

DAS WERK

Das vorliegende Werk entstand im Auftrag von Hans Otto Aeschlimann, einem Musikanten der Musikgesellschaft Ostermundigen (CH). Es beschreibt anschauliche Momente eines Fluges über der Schweiz in einer „Piper Comanche“. Am Anfang steht das Flugzeug in seiner Pracht im Hangar. Der Pilot startet die Propellermaschine. Nach zwei erfolglosen Versuchen läuft der Motor. Danach startet das Flugzeug: Der Motor wird nach und nach auf Volltouren geschaltet, das Flugzeug rollt über die Startbahn und erhebt sich langsam in die Lüfte. Nach einem wunderschönen Alpenüberflug beginnt ein Gewitter. Es beginnt zu regnen, blitzen und donnern, plötzlich setzt der Motor aus. Im Segelflug verlässt der Pilot das Gewitter und gleich darauf kann er den Motor wieder starten. Eine ruhige Weise beschreibt die vom Regen erfrischte Landschaft, bevor sich der Flieger auf die Heimreise macht. Das Werk endet in einem fulminanten Schluss.

Ausführungen der angewendeten Effekte:

- Takt 45 ff. : gliss up in den Posaunen: während 4 Sechzehntel Glissando zum nächsten Ton.
- Takt 123 ff.: Rain: snipp with fingers: Mit den Fingern schnippen um Regen darzustellen.
- Takt 123 ff.: Wind: Bei den Ventillöchern der Trompeten wie eine Flöte hineinblasen, dazu die Ventile langsam drücken und lösen
- Takt 123 ff.: Thunder: Grosse Trommel ahmt den Donner nach, die Peitsche (Whip) stellt den Blitz dar.
- Ziffer K, 1.: Whistle any Note, change it when conduct: Irgend eine Note pfeifen, diese auf Zeichen des Dirigenten nach unten oder oben verändern.
- Ziffer K, 1.: Whip/Thunder freely: Donner und Blitzgeräusche nach eigenem Ermessen zur bestehenden Klangkulisse spielen.
- Ziffer K, 2.: Fade out: Auf Zeichen des Dirigenten die Geräuschkulisse langsam verklingen lassen.

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 weltbekanntesten spanischen Blasorchester «La Artística Buñol» in Valencia aufgeführt.

Mario Bürki ist Musikschulleiter an der Musikschule der Jugendmusik Ostermundigen. Als Instrumentalist spielt er Trompete, Klavier und Orgel. Mario Bürki erhält regelmässig Kompositionsaufträge und mehrere Werke wurden als Wettstücke im In- und Ausland gespielt.

Ton- und Notenbeispiele seiner Werke können auf der Homepage des Verlages eingesehen werden: www.musikverlag-frank.ch

Besuchen Sie die Homepage von Mario Bürki: www.mariobuerki.ch

THE COMPOSITION

This piece has been commissioned by Hans Otto Aeschlimann, a member of the town band of Ostermundigen in Switzerland. It describes the flight of a „Piper Comanche“ over Switzerland. At the beginning the aircraft stands in the hangar. The pilot attempts to start the propeller engine. After two unsuccessful attempts to fire up the engine, the pilot manages to start it. The engine slowly reaches full throttle as the airplane rolls down the runway and takes off. After a beautiful flight over the Alps the skies darken and the aircraft flies into a heavy thunderstorm. Suddenly the engine stops. With the engine stopped, the pilot uses the aircraft as a glider and navigates it out of the thunderstorm. Upon clearing the bad weather, the pilot manages to re-ignite the engine. A calm melody describes the beautiful landscape after the rain, before the plane finally embarks on its journey home. The piece finishes with a big and impressive finale.

Description of the effects used:

- Bar 45 ff. : upwards glissando in the Trombones: 4 semiquavers to the next note.
- Bar 123 ff.: Rain: click with fingers.
- Bar 123 ff.: Wind: Blow into the bottom valve caps of the trumpets, like a flute, and press and release the valves to alter the pitch
- Bar 123 ff.: Thunder: The bass drum symbolises the thunder whereas the lightning is represented by the whip
- Letter K, 1.: Whistle any Note, change it up or down when conductor indicates.
- Letter K, 1.: Whip/Thunder freely
- Letter K, 2.: Once the conductor indicates to do so, fade out

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.

Instrumentation

FLIGHT

Mario Bürki

Dauer / Durée / Duration: 9.00'
Schwierigkeitsgrad / Degré de difficulté / Grade: 4

Blasorchester / Musique d'harmonie / Wind Band

Piccolo
1st Flute
2nd Flute
Oboe
English Horn
Bassoon
Clarinet Eb
1st Clarinet Bb
2nd Clarinet Bb
3rd Clarinet Bb
Alto Clarinet Eb
Bassclarinet Bb
1st Alto Saxophone Eb
2nd Alto Saxophone Eb
Tenor Saxophone Bb
Baritone Saxophone Eb
1st Trumpet Bb
2nd Trumpet Bb
3rd Trumpet Bb
1st Horn Eb/F
2nd Horn Eb/F
3rd Horn Eb/F
4th Horn Eb/F
1st Trombone Bb/C
2nd Trombone Bb/C
3rd Trombone Bb/C
Euphonium Bb/C
Tuba Bb/Eb/C
Timpani
Percussion
Mallets

DEMO SCORE

FLIGHT

Im Auftrag von H.O. Aeschlimann
den Musikantinnen und Musikanten der MG Ostermündigen gewidmet

Mario Bürki

Allegro $\text{♩} = 89$

The image displays a full orchestral score for the piece 'FLIGHT' by Mario Bürki. The score is written for a large ensemble, including woodwinds, brass, and percussion. The tempo is marked 'Allegro' with a quarter note equal to 89 beats per minute. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into systems, with each instrument or section having its own staff. A large, diagonal red watermark reading 'DEMO SCORE' is overlaid across the center of the page. The instruments listed on the left side of the score are: Piccolo, 1st Flute, 2nd Flute, 1st Oboe, Englischhorn, Bassoon, Clarinet Eb, 1st Clarinet Bb, 2nd Clarinet Bb, 3rd Clarinet Bb, Altclarinet Eb, Bass Clarinet Bb, 1st Alto Saxophone Eb, 2nd Alto Saxophone Eb, Tenorsaxophone Bb, Baritonsaxophone Eb, 1st Trumpet Bb, 2nd Trumpet Bb, 3rd Trumpet Bb, 1st & 3rd Horn F, 2nd & 4th Horn F, 1st Trombone C, 2nd Trombone C, 3rd Trombone C, Euphonium, Tuba, Grosse Trommel, Becken, Timpani, Mallets, and Percussion 1. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks.

A

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altcl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

B *Meno mosso* ♩ = 76

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altcl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

> mf

mp

p

Solo

sempre portato

p

Windchimes

p

pp

27 **C** stringendo

Picc. *f*

1st Fl. *f*

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl. *f*

1st Cl. *mf* *f*

2nd Cl. *mf*

3rd Cl. *mf*

Altkl. *mf*

Bkl. *mf*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *mf*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *mf* *f*

2 & 4 Hrn. *mf* *f*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Tb. *mf*

Gr. Tr.

Be. *f* *f*

Pk. *mf*

Mall. *f* Glsp

Perc. 1 *mf*

35 *molto rall.* **D** Take-off!
Allegro $\text{♩} = 120$

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

Eh. *ff*

Bssn. *ff*

Eb-Cl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Altkl. *ff*

Bkl. *ff*

1st Asax. *ff*

2nd Asax. *ff*

Tsax. *ff*

Barsax. *ff*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f*

2 & 4 Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Gr. Tr. *f*

Be. *f*

Pk. *f*

Mall. *f*

Perc. 1 *f*

41 accel.

Picc. 

1st Fl. 

2nd Fl. 

Ob. 

Eh. 

Bssn. 

Eb-Cl. 

1st Cl. 

2nd Cl. 

3rd Cl. 

Altkl. 

Bkl. 

1st Asax. 

2nd Asax. 

Tsax. 

Barsax. 

1st Trp. 

2nd Trp. 

3rd Trp. 

1 & 3 Hrn. 

2 & 4 Hrn. 

1st Trb. 

2nd Trb. 

3rd Trb. 

Euph. 

Tb. 

Gr. Tr. 

Be. 

Pk. 

Mall. 

Perc. 1 

DEMO SCORE

45 **E** $\text{♩} = 132$ accel. $\text{♩} = 140$

Picc. -

1st Fl. -

2nd Fl. -

Ob. -

Eh. -

Bssn. -

Eb-Cl. -

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Altkl. -

Bkl. *f*

1st Asax. *mf*

2nd Asax. *mf*

Tsax. *mf*

Barsax. *f*

1st Trp. -

2nd Trp. -

3rd Trp. -

1 & 3 Hrn. *mf*

2 & 4 Hrn. *mf*

1st Trb. *f* gliss up

2nd Trb. *f* gliss up

3rd Trb. *f* gliss up

Euph. *f*

Tb. *f*

Gr. Tr. *f*

Be. -

Pk. -

Mall. -

Perc. 1 *mf*

50 crescendo

Picc.
1st Fl.
2nd Fl.
Ob.
Eh.
Bssn.
Eb-Cl.
1st Cl.
2nd Cl.
3rd Cl.
Altkl.
Bkl.
1st Asax.
2nd Asax.
Tsax.
Barsax.
1st Trp.
2nd Trp.
3rd Trp.
1 & 3 Hrn.
2 & 4 Hrn.
1st Trb.
2nd Trb.
3rd Trb.
Euph.
Tb.
Gr. Tr.
Be.
Pk.
Mall.
Perc. 1

G

63

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

72

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

81 **H**

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altcl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

89

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

Eh. *f*

Bssn. *f*

Eb-Cl. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Altkl. *f*

Bkl. *f*

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax. *f*

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f*

2 & 4 Hrn. *f*

1st Trb. *mf*

2nd Trb. *mf*

3rd Trb. *mf*

Euph. *f*

Tb. *f*

Gr. Tr. *mf*

Be. *f*

Pk. *f*

Mall. *f*

Perc. 1 *f*

I

98

Picc. *mf*

1st Fl. *mf*

2nd Fl. *mf*

Ob. *f*

Eh. *mf*

Bssn. *f*

Eb-Cl.

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

Altkl. *f*

Bkl.

1st Asax. *f*

2nd Asax. *f*

Tsax. *f*

Barsax.

1st Trp. *f*

2nd Trp. *f*

3rd Trp. *f*

1 & 3 Hrn. *f*

2 & 4 Hrn. *f*

1st Trb. *f*

2nd Trb. *f*

3rd Trb. *f*

Euph. *f*

Tb. *f*

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

Misterioso $\text{♩} = 89$

Rain: snipp with fingers

123

Picc. Rain: snipp with fingers

1st Fl. Rain: snipp with fingers

2nd Fl. Rain: snipp with fingers

Ob. Rain: snipp with fingers

Eh. Rain: snipp with fingers

Bssn. Rain: snipp with fingers

Eb-Cl. Rain: snipp with fingers

1st Cl. Rain: snipp with fingers

2nd Cl. Rain: snipp with fingers

3rd Cl. Rain: snipp with fingers

Altkl. Rain: snipp with fingers

Bkl. stagger breathing *mf*

1st Asax. Rain: snipp with fingers

2nd Asax. Rain: snipp with fingers

Tsax. Rain: snipp with fingers

Barsax. stagger breathing *mf*

1st Trp. Wind: Blow air into lower valve hole and press them slowly

2nd Trp. Wind: Blow air into lower valve hole and press them slowly

3rd Trp. Wind: Blow air into lower valve hole and press them slowly

1 & 3 Hrn. Rain: snipp with fingers

2 & 4 Hrn. Rain: snipp with fingers

1st Trb. mute *p* *sf*

2nd Trb. mute *p* *sf*

3rd Trb. mute *p* *sf*

Euph. stagger breathing *mf*

Tb. stagger breathing *mf*

Gr. Tr. Thunder *f*

Be. Thunder *f*

Pk. whip *sfz*

Mall. G. C. Thunder *f*

Perc. 1 R.S. S.D. *p* *sf*



Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Altkl. *mp*

Bkl. *mp*

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp. *mf* open

2nd Trp.

3rd Trp.

1 & 3 Hrn. *mp* *mf*

2 & 4 Hrn.

1st Trb. *mp* *mf* *mp*

2nd Trb. *mp* *mf* *mp*

3rd Trb. *mp* *mf* *mp*

Euph. *mp* *mf*

Tb. *mp* *mf* *mp*

Gr. Tr.

Be.

Pk. *p* *mf* *mf*

Mall.

Perc. 1 *p* *f* C.C.



160 **M**

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

169 *molto rit.* **N**

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

177 **accelerando** **O** Allegro $\text{♩} = 144$

Instrument list and dynamic markings:

- Picc. *fp* *f*
- 1st Fl. *fp* *f*
- 2nd Fl. *fp* *f*
- Ob. *fp* *f*
- Eh. *fp* *f*
- Bssn. *fp* *f*
- Eb-Cl. *fp* *f*
- 1st Cl. *fp* *f*
- 2nd Cl. *fp* *f*
- 3rd Cl. *fp* *f*
- Altkl. *fp* *f*
- Bkl. *fp* *mf*
- 1st Asax. *fp* *f*
- 2nd Asax. *fp* *f*
- Tsax. *fp* *f*
- Barsax. *fp* *mf*
- 1st Trp. *mf* *f*
- 2nd Trp. *mf* *f*
- 3rd Trp. *mf* *f*
- 1 & 3 Hrn. *mf* *f*
- 2 & 4 Hrn. *mf* *f*
- 1st Trb. *mf* *f mf*
- 2nd Trb. *mf* *f mf*
- 3rd Trb. *mf* *f mf*
- Euph. *fp* *f*
- Tb. *fp* *mf*
- Gr. Tr. *fp* *mf* *f*
- Be. *mf* *f*
- Pk. *fp* *f*
- Mall. *fp* *f* *Xyl*
- Perc. 1 *fp* *f*

185

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altkl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

Q

194

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altcl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

ritardando

S Finale ♩ = 109

210

This page contains a musical score for a full orchestra. The instruments listed on the left are: Picc., 1st Fl., 2nd Fl., Ob., Eh., Bsns., Eb-Cl., 1st Cl., 2nd Cl., 3rd Cl., Altkl., Bkl., 1st Asax., 2nd Asax., Tsax., Barsax., 1st Trp., 2nd Trp., 3rd Trp., 1 & 3 Hrn., 2 & 4 Hrn., 1st Trb., 2nd Trb., 3rd Trb., Euph., Tb., Gr. Tr., Be., Pk., Mall., and Perc. 1. The score is written in a key signature of two flats and a 3/4 time signature. It features a 'ritardando' marking and a section marked 'S' with a tempo of 'Finale ♩ = 109'. A large red 'DEMO SCORE' watermark is overlaid diagonally across the page. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f'.

214

Picc.

1st Fl.

2nd Fl.

Ob.

Eh.

Bssn.

Eb-Cl.

1st Cl.

2nd Cl.

3rd Cl.

Altcl.

Bkl.

1st Asax.

2nd Asax.

Tsax.

Barsax.

1st Trp.

2nd Trp.

3rd Trp.

1 & 3 Hrn.

2 & 4 Hrn.

1st Trb.

2nd Trb.

3rd Trb.

Euph.

Tb.

Gr. Tr.

Be.

Pk.

Mall.

Perc. 1

DEMO SCORE

f, *ff*, *fp*