

FRANZ CIBULKA

ZUM LICHT

INTERMEZZO
FÜR
FLÖTE, CELLO
UND
KLAVIER

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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.

Zum Licht

Partitur

Intermezzo für Flöte Cello und Klavier

Franz Cibulka

Allegro $\text{♩} = 120$

Flöte

Cello

Klavier

Fl.

Vc.

Kl.

Fl.

Vc.

Kl.

4

Fl.

Vc.

Kl.

13

Fl.

Vc.

Kl.

16

Fl.

Vc.

Kl.

19

Fl.

Andante $\text{♩} = 72$

mf

Vc.

Kl.

$\# \text{G}$

mf

5

Allegro (M.M. $\text{♩} = \text{c. } 120$)

Fl. f

Vc. mf

Kl. f mf f

Andante $\text{♩} = 72$

Allegro (M.M. $\text{♩} = \text{c. } 120$)

Moderato $\text{♩} = 92$

Fl.

Vc. mf

Kl. mf

Fl. pizz. arco

Vc.

Kl.

Fl.

Vc.

Kl. mf

6

Fl.

Vc.

Kl.

pizz.

ad. lib.

Fl.

Vc.

Kl.

arco

pp

p

pp

Fl.

Vc.

Kl.

a tempo

pp

mf

mp

Fl.

Vc.

Kl.

mf

49

Fl.

Vc.

Kl.

52

Fl.

Vc.

Kl.

55

Fl.

Vc.

Kl.

58

Fl.

Vc.

Kl.

8

Fl.

Vc.

Kl.

Wechsel auf Piccolo

64

Fl.

Vc.

Kl.

rit.

70 Vivace

Fl.

Vc.

Kl.

75 Piccolo

Fl.

Vc.

Kl.

Musical score for Flute (Fl.), Violoncello (Vc.), and Klavier (Kl.). The score consists of three staves. The Flute and Violoncello staves are positioned above the Klavier staff, which is grouped by a brace. The Klavier staff contains two systems of music. The first system begins with a dynamic of *mf*. The Klavier part features eighth-note patterns with various slurs and grace notes. The Flute and Violoncello staves are silent throughout the entire section.

Musical score for Flute (Fl.), Violoncello (Vc.), and Klavier (Kl.) on page 10. The score consists of three staves. The Flute staff starts with a rest, followed by a note 'C' in common time, then a sixteenth-note pattern in 3/8 time, with dynamic 'f'. The Violoncello staff starts with a rest, followed by a sixteenth-note pattern in common time, then a sixteenth-note pattern in 3/8 time, with dynamic 'f'. The Klavier staff starts with a sixteenth-note pattern in common time, followed by a sixteenth-note pattern in common time, then a sixteenth-note pattern in 3/8 time, with dynamic 'f'.

Musical score for Flute (Fl.), Bassoon (Vc.), and Clarinet (Kl.) in 2/4 time. The score consists of three staves. The Flute staff begins with a melodic line of eighth and sixteenth notes. The Bassoon staff has rests throughout the first measure and then plays a sustained note on 'C' in the second measure. The Clarinet staff begins with eighth-note chords and transitions to a melodic line in the second measure.

Musical score for Flute (Fl.), Violoncello (Vc.), and Klavier (Kl.) showing measures 93-95. The score consists of three staves. The Flute and Violoncello staves are mostly silent with a few short dashes. The Klavier staff shows a continuous line of sixteenth-note patterns, primarily in the treble clef, with some bass notes and harmonic changes indicated by flats and sharps.

10

Fl.

96 pizz.

Vc. *f*

Kl.

99

Fl.

99

Vc.

99

Kl.

102

Fl.

102

Vc. *mf*

102

Kl.

105

Fl.

105

Vc.

105

Kl.

Fl. 108

Vc. 108

Kl. 108

This section shows three staves. The Flute (Fl.) has a continuous eighth-note pattern. The Violin (Vc.) has a sixteenth-note pattern. The Klavier (Kl.) has sustained chords in both treble and bass clefs.

Fl. 112

Vc. 112

Kl. 112

This section shows three staves. The Flute (Fl.) has a eighth-note pattern. The Violin (Vc.) has a sixteenth-note pattern. The Klavier (Kl.) has sustained chords in both treble and bass clefs.

Fl. 115

Vc. 115

Kl. 115

This section shows three staves. The Flute (Fl.) has a eighth-note pattern. The Violin (Vc.) has a sixteenth-note pattern. The Klavier (Kl.) has sustained chords in both treble and bass clefs.

Fl. 118

Vc. 118 pizz.

Kl. 118

This section shows three staves. The Flute (Fl.) has a eighth-note pattern. The Violin (Vc.) has a sixteenth-note pattern. The Klavier (Kl.) has sustained chords in both treble and bass clefs.

12

Fl.

Vc.

Kl.

120

123

Fl.

Vc.

Kl.

123 arco

123 pizz.

123 arco

123

126

Fl.

Vc.

Kl.

126 pizz.

126

126 p