

### **« Western Story » – pour Brass Band**

„Western Story“ est une création composée de cinq parties liées entre eux. Ces parties décrivent des différentes situations dans des différents endroits au Far West. La première partie dénommée „The prairie“ décrit une grande et vaste vallée au lever du soleil dans laquelle des cowboys galopent héroïquement en direction d'une petite ville. Un saloon typique avec des cowboys joyeux et ivres est décrit dans la 2ème partie „Saloon“ de l'œuvre. On y rigole, on y danse et on se bat d'une manière joviale. Dans „Lonesome Day“ on ressent la solitude du cowboy classique qui parcourt en solitaire les grandes plaines et les étendues du Far West américain. Le duel entre deux cowboys est le thème de la prochaine partie. „Face to Face“ contient toute la concentration et toute la tension qui accompagnent les deux cowboys qui s'affrontent et attendent le moment pour dégainer enfin leurs révolvers. Avec la partie finale „Free Town“ enfin la ville est libérée grandement de ses malfaiteurs et peut enfin reprendre une vie normale. Ces descriptions ne doivent qu'être des points de repaires, car toute la composition donne à chaque musicien et à chaque écouters l'occasion de se créer sa propre aventure au Far West et de laisser faire son imagination.

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„Western Story“ ist ein Stück aus fünf ineinander verbundenen Teilen. Diese Teile stellen verschiedene Situationen oder Orte im wilden Westen dar. „The prairie“: Ein grosses, weites Tal, das bei Sonnenaufgang erscheint. Dabei stolzierten Cowboys auf ihren Pferden heldenhafte in Richtung Stadt. „Saloon“: Ein typischer Saloon mit fröhlichen und angetrunkenen Cowboys. Es wird gelacht, getanzt und auf ulkiger Weise geprügelt. „Lonesome Day“ (Einsamer Tag): Stellt den klassischen Cowboy dar, in tagelanger Einsamkeit durch den wilden Westen reitend. „Face to face“: Der spannende Moment zweier sich gegenüberstehenden Cowboys, die minutenlang mit voller Spannung und Konzentration darauf warten, wann der Gegner den Revolver zieht. „Free Town“: Das Finale. Die heldenhafte und spektakuläre Befreiung der Stadt. Diese Beschreibungen dienen nur als Eckpunkte des Werkes. Das Stück bietet aber allen Musikern und Zuhörern die Möglichkeit, sich die Western-Geschichte selbst fantasievoll auszumalen.

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„Western Story“ is a entertaining piece composed of five intertwining parts. These parts describe different situations and locations in the Wild West. „The prairie“: A huge, wide valley appears by sunrise. Cowboys are riding proudly on their horses towards the city. „Saloon“: A characteristic saloon where good mooded and squiffy cowboys are spending their time. There is laughter, dancing and some silly bar fights going on. „Lonesome Day“: It describes the classical cowboy, riding for days through the Wild West in total solitude. „ Face to face“: The thrilling moment when two cowboys are dueling each other, passing endless minutes, waiting in full tension and concentration, just to see which one draws first. „Free Town“: The finale. It is the spectacular and heroic liberation of the city. These descriptions are just anchor points for this work, however the piece offers to every musician and audience to imaging their very own fabulous Western Story.

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**Crée le 24 et 25 avril 2009 à Courtepin par la Fanfare l'Avenir de Barberêche-Courtepin**  
**Uraufgeführt am 24. und 25. April 2009 in Courtepin von der Fanfare l'Avenir de Barberêche-Courtepin**  
**Created on 24th and 25th of april 2009 in Courtepin by the Fanfare l'Avenir de Barberêche-Courtepin**

# Western Story

"The prairie"

♩ = 90

Musical score for "Western Story" by Pierre Schmidhäusler. The score is for a fanfare and includes the following instruments and parts:

- E♭ Cornet
- Solo Cornet
- Repiano
- 2nd Cornet
- 3rd Cornet
- Flugelhorn
- Solo Horn in E♭
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- Bass in E♭
- Bass in B♭
- Timpani
- Drum-Kit (with Snare Drum)
- 1st Percussion
- 2nd Percussion

The score is in 3/4 time with a tempo of ♩ = 90. It features a key signature of one sharp (F#). The music begins with a dynamic marking of *pp* (pianissimo) in the 1st Baritone part. The drum kit part includes a snare drum with a *pp* dynamic marking. The score is divided into measures 1 through 8, with measure numbers 2, 3, 4, 5, 6, 7, and 8 indicated above the staves.

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12 13 14 15 16 17 18 19 20 21

Es Cor. - - - - -

Solo Cor. *(Melodic line with slurs)*

Rep. Cor. - - - - -

2nd Cor. - - - - -

3rd Cor. - - - - -

Fihn. - - - - -

Solo Hn. - - - - -

1st Hn. - - - - -

2nd Hn. - - - - -

1st Bar. *(Rhythmic accompaniment)*

2nd Bar. *(Rhythmic accompaniment)*

1st Trb. - - - - -

2nd Trb. - - - - -

B. Trb. - - - - -

Euph. *(Rhythmic accompaniment)*

Bass Eb *(Rhythmic accompaniment)*

Bass Bb - - - - -

Timp. *(Tympani accompaniment)*

Dr. *(Drum accompaniment)*

1st Perc. - - - - -

2nd Perc. - - - - -



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A

Es Cor.  
Solo Cor.  
Rep. Cor.  
2nd Cor.  
3rd Cor.  
Flhn.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Trb.  
2nd Trb.  
B. Trb.  
Euph.  
Bass Eb.  
Bass Bb.  
Timp.  
Dr.  
1st Perc.  
2nd Perc.



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**B**

32 33 34 35 36 37 38 39

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *p* *f* *ff*

sub. *pp* *f*

susp. Cymbal (soft sticks)

sub. *pp* *f* [Cymbals a2]



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42 43 44 45 46 47 48

E♭ Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flhn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Bass Eb

Bass B♭

Timp.

Dr.

1st Perc.

2nd Perc.

*mp*

*mp*

*Solo*

*mp*

*p*

*p legato*

*p legato*

*p legato*

*p legato*

*pp*

*mf*



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51 52 53 54 55 56

**C**

E♭ Cor. *f* *p* *ff*

Solo Cor. *f* *p* *ff*

Rep. Cor. *f* *p* *ff*

2nd Cor. *f* *p* *ff*

3rd Cor. *mp* *f* *p* *ff*

Fhn. *mp* *f* *p* *ff*

Solo Hn. *f* *p* *ff*

1st Hn. *f* *p* *ff*

2nd Hn. *mp* *f* *p* *ff*

1st Bar. *f* *p* *ff*

2nd Bar. *mp* *f* *p* *ff*

1st Trb. *mp* *f* *p* *ff*

2nd Trb. *mp* *f* *p* *ff*

B. Trb. *f* *p* *ff*

Euph. *mp* *f* *p* *ff*

Bass Eb *f* *p* *ff*

Bass B♭ *mp* *f* *p* *ff*

Timp. *p* *f* *ff*

Dr. *f* *p*

1st Perc. *pp* *f*

2nd Perc. *f*



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**"The saloon"**  
 ♩ = 100

Musical score for "The saloon" (♩ = 100). The score is written for a large ensemble and includes the following parts:  
 - E♭ Cor. (Trumpet)  
 - Solo Cor. (Trumpet)  
 - Rep. Cor. (Trumpet)  
 - 2nd Cor. (Trumpet)  
 - 3rd Cor. (Trumpet)  
 - Fihn. (Flugelhorn)  
 - Solo Hn. (Horn)  
 - 1st Hn. (Horn)  
 - 2nd Hn. (Horn)  
 - 1st Bar. (Baritone)  
 - 2nd Bar. (Baritone)  
 - 1st Trb. (Trombone)  
 - 2nd Trb. (Trombone)  
 - B. Trb. (Bass Trombone)  
 - Euph. (Euphonium)  
 - Bass E♭ (Bass Trumpet)  
 - Bass B♭ (Bass Trombone)  
 - Timp. (Timpani)  
 - Dr. (Drums)  
 - 1st Perc. (Percussion)  
 - 2nd Perc. (Percussion)  
 - Vibraphone  
 - Guiro

Key performance markings include: *mute 1<sup>st</sup>*, *2<sup>nd</sup>*, *ppp*, *morendo*, *f*, *(tutti) open*, *(a2)*, *solo (a2)*, *mf*, *p*, *ppp*, *Triangle*, *Beal Ring*, *Vibraphone*, and *Guiro*.



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D

78 79 80 81 82 83 84 85 86 87 88 89 90 91

Es. Cor. *f*

Solo Cor. *f* tutti

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fihn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb. *f*

Euph. (a2) *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Dr. *f*

1st Perc. Triangle

2nd Perc. *f*



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114 115 116 117 118 119 120 121 122 123 124 125 126

Es. Cor. *sfz* *f* *ff* *f* *ff*

Solo Cor. *sfz* *f* *sfz* *sfz* *mf*

Rep. Cor. *sfz* *f* *sfz* *sfz* *mf*

2nd Cor. *sfz* *f* *mf*

3rd Cor. *sfz* *mf*

Fihn. *sfz* *f* *sfz* *sfz* *p*

Solo Hn. *sfz* *f* *sfz* *sfz* *mf*

1st Hn. *sfz* *mf*

2nd Hn. *sfz* *mf*

1st Bar. *sfz* *f* *pesante* *mf*

2nd Bar. *sfz* *f* *pesante* *mf*

1st Trb. *sfz* *f* *ff* *f* *ff* *gliss.* *gliss.*

2nd Trb. *sfz* *f* *ff* *f* *ff* *gliss.* *gliss.*

B. Trb. *sfz* *f* *ff* *f* *ff* *pesante*

Euph. *sfz* *f* *pesante*

Bass Eb *sfz* *f* *pesante* *f*

Bass Bb *sfz* *f* *pesante* *f*

Timp. *f*

Dr. *Whip* *Snare Drum* *mp*

1st Perc. *mp*

2nd Perc.



**E**

132 133 134 135 136 137 138 139 140 141 142

Es. Cor. *f* *ff* *t*

Solo Cor. *f* *ff* *t*

Rep. Cor. *f* *ff* *t*

2nd Cor. *ff* *p*

3rd Cor. *ff* *p*

Fhn. *ff*

Solo Hn. *f* *ff* *t*

1st Hn. *f* *ff* *t*

2nd Hn. *f* *ff* *t*

1st Bar. *ff*

2nd Bar. *ff*

1st Trb. *p*

2nd Trb. *p*

B. Trb. *p*

Euph. *ff* *mf* solo (a2)

Bass Eb *ff* *p*

Bass Bb *ff*

Timp. *ff* *pp*

Dr. *f*

1st Perc. [Beat Ring] *p*

2nd Perc. *ff* *p* [Guero]



146 147 148 149 150 151 152 153 154 155

E♭ Cor.

Solo Cor. *mp*

Rep. Cor.

2nd Cor. *dim. poco a poco*

3rd Cor. *dim. poco a poco*

Flhn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *dim. poco a poco*

2nd Trb. *dim. poco a poco*

B. Trb. *dim. poco a poco*

Euph. *mp*

Bass Eb *dim. poco a poco*

Bass Bb

Timp. *dim. poco a poco* *ppp*

Dr.

1st Perc. *dim. poco a poco*

2nd Perc. *dim. poco a poco*



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160  $\text{♩} = 50$  161 162 163 164 165 166 167 168 169 rit. "Lonesome day"  $\text{♩} = 45$  170 171 172 173 174 175 rit.

E♭ Cor. *p* *ppp*

Solo Cor. *p* *ppp*

Rep. Cor. *p* *ppp* *pp* *pp*

2nd Cor. *pp* *pp*

3rd Cor. *pp* *pp*

Fhn.

Solo Hn. *p* molto espressivo

1st Hn. *pp* molto espressivo

2nd Hn. *pp* molto espressivo

1st Bar. *pp* molto espressivo

2nd Bar. *pp* molto espressivo

1st Trb. *pp* molto espressivo

2nd Trb. *pp* molto espressivo

B. Trb. *pp* molto espressivo

Euph. *pp* molto espressivo

Bass E♭ *pp* molto espressivo

Bass B♭ *pp* molto espressivo

Timp.

Dr.

1st Perc. *pp* Glockenspiel

2nd Perc. *ppp* susp. (soft)

**F**  
a tempo 177 178

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179 180 181 182 183 184 185 186

E♭ Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Fhn. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

B. Trb. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Timp.

Dr.

Perc. I *pp*

2nd Perc.

poco rit.



a tempo



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190 191 192 **molto rit.** 193 **a tempo** 194 195 196 197 198

E♭ Cor.  
Solo Cor.  
Rep. Cor.  
2nd Cor.  
3rd Cor.  
Fhn.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Trb.  
2nd Trb.  
B. Trb.  
Euph.  
Bass Eb  
Bass B♭  
Timp.  
Dr.  
Perc. 1  
2nd Perc.

*pp molto espressivo*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

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"Face to face"

H

202  $\text{♩} = 60$  203 204 205 206 207 208 209 210 211 212 213 214 215 216 217

E♭ Cor. *sfz*

Solo Cor. *sfz*

Rep. Cor. *sfz*

2nd Cor. *sfz*

3rd Cor. *sfz*

Fihn. *sfz*

Solo Hn. *sfz*

1st Hn. *p* *mp* *p*

2nd Hn. *p* *mp* *p*

1st Bar. *p* *mp* *p* *mp* *p*

2nd Bar. *p* *mp* *p* *mp* *p*

1st Trb. *p* *mp* *p* *mp* *p*

2nd Trb. *p* *mp* *p* *mp* *p*

B. Trb. *p* *mp* *p* *mp* *p*

Euph. *sfz*

Bass Eb *sfp* one (breath alternated)

Bass B♭ *sfp* one (breath alternated)

Timp. *ffp marcato*

Dr.

Perc. I [Vibraphone] *pp*

2nd Perc. [Glockenspiel] *p*



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