

Lizzie Lindsay

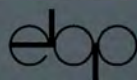
(from *Breath of the Mountains: A Folk Suite*)

for SATB Choir

with piano and optional folk instruments

by

Linda Tutas Haugen



ephrim bay publishing

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Lizzie Lindsay

Chorus: Will ye g'on to the Highlands Lizzie Lindsay,
Will ye g'on to the Highlands with me,
Will ye g'on to the Highlands Lizzie Lindsay,
Me bride and me darlin' to be?

Will I g'on to the Highlands with you sir?
Oh, no that never could be,
For I know not the land that ye live in,
or even the name you go with.

Chorus

Oh Lassie, I think ye know better,
If you say that you don't know me,
For I'm Lord Donald MacDonald,
A chieftain of high degree.

Chorus

Oh, she's taken up her skirt of green satin,
And she's held it up around her knees,
She's gone with Lord Donald MacDonald,
His bride and his darlin' to be.

Chorus

Well, I've gone to the Highlands with you sir,
And yes, it always will be,
For the love of the mountains and rivers,
I'll stay in this valley with thee.

-- Traditional text; last verse by Linda Tutas Haugen

Composer Notes

Commissioned by the American Composers Forum *Continental Harmony Project*, composer Linda Tutas Haugen was selected by the state of Idaho, and encouraged "to discover Idaho and reveal it to itself" through a new musical work for the McCall, ID, choir and orchestra. While visiting Idaho, she met with many residents and researched local history in the McCall Library archives. "I decided to write about the beautiful land, the wonderful people that settled and still live on the land and their life experiences in coming to Idaho," states Haugen. *Breath of the Mountains: A Folk Suite*, premiered in July of 2000 by the McCall Chamber Chorale and Chamber Orchestra. It was recorded and entered into the Library of Congress.

Lizzie Lindsay, the fourth movement of this suite, is based on the beautiful Scottish folk song. The setting of the chorus and verses builds in intensity throughout the movement as the story unfolds. The final verse, added by Haugen, relates to the previous three movements by returning to the importance of the beauty of the land. "I chose to set this song and to include folk musicians in this last movement because of a wonderful moment I experienced during my first visit to McCall," writes Haugen. "I was invited to a jam session of folk musicians where I heard *Lizzie Lindsay* for the first time. While they were playing, the moon came up over a Ponderosa pine- filled ravine with the roaring Payette River below. It was truly magical." *Lizzie Lindsay* has been a catalyst for bringing together communities wherever it's been performed.

LIZZIE LINDSAY

TRADITIONAL

LINDA TUTAS HAUGEN

Moderato (♩ = 104-112)

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Moderato' with a metronome marking of 104-112. The score is divided into four systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano introduction. The third system introduces the vocal melody in the bass staff, with lyrics 'Will ye g'on to the High - lands Liz - zie Lind - say' and a piano accompaniment in the treble and bass staves. The fourth system continues the vocal melody and piano accompaniment. A large diagonal watermark 'Copying is prohibited by law.' is visible across the score.

8

10

15

BASS *p*

Will ye g'on to the High - lands Liz - zie Lind - say Will ye

20

g'on to the High - lands with me Will ye g'on to the High - lands Liz - zie

Lind - say_____ Me bride and me dar - lin' to be_____

ALTO *p*

Will I g'on to the High - lands with— you sir?— Oh,— no that

40

ne - ver could be_____ For I know not the land that ye_____ live in_____

SOPRANO & ALTO *mp*TENOR & BASS *mp*

45

— or e - ven the name you go with — Will ye g'on to the

51

High - lands Liz - zie Lind - say — Will ye g'on to the High - lands with

56

me — Will ye g'on to the High - lands Liz - zie Lind - say —

60

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for additional pdf security.

The score will continue on the next page.

90

87

93

100

mf

Oh — Las - sie, I think ye know — bet - ter — If you say that you

110

106

don't — know me — For I'm Lord Don - ald Mac - Don - ald —

Will ye

mf

unis. mf

A chief - tan of high - de - gree

This system contains measures 112 through 118. It features a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The lyrics for measure 112 are "Will ye". The lyrics for measure 113 are "A chief - tan of high - de - gree". The lyrics for measure 114 are "g'on to the High - lands Liz - zie Lind - say". The lyrics for measure 115 are "Will ye g'on to the High - lands with". The lyrics for measure 116 are "me g'on to the High - lands Liz - zie Lind - say". The lyrics for measure 117 are "me". The lyrics for measure 118 are "me".

120

g'on to the High - lands Liz - zie Lind - say Will ye g'on to the High - lands with

This system contains measures 119 through 124. It features a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The lyrics for measure 119 are "g'on to the High - lands Liz - zie Lind - say". The lyrics for measure 120 are "Will ye g'on to the High - lands with". The lyrics for measure 121 are "me g'on to the High - lands Liz - zie Lind - say". The lyrics for measure 122 are "me". The lyrics for measure 123 are "me". The lyrics for measure 124 are "me".

130

me g'on to the High - lands Liz - zie Lind - say me

This system contains measures 125 through 130. It features a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The lyrics for measure 125 are "me g'on to the High - lands Liz - zie Lind - say". The lyrics for measure 126 are "me". The lyrics for measure 127 are "me". The lyrics for measure 128 are "me". The lyrics for measure 129 are "me". The lyrics for measure 130 are "me".

131

bride and me dar - lin' to be

137 rit. **Broadly** (♩ = 92) **140**

f Oh, she's ta - ken up her skirt of green sa - tin And she's

142

held it up a - round her knees She's gone with Lord

147

Don-ald Mac - Don - ald His bride and his dar - lin' to

152

be Will ye Will ye

156

g'on to the High - lands Liz-zie Lind-say Will ye

160

160

g'on to the High - lands with me

164

g'on to the High - lands Liz - zie Lind - say me

168

170

bride and me dar - lin' to be

10
172

mp

Well, I've gone to the

p. *Bell-like* *mf* *dim.* *p*

180

178

High - lands with you sir And yes, it al - ways will be

184

For the love of the moun - tains and ri - vers I'll stay in this

190

meno mosso

val - ley with thee ——— For the love of the moun - tains and ——— ri - vers ———

unis. mp

196 *rit.* *dim.* I'll stay in this val - ley with thee. ———

pp

pp

dim. *p*

200 *a tempo (meno mosso)*

201 *molto rit.* *pp* *ppp*

(8^{vb})



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

MIXED CHOIR

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A Quiet Place - from <i>Songs of Hope and Promise</i> , SATB, organ	EBPC-C130
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We Come Only in Passing - from the opera, <i>Pocahontas</i> , Soprano soloist, SATB, chamber orchestra	EBPC-C132-2
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