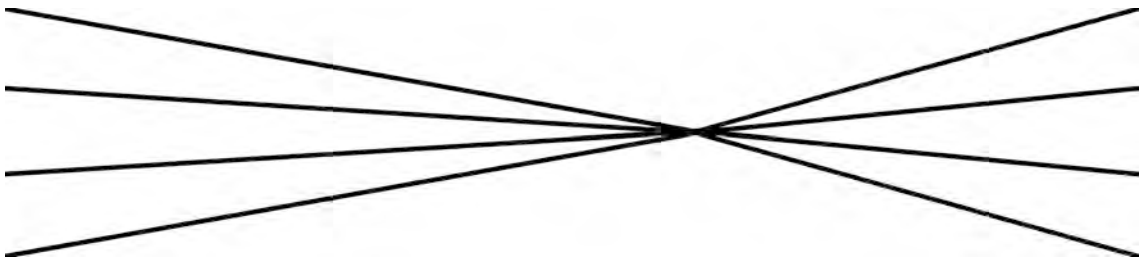


Martin Lichtfuss

...LUCEAT...

für Kammerorchester
for chamber orchestra
(2019)



Kompositionsauftrag von / *commissioned by* INNSTRUMENTI

Dauer / *duration*: 14'00"

PARTITUR / SCORE

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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.

I. Ruhig fließend / *With calm motion*

II. Passacaglia. Mäßig bewegt / *Moderately moving*

INSTRUMENTE DES ORCHESTERS / *ORCHESTRATION*

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

Dauer: ca. 14 Minuten

duration: c. 14 minutes

Partitur / *Score in C*

English translation of terms and instructions:

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

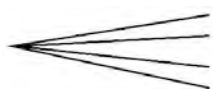
HINWEISE UND ZEICHENERKLÄRUNGEN:

INSTRUCTIONS AND SYMBOLS :

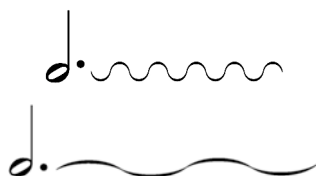


kurze/mittlere/lange Fermate –

short/middle/long fermata



molto crescendo



1/4-Tonvibrato (mittelschnell/langsam)

1/4-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 *Fortbewegung*, 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.

6

Fl. *p*

Ob. *mf*

Klar. *p*

Fg. *mf*

Hr. *con sord.*
pp *sf*
con sord.

Tp. *pp* *sf*
con sord.

Pos. *pp* *sf*

Vibr. *f*

Akk. *sempre legato (individuelle Bogenführung)*

1. Vl. *pp* *sempre legato (individuelle Bogenführung)*
5 *3* *5* *3*

2. Vl.

Viole

Vc.

Kb.

8

14

Fl.

Ob.

Klar.

Fg.

Hr.

Tp.

Pos.

Vibr.

Akk.

1. VI.

2. VI.

Viole

Vc.

Kb.

ff

mp

subito p

simile (sempre legato)

f

pizz.

25

This page of a musical score, numbered 25, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tp.), and Trombone (Pos.). The brass section includes the same instruments. The string section consists of Violin I (I. Vl.), Violin II (2. Vl.), Viola (Viola), Violoncello (Vc.), and Kontrabaß (Kb.). The piano (Akk.) is also present. The score is in 4/4 time. The woodwinds and brass play a rhythmic pattern of eighth notes, often with a 'Flutterzunge' (flutter-tongue) effect. The strings play a similar rhythmic pattern, with some parts marked 'senza sord.' (without mutes). The piano part features a complex harmonic structure, including a D7/D7 chord and a bass line with a tritone interval. Dynamics range from piano (p) to fortissimo (fff). The score is divided into three measures, with the third measure containing the most detailed musical notation and performance instructions.

28

Fl. *pp*

Ob. *1/4-Ton-Vibrato*

Klar. *pp*

Fg.

Hr.

Tp.

Pos. *plunger-mute (leicht öffnen und schließen)*
langsam 1/4-Ton-Vibrato

Vibr. *p*

Akk. *p sempre legato*
MB

1. VI. *con sord. senza vibrato*
pp *p* *mf*

2. VI. *pp* *pp* *pp*

Viole *pp* *pp* *pp*

Vc. *con sord. senza vibrato*
p *mf*

Kb. *p* *mf*

bewegter (♩ ~ 100)

32

Fl. *sf* *sf* *pp* *mf*

Ob. *sf* *sf* *pp* *mf*

Klar. *sf* *sf* *pp* *mf*

Fg. *sf* *sf* *pp* *mf*

Hr. *sf* *sf* *pp* *mf* *con sord.*

Tp. *sf* *sf* *pp* *mf* *con sord.*

Pos. *sf* *sf* *pp* *mf* *con sord.*

Vibr. *sf* *sf* *p* *f*

Akk. *sf* *p* *f* *p* *f*

1. Vl. *sf* *sf* *pp* *senza sord.*

2. Vl. *sf* *sf* *pp*

Viola *sf* *sf* *pp*

Vc. *ordin.* *sf* *sf* *pp* *IV* *ordin.* *senza sord.*

Kb. *sf* *sf* *pp*

39

Fl. *pp* *pp* *ff*

Ob. *pp* *pp* *ff*

Klar. *pp* *pp* *ff*

Fg. *pp* *pp* *ff*

Hr. *pp* *pp* *ff*

Tp. *pp* *pp* *ff*

Pos. *pp* *pp* *ff*

Vibr. *Motor an* *p* *f*

Akk. *p* *p* *ff*

I. Vl. *f* *p* *p* *ff*

2. Vl. *f* *p* *p* *ff* *pp*

Viole *f* *p* *p* *ff* *pp*

Vc. *f* *p* *p* *ff* *pp*

Kb. *f* *p* *p* *ff* *pp*

Detailed description: This page of a musical score covers measures 39 to 42. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) all play sustained notes with dynamic markings of *pp* (pianissimo) in measure 39, which increase to *ff* (fortissimo) by measure 41. The strings (Violins I & II, Viola, Violoncello, Kontrabaß) also play sustained notes, starting with *f* (forte) in measure 39 and reaching *pp* (pianissimo) by measure 42. The keyboard part (Kb.) includes a trill in measure 39 and a triplet in measure 40, with dynamics ranging from *f* to *pp*. The Vibraphone (Vibr.) part begins in measure 41 with a melodic line marked *Motor an*, starting at *p* and ending at *f*. The score includes various musical notations such as slurs, hairpins, and dynamic markings.

47

Fl. *simile*

Ob. *simile*

Klar. *simile*

Fg. *p* *simile*

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl. *legato flautando*

2. Vl. *legato flautando* *pp*

Viole

Vc.

Kb.

4
4
4
4

Detailed description: This page of a musical score covers measures 47 to 50. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a complex, rhythmic pattern with accents and slurs, marked *simile*. The Bassoon part starts with a *p* dynamic. The string section (Violins I & II, Viola, Violoncello, Kontrabaß) is mostly silent, with the Violins I & II playing a *legato flautando* line in the lower register, marked *pp*. The percussion section (Horn, Trumpet, Trombone, Vibraphone) and keyboard (Akkordion) are also silent. The score is in 4/4 time, indicated by the '4' time signatures at the end of each system. A large bracket at the top of the page spans measures 47-50, with a black dot above it.

48 die \wedge/\circ allmählich immer kürzer

Fl. die \wedge/\circ allmählich immer kürzer

Ob. die \wedge/\circ allmählich immer kürzer

Klar. die \wedge/\circ allmählich immer kürzer

Fg.

Hr. $\frac{4}{4}$ *senza sord.* *pp* *ff* *p* $\frac{4}{8}$

Tp. *senza sord.* *pp* *ff* *p*

Pos. *pp* *ff* *p* *Motor aus*

Vibr.

Akk. *pp* *ff* *p*

1. Vl. $\frac{4}{4}$ $\frac{4}{8}$

2. Vl.

Viola

Vc.

Kb.

56

Fl. *sf*

Ob. *sf*

Klar. *sf*

Fg. *sf*

Hr. *sf*

Tr. *sf*

Pos. *sf*

Vibr.

Akk.

1. Vl.

2. Vl.

Viola

Vc.

Kb. *sf* *pizz.* *sf*

58

Fl.

Ob.

Klar.

Fg.

Hr.

Tr.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Viola

Vc.

Kb.

4
4

4
4

4
4

p

p

arco
II

p

68

Fl. *p*

Ob. *p*

Klar. *p*

Fg.

Hr.

Trp. *cantabile* *mf*

Pos.

Vibr. *p*

Akk.

1. Vl. *3*

2. Vl. *5*

Viola *3*

Vc. *3*

Kb. *pizz.* *p*

6/4 4/4 6/4

6/4 4/4 6/4

6/4 4/4 6/4

Zeit lassen!

87

Fl. *f* *f*

Ob. *f* *f*

Klar. *f* *f*

Fg. *f* *p*

Hr. *f* *p*

Tp. *f* *p*

Pos. *f*

Vibr. *f*

Akk. *f*

I. Vl. *f*

2. Vl. *f*

Viole *f*

Vc. *f*

Kb. *f*

6
4

6
4

6
4

96 *senza Tempo/frei* (♩ ≈ 50)

Lufttöne/air sounds

Fl. *p* *mp*

Ob. *p* *mp*

Klar. *p* *mp*

Fg. *p* *mp*

Hr. *mp*

Tp. *mp*

Pos. *mp*

Vibr. *p* *Motor an*

Akk. *pp*

legatissimo; alle gliss. sehr langsam

1. Vl. *pp sempre (non cresc.!)*

2. Vl. *pp sempre (non cresc.!)*

Viola *pp sempre (non cresc.!)*

Vc. *pp* *(non cresc.!)*

Kb.

102

Fl. *p* vibrato

Ob. *p* vibrato

Klar. *p* vibrato

Fg. *p* vibrato

Hr. *pp* (non cresc.!)
harmon. mute with stem

Tp. *pp* (non cresc.!)
harmon. mute with stem

Pos. *pp* (non cresc.!)

Vibr. *pp* (non cresc.!)
5

Akk.

1. Vl.

2. Vl.

Viola

Vc.

Kb. *p* pizz. arco

108

Fl.

Ob.

Klar.

Fg.

Hr.

Tr.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Viola

Vc.

Kb.

pp

The musical score for measures 108-113 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has active parts in measures 108-110, with dynamics ranging from *pp* to *mf*. The brass section (Horn, Trumpet, Trombone) is mostly silent. The string section (Violins 1 & 2, Viola, Violoncello, Kontrabaß) provides harmonic support with sustained chords and moving lines, marked *pp*. The vibraphone has a melodic line in measures 108-110, marked *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

erregt ( ca. 120)

115

Fl. *p* *mf*

Ob. *p* *mf*

Klar.

Fg.

Hr. *con sord.* *mf* *f*

Tp. *con sord.* *mf* *f*

Pos. *con sord.* *mf* *f*

Vibr. *mf*

Akk. *p* *mf* *pp*

1. Vl. *p* *mf*

2. Vl. *p* *mf*

Viole

Vc. *p* *mf*

Kb. *p* *mf*

118

Fl. *f*

Ob. *f*

Klar. *f* *mf*

Fg. *f*

Hr. *f*

Tp. *f*

Pos. *f*

Vibr. *Motor aus*

Akk. *mf*

1. Vl. *f*

2. Vl. *f*

Viola *f*

Vc. *f*

Kb. *f* *pizz.*

120

Fl. *mf* *f*

Ob. *mf* *f*

Klar. *f* *pp*

Fg.

Hr.

Tr.

Pos.

Vibr. *p*

Akk. *pp*

1. VI.

2. VI.

Viola *3*

Vc. *3*

Kb. *3*

Detailed description: This page of a musical score covers measures 120, 121, and 122. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), and Bassoon (Fg.). The brass section includes Horn (Hr.), Trumpet (Tr.), and Trombone (Pos.). The string section includes Violin I (1. VI.), Violin II (2. VI.), Viola, Violoncello (Vc.), and Kontrabaß (Kb.). The keyboard part (Akk.) is also present. Dynamics are indicated throughout, with woodwinds and strings moving from mezzo-forte (mf) to forte (f) in measure 121, and then to piano (p) or pianissimo (pp) in measure 122. The string parts feature prominent triplet patterns in measures 121 and 122. The score is written in a key signature with one sharp (F#) and a 3/4 time signature.

126

Fl.

Ob.

Klar.

Fg.

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Viole

Vc.

Kb.

p

pp

tutti con sord.

pp

tutti

pp

poco sf

pp

poco sf

(gliss.)

8

Detailed description: This page of a musical score covers measures 126 to 130. The instruments are arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are mostly silent, with some woodwinds playing sustained notes. The strings (Violins I and II, Viola, Violoncello, Kontrabaß) play a rhythmic pattern of eighth notes, with dynamic markings of *pp* and *tutti con sord.* (tutti with mutes). The Viola and Violoncello parts include dynamic markings of *pp* and *poco sf* (poco sforzando). The Keyboard part (Kb.) is marked with a '8' at the beginning, indicating an octave shift. The score includes various musical notations such as slurs, accents, and dynamic markings.

II. Passacaglia

3/4 Mäßig bewegt (♩ ~ 92)
pizz.

3/8 arco *pizz.* **3/4**

3/8 arco *pizz.*

Violoncello

Kontrabass

Musical notation for Violoncello and Kontrabass. The Violoncello staff starts with a *p* dynamic and a *pizz.* marking. The Kontrabass staff also starts with a *p* dynamic and a *pizz.* marking. Both staves feature a rhythmic pattern of eighth and sixteenth notes.

3/4

3/8

3/4

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Kontrabass. The Violin I staff has a *p* dynamic and a *pizz.* marking. The Violin II staff has a *p* dynamic and a *pizz.* marking. The Viola staff has a *p* dynamic and a *pizz.* marking. The Violoncello and Kontrabass staves have *pizz.* markings. The Violoncello staff also has an *arco* marking.

15

3/8

3/4

mf *poco* *And.*
hervortretend
6:5

3/8

3/4

Vibr.

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

Musical notation for Violin I, Violin II, Viola, Violoncello, and Kontrabass. The Violin I staff has an *arco* marking. The Violin II staff has *arco* and *pizz.* markings. The Viola staff has an *arco* and *pizz.* marking. The Violoncello and Kontrabass staves have *arco* and *pizz.* markings. The Violoncello staff also has an *arco* marking.

21 **3/4** **3/8** **3/4**

Vibr. $\overbrace{\quad\quad\quad}^5$ $\overbrace{\quad\quad}^3$ $\overbrace{\quad\quad\quad\quad\quad}^4$

1. Vl. *arco pizz.* *arco* *pizz.*

2. Vl. *arco* *pizz.*

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

Vc. *arco* *pizz.*

Kb. $\underset{8}{\quad}$

27 **3/8** **3/4** **3/8** **3/8**

Vibr. $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad\quad\quad}^6:5$

1. Vl. *arco* *pizz.*

2. Vl. *arco* *pizz.*

Vla. *arco* *pizz.*

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

Kb. $\underset{8}{\quad}$

33 **5** **6** **5** **6** **5**

Akk. **MB** *p* *p* *p*

sola arco leggiero
mp *mf* *arco* *pizz.* *arco* *pizz.*

39 **5** **6** **5**

Akk.

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

44 **6** **5**

Akk.

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

49

Akk.

2. VI.

Vla.

Vc.

Kb.

solo arco

espress.

mf

arco pizz.

55

Akk.

1. VI.

2. VI.

Vla.

Vc.

espress.

solo arco

arco pizz.

60

1. VI.

2. VI.

Vla.

Vc.

arco pizz.

arco pizz.

65

Vibr. *mf*

1. Vl. *tutti* *mf*

2. Vl. *tutti* *mf*

Vla. *tutti* *mf*

Vc. *mf*

Kb. *mf*

arco pizz.

69

Vibr.

Akk. *p* *mf*

1. Vl. *mf*

2. Vl.

Vla.

Vc. arco pizz.

Kb.

73 *Piccolo*

Picc. *f* *mf*

Ob. *mf* *mf*

Klar. *p*

Fg. *p*

Hr. *p*

Tp. *p*

Pos. *p*

Vibr.

Akk.

1. Vl. *f*

2. Vl.

Vla. *mf* *arco*

Vc. *f* *mf* *arco*

Kb. *f* *mf* *arco*

The musical score for page 48, measures 73-76, is arranged in a standard orchestral format. The Piccolo part begins with a forte (*f*) dynamic and a melodic line that transitions to mezzo-forte (*mf*). The Oboe part also starts with *mf* and features a melodic line with a crescendo. The Clarinet and Bassoon parts provide harmonic support with a piano (*p*) dynamic. The Horn, Trumpet, and Trombone parts are also marked *p*. The Violin I and II parts have a forte (*f*) dynamic. The Viola part is marked *mf* and includes the instruction *arco*. The Violoncello and Double Bass parts are marked *f* and *mf* respectively, with the *arco* instruction appearing in the Double Bass part. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

81 **3/4**

Picc. *p*

Ob.

Klar.

Fg.

87 **3/4**

Picc. *p*

Ob. *p*

Klar.

Fg.

92 **3/4**

Picc. *p*

Ob. *p*

Klar.

Fg.

97

Picc. *ff*

Ob. *ff*

Klar. *ff*

Fg. *ff*

Hr. *ff*

Tp. *ff*

Pos. *ff*

Vibr.

Akk. *p* *ff*

1. Vl. *ff* (non div.) *f* pizz. *ff* arco

2. Vl. *ff* (non div.) *f* pizz. *ff* arco

Vla. *ff* *f* pizz. *ff* arco

Vc. *ff* *f* *ff* arco

Kb. *ff* *f* *ff*

3/4 3/8 3/4

3/4 3/8 3/4

3/4 (non div.) 3/8 pizz. 3/4 arco

113

Picc. *ff*

Ob. *ff*

Klar. *ff*

Fg. *ff* *langsames 1/4-Ton-Vibrato* *mf*

Hr. *ff* *langsames 1/4-Ton-Vibrato* *mf*

Tp. *ff* *plunger-mute*

Pos. *ff* *mf*

Vibr. *ff* *

Akk. *ff* **MB** *p*

1. Vl. *ff*

2. Vl. *ff*

Vla. *ff*


Vc. *ff* *starkes, mäßig schnelles 1/4-Tonvibrato* *mf*

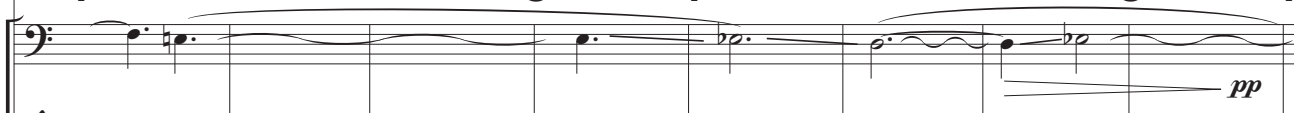
Kb. *ff* *starkes, mäßig schnelles 1/4-Tonvibrato* (♩.) *mf*


Time signatures: 3/4, 3/8


etwas nachgeben


121

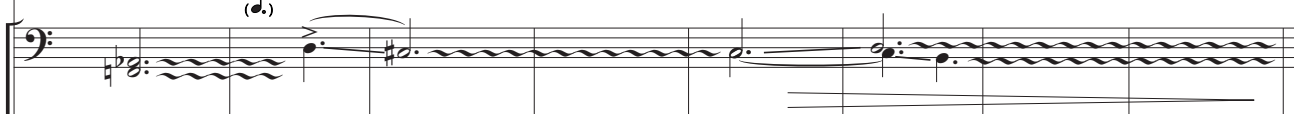
Fig. 


 Hr. 

 Tp. 

 Pos. 

 Akk. 

 Vc. 

 Kb. 

129 $\frac{3}{4}$ ♩ ≈ 84 *sul ponticello* $\frac{3}{8}$ $\frac{3}{4}$

 1. Vl. 

 2. Vl. 

 Vla. 

 Vc. 

 Kb. 

134 *gr. Flöte*

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Klar. *p* *f*

Fg. *f*

Hr.

Tp.

Pos.

Vibr. *Motor an* *f*

Akk. *mf*

1. Vl. *cresc.* *ordinario*

2. Vl. *cresc.* *ordinario*

Vla. *cresc.* *ordinario*

Vc. *f*

Kb. *f*

3 5 6

3 5 6

3 5 6

141

Fl. *sf sf*

Ob. *sf sf*

Klar. *sf sf*

Fg. *sf sf*

Hr. *sf sf*

Tp. *sf sf*

Pos. *sf sf*

Vibr. *sf sf*

Akk. *sf sf*

1. Vl. *sf sf*

2. Vl. *sf sf*

Vla. *sf sf*

Vc. *sf sf*

Kb. *sf sf*

Detailed description: This page of a musical score covers measures 141 to 144. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Vibraphone), strings (Violins I & II, Viola, Violoncello, Kontrabaß), and piano. The score is written in a key with one flat and a 3/4 time signature. Measures 141 and 142 contain complex woodwind passages with triplets and sixteenth-note runs. Measures 143 and 144 feature a tutti section with strong dynamics (*sf sf*) and a variety of rhythmic patterns across all instruments. Performance markings include accents, slurs, and dynamic hairpins.

145

Fl. *ff*

Ob. *ff*

Klar. *ff*

Fg. *ff*

Hr. *ff*

Tp. *ff*

Pos. *ff*

Vibr. *ff*
*Rec. 3 * Rec. 5:6 ** *simile 5:6* *5:6* *5:6*

Akk. *ff* *4:3* *4:3*

1. Vl. *ff*

2. Vl. *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff* *pizz.*

148

Fl.

Ob.

Klar.

Fg.

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

This musical score page contains measures 148, 149, and 150. The instruments are arranged as follows: Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tp.), Trombone (Pos.), Vibraphone (Vibr.), Piano (Akk.), Violin I (1. Vl.), Violin II (2. Vl.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Measure 148: The woodwinds (Fl., Ob., Klar., Fg.) play a melodic line with eighth notes and slurs. The brass (Hr., Tp., Pos.) play a rhythmic pattern of eighth notes with accents. The strings (Vl., Vc., Kb.) play a steady eighth-note accompaniment. The piano accompaniment (Akk.) features chords and arpeggiated figures.

Measure 149: Similar to measure 148, but with changes in dynamics and articulation. The piano accompaniment includes a forte (*sf*) dynamic marking.

Measure 150: The woodwinds and brass continue their parts. The piano accompaniment features a complex rhythmic pattern with four-measure rests and accents.

Rehearsal marks are indicated by a double bar line with a number (6 or 5) at the end of the line.

154

Fl.

Ob.

Klar.

Fg.

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

The musical score for measures 154-156 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and string section (Violins, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The brass section (Horn, Trumpet, Trombone) plays a series of chords, with dynamics ranging from *ff* to *f*. The Vibraphone (Vibr.) plays a melodic line with a 5:6 ratio. The Keyboard (Kb.) provides a bass line with a *sf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

157

Fl.

Ob.

Klar.

Fg.

Hr.

Tp.

Pos.

Vibr.

Akk.

1. Vl.

2. Vl.

Vla.

Vc.

Kb.

f

f

f

f

6/8

5/8

3

3

3

5:6

4:6

5:6

5:6

5:6

5:6

8

Detailed description: This page of a musical score, numbered 157, contains measures 157 through 160. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tp.), and Trombone (Pos.). The brass section includes Horn (Hr.), Trumpet (Tp.), and Trombone (Pos.). The string section includes Violin I (1. Vl.), Violin II (2. Vl.), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The piano part (Akk.) is shown in grand staff notation. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *f* (forte) are present in the woodwind parts. Time signatures of 6/8 and 5/8 are indicated. Some measures contain triplets (marked with '3') and specific rhythmic ratios (5:6 and 4:6). The piano part includes a circled '3' in the first measure of the system.

161

Fl. *mf* 3 4:3

Ob. *mf* 3 4:3

Klar. *mf* 3 4:3

Fg. *mf* 3 6 8 5 6 8 5

Hr. *mf* 3

Tp. *mf* 3

Pos. *mf* 3 6 8 5 6 8 5

Motor aus

Vibr.

Akk. *p*

1. Vl. *mf* 5:6 5:6 5:6 6 8 5 6 8 5

2. Vl. *mf* 5:6

Vla. *mf*

Vc. *mf*

Kb. 8

167

Fl. *p* 4:6

Ob. *p*

Klar. *p*

Fg. *p*

Hr. *p* con sord. 3

Tp. *p* 3 con sord.

Pos. *p* 3

Vibr.

Akk.

1. Vl. *p* 4:6

2. Vl. *p* 4:6

Vla. *p*

Vc. *p*

Kb. *p*

5/8 6/8 5/8

con sord. senza sord.

mf

173

Ob.

Fg.

1. Vl.

2. Vl.

Vla.

Vc.

solo p

solo p

sola p

solo p

178

Fl.

Ob.

Klar.

Fg.

1. Vl.

2. Vl.

Vla.

Vc.

p

pp staccatissimo

pp staccatissimo

mp

→ sul ponticello

→ sul ponticello

→ sul ponticello

→ sul ponticello

183

Fl.

Ob.

Klar.

Fg.

Vibr.

Akk.

5 8

6 8

5 8

pp

Reo. ----- *

pp

188

Fl.

Ob.

Klar.

Fg.

Vibr.

Akk.

Kb.

6 8

5 8

dead stroke

Reo. ----- *

pizz.

p

MARTIN LICHTFUSS – COMPOSITIONS

ORCHESTRAL WORKS

| | |
|--|------------|
| <i>...luceat...</i> for chamber orchestra (2019; commissioned by <i>InnStrumenti</i>) | ca. 14'00" |
| <i>...more – or less? – study for orchestra</i> (2015) | ca. 3'00" |
| <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>Psalmmesse</i> /Mass after psalm texts for mixed chorus, small orchestra and organ ad lib. (1999/2011 – commissioned by <i>Tiroler Sängerbund</i>) | ca. 30'00" |
| Version for Men's chorus, 8 winds and organ (1999) | ca. 30'00" |
| <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" |
| <i>To Eurydike</i> . Music for string orchestra (1981/1984) | ca. 19'00" |

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"</i> – Smart violin pieces for the young (2002/03) | ca. 11'00" |
| <i>Rhapsodies I & 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" |

| | |
|--|------------|
| 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 <i>Tiroler Landesregierung</i>) | ca. 13'00" |
| 5 Chansons after H. C. Artmann's <i>Aus meiner Botanisiertrommel</i> (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 <i>Tiroler Landesregierung</i>) | 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 <i>Psalmmesse</i> | 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)