

The Clan of the Lichens (cycle)

Abbie Betinis

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GP - B005

high voice, piano

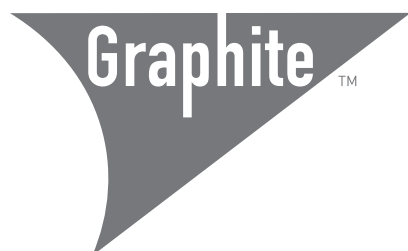
Abbie Betinis



The Clan of the Lichens

for high voice and piano

- I. All Things Live
- II. Night and the Little Failures
- III. The Prayer Wind
- IV. A Tale for Children and Taller Ones
- V. The Clan of the Lichens



notable. elevated.

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Program Note:

Opal Whiteley (1897-1992), child literary prodigy and acclaimed Oregon naturalist, was famous for her best-selling childhood diary (pub. 1920), but also wrote some poetry. These poems, extracted from her little-known collection *The Flower of Stars*, were written when Whiteley was in her early twenties. Her unique and consistent mythology permeates all of her writing. She often returns to such themes as the universal journey of man, the substantive nature of time, the divinity in the color blue, the instinctual understanding of children, the music of the solar system, and a host of metaphors from nature to illuminate personal relationships. After a tremendous scandal in which the true authorship of Whiteley's celebrated journal was questioned, she became virtually unknown and died in 1992 in a London asylum. This song cycle, which premiered in November 2004, was commissioned by Jennifer Kult and Jocelyn Hagen, and the composer dedicates the score (with love) to them.

Texts:

I. All Things Live

All Things live;
The innermost thoughts
Of a Man's soul
Walk the highway
Of the Universe,
And are seen
By all the pilgrims,
Who have gone before.

II. Night and the Little Failures

Night took up the web of life
And wove a star thereon
Of amethyst and silver glimmering.

From her rosary she drew a pearl
And gave its holding to this star
Lest coldness come to her heart [...]

Also, Night took from her girdle, a rose
And caught in its petals the hour glimmering
That this star might be a flower
To shed its fragrance on earth fields.

So wove she into beauty
The little failures of man,
But his successes
She cast to earth again.

III. The Prayer Wind

There was quiet in the garden,
Save for the music
From the harp of stars,
When to its playing
Came the Prayer Wind
Wearing rose petal slippers
And twining forget-me-nots
In her hair.

There was quiet in the garden,
While the Prayer Wind
Dropped her forget-me-nots
From twining in her hair.
They fell to earth
With the low sweet notes
From the harp of stars.

They gently drifted down
And homes were gladder that day
Nobody knew why, only
There were more blue-eyed children.

IV. A Tale for Children and Taller Ones

(revised A. Betinis)

There is a little comet
That whirls around the world.
Sometimes,
He is seen nearing earth,
But, mostly, he is seen
Dancing and prancing up and down
The high hall of heaven.

He goeth quickly,
Yet may be always with us.

He sparkles a song
Like a ribbon.

Have you heard him sing?

“I am so weary and lonely;
Most people think me
A comet only.
My tail can be very big with light,
But I’d like to go to bed at night.”

“I’ll come with patter light
At latter light...”

V. The Clan of the Lichens

We will be gray
For the dumbness of old things,
And we will be
Without form [that can be measured]
As are old longings.
And we will be like petals
As are new yearnings.
And we will be
Gray with a little green
As are old hopes
That live on with a fore-seeing
And a dream.

And we will cling
That no wind may part us
As old friends.

We will be a symbol
Of things grown old
And the beauty that yet is
When youth glory sleeps.

- *Opal Whiteley (1897-1992)*

The Clan of the Lichens

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Opal Whiteley

high voice and piano

Abbie Betinis

Delicately, ♩ = 100 *8va*

p *notable. elevated.*

Ped. ad lib

4 *p* *mp* *accel.*

Ah ah ah

4 *(loco)* *mp* *mf* *accel.*

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8 *Faster*, ♩ = 116-126 *f*

8 *Faster*, ♩ = 116-126

p *notable. elevated.*

(Ped. dry; or none)



11 *p* Ah ah ah ah *p*

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notable. elevated.

14 *mp* ah ah ah ah *mf* *f* All things live;—

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notable. elevated.

17 *sub. p* *cresc. poco a poco*

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notable. elevated.

20 *f*

All things

23 *poco rit.*

live;

mysteriously

23 *poco rit.*

mp

Red.

25 *A Bit Slower* *mp cantabile* *cresc.*

The in ner most

A Bit Slower

25 *p placidly* *sim.*

Red. una corda

29

thoughts Of a

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33

man's soul Walk the

Graphite™

37

high way Of the

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41

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u - ni - verse

41

espressivo

L.H.

mp

notable. elevated.

44

ah ah ah ah ah ah ah Ah

rit.

port.

as a happy sigh

44

rit.

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a tempo

48

And are seen,

48

a tempo

sim.

notable. elevated.

52

And are seen By

52

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56

all, all the

56

Graphite™

60

pil grims Who have

60

Graphite™

64

gone be - - fore.

f

distantly

tre corda

Ped.

69

Hesitantly, at first *accel.* -----

69

Hesitantly, at first *accel.* -----

sub. pp

— (Ped. dry, or none)

Faster, ♩ = 116-126

mf *f* *fp*

Ah! Ah! ah All things live; (ve)

72

Faster, ♩ = 116-126

cresc. *f*

75 *p* *mf*

ah ah

78 *f* *p*

ah ah ah

81 *mf* *sub. pp (as a secret)*

ah All things live;

84 *mf*

ah _____ ah ah ah ah _____ ah ah ah

84 *mf*

87

ah _____ ah _____ ah _____

87

90 *mp*

ah _____ ah _____

90 *mp* *mf*

92 *ff*

ah _____ All _____

ff notable. elevated.

95

things live;

ff

98 *fp* *p*

Ah! _____

pp

* optional note

II. Night and the Little Failures

Opal Whiteley

Abbie Betinis

Slowly, thoughtfully

Distantly, with grace ♩ = c. 52

Musical score for the first system. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The first staff has a melodic line with a slur over the first four measures. The second staff has a bass line. A watermark 'Graphite Publishing' is overlaid on the score. Performance markings include *rit.* (ritardando) and *pp* (pianissimo). A tempo marking of ♩ = c. 52 is present. The piece concludes with a *ped ad lib* (pedal ad libitum) marking.

Musical score for the second system, starting at measure 6. It continues with two staves. The dynamics range from *mp* (mezzo-piano) to *f* (forte). There are slurs and a triplet of eighth notes in the right hand. A watermark 'Graphite Publishing' is overlaid. Performance markings include *rit.* (ritardando).

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Musical score for the third system, starting at measure 8. It continues with two staves. The key signature changes to two sharps (F# and C#). The dynamics range from *p* (piano) to *mp* (mezzo-piano). There are slurs, a triplet of eighth notes, and a 'pull back' marking. A watermark 'Graphite Publishing' is overlaid. Performance markings include *wispy; out of time*, *pull back*, *swa--*, and *a tempo*. The piece ends with a *ped* (pedal) marking and a 3/4 time signature.

10 *rit.* *a tempo*
pp delicately; glass-like

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Night _____ took up the

10 *rit.* *a tempo*
pp Graphite™

ped ad lib

notable. elevated.

13 *p*

web _____ of life And wove _____ a

13 *mp* *p*

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16 *mp*

star there-on _____ Of am - e - thyst and

16 *mp* Graphite™

notable. elevated.

19

sil - ver, sil - ver glim - mer, glim - mer-ing.

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notable. elevated. mf

22

mp with more color

From her

espressivo

22

mp

Graphite™

notable. elevated.

25

ro - - - sa - ry she drew a

Graphite™

notable. elevated.

27 *poco rit.* *a tempo*

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pearl And gave its hold - ing to this star

27 *poco rit.* *a tempo*

pp

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30 *Slower (straight-tone)* *poco*

Lest cold - ness come to her heart

30 *(loco) warmly* *Slower*

mp

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32 *a tempo* (♩ = 52)

32 *a tempo* (♩ = 52)

mf *f*

Graphite notable. elevated.

34 *mp*
Al - - so, Night took from her

34 *poco rit.*
sub. mp

36 *mf*
gir - - - dle, a rose And

36 *placidly*

38
caught in its pet-als the hour glim-mer-ing

38 *LH M*

40 *f* *Slower* *p*

That this star might be a flow'r To shed its

40 *f* *Slower* *p*

43 *rit.* *a tempo*

fra-grance on earth fields.

43 *rit.* *a tempo*

47 *rit.* *a tempo* *mf* with great love

So wove she in - to

47 *rit.* *a tempo* *mf* *3*

50 *f* *mp*

beau - - - - - ly The lit - tle fail-ures of man,

54 *Slowly, thoughtfully* *mf* *mp*

But his suc-ces - ses, but his suc-ces-ses She

54 *Slowly, thoughtfully* *warmly* *mf*

59 *Slower* *rit.*

cast to earth a - gain.

59 *Slower* *rit.* *sva*

III. The Prayer Wind

Opal Whiteley

Abbie Betinis

Fluidly, ♩ = 46

p

There was quiet in the

And. ad lib.

garden, Save for the music From the harp of stars,

rit. 6 4



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6 *a tempo* *mp* *cresc.*

When — to its play - ing — Came the

6 *a tempo* *mf* *mp* *cresc.*

8 Prayer — Wind —

8 *mf* *p*

9 *mf* *p*

Ah —

11 *p* *delicately* *molto*

Wear - - - ing rose - - - pet - al slip - pers And -

13 *mf* *rit.* *p*

twin - - - ing for - get - me - nts - - - In her

14 *a tempo* (*p*)

hair. - - - There was qui - et - - in the

16 *mf*

gard - en _____ While _____ the Prayer Wind _____ Dropped _____ her for -

16 *mp*

18 *sub. p*

get - me - nots _____ From

18 *sub. p*

19 *f*

twin - - - ing in her hair. _____

19 *f* *pull back*

21 *mf*

They fell, _____ they fell _____ to

21 *sweetly*

p *mf* *sub. p*

Leg. -----

23 *poco rit.* ----- *Slower*

p

earth _____ With the low sweet

23 *poco rit.* ----- *Slower*

pp

25 *accel.* ----- *f*

notes From the harp of stars _____

25 *accel.*

26 **Tempo Primo**

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28 *pp* freely, as recitative

They gen - tly drift - ed down,

pp repeat notes at random, as a windchime

ff repeat notes at random, as a windchime

1/2 *leg.* -----

29 *p* *pp*

down And homes were glad - der that day No -

IV. A Tale for Children and Taller Ones

Opal Whiteley

Abbie Betinis

Playfully, with a crisp bounce, ♩ = 152 *mf*

notable. elevated. There

4 is a lit-tle com-et that whirls a-round the world, —

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7 *8va* ———

notable. elevated.



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10 *p*

Some-times, — He is seen — near - ing earth... —

10

f

14 *mf*

But, most - ly, he is seen Danc-ing and

14

mf

17 *f*

pranc - ing up and down The high hall of heav - en. —

17

fp

20 *mp* *molto*
alla Doppler effect

He go-eth

p

mp

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23 *molto*

quick - ly, —

23 *fp* *f* *p*

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26 *molto rit.* *p*

Yet may be al - ways

26 *pp* *molto rit.*

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28 *Dreamlike, a bit slower* *mp*

with us... He

28 *Dreamlike, a bit slower* *pp* *mf* *8va*

ped ad lib

31 spar-kles a song like a rib - - - bon...

31 *(loco)* *8va*

34 Have you heard him sing?

34 *8va* *8va*

37

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—am so wear-y and lone-ly, Most— peo-ple think me a com-et on-ly,—

37

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40

pull back

My tail can be ver - y big with light, — But

40

8va-----

8va----- pull back

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43

Tempo Primo

pp

I'd like to go to bed at night..." There

43

(8va)----- *Tempo Primo*

(pp)

46 *mf* *p*

is a lit - tle com - et that whirls a-round the world, ("I

46 *mf* *p*

49

do not wish to roam, I wish I had a home..."

49 *p*

51 *mp cresc.*

Have you heard him

51 *mp cresc.*

53 *f* *molto* *repeat ad lib*

whirl a-round the world?

53 *f* *repeat ad lib*

decresc. poco a poco

56 *pp sotto voce*

("I'll come with pat - ter light, At lat - ter light...")

56 *decresc. poco a poco*

59 *repeat ad lib*

59 *repeat ad lib* *ppp*

V. The Clan of the Lichens

Opal Whiteley

Abbie Betinis

Rhapsodically, as a dream ♩ = ca. 42

p

We will be gray For the dumb-ness of

8va

p

ad lib

4 *pull back* *push ahead* *mp*

old things And we will

4 *pull back* *push ahead*

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6

be With - - - out

mf

8

form As are old long - ings,

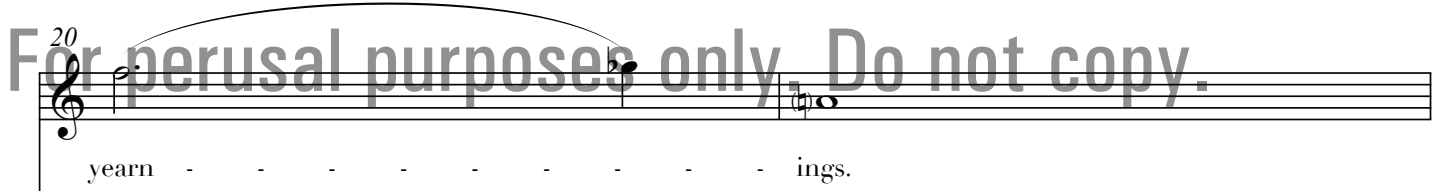
mp

10 *sub. p*

old long ings,

mp

20
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yearn - - - - - ings.



20
mf *sub. mp*
Graphite
notable. elevated.



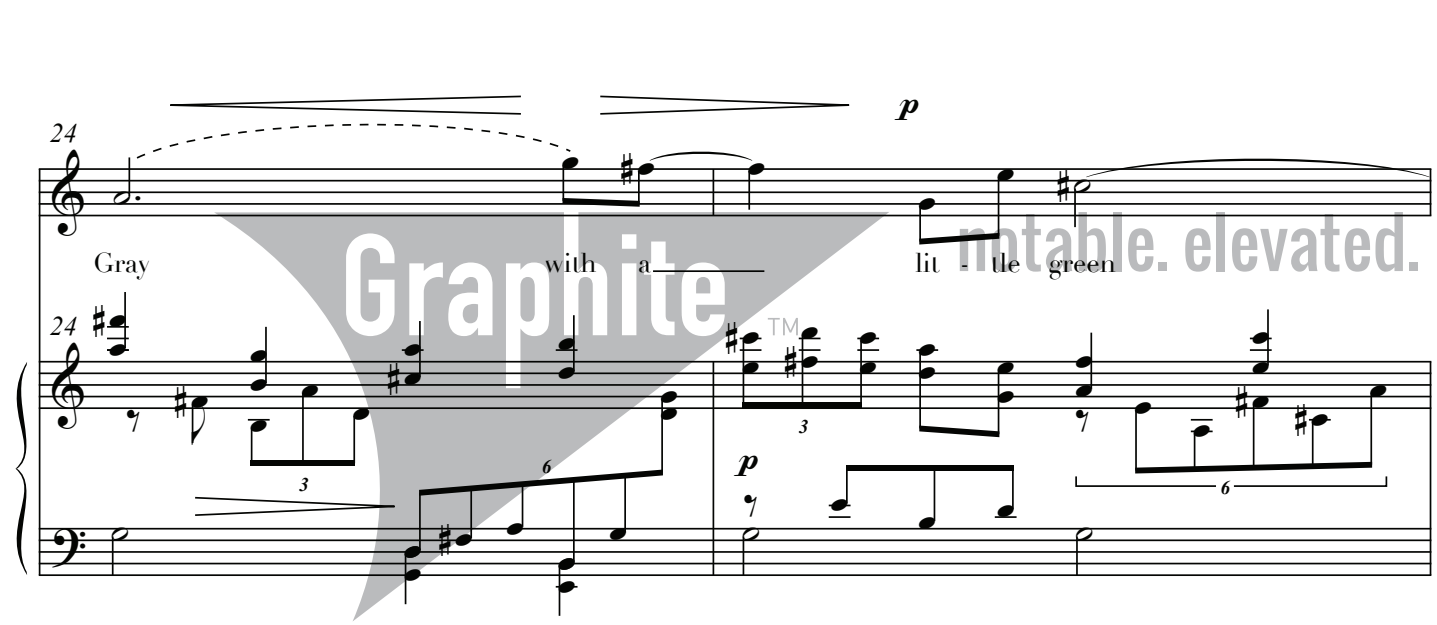
22
mp
And we will be

22
Graphite
notable. elevated.



24
p
Gray with a lit - tle green.

24
Graphite
notable. elevated.



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26 *cresc. poco a poco*

As are old hopes That live

26 *cresc. poco a poco*

28 *f*

on, That live on, live on with a fore-

28 *bell-like*

f *sub. mf*

31 *With passion*

mf

see - ing And a dream. And we will

31 *f*

34 *push ahead*

cling That no wind may

34 *push ahead*

f

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36 *soaring*

part us, may

36

cresc.

Graphite notable. elevated.

38 *poco rit.*

part us As old friends.

38 *sub. p*

poco rit.

sub. p

Graphite notable. elevated.

Slower

41 *distantly* *p* *3* *3*

We will be a sym - bol Of things grown

Slower *distantly* *pp*

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44 *mp* *3*

old And the beau - ty that yet is When

mp *5* *6* *mp*

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47 *poco rit.* ----- *Tempo Primo*

youth glo - - - ry sleeps.

poco rit. ----- *Tempo Primo*

p *p* *3*

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50

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molto espressivo

50

mf

3

6

6

3

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53

53

mf

f

3

6

6

3

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56

poco a poco rit.

56

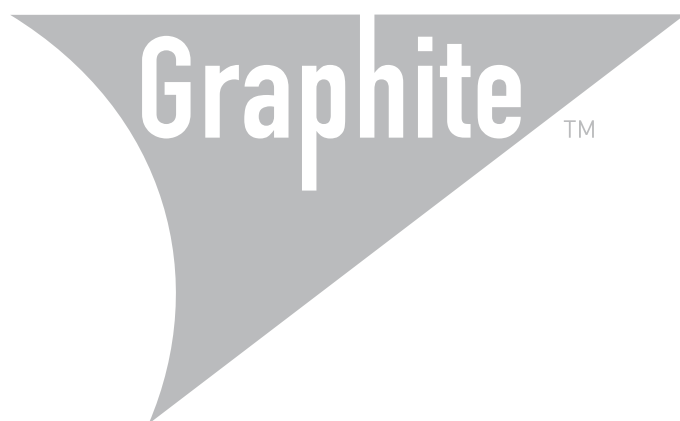
p

pp

TM

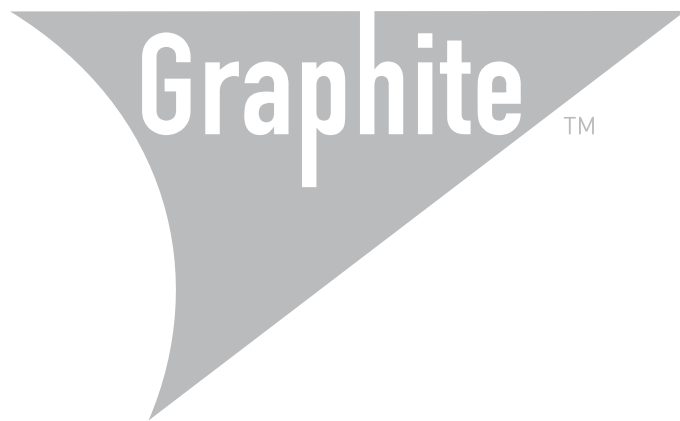
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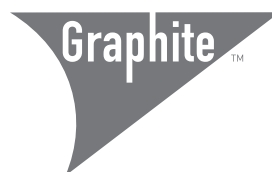


Reviewed as “dreamlike” and “audacious... edgy and thrilling,” the music of Abbie Betinis is being performed increasingly in the United States and abroad. Her work has been commissioned by nearly 40 music organizations including the American Suzuki Foundation, Cantus, Cornell University Chorus, Dale Warland Singers, The Rose Ensemble, and the Young New Yorkers’ Chorus. Originally from Wisconsin, she studied composition at St. Olaf College, the University of Minnesota, and the European American Musical Alliance in Paris, France.

In 2005, Betinis was named Composer-in-Residence for The Schubert Club in St. Paul, where her second song cycle *Nattsanger* (Nightsongs) premiered in 2008. Her choral music is published by Augsburg Fortress, Kjos, Santa Barbara Music Publishing, and in G. Schirmer’s Dale Warland Choral Series. Her art song scores are available through Graphite Publishing, and on her personal website at www.abbiebetinis.com.

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