

FULL CONDUCTOR SCORE
Catalog No. 011-4310-01

STREETS OF LAREDO

arr. Ed Huckeby

GRADE:
2½

BARNHOUSE COMMAND SERIES

For Concert Band



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STREETS OF LAREDO

arr. Ed Huckey

Full Conductor Score	1	2nd Bb Trumpet	5
Flute	10	F Horn	4
Oboe	2	1st Trombone	3
1st Bb Clarinet	5	2nd Trombone	3
2nd Bb Clarinet	5	Baritone BC	2
Bb Bass Clarinet	2	Baritone TC	2
Bassoon	2	Tuba	3
1st Eb Alto Saxophone	3	Chimes, Bells	4
2nd Eb Alto Saxophone	3	Timpani	1
Bb Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
Eb Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Woodblock	2
1st Bb Trumpet	5	Percussion 3: Wind Chimes, Triangle.....	2

PROGRAM NOTES

This hauntingly beautiful setting of **Streets of Laredo** is written in the style of a "dirge" or funeral song. From the beginning processional introduced by the percussion, to the flowing strains of the folk tune, this wonderful arrangement brings a new flavor to a well-known melody. A familiar hymn tune of the late 19th century ("Leaning on the Everlasting Arms") is woven into the middle section to make this memorial tribute to a "young cowboy" even more authentic and memorable.

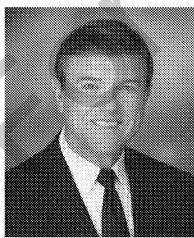
REHEARSAL SUGGESTIONS

A legato and flowing style is important throughout this selection. The opening snare drum motive (snare off) should be prominent, yet subtle. Emphasis should be placed on the dynamic elements (crescendo/decrescendo, etc.) to provide contrast. Be sure the familiar melodic line is heard throughout. In m. 29, the flowing eighth notes in the clarinets should be emphasized. Observe the indicated phrase markings to maintain the legato and connected flow of the melody and harmonies. Good balance should be maintained between the secondary melody and the hymn tune at m. 50 so both can be heard. Strive for a well-balanced, full ensemble sound at the key change (67) with the melody still being prominent. The quiet and subtle conclusion brings the tune to an appropriately "peaceful" end. Be sure the final three notes in the bells are prominently heard to provide appropriate resolution.

I hope you enjoy rehearsing and performing **Streets of Laredo**.

- Ed Huckey

ABOUT THE COMPOSER

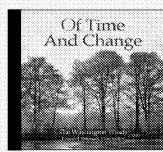


Ed Huckey is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huckey also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huckey's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in *Music Educators National Conference*, *Oklahoma Music Educators Association*, *Oklahoma Bandmasters Association*, *ASCAP*, *Phi Mu Alpha Sinfonia*, and *Phi Beta Mu*, where he served as a member of the national board of directors and state chapter president. Huckey was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the *Oklahoma Bandmasters Association "Hall of Fame"* in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.

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Conductor Score
011-4310-00

STREETS OF LAREDO

arr. Ed Huckeby

Andante Moderato ($\text{♩} = \text{ca. } 100$)

6

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Baritone

Tuba

Chimes, Bells

Timpani

Snare Drum, Bass Drum

Sus. Cymbal, Woodblock

Wind Chimes, Triangle

Andante Moderato ($\text{♩} = \text{ca. } 100$)

6

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rit.

14 A tempo

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Chimes, Bells

Timp.

S.D., B.D.

S.C., W.B.

W.Ch., Trig.

cue: F Horn

rit.

14 A tempo

div.

mp

p < mp

10 11 12 13 14 15 16 17 18

Fl. *mp*

Ob. *mp*

1st Cl.

2nd Cl.

Bass Cl.

Bsn. *mp*

1st Alto Sax. *play* *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

1st Trpt. *rit.*

2nd Trpt. *mf* *mp*

Hn.

1st & 2nd Trom.

Bar.

Tuba

Chimes, Bells

Timp.

S.D., B.D.

S.C., W.B.

W.Ch., Trig. *p*

A tempo

molto rit. [33] A tempo

Musical score for measures 29 through 33. The score includes parts for Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (Bass Cl.), Bassoon (Bsn.), 1st Alto Saxophone (1st Alto Sax.), 2nd Alto Saxophone (2nd Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The instrumentation is divided into two groups: woodwinds (Flute, Oboe, Clarinets, Bassoon) and brass (Bass Clarinet, Bassoon). The woodwinds play sustained notes or simple rhythmic patterns. The brass section begins in measure 30 with eighth-note patterns. Measure 31 shows more complex rhythms with sixteenth-note patterns. Measures 32 and 33 feature sustained notes with dynamics changing from *mf* to *mp*. Measure 34 returns to the earlier rhythmic patterns. Measure 35 concludes with a return to the sustained notes.

A tempo

molto rit. [33] A tempo

Musical score for measures 34 through 37. The instrumentation changes to include brass instruments: 1st Trombone (1st Trpt.), 2nd Trombone (2nd Trpt.), Horn (Hn.), and Tuba. The score also includes Chimes/Bells, Timpani (Timp.), Snare Drum/Bass Drum (S.D., B.D.), and Cymbals/Waterdrum (S.C., W.B.). The brass instruments play sustained notes. The chimes/bells enter in measure 34 with a rhythmic pattern. The timpani play sustained notes. The snare drum/bass drum and cymbals/waterdrum provide rhythmic support. The tuba and brass continue their sustained notes throughout the section.

41

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

div.

41

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Chimes, Bells

Timp.

S.D., B.D.

S.C., W.B.

W.Ch., Trig.

50

Fl.

Ob.

1st Cl. *a2*
mp

2nd Cl. *mp*

Bass Cl. *mp*

Bsn.

1st Alto Sax. *mp*

2nd Alto Sax. *mp*

Ten. Sax. *mf*

Bari. Sax. *mp*

50

1st Trpt. *f*

2nd Trpt. *f*

Hn. *mp*

1st & 2nd Trom. *a2*
mf

Bar. *mf*

Tuba *mf*

Chimes, Bells

Timp. *mf*

S.D., B.D. *mf*
Woodblock

S.C., W.B.

W.Ch., Trig.

58

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

58

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Chimes,
Bells

(Bells)

mf

Timp.

B♭ to C

S.D.,
B.D.

S.C.,
W.B.

W.Ch.,
Trig.

S.C.

p

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Bar.

Tuba

Chimes, Bells

Timp.

S.D., B.D.

S.C., W.B.

W.Ch., Trig.

67

67 68 69 70 71 72 73 74

meno mosso e morendo

Musical score for orchestra and percussion. The score includes parts for Flute, Oboe, 1st Clarinet, 2nd Clarinet, Bass Clarinet, Bassoon, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 1st Trombone, 2nd Trombone, Horn, 1st & 2nd Trombone, Bassoon, Tuba, Chimes/Bells, Timpani, Snare Drum, Bass Drum, Cymbals/Woodblock, and Triangle/Woodblock. The music is in common time, with measures numbered 84 through 92. Dynamics include *mf*, *mp*, *p*, and *c*. Performance instructions include "Chimes" at measure 85, "Snares off" at measure 86, "W.Ch." at measure 90, and "Bells" at measure 78. Measure 84 starts with a dynamic of *mf* for most woodwind instruments. Measures 85-87 show a transition with dynamics *mf*, *mp*, and *p*. Measures 88-90 feature dynamics *mp*, *p*, and *mp*. Measures 91-92 conclude with dynamics *p* and *p*.