



Partitur

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MARTIN LICHTFUSS

* 1959 in Innsbruck



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

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

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

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

Martin Lichtfuss

Rotationen

für

Blechbläserquintett (1992)

ca. 8'30"

Partitur in C

Martin Lichtfuss

ROTATIONEN für Blechbläserquintett (1992)

Bei meinen *Rotationen für Blechbläserquintett* handelt es sich um eine Studie über asynchrone Strukturen, im Einleitungsteil in freier Kombination der Stimmen, im Mittelteil unter dem Gesichtspunkt der Form des Kanons.

Diese Form hat mich hier zu einer ganz bestimmten musikalischen Gestalt geführt. Indem die Stimmen immer “hintereinander herlaufen”, ergibt sich Asynchronität gewissermaßen von selbst, es sei denn, synchrone Ereignisse werden von vornherein geplant und konsequent auf- und wieder abgebaut. Dies war dann der Reiz für mich, die Form des Kanons streng anzuwenden und gleichzeitig zu “überlisten”. Das Ergebnis ist ein Stück, in dem es keine abrupten Kontraste gibt, sondern in dem sich “Gravitationszentren” gebildet haben, um die die Musik “rotiert”, Zentren, die sich langsam auf- und dann ebenso wieder abbauen (z.B. das rhythmische Unisono T. 91, die einzige Stelle übrigens, wo die Form des Kanons mit der Quartole durchbrochen ist, eine Steigerungsmöglichkeit, der ich einfach nicht widerstehen konnte). Der Charakter der Musik, in der *Kontinuität* eine gewisse Rolle spielt, hat durchaus auch etwas Minimalistisches an sich.

Rotationen

für Blechbläserquintett

Partitur in C

INTRODUKTION - Andante ($\text{♩} \approx 50$)

Martin Lichtfuss (*1959)

1. Trompete in C

2. Trompete in B

Horn in F

Posaune

Tuba

ff = f

ff f 5

f 5

f 3

f 3

3

6

3 3

3 6

3

3 3

3 6

ben tenuto

Musical score for orchestra, page 5, measures 1-4. The score consists of five staves:

- Violin 1 (Treble Clef):** Starts with a dynamic of ***ff***. Measures 1-2 feature eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 end with eighth-note patterns.
- Violin 2 (Treble Clef):** Measures 1-2 follow the Violin 1 patterns. Measure 3 starts with a sixteenth-note pattern. Measures 4-5 end with eighth-note patterns.
- Cello (Bass Clef):** Measures 1-2 feature eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 end with eighth-note patterns.
- Bassoon (Bass Clef):** Measures 1-2 feature eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 end with eighth-note patterns.
- Tenor Saxophone (Bass Clef):** Measures 1-2 feature eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 end with eighth-note patterns.

Measure numbers 1 through 5 are indicated above the staves. Measure 3 includes a measure repeat sign. Measures 4 and 5 include a dynamic of ***ff***.

8

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff (treble clef) has dynamics *f* and *ff*. The second staff (treble clef) has dynamics *f* and *ff*. The third staff (bass clef) has dynamics *f* and *ff*. The fourth staff (bass clef) has dynamics *f* and *ff*. The bottom staff (bass clef) has dynamics *ff* and *ff*. Measures 11 and 12 feature complex rhythmic patterns with sixteenth-note figures and grace notes.

10

Musical score for piano, page 10, measures 5-6. The score consists of four staves. The top staff (treble clef) has two measures, each ending with a fermata. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. The second staff (treble clef) has two measures, both starting with a piano dynamic. The third staff (bass clef) has two measures, both starting with a forte dynamic. The fourth staff (bass clef) has two measures, both starting with a piano dynamic. Measure numbers 5 and 6 are indicated above the first and second staves respectively. Measure endings are marked with '5' and '6'. Articulation marks include dashes, dots, and slurs.

12

f

f

14

f

f

16

ritardando

diminuendo

p

diminuendo

p

diminuendo

p

ff

diminuendo

p

diminuendo

p

19 KANON - Allegretto ($\text{♩} \approx 72$)

leggiero
mf

mf *leggiero*

21

leggiero
3
mf *leggiero*
3
mf

4

23

4
3
3
4

25

Musical score for page 5, measures 25-26. The score consists of five staves. Measure 25 starts with a treble clef, a key signature of one flat, and a common time signature. It features various note heads with accidentals (flat, sharp, natural) and slurs. Measure 26 begins with a bass clef, a key signature of one sharp, and a common time signature. It continues the melodic line with similar note heads and slurs.

27

Musical score for page 5, measures 27-28. The score consists of five staves. Measure 27 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 28 begins with a bass clef, a key signature of one sharp, and a common time signature. Both measures feature complex rhythmic patterns with many eighth and sixteenth notes, slurs, and grace notes.

30

Musical score for page 5, measures 30-31. The score consists of five staves. Measure 30 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 31 begins with a bass clef, a key signature of one sharp, and a common time signature. Both measures feature complex rhythmic patterns with many eighth and sixteenth notes, slurs, and grace notes.

Musical score page 32. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is also bass clef. Measure 32 begins with a sixteenth-note pattern in the treble clef staves. The bass clef staves provide harmonic support. Measure 33 continues with a similar pattern, with measure 34 starting on the next page.

Musical score page 34. The score continues from page 32. Measure 34 starts with a sixteenth-note pattern in the treble clef staves. The bass clef staves provide harmonic support. Measure 35 continues with a similar pattern, with measure 36 starting on the next page.

Musical score page 36. The score continues from page 34. Measure 36 starts with a sixteenth-note pattern in the treble clef staves. The bass clef staves provide harmonic support. Measures 37 and 38 continue the pattern, with measure 39 starting on the next page.

39

A musical score for piano, featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the bottom two staves also use bass clefs. The music consists of measures separated by vertical bar lines. Various dynamics are indicated by symbols like dots, dashes, and slurs. Measure 1 starts with a dynamic mark consisting of a dash over a dot. Measures 2 and 3 show more complex patterns with multiple slurs and dynamic marks. Measure 4 begins with a dynamic mark consisting of a dash over a dot, followed by a measure with a single dynamic mark. Measure 5 ends with a dynamic mark consisting of a dash over a dot.

42 *espressivo*

Musical score for orchestra and piano, page 12, measures 12-15. The score consists of five staves. The top staff is treble clef, B-flat key signature, dynamic *mf*. The second staff is treble clef, A major key signature. The third staff is bass clef, E major key signature. The fourth staff is bass clef, A major key signature. The fifth staff is bass clef, E major key signature. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes.

45

A musical score page showing five staves of music for orchestra. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom is double bass. The score consists of five measures. Measure 45 starts with a forte dynamic. Measures 46-47 show melodic lines with grace notes and slurs. Measure 48 begins with a rest followed by eighth-note patterns. Measure 49 concludes with a forte dynamic. Measure 50 ends with a half note followed by a fermata.

49

(mf)

3

4

54 *espressivo*

espressivo

(mf)

3

(mf)

3

4

(mf)

3

4

(mf)

58

>

<

>

<

>

<

>

<

(mf)

63

diminuendo

diminuendo

diminuendo

p *diminuendo*

68

p

p

p

p

74

con sordino

mf

con sordino

mf

pp

pp

pp

pp

76

con sordino

mf

con sordino

mf

78

(quasi) con sord.

cresc. poco a poco

80

senza sord.

mf

82

senza sord.
mf
f
senza sord.
mf

84

3
4
senza sord.
mf
senza sord.
(mf)

86

cresc.
3
4
cresc.
3
4
cresc.
cresc.
cresc.

88

f

f

f

f

marcato

f

90

ff

ff

ff

ff

ff

92

marcato

dimin. poco a poco

94

Musical score for page 13, measure 94. The score consists of five staves of music for a string quartet. The top three staves are treble clef, and the bottom two are bass clef. The key signature changes between measures. Dynamics include *f* (fortissimo) and *mf* (mezzo-forte). Measure 94 ends with a repeat sign.

96

Musical score for page 13, measure 96. The score consists of five staves of music for a string quartet. The top three staves are treble clef, and the bottom two are bass clef. The key signature changes between measures. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). Measure 96 ends with a repeat sign.

98

Musical score for page 13, measure 98. The score consists of five staves of music for a string quartet. The top three staves are treble clef, and the bottom two are bass clef. The key signature changes between measures. Measures 98-100 show a continuation of the musical pattern.

100

102

105 *con sordino*

107

con sordino

p

con sordino

p

109

senza sord.

pp

cresc. poco a poco

senza sord.

pp *cresc. poco a poco*

(quasi) con sord.

pp

111

p

p

senza sord.

p *cresc. poco a poco*

senza sord.

p *cresc. poco a poco*

p

113

mf

3

4

mf

mf

(ordin.)

cresc.

115

f

6

3

5

3

3

f

4

3

6

3

f

3

f

3

117

5

5

5:3

5

5

3

3

5

5

5:3

ff

3

6

3

5

3

ff

4

3

6

3

ff

4

ff

119 *Tempo I* ($\text{♩} \approx 50$)

119 *Tempo I* ($\text{♩} \approx 50$)

fff

fff 5

fff 5

fff 3

121

v

121

6

6

3

3

3

3

3

123

ben tenuto

3

3

3

3

3

126

f

ff

f

ff

f

ff

ff

128

5

5

3

6

3

3

3

130 *ritardando* *breit*

sfz *sfz* *sfz sfz*

MARTIN LICHTFUSS – KOMPOSITIONEN (AUSWAHL)

ORCHESTERWERKE

<i>...luceat... für Kammerorchester</i> (2019; Auftragswerk von Innstrumenti)	ca. 13'00"
<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; Auftragswerk von Innstrumenti)	ca. 14'00"
<i>Earobics</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>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"

KAMMERMUSIK

<i>Klaviertrio</i> (2018/19; Auftragswerk des Tiroler Landesmuseums)	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>Mobile</i> für 5 Flöten (2002)	ca. 10'00"
<i>4 Stücke</i> für Violoncello & Akkordeon (2001)	ca. 12'00"
<i>Entartung 2000.</i> 3 Ab-Reaktionen für Flöte und Gitarre (2000)	ca. 13'00"
<i>Monumentum – für H.</i> Musik für Klavierquintett (1998)	ca. 8'00"
<i>Straightforward</i> für Streichsextett (1994/2017; Auftragswerk des Landes Tirol)	ca. 13'00"
<i>5 Chansons</i> nach H.C.Artemanns <i>Aus meiner Botanisiertröhre</i> (1994)	ca. 9'00"
<i>2 Porträts</i> für Flöte und Harfe (1992/2016)	ca. 7'30"
<i>Tête-à-tête</i> für zwei Flöten (1982/83)	ca. 13'00"
<i>Sonate</i> für Violine und Klavier (1982/83)	ca. 17'00"
<i>Drei Aspekte</i> für Blechbläserquintett (1981/82)	ca. 10'00"
<i>Epilog</i> für Flöte und Klavier (1982)	ca. 7'30"
<i>An Eurydike.</i> Musik für Streichquartett (1981)	ca. 19'00"

WERKE FÜR KLAVIER

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

WERKE FÜR ORGEL

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