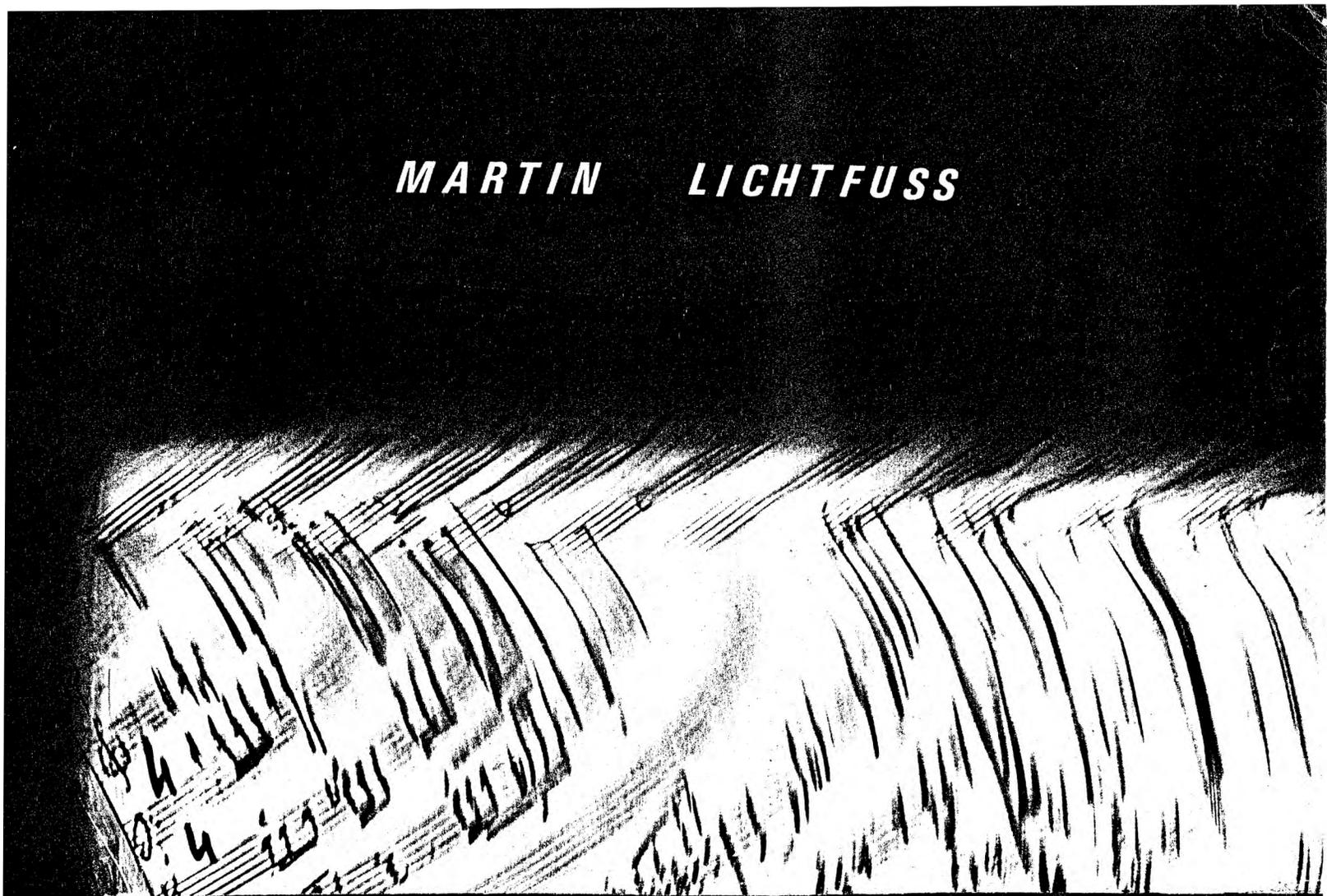


MARTIN LICHTFUSS



4 STÜCKE

FÜR

KLAVIER, KLARINETTE, TROMPETE UND SCHLAGZEUG



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

4 STÜCKE

für

KLARINETTE, TROMPETE,
KLAVIER UND SCHLAGZEUG
(1979/80)

1. *Langsam — Schnell*
2. *Langsam fließend*
3. *Scherzo*
4. *Schnell*

zu den 4 Stücken für Klarinette, Trompete, Klavier und Schlagzeug

Die *Vier Stücke für Klarinette, Trompete, Klavier und Schlagzeug* schrieb ich am Beginn meiner Studienzeit an der Wiener Musikuniversität im Alter von 21 Jahren. Mein damaliger kompositorischer Standpunkt war geprägt durch die Ablehnung der Nachkriegs-Avant-Garde und ihrer ästhetischen Ausgrenzungen.

Es war mir ein Bedürfnis, ganz bewusst Gestaltungsmöglichkeiten hervorzuheben, die seit den 60er Jahren in der sog. Neuen Musik tabu waren: eine vitale Rhythmik mit pulsierenden Metren, tonale Elemente und – ganz allgemein formuliert – eine positive Spielfreude ohne Berührungsängste vor Traditionellem. Die große Unbefangenheit in der Wahl der Mittel und der Mut zu gelegentlich auch plakativen Klangwirkungen zielten auf starke Unmittelbarkeit des Ausdrucks, die ich in der zeitgenössischen Konzertliteratur weitgehend vermisste.

All dies konnte man allerdings im Jazz finden, dem ich mich schon immer verbunden fühlte, obwohl er nicht meine musikalische "Heimat" bildete. Ein Konzert von Ella Fitzgerald gab mir dann auch entscheidende Impulse bei der Ausarbeitung der Stücke. Ich nahm mir vor, die Klangwelten der sog. E- und U-Musik zu einer persönlichen Tonsprache zu verschmelzen. Bis zum heutigen Tag ist mein kompositorisches Denken von der Absicht geprägt, Divergierendes zu kombinieren und eine Brücke über scheinbar Unvereinbares zu spannen.

M.L.

Notation des Schlagwerks:

r.s. =
rim shot

offen/
geschlossen

Bass-
trommel

Tom-toms

kl. Trommel

Becken

Hi-Hat

Triangel

Tempelblocks
(Holzblocks)

1. Langsam (l ca 50)

Schlagzeug

Klar. P (inc) Tromp b

Klavier

Flz

Holz

ke

ke Tr

M

acceler.

accel.

accel.

mf

3 a tempo

4 a tempo

3 ff a tempo

4

mf

7 8

7 8 p

7 8 p

mf

accelerando - - - - - poco - a - poco - - - - -

18

Handwritten musical score for measures 18-22. The score is written on a grand staff (treble and bass clefs). It includes various rhythmic patterns, accidentals, and dynamic markings such as 'cresc' and 'f'. There are also some handwritten annotations like '5/8' and '8/8'.

Schnell (ca 144)

Xylorimbaphon

23

Handwritten musical score for measures 23-26. The score is written on a grand staff (treble and bass clefs). It includes various rhythmic patterns, accidentals, and dynamic markings such as 'cf' and 'p'. There are also some handwritten annotations like '5/8' and '8/8'.

27

Handwritten musical score for measures 27-31. The score is written on a grand staff (treble and bass clefs). It includes various rhythmic patterns, accidentals, and dynamic markings such as 'f' and 'p'. There are also some handwritten annotations like '8va' and '8ra'.

Schlagz.

32

Handwritten musical score for measures 32-36. The score is written on a grand staff (treble and bass clefs). It includes various rhythmic patterns, accidentals, and dynamic markings such as 'cf' and 'C senza c pad.'. There are also some handwritten annotations like '3/4' and '8ra'.

Holz

38

ke.

3/2 p
(klar)
5

klar

43

3/2 p
5
4

(Triangle)

47

3/2 p
5
4

52

3/2 p
5
4

57

Xylorimbaphon

62

70

75

81

Handwritten musical score for system 81, measures 81-84. The system includes a treble clef staff with melodic lines and a grand staff (piano and bass) with complex rhythmic patterns. Annotations include '3/2', 'sf', 'C', and 'f'.

84

Handwritten musical score for system 84, measures 85-88. The system includes a treble clef staff with melodic lines and a grand staff (piano and bass) with complex rhythmic patterns. Annotations include '3/2', 'Tr.', 'Kla.', 'mf', '8va', and '8va.'

88

Handwritten musical score for system 88, measures 89-92. The system includes a treble clef staff with melodic lines and a grand staff (piano and bass) with complex rhythmic patterns. Annotations include 'C', 'mf', '3/8', '3/4', and '8va'.

93

Handwritten musical score for system 93, measures 93-96. The system includes a treble clef staff with melodic lines and a grand staff (piano and bass) with complex rhythmic patterns. Annotations include '12', '8', '2/4', '3/8', '6/8', 'f', 'vs.', and 'T.T.'

rs. rs. rs. rs.

99

105

109

Holzschl. gedämpft (od. Filzschl.)

112

137

ke Tr

C

C

C

141

3/8

3/4

3/8

cst p

f

147

f

2/8

2/8

ff

2/8

2. Langsam fließend (ca 60)

(Fitzschl.) x

ke
Trop

3/4

3/4

3/4 *pp una corda*

Ped.

Klagend

(Holzschl.)

3

C *pp*

C *p*

C

6/4 *mf*

6/4 *mf*

6/4 *mf*

Fitzschl. x Holzschl. (Fitzschl.) x

6

C *mf*

C *mf*

C

C *mf*

C *f*

C

(Holz)

(Holz) x

3/2

3/2

3/2

3/2

3/2

3/2

(Fitzschl.) *p*

p (klar.)

C *p*

C (gestopft) *pp*

C

Etwas schneller (ca 96)

(Filtzschl)

(Holz)

12

Tempo I

(Filtz)

17

22

25

3. Scherzo (♩. ca 76)

kl. Trommel ohne Sn. Dr.

p *cresc.*

5

9

13

Klar.
Trp.

33

Xylor.

37

41

Schlagz.

45

50

Holzschl. *Cresc.* *7* *offen*

2.

Holzschl. *7* *offen*

51

f.
Langsamer (ca 52)

f.

54

Trio

(Holzschl.)

espress.

mf

$\frac{3}{2}$

ke. Tr. *Cmf*

5

Tr ke M

ke. Tr. Klarier 15

Schlagz. 18

Handwritten musical score for measures 21-24. The score is written for piano (p) and includes a right-hand part (RH) and a left-hand part (LH). The RH part features a melodic line with some trills and slurs, while the LH part provides harmonic support with chords and arpeggiated figures. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked *mf* (mezzo-forte) at the beginning. There are some handwritten annotations above the staff, including "r.s." and "P".

Handwritten musical score for measures 25-28. The score is written for piano (p) and includes a right-hand part (RH) and a left-hand part (LH). The RH part has a melodic line with a trill in measure 25 and a long note in measure 26. The LH part features a steady accompaniment with chords and arpeggios. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked *p* (piano) and includes the instruction "Basso x" above the staff. There are also some handwritten annotations like "klar." and "p secco".

Handwritten musical score for measures 29-32. The score is written for piano (p) and includes a right-hand part (RH) and a left-hand part (LH). The RH part features a melodic line with a trill in measure 29 and a long note in measure 30. The LH part provides harmonic support with chords and arpeggios. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked *pp* (pianissimo) and includes the instruction "mp secco" below the staff. There are also some handwritten annotations like "8va" and "B".

Handwritten musical score for measures 33-36. The score is written for piano (p) and includes a right-hand part (RH) and a left-hand part (LH). The RH part features a melodic line with a trill in measure 33 and a long note in measure 34. The LH part provides harmonic support with chords and arpeggios. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked *p* (piano) and includes the instruction "8va" below the staff. There are also some handwritten annotations like "B" and "x".

(Holz; Mitte d. Beckens)

(Rand)

poco calando

38

42

46

51

57

Tr
ke
57

61

ke
Tr
61

pp stacc.
C
bra 7 b + o k k k

65

65
Bra

68

68

72

Handwritten musical score for measures 72-76. The system includes a grand staff with piano accompaniment and a treble clef staff with melodic lines. The piano part includes chords and arpeggios, with some notes marked with '5' and '8'. The melodic part has various rhythmic patterns, including triplets and slurs. There are handwritten annotations like 'sena ped.' and '8va'.

77

Handwritten musical score for measures 77-81. The system includes a grand staff with piano accompaniment and a treble clef staff with melodic lines. The piano part includes chords and arpeggios, with some notes marked with '7' and '8'. The melodic part has various rhythmic patterns, including triplets and slurs. There are handwritten annotations like '8va' and '8va 2 2'.

81

Handwritten musical score for measures 81-85. The system includes a grand staff with piano accompaniment and a treble clef staff with melodic lines. The piano part includes chords and arpeggios, with some notes marked with 'C' and 'ff'. The melodic part has various rhythmic patterns, including slurs and accents. There are handwritten annotations like '8va' and '8va 2 4'.

86

Handwritten musical score for measures 86-88. The system includes a grand staff with piano accompaniment and a treble clef staff with melodic lines. The piano part includes chords and arpeggios, with some notes marked with 'C' and 'pp stacc.'. The melodic part has various rhythmic patterns, including slurs and accents. There are handwritten annotations like '88'.

83

83
p
Ped.

83

83
Horn pp
Cres
7 8
5 8

87

89

102

102
Ke Tr.
T.S.
>

105

Handwritten musical score for measures 105-108. The score is written on a grand staff (treble and bass clefs). It includes various rhythmic patterns, accidentals, and dynamic markings. Above the first staff, there are guitar-style fretboard diagrams with 'x' marks. The notation is dense and includes slurs and ties.

109

Trp
ke

Handwritten musical score for measures 109-113. The score is written on a grand staff. The top staff is labeled "Trp" and "ke". It features complex rhythmic patterns, including triplets and sixteenth notes. There are also guitar-style fretboard diagrams with "x" marks above the first staff.

114

ke
Trp

Handwritten musical score for measures 114-117. The score is written on a grand staff. The top staff is labeled "ke" and "Trp". It features complex rhythmic patterns, including triplets and sixteenth notes. There are also guitar-style fretboard diagrams with "x" marks above the first staff.

Schneller (d ca 100)

118

Handwritten musical score for measures 118-121. The score is written on a grand staff. It features complex rhythmic patterns, including triplets and sixteenth notes. There are also guitar-style fretboard diagrams with "x" marks above the first staff.

122

Handwritten musical score for system 122, measures 1-4. The first staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The music includes various accidentals and dynamic markings like 'ff' and 'f'. There are also some handwritten notes above the staves, possibly indicating fingerings or articulation.

127

Handwritten musical score for system 127, measures 1-4. The first staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The music includes various accidentals and dynamic markings like 'f' and 'ff'. There are also some handwritten notes above the staves, possibly indicating fingerings or articulation.

131

Handwritten musical score for system 131, measures 1-4. The first staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The music includes various accidentals and dynamic markings like 'ff' and 'f'. There are also some handwritten notes above the staves, possibly indicating fingerings or articulation.

22.11.80

“MARTIN LICHTFUSS – KOMPOSITIONEN

ORCHESTERWERKE

<i>Re-Cycle II für kleines Orchester</i> (2023; Auftragswerk von InnStrumenti)	ca. 14'00"
<i>...luceat... für Kammerorchester</i> (2019; Auftragswerk von InnStrumenti)	ca. 15'00"
<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>Eaerobics</i> für Orchester (2000; Auftragswerk der Klangspuren Schwaz)	ca. 12'00"
<i>Konzert für Orchester</i> (1992/93; Auftragswerk der Stadt Innsbruck)	ca. 28'00"
<i>An Eurydike</i> . Musik für Streichorchester (1981/1984)	ca. 19'00"

VOKALMUSIK

<i>Zerstöret nicht ...</i> – Drei Stücke nach Gedichten von Bertolt Brecht, Karl Kraus und Nelly Sachs für gemischten Chor (2025)	ca. 14'00"
<i>2 Chansons</i> nach Gedichten von Kurt Tucholsky und Mascha Kaléko für gemischten Chor (2025)	ca. 5'30"
<i>Kafka-Fragmente</i> für Sprecher, Bariton, Chor und Orchester (1983/85)	ca. 28'00"
<i>Messe</i> nach Psalmentexten für gemischten Chor, kleines Orchester und Orgel ad lib. (1999/2011) (Auftragswerk des Tiroler Sängerbundes) Fassung für Männerchor, 8 Bläser und Orgel (1999)	ca. 30'00"
<i>5 Chansons</i> nach H.C.Artmanns <i>Aus meiner Botanisiertrommel</i> (1994)	ca. 9'00"

WERKE FÜR ENSEMBLE

<i>Triptychon</i> nach <i>TRIAS</i> – Musik zu 3 Gedichten von Nora Gomringer für SprecherIn und Ensemble (2025)	ca. 15'00"
<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>für Streichquartett</i> (2022/23) Fassung für 3 Violoncelli	ca. 10'00" ca. 10'00"
<i>Klaviertrio</i> (2018/19)	ca. 16'00"
<i>3 Stücke</i> für Tenorsaxophon und Klavier (2013)	ca. 14'00"

Re-Cycle für Holzbläserquintett (2011)	ca. 10'00"
K*tzbüchel. Eine patriotische Huldigung für Streichquartett und Akkordeon (2008)	ca. 17'00"
Trilogie für Violoncello und Klavier (2006/2024)	ca. 18'00"
"Auf dem Kratzbaum" – Pfiffige Geigenstücke für junge Leute (2002/03)	ca. 11'00"
Rhapsodien I & II für Sopran und Viola d'amore (2002/03)	ca. 15'00"
Rhapsodie I. Fassung für Alt, Violine und Akkordeon	ca. 8'00"
Mobile für 5 Flöten (2002/2022)	ca. 10'00"
4 Stücke für Violoncello & Akkordeon (2001)	ca. 12'00"
Entartung 2000. 3 Ab-Reaktionen für Flöte und Gitarre (2000)	ca. 13'00"
Monumentum – für H. Musik für Klavierquintett (1998)	ca. 8'00"
Straightforward für Streichsextett (1994/2022; Auftragswerk des Landes Tirol)	ca. 15'00"
Rotationen für Blechbläserquintett (1992)	ca. 8'30"
2 Porträts für Flöte und Harfe (1992/2016)	ca. 7'30"
Tête-à-tête für zwei Flöten (1982/83)	ca. 13'00"
Sonate für Violine und Klavier (1982/83)	ca. 17'00"
Drei Aspekte für Blechbläserquintett (1981/82)	ca. 10'00"
Epilog für Flöte und Klavier (1982)	ca. 7'30"
An Eurydike. Musik für Streichquartett (1981)	ca. 19'00"
4 Stücke für Klarinette, Trompete, Klavier und Schlagzeug (1980/81)	ca. 18'00"

WERKE FÜR KLAVIER

... sehr wohl temperiert ... – 12 Präludien und Fugen für Klavier (2008-2023)	je 5' – 7"
Hyperion-Fragmente für Klavier (2009-2018)	ca. 19'30"
Straightforward II für Klavier (1999)	ca. 5'00"
11 Minuten für Klavier (1983)	ca. 11'00"

WERKE FÜR ORGEL

3 Choralvorspiele zu Weihnachten für Orgel (2012/2024)	ca. 7'00"
3 Stücke für Orgel (2003/2006)	ca. 6'30"
Toccata für Orgel aus der <i>Psalmmesse</i>	ca. 3'00"
Hände. 3 Meditationen für Orgel nach Skulpturen von A. Rodin (1996)	ca. 19'00"
Suite für Orgel (1982)	ca. 12'30"
Fantasie für Orgel (1979/rev. 2022)	ca. 10'00"