

DAS WERK

Das Werk beschreibt die fiktive Geschichte eines Abenteurers, welcher auf der Suche nach einem riesigen Schatz den Urvampir Nosferatu findet. Nosferatu, aus seiner Grabstätte befreit, bringt Seuche und Ungnade übers Land. Der Abenteurer kann Nosferatu ausfindig machen, es gibt einen Kampf, bei welchem Nosferatu überwältigt wird. Endlich wieder in seinem Gefängnis eingesperrt, kommt Frieden übers Land. Nosferatu geht vergessen, bis erneut ein anderer Abenteurer den Vampirkönig aus seiner Gruft befreit...

Der Nosferatu unterscheidet sich in vielen Dingen vom ‚normalen‘ Vampir. Im Gegensatz zum Vampir, der elegant gekleidet und eloquent ist, geht der Nosferatu in Lumpen gekleidet, ist kahlköpfig, bucklig, hässlich und kann kaum sprechen. Auffällig ist auch, dass er als ‚Beißzähne‘ nicht vergrößerte Eckzähne besitzt, sondern angespitzte Schneidezähne oben und unten (nagetierartig). Dementsprechend ist sein Symboltier nicht der Wolf, sondern die Ratte, was sich mit seiner Eigenschaft als Bringer der Pest verbindet.“

DER KOMPONIST

Mario Bürki wurde am 26. Oktober 1977 geboren. Er studierte Blasmusikdirektion am Konservatorium in Bern und erreichte am Diplom sowie dem Höheren Studienausweis das Prädikat „Sehr Gut“. Bürki besuchte Meisterkurse bei U.P. Schneider (Komposition) und Toshiyuki Shimada / Andreas Spörri (Dirigieren). Sein erstes grosses Werk - Szenen aus: Max und Moritz - erreichte am Kompositionswettbewerb der World Association for Symphonic Bands and Ensembles (WASBE) in Luzern den zweiten Preis und seine Komposition Indian Fire wurde am Wettbewerb Flicorno d'Oro Junior (Italien) mit dem Spezialpreis für das originellste Konzertstück ausgezeichnet. Zwei seiner Werke (Cap Hoorn und 1405: Der Brand von Bern) wurden an der Mid-Europe in Schladming uraufgeführt. Im November 2005 wurde 1405: Der Brand von Bern vom weltbekannten spanischen Blesorchester „La Artistica Buñol“ in Valencia aufgeführt.

Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario erhält regelmässig Kompositionsaufträge.

THE PIECE

This piece describes the fictional tale of an adventurer who, during his quest to discover a huge treasure, finds the primordial vampire Nosferatu. Once freed from his grave, Nosferatu brings shame and disease to the land. The adventurer hunts down the vampire, a fight ensues and Nosferatu is beaten. Once he is back in his prison, peace once again spreads across the land. People forget about Nosferatu until the day when, once again, another adventurer unknowingly frees the vampire king from his grave.

Nosferatu's appearance differs in many ways from that of a „normal“ vampire. Contrary to the vampire who dresses elegantly and behaves eloquently, Nosferatu dresses in rags, is bald, has a hunchback, is ugly, and can barely speak. Noticeable is also that he doesn't bite his victims with his fangs but instead has sharpened pointy front teeth, just like a rodent. Nosferatu is therefore not associated with the wolf, but with the rat, the bringer of disease and plague.

THE COMPOSER

Born the 26 October 1977, Mario Bürki studied wind orchestral conducting at the Berne conservatory. He also followed courses in composition with Urs Peter Scheider and conducting under the direction of Toshiyuki Shimada and Andreas Spörri. His first grand scale work Scenes of Max and Moritz gained a second place in the composition contest in Lucerne organized by the World Association for Symphonic Bands and Ensembles (WASBE). During the Flicorno d`Oro junior contest (Italy), Indian Fire was awarded a special prize in acknowledgement of its originality. Mario Bürki is regularly commissioned to write for Wind and Brass Band. Two of his works (Cap Hoorn und 1405 : Der Brand von Bern) were premiered at the Mid-Europe Conference in Schladming and several have been chosen as set test-piece for contests. Alongside his composing he conducts various Wind Bands and teaches trumpet and theory. Mario himself plays the trumpet, the piano and the organ.

Sprecher (Bar 10 to 18):

In einem fernen Land suchte ein Mann nach dem grössten Schatz der Erde. Was er fand, war jedoch kein Schatz, sondern das grösste Übel, welches man sich vorstellen kann: eine Kreatur des Grauens: der Urvater aller Vampire. Sein Name: **Nosferatu (Tutti)**

Speaker (Bar 10 to 18):

In a place far far away a man was looking for the biggest treasure on earth. But he didn't find a treasure, what he found was the biggest evil imaginable; a creature of horror, the most primeval of a all vampires. His name: **Nosferatu (all band)**

7 **A** rain sounds (up to Bar 19)

Sop. Cor. rain sounds (up to Bar 19)

Solo-Cor. rain sounds (up to Bar 19)

Rep.-Cor. rain sounds (up to Bar 19)

2nd Cor. rain sounds (up to Bar 19)

3rd Cor. rain sounds (up to Bar 19)

Flnh. rain sounds (up to Bar 19)

Solo-Hn. rain sounds (up to Bar 19)

1st Hn. rain sounds (up to Bar 19)

2nd Hn. rain sounds (up to Bar 19)

1st Bar. *f* *p* mute

2nd Bar. *f* *p* mute

1st Trb.

2nd Trb.

Tbn. *p* mute

Euph. *f* *p*

Bass in Eb stagger breathing *ff* *p*

Bass in Bb stagger breathing *ff* *p*

Pk. *p* *ff* *p*

1st Perc. *ff* Raindrops *mp*

2nd Perc. *ff* C.C. B.D. Thundermetal *ff*

3rd Perc. whip (flash) *ff*



Sprecher (Takt 10 to 18):

In einem fernen Land suchte ein Mann nach dem grössten Schatz der Erde. Was er fand, war jedoch kein Schatz, sondern das grösste Übel, welches man sich vorstellen kann: eine Kreatur des Grauens: der Urvater aller Vampire. Sein Name: **Nosferatu (ganze Band)**

27

Sop. Cor. *f* *mf* *cresc.* *f* *fp*

Solo-Cor. *f* *mf* *cresc.* *f* *fp*

Rep.-Cor. *f* *mf* *cresc.* *f* *fp*

2nd Cor. *f* *mf* *cresc.* *f* *fp*

3rd Cor. *f* *mf* *cresc.* *f* *fp*

Flnh. *f* *mf* *cresc.* *f* *fp*

Solo-Hn. *f* *mf* *cresc.* *f*

1st Hn. *f* *mf* *cresc.* *f*

2nd Hn. *f* *mf* *cresc.* *f*

1st Bar. *f* *mf* *cresc.* *fp*

2nd Bar. *f* *mf* *cresc.* *fp*

1st Trb. *f* *cresc.* *f*

2nd Trb. *f* *cresc.* *f*

Tbn. *f* *cresc.* *f*

Euph. *mf* *cresc.* *f* *fp*

Bass in Eb *f* *cresc.* *f* *fp*

Bass in Bb *f* *cresc.* *f*

Pk. *f*

1st Perc. *f* *cresc.* *f*

2nd Perc. *f*

3rd Perc. *f* *mf* *cresc.* *f* *fp*

C ♩=120 gradual cresc.

Sop. Cor. Say: Aah Aah Aah Aah Aah Aah Aah

Solo-Cor. Say: Aah Aah Aah Aah Aah Aah Aah

Rep.-Cor. one, straight mute *pp* Aah Aah Aah Aah Aah Aah Aah *p*

2nd Cor. one, straight mute *pp* Aah Aah Aah Aah Aah Aah Aah *p*

3rd Cor. one, straight mute *pp* Aah Aah Aah Aah Aah Aah Aah *p*

Fln. Say: Aah Aah Aah Aah solo Aah Aah Aah

Solo-Hn. *mp* Aah Say: Aah *mf* Aah Aah Aah Aah Aah Aah

1st Hn. *mp* Aah Say: Aah Aah Aah Aah Aah Aah Aah

2nd Hn. *mp* Aah Say: Aah Aah Aah Aah Aah Aah Aah

1st Bar. Say: Aah Aah Aah Aah Aah Aah Aah

2nd Bar. Say: Aah Aah Aah Aah Aah Aah Aah

1st Trb. Say: Aah Aah Aah Aah Aah Aah Aah

2nd Trb. Say: Aah Aah Aah Aah Aah Aah Aah

Tbn. Say: Aah Aah Aah Aah Aah Aah Aah

Euph. *pp* *cresc.* *p* *cresc.* *mp*

Bass in Eb *pp* *cresc.* *p* *cresc.* *mp*

Bass in Bb *pp* *cresc.* *p* *cresc.* *mp*

Pk. *pp* *cresc.* *p* *cresc.* *mp*

1st Perc. *pp* B.D.

2nd Perc. *f* Rasseln mit Kette

3rd Perc.

D

39

Sop. Cor. Aah Aah Aah Aah str. mute play open

Solo-Cor. Aah Aah Aah mf open mf

Rep.-Cor. open

2nd Cor. all open mf all

3rd Cor. all open mf play

Fln. Aah Aah Aah mf

Solo-Hn. Aah Aah Aah Aah

1st Hn. Aah Aah Aah Aah

2nd Hn. Aah Aah Aah Aah

1st Bar. Aah Aah Aah Aah play mp

2nd Bar. Aah Aah Aah Aah play mp

1st Trb. Aah Aah Aah Aah play mp

2nd Trb. Aah Aah Aah Aah play mp

Tbn. Aah Aah Aah Aah play mp

Euph. Aah Aah Aah Aah mf

Bass in Eb Aah Aah Aah Aah

Bass in Bb Aah Aah Aah Aah

Pk. Aah Aah Aah Aah

1st Perc. Aah Aah Aah Aah

2nd Perc. Aah Aah Aah Aah

3rd Perc. Glsp mf

46 rit. **E** ♩=144

Sop. Cor. *f* *cresc.* *f* *f* 3 3

Solo-Cor. *cresc.* *f* *f* 3 3

Rep.-Cor. *f* *cresc.* *f* *f* 3 3

2nd Cor. *mf* *cresc.* *f* *f* 3 3

3rd Cor. *mf* *cresc.* *f* *f* 3 3

Fln. *mf* *cresc.* *f* *f* 3 3

Solo-Hn. *mf* *cresc.* *f* *f*

1st Hn. *mf* *cresc.* *f* *f*

2nd Hn. *mf* *cresc.* *f* *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *mf* *cresc.* *f*

2nd Trb. *mf* *cresc.* *f*

Tbn. *mf* *cresc.* *f*

Euph. *mf* *cresc.* *f*

Bass in Eb *mf* *cresc.* *f*

Bass in Bb *mf* *cresc.* *f*

Pk. *mf* *cresc.* *f* *f*

1st Perc. *f* C.C.

2nd Perc. *f*

3rd Perc. *f* *cresc.* *f* *f* 3 3 Xyl

52

Sop. Cor. *fp*

Solo-Cor. *fp*

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn. *fp*

1st Hn. *fp*

2nd Hn. *fp*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

Tbn. *f*

Euph. *f*

Bass in Eb

Bass in Bb

Pk.

1st Perc. C.C. *f*

2nd Perc.

3rd Perc. *fp*

59 **F**

Sop. Cor.
Solo-Cor.
Rep.-Cor.
2nd Cor.
3rd Cor.
Flhn.
Solo-Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
Tbn.
Euph.
Bass in Eb
Bass in Bb
Pk.
1st Perc. (Floor Tom)
2nd Perc.
3rd Perc.

DEMO SCORE

64 G

DEMO SCORE

Instrument List:
Sop. Cor.
Solo-Cor.
Rep.-Cor.
2nd Cor.
3rd Cor.
Flhn.
Solo-Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Trb.
2nd Trb.
Tbn.
Euph.
Bass in Eb
Bass in Bb
Pk.
1st Perc.
2nd Perc.
3rd Perc.

Measure 64: G

Dynamics: *p*, *mf*, *ff*

Performance Notes: *S.C.* (Soprano Clarinet) in 3rd Perc. part.

69

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Tbn.

Euph.

Bass in Eb

Bass in Bb

Pk.

1st Perc.

2nd Perc.

3rd Perc.

cup mute

open

mp

p

cresc.

mf

cresc.

mf

mf

mf

Xyl

mp

H

74

Sop. Cor. *mf* *cresc.* *ff*

Solo-Cor. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

Rep.-Cor. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

2nd Cor. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

3rd Cor. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

Flhn. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

Solo-Hn. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

1st Hn. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

2nd Hn. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

1st Bar. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

2nd Bar. *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f*

1st Trb. *mf* *cresc.* *f*

2nd Trb. *mf* *cresc.* *f*

Tbn. *mf* *cresc.* *f*

Euph. *mf* *cresc.* *f*

Bass in Eb *cresc.* *f*

Bass in Bb *cresc.* *f*

Pk. *mf* *f*

1st Perc. *mf* *cresc.* *f*

2nd Perc. *mf* *cresc.* *f*

3rd Perc. *mf* *cresc.* *f*

93 **J** say (loud):

Sop. Cor. Nos fe ra tu Nos fe ra tu Nos fe ra tu

Solo-Cor. say (loud): Nos fe ra tu Nos fe ra tu Nos fe ra tu

Rep.-Cor. say (loud): Nos fe ra tu Nos fe ra tu Nos fe ra tu

2nd Cor. say (loud): Nos fe ra tu Nos fe ra tu Nos fe ra tu *mf*

3rd Cor. say (loud): Nos fe ra tu Nos fe ra tu Nos fe ra tu *mf* *cresc.*

Flnh. Nos fe ra tu Nos fe ra tu Nos fe ra tu

Solo-Hn. *f* *mf* *cresc.*

1st Hn. *f* *mf* *cresc.*

2nd Hn. *f* *mf* *cresc.*

1st Bar. *mf* *subito p* *cresc.*

2nd Bar. *mf* *subito p* *cresc.*

1st Trb. *mf* *subito p* *cresc.*

2nd Trb. *mf* *subito p* *cresc.*

Tbn. *subito p* *cresc.*

Euph. *mf* *subito p* *cresc.*

Bass in Eb *subito p* *cresc.*

Bass in Bb *subito p* *cresc.*

Pk. *subito p* *cresc.*

1st Perc. *B.D.*

2nd Perc. *subito p* *cresc.*

3rd Perc.

99 *play* **K**

Sop. Cor. *mf* *cresc.* *f* *f*

Solo-Cor. *mf* *cresc.* *f* *f*

Rep.-Cor. *mf* *cresc.* *f* *f*

2nd Cor. *cresc.* *f* *f*

3rd Cor. *f* *f*

Fln. *f* *f*

Solo-Hn. *f* *f*

1st Hn. *f* *f*

2nd Hn. *f* *f*

1st Bar. *f* *f*

2nd Bar. *f* *f*

1st Trb. *f* *f*

2nd Trb. *f* *f*

Tbn. *f* *f*

Euph. *f* *f*

Bass in Eb *f* *f*

Bass in Bb *f* *f*

Pk. *f* *ff* *fp* *f*

1st Perc. *ff*

2nd Perc. *f*

3rd Perc. *fp* *f* S.C.

M

115

Sop. Cor. *f* cry:(Kampfschrei) aah *f*

Solo-Cor. *f* cry:(Kampfschrei) aah *f*

Rep.-Cor. *f* cry:(Kampfschrei) aah *f*

2nd Cor. *f* cry:(Kampfschrei) aah *f*

3rd Cor. *f* cry:(Kampfschrei) aah *f*

Flnh. *f* cry:(Kampfschrei) aah *f*

Solo-Hn. *f* *mf* *f*

1st Hn. *f* *mf* *f*

2nd Hn. *f* *mf* *f*

1st Bar. *f* *mf* *f*

2nd Bar. *f* *mf* *f*

1st Trb. *f* *fp* *f*

2nd Trb. *f* *fp* *f*

Tbn. *f* *fp* *f*

Euph. *f* *mf* *f*

Bass in Eb *f* *fp* *f*

Bass in Bb *f* *fp* *f*

Pk. *p* *f*

1st Perc. *f*

2nd Perc. *mf*

3rd Perc. S.C. *p* *f* Glsp

124

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Tbn.

Euph.

Bass in Eb

Bass in Bb

Pk.

1st Perc.

2nd Perc.

3rd Perc.

mp

mp

mp

mp

p

p

mp

mp

mf

131 **N**

Sop. Cor. *f* *fp*

Solo-Cor. *f* *fp*

Rep.-Cor. *f* *fp*

2nd Cor. *f* *fp*

3rd Cor. *f* *fp*

Fln. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

Tbn. *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Pk. *mf* *mf* *mf* *mf*

1st Perc.

2nd Perc.

3rd Perc. **Xyl** *f* *fp* *fp*

137

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

Tbn. *f*

Euph. *f*

Bass in Eb *f*

Bass in Bb *f*

Pk. *f*

1st Perc.

2nd Perc. B.D. *f* large Gong *f* S.C. *p*

3rd Perc. *f*

142 rit.

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Tbn.

Euph.

Bass in Eb

Bass in Bb

Pk.

1st Perc.

2nd Perc.

3rd Perc.

DEMO SCORE

P Lento $\text{♩} = 60$

154

Sop. Cor. -

Solo-Cor. -

Rep.-Cor. -

2nd Cor. -

3rd Cor. -

Fln. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

Tbn. *f*

Euph. *f*

Bass in Eb *f* both

Bass in Bb *f*

Pk. *f*

1st Perc. *f* S.D.

2nd Perc. *f* large Gong

3rd Perc. *f* Glsp l.r.

161

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

Tbn.

Euph.

Bass in Eb

Bass in Bb

Pk.

1st Perc.

2nd Perc.

3rd Perc.

DEMO SCORE

s.C.

f

f

f

f

165 rit.

Sop. Cor. *ff*

Solo-Cor. *ff*

Rep.-Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flnh. *ff*

Solo-Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *ff*

2nd Trb. *ff*

Tbn. *ff*

Euph. *ff*

Bass in Eb *ff*

Bass in Bb *ff*

Pk. *ff*

1st Perc. *ff* C.C. *ff*

2nd Perc. *ff*

3rd Perc. *ff* Glsp