

Kentucky Mountain Portraits

Lyndol Mitchell

Orchestral transcription for symphonic band by
Earl (Buddy) Mattei

II. Ballad

--- *Original program notes by Lyndol Mitchell* ---

Ballad was composed in the fall of 1956 and is based on the folk songs *Come All You Fair and Tender Young Ladies* and *Pretty Polly*. The former is the lament of a young girl who was courted, won, and then jilted. Her song is a warning to starry-eyed women: "Be careful how you court young men. They're like a star of a summer's morning. They'll first appear and then they're gone." *Pretty Polly* is the tale of a woman killed by her jealous lover who returns from the war to find her betrothed to another.

Conductor Notes:

As with any piece, careful attention to expression, style, and dynamic indications will help bring the music to life. Much can be gained by listening and, as of this writing, there are two reference recordings of this work. First, the original orchestral recording by the Eastman-Rochester Symphony conducted by Howard Hanson (highly recommended!) and second, Joe Frank, Jr. conducting the Plano (TX) Community Band in the premier performance of this band transcription. Both can be found by accessing the Mattei Music Services website (matteimusicervices.com).

II. Ballad

The opening seven measures, originally scored for unison Viola and Cello, may be performed solo or by any combination of the instruments scored or cued in this transcription. Optionally they could also begin as a solo and later (i.e. at the first 8th note of measure 4) joined by the unison combination. The string bass greatly enhances each of the three movements, but especially in spots like meas's 27 through 37 of the Ballad. While most of this movement is expressive and leisurely consider a more strict tempo from 27 through 43. If there are two oboes but no English Horn available, have the 2nd player play the included "Oboe 2 (no Eng Horn)" part. While the Percussion part is written on one score line, this line is shown in both Percussion 1 and Percussion 2.

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2 *f*

Bsn. *f*

10 11 12 13 14 15 16 18

(Eb Clar col Bb Clar 1, solos cued to Eb)

Solo *mf*

B> Cl. 1 *f* a2

B> Cl. 2 *mf* *f*

B> Cl. 3 *mf* *f*

B. Cl. *mf* *f*

(Eb Contra Alto Cl. col B. Sx.)

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *mp* *mf*

10 11 12 13 14 15 16 17 18

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

Hn. 1-2

Hn. 3-4

10 11 12 13 14 15 16 18

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* a2 *f*

Tuba *p* *f*

St. Bs.

10 11 12 13 14 15 16 17 18

Mallets

Timp.

Perc.

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Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. *mp* a2 as if pizz.

B♭ Cl. 1 *legato mp pp*

B♭ Cl. 2 *legato mp pp*

B♭ Cl. 3 *legato mp pp*

B. Cl. *pp mp*

A. Sx. 1 *pp legato*

A. Sx. 2 *pp legato*

T. Sx. *legato mp pp*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba *pp*

St. Bs. *arco pp pizz. mp*

Mallets *p mp*

Timp.

Perc.

28 29 30 31 32 33 34 35 36 37

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Rall.

57

Picc. *ff*

Fl. 1 *mp* *mf* *ff*

Fl. 2 *ff*

Ob. 1 *mp* *mf* *ff*

Ob. 2 *mp* *mf* *ff* To Oboe

Bsn. *mp* *mf* *ff* Div. *mf* *mf*

48 49 50 51 52 53 54 55 56 58

B \flat Cl. 1 *mf* *ff* + Eb δ ²

B \flat Cl. 2 *mf* *ff*

B \flat Cl. 3 *mf* *ff*

B. Cl. *mf* *ff* *mf*

A. Sax. 1 *ff* T. Sax Solo *f*

A. Sax. 2 *ff*

T. Sax. *mf* *ff* Solo *mf* *f*

B. Sax. (Play) *mf* *ff*

48 49 50 51 52 53 54 55 56 58

Rall.

57

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

B \flat Tpt. 3 *ff*

Hn. 1-2 *mf* *ff* *mf* *p*

Hn. 3-4 *mf* *ff* *mf* *p*

48 49 50 51 52 53 54 55 56 58

Tbn. 1 *pp* *ff* *mf* *p*

Tbn. 2 *ff*

B. Tbn. *ff* *mf* *p*

Euph. *mf* *ff* *mf* T. Sax Solo *f* Solo

Tuba *mf* *ff* *mf*

St. Bs. *mf* *ff* *mf*

48 49 50 51 52 53 54 55 56 58

Rall.

57

Mallets *ff*

Timp. *p* *f* Cym's Crash *pp*

Perc. *pp* *cresc. poco a poco* *f* *pp*

48 49 50 51 52 53 54 55 56 58

64

Picc. *mf* Solo *ppp*

Fl. 1 *mf* Solo *ppp*

Fl. 2

Ob. 1 Solo *mf*

Ob. 2

Bsn. *p* *p* *ppp*

59 60 61 62 63 65 66 67 68

B♭ Cl. 1 Solo *mf*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

B. Cl. *p* Div. *ppp*

A. Sax. 1 *p* *ppp*

A. Sax. 2 *p* *ppp*

T. Sax. *a2* *p* *ppp*

B. Sax. *p* *ppp*

59 60 61 62 63 65 66 67 68

64

B♭ Tpt. 1 Solo *mf*

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

59 60 61 62 63 65 66 67 68

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

St. Bs. *p* *mp* *p* *ppp*

59 60 61 62 63 64 65 66 67 68

Mallets Soft Yarn Mallets *mp* *ppp*

Timp.

Perc. (Sus Cym) dampen on cutoff *pp* *mp*

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