



**MARTIN
LICHTFUSS**

**MOBILE
FÜR 5 FLÖTEN
(2002)**

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

MOBILE

**FÜR
5 FLÖTEN
(2002)**

- 1. SCHWUNGVOLL (CA. 2'45'')**
- 2. ZÖGERND (CA. 3'05'')**
- 3. FLÜCHTIG (CA. 3'40'')**

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I.

4 *Schwungvoll* (♩ = 100)

The first system consists of five staves of music. Each staff begins with a treble clef and a 4/4 time signature. The music is marked *sempre f*. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The key signature changes from one flat to two flats across the system.

The second system consists of five staves of music, starting with a measure number '3'. The notation continues with similar rhythmic patterns and key signature changes as the first system.

5

Musical score system 5, measures 5-6. This system contains two measures of music. The first measure (measure 5) is divided into two parts by a vertical bar line. The second measure (measure 6) is also divided into two parts. The score consists of five staves, each with a treble clef. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals).

7

Musical score system 7, measures 7-8. This system contains two measures of music. The first measure (measure 7) is divided into two parts by a vertical bar line. The second measure (measure 8) is also divided into two parts. The score consists of five staves, each with a treble clef. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes eighth and sixteenth notes, rests, and various accidentals.

9

Musical score system 9, measures 9-10. This system contains two measures of music. The first measure (measure 9) is divided into two parts by a vertical bar line. The second measure (measure 10) is also divided into two parts. The score consists of five staves, each with a treble clef. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes eighth and sixteenth notes, rests, and various accidentals.