

PREVIEW

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Partitur

Martin Lichtfuss

"An Eurydike".

Musik für Streichorchester

VERUMA PRINT



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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.*

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Martin Lichtfuss

# *AN EURYDIKE*

Musik für Streichorchester (1981)

1. *Klage* (ca. 6'00")
2. *Nacht* (ca. 7'00")
3. *Erinnerung* (ca. 5'50")

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1. klage - Schwer (ca 69)

1.vcl  
2.vcl  
Vcl  
vcl solo  
vcl tutti  
Cbs

*dolce*  
Solo  
1.vcl  
2.vcl  
Vcl  
6.vcl

vcl solo  
1.vcl  
2.vcl  
Vcl  
vcl solo  
10.vcl

Appassionato (ca 104)  
accelerando  
2.vcl  
Vcl  
vcl solo  
16.vcl

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Handwritten musical score for orchestra. The score consists of six staves. Measure 21 starts with a dynamic *pp*. The first staff has a tempo marking *no voice*. The second staff has a tempo marking *13*. The third staff has a tempo marking *8*. The fourth staff has a tempo marking *3*. The fifth staff has a tempo marking *16*. The sixth staff has a tempo marking *9*. The score includes various dynamics like *f*, *b*, *mf*, and *b*.

Handwritten musical score for orchestra. The score consists of six staves. Measure 26 starts with a dynamic *f*. The first staff has a tempo marking *16*. The second staff has a tempo marking *5*. The third staff has a tempo marking *16*. The fourth staff has a tempo marking *5*. The fifth staff has a tempo marking *16*. The sixth staff has a tempo marking *5*. The score includes various dynamics like *f*, *b*, and *mf*.

Handwritten musical score for orchestra. The score consists of six staves. Measure 30 starts with a dynamic *ff*. The first staff has a tempo marking *5*. The second staff has a tempo marking *16*. The third staff has a tempo marking *5*. The fourth staff has a tempo marking *16*. The fifth staff has a tempo marking *5*. The sixth staff has a tempo marking *5*. The score includes various dynamics like *f*, *b*, and *p*. A note in the fourth staff is annotated with *nicht schleppen!*

Handwritten musical score for orchestra. The score consists of six staves. Measure 39 starts with a dynamic *f*. The first staff has a tempo marking *5*. The second staff has a tempo marking *15*. The third staff has a tempo marking *5*. The fourth staff has a tempo marking *15*. The fifth staff has a tempo marking *5*. The sixth staff has a tempo marking *5*. The score includes various dynamics like *f*, *b*, and *p*. The score concludes with a *TUTTI f*.