

ABBIE BETINIS

THREE PIECES FOR CHORUS AND VIBRAPHONE

- I. WHO STOLE YOUR WITS AWAY
- II. I HEAR THE WIND ABLow
- III. LIFT UP THE WHITE KNEE

*Commissioned by the Hopkins High School Choral Music Outreach Program, Hopkins, MN
Matthew Culloton, artistic and musical director*

*Premiered February 18, 2005 –
Minnesota Music Educators Association Midwinter Clinic, Minneapolis, Minnesota
Hopkins High School Concert Choir; Andrew Martin, vibraphone
Matthew Culloton, conductor*

THREE PIECES FOR CHORUS AND VIBRAPHONE: TEXT

I. Who Stole Your Wits Away

Who stole your wits away
And where have they gone?

Who dragged your wits away
Where no one knows?
Or have they run off
On their own pair of shoes?

I'll find your wits again.
Come, for I saw them roll
To where old badger mumbles
In the black hole.

No, but an angel stole them
The night that you were born,
And now they are but a rag
On the moon's horn.

- William Butler Yeats, from *The Hour Glass*, pub. 1913

II. I Hear the Wind A-blow

I hear the wind a-blow,
I hear the grass a-grow,
And all that I know, I know.

- William Butler Yeats, from *The Hour Glass*, pub. 1913

III. Lift Up the White Knee

Lift up the white knee;
Hear what they sing,
Those young dancers
That in a ring
Raved but now
Of the hearts that broke
Long, long ago
For their sake.

But the dance changes,
Lift up the gown,
All that sorrow
Is trodden down.

- William Butler Yeats, from *The Countess Cathleen*, pub. 1895

THREE PIECES FOR CHORUS AND VIBRAPHONE

I. WHO STOLE YOUR WITS AWAY

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W. B. YEATS *

ABBIE BETINIS

Dance-like, ♩. = 112-132

The musical score is arranged in three systems. The first system includes staves for Women, Men, and Vibraphone. The Women and Men parts are in 6/8 time with a key signature of one flat (B-flat). The lyrics are: "Who stole your wits a - way And where have they gone?". The Vibraphone part begins with a rest and then plays a rhythmic pattern starting at measure 5. Dynamics include *f* (forte) for the vocal parts and *f* for the vibraphone. The second system starts at measure 6 and includes staves for Women (W), Men (M), and Vibraphone (Vib.). The lyrics continue: "Who dragged your wits a - way". The Vibraphone part continues with a melodic line. Dynamics include *mf* (mezzo-forte) and *f* for both vocal and vibraphone parts. A large watermark "COPYING IS PROHIBITED" is overlaid diagonally across the page.

* from *The Hour Glass*, pub. 1913

11 *p*

W
Where no one knows? Or have they run off On their own pair of shoes?

M
Where no one knows? Or have they run off On their own pair of shoes?

Vib. *p*

16

W

M *pp* (hum any high pitches)
Gliss.
Mmm.....

Vib. *p*

22 *pp* (hum any high pitches)
Gliss.
Mmm.....

W

M

Vib. *sub. mf*

29 *f* *p*

W
I'll find your wits a - gain. Come, for I saw them roll To

M
I'll find your wits a - gain. Come, for I saw them roll To

Vib. *f*

35 *misterioso*

W
where old bad - ger mum - bles In the black hole.

M
where old bad - ger mum - bles In the black hole.

Vib. *p* *mp*

40 *pp* *mp*

W
(improvise mumbley gibberish*) - - - yop.

M
(improvise mumbley gibberish*) - - - yop.

Vib. *mp*

* If you can't think of anything, you might try: "Boggle-dy schmoggle-dy psychodil-affodil..."

47 *pp* whisper-sing approximate pitches

W (Who stole your wits a - way And

M *pp* whisper-sing approximate pitches
(Who stole your wits a -

Vib. *mf* *p* *pp*

53 *f*

W where have they gone?) Who stole your wits a -

M way And where have they gone?) Who stole your wits a -

Vib. *poco a poco cresc.* *f*

58

W way And where have they, where have they gone? No! Where have they gone? Who

M way And where have they, where have they gone? No! Where have they gone?

Vib. *ff*

63

W
stole your wits a - way And where have they, where have they gone? No!

M
Who stole your wits a - way And where have they, where have they

Vib.
f

67

W
Where have they gone? Who stole your wits a - way And where have they, where have they

M
gone? No! Where have they gone? Who stole your wits a - way And

Vib.

71

W
gone? No! Where have they gone? Where have they, where have they gone?

M
where have they, where have they gone? Where have they gone?

Vib.
ff *molto*

Gliss.

75

W *mp* *A bit slower* *sweetly* No, but an

M *mp* *A bit slower* *sweetly* No, but an

Vib. *p* (Or have they run off On their own pair of shoes?) *mp* *A bit slower*

80

W *sub. p* an - gel stole them The night that you were born, And now

M *sub. p* an - gel stole them And now

Vib. *fp*

85

W *p (lightly)* they are but a rag On the moon's horn. *attacca*

M they are but a rag

Vib. *f* *p* *attacca*

THREE PIECES FOR CHORUS AND VIBRAPHONE

II. I HEAR THE WIND ABLow

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W. B. YEATS *

ABBIE BETINIS

Gently wafting ♩. = 66-72 *mp*

Soprano: I _____ hear the wind _____ a -

Alto: *p* Doh... doh... doh... doh...

Tenor: *p* nn doh... nn doh... nn doh... nn doh...

Bass: *p* Doh... doh... doh... doh...

Vibraphone: *mp*

5

S: blow, _____ I _____ hear the

A: doh... doh... doh... doh...

T: nn doh... nn doh... nn doh... nn doh...

B: doh... doh... doh... doh...

Vib.

* from *The Hour Glass*, pub. 1913

9

S *grass a - grow, And all*

A *doh... doh... doh... doh...*

T *nn doh... nn doh... nn doh... nn doh...*

B *doh... doh... doh... doh...*

Vib.

13

S *that I know, that I know,*

A *doh... doh... doh... doh...*

T *nn doh... nn doh... nn doh... nn doh...*

B *doh... doh... doh... doh...*

Vib.

poco *molto* *mf*

17 *mp* *p*

S I know, _____

A *pp* doh... doh... doh...

T *pp* doh... doh... doh...

B *pp* doh... doh... doh...

Vib. *p*

21

S I know, _____

A doh... doh... Hoo...

T doh... doh... Hoo...

B doh... doh... Hoo...

Vib. *p*

THREE PIECES FOR CHORUS AND VIBRAPHONE

III. LIFT UP THE WHITE KNEE

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W. B. YEATS *

ABBIE BETINIS

With near-bursting energy ♩ = c. 260

Women *p*



Lift up the white knee; Hear what they sing, Those young

W *mp*



danc - - - ers That in a ring Raved but now Of the

W

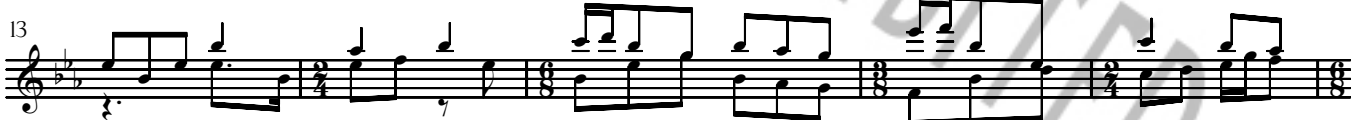


hearts that broke Long, long a-go For their sake.

Vib. *p*



Vib.



* from *The Countess Cathleen*, pub. 1895

18 *mf*

W Lift up the white knee;

M Lift up the white knee;

Vib. *mp*

22 *f*

W Hear what they sing, Those young danc - - - ers That in a ring Raved

M Hear what they sing, Those young danc - - - ers That in a ring Raved

Vib.

26 *f*

W but now Of the hearts that broke Long,

M but now Of the hearts that broke Long,

Vib.

29

W
long a-go For their sake.

M
long a-go For their sake.

Vib.

33

Vib.
sub p *sub mf* *sub p*

36

W
mf
Hey! Sha-la-wa-la-mon, Sha-la-wa-la-mon! Sha-la-wa-la Hey! Sha-la-wa-la-

M
mf
Hey! Sha-la-wa-la-mon, Sha-la-wa-la-mon! Sha-la-wa-la Hey! Sha-la-wa-la-

Vib.
mf

39

W
mon, Hey! Hey! Sha-la-wa-la-mon, Bid-dle Did-dle-doh, Hey! My Sib-by, O!

M
mon, Hey! Hey! Sha-la-wa-la-mon, Bid-dle Did-dle-doh, Hey! My Sib-by, O!

43

W

M

Vib.

f *sub p* *cresc.*

49

W

M

Vib.

mf *sub p* *mf* *sub p* *mp*

54

W

Hey!

f

SOLO: >

M

Hey! Sha-la - wa - la - mon, Sha-la - wa - la - mon! Sha-la - wa - la Hey! Sha-la - wa - la - mon!

Vib.

f

58

W SOLO: *p*
Sha - la - wa - la - mon, Sha - la - la - wa - la - wa - la - mon!

M SOLO: *p*
Sha - la - wa - la - mon, Sha - la - la - wa - la - wa - la - mon!

Vib.

61

W SOLO: *mf*
Sib - by - o - sop, Sib - by - o - sop, Sib - by - oh...

M SOLO:
Sib - by - o - sop, Sib - by - o - sop, Sib - by - oh...

Vib. *p* ————— *mf*

65

W TUTTI: >
Hey!

M SOLO: *mf*
TUTTI: >
Hey! Bid - dle dit, dit dit dit dit, bi - did - dle - oh

Vib. *mf*

69 **SOLO:** *f*

W. Hey! — Sha - la - wa - la - ma, Sha - la - wa - la - mon - ga!

Vib. *p* *f*

73 *crisply*

Vib. *p*

78 **TUTTI:**

W. Hey! Hey!

Vib.

83 **TUTTI: f**

W. Lift

M. **TUTTI: f**

M. Lift

Vib. *p*

87

W
up the white knee; Hear what they sing, Those young danc - ers That in a

M
up the white knee; Hear what they sing, Those young danc - ers That in a

Vib.
f

91

W
ring Raved but now Of the hearts that broke Long,

M
ring Raved but now Of the hearts that broke Long,

Vib.
f

95

W
long a - go For their sake.

M
long a - go For their sake.

Vib.

99 *pp*

W *pp*
But the dance chang - es,

M *pp*
But the dance chang - es,

Vib. *sub p* *sub mf* *sub p* *mp*

103 *sub f*

W *sub f*
Lift up the gown, All that sor - row, All that sor - - - row,

M *sub f*
Lift up the gown, All that sor - row, All that sor - - - row,

Vib. *f*

108 *ff* *fp* *ff*

W *ff* *fp* *ff*
All that sor - row Is trod - - - - den down.

M *ff* *fp* *ff*
All that sor - row Is trod - - - - den down.

Vib. *ff* *f* *ff*

Also by Abbie Betinis . . .

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ABBIE BETINIS (b. 1980) has written music in a variety of genres, but her greatest passion is for the human voice. Betinis, who also sings professionally, holds a BA in music with emphasis in theory/composition from St. Olaf College, where she studied primarily with Peter Hamlin and Mary Ellen Childs, and a MA in music composition from the University of Minnesota, where she studied under Judith Zaimont. Upon twice receiving the Cynthia Lilley Scholarship from the European American Musical Alliance, she spent two summers at La Schola Cantorum and the Ecole Normale de Musique in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger with faculty from Juilliard and the Paris Conservatory. Betinis has won the Craig and Janet Swan Composer Prize in Choral Music (2005) the *Mention Excellent* and *Mention Bien* (EAMA), numerous Minnesota Music Educators Association Awards in composition, and was a finalist for the Ithaca College Choral Composition Contest (2004), and the Young New Yorkers Chorus Composition Competition (2005). Her work has been commissioned by the American Suzuki Foundation, Cantus, the Dale Warland Singers, Ensemble of the North, Hopkins High School, The Rose Ensemble, The Schubert Club, and the University of Minnesota Men's Chorus, among others. Her work is published by Abylon Press, Augsburg Fortress, Graphite Publishing, Kjos, and Santa Barbara Music Publishing. She lives in Saint Paul, where she serves as Composer-in-Residence for The Schubert Club.

The Music of Abbie Betinis

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