
I Cannot Forget You

Based on the Finnish Folksong,
En Voi Sua Unhottaa Poies

for SATB Chorus,
Two Violins and Piano

by
Linda Tutas Haugen



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I Cannot Forget You

Text

Oh, I cannot forget you though mine you never will be,
And in my heart you will remain an eternal memory.
But if I were a worthy man and lived among the wealthy,
Then surely my happiness would flourish and prosper, too.
-- Traditional translation from Finnish

Program Notes

One of the evergreen (a popular melancholic song), Finnish folk songs, *En Voi Sua Unhottaa Poies*, serves as the focal point for ***I Cannot Forget You***, the third movement from *Breath of the Mountains: A Folk Suite*. Commissioned by the American Composers Forum through its *Continental Harmony Project*, *Breath of the Mountain: A Folk Suite* was composed for the McCall, ID Chamber Chorale and Chamber Orchestra, and premiered on July 4, 2000 in a beautiful mountain valley, in the midst of a historic Finnish settlement. The early Finnish settlers in America would have most likely known this song, first published in 1876.

Set to a beautiful yet simple tune, the text describes how the author cannot forget someone he once loved, and rationalizes his lack of wealth as the reason for his disappointment. Following the first choral statement of the text, is a lively instrumental interlude for two violins incorporating a Scandinavian fiddle tune, *Finn Jenta* (Finnish Girl), also likely written around the turn of the twentieth century. The choir returns with another statement of *En Voi Sua Unhottaa Poies* in a modified canon to the end.

As part of the *Continental Harmony Project*, this music was recorded in the Library of Congress, as a record of what occurred during the Bi-Centennial Anniversary of the United States of America.

I CANNOT FORGET YOU

TRADITIONAL FINNISH

LINDA TUTAS HAUGEN

Andante (♩ = 69-72)

Musical score for Violins 1 and 2, and Piano. The score is in G major and 4/4 time. The tempo is Andante (♩ = 69-72). The dynamics are *mp* for the violins and *mp* *solemnly* for the piano. The piano part features a solemn accompaniment with chords and moving lines in both hands.

Musical score for Soprano & Alto, Tenor & Bass, and Violins 1 and 2. The score is in G major and 4/4 time. The tempo is Andante (♩ = 69-72). The dynamics are *mp* for the vocalists and *p* for the violins. The vocalists enter at measure 7 with the word "Oh,". The piano part features a solemn accompaniment with chords and moving lines in both hands. The score includes a box with the number 10.

13

S
A

I can - not for - get you though mine you ne - ver will be

T
B

1

2

20

S
A

And in my heart you will re - main an e - ter - nal mem - o -

T
B

1

2

30

27

S A
ry. But if I were a wor - thy man and

T B

1
mp

2
mp

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33

S A
lived a - mong the weal - thy, then sure - ly my

T B

1
cresc.

2
cresc.

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39 *poco f* hap - pi - ness would — *dim.*
 hap - pi - ness would flour - ish and pros - per, too. *dim.*

1 *poco f* *dim.*
 2 *poco f* *dim.*

poco f *dim.*

45 *unis. p* Oh, I can - not — for - get — you though — mine you
p

1 *pizz.*
 2 *pizz.*

p

51

S
A

ne - ver will be ————— And in my heart — you — will re - main an e -

T
B

1

2

58

S
A

ter - nal mem - o - ry. —————

T
B

1

2

60

poco rit.

Allegro (♩ = 126-132)

arco

arco

f

f

Finn Jenta Waltz

with pedal

64

1

2

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This system contains measures 64 through 69. It features two staves for the vocal line (labeled 1 and 2) and a grand staff for the piano accompaniment. The key signature has one flat (B-flat). The vocal line includes slurs and accents (marked with a 'v'). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

70

1

2

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This system contains measures 70 through 74. It features two staves for the vocal line (labeled 1 and 2) and a grand staff for the piano accompaniment. The key signature has one flat (B-flat). The vocal line includes slurs and accents (marked with a 'v'). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

75

80

1

2

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This system contains measures 75 through 80. It features two staves for the vocal line (labeled 1 and 2) and a grand staff for the piano accompaniment. The key signature has one flat (B-flat). The vocal line includes slurs and accents (marked with a 'v'). The piano accompaniment includes a forte dynamic marking (*f*) in the right hand and a bass line in the left hand.

100

Musical score for measures 98-102. It features two staves for woodwinds (1 and 2) and a grand staff for piano. The woodwinds play melodic lines with dynamics *f*, *dim.*, and *mf*. The piano accompaniment provides harmonic support with dynamics *dim.* and *mf*. A watermark 'LINDA TUTAS HAUGEN' is visible across the score.

Musical score for measures 103-107. It features two staves for woodwinds (1 and 2) and a grand staff for piano. The woodwinds play melodic lines with dynamics *cresc.* and *f*. The piano accompaniment provides harmonic support with dynamics *cresc.* and *f*. A watermark 'LINDA TUTAS HAUGEN' is visible across the score.

110

molto rit.

Musical score for measures 108-114. It features two staves for woodwinds (1 and 2) and a grand staff for piano. The woodwinds play melodic lines with dynamics *dim.*, *mf*, and *p dim.*. The piano accompaniment provides harmonic support with dynamics *dim.*, *mf*, *p*, and *pp dim.*. A watermark 'LINDA TUTAS HAUGEN' is visible across the score.

Tempo I (Andante, ♩ = 69-72)

114

SOPRANO Oh, I can - not for - get

ALTO *mp*

TENOR & BASS *mp*

Oh, I can - not for - get you though mine you

Oh, I can - not for - get you though

1 *p* *mp*

2 *mp*

120

you though mine you ne - ver will be And in my heart you

SOPRANO ne - ver will be And in my heart you will re - main an e -

TENOR & BASS mine you ne - ver will be And in my heart you will re -

1 *v*

2 *v*

127 will re - main an e - ter - nal mem - o - ry. But if I

S A ter - nal mem - o - ry, mem - o - ry. *mp*

T B main an e - ter - nal mem - o - ry. But *mp*

1 *pp*

2 *mp*

mp

134 were a wor - thy man and lived a - mong the weal thy, then

S A But if I were a wor - thy man and lived a - mong the

T B if I were a wor - thy man and lived a - mong the weal -

1 *mp*

2 *mp*

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for additional pdf security.

The score will continue on the next page.

141 *cresc.* sure - ly my hap - pi - ness would - flourish and pros - per, *f* *dim.*

S A
weal - thy, then sure - ly my hap - pi - ness would - flourish and

T B
thy, then sure - ly my hap - pi - ness would flourish and

1 *dim.*

2 *dim.*

148 too. 150 Oh, I can -

S A
ish and pros - per, too. Oh, I can - not - for -

T B
pros - per, too. Oh, I can - not - for - get

1 *pizz.*

2 *pizz.*

poco rit.

a tempo

160

155

not - for - get you.

Soprano (S) and Alto (A) vocal staves. The Soprano part has lyrics "not - for - get you." and "get you." with a melodic line. The Alto part has lyrics "get you." and "(hum)". The music is in 4/4 time, marked *p* (piano).

Tenor (T) and Bass (B) vocal staves. The Tenor part has lyrics "you." and the Bass part has lyrics "(hum)". The music is in 4/4 time, marked *p* (piano).

Violin 1 (1) and Violin 2 (2) staves. Both parts are marked *arco* and *con sord.* (con sordina). The music is in 4/4 time, marked *p* (piano).

Piano accompaniment staves. The music is in 4/4 time, marked *p* (piano).

162

rit.
dim.

Soprano (S) and Alto (A) vocal staves. The music is in 3/4 time, marked *rit.* (ritardando) and *dim.* (diminuendo).

Tenor (T) and Bass (B) vocal staves. The music is in 3/4 time, marked *rit.* (ritardando) and *dim.* (diminuendo).

Violin 1 (1) and Violin 2 (2) staves. The music is in 3/4 time, marked *dim.* (diminuendo).

Piano accompaniment staves. The music is in 3/4 time, marked *dim.* (diminuendo).

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LINDA TUTAS HAUGEN



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.

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