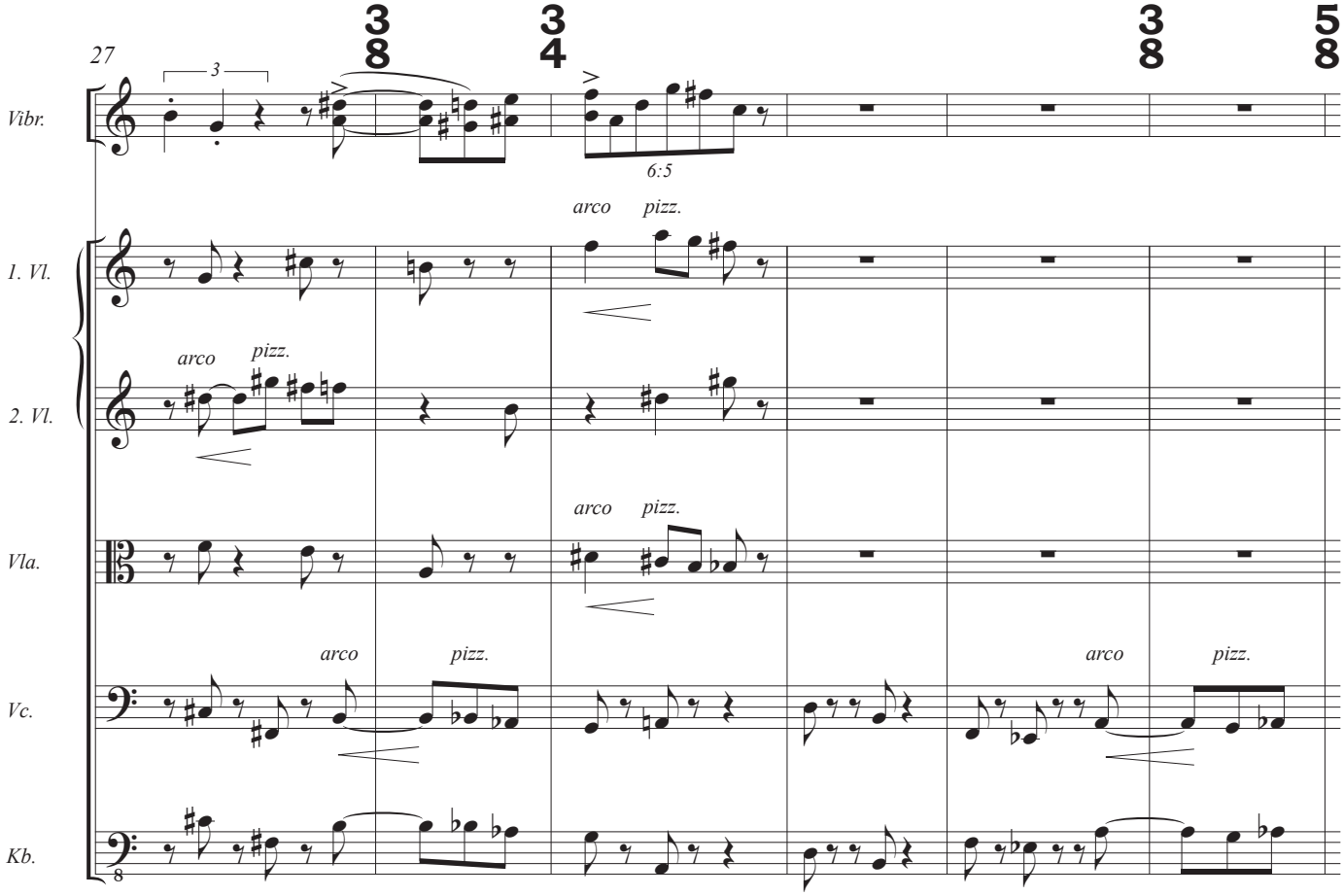

123
Fl.
Ob.
Klar.
Fg.
Hr.
(con sord.)
harmon. mute with stem
Tp.
(con sord.)
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
solo
sola

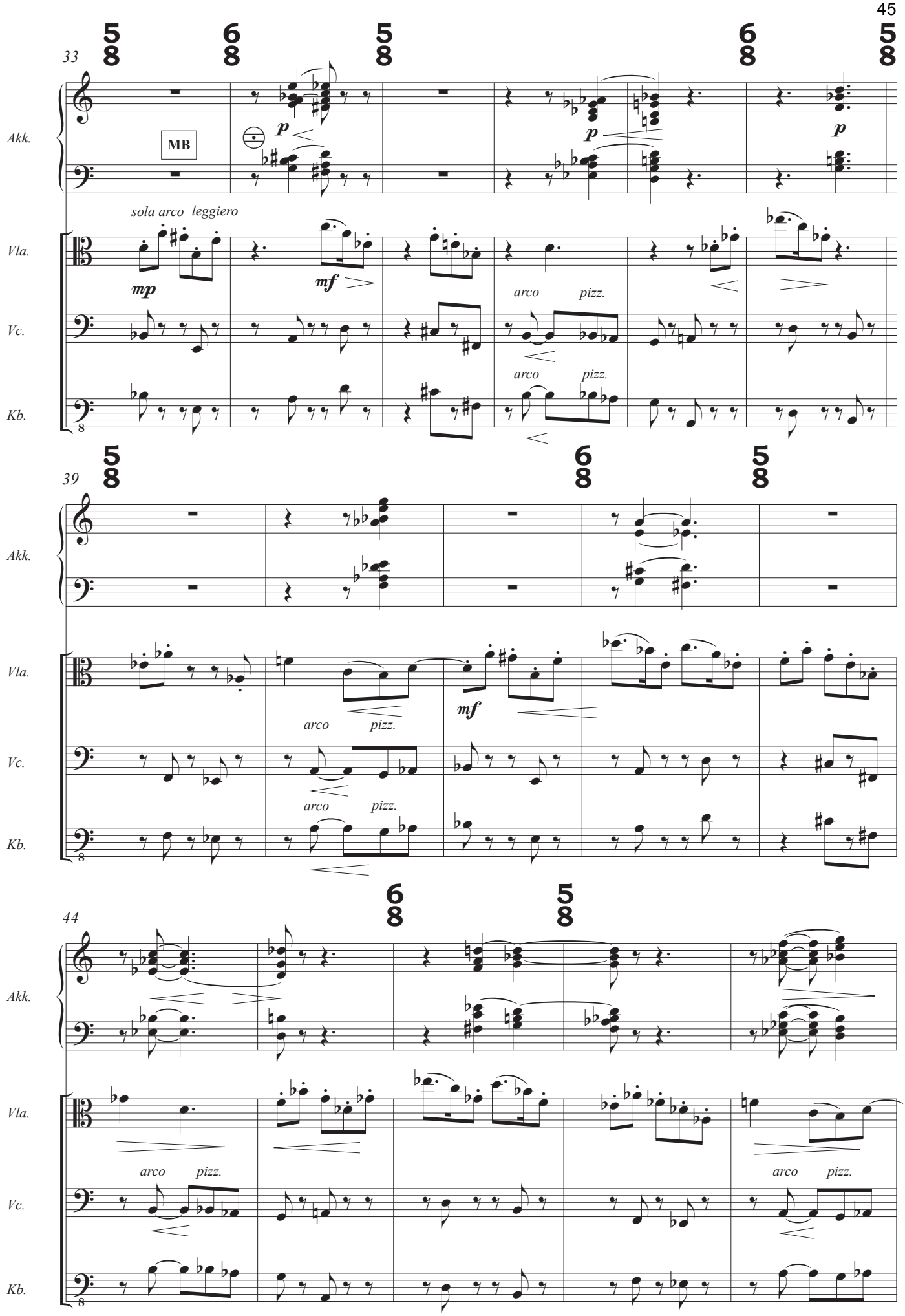

126
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Viole
Vc.
Kb.
p
pp
(gliss.)
tutti con sord.
tutti
poco
sf

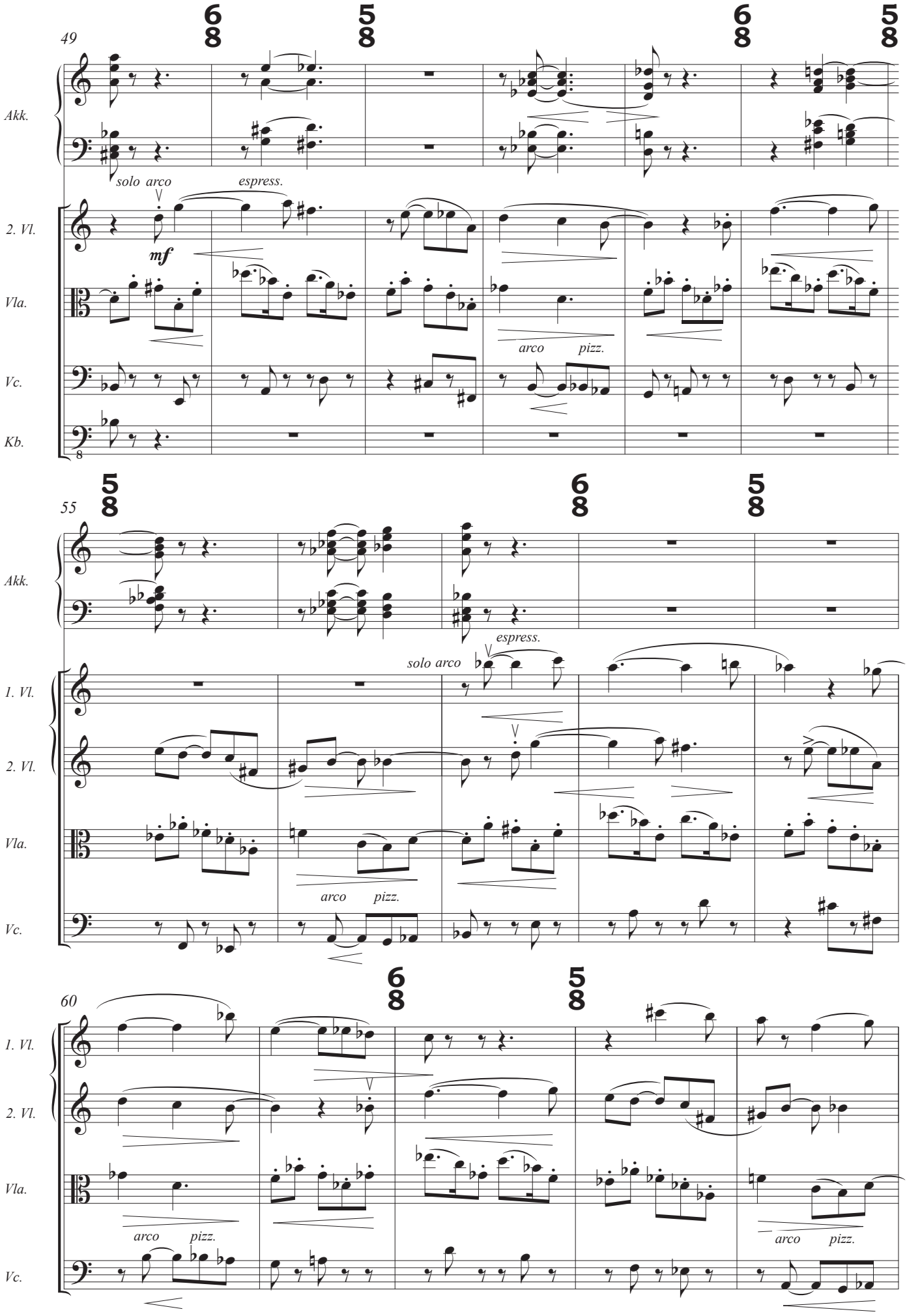
II. Passacaglia

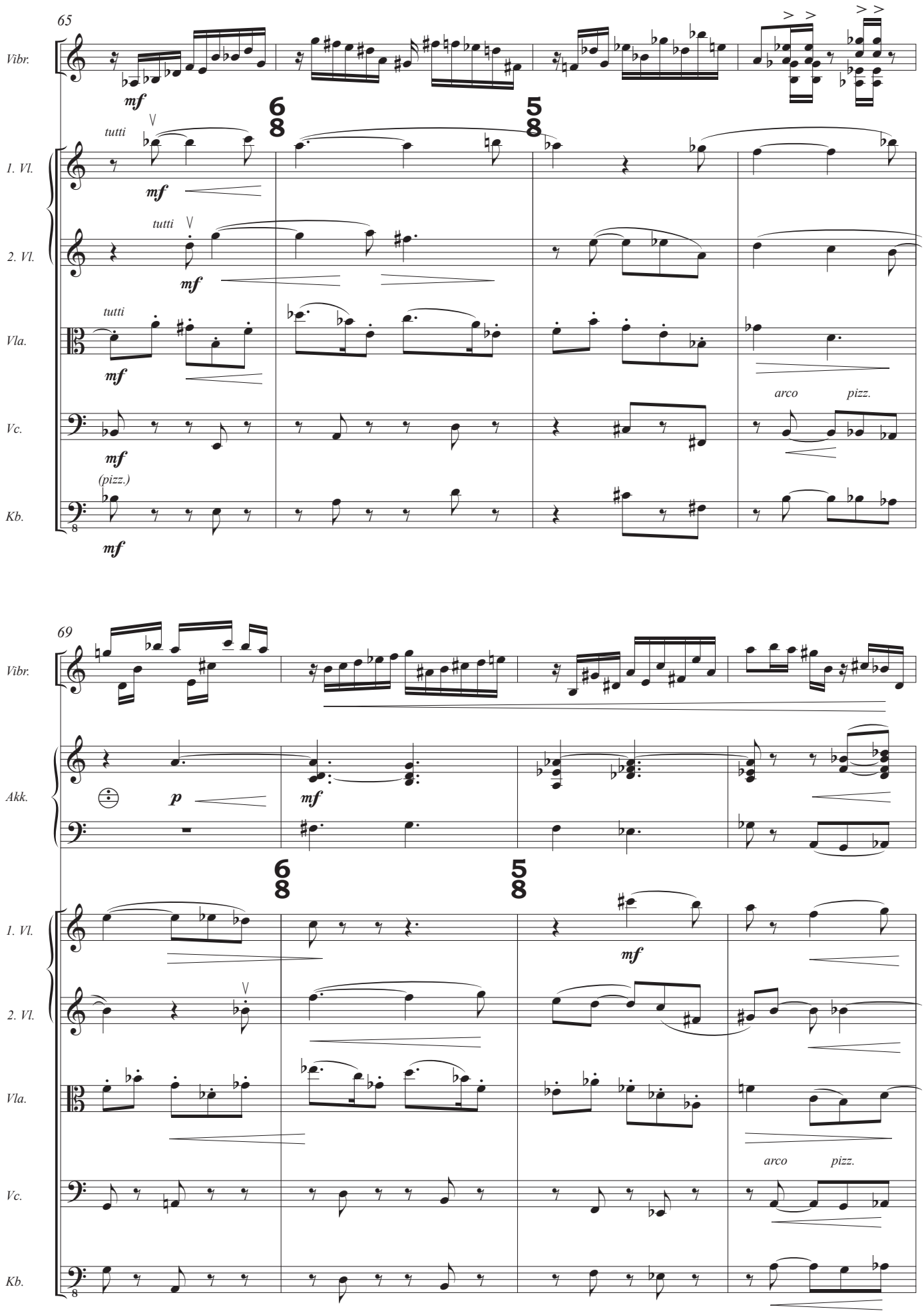


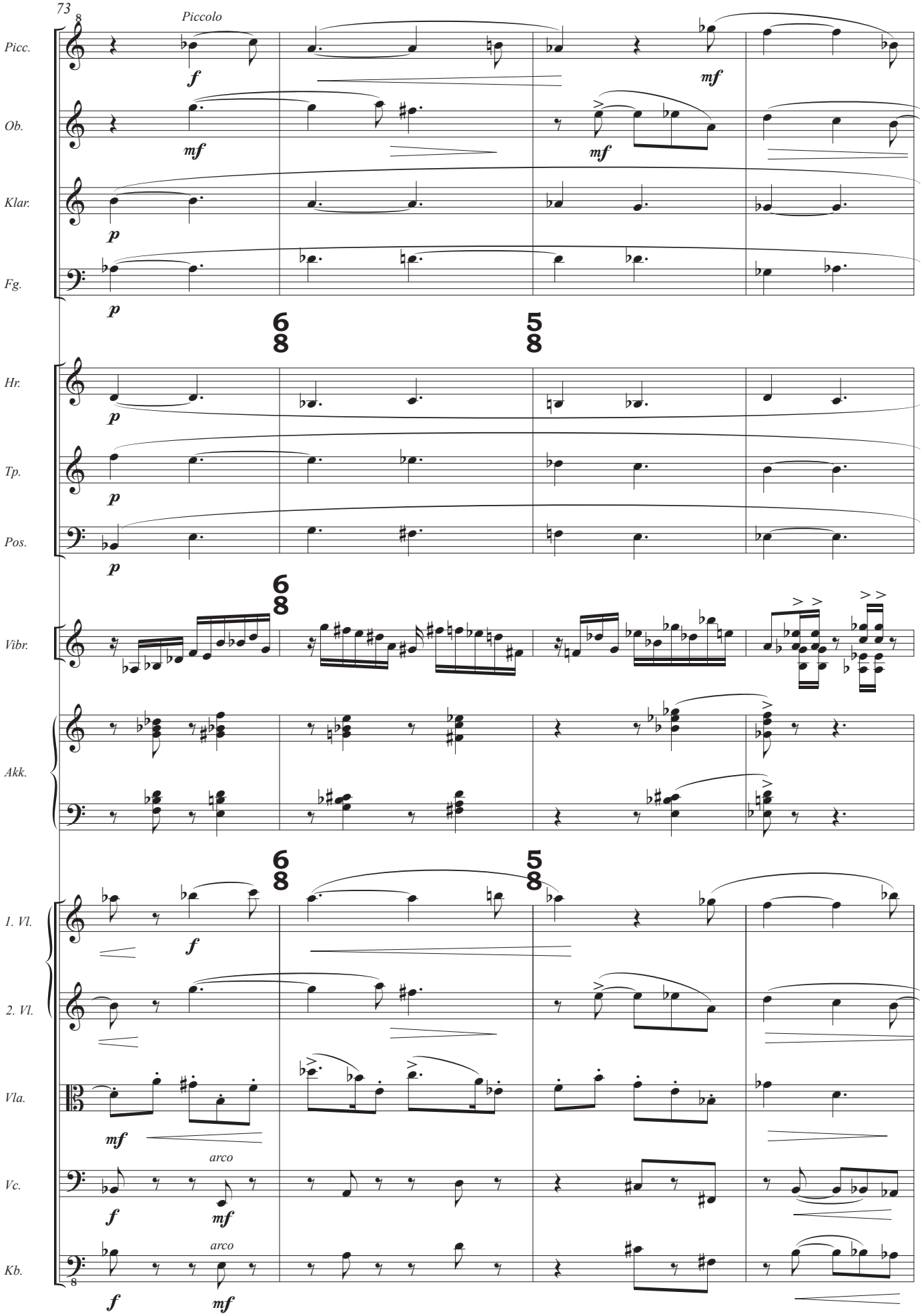

21
Vibr.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
arco pizz.

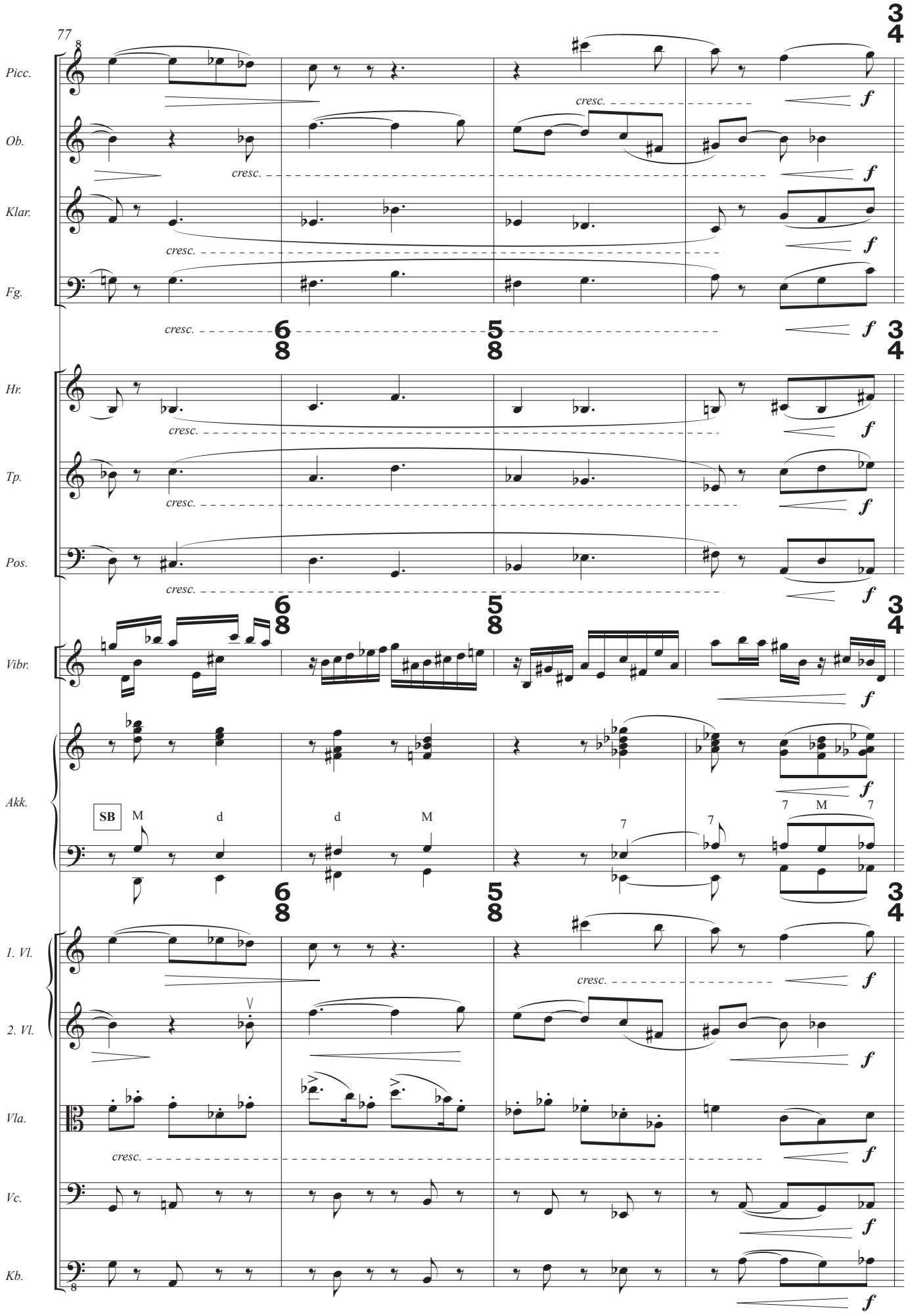

27
Vibr.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
arco pizz.
6:5

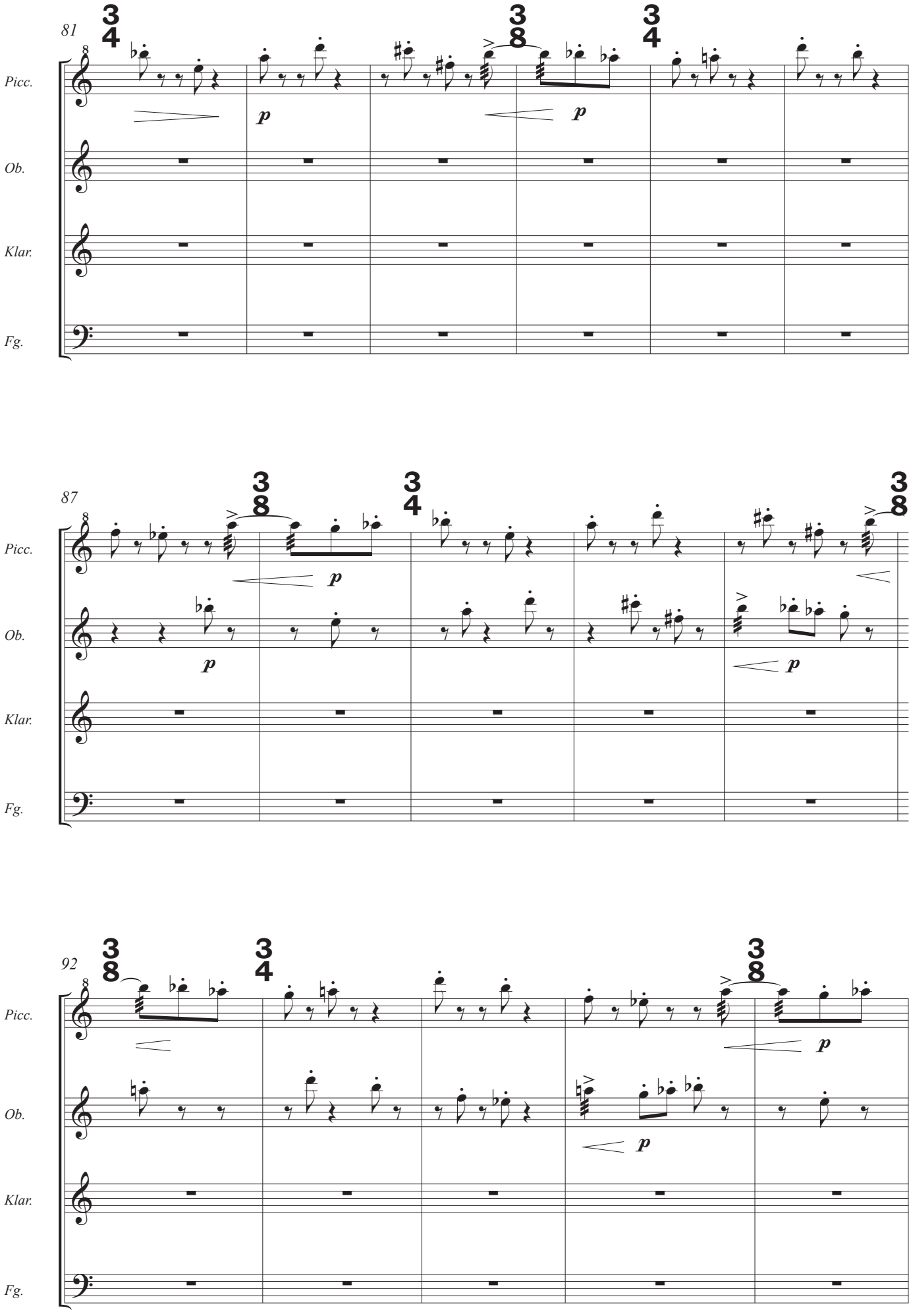

33
5/8 6/8 5/8 6/8 5/8
Akk.
MB
p
p
p
Vla.
sola arco leggiero
mp
mf
Vc.
arco pizz.
Kb.
arco pizz.
39
5/8 6/8 5/8
Akk.
Vla.
mf
Vc.
arco pizz.
arco pizz.
Kb.
44
6/8 5/8
Akk.
Vla.
Vc.
arco pizz.
arco pizz.
Kb.

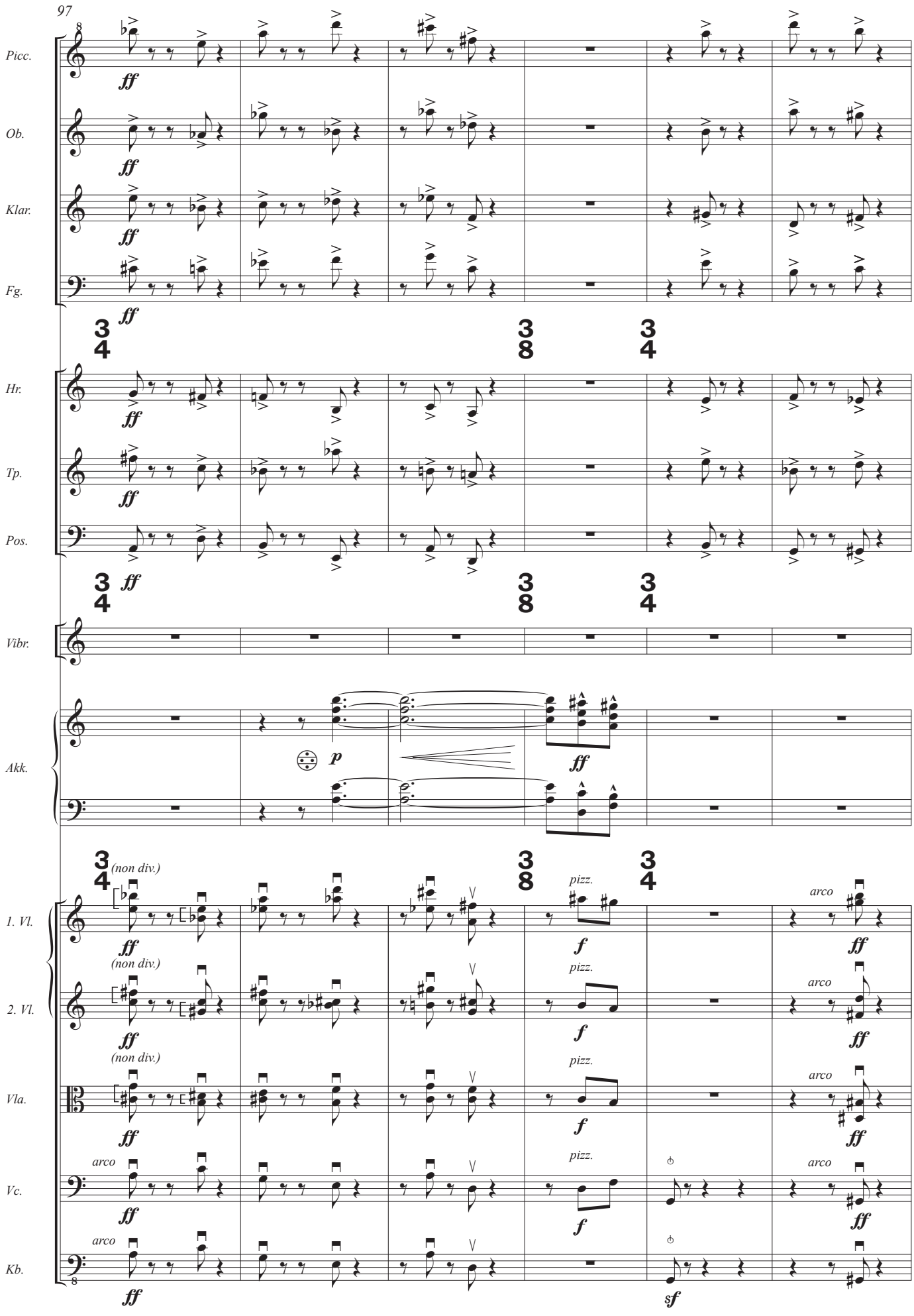

49
Akk.
solo arco
espress.
2. Vl.
mf
Vla.
arco pizz.
Vc.
Kb.
8
55
Akk.
espress.
solo arco
1. Vl.
2. Vl.
Vla.
arco pizz.
Vc.
60
1. Vl.
2. Vl.
Vla.
arco pizz.
arco pizz.
Vc.

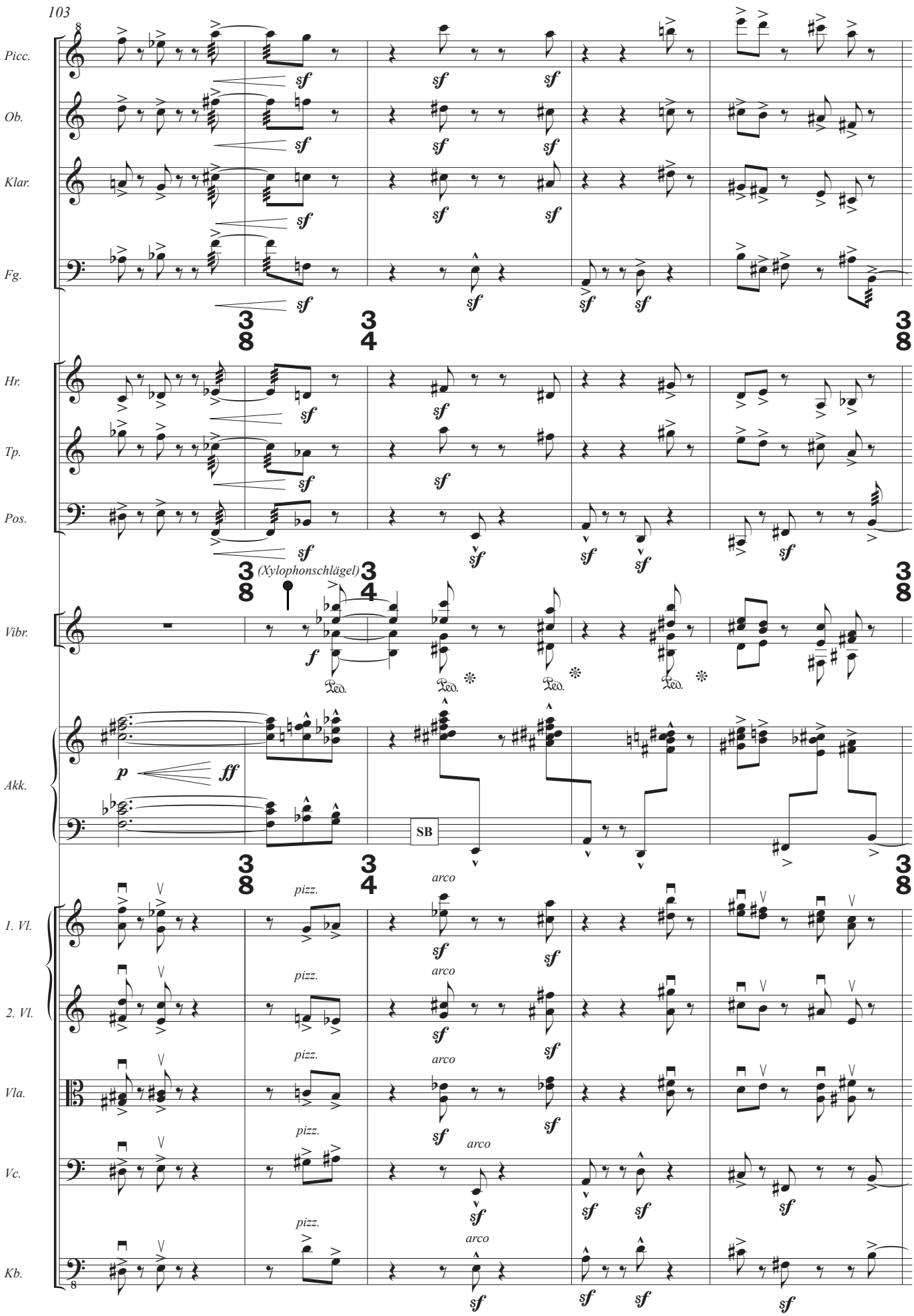

65
Vibr.
mf
6/8
5/8
tutti
1. Vl.
mf
tutti
2. Vl.
mf
tutti
Vla.
mf
arco
pizz.
Vc.
mf
(pizz.)
Kb.
mf
69
Vibr.
Akk.
p
mf
6/8
5/8
1. Vl.
mf
2. Vl.
Vla.
arco
pizz.
Vc.
Kb.

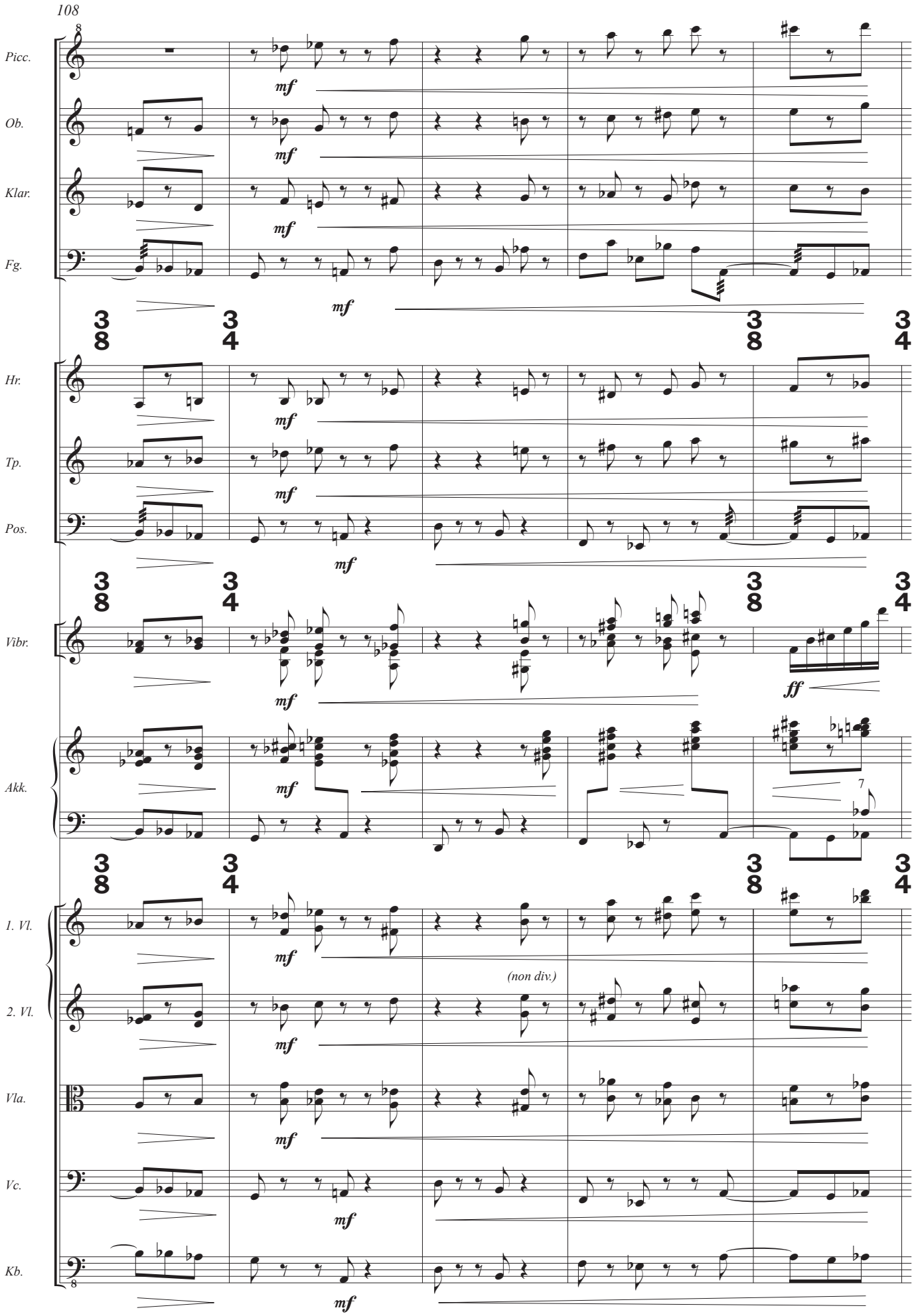

73
Piccolo
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
arco
arco

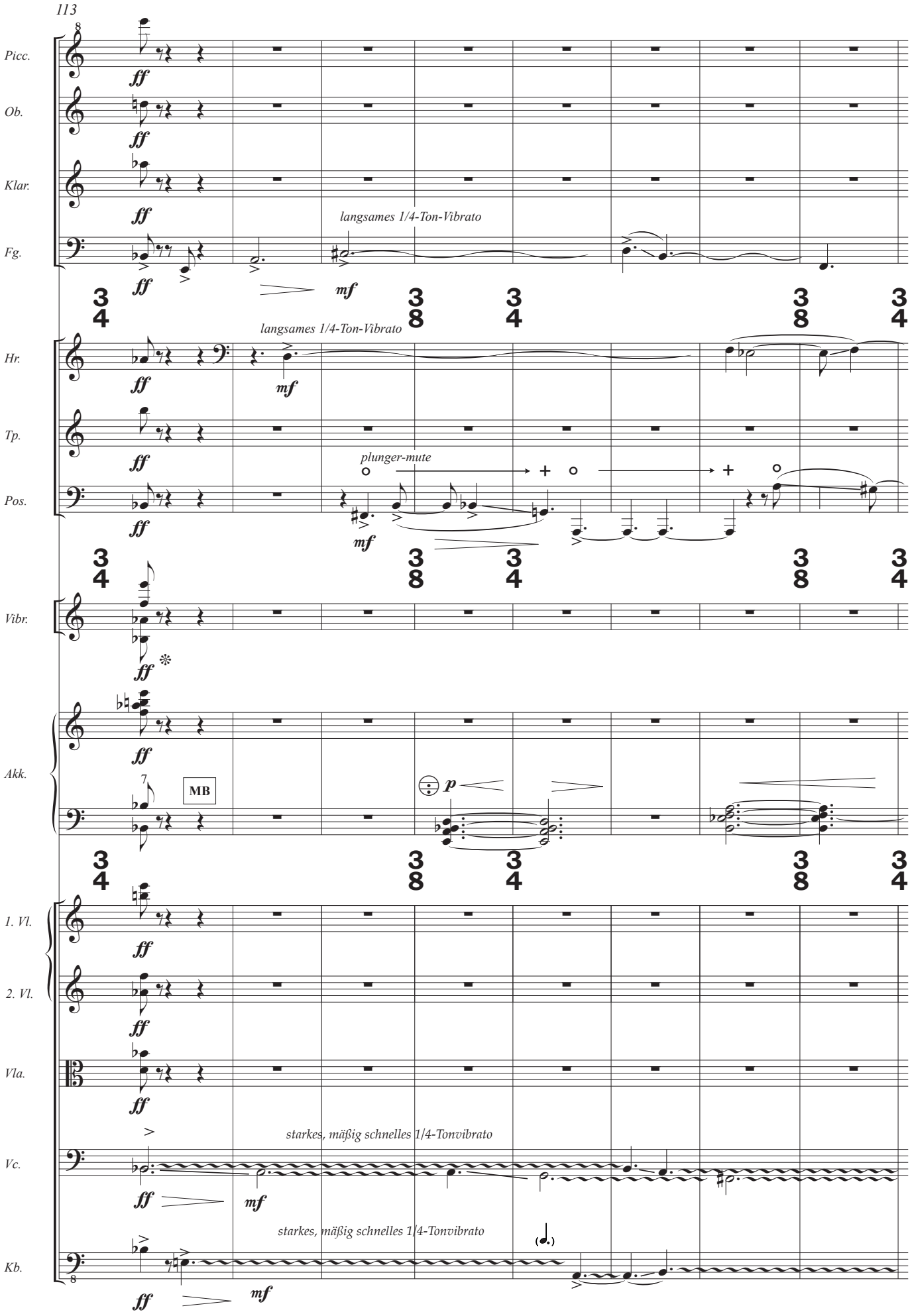

77
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
cresc.
f
6/8
5/8
3/4
SB
M
d
d
M
7
M
7

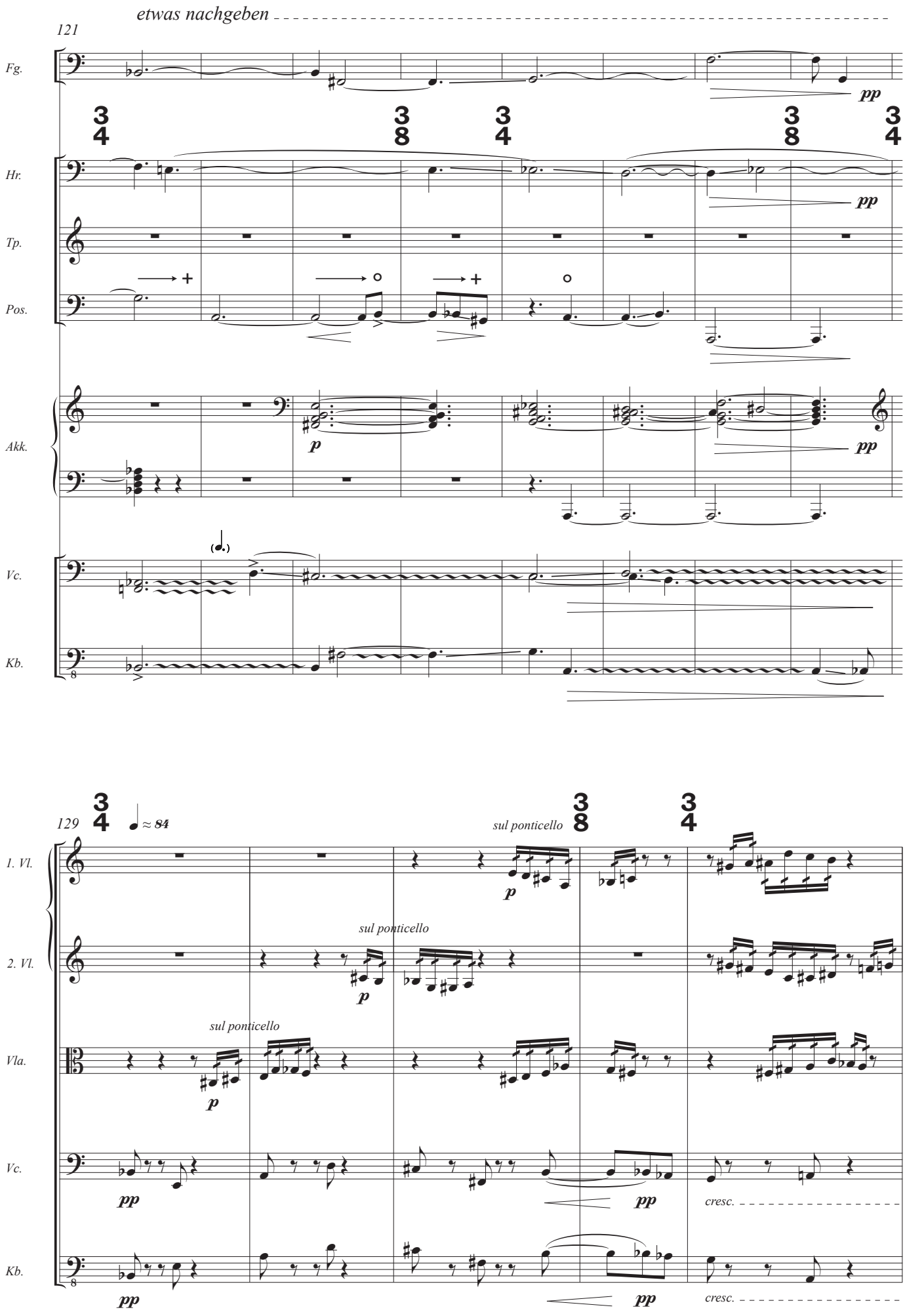

81
Picc.
Ob.
Klar.
Fg.
p
87
92

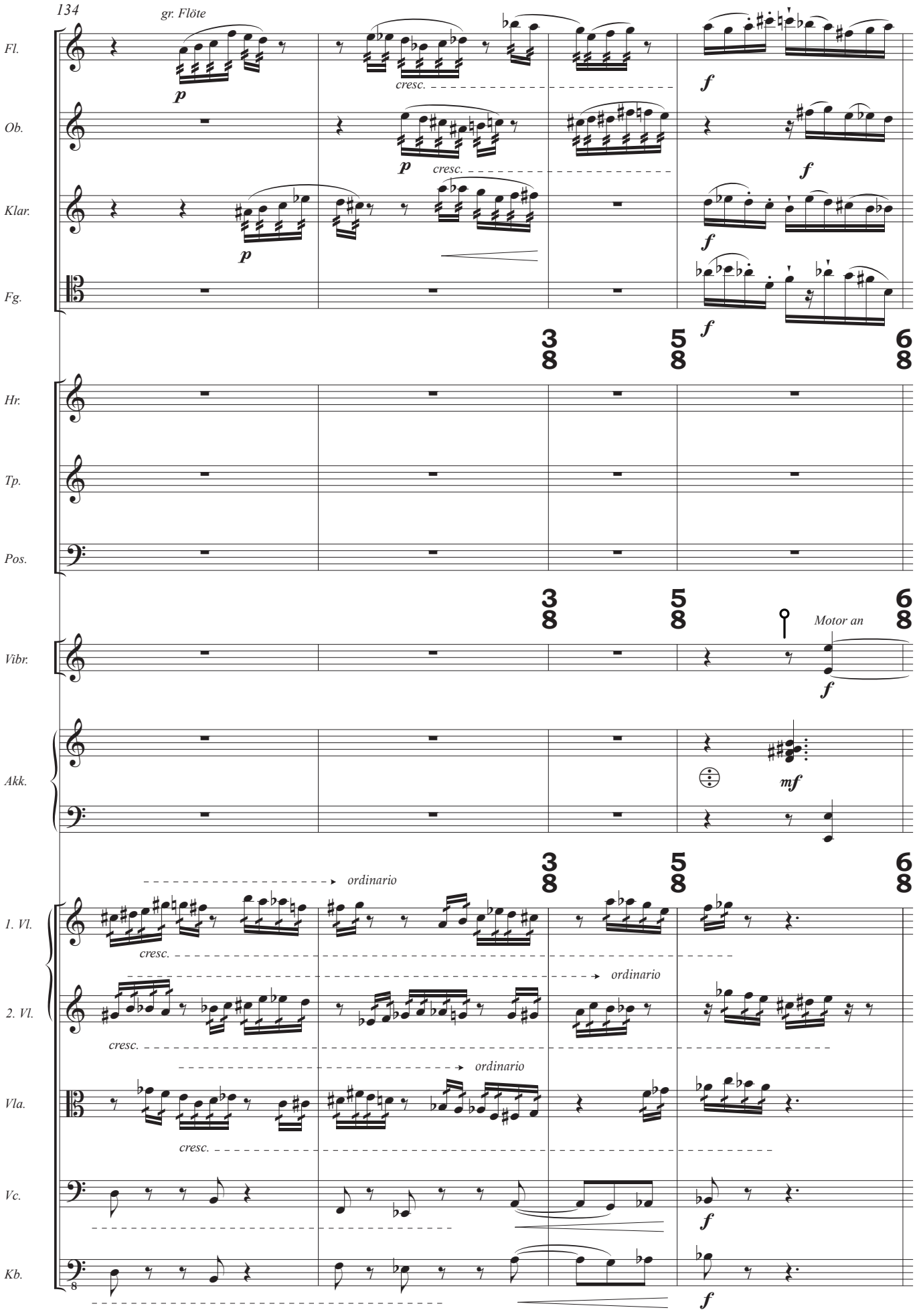

97
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
ff
p
f
sf
3/4
3/8
(non div.)
pizz.
arco

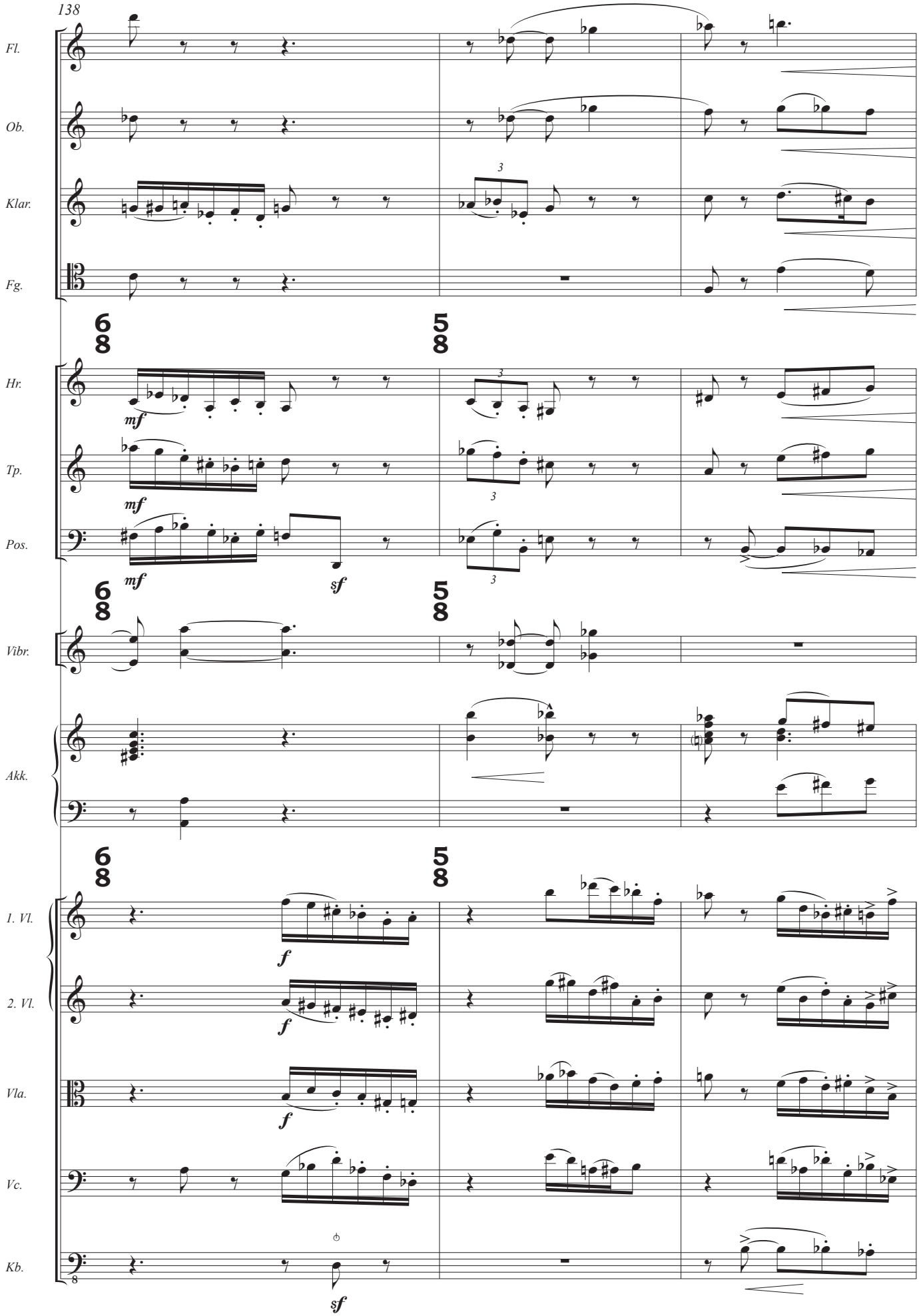

103
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
(Xylophonschlägel)
Vibr.
Akk.
SB
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
pizz.
arco

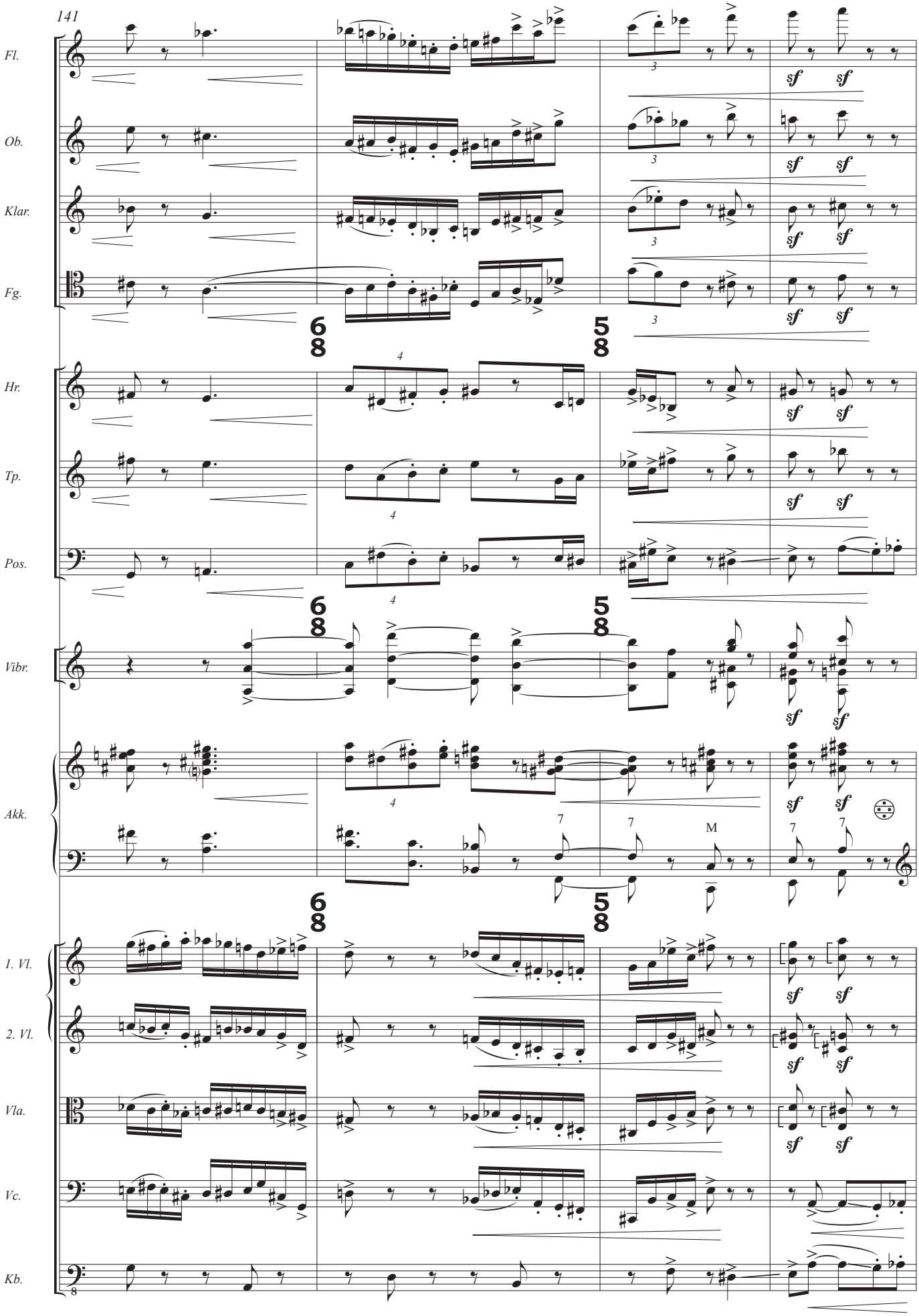

108
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
mf
ff
(non div.)

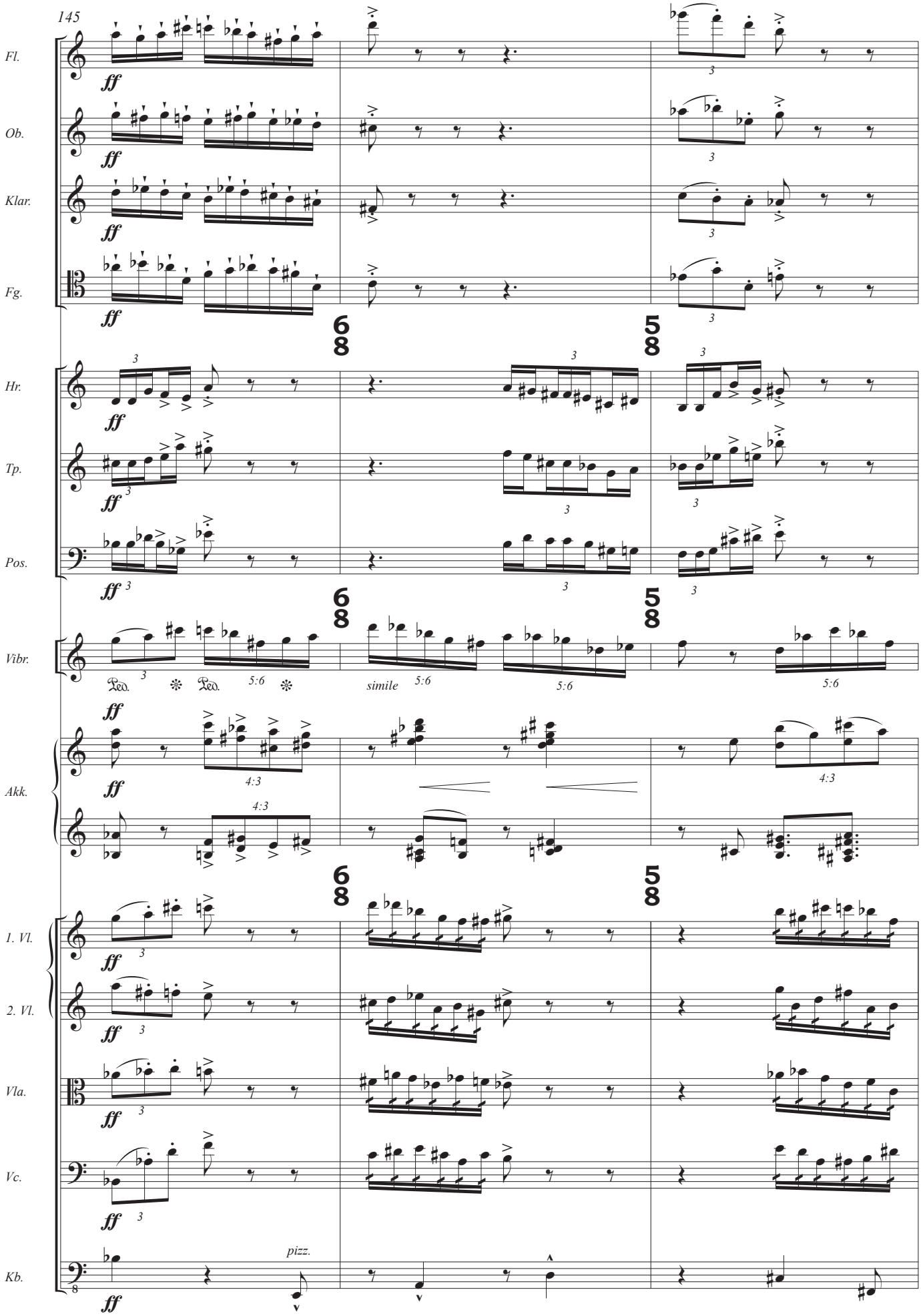

113
Picc.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
ff
mf
p
langsames 1/4-Ton-Vibrato
plunger-mute
MB
starkes, mäßig schnelles 1/4-Tonvibrato
starkes, mäßig schnelles 1/4-Tonvibrato

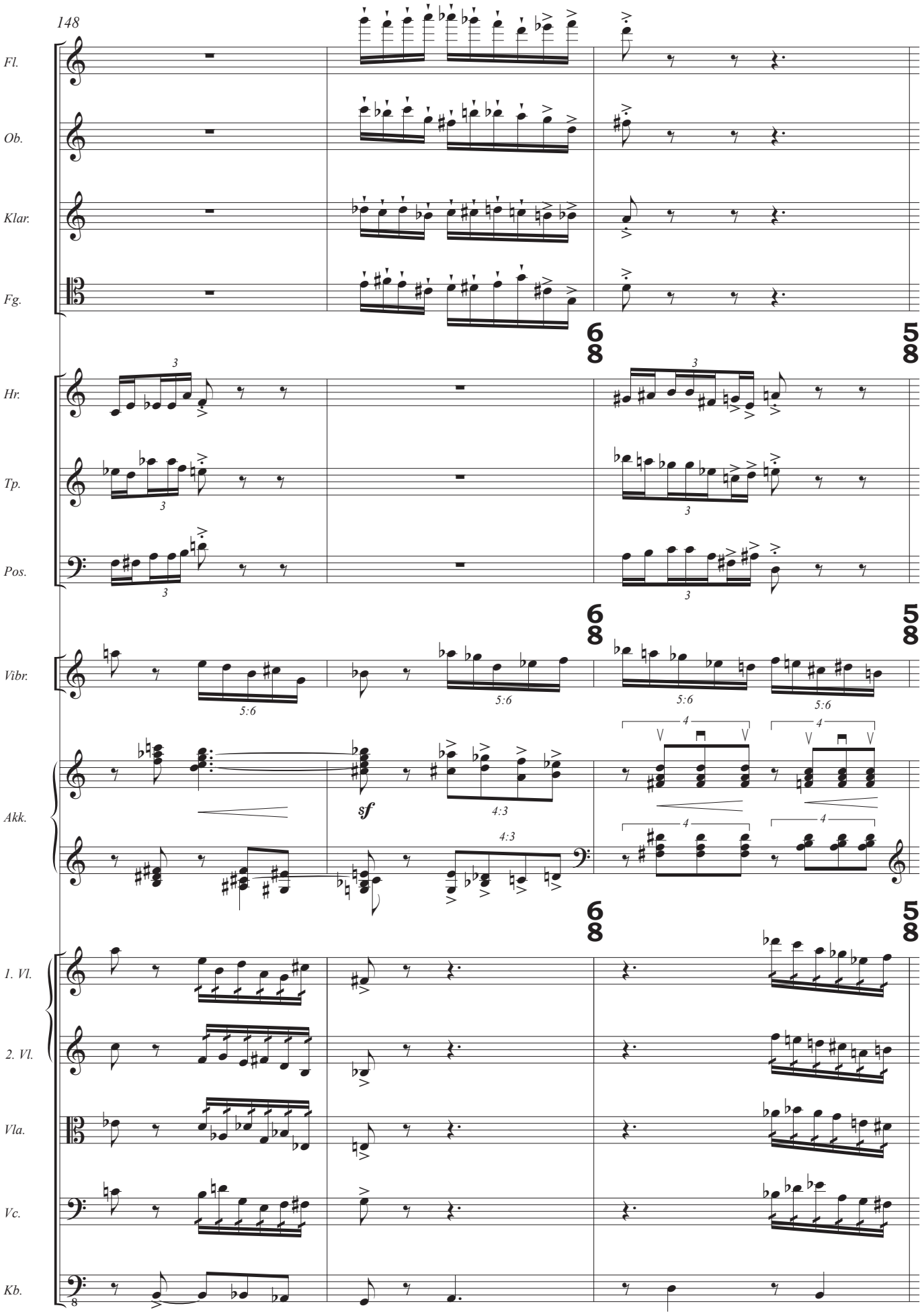

etwas nachgeben
121
Fg.
Hr.
Tp.
Pos.
Akk.
Vc.
Kb.
pp
p
129
≈ 84
sul ponticello
1. Vl.
2. Vl.
Vla.
cresc.

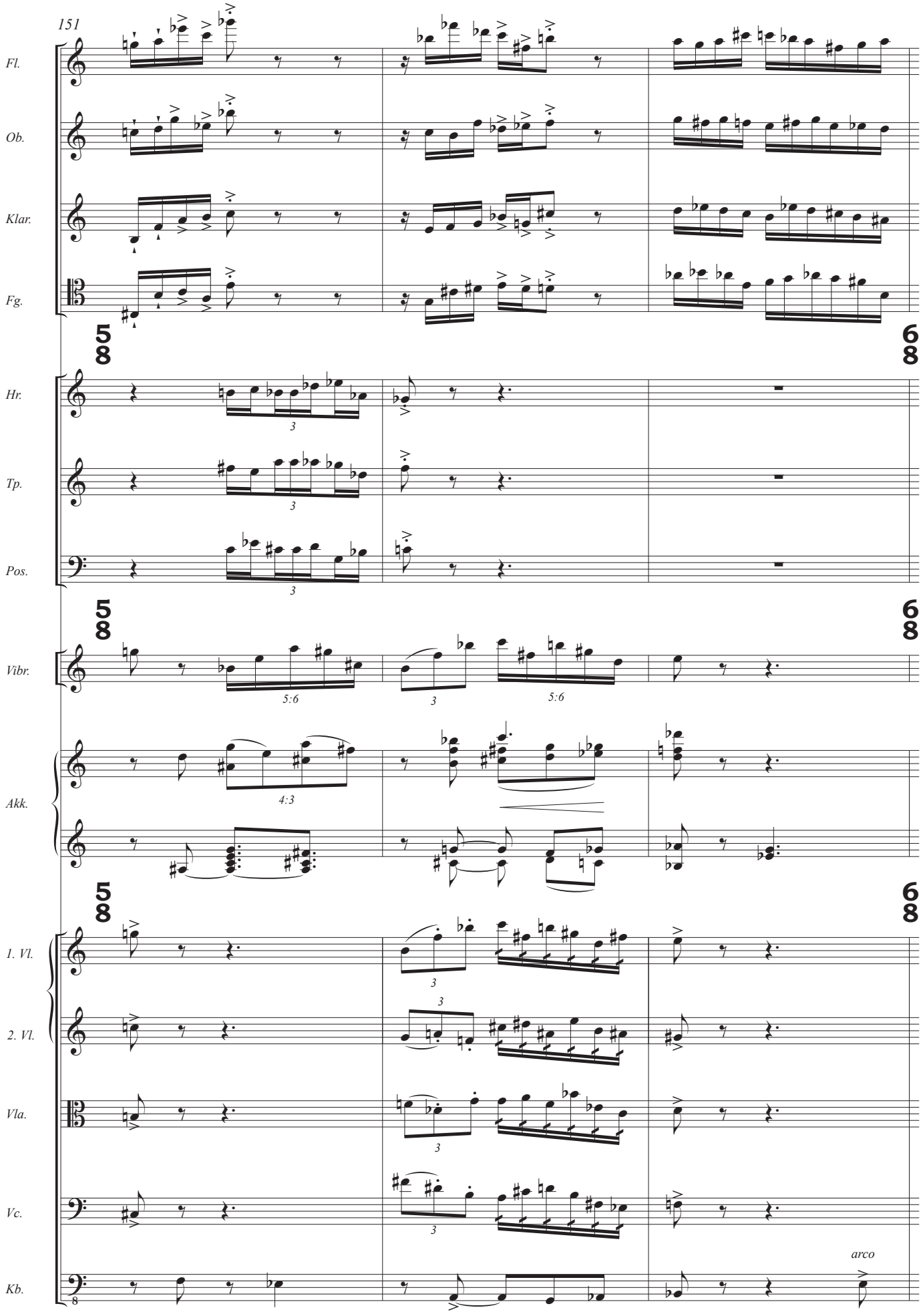

134
gr. Flöte
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
cresc.
ordinario
Motor an
p
f
mf
3/8
5/8
6/8

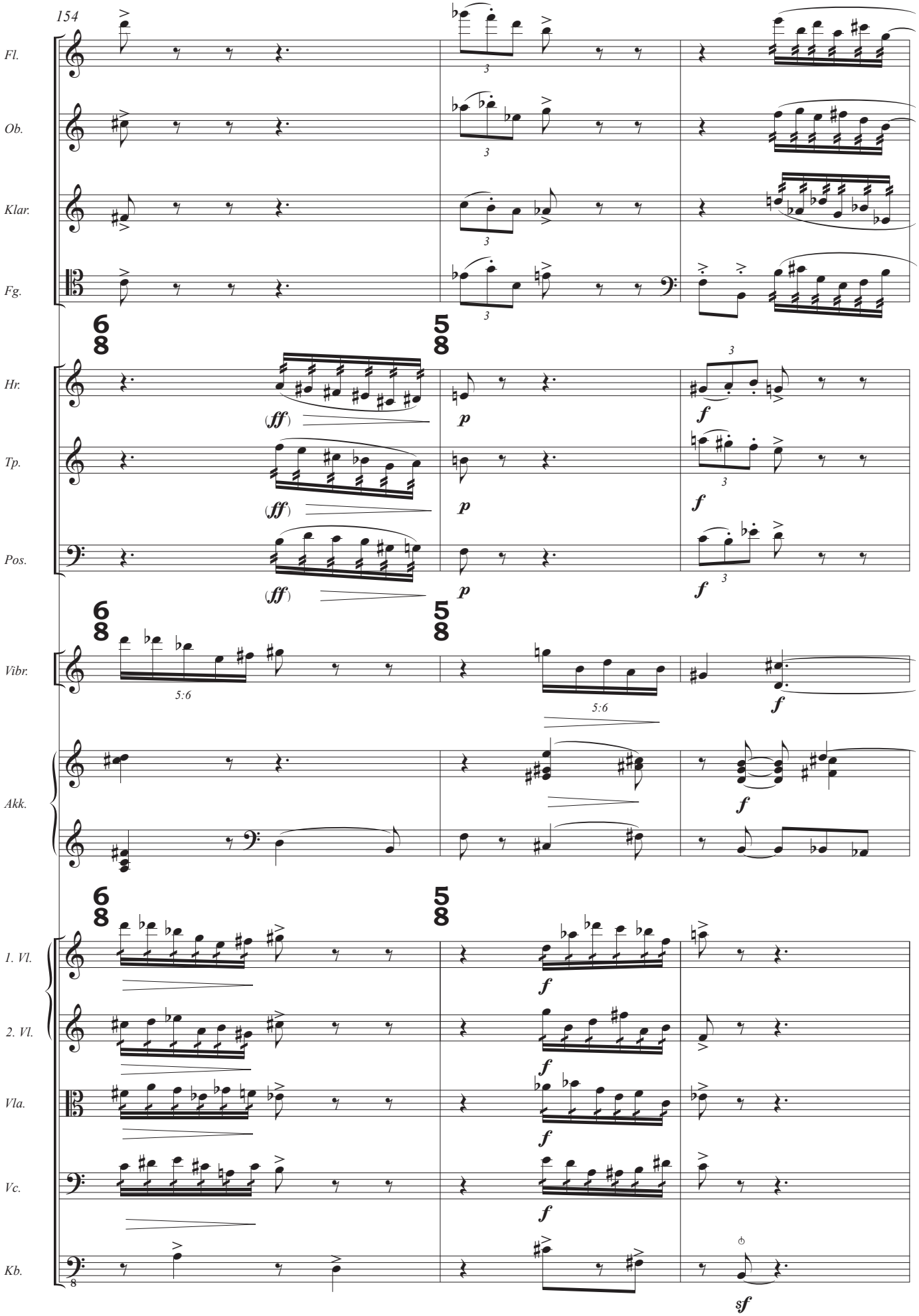

138
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
mf
sf
f

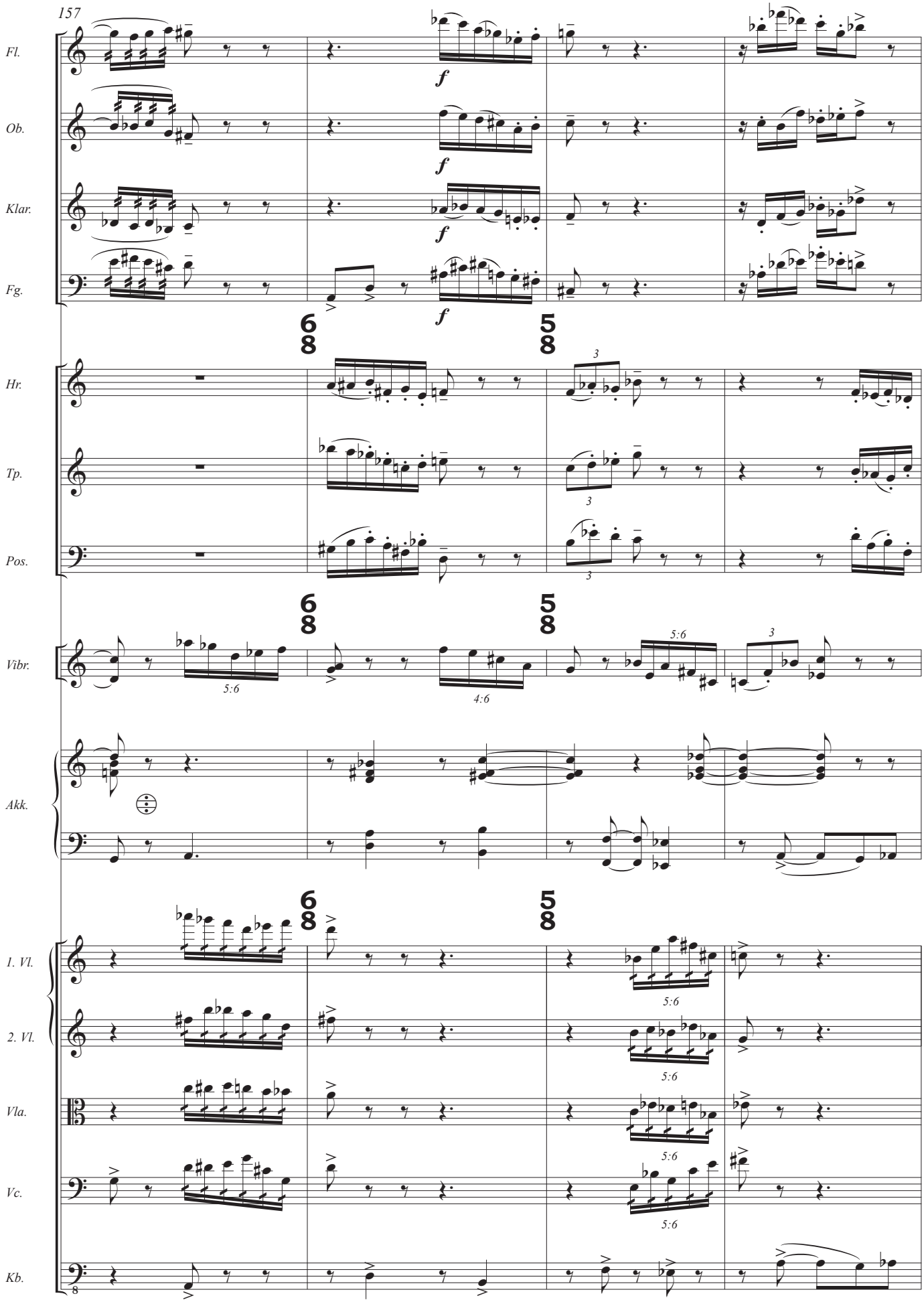

141
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
6/8
5/8
sf
M

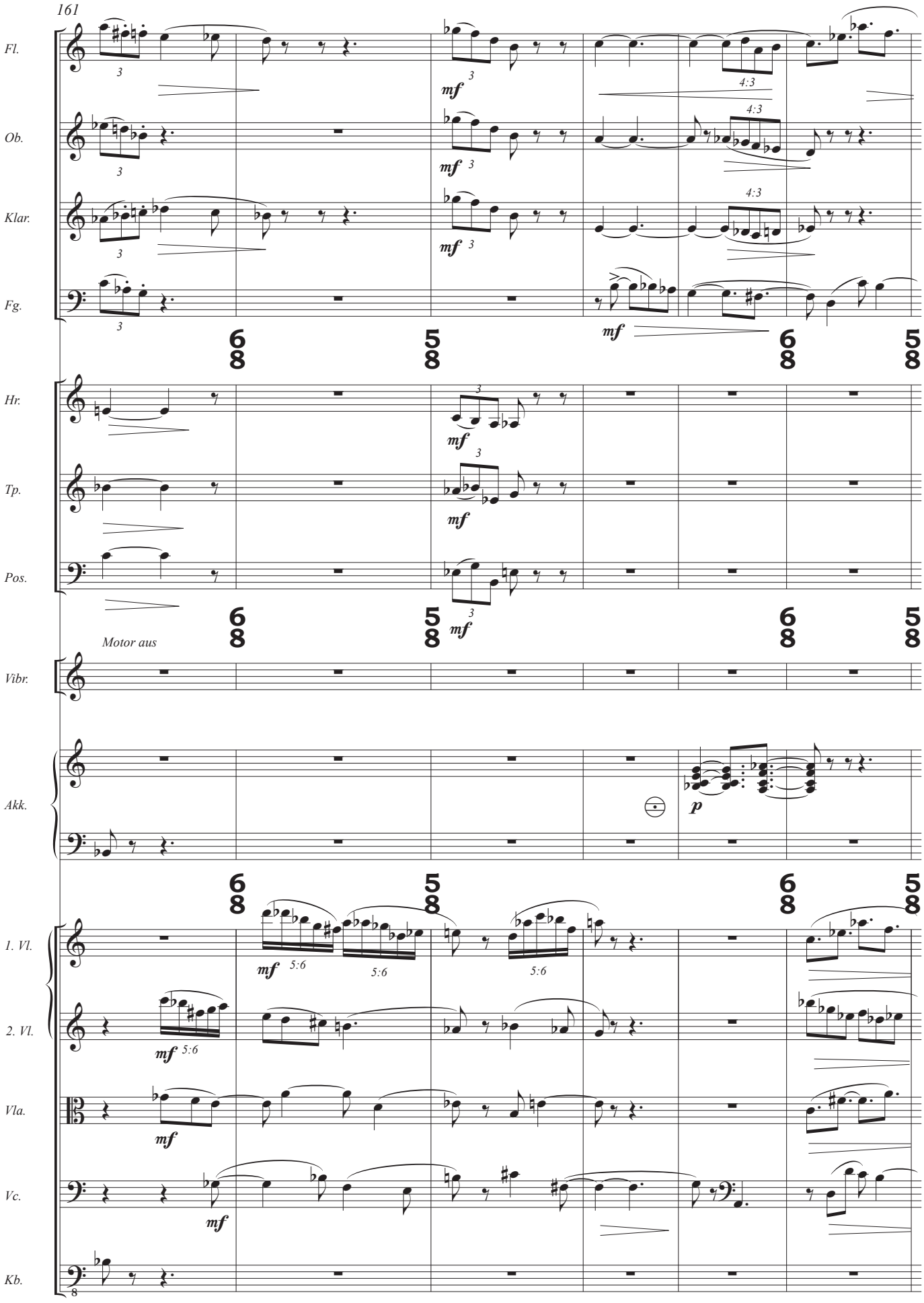

145
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
ff
6/8
5/8
simile
pizz.
Ped.
5:6
4:3

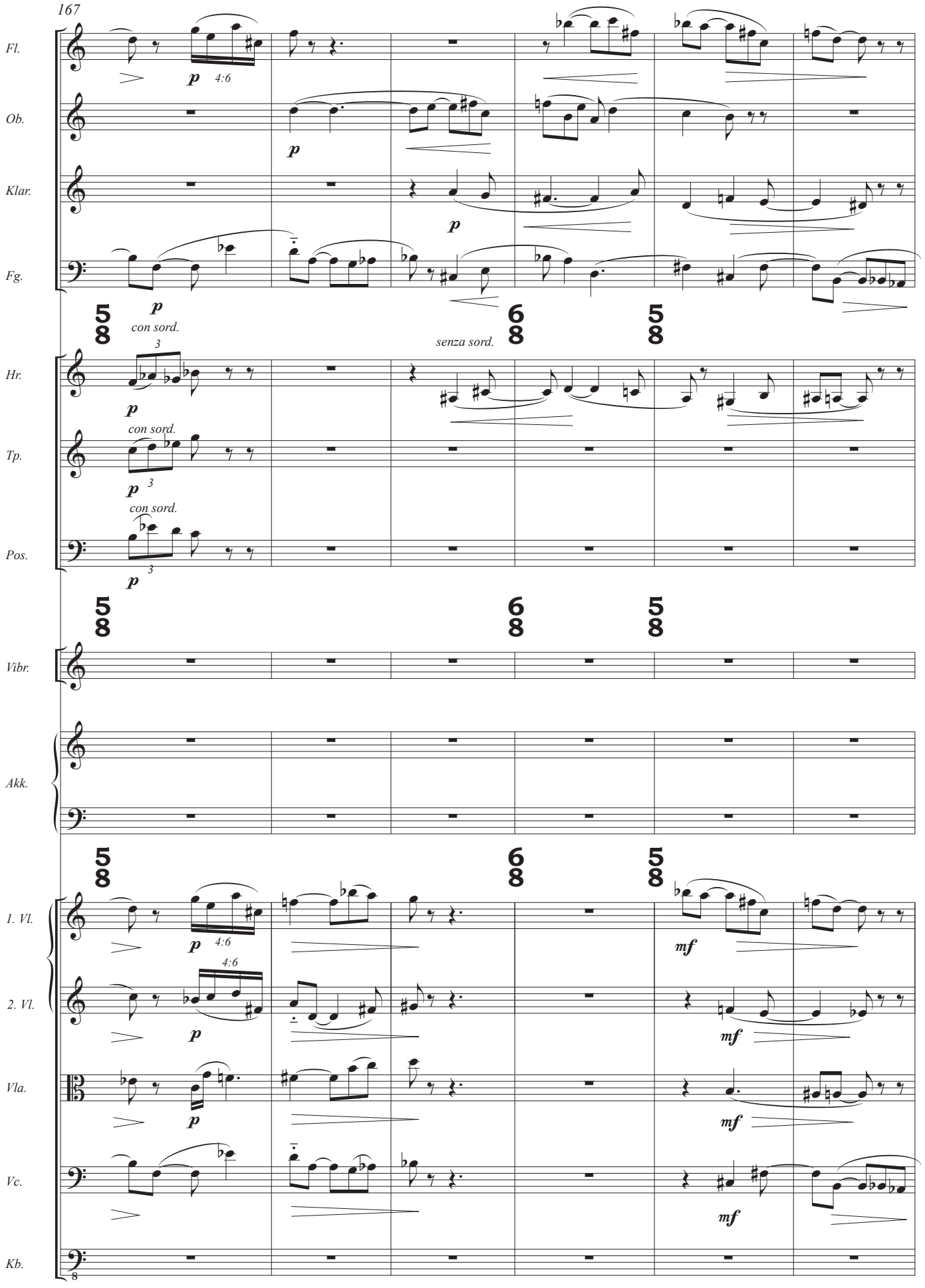

148
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
6/8
5/8
sf
5:6
4:3

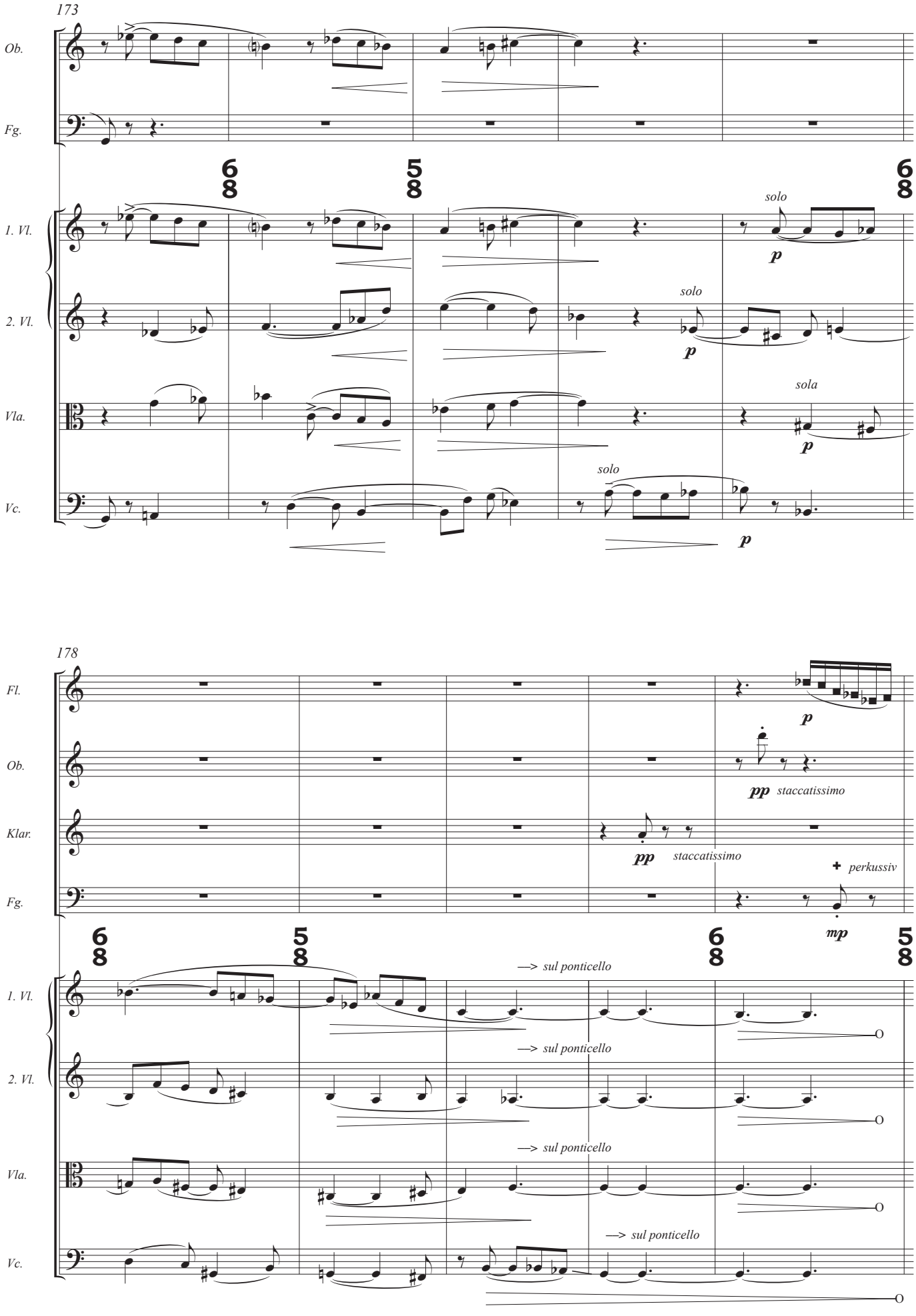

151
Fl.
Ob.
Klar.
Fg.
5/8
6/8
Hr.
Tp.
Pos.
5/8
6/8
Vibr.
5:6
3
5:6
Akk.
4:3
5/8
6/8
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
arco

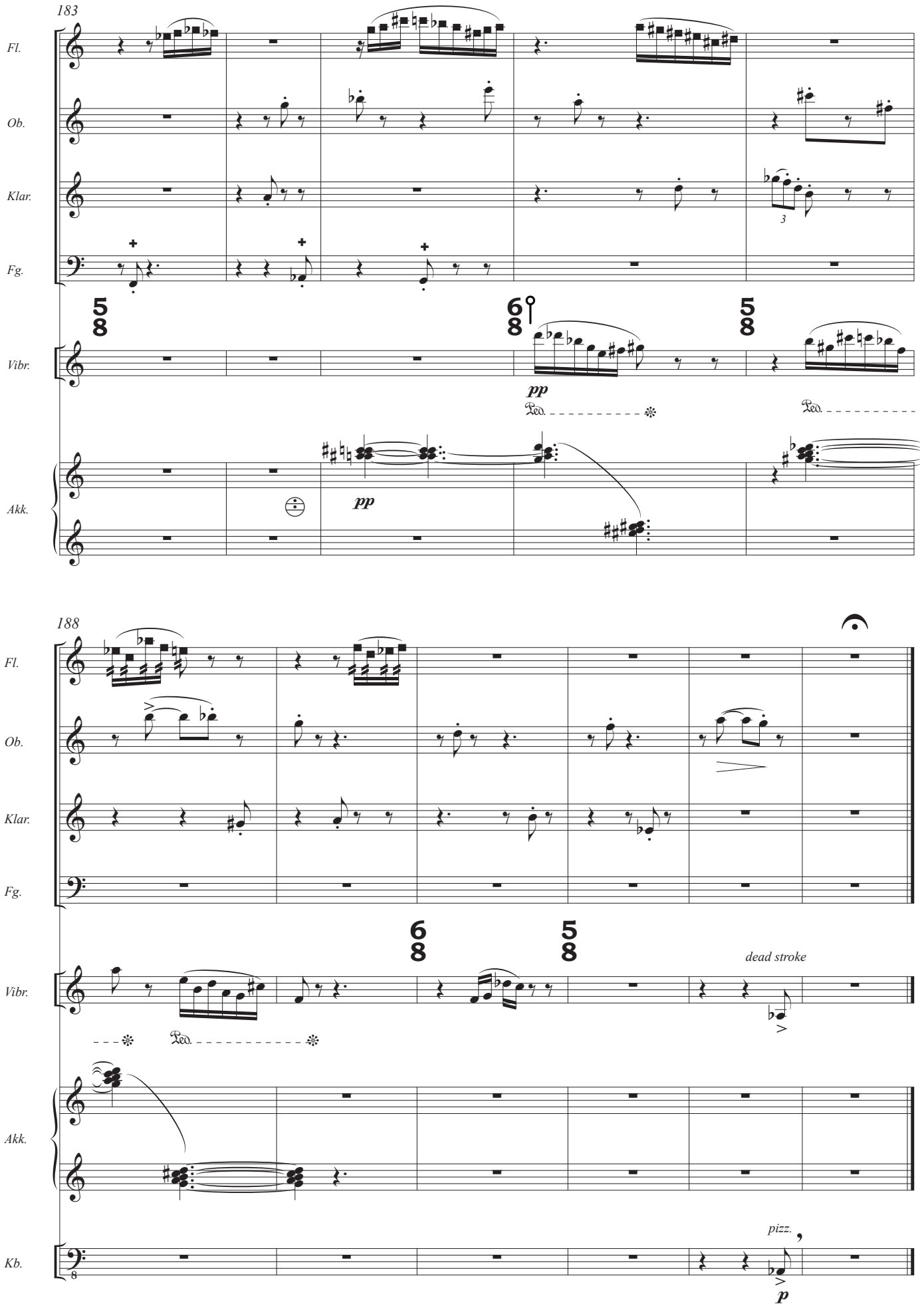

154
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
6/8
5/8
(ff)
p
f
5:6
sf


157
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
f
6/8
5/8
3
5:6
4:6


161
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Motor aus
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
mf
p
4:3
5:6


167
Fl.
Ob.
Klar.
Fg.
Hr.
Tp.
Pos.
Vibr.
Akk.
1. Vl.
2. Vl.
Vla.
Vc.
Kb.
con sord.
senza sord.
4:6
p
mf


173
Ob.
Fg.
6/8
5/8
6/8
1. Vl.
solo
p
2. Vl.
solo
p
Vla.
sola
p
Vc.
solo
p
178
Fl.
p
Ob.
pp staccatissimo
Klar.
pp staccatissimo
perkussiv
Fg.
mp
6/8
5/8
6/8
5/8
1. Vl.
—> sul ponticello
2. Vl.
—> sul ponticello
Vla.
—> sul ponticello
Vc.
—> sul ponticello


183
Fl.
Ob.
Klar.
Fg.
Vibr.
Akk.
pp
Ped.
188
Kb.
dead stroke
pizz.
p

MARTIN LICHTFUSS – COMPOSITIONS

ORCHESTRAL WORKS

...luceat... *for chamber orchestra* (2019; commissioned by *InnStrumenti*)	ca. 14'00"
...more – or less? – study for orchestra (2015)	ca. 3'00"
In Nuce for orchestra (2008)	ca. 1'15"
Adieu for small orchestra (2004)	ca. 14'00"
Earobics for orchestra (2000; commissioned by *Klangspuren Schwaz*)	ca. 12'00"
Psalmenmesse/Mass *after psalm texts* for mixed chorus, small orchestra and organ ad lib. (1999/2011 – commissioned by *Tiroler Sängerbund*)	ca. 30'00"
Version for Men's chorus, 8 winds and organ (1999)	ca. 30'00"
Concerto for orchestra (1992/93; commissioned by the city of Innsbruck)	ca. 28'00"
Kafka-Fragments for narrator, baritone, chorus, orchestra and synthesizer (1983/85)	ca. 28'00"
To Eurydike. Music for string orchestra (1981/1984)	ca. 19'00"

WORKS FOR ENSEMBLE

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

CHAMBER MUSIC

Piano Trio (2018/19)	ca. 16'00"
Re-cycle for woodwind-quintet (2011)	ca. 10'00"
K*tzbühel. A patriotic tribute for string quartet and accordion (2008)	ca. 17'00"
Trilogie for violoncello and piano (2006)	ca. 17'00"
"Auf dem Kratzbaum"/ *"On the scratcher" – Smart violin pieces for the young* (2002/03)	ca. 11'00"
Rhapsodies I & II for soprano and viola d'amore (2002/03)	ca. 15'00"
Rhapsody I – version for altus, violin and accordion	ca. 8'00"
Mobile for 5 flutes (2002)	ca. 10'00"
4 Pieces for violoncello & accordion (2001)	ca. 12'00"

Entartung 2000. *3 ab-reactions* for flute and guitar (2000)	ca. 13'00"
Monumentum – for H. Music for piano quintet (1998)	ca. 8'00"
Straightforward for string sextet (1994/2017; commissioned by *Tiroler Landesregierung*)	ca. 13'00"
5 Chansons after H. C. Artmann's *Aus meiner Botanisiertrommel* (1994)	ca. 9'00"
Rotationen for brass quintet (1992)	ca. 8'30"
2 Portraits for flute and harp (1992)	ca. 7'30"
Tête-à-tête for two flutes (1982/83)	ca. 13'00"
Sonata for violin and piano (1982/83)	ca. 17'00"
Drei Aspekte*/Three Aspects* for brass quintet (1981/82)	ca. 10'00"
Epilog for flute and piano (1982)	ca. 7'30"
To Eurydike. Music for string quartet (1981)	ca. 19'00"
4 Pieces for clarinet, trumpet, piano and percussion (1980/81)	ca. 18'00"

Piano Works

Hyperion-Fragmente for piano (2009/18)	ca. 15'00"
Straightforward II for piano (1999; commissioned by *Tiroler Landesregierung*)	ca. 5'00"
11 Minutes for piano (1983)	ca. 11'00"

Organ Works

3 pieces *for organ* (2003/2006)	ca. 6'30"
Toccata *for organ* from the *Psalmenmesse*	ca. 3'00"
Hände. *3 meditations for organ* after sculptures by A. Rodin (1996)	ca. 19'00"
Suite *for organ* (1982)	ca. 12'30"
Fantasy *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)