

# ABBIE BETINIS

*Co-commissioned as a special project in the year 2010 by the  
American Choral Directors Association of Minnesota and the Minnesota Music Educators Association*

## Abraham Lincoln Walks at Midnight

*for men's chorus, snare drum and piano*



### **The Music of Abbie Betinis**

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# Abraham Lincoln Walks at Midnight

TTBB chorus, snare drum and piano

Vachel Lindsay

Abbie Betinis

**Majestically, ad lib** *mf* **Driving, yet mysterious, ♩ = 96** *ff*

Tenor  
Bass

Would I might rouse the Lin - coln in you all...

Snare Drum

**Majestically, ad lib** *mf* **Driving, yet mysterious, ♩ = 96** *ff* *p* L.H.

Piano

(a cappella, or accompanied)

4

T  
B

It is por-ten - tous, and a thing of

It is por-ten - tous, and a thing of

S.Dr.

4

Pno.

*f*

7

T  
8 state That here at mid - night, in our lit - tle

B  
state That here at mid - night, in our lit - tle

S.Dr.

Pno.

11 *mf*

T  
8 town A mourn - ing fig - ure walks, and will not

B  
town A mourn - ing fig - ure walks, and will not

S.Dr.

Pno.

14 *mp*

T  
8 rest, Near the old court - - - house

B  
rest, Near the court - house

S.Dr.

Pno.

17

T  
8  
pac - ing up and down, Or by his

B  
pac - ing up and pac - ing up and down, Or by his

S.Dr.  
17

Pno.  
mf  
pp

*sweetly, legato*

*middle in TBB*

20

T  
8  
home - stead, or in shad - ow'd yards He lin - gers where his

B  
home - stead, or in shad - ow'd yards He lin - gers where his

Pno.

*sweetly, legato*

*mf*

*pp*

*middle in TBB*

24

T  
8  
chil - dren used to play, Or through the mar - ket, on the well-worn stones

B  
chil - dren used to play, Or through the mar - ket, on the well-worn stones

Pno.

*mf, bouncy (like cobblestones)*

*sub mf.*

(with composer's apologies to William Byerly: Waltz, pub. 1854)

27 *mp legato*

T 8 — He stalks un - til the dawn - stars burn a - way. A

B *mp legato* — He stalks un - til the dawn - stars burn a - way. A

Pno. *p*

30 *p*

T 8 bronzed, lank man! His suit of an - cient black,

B *p* bronzed, lank man! His suit of an - cient black, *mf* A

S.Dr. *mf* *p*

Pno. *mf* (footsteps in big boots) *subp*

34 *mp legato*

T 8 and plain worn shawl

B *f marcato* fa mous high top hat Would I might rouse the Lincoln in you all. *mf* *fp fp*

S.Dr. *mf* *fp fp*

Pno. *mp* *f*

39 *f*

T 8 He can - not sleep \_\_\_\_\_ up - on his hill - side now. \_\_\_\_\_ He is a - mong

B *f* He can - not sleep \_\_\_\_\_ up - on his hill - side now. He is a - mong \_\_\_\_\_

S.Dr. *f*

43 *mp* be - fore!

T 8 us: as in times be - fore! \_\_\_\_\_ And we who toss and lie a - wake for

B *mp* us: as in times be - fore! \_\_\_\_\_ And we who toss and lie a - wake for

43 *mp* gently, as a lullaby

Pno.

47 *sub p*

T 8 long, \_\_\_\_\_ Breathe deep, and start, to see him pass the

B *sub p* long, \_\_\_\_\_ Breathe deep, and start, to see him pass the

47 *sub p*

Pno.

51 *mf* *mp prayerfully*

T door. His head is bowed. He

B door. His head is bowed. He

S.Dr. 51 *p* *pp*

Pno. *mf* (*a cappella, or accompanied p*)

*middle in TBB*

54 *molto* *f*

T thinks on men and kings. Yea, when the sick world cries,

B thinks on men and kings. Yea, when the sick world cries,

S.Dr. 54 *mp* *f*

Pno. *f* *sub mp*

*mid's*

57 *ff* *mp*

T how can he sleep? Too man - y fight, Too man - y

B how can he sleep? Too man - y fight, Too man - y

S.Dr. 57 *ff*

Pno. *ff*

*mid's*

60

T  
8  
weep. \_\_\_\_\_ The sins of war - lords

B  
weep. \_\_\_\_\_ The sins of war - lords

S.Dr.  
p 6 3 6 6 3

Pno.  
p L.H. f

63

T  
8  
all but burn his heart.

B  
all but burn his heart.

S.Dr.  
3 6 3 6

Pno.  
63

66

T  
8  
He sees the dread - naughts scour-ing ev' - ry main. He

B  
He sees the dread - naughts scour-ing ev' - ry main. He

S.Dr.  
3 3

Pno.  
66



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90 *mp* prayerfully

T  
8 It breaks his heart that kings must *mid's* mur - der still,

B  
It breaks his heart that kings must *mid's* mur - der still,

S.Dr.

Pno.

92 *f* **A little slower**

T  
8 That all his hours — of tra - vail *f* seem yet in vain. *mid's* And who, —

B  
That all his hours — of tra - vail *f* seem yet in vain. *mid's* And who, —

S.Dr.

Pno.

92 **A little slower**  
(a cappella, or accompanied)

95 *mp*

T  
8 who — will bring — sweet — peace *mp*

B  
who will bring, — bring — sweet — peace *mp*

Pno.

95

99 *sub p*

T That he may sleep up - on his hill a -

B That he may sleep up - on his hill a - - - -

*sub p*

103 *A tempo* (♩ = 96) *pp*

T gain? *pp*

B gain? *pp*

S.Dr. *p* *pp*

103 *A tempo* (♩ = 96) *p* *pp*

Pno. *p* *pp*

FOR PERUSAL ONLY



Reviewed as "audacious... edgy and thrilling," the music of **Abbie Betinis** (b. 1980) is being performed increasingly in the United States and abroad. Abbie has been commissioned by more than 40 music organizations including the Dale Warland Singers, Cantus, The Rose Ensemble, and The Schubert Club. A 2009 McKnight Artist Fellow, she has also won a Jerome Foundation Commissioning Grant, the Craig and Janet Swan Composer Prize, and awards from the American Composers Forum, ASCAP, Minnesota Music Educators Association and the Sorel Organization. She has studied composition at St. Olaf College, the University of Minnesota, and through the European American Musical Alliance, where she spent two summers in Paris, France studying harmony and counterpoint in the tradition of Nadia Boulanger. Her music is primarily self-published through her website, with additional scores published by Fred Bock Co., Graphite Publishing, Kjos, Santa Barbara Music Publishing, and in G. Schirmer's *Dale Warland Series*.

Since 2005, Abbie has been Composer-in-Residence with The Schubert Club. She has also held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. She lives in St. Paul, Minnesota.

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