

The Streets of Laredo
GP - T006
Unison voices, TBB choir, piano

arr. Timothy C. Takach

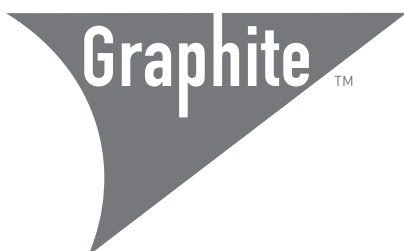
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The Streets of Laredo

for Unison voices, TBB choir and piano

To Jayne Windnagel and the Children's Choir of the Church of St. Michael



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Text:

As I walked out in the streets of Laredo,
As I walked out in Laredo one day,
I spied a poor cowboy wrapped up in white linen,
Wrapped up in white linen as cold as the clay.

“I see by your outfit that you are a cowboy,”
These words he did say as I boldly stepped by.
“Come sit down beside me and hear my sad story;
I was shot in the breast and I know I must die.

“Get six jolly cowboys to carry my coffin;
Get six pretty maidens to bear up my pall.
Put bunches of roses all over my coffin,
Put roses to deaden the clods as they fall.

“Go bring me a cup, a cup of cold water,
To cool my parched lips,” the cowboy said;
Before I turned, the spirit had left him
And gone to its Giver, -- the cowboy was dead.

We beat the drum slowly and played the fife lowly,
And bitterly wept as we bore him along;
For we all loved our comrade, so brave, young, and handsome,
We all loved our comrade although he'd done wrong.

- *Anonymous*

From the Composer:

This piece was written for a collaboration between a children's choir and a men's choir. It has also been performed with men's choirs and a community choir of students and adults on the unison line. The piece is designed to be flexible - I could also see a TTBB group singing it with the 2nd tenors on the unison line. Be bold, have fun!

- *Timothy C. Takach*

17
 Unis. *For perusal purposes only. Do not copy.*
 spied a poor cow - boy wrapped up in white lin-en, Wrapped up in white

22
 Unis. lin-en as cold as the clay. "I

28
 Unis. see by your out - fit that you are a cow - boy." These words he did
 T 8 Oo... "I see you are a cow - boy," he
 B Oo... "I see you are a cow - boy," he

28
 piano accompaniment for the third system, measures 28-32. It features a steady eighth-note bass line and a treble line with chords and moving lines. Dynamics include p and f.

33

Unis. *mp* say as I bold - ly stepped by. *mf* Come sit down be - side me and hear my sad

T *mp* said as I stepped by. *mf* "Come sit down be - side me and hear my sad

B *mp* said as I stepped by. *mf* "Come sit down be - side me and hear my sad

33 *mp* *mf* *mp*

39

Unis. *p* sto - ry; I was shot in the breast and I know I — must die. *mp*

T *p* sto - ry; I was shot in the breast and I know I — must die. Oo... *mp*

B *p* sto - ry; I was shot in the breast and I know I — must die. Oo... *p*

39 *f* *p* *mp* *p*

45

T *p* "Get six to car - ry my cof - fin; Get *mp* *p*

B *mp* "Get six jol - ly cow - boys to car - ry my cof - fin; Get *p*

6 six to car - ry my cof - fin; Get *p*

45 *p* *mp* *p*

51 *mf*
 T six to bear up my pall. Put bunch-es of ro - ses all
 B six pret-ty maid - ens to bear up my pall. Put ro - ses all
mp

57 *f*
 T o - ver my cof - fin, Put ro - ses to dead - en the clods as they fall.
 B o'er my cof - fin, Put ro - ses to dead - en the clods as they fall.
f

57
 Pno. *ff*

63
 Pno. *f* *mf*

72 *p*
 Unis. "Go bring me a cup, — a cup of cold wa - ter, To
 B *p*
 "Go bring me a cup, — cup — of

72
 Pno. *mp* *p*

78

Unis. *mp*
cool my parched lips," the cow-boy said; Be-fore I turned, the

T *mp*
Be-fore I turned, the

B *mp*
wa-ter, the cow-boy said; I turned, the

84

Unis. *rit.* *mf* *p* *slower* *a tempo*
spi-rit had left him And gone to its Giv-er, the cow-boy was dead.

T *rit.* *mf*
spi-rit had left him And gone

B *rit.* *mf*
spi-rit had left him And gone

90 *p*
 Unis. We beat the drum slow - ly and played the fife
pp
 T We beat the drum and played the
pp
 B We beat the drum and played the

96 unis. *mf*
 Unis. low - ly, And bit - ter - ly wept as we bore him a - long; For we
 unis. *mf*
 T fife And wept as we bore him a - long; For we
 unis. *mf*
 B fife And wept as we bore him a - long; For we

101

Unis. all loved our com - rade, so brave, young, and hand - some, We

T all loved our com - rade, so brave, young, and hand - some, We

B all loved our com - rade, so brave, young, and hand - some, We

mp

105

Unis. all loved our com - rade al - though he'd done wrong.

T all loved our com - rade al - though he'd done wrong.

B all loved our com - rade al - though he'd done wrong.

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

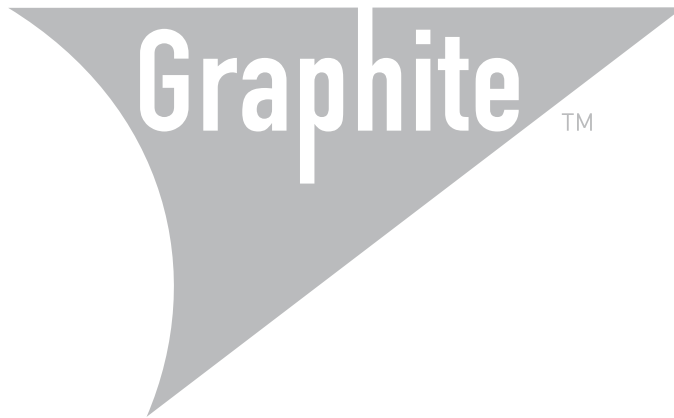
mf *a tempo*

110

$\text{♩} = 70$

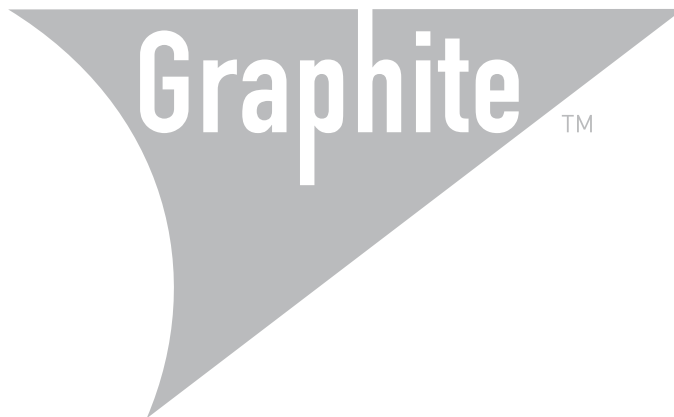
rit. *f* *rit.* *mp*

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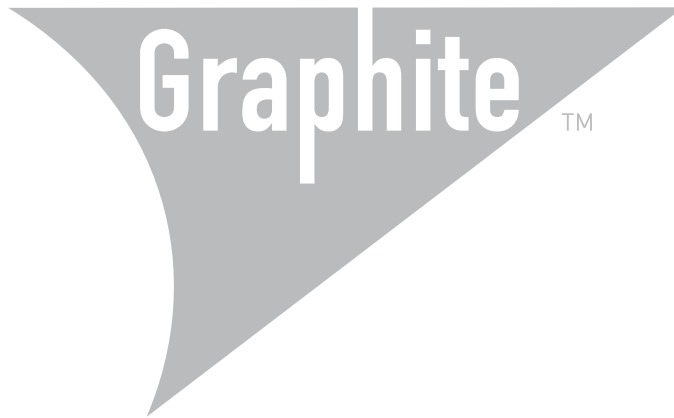
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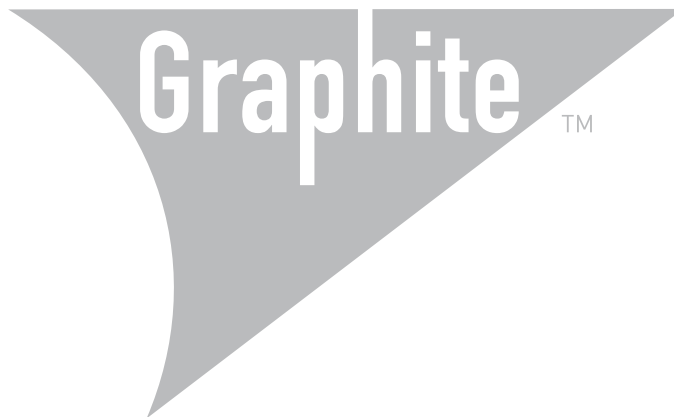
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Timothy C. Takach



Inspired by captivating narrative, speculative fiction and making better humans through art, the music of Timothy C. Takach is a mainstay in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from GRAMMY Award-winning ensembles Roomful of Teeth and the St. Paul Chamber Orchestra, Santa Fe Desert Chorale, the St. Olaf Band, Cantus, U.S. Army Field Band and Soldiers' Chorus, Lorelei Ensemble, VocalEssence, the DeBartolo Performing Arts Center, The Rose Ensemble, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, PBS, many All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. He is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein. Takach has been Composer in Residence for the Texas Boys Choir, The Singers – Minnesota Choral Artists, and True Concord Voices and Orchestra.

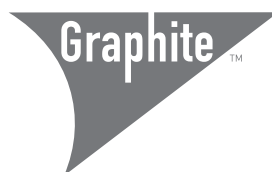
Takach's a cappella choral symphony Helios is "larger than life, as if the piece were accompanied by an orchestra" and is "complemented with brilliant visuals created by CandyStations" (Tucson.com). In 2023 his ballet *Unfashioned Creature* was premiered in St. Paul, MN by the James Sewell Ballet. Takach was a co-founder, singer and Artistic Co-Director of the vocal ensemble Cantus and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He lives in Minneapolis with his wife and two sons.

Other works for TB voices from Graphite:

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Isaac Lovedahl	GP-L001	Behind the Mountain	3-part round for equal voices
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Paul John Rudoj	GP-R017.2	If I Were a Dog	TBB, piano
Paul John Rudoj	GP-R020.2	Two Old Crows	TBB, piano, violin
Timothy C. Takach	GP-T004	Veni Creator Spiritus	TTBB, a cappella
Timothy C. Takach	GP-T006	The Streets of Laredo	unison voices, TTB, piano
Timothy C. Takach	GP-T009	Things I Didn't Know I Loved	TTBB, a cappella
Timothy C. Takach	GP-T011	'Twas in the Moon of Wintertime	TTBB, a cappella
Timothy C. Takach	GP-T013	Salve Regina	TTBB double choir, a cappella
Timothy C. Takach	GP-T025.4	Outshine	TB, piano
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Catherine Dalton	TCT-CTS-012	Silver Deity of Secret Night	TTBB, a cappella, TB soli
Gibson, Hassilev, Yarbrough	TCT-CTS-001	There's a Meeting Here Tonight	TTBB, a cappella
Joseph Gregorio	TCT-CTS-010	To My Brother	TTBB, a cappella
R.F.M. Mann, arr. Humble	TCT-CTS-011	Jewett	TBB, a cappella
Aaron Humble	TCT-CTS-004	Still, Still Still	TTBB (div), a cappella, T solo
Humble & Rudoj	TCT-CTS-007	Been in the Storm	TTBB, a cappella, T solo
Linda Kachelmeier	TCT-CTS-013	We Toast the Days	TTBB, a cappella
Rosephanye Powell	TCT-CTS-014	When We Sing	TTBB, a cappella
Gary Ruschman	TCT-CTS-002	Nowell! Nowell! This is the Salutacion	TBB, frame drum
Timothy C. Takach	TCT-CTS-008	Luceat Eis	TTBB (div), a cappella



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