

LILY MONROE

from APPALACHIAN LOVE SONGS
WOMEN'S REFLECTIONS ON LOVE, LOSS, AND STRENGTH



SSA(A), VIOLIN and PIANO

a traditional folk song adapted by

LINDA TUTAS HAUGEN



ephrim bay publishing

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from

APPALACHIAN LOVE SONGS

for

SSA(A), Violin and Piano

adapted and arranged by

LINDA TUTAS HAUGEN

Appalachian Love Songs was commissioned in 2017-18 by a Consortium of American Choral Programs, the Appalachian Folk Songs Women's Choir Commissioning Consortium, Nana Wolfe-Hill, Wingate University, coordinator.

***Lily Monroe* was made possible by The North Carolina Governor's School East and West Choral Music Ensembles, a Whole Movement Commissioning Consortium Member, Gwen McLeod Hall, Stuart Chapman Hill, David H. Connell, and Alexander Lloyd Blake, conductors.**

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Lily Monroe

Performance Notes: In the vocal part, alternate pitches are provided, which may be substituted depending on range, accessibility and various levels of vocal development. Otherwise, the larger, primary note is to be sung.

Program Notes

The ballad *Lily Monroe*, is also known as *Jackaroe*, *Jack Munro*, or *Jack Went A-Sailing*. The earliest form of *Jack Monroe* appeared in the Bodleian Library at the University of Oxford around 1800. Cecil Sharp and Maud Karpeles collected 20 variants of this song in Appalachia between 1908-18, some of which had 17 verses. There are several melodies associated with these collections. This setting is based on a less common tune collected by Alan Lomax, and similar to a melody collected in Kentucky by Howard Brockway and Loraine Wyman in 1916. Also included in the left hand melody of the piano introduction of this setting, is a more common tune used later in the century. In the refrain, "Lay the lily o, O lay the lily o," the lily flower symbolizes purity.

This text is unusual because unlike so many old narratives, the woman is not passively living in response to being a victim or controlled by others in

their stories. (Jackie Fraser left for war because Lily's father had threatened to throw each of them into a dungeon unless they parted.) Lily Monroe is strong, proactive and courageous, and re-examines the notions of gender and heroism. Alan Lomax writes about this song: "To a mountain singer's fancy, this British ballad might conjure up any war in history that had been important in her life, from the American Revolution to World War II."

Two interesting facts related to this piece are: 1) there was a whole category of female warrior ballads that first appeared in the 1600's which were popular throughout the early 1700's and survived through folklore and songs to the present; and 2) there were documented histories of women soldiers in Great Britain and Europe who fought bravely, some who reached high levels of command and received military pensions as early as the 1700s and 1800s.

Text:

There was a wealthy merchant,
In London town did dwell.
He had a lovely daughter,
The truth to you I'll tell.
Refrain: Lay the lily o,
O lay the lily o.

Her suitors they were plenty,
And men of high degree,
Yet none but Jackie Fraser
Her true love e'er could be.

Her Jack, he went a-sailing
With trouble on his mind.
A-leaving of his country
And his darling girl behind.

She went down to a tailor
And dressed in men's array,
And to the war department
She quickly went that day.

"Before you come on board sir,
Your name I'd like to know."
She smiled in all her count'nance,
They call me Jackaroe.

"Your waist is slim and slender,
Your fingers they are small,
Your face it is too tender
To brave a cannon ball."

"I know my waist is slender,
My fingers they are small
But it would not make me tremble
To see ten thousand fall."

The drum began to beat,
The fife began to play.
Straight to the field of battle
They all did march away.

The war soon being over,
She hunted all around,
Among the dead and wounded,
Her darling boy she found.

She picked him up all in her arms
And carried him to town,
She sent for a doctor
Who healed his bloody wounds.

This couple they got married,
In happiness they dwell,
This story to their children
So often they do tell.



Betsy Rutherford, known for authentic and powerful singing, 1944-91.

LILY MONROE

TRADITIONAL AMERICAN

Arranged by LINDA TUTAS HAUGEN

Moderately ♩ = 80-84

Violin

Piano

mf

pedal as needed

7

10

mf

There was a wealth-y mer-chant, in

Vln.

p

Pno.

mp

14

S 1
2

Lon-don town did dwell. He had a love-ly daugh-ter, the truth to you I'll tell.

Pno.

20

S 1
2

Lay the lil-y o, O lay the lil-y o! _____

A 1
2

Lay the lil-y o, O lay the lil-y o! _____

Vln.

Pno.

27 *p* smoothly 30

S 1
2

Ooo_____ Ooo Ooo Ooo Ooo

A 1
2

mf

Her suit - ors they were plen - ty, and men of high de - gree yet none but Jack - ie

Vln.

mp

Pno.

mp

33

S 1
2

Ooo Ooo_____ Lay the lil - y o, O lay the lil - y o!_____

A 1
2

mp

Fra - ser her true love e're could be. Lay the lil - y o, O lay the lil - y o!_____

Vln.

mf

Pno.

mp *cresc.* *mf*

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40

S1
2

mp *mf*

Her Jack, he went a - sail - ing with trou - ble on his mind. A - leav - ing of his

A1
2

mp *p smoothly*

Ooo Ooo Ooo Ooo Ooo Ooo

Vln.

pp

Pno.

mp *p*

47

S1
2

(mf) *cresc.*

coun - try and his dar - ling girl be - hind. Lay the lil - y o, O lay the lil - y

A1
2

mf *cresc.*

Ooo Ooo Ooo Ooo Lay the lil - y o, O lay the lil - y

Pno.

mp *mf* *cresc.*

50

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The score will continue on the next page.

66 *mf* *cresc.* *f* *mf*

S 1
2 Lay the lil-y o, O lay the lil-y ol! "Be -

A 1
2 Lay the lil-y o, O lay the lil-y ol! "Be -

Vln. *mp* *cresc.* *f* *mp* *mp*

Pno. *mf* *cresc.* *f*

73

S 1
2 fore you come on board, sir, your name I'd like to know." She smiled all in her

A 1
2 fore you come on board, sir, your name I'd like to know." She smiled all in her

Vln.

Pno. *mf*

80

poco rit.

a tempo

78

S1
2

count'-nance, "They call me Jack - a-roe,— they call me Jack - a - roe." Lay the lil-y

A1
2

count'-nance, "They call me Jack - a-roe,— they call me Jack - a - roe." Lay the lil-y

Vln.

Pno.

cresc. *f* *mf*

84

S1
2

o, O lay the lil - y o! "Your waist is slim and

A1
2

o, O lay the lil - y o! "Your waist is slim and

Vln.

Pno.

mf *p* *mp* *p*

ped.

90

S1
2

slen-der, your fin-gers they are small, your face it is too ten-der to brave a can - non

A1
2

slen-der, your fin-gers they are small, your face it is too ten-der to brave a can - non

Vln.

Pno.

mp

96

S1
2

ball." Lay the lil-y o, O lay the lil - y o! I

A1
2

ball." Lay the lil-y o, O lay the lil - y o! I

Vln.

Pno.

100

mf

f with strength!

mf

f

p

mf

103

S 1
2

A 1
2

Vln.

Pno.

know my waist is slen-der, my fin-gers they are small, but it would not make me,

know my waist is slen-der, my fin-gers they are small, but it would not make me,

mp

This block contains the musical score for measures 103 through 107. It features four staves: Soprano (S 1/2), Alto (A 1/2), Violin (Vln.), and Piano (Pno.). The Soprano and Alto parts have the lyrics "know my waist is slen-der, my fin-gers they are small, but it would not make me,". The Violin part starts with a mezzo-piano (*mp*) dynamic. The Piano part provides a harmonic accompaniment. A large diagonal watermark "Copying Is Prohibited By Law" is visible across the page.

108

110

S 1
2

A 1
2

Vln.

Pno.

would not make me trem-ble to see ten thou-sand fall - see ten thou-sand, see ten thou-sand

would not make me trem-ble to see ten thou-sand fall, to — see ten thou-sand, see ten thou-sand

cresc.

This block contains the musical score for measures 108 through 112. It features the same four staves as the previous block. The Soprano and Alto parts have the lyrics "would not make me trem-ble to see ten thou-sand fall - see ten thou-sand, see ten thou-sand" and "would not make me trem-ble to see ten thou-sand fall, to — see ten thou-sand, see ten thou-sand". The Violin part includes a crescendo (*cresc.*) marking. The Piano part continues the accompaniment. A large diagonal watermark "Copying Is Prohibited By Law" is visible across the page.

114 *f*

S 1
2

fall! Lay the lil - y o, o,

A 1
2

fall! Lay the lil - y o, lay the lil - y o,

Vln.

f *ff*

Pno.

ff

120

120

S 1
2

lil - y, lil - y ol.

A 1
2

lil - y, lil - y ol.

Vln.

p

Pno.

p

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130

127

S 1 2

The drum be-gan to beat,— the fife be - gan to play. Straight to the field of

A 1 2

The drum be-gan to beat,— the fife be - gan to play. Straight to the field of

Vln.

Pno.

cresc.

cresc.

cresc.

133

S 1 2

bat - tle they all did march a - way. Lay the lil - y o,

A 1 2

bat - tle they all did march a - way. Lay the lil - y o, Lay the lil - y

Vln.

Pno.

f

f

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152

S 1
2

A 1
2

Vln.

Pno.

mong the dead and wound-ed, her dar-ling boy she found, her dar-ling boy she found._____

round, A - mong the dead her dar-ling boy she found, her dar-ling boy she found._____

f

mf

mf

158

160

S 1
2

A 1
2

Vln.

Pno.

p

cresc.

164 *mf*

S 1 2 She picked him up all in her arms and car-ried him to town, she sent for a

A 1 2 *mf* She picked him up all in her arms and ear-ried him to town, she sent for a

Vln. *arco* *mp*

Pno. *mf*

170 **Broaden** ♩ = 69-72

S 1 2 doc - tor who healed his blood-y wounds Lay the lil-y o, o, (no breath)

A 1 2 *f* doc - tor who healed his blood-y wounds Lay the lil-y o, Lay the lil-y o,

Vln. *f*

Pno. *f*

180 $\text{♩} = 69-72$

177

S 1
2

più f *poco* *mf*

lil - y, lil - y o! This cou - ple they got mar - ried, — in

A 1
2

più f *poco* *mf*

lil - y, lil - y o! This cou - ple they got mar - ried, — in

Vln.

ff *poco* *pp* *pizz.* *mp*

Pno.

ff *poco* *mp* *pp*

183

S 1
2

hap - pi - ness they dwell, — this sto - ry to their child - ren — so of - ten they do tell, — so

A 1
2

hap - pi - ness they dwell, — this sto - ry to their child - ren — so of - ten they do tell, — so

Vln.

Pno.

189 **poco rit.** 190 **a tempo** (unis.)

S 1
2 of - ten they do tell. Lay the lil - y o, O lay the lil - y o

A 1
2 of - ten they do tell. Lay the lil - y o, O lay the lil - y o

Vln. *arco* *mp* *cresc.* *mf*

Pno. *mp* *cresc.* *f*

195 **rit.** **Slower** ♩ = 60 **rit. e dim.** 200

S 1
2 lil - y o o lil - y o

A 1
2 O lil - y o lil - y o

Vln. *p*

Pno. *p*



Linda Tutas Haugen

Performed on four continents, Linda Tutas Haugen's music has been critically acclaimed as "music of character and genuine beauty." [*Minneapolis Star Tribune*.] *Opera Today* praised her opera, *Pocahontas*, as "superbly crafted," "engaging," and "beautiful and powerful." She has written for instrumental and vocal chamber ensembles, symphony orchestra, wind ensemble, solo voice, chorus, and opera. She has received national awards, fellowships and commissions from ASCAP, American Composers Forum, American Guild of Organists, Meet The Composer, National Endowment for the Arts, National Kidney Foundation, San Francisco Girls Chorus, and Virginia Arts Festival and Virginia Opera. Her choral music has been performed by high school, university and adult choirs throughout the U.S., in Europe, Asia and Australia.

Selected Choral Music by Linda Tutas Haugen from Ephraim Bay Publishing Company

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