

Kentucky Mountain Portraits

Lyndol Mitchell

Orchestral transcription for symphonic band by
Earl (Buddy) Mattei

I. Cindy

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

This musical portrait of *Cindy*, in the form of a concert piece for orchestra, was written after the composer, long a "whistler" of the *Cindy* tune, read the following notes from the volume "Folksong U.S.A." by John and Alan Lomax.

"Cindy, according to one singer, was so stupendously sweet that he wanted to sew her onto his coattails so as always to keep her by his side." Others have painted her as a rather brash mountain gal, mainly interested in getting herself a man, who, on first meeting "threw her arms around me and hung on like a leech." Then again, Cindy was the kind of gal who went to church and "got so full of glory that she shook her stockings down".

So it seems that Cindy is a pretty complex personality."

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).

I. Cindy

The Oboe 2/English Horn part is written in assumption that the first movement (*I. Cindy*) will be followed by the second (*II. Ballad*). At meas. 253 the Oboe switches to English Horn so that the reed and instrument can be prepared to perform the exposed opening of the Ballad movement. In the event English Horn is not available or that *Ballad* is not going to be performed and there is no need to warm up the English Horn, use the 'Oboe 2 (no Eng Hn)' part. Playing *Cindy* at indicated tempos requires solid double-tonguing technique of the brass and flutes. These repeated note passages may also require some individual editing (especially among the reed players) to achieve a clean articulate effect. After your players are secure with their parts in this movement consider conducting the section from 31 to 62 in one. Doing so seems to give this "moving forward" passage a definite lift. In measure 256 (6/4) the decrescendo should fade to silence. Feel free to pencil in a fermata or caesura to extend the silent eighth rest just a bit. The eighth note pickup to 257 should then, in contrast, begin a dramatically forte *atempo*.

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I. Cindy

Lyndol Mitchell

Score

Trans./Arr. Earl (Buddy) Mattei

Allegro energico ♩=132

The score is for a symphonic band and includes the following parts:

- Piccolo
- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Bassoon 1-2
- Clarinet in B♭ 1 (Eb Clar col Bb Clar 1, solos cued to Eb)
- Clarinet in B♭ 2
- Clarinet in B♭ 3
- Bass Clarinet (Eb & Bb Contra Clar col Bs Clar)
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Baritone Sax
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trumpet in B♭ 3
- Horn in F 1-2
- Horn in F 3-4
- Trombone 1
- Trombone 2
- Bass Trombone
- Euphonium
- Tuba
- String Bass
- Mallet Percussion (Xylo: Plastic + Mrba: Hard Rubber)
- Timpani (Low F, Bb, Db, E♭)
- Percussion 1 (Sn. Dr., B. Dr., Trgl., Sus Cym)
- Percussion 2 (Cr. Cym's)

The score is marked with a large red watermark: "Preview Only - Purchase required for legal use".

31

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1-2

32 33 34 35 36 37 38 39 40 41 42

B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 Bs. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

31 32 33 34 35 36 37 38 39 40 41 42

B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3

Hn. 1-2 Hn. 3-4

32 33 34 35 36 37 38 39 40 41 42

Tbn. 1 Tbn. 2 B. Tbn.

Euph. Tuba Bs.

31 32 33 34 35 36 37 38 39 40 41 42

Mallets

Timp.

Perc. 1

Perc. 2

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62

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1-2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bs. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

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

Bs.

Mallets

Timp.

Perc. 1

Perc. 2

54 55 56 57 58 59 60 61 62 63 64 65

Solo

mf

mp

mp

mp

mp

mp

mp

mp

p

p

pizz.

mf

mf

pp

mf

p

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72

Solo

Picc. *mf* 1 or 2 players

Fl. 1 *mf*

Fl. 2 *mf* 1 or 2 players

Ob. 1

Ob. 2

Bsn. 1-2

66 67 68 69 70 71 73 74 75 76

B♭ Cl. 1 *mf* 1 or 2 players

B♭ Cl. 2 *mf* 1 or 2 players

B♭ Cl. 3 *mf*

Bs. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

66 67 68 69 70 71 72 73 74 75 76

B♭ Tpt. 1 *mf* Muted

B♭ Tpt. 2 *mf* Muted

B♭ Tpt. 3 *mf*

66 67 68 69 70 71 73 74 75 76

Hn. 1-2 *mp* *p* to Mute

Hn. 3-4 *mp* *p* to Mute

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Bs.

66 67 68 69 70 71 72 73 74 75 76

Mallets *mf*

Timp.

Perc. 1

Perc. 2

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Picc. *mf* *p* *mf*

Fl. 1 *mf* *p* *mf*

Fl. 2 *mf* *p* *mf*

Ob. 1

Ob. 2

Bsn. 1-2

77 78 79 80 81 82 83 84 85 86

B \flat Cl. 1 *a2*

B \flat Cl. 2 *a2*

B \flat Cl. 3 *a2*

Bs. Cl.

A. Sx. 1 *mf* *p* *mf*

A. Sx. 2 *mf* *mf*

T. Sx.

B. Sx.

77 78 79 80 81 82 83 84 85 86

B \flat Tpt. 1 Open

B \flat Tpt. 2 Open

B \flat Tpt. 3

Hn. 1-2 Muted *mp* Muted

Hn. 3-4 *m*

77 78 79 80 81 82 83 84 85 86

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Bs.

77 78 79 80 81 82 83 84 85 86

Mallets *f*

Timp.

Perc. 1

Perc. 2

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151 Andante Piu Mosso ♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1-2

142 143 144 145 146 147 148 149 150 152 153 154

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bs. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

142 143 144 145 146 147 148 149 152 153 154

151 Andante Piu Mosso ♩ = 100

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1-2

Hn. 3-4

142 143 144 145 146 147 148 149 150 152 153 154

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Bs.

142 143 144 145 146 147 148 149 152 153 154

151 Andante Piu Mosso ♩ = 100

Mallets

Timp.

Perc. 1

Perc. 2

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183

rit. meno mosso

Picc.

Fl. 1 Solo *mf*

Fl. 2

Ob. 1

Ob. 2 *mp* Chorale Style

Bsn. 1-2 *mp* Chorale Style

178 179 180 181 182 184 185 186 187 188 189

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp* Chorale Style

B♭ Cl. 3 *mp* Chorale Style

Bs. Cl.

A. Sx. 1 (13)

A. Sx. 2 (13)

T. Sx. (17)

B. Sx.

178 179 180 181 183 184 185 186 187 188 189

B♭ Tpt. 1 *mp* *rit. meno mosso* a2 Open *mf* Chorale Style Open

B♭ Tpt. 2 *mf* Chorale Style

B♭ Tpt. 3 *mf*

Hn. 1-2 a2 Chorale Style Open *mp* *mf*

Hn. 3-4 Open Chorale Style *mp* *mf*

178 179 180 181 182 184 185 186 187 188 189

Tbn. 1 *mp* Chorale Style *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* Chorale Style *mf*

Euph.

Tuba

Bs.

178 179 180 181 182 183 184 185 186 187 188 189

rit. meno mosso

Mallets (13)

Timp.

Perc. 1

Perc. 2

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210

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1-2

B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 Bs. Cl. A. Sax. 1 A. Sax. 2 T. Sax. B. Sax.

B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3

Hn. 1-2 Hn. 3-4

Tbn. 1 Tbn. 2 B. Tbn. Euph. Tuba Bs.

Mallets Timp. Perc. 1 Perc. 2

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253

Solo

End Solo

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1-2 B♭ Cl. 1 B♭ Cl. 2 B♭ Cl. 3 Bs. Cl. A. Sax. 1 A. Sax. 2 T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tuba Bs. Mallets Timp. Perc. 1 Perc. 2

249 250 251 252 253 254 255 256 257 258

mf *p* *f* *pp* *f* *f* *f* *f* *f* *f*

To English Horn (Opt. - see Oboe 2 parts)

pizz.

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