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PARTITUR

Martin Lichtfuss  
EAROBICS für Orchester



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VERUMA PRINT

## 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

**EAROBICS**

**für Orchester (2000)**

Dauer: ca. 12 '

*Partitur*

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## *INSTRUMENTE DES ORCHESTERS*

2 Flöten

2 Oboen

2 Klarinetten in B

2 Fagotte

4 Hörner (in F)

3 Trompeten (in B)

3 Posaunen

Tuba

Pauken

Schlagwerk

(Triangel, Becken, Glocke in C, Peitsche, Vibraslap; 1 Spieler)

Klavier

Streicher (10-8-6-5-4)

Dauer: ca. 12 Minuten

Partitur in C

*Earobics* für Orchester, bei den Schwazer *Klangspuren* 2000 in einer Turnhalle uraufgeführt, wurde mit der Absicht konzipiert, zwei wichtige Grundvoraussetzungen sportlicher Aktivität, nämlich zyklische Bewegung und pulsierende Repetition, musikalisch zu thematisieren. Dies vollzieht sich auf der Grundlage lebhaft wechselnder Rhythmen ohne Berührungsängste mit traditionellen Ordnungskräften wie Tonalität, pulsierender Motorik und thematischer Arbeit. Aus der anfänglich mechanischen Wiederholung eines Steicherclusters, stockend und zerbröselnd, entspringt im Hauptteil ein tänzerisch-beschwingtes, freches C-Dur Akkordmuster, das in der Mitte des Stücks in ein Fugato umschlägt und sich am Ende in einer *Stretta* fanatisch steigert.

Die Komposition verfolgt vor allem ein Ziel: Schwung und Bewegungsfreude musikalisch zu erschließen.

*Earobics* for orchestra, premiered in a sports hall in 2000 during the *Klangspuren*-festival in Schwaz/Austria, was conceived to musically address two basic conditions of sporting acivities: cyclic movement and pulsative repetition. This goal is achieved by vigorous changes of rhythm and on the basis of traditional forces like tonality, pulsating elements or thematic developments. After the initially mechanical iteration of a string-cluster, faltering and dissolving, the main section is introduced by a vividly dancing and fresh chord-pattern in C-Major which switches in the center of the piece into a *fugato* and then culminates in a frenetic *stretta*.

First and foremost the composition pursues one objective: to musically express drive and a sense of motoric joy.

*Martin Lichtfuss*

# ***Earobics* für Orchester**

= 96

*Martin Lichtfuss (\*1959)*

5

*etwas zögernd*      *a tempo*

*a2*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf*    

*mf* <img alt="Upward curved arrow" data-bbox="665

10

Musical score page 10. The score is divided into two main sections. The top section contains parts for woodwind instruments: 1./2. Fl., 1./2. Ob., 1./2. Klar., 1./2. Fg., 1./2. Hr., 3./4. Hr., 1.-3. Tp., 1.-3. Pos., and Tuba. The bottom section contains parts for brass instruments (Pauken), piano (Klavier), and strings (1. Vl., 2. Vl., Violen, Vc., Kb.). The score consists of ten staves, each with a different instrument's name above it. The music is in common time. Measure 10 begins with a dynamic of  $p$  and a crescendo. Measures 11-12 show sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 13 features a dynamic  $\#8$  and a crescendo. Measure 14 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 15 begins with a dynamic  $p$  and a crescendo. Measure 16 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 17 begins with a dynamic  $p$  and a crescendo. Measure 18 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 19 begins with a dynamic  $p$  and a crescendo. Measure 20 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 21 begins with a dynamic  $p$  and a crescendo. Measure 22 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 23 begins with a dynamic  $p$  and a crescendo. Measure 24 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 25 begins with a dynamic  $p$  and a crescendo. Measure 26 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 27 begins with a dynamic  $p$  and a crescendo. Measure 28 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 29 begins with a dynamic  $p$  and a crescendo. Measure 30 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 31 begins with a dynamic  $p$  and a crescendo. Measure 32 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 33 begins with a dynamic  $p$  and a crescendo. Measure 34 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 35 begins with a dynamic  $p$  and a crescendo. Measure 36 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 37 begins with a dynamic  $p$  and a crescendo. Measure 38 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 39 begins with a dynamic  $p$  and a crescendo. Measure 40 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 41 begins with a dynamic  $p$  and a crescendo. Measure 42 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 43 begins with a dynamic  $p$  and a crescendo. Measure 44 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 45 begins with a dynamic  $p$  and a crescendo. Measure 46 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 47 begins with a dynamic  $p$  and a crescendo. Measure 48 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 49 begins with a dynamic  $p$  and a crescendo. Measure 50 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 51 begins with a dynamic  $p$  and a crescendo. Measure 52 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 53 begins with a dynamic  $p$  and a crescendo. Measure 54 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 55 begins with a dynamic  $p$  and a crescendo. Measure 56 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 57 begins with a dynamic  $p$  and a crescendo. Measure 58 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 59 begins with a dynamic  $p$  and a crescendo. Measure 60 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 61 begins with a dynamic  $p$  and a crescendo. Measure 62 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 63 begins with a dynamic  $p$  and a crescendo. Measure 64 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 65 begins with a dynamic  $p$  and a crescendo. Measure 66 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 67 begins with a dynamic  $p$  and a crescendo. Measure 68 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 69 begins with a dynamic  $p$  and a crescendo. Measure 70 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 71 begins with a dynamic  $p$  and a crescendo. Measure 72 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 73 begins with a dynamic  $p$  and a crescendo. Measure 74 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 75 begins with a dynamic  $p$  and a crescendo. Measure 76 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 77 begins with a dynamic  $p$  and a crescendo. Measure 78 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 79 begins with a dynamic  $p$  and a crescendo. Measure 80 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 81 begins with a dynamic  $p$  and a crescendo. Measure 82 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 83 begins with a dynamic  $p$  and a crescendo. Measure 84 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 85 begins with a dynamic  $p$  and a crescendo. Measure 86 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 87 begins with a dynamic  $p$  and a crescendo. Measure 88 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 89 begins with a dynamic  $p$  and a crescendo. Measure 90 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 91 begins with a dynamic  $p$  and a crescendo. Measure 92 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 93 begins with a dynamic  $p$  and a crescendo. Measure 94 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 95 begins with a dynamic  $p$  and a crescendo. Measure 96 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 97 begins with a dynamic  $p$  and a crescendo. Measure 98 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ . Measure 99 begins with a dynamic  $p$  and a crescendo. Measure 100 shows sustained notes with dynamics  $\#8$ ,  $p$ , and  $(\#)$ .

16

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Klavier

1. Vl.

2. Vl.

Violen

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

**22**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

*a2 espress.*

*p unis. espress.*

Vc.

*p*

**27**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

Vc.

**32**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

Vc.

*div. espress.*

37

1. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

*mf*

8

42

1. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

*f*

47

1/2. Fl.  
1/2. Ob.  
1. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

*cresc.*

*mf*

*mf*

*3*

*cresc.*

*3*

*cresc.*

*3*

*cresc.*

*cresc.*

*f cresc.*

51

57

1./2. Klar.

1./2. Hr.

3./4. Hr.

I. Vl.

2. Vl.

Viola

Vc.

Kb.

62

I. Oboe

I. Klar.

I. Vl.

2. Vl.

Viola

Vc.

Kb.

68

I. Oboe

I. Klar.

I. Fagott

Viola

**75**

1. Oboe

1. Fagott

1. Vl.

Va. sola

Vc. solo

*solo* **p**

solo **b** **p**

**81**

1. Oboe

1. Fagott

1. Vl.

Va. sola

Vc. solo

**86**

1. Oboe

1. Fagott

Va. sola

Vc. solo

Kb.

*hervortretend*

(tutti) **pp**

93

*mit dem Schlagzeugbesen über die Saiten streichen*

Klavier

I. Vl.

2. Vl.

Violen

Vc.

Kb.

102 *Lebhaft* (♩ = 156)

Vc.

Kb.

*p*

*cresc.*

108

Viola

Vc.

*cresc.*

Kb.

114

Pauken

Viola

Vc.

Kb.

*mf*

*f*

*div.*

**121**

1./2. Fl. f

1./2. Ob. f

1./2. Klar. f

1./2. Fg. f

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba f x = gedämpft

Triangel f

Pauken mf

Klavier f

pizz.

1. Vl. f pizz.

2. Vl. f pizz.

Viola f

Vc. f

Kb. 8 f

**2**

**4**

*m.D.*

**2**

**4**

**126**

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Triangel

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

3  
4

2  
4

3  
4

2  
4

plunger  
(halb offen)

f

3  
4

2  
4

3  
4

2  
4



138

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1. Pos.

Tuba

Triangel

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

**2**  
**4**

**3**  
**4**

**142**

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3.Tp.

I. Pos.

Tuba

Triangel

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

**2** **3** **4** **2** **2**

3

148

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

**2** *1. 2. o. D.*

1./2. Hr.

*p* *sffz* *p*

3./4. Hr.

*p* *sffz*

1.-3. Tp.

1. Pos.

*p* *o. D.*

2. Pos.

*p* *sffz*

3. Pos.

*p*

Tuba

*p*

Pauken

*p*

Klavier

**2**

1. Vl.

2. Vl.

*p*

Viola

*p*

Vc.

*p*

Kb.

*p*

The musical score page 148 features a complex arrangement of instruments. The top section includes parts for 1st/2nd Flute, 1st/2nd Oboe, 1st/2nd Clarinet, Bassoon, Horn, Trombone, Trombones, Tuba, and Piano. The piano part has two staves, each starting with a large '2'. The bassoon part has two entries, labeled '1. 2. o. D.' and '3. 4. o. D.'. The middle section includes parts for Violin, Cello, and Double Bass. The violin part has two entries, labeled '1. Vl.' and '2. Vl.', with dynamic markings 'p' and 'unis.' appearing at different points. The cello and double bass parts also have 'p' markings. The score uses standard musical notation with quarter and eighth notes, and includes various performance techniques indicated by symbols like '>' and 'unis.'



**158**

I./2. Fl. *f*

I./2. Ob. *f*

I./2. Klar. *f*

I./2. Fg. *f*

2      3      4      3      2

I./2. Hr. *m.D.* *f*

3./4. Hr. *f* *m.D.*

1.-3. Tp. *f* *m.D.*

1.-3. Pos.

Tuba *f*

Triangel *f*

Pauken *mf*

Klavier *f*

2      3      4      3      2

I. Vl. *pizz.* *f*

2. Vl. *pizz.* *f*

Viola *pizz.* *f*

Vc. *f*

Kb. *f*

**163**

2. Picc.

1./2. Fl.  
1./2. Ob.  
1./2. Klar.  
1./2. Fg.

**3 2 2 4 3 4 4 4**

1./2. Hr.  
3./4. Hr.  
1.-3. Tp.  
1./2. Pos.  
3. Pos.  
Tuba  
Becken  
Pauken

*mf*  $\text{a}^2$  plunger  
*mf* plunger  
*mf*

*Becken* *p* *f*

Klavier

**3 2 2 4 3 4 4 4**

1. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

*arco*  
*arco div.*  
*arco*

**167**

I. Flöte

Picc.

I. Oboe

2. Oboe

I. Klar.

2. Klar.

I./2. Fg.

**4**

**4**

I. Horn

2. Horn

Klavier

**4**

**4**

1. Vl.

2. Vl.

Viola

Vc.

Kb.

*o. D.*

*f*

*o. D.*

*f*

*f*

*div.*

*f*

*div.*

*f*

*div.*

*f*

*div.*

*f*

**169**

1. Flöte  
Picc.  
1. Oboe  
2. Oboe  
1. Klar.  
2. Klar.  
1. Fagott  
2. Fagott

1. Horn  
2. Horn  
3. Horn  
4. Horn

Klavier

I. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

171

1./2. Hr.

3./4. Hr.

1.-3. Tp. *o. D.* **f**

1.-3. Pos. *o. D.* **f**

Tuba **f**

Triangel

Pauken

Klavier

I. Vl.

2. Vl.

Violen

Vc.

Kb.

174

*gr. Flöte*

*Becken*

*mf*

*unis.*

I. Flöte  
Picc.  
1./2. Ob.  
1./2. Klar.  
1./2. Fg.

1./2. Hr.  
3./4. Hr.

1.-3. Tp.  
1./2. Pos.

Becken

I. Vl.  
2. Vl.

Violen

Vc.  
Kb.



179

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3/4 Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Schl.

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

3  
4

3  
4

unis.

unis.

V.P.0001

181

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

34

I./2. Hr.

3./4. Hr.

I./2. Tp.

1. Pos.

2. Pos.

Tuba

*o. D.*

1.

2.

Pauken

Klavier

34

I. Vl.

2. Vl.

Viola

Vc.

Kb.

32

32

183

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

**3**

1. Horn

2. Horn

3. Horn

4. Horn

1./2. Tp.

3. Tp.

1. Pos.

2. Pos.

3. Pos.

Pauken

Klavier

**4**

1. Vl.

2. Vl.

Viola

Vc.

Kb.

185

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Schl.

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

pizz.

unis.

187

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

2  
4

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

I./2.

I./2.

Schl.

Pauken

Klavier

2  
4

I. Vl.

2. Vl.

Viola

Vc.

Kb.

190

195

1./2. Fl.

1./2. Ob. *p*

1./2. Klar. *p*

1./2. Fg.

**4**  
**4**

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1. Pos.

Tuba

Schl.

Pauken

Klavier

**4**  
**4**

1. Vl. *mf*

2. Vl. *mf*

Viola *mf*

Vc. *mf*

Kb. *mf*

198

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr. *sfs*

3./4. Hr. *sfs*

1.-3. Tp. *sfs*

1.-3. Pos. *sfs*

Tuba *sfs*

Schl.

Pauken

*mf*

Klavier

1. Vl. *div.* *p* *div.*

2. Vl. *p*

Viola *p*

Vc. *pizz. ♫* *ff* *pizz. ♫*

Kb. *ff*

## 201

Pauken

*cresc.*

unis. kratzendes Geräusch durch hohen Bogendruck am Frosch

*f* *sfz* *sfz* *sfz*

unis. kratzendes Geräusch durch hohen Bogendruck am Frosch

*f* *sfz* *sfz* *sfz*

unis. kratzendes Geräusch durch hohen Bogendruck am Frosch

*f* *sfz* *sfz* *sfz*

kratzendes Geräusch durch hohen Bogendruck am Frosch

*f* *sfz* *sfz* *sfz*

arco kratzendes Geräusch durch hohen Bogendruck am Frosch

*f* *sfz* *sfz* *sfz*

## 204

Pauken

*ff*

3  
2/4 3/4 4/4

208

1./2. Fl.

1./2. Ob.

1. Klar.

2. Klar.

Pauken

Klavier

**4**

**4**

1. & 2. Pult

**2**

**4**

1. & 2. Pult

1. Pult

1. Pult

1. Pult

Vc.

Kb.

212

1./2. Fl.

1./2. Ob.

1./2. Klar.

1. Fagott

2. Fagott

1. Horn

1. Vl.

2. Vl.

Viola

Vc. solo

Vc. tutti

Kb.

**Measure 1:** 1.2. Flute: eighth note followed by sixteenth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 2:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 3:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 4:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 5:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 6:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 7:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

**Measure 8:** 1.2. Flute: eighth-note pairs. 1.2. Oboe: eighth-note pairs. 1.2. Clarinet: eighth-note pairs. 1. Bassoon: eighth-note pairs. 1. Horn: eighth-note pairs. 1. Vl.: eighth-note pairs. 2. Vl.: eighth-note pairs. Viola: eighth-note pairs. Vc. solo: eighth-note pairs. Vc. tutti: eighth-note pairs. Kb.: eighth-note pairs.

217

1./2. Fl.

1./2. Ob.

I. Klar.

I. Fagott

2. Fagott

I. Horn

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Klavier

**3**  
**4**

I. Vl.

2. Vl.

Va. sola

Vc. solo

Vc. tutti

Kb.

223

I./2. Fg.

Pauken

Klavier

Vc.

Kb.

230

I./2. Fg.

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

**236**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Schl.

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

**24**

**25**

**241**

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

**2** **4**      **3** **4** *f*

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Becken

Glocke

Pauken

*f*

Klavier

**2** **4**      **3** **4** *pizz.*      **3** **4** *arco*

I. Vl.

2. Vl.

Viola

Vc.

Kb.

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

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

*f*

245

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

**4**

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Schl.

Glocke

**4**

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

249

I./2. Fl.

I. Oboe

I./2. Fg.

I. Horn

I. Vl.

2. Vl.

Viola

Vc.

Kb.

253

I. Flöte

I. Klar.

I./2. Fg.

I. Horn

I. Vl.

2. Vl.

Viola

Vc.

Kb.

257

1./2. Fl.

1./2. Ob.

1. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Schl.

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

261

1. Flöte

2. Flöte *p*

1. Oboe *p*

2. Oboe *p*

1. Klar.

2. Klar. *p*

1. Fagott *p* *3*

2. Hr. *3*

3./4. Hr. *p*

Klavier

*2 soli*

1. Vl. *p*

2. Vl. *p*

Viola *p*

Vc. *p*

Kb.

*solo*

*solo*

265

1. Flöte

1. Oboe

2. Oboe

1./2. Klar.

2. Klar.

1. Fagott

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

269

1. Flöte

2. Flöte *mf*

1. Oboe

2. Oboe *mf*

1. Klar.

2. Klar.

1. Fagott

2. Fagott *mf*

*tutti*

1. Vl. *mf*

2. Vl.

Viola

Vc. *mf*

Kb. *mf*

**273** 2. Picc.

I./2. Fl.

I./2. Ob.

1. Klar.

2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

1. Tp.

2./3. Tp.

I./2. Pos.

3. Pos.

Tuba

Pauken

I. Vl.

2. Vl.

Viola

Vc.

Kb.

277

1./2. Ob.

1./2. Hr.

3./4. Hr.

1. Tp.

2./3. Tp.

1./2. Pos.

3. Pos.

Tuba

Becken

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

282

1. Oboe

1. Vln.

2. Vln.

Viola

Vc.

Kb.

285

1. Oboe

1. Vln.

2. Vln.

Viola

Vc.

Kb.

289

Flöten

I. Oboe

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Schl.

Pauken

Klavier

I. Vl.

2. Vl.

pizz.

arco

f

mf

Vc.

cresc.

3

cresc.

3

cresc.

3

cresc.

3

cresc.

3

cresc.

3

292

**295**

I. Flöte  
Picc.  
I.2. Ob.  
I.2. Klar.  
I.2. Fag.

1.2. Hr.  
3./4. Hr.  
I.2. Tp.  
3. Tp.  
I.-3. Pos.  
Tuba  
Pauken

I. Vl.  
2. Vl.  
Viola  
Vc.  
Kb.

<img alt="Musical score page 50, system 295. The score includes parts for Flute I, Piccolo, Oboe II, Clarinet II, Bassoon II, Horn I, Horn III, Trombone II, Trombone III, Bassoon III, Tuba, Drums, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of two staves of six measures each. Measure 1 starts with woodwind entries. Measures 2-3 show various woodwind patterns with dynamic markings like sfz and sforzando. Measures 4-5 feature brass and percussion entries, with dynamics f and a3. Measures 6-7 show woodwind entries again, with dynamic f. Measures 8-9 conclude with woodwind entries. Measure 10 begins with a dynamic f. Measure 11 ends with a dynamic f. Measure 12 concludes with a dynamic f. Measure 13 begins with a dynamic f. Measure 14 concludes with a dynamic f. Measure 15 begins with a dynamic f. Measure 16 concludes with a dynamic f. Measure 17 begins with a dynamic f. Measure 18 concludes with a dynamic f. Measure 19 begins with a dynamic f. 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Measure 624 concludes with a dynamic f. Measure 625 begins with a dynamic f. Measure 626 concludes with a dynamic f. Measure 627 begins with a dynamic f. Measure 628 concludes with a dynamic f. Measure 629 begins with a dynamic f. Measure 630 concludes with a dynamic f. Measure 631 begins with a dynamic f. Measure 632 concludes with a dynamic f. Measure 633 begins with a dynamic f. Measure 634 concludes with a dynamic f. Measure 635 begins with a dynamic f. Measure 636 concludes with a dynamic f. Measure 637 begins with a dynamic f. Measure 638 concludes with a dynamic f. Measure 639 begins with a dynamic f. Measure 640 concludes with a dynamic f. Measure 641 begins with a dynamic f. Measure 642 concludes with a dynamic f. Measure 643 begins with a dynamic f. Measure 644 concludes with a dynamic f. Measure 645 begins with a dynamic f. Measure 646 concludes with a dynamic f. Measure 647 begins with a dynamic f. Measure 648 concludes with a dynamic f. Measure 649 begins with a dynamic f. Measure 650 concludes with a dynamic f. Measure 651 begins with a dynamic f. Measure 652 concludes with a dynamic f. Measure 653 begins with a dynamic f. Measure 654 concludes with a dynamic f. Measure 655 begins with a dynamic f. Measure 656 concludes with a dynamic f. Measure 657 begins with a dynamic f. Measure 658 concludes with a dynamic f. Measure 659 begins with a dynamic f. Measure 660 concludes with a dynamic f. Measure 661 begins with a dynamic f. Measure 662 concludes with a dynamic f. Measure 663 begins with a dynamic f. Measure 664 concludes with a dynamic f. Measure 665 begins with a dynamic f. Measure 666 concludes with a dynamic f. Measure 667 begins with a dynamic f. Measure 668 concludes with a dynamic f. Measure 669 begins with a dynamic f. Measure 670 concludes with a dynamic f. Measure 671 begins with a dynamic f. Measure 672 concludes with a dynamic f. Measure 673 begins with a dynamic f. Measure 674 concludes with a dynamic f. Measure 675 begins with a dynamic f. Measure 676 concludes with a dynamic f. Measure 677 begins with a dynamic f. Measure 678 concludes with a dynamic f. Measure 679 begins with a dynamic f. Measure 680 concludes with a dynamic f. Measure 681 begins with a dynamic f. Measure 682 concludes with a dynamic f. Measure 683 begins with a dynamic f. Measure 684 concludes with a dynamic f. Measure 685 begins with a dynamic f. Measure 686 concludes with a dynamic f. Measure 687 begins with a dynamic f. Measure 688 concludes with a dynamic f. Measure 689 begins with a dynamic f. Measure 690 concludes with a dynamic f. Measure 691 begins with a dynamic f. Measure 692 concludes with a dynamic f. Measure 693 begins with a dynamic f. Measure 694 concludes with a dynamic f. Measure 695 begins with a dynamic f. Measure 696 concludes with a dynamic f. Measure 697 begins with a dynamic f. Measure 698 concludes with a dynamic f. 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Measure 724 concludes with a dynamic f. Measure 725 begins with a dynamic f. Measure 726 concludes with a dynamic f. Measure 727 begins with a dynamic f. Measure 728 concludes with a dynamic f. Measure 729 begins with a dynamic f. Measure 730 concludes with a dynamic f. Measure 731 begins with a dynamic f. Measure 732 concludes with a dynamic f. Measure 733 begins with a dynamic f. Measure 734 concludes with a dynamic f. Measure 735 begins with a dynamic f. Measure 736 concludes with a dynamic f. Measure 737 begins with a dynamic f. Measure 738 concludes with a dynamic f. Measure 739 begins with a dynamic f. Measure 740 concludes with a dynamic f. Measure 741 begins with a dynamic f. Measure 742 concludes with a dynamic f. Measure 743 begins with a dynamic f. Measure 744 concludes with a dynamic f. Measure 745 begins with a dynamic f. Measure 746 concludes with a dynamic f. Measure 747 begins with a dynamic f. Measure 748 concludes with a dynamic f. Measure 749 begins with a dynamic f. Measure 750 concludes with a dynamic f. Measure 751 begins with a dynamic f. Measure 752 concludes with a dynamic f. Measure 753 begins with a dynamic f. Measure 754 concludes with a dynamic f. Measure 755 begins with a dynamic f. Measure 756 concludes with a dynamic f. Measure 757 begins with a dynamic f. Measure 758 concludes with a dynamic f. Measure 759 begins with a dynamic f. Measure 760 concludes with a dynamic f. Measure 761 begins with a dynamic f. Measure 762 concludes with a dynamic f. Measure 763 begins with a dynamic f. Measure 764 concludes with a dynamic f. Measure 765 begins with a dynamic f. Measure 766 concludes with a dynamic f. Measure 767 begins with a dynamic f. Measure 768 concludes with a dynamic f. Measure 769 begins with a dynamic f. Measure 770 concludes with a dynamic f. Measure 771 begins with a dynamic f. Measure 772 concludes with a dynamic f. Measure 773 begins with a dynamic f. Measure 774 concludes with a dynamic f. Measure 775 begins with a dynamic f. Measure 776 concludes with a dynamic f. Measure 777 begins with a dynamic f. Measure 778 concludes with a dynamic f. Measure 779 begins with a dynamic f. Measure 780 concludes with a dynamic f. Measure 781 begins with a dynamic f. Measure 782 concludes with a dynamic f. Measure 783 begins with a dynamic f. Measure 784 concludes with a dynamic f. Measure 785 begins with a dynamic f. Measure 786 concludes with a dynamic f. Measure 787 begins with a dynamic f. Measure 788 concludes with a dynamic f. Measure 789 begins with a dynamic f. Measure 790 concludes with a dynamic f. Measure 791 begins with a dynamic f. Measure 792 concludes with a dynamic f. Measure 793 begins with a dynamic f. Measure 794 concludes with a dynamic f. Measure 795 begins with a dynamic f. Measure 796 concludes with a dynamic f. Measure 797 begins with a dynamic f. Measure 798 concludes with a dynamic f. Measure 799 begins with a dynamic f. Measure 800 concludes with a dynamic f. Measure 801 begins with a dynamic f. Measure 802 concludes with a dynamic f. Measure 803 begins with a dynamic f. Measure 804 concludes with a dynamic f. Measure 805 begins with a dynamic f. Measure 806 concludes with a dynamic f. Measure 807 begins with a dynamic f. Measure 808 concludes with a dynamic f. Measure 809 begins with a dynamic f. Measure 810 concludes with a dynamic f. Measure 811 begins with a dynamic f. Measure 812 concludes with a dynamic f. Measure 813 begins with a dynamic f. Measure 814 concludes with a dynamic f. Measure 815 begins with a dynamic f. Measure 816 concludes with a dynamic f. Measure 817 begins with a dynamic f. Measure 818 concludes with a dynamic f. Measure 819 begins with a dynamic f. Measure 820 concludes with a dynamic f. Measure 821 begins with a dynamic f. Measure 822 concludes with a dynamic f. Measure 823 begins with a dynamic f. 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Measure 849 begins with a dynamic f. Measure 850 concludes with a dynamic f. Measure 851 begins with a dynamic f. Measure 852 concludes with a dynamic f. Measure 853 begins with a dynamic f. Measure 854 concludes with a dynamic f. Measure 855 begins with a dynamic f. Measure 856 concludes with a dynamic f. Measure 857 begins with a dynamic f. Measure 858 concludes with a dynamic f. Measure 859 begins with a dynamic f. Measure 860 concludes with a dynamic f. Measure 861 begins with a dynamic f. Measure 862 concludes with a dynamic f. Measure 863 begins with a dynamic f. Measure 864 concludes with a dynamic f. Measure 865 begins with a dynamic f. Measure 866 concludes with a dynamic f. Measure 867 begins with a dynamic f. Measure 868 concludes with a dynamic f. Measure 869 begins with a dynamic f. Measure 870 concludes with a dynamic f. Measure 871 begins with a dynamic f. Measure 872 concludes with a dynamic f. Measure 873 begins with a dynamic f. 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Measure 899 begins with a dynamic f. Measure 900 concludes with a dynamic f. Measure 901 begins with a dynamic f. Measure 902 concludes with a dynamic f. Measure 903 begins with a dynamic f. Measure 904 concludes with a dynamic f. Measure 905 begins with a dynamic f. Measure 906 concludes with a dynamic f. Measure 907 begins with a dynamic f. Measure 908 concludes with a dynamic f. Measure 909 begins with a dynamic f. Measure 910 concludes with a dynamic f. Measure 911 begins with a dynamic f. Measure 912 concludes with a dynamic f. Measure 913 begins with a dynamic f. Measure 914 concludes with a dynamic f. Measure 915 begins with a dynamic f. Measure 916 concludes with a dynamic f. Measure 917 begins with a dynamic f. Measure 918 concludes with a dynamic f. Measure 919 begins with a dynamic f. Measure 920 concludes with a dynamic f. Measure 921 begins with a dynamic f. Measure 922 concludes with a dynamic f. Measure 923 begins with a dynamic f. Measure 924 concludes with a dynamic f. Measure 925 begins with a dynamic f. Measure 926 concludes with a dynamic f. Measure 927 begins with a dynamic f. Measure 928 concludes with a dynamic f. Measure 929 begins with a dynamic f. Measure 930 concludes with a dynamic f. Measure 931 begins with a dynamic f. Measure 932 concludes with a dynamic f. Measure 933 begins with a dynamic f. Measure 934 concludes with a dynamic f. Measure 935 begins with a dynamic f. Measure 936 concludes with a dynamic f. Measure 937 begins with a dynamic f. Measure 938 concludes with a dynamic f. Measure 939 begins with a dynamic f. Measure 940 concludes with a dynamic f. Measure 941 begins with a dynamic f. Measure 942 concludes with a dynamic f. Measure 943 begins with a dynamic f. Measure 944 concludes with a dynamic f. Measure 945 begins with a dynamic f. Measure 946 concludes with a dynamic f. Measure 947 begins with a dynamic f. Measure 948 concludes with a dynamic f. Measure 949 begins with a dynamic f. Measure 950 concludes with a dynamic f. Measure 951 begins with a dynamic f. Measure 952 concludes with a dynamic f. Measure 953 begins with a dynamic f. Measure 954 concludes with a dynamic f. Measure 955 begins with a dynamic f. Measure 956 concludes with a dynamic f. Measure 957 begins with a dynamic f. Measure 958 concludes with a dynamic f. Measure 959 begins with a dynamic f. Measure 960 concludes with a dynamic f. Measure 961 begins with a dynamic f. Measure 962 concludes with a dynamic f. Measure 963 begins with a dynamic f. Measure 964 concludes with a dynamic f. Measure 965 begins with a dynamic f. Measure 966 concludes with a dynamic f. Measure 967 begins with a dynamic f. Measure 968 concludes with a dynamic f. Measure 969 begins with a dynamic f. Measure 970 concludes with a dynamic f. Measure 971 begins with a dynamic f. Measure 972 concludes with a dynamic f. Measure 973 begins with a dynamic f. 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Measure 999 begins with a dynamic f. Measure 1000 concludes with a dynamic f.</p>

**299**

1. Flöte  
Picc.  
1. Oboe  
2. Oboe  
1. Klar.  
2. Klar.  
1./2. Fg.

1. Horn  
2. Horn  
3./4. Hr.  
1./2. Tp.  
3. Tp.  
1.-3. Pos.  
Tuba

Klavier

1. Vl.  
2. Vl.  
div. ff  
Viola  
ff  
Vc.  
ff  
Kb.  
ff

1 2 3 4 5 6 7 8

301

1. Flöte

Picc.

1. Oboe

2. Oboe

1. Klar.

2. Klar.

1. Fagott

2. Fagott

1. Horn

2. Horn

3./4. Hr.

4. Horn

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute (1st), Piccolo, Oboe (1st), Oboe (2nd), Clarinet (1st), Clarinet (2nd), Bassoon (1st), Bassoon (2nd). The bottom five staves are brass and percussion: Horn (1st), Horn (2nd), Trombone (3rd/4th), Trombone (4th), Timpani, and Piano. The piano staff includes a dynamic marking 'f' and a crescendo arrow. The bottom staff is Double Bass. The page number '52' is at the top left, and the measure number '301' is at the top center. The title 'V.P.0001' is at the bottom right.

303

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Triangel

Klavier

1. Vl.

2. Vl.

Violen

Vc.

Kb.

This musical score page contains ten staves of music. The top section includes parts for 1./2. Horn, 3./4. Horn, 1.-3. Trombone, 1.-3. Bassoon, Tuba, and Triangle. The bottom section includes parts for Piano, 1. Violin, 2. Violin, Violoncello, and Double Bass. The music consists of two measures of music, with the first measure featuring eighth-note patterns and the second measure featuring sixteenth-note patterns. Measure 2 includes dynamic markings such as *f* and *gva*.

306

1. Flöte

Picc.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1./2. Pos.

Triangel

Klavier

Becken

(8va) - -

*mf*

1. Vl.

2. Vl.

Violen

Vc.

Kb.



**311**

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

**3** **4** **4**

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Schl.

Pauken

Klavier

**3** **4** **4**

I. Vl.

2. Vl.

Viola

Vc.

Kb.

315

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Schl.

Pauken

*f*

Klavier

*unis.*

I. Vl.

2. Vl.

*unis.*

Viola

*unis.*

Vc.

Kb.

319

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

**ff**

**ff**

**ff**

**ff**

**3  
4**

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Schl.

Pauken

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

Klavier

**ff**

**ff**

**3  
4**

I. Vl.

2. Vl.

Viola

Vc.

Kb.

**ff**

**ff**

**ff**

**ff**

**ff**

**324**

I./2. Fl. *f*

I./2. Ob. *f*

I./2. Klar. *f*

I./2. Fg.

**3  
4**

I./2. Hr. *m.D.*

3./4. Hr. *f* *m.D.*

I.-3. Tp. *f* *m.D.*

I.-3. Pos.

Tuba *f*

Triangel *f*

Pauken

Klavier

**3  
4** *pizz.*

**2  
4**

**3  
4**

I. Vl. *f*

2. Vl. *f* *pizz.*

Viola *f*

Vc. *f*

Kb. *f*

330

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

**3  
4**      **2  
4**      **3  
4**      **2  
4**

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

plunger

f

Triangel

Pauken

Klavier

**3  
4**      **2  
4**      **3  
4**      **2  
4**

1. Vl.

2. Vl.

Viola

Vc.

Kb.

**336**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

3  
4

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Triangel

Pauken

mf

1.-3. Tp.

1.-3. Pos.

Tuba

Triangel

Pauken

mf

Klavier

p  
sfz

3  
4

1. Vl.

2. Vl.

Viola

Vc.

Kb.

div. (pizz.)

mf  
div. (pizz.)

mf  
div. (pizz.)

mf

mf

mf

343

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Triangel

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

*a3 o. D. 3*

*mf*

*arco*

*arco*

*arco*

349

349

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Triangel

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

355

1. Flöte

1. Oboe

1. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Schl.

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

361 (I.)

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

**2 4      3 4**

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

**f**

Schl.

Pauken

**f**

Klavier

**f**

**2 4      3 4      2 4      3 4**

I. Vl.

2. Vl.

Viola

Vc.

**f**

Kb.

**f**

**366**

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

**3 4**

I./2. Hr.

3./4. Hr.

**2 4**

I.-3. Tp.

I.-3. Pos.

Tuba

**ff**

**ff**

**a3**

Schl.

Pauken

Klavier

**ff**

**3 4**

**2 4**

I. Vl.

2. Vl.

Viola

Vc.

Kb.

**2 2**

372

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

**2**

**2**

1./2. Hr. *a2*

3./4. Hr. *p* *a2*

1.-3. Tp.

1. Pos.

2. Pos.

3. Pos.

Tuba

Schl.

Pauken *mf* *cresc.*

Klavier

**2**

**2**

1. Vl.

2. Vl.

Viola

Vc.

Kb.

**376**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

1./2. Tp.

3. Tp.

1./2. Pos.

3. Pos.

Tuba

Becken

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

*a2*

*a2*

**3** *mf* **2**

**4** *sfz* **4**

*p*

*p*

*mf* 1.  
*mf* 2.  
*m.D.*

*mf*

*mf*

*p*

*f*

*p*

**3** **2**

**4** **4**

380

Tuba      | *p* |

Vibraslap      | *Vibraslap* | *p* |

Pauken      | *p* |

Viola      | *crescendo poco a poco* |

Vc.      | *div.* | *p* |

Kb.      | *p* |

384

1. Oboe | - | - | - | *p* |

2. Oboe | - | *p* | - | - |

1. Klar. | - | - | - | *p* |

2. Klar. | - | *p* | - | - |

Tuba      | *crescendo poco a poco* | - |

Vibraslap | - | - | - | - |

Pauken      | *crescendo poco a poco* | - |

1. Vl.      | - | - | *div.* | *p* |

2. Vl.      | - | *p* | - | - |

Viola      | - | - | - | - |

Vc.      | - | - | - | - |

Kb.      | - | - | - | - |

388

1./2. Fl. *p*

1./2. Ob.

1./2. Klar.

1./2. Fg. *p*

1./2. Hr.

3./4. Hr.

1.-3. Tp.

2./3. Pos. *p* 3. 2. *p* 3.

Tuba

Vibraslap

Pauken

Klavier *p* crescendo poco a poco

1. Vl. crescendo poco a poco

2. Vl. crescendo poco a poco

Viola crescendo poco a poco

Vc. crescendo poco a poco

Kb. crescendo poco a poco

**391**

1./2. Fl.

1./2. Ob.

1./2. Klar.

1./2. Fg.

1./2. Hr.

3./4. Hr.

2./3. Tp.

2./3. Pos.

Tuba

Vibraslap

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

394

I./2. Fl.

I./2. Ob.

I./2. Klar.

I./2. Fg.

I./2. Hr.

3./4. Hr.

I.-3. Tp.

I.-3. Pos.

Tuba

Vibraslap

Pauken

Klavier

I. Vl.

2. Vl.

Viola

Vc.

Kb.

396

1./2. Fl.

1./2. Ob.

1./2. Klar.

1. Fagott

2. Fagott

1./2. Hr.

3./4. Hr.

1.-3. Tp.

1.-3. Pos.

Tuba

Vibraslap

Pauken

Klavier

1. Vl.

2. Vl.

Viola

Vc.

Kb.

# MARTIN LICHTFUSS – KOMPOSITIONEN

## ORCHESTERWERKE

<i>...luceat... für Kammerorchester</i> (2019; Auftragswerk von Innstrumenti)	ca. 14'00"
<i>...mehr – oder weniger? – Skizze für Orchester</i> (2015)	ca. 3'00"
<i>In Nuce</i> für Orchester (2008)	ca. 1'15"
<i>Adieu</i> für kleines Orchester (2004)	ca. 14'00"
<i>Earobics</i> für Orchester (2000; Auftragswerk der Klangspuren Schwaz)	ca. 12'00"
<i>Messe</i> nach Psalmentexten für gemischten Chor, kleines Orchester und Orgel ad lib. (1999/2011) (Auftragswerk des Tiroler Sängerbundes)	ca. 30'00"
Fassung für Männerchor, 8 Bläser und Orgel (1999)	ca. 30'00"
<i>Konzert für Orchester</i> (1992/93; Auftragswerk der Stadt Innsbruck)	ca. 28'00"
<i>Kafka-Fragmente</i> für Sprecher, Bariton, Chor und Orchester (1983/85)	ca. 28'00"
<i>An Eurydike.</i> Musik für Streichorchester (1981/1984)	ca. 19'00"

## WERKE FÜR ENSEMBLE

<i>Schauspielmusik</i> zu Ibsens <i>Peer Gynt</i> (1985)	ca. 20'00"
<i>Schauspielmusik</i> zu Schillers <i>Kabale und Liebe</i> (1985) (Auftragswerke des Tiroler Landestheaters)	ca. 17'00"
<i>Interferenzen</i> für Soloklarinette und 15 Spieler (1987/88; Auftragswerk der Tiroler Landesregierung)	ca. 32'00"

## KAMMERMUSIK

<i>Klaviertrio</i> (2018/19)	ca. 16'00"
<i>3 Stücke</i> für Tenorsaxophon und Klavier (2013)	ca. 14'00"
<i>Re-cycle</i> für Holzbläserquintett (2011)	ca. 10'00"
<i>K*tzbühel. Eine patriotische Huldigung</i> für Streichquartett und Akkordeon (2008)	ca. 17'00"
<i>Trilogie</i> für Violoncello und Klavier (2006)	ca. 17'00"
<i>"Auf dem Kratzbaum" – Pfiffige Geigenstücke für junge Leute</i> (2002/03)	ca. 11'00"
<i>Rhapsodien I &amp; II</i> für Sopran und Viola d'amore (2002/03)	ca. 15'00"
<i>Rhapsodie I.</i> Fassung für Alt, Violine und Akkordeon	ca. 8'00"
<i>Mobile</i> für 5 Flöten (2002)	ca. 10'00"

<b>4 Stücke</b> für Violoncello & Akkordeon (2001)	ca. 12'00"
<b>Entartung 2000.</b> 3 Ab-Reaktionen für Flöte und Gitarre (2000)	ca. 13'00"
<b>Monumentum - für H.</b> Musik für Klavierquintett (1998)	ca. 8'00"
<b>Straightforward</b> für Streichsextett (1994/2017; Auftragswerk des Landes Tirol)	ca. 13'00"
<b>5 Chansons</b> nach H.C.Artemanns <i>Aus meiner Botanisiertrömmel</i> (1994)	ca. 9'00"
<b>Rotationen</b> für Blechbläserquintett (1992)	ca. 8'30"
<b>2 Porträts</b> für Flöte und Harfe (1992/2016)	ca. 7'30"
<b>Tête-à-tête</b> für zwei Flöten (1982/83)	ca. 13'00"
<b>Sonate</b> für Violine und Klavier (1982/83)	ca. 17'00"
<b>Drei Aspekte</b> für Blechbläserquintett (1981/82)	ca. 10'00"
<b>Epilog</b> für Flöte und Klavier (1982)	ca. 7'30"
<b>An Eurydike.</b> Musik für Streichquartett (1981)	ca. 19'00"
<b>4 Stücke</b> für Klarinette, Trompete, Klavier und Schlagzeug (1980/81)	ca. 18'00"

### WERKE FÜR KLAVIER

<b>Hyperion-Fragmente</b> für Klavier (2009/2018)	ca. 15'00"
<b>Straightforward II</b> für Klavier (1999)	ca. 5'00"
<b>11 Minuten</b> für Klavier (1983)	ca. 11'00"

### WERKE FÜR ORGEL

<b>3 Stücke</b> für Orgel (2003/2006)	ca. 6'30"
<b>Toccata</b> für Orgel aus der <i>Psalmenmesse</i>	ca. 3'00"
<b>Hände. 3 Meditationen</b> für Orgel nach Skulpturen von A. Rodin (1996)	ca. 19'00"
<b>Suite</b> für Orgel (1982)	ca. 12'30"
<b>Fantasie</b> für Orgel (1979)	ca. 10'00"

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