

# THE BALLAD OF HAZEL AND BROWN

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Piano I

Piano 2

The piano introduction consists of four measures in 2/4 time, marked with a forte (*f*) dynamic. The music is in a key with one flat (B-flat major or D minor). The right hand (Piano I) features a melodic line with eighth-note patterns and slurs, while the left hand (Piano 2) provides a rhythmic accompaniment with eighth-note chords and single notes. The introduction concludes with a final chord in the right hand and a whole note in the left hand.

5

*mf*

He was- n't hunt-in' trou- ble, but

The vocal entry begins at measure 5, marked with a mezzo-forte (*mf*) dynamic. The lyrics are "He was- n't hunt-in' trou- ble, but". The piano accompaniment continues with a similar rhythmic pattern, marked with *mf*. The right hand features chords and melodic fragments, while the left hand maintains the eighth-note accompaniment. The music is in 2/4 time and ends with a final chord in the right hand and a whole note in the left hand.

10

trou-ble's what he found, In one big pair of ha - zel eyes, \_\_\_\_\_

15

rall. a tempo

an - oth - er of deep brown. \_\_\_\_\_

rall. a tempo

rall. a tempo

20 rit. a tempo

He wan-dered in - to town one day out by the old San

rit. a tempo

rit. a tempo

25

Juan. A tall and dark and hand-some man, of course his name was

29

John. He stopped in at the coun-try store to

8va

33

buy a few sup - plies. 'Twas there he met sweet Bet-ty Lou, the

37 *ten.* **rall.** **a tempo**

girl with ha - zel eyes. She was the preach-er's

*ten.* **rall.** **a tempo**

*ten.* **rall.** **a tempo**

*ten.*

41

daugh-ter, and the dar-lin' of the town. Her gold - en hair and ra - diant

*ten.*

47

smile brought all de - fens-es down. 'Twas love when first their eyes did meet, and

52

court-in' then en - sued. Their love soon deep - ened and re - fined, with

58

pu - ri - ty im - bued.

*f*

*f*

Detailed description: This system contains measures 58 through 62. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with the lyrics 'pu - ri - ty im - bued.' and continues with melodic phrases. The piano accompaniment is marked with a forte (*f*) dynamic and includes intricate textures such as sixteenth-note runs and chords. A fermata is placed over the piano accompaniment in measure 62.

63

*f*

Pu - ri - ty — and pas - sion, — can a man live with just

Detailed description: This system contains measures 63 through 65. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat and the time signature is 2/4. The vocal line begins with the lyrics 'Pu - ri - ty — and pas - sion, — can a man live with just'. The piano accompaniment is marked with a forte (*f*) dynamic and includes chords and melodic lines. A fermata is placed over the piano accompaniment in measure 65.

67

one? Pu - ri - ty, it fills the soul, but pas - sion makes life

This system contains measures 67 through 70. The vocal line starts with a quarter rest, followed by a dotted quarter note 'one?'. The piano accompaniment features a bass line with quarter notes and a guitar-like accompaniment with chords and melodic lines.

71

fun. Strong whis - key lights the throat on fire, pure

This system contains measures 71 through 74. The vocal line starts with a long note for 'fun.', followed by a quarter rest and then the lyrics 'Strong whis - key lights the throat on fire, pure'. The piano accompaniment features a bass line with quarter notes and a guitar-like accompaniment with chords and melodic lines.



75

wa-ter quench-es thirst's de-sire,— To be com-plete a man will need both pu-ri - ty and

80

pas - sion. *mf* Soon the town was

85

gos - sip - ing, — and hear - ing wed - ding bells. Bet - ty Lou was reel - ing in with

This system contains measures 85 through 89. The vocal line features a melody with lyrics: "gos - sip - ing, — and hear - ing wed - ding bells. Bet - ty Lou was reel - ing in with". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

90

John un - der her spell. But hap - pi - ness — must pass a test — and

This system contains measures 90 through 94. The vocal line features a melody with lyrics: "John un - der her spell. But hap - pi - ness — must pass a test — and". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

94

test-ed they would be, For storm clouds were a brew - in' in a

100

girl they called... Trix - ie.

*Vibra slap*

*f*

*tr*

105 *mf*

The trou-ble start-ed late one night— when John went to the bar To

*mf*

*mf*

110

have a drink, re - lax and think, and play a lit - tle cards. He looked up in - to

115

8  
 deep brown eyes as Trix-ie winked and smiled, And lit the fire of

120

8  
 pure de - sire, 'twould drive a good man wild\_\_\_\_\_

*f*

125

John start-ed go-ing ev-'ry night—to gaze in-to those

*mf*

*mf*

130

eyes, Ad-dic-ted to the pas-sion, though he knew it was-n't wise. 'Twas

135

Bet-ty Lou— the whole day through, when san - i - ty had voice. But late at

140

night the fire would light and Trix - ie was his choice.

*f*

145 *f*

Pu - ri - ty — and pas - sion, — can a man live with just

149

one? Pu - ri - ty, it fills the soul, but pas - sion makes life



153

fun. \_\_\_\_\_ Strong whis - key lights the throat on fire, pure

157

wa-ter quench-es thirst's de-sire. — To be com-plete a man will seek both pu-ri - ty and

162

rit. Slower *p*

pas- sion. It

rit. Slower *fp*

rit. Slower *fp*

165

*cresc.*

all came to a head one night when Bet- ty fol- lowed John. She saw him grab that

accel.

170

*f*

brown-eyed gal and kiss her good and long.

accel.

*Vibra slap*

*mf*

accel.

*ff*

174

tempo I

Her ha-zel eyes were see-ing red when Bet-ty grabbed that

tempo I

*ff*

*f*

tempo I

*f*

178 *ff*

gun. In red hot pas - sion bul - lets flew — and scat - tered ev - 'ry

*ff*

*ff*

182

one. Trix - ie drew her Der - rin - ger — ex - chang - ing lead for

186

*dim.* **rit.**

lead. But when the dust had set-tled trag - ic - ally both

*dim.* **rit.** *mp*

*dim.* **rit.** *mp*

190

*mp* **freely** *ff* *f*

girls were dead. "No!" cried John and stag-gered as he looked up-on the freely

*p* *fp* **freely**

*p* *fp* **freely**

\*Die with forearms on the black and white keys.

195

sight. His face grew pale and ash-en and he gazed in-to the night. *p* "I'll nev-er love a-

201

gain" he vowed, "My heart will nev-er mend." And so it was, he kept his vow un-

206 **tempo I** *f*

til the bit-ter end. Pu-ri-ty— and

**tempo I** *f*

**tempo I** *f*

211

pas-sion,— can a man live with just one? Pu-ri-ty, it

**tempo I** *f*

215

fills the soul, but pas - sion makes life fun. Strong

219

whis - key lights the throat on fire, pure wa - ter quench-es thirst's de-sire. To



223

be com - plete a man just needs both pu - ri - ty and pas - sion. To

227

be com - plete there's got - ta be both pu - ri - ty and pas - sion.