

Partiur

Franz Cibulka

# Australia

Programmatische Suite Nr.10

für drei Fagotte und  
Kontrabass

in drei Sätzen

Art of Cibulka Eigenverlag  
Popelkaring 24  
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## Australia Programatische Suite in drei Sätzen

von Franz Cibulka

Der erste Satz bringt mein subjektives Empfinden der scheinbaren Gelassenheit der Bevölkerung von Melbourne, wenn man diese mit anderen Weltstädten wie New York vergleicht, wo sich eine unerklärliche Hektik und Rastlosigkeit auf das eigene Gemüt überträgt. Flynders Station ist der Name eines Bahnhofs inmitten der Stadt und stellt einen markanten Treffpunkt dar.

Philipp Island ist die Bezeichnung des zweiten Satzes. Eine besondere Attraktion sind auf dieser Insel Pinguine, welche immer zur selben Abendstunde, aus dem Meer kommend, ihre Brutstätten aufsuchen. Die Ruhe und Stille wird zu Beginn des Satzes klanglich dargestellt. Die watschelnde Gangart dieser Tiere wird charakterisiert. Für uns Anwesende unverständlich, gebärdeten sich die Pinguine plötzlich extrem unruhig und verschwanden hastig in ihren Nestern.

Kookaburra, die Bezeichnung des 3. Satzes, ist dem australischen Nationalvogel gewidmet.

## Biographie Franz Cibulka

Magister Franz Peter Cibulka (1946) war Professor für Klarinette, Kammermusik, Musiktheorie und Blasorchesterkomposition am Johann Joseph Fux Konservatorium in Graz und ist seit Juli 2002 freischaffender Komponist.

An der Hochschule für Musik und Darstellende Kunst in Graz absolvierte er die Studienfächer Klarinette, Komposition und Orchesterleitung.

Sein Werkverzeichnis umfasst Kompositionen in unterschiedlichster Besetzung und Stilistik, da die Werke immer auf Wunsch von diversen Interpreten, unter Berücksichtigung ihrer musikalischen Vorstellungen, entstanden sind.

Multimediale Großprojekte mit Hunderten von Mitwirkenden waren in den letzten Jahren kompositorischer Schwerpunkt im Schaffen von Franz Cibulka.

Durch Aufführungen seiner Werke im Rahmen der WASBE-1997 in Schladming gelang ihm der internationale Durchbruch und war in den vergangenen Jahren in Australien, Amerika, Russland und vielen europäischen Staaten als Komponist, Dirigent, Interpret und Referent eingeladen.

Franz Peter Cibulka, born in 1946, completed his musical studies in clarinet, composition and orchestral conducting at the University for Music and Performing Arts in Graz, Austria. He served as Professor of Clarinet, Chamber Music and Music Theory at the Johann Joseph Fux Conservatory in Graz until July 2002 when he began working exclusively as a free-lance composer. His list of works includes more than 300 compositions of the most diverse instrumentation and styles resulting from his artistic collaboration with various performers.

Mr. Cibulka achieved an international reputation following the performance in 1997 of several of his works at the World Association for Symphonic Bands and Ensembles (WASBE) held in Schladming, Austria. Since that time he has been invited to Australia, America, Russia and many European countries as a composer, conductor, performer and lecturer.

# Australia

Programmatische Suite in drei Sätzen

Franz Cibulka

## 1. Satz Flynders Station Allegro ♩ = 132

The musical score is arranged in four systems. The first system (measures 1-4) features the 1st Flute (1. Fagott), 2nd Flute (2. Fagott), 3rd Flute (3. Fagott), and Contrabass (Kontrabass). All parts begin with a forte (*f*) dynamic. The 1st Flute has a melodic line with a slur over measures 1-2. The 2nd Flute has a similar melodic line, with a slur over measures 3-4. The 3rd Flute and Contrabass play a rhythmic accompaniment of eighth notes. The second system (measures 5-8) continues the 1st Flute's melodic line with a slur over measures 5-8. The 2nd Flute has a rhythmic accompaniment of eighth notes. The 3rd Flute and Contrabass continue their rhythmic accompaniment. The third system (measures 9-12) shows a change in dynamics. The 1st Flute has a melodic line with a slur over measures 9-12. The 2nd Flute has a rhythmic accompaniment of eighth notes. The 3rd Flute and Contrabass continue their rhythmic accompaniment. The 1st Flute has a *mp* dynamic, while the 2nd Flute, 3rd Flute, and Contrabass have a *f* dynamic. The fourth system (measures 13-16) continues the 1st Flute's melodic line with a slur over measures 13-16. The 2nd Flute has a rhythmic accompaniment of eighth notes. The 3rd Flute and Contrabass continue their rhythmic accompaniment. The 1st Flute has a *mp* dynamic, while the 2nd Flute, 3rd Flute, and Contrabass have a *f* dynamic.

1. Fag *mp*

2. Fag *p* *mp*

3. Fag *p*

CB *p*

1. Fag *fp* *mf*

2. Fag *mf*

3. Fag *mf* *mf*

CB *fp* *mf*

1. Fag *fp* *fp*

2. Fag

3. Fag *fp*

CB *fp* *fp* *fp*

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27

1. Fag *mf*

2. Fag *mf*

3. Fag *mf*

CB *mf*

31

1. Fag *f* *mf*

2. Fag *f* *mf*

3. Fag *f* *mf*

CB *f* *mf*

37

1. Fag *ff* *p*

2. Fag *ff* *p*

3. Fag *ff* *p*

CB *ff* *p*

40

1. Fag *ff* *p*

2. Fag *ff* *p*

3. Fag *ff* *p*

CB *ff* *p*

42

1. Fag *pp*

2. Fag *pp*

3. Fag *ff* *pp*

CB *ff* *pp*

45

1. Fag *ff* *mp*

2. Fag *ff* *mp*

3. Fag *ff* *mp*

CB *ff* *mp*

*ff* *mp*

- 6 -

## 2.Satz Philipp Island Temporubato

1. Fag *mp*

2. Fag *mp* *mf* *accel.*

3. Fag *mp* *mf* *accel.*

CB *mp* *accel.*

Detailed description: This system contains the first four measures of the piece. The first flute part (1. Fag) begins with a melody in the key of B-flat major, marked *mp*. The second and third flutes (2. Fag and 3. Fag) enter in the second measure with a similar melody, also marked *mp*. The bassoon (CB) provides a harmonic accompaniment. In the fourth measure, the second and third flutes and the bassoon increase their volume to *mf*. In the fifth measure, the second and third flutes and the bassoon are marked *accel.* (accelerando). The music concludes in the sixth measure with a final chord.

### Andante

9

1. Fag *mf*

2. Fag *> rit. pp* *mf*

3. Fag *rit. pp* *mf*

CB *rit. pp* *mf*

Detailed description: This system begins at measure 9 and is marked *Andante*. The first flute (1. Fag) plays a sustained melody marked *mf*. The second and third flutes (2. Fag and 3. Fag) play a rhythmic accompaniment marked *rit.* (ritardando) and *pp* (pianissimo). The bassoon (CB) also plays a rhythmic accompaniment marked *rit.* and *pp*. In the second measure, the second and third flutes and the bassoon increase their volume to *mf*. The music concludes in the fifth measure with a final chord.

### a tempo

15

1. Fag

2. Fag

3. Fag

CB

Detailed description: This system begins at measure 15 and is marked *a tempo*. The first flute (1. Fag) plays a melody marked *a tempo*. The second and third flutes (2. Fag and 3. Fag) play a rhythmic accompaniment. The bassoon (CB) provides a harmonic accompaniment. The music concludes in the fifth measure with a final chord.

20 *accel.*

1. Fag

2. Fag

3. Fag

CB

*f*

*f*

*f*

*f*

24

1. Fag

2. Fag

3. Fag

CB

*rit.*

*p*

*rit.*

*p*

*rit.*

*p*

*rit.*

*p*

29

1. Fag

2. Fag

3. Fag

CB

*mf*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*



34

1. Fag *accel.* *rit.*

2. Fag *accel.* *rit.* *ppp*

3. Fag *accel.* *rit.* *ppp*

CB *accel.* *rit.* *ppp*

Moderato *poco a poco accel.*

40

1. Fag *pppp* *p* *mp*

2. Fag *p* *mp*

3. Fag *p* *mp*

CB *p*

46

1. Fag *mf*

2. Fag *mf*

3. Fag *mf*

CB *mf*

50

1. Fag

2. Fag

3. Fag

CB

53

1. Fag

2. Fag

3. Fag

CB

*accel.*

57

1. Fag

2. Fag

3. Fag

CB

*Presto*

*f*

*f*

*f*

*f*

60

1. Fag

2. Fag

3. Fag

CB

63

1. Fag

2. Fag

3. Fag

CB

66

1. Fag

2. Fag

3. Fag

CB

*mf*

*mp*

*p*

*ff*

*p*

69

1. Fag *f*

2. Fag *f*

3. Fag *f*

CB *f*

74

1. Fag *p* *ff* *p*

2. Fag *p* *ff* *p*

3. Fag *p* *ff* *p*

CB *p* *ff* *p*

79

1. Fag *ff* *pp* *fp* *ff* *pp*

2. Fag *ff* *pp* *fp* *ff* *pp*

3. Fag *ff* *pp* *fp* *ff* *pp*

CB *ff* *pp*

*Andante maestoso*

85

1. Fag

2. Fag

3. Fag

CB

90

1. Fag

2. Fag

3. Fag

CB

95 *accel.*

1. Fag

2. Fag

3. Fag

CB

*rit.*

*p*

*rit.*

*ppp*

*ppp*

*rit.*

*ppp*

### 3. Satz Kookaburra ♩ = 132

1. Fag  
2. Fag  
3. Fag  
CB

*f*

5  
1. Fag  
2. Fag  
3. Fag  
CB

*p* *ff*

9  
1. Fag  
2. Fag  
3. Fag  
CB

*mf* *mf*

13

1. Fag

2. Fag

3. Fag

CB

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

17

1. Fag

2. Fag

3. Fag

CB

*f* *f* *mf* *pp* *f* *mf* *mf* *pp* *fp* *mf*

24

1. Fag

2. Fag

3. Fag

CB

*pp* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

32

1. Fag *mf* *pp*

2. Fag *pp*

3. Fag *pp*

CB *pp*

39

1. Fag *mf*

2. Fag *mf*

3. Fag *mf*

CB *mf*

45

1. Fag *f* *mf*

2. Fag *f* *mp*

3. Fag *f* *p*

CB *pp*



48

1. Fag *mf* *3* *ff* *mf* *3*

2. Fag *3* *ff* *mf*

3. Fag *3* *ff* *mf*

CB *3* *ff* *mf*

53

1. Fag

2. Fag *3* *3* *f*

3. Fag *f*

CB

57

1. Fag *pp*

2. Fag *pp*

3. Fag *pp*

CB *pp*

61

1. Fag *ff*

2. Fag *ff*

3. Fag *ff*

CB *ff*

65

1. Fag

2. Fag *p*

3. Fag *p*

CB

69

1. Fag *pp* *mf* *f*

2. Fag *pp* *mf* *f*

3. Fag *pp* *mf* *f*

CB *pp* *mf* *f*

74

1. Fag *p*

2. Fag *p*

3. Fag *p*

CB *p*

78

1. Fag *f*

2. Fag *f* *mf*

3. Fag *f* *mp*

CB *f* *p*

81

1. Fag *fp* *ff*

2. Fag *fp* *ff*

3. Fag *fp* *ff*

CB *fp* *ff*

*fp* - 19 - *ff*