

“Auf dem Kratzbaum“

Pfiffige Stücke für junge Leute

Martin Lichtfuss



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

"AUF DEM KRATZBAUM"

Pfiffige Geigenstücke

für junge Leute

(2002/2003)

Violine & Klavier

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I.

Langsam — frei (♩. = 64)

The first system of the musical score is marked *Langsam — frei* with a tempo of quarter note = 64. It begins with a piano (*p*) dynamic. The notation includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has three sharps (F#, C#, G#). The time signature is 6/16. The system concludes with a fermata over the final note.

Schwungvoll (♩. = 80)

The second system is marked *Schwungvoll* with a tempo of quarter note = 80. It begins with a forte (*f*) dynamic. The notation includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature changes to two sharps (F#, C#). The time signature changes from 6/16 to 3/16, then to 4/16, and finally back to 6/16. The system includes various rhythmic markings such as 4, 0, 3, and 4.

The third system continues the *Schwungvoll* section. It features a forte (*f*) dynamic and includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature remains two sharps (F#, C#). The time signature changes from 6/16 to 3/16, then to 4/16, and finally back to 6/16. The system includes various rhythmic markings such as 4, 0, and 4.

The fourth system continues the *Schwungvoll* section. It features a forte (*f*) dynamic and includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature changes to one sharp (F#). The time signature changes from 6/16 to 3/16, then to 4/16, and finally back to 6/16. The system includes various rhythmic markings such as 4, 0, 4, and 2.

2

16

20

24

28

p

f