

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO310F
\$6.00

Traditional
Dennis B. Neff, Arranger

Streets of Laredo

Cowboy's Lament





The Arranger

Dennis B. Neff has been playing with fiddle, folk, and gospel groups in Kansas, Oklahoma, and Texas for the past 45 years. He is a multi-instrumentalist who teaches privately and promotes fiddle and string orchestra music through his work with music camps and schoolteachers in Kansas, Missouri, Oklahoma, and Arkansas. His arrangements transition popular fiddle and folk songs into more classic ensemble and string orchestra pieces suitable for school music programs.

Mr. Neff graduated with honors from Emporia State University in Kansas, where in 1973 he received a B.S.E. in Physical Science and Mathematics. He taught in Chanute, KS, while pursuing an M.S. in Physical Science. Upon graduation in 1977, Mr. Neff began a successful career in the oil industry, where he received 25 U.S. Patents and numerous awards. During his career, he worked extensively with local music programs and area fiddlers. Through his participation in Strolling Strings programs, he interacted frequently with Barbara Wallace (Suzuki Strings Program Director) and James “Red” McLeod. In 1994, he also began working with

Jana Jae at her fiddle camps. The collective influence of these individuals is evident in his arrangements. Traditional twin and three fiddle harmonies (as taught by Jana Jae) and classic ensemble arrangements with strong cello parts (as found in “Red” McLeod pieces) are at the core of his works. Since retiring in 2002, Mr. Neff founded an adult music program at Northeast Technology Center in Oklahoma and directed children’s music at his church. He devotes much of his retirement time and talents to the advancement of fiddle and folk music in the public schools.

The Arrangement

Streets of Laredo, also known as the “Cowboy’s Lament,” tells the story of a dying cowboy. As such, the piece should express strong emotion and sadness. The arrangement’s novelty comes from the use of “fiddle harmonies” that include a low (Vln. 3) and high (Vln. 2) parallel harmony that uses the same rhythmic pattern as the melody (mm. 9-20). The “high harmony” part is intended for more advanced students, as it becomes an *obligato* in mm. 21-36 and 53-68. The cello counterpoint in mm. 5-20 should be played with strength in order to balance the violins. When the violas and cellos take the melody at m. 21, the cowboy’s voice should be heard through the music. At m. 37, the first violins should strive to evoke an angelic feeling. As the song concludes, all of the previous emotions and movements are intertwined as the cowboy dies.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Streets of Laredo

Cowboy's Lament

Full Conductor Score
Approx. time – 2:05

Traditional
Arranged by Dennis B. Neff

1 **With feeling** (♩ = 104) 2 3 4 5 **Melody** 6

Violins 1 *f*

Violins 2 *f*

Violins 3 *mf*

Viola *mp*

Cello *mf*

String Bass *mf*

Chords: G, C, G, D7, G, D7

7 8 9 10 11 12

Vlns. 1

Vlns. 2

Vlns. 3

Vla. *mf*

Cello

Str. Bass

Chords: G, D7, G, C6, G, C, G, D7

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13 14 15 16 17 18

1

Vlns. 2 *mf*

3

Vla.

Cello

Str. Bass

G D7 G D7 G C6 G C

19 20 21 22 23 24

1

Vlns. 2 *mf*

3

Vla. *f*

Cello

Str. Bass

D7 G D7 G D7

25 26 27 28 29 30

1

Vlins. 2

3

Vla.

Cello

Str. Bass

f *mf* *mf*

G C6 G C G D7 G D7

31 32 33 34 35 36

1

Vlins. 2

3

Vla.

Cello

Str. Bass

f

G D7 G C6 G C D7 4 4 G A7

D str.

37

1 *ff*

Vlns. 2 *mf*

3 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *f*
D pizz. A7/G D A7 D G6 D G

38 39 40 41 42

Detailed description: This system of musical notation covers measures 37 to 42. The first staff (Violin 1) features a melodic line with slurs and accents, starting with a *ff* dynamic. The second and third staves (Violins 2 and 3) play a rhythmic accompaniment with a *mf* dynamic. The fourth staff (Viola) and fifth staff (Cello) provide harmonic support with a *mf* dynamic. The sixth staff (String Bass) plays a walking bass line with a *f* dynamic, including a *pizz.* (pizzicato) instruction at the beginning. Chord symbols D, A7/G, D, A7, D, G6, D, and G are written below the bass staff. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated above the first staff.

43

1

Vlns. 2

3 *f*

Vla. *mf*

Cello

Str. Bass D A7 D A7/G D A7

44 45 46 47 48

Detailed description: This system of musical notation covers measures 43 to 48. The first staff (Violin 1) continues the melodic line with slurs and accents, marked with a *f* dynamic. The second staff (Violin 2) and third staff (Violin 3) continue their accompaniment, with the third staff marked *f*. The fourth staff (Viola) and fifth staff (Cello) continue their accompaniment, with the Viola marked *mf*. The sixth staff (String Bass) continues the walking bass line with a *f* dynamic, with chord symbols D, A7, D, A7/G, D, and A7 written below. Measure numbers 43, 44, 45, 46, 47, and 48 are indicated above the first staff.

49 50 51 52 53 54

1

Vlins. 2

3

Vla.

Cello

Str. Bass

D G6 D G A7 D arco G D7

f

mf

55 56 57 58 59 60

1

Vlins. 2

3

Vla.

Cello

Str. Bass

G D7 G C6 G C G D7

61 62 63 64 65 66

1

Vlns. 2

3

Vla.

Cello

Str. Bass

G D7 G D7 G C6 G C

67 68 69 70 71 72

1

Vlns. 2

3

Vla.

Cello

Str. Bass

D7 G D G C6 G C D7 G

Rit.

